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*Item 58*

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### A Duet from *Didone abbandonata*

#### 1. ANDREOZZI, Gaetano 1755-1826

*Scena e Duetto Si mia vita in questo amplesso musica from the opera Didone abbandonata.*  
[Copyist manuscript full score].

Ca. 1800-1810.

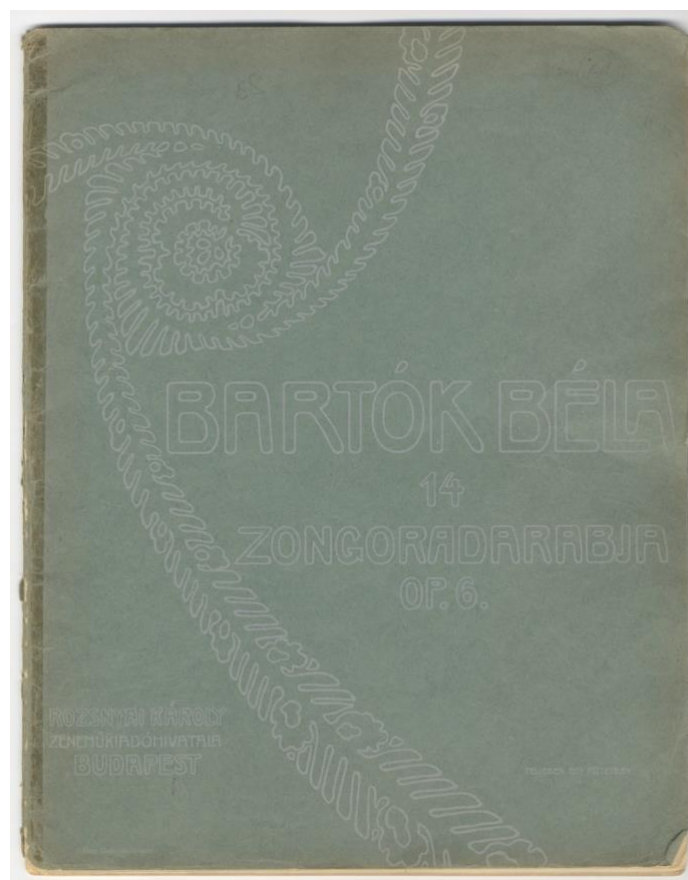
Oblong folio (235 x 333 mm). Sewn. [i] (title), 34, [ii] (blank) pp. Notated in black ink on 10-stave rastrum-ruled paper. Text in Italian. Untrimmed.

The duet aria *Si mia vita in questo amplesso* is preceded by an accompanied recitative, *Finchè io viva Didone*, for the characters Didone and Enea scored for voices, strings, and oboes; the aria adds *corni da caccia* to the orchestra. With small oval handstamp of the Glasgow Society of Musicians to lower inner corner of title and final page of music; "228" in contemporary manuscript to lower inner corner and "18" in contemporary manuscript to upper margin of title. Misattributed to Giovanni Paisiello (1740-1816) on title. Slightly soiled; small tears to blank lower margin of title.

From Andreozzi's opera *Didone abbandonata*, set to a libretto by Metastasio, first performed in St. Petersburg at the Hermitage in 1784.

Andreozzi, an Italian composer, "studied singing, harmony and counterpoint with Fenaroli and P.A. Gallo at the Conservatorio di S Maria di Loreto, Naples. He was called 'Jommellini' after his maternal uncle, Niccolò Jommelli, with whom he also studied. Following his debut work, the oratorio *Gieffe* (1779, Rome), he established himself as a regular contributor of comic operas for Florence and Venice, but he did not write an opera seria for Venice until 1788. After Carnival 1784 he travelled to St Petersburg, where his *Didone abbandonata* was performed. ... For most of his career he worked in northern Italy, returning frequently to Naples to compose operas. Beginning in 1790, he was called upon to write an occasional carnival opera for Rome. He also probably accompanied his wife on her Madrid trip, during which his *Angelica e Medoro* and *Didone abbandonata* were given at the Caños del Peral, although there is no evidence to support Fétis's claim that Andreozzi wrote a new opera for the city, *Gustavo, re di Svezia*. His Lenten opera, *Saulle* (1794, Naples), enjoyed numerous revivals throughout the first decade of the 19th century. ... Andreozzi was a skilled and original composer. He often

*contrasted wind and string sonorities and used solo instruments in dialogue or to provide obbligato embellishment or a simple countermelody to the voice. The English horn, clarinet and bassoon, as well as horns and oboes, heighten the effect of obbligato recitatives. His lean accompaniments often take the form of motivic, rhythmic or syncopated beat-keeping, using arpeggiated, oscillating or repeated note figures. Simple string accompaniment for the vocal phrases are in strong contrast with motivic tutti commentaries in orchestral passages and ritornellos. Andreozzi often establishes a dialogue between voice and orchestra, and occasional examples of motivic, textural or harmonic word-painting can be found. Andreozzi's prominent use of wind instruments, crescendo passages, chromaticism, modality and disguised recapitulations, as well as his tonally unified scene complexes, all point to Jommelli's influence."* Marita P. McClymonds in *Grove Music Online* (40185) \$375



### **First Edition of the 14 Bagatelles**

#### **2. BARTÓK, Béla 1881-1945**

*14 Bagatellen für das Pianoforte Op. 6.* [BB50]. [Solo piano].

Budapest: Karl Rozsnyai [PN R.K. 338], [1908].

Folio. Unbound, as issued. Laid into original publisher's mid-green wrappers with decorative element and titling in silver. 1f. (recto title, verso blank), 3-39, [i] (incipits of the 14 bagatelles).



Wrappers worn; spine slightly chipped with minor loss and remnants of old tape. Very slightly worn and browned internally.

**First Edition.** Somfai BB 50, p. 304. Szabolcsi Sz 38, p. 327.

*"By the time the Fourteen Bagatelles, Opus 6, were written, Bartok's expressive vocabulary was beginning to assume its definitive shape. Years later he marked the beginning of his personal style by those pieces. ... The Bagatelles demonstrate many of the devices which later became an integral party of his technique."* Stevens: *The Life and Music of Béla Bartók*, p. 328 (40603) \$250



### **Songs for Male Chorus**

#### **3. BARTÓK, Béla 1881-1945**

*Elmult Időkből Három Férfikar.* [BB112].

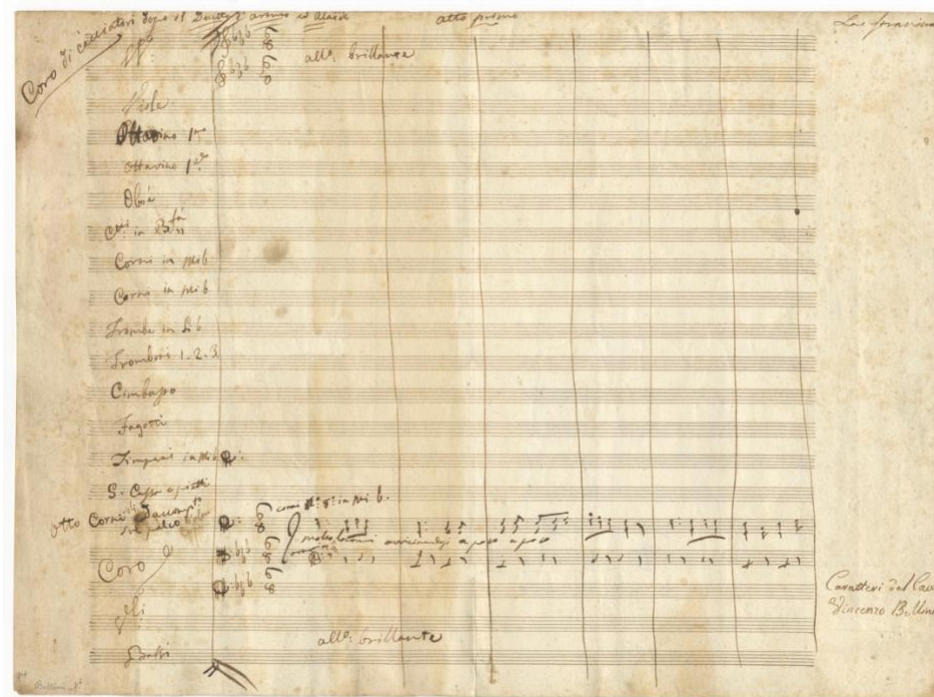
Budapest: Magyar Kórus [PN M.K. 321], 1937.

Small quarto. Original publisher's light pink decorative wrappers with titling in dark pink. Wrappers slightly worn. Minor internal wear; browned and brittle; edge tears.

Three songs for male chorus based on traditional tunes: *Nincs boldogtalanabb parasztembernél* [No-one's more unhappy than the peasant]; *Egy, kettő, három, négy* [One, two, three, four]; and *Nincsen szerencsésebb parasztembernél* [No-one is happier than the peasant].

**First Edition.** Szabolcsi 104. Stevens p. 339.

"During 1935–6 Bartók composed his last choral pieces, the Twenty-Seven Two- and Three-part Choruses bb111 for children's and women's choruses, and *Elmúlt időkből* ('From Olden Times') bb112, three songs for male chorus. Both works present Bartók's own fashionings of folk texts, the short choruses dealing with the domestic world of childhood and adolescence, the longer male chorus songs with the joys and sorrows of peasant life." Malcolm Gillies in *Grove Music Online* (40607) \$120



### Autograph Musical Manuscript of Music for Horns from the Opera *La straniera*

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

*La straniera*. Coro di Cacciatori from the opera. Autograph musical manuscript draft. Unsigned.

Milan, ca. 1826-1827.

Oblong folio (231 x 313 mm). 2 pp. Notated on 20-stave rastrum-ruled paper. Slightly worn, browned, foxed, and creased; two ca. 45 mm. vertical bands of light brown staining.

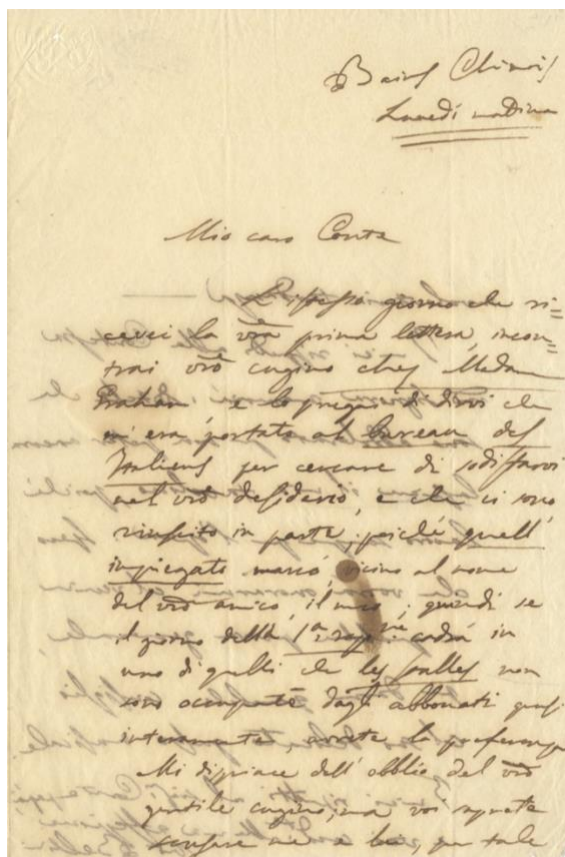
15 measures of music for horns, starting from the 20th measure of the *Coro di cacciatori* from Act 1, scene VIII of the opera.

With "Coro di cacciatori dopo il Duetto d'Arturo ed Alaïde Atto primo La straniera" in Bellini's autograph to head of first page, and with annotation and signature to lower right corner in another hand "Caratteri del Cave. Vincenzo Bellini."

The horn parts are marked at the beginning of the stave "Otto corni soli d'accompagnamento sul palco d'altri corni;" the phrase "d'altri corni," in lighter ink, may have been added later. The parts are also marked, within the music, "molto [?] lontano avvicinandosi a poco a poco."

*La straniera*, an opera seria in two acts with libretto by Felice Romani, was first performed in Milan at La Scala on 14 February 1829.

Bellini "was a leading figure in early 19th-century opera, noted for his expressive melodies and sensitive approach to text-setting. ... *Il pirata* had its première at La Scala in October 1827 with a cast headed by three singers who maintained close ties to Bellini throughout his career: soprano Henriette Méric-Lalande (the first Bianca and Alaïde in *La straniera*), Giovanni Battista Rubini, who created the tenor leads in *Bianca e Fernando*, *La sonnambula* and *I puritani*, and baritone Antonio Tamburini, who would sing in premières of both *La straniera* and *I puritani*. The opera was an immediate success, and was quickly taken up in Naples and Vienna, establishing Bellini as a leading figure of his generation and assuring his financial and professional security. Although Bellini was paid only about 2000F for *Pirata* itself, the success put him in a position to demand twice as much for his next opera, *La straniera*. *La sonnambula* and *Norma* would earn just over 10,000F each, fulfilling Bellini's long-standing dream of outdoing the 5000F Rossini had been paid for *Semiramide* in 1823, previously the top fee for an Italian operatic commission. Bellini was unusual in being able to earn his living entirely from operatic commissions, but even at the peak of his earning power, he seems to have lived fairly frugally, sending money to his family in Catania and indulging only in his taste for silk gloves and other fine clothing." Mary Ann Smart, Friedrich Lippmann, and Simon Maguire in *Grove Music Online* (40721) \$6,000



### Bellini Invites Count Apponyi to a Performance of *I Puritani*

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

Autograph letter signed "Bellini" to Count Rodolphe Apponyi.

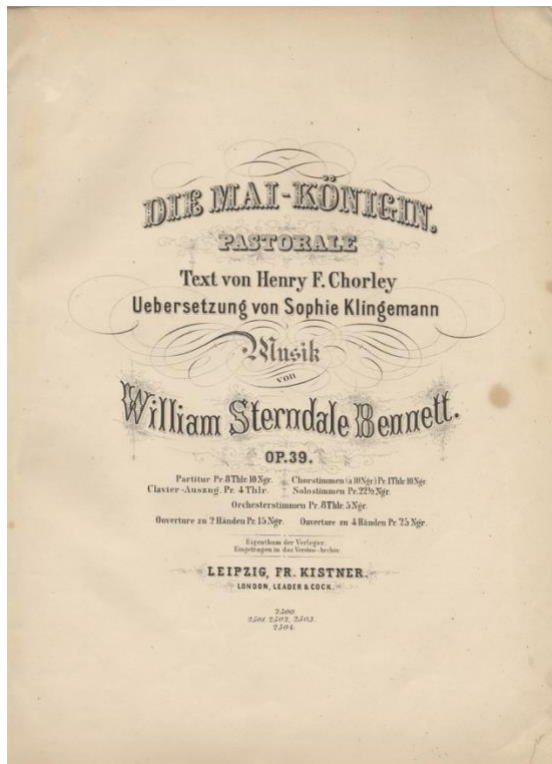
2 pp. of a bifolium. Octavo. Dated Monday morning. Postmarked [?] January 12, 1835. With "Weynen Superfin" blindstamped to upper portions of leaves. Integral address panel with the recipient's name and the address of the Austrian Embassy in Paris to final page. With fully intact red wax seal. In Italian and French (with translation). Slightly worn and stained; creased at folds and overall; small perforation to upper edge of first leaf; lacking small portion of right edge of second leaf with no loss of text.

Bellini tries to secure the Count a place at the première of his latest opera and invites the Count's wife to one of its dress rehearsals.

"... I met your cousin at Madame Graham's and I begged him to tell you that I had gone to the Bureau des Italiens to try to grant your wish ... therefore, if the day of the first performance falls on a day when the halls are occupied almost entirely by subscribers, you'll get priority ... Tell [the Countess] I am sorry I am not yet able to leave my desk, since I'm always working on the opera. I hope she will want to honor me by coming to some dress rehearsal, to give me advice with her delicate musical taste ... "

The opera to which Bellini refers is undoubtedly *I puritani*, his last work. Commissioned by the Théâtre Italien in Paris in 1834, *I puritani* premièred there on 24 January 1835, just twelve days after the writing of this letter. Bellini died later that year, on September 23.

Apponyi was a member of a Hungarian noble family associated with many important musicians of the day. (24226) \$3,800



### First Edition of *The May-Queen*

#### 6. BENNETT, William Sterndale 1816-1875

*Die Mai-Königin. Pastorale. Text von Henry F. Chorley. Uebersetzung von Sophie Klingemann ... Op. 39. Partitur. Pr. 8 Thlr. 10 Ngr. Clavier-Auszug. Pr. 4 Thlr. Chorstimmen (a 10 Ngr.) Pr. 1 Thlr. 10 Ngr. Solostimmen Pr. 22/12 Ngr. Orchesterstimmen Pr. 8 thlr. 5 Ngr. Ouverture zu 2 Händen Pr. 15 Ngr. Ouverture zu 4 Händen Pr. 25 Ngr. [Full score].*

Leipzig; London: Fr. Kistner; Leader & Cock [PN 2500], [1861].

Folio. Sepia cloth-backed original publisher's printed wrappers. 1f. (recto title, verso blank), 1f. (libretto), 197, [i] (blank) pp. Text in German and English. With Novello, Ewer & Co. handstamp to foot of upper wrapper. Wrappers worn and soiled; small edges chips and tears with

minor loss; cloth frayed at head and tail. Slightly worn; corners creased; occasional foxing, a bit heavier to several leaves.

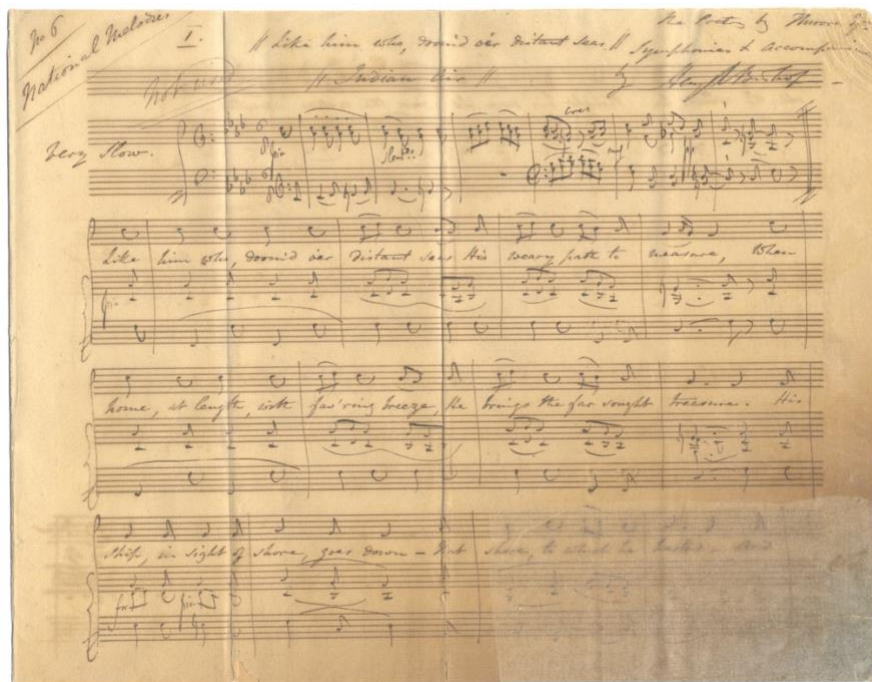
**First Edition.** Lithographic printing of an unidentified copyist manuscript. Rare. Williamson E.8, p. 220. No copies located on Worldcat. JISC (3 copies in the U.K. only).

First performed at the Leeds Festival on 8 September 1858.



"In March 1858, [Sterndale Bennett] was invited to conduct the first Leeds Festival, to be held in September 1858 to commemorate the opening of the new Town Hall. Having accepted the invitation, he was commissioned ... by the Festival Committee to compose something for the occasion. ... *The May-Queen* is an attempt to write a work in the tradition of the English pastoral and has many points of musical style in common with Handel's work [*Acis and Galatea*], for example the extensive use of compound and triple rhythms, accompagnato recitative, simple illustrative instrumental effects, and comic elements. It was an important influence on the secular cantatas and operettas of Arthur Sullivan and his contemporaries." Rosemary Williamson: William Sterndale Bennett: *A Descriptive Thematic Catalogue*, pp. 211-212.

Friend of both Mendelssohn and Schumann, Sterndale Bennett is considered the most distinguished English composer of the Romantic school. (40600) \$550



**Autograph Manuscript by the Composer of *Home Sweet Home***

#### 7. BISHOP, Henry R. 1786-1855

*I like him who, doom'd o'er distant seas.* Indian Air. No. 6 National Melodies. Autograph musical manuscript signed of a song for voice and piano.

Ca. 1820.

2-1/2 pp. of an oblong bifolium. Notated in ink on 12-stave music paper. With "The Poetry by T. Moore Esq. Symphonies & accompaniment by Henry R. Bishop" to upper outer corner and "Not used" at head. Signed in full. Set to text by noted Irish poet Thomas Moore (1779-1852).

Somewhat worn and browned; creased at spine and at vertical folds with some short splits and small chips to blank areas; silked overall, with reinforcement to lower outer portions of both leaves affecting legibility.

Bishop, a noted English composer of the early Romantic era, is best-known for the songs *Home! Sweet Home!* and *Lo! Hear the Gentle Lark*. He composed or arranged many operas, light operas, cantatas, and ballets and worked for all of the major London theatres.

*"In his day he enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed. Yet he is now remembered for little but the song Home, Sweet Home ... foreshadowed in Who Wants a Wife? (1816) and as a 'Sicilian Air' in a volume of National Airs which he edited in 1821."* Nicholas Temperley and Bruce Carr in *Grove Music Online* (40714) \$750



### **“Astonished the Musical World”**

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

*Songs in the New Opera, Call'd Camilla as they are perform'd at the Theatre Royall.*

London: sold by I. Walsh Musickall Instrument maker in Ordinary to her Majesty, at the Golden Harpe and Ho=boy, in Catherine-Street near Sommerset House in the Strand and I. Hare Musick Instrument maker at ye Golden Viol and Flute in Cornhill near ye Royal Exchange, [1706].

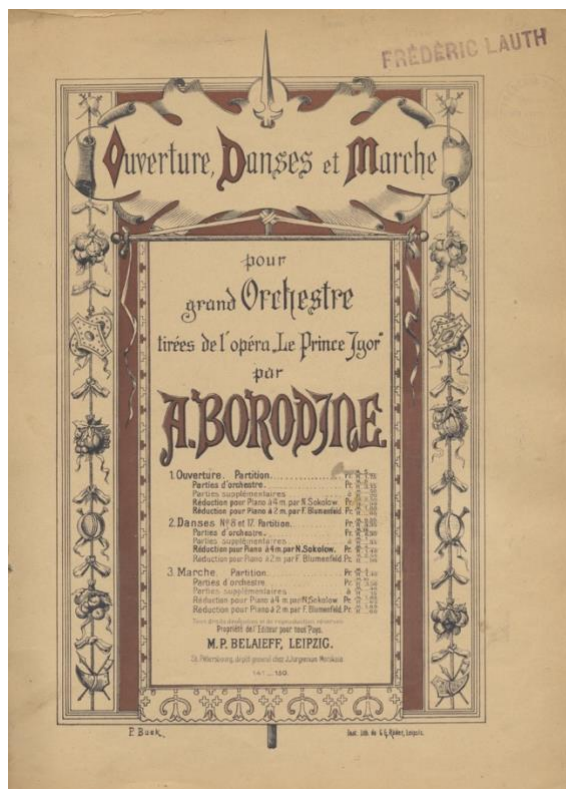
Folio. Newly bound in speckled half dark brown calf with marbled boards, spine in decorative compartments gilt with dark red leather title label gilt. 1f. (engraved pictorial title by H. Hulsbergh after Berchet, verso blank), 1f. (recto title, verso table of songs), 4ff. *The Symphony or Overture in Camilla*, 51 foliated leaves printed on rectos only, with one unfoliated leaf between 38/39, the second page of the song beginning on f.38. Engraved throughout. The fine pictorial title incorporates a depiction of Apollo with lyre seated upon a cloud, architectural motifs, a reclining vocalist holding an oblong folio volume of music, three putti (one singing, one playing the viol, and the third looking on whilst holding a recorder), a harpsichord, and a trombone. *The Symphony* printed on slightly trimmed paper, guarded at inner margin. Uniform moderate browning; some light foxing.

#### Provenance

Charles Cholmondeley of Vale Royall in Cheshire (1685-1756), British politician, with his large attractively engraved 18th century bookplate to verso of pictorial title. Cholmondeley was a member of the House of Commons from 1710-1756; he became Lord-Lieutenant of the county and later in the year first Earl of Cholmondeley in 1724.

**First complete edition.** Smith 209. Hunter p. 65. Hunter 22a (the present copy cited in note 5). Walsh published three sets of songs from *Camilla* in April 1706 and subsequently combined them into a single volume. BUC p. 155. RISM B3535 and BB3535 (four copies in the U.S.).

*"According to Geminiani, Camilla 'astonished the musical world by its departure from the dry, flat melody to which their ears had until then been accustomed.' By 1710 it had been produced in 19 other Italian cities and in London. These productions were probably all based on Bononcini's setting, which should thus be regarded as a touchstone of Italian taste around 1700."* Lowell Lindgren in *Grove Music Online* (40573) \$2,600



#### **"An Extraordinary Work"**

**9. BORODIN, Aleksandr 1833-1887**  
*Ouverture, Danses et Marche pour grand Orchestre tirées de l'opéra "Le Prince Igor."*

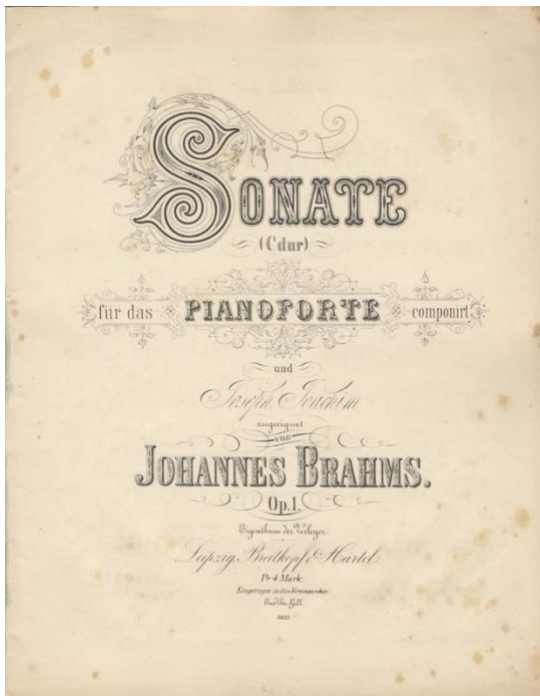
Leipzig: M.P. Belaieff, [after 1889].

Quarto. Original publisher's black cloth-backed printed wrappers with titling within decorative border. 1f. (recto decorative lithographic title by P. Buek printed in brown and black, verso blank), 3-91, [i] (blank) pp. Occasional markings in blue pencil. Wrappers slightly worn and foxed with small chips to edges. Browned; some signatures split; tears to pp. 27-30 with old tape repairs. With bookplate of noted collector David Wolman to verso of upper wrapper.

**First Edition**, later issue.

*Prince Igor*, in a prologue and four acts after a scenario by V.V. Stasov, was first performed in St. Petersburg at the Mariinsky Theatre on 23 October/4 November 1890. The opera, considered Borodin's greatest work, was unfinished at the time of his death; it was edited and completed by Rimsky-Korsakov and Glazunov.

*"An extraordinary work created in nearly impossible conditions, Prince Igor clings to a place at the edge of the repertory owing to Borodin's skill in realizing the 'song and cantilena' to which, by his own confession, he was drawn."* Robert W. Oldani in *Grove Music Online* (40605) \$125



**“An Impressive Command of the Kind of Motivic Development and Large-Scale Structures Brahms Studied in Bach and Beethoven”**

**10. BRAHMS, Johannes 1833-1897**

*Sonate (C dur) für das Pianoforte componirt und Joseph Joachim zugeeignet ... Op. 1. Eigenthum der Verleger ... Pr 4 Mark. Eingetragen in das Vereinsarchiv. Ent. Sta. Hall.*

Leipzig: Breitkopf & Härtel [PN 8833], ca. 1874.

