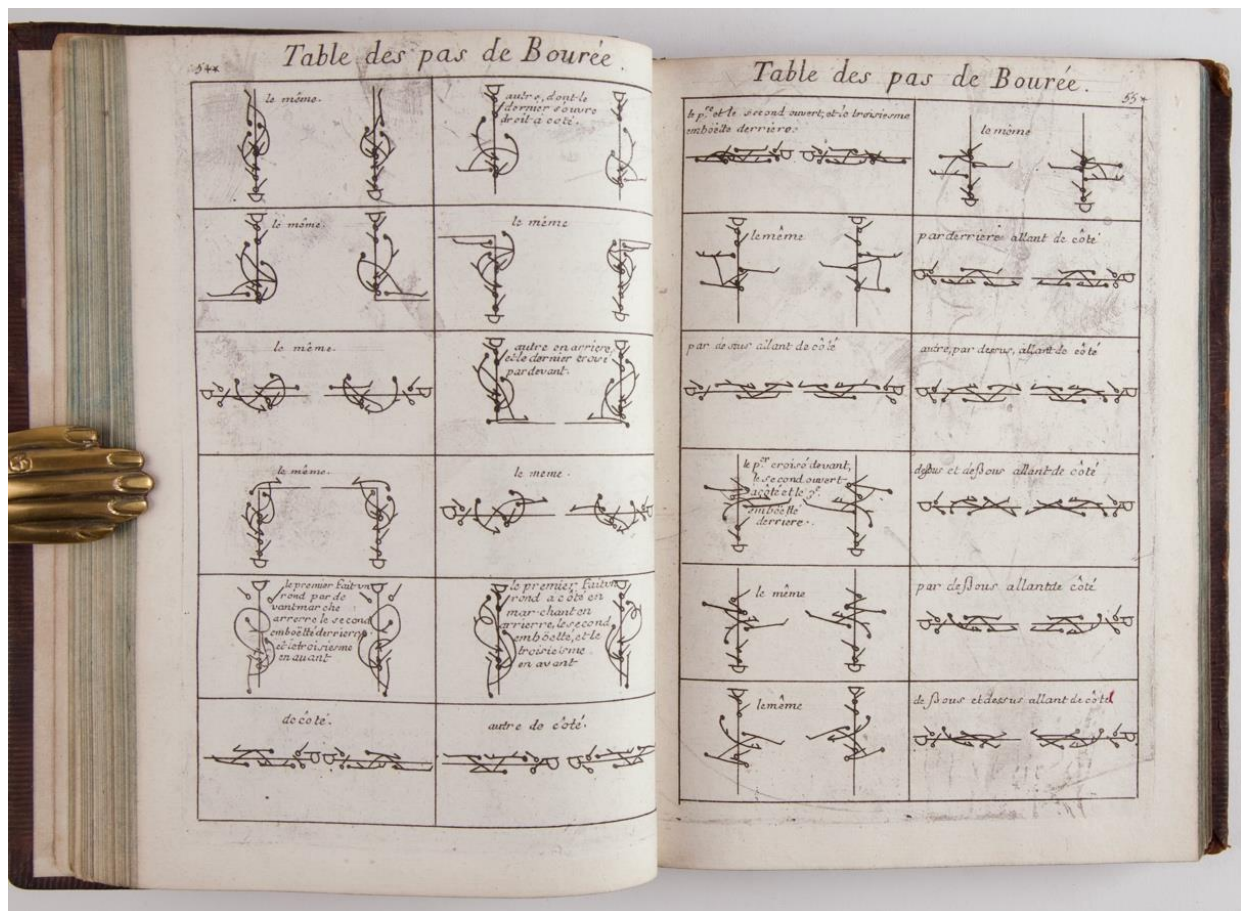


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John Lubrano, Jude Lubrano, Benjamin Katz



“The Most Important English Concerto Composer of the 18th Century”

1. AVISON, Charles 1709-1770

Eight Concertos In Seven Parts ... Dedicated to Lady Milbanke. Opera Quarta. Reduced from one Guinea to 15s.

London: Printed and Sold by John Welcker at his Music and Instrument Warehouse No. 10 Hay Market Opposite the Opera House, [1778].

Folio. Disbound. Engraved throughout. With numbering in contemporary manuscript to some pieces. Occasional minor browning, soiling, foxing, and small stains, mainly marginal; one signature partially detached.

Violino primo concertino: 1f. (recto title, verso blank), 1f. (recto typeset "Advertisement," verso blank), [i] (blank), 2-29 pp. (including two blanks)

Violino secondo concertino: 1f. (recto title, verso blank), [i] (blank), 2-21 pp.

Violino primo ripieno: 1f. (recto title, verso blank), [i] (blank), 2-21 pp.

Violino secondo ripieno: 1f. (recto title, verso blank), [i] (blank), 2-17 pp.

Alto viola: 1f. (recto title, verso blank), [i] (blank), 2-16 pp.

Violoncello: 1f. (recto title, verso blank), [i] (blank), 2-23 pp. (including one blank)

Basso ripieno: 1f. (recto title, verso blank), [i] (blank), 2-17 pp.

BUC p. 68. RISM A2918 (no copies recorded in the U.S.)

Together with:

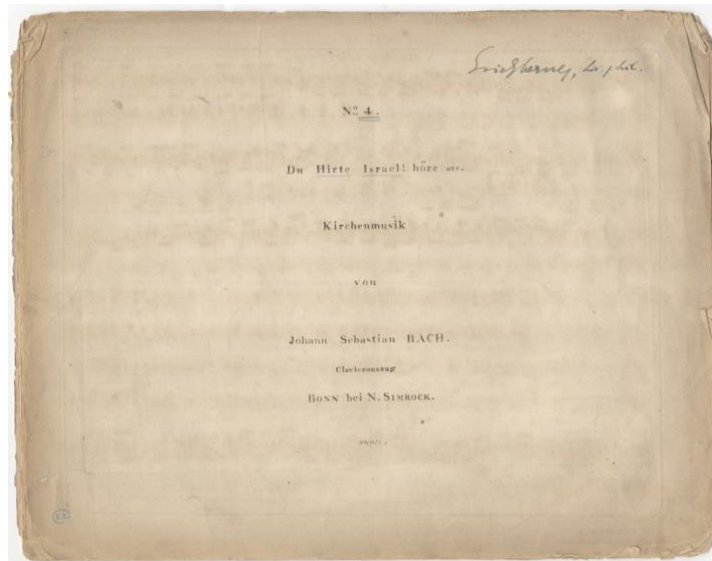
An additional copy of the the Violino primo concertino part from the first edition:

Eight Concertos In Seven Parts for four Violins, one Alto Viola, a Violoncello, and a Thorough Bass for the Harpsichord Dedicated to Lady Milbanke ... Opera Quarta.

London: Printed for John Johnson at the Harp & Crown, Cheapside, 1755. 1f. (recto blank, verso elaborate engraved frontispiece by C. Grignion after Gravelet incorporating a muse with a music book tuning a lyre, two putti, a cello and transverse flute, and grand palaces in the background), 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f.

(recto typeset "Advertisement," verso blank), [iii] (typeset subscribers list), [i] (blank), 2-29 pp. (including two blanks). **First Edition.** BUC p. 68. RISM A2917 and AA2917.

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. ... In general, Avison's concertos are modelled on Geminiani's; stylistically there is little difference between the early works and the late ones. If somewhat lightweight in texture and content, Avison's concertos are unusually tuneful; he was a firm believer in the value of 'air' or melody. His op. 4 no.4 was very popular in the Concert of Antient Music, where it was much played between 1785 and 1812 along with concertos by Corelli, Geminiani, Sammartini and Handel."* Norris L. Stephens in *Grove Music Online* (40399) \$850



"Among the Loveliest He Composed"

2. BACH, Johann Sebastian 1685-1750

[BWV 104]. *Du Hirte Israel! höre etc Kirchenmusik ... Clavierauszug ... No. 4.*

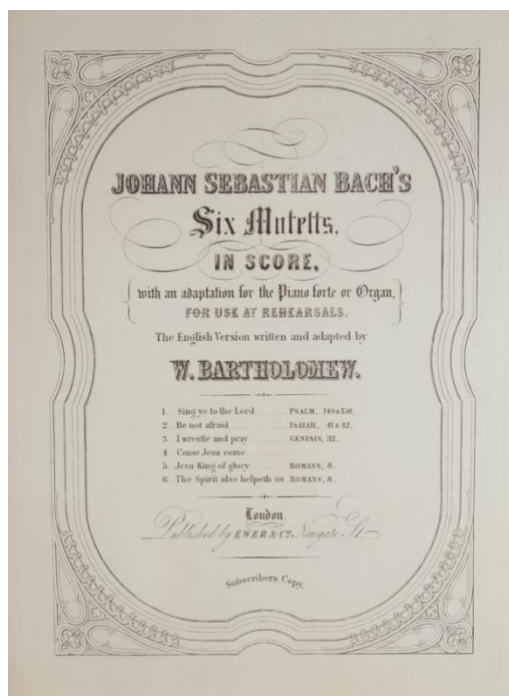
Bonn: Simrock [PN 2893], [after 1830].

Oblong folio. Unbound. [i] (title), 2-13 pp., [i] (blank) pp. Engraved throughout. "[?]Griesherney, Dr. phil." in contemporary manuscript to upper outer corner of title. Occasional light staining, soiling, and browning; edges frayed; final leaf detached.

First Edition, later issue, without printed price. Schmieder 2, p. 170. Schneider p. 110. RISM B444 and BB44 (one copy only in the U.S., at Baldwin Wallace College).

"The picture of Christ as the Good Shepherd clearly made a great appeal to Bach for his three cantatas on this theme are among the loveliest he composed. Each of them takes an individual course. The libretto of the present one concentrates on the first verse of Psalm

LXXX in the opening chorus ... ('Thou shepherd of Israel, hear us, thou who guardest Joseph like a flock, appear [from Thy throne] Thou who sittest among the Cherubim'). ... [The aria] 'Beglückte Heerde, Jesu Schafe, die Welt ist euch ein Himmelreich' (Fortunate flock, Jesu's sheep, the world to you is a heavenly kingdom') ... in the tempo of a gigue, perfectly sums up the soul's joy in having such a shepherd. In the middle section the words speak of faith's reward after death. The enchanting pastoral motif persists in the orchestra. ... The [concluding] chorale is the first verse of Cornelius Becker's hymn with the above title ['The Lord is my true shepherd'] (1598), set to Nikolaus Deciu's 'Allein Gott in der Höh sei Ehr' (1539). And so with the promise of the green meadows and the fresh pastures this beautiful cantata ends." Robertson: *The Church Cantatas of J.S. Bach*, pp. 121-122. (40385) \$350



“Bach Wrote Motets Only for Special Occasions”

3. BACH, Johann Sebastian 1685-1750

[BWV 225, 228, 1165, 229, 227, 226]. *Six Motetts, in Score, with an adaptation for the Piano forte or Organ for use at Rehearsals. The English Version written and adapted by W. Bartholomew ... Subscribers Copy.*

London: Ewer & Co., Newgate St., [1850].

Tall folio. Original publisher's dark green cloth-backed printed boards, black leather title label to spine gilt. 1f. (recto blank, verso lithographic half-length portrait of Bach by S. Rosenthal), 1f. (recto title, verso blank), 1f. (recto "List of Subscribers," verso blank), 143, [i] (blank), [iv] (English translation printed on different paper in slightly smaller format) pp., 1f. (recto "An extract from J. J. Ewer & Co.'s General Catalogue of Music for the

Organ," verso blank). Text in English and German. With "Extract from Ewer & Co's. General Catalogue of Vocal Music" to verso of lower board. List of subscribers, translation, and catalogue typeset; title and music engraved. Binding worn, rubbed, and bumped. Occasional minor foxing, soiling, and small stains to blank outer and lower margins; minor tears to lower edge of title; small tear to lower edge of p. 19.

Notable subscribers include composers Sterndale Bennett (1816-1875); Cipriani Potter (1792-1871, pupil of Moscheles and friend of Mendelssohn); Charles Edward Horsley (1822-1876); Thomas Attwood Walmisley (1814-1856); singer Julius Stockhausen (1826-1906); and violinist and founding member of Bach Society (1849) Joseph Dando (1806-1894)

The portrait after F.G. Schlick (1840) depicts the composer holding a sheet of ruled music paper with a "Canon triplex." Schlick's lithograph is based on Elias Gottlob Haussmann's 1746 painting. Rosenthal's lithograph includes some elements not present in the Haussmann (or Schlick) portraits including several volumes of music with titles to spines labeled "H. Mol[l]," "Passione," "Motteten," and "Clavecin bien tempere," and decorative drapery, with a facsimile of Bach's autograph signature and his dates below the image.

Provenance

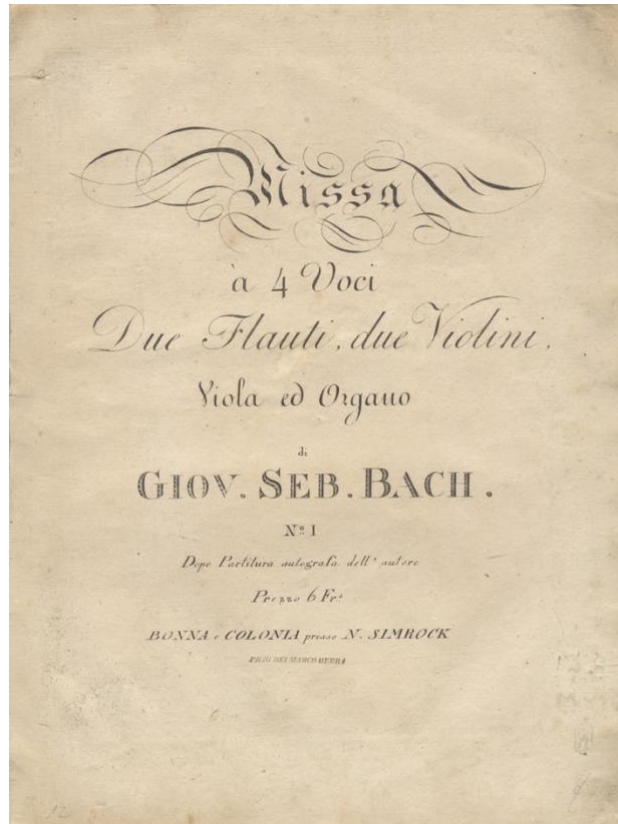
English organist, engineer, and astronomer **William Pole** (1814-1900), with his signature and date of 1895 to free front endpaper.

Schmieder 2, p. 367. Schneider p. 109. Riemenschneider Memorial Bach Library Catalog, p. 196. Rare outside of England.

"In Bach's time motets were sung as introits for services and on certain special occasions. The tradition established at Leipzig was to select introit motets from the Florilegium Portense (1603), a classical repertory from the 16th century compiled by Erhard Bodenschatz. For this reason, Bach wrote motets only for special occasions, probably only for burial services, although in only one case, Der Geist hilft (for the funeral of the Thomasschule headmaster Ernesti in 1729), is there documentary evidence of this. Bach's motet texts, following the tradition, are based on biblical quotations and chorales; freely composed poetry is used in only one case, and even this is hymnbook poetry (Komm, Jesu, komm, Paul Thymich). On the occasions for which the motets were composed, Bach normally had more than the school choristers at his disposal; he was thus able to use between five- and eight-part writing, as he did in six pieces (bww225-9 and 1165). In line with normal central German practice since the 17th century, it was a rule in the performance of motets at Leipzig, including those from Florilegium Portense, that a continuo part should be included – to be precise, organ, harpsichord (in Leipzig the so-called motet harpsichord), and lute, with violone, cello, and bassoon. In this way the bass of a vocal (choral or polychoral) movement was supported by a larger or smaller continuo depending on the circumstances, in the manner of a basso seguente. Colla parte accompaniment was required only occasionally." Christoph Wolff in Grove Music Online

The authorship of the motet BWV 1165 (formerly BWV Anh. 159) has long been disputed. Part of the manuscript source is in Johann Sebastian Bach's hand, in a volume with motets by his uncle Johann Christoph Bach (1642-1703). It has traditionally been most often ascribed to Johann Christoph Bach but also to others, including Johann Michael Bach (1648-1694), as in the present copy). More recent scholarship is again discussing an authorship of Johann Sebastian. The final chorale, however, does not occur in the source;

it is a contrafactum of J.S. Bach's chorale BWV 421 and certainly spurious, most likely arranged and added by Johann Gottfried Schicht. (40389) \$1,250



From the Cortot Collection

4. BACH, Johann Sebastian 1685-1750

[BWV 234]. *Missa à 4 Voci Due Flauti, due Violini, Viola ed Organo ... No. I. Dopo Partitura autografa dell' autore. Prezzo 6 Frs.* [Full score].

Bonna e Colonia: N. Simrock [PN 1580], 1818.

Folio. Disbound. 1f. (recto lithographic title, verso blank), 3-47 pp. Music engraved. Untrimmed. With small handstamp "Prag bei Marco Berra" under imprint; manuscript price to lower outer corner of title. Slightly worn; occasional browning; minor foxing to margins; small tear to blank outer margin of final leaf; minor abrasions to lower outer portion of title.

Provenance

Celebrated pianist and collector **Alfred Cortot** (1877-1962), with his distinctive bookplate and annotations in pencil to verso of title and small monogrammatic handstamp to lower outer corner of title, first page of music, and p. 25.

First Edition. Schneider, p. 107. Hoboken Collection Vol. 1, 19. RISM B433 and BB433 (one copy only in the U.S.).

"Often overshadowed by the more famous Mass in B minor, the four Lutheran Masses feature glorious choruses and sincerely moving arias. They are largely taken from various cantata movements and adapted to the Mass texts." Bärenreiter website. (40393) \$2,000



First Edition of the *St. Matthew Passion*

5. BACH, Johann Sebastian 1685-1750

[BWV 244]. *Grosse Passionsmusik nach dem Evangelium Matthaei ... Vollständiger Klavierauszug von Adolph Bernhard Marx. Seiner Königl. Hoheit dem Kronprinzen von Preussen in tiefster Ehrfurcht gewidmet vom Verleger. Preis der Partitur: R :18 Preis des Klavierausz.: R: 7-1/2.* [Piano-vocal score].

Berlin: Schlesinger'schen Buch- und Musikhandlung. Unter den Linden, No. 34 [PN 1571], [ca. 1830].

Oblong folio. Modern dark brown quarter calf with marbled boards, printed title label to spine. 1f. (recto title, verso blank), [1]-3 (list of subscribers), [i] (index of the 78 numbers contained in the score,), 5-190 pp. Engraved throughout.

With 140 subscribers including 11 royal persons and 129 others, listed by city: Berlin, Brandenburg, Breslau, Cassel, Cöln, Dessau, Dresden, Erlangen, Elberfeld, Frankfurth a.d.O, Frankfurth a.M., Freyberg, Göttingen, Halberstadt, Hamburg, Hamm, Hannover, Königsberg, Leipzig, London, Mainz, Marienwerder, München, Neubrandenburg,

Nürnberg, Oels bei Ohlau, Paris, Potsdam, Prag, Rostock, Stettin, Stockholm, Wien, and Würzburg. "W Marot" in contemporary manuscript to lower outer corner and handstamp "AMS Buch und Musikhandlung" to lower inner corner of title; small monogrammatic stamp of the publisher ("A.S.") to lower outer corner of title. Occasional "x" marks in pencil and notes on organ registrations. Binding very slightly rubbed and bumped. Minor browning and occasional soiling to blank lower margins; small tear to blank lower margins of pp. 93 and 175. German library deaccession handstamp to blank recto of title, first page of subscribers list, and occasionally throughout. Occasional minor foxing and offsetting; small ink stain to lower outer margin of pp. 85-90. Quite a good copy overall.

First Edition, later issue, lacking plate number to foot of pp. 12, 42, 84, 118, and 176. Schneider 112. Hoboken I, 27, citing an issue with incorrect plate numbers to foot of pp. 143 (1572) and 157 (1575), but this issue with correct plate numbers to those pages. Fuld p. 171. Hirsch IV, 1136. Riemenschneider 1999. RISM B436.

The *St. Matthew Passion*, a sacred oratorio for solo voices, double choir, and double orchestra with interspersed chorales and arias, sets chapters 26 and 27 of the Gospel of Matthew. Composed in 1727, it was **first performed in Berlin on 11 March 1829 with Mendelssohn conducting. This highly important performance heralded a reawakening of interest in Bach's music.**

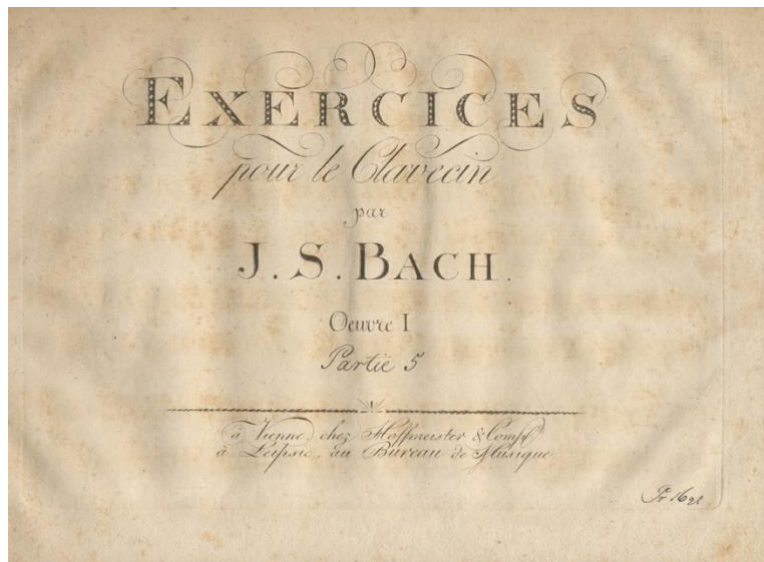
"It was due to Mendelssohn's unwavering enthusiasm that in 1829, a century after the Leipzig performance, the St. Matthew Passion was produced under his leadership in Berlin. This was a dazzling revelation to the musical world since - apart from infrequent performances of the motets - hardly any of Bach's great vocal works had been heard before. In the following years, as a direct result of the performance, the two Passions and, in 1845, the Mass in B minor were published." Geiringer: *Bach*, p. 351.

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

With text by the poet "Picander" (Christian Friedrich Henrici, 1700-1764). The arranger Adolf Bernhard (1795-1866), a German music theorist, critic and pedagogue, was *"one of the most influential theorists of the 19th century, Marx named and codified sonata form. ... [He] had become friends with the Mendelssohn family in 1826, and in 1829 he assisted Felix Mendelssohn with the important performance of Bach's St Matthew Passion."* Sanna Pederson in *Grove Music Online*

A masterpiece of sacred music. (40383)

\$2,200



"Bach's Keyboard Suites Reach their Culmination in the Six Partitas"

6. BACH, Johann Sebastian 1685-1750

[BWV 829]. *Exercices pour le Clavecin... Oeuvre I ... [Partie 5]*.

Vienne, Leipsic: Hoffmeister & Comp. ... Bureau de Musique [PN 72], [1802].

Oblong folio. Paper wrappers. [i] (title), 2-15 pp. Engraved. "Pr 16 [?]gg" in contemporary manuscript to lower outer corner of title. Foxing throughout, mainly marginal; occasional minor browning.

Contains 1 (of 6) partitas from the *Clavier Übung Part I*.

Second edition. Schmieder 2, p. 631. Schneider p. 97. RISM B485 and BB485 (no copies in the U.S.).

"Bach's keyboard suites reach their culmination in the six Partitas." Schulenberg: *The Keyboard Music of J.S. Bach*, p. 276; for a full discussion of the *Clavierübung, Part 1: The Six Partitas*, see pp. 276-299. The partitas comprising the first book of the *Clavierübung* were first published separately, from 1726, and then reissued in a collected edition in 1731. (40376) \$500



7. BACH, Johann Sebastian 1685-1750

[BWV 841, 842, 843]. *Drei Menuette*.

Wolfenbüttel, Berlin: Georg Kallmeyer, 1932.

Quarto. Stiff original wrappers with printed title label to upper. Sewn. 1f. (recto title, verso blank), [i] (publisher's imprint), 4, [i] pp. Printed in red and black with distinctive notational and layout designed by noted German book designer Paul Koch (1906-1945). Handstamp "AGH" to wrapper, title, and one page of music.

Limited to 140 copies, this no. 83, ""reserved through World War II, and distributed by the RAM Press - New York, 1947."

The three minuets are drawn from the *Klavierbüchlein für Wilhelm Friedemann Bach*.
(40391) \$125



**“24 Preludes and Fugues in all the Major and Minor Keys,
Surpassing ... all Earlier Endeavours of the Same Kind by Other Masters”**

8. BACH, Johann Sebastian 1685-1750

[BWV 846-869, the *Well-Tempered Clavier: Part I*]. *Le Clavecin bien tempéré ou Preludes et Fugues dans tous les Tons et demitons du Mode majeur et mineur ... (I Parthie)* Wien b. Hoffmeister & Comp. Leipzig Bureau de de Musique]. [Manuscript].

[?]Germany, ca. 1805.

Oblong folio (205 x 344 mm). Nineteenth-century black cloth-backed marbled boards, with yellow decorative cut paper label titled in manuscript to upper. [i] (title), 45, [ii] (blank), 46-87, [i] (blank) pp. Notated in black ink on 8- and 10-stave rastrum-ruled paper. "Poss: H. Marschall" in a contemporary manuscript to lower outer corner of title. Binding worn. Occasional minor soiling and small inkstains, mainly to clefs; minor foxing and soiling to margins of title; small stain to lowermost system of p. 19.

The present manuscript appears to be a scribal copy of the Vienna/Leipzig Hoffmeister edition, with its title page transcribed from that publication.

"Hoffmeister initially issued the WTC in 13 installments under the editorship of J. N. Forkel beginning in April 1801 and ending in June 1803; it would thus seem likely that the complete volumes were issued after June 1803." Professor Yo Tomita e-mail, 2010.

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

LE CLAVECIN
BIEN TEMPERE
Ou
Préludes et Fugues
dans
TOUS LES TONS ET DEMITONS
du
Mode majeur et mineur
PAR
JEAN SEBAST. BACH.
Partie I.
Edition nouvelle et corrigée.
LONDON,
chez
Thos. Boosey & Comp.
(Souscription de Leipzig, Annon. 28, Mittel Street, gegenüber der Oper.)
(LEIPZIG.)
AU BUREAU DE MUSIQUE DE C. F. PETERS.

9. BACH, Johann Sebastian 1685-1750

London, Leipzig: Chez Thos. Boosey & Comp. ... Au Bureau de Musique de C.F. Peters
[PN 53], [1816].

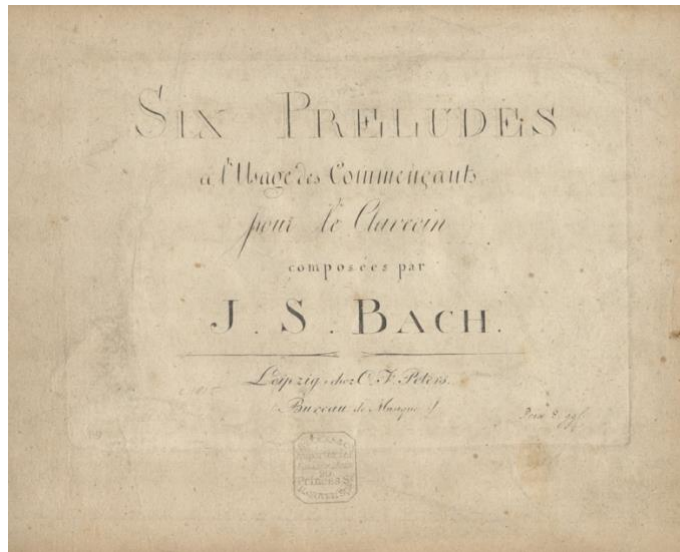
Bound with:

Le Clavecin Bien Tempere ... Partie II Pr. 2 Rth 12. gr. Leipzig: Bureau de Musique de C.F. Peters, [1819], [PN 91]. [i] (title), 2-99, [i] (blank) pp. Engraved.

Folio. Half mid-tan calf with marbled boards. Binding worn and detached. Occasional signs of wear, foxing and soiling, primarily marginal; small tear to blank lower margin of Vol. II, p. 63; creasing to two final leaves of Vol. II.

Part I: A reissue of the Hoffmeister edition published in Vienna in 1801. Hirsch III, 53 (Part II, without London imprint). COPAC (one copy only, at the Royal College of Music, London). This issue not in RISM (but see RISM B502).

"The Hoffmeister and Kühnel/Peters edition, edited by Forkel, was the third and last brought [to England] from the continent. Thomas Boosey became the official agent in 1819, but the edition had presumably made its way to England before that time." Tomita: The English Reception of Bach's 'The Well-Tempered Clavier' in the First Half of the Nineteenth Century as Seen through the Editions Published in London." The Newsletter of the American Bach Society No. 7, Spring 2007, p. 3. (40387) \$850



“The Material is More ‘Composed,’ Less Improvisatory”

10. BACH, Johann Sebastian 1685-1750

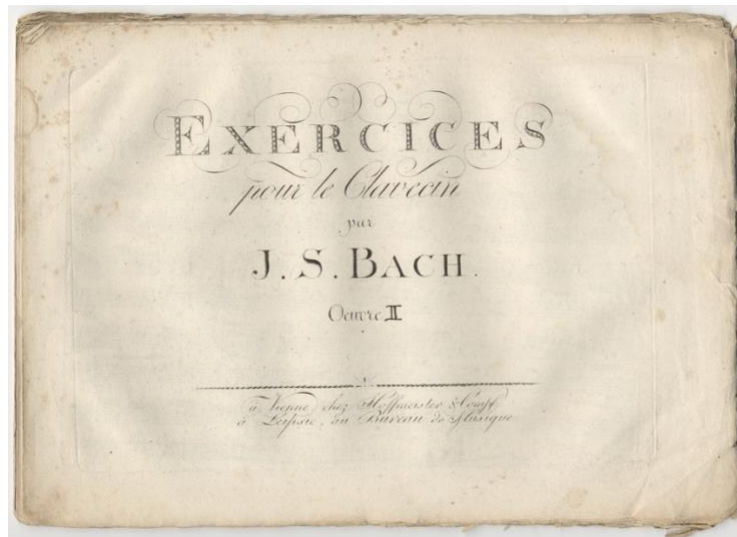
[BWV 933-938]. *Six Preludes a l'Usage des Commencants ... Prix 8 ggs.*

Leipzig: C.F. Peters. ... Bureau de Musique [PN 89], [ca. 1814].

Oblong quarto. Modern black paper wrappers. [i] (title), [6], [i] (blank) pp. With octagonal 19th century London musicseller's handstamp, "R. Cocks & Co.," to blank lower margin of title. Soiling and small stains to title; trimmed inside platemark resulting in loss of some clefs and notes; light stain to final leaf affecting four measures of music.

A re-issue of the edition first published in 1802, with altered title. Schmieder 2, p. 685. Schneider p. 97. RISM B496 and BB496.

"The 'Six Little Preludes, BWV 933-38 are not found in CB [Little 'Clavier' Book'] or any other early source, but they do occur in several independent copies stemming from later associates of Bach or his sons. ... All six preludes are in binary form, with central double bars, and the material is more 'composed,' less improvisatory. ... Nonetheless, there are significant variations in style among the six, perhaps reflecting different dates of composition. Nos. 1 and 4 (Bwv 933 and 936) might be relatively late, No. 1 because of its gallant parallel thirds and 'sigh' motives, and No. 4 because it extends upward to e''', a note rarely used by Bach. No. 4 is also the one prelude from the group to use trio-sonata texture; this, together with its opening subject, recalls variation 2 from the Goldberg set. One passage (bars 29-32), however, also recalls the gavotte of the Sixth English Suite (BWV 811), a much earlier work. In No. 2 (BWV 934) the first eight bars follow a harmonic scheme closely parallel to that of the courante in the French Suite in the same key (BWV 813); the prelude and courante are also similar in texture and character. The three remaining preludes, Nos. 3, 5, and 6 (BWV 935, 936, and 938), all involve two-part imitative counterpoint and thus bear comparison with the Inventions, especially the one in E (BWV 777), also in binary form." Schulenberg: *The Keyboard Music of J.S. Bach*, p. 141. (40386) \$375



“Bach Uses Virtually Every Stylistic and Affective Device at His Disposal”

11. BACH, Johann Sebastian 1685-1750

[BWV 998, the *Goldberg Variations*]. *Exercices pour le Clavecin ... Oeuvre [II]*.

Vienne, Leipsic: Hoffmeister & Comp. ... Bureau de Musique [PN 185], 1803.

Oblong folio. Unbound and untrimmed, as issued. 1f. (recto title, verso blank). 3-35, [i] (blank) pp. 35 pp. Engraved. Slightly worn; small edge tears; occasional foxing and staining; corners of several leaves creased.

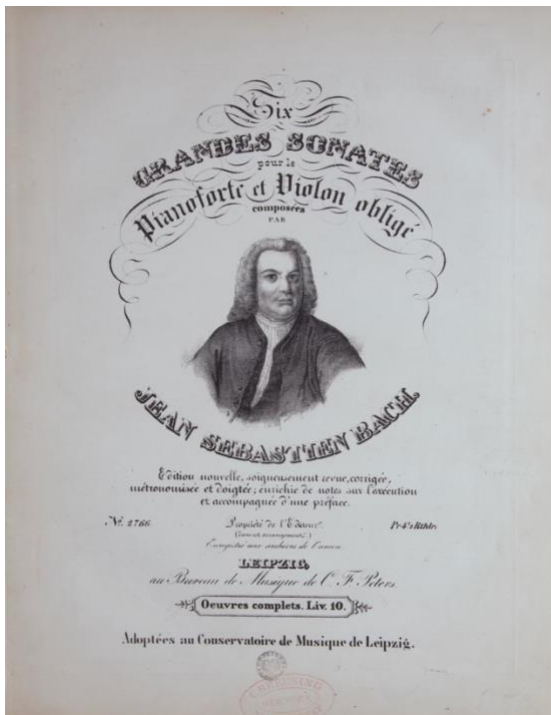
Second edition. Schmieder p. 715. Hoboken Collection Vol. I, 115 (a later issue). Schneider p. 96. RISM B489 (no copies in the U.S.).

"The work popularly known as the Goldberg Variations was published in 1741 under the title 'Keyboard Practice, consisting of an aria with diverse variations for the two-manual harpsichord.' The work is also generally regarded as Part 4 of the Clavierübung. ... The popular title owes its existence to Forkel's report that Bach had written the work for his student Johann Gottlieb Goldberg, so that the latter could entertain his employer Count Keyserlingk during the Count's frequent sleepless nights." Schulenberg: *The Keyboard Music of J.S. Bach*, p. 319.

"It is not the pacing of the variations, their contrapuntal ingenuity, nor even their virtuosity which is the most striking aspect of the set: it is the fact that Bach uses virtually every stylistic and affective device at his disposal. He provides a comprehensive, encyclopaedic view of his musical world through the narrow focus of a single harmonic form." Boyd, Malcolm, ed.: *Oxford Composer Companions: J.S. Bach*, p. 197.

A classic in the literature of the keyboard. (40381)

\$2,000



12. BACH, Johann Sebastian 1685-1750

[BWV 1014-1019]. *Six Grandes Sonates pour le Piano-forte et Violon obligé ... Edition nouvelle, soigneusement revue, corrigée, métronomisée et doigtée; enrichie de notes sur l'exécution et accompagnée d'une préface ... Pr 4 1/2 Rthlr ... Oeuvres complets. Liv. 10 Adoptées au Conservatoire de Musique de Leipzig.* [Full score and separate violin part].

Leipzig: Bureau de Musique de C. F. Peters [PN 2766], [ca. 1860-1870].

Folio. Full contemporary dark brown cloth with spine in gilt-ruled compartment with titling gilt, with "E.F.C." gilt to lower outer corner of upper. 1f. (recto lithographic title, verso publisher's preface), [i] (table of

contents), 2-91 pp. Together with violin part, unbound, [i] (blank), 30 pp. Engraved throughout. Edited by Carl Czerny, August Klengel, Moritz Hauptmann, and Karl Lipinski. With "Ruth Boyden" in pencil to upper outer corner of free front endpaper and, in another hand, "Margaret P. Curtis Russell, Feb. 21st 1881." "C.F Peters" and "C. H. Heusing" handstamps to lower blank margin of title. Binding of score quite worn, rubbed, bumped, and shaken, with minor loss; upper partially detached. Very occasional minor foxing to

blank margins. Signatures of violin part separated; frayed at edges, with some small tears and minor stains to blank margins; lacking title.

A later issue of the score first published in 1841. Schmieder 2, p. 741. Riemenschneider Memorial Bach Library catalog, p. 230. Oeuvres Completes Livre 10. Later issues carry "Adoptées au Conservatoire de Musique de Leipzig" to foot of title.

