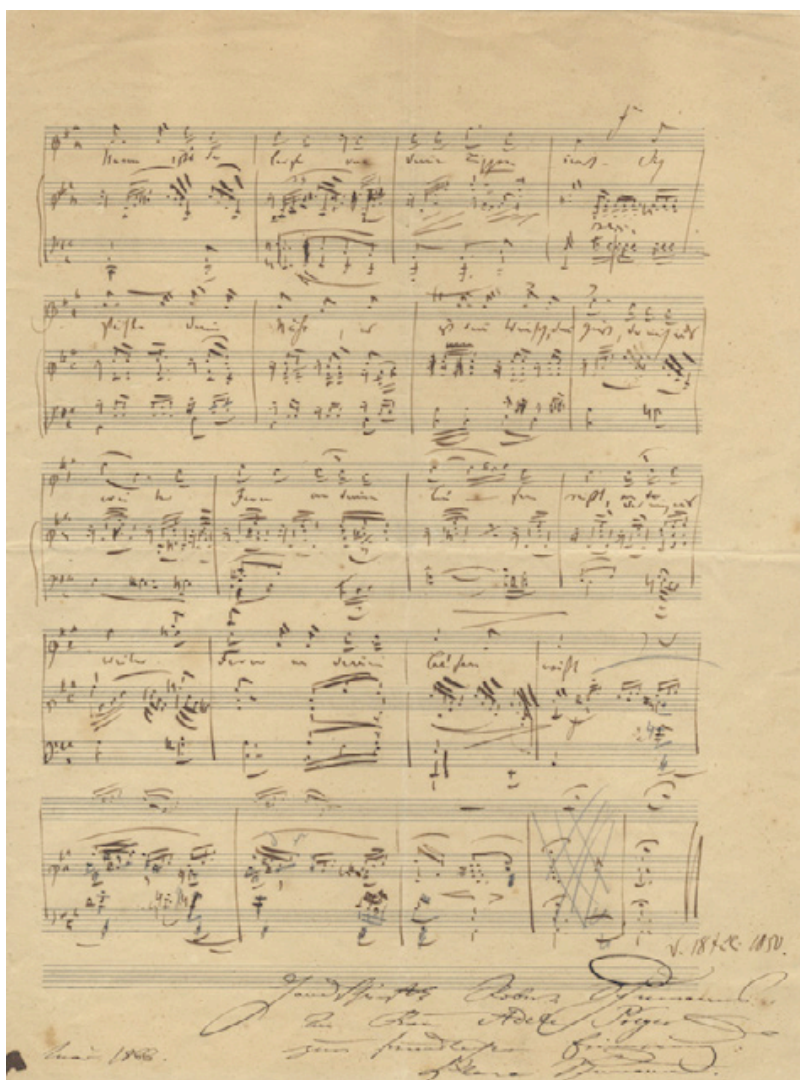


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HIGHLIGHTS

AUTOGRAPH MANUSCRIPTS OF...

Rubinstein, Nikolay. *Tarentelle*. The only known autograph

Scarlatti. *Quante le grazie son*. Solo cantata for alto and basso continuo. The only known autograph of this unpublished work

Schmitt. *Tristesse au jardin*. The complete manuscript of the unpublished original version

Schnittke. *Epilogue* for violoncello, piano, and tape, and the complete autograph of the *Sinfonisches Vorspiel*

Schoenberg. *Piano Concerto, op. 42*. An early, unrecorded autograph

Schumann. *Mein Garten* and *Geisternähe*. Important sources for these two songs

Tansman. *Deux Mazurkas* for piano; the *Sérénade No. 1* for violon, violoncello, and piano; and the piano-vocal score of *Sabbataï Zevi*, all complete

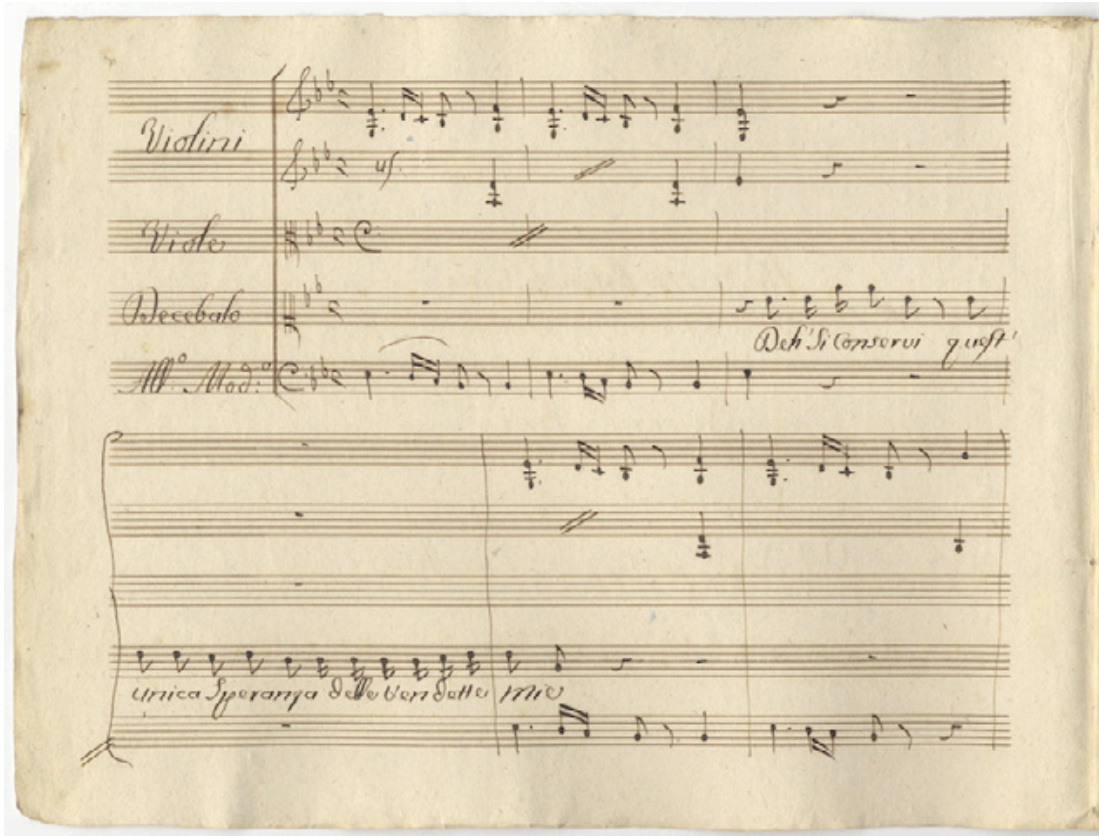
Viotti. *Sonata in Eb Major* for solo keyboard, complete

Wagner. *An Webers Grabe*, composed for Weber's reinterment. The only complete autograph

Wolf. *Herberstentschluss* and 4 songs from *Lieder und Gesang für eine Frauenstimme*, inscribed to Paula Goldschmidt

Contemporary American composers including James Primosch, Shulamit Ran, Peter Schickele, Roberto Sierra, Augusta Read Thomas, George Tsontakis, &c.





“One of the Last Representatives of the Old Neapolitan School”

99. NICOLINI, Giuseppe 1762-1842

Ah' Se Mi lasci oh' Cara Scena, e Aria. [Full score]. Copyist's manuscript. Of Italian provenance, ca. 1807. Oblong folio (ca. 225 x 297 mm). Sewn. [i] (title), 30, [i] (blank) pp. Notated in black ink on laid paper with 10 rastrum-drawn staves per page. Partially uncut. Scored for 2 horns in F, 2 flutes, violin I and II, viola, bassoon, violin solo, soprano (Decebalo), and basso. Copied in two early 19th-century hands. Minor soiling and staining to outer bifolium and edges of several leaves; many leaves with pinhole to upper corner.

Both *Ah' se mi lasci* and *Traiano in Dacia* exist in manuscript in European libraries. The aria was published in two early Viennese editions, by Artaria (part of *Pezzi favoriti dell'... Traiano in Dacia* arranged for clavicembalo; ca. 1808) and Thadé Weigl. The opera seems not to have been published in its entirety. RISM A/1/13, p. 200. RISM and Grove Music Online. Worldcat.

Traiano in Dacia was first performed at the Teatro Argentina in Rome on February 3 (or 7), 1807. "As one of the last representatives of the old Neapolitan school, which by 1800 was in decline and was soon to be engulfed in a process of national unification of musical taste (to which the work of Rossini was to give the strongest impetus), Nicolini imitated its models with ability but reduced them to stereotyped formulae. Nevertheless, for about 20 years, principally between 1811 and 1820, he could count on an enormous public, even outside Italy, who exalted him to the level of the most celebrated masters. In 1807 in Rome, his *Traiano in Dacia*, starring the castrato Velluti, defeated Cimarosa's much-loved classic *Gli Orazi ed i Curiazi* in a contest for popular favour." He was eclipsed by Rossini in later years, and "abandoned the theatre completely in 1831 to devote himself to sacred music." Andrea Lanza in Grove Music Online. (25107)

\$300

100. **NICOLINI, Giuseppe 1762-1842**

[Coriolano, ossia L'assedio di Roma]. *L'Armi deponi o Caro Duetto*. Musical manuscript full score with piano reduction. Italian, ca. 1810. Oblong folio (300 x 235 mm). Sewn. [i] (title, 21, [ii] (blank) pp. Notated in ink on 12-stave paper. Ascription to title: "*Del Sigo M:ro Nicolini.*" Note to lower right corner of title: "*Per uso della Nobil Donzella La Sig:ra Marchesa Ignazia Roberti;*" "*Po. I No. 24,*" to lower left corner of title. Various watermarks.



Twelve-stave systems. Scored for [2] Oboè, [2] Clarini [!Clarineti in C], [2] Corni in Fa, [2] Fagotti, [2] Violini, Viole, two unidentified vocal staves [for Volunia and Coriolano] in soprano clef, unfigured instrumental bass, Piano-Forte. In F major. Numerous ink stains and smudges, especially to first leaves; some worming to title, lower margin slightly dampstained, early paper repair to lower inner corner.

From an unpublished opera, the duet only published by Ricordi in Milan in 1808 (PN 24), also in full score with piano reduction but apparently with Coriolano's part changed from soprano (castrato) to tenor. RISM lists approximately 15 copies of the duet (with or without other parts from the opera) for varying forces.

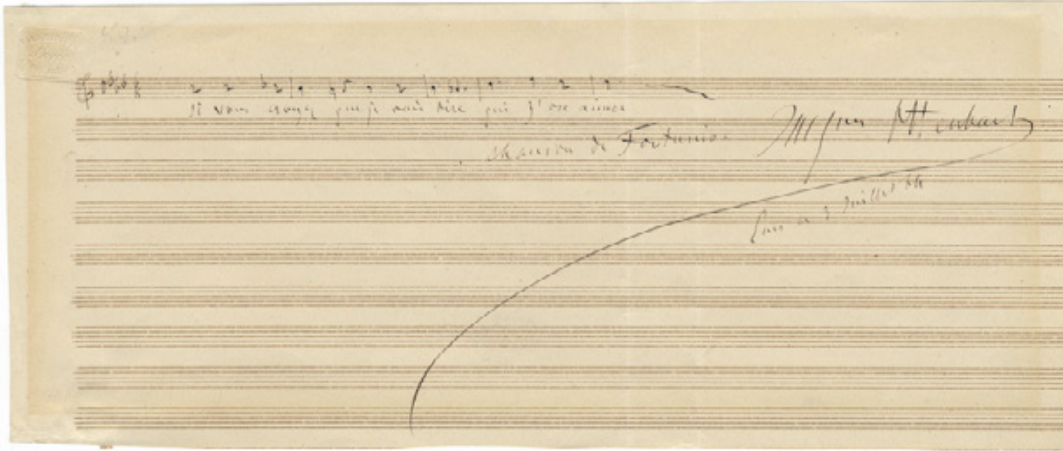
An opera seria in two acts with a libretto by Luigi Romanelli, first performed in Milan at La Scala on December 26, 1808. "*Around 1800, Nicolini was one of the main masters of opera seria and classical bel canto... As an outspoken specialist in opera seria he was especially successful with his large-scale castrato arias, and the decline of that voice type precipitated his fall from favor in the time of [post-Napoleonic] restoration...*" Arnold Jacobshagen in *MGG2*. (26902) \$265

From Offenbach's Popular *La chanson de Fortunio*

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

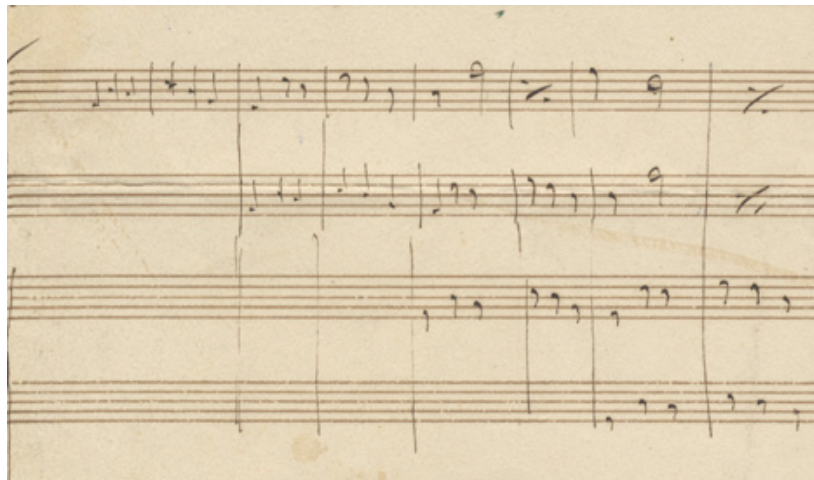
La chanson de Fortunio. Autograph musical quotation signed in full. 5 measures of the vocal line from Offenbach's *La chanson de Fortunio*. Notated in treble clef on one staff with a key signature of four flats and the following text underlay in French: *Si vous croyez que je vais dire qui j'ose aimer*. In 6/8 time. With autograph titling. 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. Slightly browned; trimmed, not affecting signature or notation; two minor creases; small remnant of former mount to blank verso.

"[Offenbach] was, with Johann Strauss II, one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written. His opera *Les contes d'Hoffmann* has retained a place in the international repertory, but his most significant achievements lie in the field of operetta. Orphée



aux enfers, La belle Hélène, La vie parisienne, La Grande-Duchesse de Gérolstein and La Périhole 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.

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 opéra never entered the standard repertoire, its title song (from which the present quotation comes), remained extremely popular. (25554) \$2,200



Autograph Sketch Leaf

102. OFFENBACH, Jacques 1819-1880

Autograph musical manuscript sketches for an unidentified work. One leaf, verso blank. Folio. (327 x 247 mm.). Notated in brown ink on 20-stave paper. No time signatures (3/4 implied throughout), no key signatures, no text underlay. Undated. One of the sketches is a four-part canon, apparently in B-flat major; one illegible word in Offenbach's hand above the beginning of the first sketch; later pencilled annotation to upper margin. Slightly worn and browned; creased at folds and slightly overall; occasional stains, smudges, and small edge tears; one small tape repair to edge of blank verso. (27183) \$1,500



103. **PACINI, Giovanni 1796-1867**

Two excerpts from the opera Il corsaro. Musical manuscript vocal score. Without accompaniment. Oblong small folio (290 x 220 mm.). 12 pp. (original pagination to upper outer corners); pp. 5-6 with blank staves. Notated in ink on 14-stave paper. No watermarks. Pages 1-4: *O cielo m'ispira* for two sopranos (C1 clef), tenor (C4 clef), and bass (F clef). In D major, 3/4 time. Systems have from 1 to 4 staves depending upon who sings. All four parts include virtuosic passages, marking them as solo parts; characters unidentified. Additions in pencil to p. 4. Pages 7-12: *Invan crude le estinguere* for four unidentified (?solo) voices. No clefs (C1, C1, C4, and F4 implied); no key signature (D major implied); no time signature (alla breve or common time implied). Systems have from 3 to 4 staves depending on who sings. Includes mild polyphony (pp. 8 and 10). In very good condition overall.

A comparison with the printed libretto of the opera (*Il corsaro: melodramma romantico in tre parti; da rappresentarsi nell'I. R. Teatro alla Scala il carnevale dell'anno 1831-32* published by Truffi in Milan, 1831) allows the identification of the two fragments as the beginning and end of the finale of Act 2 of the opera. The first soprano part is assigned to the characters of Medora and Corrada, the second to Gulnara, the tenor part to Seid, and the bass part to Giovanni and Gonzalvo. The present copy was most probably executed for use in rehearsal.

First performed at the Teatro Apollo in Rome on January 15, 1831. The libretto is by Jacopo Ferretti after Lord Byron. "*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*. (27214) \$150



The Only Known Source

104. **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.

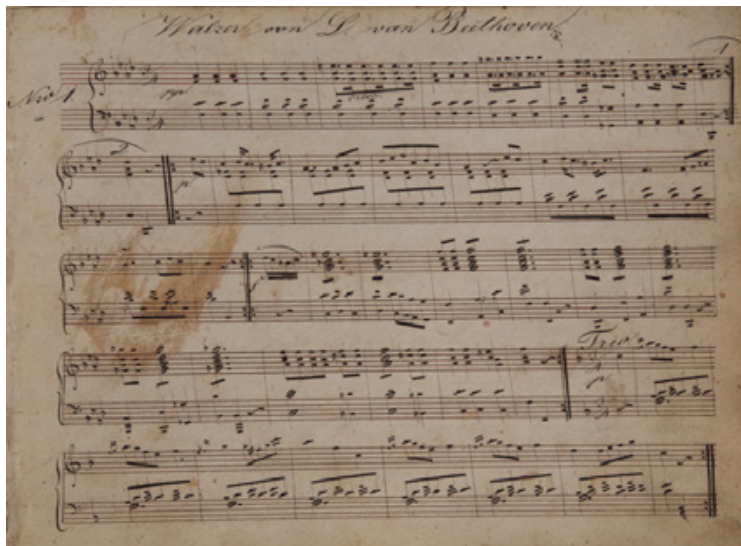
(25109)

\$150

German Music Making in 1860s Ohio

105. [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.
 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. "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. Boards quite worn and bumped; spine defective; upper pastedown and front endpaper stained. In quite good condition overall. 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.

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 Hérold; 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; Jos[ef] Worliczek.

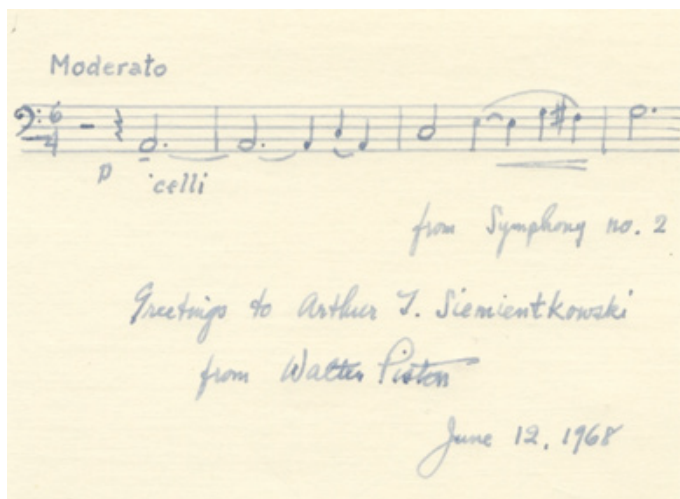
The present manuscript was copied from printed editions of German or Austrian provenance, published between ca. 1830 to 1850. While some of the music may have been copied earlier, the compilation dates from the 1850s or early 1860s. There is no evidence of the inclusion of original music or of major 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.

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

(25419)

\$400



From the *Symphony No. 2*

106. **PISTON, Walter 1894-1976**
Symphony No. 2. Autograph musical quotation signed in full. 4 measures notated in blue ink marked "Moderato" at head and identified in Piston's hand as being from *Symphony No. 2*. Dated June 12, 1968 and inscribed to Arthur J. Siemientkowski. Octavo, 225 x 145 mm. Creased at folds; slightly browned; two small holes to blank lower edge.

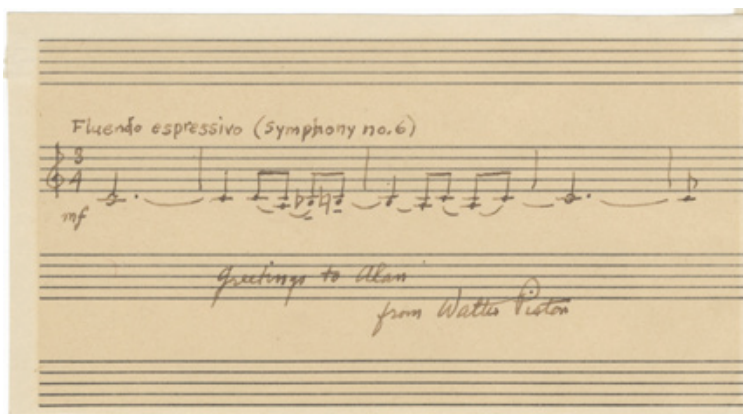
*["Piston's"] masterful orchestrations emphasize clarity and brilliance as opposed to novelty and effect. Along with a compelling sense of form, he also displayed a dazzling handling of canon, invertible counterpoint, melodic retrograde and inversion, and other contrapuntal techniques. The traditional forms of sonata, rondo, variation, fugue and passacaglia acquired a distinctive lucidity and compression in his hands. One can readily discern in his music an engineer's concern for formal precision, a painter's care for colouristic detail and a violist's attention to inner voices." Howard Pollack in Grove Music Online. The *Symphony No. 2* received a New York Music Critics' Circle award. (22381)*

\$350

From the *Symphony No. 6*

107. **PISTON, Walter 1894-1976**

Symphony No. 6. Autograph musical quotation signed and inscribed "Greetings to Alan from Walter Piston." 4 measures from the beginning of the composer's *Symphony No. 6*, one of Piston's most popular works. Notated in black ink in treble clef on one staff, with a dynamic marking of mezzo forte. Marked *Fluendo espressivo (Symphony no. 6)* below quotation. On pre-printed staff paper, ca. 86 x 159 mm. Slightly browned; minor remnants of adhesive to margins of verso. Together with a vintage bust-length photograph of the composer in profile, seated in front of a score, 176 x 127 mm.



"Piston composed the symphony to mark the 75th Anniversary of the Boston Symphony Orchestra. He dedicated the score to the memory of Serge Koussevitzky and his wife Natalie. The symphony was first performed by the Boston Symphony Orchestra under Charles Munch, on November 25, 1955." Howard Pollack: Walter Piston, p. 117 (via Wikipedia online).

(26811)

\$325

From the Book of Hours

R.M. Rilke James Primosch

The image shows a handwritten musical score on 14 staves. The title is "From the Book of Hours" by R.M. Rilke and James Primosch. The score is for soprano, flute, percussion, and piano. It includes German lyrics and performance markings like "poco rit." and "A Tempo".

Lyrics (Soprano):
 Du Nach-bar Gott wenn ich dich mancher mal... in langer nacht mit klipfen
 stö-re so ier weil ich dich selten of-mech hä-re und

Performance instructions:
 poco rit. ----- A Tempo
 Ped sempre
 Vibraphone (Duster off)
 (ped) →

Footnote: *) j = note the string with the finger near pin, about one inch from end.

From the Song Cycle

108. PRIMOSCH, James 1956-

"From the Book of Hours." Autograph musical manuscript signed, ca. 1994. Full score of an early chamber version of the first movement of the song cycle. Folio. Unbound. 9 pp. Scored for soprano, flute, percussion and piano. Notated in ink on 14-stave Passantino music manuscript paper. With text by the poet Rainer Maria Rilke (1875-1926). Several corrections in white-out. An attractively notated score.

Commissioned by the Chicago Symphony Orchestra and first performed in the orchestral version in 2002. The present version "was prepared for a reading session at the Marlboro Music Festival in 1994." With a letter from the composer.

