

J & J LUBRANO MUSIC ANTIQUARIANS



Item 390

Catalogue 76

Rare Printed Music & Musical Literature
Musical Autographs & Manuscripts

Part IV: M-P

6 Waterford Way, Syosset, NY 11791 USA
Telephone 516-922-2192
e-mail info@lubranomusic.com
www.lubranomusic.com

CONDITIONS OF SALE

Please order by catalogue name (or number) and either item number and title or inventory number (found in parentheses preceding each item's price).

Please note that all items are offered subject to prior sale. We thus suggest either an e-mail or telephone call to reserve items of special interest.

Orders may also be placed through our secure website by entering the inventory numbers of desired items in the SEARCH box at the upper left of our homepage.

Libraries may receive deferred billing upon request.

Prices in this catalogue are net. Postage and insurance are additional. An 8.625% sales tax will be added to the invoices of New York State residents.

We accept payment by:

- Checks in U.S. dollars drawn on a U.S. bank
- Credit card (VISA, Mastercard, American Express)
- PayPal to info@lubranomusic.com
- Electronic Funds Transfer (EFT), inclusive of all bank charges (details at foot of invoice)
- Automated Clearing House (ACH), inclusive of all bank charges (details at foot of invoice)
- International money order

All items remain the property of J & J Lubrano Music Antiquarians LLC until paid for in full.



Please visit our website at

www.lubranomusic.com

where you will find full descriptions and illustrations of all items

Fine Items & Collections Purchased

Members

Antiquarians Booksellers' Association of America
International League of Antiquarian Booksellers
Professional Autograph Dealers' Association
Music Library Association
American Musicological Society
Society of Dance History Scholars
&c.

Dr. Albrecht Gaub, Cataloguer
Katherine Hutchings, Cataloguer
Diana La Femina, Technical Assistant

© J & J Lubrano Music Antiquarians LLC October 2015



284. MAHLER, Gustav 1860-1911

Erste Symphonie in D dur; Zweite Symphonie in C Moll; Dritte Symphonie in D Moll; Vierte Symphonie in G Dur. [Study scores]. Wien... Leipzig: Universal-Edition [PN 6], [after 1906]. 1f. (title), 3-171, [1] (blank) pp. The first edition of the full score was published by Weinberger in Vienna in 1898; Universal acquired the rights in 1906. Later editions replace Weinberger's plate number with the Universal number U.E. 2931.

"The four-movement version in which the symphony is now known remains rich in imagery and technical diversity..." Peter Franklin in *Grove Music Online*.

With:

Zweite Symphonie in C Moll... (nur für Privatgebrauch). Wien... Leipzig: Universal-Edition [without PN], [after 1906]. 1f. (title), 3-209, [i] (blank) pp. With "In die 'Universal-Edition' aufgenommen" to title followed by listing of agents in Budapest, Pozsony (Bratislava), Leipzig, and London. The first edition of the full score was published by Hofmeister in Leipzig in 1899; Universal acquired the rights in 1906. Later editions use the original plates but add the plate number U.E. 2933.

"A symphonic cantata for soloists, chorus and orchestra in which the progression from tension to resolution is reinterpreted as a narrative of apocalypse and subsequent redemption... If Mahler's programmatic justification of his generically diverse suite of movements extended established 19th-century precedents, the symphony's scale and close matching of musical and conceptual details were highly original. The Second Symphony gained popularity in Mahler's lifetime only in the wake of the initially more readily appreciated Third Symphony... This is striking in view of the Third's arguably more arcane extension and intensification of all the salient features of the Second." Peter Franklin in *Grove Music Online*.

With:

Dritte Symphonie in D Moll. Wien Leipzig Paris: Josef Weinberger [PN9], [after 1906]. 1f. (title), 3-231, [i] (blank) pp. The first edition of the full score was published by Weinberger in 1899; Universal acquired the rights in 1906. Later editions use the original plates but replace the plate number with the Universal number 950.

"The Third Symphony arguably takes as its theme the process of Mahler's assimilation while extending the iconoclastic implications of the Second's finale in the half-hour long first movement... The symphony might be read as an unlikely lexicon of sentiments that sustained the mythology of the Austro-Hungarian empire in the fragile and increasingly fragmented last stage of its history." Peter Franklin in *Grove Music Online*.

With:

Vierte Symphonie in G Dur. Wien: Ludwig Doblinger (Bernhard Herzmansky) [PN 31], [after 1906]. 1f. (title), 3-125, [i] (blank) pp. The first edition was published by Doblinger in 1902; Universal acquired the rights in 1906. Later editions use the original plates but replace the plate number with the Universal number U.E. 952.

"The Fourth Symphony's posthumous reputation as one of Mahler's more approachable, straightforward works does not correspond with its original reception as an exercise in sacrilegious modernity... The 'himmlische Leben' song... ends the 'tetralogy'... of Mahler's first four symphonies by exemplifying the Wunderhorn style of the 1890s." Peter Franklin in *Grove Music Online*.

4 volumes. Octavo. Blue quarter leather with marbled boards, dark brown leather label with titling gilt to spine, marbled edges, decorative endpapers. All titles within decorative Jugendstil border printed in sepia, with list of orchestral instruments printed to versos of titles of Volumes 2-4. Annotations in pencil in an unidentified hand to Vol. 1, in German, mostly commenting on tempo markings and dynamics and apparently related to a specific performance/recording. Bindings slightly worn, rubbed and bumped. Some browning; offsetting, and other minor defects. (24677) \$500

285. MAHLER, Gustav 1860-1911

Zweite Symphonie in C Moll... Klavierauszug zu vier Händen arrangiert von Bruno Walter. Wien.. Leipzig... Paris: Josef Weinberger [PN 5], [November 1906].

Small folio. Half dark brown leather with marbled boards, label of the Studentereforeningens Nodebibliotek [Denmark] to upper board. [i] (title within decorative border in sepia), 2-95, [i] (blank) pp. Printer's note to lower right corner of p. 2: "Stich und Druck von Jos. Eberle & Co. Wien, VII. Seidengasse 3-9." Printed note to foot of title: "In die 'Universal-Edition' aufgenommen." No plate number to p. 45. Inscription in Danish in ink to upper right corner of title: "Gave til Stf's [i.e., Studentereforeningens] Musikbibliotek pa Richard Hove da fra 1. Juni [illegible]" (Donated to the music library of Studentereforeningen by Richard Hove on June 1). Handstamp of Studentereforeningen to front endpaper, head of title, and many other pages; smaller handstamp of the Studentereforeningen to upper pastedown and upper right corner of front endpaper, the latter accompanied by a handstamped date: "26 Okt. 1956." Boards worn, rubbed and bumped; tail of spine chipped. Closely trimmed, with slight loss to plate numbers. Inscription to title slightly cropped.

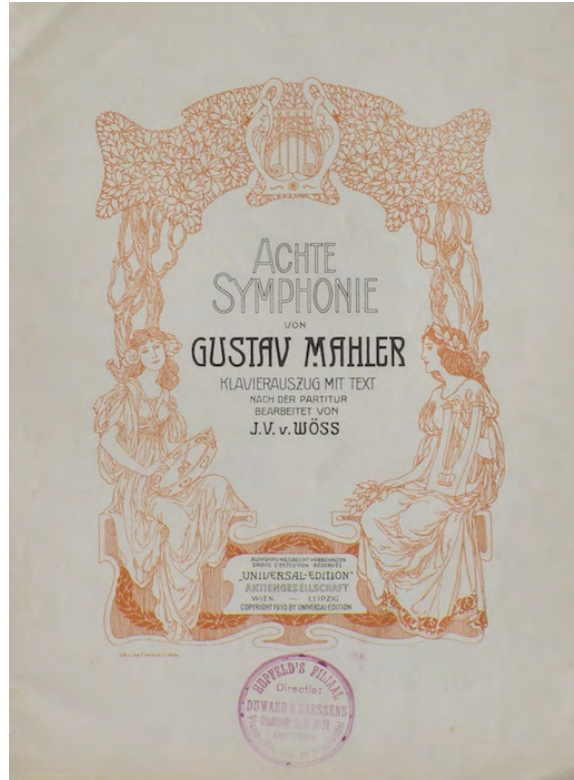
First Edition, third issue. Banks PTp41b. (25000)

\$135

286. MAHLER, Gustav 1860-1911

Achte Symphonie... Klavierauszug mit Text nach der Partitur bearbeitet von J.V. v. Wöss. Wien... Leipzig: Universal-Edition [PN U.E. 2660], 1910.

Folio. [i] (title within decorative Jugendstil border printed in sepia lithographed by Jos. Eberle & Co. of Vienna), [ii] (printed description of instrumental and vocal forces), 3-211, [i] (blank) pp. . Printer's note to lower left corner of p. 3: "Druckerei- und Verlags-Aktionengesellschaft vorm. R. v. Waldheim-Jos. Eberle & Co." Circular handstamp of "Hupfeld's Filiaal Piano-, Phonola- en Muz.handel Directie: Duwaer &



Naessens Stadhouderskade 19-20 Amsterdam." Annotation "pater profundus" in pencil to p. 107. Original publisher's wrappers lacking; spine reinforced with brown paper tape. Outer corners bumped.

First Edition, variant issue, without dedication to Alma Mahler on verso of title and the original ending but with the notice of performance forces as in the second state. The publication of the piano-vocal score pre-dates that of the full score.

"Mahler... conceived [the Eighth Symphony] 'inspirationally' after a period of anxiety about composing a new work. His anxiety found exuberant expression in the words of the Latin hymn *Veni Creator Spiritus*, whose setting he rapidly sketched as the first part of a symphonic cantata for double chorus, boys' choir, soloists and large orchestra (including mandolin, celesta, piano, harmonium and organ). The second part... became Mahler's most ambitious essay in festival-symphonic ceremonial; he described the Eighth as a joyful 'gift to the nation'... The powerful physicality of [the] climax, commanded by Mahler's notoriously masterful and domineering baton, emphatically underlines the contradictions of the Eighth, whose 'double' first performance (12 and 13 September 1910) represented the climax of his public career as a conductor-composer." Peter Franklin in *Grove Music Online*. (24593) \$350

287. MAHLER, Gustav 1860-1911

Kinder-Totenlieder (Rückert) für eine Singstimme mit Klavierbegleitung oder Orchester. [Piano-vocal score, transposed]. Leipzig: C.F. Kahnt Nachfolger [PN C.F.K.N. 7430...7434], [?after 1909].

Quarto. Original publisher's light green wrappers with titling within decorative border. [i] (title within decorative border printed in orange), [i] (poems in German and English), 3-31, [i] (blank) pp. Printed note to foot of title: "In die Universal-Edition aufgenommen." Printer's note to lower right corner of p. 31: "Stich u. Druck v. Oscar Brandstetter, Leipzig." Wrappers soiled, dampstained, and frayed.

An early edition, with the Kahnt title and plate numbers but distributed by Universal. (24999) \$40

288. **MAHLER, Gustav 1860-1911**

The Song of the Earth (Das Lied von der Erde) A Symphony for Tenor, Contralto (or Baritone) and Orchestra Words after old Chinese Poems English translation by Steuart Wilson Orchestral Score. New York: Boosey & Hawkes [PN B. & H. 8905], [ca. 1942].

Folio. Original publisher's green printed wrappers. [i] (title), ii-vii (text), [i] (blank), 159, [i] (blank) pp. With occasional markings in blue crayon in an unidentified hand. Wrappers slightly worn.

First performed in Munich on November 20, 1911, with Bruno Walter conducting.

"[The] internal contradictions [of the eighth symphony] are compounded by the fact that Mahler's own ability to subscribe to its positive vision had been undermined by the crises of 1907, following his daughter Maria's death: crises which bore fruit in Das Lied von der Erde (1908). 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..." Peter Franklin in *Grove Music Online*. (20016) \$100

289. **MALIPIERO, Gian Francesco 1906-1970**

Mondi Celesti e Infernali Tre atti con sette donne Riduzione per canto e pianoforte. [Piano-vocal score]]. [Milano]: Ricordi [PN 128096], [1950].

Folio. Full dark red cloth with original publisher's printed wrappers bound in. 1f. (title), 1f. ("Personaggi"), 87, [i] (blank) pp. facsimile of the autograph musical manuscript. Binding very slightly worn. Ex-library, with call number to foot of spine; occasional library markings throughout; bookplate of Henry E. Gerstley to front pastedown. Slightly browned.

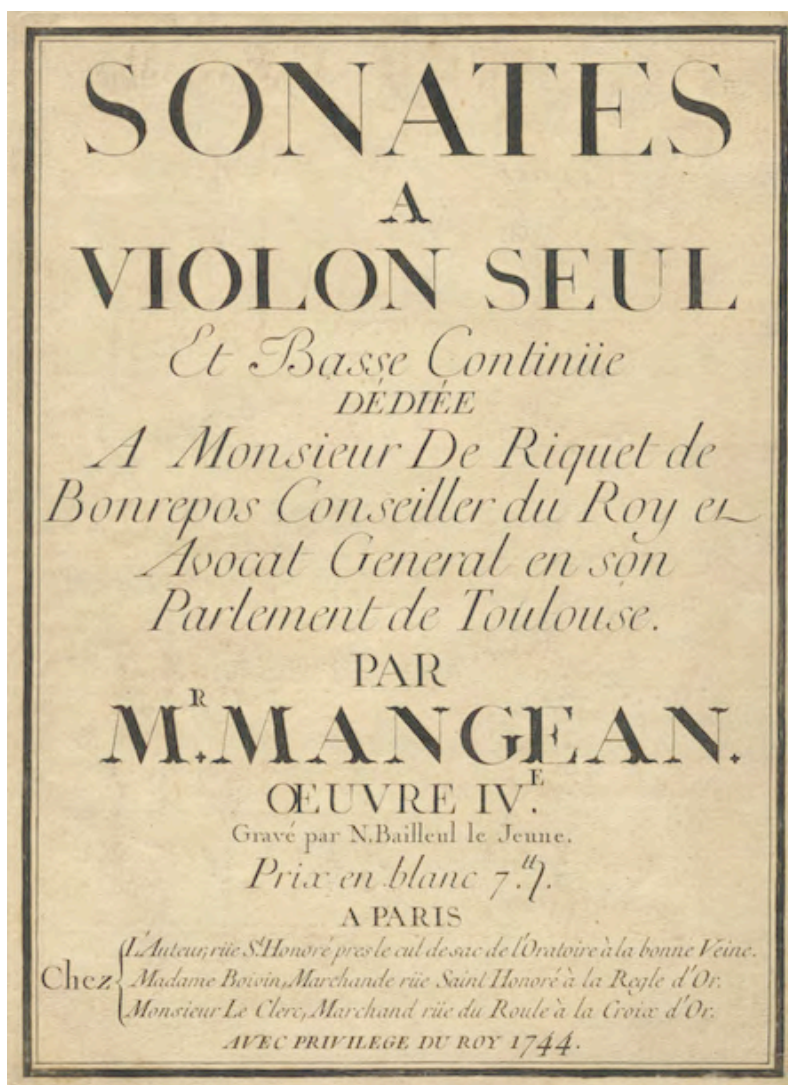
Considered "the most original and inventive Italian composer of his generation," Malipiero's Mondì Celesti marks a transition to his final compositional period." John C. G. Waterhouse in *Grove Music Online*. (17924) \$60

290. **MANCINIUS, Thomas 1550-1611/12**

Half-length woodcut portrait, ca. 1612. Printed within decorative oval border incorporating open partbooks and musical instruments. 118 x 98 mm. With letterpress text to margins: "Haec est effigies Mancini, Musica samam Cui dedit, & verum Calliopea decus. Quae gravitas frontis! culto quis splendor in ore! Ingenii dotes illud & illa refert. Vive tuo longum cum principe sospes: habebis Ipsius merito nomen, & ille tuo" Laid down to a larger sheet.

"From 1579 until 1581 [Mancinus] was a tenor at the court in Berlin, and from 1583 at the latest he was at Gröningen in the service of the Bishop of Halberstadt, who later became Duke Heinrich Julius of Brunswick-Wolfenbüttel; from 1584 he was Kapellmeister in Gröningen. In 1587 Duke Julius, the bishop's father, entrusted Mancinus with the founding of the Wolfenbüttel Hofkantorei, which, from 1589 under the reign of Duke Heinrich Julius, became one of the leading court music colleges in Germany. Mancinus directed the Kantorei until his retirement in 1604. He paved the way there for the influential work of Michael Praetorius, his successor." Martin Ruhnke in *Grove Music Online*. (25616) \$300





291. MANGEAN, Etienne 1710-ca. 1756

[Op. 4]. *Sonates A Violon Seul Et Basse Continüe Dédiée A Monsieur De Riquet de Bonrepos Conseiller du Roy et Avocat General en son Parlement de Toulouse...* Œuvre IV. Gravé par N. Bailleul le Jeune. Prix en blanc 7 [livre]... Avec Privilege du Roy. [Score]. Paris: L'Auteur... Boivin... Le Clerc, 1744.

Folio. Disbound. 1f. (title), 1f. (dedication), 25, [26] (blank), 27-39, [i] (blank) pp. Engraved. Notated on two systems: Violin and figured bass. **With the composer's name in manuscript, "E Mangean," most likely autograph**, to lower right corner of p. 1. Some soiling; minimal foxing; frayed at edges; somewhat closely trimmed at outer edge; corners bumped with minor loss to lower outer corners of final leaves.

First Edition, first issue. Rare. RISM M356 (3 copies only, at the Brussels Conservatoire, the New York Public Library, and the Library of Congress). Lesure p. 412.

"Mangean's works reflect both the movement towards the Classical symphony and the growing foreign influence on French music... The style of his later works... however, includes Italian rhythmic devices such as successive duple and triple divisions of the beat." Peggy Daub in *Grove Music Online*. (25126) \$1,500

292. **MARTIN, Frank 1890-1974**

Die Weise von Liebe und Tod des Cornets Christoph Rilke Nach dem Gedicht von Rainer Maria Rilke für tiefe Stimme und Kammerorchester. Klavierauszug. Wiedergabe der Handschrift des Komponisten *Reproduction du manuscrit de l'auteur.* [Piano-vocal score]. Wien: Universal Edition [PN UE 11491], [1944].

Folio. Dark green cloth-backed green paper boards with original publisher's upper wrapper bound in. 1f. (title), 120 pp. facsimile of the composer's autograph musical manuscript. Boards worn and rubbed. Ex-library, with call number to foot of spine and occasional library markings.

A song-cycle set to text by the noted Bohemian-Austrian poet Rainer Maria Rilke (1875-1926).
(17927)

\$75

293. **MARTINU, Bohuslav 1890-1959**

What Men Live by. Wovon die Menschen leben. Opera-Pastoral in one act adapted from Leo Tolstoi... Deutsche Übertragung von Ernst Roth. [Piano-vocal score]. London: Hawkes & Son [PN B.&H. 17358], [1953].

Folio. Full mid-brown cloth. 1f. (title), 1f. (cast and orchestration, "A Note on the Production"), 60 pp. Text in English and German. Binding slightly worn. Ex-library, with library stamping, call number to foot of spine, etc. Slightly browned; small tear to lower margin of several leaves. Bookplate of Henry E. Gerstley to front pastedown.

First Edition. Sagránek, p. 356.

"Although he spent most of his creative life away from his native Czechoslovakia, [Martinu] is widely regarded, after Janáček, as the most substantial Czech composer of the 20th century... In 1952 he completed two operas for television, What Men Live By and The Marriage." Jan Smaczny in *Grove Music Online*, (18607)

\$75

294. **MASCAGNI, Pietro 1863-1945**

Iris Libretto di Luigi Illica Canto e Pianoforte. [Piano-vocal score]. [Milano]: G. Ricordi & C. [PN 102181], [1918].

Large octavo. Original publisher's illustrated boards, decorative endpapers. [i] (title), [i] (copyright notice), 1f. (illustration and facsimile autograph signature), 1f. (cast list), 1f. (half-title), 1f. (table of contents), 1f. (description of scene), 124, 1f. (description of scene), 125-254, 1f. (description of scene), 255-308 pp. Head-and-shoulders portrait of the composer by Hohenstein, dated April 22, [18]98, following title, above composer's facsimile autograph. Decorative devices to most introductory leaves and descriptions of scenes. With publisher's blindstamp "8.18" (August, 1918) to lower inner corner of preliminary leaves. Binding slightly worn, rubbed and bumped; hinges partially split. Occasional creasing and light browning; some signatures partially separated; small tear to lower edge of page 183.

Iris was first performed at the Teatro Costanzi in Rome on November 22, 1898, and was revised the following year for La Scala in Milan.

"The Japanese milieu of Iris, first performed more than five years before Madama Butterfly, indicated still another turn in Mascagni's efforts to lend variety to his career. A shrewd mixture of shocking and exotic effects, Iris earned wider acceptance than any of his scores since Cavalleria [rusticana]." The New Grove Vol. 11, p. 743. (24847)

\$50



**“A Figurehead of Italian Instrumental Music in France”
Ex-Libris André Meyer**

295. MASCITTI, Michele (dit Napolitano) 1664-1760

[Opp. 1-3]. [6] *Sonate A Violino Solo Col Violone ó Cimbalo e Sonate A due Violini, Violoncello, é Basso Continuo Dedicata All'Altezza Reale del Duca d'Orleans... Opera prima... Le prix des deux Livres en blanc est de 8 [livre]. Gravé Par H. De Baussen. Avec Privilege du Roy.* [Score; lacking the separately-printed second violin part for sonatas 10-12]. Parigi: Foucaut, 1704.

Oblong folio. Full 18th-century mottled mid-tan calf with raised bands on spine in compartments gilt, dark red morocco title label gilt to spine. 1f. (full-page frontispiece engraving by B. Picart after De la Fosse dated 1704), [i] (title), [i] (dedication), 1-59, [i] (notes on performance in Italian and French and extract from Privilege du Roy dated August 10, 1704) pp. Engraved. Sonatas no. 1-6 for violin and figured bass; no. 7-9 "a Tre" for violin, violoncello, and figured bass; no. 10 and 12 "a Due Violini é Basso" (bass figured); no. 11 "à Violino Solo é Basso, é Secondo Violino se piace." Sonatas no. 7-9 notated on three staves: violin, violoncello, and figured bass; other sonatas notated on two staves: violin and figured bass. As specified in the notes on performance to the final page, the second violin part for sonatas no. 10-12 is not included in the score but was published separately (unlike the violoncello part of sonatas no. 7-9). Early signatures in ink to title: "Duhallay" and "Louis [?]Alphandy." Soiled and uniformly browned; some offsetting; title and frontispiece stained and slightly frayed.

First Edition. Lesure p. 422. Hirsch III, 387. RISM M1212 (3 copies in the U.S.).



Bound with:

[15] *Sonate da Camera A Violino Solo col Violone o Cembalo... Opera Seconda. Le prix en blanc est de 8 [livre]. Gravé par de Baussen. Avec Privilege du Roy.* [Score]. Parigi: Foucaut, 1706. 1f. (title engraved by Bercy), 1f. ("Avertissement" by Mascitti), 1-62, [i] (extract from Privilege du Roy dated as above), [i] (blank) pp. Engraved. Notated on two staves: violin and figured bass. Some offsetting; stains to title and pp. 42 and 55-57. A very good copy overall. **First Edition.** Lesure p. 422. Hirsch III, 388. RISM M1217 (3 copies in the U.S.).



Bound with:

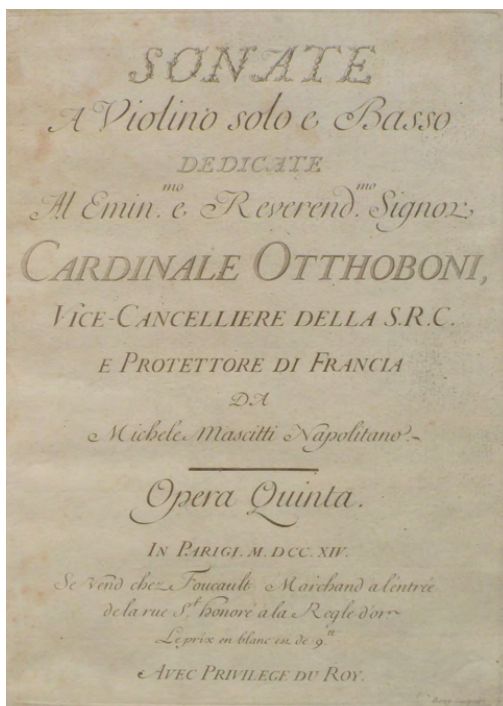
[12] *Sonate da camera A violino solo col violone o cembalo... opera Terza Le prix en blanc est de 6 [livre sign] 10 s. Gravé par H. de Baussen Avec Privilege du Roy.* [Score]. Parigi: Foucaut, 1707. 1f. (title), 1-57, [i] (extract from Privilege du Roy dated as above) pp. Engraved. Notated on two staves: violin and figured bass. Some browning (especially to final leaves), soiling, and offsetting; minor staining to upper edges; pp. 13-14 slightly torn and stained. Lesure p. 422. Hirsch III, 389. RISM M1223 (3 copies in the U.S.).

From the noted collection of André Meyer, Paris.

Binding worn, rubbed and bumped; upper edges split.

The Napolitano Mascitti 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." The New Grove 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. (25138) \$4,800

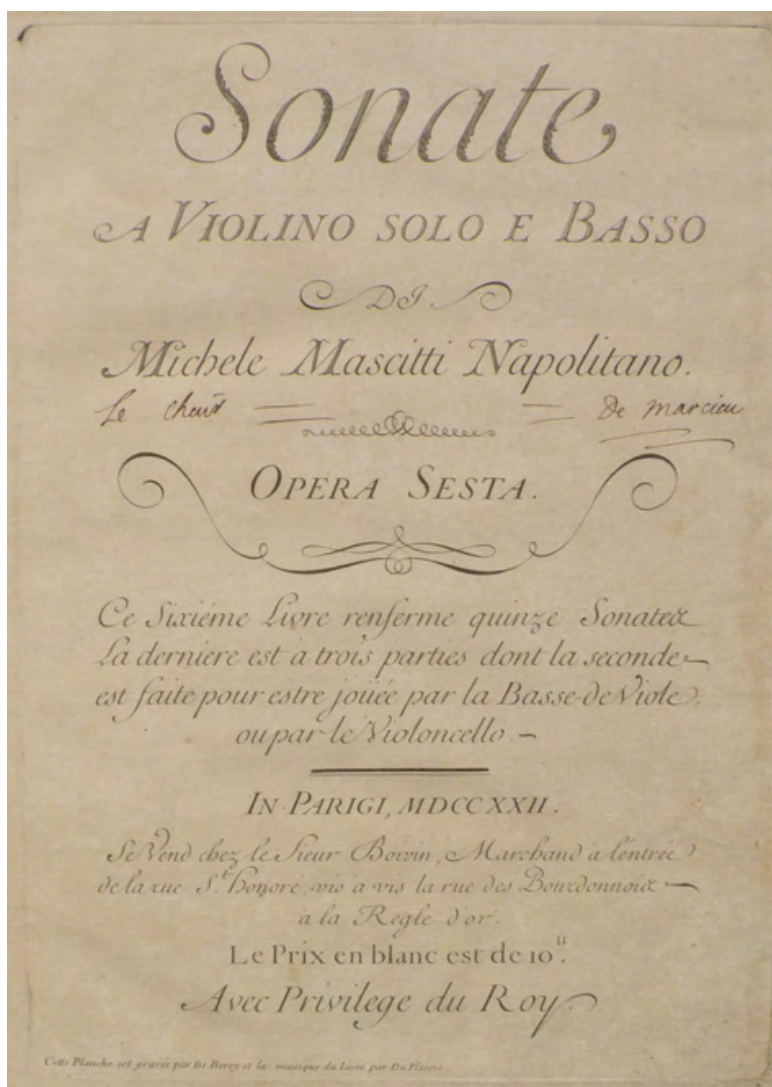


296. MASCITTI, Michele (dit Napolitano) 1664-1760

[Op. 5]. [12] *Sonate A Violino solo e Basso dedicate A l'Emin.mo e Reverend.mo Signor Cardinale Otthoboni, Vice-Cancelliere della S.R.C. e Protettore di Francia... Opera Quinta... Le prix en blanc est de 9 [livre sign]. Avec Privilege du Roy. [Score]. Parigi: Foucault, 1714.*

Folio. Full contemporary vellum with blindstamped rules to edges. 1f. (coat of arms of Cardinal Ottoboni), [i] (title engraved by Berey), [i] (printed dedication), 58 (music), [i] (Privilege du Roy dated April 7, 1714), [i] (blank) pp. Engraved by De Baussen. Catalogue to foot of last page of music listing Mascitti's opp. 1-5. Notated on two staves: solo violin and figured bass. Signature in ink to upper left corner of leaf carrying coat of arms. **From the noted collection of André Meyer, Paris**, with handstamp to lower pastedown: "Provenant de [la] collection musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84" and related annotation in pencil in Meyer's son's hand to final blank page. Binding slightly worn and soiled. Slightly dampstained at inner margin; small stain to lower right corner of title. A very good copy overall, printed on high-quality paper.

First Edition, first issue. Lesure p. 422. Hirsch III, 391. RISM M1230 (two later issues from 1731 and 1740). Lesure p. 422. (25085) \$2,500



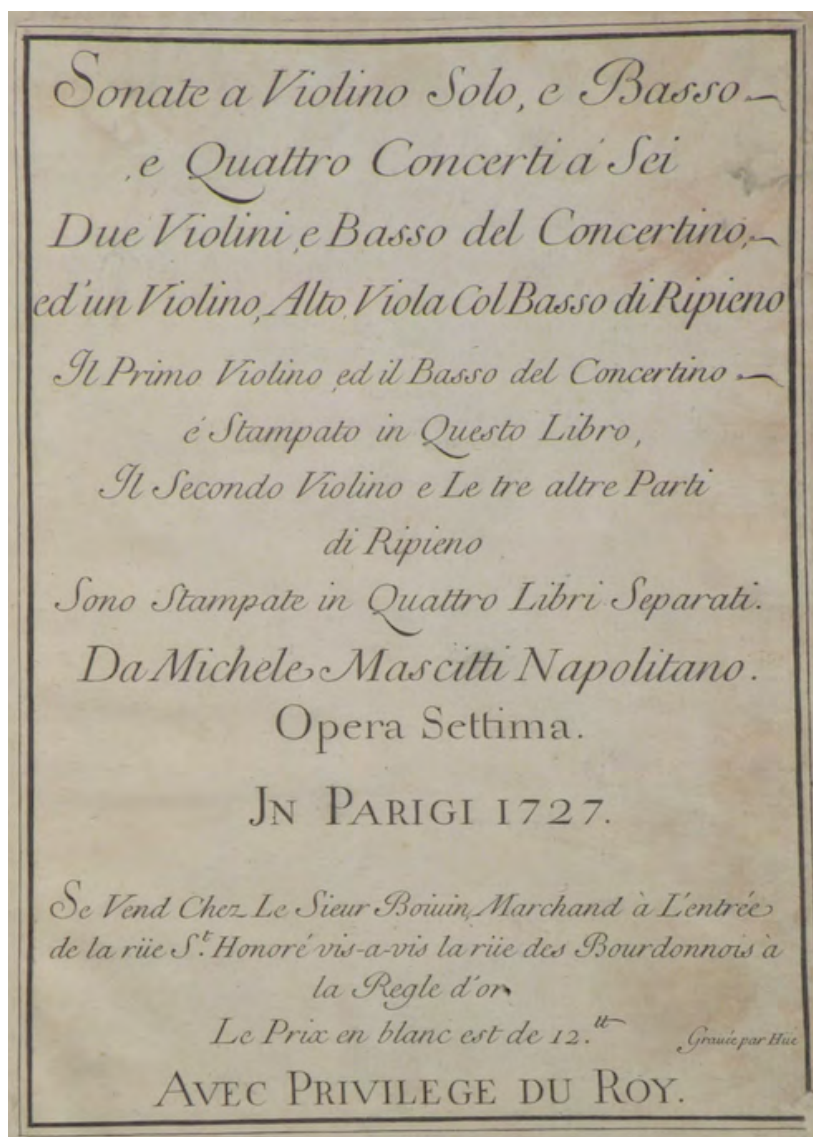
297. **MASCITTI, Michele (dit Napolitano) 1664-1760**

[Op. 6]. [15] *Sonate a Violino solo e Basso... Opera Sesta. Ce Sixieme Livre renferme quinze Sonates. La derniere est a trois parties dont la seconde est faite pour estre jouée par la Basse-de-Viole ou par le Violoncello... Le Prix en blanc est de 10 [livre sign]. Avec Privilege du Roy. Cette Planche est gravée De berey et la musique du Livre par Du Plessis.* [Score]. Parigi: Boivin, 1722.

Folio. Full contemporary mid-tan mottled calf with raised bands on spine in decorative compartments gilt, name of early owner, "M.r le Chev.r de Marciev," stamped in gilt to upper. 1f. (title engraved by Berey), [i] (printed dedication), 69 (music), [i] (Privilege du Roy dated April 7, 1714). Engraved. Sonatas no. 1-14 notated on two staves: solo violin and figured bass; no. 15 is trio sonata for violin, "Basse de Viole" (bass viol; viola da gamba) or violoncello, and figured bass; notated on three staves, with middle staff using C4 (tenor) clef. Printed note to lower right corner of final page of music: "Gravé par F. du Plessy." Manuscript annotation to title below author's name: "Le Ch[evalier] de Marcieu." **From the noted collection of André Meyer, Paris**, with handstamp to lower pastedown: "Provenant de [la] collection musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84" and related annotation in pencil in Meyer's son's hand to final blank page. Binding somewhat worn with some loss; upper board slightly wormed. Some soiling and offsetting; tear to center of pp. 3-4.

First Edition. Lesure p. 422. Hirsch III, 392. RISM M1233 (two copies only in North America). (25086)

\$2,800



298. **MASCITTI, Michele (dit Napolitano) 1664-1760**

[Op. 7]. *Sonate a Violono Solo, e Basso, e Quattro Concerti à Sei Due violomi, e Basso del Concertino, d'un Violino, Alto Viola Col Basso di Ripieno It Promo Violino ed il Basso del Concertino é Stampato in Questo Libro, Il Secondo Violino e Le tre altre Parti di Ripieno Son Stampate in Quattro Libri Separati.... Opera Settima.* [Score]. Parigi: Boiwin [Boivin], 1727.

Folio. Full vellum. 1f. (title, by Hüe), 1-33 (sonatas), 34-55 (concertos), [i] (Privilege du Roy, dated April 7, 1714), [ii] (blank) pp. Engraved. Notated on two staves: solo violin and figured bass. Name "Michelle" in ink to upper board. Binding slightly worn, rubbed and bumped, with some loss. First three leaves and final blank torn at outer margin; additional minor edge tears; light dampstaining to upper portion of each leaf, more noticeable to first few leaves; minor soiling. From the noted collection of André Meyer, Paris.