"The unusual flexibility with which Bach manipulated the conventional genres of sonata and suite is comparable to his orchestral output, as regards formal and compositional aspects as much as textures. Particularly important is his emancipation of the harpsichord from its role as continuo instrument and its deployment as a true partner in the sonatas for harpsichord with violin (bww1014–19), flute (1030–33), and viola da gamba (1027–9). The cycle of six harpsichord and violin sonatas (c1725–6) were the first in a series of works with obbligato keyboard and paved the way for a new musical genre. The traditional trio sonata with continuo still cast its shadow (for example, in the opening movements of bww1015 and 1019), but it yielded by stages to a more integrated three-part style (for example, the opening movements of bww1014 and 1018)." Christoph Wolff in Grove Music Online. (40394) \$150



First Edition of the *Brandenburg Concerto No. 3*

13. BACH, Johann Sebastian 1685-1750

[BWV 1048, the *Brandenburg Concerto No. 3 in G major*]. *Troisième Concerto pour trois Violons, trois Altos, et trois Violoncelles avec Basse.*

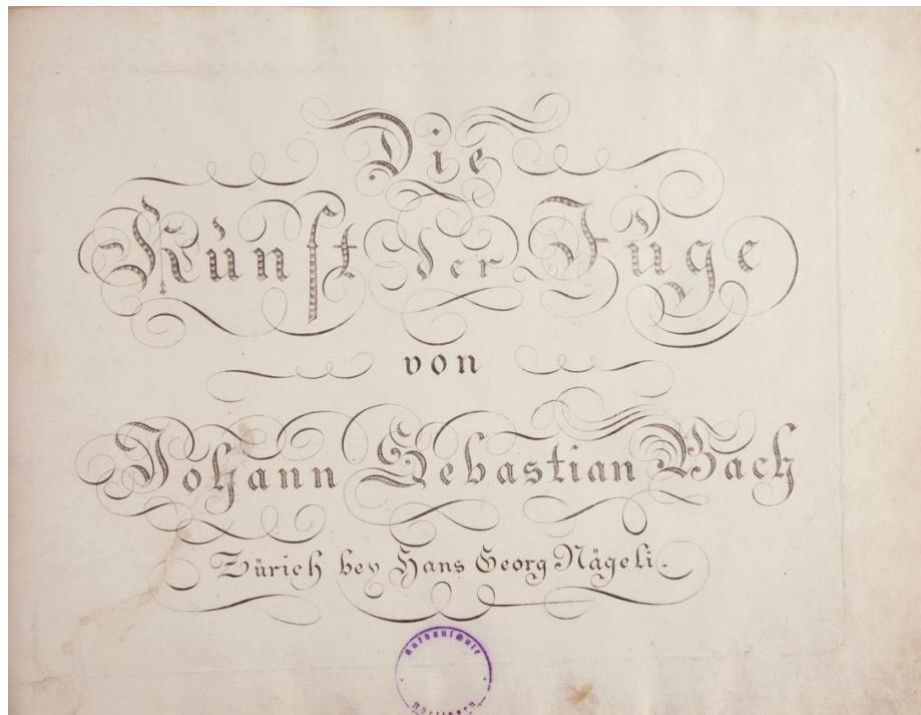
Leipzig & Berlin: Edition Peters, No. 263.3 [PN 3406], [ca. 1870].

Folio. Contemporary half black cloth with marbled boards, dark red leather title label gilt to upper. 1f. (recto title, verso blank), p. 3 (editor S. W. Dehn's note indicating that the original manuscript was the source for the edition), 4-26 pp. Music engraved. With bookplate of William Kimmel (1908-1982), music professor at Hunter

College and City University Graduate Center, to front pastedown, and "[?]R Lippe 1910" to upper right corner of title. Rectangular handstamp of Munich music seller Carl Lischer to blank lower margin of title. Binding worn; endpapers browned, with free front endpaper detached. Slightly browned; title browned, brittle, and mostly detached, with edge chips and tears, those to inner portion somewhat crudely repaired with old tape; final leaf partially detached, with crude paper repairs.

First Edition, later issue. Schmieder 2, p. 764. Leipzig catalogue 216 (without Berlin imprint). Not in Hoboken.

"The special significance of the Brandenburg Concertos resides in the fact that, like Vivaldi's, they abandon the standard type of concerto grosso and use a variety of solo combinations. The originality of Bach's ideas extends far beyond Vivaldi's, as do the density of the compositional texture and the level of professional virtuosity. The devising of concise head-motifs, particularly in the first movements, shows a strong Italian influence. All of Bach's instrumentations are unprecedented. They feature all kinds of combinations, from homogeneous string sound (nos.3 and 6) to the heterogeneous mixing of brass, woodwind, string, and keyboard instruments." Christoph Wolff in *Grove Music Online*. (40392) \$300



The Very Rare Third Edition of *The Art of the Fugue*

14. BACH, Johann Sebastian 1685-1750

[BWV 1080]. *Die Kunst der Fuge*. [Full score and keyboard reduction].

Zürich: Hans Georg Nägeli, 1802.

Oblong folio. Modern quarter dark brown leather with marbled boards, black leather title label gilt to spine. 1f. (recto title, verso blank), [i] (blank), 183, [i] (blank) pp. Engraved throughout. Includes full scores of three- and four-part fugues with keyboard reductions below each for "Clavicimbalum." Circular handstamp of the "Aufbauschule Nürtingen" to blank lower margin of title. Occasional very minor foxing and paper repairs. Lacking general title.

Third edition. Very rare. Schmieder 3, p. 622. Schneider, p. 101. Hoboken Collection Vol. I, 146. Hirsch III, 64. RISM B523 and BB523. Riemenschneider Memorial Bach Library catalog, p. 189. OCLC 497485863.

Bach's son Carl Philipp Emanuel Bach (1714-1788) printed the first edition of *Die Kunst der Fuge* in 1751 and 1752, shortly after his father's death.

The Art of the Fugue stands as one of Bach's greatest theoretical and artistic achievements. The composition of the work occupied him for much of the last decade of his life; he, unfortunately, did not live to see its publication. After C.P.E. Bach's editions of 1751/1752, no further editions appeared until those of Vogt (Paris, 1801/2) and Nageli (Zurich, 1802).

The present edition is the first to be published since the two editions of 1751 and 1752, both extremely rare to the market. (40367) \$5,800



**Attributed to Bach
by Early Scholars**

15. [BACH, Johann Sebastian 1685-1750]. Bach, Johann Ludwig 1677-1731 or Antonio Lotti 1667-1740

[BWV Anh. III 167]. *Messa a 8 voci reali e 4 ripieno coll'accompagnamento di due Orchestre composta da Giov. Sebast. Bach. Partitura copiata dalla partitura autografo dell'Autore No. 1 Pr. 2 Rthr.*

Lispia: Breitkopf e Härtel [PN 262], [1805].

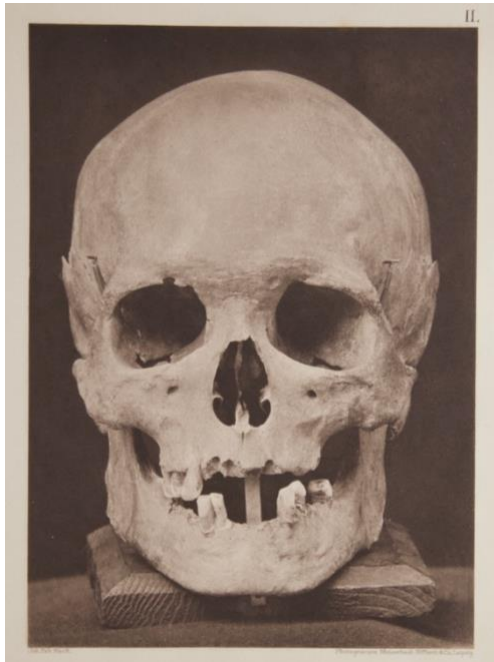
Folio. Modern plain paper wrappers. 1f. (recto title, verso blank), 3-57, [i] (blank) pp. Engraved. Small overpaste of Ch. A. André to title and small circular publisher's handstamp to foot of title. Wrappers worn and soiled, with minor losses to extremities. Slightly worn;

minor browning, staining, and foxing to title; occasional small stains and soiling to blank margins.

First Edition. Schmieder 2, p. 881.

In its early 19th century reception history, the present work was thought to be by J.S. Bach, due to Bach's participation in its collective copying (10 systems of the original manuscript are in his hand). Later scholars (Spitta and Dörffel) have posited potential attributions to different composers including Johann Ludwig Bach (suggested by Dörffel) or Antonio Lotti (suggested by Bitter and Spitta).

The mass was well-regarded in the early 19th century. Although not by J.S. Bach himself, it provides a valuable window into the type of music that could plausibly have influenced him, given his participation in its copying and, perhaps, in its performance. (40396) \$750



Bach Forensics

16. [BACH, Johann Sebastian 1685-1750]. His, Wilhelm 1831-1904

Johann Sebastian Bach. Forschungen über dessen Grabstätte, Gebeine und Antlitz breicht an den Rath der Stadt Leipzig im auftrage einer Commission erstattet von Prof. Wilhelm His. Nebst Schluss-Urtheil der Commission Mit 1 Situationsplan und 9 Tafeln in Kupferätzung.

Leipzig: F.C.W. Vogel, 1895.

Folio. Black cloth-backed boards with titling gilt to spine, marbled endpapers. 1f. (recto title, verso blank), 1f. (recto secondary title, verso blank), [3], 4-22 pp., 1f. (recto [23], verso "Verzeichnis der Tafeln"), 9ff., each with Meisenbach

Riffarth & Co. photogravure to rectos, versos blank. With "Georg G. Walter Düsseldorf ... 1905 " to upper outer corner of title. Binding slightly worn, rubbed, and bumped. Minor browning; tissue guard slightly stained; title slightly trimmed, just touching ownership signature.

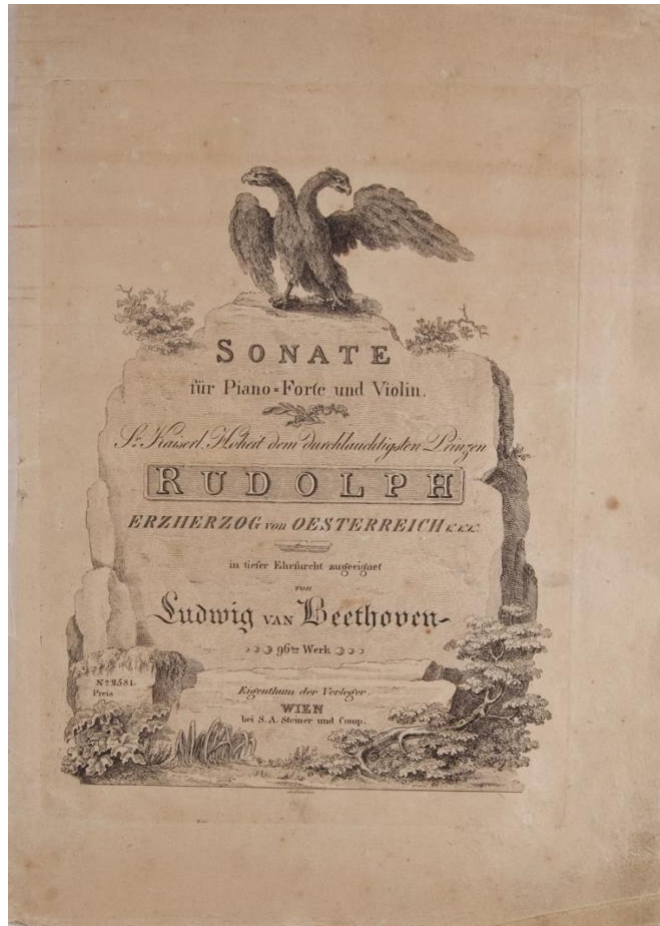
The photogravures include:

- 1) Bach's skull in profile
- 2) Bach's skull in front view
- 3) Portrait of Bach belonging to C.F. Peters
- 4) Haussmann painting of Bach at the Thomasschule
- 5) Engraving of Bach ("von Haussmann ... gestochen von S. G. Kütner Leipz. 1774")
- 6) Bust of Bach by Seffner
- 7) Bust with skull in profile
- 8) "Diselbe Büste nach Wegnahme der linken Gesichtshälfte, um das Verhältniß der Weichtheile zum Schädel zu zeigen, im Profil" (The same bust after removing the left half of the face to show the relationship of the soft tissue to the skull, in profile)
- 9) Front view of preceding image.

"Wilhelm His, a prominent anatomist and anthropologist, played a key role in the examination and identification of alleged remains of Johann Sebastian Bach. His work, particularly his 1895 analysis of the skull, was influential in the initial belief that the remains belonged to the composer. However, subsequent research and DNA analysis have cast doubt on the authenticity of the remains, despite His's initial conclusion" AI

(40397)

\$200



“A Heartfelt and Exquisite Communicativeness”

17. BEETHOVEN, Ludwig van 1770-1827

[Op. 96]. *Sonate für Piano=Forte und Violin. Sr. Kaiserl. Hoheit dem durchlauchtigsten Prinzen Rudolph Erzherzog von Oesterreich &c. &c. &c. in tiefer Ehrfurcht zugeeignet ... 96tes Werk Preis [blank]. [Parts].*

Wien: S. A. Steiner und Comp. [PN S. et C. 2581], [July 1816].

Folio. In custom-made quarter dark blue morocco clamshell box with matching dark blue cloth boards, raised bands on spine with titling gilt. With decorative title engraved by A. Müller incorporating an image of the double-headed eagle of the Austrian empire. Slightly worn and soiled; edges dusty; light uniform browning; some show-through; title to piano part partially detached with minor loss to head and tail of spine; small binder's holes to center of blank inner margin; spine and several small tears repaired with archival tape; one leaf with minor loss to blank lower margin. A wide-margined copy, with untrimmed edges.

Piano: 1f. (recto title, verso blank), [1] (blank), 2-21, [i] (blank) pp.

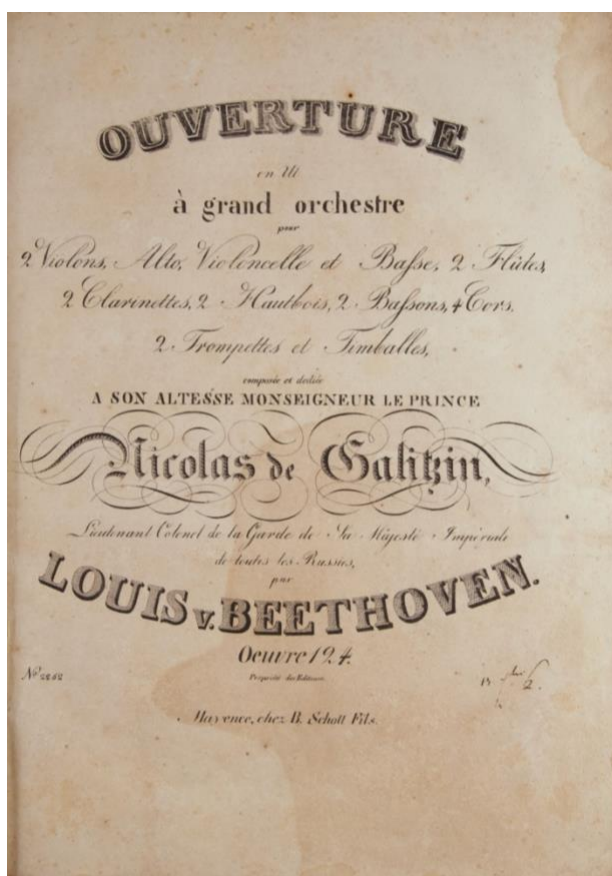
Violin: [1] (blank), 2-11, [i] (blank) pp. Engraved.

First Edition, first issue, of the *Violin Sonata No. 10 in G*, composed in 1812. New Kinsky p. 619. Hirsch IV, 356. Hoboken 2, 411.

*"The Violin Sonata, op. 96, the tenth and last of Beethoven's sonatas for piano and violin, was sketched and composed in 1812, following the Seventh and Eighth Symphonies, to which it contrasts as a delicate pen-and-ink drawing to a set of major frescos. ... Where the piano and violin duo had been a vehicle for the inauguration of Beethoven's 'new path' in the stormy Kreutzer Sonata of a decade earlier, the G-major Sonata abandons the 'stilo brillante molto concertante' of opus 47 in favor of a heartfelt and exquisite communicativeness, thus providing a quietly imaginative coda to the middle period. As one annotator wrote: 'Instead of urgent dramatic expostulation, here the mood is one of gentle lyricism, with but glimpses of the profound depths of experience and conquest of pain that had made possible the achievement of this serenity.'" Finkelstein, Sidney: Notes to the Szigeti-Arrau recording, Vanguard VRS 1109/12). Solomon: *Beethoven*, p. 214.*

(40506)

\$2,800



**Consecration of the House
Rare First Edition, First Issue
of the Full Score
Together with the Parts**

**18. BEETHOVEN, Ludwig van
1770-1827**

[Op. 124]. *Ouverture en Ut à grand orchestre pour 2 Violons, Alto, Violoncelle et Basse, 2 Flûtes, 2 Clarinettes, 2 Hautbois, 2 Bassons, 4 Cors, 2 Trompettes et Timballes, composée et dédiée a Son Altesse Monseigneur Le Prince Nicolas de Galitzin, Lieutenant-Colonel de la Garde de Sa Majesté Impériale de toutes les Russies ... Oeuvre [124]. ... Pr. [?f2, completed in manuscript]. [Full score].*

Mayence: B. Schott Fils [PN 2262], [December 1825].

Folio. Original publisher's dark yellow wrappers. 1f. recto title, verso blank), 1f. (publisher's

advertisements), 60 pp., 1f. (blank). Title lithographed, music engraved, advertisements typeset.

The advertisement leaf invites subscriptions to Beethoven's opp. 123 (the *Missa solemnis*), 124 (the present overture), and 125 (Symphony no. 9), and 127, followed by extended privileges of the King of Prussia and the King of Bavaria granting copyright to the publisher for Beethoven's opp. 121-128, with detailed prospectus for the journal *Cäcilia*, launched in 1824, to verso.

First Edition, first issue, of the *Consecration of the House*. Rare. New Kinsky pp. 810-811. Hoboken Collection Catalogue Vol. 2, 498 and 500. Hirsch IV, 393.

Together with:

Ouverture en Ut à grand orchestre ... Pr 3 f. 36 Kr. [Set of parts]

Violino primo: 1f. (recto title, verso blank), [i] (blank), 2-5, [i] (blank) pp. Title and final leaf loose.

Violino secondo: 3, [i] (blank) pp.

Viole: 3, [i] (blank) pp.

Violoncello: 3, [i] (blank) pp.

Basso: 3, [i] (blank) pp.

Flauto primo: 3, [i] (blank) pp.

Flauto secondo, [i] (blank), 2-3, [i] (blank) pp.

Clarinetto primo: 3, [i] (blank) pp.

Clarinetto secondo: [i] (blank), 2-3, [i] (blank) pp.

Oboa primo: 3, [i] (blank) pp.

Oboa secondo: [i] (blank), 2-3, [i] (blank) pp.

Corno primo: [i] (blank), 2-3, [i] (blank) pp.

Corno secondo: [i] (blank), 2-3, [i] (blank) pp.

Corno terzo: [i] (blank), 2-3, [i] (blank) pp.

Corno quarto: [i] (blank), 2-3, [i] (blank) pp.

Tromba prima: [i] (blank), 2-3, [i] (blank) pp.

Tromba seconda: [i] (blank), 2-3, [i] (blank) pp.

Trombone tenore, trombone alto, trombone basso: 1f. (recto music, verso blank)

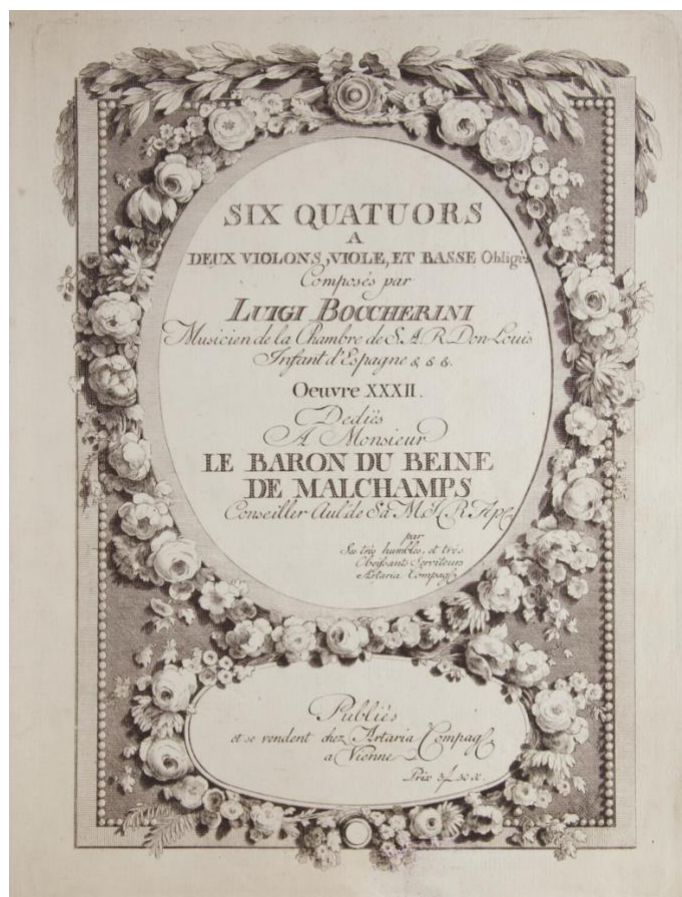
Tympani: [i] (blank), 2-3, [i] (blank) pp.

First Edition. New Kinsky p. 811 (without the Anzeigen). Hoboken Collection Catalogue Vol. 2, 500. Hirsch IV, 394.

Spine of score reinforced with paper tape; edges dusty, printed opus number laid down to upper wrapper. Some wear, soiling, dampstaining, and browning, heavier to outer margins, especially of wrapper, title, and following several leaves of score, with final leaf quite browned. Some outer margins chipped, with tape repairs; occasional foxing, staining, and other minor defects. Lacking bassoon parts. Occasional annotations in pencil. A wide-margined copy, with untrimmed edges. In a custom-made half black morocco clamshell box with marbled boards, titling gilt to spine.

The present work was commissioned for the opening of the Josephstadt Theatre in Vienna by the playwright and impresario Karl Friedrich Hensler (1761-1825); the overture is generally known by the name *Die Weihe des Hauses* (The Consecration of the House), the play by Karl Meisl after August von Kotzebue. The first performance of the overture took place on 3 October 1822, with Beethoven leading the orchestra from the piano.

"That Beethoven should have conceived music so solemn and so little popular for the opening ceremony of a theatre is yet another proof of how deeply ingrained in him were the principles of the eighteenth-century Enlightenment. The very use of the word 'Weihe' - consecration - suggests that for him the theatre was not so much a place of entertainment as an institution for the moral education of the public. We do not meet this attitude again until Wagner's Bühnenweihfestpiel, Parsifal." Cooper: *Beethoven The Last Decade 1817-1827*, p. 348. (40513) \$3,200



An Attractive Set of Parts in First Edition, with Fine Engraved Titles

19. BOCCHERINI, Luigi 1743-1805

Six Quatuors à Deux Violons, Viole, et Basse Obligés Composés par Luigi Boccherini Musicien de la Chambre de S.A.R. Don Louis Infant d'Espagne & & Oeuvre XXXII. Dediés a Monsieur Le Baron du Beine de Malchamps ... par Ses très humbles, et très Obeissants Serviteurs Artaria Compag. ... Prix 3f. 30x. [Parts].

Vienne: Publiés et se vendent chez Artaria Compag. [PN 18], [October, 1781].

Folio. Full contemporary plain light blue wrappers with titling in manuscript to violino primo part. In custom-made full black linen clamshell box with printed title label to spine.

Violino primo: 1f. (recto title, verso blank), [i] (blank), 2-13, [i] (blank) pp.

Violino secondo: 1f. (recto title, verso blank), [i] (blank), 2-13, [i] (blank) pp.

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

Violoncello: 1f. (recto title, verso blank), 10 pp., 2ff. (blank)

Engraved throughout.

With fine titles within highly decorative floral borders to each part.

Small oval handstamp of Viennese musicseller Ludwig Doblinger to blank page [i] of violino secondo part and title of alto and violoncello parts; small handstamp ("Rusu") to lower inner margin of verso of final leaf to violino primo, violino secondo, and violoncello

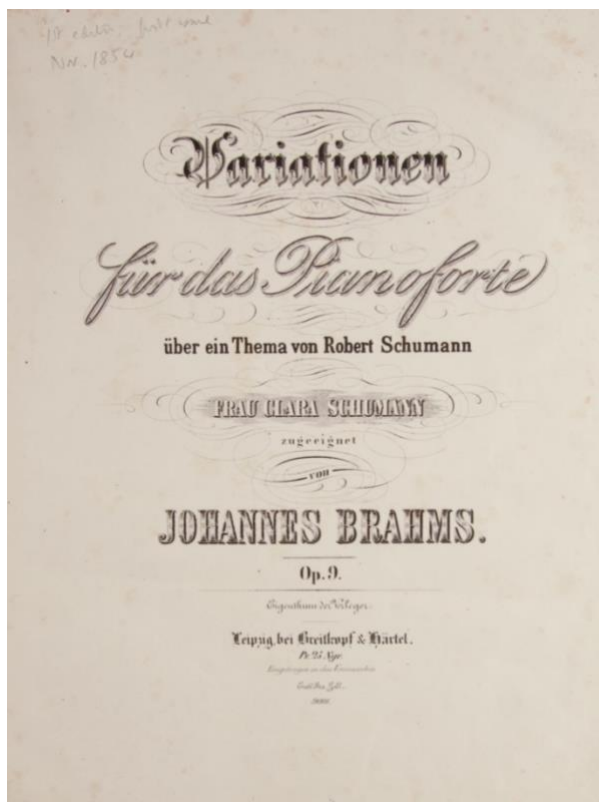
parts, and to penultimate leaf of alto part. Wrappers slightly worn. Some minor internal wear, soiling, and foxing. Doblinger handstamp bleached out from title of violino primo part. A very good, crisp copy overall.

First Edition. Gerard 195-200. BUC p. 117. Weinmann (Artaria) p. 14. RISM B3135.

"A prolific composer, particularly of chamber music, with a distinctive and highly wrought style, [Boccherini] is the chief representative of Latin instrumental music during the Viennese Classical period." Christian Speck, and Stanley Sadie in *Grove Music Online*

An attractive set, with fine engraved titles. (40512)

\$1,750



**“A Kind of Musical Journal
of the Artistic Relationship
between
the Schumanns and Brahms”**

20. BRAHMS, Johannes 1833-1897

Variationen für das Pianoforte über einn Thema von Robert Schumann Frau Clara Schumann zugeeignet ... Op. 9 ... Pr. 25 Ngr.

Leipzig: Breitkopf & Härtel [PN 9001], [1854].

Folio. Original publisher self-wrappers. 1f. (recto title, verso blank), 3-19, [i] (blank) pp. Title lithographed, music engraved. In full mid-brown cloth folder with dark brown leather title label to spine gilt. Slightly worn and foxed; spine and verso of final leaf reinforced with narrow strip of white tape.

Provenance

Noted Mozart scholar **Alan Tyson** (1926-2000), with annotations most likely in his hand to upper left blank margin of title.

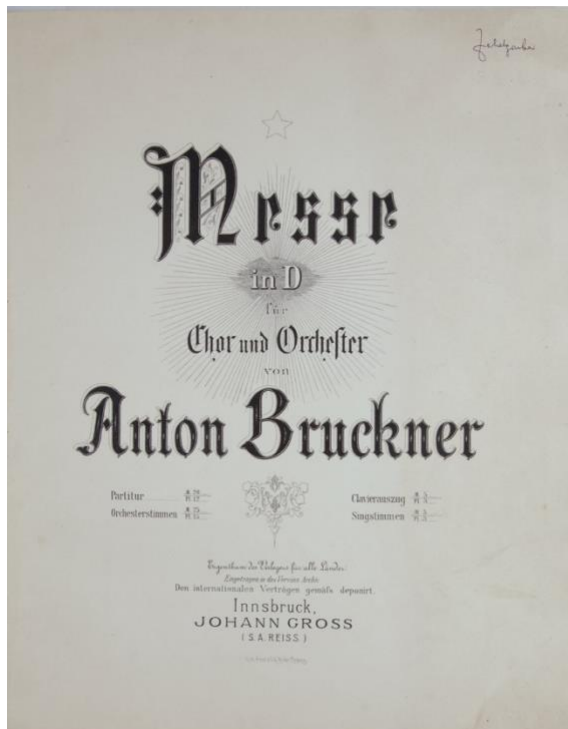
First Edition, first issue. Hofmann pp. 20-21. McCorkle p. 28.

The present set of variations in F# minor, was both composed and published in 1854.

"In May, after Robert was admitted as an inmate at an asylum near Bonn, Clara gave birth to their seventh child. Throughout this difficult time, she was not permitted to visit Robert, and her principal source of emotional support was the young Brahms, who began to bring

her, as she recovered from childbirth, individual piano variations on Robert's Albumblatt. The result of this recuperation was Brahms's own set of *Variations on a Theme by Robert Schumann*, published in 1854 as his Op. 9, an extraordinary work that impresses as a kind of musical journal of the artistic relationship between the Schumanns and Brahms." Botstein, ed.: *The Compleat Brahms*, pp. 165-166.

"The successor to Beethoven and Schubert in the larger forms of chamber and orchestral music, to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music, Brahms creatively synthesized the practices of three centuries with folk and dance idioms and with the language of mid- and late 19th-century art music." George S. Bozarth, and Walter Frisch in *Grove Music Online*. (40515) \$450



“Moved Bruckner into the Front Rank of 19th-Century Composers”

21. **BRUCKNER, Anton 1824-1896** [WAB 26]. *Messe [No. 1] in D für Chor und Orchester ... Partitur M 20. Fl. 12* ._. [Full score].

Innsbruck: Johann Gross (S.A. Reiss.), [1892].

Folio. Original publisher's printed wrappers. 1f. (recto title, verso blank), 3-149, [i] (blank) pp. In custom-made brown linen clamshell box, printed paper title label to spine. Wrappers slightly worn, soiled and creased. Minor wear; creasing to outer corners; small stains at gutter from binding staples; one signature loose. In very good condition overall. For soloists, chorus, organ, and orchestra.

From the collection of the noted Viennese music collector Professor Josef Zehetgruber (1935-2001), with his signature ("Zehetgruber") to blank upper outer corner of title.

First Edition of the *Mass in D minor*. Grasberger p. 30.

"In 1864, at the age of 40, Bruckner wrote what can be regarded as his first 'masterpiece': the *Mass in D minor*. It is a work of great beauty, exuding a religious fervour and intensity which transcends the boundaries of a particular creed, and at the same time it is of the utmost daring in its form and in its harmonic and melodic progressions." Schönzeller: *Bruckner*, p. 45.

"After Germanenzug there followed a series of works which moved Bruckner into the front rank of 19th-century composers: the Mass in D minor (June-September 1864), the Symphony no. 1 in C minor (January 1865-April 1866), the Mass in E minor (August–November 1866), and the Mass in F minor (September 1867–September 1868). Bruckner conducted the première of the D-minor Mass in Linz Cathedral on November 20, 1864 and the First Symphony in the Linz Redoutensaal on May 9, 1868. ...

One of the most innovatory figures of the second half of the 19th century, Bruckner is remembered primarily for his symphonies and sacred compositions. His music is rooted in the formal traditions of Beethoven and Schubert and inflected with Wagnerian harmony and orchestration." Paul Hawkshaw, and Timothy L. Jackson in *Grove Music Online* (40514) \$450



"A Well-Received and Respected Composer"

22. [?]**CARAPPELLA, Tommaso** ca. 1654-1736

Kyrie for 5 voices and instruments. [Manuscript set of parts].

Italy, 18th century.

Folio (234 x 293 mm). Sewn. Contemporary paper wrappers. Notated in various hands on 12-stave rastrum-ruled paper.

Divided into several movements (Kyrie, Christe, Gloria, Et in Terra Pax, Adoramus Te, Gratias agimus tibi, Domine deus, Qui tollis, Quoniam tu solus, and Cum sanctu spiritu), with solos for soprano, alto, and bass duet.

Canto 1mo.: 5 pp.

Canto 2do.: 5 pp

Alto: 7 pp.

Alto [as above, in different hand]: 7 pp.

Tenore: 6 pp.

Tenore [as above, in different hand]: 6, [i] (blank) pp.

Basso: 7 pp.

Basso: [as above, in different hand with 'Et in Terra,' for two basses and continuo, in score]: 9 pp.

Vio. primo: 7 pp.

Vio. 1mo: [as above, in different hand]: 5 pp.

Vio. 2do.: 5 pp.

Vio. 2do: [as above, in different hand]: 5 pp.

Violone: 9 pp.

Violone: 9 pp.

Basso [final three parts identical, in same hand]: 9 pp.

Two parts on loose sheets. Folio (222 x 286 mm). 1f. 'Canto Primo,' 'Quoniam to[!] solus à Solo.' Notated in black ink on 11-stave rastrum-ruled paper. Quarto (222 x 225 mm). 1f. 'Canto 2do 'Domine Fili.' Notated on 9-stave rastrum-ruled paper.

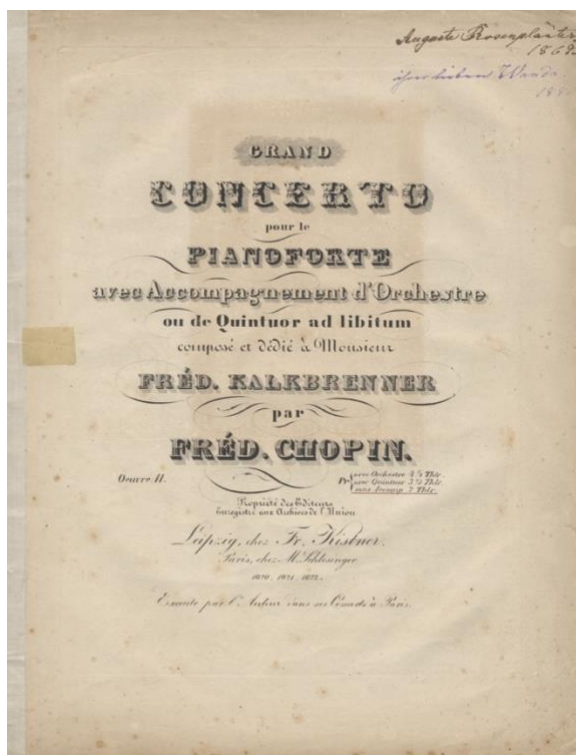
The first bass part listed here with 'Grandi' cancelled and with 'Gabrieli' and 'Carrapella' in pencil, in a different hand, most likely 20th century, to head of first page of music; later 'adagio' and 'Solo,' also in pencil. All parts with 'No. 58." Some minor cancellations. Occasional minor signs of wear; moderate browning, small stains, and showthrough. Canto 1mo with minor paper repairs to blank outer margin. Canto 2do with paper repairs extending to most of blank outer and lower margin and loss to blank systems of final page. Alto moderately browned and with occasional stains. Tenore [2nd] and Basso [2nd] with stains to first page affecting several notes and some text, mostly still legible. Basso [2nd] with paper repair to blank outer margin of one leaf.

The attribution is uncertain, but among the three composers named, Carapella, the latest, seems the most plausible; although the composer named on most of the parts is a certain 'Gabrieli,' the music is decidedly not 16th century in style.

Carapella, an Italian composer, *"was a foundling and was brought up in the Olivetan monastery in Naples; it is not known from whom he received his musical training. He is said to have served as organist of the church of the SS Annunziata in Naples (1679–81), and later as maestro di cappella of SS Trinità dei Pellegrini and S Anna dei Lombardi. Carapella did not write operas, but gained recognition with small-scale secular and sacred works. His Canzoni a due voci, dedicated to Emperor Charles VI and published in Naples in 1728, exemplify his melodic grace and contrapuntal skill. Many of Carapella's works were occasional compositions written for local religious institutions or noble Neapolitan families such as the Pignatelli and the Carafa. His choruses for Duke Annibale Marchese's tragedy Domiziano were published in the second volume of Marchese's Tragedie cristiane (Naples, 1729) in which a short notice lists Carapella among such well-known Neapolitan masters as Durante, Leo and Mancini. That he was a well-received and respected composer may further be deduced from his prefatory letter to the fifth volume of Benedetto Marcello's Estro poetico armonico (Venice, 1725/R) and from the fact that G.B. Martini included him in the Storia della musica (1770), praising his madrigal style. Carapella is said to have returned to the Monteoliveto monastery in 1729 and to have spent his remaining years there."* Hanns-Bertold Dietz in *Grove Music Online*

Worthy of further study. (40219)

\$850



"Chopin Introduces the Spirit of Beethoven into the Concert Hall"

23. CHOPIN, Frédéric 1810-1849

Grand Concerto pour Piano-forte avec Accompagnement d'Orchestre ou de Quintuor ad libitum composé et dédié à Monsieur Fréd. Kalkbrenner ... Oeuvre 11. Pr. avec Orchestre 4 1/2 Thlr. avec Quintuor 3 1/3 Thlr. sans Accomp 2 Thlr. ... Exercite par l'Auteur dans ses Concerts à Paris. [Solo piano part].