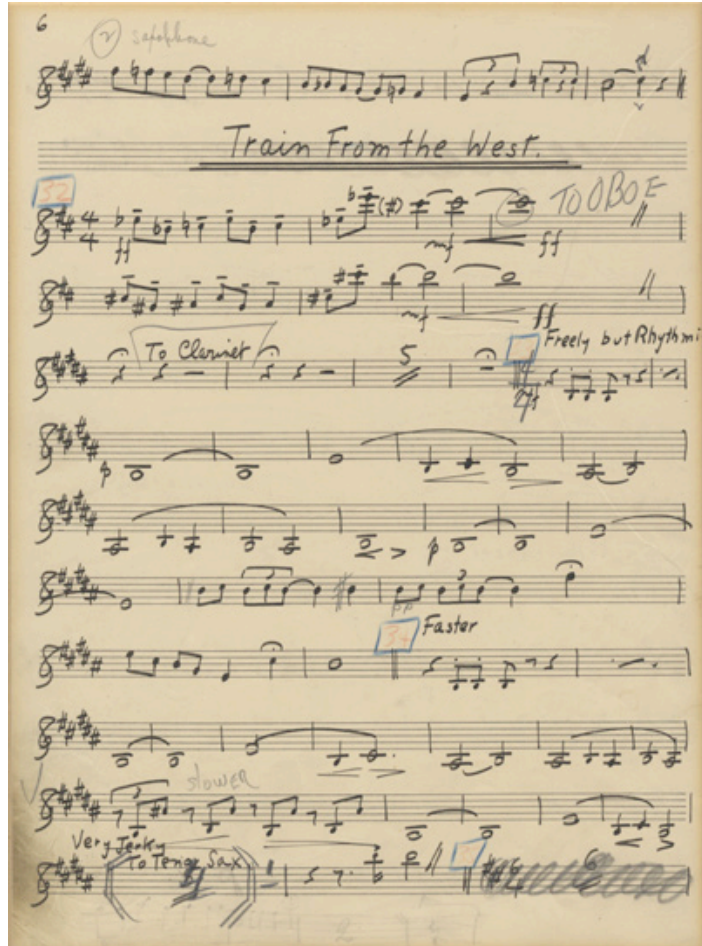
"When honoring him with its Goddard Lieberman Fellowship, the American Academy of Arts and Letters noted that 'A rare economy of means and a strain of religious mysticism distinguish the music of James Primosch... Through articulate, transparent textures, he creates a wide range of musical emotion.' Andrew Porter stated in The New Yorker that Primosch 'scores with a sure, light hand' and critics for the New York Times, the Chicago Sun-Times, the Philadelphia Inquirer, and the Dallas Morning News have characterized his music as 'impressive,' 'striking,' 'grandly romantic,' 'stunning' and 'very approachable.'" presser.com. (22476) \$1,500

One of America's Most Important Film Composers

109. RAKSIN, David 1912-2004

A small group of autograph musical manuscripts for alto and tenor saxophone in the hand of the noted film composer. 1930s or later.

1. Fair copy of tenor saxophone chorus part of three standards arranged (not composed) by Raksin. Folio (319 x 241 mm.). 3 pp. of a bifolium. Notated in ink on 12-stave music paper *Parchment Brand No. 3* issued by Belwin Inc, New York. P. 1: *Nobody's Sweetheart* now, dated September 1931; p. 2: *Some of These Days*, dated Sept. 1931; p. 3: *Dinah*, dated August, 1931 at conclusion. With inscription to head of p. 1: *To the best Tenor Sax Man I know. Tony from Dave Raksin*, signed again and dated Sept. 27, 1931 at foot. Somewhat browned and soiled, especially at spine. Slightly frayed at edges; minor paper repair.



2. *1st alto saxophone part for Sapphire*. Octavo (242 x 172 mm.). 2ff. written on one side only. Notated in pencil on 10-stave music paper *Clarke's Music Tablet* issued by Theodore Presser Co., Philadelphia. Incomplete; part breaks off at the end of p. 2 after 85 measures. No signature or date. Stapled at upper left corner; creased and frayed at edges.

3. *Tenor saxophone part (in B-flat) of an arrangement of Frédéric Chopin's Prelude op. 28 no. 4 in E minor*. Folio (319 x 241 mm.). Notated in ink on one side of the leaf only on 12-stave music paper. The part is written out twice, with minimal differences: in the second version, some enharmonic spellings have been corrected, but a *p[iano]* and *smorz.* in the final measures are lacking. The first version is quite clear, but the heading, *Prelude – Chopin E. Minor* is written in haste and the instrument not specified. The second version, headed *Tenor Sax Prelude – E Minor Chopin*, bears all signs of a fair copy. No signature or date. Minor repair to left edge.

4. *1 page, in all likelihood for tenor saxophone*. Folio (ca. 320 x 240 mm). Notated in ink on 12-stave music paper paginated 6 at upper left corner. First staff: conclusion of an unknown piece in 4/4 time with a key signature of four sharps. Second staff: blank, headed *Train from the West*. Staves 3-12: [?]entire part for *Train from the West* (double bar at the end). Various verbal cues to other parts in both pencil and ink; notational corrections in pencil, partially erased; rehearsal numbers 32-35 in red pencil framed in blue. No signature or date. Most probably used for conducting; frequent changes of tempo suggest that the fragment belongs to a film score. Slightly worn and creased; laid down to styrofoam with dark gray mat.

Nobody's Sweetheart Now, a 1923 song by a team of authors including Elmer Schoebel (1896-1970), is a pop standard. The other two songs are considered jazz standards: Some of These Days was written by Shelton Brooks (1886-1975) and popularized by Sophie Tucker's 1911 recording; Dinah, by Harry Akst (1894-1963) was first introduced in 1923 and remained highly popular throughout the 1920s and 1930s. Train from the West is most likely from a film score; the style of manuscript and the quality of paper of "Sapphire" suggest that this fragment belongs to an unknown arrangement from Raksin's very early years.

"Mr. Raksin began piano lessons at 6 but later switched to the saxophone. At 12, he was leading a small dance band, which he expanded in high school for broadcasting on the local CBS station. He taught himself orchestration in high school and while majoring in music composition at the University of Pennsylvania played in society bands and radio orchestras." The Los Angeles Times, August 9, 2004, obituary for Raksin by Dennis McLellan.

"In 1935 Raksin went to Hollywood to work with Charlie Chaplin on the music for Modern Times. This collaboration yielded one of the most effective original scores ever written for a silent film... Raksin settled permanently in Los Angeles in 1937, working in the Hollywood studios as a composer, arranger and/or orchestrator and studying privately with Schoenberg. Raksin's unusually complex textures and harmonies typecast him as a specialist in horror films and mystery, but he was adept in other genres, including westerns and comedies. In the early 1940s Raksin was employed at Fox, for whom he wrote the score to Laura (1944). One of his most original and enduring works, the film's reputation as a classic owes much to the haunting score; at its heart is Raksin's elusive melody for the title character which, remarkably, is never completed. The theme was a great popular success as a song (lyrics by Johnny Mercer), became a jazz standard and is one of the most performed and recorded of all film themes... Raksin worked regularly as a film composer until the early 1970s; his body of about 100 scores includes perhaps some 20 works that rank among Hollywood's very best..." Martin Marks in Grove Music Online.

Rare autograph examples dating from the early years of one of America's most important film composers. (25155) \$650

Commissioned for the 25th Anniversary of The New York Virtuoso Singers

110. RAN, Shulamit 1949-

The Humble Shall Inherit the Earth for 4-part (SATB) unaccompanied voices. Autograph musical manuscript full score, signed and dated November 7, 2011, American Academy in Rome, on the final page.

Folio. Unbound. 11 pp., notated in pencil on 16-stave music manuscript paper. With text in Hebrew. A note at the foot of the first page of music in the composer's hand states: "Text excerpted from Psalm 37: 25, 35, 36, 29, 11." With a 5-measure substitute passage taped to page 7. Together with a working draft of the same piece. Folio. Unbound. 7 pp., notated in pencil on 16-stave music manuscript paper. With evidence of erasures, corrections, cancels, etc. With a statement in the composer's hand, signed, attesting to the fact that these materials are in her autograph.

The Humble Shall Inherit the Earth was commissioned by the New York Virtuoso Singers for their 25th anniversary and first performed at Merkin Concert Hall in New York City on October 21, 2012 under the direction of the noted choral conductor Harold Rosenbaum. *Born in Israel*,

Contemplative The Humble Shall Inherit the Earth
(Psalm 37)*

3 © Shulamit Ran 2011

* Text excerpted from Psalm 37: 25, 35, 36, 29, 11

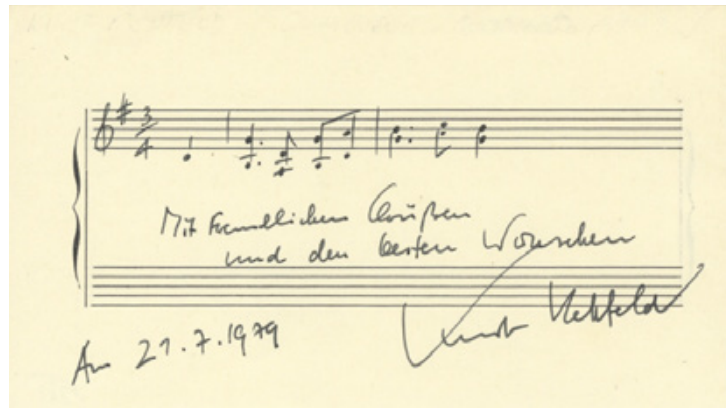
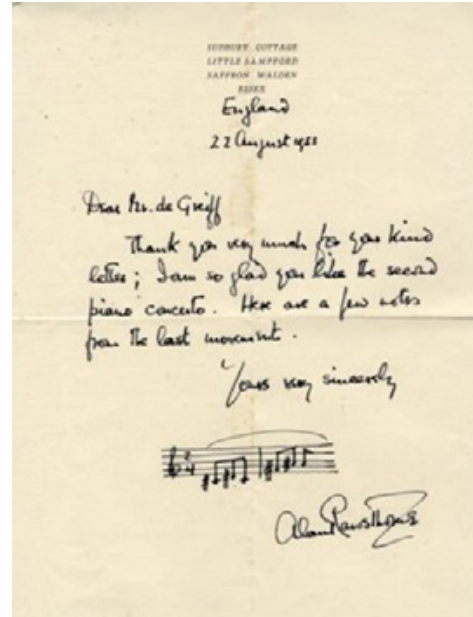
Alpha Maxxi
Millywood, Calif. M 116

Ran has been the recipient of many awards in recognition of her musical and compositional achievements, not least being a Pulitzer Prize in 1991. Her music has been performed extensively in the U.S., Israel and in other international centers. She is a member of the American Academy of Arts & Sciences and is the Andrew MacLeish Distinguished Services Professor of Music at the University of Chicago. (22457) \$3,500

111. **RAWSTHORNE, Alan 1905-1971**

2nd Piano Concerto. Autograph musical quotation as part of a letter signed to the Colombian musicologist Otto de Greiff. 1 page. Quarto. Dated August 22, 1953. On personal letterhead with Rawsthorne's Saffron Walden address to head. The composer thanks de Greiff for his kind letter and writes "I am so glad you like the second piano concerto. Here are a few notes from the last movement." Rawsthorne then pens a two-bar autograph musical quotation from the work. Creased at folds; very slightly browned; minor foxing.

An English composer, "it was not until the 1938 ISCM Festival in London that [Rawsthorne] achieved wide recognition with the Theme and Variations for two violins. At the 1939 festival, in Warsaw, a far more ambitious score, the Symphonic Studies, demonstrated his mastery of orchestral resources, while in the same year the First Piano Concerto (in its original version, with strings and percussion) confirmed the achievement of a highly individual language and certain structural predilections; both were to remain remarkably constant throughout the rest of his career... In a historical perspective of 20th-century English composition this unostentatious yet finely wrought music deserves an honourable place." Peter Evans in *Grove Music Online*. (20677)



112. **REHFELD, Kurt 1920-**

Autograph musical quotation signed, dated July 21, 1979, and inscribed Mit freundlichen Grüßen und den besten Wünschen. On dark ivory paper ca. 82 x 144 mm. with 2 pre-printed staves per side. Approximately 2 measures notated in two-part harmony on upper staff, in treble clef, 3/4 time, and a key signature of one sharp. Blank upper margin very slightly creased and with minor annotation in pencil.

Rehfeld, a German composer and conductor active principally in Stuttgart, has composed music for chamber ensemble, windband, and several films. He has also worked for various south German broadcasting stations, including the Süddeutscher Rundfunk (SDR), served as conductor of the Radio Symphonieorkest Stuttgart, and made various recordings with his own orchestra. Dutch Wikipedia online. (25385)



Dedicated to Walter Damrosch

113. ROGER-DUCASSE, Jean 1873-1954

Deux choeurs pour voix égales Poésie de Max Hermant... A Monsieur Walter Damrosch. Copyist's manuscript of *Le Soir* and *Printemps*. **Signed and dated by the composer and with his autograph corrections, both dynamic and notational.** Folio (ca. 350 x 270 mm). Unbound. f. (title), 9, [i] (blank), pp. Notated in black ink on 16-stave music paper in a single accomplished hand throughout. Signed and dated *Roger-Ducasse 1921* in blue ink to lower margin of p. 9. With minor autograph corrections in blue ink and pencil throughout.

Le Soir, the first piece, is scored for chorus (3 female voices) and piano; the second, *Printemps*, for piano, three sopranos and a contralto. Some soiling and wear to outer pages and blank margins. Outer bifolium partially split

along central fold. Several small knife cuts to initial leaves, slightly affecting one note of music.

Together with:

- The same copyist's manuscript of the texts for *Le*. Ca. 202 x 201 mm. In black ink on 1 page of a bifolium, hand-ruled in pencil. With some corrections in pencil. Slightly worn; somewhat creased.

- *Deux choeurs' pour voix égales Poésie de Max Hermant.* Another copyist's manuscript of the same work incorporating the composer's corrections.

Folio (ca. 343 x 272 mm). Unbound. [1] (title), 2-11, [i] (blank) pp. Notated in black ink in a single accomplished hand on 12-stave music paper with *Monarch Brand... Nr. 3—Carl Fischer, New York* printed to lower margin and *Did Mr. Sparth translate?* in pencil to upper margin of title. Slightly worn and soiled, heavier to outer leaves.

The *Deux Choeurs pour voix égales* was first published by Durand & Fils in 1921. *Walter Damrosch, the dedicatee, was a highly important figure in late 19th-early 20th century music in America. "He persuaded Andrew Carnegie to build Carnegie Hall... and brought Tchaikovsky to the USA for its opening in 1891. He presented the American premières of Tchaikovsky's Fourth and Sixth symphonies, and those of works by Wagner, Mahler, and Elgar... he commissioned Gershwin's piano concerto and conducted the première of his An American in Paris."* H.E. Krehbiel et al in *Grove Music Online*. (26840) \$550



**The Autograph Manuscript of the
Complete Score of a Work for Harp in Orchestral Reduction,
Dedicated to Jean-Aubry**

114. ROGER-DUCASSE, Jean 1873-1954

Variations plaisantes sur un thème grave pour orchestre et harpe obligée... A Monsieur A. Blondel. Autograph musical manuscript signed. Folio (ca. 350 x 270 mm.) Disbound. 1f. (title), [i] (blank), [i] (dedication), 14, 1f. (blank) pp. Notated in blue and red ink on 22-stave music paper blindstamped *H. Lard Esnault Ed. Bellamy Sr. Paris* at upper inner margins. With the autograph signature of the composer (*Roger-Ducasse*) and date (*Octobre 1906*) to lower portion of title. Includes two autograph dedications, one to the harpist Albert Blondel at upper margin of title and the other *A Jean Aubry, en souvenir du 24 février. Très amicalement R.D.* to the verso of the second leaf.

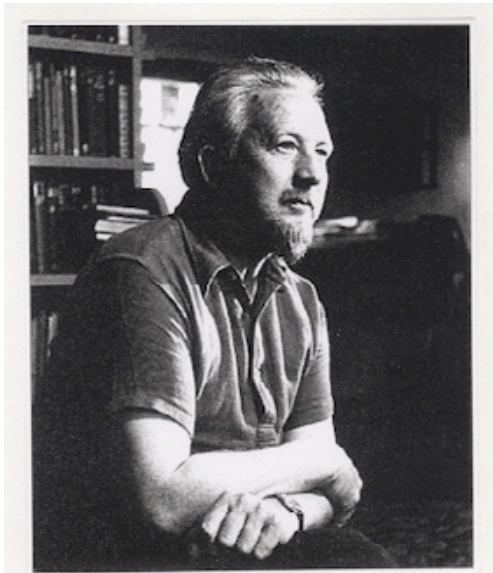
The complete score of this work for harp in orchestral reduction, with the harp part notated in blue ink and the orchestral part in red. With numerous annotations, corrections, and performance markings in pencil in another hand, almost exclusively to the harp part. Slightly worn and soiled; short tears and remnants of sewing thread to inner margins.

Variations plaisantes was first performed in Paris on January 24, 1909, with the renowned harpist Marcel Grandjany (1891-1975) at the harp. A. Durand published the work in both full score and piano reduction in that same year. *Roger-Ducasse "studied composition with Fauré, counterpoint with Gédalge, harmony with Pessard and piano with Charles-Auguste de Bériot... He was a*

founding member of the Société Musicale Indépendante (1909) along with Ravel, Vuillermoz and Koechlin. A friend of Debussy's, he gave an early performance of *En blanc et noir* with him in December 1916, and was with Chouchou (Debussy's daughter) when Debussy died." Barbara L. Kelly in *Grove Music Online*.

Music critic Georges Jean-Aubry (1882-1949), the second dedicatee, "belonged to a circle of avant-garde musicians and *littérateurs* and was a frequent contributor to periodicals. Encouraged by his 20-year friendship with Debussy, he wrote enthusiastically in support of contemporary French composers, noting similarities between their music and that of the 18th century (Couperin, Rameau)." *Grove Music Online*.

This attractive and carefully executed manuscript, with its numerous annotations and corrections, offers harpists and scholars alike an intriguing glimpse into the genesis of the piece. Many, but not all, of these changes were incorporated into the Durand edition.
(25143) \$2,800

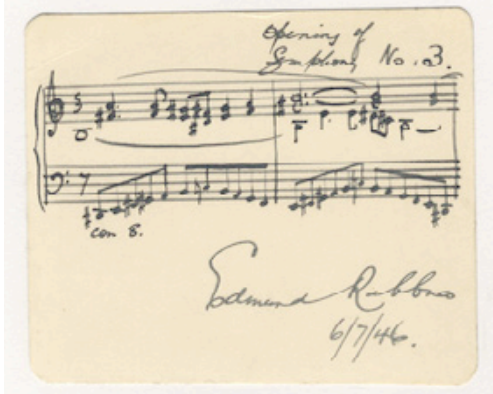


From the *Symphony No. 3*

115. RUBBRA, Edmund 1901-1986

Symphony No. 3. Autograph musical quotation signed in full and dated July 6, [19]46. Two measures from the opening of the composer's third symphony notated on two staves with autograph titling "*Opening of Symphony No. 3*" to upper margin. On ivory cardstock ca. 75 x 90 mm. Together with a reproduction waist-length photograph of the composer, ca. 111 x 91 mm. Both items laid down to white mount, ca. 257 x 201 mm. Slightly creased and worn at upper margin; biographical annotations in pencil to verso of mount.

Rubbra was an English composer, pianist, teacher and critic. "Best known for his 11 symphonies, these, together with his solid achievements in almost every other genre except opera and ballet, reveal a keen and imaginative mind, placing him in the front rank of 20th-century English composers." Ralph Scott Grover in *Grove Music Online*. (25411) \$350





The Only Known Autograph of the Work

116. RUBINSTEIN, Nikolay 1835-1881

[Op. 14]. *Tarentelle*. Autograph musical manuscript for piano, two hands. [1861]. Oblong folio (325 x 255 mm). Disbound. 8 pp. on two bifolia. Notated in black ink on 10-stave music paper. First leaf extended at lower margin with a ca. 23 mm. strip of paper laid down carrying an additional system (eight measures) of music; verso of extension blank. With numerous annotations in different hands, in pencil, blue pencil, red crayon, and purple ink. Autograph caption to upper right corner of first page: *Tarentelle comp. par N. Rubinstein*. Tempo to upper left corner: *Presto*. Heading *Tarentella* to beginning of fifth system (m. 33). Unsigned. Literals in pencil, in all likelihood in the hand of the editor or engraver: *Tarentelle* to head of first page; *Nicolas Rubinstein, Op. 14. Stich Wie[...]* to left margin; *Verlag und Eigenthum von Bartholf Senff* to lower margin in pencil, barely legible. Literals in blue pencil: *herunterst[...]* to p. 2; in red crayon: one illegible word to first system (? "Richtmaß"). Engraver's markup for layout of plates in pencil, apparently in two layers. Notational corrections in blue pencil and red crayon. *Fol: 6286* in purple ink to upper left corner of first page. Somewhat worn, soiled and browned; creased at folds; repairs to extension of first leaf.

The only known autograph of Rubinstein's *Tarentelle*, the composer's most popular work, and the only one to have been published in multiple modern editions. Unlike his older brother Anton, Nikolay Rubinstein composed relatively little music. Pazdírek, Vol. xxvi, p. 662, lists about 20 works, all for piano.

The annotation to the foot of page 1 identifies the manuscript as the engraver's copy for the first edition, published by Bartholf Senff in Leipzig (PN 287; [1861]). The annotation is barely legible, but identical to the annotation to the foot of the first page of the autograph of Rubinstein's Polka, op. 15, at the Morgan Library, New York (Cary 578). Senff's first edition has 13 pages of music, while the engraver's markup to the present manuscript indicates a total of 19 pages. Presently, the only known editions with 19 pages are those of the four-hand arrangement. It is possible that the numbers refer to Senff's later four-hand edition; the present manuscript, however, does not contain any hint of the massive additions to the musical text (such as octave doublings) characteristic of the four-hand version. The Jurgenson edition for four hands (PN 6112, from the 1890s, accessible via IMSLP) does not include the notational corrections to the present copy but does include the eight extra measures found on the extension of the first leaf.

"Russian pianist, conductor, teacher, and arts administrator, [Nikolay Rubinstein, brother of Anton Rubinstein] studied piano with Theodor Kullak and Alexandre Villoing in Moscow and theory with Siegfried Dehn in Berlin... One of the greatest pianists of the second half of the nineteenth century, he mostly performed in Moscow. He championed Russian music and premiered many works by Tchaikovsky, who dedicated his First Symphony and Second Piano Concerto... to Rubinstein; on Rubinstein's death, he composed his Piano Trio 'to the memory of a great artist.' Balakirev dedicated his Islamey to Nikolay Rubinstein [who premiered it in St. Petersburg in 1869]. Rubinstein also contributed to the emergence of a Russian school of conducting. He premiered Tchaikovsky's first four symphonies, Romeo and Juliet... and Eugene Onegin. He was one of the founders of the Moscow branch of the Russian Musical Society, whose concerts he conducted from 1860, and of the Moscow Conservatory (1866). His most famous students were Sergey Taneyev and Alexander Siloti." Muzykal'nyi entsiklopedicheskii slovar', 1990.

"It is difficult to say which [of the Rubinstein brothers] was the better pianist. In every way as different as the brothers were in personal appearance—the one dark, almost to blackness; the other vary fair—so different was their playing. The playing of Nicholas [Nikolay] was more like that of Tausig, only warmer and more impulsive. Perhaps Anton Rubinstein was the more inspired player of the two, but he was unequal. Nicholas never varied; his playing both in private and in public was always the same, and he kept up the same standard of excellence." Emil von Sauer: Harold Schonberg The Great Pianists, p. 279.

Rubinstein's most notable appearance abroad was at the Exposition Universelle in Paris on 1878, where he conducted several concerts and played Tchaikovsky's First Piano Concerto.

The only holding of Nikolay Rubinstein manuscripts within North America is that of his op. 15 at the Morgan Library cited above. His autograph manuscripts are exceedingly rare to the market. (25161) \$13,500

117. SAUER, Emil 1862-1942

Piano Concerto No. 1. Autograph musical quotation signed in full and dated London, February, 14, [19]08. Four measures from the first movement of Sauer's Piano Concerto No. 1. Notated on a single staff, in treble clef, 3/4 time signature, and a key signature with 1 sharp (E minor). Marked "Allegro patetico." With autograph titling ("1st Pianoforte Concerto"), and a bust-length reproduction photograph of the Sauer laid down to left portion. Ca. 88 x 114 mm. Verso with biographical annotations in pencil and remnants of adhesive.