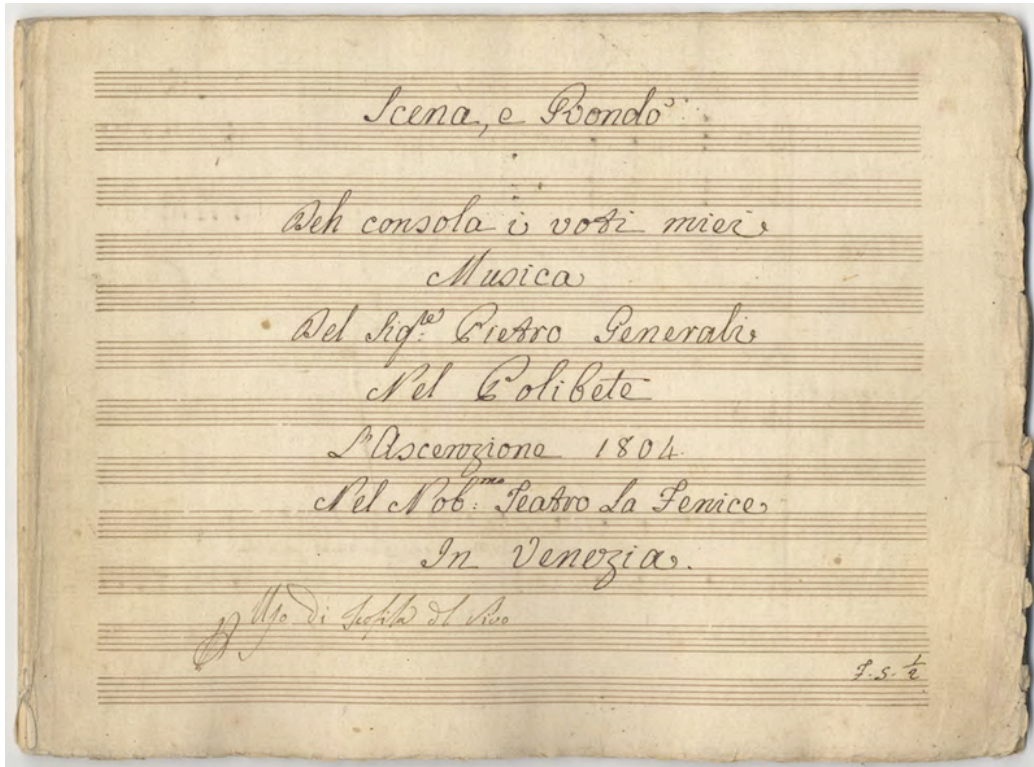
First Edition. Rare. RISM M1235 and MM1235 (one copy only in the U.S., at UC Berkeley). Lesure p. 422. Hirsch III, 393. The edition contains eight sonatas and four concertos.

"... (Op. 7 nos. 9-12) are concertos of rather Corellian design, which on their appearance in 1727 became the first string concertos by a composer resident in France to be published there." Michael Talbot in *Grove Music Online*. (25088) \$2,000

299. **MAW, Nicholas 1935-2009**

Bust-length portrait photograph signed of the English composer depicted seated with musical scores in background. Ca. 117 x 180 mm. Signature very slightly smudged, not affecting legibility.

Maw is best known for Scenes and Arias (1962) for three female voices and orchestra, the orchestral pieces Odyssey (1987) and The World in the Evening (1988), the guitar work Music of Memory (1989), a violin concerto (1993) written for Joshua Bell, and the opera Sophie's Choice (2002). His music has been described as neo-romantic but also as modernist and non-tonal (for instance Personæ, his cycle of piano pieces). Wikipedia online. (25458) \$75



300. **[MAYR, Simon 1763-1845] Generali, Pietro 1773-1832**

Scena, e Rondo' Deh consola i voti miei... Nel Polibete L'Asenzione 1804 Nel Nobmo. Teatro la Fenice In Venezia. [Full score]. Copyist's manuscript. Of Italian provenance, ca. 1804.

Oblong folio (ca. 224 x 302 mm). Sewn. [i] (title), [41], 1f. (blank) pp. Notated in black ink on laid paper with 12 rastrum-drawn staves per page. Partially uncut. Scored for violins I and II, violas, flute, 2 clarinets, bassoon, high voice (Temisto), and basso. Early annotation to lower title in sepia ink: "[Per] Uso di Teofila d[e]l Vivo." Edges slightly worn and soiled with small tear to inner margin of first bifolium; occasional light staining, offsetting, and bleeding, heavier to some leaves; small, somewhat crude, erasure and correction to f17r.

Rare. Only one other copy of this *Scena e Rondo*, also with attribution to "Sigr. Pietro Generali," exists, at the Fondazione Ugo e Olga Levi Biblioteca.

Although here attributed to Generali, this piece in all likelihood comes from Simon Mayr's *I misteri eleusini*, first performed at the Teatro alla Scala in Milan on January 16, 1802, and then as *Polibete* at the Teatro La Fenice in Venice during Ascension, 1804. *I misteri eleusini* enjoyed a limited circulation in manuscript but was never published. Of the manuscripts extant, only four contain the complete opera; the remainder are incomplete or contain excerpts only.

Simon Mayr (1763-1845) was a German composer, teacher, and writer on music. "He 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... Mayr was well regarded by such later Italian composers as Bellini and Giovanni Pacini. Rossini credited him with being 'among the first to cause the dramma musicale to progress with dignity' and praised him for 'using the instruments with abandon rather than with diffidence dictated by the rules'. Donizetti, whose high regard for his teacher is evident in many of his letters, composed a cantata for the public celebration of Mayr's 78th birthday. Verdi attended his funeral. Although Mayr has not shared in the continued fame of his best-known successors, his musico-dramatic creativity and his importance for the development of Italian opera at the turn of the century are evident throughout his works. Far beyond his role in the musical education of Donizetti, Mayr played a crucial part in the transition from 18th-century to 19th-century opera. Moreover, his interest in and cultivation of the music of northern composers paralleled the aim of progressive aestheticians to invigorate Italian theatre through the study and assimilation of foreign culture. Thus he was one of the first musicians to adapt the ideals of nascent Italian Romanticism to operatic practice." Scott L. Balthazar in *Grove Music Online*. (25087) \$450

301. MAZZINGHI, Joseph 1765-1844

Three Sonatas for the Piano Forte, with or without the Additional Keys and an Accompaniment for a Flute or Violin Composed & Humbly Dedicated to Mrs. Rigby... Op. 14. Pr. 7[s]6. [Parts]. London: G. Goulding [PN 114], [WM 1799].

Folio. Disbound. Keyboard: [1] (title), 2-23, [i] (blank); Flute/Violin: [1] (title), 2-10 pp. Engraved. Keyboard part worn and somewhat soiled; paper repairs to first and last leaves; closely trimmed but with no loss of music; occasional minor defects.

BUC p. 665. RISM M1627. Flute/Violin part issue by Goulding, Phipps & D'Almaine before 1805; title re-engraved.

An English composer of Corsican origin, "Mazzinghi published a vast number of sonatas and variations for pianoforte, with optional accompaniments for violin or flute. Many of these were written for and dedicated to his numerous pupils, among whom he counted the Princess of Wales, later Queen Caroline." Roger Fiske and Gabriella Dideriksen in *Grove Music Online*. (24123) \$100

302. McCABE, John 1935-2015

Bust-length photograph of the noted English composer and pianist, signed in full and inscribed. Ca. 254 x 203 mm. Corners very slightly bumped; biographical annotations to verso.

"McCabe's music is characterized by vivid instrumentation and a dynamic, dramatic use of tonality, with a range of influence taking in Bartók, Stravinsky and Vaughan Williams. In early works, such as the Hartmann variations (1964) and Notturmi ed Alba (1970). McCabe used serialism though rarely as strictly as in his Bagatelles (1963); when writing the Stabat Mater (1976) he abandoned it completely. Several of his works have enjoyed considerable success, among them the Concerto for Orchestra, Cloudcatcher Falls for brass band, and the award-winning ballet Edward II (choreographed by David Bintley). So successful was this last that he has extracted his Fifth Symphony from it for concert use and was commissioned to write two further full-length works for Bintley and the Birmingham Royal Ballet on the subject of King Arthur." Guy Rickards in *Grove Music Online*. (25459) \$50

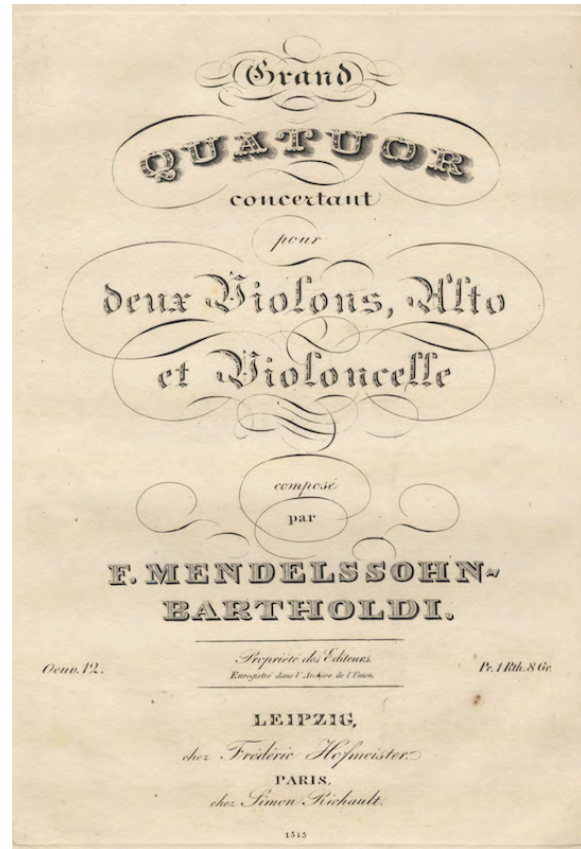
303. MENDELSSOHN, Felix 1809-1847

[Op. 12]. *Grand Quatuor concertant pour deux Violons, Alto et Violoncelle.* [Parts]. Leipzig, Paris: Frédéric Hofmeister, Simon Richault [PN] 1515, [1830].

Folio. Unbound, as issued. 9; 9; 9; 7 pp. Engraved. Title to viola part. Some very light wear and soiling; two small binder's holes to inner blank margins. In very good condition overall.

First Edition. Not in Krause. Mendelssohn Papers III, 604. Hoboken 10, 130.

"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... Between 1827 and 1847 [he] composed six string quartets, and had begun work on a seventh at the end of his life... The first two, op. 13 in A minor (1827) and op. 12 in Eb (1829), show a rapprochement with the late quartets of Beethoven. To the Swedish musician Adolf Lindblad Mendelssohn explained his concern for the organic relationship of the various movements to the whole. In op. 12 the opening of the first movement is brought back to conclude the finale..." R. Larry Todd in Grove Music Online. (18718) \$450



304. MENDELSSOHN, Felix 1809-1847

[Op. 14]. *Rondo capriccioso (E-Dur) für Pianoforte... Neue rechtmässige Original-Ausgabe... 14s. Werk.* Wien: Pietro Mechetti sel. Witwe [PN P.M. 2133], [after 1841].

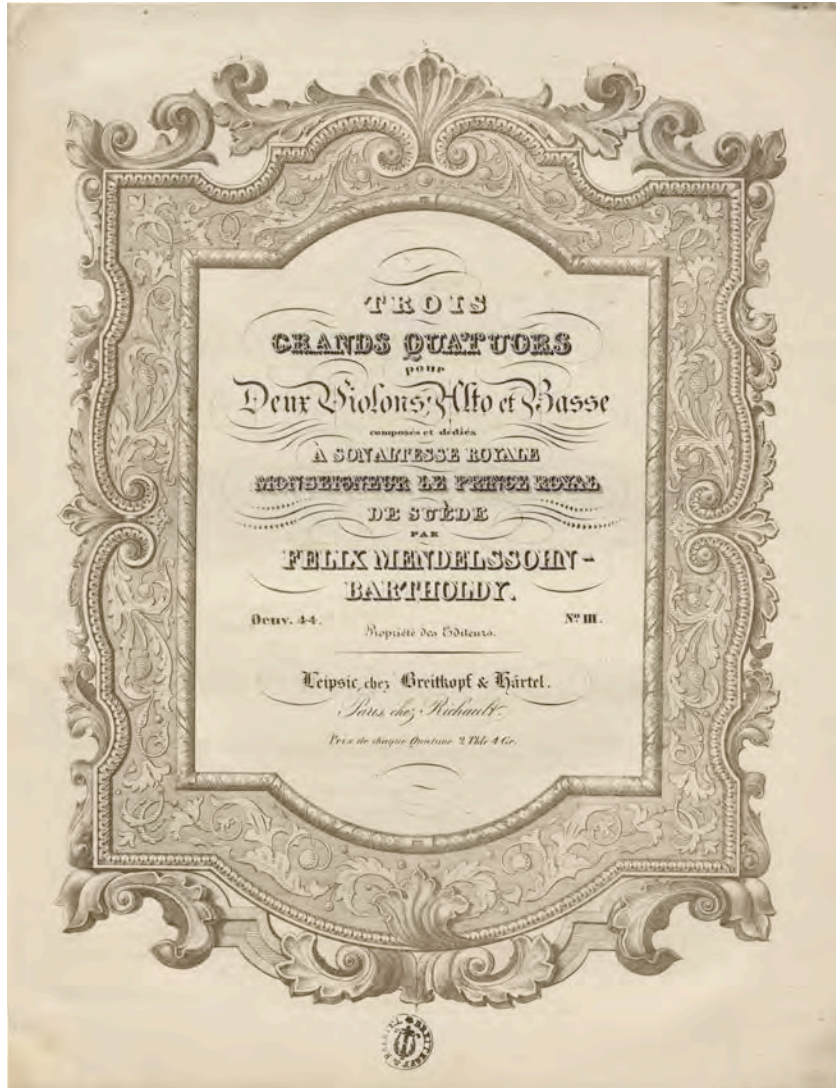
11 pp. Engraved.

Together with:

- *Trois Caprices pour le Pianoforte... Op. 33... No. II.* Leipzig: Breitkopf & Härtel [PN 5668b] [ca. 1865]. 1f. (title), 15-25 pp. Transfer printed.
- *Sechs Lieder ohne Worte für das Pianoforte... Op. 19. Ites. Heft.* Bonn: N. Simrock [PN 3041] [ca. 1865]. 17 pp. Transfer printed.
- *Sechs Lieder... Op. 30. Ites. Heft.* Bonn: N. Simrock [PN 3204] [ca. 1860]. 17 pp. Transfer printed.
- *Sechs Lieder... Op. 53. IVtes. Heft.* Bonn: N. Simrock [PN 3935] [after 1845]. [1] (title), [2] (blank), 3-21 pp. Engraved.
- *Sechs Lieder... Op. 62. Vtes. Heft.* Bonn: N. Simrock [PN 4343] [ca. 1860]. 19 pp. Transfer printed.

Folio. Disbound. Brownd. (17204)

\$150



Scarce First Editions of the Op. 44 Quartets

305. MENDELSSOHN, Felix 1809-1847

[Op. 44]. *Trois Grands Quatuors pour Deux Violons, Alto et Basse composés et dédiés À Son Altesse Royale Monseigneur Le Prince Royal De Suède...* Oeuv. 44. No. I [II and III]. [Parts]. Leipzig: Breitkopf & Härtel [PNs 6022, 6023, 6024], [1839].

Folio. Unbound, as issued. Engraved.

I: 13; 11; 11; 9 pp.

II: 13; 11; 11; 11 pp.

III: 15; 13; 13; 13 pp.

With fine decorative titles printed in sepia to each quartet. Staining (mostly marginal) to first few leaves of first quartet, including title, and outer edges of third quartet, otherwise very good copies.

First Editions. Very scarce. Not in Krause. Müller-Reuter I, pp. 131-133. Hoboken 10: 201, 202, 203.

"The three quartets op.44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a Classical tendency." R. Larry Todd in *Grove Music Online*. (18717) \$1,200

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

[Op. 62]. *Sechs Lieder ohne Worte für das Pianoforte. Vtes Heft.* Bonn: N. Simrock [PN 4343], [after 1844].

Folio. Disbound. [1] (title), [2-3] (blank), 4-19 pp. Engraved. Lithographic title with decorative blue background and border. With names of three publisher's agents below Simrock imprint: "Lyon bei Benacci & Peschier" centered on first line; "Mailand bei J. Lucca" to right; "London bei Ewer & Cie." to left. Moderate foxing and browning.

First Edition, later issue. Fuld p. 525. Krause 231. Hoboken 10, 237. Mendelssohn Papers III, 444.

This volume of the *Songs Without Words* contains Mendelssohn's "Spring Song." (18508)

\$125



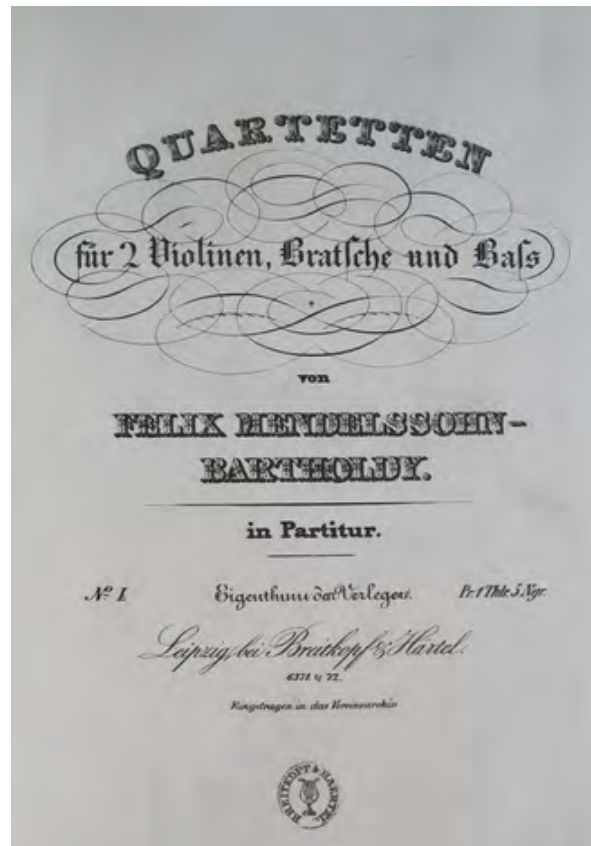
307. **MENDELSSOHN, Felix 1809-1847**

[Op. 73]. *Lauda Sion für Chor und Orchester componirt für die Kirche St. Martin in Lüttich zur Feier des 11ten Juni 1846... Klavierauszug von Julius Rietz (nach der Originalpartitur) No. 1 der nachgelassenen Werke Op. 73.* [Full score]. Mainz Antwerpen und Brüssel bei B. Schott's Söhnen: [PN 9916], [1848-49].

Folio. Modern red half morocco with marbled boards, gilt titling to spine, with original publisher's red printed upper wrapper trimmed and mounted to front endpaper. 1f. (title within decorative border printed on a yellow ground), [ii] (text in three columns: Latin, German, and, with numbering and indication of performing forces, in English), 77, [i] (blank) pp. Title lithographed; text typeset; music engraved. Signature of former owner, "Ferd. ?Mesch...[illegible]," in ink to lower right corner of upper wrapper and title; additional annotations to lower edge of upper wrapper; movement numbers added in pencil in roman numerals to Latin column of text page. Some soiling and offsetting; edges browned; text leaf and first page of music dampstained; annotations to wrapper trimmed and mostly illegible; price to upper wrapper erased; professional repairs to upper outer corner of title leaf. An uncut copy.

First Edition. MWV A 24. Hoboken 10, 256. Krause 63. Mendelssohn Papers III, 427. The publisher's number to the title, 9917, contrasts with the actual plate number, 9916. The present edition does not include the sixth movement, a choral fugue (not published until 1996, by Carus-Verlag).

Mendelssohn composed this work on commission. The Latin text, Lauda Sion Salvatorem, is the sequence for the feast of Corpus Christi, traditionally ascribed to Thomas Aquinas. While the German text is a translation, the English text, while fitting the music, is newly written and unrelated to the original; the specifically Roman Catholic liturgical text was apparently considered unacceptable. (25004) \$800



308. MENDELSSOHN, Felix 1809-1847

[Opp. 12, 13, 44, 80, 81]. *Quartetten für 2 Violinen, Bratsche und Bass... in Partitur. No. 1 [II-VI]*. Leipzig: Breitkopf & Härtel [PNs 6429, 2543, 6371, 6372, 6373, 8300], [ca. 1850, 1841, 1840, 1840, 1840, 1851]. Engraved throughout.

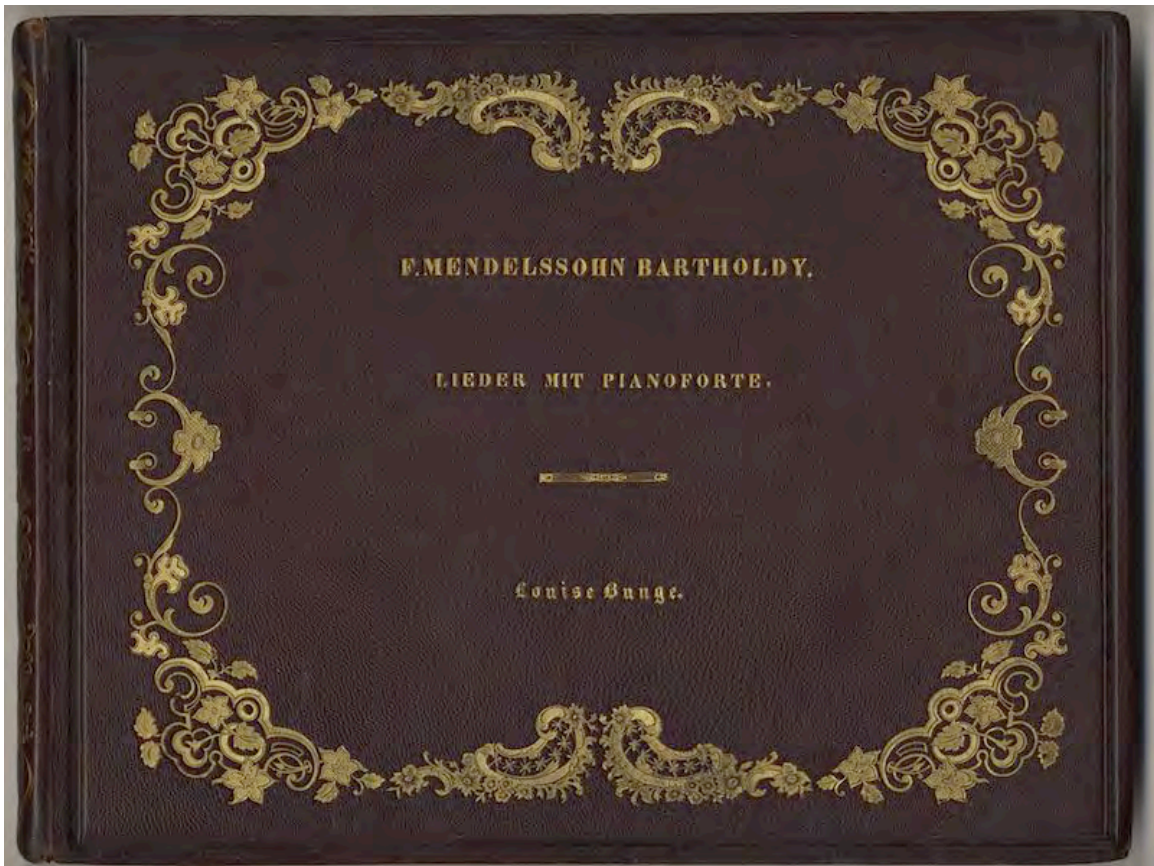
- I. [Op. 13]. 1f. (title), 47, [i] (blank) pp. **First Edition, later issue.** Bodleian Cat. III, 609. Krause 178.
- II. [Op. 12]. 1f. (title), 39, [i] (blank) pp. **First Edition.** Hoboken 10, 131. Krause 176.
- III. [Op. 44 no. 1]. 1f. (title), 44 pp. Not in Hoboken, Krause or Bodleian Cat.
- IV. [Op. 44 no. 2]. 1f. (title), 48 pp. **First Edition.** Hoboken 16, 204. Bodleian Cat. III, 618.
- V. [Op. 44 no. 3]. 1f. (title), 55, [i] (blank) pp. **First Edition.** Hoboken 16, 205. Bodleian Cat. III, 623.
- VI. [Op. 80]. 1f. (title), 41, [i] (blank) pp. **First Edition.** Hoboken 16, 268. Krause 69. Bodleian Cat. III, 629.

Bound with:

Andante, Scherzo, Capriccio u. Fuge... Op. 81. No. 9 der nachgelassenen Werke. Partitur. Leipzig: Breitkopf & Härtel [PN] 8304 [1851]. 1f. (title), 35, [i] (blank) pp. Engraved. **First Edition.** Hoboken 16, 270. Krause 194. Bodleian Cat. III, 295.

7 volumes bound in one. Large octavo. 19th century quarter dark green leather with marbled boards. Engraved throughout. Binding quite worn, rubbed and bumped; tear to portion of spine. Occasional light foxing and minor defects. A very good copy overall.

"Between 1827 and 1847 Mendelssohn composed six string quartets, and had begun work on a seventh at the end of his life (the Andante and Scherzo from op. 81 may have belonged to this final project). The first two, op. 13 in A minor (1827) and op. 12 in E (1829), show a rapprochement with the late quartets of Beethoven. To the Swedish musician Adolf Lindblad Mendelssohn explained his concern for the organic relationship of the various movements to the whole. In op.12 the opening of the first movement is brought back to conclude the finale; in op.13 the quintessential thematic material is drawn from the lied Frage (op.9 no.1), with explicit quotations from the song in the outer and more hidden references in the inner movements of the quartet. The three quartets op. 44, written during the idyllic period of Mendelssohn's honeymoon and first year of marriage, show signs of a Classical tendency. In striking contrast is the discordant last quartet, op .80 in F minor, generally viewed as Mendelssohn's response to the death of his sister." R. Larry Todd in *Grove Music Online*. (20856) \$1,200



**Fine Collection of First and Early Editions of Songs for Voice and Piano
In an Attractive Gilt-Tooled Contemporary Leather Binding**

309. MENDELSSOHN BARTHOLDY, Felix 1809-1847 and Fanny MENDELSSOHN 1805-1847
A comprehensive collection of first and early editions of songs for voice and piano.

Oblong folio. Contemporary full maroon morocco with titling gilt within highly decorative gilt border incorporating floral motifs: "F. Mendelssohn Bartholdy. Lieder mit Pianoforte. Louise Bunge," inner dentelles gilt, watered silk endpapers, all edges gilt.

Op. 8 Heft 1 (nos. 1-6)

Zwölf Gesaenge mit Begleitung des Pianoforte... Op. 8 Heft[1] Pr. 2/3 Thlr... Zwei Hefte compl. 1 1/3 Thlr. Berlin: Schlesinger [PN S. 1422], [after 1840]. 1f. (title), 3-15, [i] (blank) pp. Engraved. Publisher's circular handstamp to foot of title. Nos. 2 and 3 are by Fanny Mendelssohn (uncredited). **First Edition, second state**, with music re-engraved. Hensel WV 2000. Wehner p. 469 (MWV Sammeldruck 2). Krause 112. Ward Jones III, 703.

Op. 8 Heft 2 (nos. 7-12)

Zwölf Gesaenge mit Begleitung des Pianoforte... Op. 8 Heft[2] Pr. 2/3 Thlr... Zwei Hefte compl. 1 1/3 Thlr. Berlin: Schlesinger [PN S. 1422b], [after 1840]. 1f. (title), 3-15, [i] (blank) pp. Engraved. Publisher's oval blindstamp to foot of title. No. 12 is by Fanny Mendelssohn (uncredited). Hensel WV 2000. **First Edition, second state**, with music re-engraved. Wehner p. 469 (MWV Sammeldruck 2). Ward Jones III, 703. not in Krause.

Op. 9 Heft 1 (nos. 1-6)

Zwölf Lieder mit Begleitung des Pianoforte (Erstes Heft: Der Jüngling. Zweites Heft: Das Mädchen)... Op. 9 Heft I Pr. 2/3 Rthl. Berlin: Schlesinger [PN S. 1581], [after 1840].(1). 1f. (title), 3-13, [i] (blank) pp. Engraved. Publisher's oval blindstamp to foot of title. **First Edition, second state**, with music re-engraved. Wehner pp. 469-70 (MWV Sammeldruck 3). Ward Jones III, 705 (the first state of 1830). Not in Krause. First published in 1830.

Op. 9 Heft 2 (nos. 7-12)

Gesänge und Lieder für eine Singstimme mit Begleitung des Pianoforte... Op. 9. Heft [ii]. Berlin: Schlesinger [PN S. 1581], [after 1840]. 1f. (title), 3-13, [i] (blank) pp. Engraved. Publisher's oval blindstamp to foot of series title. **First Edition, second state**, with title and music re-engraved. Nos. 7, 10, and 12 are by Fanny Mendelssohn (uncredited). Hensel WV 2000. Wehner pp. 469-70 (MWV Sammeldruck 3). Ward Jones III, 706.

Op. 19[a]

Sechs Gesänge mit Begleitung des Pianoforte... Op. 19. Pr. 20 Ngr. Leipzig: Breitkopf & Härtel [PN 5281], [after 1840]. 1f. (title), 3-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. **First Edition, later issue.** MWV Sammeldruck 6. First issue dates from 1833; the price in Neugroschen excludes any date before 1840. The opus number 19 was also assigned to the *Sechs Lieder ohne Worte*, published by Novello in London in 1832 (now known as op. 19b). Wehner p. 471. Krause 116.

Op. 34

Sechs Gesänge mit Begleitung des Pianoforte componirt und Fräulein Julie Jeanrenaud zugeeignet... Op. 34. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN 5783], [after 1840]. 1f. (title), 3-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. **First Edition, later issue.** MWV Sammeldruck 13. First issue is 1837; the price in Neugroschen excludes a date before 1840. Krause 118.

Op. 47

Sechs Lieder mit Begleitung des Pianoforte componirt und Frau Constanze Schleinitz zugeeignet... Op. 47. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN 6210], [after 1840]. [i] (title). 2-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. **First Edition, later issue.** MWV Sammeldruck 20. First issue is 1837; the price in Neugroschen excludes a date before 1840. Krause 120.

Op. 57

Sechs Lieder mit Begleitung des Pianoforte componirt und Frau Livia Frege zugeeignet... Op. 57. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN 6929], [1843]. 1f. (title). 3-17, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. **First Edition.** MWV Sammeldruck 26. Krause 122.

Op. 71

Sechs Lieder mit Begleitung des Pianoforte... Op. 71. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN 7736], [1847]. 1f. (title), 3-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. **First Edition.** MWV Sammeldruck 35. Krause 124 (a later issue).

Op. 84

Drei Gesänge für eine tiefe Stimme mit Begleitung des Pianoforte... Op. 84. No. 13, der nachgelassenen Werke. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [1850-51] [PN 8302]. 1f. (title), 3-4, 13-14, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. **First Edition.** MWV Sammeldruck 45. Pages 5-12 are erroneously replaced with pp. 5-12 of op. 99 (PN 8527; see below). Krause 126 (a later issue). Ward Jones III, 725.

Op. 86

Sechs Gesänge mit Begleitung des Pianoforte... Op. 86. No. 15, der nachgelassenen Werke. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN 8319], [1850-51]. 1f. (title within decorative border), 3-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. Note to caption title of no. 6, Altdeutsches Frühlingslied: "Mendelssohn's letzte Composition, geschrieben am 7ten October 1847." **First Edition.** MWV Sammeldruck 47. Krause 128.

Op. 99

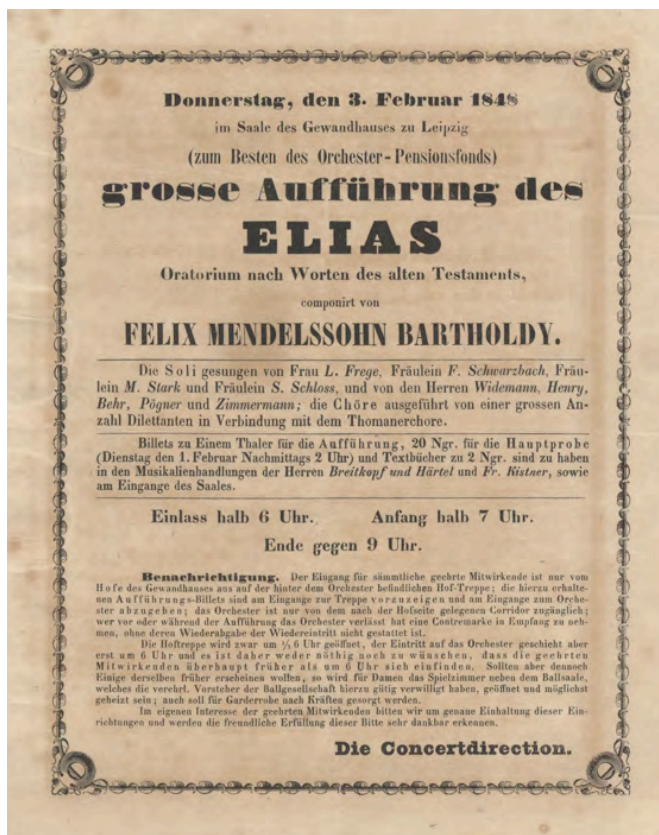
Sechs Gesänge für eine Singstimme mit Begleitung des Pianoforte... Op. 99. No. 28, der nachgelassenen Werke. Pr. 25 Ngr. Leipzig: Breitkopf & Härtel [PN 8527], 1852]. 1f. (title), 3-15, [i] (blank) pp. Title lithographed; music engraved. Publisher's handstamp to foot of title. **First Edition.** MWV Sammeldruck 50. The set is complete, i.e., pp. 5-12 occur twice in the present volume (see description of op. 84, above). Krause 130. Ward Jones III, 729.

Handstamp of music sellers Theune & Comp., Amsterdam, to foot of all titles (in op. 9, Heft 2: series title). Binding very slightly rubbed and bumped at corners; lower board slightly bumped and scratched. Edges browned; most lower edges dampstained; occasional foxing; minor worming to lower outer corners; manuscript annotations in pencil to op. 19. (25037) \$1,850

310. MENDELSSOHN, Felix 1809-1847

Concert program for a performance of Elijah. Leipzig, [January 1848]. Small quarto (239 x 190 mm.), with text printed within decorative border. Announcement of a performance of Mendelssohn's oratorio *Elias* (Elijah) at the Leipzig Gewandhaus on February 3, 1848, with a public rehearsal on February 1. Soloists and chorus are identified; orchestra and conductor are not (but were the resident Gewandhaus Orchestra under Julius Rietz). Ticket prices and outlets are specified. An extended paragraph gives directions for the performers as to how and when to access the venue. Somewhat browned and foxed.

Elijah was first performed in Birmingham, England on August 26, 1846. (25006) \$135



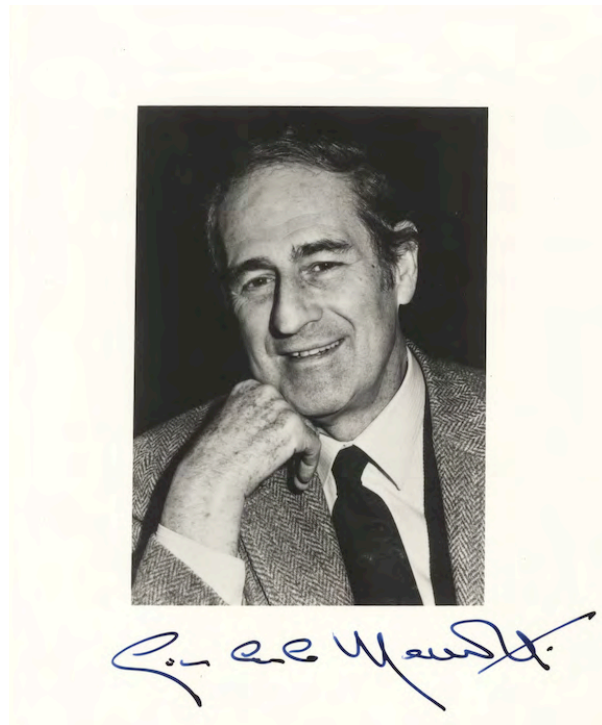
311. [MENDELSSOHN] Benedict, Jules [Sir Julius] 1804-1885

Sketch of the Life and Works of the Late Felix Mendelssohn Bartholdy Being the Substance of a Lecture, Delivered at the Camberwell Literary Institution, in December, 1849. London: John Murray, 1850.

Octavo. Full brown textured cloth. Edges gilt. 1f. (title), [iii]-iv (preface), [5]-61, [i] (printer's note) pp. With a small leaf of errata tipped in to inner edge of p. 5. Slightly worn, rubbed and bumped; several signatures partially detached; occasional light foxing heavier to outer leaves; some edge soiling and wear.

First Edition.