Folio. Disbound. 1f. (recto title, verso blank), 3-31, [i] (blank) pp. Title lithographed, music engraved. Title slightly worn and foxed with small tear to blank outer margin repaired with archival tape; light foxing throughout.

A re-issue of the first edition published in 1853.

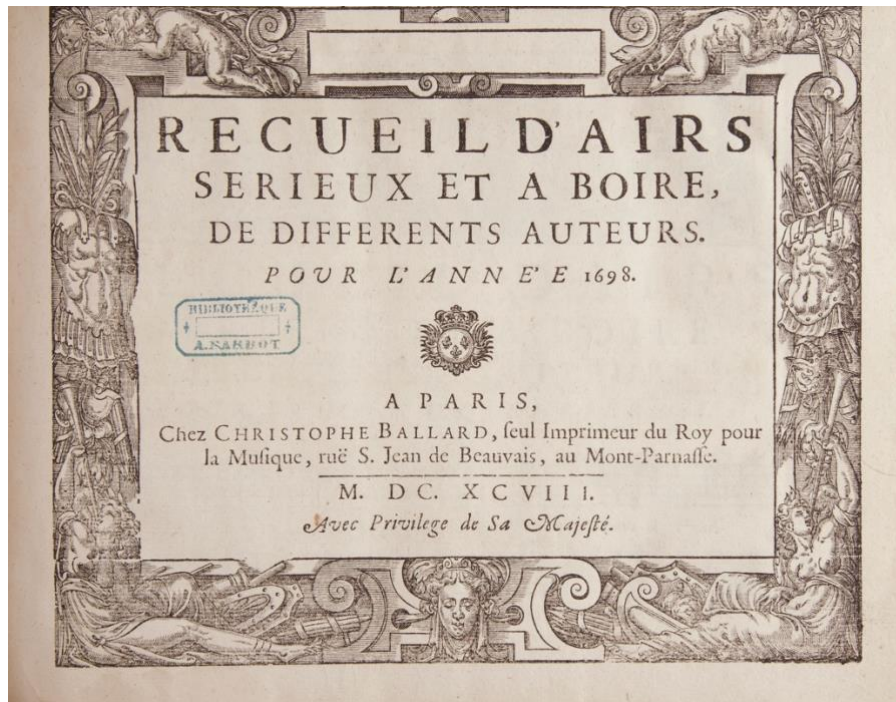
*"Brahms's early works are dominated by the piano, the instrument on which he, like most composers of the period, received his training. As both recitalist and composer he seemed from the start intent on transcending the virtuoso and salon traditions that dominated Europe in the 1830s and 40s.*

*The first group of piano works, opp. 4, 2, 1 and 5, completed (in that order) between 1851 and 1853, display, a talent for the thematic transformation and colouristic harmony of Liszt and Chopin, and a strongly poetic-literary inclination like that of Schumann. ...*

*The slow movements of the three piano sonatas are character pieces, or songs without words. They reflect the predilection for folk materials also evident in Brahms's early lieder. The theme of the Andante of op. 1 is 'Verstohlen geht der Mond auf', whose text Brahms reproduced under the notes and identified as 'an old German Minnelied' (though the melody is a recasting of one probably invented by Kretzschmer and Zuccalmaglio, the modern compilers of Brahms's source).*



*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* (40601) \$150



### A Fine Late 17<sup>th</sup> Century Selection of Vocal and Dance Music

#### 11. **BROSSARD, Sebastian de 1655-1730**

*Recueil d'Airs Serieux et a Boire, de Different Auteurs. Pour l'Année 1698.*

Paris: Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue S. Jean de Beauvais, au Mont-Parnasse ... Avec Privilege de Sa Majesté, 1698.

Oblong quarto. Full contemporary mottled calf with spine in decorative compartments gilt with year of publication gilt, decorative gilt stamping to edges of boards, marbled endpapers. 1f. (recto blank, verso Foucault catalogue dated 1698 listing Lully operas and ballets), [iii] ("Table des Airs de l'Année 1698"), [i] (privilege), 1f. (recto title within elaborate woodcut border incorporating reclining figures playing trumpets, verso blank), 3-22 [January], [i] (table), [i] (privilege), 23-43 [February], 43-62 [March], 63-82 [April], 83-110 [May], 111-130 [June], 131-150 [July], 151-170 [August], 171-190 [September], 191-206 [Airs de la Comedie Des Curieux de Compiegne Pour le Mois D'Octobre 1698"], 207-226 [November], 227-246 [December] pp.

Vocal selections, primarily for one or two voices, many with figured bass, with occasional instrumental dances. Most compositions unattributed, but named composers include

d'Ambruis, Berthet (2), Bousset, S. de Brossard (2), Campra le Cadet, Desfontaines (3), Du Parc (4), Gautier (2), Haron, L. Heudelinne, Le Marchand (2), Monteclair, le fils de Philidor l'aîné, Prunier le fils, Regnault, Roy, and Anon (91). The month of May includes "Airs Italiens ajoutex a l'Europe Galante par Monsieur Marchand set for two voices singing in unison to different texts and accompanied by flutes, violins, and figured bass; the month of October includes "Airs de la Comedie des Curieux de Compiègne" set for a voice with violins and figured bass, the dances set for oboes and bassoons. With half-title to each part featuring decorative woodcut headpieces with floral motifs. Typeset in diamond-head notation throughout. Small octagonal "Bibliothèque A. Narbot" handstamp to title. Two verses of poetry by Philippe Quinault from Lully's *La Grotte de Versailles* in contemporary manuscript to free front endpaper "Dans ces desers paisibles ..." Numbers added in contemporary manuscript to several titles in publisher's catalogue. Binding somewhat worn, rubbed, and bumped; endpapers worn. Minor internal wear; some light dampstaining and offsetting; occasional small stains and other minor defects.

Rare. RISM Recueils p. 588 (no copies in the U.S.).

**A fascinating cross-section of vocal and dance music from a single year of the reign of Louis XIV. (40498)** \$2,000



### **One of Campra's Most Successful Opera-Ballets**

#### **12. CAMPRA, Andre 1660-1744**

*L'Europe Galante, Ballet en Musique. Troisième Edition Revûë & Corrigée.* [Short score].

Paris: Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique, ruë Saint Jean de Beauvais, au Mont-Parnasse ... Avec Privilege de Sa Majesté, 1699.

Oblong quarto. Full contemporary dark brown mottled calf with spine in decorative compartments gilt with titling gilt, edges decoratively tooled, marbled endpapers. 1f. (recto title, verso blank), 3-279, [i] ("Table Des Airs qui peuvent se détacher") pp. With decorative woodcut headpieces. With small embossed armorial stamp to free front endpaper. With "huit livres" in contemporary manuscript to free rear endpaper. Binding slightly worn, rubbed, and bumped; endpapers worn. Slightly worn and browned; very occasional minor stains and foxing, primarily to blank margins. In quite good condition overall.

Barthélemy p. 179. Loewenberg 101. Lesure p. 95. RISM C712.

First performed 24 October 1697, the text by de la Motte.

*Campra "was a leading figure in French theatrical and sacred music in the early 18th century. ... [His] musical style is seen at its best in his opéras-ballets. As he himself stated, it is a mixture of French 'delicatesse' and Italian 'vivacité'. The syllabic airs with short symmetrical phrases, a delicate sense of orchestral colour and an expressive and organic use of vocal ornamentation are characteristically French, as is the five-part texture inherited from Lully, which prevails in many symphonies. The complex vocalises of the ariettes and da capo airs, the concerto-like rhythms of certain ritournelles and the use of rapid modulations all come from Italy.*

*Mellers observed that Campra was 'perhaps the most enchanting of dance composers'. He is borne out by the gestic directness of the minuets, with their almost Haydn-like triadic melodies, the carefree humour of the rigaudons in Les âges, with their unabashed parallel 5ths, suggesting the rustic dances of his meridional homeland, and the kinetic energy of the contredanses and forlane, which have an extra measure thrown in here and there to avoid symmetrical phrase groupings. ...*

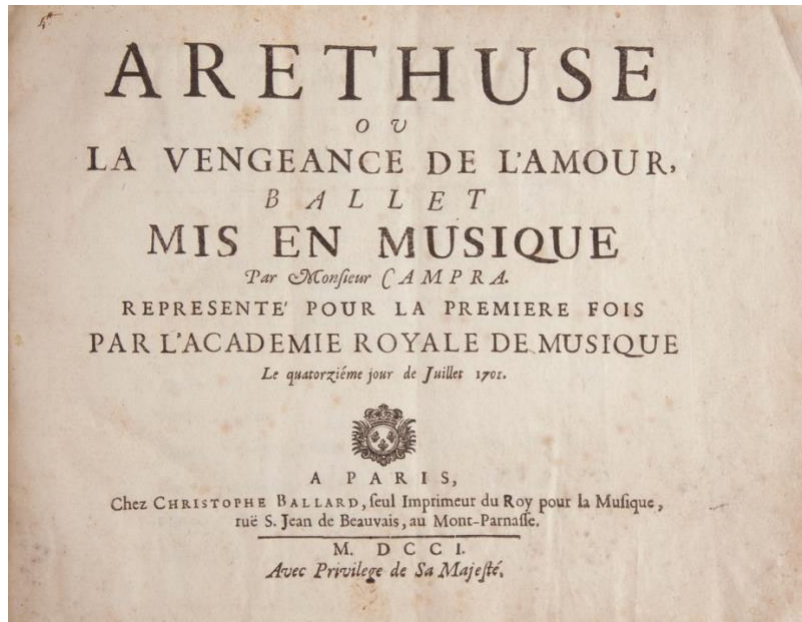
*Campra was the most catholic of the generation of composers that flourished between Lully's death (1687) and Rameau's début as an opera composer (1733). It is no longer possible to sustain the argument that Campra and his contemporaries were mere 'imitators of Lully'. With his delicate sense of orchestral colour, the kaleidoscopic brilliance with which he used the dance, his gift for melody and his sensitivity to the expressive possibilities of harmony, Campra greatly expanded the musical vocabulary of Lully. Through his opéras-ballets he introduced a degree of verisimilitude to the French lyric stage. On his limited scale and at his best, he was a poet who, like the painter Antoine Watteau, created a world half real, half fantasy. His awareness of the primary role of the musician in opera was not shared by most contemporaneous French aestheticians, but it enabled him to turn to the Prince of Conti after the first performances of Rameau's Hippolyte et Aricie in 1733 and prophesy: 'There is enough music in this opera for ten operas; this man will eclipse us all'." James R. Anthony in Grove Music Online (40436) \$2,200*

### **First Edition of the Ballet *Arethuse***

#### **13. CAMPRA, André 1660-1774**

*Arethuse ou La Vengeance de l'Amour, Ballet Mis en Musique ... Représenté pour la première fois par l'Academie Royale de Musique Le quatorzième jour de Juillet 1701. [Vocal score].*

Paris: Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue S Jean de Beauvais, au Mont-Parnasse ... Avec Privilege de Sa Majesté, 1701.



Oblong quarto. Full contemporary dark brown mottled calf with spine in decorative compartments gilt, dark red leather title label gilt, decorative gilt tooling to edges, marbled edges and endpapers. 1f. (recto title, verso blank), 1f. ("Table"), [iii] ("Airs a jouer"), [i] ("Memoire des Oeuvres de Monsieur Campra"), i-lvi (prologue), 231, [i] ("Extrait du Privilege") pp. Binding worn, rubbed, and bumped; free front endpaper lacking. Moderate browning; occasional, mostly marginal staining and soiling; title foxed; minor loss to blank upper margin of "Airs a jouer" and page i of prologue; occasional dampstaining, small tears, and other minor defects.

**First Edition.** Very scarce. BUC p. 157. Lesure p. 94. RISM C707. No copies recorded by RBH at auction since 1947.

*Arethuse* was first performed on 14 July 1701. (40435)

\$2,000



### Three Early 19<sup>th</sup> Century Duets in Manuscript

#### 14. CHERUBINI, Luigi 1760-1842

*Tre Duettini per due Voci di Soprano coll' Accompagnamento di Piano-forte, o Arpa.*

[Copyist manuscript piano-vocal score].

Italy, ca. 1810.

Oblong quarto (219 x 281 mm). Sewn. [i] (title), 42, [iv] (blank) pp. Notated in black ink on 10-



stave rastrum-ruled paper. With small oval handstamp of the Glasgow Society of Musicians and "33" in pencil to lower inner corner of title; "14" in contemporary manuscript to head of title. Slightly worn and soiled.

Contains three duets for two sopranos with piano or harp accompaniment:

- *Solitario bosco ombroso*
- *La mia Fille il mio bel foco*
- *Dite almeno amiche*

Cherubini, an Italian, composer, conductor, teacher, and music publisher, active in France, "was a dominant figure in Parisian musical life for half a century. He was a successful opera composer during the Revolutionary period, and had comparable success with religious music from the beginning of the Restoration. He was made director of the Paris Conservatoire and consolidated its pre-eminent position in music education in Europe." Michael Fend in *Grove Music Online* (40244) \$250



### Early 19<sup>th</sup> Century Manuscript Full Score from the Opera *Artemisia*

#### 15. CIMAROSA, Domenico 1749-1801

*Nell'Artemisia Entro quest'anima Cavatina*. [Copyist manuscript full score].

Roma, ca. 1805.

Oblong folio (217 x 294 mm). Sewn. [i] (title), 28 pp. Notated in black ink on 10-stave rastrum-ruled paper. "8" to upper center of title. With small oval handstamp of the Glasgow Society of Musicians to title and final page of music; "8" in contemporary manuscript to head of title. Slightly soiled and foxed. Scored for soprano, horns, flute, trumpets, violins, violas, bassoons, and bass.

*Artemisia* was first performed in Venice at La Fenice during Carnevale in 1802. No full score located in RISM.

Cimarosa, an Italian composer, "was a central figure in opera, particularly comic opera, of the late 18th century. ... During his student days Cimarosa composed a number of sacred motets and masses, but with the première in 1772 of his first *commedia per musica*, *Le stravaganze del conte*, performed at the *Teatro dei Fiorentini* in Naples with the *farsetta* *Le magie di Merlina e Zoroastro*, his fame as a composer began to spread. ... His works soon became popular in Rome, where his comic intermezzos were performed by a cast of five male singers at the *Teatro Valle*. *Il ritorno di Don Calandrino*, *L'italiana in Londra*, *Le donne rivali* and *Il pittore parigino* were given there between 1778 and 1781. Goethe was quite charmed by *L'impresario in angustie*, which he heard during his visit to Rome in 1787. ... His works were particularly popular in Vienna and at Eszterháza. In Vienna, for example, *Le trame deluse* was repeated 16 times in 1787, and *Il pittore parigino* 27 times in Cimarosa's revised version of 1792. ... The strength of his music lies in the richness of his melodic invention, the brilliance and energy of his rhythmic and melodic motifs and his constantly lively accompaniments. He expanded the parameters of opera buffa by creating a genre permeated with sentiment, simplicity, elegance and delicacy. The freshness and vigour of his music was unmatched by his Italian contemporaries." Jennifer E. Johnson, revised by Gordana Lazarevich in *Grove Music Online* (40174) \$275



### Early 19<sup>th</sup> Century Manuscript Full Score from the Opera *L'Italiana*

#### 16. CIMAROSA, Domenico 1749-1801

*Voi! pur [più] non siete degno Duetto. From the opera L'Italiana in Londra Intermezzo in 2 Acts. [Copyist manuscript full score].*

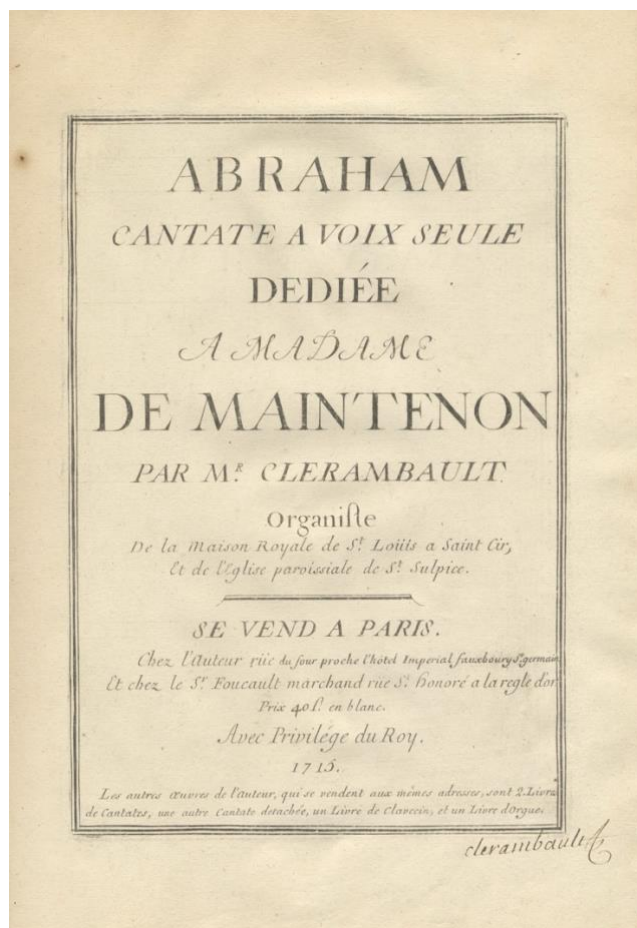
Italy, 1800-1820.

Oblong quarto (213 x 266 mm). Sewn. [i] (title), 52 pp. Notated in ink on 10-page rastrum-ruled paper, with watermark of a bunch of grapes and countermark "J. Bouchet." With the small oval handstamp of the Glasgow Society of Musicians and "19" in contemporary manuscript to lower inner corner of title. Some soiling; very occasional small stains; minor loss to lower outer corner of p. 16 and 52; feathering to ink in Bellina's part, p. 20, affecting three noteheads.

The aria, a duet for Bellina (soprano) and Tiberio, accompanied by horns in A, oboes, violins, violas, bassoons, and bass, is preceded by a recitative for the same characters, accompanied by strings. Copyist corrections to Tiberio's line on p. 32, where the copyist originally wrote the part a third too high.

First performed in Rome at the Teatro Valle in 1781. (40576)

\$275



**“As a Composer of French Cantatas his Reputation Soared Beyond all Others”**

**17. CLÉRAMBAULT, Louis-Nicolas 1676-1749**

*Abraham Cantate a Voix Seule Dediée A Madame de Maintenon ... Prix 40f. en blanc.*

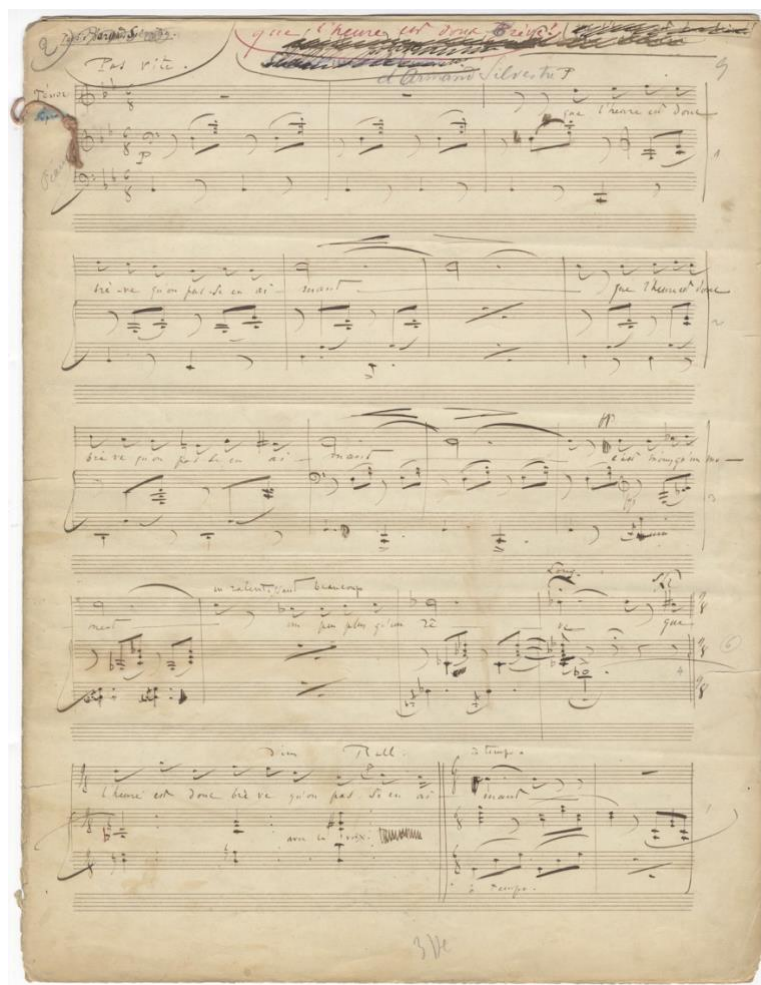
Paris: Chez l'Auteur rue du four proche l'hôtel Imperial fauxbourg St. germain et chez le Sr. Foucault marchand rue St. honoré a la regle d'or. ... Avec Privilège du Roy, 1715.

Folio. Carta rustica with decorative cut paper label to upper. 1f. (recto title, verso blank) 1f. (dedication), 11, [i] (privilege), pp. Engraved throughout, with music in diamond-head notation.

**With the autograph control signature of the composer to lower outer corner of title.**

**First Edition.** Rare. Lesure p. 126. BUC p. 200. RISM C3175 (two copies in the U.S., at the Library of Congress and NYPL Lincoln Center).

*"[Clerambault] was widely regarded as one of France's finest organists, while as a composer of French cantatas his reputation soared beyond all others ... It was in his cantatas that Clerambault's most fruitful union of French and Italian styles was achieved. The French cantata as a characteristic 18th-century form had been established only a few years before the appearance of Clerambault's first volume of Cantates françoises...; in the cantatas of Morin, Bernier, Battistin and Campra were to be found the essentials of the form to which Clerambault gave the stamp of real individuality."* David Tunley in Grove Music Online (40574) \$750



**Autograph Working Manuscript of a Complete Song  
"His Workmanship was of the Highest Order"**

**18. DELIBES, Léo 1836-1891**

*Que l'heure est donc brève.* Autograph working musical manuscript of a song for tenor (or soprano) and piano. Signed ("Léo D").



3 pp. Folio. Notated on 20-stave music paper on five 3-stave systems per page on rectos only. In G minor. Somewhat worn and browned; slightly creased; a few small edges tears to blank margins; the three leaves tied together with string threaded through small hole to blank upper inner margin.

With text by noted French poet Armand Silvestre (1837-1901):

*Que l'heure est donc brève,  
Qu'on passe en aimant!  
C'est moins qu'un moment,  
Un peu plus qu'un rêve.*

*Le temps nous enlève  
Notre enchantement.  
Que l'heure est donc brève,  
Qu'on passe en aimant!*

*Sous le flot dormant  
Soupirait la grève;  
M'aimais-tu vraiment?  
Fût-ce seulement  
Un peu plus qu'un rêve?  
Que l'heure est donc brève,  
Qu'on passe en aimant!*

With a number of erasures and corrections; original titles to head of first page of music crossed out.

Number 2 of the *Quinze mélodies et deux chœurs pour voix de femmes* published by G. Hartmann in 1885.

*"Delibes' masterpiece is Lakmé, which offers more than just a fine vehicle for a star soprano; the two principal male characters, Nilakantha and Gérald, are firmly drawn, and the music is melodic, picturesque and theatrically strong. ... The vocal writing is of the highest quality ...*

*Outside the theatre (for which Delibes wrote nearly all his music) his most notable work was as a composer of choruses, now undeservedly neglected. His output of songs was relatively small and that of instrumental and church music almost negligible. ... His workmanship was of the highest order; he had a natural gift for harmonic dexterity and a sure sense of orchestral colour ... "* Hugh Macdonald in *Grove Music Online*

A number of Silvestre's poems were set to music by noted French composers including Gabriel Fauré, André Messager, and Jeanne Rivet. (40684) \$5,500



### Early 19<sup>th</sup> Century Manuscript Duet from the Opera *Teresa e Claudio*

#### 19. FARINELLI, Giuseppe 1769-1836

*Duetto Amore vi chiedo* from the opera *Teresa e Claudio*. [Copyist manuscript full score].

Ca. 1802.

Folio (239 x 298 mm). Sewn. [i] (title), 21 pp. Notated in brown ink on 10-stave rastrum ruled paper, on J. Larking paper with watermark dated 1802. With small oval handstamp of the Glasgow Society of Musicians and "82" in contemporary manuscript to lower inner corner of title; "2" in contemporary manuscript to head of title.

Scored for soprano and bass voices, accompanied by strings, oboes, bassoons, and horns.

*Teresa e Claudio* was first performed in Venice at the Teatro S Luca on 9 September 1801.

"Among the minor masters of opera buffa who bridged the 18th and 19th centuries, Farinelli stands out for his rich and facile invention, which very quickly made his success rival that of his older contemporary Cimarosa, whose successor and cleverest imitator he was generally considered to be. .... Nearly two-thirds of his theatrical output was written during the decade 1800–10, the period of his greatest success, before Rossini threw his generation into the shade and probably contributed to the total cessation of Farinelli's operatic composition after 1817. A typical practitioner of the Neapolitan opera style of the end of the 18th century, he remained largely untouched by Rossini's influence." Giovanni Carli Ballola in *Grove Music Online* (40220)

\$250



### Early 19<sup>th</sup> Century Manuscript Duet

#### 20. **FEDERICI, Vincenzo 1764-1826**

*Duettino dille che l'aure io spiro ... Eseguito dalli SSri. Marchesi, e Crivelli Nell'opera Castore, e Polluce In Milano la primavera 1805. [Copyist manuscript full score].*

Italy, 1805.

Oblong quarto (204 x 298 mm). Sewn. Notated in black ink on 12-stave rastrum-ruled paper. [i] (title), 21 pp. With small oval handstamp of the Glasgow Society of Musicians and "84" in contemporary manuscript to lower inner corner of title; handstamp repeated at conclusion. Occasional minor staining, mostly to blank outer margin; small tear to outer edge of p. 6.

Scored for soprano and tenor voice, accompanied by flutes, oboe, clarinets, horns (2 parts), violins, violas, and basses.

The final page of music, in a different hand, consists of the working out of a three-voice canon; each voice is notated on its own stave, labeled "1," "2," and "3," with a treble clef indicated for the uppermost stave (but more likely soprano clef). Text commences "mort'e l'amabile mia solitaria canora passera canora passera" on the uppermost stave, and "Deh compiangetela in voci flebili" on the two lower staves. The canon appears to be a modified version of a piece by Padre Martini (1736-1784), "No. 1 Canone á 3 all'Unisno," published in "Cinquantadue canoni" in Venice in ca. 1785.

Federici's "family intended him to study law, but he also studied the harpsichord. At the age of 16 he went to Livorno and then to London, where he gave music lessons and taught himself composition; a set of sonatas by him was published there in 1786. His first opera, *L'olimpiade*, was staged at Turin in 1789. His first known association with the Italian Opera in London was as maestro al cembalo for Francesco Bianchi's *La villanella rapita* (27 February 1790) at the Little Haymarket Theatre, where his own opera *L'usurpator innocente* (a version of Metastasio's *Demofonte*) was performed 15 times with a cast including the castrato Luigi Marchesi. He was maestro al cembalo at the King's Theatre from 1790 until at least 1800. During that time he contributed to pasticcios and to works by other composers.