"Sauret was acknowledged by his colleagues as a near-perfect interpreter of the masterworks of the repertory, matching an exceptionally developed technique with both temperament and poetic inspiration. His own compositions, which include two piano concertos, two sonatas and several other bravura works for piano, make brilliant use of the instrument." James Methuen-Campbell in *Grove Music Online*. (25382) \$125

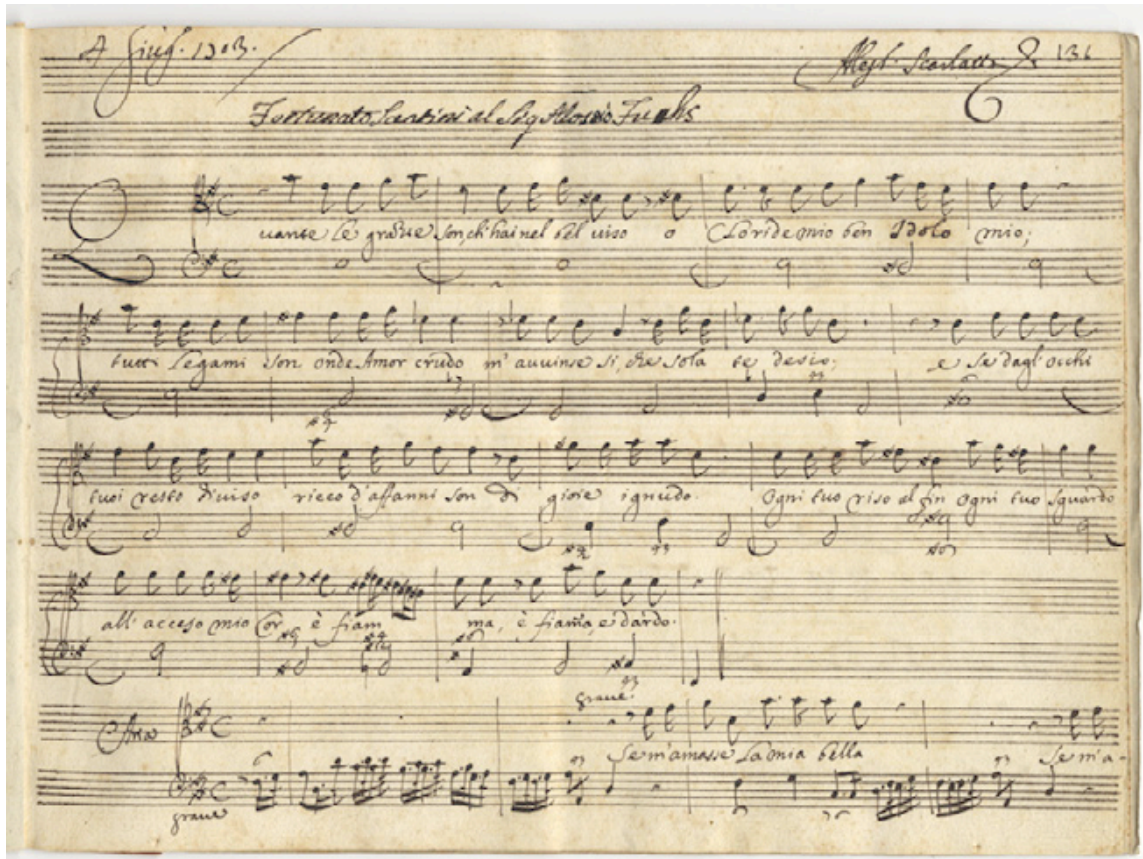


“One of the Most Characteristic Representatives of the Franco-Belgian School of Violin Playing”

118. SAURET, Émile 1852-1920

Autograph musical quotation signed in full. 10 measures, being the beginning of an unidentified three-part fugue. Notated on one staff in purple ink. Marked "Moderato" and in A-flat major, 2/4 time. The quotation breaks off after the third entrance of the theme. Inscribed to an unidentified correspondent: "Souvenir affectueux de l'ami Émile Sauret," and dated "Londres le 12 Décembre 1902." Oblong octavo (265 x 170 mm). Slightly foxed and stained at edges.

*Sauret, a French violinist and composer, is best known for his studies for unaccompanied violin, but the third entrance of the theme lies below the range of the instrument. "Little is known about his training as a violinist... [He] was one of the most characteristic representatives of the Franco-Belgian school of violin playing. He possessed a transcendental technique, a rich and individual tone and a very expressive vibrato... As a composer, he was influenced by the German theorist Jadassohn, whom he had known in Leipzig. Most of his works, naturally, were for his own instrument." Roger J.V. Cotte in *Grove Music Online*. (27079) \$375*



The Only Known Autograph of this Unpublished Work

119. SCARLATTI, Alessandro 1660-1725

Quante le grazie son... Solo cantata for alto and basso continuo. [Score]. Autograph musical manuscript signed "Aless.o Scarlatti." Apparently complete. June 4, 1703.

Oblong quarto (ca. 200 x 275 mm). Wrappers. Sewn. 1f. (title), [5], [iii] (blank staves) pp. Notated in black ink on high quality paper on 12 staves ruled with 6-stave rastrum 87 mm. wide. With autograph date 4 Giug[n]o 1703 to upper left and autograph signature *Aless.o Scarlatti* to upper right corner of first page. Watermark of a fleur-de-lys evident to folio 4. With early manuscript foliation 131 to 134 in an unidentified hand. Titling to title page in the hand of Aloys Fuchs: *Cantata in E mol[!]* per la Voce di Alto coll' Basso continuo comp: 4:o Giug: 1703 di Cavaliere Alessandro Scarlatti. M. di Capella a Napoli. (Nato 1659 † 24. Ottobre 1725.) *Partitura Autographa*. Various numbers to upper wrapper, most probably shelfmarks from previous collections. Spine reinforced with red paper tape; vertical crease; closely trimmed with minor loss to notation at upper and outer edges.

The cantata consists of six unnumbered movements (the author of the text is not known):

Recitative: *Quante le grazie son*

Aria: *Se m'амasse la mia bella* (D major; C-time)

Recitative: *Vedo di quando in quando*

Aria: *Nò non lusingarmi* (F major; 12/8 time)

Recitative: *Tolga il Ciel*

Aria: *La vita mia tu sei* (E minor; C-time)

From the renowned collection of Aloys Fuchs (1799-1853), a singer in the Imperial Court Chapel in Vienna, with manuscript titling in his hand to dark yellow octagonal label to upper: *Cantata No. 3 aus E mol[!] per Soprano col Basso continuo comp: da Cavaliere d'Alessandro Scarlatti M.D.C. a Napoli dto. 4. July 1703. Partitura Autographa* and *Ex collectis Al. Fuchs 1832* to lower right corner. Also with the inscription in ink in the hand of the Italian composer and collector **Abbate Fortunato Santini** (1778-1862) to head of first page of music: *Fortunato Santini al Sig Aloysio Fuchs* indicating that the manuscript was presented to Fuchs by Santini, a composer and scholar who had assembled a famous collection of early music.

Provenance

Fortunato Santini, whose inscription suggests that he gave (or sold) it to the Austrian collector Aloys Fuchs, with Fuchs's autograph note suggesting that he acquired it in 1832; the German composer and choral conductor Siegfried Ochs (1858-1929); Louis Koch (1862-1930), whose large collection of musical autographs remains legendary; Koch's daughter Marie (b. 1895) and son-in-law Rudolf Floersheim (1897-1962); Georges Floersheim (d. 1997).

The only known autograph of this unpublished work.

Rostirolla 538 (recorded as being held in the Louis Koch collection). Hanley diss. 598 (recorded as being held in the Floersheim collection). Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch* (Stuttgart: Kraus, 1953), p. 1 (with detailed discussion of provenance). Dent p. 224. *Grove Music Online* works list - Cantatas. Winternitz: *Musical Autographs from Monteverdi to Hindemith* Vol. I, pp. 53-54; Vol. II plate 15.

"Scarlatti's chamber cantatas reveal perhaps more strikingly than any other class of his works his unbroken continuity with preceding phases of the Baroque era and his separation from the following period. With more than 600 known cantatas for which his authorship is reasonably certain and well over 100 others less reliably attributed to him, he is clearly the most prolific cantata composer. These works crown the history of a genre which over more than a century of vigorous growth held a rank second only to opera; indeed contemporaries generally placed it above opera in refinement and regarded it as the supreme challenge to a composer's artistry. Scarlatti was among the last to contribute significantly to its literature." Edwin Hanley in *Grove Music Online*

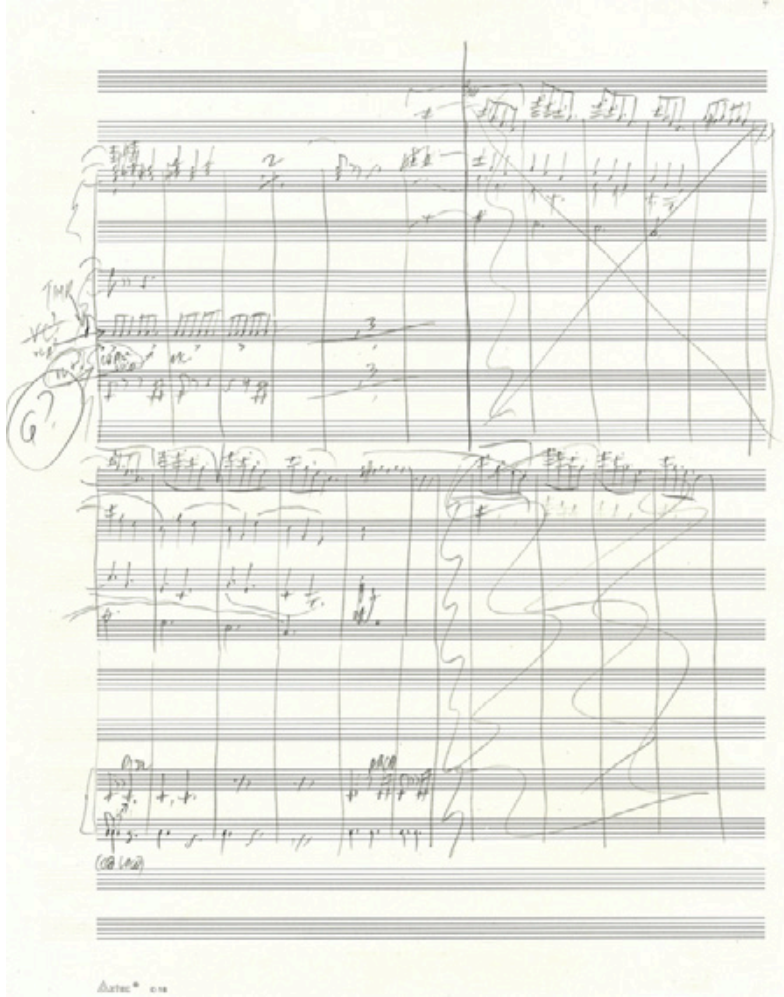
We have located only two other autograph manuscripts of Alessandro Scarlatti having been offered for public sale since 1945, both having been sold by Sotheby's, one in 1949 and the other in 1953. (25357) \$148,000

Written to Commemorate Thurber's 100th Birthday Anniversary

120. SCHICKELE, Peter 1935-

Thurber's Dogs. Suite for Orchestra after Drawings by James Thurber. Movement VI: Hunting Hounds. Autograph musical manuscript sketches in condensed score of almost the entire final movement of the work, consisting of music for sections B-N, i.e., pp. 111-137 of the published full score.

Folio, ca. 356 x 278 mm. Unbound. 9 leaves notated in pencil on one side of each leaf of 18-stave AZTEC C-18 music manuscript paper. A working manuscript, with erasures, alterations and cancellations. Together with a copy of the published full score of the movement, i.e., pp. 107-138,



and a 1-1/2 page printed commentary by the composer discussing the background of the work and briefly describing the music:

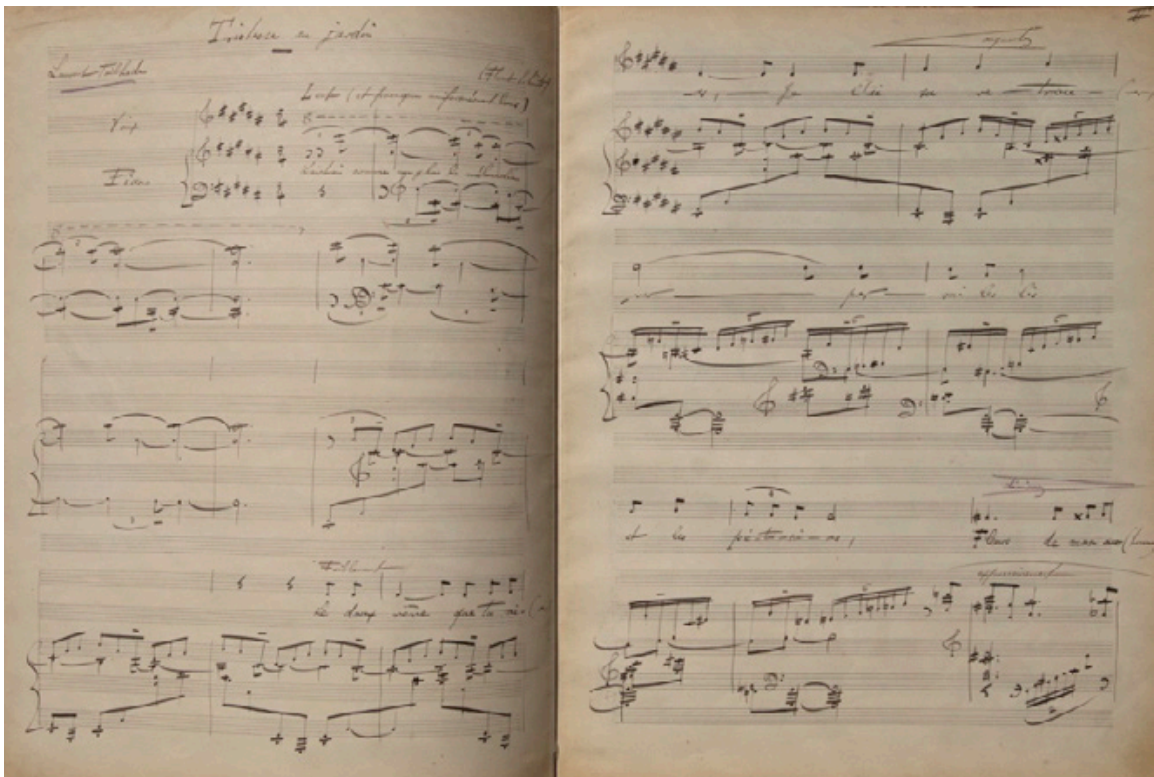
"I should say, however, that as I was working on the last movement, I found myself thinking as much about the fox as about the hunting hounds. This, coupled with the fact that I recently acquired a recording of background music from the old movie serials that I used to go to as a kid, probably accounts for the quite ungentlemanly, almost lurid quality of the chase music."

"Thurber's Dogs was commissioned for the ProMusica Chamber Orchestra of Columbus and the Thurber House to commemorate the 100th birthday anniversary of author James Thurber. It was completed on August 13, 1994. The first performances took place on December 2 and 4, 1994; the ProMusica Chamber Orchestra of Columbus was conducted, respectively, by the composer and Timothy Russell, the orchestra's Music Director. The work has been recorded by the ProMusica Chamber Orchestra of Columbus for release in the fall of 1995." From Mr. Schickele's commentary accompanying the manuscript.

A composition student of Roy Harris, Darius Milhaud, Persichetti and Bergsma, "Schickele has become the leading American musical satirist, giving concerts throughout the USA in which he lectures, sings, conducts and plays as guest soloist with symphony orchestras or with his own ensemble. The humorous compositions range from outrageous parodies, such as the cantata

Iphigenia in Brooklyn, to ingenious combinations of antithetical styles, as in *Blaues Gras* (Bluegrass Cantata), and are full of surprising violations of familiar styles, musical forms and phrase structures, harmonic conventions and orchestration. Schickele's commentaries and his mock-scholarly *The Definitive Biography of P.D.Q. Bach...* juxtapose incongruities from contemporary culture with relatively austere academic and classical canons, and are reflective of the eclectic musical menu of the modern American public. One of the most widely performed and published of contemporary composers working in many different styles..." Deane L. Root in *Grove Music Online*.

Thurber (1894-1961), one of the foremost American humorists of the 20th century, had a great love of dogs and included them in many of his drawings, calling them "sound creatures in a crazy world." thurberhouse.org. (22466) \$4,500



The Complete Manuscript of the Unpublished Original Version

121. SCHMITT, Florent 1870-1958

[Op. 52]. *Tristesse au jardin* (Laurent Tailhade). Autograph musical manuscript signed. **Complete.**

Folio (ca. 350 x 267 mm.). Half dark red morocco with marbled boards, *Florent Schmitt - Manuscrit* gilt to spine, marbled endpapers. [1] title, [2]-[14] manuscript music numbered I-XI, with pp. X-XI repeated, and X-bis crossed out. Notated in black and purple ink on 20-stave paper with *H. Lard Esnault Ed. Bellamy Sr. Paris* blindstamped at inner margins. Set for voice and piano: *Le doux rêve que tu nias, je l'ai su retrouver parmi les lis et les pétunias... Voici que par les allées meurent les blanches azalées.* With text by the French satirical poet, Laurent Tailhade (1854-1919), excerpted from *Vitraux* in *Poèmes élégiaques* (1907). First page of music with Schmitt's autograph signature and dedication à *Madame de Saint-Marceaux*. Page XI-bis initialed

F.P. and dated *1er au 2 mars [18]97 à une heure vague de la nuit*. Occasional erasures and corrections, most often in purple ink, in the composer's hand. Each page guarded at inner margin; occasional light soiling, staining, and browning to edges; final measure of p. II slightly blurred at *diminuez* dedication partially erased. An attractive manuscript.

The complete manuscript of the unpublished original version for voice and piano, with some significant differences from the later version for piano and orchestra (1908), first published (in piano reduction) by A. Zunz Mathot in 1910. The autograph of the orchestral version is at the Bibliothèque nationale de France.

On March 13, 1909 the Société Nationale de Musique presented a program of eight orchestral works, all of which were being heard for the first time. Of Tristesse, the fifth work, Ravel opined: "Amid all this, Schmitt seemed like an intruder, with his noble inspiration and musical line, his sumptuous and delicate orchestration: everything that the others lacked..." (Letter to Cipa Godebski, dated March 14, 1909). *Ravel and Schmitt were lifelong friends. Orenstein: A Ravel Reader*, pp. 103-104.

The original dedicatee, Marguerite de Saint-Marceaux (1850-1930; née Jourdain), was the wife of the sculptor René de Saint-Marceaux, and hostess of a famed Parisian music salon frequented by Ravel, Debussy, and other composers. Schmitt dedicated the published version of Tristesse to Madame Jane Engel-Bathori (1877-1970), a noted French mezzo-soprano.

"In a time when many composers embraced Impressionism, [Schmitt's] music, albeit influenced by Debussy, was admired for its energy, dynamism, grandeur, and virility, for its union of French clarity and German strength... Schmitt was considered a pioneer during his lifetime, rejected by some and embraced by others for a style that influenced and helped prepare for later innovations by Stravinsky, Ravel, Honegger and Roussel." Jann Pasler and Jerry Rife in *Grove Music Online*. (25159) \$4,500

An Active Composing Manuscript of Schnittke's *Epilogue*, Written for Rostropovich

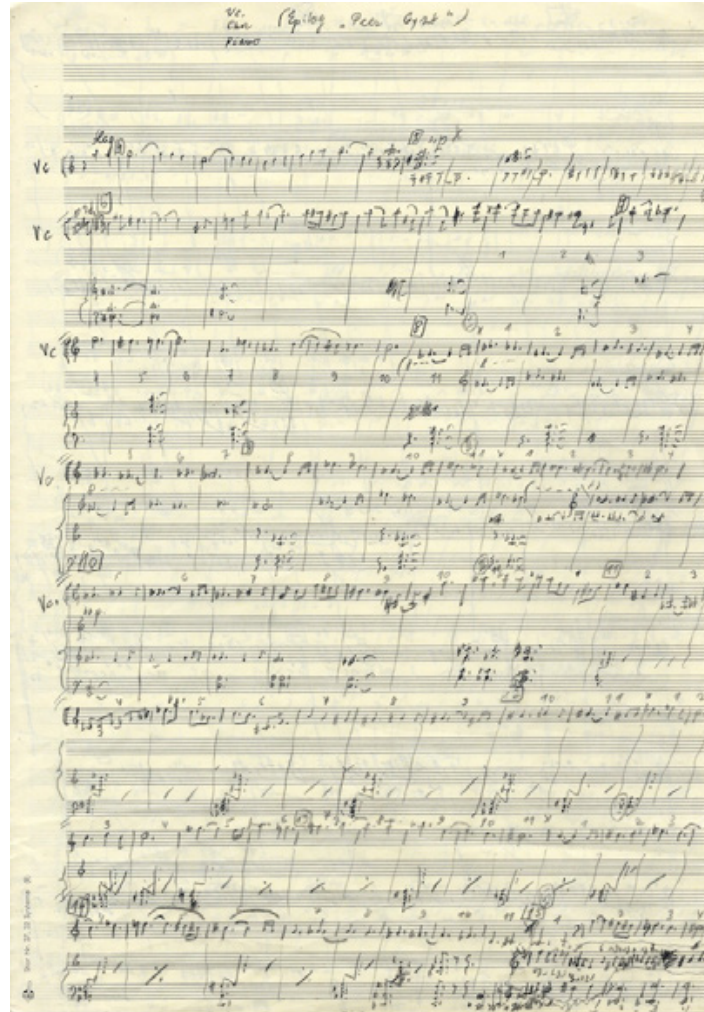
122. SCHNITTKE, Alfred 1934-1998

Epilogue for Violoncello, Piano and Tape. Titled by the composer *Epilog Peer Gynt* at head of first page. Autograph musical manuscript. Unsigned and undated, but Hamburg, February 1993.

4 pp. (471 measures). Large folio (425 x 230 mm.). Unbound. Notated in both pencil and ink on 32-stave "Star Nr. 37" music manuscript paper in the composer's small, dense hand.

An active composing manuscript of the majority of the work, presenting material for the cello at rehearsal number 4 to several measures after rehearsal number 54. With numerous deletions, changes and corrections. Slightly worn. In very good condition overall.

Epilogue, one of Schnittke's most expressive chamber works, was written for the famed Russian cellist Mstislav Rostropovich (1927-2007), who gave the work its first performance with Schnittke's wife Irina at Evian on Lake Geneva on May 20, 1993. The work is an arrangement of the final part of Schnittke's ballet Peer Gynt (1986).



Schnittke is often considered to be the successor to Shostakovich as Russia's premiere composer. His early music showed the strong influence of Dmitri Shostakovich, but he went on to adopt a very polystylistic approach to composition. As his health worsened, however, he adopted a somewhat bleaker but more accessible style; some Schnittke scholars have argued, in fact, that it is the composer's late works that will ultimately be considered as the most influential of his entire output. (21787)

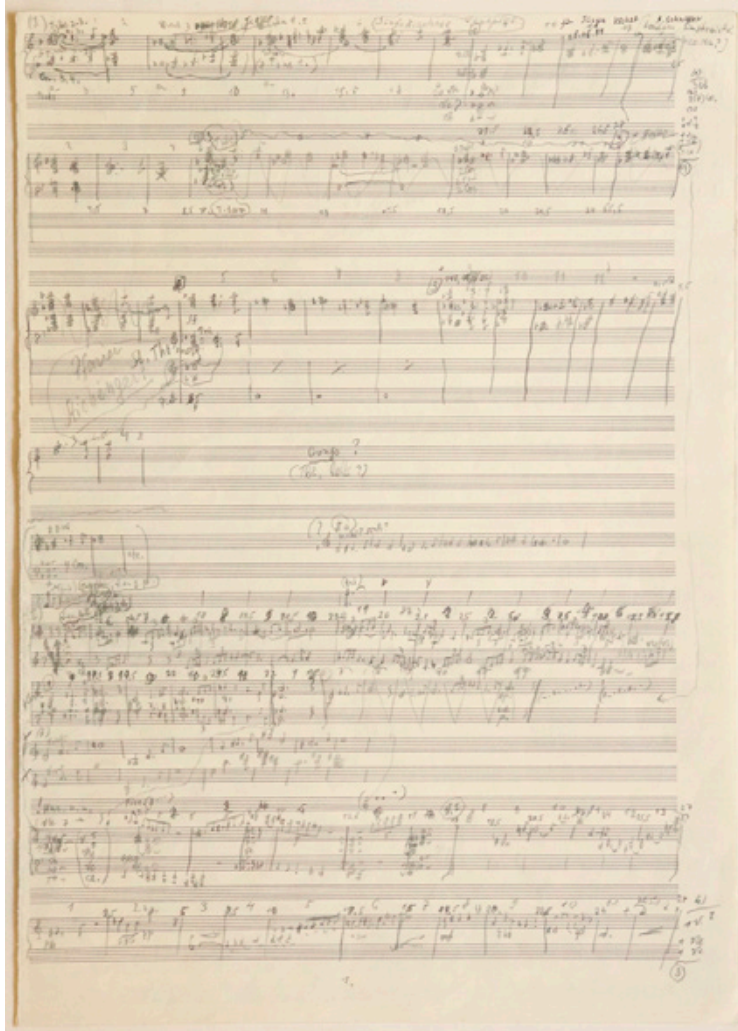
\$17,500

**A Dynamic Working Manuscript of
One of the Composer's Last Major Orchestral Works**

123. SCHNITTKE, Alfred 1934-1998

Sinfonisches Vorspiel for large orchestra. Autograph musical manuscript draft in short score. **The complete work.**

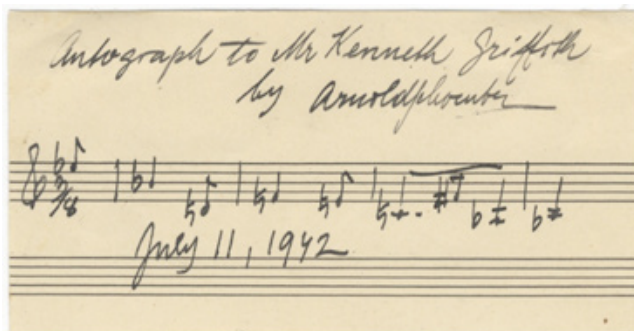
4 pp. Large folio (420 x 230 mm.). Notated in pencil on 32-stave *Star Nr. 37* music manuscript paper. Unbound. Signed, titled, and inscribed to the composer's friend Jürgen Köchel by the composer. Dated May 25, [19]94. Dedicated to the conductor Gerd Albrecht. Scored for triple wind, 4 horns, 3 trombones, tuba, 3 performers on timpani, harp, piano and strings.