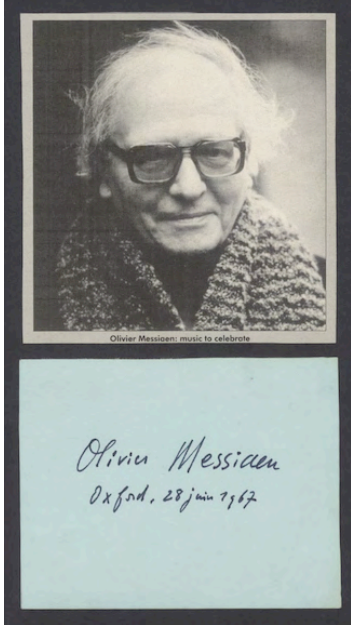
Benedict, a German-born British composer, conductor and accomplished pianist, was prominent in English musical life in the middle and latter part of the 19th century. He was a pupil of Hummel, who introduced him to Beethoven and persuaded Weber to take Benedict his first pupil. "Benedict accompanied Weber to Berlin in June 1821 for the première of Der Freischütz, and had the first of many meetings with Mendelssohn... In 1848 he conducted Mendelssohn's Elijah at Exeter Hall, when Jenny Lind made her first appearance in oratorio... Benedict was one of the most accomplished pianists of his day, and devoted more of his time to composing, editing and teaching piano music than to any other branch of the art... He published an important edition of Beethoven's piano works; edited sonatas and other major works by J.L. Dussek, Mendelssohn, Weber and others." Nicholas Temperley in Grove Music Online. (24957) \$185



312. MENOTTI, Gian Carlo 1911-2007

Attractive bust-length photograph of the distinguished American composer, boldly signed "Gian Carlo Menotti." Image size 160 x 113, overall size 256 x 203 mm.

The noted Italian-born American composer Menotti is perhaps best-known for his classic Christmas opera, Amahl and the Night Visitors; he won the Pulitzer prize for two other operas, The Consul (1950) and The Saint of Bleecker Street (1955). He is also distinguished as the founder of the Spoleto, Italy music festival in 1958 and its American counterpart in Charleston, South Carolina in 1977. (25460) \$150



313. MESSIAEN, Olivier 1908-1992

Autograph signature of the distinguished French composer dated Oxford, June 28, 1967, on a slip of paper ca. 76 x 98 mm. Together with a reproduction of a head-and-shoulders photograph of the noted French composer, ca. 100 x 96 mm. Both items laid down to black mount, ca. 254 x 177 mm. Trimmed, with no loss to signature.

Olivier Messiaen (1908-1992) was "a musician apart. The sources of his music may be traced on the one hand to the French organ tradition and on the other to the innovations of Debussy, Stravinsky and Bartók, but right at the start of his career he found a modal system that has a completely individual sound, and to this he remained true, even when he vastly extended the possibilities of his style after World War II." Paul Griffiths in *Grove Music Online*. (25405) \$200

A Fine Collection of Metastasio's Opera Libretti

314. METASTASIO, Pietro 1698-1782

Poesie del Signor Abate Pietro Metastasio. Parigi: Presso la Vedova Quillau [without PN], 1755.

9 volumes. Octavo. Full light tan morocco with raised bands on spines in decorative compartments gilt, all edges gilt, dark blue silk endpapers.

Vol. I: 1f. (frontispiece with portrait of the poet engraved by D. Sornique after C. Eisen), 1f. (decorative title), [i]-v (dedication with vignette), [vi] (blank), [vii]-xiv (letter from the author), 2f. (part-title), [xix]-cciv ("Dissertazione"), 319, [i] (blank) pp. Contains *Artaserse*; *Adriano in Siria*; and *Demetrio*. Frontispiece, with portrait of the poet, engraved by D. Sornique, after C. Eisen. Verse dedication to the Signora Marchese di Pompadour, by Ranieri de' Calsabigi, with engraved vignette and a "Dissertazione" on the dramatic poems by Calsabigi.

Vol. II: 1f. (decorative title), 464 pp. Contains *Olimpiade*; *Issipile*; *Ezio*; *La Danza*; *Il Sogno di Scipione*; *Il Natal di Giove*; and *Didone Abbandonata*.

Vol. III: 1f. (decorative title), 463, [i] (blank) pp. Contains *La Clemenza di Tito*; *Catone in Utica*; and *Demofonte*.

Vol. IV: 1f. (decorative title), 463, [i] (blank) pp. Contains *Alessandro*; *Achille in Sciro*; *Ciro Riconosciuto*; *Temistocle*; *L'Isola Disabitata*; and *Lie Cinesi Componimento Drammatico che Introduce ad un Ballo*.

Vol. V: 1f. (decorative title), 463, [i] (blank) pp. Contains *Zenobia*; *Ipermestra*; *Antigono*; *Semiramide*; *Il Re Pastore*; and *L'Asilo d'Amore*.

Vol. VI: 1f. (decorative title), 459, [i] (blank) pp. Contains *L'Eroe Cinese*; *Attilio Regolo*; *Adriano in Siria*; *Didone Abbandonata*; *Il Tempio dell' Eternità*; and *La Contesa de' Numi*.

Vol. VII: 1f. (decorative title), 459, [i] (blank) pp. Contains *Alessandro*; *Semiramide*; *Le Grazie Vendicate*; *Il Palladio Conservato*; *Il Parnaso*; *Astrea Placata*; *La Pace fra la Virtù, e la Bellezza*; *Il Vero Omaggio*; *L'Amor Prigioniero*; *Il Ciclope*; and *Cantate*.



Vol. VIII: 1f. (decorative title), 460 pp. Contains *Gioas Re di Giuda*; *Betulla Liberata*; *Sant' Elena al Calvario*; *Giuseppe Riconosciuto*; *La Morte d'Abel*; *La Passione di Gesù Cristo*; *Per la Festività del SSmo. Natale*; *Isacco Figura del Redentore*; *Canzonette*; *Sonetti*; *Epitalami*; and *La Strada della Gloria. Sogno*.

Vol. IX: 1f. (decorative title), 468, 2f. (Censor's approbation, "Privilege du Roi," and Register). Contains *La Galatea*; *L'Endimione*; *Gli Orti Esperidi*; *Il Convito degli Dei*; *L'Angelica Serenata*; *La Morte di Catone*; *L'Origine delle Leggi*; *Il Ratto d'Europa*; *Ode per il Santissimo Natale*; and *Giustino*. With a *Distribuzione dell' Edizione* and a *Tavola delle Arie*. With indices and the autograph signature of B. Brunet, Adjoint at the end of the Register.

Label with former owner's name, "Anthony Godwin Hail," laid down to front pastedown of all volumes. Binding slightly worn, rubbed and bumped, with occasional stains; endpapers slightly soiled and foxed. Scattered light soiling and staining, especially to blank margins; several leaves with tears or slight loss to edges not affecting text; other very minor imperfections. A very attractive set overall.

First French edition.

Pietro Trapassi (1698-1782), better known as Metastasio, was regarded as one of the greatest poets of the 18th century; his libretti were set to music by numerous prominent composers. (25002) \$1,350

315. [METASTASIO] Burney, Charles 1726-1814
Memoirs of the Life and Writings of the Abate Metastasio, in Which are Incorporated, Translations of the Principal Letters... in Three Volumes. London: Printed for C.G. and J. Robinson, 1796.

3 volumes. Octavo. Contemporary mid-tan polished calf with blindtooled edges, raised bands on spine in decorative blindstamped compartments and titling gilt, marbled edges and endpapers.

Vol. I: 2ff. (blank), 1f. (frontispiece), 1f. (title), [iii]-xv (preface), [i] (blank), 407, [i] (blank), [xxx] (contents) pp. With a bust-length frontispiece portrait of Metastasio engraved by Heath after Joh. Steiner and manuscript inscription in black ink to front free endpaper: "Given by Northey on my leaving Eton. Dec. [?] 1816."

Vol. II: 1f. (title), 420, [xxix] (contents), [i] (blank), 1f. (errata).

Vol. III: 1f. (title), 414, [xxiii] (contents), [i] (blank), 1f. (errata).

From the library of the Earl of Chichester.

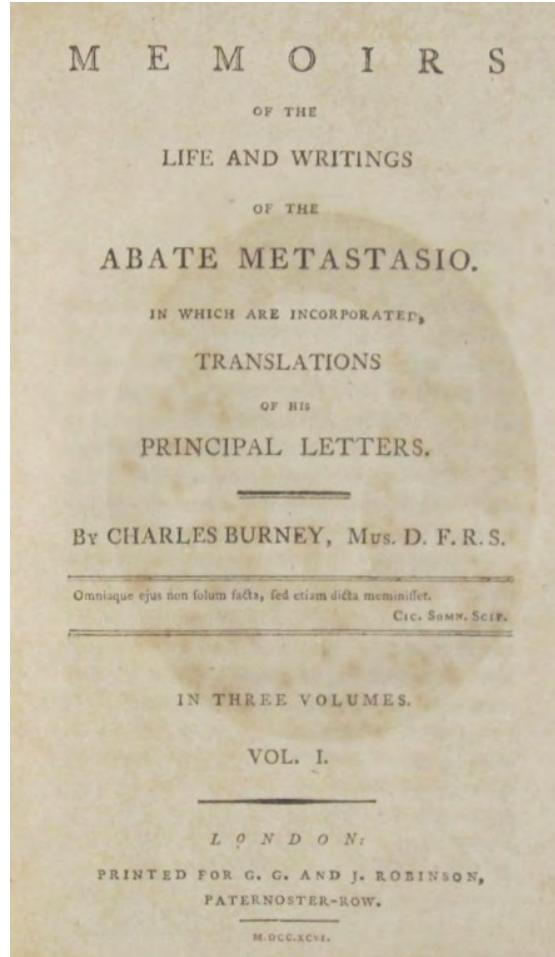
With decorative stamp of J.D. Bligh incorporating the head of a gryphon to front free endpaper of each volume.

Slightly worn, rubbed and bumped; lower of third volume partially detached. Occasional light browning, foxing and wear; annotations in pencil to endpapers; some mispagination.

First Edition. Gregory-Bartlett I, p. 48. RISM BII, p. 192.

Burney's treatment of Metastasio is considered the most extensive in English.

"Although his fame rests chiefly on his 27 opera seria librettos, his works intended for musical setting also include a comic intermezzo, close to 40 occasional pieces (ranging from elaborately staged feste teatrale to simple complimenti for two participants), 8 oratorios, 37 cantatas, 8 solo complimenti, 7 canzonettas, 33 strofe per musica and other lyrical stanzas. This broad spectrum, widened further by settings of some of the 32 sonnets, has brought over 400 composers in contact with Metastasian texts." Don Neville in Grove Music Online. (24967) \$750



316. MEYER, Philip James 1737-1819

A Collection of Hymns and Psalms, arranged for the Piano Forte or the Harp alone To which are added some Songs, by Handel, an Introduction, and several Hymns, expressly Composed for this work by Ph. J. Meyer Senr. [1st Book]. [Separate scores for harp and voice and piano and voice]. London: Printed for Mr. Meyer by Rt. Birchall, [ca. 1815].

Folio. Contemporary plain blue wrappers. Harp: 1f. (title, list of subscribers), [1] (blank), 2-21 pp. With initials of composer to title. Piano: 1f. (title), [1] (blank), 2-21 pp. Engraved throughout. Minor to moderate staining to piano part; corners of several leaves creased. Wrappers worn and torn. The majority of subscribers are women.

No copies located on WorldCat (OCLC). COPAC (one copy at the British Library).

Meyer, born in Strasbourg, pursued his particular interest in the harp in Paris where, in 1767, he published a method for the instrument. He was at one time a student of J.S. Bach's student Mützel. He settled in London in 1784, where he is said to have been the first performer there on the pedal harp. Highfill et al, Vol. 10, pp. 208-9. (16802) \$165



An Attractive Autograph Musical Quotation by "The Father of Grand Opera."

317. MEYERBEER, Giacomo 1791-1864

Autograph musical quotation signed "Giacomo Meyerbeer."

1 page (ca. 106 x 116 mm.). No date. In black ink on hand-ruled paper.

Four measures from the overture of Meyerbeer's opéra-comique, *Le pardon de Ploërmel*. Notated in treble clef on 2 staves. In 6/8 time with a key signature of two sharps. With a tempo marking ("Presto") not found in published sources (which read "Allegro animato"). "With Mr. Engel's compliments" to verso. Creased at central fold; trimmed, not affecting quotation or signature; verso with occasional light soiling and staining.

Together with:

A bust-length cabinet card photograph of Meyerbeer by Th. Prümm, being a lithographic portrait based on a photograph by Pierre Petit, published in Berlin by E.H. Schroeder Hermann Kaiser. Ca. 167 x 108 mm. Slightly worn.

Le pardon de Ploërmel, to a libretto by Jules Barbier and Michel Carré, was first performed at the Opéra-Comique (Salle Favart) in Paris on April 4, 1859. "The work... was planned as a one-act opéra comique and enlarged to three acts at Meyerbeer's request. The composer converted the original spoken dialogue into recitatives for performances in other countries, where the opera often became known as Dinorah. The most famous number is the heroine's coloratura waltz aria in Act 2, 'Ombre légère qui suis mes pas', during which she dances with her own shadow. The overture is innovatory in that it features participation of the chorus, a prayer to the Virgin sung behind the curtain that alternates with procession and storm music in the pit." Steven Huebner in *Grove Music Online*.

Meyerbeer was "the most frequently performed opera composer during the 19th century, linking Mozart and Wagner." Matthias Brzoska in *Grove Music Online*. (25558) \$800

318. MEYERBEER, Giacomo 1791-1864

Le Pardon de Ploërmel Opéra comique en trois actes Paroles de MM. Jules Barbier et Michel Carré... Partition conforme à l'exécution au théâtre Contenant paroles et musique sans accompagnement Prix net: 3 Francs (12,610)... Édition populaire d'Opéras, d'Opéras comique et d'Opérettes. Recommandée spécialement Aux Artistes dramatiques, pour remplacer la copie des rôles — Aux Sociétés chorales — Aux Spectateurs, pour suivre la musique au Théâtre No 22. [Vocal score]. Paris: Brandus & Cie [PN B. & Cie. 12,610.], [1880-1881].

Octavo. Quarter maroon leather with marbled boards, spine in gilt-ruled compartments with titling gilt, marbled endpapers. [i] (title), [i] (named cast list and copyright notice), 1f. (table of contents), 148 pp. Includes the names of cast members for the first performance at the Opéra-Comique in Paris, on April 4, 1859. Publisher's handstamp to lower edge of title. Binding slightly worn, rubbed and bumped with slight loss to head of spine. Light foxing, somewhat heavier to several leaves; occasional small tears to upper margin. This edition, which contains vocal music with words but without accompaniment, is scarce. WorldCat. (24971) \$75

319. MEYERBEER, Giacomo 1791-1864

Autograph letter to an unidentified correspondent, signed "Meyerbeer."

One page of a bifolium. Octavo (209 x 135 mm). In black ink. On personal stationery with monogrammatic ("GM") decorative blindstamp at upper left. In French and German (with translation).

Meyerbeer informs his correspondent that he has secured a box at the theater for him: *"I am now sending you [tickets for] the entire box, which seats five. Take two seats for you and your wife, two for Herr Seifert, and one for Herr [illegible]."*

Creased at folds and slightly overall; remnants of tape to verso of second leaf; leaf with typed English translation and guard tipped-in.

Neither the theater nor the performance are specified, and none of the persons mentioned in the letter has been identified, although the rough tipped-in translation identifies the last surname as "Sozötes." (25271) \$250

320. **MEYERBEER, Giacomo 1791-1864**

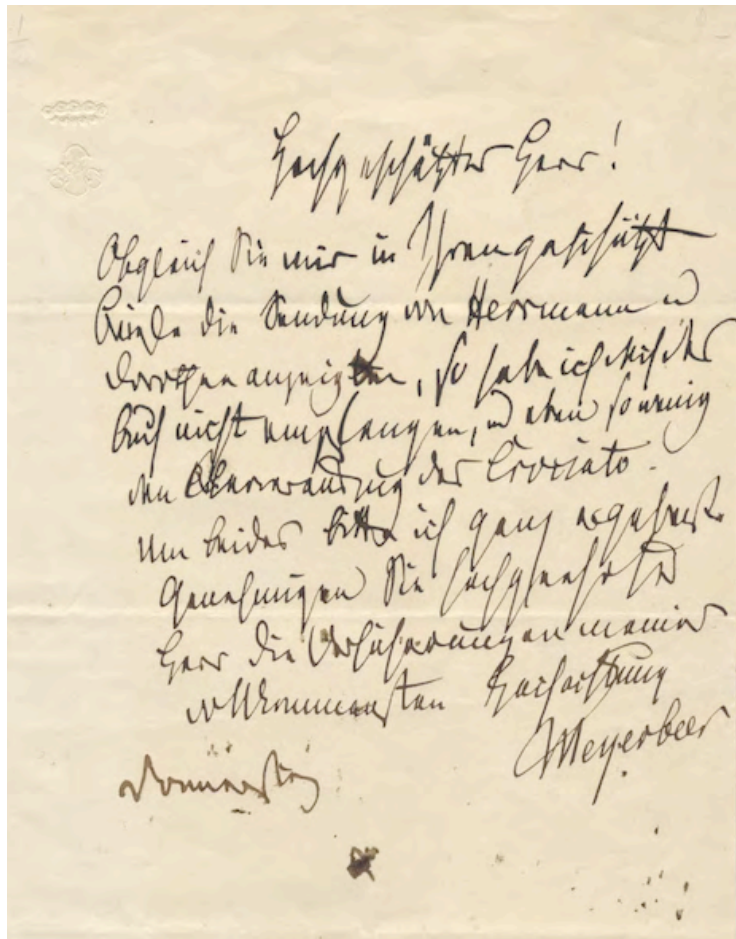
Autograph letter to an unidentified correspondent, signed "Meyerbeer."

One page. Octavo (217 x 139 mm). In brown ink. On personal stationery with monogrammatic ("GM") decorative blindstamp at upper left. In German (with translation).

Meyerbeer informs his correspondent ("Werther Freund") about his effort to secure seats at a theater for him: "[...] has not been able (or willing) yet to tell me whether he will give me a box or just two Sperrsitze for tonight. Only around 4 PM I will learn about it. In any case, however, I will receive the two seats for you and your esteemed wife whom I greet a thousand times..."

Slightly browned and soiled; creased at folds; laid down to second, slightly larger leaf with tape; remnants of former mount to upper edge of verso; very slightly trimmed at right margin.

Neither the theater nor the performance are specified, and none of the persons mentioned in the letter has been identified; the name of the person responsible for the assignment of seats is given but, unfortunately, illegible. (25311) \$300



321. **MEYERBEER, Giacomo 1791-1864**

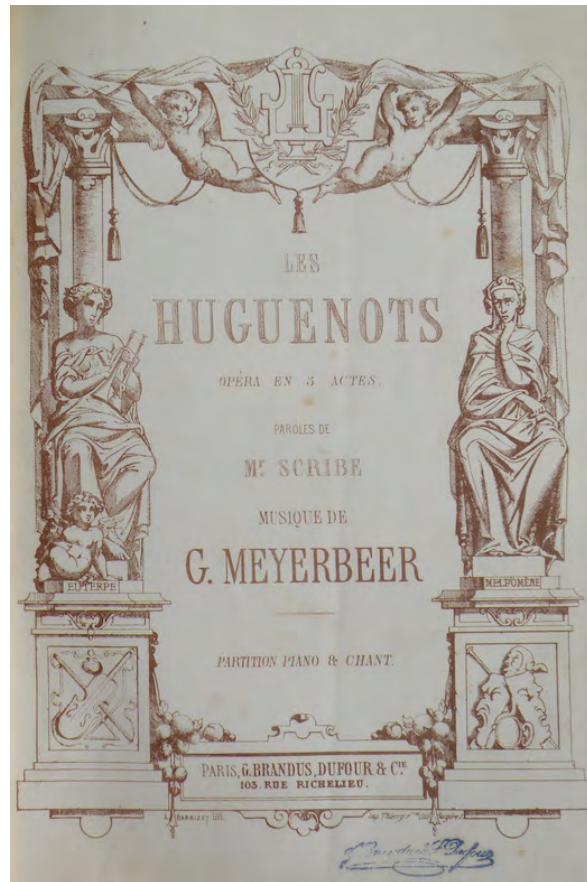
Autograph letter to unidentified correspondent, signed "Meyerbeer." [Not before 1824].

One page of a bifolium. Octavo (209 x 135 mm). In black ink. On personal stationery with monogrammatic ("GM") decorative blindstamp at upper left. In German (with translation).

Meyerbeer complains to his correspondent about not having received a copy of [Goethe's?] *Hermann und Dorothea* and of the piano-vocal score of his opera *Il Crociato in Egitto*: "Although you have indicated the shipment of *Hermann und Dorothea* in your esteemed letter, I haven't received the book and neither the piano-vocal score of *Il Crociato*. Most humbly I am asking you for both."

Creased at folds; small tear to blank lower inner margin of second leaf; remnants of adhesive to verso.

Meyerbeer's opera Il Crociato in Egitto, famous for its castrato role, was first performed in 1824 and published as a piano-vocal score in the same year. "Hermann und Dorothea" most probably refers to Johann Wolfgang von Goethe's epic poem (published in 1797). It would thus seem plausible that, at the time of the present letter, Meyerbeer considered writing an opera on the subject. (25269) \$275



322. MEYERBEER, Giacomo 1791-1864

Les Huguenots Opéra en 5 Actes. Paroles de Mr. Scribe... Partition Piano & Chant. [Piano-vocal score]. Paris: G. Brandus, Dufour & Cie. [PN B. et Cie. 9209.], [Ca. 1853].

Large octavo. Quarter red morocco with textured cloth boards, raised bands on spine in decorative compartments gilt, marbled endpapers. 1f. (decorative lithographic title by A. Barbizet, printed in brown), 1f. (cast list and index), 453 pp. Lithographed. Publisher's handstamp to lower edge of title. With the supplement "Rondeau composé pour Melle. Alboni" (pp. 445-453). Binding slightly worn, rubbed, bumped, and stained. Light foxing; occasional light browning, creasing, and dampstaining.

A later edition. Lesure, p. 78.

Les Huguenots was first performed at the Paris Opéra on February 29, 1836.

"Meyerbeer successfully transposed the formula of a highly variegated succession of scenes connected by a well-integrated plot from the good-versus-evil morality play of *Robert le diable* to a historical setting that prominently features public political turmoil... In its juxtaposition of reverential Protestant victims and fanatical Catholics – both invoking the name of the Lord – the fifth act is a locus classicus for the vivid ironical contrasts characteristic of Meyerbeerian grand opera." Steven Huebner in *Grove Music Online* (24820) \$125



323. MIERCZYŃSKI, Stanisław 1894-1952

Muzyka Podhala La musique do Podhale Zebrał i ułożył – Présentée par Stanisław Mierczyński Ilustrowała – Illustrée par Zofja Stryjeńska Wstęp napisał – Préface par Karol Szymanowski [101 folksongs arranged for two violins and double bass]. Lwów-Warszawa: Książnica-Atlas, 1930.

Large folio. Original publisher's dark yellow pictorial wrappers with an illustration of a folk violinist to upper. 1f. (half title), 1f. (title), v-[vi] (preface by Mierczyński, in Polish), vii-[xi] (foreword by Szymanowski, in Polish), [vii] (notes on tuning of strings, in Polish), xiii-[xiv] (preface by Mierczyński, in French), xv-[xix] (foreword by Szymanowski, in French), [xx] (notes on tuning of strings, in French), xxi-[xxiii] (contents, in Polish; includes a complete listing of color illustrations, tipped-in and other), 70 (music), 71 (errata list), [i] (blank), [i] (numbered 230; colophon to foot) pp. Text typeset; music (including errata list) in facsimile of calligraphic manuscript copy. Nine unpaginated leaves with printed song text to foot, in the original Góral dialect, and **with tipped-in illustrations in colour by Zofja Stryjeńska specific to the text** preceding pp. 1, 9, 17, 25, 33, 41, 51, 57, and 67. Five additional color illustrations (devices) by Stryjeńska within text. Music set for a traditional string ensemble consisting of two violins and a small double bass with three or four strings in scordatura (explained in the textual matter). Wrappers soiled and frayed with minimal loss; binding fragile. Somewhat browned throughout; lower outer corner slightly bumped.

Limited to an unspecified number of copies, this no. 230.

The indigeneous music of the Góral ("Highlanders") in Podhale, the southernmost region of Poland, straddling the border with Slovakia, has always attracted ethnographers. In the inter-war years, when nationalism was strong in the newly independent countries of eastern Europe, there was a particularly strong surge of interest. The Góral were idealized, very much in the spirit of nineteenth-century romanticism, as owners of a genuine, rich, pure, but dying traditional art. The present volume, stylish and lavish, epitomizes this movement. The foreword is by composer Karol Szymanowski (1882-1937), whose admiration for Góral culture went so far that he moved to the region, settling in the town of Zakopane. The painter Zofja Stryjeńska (1891-1976), known particularly for her decorative art, also moved there. The choice of French rather than German or English for the book's second language points to Poland's traditional love of French culture (which made Paris the center of post-1830 Polish emigration) and to a certain desire to revive the ties of the past after years of Russian and German domination. An English translation of Szymanowski's text is available on the internet. (25017) \$300



324. MILHAUD, Darius 1892-1974

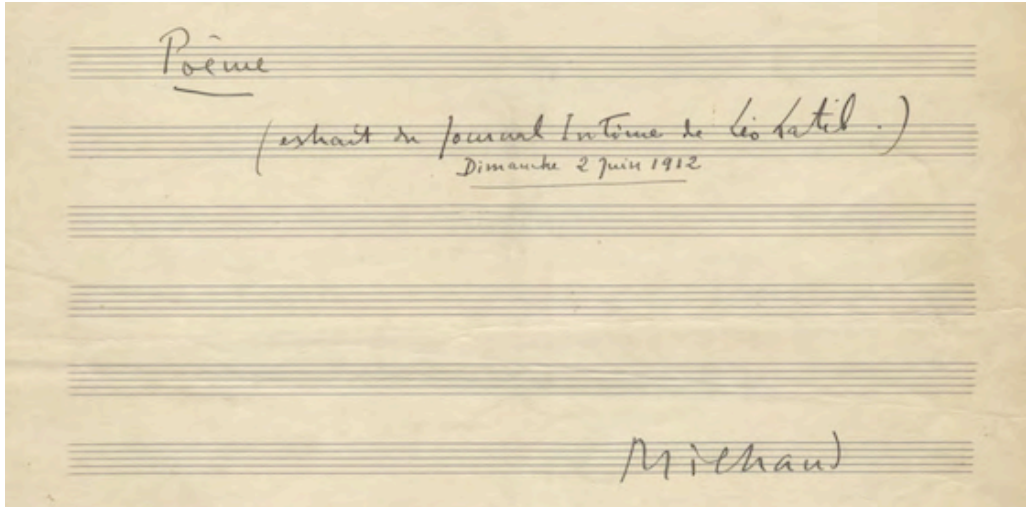
Autograph postcard photograph signed "Milhaud," dated Brussels, 1930, and inscribed "Souvenir de Milhaud." Bust-length portrait of the prominent French composer and member of "Les Six" by H. Manuel in Paris for La Sirène Musicale. Ca. 137 x 87 mm. Slightly worn and soiled; minor annotations in pencil to verso.

Milhaud "was associated with the avant garde of the 1920s, whose abundant production reflects all musical genres. A pioneer in the use of percussion, polytonality, jazz and aleatory techniques, his music allies lyricism with often complex harmonies. Though his sources of inspiration were many and varied, his music has compelling stylistic unity." Jeremy Drake in Grove Music Online. (25376) \$285

325. MILHAUD, Darius 1892-1974

[Op. 73]. *Poème (extrait du Journal Intime de Léo Latil. Dimanche 2 Juin 1912). Wrappers with titling in the composer's hand, signed "Milhaud," and dated "Paris Aout 1921," with dedication "à Madame Olénine d'Alheim" to lower left corner. Paris, August 1921.*

Folio (349 x 272 mm.). One bifolium of pre-printed 16-staff music paper. [1] (autograph titling), [2]-[4] (blank) pp. In black ink. Slightly worn and soiled; creased at central fold and slightly overall; several small edge tears and stains; music lacking.



Together with:

A lithographic portrait of Darius Milhaud signed "Nino" in the stone. 300 x 224 mm., with caption in pencil in an unknown hand: "Darius Milhaud reduire sur 13 en largeur simile." Slightly worn and creased.

The whereabouts of the musical autograph itself is unknown. The work was first published as a supplement to the Revue musicale, February 1, 1923; the first independent edition was published by Max Eschig in Paris in 1927.

The dedicatee, Marie Olénine-d'Alheim (born Maria Olenina, 1869-1970), was a Russian mezzo-soprano. Personally acquainted with Mily Balakirev and Vladimir Stasov, Olenina became an ardent champion of Mussorgsky's songs and other Russian vocal music early on—at first in Russia and then, after her marriage to a French writer, also in the West. From 1918 to 1959 she lived in Paris, after which she returned to Moscow. In her final years she was the last surviving witness to the days of the Mighty Handful (The Five; Kuchka). (25163) \$300

326. MONNET, Jean 1703-1785, ed.

Anthologie Française ou Chansons Choiesies, Depuis le 13e Siècle jusqu'à présent... Tome I [-III]. [Vocal score]. [Paris]: [Barbou], 1765.

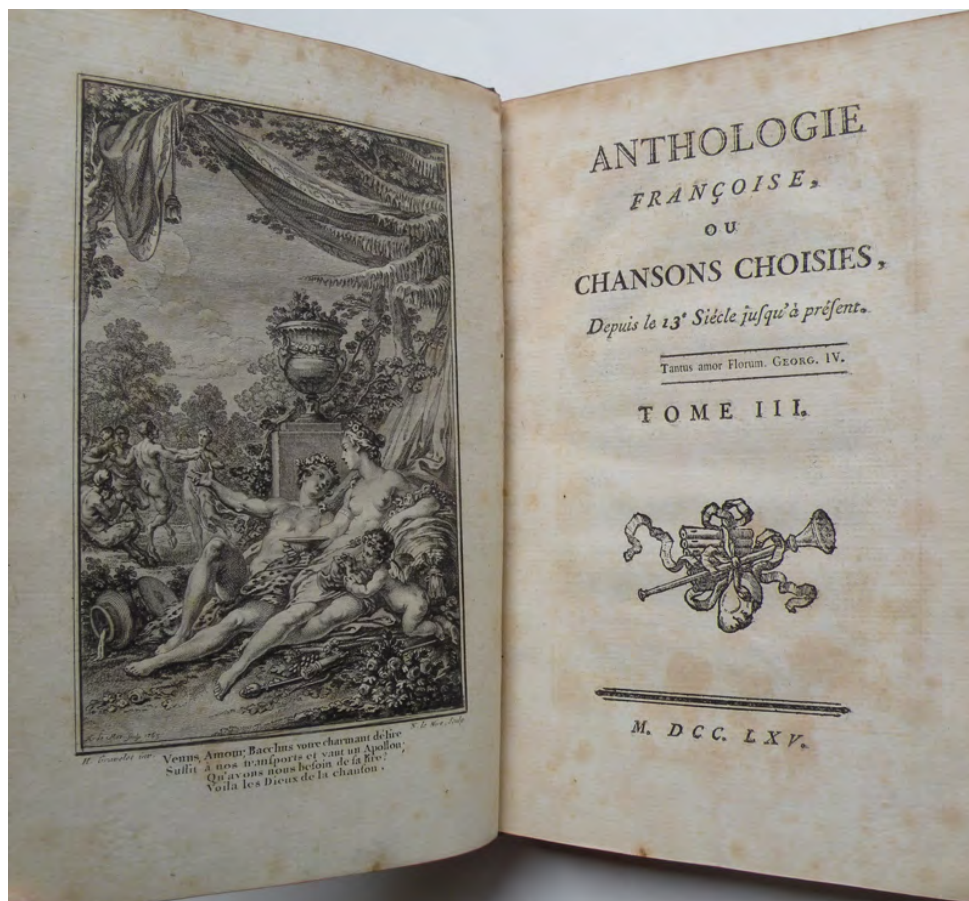
3 volumes. Octavo. Full mid-tan polished calf with spine in decorative compartments gilt, titling gilt, marbled endpapers.

Vol. I: 1f. (frontispiece), 1f. (title), 7 ("Avertissement"), [i] ("Explication des Figures"), 1f. (engraved plate), 64 ("Memoire historique"), 1f. (engraved plate), 310 (music), 311-318 (song index) pp. Typeset. With 3 engraved plates: A bust-length frontispiece portrait of Monet by Aug. de St. Aubin after C.N. Cochin dated 1765; and "Les Rois, les Troubadours sont en correspondance..." and "Thibaut fut Roi" by N. le Mire after H. Gravelot.

Vol. II: 1f. (half-title), 1f. (frontispiece), 1f. (title), 310 (music), 311-317 (index), [i] (blank) pp. With a frontispiece engraving of the 3 Graces by le Mire after Gravelot.

Vol. III: 1f. (half-title), 1f. (frontispiece), 1f. (title), 313 (music), 314-320 (index) pp. With a frontispiece engraving of Venus, Amour, and Bacchus by le Mire after Gravelot.

Contains 1- to 5-part melodies with French texts underlaid. With decorative woodcut head- and tailpieces throughout. Binding slightly worn, rubbed and bumped. Lightly foxed, heavier to some leaves; occasional minor staining and signs of wear; some light browning. An attractive, wide-margined copy overall.



First Edition. RISM BII, p. 92.

Monnet, the editor of this volume, was a French impresario and writer. "According to his memoirs (Supplément au roman comique, 1772) he led a colourful but dissolute life for some years, was imprisoned briefly in 1741 for publishing scurrilous literature (Les annales amusantes), and thereafter embarked on a series of theatrical enterprises... [He] has been credited with a number of librettos but only L'inconséquente, ou Le fat dupé (1787) can be attributed to him with certainty. His edition of the Anthologie française (1765) is of historical value to the study of French folklore." Elisabeth Cook in Grove Music Online. (25076) \$750

327. MONNIKENDAM, Marius 1896-1977

Head-and-shoulders photograph of the noted Dutch composer, ca. 82 x 68 mm., laid down, signed and inscribed on mount "Voor Hans Roest in vriendschappelijke herinnering van Marius Monnikendam." Ca. 166 x 110 mm. Edges slightly worn and bumped; minor remnants of adhesive to left edge of photograph; biographical annotations in pencil to verso.

"Characteristic of Monnikendam's working method is his constancy towards a basic idea. This could be a melodic principle such as the Gregorian chant melody in the Sinfonia sacra (1947), a folksong, as in the Symphonic Variations on the Dutch folksong Merck toch hoe sterck (1954), or an ostinato pattern such as the rhythmic cell in Heart-Rhythm (1975). A piece typical of his rhythmic and dynamic style is the symphonic movement Arbeid (1931), which was dedicated to the conductor of the Concertgebouw Orchestra Willem Mengelberg. His numerous church works include the Te Deum (1946), Klaagzangen van Jeremias (1956) and Via sacra (1969). He composed oratorios, secular choral pieces and concertos; his many organ works include concertos, the Toccata No. 2 (1970) and Postludium super Feike Asma (1974)." Rogier Starreveld and Katja Brooijmans in Grove Music Online. (25412) \$50



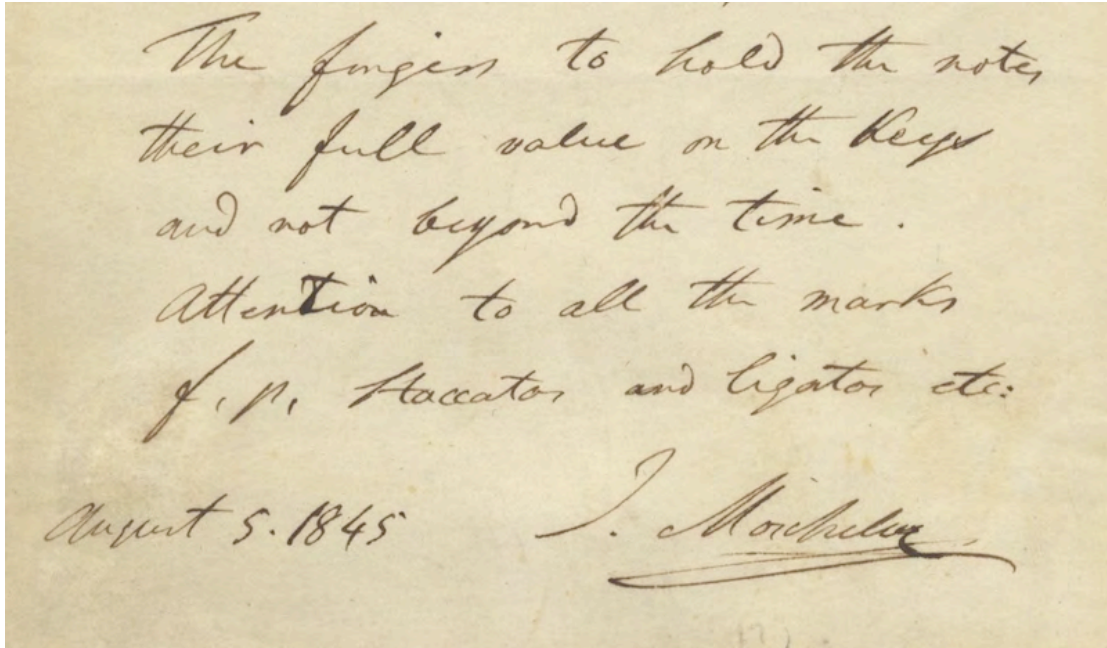
328. **MOSCHELES, Ignaz 1794-1870**

Autograph letter signed "I. Moscheles" to the pianist and composer Louis Brassin. 2 pp. of a bifolium. With integral address panel. Dated Leipzig, January 18, 1862. In German (with translation).

