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Cataloguing by: Dr. Albrecht Gaub & Dr. Katherine Hutchings

Diana La Femina, Assistant

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1. **ADAM, Adolphe 1803-1856**

Le Bijou Perdu Opéra Comique en trois Actes de MM. de Leuven at the Forges, Mis en Musique et Dedie à Madame Marie Cabel... Prix net, 15 fs. [Piano-vocal score]. Paris: Benacci-Peschier [PN B.P. 400], [1853]. 1f. (title), 1f. (printed dedication), [i] (named cast list and contents), [i] (blank), 207, [i] (blank) pp. Engraved. Text in French. Printed note to foot of title: "Nota S'adresser pour la mise en Scène à Mr Arsène, Régisseur au Théâtre Lyrique." Publisher's handstamp to lower right corner of title. Printer's note to lower right corner of final page of music: "Paris Maginer Imp: 34 rue Lamartine." Some bleeding and browning. A few pages, including title, slightly torn to lower edge, with minimal loss.

First Edition.

Le bijou perdu was one of Adam's last operas. It was first performed in 1853 at the Théâtre lyrique in Paris. The dedicatee, Marie Cabel (1827-1885), was a Belgian coloratura soprano; she created the prima donna role of Toinon in that opera.

Bound with:

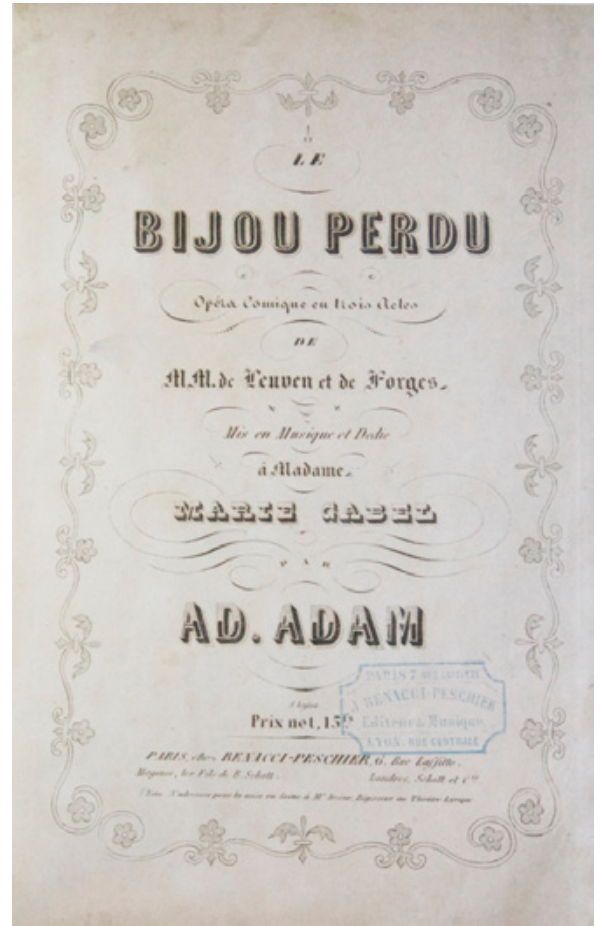
GOUNOD, Charles 1818-1893

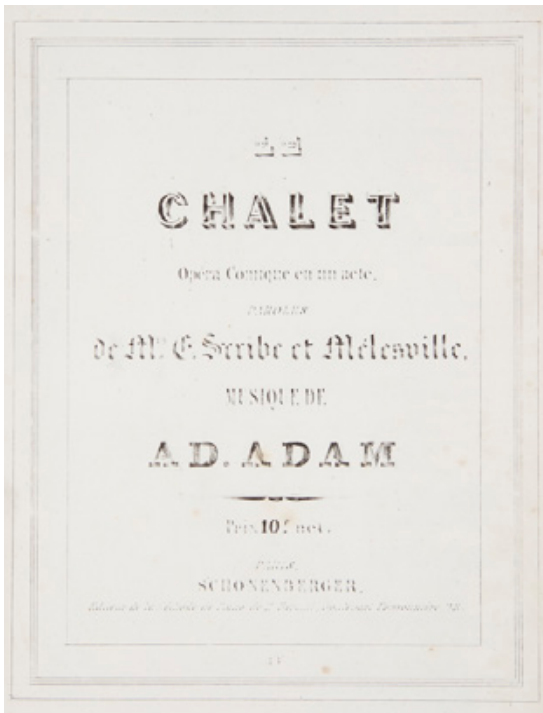
Mirella Opéra en 4 Actes, tiré du Poème de Frédéric Mistral par Michel Carré... Partition Chant et Piano. Pr: 16 s/=. Paroles Italiennes de Giuseppe Zaffira Paroles Allemandes de Draxler & Pasqué. [Piano-vocal score]. London: Boosey & Sons... Paris, Choudens [PN A.C. 1029], [?1864]. 1f. (title, with decorative border by T. Laval), 1f. (dedication to George V of Hanover), [1] (cast list and contents, in Italian), 2-140, (1) 141- (24) 141, 141-228 pp. Transfer from engraved plates. Text in Italian and German, with titles and captions in Italian only. Printer's note to foot of p. 224: "Paris, Imp Arouy, r. St Honoré, 67"; to the right, engraver's note: "Bandon, Grav." The section with the separate pagination is the first tableau of act 3.

A later edition.

Gounod's Mireille was first performed on March 19, 1864. "A few months [after the Paris première] Mireille crossed the Channel... for its London première in an Italian version as Mirella. This was on the 5 July [1864]." James Harding: Gounod, p. 139. The combination of English imprint and price with Italian text and through-composed recitatives (instead of spoken dialogue) suggests a connection to this production at Covent Garden; the plate number would support this. "Mireille [was] based on a recent epic poem in the Provençal language by Frédéric Mistral that just then was attracting much attention among Parisian literati... A failure during its first run in 1864, the opera was much tampered with over the years: it was condensed to three acts for an Opéra-Comique production in 1889 and eventually settled to the original size in an edition overseen by Henri Busser (though important differences from Gounod's conception still remained). Mireille gained a strong following in France, where its regional flavour has always been appreciated more than elsewhere." Steven Huebner in Grove Music Online.

Large octavo. Full dark purple cloth with blindstamped rules, titling gilt to spine. Early owner's signature, "Fanny Puzzi," in pencil to front endpaper. Binding worn, rubbed, and bumped. Puzzi (d. 1894), active in London, was a singer, third and youngest daughter of the famous soprano Giacinta Toso (1807-1889). (25277) \$120





2. ADAM, Adolphe 1803-1856

Le Chalet Opéra Comique en Un Acte Paroles de Mrs. E. Scribe et Mélesville... Prix 10f net. [Piano-vocal score]. Paris: Schonenberger [PN S. 1049], [1843].

Large octavo. Quarter dark red leather with textured red cloth boards, titling and rules gilt to spine. 1f. (recto title, verso blank), 1f. (recto cast list and musical incipits, verso publisher's catalogue), 139, [i] (blank) pp. Engraved. Binding somewhat worn and rubbed; upper hinge partially split. Slightly worn, foxed, and soiled; previous owner's signature to upper outer corner of free front endpaper; small oval publisher's handstamp to blank lower margin of title.

First Edition, later issue.

First performed in Paris at the Opéra Comique on September 25, 1834. "One of [Adam's] greatest popular successes... distinguished by its freshness of invention." The New Grove, Vol. 1, pp. 90-91. (28238) \$125

3. ALBERT, Eugen d' 1864-1932

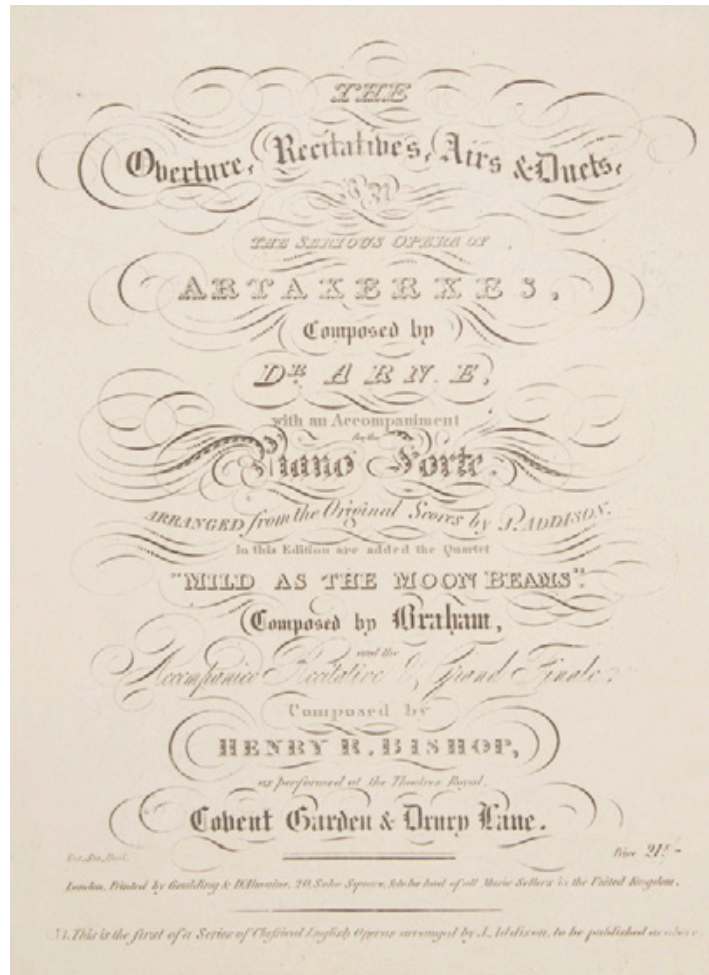
Die Toten Augen Eine Bühnendichtung von Hanns Heinz Ewers und Marc Henry... Vollständiger Klavierauszug mit Text. (Otto Singer)... M. 16, _ ... Dr. Gustav Harpner freundschaftlichst gewidmet. [Piano-vocal score]. Berlin: Ed. Bote & G. Bock [PN B. & B. 18142], [1913].

Folio. Full brown cloth with titling gilt to spine, textured dark ivory endpapers. 1f. (half-title with colour illustration by Frau Ina Ewers-Wunderwald), [3] (title printed in brown), [4] (cast list and orchestration), 5-204 pp. Binding slightly worn. Trimmed; very lightly browned; preliminary leaves slightly creased at inner margins and soiled at lower outer corners. A very good, clean copy overall.

First Edition (?later issue). OCLC no. 79744763.

Die Toten Augen was first performed at the Hofoper in Dresden on March 5, 1916. "The first performance of Die toten Augen was strongly cast, with Helena Forti as Myrtole, Curt Taucher as Aurelius Galba and Friedrich Plaschke as Arcesius, but the opera, with its rather heavy mixture of mysticism, symbolism and realism, was only moderately successful. The most Wagnerian of all d'Albert's stage works, it derives much of its style from Parsifal. It also shows the influence of Richard Strauss (the ensembles of Jewish men and women inevitably recall Salome and Elektra) and, in the orchestration, of Debussy. While Myrtole and Arcesius, both firmly characterized by their music, carry dramatic conviction, the unfortunate Aurelius Galba, less well drawn, remains a cipher, a symbol of Myrtole's illusions." Elizabeth Forbes in Grove Music Online. (26921) \$75





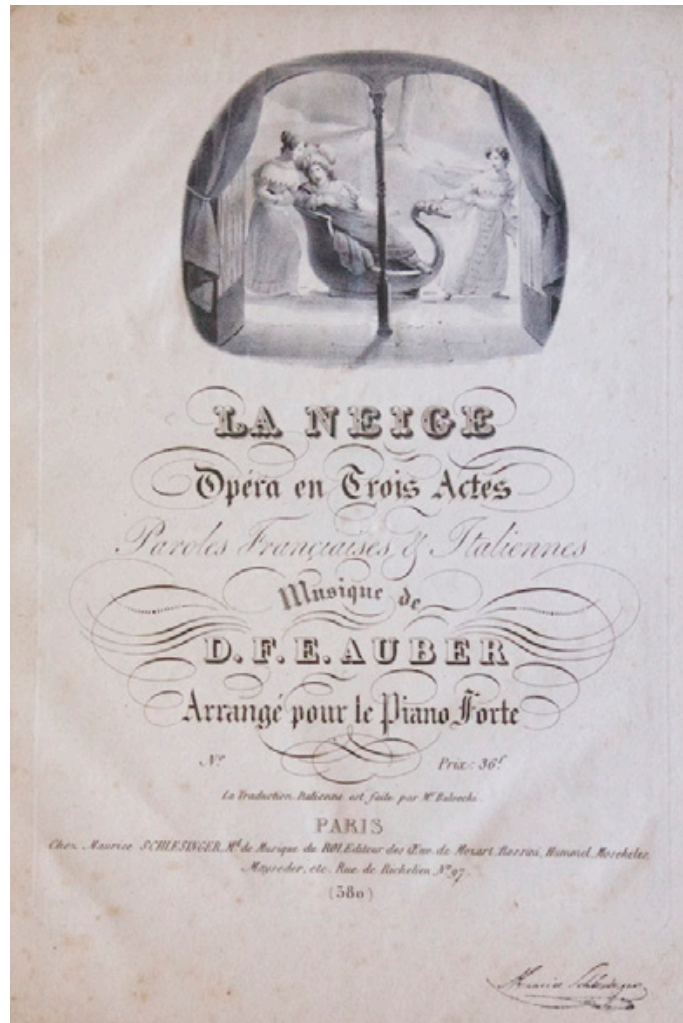
4. ARNE, Thomas Augustine 1710-1778

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... 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. 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. (26512) \$220



“The Foremost Representative of this Genre in 19th-Century France”

5. AUBER, Daniel-François-Esprit 1782-1871

[AWV 8]. *La Neige Opéra en Trois Actes Paroles Françaises[!] & Italiennes... Arrangé pour le Piano Forte No. Prix: 36f. La Traduction Italienne est faite par Mr. Balocchi.* [Piano-vocal score]. Paris: Maurice Schlesinger [PN M.S. 380.], [ca. 1824-1825].

Folio. Full mid-tan cloth, upper with original series title ("Collection des Chefs d'oeuvres Dramatiques Modernes des Ecoles Italienne, Française et Allemande 1ère Série) laid down with "Livraison" number and title of work completed in contemporary manuscript), early owner's initials gilt ("J.B.") to lower outer corner. 1f. (title), [1] (cast list, table of contents), 2-176 pp. Engraved. Title with lithographic vignette and publisher's handstamp. Table of contents with melodic and textual incipits for each number. Binding somewhat worn, bumped, and stained; partially detached. Slightly worn, soiled, and foxed, heavier to some leaves; several signatures partially detached; occasional small tears to outer margin, not affecting text; occasional minor show-through and offsetting.

Probable First Edition. Schneider pp. 64-65 (with an extra title-leaf not present in either the present copy, the Bavarian State Library copy, or copies described in OCLC). Lesure p. 390.

An opéra-comique to a libretto by E. Scribe and G. Delavigne, La Neige was first performed at the Opéra-Comique in Paris (Salle Feydeau) on October 9, 1823. Auber "composed mostly opéras comiques, and was the foremost representative of this genre in 19th-century France." Herbert Schneider in *Grove Music Online.* (25586) \$325



6. AUBER, Daniel-François-Esprit 1782-1871

[AWV 11]. *Le concert à la cour, ou La débutante*. *Das Concert am Hof komische Oper in einem Akt... vollständiger Klavier-Auszug eingerichtet von Heinrich Zeuner No. 226 Preis f.6.30Xr.* [Piano-vocal score]. Frankfurt a/m: A. Fischer [PNs 214, 216, 226], [ca. 1825].

Oblong folio. Quarter contemporary brown calf with grey boards. 1f. (title), [1] (cast list and table of contents), 2-103, [i] (blank) pp. Lithographed. Text in German. Contemporary printed label "Musicalien - Leihe - Bibliothek von J.E. Müller" with manuscript shelfmark 4548 laid down to upper board. Müller's handstamp and additional manuscript shelfmark to title. Binding worn and bumped; spine reinforced with dark brown tape. Slightly worn; binder's holes to inner margins. A very good copy overall.

First German Edition. Scarce. Schneider p. 96. OCLC nos. 21803028, 741021913.

Le concert à la cour, to a libretto by Scribe and Mélesville, was first performed at the Opéra-Comique (Feydeau) in Paris on May 5, 1824. (26583) \$275

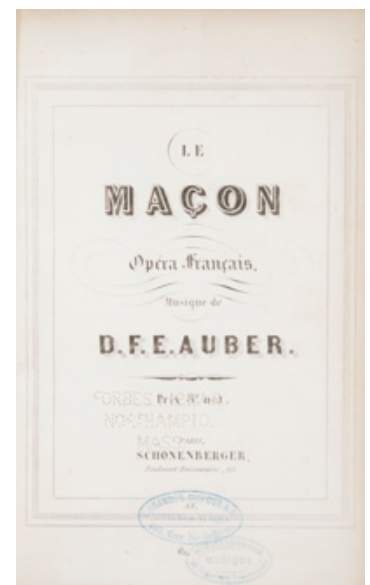
7. AUBER, Daniel-François-Esprit 1782-1871

[AWV 13]. *Le Maçon Opéra Français... Prix 8f. net.* [Piano-vocal score]. Paris: Schonenberger [PN S. 1145], [after 1844].

Large octavo. Half dark purple morocco with marbled boards, raised bands on spine with titling gilt. 1f. (recto title, verso blank), 1f. (recto musical incipits, verso blank), 147, [i] (blank) pp. Engraved. Binding worn and rubbed; call number in white ink to head of spine; library bookplate to front pastedown. Somewhat worn; handstamps and perforated library stamp to title; incipits leaf very slightly trimmed at outer edge just touching notation in one instance but with no loss.

First Edition, later issue. Schneider p. 128. (28223)

\$120





**“The History of Grand Opera Begins with
La Muette de Portici”**

8. AUBER, Daniel-François-Esprit 1782-1871 [AWV 16]. *La Muette de Portici... Ouverture Réduite pour le Piano avec accompt. de Violon ad libitum* Prix: 4f. 50c. [Piano-vocal score]. Paris: E. Troupenas [PN 232 (0-15)], [1828].

Folio. Half contemporary green vellum with dark green paper boards, spine in gilt-ruled compartments, with dark red leather title label gilt. 1f. (title), [1] (blank), 2-12, 9, [i] (blank), 11, [i] (blank), 11, [i] (blank), 17, [i] (blank), 5, [i] (blank), 15, [i] (blank), 11, [i] (blank), 15, [i] (blank), 21, [i] (blank), 5, [i] (blank), 9, [i] (blank), 5, [i] (blank), 7, [i] (blank), 13, [i] (blank), 3, [i] (blank) pp. Engraved. Includes secondary titles, each with thematic index and publisher's handstamp), for each of the 15 numbers: "La Muette de Portici Opéra en 5 Actes Paroles de MM. Scribe & Germain Delavigne... avec Accompagnement de Piano ou Harpe... Catalogue thématique des morceaux détachés." Bookplace with heraldic device and the initials

"B-C" to front pastedown. "Duchess of St. Albans Stratton Street" in manuscript in a contemporary hand to upper margin of title. With handstamp "Timbre Royal Seine 3c." to lower corners of several leaves. Binding quite worn, bumped, and soiled, with some loss to lower outer corner of lower board; spine and lower joint slightly defective. Slightly worn and soiled; blank inner margins of many leaves dampstained, not affecting music; show-through to several leaves.

First Edition of the overture and 15 separate numbers. Schneider pp. 262-263.

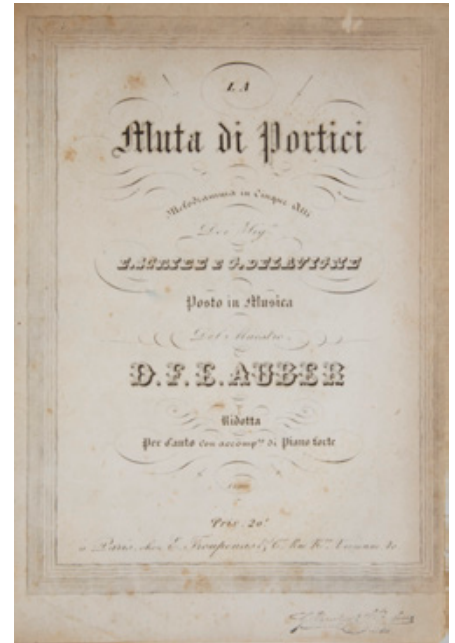
A grand opéra in five acts to a libretto by Eugène Scribe and Germain Delavigne, La Muette de Portici was first performed in Paris at the Opéra on February 29, 1828. The opera was Auber's greatest success, with the duet "Mieux vaut mourir" being particularly popular... The history of grand opéra begins with La muette de Portici. The characteristics of the genre include a new degree of magnificence in the sets and sensationally dramatic technical stage effects, the culmination of each act in a large tableau and ingeniously staged crowd scenes. The opera provided new opportunities for the director, librettist, set designer and costume designer to work together, and they made a careful study of the historical background of the Neapolitan revolt. The climax of the final scene with the eruption of Vesuvius was a sensation, and its influence was felt in grand opéra from Meyerbeer and his contemporaries to Wagner's Götterdämmerung." Herbert Schneider in Grove Music Online.

"An operatic subject of such liveliness had not existed before... Here was a 'grand opera,' a complete tragedy in five acts and all in music. No trace of stiffness, bathos, high-priestly dignity, and all that classical stuff was left; it was burning hot and ravishingly entertaining." Richard Wagner: Reminiscences of Auber. (26444) \$550

9. **AUBER, Daniel-François-Esprit 1782-1871**

9AWV 16]. *La Muta di Portici Melodramma in Cinque Atti Dei Sig. E. Scribe e G. Delavigne... Ridotta per Canto con accompto. di Piano forte A. Lafont Prix: 20f.* [Piano-vocal score]. Paris: E. Troupenas & Cie. [PN E.T. et Cie 2402], [1840].

Large octavo. Half dark red morocco with marbled boards, spine in ruled compartments, titling gilt. 1f. (recto title, verso blank), 1f. (recto cast list and index, verso blank), 282 pp. text in Italian. Pencilled text in French to pp. 115-122. Binding somewhat worn and rubbed. Some, mostly minor, foxing; occasional small tears not affecting notation; lower outer corner of pp. 7/8 lacking, slightly affecting printed area; title and cast list trimmed at outer margin, slightly affecting page numbering; music seller's facsimile signature handstamp to lower outer margin of title.



Rare early Italian edition. Schneider p. 225. (28224)

\$100



“Consolidated His International Reputation”

10. **AUBER, Daniel-François-Esprit 1782-1871**

[AWV 17]. *La Fiancée Die Braut Opéra en 3 Actes... Klavier-Auszug... Der deutsche Text, zum Gebrauch für die Königl. Oper zu Berlin, vom Baron von Lichtenstein. No. 1540. Pr. 3 Rth.* [Piano-vocal score]. Berlin: Ad. Mt. Schlesinger [PN 1540], [ca. 1835].

Oblong folio. Original publisher's dark ivory wrappers with titling within decorative border.. 1f. (title with list of individual pieces and their prices), [1] (blank), 2-102 pp. Engraved. Uncut. Text in French and German. Provenance: The noted music collector and bibliographer Anthony von Hoboken, with his small

decorative bookplate with nautical motif to upper outer corner of verso of upper wrapper. Wrappers frayed at edges, soiled, and somewhat darkened; spine split and partially lacking. Minor foxing, heavier to some leaves; light offsetting and bleeding; final signature partially detached. Small circular publisher's handstamp to lower inner margin of title. A very good wide-margined copy overall.

First German Edition. Schneider p. 418. Worldcat (2 copies only, at the University of Chicago and Julliard).

La fiancée, an opéra-comique to a libretto by Eugene Scribe, was first performed at the Opéra-Comique (Feydeau) on January 10, 1829. "[Auber] consolidated his international reputation with La fiancée and Fra Diavolo." Herbert Schneider in *Grove Music Online*. (26553) \$425

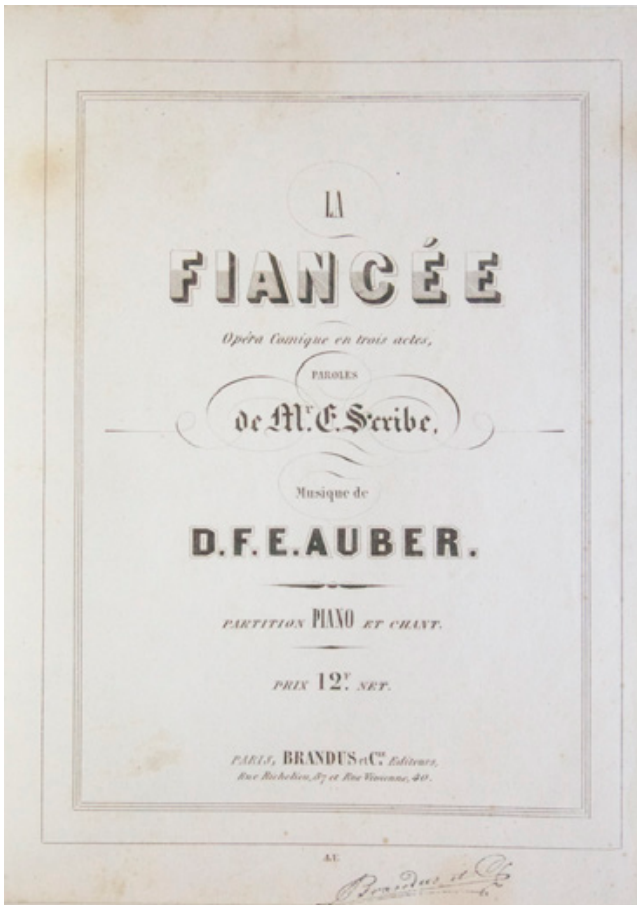


11. AUBER, Daniel-François-Esprit 1782-1871

[AWV 17]. *La Fiancée (Die Braut) Opéra comique en trois Actes. Paroles de M. Scribe... paroles allemandes, à l'usage de l'Opéra Royal de Berlin, du Baron de Lichtenstein. Sans les finales Pr. Arrangement complet pour le Pianoforte. Pr. [blank].* [Piano-vocal score]. Berlin: Fr. Laue [PN 142-161], [ca. 1829].

Oblong folio. Quarter contemporary brown calf with marbled boards, decorative cut-paper label to upper with titling in manuscript. 1f. (title), [1] (cast list, table of contents, and "Vorerinnerung"), 69, [i] (blank), 54, 35, [i] (blank) pp. Engraved. Text in French and German. Publisher's small circular blindstamp to lower inner corners of initial leaves. Contemporary signature to upper outer corner of front free endpaper. Binding somewhat worn and rubbed; slight loss to tail of spine; tender at hinges. Mostly minor foxing; lower outer corners soiled; some dampstaining to upper inner margins; minor early repairs to inner margins of preliminary leaves, not affecting text; binder's holes to inner margins; remnants of early blue binding to inner margin of title.

Rare early German edition, published just one year after the first edition. Schneider p. 418. Worldcat (3 complete copies only, at the National Library of Israel, the Staats und Universitätsbibliothek Hamburg, and the Universität Marburg). (26579) \$225



12. AUBER, Daniel-François-Esprit 1782-1871

[AWV 17]. *La Fiancée Opéra Comique en trois actes, Paroles de M.r E. Scribe... Partition Piano et Chant. Prix 12.F net.* [Piano-vocal score]. Paris: Brandus et Cie. [PN T. 1408], [after 1850].

Quarto. Dark green morocco-backed dark green pebbled cloth boards with "A.G." gilt to upper within decorative blindstamped border, decorative device gilt to lower, raised bands on spine in compartments gilt, titling gilt, all edges gilt. 1f. (title), [i] (cast list and contents), [i] (blank), 227, [i] (blank) pp. Title lithographed, music engraved. Additional plate number to pp. 1 and 8: B. et Cie. 8246. Spoken dialogue not included. Publisher's handstamp to lower right corner of title. Impression occasionally light or smudged; light to moderate foxing; final leaves bumped at lower outer corner.

A re-issue of the 1843 edition. Schneider p. 417. Brandus took the edition over from Troupenas, (whose business he bought in 1850), adding his own plate number to the outer pages of the first signature. (25282) \$120

13. AUBER, Daniel-François-Esprit 1782-1871

[AWV 18]. *Fra Diavolo, Opéra Comique en 3 Actes, Paroles de M. E. Scribe... Partition Piano et Chant. Prix. 15f. Net... Nouvelle Edition.* [Piano-vocal score]. Paris: G. Brandus, Dufour [PN T. 1398], [after 1850].

Quarto. Half dark blue morocco with textured blue cloth, raised bands on spine in decorative compartments gilt, titling gilt, initials "L.A." gilt to upper. 1f. (recto title, verso blank), [1] (recto cast list and contents, verso blank), [2] (blank), 3-215, [i] (blank) pp. Engraved. Binding slightly worn and rubbed. Upper margin of four leaves (pp. 165-172) with small tears. With early 20th century press cuttings relative to the opera laid in.

A later editon, printed from Troupenas plates. Schneider p. 473. (28221) \$85





“Had Considerable Influence on Verdi’s *Un Ballo in Maschera*”

14. AUBER, Daniel-François-Esprit 1782-1871

[AWV 23]. *Gustave ou le Bal masqué Opéra historique en 5 Actes Paroles de Mr. Scribe... Avec Accompagnement de Piano Par V. Rifaut Prix: 60 fr.* [Piano-vocal score]. Paris: E. Troupenas [PN 682. O., 682], [1833-1834].

Folio. Full modern black leatherette with raised bands on spine, titling gilt, decorative blue endpapers. 1f. (title), 1f. (cast list and table of contents), [1] (blank), 2-398 pp. Engraved. With the handstamp of Troupenas's successor, Delloye, to lower margin of title. Engraved and printed by Marquerie, Frères. Title within decorative borders, within which is printed "Répertoire Des Opéras Français" together with the surnames of noted opera composers. Some leaves with double pagination. Small piece of tape laid down over handstamp of former owner, J.M. Martin, to upper outer corner of title; his handstamp and "212" to cast leaf; handstamp to first page of music. Binding slightly worn; endpapers faded at margins. Slightly worn, soiled, and foxed; impressional occasionally light; first signature partially detached.

First Edition. Scarce. Schneider p. 708. Lesure pp. 137-138, 416-420. According to Lesure, this edition was probably printed in 1833. Delloye, whose handstamp appears in this copy, absorbed Troupenas's firm in October, 1834.

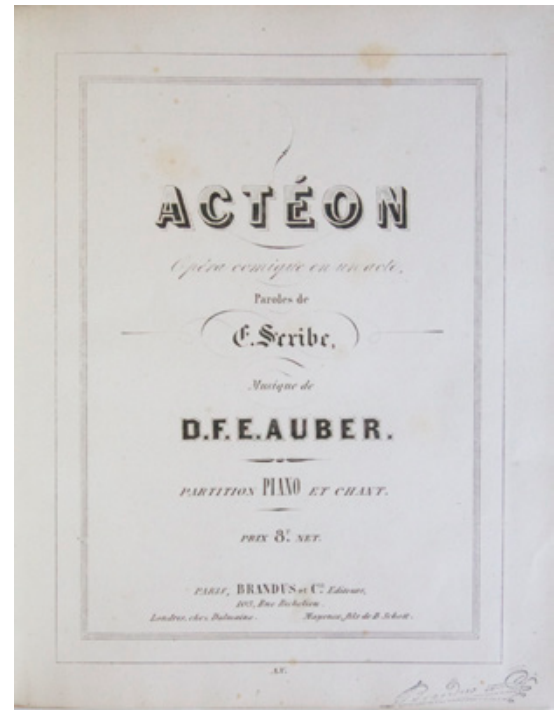
Gustave ou le Bal masqué was first performed at the Opéra in Paris on February 27, 1833. It "was performed 168 times in Paris (after the end of April 1834 they were partial performances only), and it was also successful in England and Germany. As late as 1877 it was performed in Vienna as *Die Ballnacht*. The opera had considerable influence on Verdi's *Un ballo in maschera*: *Gustave III* contains Auber's most developed 'parlante' scene, similar to those that Verdi introduced in his operas after *Macbeth*." Herbert Schneider in *Grove Music Online*. (25578) \$550

15. **AUBER, Daniel-François-Esprit 1782-1871**

[AWV 26]. *Actéon Opéra comique en un acte. Paroles de E. Scribe... Partition Piano et Chant. Prix 8.F net.* [Piano-vocal score]. Paris: Brandus et Cie. [PN T. 1407], [after 1850].

Quarto. Quarter mid-tan calf with marbled boards and black leather title label gilt to spine. 1f. (title), 93, [i] (blank) pp. Title lithographed, music engraved. Additional plate number to pp. 1 and 8: B. et Cie 8252. Spoken dialogue not included. Publisher's handstamp to lower right corner of title. Handstamp, "Achat de Musique neuve et d'occasion C. Pugno 19 Quai des Gds Augustins Paris," to front flyleaf. Spine partially detached. Impression occasionally weak; some leaves 1lightly foxed.

A reissue of the first edition of 1843. Schneider p. 842. Brandus took the edition over from Troupenas, (whose business he bought in 1850), adding his own plate number to the outer pages of the first signature. (25280) \$75



“Auber’s Most Successful Opéra Comique in Paris”

16. **AUBER, Daniel-François-Esprit 1782-1871.**

[AWV 30]. *Le Domino Noir Opéra Comique en trois Actes Paroles de M. E. Scribe... avec Accompagnement de Piano Par H. Potier. Prix net: 30 f. A.L.* [Piano-vocal score]. Paris: E. Troupenas [PNs T. 547.; T. 547 (1); T. 547 (3); T. 547 4; E.T. et Cie. 547. 12; T. 547. 16], [ca. 1837-1838].

Folio. Quarter dark red morocco with dark red leatherette boards, upper with early owner's name ("Mlle. Annie Morrow") gilt, spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (title), 1f. (cast list and table of contents), [1] (blank), 2-179, [i] (blank) pp. Engraved. With the handstamp of Troupenas's successor, "Brandus et C[ie.]," to lower blank margin of title. Title within decorative border within which is printed "Répertoire Des Opéras Français" together with the surnames of noted opera composers. Engraved and printed by Marquerie, Frères. Some pages with double pagination. Binding slightly worn, rubbed, and bumped; partially split at joints; upper with occasional, light staining. Some soiling to margins; occasional show-through; impression occasionally light.

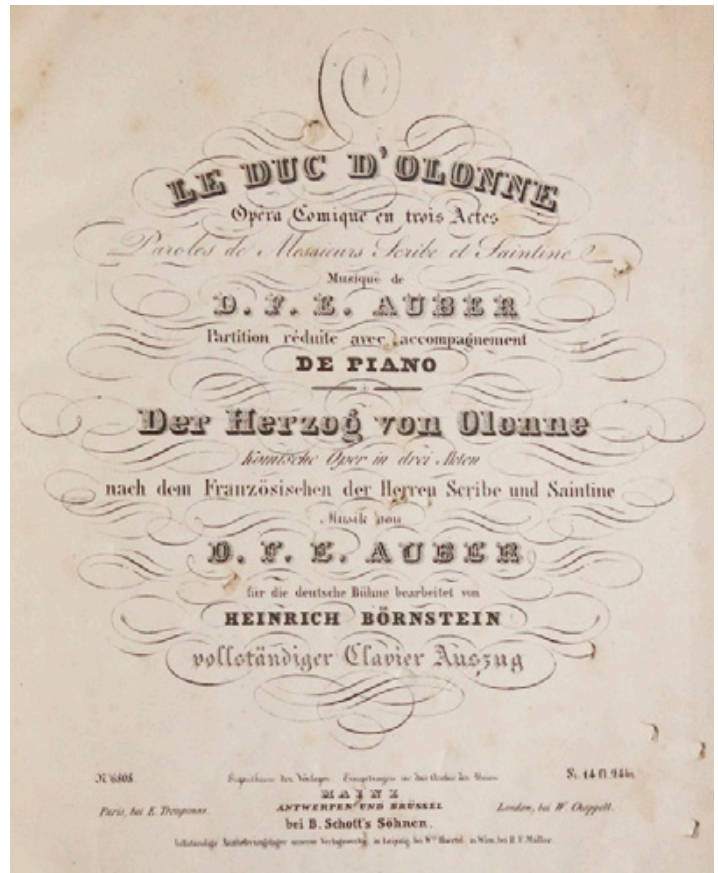


First Edition. Scarce. Schneider p. 912 (a copy of 175 pp.). OCLC 19800506, 497380377, 863529263 (179 pp.). Lesure pp. 77, 418, 420.

An opéra comique in three acts to a libretto by Eugène Scribe, Le Domino Noir was first performed in Paris at the Opéra-Comique (Salle Bourse) on December 2, 1837. It "was Auber's most successful opéra comique in Paris, with over 1200 performances by 1909. The many surprising twists in its plot, a notable feature of opéra comique, also made it popular in Germany and England (the London première was on 18 January 1838), and it was translated into most European languages. Auber's music not only brings out the humour and wit of the libretto's couplets and features many dance rhythms, but also displays depths of expression, as in the minor-key section of the overture, in Massarena's 'Amour, viens finir mon supplice', and in Angèle's 'Le trouble et la frayeur' and its interpolated bolero, 'Flamme vengeresse'. Auber proved himself a shrewd dramatist in his use of parlando over an independent instrumental theme and in his choice of motifs to suit various situations. He imported a discreet Spanish flavour with two boleros and the popular aragonese, 'La belle Inès fait florès'. Angèle's bolero became a worldwide success as 'La gitana' or 'El jaleo de Jeres'." Herbert Schneider in Grove Music Online. (25582) \$385

17. AUBER, Daniel-François-Esprit 1782-1871
[AWV 35]. *Le Duc d'Olonne Opéra Comique en trois Actes Paroles de Messieurs Scribe et Saintine... Partition réduite avec accompagnement de piano Der Herzog von Olonne Komische Oper in drei Akten nach dem Französischen der Herren Scribe und Saintine... für die deutsche Bühne bearbeitet von Heinrich Börnstein vollständiger Clavier Auszug No. 6808... Pr: 14 fl. 24 kr.* [Piano-vocal score]. Mainz Antwerpen und Brüssel: B. Schott's Söhnen [PN 6808 (0-12)], [1842].

Folio. Original publisher's printed wrappers. 1f. (title), 1f. (cast list and table of contents), 15, (libretto in German), [i] (blank), 202 pp. Music engraved, libretto typeset. Partially uncut. Text in German and French. With printed label of the Musikalien-Leihanstalt F.v. Kittlitz-Schott in Mainz, with contemporary manuscript titling and shelfmark, to lower margin of upper wrapper. Wrappers quite worn and soiled with some splitting, tearing, loss, and perforations extending into outer leaves, affecting some measures of music. Several signatures partially or fully detached; minor soiling and dampstaining to blank margins of some leaves, not affecting music; occasional foxing and creasing to outer margins; crude tape repair to final two leaves.



First German Edition. Schneider p. 1122.

Le duc d'Olonne was first performed at the Opéra-Comique (Favart) in Paris on February 4, 1842. (26683) \$125



18. AUBER, Daniel-François-Esprit 1782-1871

[AWV 36]. *La Part du Diable Opéra comique en 3 actes, Paroles de E. Scribe... Partition Piano et Chant. Prix 12 F. net.* [Piano-vocal score]. Paris: Brandus et Cie. [PN T. 1413], [?after 1858].

Quarto. Dark green morocco-backed dark green pebbled cloth boards with "M.B.J." gilt to upper with decorative border gilt, raised bands on spine with decorative compartments gilt, titling gilt, all edges gilt. 1f. (title), [1] (cast list and contents), 2-165, [i] (blank) pp. Title lithographed, music engraved. Spoken dialogue not included. Publisher's handstamp, "G. Brandus & S. Dufour," to lower right corner of title. Oval handstamp, "Achat livres et musique A. Cisnéros 4 et 6 Rue Dauphine Bordeaux," to upper right corner of front flyleaf and title and to upper left corner of first page of music. Impression occasionally weak; some offsetting and oxing, especially to first and final leaves and outer margins.

A re-issue of the 1849 edition of the piano-vocal score. Schneider p. 1142. Brandus took the edition over from Troupenas, whose business he bought in 1850; against his custom, he did not add his own plate number to the outer pages of the first signature. The handstamp, "G. Brandus & Dufour," dates from 1858-72.

First performed in Paris at the Opéra-Comique on January 16, 1843. (25283)

\$90

19. AUBER, Daniel-François-Esprit 1782-1871

[AWV 38]. *Die Barcarole Komische Oper in drei Acten nach dem Französischen des E. S. Scribe von Julius Franke... Vollständiger Clavierauszug mit deutschem un französischem Texte... Pr. 7 Thlr.* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 7266 (0-17)], [1845].

Folio. Disbound. 1f. (title), 1f. (table of contents), 22 (libretto in German), 3-186 pp. Music engraved, libretto typeset. Text in German and French. Small oval handstamp of Rolf Ehrhardt to blank lower margin of title. Minor foxing, soiling, and occasional small tears to edges and blank margins, not affecting music.

First German Edition. Schneider p. 1221. Scarce. Worldcat (6 apparently complete copies, only 2 of which are in the U.S., at the New York Public Library and the University of Michigan, OCLC nos. 19909373, 750713160).

La barcarole, ou L'Amour et la Musique, to a libretto by Eugène Scribe, was first performed at the Opéra-Comique (Favart) in Paris on April 22, 1845.

(26685)

\$135



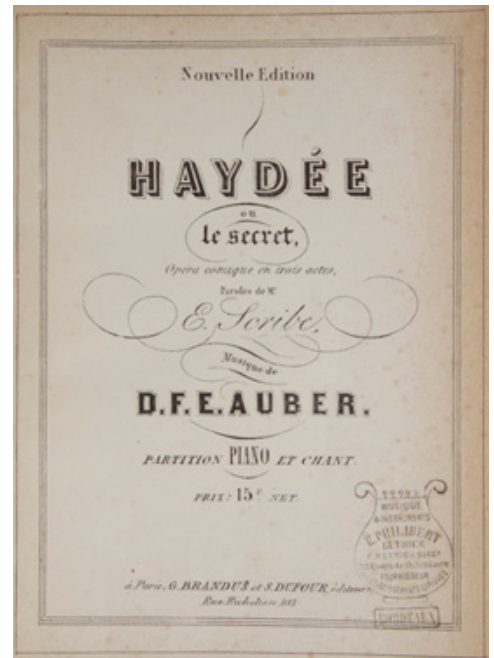
20. **AUBER, Daniel-François-Esprit 1782-1871**

[AWV 40]. *Haydée ou le secret, Opéra comique en trois actes, Paroles de Mr. E. Scribe... Partition Piano et Chant. Prix: 15F. Net... Nouvelle Edition.* [Piano-vocal score]. Paris: G. Brandus & S. Dufour [PN E.T. Cie. 2210], [after 1850].

Large octavo. Quarter dark red morocco with marbled boards, raised bands on spine in decorative compartments gilt, dark red title label gilt. 1f. (recto title, verso blank), [1] (cast list and table of contents), 2-175, [i] (blank) pp. Binding slightly worn, corners bumped. Minor to moderate foxing; music seller's handstamps to lower outer corner of title.

Schneider p. 1239. (28222)

\$90



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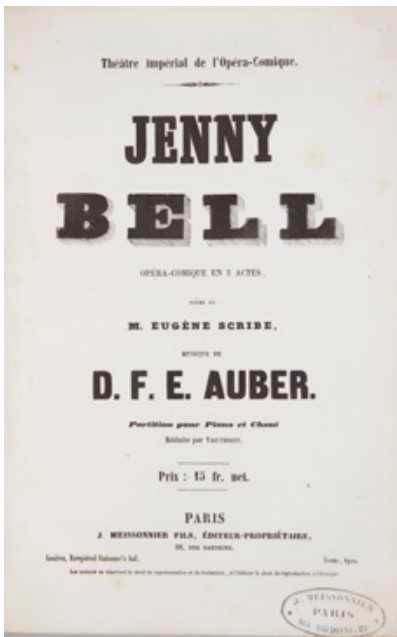
21. **AUBER, Daniel-François-Esprit 1782-1871**

[AWV 43]. *Marco Spada Opéra-Comique en 3 Actes, Poème de M. Eugène Scribe... Partition pour Piano et Chant Réduite par A. de Gabaudé. Prix: 15 fr. net.* [Piano-vocal score]. Paris: J. Meissonnier [PN J.M. 3229], [1853].