A very active working manuscript, with numerous corrections, amendments, directions and indications pertaining to instrumentation in Schnittke's small, dense hand. Slightly worn. In very good condition overall. Together with a printed edition of the full score published by Sikorski in ca. 1995.

Designed as a tribute to the composer on his 60th birthday, the Sinfonisches Vorspiel was first performed at the Musikhalle in Hamburg on November 6, 1994 with the Philharmonisches Staatsorchester, conducted by Albrecht, the dedicatee; the composer was unfortunately unable to attend due to ill-health. Schnittke moved to Hamburg in 1990 to teach composition at the Hochschule für Musik und Theater. He had had his first stroke in 1985; he suffered a second in 1991 and yet another in the year of composition of the present work, 1994, which left him almost completely paralyzed. He went on to write only a few more short works thereafter, and also a Ninth Symphony, but its score was almost completely illegible because he was forced by his paralysis to notate it with his left hand.

A dynamic working manuscript of one of Schnittke's last major orchestral compositions.
(21786) \$18,500



An Early Unrecorded Autograph of Schoenberg's Piano Concerto, Op. 42

124. SCHOENBERG, Arnold 1874-1951

[Op. 42]. *Piano Concerto*. Autograph musical quotation. The first 4 measures of Schoenberg's Piano Concerto, op. 42, right hand of piano part. Notated in ink, inscribed, and signed *Autograph to Mr. Kenneth Griffith by Arnold Schoenberg*. 1 page, 123 x 62 mm., cut from a larger sheet of music manuscript paper. Dated July 11, 1942.

An early, unrecorded, musical autograph of the work. Schoenberg began writing the short score just the day before. The present autograph matches the final version.

"Schönberg's Piano Concerto, op. 42, which was originally commissioned by his former student Oscar Levant, is conceived as a single-movement form displaying the characteristics of a multimovement sonata cycle. Like the program of the concerto it divides into four parts. The opening melody of the Concerto, lasting thirty-nine bars, presents the four modes of the tone row in the following order: basic set, inversion of retrograde, retrograde, and inversion... The manuscript includes the four parts of the programme (which - according to Schönberg scholarship - is clearly autobiographical), each accompanied by a musical example from one of the four sections of the concerto. The first statement of the programme [is] 'Life was so easy.'" Website of the Arnold Schönberg Center, Vienna. (24408) \$3,500

Important Sources for Two Schumann Songs

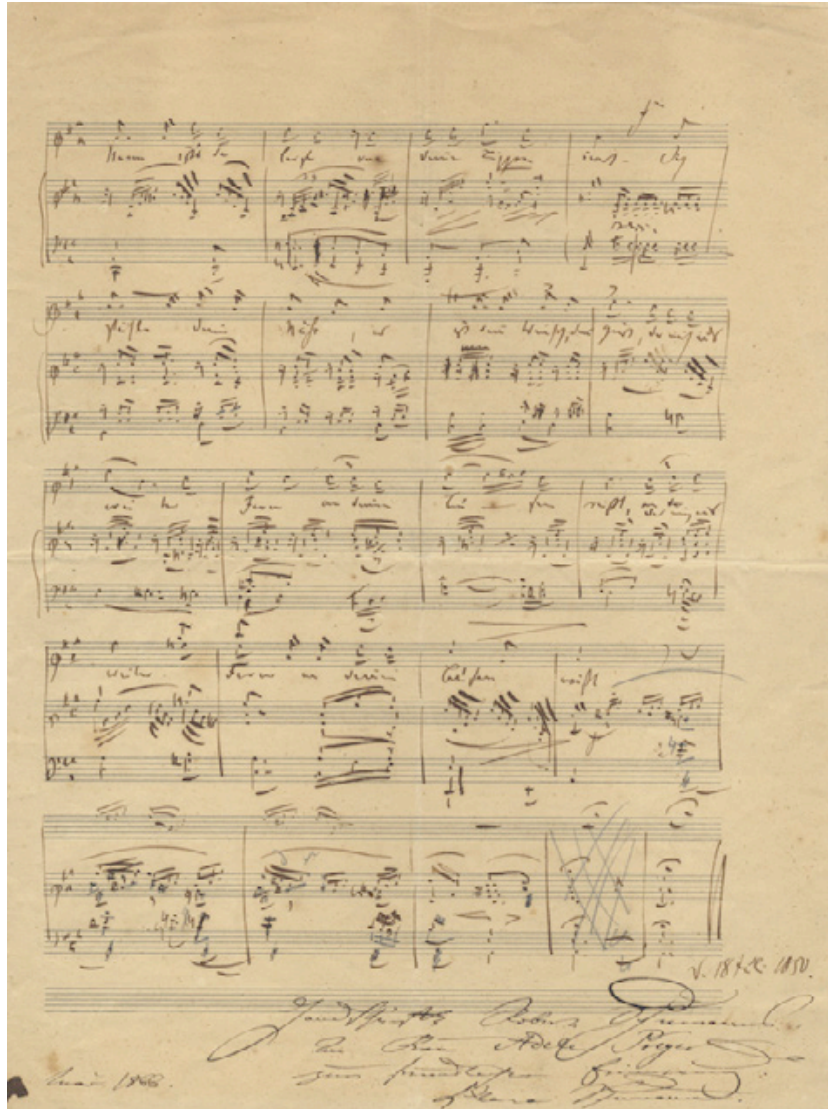
125. SCHUMANN, Robert 1810-1856

[Op. 77, nos. 2 and 3]. *Mein Garten; Geisternähe*. [For voice and piano]. Autograph musical manuscripts of two songs.

4 pp. of a bifolium, each song 2 pp. in length. Folio (303 x 229 mm.), Notated in brown ink and pencil on 16-stave printed music paper. Slightly worn; small tears to spine; creased at folds; ink stain to lower margin. In very good condition overall.

Mein Garten with text by August Heinrich Hoffmann von Fallersleben. First draft in ink, on three staves with accompaniment, later completed and corrected in pencil. Caption title, *Mein Garten*, and text credits, *Hoffmann v. Fallersleben*, in pencil to head of first page.

Geisternähe with text by Friedrich Halm (i.e., Eligius Franz Joseph Freiherr von Münch-Bellinghausen). A working manuscript in ink with corrections in pencil. Complete. Title *Geisternähe*; text credits *F. Halm*; and earlier crossed-out title *Ewige Liebe* in ink to head of first page. Date in ink in Robert Schumann's hand conclusion of music *d. 18ten Juli 1850*.



With an autograph inscription in the hand of Clara Schumann to the foot of the second page of *Geisternähe*: *Handschrift Robert Schumanns. An Frau Adele Preyer zur freundlichen Erinnerung. Mai 1866. Clara Schumann.*

Provenance

Adele Preyer, to whom Clara Schumann gave the manuscript in 1866 in Bonn; the Louis Koch Collection, Frankfurt; Koch's heirs, the Floersheim family, Switzerland; the tenor Anton Dermota (1910-1989), former member of the Vienna Staatsoper.

McCorkle p. 334 ("Autograph c"). Catalog of Dermota collection (1988), 471 (with facsimile of p. [2]). Stargardt catalogue 583 (November 11, 1967), 761a (with facsimile of p. [2]). Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch* (Stuttgart: Kraiss, 1953), pp. 223-224.

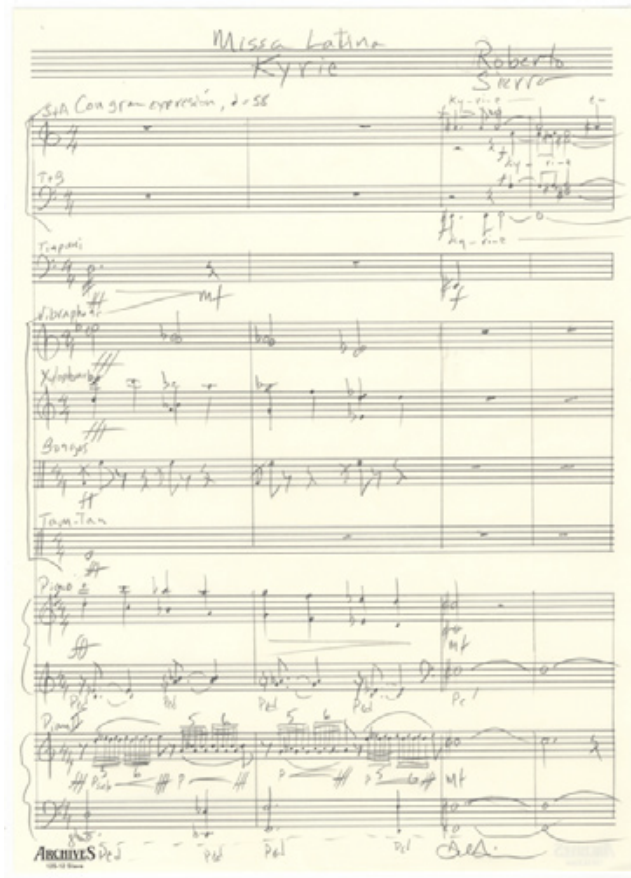
"In the catalog of Schumann's works, Mein Garten (My Garden, Opus 77, No. 2) is dated 1850. Scholars believe, with good reason, that it was based on sketches, or other material not used elsewhere, and to which Schumann now returned. Evidence in support of this view is the similarity to Chopin's Nocturne in G Minor (a composer after whom Schumann often modelled

himself) and a quotation from Beethoven's *An die Ferne Geliebte*, dear to Schumann. This quotation occurs at the words "Ob sie heimisch ist hinieden." Its simple melodic line is supported by a simple accompaniment. In a modulation to F major, dreamy and full of longing, Schumann hints at something not related to the poem: happiness has been found."

"In Halm's *Geisternähe* (*Your Spirit Near*, Op. 77, No. 3) Schumann again returns to a subject that occupied him from time to time throughout his life: the beloved one's marriage to another. This song, as with many of his later songs, shows but slight identification of the composer with the texts being set. His nervous, overly sensitive psyche at best supplied an elegiac echo. This detachment seems to reflect the composer's growing withdrawal, eventually leading to silence and escape." Fischer-Dieskau: *Robert Schumann Words and Music*, pp. 178-179.

The two songs were first published by Whistling in Leipzig in 1851 in Volume 3 of the anthology *Robert Schumann: Lieder und Gesänge*.

The manuscripts of both songs show considerable evidence of the composer's compositional process and are important sources for the works. (25398) \$85,000



Part of the *Kyrie* from Sierra's *Missa Latina*

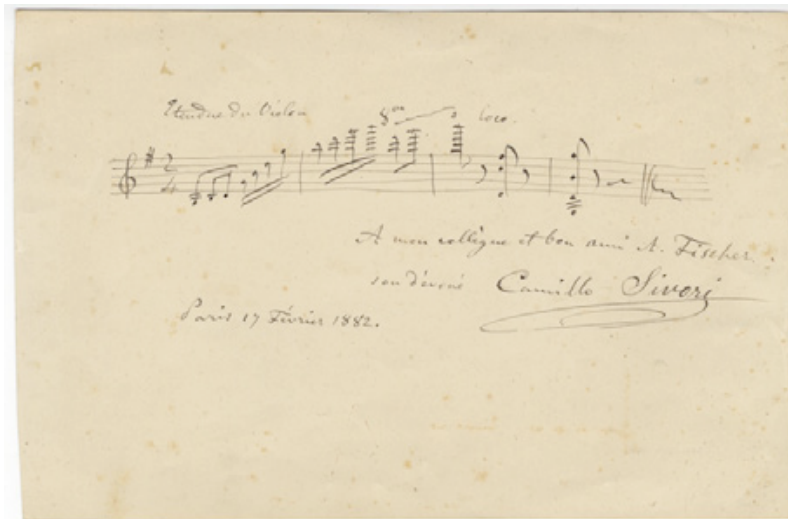
126. SIERRA, Roberto 1953-

Missa Latina: Kyrie. Autograph musical manuscript score signed in full. Ca. 2006. Small folio (302 x 220 mm.). 1 page. Notated in pencil on 12-stave music paper *Archives 12S-12 Stave*. 4

measures of the beginning of the Kyrie. Scored for mixed chorus, vibraphone, xylophone, bongos, tam-tam, and two pianos. With autograph signature to lower right margin.

The *Missa Latina*, composed in 2006, was commissioned by the National Symphony Orchestra. The work is scored for soprano and baritone soloists, SATB chorus, and orchestra. The present excerpt appears to be part of a 2-piano reduction.

"[Born in Puerto Rico], Sierra continued his studies abroad, first at the RCM (1976–8) and then at the Institute for Sonology in Utrecht (1978–9). From 1979 to 1982, he worked with Ligeti at the Hamburg Hochschule für Musik... [In 1992], he began to teach at Cornell University. As Sierra's style has evolved, he has synthesized European modernism - with Ligeti, he developed an abstract thought process - with elements of Puerto Rican and Latin American folksong, jazz, salsa and African rhythms, a process he calls 'tropicalization'." Laurie Shulman in *Grove Music Online*. (26107) \$950



In the Hand of Paganini's Pupil, Camillo Sivori

127. SIVORI, Camillo 1815-1894

Etendue du Violon. Autograph musical quotation signed. 4 measures encompassing the range of the violin. Notated on a large oblong octavo leaf (167 x 227 mm.) and inscribed *A mon collègue [!] et bon ami A. Fischer... Camillo Sivori Paris 17 Février 1882*. Very slightly foxed; slight abrasion to right-hand edge.

Sivori "studied violin with Paganini's former teacher Giacomo Costa... Between October 1822 and May 1823 Paganini was in Genoa, and, favourably struck by the young violinist, decided to give him lessons... Paganini regarded Sivori as the only pupil for whose formation he was responsible ('the only person who can call himself my pupil', he wrote in 1828)... His virtuoso repertory was based principally on his own compositions and those of Paganini, but unlike his teacher, Sivori also became an exceptional performer of Classical and early Romantic chamber music... A stylish composer, who displayed a lovely melodic vein, Sivori composed around 60 pieces." Flavio Menardi Noguera in *Grove Music Online*. (16360) \$450



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

128. SOUSA, John Philip 1854-1932

The Invincible Eagle. Autograph musical quotation signed in full. 3 measures from Sousa's march, *The Invincible Eagle*. Notated in treble clef on one hand-drawn staff. In 6/8 time with a key signature of two flats. Marked *dolce*. With autograph titling 1 page (ca. 61 x 118 mm.). Dated 1902. In black ink on ivory paper. Slightly worn; tear repaired, just affecting notation; minor smudges; remnants of adhesive to upper margin of blank verso with resultant very slight rippling. Together with a vintage three-quarter-length postcard photograph of Sousa in uniform. Postmarked February[?] 23, [19]03. Published by the Rotary Photographic Series. Ca. 135 x 88 mm. With the manuscript name and address of recipient to verso in another hand. Some light soiling, staining, and wear; verso browned.

Sousa wrote this march for his band to perform at the Pan American Exposition in Buffalo, NY, in 1901. In his words, "The Invincible Eagle shows the military spirit at its lightest and brightest – the parade spirit... with the bravery of uniform, the sheen of silken strands, and the gleam of polished steel..." Keith Brion in program notes for J.P. Sousa: Greatest Marches on Naxos Records online.

"Composer of the official national march of the United States, The Stars and Stripes Forever, Sousa, who was known as the 'March King', was the most important figure in the history of bands and band music." Paul E. Bierley in Grove Music Online. (25555) \$650

19th Century Spanish Songs

129. [SPANISH VOCAL MUSIC - 19th Century]

Manuscript collection of 15 Spanish songs and airs from the second half of the 19th century (ca. 1860-1874?), most likely of English provenance. Quarto (ca. 290 x 220 mm). Full contemporary red cloth with titling gilt to upper. [94] pp. Notated in black ink on 12-stave rastrum-drawn music paper, Text in Spanish. Scored for voice and piano or piano alone. Dated 1874 in pencil by a previous owner at lower margin of first title. Initialed D.S., again in pencil, to blank upper margin of each title. Binding somewhat worn, rubbed, and bumped; endpapers browned and foxed. Occasional light soiling; final blank leaf browned and foxed. Occasional light soiling. In very good condition overall.



Titles include *El Merengaso*; *El Torero*; *Manuel*; *Himno del Riff*; *La Rubita*; *La Juanita*; *El Delirio*; *Las Malagueñas*; *El Bartolillo*; *La Palmera*; *La Flor de la Canela*; *La Colasa*; *Mi Chay*; *Sevillanas*; and *Una mañana de primavera*.

Although the pieces appear to be folk songs from various Spanish-speaking countries (including Spain, Mexico, Peru, and El Salvador), the music paper is of English origin, and the transcriber writes title pages and other directions primarily in English. *Las Malagueñas* is a well-known traditional Huapango song from Mexico. *El Bartolillo* originates from El Salvador. *La Flor de la Canela* was originally a Peruvian waltz. *Sevillanas*, a type of folk music and dance from Seville, is derived from the Seguidilla, an old Castilian genre which was influenced by Flamenco in the 19th century. (26656) \$375

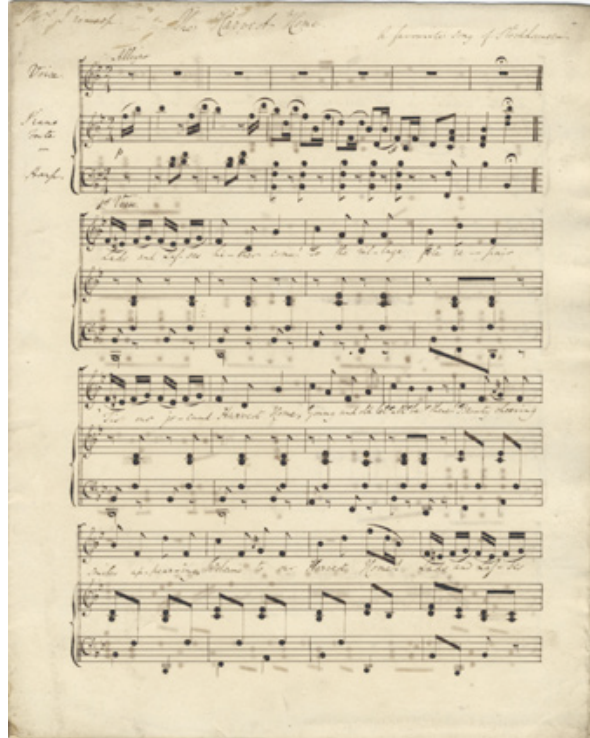
130. **STOCKHAUSEN, Franz 1789-1868, Thomas Simpson COOKE 1782-1848, et al.** *Three songs for voice and piano or harp*. Musical manuscript. British, 1836. Folio. Unbound. 3, [i] (blank), 5-8 pp. on two bifolia. Notated in brown ink on hand-ruled 12-stave paper. A fair copy, most probably executed by an amateur, with beams and stems drawn with the help of a ruler and massive noteheads emulating music engraving. With early owner's name to upper left corner of first page of each bifolium: "Mrs. Prinsch." Slightly soiled; some show-through.

Contains:

- *The Harvest Home*. Identified as *A favourite song of Stockhausen*. In B-flat major, 2/4 time; neither music nor text ascribed. Three stanzas, one written as underlay, the others as residual text. Note to end of residual text: *Finished Saturday April 16th 1836. T. H. T.* The music is by Franz Stockhausen, the text by E. Taylor; published as *The Merry Harvest Home* (London, 1835). One copy at the British Library.

- *When the Heart in the bosom is beating!* In E major; 2/4 time. Text credited: *Words by J. S. Arnold Esqr.*; no ascription of music. Two stanzas, one written as underlay, the other as residual text. Note to end of residual text: *Finished April 12th 1836. T. H. T.* From the comic opera *The King's Proxy, or Judge for Yourself with music by Thomas Simpson Cooke on a libretto by Samuel James Arnold* (1774-1852). Published (London, 1815). One copy at the British Library.

- *O softly sleep! My Baby Boy*. Identified as *A Ballad sung by Mrs. Salmon*. In A-flat major; no time signature (common time); neither music nor text ascribed. Five stanzas, one written as underlay, the others as residual text. No date. Music either by Charles Hatch Smith, who is credited with a published setting (London: J. Power, [1816]) held at the British Library (see also the performance reported in *The Harmonicon* 1, issue v, May 1823, p. 73.), or by Robert Archibald Smith (1780-1829), identified as the composer in *The Souvenir Minstrel*, edited by Cornelius Soule Cartee (Philadelphia: Marshal, Clark and Co., 1833), p. 231 (without music). The text is anonymous. (27181) \$65



131. STRAUS, Oscar 1870-1954

Come! Come! I Love You Only. Autograph musical quotation signed. The first 4 measures of music (without text) from the song *Come! Come! I Love You Only* from the beginning of Act I of *The Chocolate Soldier* (*Der tapfere Soldat*). Notated in treble clef on one hand-drawn staff. In 3/4 time, with a key signature of 3 flats. 1 page (ca. 88 x 169 mm.). Dated N[ew]

York, 1947. In black ink on heavy white paper. Slightly worn and stained; minor abrasion to blank upper edge.

Straus, an Austrian composer and conductor, quite well-known for his operettas and salon music, studied with Grädener on the recommendation of Brahms and then went to Berlin in 1891 as a pupil of Bruch. ["He] composed much cheerful, lilting music in the Viennese operetta style, eminently piquant and charming..." Andrew Lamb in Grove Music Online. (25570) \$150

**From Szymanowski's
Symphony No. 4, Op. 60**

132. **SZYMANOWSKI, Karol
1882-1937**

Symphonie concertante (Symphony No. 4, Op. 60). Autograph musical quotation signed in full. 2 measures on one staff with treble clef, 3/4 time signature, and key signature of one flat. With autograph titling *Symphonie Concertante* to upper margin. Notated on a partial album leaf, ca. 73 x 149 mm. Signed and dated London, October 29, 1934 in dark blue ink. With the autograph signature of noted German soprano Ria Ginster (1898-1985) in black ink to verso. Slightly worn and soiled; verso with minor wear, brief annotation in pencil, and remnants of transparent tape to margins.



The Symphonie Concertante, for solo piano and orchestra, premiered in Poznań on October 9, 1932, with the composer at the piano. Although he dedicated it to the great pianist Anton Rubinstein, Szymanowski intended to perform the piece himself, on as many stages as possible, to earn money. He therefore "shaped the solo part with a view to his own performance capabilities, adjusting it to his hand; hence, the work is very different from the typical 'pianism' of contemporary concertos – those by Maurice Ravel or Prokofiev. In order to add brilliance, somewhat lacking in the piano part, Szymanowski increased the role of the orchestra, in a colourful and impressive style... so that the soloists' figures are constantly being supplemented and "ornamented" by the picturesque and brilliant timbres of the symphonic ensemble, to a degree which goes beyond the usual convention of the concerto form and the idea of a dialogue."
karolszymanowski.pl.

