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AMERICAN & ENGLISH OPERA, OPERETTA, & VOCAL MUSIC

Summer 2017

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Diana La Femina, Assistant

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AMERICAN OPERA, OPERETTA, & VOCAL MUSIC

Items 1 - 134

1. ARGENTO, Dominick born 1927

The Aspern Papers Opera in two acts Libretto by the composer based on the Henry James novella. [Piano-vocal score]. n.p.: Boosey & Hawkes [PN VSB-157], [1991]. Folio. Original publisher's wrappers illustrated with a photograph by Phil Schexnyder. [i] (title), [i] (copyright), [i] (commission, notes on first performance, named cast list), [i] (synopsis of scenes), [i] (characters and setting), [i] (synopsis), [i] (instrumentation), [i] (blank), 236 pp. **First Edition.** "In writing the libretto for his opera *The Aspern Papers* (1988), Argento moved Henry James's setting from Venice to the shores of Lake Como in order to recreate the ambience of 19th-century operatic life as experienced by the artists who resided there... [Argento's] harmony teacher, Nicolas Nabokov, urged him to focus on composition, and through this influence as well as contact with the Baltimore composer Hugo Weisgall, Argento's pronounced gift for vocal writing was furthered... While [his] vocal music is often described as eclectic, several characteristics recur as unifying hallmarks. The theme of self-discovery permeates his entire output. Further, Argento claims his compositional technique exists only in so far as it allows him to effectively communicate text and subtext, resulting in a uniquely intimate relationship between the text and his music." Virginia Saya and R. Daniel Hughes in *Grove Music Online*. (27293) \$40

2. ARGENTO, Dominick born 1927

The Shoemakers' Holiday A Ballad-Opera based on the play by Thomas Dekker Adaptation and additional lyrics by John Olon. [Piano-vocal score]. New York: Boosey & Hawkes [PN BH. Bk. 702], [1971]. Folio. Original publisher's brown illustrated wrappers. [1] (title), [2] (commission, characters, and orchestration), [3] (named cast list), [4] (index), 5-146, [ii] (blank) pp. Wrappers slightly worn; remnants of glue to joint. Small price label to title. **First Edition.** (27306) \$35

3. AUDRAN, Edmond 1840-1901

The "Mascot." (La Mascotte.) Comic Opera in 3 Acts...English Translation and Adaptation of Words to Music by Theodore T. Barker. Dialogue and Stage Directions by I. W. Norcross, Jr. [Piano-vocal score]. Boston: Oliver Ditson, 1881. Quarto. Half red leather with dark red textured cloth boards, spine in decorative compartments gilt, titling gilt. [1] (title), [2] (characters, argument, and index), 3-230, [ii] (blank) pp. Binding worn, rubbed and bumped; hinges split. Light foxing to some leaves. "With *Les noces d'Olivette* (1879) and *La mascotte* (1880) Audran established himself in Paris as a rival to Lecocq and gained international fame." Andrew Lamb in *Grove Music Online*. (27897) \$25

4. AUDRAN, Edmond 1840-1901

Olivette; Opera Comique in Three Acts. English Adaptation of Words to Music by H. B. Farnie... The Dialogue and Business Translated and Adapted by T. L. Orchestral Parts to be Had of the Publishers. [Piano-vocal score]. Boston: Oliver Ditson, [1881]. Quarto. Original publisher's decorative grey wrappers. [1] (title), [2] (characters, scenes, argument, and index), [3]-167, [i] (blank) pp. Wrappers worn and chipped at edges; upper partially disbound with some loss, annotations in pencil and blue crayon; lower lacking; tape reinforcement to spine. Some wear and creasing to corners. **First Edition.** (27928) \$25



Written for the Opening of the New Metropolitan Opera House in New York in 1966

5. BARBER, Samuel 1910-1981

Antony and Cleopatra Opera in Three Acts... *The Text of William Shakespeare Adapted by Franco Zeffirelli... Piano Reduction by the Composer.* [Piano-vocal score]. New York: G. Schirmer [PN 46074], [1966]. Folio. Original publisher's illustrated wrappers printed in black and brown with titling in white. [i] (title), [i] (copyright), [i] (cast of characters), [i] (blank), [i] (scenes), [i] (blank), 342, [iii] (blank) pp. Wrappers slightly worn. **First Edition.** "One of the most honoured and most frequently performed American composers in Europe and the Americas during the mid-20th century, Barber pursued, throughout his career, a path marked by a vocally inspired lyricism and a commitment to the tonal language and many of the forms of late 19th-century music. Almost all of his published works – including at least one composition in nearly every genre – entered the repertory soon after he wrote them and many continue to be widely performed today." **Antony and Cleopatra, Barber's second opera, was written for the opening of the new Metropolitan Opera House in New York in 1966.** "[It] contains some of Barber's most dramatic vocal writing, but initial appreciation was eclipsed by the inflated Zeffirelli production with its problematic technical apparatus and gaudy costumes, and a press preoccupied with the social glitter of the occasion. Some of the most sensuous and soaring lyrical passages were composed especially with the voice of [Leontyne] Price in mind, who created the role of Cleopatra. Revised by Barber and restaged by Menotti, the work subsequently received critical accolade with performances at the American Opera Center at the Juilliard School in New York in 1975 and at the Spoleto festivals in Charleston and Italy in 1984." Barbara B. Heyman in *Grove Music Online.* (27271) \$150

6. BEESON, Jack 1921-2010

*My Heart's in the Highlands Chamber Opera in Two Acts Libretto based on the play by William Saroyan. [Piano-vocal score]. New York: Boosey & Hawkes [BH.BK. 717], [1973]. Folio. Original publisher's dark ivory wrappers illustrated by Elder and printed in dark brown. [i] (title), [i] (blank), [i] (instrumentation), [i] (blank), [i] (characters and setting), [i] (dedication and copyright), 285, [i] (blank) pp. Wrappers somewhat worn; small tears to head and tail of spine. **First Edition.** "Beeson's operas may be considered to continue some of the qualities of those of Douglas Moore, one of his predecessors at Columbia. Though his style is of a later generation, it shares with Moore's a feeling for lyrical line, occasionally suggesting an American folk idiom; and Beeson, like Moore, has shaped successful opera subjects from American life and literature." Howard Shanet in *Grove Music Online*. (27497) \$50*

7. BEESON, Jack 1921-2010

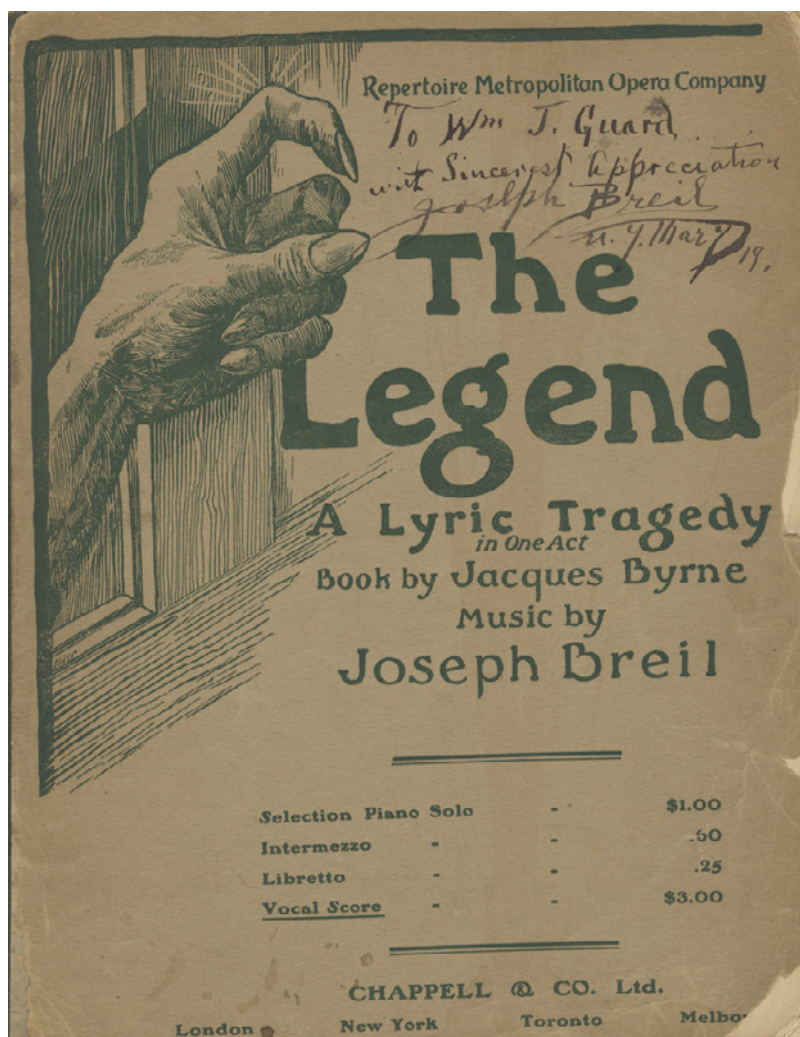
*The Sweet Bye and Bye (An Opera in Two Acts and Five Scenes) Libretto by Kenward Elmslie... Vocal Score by the Composer Cover design by Joe Brainard. [Piano-vocal score]. [New York]: Boosey and Hawkes [PN BH.BK. 539], [1966]. Folio. Original publisher's orange wrappers illustrated by Joe Brainard printed in blue. [i] (title), [ii] (synopsis), [i] (characters and instrumentation), 3-238 pp. Wrappers somewhat worn and faded; corners slightly bumped. Most leaves slightly bumped at upper outer corners. **First Edition.** "In *Captain Jinks of the Horse Marines* (1975) [Beeson] exploited the period charm of traditional operatic forms, as he did earlier with that of evangelical hymns and flapper dances in *The Sweet Bye and Bye* (1956)." Howard Shanet in *Grove Music Online*. (27506) \$45*

8. BOWERS, Robert Hood 1877-1941

The Maid and the Mummy A Musical Farce in Three Acts. Book & Lyrics by Richard Carle. [Piano-vocal score]. New York: M. Witmark [PN 6129], 1904. Quarto. Full dark blue cloth with titling gilt to upper and spine. [1] (title), [2] (blank), [3] (original cast), [4] (contents), 5-121, [iii] (blank) pp. (27776) \$35

9. BRAY, John 1782-1822

*The Indian Princess or La Belle Sauvage An Operatic Melo-Drame in Three Acts Text by James Nelson Barker... New Introduction by H. Wiley Hitchcock. [Piano-vocal score]. New York: Da Capo, 1972. Quarto. Quarter dark green leatherette with dark green paper boards, titling gilt to upper and spine. [i] (half-title), [i] (blank), [i] (title), [i] (copyright), [i] (foreword), [i] (blank), [i] (introduction), [i] (blank), [i] (text title), [i] (blank), [i] (title), [xix] (text), [i] (score title), [i] (blank), [1] (title), [2] (blank), [3]-42, [ii] (blank) pp. A facsimile of both the libretto and the piano-vocal score, both first published in Philadelphia in 1808. "[Bray's] most important work is the 'Operatic Melo Drame' *The Indian Princess*, based on the story of Captain John Smith and Pocahontas; this was issued in 1808 in a vocal score which, besides songs and choruses, included the overture and instrumental background pieces for the scenes in melodrama – an unusually complete publication for the period." Anne Dhu McLucas in *Grove Music Online*. (27341) \$45*



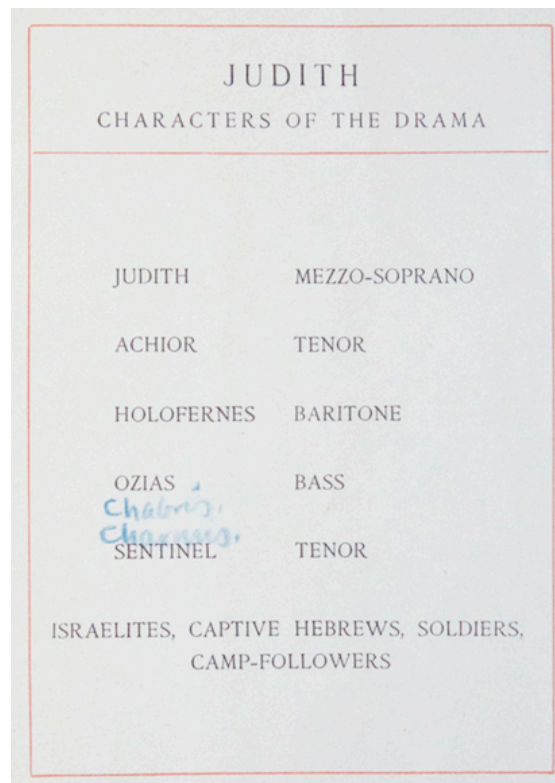
Signed by the Composer

10. BREIL, Joseph Carl 1870-1926

*The Legend A Lyric Tragedy in One Act Book by Jacques Byrne. [Piano-vocal score]. London: Chappell, 1919. Quarto. Original publisher's black cloth-backed light brown illustrated wrappers printed in dark green. 1f. (recto title, verso cast list), 1f. (recto instrumentation, verso argument), 125, [i] (blank) pp. **With an autograph inscription signed by the composer** to Wm. J. Guard dated "N.Y., Mar[ch] 7, [19]19 to upper outer corner of upper wrapper. Composer's facsimile signature handstamp to title. Wrappers worn; some tears and chips to margins, just touching price list. Slightly worn; short tear to inner margin of title; small tear to upper margin of first four leaves. **First Edition. Rare.** "... Breil became prominent in the new field of film music. In 1912 and 1913 he composed and conducted scores for films produced by Famous Players. Most ambitious and influential were his scores for D.W. Griffith's landmark epics *The Birth of a Nation* (1915) and *Intolerance* (1916)... In 1916 Breil became head of the first studio music department at Triangle Films in Los Angeles... A change of direction came in 1919 when Breil's one-act opera *The Legend* was produced as part of an 'American Triptych' at the Metropolitan Opera in New York. Despite the work's poor critical reception, Breil continued to figure prominently in musical circles in both New York and Los Angeles, and was often cited as a leading film composer." Katherine K. Preston and Martin Marks in *Grove Music Online*. (28054) \$250*

11. **BUCK, Dudley 1839-1909**

The Legend of Don Munio. A Dramatic Cantata. Words and Music by Dudley Buck. Op. 62. [Piano-vocal score]. Boston: Oliver Ditson, 1874. Octavo. Original publisher's dark green cloth-backed light green printed boards. [1] (title), [2] (blank), 3 (characters), 4-7 (text), 8 (contents), 9-160 pp. With publisher's advertisements to endpapers. Boards considerably worn; dampstained; edges quite rubbed, bumped, and chipped. First few leaves slightly dampstained; bookseller's stamp to lower blank margin of title. Early bookseller's label laid down to blank preliminary leaf. **First Edition.** "Buck's gift lay in his ability to compose music that held popular appeal without sacrificing artistic substance. Engaging lyricism, genteel restraint and stylistic propriety elevated many of his works into cultural icons. His music epitomized the Victorian era in American culture. In 1898 Buck was elected to the National Institute of Arts and Letters." William K. Gallo and N. Lee Orr in *Grove Music Online*. (27331) \$30



First Edition of Chadwick's *Judith*

12. **CHADWICK, George W. 1854-1931**

Judith Lyric Drama for Soli, Chorus and Orchestra Text by William Chauncy Langdon. [Piano-vocal score]. New York: G. Schirmer [PN 15555], [1901]. Octavo. Flexible full dark red cloth boards with gilt titling to upper and label to spine. [i] (title), [i] (copyright), [I] (characters), [II] (blank), III-XIII (text), [i] (index), 176 pp. With performance markings throughout in pencil and blue crayon. Boards slightly worn and rubbed; upper joint split. **First Edition.** *Chadwick, an American composer, teacher, conductor, pianist and organist, "was a leading figure of the Second School of New England composers. Highly regarded in his lifetime as a composer, he was also largely responsible for the effective reorganization of the New England Conservatory and was one of the most influential teachers in American music... For some years Chadwick was the director and conductor of the Springfield Festival (1890-99) and the Worcester Festival (1897-*

1901). As well as championing such composers as Berlioz, Glazunov and Saint-Saëns, these festivals led to his own cantata *Phoenix expirans*, a colourful setting of Scott's *Lochinvar* for baritone and orchestra (for Springfield) and his largest score, the lyric drama *Judith*, based on his own scenario adapted from the *Apocrypha* (for Worcester). The dramatic action and some of the orchestral sonorities are clearly inspired by *Samson et Dalila* (which Chadwick had conducted a year before beginning his own score), though the influence of Mendelssohn's choral writing is also evident. The central scene of seduction and murder is one of the most expertly constructed and tautly lyrical passages in American dramatic music, though the work has never been staged." Steven Ledbetter and Victor Fell Yellin in *Grove Music Online*. (27338) \$75

13. CHASSAIGNE, Francis 1847-1922

Falka. Comic Opera in 3 Acts. of MM. Leterrier and Vanloo. English Version by H.B. Farnie. [Piano-vocal score]. Boston: White, Smith & Co. [PN 5402], [ca. 1880]. Quarto. Original publisher's olive green illustrated wrappers. [1] (illustrated title), [2] (story and characters), 3-200 pp. Wrappers worn; edge tears and chips with some loss; upper partially detached; spine torn and lacking at head and tail; remnants of small label to upper. Some leaves worn and with small chips to edges. (27752) \$35

14. CONRIED, Heinrich fl. ca. 1900

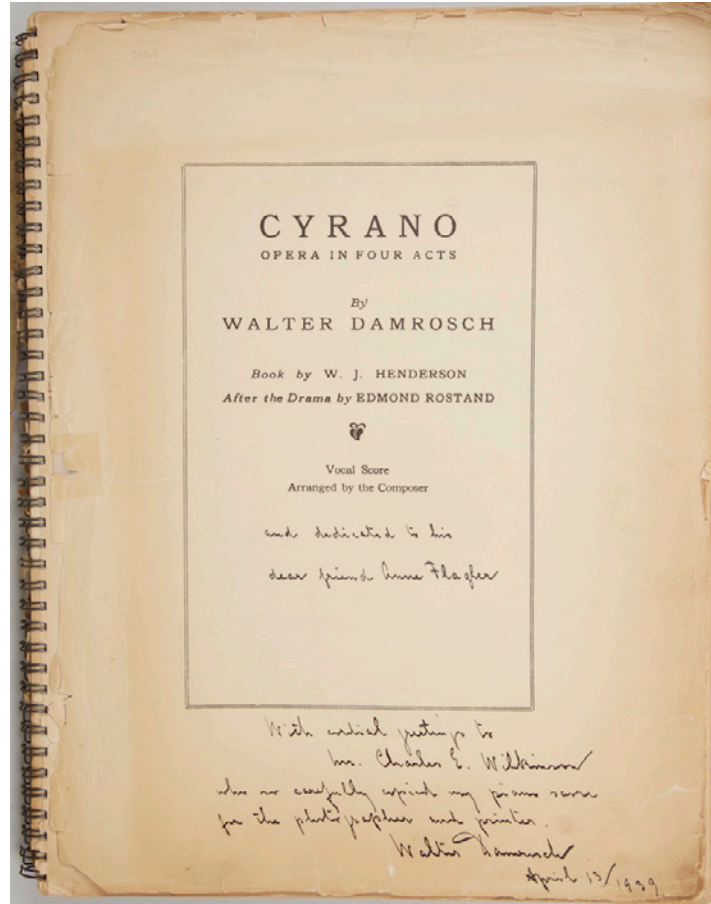
Nanon the Hostess of the Golden Lamb... The Successful Opera Comique in Three Acts... Produced under the Direction of Heinrich Conried. Libretto: F. Zell. Music: R. Genée. New York, 1885. Octavo. Original publisher's wrappers illustrated by C. de Grimoy. 24 pp. Slightly worn, browned and stained; minor paper loss to upper outer corners. *Heinrich Conried became general manager of the New York Metropolitan Opera in 1903 and remained until Gatti-Casazza took over in 1908. He is particularly distinguished as having been responsible for bringing Enrico Caruso to the Met in 1903 and, later, Fremstad and Farrar. The American premieres of both Parsifal and Salome were both presented under his stewardship.* (24423) \$35

15. CONVERSE, F[rederick] S[hepard] 1871-1940

The Pipe of Desire Romantic Grand Opera in One Act... Op. 21 Text by George Edward Barton. [Piano-vocal score]. New York...: The H.W. Gray Company, 1907. Large octavo. Full olive green cloth. 1f. (title), 1f. (recto cast list, verso blank), 131, [i] (publisher's advertisements) pp. Binding slightly worn, rubbed, and bumped; front free endpaper lacking. Title slightly worn and soiled, with publisher's handstamp; library stamps to title and final leaf; remnants of adhesive to gutters of first and last leaves. "*Completed in 1905 and first produced in Boston, this romantic opera was presented at the Metropolitan Opera on 18 March 1910, and was the first American opera to be performed there.*" Robert J. Garofalo in *Grove Music Online*. (27347) \$30

16. CORLISS, Edward W[arren] 1872-1916

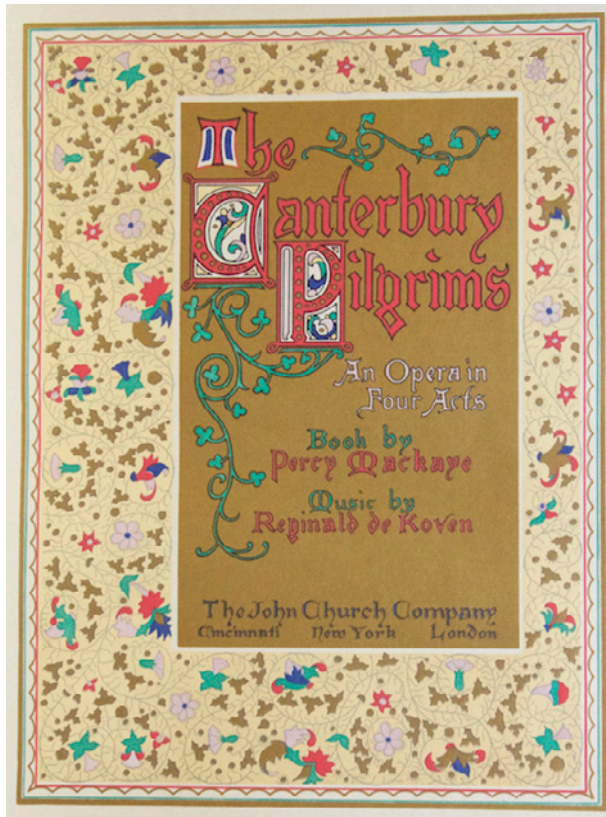
Queen of the Ballet. A Musical Comedy by R. A. Barnet. Author of "1492," "Jack and the Beanstalk," "Simple Simon," Etc.... With Additional Numbers by Alfred Norman, George Lowell Tracy, H. L. Hartz, Walter Gould and Hastings Weblyn. Lyrical Assistance by Frederic W. Arnold, Jr., and others. [Piano-vocal score]. New York: White-Smith [PN 10500-100], 1898. Folio. Original publisher's dark red cloth-backed light gray wrappers illustrated by Fisher printed in red and black. [1] (title), [2] (contents), 3-101, [iii] (publisher's adverts) pp. Wrappers somewhat worn, soiled and stained; upper with vertical crease, signature excised. Light uniform browning; edges slightly worn; lower outer corners creased. **First Edition.** (27285) \$65



Inscribed and Signed by Walter Damrosch

17. DAMROSCH, Walter 1862-1950

Cyrano Opera in Four Acts... Book by W.J. Henderson After the Drama by Edmond Rostand Vocal Score Arranged by the Composer. [Piano-vocal score]. [n.p.]: [The Author], [1939]. Folio. Original publisher's dark ivory spiral-bound wrappers. 1f. (recto title, verso cast list), 190 pp. Facsimile of copyist's manuscript. **With an autograph inscription signed by the composer** to title: "[Vocal score Arranged by the Composer] and dedicated to his dear friend Anne Flagler With cordial greetings to Mr. Charles E. Wilkinson who so carefully copied my piano score for the photographer and printer. Walter Damrosch April 13/1939." Wrappers quite worn; some staining, tears, and tape repairs, not affecting inscription. Occasional browning, minor staining, soiling, fraying, and tearing to margins, not affecting music; title detached and chipped and torn at edges, with some tape repairs; several additional leaves partially detached. Second version. Scarce. Not available for public purchase. WorldCat (8 copies). OCLC no. 19923552. *Damrosch was an American conductor, music educator, and composer of German birth. Cyrano was first performed at the Metropolitan Opera in New York on February 27, 1913. "In addition to his several leadership positions, Damrosch composed prolifically, including six operas... Two of his operas, Cyrano de Bergerac (1913, libretto by W.J. Henderson) and The Man Without a Country (1937, libretto by Arthur Guiterman), premiered at the Metropolitan Opera House, earning him the distinction of being the first American composer to have two works premiered there. Damrosch was an outspoken advocate of opera in English... Damrosch's operatic music is eclectic but often shares his father's Wagnerian tendencies. He is less noted for his several works of chamber music and his songs."* H.E. Krehbiel, et al. in *Grove Music Online*. (26560) \$150



Deluxe Limited Edition "Stage Copy" of De Koven's *Canterbury Pilgrims*

18. DE KOVEN, Reginald 1859-1920

The Canterbury Pilgrims An Opera in Four Acts Book by Percy Mackaye. [Piano-vocal score]. Cincinnati: The John Church Company [PN 17571], [1916]. Folio. Three-quarter contemporary dark brown morocco with raised bands on spine in compartments gilt, titling gilt, upper edge gilt. 1f. (limitation statement), 1f. (fine chromolithographic title), 1f. (facsimile of a photograph of De Koven by Sarony in New York), 1f. (facsimile of a photograph of Mackaye by Arnold Genthe), 1f. (facsimile of a photograph of Giulio Gatti-Casazza, the director of the Metropolitan Opera, by Mishkin in New York, with a facsimile autograph signature to lower border), 1f. (facsimile of photographs of singers from the cast of the first performance), [i] (half-title printed in red), [i] (copyright notice), [i] ("Argument"), [i] (cast list), 7-436 pp. Partially uncut. Binding slightly worn and rubbed; split at upper joint; endpapers slightly browned at extreme margins due to offset from leather; front pastedown with minor remnants of label, most likely an early bookplate. Occasional very light soiling to margins. A clean, wide-margined copy overall. **Deluxe Limited Edition, this copy no. [1], with "Stage Copy!"** in green ink in manuscript to upper board. *The Canterbury Pilgrims, to a libretto by Percy Mackaye after Chaucer's The Canterbury Tales, was first performed at the Metropolitan Opera House in New York on March 8, 1917. "At the end of his career, when younger composers eclipsed his reputation, de Koven composed two operas on libretti by Percy MacKaye, The Canterbury Pilgrims and Rip Van Winkle. Having seldom accommodated what he perceived of as a deterioration of musical taste, this autumnal metamorphosis reflects the composer's search for an audience more closely attuned to his ideal... De Koven's works became the repertory mainstay of the Bostonians, a prominent operetta troupe, and heralded the American end of foreign theatrical domination with contributions from John Philip Sousa, Victor Herbert and Jerome Kern."* Orly Leah Krasner in *Grove Music Online*. (25797) \$475

19. DE KOVEN, Reginald 1859-1920

Foxy Quiller Comic Opera in Three Acts Libretto by Harry B. Smith. [Piano-vocal score]. New York & London: Edward Schuberth, 1900. Octavo. Original publisher's illustrated wrappers with white-cloth spine. [1] (title), [2] (original cast), [3] (contents), 4-234, 1f. (blank) pp. Wrappers considerably worn and somewhat discolored, portions of upper wrapper lacking at corners, not affecting text, titling to spine in black marker. Pages worn with chipping to edges not affecting music, first 20 pp. partially detached. **First Edition.** (27603) \$20

20. DE KOVEN, Reginald 1859-1920

Happyland or The King of Elysia A Comic Opera in Two Acts Book by Frederic Ranken. [Piano-vocal score]. New York: Jos. W. Stern, 1905. Quarto. Original publisher's decorative wrappers printed in sepia and blue. [1] (title), [2] (blank), [3] (original cast), [4] (contents), 5-220 pp. Wrappers worn; upper abraded, creased, repaired with tape, partially detached, with small bookseller's label; spine reinforced with silver tape. Occasional minor chipping and small tears, not affecting music. **Probable First Edition.** (27599) \$35

21. DE KOVEN, Reginald 1859-1920

Robin Hood A Comic Opera in Three Acts Libretto by Harry B. Smith. [Piano-vocal score]. New York: G. Schirmer [PN 9321], 1891. Large octavo. Original publisher's decorative wrappers. [1] (title), [2] (characters and setting), 3-217, [i] (blank) pp. Wrappers somewhat worn; tears to upper, with faded library handstamp. Tears to first 2ff. **[?]First Edition.** (27605) \$20

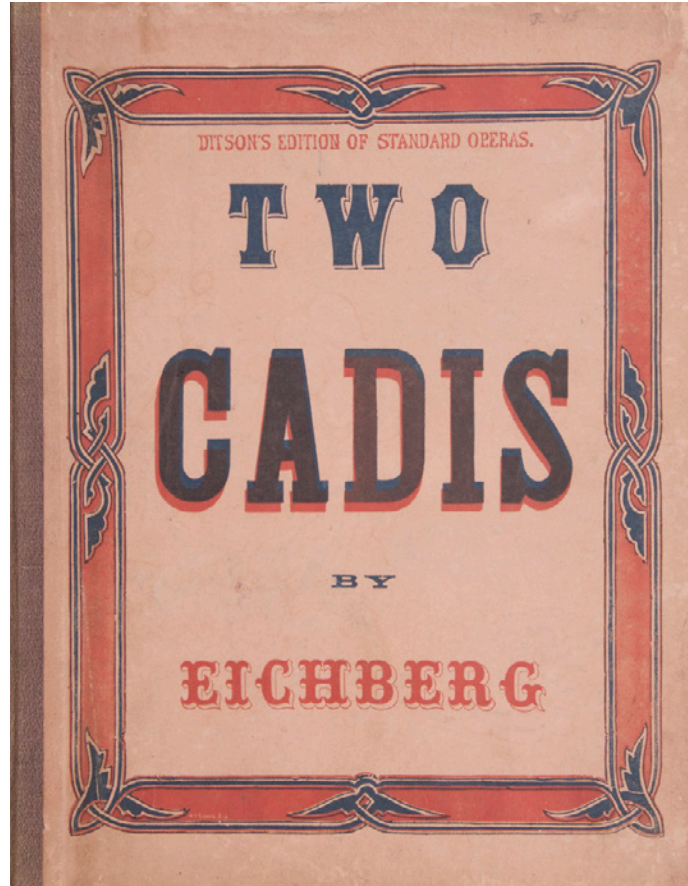
22. DODGE, May Hewes, and John Wilson DODGE

The Gypsy Rover A Romantic Musical Comedy in Three Acts Book, Lyrics and Music by May Hewes Dodge and John Wilson Dodge. [Piano-vocal score]. Cincinnati: Willis Music Company [PN 3428 W], [1919]. Octavo. Dark grey mottled boards, original black illustrated wrappers bound in. [i] [1] (title), [2] (blank), [3] ("Important Notice"), 4 (musical numbers), 5 (characters and synopsis), 6 (costumes and staging), 7 (story), 8-135, [i] (publisher's advertisements). With occasional annotations in pencil. Binding somewhat worn; slightly chipped; spine reinforced with paper tape; joints crudely reinforced with cloth tape. Previous owner's name and address in manuscript to verso of title offset to facing page. (27336) \$30

First Edition of Eichberg's Operetta *The Two Cadis*

23. EICHBERG, Julius 1824-1893

The Two Cadis. A Comic Opera in One Act. [Piano-vocal score]. Boston: Oliver Ditson, [1868]. Small folio. Original publisher's decorative cloth-backed boards printed in red and dark blue with titling within decorative border; small contemporary manuscript title label to spine. 1f. (recto title, verso blank), 1f. (recto dedication to Theodore Chase, verso cast list and "Argument" with named cast list), [5]-108 pp. Typeset by A.B. Kidder's Music Typography. Named cast includes Julia Gaylord, Allen A. Brown, H.C. Barnabee, and W. Davenport. Wrappers worn, soiled, and somewhat bumped. Slightly browned and foxed. A very good copy overall. **First Edition.** OCLC no. 8344472. *The Two Cadis was first performed at Chickering's Hall in Boston on March 5, 1868. Eichberg was a German violinist, teacher, and composer "In 1857 he went to New York and two years later to Boston. He was director of the Boston Museum Concerts (1859-66), and in 1867 took part in the establishment of the Boston Conservatory of Music, being mainly responsible for the good reputation of its violin department... [His] many compositions include*



works for solo voices, chorus, violin, string quartet and piano. He prepared textbooks and pedagogical works including collections of vocal exercises, studies for senior schoolchildren and a thorough violin method (1873). Eichberg enjoyed great success with his four operettas, *The Doctor of Alcantara* (1862), *A Night in Rome* (1864), *The Rose of Tyrol* (1865) and *The Two Cadis* (1868)." F.H. Jenks and John Moran in *Grove Music Online*. (26514) \$185

24. ENGLANDER, Ludwig 1853-1940

The Casino Girl. Words by Harry B. Smith... Interpolated Numbers by John Philip Sousa, Harry T. MacConell, Reginald de Koven, Arthur Nevin, and Fred. Solomon. [Piano-vocal score]. London: E. Asherberg [PN 1471], 1900. Folio. Flexible reddish-brown leather boards, titling gilt to spine. [i] (title), [i] (blank), [i] (index), [i] (blank), 155, [iii] (publisher's advertisements) pp. Binding slightly worn, rubbed, and bumped. Slightly browned; previous owner's initial handstamp to lower outer corner of title. **First Edition**. *An American composer and conductor of Austrian birth, Englander was a prolific composer, primarily of comic operas.* (27284) \$60

25. ENGLANDER, Ludwig 1853-1940

The Jewel of Asia A New Musical Comedy in Two Acts Book and Lyrics by Frederic Ranken and Harry B. Smith. [Piano-vocal score]. New York: Jos. W. Stern, 1903. Quarto. Full dark blue cloth boards with titling gilt to upper and spine. [1] (title), [2] (blank), [3] (characters), [4] (blank), [5] (contents), [6] (blank), 7-141, [i] (publisher's advertisement), [ii] (blank) pp. **First Edition**. (27275) \$65

26. EYSLER, Edmund 1874-1949 and Sigmund ROMBERG 1887-1951

The Blue Paradise A Viennese Operetta in a Prologue and Two Acts The Book by Leo Stein & Bela Jenbasch The American Version by Edgar Smith Lyrics by Herbert Reynolds. [Piano-vocal score]. New York, London, Boston: G. Schirmer [PN 25924], [1915]. Quarto. Original publisher's dark ivory illustrated wrappers printed in grey and dark pink. [i] (title), [i] (copyright), [i] (notes on first performance), [i] (blank), [i] ("Original Cast of Characters"), [i] (blank), [1] (musical numbers), [2] (blank), 3-106 pp. Wrappers slightly worn; small portion of upper lacking; spine slightly chipped and torn. Title with small browned area; signature to upper corner in ink. **First Edition.** *The Shubert brothers, "knowing of Romberg's background... contracted him to rework Viennese operettas for American audiences. His first adaptation was The Blue Paradise (1915), a version of Edmund Eysler's Ein Tag im Paradies. Among Romberg's additions to the score was the waltz Auf Wiedersehn, his first hit."* William A. Everett in Grove Music Online. (27256) \$85

27. FLOYD, Carlisle born 1926

Markheim an opera in one act dramatization and text by the composer after the story of Robert Louis Stevenson Vocal Score by the Composer. [Piano-vocal score]. New York: Boosey & Hawkes [PN BH. BK. 596], [1968]. Folio. Original publisher's fuchsia wrappers illustrated by Evon Streetman and printed in black and dark yellow. [i] (title), [i] (characters, setting, and instrumentation), 129, [i] (blank) pp. Wrappers slightly worn. **First Edition.** (27247) \$40

28. FOSS, Lukas 1922-2009

Griffelkin Opera in Three Acts Märchen-oper in 3 Aufzügen... Libretto by Alastair Reid Deutsche Nachdichtung: Michael Thomas Mann (frei nach einem Berliner Märchen) Piano-vocal score by the composer Klavier Auszug vom Komponisten. [Piano-vocal score]. New York: Carl Fischer [PN 05156], 1990. Quarto. Original publisher's illustrated wrappers printed in fuchsia, white, and black. [i] (title), [i] (dedication and contents), [i] (foreword and synopsis), [i] (characters and orchestration), 395, [i] (blank) pp. (27316) \$35

29. FRIML, Rudolf 1879-1972

The Firefly A Comedy-Opera in Three Acts The Book & Lyrics by Otto Hauerbach... Second Edition. [Piano-vocal score]. New York: G. Schirmer [PN 23903], [after 1912]. Quarto. Original olive green cloth-backed publisher's coloured wrappers illustrated by K Kato. 1f. (title within decorative border), 1f. (first performance statement, named cast list, synopsis of scenes), 1f. (recto musical numbers, verso blank), 167, [i] (blank) pp. Wrappers slightly worn and soiled with occasional small tears to blank margins. *Friml was an American composer and pianist of Czech birth. "Compared with the music of Romberg, Friml's scores are generally more chromatic, both melodically and harmonically. Whereas Romberg excelled at writing waltzes, Friml's most enduring songs are his sentimental ballads in duple metre such as 'Rose-Marie' and 'Only a Rose'; his melodies are characterized by chromatic neighbour tones and sustained notes over a more active accompaniment. Like Romberg, he was known for his marches, a result of his central European heritage and upbringing... It was not only in individual songs but also in his unified concept of a show that Friml made significant contributions to the American musical, and the original programme for Rose-Marie included the remark that 'the musical numbers of this play are such an integral part of the action that we do not think we should list them as separate episodes'." Gerald Bordman et al. in Grove Music Online. The Firefly, first performed at the Empire Theatre in Syracuse, New York, on October 14, 1912, conducted by Gaetano Merola with dances arranged by Signor Albertieri. It was one of Friml's most popular operettas. "In 1912 Victor Herbert, who had quarreled with Emma Trentini, the leading lady of his Naughty*

Marietta, refused to honour his commitment to compose a second operetta for the singer; Friml was called upon to take Herbert's place and wrote The Firefly (including the songs 'Giannina mia' and 'Sympathy'), which became his first Broadway success." Gerald Bordman et al. in Grove Music Online. (27351) \$40

30. FRIML, Rudolf 1879-1972

The Firefly A Comedy-Opera in Three Acts The Book & Lyrics by Otto Hauerbach. [Piano-vocal score]. New York: G. Schirmer [PN 23903], [1940]. Folio. Original publisher's wrappers. 1f. (title), 1f. (recto notes on first performance, verso named cast list), 1f. (recto musical numbers, verso blank), 167, [i] (blank) pp. Wrappers quite worn and creased, reinforced with tape at margins of upper and spine. Slightly worn and browned; occasional corrections in white-out.. (27368) \$12



First Edition of Friml's *High Jinks*

31. FRIML, Rudolf 1879-1972

High Jinks A Musical Farce in Three Acts The Book and Lyrics by Otto Hauerbach... Vocal Score \$2.00 net First Edition. [Piano-vocal score]. New York: G. Schirmer [PNs 24456c; 24456], [1913]. Folio. Original publisher's wrappers illustrated in color by Junius Cravens. 1f. (recto title, verso copyright notice), 1f. (recto named cast list, verso blank), 1f. (recto table of contents, verso

blank), 3-140 pp. Text in English. "Cast of Characters (in the order of their appearance) as produced at the Casino Theatre, New York by Arthur Hammerstein" includes Robt. Pitkin, Elaine Hammerstein, Ignacio Martinetti, Edith Gardner, Marjorie Melville, Burrell Barbaretto, Ada Meade, Snitz Edwards, Tom Lewis, Stella Mayhew, Audrey Maple, Emlie Lea, Alfred Schultz, Elsie Gergley, and Gladys Feldman. Wrappers slightly worn and soiled; small chips and tears; Slightly browned; outer corners slightly worn and soiled, with minor loss to lower outer blank corner of title, not affecting text; "A.M.E '25" in black ink to upper margin of upper wrapper. A clean, very good copy overall. **First Edition.** OCLC no. 9380364. *High Jinks, to a libretto by Otto Harbach (or Hauerbach), was first performed at the Lyric Theatre in New York on December 10, 1913.* (26066) \$75

32. FRIML, Rudolf 1879-1972

The Musical Play Katinka In Three Acts As Presented by Mr. Arthur Hammerstein The Book and Lyrics by Otto Hauerbach... Authors of "The Firefly" and "High Jinks." [Piano-vocal score]. New York: G. Schirmer [PN 26335], 1916. Folio. Original publisher's dark blue cloth-backed dark blue wrappers illustrated by Plummer printed in dark yellow, orange, and blue. 1f. (title), 1f. (recto first performance details, verso blank), 1f. (recto "Cast of Characters," verso blank), 1f. ("Musical Numbers," verso blank), 3-191, [i] (blank) pp. Wrappers slightly worn and creased with several very small tears. *First performed in Morristown, New Jersey at the Park Theatre on December 2, 1915 under the management of Arthur Hammerstein, with John McGhie as musical director and Frank Smithson as stage director.* (27362) \$50

33. FRIML, Rudolf 1879-1972

The Vagabond King A Musical Play Based on Justin Huntley McCarthy's If I Were King... Book and Lyrics by Brian Hooker and W.H. Post. [Piano-vocal score]. [New York]: [Waterson] , [1926]. Folio. [i] (title), [ii] (named cast list, "Synopsis of Scenes"), [iii] ("Musical Programme"), 181, [i] (blank) pp. Upper wrapper lacking, replaced by crude wrapper lettered in manuscript; final leaf laid down to lower wrapper. (27364) \$15

34. GERSHWIN, George 1898-1937

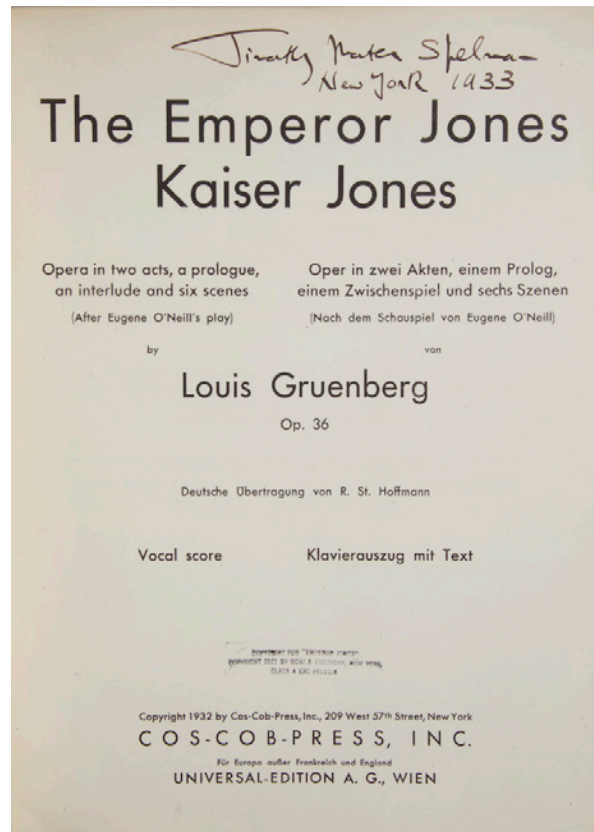
Porgy and Bess... Libretto by DuBose Heyward Lyrics by DuBose Heyward and Ira Gershwin... Directed by Robert Breen Musical Director, Alexander Smallens Settings by Wolfgang Roth Costumes by Jed Mace. Small quarto. Original publisher's pictorial wrappers. 28 pp. Program for a performance at The Ziegfeld Theatre in New York for the week beginning Monday, August 10, 1953 with cast including LeVern Hutcherson as Porgy, Leontyne Price as Bess and Cab Calloway as Sportin' Life. Somewhat worn and creased. *A folk opera in three acts, Gershwin's highly popular work was first performed in New York at the Alvin Theatre on October 10, 1935.* (24660) \$25

35. GIANNINI, Vittorio 1903-1966

The Medead [Monodrama for soprano and orchestra]. [Piano-vocal score]. New York: Franco Colombo [PN 2282], [1963]. Octavo. Original publisher's dark ivory wrappers printed in olive green. [i] (title), [ii] (commission statement), 58, [iv] (blank) pp. Wrappers slightly worn. **First Edition.** (27748) \$15

36. **GOTTSCHALK, Louis F. 1869-1934**

Cinderella and The Prince or Castle of Heart's Desire A Fairy Excuse for Songs and Dances Book by R.A. Barnet Lyrics by D.K. Stevens and R.A. Barnet Music by Louis F. Gottschalk and Edward W. Corliss Additional Musical Numbers by D.J. Sullivan, J.S. Chipman, D.K. Stevens. [Piano-vocal score]. Boston: White-Smith Music Pub. Co. [PNs 12224-122], 1904. Folio. Original publisher's dark red cloth-backed illustrated wrappers printed in orange and black. 1f. (recto title, verso table of contents), 3-123, [i] (publisher's advertisement) pp. Printed label and blindstamp of the Oliver Ditson Company in Boston to lower margin of title. Wrappers worn and soiled, with minor staining and creasing. Slightly browned; several leaves with small tears to blank margins, slightly affecting one measure of music. **First Edition.** OCLC no. 12040385. *Louis Ferdinand Gottschalk was a noted American composer and conductor. "Between 1899 and 1912 in New York he was music director for more than a dozen Broadway musical comedies, revues, and operettas, many by Victor Herbert." Warren M. Sherk in Grove Music Online. (26076)* \$50



Signed by American Composer Timothy Mather Spelman

37. **GRUENBERG, Louis 1884-1964**

The Emperor Jones Kaiser Jones Opera in two acts, a prologue, an interlude and six scenes (After Eugene O'Neill's play)... Oper in zwei Akten, einem Prolog, einem Zwischenspiel und sechs Szenen (Nach dem Schauspiel von Eugene O'Neill)... Op. 36 Deutsche Übertragung von R. St. Hoffmann Vocal score Klavierauszug mit Text. [Piano-vocal score]. New York: Cos-Cob-Press, Inc., [1932]. Folio. Original publisher's dark tan cloth-backed silver wrappers printed in black and red. [i] (recto title, verso copyright notice), 1f. (recto character and scene descriptions and

performance notes in English, verso in German), 3-174 pp. Text in English and German. Publisher's catalogue to verso of lower wrapper. **With the autograph signature of American composer "Timothy Mat[h]er Spelman"** dated "New York 1933" in black ink to upper margin of title. Includes instrumental cues. Copyright information handstamped to lower portion of title. Wrappers slightly soiled; corners bumped; spine with crude titling in black ink and some tearing and slight loss to tail. Very lightly worn, browned, and soiled internally; small rust stains from staples; slightly creased at margins. **First Edition.** OCLC no. 79700244. *The Emperor Jones, to Gruenberg's own libretto after Eugene O'Neill, was first performed at the Metropolitan Opera in New York on January 7, 1933. "The Emperor Jones, [Gruenberg's] strongest dramatic work, enjoyed 11 performances at the Met, and was awarded the Bispham Memorial Medal in 1932. It was later revived in Chicago (1940), Rome (1950) and Detroit (1979). Based on O'Neill's drama Gruenberg's adaptation may be viewed as more a play with sound effects than an opera; the most lyrical and dramatic moment comes when the title character sings the spiritual 'Standin' in the Need of Prayer'." Robert F. Nisbett in Grove Music Online.* Spelman (1891-1970) studied with Spalding and Hill at Harvard (1909-1913) and with Courvoisier at the Munich Conservatory (1913-1915). "[His] music, most of it programmatic, blends elements of Italian Romanticism and French Impressionism." Peggy Glanville-Hicks and Harry Haskell in *Grove Music Online.* (26320) \$100

38. HADLEY, Henry 1871-1937

Azora The Daughter of Montezuma An Opera in Three Acts Text by David Stevens. [Piano-vocal score]. New York: G. Schirmer [PN 27713], [1917]. Quarto. Original publisher's full green cloth with titling and border gilt to upper and titling gilt to spine. [i]-[ii] (blank), [iii] (title), [iv] (blank), [5] (characters), [i] (blank), 3-231, [iii] (blank) pp. Binding slightly worn. Small creases to lower corner of first 10 leaves. **First Edition.** *In 1933 the Musical Courier could call Hadley 'probably the most important composer in the contemporary American musical scene', but his standing as a composer has since declined and it is perhaps first as a conductor and promoter of American music that he deserves recognition." Richard Jackson in Grove Music Online.* (27749) \$75

39. HADLEY, Henry 1871-1937

Merlin and Vivian A Lyric Drama For Chorus, Soli and Orchestra Poem by Ethel Watts Mumford. [Piano-vocal score]. New York: G. Schirmer [PN 19134], [1907]. Octavo. Disbound. [iii] (title), [iv] (blank), v-x (text), xi-xii (index), [xiii] (notice), [xiv] (blank), 112, [ii] (blank) pp. Wrappers lacking. Slightly browned; minor chipping to last few leaves; transparent tape repair to final leaf. (27384) \$15

40. HAGUE, Albert 1920-2001

Plain and Fancy Lyrics by Arnold B. Horwitt... Book by Joseph Stein and Will Glickman Dances and Musical Numbers Staged by Helen Tamiris Orchestration by Philip J. Lang Musical Direction by Reginald Burston Entire Production Directed by Morton da Costa. [Piano-vocal score]. London: Chappell [PN 43326], [1956]. Quarto. Original publisher's decorative beige wrappers. [i] (title), [i] (program note and scenes), 1f. (recto named cast list, verso contents), 143, [i] (blank) pp. Wrappers somewhat worn; upper partially detached; small tears to head and tail of spine. *A musical comedy centered around the Amish community in Pennsylvania.* (27375) \$50

41. HANSON, Howard 1896-1981

Merry Mount Opera in Three Acts of Six Scenes Libretto by Richard L. Stokes. [Piano-vocal score]. New York: Harms [PN S-452-280], 1933. Quarto. Original publisher's black cloth-backed grey wrappers. [i] (title), [i] (blank), [i] (cast list), [i] (blank), II-IV (story), [i] (blank), 275, [i] (blank) pp. Wrappers slightly worn. Some leaves with vertical creases. **First Edition.** *An American composer, educator, and conductor, "all Hanson's works display rhythmic vitality, frequently using tonally-based ostinatos and sensitivity towards timbral combination."* Ruth T. Watanabe and Kames Perone in *Grove Music Online.* (27619) \$75

42. HEARTZ, H.L.

The Tenderfoot A Musical Play in Three Acts Lyrics by Richard Carle. [Piano-vocal score]. New York, Chicago, San Francisco, London: M. Witmark [PN 5266], 1903. Quarto. Full dark blue boards with titling gilt to upper and spine. [1] (title), [2] (blank), [3] (named cast list and setting), [4] (contents), 5-123, [i] (blank) pp. Slightly worn; small tear to one leaf; occasional creasing. **First Edition.** (27443) \$50

43. HERBERT, Victor 1859-1924

The Ameer. Comic Opera in Three Acts. Book by Frederic Ranken and Kirke La Shelle. [Piano-vocal score]. New York, Chicago, London, Paris, Leipzig: M. Witmark [PN 1832], 1899. Large octavo. Original publisher's black cloth-backed illustrated wrappers printed in colour. [i] (title), [i] (blank), [i] (characters and setting), [i] (contents), 205, [iii] (blank) pp. Wrappers somewhat worn; small tears and chips to edges; spine torn at head and tail; joints split. Minor tears to margins; several pages slightly creased at upper corner. **First Edition.** *The Ameer, an operetta in 3 acts, was first performed at Wallack's Theatre on December 4, 1899. "[Herbert] was the most talented and successful American operetta composer and important also as an advocate of copyright and performance-rights protection for composers... [The Serenade was his] first major success."* Steven Ledbetter in *Grove Music Online.* (27555) \$100