Leipzig, chez Fr. Kistner: Paris, chez M. Schlesinger [PNs 2340 / 1020. 1021. 1022], [after 1840].

Folio. [i] (title), 2-47, [i] (blank) pp. Early signature to blank upper outer corner of title: "Auguste Rosenplanter 1869" in brown ink and "ihrer lieben Wanda 1880" in light purple ink. Light uniform browning, a bit heavier to first

and last leaves; foxing to margins of first and last leaves and occasionally throughout; minor creasing; lower outer corners turned; small tears to edges of first leaf; spine reinforced with tape with small additional pieces of tape to title, blank lower outer corner of final leaf, and final blank page.

Second edition. Grabowski & Rink 11-1b-KI (a reprint of 11-1-KI with modified title page).

Chopin composed the *Piano Concerto No. 1 in E minor* in 1830, when he was just 20 years old. "On September 25 he held a private rehearsal at his home with a small orchestral ensemble, before a specially invited audience that included Elsner, Kurpiński, Żywny, Soliva, Czapek, Kaczyński, Kessler, and other representatives of Warsaw's musical elite." Walker, p. 172. The concerto was first performed publicly on 11 October of that year at the National Theatre in Warsaw with the composer at the piano as part of his "farewell" concert. Although the present work was the first of Chopin's two concertos to be published, it was actually composed just after the premiere of the work later published as *Piano Concerto No. 2*.

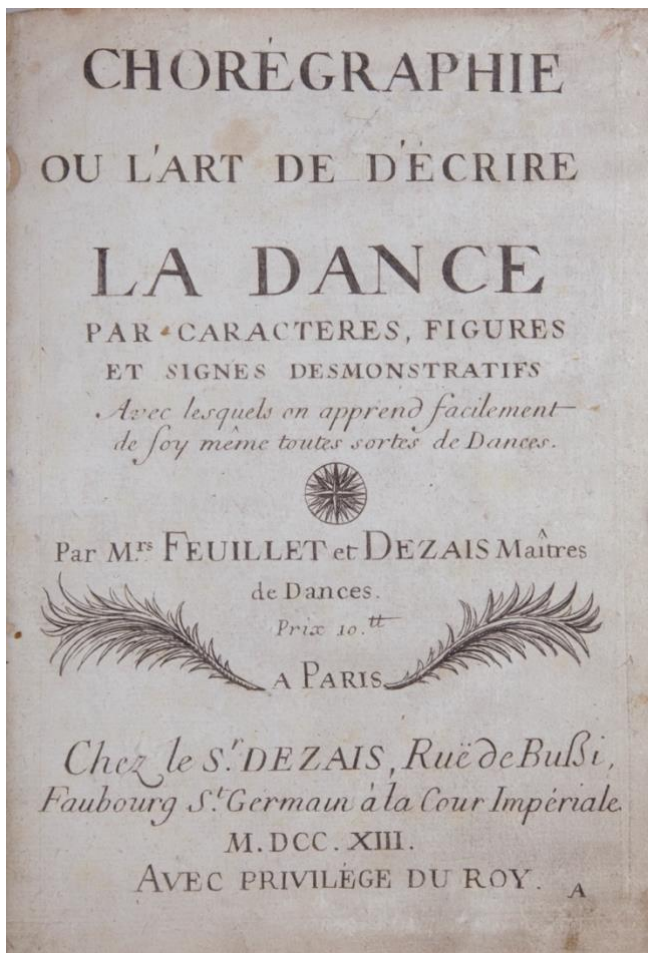
"The day after the concert Chopin waxed lyrical about the evening ... His 'farewell' appearance had exceeded all expectations, he said." Walker p. 173.

"Following a performance of the *E minor Concerto* in the Chopins' salon, one reviewer wrote: 'This is the work of a genius. .. Chopin's genius will assure him uncommon and enduring fame.' " Krajowy, Dziennik Powszechny in Walker, p. 208.

Robert Schumann, in his review of Chopin's piano concert in the *Neue Zeitschrift für Musik*, 1836, stated that "Chopin introduces the spirit of Beethoven into the concert hall" with these concerti.

Chopin "combined a gift for melody, an adventurous harmonic sense, an intuitive and inventive understanding of formal design, and a brilliant piano technique in composing a major corpus of piano music. One of the leading 19th-century composers, ... his music represents the quintessence of the Romantic piano tradition and embodies more fully than any other composer's the expressive and technical characteristics of the instrument." Jim Samson in *Grove Music Online*. (40467) \$375

Three Highly Important Early 18th Century Dance Books



24. [DANCE - Early 18th Century - French]

A sammelband of 3 important early 18th century dance books with choreographic notation.

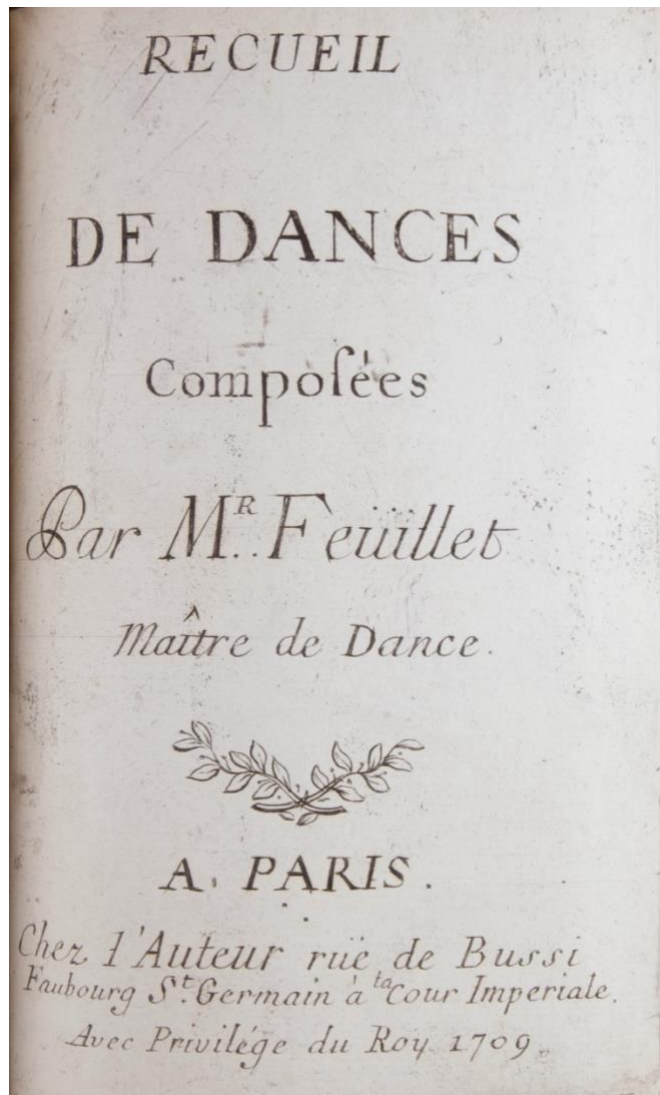
FEUILLET, Raoul-Auger ca. 1653-ca. 1709 and Jacques DEZAIS fl. early 18th century
Chorégraphie ou l'art de décrire la dance, par caractères, figures et signes démonstratifs, avec lesquels on apprend facilement de soy-même toutes sortes de dances. ouvrage très utile aux maîtres à dancier et à toutes les personnes qui s'appliquent à la dance. Par Mrs. Feuillet et Dezais Maîtres de Dances. Prix: [...].

Paris: Chez le Sr. Dezais, Ruë de Bussi Faubourg St. Germain à la Cour Impériale ... Avec Privilège du Roy, 1713.

1f. (recto title, verso blank), [i] dedication ("A Monsieur Pécour Pensionnaire des Menus Plaisirs du Roy et Compositeur des Balets de l'Académie Royale de Musique de Paris"), [ii] (Préface), [i] ("Extrait du Privilège du Roi"), 95, [i] (blank) pp. Engraved throughout.

The revised fourth edition of this seminal work, first published in 1700. RISM Écrits p. 314 (two copies only of all editions in U.S., one of the first [1700] edition, at the NYPL, and one of the present edition, at the Library of Congress). Beaumont, p. 72. De Moroda 938. Schwartz and Schlundt 21. This edition not in Cortot, Hirsch, or Malkin.

"A rather less known choreographer is Jacques Dezais. He lived in the first half of 18th century and regarded himself as a follower of R. A. Feuillet. In 1726 he published a collection of dances named *Premier Livre de Contre-Dances à Quatre, à six & à Huit*. Unfortunately the publication was lost when the famous Anna-Amalie Library in Weimar burned in 2004." earlydance.org/news/8138-les-cotillons-de-jacques-dezais



Bound with:
FEUILLET

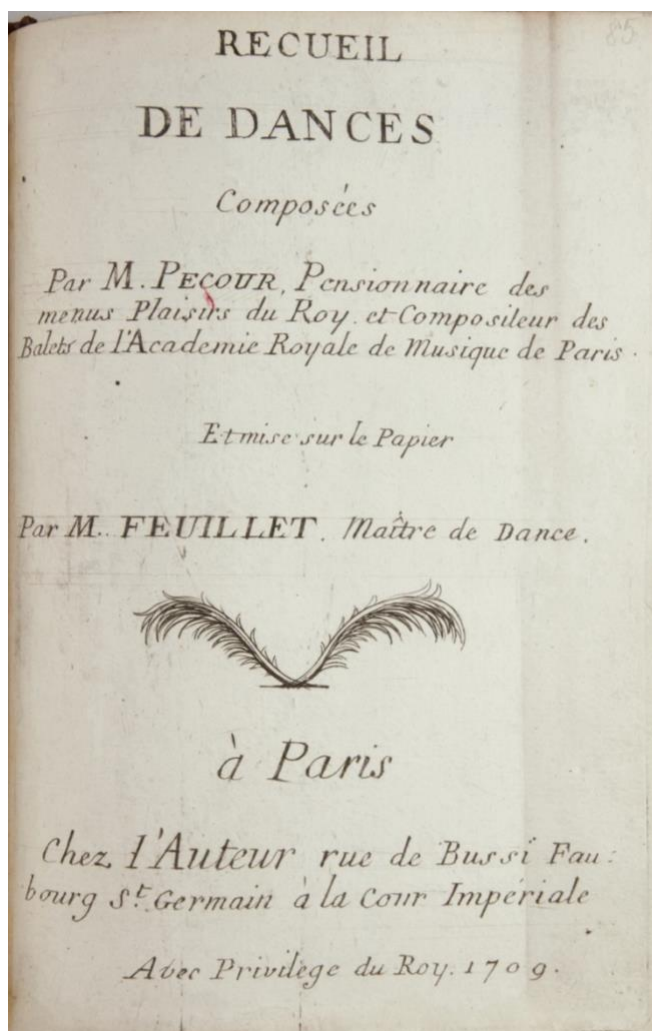
Recueil de Dances Composées par Mr. Feuillet Maître de Dance. Paris: Chez l'Auteur rue de Bussi Faubourg St. Germain à la Cour Imperiale, Avec Privilège du Roy, 1709. 1f. (recto title, verso blank), 84 pp. Engraved throughout.

Contains 18 dances in Feuillet notation, with melody for each at head, as follows:

- Le Rigaudon de la Paix, pp. 1-2
- 2e Rigaudons, pp. 3-7
- Gigue à deux, Gigue de Roland, pp. 8-11
- Entrée a deux, Rigaudon, pp. 12-16
- Autre Entrée a deux, Rigaudon, pp. 17-20
- Sarabande pour femme, Sarabande, pp. 21-24
- Sarabande pour homme, Sarabande, pp. 25-28
- Sarabande Espagnole pour homme, Sarabande Espagnole, pp. 29-32
- Folie d'Espagne pour femme, Folie d'Espagne, pp. 33-38
- Canary à deux, Canary, pp. 39-40
- Gigue pour homme, Gigue, pp. 41-44
- Entrée pour homme, pp. 45-48
- Autre entrée pour homme, entree, pp. 49-52
- Entrée grave pour homme, pp. 53-59
- Entrée d'Apolon, Entrée Apolon, pp. 60-66
- Balet de neuf Danseurs, entre graue, pp. 67-72
- Canary, pp. 73-74
- second canary, p. 75-84, with pp. 77-84 folding

First published in 1700. Little and Marsh 1709-Feu, p. 103 (for a list of editions and issues see 1700-Feu). De Moroda 938. This edition not in Malkin, Niles & Leslie, Schwartz & Schlundt, or RISM

"All but one of the dances in Feuillet's collection are solos or duets, ranging from easy to difficult; the single exception is a piece for eight dancers and a soloist - the only known example in Feuillet notation of a French ballet entry for more than two persons." Little and Marsh p. 91



Bound with:

FEUILLET

Recueil de Dances Composées par M. Pecour, Pensionnaire des menus Plaisirs du Roy et Compositeur des Balets de l'Academie Royale de Musique de Paris et mise sur le Papier par M. Feuillet. Maître de Dance. Paris: Chez l'Auteur rue de Bussi Faubourg St. Germain à la Cour Impériale Avec Privilege du Roy, 1709. 1f. (recto title, verso blank), 72 pp. Engraved throughout.

Contains 15 dances in Feuillet notation, with melody for each at head, as follows:

- la Bourée d'Achille, Bourée, pp. 1-3
- menuet, pp. 4-11
- La Mariée, la Mariée, pp. 12-21
- le Passepied, passepied, pp. 22-23
- 2e. Passepied, pp. 24-31
- la Contredance, Gigue, pp. 32-36
- le Rigaudon des Vaisseaux, Rigaudon, pp. 37-39
- 2e. Rigaudon, pp. 40-42
- la Bourgogne, Courant, pp. 43-44
- Bourée, pp. 45-46
- Sarabande, pp. 47-48
- PassePied, pp. 49-53
- la Savoye, Bourée, pp. 54-61
- la Forlana, la Forlana, pp. 62-67
- la Conty, Venitienne, pp. 68-72

First published in 1700. Little and Marsh 1700-Péc, p. 93. De Moroda 1341. This edition not in Malkin, Niles & Leslie, Schwartz & Schlundt, or RISM.

"Pecour's Recueil was bound and sold with Feuillet's Chorégraphie and Feuillet's Recueil ... (for a survey of editions and issues, see comments under 1700-Feu). This collection contains a variety of pieces for ball dancing in vogue in 1700; many of them are quite difficult. According to the preface to Feuillet's Chorégraphie, Pécour himself went over the proofs to eliminate errors in notation." Little and Marsh p. 93.

Louis Guillaume Pécour (?1651-1729) was an important French dancing-master and choreographer. He worked closely with celebrated royal choreographer Pierre Beauchamp (1631-1705), Louis XIV's personal dancing master.

Octavo. Full dark brown mottled calf with raised bands on spine in decorative compartments gilt, dark brown title label gilt.

Binding worn, rubbed, and bumped, with some abrasions; head of spine, joints, and edges chipped, with minor loss; endpapers slightly worn, soiled, and foxed. Occasional minor

signs of wear, soiling, and foxing; several titles very slightly cropped. Very good copies overall of all three works.

Feuillet was a highly important French choreographer, dancing-master, and author. *"He worked at the court of Louis XIV. His fame rests on his Chorégraphie, a book describing a system of dance notation that was used in Europe throughout the 18th century. He probably did not invent the system himself (although he said he had) but derived it from the original work of Pierre Beauchamps, Louis XIV's personal dancing-master. Unlike previous methods, which describe movement verbally and use letters to refer to the sequence of steps, Feuillet's system is a track notation. It represents symbolically not only the steps of the dancer, with his turns, leaps and slides, but also the floor pattern in which he is to travel. The dance music is printed at the top of the page, and the steps are marked off in a manner corresponding to the structure of the music. ..."*

The publication of the Beauchamp-Feuillet notation meant that specific dances could easily be distributed throughout Europe. It also added to France's pre-eminence in the world of dance. Today the system makes it possible for scholars to study some of the dances in use in the late 17th and early 18th centuries, an important period for the development of the classical French ballet style and technique." Meredith Ellis Little in Grove Music Online

"With the invention of his dance notation system in the eighteenth century, Raoul-Auger Feuillet revolutionized the dance world. Published in 1700, his Chorégraphie ... was conceived as a self-teaching device, not a way of preserving dance. Yet owing to its immense popularity throughout Europe, even today a large body of theatrical and ballroom dances from that period in both printed and manuscript forms can still be found in most archives. ... Chorégraphie was reprinted three times in thirteen years, translated into English by John Weaver in 1706, and appeared in various "improved" versions in France, Germany, Spain, and Portugal. Voltaire (1751) ranked the invention among the "achievements of his day" and Denis Diderot (1763) devoted ten pages to the subject in his Encyclopédie." International Encyclopedia of Dance Vol. 2, p. 588.

An extraordinary presentation of three of the most important early choreographic works, all major factors in confirming France's preeminence in the world of 18th century ballet. (40499) \$16,500



Late 18th Century Social Dance Manuscript

25. [DANCE MUSIC - Late 18th Century - Italian]

Dieci Minuè Con Cinque Contradanze a vari Istrumenti 1796. [Manuscript dance music full score].

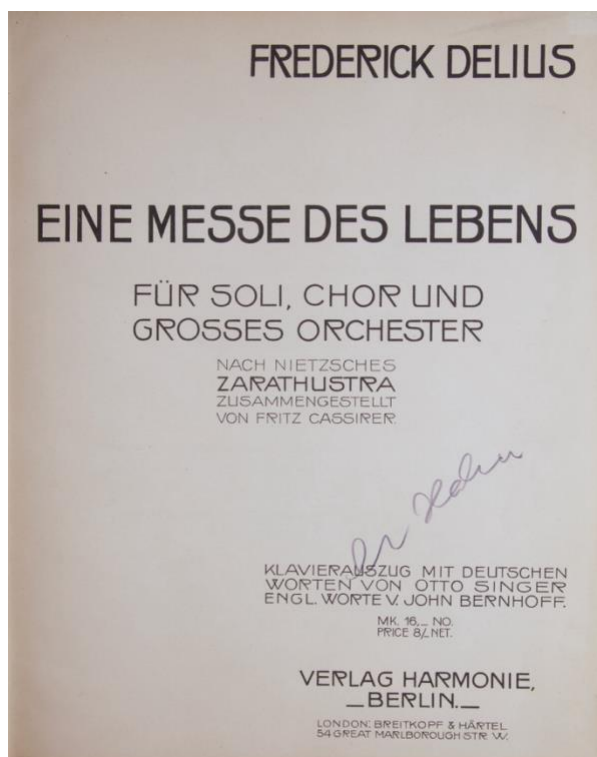
Italy, 1796.

Oblong quarto (222 x 285 mm). [i] (title), 30 pp. Notated in black ink on 10-stave rastrum-ruled paper, with watermark of element within a circle. Title stained and soiled; minor stains; primarily to blank margins of music; hole to blank outer margin of all leaves excepting first five, just touching notation regarding instrumentation in one instance. Previous ownership inscription to title cancelled, thus illegible.

Contains ten minuets and five contradances scored for two violins, two oboes, two horns, and bass. The minuets are all in 3/4 time; the contradances vary, including 2/4, 3/8, and 6/8; the violins play the fast-moving melodic material, occasional doubled or paraphrased more simply by the oboe.

All pieces unlocated; possibly unicums.

A interesting glimpse into the type of music popular for social dancing close at the very end of the 18th century. (40176) \$475



**Considered
the Composer's Masterpiece**

26. DELIUS, Frederick 1862-1934

Eine Messe des Lebens A Mass of Life
Worte aus: "Also Sprach Zarathustra" von Friedrich Nietzsche
zusammengestellt von Fritz Cassirer
(English translation by John Bernhoff) ... für Sopran, Alt, Tenor, Bariton, gemischten Chor und grosses Orchester. [Piano-vocal score].

[Berlin, London]: [Verlag Harmonie, Breitkopf & Härtel] [PN 183], [1907].

Folio. Full dark green cloth with titling gilt to upper, printed paper title label to spine. 1f. (recto title, verso copyright), 1f. (recto secondary title, verso blank), 1f. (recto part title,

"Erster Teil," verso blank), 3-103, [i] (blank) pp., 1f. (recto part title, "Zweiter Teil," verso blank), 104-210 pp. Text in German and English. Former owner's name in pencil to title; small bookseller's label to upper outer corner of verso of free front endpaper. Binding worn, rubbed, bumped, and slightly shaken, with small stain to upper, cloth to lower slightly bubbled, upper hinge partially split, edges foxed. Very minor internal wear; light uniform browning; some upper outer corners slightly creased.

First Edition. Threlfall II/4, p. 62.

Considered to be the composer's masterpiece, *A Mass of Life* first performed in part in Munich on 4 June 1908 and given its first complete performance in London on 7 June 1909 under Sir Thomas Beecham.

"... Delius embarked on what was to be his grandest project, A Mass of Life (1904–5), which sets texts from Nietzsche's Also sprach Zarathustra and embodies Delius's philosophy that each man should stand fearlessly alone in the face of ultimate death, should realize his potentialities, whatever the cost, and immerse himself wholeheartedly in life. A broad musical span relates man's spiritual development to the passing of a day, rising to the 'glorious noontide' of maturity and then progressing to the midnight bell of death's call. Delius responded to Nietzsche's rich poetry in some of his most virile and exultant music, as well as in passages of a profoundly hypnotic and static calm.

Delius is considered among the most significant and characteristic of English compositional voices. ... Though he contributed to the genres of opera, concerto and sonata, it is the nostalgic rhapsody of his orchestral tone poems, with their sensuous evocations of natural beauty, and the ecstatic though resolutely secular spirituality of his choral works that have proved especially enduring." Robert Anderson, Anthony Payne, and Lionel Carley in *Grove Music Online*. (40544) \$400



Late 17th Century Manuscript of an Apparently Unrecorded Work

27. FOGGIA, Francesco 1604-1688

Obstupescite Celitum à 2. Canti. [Manuscript set of parts].

Italy, ca. 1680.

Small quarto (163 x 225 mm). Vocal parts sewn. organ part on a single bifolium. Notated in black ink on 9-stave rastrum-ruled paper. The organ part is figured, the music alternating between duple and triple meters with distinctive 'void notation' in the triple sections (a remnant of the earlier mensural notation system).

Cantus primus: 7, [i] (blank) pp.

Cantus secundus: 6, 1f. (blank) pp.

Organo: [i] (title), 3 pp.

Cantus primus and organ parts slightly soiled; organ part slightly split; indistinct annotation to upper margin of title in contemporary manuscript.

Apparently unrecorded. Not located in RISM or OPAC SBN.

"[Foggia] was one of the most important maestri di cappella in 17th-century Rome, serving many of the city's most prestigious choirs and publishing church music extensively. ... Foggia's accomplishments as a church-music composer were recognized by his contemporaries, among them Antimo Liberati, who pointed in general to his facility with a variety of styles and in particular to his ability to please the ears of both the learned and ignorant. ... Foggia's small-scale motets for two or three voices and continuo reveal a keen sense for the concerted style ... Foggia's compositional orientation seems predominantly polyphonic and probably justifies Martini's assertion that he was the last composer of the 'Roman school' founded on Palestrina." Stephen R. Miller in *Grove Music Online* (40196)

\$5,000

GLUCK
Items 28-35

Gluck was a "Bohemian-Austrian composer of Italian and French opera, a leading figure in opera of the second half of the 18th century, and the person chiefly credited with the 'reform' of opera after the age of Metastasian opera seria. ... Force of circumstance may have led Gluck to Paris to complete his operatic career, but in artistic terms Paris can be seen as his inevitable final destination. His years of grounding in opéra comique and the ballet and (via Traetta) his response to the French tragédie lyrique tradition had already provided the impetus for his overhaul of the opera seria; now it was time to confront that tradition on its own territory. On more than one occasion, indeed, Gluck explicitly owned the French influence, and its particular effect on his preparation for Paris. Between them the eight operas that he produced for the Académie Royale de Musique in Paris – the two *Iphigénie* operas; the radical revisions for Paris of the Vienna 'reform' operas *Orfeo* and *Alceste*; the similar revisions of the Vienna opéras comiques *Cythère assiégée* and *L'arbre enchanté*; *Armide*, a new opera on a libretto that Quinault had written for Lully more than 90 years earlier; and the last opera, *Echo et Narcisse* – are all different attempts at the confrontation and revival of that lyric tradition." Jeremy Hayes, Bruce Alan Brown, Max Loppert, and Winton Dean in *Grove Music Online*.



**"The Only Example ... of His
Treatment of an Erotic Subject"**

**28. GLUCK, Christoph Willibald
1714-1787**

[Wotquenne 39]. *Paride ed Elena*. *Oh del mio dolce ardor* from the composer's opera. [Manuscript]. Paris, ca. 1810-1820.

Oblong folio (232 x 335 mm). Sewn. 24 pp. Notated in black ink on 10-stave rastrum-ruled paper.

Contains the following arias for Paride:

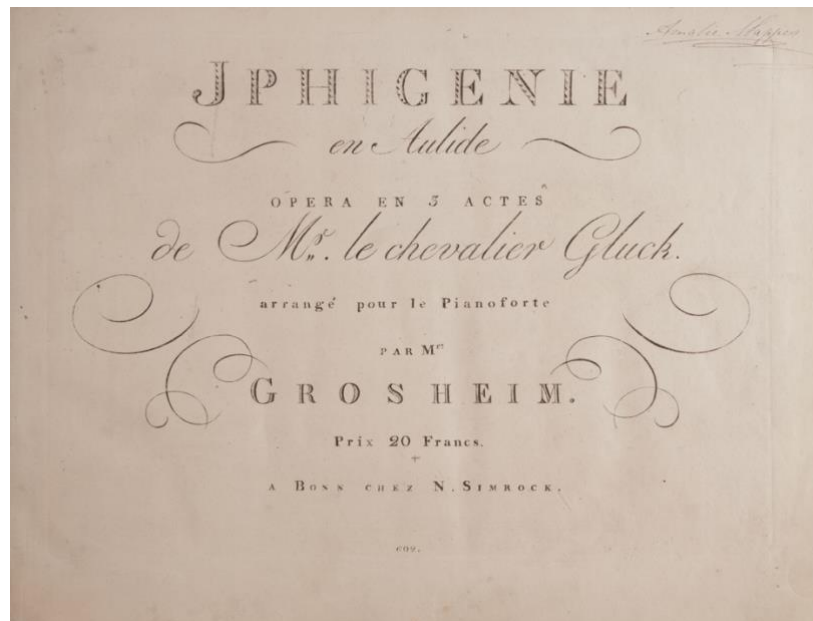
- 1) "Oh del mio dolce ardor"
- 2) "Spiagge amate"
- 3) "Quegli occhi"

The manuscript concludes with *Prece (oh Dio) per pietà*, with a brief passage of recitative for Elena. With "de Paris 1826" in black ink to upper outer corner and handstamp of the Glasgow Society of Musicians to lower inner corner of first page with "108" in red ink above it and to final page of music.

Paride ed Elena, to a libretto by Calzabigi and including a ballet by Noverre, was first performed in Vienna on 3 November 1770.

It was the third of Gluck's operas that, in effect, restated the principles elucidated in his famous operatic manifesto that appeared in the preliminaries of the published full score of *Alceste*. Gluck again includes such a "letter" in *Paride ed Elena*, writing *"I have had to do violence to my inspiration in order to emphasize the particular national characteristics of the Spartan and Phrygian peoples, contrasting the uncultivated roughness of the one with the soft effeminacy of the other. Since singing is no more than a form of declamation, I have thought it necessary to give Helen the native harshness of her race and not to fear the reproach of an occasional descent to harshness and vulgarity. He who is concerned with truthfulness must model himself to his subject and the noblest beauties of harmony and melody become serious faults if they are misplaced ..."* Translated and published in Cooper: Gluck, p. 143.

"Paride ed Elena is the only example in all [Gluck's] works of his treatment of an erotic subject, a story of sensual passion in a definitively Mediterranean setting. In all his other operas the love interest remained a subordinate part of the drama, contributing to its development, certainly, but never the single, or even the main interest in any work but this." Ibid. p. 142. (40250) \$175



“The Première was a Triumph”

29. GLUCK, Christoph Willibald 1714-1787

[Wotquenne 40]. *Iphigénie en Aulide Opera en 3 Actes ... arrangé pour le Pianoforte par Mr. Grosheim. Prix 20 Francs.* [Piano-vocal score].

Bonn: Chez N. Simrock [PN 609], [1808-1809].

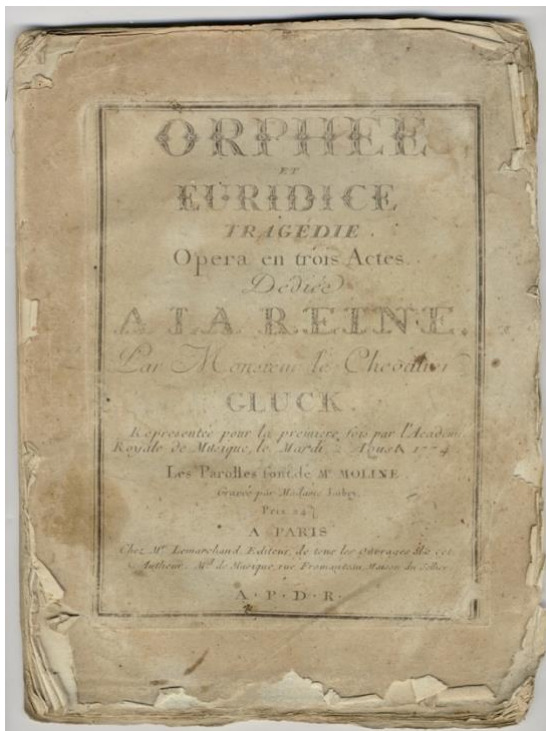
Oblong folio. Quarter black leather with gilt rules, mid-brown cloth boards, spine in compartments gilt with titling gilt, marbled edges. 1f. (recto title, verso cast list), 3-149 pp.

Text in French and German. Engraved throughout. With contemporary signature of former owner ("Mappes") to upper outer corner of free front endpaper with handstamp of August Kuby in Munich below; "Amalie Mappes" to upper outer corner of title. Binding worn, rubbed, bumped, and slightly stained. Occasional soiling; small ink stains, browning, and foxing to blank margins; small loss to lower outer corner of p. 27.

First Edition. Hopkinson p. 41, 40F. Wotquenne 40. RISM G2753 and GG2753 (no copies in the U.S.).

Iphigénie en Aulide was first performed in Paris at the Opéra on 19 April 1774.

"Judging from contemporary accounts such as the memoirs of Mannlich, the several months of rehearsals for Iphigénie en Aulide must have been quite a spectacle, with the irascible 60-year-old composer struggling to reform the bad habits of the singers and players of the Académie Royale to teach them his new opera. However, the première of Iphigénie en Aulide in April 1774 was a triumph, but the run of performances was interrupted by the death of Louis XV a month later. All the theatres closed, and during the period of mourning Gluck quickly revised Orfeo ed Euridice and made a French version of the opera with a translation of the text by Pierre Louis Moline." Jeremy Hayes in *Grove Music Online*. (40434) \$400



RISM G2582.

First performed in Vienna at the Burgtheater on 5 October 1762, in Italian, to a libretto by Ranieri de' Calzabigi, and in Paris at the Opéra on 2 August 1774, in French, to a libretto by Pierre Louis Moline after Calzabigi. (40430) \$150

"The Opera Was Remarkable"

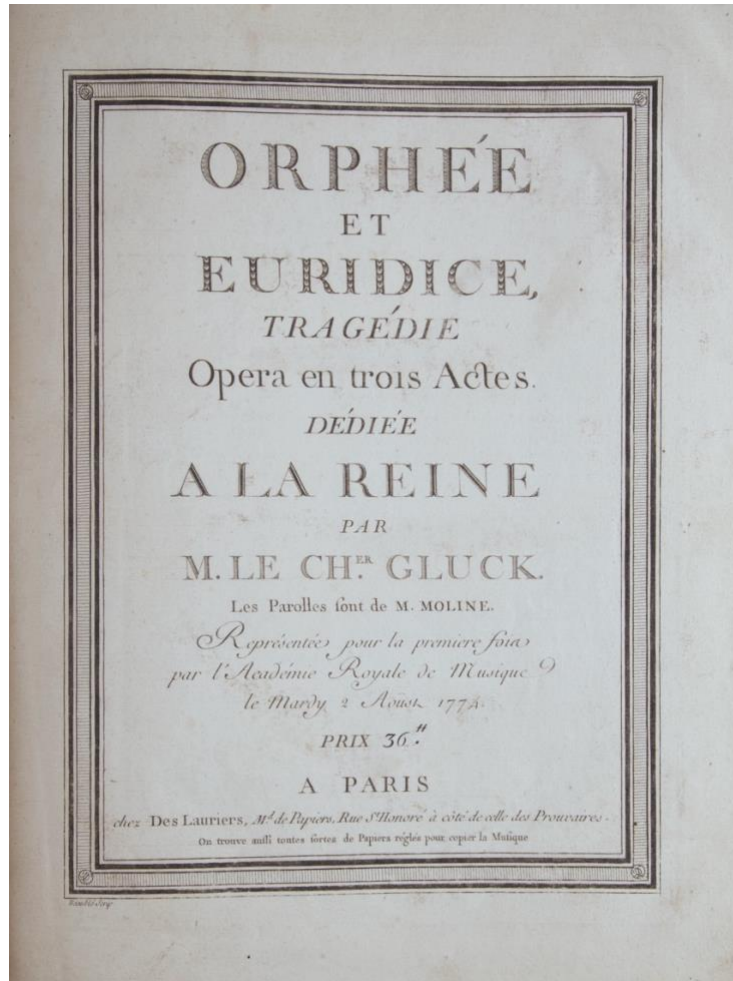
30. GLUCK, Christoph Willibald 1714-1787

[Wotquenne 41]. *Orphée et Euridice. Tragedie. Opera en trois Actes. Dedicée A La Reine ... Représentée pour la premier fois par l'Academie Royale de Musique, le Mardi, 2. Aoust, 1774. Les Parolles sont de Mr. Moline. Gravée par Madame Lobry. Prix 24 tt. [Full score].*

Paris: Chez Mr. Lemarchand ... A.P.D.R., 1774.

Folio. Unbound. Sewn. 1f. (recto title, verso publisher's catalogue), 1f. (recto dedication, verso "Argument"), 52 pp. Engraved. Incomplete, with only first act and three pages of second act present. Worn overall, with occasional staining, foxing, and soiling throughout, primarily to blank margins; title worn and heavily browned, stained, and soiled, with paper loss to edges; corners slightly bumped and creased; signatures separated; binder's holes to blank inner margin.

First Edition, unrecorded variant. Wotquenne 41. Hopkinson p. 43, 41A. BUC, p. 386. Lesure, p. 240.



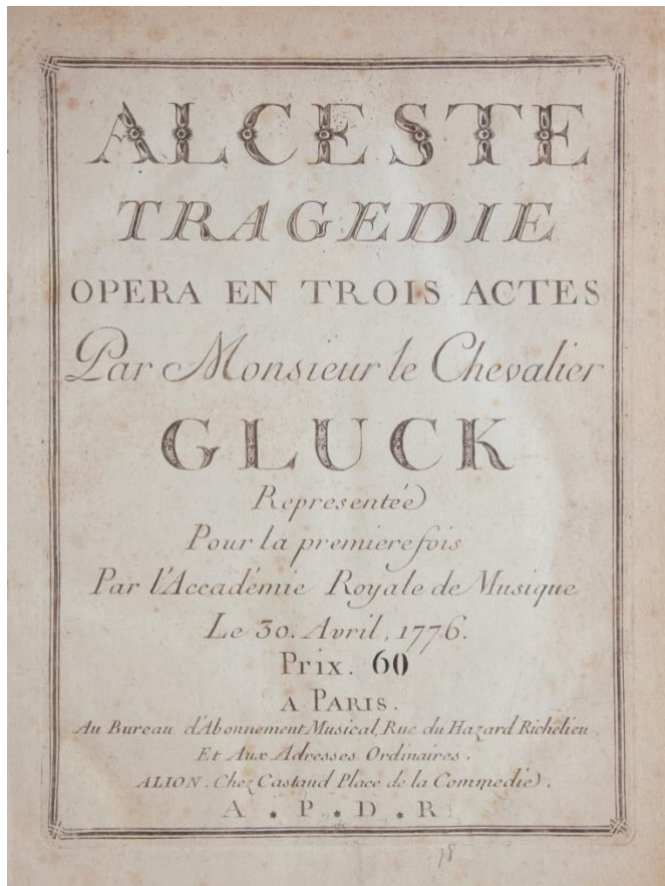
31. GLUCK, Christoph Willibald 1714-1787

[Wotquenne 41]. *Orphée et Euridice, Tragédie Opera en trois Actes. Dédée A La Reine ... Les Parolles sont de M. Moline. Représentée pour la première fois par l'Académie Royale de Musique le Mardy 2 Aoust 1774. Prix 36 tt. ... Beaublé Script.* [Full score].