Szymanowski, a noted Polish pianist and composer, was much influenced by the music of his countryman Chopin, Polish folk music, and a number of other composers including Strauss, Debussy and Ravel. (25378)

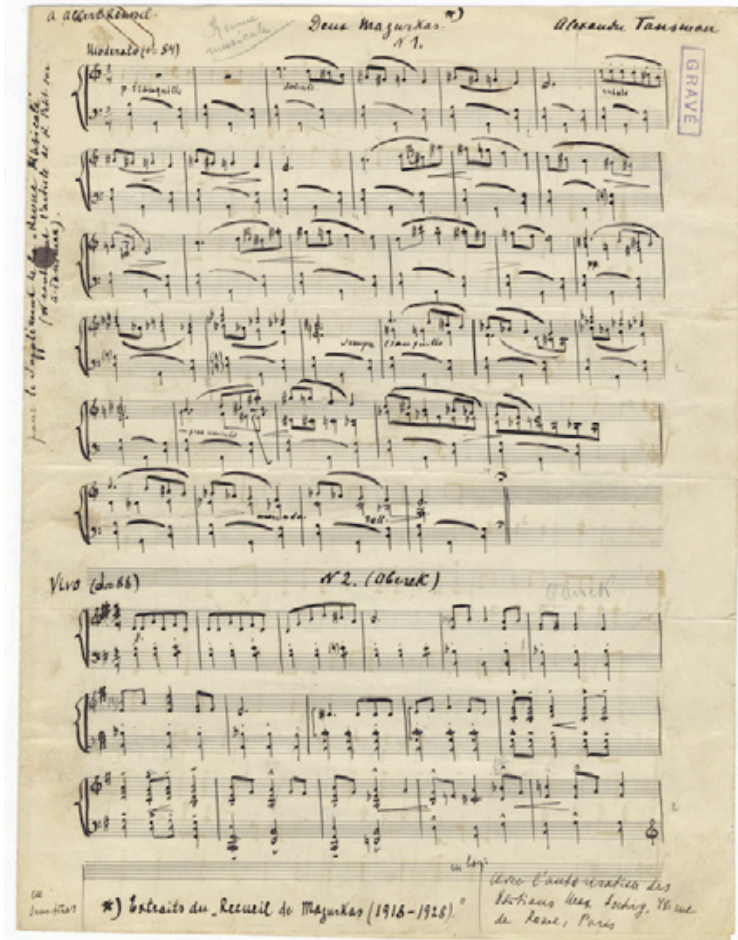
\$1,650

The Autograph Manuscript of Tansman's *Deux Mazurkas*

133. **TANSMAN, Alexandre 1897-1986**

Deux Mazurkas [nos. 1 and 6 from Mazurkas, 1er recueil]. For piano. Autograph musical manuscript signed in full. [1929]. **Complete.**

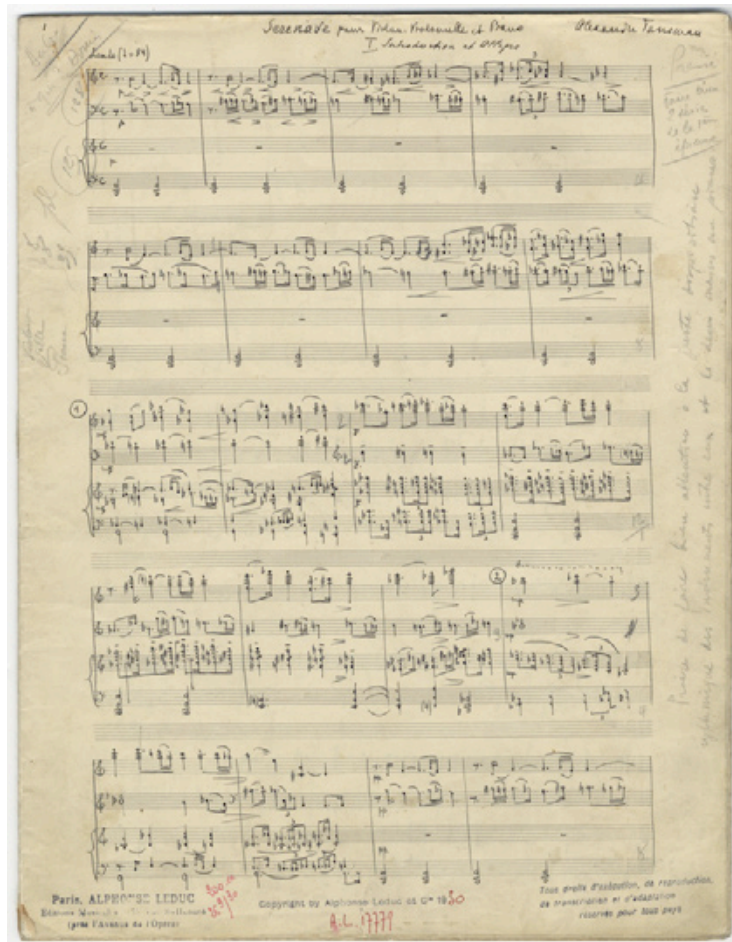
Folio (350 x 272 mm). 1 bifolium. 3, [i] (blank) pp. Notated in black ink on pre-printed 20-staff paper. Caption titles: *N 1.* and *N 2. (Oberek)*. Dedication to upper left corner of first page: *à Albert Roussel*. Asterisk to title referring to autograph footnote: *Extraits du 'Recueil de Mazurkas (1918-1928)'*; autograph direction to engraver to left of footnote: *en sous-titre* and to lower right corner of first page: *en bas: Avec l'autorisation des Editions Max Eschig, 48 rue de Rome, Paris*. Autograph note to left margin of first page: *pour le Supplement de la 'Revue Musicale' (No contenant l'article de R. Petit sur A. Tansman)*. Occasional autograph notational corrections in pencil to no. 2. Engraver's markup in pencil. Handstamp to upper right corner of first page: *Gravé*. Annotation, *Revue musicale* in pencil to left of title in an unknown hand. Three horizontal creases; small ink stain to left margin and small rust mark to upper edge of first page; stain to final blank page.



Used by the engraver for the separate edition of these two mazurkas published as a supplement to *Revue musicale* 10, issue 4-5 (1929), in which R. Petit published his article *Alexandre Tansman* (op. cit., pp. 46–54). The entire *Recueil de Mazurkas (1918-1928)*, later counted as *1er recueil* (three more followed), was published by Max Eschig, Paris, in 1929. The present mazurka no. 1 is counted "no. 6" in the entire collection; the present "no. 2" (*Oberek*) is counted "no. 1."

"Alexandre Tansman was a French composer and pianist of Polish birth... Disappointed with his reception in Poland, he moved to Paris, giving a début recital in February 1920. Soon after his arrival, he became friendly with Stravinsky and Ravel, both of whom encouraged and advised him... Acquainted with many leading musical figures in Paris during these years, Tansman was part of the circle of foreign musicians, known as the Ecole de Paris, that included Martinů, Alexander Tcherepnin, Conrad Beck and Marcel Mihalovici. While his music retained many distinctively Polish features, such as Mazurka rhythms and Polish folk melodies, and while he wrote collections of polonaises, nocturnes, impromptus, waltzes and other Chopinesque miniatures, neo-classical traits appear in works [from about 1925]... Although he never completely abandoned a diatonic framework, critics of the 1920s and 30s described his harmony at times as Scriabinesque and atonal... Tansman was quick to achieve international success... He settled in Los Angeles in 1941 where he became acquainted with Schoenberg, renewed friendships with other European émigrés, including Milhaud and Stravinsky, and composed a number of film scores. He returned to Paris in 1946." Caroline Rae in Grove Music Online. (25319)

\$2,500



The Autograph Manuscript of Tansman's *Sérénade*

134. TANSMAN, Alexandre 1897-1986

Sérénade [no. 1] pour Violon, Violoncelle et Piano. [Score]. Autograph musical manuscript signed in full. 1930. **The complete work.**

Folio (356 x 271 mm). Unbound. 8 bifolia. 1-9 (I. Introduction et Allegro), [i] (blank), 10-14 (II. Canzone), [i] (blank), 15-26 (III. Scherzo), [iv] (blank) pp. Notated in black ink on three different types of pre-printed music paper: first movement on 24-staff paper with narrow staves; second movement on 24-staff paper with wider staves; third movement on 18-staff paper. Numbers of second and third movement written over earlier, illegible numbers. Second movement originally titled *Andantino*; title crossed out and replaced in pencil with *Canzone*; *Andantino* added as tempo above first measure. Occasional **autograph corrections** in pencil to all movements; third movement with substantive cut in pencil from pp. 22 to 23. Directions to engraver in pencil, most probably autograph. Pagination from p. 9 in pencil, possibly in a different hand.

Engraver's markup in pencil; publisher's number *A.L. 17779* in red ink to foot of all pages of music. Handstamps to foot of first page: *Paris, Alphonse Leduc Editions Musicales 635 rue St-Honoré (près l'Avenue de l'Opéra)* to left; *Copyright by Alphonse Leduc et Cie 19[30]* to center; *Tous droits d'exécution de reproduction de transcription et d'adaptation réservés pour tous pays* to right. The "30" in the year is written in the same red ink as the publisher's numbers. Note *200 ex. [copies] 26 9/30* in same red ink between left and central handstamp. Slightly worn and soiled; minor fraying to edges.

The present manuscript was used by the engraver for the first (and only) edition of the work, published by Alphonse Leduc, Paris, in 1930 with the plate number A.L. 17779.

Tansman composed the work in 1928. Trio Filomusi premiered it at the Ecole Normale de Musique de Bruxelles on November 7, 1929. After Tansman composed another serenade - for violin, viola, and violoncello - in 1938, the present work was listed as Serenade no. 1.

(25318)

\$6,500



The Autograph Manuscript of the Complete Piano-Vocal Score of Tansman's Opera Sabbataï Zevi, Considered by the Composer to be his Best

135. TANSMAN, Alexandre 1897-1986

"Sabbataï Zevi, le Faux Messie" Fresque lyrique en 1 Prologue et 4 Actes de Nathan Bistrizky Rédaction pour chant et piano Durée: env[iron] 2'h. 15." Autograph musical manuscript signed in full and dated on the last page of music "Paris, 1958." **The complete piano-vocal score of the opera.** Folio (349 x 270 mm). Unbound. 1f. (title), [i] (second title, cast list, and contents), [i] (historical background), 180, [iv] (blank) pp. (6 signatures of 6 bifolia and 1 signature of 4 bifolia wrapped in another bifolium protected by onionskin paper, all wrapped in blank bifolium of 20-

staff music paper). Notated in blue and black ink on pre-printed 16-staff music paper with blindstamp of Edition Max Eschig, Paris. Marks in blue ink written over (i.e., reinforced) in black ink in front matter and through p. 11; only blue ink from p. 12. Date to upper right corner of p. 1: 1957-58. Date and signature to end of score: *Alexandre Tansman Paris 1958*. Durations marked throughout. The overall duration as given on the title (repeated on the second title and at the end of the score) is to be read as "2 hours 15 minutes."

Autograph corrections, some major, in both ink and pencil. Directions to engraver in pencil. Performance-related annotations in various hands in red, blue, and graphite pencil. Cues for entrances of characters and chorus marked in red pencil. Slightly worn; occasional staining, especially to p. 162.

Together with *Sabbataï Zevi, le faux Messie. Chœurs (chantés et parlés)*. [Choral score.] Large folio (375 x 278 mm). Stapled. 17, [iii] (blank) pp. Facsimile of autograph manuscript. Copyright note of Editions Max Eschig, Paris, dated 1961, to foot of first page. Creased; rippled; frayed at upper edge.

Sabbataï Zevi is the fourth of Tansman's seven operas. The opera received a concert performance on March 3, 1961, at the Théâtre des Champs-Élysées in Paris, but has apparently never been staged. Max Eschig, Paris, published a piano-vocal score in 1966. The choral score accompanying the present autograph was most probably created for the 1961 production of the opera. The composer considered Sabbataï Zevi the best of his operas. Like many of Tansman's later works it is based on a distinctly Jewish subject.

"Tansman was as adept at writing in C major as he was at composing serially and he made use at different times of atonality and polytonality. The music of his opera Sabbataï Zevi (1953-9), which tells of the rise and fall of the 17th-century mystic, is post-tonal in style." Anne Giradot and Richard Langham Smith in *The New Grove Dictionary of Opera*. (25325) \$11,500

136. ?TARCHI, Angelo 1760-1814

[?Piramo e Tisbe]. *Rondò Nel Lasciarti Amato Bene*. Musical manuscript full score. Italian. Ca. 1788. Oblong folio (320 x 230 mm.). Sewn. [i] (title), 41, [ii] (blank), 4 pp. Notated in ink on 10-stave paper. Ascription: *Der Sig:r Mae:o Angelo Tarchi*. Header to title in copyist's hand: *In Pisa nel Primavera dell'Anno 1788 Cantato dall'Celebre Sig:r Pietro Muschiatti. Po I No. 11 [?14]* to lower left corner of title. Various watermarks (three crescents, etc.). Aria of Piramo (soprano castrato). Ten-stave system. Scored for [2] Violini, [2] Oboe, [2] Corni [in F], [2] Viole, voice, unfigured instrumental bass. In F major. A second text underlay has been added in a different hand to several passages (written below the instrumental bass). Incipit: *Ho perduto Ogni mio bene.* Final four pages (one bifolium of different paper; watermark of three crescents) notated in a different hand; apparently added later. Note to upper left corner of first extra page: *Rec:vo antecedente a questo che siegue dovrà posare i in alamire terza min:e, a in elami con sesta e terza min:e*. Five-stave systems; scored for [2] Violins, Viola, voice [Piramo?], and unfigured instrumental bass. Recitative modulates from D minor to B-flat major. Spine and edges of some leaves frayed.

Text incipit: *Eh mio Signore / Ciò[?] possibil non è / Troppo son gravi / Le angustie del mio cor.*

It is not clear whether this recitative belongs to the same work as the aria; there is no trace of the "recitativo antecedente."



A curious item. RISM lists no piece with the same music but several with the same text - arias from Giovanni Battista Borghi's *Piramo e Tisbe* (libretto by Gaetano Sertor), Filippo Maria Gherardeschi's *Artaserse*, Giuseppe Giordani's *L'Acomate*, Nicola Zingarelli's *La morte de Cesare*, etc. The identification of the character as "Piramo" in the present manuscript points to an opera on the subject of Pyramus and Thisbe, using the same libretto as Borghi's; Tarchi, however, has never been credited with such an opera. In addition, Gino dell'Ira's *I teatri di Pisa 1773-1986*, which chronicles all operatic performances in the city, mentions neither Tarchi nor any opera on the subject of Pyramus and Thisbe; likewise, the singer Pietro Muschietti is not mentioned. The ascription and note on the Pisa performance to the title of the present manuscript are thus somewhat puzzling. The unusual division of the violas might offer a clue to the authorship of the work upon further research. (26919) \$685

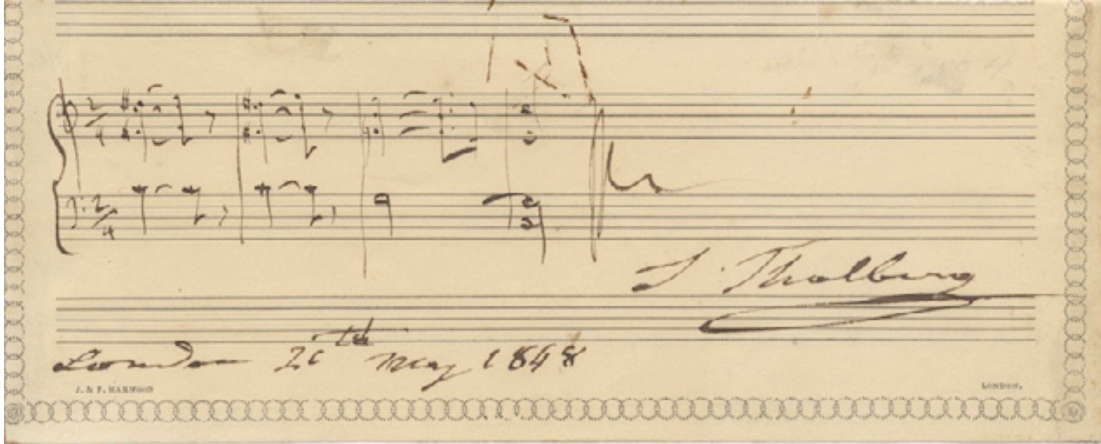


137. **TAYLOR, Deems 1885-1966**

Casanova. Autograph musical quotation signed in full. 2 measures in piano score, marked *Andante mosso* at head and identified by the composer as being from his serenade *Casanova*. Dated March 27, 1925. Oblong octavo, 154 x 100 mm. Creased at folds; lightly foxed.

An American composer and noted critic, Taylor "was quoted in a New York Times obituary as saying 'This is the age – not only in America, but all over the world – of the pedant run amuck. The result has been music that has to be explained, and even the explanations are unintelligible except to the initiate'.

This aesthetic conviction perhaps explains in part the initial enthusiastic acceptance of Taylor's work – his number of Metropolitan Opera performances (14 for The King's Henchman in 1927–9 and 16 for Peter Ibbetson in 1931–5) surpasses that of any other American composer, and no native American of his time had more large-scale works published. But it may also explain the fact that his music was virtually forgotten soon thereafter." Robert Stevenson in *Grove Music Online*. (22389) \$175



In the Hand of the Distinguished Pianist

138. THALBERG, Sigismond 1812-1871

Autograph musical quotation signed "S. Thalberg." 4 bars in 2/4 dated London, May 20, 1848. Notated in ink on a slip of music manuscript paper with decorative border (London, J. & F. Harwood), 82 x 204 mm., cut from a larger sheet. Slightly worn; rust stains from early paper clip just touching notation; small tear at blank upper margin not affecting notation; remains of former mount to two edges of verso.

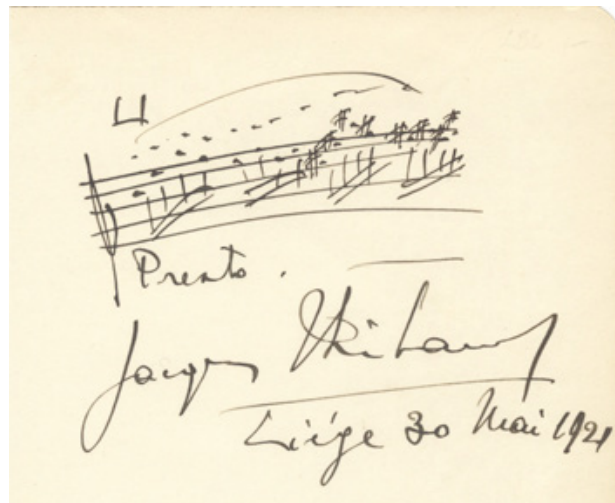
"Together with Liszt, Thalberg must be ranked as the greatest virtuoso pianist of the mid-19th century..." Robert Wangermèe in *Grove Music Online*. (17651) \$600

**In the Hand of the Violinist of the Noted
Cortot-Thibaud-Casals Trio**

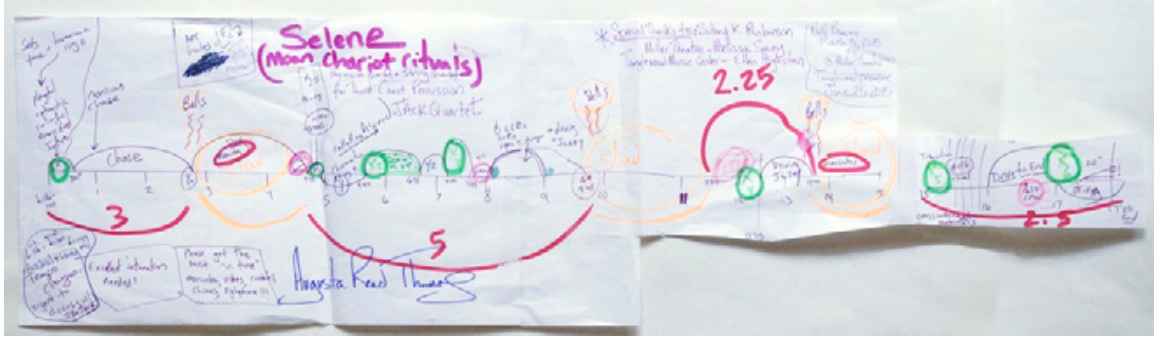
139. THIBAUD, Jacques 1880-1953

Autograph musical quotation signed in full. 1 measure from an unidentified technical study, being an 8-note staccato pattern in C major, repeated in C-sharp major, both under one downbow, marked *Presto*. On an album leaf 204 x 138 mm. Signed and dated *Liège 30 Mai 1921* in black ink.

No compositions by the French violinist Thibaud are recorded.



"At 13 his precocious talent took him to the Paris Conservatoire... He formed a trio with his brothers, a pianist and a cellist of ability, but it was as the partner of Cortot and Casals in a famous trio, chiefly active from 1930 to 1935, that he is remembered as an ensemble player... Thibaud never retired; he appeared in London when he was over 70 and gave his last concert at Biarritz ten days before he was killed in an air crash on his way to a concert tour in the East Asia." W.W. Cobbett and Noël Goodwin in *Grove Music Online*. (27080) \$650



“One of the Most Sought-After American Composers”

140. THOMAS, Augusta Read 1964-

Selene (Moon Chariot Rituals). [Octet for] Percussion Quartet & String Quartet for Third Coast Percussion & JACK Quartet. Autograph sketchleaf signed by the composer.

A dynamic graphic performance plan of the entire work, in timed sections embellished with performance directions, instrumental cues, dynamics, programmatic comments, tempo markings, etc. Notated in multiple coloured inks on three separate pieces of paper of varying dimensions taped together. Overall size approximately 31.5" x 8.75". With an autograph note recording the world premiere of the work on March 5, 2015 at the Miller Theatre in New York City and its first performance at the Tanglewood Music Festival on June 25, 2015. Slightly worn; some minor tears; creased at folds.

"One of the most sought-after American composers, [Thomas] has fulfilled commissions from Rostropovich (Chanson, 1996; Brass Axis, 1997), the St. Paul Chamber Orchestra (Passions, 1998) and the Berlin PO (Aurora, 1999). After leaving her publisher, Theodore Presser Co., in 1997, Thomas withdrew most of her prodigious catalogue, leaving a core of only 23 works."

"Selene... is scored for the unusual combination of string quartet and percussion quartet, and specifically for a collaboration between two of the more intrepid and adventurous performing groups in the country today: the JACK Quartet and Third Coast Percussion... In classical mythology, Selene was the moon's charioteer, as Helios was the sun's. Selene (Moon Chariot Rituals) develops a narrative arc that features the string quartet and percussion quartet as opposed ensembles; as individual personalities in solo roles against the rest of the ensemble; and as a kind of meta-quartet, the two groups melding their timbres as closely as possible. The beginning of the piece establishes frenetic, unstable energy, which levels out and calms briefly before locking into propulsive, dancing motion. Kaleidoscopic combinations of instrumental colors focus our attention alternatively on rhythm or pitch, with brief moments of repose."

musicsalesclassical.com/composer/work. (27693) \$1,000

Commissioned for “Shared Madness,” a Contemporary Music Project

141. THOMAS, Augusta Read 1964-

Venus Enchanted for solo violin. Autograph musical manuscript signed and dated 2016.

2ff. Folio, 368 x 247 mm. The first 66 measures of the work, notated in black ink on 20-stave Judy Green Music paper P-522 on one side of each leaf only. With titling in red ink, numerous performance directions highlighted in blue, additional directions in dark pink ink, and further



notes to the performer in black ink. With a note in the composer's hand to upper margin of first page: *Commissioned by Jennifer Koh with the generous support of Justus Schlicting to whom this music is Dedicated*, and another note in green ink to foot of second page: *This manuscript paper is driving me crazy! I am moving this whole work to larger paper!*

Venus Enchanted belongs to a group of 32 works commission by the noted American violinist Jennifer Koh for her "Shared Madness" contemporary music project.