*In 1802 he settled in Milan, where his *Castore e Polluce* was performed at La Scala in 1803 and 1805; it was also staged at Venice, Turin and Naples. He produced an opera seria at La Scala or Turin every Carnival except one until 1809; he also wrote occasional works for La Scala (1803–15). From 1808 he taught at the Milan Conservatory, where he became composition master in 1824 and acting director in 1825.*

*The highly successful opera *Zaira* (1799, Palermo), often attributed to Vincenzo Federici, is most probably by Federici; the authorship of the *azione lirica* *Pigmalione* ... by one of the Federicis, remains doubtful." Grove Music Online*

Gaetano Crivelli was an Italian tenor. *"After making his début at Brescia in 1794, he appeared at Verona, Palermo, Venice and Naples, where he studied with Nozzari and Aprile. At La Scala he created roles in Mayr's *Eraldo ed Emma* (1805), Pavesi's *Il trionfo di Emilia* (1805) and Pacini's *Il falegname di Livonia* (1819). He appeared in Paris in 1811 in Paisiello's *Pirro* and as Don Ottavio in *Don Giovanni*. He made his London début at the King's Theatre in 1817 as Ulysses in Cimarosa's *Penelope*. He also sang in Paer's *Griselda*, in the first London performance of *Don Giovanni*, and in *Così fan tutte* and *La clemenza di Tito*. Returning to Italy, he appeared at La Fenice where he sang *Adriano* in the first performance of Meyerbeer's *Il crociato in Egitto* (1824). *Adriano* became his favourite role and he sang it at his farewell in 1831.*

*His son Domenico (1793-1851) was a singing teacher and composer who settled in London; he wrote a treatise, *The Art of Singing and New Solfeggios for the Cultivation of the Bass Voice* (London, 2/1844)." Elizabeth Forbes in Grove Music Online*

Luigi Marchesi (1755-1829) was an Italian castrato and composer. *"He studied with the tenor Albuzzi and the castrato Caironi, either in Modena (Schmidl) or in Milan (Gerber), where he had entered the cathedral choir in 1765 and later studied composition with its director Fioroni. He made his theatrical début in Rome's Teatro delle Dame, singing female roles in three comic operas (1773–4); he never again appeared in either female or comic roles. ... Marchesi's emergence as one of the foremost singers in Italy dates from his engagement at the Teatro S Carlo, Naples (1778–9), where he appeared in five operas by Mysliveček, Platania and Martín y Soler. He sang other works by Mysliveček (1779, Venice; 1780, Milan) and in autumn 1779 at Florence began an important association with the composers Bianchi and Sarti. The Gazzetta di Milano reports his performance of a new solo motet by Cherubini at S Antonio Abate on 17 January 1780. ... From 1788 to 1790 Marchesi divided his time between Italy and London (see illustration), where his greatest success was his début in Sarti's *Giulio Sabino* on 5 April 1788 (see Mount Edgumbe). After his last London performance (17 July 1790) he returned to Italy, where he remained for the rest of his career apart from short trips to Vienna in 1798 and 1801 (for Mayr's *Ginevra di Scozia*). He spent four Carnival seasons in Venice between 1791 and 1798 and appeared at Carnivals in Turin and Milan, where he last sang publicly in Mayr's *Lodoiska* (May 1805). In 1816 Stendhal reported that he was still giving occasional private concerts in Milan.*

*Marchesi was indisputably one of the greatest castratos of his age. Medals with his image were struck on three occasions, and at his death the Allgemeine musikalische Zeitung estimated that he had earned over 1,500,000 francs during his career, much of which he had given to needy musicians. Burney found him 'not only elegant and refined to an uncommon degree, but often grand and full of dignity' ... With his range of g to d'", Marchesi was known as the most celebrated castrato of opera seria. Among his students, B.R. Pisaroni and G. Pacini gained the greatest fame. Marchesi also published three sets of airs, an arrangement of Sarti's 'Lungi dal caro bene' and several songs in anthologies, in addition to leaving arias and duets in manuscript." Sven Hansell in Grove Music Online (40180) \$250*





**Manuscript Aria for Voice and Piano  
by this "Formidable Rival to Paisiello, P.A. Guglielmi and Cimarosa"**

**21. FIORAVANTI, Valentino 1764-1837**

*Aria Vedrai con tuo periglio.* [Copyist manuscript for voice and piano].

Italy, ca. 1830.

Oblong quarto (229 x 268 mm). Sewn. [i] (title), 10 pp. Notated in black ink on 10-stave rastrum-ruled paper. With small oval handstamp of the Glasgow Society of Musicians and "70" in contemporary manuscript to lower inner corner of title; "11" in black ink to head of title; handstamp repeated to final page of music. Very slightly soiled.

Fioravanti "conducted at various theatres and composed his first opera, the intermezzo *Le avventure di Bertoldino* (1784). In 1787 the Teatro del Fondo in Naples commissioned a comic opera, *Gl'inganni fortunati* (1788), which secured his fame. In Naples Fioravanti was a formidable rival to Paisiello, P.A. Guglielmi and Cimarosa. He toured Italy, writing both comic and serious operas for all the major theatres. His most popular, *Le cantatrici villane*, was written for Naples in 1799 during the revolutionary turmoil. An instant success, it was performed throughout Europe, becoming one of his few works to be revived in the 20th century (Vienna, 1907; Rome, 1951)." Marvin Tartak in *Grove Music Online* (40249) \$135

**"The First Significant Body of Identifiably American Song"**

**22. FOSTER, Stephen Collins 1826-1864**

*Songs, Compositions, and Arrangements ... Foster Hall Reproductions.*

Indianapolis, Indiana: Privately Printed by Josiah Kirby Lilly, 1933.

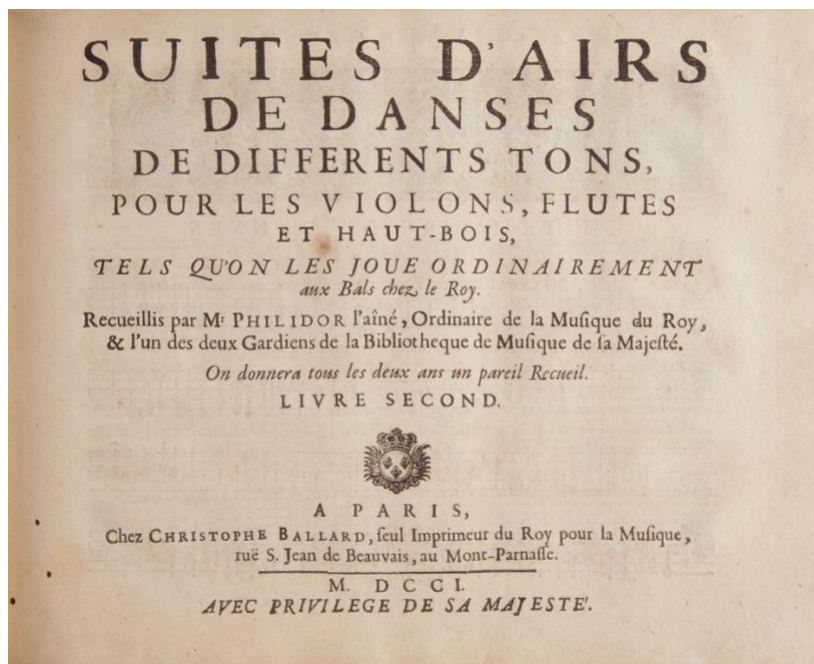
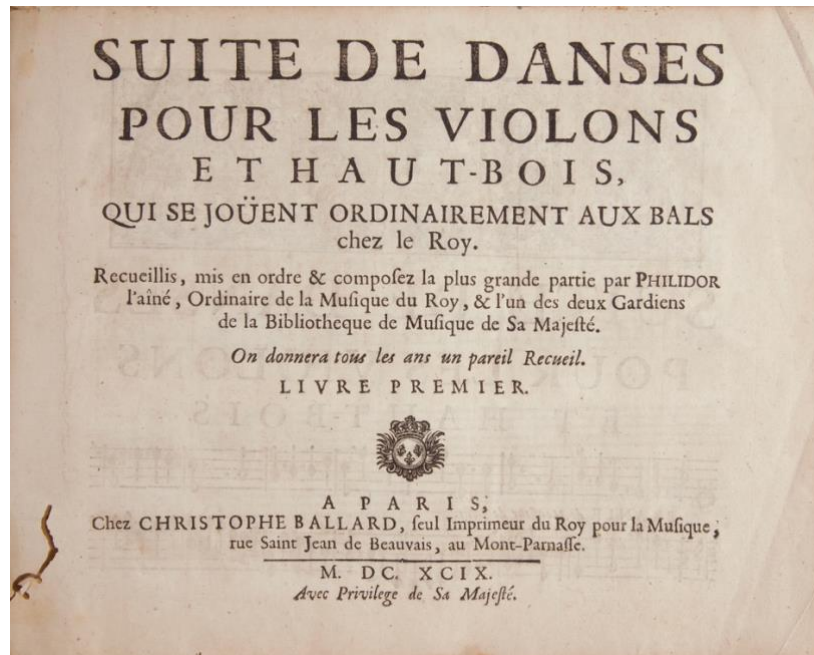
3 volumes. Large quarto. In publisher's original mid-brown cloth folding boxes with metal clasps. **Contains facsimile reproductions of 201 original songs and compositions by Foster**



in addition to arrangements of his own works and those of others, loose as issued. With accompanying 32 pp. folio booklet with title, author, chronological, publisher, dedication, first line, and classified indices. Including printed Addenda of "Titles Added to the Foster Hall Reproduction - August 1938" laid down to foot of page [4] together with occasional narrow slips of paper laid down with additions. Boxes slightly worn. Contents in very good, fresh condition.

*"Foster's songs reflect both supremely positive and negative social morals, practices, and qualities, and they have had a strong part in developing performance and distribution media as well as worldwide notions of American identity. Thus, they have been beloved by many, reviled by others, and have circulated globally with unprecedented persistence from his time to ours. ...*

*A rise in the study of American music and worldwide interest in Americana since the 1980s ... has brought new scholarly research into the songs' history of interpretations and significance, accompanied by continued circulation among American country, folk-music, and popular performers and persisting use as iconic melodies for films, television shows, and electronic devices. In the 1850s Foster's songs were the first significant body of identifiably American song; in the early twenty-first century, a handful of Foster's songs remained among the best-known music in the world." Deane L. Root in Grove Music Online (40617) \$400*



**Fine Collection of Late 17<sup>th</sup>-Early 18<sup>th</sup> Century French Instrumental Music**

**23. [FRENCH INSTRUMENTAL MUSIC – Late 17<sup>th</sup>-Early 19<sup>th</sup> Century]**

*A collection of late 17th century and early 18th century French instrumental music*

Paris: Christophe Ballard, 1699-1711.

**PHILIDOR, André Danican (L'Ainé).** ca.1652-1730, et al.

*Suite de Danses pour les Violons et Haut-bois. Qui se jouënt ordinairement aux bals ches le Roy. Recueillis, mis en ordre & composez la plus grande partie par Philidor l'ainé, Ordinaire*

*de la Musique du Roy, & l'un des deux Gardiens de la Bibliotheque de Musique de Sa Majesté. On donnera tous les ans un pareil Recueil. Livre Premier.* Paris: Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue Saint Jean de Beauvais, au Mont-Parnasse ... Avec Privilege de Sa Majesté, 1699.

[i] (title), 2-61, [ii] (table), [i] (privilege) pp. With attractive woodcut device to first page of music. RISM Recueils Imprimés XVII-XVIII Siècles, 1699-7 (one copy only, at the Bibliothèque nationale de France).

**Composers represented include Converset, Mme la Dauphine, Forqueray, Fustemberg, Guillegaut, Huguennet, Mme de la Chaistaignerais, Lalloüette, Mme de la Rothenard, Le Grand, Leonce, Lully, Mme de Noüailles, Pécourt (2), Philidor l'aîné (10), Plumet, and Toulon le père (2).**

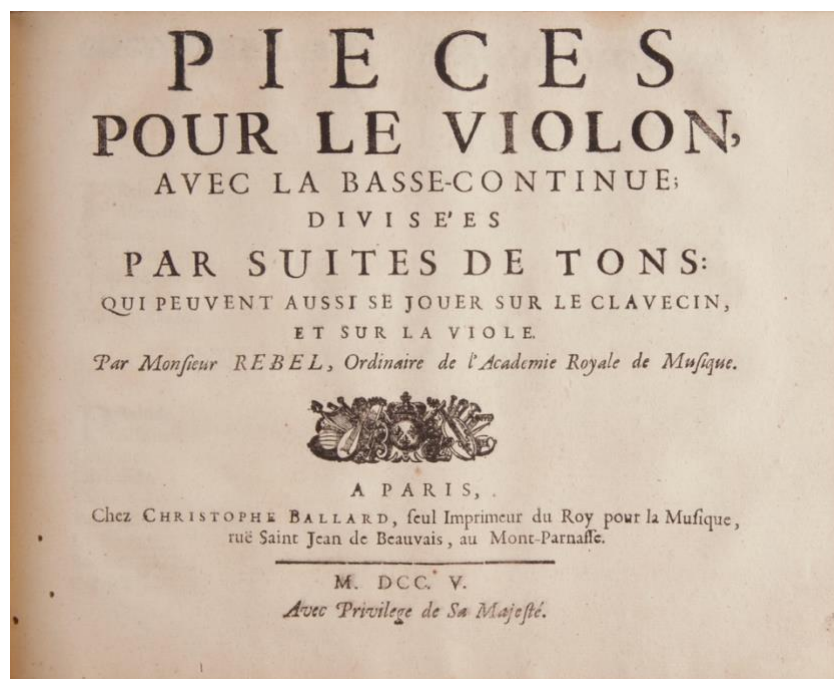
Bound with:

**PHILIDOR L'Aîné**, et al.

*Suite d'Airs de Danses de Different Tons. Pour Les Violons, Flutes Et Hautbois, Tels Qu'on les Joue Ordinairement aux Bals chez le Roy. Recueillis par Philidor l'ainé, Ordinaire de la Musique du Roy, & l'un des deux Gardiens de la Bibliotheque de Musique de Sa Majesté. On donnera tous les deux ans un pareil Recueil. Livre Second* [a continuation of the publication described above]. Paris: Christophe Ballard, 1701. [i] (title), 66-114, [ii] (table) pp.

**Composers represented include Alais, Le Duc de Bourgogne, Duclos, Fabre (2), Guillegaut (2), Lalande (2), Le Peintre, Lully (12), Mollier, Philidor l'aîné (11), Philidor cadet, Pierre Philidor, Taille, and Toulon le père.**

With a piece in manuscript entitled "la marche des fanatiques" (a "vaudeville") to p. 77 notated on the blank portion of printed staves and extending into the outer margin. RISM ID no.: 132899 (recording a copy of the same song in manuscript, at The Newberry Library). We have not located this work in RISM, Lesure, BnF, or JISC.





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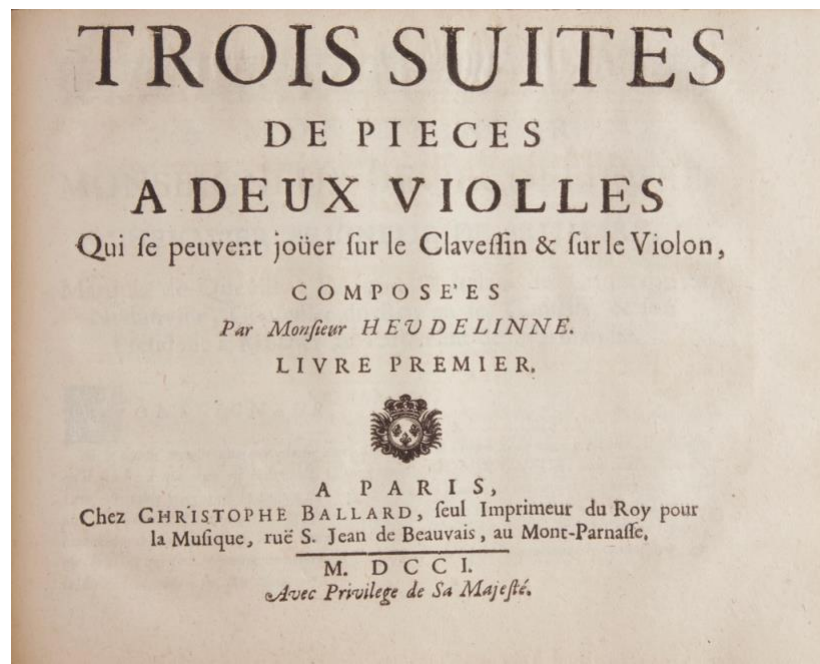
**REBEL**, Jean-Féry 1666-1747

*Pieces pour le Violon, Avec La Basse-Continue; Divisées par Suites de Tons: Qui Peuvent Aussi Se Jouer Sur Le Clavecin, et Sur La Viole.* Paris: Christophe Ballard, 1705. 1f. (recto title, verso blank), 1f. (table), [i] (secondary title), [2]-82, [i] ("Livres Imprimez en 1704"), [i] (privilege) pp. With "Fin de la troisième et dernière suite" printed to foot of final page of music. Lesure, p. 531. RISM R505 (two copies only, at the BnF).

Bound with:

**REBEL**

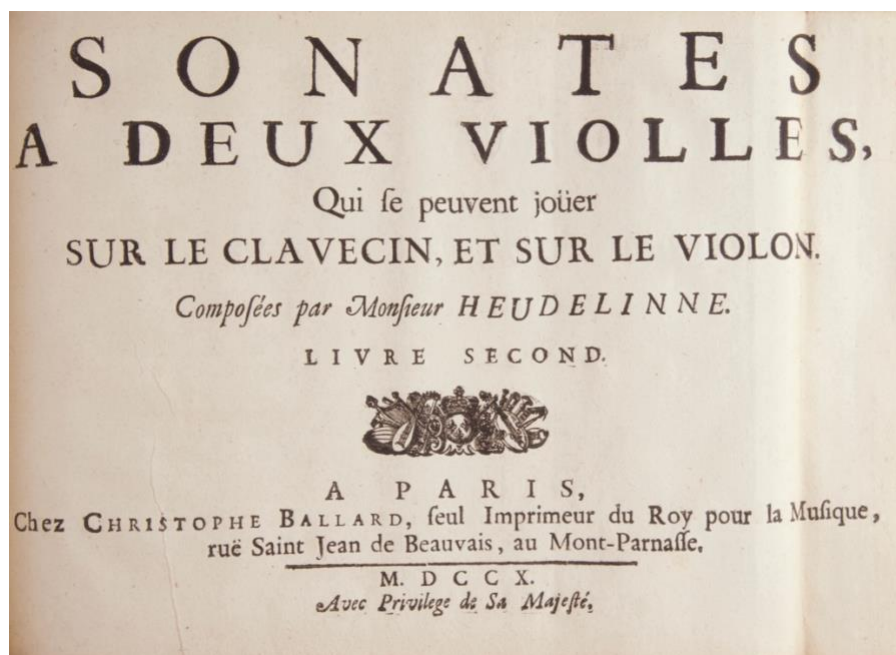
*Caprice par Monsieur Rebel, l'un des Vingt-quatre ordinaire de la Musique de la Chambre du Roy.* 24 pp. Paris: Christophe Ballard, 1711. With imprint appears to foot of final page of music. Lesure, p. 531. RISM R498, RR498 (two copies only, at the BnF and Dresden Sächsische Bibliothek).



Bound with:

**HEUDELINNE**, Louis fl. 1700-1710

*Trois Suites de Pieces a deux violles Qui se peuvent jouer sur le Clavessin & sur le Violon ... Livre Premier.* Paris: Christophe Ballard, 1701. 1f. (recto title, verso blank), [ii] (dedication), [i] ("Avertissement"), 2-88, [iii] (table), [i] (privilege) pp. First Edition. Lesure, p. 316. RISM H5214 (two copies only, at the BnF).



Bound with:

**HEUDELINNE**

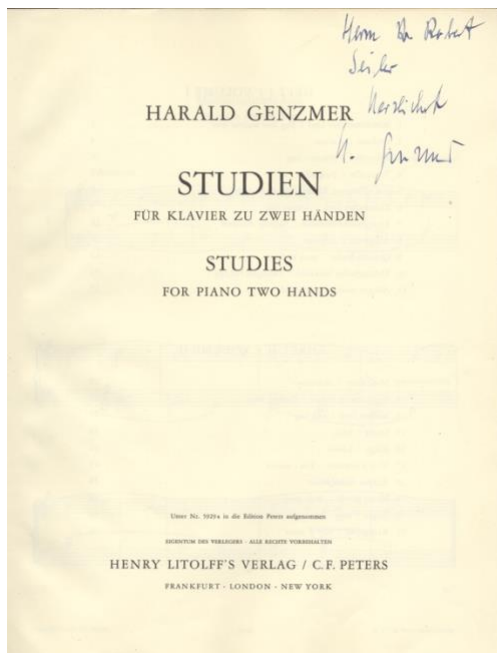
*Sonates a Deux Violles qui se peuvent joier Sur le Clavecin, et sur le Violon. ... Livre Second.* Paris: Christophe Ballard, 1710. 1f. (recto title, verso blank), [i] (blank), 50 pp. Title typeset, music engraved. Printed on a longer quarto size than the other publications in the volume; each page is folded at the outer margin to fit into the binding. Music engraved by Henri de Baussen (1656\*), tenor and music engraver; Baussen's name is not given on the title in the score, but a determination was made based on close comparison with Baussen's work on Gaspard le Roux's 'Pièces de Clavessin' (1705). First Edition. Lesure, p. 316. RISM H5216 (one copy only, at the BnF).

All works typeset in diamond-head notation except where noted.

Oblong folio. Contemporary full vellum, raised bands, spine in compartments, dark red leather label to spine with title gilt. Binding slightly worn, rubbed, and bumped. Occasional internal signs of wear including soiling, browning, dampstaining, small tears and wormholes, etc.

Heudelinne was a French composer and viol player. *"He published the first collection of pieces for treble viol in France: Trois suites de pièces à deux violles (Paris, 1701). In 1710, when he was living in Rouen, his Second livre de pièces pour le dessus et basse de violle was published in Paris. ... Each of the three suites of the 1701 collection, written for treble and seven-string bass viols, includes one or two preludes, an allemande, courante, sarabande, gigue, and several additional movements (some with doubles): gavotte, menuet, rondeau, chaconne, rigaudon or 'sonate'. A few may be played alone (the prelude, allemande and rondeau of no.1 and the prelude of no.2). The difficulty of Heudelinne's music is caused by its passages and broken rather than chordal figuration; a melody with few chords or double stops characterized for him the nature of the treble viol (avertissement: 'ce jeu tendre & brillant qui fait de propre caractère du dessus de viole'). His second collection includes 60 pieces, some of which are for two trebles and bass, grouped by keys (D, g, G, e, E, A, d). Some of these have descriptive titles, such as 'pièce luthée à petits coups d'archet', 'cloches ou carillons' and 'la villageoise'."* Mary Cyr in *Grove Music Online*

Rebel was a French violinist, harpsichordist, conductor, and composer. *"Having attracted the notice of Lully, he became his pupil in the violin and composition. The Mercure galant mentioned him in December 1700 as one of the 'instrumentalists from the Opéra' who accompanied Philippe of Anjou to Spain. From August 18, 1705 he was one of the 24 Violons du Roi and then became batteur de mesure in that ensemble and in the Opéra orchestra. On March 30, 1718 he obtained from Michel-Richard de Lalande rights of reversion to the post of chamber composer to the king, and he duly succeeded his brother-in-law in this post on Lalande's death. He and his son François were also musicians in the royal chapel. Rebel had powerful patrons, to whom he dedicated some of his works, including the sonata La Terpsicore to the wife of John Law, the financier, and Les élémens to Prince Carignan. ... Apart from some Leçons de ténèbres, now lost, Jean-Fery Rebel's works are secular. His earliest pieces are trio sonatas and sonatas for violin and continuo, the latter composed about 1695 and published in 1712. All these sonatas have titles: Le tombeau de Monsieur de Lully is a superb tribute to the dead master. Rebel is thus one of the first composers of sonatas in France, along with Charpentier, François Couperin (ii), Elisabeth Jacquet de La Guerre, and Sébastien de Brossard. He published two other collections of chamber music: Pièces pour le violon avec la basse continue, divisées par suites de tons, qui peuvent aussi se jouer sur le clavecin et sur la viole (1705) and Sonates à violon seul mellées de plusieurs récits pour la viole (1713). ... Rebel's dance music ... was extremely successful. His first such work was a Caprice choreographed for the famous Mademoiselle Prévost. The work was revived several times between its composition and 1749. Les caractères de la danse, a highly original piece, was performed by the most famous women dancers of the period, Françoise Prévost, Marie Sallé, and Marie-Anne Cupis de Camargo. ... Rebel was the first French composer to give dance a place of its own outside dramatic spectacles. As well as being innovative, these choreographed pieces bear witness to Rebel's art, with their play of orchestral timbres, their nuances, their contrasts produced by the juxtaposition of dances in different moods, and their outstanding rhythmic effects."* Catherine Cessac in *Grove Music Online* (40458) \$5,200



### Signed by the Composer

#### 24. GENZMER, Harald 1909-2007

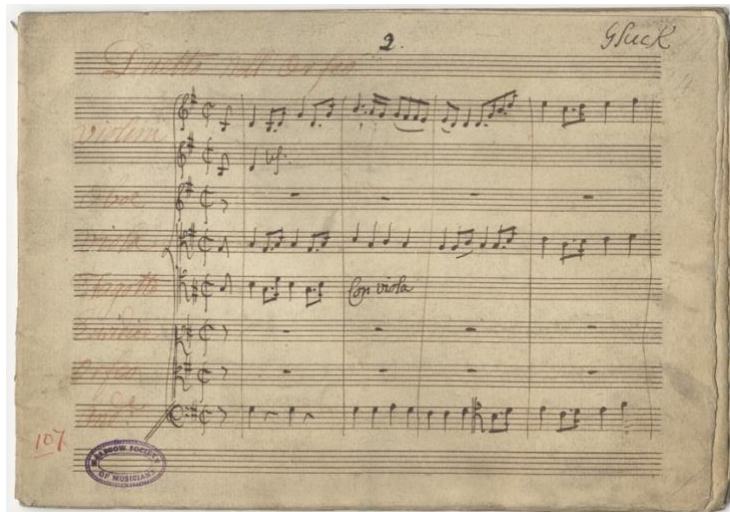
*Studien für Klavier zu zwei Händen. Studies for Piano Two Hands. [Heft I]*

Frankfurt, London, New York: Henry Litolff's Verlag / C.F. Peters [PN 30346, Peters no. 5929a], [1967].

Folio. Black pebbled cloth-backed gray boards with original publisher's upper wrapper laid down. Binding slightly worn and bumped, with clear adhesive covering; hinges reinforced with white tape; minor browning to rear free endpaper from offset of rear corner pocket. Very slightly worn and creased.

**A presentation copy, inscribed with the autograph signature of the composer in dark blue ink at upper outer corner of title.**

*"Combining Hindemith's craftsmanship with the emotive aural sensuality of Richard Strauss, the expressive character of his works is as important to his style as harmonic, melodic and rhythmic elements. His technique of motivic development places him among the Classical symphonic composers. In spite of its technical and aesthetic demands, his music is accessible and remains intelligible to a wide range of audiences."* Jörg Riedlbauer in *Grove Music Online* (40608) \$50



### **Duet from *Orfeo ed Euridice***

#### **25. GLUCK, Christoph Willibald 1714-1787**

*Duetto nell'Orfeo ("Vieni appaga il tuo consorte") from Act III, scene I. [Copyist manuscript full score].*

Ca. 1800.

Small quarto (167 x 242 mm). Sewn. 23, [i] (blank) pp. Notated in brown and black ink on 10-stave rastrum-ruled paper, with music in black ink and "Duetto nell'Orfeo" and instrument names beside staves on first page in brown ink. Most likely of English provenance. With "2" in black ink to head and "107" in red ink and later small oval handstamp in purple ink of the Glasgow Society of Musicians to lower inner corner of first page. Some soiling.