Paris: Chez Des Lauriers, Md. de Papiers, Rue St. Honoré à côté de celle des Provaires, [ca. 1783].

Folio. Early full dark brown leather with double rule gilt to edges of boards, spine in compartments gilt with titling gilt, marbled endpapers. 1f. (recto title, verso blank), 1f. (recto dedication, verso "Argument"), 217 pp. Bound with an extra title, that of Hopkinson 41A(k). 1f. (recto title, verso blank), 1f. (recto blank, verso "Argument") pp. Binding quite worn, rubbed, and bumped, with loss to spine. Occasional minor soiling to blank outer margins; paper repairs to blank inner margins of approximately fifteen leaves; small binder's holes to blank inner margin of numerous leaves; occasional staining; worming to blank inner margin of final third of volume; extra title and Argument worn and soiling, with worming to blank margins.

Second edition of the French version. Wotquenne 41. A variant issue of Hopkinson 41A(i), but with the price of 36 instead of 24 tt. Lesure p. 240. RISM G2853. (40431). \$600



32. **GLUCK, Christoph Willibald 1714-1787**

[Wotquenne 44]. *Alceste Tragedie Opera en Trois Actes ... Représentée Pour la première fois Par l'Académie Royale de Musique Le 30. Avril, 1776. Prix. 60. [Full score].*

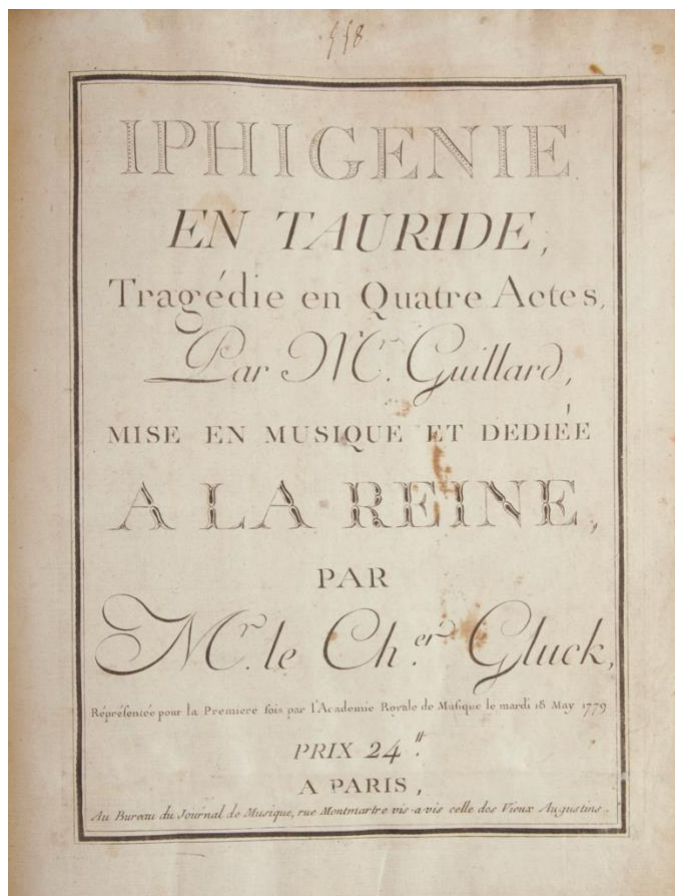
Paris, Lyon: Au Bureau d'Abonnement Musical, Rue du Hazard Richelieu et Aux Adresses Ordinaires. A Lion Chez Castaud Place de la Comédie, [ca. 1777].

Folio. Early dark brown morocco. 1f. (recto title, verso publisher's catalogue), 293 pp. With [?]"Lagny" in contemporary black ink to blank inner margin of p. 1. Binding worn, rubbed, and bumped. Slightly worn; title slightly browned and foxed; occasional minor foxing, soiling, browning, and small stains; several leaves slightly trimmed at outer margin, not affecting text or notation; small loss to blank lower outer corner of p. 87; light impression to lowermost system of p. 43. Lacking pp. 35/36.

Second edition. Wotquenne 44. Hopkinson p. 54, 44A(cc). Lesure p. 236. BUC p. 385. RISM G2639.

Alceste, an opera in three acts with text by R. de Calzabigi and a ballet by Noverre, was first performed on 26 December 1767 at the Burgtheater in Vienna. It was revised by Gluck for a performance in Paris on 23 April 1776.

"Gluck himself stressed the nature of Alceste as a 'reform opera' by providing, in the preface dedicating the printed score to the Grand Duke Leopold, a discussion that goes far beyond the conventional. ... That key document, at once a manifesto and a defense ... is a sharp repudiation of the theory, practice and conventions of the old "opera seria" represented in its final phase by Metastasio and his favourite composer, Hasse." TNG Vol. 7, pp. 463 and 467. (40432) \$350



“The Crowning Point of Gluck’s Career”

33. **GLUCK, Christoph Willibald 1714-1787**

[Wotquenne 46]. *Iphigénie En Tauride, Tragédie en Quatre Actes, Par Mr. Guillard, Mise en Musique et Dédinée a La Reine ... Représentée pour le Première fois par l'Académie Royale de Musique le mardi 18 Mai 1779. Prix 24 tt.* [Full score].

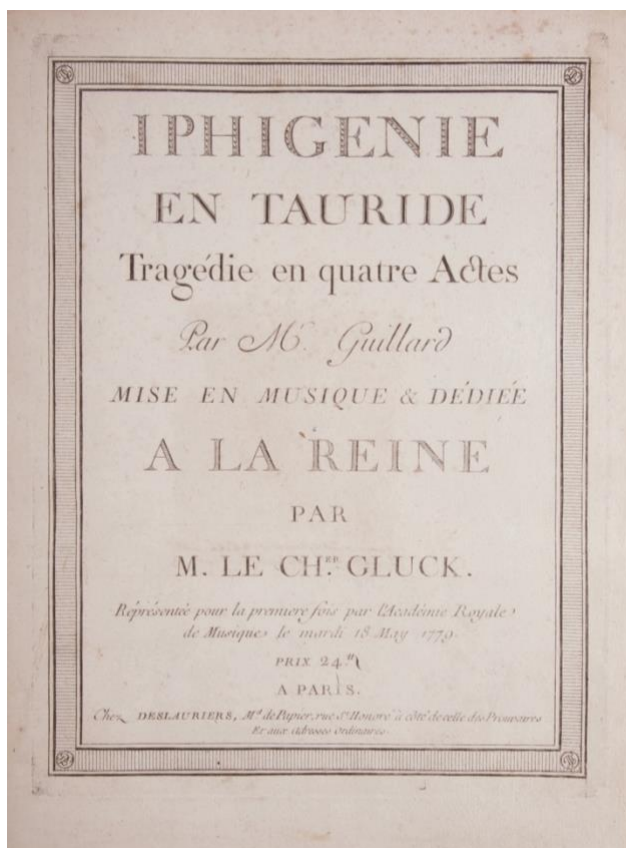
Paris: Au Bureau du Journal de Musique, rue Montmartre vis-a-vis celle des Vieux Augustins, 1779.

Folio. Modern half green calf with matching paper boards, dark red leather title label gilt to spine, red edges. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 211 pp. Engraved. With armorial device gilt incorporating three stars and crown cut from earlier leather binding and laid down to front pastedown. "Le Morne" facsimile signature handstamp to foot of first page of music; "21" in black ink three times to p. 184l; three notes cancelled with solfège syllables "mi ré ut" indicated above noteheads to p. 193. Boards worn. Some light soiling, staining, and foxing, primarily to blank margins, occasionally just affecting music; small stains to title, with minor contemporary annotation to head; paper repair to upper outer corner of p. 109.

First Edition. Wotquenne 46. Hopkinson p. 60, 46A. BUC p. 386. Lesure p. 239. Hirsch II, 277. RISM G2185.

"Iphigénie en Tauride was given on May 18, 1779, with excellent singers; Rosalie Lavasseur sang Iphigénie, Larrivée Oreste, Legros Pylade, and Moreau Thoas. ... The opera had a great success immediately, and even Grimm wrote of it - I do not know whether this is melody, but perhaps it is something better. When I hear Iphigénie I forget I am at the opera; I seem to be listening to a Greek tragedy, with music by Lekain and Mlle

Clarion. It was the crowning point of Gluck's career. Guillard had provided an excellent libretto, more classical than Goethe's poem, less Christian and more ruthless; and Gluck had seized on the contrast between Scythians and Greeks, upon the perfectly dramatic figures of Iphigenia and Orestes, and had produced a work which both re-created a part of Greek tragedy and at the same time foretold a new world." Cooper: *Gluck*, p. 258. (40433) \$2,600



34. **GLUCK, Christoph Willibald 1714-1787**

[Wotquenne 46]. *Iphigénie en Tauride* Tragédie en Quatre Actes Par Mr. Guillard, Mise en Musique et Dédiee A La Reine ... Représentée pour le Première fois par l'Academie Royale de Musique le mardi 18 Mai 1779. Prix 24 tt. [Full score].

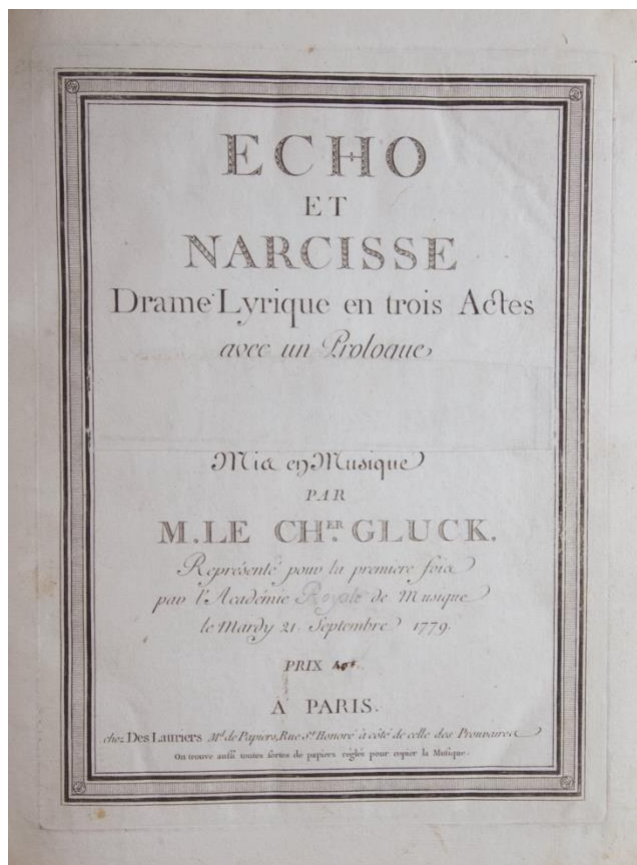
Paris: Des Lauriers [without PN], ca. 1783.

Folio. Modern quarter dark red morocco with marbled boards, black leather title label to spine gilt. [i] (recto title, verso blank), [i] ("Catalogue de Musique du fond de Des Lauriers Md. de Sapier rue St. Honoréa Paris"), [i] (dedication), 211, [i] (blank) pp. Engraved throughout. With a short article from Marmontel's *Mémoires* laid down to blank verso

of title, in English translation, regarding the opera's reception history. Occasional staining, soiling and foxing to blank margins; small stain and hole under lowermost system of p. 65; blank upper outer margin of title through p. 7 dampstained; stain and minor loss to lower margin of pp. 18-22. In very good condition overall.

Third edition, unrecorded variant. Hopkinson 40A (e). Wotquenne 46 (pp. 215-16). Lesure p. 239 (different issue). BUC, p. 386. RISM G2816.

While Marie-Antoinette is not actually mentioned on the title, she was the queen to whom the work is dedicated. (40425) \$500



The Composer's Last Opera

35. GLUCK, Christoph Willibald 1714-1787

[Wotquenne 47. *Echo et Narcisse Drame Lyrique en trois Actes avec un Prologue ... Mis en Musique ... Représenté pour la première fois par l'Académie [Royale] de Musique le Mardy 21 Septembre 1779 Prix [40]*. [Full score].

Paris: Chez des Lauriers Md. de Papiers, Rue St. Honoré à côté de celle des Prouvaires Ou trouve aussi toutes sortes de papiers réglés pour copier la Musique, [ca. 1779].

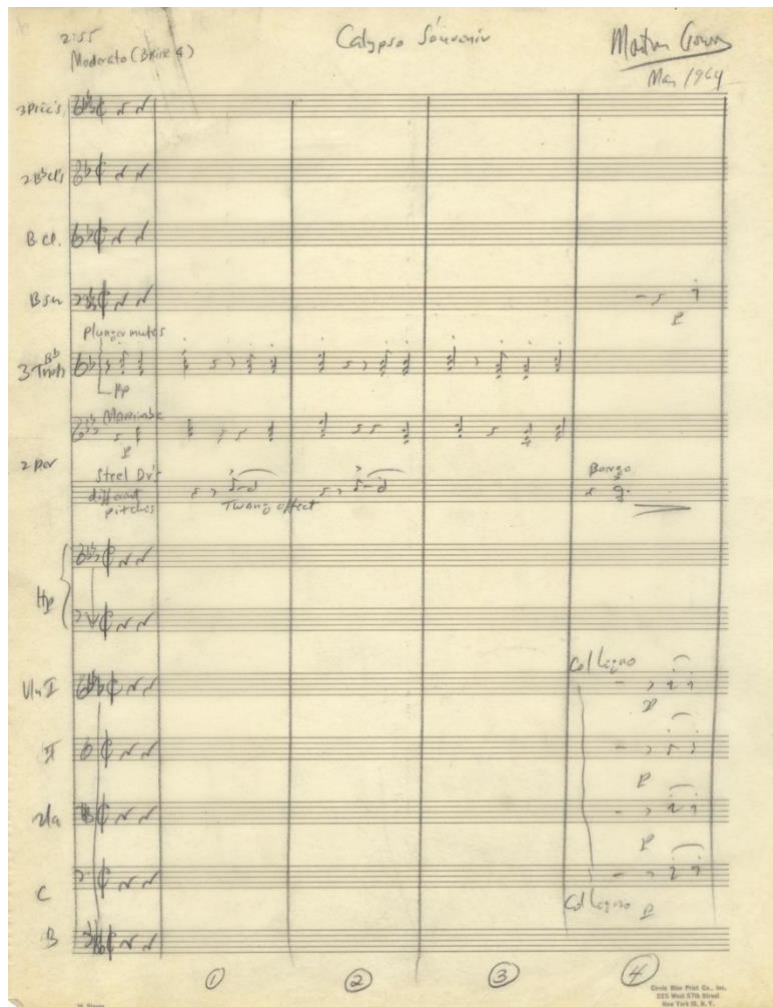
Folio. Contemporary quarter dark brown calf with marbled boards, spine in decorative compartments gilt with titling gilt to spine. 1f. (recto title, verso blank), 256 pp. With blank overpaste to title, obscuring the words "Par M. Le Baron de T." Signature "L. Wessén" in ink to front pastedown and "A. Benzinger" to free front endpaper. Binding worn, rubbed, and bumped; lower portion of upper joint partially split. Occasional small stains, foxing, browning, tears, and light dampstaining; minor loss to blank outer margin of pp. 139 and 149; several small holes to p. 237. Quite a good copy overall on quality paper.

First Edition, variant issue. Hopkinson, p. 63, with attributes of 47A(c) (except here there is no plate number and the price "40" appears in manuscript), and 47A(e), as "Royale" has been erased (here in pencil). Wotquenne 47. BUC p. 386. RISM G2739

First performed in Paris at the Opéra on 24 September 1779.

"Echo et Narcisse was a failure at its early performances largely because the audiences and critics expected high drama along the lines of Alceste, Armide and Iphigénie en Tauride. But Echo et Narcisse is a different type of work; it belongs to the pastoral tradition, still popular at this date, and a genre to which Gluck frequently returned.

Comparisons were (and are still) made with Gluck's more popular dramas because *Echo et Narcisse* contains numbers and scenes similar to those that had made greater impressions before. It is not a weak opera, and there is much fine music in it ..."
 Jeremy Hayes in *Grove Music Online*. (40424) \$1,800



Autograph Musical Manuscript of the Complete Work of this American Composer

36. GOULD, Morton 1913-1996

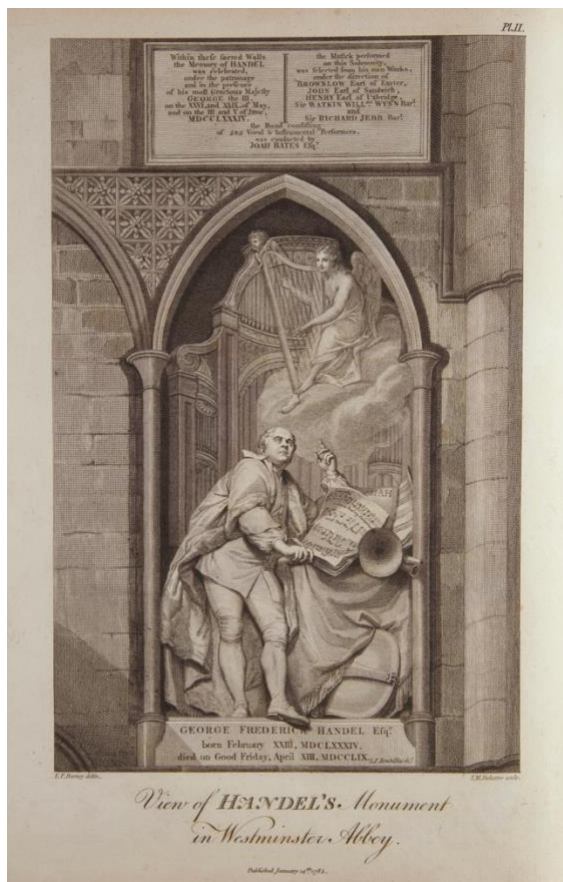
Calypso Souvenir. Autograph musical manuscript full score of the complete work. Signed ("Morton Gould") and dated May 1964.

Folio. 21ff. notated in pencil on rectos of onionskin 14-stave music paper with "Circle Blue Print Co., Inc., 225 West 57th Street, New York 19, N.Y." printed at lower outer right corner of each leaf. Titled at head of first page of music with "2:55 Moderato (Brisk 4)" at left and Gould's full signature and date at right; signed in full and dated again by Gould at conclusion. Very slightly worn and browned. In very good condition overall.

Instrumentation: 3 piccolos, 2 Bb clarinets, 1 bass clarinet, 1 bassoon, 3 trumpets (with plunger mutes), harp, violins, viola, cello, double-bass, marimba, steel drums at different pitches and bongo drums.

Gould, an American composer, conductor, and pianist, was a child prodigy recognized for both his compositional and improvisational talent; he composed his first work, *Just Six*, at that young age. He went on to write in many different genres, including orchestral works and for Broadway, film, television, and dance, collaborating with Jerome Robbins (*Interplay*, 1945 and *I'm Old Fashioned*, 1983) and Agnes de Mille (*Fall River Legend*, 1947).

"He was on the staff of Radio City Music Hall when it opened (1932), and came of age during the golden era of radio: beginning at the age of 21 and for the following eight years he conducted, arranged and composed for the weekly programme 'Music for Today' on WOR, New York. ... Gould's career as a symphonic composer began with the première by Stokowski and the Philadelphia Orchestra of Chorale and Fugue in Jazz (1933). Spirituals, his first work to enter the orchestral repertory, was first performed by Gould himself at a New York festival in 1941; performances followed shortly afterwards by, among many others, the New York PO and the Cleveland Orchestra. During the 1940s Gould continued to compose for the concert hall and radio, but also wrote for film, stage and ballet." Ed Matthew in *Grove Music Online*. (40558) \$3,500



First Edition of Burney's Noted Work

37. [HANDEL]. Burney, Charles 1726-1814

An Account of the Musical Performances in Westminster-Abbey, and the Pantheon, May 26th, 27th, 29th; and June the 3d, and 5th, 1784. In Commemoration of Handel.

London: Printed for the Benefit of the Musical Fund; and Sold by T. Payne and Son, at the Meuse-Gate; and G. Robinson, Pater-noster-Row, 1785.

Quarto. Full mid-tan polished calf with single blind rule to boards, thin decorative rules to spine with dark brown morocco title label gilt. 1f. (recto blank, verso fine frontispiece incorporating a medallion portrait of Handel), 1f. (recto title, verso blank), 2ff. (dedication to King George), 1f. (contents), xvi (preface) pp.

1f. (recto blank, verso engraving *View of Handel's Monument in Westminster Abbey Published January 14th 1785*), 8 pp., 4ff. ([*1]-[*8]), 9-20 pp., 3ff. ([*19]-[*24]), 21-38 pp. *Sketch of the Life of Handel*, 39-56 *Character of Handel as a Composer* pp.

1f. (recto part title *Commemoration of Handel*, verso blank), [3]-21 pp. *Introduction* 1f. (recto part title, verso blank), [3]-21, [i] (blank) pp.

First Performance: 1f. (recto blank, verso portrait engraving), 1f. (recto part title *First Performance ... May 26, 1784*, verso blank), 1f. (recto contents, verso blank), 1f. (recto blank, verso engraving *Plan of the Orchestra and Disposition of the Band* identifying vocal and instrumental sections and naming J. Bates as conductor), [25]-41, [i] (blank) pp.

Second Performance: 1f. (recto blank, verso engraving *Handel composing sacred Music*), 1f. (recto part title *Second Performance ... May 27, 1784*, verso blank), 1f. (recto blank, verso contents), [45]-70 pp.

Third Performance: 1f. (recto blank, verso engraving *Messiah*), 1f. (recto part title *Third Performance ... May 29, 1784*, verso blank), 73-90, [i] (blank) pp.

Fourth Performance: 1f. (recto blank, verso engraving *View of the Gallery*), 1f. (recto part title *Fourth Performance ... June 3, 1784*, verso), [93]-107, [i] (blank) pp.,

Fifth Performance: 1f. (recto blank, verso *View of Orchestra and Performers*), 1f. (recto part title *Fifth Performance ... June 5, 1784*), 111-125, [i] (blank) pp. 1f. (recto *Appendix*, verso blank), 129-139, [i] (*Advertisement*), 1f. (recto *Errata and Directions to the Binder*, verso blank).

Includes 7 plates engraved by F. Bartolozzi, I.M. Delattre, Haward, Spilsbury, Collyer, Cipriani, and Smirk.

With early armorial bookplate of John Russell, "Clerk to the Signet" to front pastedown and his signature followed by "2/85" [February 1785] to blank upper margin of title; a second, later, bookplate with "Major General John Cecil Russell. Colonel 12th Royal Lancers" to rear pastedown, possibly that of John Russel's son. Tissue guards to plates. Binding slightly worn, rubbed, and bumped; expertly rebaked; endpapers browned at margins. Minor wear; uniform light browning, slightly heavier to margins; occasional minor foxing and creasing; small hole to upper outer margin of several leaves; one leaf in slightly larger format, with fold to lower margin. An attractive, wide-margined copy.

First Edition. Cortot p. 42. Cowden p. 25. Gregory-Bartlett p. 47. Hirsch I Anhang, 14. RISM Écrits p. 191.

Burney was a noted English musician, composer, and music historian. "*A fashionable and popular teacher of music, he was a composer and performer of modest talents whose greatest success and legacy are his writings on music.*" Kerry S. Grant in *Grove Music Online*. Joah Bates (1740-1799), a conductor, organist, and concert organizer, was "*a fierce champion of Baroque music and particularly of Handel's work.*" Owain Edwards, and William Weber in *Grove Music Online*. John Russell (1710-1796), was one of the clerks to the signet in Scotland. As such, he kept the privy signet and attended the sovereign's principal secretary; the signet was used to seal royal letters and other documents not requiring the Great Seal of the Realm. (40494) \$1,200



Photographic Portrait of the Noted Soprano

38. JERITZA, Maria 1887-1982

Role portrait photograph signed "Maria Jeritza Seery." Ca. 1920s.

Three-quarter length silver print. 216 x 150 mm (8-1/2 x 5-7/8"). With Metropolitan Music Bureau and NBC Artists Service handstamps and remnants of former mount to verso.

Maria Jeritza was one of the greatest sopranos of her generation, celebrated for her singing as well as for her acting, which included acrobatic elements. A number of distinguished composers wrote roles specifically with her in mind. She created Richard Strauss's Ariadne (both versions, 1912 and 1916) and the Empress in *Die Frau ohne Schatten* (1919) and performed Puccini's Turandot. Other roles in which Jeritza excelled were Salome and Jenůfa. She gave her debut at the Metropolitan Opera in New York in 1921 as Marietta in Korngold's *Die tote Stadt* and appeared on the Met's stage no fewer than 290 times in 20 roles. "Miss Jeritza's third husband, Irving P. Seery, a New Jersey businessman and lawyer, was said to have fallen in love with her in 1910 when he saw her on the stage and remained a bachelor for 38 years until he could finally marry her." *The New York Times* obituary, July 11, 1982. (40524) \$100



“Regarded as One of the Greatest Composers of His Time”

39. JOMMELLI, Niccolò 1714-1774

Miserere mei, Deus Salmo L Posto in versi Toscani dal Sigr. Avvocato D. Saverio Mattei [in G minor]. [HocJ Anh.42]. [Manuscript score].

[?]Naples, 18th century.

Oblong folio (213 x 297 mm). Disbound. [i] (title), 156, [i] (blank) pp. Notated on 10-stave rastrum-ruled paper, with watermark of a fleur-de-lis within a circle with the letters "IN" below. Slightly worn; soiled; title stained; occasional showthrough.

RISM Manuscript database records several other manuscript sources, mostly incomplete. MGG (2), Vol. 9, p. 1151 records 6 manuscript sources. Breitkopf & Härtel published the full score of the work in 1804. RISM J577. Hochstein, Wolfgang: *Die Kirchenmusik von Niccolò Jommelli*, Cl. 23.

Jommelli, an Italian composer, "was important among those who initiated the mid-18th-century modifications to singer-dominated Italian opera. His greatest achievements represent a combination of German complexity, French decorative elements and Italian brio, welded together by an extraordinary gift for dramatic effectiveness. ...

Jommelli's last work for Naples, a Miserere on Psalm 50 (Pietà Signore) translated into Italian by his close friend, Mattei, was performed by Aprile and De Amicis during Holy Week 1774, with the composer at the keyboard. The final instalment of Il trionfo di Clelia arrived in Lisbon a month before the scheduled performance for the king's birthday on 6 June. From Carnival 1769 until the death of José I in 1777, the royal Portuguese theatres presented to appreciative audiences as many as four of Jommelli's operas each year. The enthusiastic report of the success of Clelia in Lisbon probably reached Jommelli little more than a month before his death in August. At the instigation of the maestro, Gennaro Manna, the musicians and poets of Naples collaborated in a grand public funeral to honour the passing of a great master.

At the time of his death, Jommelli was regarded as one of the greatest composers of his time. He was always among those cited when memorable composers of the century were named. In Stuttgart, Schubart declared: The greatest musical Pan is dead. ... If richness of thought, glittering fantasy, inexhaustible melody, heavenly harmony, deep understanding of all instruments, and particularly the full magical strength of the human voice – if great art affects entirely each chord of the human heart, if all these – yet combined with the sharpest understanding of musical poetry – constitute a musical genius, then in him Europe has lost its greatest composer.

In De la musique en Italie Aleksandr Beloselsky wrote that Jommelli could 'be regarded universally as the most profound and the greatest artist who has ever distinguished himself in the harmonious profession'. Arteaga described him as 'truly original in having such excellent qualities as the felicity of his musical imagination, which earned him the appellation of the Chiabrera, and the Horace of composers, the coupling of expression and difficulty, the richness, and the energy and vivacity of his scoring'." Marita P. McClymonds, Paul Cauthen, Wolfgang Hochstein, and Mauricio Dottori in Grove Music Online. (40256)

\$1,600



**Autograph Musical Quotation
from the Composer's Opera, *Dimitri***

40. JONCIÈRES, Victorin de 1839-1903

Autograph musical quotation signed in full.

5 measures in piano-vocal score in black ink on ivory card stock, 229 x 185 mm, signed "Victorin Joncières." Marked "Andte" at head and with text commencing "Moscou! voici la ville sainte" from the composer's opera, *Dimitri*. Slightly browned at edges. In very good condition overall.

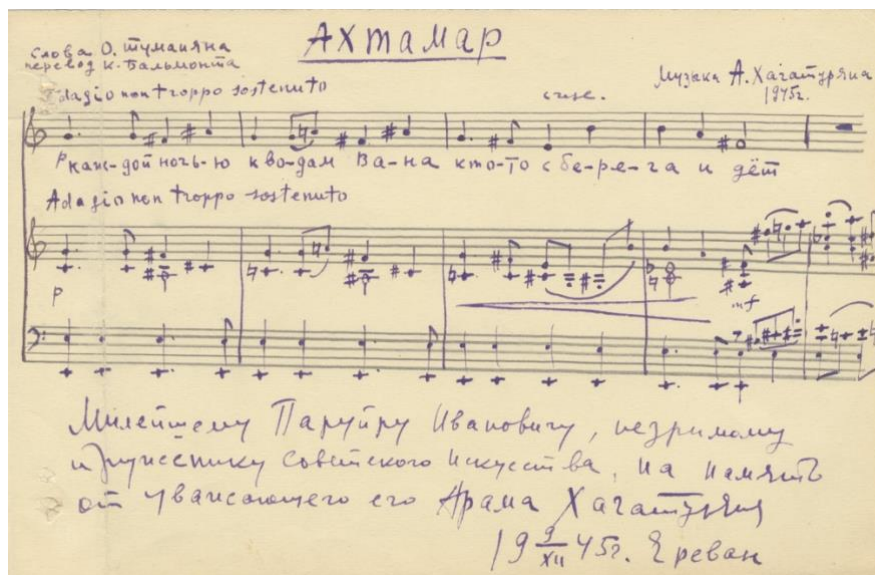
Together with:

Bust-length albumen photographic portrait, 92 x 52 mm, mounted on quarto card stock.

Dimitri, in 5 acts to text by H. de Bornier, A. Silvestre, and L. Carvalho after F. von Schiller's *Demetrius*, was first performed in Paris at the Gaîté on 5 May 1876; it was revived in 1890 at the Opéra-Comique.

Félix-Ludger Rossignol, known as Victorin de Joncières, was a French composer and music critic. (40525)

\$200



**Autograph Musical Quotation in the Hand of
“A Pillar of the Soviet School of Composition”**

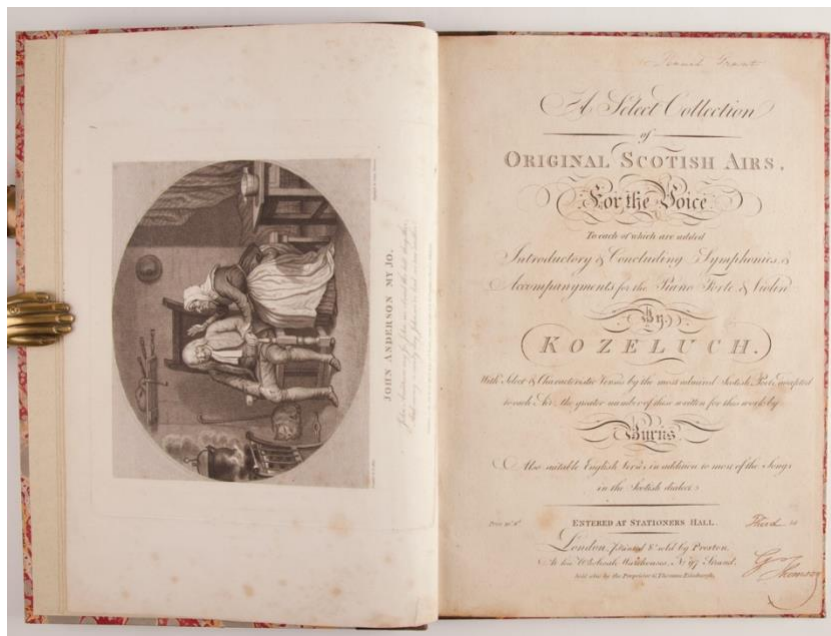
41. KHACHATURIAN, Aram 1903-1978

Lengthy autograph musical quotation from the composer's song, Erevan, for voice and piano. With autograph note in Russian signed in full.

Oblong quarto. 5 measures in piano-vocal score notated in dark purple ink. Dated 9 December 1945 and signed "A. Khachaturian" at head, with an autograph note "To ... Paruiru ... The invisible laborer of Soviet Arts, in remembrance" signed in full below quotation. Slightly worn and browned; vertical fold ca. 30 mm in from left margin slightly affecting two notes of quotation; abrasion to upper left affecting the first letter of "Adagio" and at blank lower left margin; two small paper tape repairs to verso. The present song relates to Erevan, the capital of Armenia.

An "Armenian composer, conductor, and teacher, [Khachaturian] is considered by some to be the central figure in 20th-century Armenian culture and, along with Prokofiev and Shostakovich, was a pillar of the Soviet school of composition. He influenced the development of composition not only in Armenia but also in Asia and South America. His name graces the Grand Concert Hall in Yerevan, a string quartet has been named after him and a prize in his name was instituted by the Armenian Ministry of Culture." Svetlana Sarkisyan in *Grove Music Online*. (40527)

\$1,000





“In His Time the Best-Known and Most Widely Admired Musician in Europe”

43. LASSO, Orlando di 1532-1594

Cantica Sacra, Recens Nvmeris et Modvlis Mvsicis Ornata, Nev Vllibi Antea Typis Evvlgata. Sex et Octo Vocibvs ... Altvs. [The alto part of a collection of sacred vocal music for six and eight voices].

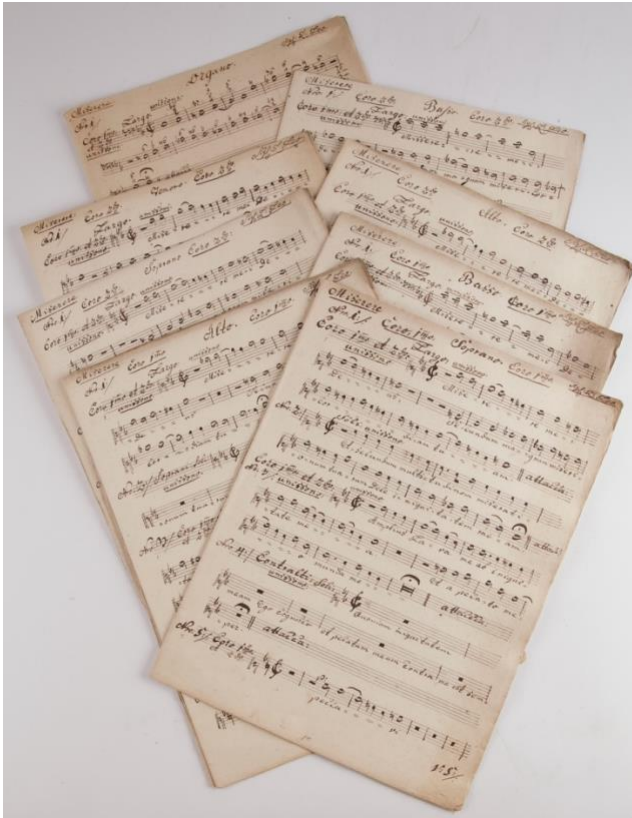
Monachii [Munich]: Adamvs Berg, 1585.

Oblong quarto (146 x 192 mm). Modern dark brown speckled boards with light brown printed paper label to spine gilt. 1f. (recto title with elaborate woodcut border, verso privilege) + 19ff. (unnumbered), with dedication to first page and index of the 24 pieces in the collection to final page. 20ff. in total (signatures [aa] 1-4 to [ee] 1-4). In diamond-head notation. Typeset throughout. With fine large woodcut historiated initial representing a religious scene to 22 of the 24 pieces. Title within elaborate woodcut border incorporating floral motifs, flying angels playing trumpets, musical instruments including cornetto, lute, trombone, and harp, a saint holding a musical score, and a banquet scene depicting musicians playing and singing around a table with musical scores and instruments including viol, lute, cornetto, sackbut, transverse flute, and harpsichord. Early annotation to inner margin of title dated 1629 reads "Frau Regina v. [...] Wittib hat Bücher der Kirchen für Augesburg verehret A[nn]o 1629" [Mrs. Regina v. [...] widow has donated books to the church for Augesburg [Augsburg] Anno 1629-."