Moscheles thanks Brassin for sending two volumes of his concert etudes. "No doubt, there will be much for me to praise, and with that conviction in mind, I am very happy to accept the dedication of the 3rd volume." He goes on to make suggestions in a postscript regarding how Brassin indicates tempi, and lists the 15 accidentals that he noticed missing when playing through the first etude. Slightly worn; uniform light browning; creased at folds; edges slightly browned.

A Bohemian pianist and composer of Jewish descent, Moscheles was one of Vienna's most popular pianists, "hailed as an equal and friend by Clementi and J.B. Cramer." He met the 15-year-old Mendelssohn in 1824 in Berlin and "gave him some finishing lessons on the piano." He went on to become principal professor of piano at the Leipzig Conservatory in 1846, recently founded by Mendelssohn. Known also as a conductor, Moscheles led the first London performance of Beethoven's Missa solemnis in 1832 and very successful performances of the Ninth Symphony in 1837 and 1838... Hanslick assessed Moscheles as one of the last great representatives of the Classical school and also the beginner of a new epoch... The majority of Moscheles's compositional output is piano music; some, including the sonatas, is of lasting consequence... Schumann considered Moscheles one of the best sonata composers of his generation... His piano method is best represented in his sets of studies, which are still used: Schumann saw these as bridging the gap between the age of Clementi and that of Chopin and being indebted to Bach's Clavier-Übung." Jerome Roche and Henry Roche in Grove Music Online.

Louis Brassin (1840-1884), the addressee, was a member of a well-known family of Belgian musicians that included his brothers, pianist Leopold Brassin and violinist Gerhard Brassin. (20395) \$850



Moscheles Offers Performance Advice to a Pianist

329. **MOSCHELES, Ignaz 1794-1870**

Autograph textual manuscript signed ("I. Moscheles") rendering performance advice to a pianist, "Miss Alexander." 1 page. Octavo. Dated August 5, 1845.

"... learning a new piece the value of the different notes is carefully to be ascertained, and such passages as do not continue in equal notes, or are interrupted by rests, must be counted loud, practised so, and afterwards played without loud counting. The fingers to hold the notes their full value..."

Creased at folds; verso with remnants of adhesive paper tape to corners of upper edge. In very good condition overall.

An interesting and unusual document. (24313)

\$600

Signed by the Composer

330. **MOSCHELES, Ignaz 1795-1870**

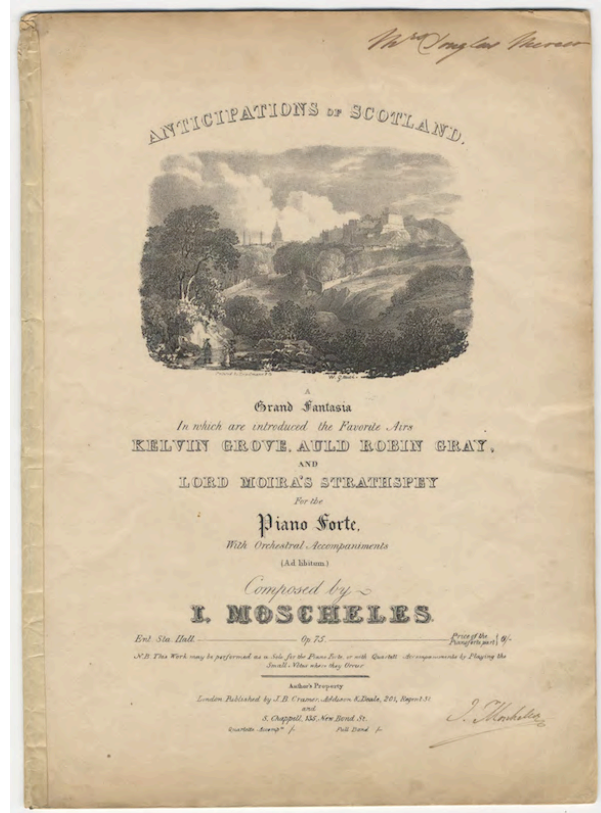
[Op. 75]. *Anticipations of Scotland. A Grand Fantasia In which are introduced the Favorite Airs Kelvin Grove, Auld Robin Grau, and Lord Moira's Strathspey For the Piano Forte, With Orchestral Accompaniments (Ad libitum.)... Op. 75. Price of the Pianoforte part 6/- N.B. This Work may be performed as a Solo for the Piano Forte, or with Quartett Accompaniments by Playing the Small Notes where they Occur Author's Property... Quartette Accomp.to [price blank] Full Band [price blank].* [Piano part only]. London: J. B. Cramer, Addison & Beale... S. Chappell [PN 604], [1840s].

Folio. Disbound. 1f. (title with vignette by W. Gauci with a view of Edinburgh), [i] (blank), 2-19, [i] (blank) pp. Title lithographed; music engraved. Cue-size notes and ossia staves for performance without accompaniment.

With the autograph signature of the composer, "I. Moscheles," in ink to lower right corner of title. Early owner's signature, "Mrs. Douglas Mercer," in ink to upper right corner of title. Paper tape reinforcement to spine torn and partially detached. Uniformly browned; some bleeding and offsetting; edges creased; small tear to outer edge of title; crosses in pencil to outer edges of pp. 16 and 17.

First English edition, later issue (there are at least three different issues: the first was published ca. 1828, the other two include publisher's catalogues, either to page [1] (*see digitized copy at Bayerische Staatsbibliothek, Munich*) or page [20] (*see digitized copy at Eastman School of Music, Rochester, NY*). Not in the *Thematisches Verzeichnis*.

The original title of the work is in German: Anklänge aus Schottland. It was composed in 1826 and first published in that same year by Hofmeister in Leipzig. (25045) \$250



First Edition Full Score of *Idomeneo* from the Collection of Mozart's Biographer Otto Jahn

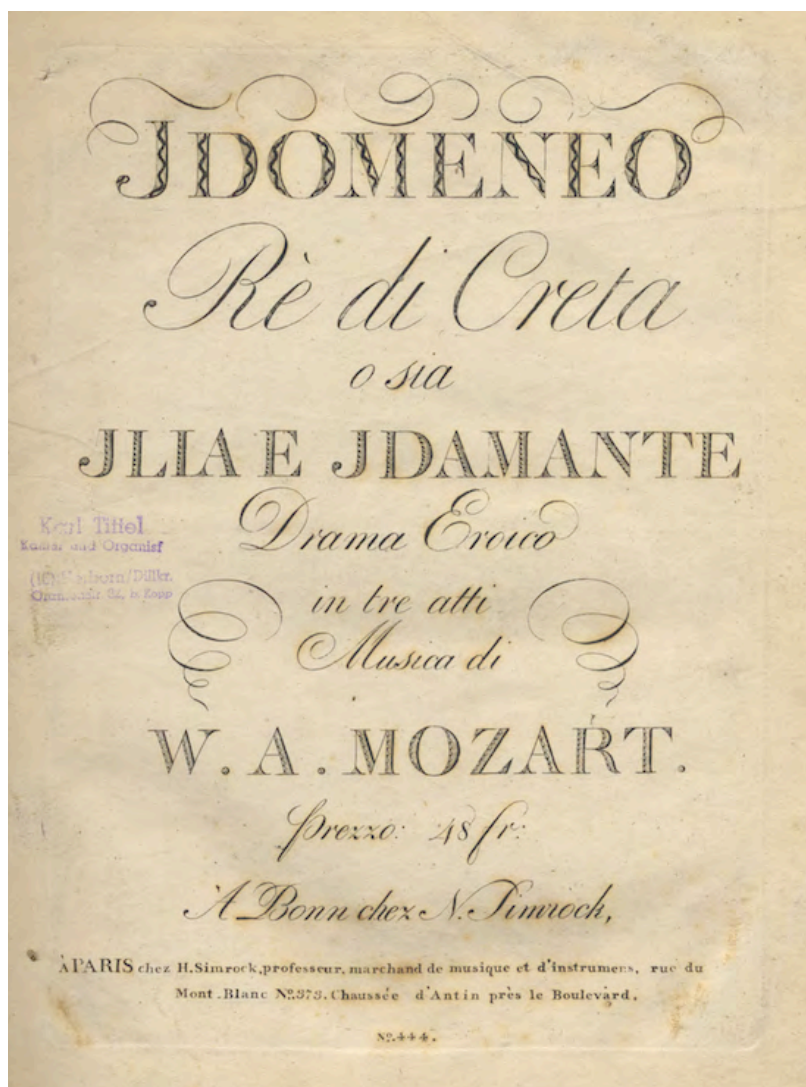
331. MOZART, Wolfgang Amadeus 1756-1791

[K366]. *Idomeneo Re di Creta o sia Ilia e Idamante Drama Eroico in tre atti... prezzo 48 fr.* [Full score]. Bonn: Chez N. Simrock... Paris: H. Simrock, professeur, marchand de musique et d'instruments, rue du Mont Blanc No. 373. Chaussée d'Antin près le Boulevard. [PN 444] , [ca. 1806].

Folio. 19th century half-calf marbled boards, paper title label to spine. 1f. (title), [1] (blank), [2] (Personaggi), 3-123, [i] (blank), [i] (title to Act II), 124-223, [i] (blank), [i] (title to Act III), 224-365 pp. Engraved. With text in Italian. **From the collection of the noted German music historian and author of the first major biography of Mozart, Otto Jahn** (1813-69), with his bookplate "Inter Folia Fructus" to front pastedown and with an autograph entry to p. 363 (the word "coda" written twice in ink in his fine, distinctive hand to outer margin). With some additional pencilled markings, cancels, etc., possibly in Jahn's hand. With small handstamp "Karl Tittel Kantor und Organist" in purple ink to title and following leaf. Binding worn and scuffed; spine chipped at head and tail; upper detached; lower hinge splitting. Occasional minor blemishes, but a very good copy overall.

First Edition, 6th issue. Scarce. Haberkamp p. 165. Hoboken II, 108 (another issue). Hirsch II, 654. RISM M4187.

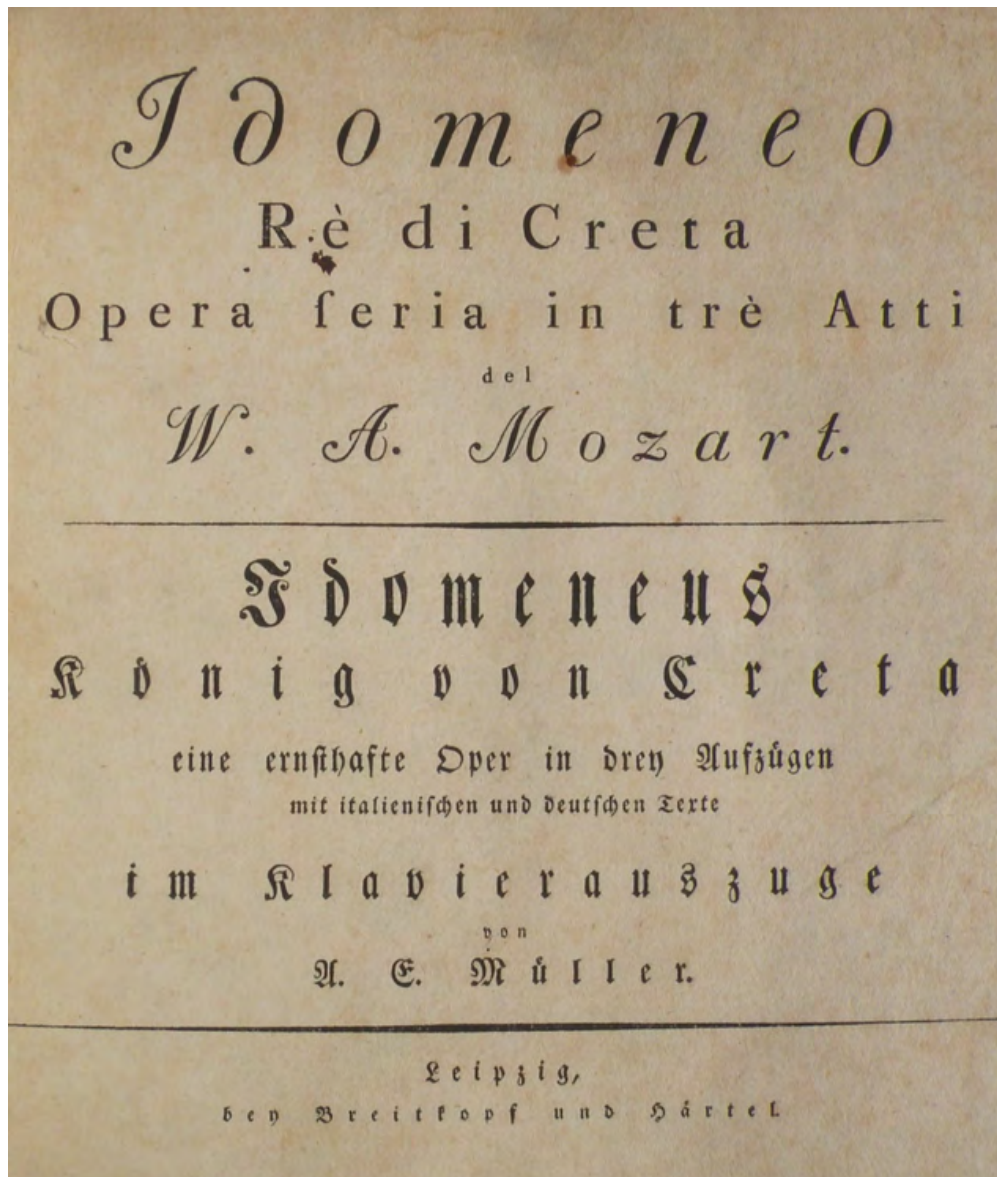
Overture and 32 numbers, including 2 ballets. Libretto by Gianbattista Varesco after Antoine Danchet's "Idomenée," German version by Andreas Schachtner (1780). Mozart's setting of Varesco's libretto (based on a French opera by Danchet and Campra) was first performed on January 29, 1781 at the Residenz Theater in Munich.



"Having completed nine operatic works, Mozart, aged twenty-four, was commissioned to write an opera by the Elector Karl Theodor of Bavaria, formerly of Mannheim, who had moved to Munich in January 1778. He began work in Salzburg in October 1780 and moved to Munich in November to complete the work with the singers, several of whom he knew from Mannheim days. The opera was successful but there were no further performances in other houses and the amateur performance in Vienna took place five years later." Robbins Landon: *The Mozart Companion*, p. 248.

"Idomeneo sprang from a specific tradition and far outstripped it. The happy auspices under which it was created brought forth from Mozart a work so demanding that it could hardly be performed elsewhere. Even the Mannheim-Munich forces were probably not ready for its boldness. "Magnificent," "expressive," "novel," "powerful," "and "strange," its first auditors called it, with the dominating impression certainly the last. For all but a few the profundities of this opera eroica were too deep. In the decade Mozart had left to live, it had already become a work dispossessed. This is perhaps one of the reasons why he loved it especially among all his works." Heartz: *Mozart's Operas*, p. 34.

"There may not be here the delicate psychological detail that we find in *Figaro* and *Così fan tutti*, or the sublime naturalness and simplicity of *Die Zauberflöte* -- these would both have been completely foreign to the general style of the opera -- but there is a monumental strength and a white heat of passion that we find in this early work of Mozart's and shall never find again. *Idomeneo* is the first and last 'opera seria' that represents the complete and mature Mozart." Dent: *Mozart's Operas* (2nd ed.), p. 45. (25314) \$5,000

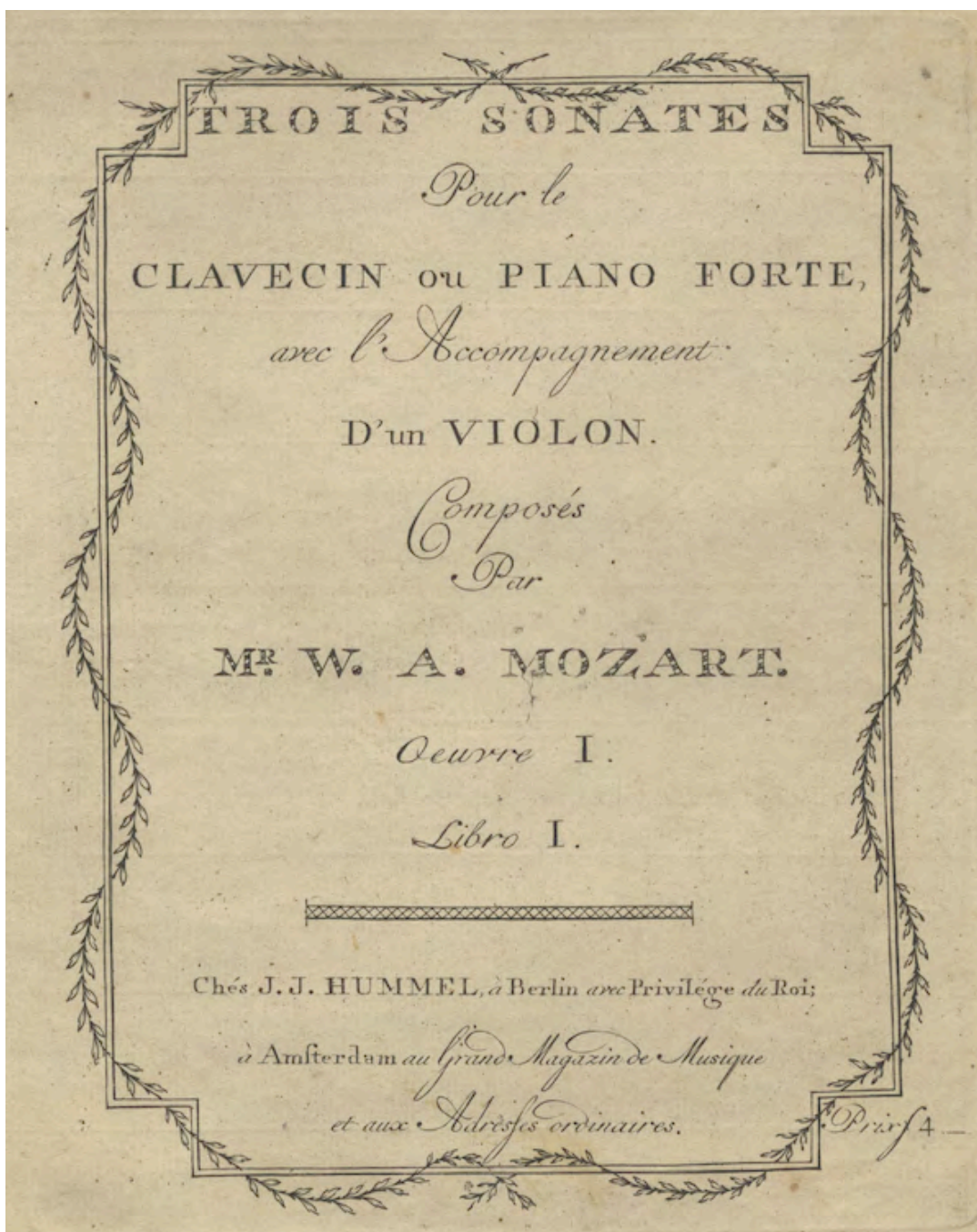


332. **MOZART, Wolfgang Amadeus 1756-1791**

[K366, 489]. *Idomeneo Rè di Creta Opera seria in tre Atti... Idomeneus König von Creta eine ernsthafte Oper in drey Aufzügen mit italienischem und deutschem Texte im Klavierauszuge von A. E. Müller.* [Piano-vocal score]. Leipzig: Breitkopf und Härtel [without PN], [1797].

Oblong folio. Half dark brown morocco with marbled boards, titling gilt to spine. 1f. (title), 190 pp. Typeset. With text in Italian and German. Uniformly browned; slightly foxed; occasional small stains; some worming; one bifolium (pp. 149-152) loose and slightly soiled and frayed at outer edge; notation to final page slightly obscured at inner margin; occasional minor imperfections. An uncut copy (except for title leaf).

Second edition, published just one year after the first. Köchel 6 p. 372. Haberkamp p. 163. Hoboken 11, 110. Hirsch IV, 40. RISM M4190. The arranger of the piano-vocal score, August Eberhard Müller (1767-1817), served as Thomaskantor in Leipzig from 1801 to 1810 and as court Kapellmeister in Weimar thereafter. (24774) \$1,250



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

[K376, 377, 296]. *Trois Sonates Pour le Clavecin ou Piano Forte, avec l'Accompagnement D'un Violon... Oeuvre I. Libro I... Prix f4.-*. [Parts]. Berlin: J.J. Hummel... Amsterdam: Grand Magazin de Musique et aux Adresses ordinaires [PN 972], [1796-97].

Folio. Unbound. Keyboard: [1] (title within decorative border), [2] (blank), 3-27, [i] (blank); Violin: [1] (title within decorative border), 2-11, [i] (blank) pp. Engraved.

Occasional light soiling and wear; minor stains to title of Violin part. A very good untrimmed copy.

Very rare. RISM M and MM6494 (no complete copies). (24127)

\$1,250

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

[K376 (374d), 296, 377 (374e), 378 (317d), 379 (373a), 380 (374f)]. *VI Sonates pour le Pianoforte avec l'accompagnement d'un Violon*. [Cahier IV of the *Oeuvres Complètes*]. [Parts]. Leipzig: Breitkopf & Härtel [PN] IV, [1799].

Oblong folio. Original publisher's light green wrappers with titling printed within decorative border. 1f. (series title with vignette engraved by W. Böhm after Kininger), Piano: [5] (title), 6-72, 77-91, [i] (blank) pp.; Violin: 93-123, [i] (blank) pp. Typeset. Wrappers worn and defective, lower and most of spine lacking. Light to moderate browning, foxing and soiling; pp. 73-76 of piano part lacking.

Köchel 6 p. 916. Lesure p. 459. Hirsch IV, 987. RISM M7313. (24246)

\$125



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

[K 527]. *Il dissoluto Punito o Sia Il D. Giovanni Drama giocoso La Musica del Signore Wolfgango Mozart[!] messa per il Piano Forte Del Carlo Zulehner*. No. 138. Fr. 21. Fl. 10. [Piano-vocal score]. Mainz: B. Schott [PN 138], [after 1791].

Oblong folio. Quarter black cloth with black paper boards. 1f. (recto title within decorative oval border, verso blank), [1] (blank), 2 (cast list, contents with textual incipits), 3-207, [i] (blank) pp. Engraved. Text in Italian and German. Binding slightly worn. Slight foxing and offsetting; some creasing; lower edge of final leaf repaired; other minor imperfections. In very good condition overall.

First Edition, 7th issue, distinguished by the combined cast/contents page (introduced with the 6th issue). Haberkamp I p. 294. Hirsch IV, 134 (first issue). Fuld p. 371. Hoboken II, 343 (first issue). RISM M4504.

An opera buffa in two acts to a libretto by Lorenzo Da Ponte, *Don Giovanni* was first performed in Prague at the National Theatre on October 29, 1787.

"*Don Giovanni is governed by a single idea, Giovanni's flouting of society in pursuit of sexual pleasure, which binds together a disparate set of ambivalent or comic incidents. The libretto has been unfairly criticized; its episodic nature is a condition of the subject, in which respect it differs from Figaro and Così. Divine retribution appears like an act of God, or a different kind of life-force personified in the statue; what in previous treatments had been comic, perfunctory or merely gruesome, is raised to sublimity by Mozart's music.*" Julian Rushton in *Grove Music Online*. (24778)

\$750

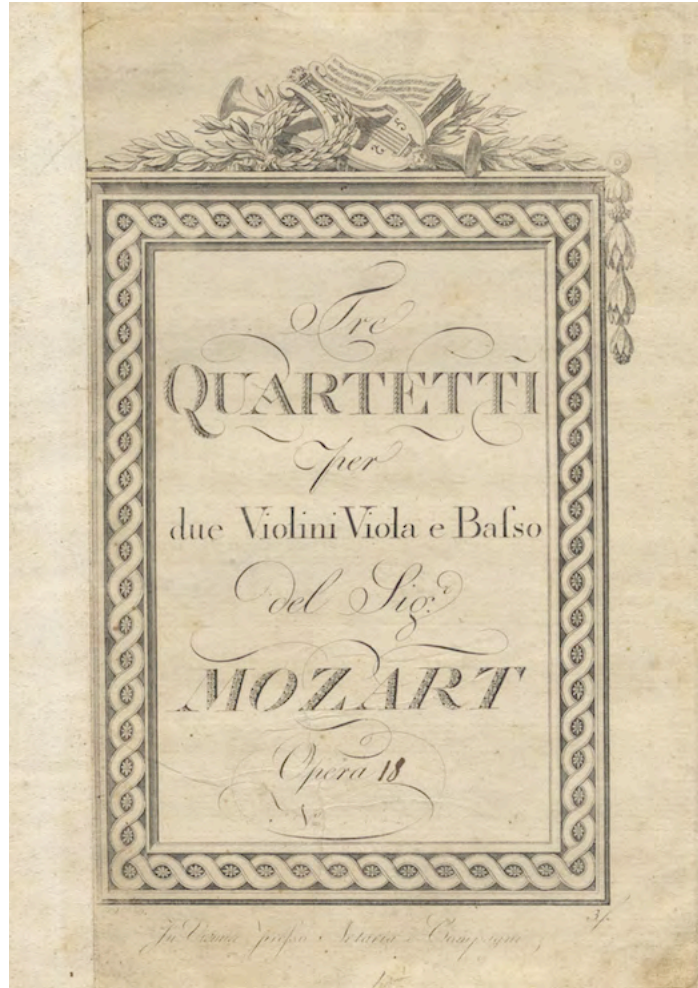


336. MOZART, Wolfgang Amadeus 1756-1791

[K. 527]. *Il Dissoluto Punito ossia Il Don Giovanni Dramma giocoso in due Atti... Ridotto per il Pianoforte da C. G. Neefe*. [Piano-vocal score]. Hamburgo: Giovanni Augusto Böhme [without PN], [ca. 1810].

Oblong folio. Contemporary half vellum with green marbled boards, decorative white cut paper label in the shape of a goblet with manuscript titling to upper. 1f. (pictorial title with vignette depicting a scene from the opera engraved by Wolf), [i] (blank), [i] (cast list and contents, grouped in four acts, in Italian but with German incipits only), 3-205 pp. Engraved. Watermark: "FCD" and fleur de lys with crown. Paper with a greenish cast. Printed text underlay in Italian and German; stage directions in German only. Musical numbers reordered and grouped in four acts. Boards slightly worn; rubbed and bumped at edges and corners; upper hinge split. Repair to small tear to lower outer corner of first page of music; one leaf dampstained. Sharp added in pencil to p. 183. A very good copy overall.

A later edition. Rare Köchel 6, p. 598. Hoboken 11, 345 and plate 181 (same watermark as present copy). Hamburg, Öffentliche Bücherhallen (municipal library). RISM M4508. Böhme published several editions of the piano-vocal score; Köchel does not distinguish among them. RISM M4509 is not credited to Neefe; the copy at the Royal Danish Library in Copenhagen carries plate number 42. RISM M4510 (including Hirsch IV, 131) and the copy at the Staats- und Stadtbibliothek Augsburg are also different: the credit to Neefe is lacking; the word "Pianoforte" is misspelled "Pianoforto"; the contents are arranged in the original two acts (as suggested by the title) rather than the spurious four, and one number, the duet of Zerlina and Don Ottavio, "Ach Schätzchen, lass mich laufen" (i.e., "Restate qua"; composed later) is added; also, Hirsch cites plate number 300; not in the Augsburg copy, and a pagination running to 209. The pictorial title is basically the same as that of the first edition of the full score by Breitkopf & Härtel (1801); only the line crediting the reduction and the imprint are new. (25001) \$600



First Edition of the “Prussian Quartets”

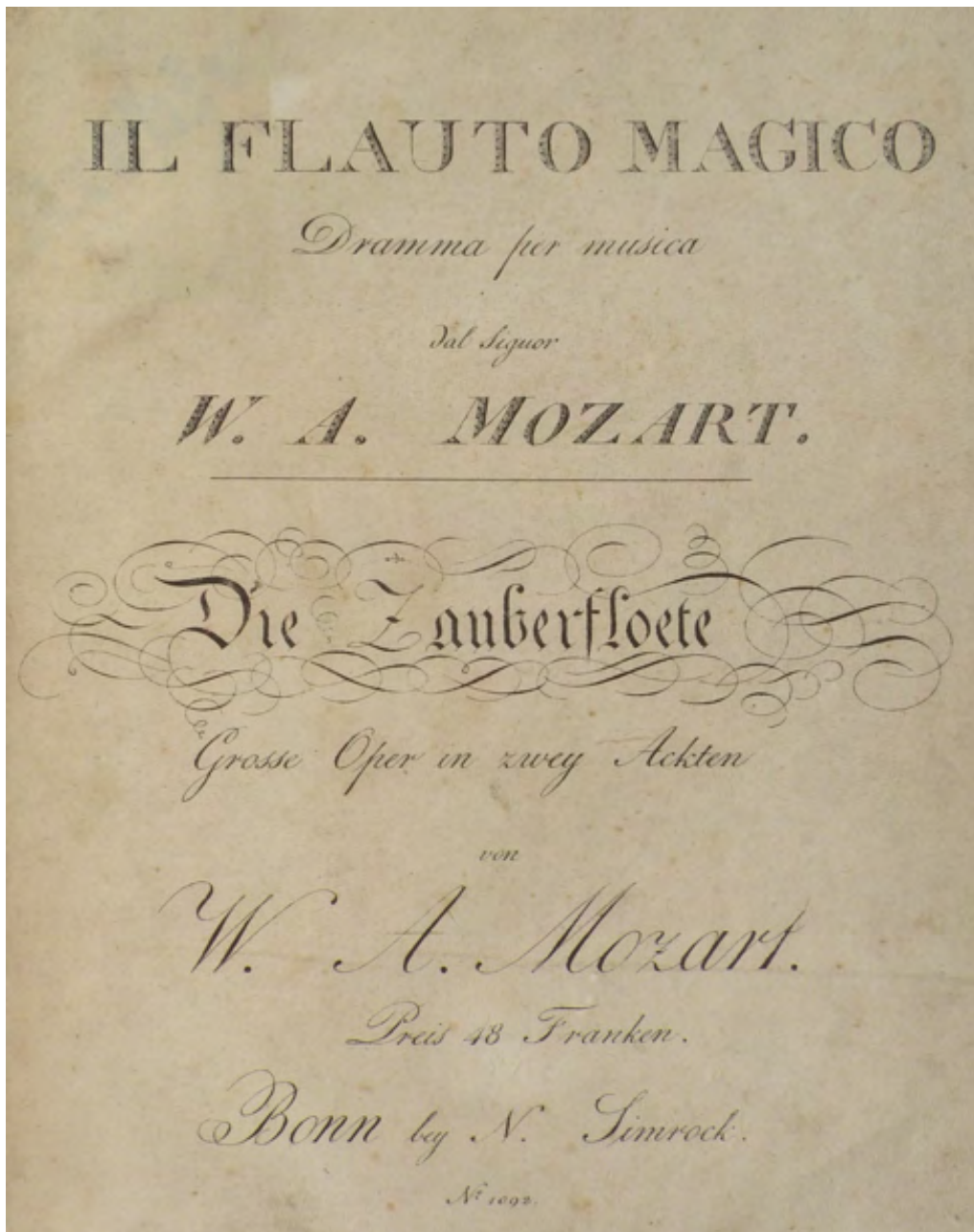
337. MOZART, Wolfgang Amadeus 1756-1791

[K 575, 589, 590]. *Tre Quartetti per due Violini Viola e Basso... Opera [18]*. [Parts]. Vienna: Artaria e Compagni [PNs 360 and 361], [ca. 1791].

4 volumes. Folio. Early marbled wrappers. Preserved in a custom-made green cloth folder with slipcase with dark red leather label gilt to spine. [1] (title within decorative border), 2-20; [1] (blank), 2-19; [1] (blank), 2-17; [1] (blank), 2-17 pp. Engraved. Plate number "360" to pp. 4-7 of first violin part only. Slightly worn and thumbed; inner margin of title guarded just affecting edge of printed border; occasional markings in pencil and crayon.

First Edition, 4th issue of the “Prussian Quartets.” Haberkamp Text p. 326. BUC p. 709. RISM M6169 (not distinguishing among issues).

"The Prussian Quartets, K. 575, 589 and 590, form a group, since they are dedicated to King Friedrich Wilhelm in Berlin, who played the violoncello - or at least they were written with an eye towards such a dedication, for the first edition bears no dedication at all. The royal virtuosity had to be taken into account, and so in almost every movement of the three works the violoncello has a predominant part, while the second violin and viola retreat into the background. The quartets are slightly concertante, and yet they are purest chamber music. Mozart sometimes completely forgets his royal patron - as for instance in the minuet of the last quartet. These are three works that originated under the most dreadful spiritual oppression, and yet they rise to heights of pure felicity." Einstein: *Mozart*, p. 184. (20758) \$5,500



First Edition of the Full Score of *The Magic Flute*

338. MOZART, Wolfgang Amadeus 1756-1791

[K. 620]. *Il Flauto Magico Dramma per musica dal Signor W.A. Mozart. Die Zauberflöete grosse Oper in zwey Acten...* Preis 48 Franken. [Full score]. Bonn: N. Simrock [PN 1092], 1814.

Two volumes. Folio. Half mid-tan leather with marbled boards, gilt rules on spine with olive green decorative leather title label gilt. 1f. (lithographic title), [i] (character list, contents), [ii] (blank), 3-168, 2ff. (blank), 169-363, [i] (blank). Engraved. With text in German and Italian. Rectangular slip of paper laid down to title carrying the first three letters of the title, "IL F," verso with "Archiv" showthrough. Manuscript title in pencil to recto of second blank leaf between acts: "Die Zauberflöete 2ter Theil." Minor soiling to title; occasional very light foxing; small purple stains to foot of title. A very nice, wide-margined copy overall.

First Edition. Köchel 6, p. 711. Hoboken 12, 566. Sonneck: Dramatic Music, p. 119. Hirsch IV, 1574. RISM M4772 (with title transcribed from a later issue). Conforms to the Hoboken copy, with watermarks "F" and "G" and without plate number to pp. 58, 62, 81, 82, 106, 116, 125, 226, 249, 253, 264, 305, and 333; pp. 5 and 33 with PN 1095, p. 68 with PN 1069.

First performed in Vienna on September 30, 1791.

Die Zauberflöte, Mozart's only work in the popular genre of "magic" opera, was first performed on September 30, 1791 in Vienna at the Theater auf der Wieden to a libretto by the theatre manager who commissioned the work and played the part of Papageno, Emanuel Schikaneder.