Large octavo. Quarter brown leather with textured black cloth boards, rules and titling gilt to spine; marbled edges. 1f. (recto title, verso blank), 1f. (recto named cast list and contents, verso blank), 304 pp. Lithographed. With a contemporary inscription in brown ink to head of cast list: "A mon cher maître souvenir de reconnaissance et d'amitié son élève dévouée Henriette" and "With my Compliments J.K. Hulling" in blue ink in another hand to head of title. Spine slightly defective. Minor to moderate foxing and staining; small publisher's oval handstamp to blank lower margin of title.

First Edition. Schneider p. 1333.

First performed in Paris at the Opéra Comique on December 21, 1852. (28219) \$300



22. AUBER, Daniel-François-Esprit 1782-1871

[AWV 44]. *Jenny Bell Opéra-Comique en 3 Actes, Poème de M. Eugène Scribe... Partition pour Piano et Chant Réduite par Vauthrot.* [Piano-vocal score]. Paris: J. Meissonnier [PN 5606], [1856].

Large octavo. Half dark olive green leather with patterned green cloth boards, spine in decorative compartments and titling gilt. 1f. (recto title, verso blank), 1f. (recto named cast list and contents, verso blank), 251, [i] (blank) pp. Binding worn; spine slightly defective. Slightly worn and foxed; small oval publisher's handstamp to lower outer corner of title.

First Edition. Schneider p. 1362. (28218)

\$250

“Anticipating... the Fatal Outcome of Carmen by 19 Years”

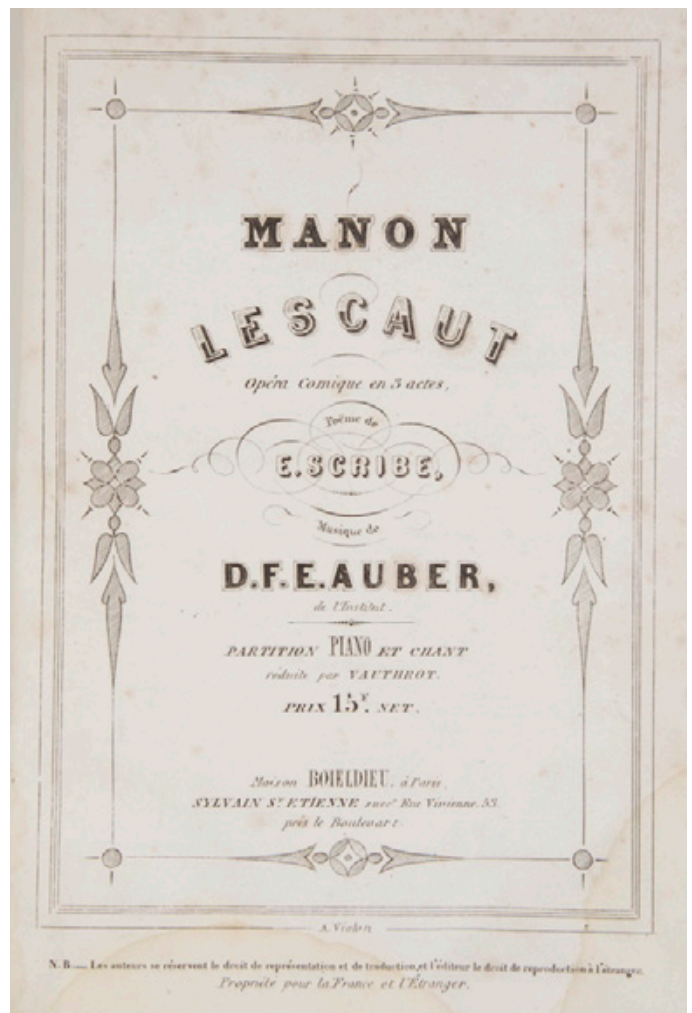
23. AUBER, Daniel-François-Esprit 1782-1871

[AWV 45]. *Manon Lescaut Opéra Comique en 3 Actes, Poème de E. Scribe... Partition Piano et Chant réduite par Vauthrot. Prix 15F. Net.* [Piano-vocal score]. Paris: Boieldieu... Sylvain St. Etienne succr. [PN S. St. 882], [1856].

Large octavo. Half red calf with red textured paper boards, titling and rules gilt to spine. 1f. (title), [1] (named cast list and contents), 2-274 pp. Binding considerably worn, with some loss. Slightly worn, browned, foxed, and stained; pp. 3-6 detached. Annotation in pencil to front free endpaper; portion of rear endpaper torn away. Named cast includes Marie Cabel, Puget, Faure, Beckers, Lemercier, Jourdan, Félix, Lemaire, Duvernoy, Nathan, and Bélia.

First Edition. Schneider p. 1378.

First performed in Paris at the Opéra Comique on February 23, 1856. "In Manon Lescaut (1856), the café-scene in Act 2 paints a multi-faceted picture of contemporary society in a manner close to Offenbach; the culmination of the action in a dramatic, half-hour-long death-scene is still more astonishing, anticipating, within the opéra comique genre, the fatal outcome of Carmen by 19 years." Herbert Schneider in *Grove Music Online.* (28220) \$350





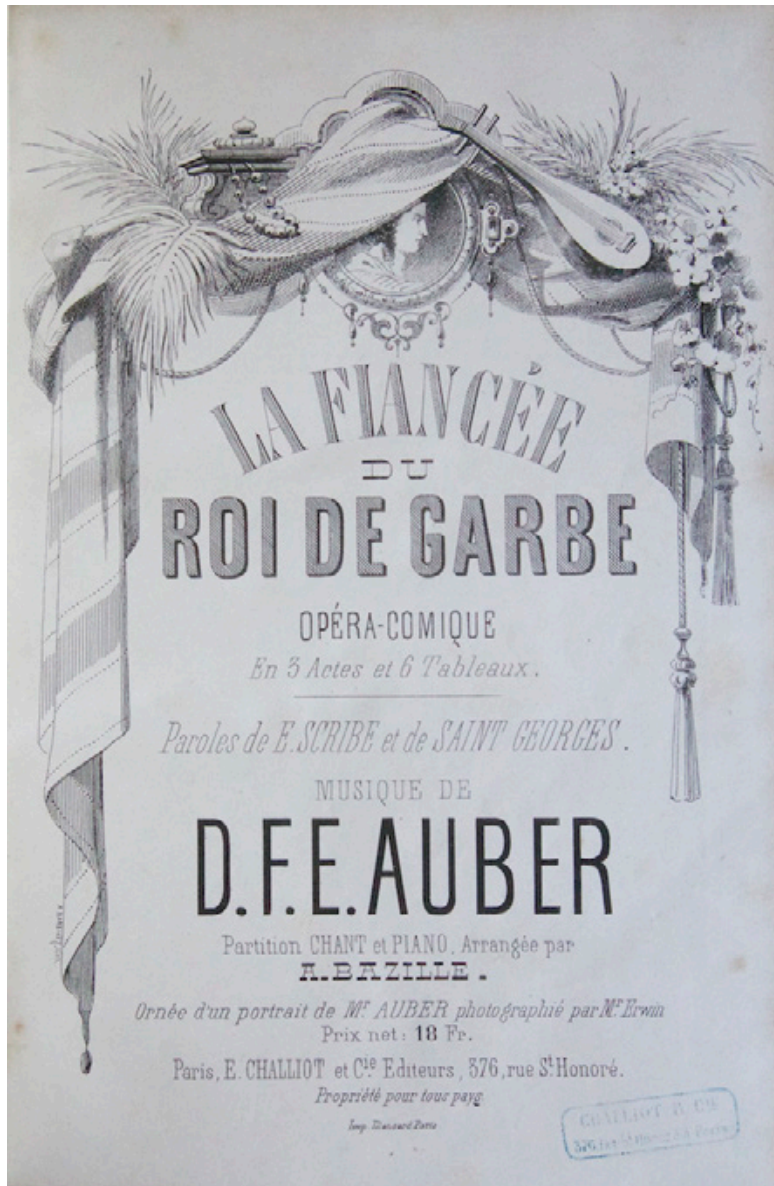
24. AUBER, Daniel-François-Esprit 1782-1871

[AWV 48]. *La Circassienne Opéra Comique en trois actes Paroles de Eugène Scribe... Partition Piano & Chant Réduite par A. Bazille Prix 18f net.* [Piano-vocal score]. Paris: Colombier [PN C. 2587], [1861].

Large octavo. Quarter dark red leather with "E. Carlier" and rules gilt to upper; spine in ruled compartments with titling gilt. 1f. (title with decorative border lithographed by A. Barbizet), 1f. (named cast list and contents), 357, [i] (blank) pp. Lithographed. Spoken dialogue not included except for cue lines preceding each musical number. Performance-related annotations in pencil to pp. 98-119. Binding worn, rubbed, and bumped. Title and some additional leaves moderately foxed, remainder slightly foxed; publisher's handstamp to lower right corner of title, slightly trimmed; offsetting to pp. 234-35.

First Edition. Schneider p. 1414.

"La circassienne was one of Auber's last operas, composed when he was nearly 80 years old. His librettist, Eugène Scribe, had been Auber's regular collaborator since 1823 and had written the libretto for his greatest success, Fra Diavolo. The opera was premiered by the Opéra-Comique in Paris on 2 February 1861 in a production directed by Ernest Mocker. In his review of the premiere for Le Ménestrel, Jacques Heugel praised the score as Auber's 'most youthful, clever, and refined music', admirably adapted to Scribe's witty libretto and demonstrating once again that he was 'the French musician par excellence'. He went on to describe the opening night as 'a true success' with the audience 'in raptures'... However, the opera's success proved to be short-lived. In October 1861 an adapted English version of La circassienne was given three performances by the Caroline Richings opera company in Philadelphia, but it received no performances in Europe outside of France. It remained in the Opéra-Comique's repertoire for only one year with a total of 49 performances." Wikipedia. (25279) \$275



25. AUBER, Daniel-François-Esprit 1782-1871

[AWV 49]. *La Fiancée du Roi de Garbe Opéra-Comique En 3 Actes et 6 Tableaux. Paroles de E. Scribe et de Saint Georges... Partition Chant et Piano, Arrangée par A. Bazille. Ornée d'un portrait de M^r Auber photographié par Mr. Erwin [Hanfstaengl] Prix net: 18 Fr.* [Piano-vocal score]. Paris: E. Challiot et Cie. [PN E. C. et Cie. 3042], [1864].

Large octavo. Quarter dark green morocco with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (title within decorative border lithographed by A. Barbizet), 1f. (with laid-down photographic portrait of Auber by Erwin Hanfstaengl, dated "Paris 1863"), [i] (blank), [i] (named cast list), [i] (contents), [i] (blank), 308 pp. Lithographed. Printer's note to foot of p. 1: "Imp: Michelet, 6, r. du Hasard." Publisher's handstamp to lower right corner of title. Spoken dialogue not included except for cue lines preceding some musical numbers. Binding slightly worn, rubbed, and bumped. Front matter moderately, first pages of music slightly foxed; one leaf partially detached.

First Edition. Schneider p. 1435.

First performed on January 11, 1864, this is one of Auber's last operas and his very last to a libretto by Eugène Scribe (1791-1861). (25281) \$350

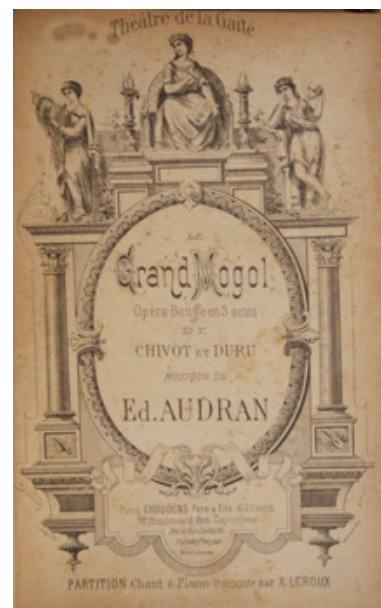
26. AUDRAN, Edmond 1840-1901

Le Grand Mogol Opéra-Bouffe en 3 actes de Chivot et Duru. [Piano-vocal score]. Paris: Choudens [PN A.C. 6355], [1884].

Large octavo. Quarter black textured cloth with dark green marbled boards, brown leather title label gilt to spine. [i] (title), [i] (publisher's note, etc.), 1f. (named cast list and contents), 217, [i] (blank) pp. Named cast includes Thuillier-Leloir, Cooper, Alexandre, Gélabert, Scipion, and Mesmaker. Occasional performance notations in red crayon and black ink. Binding somewhat worn. Occasional minor wear and foxing; bookseller's handstamp to front pastedown; ownership annotations in ink to front endpapers.

First Edition, with the ballet supplement on pp. 206-217.

First performed in Paris at the Théâtre de la Gaité on September 19, 1884.
(28245) \$85



27. AUDRAN, Edmond 1840-1901

La Mascotte Opéra-Comique en 3 actes de Chivot et Duru. [Piano-vocal score]. Paris: Choudens [PN A.C. 5056], [1880].

Large octavo. Quarter brown calf with marbled boards, rules and titling gilt to spine. 1f. (recto title, verso notes), 1f. (recto named cast list and contents, verso blank), 104, [i] (105-109), 110-208 pp. Named cast includes Montbazon, Dinelli, Pescheux, Desmonts, Morlet, Hittemans, Lamy, and Raucourt. Binding somewhat worn, rubbed, and bumped. Occasional minor tears and soiling, not affecting music.

First Edition, later issue. (28248)

\$50

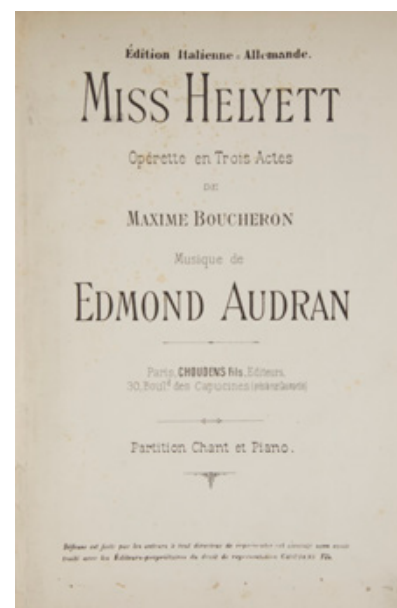
28. AUDRAN, Edmond 1840-1901

Miss Helyett Opérette en Trois Actes de Maxime Boucheron. [Piano-vocal score]. Paris: Choudens [PN A.C. 8678], [ca. 1890].

Large octavo. Half maroon cloth with marbled boards. 1f. (recto title, verso blank), [1] (recto cast list and contents, verso blank), 3-171, [i] (blank) pp. Binding worn, rubbed, and bumped; spine reinforced with red tape. Slightly worn and lightly foxed; composer attribution in ink to front free endpaper.

The second version, with text in Italian and German. (28247)

\$40





A Performance Copy, With Autograph Manuscript Revisions Signed by the Composer

29. BASTIDE, Paul 1879-1962

La Divine Épopée (La Passion) Poème Lyrique en 5 actes, un prologue et un épilogue de Charles Hellen et Pol d'Estoc... à Adolphe Lebot Affection et Reconnaissance. [Piano-vocal score. Paris: Editions Joubert [PN E.J. 10189], [ca. 1943.

Folio. Mid-brown wrappers. 1f. (title), 1f. (recto copyright statement, verso notes on performance and instrumentation), 1f. (notes on first performance and named cast list), 1f. (contents), 229, [i] (blank) pp. Lyrics and stage directions for the character of Jésus underlined in red crayon. Together with: An 8-page autograph manuscript in ink containing revisions to Pilate's part in Act IV, signed by the composer on the first and final pages and with his small circular handstamp as music director of the Opéra in Marseille. Oblong folio. Unbound, with central fold. Laid in to the printed score. Wrappers slightly worn and faded; partially disbound. Occasional light browning; outer edge of final leaf slightly chipped, not affecting notation.

Bastide was music director at Vichy from the 1920s, at the Opéra Comique in Paris from 1932-1936, and at the Opéra de Marseille from 1941-1945. La Divine Épopée was first performed at the Opéra de Marseille on the 25th March, 1943, under the direction of the composer. The baritone Valère Blouse, performing the part of Pilate, is identified herein; we thus assume that the present manuscript was intended to be used by him for performance. (28872) \$350



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

[Op. 72]. *Leonore Oper in zwei Akten... Vollständiger Klavierauszug der zweiten Bearbeitung mit den Abweichungen der ersten.* No. 8404... Pr. 18 Mark. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PNs 8404 (0-18)], [ca. 1880].

Folio. Original publisher's light orange printed wrappers. 1f. (title), xii ("Vorwort"), 1f. (cast list and table of contents), 3-205, [i] (blank) pp. Music engraved. Previous owner's signature dated Augsburg, December 24, 1898 to upper margin of upper wrapper. Wrappers slightly worn, soiled, and stained. Slightly worn; upper outer corners slightly creased. A very good copy overall.

Second version, probable second issue, of the Breitkopf & Härtel edition originally published in 1853. *The New Kinsky*, Vol. 1, p. 435, IV.

Fidelio, originally entitled *Leonore*, to a libretto by Joseph von Sonnleithner with revisions by Stephan von Breuning and Georg Friedrich Treitschke, was first performed at the Theater an der Wien in Vienna on November 20, 1805; the second version was also first performed there, on March 29, 1806. "In its 1806 revision, *Fidelio* was presented in two acts rather than three. There were many small changes in the music, but the important dramatic changes were few... Of the many other influences on *Fidelio* that have been proposed, those of Mozart and of post-revolutionary French opera are the most widely acknowledged. The latter repertory is no longer well known, but beginning in 1802 much of it was performed in Vienna. Echoes of Cherubini's *Lodoïska* and *Les deux journées* are easy to hear in *Fidelio*, and the idea of the trumpet signal, anticipated in the overture, may have come from Méhul's *Hélène* (also to a libretto by Bouilly). The musical rhetoric of Cherubini and his French contemporaries, which is quite distinct from Mozart's, is evident throughout *Fidelio* and the other great works of Beethoven's middle period." Douglas Johnson in *Grove Music Online*. (26486) \$350



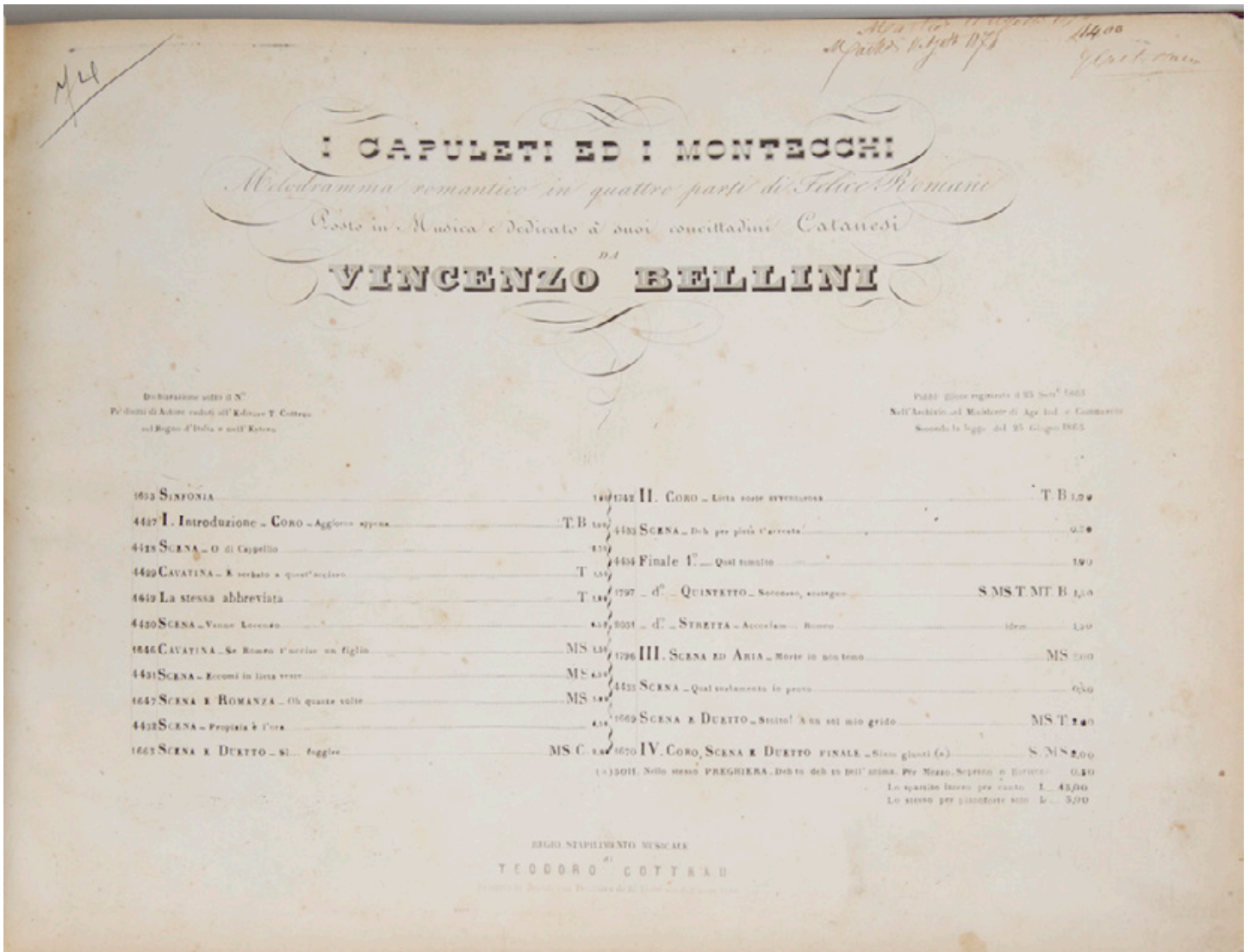
31. **BELLINI, Vincenzo 1801-1835**

I Montecchi e i Capuleti Melodramma in due Atti di Felice Romani. [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 5224/5259, 5225-34], [ca. 1845].

Oblong folio. Original publisher's printed wrappers with names of various composers printed within decorative border. 1f. (title), [i] (dedication), [i] (named cast list and table of contents), 188 pp. Engraved. Uncut. Series title ("Opere Teatrali Complete") printed to upper wrapper. Named cast includes Giuditta Grisi, Carradori-Allan, Antoldi, Bonfiglio, and Ranieri Pocchini. Wrappers moderately creased, worn, and soiled, with some tears, creasing, and slight loss to spine and margins. Some light foxing; some tears and creasing to blank lower inner corners of approximately one-third of leaves, not affecting music. A good, wide-margined copy overall.

First Edition, later issue (published in 1831, the first issue does not contain the dedication to the Catanesi; because Verdi's name is one of those printed to the upper wrapper, the present copy was most probably issued after that composer's first operatic successes in the early 1840s). Lippmann p. 382. Weinstock p. 247.

I Capuleti e i Montecchi, to a libretto by Felice Romani, was first performed at the Teatro La Fenice in Venice on March 11, 1830. "... the subject of star-crossed lovers enabled Bellini to play from strength as a purveyor of tender, elegiac melody. Here, as in Zaira, he infused the simple, syllabic vocal writing of La straniera with melismatic bravura, preparing the way for that perfect synthesis of expression and virtuosity he attained in La sonnambula. As the last important opera with a breeches-part hero, I Capuleti survived throughout the century as a favourite war-horse for star sopranos such as Wilhelmine Schröder-Devrient and Johanna Wagner, despite the hostility of progressives such as Liszt, who dismissed it as intolerably old-fashioned, and the ambivalence of Wagner, who loved its melodies while deploring its dramatic conception." Simon Maguire, Elizabeth Forbes, and Julian Budden in *Grove Music Online*. (26900) \$500



32. **BELLINI, Vincenzo 1801-1835**

I Capuleti ed i Montecchi Melodramma romantico in quattro parti di Felice Romani Posto in Musica e dedicato à suoi concittadini Catanesi... Lo spartito intero per canto L_15.00. [Piano-vocal score]. Napoli: Teodoro Cottrau [PN 1646-4435], [ca. 1865].

Oblong folio. Full modern dark red textured paper, titling gilt to spine. 1f. (title), 3-140 pp. Engraved. Numbers in the original keys. Contemporary annotation in black ink dated August 11, 1874 to upper margin of title. Binding slightly worn and bumped. Slightly worn, soiled, and foxed; annotation trimmed. Rare. Worldcat (1 copy only, at Tulane).

Bound with:

An additional finale by Nicola Vaccai (1790-1848). Scena aria e duetto finale Ah! se tu dormi svegliati Nell'atto 4o. dell' opera Romeo e Giulietta N.B. Questa scena si esegue in Napoli dalla Sig.a Malibran. F. 4 Gr. 60. [Piano-vocal score]. Napoli: B. Girard e Ci. [PN 2421], [ca. 1843?]. Oblong folio. 14 pp. Engraved. Contemporary signature in black ink to upper margin of p. 1. Moderate foxing, soiling, dampstaining, and wear; pp. 1-2 with repair along inner margin with slight loss to upper outer corner; trimmed at upper margin; occasional annotations. Rare. Worldcat (1 copy only, at the Library of Congress). *Vaccai's Giulietta e Romeo, to a libretto by Felice Romani, was first performed at the Teatro alla Cannobiana in Milan on October 31, 1825.* (26589) \$200

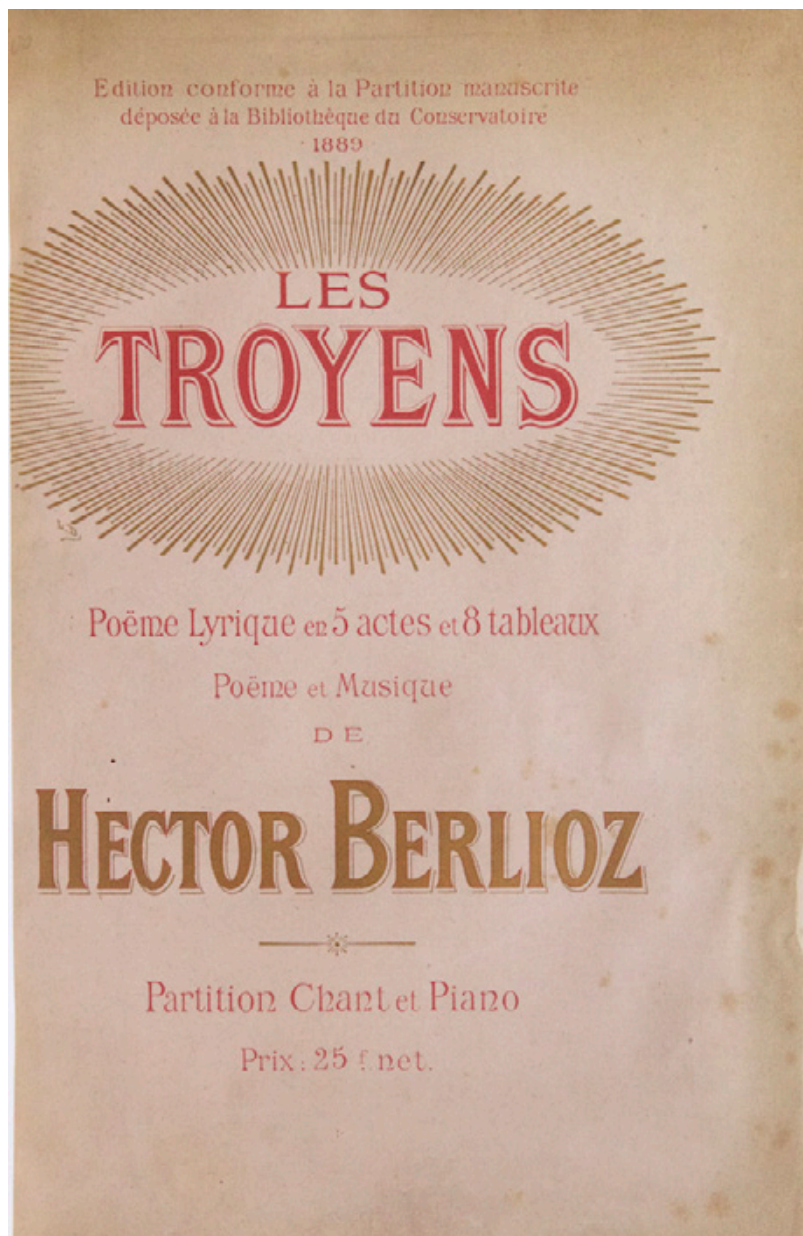
**From the Collection of Richard Bebb,
Noted English Actor**

33. BERLIOZ, Hector 1803-1869

Les Troyens Poème Lyrique en 5 actes et 8 tableaux... Partition Chant et Piano Prix: 25 f. net. [Piano-vocal score]. [Paris]: [Choudens] [PNs A.C. 987, A.C. 988, A.C. 8086], [1891].

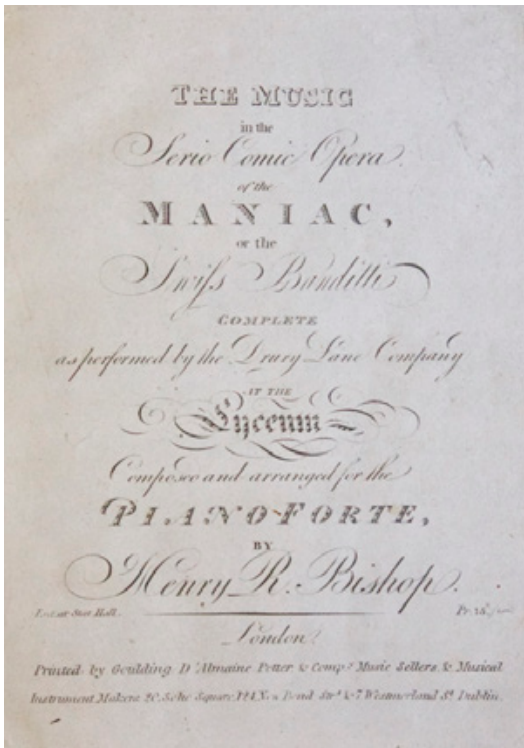
Large octavo. Full modern black cloth with red morocco title label gilt to spine, original publisher's pink wrappers printed in dark pink and gold bound in. 1f. (half title), 1f. (quotation from Berlioz's memoirs), 1f. (cast list), 1f. (performance notes), 2ff. (table of contents with a summary of each scene), 443, [i] (blank), [I]-III ("Coupures et Raccords..."), [i] (blank) pp. Partially uncut. In French. With publisher's catalogue to lower wrapper. No title page, as issued. Many pages lacking plate numbers. Ex libris the noted English actor Richard Bebb (1927-2006), with his signature to upper corner of front free endpaper. Binding very slightly worn; wrappers with minor browning, soiling, foxing, and slight loss to outer margins. Edges slightly browned; scattered, light foxing, heavier to some leaves.

Second edition. Hopkinson 64 A (a) and 65 A (a), variant (pp. 139-140).



Les Troyens is an opera in 5 acts by Berlioz to his own libretto after Virgil's Aeneid. Acts 3-5 were first performed, as Les Troyens à Carthage, at the Théâtre Lyrique in Paris on November 4, 1863. The complete opera was first performed 21 years after Berlioz's death, in Karlsruhe on December 6-7, 1890. "A central tenet of [Berlioz's] artistic creed was that the union of music and poetry held incomparably greater power than either art alone. In writing his own libretto, he gave himself the freedom to perfect both the story and the lyrics as part of the compositional process... By Les Troyens he had become a master of design, imagery and multi-dimensional architecture, and what resulted from his particular sense of the composer as hero was a marked solidarity of overall structure." D. Kern Holoman in Grove Music Online.

"Bebb was an avid collector of 78 rpm gramophone records. He was a committee member of the British Institute of Recorded Sound, a forerunner to the British Library Sound Archive, and oversaw the launch of Historic Masters, a vinyl record label dedicated to issuing rare 78 rpm recordings of historic opera singers. His personal collection included recordings of singers and opera performances in England, as well as the Henry Irving cylinder recordings which he rediscovered. He did not favour discs based on established values and reputation, but judged singers on their musical merit..." Wikipedia. (25592) \$350



34. 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

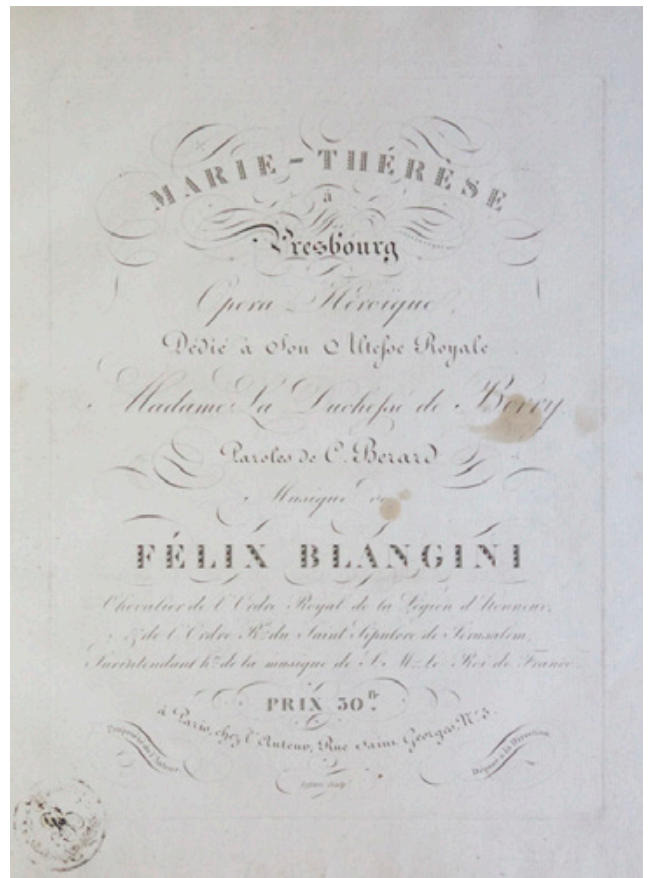
single-handed. Yet he is now remembered for little but the song Home, Sweet Home." Nicholas Temperley in *Grove Music Online*. (25780) \$265

Apparently Never Performed

35. BLANGINI, Felice 1781-1841

Marie-Thérèse à Presbourg Opera Héroïque, Dédié à Son Altesse Royale Madame La Duchesse de Berry. Paroles de C. Berard... Prix 30 fr. [Piano-vocal score]. Paris: L'Auteur [without PN], [1820].

Folio. Quarter 19th-century dark red morocco with full red paper boards, "Mlle. Mathilde de Sassenay" gilt to upper, spine in gilt-ruled compartments with titling and "32" gilt, marbled endpapers. 1f. (title), [i] (dedication), [i] (cast list and scene description), 85, [i] (blank) pp. Engraved. Title engraved by Lefevre with manuscript note most probably in Mathilde de Sassenay's hand regarding the binding, etc., tipped-in; her signature in ink to upper corner of first page of music. With small music seller's label laid down to lower corner of front pastedown. Binding slightly worn and bumped; some dampstaining, especially to upper. Minor staining to title, dedication, and outer margins of final leaves, slightly affecting several words; handstamp to lower margin of title; signature to page 1 slightly cropped.



First Edition. Scarce. The present opera was apparently never performed. Grove Music Online. Paris Opéra: *Bibliothèque musicale du Théâtre de l'opéra Catalogue historique*, pp. 277-278.

"Blangini composed nearly 30 operas, mostly opéras comiques, as well as church music, 174 romances, 170 nocturnes for two or three voices and many canzonets for one or more voices with piano or harp accompaniment; he claimed, and has subsequently been credited with, the invention of the vocal nocturne (in 1801). Many of his stage works were unsuccessful and received few performances; they are written in a light style. The texts of his very popular romances and nocturnes are of almost exclusively amorous inspiration, and display simplicity of texture and an elegant, fluent melodic style." Emilia Zanetti and Hervé Audéon in *Grove Music Online*. (25600) \$135



36. **BLECH, Leo 1871-1958**

[Op. 18]. *Versiegelt Komische Oper in einem Akt nach Rauppach von Richard Batka und Podes-Milo... Op. 18. Klaviersatz mit Text v. Egon Pollak Mk. 10.- no.* [Piano-vocal score]. Berlin: Verlag "Harmonie" [PN 210], [1908].

Folio. Dark brown cloth-backed patterned boards. 1f. (title with vignette within decorative borders), [i] (dedication to Engelbert Humperdinck within decorative borders), [i] (copyright notice with device), [i] (cast list with silhouette of each character), [i] (decorative device), [3]-151, [i] (device with printer's note "Lith. Anst. v. C.G. Röder G.m.b.H. Leipzig") pp. Text in German. Page 3 with illustrated headpiece. With "Imported from East Berlin (Rare)" in pencil to front free endpaper. Names of cast members in pencil to cast list. Binding slightly worn and faded; endpapers browned, brittle, and with some small chips and tears. Some browning to margins of title; occasional light soiling and staining, not affecting music. An attractive copy overall.

First Edition. OCLC no. 20749071.

Versiegelt was first performed in Hamburg in 1908. "Blech's repertory was wide; he was

especially renowned for his performances of Wagner and Verdi, and of *Carmen*, which he conducted about 600 times. His many recordings were made principally with the orchestra of the Berlin Staatsoper. During his lifetime he achieved considerable success with his own operas, particularly *Das war ich* (1902, Dresden), *Alpenkönig und Menschenfeind* (1903, Dresden), and, most popular of all, *Versiegelt* (1908, Hamburg). His stage works were said to show a deft lightness of touch in the tradition of Humperdinck." J.A. Fuller Maitland and Robert Philip in *Grove Music Online*. (26371) \$95

**A Presentation Copy,
Signed by the Composer**

**37. BOIELDIEU, Adrien Louis
1815-1883**

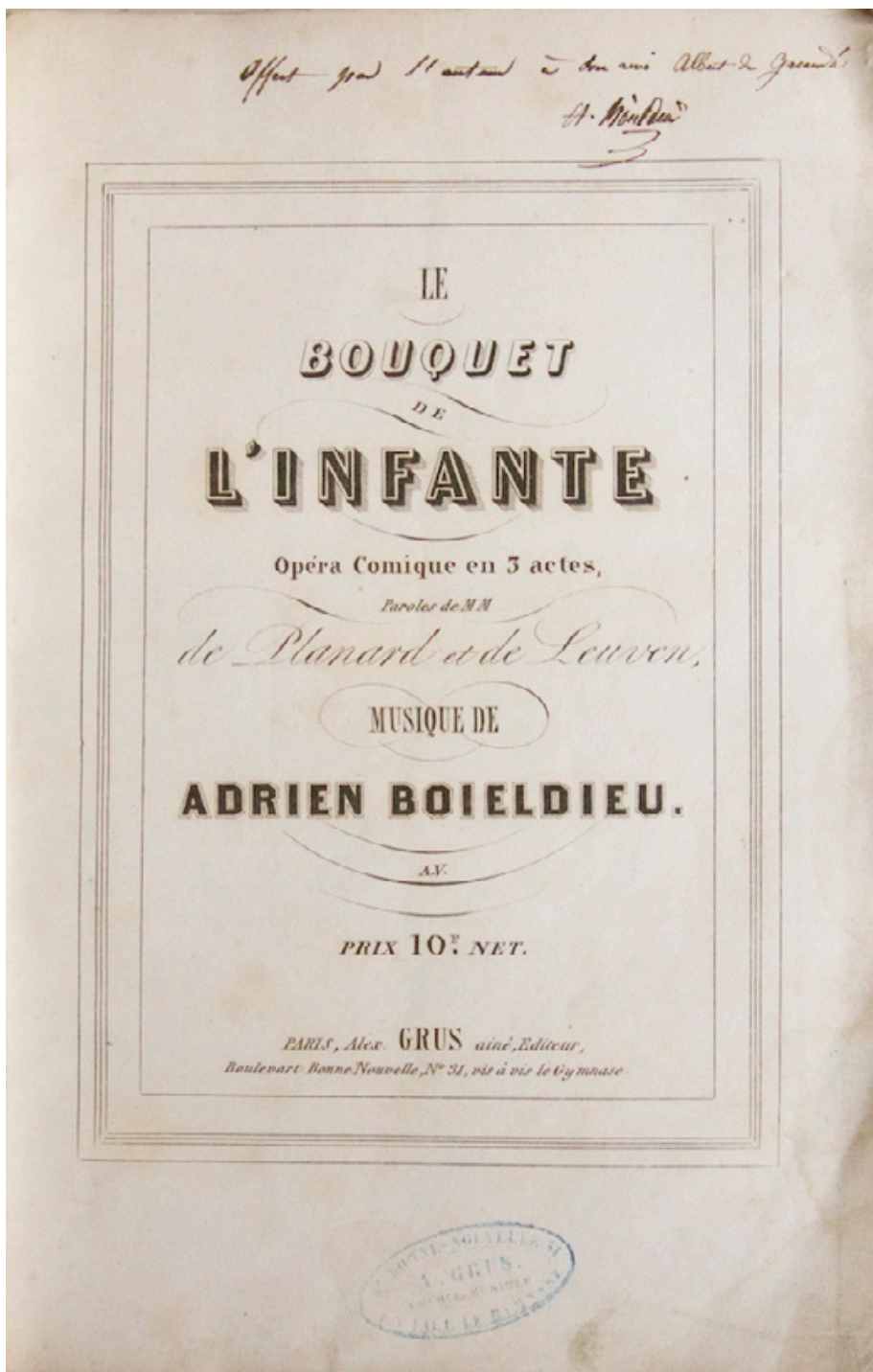
*Le Bouquet de L'Infante Opéra
Comique en 3 actes Paroles de
MM de Planard et de Leuven...
A.V. Prix 10f. Net.* [Piano-vocal
score]. Paris: Alex. Grus ainé [PN
A.G. 873.], [1847].

Large octavo. Original publisher's pink printed wrappers. 1f. (title), 1f. (cast list and table of contents), 185, [i] (blank) pp. Engraved. Partially uncut; several leaves partially unopened. Upper margin of title with autograph inscription signed from Boieldieu to Albert de Garaudé (possibly the composer Alexis-Albert-Gauthier de Garaudé 1821-1854). Publisher's oval handstamp to lower margin of title. Wrappers worn, soiled, creased, and faded; several small tears to upper, repaired with tape. First and final leaves slightly dampstained; occasional very light foxing.

First Edition. Lesure pp. 202-203.

Le bouquet de l'infante was first performed at the Opéra-Comique (Salle Favart) in Paris on April 27, 1847. Adrien Louis Boieldieu was

the illegitimate son of Adrien Boieldieu and Thérèse Regnault, a singer at the Opéra-Comique. "His début as a stage composer was with a work left incomplete by his father, the opéra comique *Marguerite*, which Louis hastened to finish... *La fille invisible* (1854) is representative of Boieldieu's mature writing. It shows thorough acquaintance with the style of Donizetti and liberal use of modulations through 3rds... *L'opéra à la cour* (1840), initially intended for the inauguration of a new building for the Opéra-Comique, is of interest as a particularly elaborate example of 19th-century French operatic pastiches. It includes musical materials from such diverse sources as Weber's *Der Freischütz*, Rossini's *Bianca e Falliero* and *God Save the Queen*. All Boieldieu's other works are vocal. His drawing-room romances are often misattributed to his father." Steven Huebner in *Grove Music Online*. (25595) \$300





The Deluxe Limited Edition

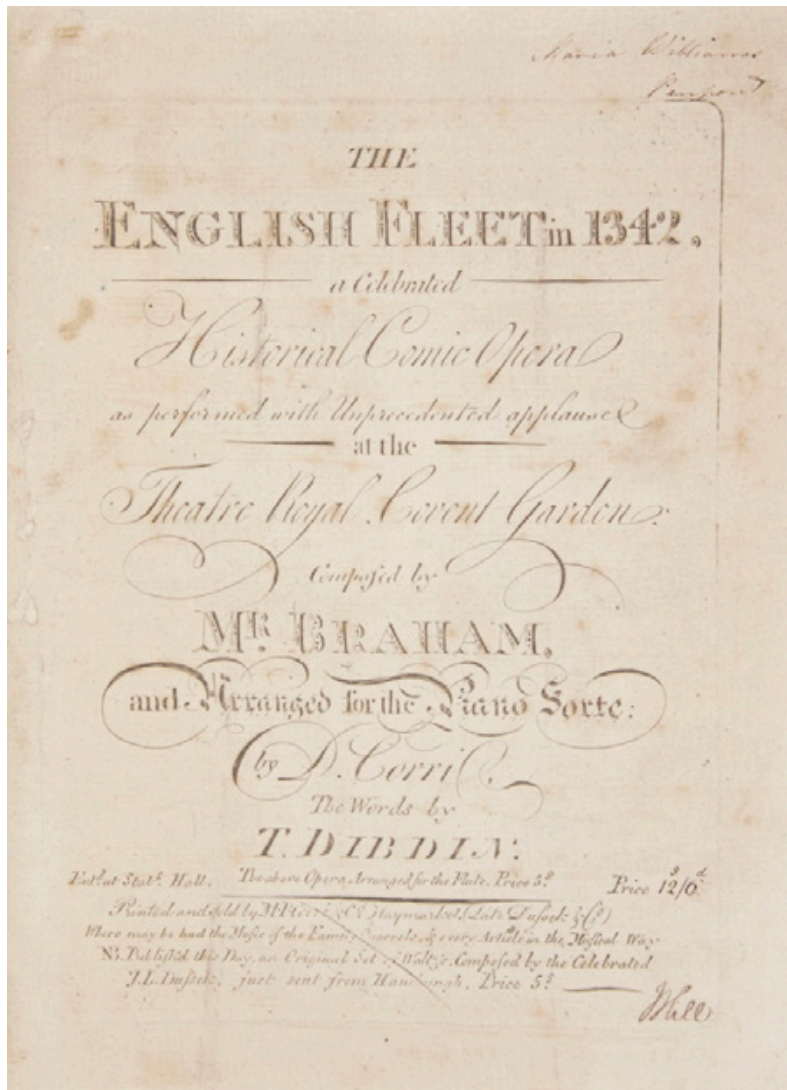
38. BOITO, Arrigo 1842-1918

Nerone Tragedia in quattro atti... Riduzione per canto e pianoforte di Ferruccio Calusio. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 119599], [1924].