An attractive and characteristic example, executed in the composer's meticulous and graphically interesting hand. (27694) \$2,800

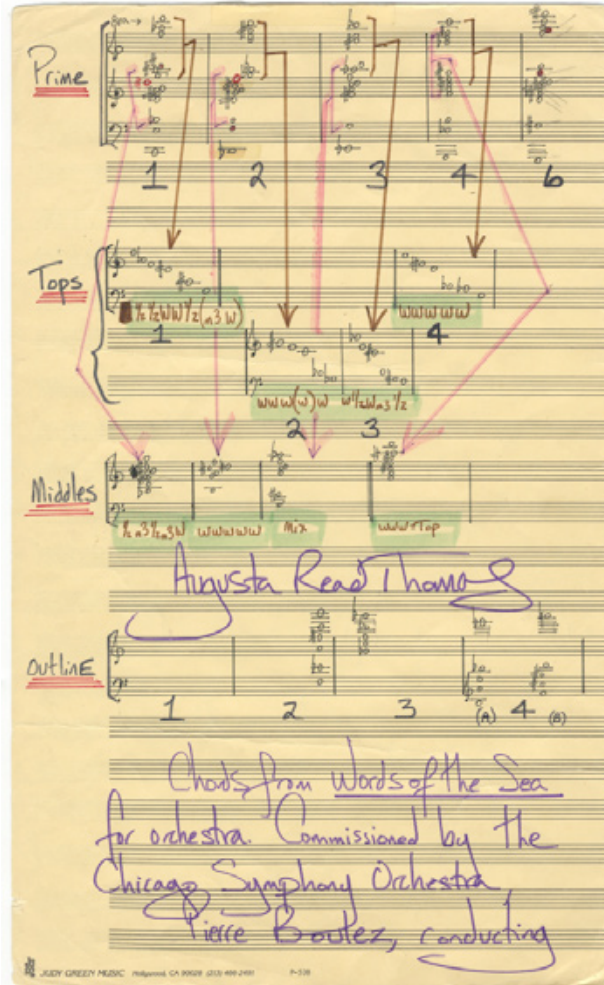
Inspired by a Poem by Wallace Stevens

142. THOMAS, Augusta Read 1964-

Words of the Sea. Autograph sketchleaf for orchestra. Signed by the composer.

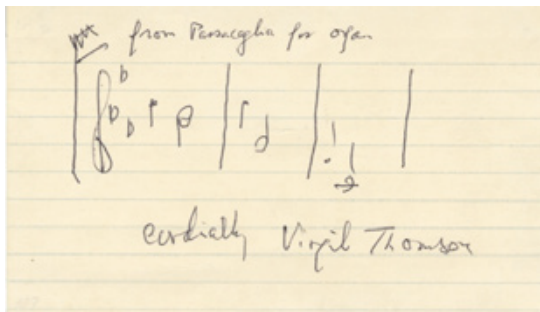
1f. Folio, 355 x 433 mm.

An interesting and attractive diagrammatic layout of a series of chords, divided into four sections marked *Prime*, *Tops*, *Middles* and *Outline*, with arrows clearly designating which notes correspond to each category. Notated in multiple coloured inks on 22-stave *Judy Green Music* paper. With an autograph note to foot: *Chords from Words of the Sea for orchestra. Commissioned by the Chicago Symphony Orchestra Pierre Boulez, conducting.* Slightly worn; creased at central fold.



"Thomas's output has had two strands: complex, dramatic large-scale works and smaller educational works, all withdrawn in 1997. Her melodies are based on the expansion and contraction of three- or four-note cells, either by adding notes or by altering intervals. Often appearing without substantial accompaniment or counterpoint, these melodies are instead embellished harmonically or are sustained, creating a harmonic canvas over which further melodic material is overlaid. Quintuplets and triplets dominate an often slow, fluid forward momentum. In the later large-scale works, especially *Words of the Sea* (1996), Thomas has introduced additional complexity in texture and orchestration as well as a well-defined rhythmic drive and faster tempos.

Words of the Sea, in 4 movements inspired by the poem by Wallace Stevens entitled "The Idea of Order at Key West," was composed in 1995. The work was premiered and recorded by the Chicago Symphony Orchestra under Pierre Boulez in December, 1996." Stephen Ferre in *Grove Music Online*. "[It is] a vibrant series of aquatic images that had no difficulty standing alongside favorite pieces by Barber and Prokofiev..." Donald Rosenberg in the *Cleveland Plain Dealer*. (27692) \$1,000



From the Composer's *Passacaglia* for Organ

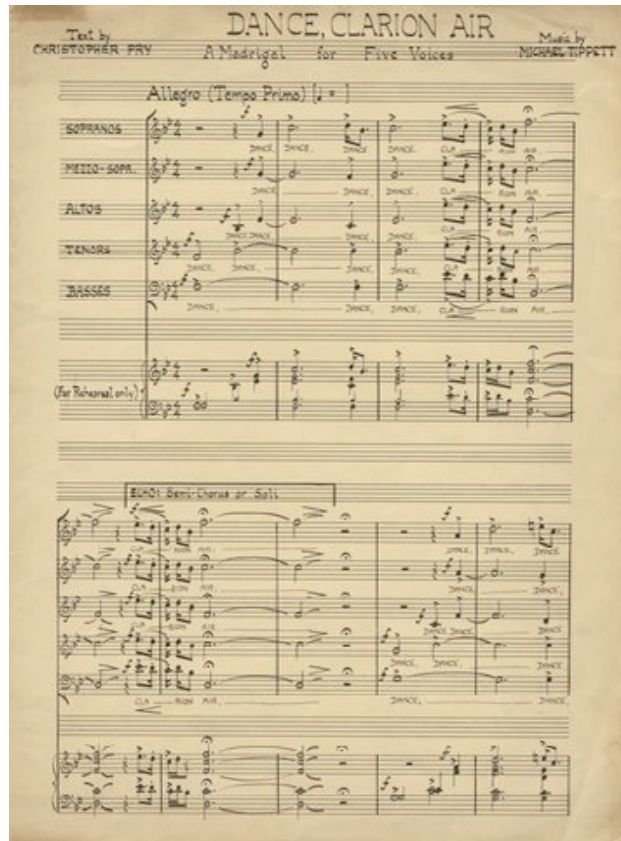
143. THOMSON, Virgil 1896-1989
Passacaglia for organ. Autograph musical quotation signed in full. Oblong octavo. 3 measures, identified in the composer's hand. Notated in black ink on a 3" x 5" index card.

An American composer and critic, "[Thomson] produced a sizeable catalog of stylistically

diverse compositions characterized by expressive directness and textural transparency, written in a language that drew from hymnbook harmony, popular song, and dance idioms of the late 19th century, and utilizing plain-spoken tonal procedures but also diatonic dissonance and polytonal elements. In his many vocal works, and his two path-breaking operatic collaborations with Gertrude Stein, Thomson demonstrated a mastery of prosody." Anthony Tommasini and Richard Jackson in Grove Music Online. Thomson composed a number of works for organ, including the Passacaglia, in 1922, revising it in 1974. (22387) \$300

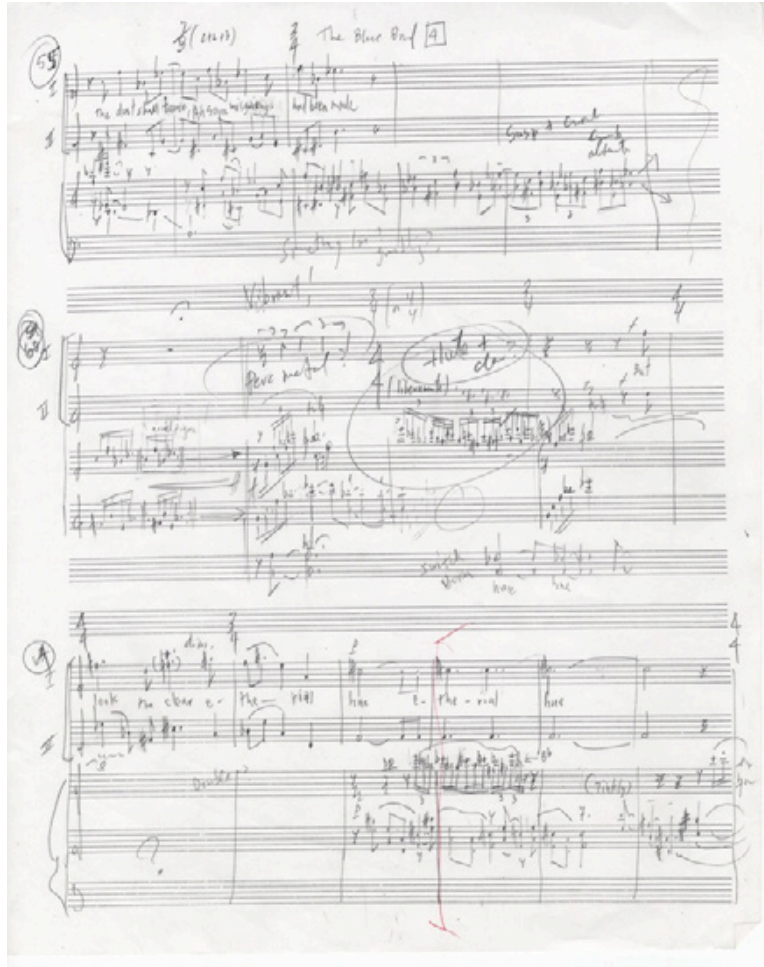
“A Man of Ideas”

144. TIPPETT, Sir Michael 1905-1998
Dance, Clarion Air, A Madrigal for Five Voices, with text by Christopher Fry. Copyist’s manuscript. 9, [i] (blank) pp. Large folio. Scored for a mixed choir of sopranos, mezzo-soprano, altos, tenors, and basses with piano accompaniment. Carefully notated in black ink in a professional hand, possibly intended for either performance or publication. Undated, but most likely contemporary to the period of composition, i.e., 1952. Slightly worn and browned; some small tears and chips to edges; corners creased; splitting at spine.



"[Tippett's] importance lies not only in his revitalizing contribution to the genres of symphony, concerto, opera, string quartet and sonata, but also in his awareness - displayed in his writings as well as his compositional practice - of the complexities of the modern condition and the artist's role in relation to this... In his first period the salvage and regeneration of materials and aesthetic conceptions from the past - most particularly elements of the English Renaissance and Baroque, and Beethoven - was central." David Clarke in Grove Music Online.

"Renowned for his involvement in political radicalism, and for his pacifist views, Tippett was never a purely musical person. Rather, he was a man of ideas who chose music as the best medium to express them. In 1952, along with ten of the country's most eminent composers, Tippett was commissioned by the Arts Council of Great Britain to write a madrigal, as part of an anthology of unaccompanied choral pieces marking the coronation of Her Majesty Queen Elizabeth II. The anthology, titled A Garland for the Queen, was deliberately modelled on The Triumphs of Oriana, a multi-author collection of madrigals which had been compiled in honour of Queen Elizabeth I. Set to the words of his friend Christopher Fry, Tippett's contribution was this Dance, Clarion Air. It is a contemporary madrigal, but one that recaptures the rhythmic and contrapuntal vitality of its Renaissance counter-parts." James Davey.org. (21846) \$85



Set to a Herman Melville Poem

145. TSONTAKIS, George 1951-

Bluebird. A setting for two female voices with instrumental accompaniment of Herman Melville's poem. Autograph musical manuscript. Signed and dated 2007. A complete working draft.

5 pp. Folio (355 x 280 mm.). Notated in pencil with additional markings in coloured ink.

Tsontakis studied with Hugo Weisgall, Felix Greissle and Roger Sessions. His honours include the Charles Ives Living Award, the Grawemeyer, two Kennedy Center Friedheim Awards (1989, 1992), a lifetime achievement award from the American Academy of Arts and Letters (1995), a Guggenheim Memorial Fellowship (1996) and numerous commissions.

"[His] early works are written in a dissonant chromatic idiom not unlike that of Sessions. His musical language soon shifted, however, towards a classically-influenced style characterized by large-scale harmonic prolongations and what he calls 'the timeless gesture', a reference to the past through evocation rather than quotation. With the String Quartet no. 3 'Carragio' (1986) he arrived at an idiosyncratic tonal language propelled by a non-minimalist, Beethovenian use of repetition. Another primary feature of his work, particularly notable in the Byzantium Kanon (1986) and Stabat mater (1990), is the influence of sacred music of the Greek Orthodox church. Secular folk music of the same region figures prominently in the oratorio Erotokritos (1982) and other works." Eric Moe in Grove Music Online. (20047) \$2,500



146. **?VALENTATTI, Antonio fl. early 19th century and Carlo COCCIA 1782-1873**

Tema Albanese Variaziono per Arpa, Terzino di Flauto Violino, a Basso Espressamente Composte per L'Egregio Sig.r Conte Gaetano Balleani. Musical manuscript full score. [Ca. 1815]. Oblong small folio (290 x 225 mm). Notated in ink on 10 staves per page. [i] (title), 22, [i] (blank) pp. Signature to lower right corner of title: *D' Antonio Valentatti*. Systems of five staves. The work (in F major) consists of an

introduction, the theme, five numbered variations, an unnumbered *Allegretto*, a four-measure reminiscence of the theme marked *Andante*, and a brief coda marked *Allegro*. Occasional small stains and smudges; some show-through.

With *Sonata per Arpa Flauto e Fagotto Ridotta Dalla Clotilde di Coccia Espresamente per l'Egregio Sir Conte Gaetano Balleani*. Small oblong folio. 1f. (title), 7, [iii] (blank) pp. Notated in ink on 12-staves per page. Signature to lower right corner of title: *D' Antonio Valentatti*. Systems of four staves. The work (in E-flat major) has two movements. *Coccia* to head of first page of music (= first movement); *Valentatti* to head of fifth page of music (= second movement). Small stains to title.

We have been unable to locate any information on Valentatti.

The opera Clotilde by Carlo Coccia (1782-1873) was first performed in 1815, allowing for a tentative date of the sonata. The key of E-flat major suggests that it was written for the single-action harp, which was tuned in that key.

Gaetano Balleani (also Gaetano Guglielmi Baldeschi, 1790-1831) was Count of Jesi, Italy. His name does not figure in the standard reference works, but he was allegedly a professional musician and took an interest in harps: "Don Antonio [Spontini, the composer's brother] started from 1818 a system of mail-order of harps and piano, by which the Erard Factory in Paris manufactured instruments for direct sale to the Marche Don Antonio collecting whatever profits accrued. A typical buyer was Count Gaetano Balleani, music professor, who asked for "the best harp ever produced at the Erards' factory." Andrew Everett: The Life and Works of Gaspare Pacifico Luigi Spontini (1777-1851) (Bloomington, IN: AuthorHouse, 2013), p. 124.

(26880)

\$250

147. **VALENTINI, Giuseppe 1681-1753**

[Op. 3]. *Fantaisie Di guiseppe[!] Valentini opera Terza*. Musical manuscript. Organo part only. [?]British, mid-18th century. Small folio. Full contemporary vellum with titling gilt to upper incorporating the initials *BB*, raised bands on spine. Organo part of all 12 fantasias, notated in black ink on 11-stave paper ruled with a rastrum. 23, [i] (blank) pp. Title with ascription as

caption to head of first page. Extensively figured throughout. Binding slightly bumped; outer corner of lower chipped. A very good copy overall.

From a collection of twelve trios for two violins and basso published as *Fantasia musicali... opera terza* by Giovanni Giacomo Komarek in Rome in 1706 (RISM V107) and republished by Estienne Roger in Amsterdam (RISM V108 and V109). The mention of "opera Terza" in the present manuscript suggests that the manuscript is based on one of these editions.

"What characterizes Valentini's instrumental writing is on the one hand a continual attempt to surprise the listener with something new, original or fantastic, and on the other an apparent difficulty to free himself from the model supplied by the work of Corelli and followed by his contemporaries. The titles of the printed collections (Bizzarrie per camera, Fantasia musicali, Idee per camera, Villeggiature armoniche), but more especially their character (which is indeed sometimes bizarre), seem to indicate Valentini's determination to be different from Corelli and his imitators, and to offer an alternative to them." Enrico Careri in *Grove Music Online*.
(26763)



\$450

The Autograph Manuscript of Two Complete Songs

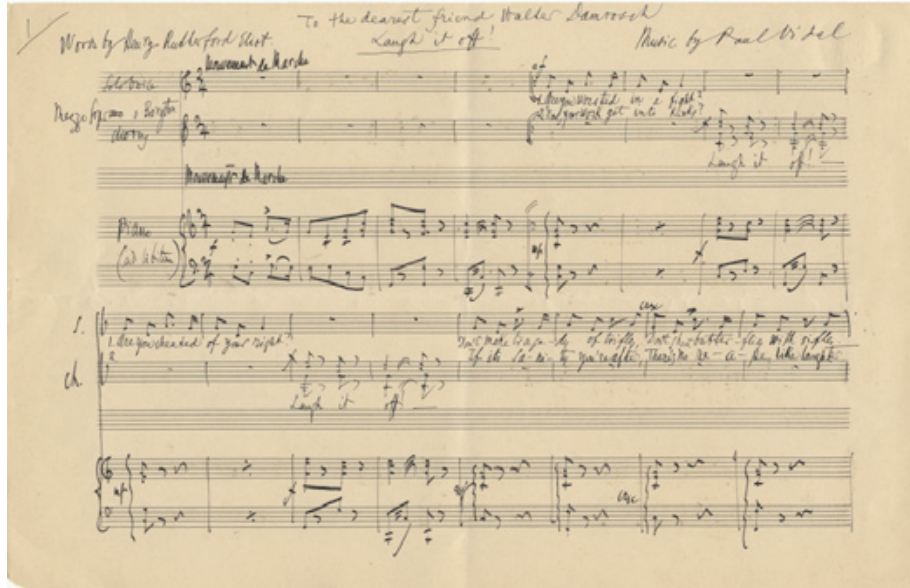
148. VIDAL, Paul 1863-1931

"Laugh it off!" and *The Manger Song of Mary*. Autograph musical manuscripts of two complete songs. Signed in full.

- *"Laugh it off!"* Oblong octavo (272 x 176 mm). Bifolium. Notated in black ink on 10-stave paper with blindstamp of Lard-Esnault, Bellamy, Paris. [i] (title with signature and date: October 16-23, 1921), 2, [i] (blank) pp. In 5-stave systems: one for solo voice (*Mezzo Soprano o[u] Baryton*), one for chorus (up to 4 parts but no voices specified; G clef throughout), one blank, and two for piano *ad libitum*. Part labels and tempo in French; titling and text underlay (2 strophes) in English. Text credited to Henry Rutherford Eliot [!Elliot]. Dedication: *To the dearest friend Walter Damrosch*.

- *The Manger Song of Mary*. Oblong octavo (272 x 176 mm). Bifolium. Notated in black ink on 10-stave paper with blindstamp of Lard-Esnault, Bellamy, Paris. [i] (title with signature and date: October 16-23, 1921), 2, [i] (blank) pp. In 4-stave systems: one for solo voice (*contralto*), one blank, and two for piano *ad libitum*. Text (4 strophes) and all literals in English. Text credited to Edwin Markham. Dedication: "To Mistress Mabel Montgomery Tuttle."

Both manuscripts slightly browned; creased; slight loss to lower outer corner of first leaf, not affecting music.



With scribal copies of both songs, both in the same hand:

- "Laugh it off" [no exclamation point]: Folio (346 x 267 mm). Bifolium. Notated in black ink on 10-stave paper, *Melodie Trademark No. 0*. 4 pp. No date. Some bleeding. Frayed at edges, with slight loss, not affecting music.

- *The Manger Song of Mary*. Folio (343 x 278 mm). Bifolium. Notated in black ink on 12-stave paper, *Monarch Brand Warranted Nr. 3 - Carl Fischer, New York*. 3, [i] (blank) pp. No date.

Together with copyright forms of the Société des Auteurs, Compositeur et Editeurs de Musique (SACEM; French authors' rights society) and cover letter from the Symphony Society of New York to J. T. Roach of the publisher Hinds, Hayden & Eldredge, New York. 1 page. August 2, 1923. On letterhead, typed and signed by the society's manager, George Engles. Engles asks Roach to have the papers signed by the poets.

Together with two typed letters from Walter Damrosch's office to [J.T.] Roach. Oblong octavo. On stationery with Damrosch's letterhead and signed, *Lillian [?]Day*. The first, dated January 3, 1921, is the cover letter to a *corrected copy of M. Widor's song Le Chene du souvenir* (the song is not present). The second, dated November 14, 1921, inquires about royalties Damrosch sent to Camille Saint-Saëns and Ralph Vaughan Williams; the writer wants to adjust Damrosch's French bank account; bank receipt (Morgan, Harjes & Co, Paris), dated July 8, 1921, is attached.

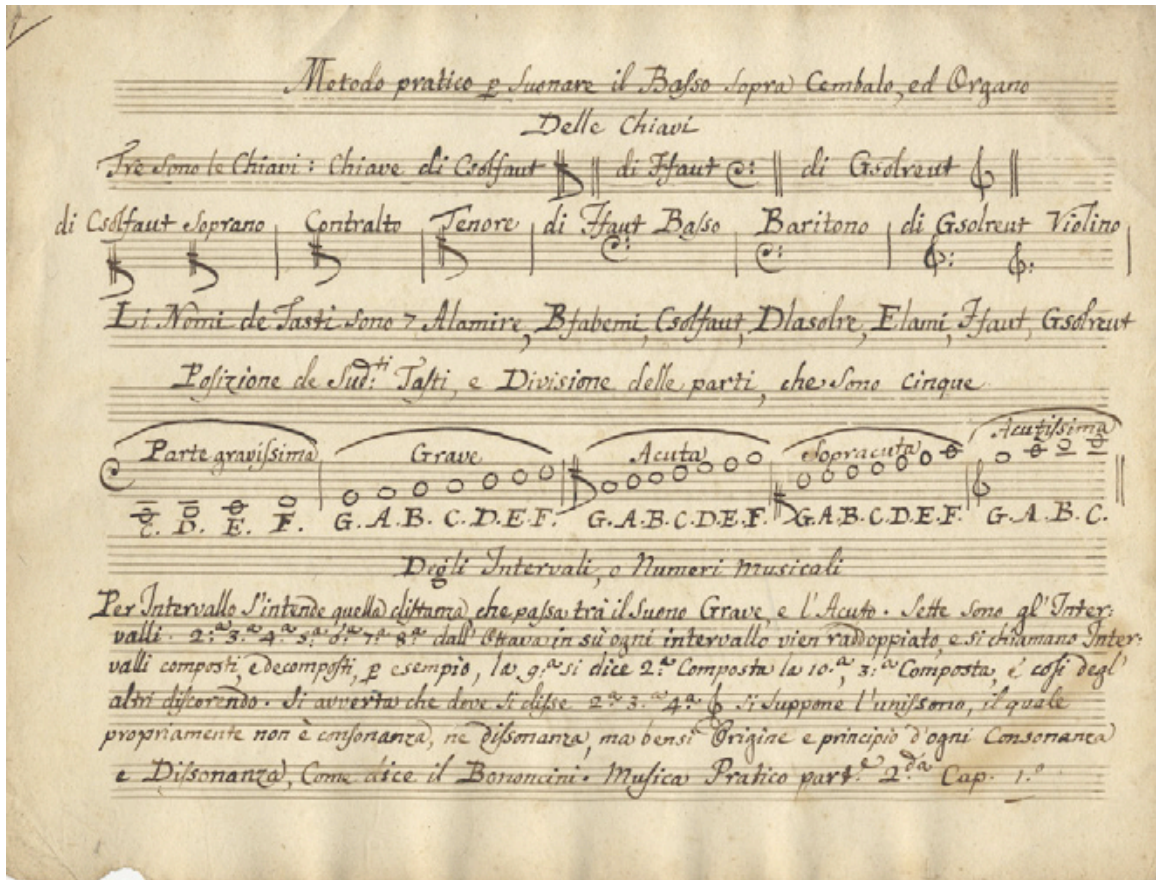
Unrecorded and presumably unpublished. The texts are by Henry Rutherford Elliot (1849-1906), a journalist in New York, and Edwin Markham (1852-1940), an American poet. "*Laugh it off!*" is a humorous song in a popular style; *The Manger Song of Mary* is a lullaby in a more sophisticated style.

The correspondence suggests that both of Vidal's songs were slated for publication by Hinds, Hayden & Eldredge in 1923; the scribal copies were most likely intended as engraver's copies. One of the poets (Elliot), however, was no longer alive; there are no materials in the present collection mentioning his heirs. In any case, the SACEM forms (also Markham's) remained unsigned. The publication stalled, and the songs were apparently never published.

A French conductor, teacher and composer, "Vidal is particularly remembered as a fine teacher

who was sympathetic to new ideas. At the Paris Conservatoire he taught classes in solfège (from 1894), piano accompaniment (from 1896) and composition (from 1909)... Vidal's most successful compositions were the ballet *La maladetta* (1893), which had been performed nearly 200 times by 1930, and the light opera *Eros*." David Charlton in *Grove Music Online*.