"Die Zauberflöte is distinguished from the bulk of contemporary Singspiels not merely by the quality of its music but also by the serious meanings that underlie what on the surface may seem childish pantomime or low comedy." *The New Grove Vol. 12 p. 721. It became immensely successful, and numbers from it were issued individually shortly after the premiere*

*The edition uses a text different from Mozart's autograph and earlier editions of the piano-vocal score, including Simrock's. The differences affect many numbers, including Tamino's aria, "Dies Bildnis ist bezaubernd schön" (here, "So reizend hold, so zaubrisch schön"); the duet of Pamina and Papageno, "Bei Männern, welche Liebe fühlen" (here, "Der Liebe holdes Glück empfinden"); and Sarastro's aria "In diesen heil'gen Hallen" (first line identical to both versions). It has been argued that Simrock obtained a copy of this version of the libretto from Constanze Mozart and that it represents the original one (Freyhan: *The Authentic Magic Flute Libretto: Mozart's Autograph or the First Full-Score Edition?*). (24773) \$5,500*



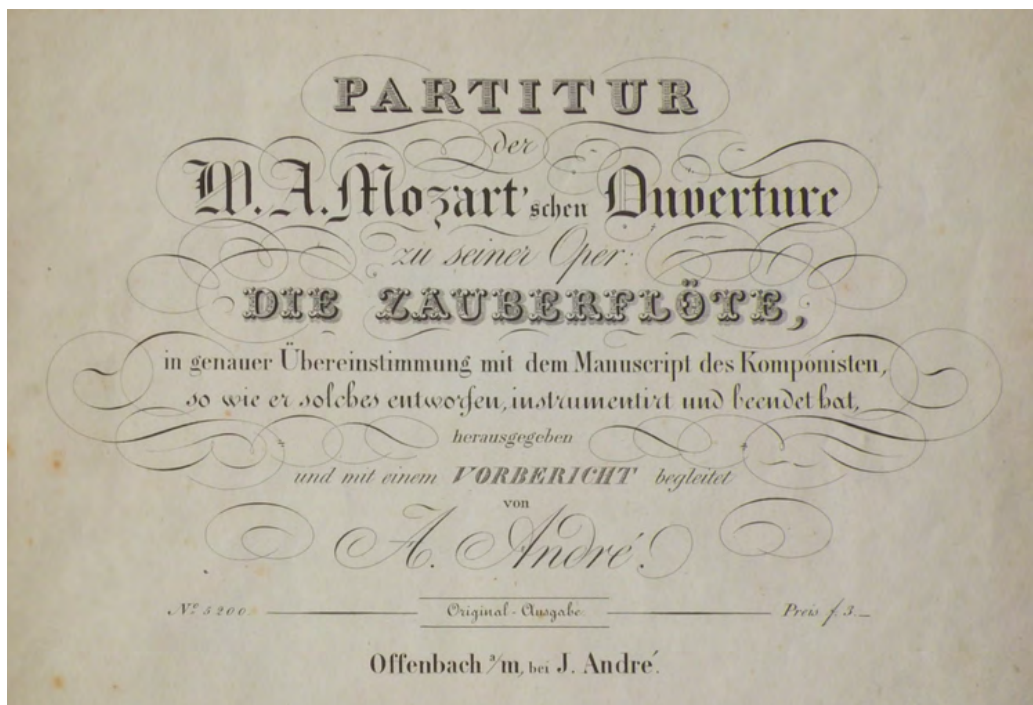
339. MOZART, Wolfgang Amadeus 1756-1791

[K620]. *Mozart's Zauberflöte, eine grosse Oper in zwey Akten. Nach der Originalpartitur im vollstaendigen Klavierauszug von A.E. Müller. Arrangement Eigenthum des Verlegers.* Leipzig: C.F. Peters Bureau de Musique, [not before 1814].

Oblong folio. Half dark green paper with contemporary textured green cloth boards, lozenge-shaped leather label with titling gilt to upper. 1f. (illustrated title engraved by F.A. Brückner), 59, 2-77 pp. With text in German. Binding somewhat worn, rubbed and bumped; remnants of early wrappers to gutters of first and last leaves. Occasional foxing; staining to last few leaves. Quite a good, crisp copy overall.

Hirsch IV, 189 (issue of 1808-09). RISM M4791. (25547)

\$400



340. MOZART, Wolfgang Amadeus 1756-1791

[K. 620]. *Partitur der W. A. Mozart'schen Ouverture zu seiner Oper Die Zauberflöte, in genauer Übereinstimmung mit dem Manuscript des Komponisten, so wie er solches entworfen, instrumentirt und beendete hat, herausgegeben und mit einem Vorbericht begleitet von A. André. No. 5200. Original-Ausgabe. Preis f. 3.* [Full score]. Offenbach a/m: J. André, [March 1829].

Oblong folio. Modern half black leather with marbled boards, original rectangular printed label inlaid to upper. 1f. (title), [iii] ("Vorbericht" by Ant[on] André dated "March 1829" with plate number 5200 to lower right corner), [i] (blank), 28 pp. Lithographed. Printed in red and black as noted in the Vorbericht. With handstamp "Hamburger Öffentliche Bücherhallen Musikbücherei" to verso of title.

First separate edition. Köchel 6, p. 711. Hoboken 12, 573 (with extra leaf containing trombone part bound in). Not in Hirsch. RISM M4803 (4 copies, with only one in the U.S., at the Library of Congress). Worldcat (5 copies, none recorded in the U.S.).

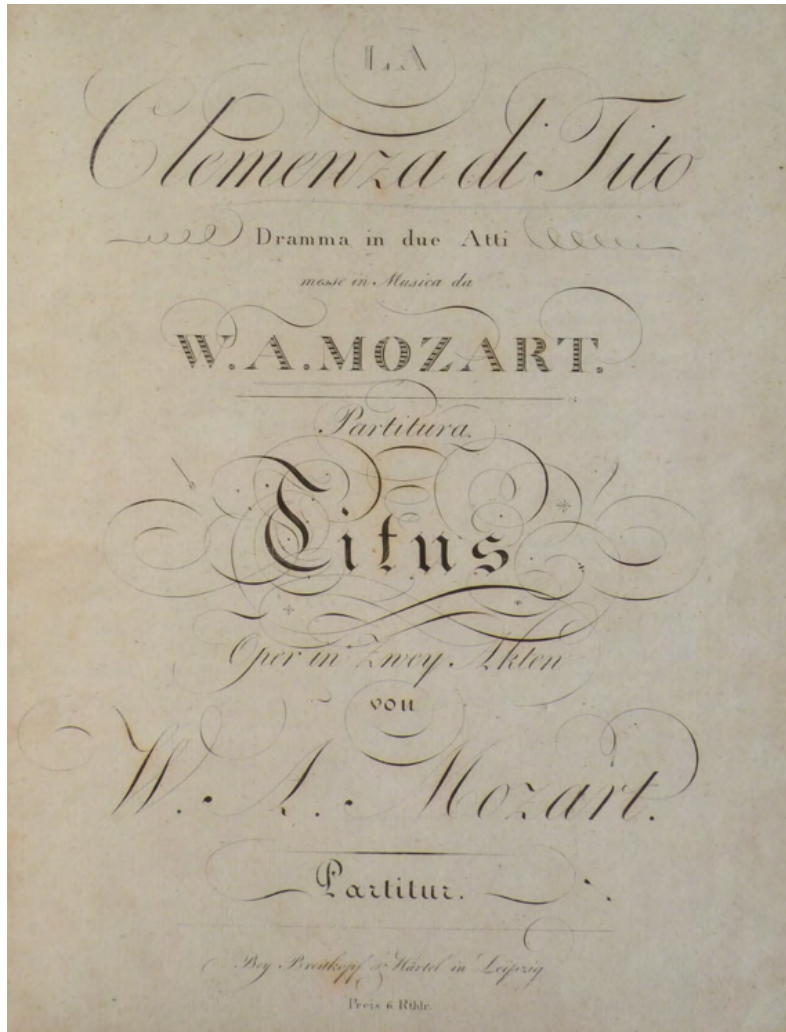
An early example of a critical edition. The Vorbericht foreshadows scholarly editorial procedures becoming common in the later nineteenth century; the printing in two colors and the inclusion of deleted measures (printed complete with deletion) look even further ahead. (24770) \$750

**First Edition of *La Clemenza di Tito*,
"Masterly and Amply Rewarding Study and Performance"**

341. MOZART, Wolfgang Amadeus 1756-1791

[K. 621]. *La Clemenza di Tito Damma in due Atti... Partitura. Titus Oper in Zwey Akten... Partitur. Preis 6 Rthlr.* [Full score]. Leipzig: Breitkopf & Härtel [PN 620], [1809].

Folio. Dark green half leather with marbled boards, spine in decorative compartment gilt with titling gilt, marbled endpapers. 1f. (title), [i] (table of contents), [i] (blank), [viii] (cast list and libretto, in German only, in two numbered columns), [i] (blank), 2-107, [i] (blank) pp. Libretto typeset; music engraved. Text in Italian and German. Overture (pp. 2-9) without plate number. Slightly browned; closely trimmed, not affecting text.



First Edition. Haberkamp I, p. 379. Köchel 6, p. 720. Hoboken 12, 592. Hirsch II, 628 (but "in zwei Akten"). RISM M5094 ("in zwei Akten"). With the secco recitatives and stage directions in the libretto.

La Clemenza di Tito, an opera seria in two acts to a libretto by Pietro Metastasio adapted by Caterino Mazzolà, was first performed in Prague at the National Theatre on September 6, 1791, approximately three months before Mozart died on December 5, 1791. He had arrived in Prague on August 28 and, despite his illness, finished work on the opera on the eve of the performance.

"Although mostly composed after Die Zauberflöte, La clemenza di Tito was performed first... The reception was modest until a triumphant last night was reported to Mozart (who had left Prague on 15 September) on the day of the première of Die Zauberflöte (30 September)... Had he lived to prepare further performances, Mozart would surely have replaced Süssmayr's simple recitatives (which do not always end in an appropriate key). He might have increased the orchestrated recitative to a quantity approaching that in Così and, as he had planned for Idomeneo, rearranged the vocal forces, with a tenor Sextus. Now that performances and recordings, and a general revival of 18th-century repertory, encourage reassessment of its virtues, La clemenza di Tito clearly appears a conception not fully realized, but still masterly and amply rewarding study and performance... Until about 1830 La clemenza di Tito was one of Mozart's most popular operas; it then went into eclipse. It has never fully entered the modern repertory and is often described as unworthy of Mozart, hastily assembled for a commission he could not refuse. Critical estimates have risen since World War II, and it is now seen as a positive step towards further reform of opera seria." Julian Rushton in Grove Music Online. (24777) \$4,000

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

[K 621]. *La Clemenza di Tito Opera seria... Ernsthafte Oper in Zwey Akten... Klavierauszug von A.E. Müller.* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 3610], [1823-1824].

Oblong folio. Contemporary paper boards. 1f. (title), 88 pp. Lithographed. With label of the late 19th century lending library of Fritz Möller of Hamburg, Germany to upper board and advertising to front pastedown. Binding worn and rubbed; partially detached; spine chipped; joints split; endpapers lacking. Moderately foxed throughout; title browned.

Köchel 8, p. 720. Hirsch IV 1227. RISM M5105. (21172)

\$215

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

Symphonies Arranged for Piano Duet by Max Pauer. London: Augener, [ca. 1900-1920].

Two volumes. Oblong folio. Full dark red cloth. Book I: Nos. 1-6; Book II: Nos. 7-12. 305 pp. in total. Contains KV 551, 550, 543, 504, 385, 425, 320, 250, 297, 338, 319 and Suppl. 293. Bindings slightly worn and rubbed. Occasional notes to preliminaries in both pencil and ink. (19996) \$30



344. **[MOZART, Wolfgang Amadeus 1756-1791]**

Broadside playbill announcing performances of Mozart's Die Hochzeit des Figaro at the Kärnthnerthor theatre in Vienna and Pauline by Weissenthurn at the Burgtheater on February 28, 1842. Includes cast lists for both productions.

Folio. With "Theater-Anzeige" for a performance of two plays, Die stille Braut and Sie hilft sich selbst, by the recently retired court actress Johanna Weissenthurn (1773-1847), at the Burgtheater in Vienna on March 3, 1842, for Weissenthurn's benefit to verso. Somewhat worn and soiled; slightly foxed.

(25035)

\$120

345. [MOZART, Wolfgang Amadeus 1756-1791]. **Wurzbach, Constantin von 1818-1893**

Mozart-Buch. Wien: Wallishausser'schen Buchhandlung [Josef Klemm], 1869.

Octavo. Quarter dark green cloth with marbled boards, leather label gilt to spine, with original publisher's green printed wrappers bound in. 1f. (half-title), 1f. (title), 1f. (dedication), 3ff. (foreword and index), 295, [i] pp. + 6ff. index. With occasional annotations in pencil and blue crayon. Binding slightly worn; spine label slightly defective. Light uniform browning; occasional creasing. A very good copy overall.

Wurzbach also wrote on Joseph Haydn, Michael Haydn and Grillparzer; he is perhaps best-known for his 60-volume Biographical Dictionary of the Empire of Austria. (20082) \$100



346. **NAGELI, Hans Georg 1773-1836**

XXXVI Lieder und Rundgesänge für den Männerchor... (Erste Sammlung von Gesängen für den Männerchor). [Vocal parts]. 1820. Zurich: H. G. Nageli, [ca. 1820].

Quarto. Eight parts. Marbled wrappers with decorative cut paper labels to uppers, titling in manuscript. Tenor Solo I: 15 pp.; Tenor Solo II: 7 pp.; Tenor I: 23 pp.; Tenor II: 23 pp.; Bass Solo I: 10 pp.; Bass Solo II: 4 pp.; Bass I: 23 pp.; Bass II: 23 pp. Each part with an individual title page. Wrappers slightly worn; bookseller's stamp to upper of each part. Slightly foxed and browned; small tears to margins; library stamp to title and endpapers.

A collection of eighteen *Lieder* and *Rundgesänge* for men's chorus, the *Rundgesänge* with solo parts, including "Das Vaterland," "Rheinweinlied," "Der Glückwunsch," "Friedenslied," "Weihe der Schönheit," and "Künstlerlied."

As a composer Nageli was concerned with ethical considerations and accordingly devoted himself chiefly to choral music. Occasionally his didactic purpose as 'an educator of the people' comes all too clearly to the fore, but his choral songs are generally simple and effective, whether straightforward melodies in a popular idiom or motets that are rich in modulation. His solo songs cause him to be counted among the more noteworthy of Schubert's forerunners. He showed a careful and critical attitude in the selection of texts, revealing a preference for Goethe." Luise Marretta-Schär and Matthias Thiemel in *Grove Music Online*. (12599) \$350



347. **NASOLINI, Sebastiano ?1768-?1798 or 1799**

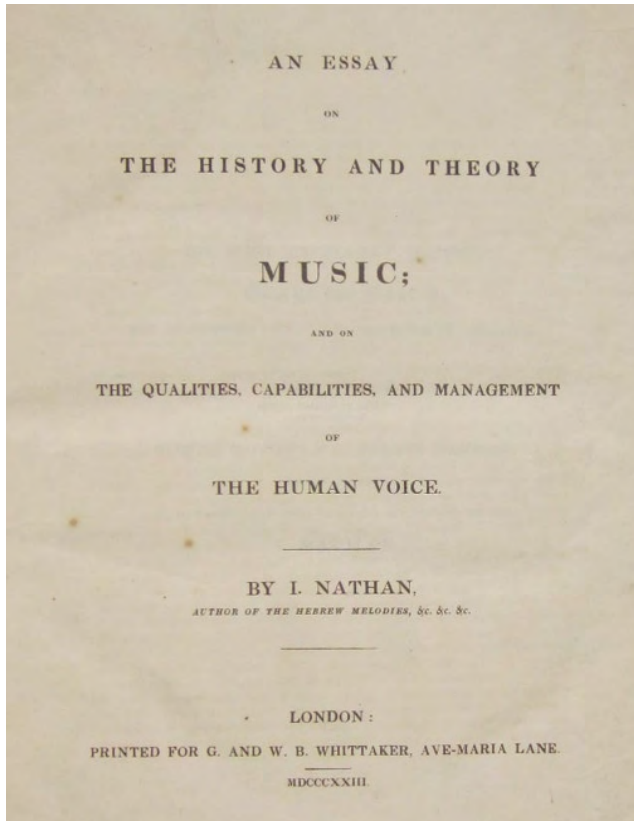
Ah' quest' Amplesso, o Cara Scena, e Duetto Nella Cleopatra. [Full score]. Copyist's manuscript. Of Italian provenance, ca. 1800.

Oblong folio (ca. 227 x 308 mm). Sewn. [i] (title), 46, [i] (blank) pp. Notated in black ink on laid paper on 10 rastrum-drawn staves per page. Partially uncut. Scored for violin I and II, flute, 2 oboes, 2 horns in G ut, Viola, [2] bassoons, 2 sopranos (Cleopatra and M. Antonio), and basso. With early annotation in ink to lower title: "[Per] Uso di Teofila d[e]l Vivo." Early pagination to upper corners. Occasional erasures and corrections. Slightly soiled and stained; some bleeding, occasionally affecting music; p. 32 with slight smudge to fourth measure of second violin line.

The opera remains unpublished, although it exists in manuscript in libraries in Naples, Berlin, and Neuchâtel. RISM A/1 and online. Grove Music Online. Worldcat. The Staats- und Universitätsbibliothek in Hamburg holds editions of the present aria published by M. Kelly and Robert Birchall in London (ca. 1806 and 1820)

La morte di Cleopatra was first performed in Vicenza at the Teatro Nuovo on June 22, 1791.

"... Nasolini's professional life was distinguished by almost unbroken success. To Caffi he was the 'last, sweetest sign of the Venetian muse'. His works met almost universally with enthusiastic applause, his comedies as much as his serious works; operas in both genres were regularly revived both in Italy and abroad as late as 1820... [His] musical style has often been compared with Paisiello's. He was commissioned to write for the most celebrated voices of his period (Mara, Banti-Giorgi, Mrs Billington and Grassini)." Grove 6 Vol. 13 pp. 42-43. (25095) \$400



348. **NATHAN, Isaac 1790-1864**

An Essay on the History and Theory of Music; and on the Qualities, Capabilities, and Management of the Human Voice. London: G. and W.B. Whittaker, 1823.

Quarto. Half maroon calf with marbled boards, spine in compartments with gilt rules and titling, marbled endpapers. [i] (title), [ii] (printer's notice), [iii] (dedication), [iv] (blank), [v]-[xv] (preliminary material), 230 pp. With numerous engraved musical examples. With a dedication to King George IV, Nathan's patron. Pp. [227]-230 contain the Appendix devoted to Hebrew Music. Binding slightly worn, rubbed and bumped; upper joint split; free front endpaper lacking. Light browning and foxing, especially to outer leaves and engraved plates; some slight creasing.

First Edition.

Nathan was music librarian to King George IV. "His introduction to Lord Byron in 1814 led to their collaboration in the Hebrew Melodies (1815-19), for which Nathan

adapted ancient Jewish chants to Byron's poems; the songs were first sung in London by John Braham and were an instant success, remaining in print until 1861." He settled in Australia in 1841 and is considered to be a pioneering figure in that country's musical history. Elizabeth Wood in *Grove Music Online*.

(24944)

\$750

349. **NATORP, B[ernhard] C[hristian] L[udwig] 1774-1846**

Anleitung zur Unterweisung im Singen für Lehrer in Volksschulen... II. Leitfaden für den zweiten Cursus. Essen, Duisburg: G.D. Baedeker, 1820.

Quarto. Contemporary marbled boards with portion of original printed wrappers laid down, red paper label to spine with titling in ink. 1f. (title), 1f. (r. dedication, v. blank), [v]-viii (forward), ix-x (contents), 160 pp.

Binding quite worn. Some foxing, mostly marginal, throughout; creasing to outer upper corners; occasional staining not affecting text. With contemporary ownership notations to front free endpaper; ex-libris handstamps and some ink markings to title leaf.

Eitner VIII pp. 149-150. Fétis Vol. 6 pp. 283-284. (12201)

\$175



SONATES
 Pour deux Flutes-Traversieres
 sans Basse.
 PAR M^R. NAUDOT.
 OUVRE TROISIE.
 Se vendent a Paris.
 CHEZ } Le S^r. Naudot, rue dauphine chez le premier
 boulanger à droit en descendant du pont neuf.
 Le S^r. Bouvin m^r. rue S^t. Honoré à la regle dor.
 Le S^r. le Clerc m^r. rue du Roule à la Croix d'or.
 Avec Privilège du Roy.

CINQUIÈME OUVRE
 Contenant
 SIX SONATES
 pour deux Flûtes-traversieres
 sans Basse.
 PAR M^R. NAUDOT.
 Se vend 3^l. 10 s. en blanc.
 A Paris.
 CHEZ } Le S^r. Naudot, rue dauphine chez le premier
 boulanger à droit en descendant du pont neuf.
 Le S^r. Bouvin m^r. rue S^t. Honoré à la regle dor.
 Et chez le S^r. Le Clerc m^r. rue du Roule à la Croix d'or.
 Avec Privilège du Roy.

SIXIÈME OUVRE
 Contenant
 SIX SONATES
 pour deux Flûtes - traversieres
 sans Basse.
 PAR M^R. NAUDOT.
 Se vend 3^l. 10 s. en blanc.
 A PARIS } Le S^r. Naudot, rue dauphine chez le premier
 CHEZ } boulanger à droit en descendant du pont neuf.
 Le S^r. Bouvin m^r. rue S^t. Honoré à la regle dor.
 avec Privilège du Roy.
 Et chez le S^r. Le Clerc m^r. rue du Roule à la Croix d'or.
 Avec Privilège du Roy.

DIXIÈME OUVRE
 CONTENANT VI BABIOLES
 Pour II. Vieles, Mufettes,
 Flutes-a-bec, Flutes traversieres, Haubois, ou
 Violons, sans Basse.
 DÉDIÉES
 A Madame
 LA COMTESSE DE
 CHOISEUL.
 PAR M^R. NAUDOT.
 A Paris, } L'AUTEUR, rue dauphine, chez le premier boulanger
 chez } à droit en descendant du pont neuf.
 LL^Y. BOUVIN m^r. rue Saint Honoré à la regle dor.
 Et chez le S^r. Le Clerc m^r. rue du Roule à la Croix d'or.
 Avec Privilège du Roy.

Rare 18th Century Flute Music from the Noted André Meyer Collection

350. NAUDOT, Jacques-Christophe ca. 1690-1762

[Opp. 3, 5, 6, and 10]. [6] *Sonates Pour deux Flutes-Traversieres sans Baße... Œuvre Troisième Prix 3 [livre] 10 s. en blanc... Avec Privilège du Roy. Marin sculpsit.* [Score]. Paris: Le Sr. Naudot... Le Sr. Boivin... Le Sr. le Clerc, [after 1748].

[i] (title), [i] (catalogue of works by Naudot through op. 17 plus two titles without opus numbers), 25, [i] (privilege, dated March 6, 1739) pp. Engraved. Price altered in manuscript; new price illegible.

First Edition, later issue. RISM N136 (4 copies).

Bound with:

Cinquième Œuvre Contenant Six Sonates pour deux Flûtes-traversieres sans Baße... Se vend 3 [livre] 10 s. en blanc. Marin, sculpsit. Avec Privilège du Roi. [Score]. Paris: Le Sr. Naudot... Le Sr. Boivin... le Sr. Le Clerc, [after ca. 1742]. [i] (title), [i] (catalogue of works by Naudot through op. 17 plus one title without opus number), 25, [i] (blank) pp. Engraved. The third publisher, Le Clerc, is a later addition to the plate of the title. **First Edition, later issue.** N140 (1 copy, at the Bibliothèque nationale, Paris):

Bound with:

Sixième Œuvre Contenant Six Sonates pour deux Flûtes-traversieres sans Baße... Se vend 3 [livre] 10 s. en blanc. Avec Privilège du Roi. Marin sculpsit. [Score.] Paris: Le Sr. Naudot... Le Sr. Boivin... le Sr. Le Clerc, [after 1748]. [i] (title), [i] (catalogue of works by Naudot through op. 17 plus two titles without opus numbers), 26 pp. Engraved. The third publisher, Le Clerc, is a later addition to the plate of the title. **First Edition, later issue.** RISM N142 (2 copies).

Bound with:

Dixième Œuvre Contenant VI Babilles Pour II. Vièles, Musettes, Flutes-a-bec, Flutes traversieres, Hauboïs, ou Violons, sans Baße. Dédiées A Madame la Comtesse de Choiseul... Prix 3 [livre] 10 s. en blanc. Avec Privilège du Roi. Marin sculpsit. [Score.] Paris: L'Auteur... la Veuve Boivin... Le Sr. Le Clerc, [after 1748]. [i] (title), [i] (catalogue of works by Naudot through op. 17 plus two titles without opus numbers), 25, [i] (blank) pp. Engraved. **First Edition, later issue.** N147 (5 copies, not distinguishing among issues).

Lesure pp. 465-66 (earlier issues only). Tentative dates are based on the catalogues to the versos of the titles. The catalogues to opp. 3, 6, and 10 list the "XXV Menuets" without opus number as the most recent item; according to Lesure, this is a publication of 1748. The catalogue within op. 5 lacks this item; the most recent item is op. 17, published ca. 1742. The dates of the first issues are ca. 1727 (op. 3), 1728 (op. 5), 1729 (op. 6), and 1733 (op. 10). Folio. Modern quarter vellum with marbled boards, decorative dark brown morocco title label gilt to spine. Binding slightly worn, rubbed and bumped. Some staining to upper and inner margins; final leaves of op. 10 with small tears and slight loss to outer edge; stains from former paper clip to upper pastedown, front endpaper, title of op. 3 and slightly to two following leaves; offsetting from final page of op. 6 to title of op. 10. From the noted collection of André Meyer, Paris.

"In 1732 [Naudot] was described by Walther as a 'flourishing' French flautist, and in 1739 was one of three flautists (with Lucas and Michel Blavet) whose 'rare talent' for the flute caused the poet Denesle to dedicate his poem Syrinx, ou L'origine de la flûte to them... His best works were important in contributing to the greater virtuosity the flute was gaining in French music in the 1730s... They also comprise some of the most rewarding pieces produced by the French flute school. His works were reprinted many times and must have been well liked by the amateur players of his day. " Jane M. Bowers in Grove online

An attractive collection of rare flute music. (25104)

\$3,800



351. **NOURRIT, Adolphe 1802-1839**

Bust-length lithographic caricature portrait of the noted tenor by Granville after the sculpted head by Dantan jeune. Paris: Le Monde Dramatique Vol. 2, [ca. 1835]. 90 x 128 mm. plus margins. Slightly creased; small hole to background.

Rare. Arrigoni and Bertarelli 3111.

Nourrit was a prominent tenor at the Paris Opéra where he created a number of roles in the operas of Rossini and Meyerbeer. (24536) \$100

352. **NOVELLO, Ivor 1893-1951**

The Dancing Years... Piano Selection Price 2'6 net. London: Chappel & Co. Ltd. [PN 33801], 1939.

Folio. [1] (original publisher's illustrated wrapper), 2-11, [i] (publisher's catalog) pp. **With autograph inscription ("Good luck") signed "Ivor Novello"** in black ink to upper wrapper, music seller's handstamp to lower margin.

Arranged by Chris Langdon, the work contains piano arrangements of Lorelei, Waltz of My Heart, Uniform, I Can Give You the Starlight, My Life Belongs to You, Primrose, My Dearest Dear, The Wings of Sleep, Let's Say Goodbye, and Leap Year Waltz. Two short tears to inner margin of wrappers. Slightly worn, soiled and stained.

The Dancing Years, a musical play, was first performed at Drury Lane in London on March 23, 1939. A film version was released in 1950.

"A bridge between the Edwardian and the postwar musical worlds, and between the English theatre and Broadway (several of his leading ladies were American), Novello was, until the advent of Andrew Lloyd Webber, the 20th-century's most consistently successful composer of British musicals." Paul Webb in *Grove Music Online*. (25576) \$85



Vincent Novello Autograph Musical Manuscript for Keyboard

353. NOVELLO, Vincent 1781-1861

Autograph musical manuscript of Devotional Melody No. 67.

45 measures scored for keyboard. Oblong octavo (105 x 340 mm.). Notated in ink. With 7 measures from another work to verso with text "behold from henceforth all generations shall call me blessed." With a presentation inscription in the hand of Novello's son Alfred attesting to the fact that the manuscript is in his father's hand. Very slightly worn, browned and soiled; several markings in dark red crayon; neatly cut vertically, with no loss of music.

Novello was an "organist, choirmaster, conductor, editor, publisher and composer... [He] became a choirboy at the Sardinian Embassy chapel, where he received organ lessons from Samuel Webbe. On Webbe's recommendation he was appointed organist, when not yet 17, to the Portuguese Embassy chapel in South Street, Grosvenor Square... He... made the chapel famous by his playing and by his choir's regular performances of Haydn's and Mozart's masses... Novello was a member of the Philharmonic Society from its foundation in 1813, and frequently directed its concerts from the keyboard. He also worked as conductor and accompanist with Angelica Catalani's opera company at the King's Theatre." Rosemary Hughes in *Grove Music Online*. (20242) \$550

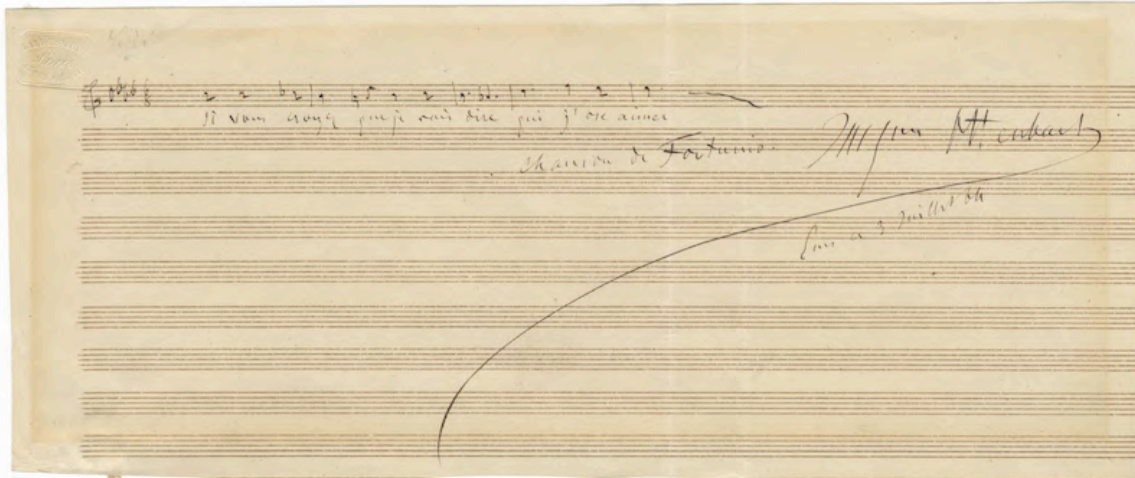
Five Measures in Offenbach's Hand from his *La Chanson de Fortunio*

354. OFFENBACH, Jacques 1819-1880

Autograph musical quotation signed in full. 1 page (ca. 112 x 263 mm.) cut from a larger leaf. Dated Paris, July 3, [18]64. Notated in black ink on music paper with "Lard-Esnault Paris 28 Rue Feydeau" embossed at upper left margin.

Five measures of the vocal line from Offenbach's *La Chanson de Fortunio*. Notated in treble clef on one staff with a key signature of four flats and the following text underlay in French: "Si vous croyez que je vais dire qui j'ose aimer." In 6/8 time. With autograph titling. Slightly browned; trimmed, not affecting signature or notation; two minor creases; small remnant of former mount to blank verso.

La Chanson de Fortunio, an opéra-comique in one act to a libretto by Ludovic Halévy and Hector Crémieux, was first performed at the Théâtre des Bouffes-Parisiens in Paris on January 5, 1861. Although the the opéra never entered the standard repertoire, its title song (from which the present quotation comes), remained extremely popular.



"[Offenbach] was, with Johann Strauss, one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written. His opera *Les contes d'Hoffmann* has retained a place in the international repertory, but his most significant achievements lie in the field of operetta. *Orphée aux enfers*, *La belle Hélène*, *La vie parisienne*, *La Grande-Duchesse de Gérolstein* and *La Périchole* remain outstanding examples of the French and international operetta repertory. Moreover, it was through the success of Offenbach's works abroad that operetta became an established international genre, producing outstanding national exponents in Strauss, Sullivan and Lehár and evolving into the 20th-century musical." Andrew Lamb in *Grove Music Online*. (25554) \$2,200

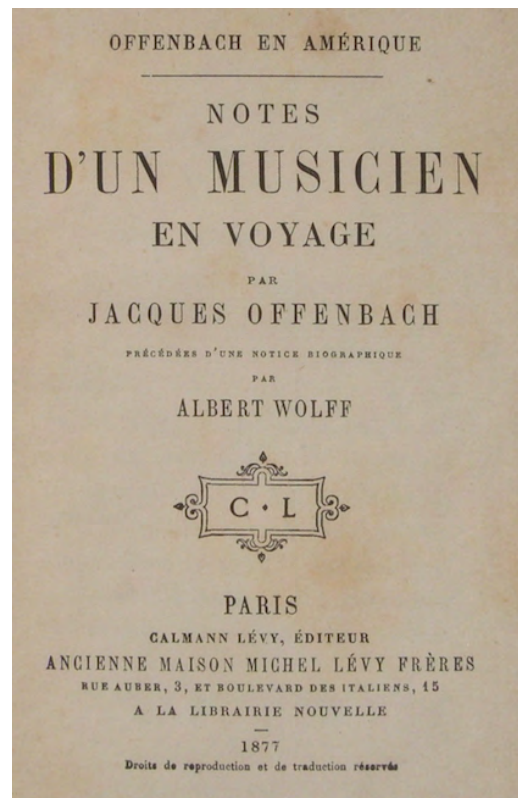
Offenbach's Impressions of America, Published Following his 1876 Concert Tour

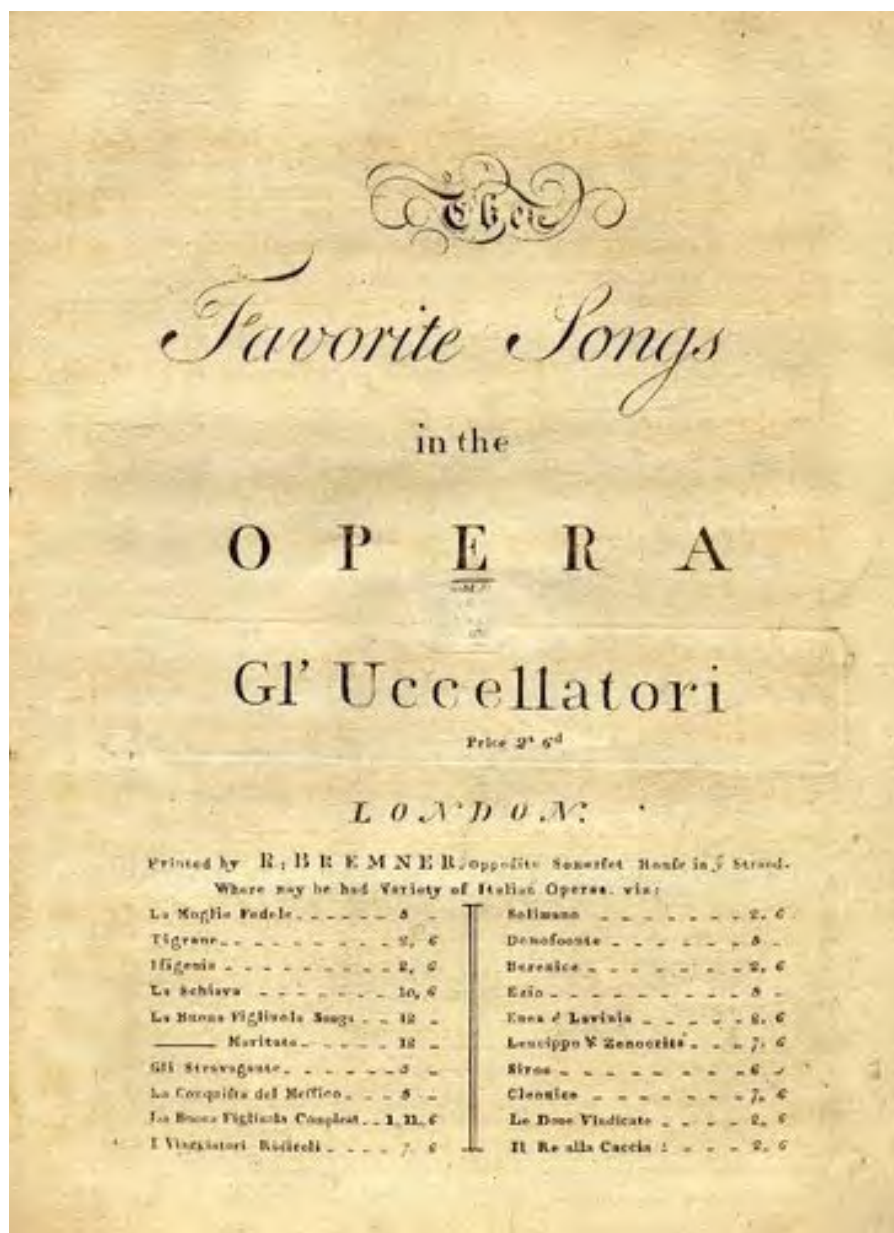
355. **OFFENBACH, Jacques 1819-1880**
Offenbach en Amérique Notes d'un Musicien en voyage...
Précédées d'un notice biographique par Albert Wolff.
 Paris: Calmann Lévy... Ancienne Maison Michel Lévy Frères, 1877.