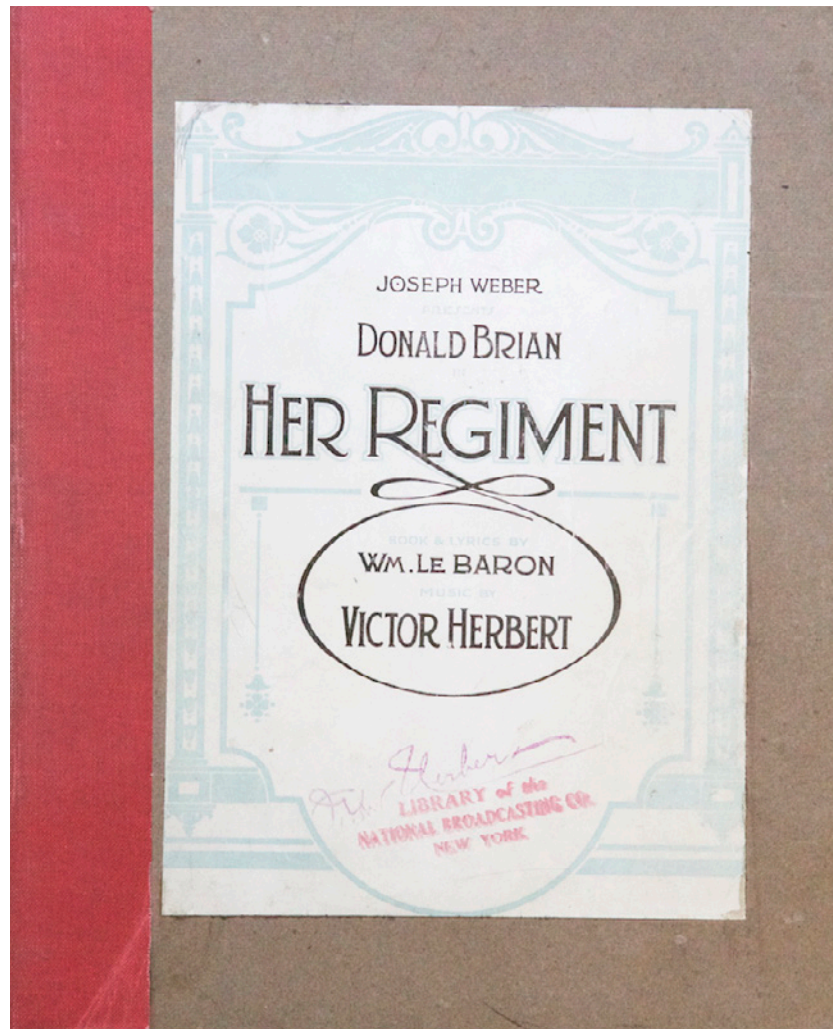
44. HERBERT, Victor 1859-1924

The Débutante. n.p.: G. Shirmer, [1914]. 2 volumes. Quarto. Black plastic folders. 3-81; 82-146 pp. A photocopy of the 1914 score. *The Debutante, a musical comedy in two acts based on the book by Harry B. Smith and Robert B. Smith with lyrics by Robert B. Smith, was first performed on December 7, 1914 at the Knickerbocker Theatre in New York.* (27575) \$10

45. HERBERT, Victor 1859-1924

The Fortune Teller Comic Opera in Three Acts. Libretto by Harry B. Smith. [Piano-vocal score]. New York: M. Witmark [PN 1445], [ca. 1950]. Quarto. Original publisher's light brown wrappers with titling within decorative border. [i] (title), [i] (blank), [i] (characters and setting), [i] (contents), 181, [iii] (publisher's advertisements) pp. Wrappers slightly worn with minor crease and small tear to upper. A reprint of the first edition. *An operetta in three acts, The Fortune Teller was first performed on Broadway on September 26, 1898 at Wallack's Theatre and ran for 40 performances. It was revived on November 4, 1929 at Jolson's 59th Street Theatre and ran for 16 performances. "Herbert preferred to compose for trained singers rather than for comedians who sang, and the operettas he wrote for stars like Alice Nielson (The Fortune Teller), Fritzi Scheff (Mlle Modiste) or Emma Trentini (Naughty Marietta) placed great demands on the chorus and orchestra as well as the principals... Another speciality was the variation song, with a series of refrains in different styles (e.g. 'Serenades of All Nations' from The Fortune Teller, in which a*

ballerina demonstrates serenades by admirers from Ireland, Spain, China, Italy, France and Haiti) or actual variations of the same tune ('The Song of the Poet' from Babes in Toyland, which turned the familiar lullaby 'Rock-a-bye baby' into a brassy march, a Neapolitan song or a ragtime song)... In The Fortune Teller he even managed to match Strauss for a vigorous csárdás." Steven Ledbetter in Grove Music Online. (27566) \$40



Herbert's Joe Weber, With Performance Markings

46. HERBERT, Victor 1859-1924

*Joe Weber offers Donald Brian in the New Operetta Her Regiment Book and Lyrics by William Le Baron... Staged by Fred G. Latham. [Piano-vocal score]. New York: T. B. Harms & Francis, Day & Hunter, 1917. Quarto. Original publisher's ivory upper wrapper printed in black and teal blue laid down to boards crudely backed with red cloth with titling in white ink to spine. [1] (title), [2] (blank), [3] (named cast list and scenes), [4] (blank), [5] (musical numbers), [6] (blank), 7-137, [iii] (blank) pp. Performance markings in pencil and red crayon, including to cast list. Boards somewhat worn. Handstamp of the National Broadcasting Co. to front free endpaper. Minor browning; occasional tears with tape repairs; small tear to title with small handstamp to upper margin. **First Edition.** *An interesting performance copy.* (27571) \$120*

47. HERBERT, Victor 1859-1924

The Madcap Duchess A Comic Opera in Two Acts The Book and Lyrics by David Stevens and Justin Huntly McCarthy. [Piano-vocal score]. New York & London: G. Schirmer [PN 24437], 1913. Quarto. Original publisher's wrappers. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (story), [i] (index), 3-152 pp. Upper wrapper and spine lacking; lower creased and torn with some loss. Slightly worn; occasional minor tears, not affecting music; composer's facsimile signature stamp to title. **First Edition.** "[Herbert's]strong scores are those for *The Serenade* (1897), *The Fortune Teller* (1898), *Cyrano de Bergerac* (1899), *The Singing Girl* (1899), *The Enchantress* (1911), *The Madcap Duchess* (1913), *The Only Girl* (1914) and *Eileen* (1917). In musical quality they compare favourably with the works of the principal European operetta composers." Steven Ledbetter in *Grove Music Online*. (27563) \$25

48. HERBERT, Victor 1859-1924

Madeleine A Lyric Opera in One Act Adapted from the French of Decourcelles & Thibaut by Grant Stewart. [Piano-vocal score]. New York & London: G. Schirmer [PN 24218], 1914. Quarto. Original publisher's brown wrappers with titling within decorative border printed in teal blue. [i] (title), [i] (blank), [i] (notes on first performance, [i] (blank), 97, [i] (blank) pp. Wrappers somewhat worn, chipped and torn; detached. Small music seller's stamp to title; some leaves slightly torn and soiled, not affecting music; final leaf defective; composer's facsimile signature handstamp to title. **First Edition.** "Herbert's only... opera [other than *Natoma*] was *Madeleine*, a one-act comedy based on a French play about an operatic prima donna. At the première in 1914 it was paired with *Pagliacci*, with Caruso in the principal part. Not surprisingly, *Madeleine* functioned as little more than a curtain-raiser. Its style is 'conversational' throughout, with continuing motivic commentary from the orchestra. The one real set piece, 'A Perfect Day', was added at the last moment at the insistence of Frances Alda, who refused to sing the title role otherwise... *Madeleine* was dropped from the repertory of the Metropolitan Opera after half a dozen performances, though G. Schirmer published the work in full score, an unprecedented distinction for an American opera." Steven Ledbetter in *Grove Music Online*. (27562) \$120

49. HERBERT, Victor 1859-1924

Mlle. Modiste A Comic Opera Book & Lyrics by Henry Blossom. [Piano-vocal score]. New York, Chicago, London, Vienna, Leipzig, San Francisco, Toronto: M. Witmark, 1905. Quarto. Original publisher's black cloth-backed illustrated light brown wrappers printed in brown and ivory. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-152 pp. Wrappers worn and slightly chipped, creased, and dampstained; previous owner's signature to upper, with handstamp obscured in black marker. Signatures loose; occasional minor chips to margins, not affecting music; bookseller's handstamp to title; previous owner's signature to cast leaf. **First Edition.** (27590) \$35

50. HERBERT, Victor 1859-1924

Mlle. Modiste A Comic Opera Book & Lyrics by Henry Blossom. [Piano-vocal score]. New York: M. Witmark [PN 7295], [ca. 1950]. Folio. Original publisher's light brown printed wrappers. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-152 pp. Wrappers slightly worn, with crease to upper. A reprint of the first edition. (27565) \$40

51. HERBERT, Victor 1859-1924

The Princess "Pat" A New Comic Opera with Eleanor Painter The Book and Lyrics by Henry Blossom... Staged by Fred G. Latham. [Piano-vocal score]. New York, Chicago, San Francisco, London: M. Witmark, 1915. Quarto. Original upper wrapper laid down to blue cloth-backed boards, titling in white ink to spine. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (musical numbers), [i] (blank), 9-144 pp. Occasional performance notes in pencil, apparently relating to a radio performance or recording. Binding somewhat worn. First two leaves, including title, chipped at lower corners with tape repairs to margins; tear to one leaf repaired; composer's facsimile signature handstamp to title, numerical handstamp, and handstamp of the National Broadcasting Co. to title. **First Edition.** *The Princess Pat, an operetta in three acts written for the soprano Eleanor Painter (1891-1947), was first performed on Broadway on September 29, 1915 at the Cort Theatre and ran for 158 performances.* (27580) \$75

52. HERBERT, Victor 1859-1924

The Princess "Pat" A New Comic Opera with Eleanor Painter The Book and Lyrics by Henry Blossom... Staged by Fred G. Latham. [Piano-vocal score]. New York, Chicago, San Francisco, London: M. Witmark, 1915. Quarto. Original publisher's decorative black cloth-backed ivory wrappers printed in red and black. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (musical numbers), [i] (blank), 133, [i] (blank) pp. Wrappers somewhat worn and creased, with small tears to edges. Light dampstaining to upper inner corners throughout; signatures loose; occasional minor chips and tears to edges, not affecting music; one leaf browned; composer's facsimile signature stamp to title. Revised edition. (27579) \$40

53. HERBERT, Victor 1859-1924

The Serenade Comic Opera in 3 Acts. Libretto by Harry B. Smith. [Piano-vocal score]. n.p.: Edward Schubert, [1897]. Octavo. Textured brown cloth boards,. [i] (contents), 3-210 pp. Boards worn and bumped; paper tape to spine; previous owner's small bookplate to front pastedown. Title lacking; first leaf partially detached; occasional minor tears and chips, not affecting music. (27583) \$15

54. HERBERT, Victor 1859-1924

Sweethearts A Comic Opera in Two Acts Books by Harry B. Smith and Fred. De Gresac Lyrics by Robert B. Smith. [Piano-vocal score]. New York... Boston... Chicago: G. Schirmer [PN 24029], 1913. Quarto. 1f. (title), 1f. (named cast list and index), 1f. (commemoration of the first performance with waist-length photographic reproduction of Christie Macdonald as the lead character, Sylvia), 167, [i] (blank) pp. Disbound; upper wrapper lacking. Final leaf detached and laid down to lower; title somewhat worn, soiled and stained, with small abrasion evidently from removal of rectangular label. *Sweethearts was first performed in Baltimore, Maryland at the Academy of Music, March 24, 1913. Along with Naughty Marietta (1910) it is considered one of his finest operettas.* (27345) \$25

55. HERBERT, Victor 1859-1924

Sweethearts Original Book by Harry B. Smith and Fred De Gresac Original Lyrics by Robert B. Smith... New Book and Lyrics by Phil Park Music Adapted and Arranged by Ronald Hanmer. [Piano-vocal score]. London: Chappell [PN 45426], 1961. Folio. Original publisher's light blue wrappers printed in violet. [i] (title), [i] (characters and setting), [i] (notes on principle characters and orchestration), [i] (musical numbers), 176 pp. Wrappers slightly worn. (27585) \$40

56. **HERBERT, Victor 1859-1924**

The Serenade Comic Opera in Three Acts Libretto by Harry B. Smith. [Piano-vocal score]. London: E. Ascherberg [PN 1733], 1897. Quarto. Original publisher's lithographed ivory wrappers by Henderson & Spalding printed in black and red. [i] (title), [i] (contents), 191, [i] (blank) pp. Wrappers somewhat worn and chipped; outer margins slightly stained; spine lacking at head; upper partially detached. Handstamp to title; Occasional minor chips to outer margins, not affecting text; handstamp to title. **First British edition.** (27589) \$50

57. **HUBBELL, Raymond 1879-1954**

Mr. Sam S. Shubert presents Jefferson De Angelis Opera Co. in "Fantana" A Musical Comedy in Three Acts. Book by Robt. Smith and Sam. S. Shubert Lyrics by Robt. B. Smith. [Piano-vocal score]. New York, Chicago, London, Vienna-Leipzig, San Francisco, Toronto: M. Witmark & Sons [PN 6825 cc], 1904. Quarto. Full dark blue cloth boards with titling gilt to upper and spine, original publisher's lower wrapper bound in. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-162 pp. Title partially detached. **First Edition.** *An American writer, composer, and lyricist, Hubbell was one of the nine founding members of ASCAP in 1914.* (27244) \$35

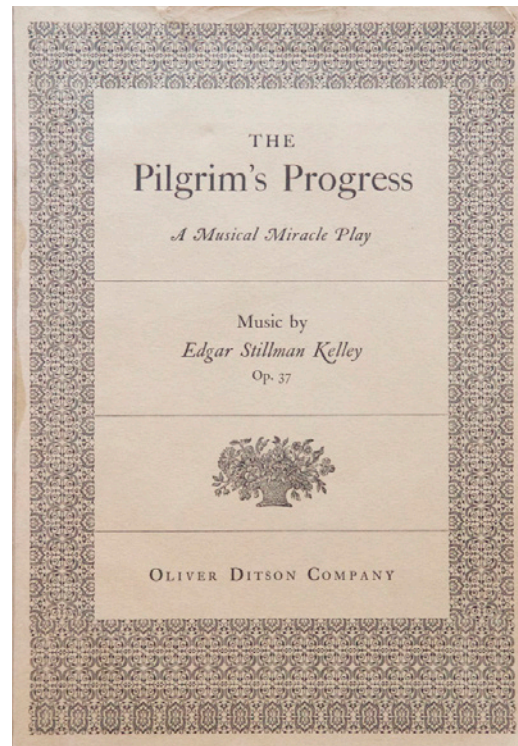
58. **KÁLMÁN, Emmerich 1882-1953**

A Little Dutch Girl A Musical Play in Three Acts Book by Harry Graham & Seymour Hicks Lyrics by Harry Graham. [Piano-vocal score]. London: Chappell [PN 27199], [1921]. Quarto. Original publisher's wrappers illustrated by Paul Chesney. [i] (title), [i] (copyright), [i] (named cast list), [i] (contents), 169, [iii] (publisher's advertisements) pp. Wrappers worn and detached; spine chipped with loss; small printer's handstamp to upper. Printer's handstamp to title; annotations regarding a performance at the Lyric Theatre to head of cast list. Chappell issued editions in both London and New York in 1921. (27608) \$30

**“His Works Embody
the Spirit and Sentiment of American Life”**

59. **KELLEY, Edgar Stillman 1857-1944**

The Pilgrim's Progress A Musical Miracle Play For Soli, Chorus & Orchestra Text based on the Allegory of John Bunyan by Elizabeth Hodgkinson... Op. 37. [Piano-vocal score]. Boston: Oliver Ditson [PN 72444-319], [1917]. Large octavo. Original publisher's dark tan wrappers with titling within decorative border. [1] (half-title), [2] (previous works), [3] (title), [4] (copyright and notice), [5] (dedication), [6] (blank). [7] (note), [8] (blank), [9-10] (contents), [11] (part title), [12] (characters), 13-[30] (text), [i] (part title), [i] (blank), 319, [i] (blank) pp. Wrappers slightly worn with small chips to edges; minor stain to lower. Occasional minor chips to edges, not affecting music or text. **First Edition.** *An American organist, composer, and writer on music, "Kelley had strong ideas about nationalism in music and the position of American composers,*



which he expressed in numerous articles. He was avowedly an American composer and his works embody the spirit and sentiment of American life. Although many of Kelley's stage works and symphonic pieces achieved success when first performed, little of his music continues to be performed." Katherine K. Preston and Nicholas E. Tawa in *Grove Music Online*. (27607) \$75

60. KERKER, Gustave 1857-1923

The Belle of New York A Musical Comedy in Two Acts Words by Hugh Morton. [Piano-vocal score]. London... New York: Hopwood... T.B. Harms, [1897-1898]. Quarto. Original publisher's wrappers illustrated by H. George and printed in blue, cold, and red. [i] (title), [i] (blank), [i] (named cast list), [i] (contents), 213, [i] (publisher's advertisements) pp. With a bust-length portrait of Edna May (cast in the role of Violet Gray in the George Lederer Casino Theatre Company of New York production) to upper wrapper. Wrappers worn; edges chipped with minor loss; tear to lower repaired with tape; title label laid down to spine. Slightly worn; English bookseller's handstamp to title. "*Kerker's first complete operetta in New York was Castles in the Air in 1890. He wrote over twenty shows, the most successful of which were the London musical burlesque Little Christopher Columbus (1893), and the international musical hit The Belle of New York (1897). Other notable musicals included An American Beauty (1896), The Girl from Up There (1901), Winsome Winnie (1903), The Tourists (1906), and Fascinating Flora (1907). He was one of the nine founding members of ASCAP in 1914.*" *Wikipedia*. "*The Belle of New York (1897) had only a modest run in New York but became Kerker's most popular work and the one by which he is best remembered, with almost 700 performances in London and many more on tours; several of its melodies are inspired by marches or lively dances, and the vocal lines have an unusually restless character with dotted rhythms and repeated notes.*" *Deane L. Root in Grove Music Online*. (27606) \$65

61. KERKER, Gustave 1857-1923

The Tourists A Musical Comedy in Two Acts As Produced by Sam S. & Lee Schubert (Inc.) Book and Lyrics by R. H. Burnside. [Piano-vocal score]. New York: T. B. Harms, 1906. Quarto. Full dark blue cloth boards with titling gilt to upper and spine. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-203, [i] (blank) pp. **First Edition**. "*Wikipedia*. (27449) \$60

62. KERKER, Gustave 1857-1923

Winsome Winnie A Musical Comedy in Two Acts Book and Lyrics by Frederic Ranken. [Piano-vocal score]. New York: Jos. W. Stern, 1903. Quarto. Original publisher's black cloth-backed decorative dark pink wrappers. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-96 pp. Wrappers slightly worn; vertical crease to upper. **First Edition**. (27450) \$60

63. KERN, Jerome 1885-1945

Roberta A Musical Comedy in Two Acts Adapted from the Novel by Alice Duer Miller Book and Lyrics by Otto Harbach. [Piano-vocal score]. New York: T.B. Harms Co.; London: Chappell & Co. Ltd.: [PN 40433], [1950]. Quarto. Original publisher's dark ivory decorative wrappers printed in brown. [i] (title), [i] (characters), [i] (scenes), [i] (contents), 99, [i] (colophon) pp. Wrappers slightly worn, small tear to head of spine. **First British edition**. "*[Kern] was one of the most significant composers in the history of American popular musical theatre. His songs established a pattern for American show songs, and his theatre scores provided the bridge by which the 19th-century Ruritanian operetta style evolved into that of the specifically 20th-century American musical, with its close integration of book, lyrics and music... [His] works were also... adapted*

for the screen, a transition accomplished notably in *Roberta* (1933, filmed 1935), with its setting in a Parisian fashion house and a score which included 'Smoke gets in your eyes'." Ronald Byrnside and Andrew Lamb in *Grove Music Online*. (27350) \$50

64. KERN, Jerome 1885-1945

Show Boat... Book and Lyrics by Oscar Hammerstein 2nd Based on the novel by Edna Ferber. [Piano-vocal score]. Greenwich, CT: Welk, [after 1927]. Folio. Original publisher's decorative blue wrappers. [1] (title), [2] (named cast list), [3] (scenes), [4] (musical numbers), 5-192, [ii] (blank) pp. Wrappers slightly worn. "In 1927 Kern produced his most important work, *Show Boat*, a musical play with words by Oscar Hammerstein II, and perhaps the most influential Broadway musical play ever written in that it impelled composers of Broadway musicals to concern themselves with the whole integrated production as opposed to writing *Tin Pan Alley* songs for interpolation... At least six songs, which are integral to the characterization and story, have become standard favourites, including 'Ol' Man River', 'Can't help lovin' dat man', 'Make Believe', and 'Why do I love you?'. *Show Boat* has been filmed three times, and was the first musical to enter an opera company's repertory (New York City Opera, 1954). The rediscovery of the original performing material, with orchestrations by Robert Russell Bennett (Kern's regular orchestrator from 1923) led to a large-scale recording in 1987 and widespread opera house productions... By the time of *Show Boat* Kern had become a mature and rounded composer, able to capture the dignity of 'Ol' Man River' as readily as the light fluency of 'Why do I love you?' and the effective harmonic shifts of 'Can't help lovin' dat man'." Ronald Byrnside and Andrew Lamb in *Grove Music Online*. (27380) \$40

65. KLEIN, Manuel 1876-1919

Mr Pickwick A Musical Comedy Book by Chas. Klein Lyrics by Grant Steward. [Piano-vocal score]. New York, Chicago, San Francisco, London, Paris, Leipzig: M. Witmark [PN 4936], 1902. Large octavo. Full black cloth with titling in gilt to upper and spine. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-172 pp. Binding slightly worn. *Klein, an English-born American composer active in New York, wrote primarily for the musical theatre.* (27447) \$35

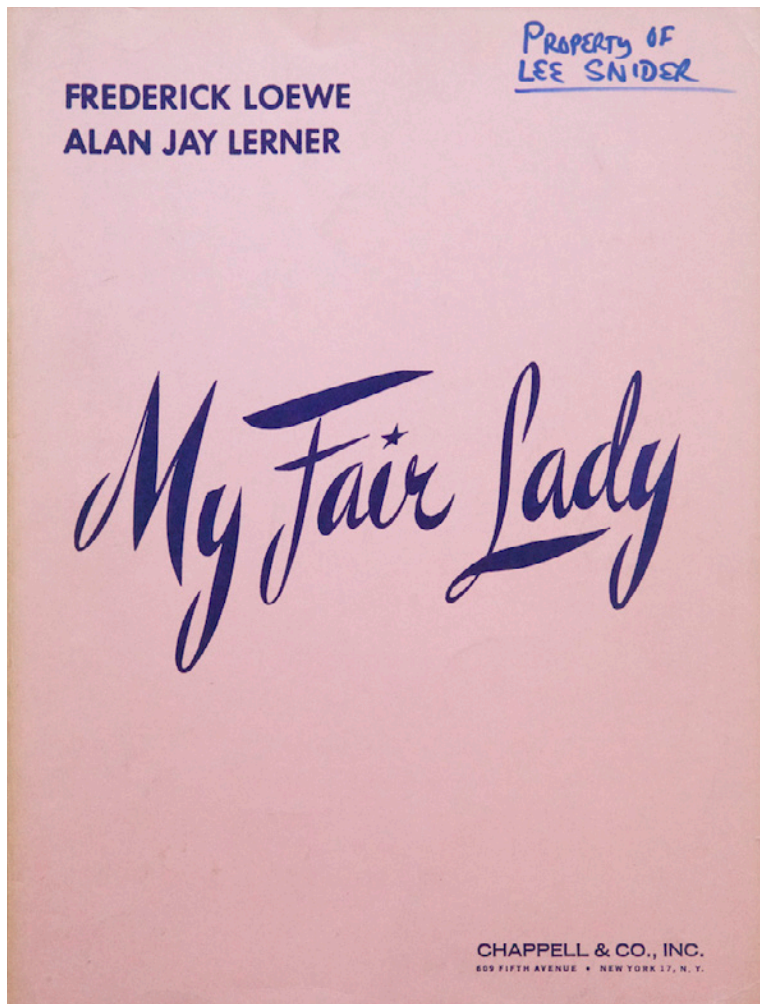
66. LEVI, Maurice

The Soul Kiss with the World's Greatest Dancer "Genee." Book by Harry B. Smith. [Piano-vocal score]. New York: M. Witmark [PN 8291], 1908. Quarto. Original publisher's cloth-backed illustrated wrappers printed in colour. 1f. (recto title, verso blank), [1] (cast list), [2] (blank), [3] (contents), [4] (blank), 5-95, [i] (blank) pp. Wrappers somewhat worn and creased; head and tail of spine frayed; inner corners slightly defective; slightly shaken. Minor chips to edges, not affecting music. **First Edition.** (27746) \$35

First Edition of *My Fair Lady*

67. LOEWE, Frederick 1901-1988

My Fair Lady Adapted from Bernard Shaw's "Pygmalion" Produced on the Screen by Gabriel Pascal... Book and Lyrics by Alan Jay Lerner Production staged by Moss Hart Choreography and Musical Numbers by Hanya Holm Production Designed by Oliver Smith Costumes Designed by Cecil Beaton Musical Director Franz Allers Musical Arrangements by Robert Russell Bennett and Phil Lang Lighting by Feder Dance Music Arranged by Trude Rittman... (Edited by Franz Allers). [Piano-vocal score]. [New York]: Chappell [PN 4093-252], [1956]. Folio. Original



publisher's decorative pink wrappers printed in dark blue. [1] (title), [2] (named cast list), [3] (scenes), [4] (musical numbers), 5-256 pp. Wrappers slightly worn and faded; previous owner's name in blue to corner of upper wrapper. **First Edition**, later issue. *"After [Loewe and Lerner's] less successful next collaboration, Paint Your Wagon (1951)... they wrote My Fair Lady (1956), an adaptation of George Bernard Shaw's Pygmalion, the longest-running show of its era and one of the most highly regarded of all musicals... Loewe's successful evocation of Scottish melodies in Brigadoon, Western folk songs in Paint Your Wagon (the only Lerner and Loewe musical with an American locale), and British music hall and French cabaret tunes in My Fair Lady and Gigi, respectively, camouflaged a distinctive personal style, which demonstrated a predilection, even in the Western Paint Your Wagon, for a European rather than an American vernacular musical language."* Geoffrey Block in *Grove Music Online*. (27353) \$120

68. LORAINÉ, William

Peggy from Paris A Musical Comedy in Two Acts Books & Lyrics by George Ade. [Piano-vocal score]. New York, Chicago, London, Vienna-Leipzig, San Francisco, Toronto: M. Witmark & Sons [PN 5064], 1903. Quarto. Original publisher's grey illustrated wrappers printed in blue, red, and dark yellow. [1] (title), [2] (contents), 3-23, [i] (blank) pp. Wrappers worn; upper detached with stain to outer upper corner; minor chipping and tears. Slightly soiled; small tear to blank outer margins. **First Edition**. (27266) \$25

69. LUDERS, Gustav 1865-1913

The Burgomaster. An Original Musical Comedy in a Prologue and Two Acts. Book and Lyrics by Frank Pixley. [Piano-vocal score]. New York: M. Witmark [PN 3610], 1900. Quarto. Original publisher's illustrated wrappers with cloth spine. [i] (title), [i] (characters), [i] (contents), [i] (blank), 1-108 pp. Wrappers worn and chipped; spine and lower torn. Some marginal tears, chips, and tape repairs; first two leaves reinforced at inner margin; former owner's signature in pencil to two leaves; number handstamp to first two leaves. **First Edition.** "*Luders's style reveals a familiarity with both Viennese operetta and the music of Arthur Sullivan. His works have an abundance of graceful waltzes and humorous or sentimental love songs, with sophisticated melodies, simple but varied rhythms and phrases, and a wider harmonic vocabulary than most stage musicals of the time.*" Deane L. Root in *Grove Music Online.* (27744) \$15

70. LUDERS, Gustav 1865-1913

The Grand Mogul A Musical Comedy Book & Lyrics by Frank Pixley. [Piano-vocal score]. New York: M. Witmark [PN 8516], 1906. Quarto. Original publisher's black cloth-backed illustrated dark orange wrappers printed in ivory and black. [1] (title), [2] (blank), [3] (characters), [4] (contents), 5-174, [ii] (blank) pp. Wrappers slightly worn and soiled; small chips to upper. Title tight to inner margin; first signature partially split. **First Edition.** (27741) \$45

71. LUDERS, Gustav 1865-1913

King Dodo A Musical Comedy in Three Acts. Book and Lyrics by Frank Pixley. [Piano-vocal score]. New York: M. Witmark [PN 3888], 1901. Quarto. Original publisher's black cloth-backed illustrated wrappers printed in colour. [1] (title), [2] (cast of characters), [3] (contents), [4] (blank), [5]-141, [iii] (blank) pp. Wrappers somewhat worn and creased with minor edge tears and chips. Final leaf slightly torn, not affecting music; first signature partially detached; final leaves creased. **First Edition.** (27739) \$45

72. LUDERS, Gustav 1865-1913

The Prince of Pilsen A Musical Comedy in Two Acts Lyrics by Frank Pixley. [Piano-vocal score]. New York: M. Witmark [PN 3527], 1902. Quarto. Original publisher's decorative wrappers black cloth-backed decorative wrappers. [i] (title), [ii] (blank), [iii] (characters), [iv] (contents), 144 pp. Wrappers slightly worn with minor tears and chips and remnants of small label to lower. Slightly worn; minor tears to first 16 leaves not affecting music. **First Edition,** possible later issue. "*[Luders and Pixley's] most successful work was The Prince of Pilsen (1903)...; it includes the songs 'The Tale of the Seashell', 'The Message of the Violet' and 'The Heidelberg Stein Song', which retains prominence in the college glee-club repertory.*" Deane L. Root in *Grove Music Online* (27738) \$35

73. LUDERS, Gustav 1865-1913

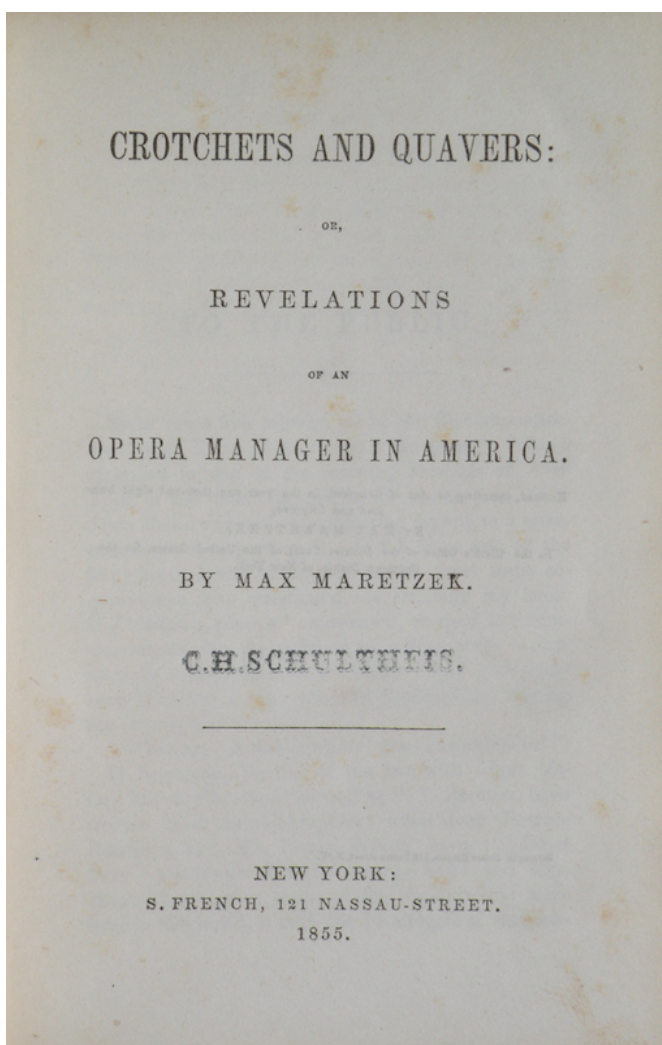
The Prince of Pilsen A Musical Comedy Book and Lyrics by Frank Pixley Revised by Edward Bradley... Revised by Don Wilson. [Piano-vocal score]. New York: M. Witmark [PN 21265-79], 1957. Folio. Original publisher's cloth-backed light green illustrated wrappers printed in black and dark pink. 1f. (recto title, verso synopsis), 1f. (recto cast list, verso musical numbers), 100 pp. Small price label to upper wrapper. Music seller's handstamp to title. (27740) \$25

74. **LUDERS, Gustav 1865-1913**

Woodland A Musical Fantasy Book & Lyrics by Frank Pixley. [Piano-vocal score]. New York: M. Witmark [PN 6159], 1904. Quarto. Dark blue textured cloth with titling gilt to upper and spine, original publisher's illustrated upper wrapper bound in. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-186 pp. **First Edition.** (28064) \$45

75. **LUENING, Otto 1900-1996**

Evangeline Opera in 3 Acts Vocal Score Libretto and Music by Otto Luening. [Piano-vocal score]. New York...: C. F. Peters [PN 66643], [1974]. Folio. Original publisher's wrappers. 1f. (recto title, verso cast list), 1f. (recto notes, verso text from *Evangeline* by Henry Wadsworth Longfellow), [a]-d (music), 142 + 6 (manuscript facsimile), [i] (blank) pp. Minor damage to upper wrapper at outer edge; small faded datestamp to upper wrapper. **First Edition.** (28063) \$50



First Edition of Maretzek's Classic on Opera in 19th Century America

76. **MARETZEK, Max 1821-1897**

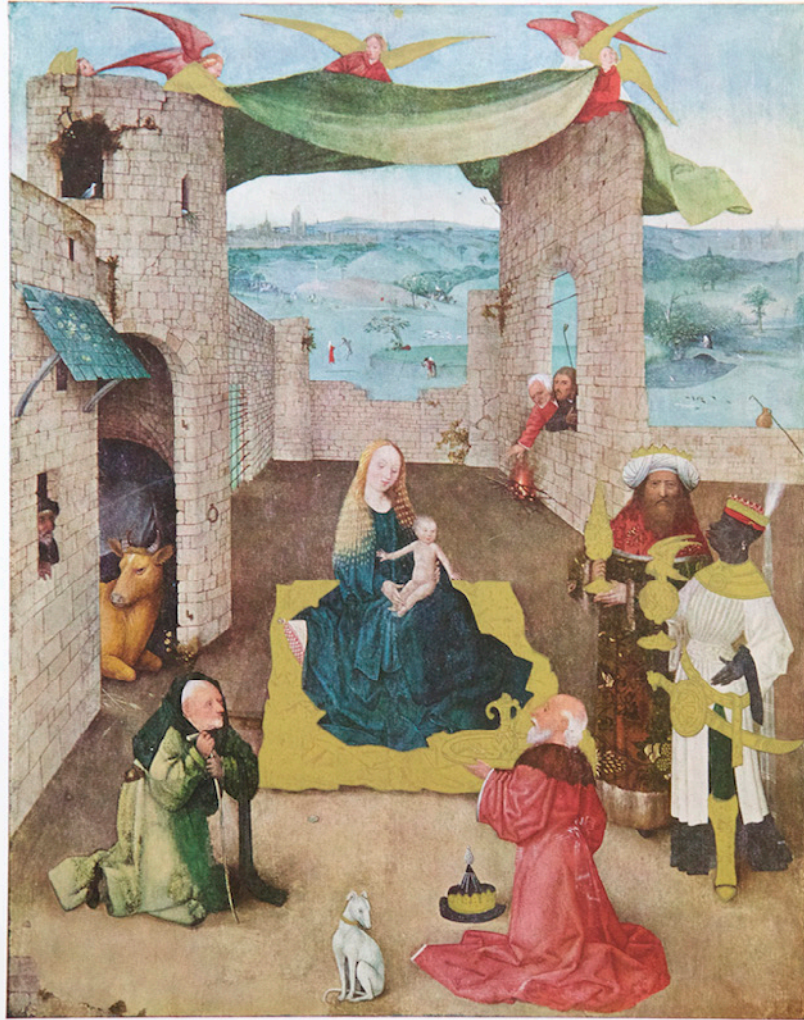
Crotchets and Quavers: or, Revelations of an Opera Manager in America. New York: S. French, 1855. Octavo. Original publisher's green cloth with embossed illustration of Maretzek in conducting pose within decorative embossed border, image repeated on spine in gilt with titling gilt. [i] (title), [i] (copyright notice), [iii]-viii (preliminary material), 1f. (part-title), 11-346 pp. + 7ff. (publisher's advertisements). Handstamp of an early owner to front free endpaper and title. Binding slightly worn, bumped and faded. Occasional light foxing and soiling; erasures to front free endpaper. A very good copy overall. **First Edition.** *Maretzek was an American conductor, impresario, and composer of Czech birth. "In 1848 Edward Fry invited him to conduct Italian opera at the Astor Place Opera House in New York. In 1849 Maretzek began a career as impresario, initially with the Astor Place company, conducting and managing companies in New York (principally at the Academy of Music),*

and touring the USA, Cuba and Mexico. He managed to engage excellent singers and conducted the American premières of La traviata (1856) and Don Carlos (1877). His managerial policies helped to establish continuing popular support for opera in New York." William Brooks in Grove Music Online. Contains much information of interest to opera in 19th century America.

(25030)

\$60

AMAHL AND THE NIGHT VISITORS



GIAN-CARLO MENOTTI

G. SCHIRMER New York/London

First Edition of Menotti's *Amahl*

77. MENOTTI, Gian Carlo 1911-2007

Amahl and the Night Visitors Opera in One Act Words and Music by Gian-Carlo Menotti. [Piano-vocal score]. New York/London: G. Schirmer [PN 42736], [1952]. Folio. Original publisher's illustrated wrappers printed in colours. [I] (title), II (copyright), III (notes on first performance), IV (note), V (characters), VI (setting, costumes, and point of view), 65, [i] (blank) pp. Wrappers slightly worn, titling to spine in ink. **First Edition.** "*Amahl and the Night Visitors*, commissioned by NBC, was the first opera written expressly for American television. In writing it, Menotti was influenced by *The Adoration of the Magi* of Hieronymus Bosch. The work was first televised on Christmas Eve 1951 and has been broadcast annually. The roles, particularly the main part for boy soprano, are skilfully conceived so that they can be performed by amateurs. The charm and clear diatonicism of the work have helped to make it one of the most frequently performed operas of the 20th century." Bruce Archibald and Jennifer Barnes in *Grove Music Online*. (27484) \$60

78. MENOTTI, Gian Carlo 1911-2007

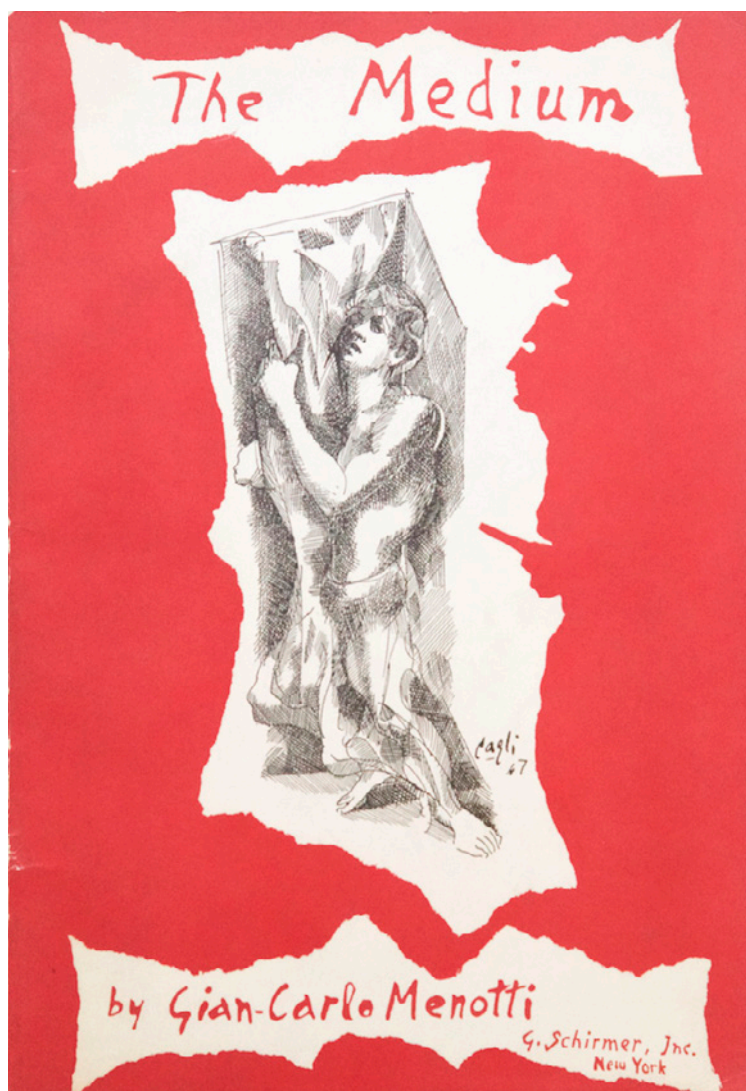
The Consul Musical Drama in Three Acts Words and Music by Gian-Carlo Menotti. [Piano-vocal score]. New York, London: G. Schirmer [PN 42369], [copyright 1950]. Folio. Original publisher's black illustrated wrappers printed in red and white. [i] (title), [i] (copyright), [i] (notes on first performance), [i] (characters and acts), 291, [i] (blank) pp. Wrappers slightly worn, creased, and stained. *The Consul, a musical drama in three acts by Menotti to his own libretto, was first performed in Philadelphia at the Shubert Theatre on March 1, 1950. "Menotti's versatile dramatic skills, as director, librettist and composer, brought him a contract from Metro-Goldwyn-Mayer to write film scripts. Although his scripts were never filmed, one contained the seeds of his first full-length opera, The Consul, considered by many to be his greatest work. In keeping with Menotti's preference for contemporary subjects, the opera tells the story of a family trying to obtain a visa to leave a police state. Music and stage techniques combine to communicate strongly and directly... The New York première at the Ethel Barrymore Theatre on 15 March 1950 was a great success and performances continued there for about eight months. The work received the Pulitzer Prize and the Drama Critics' Circle Award. It has been translated into 12 languages and has been performed in over 20 countries. With The Consul and his next two operas, Menotti seemed at the height of his powers and of public acclaim... [Menotti] was sensitive to new musical techniques that would serve his dramatic purpose... [such as] a high, sustained dissonant chord in The Consul as Magda turns on the gas stove to commit suicide..." Bruce Archibald and Jennifer Barnes in Grove Music Online. (27477)* \$50

79. MENOTTI, Gian-Carlo 1911-2007

The Consul... Musical Director Thomas Schippers Settings by Horace Armistead... Costumes by Grace Houston Dreams Choreography by John Butler Entire Production Staged by Mr. Menotti. Small quarto. Original publisher's pictorial wrappers. 30 pp. Program for a performance at the Ethel Barrymore Theatre for the week beginning June 19, 1950 with cast including Maie Powers as the Mother, Cornell MacNeil as John Sorel, and Patricia Neway as Magda Sorel. Very slightly worn. (24667) \$25

80. MENOTTI, Gian Carlo 1911-2007

The Death of the Bishop of Brindisi For Chorus, Children's Chorus, Bass and Soprano Solo and Orchestra. [Piano-vocal score]. New York: G. Schirmer [PN 45519], [1963]. Octavo. Original publisher's illustrated wrappers printed in colours. [I] (title), II (copyright), III (note), [IV] (blank), V-VII (text), [i] (blank), 80 pp. Small music seller's label to title. **First Edition.** "...the cantata *The Death of the Bishop of Brindisi (concerning the Children's Crusade of 1212)* was commissioned by the Cincinnati May Festival... Critical appraisal of Menotti's works has ranged from sincere appreciation (Sargeant) to bitter denunciation, later retracted (Kerman). There are signs that Menotti's legacy in future will be more complex and wide-ranging than anticipated. In deftly side-stepping the Second Viennese School he has provided an alternative model, that of the rigorously trained classical musician whose prime motivation has been to communicate with his audience. To that end, he invented both the first opera for radio and for television and had hopes for composing an opera expressly for film. Like Gershwin before him and Lloyd Webber after, he fused together music and theatre. Whether we decide to define the results as opera, music theatre or musical does not detract from the achievement of creating new audiences for one of the oldest of genres." Bruce Archibald and Jennifer Barnes in Grove Music Online. (27511) \$45



First Edition of *The Medium*, Menotti's "First International Success"

81. MENOTTI, Gian Carlo 1911-2007

The Medium Tragedy in Two Acts Words and Music by Gian-Carlo Menotti French version by Léon Kochnitzky. [Piano-vocal score]. New York: G. Schirmer [PN 41701], [1947]. Octavo. Original publisher's red wrappers illustrated by Cagli, dated 1947, printed in black and ivory. [i] (title), [i] (copyright), [i] (notes on commission and first performance), [i] (characters and setting), 115, [i] (blank) pp. Wrappers slightly worn; spine slightly torn and lacking at head. **First Edition.** "A commission by the Alice M. Ditson Fund led to his first international success: *The Medium*, a tragedy in two acts for five singers, a dance-mime role and a chamber orchestra of 14 players. The work is theatrically effective and the music, often quite dissonant, conveys an eerie, morbid atmosphere. Typical of the Italian operatic tradition, *The Medium* has memorable melodies such as the folk-like 'O, black swan'. The opera had a run of 212 performances during 1947 at the Ethel Barrymore Theatre on Broadway.... In 1951 Menotti directed a film version of *The Medium*, collaborating with the young conductor Thomas Schippers and with Enzo Serafin, the director of photography. It remains one of the finest examples of filmed opera... Many of his more commanding musical gestures, like the opening of *The Medium*, reflect his avowed fondness for Musorgsky." Bruce Archibald and Jennifer Barnes in Grove Music Online. (27465) \$75

82. **MENOTTI, Gian Carlo 1911-2007**

The Medium tragedy in two acts words and music by Gian-Carlo Menotti Revised Version. [Piano-vocal score]. New York: G. Schirmer [PN 41701], [1967]. Octavo. Original publisher's wrappers illustrated by James Leong and printed in colours. [i] (title), [i] (copyright), [i] (characters and setting in English and French), [i] (blank), 121, [iii] (blank) pp. Titling in black ink to spine. (27480) \$30

83. **MENOTTI, Gian Carlo 1911-2007**

The Old Maid and the Thief A Grotesque Opera in 14 scenes. [Piano-vocal score]. [New York]: G. Ricordi, 1954. Quarto. Original publisher's black wrappers illustrated by Milena and printed in ivory. [i] (title), [i] (blank), [i] ("Announcements Before Each Scene"), [i] (blank), [i] (dedication), [i] (blank), 180 pp., 2ff. (blank). Wrappers slightly worn. Previous owner's signature to title. **First Edition. The first of Menotti's libretti written in English.** (27510) \$65

**"One of Menotti's
Most Charming Works"**

84. **MENOTTI, Gian Carlo 1911-2007**

The Saint of Bleecker Street Musical Drama in Three Acts (Five Scenes) Words and Music by Gian-Carlo Menotti Stage Material With English and German Text. [Piano-vocal score]. New York: G. Schirmer [PN 43461], [1955]. Quarto. Original publisher's illustrated wrappers printed in colours. [i] (title), [i] (copyright and note), [i] (named cast list), [i] (blank), 307, [i] (blank) pp. Wrappers very slightly worn. **First Edition.** *"The Saint of Bleecker Street (1954), is a full-length piece in the broad and serious style of The Consul. It is an effective drama set in contemporary New York and concerned with the conflict of the physical and spiritual worlds. The opera received the Drama Critics' Circle Award for the best play, the New York Music Critics' Circle Award for the best opera and the Pulitzer Prize in music for 1955... Choral music was an important element in Amahl and The Saint of Bleecker Street; it is basic to the 'madrigal fable' The Unicorn, the Gorgon and the Manticore. Commissioned by the Elizabeth Sprague Coolidge Foundation, it is one of Menotti's most charming works. The model was the late Renaissance madrigal comedy (such as Vecchi's L'amfiparnaso), and the work consists of an introduction, 12 madrigals (some a cappella) and six instrumental interludes."* Bruce Archibald and Jennifer Barnes in Grove Music Online. (27481) \$75



85. MENOTTI, Gian Carlo 1911-2007

the telephone or L'Amour à Trois opera buffa in one act words and music by Gian-Carlo Menotti French Version by Léon Kochnitzky. [Piano-vocal score]. New York: G. Schirmer [PN 41735], [1947]. Octavo. Original publisher's ivory wrappers illustrated by Steinberg and printed in black. [i] (title), [i] (copyright), [i] (introduction), [i] (characters and scene), 49, [iii] (blank) pp. Wrappers slightly worn and soiled. **First Edition.** (27482) \$60

86. MOORE, Douglas 1893-1969

Carry Nation An Opera in Two Acts Prologue & Seven Scenes written for and dedicated to the University of Kansas in honor of its Centennial, 1966... Libretto by William North Jayme. [Piano-vocal score]. New York: Galaxy Music Corporation, [1968]. Folio. Original publisher's light olive green illustrated wrappers. [i] (title), [i] (copyright), [i] (cast of characters, scenes, and orchestration), [i] (notes), [i] (synopsis), [i] (blank), 191, [iii] (blank) pp. Wrappers slightly worn; small tears to spine. **First Edition.** "Moore's tuneful, popular style was ideally suited to the depiction of American events." Andrew Stiller in *Grove Music Online.* (27277) \$40

87. MOORE, Douglas 1893-1969

The Devil and Daniel Webster Folk Opera in One Act Book by Stephen Vincent Benet. [Piano-vocal score]. n.p.: Boosey & Hawkes [PN U.S.No. 90], [after 1943]. Folio. Original publisher's heather gray wrappers printed in dark blue. [1] (title), [2] (cast of characters, named cast list, synopsis, and orchestration), [3]-94, [i] (publisher's advertisements), [i] (publisher's device) pp. "Moore had been drawn to theatrical music from an early age. Most of his operas owe a great deal to operetta (especially Gilbert and Sullivan) and early Broadway. *The Headless Horseman* (1936), an operetta for performance by schoolchildren, and the folk opera *The Devil and Daniel Webster* (1938) were highly successful, becoming staples at American universities and high schools until late in the 20th century." Andrew Stiller in *Grove Music Online.* (27278) \$25

88. [NILSSON, Christine 1843-1921]

Lucie de Lammermoor[!]. A Grand Opera, in Three Acts. The Music by Donizetti. As represented at the Royal Italian Opera, London, and the Academy of Music, New-York. [Libretto]. New York: Academy of Music, [ca. 1875]. Large octavo. Original publisher's pictorial wrappers with full-length role portrait of Nilsson to upper with "The Strakosch Opera Libretto" to head, testimonial to Weber piano-fortes to verso of upper wrapper with illustration to lower. Wrappers somewhat worn, browned and chipped. Leaves slightly worn and creased. *Swedish soprano Christine Nilsson was one of the greatest international opera stars of the 1860s and 1870s. "In 1883 for the opening season of the Metropolitan Opera House, she sang Marguerite in the inaugural performance of Faust (22 October) and the title role in the first local performance of Ponchielli's La Gioconda (20 December)... Her voice, though not large, was pure and brilliant in timbre, immensely flexible and perfectly even in scale for two and a half octaves up to top E. Ophelia, Marguerite and Mignon were probably her finest roles, while an attractive appearance and a graceful stage personality were great assets in such parts as Violetta."* Elizabeth Forbes in *Grove Music Online.* (24450) \$25

89. [NILSSON, Christine 1843-1921]

The Strakosch Italian Opera Programme. Vol. I. No. 84. Academy of Music, New York, March 9, 1874. Small quarto, 271 x 214 mm. Broadside announcing a benefit performance for Victor Maurel featuring Nilsson on March 10, [1874] and performances of Faust, March 9, with Nilsson

as Marguerite; Martha, March 11, with Nilsson as Lady Henrietta; Lucia di Lammermoor, March 14, with Nilsson as Lucia, etc. The broadside also announces "Miss Neilson's[!] Representations" including at "Booth's Theatre, in New York, on April 20 (Her farewell recitals in this city.)" Slightly browned; torn along fold with backing obscuring text to one-third of verso. (24442) \$20



Nordica Autograph Inscription Signed

90. NORDICA, Lillian 1857-1914

Autograph inscription signed and dated ("Very truly yours Lillian Nordica 1893"). On a slip of paper ca. 114 x 47 mm. Together with a three-quarter length role portrait photograph from the Aimé Dupont studio, with "Made in Germany" printed to verso. Nordica, née Norton, was an American soprano who frequently sang at Drury Lane, Covent Garden, and the Metropolitan Opera. "After extensive coaching by Cosima Wagner, she sang Elsa in the first production of Lohengrin at Bayreuth in 1894. At the height of her Metropolitan Opera career (1893–1907) she was known primarily as a Wagnerian... Nordica had a rich voice and a remarkable coloratura range. She knew 40 operatic roles in English, Italian, German, French and Russian. A resolute and shrewd – but also generally good-natured – individual, she owed her stature as a great Wagnerian soprano to hard work, constant study and determination..." Katherine K. Preston in Grove Music Online. Aimé Dupont (1842-1900) opened his studio in New York in 1884; the studio was affiliated with the Metropolitan Opera from 1886 to 1906. The label "Made in Germany" was introduced by the British Merchandise Marks Act of 1887. (23970) \$80

Office of Morton, Bliss & Co.
New York, Sept: 28 1888

dear Sir,

Will you allow me
to present Mrs. Lillian
Norton Gower, who
visits your Territory
upon some matters
of business connected
with her late husband's
estate?