Binding slightly worn and bumped. Slightly worn and soiled; light uniform browning; small stains to title, with pinhole and moderate soiling to narrow blank margins; paper repair to upper margin and woodcut border of title; stains to privilege and dedication; small tear to blank lower margin of bb2.

.First Edition. Rare. BUC p. 600. RISM L956 and LL956 (most copies incomplete, with no holdings in the U.S).

Lasso "was one of the most prolific and versatile of 16th-century composers, and in his time the best-known and most widely admired musician in Europe." James Haar in *Grove Music Online*. (40566) \$9,000



**“The First of His Works
Aimed at the Reform
of Church Music”**

44. LEO, Leonardo 1694-1744
Miserere. [Manuscript set of parts
for double choir and organ].

Italy, ca. 1800.

Folio (241 x 324 mm). Sewn.
Notated in black ink on 12-stave
rastrum-ruled paper. Watermark
of three large half moons.
Lowermost system of first page of
second choir's bass part canceled;
one measure canceled and
corrected in organ part. Slightly
soiled; occasional minor tears and
loss to blank outer margins.

Soprano. Coro 1mo: 5 pp.

Alto. Coro 1mo: 6 pp

Tenore. Coro 1mo: 6 pp.

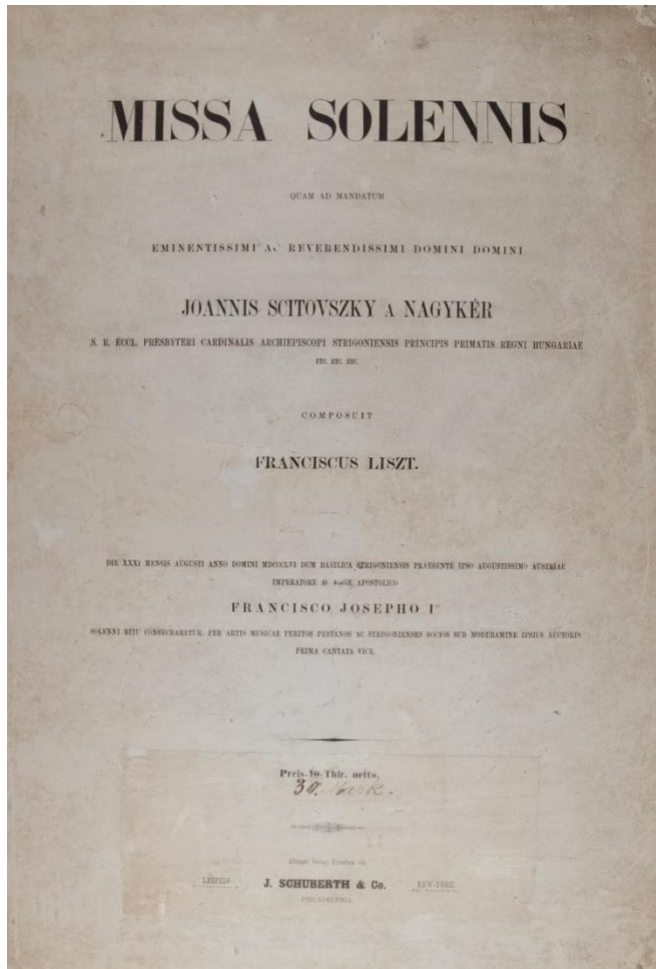
Basso. Coro 1mo: 6 pp.

Soprano Coro 2do: 6 pp; Alto. Coro 2do: 6 pp; Tenore. Coro 2do: 6 p; Basso. Coro 2do: 6
pp; Organo: 8 pp.

The full score of the present work was published jointly by Louis and Breitkopf & Härtel
between 1800 and 1816 in Paris and Leipzig.

Leo, an Italian composer and teacher, "was one of the leading Neapolitan composers of his day, especially of theatre and church music. ... The *Miserere* for double choir in eight parts and organ (March 1739) appears to be the first of his works aimed at the reform of church music, closely connected with his activities as a teacher. In both respects he was in competition with Francesco Durante, who taught at the two other conservatories in Naples. On Domenico Sarro's death (25 January 1744) Leo at last became maestro di cappella of the royal chapel. He immediately composed a series of a cappella compositions (with continuo) for the use of the royal chapel during Lent and reformed the orchestra of the royal opera, but he died after only nine months in office. ... Leo's reforming activities in sacred music in his last years are seen both in the composition of a cappella works (with organ) for the church's times of penance (which, however, are by no means written in the 'old style') and in his use of choral cantus firmi and scholarly contrapuntal techniques in church music with orchestral accompaniment. It is clear that his *Istituzioni o regole del*

contrappunto and Lezioni di canto fermo were also produced in his last years. Among his most important pupils were Piccinni, Cafaro and Jommelli. Towards the end of the 18th century his Miserere played an important role in the rediscovery of the 'church music of the old Italians' and was widely rated as comparable to the works of Palestrina." Helmut Hücke, revised by Rosa Cafiero in *Grove Music Online*. (40270) \$750



A Major Work

45. LISZT, Franz 1811-1886
Missa Solennis: quam ad mandatum eminentissimi ac reverendissimi domini domini Joannis Scitovszky a Nagykér. [Missa solennis zur Einweihnung der Basilika in Grau]. [Full score].

Viennae: Typis Caes. Reg. Status Officinae, 1859.

Elephant folio (545 x 390 mm). Original black cloth-backed grey printed boards. 1f. (recto title. verso blank), 130 pp. With J. Schuberth & Co. overpaste to upper board and title. Binding somewhat worn, rubbed, and bumped.

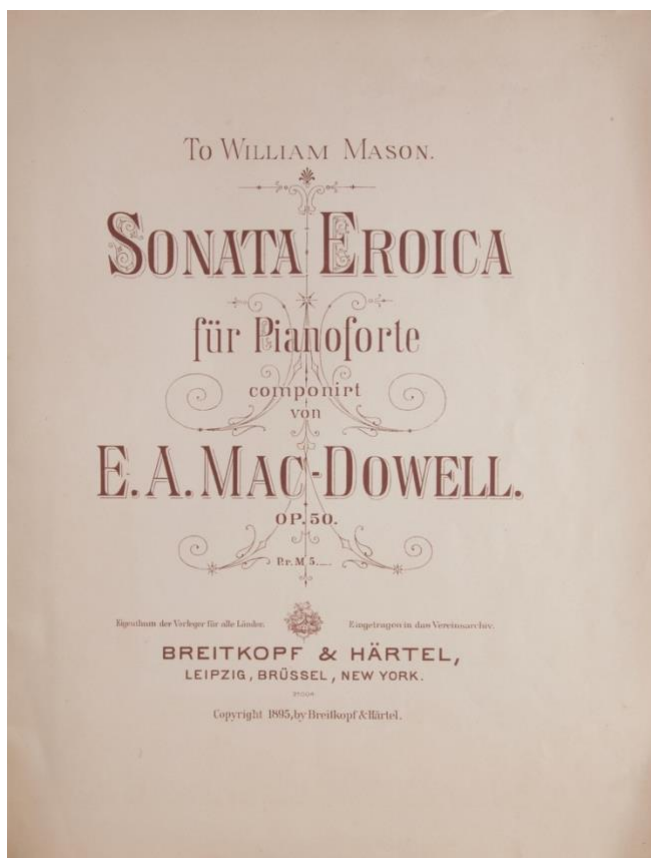
First Edition. Scarce. Raabe 484. Searle 9. Hoboken Catalogue Vol. 10, 38.

The "Grau" mass is one of Liszt's major works, composed

for the consecration of the new basilica at Grau in his native Hungary. It was first performed, under Liszt's direction, on 31 August 1856, to an audience of approximately 4,000 people. *"This music is religious to the point of converting Satan himself!"* Walker II, pp. 403-406.

An important work, in large, striking format. (40579)

\$1,200



**“Perhaps the Most Beautiful
and Noble”**

**46. MACDOWELL, Edward
1860-1908**

*Sonata Eroica für Pianoforte ...
Op. 50. P.r. M.5.* With "To
William Mason" printed at head
of title.

Leipzig, Brüssel, New York:
Breitkopf & Härtel [PN 21004],
1895.

Folio. Original publisher's light
green printed wrappers with
publisher's catalogue to upper
within decorative dark green
border incorporating floral
motifs. 1f. (recto title printed in
dark brown, verso blank), 3-37,
[i] (blank) pp. In custom-made
full dark green cloth box with
printed paper title label to spine.
Wrappers slightly worn, soiled,
and creased. Minor internal

wear; uniform light browning; small tear to lower inner blank margin of first leaf repaired
with archival tape.

First Edition. Sonneck: *Catalogue of First Editions of Edward MacDowell*, p. 38.

MacDowell was an American composer, pianist, and teacher. *"At the turn of the 20th
century he was America's best-known composer both at home and abroad, particularly
renowned for his piano concertos and evocative piano miniatures."* Dolores Pesce, and
Margery Morgan Lowens in *Grove Music Online*

MacDowell composed his four sonatas between 1891 and 1900. *"The Sonata Eroica is
perhaps the most beautiful and noble ... of MacDowell's four piano sonatas. It has not the
weight and power of the Sonata Tragica (Op. 45), but in its beauty and noble dignity it is
infinitely more impressive. The whole work was inspired by the Arthurian legends that
MacDowell, with his love of ancient chivalry and romance, loved to idealise. In the sonata
he has illuminated his subject with compelling nobleness of thought and beauty of effect,
freely adapting the traditional musical form to the needs of his poetic purpose. The work
requires a considerable amount of study for its finished performance, as well as a
knowledge and understanding of its source of inspiration. Heard at its best it is a
magnificent solo piece ..."* Porte: *Edward MacDowell*, p. 114. (40510) \$165



“Rich in Imagery and Technical Diversity”

47. MAHLER, Gustav 1860-1911

Erste Symphonie in D dur ... Partitur. [Study score].

Wien, Leipzig: Universal-Edition {PN 6}, [1913].

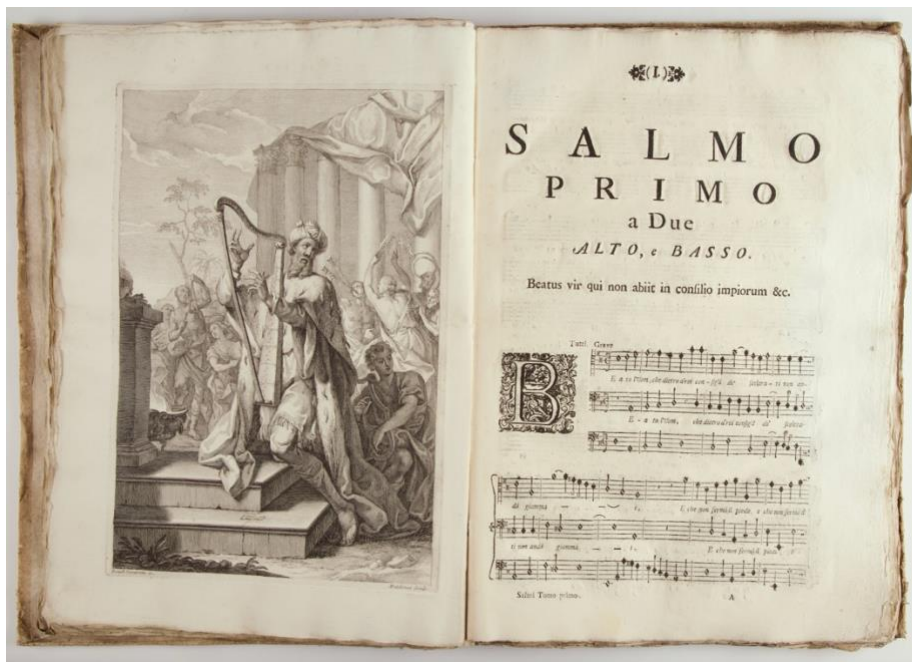
Small quarto. Full black leather-backed pebbled cloth boards. 1f. (recto title within decorative border printed in sepia, verso blank), 3-171, [i] (blank) pp. With partial handstamp of music dealer "A.L. Ernst" to foot of title. Binding slightly worn, rubbed, and bumped. Light uniform browning; some signatures split; minor remnants of original wrappers to blank inner margin of both title and verso of final leaf.

First Edition, second issue of the study score. Banks PS1c.

Mainly composed between late 1887 and March 1888, while Mahler was second conductor at the Leipzig Opera, his *First Symphony* was first performed in Budapest at the Vigadó Concert Hall in 1889, and subsequently underwent major revisions.

(40529)

\$200



First Edition of this Seminal and Highly Influential Work

48. MARCELLO, Benedetto 1686-1739

Estro Poetico-Armonico. Parafrasi Sopra li primi [secondi] Venticinque Salmi. Poesia di Girolamo Ascanio Giustiniani.

Venezia: Domenico Lovisa, 1724-1726.

8 volumes. Large folio. Contemporary full carta rustica. Housed in 4 custom-made dark brown leather-backed clamshell boxes with dark blue cloth boards and dark red title labels gilt to spines, with two volumes to a box. Titles in red and black. Music and text typeset throughout.

Tomo Primo, 1724

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 9 ("Prefazione"), 10-16 (letters), 17-34 (psalm texts in Italian and Latin parallel translation), 1f. (recto blank, verso fine full-page engraving by Giovanni Antonio Faldoni after Joseph Camerata), CXXX, [i] ("Indice") pp.

Tomo Secondo, 1724

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 2-4 ("A leggitori"), 5-22 (psalm texts in Italian and Latin parallel translation), 1f. (recto blank, verso engraving as above), CXLVIII, [i] ("Indice") pp.

Tomo Terzo, 1724

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), VI-VIII ("A leggitori"), 5-22 (psalm texts in Italian and Latin parallel translation), CXLI, [i] ("Indice") pp.

Tomo Quarto, 1724

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), ii ("A leggitori"), iii-viii (letters), 5-27, [i] (blank), 1f. (recto blank, verso engraving "Sebastiano Ricci" and "Io:Antonius Faldoni Sculp."), CXCVII, [i] ("Indice") pp.

Tomo Quinto, 1725

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), IV ("A leggitori"), 5-20 (psalm texts in Italian and Latin parallel translation), 1f. (recto blank, verso engraving "Joseph Camerata in." and "A Faldonus Sculp."), CXXXIII, [i] ("Indice"), pp.

Tomo Sesto, 1726

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), IV ("A leggitori"), 5-23 (psalm texts in Italian and Latin parallel translation), [i] (blank), 1f. (recto blank, verso engraving "Joseph Camerata in." and "A Faldonus Sculp."), CXLVI, [i] ("Indice"), pp.

Tomo Settimo, 1726

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 4 ("A leggitori"), 5-28, 1f. (recto blank, verso engraving "Sebas: Ricci pinx. et del." and "Zucchi Sc."), CLXVIII, [i] ("Indice") pp.

Tomo Ottavo [1726]

1f. (recto half title, verso blank), 1f. (recto blank, verso engraved frontispiece "Sebastiano Ricci." and "Io: Antonius Faldoni Sculp."), 1f. (recto title, verso blank), VIII ("A leggitori"), 5-24, CLXXX, [i] ("Canon triplex sex vocibus infinitus sub Diapente."), [i] ("Indice"), pp.

Monogram in contemporary brown ink to titles of second, third, and seventh volumes "[?]AR.," with an additional "C." in the third and seventh volumes, in the same hand; label to upper of Tomo VIII, "No. 74 [?]Son. 11 M. Van den Leuven 4 partitions [?]d'algi de Lulli." Bookplate with coat of arms incorporating snakes and crowned eagles to free front endpaper; small printed overpaste to correct the word "sanguine" to p. CXLV. Bindings worn and soiled; spines of Tomo I and II mostly lacking; partial losses to spines of other volumes. Tomo II with tear to lower right quadrant of p. LIII extending into music, with no loss; tear to blank lower margin of p. CXVII; small wormhole to final leaf and rear pastedown. Tomo III with minor loss to lower outer corner of p. 1; tear to blank inner margin of p. XXXIX; small hole to p. CIII with no loss to music. Tomo IV with inkstains to p. CLXXXVIII, affecting music but not legibility; p. 16 partially detached at upper portion. Tomo VI with inkstain to p. LVIII. Tomo VII with soiling to half-title; minor dampstain to lower edge of approximately 20ff.; pinhole to blank outer margin of numerous leaves. Tomo VIII with small tear to blank lower margin of p. CXXIII; pinhole as in Tomo VII; occasional minor browning. A very good, wide-margined copy overall, with strong impression.

First Edition. Not in Hirsch or Wolffheim. BUC p. 647. Selfridge-Field B601-651, pp. 393-394. RISM M423.

The fine full-page engravings to Tomes I-II and IV-VIII include a representation of David and his harp.

Marcello introduces selected psalms with chants in Hebrew drawn from Sephardic and Ashkenazic Jewish liturgical tradition, with single melodic line at the opening of some settings notated in musical notation read from right to left. The composer has included these in an apparent attempt to represent the ancient tradition of the psalms as carried into his own time by its living cultural heirs.

The collection is beautifully printed, both in terms of the music printed by F. Rosati (in diamond-head notation) and the letterpress, with titles printed in red and black.

"[Marcello] attained a truly European fame with the composition of settings in cantata style of the first 50 psalms in Italian paraphrases by his friend G.A. Giustiniani. These came out in eight volumes in 1724 and 1726. Several enthusiastic letters from eminent musicians including Telemann, Mattheson, Bononcini and Saro were published with the psalms as successive volumes appeared." Grove 6 Vol. 11, p. 649.

"It is not easy to segment the musical continuum of Marcello's life, since he held no regular appointments of a musical nature and the majority of his musical works are undated. This demonstrates how severely separated in social experience dilettante composers were from the common ranks of musical maestri. Nonetheless, Marcello's cultivated intellect exerted, particularly through his psalm settings and cantatas, a major influence on Italian musical thought and performance throughout the 18th century and, to various degrees, on the musical practices of many other European countries until the end of the 19th century. After a perfunctory involvement with instrumental music, his main interests as a composer, particularly between 1710 and 1720, were the cantata and the chamber duet. Thereafter, his attention turned to works on a larger scale: the 50 Psalms of David, the serenata and the oratorio. The claim that Marcello forwent composition after 1728 cannot be entirely true since two of his oratorios neatly circumscribed his years in Pula.

*Marcello's intent in his Salmi, which were published with etchings by Sebastiano Ricci, was to restore dignity to devotional music by reviving musical practices of antiquity. ... They are set in texturally differentiated sections and are for the most part through-composed. Numerous testimonials (by Gasparini, Antonio and Giovanni Bononcini, Sarri, Mattheson and Telemann) were included in each of the eight volumes. Caldara, who found the music 'eccentric', was one of Marcello's few detractors. Later Italians, in particular Padre Martini and Giovenale Sacchi, revered Marcello's Salmi as models of contrapuntal writing. Still more accomplished examples are the six-voice canon *In omnem terram*, published with the psalms ...*

*Marcello's legacy was greatest for those who lived between 1750 and 1875, when recognition of his Salmi led to their translation into many other languages (French, German, Swedish, English, Russian) and their performance, as liturgically generic sacred works, in a host of different liturgical contexts. It was during this period that a great number of the manuscripts in which Marcello's secular works are now preserved seem to have been copied. In the 19th century the Salmi were sometimes divided into short 'motets' or 'songs', or stripped of their texts and offered as instrumental works, or retexted and offered as 'new' works. Such varieties of psalm progeny seem to number well beyond 10,000 (arrangers included Paer, Mayr, Rossini and Bizet; Verdi was a great enthusiast). No other work of the same period, the oratorio *Joaz*, is reckoned to have anticipated the reforms of Gluck many years later. Marcello's call to restore the classical virtue of 'noble simplicity' in music, found in the preface to his Salmi, anticipates the analogous invitation of the German archaeologist Winkelmann (who spoke of sculpture) by 30 years. Although little noted today, Marcello's role in formulating the values of classicism and promoting their musical implementation was his most significant contribution to cultural history. His influence was enormously, if subtly, pervasive.*

Differing national values coloured perceptions of Marcello's music: the English revered its 'harmony', the Germans its 'melody' and the Italians its 'counterpoint'. It was only in the 20th century that Marcello's name started to fall from grace in lists of important composers in the past. Even as this change occurred, however, the influence of his Salmi was regenerated in ethnomusicology: the materials Marcello quoted from Judaic and

Hellenic traditions in the 1720s are frequently requoted (often without attribution) in studies of ancient and oriental music. He undoubtedly would have been amused by the reflexive nature of the esteem that accrued to his work after his death." Eleanor Selfridge-Field in *Grove Music Online*

The highly attractive first edition of Marcello's influential psalm settings, a seminal work in the history of Western music. (40362) \$4,200



First English Edition

49. MARCELLO, Benedetto 1686-1739

The First Fifty Psalms ... adapted to the English Version by John Garth Vol. I [-VIII] ... Engraved by Will.[ia]m Clark.

London: John Johnson, 1757.

8 volumes. Large folio. Nineteenth-century half black calf with textured cloth boards with gilt rules to corners and spine, spine in compartments with titling gilt, marbled edges, marbled endpapers. Titles and music engraved; privilege, subscribers list, advertisement, preface, memoirs, remarks, index, proposals typeset.

Subscribers include composers Charles Avison, Dr. William Boyce, and John Stanley, as well as city organists, various lords and ladies, etc., for a total of 125.

Vol. I

1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto privilege, verso blank), [ii] ("Subscribers to this Work"), 1f. (recto "Advertisemet"[!], verso blank), [vi] ("Preface to the Original Work"), [iv] ("Memoirs of the Life of Benedetto Marcello, N. H.*), [iv] ("Remarks on the Psalms of Marcello"), 130, 1f. (recto "Index", verso "Proposals For Publishing by Subscriptions, The Remainder Of This Work. Conditions") pp. including four blanks.

Vol. II

1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto "Preface to the Original Work," verso blank), 131, [i] (blank), 1f. (recto "Index," verso "Proposals ...") pp.

Vol. III

1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto privilege, verso blank), [1]-4 ("Preface to the Original Work"), 1f. ("Subscribers to this Work"), 144, 1f. (recto "Index," verso "Proposals ...") pp.

Vol. IV

1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto privilege, verso blank), 1f. ("Subscribers to this Work"), 1f. (recto "Preface to the Original Work," verso blank), 154, 1f. (recto "Index," verso "Proposals ...") pp.

Vol. V

1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto privilege, verso blank), 1f. ("Subscribers to this Work"), 1f. (recto "Preface to the Original Work," verso blank), [i] (blank), 2-123, [i] (blank), 1f. (recto "Index," verso "Proposals ...") pp.

Vol. VI

1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto privilege, verso blank), 1f. ("Subscribers to this Work"), 1f. (recto "Preface to the Original Work," verso letter from Johannes Mattheson to Benedetto Marcello), [i] (blank), 127, [i] (blank), 1f. (recto "Index," verso "Proposals ...") pp.

Vol. VII

1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto privilege, verso blank), 1f. ("Subscribers to this Work"), 1f. (recto "Preface to the Original Work," verso blank), 148, 1f. (recto "Index," verso "Proposals ...") pp.

Vol. VIII

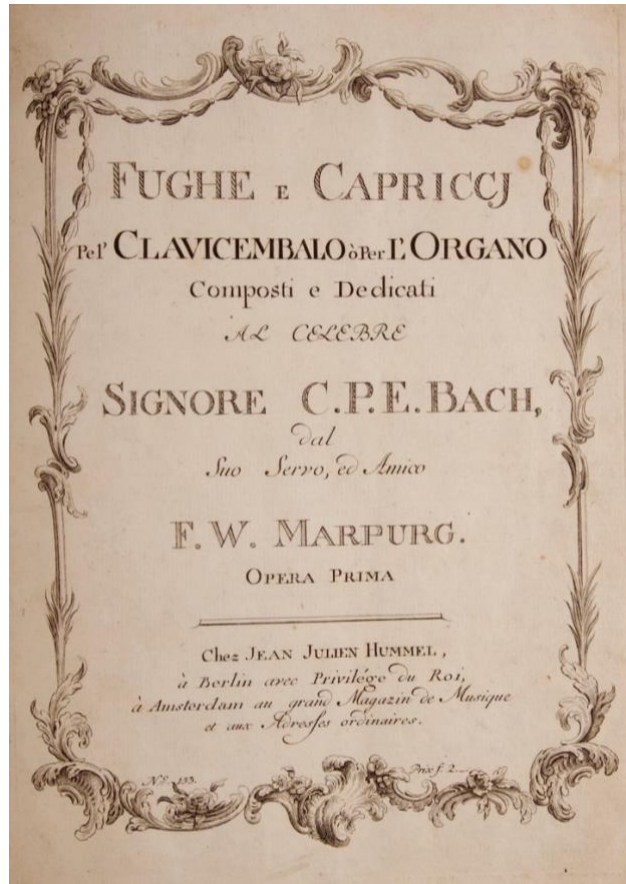
1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto privilege, verso blank), 1f. ("Subscribers to this Work"), 1f. (recto "Preface to the Original Work," verso blank), 150, 1f. (recto index, verso blank) pp.

On final "proposals" page of first volume, printed overpaste of the word "Seven" in first condition "I. That the remaining [Seven] Volumes will be published, one every Year, till the Whole is completed." Bindings worn. Occasional foxing and soiling and dampstaining, mainly to blank margins; some minor browning; occasional small marginal tears. Vol. I: lower portion of spine partially detached; bump to upper edge of typeset material. Vol IV: small portion of lower spine detached. Vol. VIII: large stain to recto of preface leaf.

First English edition. Selfridge-Field B601-651, p. 394. BUC p. 647. RISM M426.

Marcello's psalms were first published in Venice in 1724-1726. *"This edition was conceived by Charles Avison, who translated the prefaces and testimonials of the original print and provided additional biographical information about the composer."* Selfridge-Field p. 394.

John Garth (ca. 1722-ca. 1810) was an English composer and organist from Durham and a friend of Charles Avison, who assisted him in the present publication. (40364) \$1,500



First Edition of Marpurg's Fugues and Capriccios

50. MARPURG, Friedrich Wilhelm 1718-1795

Fughe e Capriccj per Clavicembalo ò per l'Organo Composti e Dedicati al celebre Signore C.P.E. Bach, dal suo Servo, ed Amico ... Opera Prima ... Prix f. 2_.

Berlin, Amsterdam: Jean Julien Hummel à Berlin avec Privilège du Roi, à Amsterdam au grand Magazin de Musique [PN 153], 1777.

Folio. Modern half dark brown calf with marbled boards, titling gilt to spine, with contemporary plain mid-blue upper wrapper with titling in manuscript bound in. 1f. (recto title within decorative border, verso blank), 19 pp. Engraved throughout. With "No. 47" and text of printed title signed by contemporary organist and composer "F.A. Klügling

1777" in manuscript to wrapper. Wrapper slightly soiled and foxed. Slightly worn; occasional soiling, staining, and foxing to blank margins; minor paper repairs to outer margins of title and final leaf.

First Edition. Rare. BUC p. 634. RISM M719 and MM719. No examples of the present work are recorded at auction on RBH from 1916 to date.

The fugues and capriccios (also fugal in nature) are preceded by a "Preludio" composed of changing harmonies disposed in varied arpeggiation patterns.

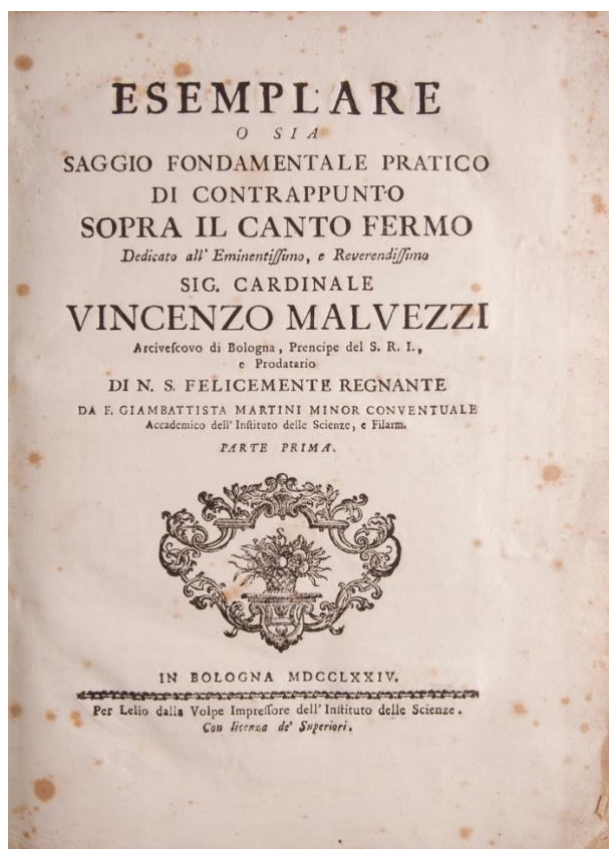
Marpurg was a noted German critic, journalist, theorist, and composer. *"Gerber claimed that Marpurg had told him that he lived in Paris around 1746; Carl Spazier confirmed this, adding that Marpurg was friendly with Voltaire, D'Alembert and others when he was secretary to a 'General Bodenburg'. This is generally assumed to refer to Generallieutenant Friedrich Rudolph Graf von Rothenburg, a favourite of Frederick the Great and Prussian emissary to Paris in 1744–5, and the dedicatee of Marpurg's Der critische Musicus an der Spree (1749–50).*

From 1749 to 1763 Marpurg devoted himself almost exclusively to writing and editing books and periodicals about music and to composing and editing lieder and works for keyboard. In 1752, at the request of the heirs of J.S. Bach, he wrote a notable preface for a new edition of Die Kunst der Fuge. ...

Marpurg's didactic works cover keyboard performance, thoroughbass and composition. They are well organized and well written, but neither forward-looking nor original (in certain cases he admitted his debt to others). Of his theoretical treatises, the Abhandlung von der Fuge (1753–4) is the encyclopedic and authoritative discussion of fugal practice in late Baroque music. It is systematic in the tradition of Fux, though at the same time up to date in describing and discussing the tonal counterpoint of J.S. Bach, and gathers examples from works by composers from Frescobaldi to Telemann. The many quotations from Bach's music and the numerous references to him as the supreme master of counterpoint and fugue in the preface contribute to the work's historical significance. Marpurg's descriptions of small- and large-scale contrapuntal and fugal procedures, based largely on Bach's works, are forerunners of modern textbook descriptions of the classical fugue. Yet in its own day the subject of the Abhandlung was considered old-fashioned: in the preface Marpurg adopted a defensive tone, pleading that fugal technique was as necessary to the galant style as it had been to the strict, and the book underwent only one German edition and one in French (his own translation) in his lifetime. The republication of the work several times during the first half of the 19th century coincided with the introduction of the music of J.S. Bach to the general public by Zelter, Mendelssohn and their followers. ...

Marpurg's compositions consist largely of strophic songs of the kind composed in north Germany in the mid-18th century. He was very active as a compiler and editor of such songs and of keyboard works suited to amateur performers. Most of his surviving compositions appear in these collections; ... In addition he published a set of six sonatas for keyboard (c1755), a collection of fugues (1777) and two collections of chorale preludes." Howard Serwer in *Grove Music Online*

F[riedrich] A[ugust] Klügling (1744-1800) was an organist and composer in Danzig and subsequently Berlin. (40420) \$1,750



**With Numerous Examples of Renaissance and Baroque Music
“As Models and as Starting-Points for Theoretical and Historical Discussion”**

51. MARTINI, Giovanni Battista 1706-1784

Esemplare o sia Saggio Fondamentale Pratico di Contrappunto Sopra il Canto Fermo Dedicato all' ... Sig. Cardinale Vincenzo Malvezzi ... Parte Prima. Together with Esemplare ... di Contrappunto Fugato dedicato all' ... Gennaro Adelelmo Pignatelli ... Parte Seconda.

Bologna: Per Lelio dalla Volpe Impressore dell' Instituto delle Scienze. Con licenza de' Superiori, 1774, [1775].

2 volumes. Quarto. Full mid-blue laid paper with dark red paper title label gilt to spines. Profusely illustrated with typeset musical examples in diamond-head notation. Foxing, primarily to edges and margins, slightly heavier to a number of leaves; numerous blank lower outer corners of Parte Prima stained. A good, crisp, wide-margined copy overall, uncut and unopened

Parte Prima

1f. (recto title with decorative woodcut device incorporating floral motifs, verso blank), iii-iv (dedication), v-xxxii (Prefazione, Breve Compendio, Regole di Contrappunto), [1] (part title), 2-258, 259-260 (errata) pp. With fine decorative device incorporating musical instruments and a canon to p. 258.

Parte Seconda

1f. (recto title with decorative woodcut device incorporating a portrait bust, verso blank), iii-v (dedication), v-xxxviii (Prefazione, Regole per Comporre la Fuga, license), 1f. (recto part title, verso blank), 3-316, 317-326 ("indice degli Autori; Indice delle Composizioni; Indice delle Materie"), 327-328 (errata) pp. With folding plate "Tavola per la Modulazione" between pp. xxxvi and xxxvii.

First Edition. Cortot p. 125. Wolffheim I, 811. Hirsch I, 366. RISM Écrits p. 551.

"In addition to his activities as a teacher and composer, Martini was a prolific historian and theorist. His two great works are the Esemplare ossia saggio fondamentale pratico di contrappunto and the Storia della musica. The Esemplare provides an illustration of Martini's pedagogical method - the presentation of many examples of Renaissance and Baroque music as models and as starting-points for theoretical and historical discussion." TNG Vol. 11, p. 724.

"Martini's didactic approach is best represented in the two volumes of his Esemplare, o sia Saggio fondamentale pratico di contrappunto (1774-6). This is a compendium of extracts from musical works intended for advanced students and is based 'on the example rather than on the rule, on judgment rather than precept' (Reich); Knud Jeppesen, however, argued that it is rather 'a collection of intelligently commented examples of vocal polyphony than a real counterpoint handbook' (quoted in E. Darbellay: 'L'Esemplare du Padre Martini: une exégèse musicologique du "stile asservato"'); see Padre Martini: Bologna 1984, 137-71). Despite the apparent modernity of the approach through examples, the organization is traditional and perhaps conceptually indebted in its analytical purpose to the broader but incomplete Guida armonica of G.O. Pitoni (of which Martini was certainly aware). The whole work, but especially the first volume, represents a passionate defence of the aesthetic specificities of church styles." Howard Brofsky, revised by Sergio Durante in *Grove Music Online*. (40523) \$1,000

"High Praise" for Mascitti's Violin Sonatas

52. MASCITTI, Michele 1663-1760

Sonate da Camera a Violino Solo col Violone o Cembalo Opera Seconda ... Le prix en blanc est de [9]tt. ... Gravé par de Baussen ... Cette planche est gravée par Berey. [Score].

Parigi: Se vend chez Foucaut Marchant à l'Entrée de la rue St. Honoré à la Règle d'or, 1706.

1f. (recto title, verso blank), 1f. (recto "Avertissement," verso blank), 62, 1f. (recto privilege, verso blank) pp. With "Mr. de Pina" in contemporary manuscript to upper inner corner of p. 1. First Edition. Lesure p. 422. BUC p. 659. RISM M1217 (3 copies only in the U.S., at University of Iowa, NYPL Lincoln Center, and the Library of Congress).

Bound with:

Sonate da camera a violino solo col violone o cembalo ... opera Terza ... Le prix en blanc est de 8tt. ... Gravé par H. de Baussen. Parigi: Se vend chez Foucaut ... 1707. 1f. (recto title, verso blank), 57, [i] (privilege) pp. First Edition. Lesure p. 422. BUC p. 659. RISM M1223 and MM1223 (4 copies only in the U.S., at the University of Michigan Ann Arbor, NYPL Lincoln Center, the Library of Congress, and UC Berkeley).



Bound with:

Violino Secondo Sonate a tré due Violini, Violoncello e Basso Continuo Dedicate All'Altezza Reale del Duca d'Orleans ... Opera prima ... Le prix des deux Livres en blanc est de 10. tt ... Gravé Par H. De Baussen. Parigi: Chez Foucaut, 1704 [Second violin part]. 1f. (recto title, verso blank), 10 pp. First Edition. Lesure p. 422. BUC p. 659. RISM M1217 (listing the second violin part of the trios as included with the solo sonatas, with 3 copies in the U.S. only, at the University of Iowa, NYPL Lincoln Center, and Library of Congress).