Large folio. Full original publisher's stiff vellum boards illustrated in black highlighted in red and gold, illustrated endpapers. 1f. (blank), [i] (half-title), [i] (copyright notice), 1f. (limitation statement), 1f. (title), 1f. (table of contents), 1f. (cast list), 1f. (part-title within illustrated border by Gisari), 1f. (scene description), 1f. (second part-title with illustration of scenery for the first act), 415, [i] (blank) pp. + 1f. (decorative device by Gisari). Uncut. Publisher's blindstamp to lower margin of each leaf. Each act preceded by an unpaginated blank leaf, scene description, and two part-titles, the second with a detailed illustration of the scenery. The second part ("Lo spoliarium") is preceded by an unpaginated blank leaf and scene description. Binding slightly worn, soiled, and warped. Some leaves slightly browned or soiled.

Deluxe Limited Edition, this number 19 of 120 copies, with "XIX" in careful manuscript to lower margin of limitation statement. On fine Pietro Miliani di Fabriano paper. Illuminated and illustrated by Giulio Cisari after sketches by Lodovico Pogliachi. An attractive copy.

Begun in 1877, Nerone, an opera in four acts to Boito's own libretto, remained incomplete when Boito died in 1924. After its completion by Arturo Toscanini, Vincenzo Tommasini, and Antonio Smareglia, it was posthumously premiered at the Teatro alla Scala on May 24, 1924, with Toscanini conducting. Although its premiere was very well received, it was not performed in the U.S. until April 12, 1982. (25776) \$785



With "All's Well," a Highly Popular Duet

39. 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.

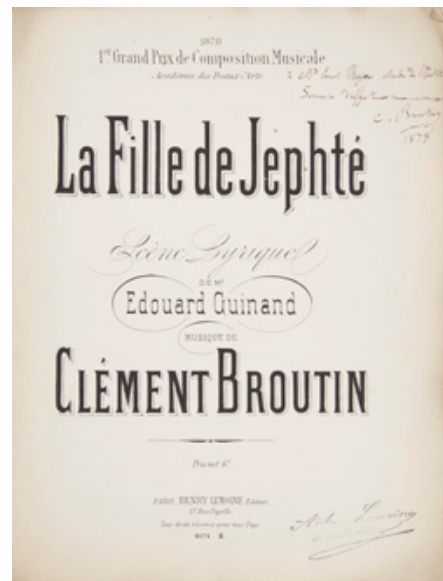
The English Fleet was first performed at Covent Garden in London on December 13, 1803, with Braham singing. "Sir Walter Scott described Braham as 'a beast of an actor, though an angel of a singer.' He composed songs and operas, including The English Fleet in 1342 (1803), and also wrote arias for interpolation 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

**A Presentation Copy,
With an Autograph Inscription Signed to Composer Ernest Reyner**

40. BROUTIN, Clément 1851-1889

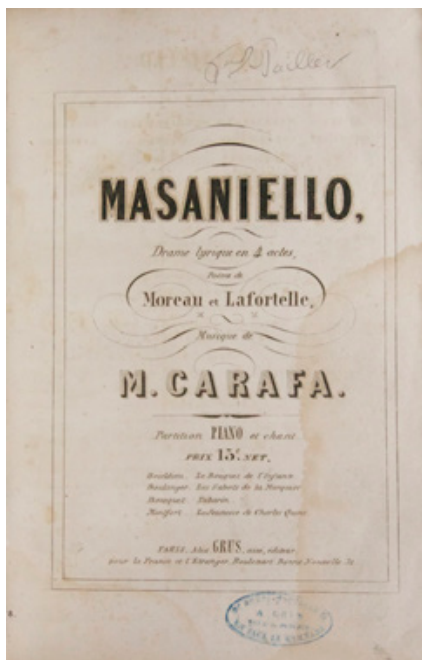
La Fille de Jephthé Scène Lyrique de Mr. Edouard Guinand... 1878 1er. Grand Prix de Composition Musicale Académie des Beaux Arts... net 6f. [Piano-vocal score]. Paris: Henry Lemoine [PN 8171. HL.], [1878].

Small folio. Original publisher's light yellow printed wrappers. 1f. (title), 1f. (named cast list and table of contents), 49, [i] (blank) pp. Text in French. With an autograph inscription signed "C. Broutin" and dated 1878 to the distinguished French composer and critic Ernest Reyner: "à Mr. Ernest Reyner, Membre de l'Institut Souvenir d'affectueuse reconnaissance" to upper outer corner of title. Publisher's facsimile signature handstamp to lower margin of title. Wrappers soiled, some small tears and chips to margins; detached. Slightly worn and soiled, especially at corners; several leaves partially detached.



First Edition. Scarce. OCLC no. 435934165.

La Fille de Jephthé won the prestigious Prix de Rome in 1878. Broutin, a French composer, studied with César Franck (organ), Émile Durand (harmony), and Victor Massé (composition) at the Paris Conservatory. He composed songs, an opera, and piano and orchestral music. (26493) \$100



41. CARAFA, Michele 1787-1872

Masaniello, Drame lyrique en 4 actes, Poëme de Moreau et Lafortelle... Partition Piano et chant Prix 15f. Net. [Piano-vocal score]. Paris: Aléx. Grusainé [PN A.G. 578.], [1845].

Large octavo. Full modern maroon cloth. [1] (title), 2 (cast list, table of contents), 3-336 pp. Engraved. Publisher's oval handstamp to lower margin of title. With publisher's advertisement for the following operas to title: Boieldieu's *Le Bouquet de l'Infante*, Boulanger's *Les Sabots de la Marquise*, Bousquet's *Tabarin*, and Montfort's *La Jeunesse de Charles Quint*. Ownership signature in pencil in a modern hand to upper margin of title. Additional musical notation added in pencil in an early hand to pp. 103, 106, and 132-139, including vocal decorations and alterations. Light to moderate dampstaining to first and last leaves; light foxing, heavier to some leaves.

Masaniello, ou Le pêcheur napolitain was first performed at the Opéra-Comique (Salle Feydeau) in Paris on December 27, 1827. "From 1814 [Carafa] developed into one of the most prolific opera composers of his day; his first big success was *Gabriella di Vergy* (1816, Naples). He began a lifelong friendship with Rossini, contributing to *Adelaide di Borgogna* (1817) and providing Pharaoh's first aria in *Mosè in Egitto* (1818). In 1821 he gained a foothold at the Opéra-Comique, Paris, with *Jeanne d'Arc à Orléans*, dedicated to Cherubini. Although he continued to produce operas in Italy and outside (*Abufar*, 1823, by which he set great store, was a failure in Vienna), it was in Paris that his works prospered most. Outstanding successes there included *Le solitaire* (1822), *Le valet de chambre* (1823) and above all *Masaniello* (1827), generally considered the highpoint of his career." Julian Budden in *Grove Music Online*. (25598) \$150



Cherubini's "Most Ambitious" Score

42. CHERUBINI, Luigi 1760-1842

Ali-Baba ou les quarante voleurs Opéra en quatre Actes Paroles de Scribe et Melesville... Ali-Baba oder die vierzig Räuber Grosse Oper in vier Aufzügen nach dem Französischen des Scribe und Melesville von J.C. Grünbaum... Director des Conservatoriums der Musik in Paris. Vollständiger Klavierauszug mit deutschem u. französischem Texte... Pr. Rthlr. 12 _. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 5511], [1834].

Folio. Quarter contemporary mid-tan mottled calf with marbled boards, red and blue morocco labels with titling and initials "F.G." gilt to spine, original publisher's dark ivory upper wrapper with titling within decorative border bound in. 1f. (lithographed frontispiece portrait of the composer with facsimile autograph signature), 1f. (title), 1f. (cast list), 20 (libretto in German), 1f. (thematic table of contents), 3-302 pp. Music engraved. Text in German and French. Contemporary manuscript shelfmark ("No. 336 Bd. 73") in black ink to upper margin of front free endpaper. Binding slightly worn, rubbed, and bumped. Scattered minor foxing and staining. A clean, attractive copy overall.

First Edition. Scarce. Bellasis p. 334. RISM CC 2028 I,77 (3 complete copies only). OCLC nos. 234176470, 51249357.

Ali-Baba was first performed at the Paris Opéra on July 22, 1833. "The 1000-page manuscript score was the most ambitious [Cherubini] ever produced. The story of a father giving away his daughter in unwanted marriage purely to satisfy his greed is set with particular attention to instrumentation, and with dialogues in recitative or arioso style rather than traditionally extensive solo numbers..." Michael Fend in *Grove Music Online*. (26480) \$850



“Considered by Some to be the Most Consciously Romantic of Cherubini’s Operas”

43. **CHERUBINI, Luigi 1760-1842**
Elise oder Die Reise auf den S. Bernardsberg. Ein Singspiel in drey Akten... Im Klavierauszuge von G.B. Bierey... Preis 3 Rthlr. [Piano-vocal score]. Leipzig: Breitkopf und Härtel, [ca. 1795].

Oblong folio. Original publisher's printed wrappers with titling in French. [i] (title), [i] (cast list and table of contents), 128 pp. Typeset. Uncut. Text in French and German. Wrapper with contemporary manuscript shelf mark ("3239") and manuscript correction ("deux" printed above a crossed-out "trois") to titling. Handstamps of the Haydn Museum in Vienna (with "ausgeschieden" handstamped over the second), and of F.X. Ascher's Musikalienhandlung to upper wrapper and title. Upper wrapper worn and foxed, with minor repairs and slight loss; lower lacking. Moderate foxing, occasionally heavier; margins of some leaves and final leaf soiled; edges of first leaves frayed.

First Edition. Bellasis, p. 321. RISM A/I/11 CC2028 I, 202. BUC p. 186. OCLC no. 234176301.

Elisa (Elise), to a libretto by Jacques-Antoine Reveroni de Saint-Cyr, was first performed at the Théâtre Feydeau in Paris on December 13, 1794.

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

"This work typifies the 'rescue opera' genre which, though dating from the mid-18th century, became popular early in the French Revolution... The piece held the stage in France for some time and was frequently performed in Germany, where it was reviewed enthusiastically (AMZ, 5 Jan 1803)... Though labelled 'opéra' by Cherubini, this work conforms to the opéra comique form by virtue of its spoken dialogue; in fact, it demonstrates Cherubini's development of the genre. The musical numbers are no longer pauses in the plot, allowing a character to sing quickly a couple of stanzas expressing his sentiments; they scintillate with action and display a continuity which sometimes makes the spoken dialogue seem like an intrusion. Elisa is considered by some to be the most consciously romantic of Cherubini's operas." Stephen C. Willis in Grove Music Online. (26441) \$650



“Reflects Cherubini’s Technical Development”

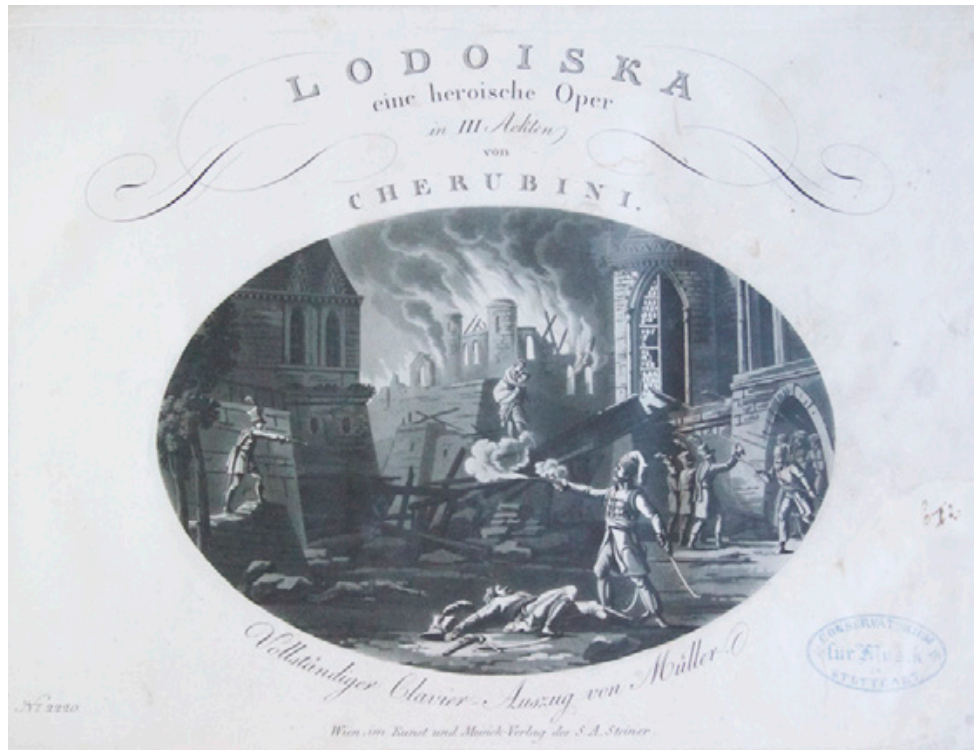
44. CHERUBINI, Luigi 1760-1842

Faniska eine große Oper in drey Akten... Vollständiger Klavierauszug von A.E. Müller. I. [-III.] Akt... Pr. Rth. Gr. [Piano-vocal score]. Leipzig: A. Kühnel [PNs 471, 479, 480], [1806].

Oblong folio. Half contemporary mid-tan calf with plain paper boards, upper with red morocco title label gilt. I Akt: [i] (title), [i] (cast list and table of contents), 3-71, [i] (blank) pp. II Akt: [i] (title), 2-39, [i] (blank) pp. III Akt: [i] (title), 2-30 pp. Engraved. Each act with its own pagination. Acts II and III with table of contents to lower portions of pp. 39 and 30 respectively. Titles with prices and Roman numerals partially in contemporary manuscript. Binding slightly worn, rubbed, bumped, soiled, and chipped. Moderately foxed, with occasional light soiling and wear. Title and cast list with minor contemporary annotations in pencil and black ink.

First Edition. New Grove Music Online. RISM CC2028 I,232. Not in Hirsch, Hoboken, MGG, or BUC.

Faniska, to a libretto by J. von Sonnleithner after R.C.G. de Pixérécourt, was first performed at the Kärntnertor in Vienna on February 25, 1806. "The score reflects Cherubini's technical development, notably in the trimmed links between vocal and orchestral parts, the increased variety of vocal and instrumental forms (including a canon) and the search for a Polish tone." Beethoven owned a copy of the score. Michael Fend in *Grove Music Online*. (25802) \$785



“Everything Pleased, from Beautiful and Effective Music to Sensational Stage Devices”

45. CHERUBINI, Luigi 1760-1842

Lodoïska eine heroische Oper in III Acten... Vollständiger Clavier=Auszug von Müller. No. 2220. [Piano-vocal score]. Wien: S.A. Steiner [PN C.D. 2220.] [1814].

Oblong folio. Quarter dark red morocco with marbled boards, spine in compartments gilt, titling gilt. 1f. (series title "Répertoire der besten Opern in vollstaendigsten Clavier=Auszügen. Band. Wien. Im Kunst und Musik=Verlag des S.A. Steiner"), 1f. (title with fine engraved vignette depicting a scene from the opera), [i] (blank), 2-80, [i] (blank), 2-114 pp. Engraved. Handstamp of the Conservatorium für Musik of Stuttgart to lower margin of series title, title, and p. 2. Binding very slightly worn, rubbed and bumped. Margins slightly soiled; minor dampstaining to series title, title, and outer portions of final signatures; occasional light foxing and staining; binder's holes to inner margins.

Scarce. Weinmann, Senefelder-Steiner-Haslinger 1, 124. OCLC nos. 633228241, 746298094 (2 copies, both in Germany). RISM CC 2028 I,315 (5 copies, all in Austria and Germany).

Lodoïska, to a libretto by Claude-François Filette-Loraux after Jean-Baptiste Louvet de Couvrai, was first performed at the Théâtre Feydeau in Paris on July 18, 1791. "The work was greeted with enthusiasm, although the libretto fell short of being a masterpiece. Everything pleased, from beautiful and effective music to sensational stage devices, and Lodoïska ran for 200 performances. It was so popular that it was revived at the Feydeau in 1819 and was performed frequently in the Germanic countries in the early 19th century, including a production in Vienna in 1805, while Cherubini was there, for which he provided additional music. Its success was assured by its flowing vocal lines, its novel orchestration and its romantic plot, which seized the imagination of the inhabitants of revolutionary Paris by setting the righteousness of heroism, liberty and fraternity against the evil of tyranny. With Lodoïska Cherubini turned his back on his training as an Italian composer of opera seria, choosing the freer form of opéra comique over the more stilted and confining tragédie lyrique and embarking on a course of development of opéra comique which was to lead to the eradication of almost all differences between the two genres except for the spoken dialogue... With Lodoïska Cherubini secured the admiration of the French populace and the esteem of his fellow musicians." Stephen C. Willis in Grove Music Online. (25804) \$525

“The Highest Peak of Dramatic Music”

46. CHERUBINI, Luigi 1760-1842

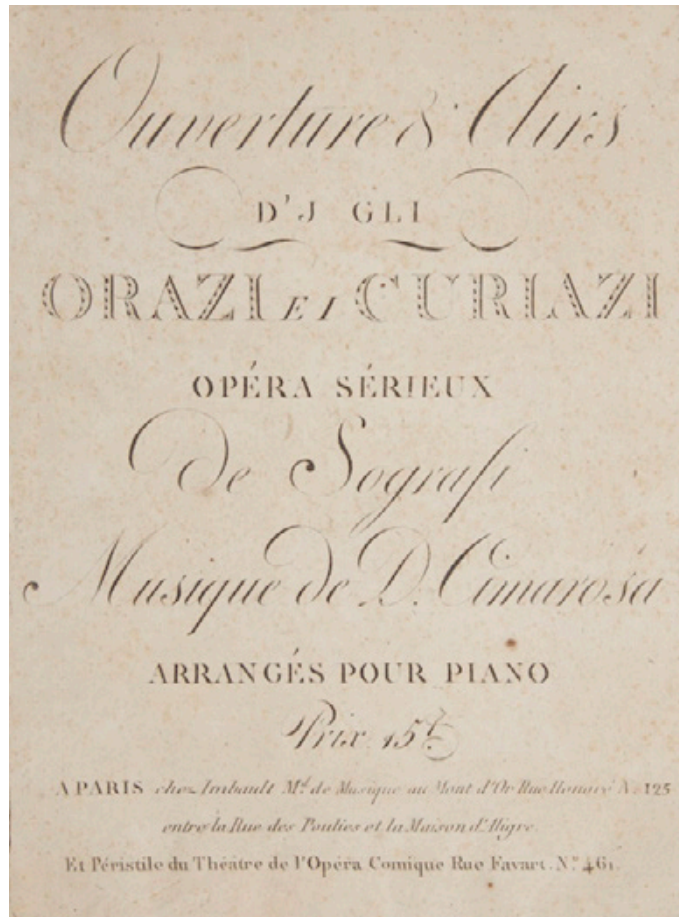
Médée Opera en III actes Paroles d'Hoffmann... Représenté sur le Théâtre de la Rue Faydeau le 23. Ventose L'An 5. 13 Mars 1797. vieux style. Propriété de l'Editeur... Prix... [Full score]. Paris: Imbault [PN 687], [1797].

Folio. Full modern brown cloth boards with titling gilt to spine and upper. 1f. (title), 388 pp. Engraved. In slipcase. With fine large engraving to title by Tardieu after De Gotti of a scene from the third act of the opera entitled "Caches-Les!" Publisher's handstamps to lower margin of title. Price on title erased and replaced with "50 f" in brown ink in a contemporary hand; "Appartient à Bellev[...]" in brown ink in a contemporary hand to lower margin of title and first page. Occasional minor performance markings or annotations in German in pencil and red crayon. Previous owner's name to upper outer corner of front free endpaper. Slightly worn, browned, soiled, dampstained, and cockled; occasional light creasing and staining; guarded at inner margins; title slightly cropped, just affecting publisher's stamp; first signature partially detached; pp. 385-388 with minor repairs to upper margin affecting four measures of the first and second flute parts. An attractive copy overall.



First Edition of the full score of the original version of the work. Lesure p. 119. BUC p. 186. Hirsch II 134 (title illustrated on plate 7). Sonneck: Dramatic Music p. 32. RISM CC2028 I,359.

Médée, an opéra comique to a libretto by François-Benoît Hoffman, was first performed at the Théâtre Feydeau in Paris on March 13, 1797. "Although it received critical approval, *Médée* enjoyed only a succès d'estime, disappearing after 20 performances. Paris did not see another production until the mid-20th century. However, the Germans were taken with the work, performing it on numerous occasions throughout the 19th century.... In its unmitigated horror, this opera has few equals. Its savage fury ties it closely to its Greek ancestry. Hoffman took one sentiment, revenge, and one action, murder, and expanded them into three hours of unrestrained emotion such as the French lyric stage had never seen. He provided excellent characterizations with which Cherubini could work, portraying the two principal characters in depth. Because of the spoken dialogue, *Médée* is classed as an opéra comique, although the first edition labels it simply opéra. There are no comic interludes, and most of the musical numbers are ensembles (nine, to three arias). In fact, the music of *Médée* gave way to mid-19th-century French and German grand opera, and not until Bizet's *Carmen* did it find a successor in style and form. As Brahms said: 'This *Médée* is the work we musicians recognize among ourselves as the highest peak of dramatic music.'" Stephen C. Willis in *Grove Music Online*. (25778) \$850



Rare First Edition of the Overture and 6 Numbers

47. CIMAROSA, Domenico 1749-1801

Ouverture & Airs d'j gli Orazi e i Curiazi Opéra sérieux de Sografi... Arrangés pour piano Prix 15f. [Piano-vocal score]. Paris: Imbault [PNs O.#.185; A.#. 259-580], [ca. 1807-1811?].

Folio. Sewn. 1f. (title), [1] (blank), 3, [i] (blank), 5, 2-8, 6, 9, [i] (blank), 22, 13, 5, 2-15 pp. Engraved. Uncut. Text in Italian and French. Publisher's handstamp to lower margin of title. Edges of leaves slightly dusty; outer corners of title very slightly chipped; several leaves slightly dampstained at lower margins; some leaves slightly foxed; small binder's holes to upper inner margins. A very good copy overall.

First Edition of the overture and 6 numbers. Very rare. Not in BUC, Hoboken, Hirsch, Worldcat, or Rossi et al. RISM A/I/2 C 2398 (1 copy only, at the Bibliothèque Conservatoire Royal de Musique in Belgium). Lesure I, pp. 85-86.

Gli Orazi ed i Curiazi, a tragedia per musica to a libretto by Simeone Antonio Sografi after Pierre Corneille's tragedy Horace, was first performed at the Teatro La Fenice in Venice on December 26, 1796. "This post-Metastasian opera seria is imbued with revolutionary fervour. Written in the wake of the French Revolution, it emphasizes pomp, spectacle and massed battle scenes, as well as the notion that honour and duty override personal feelings. It exalts the republican virtues of ancient Rome within the context of the developments of the French Revolution. The tender love duets between Horatia and Curiatius, which anticipate the spirit of early 19th-century Romanticism, contrast starkly with the essentially artificial embodiment of such ideals as duty and honour. The chorus assumes a dominant position, akin to that in a Greek tragedy, and the music expresses inner unity through the integration of scenes that are frequently continuous dramatic blocks rather than sequences of closed musical numbers." Gordana Lazarevich in *Grove Music Online*. (26463) \$425



“A Genuine Triumph”

48. COCCIA, Carlo 1782-1873

Caterina di Guisa Melodramma in due atti posto in Musica e Dedicato a S.E. La Signora Contessa Giulia Samotloff nata Contessa di Pahlen... Fr 30. [Piano-vocal score]. Milano: G. Ricordi [PNs 6748-6783], [1864].

Oblong folio. Original publisher's decorative pink printed wrappers with series title ("Opere Teatrali Complete...") to upper and publisher's catalog to lower. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents with plate and page numbers), 5-179, [i] (blank) pp. Engraved. Laid in to half textured maroon cloth folder with patterned boards, titling gilt to spine. Handstamp of Tito Ricordi ("T.R.") dated February [18]64 ("64/2") to lower outer corners of upper wrapper and initial leaves. Wrappers worn and soiled; spine with tape repair and slight loss to head. Occasional minor wear, soiling and creasing; slightly foxed, heavier to some leaves; upper outer corners slightly turned. A clean, wide-margined, and attractive copy overall.

First Edition of the first version, later issue, from the plates of ca. 1845. Scarce. Worldcat (4 copies only, at Cornell, Harvard, the University of California Berkeley, and Oxford). OCLC nos. 48597969, 21857887.

Caterina di Guisa, to a libretto by Felice Romani after Alexandre Dumas's Henry III and His Courts, was first performed at the Teatro alla Scala in Milan on February 14, 1833. Coccia experienced "a genuine triumph with Caterina de Guisa (1833, Milan; revised 1836, Turin), aided by a finely paced libretto by Felice Romani. In this opera, his first since Clotilde to circulate abroad, Coccia shows a Donizettian ingenuity in blending the traditional forms into a personal synthesis. Orchestral transitions between scenes, each distinguished by unexpected touches of harmony and scoring, are a special feature. A duet with female chorus for the heroine and her youthful admirer (a mezzo role) achieves a long melodic groundswell worthy of Bellini... Coccia was an accomplished musician, who throughout his theatrical career managed to keep abreast of contemporary trends, giving scrupulous attention to detail..." Julian Budden in *Grove Music Online*. (26597) \$300



49. COPPOLA, Pietro Antonio 1793-1877

La Festa della Rosa Melodramma Serio-giocosso in due Atti di Giacomo Ferretti... Fr 30 . . // Fl. 11.30. cm. [Piano-vocal score]. Milano: Gio. Ricordi [PN 9451-9469], [ca. 1837].

Oblong folio. Plain dark ivory boards marbled paper-backed boards with manuscript title label and shelfmark to spine. 1f. (recto title, verso blank), 1f. (recto table of contents with plate and page numbers, verso named cast list), 5-203, [i] (blank) pp. Engraved. Named cast list includes Vaschetti, Rigamonti, Spiaggi, Scalse,

Pedrazzi, Baylou, Tadolini, and Ruggeri. Binding slightly worn, rubbed, and bumped. Very small tear to lower outer corner of pp. 115-116, not affecting music. A very good copy, printed on fine laid paper.

First Edition. Catalogo Ricordi online. OCLC no. 48594286.

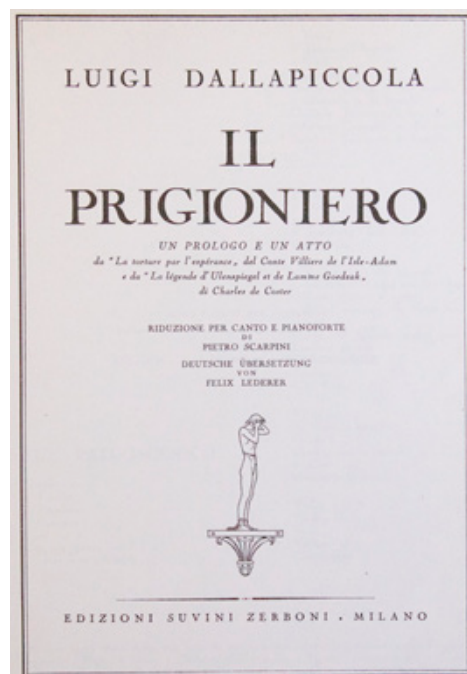
La festa della rosa ossia Enrichetta di Bajenfeld was first performed at the Kärntnertor in Vienna on June 29, 1836. Coppola studied under his father Giuseppe and brother Francesco and at the Naples Conservatory. He is best-known for his many operas, of which his most famous, Nina pazza per amore, premiered at the Teatro Valle in Rome in February 1835, one year before La Festa della Rosa. While many of his works enjoyed contemporary success in the major opera houses of Europe, they have rarely been performed since. (26904) \$400

50. DALLAPICCOLA, Luigi 1904-1975

Il Prigioniero Un prologo e un atto da "La torture par l'espérance" del Conte Villiers de l'Isle-Adam e da "La légende d'Ulenspiegel et de Lamme Goedzak" di Charles de Coster Riduzione per canto e pianoforte di Pietro Scarpini Deutsche Übersetzung von Felix Lederer. [Piano-vocal score]. Milano: Edizioni Suvini Zerboni [PN S. 4464 Z.], [1961].

Folio. Original publisher's ivory illustrated wrappers printed in light gray with titling in red. [i] (title), [i] (copyright notice), [i] (instrumentation), [i] (performance notes), [i] (cast list), [i] (table of contents), 7-95, [i] (publisher's catalog of Dallapiccola's works) pp. Text in Italian and German. With the dedication "a Paolo Giordani, in memoriam" printed to upper margin of p. 7. Lower wrapper slightly worn and soiled.

Il Prigioniero, to Dallapiccola's own libretto, after Villiers, was first broadcast on Italian radio on December 1, 1949. It received its first live performance at the Teatro Comunale in Florence on May 20, 1950. "The bulk of the opera concerns the Prisoner's solitary attempts to



replace despair with hope, and the fluctuations of his moods are traced with remarkable subtlety in music of great passion and lyrical beauty. The music is based on three 12-note rows, each carrying a symbolic status: prayer, hope and freedom. Following the model of Berg, Dallapiccola uses these to construct a series of closed forms, most notably *ricercars*. He also incorporates extended extracts from his *Canti di prigionia* (1938–41), his first piece of overt protest music, though the opera ends without the optimism of the earlier work." Anthony Sellors in *Grove Music Online*. (25794) \$50

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

51. DAMROSCH, Walter 1862-1950

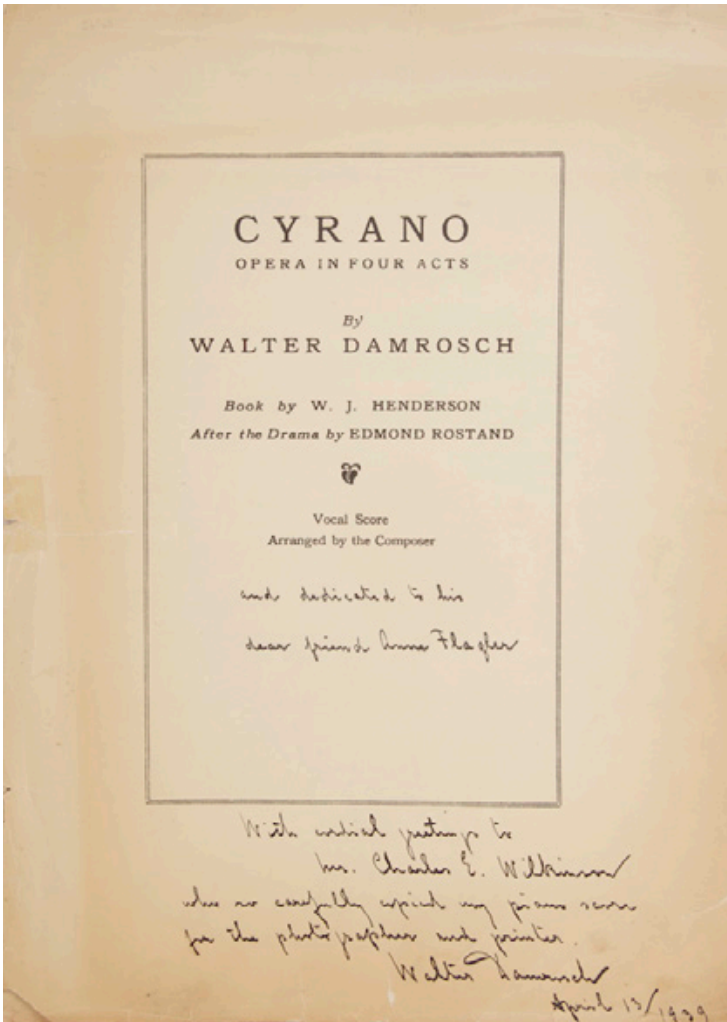
Cyrano Opera in Four Acts... Book by W.J. Henderson After the Drama by Edmond Rostand Vocal Score Arranged by the Composer. [Piano-vocal score]. [n.p.]: [The Author] , [1939].

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



One of the Composer's Most Successful Works

52. DANZI, Franz 1763-1826

Die Mitternachtstunde, eine komische Oper in 3 Aufzügen... im Klavierauszuge... No. 114. Pr: Fl: 10. [Piano-vocal score]. Bonn: Simrock [PN 114], [ca. 1800].

Oblong folio. Modern dark blue cloth-backed marbled boards with red leather title label gilt to upper. 1f. (title), [i] (blank), 2-183, [i] (publisher's catalogue) pp. Engraved. Partially uncut. Binding slightly worn.

Occasional soiling, foxing and staining; title and final leaf soiled and torn at margins, not affecting notation; small binder's holes to inner margins. A fresh, wide-margined copy overall.



First Edition. Rare. BUC p. 254. CPM Vol. 15 p. 216. RISM D934 (one copy only recorded in North America, at the Boston Public Library). Worldcat (4 copies only, none in North America). OCLC no. 842146753

Die Mitternachtstunde was first performed at the Hoftheatre in Munich in April 1788. Loewenberg 458. Danzi studied under Abbe Vogler at the Mannheim School of Music and played the cello in the famous Mannheim Orchestra. He is best-known for his dramatic works, of which his comic opera *Die Mitternachtstunde* is considered to be one of his most successful. (26465) \$750

Signed by the Composer

53. DAVID, Félicien 1810-1876

La Perle du Brésil Drame Lyrique en Trois Actes... Livret Français de M.M. Gabriel, Sylvain St. Etienne... Traduction Italienne de A. de Lauzières (avec récitatifs)... Partition Piano et chant, net: 20f... Partition Française et Italienne de Grand Opéra. [Piano-vocal score]. Paris: Heugel & Cie. [PN H. 4169], [ca. 1873-1874].

Large octavo. Quarter black morocco with raised bands on spine in compartments gilt, titling to spine gilt, marbled endpapers. 1f. (half-title), 1f. (lithographic title by Barbizet dated 1872), 1f. (lithographic portrait of the composer by Alfred Lemoine), 395, [i] (blank) pp. Lithographed. Text in French and Italian. **With the autograph signature of the composer** to upper outer corner of half-title. Title includes advertisements for a piano solo and 4-hand version of the opera. Publisher's oblong handstamp to lower corner of title. Binding worn and rubbed; boards slightly shipped; split at upper joint and hinge. Quite foxed; minor offsetting; occasional light soiling and wear to blank margins, not affecting music.



Probable First Edition, first issue of the second version. Veinus-Hagan, Félicien David, pp. 141-142, 213. OCLC no. 45019433.

La Perle du Brésil was first performed in its original version at the Théâtre de l'Opéra National (later the Théâtre-Lyrique) on November 22, 1851. [David's "La perle du Brésil appeared at the Opéra-National (later the Théâtre-Lyrique) in 1851; making further play with the descriptive elements of the sea (another storm) and Brazilian local colour, it has more decorative than dramatic vitality, but remained in the repertory for over 30 years. Zora's coloratura aria with flute obbligato, 'Charmant oiseau', became quite widely known and is still sometimes performed." Hugh Macdonald in *Grove Music Online*. (26541) \$400

**Considered by Many to be
the Composer's Finest Opera**

54. **DE FERRARI, Serafino 1824-1885**
Pipelè ossia Il Portinajo di Parigi
Melodramma Giocoso in tre Atti di Rafle.
Berninzone Posto in Musica e Dedicato
In Attestato d'Amicizia Al Signor
Avvocato Enrico Brusco... L'Opera
Comp.ta Fr. 40 Deposto all I.R.Bib. Prop.
degli Editori. [Piano-vocal score].
Milano: F. Lucca [PN 10370-10384;
10469; 10513; 10514; 10584], [ca. 1856].

Oblong folio. Half mid-tan leather, green marbled boards. 1f. (recto title printed within decorative borders, verso blank), 1f. (recto named cast list, verso table of contents with plate and page numbers), 5-294 pp., with each of the 16 numbers with secondary pagination to upper outer corners. Title includes a publisher's catalog, with prices, for individual numbers from the opera. Named cast includes Carmela Marziali, Achille Errani, Eugenio Monzani, Orazio Banofos, Carlo Cambiaggio, Eduarda Borotti and Felice Peranzoni. Some leaves with cuts, annotations, and timpani cues and notation in brown ink in an early hand. Additional cuts in pencil in a later hand. Binding worn; partially detached at spine. Occasional staining and light foxing; many leaves very slightly dampstained at upper margins; several leaves with minor tears repaired, slightly affecting music; trimmed.

First Edition. Rare.

Pipelè (or *Pipelet*) was first performed at the Teatro San Benedetto in Venice on November 25, 1855. *De Ferrari* was an Italian composer, pianist, organist, and conductor. "Except for *Il matrimonio per concorso* (1858), which was hindered by a poor libretto, all *De Ferrari's* operas were successful, particularly *Pipelet* (1855), usually considered his finest, and *Il menestrello* (1859), which were performed throughout Italy and sometimes abroad. However, these works, elegantly written, charming and melodious, but not highly original, did not maintain their popularity and eventually disappeared from the repertory." Francesco Bussi in *Grove Music Online*. (25628) \$385





The First Edition of One of the Composer's Most Popular Works

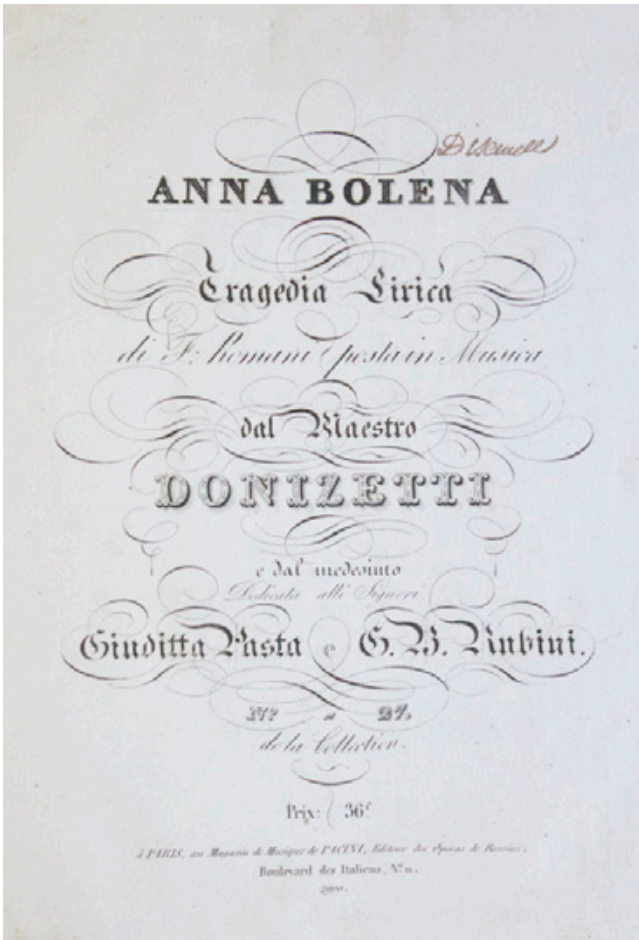
55. DITTERSDORF, Carl Ditters von 1739-1799

Hieronymus Knicker, eine komische Oper in zwey Aufzügen... im klavierauszuge von Siegfried Schmiedt. [Piano-vocal score]. Leipzig: in der Breitkopfischen Buchhandlung [without PN], [1792].

Large oblong folio. Full contemporary blue-grey paper boards with contemporary titling in manuscript to upper. [i] (title), [i] (cast list), 136 pp. Typeset. "Hieron. Knicker" printed to lower margin of each page; "Leipzig, aus der Breitkopfischen Notendruckeren" printed to lower margin of final page; "Henriette Adelheid v Driesen" in manuscript in a contemporary hand to front pastedown. Boards moderately worn with minor dampstaining to edges; spine partially lacking. Initial leaves slightly browned, stained, and creased; scattered light foxing and creasing, heavier to some leaves, small hole to pp. 43-44, just affecting one note; occasional show-through.

First Edition. Hirsch IV 1147. RISM D 3189.

Hieronymus Knicker, a Singspiel to Dittersdorf's own libretto, was first performed at the Theater in der Leopoldstadt in Vienna on July 7, 1789. "Hieronymus Knicker, one of Dittersdorf's most popular works, reproduces nearly all the tried and true dramatic and musical elements of his earlier German operas. Cheerful ensembles and ample, lively finales mix with a great diversity of aria types – the folklike, comic, sentimental, mock-heroic, virtuoso and even a 'Turkish' song sung by Ferdinand disguised as an Armenian." Thomas Bauman in *Grove Music Online*. Dittersdorf "composed voluminously despite the official responsibilities that occupied him for much of his life, and his generally high standard of craftsmanship earned him recognition as a leading figure of the Viennese Classical school." Margaret Grave and Jay Lane in *Grove Music Online*. (25791) \$1,450



The Composer's "First Great International Success"

56. DONIZETTI, Gaetano 1797-1848

Anna Bolena Tragedia Lirica di F. Romani postum... e dal medesimo Dedicato alli Signori Giuditta Pasta e G. B. Rubini. No. 27. de la Collection. Prix: 36f. [Piano-vocal score]. Paris: Pacini [PNs 2900-2915], [ca. 1835].

Folio. Half brown morocco with green doublure-patterned cloth boards, raised bands on spine in compartments gilt with titling gilt, green marbled endpapers. 1f. (fine full-page lithographic frontispiece portrait of Luigi Lablache as Henry VIII by Achille Devéria [1800-1857] printed by Lemercier), 1f. (title), 1f. (biography of Anna Bolena), [i] (thematic index and cast list), 2-232 pp. Engraved. Each piece with its own separate plate number. "Dixwell" in ink in manuscript in a contemporary hand to title and first preliminary leaf; "Esther B. Owen Buckland Connecticut 1889" in pencil to second preliminary leaf. Binding somewhat worn and rubbed. Outer margins of some leaves slightly dampstained; occasional light foxing, heavier to some leaves.

[?] **First French Edition** of the first version (but c.f.

OCLC nos. 82955319, 498273921). OCLC no. 20150421. Lesure, p. 333-334. Angeloni et al. p. 152.