Mabel Montgomery Tuttle (born Mabel Chauvenet Holden, 1873-after 1921) studied piano with Theodor Leschetizky and Teresa Carreño. (26852) \$750



18th Century Manuscript Treatise on Thoroughbass

149. ?VIGNALI, Gabriele fl. 1770-1778

Rudimenti di Musica Per Accompagnare. Manuscript treatise on thoroughbass. Late 18th century. Oblong folio (300 x 225 mm). Sewn. [i] (title), 35 pp. Notated/written in ink on 12-stave paper. Ascription: "Del Sig: r Maestro Vignali." Date to foot of title: "A. 1789 D." No watermarks. With numerous musical examples and detailed textual commentary. Slightly soiled; first leaf detached.

Possibly unrecorded.

Authorship unconfirmed. The only recorded musician named Vignali who was active at the approximate time that the present manuscript was executed was Gabriele Vignali, a church musician from Bologna (see Eitner 10, pp. 84-85). (26926) \$1,200



An Apparently Unpublished Version of the Composer's Own Arrangement

150. VIOTTI, Giovanni Battista 1755-1824

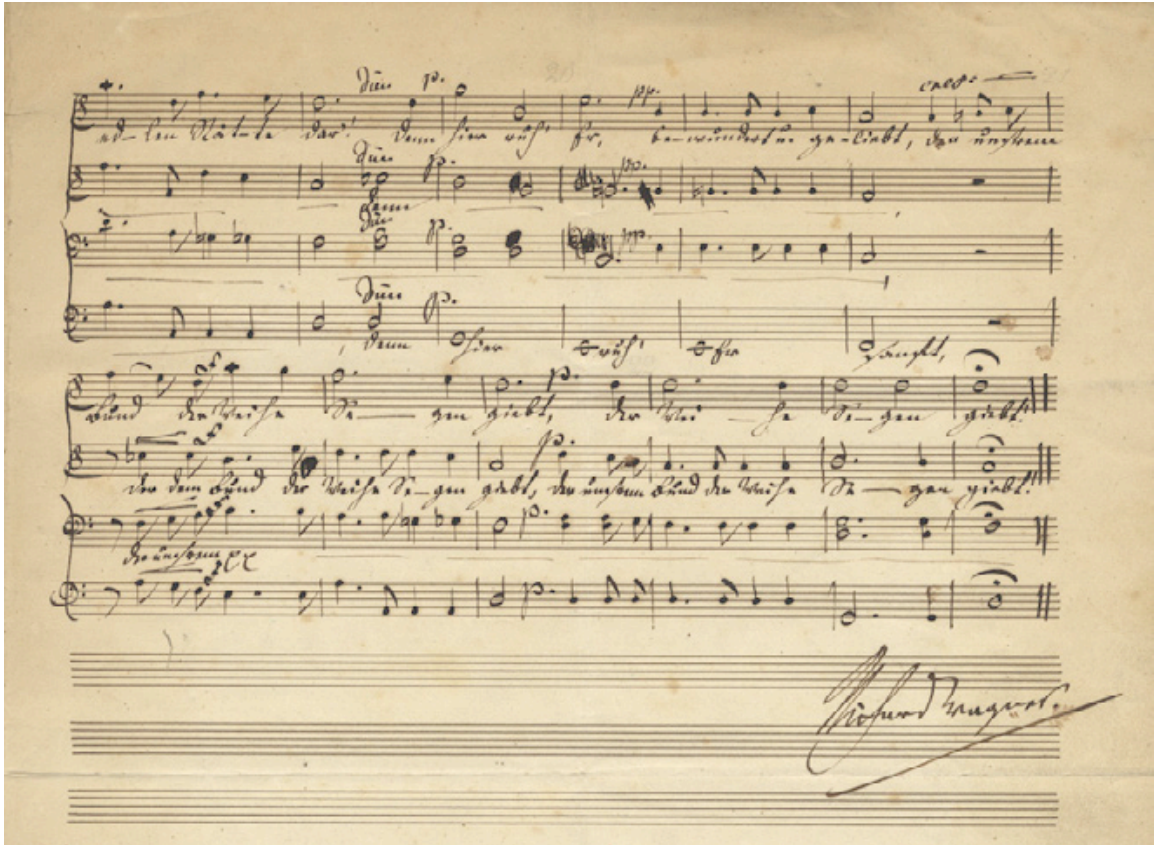
Sonata in Eb Major for solo keyboard. Autograph musical manuscript. **The complete work.** No date, but ca. 1782 or later.

Folio (ca. 300 x 230 mm.). Unbound. [1] (title), [2]-[8] pp. Notated in ink on 16-stave music manuscript paper.

The work is in three movements, the first, marked *Allegro*, in 82 measures; the second 70 measures; and the third, marked *Rondeau Allegretto*, in 210 measures. 14 measures cancelled. Overpaste corrections to a total of 10 measures, with several additional corrections.

The present manuscript is Viotti's arrangement of his *Sonata for Violin and Bass* (Giazotto no. 36), composed in Paris in 1782. While there are published editions of the version for violin and bass (see RISM V1940-V1946), **there do not appear to be any published editions of this version for keyboard.**

A highly distinguished Italian violinist and composer, Viotti is regarded as "the most influential violinist between Tartini and Paganini and the last great representative of the Italian tradition stemming from Corelli. He is considered the founder of the 'modern' (19th-century) French school of violin playing, and his compositions, among the finest examples of Classical violin music, exerted a strong influence on 19th-century violin style." Chappell White in *Grove Music Online*. (21585) \$14,500



**The Only Complete Autograph of the Wagner's Work,
Composed for Fellow-Composer Weber's Reinterment**

151. WAGNER, Richard 1813-1883

[WVW 72]. *An Webers Grabe*. For men's chorus a cappella. [Score]. Autograph musical manuscript signed in full, with text by the composer. **The complete work**. [Dresden], [1843].

Folio (314 x 236 mm). [3], [i] (blank) pp. Notated in brown ink on 20-stave hand-ruled music paper. With caption title to head of first page: *An Weber's Grabe*; tempo indication above first measure: *Langsam* and signature *Richard Wagner* at conclusion of music. In D-flat major, common time. Text and signature in German cursive. No place, no date. With several autograph corrections. Initials *L.K.* (= Louis Koch) in pencil to lower right corner of final blank page. Browned; minor creasing, bleeding and stains; lower outer corner of second leaf torn away and professionally repaired, not affecting notation.

Provenance

In 1865, Mathilde Wesendonck, who lent the manuscript for publication in 1871; the conductor and composer Siegfried Ochs, Berlin; after 1920 held in the legendary collection of Louis Koch, Frankfurt.

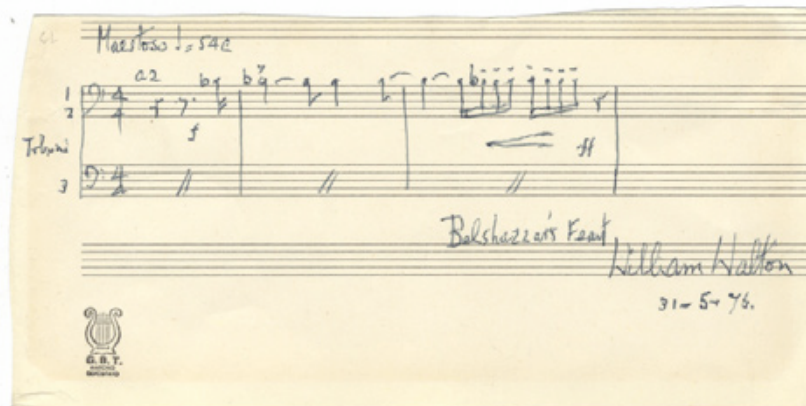
The only complete autograph of the work.

WVW p. 300. Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch* (Stuttgart: Kraus, 1953), p. 249. Catalogue of C. G. Boerner (ca. 1920), p. 66 (recording the manuscript as being held Siegfried Ochs collection). The first edition by Fritsch, Leipzig (1872), is based on the present autograph.

Wagner composed this piece for the solemn reinterment of Carl Maria von Weber's remains in Dresden on December 15, 1844. Weber had originally been buried in London, where he died in 1826. Wagner and others fought for the "repatriation" of the body.

"After we had placed the coffin in the little mortuary chapel of the Catholic cemetery in [Dresden-]Friedrichstadt... we proceeded the following morning to lower it formally into the vault we had prepared... The ceremony closed with the performance of a poem I had written and set to music, and though it presented many difficulties for a male chorus, the combined efforts of our best opera singers achieved a splendid rendition." Wagner: *My Life*, p. 298.

Autographs of entire works by Wagner are very rare to the market. (25397) \$63,750



From One of Walton's Most Celebrated Compositions

152. WALTON, Sir William 1902-1983

Belshazzar's Feast. Autograph musical quotation signed in full. 3 measures from the beginning of the composer's cantata, *Belshazzar's Feast*. For 3 trombones (in unison) on two staves. In 4/4 time. Marked *Maestoso quarter note = 54*. With autograph titling. 1 page (ca. 79 x 162 mm.). Dated May 31, [19]76. Notated in blue-black ink on staff paper with *G.B.T. Marchio Depositato* printed to lower left margin. Slightly worn and creased at edges; trimmed, not affecting signature or notation.

Belshazzar's Feast was first performed at the Leeds Festival on October 8, 1931, with baritone Dennis Noble, the London Symphony Orchestra, and the Leeds Festival Chorus, conducted by Malcolm Sargeant. It remains one of Walton's most celebrated compositions. "Noted above all for his orchestral music, [Walton] is one of the major figures to emerge in England between Vaughan Williams and Britten." Byron Adams in *Grove Music Online*. (25553) \$550

The Only Known Autograph of Wolf's Song, *Herbstentschluß*

153. WOLF, Hugo 1860-1903

[HWW 84]. *Herbstentschluß*. Song for voice and piano. Autograph musical manuscript signed in full.

Folio (330 x 259 mm). [5], [i] (blank) pp., with pagination to pp. 3 and 4 only. Notated in black ink on 14-stave printed music paper. With caption title to head of first page: *Herbstentschluß*

Windischgratz am 8 Juli 1879
 in gehender Bewegung, düster.

No. 4.
 Herbstentschluß.
 N. Lenau

Hugo Wolf

immer mit Kampfe.
 rüstet.
 d.m.

in die Welt, gutschick, vor-fern mund-
 choral langsam.

Zunächstland.
 pp
 langsam

me-er Paraffen, ent-wird schick. Kun-er-gal rüff-
 auf nah

(allegretto)
 die-er! ein-er-lauf-ten.

(allegretto)

[!Herbstentschluß]; credit of text to N[ikolaus] Lenau immediately below; numbering No. 4 above; date Windischgratz am 8 Juli [1]879 to left; signature: Hugo Wolf to right. Indication of tempo at beginning: *In gehender Bewegung, düster*. The key is G minor. Very slightly worn and soiled.

A fair copy, but with significant corrections to central system of p. [5] and erasures to p. 3.

Provenance

The Köchert family, Vienna; the legendary Louis Koch collection, preserved in his personalized *Autographen Sammlung Louis Koch* folder printed in red and black, with title of work, composer's name, and date of composition noted in manuscript, presumably in Koch's hand.

The only known autograph of this early song.

Jestremski p. 85. Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch* (Stuttgart: Kraus, 1953), pp. 305-307 (with a detailed discussion of the manuscript). Critical report of *Hugo Wolf: Nachgelassene Werke*, ed. Robert Haas and Helmut Schultz, series 1, vol. 2 (Leipzig and Vienna: Musikwissenschaftlicher Verlag, 1936), p. 44. Walker pp. 94 and 502. Not in Sams. The present autograph served as the basis of the song's posthumous publication in *Hugo Wolf: Nachgelassene Werke*, series 1, vol. 2. The numbering *No. 4* is believed to be a later addition, made in connection with Wolf's plans to include this song in a collection:

"Wolf set three song from Lenau's collection 'Herbst' (Autumn) between July and September 1879, during his stay in Windischgraz: Herbstentschluß, Herbst [HWW 86; incomplete], and Herbstklage [HWW 87]. From the same time a title page is extant with the titling Herbstgesänge von N. Lenau componirt von Hugo Wolf [at the Wienbibliothek, Vienna], making Wolf's intention to combine the songs in a series obvious... Herbstentschluß was to be part of the next two compilations Wolf was occupied with, in either case as 'no. 4'; first, for a volume of five [songs on] poems by Lenau, which he prepared in the fall on the same year [1879], and then, in summer 1880, for a double volume with [songs on] poems by Lenau and Eichendorff." Jestremski p. 104. (25393) \$35,000

The Autograph Manuscript of Four Wolf Songs, Inscribed to the Singer Paula Goldschmidt

154. WOLF, Hugo 1860-1903

[HWW 101|1-3, 6]. *Lieder und Gesänge für eine Frauenstimme... 1. Morgenthau 2. Das Vöglein 3. Die Spinnerin 4. Mausfallen-Sprüchlein*. [For voice and piano]. Autograph musical manuscript signed in full. [ca. October 1882].

Folio (339 x 260 mm.). Finely bound in full red morocco with facsimile of composer's autograph signature to upper and monogrammatic device of Werner-Eberhard Müller to lower, all within ornately gilt border, with *geb. von Walter Velt für Werner Eberhard Müller* blindstamped to foot of lower board. In marbled case. 1f. (title), [12], [ii] (blank staves) pp. Notated in black ink on printed 12-stave music paper with both staff lines and decorative border printed in green. Slightly worn; minor creasing; first and last leaves and lower outer corners slightly soiled.

A signed presentation copy with inscription to head of title: *Frau Paula v. Goldschmidt in Bewunderung u[nd] Verehrung... Hugo Wolf*.

Caption titles with text credits and dates of composition, as follows:

Morgenthau (aus einem alten Liederbuche [anonymous]) dated *Windischgraz am 6. Juni 1877*. In D major.

Das Vöglein. (Friedr[ich] Hebbel) dated *Wien am 2. Mai 1878*. In E major.

Die Spinnerin. (Friedr[ich] Rückert) dated *Wien am 5. April 1878*. In A minor.

Mausfallen-Sprüchlein. (Ed[uard] Mörike) dated *Maierling am 18. Juni [1]882*. In E-flat major.

Provenance

The Viennese antiquarian Heinrich Hinterberger (1892-1970), Kat. XIII, [1935]; Werner-Eberhard Müller, with manuscript note in pencil to verso of front endpaper: *Werner-Eberhard Müller Leipzig 1937 Seiner lieben Susi zu eigen*.

Wiederholung am 6. Juni 1877

Morgentau
(aus einem alten Liederbuche)

Sehr ruhig u. träumerisch.

(Zwei)

Der feinsten sel'ge - fell' fennung die pfeile Nacht, die die gold'ly
 lä - spelt in 'er - erd' kugel' pfeilt; - wild' fucht von Nacht' Bau - me ein
 b'p'lein in der Feil', die fucht auf f'elb'ne Bau - me gar f'elb'ne Ma - de -
 - die - die Bau' an Nacht' je - bod' unger' u'je R'p'f'el' lang, denn

Jestremski pp. 126; 131 (101|1 <7>); 133 (101|2 <2>), 134 (101|3 <2>); 138 (101|6 <2>). Hinterberger Katalog XIII [1935], no. 70. Sams 1-3 and 6. Walker p. 503. Jestremski (p. 130) tentatively ascribes the text of no. 1 to Albert Reinhold. She gives the incipit of no. 4 (p. 138) in F major (not commenting on her source); the other three songs are in the same keys as their respective incipits in the HWW, but the accompaniment of no. 1 is different: the present manuscript has the left hand of the first two measures in octaves throughout.

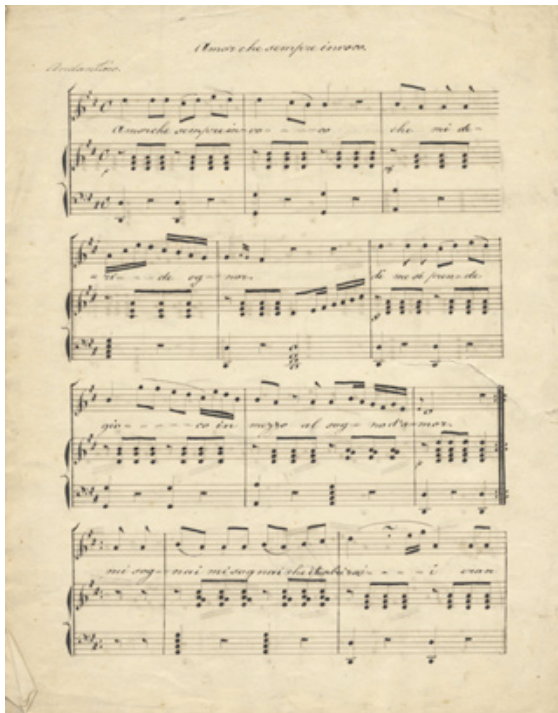
"Wolf had compiled collections or cycles of his songs and tried to have them published a number of times. He was successful only in early 1888 with his Sechs Lieder für eine Frauenstimme. For this compilation he selected compositions from various periods: Morgentau ([HWW] 101|1; June 1877)..., Das Vöglein (101|2) and Die Spinnerin (101|3; both spring 1878), Mausfallensprüchelein (101|6); June 1882) and the two Wiegenlieder (101|4 and 101|5; December 1882)."

"Before the completion of the Wiegenlieder, Wolf had compiled a volume of four songs as a presentation copy... for Paula Goldschmidt as she had often performed the Mausfallen-Sprüchlein in Viennese salons: 'Among other things, she also sings the Mausfallen-Sprüchlein, which I composed for Mitzi [i.e., Mitzi Werner] who didn't consider it worth looking at while Frau Paula von Goldschmidt is celebrating triumphs with it at parties. She doesn't sing anything but my Mausfallensprüchlein anymore; I have also dedicated it to her' ([Wolf] to Bertha von Lachner, October 10, 1882)." Jestremski p. 126.

"The endearing little Morgentau [Morning dew] [was] the earliest of his compositions that Wolf, at the time of his maturity, still thought good enough for publication... The playful Vöglein [Little bird], with its chirruping, fluttering accompaniment, so beautifully written for the piano... strikes a perfectly individual note of fresh, delicate humour that we recognize as peculiarly Wolfian... Die Spinnerin [The spinner], a delightful character-sketch of a young girl conscious of the stirring of the spring... has the same lightness of touch and beauty of workmanship... Mausfallensprüchlein [Mouse-trap incantation] [is] a little song... to be sung while walking three times around a mouse-trap. Its practical value as an aid to trap, cat, and poison has yet to be proved, but regarded from a purely artistic standpoint the Mausfallensprüchlein is simply enchanting. So sprightly and delicate a sense of humour had hardly before found expression in music. The tiny piece scurries by with inimitable youthful grace - an authentic Wolfian masterpiece in miniature." Walker: *Hugo Wolf*, pp. 47, 63-64, 131.

The dedicatee, singer Paula (von) Goldschmidt (née Kunz, born 1854), was the wife of composer Adalbert von Goldschmidt, (1848-1906).

A highly attractive and finely executed manuscript, not on the market for over 80 years.
(25366) \$65,000



155. ANON

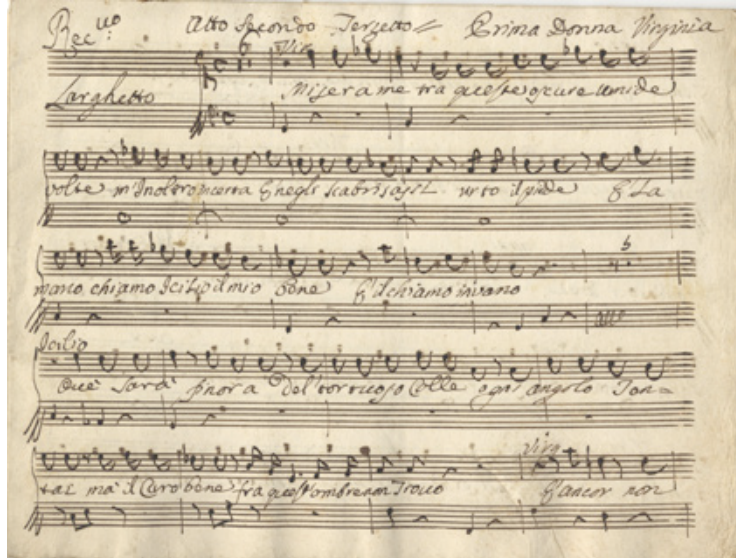
Amor che sempre invoco. Musical manuscript. An Italian canzonetta of English provenance. Ca. 1820-1840. Folio (310 x 245 mm). 4 pp. One bifolium. Sewn. Plain wrappers. Notated in black ink on 12-stave paper. Watermark: [?]5 [illegible sign] S. A fair copy. Three-stave systems: voice (G clef) with text underlay; piano grand staff. Andantino; in D major, common time. Signature to upper right corner of upper wrapper: *Mrs. Courtenay Ilbert*. Occasional corrections in pencil. Ca. 3" tear to outer margins repaired.

RISM lists an anonymous copy, for the same forces but in C major and with slight variants, as part of a large English collection at the Forschungszentrum Musik und Gender, Hannover (Rara/FMG Musikhandschriften.103; RISM ID no. 450115749).

Sir Courtenay Peregrine Ilbert (1841–1924) was a distinguished British lawyer and civil servant active in India for many years. (27202) \$85

156. ANON.

[Caption title:] *Atto Secondo Terzetto*. Musical manuscript short score. Late 18th century. Oblong quarto (300 x 220 mm.). 21, [i] (blank) pp. Notated in ink on 10-stave paper. Note to the right of caption title: *Prima Donna Virginia*; note to beginning of music: *Rec:uo*; note to end of music: *Fine Dell'atto Secondo*. A scene in recitative and a terzetto. Recitative notated on two-stave systems: upper staff for all vocal parts, lower for instrumental bass (not figured). The recitative has five



participants: Virginia, Icilio, Appio, Publio, and Lucio. Except for Lucio (tenor clef), all parts use soprano clef. Note at end of recitative: *Segue Terzetto*. Terzetto notated on four-stave systems: Virginia (soprano), Icilio (soprano castrato), Lucio (tenor), and instrumental bass. In B-flat major. Some soiling to edges; staining to upper edge of final leaves; first leaf partially detached; second leaf of outer bifolium, presumably blank, torn away; folio 6 creased at upper outer corner.

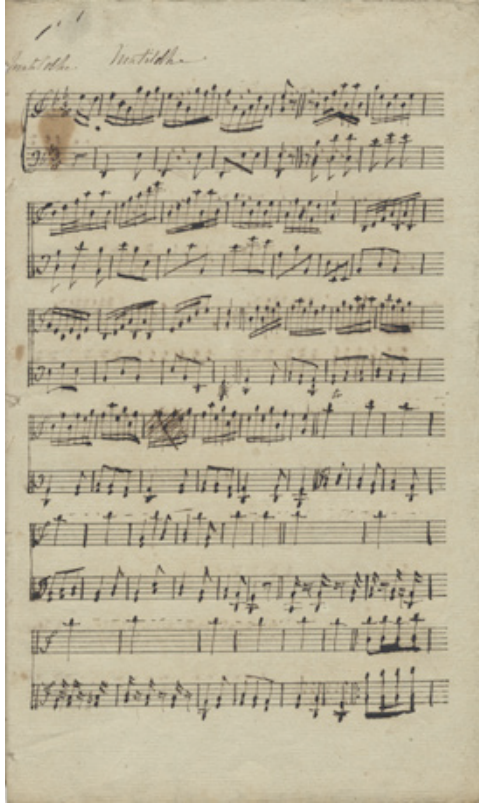
We have been unable to identify the opera from which this excerpt is taken. The characters - Virginia, Icilio, and Lucio and, in the recitative, also Publio and Appio - point to an opera on the ancient Roman story of Virginia (also spelled Verginia) as told by Livy in Ab Urbe Condita. The eighteenth century produced quite a few operas on that subject. In the early decades, Silvio Stampiglia's libretto La caduta dei Decemviri was set by several composers (first by Alessandro Scarlatti, 1697), but the present manuscript uses a different libretto. Between 1785 and 1798, operas entitled Virginia by Angelo Tarchi, Gioacchino Albertini, Gaetano Andreozzi, Felice Alessandri, and Vincenzo Federici emerged, to various libretti. In addition, there is an opera Icilio e Virginia by Ferdinando Paer (1793). The present manuscript omits all instrumental parts except the bass line. It was thus most probably either a director's score for the keyboard player or, more likely, an aid for the singer(s) in the learning of their parts; the note, "Prima Donna Virginia," could signify that the manuscript was written specifically for the singer cast in the role of Virginia. (26936) \$485

157. ANON

Collection of 12 dances, mostly waltzes. Musical manuscript. Ca. 1814-183[?]. Slightly varying narrow folio formats (ca. 350 x 210 mm). Sewn. Unpaginated. Notated in ink on 12-stave paper in two different hands. Seven bifolia. Watermarks: HR; Pro Patria (combining features of Heawood 3700, 3703, and 3713). First bifolium slightly stained. In very good condition overall.