Octavo. Quarter dark red morocco with marbled boards, raised bands on spine in decorative compartments and titling gilt. [i] (half-title), [i] (printer's note), 1f. (title), [i]-xxxii (editor's biographical notice), 1f. (dedication), [3]-250, [251]-252 (table of contents) pp. Dedicated to the composer's wife. Biographical notice by Albert Wolff, also dedicated to the composer's wife, dated Paris October, 1876. Slightly worn, rubbed and bumped. Light foxing throughout; occasional light staining.

First Edition.

In an endeavour to make up some of the losses from his 1874 bankruptcy, Offenbach "embarked on a trip to the USA for the Philadelphia Centennial Exhibition of 1876. He gave some 40 concerts in New York and Philadelphia as well as conducting performances of La vie parisienne and La jolie parfumeuse." Andrew Lamb in *Grove Music Online*. (24984) \$150





356. [OPERA]

The Favorite Songs in the Opera Gl' Uccellatori. London: R. Bremner, 1770.

Folio. Disbound. [1] (title), [2] (blank), pp. 3-19, [i] (blank), [i] (secondary title), pp. 20-41. Singers named within the score include Sagra. Demena, Sagra. Restorini, Sigr. Lovattini, Sigr. Savoi, Mrs. Barthelemon, and Sigr. Zancha. With small contemporary bookseller's overpaste to title partially removed.

Rare. Levy & Ward 221. BUC p. 1027.

A pasticcio with music by unidentified composers, first performed in London at the King's Theatre on December 18, 1770. (21143) \$700



**An Extraordinary Collection of Over 1,050 Biographies of Singers
Dating from the Late 18th to the Early 21st Century**

357. [OPERA]

The Robert H. and Jacqueline M. Cowden Collection of Books Relating to Classical Singers of the Opera and Recital Stages.

This outstanding collection consists of just over 1,050 biographies of 391 singers in all vocal categories. There are approximately 1,150 volumes dating from the late 18th to the beginning of the 21st centuries, many in their original wrappers or dustjackets, quite a few autographed, and some in limited editions. A number of items in the collection are not held in either the Library of Congress or the British Library; where copies are held, many of the items in the present collection have been determined to be in markedly better condition than those in the library collections. The material offered represents approximately 40% of the titles listed in Dr. Cowden's important bibliography, "Classical Singers of the Opera and Recital Stages: A Bibliography of Biographical Materials" (Greenwood Press, 1994).

The collection has been assembled over a period of some 50 years by Dr. Cowden, a meticulous collector and recognized scholar in the field. He is the author two extensive musical bibliographies, the "Classical Singers" cited above and "Concert and Opera Conductors: A Bibliography of Biographical Materials" (Greenwood Press, 1985).

Please note that this collection is being offered en bloc only; individual titles are not available for sale. A full inventory is available upon request.

An important and comprehensive collection. (17583)

\$90,000



A Collection of Rare Arias from Late 18th-century Italian Operas, Oratorio, and Cantatas

358. [OPERA]

Collection of seven rare late 18th century manuscript full scores of Italian arias, ca. 1800.

- Anfossi, Pasquale 1727-1797

Nella Zenobia Canto Ma Bantiè Sengino[?] Scena nel Sotteraneo Con Duetto Già s'aggira à me d'intorno Del Sigr. Pasquale Anfossi nel nobilissimo teatro di S. Benedetto. [i] (title), 79 pp. Scored for 2 horns in Eb, 2 oboes, [2] bassoons, violin 1 and 2, viola, 2 high voices (Zenobia and Arsace), and basso. From the opera *Zenobia di Palmira*, first performed at the Teatro San Benedetto in Venice on December 26, 1789. ("Bantiè" is possibly a reference to the soprano Brigida Banti (1755-1806), née Giorgi, who sang *Zenobia* at the premiere). Minor offsetting; small perforation to lower corner of p. 34 not affecting music; slight ink burn; erasures; somewhat crudely executed corrections to p. 66-7.

- Anfossi

Duetto. quel amabile visetto del Sigr. Anfossi. 40 pp. Contemporary pagination in black ink to upper corner. Scored for violin I and II, 2 oboes, horns in G, viola (col basso), 2 voices ("Canto"), and basso. Not in RISM. Slightly browned; occasional light soiling at upper edge.

- Guglielmi, Pietro Alessandro 1728-1804

Al mio Contento in seno. [i] (title), 19 pp. Scored for violin I and II, viola I and II, 2 clarinets, 2 bassoons, 2 horns in G, 2 high voices (Sisara and Alcimo), and basso. From the oratorio *Debora e Sisara*, first performed at the Teatro S Carlo in Naples on February 19, 1789. Minor offsetting.

- Guglielmi

Duetto con Recitativo Ove son chi Sei che veggo. [i] (title), 2-82 pp. Scored for violin I and II, viola [divisi for recitative], 2 oboes, 2 horns in B-flat, 2 high voices (Lavina and Enea), and basso. From the opera *Enea e Lavinia*, first performed at the Teatro di S Carlo in Naples on November 4, 1785. Minor bleeding, heavier to some leaves; occasional light offsetting; small perforation to lower corner of p. 19.

- Mortellari, Michele 1750-1807

Duetto Ah nel lasciar mi &a Del Sigr Mortellari. Scored for 2 horns in F, 2 oboes, violin I and II, viola, 2 high voices (Venere and Adone), and fully realized continuo (2 staves). From the cantata *Venere e Adone*, first performed at the Hanover Square Rooms in London, on May 8, 1787. Title detached, with some soiling and light staining; first signature partially detached. Not in RISM.

- Mayr, Simon 1763-1845

Bella Dea de' numi Recitativo e Aria del Signor Mayer... Nel Telemaco. 10 pp. Remnants of early pagination. Scored for violin I and II, viola, 2 high voices (Calipso and Telemaco), and bass. From the opera *Telemaco nell'isola di Calipso*, first performed at the Teatro La Fenice in Venice on January 16, 1797.

- Mayr

Recitativo e Duetto Parto Ti la[s]cio Oh dio del Signor Simon Mayer. [i] (title), [2]-33, [i] (blank) pp. Scored for violin I and II, 2 English horns, bassoon, 2 horns in E-flat, viola, 2 high voices (Lodoviska and Lovinsky), and basso. From the opera *La Lodoviska (La Lodoiska)*, first performed in Venice at the Teatro La Fenice on January 26, 1796.

Oblong folio (ca. 210 x 296 mm). Disbound. [i] (title), 51 pp. Early pagination in black ink to pp. 20 and 51. Music and text notated in black ink on heavy laid paper with 10 rastrum-drawn staves per page. Partial watermarks to upper margins. In several hands. Each number with its own pagination, in most cases added later in pencil to upper corners. Occasional erasures and corrections, several somewhat crudely executed, presumably in copyists' hands. Some leaves uncut at outer edge. Occasional light foxing, staining, smudging, and signs of use; trimmed, affecting pagination and aria titles of nos. 1 and 6; early [notation in manuscript to spine.

A collection of rare arias from late 18th century Italian operas, oratorios, and cantatas by some of the most influential Italian and German composers of their generation. Most of them, and the works from which they originate, survive only in manuscript copies dating from the 1780s-ca. 1820, in predominantly Italian and European libraries. Only Guglielmi's "Il mio contento" and excerpts from Mortellari's Venere e Adone seem to have enjoyed a very limited circulation in print, ca. 1790. RISM A/I and online. Grove Music Online. (25082) \$1,400



359. [OPERA]. Allacci, Lione

Drammaturgia... accresciuta e continuata fino all' anno MDCCLV. Venezia: Pasquali, 1755.

Small quarto. Quarter vellum with dark orange decorative title label gilt to spine. 1f. (half-title), 1f. (title), [iii] ("A' Cortesi Leggitori L'Editore"), [i] (fine large woodcut device) + 1,016 columns (= 508 pp.), including the supplement (columns 837-946), additions and corrections (947-950), and an index of authors (951-1016). With a fine woodcut device to title and occasional woodcut head- and tailpieces. A very good, wide-margined, uncut copy, with only occasional minor foxing and staining.

Cortot p. 4. Hirsch I, appendix 2. Wolffheim II, 908. Gregory-Bartlett I, 12. RISM BVI p. 81.

An important early bibliography of plays, operas, and ballets to 1755, "revised and continued by Giovanni Cendonì, Apostolo Zeno and others." Gregory-Bartlett. (21115) \$950



360. PADEREWSKI, Ignacy Jan 1860-1941

Attractive autograph musical quotation signed "I.J. Paderewski." 1 page of a bifolium (ca. 180 x 115 mm.). Dated Morges, September, 1902. In black ink on dark ivory paper. Three measures from the second act of Paderewski's opera *Manru*. Notated in treble clef on one hand-drawn staff. In 3/4 time, with a key signature of three flats. Marked "Moderato." With autograph titling. Slightly browned; creased at central fold. With a bust-length postcard photograph of the young Polish composer-pianist laid down to lower portion, ca. 89 x 88 mm, trimmed and slightly silvered.

"Paderewski always regarded his supreme compositional achievement as the opera Manru. He began work on it in 1893 and completed it in January 1901, with the successful première taking place that year in Dresden on 29 May. The work is based on a libretto by Alfred Nossig after J.I. Kraszewski's novel A Cabin outside the Village, and is set in the Tatra mountains of southern Poland in the 19th century. The hero, Manru, is a young gypsy who marries a Polish peasant girl but resists assimilation by her world and in the end returns to his own people... After initial success (18 premières in different countries) it has seldom been revived... It is rich in ideas and skilled in orchestral treatment..." Jim Samson in *Grove Music Online*. (25566) \$400

361. PAER, Ferdinando 1771-1839

Nò non vedeste mai Duetto... Nell' Sargino ò sia l'allievo dell'amore. [Full score]. Copyist's manuscript. Italian provenance, ca. 1803.

Oblong folio (ca. 225 x 300 mm). Sewn. [i] (title), 46, [i] (blank) pp. Notated in black ink on laid paper with 12 rastrum-drawn staves per page. Partially uncut. Scored for violin I and II, Viola, 2 flutes, 2 oboes, 2 clarinets in B-flat, 2 horns in F, 2 bassoons, soprano (Soffia), tenor (Sargino), and basso. Early annotation to lower title: "Per uso dell' [...?] Allegri[?]." Occasional erasures below basso part. Occasional light offsetting, staining, smudging, and bleeding; final leaf with minor tears, soiling, staining, and slight loss to lower edge; pinholes and light soiling to corners.

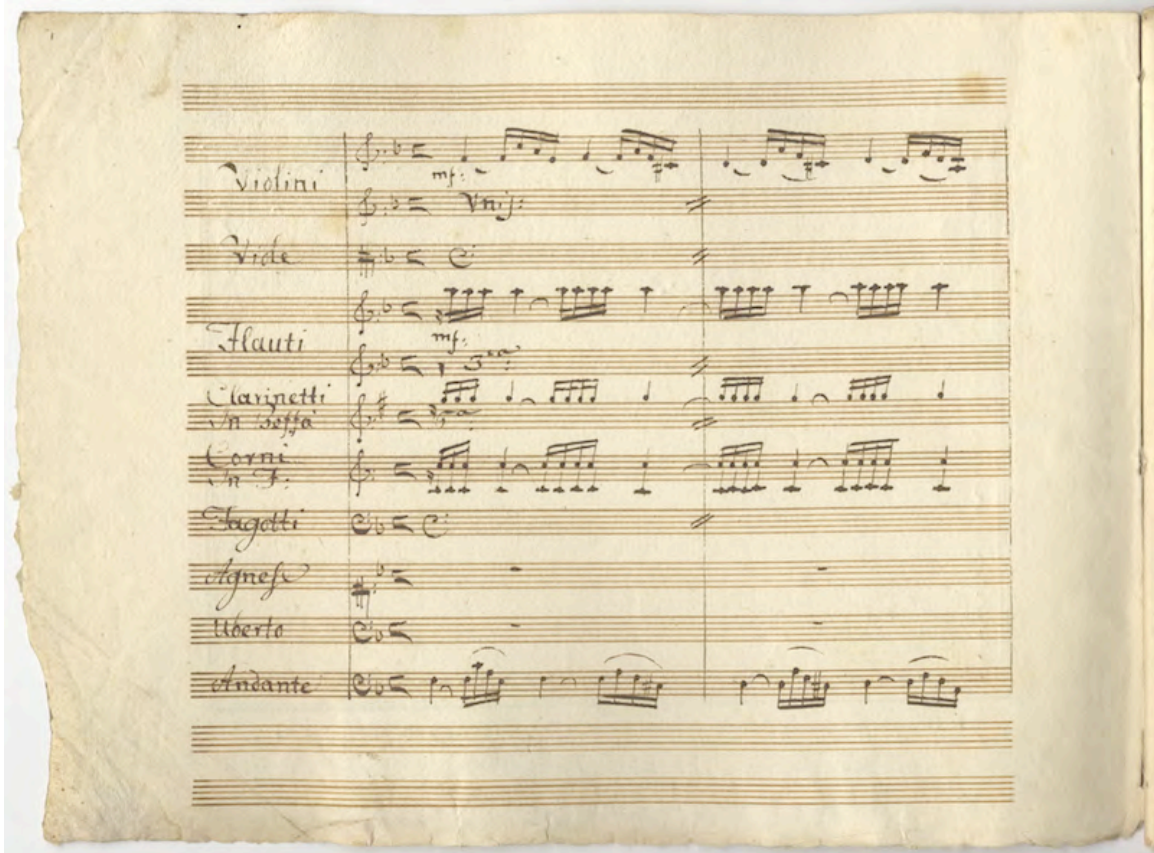


"No non vedeste mai" survives in approximately 11 manuscripts of excerpts and (presumably) 11 manuscripts of *Sargino*. Of these, only one is held in the United States (at the Boston Public Library). Two early piano-vocal editions of the duet, both of which were published in Paris, also exist: by Le Duc et compagnie, published in 1803 (with accompaniment arranged for piano or harp); and by Beauvais, published in 1834. Breitkopf & Hartel in Leipzig published a piano-vocal score of the opera in ca. 1803. *Grove* and *RISM online*. *Worldcat*.

Sargino, ossia L'allievo dell'amore, was first performed at the Hoftheater in Dresden on May 26, 1803.

"[Paer] was one of the central figures in the development of opera semiseria during the first decade of the 19th century... In his vocal writing Paer provided a link between late 18th-century composers (Cimarosa and Paisiello) and Rossini and his followers. Like those of his predecessors, Paer's works overflow with sweet, luminous italianate melodies organized in elegant phrases and supported by transparent harmonies. Yet he led the move away from casting sopranos – women and castratos – as the male love interest and towards adapting the tenor voice for this purpose, raising its tessitura to bring it closer to the brilliant clarity of traditional soprano heroes and separating it from the other tenor roles... Moreover... Paer anticipated Rossini's techniques of scattering relatively short ornaments throughout his melodies, ending phrases with *gruppetti*, and writing in a semi-syllabic style (in which two or three notes are given to each syllable). Paer had a talent for inventing vocal filigree – his *fioriture* constitute a primary source of aesthetic and dramatic effect in many of his melodies – and the patterns that he devised show striking similarities to Rossini's repertory of ornaments." Scott L. Balthazart and Julian Budden in *Grove Music Online*. (25118)

\$350



362. PAER, Ferdinando 1771-1839

Quel Sepolcro che Racchiude Duetto. [Full score] Copyist's manuscript. Firenze: Copisteria di Musica Manzuoli Meucci, [ca. 1810].

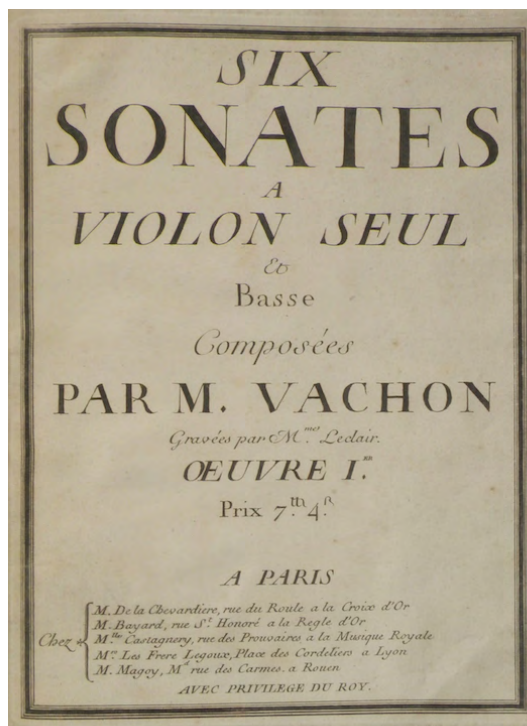
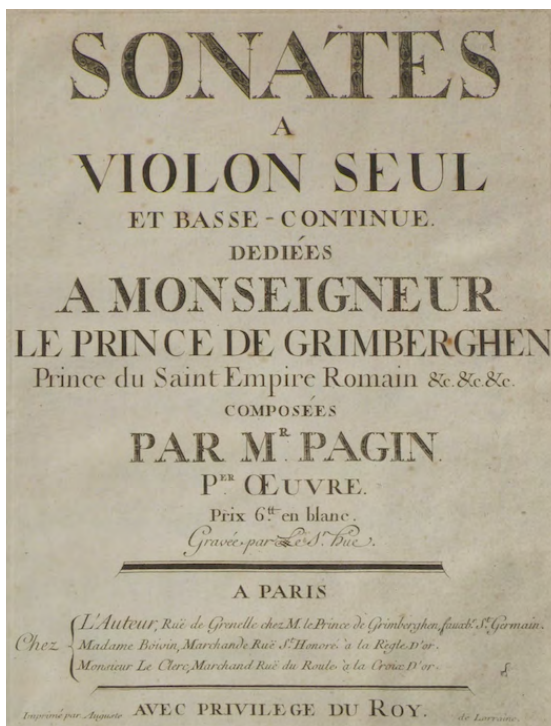
Oblong folio (ca. 225 x 305 mm). Sewn. [i] (passepartout title), 57, 1f. (blank). Notated in black ink on laid paper with 14 rastrum-drawn staves per page. Partially uncut. Scored for violin I and II, viola, 2 flutes, 2 clarinets in B-flat, 2 horns in F, [2] bassoons, soprano and bass (Agnese and Uberto), and basso. From Paer's opera *Agnese*, first performed in Parma at the Villa Douglas-Scotti, Ponte d'Attaro in October, 1809. With occasional erasures and corrections. Minor soiling, staining, and wear, heavier to title and initial leaves; occasional light offsetting and foxing.

Other manuscript copies of this aria exist in libraries in Europe and the United States. Giovanni Ricordi published an edition for voices and orchestra, with piano reduction added, in 1810. Other published arrangements exist for voice and piano and 2 flutes and piano. *RISM online*. *Worldcat*. (25100) \$300

363. PAGIN, Jean-Pierre 1723-1799]

[Op. 1]. [6] *Sonates A Violon Seul et Basse-Continue Dediés A Monseigneur le Prince de Grimberghen Prince du Saint Empire Romain &c. &c. &c...* P.er Œuvre. Prix 6 [livre sign] en blanc. Gravé par Le Sr. Hue... Imprimé par Auguste de Lorraine. Avec Privilege du Roy. [Score]. Paris: L'Auteur [self-published]... Madame Boivin... Monsieur Le Clerc, [1748].

1f. (title), 5, [i] (blank), 7-11, [i] (blank), 13-17, [i] (blank), 19-23, [i] (blank), 25-29, [i] (blank), 31-35, [i] (blank) pp. Engraved. Notated on two staves: violin and figured bass. Title soiled; occasional stains; lower right corners creased. First Edition. Rare. RISM P72. Lesure p. 476.



Bound with:

Vachon, Pierre 1738-1803

*Six Sonates A Violon Seul Et Basse... Gravés par M.me Leclair. Œuvre Ier. Prix 7 [livre sign] 4 [solidus sign]. Avec Privilege du Roy. [Score]. Paris: M. De la Chevardiere... M. Bayard... M.lle Castagnery... Lyon: M.rs Les Frere Legoux... Rouen: M. Magoy, ca. 1761. 1f. (title), [i] (blank), 2-16, [i] (blank), 18-25, [i] (blank) pp. Final blank page laid down to lower pastedown. Outer edge uncut. **First Edition.** Rare. RISM V20. Lesure p. 618.*

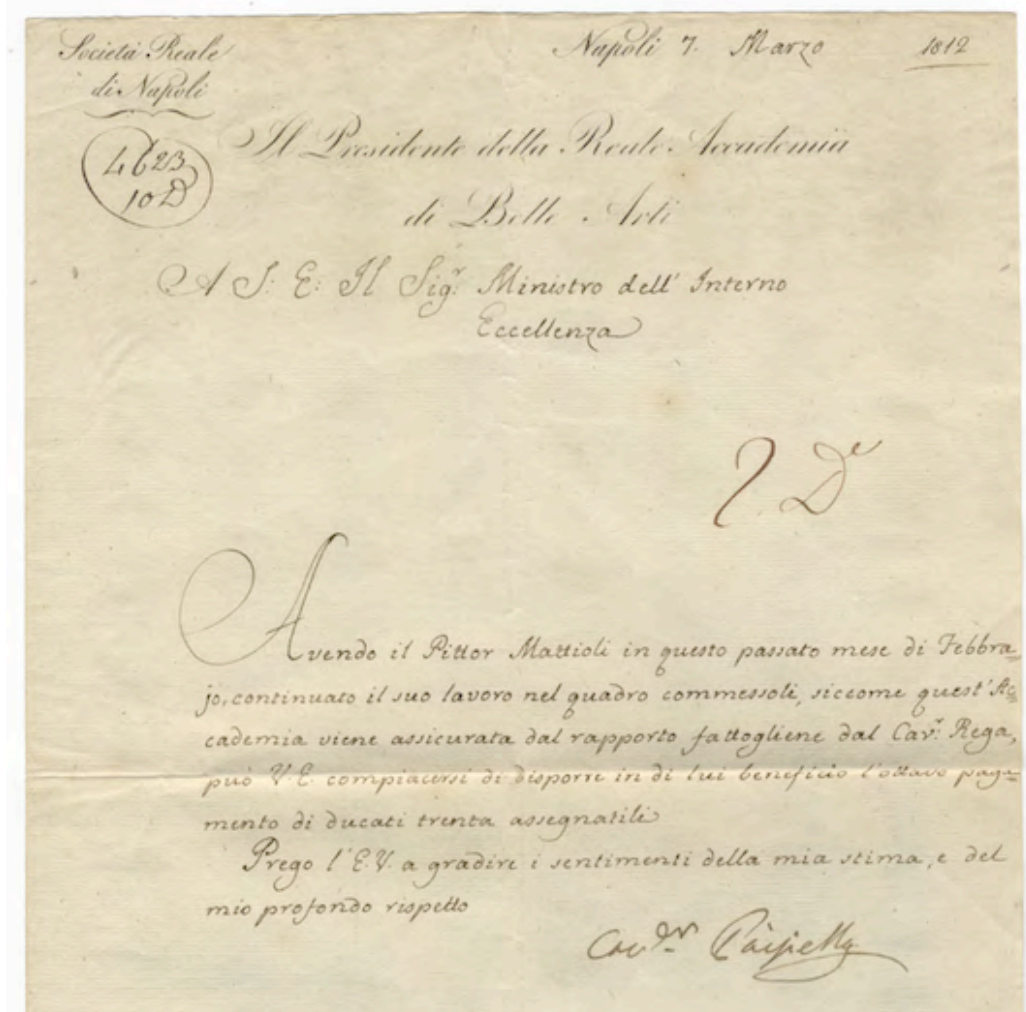
From the noted collection of André Meyer, Paris.

Folio. Full contemporary green vellum with raised bands on spine, two small dark brown decorative leather title labels gilt to upper: "Sonates par Mr Pagin appartenant a Mlle Le Fevre"; "Sonates par Mr. Vachon appartenant a Mlle Le Fevre" red edges.

Fétis incorrectly states Pagin's first name as "André-Noël," still used in the catalogue of the Bibliothèque nationale, Paris.

Pagin, a French violinist and composer, studied with Tartini in Paris. He made his début at the Concert Spirituel on December 8, 1747 with one of his own sonatas. "In 1748 Pagin published in Paris a set of six Sonates à violon seul et basse continue (it was probably one of these that he performed at his début in 1747). They show the influence of his teacher [Tartini], with a virtuoso use of trills and pedal points, extreme leaps in register, challenging chordal passages, a sophisticated and extensive use of articulation marks, and a range extending into the 7th position." Laurel Fay, Patrizio Barbieri, and Beverly Wilcox in Grove Music Online.

"As evidenced by Carmontelle's portrait and by a verse printed in the Mercure de France in 1758, Vachon was much admired by his contemporaries as a soloist and performer of chamber music... As a composer he also distinguished himself in chamber music, publishing sonatas, trios, and about 30 quartets in Paris and London. According to La Laurencie his virtuoso violin writing was inspired by Gaviniés, and his variety of bowing techniques by Tartini." Michelle Garnier-Panafieu in Grove Music Online. (25121) \$1,650



364. PAISIELLO, Giovanni 1740-1816

Secretarial letter with autograph signature ("Cav[alier] Paisiello") to the Minister of the Interior regarding the painter Mattioli. 1 page of a bifolium (ca. 332 x 222 mm.). Dated Naples, March 7, 1812. Written and signed in black ink on paper with partial date ("Napoli 18") and "Società Reale di Napoli... Il Presidente della Reale Accademia di Belle Arti" printed at head. In Italian.

Paisiello requests that the painter [?]Raffaele Mattioli receive a payment of 30 ducats for his continued work on a commissioned painting. Very minor staining; creased at folds with very small perforation to central portion of first leaf, slightly affecting "d" of "disporre."

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. The decline in the demand for his music, which became noticeable everywhere after about 1800, was a sign that taste had changed. The works that retained their popularity longest were his best comic operas, including Il barbiere di Siviglia, L'amor contrastato and Nina... Promoters have revived a few of his operas in the late 20th century, kindling a renewed flicker of public interest." Michael F. Robinson in Grove Music Online. Raffaele Mattioli (1775–after 1831) was a Neapolitan painter. His works include the Oath of the Romans before the Law and the Death of Hector. He also painted figures for productions at the Teatro San Carlo in Naples.

(25342) \$600



365. PALMA, Athos 1891-1951

Autograph musical quotation on a postcard, signed, dated July 28, [19]39, and inscribed "Nazdah 1924 – Al Señora Virginia A. Planes [?], cordialmente A Palma." Approximately two measures of a melody from Palma's opera *Nazdah*. Notated on one staff in 6/8 time, with treble clef and a key signature of one sharp. With a small reproduction head-and-shoulders photograph of the composer laid down between quotation and inscription. Slightly worn, soiled, stained and foxed; photograph trimmed and slightly browned.

Nazdah premiered at the Teatro Colón in Buenos Aires in 1924.

Argentinian composer Athos Palma "held positions as vice-president of the board of directors of the Teatro Colón (1932), professor of harmony at the National Conservatory and inspector of the National Council of Education. He wrote two pedagogical works, the five-volume Teoría razonada de la música and a Tratado completo de armonía (Buenos Aires, 1941)." John M. Schechter in Grove Music Online. (25415) \$135

366. PANSEON, Auguste 1795-1859

Methode de Vocalisation pour Soprano et Tenor... 2e Edition. Paris: l'Auteur... Bruxelles: Fils de B. Schott, [ca. 1850].

Folio. Quarter leather with cloth boards. 3ff., 109, [i] (secondary title), 110-217 pp. Ex-library. In very good condition internally. Binding worn and defective; upper detached. Slightly foxed. (14999) \$65

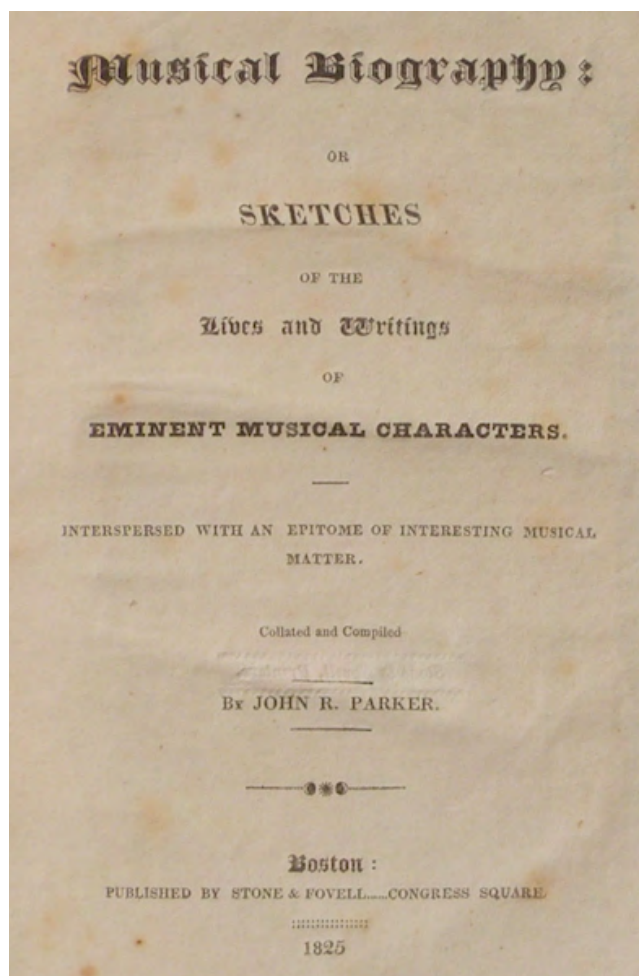
367. PARKER, Horatio 1863-1919

Vintage photograph signed in full in black ink and inscribed to English composer and conductor Alberto Randegger. Fine bust-length portrait of this prominent American composer: "For Alberto Randegger With the very warm regard of his friend Horatio Parker." Ca. 142 x 99 mm. Laid down to gray cardboard mount ca. 150 x 108 mm. Slightly worn; white label with extensive biographical annotations in blue ink laid down to verso of mount.

"During his lifetime Parker was considered a craftsman without equal and was one of America's most highly respected composers ..." William Kearns in *Grove Music Online*.

In his capacity as educator, Parker founded the Music Department at Yale University. (25439) \$125





The First American Musical Biography

368. PARKER, John Rowe 1777-1844

Musical Biography: Or Sketches of the Lives and Writings of Eminent Musical Characters. Interspersed with an Epitome of Interesting Musical Matter. Boston: Stone & Fovell, 1825.

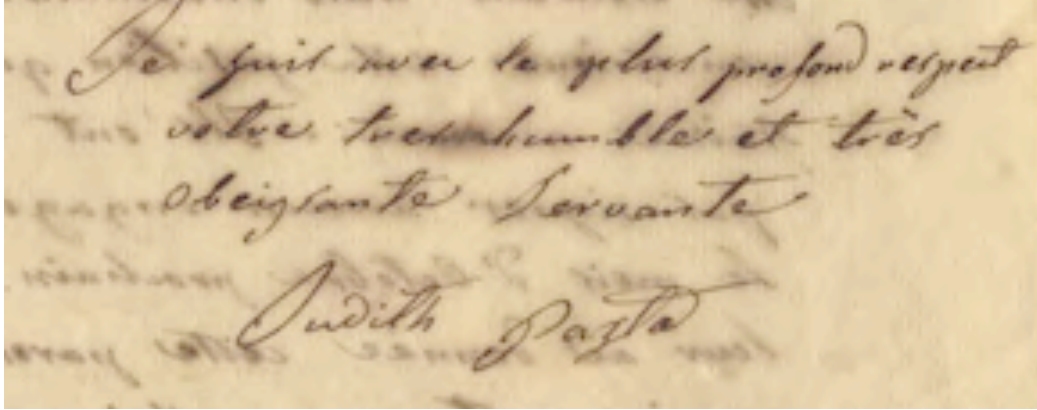
Octavo. Early light green paper boards, rebacked with portion of original spine laid down. [i] (title), [ii] (printer's note), [iii] (table of contents), [iv] (dedication), [v]-[vii] (introduction), [viii] (blank), [9]-250 pp. Uncut. Some leaves unopened or of irregular size. Name of a former owner, "Daniel P. Abbot Andover 1830" in manuscript in black ink to free front endpaper. Early Ex libris of the Library of the Young Men's Lyceum in Andover to front pastedown. Includes essays on the Logierian System (pp. 209-211), Maelzel's metronome (pp. 212-215), and church music (pp. 217-250), reprinted from the *London Quarterly Musical Magazine and Review*. Binding slightly worn and stained; light staining to first 10 leaves with small stains to several additional leaves; light foxing, slightly heavier to some leaves.

First Edition.

Parker was a Boston musician, author and publisher. Of particular interest in the present volume are several articles on American composers and musicians, including an article on Rayner Taylor; Parker also edited The Euterpeiad or Musical Intelligencer, the first true music periodical in the United States, Boston, 1820-1823.

The first American musical biography. (24989)

\$400



Pasta & the Théâtre Italien in Paris

369. PASTA, Giuditta 1797-1865

Autograph letter signed "Judith Pasta" to the "Madame la Duchesse" [de Duras]. 2 pp. of a bifolium. Dated Paris, April 29, 1825. Notated in black ink on laid paper with watermark in incorporating a shell and the letters "LJ." In French (with translation). With one word crossed out. Creased, with two small perforations, at edges and folds; three very small tears to upper and lower edges; minor bleeding, not affecting legibility; very lightly stained at lower inner margins.

Pasta, who is trying to secure a leave of absence from the Théâtre Italien, implores the Duchess to intercede on her behalf. She has sent her a note which contains all the sacrifices that she is willing to make: faced with the impossibility of signing a new contract at present, she offers a three month proration of her current contract without any conditions.

"I came out of the Opéra only at 5 o'clock, when, against everyone's expectations, Mr. Rossini did not appear. The lawyers, after having spoken a lot, crossed swords a lot, argued a lot, concluded by offering Mr. le Vicomte de la Rochefoucauld to grant me the promised leave, under the condition that I renew my contract. I refused. Finding me so resolute, they engaged me to make some concessions... They finally demanded from me a promise not to sign any contract with the London Theatre before next October, if they granted me the promised leave; and I have given them this promise... After some useless words, they promised to give a detailed report to Mr. le Vicomte. Now the concessions that I didn't want to make to the Administrators, I will not know how to refuse... I dare remind you that time is short and that if my offers are accepted, you only have to send me a copy of the note signed by the Vicomte."