I beg leave
to bespeak for Mrs. Gower

**Secretarial Letter Presenting Lillian Nordica
to the Governor of the "Washington Territory"**

91. [NORDICA, Lillian 1857-1914]. Morton, Levi P. 1824-1920

*Secretarial letter to Eugene Semple, Governor of Washington Territory, concerning soprano Lillian Norton Gower (Lillian Nordica). 2 pp. of a bifolium. Octavo. Dated New York, September 28, 1888. In black ink. On stationery with "Office of Morton, Bliss & Co. New York, 188[...]" printed at head. "Will you allow me to present Mrs. Lillian Norton Gower, who visits your Territory upon some matters of business connected with her late husband's estate? I beg leave to bespeak for Mrs. Gower any good offices which you can consistently render and remain very respectfully yours." Creased at folds; some staining; remnants of former mount to verso of second leaf. Together with an original lithographic campaign item, ca. 153 x 69 mm., with portraits of Benjamin Harrison and Levi P. Morton surrounded by a bald eagle, an American flag, and banners which read "For President Benjamin Harrison of Indiana For Vice President Levi P. Morton of New York." With the name of the lithographer, Bufford Co., printed to lower edge. Some wear; minor annotations and remnants of adhesive to verso. Nordica married Frederick Gower in 1882. Three years later, in the midst of their divorce proceedings, Gower disappeared on an experimental balloon flight across the English channel, and was never seen again. Kate Kennedy: *More Than Petticoats: Remarkable Maine Women*, pp. 68-69. Levi P. Morton (1824-1920) was the twenty-second Vice President of the United States (1889-1893) under President Benjamin Harrison (1833-1901). He later served as the thirty-first Governor of New York (1895-1896). Eugene Semple (1840-1908) was the Governor of Washington Territory from 1887 until 1889. (23675)*

\$125

92. NORTON, Frederic 1869-1946

Chu Chin Chow. A Musical Tale of the East Told by Oscar Asche. [Piano-vocal score]. London: Keithe, Prowse & Co. [PN 2141], [1916]. Quarto. Original publisher's grey wrappers printed in dark blue. [i] (title), [i] (printer's note), 1f. (recto named cast list and "Synopsis of Scenery," verso contents), 104 pp. Wrappers worn; partially detached; several small tears to upper; spine reinforced with tape. Slightly worn and soiled; small circular handstamp to title. "[Norton's] *Pinkie and the Fairies* made some mark at His Majesty's Theatre, London, in 1908, but nothing to presage the huge success of the musical comedy *Chu Chin Chow*, which opened at the same theatre on 31 August 1916 and ran for a record 2238 performances. The work was an oriental pantomime, in which Norton himself would occasionally take the role of Ali Baba. The show's escapism and wistfully nostalgic tunes, produced at the lowest point of World War I, exactly matched the needs of troops home on leave. Today, its music seems texturally basic, and even at the time was criticized for lacking inspiration; yet the *Cobbler's Song* went into the repertory of most bass-baritones, and was sung worldwide. No other Norton stage work found comparable success..." *Geoffrey Self* in *Grove Music Online*. (27407) \$25

93. OFFENBACH, Jacques 1819-1880

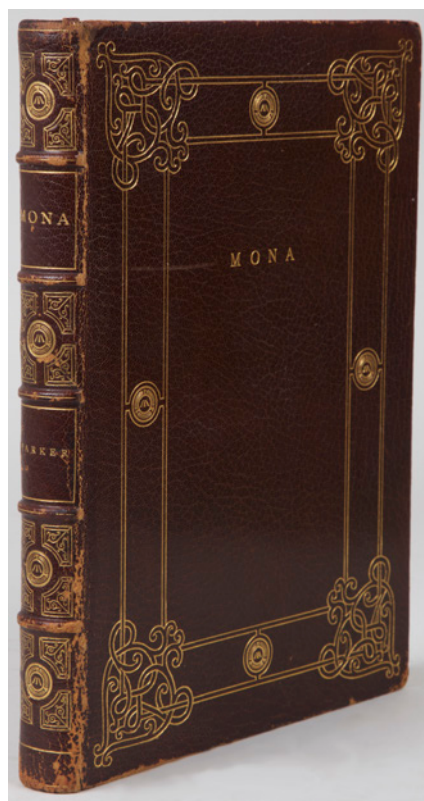
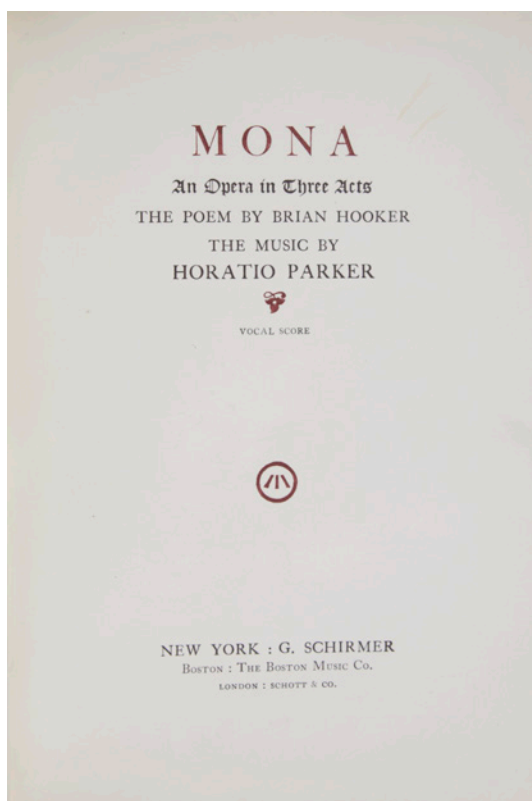
The Rose of Auvergne; or, "Spoiling the Broth." Comic Opera In One Act, Written by Henry B. Farnie. [Piano-vocal score]. New York: Wm. A. Pond [PN 2898], [before 1877]. Quarto. Half dark brown morocco with textured brown cloth boards, spine with raised bands in decorative compartments gilt, marbled endpapers. [1] (title), [2] (characters and notes on performance), 3-40 pp. Bound with: Offenbach. *Breaking the Spell Comic Opera In One Act, Written by Henry B. Farnie.* New York: Wm. A. Pond [PN M. 2780], [before 1877]. [1] (title), [2] (characters and notes on performance), [3]-40 pp. Bound with: Legouix, I. E. 1834-1916. *The Crimson Scarf Comic Opera In One Act, Written by Henry B. Farnie.* New York: Wm. A. Pond [PN 2790], [before 1877]. [1] (title), [2] (characters and notes on performance), [3]-43, [i] (blank) pp. Bound with: Hervé [Ronger, Florimond] 1825-1892. *Chilperic; Extravaganza. Founded upon the Celebrated Opera Bouffé.* New York: Wm. A. Pond [PN 3139], [before 1877]. [i] (title), [2] (characters and notes on performance), [3]-96 pp. Binding worn and rubbed; spine partially detached; upper hinge split. Some internal wear and foxing; a few signatures partially detached; list of contents in pencil to blank preliminary leaf; printed price to title erased. (27914) \$60

94. O'HARA, Geoffrey 1882-1967

Lantern Land Operetta in Two Acts Libretto by Geoffrey F. Morgan. [Piano-vocal score]. Boston: C. C. Birchard, [1932]. Large octavo. Original publisher's illustrated black and orange wrappers. [i] (title), [i] (notice), [i] (characters), [i] (story), [i] (synopsis), [i] (blank), 99, [i] (publisher's advertisement), [ii] (blank) pp. Wrappers somewhat worn; slightly chipped and creased; upper hinge split; spine reinforced with black cloth tape. Handstamp to lower margin of title; upper corners bumped; occasional minor tears and chips. **First Edition.** (27881) \$40

95. O'HARA, Geoffrey 1882-1967

The Princess Runs Away An Operetta in Two Acts for Mixed Voices Libretto by Harry B. Smith. [Piano-vocal score]. New York: Samuel French, [1935]. Large octavo. Original publisher's illustrated black cloth-backed wrappers. [1] (title), [2] (notice), [3] (story), [4-5] (characters), [6] (synopsis), 7-140, [iv] (publisher's advertisements) pp. Wrappers slightly worn and discolored; blank corner of lower wrapper lacking. **First Edition.** (27877) \$40



**The Deluxe First Edition of *Mona*,
An Opera by “One of America’s Most Highly Respected Composers”**

96. PARKER, Horatio 1863-1919

Mona An Opera in Three Acts The Poem by Brian Hooker... Vocal Score. [Piano-vocal score]. New York: G. Schirmer [PN 22727], [1911]. Large octavo. Full contemporary dark brown morocco with decorative border with Celtic-style cornerpieces gilt to both boards, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto title printed in brown and black, verso copyright notice), 1f. (recto cast list, verso blank), v-viii ("Story of the Opera"), 1f. (recto half-title, verso blank), 273, [i] (blank) pp. Partially uncut. Binding slightly worn and rubbed; split at upper hinge. **Deluxe First Edition.** *Mona, to a libretto by Brian Hooker, was first performed in New York at the Metropolitan Opera on March 12, 1912. "[Parker] composed music for two grand operas: Mona, which won a prize offered by the Metropolitan Opera Company and received four performances in that house (1912); and Fairyland, which won a prize offered by the National Federation of Music Clubs and six performances in Los Angeles (1915)... [Parker's] career as a composer can be divided into three periods... The second period was marked by an increasing concern for dramatic expression in several of the larger choral works, and the fulfilment, with Mona, of a desire to write an opera. The contrasting, sectional structures of the first period gave way to an increasingly unified, highly expressive style... [in Mona, with its] pervading chromaticism, vacillating tonalities and sometimes angular, disjunctive melodies... During his lifetime [he] was considered a craftsman without equal and was one of America's most highly respected composers..." William Kearns in Grove Music Online. (25864)* \$150

97. PARKER, Horatio 1863-1919

Mona An Opera in Three Acts The Poem by Brian Hooker. [Piano-vocal score]. New York: G. Schirmer [PN 22727], [1911]. Octavo. Original publisher's brown wrappers with titling printed within decorative border. [i] (title), [i] (copyright), [i] (characters), [i] (blank), [iv] ("Story of the Opera"), [i] (half-title), [i] (blank), 273, [i] (blank) pp. Wrappers worn and chipped with minor loss, tears with tape repairs; lower lacking. Slightly worn; some corners creased. (27365) \$25

98. PASATIERI, Thomas born 1945

La Divina Opera Buffa in One Act Music and Text by Thomas Pasatieri. [Piano-vocal score]. Bryn Mawr: Theodore Presser [PN 411-41025-46], 1968. Folio. Original publisher's green decorative wrappers printed in white and fuchsia. [i] (title), ii (note), [iii] (notes on first performance and synopsis), [iv] (blank), v (characters and instrumentation), [vi] (blank), 46 pp. Small price label to upper wrapper, minor staining to lower. **First Edition.** "A prolific composer by the age of 15, [Pasatieri] studied with Boulanger before entering the Juilliard School of Music, where his composition teachers included Vittorio Giannini. At 19 he received the first doctorate awarded by the school... Primarily interested in composing for the voice, Pasatieri wrote two operas in 1964, *Flowers of Ice* and *The Trysting Place*. His first opera to be staged was *The Women* (1965), performed at Aspen, Colorado, where he was a pupil of Milhaud. Its success convinced him that opera was his natural medium." *Elise Kirk in Grove Music Online.* (27502) \$15

99. PASATIERI, Thomas born 1945

The Women... Chamber Opera in One Act. [Piano-vocal score]. Bryn Mawr: Theodore Presser [PN 411-41026], [1970]. Folio. Original publisher's light blue decorative wrappers printed in dark red and lavender. [i] (title), [i] (copyright), [i] (cast and instrumentation), [i] (blank), [i] (synopsis), [i] (blank), 17, [i] (blank) pp. Preliminary pages in both English and German. Wrappers slightly worn with small stain to upper. Small music seller's stamp to title. (27504) \$20

100. PENN, Arthur A. 1875-1941

Captain Crossbones or, The Pirate's Bride A Comic Opera in Two Acts with Piano or Orchestral Accompaniment Written and Composed by Arthur A. Penn Author and Composer of "Yokohama Maid," "The Lass of Limerick Town," "The Ladies Aid," "Striking Matches," etc., etc. Vocal Score and Libretto, complete. [Piano-vocal score]. New York, Chicago, London: M. Witmark [PN 15647], 1918. Quarto. Original publisher's black cloth-backed illustrated wrappers printed in red and blue. [i] (title), [i] (blank), [i] (important notice), [i] (argument), [i] (cast and setting), [i] (musical numbers), 11-161, [i] (publisher's advertisement) pp. Wrappers considerably worn; chipped at edges with some loss to upper; previous owner's signature to upper; spine slightly defective; lower slightly stained. **First Edition.** *Penn, an English-born American songwriter, is especially noted for his popular ballad "Smilin' Through," written in 1919.* (27552) \$15

101. PETERS, Wm. Frederick 1871-1938

The Mayor of Tokio A Musical Comedy in Two Acts Book by Richard Carle. [Piano-vocal score]. New York: M. Witmark [PN 7189], 1905. Quarto. Full black cloth boards with titling gilt to upper and spine. [1] (title), [2] (blank), [3] (notes on first performance), [4] (contents), 5-151, [i] (blank) pp. First 2ff. partially detached; title very slightly abraded at inner margin. **First Edition.** (27758) \$40

102. REDDING, Joseph Deighn 1859-1932

Fay-Yen-Fah Opera in Three Acts Book by Templeton Crocker. [Piano-vocal score]. Paris: Durand & Cie, 1925. Large octavo. Original publisher's light orange printed wrappers. [i] (title), [i] (blank), [i] (notes regarding first performance), [i] (cast list), [i] (cast list in French), [iv] (synopsis in English and French), 302 pp. Text in English and French. Wrappers somewhat worn with minor chips to corners; spine torn at tail with tape repair to head, flaps of upper wrapper torn or detached. Slightly worn and browned with small edge tears. **First Edition.** "*Redding's three-act opera Fay-Yen-Fah had its première at the Monte Carlo Opera House on 26 February 1925. The libretto by Charles Templeton Crocker, based on his Grove play The Land of Happiness, concerns a young Chinese nobleman who defies the evil fox-god to win the hand of the viceroy's daughter. Redding's arioso-like vocal lines and atmospheric use of oriental motifs recall both Debussy and Puccini. The San Francisco Opera Company presented Fay-Yen-Fah at the Columbia Theater on 11 January 1926.*" Harry Haskell in *Grove Music Online*. (28174) \$85

103. RICE, Edward E[verett] 1848-1924

Evangeline Opera Bouffe... Libretto by J. Cheever Goodwin. [Piano-vocal score]. Boston: Louis P. Goullaud, 1877. Folio. Original dark brown cloth with decorative blindstamping to both boards and titling gilt to upper. 1f. (title) + 114 pp. + 1f. (31 pieces from the opera, all separately paginated). Binding slightly worn, rubbed and bumped; head and tail of spine chipped; slightly shaken; joints cracked. Slightly browned. (27396) \$90

104. RODGERS, Richard 1902-1979

Carousel A Musical Play Originally produced by The Theatre Guild in the United States of America Based on Ferenc Molnar's "Liliom" As adapted by Benjamin F. Glaser... Book and Lyrics by Oscar Hammerstein, 2nd Production directed by Rouben Mamoulian Dances by Agnes De Mille Vocal Score (Edited by Dr. Albert Sirmay). [Piano-vocal score]. London: Williamson Music [PN 616], 1945. Quarto. Original publisher's wrappers illustrated by B.J.H. and printed in pink, green, and black. [1] (title), [2] (named cast list), [3] ("Synopsis of Scenes"), [4] (contents), 5-190, [i] (blank), [i] (colophon) pp. Wrappers slightly worn; joints splitting. **[?]First English edition.** "[*Carousel*] includes the well-known songs "If I Loved You", "June Is Bustin' Out All Over" and "You'll Never Walk Alone". Richard Rodgers... wrote that *Carousel* was his favorite of all his musicals... Following the spectacular success of the first Rodgers and Hammerstein musical, *Oklahoma!* (1943), the pair sought to collaborate on another piece... Once it opened on Broadway on April 19, 1945, it was an immediate hit with both critics and audiences. *Carousel* initially ran for 890 performances and duplicated its success in the West End in 1950..." Wikipedia. (27381) \$50

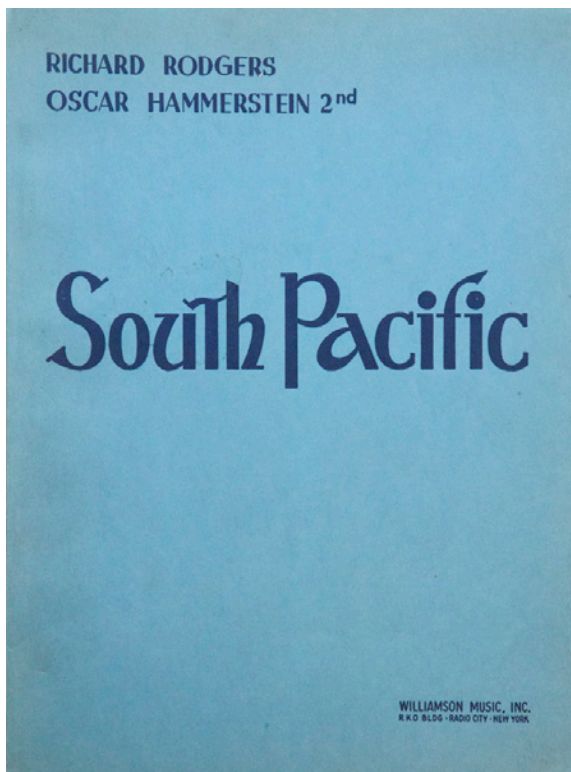
105. RODGERS, Richard 1902-1979

Oklahoma! A Musical Play Based on the Play "Green Grow the Lilacs" by Lynn Riggs... Book and Lyrics by Oscar Hammerstein, 2nd... (Edited by Albert Sirmay). [Piano-vocal score]. London: Williamson Music [PN 7006], [after 1943]. Quarto. Original publisher's light yellow wrappers printed red. [1] (title), [2] (copyright), [3] (characters, setting, and scenes), [4] (musical numbers), 5-208 pp. Wrappers slightly worn. (27348) \$40

106. RODGERS, Richard 1902-1979

The Sound of Music... Lyrics by Oscar Hammerstein 2nd Book by Howard Lindsay and Russel Crouse Suggested by "The Trapp Family Singers" by Maria Augusta Trapp... Piano Reduction by

Trude Rittman Edited by Dr. Albert Sirmay. [Piano-vocal score]. London: Williamson Music [PN 1081-202], [after 1960]. Large octavo. Original publisher's illustrated ivory wrappers printed in red. [1] (title), [2] (notes on original production), [3] (scenes and instrumentation), [4] (musical numbers), 5-206, [ii] (blank) pp. Wrappers slightly worn, with small tear to lower outer corner of upper repaired with transparent tape. A re-issue of the first edition. "The original Broadway production, starring Mary Martin and Theodore Bikel, opened on November 16, 1959... It won five Tony Awards, including Best Musical, out of nine nominations. The original London production opened at the Palace Theatre on May 18, 1961. The show has enjoyed numerous productions and revivals since then. It was adapted as a 1965 film musical starring Julie Andrews and Christopher Plummer, which won five Academy Awards. The Sound of Music was the last musical written by Rodgers and Hammerstein; Oscar Hammerstein died of cancer nine months after the Broadway premiere." Wikipedia. (27357) \$40



First Edition of *South Pacific*

107. **RODGERS, Richard 1902-1979**
South Pacific... Lyrics by Oscar Hammerstein 2nd Book by Oscar Hammerstein 2nd and Joshua Logan Adapted from James A. Michener's Pulitzer Prize-Winning "Tales of the South Pacific" Book and Musical Numbers Staged by Joshua Logan Scenery and Lighting by Jo Mielziner Costumes by Motley Musical Director Salvatore Dell'Isola Orchestrations by Robert Russell Bennett... (Edited by Dr. Albert Sirmay). [Piano-vocal score]. [New York]: Chappell [PN 757-], [1949]. Quarto. Original publisher's blue wrappers printed in dark blue. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [1] (setting), [2] (blank), [3] (contents), [4] (blank), 5-172 pp. With advertisements for the vocal scores of Oklahoma, Carousel, Allegro, and South Pacific to verso of lower wrapper. Wrappers slightly worn; soiled at outer margins; small tear to upper; minor loss to lower outer corner.

First Edition of the complete work. Fuld p. 54. "[*South Pacific*] premiered in 1949 on Broadway and was an immediate hit, running for 1,925 performances... Rodgers and Hammerstein believed they could write a musical based on Michener's work that would be financially successful and, at the same time, would send a strong progressive message on racism... The original Broadway production enjoyed immense critical and box-office success, became the second-longest running Broadway musical to that point (behind Rodgers and Hammerstein's earlier *Oklahoma!* (1943)), and has remained popular ever since. After they signed Ezio Pinza and Mary Martin as the leads, Rodgers and Hammerstein wrote several of the songs with the particular talents of their stars in mind... Several of its songs, including "Bali Ha'i", "I'm Gonna Wash That Man Right Outa My Hair", "Some Enchanted Evening", "There Is Nothing Like a Dame", "Happy Talk", "Younger Than Springtime", and "I'm in Love with a Wonderful Guy", have become popular standards. The production won ten Tony Awards, including Best Musical, Best Score, and Best Libretto, and it is the only musical production to win Tony Awards in all four acting categories." Wikipedia. (27359) \$375

advertisements). Wrappers slightly worn; vertical crease to upper. Minor wear. *"Romberg, who worked with such legendary librettists as Oscar Hammerstein II and Dorothy Fields, is an important link between Viennese operetta and the mature American musical theatre... The New Moon (1928), Romberg's last operetta of the decade, included the waltz One Kiss, the tango Softly, as in a morning sunrise, and the march Stouthearted Men."* William A. Everett in *Grove Music Online*. (27522) \$45

110. ROREM, Ned born 1923

Miss Julie Opera in Two Acts Libretto by Kenward Elmslie based on the play by August Strindberg. [Piano-vocal score]. n.p.: Boosey and Hawkes [BH. BK. 569], [1968]. Folio. Publisher's original blue cloth-backed wrappers printed in white, plastic title label to spine. [1] (title), [2] (characters and named cast list), [3] (instrumentation and setting), 4-224 pp. Wrappers slightly worn. Small price label to title. **First Edition**. *An opera in two acts, Miss Julie was first performed on November 4, 1965 at the New York City Opera*. (27458) \$25

111. ROREM, Ned born 1923

Three Sisters Who Are Not Sisters An Opera Melodrama by Gertrude Stein. [Piano-vocal score]. New York: Boosey & Hawkes [BH. BK. 743], [1974]. Folio. Original publisher's fuchsia wrappers. [1] (title), [2] (blank), [3] (characters), 4-5 (text), 6-68 pp. Small price label affixed to title. **First Edition**. *Written in 1968 and first performed in Philadelphia at Temple University on July 24, 1971, this opera in three acts with piano accompaniment is a "surreal, non-linear murder mystery, [in which] three sisters (who are not sisters) and two brothers (who are brothers) decide to play a game of murder."* boosey.com. (27456) \$20

112. SIEGMEISTER, Elie 1909-1991

Darling Corie. Opera in One Act. Libretto by Lewis Allan. [Piano-vocal score]. New York: Chappell [PN 3005-61], [c1954]. Folio. Original publisher's dark orange illustrated wrappers. [1] (title), [2] (cast and orchestration) [3] ("Production Note"), 4-64 pp. With publisher's advertisements to recto of lower wrapper. Music seller's stamp and label to lower margin of upper wrapper; price to upper outer corner. **First Edition**. (28295) \$30

113. SIEGMEISTER, Elie 1909-1991

Miranda and the Dark Young Man Opera in One Act... Libretto by Edward Eager. [Piano-vocal score]. New Rochelle: Alec Templeton, 1957. Folio. Original publisher's dark orange illustrated wrappers. [i] (title), [ii] (note), [iii] (cast), [iv] (orchestration and "Note to Conductor"), [v] ("Setting"), [vi] (notes on first performance), 122 pp. **First Edition**. (28296) \$65

114. SLOANE, A. Baldwin 1872-1925

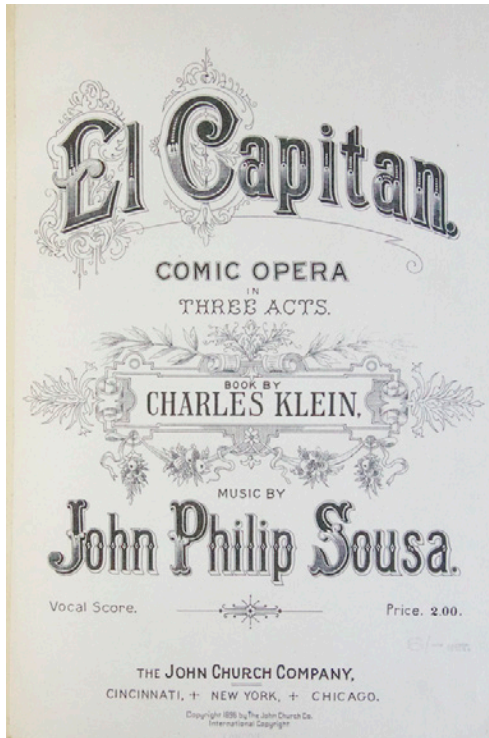
The Strange Adventures of Jack and the Bean-Stalk. A Fairy Extravaganza, the Words by R. A. Barnet. [Piano-vocal score]. Boston, New York, Chicago: White-Smith [PN 9772-117], 1896. Folio. Disbound. [1] (title), [2] (contents), 3-118, [ii] (publisher's advertisements) pp. Spine reinforced with black cloth tape. First several leaves slightly stained at lower margin; minor chips to last few leaves; title with small edge tears, inner margin defective, old tape repairs to outer margin; final leaf torn with minor loss. **First Edition**. *"[Sloane's] first complete Broadway score..."* Gerald Bordman in *Grove Music Online*. (27873) \$25

115. **SORRENTINO, Charles born 1906**

The Candelabrum Book W. Clark Harrington. [Piano-vocal score]. Folio. Spiral-bound flexible black boards with typed title label laid down to upper. [i] (title and characters), [i] (blank), 76 pp. photographic reproduction of the composer's manuscript. Binding slightly worn. Pencilled annotations to upper blank margin of title. (27423) \$30

116. **SOUSA, John Philip 1854-1932**

The Bride-Elect. Comic Opera in Three Acts. Book and Music by John Philip Sousa. [Piano-vocal score]. Cincinnati, New York, Chicago, Leipzig: John Church [PN 12477], 1897. Octavo. Original publisher's dark green illustrated wrappers printed in black, silver, and ivory. [1] (title), [2] (copyright), 3 (original cast), [4] (blank), 5 (contents), [6] (blank), 7-255, [i] (blank) pp. Wrappers worn and chipped; detached from textblock; spine reinforced with tape. Light uniform browning; occasional minor chips and tears; tear to small blank area of upper margin of final leaf somewhat crudely repaired with tape. (27425) \$65



**First Edition of
“The Most Important 19th Century Operetta
by an American Composer”**

117. **SOUSA, John Philip 1854-1932**

El Capitan. Comic Opera in Three Acts. Book by Charles Klein. [Piano-vocal score]. Cincinnati, New York, Chicago: John Church, 1896. Large octavo. Full dark blue cloth boards with titling gilt to spine. [1] (title), [2] (copyright), 3 (cast and setting), [4] (blank), 5 (contents), [6] (blank), 7-199, [i] (blank) pp. Boards slightly worn and rubbed; minor damage to tail of spine; front endpaper reattached to title with clear tape. Title page repaired at lower margin with paper tape. **First Edition.** Bierley p. 16. "... *El capitan*, first performed in 1896, played for four years in America and six months in England and turned out to be the most important 19th-century operetta by an American composer... *Sousa's operettas remain period pieces, and except for El capitan have had little success when revived.*" Paul E. Bierley in *Grove Music Online.* (27431) \$25

118. **SOUSA, John Philip 1854-1932**

The Mystical Miss or The Charlatan. Comic Opera in Three Acts. Book by Charles Klein. [Piano-vocal score]. Cincinnati, New York, Chicago, Leipzig: John Church [PN 12756], 1898. Octavo. Original publisher's dark ivory illustrated wrappers printed in brown, red, and black. [1] (title), [2] (copyright), 3 (original cast), [4] (blank), 5 (contents), [6] (blank), 7-227, [i] (blank) pp. Wrappers somewhat worn, chipped and torn, with some repairs; upper reattached to title with tape; lower lacking. First 6ff. with some creasing, chips, tears, and repairs; final leaf disbound and chipped. **First Edition.** Bierley p. 18. (27426) \$50

119. **SPENSER, Willard**

The Little Tycoon [An Original American & Japanese Comic Opera in Two Acts... Written by Zisco]. [Piano-vocal score]. n.p.: Willard Spenser, 1910. Quarto. Black cloth with titling gilt to upper and spine, original publisher's decorative light brown wrappers bound in. [1] (title), [2] (characters and contents), 3-144 pp. Boards and wrappers slightly worn. Small copyright handstamp to first page of music. (28038) \$35

120. **STRATTON, G[eorge] W[illiam] 1830-1901**

Laila: Juvenile Opera, in Three Parts. Libretto by Mrs. L. L. Stratton. [Piano-vocal score]. Boston: G. W. Stratton, 1867. Oblong octavo. Original publisher's dark brown cloth-backed printed boards. [1] (title), [2] (blank), 3 (plot, setting, and costumes), 4 (music tempo and notes), [5]-64 pp. Boards slightly worn, rubbed, and bumped; joints split. Minor browning and foxing. **First Edition.** (27508) \$125

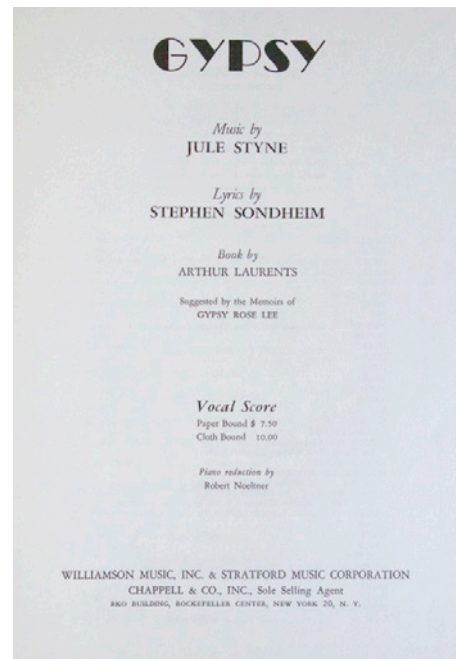
121. **STRATTON, G.W. 1820-1901**

Laila: Operetta, in three parts. Libretto by Mrs. L.L. Stratton. [Piano-vocal score]. Boston: G.W. Stratton... London: Chappell & Co., 1867. Oblong octavo. Original publisher's cloth-backed printed boards. 1f. (title), pp. 3-4 (synopsis, etc.), [5]-64, [i] (performance notes), [i] (publisher's advertisement for Stratton's operetta Genevieve). With synopsis for Stratton's operetta The Fairy Grotto to front pastedown endpaper and for his operetta Genevieve to rear pastedown endpaper. Binding somewhat worn, rubbed and bumped; joints tender. Some outer margins slightly stained. **First Edition,** later issue. (27323) \$50

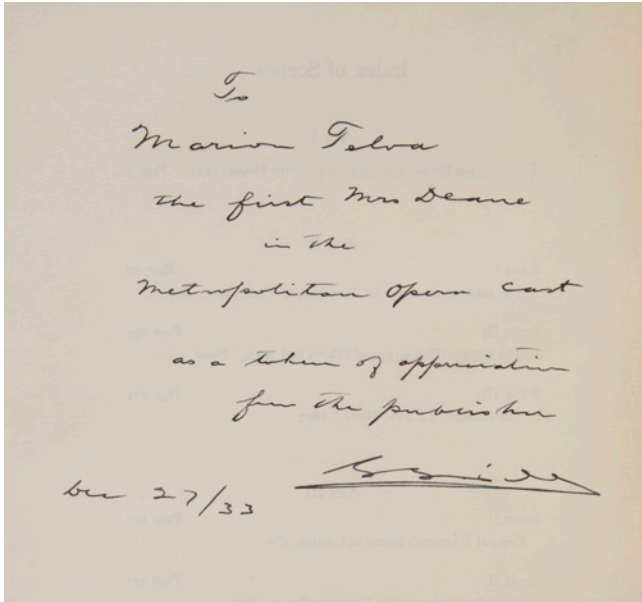
Styne's "Finest Stage Score"

122. **STYNE, Jule 1905-1994**

Gypsy... Lyrics by Stephen Sondheim Book by Arthur Laurents Suggested by the Memoirs of Gypsy Rose Lee... Piano reduction by Robert Noeltner. [Piano-vocal score]. New York: Williamson Music [PN 5295-188], [after 1960]. Folio. Flexible black plastic boards with with label to upper: "Conductors Score of Gypsy Property of Tams-Witmark Music Library...", original publisher's dark ivory wrappers printed in red bound in. [1] (title), [2] (named cast), [3] (scenes), [4] (musical numbers), 5-192 pp. Boards worn; spine and joints reinforced with silver tape, just touching several letters of titling to upper wrapper. A re-issue of the first edition. "[Gypsy is Styne's] finest stage score... [In] his most ambitious efforts, such as Gypsy, Styne was musically inventive and unique. His throbbing rhythms, unrelenting harmonies and insistent musical lines in that score all combine to push musical comedy into an almost psychotic revelation about show business and its sometimes self-destructive drive. Spurred on by Sondheim's lyrics and Arthur Laurents's gritty libretto, Gypsy is a case of a master craftsman of a composer moving into areas of startling music drama." Thomas S. Hischak in Grove Music Online. Jerome Robbins directed and choreographed the production at the Broadway Theatre in New York on May 21, 1959. The set designs and light were by Jo Meilziner. (27377)



Spurred on by Sondheim's lyrics and Arthur Laurents's gritty libretto, Gypsy is a case of a master craftsman of a composer moving into areas of startling music drama." Thomas S. Hischak in Grove Music Online. Jerome Robbins directed and choreographed the production at the Broadway Theatre in New York on May 21, 1959. The set designs and light were by Jo Meilziner. (27377) \$40

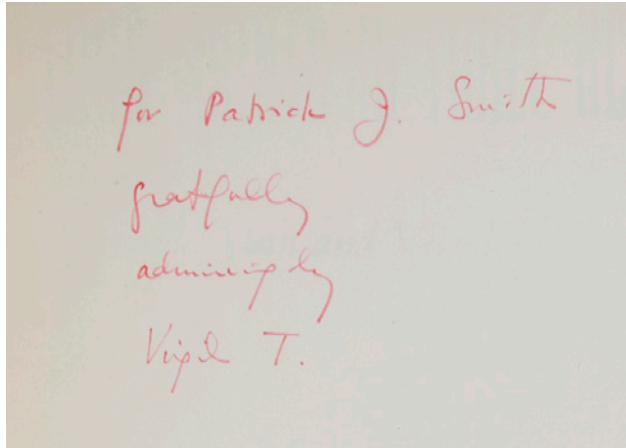


**Deluxe Edition,
Signed by the Composer**

123. TAYLOR, Deems 1885-1966

Peter Ibbetson Lyric Drama in Three Acts (Nine Scenes) From the Novel by George du Maurier Libretto by Constance Collier and Deems Taylor... Opus 20. [Piano-vocal score]. New York: J. Fischer & Bro., [1930]. Large octavo. Original publisher's full navy blue pebbled cloth with titling gilt to spine and upper, upper edge gilt, original publisher's upper wrapper illustrated in colour bound in. 1f. (recto title, verso copyright notice and note regarding the opera's premiere), 1f. (recto cast list, verso blank), 1f. (recto "Index of

Scenes," verso blank), 1f. (recto printed dedication to Walter Damrosch, verso blank), 329, [i] (blank) pp. Partially uncut. Many leaves unopened. In slipcase. **With the composer's autograph signature** in black ink to title and an **autograph inscription from the publisher** in black ink "To Marion Telva the first Mrs Deane in the Metropolitan Opera cast as a token of appreciation from the publisher... Dec 27/ [19]33" to verso of Index of Scenes. Minor remnants of extreme inner margin of upper wrapper to verso of free front endpaper. **First Edition**, printed on fine quality paper. *Peter Ibbetson* was first performed at the Metropolitan Opera in New York on February 7, 1931. "Taylor's music, like his critical work, never bores and is often witty, always deftly constructed and well timed... So skilful was he in blending European influences that even at his most derivative he is not easily labelled. Yet the basic style of even the later works (e.g. *The King's Henchman* of 1926 or *A Christmas Overture* of 1943) is academically post-Romantic, quite close to that of the American composers trained in Germany around the turn of the century such as Chadwick, Converse or the Nevins. Taylor resisted the influence of 20th-century avant-garde trends in perhaps every element except that of orchestration, and he 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... His work as both writer on music and executive of ASCAP was recognized by that organization with the establishment, in 1967, of the ASCAP-Deems Taylor awards for meritorious books and articles about music and musicians." Robert Stevenson in *Grove Music Online*. American mezzo-soprano Marion [Marian] Telva (1897-1962) "made her début in 1920 as the Singer in *Manon Lescaut* at the Metropolitan, where she remained till 1931. Appearing at first in small parts such as *Lola* (*Cavalleria rusticana*) and *Marthe* (*Faust*), she graduated to *Mistress Quickly* and *Marina* (*Boris Godunov*) with Shalyapin. Occasionally the big Verdi roles (*Eboli* and *Azucena*) came her way and she also sang *Fricka* (*Die Walküre*) but the true climax to her career came in 1927 when she sang *Adalgisa* to Rosa Ponselle's *Norma*. Recurrent in press comments on her work is the word 'capable', and this is borne out by the recording for which she is chiefly remembered, the duet 'Mira, o Norma' with Ponselle, a model of sympathetic, carefully rehearsed work by both singers." J.B. Steane in *Grove Music Online*. (25938) \$425



Inscribed and Signed by the Composer

124. THOMSON, Virgil 1896-1989

Four Saints in Three Acts An Opera by Gertrude Stein... Scenario by Maurice Grosser Complete Vocal Score. [Piano-vocal score]. New York: Music Press, Inc.; Arrow Music Press, Inc. [PN VT-1948], [1948]. Folio. Original publisher's cloth-backed decorative wrappers in black, pink, and red. 1f. (title), 2ff. (scenario and named cast list for the first performance), 4ff. (reproduction photographs of scenes from the first production), 144, 1f. (limitation statement) pp. **With an autograph inscription in red ink signed "Virgil T." to the noted American writer Patrick J. Smith** "gratefully admirably" to front free endpaper; Smith's blindstamp and autograph initials to upper margin. Handstamp of the Mercury Music Corporation in New York to lower margin. Named cast includes Abner Dorsey, Altonell Hines, Edward Matthews, Beatrice Robinson Wayne, Bruce Howard, Embry Bonner, Bertha Fitzhugh Baker, Leonard Franklyn, George Timber, David Bethé, Kitty Mason, Thomas Anderson, Charles Spinnard, Marguerite Perry, Flossie Roberts, Edward Batten, Forace Hester, and Randolph Robinson. Binding slightly worn and soiled; margins of rear endpapers very slightly stained. **First Edition**, limited to 1,000 copies. *"The first performance, on 8 February 1934 at the Wadsworth Atheneum in Hartford, Connecticut, was presented not by an established opera company but by an organization called the Friends and Enemies of Modern Music. There was an all-black cast, stage direction and movement by Frederick Ashton and John Houseman and cellophane décor by Florine Stettheimer. The same production was presented that year on Broadway and in Chicago, for a run of more than 60 performances." John Rockwell in Grove Music Online. "In [Thomson's] many vocal works, and his two path-breaking operatic collaborations with Gertrude Stein, Thomson demonstrated a mastery of prosody. His settings of English convey American speech patterns with naturalness and clarity. He brought strong predilections for living composers and American music to his criticism. The wit, vitality, and descriptive precision of his writing, which demystified the complexities of music for lay readers, made him among the most influential and lasting critics of the 20th century." Anthony Tommasini and Richard Jackson in Grove Music Online. Patrick J. Smith "studied at Princeton University (BA 1955) and worked as an independent writer on music, founding in 1970 the Musical Newsletter, an adventurous periodical that produced many worthwhile articles during its seven years' life. Smith served as president of the Music Critics Association, 1977-81, and in 1985 became director of the Opera-Musical Theater programme of the National Endowment for the Arts; he relinquished that position in 1989 to become editor of Opera News. A well-informed writer with a marked interest in the literary aspects of opera, Smith produced the first English-language historical book on the opera libretto, *The Tenth Muse* (New York, 1970), and has also written *A Year at the Met* (New York, 1983)." Grove Music Online. (26917)* \$350



Early Leontyne Price Program

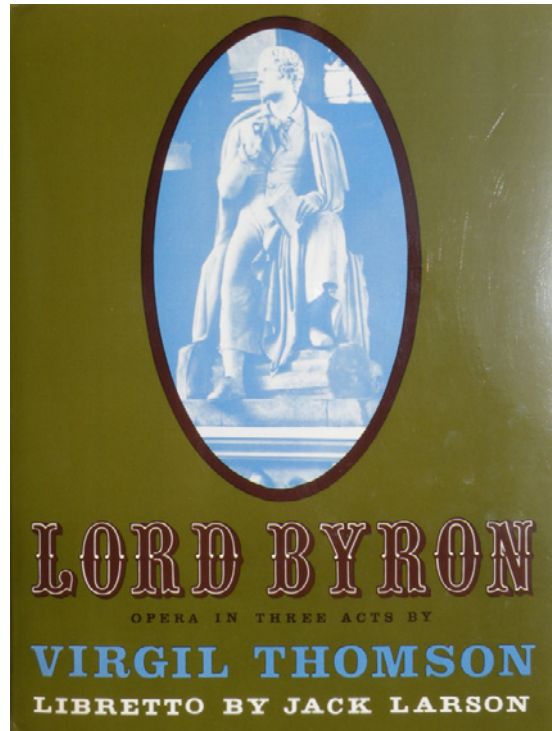
125. **THOMSON, Virgil 1896-1989**

Four Saints in Three Acts... Scenery and Costumes by Paul Morrison after original models by Florione Stettheimer Choreography by William Dollar Book Direction by Maurice Grosser. Program for a performance at The Broadway Theatre for the week beginning April 16, 1952 with cast including Inez Matthews as St. Theresa I, Betty Lou Allen as St. Theresa II, Edward Matthews as St. Ignatius, and Leontyne Price as St. Cecelia. Small quarto. Original publisher's wrappers with photographic reproductions of bust-length portraits of Thomson and Stein to upper. 24 pp. Slightly worn and browned. "In 1952 Virgil Thomson chose [the noted American soprano Leontyne Price] for a Broadway revival of his opera *Four Saints in Three Acts*; thereafter she was immediately engaged as *Bess* in a new production of Gershwin's opera at the Ziegfeld Theatre (1953) and on a two-year world tour." Alan Blyth in *Grove Music Online*. A very early Leontyne Price program. (24666) \$20

**First Edition of Thomson's *Lord Byron*,
Signed by the Composer, Librettist, Translator, and Designer**

126. THOMSON, Virgil 1896-1989

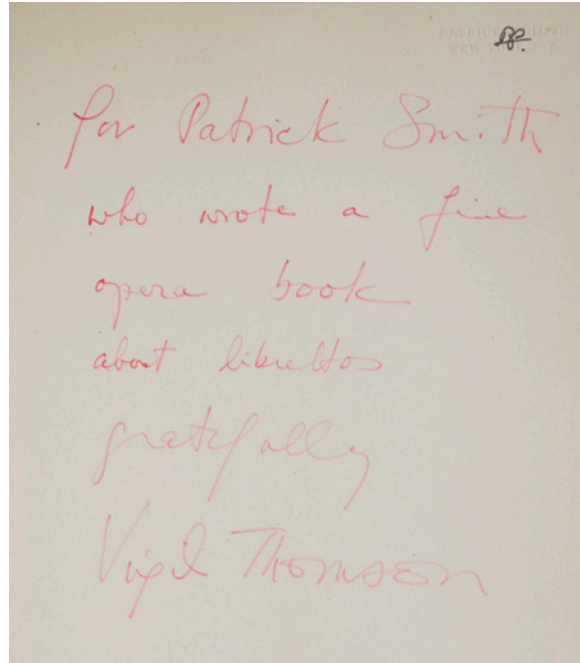
Lord Byron. English and German texts [Opera in Three Acts... Libretto by Jack Larson... German text by John Gutman]. [Piano-vocal score]. New York, Hamburg: Southern Music Publishing Co. Inc., Peer Musikverlag G.M.B.H. [PN SMP 2285-291], [1975]. Folio. Original publisher's olive green pictorial wrappers designed by noted American Pop artist Robert Indiana. [i] (title), [ii] (note about cover design), iii-vi (synopses in German and English), vii (named cast list), viii (instrumentation), [1-2] (blank), 3-293, [i] (photographic portrait of the composer), 1f. (limitation statement) pp. Text in English and German. In original brown slipcase. Includes the names of cast and crew members for the world premiere presented by the Juilliard American Opera Center at the Juilliard Theater, Lincoln Center for the Performing Arts in New York, on April 20, 1972. Commissioned by the Ford Foundation and Koussevitzky Foundation. Binding and slipcase very slightly rubbed and bumped. Very small light stains to several pages. An attractive copy. **First Edition, limited, this number 20 of 100 special copies signed by the composer, the librettist Jack Larson, the translator John Gutman, and the designer Robert Indiana.** *"Thomson's third and final opera was Lord Byron, with a libretto by the American poet, playwright, and actor Jack Larson, who will always be known best for his first career: during the 1950s he played Jimmy Olsen on the television series "The Adventures of Superman." Thomson and Larson worked on the project for seven years. The Metropolitan Opera commissioned it and tried out scenes in a 1969 private performance for invited guests in a studio at the Met with just piano accompaniment. Rudolf Bing, the general manager at the time, was not enthusiastic. Thomson accepted an offer from the Juilliard School to present the première, which took place there in 1972, and met with a mixed reception. That Lord Byron, his most ambitious work, was not a success was the greatest disappointment of Thomson's career... Lord Byron has strong champions, including the scholar Richard Jackson, who wrote in an entry for the New Grove Dictionary of American Music (1986) that the opera has "a seriousness of tone, a comparative richness of texture, and a lyrical expansiveness seldom encountered" in Thomson's earlier works. With its emotional content, he added, the opera "rises to moments of real passion." Anthony Tommasini and Richard Jackson in Grove Music Online. (24892)*



First Edition, limited, this number 20 of 100 special copies signed by the composer, the librettist Jack Larson, the translator John Gutman, and the designer Robert Indiana. *"Thomson's third and final opera was Lord Byron, with a libretto by the American poet, playwright, and actor Jack Larson, who will always be known best for his first career: during the 1950s he played Jimmy Olsen on the television series "The Adventures of Superman." Thomson and Larson worked on the project for seven years. The Metropolitan Opera commissioned it and tried out scenes in a 1969 private performance for invited guests in a studio at the Met with just piano accompaniment. Rudolf Bing, the general manager at the time, was not enthusiastic. Thomson accepted an offer from the Juilliard School to present the première, which took place there in 1972, and met with a mixed reception. That Lord Byron, his most ambitious work, was not a success was the greatest disappointment of Thomson's career... Lord Byron has strong champions, including the scholar Richard Jackson, who wrote in an entry for the New Grove Dictionary of American Music (1986) that the opera has "a seriousness of tone, a comparative richness of texture, and a lyrical expansiveness seldom encountered" in Thomson's earlier works. With its emotional content, he added, the opera "rises to moments of real passion." Anthony Tommasini and Richard Jackson in Grove Music Online. (24892)* \$300

127. THOMSON, Virgil 1896-1989

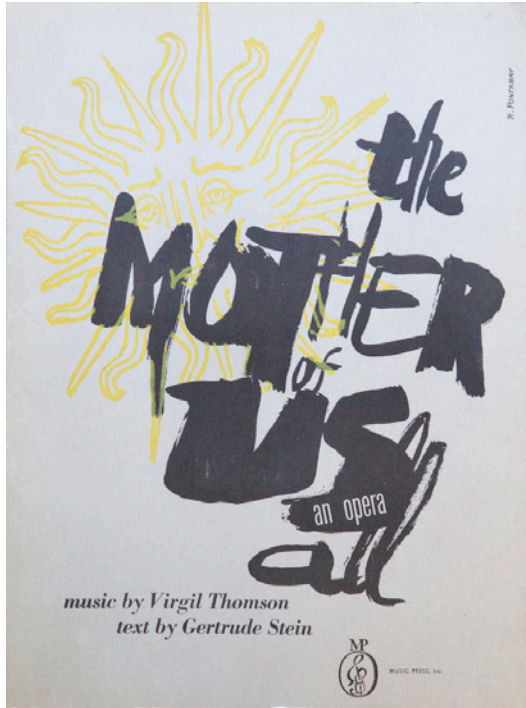
Lord Byron English and German texts. [Piano-vocal score]. New York: Southern Music Publishing [PN SMP 2285-291], [1975]. Folio. Original publisher's olive green wrappers illustrated by Robert Indiana. [i] (title), [ii] (cover artist), iii-iv (synopsis in English), v-vi (synopsis in German), vii (original cast), viii (instrumentation), 1f. (blank), 3-293, [i] (portrait of Thomson), [i] (colophon), [i] (blank) pp. Wrappers very slightly worn. **First Edition, limited to 1,000 copies. (27400)** \$85



Inscribed and Signed by the Composer

128. THOMSON, Virgil 1896-1989

The Mother of Us All... together with the scenario by Maurice Grosser. [Piano-vocal score]. New York: Music Press, Inc. [PN M.P.I. 500] , [October 1946-March 1947]. Folio. Original stiff grey decorative wrappers by R. Pontabry printed in black and dark yellow. 1f. (recto half-title, verso blank), 1f. (recto title, verso with reproduction photograph of Gertrude Stein by Carl van Vechten), 1f. (recto reproduction photograph of Virgil Thomson by Carl van Vechten, verso blank), [9] (dedication), 10 (named cast list and note regarding commission and premiere), 11-18 (summaries of the opera, characters, and scenes), 19-157, [i] (blank) pp., 1f. (recto limitation statement, verso blank). **With an autograph inscription signed in full by the composer to noted American writer Patrick J. Smith** (born 1932) "who wrote a fine opera book about librettos gratefully Virgil Thomson" to front free endpaper; Smith's blindstamp and autograph initials to upper outer corner. Edges of wrappers slightly worn and soiled. Pp. 14-15 browned. An attractive copy overall. Together with: - A program for a performance of *The Mother of Us All* at the Guggenheim Museum under the artistic direction of Virgil Thomson. 1 bifolium. 8vo. N.d. With a 1-page typed list of characters laid in. Creased at fold; slightly browned; - A newspaper clipping of an article, " 'The Mother of Us All' Has Come to Stay," by Peter G. Davis, *New York Times*, February 13, 1977. Browned and somewhat frayed. **First Edition**, limited to 1,000 copies. "[Thomson's] most important work in the 1940s was his second opera, *The Mother of Us All*, text by Gertrude Stein, again with a scenario by Maurice Grosser. Thomson wrote it on commission from the Alice M. Ditson Fund of Columbia University, completing it in 1947, and seeing it produced for the first time on May 7, 1947, in New York...*The Mother of Us All* has become an American classic. Since its premiere it has had several thousand performances in American opera houses, churches, colleges and various semi-professional groups." Ewen: *American Composers*, pp. 665-666. "... over time [*The Mother of Us All*] became Thomson's most performed work. In a 1984 column for the *New Yorker*, the critic Andrew Porter wrote that every time he hears *The Mother of Us All* he is "tempted to consider it the best of all American operas" and, on calm reflection, would "hardly modify that beyond 'one of the three best.'" Anthony Tommasini and Richard Jackson in *Grove Music Online*. (26915) \$450