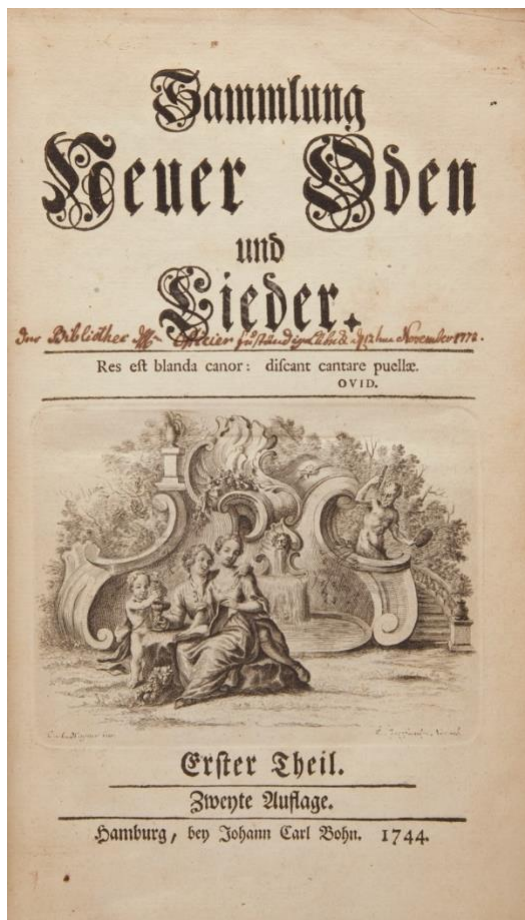
The duet features Euridice and Orfeo. Scored for soprano and alto voices, strings, oboes, and bassoons.

*Orfeo ed Euridice* was 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.

*"The classical orientation of Calzabigi, evident in Orfeo ed Euridice from the moment the curtain rose on the almost archaeologically recreated ancient funerary ritual (e.g. the threefold calling of the name of the deceased), coloured the entirety of his collaboration with Gluck. Despite the ambiguous attributions of the prefaces signed by the composer, it is clear that Gluck largely shared his librettist's classical enthusiasms. ... It is revealing that Gluck sought out*



subject matter from Greek tragedy, independently of Calzabigi, after the latter's departure from Vienna – most probably with his inner conviction mixing with a desire to exploit the *goût grec* then prevailing in France. ... Calzabigi's poetry was almost completely devoid of metaphors and similes, and placed a mere three characters in a fluid context of dances and choruses (or both simultaneously). The action was reduced to essentials: a demonstration of the persuasive powers of music, and a cautionary tale on the dangers of curiosity, with Orpheus bewailing the loss of his wife already as the curtain rose. Gluck's approach as composer was no less radical, particularly in his near-complete elimination of coloratura and of opening ritornellos in the solo numbers. Above all, the opera was remarkable in its emphasis on continuity, which was achieved chiefly through the enchainment of harmonically open-ended sections of music and through the complete avoidance of recitativo semplice in favour of orchestrally accompanied recitatives (so as to avoid sharp contrasts of texture with the set pieces). This continuity and the nearly syllabic vocal writing were calculated to prevent applause, and thus also to promote the audience's absorption in the spectacle." Bruce Alan Brown and Julian Rushton in *Grove Music Online* (40221) \$200



### Lied in the Age of J.S. Bach

#### 26. [GÖRNER, Johann Valentin 1702-1762]

*Sammlung Neuer Oden und Lieder ... Erster [-Zweiter] Theil.*

Hamburg: Johann Carl Bohn, 1744.

Octavo. Full contemporary mid-tan calf with decorative border and cornerpieces gilt, raised bands on spine in decorative compartments gilt with dark red leather title label gilt, edges of boards with decorative gilt tooling, red edges, marbled endpapers. Songs engraved, preface and poetry typeset. With fine engraved illustrations to titles of both parts by G[eorg] D[aniel] Heuman after C.A. Wagner, the first depicting a contemporary couple, Pan, etc., the second a performing trio, both in a sylvan setting. Attractive woodcut head- and tailpieces throughout. Annotations in contemporary manuscript including the name "Magnus Hoppe" to verso of free front endpaper and "November 1777" to title of first part. Binding worn, rubbed, and bumped. Zweiter Theil with moderate browning and occasional minor foxing; worming to lower inner margin.

Erster Theil: 1f. (recto title, verso blank), [xvi] (preface) pp., 1f. (recto index, verso quotation from Horace), 56 pp. music and text.

Zweiter Theil: 1f. (recto title, verso blank), 1f. ("Vorbericht"), 1f. (contents, verso quotation from Horace), 1f. (recto "Abhandlungen von den Liedern der alten Griechen", verso blank), [3]-40 pp. text, 60 pp. music and text, 1f. (recto "Nachlese," verso quotation from Horace), 63-72 pp. music and text.

Second edition of the first part, first edition of the second. Hirsch III, 771 (another edition).

*"From 1756 until his death [Gorner] was director of music at Hamburg Cathedral. In 1742 the first part of his Sammlung neuer Oden und Lieder appeared in Hamburg [in 1742], followed by the second part in 1744 and the third in 1752; altogether 70 companionable songs with pleasing, singable melodies.... The texts are by Friedrich von Hagedorn. ... Goethe probably wrote his poems Erwache, Friederike (1771) and Christel (1774) to the melodies Der Morgen and Der verliebte Bauer (from the second part). ... In 1747 Mattheson pronounced that Gorner was a 'thoroughly pleasing composer, skillful singer and player of the harpsichord.' " TNG Vol. 8, 542.*

An attractive volume, with music and text to a total of 50 of Gorner's songs (plus 5 in the *Nachlese*).

**A fascinating glimpse at the state of the German Lied in the age of J.S. Bach.**  
(40505)

\$1350

**Autograph Manuscript of a Complete *Prélude* and *Fugue* for Piano,  
Apparently Unrecorded,  
With Relevance to 19<sup>th</sup> Century Bach Reception**

**27. GOUNOD, Charles-François 1818-1893**

*Prélude et petite Fugue pour le Piano. Autograph musical manuscript signed ("Ch. Gounod").*

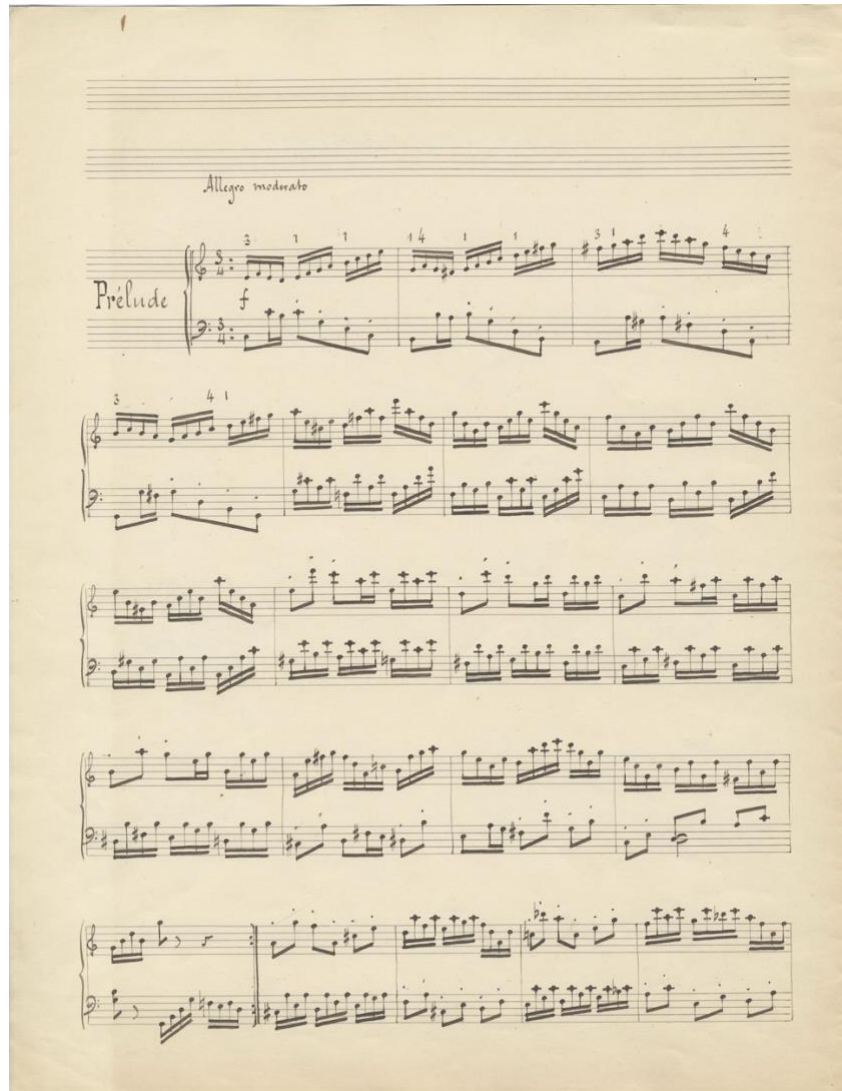
Undated, but ca. 1865.

Folio (350 x 278 mm). Unbound. Autograph title + [4] autograph musical manuscript, [iii] (blank) pp. Notated in ink two bifolia of 12-stave music paper. With "à Madame Heyberger" at head." Small embossed blindstamp of Parisian stationer Lard Esnault to upper inner corner of each leaf. Slightly worn; light uniform browning, slightly heavier to title and final blank page.

A fair copy of both works. With note in pencil to title in another hand, "la dédicace et les 3 signatures sont manuscrites" and a 4-measure sketch, in E minor, a descending chromatic sequence in a Bachian style, also in pencil, to foot of title, possibly in Gounod's hand. **Signed three times**, once on title and again at the conclusion of both the 2-page *Prélude* and the 2-page *Fugue*.

*"Best known today as the composer of the opera Faust and an Ave Maria descant to the first prelude of J.S. Bach's Das wohltemperirte Clavier, Gounod wrote in most of the major genres of his day, sacred and secular. That his reputation began to wane even during his lifetime does not detract from his place among the most respected and prolific composers in France during the second half of the 19th century." Steven Huebner in Grove Music Online*

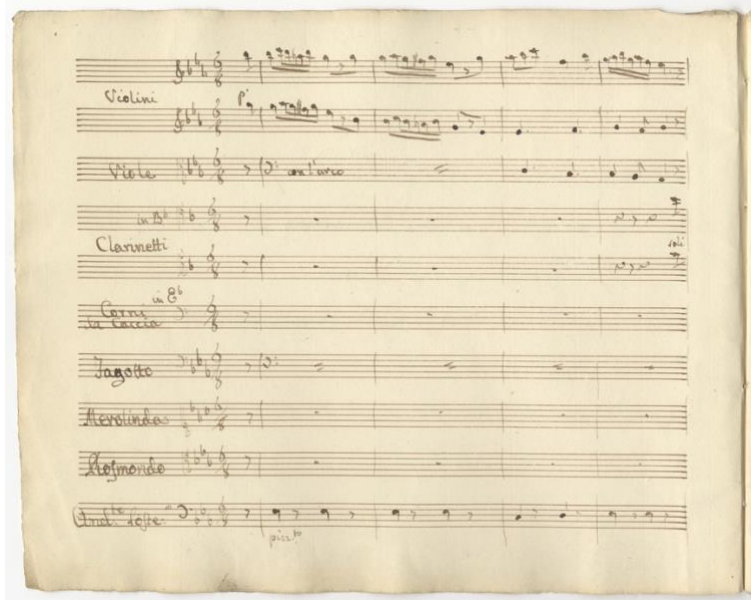
Gounod's prelude and "little fugue" in C major employ a decidedly Bach-inspired textural and harmonic language. Bach's *Well-Tempered Clavier* was, in all likelihood, Gounod's reference



point in composing these pieces, although he may have borrowed figuration and harmonies from other works of Bach; the first four measures of the prelude, for instance, feature a bass-line that is almost a paraphrase of the bass line of the first *Goldberg* variation (BWV 988). Preludes in Book II of the *Well-Tempered Clavier* (BWV 875 in D minor and BWV 884 in G major) may have provided material for Gounod's prelude. The subject of the fugue (primarily in two parts, but with passages of drone and stretto in 3 and 4 parts near its conclusion) is similar to the opening motif of the A-flat major fugue in Book II of the *Well-Tempered Clavier*, but stated in inversion (if we take Bach's model as the reference point). Like the *Well-Tempered Clavier*, these pieces appear to be pedagogical: the prelude has fingerings included for several passages. Although these pieces may appear, on the surface, to be written in a strictly baroque style, Romantic-era harmonic language occasionally comes through: in the B section of the prelude, a chromatic arpeggiated sequence breaks the third wall and reminds us we are in the 19th century, with its more "modern" sound.

**Apparently unrecorded.**

**Both an attractive piece neo-Baroque piece by an important French Romantic composer and an illuminating document of 19th century Bach reception. (40715) \$3,200**



**Early 19<sup>th</sup> Century Manuscript Duet from the Opera *L'equivoco fra gli sposi***

28. **GUGLIELMI, Pietro Carlo** ca. 1763-1817

*Ah. Cara d'amore Duetto.* [Copyist manuscript full score].

[?]Scotland, ca. 1804.

Folio (298 x 240 mm). Sewn. [i] (title), 30 pp. Notated in brown ink on 10-stave rastrum-ruled paper, with J. Larking watermark dated 1802. With small oval handstamp of the Glasgow Society of Musicians and "100" in contemporary manuscript to lower inner corner of title; "11" in contemporary manuscript to head; May 10" in pencil to p. 24. Slightly soiled.

Scored for soprano and tenor voices accompanied by strings, clarinets, horns, and bassoon.

Drawn from the opera *L'equivoco fra gli sposi*, first performed in Naples at the Teatro dei Fiorentini in 1804.

*Guglielmi studied singing, the keyboard, and composition at the S Maria di Loreto conservatory in Naples. In 1794 he was in Madrid where his first opera, Demetrio, had a successful première. By 1797 he had returned to settle in Naples for several years, with theatrical commissions taking him to Rome, Palermo, and, briefly in 1805, to Pavia and Venice. In 1806 he travelled between Naples and Rome; he returned to Massa in 1807, and soon after travelled to Lisbon where he remained for a few months. Between the spring of 1809 and November 1810 he settled in London, where he wrote operas and taught. He returned to his ancestral home in Massa and was in Rome in 1812. In 1813, during his tenure as house composer at La Scala, Milan, three of his operas had their premières and his reputation as a composer of international status was established. On his return to Massa in 1814 he composed a Te Deum in honour of the Archduchess Maria Beatrice d'Este; two years later he was made maestro di cappella onorario at her court. He continued to produce operas occasionally until his death in Naples in 1817 during a production of Paolo e Virginia." James L. Jackman, Kay Lipton, and Mary Hunter in Grove Music Online (40222) \$350*





### Early 19<sup>th</sup> Century Manuscript Duet for Soprano and Bass

#### 29. GUGLIELMI, Pietro Carlo ca. 1763-1817

*V'era un certo Barocino Duetto*. [Copyist manuscript score for voices and piano]

Italy or France, ca. 1820.

Oblong quarto (207 x 264 mm). Sewn. [i] (title), 18 pp., with watermark of [?]F NERDLE. With small oval handstamp of the Glasgow Society of Musicians and "68" in contemporary manuscript to lower inner corner of title; "A 1" in pencil to head of title. Minor staining to margins of title.

Scored for soprano ("Agata") and basso ("Bucefalo") voices and piano.

With "Del Sigr. Fioravanti" to title, possibly referring to the arranger rather than the composer. There is a copy of the same piece, but for voices and orchestra, in the Archivio e Museo della Badia Basilica Benedettina di San Pietro (RISM online: 850001384). (40245) \$150

### Rare 18<sup>th</sup> Century Ticket to One of Handel's Westminster Abbey Concerts

#### 30. [HANDEL, George Frideric 1685-1759]

*Engraved and illustrated subscriber's admission concert ticket by Francis Haward after Robert Smirk for the Commemoration of Handel, third performance (the Messiah) at Westminster-Abbey, on Saturday 29 May 1784.*

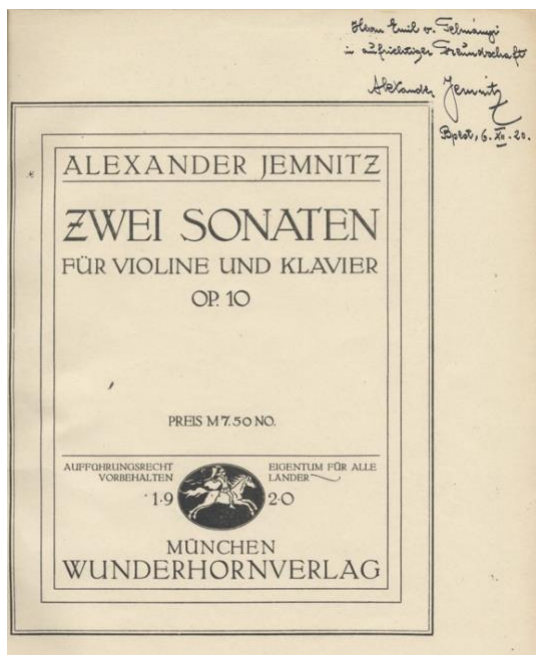
Stipple engraving in dark brown ink within an oval frame depicting a young woman representing Britannia facing and gesturing to a monument to Handel in the background. A putti next to the woman drapes a floral arrangement over a headstone; a sad-faced lion to the



figure's right looks at the viewer; Westminster Abbey appears in the background. With "THE DEAD SHALL LIVE. THE LIVING DIE" at head, with decorative floral motive with musical instruments and the words "MAY 29 MESSIAH 1784 to lower portion;" "SUBSCRIBERS TICKE,T West-Door" printed at lower left. Sheet size 289 x 219 mm. Laid down to mat. Worn, soiled, and creased; frayed at edges with some tears and paper loss.

**Rare.** Reproduced in Burney: *An Account of the Musical Performances in Westminster Abbey, and the Pantheon ... in Commemoration of Handel*, London, 1785.

Simon: *Handel A Celebration of his Life and Times 1685-1759*, National Portrait Gallery, London, exhibition catalogue 1985-86, 238. (40716) \$850



### Signed by the Composer

31. **JEMNITZ, Sándor 1890-1963**  
*Zwei Sonaten für Violine und Klavier Op. 10. Preis M 7.50 No. [Score and part].*

München: Wunderhornverlag, 1920.

Folio. Original publisher's light green printed wrappers. 1f. (recto title, verso blank), 3-43, [i] (blank) pp. Wrappers worn and creased, lightly browned at edges, spine reinforced with light green tape, small hole to lower. Very slightly worn and browned internally.

**A presentation copy, with the autograph signature of the composer** to upper outer corner of title dated "Bpest.[Budapest] 6. XII. [19]20."

**First Edition.**

Jemnitz, a Hungarian composer, critic, and conductor, was a pupil at the Leipzig Conservatory of Reger (composition), Nikisch (conducting), Straube (organ) and Sitt (violin). "*His first published work, the Piano Sonata no.1, was favourably received by Die Musik in 1915, and thereafter more than a dozen of his youthful pieces were published by Wunderhorn. ... At the same time, his articles, which display a wide-ranging knowledge, his organizing activities and his pressing for Hungary to take a more active part in the ISCM all made him a well-known and widely respected figure abroad. He was in personal contact with Adorno, Berg, Pisk, Reich, Schoenberg and Stein.*" Vera Lampert in *Grove Music Online*. (40604) \$125



**A Late 18<sup>th</sup> Century Manuscript from the Opera *Vologeso***

**32. JOMMELLI, Niccolò 1714-1774**

*Aria Ombra che palida fai qui soggiorno. Con Oboé, corni, Fagotto, Violino, Viole, e Basso.*  
[Copyist manuscript full score].

[?]Italy, ca. 1770.

Oblong folio (223 x 297 mm). Sewn. [i] (title), 45 pp. Notated in black ink on 10-stave rastrum-ruled paper from the papermill of Gioogrio Magnani in Pescia, Italy, with watermark incorporating a large crownedshield with horn, the letters "G.M." and the name "Almasso," With small oval handstamp of the Glasgow Society of Musicians to lower inner corner of title and last page of music; "117" in contemporary manuscript to lower inner corner of title. Slightly soiled; occasional showthrough; small tear to blank outer margin of one leaf.

From Jomelli's opera *Vologeso*, first performed on 11 February 1766 in Stuttgart at the Schloss Ludwigsburg. An edition of "favorite songs" from the opera was published by Walsh in London in 1759. The aria is preceded by a lengthy accompanied recitativo, Berenice, dove sei?

Jommelli "was important among those who initiated the mid-18th-century modifications to singer-dominated Italian opera. His greatest achievements represent a combination of German complexity, French decorative elements and Italian brio, welded together by an extraordinary gift for dramatic effectiveness. ... Very little simple recitative remains in *Vologeso* or *Fetonte*, to texts by Verazi, Jommelli's last two serious operas for the Stuttgart court (given at the Ludwigsburg residence). Scenes of obbligato recitative are linked with a common key scheme. Declamatory elements invade the aria, although Jommelli's gift for melodic writing is still apparent. The *da capo* aria has all but disappeared, replaced by the *dal segno* (or partial *da capo*)." Marita P. McClymonds, Paul Cauthen, Wolfgang Hochstein, and Mauricio Dottori in *Grove Music Online* (40173) \$425



### Fugues from the Czerny Collection

#### 33. [KEYBOARD - Early 19th Century]

A fine collection of 10 fugues for keyboard from the *Czerny Musikalien Sammlung*, with their small circular handstamp to free front endpaper.

Contains:

1. Eberlin, Johann Ernst 1702-1762

*Fugen*. Zurich: Hans Georg Nägeli, ca. 1810-1820. 1f. (title), [1] (blank), 2-31 pp. Engraved.

2. Eberlin

*Fugen*. Zurich: Hans Georg Nägeli, ca. 1810-1820. 1f. (title), [1] (blank), 2-19 pp.

3. Forster, Alois 1748-1823



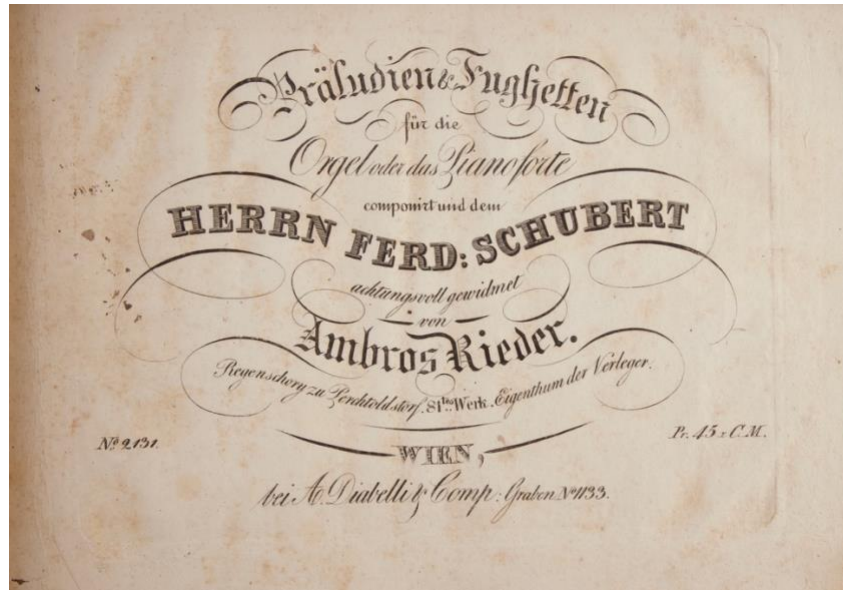
*Fuge*. Wien: Pietro Mechetti qm Carlo [PN 1701], [1825]. 6 pp. Contemporary signature of Geissler to foot of title.

4. Pitsch, Carl 1786-1858

*Fuge uber das Thema ... Vorgetragen*. Prag: Marco Berra [PN 428], ca. 1831. 5 pp. Contemporary signature of Geissler to title.

5. Rieder, Ambros 1771-1855

*Praludien & Fughetten ... 81tes Werk*. Wien: A. Diabelli & Comp. [PN 2131], [1826]. 11 pp.



6. [Schubert] Stadler, Abbe Maximilian 1748-1833

*Fuge. .. uber den Nahmen des zu fruh'verblichenen Tonsetzers Franz Schubert*. Wien: Ant. Diabelli & Comp. [PN 3207], [1829]. 3 pp. Signature of Giessler to foot of title, with another early (indecipherable) signature crossed out. *An interesting and rarely encountered small piece of Schubertiana by one of Schubert's contemporaries.*

7. Sechter, Simon 1788-1867

*3 Fugen*. Wien: Johann Cappi [PN 2451], [1821]. 7 pp. Weinmann/Cappi Witzendorf p. 83.

8. Stadler

*Fuge (mit einem Vorspiele)*. Wien: S.A. Steiner und Comp. [PN 2802], [1818]. 1f. (title), 13 pp. Engraved. With oval portrait engraving of the composer laid down to blank verso of title.

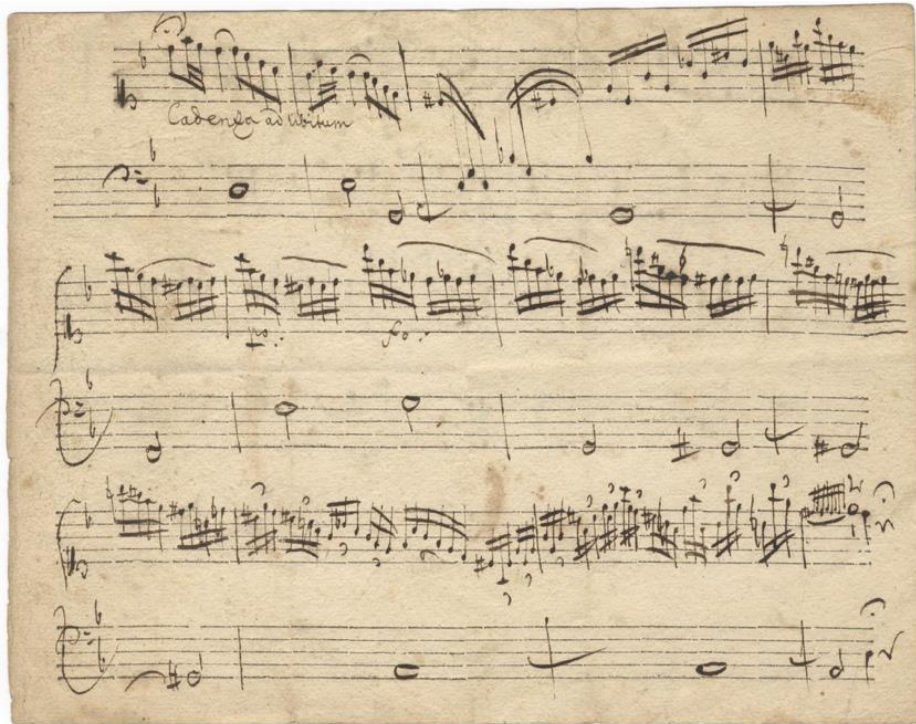
9. Wanhal, Johann 1739-1813

*Sechs Fugen*. Wien: Cappi und Czerny [PN1274], ca. 1806. 13 pp.

10. Wanhal

*Six Fugues*. Vienne: [Steiner] [PN 1379], [1810]. 13 pp. Browned; title stained; imprint mostly erased. Lithographed.

Oblong folio. Quarter dark brown cloth with marbled boards, octagonal paper label with titling in manuscript to upper. Binding slightly worn, rubbed, and bumped. Some internal wear, browning, soiling, and staining; some leaves cropped at upper margin. (40718) \$1,000



**Not Traced in RISM Manuscripts Database**

**34. [KEYBOARD - 18th Century - Manuscript]**

*'Cadenza ad libitum' for keyboard.* [Copyist manuscript].

[?]Austria, 1780-1790.

Small oblong quarto (156 x 199 mm). 2 pp. Notated in black ink on 6-stave rastrum-ruled paper. No watermark discernable. Slightly worn, soiled, stained, and creased; short tear to upper margin repaired with archival tape to verso.