Bound with:

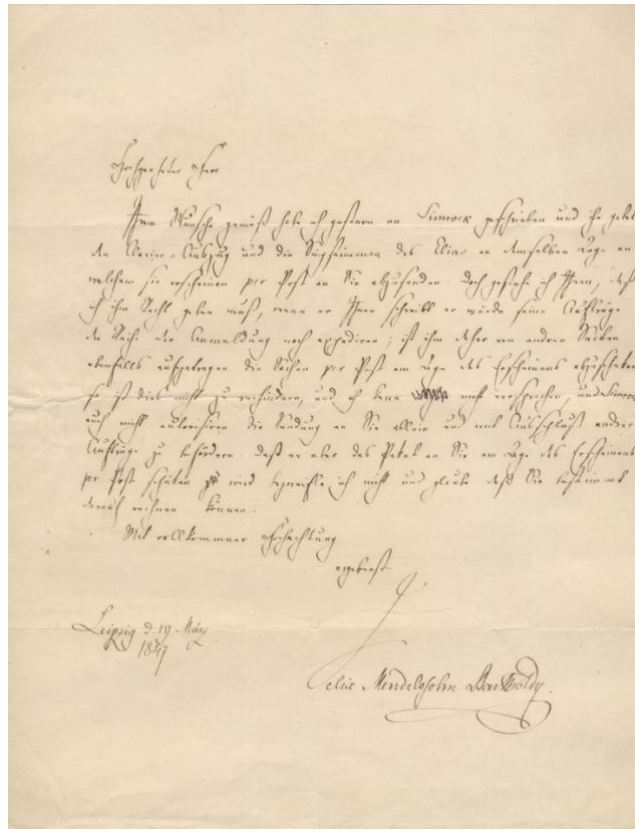
Violino Secondo Delle Sonate â Tre Due Violini ê Basso Dedicate All'Altezza Serenissima Elettorale di Baviera ... Opera Quarta ... Le prix des deux livres en blanc est de 10 tt ... Gravé par H. de Baussen. Parigi: chez Foucaut... Sr. Hurel, 1711. [i] (title), 10 pp. First Edition. Lesure p. 422. BUC p. 659. RISM M1226 and MM1226 (listing the op. 4 solo sonatas and this second violin part in the same entry, with copies at University of Michigan, Ann Arbor, and UC Berkeley).

Oblong folio. Full contemporary dark brown leather with gilt rules and decorative cornerpieces to boards, raised bands on spine in decorative compartments gilt with titling gilt, marbled endpapers. Engraved throughout. Binding worn, rubbed, and bumped. Slightly worn; some browning; occasional staining, dampstaining, and small tears.

Mascitti, an Italian composer and violinist, "was taught by his uncle, Pietro Marchitelli, who was attached to the royal chapel of Naples and to the church of S Bartolomeo as a violinist. Marchitelli procured for his young nephew the post of a 'supernumerary violinist' in the royal chapel with the prospect of a permanency later, but Mascitti preferred to seek his fortune abroad. Having travelled through Italy, Germany and the Netherlands, he settled in Paris in 1704. He soon attracted the attention of the Duke of Orléans and through him gained the opportunity to play before the king, the dauphin and the whole court. Mascitti became a figurehead of Italian instrumental music in France and was regarded as the peer of Corelli and Albinoni. Possessing the advantage over his fellow-nationals of residence in Paris, where all nine of his published collections were first issued between 1704 and 1738, Mascitti enjoyed enormous popularity with the French public, to whom he was affectionately known by his first name Michele in various gallicized forms." Michael Talbot in *Grove Music Online*

"The success of his sonatas in his own day is evidenced by their several reprints throughout the century ... and the high praise for them to be found in the writings of Daquin, Le Blanc, and la Borde, among others." Newman: *The Sonata in the Baroque Era*, pp. 368-369.

Mascitti brought Italian violinistic virtuosity to Paris and, like Couperin, pursued a harmonious melding of French and Italian styles in his music. (40532) \$2,200



**Mendelssohn Writes about *Elijah* to Conductor Georg Otten,
Friend of Both Brahms and Schumann**

53. MENDELSSOHN, Felix 1809-1847

Autograph letter signed. Dated Leipzig 19 March, 1847. Addressed to the conductor Georg Deitrich Otten in Hamburg regarding Mendelssohn's oratorio, Elijah, Op. 70.

Quarto. 1 page. In dark brown ink on the recto of the first leaf of a bifolium. With integral autograph address panel to verso of second leaf, with Leipzig and Hamburg postal date stamps to address area (20 and 21 March respectively). With transcription and translation. With autograph correction to one word of text. Slightly worn and soiled; minor browning; creased at folds, with a few short tears; two marks in brown ink to address panel; paper overlay at seal area with corresponding minor paper loss to blank portion of lower leaf.

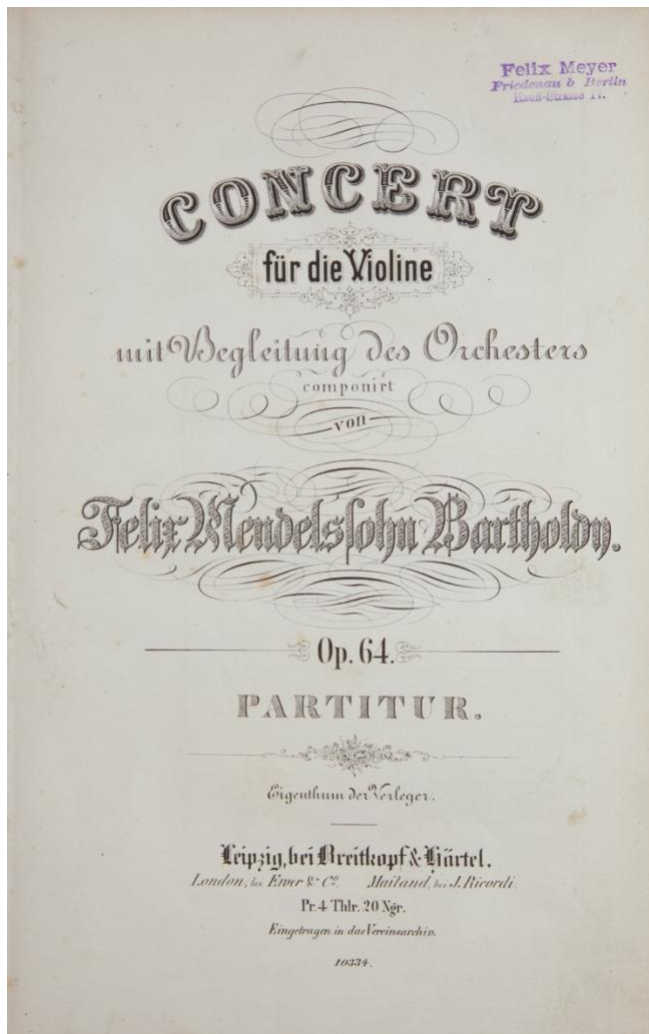
Mendelssohn informs Otten that he has contacted his publisher, Simrock, to request that the vocal score and parts of *Elijah* be sent by mail to Otten on the day of publication. The composer explains that he cannot compel the publisher to expedite the sending and that his request will be dealt with in order of receipt.

Apparently unpublished. The letter is, however, recorded in *Felix Mendelssohn Bartholdy Sämtliche Briefe*, Vol. 12, p. 107, no. 5694.

Mendelssohn's monumental sacred vocal work, *Elijah*, was first performed in Birmingham, England on 26 August 1846, with a revised version performed in London on 16 April 1847. The first performance in Germany took place in Hamburg in October 1846; the first

German language performance, however, did not take place until after the composer's death, on what would have been Mendelssohn's 39th birthday, 3 February 1848.

Otten (1806-1890), a German composer and conductor, was instrumental in the founding of the North German Music Association in 1839, organizing and conducting concerts in Hamburg often involving up to 200 singers and 60 instrumentalists premiering new works; he went on to found the Hamburg Music Association in 1856, remaining its chairman until 1863. He corresponded with Mendelssohn on a number of occasions between 1841 and 1847, as he did with Johannes Brahms (who lived in Otten's house for a period). He was also a friend of Robert Schumann. (40547) \$5,500



**First Edition of
Mendelssohn's
Violin Concerto**

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

*Concert für die Violine mit
Begleitung des Orchesters ...
Op. 64. Partitur. ... Pr. 4 Thlr. 20
Ngr. [Full score].*

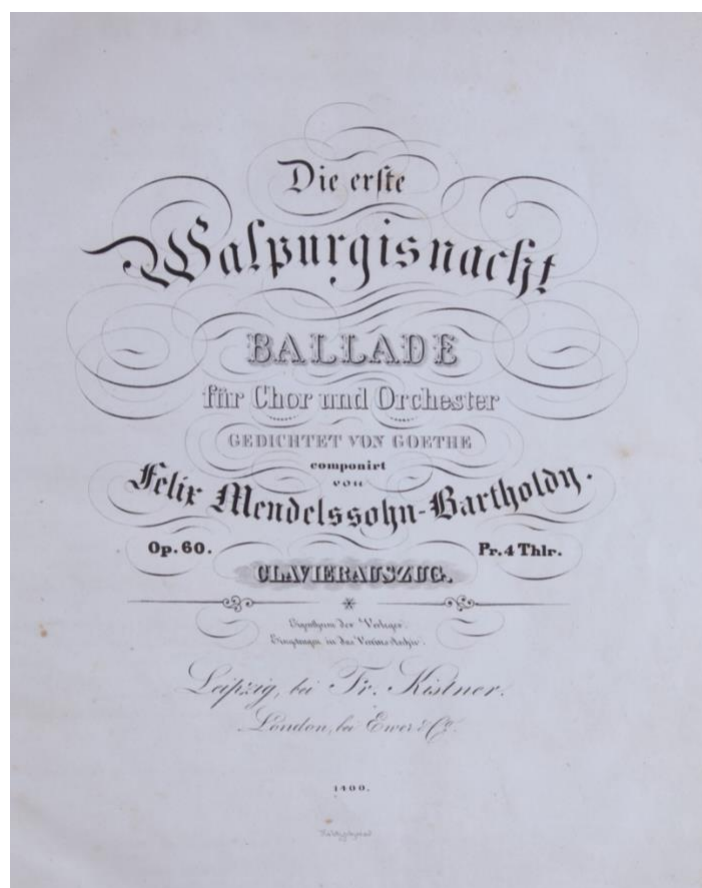
Leipzig: Breitkopf & Härtel [PN
10334], [ca. April 1862].

Octavo. Full plum-backed dark brown pebbled cloth with titling gilt to spine. 1f. (recto title, verso blank), 180 pp. Title lithographed, music engraved. Former owner's handstamp ("Felix Meyer Freidenau b. Berlin") to blank upper outer corner of title and first page of music. With occasional performance markings in pencil. Binding very slightly worn; spine slightly faded. Light uniform browning; minor creasing to corners.

First Edition. *Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford*, Vol. III, 348. Fuld p. 185. Krause p. 63. Hoboken Collection Catalogue Vol. 10, 240.

Completed in Frankfurt on 16 September 1844, Mendelssohn's *Violin Concerto* was first performed in Leipzig on 13 March 1845.

"Standing quite apart is [Mendelssohn's] final concerto, the Violin Concerto in E minor op. 64, which is among the most important 19th-century concertos for the instrument. In three connected movements, this work is often cited for several distinctive features, including the early entrance of the soloist in the first movement, to present the elegiac first theme, and the placement of the cadenza so that it links the development and recapitulation. The slow movement, in a ternary ABA form, offers a lyrical 'Lied ohne Worte'; the fleet-footed finale, in sonata-rondo form, a capricious Mendelssohnian scherzo." R. Larry Todd in *Grove Music Online*. (40531) \$2,500



“Art Perfected”

55. MENDELSSOHN, Felix 1809-1847

Die erste Walpurgisnacht. Ballade für Chor und Orchester, Gedichtet von Goethe ... Op. 60 ... Pr. 4 Thlr. Clavierauszug.

Leipzig: Fr. Kistner [PN 1400], [1844].

Folio. Modern mid-green boards with original publisher's wrappers laid down to both boards, title label gilt to spine. 1f. (recto title, verso printed excerpt from a letter from Goethe to Mendelssohn), [5]- 91, [i] (blank) pp. Text in German. Engraved. With the overture arranged for piano 4-hands. Annotations in pencil to several leaves. Binding worn

and soiled; corners bumped; wrappers with minor loss; free front endpaper slightly creased. Slightly worn and foxed; some corners with minor soiling; blank inner margin of title reinforced with narrow strip of paper; blank lower outer corner of title and following leaf repaired; several leaves with tape repairs to blank margins. Ex-library, with small handstamp of the Städtische Bühnen Erfurt Bibliothek to verso of title.

First Edition. MWV D3, p. 78. *Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford*, Vol. III, 372. Hoboken Collection Vol. 10, 232. Krause p. 19, 28.

A secular cantata with text by Goethe, the present work treats efforts by the Druids to practice their springtime pagan rituals in the face of rising Christian forces. The original version was completed in 1831, first performed at the home of Mendelssohn's parents and then publicly on 10 January 1833 in Berlin at the Sing-Akademie, conducted by the composer. It was later revised in 1843 as a programmatic overture.

"The highlights of the 1843 subscription concerts included the première of the revised version of Die erste Walpurgisnacht on 2 February; among the audience was Berlioz, then in the midst of his first concert tour, who praised the score for its 'apparent confusion that is art perfected'." R. Larry Todd in *Grove Music Online*. (40519) \$550



Complete Set of Parts for an Apparently Unrecorded 18th Century Oboe Concerto

56. [OBOE - 18th Century - Manuscript]

Concerto oboe Principale Violino Primo Violino Secondo alto viola + Basso del ... [?]*vierKder*. [Manuscript set of parts]. [?]*France*, ca. 1760-1770.

Oblong folio (224 x 294). Set of parts, each on a bifolium, notated in black ink on 10-stave rastrum-ruled paper, with watermark of a bunch of grapes and "Auvergnefin." Occasional wear; some showthrough; minor stains; bass bifolium split, with minor losses to edges.

Oboe: 4 pp.
 Violino Primo: 4 pp.
 Violino Secondo: 4 pp.
 Viola: 4 pp.
 Basso: [i] (title), 3 pp.

Apparently unrecorded.

The music is expressive, virtuosic, and of a professional caliber, possibly from the circle of Johann Georg Pisendel (1688-1755), composer, violinist, and leader of the celebrated Dresden court orchestra.

A full set of parts for a baroque oboe concerto with strings, well worthy of further research.
 (40268) \$1,200



A Successful Integration of the “Attributes of Comic and Serious Opera”

57. PAER, Ferdinando 1771-1839

Da te solo o Ciel clemente Scene e Aria Nell'Opera l'Agnese Del Sigr: Maestro Ferdinando Paër Compositore e Direttore della Musica Particolare di Sua Maestà Il Rè di Francia Copië chez Mr. Rubbi Proffesseur, Copiste et sa charge de la Commission en Musique pour la France et l'Etranger Rue notre Dame des Victoires N 20. à Paris. [Manuscript full score]. Paris, ca. 1810.

Oblong folio (225 x 292 mm). Sewn. [i] (title), 53 pp. Notated in black ink on 16-stave rastrum-ruled paper with watermark of a bunch of grapes.

Scored for soprano ("Agnese"), chorus, strings, flutes, oboes, clarinets, horns in C, and bassoons. With small oval handstamp of the Society of Musicians and "191" in contemporary manuscript to lower inner corner of title; "21" in contemporary manuscript to head of title. Moderate soiling to margins of title and final page.

Agnese was first performed in Parma at the Villa Douglas-Scotti in Ponte d'Attaro in October 1809.

Paer "was one of the central figures in the development of opera semiseria during the first decade of the 19th century. ... [He] was a prolific composer, producing at least 55 operas, most of them during the 25-year span from 1791 to 1816. Although he wrote many traditional *opere serie* and *opere buffe*, his historical contribution centres on his operas of mixed genre, the Italian counterparts (with sung recitatives) of the hybrid French *opéras comiques* of the post-Revolutionary period. The balance between comic and serious elements in these works varies considerably. Paer's *dramma eroicomico* *Sargino* has a mock-heroic flavour, emphasizing comic elements over serious ones and giving *buffo* characters roles at least as weighty as those of the hero and heroine. His *opere semiserie*, on the other hand, are essentially serious operas with happy endings. For example, *Camilla*, *I fuorusciti* and *Leonora* are 'rescue operas' after the model of Cherubini, set in the lonely, ominous settings of Gothic romances – ruined castles, threatening forests and dank underground vaults; *Agnese* even incorporates a mad scene. Yet the tension of these situations is relieved regularly by the intrusion of cowardly servants and pairs of rustic lovers, who provide comic relief and express nostalgic or folklike sentiments.

Paer's operas of *mezzo carattere*, like those of his contemporaries, have expansive multi-sectional arias alternating with ones of more modest size; they range through the entire gamut of vocal styles from comic *parlando* to elaborate, highly ornamented melody; and, like comic operas, they incorporate a high proportion of elaborate, freely constructed action ensembles (this is especially true of *Leonora*). Operas of this type – and Paer's in particular, because they were relatively well known – played an influential role in the infusion of comic elements such as continuous action, formal flexibility and complexity, and dramatic and musical continuity into serious opera later in the century. Moreover, in their situations and settings they constitute early examples of the infusion of northern Romanticism into Italian opera.

Paer's particular contribution to these intermediate genres extends to many aspects of style. Perhaps more successfully than his contemporaries he managed to integrate the attributes of comic and serious opera (notably in *Agnese*), characterizing his heroes and heroines more realistically and giving his intermediate characters greater vocal weight by making their roles more florid and technically demanding, while not eliminating entirely the traditional distinctions between different types of character. He made use of orchestration to evoke the gloomy atmosphere of many of his scenes, particularly in their pantomime preludes, and he expanded the role of orchestrally accompanied recitative, using tonal and rhythmic tension and instrumental colour to exploit more fully its psychological and expressive potential." Julian Budden, and Scott L. Balthazar in *Grove Music Online*

A uncommonly meticulous, professionally copied score, rendered in a clear, attractive hand. (40247) \$500



“Distinguished by the Lively Declamation of the Text and the Melodic Charm of the Solo Sections, and by the Rich Contrasts of the Choral Ones”

58. PERGOLESI, Giovanni Battista 1710-1736

Confitebor tibi Domine A cinque Voice Con Violini, Viola, e Basso. [Paymer 66]. [Manuscript full score]. [?Naples], ca. 1740.

Folio (203 x 311 mm). 18th century mid-tan tree calf with titling and plain double rule and inner decorative floral rule gilt to edges of boards, raised bands on spine in decorative compartments gilt, marbled endpapers. [i] (title), 101, [ii] (blank) pp. Notated in black ink on 20-stave rastrum-ruled paper, with watermark of a fleur-de-lis within a circle with letters "GP" below and with a fleur-de-lis within a circle with "F" above and "B" and "F" below. See Heawood 1587. Binding worn, rubbed, and bumped. In very good condition internally.

Bound with:

Domine adiuuandum me festina A cinque Voci Con Violini, Oboe, Trombe, Viola e Basso ... In Napoli. [Paymer 51]. [Manuscript full score]. Notated in black ink on 20-stave rastrum-ruled paper. [i] (title), 35 pp.

The two manuscripts in the same hand. Both works consist of grand choral movements with interpolated solo arias. Of the two works, only the second, *Domine adiuuandum me festina*, is considered authentic by Paymer (p. 17).

"In 1732 Pergolesi became maestro di cappella to Prince Ferdinando Colonna Stigliano, equerry to the Viceroy of Naples. ... There were earthquakes in 1731 and again in November 1732; the archbishop summoned the people to services of atonement and the municipality elected St Emidius, protector against earthquakes, as the city's special patron saint. A vow was taken to celebrate his festival annually with a solemn mass and double vespers, and the decree was formally proclaimed on 31 December 1732 in the church of S Maria della Stella. Villarosa reported that Pergolesi composed for the occasion a mass for double chorus, a Domine ad adiuuandum me and the psalms Dixit Dominus, Laudate and Confitebor. ... Pergolesi's psalm settings are intended for vespers. They too are on a large scale and are divided into choral and solo sections, with concertante movements for soloists and chorus. The solo sections in Pergolesi's church music are two-section, aria-like pieces, different from the typical opera and oratorio arias and apparently derived from the vocal and instrumental concerto movement. Many of the choral movements, too, betray

the same influence, and some of them show signs of being reduced polychoral settings. Within its stylistic bounds, Pergolesi's church music is distinguished by the lively declamation of the text and the melodic charm of the solo sections, and by the rich contrasts of the choral ones. It may have influenced the later work of his teacher, Francesco Durante, and of Leonardo Leo, both of whom survived Pergolesi." Helmut Hucke, and Dale E. Monson in *Grove Music Online*

Attractive manuscripts, carefully executed on quality paper. (40159)

\$2,000



An Attractive Early 18th Century Manuscript Full Score

59. PERGOLESI, Giovanni Battista 1710-1736

Messa a due Cori Con Violini, Oboe, Trombe, Viola, Basso. [Paymer 47]. [Manuscript full score]. [?] Naples, ca. 1740.

Folio (205 x 316). 18th century mid-tan tree calf with titling and plain double rule and inner decorative floral rule gilt to edges of boards, raised bands on spine in decorative compartments gilt, marbled endpapers Notated in brown ink on 20-stave rastrum-ruled paper, with watermark of a fleur-de-lis within a circle with letters "GP" below and with a fleur-de-lis within a circle with "F" above and "B" and "F" below. See Heawood 1587. [i] (title), 215 pp., 1f. (blank). Binding worn, rubbed, and bumped; upper detached. Minor internal wear and foxing; occasional small stains.

In F major, scored for two 5-part choirs and orchestra. Paymer considers the authenticity of this work doubtful.

A fine manuscript, carefully executed on quality paper. (40170)

\$2,000



Pergolesi's Most Celebrated Sacred Work

60. PERGOLESI, Giovanni Battista 1710-1736

Stabat Mater A 2. Voci Con V. V. [Paymer 77]. [Manuscript full score].

Italy, ca. 1750.

Oblong quarto (217 x 278 mm). Contemporary ivory cloth-backed paper boards with dark red leather label to upper with titling gilt and red leather corners. Notated in brown ink on 10-stave rastrum-ruled paper. 124, [i] (blank) pp. Watermark indecipherable. Occasional performance and expression markings including "dolce," "dol.," "sotto voce," and "amoroso;" one small cancellation. Binding somewhat worn, rubbed, and bumped. Slightly worn internally; occasional minor soiling and small stains to blank margins; lower outer corners of final leaves tender, with some minor tears and losses.

"The Stabat mater, first published in London in 1749, became the most frequently printed single work in the 18th century. It was also circulated in many adaptations, including one by Bach (as Tilge, Höchster, meine Sünden). ...

For two solo voices and strings, [Pergolesi's] most famous work was evidently written in competition with Alessandro Scarlatti's Stabat mater for the same voices and instruments. A comparison between the works shows Pergolesi's new approach to the concertante vocal movement and his development of the 'church aria', as well as the earliest application to sacred music of the style of expressive sensibility. The work stirred considerable controversy at home and abroad for its religious propriety and musical style. Padre Martini's traditional views towards counterpoint incited some to criticize Pergolesi's setting, while others found it 'galant', expressive and new." Helmut Hücke, and Dale E. Monson in Grove Music Online

Pergolesi's most celebrated sacred work. (40172)

\$900



61. PERGOLESI, Giovanni Battista 1710-1736

Stabat Mater a due Voci Soprano, e Contralto Con Violini, Viola, e Basso ... ad uso di Mrs. Earle. [Paymer 77]. [Manuscript full score].

[?]Italy, ca. 1750.

Oblong folio (222 x 287 mm). Contemporary marbled boards. [i] (title), 163, pp. Notated in brown ink on 11-stave rastrum-ruled paper with watermark of a shield. With text in Latin, "Laus deo" at conclusion. Binding worn. Occasional light soiling to margins and small stains. Possibly produced in Italy for a visiting Englishwoman (the Mrs. Earle mentioned on the title), or in England by an Italian copyist.

A fine manuscript, rendered in a fluent and attractive professional copyist's hand.
(40171)

\$850



From the Collection of Noted Harpsichordist Christopher Hogwood

62. [PERGOLESI, Giovanni Battista 1710-1736]. Martini, Giovanni Battista 1706-1784

Eight Lessons For the Harpsichord ... Price 7s. 6d.

London: Printed and sold Longman, Lukey, and Co. No. 26 Cheapside, [1771].

1f. (recto title, verso blank), 37, [i] (blank) pp.

Bound with:

Pergolesi. *A Second Set of Eight Lessons ... Price 7s. 6d.* London: Printed and sold by Longman and Broderip, No. 26 Cheapside, [1778]. 1f. (recto title, verso blank), [i] (blank), 38-75, [i] (blank) pp.

Provenance

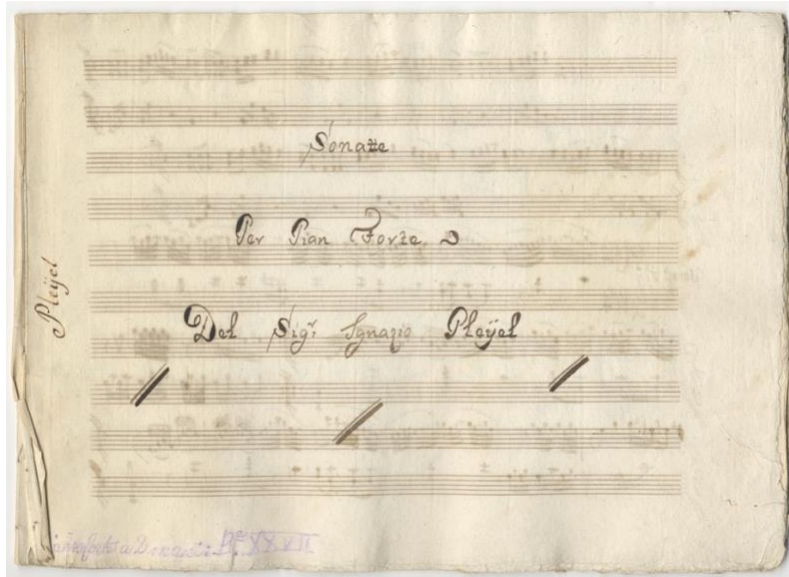
Noted harpsichordist and musicologist **Christopher Hogwood** (1941-2014), with "Ex Coll Ch. Hogwood" in pencil to upper outer corner of front pastedown, "1886" contemporary manuscript to free front endpaper.

Oblong folio. 19th century half dark red calf with marbled boards, titling gilt to spine. Engraved throughout. Binding worn, rubbed, and bumped, rubbed, with minor loss. Moderate browning; occasional minor soiling, mainly to blank margins; some marginal foxing; occasional small tears repaired.

BUC p. 771. Paymer pp. 1-3. Paymer: *The Instrumental Music Attributed to Giovanni Battista Pergolesi*, pp. 378-391 (citing Huckle's attributions of Sonatas 1 and 5 to G. B. Martini). RISM P1429 (first set); P1430 (second set, one copy only in the U.S., at UC Berkeley).

The attribution to Pergolesi is now considered spurious; Huckle has attributed selected sonatas to Martini. The titles refer to "the Celebrated Gio: Batta. Pergolese. Author of the Stabat Mater." By the 1770s, when these sonatas were published, a potent mystique had developed around the music and figure of Pergolesi; thus, the publishers' attribution may have been motivated by commercial concerns, rather than any authentic notion of authorship.

"The vogue for Pergolesi caused many works to be wrongly attributed to him, creating a confusion that has long persisted and is reflected in the early Opera omnia (1939–42), and corrected in the new Complete Works. Among the most important misattributions are an intermezzo, Il maestro di musica (based largely on a work by Auletta), the song Tre giorni son che Nina, sets of trio sonatas and harpsichord lessons, two flute concertos and six Concerti armonici." Helmut Hucke, and Dale E. Monson in *Grove Music Online* (40549) \$1,200



Two Early 19th Century Manuscripts of Pleyel's Works

63. PLEYEL, Ignaz 1757-1831

Sonatte[!] per Pian[!] Forte. [Manuscript].

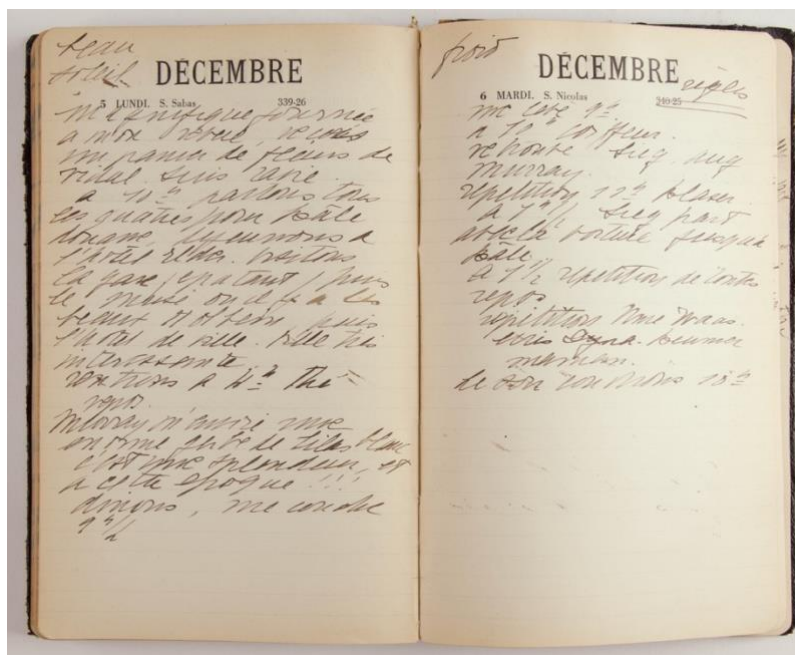
Italy, ca. 1820.

Oblong folio (234 x 319). Sewn. 21 pp. Notated on 10-stave rastrum-ruled paper, with watermark to first gathering of 3 half moons, an elaborate crest, and the letters "GBT," and to second gathering 3 half moons, a crest, and the letters "EGA." Contains sonatas, variation sets, and rondos. With annotation in light purple ink to titles of both works "Pianoforte a 2 mani Ba. XXVII." An arrangement from the string quartet, Benton 319. Occasional moderate foxing; showthrough; small stains; ink to several noteheads feathered; title of first part partially detached.

Together with:

An arrangement from the string quartet, Benton 301, 12 pp., in another hand.

Pleyel, an Austro-French composer, music publisher, and piano maker *"founded a major publishing house and a piano factory and his compositions achieved widespread popularity in Europe and North America."* Rita Benton in *Grove Music Online* (40246) \$200



**Pons's Personal Diary for the Year Before Her Operatic Debut,
With Detailed Autograph Entries**

64. PONS, Lily 1898-1976

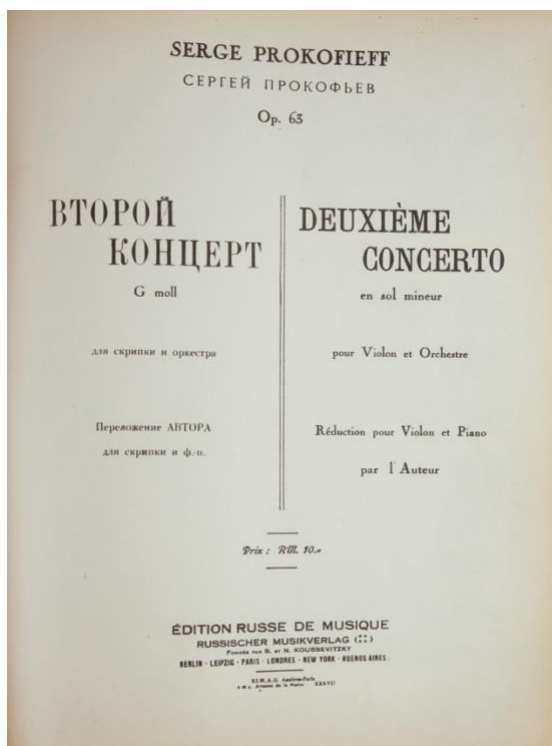
The noted soprano's personal diary for the year 1927, "Agenda de Bureau pour 1927."

Octavo. Original black flexible morocco boards. Binding worn, rubbed, and bumped, with minor loss to head and tail of spine; browning to first and last leaves; outer corner of blank preliminary leaf lacking.

Detailed autograph entries in Pons's hand, in French, in green, blue, and black ink, and occasionally in lead pencil, for each of the 365 days of the year + 7 pp. under the printed heading of "Notes Diverses" + 8 mostly blank pp. for entries relating to income and expenses. Pons mentions rehearsals, hearing other singers at the opera, her meals, taking tea at the casino, naps, and the myriad additional activities of her daily life in Paris in the late 1920s. With a drawing of a [?]costume to one page.

Born Alice Joséphine Pons, Lily Pons was a French-born American operatic lyric coloratura soprano with an active career spanning the late 1920s through the early 1970s. In opera, she was most closely associated with the title roles in Delibes's *Lakmé* and Donizetti's *Lucia di Lammermoor*, but also had a lucrative career as a concert singer, in musical films, and as a performer on both radio and television. She also made guest appearances at the Opéra Garnier in Paris, Royal Opera House in London, La Monnaie in Brussels, Teatro Colón in Buenos Aires, and the Chicago Opera. Her final opera appearance was as Lucia to the Edgardo of 21-year-old Plácido Domingo in 1962 at the Fort Worth Opera.

"[Pons] made her operatic début in 1928 at Mulhouse as Lakmé, with Reynaldo Hahn conducting. She then sang in French provincial houses as Gretel, Cherubino, Blonde, the Queen of Night and Mimi. On the recommendation of Zenatello, she went to the Metropolitan, making her début in 1931 as Lucia. ... Married to André Kostelanetz from 1938 to 1958, she made her stage farewell at the Metropolitan in 1958 as Lucia. Pons possessed a pure, agile, high coloratura voice, as can be heard on her many recordings."
Dennis K. McIntire, revised by Alan Blyth in *Grove Music Online*. (40439) \$650



The First and Second Violin Concertos

65. **PROKOFIEV, Sergei 1891-1953**
Deuxième Concerto en sol mineur pour Violon et Orchestre. Réduction pour Violon et Piano par l'auteur. Prix: RM. 10. = ... Op. 63.

Berlin, Leipzig, Paris, Londres, New York, Buenos Aires: Édition Russe de Musique [R.M.V.635], [ca. 1950.

Folio. Quarter mid-tan leather with marbled boards, raised bands on spine in decorative compartments stamped in gilt and black, dark orange title labels gilt. Original publisher's light brown wrappers printed in dark blue. Binding slightly worn, rubbed, and bumped. Slightly browned.

Score: 1f. (recto title in Russian and

French, verso blank), 48 pp., 1f. (blank)

Violino principale: [i] (blank), [2]-19, [i] (blank) pp.

Reprinted from plates of the first edition, with additional distribution locations (the first edition noted only Berlin and London).

A distinguished Russian composer and pianist, *"the last two great works to be first heard by western European audiences were the Fifth Piano Concerto op. 55 (1932, première on 31 October 1932 in Berlin under Furtwängler) ... and the Second Violin Concerto op. 63 (1935), commissioned by admirers of Robert Soetans, who gave the première in Madrid on 1 December 1935. The work's clear tonality and reminiscences of Russian folklore are indications of the 'new simplicity' for which Prokofiev was striving in the early 1930s."* Dorothea Redepenning in *Grove Music Online*

Bound with:

Concerto pour Violon en ré majeur (D) Op. 19. Réduction pour violon et piano. London ... Édition A. Guthel [PN B. & H. 16318], [1953]. In original publisher's gray wrappers with titling in dark red.

Score: [i] (title), 2-37, [i] (publisher's catalogue). With additional publisher's catalogue to verso of lower wrapper.

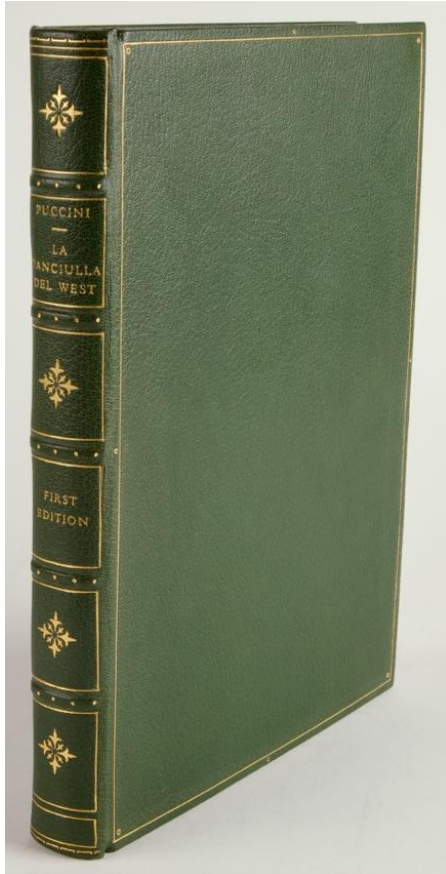
Violon: [i] (part title), 2-13, [i] (publisher's catalogue) pp.