First Edition, Limited

129. THOMSON, Virgil 1896-1989

The Mother of Us All by Gertrude Stein & Virgil Thomson together with the scenario by Maurice Grosser. [Piano-vocal score]. New York: Music Press, Inc. [PN M.P.I. 500] [October 1946-March 1947], 1947. Folio. Original decorative wrappers by R. Pontabry printed in black and yellow on gray. 1f. (half-title), 1f. (recto title, verso with reproduction photograph of Gertrude Stein by Carl van Vechten), 1f. (recto reproduction photograph of Virgil Thomson by Carl van Vechten), [9] (dedication), 10-157, [i] (blank), [i] (limitation statement), [i] (blank) pp. Wrappers very slightly worn. **First Edition**, limited to 1,000 copies. (27696) \$275

130. WATHALL, Alfred G.

The Sultan of Sulu A Musical Comedy Lyrics by George Ade (of "Fables in Slang" Fame). [Piano-vocal score]. New York: M. Witmark [PN 4839], 1902. Quarto. Original publisher's illustrated upper wrapper, cloth spine. [1] (title), [2] (blank), [3] (characters), [4] (contents), 5-128 pp. Wrappers slightly worn and stained; former owner's signature in pencil to upper margin; lower wrapper lacking. Small music seller's handstamp to title; final leaf chipped, torn, and stained not affecting music. **First Edition**. (27747) \$30

131. WEILL, Kurt 1900-1950

Lady in the Dark Musical Play by Moss Hart Lyrics by Ira Gershwin... (Edited by Albert Sirmay). [Piano-vocal score]. n.p.: Chappell, [after 1941]. Folio. Original publisher's light wrappers printed in dark blue. [i] (title), [i] (blank), [i] (named cast list), [i] (blank), [i] (introduction by Moss Hart), [i] (blank), [i] (index), [i] (blank), 9-136 pp. Upper wrapper slightly worn. Small price sticker to title. *First performed at the Alvin Theatre in New York on January 23, 1941, "Lady in the Dark (1940)... established Weill as a Broadway composer of the first rank... In its form and style Lady in the Dark inaugurated and set impeccably high standards for Weill's series of six Broadway musicals in which, to quote Virgil Thomson's obituary in the New York Herald Tribune, 'every new work was a new model, a new shape, a new solution of dramatic problems.'* David Drew and J. Bradford Robinson in *Grove Music Online*. (27236) \$45

132. WEILL, Kurt 1900-1950

Street Scene An American Opera (Based on Elmer Rice's Play)... Book by Elmer Rice Lyrics by Langston Hughes. [Piano-vocal score]. [New York]: Chappell, [ca. 1970]. Folio. Original publisher's grey wrappers printed in brown. [i] (title), [i] (named cast list), [i] (orchestration and index of songs), [i] (dedication), 273, [iii] (blank) pp. Wrappers slightly worn and rubbed. *"Weill's first new venture of the postwar years was a boldly conceived 'American opera' for*

Broadway based on Elmer Rice's prize-winning drama Street Scene (1946). Though only moderately successful at the time, Street Scene marked, in Weill's widely publicized view, a culmination in his career as a theatre composer... [Street Scene is] now regarded as one of the central achievements of [Weill's] American career..." J. Bradford Robinson in Grove Music Online. (27435) \$30

133. **WEISGALL, Hugo 1912-1997**

Six characters in search of an author Opera in Three Acts... Libretto by Denis Johnston From the Play by Luigi Pirandello Text in English and German Vocal score by Abraham Skulsky German translation by Werner Gallusser. [Piano-vocal score]. Bryn Mawr: Merion Music, 1960. Folio. Original publisher's dark ivory wrappers printed in black and sepia. 1f. (blank), [i] (title), [i] (dedication and note), [i] (named cast list), [i] (cast), [i] (instrumentation), [ii] (synopsis), [i] (contents), 369, [i] (blank) pp. Wrappers very slightly worn with light crease and small price label affixed to upper. "One of America's most important composers of operas and large-scale song cycles, the literary merit of his works, their original vocal style, and their serious attention to musical and dramatic detail mark a significant contribution to these genres... Six Characters in Search of an Author (1953-6) fuses these two procedures [large symphonic structures alternating with arias and smaller musical segments following a single character's volatile shifts of mood] as well as using transformed recapitulations and epigrammatic musical ideas to punctuate events or sections." Bruce Saylor in Grove Music Online. (27388) \$50

134. **WEISGALL, Hugo 1912-1997**

*The Tenor Opera in One Act (Based on Der Kammersänger by Frank Wedekind) libretto by Karl Shapiro and Ernst Lert. [Piano-vocal score]. Bryn Mawr: Merion Music [PN 441-41001-153], 1957. Folio. Original publisher's dark ivory wrappers printed in black and teal blue. 1f. (blank), [i] (title), [i] (notice), [ii] (characters, synopsis, and instrumentation), 153, [i] (blank) pp. Wrappers slightly worn. **First Edition.** (27387) \$40*



ENGLISH OPERA, OPERETTA, & VOCAL MUSIC

Items 135 - 402

135. **ANON**

18th Century Nursery Rhyme: O Dear What Can the Matter Be. The Favorite Duett of O Dear what can the Matter be With an Accompaniment for the Piano Forte or Harp. Price 1s. [Piano-vocal score]. London: Longman & Broderip [without PN], [between 1782 and 1798]. Folio. Disbound. [i] (blank), 2-4 pp. Engraved. Page 4 with additional accompaniment for 2 German flutes. Remnants of former binding and slight creasing to spine. Occasional very light stains; early signature in black ink to upper margin of p. 2 slightly cropped. Scarce. Possible first printing. Fuld p. 399. Worldcat (2 complete copies only, at Bristol University and the British Library). (26721) \$300

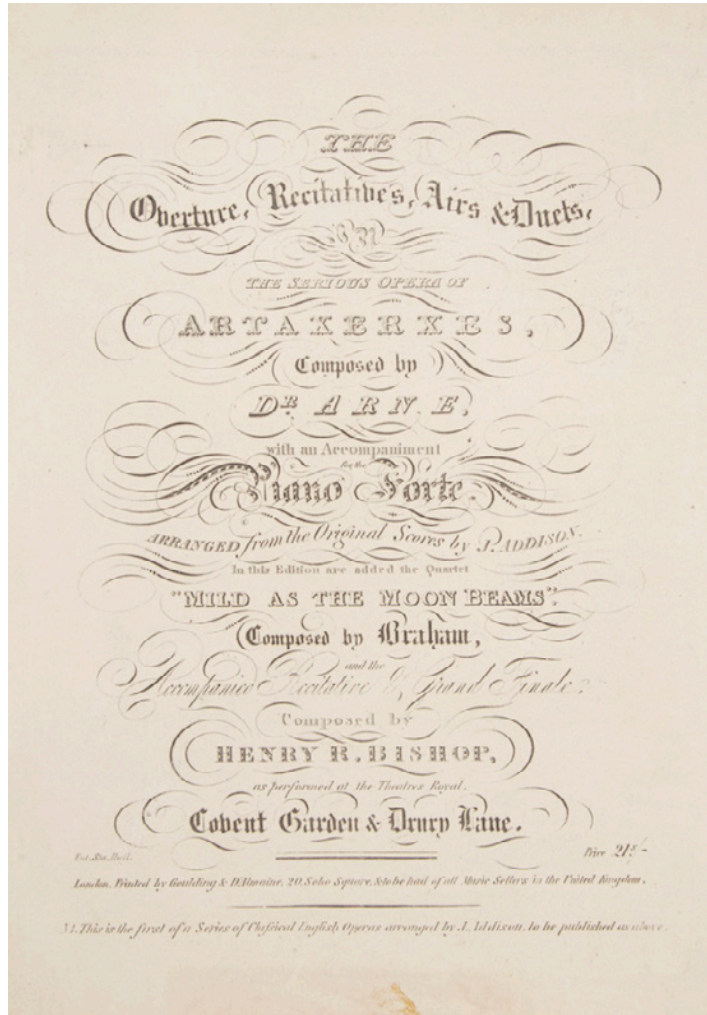
136. ARNE, Thomas Augustine 1710-1778

Artaxerxes A Grand Opera. [Piano-vocal score]. Melville, N.Y.: Belwin Mills, [ca. 1970]. Folio. Original publisher's light blue printed wrappers. [1] (title), 2-68, [ii] (blank) pp. Facsimile of an early edition. *An English composer, violinist and keyboard player, Arne "was the most significant figure in 18th-century English theatre music."* Peter Holman and Todd Gilman in *Grove Music Online*. (27888) \$25

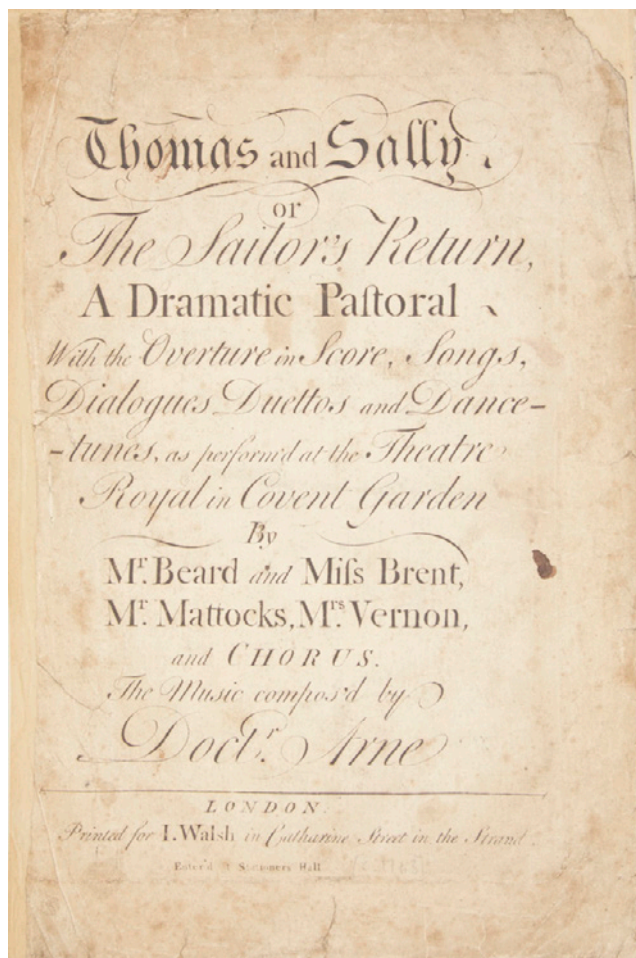
With Additions by Bishop for the 1814 Revival of the Opera

137. ARNE, Thomas Augustine 1710-1778

[*Artaxerxes*]. *The Overture, Recitatives, Airs & Duets, in the Serious Opera of Artaxerxes... with an Accompaniment for the Piano Forte, Arranged from the Original Scores by J. Addison. In this Edition are added the Quartet "Mild as the Moon Beams," Composed by Braham, and the Accompanied Recitative & Grand Finale, Composed by Henry R. Bishop, as performed at the theatres Royal, Covent Garden & Drury Lane... Price 21s./-.* [Piano-vocal score]. London: Goulding & D'Almaine [without PN], [ca. 1815]. Folio. Original publisher's brown printed boards. 1f. (title), 111, [i] (blank) pp. Engraved. Binding worn, soiled, and chipped; detached. Some wear, soiling, browning, and occasional foxing; rear pastedown and lower margin of front free endpaper repaired; moderate offsetting. Scarce. Humphries and Smith, p. 158.



Worldcat (4 copies only). COPAC (copies at Glasgow, Cardiff, and Oxford). OCLC (an additional copy at Washington University). *Artaxerxes*, to Arne's own libretto after Pietro Metastasio's *Artaserse*, was first performed at Covent Garden in London on February 2, 1762. "The first performance was an outstanding success, but a later one, on 24 February 1763, was the occasion of a riot (see illustration). A gang of ruffians, headed by one Fitzpatrick, demanded the return of their privilege of entry for the third act at half price. When refused, they caused damage to the theatre estimated at £2000. Despite this setback, seven more performances were given before the end of the season and the opera remained in the repertory until well into the 19th century, presenting a challenge to all the outstanding sopranos of the time." John A. Parkinson in *Grove Music Online*. The additional music by Bishop was added to the score for a revival at Covent Garden in 1814. (26512) \$220



“The First English Comic Opera to be Sung Throughout”

138. ARNE, Thomas Augustine 1710-1778

Thomas and Sally, or The Sailor's Return, A Dramatic Pastoral With the Overture in Score, Songs, Dialogues Duettos and Dance-tunes, as perform'd at the Theatre Royal in Covent Garden By Mr. Beard and Miss Brent, Mr. Mattocks, Mrs. Vernon, and Chorus. [Full and condensed score]. London: I. Walsh [without PN], [ca. 1763]. Folio. Marbled paper wrappers with manuscript title label to upper. 1f. (title), [1] (blank), 2-51, [i] (blank) pp. Engraved. With the "Dance Tunes" to pp. 47-49. Wrappers slightly worn with minor loss to upper edge. Some browning, heavier to title; minor foxing, bleeding, and staining; many leaves with minor to extensive competent repairs to margins, occasionally affecting music; outer margins of final leaves dampstained. Second Edition. BUC p. 45. RISM A1925. *First performed at Covent Garden in London on November 28, 1760, with a libretto by I. Bickerstaff. Notable being “the first English comic opera to be sung throughout.”* Wikipedia. (26507) \$475

139. ARNE, Thomas Augustine 1710-1778

Thomas and Sally or The Sailor's Return A Dramatic Pastoral. [Piano-vocal score]. Melville, N.Y.: Belwin Mills, [ca. 1970]. Oblong folio. Original publisher's printed wrappers. [1] (title), [2] (blank), 3-30, [ii] (blank) pp. Wrappers very slightly worn. Facsimile of an early edition. (27863) \$25

140. **ARNE, Thomas 1710-1778 and Charles DIBDIN 1745-1814**
Trip to Portsmouth (Overture and Dances Composed by Arne; Songs Composed by Dibdin). N.Y.: Belwin Mills, [ca. 1970]. [Piano-vocal score]. Oblong folio. Original publisher's printed wrappers. [1] (title), 2-24 pp. Wrappers very slightly worn. Facsimile of an early edition. (27840) \$25
141. **ARNOLD, Samuel 1740-1802**
Summer Amusement or An Adventure at Margate (Music Partly Compiled by Arne, Giordani, Dibdin). [Piano-vocal score]. Melville, N.Y.: Belwin Mills, [ca. 1970]. Oblong folio. Original publisher's printed wrappers. [i] (title), [i] (blank), 41, [v] (blank) pp. Wrappers very slightly worn. Facsimile of an early edition. (27861) \$25
142. **ARNOLD, Samuel 1740-1802**
Two to One A Comic Opera. [Piano-vocal score]. Melville, N.Y.: Belwin Mills, [ca. 1970]. Oblong folio. Original publisher's printed wrappers. 1f. (recto title, verso blank), pp. 4-48, p. 49 (cast list), [vii] (blank) pp. Wrappers very slightly worn. A facsimile of an early edition. (27865) \$25
143. **ATTWOOD, Thomas 1765-1838**
The Castle of Sorrento A Comic Opera Performed with universal applause at the Theatre Royal Haymarket. The Words by Henry Heartwell Esq. Composed by T. Attwood. Composer to His Majesty's Chapels Royal & Organist to St. Pauls Cathedral. [Piano-vocal score]. [Melville, N.Y.]: Belwin Mills, Ca. 1970. Folio. Original publisher's light blue printed wrappers. [1] (title), 2-52, 2ff. (blank) pp. Wrappers slightly worn. A facsimile of the edition of 1799. (27493) \$35
144. **AUBER, Daniel-François-Esprit 1782-1871**
Fra Diavolo. Opera in Three Acts... with Italian and (the Original) English Words. Edited by Arthur Sullivan and J. Pittman. [Piano-vocal score]. London: Boosey & Co., [ca. 1890]. Large octavo. Original publisher's wrappers. [i] (title), [ii] (printer's statement), [iii] (index), [iv] (dramatis personae and story), 287, [i] (blank), [iv] (publisher's advertisements) pp. Wrappers worn and stained; upper lacking; spine lacking at head and tail. Slightly worn. (27979) \$15
145. **BALFE, Michael William 1808-1870**
Satanella for Voice and Pianoforte, with English Words. [Piano-vocal score]. London: Boosey & sons, [ca. 1860]. Quarto. Half dark green leather with dark green cloth with decorative gilt rules, titling to spine gilt; marbled endpapers. 1f. (recto title, verso blank), 1f. (recto index, verso blank), 298 pp. Occasional performance annotations in pencil. Boards somewhat worn, rubbed, and bumped. First three leaves trimmed; remnants of early wrappers to inner margin of title; signature of H. Gaynas dated December 22, 1868 to index and page 9. **Possible First Edition.** Rare. CPM (2 copies in the U.K.). OCLC (an additional 5 copies). *Satanella or the Power of Love, with a libretto by A.G. Harris and E. Falconer, was first performed in London at Covent Garden on December 20, 1858.* (27953) \$95

146. **BALFE, Michael William 1808-1870**

Satanella. Opera in Four Acts. The Words by Edmund Falconer & Augustus Harris. [Piano-vocal score]. London: Boosey & Co., [after 1865]. Octavo. Original publisher's full red cloth boards stamped in black and gilt, titling gilt to spine. [i] (title), [ii] (printer's statement), [iii] (index), [iv] (dramatis personae and story), 268 pp. Binding somewhat worn and rubbed; spine lacking, reinforced with red tape; lacking free front endpaper. Slightly worn and browned; old tape repair to title. (27926) \$15

147. **BALFE, Michael William 1808-1870**

The Siege of Rochelle. [Piano-vocal score]. London: Boosey & Co., [ca. 1890]. Octavo. Plain dark ivory wrappers. 1f. (recto index, verso cast list and synopsis), 280, [iv] (publisher's advertisements) pp. Wrappers somewhat worn; spine defective. Worn; tear to first leaf repaired; lacking title. (27951) \$12

148. **BENJAMIN, Arthur 1893-1960**

Prima Donna An Opera in One Act Libretto by Cedric Cliffe. [Piano-vocal score]. London: Boosey & Co [PN H. 14184], [1935]. Octavo. Original publisher's light gray wrappers printed in purple. [i] (title), [ii] (dedication, characters, scenes, and staging), 112, [i] (blank), [i] (publisher's advertisement) pp. With performance annotations in pencil and red crayon throughout. Wrappers worn, somewhat soiled, and slightly stained; spine lacking; former owner's signature, small price handstamp, and label to upper. Slightly worn; small hole to upper blank margin of title. **First Edition.** (27936) \$15

149. **BERKELEY, Lennox 1903-1989**

A Dinner Engagement An Opera in Two Scenes... Libretto by Paul Dehn Cover design by Peter Snow. [Piano-vocal score]. London: J. & W. Chester [PN 9752], [1955]. Quarto. Original publisher's ivory wrappers with striking illustration by Snow. [i] (title), [ii] (notes on first performance), [iii] (synopsis), [iv] (orchestration), 99, [i] (publisher's advertisement) pp. Wrappers slightly worn; very small loss to tail of spine. **First Edition.** *First performed in Aldeburgh at Jubilee Hall, June 17, 1954. "Berkeley matches Dehn's witty, vernacular libretto with a number of musical parodies and with an overall style that Dehn rightly judged to be lighter, simpler and more continuously melodic than was the composer's wont." Roger Nichols in Grove Music Online.* (27915) \$60

150. **BERLIN, Irving 1888-1989**

Annie Get Your Gun Lyrics and Music by Irving Berlin Book by Herbert and Dorothy Fields. [Piano-vocal score]. London: Irving Berlin [PN I.B. 3553], [after 1950]. Quarto. Original publisher's illustrated wrappers. [i] (title), [ii] (synopsis of scenery), [iii] (named cast list), [iv] (contents), 143, [i] (publisher's advertisement) pp. Wrappers slightly worn. (27996) \$25

151. **BERTÉ, Heinrich and G.H. CLUTSAM, arr.**

Lilac-Time A Play with Music in three acts by Dr. A.M. Willner and Heinz Reichert (From the Novel "Schwammerl," by Dr. R.H. Bartsch) English adaptation and lyrics by Adrian Ross Music from Franz Schubert. [Piano-vocal score]. London: Chapell, 1922. Folio. Original pictorial wrappers with a reproduction photograph of a production by "The Stage Photo Company" to upper, titling in lavender. 1f. (title), 1f. (named cast list, synopsis and contents), 119, [i]

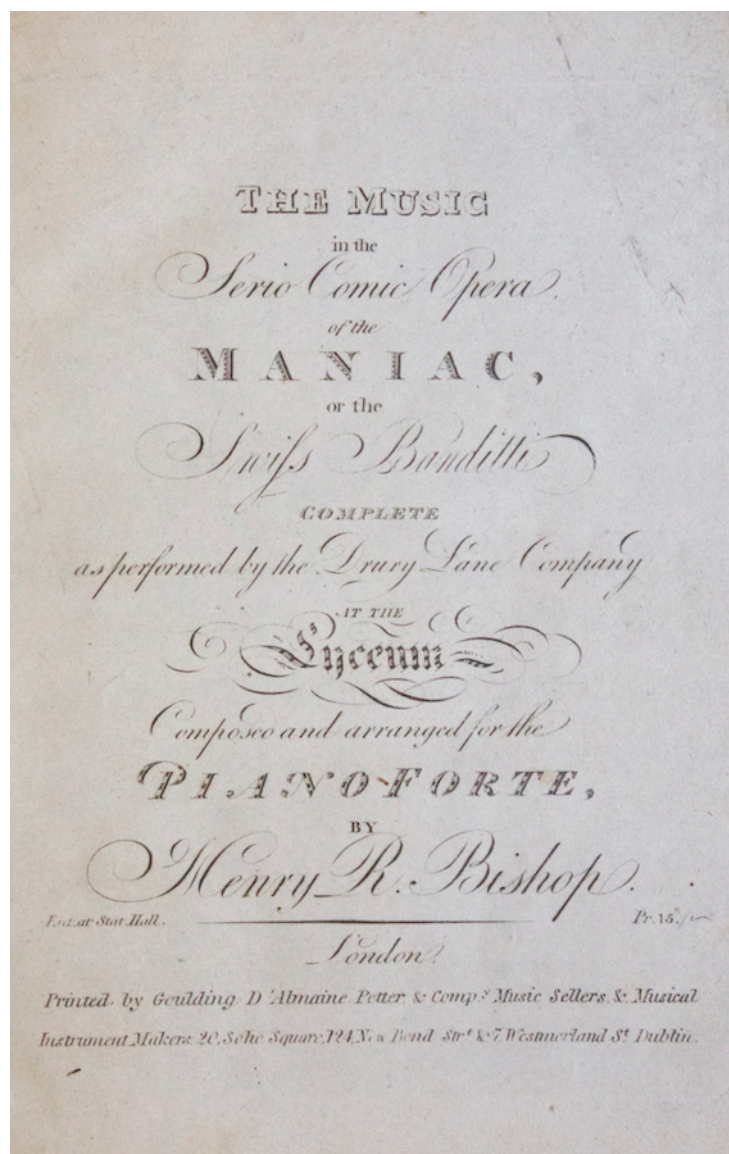
(publisher's advertisements) pp. Previous owner's handstamp to upper margin of upper wrapper; facsimile signature handstamp to title. Wrappers slightly worn and soiled. *The production featured dances arranged by Carlotta Mosetti and costumes designed by Comelli, with Clarence Raybould as musical director.* (27360) \$45



**Volume I of
The Musical Entertainer
With 100 Finely Engraved Plates
Illustrating the Songs**

152. **BICKHAM, Jr., George ?1706-1771**
The Musical Entertainer. Vol. I [of 2] only. London: Geo. Bickham, [ca. 1740]. Tall folio. Half dark green leather with marbled boards. 2ff. (subscribers list and contents), 4ff. (the Music section as it appears in *The Universal Penman*, engraved by George Bickham, Sr.) + 100ff., each printed on one side only, with large, elaborate vignettes to upper portions of each illustrating the song, signed in the plate by J. Bickham Jr., with several of the plates after drawings by Gravelot. The music appears below the illustration, with most pieces set for voice and figured bass with a separate part for flute. Named composers include Handel, Lampe, Gladwin, Green, Turner, Carey, Putti, Monro, Popely, Corelli, Holcombe, Stanley, Howard, Leveridge, Henry Purcell, Hudson, Festing, Vincent, and Neale. Singers mentioned include Senesino and Isabella Young. With the bookplate of Gilbert Samuel Inglefield (1909-1991), former Lord Mayor of London. Binding worn, rubbed and bumped; hinges splitting.

Lacking title. Occasional repairs and several small tears; some staining. Quite a good copy overall. Probable second edition. BUC p. 107. RISM BII p. 245. First published in parts, in 1738-39 in two volumes of 100 plates each, then reissued in 1740. "[Bickham] was principally famous in music circles for his two illustrated folio volumes *The Musical Entertainer*, first issued in fortnightly parts, each containing four plates, from January 1737 to December 1739. The 200 plates are songs, headed and surrounded with pictorial embellishments illustrative of the song..., and engraved in the style of and even copied directly from Gravelot and Watteau. This work was the first of its kind to be published in England and quickly produced imitators such as Lampe's *British Melody*, engraved by Benjamin Cole... A second edition, corrected by Lampe, was also issued in parts (1740-41), and a third, printed from the original plates, appeared in 1765, issued by John Ryall. Other musical works engraved by Bickham include *Songs in the Opera of Flora* (1737), *An Easy Introduction to Dancing* (1738) and the frontispiece for Simpson's *The Delightful Pocket Companion for the German Flute* (c1745)." Frank Kidson, et al. in *Grove Music Online*. **The Musical Entertainer is considered to be one of the finest 18th century illustrated books. Complete copies of this monumental work are very rare.** (19250) \$2,800



By the Composer of "Home, Sweet Home"

153. BISHOP, Henry R. 1786-1855

The Music in the Serio Comic Opera, of the Maniac, of the Swiss Banditti Complete as performed by the Drury Lane Company at the Lyceum Composed and arranged for the Piano Forte, by Henry R. Bishop. Ent. at Stat. Hall. Pr. 15s. [Piano-vocal score]. London: Goulding, D'Almaine, Potter & Co. [without PN], [ca. 1810]. Folio. Patterned paper wrappers. 1f. (title), 137, [i] (blank) pp. Engraved. Uncut. Watermark "1808." With "The Maniac" printed to lower margin of each page. Slightly worn and soiled; some leaves slightly dampstained at upper corner; occasional light foxing, heavier to several leaves; performance mark in red crayon to second system of first page. **First Edition.** Humphries & Smith p. 158. *The Maniac was first performed at the Lyceum by the Drury Lane Company on March 13, 1810. "In his day [Bishop] enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed. Yet he is now remembered for little but the song Home, Sweet Home."* Nicholas Temperley in *Grove Music Online*. (25780) \$265

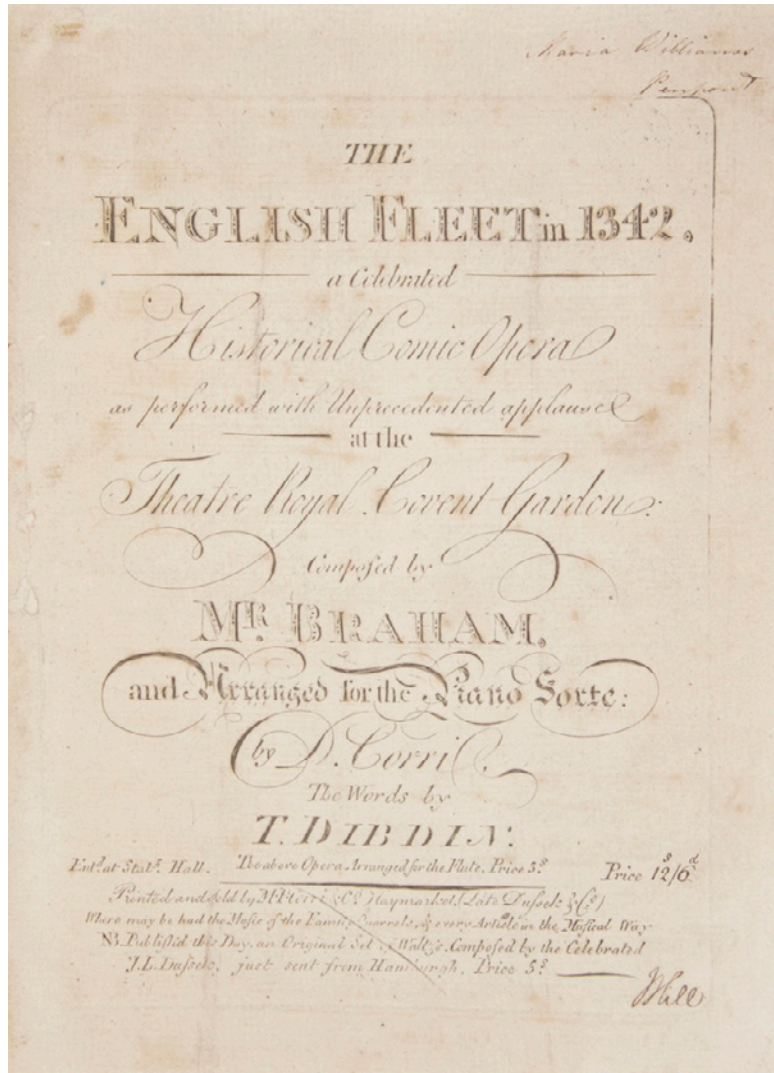
slightly defective with loss to head and tail chipped. *A number of pieces are marked as having been "adapted by" Ms. Bodenham; we thus presume that the present manuscript collection was compiled by her. As per the note in her hand at the head of the index, it appears that she lived at Ugbrooke-Park, an historic house in the parish of Chudleigh in Devon, England, possibly as a music tutor. Bodenham is described as "an Englishwoman of a wealthy family and a novelist of some popularity... accepted as a postulant in Stanhope Street convent in 1827... [and] in 1834... appointed mistress of novices and rectress of Stanhope Street Convent."* Luddy: *Women and Philanthropy in Nineteenth-Century Ireland*, pp. 31-32. She is listed in *Burke's Genealogical and Heraldic History of the Landed Gentry*, Vol. I, p. 117. COPAC records a French volume with her ownership at Cambridge University. We have not, however, located any references to her in the standard music reference sources. (28901) \$400

156. **[BOIELDIEU]. Cooke, Thomas Simpson 1782-1848**

*The Celebrated Musical Romance of The White Lady, as Performed at The Theatre Royal, Drury Lane, chiefly Selected from Boieldieu's Opera La Dame Blanche, and adapted to the English Stage... The Poetry by S. Beazeley Esqr... Price 15/. [Piano-vocal score]. London: Clementi Collard & Collard [without PN], [1826]. Folio. Full light orange cloth with titling to spine. 1f. (title), [1] (blank), 2-80 pp. Engraved. Text in English. Bookplate of the Forbes Library in Northampton, Massachusetts to front pastedown with manuscript annotation in black ink "Deposited by The guardian of Mary D. Kingsley Oct. 23, 1895." Handstamp dated Dec. 23, 1902 to inner margin of page 3. Binding somewhat worn and warped. Some minor soiling and foxing; several leaves with small tears or repairs to margins, slightly affecting several measures of music; binder's holes to inner margins. **Possible First Edition.** Rare. Worldcat (one copy only, at the British Library, OCLC no. 497578884). *The White Lady was first performed at Drury Lane in London on October 9, 1826. Boieldieu's La dame blanche was first performed at the Opéra-Comique in Paris on December 10, 1825. "La dame blanche, enormously popular in France during most of the 19th century, reached its 1000th performance by the Opéra-Comique in 1862. Boieldieu's delightful score is full of striking numbers, including Jenny's ballad, Brown's entrance aria and, in particular, the music sung by Anna, much of it very florid and preceded by harp arpeggios whenever the White Lady appears. The auction scene, an ensemble in the Italian style, is the musical centre of the opera; it has an intensity of dramatic expression rarely equalled and never surpassed in opéra comique of that period, either by Boieldieu himself or by any of his contemporaries."* Elizabeth Forbes in *Grove Music Online*. "As a musician, Cooke was renowned for his versatility: on one of his benefit nights at Drury Lane he performed in succession on the violin, flute, oboe, clarinet, bassoon, horn, cello, double bass and piano. Macfarren reported that 'he was scarcely less noted as a wit than as a musician and thus all the musical jokes of his time were characteristically fathered on him'." Bruce Carr in *Grove Music Online*. Much of the antiquarian music collection at the Forbes Library was publicly deaccessioned in the early 1990s. (26518) \$185*

157. **BOUGHTON, Rutland 1878-1960**

The Immortal Hour Music-Drama... the Libretto being Adapted from The Play and Poems of Fiona Macleod By Permission of Mrs William Sharp. [Piano-vocal score]. London: Stainer & Bell [PN 2232], 1920. Octavo. Original publisher's original light tan decorative wrappers. [i] (title), [ii] (blank), [iii] (notes on first performance), [iv] (blank), 210, [i] (blank) pp. Wrappers somewhat worn; spine torn and with remnants of tape repair; former owner's signature in ink to upper. First two leaves detached; small collector's handstamp to title and second leaf; performance notation to one page. (27757) \$15



First Edition, with “The Most Popular Duet in the United States”

158. BRAHAM, John 1774-1856

The English Fleet in 1342. a Celebrated Historical Comic Opera as performed with Unprecedented applause at the Theatre Royal Covent Garden... Arranged for the Piano Forte by D. Corri, The Words by T. Dibdin... Price 12s/d. [Piano-vocal score]. [London]: M.P. Corri & Co. [without PN], [ca. 1805]. Folio. Dark ivory paper-backed tan paper boards, printed title label to spine. 1f. (title), [1] (blank), 2-110 pp. Engraved. Watermarked 1805. Early signature ("Maria Williams Penpont") in black ink to upper margin of title. Minor browning to title and final leaves; binder's holes to blank inner margins, not affecting music or text; minor offsetting. An attractive copy. **First Edition.** OCLC no. 19728343. *The English Fleet* was first performed at Covent Garden in London on December 13, 1803, with Braham singing. "Sir Walter Scott described Braham as 'a beast of an actor, though an angel of a singer.' He composed songs and operas, including *The English Fleet in 1342* (1803), and also wrote arias for interpolation in the operas of other composers, particularly for his own roles. 'All's Well' from *The English Fleet* was the most popular duet in the United States during the first half of the 19th century; other favorite songs were 'Tho' love is warm awhile,' 'Is there a heart that never lov'd?', and 'No more sorrow.' Charles Hamm and Kimberly Greene in *Grove Music Online*. (26501) \$485

159. **BRITTEN, Benjamin 1913-1976**

Albert Herring A Comic Opera in three Acts Libretto freely adapted from a short story of Guy de Maupassant by Eric Crozier... Op. 39. [Full score]. London: Boosey & Hawkes [PN 19405], [1969]. Large octavo. Original publisher's full blue cloth boards with composer's initials blindstamped to upper and titling gilt to spine. [i] (half-title), [ii] (German title), [iii] (English title), [iv] (copyright information), [v] (dedication), [vi] (characters in German), [vii] (characters in English), [viii] (notes on first performance in German), [ix] (notes on first performance in English), [x] (orchestration), 514 pp. With text in English and German. Binding very slightly worn. Small price handstamp to free front endpaper. **First Edition.** *First performed at Glyndebourne on June 20, 1947. "Though Albert Herring may now seem rather dated in the treatment of its subject-matter, the energy and unaffected lyricism of Britten's music have not faded, reflecting his evident delight in the special possibilities of chamber opera. It also confirms that he was perfectly capable of writing comic opera: in this respect Albert Herring fulfils the promise of Paul Bunyan, and many may regret that he made only one other contribution to the genre, A Midsummer Night's Dream."* Arnold Whittall in *Grove Music Online.* (27939) \$120

160. **BRITTEN, Benjamin 1913-1976**

Billy Budd op. 50 An Opera in two Acts revised version 1961 Libretto by E. M. Forster and Eric Crozier Adapted from the story by Herman Melville Vocal Score by Erwin Stein. [Piano-vocal score]. London: Boosey & Hawkes [PN 17839], [1961]. Quarto. Original publisher's gray illustrated wrappers printed in ivory and black. [i] (title), [ii] (copyright information), [iii] (dedication), [iv] (blank), [v] (characters), [vi] (notes on first performance), [vii] (acts), [viii] (blank), 335, [i] (blank) pp. Wrappers somewhat worn and creased; head and tail of spine slightly defective. Former owner's name to title to upper outer corner of title. **First Edition** of the revised version. Banks et al. p. 95 *"Billy Budd, besides representing a considerable musical advance, also marks a shift in Britten's operatic output from themes of oppression to an exploration of authority and its ramifications, as the composer himself moved into the heart of the cultural 'establishment' (symbolized by his being created a Companion of Honour in 1953). At the same time, Britten's earlier concerns with violence and innocence continue to be explored in Billy Budd and the following works."* Philip Brett et al. in *Grove Music Online.* (27896) \$85

Limited Edition, Signed by Both Britten and Nolan

161. **BRITTEN, Benjamin 1913-1976**

Children's Crusade Kinderkreuzzug Op. 82 A Ballad for children's voices and orchestra... Words by Bertolt Brecht Illustrations by Sidney Nolan A limited facsimile edition of the composer's manuscript. [London]: Faber, [1973]. Large folio. Original publisher's quarter mid-tan morocco with paper boards, "Kinderkreuzzug" stamped in gilt to upper, titling gilt to spine. 1f. (half-title), 1f. (title), 1f. (limitation statement), 1f. (dedication), 1f. (notes on the manuscript by Britten), 1f. (list of Illustrations), 2ff. (libretto in both German and English), 1f. (facsimile of autograph title), 34 pp. + 1f. (autograph musical manuscript facsimile) + 6 double-sided plates printed in colour. Includes partial page of manuscript facsimile tipped-in between pp. 18-19 and fragment tipped-in to p. 22, as published. Housed in dark ivory paper slipcase. Binding slightly worn; slipcase slightly soiled. A very attractive copy overall. **Limited to 300 copies signed by both the composer and artist at lower margin of limitation leaf, this no. 22.** *Written to be performed in St. Paul's Cathedral to commemorate the fiftieth anniversary of the Save the Children Fund on May 19, 1969. "The down-to-earth style and impersonal tone of Brecht's Kinderkreuzzug, a ballad about the death of a wandering band of children in the war-torn Poland of 1939, allowed*

This edition of *Children's Crusade* was published on
22nd November 1973 by
Faber Music Limited 38 Russell Square London WC1B 5DA
in association with
Faber & Faber Limited 3 Queen Square London WC1N 3AU
to mark the occasion of the composer's sixtieth birthday

The illustrations are from a series of paintings
based on Britten's *Children's Crusade*
©1973 by Sidney Nolan

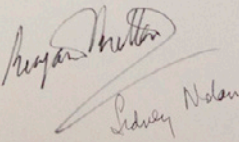
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English translation by Hans Keller ©1969 by Stefan S. Brecht
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The edition was designed and printed at The Curwen Press, London
and bound by Henry Brooks (Bookbinders) Limited
and Zachsdorf (Binders) Limited
ISBN 0 571 10369 3

Of an edition of 1000 copies, 300 have been numbered and signed by the
composer and artist

*A further 7 copies 'hors de commerce' marked 'H.C.' and numbered I-VII, have been printed
for those involved in the production of the edition*

This copy is Number 222



*Britten's anger to surface. The manipulations of a 12-note row appear to symbolize, here as elsewhere, the dying civilization of Europe, reflected through the fate of the children and their dog, whose death ends 'a very grisly piece' (as Britten himself called it) on an unsentimental note." Grove Music Online. "... Britten ensured in two ways that his tribute - to an ideal that is persistently reflected in his own work - should not fall a lifeless victim to stiffly charitable sentiments: he chose a text from Brecht, and he conceived the work for the heterogeneous resources of a school music group - the very skilled Wandsworth School Boys' choir and a large band of percussion players, together with two pianists and an organist. The work that resulted is not directly related to the rest of Britten's output either in genre or in the manner of the musical discourse... Of all Britten's works for children, this one most bluntly reminds us how much their world is a microcosm of our own." Evans: *The Music of Benjamin Britten*, pp. 285 and 292. (26693) \$550*

162. **BRITTEN, Benjamin 1913-1976**

*Death in Venice An Opera in Two Acts Op. 88 Libretto by Myfanwy Piper based on the short story by Thomas Mann German translation by Claus Henneberg and Hans Keller Piano reduction by Colin Matthews. [Piano-vocal score]. London: Faber, [1975]. Folio. Original publisher's illustrated wrappers. 1f. (recto half-title, verso title in German), 1f. (recto title in English, verso copyright information), 1f. (recto dedication, verso cast in German), 1f. (recto cast in English, verso contents in German), 1f. (recto contents in English, verso notes on first performance including named cast list), 1f. (recto orchestration, verso performance and production notes in German), 1f. (recto performance and production notes in English, verso blank), 264 pp., p. 265 (appendix) + [i] p. (translations). With text in English and German. Wrappers slightly worn. **First Edition.** Banks p. 144. (28051) \$60*

163. BRITTEN, Benjamin 1913-1976

Gloriana An Opera in Three Acts by William Plomer... Opus 53 Vocal Score by Imogen Holst Revised Edition 1968. [Piano-vocal score]. London: Boosey & Hawkes [PN 17376], 1968. Folio. Original publisher's illustrated wrappers. [i] (title), [ii] (copyright statement), [iii] (dedication "by gracious permission to Her Majesty Queen Elizabeth II in honour of whose Coronation it was composed"), [iv] (blank), [v] (characters), [vi] (production notes), [vii] (named cast list), [viii] (blank), 230, [ii] (blank) pp. Wrappers slightly worn; upper outer corner and head and tail of spine slightly chipped; small price stamp to upper. *Gloriana, to a libretto by William Plomer, was first performed in London at Covent Garden on June 8, 1953. The opera "is set in the later years of Elizabeth I's reign, and at the time of the première the opera's emphasis on an aging, ungracious monarch was felt in some quarters to be inappropriate; the work has not been extensively revived, though a successful ENO production (1984; later issued on a video recording) vindicated the quality of the work."* Arnold Whittall in *Grove Music Online*. (27893) \$50

164. BRITTEN, Benjamin 1913-1976

A Midsummer Night's Dream Opera in Three Acts Op. 64 Libretto adapted from William Shakespeare by Benjamin Britten and Peter Pears. [Full study score]. London: Boosey & Hawkes [PN 18725], [1961]. Large octavo. Full blue cloth boards with monogrammatic blindstamp to upper and titling in gilt to spine. [i] (title), [ii] (copyright statement), [iii] (dedication), [iv] (blank), [v] -[vi] (cast list in English and German), [vii] (named cast list), [viii] (blank), 495, [i] (blank) pp. With text in English and German. Price stamp to upper outer corner of free front endpaper. **First Edition** in this form. Banks p. 119. (27891) \$75

165. BRITTEN, Benjamin 1913-1976

A Midsummer Night's Dream Opera in Three Acts Op. 64 Libretto adapted from William Shakespeare by Benjamin Britten and Peter Pears Vocal Score by Imogen Holst and Martin Penny. [Piano-vocal score]. London: Hawkes & Son [PN 18707], [1960]. Folio. Original publisher's wrappers with photographic illustration to upper. 1f. (recto title, verso copyright), 1f. (recto dedication, verso blank), 1f. (recto cast list and orchestration in English, verso cast list and orchestration in German), 1f. (recto notes on first performance with named cast list, verso blank), 314, [i] (blank), [i] (publisher's advertisement) pp. With text in English and German. Wrappers very slightly worn. Small price handstamp to upper outer corner of title. **First Edition.** "A culminating work for the operatic stage of this period is *A Midsummer Night's Dream*, written to celebrate the enlargement of the Jubilee Hall at Aldeburgh. The idea occurred barely a year ahead of the first performance (in the 1960 festival), and Britten and Pears together cut and rearranged Shakespeare's play as a libretto. Britten (*The Observer*, 5 June 1960) said that the play appealed to him as the work of a very young man and as a story that involved three distinct groups, the Lovers, the Rustics (as he called the mechanicals) and the Fairies, which interact. More likely, after exploring the ambiguity of relationships in a realistic setting in *Billy Budd* and the fantasy of the unthinkable in the context of James's ghost story, he found in this play...an ideal vehicle for pursuing his interests in the difficulties and dangers in human relationships." Philip Brett in *Grove Music Online*. (28053) \$120

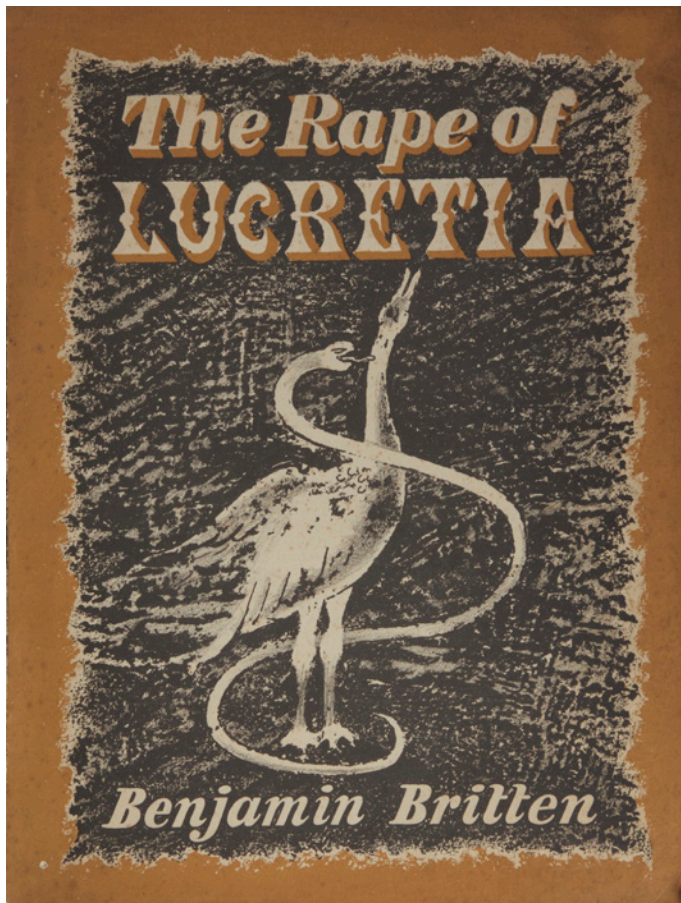
166. BRITTEN, Benjamin 1913-1976

Noye's Fludde The Chester Miracle Play... Op. 59 Vocal Score by Imogen Holst Deutsche Übertragung von Ludwig Landgraf. [Piano-vocal score]. London: Boosey & Hawkes [PN 18404], [1959]. Quarto. Original publisher's illustrated wrappers. [i] (title), [ii] (copyright

information), [iii] (characters), [iv] (characters in German), [v] (notes on first performance), [vi] (introductory note), [vii] (introductory note in German), [viii] (notes on the orchestra in English and German), 76 pp. With text in English and German. Lower wrapper and spine slightly discoloured. Small price label upper corner of title. Banks et al. p. 114. (27894) \$40

167. **BRITTEN, Benjamin 1913-1976**

Peter Grimes An Opera in three Acts and a Prologue derived from the poem of George Crabbe Words by Montagu Slater... Op. 33 Vocal Score by Erwin Stein. [Piano-vocal score]. London - Paris - Bonn - Johannesburg - Sydney - Toronto - New York: Boosey & Hawkes [PN H.15730], [1959]. Folio. Original publisher's black cloth-backed illustrated wrappers. 1f. (recto title, verso copyright information), 1f. (recto dedication, verso blank), 1f. (recto cast list, verso notes on first performance), 1f. (recto contents, verso blank), 380 pp. Wrappers slightly worn; small price handstamp to upper; spine reinforced with brown tape with title labels. **First Edition**, later issue. "Notable among [Britten's] musical and professional achievements are the revival of English opera, initiated by the success of *Peter Grimes* in 1945... The success of *Peter Grimes* led to a fresh outburst of compositional activity." Philip Brett in *Grove Music Online*. (28052) \$75



“Elaborates the Themes of Innocence, Guilt and Oppression”

168. **BRITTEN, Benjamin 1913-1976**

The Rape of Lucretia An Opera in two Acts Libretto after André Obey's play "Le Viol de Lucrece" by Ronald Duncan...Op. 37 Vocal Score by Henry Boys. [Piano-vocal score]. London: Boosey & Hawkes [PN 15846], [1946]. Quarto. Original publisher's illustrated mid-tan wrappers printed in ivory and black. [i] (title), [ii] (copyright information), [iii] (dedication), [iv] (blank), [v] (characters), [vi] (notes on first performance), 225, [i] (blank) pp. with publisher's catalogue to verso of lower wrapper. Wrappers somewhat worn and soiled, spine slightly defective. Slightly worn; corners very slightly creased; outer margin of title slightly foxed. **First Edition**. Banks et al. p. 79. "The *Rape of Lucretia* broke new operatic ground for Britten, displaying a distinctly

*Purcellian recitative style – complete with continuo-like piano accompaniment – that matches the Baroque quality of Duncan's lines; its new-found intimacy and economy would continue to be explored in a series of chamber operas. It also revealingly elaborates the themes of innocence, guilt and oppression explored in *Grimes* and other works of the 1940s." Philip Brett et al. in *Grove Music Online*. (27895) \$150*

169. **BRITTEN, Benjamin 1913-1976**

The Rape of Lucretia Der Raube der Lukrezia An Opera in two Acts Libretto after André Obey's play "Le Viol de Lucrece" by Ronald Duncan German Translation by Elisabeth Mayer Full Score - Partitur (Revised Edition). [Piano-vocal score]. London...: Boosey & Hawkes [PN B. & H. 16289], [1949]. Octavo. Original publisher's full blue cloth boards with titling gilt to spine. [i] (title), [i] (copyright), [i] (dedication), [i] (characters and orchestration in German), [i] (characters and orchestration in English), [i] (first performance information), 327, [i] (blank) pp. Small price stamp to upper outer corner of front endpaper. (27489) \$75

170. **BUSH, Geoffrey 1920-1998**

If the Cap Fits Opera in One Act... Libretto by the Composer, based on Molière's "Les Précieuses Ridicules". [Piano-vocal score]. London: Augener/Galliard [PN 18807], [1964]. Folio. Original publisher's dark ivory illustrated wrappers printed in green. Upper wrapper as title (verso with notes on first performance), [i] (setting and orchestration), [ii] (dedication), 70 pp. Wrappers slightly worn; small area of discolouration to upper. **First Edition.** (27945) \$35