Recto: 9-measure cadenza in D minor marked "Cadenza ad libitum" incorporating arpeggios in 16th notes and triples, diminished chords, slow-moving melodies

Verso: 16-measure country dance-like movement in G major in 2/4

Neither work traced in RISM Manuscripts database. (40294)

\$150



## 19 Romances in Contemporary Manuscript

### 35. LAMPARELLI, Innocent ca. 1765-1832

*Romances Tirées du Roman D'Estelle de Mr. Le Chevallier De Florian Mises en Musique avec accompagnement de Piano forte Par Mr. I. Lamparelli.* [Copyist manuscript].

France, ca. 1800.

Oblong folio (234 x 305). Sewn. [i] (title), 39 pp., 1f. (blank). Notated in black ink on 6- to 10-stave rastrum-ruled paper. Text in French. Untrimmed. With small oval handstamp of the Glasgow Society of Musicians to foot of title and and final page of music; "120" in contemporary manuscript to lower inner corner of title. Slightly worn and soiled; 3 small ink stains to title.

19 pieces, with text commencing:

- *je vais donc quitter.* 2 pp.
- *ne méprisez point.* 2 pp.
- *adieu bergere chérie.* 2 pp.
- *que j'aime avoir.* 2 pp.
- *l'autre jour la bergere.* 2 pp.
- *c'en est fait.* 2 pp.
- *Dans cette aimable solitude.* 2 pp.
- *J'aime et je ne puis exprimer.* 2 pp.
- *ce matin dans un bruyere.* 2 pp.
- *ah s'il est dans votre village.* 2 pp.
- *arbre charmant.* 2 pp.
- *je vous salue.* 2 pp.
- *adieu charmante bergere.* 2 pp. For two voices.

- *Du soleil que le suit*. 2 pp.
- *Vous qui loin d'une amante*. 2 pp.
- *Voici venir le doux printems*. 2 pp.
- *beaux narcisses*. 2 pp.
- *Gaston le sort de la patrie*. 2 pp. For three voices.
- *à Toulouse il fut une belle*. 2 pp.

Lamparelli, a Roman composer, pursued his career in France, where he found success as a composer of romances; the pieces in the present manuscript, unlocated, may be drawn from Lamparelli's eleven books of romances, published by Naderman in Paris in ca. 1800. The same poems were set by Luigi Cherubini (1760-1842) in the late 1780s; Lamparelli's romances were likely inspired by these settings. (40179) \$450



### 17<sup>th</sup> Century Female Lutenists

#### 36. [LUTE - 17th Century - Engraving]

*Engraving depicting a group of female singing lutenists riding on an ornate pageant wagon, singing, as part of a festival hosted by Ferdinand Maria in Munich on 28 August 1658 for Leopold I. Artist unknown.*

A plate from the "Applausi festivi barriera : rappresentata in Monaco allavenuta quivi dell'invittissimo cesare Leopoldo Augusto nel gran teatro presso la residenza dell' serinissimo Ferdinando Maria duca di Baviera & elettore del S.R.I. / poesia del cavalier Gio. Batta. Maccioni" published in Monaco in 1658. Engraved area 237 x 318 mm; sheet size 283 x 360 mm. Slightly worn, soiled, and creased; long tear with old paper repair to verso; several edge tears with repairs. This plate was accompanied by a smaller adjoining plate (not present) depicting horses pulling the pageant wagon and attended by three women.



*"In 1658 a festive procession was held by the Bavarian Prince-elector to celebrate the new emperor Leopold I. Reconstructing such early modern court festivals is often difficult, if not impossible, since festival reports hardly qualify as historically reliable documents. The Munich festival in 1658 is a fortunate exception thanks to the unusually rich archival material related to it. The evaluation of these hitherto unknown sources, among them the inventory of the prop room, confirms the order of the festive procession suggested by the libretto; moreover, the sources provide detailed hints concerning the costumes, the equipment of the machine and the technical realization, and they shed light on how the complex iconographic program evolved. Based on these sources, the article attempts a reconstruction of the Munich procession. This ambitious event was to become the prelude to the legendary, even more splendid festivities held four years later on the occasion of the birth of the heir to the throne in 1662, similar to events in Dresden, Paris and Vienna."* Journal of the International Association of Research Institutes in the History of Art Online: RIHA Journal 0036 | 17 February 2012 (40683) \$250

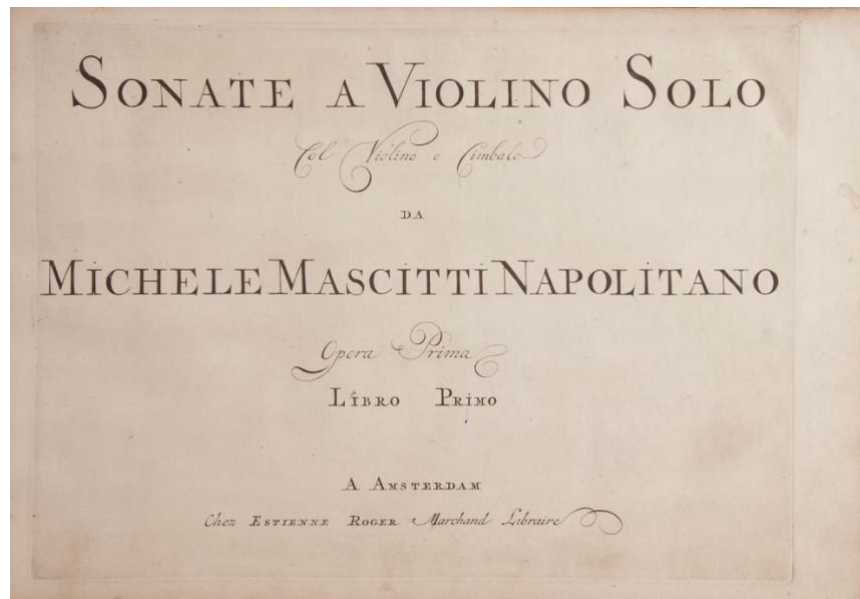
**37. MAHLER, Gustav 1860-1911**  
*Das Lied von der Erde Eine Symphonie für eine Tenor- und eine Alt- (oder Bariton-) Stimme und Orchester (Nach hans Bethges die Chinesische Flöte) ... Partitur. [Study score].*

Small quarto. Full black pebbled cloth boards with octagonal printed paper title label to upper and printed title label to spine. [i] (recto title within decorative sepia border, verso "Inhalt"), [i] (table of contents), 3-146 pp. With annotations in lead pencil to title regarding performances in 1919, 1921, 1922, and 1924, and in red and blue pencil within score. Slightly worn; browned; minor remnants of original wrappers to title and verso of final leaf; several pages with leaves of plants tipped-in; notes to where the owner heard or listened to the music, including "In meinem Herbstgarten gelesen 5/10/[19]20" to p. 50, etc.



**First Edition,** [?]later issue of the study score.

*"This orchestral song cycle, based on German versions of ancient Chinese poetry collected by Hans Bethge in Die chinesische Flöte (1907), was as original in form and technique as it was assured in its urgently lucid clarification of the subjective dialectic of the Fifth and Sixth Symphonies. Real Chinese music may have inspired the metrical innovations which contribute to quasi-heterophonic passages for solo instruments. In the extended last movement, 'Der Abschied', such passages project stylized images of the natural world as described by the singer 'In narrative tone, without expression'. For tenor and contralto soloists in strict alternation (the second movement permits the contralto to be replaced by a baritone), the cycle's six movements fall into three pairs. The middle pair recall youth and beauty while the first and last present a tensely contested balance between energetic abandonment to existential despair (particularly in the two drinking songs; the ape howling its laughter amid gravestones is a crucial image in the opening movement) and a more controlled attempt to maintain lyrical equilibrium beyond the destructive expressionist 'moment'."* Peter Franklin in *Grove Music Online* (40588) \$125



**“A Figurehead of Italian Instrumental Music”**

**38. MASCITTI, Michele 1663-1760**

*Sonate a Violino Solo Col Violino e Cimbalo ... Opera Prima Libro Primo.*

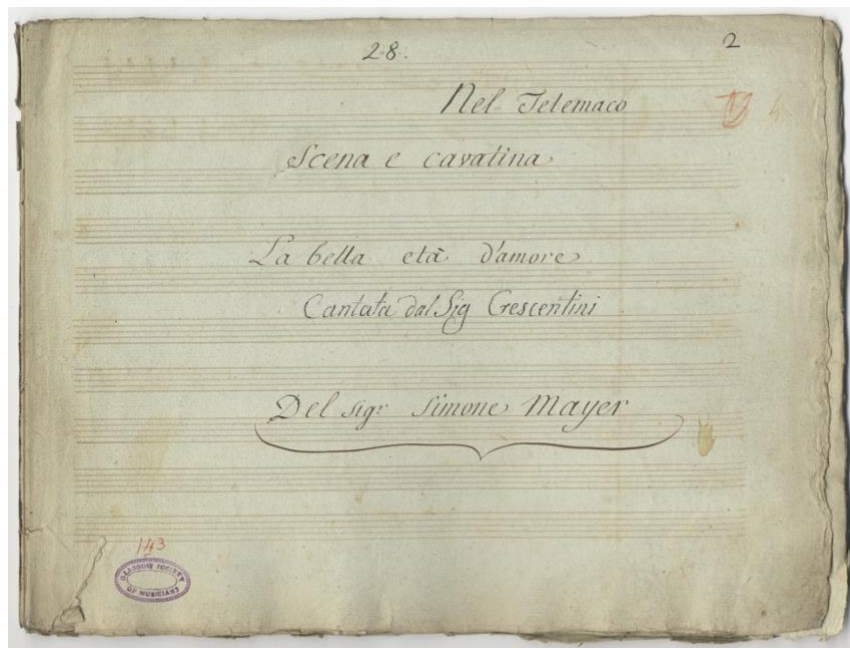
Amsterdam: Chez Estienne Roger, ca. 1706.

Oblong folio. Modern quarter gray paper with marbled boards, paper title label gilt to spine. 1f. (recto title, verso blank), 31, [i] (blank) pp. Engraved throughout. Occasional small stains and moderate soiling to blank margins.

Second edition. BUC p. 659. RISM M1213 (2 copies in the US, at NYPL Lincoln Center and the Library of Congress, the first with plate number 124, the second without plate number, as in the present copy.

Mascitti, originally from Naples, settled in Paris in 1704, where all nine of his published collections were issued between that year and 1739. "[He] became a figurehead of Italian instrumental music in France and was regarded as the peer of Corelli [who had been his teacher in Rome] and Albinoni. .. Mascitti enjoyed enormous popularity with the French public." TNG Vol. 11, p. 746.

"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. (40552) \$1,600



**Late 18<sup>th</sup> Century Manuscript from *Telemaco*  
Sung by Celebrated Castrato Girolamo Crescentini**

**39. MAYR, Simon 1763-1845**

*Nel Telemaco Scena e cavatina La bella età d'amore Cantata dal Sig. Crescentini.* [Copyist manuscript full score].

Ca. 1800.

Oblong folio (225 x 296 mm). Sewn. [i] (title), 32 pp. Notated in black ink on 10-stave rastrum-ruled paper. With small oval handstamp of the Glasgow Society of Musicians to title and final page of music; "28" to upper center and "2" to upper outer corner in contemporary manuscript, each in a different hand; "143" in contemporary manuscript to lower inner corner of title. Title and final page soiled, with tears to blank lower margins; occasional minor stains.

*Telemaco nell'isola di Calipso*, to a libretto by Antonio Simone Sgraffi, was first performed on 16 January 1797 at Carnevale in Venice, with participation of the celebrated castrato Girolamo Crescentini (1762-1846).

Mayr, a German composer, teacher, and writer on music, "was a leading figure in the development of opera seria in the last decade of the 18th century and the first two decades of the 19th." Scott L. Balthazar in *Grove Music Online*

Crescentini was a noted Italian soprano castrato and composer. "After his studies in Bologna under Lorenzo Gibelli he made his *début* in 1776, in Fano, in female roles, then in Pisa (1777) and Rome (1778–9). In 1781 he played, for the first time, the role of *primo uomo* in Treviso. He sang in Naples (1787–9) and in the most important Italian theatres, in London (1785) and from 1798 to 1803 in Lisbon, where he was also manager of the Teatro de S Carlos. He sang in the first performances of *Catone in Utica* by Paisiello (1789, Naples), *Amleto* by Andreozzi (1792, Padua) and *Gli Orazi ed i Curiazi* by Cimarosa (1796, Venice). In 1805 he was in Vienna and from 1806 to 1812 in Paris at Napoleon I's court as singing teacher to the royal family. When he returned to Italy he was appointed singing teacher at the Bologna Conservatory and from 1825 at the Real Collegio di Musica, Naples. His style can be placed in the general return to *patetico* at the end of the 18th century and his ornamentation was never immoderate. Stendhal said that no composer could have written the infinitely small nuances that formed the perfection of Crescentini's singing in his aria 'Ombra adorata aspetta', inserted into Zingarelli's *Giulietta e Romeo*. Isabella Colbran was among his pupils.

Besides his operatic arias he composed didactic and vocal chamber works, which were famous throughout the 19th century. His vocalizzi were reprinted (by Ricordi and Lucca) up to the last decade of the century, and were used extensively by singing teachers in conservatories throughout Italy. He was a member of the Accademia di S Cecilia (Rome) and the Accademia Filarmonica of Bologna." Nicola Lucarelli in *Grove Music Online* (40181) \$300



**Copyist Manuscript from the Opera *Le due giornate dei Parigi***

#### 40. MAYR, Simon 1763-1845

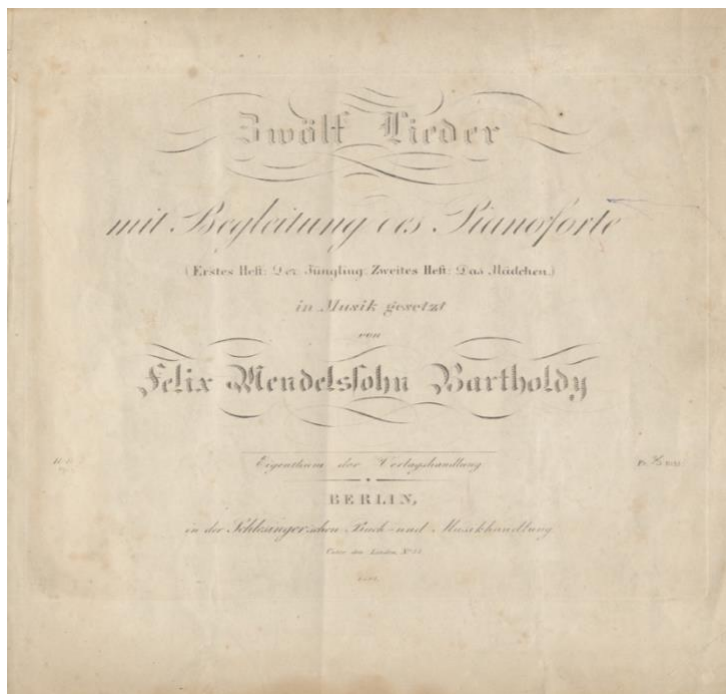
*Oh come scorrono tardi i momenti Cavatina ... Cantata dal Sigr. Crescentini.* [Copyist manuscript full score]. Ca. 1801.



Oblong folio (229 x 298 mm). Sewn. [i] (title), 28 pp. Notated in blank ink on 12-stave rastrum-ruled paper, with watermark of a bunch of grapes and name PARITDON. The final page of music, in a different hand, is the working out of a three-voice canon; each voice is notated on its own stave, labeled "1", "2", and "3", with a treble clef indicated for the uppermost stave (but more likely soprano clef). The text is "mort'e l'amabile mia solitaria canora passera canora passera" on the uppermost stave, and "Deh compiangetela in voci flebili" on the lower two staves. The canon appears to be a modified version of a piece by Padre Martini (1736-1784), "No. 1 Canone á 3 all'Unisno.," published in "Cinquantadue canoni" in Venice in ca. 1785. With occasional well-concealed copyist cancellations. With small oval handstamp of the Glasgow Society of Musicians and "141" in contemporary manuscript to lower inner corner of title; "30" in contemporary manuscript to upper center of title. Title slightly soiled; occasional staining, primarily to blank outer and lower margins of music.

Scored for soprano accompanied by obbligato violin, first and second violins, solo flute, oboes, solo bassoon, horns, violas, and cellos.

Drawn from the opera *Le due giornate di Parigi*, to a libretto by Foppa after J.N. Bouilly's *Les deux journées*, first performed in Milan at La Scala on 18 August 1801, featuring celebrated castrato Girolamo Crescentini (1762-1846). (40182) \$275



**First Edition of the  
Second Book of the  
*Zwölf Lieder***

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

*Zwölf Lieder mit  
Begleitung des Pianoforte  
(Erstes Heft: Der Jüngling.  
Zweites Heft: Das  
Mädchen.) ... Heft I Op. 9  
... Pr. 2/3 Rthl.: [Book II  
only].*

Berlin: in der  
Schlesinger'schen Buch-  
und Musikhandlung [PN S.  
1581], [ca. 1830].

Oblong folio. Disbound.  
[1] (recto title, verso  
blank), 3-13, [i] (blank) pp.

Engraved. Worn, slightly soiled, stained, and foxed; trimmed at outer margin; two vertical folds for mailing from Ostende, with addressee's name and address in Manchester, England and postal stamp to blank final page.

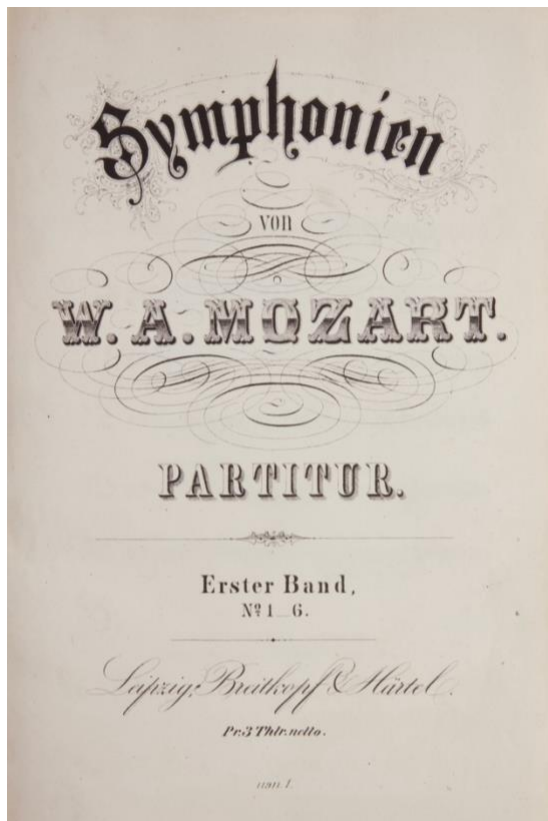
Song numbers 7-12, *Das Mädchen*, as follows: 7: *Sehnsucht* (with text by J.G. Droysen); 8: *Frühlingsglaube* (L. Uhland); 9: *Ferne* (J.G. Droysen); 10: *Verlust*; 11: *Entsagung* (J.G. Droysen); and 12: *Die Nonne* (L. Uhland). The first six songs were published as *Der Jüngling*.

**First Edition**, later issue. MWV SD3, K39, 41, 42, 52, 38, and 50. Hoboken 10, 122. Mendelssohn Papers III, 705.

Mendelssohn sent the *Zwölf Lieder* to his publisher in February of 1830.

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

*Mendelssohn's emergence into the first rank of 19th-century German composers coincided with efforts by music historiographers to develop the concept of a Classic-Romantic dialectic in 18th and 19th-century music. To a large degree, his music reflects a fundamental tension between Classicism and Romanticism in the generation of German composers after Beethoven."* R. Larry Todd in *Grove Music Online* (40610) \$200



**Two Volumes of Mozart Symphonies  
in Full Score**

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

*Symphonien ... Partitur. Erster Band No. 1-6 [Zweiter Band No. 7-12] Pr. 3 Thlr. netto.* [Full scores].

Leipzig: Breitkopf & Härtel [PNs 11911-1, 11911-2 ], 1871.

2 volumes. Octavo. Half 19th century mid-tan calf with marbled boards; spine in decorative compartments stamped in black, dark red leather title labels gilt. Bindings slightly worn and rubbed. Bookplate of Dr. Andrew Werner to front pastedowns.

Vol. I: 2ff. (title, index), 3-372 pp. Contains KV 504, 550, 543, 551, 385 and 425.

Vol. II: 2ff. (title, index), 346 pp. Contains KV 320 (3 movements only), 250 (contains 5 movements only), 297, 388, 319, and Anh. C11.09 (by Leopold Mozart)

Lithographed throughout. (40616) \$125



### Possibly Inspired by a Duetto in *The Marriage of Figaro*

#### 43. [MOZART]

*Duetto "Signor vi dico No."* [Copyist manuscript].

England, ca. 1806.

Oblong folio (240 x 305 mm). Sewn. [i] (title), [ii] (blank), 8 pp. Notated in black ink on 12-stave rastrum-ruled paper, with watermark of Evans & Sons dated 1806. Annotation in brown ink to upper right corner of title "[?]LPB Clifton." Unlocated.

Composed in 6/8 in B-flat major, the present work may have been inspired by Mozart's duettino *Sull'aria ... che soave zeffiretto*, no. 20 in the *Marriage of Figaro*, in the same key and time signature, with a similar character. The recitative that precedes Mozart's aria, the ninth scene, begins with the line "Io vi dico Signor;" the composer of the present aria may have been studying or playing from Mozart's score, and created an association between the text of the recitative and the character and salient features of the aria that follows it, thus planting the seed for a new creation. (40255) \$200

### Portraits of Important Figures in the Musical Pantheon

#### 44. [MUSIC ICONOGRAPHY - Early 19th Century]

*Set of three large engravings of emblematic portraits of 125 composers, performers, and music theorists by Luigi Scotti.*

Firenze: La Societa Rainaldi, ca. 1801-1807].

Each print features small circular engraved portraits and includes mythological elements at the upper portion amongst clouds and rays of sunlight, with a background of a rocky outcrop including elements including vegetation and a running stream. The scenes evoke the celestial qualities of music and a reverence for the musicians depicted. On good quality laid paper, sheet size 695 x 505 mm; plate impression 650 x 365 mm.



#### Plate [1]

With printed dedication "Al Nobil uomo il Sig: March: Cav: Gius: Antonio Corsi Comandante del R. Corpo dei Cacciatori di Firenze e Gentlehome di Camera di S. M. il Re d'Etruria."

Subjects include:

Abel, d'Arezzo, Bach, Bertoni, Caffaro, Campioni, Cimarosa, Clari, Corelli, Durante, Fux, Galilei, Galuppi, Gluck, Handel, Jomelli, Ligneville, Manna, Leo, Marcello, Martini, Miers, Morales, Palestrina, Pena, Perez, Pergolesi, Piccinni, Poli, Porpora, Rameau, Redi, Rousseau, Sacchini, Sala, San Martino, Scarlatti, Schuster, Stefani, Traetta, Valotti, and Zarlino.





# Plate [2]

With printed dedication "Al Nihil Uomo il Sig: Giovanni di Poggio Baldovinetti Patrizo Firentino. La Societa Rainaldi D.D.D."

Subjects include:

Albinoni, Anfossi, Arrighi, Asoli, Basili, Bianchi, Borghi, Bornei , Brunetti, Buonvicini, Caruso, Cherubini, Cicchi, Colla, ERgizio (Domenico Gizzi), Gazzaniga, Gretry, Guglielmi, Hasse, Haydn, Lully, Manfredini, Mariani, Mayer, Méhul, Mozart, Paër, Paisiello, Paolucci, Pleyel, Porta, Prati, Puccini, Righini, Sabbatini, Salieri, Saratelli, Sarti, Schüster, Tarchi, Tozzi, Trillo, Vinci, and Zingarelli.



### Plate [3]

With printed dedication "Al nobil uomo il sig: Conte Priore Ant: Colombani Verzeri Amatore delle Belle Arti, e Professore dilettante della Musica."

Subjects include:

Capuzzi, Cervetto, Chabrand, Clememnti, Cramer Sr., Cramer, Jr., Creuzer [Kreutzer], Dragonetti, Dussek, Ferrari, Galeotti, Geminiani, Giardini, Janevitz, Janovich, Krunpholtz (Krumpholtz), Mad. Krumpholtz, La Motte, Locatelli, Lully, Manfredi, Mastrino, Nardini, Piantanida, Pugnani, Rodhe (Roda), Rolla, Salomon, Somis, Steibelt, Tartini, Veracini, and Viotti

Several small marginal tears professionally repaired. Light horizontal crease to each plate hardly visible. A highly attractive set.

Arrigoni & Bertarelli 2053, 2097, and 3264. Rare. (40691)

\$3,200



### Early 18<sup>th</sup> Century Motets from the Chambure Collection

#### 45. NIVERS, Guillaume-Gabriel ca. ?1632-1714

*Motets, a une, et deux voix pour tout le chœur, a l'usage de L'Eglise et Communauté des Dames et Demoiselles de la Royale Maison de St. Louis, a St. Cyr. Tome Second, Contenant, tous les Motets qui se Chantent aux Saluts. Composée, Par Mrs. Nivers, Et Clerambault, Organistes de la ditte Maison Royale, Et approuvé, par Monseigneur Ch. fr de Méroville Evêque de Chartres. Gravé par Louis Huë. Volume II only.*

[Paris]: [Colin], 1733.

Quarto. Full contemporary dark brown calf with spine in decorative compartments gilt and titling gilt to spine, red edges, marbled endpapers. 1f. (recto title, verso blank), 334 pp. + supplementary motets paginated 56-57, 130-137, 3ff. (index, with 1f. in duplicate). 38 motets are identified as being by Nivers, 40 by Clerambault, with an additional 6 unidentified. Contemporary manuscripts tipped-in at pp. 122/123 and 294/295. Binding worn, rubbed, and bumped; head and tail of spine slightly chipped; hinges partially split. Minor internal wear; staining to outer margin of first six leaves; scattered browning; minor tears; occasional marginal staining.

#### Provenance

Noted French musicologist Geneviève Thibault, Comtesse de Chambure (1902-1975), with her armorial bookplate to front pastedown. An early manuscript notation to the free front endpaper states that permission to use the book was given to the Société de La Tour and its singers by "Les Dames de la Royale maison de St. Louis a St. Cyr."

Lesure p. 471. RISM N719 (one holding only in the U.S.) and RISM BII p. 128.

Nivers was a prominent composer of sacred music whose "motets for one and two treble voices with continuo, which in their use of 'agremens' and irregular recitative-like rhythms, are representative of a French style still relatively unaffected by Italian influence." TNG Vol. 13, p. 254.



\$900



*Carmina Burana. O Fortuna. Autograph musical manuscript signed.*

4 pp. oblong bifolium (250 x 335 mm). 44 measures, with text commencing "O Fortuna." Notated in black ink on 12-stave "C.F. Zeller, No. 10" music paper. **With additional autograph sketches in pencil and ink** to pp. [2]-[4]. The first 4 measures contain all vocal parts, with the next 24 measures containing the upper voice part with lower voice added in pencil. The final 16 measures, notated for two voices, differ from the published work; these have been crossed out. Slightly worn and browned; creased at vertical fold. Inscribed to Bertil Wetzelsberger, dated 25 December 1940, and signed in full by the composer at lower outer corner of first page.

Noted Austrian conductor and artistic director Bertil Wetzelsberger (1892-1967), conductor of the premiere of the work, with his small ex libris label to upper outer corner of first page of music.

*Carmina Burana*, a cantata based on a 13th century Goliardic poetry collection, was first performed in Frankfurt on 8 June 1937. It was regarded as Orff's first success as a composer.