Anna Bolena, to a libretto by Felice Romani after Ippolito Pindemonte, was first performed at the Teatro Carcano in Milan on December 26, 1830. "This was Donizetti's first great international success, giving him his initial exposure to Paris and London audiences. Pasta (Anne) and Rubini (Percy) sang in the première. Immensely popular for almost half a century, it re-entered the modern repertory following a triumphant revival at La Scala with Callas in 1957. Since then the work has proved a favourite vehicle for such bel canto specialists as Sutherland, Sills and Caballé." William Ashbrook in *Grove Music Online*. (25783) \$750

57. DONIZETTI, Gaetano 1797-1848

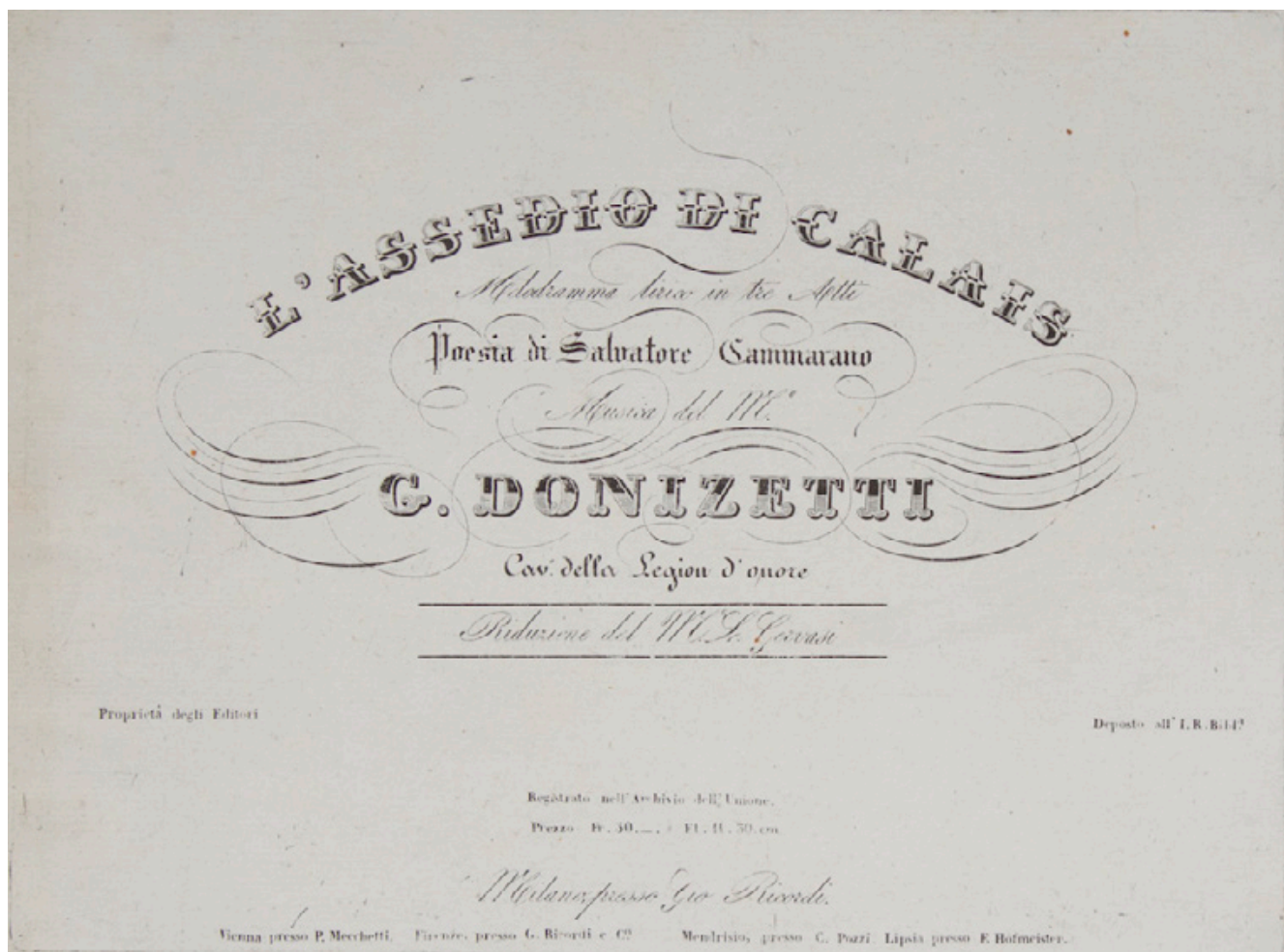
Il Campanello Melodramma giocoso in un Atto... Riduzione per Canto e Piano Edizione riveduta e resa completa... Netti Fr.7. Mk.5.60. [Piano-vocal score]. Milano: R. Stabilimento Tito di Gio. Ricordi e Francesco Lucca [PNs 9359-23839], [1898].

Oblong folio. Full modern maroon leatherette, titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto cast list, verso table of contents with plate and page numbers), 5-103, [i] (blank) pp. Engraved. Publisher's blindstamp dated April [19]14 to lower margin. Occasional tears, creases, and worming; tape repairs to final leaf, with no loss of music. An attractive copy overall.



Later edition, later issue, (dated inferred from the appearance of Francesco Lucca's name in imprint; see OCLC no. 52136762), incorporating numbers from both early and later printings.

Il campanello di notte was first performed at the Teatro Nuovo in Naples on June 1, 1836, to a libretto by the composer after Brunswick, M.-B. Troin and V. Lhérie. "Enrico's role (created by Giorgio Ronconi) is fitted with all sorts of musical and dramatic opportunities. His encounters with Annibale develop in musical ingenuity. Particularly effective are the episode of the hoarse singer, replete with musical allusions to other scores by Donizetti and by Rossini, and the encounter over the prescription which develops into something with even more bizarre medical terms than Dr Dulcamara's aria in *Elisir*, and with more frantic parlando than the Don Pasquale-Malatesta duet." William Ashbrook in *Grove Music Online*. (26593) \$90



Scarce First Edition, with “Some Excellent Ensembles”

58. DONIZETTI, Gaetano 1797-1848

L'Assedio di Calais Melodramma lirico in tre Atti Poesia di Salvatore Cammarano... Riduzione del Mo. L. Gervasi... Prezzo Fr. 30. Fl. 11.30.cm. [Piano-vocal score]. Milano: Gio Ricordi [PNs 9678-9689; 9692; 9697; 9697 1/2; 9960-9961], [1837-1838].

Oblong folio. Sewn. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents with plate and page numbers), 235, [i] (blank) pp. Engraved. Uncut. Named cast includes Federico Lablache, Tucci, Gianni, Barroilhet, Almerinda Manzocchi, Barili, Cimino, Freni, Bevalden, and Giuseppe Benedetti. Contains 17 numbers in total, each with separate title, imprint, price, and pagination. Disbound; remnants of publisher's wrappers to spine. Some minor soiling to blank margins; occasional very small stains and creases. A very attractive, crisp, wide-margined copy overall, printed on fine laid paper.

First Edition. Scarce. Giuseppe Angeloni et al., Gaetano Donizetti, p. 178. Laterza: Il Catalogo numerico Ricordi 1857, pp. 326, 335. OCLC no. 229882955.

L'assedio di Calais, to a libretto by Cammarano after Pierre Du Belloy, was first performed at the Teatro San Carlo in Naples on November 19, 1836. "In the 19th century L'assedio di Calais had no more than a single run of performances at the S Carlo between 1836 and 1840. An enterprising recording by Opera Rara in 1989 opened the public's eyes to the work's many merits. Originally designed by Donizetti as a passport to the Paris Opéra, it contains an integral divertissement (in which however only two of the four dances are Donizetti's). This was then an unusual feature as almost all Italian operas of the period were performed as double bills along with full-length ballets. The first two acts of L'assedio contain some excellent ensembles, particularly the prayer at the close of Act 2 ('O sacro polve'), sung as the hostages leave the city hall." William Ashbrook in *Grove Music Online*. (26881) \$1,500

59. DONIZETTI, Gaetano 1797-1848

Poliuto I Martiri Opéra Italien... Prix 12f. net. [Piano-vocal score]. Paris: Schonenberger [PNs S. 1828, 1188], [ca. 1852].

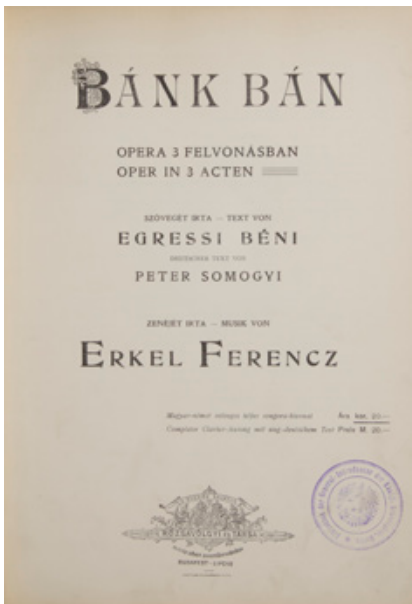
Octavo. 1f. (title), [i] (thematic table of contents), [i] (publisher's catalog), 162 pp. Engraved. Text in Italian. Vendor's handstamp to lower margin of title. Lacking wrappers, with remnants of modern green paper to spine. Moderately foxed; some leaves stained; repairs to margins of some leaves, affecting several measures of music.

Later edition. Lesure II, pp. 395-396. OCLC no. 7618582.

Poliuto, a tragedia lirica to a libretto by Salvatore Cammarano after Pierre Corneille's play Polyeucte, was first performed at the Teatro San Carlo in Naples on November 30, 1848. "Never very successful in Paris, Les Martyrs enjoyed some circulation in an Italian translation, as I martiri, but in Italy the more compact, three-act Poliuto was generally preferred. Its performance history there began in 1848, when it received its première, in Naples, soon after Donizetti's death; the recent granting of a constitution there made the mounting of the banned work seem a political gesture as well as an artistic one. Throughout the 19th century it was put on periodically as a vehicle for such dramatic tenors as Tamberlik and Tamagno. It has had some notable revivals: at La Scala in 1940 with Gigli and Caniglia and in 1960 with Corelli and Callas; in 1977 at the S Carlo; and in Vienna in 1986, with Carreras. A Rome revival in 1988 followed a text that removed many years' editorial accretions. Les martyrs too has been revived, notably in Venice in 1978." William Ashbrook in *Grove Music Online*. (26482)



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60. ERKEL, Ferenc 1810-1893

Bánk Bán Opera 3 felvonásban Oper in 3 Acten Szövegét írta – Text von Egressi Béni Deutscher Text von Peter Somogyi... Magyar-német szöveges teljes zongora-kivonat Ára kor. 20.– Completer [!Completer] Clavier-Auszug mit ung.-deutschem Text Preis M. 20.– [Piano-vocal score]. Budapest - Lipcse [=Leipzig]: Rózsavölgyi és Társa [PN R & Co. 2792], [ca. 1893].

Folio. Original publisher's dark orange cloth-backed decorative boards with upper printed in green, blue, silver, and black ink with small circular portrait gilt of composer in relief, decorative endpapers. 1f. (recto title, verso blank), 1f. (recto foreword by Peter Somogyi, verso cast list), 1f. (recto decorative title to Act I, verso blank), 3-329, [i] (publisher's catalogue). In Hungarian and German. With handstamps of the Bibliothek der General-Intendantur der Königl. Schauspiele in Berlin to blank margins of several pages. Binding somewhat worn and slightly rubbed and bumped. Occasional light soiling;

margins lightly browned; several leaves slightly turned and creased at lower outer corners. A good copy overall.

First Edition. Sources vary on the date of publication. IMSLP cites 1893, but library catalogues cite slightly later dates, some incorrectly dating the edition to the 1860s. The only edition related to the opera that actually appeared in print in the 1860s was a collection of excerpts arranged for piano solo (same publisher; PN R. & C. 677; 95 pp.).

First performed at the National Theater in Pest on March 9, 1861. "Bánk bán represents an important stage in the development of Hungarian opera. It is widely regarded as the most significant Hungarian opera of its time... As the fruit of many years of idiomatic development, Bánk bán represents a high point in Erkel's output; his development thereafter took different directions and he never again succeeded in writing with such naturalness and vitality." Dezső Legány in *Grove Music Online*. (26929) \$185

61. FALCHI, Stanislao 1851-1922

Il Trillo del Diavolo Melodramma in Tre Atti Poesia di Ugo Fleres... Prima rappresentazione: Roma, Teatro Argentina, 29 Gennaio 1899 Riduzione per Canto e Pianoforte dell'Autore (A) netti Fr. 15. [Piano-vocal score]. [Milano]: G. Ricordi & C. [PN 102520], 1899 .

Large octavo. Light brown cloth with original publisher's dark olive green illustrated wrappers laid down. 1f. (recto title, verso publisher's note), 1f. (recto named cast list, verso table of contents), 237, [i] (publisher's catalog of various arrangements of Puccini's *La Bohème*) pp. *Text in Italian.* Publisher's blindstamp, dated January 1900, to lower margin of initial leaves; music seller's handstamp to lower portion of title and cast list. Binding slightly worn, soiled, and bumped. Some light foxing, soiling, and staining; some corners slightly turned; p. 225 reinforced at inner margin.



First Edition. OCLC no. 22744493.

Il Trillo del Diavolo, a semi-serious opera to a libretto by Ugo Fleres, was first performed at the Teatro Argentina in Rome on January 29, 1899. Falchi, an Italian composer, wrote 3 operas: Lorchelia, Giuditta, and the present work. (26163) \$90



Extensively Marked Up for Performance

62. FALL, Leo 1873-1925

“Der fidele Bauer“ Operette in einem Vorspiel und zwei Akten von Victor Léon... Klavier-Auszug mit deutschem Text vom Komponisten – Mk. 12.– no. ... [Piano-vocal score]. Berlin: Harmonie [PN 182], [1907].

Folio. Black cloth-backed black paper-covered boards with octagonal label with "Der fidele Bauer Dirigier-Auszug" in manuscript to upper. 1f. (recto title, verso table of contents), 1f. (recto copyright notice, verso cast list), 1f. (recto part title, verso blank), 3-175, [i] (blank) pp.

Piano-vocal score for the director, **extensively marked up for performance** with cues and annotations in German in gray and multi-colored pencils. "Emil Richter Theater-Verlag Hamburg 36" handstamped to title. Blank verso of final page signed and dated "30.12.51 Vohenstrauß (Opf. [Oberpfaltz]) K. Pöllmann. With 2 typed pages of dialogue in Bavarian dialect laid in. Binding worn and bumped. Quite worn and soiled internally with frequent stains, tears, minor loss, and crude repairs, occasionally affecting music. Slightly foxed.

First Edition. OCLC no. 43140078.

Der fidele Bauer was first performed in Mannheim in 1907. Fall "gave up conducting in 1906 and settled in Vienna to concentrate on operetta composition. *Der fidele Bauer* (1907), *Die Dollarprinzessin* (1907) and *Die geschiedene Frau* (1908) swiftly established him alongside Lehár and Oscar Straus in the forefront of the new generation of operetta composers and brought him international fame... Fall composed some of the most captivating operetta music of the 20th century. He seemingly pandered much less to popular taste than to his own, combining a talent for glowing melody with a particular ability for setting rhythmically irregular, conversational texts. Like Lehár, he was unusual in operetta of the time in orchestrating his own works, and could draw from the orchestra a translucent sound, texturally more like chamber music." Andrew Lamb in *Grove Music Online*. The present director's score serves as valuable witness to historical performances of the work. (26439) \$175

63. **FALL, Leo 1873-1925**

Die Dollarprinzessin. Operette in 3 Akten (nach einem Lustspiele von Gatti-Trotha) Text von A.M. Willner und Fritz Grünbaum... Klavierauszug zu 2 Händen (mit beigefügtem Text) K 6.– / M. 5.– netto. [Piano score with text]. Wien; Berlin; New York: W. Karczag & C. Wallner; Harmonie; Breitkopf & Härtel [PN K. & W. 163], [ca. 1908].

Folio. Full contemporary brown cloth with titling gilt to upper. 1f. (recto title, verso cast list and table of contents), 3-79, [i] (blank) pp. With supralinear text in German. Binding slightly worn, soiled, and warped. Minor soiling to blank margins; margins of endpapers and title lightly browned.

First Edition, later issue, of the piano solo version with text. OCLC nos. 15360535, 255844229.

Die Dollarprinzessin was first performed at the Theater an der Wien in Vienna on November 2, 1907. (26930) \$40



64. **FALL, Leo 1873-1925**

Die geschiedene Frau. Operette in 3 Akten on Victor Léon... Klavierauszug zu 2 Händen (mit unterlegt. Text) netto K 6.– / Mk. 5.– [Piano score with text]. Leipzig: Ludwig Doblinger (Bernhard Herzmannsky) [PN D. 4161.], [1909].

Folio. Full contemporary brown cloth with titling gilt to upper, red speckled edges. 1f. (recto blank, verso facsimile dedication from Fall to Victor Léon), 1f. (recto illustrated title printed in dark red and black, verso cast list and table of contents), 3-76 pp. With supralinear text in German. Binding slightly worn, soiled, and warped; minor loss to head of spine; endpapers slightly browned at margins, with small tear to rear free endpaper. Occasional light soiling and wear. A good, clean copy overall.

First Edition. OCLC no. 22744481.

Die geschiedene Frau, after Victorien Sardou's *Divorçons!*, was performed at the Carltheater in Vienna on December 23, 1908, conducted by the composer. (26934) \$40





65. FALL, Leo 1873-1925

Die Rose von Stambul Operette in 3 Akten von Julius Brammer und Alfred Grünwald... Klavierauszug zu zwei Händen mit beigegefügtm Text K 6. – / Mk. 5. – netto. [Piano score with text]. Leipzig; Wien: W. Karczag [PN W.K. 1204.], [ca. 1916].

Folio. Original publisher's wrappers with portrait illustration in colour by Margot Gruenberg. 1f. (recto title, verso cast list and table of contents), 3-84 pp. With supralinear text in German. Handstamps and ownership signature of Victor Månsson and music seller's handstamp to upper wrapper and title. Wrappers worn, soiled, and creased. Somewhat browned and brittle; first signature detached; occasional minor soiling; small tear to lower margin of free rear endpaper.

First Edition. OCLC no. 81337351.

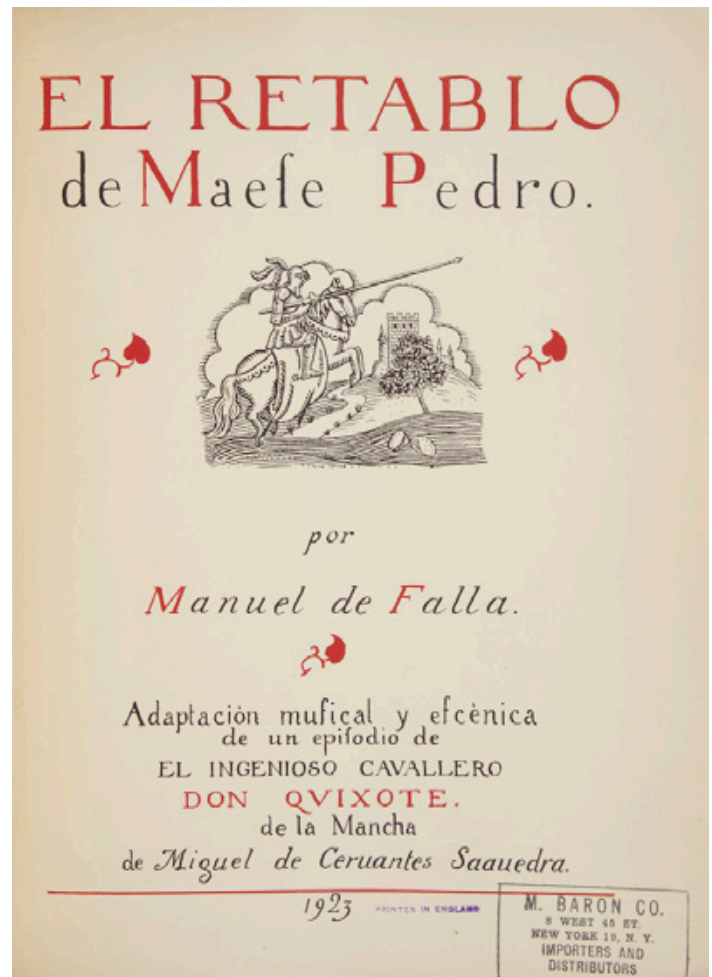
Die Rose von Stambul was first performed at the Theater an der Wien in Vienna on December 2, 1916. "After a run of lesser successes, [Fall] regained popularity with *Die Kaiserin* (1915), *Die Rose von Stambul* (1916) and *Madame Pompadour* (1922)." (26925) \$40

66. FALLA, Manuel de 1876-1946

El Retablo de Maese Pedro Les Treteaux de Maître Pierre Master Peter's Puppet Show Adaptación musical y escénica de un episodio de "El Ingenioso Cavallero Don Quixote de la Mancha" de Miguel de Ceruantes Saauedra... Version Française de G. Jean-Aubry English Version Based on Shelton's "Don Quixote" of 1620 by J.B. Trend. [Piano-vocal score]. London: J. & W. Chester, Ltd. [PN J.W.C. 9725], [ca. 1955].

Folio. Original publisher's dark ivory wrappers printed in red, pink, and black. 1f. (recto illustrated title with vignette printed in red and black, verso blank), 1f. (recto title, verso blank), 1f. (recto dedication to the Princesse Edmond de Polignac, verso blank), 1f. (recto named cast list, verso blank), 1f. (recto index, verso cast list), 1f. (notes), 68 pp. Text in Spanish, English, and French. Wrappers slightly worn and stained; head and tail of spine slightly torn. Lightly browned; occasional light soiling, staining, wear, and minor annotations or erasures; several signatures loose or partially detached; music seller's handstamp to lower margin of secondary title.

First Edition, first issue. Crawford pp. 160-161. Chrichton p. 36.



El Retablo de Maese Pedro, a puppet opera in six scenes to Falla's own libretto after Cervantes, received its first concert performance at San Fernando in Seville on March 23, 1923, and its first stage performance at the Paris home of Princess Edmond de Polignac on June 25, 1923. "Falla adapted his own text from that of Cervantes. The original intention, not always followed in performance, was to have two sets of puppets, large ones for the singing characters (with the singers in the orchestra) and small ones for the performers of the play within a play. The score represents a great advance on the strong, but still naive, theatrical instinct shown in La vida breve. El retablo is an original, delightful work of art, in which Falla used a small orchestra with consummate skill, nowhere more evident than in the scoring of the ride in Scene 4. Equally remarkable is the range of expression, through pungent rusticity and feminine delicacy (Melisendra) to knightly dignity. The scenes, which are continuous, are tightly compressed, but so adroitly contrasted and finely proportioned that the work seems bigger than it is in reality." Ronald Crichton in *Grove Music Online*. (26164) \$350

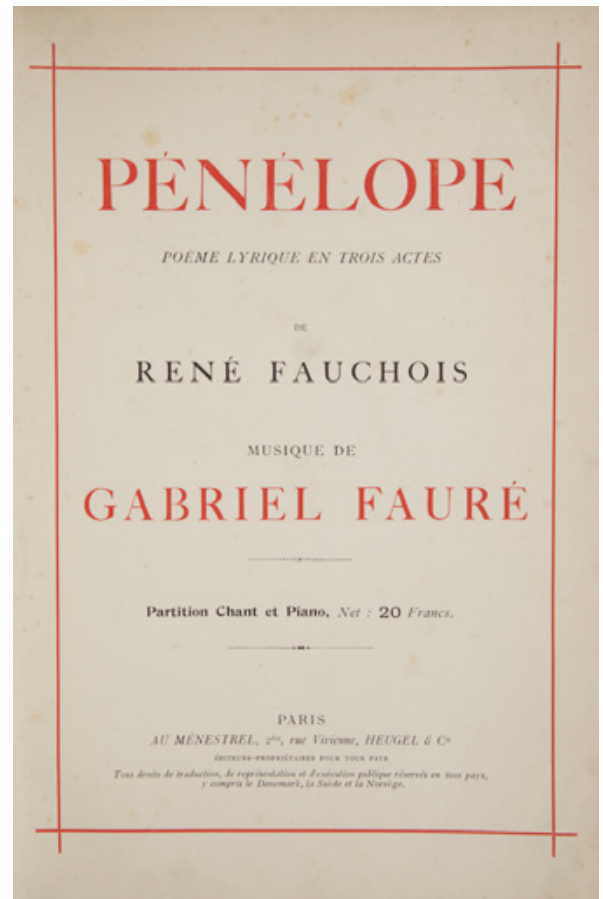
67. FAURÉ, Gabriel 1845-1924

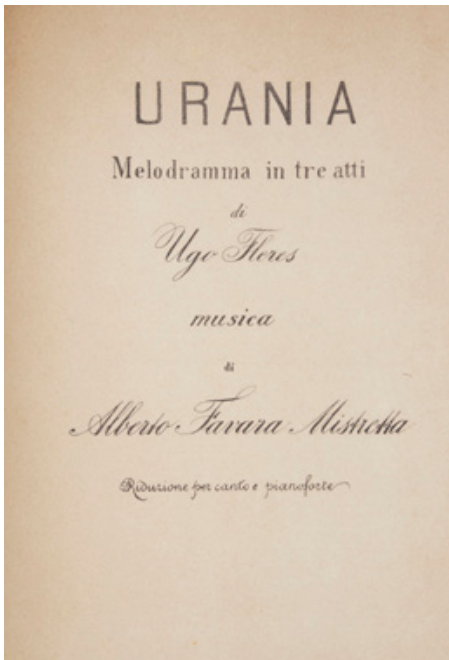
Pénélope Poème Lyrique en Trois Actes de René Fauchois... Partition Chant et Piano, Net: 20 Francs. [Piano-vocal score]. Paris: Heugel & Cie [PNs H. & Cie. 24214; 25,867; 25,929], [1913].

Large octavo. Quarter contemporary mid-brown calf with marbled boards, mid-brown cloth corners with "Abonnement Max Eschig" gilt to upper, titing gilt to spine. 1f. (recto dedication to Camille Saint-Saëns by Fauré, verso blank), 1f. (recto title, verso publisher's note), 1f. (recto named cast list for the Monte Carlo and Paris premieres, verso table of contents), 1f. (recto table of contents, verso blank), 274 pp. Preliminary leaves printed in red and black. Handstamps of Heugel & Cie. and Max Eschig to lower margin of cast list; printer's note to lower margin of p. 274. Binding worn, rubbed, stained, and scuffed; front pastedown slightly cockled; front free endpaper with small tear to outer margin. Some soiling, and foxing; leaves guarded at inner margins; dedication and final leaf browned; occasional small tears and perforations to blank margins, not affecting music; several pages with markings in pencil.

Second version. OCLC no. 6402779.

Pénélope, to a libretto by René Fauchois, was first performed at the Opéra in Monte Carlo on March 4, 1913. "Although he admired the conductor, Léon Jehin, Fauré regarded the Monte Carlo première (with Bréval in the title role) as a try-out for the Paris production two months later (Champs-Élysées), again with Bréval but with Louis Hasselmans conducting; this started well but was overshadowed by a Dyagilev season with the premières of Debussy's Jeux and Stravinsky's The Rite of Spring... Outwardly unsensational and unspectacular, concerned not with doomed love but with a marriage lasting and happy in spite of the strain of external events, composed in a bare, economical, pared-down musical style in which Fauré clothes feelings running at high tension below the surface, Pénélope does not try to seduce the wider operatic public." Ronald Crichton in *Grove Music Online*. (26213) \$85





68. FAVARA, Alberto 1863-1923

Urania Melodramma in tre atti di Ugo Fleres... Riduzione per canto e pianoforte. [Piano-vocal score]. [Palermo]: [The Author], [1894].

Folio. Original publisher's black cloth-backed light green printed boards with price ("Nette L. 10") printed to lower, titling to spine gilt. [1f. (recto title, verso limitation statement), 1f. (recto cast list, verso table of contents), 201, [i] (blank), 1f. (recto colophon, verso blank) pp. Lithographed. Reproduction of the composer's autograph manuscript. Binding slightly worn, stained, and shaken; upper hinge split. Browned; slightly soiled, stained, and creased; upper margins cropped, occasionally affecting pagination; some leaves loose or partially detached.

First Edition. Rare. Limited to 100 copies. OCLC (1 copy only, at the Swedish National Library).

Urania was first performed at the Teatro alla Scala in Milan in 1918. Alberto Favara Mistretta was an Italian composer, ethnomusicologist, and pioneer of the scholarly study of Sicilian folk music. He published two notable collections of Sicilian folk-songs, and composed various vocal and instrumental works. (26182) \$120

69. FERRARI TRECATE, Luigi 1884-1964

La Bella e il Mostro Fiaba musicale in tre atti e cinque quadri di Fausto Salvatori... Riduzione per Canto e Pianoforte dell' autore. Prima Rappresentazione Milano 1926 - Teatro alla Scala. No. 2574... Prezzo L. 40.- (aumento compreso). [Piano-vocal score]. Milano: Casa Musicale Sonzogno [PN M 2574 S], [1926].

Folio. Original publisher's illustrated wrappers by Architetto Mancini printed in colour 1f. (recto half-title, verso blank), 1f. (recto title, verso copyright notice), 1f. (recto printed dedication to Francesco Balila Pratella, verso table of contents), 1f. (recto cast list, verso blank), 227, [i] (blank) pp. With one unpaginated leaf with cast list preceding each act and scene. Small music seller's blindstamp to upper outer corner of front endpaper. Wrappers soiled and slightly frayed at edges. Minor browning to margins; several leaves detached at lower inner margins.

First Edition. Scarce. Worldcat (7 copies only, in the U.S., Germany, and Sweden). OCLC nos. 21742888, 315424904, 924047422.



La Bella e il mostro, to a libretto by Fausto Salvatori, was first performed at the Teatro alla Scala in Milan on March 20, 1926. Ferrari Trecate, an Italian composer and organist, "studied under Mascagni in Pesaro, and from 1929 to 1955 he was director of the Parma Conservatory. His... talent found its best expression in music for children, ranging from small piano pieces and choruses to operas: the most successful were Ciottolino (which initially ran for 70 performances when presented by the famous puppet theatre, the Teatro dei Piccoli di Podrecca) and Ghirlino. These deft little stage pieces, pervaded by the simple, fresh spirit of nursery rhymes and seasoned with 'modernisms' that never go beyond mild postwar Ravel... deserved their success." John C.G. Waterhouse in *Grove Music Online*. (26313) \$120

70. **FERRARI TRECATE, Luigi 1884-1964**

Ciottolino Fiaba musicale in 2 atti e 3 quadri per la gioventù... Riduzione dall' orchestra dell' autore Canto e pianoforte - nette Lire 20 (aumento compreso)... Giovacchino Forzano. [Piano-vocal score]. Bologna: F. Bongiovanni [PN F. 961 B.], [1923].

Small folio. Original publisher's wrappers illustrated by D.A. Carbognani. 1f. (recto title, verso copyright notice), 1f. (blank), 1f. (recto table of contents, verso performance notes), 1f. (recto dedication, verso cast list), 120 pp. Spine foxed, outer edge and margins slightly foxed. Occasional foxing. A very good copy overall.

First Edition. Scarce. OCLC nos. 22744689 and 924054789 (4 copies in total).

Ciottolino, to a libretto by Giovanni Forzano, was first performed at the Piccoli di Podrecca, Palazzo Odescalchi (Sala Verdi) in Rome on February 8, 1922. (26192) \$85



LUIGI FERRARI TRECATE

GHIRLINO

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DI
ELIO ANCESCHI

RIDUZIONE DELL'AUTORE
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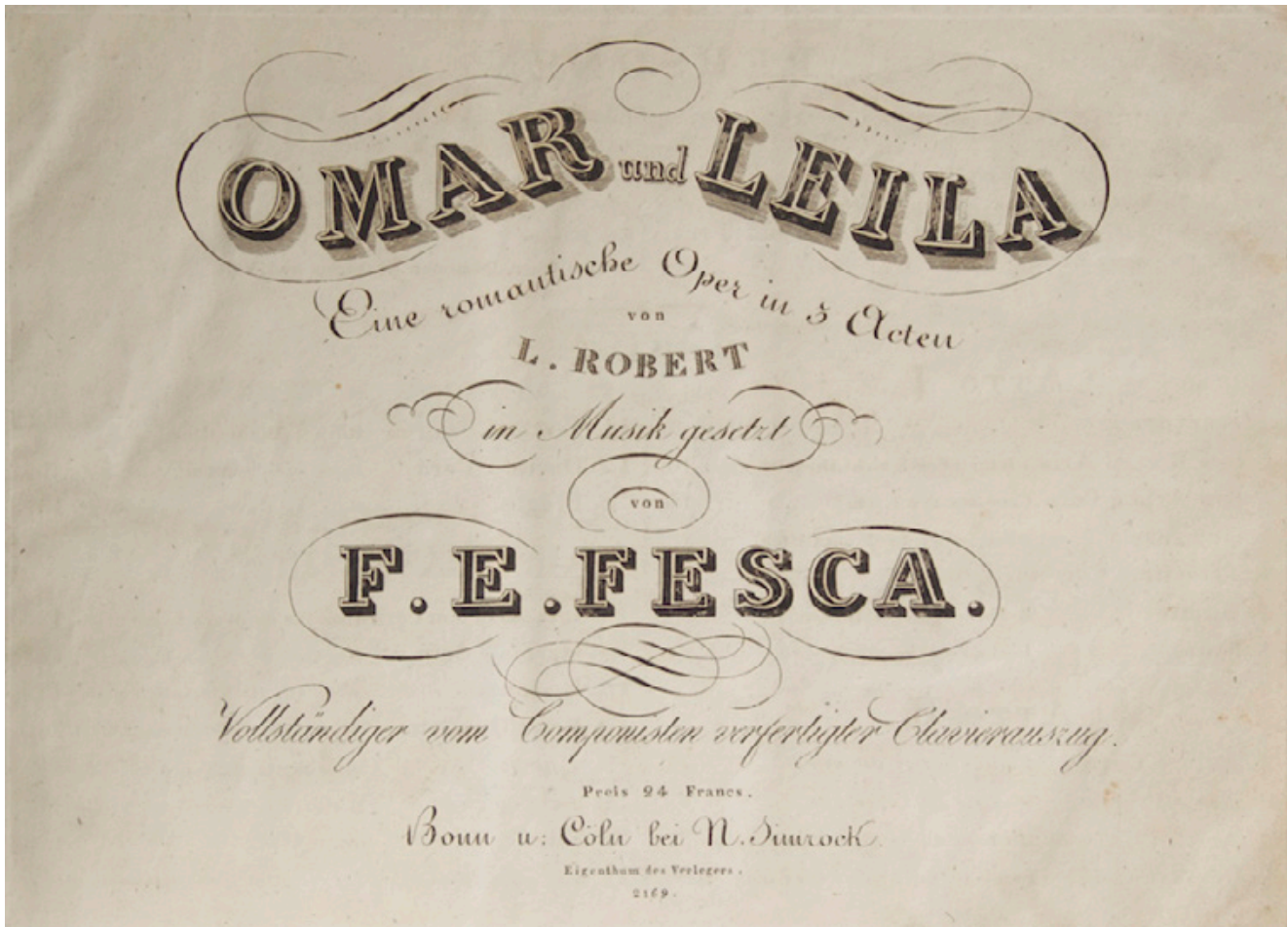
71. **FERRARI TRECATE, Luigi 1884-1964**

Ghirlino Tre Atti in Quattro Quadri per i Bimbi Piccoli... E Grandi di Elio Anceschi Riduzione dell' Autore per Canto e Pianoforte Prezzo: (A) Lire 50. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 124646], 1940.

Large octavo. Original publisher's quarter ivory cloth-backed boards with titling and vignette in black and dark yellow to upper, publisher's device to lower, patterned monogrammatic endpapers. 1f. (recto half-title, verso blank), 1f. (recto frontispiece reproduction half-length photographic portrait of the composer, verso blank), 1f. (recto title, verso copyright notice), 1f. (recto note regarding first performance, verso blank), 1f. (recto scene description, verso blank), 1f. (recto cast list, verso blank), 1f. (recto table of contents, verso blank), 1f. (recto part-title, verso blank), 228 pp. Vignettes by Cisari. Publisher's blindstamp dated December [19]39 to lower margins of initial leaves. Unpaginated part-title with vignette)and scene description precedes each act. With "Aumento 20%" handstamped to title. Binding slightly worn and soiled. Browned; occasional light wear. A very good copy overall.

First Edition. Scarce. Not in Worldcat. Catalogo del servizio bibliotecario nazionale (5 copies, all in Italy).

Ghirlino, to a libretto by Elio Anceschi, was first performed in Milan at the Teatro alla Scala on February 4, 1940. (26190) \$90



“Features of Early Romantic Style”

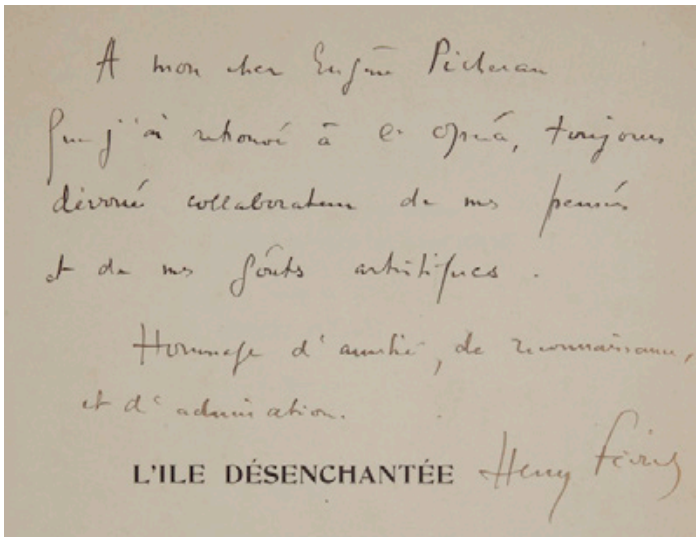
72. FESCA, Friedrich Ernst 1789-1826

[Op. 28]. *Omar und Leila Eine romantische Oper in 3 Acten von L. Robert... Vollständiger vom Componisten verfertigter Clavierauszug. Preis 24 Francs.* [Piano-vocal score]. Bonn u. Köln: N. Simrock [PN 2169.], [ca. 1823].

Oblong folio. Half contemporary mottled calf with blindstamped rules, marbled boards with decorative cut paper manuscript title label to upper, raised bands on spine in blindstamped compartments. 1f. (recto title, verso cast list and table of contents), 3-173, [i] (blank) pp. Engraved. Contemporary signature "C. Maczewski" to lower outer corner of front free endpaper. Binding quite worn, rubbed, and bumped. Slightly worn, and soiled; some browning, especially to outer corners of title; inner margins dampstained and with binder's holes; occasional small tears to blank margins; repairs to lower margin of preliminary leaf; some loss to lower outer corners of pp. 49-52 and 55-56, not affecting music; several leaves reinforced.

First Edition. OCLC no. 21817507. Not in Schneider.

Omar und Leila was first performed in Karlsruhe on August 24, 1823. "Fesca's reputation as a composer was based primarily on his string quartets and quintets. Between 1816 and 1826 he was the most frequently reviewed composer in this genre in the *Allgemeine musikalische Zeitung*, and his works were highly regarded by Spohr, Nägeli and Rochlitz, among others... Besides the chamber works, Fesca's sacred vocal music also gained critical acclaim... Fesca's operas and symphonies show features of early Romantic style, while at the same time revealing his admiration for Mozart." Markus Frei-Hauenschild in *Grove Music Online*. (26312) \$425



Inscribed and Signed by the Composer

73. FÉVRIER, Henry 1875-1957

L'Île Désenchantée Drame Musical en deux Actes et trois Tableaux Tiré des "Grandes légendes de France" d'Édouard Schuré Poème de Maria Star... *La Partition* Chant et Piano Prix net: 15 francs. [Piano-vocal score]. Paris: Heugel [PN H. 27,246], [1925].

Large octavo. Original publishers dark ivory wrappers printed in red and black. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f.

(recto named cast list, verso table of contents), 1f. (recto table of contents, verso publisher's note), 175, [i] (blank) pp. Preliminary leaves printed in red and black. Unopened. **With an autograph inscription signed by the composer** in black ink to half-title: "A mon cher Eugène Picheran que j'ai retrouvé à l'Opéra, toujours dévoué collaborateur de mes pensées et de mes goûts artistiques. Hommage d'amitié, de reconnaissance, et d'admiration. Henry Février." Publisher's handstamp to lower margin of title; printer's note to lower margin of p. 175. Wrappers very slightly worn and soiled .

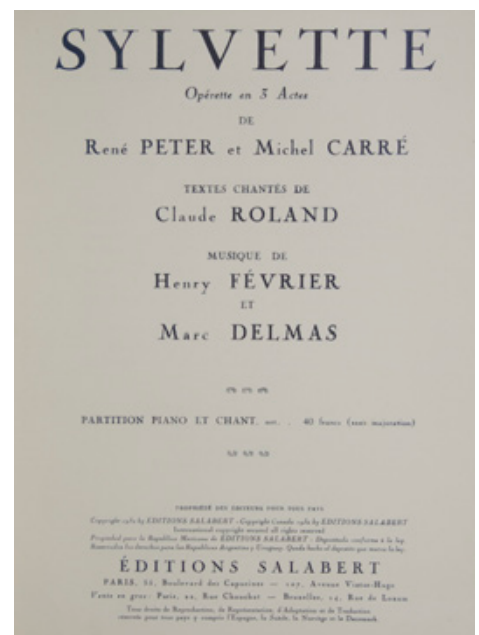
First Edition. OCLC no. 1932872.

L'Île désenchantée, to a libretto by Maria Star (E. Stern) after Édouard Schuré, was first performed at the Paris Opéra on November 23, 1925. Eugène Picheran (1865-19??) was a noted French composer and conductor at the Folies Dramatique and the Opéra-Comique in Paris. '[Février's] early compositions were small-scale, but he later turned almost exclusively to opera composition. Many of the operas (e.g. *Le roi aveugle*, 1906; *L'île désenchantée*, 1925) are set in remote, other-worldly locations, and the redemption of mankind through love is a constant theme... In his musical dramas, Février favoured a continuous dramatic flow, uninterrupted by clearly defined arias and choruses... His use of such 'set pieces', plus a limited use of leitmotif, and the nature of his plots exhibit the influence of Wagner to a high degree, although his contemporaries saw in *Monna Vanna* the influence of Massenet and Italian verismo." John Wagstaff and Richard Langham Smith in *Grove Music Online*. (26210) \$135

74. FÉVRIER, Henry 1875-1957 and DELMAS, Marc 1885-1931

Sylvette Opérette en 3 Actes de René Peter et Michel Carré Textes chantés de Claude Roland... *Partition Piano et Chant*, net. . 40 francs (sans majoration). [Piano-vocal score]. Paris: Éditions Salabert [PN E.A.S. 7449], [1932].

Folio. Original publishers ivory decorative wrappers printed in red. 1f. (recto printed dedication to Madame Pierre Amic, verso blank), 1f. (recto title, verso blank), 1f. (recto named cast list, verso blank), 1f. (recto table of contents, verso blank), 9-156 pp. Named cast includes Fréjaville, Teddy Deliln, Charles Darthez, Bourgey, Lucienne Daubray, Claude Revel, Jane Morlet, C. Maus and Champell, with mise en scène by Michel Carré. Wrappers slightly worn and soiled; small tear to head of spine. Occasional light soiling; minor creasing to lower inner corners.



First Edition (?reissue). Scarce. Worldcat (3 copies only, at Harvard, the University of Nebraska at Lincoln, and the Bibliotheque Nationale de France). OCLC no. 55956244.

Sylvette was first performed at the Théâtre du Trianon Lyrique in Paris on February 17, 1932. The music of Delmas "shows unusual robustness of picturesque and dramatic gesture; perhaps for this reason he had considerable success with works for the stage, including operas and incidental music." Paul Griffiths in *Grove Music Online*. (26342) \$85

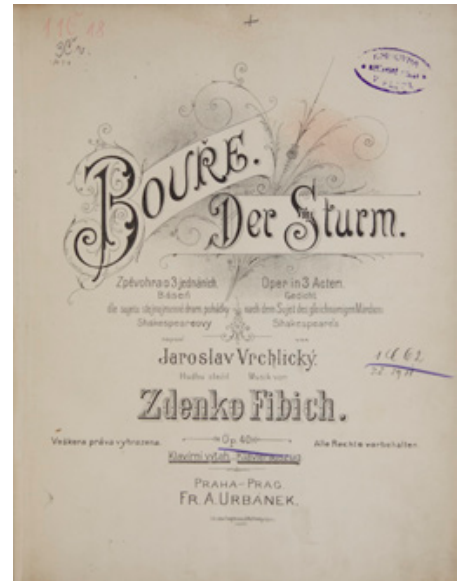
75. FIBICH, Zdeněk 1850-1900

[Op. 40]. *Boure. Der Sturm. Zpěvohrao 3 jednáníh. Básen dle sujetu stejnojmenné dram. podhádky Shakespeareovy napsal Oper in 3 Acten. Gedicht nach dem Sujet des gleichnamigen Märchens Shakespeare's von Jaroslav Vrchlický.* [Piano-vocal score]. Praha: Fr. A. Urbánek [PN U.874], [1895].