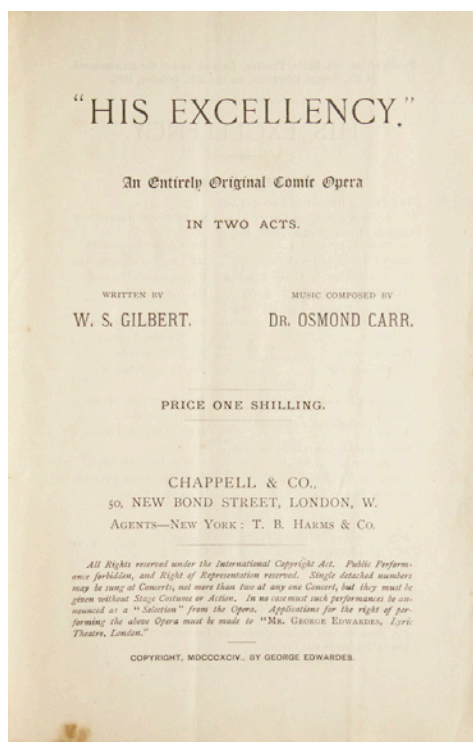
171. **CARR, F. Osmond 1858-1916**

My Girl: A Musical Play. Written by Adrian Ross and James T. Tanner.[Piano-vocal score]. London: Joseph Williams [PN 10564], [1896]. Quarto. Original publisher's red cloth boards with titling gilt to upper; floral patterned endpapers gilt. 1f. (recto title, verso index), iv, 104, [ii] (illustrations) pp. Binding somewhat worn and rubbed. Slightly worn and browned; "13th July 1896 (186 Perfs)" in manuscript to upper margin of title; some corners creased. **First Edition.** Scarce. (28029) \$50

With a Libretto by W.S. Gilbert

172. **CARR, Frank Osmond 1858-1916**

His Excellency. An Entirely Original Comic Opera in Two Acts. Written by W.S. Gilbert... Price One Shilling. [Libretto]. London: Chappell & Co., 1894. Octavo. Original publisher's light green printed wrappers. [1] (title), [2] (named cast list), [3]-60 pp. Publisher's catalog of works by Gilbert and Sullivan, and Gilbert and Carr, to wrappers. Wrappers browned at margins with slight loss to lower margin of upper; several small tears to spine; edges quite foxed. Occasional light foxing and wear. **First Edition.** Searle 92. OCLC no. 223175895. *His Excellency was first performed at the Lyric Theatre in London on October 27, 1894, under the management of George Edwardes. "Carr wrote the music for some of the earliest musical comedies. In 1894, Edwardes engaged Carr to write the music for His Excellency, a comic opera with a libretto by W. S. Gilbert. This was a moderate success and enjoyed international productions." The New Grove Dictionary of Music and Musicians. Sir William S. Gilbert (1836-1911) is best remembered for his collaborations with composer Arthur Sullivan. "Critics compared the textual and musical*



unity of these comic operas to Wagner's; in them Gilbert perfected themes, characters, plot devices and paradoxes initiated in his earlier or concurrent works. His librettos parody melodrama while satirizing both human nature and such contemporary topics as aestheticism (*Patience*), women's education (*Princess Ida*) and the profit motive (*Ruddigore*).... Gilbert also directed his own plays." *Jane W. Stedman in Grove Music Online*. (26766) \$250

173. **CARYLL, Ivan 1861-1921**

Chin-Chin. Words by Anne Caldwell. [Piano-vocal score]. London: Chappell [PN 6626], [1914]. Quarto. Plain brown boards. 1f. (recto dedication, verso blank), 1f. (recto named cast list, verso contents), 157, [i] (blank) pp. With label of the National Broadcasting Company in New York to upper with a printed note stating: "All cuts are to be transferred to and from this copy. To whomsoever issued, it must be returned promptly to Chief Copyist..." Boards slightly worn; spine reinforced with red cloth tape with titling in manuscript. Occasional small edge chips and tears, not affecting music; handstamp of the National Broadcasting Company to foot of cast list. Lacking title. (28100) \$35

174. **CARYLL, Ivan 1861-1921**

The Circus Girl New Musical Play by J. T. Tanner and W. Palings. Lyrics by Harry Greenbank and Adrian Ross... With Additional Numbers by Lionel Monckton. [Piano-vocal score]. London: Chappell [PN 20215], 1897. Quarto. Black textured cloth flexible boards with black textured leather spine and title gilt to spine and name gilt to upper wrapper at lower. [i] (title), [i] (blank), [i] (named cast list), [i] (contents), 1-147, 154-201, [iii] (publisher's advertisements) pp. Composer's facsimile signature handstamp to title. Disbound. Worn; some signatures split; song no. 16 (pp. 148-153) excised from score, with title crossed out on contents page in blue crayon; title partially detached and slightly defective, with small tears, corners lacking. [?] **First Edition**. (28098) \$15

175. **CARYLL, Ivan 1861-1921**

The Duchess of Dantzic (Sans-Gêne). A Romantic Light Opera in Three Acts. Written by Henry Hamilton. [Piano-vocal score]. London: Chappell [PN 22007], 1903. Quarto. Original publisher's printed wrappers. 1f. (recto title, verso blank), 1f. (recto characters, verso contents), 239, [i] (publisher's advertisement) pp. Small composer's facsimile signature handstamp to title. Wrappers somewhat worn; lower partially detached; minor chips and tears to edges; spine worn and partially lacking at head and tail. Slightly worn; minor tears to edges of some leaves not affecting music; annotations in ink to 2 leaves. **First Edition.** (28020) \$45

176. **CARYLL, Ivan 1861-1921**

The Earl and the Girl. A Musical Comedy. By Seymour Hicks. Lyrics by Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 22108 E.G.], 1904. Quarto. Full dark brown flexible cloth boards with "L. H." gilt to upper and titling gilt to spine. 1f. (recto title, verso printer's device), 1f. (recto named cast list, verso contents), 213, [iii] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title. Boards somewhat worn; spine slightly defective. Minor wear and foxing; bookseller's handstamp to title; one signature partially detached. **First Edition.** (28019) \$45

177. **CARYLL, Ivan 1861-1921**

The Gay Parisienne A New and Original Musical Comedy in Two Acts Written by George Dance. [Piano-vocal score]. London: Chappell [PN 20102], 1896. Quarto. 1f. (recto title, verso blank), 1f. (recto cast list, verso contents), 174, [ii] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title. Wrappers lacking; blue cloth tape to spine. Slightly worn; title slightly soiled; some edges chipped; some signatures partially detached; tape repair to final leaf. **First Edition.** (28022) \$35

178. **CARYLL, Ivan 1861-1921**

The Girl from Kay's. A New and Original Musical Play in Three Acts. By Owen Hall. Lyrics by Adrian Ross and Claude Aveling. Music by Ivan Caryll, Cecil Cook, and Others. [Piano-vocal score]. London: Chappell [PN 21792], 1903. Quarto. Full red flexible cloth boards with titling gilt to upper, original publisher's illustrated wrappers printed in colour bound in. 1f. (recto title, verso blank), 1f. (recto named cast list, verso contents), 139, [i] (publisher's advertisement) pp. Boards somewhat worn and rubbed; former owner's signature to verso of upper; wrappers somewhat worn; annotations in pencil to upper, with former owner's name in ink. Slightly worn; occasional minor foxing; small bookseller's and composer's facsimile signature handstamps to title; annotation to 2 leaves in red pencil. **First Edition.** (28021) \$50

179. **CARYLL, Ivan 1861-1921**

The Girls of Gottenberg. [Piano-vocal score]. [London]: Chappell [PN 23264], [1907]. Quarto. Black textured cloth boards with titling gilt to upper and spine, original publisher's wrappers bound in. [i] (named cast list), [i] (contents), 199, [i] (publisher's advertisement) pp. Boards slightly worn; lacking upper wrapper. Lacking title. Revised edition. (28015) \$35

180. **CARYLL, Ivan 1861-1921**

Oh! Oh! Delphine A Musical Comedy in Three Acts Founded on the French Farce Villa Primrose by George Berr and Marcel Guillemand *Book and Lyrics* by C. M. S. McLellan. [Piano-vocal score]. New York: Chappell [PNs 24986, 6432-9, 6433, 6437-4, 6434], 1912. Quarto. Original publisher's black cloth-backed decorative green wrappers. 1f. (recto title, verso blank), 1f. (recto named cast list, verso contents), 205, [i] (blank) pp. Wrappers somewhat worn with minor edge chips and tears; partially detached; former owner's name and date in pencil to upper. Occasional minor tears to edges, not affecting music. (28080) \$40

181. **CARYLL, Ivan 1861-1921**

The Little Cherub. New Musical Play in Three Acts. Book by Owen Hall. *Lyrics* by Adrian Ross. [Piano-vocal score]. London: Chappell [PN 22749], 1906. Quarto. Full ivory cloth boards with titling gilt to upper. 1f. (title), 1f. (named cast list, verso contents), 226, [ii] (publisher's advertisements) pp. Composer's facsimile signature handstamp to title. Boards somewhat worn; upper slightly stained; cloth slightly cockled; previous owner's name to pastedown endpaper. Slightly worn; occasional light foxing. **First Edition.** (28018) \$40

182. **CARYLL, Ivan 1861-1921**

Little Christopher Columbus. Written by Geo. R. Sims and Cecil Raleigh. [Piano-vocal score]. London: Hopwood & Crew, [1893]. Quarto. Black cloth-backed original publisher's illustrated wrappers. 1f. (recto title, verso named cast list), 1f. (recto dedication, verso contents), 193, [i] (publisher's advertisements) pp. Composer's facsimile signature handstamp to title. Wrappers somewhat worn and soiled. Slightly worn; small tears to upper margin of first 3 leaves, not affecting music. **First Edition.** (28017) \$45

183. **CARYLL, Ivan 1861-1921**

The Pink Lady. Book and Lyrics by C.M.S. Mc Lellan... (*Story of the Play from the French Farce "Le Satyre" by Georges Berr and Marcel Guillemand*). [Piano-vocal score]. New York: Chappell [PN 24621], 1911. Quarto. Original publisher's black cloth-backed illustrated wrappers. [i] (title), [i] (blank), [i] (cast), [i] (blank), [i] (contents), [i] (blank), 173, [i] (blank) pp. Composer's facsimile signature handstamp to title. Wrappers worn and faded; minor edge chips and tears; former owner's initials to upper outer margin. Edges of several leaves slightly worn; performance date notations in ink to head of cast list; chips to lower corners of last few leaves. **First Edition.** "[Caryll's] most popular piece is the waltz song from *The Pink Lady* (1911)." Andrew Lamb in *Grove Music Online*. (27829) \$45

184. **CARYLL, Ivan 1861-1921**

The Shop Girl Musical Farce. Words by H. J. W. Dam.... *Additional Numbers* by Adrian Ross & Lionel Monckton. [Piano-vocal score]. London: Hopwood & Crew. Quarto. Half red leather with marbled boards, raised bands on spine in decorative compartments and "No. 6" gilt, original publisher's illustrated upper wrapper bound in. [i] (title), [ii] (blank), [iii] (dramatis personae), [iv] (contents), 192 pp. With composer's facsimile signature handstamp to lower margin of title. Wrapper slightly worn and stained, with slight damage to inner margin, manuscript note and erasures to upper margin, and music seller's handstamp to lower margin; reinforced with tape. Title slightly soiled and with music seller's handstamp to lower margin; edges of first few leaves worn. **First Edition.** (27826) \$50

185. **CARYLL, Ivan 1861-1921 and Lionel MONCKTON 1861-1924**
The Messenger Boy. A New and Original Musical Play by James T. Tanner & Alfred Murray. Lyrics by Adrian Ross & Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 20932], 1900. Quarto. Dark blue cloth boards with titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list, verso contents), 242 pp. Facsimile signature handstamp of Ivan Caryll to title. Binding slightly worn and faded. Small annotations in pencil to title. **First Edition.** (28078) \$50
186. **CARYLL, Ivan 1861-1921 and Lionel MONCKTON 1861-1924**
A Runaway Girl. New Musical Play Seymour Hicks and Harry Nicholls Lyrics by Aubrey Hopwood and Harry Greenbank. [Piano-vocal score]. London: Chappell [PN 20525], [ca. 1898]. Quarto. Dark green textured cloth boards with titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list, verso contents), 196 pp. Facsimile signature handstamp of Ivan Caryll to title. Binding slightly worn; tail of spine frayed. Minor wear; title somewhat soiled; hinge split at first leaf of music. Revised edition. (28101) \$45
187. **CARYLL, Ivan 1861-1921 and Lionel MONCKTON 1861-1924**
The Spring Chicken. A Musical Play in Two Acts. (Adapted from Jaime and Duval's "Coquin de Printemps.") by George Grossmith, Junr. Lyrics by Adrian Ross, Percy Greenbank, and George Grossmith, Junr. [Piano-vocal score]. London: Chappell [PN 22542], 1905. Quarto. Original publisher's illustrated wrappers. [i] (title), [ii] (printer's device), [iii] (characters), [iv] (contents), 210 pp. With Caryll's facsimile signature handstamp to title. Upper wrapper chipped and torn at edges; detached; lower and spine lacking. Edges of first two leaves torn and chipped; two leaves detached. **First Edition.** (27825) \$25
188. **CARYLL, Ivan 1861-1921 and Lionel MONCKTON 1861-1924**
The Toreador. An entirely New and Original Musical Play in Two Acts. By James T. Tanner & Harry Nicholls. Lyrics by Adrian Ross & Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 21326], 1901. Quarto. Original publisher's illustrated wrappers. [i] (title), [ii] (printer's device), [iii] (characters), [iv] (contents), 231, [i] (publisher's advertisement) pp. With Caryll's facsimile signature handstamp to title. Wrappers worn, chipped, creased, and stained; detached. Occasional chips and creases to corners not affecting music; final gathering torn at inner margins; last leaf detached. **First Edition.** (27791) \$25
189. **CARYLL, Ivan 1861-1921 and Lionel MONCKTON 1861-1924**
The Toreador. An entirely New and Original Musical Play in Two Acts. By James T. Tanner & Harry Nicholls. Lyrics by Adrian Ross & Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 21326T.], 1903. Quarto. Flexible red cloth. 1f. (recto title, verso printer's device), 1f. (recto named cast list, verso contents), 250 pp. Facsimile signature handstamp of Ivan Caryll to title. Boards somewhat worn and rubbed; spine discolored. Minor wear; light foxing to first two leaves. Revised edition. (28097) \$45
190. **CELLIER, Alfred 1844-1891**
Doris A Comedy Opera in Three Acts Written by B. C. Stephenson... Arranged from Full Score by Ivan Caryll. [Piano-vocal score]. London: Chappell [PN 18,646], [ca. 1889]. Quarto. Half mid-tan leather with brown cloth boards, titling gilt to spine. 1f. (recto title, verso printer's note), 1f.

(recto contents, verso named cast list), 179, [i] (publisher's advertisement) pp. Binding somewhat worn and rubbed; spine partially detached; upper joint split. Slightly worn. **First Edition.** (28048) \$45

191. CELLIER, Alfred 1844-1891

Dorothy A Comedy Opera Written by B. C. Stephenson. [Piano-vocal score]. London: Chappell [PN 18127], [ca. 1895]. Quarto. Full dark green cloth boards. 1f. (recto title, verso blank), 1f. (recto named cast list, contents), 149, [iii] (publisher's advertisement) pp. Ex-library, with cataloguing labels to spine and library bookplate to verso of upper board. Slightly worn; title worn and with old paper tape repairs to upper margin, just affecting line border; small handstamp to several leaves; cataloguing notes in pencil and numerical handstamp to first page of music. (28047) \$40

192. CELLIER, Alfred 1844-1891

The Mountebanks Written by W. S. Gilbert. [Piano-vocal score]. London: Chappell [PN 19,132], 1892. Quarto. Brown paper boards with titling stamped in black to upper. 1f. (recto title, verso printer's note), 1f. (recto named cast list, verso contents), 186, [i] (publisher's advertisement) pp. Boards worn and creased, spine reinforced with dark red leather. First leaves quite worn, partially detached, and stained at inner margin; occasional minor foxing; title worn with small stains; final advertisement leaf laid down to inner lower board. **First Edition.** (28046) \$40

193. CELLIER, Alfred 1844-1891

The Sultan of Mocha Comic Opera in 3 Acts... Arranged for the Pianoforte by Henry Watson. [Piano-vocal score]. London: Enoch & Sons; Manchester: Henry Watson & Co., [1874]. Large octavo. Half mid-tan leather with blue marbled boards, "Catherine Lewis" gilt to upper, titling gilt to spine. [i] (title), [ii] (printer's note), [iii] (dedication), [iv] (blank), [v] (characters and argument), [vi] (index), 124 pp. Contemporary annotations to three leaves, including cast list, in ink. Binding worn and rubbed; spine partially detached. Final leaves slightly worn and soiled; upper outer corner of title lacking with minor loss to printed area. **First Edition.** (28045) \$30

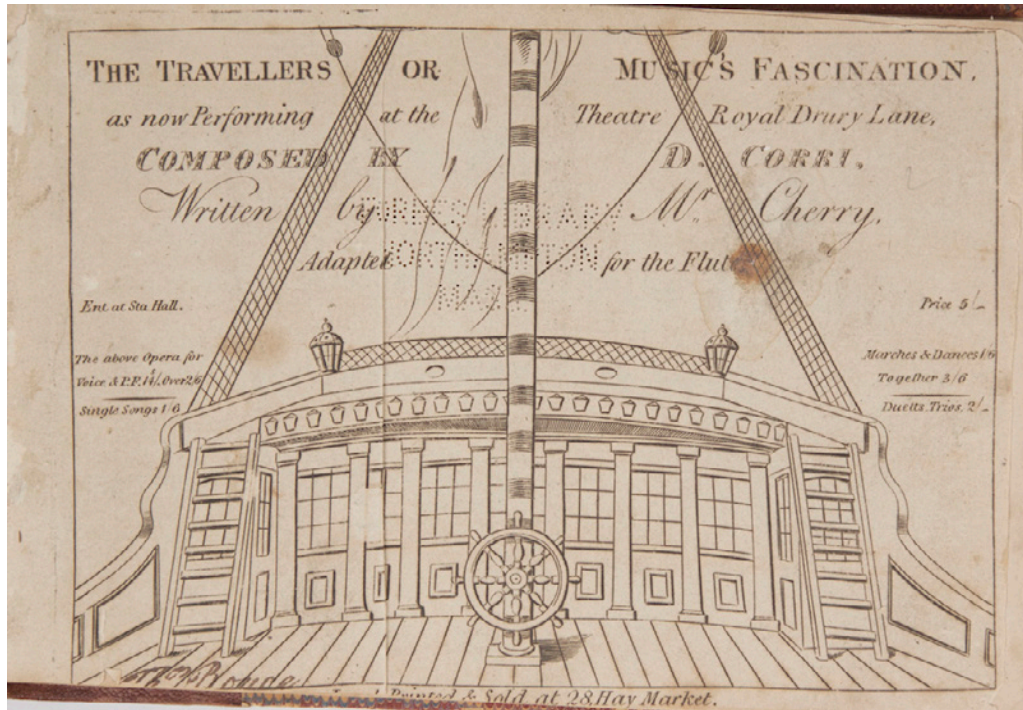
194. CHASSAIGNE, Francis 1847-1922

Nadgy. Romantic Comic Opera in Three Acts. Written by Alfred Murray. [Piano-vocal score]. London: Alfred Hays [PN 1068], [1889?]. Quarto. Full green flexible textured cloth boards with titling gilt to spine. [i] (title), [ii] (characters), [iii]-iv (argument), [v] (index), [vi] (decorative device), 206, [i] (blank), [i] (decorative device) pp. Wrappers somewhat worn and bumped; hinges split. Minor tears to several leaves, not affecting notation. **First Edition.** (27753) \$40

Corri's Most Successful Opera

195. CORRI, Domenico 1746-1825

The Travellers or Music's Fascination, as now Performing at the Theatre Royal Drury Lane... Written by Mr. Cherry, Adapted for the Flute. Price 5/_. London: [Corri & Pearce?], 1806. Oblong octavo. Quarter dark brown cloth with marbled boards. 1f. (decorative title), 64 pp., with "Engrav'd by T.C. Bates" to foot of final page. Binding worn; spine lacking at head and foot; upper board detached. Somewhat worn, browned, and foxed; title detached, cropped at lower



margin with partial loss of imprint, and with perforated stamp of the Forbes Library in Northampton, Massachusetts; upper margins cropped, slightly affecting pagination; small tear to lower margin of last two leaves; library acquisition stamp to inner margin of first page of music. Rare. CPM Vol. 14 p. 30. Worldcat (one copy only, at the British Library). OCLC nos. 497638238, 223630114). *The Travellers* was first performed at Drury Lane in London on January 22, 1806. "In 1806 [Corri's] most successful opera, *The Travellers*, was produced, apparently after a considerable delay. Corri recalls that 'it was for a while thought too hazardous, and I was thus kept in suspense for some years', a consequence perhaps of the pseudo-Oriental music he indulged in when the action moved to China and Turkey: in his score, according to Parke, Corri 'professed to describe the styles of the four quarters of the world'." Peter Ward Jones, et al. in *Grove Music Online*. Much of the antiquarian music collection at the Forbes Library was publicly deaccessioned in the early 1990s. (26535) \$285

196. **CROOK, John**

Peter Pan, or, The Boy Who Wouldn't Grow Up. [Piano-vocal score]. London: W. Paxton, 1905. Quarto. Full light blue cloth boards with titling to spine in white ink. [i] (title), [ii] (printer's device), 70 pp. Binding slightly worn. Ex-library, with handstamps and small label to title. [?]First Edition. (27989) \$35

197. **CUVILLIER, Charles 1877-1955**

The Naughty Princess Opera Bouffe in Two Acts. Adapted from "La Reine Joyeuse" by André Barde. By J. Hastings Turner. Lyrics by Adrian Ross. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN 10491], [1920]. Quarto. Original publisher's illustrated wrappers. 1f. (recto title, verso printer's note), 1f. (recto named cast list, "Synopsis of Scenery," verso contents), 219, [i] (blank) pp. Facsimile signature handstamp to title. Wrappers somewhat worn and soiled with chips, tears, and repairs; partially detached; tape reinforcement to spine. First two leaves creased at outer margin. (27958) \$40

198. **DAREWSKI, Herman 1883-1947**

As You Were A Fantastic Review by Arthur Wimperis. (Adapted from Pir's "Plus ça Change"). [Piano-vocal score]. London: Herman Darewski Music Publishing [PN 302], 1918. Quarto. Original publisher's illustrated wrappers. 1f. (recto title, verso blank), 1f. (recto notes on first performance, verso blank), 68 pp. Composer's facsimile signature handstamp to title. Wrappers worn; minor chips and tears to edges; faded handstamp to lower margin, former owner's name in ink to upper; spine reinforced with paper tape. Somewhat worn; signatures partially detached; occasional annotations in pencil. **First Edition.** (28056) \$25

199. **DELIUS, Frederick 1862-1934**

Fennimore und Gerda Zwei Episoden aus dem Leben Niels Lyhnes in elf Bildern nach dem Roman von J. P. Jacobsen... Klavierauszug mit Text von Otto Lindemann. [Piano-vocal score]. Wien: Universal [PN U.E. 6305], 1919. Folio. Original publisher's light green wrappers printed in dark green. [i] (title), [ii] (copyright statement), [1] (cast list), [2] (blank), 3-83, [i] (blank) pp. Wrappers worn, with minor edge chips and tears and discolouration from old tape; upper detached and with small price stamp; spine and lower lacking. Brownd; previous owner's name to title in pencil dated March 9, 1920; some signatures detached; verso of final leaf of music with discolouration from old tape. **First Edition.** Threlfall p. 49. "Though he spent the greater part of his life abroad, settling in France and enjoying his first professional successes in Germany and Norway, Delius is considered among the most significant and characteristic of English compositional voices. The seamless flow of Wagner, together with the airier chromaticism of Grieg and the rich colouring of Strauss matured into a recognizably individual idiom, in which melody of beguiling fluidity is complemented by a harmonic syntax often daring in its range and flexibility of rhythmic pacing. Though he contributed to the genres of opera, concerto and sonata, it is the nostalgic rhapsody of his orchestral tone poems, with their sensuous evocations of natural beauty, and the ecstatic though resolutely secular spirituality of his choral works that have proved especially enduring." Robert Anderson, et al. in *Grove Music Online.* (27909) \$45

200. **DELIUS, Frederick 1862-1934**

Koanga Opera in Three Acts with Prologue and Epilogue... Original Libretto by C. F. Keary Revised Libretto by Douglas Craig & Andrew Page Vocal Score by Eric Fenby. [Piano-vocal score]. London: Boosey & Hawkes [PN 20240], [1974]. Large octavo. Original publisher's white illustrated wrappers. [i] (title), [ii] (copyright information), iii-viii (preface), ix (publisher's statement), [x] (characters), 157 (music), [158] (blank), 159-166 pp. + 2ff. (appendices). Wrappers slightly worn. Small copyright label to first page of music. Revised ed. (27910) \$40

201. **DELIUS, Frederick 1862-1934**

The Magic Fountain Lyric Drama in 3 Acts Words and Music by Frederick Delius Vocal Score by Eric Fenby. [Piano-vocal score]. London: Delius Trust, 1979. Quarto. Original publisher's gray printed wrappers. [i] (title), ii (copyright information), iii (publisher's note), iv (dramatis personae, scenes, and orchestra), 192 pp. A facsimile of the manuscript prepared by Eric Fenby in 1953. Wrappers slightly worn; small price stamp to outer corner of upper. **First Edition.** *A lyric drama in three acts by Delius to his own libretto, The Magic Fountain was first performed in London by the BBC Radio on November 20, 1977. "In addition to the legend of a magic fountain, Delius's second opera (1893-5) treats of Spanish wrongs to the American Indians of Florida. About this time he considered a trilogy of operas: the first to treat of Indians, the second of black slaves (the eventual Koanga) and the third of gypsies (an important element in A Village Romeo and Juliet)." Robert Anderson in Grove Music Online.* (27912) \$75



“A Peak of Sensuous Sweetness and Lyrical Concentration”

202. DELIUS, Frederick 1862-1934

Songs of Sunset (Sonnenuntergangs-Lieder) Ernest Dowson. Für Sopran-und Bariton-Solo, gemischten Chor und Orchester... Partitur.. Netto M. 25, ... Text (Englisch und Deutsch)... Deutsche Übertragung von Jelka Rosen... Dem Elberfelder Gesangverein gewidmet. [Full score]. Leipzig: Verlag von F.E.C. Leuckart [PN F.E.C.L. 6736], [1911]. Folio. Original publisher's decorative light red wrappers with a catalog of Delius's orchestral works to lower. [1] (title), [2] (orchestration and legal note), 3-51, [i] (publisher's catalog) pp. Text in English and German. Handstamp of Boosey & Hawkes Ltd. in London to upper wrapper and title. Upper wrapper partially detached; lower portion of spine slightly lacking. Slightly worn; title slightly soiled. **First Edition.** CPM Vol. 16, p. 157. Threlfall II/5. OCLC no. 22168433. *Songs of Sunset* was first performed at Queen's Hall in London on June 16, 1911 with J. Culp, T. Bates, the Edward Mason Choir, and the Beecham Orchestra conducted by Thomas Beecham. "In the *Songs of Sunset* (1906–7), *Brigg Fair* (1907) and *In a Summer Garden* (1908) ["Delius's"] art reached a peak of sensuous sweetness and lyrical concentration." Robert Anderson, et al. in *Grove Music Online*. (26709) \$135

203. DELIUS, Frederick 1862-1934

A Village Romeo and Juliet Romeo und Julia auf dem Dorfe Music drama in six scenes from Gotfried Keller's novel Vocal score by Otto Lindemann. [Piano-vocal score], London: Boosey & Hawkes [PN B. & H. 19032], [1964]. Folio. Original publisher's light blue printed wrappers with titling in ink to spine. [1] (title), [2] (copyright information), [3] (characters), [4] (orchestra), 5-246, [ii] (blank) pp. With text in English and German. Spine slightly creased; small price stamp to upper outer corner of upper wrapper. (27908) \$50

204. DIBDIN, Charles 1745-1814

The Waterman or the First of August A Comic Opera. [Piano-vocal score.]. Melville, N.Y.: Belwin Mills, [ca. 1970]. Oblong folio. Original publisher's printed wrappers. 1f. (title), [i] (overture title), ii-v (overture), [vi] (blank), 29, [iii] (blank) pp. Wrappers very slightly worn. Facsimile of an early edition. (27838) \$25

205. DIBDIN, Charles 1745-1814

The Wedding Ring A Comic Opera. [Piano-vocal score]. Melville, N.Y.: Belwin Mills, [ca. 1970]. Oblong folio. Original publisher's printed wrappers. [i] (title), [i] (blank), [1] (notice to the Countess of Berkeley), 2-57, [iii] (blank) pp. Wrappers very slightly worn. Facsimile of an early edition. (27839) \$25

206. EDWARDS, Julian 1855-1910

Dolly Varden Comic Opera in Two Acts Book & Lyrics by Stanislaus Stangé. [Piano-vocal score]. n.p.: M. Witmark [PN 4524], [1901]. Quarto. Full brown cloth with titling in white to spine. [i] (title), [i] (contents), 5-198 pp. With occasional performance notes in pencil. Binding slightly worn; ex-library, with call number and labels taped to spine; de-accession handstamp and library labels laid down to front free endpaper; library handstamp to first page of music and to one additional page. **Probable First Edition.** *An English conductor and composer, Edwards worked mainly as a conductor of operettas and composed a number of his own.* (27611) \$40

207. EDWARDS, Julian 1855-1910

The Girl and the Governor Under the Direction of Frank McKee Book & Lyrics by S. M. Brenner. [Piano-vocal score]. New York - Chicago - London - Vienna/Leipzig - San Francisco - Toronto: M. Witmark [PN 7636], 1906. Quarto. Black cloth boards with titling gilt to upper and spine, original publisher's illustrated wrappers bound in. [1] (title), [2] (blank), [3] (original cast), [4] (contents), 5-230, [ii] (blank) pp. Boards slightly worn and rubbed. **First Edition.** Scarce. (27616) \$75

208. EDWARDS, Julian 1855-1910

Love's Lottery Comic Opera in Two Acts. Book by Stanislaus Stange. [Piano-vocal score]. New York - Chicago - London - Vienna/Leipzig - San Francisco - Toronto: M. Witmark [PN 6844], 1904. Quarto. Original publisher's black cloth-backed decorative dark ivory wrappers printed in sepia. 1f. (recto title, verso blank), 1f. (recto named cast list, verso contents), 5-251, [i] (blank) pp. Cast list includes Mme. Schumann-Heink as Lina. Wrappers slightly worn; minor chips and edge tears; spine slightly frayed. Slightly worn; some signatures loose. **Probable First Edition.** (27617) \$60

209. EDWARDS, Julian 1855-1910

The Princess Chic Opera Comique in Three Acts. Book by Kirke La Shelle. [Piano-vocal score]. New York , Chicago, London, Paris, Leipzig, Toronto: M. Witmark [PN 3222], 1900. Quarto. Full dark blue cloth boards with titling in gilt to upper and spine. [i] (title), [i] (blank), [i] (characters and setting), [i] (contents), 239, [i] (blank) pp. **First Edition.** (27612) \$65

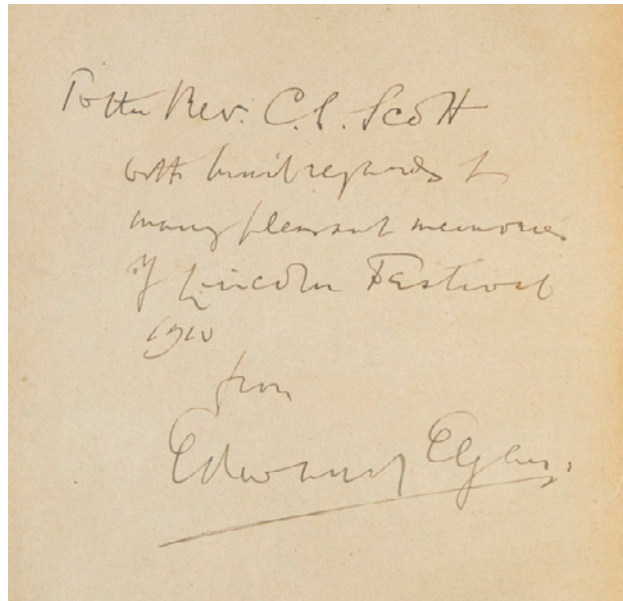
210. **EDWARDS, Julian 1855-1910**

When Johnny Comes Marching Home Three Act Military Spectacular Comic Opera Book and Lyrics by Stanislaus Stangé. [Piano-vocal score]. New York - Chicago - San Francisco - London - Paris - Leipzig: M. Witmark [PN 4943], 1902. Quarto. Full dark blue cloth boards with titling gilt to upper and spine. [1] (title), [2] (blank), [3] (named cast list), [4] (contents), 5-232 pp. Boards slightly worn and rubbed. Occasional small chips to edges; one leaf with tear to upper margin repaired. **First Edition.** (27618) \$65

Inscribed and Signed by Elgar

211. **ELGAR, Sir Edward 1857-1934**

Scenes from the Saga of King Olaf by H.W. Longfellow and H.A. Acworth, C.I.E. Set to Music for Soprano, Tenor, and Bass Soli, Chorus, and Orchestra... Price Three Shillings... Composed for the North Staffordshire Musical Festival, October, 1896... Novello's Original Octavo Edition. [Piano-vocal score]. London: Novello and Company [PN 8247], [1896]. Octavo. Full original publisher's dark red cloth with decorative blindtooling and titling gilt to spine and upper, all edges gilt. 1f. (title with printer's note to verso), 5ff. (libretto, synopsis, and table of contents), 173, [i] (publisher's device) pp. + 1f. (publisher's catalog).

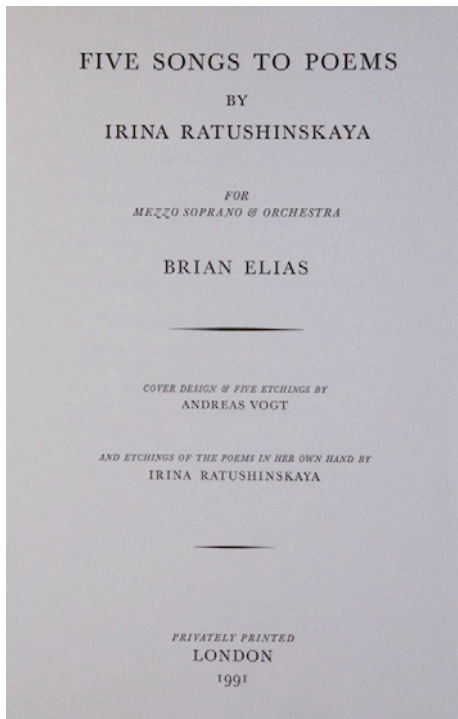


With an autograph inscription signed in full in black ink "to the Rev. C.H. Scott with kind regards and many pleasant memories of Lincoln Festival 1910 from Edward Elgar" to blank page facing title. Binding slightly worn and soiled; front free endpaper browned. Occasional light foxing and soiling, somewhat heavier to preliminary leaves; margins of title browned; occasional minor annotations and breath marks in pencil and blue crayon. A very nice copy overall. Together with an autograph note, dated August 5, [19]56 (?), from the distinguished English writer on music, Percy Young, to a Patrick O'Shaughnessy thanking him for his note. He explains that there was an Elgar Festival in Lincoln, "and I take it that Rev. Scott was one of the cathedral clergy. I will refer to the diaries in due course to find out." In blue ink on a postal card. Slightly browned and soiled. **First Edition.** OCLC no. 386518. *Scenes from the Saga of King Olaf* was first performed at the North Staffordshire Music Festival on October 30, 1896. "The work contains some of Elgar's most engaging melodies and is regarded by many as his best pre-Enigma composition, foreshadowing the great oratorios that were to follow." *elgar.org.* "[Elgar's] abundant invention, largeness of vision, and strength and singularity of musical character place him high among European Romantic artists and at the peak of British music of his time." Diana McVeagh in *Grove Music Online.* The dedicatee, Rev. Charles Harold Scott (1871-1940) was honorary conductor of the Lincoln Orchestral Society for 19 years and of the Lincoln Amateur Operatic Society for 17 years. He was active in the organization of two musical festivals at Lincoln Cathedral, with Elgar conducting the London Symphony Orchestra in his *The Dream of Gerontius* at one of them. "Young (1912-2004) was an exceptionally fluent and prolific writer. His books include short popular biographies and several volumes for younger readers. Many of his more substantial writings are based on a lively, fresh and industrious, if not always highly discriminating, examination of source material; these include original research on Elgar and useful surveys of the British choral tradition and British music generally. As a composer Young

was equally prolific... " David Scott in Grove Music Online. We would like to thank Martin Bird, Editor of the Elgar Society Journal, for his information on the Rev. Scott. (26606) \$950

212. ELGAR, Edward 1857-1934

The Spanish Lady An opera in two acts after Ben Jonson, "The Devil is an Ass" Edited, arranged and orchestrated by Percy Young. [Piano-vocal score]. London: Novello, [1994]. Octavo. Original publisher's pictorial wrappers. [i] (title), [ii] (copyright), [iii] (contents), iv-v (introduction), vi (synopsis), vii (cast list), viii-ix (narration), x-xxii (libretto), 68, [i] (blank), [i] (publisher's advertisement) pp. Wrappers slightly worn. (28135) \$12



**Limited Edition,
Signed by the Composer, the Librettist,
and the Artist**

213. ELIAS, Brian born 1948

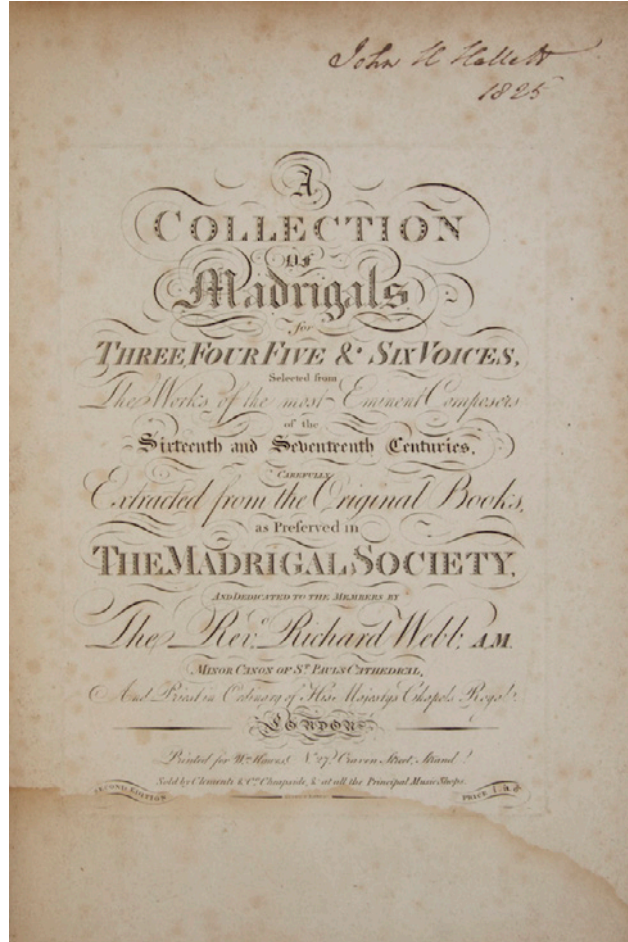
Five Songs to Poems by Irina Ratushinskaya for Mezzo Soprano & Orchestra... Cover Design & Five Etchings by Andreas Vogt and Etchings of the Poems in Her Own Hand by Irina Ratushinskaya. [Full score]. London: Privately Printed, 1991. Elephant folio. Original black cloth-backed colored paper boards by Vogt. 1f. (half-title), 1f. (title), 10 ff. (5 full-page etchings of poems by Ratushinskaya in Russian followed by their English translations), 128, [i] (note on commission and first performance), 1f. (composer's note on the poetry), [i] (orchestration), [ii] (biographies of Ratushinskaya, Vogt, and Elias), [i] (blank), 1f. (acknowledgements and limitation statement) pp. + 5 ff. etched poems by Vogt. Music in facsimile of the composer's autograph. Printed on handmade paper. In original full black cloth slipcase. **With autograph signatures** in pencil of Elias, Ratushinskaya, and Vogt to lower margin of limitation

statement. Boards very slightly worn and warped. Occasional light soiling to blank upper margins. An exceptionally good copy overall. **Limited to 35 numbered copies and 7 proof copies, this number 25. Rare** (2 copies only, one in The British Library and the other at The Royal Academy of Music, ex libris Yehudi Menuhin). *The Five Songs were commissioned by the BBC for the 1988-89 Winter Season and first performed at the Royal Festival Hall on April 23, 1989 by Elizabeth Laurence and the BBC Symphony Orchestra conducted by Lothar Zagrosek. The songs " show [Elias] in command of a technique able to clothe words in emotionally descriptive music that places the work alongside the great orchestral song cycles of the past." Susan Bradshaw in Grove Music Online. Elias was educated at the Royal College of Music, where he studied with Searle, Bernhard Stevens, and privately with Elisabeth Lutyens. For a time he earned his living as a statistician in New York and London. In 1979 he resumed a full-time career as a composer and freelance teacher. The artist, Andres Vogt, was born in Zurich, Switzerland in 1945. His artwork is held in collections in the United States, the United Kingdom, Switzerland, and Israel. For her incendiary poems and political activism, Ratushinskaya was arrested by the KGB and sentenced to seven years' hard labor in 1983. In 1986, on the eve of the Reykjavik summit between President Reagan and Mikhail Gorbachov, she was released. The poems in this collection were written between 1978 and 1982. (26708) \$1,500*

Early 19th Century English Vocal Music

214. [ENGLISH VOCAL MUSIC - Early 19th Century]

A Collection of Madrigals for Three, Four Five & Six Voices, Selected from The Works of the most Eminent Composers of the Sixteenth and Seventeenth Centuries, Carefully Extracted from the Original Books, as Preserved in The Madrigal Society and dedicated to the members by The Revd. Richard Webb, A.M. Minor Canon of St. Paul's Cathedral. London: Printed for Wm. Hawes... Sold by Clementi & Co., [1814]. Large folio. Contemporary quarter dark red leather with marbled boards. 1f. (recto title, verso blank), 109 [!111] pp. Engraved. Title signed by "John H. Hollett 1825" and front free endpaper with the inscription "John H. Hollett Haven C[??] Devon 1825" followed by a later inscription "To Doctor Archibald T. Davison and The Harvard Glee Club from Abbot Low Moffat September 1926." With small rectangular 19th century bookplate of R.G. Simmonds to front pastedown. With letterpress index of tunes dated March 29,



1814 with composer, number of voices, and date of composition noted laid in. Composers include T. Bateson, J. Bennet, Gio. Croce, J. Dowland, G. Feretti, O. Gibbons, L. Marenzio, Morley, Gio. Pizzoni, Praenestini, C. Tye, J. Ward, T. Weelkes, and J. Wilbye. Binding quite worn; spine chipped and torn; boards detached. Lower portions of leaves dampstained throughout; margins browned and foxed; title detached. (28902) \$135

215. FARADAY, Philip Michael 1875-1944

Amāsis An Egyptian Princess A Comic Opera in 2 Acts Written by Frederick Fenn. [Piano-vocal score]. London: Metzler & Co. [PN M.8393], 1906. Quarto. 1f. (recto title, verso blank), 1f. (recto named cast list, verso contents), 152, [iv] (publisher's advertisements) pp. Lacking wrappers; spine reinforced with tape. Slightly worn; outer margin of final advertisement leaf lacking, just affecting text. **First Edition.** (27976) \$25

216. FELIX, Hugo 1866-1934

The Merveilleuses. A New Comedy Opera by Victorien Sardou. Adapted for the English Stage by Basil Hood. Lyrics by Adrian Ross. [Piano-vocal score]. London: Chappell [PN 22991], 1906. Quarto. Full dark green cloth with titling gilt to spine. [i] (title), [ii] (printer's device), [iii] (dramatis personae), [iv] (contents), v-viii, 328 pp. Composer's facsimile signature handstamp to title. Boards slightly worn and bumped; hinge partially split. Title worn with edge chips and tears to edges repaired with tape; occasional minor edge tears; slight damage to inner margin of two leaves. (27780) \$40

217. FLETCHER, Percy 1879-1932

Cairo A Mosaic in Music and Mime. Mime by Oscar Asche. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN 10169], [1921]. Quarto. Black textured boards with titling gilt to upper. [i] (title), [ii] (printer's statement), [iii] (cast list and notes on first performance), [iv] (contents), 170, [ii] (blank) pp. Binding slightly worn; head and tail of spine frayed. Slightly worn. **First Edition.** Scarce. (27778) \$65

218. FLETCHER, Percy 1879-1932

Mecca A Mosaic in Music and Mime. Mime by: Oscar Asche. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN 10169], [1920]. Folio. Original publisher's blue-grey wrappers. [i] (title), [ii] (contents), 172 pp. Wrappers worn; small edge tears and chips with some loss; spine slightly defective. Slightly worn, soiled, and creased. **First Edition.** Rare. *An English composer, orchestrator and director of music, "[Fletcher] trained as a violinist, pianist and organist, was in charge of the music successively at the Prince of Wales, Savoy, Daly's and Drury Lane theatres, and, for the last 17 years of his life, at His Majesty's Theatre."* Geoffrey Self in *Grove Music Online.* (27774) \$65

219. FLOTOW, Friedrich von 1812-1883

Martha... with Italian Words and the Complete English Acting Version, Written & Adapted by T. H. Reynoldson, Expressly for the Pyne & Harrison Opera Company, and Performed at the Theatre Royal Drury Lane... Price 12/=... No. 2. B. Williams's Edition of Celebrated Operas with English Words. [Piano-vocal score]. London: B. Williams, [1858]. Octavo. Original publisher's mid-brown textured cloth-backed printed boards. [i] (title), [ii]-[iii] blank), [iv] (cast and contents), 316 pp. Engraved. Some numbers with English text only, some with additional Italian text, others with additional French text. Binding somewhat worn, stained, and slightly defective. Minor foxing; some gatherings split. Rare. COPAC (one copy only, at the British Library). Not located in WorldCat. (27777) \$135

220. FLOYD, Carlisle born 1926

Wuthering Heights a musical drama in a prologue and three acts Vocal Score by the Composer Dramatization and text by the composer after the novel by Emily Brontë Commissioned by the Santa Fe Opera. [Piano-vocal score]. n.p.: Boosey and Hawkes [PN 426], [1961]. Folio. Original publisher's black illustrated wrappers. [i] (title), [ii] (copyright statement), [iii] (characters), [iv] (notes on first performance), 286, [ii] (publisher's advertisements) pp. Wrappers slightly worn. **First Edition.** (27773) \$85

221. FRASER-SIMSON, Harold 1872-1944

Betty in Mayfair A Musical Play Adapted from "The Lilies of the Field" By J. Hastings Turner... Lyrics by Harry Graham. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN 10970], [1926]. Folio. Quarter dark blue textured cloth with red cloth boards. 1f. (recto title, verso blank), 1f. (recto named cast list, verso contents), 107, [i] (printer's statement) pp. Composer's facsimile signature handstamp to title. Boards somewhat worn and rubbed. Performance date annotation in blue ink to named cast list. [?]**First Edition.** (28062) \$40

222. FRASER-SIMSON, Harold 1872-1944

The Maid of the Mountains, A Musical Play in Three Acts. Produced at Daly's Theatre, London, Saturday, February 10th, 1917. Book by Frederick Lonsdale. Lyrics by Harry Graham. Additional Lyrics by F. Clifford Harris and Valentine... Additional Numbers by Jas. W. Tate. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN 9777], 1917. Quarto. Publisher's light purple cloth with "Daly's Theatre Souvenir of The Maid of the Mountains Anniversary Feb. 11th, 1918." gilt, oval portrait inset to upper. 1f. (recto title, verso limitation statement), 1f. (recto named cast list, verso contents), 149, [i] (blank) pp. Small composer's facsimile signature handstamp to title. Binding slightly worn. Occasional creasing. **Limited Edition**, with "This Souvenir Edition, of which this copy is No. [418] is strictly limited." *The composer's "most successful stage show." Geoffrey Self in Grove Music Online.* (28129) \$60

223. FRASER-SIMSON, Harold 1872-1944

The Maid of the Mountains, A Musical Play in Three Acts. Book by Frederick Lonsdale. Lyrics by Harry Graham. Additional Lyrics by F. Clifford Harris and Valentine... Additional Numbers by Jas. W. Tate. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN 9777], 1917. Quarto. Disbound. [i] (title), [ii] (printer's statement), [iii] (dramatis personae), [iv] (contents), 156 pp. Occasional performance annotations in pencil and red ink. Wrappers lacking. Slightly worn; binder's holes to inner margin; small tear to title. Revised edition.. (27998) \$25

224. FRASER-SIMSON, Harold 1872-1944

The Street Singer A Musical Play in Three Acts by Frederick Lonsdale Lyrics by Percy Greenbank... Additional Numbers by - Ivy St. Helier. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN A. H. & C. Ltd. 10854], [1924]. Quarto. Original publisher's illustrated brown cloth-backed wrappers. [i] (title), [ii] (printer's statement), [iii] (contents), 110, [ii] (blank) pp. Small composer's facsimile signature handstamp to title. Occasional performance notes in pencil, blue crayon, and red marker. Wrappers slightly worn with minor edge chips and tears; handstamps to upper with label laid down to lower margin ("Arvid Englund Theaterförlag Stockholm"). Slightly worn; handstamp to title, contents, first page of music, and one additional page. **First Edition.** (28011) \$45

225. FRASER-SIMSON, Harold 1872-1944

Toad of Toad Hall A Play from Kenneth Grahame's "The Wind in the Willows" by A. A. Milne. [Piano-vocal score]. London: Chappell [PN 30293], 1930. Quarto. Original publisher's ivory illustrated wrappers printed in red and black. [i] (title), [i] (printer's statement, [iii] (characters and scenes), [iv] (contents), 96 pp. Composer's facsimile signature handstamp to title. Wrappers somewhat worn and detached; some tears; minor loss to spine. Slightly worn; music seller's label to title. **First Edition**, later issue. (27779) \$25

226. GARSTIN, Harold

The Island King A Musical Comedy in Two Acts Book and Lyrics by Peter Gawthorne. [Piano-vocal score]. London: Chappell [PN 27831], 1922. Quarto. Original publisher's green illustrated wrappers. [i] (title), [ii] (blank), [iii] (characters), [iv] (contents), 169, [iii] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title; annotations in blue ink to head. Wrappers somewhat worn, soiled, and chipped; tape reinforcement to edges; detached. Slightly worn; edges of title discoloured. **First Edition.** (27993) \$30

227. GERMAN, Edward 1862-1936

Merrie England A New and Original Comic Opera in Two Acts. Written by Basil Hood... Arranged from the Full Score by Wilfred Bendall. [Piano-vocal score]. London: Chappell [PN 21511], 1903. Quarto. Original publisher's light yellow wrappers printed in red. 1f. (recto title, verso printer's note), 1f. (recto named cast list, verso contents), 273, [iii] (blank) pp. Wrappers slightly worn and soiled; small bookseller's label to lower. (28159) \$35

228. GERMAN, Edward 1862-1936

A Princess of Kensington. A New and Original Comic Opera in Two Acts. Written by Basil Hood... Arranged from the Full Score by Wilfred Bendall. [Piano-vocal score]. London: Chappell [PN 21814], 1903. Quarto. Full black cloth boards with titling gilt to upper and spine, original publisher's printed wrappers bound in. [i] (title), [ii] (printer's device), [iii] (named cast list), [iv] (contents), 252, [iv] (publisher's advertisements) pp. Composer's facsimile initial handstamp to title. Boards slightly worn and rubbed; wrappers slightly worn. (28162) \$50

229. GERMAN, Edward 1862-1936

Tom Jones. A Comic Opera in Three Acts. Founded Upon Fielding's Novel. By Alex M. Thompson and Robert Courtneidge. Lyrics by Chas. H. Taylor. [Piano-vocal score]. London: Chappell [PN 23063], 1908. Quarto. Original publisher's flexible red cloth-backed red printed boards. 1f. (recto title, verso orchestration), 1f. (recto named cast list, verso contents), 256, [iv] (publisher's advertisements) pp. Composer's facsimile initial handstamp to title. Occasional performance annotations in pencil. Binding worn and soiled; partially detached. Slightly worn and soiled; front endpaper torn and with previous owner's name; pencilled annotations to title; first signature detached, attached to first page of music with tape. "Revised Performing Edition... Final Edition" printed to upper wrapper. (28158) \$35