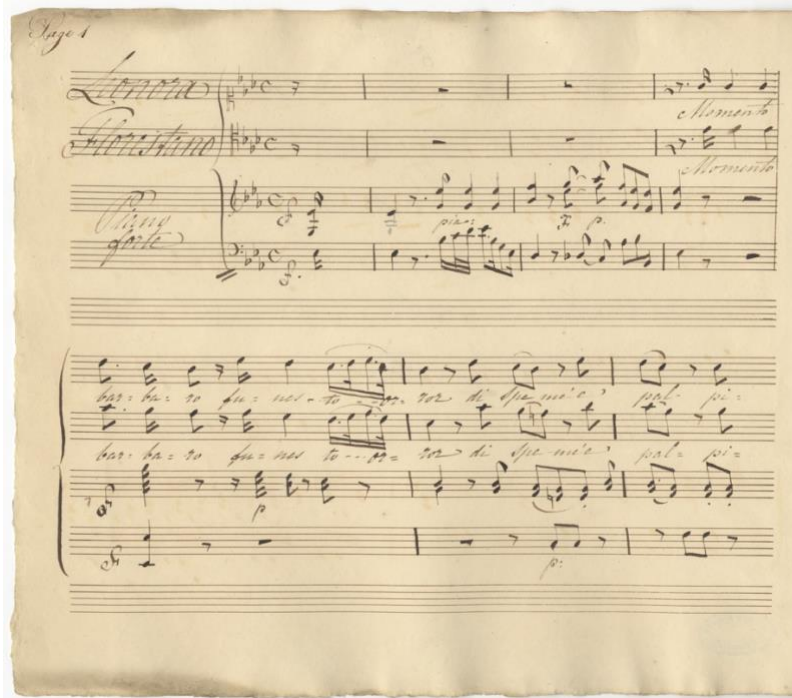


"O Fortuna," perhaps the best-known section of the work, both opens and closes the 25-movement cantata.

"Conductor Marin Alsop wrote that [O Fortuna] 'begins with all forces at full throttle, then immediately scale[s] back in an ominous warning repetition that builds to a climactic close. "Love, Lust and Drinking Stir Carmina." NPR, November 11, 2006, retrieved 2021-04-18.

"Alsop describes the piece as 'a spectacle' which appeals to all of the senses, intentionally defying neat categorization." The Lasting Appeal of Orff's 'Carmina Burana. NPR, November 11, 2006, retrieved 2021-04-18.

"Drawing on ancient Greek tragedy and employing models of Baroque theatrum emblematicum, [Orff] established a musical theatre of impressive force permeated at times by Bavarian peasant life and Christian mystery." Alberto Fassone in *Grove Music Online* (40717) \$5,500



### Early 19<sup>th</sup> Century Manuscript from the Opera *Leonora*

#### 47. PAER, Ferdinando 1771-1839

*Duetto nella Leonora*. [Copyist manuscript for voices and piano].

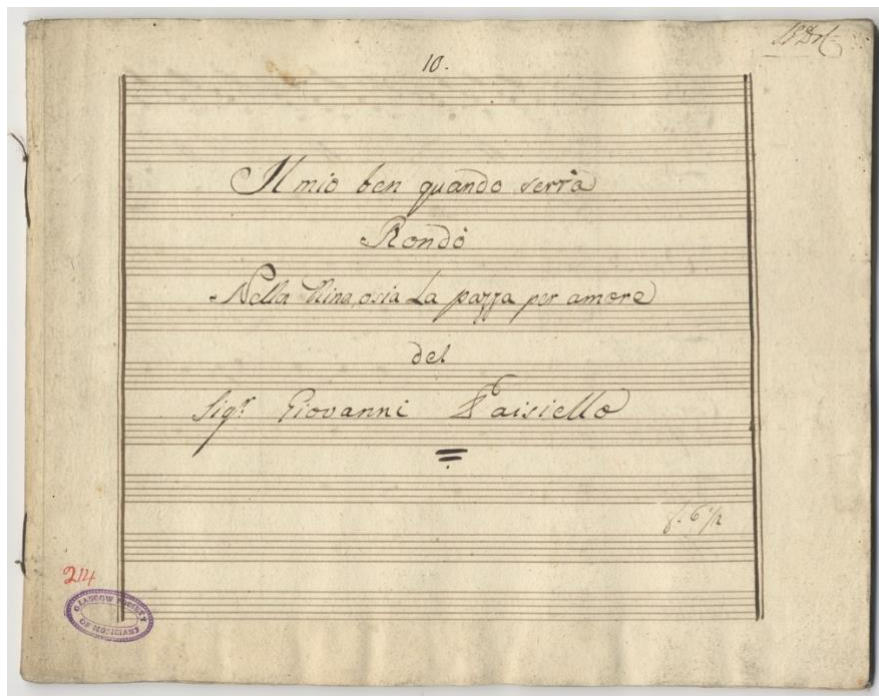
Ca. 1820.

Oblong folio (243 x 298 mm). Sewn. [i] (title), 11 pp. Notated in black ink on 10-stave rastrum-ruled paper, with watermark dated 1809. With small oval handstamp of the Glasgow Society of Musicians and "193" in contemporary manuscript to lower inner corner of title; "6" in contemporary manuscript to head of title. Slightly soiled.

Scored for soprano ("Leonora"), tenor ("Florestano"), and piano.

From the opera *Leonora*, first performed in Dresden at the Kleines Kurfürstliches Theater on 3 October 1804.

Paer, an Italian composer, "was one of the central figures in the development of opera semiseria during the first decade of the 19th century. ... *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." Julian Budden, and Scott L. Balthazar in *Grove Music Online* (40248) \$165



### Manuscript from the Opera *Nina*

#### 48. PAISIELLO, Giovanni 1740-1816

*Il mio ben quando serrà Rondò Nella Nina, o sia la pazza per amore ... f. 6 1/2.* [Copyist manuscript full score].

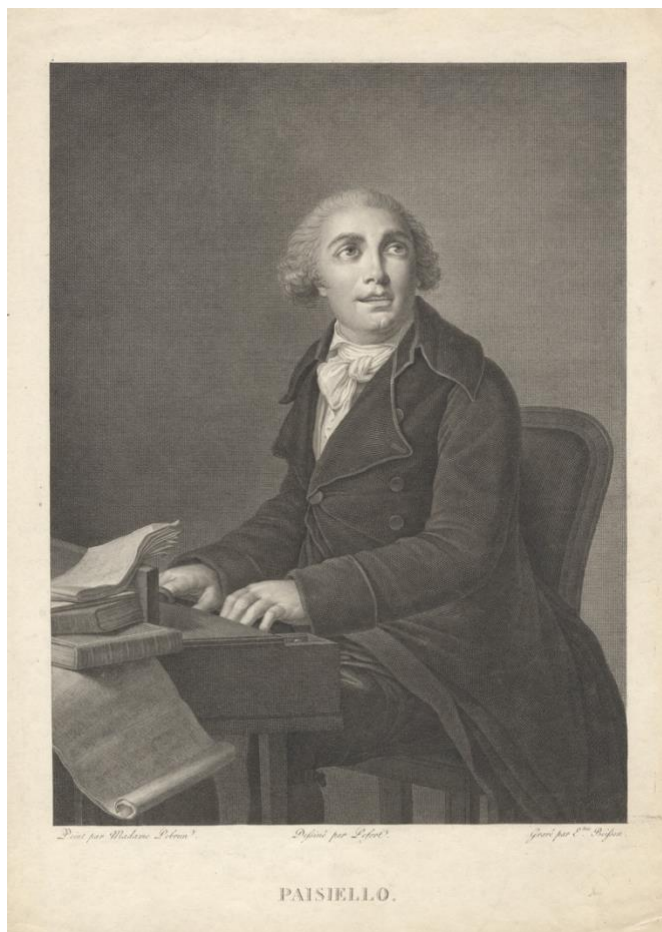
[?]Italy, ca. 1795.

Oblong quarto (214 x 268 mm). Sewn. [i] (title), 48 pp. Notated in black ink on 10-stave rastrum-ruled paper, with watermark of a 4-legged animal within a circle. With small oval handstamp to title and final page of music of the Glasgow Society of Musicians and "214" in contemporary manuscript to lower inner corner of title; "10" in contemporary manuscript to head of title with manuscript inscription to upper outer corner [?]"I G D L." Some soiling to blank outer margins of title and final blank leaf.

Scored for soprano, accompanied by violins, solo flute, oboes, bassoons, horns, violas, and basses.

From the opera *Nina, o sia La pazza per amore*, set to a libretto by G. Carpani after B.-J. Marsollier des Vivetières, with additions by Lorenzi, first performed in Caserta, San Leucio at the Teatro del Reale Sito di Belvedere on 25 June 1789.

*"[Paisiello] was one of the most successful and influential opera composers of the late 18th century. ... [His] popularity was at its height in the last two decades of the 18th century. During that period his dramatic works were as much in demand outside Italy as within it. In Vienna, for example, the Italian opera company installed by Joseph II performed during the 1780s more works by Paisiello than by any other single composer. Londoners too were particularly partial to his operas."* Michael F. Robinson in *Grove Music Online* (40186) \$325



**From the Collection of  
H.C. Robbins Landon**

**49. [PAISIELLO, Giovanni  
1740-1816]**

*Portrait engraving of Paisiello  
by Etienne Beisson (1759-1820)  
after a drawing by Lefort after E.  
Vigée-Le Brun. Paris, ca. 1830.*

The composer is depicted seated at a keyboard with manuscript scores placed on the instrument. He is dressed in a long coat and looks to his left and upwards. Image size 288 x 220 mm; sheet size 358 x 257 mm. On wove paper.

**Provenance**

Distinguished musicologist H. C. Robbins Landon (1926-2009), with his collection stamp, inventory stamp, and penciled notes to verso.

Kinsky 204-5. Arrigoni &  
Bertarelli 3208. Hall III, p.  
289-1. (40699) \$350



### Rare Instrumental Music

#### 50. PEPUSCH, Johann Christoph 1667-1752

*A Second Set of Solos for the Flute with A Through Bass for the Bassoon, Bass-Flute or Harpsicord.* [Set of parts].

London: Printed for J. Walsh Servant in Ordinary to her Majesty, & P. Randall at ye Harp & Hoboy in Katherine Street near Somerset House in ye Strand, & J. Hare at ye Viol & Flute in Cornhill near ye Royall Exchange, [1709].

Folio. Disbound. In a custom-made marbled board portfolio. Engraved throughout. Music printed on rectos only. Minor soiling and staining; small binder's holes to blank inner margins.

Flute: 1f. (recto title, verso blank), 9ff.

Organo: 1f. (recto title, verso blank), 7ff.

**First Edition.** Rare. Smith 335. BUC p. 769. RISM P1269 (no copies in the U.S.).

German composer and theorist Pepusch pursued his career in London. "*The unprecedented popularity of [John Gay's] The Beggar's Opera, for which Pepusch may have supplied only the basses and an overture that uses one of the opera's popular tunes, has tended to overshadow his own music. His earliest surviving works are mostly instrumental and include well over 100 violin sonatas and several recorder and flute sonatas.*" Malcolm Boyd, revised by Graydon Beeks, and D.F. Cook in *Grove Music Online* (40556) \$1,800





**12 Cantatas in Total, With a Highly Attractive Engraved Title to Both Books**

**51. PEPUSCH, Johann Christoph 1667-1752**

*Six English Cantatas Humbly Inscrib'd To the most Noble Marchioness of Kent.*

London: Printed for J. Walsh Servant in Ordinary to his Britannick majesty, at ye Harp & Hoboy in Katherine Street near Somerset House in ye Strand, & J. Hare at ye Viol & Flute in Cornhill near the Royall Exchange, [1720].

Folio. Modern dark brown mottled half calf with marbled boards, raised bands on spine in decorative compartments gilt, dark red leather label gilt. Engraved throughout. 1f. (recto title, verso blank), 31, [i] (blank) pp.

Bound with:

*Six English Cantatas for one Voice, Four for a Flute and two with a Trumpet and other Instruments ... Book ye Second.* London: J. Walsh ... J. Hare, 1720. 1f. (recto title, verso blank), 1f. (recto dedication to Duke of Chandos, verso blank), 46 pp.

**The elaborate engraved title page**, identical in both books (with the exception of the text of each title) incorporates floral motifs, drapery, musical instruments including a lute, recorder, violin, lyre, trumpet, and sackbut, putti, a crown, and, at the foot, a narrow oblong folio displaying a quote in Latin from Horace and one and a half measures of recitative notated on two staves. With "B.C. Bertie" in contemporary manuscript to upper outer corner of both titles. Slightly worn; very occasional small stains, minor soiling, and scattered foxing, mainly to blank margins.

**First Editions**, second and first issues respectively. Smith 581 and 582. BUC p. 768. RISM P1241 and 1244.

*"This [the first issue of 1710] was the first appearance of the beautiful title-page ... which Walsh used for Handel's Rinaldo and many other works."* Smith, 353. The preface to the first issue states that these are the first such "cantatas" (recitatives and airs) to be published in the English language. The texts are by the poet and dramatist John Hughes.

*"Some of Pepusch's most attractive vocal writing is found in the secular cantatas, written, according to Hughes's preface to the first printed collection, 'as an Experiment of introducing a sort of Composition which had never been naturaliz'd in our Language'. Pepusch's cantatas are italianate in their structure of two arias separated (and usually preceded) by recitative and in the almost invariable use of the da capo form, but the music itself often tends towards the kind of English tunefulness that kept his most famous cantata, Alexis, popular for over a century. Alexis is for voice and continuo only, but most of the other cantatas include an obbligato instrument, which Pepusch combined in skilful counterpoints with the voice and bass. Many cantatas were sung as interludes in the theatre, but some at least were designed for more intimate performance. Four out of the six cantatas in the second printed volume (dedicated to the Duke of Chandos) include a part for solo recorder and were probably performed at Cannons."* Malcolm Boyd, revised by Graydon Beeks, and D.F. Cook in *Grove Music Online* (40551) \$2,350

### **Attractive Contemporary Mezzotint Portrait**

**52. [PEPUSCH, Johann Christoph 1667-1752]**

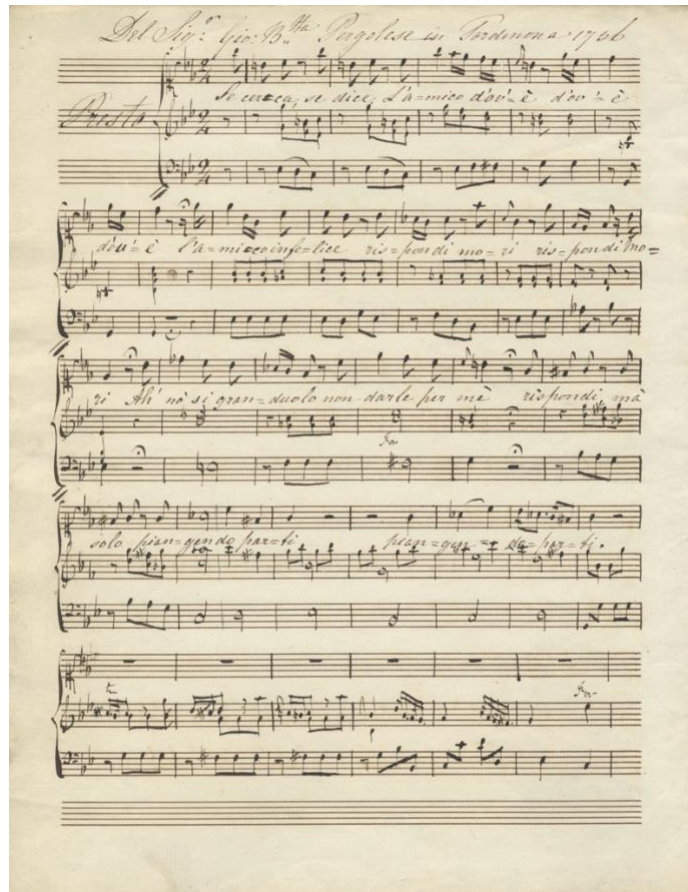
*Johannes Christophorus Pepusch. Mus: Doct: Oxon. Portrait engraving in mezzotint by Alexander Van Haecken (1701-1758) after the painting by Thomas Hudson (1701-1779) executed in circa 1735.*

London, after 1735.



The composer and pedagogue is depicted half-length in quarter-profile facing left. He is dressed in academic robes and wig, his left hand directed to his chest. Books with elaborate bindings line shelves behind him and a sheet of manuscript music, presumably containing a composition by Pepusch, is prominently in view. 345 x 255 mm plus 6 mm margins on all sides. Slightly worn and abraded; tipped onto backing sheet at corners; lower margin trimmed.

Chaloner Smith 1883 / British Mezzotint portraits from the introduction of the art to the early part of the present century (12). British Museum Registration number K, 68.26. (40713) \$850



## Early 19<sup>th</sup> Century Manuscript Aria from the Opera *L'Olimpiade*

### 53. PERGOLESI, Giovanni Battista 1710-1736

*"Se cerca, se dice."* Aria. [Copyist manuscript].

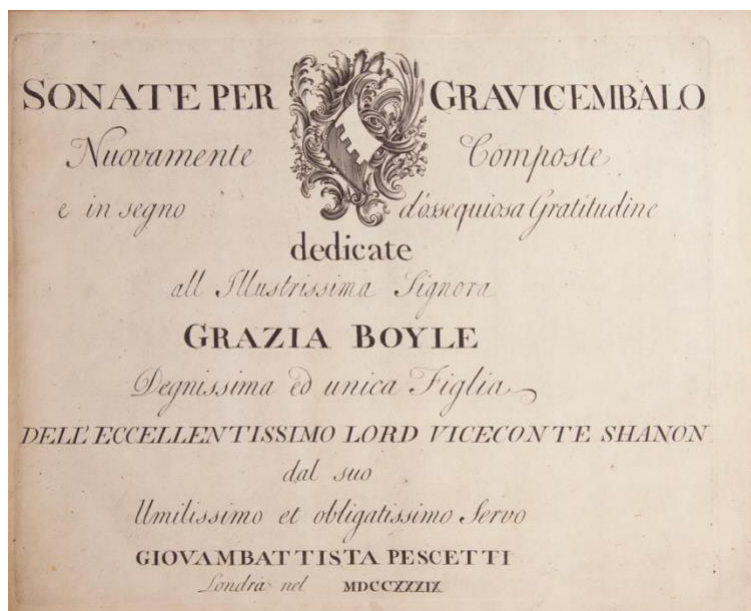
[?]England, ca. 1805.

Folio (239 x 297 mm). [i] (title), 7 pp. Notated in black ink on 16-stave rastrum-ruled paper. Watermark of John Wise dated 1805. Untrimmed. With small oval handstamp of the Glasgow Society of Musicians to lower inner corner of title and final page of music; "1" and "23" in contemporary manuscript to upper center with "253" in contemporary manuscript to lower inner corner of title. Slightly soiled; minor loss to blank outer edge of first leaf.

Drawn from the opera *L'Olimpiade*, set to a libretto by Metastasio, first performed in Rome at the Teatro Tordinona on 2 January 1735. The present aria, sung by Megacle in Act II, scene 12 of the opera, was one of Pergolesi's most famous and widely-circulated works.

*"L'olimpiade is characterized by idyllic and delicate tone-colours, smooth, expressive melodies with reserved virtuosity, free treatment of the text (for example with verbal repetitions of the kind used in opera buffa) and a greater intensity of feeling. Pergolesi excelled as a dramatic composer in his variety of mood, figure and expression."* Helmut Huckle, and Dale E. Monson in *Grove Music Online* (40187)





**With Highly Distinguished Provenance**

**54. PES CETTI, Giovanni Battista ca. 1704-1766**

*Sonate per Gravicembalo Nuovamente Composte e in segno d'ossequiosa Gratitude dedicate all' Illustrissima Signora Grazia Boyle Degnissima ed unica Figlia Dell' Eccellentissimo Lord Viceconte Shanon dal suo Umilissimo et obligatissimo Servo.*

Londra: [?]The Author, 1739.

Oblong folio. Contemporary dark brown speckled calf, spine in decorative compartments gilt with dark red leather title label gilt, triple gilt rules to edges of boards, all edges gilt, marbled endpapers. 1f. (recto title, verso blank), 59, [i] (blank) pp. Engraved throughout. Binding slightly worn, rubbed, and bumped; spine restored. Minor loss to blank upper right corner of p. 7.

**Provenance**

**William Hayman Cummings** (1831-1915), noted British collector, with his distinctive bookplate to front pastedown. "The Famous Musical Library" of W. H. Cummings" was sold by Sotheby's in London in 1917; **Julian Marshall** (1836-1903), noted British collector, with his decorative bookplate to front pastedown; **André Meyer**, with his handstamp to recto of free rear endpaper "Provenant de la Collection Musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84" with related annotation in pencil to facing page.

**First Edition.** Rare. BUC p. 775. RISM P1518 and PP1518.

The tenth sonata is the *Ouverture Nel Vello d'oro Per il Cembalo* from Pescetti's opera *La Conquista del vello d'oro* (1738); the overture is followed by vocal music from the opera, three solos, a duet, and a chorus (pp. 49-59).

Pescetti "studied with Antonio Lotti, organist at S Marco, Venice, and opera composer. He became friendly with his fellow student Baldassare Galuppi with whom he collaborated in writing and revising operas. An early mass by Pescetti impressed J.A. Hasse. From 1725 to 1732 he supplied operas to various Venetian theatres. In April 1736 he appeared as a harpsichordist in London where, the following autumn, he replaced Porpora as director of the Opera of the Nobility, the rival company to Handel's. After its collapse Pescetti remained in London, contributing operas or arias in pasticcios; he also published (1739) a set of keyboard sonatas, which include arrangements of the overture and arias in his opera *La conquista del vello d'oro*. It is likely that Pescetti left London around 1745, when the rebellion of Prince

*Charles and the Highland clans made the city inhospitable to Catholic Italians. In 1747 he returned to providing operas in Venice. On 27 August 1752 he applied for the position of second organist at S Marco, and finally obtained the appointment on 16 May 1762.*

*Pescetti's opera arias are notable for their easily singable lines, simple accompaniments, short, clearly articulated phrases and restricted harmonic vocabulary. He was nevertheless capable of fugal writing, as in his overture to La conquista del velo d'oro, in several of his sonatas and in his church music." John Walter Hill in Grove Music Online*

An attractive copy with highly distinguished provenance. (40550)

\$2,000



**Copyist Manuscript Full Score by this Luso-Brazilian Composer**

**55. PORTUGAL, Marcos 1762-1830**

*Aria. Nel Adrasto. La tua clemenza implora.* [Copyist manuscript full score].

France, ca. 1800.

Oblong folio (228 x 317 mm). Sewn. [i] (title), 8, [ii] (blank) pp. Notated in black ink on 10-stave rastrum-ruled paper. With small oval handstamp of the Glasgow Society of Musicians to title and final page of music; "81" in contemporary manuscript to upper center of title; "480" in contemporary manuscript to lower inner corner of final blank page. Blank margins of title and final blank page soiled; occasional stains; minor loss to lower outer corner of title; small tear to blank lower margin of final leaf.

Drawn from the opera *Adrasto re d'Egitto*, set to a libretto by G. de Gamerra, first performed in Lisbon at the Teatro S Carlos on 21 December 1800.

*"Marcos Portugal was not only one of the most prolific Luso-Brazilian composers ever, but also the most successful. His European fame rests above all on his comic operas, especially Le confusioni della somiglianza, Lo spazzacamino principe, La donna di genio volubile, Le donne cambiate, and L'oro non compra amore, and on the prima donna showpiece arias in La morte*

di Semiramide and Gli Orazi e i Curiazi. However, he was equally famed in Portugal and Brazil as a composer of sacred music, which he composed throughout his working life apart from the Italian period. His three best-known works remained in the repertory until the early 20th century: the *Missa Grande* (c1790), the *Matinas da Conceição* (1802), and the *Te Deum* (1802).

Portugal's operas were rooted in the Neapolitan style of Cimarosa. Yet as early as 1794, in *Le donne cambiate* he was more melodious and forward-looking, using such devices as a 'stupefaction ensemble' and certain turns of phrase more readily associated with Rossini.." António Jorge Marques, and David Cranmer in *Grove Music Online* (40184) \$215



## Two Early 17<sup>th</sup> Century Part books from the *Megalynodia Sionia*

### 56. PRAETORIUS, Michael 1571-1621

*Megalynodia Sionia Continensa Canticum B. Mariae Virginis, Magnificat, 5. 6. & 8. Voc., super Ut Re Mi Fa Sol La, & quaedam Madrigalia ac Motectas (interpositis de Nativitate & Resurrectione Christi Cantilenis quibusdam Germanicis) accommodatum; Cui insuper accesserunt dua Compositiones aliae quæ Motectarum etiam loco non incommode usurpari possunt.* [Quintus and Bassus parts].

Wolferbyti: [In Officina Typographica Principali Brunsvicensi Sumtibus Autoris], 1611.

Two volumes. Small quarto (144 x 189 mm). Modern quarter dark brown leather with marbled boards, composer's name gilt to spine. Slightly worn, with moderate browning and occasional small stains. Quintus part with minor repairs to blank outer margins of first two leaves; dampstain to lower half of title with tears with no loss to central portion repaired with archival tape to verso; occasional small wormholes to blank lower and outer margins. Bookseller's description laid down to front pastedown of Quintus part; small bookseller's label to corner of front pastedown of Bassus part.

Quintus: [A1]-4 - H3; 1f. (recto title, verso blank), [i] (index), 59, [i] (imprint with woodcut vignette incorporating face, 'griffins' heads, tassels, and floral motifs) pp.

Bassus: [A1]-4 - G4; 1f. (recto title, verso blank), [i] (index), 53 pp.

Titles with woodcut device incorporating a face, griffins' heads, floral motifs, and tassels. Typeset in diamond-head notation throughout.

**First Edition.** BUC p. 807 (two complete sets in the U.K., at Euing Musical Library and the British Museum). RISM P5365 and PP5365 (one complete set in the U.S., at Sibley Music Library, Eastman School of Music).

Praetorius, a highly distinguished German composer, theorist, and organist, "*was the most versatile and wide-ranging German composer of his generation and one of the most prolific, especially of works based on Protestant hymns. He is also important as a theorist, notably through his Syntagma musicum. ... According to Blume, Praetorius's church music, as well as his theoretical works, can be assigned to five periods, which partly overlap. The first embraces Motectae et psalmi and Megalynodia Sionia, which, according to Praetorius's preface, originated at Regensburg in 1602. ... When making a general evaluation of Praetorius's life and work one must bear in mind that he was largely self-taught, though he made up through his immense efficiency and self-discipline for everything that had been denied him in his education. The much-debated thesis that his work was more retrospective than forward-looking is disproved by a close study of the works from the last years of his life, when he combined with his manifest commitment to the heritage of the Reformation a great receptiveness to recent changes in musical style.*" Walter Blankenburg, revised by Clytus Gottwald in *Grove Music Online* (40497) \$3,600



**The History and Dictionary Bound Together**



**57. PRELLEUR, Peter fl. 1728-ca. 1755**

*A Brief History of Musick.*

[London, n.p., 1731]

[i] (title), 4-20 pp. With engraved frontispiece depicting Guido D'Arezzo and Pythagoras seated at a table, Apollo in the clouds, books, and sheet music and folding plate following p. 4 representing the scales and modes: "The Modern System .... System of the Ancients ... Guido Aretinus's System."

A treatise addressing historical systems of naming the notes including those of the ancient Greeks and Guido D'Arezzo, hexachordal theory, and the church modes; the work also touches upon the old system of mensural rhythmic notation (no longer in use at the time).

Bound with:

*A Dictionary Explaining Such Greek, Latin, Italian, & French Words as generally occur in Musick.* 4 pp., with publisher's catalogue to lower portion of final page "Where this is sold may be had the following Books, (Viz.)." The definitions given are generally concise: (e.g., "Canon, or Canone a perpetual Fuge" ... "Cantata, a Song in an Opera Style" ... "Organo signifies properly an Organ, but when it is written over any Piece of Musick, then it signifies ye Thorough Bass").