This is perhaps Pasta's only surviving letter documenting her prolonged attempts to secure a leave of absence from the Théâtre Italien in Paris to pursue engagements in London, where she had just scored resounding successes. The Italien was then under the administrative leadership of (among others) Rossini and the Vicomte Sosthène de La Rochefoucauld, both of whom Pasta mentions here.

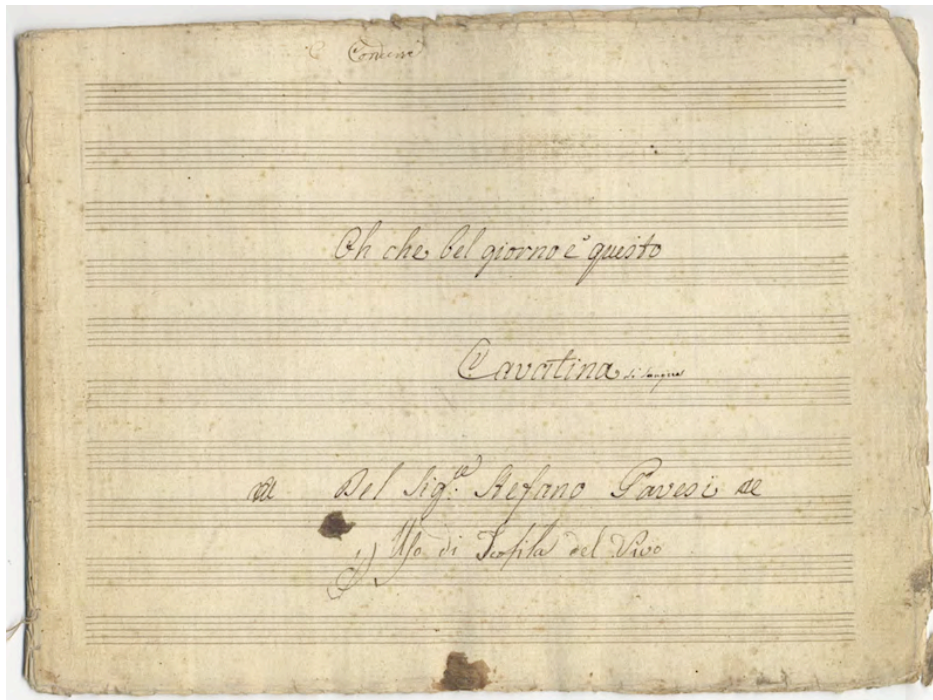
"News of the soprano's reception in London crossed the Channel, and the impresarios of the Théâtre Italien became uneasy. They realized the impossibility of matching the fees that the King's Theatre could offer, and that London provided a popular singer exceptional potential income from private concerts. They anticipated, quite correctly, that Pasta would want to take advantage of the monetary rewards to be gained in industrialized England. The lady's appearances in Paris substantially contributed to the solvency of the Italien; her absence resulted in dwindled receipts at the box office. The administration desired her services exclusively, but Giuditta began to resent this proprietary attitude. Friction developed as she discovered more and more obstacles being put in the way of her quest for international fame and fortune... The soprano and the Vicomte de La Rochefoucauld had a verbal agreement that permitted her desired 'congé' during May and June of 1825. The understanding was that the singer would devote most of her time to the Théâtre Italien, and sign a multi-year contract. She, however, did not intend to commit herself five years in the future, especially when there were hefty sums to be acquired in England... Giuditta was loyal to Paris, but became increasingly distressed by the proprietary attitude. Rossini repeatedly warned the Vicomte that

allowing Pasta's leave would set a dangerous precedent, especially if she were not bound by a new contract. He reasoned, quite correctly, that she did not want to stay in Paris five more years because she had other engagements in mind. Though his word was already given, the Vicomte regretted his promise and relations with the diva deteriorated... Unfortunately no letters from the soprano herself survive from this period; presumably they contained details of the difficulties with the administrators of the Italien, whom Giuseppe [Pasta] called 'our assassins.' A leave for six weeks was granted finally, but the lady had to put up a bond to guarantee her return." Kenneth Stern, *Giuditta Pasta*, pp. 152, 158, 160.

Likely addressed to Claire, Duchess of Duras (1777-1828), a French writer best known for her 1823 novel *Ourika*, which examines issues of racial and sexual equality. She maintained a renowned literary salon in Paris, and was a close friend of Chateaubriand.

A substantial letter from the legendary soprano. (25217)

\$3,200



370. PAVESI, Stefano 1779-1850

Oh che bel giorno è questo Cavatina. [Full score]. Copyist's manuscript. Italian provenance, ca. 1808.

Oblong folio (ca. 220 x 300 mm). Sewn. [i] (title), 18, [i] (blank) pp. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut. Scored for violin I and II, flute, 2 oboes, 2 clarinets, 2 horns in F, [2] bassoons, viola, soprano ("Aurora [?]", and basso. Early annotations in black ink to title, including "[Per] Uso di Teofila del Vivo." Slightly worn, stained, soiled and foxed.

Both the present aria and the complete opera are unpublished. "Oh che bel giorno" exists in approximately eight manuscripts, primarily in Europe: as a stand-alone aria, arranged for voice and guitar, in one manuscript, in Sweden; as part of a collection of excerpts, in three manuscripts, in Switzerland and Italy; and as part of the complete opera in four manuscripts, one with some parts lacking, in Dresden, Hamburg, Boston, and Milan (autograph). Other arias from the opera were printed and/or circulated in manuscript. Several early editions of the complete libretto exist. *RISM and Grove Music Online. Worldcat.*

La Festa della Rosa was first performed at the Teatro La Fenice in Venice on May 21, 1808. In F major (other exemplars cite this aria, sung by Chiarotta, in G major).

"Among the many opera composers who flourished in Italy between the last great masters of the 18th century and the advent of Rossini, Pavesi stands out for his strikingly individual musical personality. During the Napoleonic period the *Allgemeine musikalische Zeitung* acclaimed Pavesi as one of the five best composers in Italy. He had an original and lively melodic invention, supported by a mastery of the orchestra and polished craftsmanship that were perhaps learnt from Gazzaniga, a musician who had formed his style from a complex variety of European sources. His early symphonies are similar in style to late Haydn and Mozart; his best works are characterized by sparkling orchestration, unusual phrase structure, modal interchange and extensive development sections. Pavesi's opera *Ser Marcantonio* (1810), similar in subject to Donizetti's *Don Pasquale*, had 54 successive performances at La Scala and was taken up by the principal opera houses of Italy." Giovanni Carli Ballola and Roberta Montemorra Marvin in *Grove Music Online*. (25113) \$250



371. **PAVESI, Stefano 1779-1850**

Alla Tua quest Alma unita Gran Scena Nell' Opera il Teodoro Con L'Accompagnamento del Solo Forte Piano Ridotta. [Piano-vocal score]. Copyist's manuscript. Italian provenance, ca. 1812-1820.

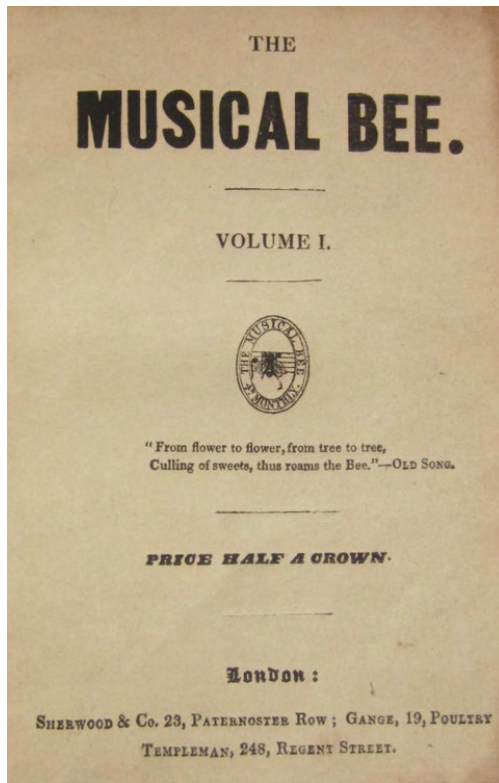
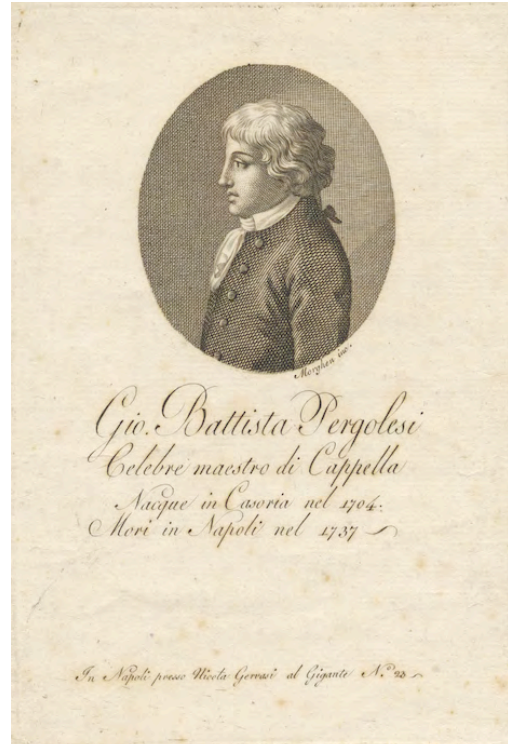
Oblong folio (ca. 225 x 305 mm). Sewn. 1f. (title), 23, [i] (blank) pp. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut. Scored for soprano and fortepiano. In two different hands. Foliated in pencil and black ink. Several somewhat crudely executed erasures and corrections. Slightly worn; occasional soiling, staining, and bleeding; pinholes to some edges.

No manuscript or published scores of either the present aria or the complete opera recorded in RISM, Worldcat, or Grove Music Online. Worldcat records several early editions (ca. 1813-1818) of the libretto, evidently for performances in Venice, Florence and Milan.

Teodoro was first performed at the Teatro La Fenice in Venice on December 26, 1812. (25109) \$150

372. **PERGOLESI, Giovanni Battista 1710-1736**
Oval bust-length portrait engraving by Morghan. Naples, ca. 1780-90. 82 x 68 mm. Very slightly worn and foxed.

"[Pergolesi] was a leading figure in the rise of Italian comic opera in the 18th century." Helmut Hucke and Dale E. Monson in *Grove Music Online*. (25617) \$175



A Significant Resource for Tunes Popular at the Time.

373. **[PERIODICAL - 19th Century - English]**
The Musical Bee. Volume 1[-5]. London: Sherwood & Co., [1842-1844].

5 volumes bound in 1. Small octavo. Newly bound in full marbled paper boards with printed title label to spines.

Vol. 1: Nos. 1 (August, 1842) – 6 (January, 1843). 48 pp.
 Vol. 2: Nos. 7 (February, 1843) – 12 (July, 1843). 48 pp.
 Vol. 3: Nos. 13 (August, 1843) – 18 (Jan, 1844). 48 pp.
 Vol. 4: Nos. 19 (February, 1844) – 23 [June, 1844]. 40 pp.
 Lacking No. 24 [July, 1844.]
 [Vol. 5]: Nos. 25 (August, 1844) – 26 (September, 1844). 16 pp. Lacking title, table of contents, and several issues.

With the exception of the last, each volume contains 2 preliminary folios (title and table of contents) to each volume except Vol. 5. Occasional light soiling and browning, minor annotations in pencil and black ink; slight loss to lower corners of first volume not affecting music. Rare. OCLC records incomplete runs only.

These volumes comprise several hundred melodies (without text) from operas, popular songs, dances, and orchestral and chamber music. References are made to fuller versions (e.g. with accompaniments) in contemporaneous periodical publications, in particular, the *Flutonic* and the *Pianista*. (24937) \$450

374. **PEROSI, Lorenzo 1872-1956**

La Risurrezione di Lazzaro Oratorio in due parti per canto ed orchestra. [Full score]. Milano: G. Ricordi & C. [PN 102221], 1899.

Folio. Full dark red cloth. viii, 101 pp. Binding slightly worn, rubbed and bumped. Minor browning.

First Edition. No copies recorded by OCLC in US libraries.

"Around the turn of the century Perosi's oratorios had an extraordinary international success: Rolland wrote enthusiastically in the composer's praise. Though his reputation waned quickly, the embers of his early fame persist, and it is not only Vatican interest that keeps his music in the Italian repertory. For, naive and eclectic though it was, Perosi's talent was genuine, and his best pieces retain an appealing freshness and gentle spirituality... Perosi was the first modern Italian composer to be significantly influenced by pre-Classical music." John C.G. Waterhouse in *Grove Music Online.* (16020) \$100

375. **PFITZNER, Hans 1869-1949**

Bust-length postcard photograph signed.

Very slightly worn at edges with several very small light abrasions not at all affecting signature or image.

A "German composer, conductor and musical polemicist, Pfitzner's music was... to occupy an idiosyncratic stylistic position between New German Modernism and a more regressive allegiance to Schumann, Weber and the world of German Romantic opera." Peter Franklin in *Grove Music Online.* (20547) \$250



376. **[PIANO MUSIC - Austrian - 19th century]**

Pot-Pourri für das Piano Forte [26]tes Heft. Op. 63. Wien: K.K. Hoftheater [PN SM16] , [1817].

Oblong folio. Sewn. 1f. (title), vii pp. Engraved. Traces of glue and remnants of former binding to spine. Some minor wear, worming and marginal tears.

Contains:

I. *Aus dem Ballet: die beyden Tanten*

II-III. *Rossini: Cavatina del Opera L'Italiana in Algeri*

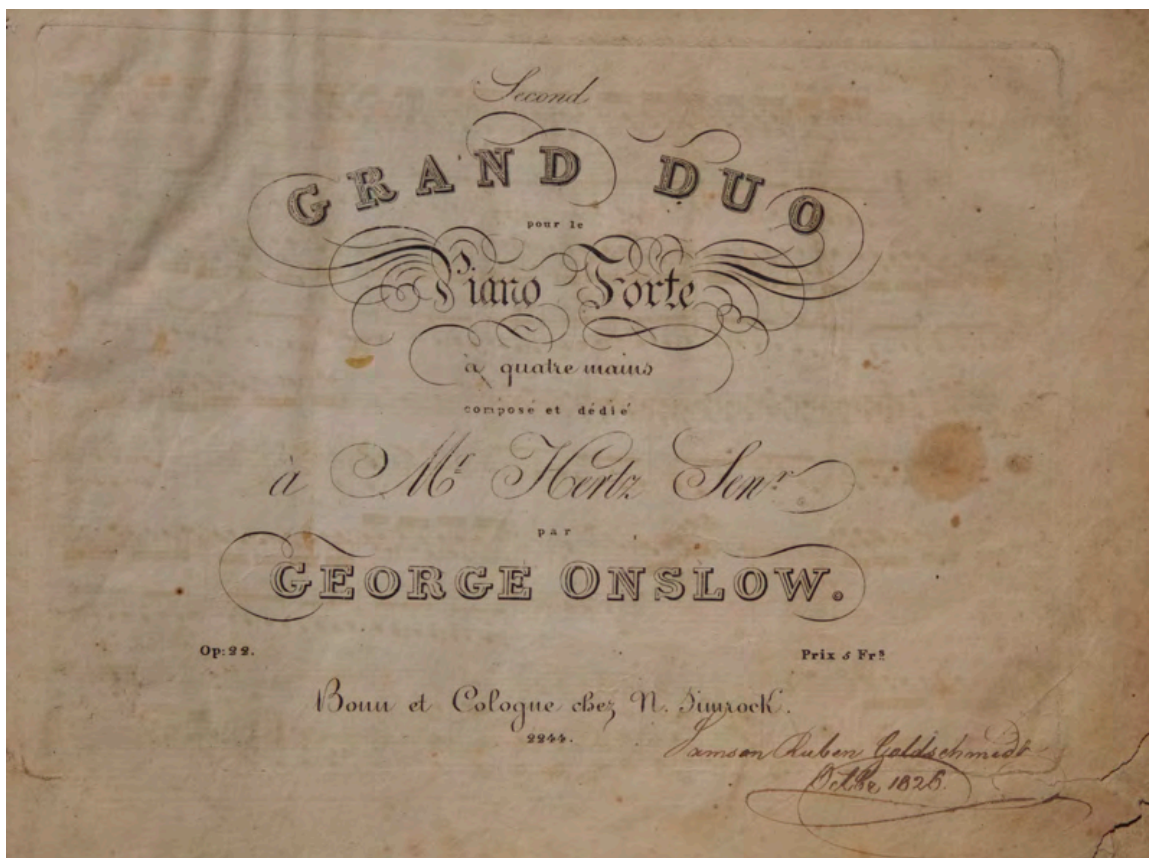
IV. *[Kinsky]. Die kleine Diebin*

V. *Alcibiades Toilette*

VI. *Aus dem Ballet Amor und Psyche*

VII. *[Kinsky]. Nettchen und Paul [Ein pantomimisches Kinder-Divertissement]* (17134)

\$125



377. [PIANO MUSIC - 19th Century - German-American]

A collection of 19th century music for piano four-hands with German-American provenance.

Some original, some arrangements of works for other forces, as follows:

Mozart, Wolfgang Amadeus 1756-1791

[K. 550, arr.] *Sinfonie... arrangée Pour le Pianoforte à quatre mains. No. 2. Pr. 1 Rthlr.* Leipsic: Breitkopf & Härtel [PN 3144], [ca. 1820]. [1] (title), 2-35, [i] (blank) pp. Lithographed. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt December 1825." Occasional notational corrections in pencil. Slightly to moderately foxed and soiled; dampstained at outer edge; lower and outer edges frayed, with slight loss, not affecting printed area; upper edge closely trimmed, with occasional loss to "Primo"/"Secondo" headers. A later edition. Not in Köchel 6, Hoboken, or Hirsch. RISM M5633.

Bound with:

Beethoven, Ludwig van 1770-1827

[Op. 20, arr.] *Grand Septuor... arrangé Pour le Piano-Forte à quatre mains. Pr. 1 Rthlr. 12 Gr.* Leipsic: Breitkopf & Härtel [PN 4066], [ca. 1824]. [1] (title), 2-47, [i] (blank) pp. Lithographed. Signature in brown ink to lower right corner of title: "Samson Ruben Goldschmidt." Fingering and occasional notational corrections in pencil. Slightly foxed and soiled; upper edge closely trimmed, with occasional loss to "Primo"/"Secondo" headers and pagination. A later edition. New Kinsky (2014) I p. 123 (ascribing arrangement to F. Mockwitz; first issue: 1815, with PN 2171). Not in Hoboken or Hirsch.

Bound with:

Onslow, George 1784-1853

[Op. 22]. *Second Grand Duo [=Sonata in F minor] pour le Piano Forte à quatre mains composé et dédié à Mr Hertz Sen.r...* Op. 22. Prix 5 Frs. Bonn et Cologne: N. Simrock [PN 2244], [ca. 1824]. [1] (title), 2-37, [i] (blank) pp. Engraved. Signature and date in brown ink to lower right corner of title: "Samson Ruben

Goldschmidt Oct[o]b[e]r 1826." Fingering, other performance-related annotations, and occasional notational corrections in pencil. Several pages, including title, torn at spine and edges, with loss to lower outer corner; pp. 3-4 with loss to music; small stain to lower edge of p. 19. **First Edition**. Rare. WorldCat (2 copies only, at the Bibliothèque nationale, Paris and the Bayerische Staatsbibliothek, Munich).

Bound with:

Onslow

[Op. 7]. *Grandes Sonates pour le Piano Forte à quatre mains... No. 1* [no printed price]. Hambourg: A. Cranz [without PN], [before March 1827]. [1] (title), 2-31, [i] (blank) pp. Engraved. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt März 1827." Fingering and notational corrections in pencil. Several pages, including title, torn at spine and outer and lower edges; upper edge soiled and dampstained; some foxing; page 30 smudged. A later edition. Rare. Most copies by Cranz found in libraries are either later issue or Titelaufgabe. The first edition was published by Pleyel in Paris in 1815.

Bound with:

Weber, Carl Maria von 1786-1826

[WeV S.5; arr.]. *Polonoise à quatre mains pour le Pianoforte... Pr. 10 gl.* Hambourg: A. Cranz [without PN], [before February 1826]. Engraved. 1f. (title), [i] (blank), [1] (blank), 2-11, [i] (blank) pp. Engraved. Signature and date in brown ink to lower right corner of title: "Samson Ruben Goldschmidt Februar 1826." Occasional notational corrections in pencil. Somewhat foxed and soiled; moderately dampstained at upper edge; ink stain to title. A later edition. Jähns 59 (arrangement ascribed to [Carl] Klage [1788-1850], with price "10 sgr"). Originally for piano, two hands.

Bound with:

Weber

[WeV T.2] *Six pièces à quatre Mains pour le Pianoforte... Oe. X.* Leipzig: Fred. Hofmeister [PN 275], [ca. 1820] (title), 2-19, [i] (blank) pp. Engraved. Signature in brown ink to lower right corner of title: "Samson Ruben Goldschmidt." Somewhat foxed and soiled; loss to lower outer corner throughout, affecting music on pp. 17-18; moderately dampstained at upper edge; occasional creasing, especially to final leaf; title and final leaf with stains and repairs. A later edition. Jähns 81-86 (lists two later Hofmeister editions with price in Neugroschen). Hoboken 15, 286 (most probably a Titelaufgabe as it displays Hofmeister's original plate number 275 preceded by the new number 1251).

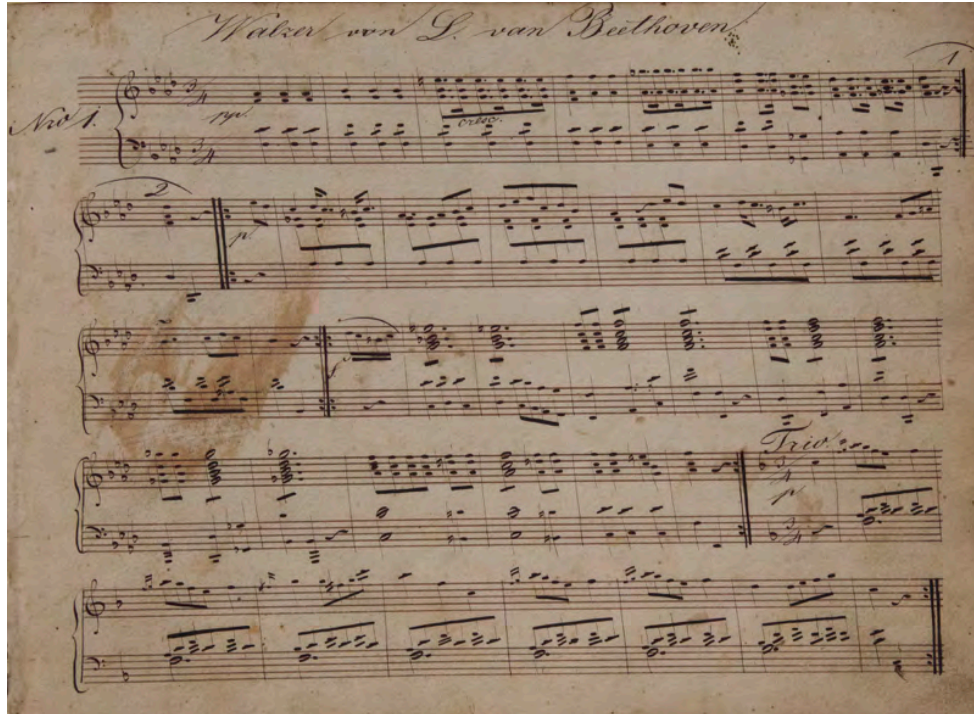
Oblong folio. Brown quarter leather with marbled boards, two labels to upper lettered "J. Mosenthal" in manuscript. Signature "Joseph Mosenthal" in black ink to upper right corner of front endpaper; table of contents in Mosenthal's hand to upper left corner of front endpaper. Binding considerably worn with upper detached, spine lacking. Remnants of red sealing wax to front endpaper.

The Weber pieces date from his time as court kapellmeister in Stuttgart. "The Six Pieces for Piano Duet, dated 27th November [1809] and dedicated 'à Leurs Altesses Sérénissimes Mesdames Marie et Amélie de Württemberg'. They are charming little pieces, each based on a simple melodic idea with characteristic accompaniment... both accessible to schoolgirl fingers and forming a neat introduction to various melodic manners." John Warrack: *Carl Maria von Weber*, p. 64.

"Joseph Mosenthal (1834-1896) was a German-American musician, born at Kassel. He studied under his father and Spohr and in 1853 went to America, where he played the organ in Calvary Church, New York City, from 1860 to 1887. He was conductor of the Mendelssohn Glee Club in New York City from 1867 to 1896, played a first violin in the Philharmonic Orchestra for 40 years, a second violin in the Mason and Thomas Quartet for 12, and composed much Church music, such as the psalm "The Earth is the Lord's", a setting of part of Psalm 145 (published in 1864), and part songs for male voices, Thanatopsis, Blest Pair of Sirens, and Music of the Sea. He died in New York City." Wikipedia.

Samson Ruben Goldschmidt (1768-1841) was a banker and businessman in Kassel, Germany.
(25401)

\$250



378. [PIANO MUSIC - 19th Century - German-American]

Manuscript piano music from the 1860s relative to German-American music-making. With Ohio provenance.

Oblong folio. Dark brown leather-backed light black marbled paper boards. 100 ff. notated on ten-stave paper. All music in fair copy, most probably executed by professional copyists on at least three different papers, the former two sections notated in one specific hand each, the third in several. Most music is for piano, two hands: original compositions, arrangements of folksongs and dances (originally often for wind band), and paraphrases from operas. Some pieces numbered, albeit with conflicting numberings. Two pieces of texted music, partly on three staves, and an explanation of the tenor clef from ff. 87v. to 88v. The language is mostly German, with some titles and annotations to pieces of French origin in French. Composers represented, in alphabetical order (names in brackets known but not credited; a few pieces remain anonymous):

Daniel-François-Esprit Auber; Bader (multiple entries); Ludwig van Beethoven (Kinsky Anh. 14 no. 2 and Anh. 15; both probably spurious); François-Adrien Boieldieu; Paul Cuzent; Carl Czerny; ?J. Esser; Philipp Fahrbach sr.; [?Joseph] Fiala; A. Graf; Ch.-H. Großmüller (multiple entries); L. Günther; Ferdinand Héroid; Johann Nepomuk Hummel; François Hüntén (multiple entries); [Franz Jaeger]; L. Kemble; G. Köhler (multiple entries); Krug; Josef Küffner; Wilhelm Kühner; G. Kunze; Josef Lanner (multiple entries); Josef Liehmann; [Alexander Lvov] (Russian national anthem); Heinrich Marschner; Wolfgang Amadeus Mozart (K. 281/189f); ?Mueller; J. Prosnitz; Mathilde Ringelsberg; Gioachino Rossini; W. Rothe; J. ?Sabizkij; J. [?Jacob] Schmitt; Gasparo Spontini; Daniel Steibelt; J. Straka; Johann Strauss sr. (multiple entries); P. A. Suppus; F. W. Swoboda; [Stenzer, Karl]; Richard Wagner; Joseph Maria Wolfram; and Jos[ef] Worliczek.

"Moser" in manuscript to upper margin of f. 89r. Signature in pencil to upper left corner of upper pastedown: "Emma Lothmann Akron Ohio"; inscription in black ink to upper right corner: "Zum Geschenk erhalten von Wittwe [!Witwe] Baumgärtel. Akron, O Jan. 31. 1875." List of 18 items (17 pieces of music and one poetic declamation) in black ink to recto of front endpaper, apparently the program of an unknown concert. The list refers to numbers in an unidentified collection (e.g., "Musikstück von Müller No. 17") but does not mirror any numbering found in the present volume. Instructions on piano tuning in pencil to verso of front endpaper. Two legal texts in black ink to lower pastedown, dated "St. 29. Okt [18]62 and signed

"K." Calculations in pencil dated "1 Juli 1864 65" also to lower pastedown. The first 28 leaves show traces of earlier binding, with pagination to upper outer corners of subsequent leaves partially trimmed, suggesting that these were also rebound. Boards quite worn and bumped; spine defective; upper pastedown and front endpaper stained. In quite good condition overall.

An interesting document relative to German-American music making from the mid-nineteenth century, carefully executed in an attractive hand on high quality paper.

*The present manuscript was copied from printed editions of German or Austrian provenance, published between ca. 1830 to 1850. While some of the music may have been copied earlier, the compilation dates from the 1850s or early 1860s. There is no evidence of the inclusion of original music or of major changes introduced by the copyist. The source for the texts of one of the two vocal pieces, "Postillon-Polka," is unknown. The music was published anonymously and without text by Endter in Nuremberg in 1850. The text of the other vocal piece, "Kriegs-Lust," was published in volume 4 of the anthology *Das singende Deutschland* (Leipzig: Reclam, 1846), p. 97 (but with different music). The copyists of the music and the author(s) of the textual matter to the endpapers are unknown; likewise, the identity of the "widow Baumgärtel" of Akron, Ohio, could not be established. It is likely that she presented the collection to young Emma Lothmann, who was six years old in January 1875. Emma L. Lothmann (b. Valley City, Ohio, October 5, 1868; died Akron, Ohio, November 14, 1948), was the daughter of William Lothman (1845-1931), a German-born Lutheran minister who served at Akron's Zion church for many years and left a mark in the history of the city. The Akron City Directory of 1892-93 lists Emma Lothmann as a teacher, still unmarried and under her father's address. She was later married to Edward H. Buehl (1866-1940) and seems to have spent her entire adult life in Akron. (25419) \$400*

379. [PIANO MUSIC - 19th Century - Italian]

Italian album of 19th century salon music for piano in both two- and four-hand arrangements.

Corticelli, Gaetano 1804-1840

[Op. 65]. *Il Sorriso dell'Innocenza Divertimento brillante per piano forte a 4 mani composto e dedicato Alla Noblie Fanciulletta Alda Pio di Savoja*. Milano: Fco. Lucca [PN 1729], [after 1856]. 1f. (title), [1] (blank), 2-13, [i] (publisher's catalogue) pp. Music engraved; catalogue typeset. Signature "Pia Tolomei" in brown ink to upper right corner of title. Stain to lower margin of p. 9. A later issue. The catalogue lists works up to PN 12289, including a transcription by Fortunato Senna (PN 10425) from Errico Petrella's *L'Assedio di Leida*, an opera first performed in 1856.

Cunio 1833-?[1891

Le Rose 4 Piccole Fantasie Sopra motivi favoriti die Verdi per Piano Forte... Op. [blank]... No. 3 Rigoletto. Milano: F. Lucca [PN B 8192 B], [after 1858]. 1f. (title), 9, [i] (publisher's catalogue) pp. Music engraved; catalogue typeset. Text incipits from arias quoted printed, in syllabification, above music. Signature "Tolomei Antonietta" in brown ink to upper right corner of title; titling underlined in red crayon; some fingering in ink; multiple paper repairs. A later issue. The catalogue lists works up to PN 11874, including transcriptions from Errico Petrella's *Jone*, an opera first performed in 1858. *Rigoletto*, the latest of the Verdi operas paraphrased in the cycle offered on the present title, was first performed in 1851.

Fanna, Antonio 1783-1845

[Op. 70]. *Otto Ricerazioni per Pianoforte a quattro mani Brevi Pezzi adattati per uso della Gioventù... No. 1 Bellini Beatrice di Tenda: Io soffrii tortura* [list of seven more numbers follows, the latest being Verdi's *Ernani* (1844)]. Milano: Gio. Canti e C [PN 871fb], [after 1844]. [1] (title, printed in blue, with decorative frame), [2-3] (blank), 4-9, [i] (blank) pp. Title lithographed; music engraved. Signature "Pia Tolomei." in brown ink to upper right corner of title; some paper repairs.

Hüntten, Franz 1793-1878

[Op. 87]. *Le premier succès Morceau brillant sur un thème de Bellini composé Pour le Piano*. Milan: Jean Canti et C. [PN 1135], [?mid-1840s]. [1] (title), [2-3] (blank), 4-11, [i] (blank) pp. Engraved. Signature "Tolomei Anton[et]ta" in brown ink to upper right corner of title, trimmed.

Menziozi, Giovanni (fl. 19th century)

[Op. 39]. *Simpatie musicali Raccolta di Pezzi brillanti per Pianoforte a 4 Mani...* Fasc. 3. Milano: Francesco Lucca [PN n 9403 n; Z 9403 Z], [ca. 1854]. 1f. (title, with printed text and decorative frame in blue and lithographed vignette in black), [1] (blank), 2-13, [i] (publisher's catalogue) pp. Title lithographed; music engraved; catalogue typeset. Plate number N 9403 N through p. 5, Z 9403 Z from p. 6. [Handstamped: I Lombardi di G. Verdi] A later issue. The catalogue lists works up to PN 13493, including a fantasy by Menozzi (PN 12849) on Verdi's *Un ballo in maschera*, first performed in 1859.



Poppi, Giovanni 1828-1891

[Op. 45]. *Le Pensioniste Dodici Ricreazioni per Pianoforte a quattro mani somposte sopra melodie del Celebre Verdi N. 1 Nabucco* [list of 11 more operas follows, ending with Giovanna de Guzman]. Milano: Gio. Canti [PN 3031], [after 1855]. [1] (decorative series title with charming engraved vignette depicting domestic music-making: four women around a piano, two seated at a piano and two listening), [2-3] (blank), 4-9, [i] (blank) pp. Engraved. Ink stain to final blank page.

Zenoni, Leopoldo ?1818-1879

L'Adolescenza seguito all' Infanzia del primogenito Suonate per Piano-forte a quattro mani... Fantasia sull'opera Simon Boccanegra del M. Verdi. Milano: Gio. Canti [PN 4599], [after 1857]. [1-2] (title within decorative blue border), [3-4] (extracted and thus lacking), 5-11, [i] (blank) pp. Engraved. Signature "Tolomei Pia" in brown ink to upper right corner of title.

Folio. Mid-tan tooled morocco-backed blue mottled paper boards, title label with "Tolomei Antonietta" in manuscript within blue decorative border to upper. Boards worn, rubbed and bumped. With occasional fingerings and other annotations in pencil throughout.

A compilation of chiefly pedagogical editions, some of them quite rare (no copies in WorldCat or Italian Union Catalogue). (25432) \$125

380. **PIERNÉ, Gabriel 1863-1937]**

Quintette en Trois Parties pour Piano, 2 Violons, Alto et Violoncelle Op: 41 Prix net 18f. [Parts]. Paris: J. Hamelle [PN J. 6963 H.], [ca. 1919].

Folio. Plain green wrappers. Piano: 1f. (title), 93; Violin I: 21; Violin II: 23; Viola 23; Violoncello: 22 pp. Slightly worn and creased; occasional marginal repairs; loss of portion of one measure to last page of piano part; inner margin of title reinforced.

"At the threshold of the 20th century [Pierné] embarked on the ten years of vocal-orchestral frescos, [and] the triptych of oratorios (La croisade des enfants, Les enfants à Bethléem, Saint François d'Assise) which were followed by the Piano Quintet, a work typical of the manner of the second period, on the one hand, and on the other some solid concertante works and other orchestral pieces." Georges Masson in *Grove Music Online*. (24116) \$65

**From the Collection of Maurice Ravel:
The Complete Autograph Manuscript of Pijper's *String Quartet No. 4*
Sent to Ravel as a 53rd Birthday Present**

381. **PIJPER, Willem 1894-1947**

[String Quartet no. 4]. *Strijkkwartet no. 4 Willem Pijper à Maurice Ravel Partitur Andante molto moderato Allegro assai Allegretto tranquillo Allegro - poco adagio. Autograph musical manuscript full score of the complete work, signed.* Together with an autograph letter to Maurice Ravel, the dedicatee. Amsterdam, 1928.

Large folio (356 x 271 mm.). 1 (title), 2 (blank), 3-20 (music), 21-[24] (blank) pp. Notated in purple ink on printed 22-stave music paper issued by B[reitkopf] & H[ärtel] (Nr. 13 C). Autograph note "m.s. II" to upper left corner of title, identifying score as the second of two autograph manuscripts. Further autograph dates and signatures: "Willem Pijper 1928" to upper right corner of first page of music; "22 Mei 1928" to end of first movement (p. 6); "9 Augs. 1928" to end of second movement (p. 12); "19 Augs. 1928"; "6-7 Sept. 1928 Amsterdam." **A fair copy with occasional autograph corrections. Rehearsal numbers from 1 to 37 added in blue pencil in the hand of the composer; autograph footnotes in ink referring to rehearsal numbers, with footnote references in red ink, to pp. 14-15.** Slightly worn and browned; minor creasing to lower outer corner.