With Boosey & Hawkes price handstamp to title.

Reprint.

Begun in 1915 and finished in 1917, the *First Violin Concerto* was first performed on 18 October 1923 at the Paris Opera with Marcel Darrieux conducted by Serge Koussevitzky.

"[Prokofiev] 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." op. cit. (40517) \$100



“Puccini’s Most Ambitious Undertaking Before Turandot”

66. PUCCINI, Giacomo 1858-1924

La Fanciulla del West Opera in tre atti (del dramma di David Belasco) di Guelfo Civinini e Carlo Zangarini ... Riduzione di Carlo Carignani. Canto e Pianoforte ... (A) netti Fr. 15.-. Pianoforte solo (A) netti Fr. 10.-. [Piano-vocal score].

Milano ...: G. Ricordi & C. [PN 113300], 1910.

Quarto. Attractively bound in full green morocco with single gilt rule to boards, raised bands on spine in decorative compartments gilt with titling gilt, top edge gilt, original illustrated upper wrapper printed in color laid down to heavy ivory stock bound in.

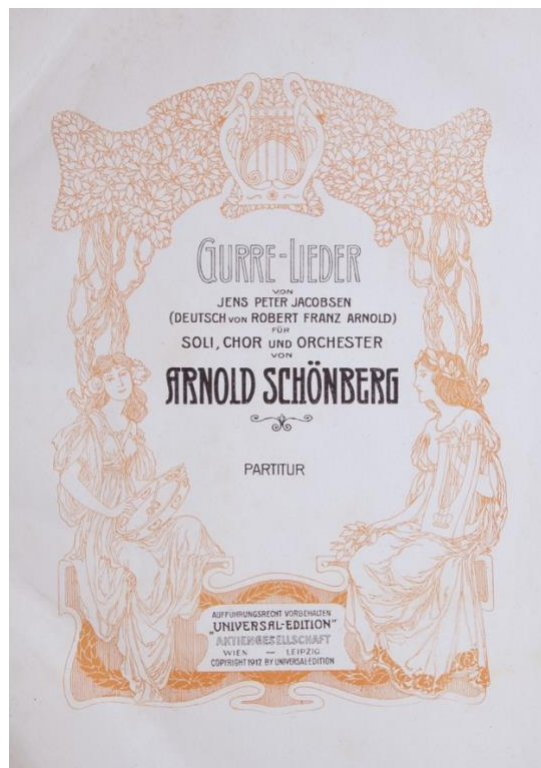
1f. (recto dedication to "la Regina Alessandra d'Inghilterra" with Puccini's facsimile autograph signature, verso blank), 1f. (recto bust-length reproduction photographic portrait of Puccini with Platinotipia Bertieri / Torino-Mentoni" printed below image, verso blank), 1f. (recto title, verso copyright), 1f. (recto "Personaggi," verso "Indice), 1f. (recto "Nota Preliminare," verso decorative

device), 1f. (recto "Atto Primo" verso blank), 333, [i] (blank) pp. With small decorative rectangular publisher's label to blank foot of title: "Omaggio degli Editori G. Ricordi & C." Bookplate of noted music collector David Wolman to front pastedown. Portrait slightly foxed. Lacking lower wrapper. In very good condition overall.

First Edition, with Ricordi's corner blindstamp dated 1/11. Hopkinson 7A. Schickling 78.E-1. The full orchestral score was not published until 1925.

La Fanciulla del West, in three acts to a libretto by Civinini and Zangarini, was based on American author David Belasco's 1905 play, *The Girl of the Golden West*. The opera was first performed in New York at the Metropolitan Opera on 10 December 1910, conducted by Arturo Toscanini, with a cast including Enrico Caruso as Dick Johnson and Emmy Destinn as Minnie. It was a great success, with Puccini in the audience receiving numerous curtain calls.

"La fanciulla del West is a remarkable instance of self-renewal on the part of a composer who would seem to have exhausted a vein in which feminine softness predominates. The opera's atmosphere is unyieldingly masculine, at times brutal, the harmonies more astringent than ever before with plentiful use of whole-tone chords and unresolved dissonances, the rhythms vigorous, sometimes syncopated and the lyrical moments comparatively few. The influence of Debussy and the Richard Strauss of Salome is clear, though, as always, perfectly integrated within the composer's personal style. ... Orchestrally La fanciulla del West is Puccini's most ambitious undertaking before Turandot." Gabriella Biagi Ravenni and Michele Girardi in *Grove Music Online* (40528) \$350



“Tableaux of Extraordinary Magnificence”

67. SCHOENBERG, Arnold 1874-1951

Gurre-Lieder von Jens Peter Jacobsen (Deutsch von Robert Franz Arnold) für Soli, Chor und Orchester ... Partitur. [Full score].

Wien, Leipzig: Universal-Edition [PN U.E. 3697], [October 1912].

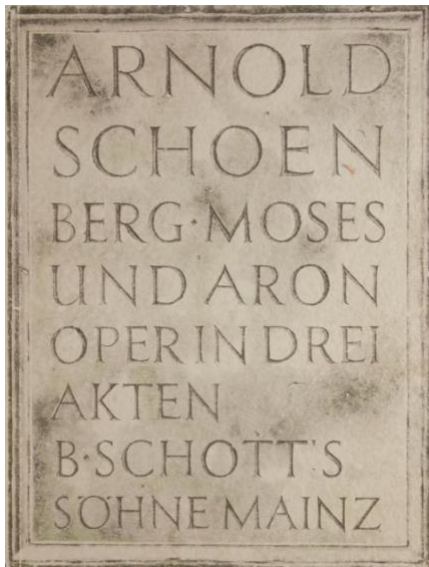
Large folio. Full maroon cloth with publisher's original upper wrapper laid down with titling within decorative border. 1f. (recto title within decorative art nouveau border printed in sepia, verso blank), 179, [i] (blank) pp. Printed on coated stock. A facsimile of the autograph full score, including facsimile signature and date to last page: "Arnold Schönberg Zehlendorf 7. November 1911." Page 107 (between parts 2 and 3) blank, as

issued, except for pagination. With bookplate of noted music collector David Wolman to front pastedown. Binding worn, rubbed, and bumped; spine faded; upper wrapper slightly worn, browned, and abraded. Slightly worn; minor creasing to corners; cockled at inner margin; title slightly soiled and with minor remnants of tape to blank upper inner and lower margins, blank lower outer corner slightly chipped with minor paper loss, small tears repaired with archival tape, ownership signature to blank upper outer corner; pp. 1/2 with small tear to blank lower margin repaired with archival tape.

First Edition, one of only 500 copies printed, with plate number U.E. 3697 to pp. 1, 96, and 108. Rufer (Engl.) pp. 78-79. Ringer p. 311. Tetsuo Satoh pp. 37-38. The piano-vocal score, prepared by Alban Berg, first appeared in 1913 (U.E. 3696). An engraved full score in large format, including a number of corrections, was published in 1920 (U.E. 6300).

First performed in Vienna on 23 February 1913, with Franz Schreker conducting the Vienna Philharmonic Choir and the Wiener Konzertvereinsorches.

"In March 1900 Schoenberg began setting Jens Peter Jacobsen's Gurre-Lieder as a song cycle for voice and piano, for entry in a competition. ... However, Schoenberg soon saw wider possibilities in the text. ... He therefore decided to connect the songs he had already composed (those in the first two parts of the finished work) with symphonic interludes and set the whole poem as a vast cantata employing several soloists and a huge chorus and orchestra. The work depicts the love of King Waldemar and Tove under the Tristanesque imminence of death, Waldemar's blasphemous defiance of God after Tove's death, the nightly ride at the head of a ghostly retinue to which the king's restless spirit is subsequently condemned, and its dismissal by the summer wind at the approach of day. Schoenberg encompassed all this in a series of tableaux of extraordinary magnificence."
O. W. Neighbour in *Grove Music Online*. (40543) \$850



The Composer's "Most Comprehensive Masterpiece"

68. SCHOENBERG, Arnold 1874-1951

Moses und Aron Oper in drei Akten. Klavierauszug von Winfried Zillig. Edition Schott 4935 / Moses and Aaron Opera in Three Acts. Vocal score by Winfried Zillig. English Translation by Allen Forte. [Piano-vocal score].

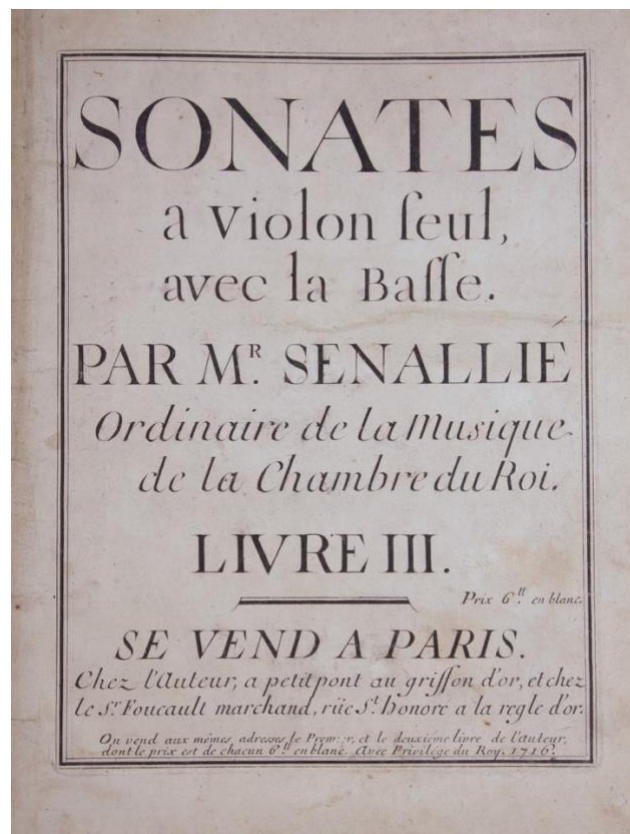
Mainz: B. Schott's Söhne [PN 39487], [after 1957].

Quarto. Original publisher's decorative gray wrappers with spine titled in manuscript. 6ff. (title, cast list, index, instrumentation, and key to signs and abbreviations), 300, 4ff. (text by Gertrud Schoenberg regarding the final act of the work + libretto to Act III scene i). Scored for 6 solo voices (soprano, mezzo-soprano, alto, tenor, baritone, and bass) with piano accompaniment. With bookplate of noted music collector

David Wolman to recto of first leaf. Wrappers slightly worn. Minor internal wear; upper outer corners slightly creased.

Reprinted from the first edition, with "B. Schott's Söhne in Mainz" to foot of final page of music (instead of "Stich u. Druck von B. Schott's Söhne in Mainz." Rufer (E), p. 82. Druckbücher Schott, Bd. 26. The full score of the work was not published until 1958.

Schoenberg planned *Moses und Aaron* as an opera in three acts, crafting the libretto himself, but the third was never completed. It premiered in this incomplete state first in concert in Hamburg on 12 March 1954, and was then staged in Zürich at the Stadttheater on 6 June 1957. (40533) \$75



Sonatas by the Noted Early 18th Century French Violinist-Composer

69. SENAILLÉ, Jean Baptiste ca. 1688-1730

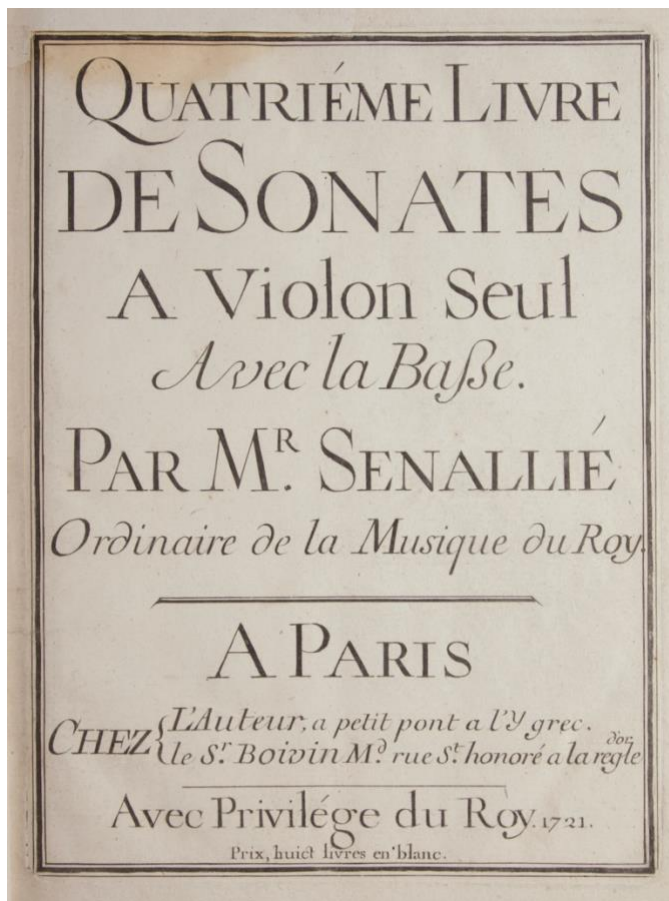
Sonates a violon seul, avec la Basse. ... Livre III. Prix 6tt. En blanc.

Paris: Chez l'Auteur, a petit pont au griffon d'or, et chez le Sr. Foucault marchand, rue St. honoré a la regle d'or. On vend aux memes adresses le Premier, et le deuxieme livre de l'Auteur, dont le prix est de chacun 6tt. en blanc. Avec Privilege du Roy, 1716.

Folio. Modern marbled boards with printed paper label to spine gilt. 1f. (recto title, verso blank), 35, [i] (blank), 37-47, [i] (blank), [i] (privilege) pp. Engraved throughout. Moderate soiling to title; occasional soiling and small stains throughout; paper repair to blank outer margin of privilege.

First Edition, first issue. Lesure pp. 575. RISM S2789 (3 copies in the U.S., at NYPL Lincoln Center, the Library of Congress, and Sibley Library).

"Senaillé was among the first French violinist-composers to accept the Italian formal conventions of the sonata and elements of the Italian style, particularly imitative textures and melodically conceived continuo parts, and to fuse them with such characteristically French elements as graceful melodies, virtuoso violin parts and dance rhythms. In the late sonatas the violin parts are full of scales and triadic motifs and the continuo becomes more purely accompanimental and homophonic, less like a second voice in a duet; the early sonatas have more rapid harmonic rhythms and a more varied harmonic vocabulary than the late ones." *The New Grove* Vol. 17, p. 126. (40565) \$1,250



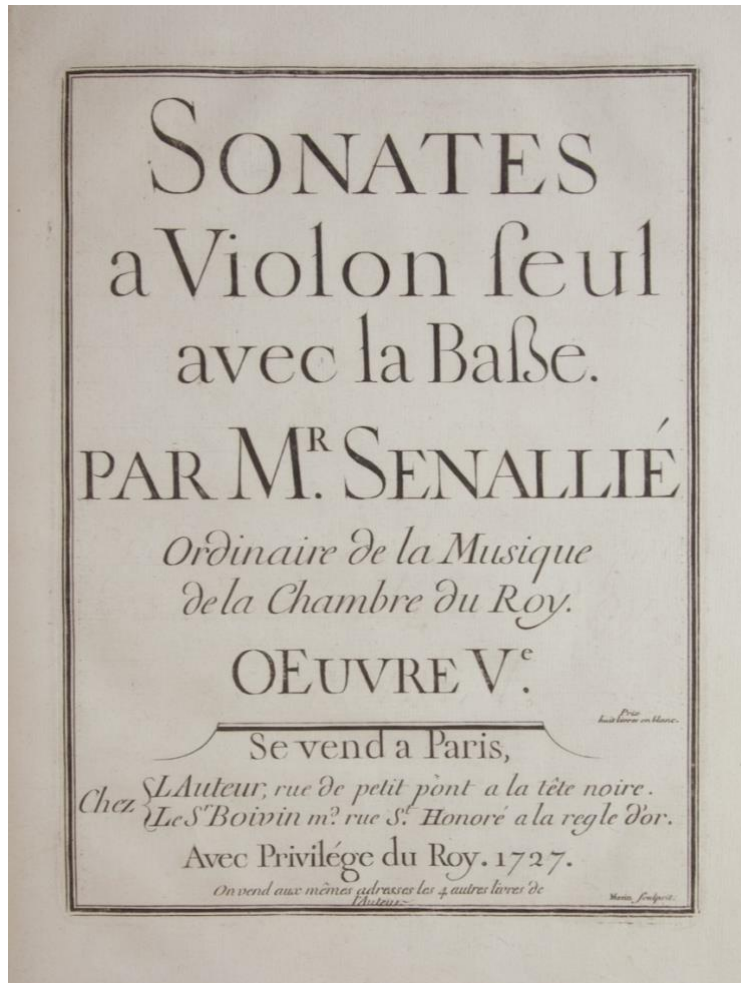
70. SENAILLÉ, Jean Baptiste ca. 1688-1730

Quatrième Livre de Sonates a Violon Seul Avec la Basse. ... Prix, huit[!] livres en blanc.

Paris: Chez L'Auteur, a petit pont a l'y grec. le Sr. Boivin Md. rue St. honoré a la regle d'or. Avec Privilège du Roy, 1721.

Folio. Modern marbled boards. 1f. (recto title, verso blank), 59 pp, including six blanks. Engraved throughout. Slightly worn and soiled; stain to inner upper margin; occasional small stains.

First Edition. Lesure p. 575. BUC p. 940 (with alternate imprint including Le Clerc). RISM S2794 and SS2794 (3 copies in the U.S., at Yale, NYPL Lincoln Center, and the Library of Congress). (40562) \$850



71. SENAILLÉ, Jean Baptiste ca. 1688-1730

Sonates a Violon seul avec la Basse. ... Ordinaire de la Musique de la Chambre du Roy. Oeuvre Ve. ... Prix huit livres en blanc ... Marin Sculpsit.

Paris: Chez LAuteur, rue de petit pont a la tête noire. Le Sr Boivin md. rue St. Honoré a la regle d'or. Avec Privilège du Roy, 1727.

Folio. Marbled boards, printed paper label to spine gilt. 1f. (recto title, verso blank), 53, [i] (privilege) pp. Engraved throughout. Occasional small stains; scattered foxing; minor soiling to blank margins.

First Edition. Lesure p. 575. BUC p. 940. RISM S2797 and SS2797 (4 copies in U.S., at Yale, NYPL Lincoln Center, the Library of Congress, and Cornell). (40560) \$950



**From the Pen of Lodovico Sirmen,
Husband of 18th Century Composer and Violinist Maddalena Sirmen**

72. SIRMEN, Lodovico 1738-1812

Trij[!] No. 6 [Op. 1]. [Violino primo, secondo, and basso]. [Manuscript set of parts].

Italy, ca. 1775.

Violino primo: [i] (title), 14 pp.

Violino secondo: [i] (title), 11 pp.

Basso: 7 pp.

Oblong quarto (222 x 281 mm). Sewn. Notated on 10-stave rastrum-ruled paper. With ownership inscriptions to each title cancelled. Minor to moderate dampstaining to upper outer portion of all leaves; some losses to blank outer corners; occasional small stains and minor showthrough.

A scribal copy of Sirmen's six trios, Op. 1, published in Amsterdam by Hummel in 1769!

"Maddalena Lombardini Sirmen (1745-1818) grew up in Venice's Ospedale dei Mendicanti and was a composer, violinist, and cellist. In 1759, she took violin lessons from Giuseppe Tartini, and Ferdinando Bertoni taught her in composition.

In 1768, Maddalena went on tour with her husband Lodovico Sirmen (1738-1812), who was also a violinist and concertmaster at the Basilika S. Maria Maggiore in Bergamo. The very next year they published six string quartets that they composed together: 'Composti Da Lodovico, E Madelena Laura Syrmen' (RISM A/I: S 3529). Of compositions by Maddalena alone, six violin concertos were published in London in 1772-1773 (RISM A/I: S 3535) followed by six duets for two violins (RISM A/I: S 3546). Her very first opus consisted of six trios for two violins and cello and was published in Paris (RISM A/I: S 3544). Her works were known from Stockholm to Salzburg and were played frequently. This can still be observed today given the broad dissemination of her works in printed and handwritten form.

Known works by Lodovico include one violin sonata, duets for two violins, trios for two violins and cello, a concerto for flute and orchestra, and three concertos for violin and orchestra.

The RISM online catalog has 77 entries for compositions by Maddalena Lombardini Sirmen and 44 by Lodovico Simen." *The Musical Couple Maddalena Lombardini and Lodovico Sirmen*, RISM editorial center, 2015. (40175) \$350



**“A Special Place
in His Output”**

73. SMETANA, Bedřich 1824-1884

Hubička. Der Kuss. Prostonárodní opera Volksoper. [Piano-vocal score].

Praze - Prag: Fr. A. Urbánek [PN 24], [1880].

Folio. Full black cloth with small contemporary label to upper titled in manuscript, original illustrated title lithographed by Engelmann & Mühlberg in Lipsku [Leipzig] bound in. 1f. (recto title, verso cast list), 3-181, [i] (blank) pp. Text in Czech and German. The attractive full-page title, printed on an olive green ground, depicts a scene from the opera. Slightly worn; light uniform browning; minor creasing to corners; blank inner margin of title slightly abraded.

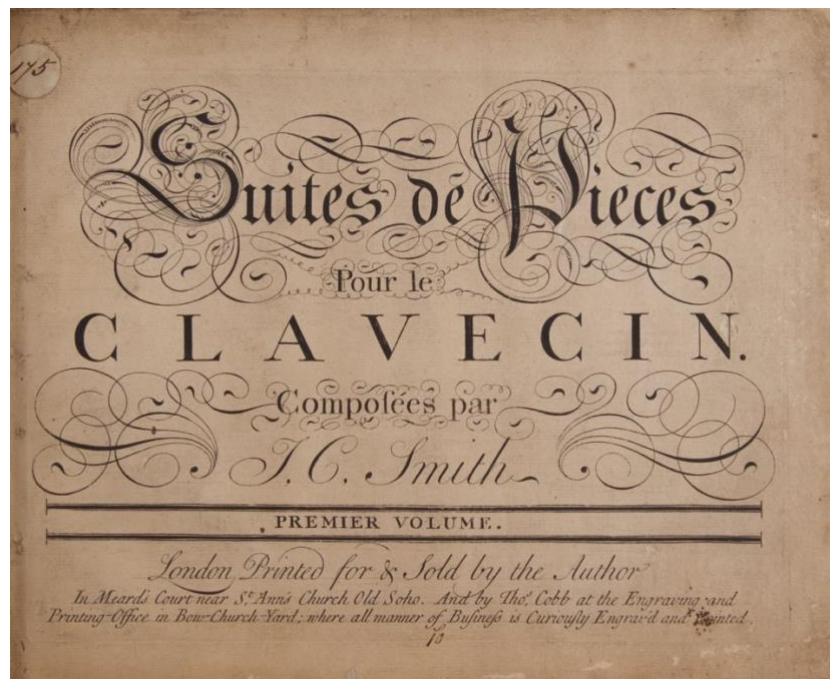
First Edition.

The Kiss, a folk opera in two acts to a libretto by Eliška Krásnohorská after the short story by Karolina Světlá, was first performed in Prague at the Provisional Theatre on 7 November 1876. It was Smetana's sixth opera, composed in 1875-1876 shortly after his becoming totally deaf, and became the most popular of his operas after *The Bartered Bride*.

"Non-Czech commentators have often dismissed the plot of The Kiss as trivial and improbable, hinging as it does on Vendulka's refusal to grant her future husband a kiss. Nevertheless this opera is one of Smetana's most successful. Its fervent lyricism is unforced (remarkably so, considering that this was Smetana's first stage work after he became deaf), the psychological penetration of the characters profound. Its appeal to Czech audiences ever since its first performance owes something to its genre description as a 'folk opera'

(underpinned by Lukáš's polka, Vendulka's two lullabies and other genre pieces), but equally to its gentle message of reconciliation, a feature of all of Smetana's late operas and those of many later Czech composers." John Tyrell in *Grove Music Online*

"Though *The Kiss* is notable for the way the central figures emerge with a sense of reality, it is remarkable in being the first Smetana opera to treat large scenes as entities and not, as in the case of *The Bartered Bride* and *The Two Widows*, as mere songs and choruses. Indeed, so continuous is the musical flow that it would have been possible to play *The Kiss* without intervals had the Provisional Theatre been equipped with facilities for rapid scene changes. ... Tragically, increasing deafness and cerebral complications were to rob Smetana's later works of the very qualities which make *The Kiss* so endearing, and because some commentators see it as the last work to be written before his mental collapse, the opera has assumed a special place in his output." Large: Smetana, pp. 314, 316. (40518) \$350



One of Only 15 Scores to Which Handel Subscribed

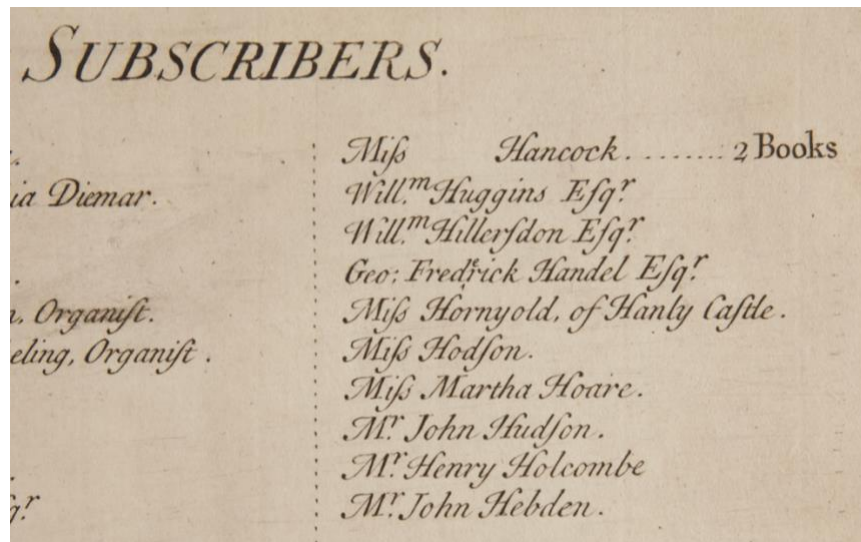
74. SMITH, John Christopher 1712-1795

Suites de Pieces Pour le Clavecin. ... Premier Volume.

London: Printed for & Sold by the Author In Meard's Court near St. Ann's Church Old Soho. And by Thos. Cobb at the Engraving and Printing Office in Bow Church Yard, [1732].

Oblong folio. Modern half light tan leather with marbled boards, dark tan leather title label to spine gilt. 1f. (recto title, verso blank), 1f. (recto dedication to Lady Walpole, verso blank), 2ff. (subscribers list, printed on rectos only), 59, [i] (blank) pp. Engraved

throughout. Binding slightly worn. Minor internal wear, browning, and soiling; occasional stains; small tears repaired.



Subscribers include composers Pietro Castrucci, Willem de Fesch, Maurice Greene, Geo: Frederick Handel Esqr., Chas. Jennings, John Frederick Lampe, Johann Christoph Pepusch, and Peter Prelleur.

Provenance

Noted collector André Meyer, with his handstamp, "Provenant de la collection musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84," to recto of rear free endpaper and "Collection André Meyer 1884 - †. 10 5.1974" in pencil to verso.

First Edition. BUC p. 959. RISM S3680 and SS3680 (2 copies in the U.S., at NYPL Lincoln Center and the Library of Congress).

Smith, an English composer of German birth, was the son of Johann Christoph Schmidt (John Christopher Smith Sr., d. 1763), Handel's first copyist in London; the younger Smith became Handel's secretary, musical assistant, and amanuensis in Handel's later years when blindness hampered the great composer's writing and conducting activities.

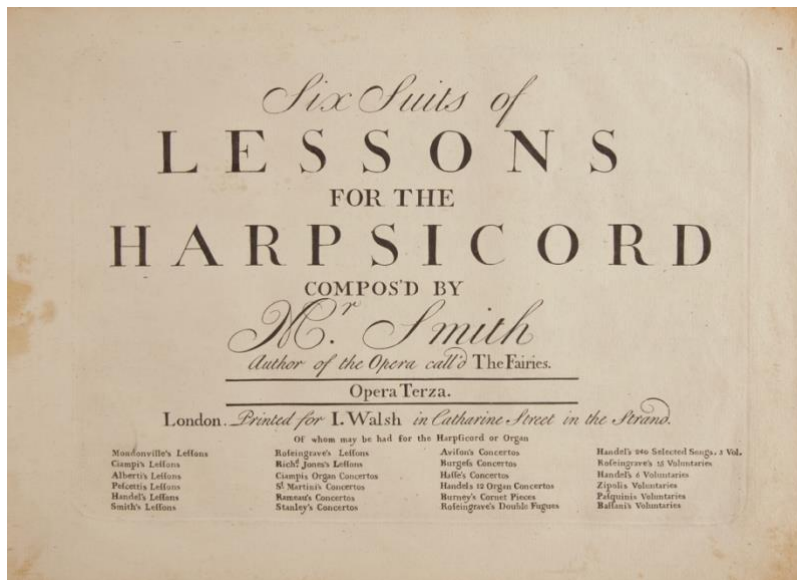
"Smith, according to Burney, was a 'studious and cultivated man, and much esteemed by many of the first people in the kingdom.' " Barbara Small in Grove Music Online

Smith's harpsichord suites, replete with fashionable galant melodies, ornaments, and syncopation as well as athletic effects like hand-crossing and rapid exchanges of the hands, were clearly influenced by Handel, Rameau, and Domenico Scarlatti. He succeeds at creating imaginative and original keyboard works, with his influences serving as a jumping off point.

This is the first publication we have seen with Handel as a subscriber. Simon: Handel: A Celebration of His Life and Times 1685-1759, National Portrait Gallery London Exhibition Catalogue, p. 288.

Elegantly printed. (40564)

\$2,800



A Lively Contribution to Galant Keyboard Literature

75. SMITH, John Christopher 1712-1795

Six Suits of Lessons for the Harpsichord Compos'd by Mr. Smith Author of the Opera call'd The Fairies. Opera Terza.

London: Printed for I. Walsh in Catharine Street in the Strand, [1755].

Oblong folio. Disbound. Contemporary half mid-tan calf with marbled boards, title in contemporary brown ink to upper. 1f. (recto title, verso blank), 41, [i] (blank) pp. Engraved throughout. With "Anna Sophia Egerton" in contemporary manuscript to front pastedown. Binding worn, rubbed, and bumped; upper detached. Title detached; occasional minor soiling to margins and scattered foxing and stains.

First Edition, first issue. Smith & Humphries 1377. BUC p. 959. RISM S3679 (giving precedence to the second issue).

A handsomely printed edition of Smith's lively and creative contribution to galant keyboard literature. (40563) \$1,400

By an Early English Musicologist, Well-Known for His Vocal Music

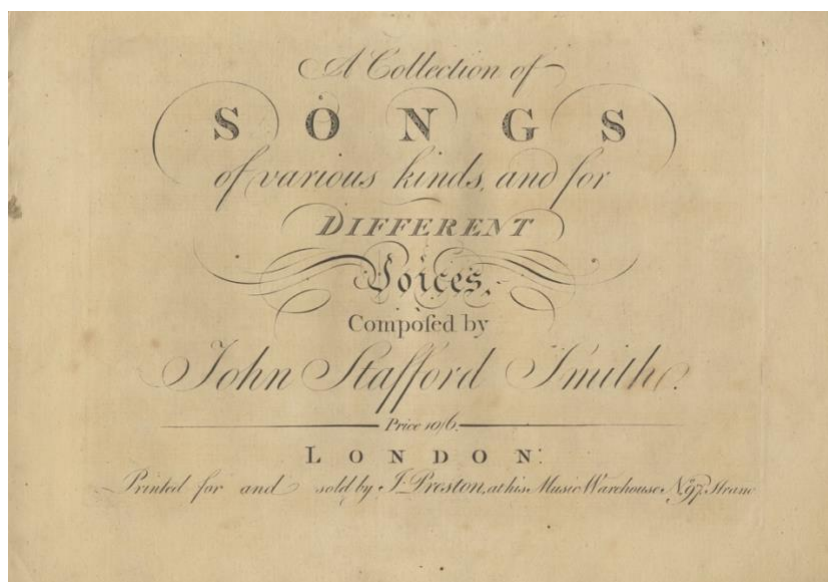
76. SMITH, John Stafford 1750-1836

A Collection of Songs of various kinds, and for Different Voices ... Price 10/6.

London: Printed for and sold by J. Preston, at his Music Warehouse No. 97, Strand, ca. 1785.

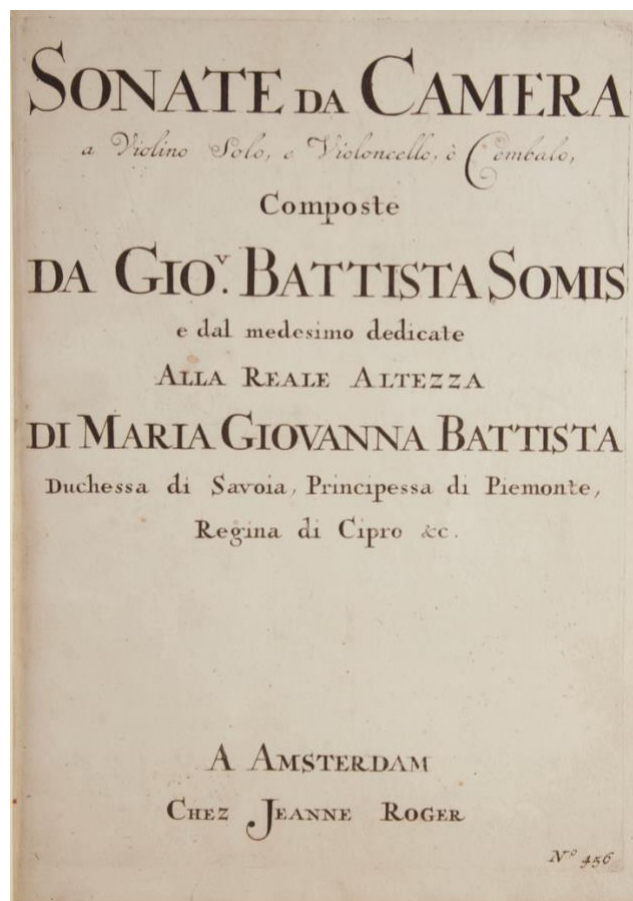
Oblong folio. Disbound. 1f. (recto title, verso blank), 1f. (recto dedication with coat of arms incorporating a shield, three unicorns, and Latin motto "Pro Rege et Populo," verso blank), [i] (blank), 40 pp. Engraved throughout. With secondary pagination in contemporary manuscript to head of pages. Slightly browned, soiled, and foxed.

BUC p. 959. RISM S3687 and SS3687.



The songs are for 1-4 voices, all a cappella with the exception of the solo song *The Lunatic Lover*. After Purcell's style, with a keyboard accompaniment, the keyboard part often doubles the vocal part, but sometimes diverges into its own textures and melodies. In a striking example of word-painting, after the lines "Distraction I see is my Doom / of this I am now too sure / a Rival is got in my room / while torments I do endure," the keyboard plays a "Sy[mphony]" consisting of ten measures of music with the right hand in 10/8 time in moto perpetuo quintuplets, and the left hand accompanying in common time, all notated in three staves (two for the left hand and one for the right). The lyrics for the 3-part glee, pp. 3-4, are drawn from Shakespeare's *The Winter's Tale*.

Smith, an English musicologist and composer, "gained an early reputation as a glee composer, winning two prizes from the Catch Club in 1773 and several more during the next few years. He published five collections of glees as well as several separate pieces; many others appeared in Warren's collection and other anthologies of the time. The later glees are strikingly original; one, *Sweet poet of the woods*, uses quarter-tones. He also produced a madrigal, *Flora now calleth forth each flower*, which is a genuine essay in the old madrigal idiom. He published a collection of songs, and a set of 20 anthems, besides composing a number of hymn tunes and chants. His anthems, too, display unusual boldness, both in the choice and treatment of texts: Horton regards him as a pioneer in this respect. He became a member of the Anacreontic Society in 1766. His song, *To Anacreon in Heaven*, was composed for this drinking and singing club; he published a harmonized version (A,T,B) in his *5th Book of Canzonets, Catches, Canons and Glees* (1799). In a slightly altered form, this was later adapted to *The Star-Spangled Banner*, now the national anthem of the USA. ... He is now chiefly remembered for his pioneering work as a musical antiquary. ... One might go further and say he was the first musicologist of any nationality, since England was in the forefront of musical antiquarianism." Nicholas Temperley in *Grove Music Online*. (40561) \$350



From the Collection of Celebrated Violinmaker Arthur F. Hill

77. SOMIS, Giovanni Battista 1686-1763

Sonate da Camera a Violino Solo, e Violoncello, ò Cembalo ... dedicate alla Reale Altezza di Maria Giovanna Battista Duchessa di Savoia, Principessa di Piemonte, Regina di Cipro &c. ... No. 456.