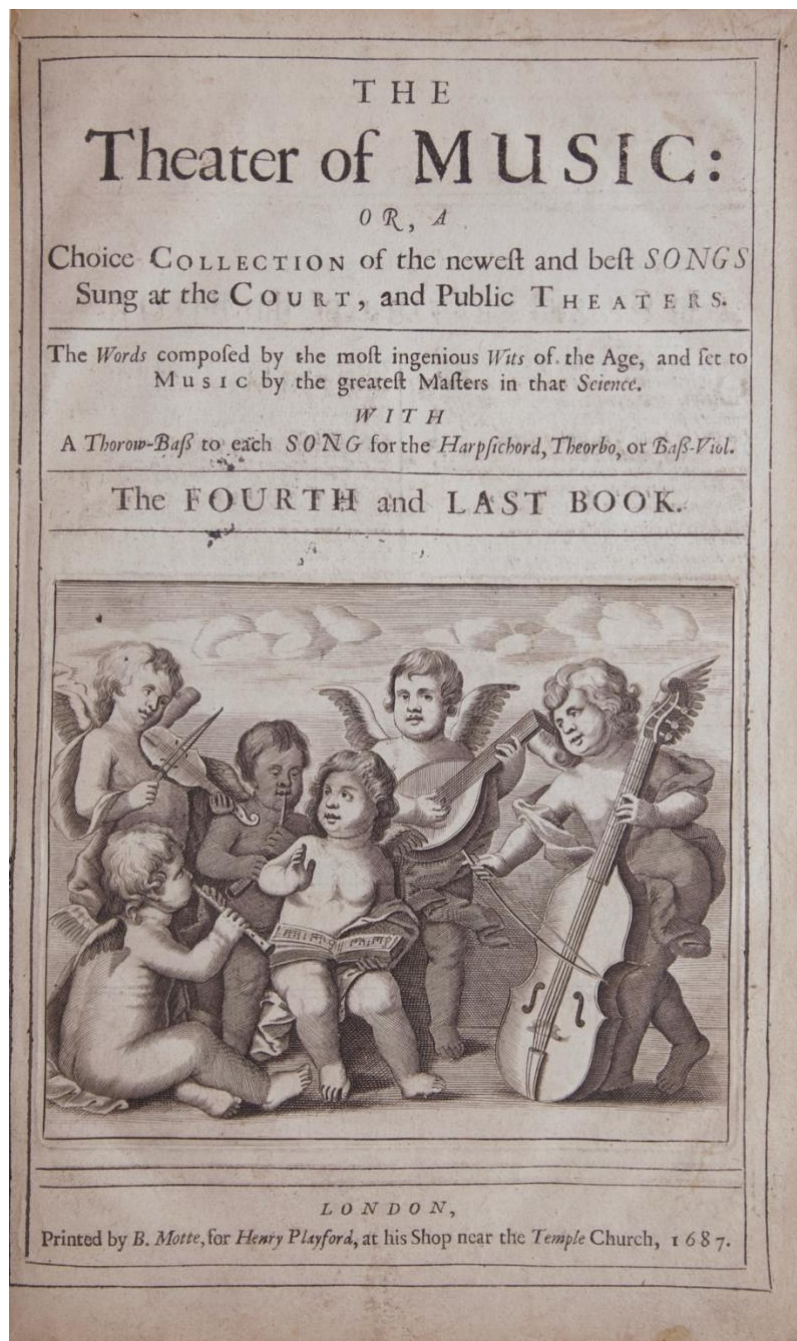
*The History and Dictionary* constitute the final installment of Prelleur's *The Modern Musick-Master, or The Universal Musician* published in London in 1730-1731.

Octavo. Modern marbled boards with black leather title label gilt to spine.

Light uniform browning, slightly heavier to margins; some leaves slightly trimmed, just affecting border or plate number in some instances; plate with some scribbling in ink and small tears at folds; final leaf of Dictionary moderately browned and with minor loss.

RISM Écrits pp. 667-668.

Prelleur was an English composer, organist, and harpsichordist. *"His reputation has rested mainly on the publication of his educational work, which began, according to Hawkins, with a commission by Cluer and Dicey to write an Introduction to Singing (London, 1735). This was first published as the first part of a much larger work entitled The Modern Musick-Master, or The Universal Musician ... a beautifully printed book that also contains instructions for playing a variety of instruments, a history of music and a musical dictionary."* Richard Platt in *Grove Music Online* (40720) \$450



**Late 17<sup>th</sup> Century English Song  
With Autograph Manuscript by John Stafford Smith**

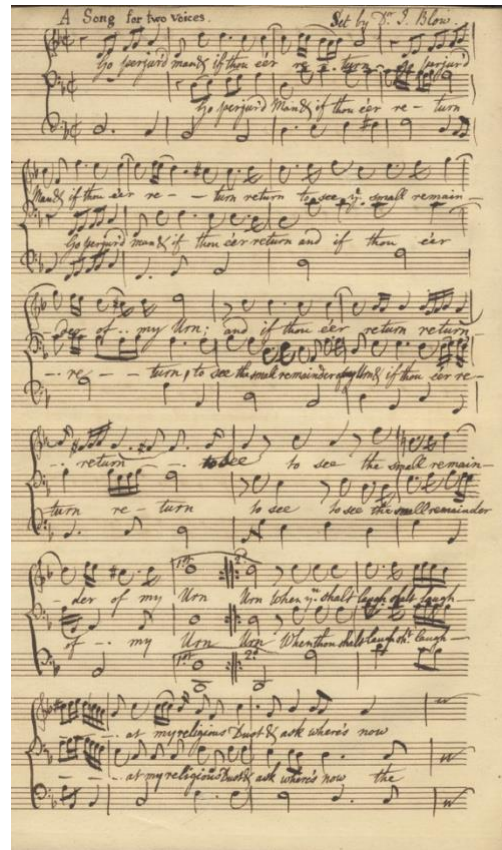
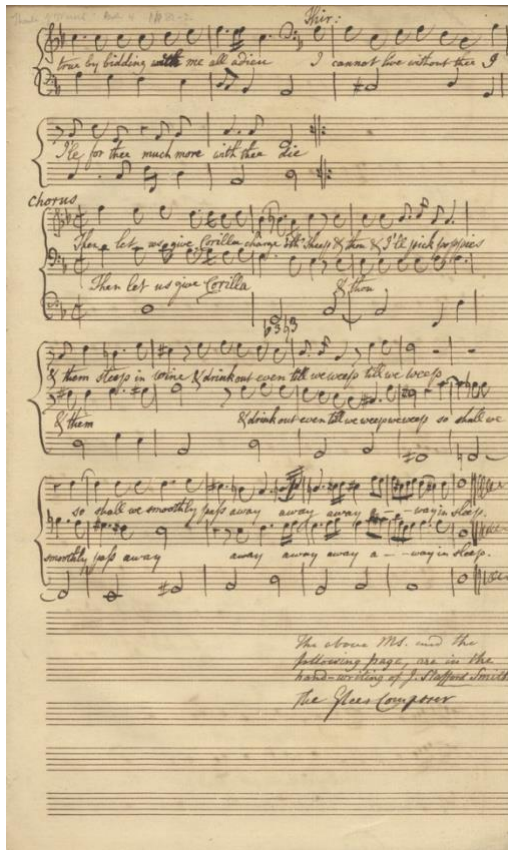
**58. PURCELL, Henry 1659-1695**

*The Theater of Music: Or, A Choice Collection of the newest and best Songs Sung at the Court, and Public Theaters. The Words composed by the most ingenious Wits of the Age, and set to Music by the greatest Masters in that Science. With A Thorow-Bass to each Song for the Harpsichord, Theorbo, or Bass-Viol. The Fourth and Last Book.*

London: B. Motte, for Henry Playford, at his Shop near the Temple Church, 1687.

Folio. Modern dark gray paper boards with black leather title label to spine gilt. 1f. (recto fine engraved title, verso testimonial and license dated October 23, 1686), 1f. (recto "To All Lovers and Understanders of Musick," verso "A Table of The Songs..."), 1f. duplicate of previous leaf, 86 pp. Typeset throughout. With historiated and decorative woodcut initials. The fine title page engraving incorporates six putti playing in a mixed consort of viol, lute, recorder, cornetto,

pochette, and recorder, the central putto holding a narrow oblong folio of manuscript music. Binding worn, rubbed, and bumped; head and tail of spine chipped. Signs of wear; some soiling; moderate browning; occasional small stains; first leaf with "To All Lovers and Understanders of Musick" browned with small tears; ink stains to a number of pages including to p. 86, obscuring a portion of the vocal line; small hole to blank upper margin of p. 83; minor paper repairs. Lacking pp. 87-88. Printed pp. 83-84 in duplicate.



With 2 pp. of manuscript music in the hand of English composer and musicologist John Stafford Smith (1750-1836) notated on 18-stave rastrum-ruled paper duplicating music printed on pp. 81-82 together with a note in another hand stating "The above MS. and the following page are in the hand-writing of J. Stafford Smith The Glees Composer." Contemporary manuscript annotations including xs and circles to verso of the first "To All Lovers and Understanders of Musick;" occasional secondary pagination in contemporary manuscript. Pencilled notes to front pastedown stating that the present copy is from the collection of Hans Lauter, London, 1958, including affirmation that the manuscript leaf is in Smith's hand.

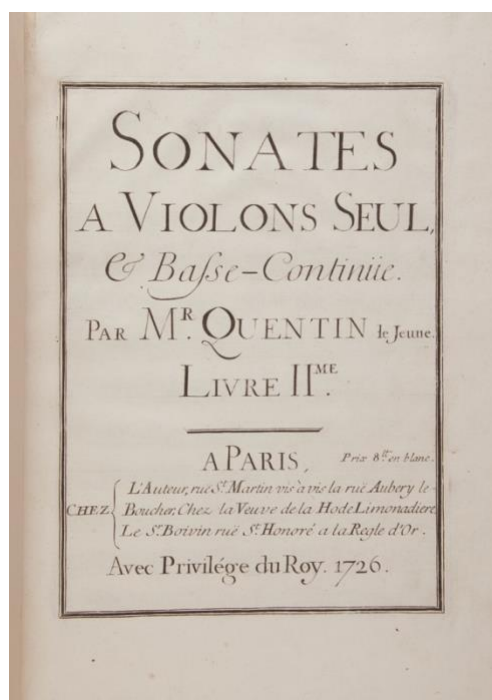
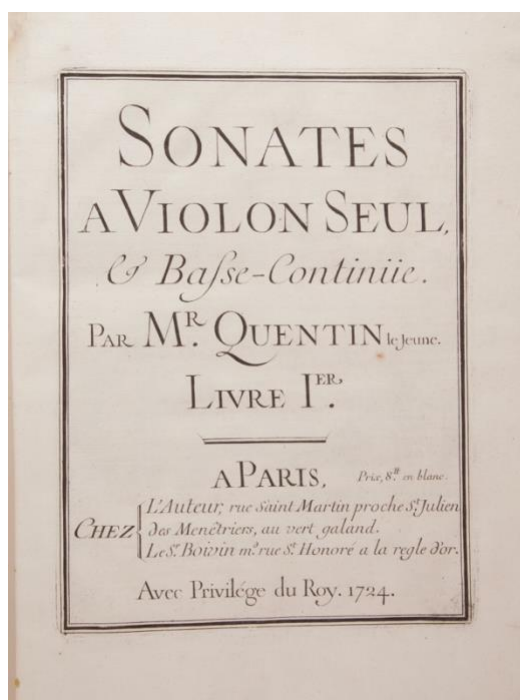
**First Edition.** Very scarce. Day and Murrie 94. BUC p. 789 (describing all 4 books in the series). RISM Recueils Imprimés 1687-5.

**With 10 songs by Henry Purcell** (Zimmerman 355, 362, 406, 430, 431, 487, 492, 495, 497, and 505) and 43 others by Ackroyde, Aleworth, Blow, R. Courteville, Damascene, Draghi, Farmer, Gore, G. Hart, J. Hart, Hawney, Jackson, R. King, Locke, Marsh, Rading, Roffey, Snow, and Turner.

John Stafford Smith "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 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. ... [His collection was] priceless by today's standards, but was probably acquired at little cost. It included the Mulliner Book, the Old Hall MS (which he bought in 1813), and the copy of the *Ulm Gesangbuch* (1538) formerly owned by J.S. Bach and presented to Smith by C.P.E. Bach at Hamburg in 1772. Some of the riches of Smith's library can only be guessed at, for it passed on his death to a daughter who in 1844 was pronounced insane. Her property was sold by an incompetent auctioneer, and the greater part of it disappeared without trace and without even an adequate catalogue or description being made. 2191 volumes of music were disposed of, including 578 in manuscript. The Old Hall MS, however, was retained by the family, and was presented to St Edmund's College, Ware, by Smith's great-grandson, Thomas Tordiffe, in 1893. ... In Young's words, he was 'virtually the first English musicologist'. 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* (40557) \$2,800



### Elegantly Printed Collections of Violin Sonatas

#### 59. QUENTIN, Jean-Baptiste [le Jeune] 1718-ca. 1750

*Sonates a Violon Seul, & Basse-Continue... Livre Ier [-IIme] ... Prix 8tt. En blanc.*

2 volumes. Folio. Modern marbled boards, printed paper label gilt to spines. Engraved throughout. Very occasional small stains and minor soiling to blank margins.



Vol. I

Paris: L'Auteur, rue Saint Martin proche St. Julien des Menêtriers, au vert galand, Le Sr. Boivin md. rue St. Honoré a la regle d'or. Avec Privilège du Roy, 1724. 1f. (recto title, verso blank), 1f. (recto privilege, verso blank), 55 pp., with pp. 13, 23, 35, and 47 blank, as issued.

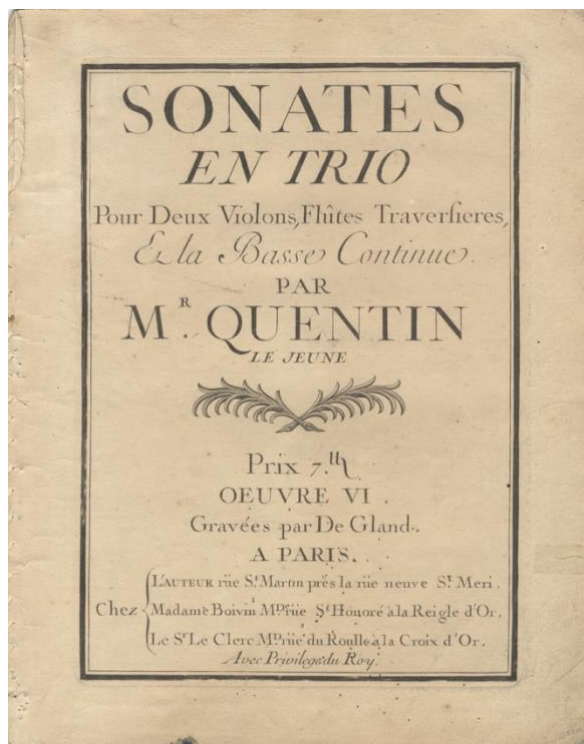
Vol. II

Paris: Chez L'Auteur, ruë St. Martin vis à vis la ruë Aubery le Boucher, Chez la Veuve de la Hode Limonadiere, Le. Sr. Boivin ruë St. Honoré a Regle d'Or. Avec Privilège du Roy, 1726. 1f. (recto title, verso blank), 53, [i] (blank), [i] (privilege) pp., with pp. 13, 20 and 30 blank, as issued.

**First Editions.** Lesure p. 521. BUC p. 868. RISM Q42 and QQ42 (one copy only in the U.S.) and Q43 and QQ43 (no copies in the U.S.).

Quentin, a French violinist and composer, played the violin at the Paris Opera in 1718, and the viola in the 'grand choeur' in 1738. *"References to him indicate that he was a violinist of high reputation. As a composer he was prolific. ... His trio sonatas are mostly in three or four movements; the later ones have solo indications, suggesting the possibility of orchestral performance. Both genres are characterized by a systematic use of doubles. There are some particularly distinctive dance movements in lively triple time, labelled 'Allemande' or 'Contredanse', which appear to be the ancestors of the modern waltz. In fast movements Quentin showed a penchant for da capo markings, which produce ternary structures. Technically, his sonatas are moderately difficult, with varied and precisely indicated bowing, and triple and quadruple stops as well as fluid passages in double stops. His use of dynamic markings is careful, and the term 'tendrement' is often appended to arias and gavottes. Despite a certain rhythmic monotony, Quentin's music shows melodic inventiveness and unusually rich harmonies."* Laurel Fay in *Grove Music Online*

Crisp, wide-margined copies of an elegantly printed 2-volume collection of violin sonatas. (40553) \$3,000



**“Melodic Inventiveness and Unusually Rich Harmonies”**

**60. QUENTIN, Jean-Baptiste 1718-ca. 1750**

*Sonates en Trio Pour Deux Violons, Flutes Traversieres, e la Basse Continue ... Prix 7tt. ... Gravées par De Gland. [Set of parts].*

Paris: L'Auteur rue St. Martin près la rue neuve St. Meri. Madame Boivin Mde. rue St Honoré à la Reigle[!] d'Or. le Sr Le Clerc Md. rue du Roule à la Croix d'Or. Avec Privilege du Roy, ca. 1733.

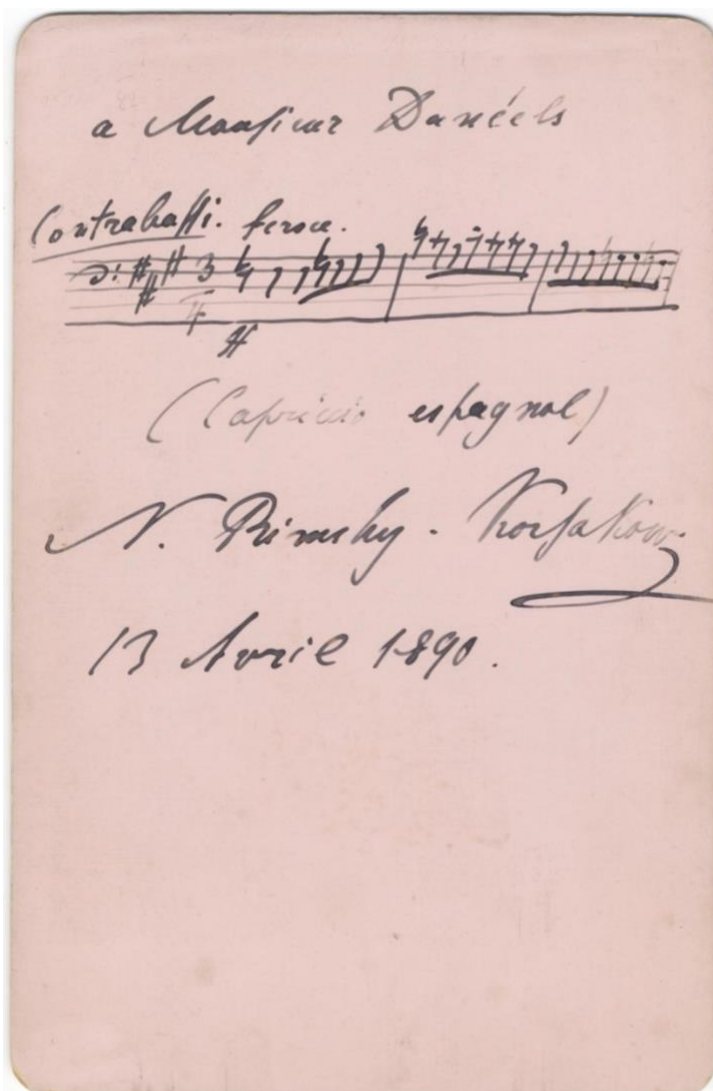
Folio. Disbound.

Violino primo: 1f. (recto title, verso blank), 12 pp.  
Violino secundo: 1f. (recto title, verso blank), 11 pp.  
Basso: 1f. (recto title, verso blank), 11, [i] (privilege) pp.

Violino primo title detached; signatures separated; moderately browned, with soiling and occasional small stains, mainly to blank margins; several small tears repaired. Violino secundo moderately browned, with occasional foxing and small stains; stain to p. 9 extending into music; darker stains to pp. 10 and 11, affecting clef and notehead; final signature detached. Basso moderately browned, soiled; several small stains, with stain to blank outer margin affecting final five leaves.

**First Edition.** Rare. Lesure p. 521. RISM Q47 (one copy only in North America).  
(40555)

\$1,000



**Autograph Musical  
Quotation**  
**"The Finest Examples of  
Orchestral Virtuosity"**

61. **RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908**  
*Capriccio espagnol.*  
Autograph musical quotation signed ("N. Rimsky-Korsakov").

3 measures in black ink. The somewhat dramatic entry of the double bass 8 measures before performance figure V in the last movement of the *Capriccio* entitled *Fandango, asturiano* (p. 78 of the full score published by Belaïff). Marked "Contrabassi" at head. Inscribed "a Monsieur Dancels" at head, identified in the composer's autograph, and signed and dated "13 Avril 1890." Notated on the verso of a fine half-length cabinet card photograph by K. Shapiro of the composer published in St. Petersburg,

mounted on heavy light pink stock. Overall size 163 x 107 mm. In very good condition overall, with the word "Capriccio" and the last three letters of "Korsakov" lightly inked.



In a highly attractive custom-made mid-tan morocco presentation folder with blindstamped rules and decorative cornerpieces, black Morocco title label gilt to upper and ivory silk inner mat with protective flaps.

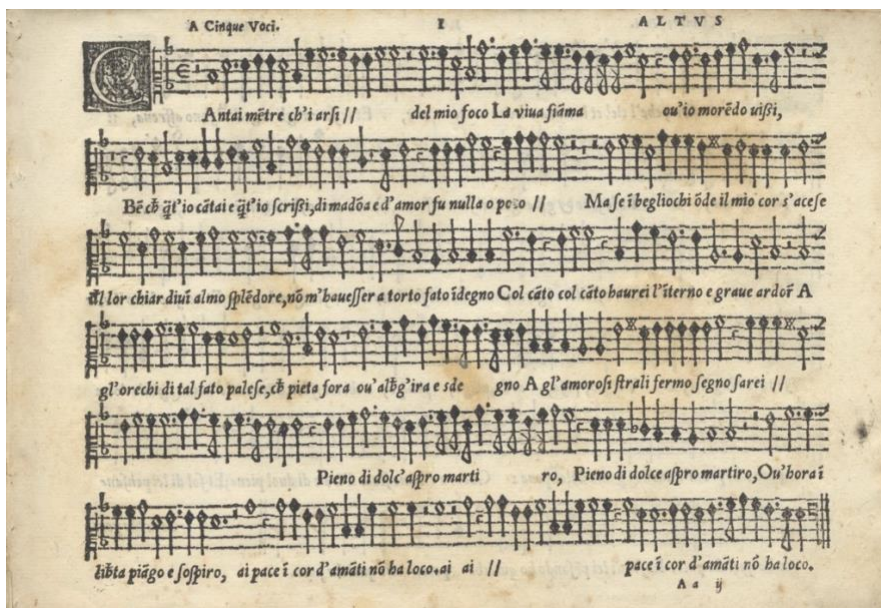
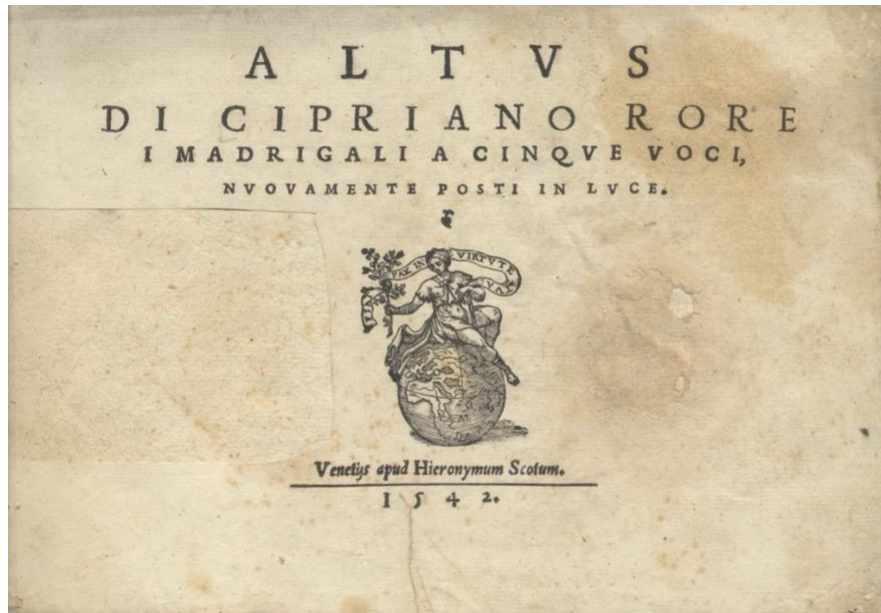
Op. 34, Rimsky-Korsakov's *Kaprichchio na ispanskiye temi* [Spanish capriccio], was composed in 1887 based on a projected *Fantasia* on Spanish themes for violin and orchestra. It was first published in Leipzig in 1888.

*"Together with the Sheherezade and Svetliy prazdnik ('Russian Easter Festival' overture) (both 1888) Rimsky-Korsakov considered the Spanish Capriccio to contain the finest examples of orchestral virtuosity he had been able to produce before he came under the influence of Wagner."* Marina Frolova-Walker and Mark Humphreys in *Grove Music Online*

A fine example of the distinguished Russian composer's autograph. (40685)

\$5,500





### The First Publication of this Renowned Renaissance Composer

#### 62. RORE, Cipriano de 1515/16-1565

*I Madrigali a Cinque Voci, Nuovamente Posti in Luce.* [Altus part].

Venetijs: Hieronymum Scotum, 1542.

Oblong octavo. Modern marbled wrappers with dark red title label gilt to upper. 1f. (recto title verso blank), xx [lxxi], [i] ("Tavola") pp. With small historiated woodcut initials throughout. Music printed in diamond-head notation. Woodcut device to title incorporating a figure sitting on a globe and the Latin motto "Fiat Pax in Virtute Tua." Title stained and soiled, with old paper repair. Minor foxing, primarily to blank margins.

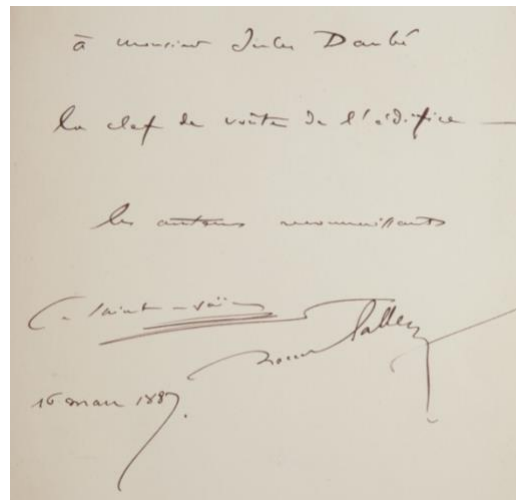
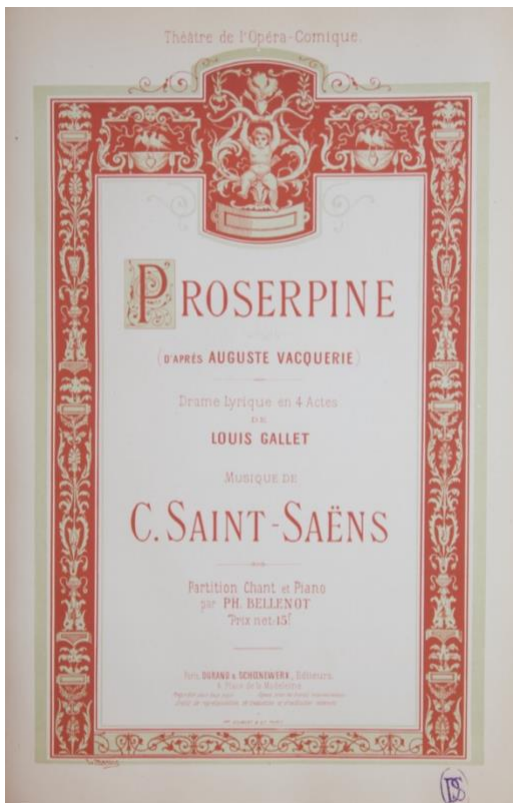


**First Edition.** Rare. Bernstein: *Music Printing in Renaissance Venice. The Scotto Press, 1539-1572*, 28. RISM R2479 and RR2479 (one complete set only, at the Austrian National Library, with three additional holdings, and recording only two individual partbooks of any of Rore's works in the U.S.).