The present manuscript initially consisted of seven dances, each carefully notated in the hand of the same copyist to the inner pages of a bifolium, all in 3/4 time:

- *Polonaise* in C major
- *Valz Liegeois* in G major
- *Valz* in F major (no time signature but 3/4 implied)
- *Valz Tirolien* in D major
- *Valz par L. [?]Sehin a Spa 1814* in G major



- *Valz* in C major
- *Valz* in F major. Manuscript copy at Universitätsbibliothek Eichstätt-Ingolstadt (collection Esl VIII 329; RISM ID no.: 450202152).

The blank outer pages of the first three bifolia were later notated with additional waltzes in a different, somewhat less careful hand. Some of these works are rather sketchy and contain a number of errors, suggesting that at least some may be autograph.

- *Waltz* in E-flat major, titled *Matildhe* (twice). Manuscript copy at the University of Texas at Austin (Finney 43; RISM ID no. 000124183), ascribed to Paméla Fitz-Gerald (1831-?).
- *Valz* in G major (without time signature), 3/4 [end unclear]
- *Valse* in F major 3/4 (without time signature)
- *Valz Mozart* in B-flat major
- *Frankford valz* in C major.

The spelling "valz" is enigmatic; it is consistently used by the original copyist and also often by the later scribe. As the spelling seems to be incorrect in any language, it does not help to identify the provenance

of the present collection. Any other literals in the music beyond "da capo al segno" (original copyist) are in French. "Solo Cors" in the "Valz" no. [6] seems to point to an orchestral model. One piece is associated with the city of Liège, another with the resort of Spa, in roughly the same area of Belgium. (27213)

\$165

158. ANON.

Collection of pieces for piano, two hands. Ca. 1800. Musical manuscript. Oblong folio (350 x 260 mm). Unbound. Notated in black ink on 12-stave hand-ruled paper. Watermark: star and DFI. [i] (blank), 11 pp. Signature of 3 bifolia. Unsigned and undated. A fair copy. Slightly soiled; outer margin of first blank leaf browned; final leaf creased at lower outer corner.



Contents:

- *Andante/All:to* in E-flat major, common time
- *All:to Vivace* in E-flat major, common time
- *Marcia da Tartaro Allegretto* in B-flat major, cut time
- *Tempo di Polacca* in F major, 3/4 time
- *Marcia trionfale Allegretto Vivace* in B-flat major, 2/4 time

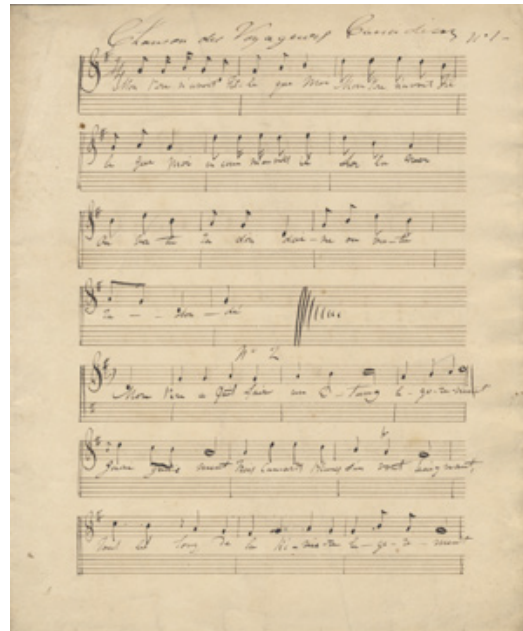
We have been unable to establish either the composer or the scribe. The overall style of writing, with capital F but lowercase p for dynamics (from pp to FF, plus "cres"), occasional use of "8va" and "loco", but sparse articulation and with expressive marks limited to an occasional "dol[ce]", seems to point to ca. 1800. The style is rather simple; the first two pieces are strangely formless (with the first ending on a four-six chord), suggesting that the composer was an amateur.

(27179)

\$225

159. ANON.

Five folksongs in French. Musical manuscript. Ca. 1840-50. Small folio (295 x 245 mm). One bifolium. Notated in black ink on 14-stave paper. No watermark. First four songs notated on systems of two staves; fifth song: text only. Top staff (voice): G clef, key signature, time signature; bottom staff (?accompaniment): blank except for barlines. Slightly soiled; occasional corrections in pencil, especially to no. 4.



Contents:

- *Chanson des Voyageurs Canadiens*. Text incipit: *Mon Père n'avait Fille que moi encor m'envoie il Sur la Mer.* G major, 2/4 time. 11 measures.
- Text incipit: *Mon Père fait faire un Etang.* G major, common time. 12 measures.
- Text incipit: *Derrière chez mon Père vole mon cœur.* F major, common time. 12 measures.
- Text incipit: *Der[r]ière chez mon Père il est un Bois.* C major, 6/8 time. 11 measures (notation rhythmically incorrect).
- Text written between staves, with addition of music in mind (brace at beginning of first "system"). Text incipit: *Der[r]ière chez nous y c'est un Etang.* In a different hand.

The sketchy notation suggests that these songs were not copied but, rather, jotted down from performance. The addition of an accompaniment was certainly intended. The first song is French Canadian, the others French. They have been notated and published in many versions; the present version of no. 1, however, seems rather unusual. (27188) \$85



160. ANON.

Alastor, or the Spirit of Solitude as Tone Piece for Piano. Musical manuscript fragment, most likely autograph. Marked *Lines 151-191*. Early 20th century. Oblong folio (350 x 270 mm). [i] (title and poem), [i] (blank staves), 4 pp. on a bifolium and single leaf. Notated in ink on pre-printed 12-stave paper. With minor corrections. Two-stave systems. 4/4 time; no key signature (beginning in C major); initial tempo: *Very slowly*. 103 measures in total. Literals mostly in English (except dynamics). Detailed

instructions for the use of both pedals. Heavily browned and frayed at edges, with multiple small tears. Lacking conclusion.

An enigmatic composition, most likely of British provenance and almost certainly autograph. The music modulates wildly, but the degree of dissonance is rather moderate, as is the degree of technical difficulty. Based on an excerpt of the poem Alastor, or The Spirit of Solitude (1815) by Percy Bysshe Shelley (1792-1822). (27210) \$65

161. ANON.

Natum vidimus. Musical manuscript. Late 18th century. Of unknown provenance, but in the Italian tradition. Oblong small folio. Sewn. 7, [i] (blank staves) pp. Signature of two bifolia; second leaf of inner bifolium excised and replaced with new single leaf glued to remnant of original leaf. Notated in black ink on ten-stave paper. Unpaginated. No watermarks. No ascription. Some soiling; small scattered ink stains, one to p. 4 larger.



A composing manuscript. Five-stave systems (first 12 measures: two-stave systems; accompaniment only). Parts not identified but implied: three sopranos (each with separate text underlay) and piano. Piano staves marked with G and F clefs, key signature (F major), and time signature (6/8) at the outset; vocal staves unmarked (C1 clefs implied). Left hand staff primarily of piano, right hand staff partially blank. Other parts occasionally sketched on "incorrect" staves: untexted (probably instrumental) parts on Soprano 3 staff in introduction; texted (probably choral) parts on piano staves on p. 6. No double bar at the end, but vocal parts end on a held chord on the tonic after a perfect authentic cadence. Occasional corrections. Incomplete.

A setting of the third responsory at Matins for Christmas Day. We have been unable to trace further sources of this composition, possibly never completed. (27203) \$175



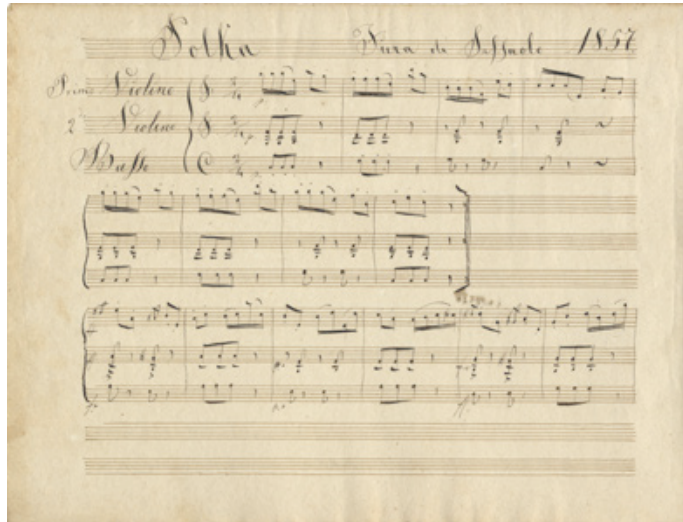
162. ANON.

O salutaris hostia for 2 sopranos and bass a cappella. Musical manuscript score. ?Early 19th century, in the Italian style. Oblong large octavo (295 x 220 mm). Notated in brown ink on 10-stave paper. 3, [i] (blank staves) pp. on a bifolium. No watermark. Three-stave-systems; upper staves in C1 clef, bottom staff in F clef. In E-flat major, 3/4 time. Mostly homophonic. Occasional accidentals added in pencil. Slightly worn, browned; several small stains; large ink stain to almost full margin of first page, with some show-through.

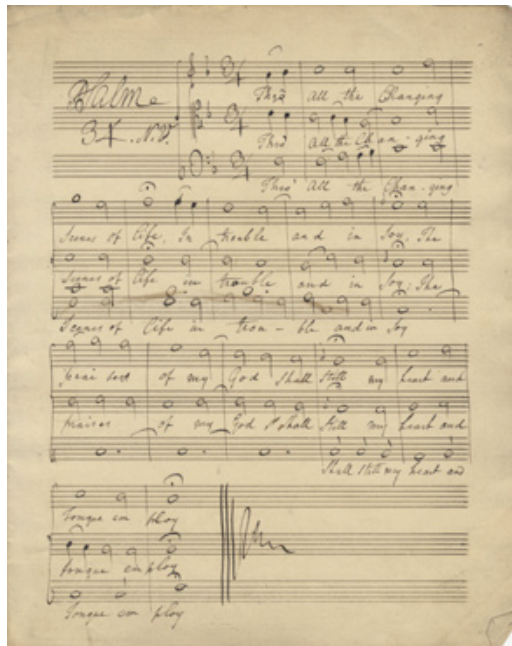
A setting of a Eucharistic hymn. Not in the RISM database. We have unable to identify the present work. (27198) \$85

163. ANON.

Polka Fiera di Sassuolo 1857. Musical manuscript. Oblong folio (310 x 240 mm). [i] (blank), 2, [i] (blank) pp. on one bifolium. Notated in brown ink on 12-stave paper. No ascription. No watermark. Systems of three staves; scored for two violins and (string) bass. In C major; trio in F major. A fair copy. Slightly browned; occasional small stains.



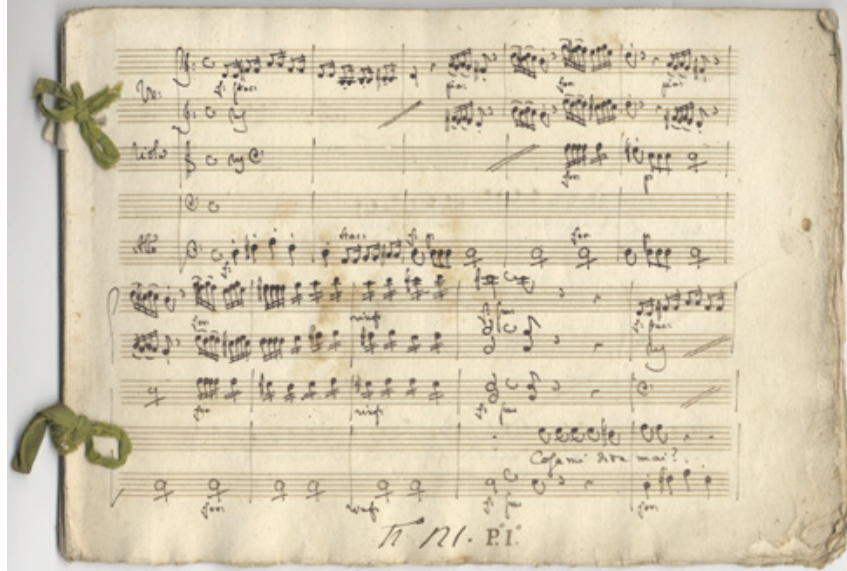
Unrecorded. *The Fiera di Sassuolo is an annual fair in the Italian town of the same name, held in October.* (26878) \$85



164. ANON.

Psalm 34 N.V. Musical manuscript, most probably autograph. Late 18th century. British. Small folio (300 x 240 mm). One bifolium (p. 2 blank). Notated in brown ink on 12-stave paper. Watermark: bend. Page 1: *Psalm 34 N.V.* F major, 3/2 time de facto (although 3/4 is specified). Systems have three braced staves, each carrying one voice with separate text underlay; voices not identified. Top stave (soprano) has G clef, middle stave (tenor) has C4 clef, bottom stave (bass) has F clef. 14 measures. Some corrections to bass part. Page 3: Sketch for an unidentified composition. In D minor, 3/4 time (not specified). Systems have three braced staves, each carrying one unidentified (instrumental?) part. Upper staves have G clef, bottom stave has bass clef. 13 measures. Sketch breaks off without cadence. Isolated chord without clefs or braces to staves 6 and 7 of p. 4. Somewhat soiled; lower outer corner turned.

The text, a rhymed paraphrase of Psalm 34 in English, is from the New Version [=N.V.] of the Psalms of David by Nahum Tate and Nicholas Brady (1696). Only the first strophe is included in the present manuscript. The music is unknown. Both the Psalm 34 N.V. and the sketch on p. 3 have faulty voice leading, suggesting that the composer was an amateur (a claim further supported by the incorrect time signature). (27186) \$75



Apparently Unrecorded

165. ANON.

Recitative, Cosa mi dite mai?, and aria, Se alla Donna tu dai fede ecco dici, for bass and orchestra. Musical manuscript full score. Late 18th century. Oblong folio (325 x 230 mm.). Sewn with green silk tape. 29, [i] (blank) pp. Notated in ink on 10-stave paper. Watermarks: AM (?MA) and three crescents. Recitative notated on five-stave systems: [2] Violini, Viola, unspecified voice (bass clef), unspecified instrumental bass (not figured). Note at end of recitative: *Siegue subito*. Aria notated on 9-stave systems: [2] Corni in Elafa (=E-flat), [2] Oboe, [2] Violini, Viola, unspecified voice (bass clef), unspecified instrumental bass (not figured). The recitative begins in D major and modulates to E-flat major, the key of the aria. The meter is common time throughout. First page creased and somewhat soiled and stained.

Recitative:

Cosa mi dite mai? / Dunque [?]Rovina à tutti cor bellato / Lo sguajato Francese / il taciturno Inglese / L'Italiano geloso? / e à presso il buon Tedesco & suo sposo? / Dunque faci ben io quinto carissimo / di starmene a vedere / Oh va benissimo.

Aria:

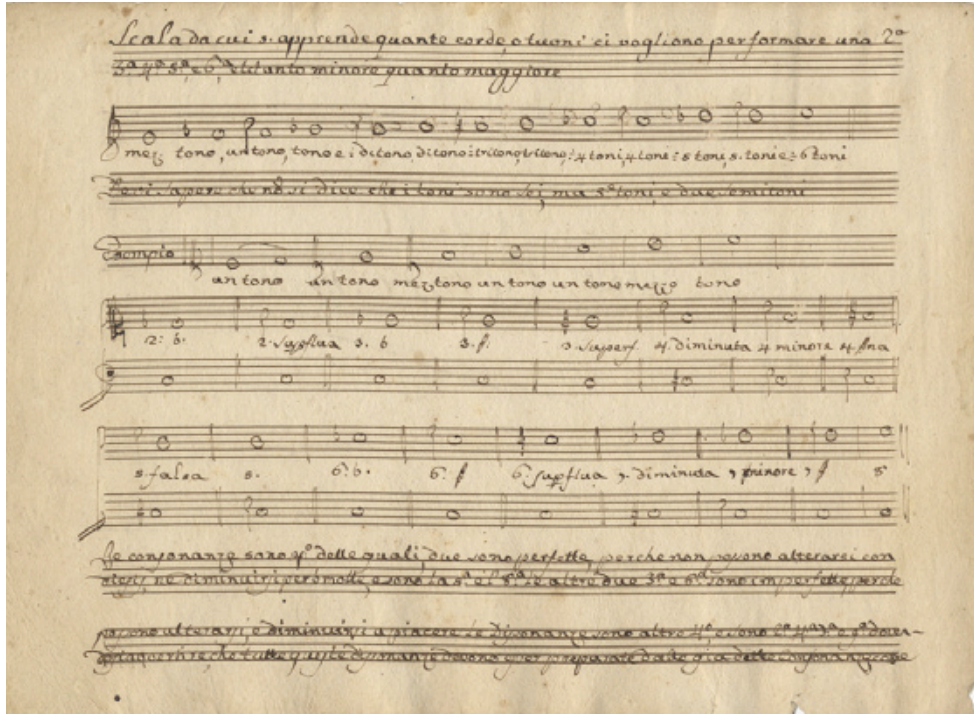
Se alla Donna tu dai fede ecco dici / il core io spezzoli / o corbezzoli / Quinto mio non occor altro / fa bisogno esser più scaltro / va benissimo così. / Dunque corbezzoli / ci vuol giudizio / O va benissimo / Torn all'uffizio / non occor altro / per questo di. / Chi mi chiama? Oh che pazienza! / Servito sua eccellenza / O corbezzoli, ò capito / dunque io son tradito? / Benissimando / corbezzolando / non occor altro dunque fini.

Both music and text apparently unrecorded.

We have been unable to identify the opera from which this excerpt is taken. The very distinctive text may offer a clue. A woman (whose name may be read as Rovina or Dorina) is courted by five suitors, each of a different nationality: a Frenchman, an Englishman, an Italian, a German, and

the character of the present aria, whose nationality and name remain obscure. The style of the aria, with its peculiar comedic neologisms (such as "benissimando"), points to a basso buffo part. (26942)

\$550

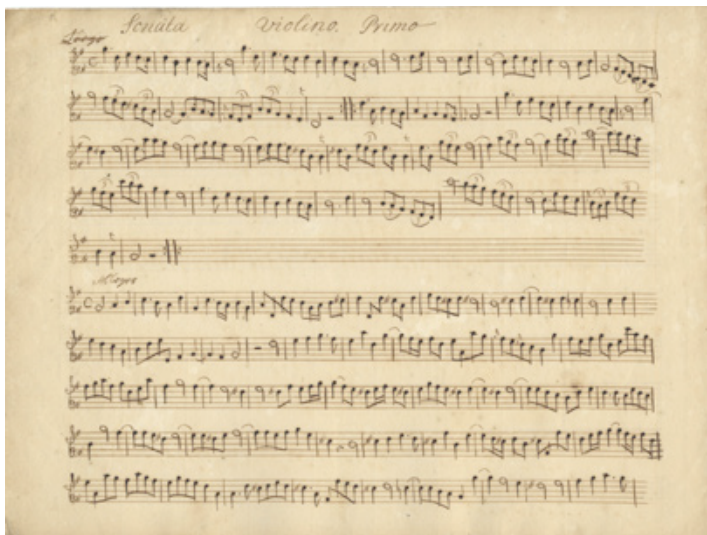


18th Century Manuscript Treatise on Counterpoint

166. ANON.

Regole per Contropunto [*contrappunto*]. Manuscript treatise. Late 18th century. Oblong folio (300 x 220 mm.). [i] (title), 191 pp. Notated in ink on 10-stave paper. Watermark: fleur-de-lis in a circle. Incipit of text: *Scala da cui s'apprende quante corde, o tuoni ci vogliono performare una 2a, 3a, 4a, 5a, e 6a eletanto minore quanto maggiore*. Two lines of manuscript text to head of title erased. Occasional stains and smudges. Incomplete.

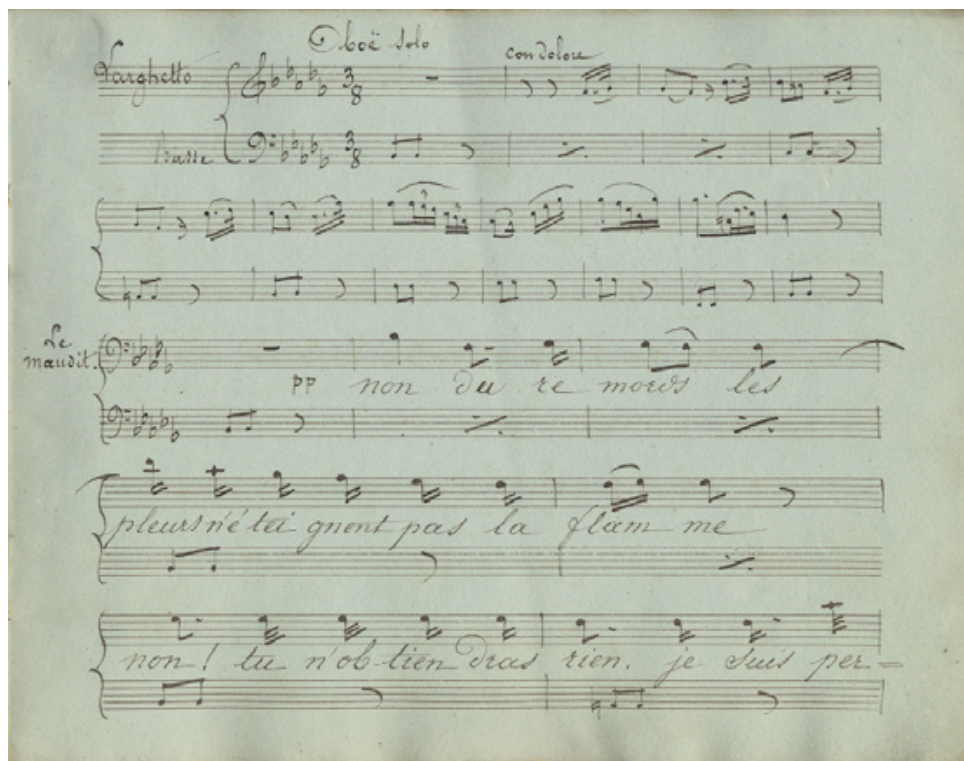
We have been unable to establish the provenance of the treatise. While there is no preface, the treatise starts with the fundamentals of counterpoint, which allows for the assumption that the first page of the manuscript is also the first page of the treatise. The extant 191 pages seem to be continuous. (26949) \$2,500



167. ANON.

Sonata [*for two violins*]. Musical manuscript. [Parts]. ?18th century. Small oblong folio (295 x 222 mm.). Violino primo: 1 bifolium. [i] (blank), 2, [i] (blank) pp.; Violino seconda [*!Secondo*]: 1 leaf. 2 pp. Notated in ink on 10-stave paper. Watermark: fleur de lys. Slightly worn.

Unlocated. Of unknown provenance. (26871) \$150



Apparently Unpublished and Unrecorded

168. ANON.

La Nuit des Morts. Manuscript partbook for the role of Le Maudit. Most probably of French origin. Ca. 1845. Oblong quarto (ca. 210 x 275 mm). Sewn. [129], [i] (blank) pp. Notated in black ink on 10-stave music paper, most likely in a single hand. Blindstamped *Dantier Fils... Paris* at upper inner corners, With occasional corrections, marks, and cuts in the same and/or later hands in black ink and pencil. From a work for solo voices, chorus, and orchestra, possibly an oratorio. Other roles include Corryphé, La Mère, Le Damné, Abel, and choruses of angels and demons. In short score with additional instrumental and vocal cues. Text in French. *Le Maudit* (in principal hand) and the date *1845* (in principal or slightly later hand) in black ink to title. *N. Auguez*, most likely a reference to Numa Auguez (1847-1903), a French baritone who sang at the Paris Opéra from 1873-1882, in pencil in a later hand to upper margin of first page of music. Slightly worn and soiled; heavier to outer leaves; occasional light foxing and small tears to blank margins, not affecting music.

Apparently unpublished and unrecorded. *Not in Worldcat, the Bibliothèque Nationale de France, or RISM online.* (26689) \$600