230. GERMAN, Edward 1862-1936

Tom Jones. Lyrics by Chas. H. Taylor. [Piano-vocal score]. London: Chappell [PN 25405], [after 1908]. Octavo. Original publisher's printed wrappers. 1f. (recto title, verso contents), 250 pp. Occasional performance annotations in pencil. Wrappers somewhat worn; spine slightly defective; previous owner's name to title. "Concert Version... Final Edition" printed to upper wrapper. (28157) \$25

231. GLOVER, John William 1815-1899

The Deserted Village Opera in Three Acts Words by Oliver Goldsmith... Dramatic Version by Edmund Falconer, Esq. [Piano-vocal score]. London: Duncan Davison & Co., [ca. 1870]. Small folio. Original publisher's full red cloth boards with decorative blindstamping and titling gilt to upper and spine. [i] (blank), [ii] (frontispiece), [iii] (decorative title), [iv] (blank), [v] (title), [vi] (contents), [vii] (argument), [ix] (cast list), [x]-[xii] (list of patrons and subscribers), 184 pp. Boards quite worn, rubbed, bumped, and stained; spine defective; partially detached. First signature detached; occasional minor chips to edges, not affecting music; bookseller's handstamp to title and rear endpaper. (28161) \$30

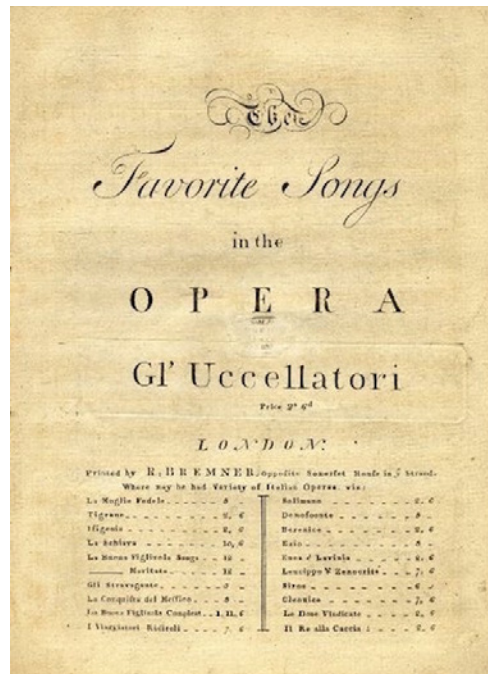
232. GILBERT, Jean 1879-1942

Katja, the Dancer A Musical Play in Three Acts Adapted by Frederick Lonsdale and Harry Graham From the Book by Leopold Jacobsohn and Rudolph Oesterreicher Lyrics by Harry

Graham. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN A.H. & C. Ltd. 10898], [1925]. Folio. Original publisher's orange cloth-backed decorative wrappers. [i] (title), [ii] (printing information), [iii] (dramatis personae), [iv] (contents), 97, [i] (blank) pp. Small composer's facsimile signature handstamp to title. Notes relative to performance history to verso of upper wrapper and cast list. Previous owner's signature to upper outer corner of upper wrapper. Wrappers worn; tape reinforcement to edges of upper; spine slightly defective. Title with discolouration from old tape to edges and with small tear to inner margin. *Revised version for London performance*. (27940) \$35

233. GLANVILLE-HICKS, P[eggy] 1912-1990

The Transposed Heads (Die vertauschten Köpfe) A Legend of India in six scenes after the novel by Thomas Mann Inidsche Legende in sechs Szenen nach der Novelle von Thomas Mann English Libretto based on H. T. Lowe-Porter's translation by the Composer Deutsche Textfassung von Moritz Bomhard. [Piano-vocal score]. New York: Associated Music Publishers [PN AMP-95660-139], [1958]. Folio. Original publisher's ivory illustrated wrappers. [iii] (title), iv (notes on first performance), v ("Dramatis Personae"), vii-vii (synopsis), viii-ix ("Die Handlung"), x ("The Performance"), xi ("Die Aufführung"), [i] (blank), 139, [i] (blank) pp. Wrappers slightly worn; front free endpaper slightly browned. (27254) \$50



Pasticcio First Performed in London in 1770

224. GLI UCCELLATORI

The Favorite Songs in the Opera Gli Uccellatori. London: R. Bremner, 1770. Folio. Disbound. [1] (title), [2] (blank), pp. 3-19, [i] (blank), [i] (secondary title), pp. 20-41. Singers named within the score include Sigr. Demena, Sigr. Restorini, Sigr. Lovattini, Sigr. Savoi, Mrs. Barthelemon, and Sigr. Zancha. With small contemporary bookseller's overpaste to title partially removed. Rare. Levy & Ward 221. BUC p. 1027. *A pasticcio with music by unidentified composers, first performed in London at the King's Theatre on December 18, 1770*. (21143) \$700

235. GOOSSENS, Sir (Aynsley) Eugene 1893-1962

Don Juan de Mañara Opera in Four Acts Libretto by Arnold Bennett... Cover Design by Aubrey Hammond. [Piano-vocal score]. London: J. & W. Chester, Ltd. [PN J.W.C. 9733], [1935]. Folio. Original publisher's ivory wrappers illustrated by Aubrey Hammond printed in green and blue. 1f. (recto title, verso blank), 1f. (foreword dated September 1935 with facsimile autograph signature of Goossens), 1f. (recto cast and scene lists, verso blank), 1f. (recto cast of characters in order of their appearance in each act, verso blank), 1f. (scene descriptions for each act), 1f. (blank), 285, [i] (blank) pp., 1f. (recto "Complete List of Compositions of Eugene Goossens," verso blank). Wrappers slightly worn. Outer corners slightly bumped and creased. An attractive copy overall. **First Edition.** OCLC no. 1609313. *Don Juan de Mañara, one of two operas by this distinguished English composer and conductor with librettos by Bennet, was first performed in London at Covent Garden in 1937. Hammond (1893-1940) was an English graphic artist known for his 1920s London Underground posters as well as his various theatrical designs including his work for the Fritz Lang movie Metropolis.* (26074) \$135

236. GOOSSENS, Sir Eugene 1893-1962

Judith An Opera in One Act Libretto by Arnold Bennett. [Piano-vocal score]. London: J. & W. Chester, Ltd. [PN J.W.C. 9729], [1929]. Folio. Original publisher's ivory wrappers with modernist illustration by Roy Goossens dated July 1928 printed in gray tones. 1f. (recto title, verso blank), 1f. (recto cast list and brief scene description, verso notes on first performance), 1f. (recto named cast list, verso blank), 1f. (recto half-title, verso blank), 136 pp. Named cast includes Gota Ljungberg, Gladys Palmer, Arthur Fear, Walter Widdop, and Dennis Noble. Wrappers slightly worn; minor tears to head and tail of spine. Slightly soiled; verso of title with small tear to blank inner margin; split at gutter of p. 1. An attractive copy overall. **First Edition.** OCLC no. 224457010. *Judith, one of two operas by this distinguished English composer and conductor with librettos by Bennet, was first performed in London at Covent Garden on June 25, 1929 under the direction of the composer.* (26319) \$85

237. HAINES, Herbert 1880-1923

The Beauty of Bath A Musical Play by Seymour Hicks and Cosmo Hamilton. Lyrics by Chas. H. Taylor. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew, [1906]. Quarto. Original publisher's illustrated wrappers printed in colour. [i] (title), [ii] (blank), [iii] (named cast list), [iv] (contents), 132, [iv] (publisher's advertisements) pp. Hicks's facsimile signature handstamp to lower portion of title. Manuscript notation to head of cast list: "19th March 1906. 287 Perfs." Wrappers somewhat worn; former owner's signature to upper; spine reinforced with green cloth and additional tape. Hinges reinforced with tape; some leaves partially detached; other minor imperfections. (27783) \$35

238. HAINES, Herbert 1880-1923 and Evelyn BAKER

The Catch of the Season A Musical Comedy Book by Seymour Hicks and Cosmo Hamilton, Lyrics by Chas. H. Taylor. [Piano-vocal score]. London: Francis, Day & Hunter [PN 8685], 1904. Quarto. Brown half-leather with pink marbled boards, spine with raised bands in decorative compartments and "No. 50" gilt. [i] (title), [ii] (blank), [iii] (characters), [iv] (contents), 127, [i] (publisher's advertisement) pp. With small handstamp to lower outer corner of title. Binding slightly worn. Edges of title dusty; some leaves slightly soiled at margins. [?] **First Edition.** (27781) \$40

239. HAINES, Herbert 1880-1923 and Evelyn BAKER

The Catch of the Season A Musical Comedy Book by Seymour Hicks and Cosmo Hamilton, Lyrics by Chas. H. Taylor. [Piano-vocal score]. London: Francis, Day & Hunter [PN 8685], 1904. Quarto. Original publisher's illustrated wrappers printed in colour. [i] (title), [ii] (blank), [iii] (characters), [iv] (contents), 132 pp. With small handstamp to lower outer corner of title. Wrappers somewhat worn, chipped, torn, and detached. Upper outer corners very slightly creased. [?]Second edition. (27782) \$35

240. HAMILTON, Iain 1922-2000

Anna Karenina An Opera in Three Acts Libretto by the composer based on the novel by Leo Tolstoy... (Reproduction of the composer's manuscript). [Piano-vocal score]. Bryn Mawr: Theodore Presser [PN 411-41073], [1979]. Folio. Original publisher's decorative lilac wrappers. [i] (title), [ii] (blank), [iii] (characters), [iv-v] (synopsis), [vi] (blank), 362 pp. Wrappers slightly worn. Slightly worn; music seller's handstamp to title. **First Edition.** (27790) \$40

241. HAMILTON, Iain 1922-2000

The Catiline Conspiracy An Opera in Two Acts. [Piano-vocal score]. Bryn Mawr: Theodore Presser [PN 411-41058], [1975]. Folio. Original publisher's ivory illustrated wrappers printed in red and black. [i] (title), [ii] (copyright), [iii] (characters), [iv] (notes on first performance), [v] (acknowledgements), [vi] (synopsis), [vii] (instrumentation), 279, [i] (blank) pp. Upper wrapper slightly dampstained. Music seller's handstamp to title. In very good condition overall. **First Edition.** (27789) \$20

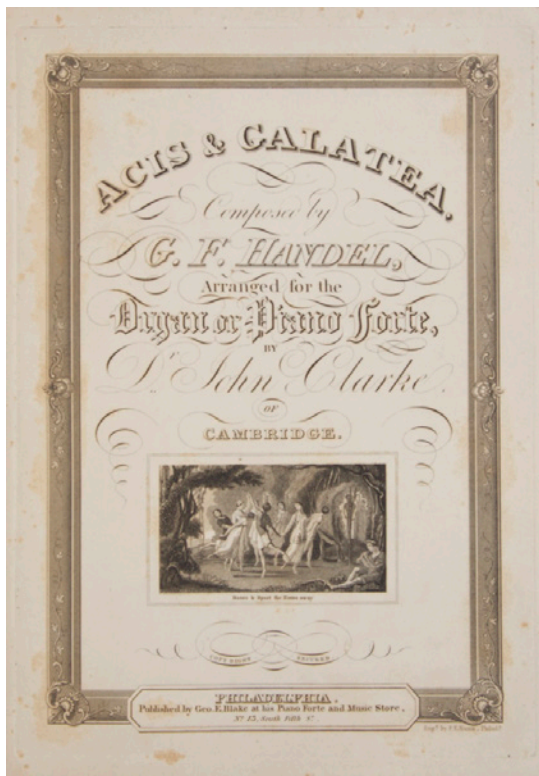
242. HAMILTON, Iain 1922-2000

The Royal Hunt of the Sun An Opera in Two Acts... Libretto by Iain Hamilton Based on the Play by Peter Shaffer Vocal Score (Reproduction of the Composer's Manuscript). [Piano-vocal score]. Bryn Mawr: Theodore Presser [PN 411-41065], [1977]. Folio. Original publisher's red decorative wrappers. [i] (title), [ii] (note and copyright), [iii] (cast list), [iv] (blank), [v] (notes on first performance), [vi] (dedication), [vii] (synopsis), [viii] (instrumentation), 262 (manuscript facsimile), [i] (blank), [i] (colophon) pp. Wrappers somewhat worn. (27942) \$25

243. HANDEL, George Frideric 1685-1759

Acis and Galatea a Masque. [Full score]. [Farnborough]: [Gregg], [1965]. Large octavo. Full blue cloth, titling to spine gilt. 1f. (series title), 1f. (title), [iii]-[v] (preface), [vi] (contents), 132 pp. Bound with: L'Allegro, Il Penseroso, ed Il Moderato. An Oratorio... 1f. (title), [1]-2 (preface), [3] (contents), [4] (blank). [5]-180 pp. Gregg Press reprint of Volumes 3 and 6 of the original 1859 German Handel Society edition edited by Friedrich Chrysander. "Chrysander was one of the pioneers of 19th-century German musicology... In 1853 he published essays on folksong and oratorio, on the strength of which he was awarded a doctorate by Rostock University on 19 April 1855. By then he was already deeply interested in the study of Handel and had begun collecting material for a biography of the composer, the first volume of which appeared in 1858. The second followed in 1860 and part of the third in 1867; the work was never finished." Anthony Hicks in *Grove Music Online.* (28196) \$75

**Early American Editions of
Acis & Galatea and *Alexander's Feast***



244. HANDEL, George Frideric 1685-1759

Acis & Galatea... Arranged for the Organ or Piano Forte, by Dr. John Clarke, of Cambridge. [The Vocal Works Composed by G.F. Handel, Arranged for the Organ or Piano Forte... Vol. (blank). [HWV 49a-b]. [Piano-vocal score]. Philadelphia: Geo. E. Blake [without PN], [1823]. Folio. Half contemporary mid-tan calf with green paper boards, titling gilt to spine in ruled compartments gilt. 1f. (recto series title with vignette of the composer, verso blank), 1f. (recto title with vignette entitled "Dance & Sport the Hours away," engraved by P.E. Hamm in Philadelphia, verso blank), 1f. (recto publisher's note, verso copyright notice dated 1823), 95 (Index), [i] (blank) pp. Engraved. **First American Edition**. Scarce. Wolfe: Secular Music in America 1800-1825 no. 3331. Worldcat (6 copies only). OCLC no. 63565308. *The first public performance of the complete work, to a*

libretto by John Gay (1685-1732), was given at Lincoln's Inn Theatre on March 26th 1731. "Acis and Galatea, Handel's first dramatic work in English, had its models in the English pastoral operas by Pepusch (his colleague at Cannons), Galliard and others that had been given in 1715-18 at the Drury Lane theatre in rivalry to the Italian opera... The work is unique in Handel's output (though he tried to recapture elements of it in such works as L'Allegro, il Penseroso ed il Moderato, 1739, and Semele, 1744); the influence of Purcell has been claimed, and musical ideas indebted to Keiser and others have been noted, but in approach it owes more to the Drury Lane pastoral operas than to any other source and in inspiration, conception and execution it remains wholly individual." Stanley Sadie in Grove Music Online.

Bound with:

- Handel. *Alexander's Feast*... Arranged for the Organ or Piano Forte, by Dr. John Clarke of Cambridge. [HWV 75]. [Piano-vocal score]. Philadelphia: Geo. E. Blake [without PN], [1823]. Folio. 1f. (recto title with vignette entitled "Thais led the Way" engraved by P.E. Hamm, verso blank), 93 (Index), [i] (blank) pp. Engraved. **First American Edition**. Scarce. HWV p. 451. Not in BUC. Worldcat (3 copies only, at the University of Pennsylvania, University of Michigan, and Cornell). OCLC nos. 68221824, 63549336. *First performed, with considerable success, at Covent Garden on February 19, 1736. "That Handel's imagination was profoundly stirred cannot be doubted, and is not surprising in view of the subject... and the clarity, concrete imagery, and well-placed climaxes of Dryden's poem. But the fact that the only work with English words (other than two or three occasional anthems) composed during a period when he was staking all on Italian opera should have been this glowing masterpiece is psychologically revealing..."*. Dean: *Handel's Dramatic Oratorios and Masques*, p. 273. Binding somewhat worn and rubbed. Minor to moderate scattered foxing and offsetting; front free endpaper detached. *This series of vocal works was announced by George E. Blake in The Euterpeiad of July 22, July 29, and August 5, 1820. The first two volumes (those offered here) were issued in 1823; by December of the next year 15 volumes were reported to have been issued by subscription. The series was apparently concluded by ca. 1829. See Wolfe I, pp. 341-342. (26509)* \$450

245. HANDEL, George Frideric 1685-1759

Acis und Galatea Pastoral Klavierauszug Übereinstimmend mit der Ausgabe der Deutschen Händelgesellschaft Deutscher Text von G. Gervinus. [Piano-vocal score]. Frankfurt - London - New York: C. F. Peters [PN 11433], [ca. 1980]. Octavo. Original publisher's decorative wrappers. [i] (title), [i] (foreword), [1]-[2] (contents), [3]-111, [iii] (blank) pp. Wrappers slightly soiled. (28195) \$20

246. HANDEL, George Frideric 1685-1759

Alcina An Opera. [Full score]. [Farnborough]: [Gregg], [1968]. Large octavo. Full blue cloth, titling to spine gilt. 1f. (series title), 1f. (title), [i] (cast list and preface), [i] (index), 150 pp. Gregg Press reprint of Volume 27 of the original 1859 German Handel Society edition edited by Friedrich Chrysander. (28197) \$45

247. HANDEL, George Frideric 1685-1759

Anthems for the Coronation of King George II. [Full score]. [Farnborough]: [Gregg], [1965]. Large octavo. Full blue cloth, titling to spine gilt. 1f. (series title), 1f. (title), [i] (preface), [i] (contents), 129, [i] (blank) pp. Gregg Press reprint of Volume 14 of the original 1859 German Handel Society edition edited by Friedrich Chrysander. (28199) \$40

248. HANDEL, George Frideric 1685-1759

Ariodante Oper in drei Akten von Antonio Salvi... Deutsche Fassung von Emlie Dahnk-Baroffio Klavierauszug von Karl-Josef Fürth. [Piano-vocal score]. Leipzig: Deutscher Verlag für Musik [PN DVfM 4015a], [1960]. Large octavo. Full blue cloth with titling gilt to upper and spine. [i] (blank), [i] (series title), [i] (title), [i] (printing information), [i] (foreword), [iv] (cast list, orchestration, and index), [i] (blank), 277, [i] (blank) pp. Text in German and Italian. Binding slightly worn. Occasional minor creasing to corners. Hallische Händel-Ausgabe (Kritische Gesamtausgabe) Serie II: Opern. (28190) \$65

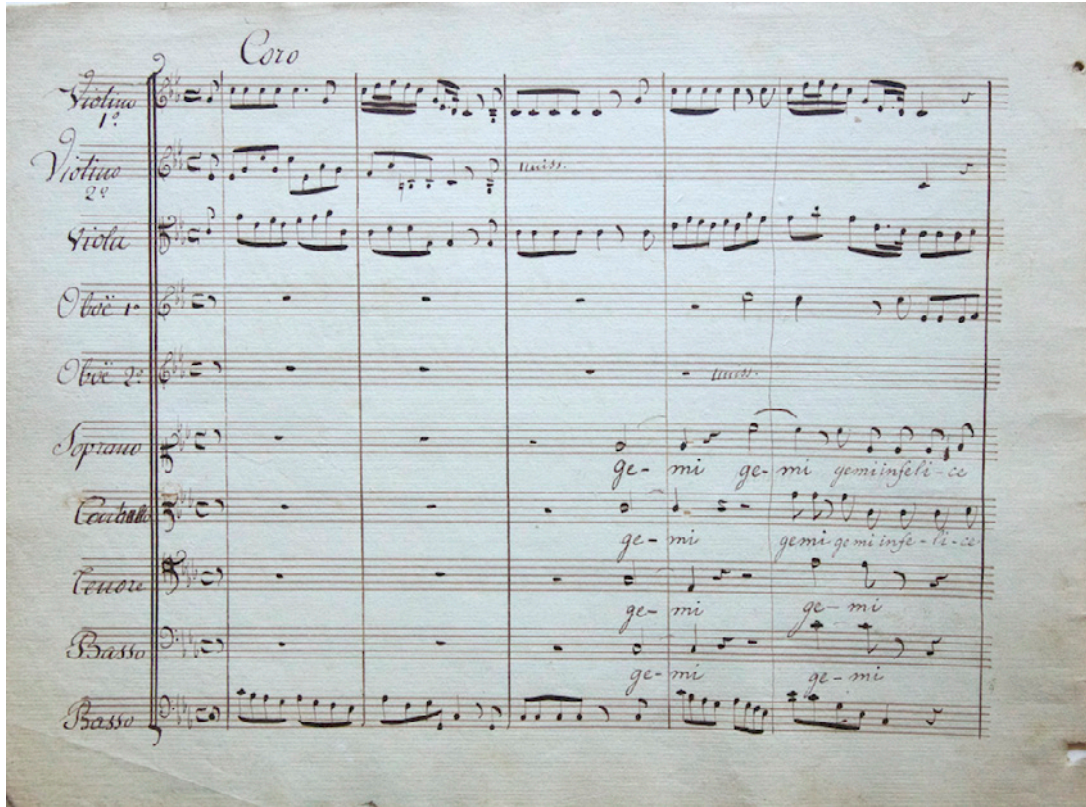
249. HANDEL, George Frideric 1685-1759

Israel in Egypt An Oratorio. [Full score]. [Farnborough]: [Gregg], [1966]. Large octavo. Full blue cloth, titling gilt to spine. 1f. (series title), 1f. (title), [i]-iv (preface and contents), 279, [i] (blank) pp. Gregg Press reprint of Volume 16 of the original 1859 German Handel Society edition edited by Friedrich Chrysander. (28724) \$60

Contemporary Manuscript of Handel's *Judas Maccabaeus*

250. HANDEL, George Frideric 1685-1759

[Judas Maccabaeus]. Frammenti degl'Oratorii Del Signor Handel. Musical manuscript. [HWV 63]. Of French provenance. After 1747. Oblong folio (305 x 230 mm). [i] (title) + 23 pp. manuscript music. Notated in brown ink on 10-stave paper. In Italian, with remnants of English text in pencil. Watermark of the French papermaker Jacques Berger of Thiers incorporating grapes and the name "J Berger." With early ownership manuscript notation in French to upper margin of title: "Mlle. La C[?ette] de Coumont." Contents: f.1r: title, with blank staves; f.1v-8r: chorus "Gemi infelice popol di Sion" (Mourn, ye afflicted children); f.8v-12v: chorus "Per te Sion" (For Sion lamentation make); final two measures lacking. Scored for Violino 1o., Violino 2o., Viola, Oboë 1o., Oboë 2o., Soprano, Contralto, Tenore, Basso [vocal], Basso [instrumental] -



no figures]. Disbound. Slightly worn; edges browned; occasional show-through and small ink stains. *Except for the Italian text and omitted bass figures, there are no obvious differences from early editions (e.g., London: Randall, [1769]). We have been unable to trace another copy with the same Italian text (including that of the manuscript full score at the University of Louisville in the Ricersoli collection). "Handel composed Judas Maccabaeus, the planned victory oratorio, in July and August 1746. The libretto was the work of the Rev. Thomas Morell, who was to provide the words for three more oratorios and in later life left a fascinating account of his collaboration with the composer... Judas Maccabaeus opened on 1 April... It was highly successful and proved to be one of the most enduringly popular of the oratorios, though the alterations made for later revivals tended to emphasize its jubilant and military elements rather than the pleas for reconciliation and peace which Morell had thoughtfully incorporated and Handel had carefully set. The early performances also included a concerto for orchestra with two wind groups, the first of three such works partly but very effectively arranged from earlier music (especially choruses). The season seemed to mark the end of all opposition to Handel. Lord Middlesex's company returned to the King's Theatre and opened their season on 14 November 1747 with Lucio Vero, an all-Handel pasticcio, now more in tribute to the composer than in rivalry." Anthony Hicks in Grove Music Online. (26844)* \$1,500

251. HANDEL, George Frideric 1685-1759

The Messiah An Oratorio. [Full score]. [Farnborough]: [Gregg], [1966]. Large octavo. Full blue cloth, titling to spine gilt. 1f. (series title), 1f. (title), 1f. (dedication), [vii]-xiii (preface), [xiv]-xviii (libretto), [xviii] (contents), 317, [i] (blank) pp. Gregg Press reprint of Volume 45 of the original 1859 German Handel Society edition edited by Friedrich Chrysander. (28201) \$75

252. HANDEL, George Frideric 1685-1759

Rodelinda. [Full score]. [Farnborough]: [Gregg], [1965]. Large octavo. Full blue cloth, titling to spine gilt with original publisher's blue printed wrappers bound in. 1f. (series title), 1f. (title), [i] (cast list and preface), [i] (index), 1-108, [109] (blank), 110-111, [112-113] (blank), 114-115, [116-117] (blank), 118-119, [120-121] (blank), 122-123, [iii] (blank) pp. Gregg Press reprint of Volume 10 of the original 1859 German Handel Society edition edited by Friedrich Chrysander. (28203) \$40

253. HANDEL, George Frideric 1785-1759

Serse. [Full score]. [Farnborough]: [Gregg], [1965]. Large octavo. Full blue cloth, titling to spine gilt. 1f. (series title), 1f. (title), [i] (cast list and preface), [i] (index), 123, [i] (index) pp. Gregg Press reprint of Volume 92 of the original 1859 Handel Society edition edited by Friedrich Chrysander. (28722) \$40

254. HANDEL, George Frideric 1685-1759

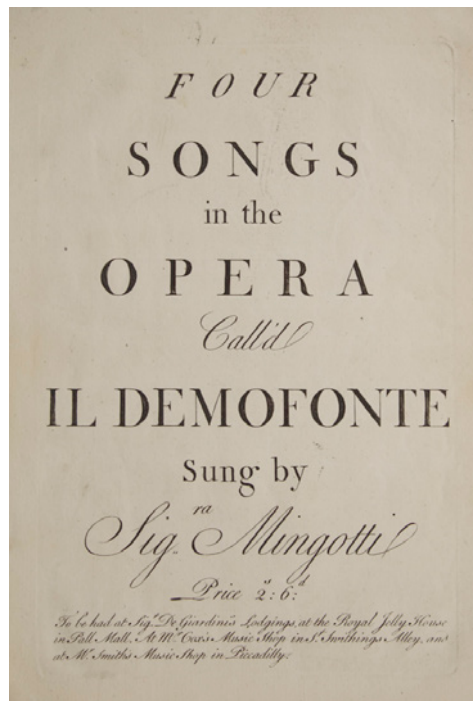
Solomon An Oratorio. [Full score]. [Farnborough]: [Gregg], [1965]. Large octavo. Full blue cloth, titling to spine gilt. 1f. (series title), 1f. (title), [i] (preface), [i] (contents), [1]-8 (cast list and libretto), 327, [i] (blank) pp. Gregg Press reprint of Volume 26 of the original 1859 German Handel Society edition edited by Friedrich Chrysander. (28204) \$60

255. HANDEL, George Frideric 1685-1759

Tamerlan Oper in drei Akten Text von Nicola Haym Deutsche Übersetzung und Bühnenfassung von Herman Roth Klavierauszug von Herman Roth. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 29204], [1925]. Octavo. Original publisher's wrappers. 1f. (recto title, verso blank), 1f. (recto foreword, verso index), [i] (cast list), 197, [i] (printer's note) pp. Text in German and Italian. Wrappers slightly worn and browned at edges; spine slightly creased with minor tears to head and tail. slightly worn; former owner's signature in ink to upper margin of title; several highlights to index and cast list. (28191) \$25

256. HANDEL, George Frideric 1685-1759

Collection of piano-vocal scores of operas and oratorios. New York: Edwin F. Kalmus, [ca. 1980]. Reissues of the Friedrich Chrysander edition originally published in Leipzig by Breitkopf and Härtel for the German Handel Society, 1858-94, 1902. Large octavo. Original publisher's red wrappers. 31 volumes bound in 32. Contents as follows: Vol. 1. Susanna; Vol. 12. Alexander's Fest; Vol. 18. Die Wahl des Herakles; Vol. 20. Sieg der Zeit und Wahrheit; Vol. 31. Te Deum und Jubilate for the Peace of Utrecht; Vol. 33. Alexander Balus; Vol. 42. Joseph; Vol. 53. Aci, Galatea, e Polifemo; Vol. 56. Roderigo; Vol. 57. Agrippina; Vol. 58. Rinaldo Version 1 & 2; Vol. 59. Il pastor fido; Vol. 61. Silla; Vol. 63. Radamisto; Vol. 64. Muzio Scevola; Vol. 66. Ottone; Vol. 67. Flavio; Vol. 68. Giulio Cesare; Vol. 71. Scipione; Vol. 72. Alessandro; Vol. 73. Admeto; Vol. 74. Ricardo; Vol. 75. Siroe; Vol. 76. Tolomeo; Vol. 78. Partenope; Vol. 79. Poro; Vol. 80. Ezio; Vol. 84. Terpsicore; Vol. 89. Armino; Vol. 90. Berenice; Vol. 92. Serse. (28205) \$275



Full Scores of Four Songs from Hasse's *Il Demofonte*

257. [HASSE, Johann Adolph 1699-1783]

Four Songs in the Opera Call'd Il Demofonte Sung by Sig.ra Mingotti Price 2s: 6d. [Full score]. [London]: To be had at Sig.r De Giardini's Lodgings... At Mr. Cox's Music Shop... and at Mr. Smith's Music Shop, [ca. 1755]. Folio. Light contemporary blue wrappers. 1f. (recto title, verso blank), [i] (blank), 23 pp. Engraved. Text in Italian. Includes four arias with texts beginning "Padre, perdona;" "In te spero, o sposo amato;" "Se tutti i mali miei;" and "Or che salvo è l'idol mio." Wrappers worn, creased, and frayed; lower detached and lacking lower portion. Some internal soiling and minor wear to margins. Scarce. Worldcat (three copies only, at Harvard, Cornell, and the Newberry). OCLC nos. 23856520, 80051316. RISM J586 (attributed to Niccolò Jommelli) and RISM H2248, HH 2248 (four copies only, only one of which in the US, at Cornell, attributed to Hasse, Mingotti's name not mentioned). Not in BUC. Ward English catalogue 145. *Hasse's Demofonte, to a libretto by Pietro Metastasio, was first performed at the Hoftheater in Dresden on February 9, 1748. "Two of the published arias for Dircea (Mingotti) are from Dresden operas by Hasse, "Or che salvo" from his second Arminio (1745) and "Padre, perdona" from his first Demofonte (1748) in which Mingotti had created the role of Creusa... I have been unable to trace the three other arias in the prints – all on Demofonte texts – including "Se tutti i mali miei," which Burney wrongly identifies as being from Hasse's 1748 setting. Possibly they belong to Galuppi's 1749 setting for Madrid, which Mingotti might have known from her engagement there from 1751 to 1753. Apparently no score of Galuppi's opera is preserved." John H. Roberts in Opera and the Enlightenment, ed. Thomas Bauman, p. 169. Regina Mingotti (1722-1808), a German singer of Italian birth, sang in Dresden, Naples, Prague, Madrid (1751-3), Paris and London (1754-5); "in the 1756-7 and 1763-4 London seasons she took over the management of the King's Theatre together with the leader of the orchestra, Felice Giardini, and incurred much obloquy... Burney called her 'perfect mistress of her art', 'always grand' in her style though lacking in grace and softness; her practical musical intelligence, he wrote, was equal to that of any composer he had known. She was admired as an actress, particularly in the breeches roles she often sang." John Rosselli in Grove Music Online. (26895) \$685*

258. **HEWLETT, H. W.**

Jappy Chappy A Children's Musical Play in One Act by E. L. Shute. [Piano-vocal score]. London: Novello [PN 13636], 1912. Folio. Original publisher's decorative wrappers. 1f. (title), 1f. (recto cast list and contents), 66 pp. Wrappers worn, slightly stained, and with chips and tears, not affecting text; spine reinforced with tape. Somewhat worn and chipped; lower outer corners lacking throughout; title reinforced with tape. **First Edition.** (27955) \$15

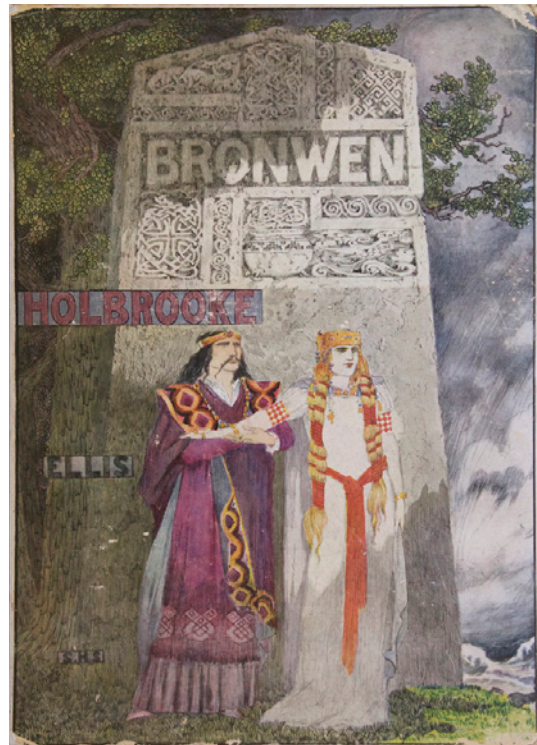
259. **HIRSCH, Louis 1887-1924**

Mary A Musical Comedy in Two Acts. Book and Lyrics by Otto Harbach and Frank Mandel. [Piano-vocal score]. London: Chappell [PN 27369], 1921. Quarto. Full flexible blue cloth boards with titling gilt to spine. [i] (title), [ii] (printer's note), [iii] (named cast list), [iv] (contents), 77 pp. Publisher's handstamp to title. With photographic reproduction portrait of cast member Evelyn Laye laid down to blank page opposite title. Boards somewhat worn and discoloured. Minor tears to edges, not affecting music; annotation to cast list; two leaves partially detached; final page of music laid down to rear free endpaper. (28169) \$30

**With an Autograph Inscription
Signed by the Composer**

260. **HOLBROOKE, Josef [Joseph] 1878-1958**

Bronwen A Music Drama (No. 3) Trilogy "The Cauldron of Annwn" "The Children of Don" – 'Dylan' – 'Bronwen' Libretto by T.E. Ellis... Vocal Score arranged by W.J. Fenney... Vocal Score Price 25/- net. [Piano-vocal score]. London: Goodwin & Tabb, Ltd. [Without PN], [1922]. Folio. Original publisher's pictorial boards in colors. [1] (title in English), [2] (title in German), [3] (cast list), [4] (The Story of "Bronwen"), 5-282 pp. Text in English and German, with German translation by Hans Schilling. **With an autograph inscription signed by the composer** to Gwendolyn Dally dated 1932 to front free endpaper. Binding slightly worn, rubbed, bumped, and warped. Occasional light soiling; minor foxing and staining to edges, endpapers, and inner margins of some leaves, not affecting inscription or music. A very good copy overall. **First**



Edition. OCLC no. 84715166. *Bronwen* was first performed in Huddersfield on February 1, 1929. "A prominent figure in British musical life in the early decades of the 20th century, [Holbrooke] was a great publicist and advocate for the cause of the British composer and for his own works... Holbrooke's idiom is characterized by its accessibility and melodic appeal. A number of works employ Welsh folk melody or were inspired by the Welsh landscape, while others show the influence of music he heard while travelling abroad with Lord Howard de Walden. His compositions exhibit full recourse to chromatic harmony and there are occasional references in his writing to idioms associated more with popular light orchestral music of the early part of the 20th century, along with some imaginative delays of dissonance resolution." Anne-Marie Forbes and Rob Barnett in *Grove Music Online.* (26692) \$285

261. HOLLINGSWORTH, Stanley 1924-2003

The Mother An Opera in One Act Text by Stanley Hollingsworth and John Fandel From a Tale by Hans Christian Anderson. [Piano-vocal score]. New York: G. Ricordi [PN 2109], [1961]. Large octavo. Original publisher's decorative wrappers. [i] (title), [ii] (cast list and instrumentation), 94 pp. Occasional performance notations in pencil, red crayon, and blue ink. Wrappers worn with minor edge chips and tears to edges and spine; some staining and repairs; lower partially detached and with annotations to verso in pencil and blue ink. Slightly worn; tear to title with tape repair. **First Edition.** (28165) \$15

262. HOLST, GUSTAV 1874-1934

The Perfect Fool Opera in One Act Words and Music by Gustav Holst (Op. 39) Pianoforte Arrangement by Vally Lasker. [Piano-vocal score]. London: Novello, 1923. Large octavo. Original publisher's decorative wrappers with titling in ink to spine. [i] (title), [ii] (blank), [iii] (cast list), [i] (instrumentation), 97, [i] (blank), [i] (printer's device), [i] (blank) pp. Wrappers slightly worn; minor loss to head and tail of spine. **First Edition.** (28166) \$25

263. HOLST, GUSTAV 1874-1934

The Wandering Scholar [Op. 50] A Chamber Opera in One Act Edited by Benjamin Britten and Imogen Holst Libretto by Clifford Bax Founded on an incident in Helen Waddell's 'The Wandering Scholars'. [Piano-vocal score]. London: Faber [PN F 0012], [1968]. Quarto. Original publisher's red illustrated wrappers. [i] (half-title), [ii] (blank), [iii] (title), [iv] (copyright notes), [v] (note), [vi] (blank), [1] (cast list and instrumentation), [2]-55, [i] (blank) pp. Wrappers slightly worn. **First Edition.** (28167) \$20

264. HOOK, James 1746-1827

Listen to the Voice of Love A Favorite New Song. Sung with the Greatest Applause by Master Welsh, at Vauxhall Gardens. [Score]. London: A. Bland & Weller's Music Warehouse, [ca. 1795]. Folio. Disbound. 3 pp. Engraved. Scored for 2 violins, horns, tenor, voice and bass. BUC p. 499. *An important figure in 18th century music, "Hook wrote over 2000 songs, the majority of which were composed for specific singers at the London pleasure gardens, notably Vauxhall. Their catchy melodies would have been immediately appealing to the Vauxhall crowds " Pamela McGairl in Grove Music Online. The "Master Welsh" referred to in the title is most probably the singer Thomas Welsh (ca. 1780-1848). "At the age of six [Welsh] became a chorister in Wells Cathedral and made such rapid progress that Wells soon became the resort of music lovers attracted by the beauty of 'Master Walsh's' voice and the excellence of his singing. He appeared in 1792 at the Bath concerts, in the concerts given in London at the King's Theatre during the rebuilding of Drury Lane, and also on the stage in Attwood's The Prisoner, written to display his talent. In 1795 he performed at Drury Lane in Attwood's The Adopted Child, Storace's Lodoiska and other pieces. John Kemble thought highly of his acting ability and taught him the role of Prince Arthur in Shakespeare's King John." W.H. Husk and Leanne Langley in Grove online (21928)* \$75

265. HUMPERDINCK, Engelbert 1854-1921

Hänsel and Gretel a Fairy Opera In three Acts by Adelheid Wette Translated and adapted into English by Constance Bache. [Piano-vocal score]. London: Schott [PN 25788], 1895. Small folio. Original publisher's decorative black cloth-backed wrappers. [i] (title), [i] (copyright statement) [i] (dramatis personae), [i] (blank), [1-2] (story), 3-179, [i] (blank) pp. Wrappers slightly worn

with minor edge chips and tears; lower wrapper slightly creased. Small music seller's handstamp to lower margin of title; hinge split at first leaf of music; one gathering loose. First English edition. "...*Hänsel und Gretel, which effectively uses a Wagnerian idiom for a fairytale, was a success at Weimar, 1893... and subsequently elsewhere ever since.*" *Oxford Music Online*. (27886) \$40

266. IRVING, Ernest 1878-1953

The Two Bouquets. Music arranged and orchestrated by Ernest Irving. [Piano-vocal score]. London: Samuel French, 1958. Folio. Original publisher's blue printed wrappers. [1] (title), 2-99 (manuscript facsimile), [i] (blank) pp. Wrappers somewhat worn; tears to spine with tape repair to tail. [?] **First Edition**. (28127) \$35

267. JACOBI, Viktor 1883-1921

The Marriage Market New Musical Play in Three Acts by M. Brody and F. Martos. Adapted for the English Stage by Gladys Unger. Lyrics by Arthur Anderson and Adrian Ross... Arranged by Hm. M. Higgs. [Piano-vocal score]. London: Chappell [PN 25534], [ca. 1913]. Quarto. Original publisher's printed wrappers. 1f. (title), 1f. (recto named cast list, verso contents), 235, [i] (publisher's advertisement) pp. Wrappers somewhat worn with minor chips and tears; former owner's signature to verso of lower; spine reinforced with green cloth tape; titling in black ink. Slightly worn; title torn at upper margin with tape repair and with theater handstamp. Revised edition. (28126) \$35

268. JAKOBOWSKI, Edward 1856-1929

Erminie Comic Opera Libretto by Claxson Bellamy and Harry Paulton. [Piano-vocal score]. London: Joseph Williams [P.N. 11130], 1885. Quarto. Original publisher's illustrated wrappers. 1f. (title), 147, [iii] (publisher's advertisements) pp. Wrappers quite worn and chipped; upper detached. Browned and brittle; chipped; first leaves detached; occasional dampstaining; previous owner's name to upper outer corner of title faded. *Jakobowski, "an English composer, especially of musical theatre, was best-known for writing the hit comic opera Erminie."* *Wikipedia*. (27595) \$15

269. JAKOBOWSKI, Edward 1856-1929

Erminie Comic Opera Libretto by Claxson Bellamy and Harry Paulton. [Piano-vocal score]. Boston, New York, Chicago: White-Smith, [ca. 1890]. Folio. Original publisher's illustrated wrappers. [1] (title), [2] (index), 3-144, [i] (blank) + [i] pp. Wrappers somewhat worn and stained; minor edge chips and tears; spine lacking at head and tail. Occasional minor tears and chips. (27594) \$30

270. JAKOBOWSKI, Edward 1856-1929

Erminie Comic Opera Libretto by Claxson Bellamy and Harry Paulton. [Piano-vocal score]. Boston, New York: White-Smith, [ca. 1900]. Quarto. Original publisher's gray wrappers with titling to spine in ink. [1] (title), [2] (contents), 3-145, [iii] (publisher's advertisements) pp. Occasional performance markings in blue crayon. Wrappers worn; corners slightly creased; spine defective, with lower portion partially detached; previous owner's signature to upper. Many leaves slightly dampstained. (27470) \$20

271. JAKOBOWSKI, Edward 1856-1929

Vocal Gems from the New Erminie Comic Opera Libretto by Harry Paulton... Containing the New Music Written Especially for Francis Wilson's Production. [Piano-vocal score]. New York: T. B. Harms, 1893. Quarto. Original publisher's dark ivory illustrated wrappers printed in dark brown, red, and gold. [1] (title), 2-32 pp. Wrappers slightly worn with small tears and creases. Slightly browned, with occasional minor chips and tears, not affecting music. (27596) \$35

272. JONES, Sidney 1861-1946

A Gaiety Girl. New Musical Comedy in Two Acts. Words by Owen Hall. Lyrics by Harry Greenbank. [Piano-vocal score]. New York: Louis Lewis, [after 1895]. Quarto. [1] (title), [2] (illustrated advertisement), [3] (cast list), [4] (contents), [5]-54, [ii] (publisher's advertisements) pp. Contains 11 numbers. Lacking wrappers. Some wear; small tears and chips; discoloration at stapled binding; small library label to spine and outer leaves. [?] **First Edition.** (27732) \$20

273. JONES, Sidney 1861-1946

The Geisha. A Story of a Tea House. A Japanese Musical Play in Two Acts Libretto by Owen Hall. Lyrics by Harry Greenbank. [Piano-vocal score]. London: Hopwood & Crew, [1897]. Quarto. Flexible brown leather, titling to spine gilt. 1f. (recto title, verso blank), 1f. (recto cast list, verso contents), 206 pp. Composer's facsimile signature handstamp to title. Boards slightly worn. Browned; edges of some leaves worn. Revised edition. "...*The Geisha (1896) achieved enormous success not only in Britain but throughout Europe, where its popularity exceeded that of any other British operetta.... [Jones'] unassuming nature was reflected in his works, particularly The Geisha, which is full of charming numbers, its opening chorus in particular being worthy of Sullivan.*" Andrew Lamb in *Grove Music Online* (27712) \$35

274. JONES, Sidney 1861-1946

The Geisha A Story of a Tea-House Japanese Musical Play in Two Acts Libretto by Owen Hall - Lyrics by H. Greenbank... and Supplementary Numbers by Other Writers. [Piano-vocal score]. Boston: Boston Music Company [PN 3527], [1913]. Folio. Black leatherette folder with "Sparta Jr. High Chorus" in gilt to upper, score laid in in original publisher's wrappers. [i] (title), [ii] (copyright), [iii] (characters), [iv] (blank), [v] (contents), [vi] (blank), 195, [i] (small pictorial device), [ii] (publisher's advertisements), [i] (blank), [i] (publisher's device) pp. Folder slightly worn, upper wrapper lacking. Slightly worn and shaken; some soiling and thumbing. (27737) \$25

275. JONES, Sidney 1861-1946

The Geisha. A Story of a Tea House. A Japanese Musical Play in Two Acts Libretto by Owen Hall. Lyrics by Harry Greenbank. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN 3751], [ca. 1916]. Quarto. Original publisher's illustrated wrappers. 1f. (recto title, verso printer's note), 1f. (recto cast list, verso contents), 211, [ii] (publisher's advertisements) pp. Composer's facsimile signature handstamp to title. Wrappers slightly worn and foxed; tape repair to lower outer corner of upper; spine lacking at head and tail and reinforced with tape; small French music seller's circular handstamp to upper. Some creasing to upper inner corners throughout; light foxing. Revised edition. (27713) \$85

276. **JONES, Sidney 1861-1946**

A Greek Slave. Musical Comedy. Libretto by Owen Hall. Lyrics by Harry Greenbank & Adrian Ross. [Piano-vocal score]. London: Hopwood & Crew, 1898. Quarto. Half dark brown leather, original publisher's illustrated upper wrapper bound in. 1f. (recto title, verso blank), 1f. (recto cast list, verso contents), 195, [i] (publisher's advertisement) pp. Composer's facsimile signature handstamp to title. Binding slightly worn; wrapper slightly damaged at upper and with small repair. **First Edition.** (27735) \$50

277. **JONES, Sidney 1861-1946**

My Lady Molley A Comedy Opera Book and Lyrics by G.H. Jessop Additional Lyrics by Percy Greenbank & Charles H. Taylor. [Piano-vocal score]. London: Keith, Prowse, & Co. [PN 1461], 1902. Quarto. Green wrappers with manuscript titling to upper and spine, original publisher's lower wrapper bound in. 1f. (recto title, verso blank), 1f. (recto cast list, verso contents), 271, [i] (blank) pp. Composer's facsimile signature handstamp to title. Wrappers worn; minor tears to upper; spine creased. Some light foxing and staining. **First Edition.** (27715) \$45

278. **JONES, Sidney 1861-1946**

San Toy A Chinese Musical Comedy Book by Edward Morton. [Piano-vocal score]. [London]: John Church [PN K, P & Co. 1309], [1899]. Quarto. Original publisher's dark gray cloth-backed wrappers printed in purple and yellow. 1f. (recto contents, verso blank), 208 pp. Wrappers slightly worn and stained; cloth spine defective; former owner's name in pencil to upper. Some minor edge wear; lacking title. [?] **First Edition.** (27716) \$40

279. **JONES, Sidney 1861-1946**

San Toy or the Emperor's Own. A Chinese Musical Comedy. Words by Edward Morton, Lyrics by Harry Greenbank & Adrian Ross. [Piano-vocal score], London: Keith, Prowse & Co [PN K,P & Co. 1309], [after 1899]. Quarto. Flexible brown leather, titling to spine gilt. 1f. (recto title, verso blank), 1f. (recto cast list, verso contents), 194 pp. Binding slightly worn. Minor wear. *A later issue.* (27733) \$35

280. **JONES, Sidney 1861-1946 and Paul A. RUBENS 1875-1917**

The Happy Day New Musical Play in Two Acts by Seymour Hicks. Lyrics by Adrian Ross and Paul A. Rubens. [Piano-vocal score]. London: Chappell [PN 26291], 1916. Quarto. Full light red cloth boards with titling gilt to spine, original publisher's illustrated upper wrapper bound in. [i] (title), [ii] (copyright), [iii] (characters), [iv] (musical numbers), 144 pp. Binding slightly worn and faded; wrapper slightly worn. Facsimile signature handstamps of both composers to title. **First Edition,** second issue. (27736) \$45

281. **KÁLMÁN, Emmerich 1882-1953**

Maritza A Musical Comedy in Three Acts English Book by Robert Layer-Parker & Eddie Garr Lyrics by Arthur Stanley Additional Lyrics by Eddie Garr. [Piano-vocal score]. London: B. Feldman, [1938]. Quarto. [1] (title), [2] (blank), [3] (cast list), [4] (blank), [5] (musical numbers), [6] (blank), 7-29, [i] (blank), 3, 30-92, 3, [i] (blank), 93-97, [i] (blank), 3, 98-122, 4, 123-133, [iii] (publisher's advertisements) pp. Spine worn and torn with loss to head and tail. Slightly worn. (28164) \$15

282. **KERKER, Gustave 1857-1923**

The Belle of New York A Musical Comedy in Two Acts. Words by Hugh Morton. [Piano-vocal score]. London: Hopwood & Crew, 1898. Quarto. Flexible maroon leather boards with decorative blindstamping to edges, titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list, verso contents), 243, [i] (publisher's advertisement) pp. Boards worn, rubbed and bumped; lower corner cracked; hinges tender; endpapers slightly brittle. Slightly browned. **First Edition.** (28153) \$60

283. **KOLLO, Walter 1878-1940, Willy BREDSCHNEIDER and Albert SIRMAY 1880-1967**

The Girl on the Film. A New Musical Play in Three Acts. Book by James T. Tanner. From the German of Rudolf Bernauer and Rudolf Schanzer Lyrics by Adrian Ross. Music by Walter Kolo, Willy Bredschneider, and Albert Sirmay. [Piano-vocal score]. London: Chappell [PN 25470], 1913. Quarto. Original publisher's illustrated wrappers. [i] (title), [ii] (printer's statement), [iii] (dramatis personae), [iv] (contents), 162, [ii] (publisher's advertisements) pp. Wrappers slightly worn; upper detached and with minor tear; spine torn at head and tail; former owner's signature in pencil to upper. Upper inner corners creased; light foxing and composer's facsimile signature handstamp to title; small tear to one leaf not affecting music. **Probable First Edition.** (27714) \$35

284. **LAMBELET, Napoleon 1864-1932**

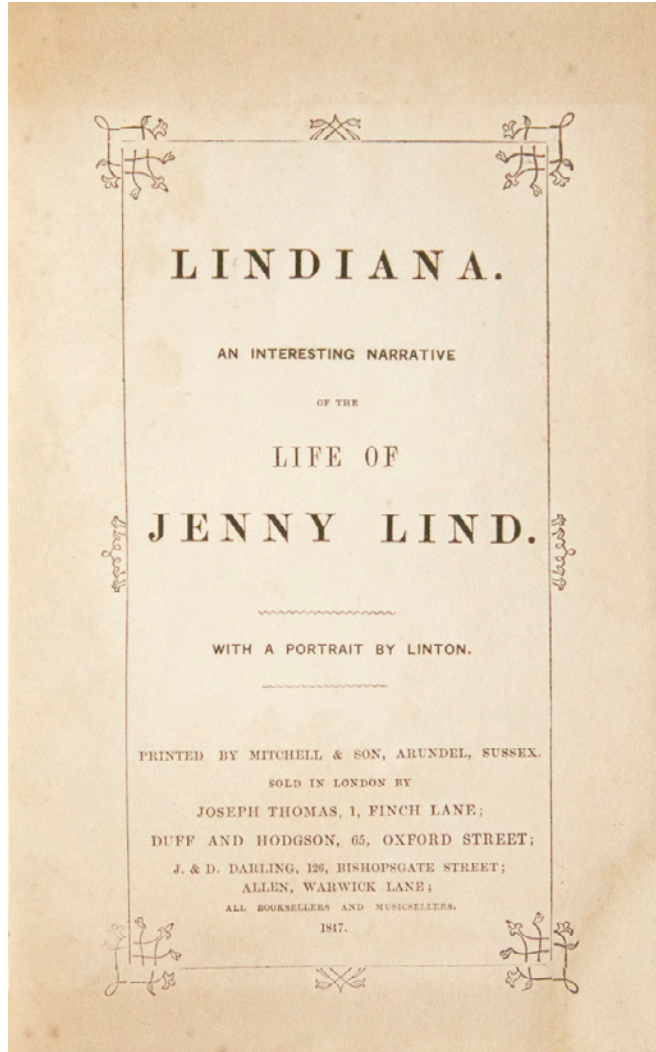
The Yashmak. A Musical Play. Words by Cecil Raleigh & Seymour Hicks. Music by Napoleon Lambelet. With Additions. [Piano-vocal score]. London: Francis, Day & Hunter, 1897. Quarto. Full brown cloth with titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto contents, verso blank), 164 pp. Small composer's facsimile signature handstamp to title. Binding slightly worn; endpapers browned and foxed. First three leaves slightly stained; titled soiled; final leaf with tape repair with no loss of music. [?] **First Edition.** (28152) \$60

285. **LANE, Burton 1912-1997**

Finian's Rainbow A New Musical Lyrics by E. Y. Harburg... Book by E. Y. Harburg and Fred Saily. [Piano-vocal score]. London: Chappell [PN 38699], [ca. 1960]. Quarto. Original publisher's illustrated wrappers. [i] (half-title), [ii] (blank), [iii] (title), [iv] (synopsis of scenery), [v] (named cast list), [vi] (contents), 133, [i] (publisher's advertisement) pp. Wrappers slightly worn; minor damage to upper. Price handstamp to title. (27995) \$40

286. **LATTÈS, Marcel 1886-1943**

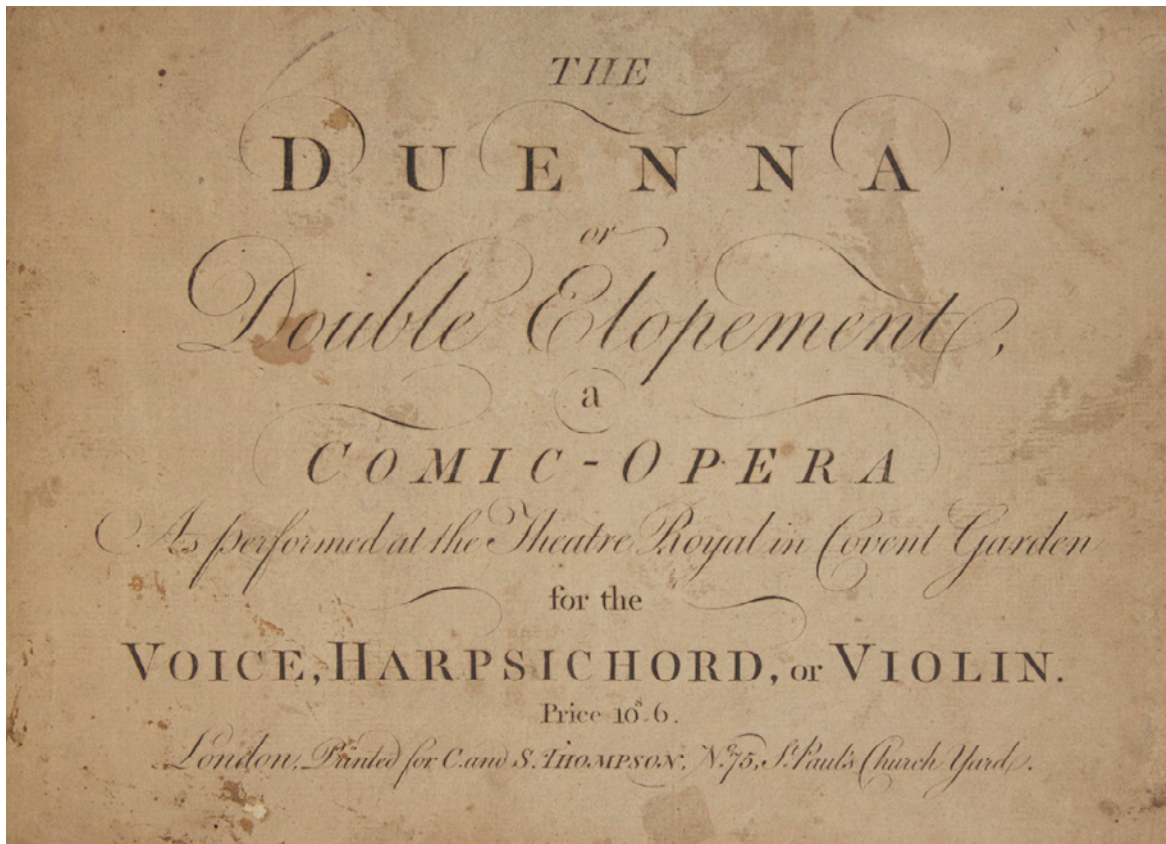
Maggie A Musical Play in 3 Acts by Fred Thompson and H. F. Maltby. The French Version by Etienne Rey and Bousquet. From the Book of Fred Thompson. Lyrics by Adrian Ross. [Piano-vocal score]. London: Herman Darewski [PN 592], 1919. Quarto. Original publisher's decorative wrappers. [i] (title), [i] (blank). [i] (named cast list), [i] (contents), 146, [i] (blank) pp. Wrappers somewhat worn and partially detached, "Reference Copy" stamped to upper; "NBC" handstamp to title with numerical handstamp below; perforated "NBC" handstamp to first 7 leaves. **Probable first English edition.** (28170) \$35



“The Swedish Nightingale”

287. [LIND, Jenny] Anon.