*"This is the first publication of any work by Rore. ... The first seventeen pieces are organized according to the eight modes. ... The present edition, however, is one of the earliest Venetian publications to be organized in such a systematic and theoretical fashion."* Bernstein p. 280.

De Rore, a South Netherlandish composer active in Italy, "was one of the most important composers of the middle decades of the 16th century. Although he lived to be only 49 years old, his music, particularly his Italian madrigals, underwent profound changes in style from his early to his late works. His innovations both in harmonic language and in texture created a dramatic style intensely expressive of the text and very important for later developments in the madrigal." Jessie Ann Owens in *Grove Music Online*

**The first publication of one of the most renowned and influential composers of the Renaissance.** (40474) \$6,500



**Signed by Both Composer and Librettist  
and Inscribed to Conductor Jules Danbé**

**63. SAINT-SAËNS, Camille 1835-1921**  
*Proserpine (d'après Auguste Vacquerie)*  
*Drame Lyrique en 4 Actes de Louis Gallet ...*  
*Partition Chant et Piano par Ph. Bellenot.*  
*Prix net: 15f.*

Paris: Durand & Schoenewerk ... 4, Place de la Madeleine [PN D.S. 3714], [1887].

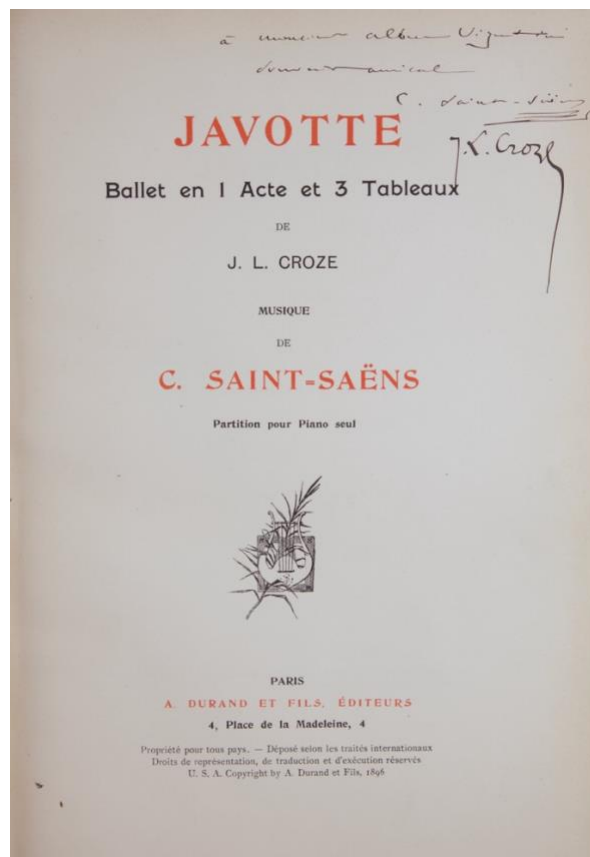
Large octavo. Quarter dark blue morocco with marbled boards, raised bands on spine in decorative compartment gilt, titling gilt, with "J. Danbe" gilt to foot of spine, marbled endpapers. 1f. (recto title within decorative border by L. Denis printed in sepia and light green, verso blank), 1f. (recto named cast list within decorative border printed in brown and blue,

verso blank), 1f. (recto index printed in brown, verso blank), 245, [i] (blank) pp. Small publisher's handstamp to blank lower outer corner of title and stamp of André Baugé, 9, Avenue de Villiers, 9, Paris to free front endpapers. Binding very slightly worn; endpapers browned. In very good condition overall.

**With an autograph inscription to conductor Jules Danbé (1840-1905)** to recto of blank leaf preceding title "à Monsieur Jules Danbé la clef de visite de l'edifice ... C. Saint-Saëns," and the autograph signature of librettist Louis Gallet (1835-1898) below.

**First Edition.** Ratner II, p. 170.

*Proserpine*, a *drame lyrique* in four acts to a libretto by Louis Gallet after Auguste Vacquerie, was first performed in Paris at the Opéra Comique on 14 March 1887. (40594) \$400



**Signed by Both Composer and Librettist**

**64. SAINT-SAËNS, Camille 1835-1921**

*Javotte Ballet en 1 Acte et 3 Tableaux de J.L. Croze ... Partition pour Piano seul.*

Paris: A. Durand [PN D. & F. 5150], 1896.

Large octavo. Quarter dark brown morocco with marbled boards, raised bands on spine in compartments gilt, titling gilt, marbled endpapers. Original pictorial upper wrapper by Clairin

printed in color bound in. 1f. (recto title printed in red and black, verso blank), 1f. (recto cast list, verso blank), 1f. (recto contents, verso blank), 121, [i] (blank) pp. With publisher's small handstamp to lower outer corner of verso of final blank. Wrapper slightly trimmed. Light uniform browning. In very good condition overall.

**With an autograph inscription** to head of title "à Monsieur Albin [...]... souvenir amicale "C. Saint-Saëns," and the autograph signature of librettist J.L. Croze below.

**First Edition.** Ratner II, p. 359. OCLC no. 40541220.

*Javotte*, a ballet in one act to a libretto by Croze, was first performed in Lyon at the Grand Théâtre on 3 December 1896. Following its successful premiere, it remained in the repertory well into the 20th century.

"Like Mozart, to whom he was often compared, [Saint-Saëns] was a brilliant craftsman, versatile and prolific, who contributed to every genre of French music. He was one of the leaders of the French musical renaissance of the 1870s." Sabina Teller Ratner et al. in *Grove Music Online* (40596) \$385



### Manuscript of Late 17<sup>th</sup> Century Arias

#### 65. SCARLATTI, Alessandro 1660-1725

[C]rudi affanni. [Copyist manuscript of arias for voice and basso continuo].

[?]Rome, ca. 1685.

Narrow oblong folio (79 x 234 mm). Full contemporary vellum. 18 pp. Notated in black ink on 4-stave rastrum-ruled paper. Binding slightly worn, soiled, and stained; annotation in blue pencil to free front endpaper. Minor internal wear; light to moderate showthrough.

Contains four arias for alto voice and basso continuo:

- [C]rudi affanni. 4 pp.
- [P]er dar lampo. 4 pp.
- [S]è di ferro ardito. 5, [i] (blank) pp.
- [S]i ch'hò vinto. 4 pp.

*Crudi affanni*, *Per dar lampo*, and *Se di ferro ardito* all appear in a manuscript cantata collection held at the Biblioteca nazionale Marciana (OPAC SBN: IT\ICCU\MSM\0116031) in different keys, for solo soprano and basso continuo.

*Sì ch'hò vinto* is drawn from Scarlatti's opera *L'honestà negli amori*, first performed in Rome at the Palace of Queen Christina on 3 February 1680. The presence of the final work may indicate a Roman origin for the present manuscript. Each aria, excepting the final one, includes two strophes, the second written below the continuo line.

Manuscript compilations of chamber cantatas and arias, most frequently scored for one voice and basso continuo, were produced in great quantity in the 17th century. Intended for intimate music-making, with music setting poetry that most often concerned love (and occasionally mythological or historical themes), such cantata compilations formed a part of the social life of their era: beautiful objects in and of themselves, they were often given as gifts, the manuscript and the music therein cementing ties between the giver and receiver. Many cantata compilations contain elaborate illuminated initial letters at the start of each piece.

*"It was only in his youth that Alessandro Scarlatti enjoyed a degree of popular success equal to his reputation. Throughout his career there was an increasing gulf between the high opinion of his contemporaries and the actual success of his works. Before he was 20, the young Sicilian had impressed the most knowledgeable patrons in Rome with his rich melodic imagination, and after the remarkable success of Gli equivoci nel sembiante the Berninis entrusted to him the composition of L'honestà degli amori, a comic opera for their theatre with a libretto containing humorous allusions to the success of a musician who had come 'from the limits of Christendom full of airs' (lines he took care not to set)." Roberto Pagano in Grove Music Online*

An attractive compilation of Scarlatti's vocal works, produced within the composer's lifetime.  
(40272) \$1,500

**Manuscript of 11 Cantatas**  
**From the Collection of the Son of Celebrated Castrato Gasparo Pacchierotti**  
**Important to Scarlatti Reception in Italy**

**66. SCARLATTI, Alessandro 1660-1725**

*Cantate*. [Cantatas for voice and basso continuo]. [Copyist manuscript].

Italy, ca. 1770.

Oblong folio (228 x 286 mm). Full contemporary vellum. [i] (title), 92, [i] (blank) pp. Notated in black ink on 10-stave rastrum-ruled paper in a single hand. Watermark of a crest, countermark three half moons. Although the title identifies Domenico Scarlatti as the composer; the pieces in the present compilation are, in fact, by Domenico's father, Alessandro. Binding slightly worn and stained. Minor wear; occasional small stains and soiling; some minor foxing.

Contains eleven cantatas, as follows, with Hanley numbers noted (Hanley: *Alessandro Scarlatti's Cantate de Camera: A Bibliographical Study*. Doctoral dissertation, Yale University, 1963):

- *Andate, o miei sospiri*. H 53. 10 pp.
- *Andate, o miei sospiri*. H 54. 11 pp.





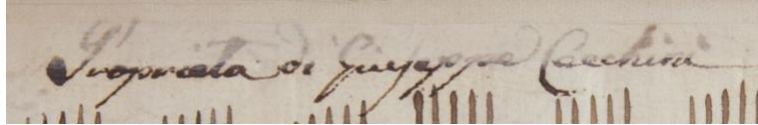
- *Cruda Irene*. H 133. 9 pp.
- *Fiero acerbo destin*. H 262. 7 pp.
- *Sono un alma tormentata*. [Pagano/Bianchi, p. 477, attribution uncertain]. 10 pp.
- *Alme voi che provaste non pur*. H 35. 12 pp.
- *Qui dove alfin m'assido*. H 618. 11 pp.
- *O pace del mio cor*. H 495. 6 pp.
- *La pace del mio core*. 13 pp.
- *Tenebrose foreste*. [Pagano/Bianchi, p. 482]. 6 pp.
- *O voi di queste selve abitatrici*. H 501. 3 pp. Incomplete.

#### Provenance

Giuseppe Cecchini Pacchierotti, adoptive son of celebrated castrato Gasparo Pacchierotti (1740-1821), with "Proprieta di Giuseppe Cecchini" in contemporary manuscript to inner margin of final blank page and "D. Gasparo [?]" Maria Preny" in another hand in pencil, and with "Paolo Bellucci Roma 1889" in pencil to lower outer corner of title.

Pacchierotti "trained at either Forlì Cathedral, or with Bertoni at S Marco, Venice (where he was principal soloist for three years from 28 February 1765), he remained in Venice until 1770, taking a minor operatic role at the Teatro S Giovanni Grisostomo (1766) and singing in Galuppi's *Il re pastore* in 1769. After an appointment as primo uomo at Palermo he sang in Naples as the partner of Anna de Amicis, beginning in 1771 with Jommelli's *Ifigenia in Tauride* and performing frequently at S Carlo up to Carnival 1776. He also sang in Bologna in Carnival 1773 (Bertoni's *Olimpiade*) and at the Naples court theatre in Carnival 1774 (Gluck's *Orfeo*), and for Carnival 1775 he was engaged at the Regio Ducal Teatro, Milan.

In spring 1776 he left Naples permanently, passing through Rome, Florence and Forlì (where his singing in Bertoni's *Artaserse* provoked the famous incident reported by Stendhal – the orchestra were unable to continue for the tears in their eyes). He was engaged by the theatres of Milan, Genoa, Lucca, Turin and Padua, at each singing in an opera by Bertoni. For two years (1778–80) he sang regularly at the King's Theatre in London, where Bertoni was resident composer. In July 1780 he left for Italy, singing at Lucca in Bertoni's *Quinto Fabio* (1780); at the Teatro S Benedetto, Venice, in the première of Bertoni's *Armida abbandonata* (Carnival 1780–81); and at Mantua, in Luigi Gatti's *Olimpiade* (1781). Persuaded by William Beckford, an English admirer and patron, he returned to the King's Theatre, where Bertoni was again composer, singing there with consistent success (1781–4); the London Public Advertiser called



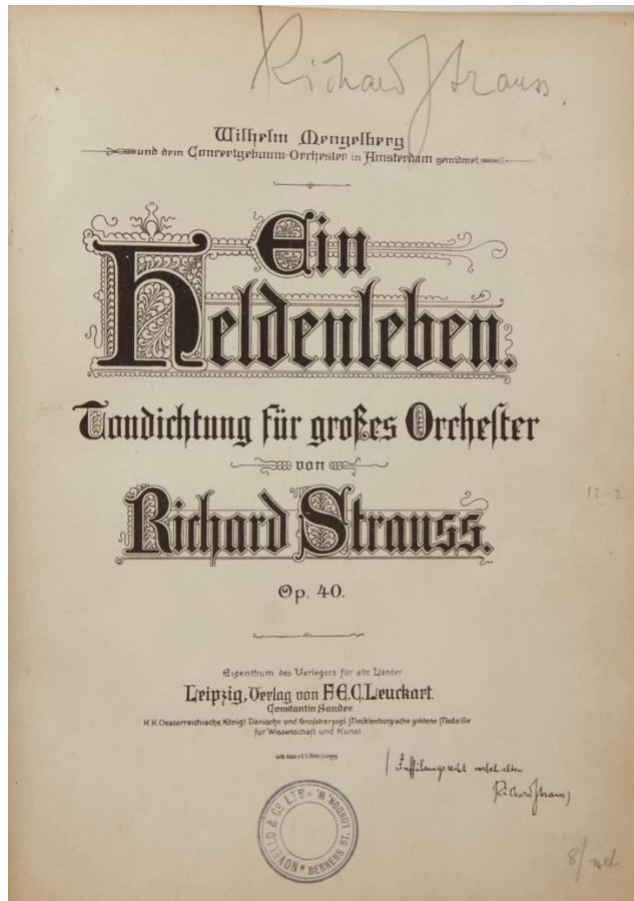
him 'superior to any Singer heard in this country since Farinelli'. In September 1781 Pacchierotti performed a Rauzzini cantata with Tenducci and the composer for Beckford's coming-of-age party at his Fonthill estate.

Pacchierotti then appeared as *primo uomo* nearly every season at the Teatro S Benedetto, Venice, and sang at Trieste (1785), Genoa and Crema (1788), Padua, Milan and Bergamo (1789), faithfully promoting Bertoni's operas each season and remaining in Italy until his last London visit, in 1791, where he sang at many concerts as well as in opera. Haydn first heard him on 7 February at a Professional Concert, and little more than a week later had him perform his cantata *Arianna a Naxos*, himself accompanying at the harpsichord. At Venice in 1792 Pacchierotti sang Bertoni's *Requiem for Angelo Emo*, the *Dies irae* of which he made famous. The inauguration and first Carnival season of the Teatro La Fenice, Venice (1792–3), were his last operatic appearances. Pacchierotti retired to Padua a wealthy man, living in the house of Cardinal Bembo surrounded by furniture from London, an English garden and many famous visitors including Goldoni, Stendhal and Rossini. He spent the last 28 years of his life studying Italian and English literature, and concentrating his musical interests particularly on Marcello's psalms. He sang in public at least twice: in 1796 in Padua before Napoleon (unwillingly), and on 28 June 1814 at S Marco for Bertoni's funeral.

By all accounts the greatest of the late 18th-century castratos, Pacchierotti was last in the line of the finest male sopranos. Both Mount Edgumbe ('the most perfect singer it ever fell to my lot to hear') and Burney devoted more space to describing his genius than they accorded any other performer of the era. He was able to sing with facility from B♭ to c'', had a command of many different styles, was a considerable actor and moved even casual listeners by his rendition of pathetic airs. He was the principal author of the anachronistic vocal treatise *Modi generali del canto premissi alle maniere parziali onde adornare o rifiorire le nude o semplici melodie o cantilene giusta il metodo di Gasparo Pacchiarotti* (Milan, 1836), published under the name of his friend Antonio Calegari." Kathleen Kuzmick Hansell in *Grove Music Online*

Giovani: Dalla collezione di Giuseppe Cecchini Pacchierotti, un'ignota fonte scarlattiana. Il manoscritto di cantate della Fondazione Giorgio Cini, Venezia. In *La cantata da camera e lo stile galante. Sviluppi e diffusione della "nuova musica" tra il 1720 e il 1760* (pp. 1-26). Amsterdam: Stile Galante Publishing.

**A substantial collection of Scarlatti cantatas with a distinguished provenance, the present manuscript could shed new light on Scarlatti reception in Italy in the decades immediately following the composer's death. (40288) \$3,500**



**Signed by the Composer**

**67. STRAUSS, Richard 1864-1949**

*Ein Heldenleben. Tondichtung für grosses Orchester ... Op. 40.* [Study score].

Leipzig: F.E.C. Leuckart [PN F.E.C.L. 5200], [1899].

Small quarto. Half dark brown calf with dark ivory printed boards, decorative device to lower, patterned endpapers. [1] (title), [2] (printed list of orchestral forces), 3-139, [blank] pp. Small circular Novello handstamp to blank lower margin of title. Binding slightly worn and rubbed; endpapers slightly abraded. Light uniform browning; very occasional light soiling and foxing; two small dark ink stains to edges

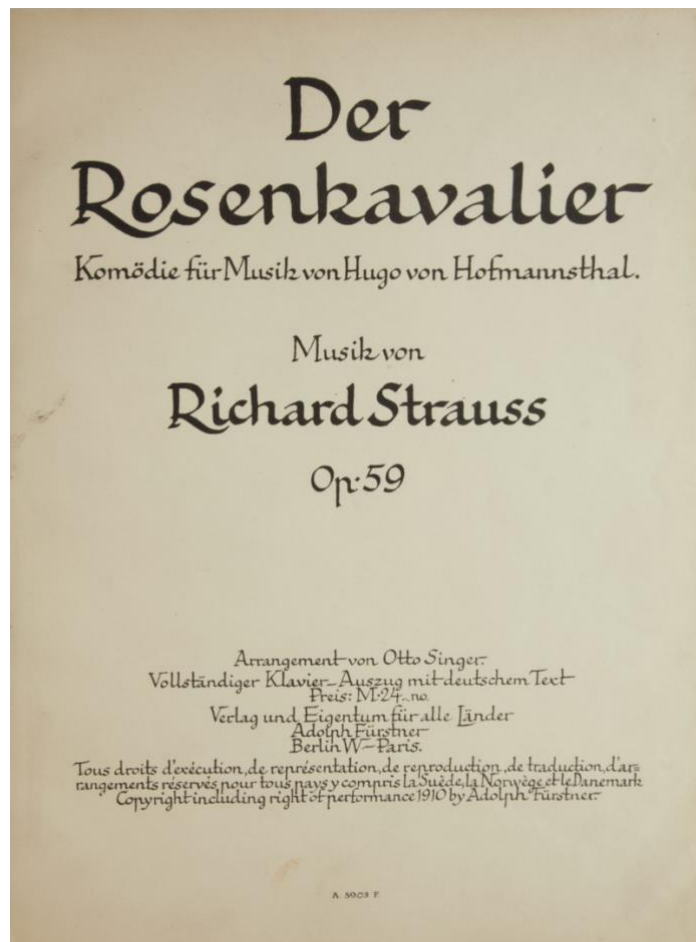
**With the autograph signature of the composer** in pencil to head of title.

**First Edition** of the study score, published simultaneously with the folio full score. Trenner 190. Mueller von Asow I, 243.

An orchestral tone poem, *Ein Heldenleben* (A Hero's Life) was composed in 1897-1898 and first performed in Frankfurt in 1899.

*"Ein Heldenleben remains one of Strauss's most controversial works, mainly because its surface elements have been overemphasized. Various critics see the work as a flagrant instance of Strauss's artistic egotism, but a deeper interpretation reveals the issue of autobiography to*

be far more complex. *Ein Heldenleben* treats two important subjects familiar from earlier works: the Nietzschean struggle between the individual and his outer and inner worlds, and the profundity of domestic love. Essential to this latter preoccupation was his wife Pauline, for the almost dizzying recollection of themes from previous tone poems, opera and lieder concerns mostly love themes related to her as the hero's partner. This effect of culmination has a broader context as well, for *Ein Heldenleben* marks the end of Strauss's 19th-century tone poems and reflects a composer at the height of his creative powers. The première took place in March 1899." Bryan Gilliam and Charles Youmans in *Grove Music Online* (40593) \$600



### First German Edition

#### 68. STRAUSS, Richard 1864-1949

*Der Rosenkavalier* Komödie Musik von Hugo von Hofmannsthal ... Op. 59. Arrangement von Otto Singer. Vollständiger Klavier-Auszug mit deutschem Text. Preis: M.24 no.

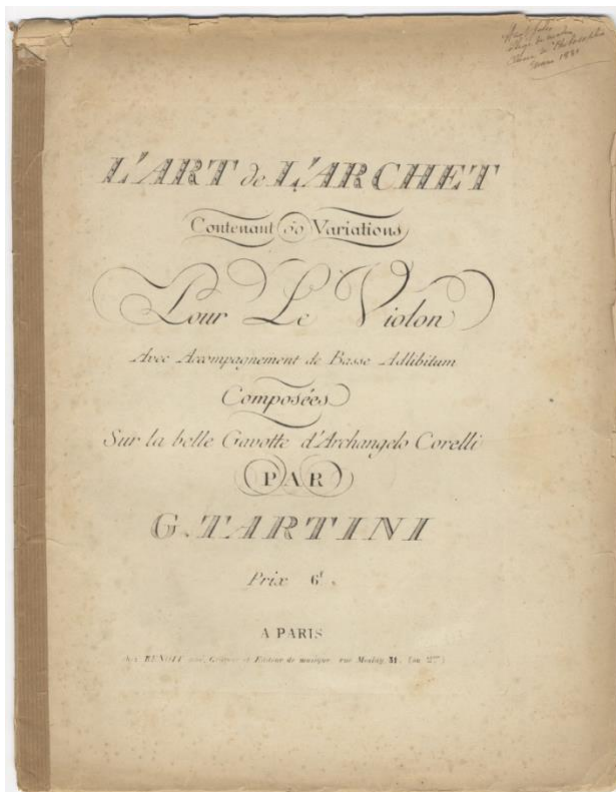
Berlin W; Paris: Adolph Fürstner [PN A. 5903 F.], [1911].

Folio. Full blue buckram with dark red leather label gilt to spine. 1f. (recto title, verso copyright), 1f. (recto dedication, verso blank), 1f. (recto cast list, verso blank), 5-442 pp. With "Grav. et Imp. C.G. Röder, Paris" to foot of final page of music.



Binding slightly worn, rubbed, and bumped; small blue Broude Bros. label to lower outer corner of front pastedown. Light uniform browning, very slightly heavier to margins.

**First German edition** of the work first published in Paris in 1910, [?]third issue, with copyright date of 1910 to title and 1911 to first page of music. Drüner: *Ein Beitrag zur Richard Strauss-Bibliographie: Die ersten Abzüge des "Rosenkavalier"-Klavierauszuges (1910-ca. 1922)* in catalogue *In memoriam Albi Rosenthal*, Oxford and Stuttgart, 2004, p. 44, 38C, without stamped number. Trenner 227. (40627) \$600



**“Your Main Exercise and Study  
Should be the Bow”**

**69. TARTINI, Giuseppe 1692-1770**

*L'Art de L'Archet Contenant 50 Variations Pour Le Violon Avec Accompagnement de Basse Adlibitum Composées Sur la bella Gavotte d'Archangelo Corelli Par G. Tartini ... Prix 6f.*

Paris: Chez Benoit aîné ... Rue Meslay 31 (au 2me.), ca. 1855.

Folio. [i] (title), 15, [i] (blank) pp. Engraved throughout. Annotation in contemporary manuscript to upper outer corner of title "[?]Huet Jules Collège de violon Classe de Philadelphie Mars 1881." Spine reinforced with strip of mid-brown paper. Moderate uniform browning throughout; foxing, mainly to blank margins of first leaf and throughout; small edge tears.

Rare. Worldcat (one copy only, at the Sächsische Landesbibliothek Staats- und Universitätsbibliothek, Dresden, OCLC 753254723).

Tartini was an Italian composer, violinist, teacher, and theorist. "[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



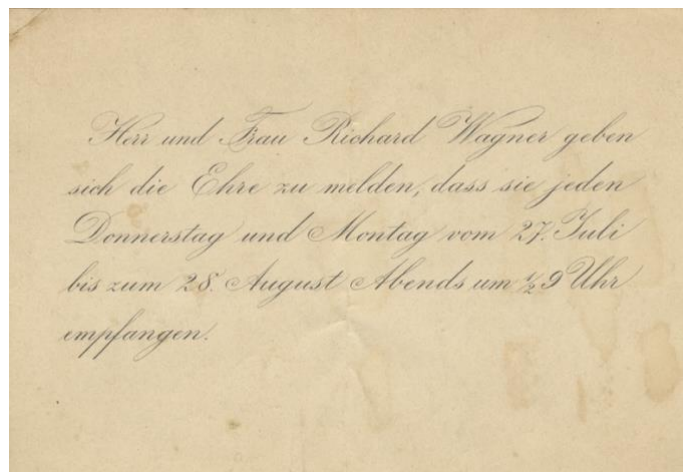
corner of first several leaves. Inscription in red ink "giorno del seco. compleat offro" dated 24/3/87 to upper inner margin of title. Binding worn, rubbed, bumped, and soiled; upper joint partially split at head. Slightly worn; uniform light browning, slightly heavier to margins; pp. 1/2 detached, with small edge tears and chips.

Named cast includes Tamagno as Otello, Maurel as Iago, Paroli as Cassio, Fornari as Roderigo, Navarrini as Lodovico, Limonta as Montano, Lagomarsino as the Herald, Pantaleoni as Desdemona, and Petrovich as Emilia.

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

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

*"That Otello, give the composer's age and eminence, should be hailed by the majority as the greatest Italian opera of its day as well as the composer's crowning achievement could be taken for granted. Has time upheld these judgements? The first of them, most certainly. Indeed no opera of the 1880s comes within leagues of it except for Parsifal. While the 'veristic' melodramas, Tosca and Madama Butterfly included, which shocked and thrilled the Europe of the fin du siècle, are still very much of their period, Otello remains as fresh, as challenging, as essentially modern as the day it was written. To detractors of Italian opera it remains, together with Falstaff and The Requiem, the composer's passport to immortality. Indeed, many have come to a full understanding of Verdi's genius by starting from Otello."* Budden: *The Operas of Verdi*, p. 412. (40591) \$850



### An Invitation to Visit Richard and Cosima Wagner

#### 71. WAGNER, Richard 1813-1883

*Printed invitation to visit the Wagners' home.*

*Herr und Frau Richard Wagner geben sich die Ehre zu melden, dass sie jeden Donnerstag und Montag vom 27. Juli bis zum 28. August Abends um 1/2 9 Uhr empfangen*" [Mr. and Mrs. Richard

Wagner have the honor to announce that every Thursday and Monday from July 27th to August 28th at 8:30 p.m. they will receive]. No date, but in all likelihood ca. 1870-1880. On ivory card stock, 114 x 172 mm. Slightly worn, browned, and stained; creased at central vertical fold.

The present invitation could be to either Villa Tribschen in Lucern, Switzerland, where Richard and Cosima lived following their marriage in December of 1870, or to their home, Wahnfried, in Bayreuth, where they moved in 1874.

A rare ephemeral item. (40587)

\$175



Item 26