Small folio. Half dark blue leather with textured paper boards. 1f. (recto title, verso blank), 3 (cast list), 4-217 pp. Text in Czech and German. Binding slightly worn and rubbed; labels to front pastedown. Minor thumbing to lower right corners of first approximately 30 pp.; some markings to title in black and purple ink; minor repair to final leaf; small oval ownership stamp of V. Plzni to a number of pages including title.

First Edition.

"After Smetana and Dvořák [Fibich] was the most prominent Czech composer of the second half of the 19th century, notably of operas and orchestral and piano music. His concert and stage melodramas were some of the most ambitious and effective ever written and prompted other Czech composers to write in the same genre, thus creating a sizable and unique repertory for Czech music." John Tyrrell and Judith A. Mabary in *Grove Music Online*. (28895) \$150



76. FIBICH, Zdeněk 1850-1900

[Op. 43]. *Hedy. Zpěvohra o 4 jednáníh Slova dle episody z Byronova "Dona Juana" rapsala Anežka Schulzová.* [Piano-vocal score]. Praha [Prague]: Fr. A. Urbánek [PN U.902.], [1886].

Small folio. Full original publisher's decorative mid-blue cloth stamped in black, green, and gold; decorative maroon endpapers. 1f. (recto decorative polychrome lithographic title, verso blank), 3 (cast list with performer's names entered in manuscript), 4-174 pp. Text in Czech and German. Occasional early performance cues in red and blue pencil. With the illustrated bookplate of Ruza Jindra to front pastedown. Slightly soiled. A very good copy overall.

First Edition. Loewenberg 1190. CPM Vol. 21 p. 25.

First performed on February 12, 1896 in Prague. (28900) \$175



77. FIBICH, Zdeněk 1850-1900

[Op. 51]. *Šárka. Zpěvohra o 3 jednáních. Slova napsala Anežka Schulzová. Hudbu složil.* [Piano-vocal score]. Praha [Prague]: Fr. A. Urbánek [PN U.998.], [1897].

Small folio. Black-cloth backed black textured paper boards. 1f. (recto fine decorative polychrome lithographic title, verso blank), 3 (cast list), 4-179 pp. Binding quite worn; tears to spine. Lower outer corners soiled; signatures split; previous owner's signature to upper outer margin of title.

First Edition. (28897)

\$135

78. FIBICH, Zdeněk 1850-1900

[Op. 55]. *Helga. Předehra Opery: "Pád Arkuna." Slova napsala Anežka Schulzová.* [Piano-vocal score]. Praha [Prague]: Fr. A. Urbánek [PN U.1111], [1900].

1f. (recto fine illustrated polychrome lithographic title in Art Nouveau style, verso cast list), 3-57 pp. With previous owner's signature and date of December 12, 1924 to upper outer margin of title. **First Edition.**

Bound with:

[Op. 60]. Dargun. Zpěvohra o 3 jednáních Díl II. opera "Pád Arkuna."... slova napsala Anežka Schulzová. Praha [Prague]: Fr. A. Urbánek [PN U.1192.], [1900]. 1f. (recto fine illustrated polychrome lithographic title, verso cast list and description of setting), 3-169 pp. **First Edition.** Part two of *Pád Arkuna*. Small folio. Full dark red cloth with titling and decoration to upper gilt, decorative endpapers printed in olive green, ivory and red.

"[Pad Arkuna] The Fall of Arkona... was based on the broader historical topic of early Christianity among the Baltic Slavs. Written in two parts, the one-act prologue Helga and the three-act Dargun, which takes place 20 years later, it experiments with a more conversational style (e.g. in the chamber-like prologue) that shows Fibich turning to new approaches, a trend cut short by his death a few weeks before the opera's première." John Tyrrell and Judith A. Mabary in *Grove Music Online*. (28898)



Inscribed to the French Ambassador

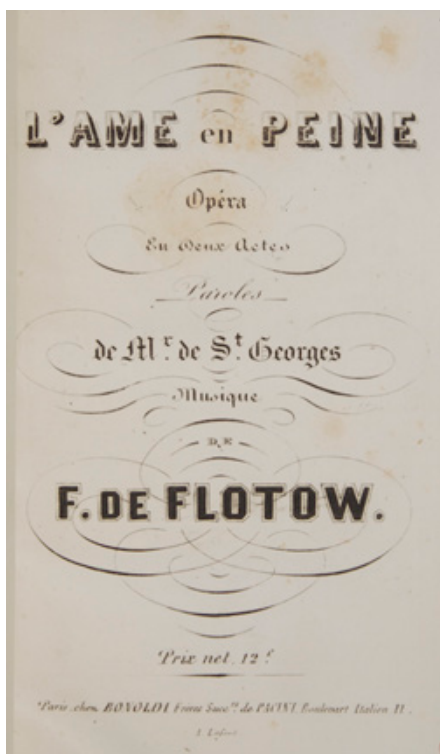
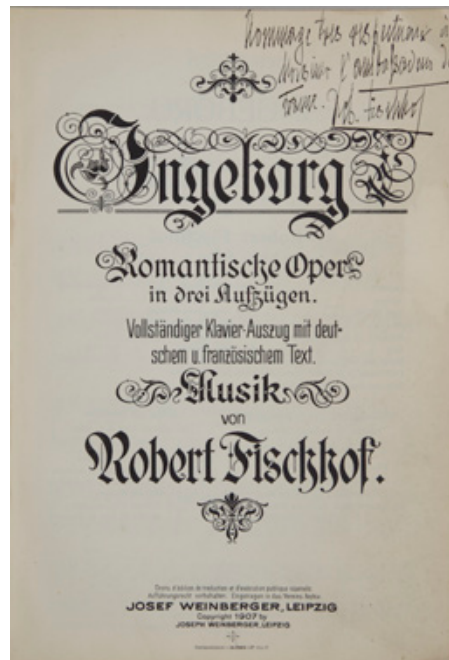
79. FISCHHOF, Robert 1856-1918

Ingeborg Romantische Oper in drei Aufzügen. Vollständiger Klavier-Auszug mit deutschem u. französischem Text. [Piano-vocal score]. Leipzig: Josef Weinberger [PN J.W. 1501.], 1907.

Large octavo. Original publisher's black cloth-backed dark red printed wrappers. 1f. (recto title, verso cast list and description of scenes), 3-190 pp. Text in German and French. With an autograph inscription signed by the composer ("Rob. Fischhof") in black ink to the French ambassador: "Hommage tres respectueux à Monsieur l'ambassadeur de France." Printer's note to lower margin of title ("Musikaliendruckerei v. Jos. Eberle & Co. Wien, VII"). Wrappers slightly worn and soiled. Upper outer corners bumped.

Probable First Edition. OCLC no. 30385265.

Ingeborg was first performed in Graz in 1904. Fischhof was an Austrian composer, pianist, and professor at the Vienna Music Conservatoire. His compositions include a piano concerto, two violin sonatas, the Variations for Two Pianos, and his opera Ingeborg. (26194) \$120



80. FLOTOW, Friedrich Freiherr von 1812-1883

L'Âme en Peine Opéra En Deux Actes Paroles de Mr. de St. Georges... Prix net, 12 f. [Piano-vocal score]. Paris: Bonoldi Frères [PN 4401.], [1846].

Large octavo. Quarter red morocco with dark orange pebbled cloth boards, spine in decorative compartments gilt with titling gilt, marbled endpapers. 1f. (recto title, verso blank), 1f. (recto blank, verso named cast list and table of contents), 172 pp. Engraved. Named cast includes Baroilhaet, Gardoni, Bremont, Koenig, Daubré, d'Halbert and Nau. Binding slightly rubbed and worn. Slightly worn; occasional light foxing, slightly heavier to outer leaves; initial leaves with very light dampstaining to lower margin. Publisher's handstamp to lower margin of title.

First Edition. Scarce.

L'âme en peine was first performed at the Paris Opéra on June 29, 1846. "In the mid-1840s, still living in Paris, Flotow continued to write French operas, many of which were translated and performed in Germany... Ironically, although he dedicated his life to French opera, and composed mainly French and what might be called Franco-German works, his adopted country never fully returned the compliment. It is perhaps no coincidence that his only lasting successes were two works which, as

French as they are in spirit and style... were thoroughly German in their composer, their librettists, their texts and their premières... A truer reflection of how widely disseminated Flotow's operas were can be gained if the performances of his works in such a city as Hamburg are considered. There Martha alone

had enjoyed 440 performances by 1955 and Alessandro Stradella 218 by 1932... During the 19th century Flotow's fame was such that many parodies and potpourris of his works appeared... Flotow's chamber and orchestral works, often akin to Mendelssohn in style, are composed with careful attention to detail and, like his operas, are characterized by deft instrumental writing, graceful melody and clear, light textures." Peter Cohen in *Grove Music Online*. (25632) \$175

Two Works in First Edition

81. FLOTOW, Friedrich Freiherr von 1812-1883

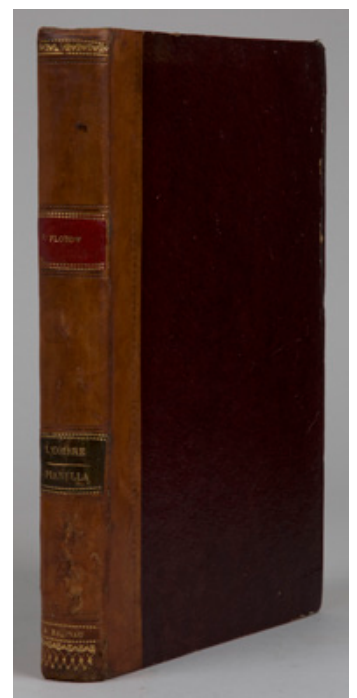
L'Ombre Opéra-Comique en trois Actes. Paroles de M. de Saint-Georges... Partition Piano et Chant Arrangée par Bazille. [Piano-vocal score]. Paris: G. Brandus & S. Dufour [PN B. et D. 11, 670], [1871].

Large octavo. Quarter mid-tan calf with maroon pebbled paper boards, spine with decorative gilt tooling to head and tail, dark red and green leather title labels gilt. 1f. (recto lithographic title printed in brown within decorative borders by A. Barbizet, verso blank), [1] (named cast list and table of contents), 238 pp. Lithographed. Named cast includes Monjauze, Beillet, Priola, and Marie Roze. Publisher's and music seller's handstamps to lower margin of title; printer's note to lower margin of p. 2. Minor to moderate foxing; very lightly browned and stained at lower margins; occasional light soiling; several bifolia partially detached. **First Edition**, probable first issue, of the first version. *Lesure II*, p. 77-78. OCLC no. 1043312. *L'ombre* was first performed in Paris at the Opéra-Comique on July 7, 1870.



Bound with:

Pianella Operette bouffe en un Acte, Paroles de MM Saint-Yves et Octave Féré... Représentée pour la Ire fois, à Paris, au Théâtre Déjazet, le 11 Mai 1860 *Partition Chant et Piano.* [Piano-vocal score]. Paris: G. Brandus et S. Dufour [PNs B. et D. 10, 245; 10,254], [1860]. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso blank), 66 pp. Engraved. Publisher's handstamp to lower margin of title. Minor staining to lower margins; some minor foxing. Named cast includes Halbleib, Paul Legrand, and Géraldine. **First Edition**. *Lesure II*, p. 77-78. OCLC no. 21850805. *Pianella*, to a libretto by Emil Pohl, was first performed in Schwerin on May 27, 1857. Binding slightly worn, rubbed, and bumped; cracked at upper outer edge. Endpapers browned. (26272) \$325



82. FLOTOW, Friedrich von 1812-1883

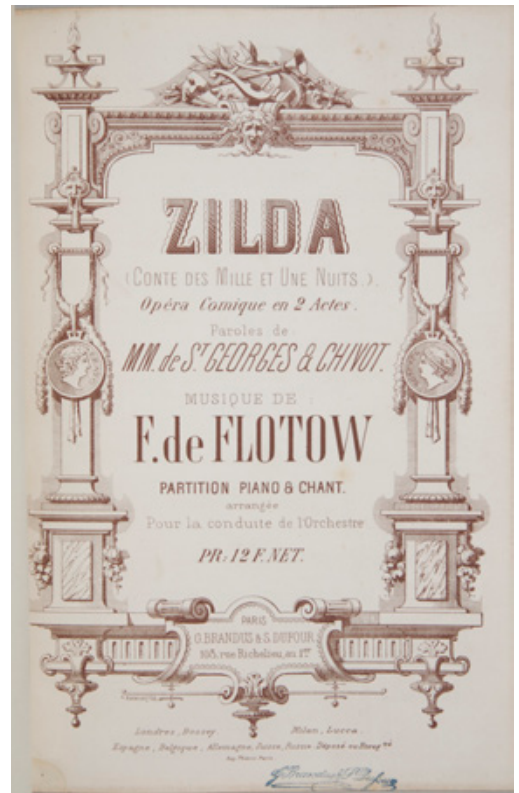
Zilda (Conte des Mille et Une Nuits). Opéra Comique en 2 Actes. Paroles de MM. de St. Georges & Chinot. Partition piano & chant arrangée Pour la conduite de l'Orchestre Pr: 12 F. Net. [Piano-vocal score]. Paris: G. Brandus & S. Dufout [PN B et D 11125], [1866].

Large octavo. Full purple polished calf with "Z.D." stamped in gilt to upper, decorative gilt-stamping to edges, spine in decorative compartments with titling gilt. 1f. (recto title printed in dark brown within decorative architectural border by Barbizet, verso blank), 1f. (recto named cast list and contents, verso blank), 208 pp. Lithographed. Binding slightly worn and rubbed; spine slightly faded. Lower inner corners very slightly stained.

Named cast includes Marie Cabel, Révilly, Ste. Foy, Crosti, Prilleux, and Bernard.

First Edition.

First performed in Paris at the Opéra Comique on May 28, 1866.
(28893) \$165



83. FRANCK, César 1822-1890

Hulda Opéra en Quatre Actes et un Epilogue (Legende Scandinave) Poème de Ch. Grandmougin d'après Bjænstjerne Bjoernson... Partition Chant et Piano Prix: 20f. net. [Piano-vocal score]. Paris: Choudens [A.C. 8910], [ca. 1894].

Large octavo. Quarter dark blue pebbled cloth with titling gilt to spine, marbled boards. 1f. (recto illustrated title by Barbizet printed in green, verso blank), 1f. (recto named cast list and table of contents, verso blank), 333, [i] (blank) pp.

Named cast includes singers in the first Monte-Carlo performance in March of 1894: Deschamps-Jehin, d'Alba, Risler, Dartois, Saléza, Lhérie, Joël Fabre, and Borie; cast is not named for a projected first Paris performance. Binding slightly worn, rubbed, and bumped. Edges slightly browned; lower pastedown slightly foxed; several leaves with very small tears to outer margins, not affecting music. In very good condition overall.

[?]Second edition.



Hulda was first performed in an abridged version at the Théâtre de Monte Carlo on March 4, 1894, after Franck's death. "Despite the crude dramaturgy of the libretto – by Charles Grandmougin after a play by Bjornsterne Bjornson – featuring (as numerous critics gleefully pointed out) a corpse at the end of every act, Franck's portrait of the eponymous heroine, a noire character and literal femme fatale (soprano falcon), is compelling and the music, despite its eclecticism, is not only some of his very best but crests dramatic highpoints clinchingly, leading the action inexorably forward... Eiolf and Hulda's sensual, ecstatic love duet in Act III is among the most passionately arresting in nineteenth century French opera." Adrian Corleonis in *Allmusic* online. (25629) \$85

CAST OF CHARACTERS

PORGY	Bass-Baritone	TODD DUNCAN
BESS	Soprano	ANNE WIGGINS BROWN
CROWN	Baritone	WARREN COLEMAN
SERENA	Soprano	RUBY ELZY
CLARA	Soprano	ABBIE MITCHELL
MARIA	Contralto	GEORGETTE HARVEY
JAKE	Baritone	EDDIE MATTHEWS
SPORTING LIFE	Tenor	JOHN W. BUBBLES
MINGO	2nd Tenor	FORD L. BUCK
ROBBINS	Tenor	HENRY DAVIS
PETER	Tenor	GUS SIMONS
FRAZIER	Baritone	J. ROSAMOND JOHNSON
ANNIE	Mezzo-Soprano	OLIVE BALL
LILY	Mezzo-Soprano	HELEN DOWDY
STRAWBERRY WOMAN	Mezzo-Soprano	HELEN DOWDY
JIM	Baritone	JACK CARR
UNDERTAKER	Baritone	JOHN GARTH
NELSON	2nd Tenor	RAY YEATS
CRAB MAN	2nd Tenor	RAY YEATS
MR. ARCHDALE		GEORGE LESSEY
DETECTIVE		ALEXANDER CAMPBELL
POLICEMAN		HAROLD WOOLF
CORONER		GEORGE CARLETON
SCIPIO		SCIPIO

THE EVA JESSYE CHOIR

Catherine Jackson Ayers, Darlan Duval, Cowan Lillian, Sara Daigean, Kate Hall, Athnell Hines, Louisa Howard, Harriet Jackson, Rosalie King, Asotta Marshall, Wilsette Meyers, Sadie McGill, Mamie Patterson, Annabelle Ross, Louise Twyman, Helen R. White, Maud Williams, Reginald Beane, G. Harry Bolden, Edward Broadnax, Carroll Clark, Joseph Crawford, John Digge, Leonard Franklin, John Garth, Joseph James, Clarence Jacobs, Allen Lewis, Jimmie Lightfoot, Lycurgus Lockman, Henry May, Junius McDaniel, Arthur McLean, William O'Neil, Robert Raines, Andrew Taylor, Leon Threadgill, Jimmie Waters, Robert Williams.

THE CHARLESTON ORPHANS' BAND, RESIDENTS OF CATFISH ROW, FISHERMEN, CHILDREN, STEVEDORES, ETC.

ALEXANDER STEINART Musical Coach HAROLD WOOLF Stage Manager
 J. ROSAMOND JOHNSON Asst. Musical Coach FRANCES HERRIOTT Asst. Stage Manager

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First Edition, First Issue of Gershwin's "Magnum Opus"

84. GERSHWIN, George 1898-1937
Porgy and Bess... Libretto By Du Bose Heyward Settings By Sergei Soudaikine Lyrics By Du Bose Heyward and Ira Gershwin Orchestra Conductor Alexander Smallens Production Directed By Rouben Mamoulian. [Piano-vocal score]. New York: Gershwin Publishing Corporation [without PN], [1935].

Folio. Original publisher's dark ivory black cloth-backed printed wrappers. 1f. (recto blank, verso bust-length reproduction photographic portrait of Gershwin), 1f. (recto title printed within thin triple-ruled black border, verso silhouette illustration of Porgy in his cart), 1f. (recto "Index of Scenes," verso named cast list and index of songs), 1f. (recto "Story of Porgy and Bess," verso dedication "To My Parents"), 559, [i] (blank) pp. Named cast list includes Todd Duncan as Porgy and Anne Wiggins Brown as Bess. Wrappers slightly worn, soiled and stained; spine reinforced with black

tape. Very slightly browned; several pages creased at lower corners; occasional intralinear chord changes and markings in pencil in a modern hand.

First Edition, first issue. Fuld p. 539.

A folk opera in three acts to a libretto by DuBose Heyward after his novel Porgy (1925), with lyrics by Heyward and Ira Gershwin, Porgy and Bess was first performed in New York at the Alvin Theatre on October 10, 1935. "... Porgy and Bess was Gershwin's magnum opus, nourished by more than a decade of technical study and a longheld interest in African-American experience. Attracted to ragtime as a teenage pianist, borrowing blues vocabulary for songs as early as 1920 and identified publicly as a 'jazz' composer from the time of the Rhapsody in Blue (1924), Gershwin held a substantial stake in black American music long before the day in autumn 1926 when he happened upon Heyward's novel. He responded to his reading of Porgy as if to the voice of destiny. Though his earlier experience with through-composed music drama had been limited to Blue Monday (1922), a 20-minute opera 'à la Afro-American' written for a Broadway revue, Porgy fired him with the vision of a full-length opera, and he wrote to Heyward immediately to propose a collaboration. Though the project took nine years to complete, Gershwin's intuition was on the mark." Richard Crawford in Grove Music Online.

(25654)

\$850



85. GEVAERT, François-Auguste 1828-1908

Le Capitaine Henriot Opéra Comique en Trois Actes Poème de M.M. Victorien Sardou & G. Vaëz... Partition réduite pour Piano et Chant par Bazille Prix: 15f. net. [Piano-vocal score]. Paris: Léon Grus [PN L.G. 2698.], [1865].

Large octavo. Quarter contemporary red calf with pebbled paper boards with label of Max Eschig & Cie to upper, spine in decorative compartments gilt, titling gilt. 1f. (recto illustrated title lithographed by A. Barbizet and printed by Moucelot in Paris, verso blank), 1f. (recto dedication to the Baron Beyens, Minister of Belgium in Paris, in printed facsimile of the composer's manuscript, verso blank), 1f. (recto named cast list and table of contents, verso blank), 279, [i] (blank) pp. Lithographed. Named cast includes Achard, Couderc, Crosti, Ponchard, Prilleux, Lejeune, Galli-Marié, Bélia and Collas. Publisher's handstamp to lower margin of title; printer's note to lower margin of p. 279 "Paris, imp. Moucelot, rue Cèdes pts. champs, 27;" final system of p. 161, pp. 162-163, and first system of p. 164 with inked black borders indicating cuts. Binding worn and soiled; "55" in blue pencil to upper pastedown.

Slightly browned; some staining and foxing; several leaves partially detached; title somewhat soiled.

First Edition. Lesure II, pp. 202-203. OCLC no. 3917896 (with incorrect date).

Le capitaine Henriot, to a libretto by Victorien Sardou and Gustave Vaëz, was first performed in Paris at the Opéra-Comique (Favart) on December 29, 1864. "Gevaert cultivated a number of genres with success; he wrote chiefly operas and cantatas, but also sacred music, secular songs and partsongs, and orchestral and organ music... He was held in great respect by his contemporaries, being composer to the King of Belgium, a member of the Belgian Royal Academy, the Institut de France and the Royal Academy in Berlin, and a holder of the Leopoldsdorde and the Order of the Queen of Spain. At the end of his long and fruitful life he was made a baronet for composing the national anthem of the Belgian Congo." Anne-Marie Riessauw and Jean Hargot in Grove Music Online. (26195) \$125

86. GEVAERT, François-Auguste 1828-1908

Le Chateau Trompette Opéra Comique en trois Actes, Paroles de M.M. Cormon & M. Carré... Partition Piano et Chant Arrangée par A. Charlot. Prix: 15 F. Net... A Monsieur Le Comte de Morny. [Piano-vocal score]. Paris: A. Grus [PN A.G. 2189.], [1860].

Large octavo. Quarter contemporary dark green morocco with marbled boards, spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto illustrated title lithographed by P. de Cravzat printed in brown by Magnier in Paris, verso blank), 1f. (recto named cast list and table of contents, verso blank, 264 pp. Engraved. Named cast includes Cabel, Lemercier, Ponchard, Mocker, Ste. Foy, Berthelier, Prilleux, Lemaire, Palianti, and Duvernoy. Printer's note to lower margin of p. 264 "Imp. Magnier. R. Lamartine. 34"). Small bookseller's label to lower outer corner of front pastedown. Binding slightly worn. Some minor staining to blank upper margins of several leaves; pp. 45-48 partially detached. A crisp, clean copy overall.



First Edition. Lesure II, pp. 202-203. OCLC no. 15178398.

Le Château Trompette, to a libretto by Eugène Cormon and Michel Carré, was first performed in Paris at the Opéra-Comique (Favart) on April 23, 1860. (26199) \$125

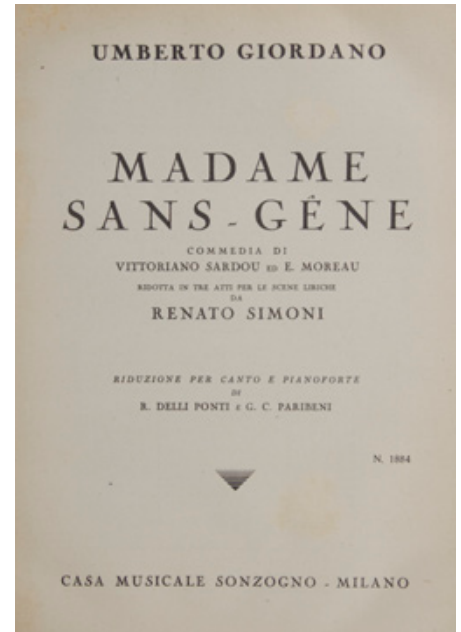
87. GIORDANO, Umberto 1867-1948

Madame Sans-Gêne Commedia di Vittoriano Sardou ed E. Moreau Ridotta in Tre Atti per le Scene Liriche da Renato Simoni Riduzione per Canto e Pianoforte di R. Delli Ponti e C.G. Paribeni N. 1884. [Piano-vocal score]. Milano: Casa Musicale Sonzogno [PN M. 1884 S.], [1946].

Folio. Original publishers ivory wrappers printed in red. 1f. (recto half-title, verso blank), 1f. (recto title, verso copyright notice), 1f. (recto cast list, verso table of contents), 246 pp. Wrappers slightly worn, soiled, and stained; partially detached; spine split, with manuscript titling in black ink. Slightly browned; minor tears; several leaves detached.

Second version. OCLC no. 17815292.

Madame Sans-Gêne was first performed in New York at the Metropolitan Opera on January 25, 1915, with Toscanini conducting, and Geraldine Farrar (Caterina), Giovanni Martinelli (Lefebvre), and Pasquale Amato (Napoleone) in the leading roles. The opera "is Giordano's only full-length comedy. His idiom is therefore more vigorous and robust here than in his other works, with fewer excursions into passionate lyricism... Giordano handled the late Romantic, emotionally vehement idiom of the giovane scuola with ease and fluency, being particularly skilful in weaving into his scores elements of local and historical colour... His stage sense is always sure, and his vocal writing unflinchingly effective." Julien Budden in Grove Music Online. (26173) \$45



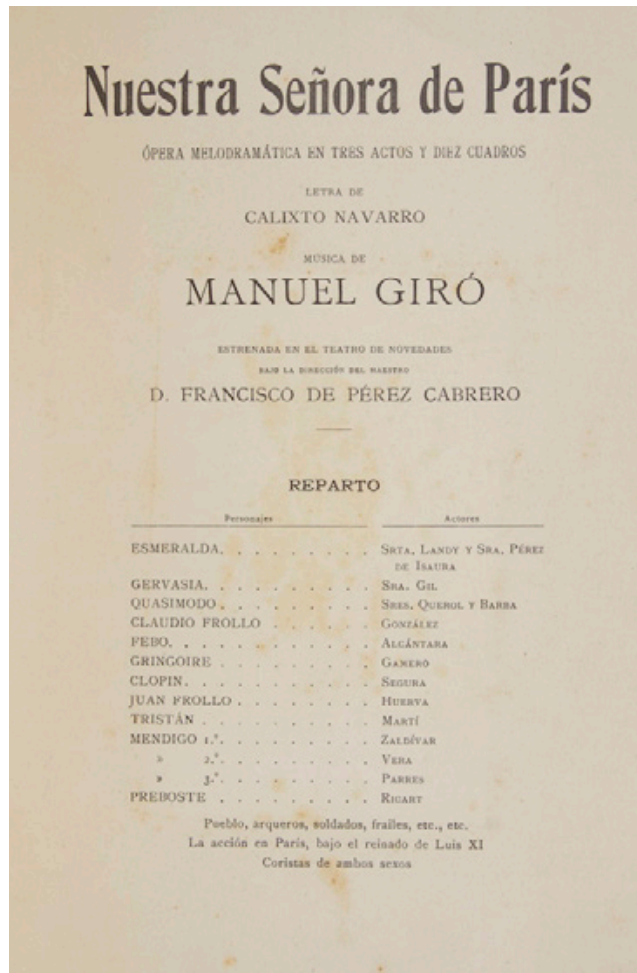
88. GIORDANO, Umberto 1867-1948

Marcella Idillio Moderno in Tre Episodi di Henry Cain, Edouard Adenis e Lorenzo Stecchetti Riduzione per Canto e Pianoforte di Raffaele Delli Ponti. [Piano-vocal score]. Milano: Edoardo Sonzogno [PN E 1405 S], 1907.

Folio. Original publisher's full blue cloth with titling gilt to spine and upper, patterned endpapers. 1f. (recto half-title, verso blank), 1f. (recto title, verso copyright notice), 1f. (recto cast list and table of contents, verso blank), 1f. (recto part-title, verso blank), 144, 1f. (blank), 15-17 (supplement), [i] (blank), 5 (supplement), [i] (blank) pp. With an unpaginated part-title preceding each "episode." Printed label of the Casa Musicale Sonzogno dated January 1, 1924, with price (L. 30). Binding slightly worn and bumped. Slightly browned, heavier to blank leaf preceding supplements; several signatures loose; several leaves dampstained at blank lower corners, not affecting music.

First Edition. OCLC no. 19215559. (26170)

\$90



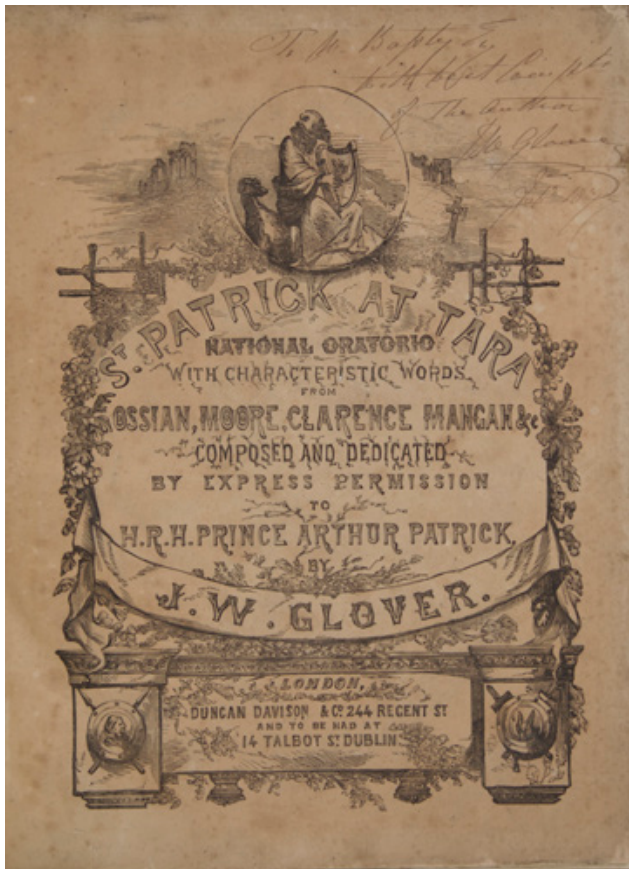
89. **GIRÓ, Manuel 1848-1916**

Nuestra señora de París Ópera melodramática en tres actos y diez cuadros Letra de Calixto Navarro... Reducción para canto y piano del autor Precio neto: 20 Ptas. [Piano-vocal score]. Barcelona: Juan Ayné [PN J. 170. A.], [1897].

Folio. Quarter modern dark blue leatherette with dark blue pebbled cloth boards, original publisher's upper wrapper laid down to upper. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents), 1f. (recto table of contents, verso blank), 272 pp. Named cast includes Landy, Pérez de Isaura, Gil, Querol, Barba, González, Alcántara, Gamero, Segura, Huerva, Martí, Zaldívar, Vera, Parres, and Ricart. With oval monogrammatic handstamp to upper inner margin of title. Three contemporary reproduction photographs of Paris laid down to verso of front free endpaper; contemporary postcard with colour illustration of the facade of Notre Dame Cathedral laid down to verso of title. Wrapper foxed, browned, and stained with decorations in green and silver. Slightly browned and foxed; pp. 35-38 misbound; occasional creasing, fraying, and tears to blank outer margins; minor repairs to pp. 269-172, not affecting music.

First Edition. Rare. Worldcat (2 complete copies only, at Harvard and the British Library). OCLC nos. 497529298, 62516373.

Nuestra señora de París, to a libretto by Calixto Navarro after Victor Hugo, was first performed at the Teatro Novedades in Barcelona in 1897. Giró's operas, inspired by Spanish folk tunes and dance rhythms, appeared at a time when Spanish themes were popular in European musical circles (e.g. Bizet's *Carmen* or the gypsy dances in Act 2 of Verdi's *La traviata*), which contributed to the warm reception his works received in Paris, Barcelona, and Madrid. (26386) \$120



Inscribed and Signed by the Composer

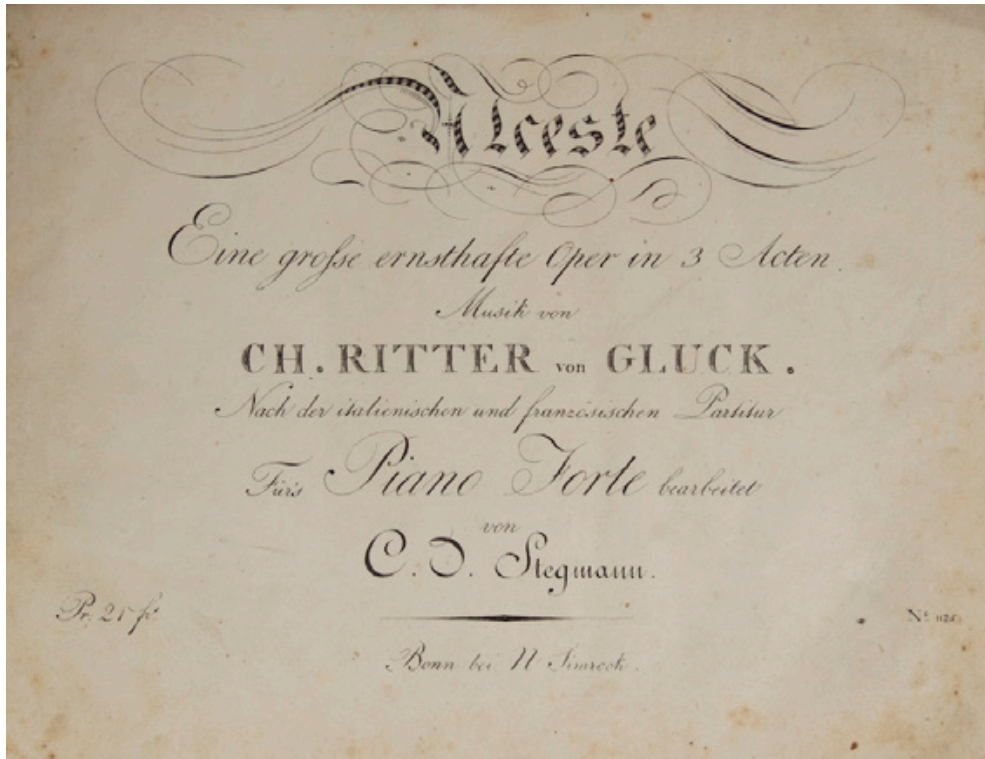
90. GLOVER, John William 1815-1899

St. Patrick at Tara. National Oratorio with Characteristic Words from Ossian, Moore, Clarence Mangan &c Composed and Dedicated by Express Permission to H.R.H. Prince Arthur Patrick. [Piano-vocal score]. London: Duncan Davison & Co. [without PN], [1871].

Small folio. Original publisher's full dark green blindstamped cloth, titling to spine gilt, upper wrapper with title printed within illustrated border bound in. 1f. (recto illustration entitled "St Patrick at Tara," verso blank), 1f. (recto "Argument," verso table of contents), 155, [i] (review from the London Morning Advertiser dated March 16, 1871) pp. Typeset. Inscribed and signed ("JW Glover") by the composer in black ink at upper margin of title, dated February 1877. Binding somewhat worn and stained, upper wrapper browned. Some light foxing and soiling; small tear to lower blank margin of final leaf, not affecting music or text. Lacking title. A good copy overall.

First Edition. OCLC no. 29204477.

Glover, an Irish conductor, composer, and teacher, "studied in Dublin, where he played the violin in a theatre orchestra from 1830. In 1848 he succeeded Haydn Corri as director of the music at St Mary's, the Roman Catholic Pro-cathedral, and the same year was appointed the first professor of vocal music in the Normal Training-School of the Irish National Education Board. In 1851 he founded the Choral Institute of Dublin, and for many years he was an energetic promoter of choral music in Ireland. He composed two Italian operas to librettos by Metastasio; a cantata, St Patrick at Tara (1870), performed at the O'Connell centenary in 1875; Erin's Matin Song (1873); an ode to Thomas Moore, One Hundred Years Ago (1879); and an opera on Goldsmith's The Deserted Village (1880), besides church music, concertos and songs. (J.D. Brown and S.S. Stratton: British Musical Biography, Birmingham, 1897/R)." J.A. Fuller Maitland and Joseph J. Ryan in Grove Music Online. (26520) \$185



A Virtual Recomposition for the 1776 Paris Performance

91. GLUCK, Christophe Willibald, Ritter von 1714-1787

Alceste Eine grosse ernsthafte Oper in 3 Acten... Nach der italienischen und französischen Partitur Für's Piano Forte bearbeitet von C.D. Stegmann. Pr: 21 frs. [Piano-vocal score]. Bonn: N Simrock [PN 1125.], [Ca. 1815].

Oblong folio. Contemporary marbled boards. 1f. (recto title, verso blank), 3 (cast list and table of contents), 4-159, [i] (blank) pp. Engraved. Disbound. Boards quite worn; spine lacking. Slightly worn, soiled, foxed, and stained; some corners slightly turned; minor underlining and annotations in red pencil to cast list; early repairs to inner margins of title and table of contents, not affecting text; small binder's holes to inner margins;

Later edition of the French version. Hopkinson 44C (a).

The French version of Alceste, to a libretto by Marie François Louis Gand Leblanc Roullet, was first performed at the Académie Royale de Musique in Paris on April 23, 1776. "Gluck's revision of Alceste for performance in Paris in 1776 amounts almost to a recomposition. His alterations were far more extensive than those he had made in his Paris adaptation of Orfeo... The French Alceste had a new text by Roullet, Gluck's librettist for Iphigénie en Aulide, based on Calzabigi's libretto; but alterations to the plot and the order of events led to major differences between the two. The principals at the première of the French version included Rosalie Levasseur (Alcestis), Joseph Legros (Admetus), Henri Larrivière (Hercules), Moreau (Apollo) and Nicolas Gélin (High Priest). At the first Paris performances of Alceste the Act 3 denouement was substantially different from the version familiar today, and closer to the Italian original. Gluck and Roullet, after much criticism, altered the act to incorporate a part for Hercules, who has no place in the Italian original. Just as Gluck was arranging more music to enlarge the final divertissement, again to please Parisian taste, he heard of the death of his adopted daughter Marianne in Vienna; he left Paris and assigned the completion of the divertissement to Gossec. This revised version, published in Paris in 1776, is the one that has nearly always been performed subsequently." Jeremy Hayes in Grove Music Online. (25656)

\$185

First Complete French Edition

92. **GLUCK, Christoph Willibald, Ritter von 1714-1787**
Orphée Opera en Trois Actes avec accompagnem. de Piano Forte... Edition Nicolo Prix: 36 fr... Répertoire des Opéras Français. [Piano-vocal score]. Paris: Madame Veuve Nicolo [PN 5], [1824].

Folio. Quarter teal blue morocco with marbled boards, titling gilt to spine. 1f. (recto title within decorative border incorporating names of various 18th century opera composers, verso blank), 1f. (recto cast list and thematic table of contents, verso blank), 163, [i] (blank) pp. Engraved. Binding slightly worn, rubbed, and bumped; split at hinges. Some foxing, heavier to title. An attractive clean, crisp, and wide-margined copy overall.

First complete French edition, revised for the Paris production. Hopkinson 41C(b).



The French version of Orfeo ed Euridice, Orphée et Eurydice, to a libretto by Pierre Louis Moline after Ranieri de' Calzabigi, was first performed at the Paris Opéra on August 2, 1774. "More successfully than any of his contemporaries, [Gluck] translated the widespread agitation for reform of opera and theatrical dance on the part of European intellectuals into actual works for the stage, first in pantomime ballets and Italian serious operas for Vienna and then in operas of various sorts for Paris." Bruce Alan Brown and Julian Rushton in Grove Music Online. (26418) \$275



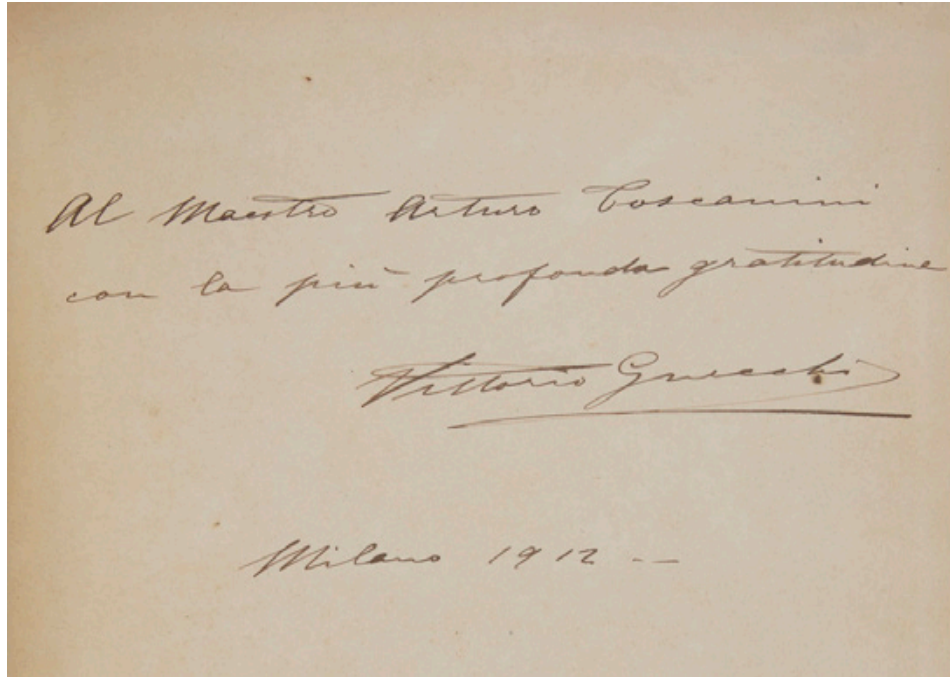
93. GNECCHI, Vittorio 1876-1954

La Rosiera Die Rosenkönigin Idillio Tragico in tre Atti di Carlo Zangarini (Da "On ne badine pas avec l'amour., di A. de Musset) Oper Completa per Canto e Pianoforte... Tragisches Idyll in drei Aufzügen von Carol Zangarini (Aus "On ne badine pas avec l'amour., di A. de Musset) Deutsch von Richard Batka und Schilling-Ziemssen... Opera completa per canto e pianoforte Lit. 40.- Klavierauszug Mark 10.-. [Piano-vocal score]. Wien: J. Weinberger [PN D.M.-V. 140], [1910].

Original publisher's full dark green cloth with titling gilt to upper and spine, device gilt to lower, floral-patterned endpapers. 1f. (recto half-title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto title, verso blank), 1f. (recto cast list, verso blank), 1f. (recto table of contents, verso blank), 184 pp. Text in German and Italian. Overpaste with publisher's imprint to lower margin of title; [?]publisher's blindstamp to lower inner margins. Binding slightly worn and rubbed. Slightly browned; occasional light staining and wear; small tear to outer margin oif pp. 181-182, not affecting text; title with portion of blank upper margin cut away.

[?]First Edition of the first version, [?]second issue. OCLC no. 27298764.

La Rosiera, to a libretto by Gneccchi and Carlo Zangarini after Alfred de Musset, was first performed in Gera on February 12, 1927. "... the three-act *La Rosiera* (1927) and *Giuditta* (1953)... confirmed the characteristics of [Gneccchi's] style, which combines modes and an often dissonant, post-Wagnerian chromatic harmony, creating unusual effects within classically conceived forms." Raffaele Pozzi in *Grove Music Online*. (26378) \$75



Inscribed to Toscanini

94. **GNECCHI, Vittorio 1876-1954**

La Rosiera Idillio Tragico in Tre Atti di Carlo Zangarini (Da "on ne badine avec pas l'amour., di A. de Musset... Opera Completa per Canto e Pianoforte Riduzione di Alberto D'Erasmus (A) netti Fr. 15. [Piano-vocal score]. Milano: G. Ricordi [for the author] [without PN], [1910].