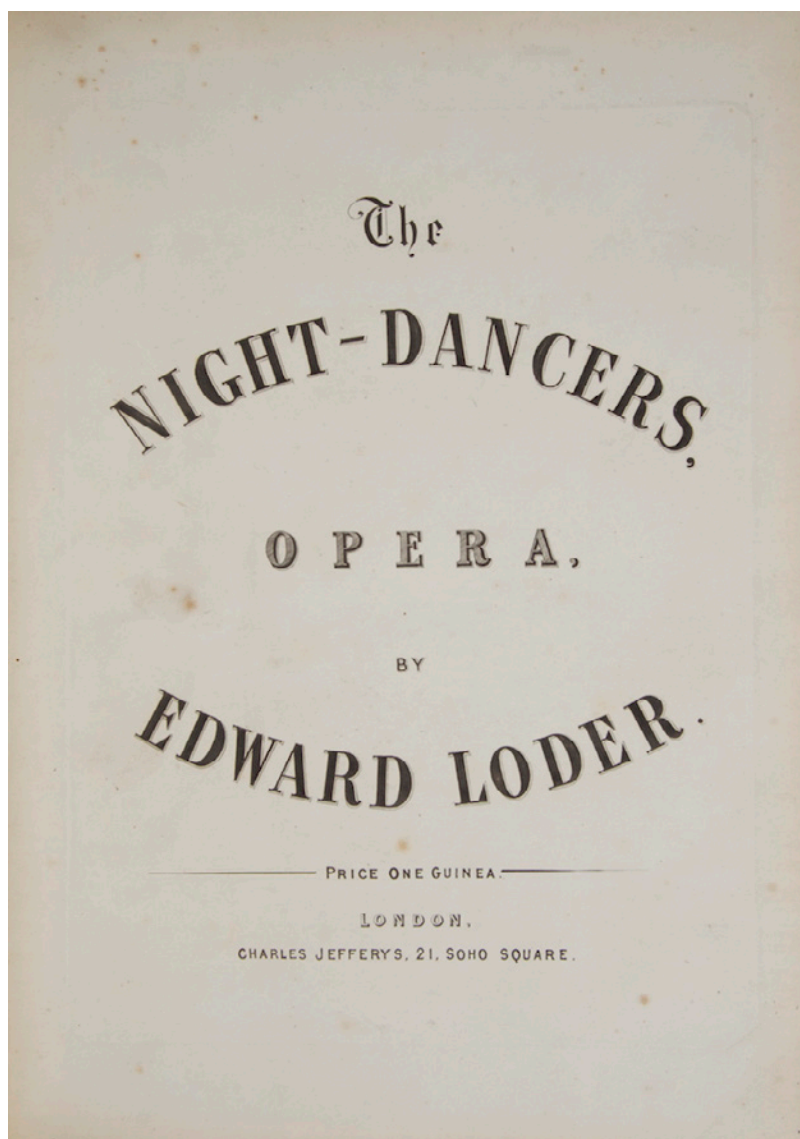
Lindiana. An Interesting Narrative of the Life of Jenny Lind. With a Portrait by Linton. Arundel, Sussex: Printed by Mitchell & Son, 1847. Small octavo. Original green blindtooled flexible cloth boards with printed label "Life of Jenny Lind. With Portrait. Price Two Shillings" to upper, all edges gilt, yellow endpapers. 1f. (bust-length woodcut frontispiece portrait of Lind with tissue guard), 1f. (title), [5]-52 pp. Binding slightly worn, rubbed, and faded; tail of spine very slightly lacking. Occasional light signs of wear and foxing; preliminary leaves slightly browned. **First Edition.** OCLC no. 1804258. *Dubbed "The Swedish Nightingale," Jenny Lind (1820-1887) debuted in 1838 as Agathe in Der Freischütz. "[She] made her Viennese début at the Theater an der Wien in April 1846 as Norma. She then toured extensively in Germany, taking part, with Mendelssohn, in the Lower Rhine Festival at Aachen during May and June, when she sang in Haydn's Creation and Handel's Alexander's Feast. She also appeared at Munich, Stuttgart, Karlsruhe, Mannheim and Nuremberg. Returning in January 1847 to Vienna, she scored an immense success as Marie. Her triumphant London début was at Her Majesty's in May of the same year, when she sang (in Italian) Alice in Robert le diable before Queen Victoria and Prince Albert, followed by La sonnambula... and La fille du régiment with even greater success."* Elizabeth Forbes in Grove Music Online. (26778) \$150



First Edition, First Issue of Linley's *The Duenna*, London, 1775

288. LINLEY, Thomas 1733-1795

The Duenna or Double Elopement, a Comic-Opera As performed at the Theatre Royal in Covent Garden for the Voice, Harpsichord, or Violin. Price 10s., 6. [Piano-vocal score]. London: C. and S. Thompson, [1775]. Oblong folio. Full 20th-century mid-brown cloth with titling gilt to upper, floral patterned endpapers. 1f. (recto title, verso blank), [1] (blank), 2-58 pp. Engraved. Binding slightly worn and rubbed. Minor internal browning, staining and foxing; slightly trimmed; upper outer corner of first blank preliminary leaf torn away. **First Edition, first issue.** BUC p. 294. RISM L2460. *The Duenna, to a libretto by Richard Brinsley Sheridan, was first performed at Covent Garden in London on November 21, 1775. "The music for the opera was primarily the responsibility of the elder Linley, who took suggestions from Sheridan and Sheridan's wife. Most of his own contributions (which amount to about half of the total) are in fact based on traditional tunes and works by other composers, notably the finale to Act 3, 'Come now for jest and smiling', for which he used the melody of Morley's ballett Now is the month of maying, a brilliant choice. Among the items that he allocated to his son Thomas (ii) are a larger number of newly composed pieces, including the overture and the air 'Sharp is the woe'; this is one of the younger Linley's finest songs, scored imaginatively for horns and strings... Only a few of the musical items were published in a vocal score, and none in full score."* Gwilym Beechey in Grove Music Online. (26533) \$625



“A Very Considerable Success”

289. LODER, Edward 1809-1865

The Night-Dancers, Opera... Price One Guinea. [Piano-vocal score]. London: Charles Jefferys, [ca. 1846]. Folio. Full textured dark lavender cloth with titling gilt to spine. 1f. (recto title, verso blank), [1] (blank), 2-278 pp. Engraved. Binding somewhat worn, bumped, and faded. Scattered internal foxing; slightly soiled; occasional annotations in pencil. A very good copy overall. **First Edition.** Scarce. OCLC no. 21819612. *The Night Dancers* was first performed at the Princess's Theatre in London on October 28, 1846. "In 1846 [Loder] became musical director at the Princess's Theatre, and returned at last to serious opera composition with the production of *The Night Dancers*. Described as a 'romantic opera', it had a libretto by George Soane based on a French version of a German folk tale, *The Wilis*, already familiar to London audiences in Adolphe Adam's ballet *Giselle*. It was a very considerable success with both press and public. The composer was called for each night for a fortnight; the work was revived in 1850, and in many later years, having in the meantime travelled as far as New York and Sydney (1847)." Nicholas Temperley in *Grove Music Online*. (26506) \$350

290. **LÖHR, Hermann 1871-1943**

Our Little Cinderella A Play with Music in Three Acts by Leo Trevor. Lyrics by Arthur Wimperis. [Piano-vocal score]. London: Chappell [PN 24617], 1911. Quarto. Original publisher's illustrated wrappers. [i] (title), [ii] (printer's note), [iii] (dramatis personae), [iv] (contents), 155, [v] (publisher's advertisements) pp. With composer's facsimile signature handstamp to title. Wrappers worn, torn, and detached; some tape repairs; spine mostly lacking; small music seller's label to lower. Price handstamp to title. **First Edition.** (27787) \$30

291. **LUTZ, Meyer 1828-1903**

Cinder-Ellen Up Too Late. Burlesque, Written by A. C. Torr, and W. T. Vincent, music by Meyer Lutz, Osmond Carr, G. Jacobi, Sidney Jones, Lionel Monckton, J. A. Robertson, Walter Slaughter, and Leopold Wenzel. [Piano-vocal score]. London: E. Ascherberg, 1882. Quarto. [1] (title), [2] (blank), [3] (contents), [4] (named cast list), 5-93, [i] (blank) pp. **First Edition.** Bound with: Lutz. *Ruy Blas and the Blasé Roué. Written by A. C. Torr & H. F. Clark, Music by Meyer Lutz. With Incidental Songs and Music Written and Composed by A. Chevalier, Fredk. Bowyer, W. J. Sumner, Lovell Phillips, C. Paston Cooper, E. L. Canning, and E. Solomon.* [Piano-vocal score]. London: E. Ascherberg, [ca. 1890]. [1] (title), [2] (Humorous and Comic Songs), [3] (index), [4] (cast list and scenes), 5-111, [i] (publisher's advertisements) pp. Bound with: Carr, F. Osmond. *Joan of Arc, or The Merry Maid of Orleans. Opera Burlesque, Written by J. L. Shine & Adrian Ross.* [Piano-vocal score]. London: E. Ascherberg, [ca. 1892]. [1] (title), [2] (publisher's advertisements), [3] (contents), [4] (named cast list and scenes), 5-128, [i] libretto), [i] (blank) pp. **First Edition.** Bound with: Jones, Edward. *A Pantomime Rehearsal A Musical Comedy by Cecil Clay Music Arranged & Composed by Edward Jones.* [Piano-vocal score]. London: E. Ascherberg [PN 571] [ca. 1892]. Upper wrapper as title, [i] (cast list and contents), [i] (blank), 37, [i] (blank) pp. **First Edition.** Occasional performance annotations in pencil. Full flexible black leather with decorative gilt rules, initials "M.O.H." to upper, original illustrated upper wrappers bound in. Binding quite worn and rubbed; edges and corners damaged; manuscript index annotation to verso of front free endpaper; wrappers worn; former owner's name to uppers. Minor foxing and other minor defects throughout. (28077) \$175

292. **MACCANN, Thomas**

The Enchanted Village A Light-Hearted Operetta in Two Acts Written by Robert MacMaster. [Piano-vocal score]. London: Paterson's, [1933]. Large octavo. Original publisher's light orange printed wrappers with publisher's advertisement to lower. [1] (title), [2] (characters), [3] (stage settings). [4] (dances, [5] (argument), 6-67, [i] (publisher's advertisement) pp. Wrappers slightly worn and partially detached; handstamped price and manuscript notation to upper outer corner; seller's handstamp to lower margin; spine worn and discolored. **First Edition.** (27834) \$25

293. **MESSAGER, André 1853-1929**

The Little Michus. A New and Original Musical Play in Three Acts. By A. Vanloo and G. Duval. English Version by Henry Hamilton. Lyrics by Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 22484], 1905. Quarto. Original publisher's illustrated wrappers. [i] (title), [ii] (printer's device), [iii] (characters), [iv] (contents), 248, [iv] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title. Wrappers worn and detached; tape reinforcements to edges of upper and spine; with annotation in blue ink to verso. Slightly worn. **First English edition,** revised for the London stage. (27990) \$45

294. MESSAGER, André 1853-1929

Véronique. Comic Opera in Three Acts. By A. Vanloo and G. Duval... English Version by Henry Hamilton. Lyrics by Lilian Eldée. With Alterations and Additions by Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 22238], 1904. Quarto. Original publisher's illustrated wrappers. [i] (title), [ii] (printer's device), [iii] (dramatis personae), [iv] (contents), 244, [ii] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title. Wrappers worn and detached; upper wrapper trimmed and laid down; lower lacking; spine lacking and reinforced with paper tape. Worn; title with small chips and tears and taped at hinge; slight damage to 2 leaves at inner margin. **First English edition**, revised for the London stage. (27991) \$35

295. MONCKTON, Lionel 1861-1924

A Country Girl. A New and Original Musical Play. By James T. Tanner. Lyrics by Adrian Ross... Additional Lyrics and Numbers by Paul A. Rubens. Additional Lyrics by Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 21450], [ca. 1904]. Quarto. Black leather-backed green cloth boards, titling gilt to spine. 1f. (recto title, verso printer's device), 1f. (recto cast list, verso contents), 212, [iv] (publisher's advertisements) pp. Composer's facsimile signature handstamp to title. Boards somewhat worn and rubbed; spine defective. Some wear and browning. With 5 numbers in the Addenda. (27985) \$35

296. MONCKTON, Lionel 1861-1924

A Country Girl. An Original Musical Play. By James T. Tanner. Lyrics by Adrian Ross... Additional Lyrics and numbers by Paul A. Rubens. Additional Lyrics by Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 21450], [ca. 1904]. Quarto. Maroon cloth. 1f. (recto title, verso printer's device), 1f. (recto cast list, verso contents), 233, [i] (publisher's advertisements) pp. With 9 numbers in the Addenda. Small composer's facsimile signature handstamp to title. Occasional performance annotations in pencil and blue ink. Binding slightly worn. Somewhat worn with occasional minor tears to edges; title slightly defective; former owner's name and date to upper margin of title. (27986) \$25

297. MONCKTON, Lionel 1861-1924

The Dancing Mistress A New Musical Play in Three Acts. By James T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 25251], [1912]. Quarto. Original publisher's illustrated wrappers printed in colour. [i] (title), [ii] (printer's statement), [iii] (dramatis personae), [iv] (musical numbers), 192, [iv] (publisher's advertisements), [i] (new number "The Dancing Mistress" title), 188-192, [ii] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title. Wrappers quite worn and with some loss. Title somewhat worn; tape reinforcement to hinges; annotations in blue ink to two leaves. Revised edition. (27980) \$35

298. MONCKTON, Lionel 1861-1924

The Quaker Girl A New Musical Play in Three Acts by James T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 24514], 1910. Quarto. 1f. (recto title, verso printer's note), 1f. (recto cast list, verso contents), 208, [iv] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title. Lacking wrappers. Slightly worn; title soiled; one leaf torn; spine reinforced with tape. (28002) \$20

299. **MONCKTON, Lionel 1861-1924**

The Quaker Girl A New Musical Play in Three Acts. By James T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 24514], 1911. Quarto. Full textured maroon cloth flexible boards with titling blindstamped to upper, original publisher's printed wrappers bound in. [i] (title), [ii] (printer's statement), [iii] (dramatis personae), [iv] (contents), 225, [iii] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title. Binding slightly worn; wrappers slightly soiled, with previous owner's signature to upper. Title slightly foxed. (27982) \$45

300. **MONCKTON, Lionel 1861-1924**

The Quaker Girl A New Musical Play in Three Acts. By James T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 24514], 1911. Quarto. 1f. (recto title, verso printer's note), 1f. (recto cast list, verso contents), 212 pp. Small composer's facsimile signature handstamp to title at lower. Lacking wrappers; spine reinforced with old paper tape with titling in green marker. Somewhat worn; title with minor tears to edges and small stain. (28003) \$15

301. **MONCKTON, Lionel 1861-1924 and Howard TALBOT 1865-1928**

The Arcadians. A Fantastic Musical Play in Three Acts. Book by Mark Ambient and A. M. Thompson. Lyrics by Arthur Wimperis. [Piano-vocal score]. London: Chappell [PN 23981], 1909. Quarto. Original publisher's illustrated wrappers printed in colour. [i] (title), [ii] (printer's statement), [iii] (dramatis personae), [iv] (contents), 192, [iv] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title. Wrappers worn with minor edge tears and chips; spine lacking; detached. Some leaves with minor edge tears and chips. **Possible First Edition** of the first version. (27984) \$25

302. **MONCKTON, Lionel 1861-1924 and Howard TALBOT 1865-1928**

Les Arcadiens Fantasie Musicale en Trois Actes de Mark Ambient et A. Thompson, avec paroles d'Arthur Wimperis Adaptation française de Charles Quinel & Max Dearly... Partition, Chant et Piano... Net: 15 fr. Partition, Piano seul... Net: 6 fr. [Piano-vocal score]. Londres: Chappell & Co. [PN C. & Co. 11], 1913. Quarto. Laid into light green folder with titling in black marker to upper. [i] (title), [ii] (copyright), 1f. (notes on first performance and named cast list), 1f. (contents), 214 pp. With publisher's advertisement for Mary Garden=Valse laid in. Publisher's facsimile signature handstamp to title; final leaf of music chipped not affecting notation. **First French edition.** (28271) \$45

303. **MONCKTON, Lionel 1861-1924 and Howard TALBOT 1865-1928**

The Boy. A Musical Comedy in Two Acts. (Founded on Sir Arthur Pinero's farce, "the Magistrate.") By Fred Thompson. Lyrics by Adrian Ross and Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 26613], 1917. Quarto. Full maroon cloth boards with titling gilt to spine, original publisher's printed wrappers bound in. [i] (title), [ii] (printer's statement), [iii] (characters), [iv] (musical numbers), 165, [iii] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title. Image for "The Boy" affixed to front free endpaper. Bound with: Program for a performance of the work at Black's Theatre on Monday, November 18th, 1918 and two programs for performances at the Adelphi Theatre, one stamped Sept. 18, [19]18. **First Edition.** Binding slightly worn. *"Though [Monckton] sought with some success to emulate Sullivan, it was for his gay and striking melodies that he stood out among the British musical*

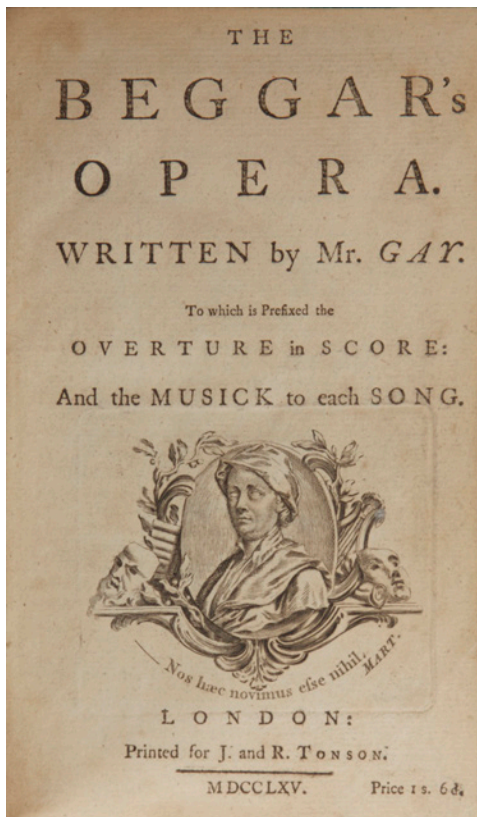
theatre composers of the time." Andrew Lamb in Grove Music Online. Talbot... composed several works in collaboration with Monckton, Rubens, Felix, Finck and Novello. Here his greater technical expertise set off to good effect the songwriting abilities of his collaborators, Talbot's ensemble and finale writing being especially good." ibid. (27983) \$75

304. MONCKTON, Lionel 1861-1924 and Ivan CARYLL 1861-1921

*A Runaway Girl New Musical Play by Seymour Hicks and Harry Nicholls Lyrics by Aubrey Hopwood and Harry Greenbank. [Piano-vocal score]. London: Chappell [PN 20525], 1898. Quarto. Red flexible cloth boards with decoration gilt to boards and titling gilt to spine. 1f. (title), 1f. (recto named cast, verso contents), 181, [i] (publisher's advertisement) pp. Small composer's facsimile signature handstamp to title. Bookplate of Rosaly and George Evnine to upper pastedown. Binding worn and rubbed; upper hinges partially split. Slightly worn. **First Edition.** (28023) \$45*

305. MORGAN, Merlin

*Rose of Araby. A Romantic Comic Opera. By Harold Simpson and Henry Thorp. Lyrics by Harold Simpson. [Piano-vocal score]. London: Keith, Prowse & Co [PN 2365], [1920]. Quarto. Blue cloth-backed teal boards with titling gilt to spine. 1f. (recto title, verso printer's note), [1] (contents), [2] (cast list), 3-131, [i] (publisher's advertisement) pp. Binding slightly worn; label to front pastedown; front free endpaper abraided. Occasional creasing to leaves; small tear to first few leaves at upper margin; former owner's signature to upper outer corner of title; handstamp and annotations in ink to verso; small handstamp to first and last pages of music. **First Edition.** Scarce. (28028) \$45*



**Signed by 19th Century English Composer
AHD Prendergast**

306. PEPUSCH, Johann Christoph 1667-1752

*The Beggar's Opera. Written by Mr. Gay. To which is Prefixed the Overture in Score: And the Musick to each Song... Price 1s. 6d. London: Printed for J. and R. Tonson, 1765. Small octavo. Mid-brown leather with marbled boards, manuscript title label to spine. 1f. (recto title with engraved portrait, verso blank), 1f. ("A Table of the Songs"), 1f. (recto "A Table" continued, verso named cast list), [9]-10 ("Introduction"), 11-94 pp. With woodcut music and decorative woodcut head- and tailpieces throughout. Frontispiece engraving of a scene from the opera by C. Grignion after F. Hayman. **With the autograph signature of the 19th century English composer AHD Prendergast** (Arthur Hugh Dalrymple Prendergast, 1833-?), to front free endpaper. Binding slightly worn, rubbed, bumped, and stained. Some internal wear, foxing, and staining; cropped at upper margins, occasionally just affecting pagination and running titles; some corners creased; tears to lower free endpaper; musical example to p. 43 printed upside down. Reprint of the second edition.*

Handley-Taylor and Barker: Ninth Music Book, p. 907b-f. BUC p. 96. RISM P1202. *First performed in London at the Theatre Royal in Lincoln's Inn Fields on January 29, 1728. "On the first night the audience, which included Walpole, took a little while to accustom themselves to the radically new form of the ballad opera, but they finally received the play with enormous enthusiasm. The play did 'take greatly', and a contemporary witticism was that it made 'Rich gay and Gay rich'."* Lewis: *John Gay The Beggar's Opera*, p. 3. (26453) \$425

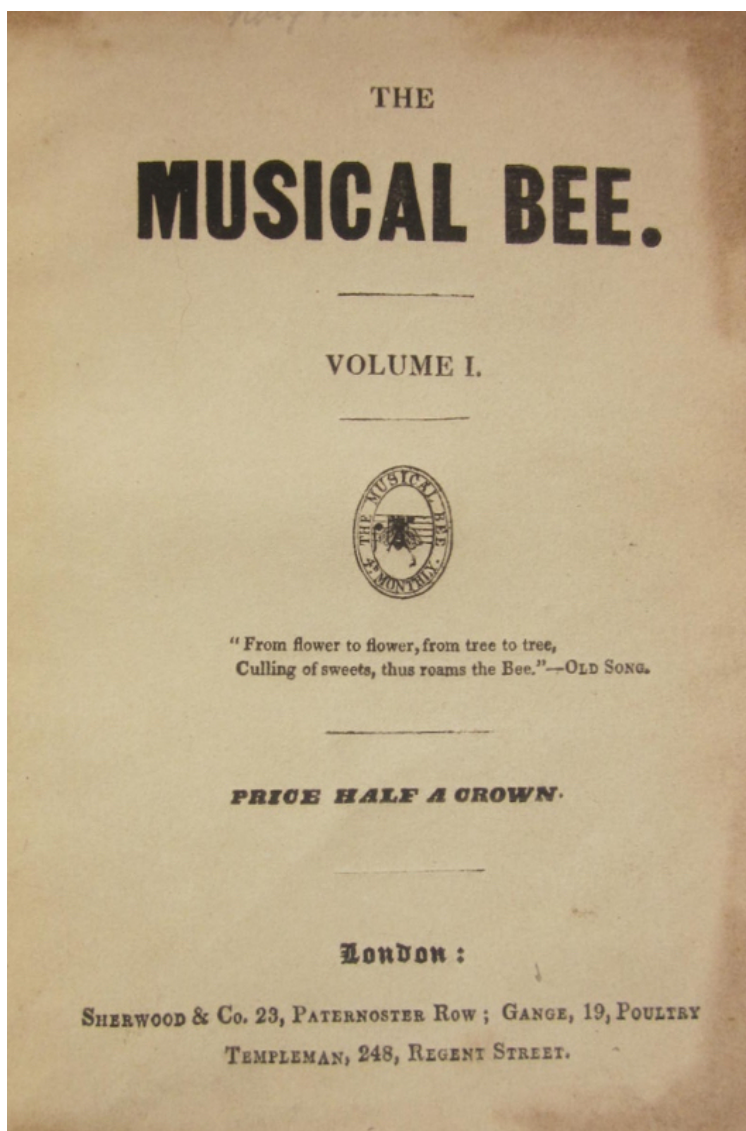
307. **PEPUSCH, Johann Christoph 1667-1752.** Austin, Frederic 1872-1952
The Beggar's Opera as it is Performed at the Lyric Theatre Hammersmith With new settings of the Airs and additional Music. [Piano-vocal score]. London: Boosey & Co. [PN 10117], 1920. Octavo. Original publisher's illustrated wrappers designed by Claude Lovat Fraser. 1f. (recto title, verso notes on first performance), 1f. (recto notes, verso contents), [1] (section title), 2-96 pp. Occasional performance notations in pencil. Wrappers worn and somewhat soiled; minor edge tears; detached; ink mark and light pencil annotations to upper; spine reinforced with tape. Small handstamp to title; occasional annotations in pencil. (27974) \$15



Etching after Hogarth

308. **PEPUSCH, Johann Christoph 1667-1752 and John GAY 1685-1732**
The Beggar's Opera. Etching after William Hogarth (1697-1764) of a burlesque version of a scene from the opera. London, 18th century. 470 x 278 mm. + good margins. A group of musicians in the foreground performs on an assortment of instruments; the performers are all wearing animal masks. With another comic etching after Hogarth below the image entitled "A Just View of The British Stage, or Three Heads are Better than One, Scene in Newgate by MD-V-te." Margins slightly worn, browned, and creased; remnants of hinges to upper corners of verso. (27678) \$285

309. **PEPUSCH, Johann Christoph 1667-1752**
Polly by John Gay Being the Second Part of "The Beggar's Opera" Adapted by Clifford Bax Music Arranged and Composed by Frederic Austin. [Piano-vocal score]. London: Boosey & Co [PN H. 10761], 1922. Octavo. Original publisher's dark ivory illustrated wrappers printed in red, black, and dark yellow. 1f. (recto title, verso blank), 1f. (recto not, verso named cast list), 1f. (recto contents, verso blank), 134 pp. Wrappers somewhat worn and soiled; spine slightly defective at tail. Small handstamp to title. **First Edition.** (27999) \$20



With Approximately 700 Tunes

310. [PERIODICAL - 19th Century - English]

The Musical Bee. Volume 1[-5]. London: Sherwood & Co., [1842-1844]. 5 volumes bound in 1. Small octavo. Newly bound in full marbled paper boards with printed title label to spines. Vol. 1: Nos. 1 (August, 1842) – 6 (January, 1843). 48 pp.; Vol. 2: Nos. 7 (February, 1843) – 12 (July, 1843). 48 pp.; Vol. 3: Nos. 13 (August, 1843) – 18 (Jan, 1844). 48 pp.; Vol. 4: Nos. 19 (February, 1844) – 23 [June, 1844]. 40 pp. (lacking No. 24 [July, 1844]); [Vol. 5]: Nos. 25 (August, 1844) – 26 (September, 1844). 16 pp. (lacking title, table of contents, and several issues). With 2 preliminary leaves (title and table of contents) to each volume except Vol. 5. Occasional light soiling and browning, minor annotations in pencil and black ink; slight loss to lower corners of first volume not affecting music. **Rare**. OCLC records incomplete runs only. *These volumes comprise several hundred melodies (without text) from operas, popular songs, dances, and orchestral and chamber music. References are made to fuller versions (e.g. with accompaniments) in contemporaneous periodical publications, in particular, the Flutonicon and the Pianista. A significant resource for tunes popular at the time.* (24937) \$450

311. **PHILLIPS, Montague F. 1885-1969**

The Rebel Maid Lyrics by Gerald Dodson... Final Edition Concert Version. [Piano-vocal score]. New York: Chappell [PN 27830], 1923. Octavo. Original publisher's orange printed wrappers. [i] (title), [ii] (story), [iii] (characters), [iv] (contents), 212 pp. Wrappers worn; previous owner's signature to upper; spine torn at head and tail with tape repair. Tape reinforcement to upper gutter; occasional creases to lower corners; final leaf worn at edges. (27750) \$15

312. **PLANQUETTE, Robert 1848-1903**

Nell Gwynne. Comic Opera. In Three Acts. Words by H. B. Farnie. [Piano-vocal score]. London: Metzler & Co. [PN M. 6119.], 1884. Small quarto. Original publisher's printed wrappers. [i] (title), [i] (named cast list and contents), 176 pp. With performance annotations in pencil and red crayon throughout including cuts and some notational alterations. Upper wrapper with "James Gale" in manuscript. Wrappers quite worn and stained, with edge tears and chips; partially detached; repaired and with spine reinforced with grey tape. Small edge tears and chips not affecting music; most signatures with small tears to gutter; occasional repairs; first two leaves separated; rust stains to several leaves; biographical information relative to Nell Gwynne in pencil to title. **First Edition.** "Planquette was less prolific than other operetta composers of his time, but a more conscientious craftsman. This occasionally results in a lack of spontaneity and a tendency towards stereotyped patterns, but at his best Planquette had an attractive gift for rhythmic élan and melodic refinement." Andrew Lamb in *Grove Music Online* (27491) \$50

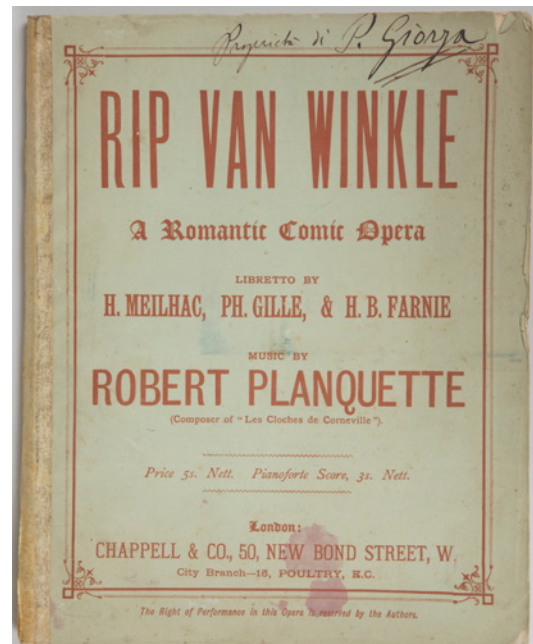
313. **PLANQUETTE, Robert 1848-1903**

The Old Guard Opera Comique in 3 Acts Written by H. B. Farnie. [Piano-vocal score]. London: Enoch & Sons, [1887]. Quarto. Full teal blue cloth-backed boards with titling gilt to spine. [1] (title), [2] (index), 3-107, [i] (publisher's advertisement) pp. Binding slightly worn and rubbed, small label laid down to verso of upper. Title somewhat soiled with small ex-library handstamp to verso; library handstamp to first page of music; small stain to first two leaves. **First Edition. Rare.** (27978) \$75

**Signed by Paolo Giorza,
Important to Music in Australia
in the 19th Century**

314. **PLANQUETTE, Robert 1848-1903**

Rip Van Winkle: Opera Comique, In Three Acts. Libretto by H. Meilhac, Ph. Gille, and H. B. Farnie. [Piano-vocal score]. London: Chappell, ca. 1882. Quarto. Original publisher's green wrappers printed in dark red. [i] (title), [ii] (named cast list and contents), [iii]-viii (Overture), [3]-163, [iii] (publisher's advertisements) pp. With 2ff. publisher's advertisements printed on blue paper bound in at end. **With the autograph signature of the Italian composer and conductor Paolo Giorza** (1832-1914) to upper wrapper, title, and first page of music. Wrappers worn and with minor tears, chips, and stains; spine reinforced with tape. **First Edition.** *Planquette composed the*



present work in 1882, based on Washington Irving's novel published in 1819. "In 1871 Giorza arrived in Australia as music director of a small opera ensemble... Although he was an internationalist, Giorza's career illustrates the richness of Australian intellectual and cultural life before Federation. He was, with Isaac Nathan, the most significant musician to work in Australia during the nineteenth century." John Carmody in the *Australian Dictionary of Biography*. (27492) \$275

315. PROUT, Ebenezer 1835-1909

Hereward a Dramatic Cantata The Libretto Written by William Crist The Music Composed for, and Dedicated to The Borough of Backney Choral Association... Op. 12. [Piano-vocal score]. London: Novello, Ewer & Co. [PN 5802], [1879]. Large octavo. Full dark brown flexible leather boards, "D. Swindells" and decorative gilt stamping to edges gilt. 1f. (title), 1f. 1f. (cast list, scenes, argument and preface), 167, [i] (blank) pp. Minor markings in pencil and red crayon. **First Edition.** Bound with: Hodson, Henry Edward. *The Golden Legend. A Dramatic Cantata Words from the poem of H.W. Longfellow.* London: Novello, Ewer & Co. [PN 6036], [1881]. 1f. (title), [iii]-[vii] (composer's note, index, cast), [8]-15 (libretto, [16] (blank), 131 pp. **First Edition.** Boards somewhat worn and rubbed. Slightly worn; occasional minor foxing. (28055) \$85

316. PURCELL, Henry 1659-1695

Dido and Aeneas Tragic Opera in 3 Acts by Nahum Tate... After the Score of the "Musical Antiquarian Society" London Newly Edited and Orchestrated by Artur Bodanzky. [Piano-vocal score]. New York: Wiener Philharmonischer [PN 415], 1924. Octavo. Original publisher's grey printed wrappers. [1] (title), [2] (blank), [3] (characters), [4] (contents), 5-88, [i] (blank) pp. Text in English and German with French manuscript translations to three songs in blue ink. Wrappers somewhat worn; small portions of spine lacking at head and tail. "Generally acknowledged as the greatest English opera composer, Purcell wrote only one true opera, *Dido and Aeneas*... Possessed of an unparalleled genius for setting the English language, Purcell was also unerring in his depiction of human passions; in *Dido and Aeneas* he created a musical tragedy of unsurpassed pathos and concision." Curtis Price in *Grove Music Online* (27751) \$15

317. PURCELL, Henry 1658-1695

Dido and Aeneas An Opera. [Full score]. New York: Broude Brothers [PN 221], [ca. 1965]. Large octavo. Original publisher's decorative wrappers. [i] (title), [i] (blank), [i]-iv (preface), 1-8 (libretto), [i] (contents), [i] (blank), 89, [i] (blank) pp. Wrappers slightly worn; titling to spine in black marker; spine slightly defective at head and tail. Minor tears to upper margin of first several leaves. (27972) \$20

318. PURCELL, Henry 1658-1695

Dido and Aeneas... newly edited by Edward J. Dent. London: Oxford, [1925]. Octavo. [i] (title), ii-iii (preface), iv-viii (costuming and scenes), [1] (cast list), 2-87, [i] (blank) pp. Occasional performance notations in pencil. Lacking wrappers. Slightly worn; remnants of tape to title and final page. (28001) \$8

319. PURCELL, Henry 1658-1695

The Fairy Queen An Opera with English Text. [Piano-vocal score]. New York: Edwin F. Kalmus, [ca. 1970]. Large octavo. Original publisher's decorative dark red wrappers. 1f. (recto title, verso blank), 1f. (recto preface, verso blank), 164 pp. Wrappers slightly worn; small price label to upper. Minor wear. (28004) \$15

320. PURCELL, Henry 1658-1695

The Masque in Dioclesian or The Prophetess The Words Written by Thomas Betterton... Edited by Sir Frederick J. Bridge and John Pointer. [Piano-vocal score.]. London: Novello [PN 11233], [ca. 1940]. Octavo. Original publisher's decorative wrappers. 1f. (recto title, verso blank), 1f. (recto contents, verso preface extract), 54, [ii] (blank) pp. Wrappers slightly worn. (28005) \$10

321. REINHARDT, Heinrich 1865-1922

The Spring Maid (Die Sprudelfee) Operetta in Two Acts From the German by Julius Wilhelm and A. M. Willner English Book by Harry B. and Robert B. Smith Lyrics by Robert B. Smith. [Piano-vocal score]. New York: Jos. W. Stern, 1909. Folio. Full olive green cloth with titling in gilt to upper and spine. 1f. (recto title, verso note), 1f. (recto named cast list, verso contents), [5]-151, [i] (blank) pp. Binding slightly worn. Some wear and soiling; occasional minor tears, chips, stains, and repairs; small red label to title obscuring printed price. Revised edition. (28176) \$35

322. ROMBERG, Sigmund 1887-1951

The Desert Song A Musical Play Book and Lyrics by Otto Harbach, Oscar Hammerstein 2nd, and Frank Mandel. [Piano-vocal score]. New York: Harms [PN 29276], 1927. Quarto. Flexible brown cloth boards. [i] (title), [i] (printer's statement), [i] (characters), [i] (contents), 208 pp. With former owner's name in manuscript to head of title. Boards somewhat worn and bumped. Music seller's handstamp to title; first few leaves slightly worn and creased. "*The Desert Song (1926) romanticized the then-current Riff wars and capitalized on the fame of Rudolf Valentino. (The Sheik). Its score uses waltzes such as the title song and One Alone, and marches such as The Riff Song and The French Military Marching Song.*" William A. Everett in *Grove Music Online*. (27831) \$30

323. RUBENS, Paul A. 1875-1917

The Balkan Princess A New Musical Play in Three Acts. Book by Frederick Lonsdale and Frank Curzon. Lyrics by Paul A. Rubens and Arthur Wimperis. [Piano-vocal score]. London: Chappell [PN 24268], 1910. Quarto. Original publisher's olive green cloth with titling gilt to upper and spine. 1f. (recto title, verso printer's note), 1f. (recto named cast list, verso contents), 128, [ii] (publisher's advertisements) pp. Composer's facsimile signature handstamp to title. Small edge tears to title and final two leaves. **First Edition.** *Rubens wrote broad, striking melodies, rivalling Monckton as the most talented of Edwardian musical comedy composers.* (28041) \$45

324. RUBENS, Paul A. 1875-1917

Lady Madcap. A New and Original Musical Play in Two Acts. Book by Paul A. Rubens and N. Newnham Davis. Lyrics by Paul A. Rubens and Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 22383], 1905. Quarto. Original publisher's illustrated wrappers. 1f. (title), 1f. (recto named cast list, verso contents), 158, [vi] (publisher's advertisements) pp. Composer's facsimile signature handstamp to title. Wrappers worn, partially detached, reinforced with tape to outer

edges; spine defective. Slightly worn; signatures partially detached; small music seller's blindstamp to title; minor annotations in blue ink to cast list and contents. **First Edition.**
(28132) \$30

325. RUBENS, Paul A. 1875-1917

Miss Hook of Holland A Dutch Musical Incident. Book by Paul A. Rubens and Austen Hurgon. Lyrics and Music by Paul A. Rubens. [Piano-vocal score]. London: Chappell [PN 23121], 1907. Quarto. Textured black cloth with titling gilt to upper and spine, original publisher's printed wrappers bound in. 1f. (recto title, verso blank), 1f. (recto named cast list, verso contents), 212, [iv] (publisher's advertisements) pp. Composer's facsimile signature handstamp to title. Binding slightly worn; small handstamp to upper wrapper and title. Version with musical supplement pp. 187-212. (28155) \$45

326. RUBENS, Paul A. 1875-1917

Mr Poppo (of Ippleton). [Piano-vocal score]. London: Chappell [PN 22696], 1905. Quarto. Crude brown paper wrappers,. 1f. (recto title, verso printer's device), 1f. (recto named cast list, verso contents), 141, [iii] (publisher's advertisements) pp. Somewhat worn; some leaves partially detached; final gathering detached; title obscured by wrapper; minor annotations in blue ink to cast list and contents; handstamp to first page of music smudged. **First Edition.** (28156) \$25

327. RUBENS, Paul A. 1875-1917

Three Little Maids A New and Original Musical Play in Three Acts. Written and Composed by Paul A. Rubens. Additional Numbers by Percy Greenbank and Howard Talbot. [Piano-vocal score]. London: Chappell [PN 21576], 1902. Quarto. Flexible tan cloth with titling gilt to upper. 1f. (recto title, verso printer's device), 1f. (recto cast list, verso contents), 144 pp. Composer's facsimile signature handstamp to title. Occasional performance annotations in pencil. Binding worn; former owner's signature in pencil to verso of upper; sketches in pencil to verso of rear free endpaper. Slightly worn and creased; music seller's handstamp to lower margin of title. **First Edition.** (27764) \$45

328. RUBENS, Paul A. 1875-1917

To-Night's the Night A Musical Play in Two Acts. Book by Frederick Thompson. Lyrics by Paul A. Rubens and Percy Greenbank. [Piano-vocal score]. London: Chappell [PN 26001], 1914. Quarto. Original publisher's illustrated wrappers. 1f. (title), [i] (named cast list), [i] (contents), 107, [i] (publisher's advertisement) pp. Composer's facsimile signature handstamp to title. With performance notes in ink to cast and contents pages. Wrappers worn and with minor edge tears and chips; former owner's signature to upper outer corner; lower lacking; spine reinforced with red tape. Revised edition. (28133) \$30

329. SAMINSKY, Lazare 1882-1959

Defeat of Caesar Julian (Christus Vincit) Opera in Three Acts and Six Scenes Book and Music by Lazare Saminsky German translation by Hans-Hubert Schönzeler. [Piano-vocal score]. London: J. & W. Chester [PN J.W.C. 9753], 1959. Folio. Original publisher's light blue printed wrappers. [i] (title), [ii] (cast list), 142 pp. Wrappers somewhat worn with minor chips to upper; spine slightly worn and torn, lacking at head. **First Edition.** (28163) \$50



Shield's Most Often Performed Work

330. SHIELD, William 1748-1829

Rosina, A Comic Opera, as Performed at The Theatre Royal, Covent Garden; Composed and Selected By William Shield. Price 8 s. [Piano-vocal score]. London: J. Dale [without PN], [ca. 1806]. Oblong folio. Quarter navy blue cloth, marbled boards. 1f. (pictorial title engraved by F. Bartolozzi after G.B. Cipriani), 2-38 pp. Engraved. Watermarked 1806. "... Sold by J. Dale No. 19. Cornhill & No. 132. Oxford Street" to lower portion of title. "Printed and Sold by J. Dale at his Musical Library No. 132 Oxford Street" printed to lower margin of p. 2. With names of singers printed at the head of each piece. Binding slightly rubbed and soiled. Lower portion quite dampstained; final leaves with some dampstaining to blank upper margins, not affecting music; lightly foxed; occasional light soiling to lower outer corners; final leaf somewhat creased, with slight tearing to blank upper and inner margins, not affecting music. Early edition. Overture re-engraved. Humphries & Smith, p. 125-126. BUC, p. 947. RISM S 3174. *Rosina, to a libretto by F.M. Brooke after C.-S. Favart's Les moissonneurs, was first performed at Covent Garden in London on December 31, 1782. "Rosina (1782), Shield's most often performed work (over 200 London performances by 1800), follows the same blend of charming original and borrowed music. As Rosina shows, Shield excelled in harmonizing traditional music without destroying its character. He could also write more complex, italianate arias like 'When William at eve' and 'Light as Thistledown'. Unlike some earlier comic opera composers, he did not fall into the habit of assigning traditional ballads to rustics and italianate arias to the gentry: in Rosina, all the principal characters sing both types of music, and the blend seemed to please audiences. According to the Covent Garden accounts, Shield received £100 for the music (not £40, as Parke claimed in his memoirs) six months after the opera opened. After Robert Burns's death a folk melody in the overture to Rosina (played by bassoons imitating the bagpipe) was revised and attached to Burns's poem 'Auld Lang Syne'.*" Linda Troost in Grove Music Online. (26009) \$175

331. SHIELD, William 1748-1829

Rosina A Comic Opera. [Piano-vocal score]. Melville, N.Y.: Belwin Mills, [ca. 1970]. Oblong folio. Original publisher's printed wrappers. [i] (title), [i] (blank), 38 pp. Wrappers very slightly worn. Facsimile of an early edition. (27841) \$25

332. SILVER, Alfred J.

San Marino... A Comic Opera in Two Acts. Book and Lyrics by Stanley Guise. [Piano-vocal score]. London: J. Curwen [PN 3695], 1932. Quarto. Original publisher's brown cloth-backed light brown decorative boards. 1f. (recto title, verso blank), 1f. (recto synopsis, verso cast list), v (musical numbers), 152 pp. Binding somewhat worn; previous owner's name to upper board. Slightly worn. **First Edition**. (28061) \$40

333. SILVER, Alfred J.

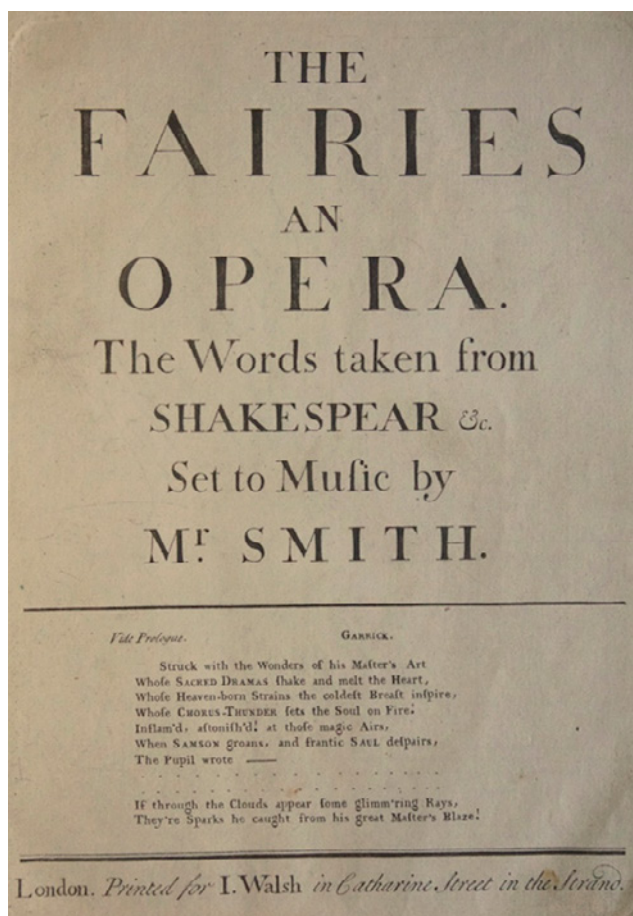
A Slave in Araby... A Comic Opera in Two Acts. Book and Lyrics by Stanley Guise. [Piano-vocal score]. London: J. Curwen [PN 3691], 1931. Quarto. Original publisher's light-brown cloth-backed light brown decorative boards. 1f. (recto title, verso blank), 1f. (recto synopsis and cast list, verso musical numbers), 141, [iii] (publisher's advertisements) pp. Binding somewhat worn; previous owner's name to upper board. Slightly worn. **First Edition**. (28060) \$45