Amsterdam: Chez Jeanne Roger, ca. 1717.

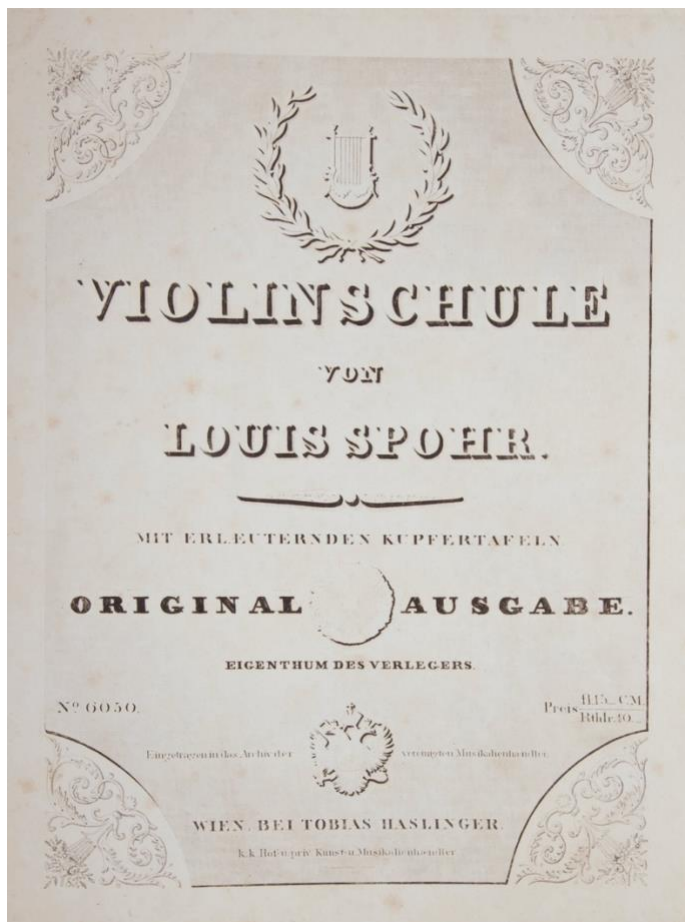
Folio. Attractively bound in 20th century full polished mottled mid-tan calf in period style with triple gilt rules with circular cornerpieces to edges, raised bands on spine in decorative compartments gilt, title label and inner dentelles gilt. 1f. (recto title, verso blank), 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [i] (blank), 2-46 pp. Engraved throughout. Boards very slightly worn; upper detached; margins of free endpapers browned. Occasional small stains and minor soiling, primarily to blank margins.

Provenance

Noted violinmaker and collector **Arthur F. Hill**, with his elaborate bookplate incorporating floral motifs, a violin, and the motto "Alive I was a silent thing But dead divinest themes I sing" to front pastedown.

First Edition. Rare. Not in Lesure or BUC. RISM S3941

Somis, an Italian violinist and composer, "came from a family of musicians: his father, Lorenzo Francesco (1662–1736), was a violinist and was once known by the nickname 'l'Ardu' (perhaps referring to some military exploit), which was passed on to his children. Somis's mother, Domenica Canavasso (1663–1706), was the sister of the violinist Paolo Canavasso, who founded a dynasty of musicians. In 1696 Somis entered the service of Duke Vittorio Amedeo II of Savoy as a 'musico suonatore della banda dei violini'. In 1703 he was sent by the duke to Rome, together with A.S. Fiorè to perfect his skills with Corelli. While there he benefited from the patronage of Cardinal Ottoboni, to whom he later dedicated his op.4. Having returned to Turin at the end of 1706, he resumed his post in the court orchestra; in 1715 he was appointed leader of the soprano violins, and in 1736 director of the entire orchestral ensemble. From 1737 to 1757 he also held the positions of musical and stage director at the Teatro Regio, with the obligation to direct the first opera of every season. From 1709 until his death, Somis was a chamber assistant to Vittorio Amedeo, Prince of Carignano, who moved to the Palais de Soissons in Paris in 1718, giving Somis several opportunities to travel to the French capital, where he performed at the Concert Spirituel in 1733. He was admired as a violinist throughout Europe and his many pupils included Jean-Baptiste and Pierre Miroglio, J.B. and Joseph Canavas, Carlo Chiabrano, Guignon, Pugnani, Giardini, the elder Jean-Marie Leclair, Guillemain and Gaspard Fritz." Alberto Basso in Grove Music Online. (40559) \$1,500



“One of the Most Respected and Widely Used Violin Methods of the Century”

78. SPOHR, Louis 1784-1859

Violinschule ... mit erläuternden Kupfertafeln. Original Ausgabe ... Preis fl. 15. - C.M. / Rthlr. 10. -.

Wien: Tobias Haslinger [PN T.H. 6050.], [after 1833].

Folio. Full mid-blue paper with original teal blue upper wrapper with titling within decorative border laid down to upper board printed, paper title label to spine. 1f. (recto title, verso blank), 3ff. (3 full-page engraved plates of the violin and bow and playing positions), 250 pp. Engraved. With bust-length lithographed frontispiece portrait by Kriehuber printed

by L. Hofelich. Former owner's signature ("Arthur Krone") in ink to verso of frontispiece. With bookplate of noted music collector David Wolman to free front endpaper. Original wrapper somewhat worn and soiled. Slightly worn and soiled; occasional foxing; titling to upper margin of plate 3 slightly cropped.

Re-issue of the first edition. Gotha WoO45, p. 316.

A noted German composer, violinist, and conductor, "[Spohr's] violin method, completed in 1831, documents his importance as a teacher. Numerous violinists from all over the world came to him for instruction, the most famous being Hubert Ries, Ferdinand David and Spohr's grandson August Wilhelmj." The New Grove Vol. 18, p. 11.

It became "one of the most respected and widely used violin methods of the century. ...

Regarded by many contemporaries as worthy of a place beside Haydn, Mozart and Beethoven in the pantheon of the greatest composers, [Spohr] has, together with Gluck and Cherubini, been allotted a considerably lower status by posterity. Mozart's Figaro and Wagner's Tristan were both composed during Spohr's lifetime; his own work looks, Janus-like, towards both the formalism and clarity of the Classical tradition, and the structural and harmonic experimentation associated with 19th-century Romanticism." Clive Brown in Grove Music Online. (40541) \$300

TARTINI

Items 79 - 83

Tartini, a violinist, composer, music theorist, and pedagogue, was a central figure in the history of the violin in the 18th century. "[His] musical output is almost entirely limited to two instrumental genres, the solo violin concerto with string accompaniment and the violin sonata; the only exceptions are a few trio sonatas, a handful of sonate a quattro and some devotional vocal pieces. Furthermore, except for two flute concertos the instrumental music is all for string instruments. In a century in which practically every composer was obliged to write for the church and the theatre, this fact is in itself striking and significant. In the course of his conversations with De Brosses, Tartini found the opportunity to assert: 'I have been asked to write for the opera houses of Venice, but I always refused, knowing only too well that a human throat is not a violin fingerboard.' ... From an instrumental point of view, the Tartini school was based on the mastery of the bow. 'Your main exercise and study should be the bow, in such a way that you become a complete master of it, both in the "suonabile" and in the "cantabile" styles': this is the opening sentence of the letter to Maddalena Lombardini in which the study method is thoroughly described, a study applied mainly to the imitative movements of Corelli's op .5. Complete control of the bow is essential for the realization of the stylistic innovations of Tartini's music; only this control can make possible a correct cantabile performance of the instrumental melody, as well as of the embellishments through which the same melody can be even more fully characterized." Pierluigi Petrobelli in Grove Music Online



**18th Century Manuscript of Part of Tartini's Op. 1
With Significant Differences from Other Sources**

79. TARTINI, Giuseppe 1692-1770

[Op. 1]. [*Sonate Per Violino, e Basso, o Cembalo ... Opera Prima*]. [Manuscript].

Rome, ca. 1739.

Oblong quarto (224 x 283 mm). Sewn. Contemporary decorative paper boards. 1f. (recto elaborate engraved passepartout title with titling in manuscript, verso blank), [ii] (blank), 85, [i] (blank) pp. Notated in black ink on 10-stave rastrum-ruled paper, with various watermarks incorporating a fleur-de-lis and the letters "EPG," SBT, and "FABIANO SERAFIN." The fine engraved title border incorporates an oboe, flute, trumpet, horn, windchime, panpipe, violin, cello, bassoon, open music books with musical notation, and floral motifs, with an open score with ruled music paper at lower margin and with "Se vendono Giuseppe Manna Cartolaro in Campo Marzo" printed to foot, with engraver's name "Ant: [?] Razziani." Binding somewhat worn, rubbed, bumped, and bumped. Some signatures loose; occasional showthrough; small stains.

The present manuscript is a fine scribal copy of the first 79 pages of his 1734 Op. 1 violin sonatas followed by 16 variations labeled "Partite," the first being the theme (pp. 80-87) on the gavotte from Corelli's Op. 5 violin sonata, no. 10.

Seletsky explains in "*18th century variations for Corelli's sonatas, op. 5*" that the composer's massively popular set of sonatas was taken on by many 18th- and 19th-century musicians as a vehicle for improvisation, composition, and virtuosity, often well beyond the received musical text." Early Music Vol. 24, Issue 1.



Corelli's gavottes in particular lent themselves to such elaboration:

"The lengthiest set of variations for Corelli's F major gavotte, L'arte del arco by Giuseppe Tartini (1692-1770), is as much a didactic as a concert work. Certainly the title, 'The art of the bow,' and the work's exhaustive examination of bowing, each variation posing another technical challenge, seem to denote a pedagogical function. If one gives credence to the possibly apocryphal story about Tartini's awe at Veracini's command of bowing on 10 March 1712 and his subsequent retreat to Ancona to rethink his own technique, L'arte del arco could well be regarded as a product of that self-imposed exile. The Tartini set exists in several versions from different periods, certainly due to its partly oral transmission, a function of the teacher-pupil relationship in Tartini's Padua 'School of Nations', founded in 1728." Seletsky

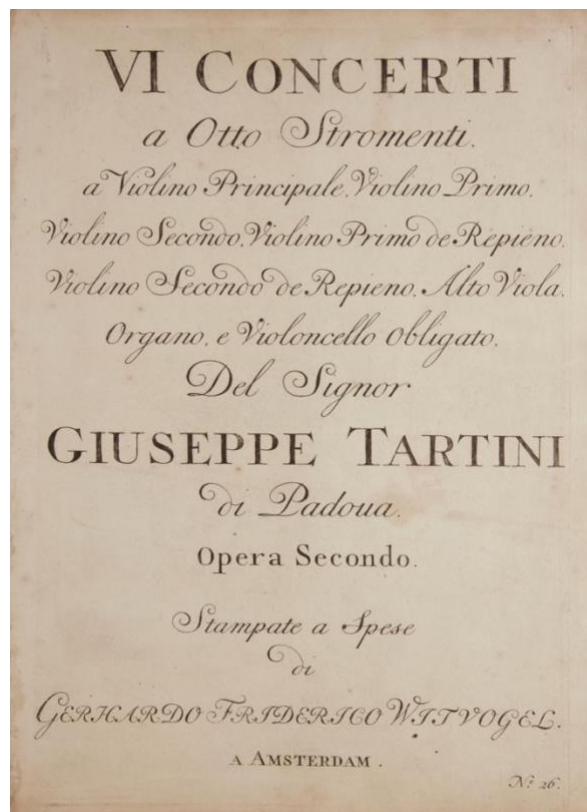
Two versions of these variations were published in Tartini's lifetime, 17 in 1745, and 38 in 1757, with subsequent posthumous expanded versions.

This manuscript cited by Seletsky, first documented and discussed at length in Michael D'Andrea's 1979 master's thesis *Tartini's 'L'arte del arco: Its History and Development*, is the earliest known source for Tartini's influential variations. D'Andrea posits that this version of the piece predates the known published forms and "must have been copied from another manuscript source compiled by, or from, a copy belonging to a member of Tartini's musical circle." D'Andrea, p. 14.

"There are about a dozen surviving manuscripts of the Tartini Opus 1 Sonatas; however, none of the others contains his Corelli variations. In fact, according to available evidence, Tartini's variations did not appear on the market in Italy during his lifetime. The variations, then, must have circulated among Tartini's pupils through manuscript copies compiled by the students themselves. Perhaps this manuscript evolved under such circumstances and its owner had it bound by Manna. If this were actually the case, it would certainly strengthen the authority of this source." Ibid., pp. 12-13.

What is certain, both from this manuscript and from D'Andrea's comparisons with its other sources, is that **the present manuscript displays numerous significant differences in its figuration, ornaments, and ordering of variations**. As such, it forms an indispensable part of the history of one of the 18th century's most celebrated expressions of violinistic virtuosity.

A singularly important document of Corelli reception and the history of the violin, inviting serious reconsideration by scholars and musicians. (40293) \$5,500



First Edition of Op. 2

80. TARTINI, Giuseppe 1692-1770
[Op. 2]. *VI Concerti a Otto Stromenti a Violino Principale, Violino Primo, Violino Secondo, Violino Primo de Repieno, Violino Secondo de Repieno, Alto Viola, Organo, e Violoncello Obligato ... Opera Secondo ... No. 26.* [Set of parts].

Amsterdam: Gerharo Friderico Witvogel, ca. 1734.

Folio. Disbound. Occasional, primarily marginal minor soiling, stains, and foxing, more prominent to some leaves; light to moderate browning to most leaves. Violino principale with pinhole to title and small tear to blank outer margins of pp. 9 and 13 repaired; Violino primo title nearly detached; Violino secondo

with small loss to blank outer margin of p. 5. Lacking Violino secondo de repieno part.

Violino principale: 1f. (recto title, verso blank), [i] (blank), 2-31 pp.

Violino primo: 1f. (recto title, verso blank), [i] (blank), 2-23 pp.

Violino primo de repieno: 1f. (recto title, verso blank), [i] (blank), 2-15 pp.

Violino secondo: 1f. (recto title, verso blank), [i] (blank), 2-23 pp.

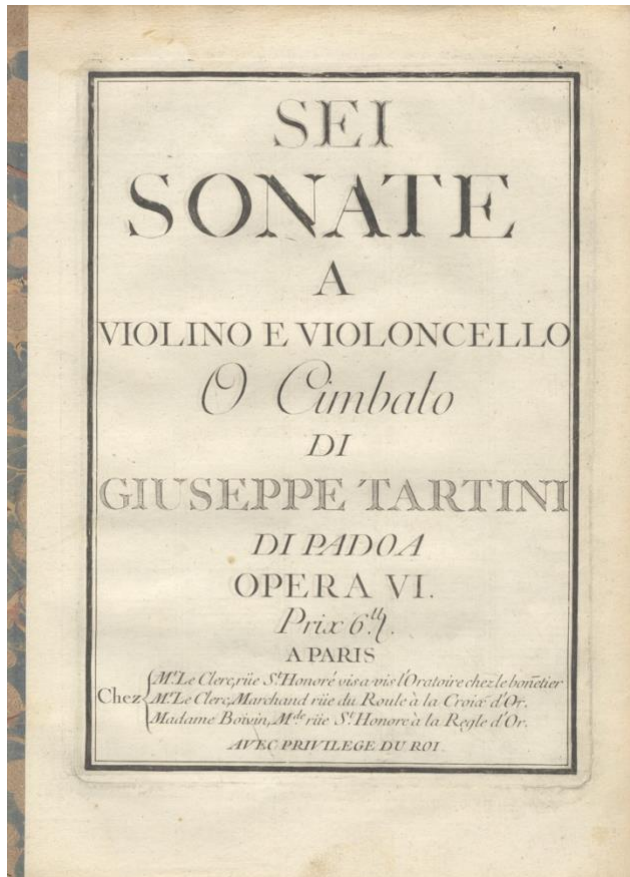
Alto viola: 1f. (recto title, verso blank), 2-11 pp.

Violoncello: 1f. (recto title, verso blank), [i] (blank), 2-21 pp.

Cembalo: 1f. (recto title, verso blank), [i] (blank), 2-14 pp.

Engraved throughout.

First Edition. Rare. BUC p. 996. RISM T237 and TT237 (3 copies in the U.S., two at the Library of Congress, and one at UC Berkeley,). (40569) \$1,500



**Sonatas by the Noted
Italian Baroque Violinist**

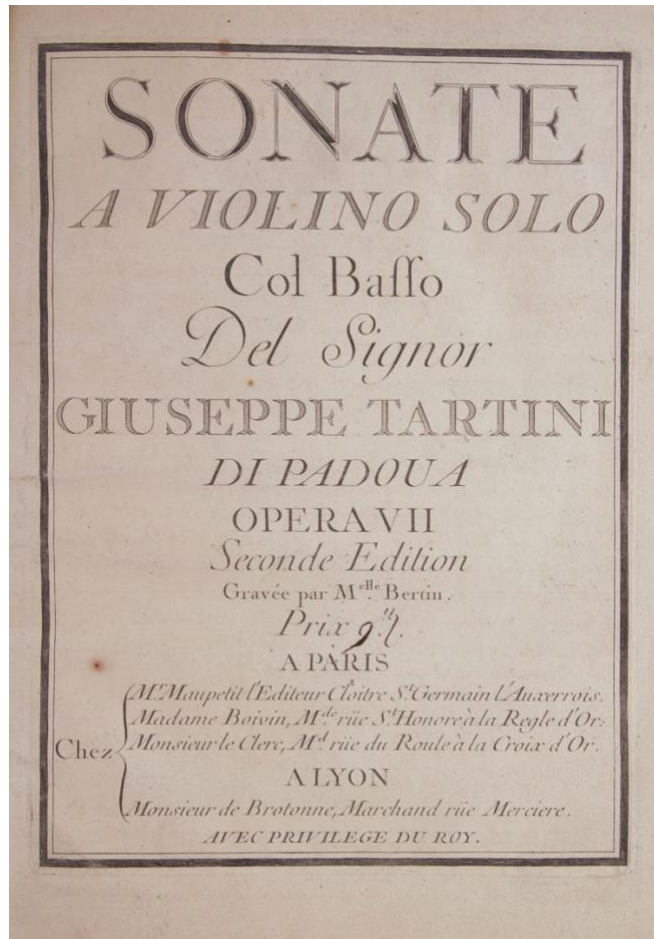
81. TARTINI, Giuseppe 1692-1770

[Op. 6]. *Sei Sonate a Violino e Violoncello o Cimbalo ... Opera VI. Prix 6th.*

Paris: Mr. Le Clerc rue St. Honoré vis a vis l'Oratoire chez le bonnetier, Mr. Le Clerc, Marchand rue du Roule a la Croix d'or, Madame Boivin, Mde. rue St. Honore à la Regle d'Or. Avec Privilege du Roi, ca. 1748.

Folio. Swn. 1f. (recto title, verso catalogue), 27, [i] (blank) pp. With publisher's catalogue to verso of title. Engraved throughout. With cello part figured for a keyboard player. Spine reinforced with narrow strip of marbled paper. Minor marginal soiling, staining, and dampstaining.

First Edition. Brainard p. xxxvii. BUC p. 997 (citing only Le Clerc in imprint) Lesure p. 606. RISM T266 and TT266 (2 copies only in the U.S., at NYPL Lincoln Center and the Library of Congress). (40568) \$950



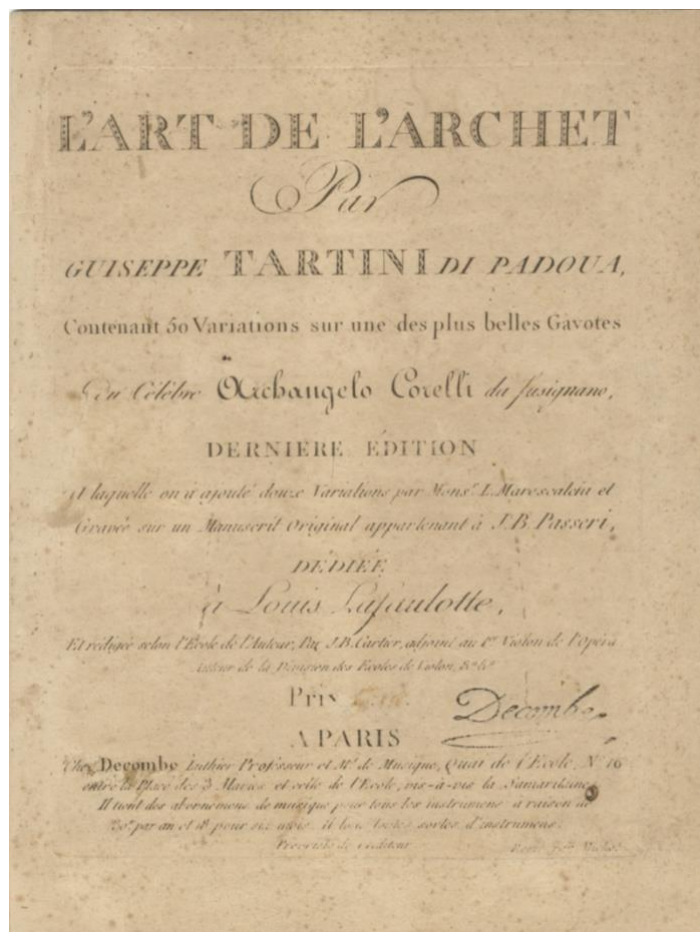
82. TARTINI, Giuseppe 1692-1770

[Op. 7]. *Sonate a Violino Solo Col Basso ... Opera VII Seconde Edition Gravée par Melle. Bertin Prix [9]th.*

Paris, Lyon: Paris: Chez Mr. Maupetit l'Editeur Cloître St. Germaion l'Auxerrois, Madame Boivin Mde. rue St. Honore à la Regle d'Or, Monsieur le Clerc, Md. rue du Roule à la Croix d'Or, Monsieur le Clerc; Lyon: Monsieur de Brotonne, Marchand rue Merciere. Avec Privilege du Roy, ca. 1748.

Folio. Modern half dark brown calf with marbled boards, titling gilt to spine, marbled endpapers. 1f. (recto title, verso "Avertissement"), 27, [i] (blank) pp. Engraved throughout. Light uniform browning; occasional small stains and minor soiling; scattered foxing.

Second edition. BUC p. 997. RISM T269 (recording two copies in the U.S., at Harvard and the Library of Congress). (40567) \$1,000



An Important Work in the History of the Violin

83. TARTINI, Giuseppe 1692-1770

L'Art de L'Archet ... Contenant 50 Variations sur une des plus belles Gavotes du Célèbre Archangelo Corelli da susignano, Dernière Édition A laquelle on a ajouté douze Variations par Monsr. L. Marescalchi et Gravée sur un Manuscrit Original appartenant à J. B. Passeri, dédiée à Louis Lafaulotte, Et rédigée selon l'Ecole de l'Auteur, par J. B. Cartier, adjoint au 1er Violon de l'Opéra Auteur de la Division des Ecoles de Violon &a &a ... Prix ... Ecrit par Michet.

Paris: Decombe, ca. 1805.

Folio. Unbound. Leaves loose. 1f. (recto title, verso blank), [i] (blank), [194]-205 pp. Extracted from Cartier's *L'art du violon, ou, Collection choisie dans les sonates des ecoles italienne, française et allemande*. Engraved throughout. With publisher's facsimile signature handstamp to title. Worn, browned, and foxed; occasional small tears; loss to upper outer corner of final leaf; tear to outer margin of p. 195 repaired.

OCLC 45114799 (3 copies only in the U.S., at UC Berkeley, Oberlin, and Arizona State University). Not in RISM.

Jean Baptiste Cartier (1765-1841) was a French violinist and composer. *"In spite of his brilliant technique, Cartier did not aim to be a soloist and seemed satisfied with his career as an orchestral musician. He had many private students but never belonged to the faculty of the Paris Conservatoire, even though the Conservatoire accepted the dedication of his major work L'art du violon (Paris, 1798, 2/c1800, enlarged 3/c1803/R). This imposing*

volume 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. For example, the volume contained the first publication of Tartini's 'Devil's Trill' Sonata (after a manuscript copy owned by Baillot) and of Bach's Fugue in C major for violin solo (after a copy owned by Gaviniès). Equally important was a reprint of seven sonatas by Nardini, after an edition of 1760 (now lost), and the first complete republication of Tartini's *L'arte del arco*, consisting of 50 variations on a gavotte by Corelli. 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*. (40571) \$350



18th Century Venetian Songs

84. [VOCAL MUSIC - 18th Century - Italian - Manuscript]

Ariete da Batello dell'Anno 1739. [Manuscript].

Venice, 1739.

Oblong quarto (106 x 182 mm). Contemporary carta rustica with titling in manuscript to upper. [i] ('Tavola), 24, [i] (blank) pp. Notated in brown ink on 8-stave rastrum-ruled paper, the pages with tavola and aria verses unruled. Some soiling, staining, and dampstaining; small tear to blank lower margin one leaf repaired with archival tape.

Contains twelve songs by unidentified composers, with music to one page and text to facing page:

- 1) "Voggio ch'andemo Nona"
- 2) "Son pur stoffo de sto freddo"
- 3) "Te de saver procura"
- 4) "Via cara perdoneme"
- 5) "Se dise che la dieta"
- 6) "Via cara bella"
- 7) "Sento un dolce Zeffiretto"
- 8) "Semplicetta è La Farfalla"

- 9) "Anca la primavera"
- 10) "L'occasion delle mie pene"
- 11) "Xè quà patrona quel grametto"
- 12) "Ritorna primavera"

With text in Venetian and Italian with Venetian predominating.

Melody and text concordances located for "Sento un dolce Zeffiretto," RISM online: 451508818; "Anca la primavera," RISM online: 150204014, dated 1741; and "Ti de saver procura [procura]," RISM 1001041086.

"Via cara perdoneme" as "Mia cara perdoneme;" "Se dise che la dieta" as "Se disce che la dietà;" "Semplicetta è la farfalla" as "Semplicetta la farfalla;" "Anca la primavera" as "Anche la primavera;" and "L'occasion delle mie pene" in RISM online 451508791.

"Via cara bella" appears with a different text as "Son quà son quà mia bella" in Venetian Ballads Compos'd by Sigr. Hasse and all the Celebrated Italian Masters (London, 1742). "Semplicetta è la Farfalla" appears in the 1742 compilation as well, but a whole-step up in G major. "Anca la primavera" appears in the second, 1745 volume; the B section of this manuscript is longer with 15 bars, rather than 13 in the printed score; this earlier manuscript version also presents textual differences in its B section. "L'occasion delle mie pene" also appears in the 1745 printed score.

"In the first half of the 18th century the expression 'da battello' - associated with the term 'canzone,' 'aria,' 'arietta,' or 'canzonetta veneziana' - referred to strophic songs for solo voice and basso continuo songs in Venetian dialect, in AABB musical form. Initially, this repertoire was used for 'freschi' (nocturnal gondola rides), which explains the origin of the term.

Lyrical texts, written by amateurs often belonging to the aristocracy and Venetian nobility, were mostly lover's serenades, but also humorous or satirical songs related to Carnevale. Musical borrowings were quite common and heterogeneous since they came from oral tradition or opera arias, as Benedetto Marcello satirized in Il Teatro alla moda (1720) and as has been recently confirmed.

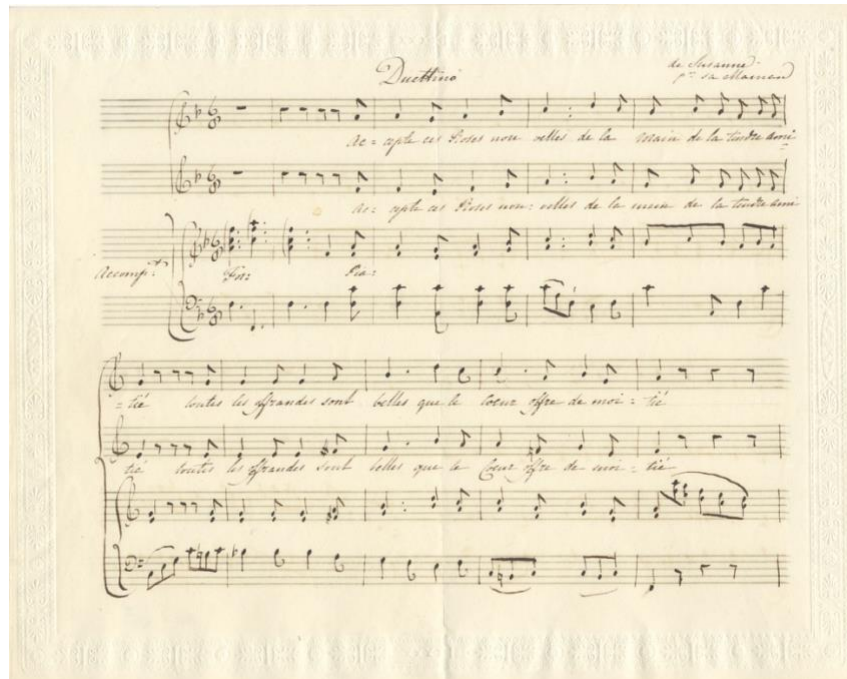
From the 1710s to the 1760s hundreds of anonymous songs 'da battello' were collected in manuscript anthologies, with most of them later published by John Walsh in his three volumes of Venetian Ballads (London, 1742, 1746, and 1748), attributed to Johann Adolf Hasse and 'All the Celebrated Italian Masters.'

In the second half of the 18th century the European circulation of the sources of the manuscripts, the success of Walsh's editions, and the prestige of this vocal repertoire attest that the 'canzoni da battello' were enjoying international success in salon performances too, as musical product sought by 'good taste collectors.' Such wide appeal was witnessed by Rousseau (Dictionnaire de Musique, 1768), Quantz (Essai d'un méthode pour apprendre à jouer de la flûte traversière, 1752), and Burney (The Present State of Music in France and Italy, 1772).

The term 'barcarola' - often associated with the 'canzone da battello' named after Rousseau's definition in his Dictionnaire ... had never been used in the Italian sources of the first half of the century. Instead, it indicated different repertoires belonging to the

Romantic era, which shared the same origin as the early 18th-century songs." Sergio Barcellona in Grove Music Online

An attractive example of an 18th century Venetian song collection, containing arias printed in the Walsh compilation that represented the height of the genre's popularity, but predating that compilation. Further research may shed new light on the composition and circulation of Venetian songs in the 18th century. (40203) \$800



Attractive Manuscript of a Song Composed by a Daughter for Her Mother

85. [VOCAL MUSIC - 19th Century - French]

Duetto. [Manuscript vocal duets with piano or harp accompaniment].

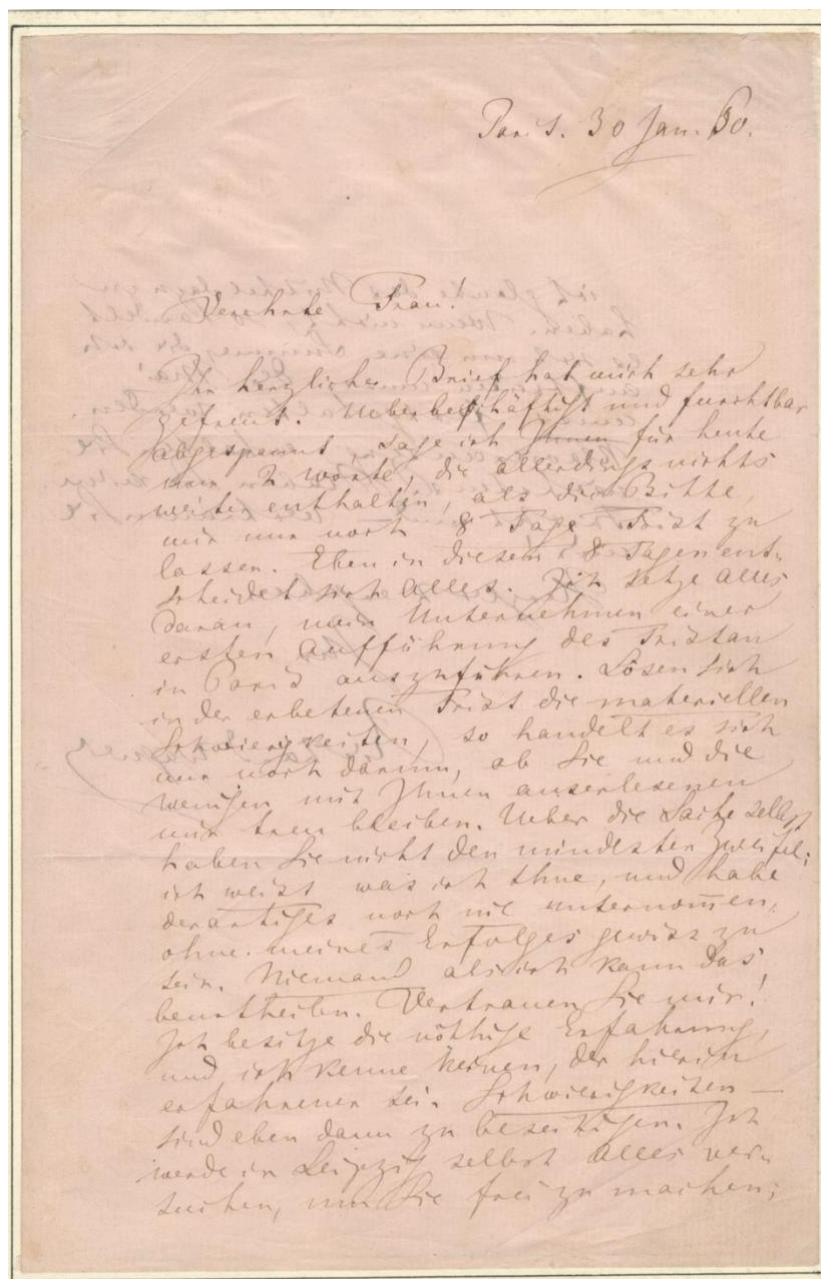
France, [ca. 1860].

Oblong quarto (191 x 238 mm). 2 pp. of a bifolium notated in black ink on 8-stave rastrum-ruled paper with embossed border. Text in French. With "de Susanne p[ou]r sa Maman" to upper outer corner of first page of music. Light vertical fold.

The text, commencing with the line "Accepte(!) ces Roses nouvelles," is drawn from "Compliments en prose et en vers: pour souhaiter la nouvelle année et les fêtes à ses père, mère, oncles, tantes, frères, soeurs, grand'papa, grand'maman, parrain, marraine, amis." (Jules Rostaing under the pseudonym Mme. J.-J. Lambert, 1858).

A charming gift from a daughter to her mother. (40254)

\$175



Wagner Writes to a Leading German Soprano Regarding *Tristan und Isolde*

86. WAGNER, Richard 1813-1883

Autograph letter signed ("Richard Wagner"). Dated Paris, 30 January [18]60. To the noted German soprano Jenny Bürde-Ney in Dresden.

2 pp. On a bifolium of lightweight pink paper. Octavo In German, with English translation. Slightly worn and creased; short tear to lower central fold; minor paper repair to upper edge of blank second leaf, laid down to narrow ivory paper mount at edges. In very good condition overall.

Wagner writes regarding a proposed first performance of *Tristan* in Paris: "... *I have only two words to say to you today, which, however, contain nothing more than a request to allow me only eight more days. Everything will be decided within these eight days. I am doing everything I can to complete my undertaking of a first performance of Tristan in Paris.*" Wagner proceeds to question whether or not the singer and several other chosen people will remain loyal to him. He assures his correspondent that he will be able to resolve the matter, saying "*I will try everything in Leipzig to free you [presumably from a performance commitment]*" and that he will raise the money if necessary. "*You'll receive the piano score soon. Have no fear and-trust me!*"

Richard Wagner Sämtliche Briefe Vol. 12, no. 22, pp. 47-48.

Wagner conducted a performance of the *Concert Prelude* from *Tristan und Isolde* at the Théâtre Italien in Paris 25 January 1860, just 5 days prior to the writing of this letter. While he had plans for the opera to receive its first performance in Paris, this was not to be, and, in fact, the first performance of the work did not take place until 10 June 1865, in Munich at the National Theater under Hans von Bulow.

Jenny Bürde-Ney (1824-1886) was a leading German soprano associated with the Hoftheater in Dresden. Wagner wrote to her on several occasions inviting her to participate in a planned series of performances of his operas, particularly the new *Tristan and Isolde*, but the collaboration never materialized. She is mentioned in a number of Wagner's letters of the period to various correspondents, including Minna Wagner, Hans von Bülow, and Joseph Tichatscheck, a leading tenor at the Dresden Court Opera. Wagner had reservations about Bürde-Ney's abilities to sing and act in roles in his operas but readily acknowledged her well-known singing prowess. (40548) \$4,000