Together with:

An autograph letter signed in full from Willem Pijper to Maurice Ravel, evidently sent with the manuscript. March 5, 1929. 1-1/2 pp. Small folio (274 x 210 mm). In black ink on personal letterhead with "Willem Pijper Saxen Weimarlaan 56 Amsterdam" printed at upper left. In French.

Pijper sends the manuscript of his *String Quartet No. 4* to Ravel as a birthday present (Ravel's birthday was March 7). He thanks Ravel for his personal acquaintance during a common stay of a few days at Chouigny (a village in central France, halfway between Bourges and Dijon) in December 1928 and for his acceptance of the dedication of the work. He expresses his hope to see Ravel again soon and wishes him good luck with his Concerto (apparently one of Ravel's two piano concertos, both begun in 1929) and with Joan of Arc, a projected opera.

"I remember with deep joy the few days we spent together at Chouigny in such a pleasant atmosphere in December. We had so many non-musical things to discuss that we had no time to discuss music. But I will always treasure the memory of the few moments when we did talk about the masterpieces of French music by Berlioz, Debussy, Couperin, and yourself. It is in memory of our first meeting that I wanted to dedicate this little quartet to you."

The present manuscript was formerly in the possession of Maurice Ravel.

3

à Maurice Ravel

Strijkkwartet n^o 4 *Willems Pijper*
1928

Andante molto moderato (♩. = 108) I

Un poco meno tranquillo (a tempo II)

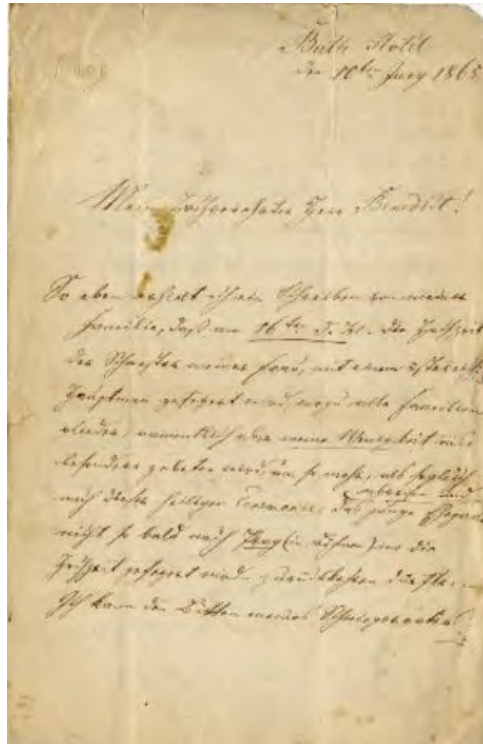
Andante

Piacere, nelle voci

Kloppenborg: *Thematisch-bibliografische catalogus*, pp. 127-28 (not recording the present autograph). Another manuscript, consisting of 18 pages of music and dated as in the present autograph, is at the Koninklijke Bibliotheek in The Hague. The work was published posthumously by Lengnick, London, in 1952.

"Pijper was, with Vermeulen, the most important composer in the Netherlands in the first half of the

20th century; his teaching and writing also made a significant impact. He grew up in a working-class Calvinist milieu in a village outside Utrecht... Already studying the organ, he left school in 1911 to enroll in the Utrecht Toonkunst Muziekschool, where he studied composition with Johan Wagenaar and the piano with Helena van Lunteren-Hansen. His final examination, in 1915, was in theory, and he continued composition lessons privately for three more years... A radical new compositional style... made Pijper leader of the Dutch musical avant garde. He represented the Netherlands at the founding of the ISCM in Salzburg, 1922; soon after, backed by Sem Dresden, he established the Dutch ISCM section... The String Quartet no. 4 (1928), based on an octatonic germ cell, attains polymetric extremes; during moments in the finale, none of the players share a common downbeat." Harrison Ryker in *Grove Music Online*. (25074) \$12,500

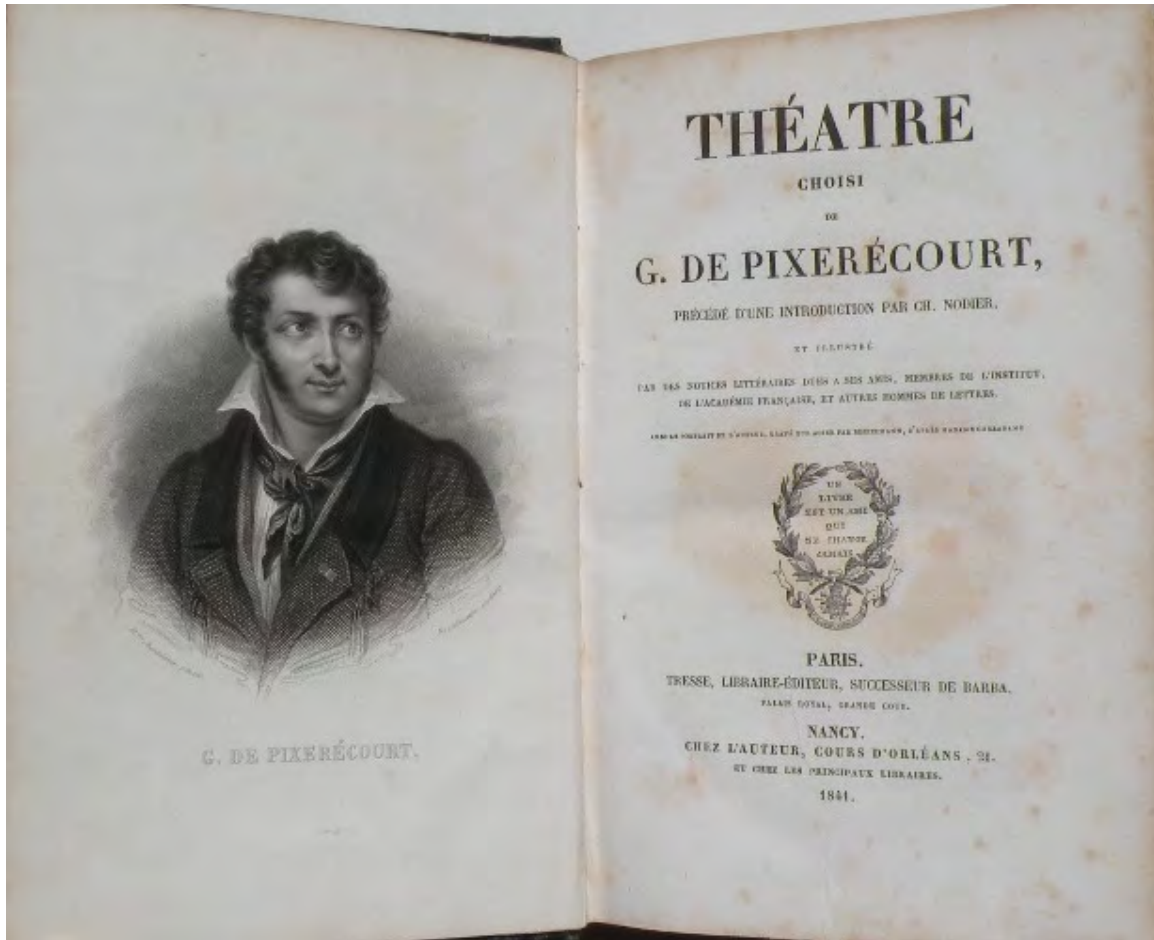


382. PISEK, Jan Krtitel 1814-1873

Autograph letter signed to "My esteemed Mr. Benedict" [most probably the conductor Sir Julius Benedict 1804-1885]. 3 pp. of a bifolium. Octavo. Dated Bath Hotel, June 10, 1863. On letterhead with Pisek's small oval embossed monogram to upper left corner. In German (with translation). Slightly worn and browned; creased at folds with some short splits; small stain not affecting legibility; several small tears.

Pisek has had to cancel several concert engagements due to a family wedding, and send regrets that he will not be able to participate in Benedict's anniversary concert in London. He plans to return in April of 1864 for the season "in order to make up for what I could not fulfill this time." He wishes Benedict "all the best and great success" with his concert, and says "I would like to ask you to compose another scene for me when you feel like it, and to send it to me in Germany, so that next year I can perform it for the English concert goers."

A Bohemian baritone, "Pisek's voice was rich and expressive over a range of two octaves, and his use of the mezza voce and falsetto was particularly admired. Some critics considered his singing mannered and his acting artificial and exaggerated. Berlioz (Mémoires), however, had a very high opinion of his talents, and considered him 'perhaps the greatest dramatic singer of the age'. He was also a talented pianist and a composer of songs." Jennifer Spencer and Elizabeth Forbes in *Grove Music Online*. (20399) \$150



A Fine Collection of Pixérécourt's Melodramas and Comic Operas

383. PIXÉRÉCOURT, René Charles Guilbert de 1773-1844

Théâtre Choisi... Précédé d'une Introduction par Ch. Nodier, et Illustré par des Notices Littéraires Dues à ses Amis, Membres de L'institut, de L'Académie Française, et Autres Hommes de Lettres. Avec le Portrait de L'Auteur, Gravé sur Acier par Bosselmann, d'Après Madame Cheradame. Paris; Nancy: Tresse; Chez L'Auteur, 1841-1843.

4 volumes. Octavo. Quarter dark green leather with marbled boards, raised bands on spine with titling gilt. With named cast lists. Each piece is preceded by preliminary material including notes on the particular work, texts of associated documents, contemporary reviews, etc. Includes contributions by Paul Lacroix, Pujoux, Elise Voïart, Vulabelle, Amable Tastu, and commentary on the Opéra comique by Sedaine. **Contains Pixérécourt's melodramas and several opéras-comique**, as follows (composers noted in brackets, where known):

Vol. 1: 1f. (half-title), 1f. (frontispiece portrait of the author engraved by Busselmann after Madame Cheradame), 1f. (title), xc, 509, [i] pp. Contains *Coelina* (Quaisain); *Le Pèlerin Blanc*; *L'Homme à Trois Visages*; *La Femme à Deux Maris*; *Les Mines de Pologne*; *Tékéli*. All set to music by Gérardin-Lacour except *Coelina*.

Vol. 2: 1f. (half-title, 1f. (title), xxviii, 674 pp. Contains *Maures d'Espagne* (Gérardin-Lacour); *La Forteresse du Danube* (Bianchi); *Robinson Cruséo* (Piccini); *L'Ange Tutélaire* (Piccini); *La Citerne* (Piccini); *La Rose Blanche* (Gaveaux); *Marguerite d'Anjou* (Gérardin-Lacour).

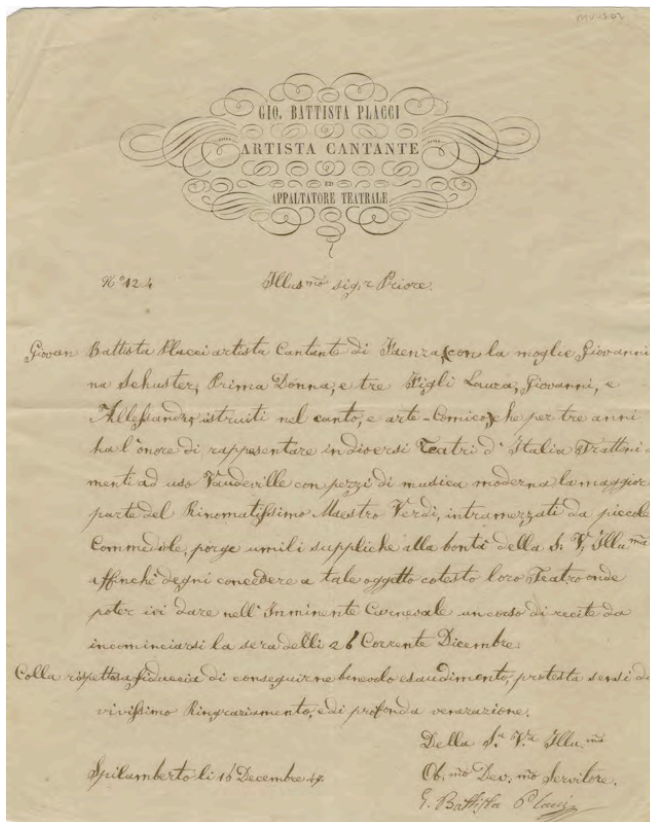
Vol. 3: 1f. (half-title), 1f. (title), 626, [i] pp. + folding plate between pp. 210-211. Contains *Les Ruines de Babylone* (Gérardin-Lacour); *Le Chien de Montargis* (Piccinni); *Charles-Le-Téméraire* (Piccinni); *Christophe Colomb* (Darondeau); *Monastère Abandonné* (Piccinni); *Le Belvédère* (Quaisain and Adrien); *Une Visite de Mme de la Vallière* (unattributed). Pp. 23-26 detached.

Vol. 4: 1f. (half-title), 1f. (title), cxci, 516, [i] pp. + folding plate between pp. liv and lv. Contains *Esquisses et Fragments de Voyages*; *La Fille de l'Exilé* (Piccini); *Valentine* (Piccini); *L'Évasion de Marie Stuart* (Darondeau); *La Tête de Mort* (Piccini); *Latude* (Piccini); *Dernières Réflexions de l'Auteur sur le Mélodrame*; *Quelques Réflexions Inédites de Sedaine sur l'Opéra Comique*. Pp. 233-240 bound in between pp. 248 and 249; occasional mis-pagination.

Slightly worn, rubbed and bumped. Minor foxing and creasing; small tears; scattered annotations in pink and blue ink.

First collected edition. Scarce.

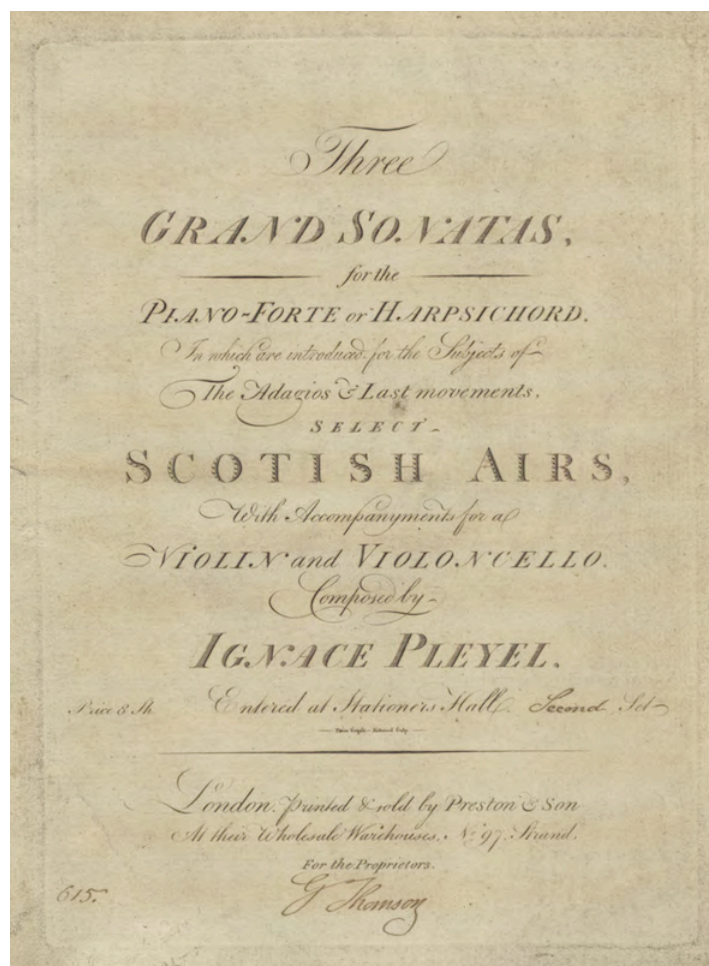
Dubbed 'the Corneille of the Boulevards', Pixérécourt was practically the inventor, and certainly the codifier, of the popular French stage form *mélodrame*. Noted for its stock characters, complex plots, sensationalism, startling coups de théâtre, scenic virtuosity and a strongly moral outlook, the *mélodrame* flourished in the early decades of the 19th century. Pixérécourt built a catalogue of nearly 60 such plays, beginning in 1798 with *Victor, ou L'enfant de la forêt* (originally intended as an *opéra comique*), developing an international reputation. He also wrote comedies, tragedies, vaudevilles, féeries, pantomimes and the librettos of some 21 *opéras comiques*... He certainly was not ignorant of the dramatic potential of music, for he worked a great deal of it into his melodramas. His most frequent collaborators in that genre were Louis Alexandre Piccinni and Adrien Quaisain. In both dramas and librettos he saw himself as a successor of Sedaine... Though Pixérécourt's melodramas are best known for the influence they exercised on Romantic drama, they were no less influential on the genre that came to be known as French grand opera." Karin Pendle in *Grove Music Online*. (24923) \$850



384. **PLACCI, Giovanni Battista 179?-186?**

Autograph letter signed to Signor Priore. 1 page. Quarto. On Placci's elaborate letterhead. Dated December 16, 1847. In Italian (with translation). Creased at folds and slightly overall.

Placci, an Italian opera singer, requests that Signore Priore grant him the use of the theatre for performances during Carnival, beginning on the evening of December 26th, to include himself, his wife (prima donna Giovannina Schuster), and their three children, "who have had the honour of performing in several Italian theatres vaudeville works with modern music pieces, mostly by renowned maestro Verdi..." (20567) \$350



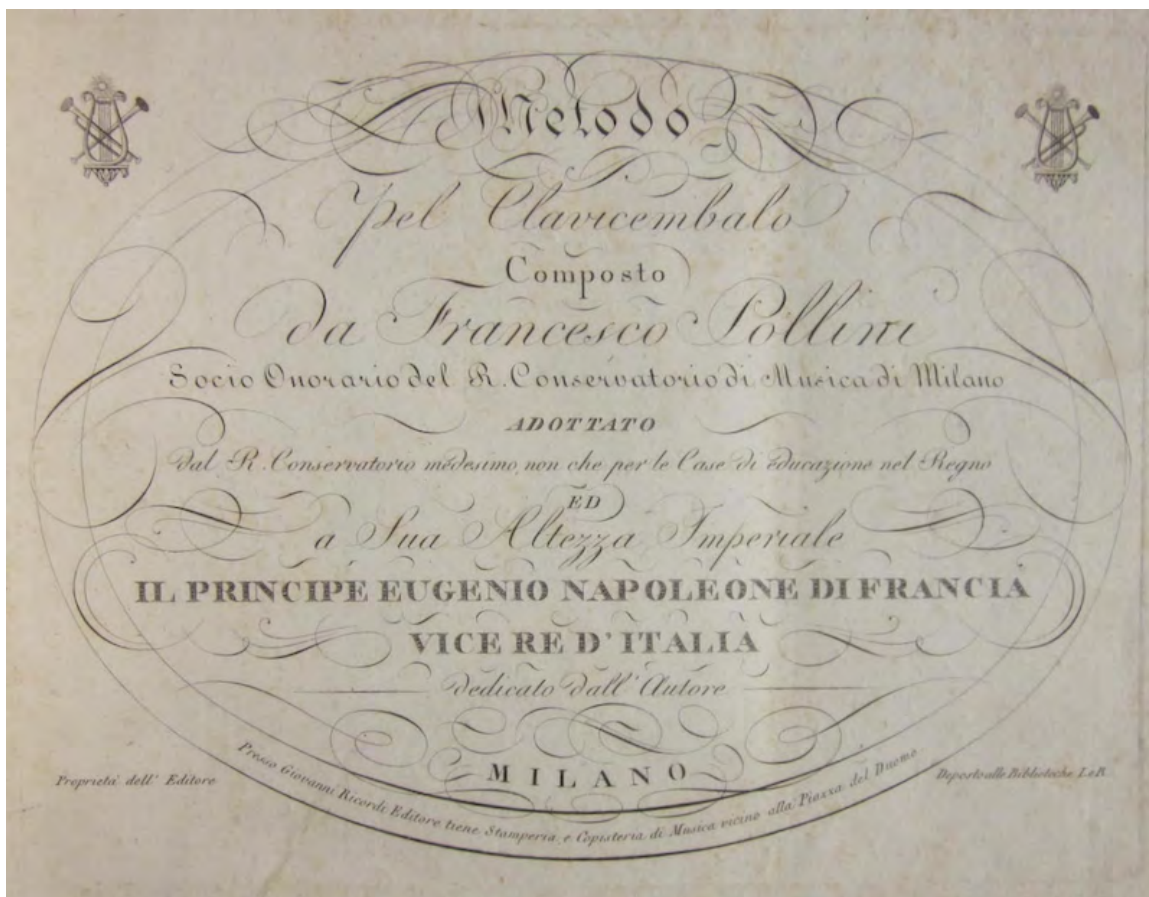
385. **PLEYEL, Ignace 1757-1831**

Three Grand Sonatas, for the Piano-Forte or Harpsichord. In which are introduced for the Subjects of The Adagios & Last movements, select Scottish[!] Airs, With Accompaniments[!] for a Violin and Violoncello... Price 8 Sh... [First-Second] Set. [Parts]. London: Preston & Son, [1793].

Folio. Disbound. Keyboard: 38, 1f. (title to second set), 71, [i] (blank); Violin: 22 (in photocopy); Violoncello: 1f. (title), [1] (blank) 2-13, [i] (blank), [1] (title), 14-22 pp. Occasional early manuscript annotations including to one title. With an additional title page signed by the Scottish publisher and folksong collector George Thomson (1757-1851) at foot. Some wear, soiling and browning; outer bifolium of keyboard part taped with very slight loss to clefs at inner margin of recto and some loss to notation at inner margin of verso supplied in penciled manuscript; outer bifolium of cello part taped with no loss; occasional small stains; several small paper repairs with very minor loss; lacking title to keyboard part, first set.

Benton 4558 (443-45) and 4560 (446-48). RISM P3723, 3738 (another issue).

A "composer, music publisher and piano maker... [Pleyel] founded a major publishing house and a piano factory and his compositions achieved widespread popularity in Europe and North America." Rita Benton in Grove Music Online, (24244) \$250



First Edition of the First Italian Piano Method

386. POLLINI, Francesco 1762-1846

Metodo per Clavicembalo... a Sua Altezza Imperiale Il Principe Eugenio Napoleone di Francia Vice Re d'Italia dedicato dall' Autore. Milano: Ricordi [PN 100], [1811 or 1812].

Oblong folio. contemporary mid-tan calf-backed marbled boards. [1] (title), [2] (blank), [3] (dedication), [4] (privilege), [5-6] (preface), 7-84, [iv] (index and list of subscribers) pp. Engraved. With musical examples throughout. Subscribers include Bonifazio and Giovanni Asioli, Simone Mayr, Alessandro Rolla and Carlo Mozart (Wolfgang Amadeus Mozart's eldest son). Binding somewhat worn, rubbed and bumped; minor repair to head of spine. Slightly worn and foxed; light marginal staining throughout; lower outer corners of several leaves frayed with slight paper loss; title partially detached.

First Edition. Very scarce. OCLC (one copy only in the U.S.).

"... when the [Milan] conservatory was founded [Pollini] was made an Honorary Member... This was the first Italian piano method and it remained in use for many years, achieving wide circulation. It stands out from other treatises of the period (by Clementi, Adam, Dussek and Pleyel) for the particular attention Pollini pays to the relationship between technique and sound-quality." Elena Biggi Parodi in *Grove Music Online*. (24598) \$1,200

387. PUCCINI, Giacomo 1858-1924

La Fanciulla del West Opera in tre atti (del dramma di David Belasco) di Gualfo Civinini e Carlo Zangarini... Riduzione di Carlo Carignani. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 113300], [1912].

Quarto. Full red textured cloth with gilt titling to spine. 1f. (photographic portrait), 1f. (title), 1f. (cast and index), 2ff., 338 pp. Minor foxing to margins of frontispiece; title and last leaf browned; previous owner's name to front pastedown.

First Edition of the fourth version. Hopkinson 6D.

"La fanciulla del West is a remarkable instance of self-renewal on the part of a composer who would seem to have exhausted a vein in which feminine softness predominates. The opera's atmosphere is unyieldingly masculine, at times brutal, the harmonies more astringent than ever before with plentiful use of whole-tone chords and unresolved dissonances, the rhythms vigorous, sometimes syncopated and the lyrical moments comparatively few. The influence of Debussy and the Richard Strauss of Salome is clear, though, as always, perfectly integrated within the composer's personal style... Orchestrally La fanciulla del West is Puccini's most ambitious undertaking before Turandot." Gabriella Biagi Ravenni and Michele Girardi in *Grove Music Online*. (21074) \$120

388. PUCCINI, Giacomo 1858-1924

Gianni Schicchi libretto di Giovacchino Forzano... [Piano-vocal score]. Milano: G. Ricordi e C. [PN 117408], [1925].

Quarto. Quarter linen with red patterned paper boards, dark red leather title label gilt to spine. 1f. (half-title), 1f. (portrait of the composer), 1f. (title), 1f. ("Personnaggi"), 1f., 179 pp. Slightly browned; light foxing to several leaves; signature to lower blank corner of title erased; previous owner's name to front pastedown.

First Edition, second issue of the second version, blindstamped March 1925. Hopkinson 11B(a). Schickerling 88.E.2.

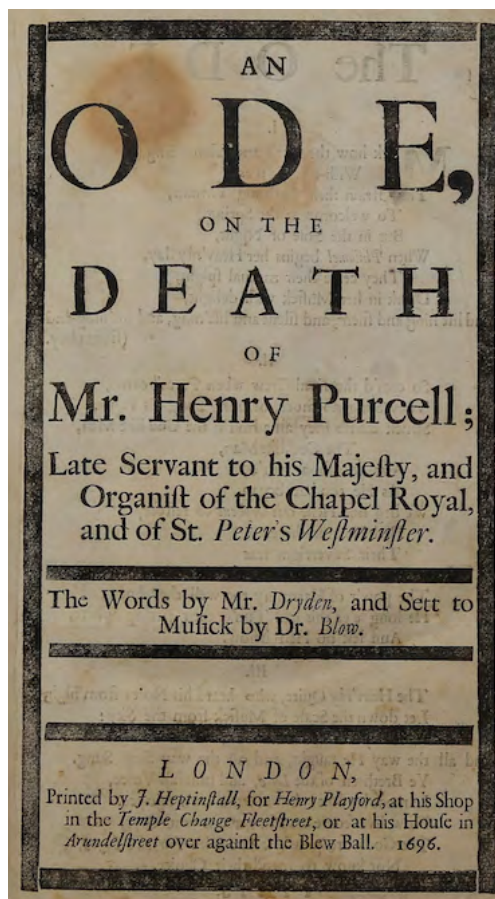
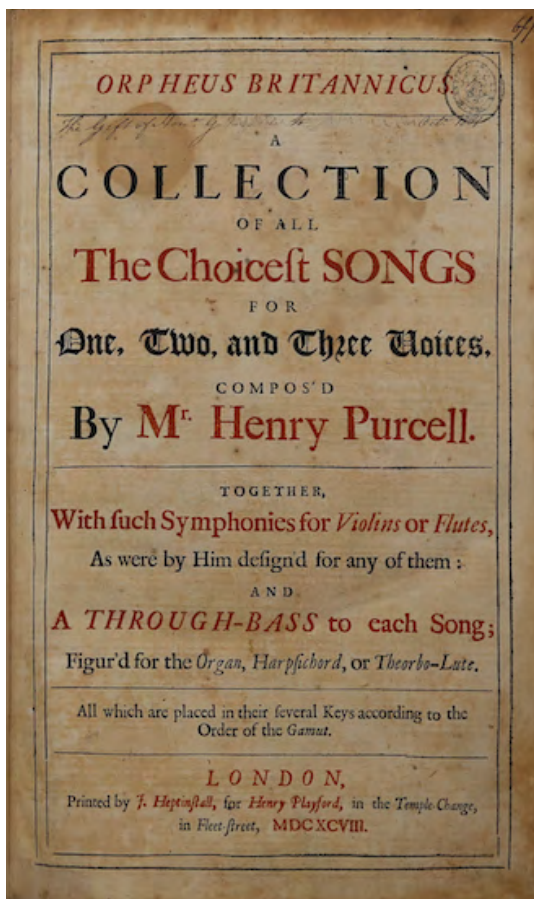
"As early as La bohème (1896) Puccini had shown a gift for robust comedy... In Gianni Schicchi this style appears refined and concentrated. Verbal inflection here is as pointed as in Verdi's Falstaff; but the organization remains based on recurrent orchestral motifs, mostly sharp and piquant, often lacking precise associations but always sure in their theatrical effect." Gabriella Biagi Ravenni and Michele Girardi in *Grove Music Online*. (21066) \$135

**153 Songs by Purcell, Described by Playford as Having
"a peculiar Genius to express the energy of English Words"**

389. PURCELL, Henry 1568 or 1659-1695

Orpheus Britannicus. A Collection of All The Choicest Songs for One, Two, and Three Voices... Together, With such Symphonies for Violins or Flutes, As were by Him design'd for any of them: And A Through-Bass to each Song; Figur'd for the Organ, Harpsichord, or Theorbo-Lute. All which are placed in their several Keys according to the Order of the Gamut... Together with: Orpheus Britannicus... The Second Book, which renders the First Compleat. London: Vol. 1: J. Heptinstall, for Henry Playford; Vol. 2: William Pearson, for Henry Playford, 1698; 1702.

Two volumes bound in one. Folio. Full dark brown calf with blindstamped paneling to upper and lower boards, raised bands on spine with title label gilt.



Vol. I: 1f. (title), vi, [ii] (table of songs, publisher's catalog), 30, 248 pp. Title with handstamp and annotation (in black ink) "The Gift of Hon.e G ... to ... Octr. 1801" with the names of the donor and recipient crossed out and erased. Some pages with early manuscript figuring (in black ink) to bass and annotations with alternate versions of song texts. **Contains a total of 81 songs by Purcell.** Slightly browned, heavier to some leaves, with occasional staining and foxing; occasional tears to lower margin, some with archival tape repair; pp. 166-167 mispaginated; some page numbers shaved; lacking frontispiece. **First Edition.** Zimmerman 1698d. Day & Murrie 166. BUC p. 859. RISM P5979.

Vol. II: 2ff. (title, dedication, Playford's address to the reader), ii ("On the Death of the late Famous Mr. Henry Purcell..."), [ii] (publisher's catalog, table of songs), 176 pp. **Contains a total of 72 songs by Purcell.** Slightly browned and foxed, heavier to some leaves; occasional staining; pp. 171-174 mispaginated (as pp. 144-146); lacking frontispiece. **First Edition.** Zimmerman 1702d. Day & Murrie 200. BUC p. 859. RISM P5983.

Both volumes with title printed in red and black, music and text typeset. Many pages with decorative woodcut initials. Note to rear pastedown endpaper stating that this copy is from the well-known Tenbury music collection, sold at Sotheby's on November 21, 1993, lot 374.

Together with:

Blow, John 1648/9-1708. *An Ode on the Death of Mr. Henry Purcell; Late Servant to his Majesty, and Organist of the Chapel Royal, and of St. Peter's Westminster. The Words by Mr. Dryden, and Sett to Musick by Dr. Blow.* London: J. Heptinstall, for Henry Playford, 1696. Small folio. [i] (title), [i] (ode text). Broadside bound in between p. vi and the table of songs in volume I. Includes the text of the ode, in three parts, without music. Incipit "Mark how the Lark and Linnet Sing..." Explicit "Nor know to mend their Choice." Slightly worn and stained; Trimmed; small tear to lower margin. Binding slightly worn and pitted; rebounded and restored.

"Purcell was a prolific contributor to all the main genres of secular vocal music current in 17th-century England. He has always been particularly admired as a song composer. Generations of English musicians got to know his music from the two posthumous song volumes *Orpheus Britannicus* ... and Henry Playford wrote in the preface to the first volume that he had 'a peculiar Genius to express the energy of English Words, whereby he mov'd the Passions of all his Auditors', while Henry Hall added in a poem that he 'Each Syllable first weigh'd, or short, or long, / That it might too be Sense, as well as Song'." Peter Holman et al in *Grove Music Online*. (25512) \$2,500



With Some of Purcell's Finest Songs

390. PURCELL, Henry 1659-1695

Harmonia Sacra: or Divine Hymns and Dialogues; with a Thorough-Bass for the Theorbo-Lute, Bass Viol, Harpsichord, or Organ. Composed by the Best Masters of the last and Present Age. The Words by several Learned and Pious Persons The First Book. The 3d. Edition very much Enlarg'd and Corrected; also Four Excellent Anthems of the late Mr. H. Purcell's never before Printed. London: William Pearson for S.H. and Sold by John Young, 1714.

1f. (attractive engraved frontispiece by S. Gribelin depicting three angels playing a lute, viol and harp), 1f. (title printed in red and black), 1f. (recto dedication to the Queen, verso blank), 1f. (recto "To the Reader," verso "A Table of the Divine Hymns and Dialogues contain'd in this Book"), 130 pp. With contemporary annotation to p. 56: "God save the King...", presumably referring to King George the 1st (1660-1727), who had ascended the throne on August 1st, 1714, and additional brief contemporary annotations to pp. 115-117.

Bound with:

Harmonia Sacra... Book II. The 2nd. Edition very much Enlarg'd and Corrected; Also Three Excellent Anthems, never before Printed, by Mr. Croft, the late Dr. Blow, and Mr. Jer. Clark. London: William Pearson, for S.H. and Sold by J. Young, 1714. 1f. (title), 2ff. (dedication, poems to Purcell, table of contents, etc.), 112 pp. Brief contemporary annotations to p. 77. With contemporary manuscript note to final page: [?]"forsaken my God and have not... my God o Lord of host." Small folio. Newly rebound in quarter dark brown calf with dark red leather title label gilt to gilt-ruled spine. With occasional woodcut initials, both historiated and decorative. Music to both volumes printed typographically throughout. With the original 18th century armorial bookplate of Thomas Smith to front pastedown with early manuscript annotations to upper margin: "James Cardinal Junr... Essex." Book I: Staining to upper inner corners and lower margins; minor soiling and thumbing; occasional minor defects and repairs; annotations slightly trimmed. Book II: Some wear, soiling and minor repairs; staining as in Book I, but to a lesser degree.

3rd edition, second issue of Book I. Zimmerman 1714b. 2nd edition of Book II. Zimmerman 1714a. BUC p. 789. RISM BII p. 196.

A Thomas Smith was a musician at the King's "Private Musick" as of December 23, 1704, remaining a court musician until 1724. He is recorded as having received 30 pounds for playing the violin at Hampton Court in 1718 (see Ashbee et al: A Biographical Dictionary of English Court Musicians 1485-1714, Vol. II, p. 1030).

"Viewed as a whole, the contents, both as to text and music, reveal a style that can best be described as very 'high church'... Purcell had not only contributed a larger share than anyone else to Harmonia Sacra, book I, but, as Henry Playford stated in a preface..., had taken upon himself the responsibilities of music editor as well." Zimmerman p. 147.

"In early July 1693 the second volume of Harmonia Sacra was advertised for sale, contained in which were five of Purcell's finest devotional songs." ... 'In guilty night' is unique among all Purcell's sacred music: it fits into no single category, combining elements of the devotional song with those of the cantata and the oratorio... Harmonia Sacra also contained two magnificent settings for solo soprano which demonstrate how Purcell had taken the dramatic, declamatory Italian style and created his own variant, brilliantly colourful yet always aware of every subtlety in the text... Purcell's treatment of Nahum Tate's 'Tell me, some pitying angel'... is one of the greatest examples of Purcell's genius for setting words and capturing changing emotions, and arguable one of the best solo settings in the whole English musical repertoire." King: Henry Purcell, pp. 195-197.

In addition to works by Purcell, these volumes include pieces by Blow, Carissimi, Clark, Croft, Gratiani, King and others. (24131) \$2,500



To Be Continued ...