Large octavo. Original publisher's full blue cloth with titling gilt to spine and upper, publisher's device gilt to lower, floral-patterned endpapers. 1f. (recto half-title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto title, verso blank), 1f. (recto cast list, verso blank), 1f. (recto table of contents, verso blank), 316 pp. **With an autograph inscription from the composer to the distinguished Italian conductor Arturo Toscanini** signed in full in black ink to preliminary leaf: "Al Maestro Arturo Toscanini con la più profonda gratitudine Vittorio Gneccchi Milano 1912." Publisher's blindstamp dated January [19]12 to lower inner margins of initial leaves. Binding slightly worn, rubbed, bumped, and stained; gilt titling to spine slightly faded. Very slightly browned; occasional light staining, creasing, and wear; staples to inner margins rusted. A very good copy overall.

First issue of the second version. OCLC no. 25969598. (26266)

\$300



95. GOBATTI, Stefano 1852-1913

I Goti Tragedia lirica in quattro atti di S. Interdonato... Rappresentata per la prima volta al Teatro Comunale di Bologna la sera del 30 Novembre 1873 Canto e Pianoforte Proprietà dell'Editore per tutti i paesi. [Piano-vocal score]. Milano: F. Lucca [PNs 22125 etc.], [1873].

Folio. Half dark brown morocco with dark green pebbled cloth boards with "Alva" to lower outer corner gilt, raised bands on spine with rules and titling gilt, marbled endpapers. 1f. (recto decorative title printed in brown, verso blank), 1f. (recto dedication printed in red, verso blank), 1f. (recto half-length lithographic portrait of Gobatti laid down, verso blank), 1f. (recto index, verso blank), [1]-8 (cast list, Italian libretto), 276 pp. Music engraved. Most numbers with their own secondary pagination. With handstamp of an early owner ("C. Michel") to upper margin of title. Binding slightly worn. Light foxing, heavier to some leaves.

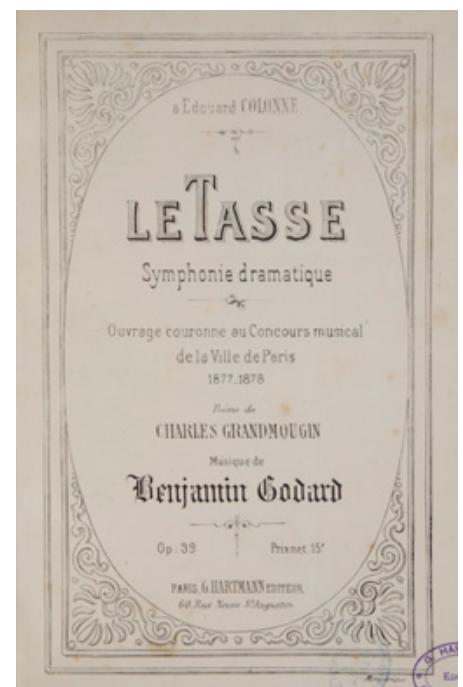
First Edition. Scarce.

I goti was first performed at the Teatro Comunale in Bologna on November 1873. "In 1873 [Gobatti's] opera *I goti* was staged in Bologna and received with extraordinary acclaim. Bologna's cultural circles, fiercely anti-Verdi, welcomed Gobatti as the new musical paragon to set up against him. Numerous musicians and men of letters shared the general infatuation with the opera, but it was not received with equal acclaim elsewhere in Italy. Verdi himself called it 'the most monstrous musical miscarriage ever composed'. His subsequent operas, *Luce* (1875) and *Cordelia* (1881), met with a cold reception even in Bologna. Reduced to poverty and entirely forgotten, he taught singing in primary schools in Bologna, afterwards withdrawing to a monastery. He became mentally deranged and died in an asylum. He wrote a fourth opera (*Masias*), never performed, and some vocal chamber pieces." Bruno Cagli in *Grove Music Online*. (25599) \$135

96. GODARD, Benjamin 1849-1895

[Op. 39]. *Le Tasse* Symphonie dramatique Ouvrage couronne au Concours musical de la Ville de Paris 1877_1878 Poeme de Charles Grandmougin...Op: 39 Prix net: 15f... a Edouard Colonne. [Piano-vocal score]. Paris: G. Hartmann [PN G.H. 1073.], [1879].

Large octavo. Full contemporary dark green morocco flexible boards, titling and decoration to spine gilt. 1f. (recto title with decorative borders by Emmerique, verso blank), 1f. (recto named cast list and table of contents, verso blank), 232 pp. Lithographed. Named cast includes Villaret, Lauwers, Taskin, Brunet-Lafleur, and Vergin. Printer's note to the lower margin of p. 232 "Paris Imp Ch Lequesne rue Albouy 23"). Title with handstamps of G. Hartmann and Durand Schoenewerke & Cie. in Paris and blindstamp "Conde da Torre S. Domingos de Bemfica." Bookplate with elaborate coat of arms and motto "Deus Dará" laid down to upper pastedown. Binding somewhat worn and scuffed; small label to tail of spine. Some browning, foxing, and staining; Hartmann handstamp to title trimmed.



Probable First Edition. Lesure II, p. 213. OCLC no. 19727646.

Le Tasse, a dramatic symphony to a libretto by Charles Grandmougin, was first performed in 1877. Godard was a French composer and violist. "He studied composition at the Paris Conservatoire and played the viola in various instrumental groups. His first great success came in 1878 with a prizewinning 'dramatic symphony' Le Tasse, on the life of the poet Torquato Tasso. He went on to write operas of limited distinction, for which he is remembered largely by the berceuse from Jocelyn (1888) and an aria from La Vivandière (1895). He also wrote much instrumental music and songs, and his Suite for flute and orchestra (1890) is still played." Denis Arnold and Andrew Lamb in *Grove Music Online*. (26201) \$125

Inscribed by the Composer

97. **GOEPFART, Karl Eduard 1859-1942**
Der Müller von Sanssouci Singspiel in einem Akt von C. Berg... Clavierauszug vom Componisten. [Piano-vocal score].
Charlottenburg: Dramatisches Bureau
[without PN], [1908].

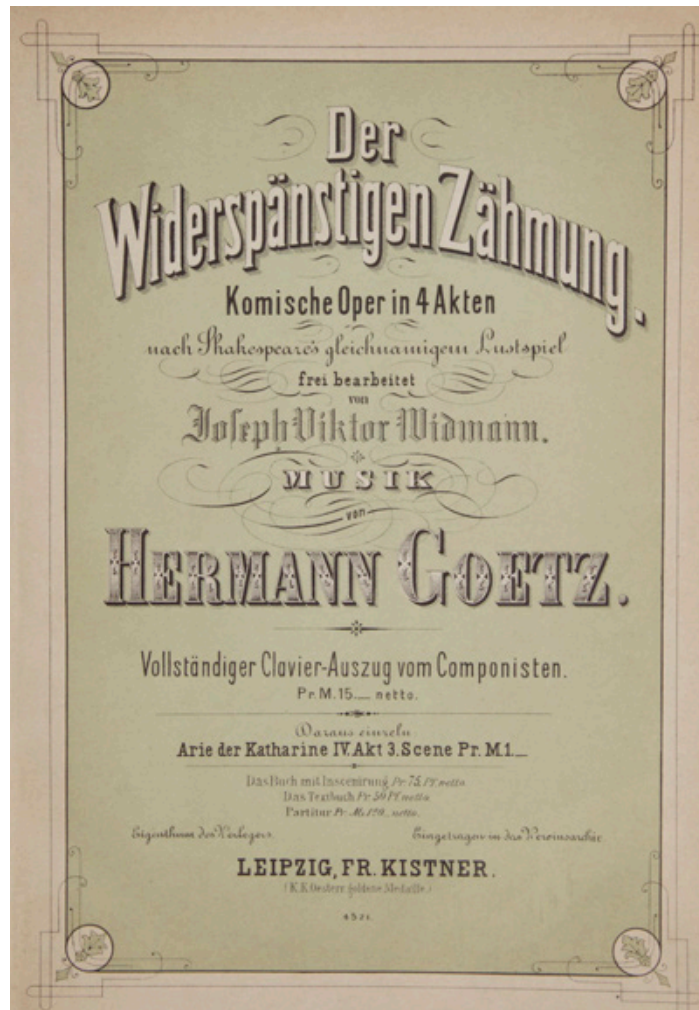
Folio. Unbound (signatures stapled). [1] (title), 2-73, [i] (blank) pp. Facsimile of manuscript. **With an autograph inscription signed** "Seinen besten, treuesten Freunde widmet dieses Musikbüchlein der Tonsetzer, möge es seine Mission erfüllen und meinen lieben Heini Schepp recht oft ergötzen D[en? ...] 8.III.08 Goepfart" to upper margin of title. Remnants of a former binding to inner margins of title and final blank page, not affecting text or inscription. Some darkening to upper margin of title, affecting first line of inscription; minor soiling, staining, and wear.

First Edition. Rare. Worldcat (1 copy only, at the National Library of Sweden). OCLC no. 924101195.

First performed in Weimar at the Grossherzogliches Hoftheater in 1907. Goepfart, a German composer and conductor, visited the U.S. on a concert tour in 1875-1876 and subsequently became director of the German Theatre in Baltimore from 1876-1877. He then returned to Germany and held various professional positions in Weimar and Berlin. He composed orchestral works, works for choir, chamber music, and the present opera. Deutsche Biographische Enzyklopädie Vol. 3, p. 886. (26440)



\$125



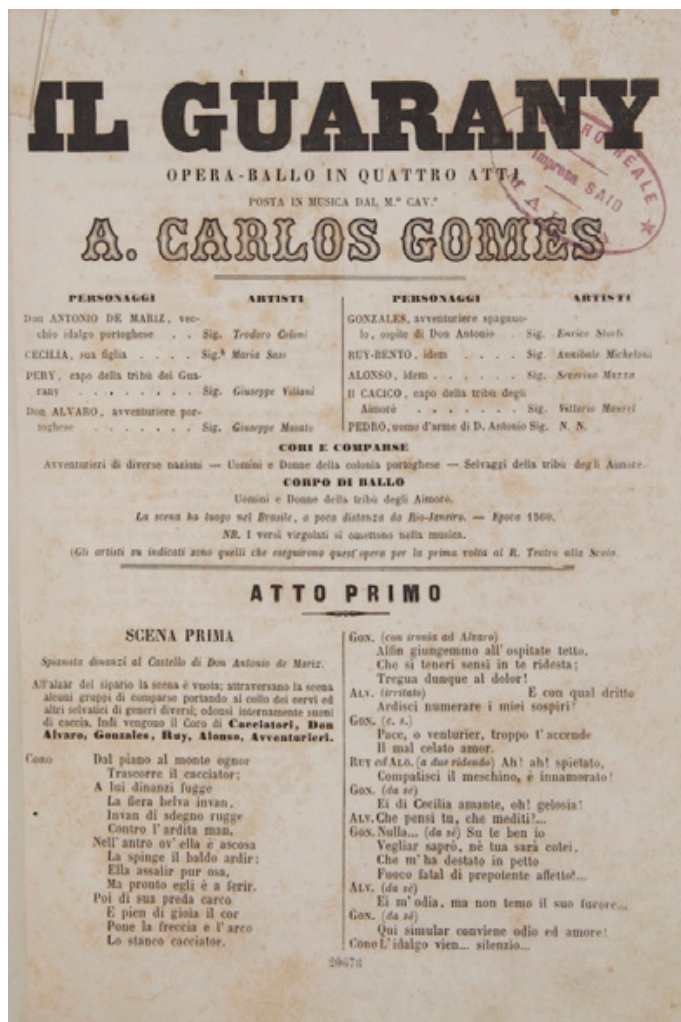
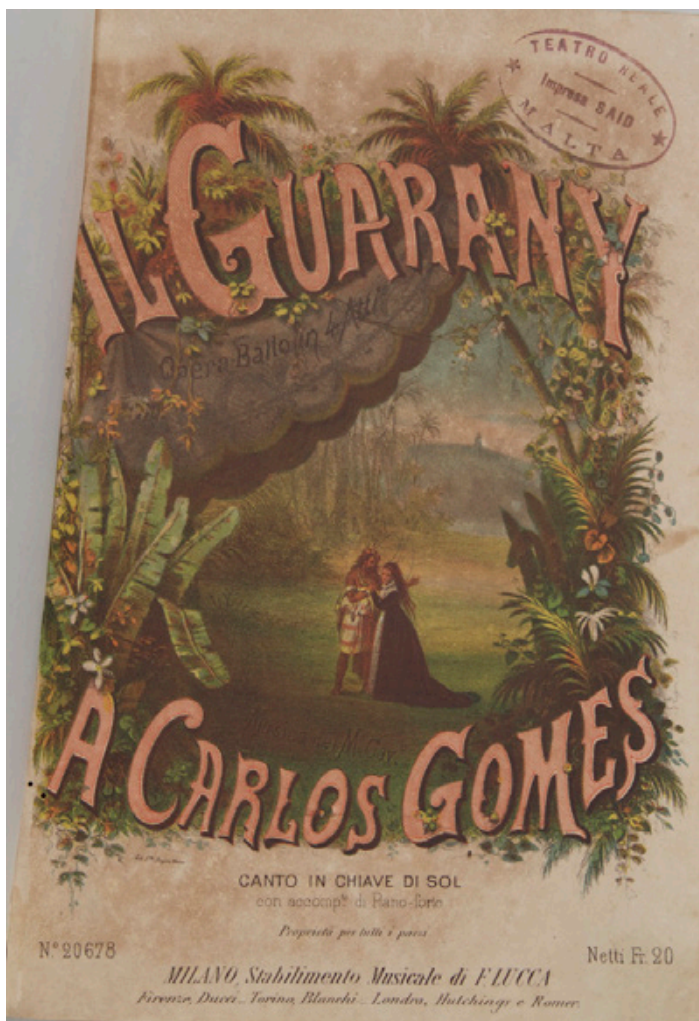
98. **GOETZ, Hermann 1840-1876**

Der Widerspänstigen Zähmung Komische Oper in 4 Akten nach Shakespeare's gleichnamigen Lustspiel frei bearbeitet von Joseph Viktor Widmung... Vollständiger Clavier-Auszug vom Componisten Pr. M. 15. netto... 4521. [Piano-vocal score]. Leipzig: Fr. Kistner [PNs 4521; 4521.4571], [1875].

Large octavo. Full contemporary dark purple pebbled cloth with blindstamped rules to edges, titling gilt to upper. 1f. (recto title printed in light green and black within decorative borders, verso blank), 1f. (recto table of contents, verso blank), [i] (cast list and libretto), [ii]-xvii (libretto), [i] (blank), [1] (half-title), 2-260 pp. Printer's note to lower margin of p. xvii "Druck von Brückner & Niemann in Leipzig." Binding slightly worn and bumped. Occasional signs of wear; some browning and creasing; several leaves partially detached at lower inner margin;

First Edition. OCLC no. 2477621.

Der Widerspänstigen Zähmung, to a libretto by Joseph Viktor Widmung and Goetz after Shakespeare, was first performed at the National Theater in Mannheim on October 11, 1874. "[Goetz's] Second Symphony and Der Widerspenstigen Zähmung elicited lavish praise from George Bernard Shaw, writing in The World (22 November 1893; reprinted in Music in London): 'You have to go to Mozart's finest quartets and quintets on the one hand, and to Die Meistersinger on the other, for work of the quality we find, not here and there, but continuously, in the Symphony and in the opera, two masterpieces which place him securely above all other German composers of the last hundred years, save only Mozart and Beethoven, Weber and Wagner.' That his works have not achieved a place in the repertory despite such praise is to be regretted." Christopher Fifield in Grove Music Online. (26207) \$135



99. GOMES, Antonio Carlos 1836-1896

Il Guarany Opera-Ballo in 4 Atti... Canto in Chiave di Sol con accomp.to di Piano-forte... No. 20678... Netti Fr. 20. [Piano-vocal score]. Milano: F. Lucca [PNs 20651-20678], [ca. 1871].

Quarto. Half contemporary dark blue morocco with textured cloth boards, spine in decorative compartments gilt, titling gilt. 1f. (recto illustrated title lithographed by Flli. Doyen in Turin in color, verso blank), 1f. (recto composer's dedication to Don Pedro II, Emperor of Brazil, verso blank), [1]-13 (named cast list and libretto), [i] (blank), [i] (Index), 446, [i] (blank) pp. Each number with separate pagination. Named cast includes Teodoro Coloni, Maria Sass, Giuseppe Villanni, Giuseppe Masato, Enrico Storti, Annibale Micheloni, Severino Mazza, and Vittorio Maurel. Publisher's handstamp to lower margin of p. 1 (Sinfonia); "Teatro Reale Impresa Said Malta" handstamp to upper portions of title, dedication, and cast list. Some leaves with manuscript cuts, cues, and other performances marks and annotations in pencil and blue and orange crayon. Binding quite worn and rubbed; slightly stained; upper joint partially detached.; head and tail of spine slightly defective. Moderately browned and foxed, with some soiling to lower outer corners; pp. 7-8, 107-108, and 119-120 with large tears and one somewhat crude repair; blank margins of some leaves creased, torn, wormed, or with some loss, occasionally affecting music and text; pp. 446-447 partially detached.

First quarto edition of the second version. OCLC no. 165654944. (26232)

\$125



100. GOOSSENS, Sir Eugene 1893-1962

[Op. 46]. *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

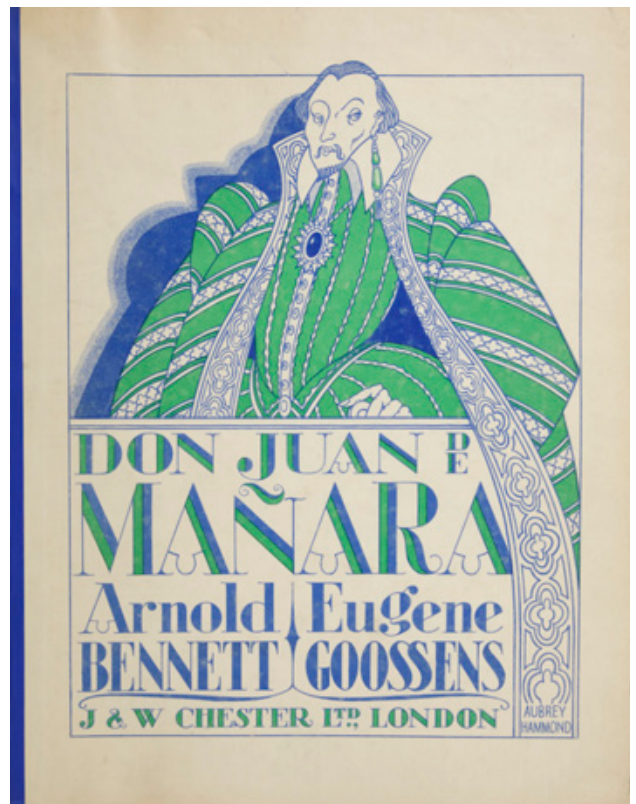
101. GOOSSENS, Sir (Aynsley) Eugene 1893-1962

[Op. 54]. *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

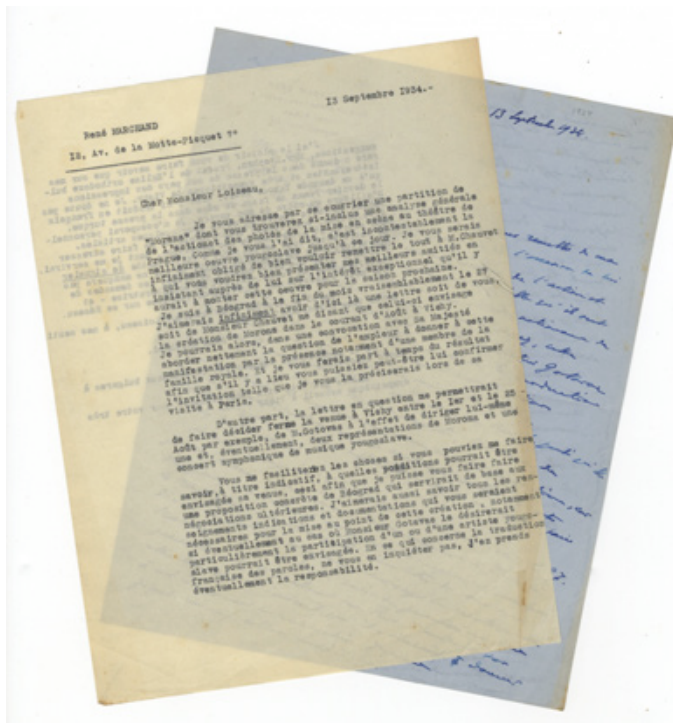
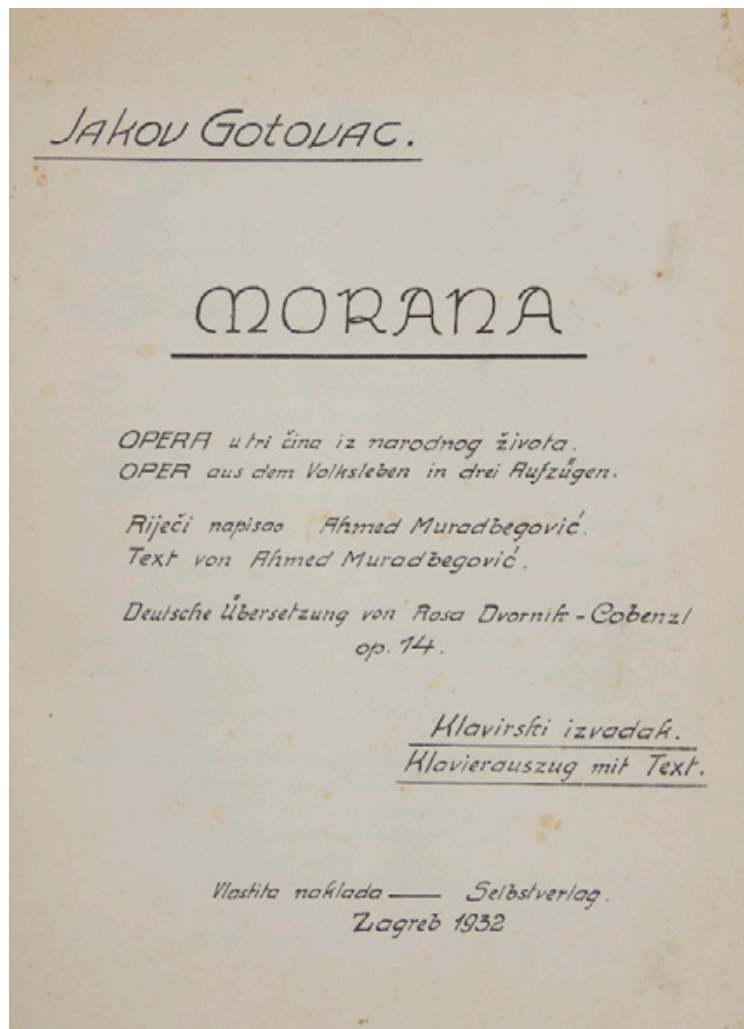


102. **GOTOVAC, Jakov 1895-1982**

Morana Opera u tri čina iz narodnog života. Oper aus dem Volksleben in drei Aufzügen. Riječi napisao Ahmed Muradbegović. Text von Ahmed Muradbegović. Deutsche Übersetzung von Rosa Dvornik-Cobenzl Op. 14. Klavirski izvadak. Klavierauszug mit Text. [Piano-vocal score]. Zagreb: The Author, 1932.

Folio. Full modern dark green cloth with black cloth title label gilt to spine. 1f. (recto title, verso copyright notice), 1f. (recto cast list, verso scene description of Act I), 5-242 pp. Facsimile of manuscript. Text in Croatian and German. With scene description preceding each act. Scattered minor foxing; occasional light creasing and staining to lower outer corners. An attractive copy overall.

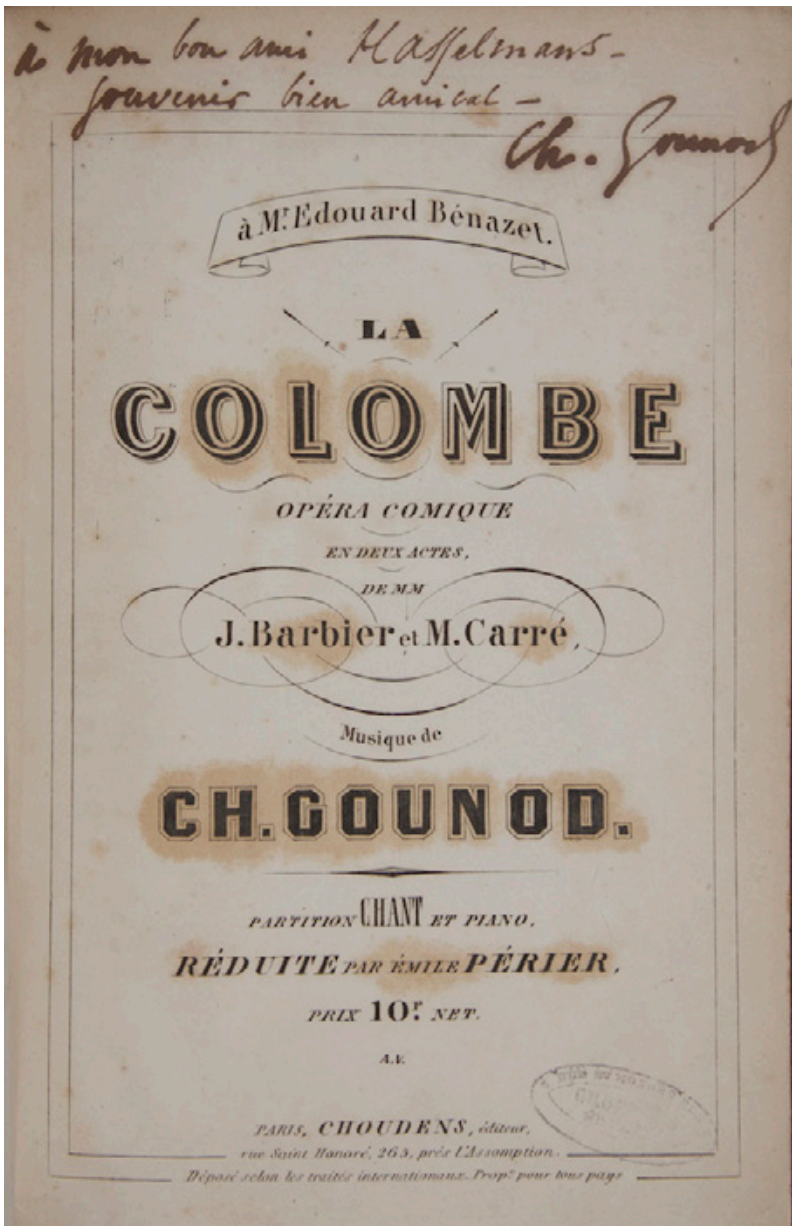
First Edition. Scarce. Worldcat (4 copies only, only one of which is in the U.S., at the University of Georgia. OCLC nos. 36598269, 472362327, 873430812.



Together with:

- Marchand, René. 1 typed and 1 autograph letter, 2 pp. each. Folio. Dated Paris, September 13, 1934. In French. Marchand writes to an opera director and a Monsieur Loiseau about mounting one or more performances of *Morana*, "uncontestably the best Yugoslav work to date." Marchand has sent a copy of the score, along with information about a production in Prague, to Loiseau. Slightly worn, foxed, and creased.

Morana, Gotovac's most successful work, was first performed in Brno on November 29, 1930. Gotovac was a Croatian composer and conductor at the Zagreb opera. He "wrote his most important works in the period between the two world wars; he was one of the representatives of the so-called national style, using characteristic elements of folk music in his own idiom and focussing on themes from peasant life... In general his music is homophonic and simple in harmonic structure." Krešimir Kovačević and Koraljka Kos in *Grove Music Online*. (26411) \$120



Inscribed by the Composer to Hasselmans

103. GOUNOD, Charles 1818-1893

La Colombe Opéra Comique En Deux Actes, De MM J. Barbier et M. Carré... Partition Chant et Piano, Réduite par Émile Périer, Prix 10 F. Net. A.V. ... à Mr. Edouard Bénazet. [Piano-vocal score]. Paris: Choudens [A.C. 738.], [1860].

Large octavo. Quarter dark brown morocco with pebbled paper boards, raised bands on spine in ruled compartments with titling and publication date gilt, marbled endpapers, original publisher's illustrated lithographic upper wrapper bound in. 1f. (recto title, verso blank), [i] (named cast list and table of contents), 2-132 pp. Engraved. With composer's autograph inscription signed "Ch. Gounod" in brown ink to head of title: "à mon bon ami Hasselmans – souvenir bien amical"), with Hasselmans's handstamp to upper corner of upper wrapper. Named cast includes Carvalho, A. Faivre, Roger, and Balanqué. Small publisher's oval handstamp to lower outer corner of title. Binding slightly worn, rubbed and bumped with small scratches to upper; upper wrapper somewhat soiled and creased. Title browned; some foxing and offsetting; occasional creasing or splitting at inner

margins; publisher's handstamp faded.

First Edition of the original version. Lesure p. 108.

The first performance of La Colombe took place at the Théâtre de Bade in Baden-Baden on August 3, 1860, under the direction of Edouard Bénazet; an expanded version of the opera was staged at the Opéra-Comique in Paris in 1866. Gounod may have inscribed this copy for Josef H. Hasselmans (1814-1902), a Belgian conductor, harpist, and violinist. Hasselmans "became first violinist with the orchestra of the Théâtre Royal, Antwerp, and later its conductor. His career continued at Strasbourg where he conducted the orchestra of the Théâtre Municipal, and in 1854 he became the first director of the Strasbourg Conservatoire... He was a respected teacher as well as a creditable conductor, and may be remembered for two major schools of double-action harp playing which stemmed from his tutelage." Wagner described him as "a very good-natured, amiable fellow." Alice Lawson Aber-Count in Grove Music Online. (25602) \$785



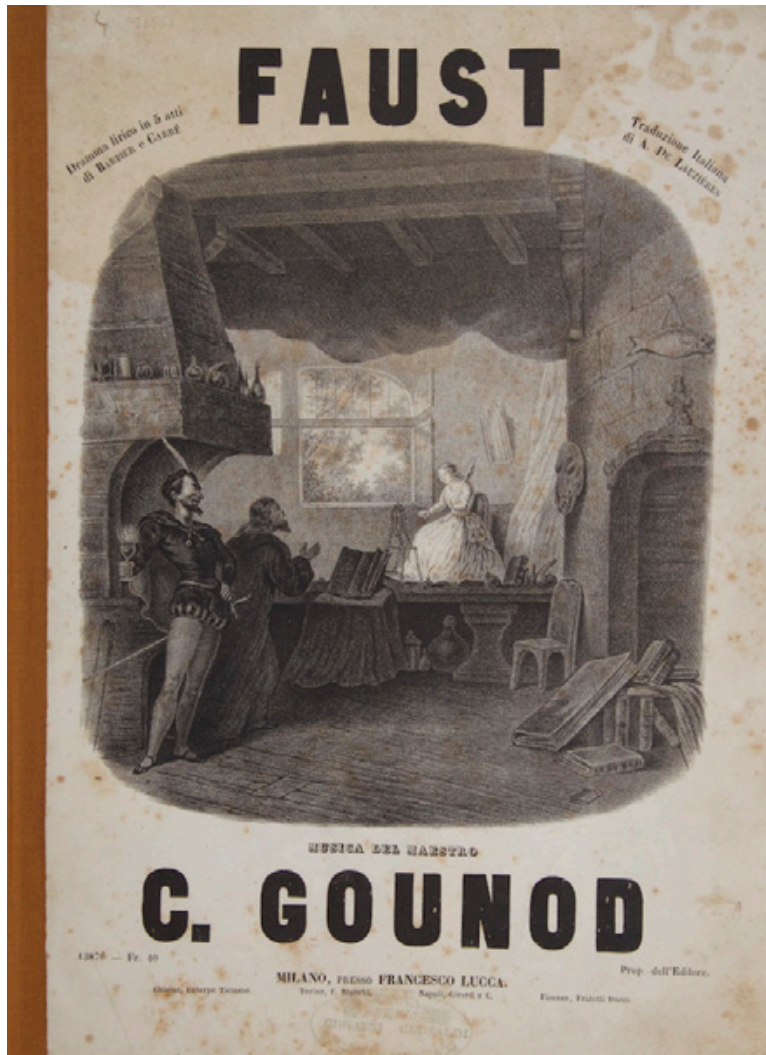
104. **GOUNOD, Charles 1818-1893**

Faust Opéra en Cinq Actes, de MMrs. Jules Barbier & Michel Carré... Partition Piano & Chant, Arrangée par Léo Delibes Prix: 15 F. net. [Piano-vocal score]. Paris: Choudens [PN A.C. 664.], [1859].

Large octavo. Quarter modern brown morocco with patterned boards. 1f. (recto decorative lithographic title by P. de Grauzat printed in black, with portraits of Marguerite, Faust, and Méphistophélès, verso blank), 1f. (recto named cast list and table of contents), 224 pp. Named cast includes Earbot, Balanqué, Reynald, Cibot, Carvalho, Faibre, and Duclos. With publisher's small oval handstamp to lower right corner of title. Spine slightly abraded. Occasional light foxing and intralinear marks in pencil; title very slightly trimmed at lower margin. An attractive copy.

First Edition. "The very rare first edition in opéra-comique form with dialogue was published in the middle of May 1859 according to an advertisement in *Le Ménestrel* and was the only one to appear thus. It was only on sale for a few months." Hopkinson: *Notes on the Earliest Editions of Gounod's Faust*, p. 246. Fuld p. 510.

Faust was first performed at the Théâtre Lyrique in Paris on March 19th 1859 in a version with spoken dialogue; recitatives were added in 1860, and a ballet in 1869. The libretto by Barbier and Carré is based on Goethe, but focuses on the love story between Faust and Marguerite. "The historical importance of Faust is that it sounded a new note in French music. The conventional pomposities of the grand opera which then dominated the stage were superseded by a more intimate and poetic approach. The fashion Gounod set was one of conversational exchange rather than declamation." James Harding: *Gounod*, p. 114. (25603) \$850



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

Faust *Dramma lirico in 5 atti di Barbier e Carré Traduzione Italiana di A. de Lauzières...* 13876 – Fr. 40. [Piano-vocal score]. Milano: Francesco Lucca [PNs 13851-13876], [1862].

Folio. Dark gold cloth-backed wrappers. 1f. (recto with lithographic illustration of a scene from the opera, verso blank). 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents with plate and page numbers), 247, [i] (blank) pp. Engraved. Named cast includes Giuseppe Morini, Giorgio Atry, Luigi Colonnese, Vincenzo Paraboschi, Leonilda Boschetti, Maria Gualtieri, and Prassede Dompieri. Lacking upper wrapper, lower worn and soiled. Slightly worn, and soiled; margins and outer leaves foxed; occasional fraying, perforations, chips, and small tears not affecting music; upper portions of some leaves dampstained.

First Italian Edition of the second version. OCLC no. 16852458.

Faust was first performed at the Théâtre Lyrique in Paris on March 19th 1859 in a version with spoken dialogue; recitatives were added in 1860, and a ballet in 1869. The libretto by Barbier and Carre is based on Goethe, but focuses on the love story between Faust and Marguerite.

"The historical importance of Faust is that it sounded a new note in French music. The conventional pomposities of the grand opera which then dominated the stage were superseded by a more intimate and poetic approach. The fashion Gounod set was one of conversational exchange rather than declamation."
James Harding: *Gounod*, p. 114. (26503) \$250



The Composer's "Most Spectacular Immediate Success"

106. GOUNOD, Charles 1818-1893

Roméo et Juliette Opéra en 5 Actes. de J. Barbier et M. Carré... Partition Chant & Piano. Arrangée par H. Salomon. [Piano-vocal score]. Paris: Choudens [PN A.C. 1411.], [1867].

Large octavo. Quarter red pebbled cloth with marbled boards, titling gilt to spine. 1f. (recto decorative lithographic title by Barbizet printed in light purple, verso blank), 1f. (recto dedication "A Sa Majesté Charles XV Roi de Suède de Norvège" printed in blue, verso blank), 1 (named cast list and index), 2-303, [i] (blank) pp. Lithographed. Named cast includes Carvalho, Daram, Duclos, Michot, Puget, Laurent, Barré, Laveissière, Troy jeune, Troy, Cazaux, Wartel and Neveu. Publisher's handstamp to lower margin of title. Binding slightly worn, rubbed, and bumped; hinges split; endpapers browned. Some dampstaining to inner margins; occasional splitting, creasing, and small tears.

First Edition, first issue.

Roméo et Juliette was first performed at the Théâtre Lyrique in Paris on April 27, 1867. The opera was "Gounod's most spectacular immediate success. Coming as it did during the Exposition Universelle of 1867, when Paris was invaded by visitors from the provinces and abroad, the opera drew full houses for many consecutive nights. It started its rapid conquest of foreign stages at Covent Garden on 11 July 1867 and before the end of the year had been seen at major centres in Germany and Belgium." Steven Huebner in *Grove Music Online*. (25608) \$750



107. **GOUNOD, Charles 1818-1893**

Romeo und Julie Grosse Oper in 5 Akten von J. Barbier un M. Carré Deutsch nach Shakespeare von Th. Gassmann... Klavierauszug mit Text Arrangée par H. Salomon. [Piano-vocal score]. Paris: Choudens [A.C. 1482.], [ca. 1867-1870].

Large octavo. Half dark blue morocco with maroon pebbled cloth boards and gilt rules, spine in decorative compartments gilt, titling gilt. 1f. (recto decorative lithographic title by Barbizet printed in blue, verso blank), 1 (recto cast list and table of contents), 2-271, [i] (blank) pp. Publisher's handstamp to lower margin of title; oval handstamp of Dachauer & Vilanova in New York to lower margin of title and first page. Binding slightly worn, rubbed, and bumped; head of spine slightly chipped. Slightly worn; occasional foxing and creasing; first signature partially detached.

Probable First German Edition. Lesure p. 108. (25625) \$120

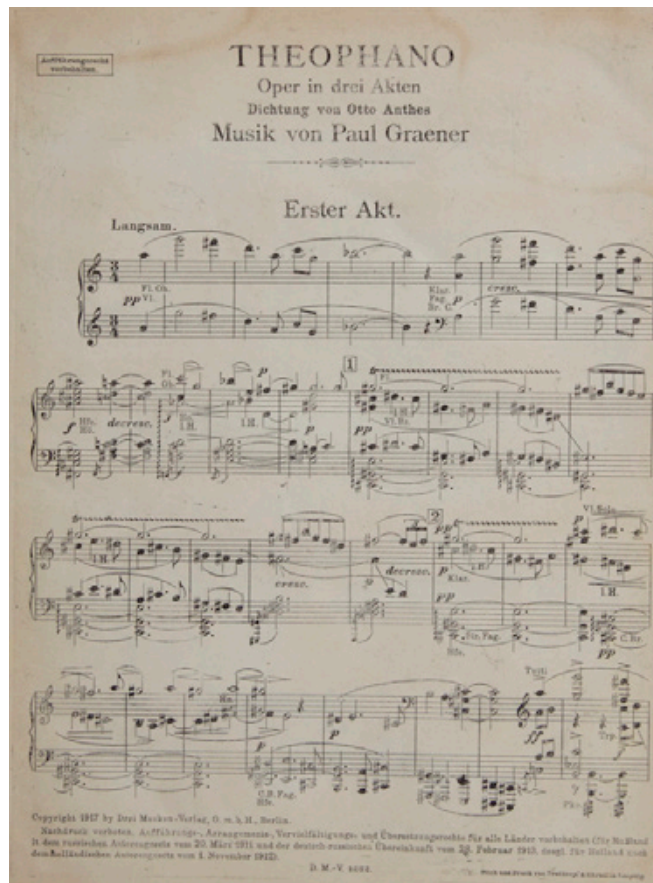
108. **GOUNOD, Charles 1818-1893**

Roméo et Juliette Opéra en 5 Actes. J. Barbier et M. Carré... Partition Chant & Piano. Arrangée par H. Salomon. [Piano-vocal score]. Paris: Choudens [A.C. 1411.], [ca. 1873].

Large octavo. Quarter dark green pebbled cloth with dark green pebbled paper boards, titling giilt to spine. 1f. (recto decorative lithographic title by Barbizet printed in brown, verso blank), 1 (named cast list and table of contents), 2-269, 270-283 ("Supplement"), [i] (blank) pp. Named cast includes both singers from the opera's first performance, at the Théâtre Lyrique in Paris on April 27, 1867 (Carvalho, Daram, Duclos, Michot, Puget, Laurent, Barré, Laveissière, Troy jeune, Troy, Cazaux, Wartel, and Neveu), and those from a subsequent restaging at the Opéra-Comique on January 20, 1873 (Carvalho, Ducasse, Decroix, Duchène, Bach, Raoult, Duvernoy, Bernard, Teste, Melchissédec, Ismaël-Bouhy and Nevue). Binding slightly worn, rubbed, and bumped. Minor foxing, heavier to outer leaves; light dampstaining to outer margins of approximately 15 leaves; small tear to outer margin of pp. 145-146.

Revised edition, possibly issued to coincide with the 1873 revival. (25627) \$135





A Proof Copy

109. GRAENER, Paul 1872-1944

[*Theophano Oper in drei Aufzügen Dichtung von Otto Anthes... op. 48 Klavierauszug von Franz Rau*]. [Piano-vocal score]. [Berlin]: Drei Masken Verlag [PN D.M.-V. 1282.], [1917].

3 vols. Folio. Full contemporary plain green paper wrappers. Vol. 1 (First Act): 39, [i] (blank) pp.; Vol. 2 (Second Act): [i] (blank), 40-94 pp.; Vol. 3 (Third Act): 95-119, [i] (blank) pp. Engraved and printed by Breitkopf & Härtel in Leipzig.

Wrappers slightly stained and faded at margins. Slightly browned; minor soiling, staining, and creasing, not affecting music; some minor dampstaining to Vol. I.

Proof copy of the first edition, with some differences from the published score of the piano part. Cf. OCLC no. 48605327.

Theophano was first performed in Munich in 1918. "A staunch traditionalist, [Graener] remained opposed to modernism, and was generally overlooked during the Weimar Republic until the late 1920s, when his mystical opera *Hanneles Himmelfahrt* (1927) was embraced by conservative music critics and administrators as a healthy alternative to then popular *Zeitoper*... Graener's fortunes changed dramatically after the Nazis came to power. Elevated to a position of some influence, he was able to secure more frequent performances of his compositions, and received a prestigious commission from the Berlin Staatsoper for his opera *Der Prinz von Homburg* (1935). The work, however, proved to be fatally flawed in terms of its dramatic and psychological impact, and soon disappeared from the repertory. This failure undoubtedly undermined Graener's prestige, and although he remained loyal to the regime for the rest of his life, his later work was greeted more with respect than genuine enthusiasm." Erik Levi in *Grove Music Online*. (26451) \$135

110. **GRAENER, Paul 1872-1944**

Theophano Oper in drei Aufzügen Dichtung von Otto Anthes... op. 48 Klavierauszug von Franz Rau. [Piano-vocal score]. Wein - Leipzig; Berlin - München: Universal Edition; Drei Masken Verlag G.M.b.H. [PN U.E. 5965 - D.M.-V. 1282.], [1918].

Folio. Quarter ivory vellum-backed marbled boards, original publisher's black upper wrapper illustrated by Crom-Rottmayer printed in green, ivory, black, and brown bound in. 1f. (recto title, verso copyright notice), 1f. (recto cast list, verso table of contents and orchestration), 119, [i] (blank) pp. With "Ex Bibliotheca Eugen Wilhelm" handstamped to title. Binding slightly worn. Slightly browned at upper margins; several leaves reinforced at gutter; occasional very light creasing. A very good copy overall.

First Edition. OCLC no. 48605327.

Theophano was first performed in Munich in 1918. "A staunch traditionalist, [Graener] remained opposed to modernism, and was generally overlooked during the Weimar Republic until the late 1920s, when his mystical opera Hanneles Himmelfahrt (1927) was embraced by conservative music critics and administrators as a healthy alternative to then popular Zeitoper... Graener's fortunes changed dramatically after the Nazis came to power. Elevated to a position of some influence, he was able to secure more frequent performances of his compositions, and received a prestigious commission from the Berlin Staatsoper for his opera Der Prinz von Homburg (1935). The work, however, proved to be fatally flawed in terms of its dramatic and psychological impact, and soon disappeared from the repertory. This failure undoubtedly undermined Graener's prestige, and although he remained loyal to the regime for the rest of his life, his later work was greeted more with respect than genuine enthusiasm." Erik Levi in Grove Music Online. (26384) \$85



111. **GRAENER, Paul 1872-1944**

Friedemann Bach Oper in Drei Akten (Vier Bildern)... Op. 90 Text von Rudolph Lothar Klavierauszug mit Text von Georg Gräner. [Piano-vocal score]. Berlin: Ed. Bote & G. Bock [PN B. & B. 19994], [1931].