334. SLAUGHTER, Walter 1860-1908

Blue-Bell in Fairyland A Musical Dream Play. Book by Seymour Hicks. Lyrics by Aubrey Hopwood. [Piano-vocal score]. London: Francis, Day & Hunter [PN 7239], 1902. Quarto. Original publisher's printed wrappers. 1f. (recto title, verso blank), 1f. (recto cast list, verso contents), 91, [i] (blank) pp. Occasional annotations in ink. Wrappers lacking; spine reinforced with black tape. Worn; occasional stains; small tears and chips to blank lower margins; small oval music seller's handstamp to title; tears to final leaf with some loss, not affecting music. [?] **First Edition**. (27770) \$25

335. SLAUGHTER, Walter 1860-1908

Lady Tatters. Romantic Light Opera in Three Acts. Book by Herbert Leonard Lyrics by Roland Carse. [Piano-vocal score]. London: Francis, Day & Hunter [PN 9997], 1907. Quarto. Original publisher's illustrated wrappers. [i] (title), [ii] (blank), [iii] (cast list), [iv] (contents), 182, [i] (publisher's advertisement) pp. Small composer's facsimile signature handstamp to title. Wrappers worn and somewhat soiled; partially detached; tape reinforcements to edges of upper and spine. Slightly worn and foxed; discoloration from old tape to inner margin of title; final leaf attached to lower wrapper. **First Edition**. (28006) \$40



**First Edition of *The Fairies* by
John Christopher Smith,
a Pupil of Handel**

336. SMITH, John Christopher 1712-1795

The Fairies an Opera. The Words taken from Shakespear[!] &c. [Full score]. London: I. Walsh, [1755]. Folio. Attractively bound in period style in modern quarter brown calf with decorative blind-tooling, marbled boards, titling to spine gilt. 1f. (title), 1f. (table of contents and publisher's catalogue, "Musick Compos'd by M.r Handel"), [1] (blank), 2-61, [62] (blank), 63-92 pp. Engraved. The title includes an excerpt from the spoken prologue to the work by David Garrick (1717-1779). The singers Mr. Beard, Sigr. Passerini, Sigr. Guadagni, Miss Poitier, Master Moore, Miss Young and Master Reinhold are named in printed captions ("Sung by...") within the score. Very slightly browned; occasional minor signs of wear; tear to inner margin of p. 61 along edge of plate not affecting notation. **First Edition.**

BUC p. 958. RISM S3666. *As with many London publications of the period, The Fairies was first issued in three separate parts, in March-April 1755 (see Walsh II, 1374-6, recording no complete set of parts). First performed at Drury Lane in London on February 3, 1755. Smith was a pupil of Handel and was employed by him as a copyist. "By 1725 [Smith] was having lessons from Handel; his early copies and arrangements of works by Handel demonstrate that his progress was rapid and that he was being instructed in composition as well as keyboard... Smith and David Garrick [1717-1779] presented two full-length all-sung Shakespearean operas in 1755 and 1756: The Fairies, based on A Midsummer Night's Dream, and The Tempest... Dwarfed by Handel's greatness, Smith's music had little chance for real success. His strongest work retains the style of his mentor, while his attempts at more modern idioms are, with some exceptions, generally less effective. Much of his music is indeed worthy of revival, particularly the opera The Fairies and individual arias, choruses and keyboard selections, but Smith's reputation rests today more on his association with Handel than on his musical accomplishments." Barbara Small in Grove Music Online. "It has been suggested that Garrick was responsible for the alterations to Shakespeare's text, but he firmly denied it and his prologue suggests that Smith himself was the author. The music survives only in printed score [i.e., the present edition], including the overture, the arias, the final chorus and two symphonies, but omitting the recitatives, dances and other pieces... The plot follows Shakespeare's, but the 'rustics' are excluded. The characters are Theseus (tenor) and his betrothed Hippolita (silent); Egeus (bass), his daughter Hermia (soprano), her lover Lysander (alto castrato [Guadagni]) and her betrothed Demetrius (tenor; he has no arias), and Helena (soprano), in love with Demetrius; and the king and queen of the fairies, Oberon (baritone) and Titania (soprano), with her servant and Puck (trebles)... Garrick's (spoken) Prologue is a commentary on the audience's ignorance and prejudice towards English composers." Michael Burden in Grove Music Online. (25507) \$3,000*

337. **SOLOMON, Edward 1855-1895 and Henry Pottinger STEVENS 1851-1903**
Billee Taylor, or "The Reward of Virtue" Original Nautical Comic Opera in Two Acts. [Piano-vocal score]. London: Joseph Williams [PN 10049], [ca. 1880]. Quarto. Original publisher's printed grey printed wrappers. [i] (title), [ii] (blank), [iii] (index), 2a-7a, 2-157, [i] (blank) pp. Wrappers slightly worn and discolored with minor tears to edges; spine lacking at head and tail; upper partially detached, with previous owner's name and date ("1881") to upper outer corner. Slightly worn. **First Edition.** (27987) \$60
338. **SOMERVILLE, Reginald 1867-1948**
David Garrick An Opera in Three Acts (Founded on T.W. Robertson's Famous Comedy)... Vocal Score... To Alfred van Noorden, Esq., in Grateful Recognition. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew, Ltd. [PN A.H. & C. Ltd. 10480], [1920]. Folio. Original publisher's illustrated wrappers printed in color with catalogs of arrangements of Cavalleria Rusticana and Pagliacci to lower. [i] (title), [i] (printer's notice), [i] (named cast list for the first performance), [i] (table of contents), XII (Prelude), 212 pp. With the composer's handstamp to lower portion of title. Wrappers with some soiling, dampstaining, foxing, and light wear. Very lightly browned; margins with occasional light wear, not affecting music. **First Edition.** OCLC no. 19060971. *David Garrick, to Somerville's own libretto after T.W. Robertson's 1864 play, was first performed at Covent Garden in London on December 9, 1920. Reginald Somerville was an English composer and actor known for his drawing-room ballads and operas.* (26096) \$85
339. **STANFORD, Charles Villiers 1852-1924**
Shamus O'Brien. A Romantic Comic Opera in Two Acts, Founded on the Poem by Joseph Sheridan le Fanu, Written by Geo. H. Jessop... Pianoforte Arrangement by Myles B. Foster. Op. 61... New Edition. [Piano-vocal score]. London: Boosey & Co., 1906. Large octavo. Original publisher's printed olive green wrappers. 1f. (recto title, verso blank), 1f. (recto contents, verso named cast list), 184 pp. From the collection of the writer on music R. Alec Harman, with his signature to upper margin of title. Wrappers worn and slightly chipped, quite browned at edges; music seller's blindstamp to lower outer corner. Slightly worn; facsimile signature handstamp to title. (28181) \$35
340. **STANFORD, Sir Charles Villiers 1852-1924**
The Veiled Prophet (Il Profeta Velato) Romantic Opera in three Acts. Written by W. Barclay Squire and translated into Italian by G. Mazzucato. [Piano-vocal score]. London: Boosey & Co [PN V. 1 S.], [ca. 1893]. Large octavo. Heavy black leather-backed gray paper printed boards, titling to spine gilt. [i] (title), [ii] (blank), [iii] (dramatis personae), [iv] (blank), 219, [i] (blank) pp. Boards slightly worn and rubbed; paper label to verso of upper. Publisher's label to title; occasional library handstamps and annotations in pencil. **First Edition.** (27884) \$65
341. **STORACE, Stephen 1762-1796**
The Farmer A Comic Opera. [Piano-vocal score]. Melville, N.Y.: Belwin Mills, [ca. 1970]. Oblong folio. Original publisher's printed wrappers. [1] (title), 2-42, [vi] (blank) pp. Wrappers very slightly worn. Facsimile of an early edition. (27871) \$25

342. STORACE, Stephen 1762-1796

Fontainebleau or Our Way in France A Comic Opera. [Piano-vocal score]. Melville, N.Y.: Belwin Mills, [ca. 1970]. Oblong folio. Original publisher's printed wrappers. [i] (title), [ii] (blank), [1] (index), 2-62 pp. Wrappers very slightly worn. Facsimile of an early edition. (27872) \$25

343. STRAUS, Oscar 1870-1954

Love and Laughter A Comic Opera in Three Acts by Frederick Fenn & Arthur Wimperis. [Piano-vocal score]. London: Metzler & Co. [PN 299], 1913. Quarto. Original publisher's dark ivory wrappers with titling in dark blue on red background. [i] (title), [i] (printer's note), [i] (dramatis personae), [i] (contents), 124, [ii] (blank) pp. With facsimile signature handstamp of P[hilip] Michael Faraday, the producer, to title. Wrappers slightly worn; slight damage to head and tail of spine; spine reinforced with tape. Inner margin of verso of upper wrapper and title discoloured from tape. (27833) \$30

344. STUART, Leslie 1864-1928

The Belle of Mayfair. A Musical Comedy. Book by Chas. H.E. Brookfield and Cosmo Hamilton. [Piano-vocal score]. London: Francis, Day & Hunter [PN F & D. 226, etc.], 1906. Quarto. Full black cloth with titling gilt to upper and spine, original publisher's lower wrapper bound in. [i] (title), [i] (blank), [i] (characters), [i] (contents), 190, [ii] (blank) pp. **First Edition** of the second version. (27760) \$40

345. STUART, Leslie 1863-1928

The Belle of Mayfair. A Musical Comedy. Book by Chas. H. E. Brookfield and Cosmo Hamilton. [Piano-vocal score]. London: Francis, Day & Hunter [PN 9385], 1906. Quarto. Original publisher's illustrated wrappers. 1f. (title), 1f. (recto named cast list, verso contents), 204 pp. Composer's facsimile signature handstamps to title at lower. Wrappers slightly worn and soiled; partially detached at upper; spine frayed. Some foxing to first leaves and foredge throughout; previous owner's name and date in black ink to title. **First Edition**. (28057) \$50

346. STUART, Leslie 1864-1928

Florodora A Musical Comedy Book by Owen Hall Lyrics by E. Boyd-Jones and Paul Rubens... Produced at The N.Y. Casino Nov. 12th 1900. Under the direction of Mr. John C. Fisher. [Piano-vocal score]. New York: T.B. Harms, 1899. Quarto. 1f. (title), [3] (characters), [4] (contents), 5-173, [i] (blank) pp. Title worn with minor tears and chips; detached; spine lacking. Some tears and chips, not affecting music; 1st gathering detached; one additional leaf detached; title lacking; tears to final leaf with tape repairs and with some loss, not affecting music. "...*Florodora* was... a considerable success, not only in Britain but also in the USA and Europe, owing particularly to the double sextet 'Tell me, pretty maiden'." Andrew Lamb in *Grove Music Online* (27745) \$15

347. STUART, Leslie 1863-1928

Havana A Musical Play in Three Acts. Written by George Grossmith, Jnr., & Graham Hill. Lyrics by Adrian Ross. (Additional Lyrics by George Arthurs). [Piano-vocal score]. London: Chappell [PN 23544], 1908. Quarto. 1f. (recto title, verso printer's note), 1f. (recto named cast list, verso contents), 245, [i] (publisher's advertisement) pp. Composer's facsimile signature handstamp to title. Disbound. Somewhat worn and soiled; title worn, chipped at edges, and slightly stained; music seller's handstamp to outer margin. [?] **First Edition**. (28180) \$15

348. **STUART, Leslie 1863-1928**

The School Girl A Musical Play. Book by Henry Hamilton and Paul Potter. Lyrics by Chas. H. Taylor. [Piano-vocal score]. London: Francis, Day & Hunter [PN 7951], 1903. Quarto. Original publisher's illustrated wrappers. [i] (title), [i] (blank), [i] (named cast list), [i] (contents), 246, [i] (blank), [i] (publisher's advertisement) pp. Composer's facsimile signature handstamp to title at lower. Wrappers worn and slightly foxed; former owner's name to upper outer corner; lower partially detached; spine defective, with tape repair to head; hinge split. Revised edition. (28134) \$35

349. **STUART, Leslie 1864-1928**

The Silver Slipper A Modern Extravaganza, Book by Owen Hall. Lyrics by W. H. Risque. [Piano-vocal score]. London: Francis, Day & Hunter [PN 6953], 1901. Quarto. Maroon cloth with titling gilt to spine. 1f. (recto title, verso blank), 1f. (named cast list, verso contents), 219, [i] (publisher's advertisement) pp. Composer's facsimile signature handstamp to title. Binding slightly worn; tail of spine slightly defective; endpapers browned and spotted. Some wear; occasional minor tears. **First Edition.** (27775) \$40

350. **SULLIVAN, Arthur 1842-1900**

All At Sea (A Gilbert & Sullivan Dream) In Two Acts by David Stevens With Songs and Choruses from H. M. S. Pinafore; The Pirates of Penzance; Patience; The Mikado and Iolanthe, arranged and adapted for this purpose by Harvey Worthington Loomis. [Piano-vocal score.]. Boston: C. C. Birchard [PN C.C.B. 61-95], [1921]. Octavo. Original publisher's teal blue illustrated wrappers. [i] (title), [ii] (characters), [iii] (story), [iv] (index), 92 pp. Wrappers somewhat worn; tape reinforcement to spine; previous owner's name ("Nordemann") to upper outer corner. Previous owner's name and small price label to title with small annotation below in black ink. **First Edition.** *The arranger, Harvey Worthington Loomis, an American composer, was a pupil of Dvorák at the National Conservatory in New York* (27907) \$15

351. **SULLIVAN, Arthur 1842-1900**

The Chieftain, An Original Comic Opera In Two Acts, Written by F. C. Burnand. [Piano-vocal score]. London: Boosey & Co [PN 1242], [ca. 1895]. Quarto. Plain brown wrappers, original publisher's decorative wrappers bound in. 1f. (recto title, verso blank), 1f. (recto named cast list, verso contents), 162 pp. Composer's facsimile signature handstamp to title. Original wrappers somewhat worn and soiled; minor edges chips and tears; small bookseller's handstamp and small dark stain to upper. Signatures loose; minor tears and other minor defects. **First Edition,** later issue. (28075) \$40

352. **SULLIVAN, Arthur 1842-1900**

Cox and Box or The Long-Lost Brothers Triumviretta in One Act Adapted to the Lyric Stage from J. Maddison Morton's Farce of "Box and Cox" by F. C. Burnand. [Piano-vocal score]. London - Paris - Bonn - Johannesburg - Sydney - Toronto - New York: Boosey & Hawkes [PN 10416], [ca. 1950]. Quarto. Original publisher's light green printed wrappers. 1f. (recto title, verso cast list and index), [iii]-viii (libretto), 56 pp. Small price handstamp to upper wrapper. (28076) \$15

353. SULLIVAN, Arthur 1842-1900

The Gondoliers; or, The King of Barataria. by *W. S. Gilbert and Arthur Sullivan, Joint Authors of "Thespis; or, The Gods Grown Old" : "Trial by Jury" : "The Sorcerer". H.M.S. Pinafore; or, The Lass that Loved a Sailor" : "The Pirates of Penzance; or, The Slave of Duty." "Patience; or, Bunthorne's Bride" : "Iolanthe; or the Peer and the Peri" : "Princess Ida; or, Castle Adamant" : "The Mikado; or, The Town of Titipu" : "Ruddigore; or, The Witch's Curse" : and "The Yeomen of the Guard; or, The Merryman and his Maid."* Arrangement for Pianoforte by *J. H. Wadsworth.* [Piano-vocal score]. Philadelphia: John Church [PN Gon. 223], [ca. 1930]. Folio. Original publisher's brown cloth-backed decorative wrappers. [1] (title), [2] (blank), [3] (dramatis personae), [4] (contents), 5-225, [iii] (blank) pp. Occasional performance annotations in pencil. Wrappers somewhat worn and soiled; head and tail of spine slightly defective; previous owner's name and annotations to upper. Some minor internal wear; inner margin of title tight to wrapper. *The Gondoliers* was "the last great Gilbert and Sullivan success". *Arthur Jacobs in Grove Music Online.* (27919) \$35

354. SULLIVAN, Arthur 1842-1900

The Gondoliers; or, The King of Barataria. By *W. S. Gilbert and Arthur Sullivan.* [Piano-vocal score]. London: Chappell [PN 18844], 1956? Quarto. Original publisher's decorative yellow wrappers. 1f. (recto title, verso copyright), 1f. (recto cast list, verso contents), 225, [iii] (blank) pp. Wrappers slightly worn. (27923) \$35

355. SULLIVAN, Arthur 1842-1900

The Grand Duke; or, The Statutory Duel. By *W. S. Gilbert.* [Piano-vocal score]. London: Chappell [PN 20079], 1896. Quarto. Original publisher's decorative wrappers. [i] (title), [i] (contents), viii, 166, [ii] (publisher's advertisements) pp. Occasional performance annotations in pencil and red crayon. Disbound. Wrappers worn and soiled; minor chips, tears, and discoloration; "2" in pencil to upper wrapper. Somewhat worn and browned; one leaf torn at hinge and partially disbound; former owner's name in pencil to title. (28070) \$25

356. SULLIVAN, Arthur 1842-1900

Haddon Hall. Written by *Sydney Grundy...* Arranged from the Full Score by *King Hall.* [Piano-vocal score]. London: Chappell [PN 19348], 1911. Quarto. Original publisher's printed wrappers. [i] (title), [ii] (copyright statement), [iii] (characters), [iv] (contents), 169 + 4 additional pages between pp. 52-53, [iii] (publisher's advertisements) pp. Wrappers slightly worn. (27913) \$35

357. SULLIVAN, Arthur 1842-1900

H.M.S. Pinafore or, The Lass That Loved a Sailor An entirely Original Nautical Comic Opera Written by W. S. Gilbert... *The Savoy Edition.* [Piano-vocal score]. London: Metzler & Co. [PN 5057], [ca. 1905]. Quarto. Full red cloth with titling gilt to upper and spine. [i] (title), [i] (named cast list), [i] (contents), v, [4]-105, [ii] (publisher's advertisements) pp. Boards somewhat worn, rubbed and slightly discoloured; endpapers dampstained. (28069) \$45

358. SULLIVAN, Arthur 1842-1900

H.M.S. Pinafore or The Lass That Loved a Sailor Book by *W. S. Gilbert*. [Piano-vocal score]. New York: Edwin F. Kalmus, [ca. 1980]. Large octavo. Original publisher's green printed wrappers. 1f. (recto title, verso blank), 1f. (recto cast list, verso synopsis), 1f. (recto musical numbers, verso blank), 1f. (recto secondary title, verso blank), 167, [i] (blank) pp. Wrappers slightly worn and creased; small price label to lower. (28073) \$20

359. SULLIVAN, Arthur 1842-1900

Iolanthe; or, The Peer and the Peri. Written by *W. S. Gilbert*. Composed by *Arthur Sullivan*. Authors of "*Trial by Jury*," "*The Sorcerer*," "*H.M.S. Pinafore*," "*The Pirates of Penzance*," "*Patience*," &c., &c., &c. Arranged from the Full Score by *Berthold Tours*. [Piano-vocal score]. London: Chappell [PN 17614], [ca. 1882]. Quarto. Full red cloth with titling gilt to spine. [i] (title), [i] (named cast list and contents), x, [3]-134 pp. Small composers' facsimile signature handstamps to title. Binding slightly worn, rubbed, and discoloured. Slightly worn. **First Edition**, later issue, with plate number to foot of title. (28068) \$85

360. SULLIVAN, Arthur 1842-1900

Iolanthe or The Peer and the Peri Written by *W. S. Gilbert*. [Piano-vocal score]. London: Stoddart, [ca. 1882]. Quarto. Original publisher's illustrated green wrappers. [1] (title), [2] (cast list and contents), [3]-155, [v] (blank) pp. Wrappers somewhat worn; slightly browned; spine worn and torn with slight damage to head and tail. Slightly worn; title with minor foxing; upper corners creased. Scarce American edition. (27922) \$75

361. SULLIVAN, Arthur 1842-1900

Iolanthe; or, The Peer and the Peri. by *W. S. Gilbert and Arthur Sullivan*. [Piano-vocal score]. London: Chappell & Co. [PN 17614], [ca. 1883]. Quarto. Original publisher's wrappers. 1f. (title), 1f. (recto cast list, verso contents), 176, [iv] (publisher's advertisements) pp. Composer's facsimile signature handstamp to title; occasional annotations in pencil. Wrappers worn; upper detached and taped; signatures in ink; small address label; prices excised; spine defective. **First Edition**, later issue. (28031) \$50

362. SULLIVAN, Arthur 1842-1900

The Martyr of Antioch Sacred Musical Drama The Words selected and arranged from Milman's Poem... The accompaniment Arranged for the Pianoforte from the Full Score by Eugène d'Albert. London: Chappell [PN 16997], [1880]. Quarto. Original publisher's textured brown cloth boards stamped in black, titling gilt to upper. [i] (title), [ii] (blank), [iii] (dedication), [iv] (blank), [v] (index), [vi] (blank), [vii-x], 215, [i] (blank) pp. Small composer's facsimile signature handstamp to title. Binding slightly worn, rubbed, bumped, and shaken; previous owner's signature ("WSA Griffith") to front free endpaper. Some internal wear; annotations to title. **First Edition**. Composed for and first performed at the Leeds Triennial Musical Festival, October 15, 1880. "A mark of esteem was [Sullivan's] appointment as conductor of the Leeds Triennial Musical Festival from 1880: he launched there his new oratorio ('sacred music drama') *The Martyr of Antioch* in that year." *Arthur Jacobs in Grove Music Online*. (27918) \$120

363. SULLIVAN, Arthur 1842-1900

The Mikado; or The Town of Titipu. Arrangement for Pianoforte by George Lowell Tracy (of Boston, U.S.A.) of the Above Named Opera by W. S. Gilbert and Arthur Sullivan. Joint Authors of "Thespis; or, The Gods Grown Old:" - "Trial by Jury:" - "The Sorcerer:" - "H.M.S. Pinafore; or, The Lass that Loved a Sailor:" "The Pirates of Penzance; or, The Slave of Duty;" - "Patience; or, Bunthorne's Bride;" - "Iolanthe; or, The Peer and the Peri;" and "Princess Ida; or Castle Adamant." New York: Wm. A. Pond [PN 13809], [ca. 1890]. Quarto. Original publisher's decorative wrappers. [1] (title), 2 (cast list), 3 (contents), 4-172 pp. Wrappers worn; upper detached with minor chips and tears to edges; lower partially detached; spine worn and lacking at head and tail. Revised version. (28033) \$40

364. SULLIVAN, Arthur 1842-1900

The Mikado; or, The Town of Titipu. Arrangement for Pianoforte by George Lowell Tracy, (of Boston, U.S.A.) of the Above Named Opera by W. S. Gilbert. and Arthur Sullivan. Joint Authors of "Thespis; or, The Gods Grown Old" : "Trial by Jury" : "The Sorcerer" : "H.M.S. Pinafore ; or, The Lass that Loved a Sailor" : The Pirates of Penzance ; or, The Slave of Duty" : "Patience ; or, Bunthorne's Bride" : "Iolanthe ; or, The Peer and the Peri" : and "Princess Ida ; or, Castle Adamant." [Piano-vocal score]. New York: Wm. A. Pond [PN 2898], [ca. 1890]. Quarto. 1f. (recto title, verso cast list), [3] (contents), [4]-152 pp. Wrappers lacking. Worn; occasional minor edge tears. *A re-issue.* (28032) \$15

365. SULLIVAN, Arthur 1842-1900

Patience or, Bunthorne's Bride. Written by W. S. Gilbert... Authors of "Trail by Jury," "The Sorcerer," "H.M.S. Pinafore," "The Pirates of Penzance," &c., &c., &c. [Piano-vocal score]. n.p.: J. M. Stoddart & Co., 1881. Folio. 1f. (recto title, verso cast list and contents), [3]-127, [i] (blank) pp. Occasional performance annotations. Wrappers lacking. Somewhat worn; first and last leaves torn at inner margin; occasional creasing to corners; minor chips to edges of final two leaves, not affecting music. (28035) \$15

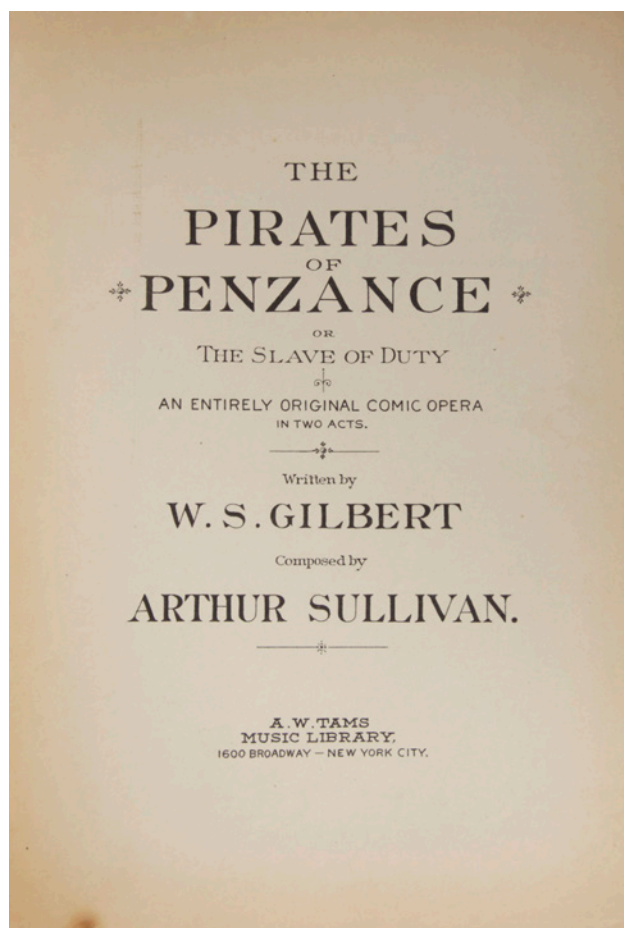
366. SULLIVAN, Arthur 1842-1900

Patience; or, Bunthorne's Bride! Written by W. S. Gilbert Composed by Arthur Sullivan. Authors of "Trial by Jury," "The Sorcerer," "H.M.S. Pinafore," "The Pirates of Penzance," &c., &c., &c. Arranged from the Full Score by Berthold Tours. [Piano-vocal score]. London: Chappell, [?1881]. Quarto. Plain light tan wrappers. 1f. (recto title, verso cast list and contents), [3]-117, [iii] (publisher's advertisements) pp. Small composer's facsimile signature handstamp to title. Wrappers slightly worn; partially disbound. Title somewhat worn and with former owner's name in pencil; occasional minor tears to edges, not affecting music. (27924) \$20

**Early American Edition of
Sullivan's *The Pirates of Penzance***

367. SULLIVAN, Arthur 1842-1900

The Pirates of Penzance or The Slave of Duty An Entirely Original Comic Opera in Two Acts. Written by W. S. Gilbert. [Piano-vocal score]. New York: A.W. Tams Music Library [PN 118-141], [?ca. 1888]. Folio. Original publisher's dark ivory black cloth-backed printed wrappers. [1] (title), [2] (contents), 3-141, [i] (blank) pp. Wrappers worn and browned, with some edge tears and chips; small burn mark to lower margin of upper; spine frayed. Edges of title slightly worn



and browned, with minor chip to lower margin; small burn mark to title and following two leaves. Rare early American edition. (27920) \$85

368. SULLIVAN, Arthur 1842-1900

The Pirates of Penzance or, The Slave of Duty. An Entirely Original Comic Opera in Two Acts. Written by W. S. Gilbert. [Piano-vocal score]. [New York]: Hitchcock, [ca. 1890]. Quarto. Original publisher's printed wrappers. 1f. (recto title, verso cast list and contents), [3]-141, [iii] (blank) pp. Wrappers worn and chipped; minor loss to tail of spine. Slightly browned and chipped. (27921) \$20

369. SULLIVAN, Arthur 1842-1900

The Pirates of Penzance Or, The Slave of Duty An entirely Original Comic Opera Written by W. S. Gilbert... The Savoy Edition. [Piano-vocal score]. London: Published by arrangement with Chappell & Co... by The Alston Rivers Company [PN 18311], [ca. 1900]. Quarto. Original publisher's red cloth boards with titling gilt to upper board and spine. [1] (title), [2] (copyright information), [3] (casts for various performances), [4] (contents), 5-137, [i] (publisher's advertisements) pp. Binding worn, rubbed, bumped, soiled, and shaken; hinges splitting. (27950) \$50

370. SULLIVAN, Arthur 1842-1900

The Pirates of Penzance or The Slave of Duty Book by W. S. Gilbert... Authentic Version Edited by Bryceson Treharne This score contains all the dialogue. [Piano-vocal score]. New York/London: G. Schirmer [PN 38710], [ca. 1990]. Large octavo. Original publisher's illustrated wrappers. 1f. (title), 2ff. (cast list, argument, musical numbers), 213, [i] (blank) pp. Small handstamp with new price to upper wrapper; titling to spine in ink. (27969) \$15

371. SULLIVAN, Arthur 1842-1900

Ruddigore or The Witch's Curse Book by W. S. Gilbert... Authentic Version Edited by Edmond W. Rickett This score contains all the dialogue. [Piano-vocal score]. New York: G. Schirmer [PN 42202], [1953]. Octavo. Original publisher's illustrated wrappers. [i] (title), [i] (blank), [i] (dramatis personae), [i] (story), [1] (musical numbers), [2] (blank), 3-220 pp. Titling in ink to spine. (27904) \$20

372. SULLIVAN, Arthur 1842-1900

Ruddigore Or, The Witch's Curse An entirely Original Supernatural Opera Written by W. S. Gilbert... Arrangement for Pianoforte by George Lowell Tracy (of Boston, U.S.A.)... The Savoy Edition. [Piano-vocal score]. London: Published by Arrangement with Chappell & Co... by The Alston Rivers Company [PN 18311], [ca. 1900]. Quarto. Original publisher's red cloth with titling gilt to upper and spine. 1f. (recto title, verso copyright), 1f. (recto cast list, verso contents), v-xii (overture), 3-129, [v] (publisher's advertisements) pp. Binding somewhat worn, rubbed, bumped, soiled, and shaken; hinges splitting. (27949) \$40

373. SULLIVAN, Arthur 1842-1900

Ruddigore; or, The Witch's Curse. By W. S. Gilbert and Arthur Sullivan. [Piano-vocal score]. London: Chappell [PN 18311], [after 1911]. Quarto. Original publisher's light gray decorative wrappers printed in dark blue. [i] (title), [i] (blank), [i] (dramatis personae), [i] (contents), 141, [i] (publisher's advertisement) pp. Wrappers somewhat worn; small tears to head and tail of spine. (27903) \$35

374. SULLIVAN, Arthur 1842-1900

Trial by Jury A Dramatic Cantata The Book by W. S. Gilbert. [Piano-vocal score]. Boston: Oliver Ditson, [ca. 1890]. Octavo. Original publisher's decorative wrappers. 1f. (title) 1f. (cast list), 78 pp. Occasional performance annotations in pencil and red crayon. Wrapper somewhat worn and chipped; spine defective. Title detached and slightly stained and chipped; former owner's signature to two leaves in ink; small mark from paper clip to two leaves. (27965) \$10

375. SULLIVAN, Arthur 1842-1900

Trial by Jury Book A Novel and Original Dramatic Cantata by Arthur Sullivan & W. S. Gilbert. [Piano-vocal score]. New York: A.W. Tams Music Library [PN 111-77], [ca. 1890]. Octavo. Original publisher's decorative orange wrappers. [1] (title with cast list and notes on costuming), [2] (blank), 3-6 (libretto), 7-78, [ii] (blank) pp. Occasional annotations in pencil. Wrappers quite worn and creased; "3" to upper in ink. Somewhat worn; minor tears and chips to some leaves, not affecting music. (27967) \$12

376. SULLIVAN, Arthur 1842-1900

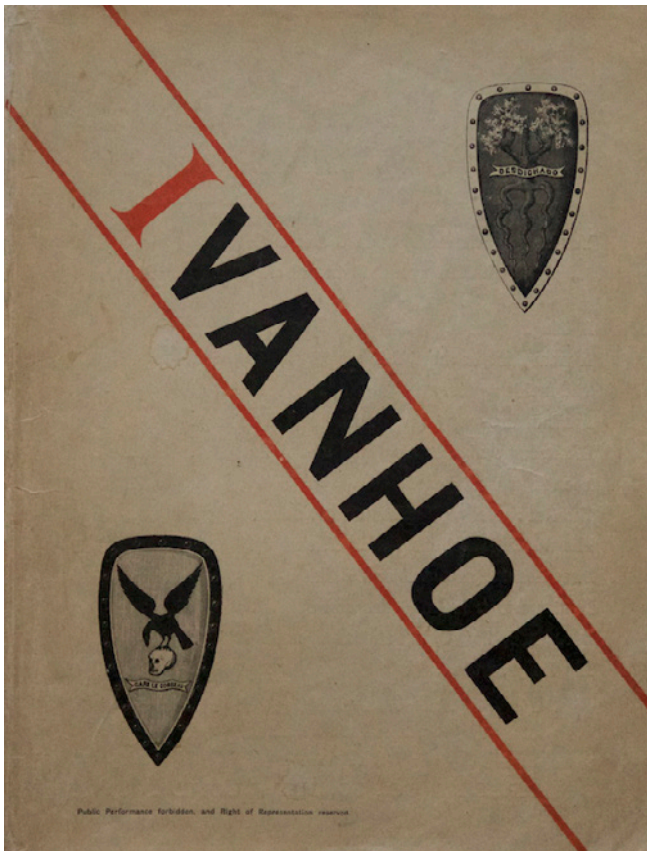
Trial by Jury Book by *W. S. Gilbert... Authentic Version Edited by Bryceson Treharne* This score contains all the dialogue. In several places the Editor has suggested alternative choral parts for high-school or other amateur groups. [Piano-vocal score]. New York: G. Schirmer [PN 39209], 1941. Octavo. Original publisher's illustrated wrappers. 1f. (title), 1f. (recto cast list, verso argument), 1f. (recto musical numbers, verso blank), 89, [i] (blank) pp. Wrappers slightly worn; small cataloguing label to spine and wrappers; small library handstamp to wrappers. Small library handstamp to title and final leaf. (27966) \$15

377. SULLIVAN, Arthur 1842-1900

Utopia Limited or, The Flowers of Progress by *W. S. Gilbert and Arthur Sullivan*. [Piano-vocal score]. London: Chappell [PN 19540], [ca. 1970]. Quarto. Original publisher's ivory decorative wrappers printed in olive green. [i] (title), [ii] (printing information), [iii] (dramatis personae), [iv] (contents), 155, [i] (blank) pp. Wrappers slightly worn. (27902) \$20

378. SULLIVAN, Arthur 1842-1900

The Yeomen of the Guard; or, The Merryman and His Maid, By W. S. Gilbert and Arthur Sullivan. [Piano-vocal score]. London: Chappell [PN 18577], [after 1911]. Large octavo. Original publisher's light gray wrappers printed in dark blue. [i] (title), [ii] (blank), [iii] (dramatis personae), [iv] (contents), 184, [ii] (blank) pp. Wrappers somewhat worn, minor damage to upper. Slightly worn. (27901) \$35



Sullivan's Only "Grand Opera"

379. SULLIVAN, Arthur 1842-1900

Ivanhoe A Romantic Opera Adapted from Sir Walter Scott's Novel Words by Julian Sturgis... Arranged for the Pianoforte by Ernest Ford. [Piano-vocal score]. London: Chappell & Co. [PN 19,001], [1891]. Quarto. Original decorative wrappers with title label to spine. In custom-made black cloth box. 1f. (title), [i] (printed dedication to Queen Victoria), [i] (contents), 261, [iii] (publisher's catalogue and advertisements) pp. Typeset. Additional advertisements to verso of upper wrapper and both sides of lower. Some leaves in act 3 unopened. Early owner's signature, "Spencer W. Brien [?]1891," in black ink to head of title. Wrappers worn and soiled. Occasional foxing, especially to title; several leaves creased at upper outer corner. **First Edition.** Sullivan and Flower p. 280. WorldCat OCLC 4794897. The present copy lacks

the composer's handstamped facsimile autograph to title found in some other copies of this edition. *"On 31 January 1891 Sullivan's sole 'grand opera', Ivanhoe, with a libretto by Julian Sturgis after Sir Walter Scott's novel, was launched by [Richard D'Oyly] Carte on the extraordinary principle of a continuous nightly run (as for operetta) with constantly changing casts. Its total of 160 performances, though remarkable enough, was insufficient to cover Carte's costs and he had to sell the theatre."* Arthur Jacobs in *Grove Music Online*. (26099) \$300

380. SULLIVAN, Sir Arthur 1842-1900

The Zoo A Musical Folly by B.C. Stephenson ("Bolton Rowe")... *Vocal Score* by Garth Morton With a note on the libretto by Terence Rees. [Piano-vocal score]. London: [n.p.], 1969. Folio. Original publisher's fluorescent green and ivory wrappers with a reproduction of the original playbill (with named cast list, etc.) to upper. i (title), ii (copyright and note on the first performance), iii ("A Note on the Libretto"), iv (cast list), 108 pp. Facsimile of copyist's manuscript. Overpaste of William Reeves Bookseller Ltd. in London to lower portion of title. Wrappers with minor soiling and wear; some creasing to lower outer corner of lower. Several leaves very lightly browned; occasional very light soiling to blank margins, not affecting music. A very good copy overall. **First Edition**. Editor's note: "It is the first time that any substantial part of the music from The Zoo has appeared in print." *Grove Online*. OCLC no. 2362314. *The Zoo was first performed at St. James's Theatre in London on June 5, 1875. With its "deft" counterpoint, The Zoo "is also to be cherished for the musical representation of a tongue-tied orator: not only is he prompted by the chorus, but the continuity of his line is helpfully supplied by an oboe. Exceptionally, and like its immediate predecessor Trial by Jury, The Zoo is an all-sung one-acter."* Arthur Jacobs in *Grove Music Online*. (26893) \$85

381. SULLIVAN, Arthur 1842-1900 and Edward GERMAN 1862-1936

The Emerald Isle; or, The Caves of Carrig-Cleena. A New and Original Comic Opera in Two Acts. Written by Basil Hood... Arranged from the Full Score by Wilfred Bendall. [Piano-vocal score]. London: Chappell [PN 21266], [after 1901]. Quarto. Quarter black leather-backed blue cloth boards with original publisher's green wrappers laid down. [i] (title), [ii] (publisher's note), [iii] (contents), [iv] (named cast list), 220 pp. Occasional performance notation in pencil. Small cataloguing labels to spine; handstamp and remnants of label to front free endpaper. Library handstamp to title. **First Edition**. *"In 1901 German completed The Emerald Isle, the operetta left unfinished on Sullivan's death, abandoning a violin concerto commissioned for the Leeds Festival in order to do so. Following its success, operetta became his main focus as a composer during the Edwardian decade."* David Russell Hulme in *Grove Music Online*. (27785) \$40

382. SULLIVAN, Arthur 1842-1900 and B.C. STEPHENSON 1839-1906

The Zoo A Musical Folly by B. C. Stephenson ("Bolton Rowe") and Arthur Sullivan *Vocal Score* Arranged by Roderick Spencer With a note on the libretto by Terence Rees. [Piano-vocal score]. London: J. B. Cramer [PN C.R. 16356a], [1975]. Folio. Original publisher's green printed wrappers. 1f. (recto title, verso note on libretto), 1f. (recto cast list, verso index), 5-92 pp. Small bookseller's handstamp to upper wrapper. (28160) \$25

383. TALBOT, Howard 1865-1928

The Belle of Brittany. A Musical Play. Book by Leedham Bantock and P. J. Barrow. Lyrics by Percy Greenbank. Music by Howard Talbot. with additional numbers by Marie Horne. [Piano-vocal score]. London: Keith, Prowse & Co. [PN K. P. & Co. Ltd. 1794], 1908. Quarto. Original

publisher's gray printed wrappers. 1f. (recto title, verso blank), 1f. (recto cast list, verso list of musical numbers), 160 pp. Composer's facsimile signature handstamp to title. Wrappers somewhat worn; minor edge tears; two library handstamps to upper; spine lacking at head and tail. **First Edition.** (27948) \$45

384. TALBOT, Howard 1865-1928

The Blue Moon. [Piano-vocal score]. [London]: Chappell [PN 22133], [1905]. Quarto. Full black cloth with "15" gilt to upper. 1f. (recto named cast list, verso contents), 153, [i] (publisher's advertisement) pp. Binding somewhat worn and faded; hinge split; spine torn partially detached. Annotations to one leaf in blue ink; some leaves partially detached. [?] **First Edition.** (27947) \$20

385. TALBOT, Howard 1865-1928

A Chinese Honeymoon, Musical Comedy in Two Acts. Written by George Dance. [Piano-vocal score]. London: Hopwood & Crew [PN 4090], 1901. Quarto. Original publisher's illustrated wrappers. 1f. (recto title, verso blank), 1f. (recto cast list, verso contents), 145 pp. Disbound. Wrappers quite worn; some tears and chips to edges with loss; former owner's signature to upper margin. Some browning and signs of wear; title slightly chipped; minor stains to inner margins of several leaves; final leaves creased and detached at inner margin. **First Edition.** (27765) \$20

386. TALBOT, Howard 1865-1928

The Girl Behind the Counter New Musical Comedy in Two Acts Book by Leedham Bantock and Arthur Anderson. Lyrics by Arthur Anderson. [Piano-vocal score]. London: Chappell [PN 22826], 1906. Quarto. Full black cloth with titling gilt to upper and spine, original publisher's wrappers bound in. 1f. (recto title, verso printer's note), 1f. (recto named cast list, verso contents), 161, [iii] (publisher's advertisements) pp. Composer's facsimile signature handstamp to title. Revised edition. (28177) \$40

387. TALBOT, Howard 1865-1928

Three Little Maids. [Piano-vocal score]. London: Chappell [PN 21576], [1902]. Quarto. Full black cloth with titling gilt to upper and spine, original publisher's wrappers bound in. [i] (characters), [ii] (contents), 133, [iii] (publisher's advertisements) pp. Boards slightly worn; upper wrapper lacking. Lacking title. **First Edition.** (28043) \$20

388. TCHAIKOVSKY, Pyotr Il'yich 1840-1893

Catherine A New Musical Play in Three Acts. English Version by Reginald Arkell & Fred de Gresac Lyrics by Reginald Arkell... Selected by Robert Evett & J. Klein. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN 10780], [1922]. Folio. Original publisher's illustrated red cloth-backed wrappers. [i] (title), [ii] (printer's statement), [iii] (dramatis personae and synopsis), [iv] (contents), 104 pp. Wrappers worn; reinforced with tape to edges and spine. Slightly worn; partially split at hinge; edges of title slightly discolored. **First Edition** in this form. (27772) \$40

389. THOMAS, Arthur Goring 1850-1892

Nadeshda. A Romantic Opera, in Four Acts The Libretto by Julian Sturgis... The Orchestral Accompaniments Arranged for the Pianoforte by Myles B. Foster. [Piano-vocal score]. London:

Boosey & Co., [1885]. Large octavo. Black cloth-backed blue cloth boards. 1f. (title), 1f. (recto index, verso cast list), 345, [i] (blank) pp. Lithographed. Binding slightly worn. Occasional minor foxing, a bit heavier to title. **First Edition.** *First performed in London at the Theatre Royal, Drury Lane, on April 16, 1885. "Driven by [Esmeralda's] success, Rosa commissioned a second opera, Nadeshda, which was performed in April 1885 and afterwards, in a German version, at Breslau in 1890. Although it was recognized as a stronger and more robust work, Esmeralda nevertheless remained far more enduringly popular. Both works, however, established Thomas at the forefront of British opera."* Jeremy Dibble in *Grove Music Online*. (28130) \$135

390. THOMAS, Arthur Goring 1850-1892

The Sun-Worshippers. [Piano-vocal score]. London: Novello [PN 6165], [ca. 1881]. Large octavo. Full red cloth boards with titling in black to upper. [i] (title), [ii] (blank), [iii] (libretto in English), [iv] (libretto in French), 43, [i] (blank) pp. With text in English and French. Occasional performance notations in pencil. Binding worn; spine lacking at head. Somewhat worn throughout; some gatherings partially detached; previous owner's signature ("Minna J. Bale") in ink to title; occasional tape reinforcements to inner margin. (27938) \$30

391. TIERNEY, Harry 1890-1965

Rio Rita A Romantic Comedy... Words by Joseph McCarty Book by Guy Bolton and Fred Thompson Produced by John Harewood. [Piano-vocal score]. London: Francis, Day & Hunter [PN 19599], [ca. 1927]. Quarto. Original publisher's illustrated dark ivory wrappers printed in red, pink, and blue. [i] (upper wrapper as title), [ii] (blank), [1] (named cast list), [2] (contents, 3-112 pp. Occasional performance notations in pencil and red and blue crayon. Wrappers worn and soiled; some edge chips and tears; partially detached; previous owner's name to upper in blue crayon. Slightly worn. (27992) \$25

392. TOURS, Frank Edward 1877-1963

The Dashing Little Duke, A Musical Play, by Seymour Hicks. Lyrics by Adrian Ross. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew [PN 4966], [1909]. Quarto. Full black cloth with titling in gilt to upper and spine. [i] (title), [ii] (blank), [iii] (dramatis personae), [iv] (contents), 176 pp. **First Edition.** (27875) \$40

393. VAUGHAN WILLIAMS, Ralph 1872-1958

Hugh the Drover or Love in the Stocks A Romantic Ballad Opera in two acts Libretto by Harold Child New edition, based on the 1959 edition as revised in accordance with the composer's directions with a Note on the Opera by Michael Kennedy. [Piano-vocal score]. London: J Curwen & Sons, [1977]. Quarto. Original publisher's green illustrated wrappers. [i] (half-title), [ii] (blank), [iii] (title), [iv] (copyright notes), [v] (dedication), vi (instrumentation), vii (characters), viii-ix (synopsis), x-xii (A Note on the Opera), 3-206 pp. Wrappers slightly worn. (28044) \$25

394. VAUGHAN WILLIAMS, Ralph 1872-1958

The Pilgrim's Progress A Morality in a Prologue, Four Acts and an Epilogue Founded on Bunyan's Allegory of the Same Name... German Adaptation by R. Müller-Hartmann (with additions by Genia Hornstein). [Piano-vocal score]. London: Oxford, [1952]. Octavo. Original publisher's cloth-backed brown printed boards with title label to spine. [i] (title), ii-iii (named cast list), iv-vi (synopsis), viii (acts and scenes), viii (instrumentation), 236 pp. Binding slightly worn.

First Edition. Kennedy p. 207. *"The same year [1949] saw the completion of The Pilgrim's Progress, which really belongs to the two preceding periods. Both the dramatic conception – effectively, a series of tableaux – and the musical realization have been adversely criticized, but a minority holds that this morality in four acts is one of Vaughan Williams's supreme achievements..." Hugh Ottaway and Alain Frogley in Grove Music Online.* (27830) \$85

395. VAUGHAN WILLIAMS, Ralph 1872-1958

Riders to the Sea J. M. Synge. [Piano-vocal score]. London: Oxford University Press, [1964]. Octavo. Original publisher's illustrated wrappers. 1f. (recto title, verso cast list and orchestration), 60, [ii] (blank) pp. Small price label to lower wrapper. (28186) \$12

396. VAUGHAN WILLIAMS, Ralph 1872-1958

Sir John in Love An Opera in Four Acts The Libretto based on Shakespeare's "The Merry Wives of Windsor" (with German translation by Anton Mayer). [Piano-vocal score]. London: Oxford University Press, [1930]. Octavo. Original publisher's dark yellow printed wrappers. 1f. (title), 1f. (recto dedication, verso blank), 1f. (recto preface, verso contents), 1f. (recto cast list, verso notes), 307 pp., p. 308 (notes on final dance). Wrappers slightly worn and creased; small price handstamp to upper; spine somewhat worn, with titling in ink. **First Edition.** Kennedy p. 129. (28185) \$60

397. VINCENT, Charles

The Egyptian Princess (in Two Acts) Libretto by Jeanie Quinton Rosse. [Piano-vocal score.]. London: Winthrop Rogers [PN 1305], [ca. 1950]. Octavo. Full blue cloth with blindtooled design to upper, titling gilt to spine. 1f. (recto title, verso "Argument"), [3] (cast list and contents), 4-106, [i] (blank), [i] (publisher's advertisement) pp. Binding slightly worn; remnants of label to front pastedown. Library handstamps and annotation in pencil to title; embossed library handstamp to first three leaves. Re-issue of the 1901 edition. (28183) \$15

398. WALLACE, Vincent 1812-1865

Lurline, Opera in Three Acts, Written by Edward Fitzball, Italian Words by Signor Vacotti. [Piano-vocal score]. London: Hutchings [PN H & R 9575], [ca. 1870]. Octavo. Original publisher's printed wrappers with title label to spine. [i] (title), [i] (index), 378 pp. Text in English and Italian. Wrappers worn and soiled; detached; corners chipped; spine reinforced with brown cloth tape. Worn; annotations in pencil to title; signatures separated. A later issue. *Wallace was an "Irish composer, violinist, conductor, and pianist, active in the United States... [His] compositions, especially his operas Maritana and Lurline, were immensely popular in America, and his compositions were performed regularly in concerts well after his death." Jonas Westover in Grove Music Online.* (28172) \$75

399. WALLACE, William Vincent 1812-1865

Maritana An Opera, in Three Acts, Performed at the Theatre Royal Drury Lane, Written by Edward Fitzball... Price £2., 2., [Piano-vocal score]. London: Cramer, Beale & Co. [PNs 3873-3993], [1846]. Folio. Dark red cloth-backed speckled paper boards, patterned endpapers. 1f. (recto title, verso blank), 1f. (recto printed dedication to the Earl of Westmorland, verso blank), [1] (blank), 2-243, [i] (blank) pp. Pagination includes pp. 146a-147a. Engraved. Each number with its own secondary pagination. Binding slightly worn, bumped, and stained. Scattered internal

foxing and soiling; outer corners somewhat creased; title and several pages browned; small tears to blank outer margins, not affecting music; remnants of glue and former binding to inner margins of title and blank final page; several small perforations and repair to final leaf. **First Edition.** OCLC no. 473371471. *Maritana was first performed in London at the Theatre Royal, Drury Lane on November 15, 1845.* (26427) \$250

400. WALLACE, William Vincent 1812-1865

Maritana Opera in Three Acts, with New Recitatives by Tito Mattei, Written by Edward Fitzball. Italian Version by Sigr. Zaffira... In Paper Covers. 5/= Bound 7/6. [Piano-vocal score]. London: Hutchings & Romer [PN H & R. 8475.], [ca. 1880]. Octavo. Full pebbled black cloth over flexible boards. 1f. (title), [1] (table of contents), 2-387, [i] (publisher's catalog) pp. Text in English and Italian. Pages 385-387 printed in duplicate. Binding slightly worn. Minor internal browning; some soiling; occasional tears with minor loss to margins; slightly cropped, occasionally affecting text, pagination and staves; slightly browned; large tear to pp. 9-10 repaired with no loss to music. OCLC no. 8218408. (26187) \$85

401. WALLACE, Vincent 1812-1865

Maritana Opera in Three Acts The Book by Edward Fitzball... The Libretto Adapted, with Business and Stage Directions, by Leon Keach. [Piano-vocal score]. Boston: Oliver Ditson, 1913. Quarto. Full light olive green cloth boards with "A.D." gilt to upper, original publisher's decorative wrappers bound in. [1] (title), [2] (dramatis personae, argument, and index), 3-272 pp. Binding somewhat worn; spine reinforced with brown tape; lower board slightly defective. Front endpaper detached. (27835) \$25

402. WALTON, William 1902-1983

The Bear An Extravaganza in One Act... Libretto adapted from Anton Chekhov by Paul Dehn and William Walton Lyrics by Paul Dehn German translation by Ernst Roth Pianoforte arrangement by Roy Douglas. [Piano-vocal score]. London: Oxford University Press, [1968]. Large octavo. Original publisher's illustrated orange wrappers. 1f. (recto title, verso copyright), 1f. (recto instrumentation, verso credit), [1] (cast list), 2-94, 95 (appendix), [i] (blank) pp. Annotations to instrumentation page. Wrappers slightly worn; laminated; small price label and small area inked over to upper; small price label to lower; Ex-library, with markings to inner lower wrapper. (28059) \$20