Folio. Black ivory paper-backed boards with titling to spine, original publisher's upper wrapper illustrated by Fritz Courths bound in. 1f. (recto title, verso cast list, instrumentation, and copyright notice), 3-166 pp. Verso of upper wrapper inscribed in blue ink: "Meinem lieben Eugen ein Weihnachtsgruß von sein Schwester Columba. München, Weihnachten 1941." Handstamps of Eugen Wilhelm to title. Binding slightly worn and soiled; small tear to head of spine. Very slightly browned; occasional small stains and tears to blank margins, not affecting music; several leaves reinforced at gutter. An attractive copy overall.

Probable First Edition. OCLC no. 258121434.

Friedemann Bach, to a libretto by Rudolph Lothar, after A.E. Brachvogel, was first performed in Schwerin in 1931. "A staunch traditionalist, [Graener] remained opposed to modernism, and was generally overlooked during the Weimar Republic until the late 1920s, when his mystical opera *Hanneles Himmelfahrt* (1927) was embraced by conservative music critics and administrators as a healthy alternative to then popular *Zeitoper*. Of his many orchestral works, the suite *Die Flöte von Sanssouci* became well known and was performed by such conductors as Toscanini." Erik Levi in *Grove Music Online*. (26106) \$85

An "Important Example" of a Finale

112. GRÉTRY, André-Ernest-Modeste 1741-1813

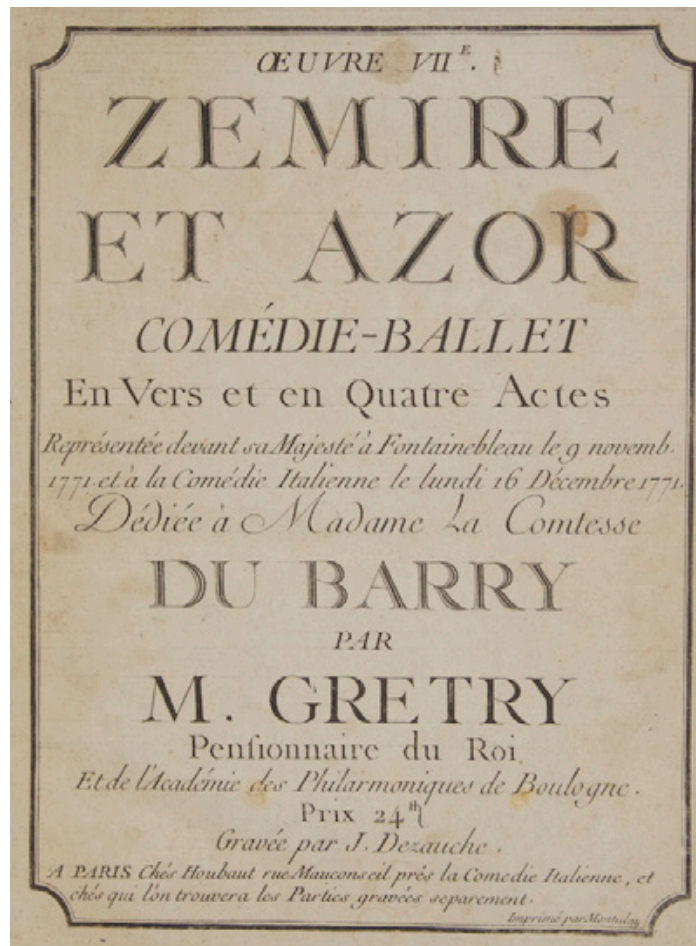
[*L'amant jaloux: comédie en trois actes représentée devant Leurs Majestés à Versailles le 20 novembre 1778, et à Paris le 23 décembre de la même année: oeuvre XV*]. [Full-score]. [Paris]: [Houbaut] [without PN], [1778-1785].

Quarto. Full contemporary stiff paper wrappers with manuscript title label to upper. 168 pp. Engraved. "Les fausses Apparences ou L'amant jaloux Opera en 3 Actes mis en Musique par Grétry" in black ink to title label. Early shelfmark ("No. 698") in black ink to lower outer corner of upper wrapper. Ownership signature ("Thomas [?]Leinl") and handstamp to p. 1. Some leaves with minor performance annotations, musical notation, or underlining in black ink in an early hand. Wrappers slightly worn, rubbed, and partially detached. Occasional soiling and staining; cropped at upper margin, occasionally affecting pagination; some leaves with small tears, slight loss, and/or repairs to blank margins, not affecting music. Lacking title.



First Edition. BUC p. 401. RISM G 3898.

Following its premiere at Versailles in 1778, *L'amant jaloux* met with great success. "Grétry was the first French comic-opera composer to adopt the chain-finale technique for Paris. Because it was against his principles to subordinate a drama to the demands of a stereotyped plan, the form of a Grétry finale is not predictable. He created important examples in *Le magnifique*, *La fausse magie*, *Les fausses apparences* and *L'épreuve villageoise*." David Charlton and M. Elizabeth C. Bartlet in *Grove Music Online*. (26672) \$450



The Composer's "Best as Well as Largest Work to Date"

113. GRÉTRY, André-Ernest-Modeste 1741-1813

Zemire et Azor Comédie-Ballet En Vers et en Quatre Actes Représentée devant sa Majesté à Fontainebleau le 9 novemb. 1771. Dédiée à Madame La Comtesse Du Barry... Prix 24 th. Gravée par J. Dezauche... Imprimé par Montulay... Oeuvre VIIIE. [Piano-vocal score]. Paris: Houbaut, [1772].

Folio. Contemporary half vellum with blue-green paper boards, decorative cut paper manuscript title label to upper, raised bands on spine with titling in manuscript. 1f. (recto title, verso blank), 1f. (recto printed dedication to La Comtesse du Barry, verso blank), 216 pp. Binding quite worn and bumped; lower portion of spine lacking; partially detached, reinforced with cellophane tape. Slightly browned, with occasional light foxing and staining; binder's holes to inner margins, not affecting music; many leaves slightly wormed; some leaves partially detached; several leaves with small tears or loss, not affecting music.

First Edition, first issue. BUC I, p. 405. Hirsch II, 366. Lesure p. 264. RISM G4497.

Zémire et Azor, to a libretto by Marmontel, was first performed at Fontainebleau on November 9, 1771. "This version of the Beauty and the Beast story was created from two literary sources: the substance of the story is from La belle et la bête by Jeanne Marie Le Prince de Beaumont, and the names and the setting from Amour pour amour, a verse play by P. C. Nivelle de La Chaussée (1742)... Recognized immediately as Grétry's best as well as largest work to date, [Zémire et Azor] had immense international success (it was given at the King's Theatre, London, in 1779). The text was also used in settings by Linley the elder (1776), Gotthilf von Baumgarten (1776) and Spohr (1819). Grétry's music ranges widely in character and function, and uses special instrumental effects in Acts 3 and 4. Mozart owned a copy of the score." David Charlton in Grove Music Online. (25652) \$650

114. **GRISAR, Albert 1808-1869**

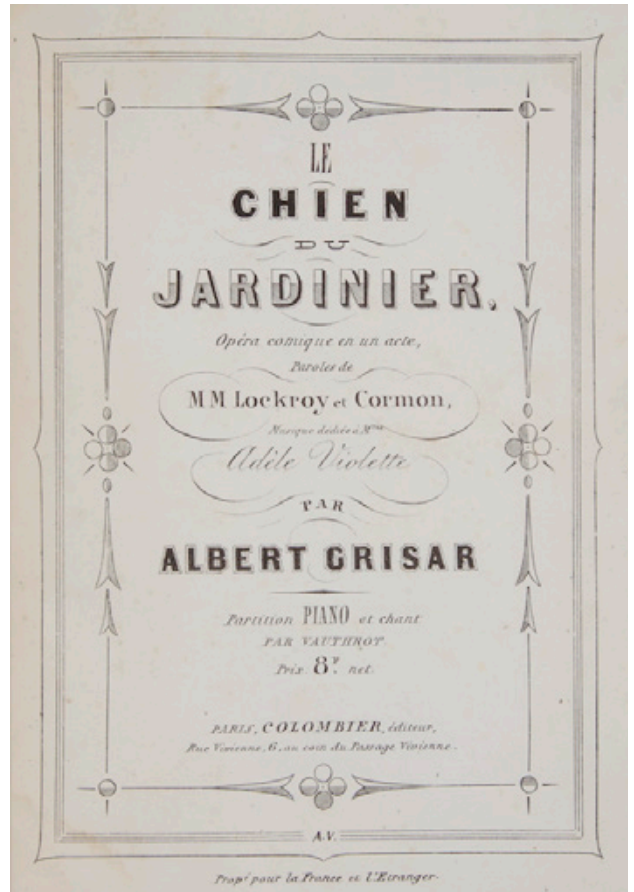
Le Chien du Jardinier, Opéra comique en un acte, Paroles de MM Lockroy et Cormon, Musique dédiée à Mme. Adèle Violette... Partition Piano et chant par Vauthrot Prix: 8F. net. [Piano-vocal score]. Paris: Colombier [PN C. 1853], [ca. 1855-1860].

Large octavo. Quarter contemporary dark green morocco with pebbled paper boards, spine in rule compartments gilt, titling gilt, marbled endpapers. 1f. (recto title, verso blank), 1f. (recto cast list and table of contents, verso blank), 110 pp. Lithographed. Named cast includes Faure, Ponchard, Lefebvre, and Lemer cier. Publisher's handstamp to lower outer corner of title; printer's note "Imp. Thierry..." to lower margin of p. 1. Contemporary signature to upper outer corner of cast list. Binding slightly worn, rubbed, and bumped; spine scuffed with some loss to head. Some dampstaining to inner margins. A very good copy overall.

First Edition, [?]second issue. Lesure II, pp. 114-115. OCLC no. 45572468.

Le Chien du jardinier was first performed at the Opéra-Comique (Favart) in Paris on January 16, 1855. "An immediate precursor of Offenbach, Grisar always worked within the confines of French good taste which he inherited from Boieldieu. His comedy is never vulgar or completely burlesque, and the music, of considerable merit, may be compared to that of Ambroise Thomas who, unlike Grisar, has not fallen into oblivion." Phillippe Mercier in Grove Music Online. (26268)

\$90



115. **GRISAR, Albert 1808-1869**

Gille Ravisseur Opera-Bouffe en un acte, Paroles de T. Sauvage... Prix Net: 8F. [Piano-vocal score]. Paris: Maison J. Meissonnier Fils (Gerard & Cie.) [PNs C.M. 5279; E.M. 3019], [ca. 1860].

Octavo. Quarter contemporary dark green leather with marbled boards, titling gilt to spine. 1f. (recto title with lithographed vignette by Bertauts in Paris, verso blank), 1f. (recto named cast list and table of contents, verso blank), 136 pp. Engraved. Reduced for piano by A. Garaudé (from the Opéra Comique). Named cast includes Mocker, Hermann Léon, Emon, Ste. Foy, Grignon, Duvernoy, Lemer cier, and Blanchard. With "Gerard & Cie. Ane Maison de Meissonnier" handstamp to lower outer corner of title. Plate number E.M. 3019 struck through throughout. Binding worn, rubbed, and bumped. Slightly worn, browned, and soiled; some foxing and minor dampstaining; occasional tape repairs; some leaves with small tears or slight loss to blank margins, not affecting music; loss to blank outer margins of pp. 119-120, not affecting music; small rectangular slip of blank paper laid down to front pastedown and verso of title.

A reissue of the edition originally published by Mayaud in ca. 1848-1849. Lesure II, pp. 188, 309, 316. OCLC no. 58970987.

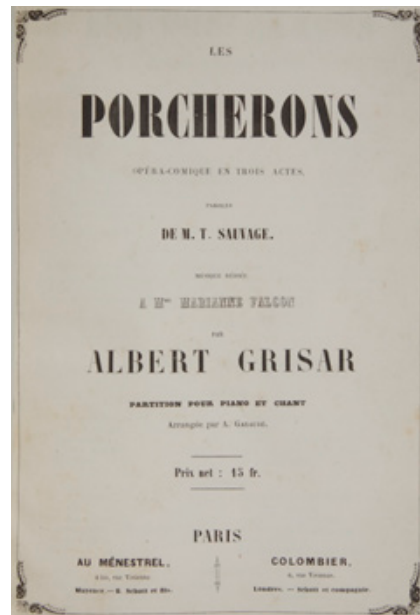
Gille ravisseur, to a libretto by Thomas Sauvage, was first performed at the Opéra-Comique (Favart) in Paris on February 21, 1848. "[Grisar's] *Gille ravisseur*... may be regarded as his first small masterpiece; successfully produced in 1848, the work is remarkable for its intelligence, inspiration, subtlety, humour and sense of theatre." Phillippe Mercier in *Grove Music Online*. (26262) \$60

116. **GRISAR, Albert 1808-1869**

Les Porcherons Opéra-Comique en Trois Actes, Paroles de M.T. Sauvage. Musique Dédiée a Mme Marianne Falcon... Partition pour Piano et Chant Arrangée par A. Garaudé. Prix net: 15 fr. [Piano-vocal score.]. Paris: Au Ménestrel [Heugel & Cie]; Colombier [PN H.C. 39], [ca. 1851].

Large octavo. Quarter contemporary green morocco with dark green pebbled cloth boards with initials "M.M." gilt to upper, rules and titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso blank), [1] (blank), 2-316 pp. Lithographed. Text in French. Named cast includes Darcier, Sainte-Foy, Féliz, Hermann-Léon, E. Mocker, Decroix, Bussine, Lemaire, Paliani, Bellecour, Lejeune and Mouren. Publisher's handstamp to lower margin of title. Upper margin of cast list with contemporary signature in brown ink, obscured. Binding slightly worn; split at hinges. Slightly browned; minor to moderate foxing and browning.

First Edition [?second issue]. Lesure II, pp. 114-115, 222-226. OCLC no. 45572673.



Les Porcherons, to a libretto by Thomas Sauvage, was first performed at the Opéra-Comique (Favart) in Paris on January 12, 1850. (26208) \$125

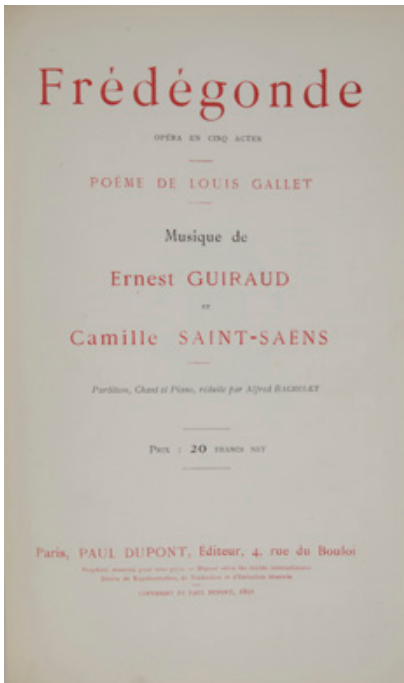


117. **GRISART, Charles 1837-1904**

Le Petit Bois Eglogue Naturaliste en Un Acte Paroles de A. Liorat... Prix 5f. net. [Piano-vocal score]. Paris: Paul Dupont [P.D. 1460], [1893].

Octavo. Original publisher's illustrated wrappers with catalog to verso of lower. 1f. (recto dedication to Mily Meyer by Liorat and Grisar, verso note on first performance), 1f. (recto named cast list, verso scene description), 5-47, [i] (blank) pp. Unopened. Includes spoken text. Named cast includes Mily Meyer and Caran d'Ache with Thibault conducting. Printer's note to lower margin of p. 47 "Paul Dupont Grav. Imp." Without title page. Wrappers slightly worn, soiled, and browned; minor chips to edges.

First Edition. Lesure II, p. 150. OCLC no. 15072671. *Le petit bois* was first performed at the Théâtre des Bouffes-Parisiens in Paris on March 7, 1893 under the direction of Charles Masset. (26270) \$60



118. **GUIRAUD, Ernest 1837-1892**

Frédégonde Opéra en Cinq Actes Poème de Louis Gallet Musique de Ernest Guiraud et Camille Saint-Saëns Partition, Chant et Piano, réduite par Alfred Bachelet Prix: 20 Francs Net. [Piano-vocal score]. Paris: Paul Dupont [PN P.D. 2123], [1895].

Large octavo. Contemporary full mauve cloth with blindtooled rules, dark tan morocco title label gilt to spine, marbled endpapers. 1f. (recto half-title, verso blank), 1f. (recto blank, verso frontispiece illustration of Frédégonde by Paul Steck dated 1895), 1f. (recto title, verso blank), 1f. (recto named cast list, verso blank), 1f. (recto table of contents, verso blank), 322, 1f. (blank), 7 (publisher's catalog), [i] (printer's note) pp. Printer's notes to lower margin of p. 322 "L. Parent, Grav. Imp. P. Dupont..." and p. 7 "... Imp. Paul Dupont..." of catalog; "Hommage de l'editeur" handstamped to upper margin of half-title; handstamp of the New York Public Library to verso of front free endpaper with crude overpaste and verso of title. Binding slightly worn and rubbed; title label scuffed and slightly lacking. Somewhat browned; preliminary signature split; occasional light soiling and annotations in pencil;

cropped, slightly affecting printer's note on p. 322; minor deletions in black ink in manuscript to upper outer corner of half-title. A very good copy overall.

First Edition. Lesure II, pp. 151-152. Ratner II, p. 502 (without engraver or printer's name to lower margin of title). OCLC no. 3116429.

Frédégonde was first performed at the Opéra in Paris on December 18, 1895. "Most of [Guiraud's] operas are in lighter forms... [and were] well appreciated in their time. The one exception is Frédégonde, a grander, more ambitious work on a fashionably legendary subject, and in a markedly more modern style, left unfinished at his death. It was completed by Saint-Saëns and orchestrated by Dukas, but was not well received in 1895." Hugh Macdonald in *Grove Music Online*. (26278) \$85

119. **GUIRAUD, Ernest 1837-1892**

Piccolino Opéra-Comique en 3 Actes de Victorien Sardou et Charles Nutter... Partition Chant et Piano arrangée par l'Auteur... [à] mon Ami Camille du Locle. [Piano-vocal score]. Paris: Durand, Schoenewerk & Cie. [PN D.S. & Cie 2195], [1876].

Large octavo. Quarter contemporary dark green morocco with textured green cloth boards with initials "L.H." gilt to upper, rules and titling gilt to spine, marbled endpapers. 1f. (recto illustrated title by L. Denis printed in sepia, verso blank), 1f. (recto named cast list and table of contents), xiv, 324 pp. Lithographed. Named cast includes Achard, Barré, Ismaël, Duvernoy, Barnolt, Potel, Dufriche, Bernard, Teste, Ambroise, Gallimarié, Franck-Duvernoy, Nadaud, Lina-Bell, Decroix, Thibault, Eva, Marguerite, and Schmit. Handstamps of Durand, Schoenewerk & Cie. and F. Schoen in Paris to title; printer's note to lower margin of p. 324 "Imp: Michelet rue du Hasard 6." Binding slightly worn, rubbed and bumped; spine scuffed; edges dusty. Minor browning and foxing; some corners creased; several leaves partially detached.



First Edition of the first version. Lesure II, pp. 152-153. OCLC no. 19727751.

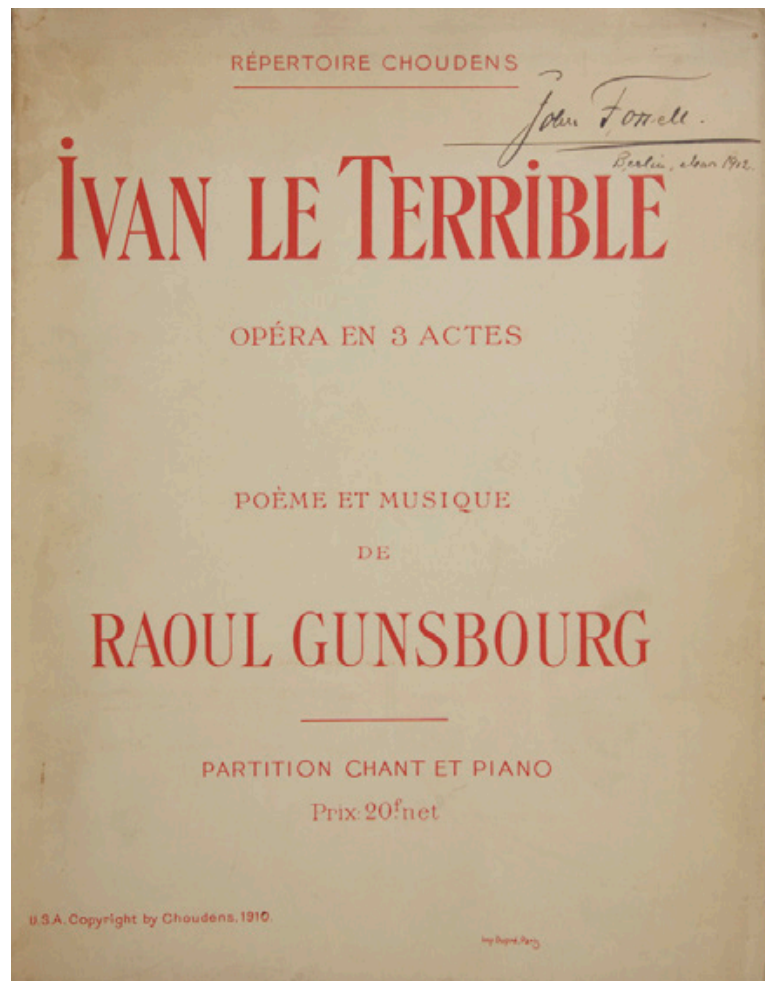
Piccolino, to a libretto by Victorien Sardou and Charles Nutter, was first performed at the Opéra-Comique (Favart) in Paris on April 11, 1876. Guiraud was a classmate of Bizet at the Conservatory in Paris and after Bizet's death composed the recitatives that replaced the spoken dialogue in many productions of Carmen; he also completed and orchestrated Offenbach's Les Contes d'Hoffmann. Guiraud's own compositions included orchestral works, ballets and operas, which were "well appreciated in their time." TNG Vol. 7 p. 824. (26205) \$185

Signed by the Swedish Baritone John Forsell

120 GUNSBOURG, Raoul 1859-1955

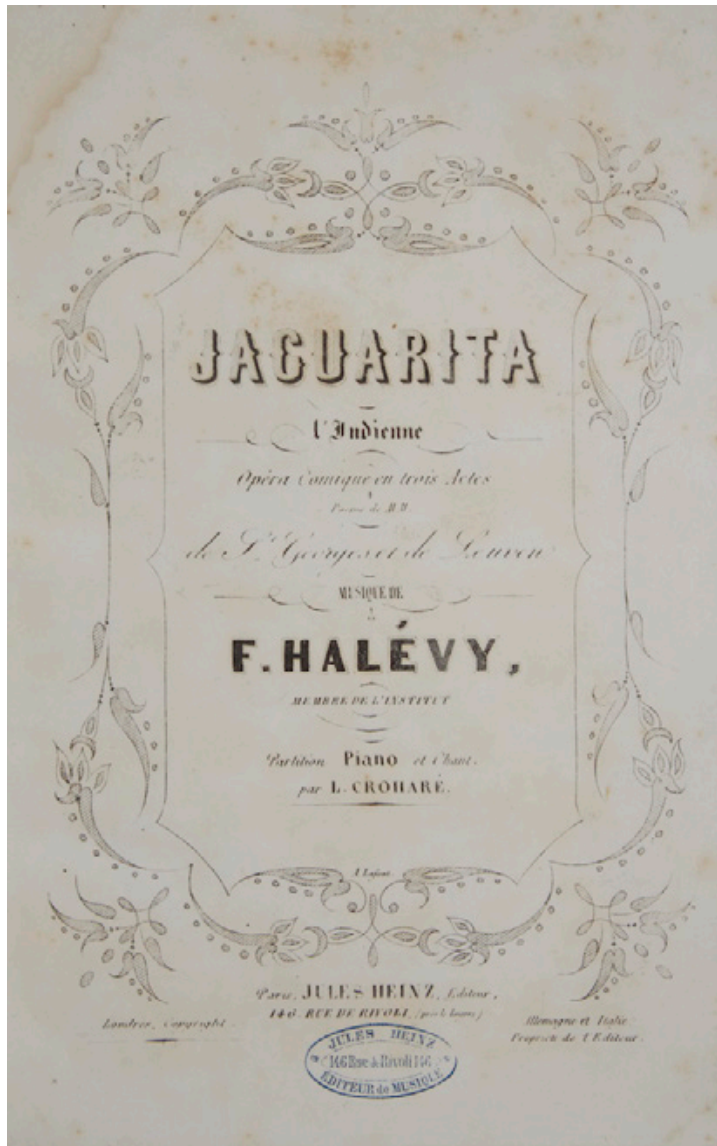
Ivan le Terrible Opéra en 3 Actes Poème et Musique de Raoul Gunsbourg Partition Chant et Piano. [Piano-vocal score]. Paris: Choudens [PN A.C. 14251.], [1910].

Folio. Original publisher's ivory wrappers printed in red. 1f. (recto title, verso blank), 1f. (recto three-quarter-length portrait of the composer with a facsimile autograph inscription and signature, verso blank), 1f. (recto named cast list, verso blank), 1f. (recto table of contents, verso blank), 325, [i] (blank) pp. Partially uncut. **With the autograph signature of the noted Swedish baritone and director of the Royal Swedish Opera, John Forsell, dated Berlin, March 1912, in black ink to upper outer corner of upper wrapper.** Named cast includes B. Lamare, J. Bourbon, L. Girod, E. Billot, M. de Cléry, A. Lheureux, O. Dua, L. Colin, and J. Montfort. Wrappers slightly worn and soiled with minor loss to head of spine. Margins of title page browned; small perforation to blank upper margins of pp. 25-28; occasional splitting at gutter. A very good copy overall.



First Edition. OCLC no. 21813252.

Ivan le terrible, to Gunsbourg's own libretto, was first performed at the Théâtre de la Monnaie in Brussels on October 26, 1910, with set designs by Bakst. "Gunsbourg produced many of his own compositions. Among them, Ivan le terrible... has a slow dramatic pace, with textual repetition and staid characterization. While the melodic treatment of the heroine, Elena, is italianate, the other vocal lines have the static character of Debussy... The choral scenes are Russian in spirit, employing folksong and close chordal harmony." Barbara L. Kelly in *Grove Music Online*. (26335) \$150



A Presentation Copy from the Publisher

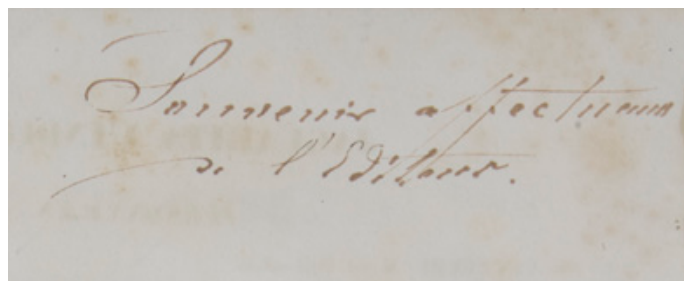
121. **HALÉVY, Jacques-François Fromental 1799-1862**

Jaguarita l'Indienne Opéra Comique en trois Actes Poème de M.M. de St. Georges et de Leuven... Partition Piano et Chant, par L. Croharé. [Piano-vocal score]. Paris: Jules Heinz [PN J.H. 119.], [1855].

Octavo. Quarter dark red leather with marbled boards, rules and titling gilt to spine, marbled endpapers. 1f. (recto title within decorative borders, verso blank), 1f. (recto blank, verso named cast list and table of contents), 275, [i] (blank) pp. Music engraved. Named cast includes Meillet, Monjauze, Colson, Adam, Junca, Marie-Cabel, and Garnier. **Inscribed by the publisher** "Souvenir affectueux de l'Editeur" at upper outer corner of page preceding title. Publisher's handstamp to lower margin of title. Binding very slightly worn and scuffed. Some internal browning; minor to moderate foxing.

First Edition. Lesure II, p. 215. OCLC no. 4185806.

Jaguarita l'Indienne, to a libretto by Henri Saint-Georges and Adolphe de Leuven, was first performed at the Theatre Lyrique in Paris on May 14, 1855. A French composer, teacher and writer on music, Halévy was a pupil of both Cherubini and Méhul. His pupils at the Conservatoire included Gounod, Bizet, Lecocq and Saint-Saëns. "Halévy's principal comic operas after L'éclair were Le shérif (1839), Le guitarero (1841), Les mousquetaires de la reine (1846), Le val d'Andorre (1848) and Jaguarita l'Indienne (1855)... Wagner held Halévy's work in high esteem... and drew attention to his sense of period achieved without recourse to mock-antique devices: 'For my part' he wrote, 'I have never heard dramatic music which has transported me so completely to a particular historical epoch'." Hugh Macdonald in Grove Music Online. (26219) \$200



122. **HALÉVY, Jacques-François Fromental 1799-1862**

Les Mousquetaires de la Reine Opéra Comique en 3 actes, Paroles de Mr. de St. Georges... Partition Piano et Chant arrangée par Garaudé... 4615 H... 2E. Édition. [Piano-vocal score]. Paris: H. Lemoine [PN B. et Cie. 4548.], [ca. 1857-1860].

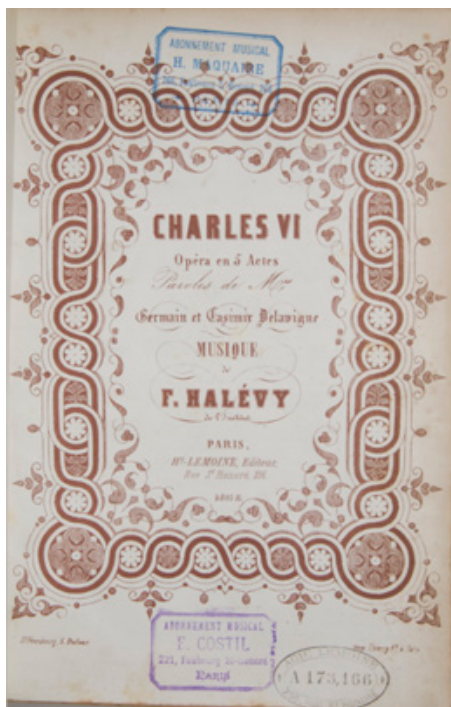
Large octavo. Full dark yellow cloth with publisher's yellow upper and blue lower wrappers laid down. 1f. (recto title printed within decorative border by A. Vialon, verso blank), 1f. (recto named cast list and table of contents), 222 pp. Music engraved. Some leaves partially uncut. Named cast includes Roger, Mocker, Hermann Léon, Carlo, Devernois, Palianti, Garcin-Brunet, Lavoye, Darcier, Blanchard, Martin-Charlet, and Victor. Hand- and blindstamp of Ach[ille] Lemoine and Edouard Goetz to title; "Deuxième Édition Les Mousquetaries... Paris Henry Lemoine... 4613 HL..." printed to upper wrapper; lower with Edouard Goetz advertisement; two small additional labels and handstamps each to spine and upper board. Binding soiled, with some staining and wear; corners bumped. Moderate internal foxing; some leaves partially detached at gutter; some corners creased or turned; occasional small tears and wear to blank margins, not affecting music; lacking pp. 219-220.



Printed from Brandus plates. Lesure II, pp. 78, 277-78. OCLC no. 8769121.

First performed at the Opéra Comique in Paris on February 3, 1846. (26216)

\$35



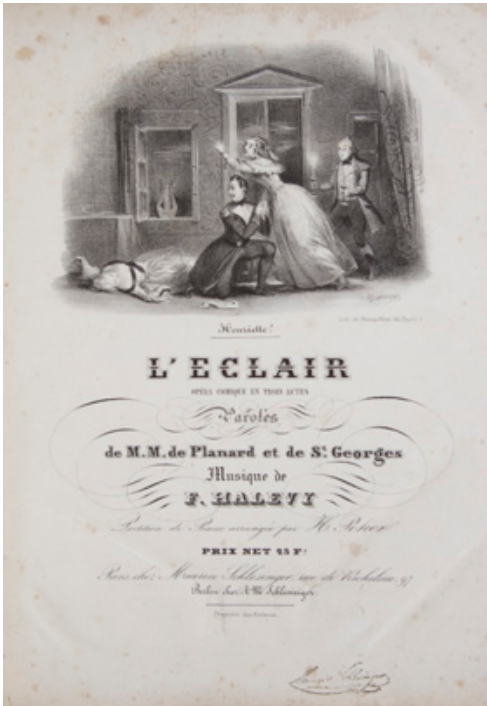
123. **HALÉVY, Jacques-François-Fromental 1799-1862**

Charles VI Opéra en 5 Actes Paroles de Mrs Germain et Casimir Delavigne... 4803 HL. [Piano-vocal score]. Paris: Hy. Lemoine. [PN B. et Cie. 9222], [ca.1858-1860].

Large octavo. Quarter contemporary red morocco with mottled green boards, "Abonnement Musical... H. Maquaire... Paris..." gilt to upper, spine in decorative gilt-ruled compartments, titling gilt, marbled endpapers. 1f. (recto decorative lithographic title printed in brown by Thierry F[rère]s, Paris, verso blank), 1f. (recto named cast list and table of contents, verso blank), 452 pp. Engraved. Named cast includes Barroilhet, Duprez, Canaple, Lévassur, Massol, F. Prevot, St. Denis, Octavo, Martin, Poulitier, Raguénot, Dorus Gras, and Stoltz. Publisher's and music seller's handstamps to title and page 1. Binding worn, rubbed, and bumped; minor loss at head of spine. Slightly browned; some minor foxing, heavier to some leaves; hinge split preceding cast list.

A reissue of the edition originally published by Brandus. OCLC no. 21450567.

First performed in Paris at the Opéra on March 15, 1843. "Halévy won a commanding position in the principal opera houses of Paris and unquestioned entrée to both for the rest of his life. Two grand operas, La reine de Chypre (1841) and Charles VI (1843), may be considered among [his] most successful achievements." Hugh Macdonald in *Grove Music Online*. (26224) \$100



124. **HALÉVY, Jacques-François-Fromental 1799-1862**

L'Eclair Opéra Comique en Trois Actes Paroles de M.M. de Planard et de St. Georges... Partition de Piano arrangée par H. Potier. Prix net 25 Fs. [Piano-vocal score]. Paris: Maurice Schlesinger [PN M.S. 2087; M.S. 2173], [1835].

Folio. Original publisher's cloth-backed printed boards. 1f. (recto title with lithographic vignette to head entitled "Henriette!" depicting a scene from the opera, verso blank), [1] (cast list and table of contents), 2-189, [i] (blank) pp. Engraved. Uncut. With Collection des Chefs d'Oeuvre Lyriques Modernes, des Écoles Française, Italienne & Allemande... " printed to upper board; publisher's catalog of various arrangements of Halévy's *L'éclair* and *La Juive* to lower. Publisher's handstamp to lower margin of title. Binding quite worn, soiled, and bumped; spine defective. Some internal wear and foxing; edges soiled; small tear to outer margins of pp. 1-2, not affecting music; occasional markings in pencil.

Probable First Edition. Lesure II, pp. 389-390. OCLC no. 19726623.

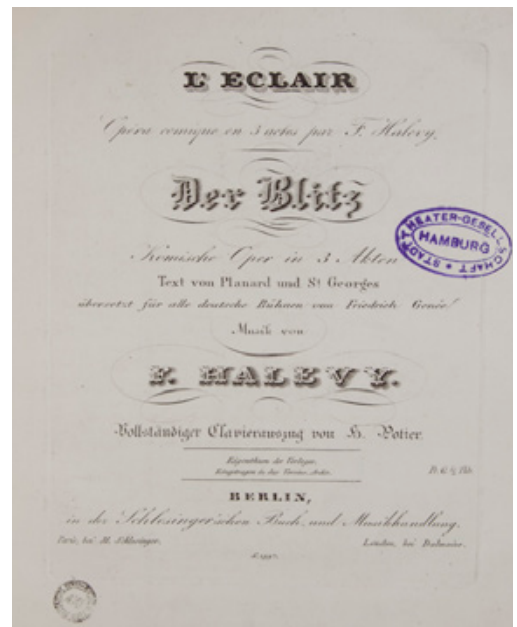
L'eclair, to a libretto by Jules-Henri Vernoy de Saint-Georges and F.A. Eugène de Planard, was first performed at the Opéra-Comique (Salle de la Bourse) in Paris on December 16, 1835. "*L'éclair* was the most successful of Halévy's opéras comiques, following hard on the heels of his most successful grand opera *La Juive*... The music is brisk, witty, and abundant in key changes and sudden shifts." Hugh Macdonald in *Grove Music Online*. (26433) \$325

With a Rare Schlesinger Catalogue

125. **HALÉVY, Jacques-François-Fromental 1799-1862**

L'Eclair Opéra comique en 3 actes... Der Blitz Komische Oper in 3 Akten Text von Planard und St. Georges übersetzt für alle deutsche Bühnen von Friedrich Genée... Vollständiger Clavierauszug von H. Potier... Pr. 6 1/3 Thlr. [Piano-vocal score]. Berlin: Schlesinger'schen Buch u. Musikhandlung [PN S. 1997.], [ca. 1836].

Folio. Full dark blue textured cloth, titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto cast list and thematic table of contents, verso blank), 3-152 pp. Engraved. Text in German and French. **With a rare early 4-page catalogue of music published by Schlesinger 1840-1841** bound in at rear. Publisher's and Stadtheater-Gesellschaft in Hamburg stamps to preliminary leaves and lower margin of p. 152. Binding and endpapers slightly worn and stained. Minor to moderate internal foxing; margins very slightly browned; occasional light wear and soiling.



Probable First German Edition. Scarce. Worldcat (4 copies only). OCLC nos. 41873282, 632303285.

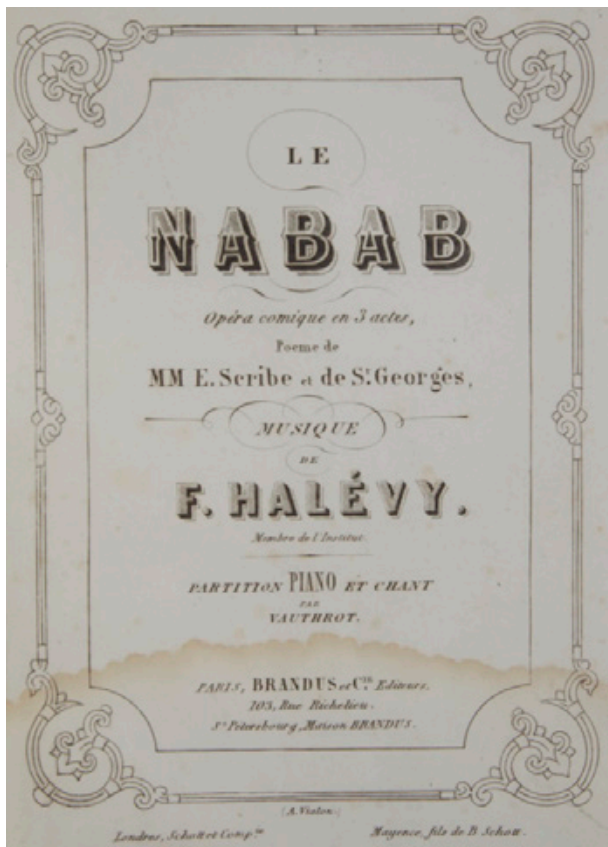
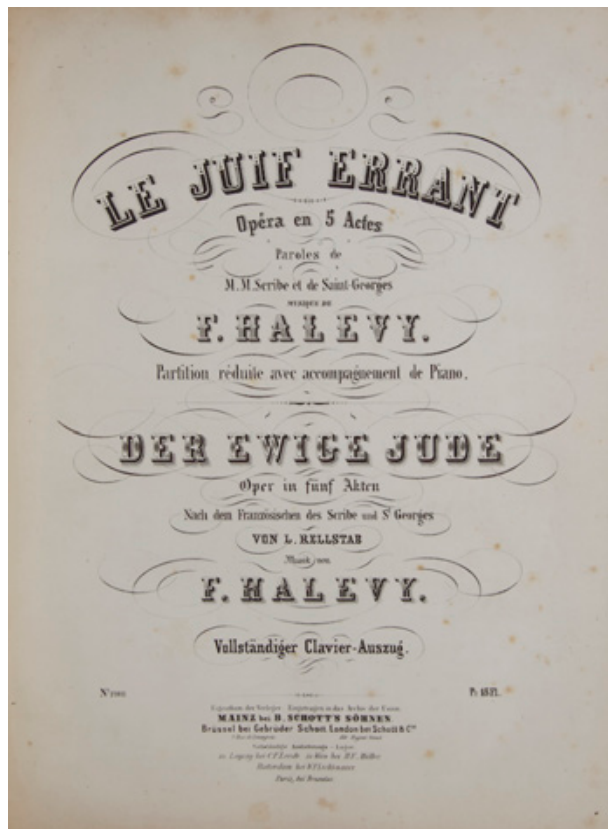
The first German performance of the work took place in Berlin on August 3, 1836. (26421) \$150

126. **HALÉVY, Jacques-François-Fromental 1799-1862**
Le Juif Errant Opéra en 5 Actes Paroles de M.M. Scribe et de Saint-Georges... Partition réduite avec accompagnement de Piano. Der ewige Jude Oper in fünf Akten Nach dem Französischen des Scribe und St. Georges von L. Rellstab... Vollständiger Clavier-Auszug. No. 12011. Pr. 18Fl. [Piano-vocal score]. Mainz: B. Schott's Söhnen [PN 12011 (0-24)], [ca. 1852].

Folio. Full dark blue textured cloth, titling gilt to spine. [1] (cast list and libretto), [2]-13 (libretto), [i] (blank), [1] (cast list and table of contents), 2-278 pp. Music engraved. Text in French and German. Two overpastes with copyright information to lower margin of p. 2. Minor staining to boards, pastedowns, and endpapers. Libretto moderately browned; occasional light soiling; margins foxed; repair to margins of final leaf, not affecting music.

First German Edition. OCLC no. 28011926.

First performed in Paris at the Opéra on April 23, 1852.
 (26423) \$135

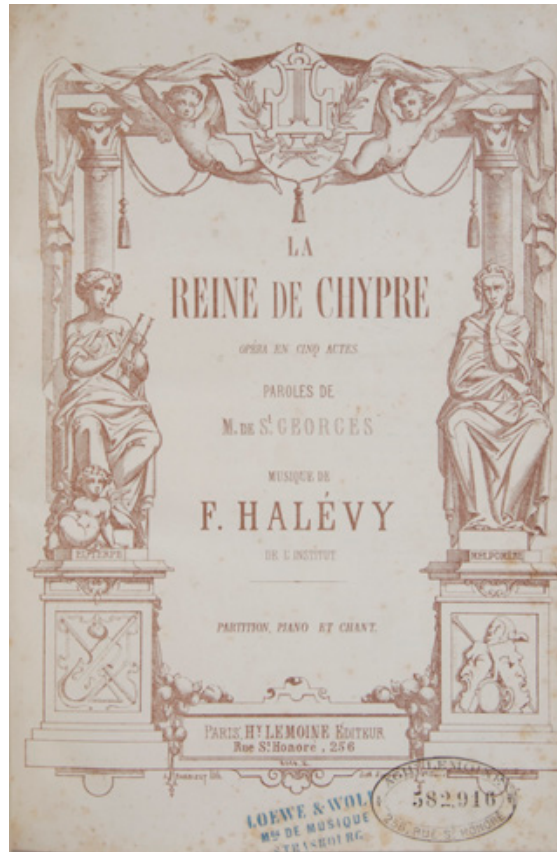


127. **HALÉVY, Jacques-François-Fromental 1799-1862**
Le Nabab Opéra comique en 3 actes, Poème de MM E. Scribe et de St. Georges... Partition Piano et Chat par Vauthrot. [Piano-vocal score]. Paris: Brandus et Cie. [PN B. et Cie. 9271], [1853-1854].

Octavo. Attractively bound in full contemporary dark green cloth with initials "C. M-C" gilt within decorative border gilt to upper with blindstamped corner elements and rules to edges. 1f. (recto title printed within decorative borders by A. Vialon, verso blank), 1f. (named cast list for the first performance and table of contents), 285, [i] (blank) pp. Music engraved. Named cast includes Couderc, Favel, Ponchard, Mocker, Bussine, Miolan-Carvalho, and Lejeune. Publisher's handstamp to lower margin of title. Binding slightly worn and rubbed. Lower portions of leaves dampstained throughout, heavier to first ca. 25 ff.; some leaves partially detached; repair to lower outer corner of title and pp. 57-58.

First Edition. Scarce. Lesure II, pp. 77-78. OCLC no. 895054430.

Le Nabab was first performed in Paris at the Opéra-Comique (Favart) on September 1, 1853. (26276) \$225



“Famous for its Association with Wagner”

128. HALÉVY, Jacques-François-Fromental 1799-1862

La Reine de Chypre Opera en Cinq Actes. Paroles de M. de St. Georges... Partition, Piano et Chant. [Piano-vocal score]. Paris: Hy. Lemoine. [PN B. et Cie. 9223; 8003], [ca. 1860].

Octavo. Quarter contemporary dark brown leather with matching dark brown paper boards, titling and rules gilt to spine, light brown marbled endpapers. 1f. (recto title printed in brown within lithographic borders by Barbizet, verso blank), 1f. (recto named cast list and table of contents, verso blank), 380 pp. Music engraved. Named cast includes Bouché, Duprez, Barroilhet, Massol, Wartel, Stolz, and F. Prevost. Publisher's and music seller's handstamps to lower margin of title. Former owner's small circular label ("Formelle") laid down to upper margin of cast list and page 1. Binding slightly worn, rubbed, and bumped. Slightly cropped internally, occasionally affecting pagination; light, scattered foxing, soiling, and staining; repairs to blank outer margins of pp. 143-44 and 215-16, not affecting music; minor annotations in pencil. A very good copy overall.

Second version, printed from plates of the ca. 1835 Brandus edition acquired by Lemoine in 1857). Cf. OCLC no. 24328272.

La Reine de Chypre, to a libretto by Jules-Henri Vernoy de Saint-Georges, was first performed at the Opéra in Paris on December 22, 1841. "This opera is famous for its association with Wagner, who was employed during his first stay in Paris arranging the vocal score, and who wrote admiringly of it in his reports to the Dresdener Abend-Zeitung. Set in 1469 at the time of the Venetian annexation of Cyprus, the opera was regarded by some as superior even to La Juive, and the last act duet between Catarina Cornaro (contralto) and her lover Gérard (tenor) is one of Halévy's greatest scenes... [Halévy's] craft in building big scenes and in engineering harmonic surprises is highly developed. The choruses are usually long and homophonic in style, supporting the spectacular scenes." Hugh Macdonald in Grove Music Online. (26234) \$135

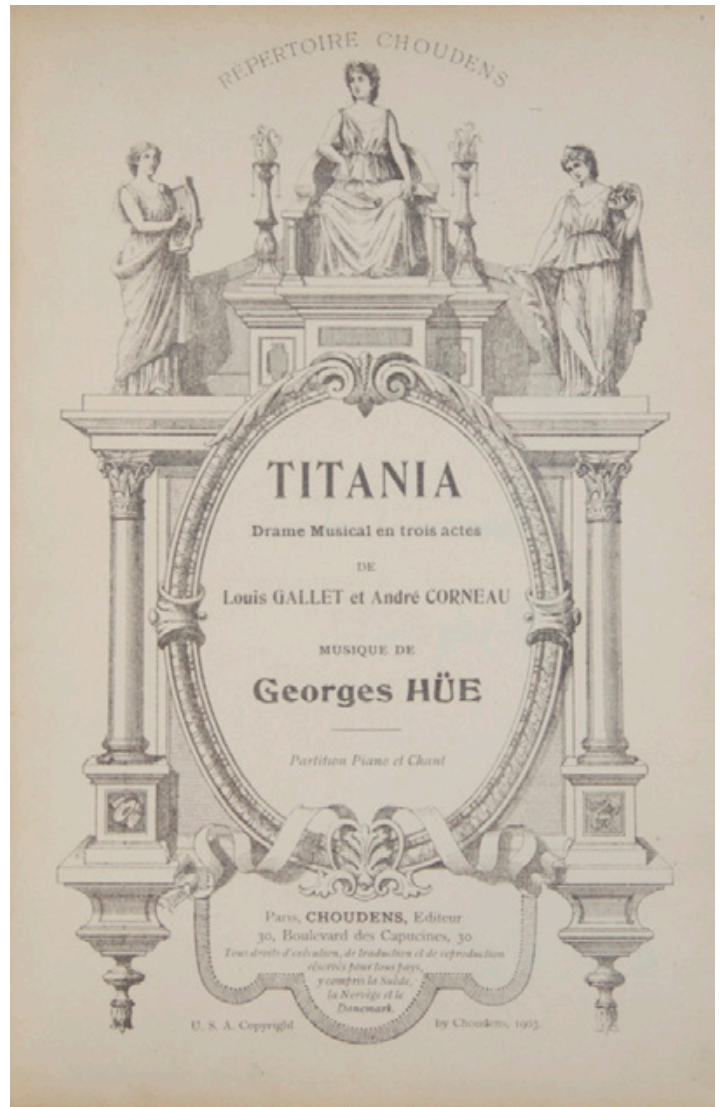
**Inscribed by the Composer to the
Noted Dancer and Choreographer Mariquita**

129. HÜE, Georges 1858-1948

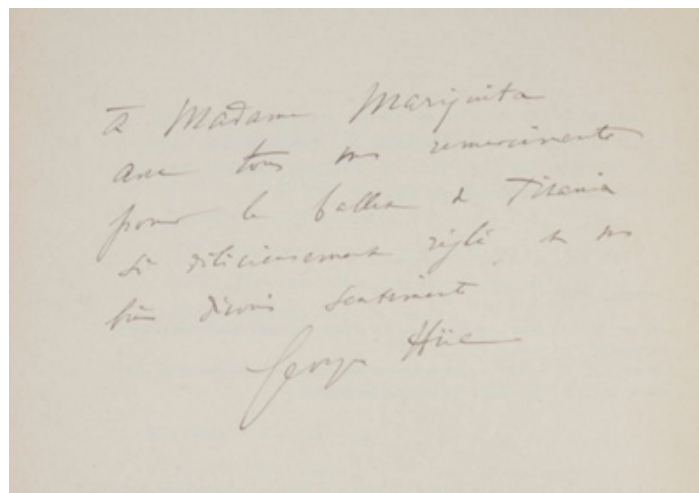
Titania Drame Musical en trois actes de Louis Gallet et André Corneau... Partition Piano et Chant. [Piano-vocal score]. Paris: Choudens [A.C. 11,298.], [1903].

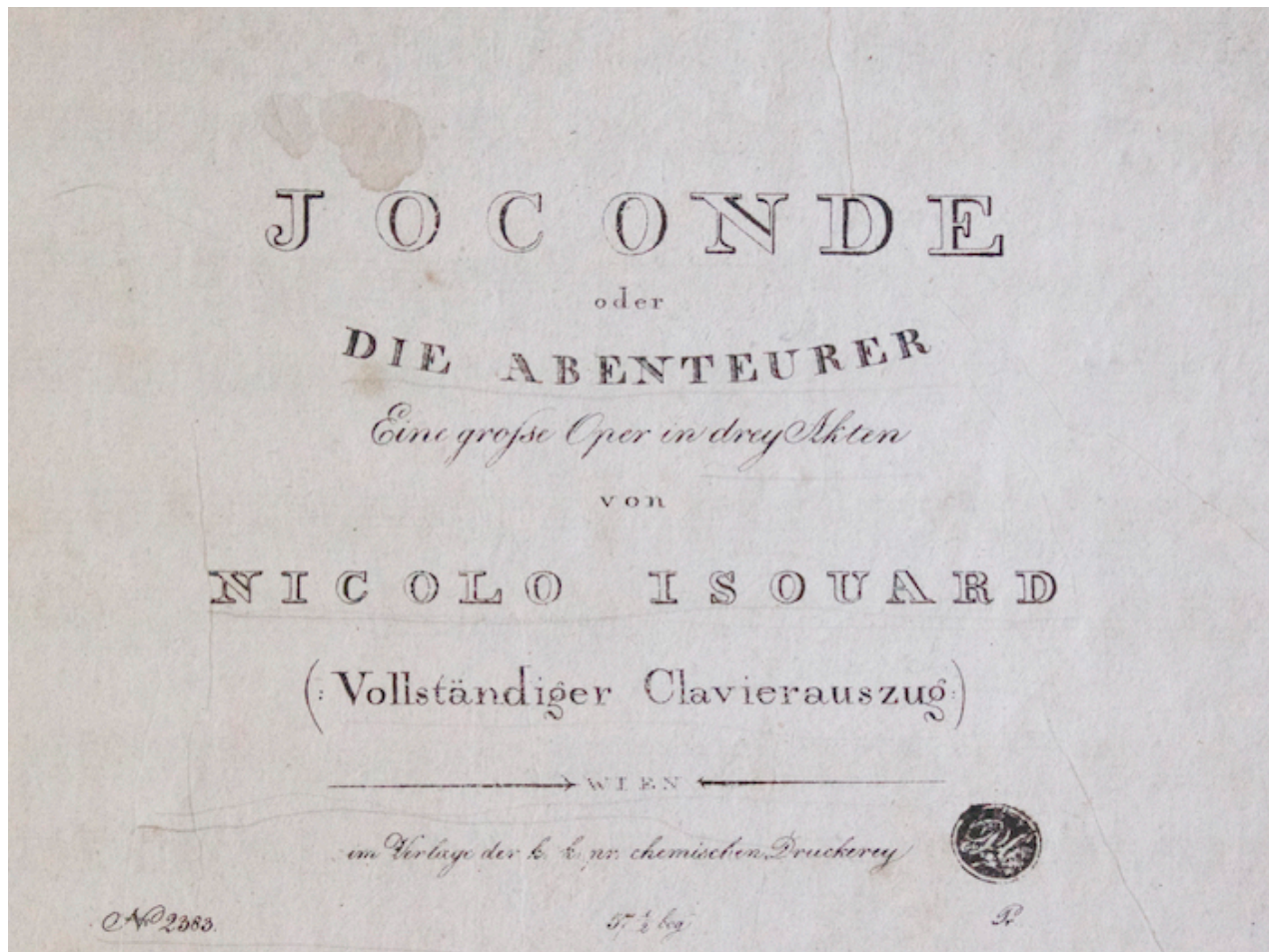
Large octavo. Quarter contemporary green mottled calf with marbled boards, spine in decorative compartments gilt with titling gilt, marbled endpapers. 1f. (recto illustrated title, verso blank), 1f. (recto printed dedication, verso copyright notice), 1f. (recto copyright notice, verso blank), 1f. (recto named cast list, verso blank), 239, [i] (blank) pp. **With signed presentation inscription from the composer to the noted dancer and choreographer Mariquita (1841-1922):** "À Madame Mariquita avec tous mes remerciements pour le ballet de Titania si délicieusement réglé et mes très dévoués sentiments Georges Hüe." Named cast includes Jeanne Raunay, Marguerite Carré, de Craponne, Cortez, Chasles, Maréchal, Allard, and Delvoye. Binding worn and rubbed; spine faded; endpapers slightly foxed. Very light internal browning.

Probable First Edition.



First performed in Paris at the Théâtre National de l'Opéra-Comique on January 20, 1903. "Titania... was set in a world of fantasy and employed extended forest scenes using shimmering orchestral effects and static harmony." It was favorably reviewed by Debussy. [Hüe] was encouraged by Gounod and later studied counterpoint with Paladilhe and the organ with Franck... Vocal music was to form the core of his output... Alongside his larger-scale pieces, Hüe produced songs continually throughout his life." Richard Langham Smith in Grove Music Online. (25639) \$175





Early Music Lithography

130. ISOUARD, Nicolas 1773-1818

Joconde oder Die Abendteurer Eine große Oper in drey Akten... (: Vollständiger Clavierauszug)... No. 2383... Pr. [blank]. [Piano-vocal score]. Wien: im Verlage der k.k. pr. chemischen Druckerey [PN 2330-2347], [ca. 1815].

Oblong folio. Disbound. Original publisher's dark ivory printed wrappers with titling within decorative border. [i] (title). Each number with its own pagination, imprint, and plate number. Lithographed. Small contemporary manuscript shelfmark to upper wrapper. Wrapper and final blank page rather worn, soiled, and dampstained, with slight loss. Some soiling; occasional light foxing and small tears; some leaves creased at upper outer corners.

First German Edition of the overture and all the separate numbers, published one year after the first edition. Quite scarce. Worldcat (9 copies, only one of which is in the U.S., at the University of Chicago). Weinmann: Vollständiges Verlagsverzeichnis Senefelder Steiner Haslinger, Vol. 1, pp. 129-130. Twyman pp. 219-27. OCLC no. 49477339.

First performed in Paris at the Opéra-Comique on February 28, 1814, to a libretto by C. G. Etienne, Joconde confirmed Isouard's international reputation and was regularly performed throughout Europe to the end of the 19th century. "Isouard played an important part in the Italian influence on French music between the Empire and the beginning of the Restoration... Secure craftsmanship, gained through the study of Neapolitan practice, went hand in hand with his melodic gift, the mainstay of his reputation; and he had an unfailing instinct for matching in music the tone of the words." David Charlton and Marie Briquet in Grove Music Online. An attractive example of early music lithography. (26686) \$285



131. **ISOUARD, Nicolas 1773-1818**

Der Türkische Arzt oder Der Verrückte komische Oper in einem Act... Klavierauszug mit französischem und deutschem Texte. 2 Rthr. [Piano-vocal score.]. Braunschweig: Musik-Comtoir [PN 42], [ca. 1804].

Oblong folio. Marbled wrappers with rectangular manuscript title label to upper. 1f. (recto title, verso blank), 1f. (recto named cast list, verso blank), 2-54, [i] (blank) pp. Engraved. Text in French and German. Named cast includes Mr. Denys, Mr. Colin, Mlle. Duquenoy, Mdme. Bursay, Mr. Henry Bursay. Overpaste "In Augsburg in der Gombartischen Musikhandlung" to lower margin of title. Cast list with printed note regarding the first Braunschweig performance on "June 11." Wrappers somewhat worn and chipped; spine reinforced with dark brown tape. Lightly worn, soiled, and foxed internally; small contemporary price in manuscript to lower outer corner of title.

Probable First German Edition. Scarce. Not in BUC. Worldcat (6 copies only, none in the U.S.). OCLC no. 475860735.

Le médecin turc, an opéra-bouffon to a libretto by P. Villiers and A. Gouffé, was first performed in Paris at the Opéra-Comique (Théâtre Feydeau) on November 19, 1803. (26941) \$375



132. **KELLY, Michael 1762-1826**
The Grand Dramatic Romance of Blue Beard, or Female Curiosity, As now performing at the Theatre-Royal Drury Lane with unbounded Applause, the words by George Coleman the Younger, Esqr... Price 8 s. [Piano-vocal score]. London: Corri, Dussek & Co. [without PN], [1798].

Oblong folio. Half mid-tan calf with contemporary marbled boards, dark red morocco label with "Miss E. Brinton" gilt to upper. 1f. (recto title, verso blank), [1] (blank), 2-74 pp. Engraved. With a fine decorative title illustrating a scene

from the opera. Monogrammatic handstamp ("MK") to title, beneath the composer's name. Binding quite worn and stained; rebacked and cornered. Many leaves frayed at margins, with occasional small tears or minor loss affecting imprint and several measures of music; some soiling and occasional staining, heavier to title and front free endpaper.

First Edition. BUC p. 567. RISM K291.

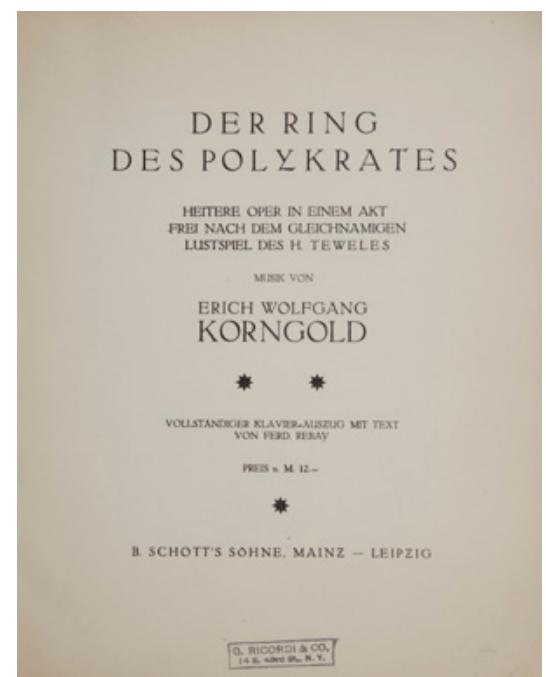
First performed in London at Drury Lane on January 16, 1798. Irish composer and tenor Michael Kelly "caught the current taste so well that his music became widely popular: it was extensively pirated in America, resulting in some 200 separate issues. Blue Beard remained in the repertory for 26 years." Alec Hyatt King in *Grove Music Online*. (26523) \$150

133. **KORNGOLD, Erich 1897-1957**

Der Ring des Polykrates Heitere Oper in einem Act frei nach dem Gleichnamigen Lustspiel des T. Teweles... Vollständiger Klavier-Auszug mit Text von Ferd. Rebay. Preis n. M. 12.-. [Piano-vocal score]. Mainz: B. Schott's Söhne [PN 30241], [1916].

Folio. Original publisher's tan wrappers printed in black and gold. 1f. (recto title, verso blank), 1f. (cast list, instrumentation, and abbreviations), 127, [i] (blank) pp. With handstamp of G. Ricordi & Co. in New York to lower margins of upper wrapper and title. Wrappers slightly worn, browned, and soiled, with slight loss to head and tail of spine; upper wrapper detached. Slightly browned internally; very small tear to outer blank margin of pp. 113-114, not affecting music.

First Edition. Scarce. Pipers Enzyklopädie III, p. 317. OCLC nos. 179726191, 884447565.



A one-act opera, with a libretto by Julius Leopold Korngold and Leo Feld based on a comedy by Heinrich Teweles, Der Ring des Polykrates was first performed in Munich at the Hoftheater on March 28, 1916, presented by Bruno Walter as a double bill with Korngold's Violanta. "[It] confirmed Korngold's natural feeling for the theatre. The late-Romantic musical language has obvious debts to Wagner's chromaticism and to Richard Strauss's tone-colours, while the use of unifying motifs as an important part of the work's structure was surely an element Korngold learned from his teacher Zemlinsky." Viking Opera Guide. (26057) \$120

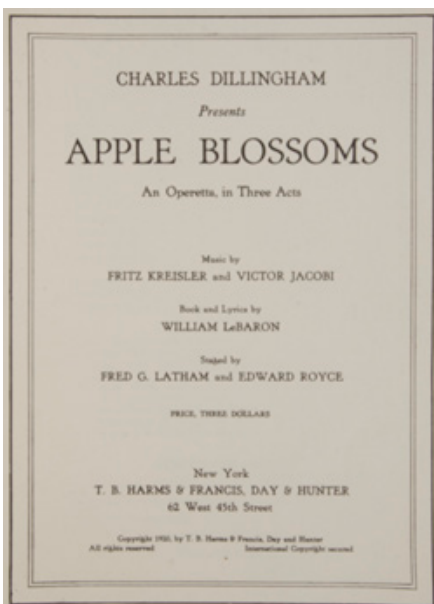
134. KORNGOLD, Erich Wolfgang 1897-1957

Die Tote Stadt Oper in 3 Bildern frei nach G. Rodenbach: "Bruges la morte" von Paul Schott... Op. 12 Vollständiger Klavier Auszug mit Text vereinfacht gesetzt von Ferdinand Rebay. [Piano-vocal score]. Mainz: B. Schott's Söhne [PN 30620], [1920-1948].

Folio. Original publisher's dark yellow cloth-backed pictorial boards. 1f. (recto title, verso blank), 1f. (recto dedication to Dr. Ludwig Strecker, verso blank), 1f. (recto cast list, verso blank), 1f. (recto instrumentation, verso copyright notice), 209, [i] (limitation statement referring to a rare deluxe edition of 100 copies), 1f. (recto blank, verso publisher's catalog of works by Korngold "Nr. 709") pp. Binding slightly worn; minor loss to lower portion of spine; slightly shaken. Occasional very light soiling, not affecting music.

First Edition. OCLC nos. 2428879, 31992694

First performed in Hamburg and Cologne on December 4, 1920. "With the appearance of the opera Die tote Stadt, completed when he was 23 and acclaimed internationally after its dual première in Hamburg and Cologne (1920), [Korngold's] early fame reached its height." Brendan G. Carroll in *Grove Music Online*. (26420) \$120



135. KREISLER, Fritz 1875-1962 and Viktor Jacobi 1883-1921

Charles Dillingham Presents Apple Blossoms An Operetta, in Three Acts Music by Fritz Kreisler and Victor Jacobi Book and Lyrics by William LeBaron Staged by Fred G. Latham and Edward Royce Price, Three Dollars. [Piano-vocal score]. New York: T.B. Harms & Francis, Day & Hunter, [1920].

Folio. Original publisher's decorative gray wrappers printed in green and dark pink. 1f. (recto title, verso blank), 1f. (recto named cast list and synopsis of scenes, verso blank), 1f. (recto table of contents, verso blank), 9-163, [i] (blank) pp. Named cast includes Fred Astaire, Adele Astaire, Rena Parker, Juanita Fletcher, Wilda Bennett, Ruth Lee, Hilah Reeder, Percival Knight, George Fordyce, Harrison Brockbank, Roy Atwell, John Charles Thomas, and Florence Shirley. Wrappers worn and soiled, with

some creasing, tears, and minor loss. Slightly worn and browned internally; occasional light soiling, staining, and creasing to blank margins and outer corners, not affecting music; split at inner margins of pp. 16-17 and 96-97.

First Edition, later issue, of the complete operetta. OCLC no. 4711891.

Apple Blossoms was first performed in New York in 1919. Austrian-born violinist Fritz Kreisler was a child prodigy who gave up music to pursue medical studies; he later resumed his concert career and became an internationally popular concert artist, renowned for the sweetness of his tone. "[He] was also a gifted composer. Among his original works are a string quartet, an operetta, Apple Blossoms (with Viktor Jacobi, 1919), cadenzas to the Beethoven and Brahms concertos, and numerous short pieces (Tambourin chinois, Caprice viennois etc.). He made many transcriptions and editions. In addition, he composed dozens of pieces in the 'olden style' which he ascribed to various 18th-century composers, such as Pugnani, Francoeur, Padre Martini etc. When Kreisler admitted in 1935 that these pieces were a hoax, many critics (including Ernest Newman) were indignant while others accepted it as a joke. It is strange indeed that so many experts were misled by Kreisler's impersonations; at any rate, these charming pieces continue to enrich the violin repertory." Boris Schwarz in *Grove Music Online*. *Jacobi was a Hungarian composer active in the United States. "When war broke out he was in London, and he fled to America, becoming an American citizen. He supervised productions of earlier works, collaborated with Fritz Kreisler on Apple Blossoms (1919) and wrote The Half Moon (1920) and The Love Letter (1921)."* Andrew Lamb in *Grove Music Online*. (26073) \$50

136. **KŘENEK, Ernst 1900-1991**

[Op. 14]. *Zwingburg Szenische Kantate... Op. 14 Klavierauszug mit Text*. [Piano-vocal score]. Wien: Universal Edition A.G. [PN U.E. 7407.], 1923.

Folio. Original publisher's light green wrappers printed in dark green. 1f. (recto title, verso blank), 1f. (recto cast list and performance notes, verso blank), 5-93, [i] (blank) pp. Publisher's catalogue of operas, oratorios, and choral works arranged for piano and voice (Nr. 48 IX. 1923") to verso of lower wrapper. Wrappers slightly worn and foxed; head and tail of spine slightly lacking. Margins of preliminary leaves slightly foxed and stained; corners bumped.

First Edition. Krenek Institut Gersamtwerkverzeichnis, p. 13. OCLC no. 944425.

Die Zwingburg, to a libretto by Franz Werfel after F. Demuth, was first performed in Berlin at the Staatsoper on October 20, 1924. "One of the most prolific composers of the 20th century, [Křenek] wrote in a wide variety of contemporary idioms... At the beginning of 1922 Křenek met Anna Mahler, the daughter of Gustav Mahler. Their relationship, providing him with an entrée into the Mahler circle, resulted in Franz Werfel's reworking of the libretto of Die Zwingburg and Alma Mahler's introduction to Alban Berg." Garrett Bowles in *Grove Music Online*. (26048)



\$125

137. **KŘENEK, Ernst 1900-1991**

[Op. 49]. *Der Diktator Tragische Oper in einem Akt (zwei Bildern) Op. 49 Klavierauszug mit Text von Komponisten*. [Piano-vocal score]. Wien: Universal-Edition A.G. [PN U.E. 9454], 1928.

Folio. Original publisher's light green wrappers printed in dark green. 1f. (recto title, verso cast list, instrumentation, and copyright notice), 3-56 pp. Publisher's catalogue of Křenek works ("Nr. 106 VI. 1928.") to verso of lower wrapper. Small handstamp of C. Peters Nacht. Kopp & Co. in Munich to blank over margin of title. Wrappers slightly worn and soiled; spine reinforced with masking tape. Handstamp smudged.

First Edition. OCLC no. 946500.

Der Diktator, to Křenek's own libretto, was first performed in Wiesbaden at the Staatstheater on May 6, 1928. The opera is loosely based on the life of Mussolini. (26169) \$150



ERNST KŘENEK

Schwergewicht

oder

Die Ehre der Nation

Burleske Operette in einem Akt

Op. 55

Klavierauszug vom Komponisten

Auführungsrecht vorbehalten - Droits d'exécution réservés
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138. **KŘENEK, Ernst 1900-1991**

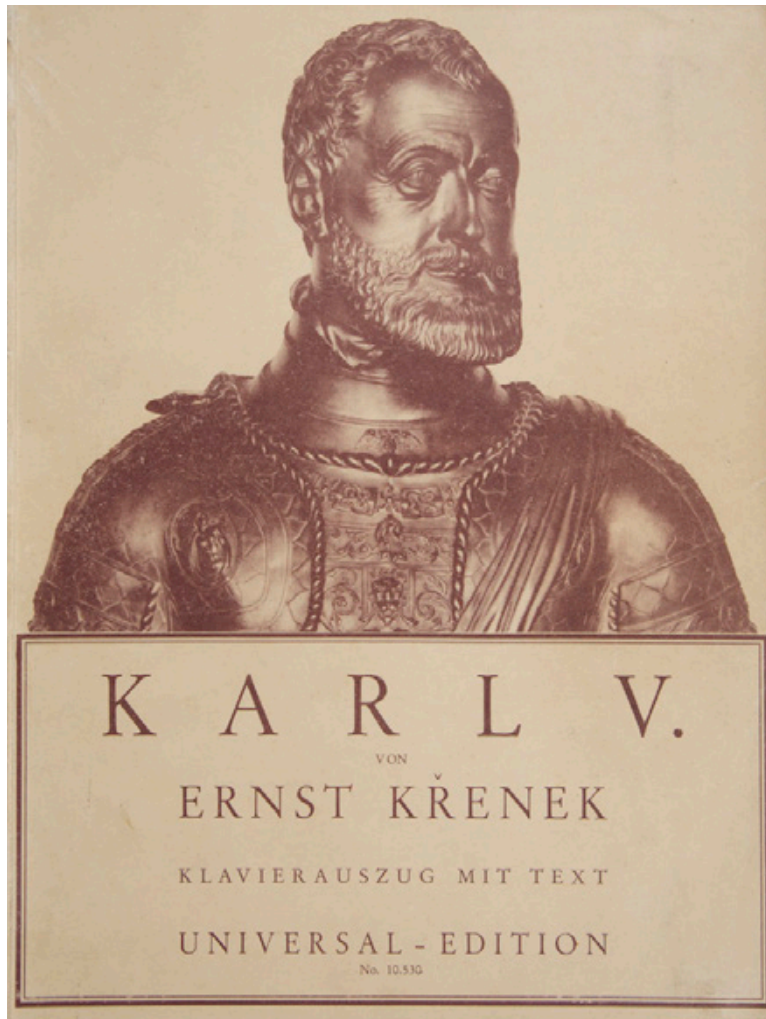
[Op. 55]. *Schwergewicht oder Die Ehre der Nation Burleske Operette in einem Akt Op. 55 Klavierauszug vom Komponisten*. [Piano-vocal score]. Wien: Universal Edition A.G. [PN U.E. 9474], 1928.

Folio. Original publisher's light green wrappers printed in dark green. 1f. (recto title, verso cast list, instrumentation, and copyright notice), 3-44 pp. Publisher's catalogue of Křenek's works ("Nr. 106 XII. 1928.") to verso of lower wrapper. Wrappers slightly worn, soiled, and stained. Very lightly browned internally; occasional marks in pencil or blue crayon to upper margins, not affecting music.

First Edition. OCLC no. 1698069.

Schwergewicht, to Křenek's own libretto, was first performed in Wiesbaden at the Staatstheater on May 6, 1928. "Both the plot and the music are dramaturgically cohesive and convincing. From the overture onwards, catchy dance rhythms, especially modern ballroom dancing music like blues, [waltz], tango milonga and foxtrot, determine the tempo and define the structure of the music... Křenek's music underscores the political event, which serves simple stage effects without

much ado, without the ambition of being more than the plausible and pleasurable attire of a, despite all its profundity, quite enjoyable and entertaining theater experience." Wolfgang Ruf: Křenek's drei Einakter von 1928. (26045) \$125



First Edition of the First Full-Length 12-Tone Opera

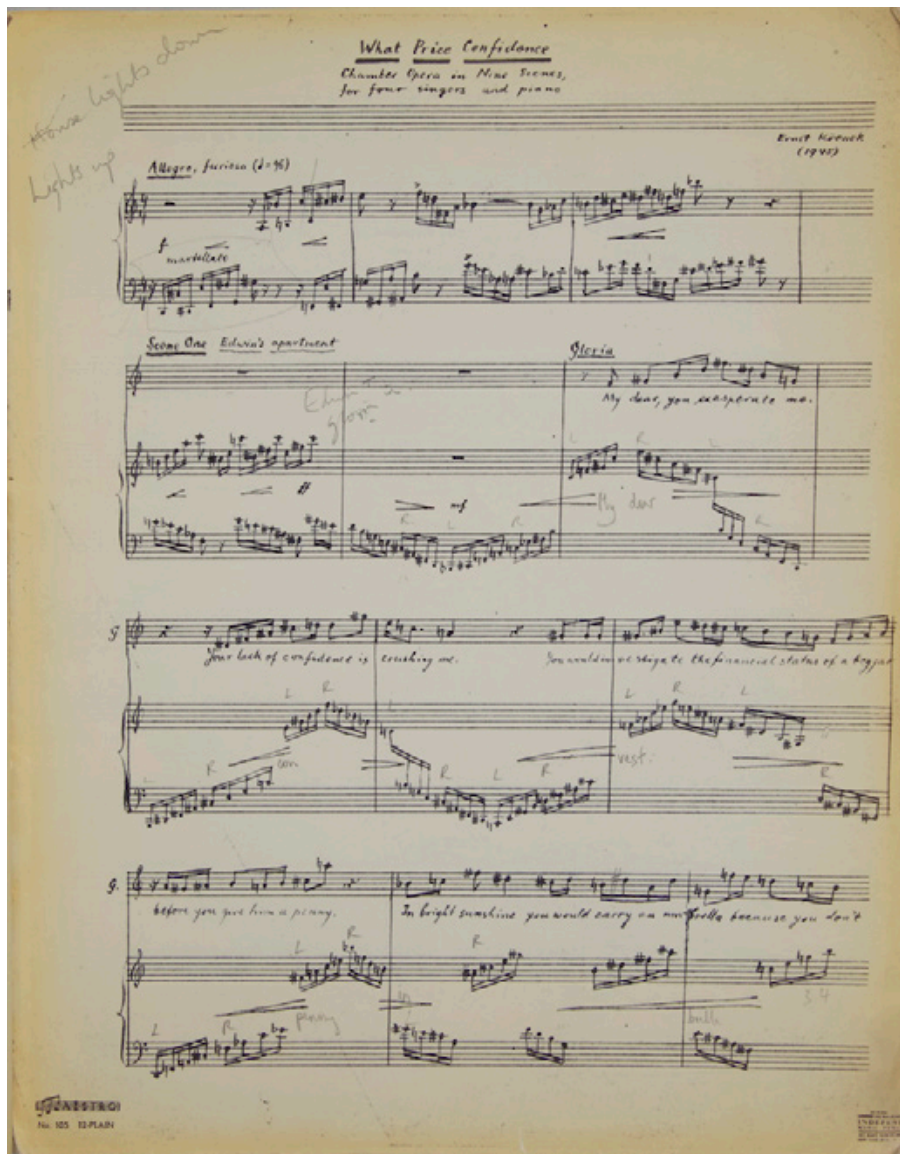
139. **KŘENEK, Ernst 1900-1991**

[Op. 73]. *Karl V. Bühnenwerk mit Musik in zwei Teilen... Op. 73 Klavierauszug mit Text vom Komponisten.* [Piano-vocal score]. Wien: Universal-Edition A.G. [PN U.E. 10.530], [1933].

Folio. Original publisher's pictorial wrappers with a reproduction photograph of a bronze bust of Karl V. by Leone Leoni to upper. 1f. (recto title, printed dedication to the Wiener Staatsoper and its director Clemens Krauss), 1f. (recto cast list, verso instrumentation), 328 pp. Publisher's catalogue ("Nr. 106") to verso of lower wrapper. With small handstamp of Dr. Rudolph F. Brauner in Vienna to upper outer corner of title. Wrappers slightly worn and soiled. Some internal wear and soiling; some corners slightly turned.

First Edition. Křenek Institut Gesamtwerkverzeichnis, p. 21. OCLC no. 10357067.

Karl V., to Křenek's own libretto, was first performed in Prague at the Neues Deutsches Theater on June 22, 1938. It is the first full-length twelve-tone opera. "Ostensibly a historical work, Karl V was also Křenek's contribution to the controversy within Austrian political ideology of the early 1930s. The work's emphasis on universal Catholicism as a political alternative to nationalism was thought to pose a fundamental ethical challenge to the reactionary tendencies dominating Austrian cultural politics even before the German fascist Anschluss. Although commissioned by the Vienna State Opera in 1930, preparations for a 1934 première were forcibly halted. Fragments were performed outside Austro-Germany as op.73a in 1936 and 1937; eventually the German opera house in Prague produced it a year later." Charlotte Purkis in *Grove Music Online*. (26043) \$150



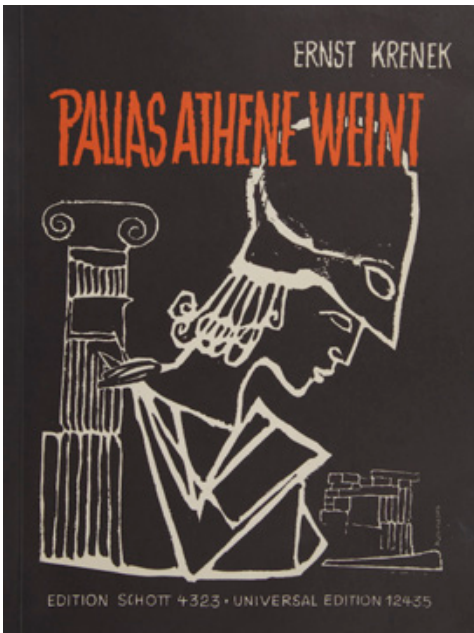
140. **KŘENEK, Ernst 1900-1991**

[Op. 111]. *What Price Confidence Chamber Opera in Nine Scenes for four singers and piano...* Bärenreiter-Ausgabe 4301. [Piano-vocal score]. Kassel: Bärenreiter, 1960.

Folio. Original publisher's gray wrappers with ivory printed title label to upper. 1f. (recto title with cast list, verso blank), 50 pp. A dye-line copy of the composer's autograph manuscript. With "Bärenreiter Limited Hire Library" handstamped to upper wrapper. Title with composer's notes in facsimile on the places and dates of the opera's completion. Various fingerings in the piano part, lighting cues, tempo and beat indications, and other annotations and performance markings in pencil throughout. Most probably the pianist's copy, used in performance. Wrappers slightly worn and stained; head and tail of spine reinforced with transparent tape. Some internal wear, with edges and corners slightly creased; small tear to blank lower margin of pp. 19-20, not affecting music; light browning, especially to margins; outer margins cropped, occasionally just affecting music.

A special rental copy, not issued for public sale. Scarce. Křenek Institut Gesamtwerkverzeichnis, p. 26. OCLC (5 copies; nos. 3803325, 773987061).

What Price Confidence, to Křenek's own libretto, was first performed at the Stadttheater in Saarbrücken on May 23, 1962." Garrett Bowles in *Grove Music Online*. (26055) \$120



141. **KŘENEK, Ernst 1900-1991**

[Op. 144]. *Pallas Athene weint Oper in einem Vorspiel und drei Akten* Text und Musik von Ernst Krenek Klavierauszug Edition 4323 Edition 12435. [Piano-vocal score]. Mainz; Wien: B. Schott's Söhne; Universal Edition, [1955].

Folio. Original publisher's pictorial wrappers printed in white and red. [1f. (recto title, verso copyright notice), 1f. (recto table of contents, verso cast list), 1f. (recto instrumentation, verso blank), 250 pp. Titling in manuscript to spine.

First Edition, later issue. Krenek Institut Gersamtwerkverzeichnis, p. 29. OCLC no. 724191396.

Pallas Athene weint, to Křenek's own libretto, was first performed at the Hamburgische Staatsoper on October 17, 1955. The opera, dedicated to Adlai Stevenson, is a parable on the downfall of democracy. (26054) \$90

142. **LEHÁR, Franz 1870-1948**

Das Fürstenkind Operette in einem Vorspiel und zwei Akten (teilweise nach einer Erzählung About's von Victor Léon... Klavierauszug zu 2 Händen mit unterlegtem Text netto March 5. [Piano score with text]. Leipzig: Ludwig Doblinger (Bernhard Herzmannsky) [PN D. 4418.], 1909.

Folio. Original publisher's cloth-backed decorative light olive green wrappers. [1] (recto title with vignette by Öst. Kostüm-Atelier Blaschke & Co., Wien, verso cast list and table of contents), 3-74 pp. With small Karlsbad bookseller's label to lower margin of title. Wrappers slightly worn. One signature partially split.

First Edition. OCLC no. 17835802.

Das Fürstenkind was first performed in Vienna at the Johann Strauss Theater on October 7, 1909. "[Lehár] was the leading operetta composer of the 20th century, being primarily responsible for giving the genre renewed vitality. His most successful operetta, Die lustige Witwe, has established a lasting place in the opera as well as the operetta repertory and, along with Offenbach and Johann Strauss II, Lehár has remained one of the most popular composers of light music." Andrew Lamb in Grove Music Music Online. "After the phenomenal success of The Merry Widow, Lehár's output during the next few years proved to be variable. However, in a remarkably short period between October 1909 and January 1910, he pulled off an unparalleled feat when three works containing his music opened in Vienna. These shows, which are among the best known of all operettas, were Das Fürstenkind (The Prince's Child), Der Graf Von Luxemburg (The Count Of Luxembourg) and Zigeunerliebe (Gypsy Love)." Encyclopedia of Popular Music. (26933) \$85



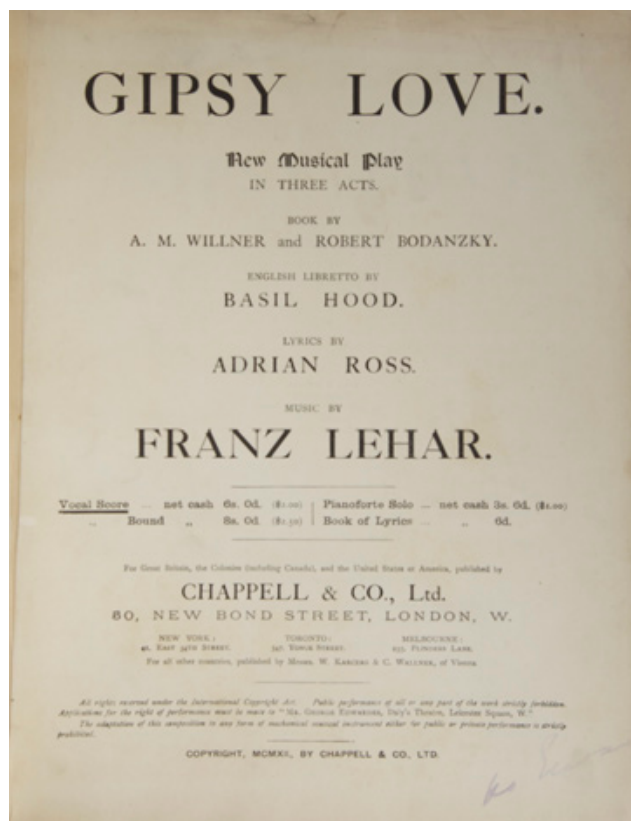
143. **LEHÁR, Franz 1870-1948**

Gipsy Love. New Musical Play in Three Acts. Book by A.M. Willner and Robert Bodanzky. English Libretto by Basil Hood. Lyrics by Adrian Ross... Vocal Score... net cash 6s.0d. (\$2.00). [Piano-vocal score]. London: Chappell & Co., Ltd. [PN 25150], 1912.

Quarto. Full light green cloth with titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list[, verso table of contents), 216 pp., 2ff. (publisher's catalogs and advertisements). Binding slightly worn and bumped. Minor internal wear and soiling; upper margins of many leaves cockled.

OCLC no. 775038356.

Zigeunerliebe was first performed at the Carltheater in Vienna on January 8, 1910, and achieved international popularity. (26946) \$40

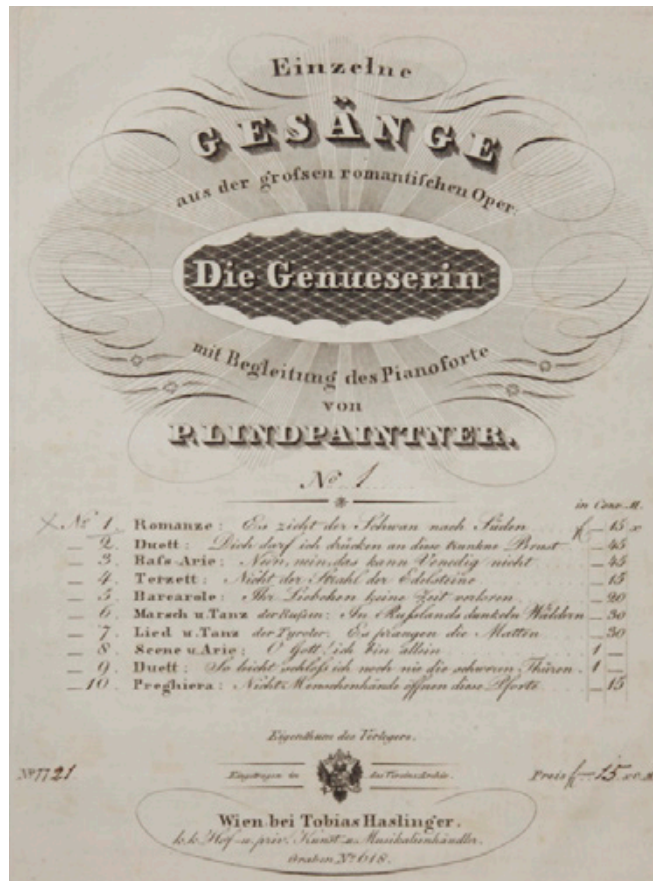


144. **[LEHÁR, Franz 1870-1948 et al.]**

Das neue Operetten Buch Die schönsten Melodien aus den Operetten von Lehár Künnecke Strauss Dostal Stolz Suppé Millöcker in ungekürzten Originalausgaben für Klavier mit Gesangstimme un vollständigen Texten Edition Schott Nr. 2525. [Piano-vocal score]. Mainz; Leipzig: B. Schott's Söhne [PN B-S-S 34444], [ca. 1935].

Folio. Original publisher's wrappers illustrated in colour. 1f. (recto title, verso table of contents), 3-62 pp., 1f. (publisher's catalog). With publisher's advertisements to verso of lower wrapper. Includes 20 selections for voice and piano from popular 19th- and 20th-century German and Viennese operettas. Ownership signature in pencil to upper outer margin of title. Wrappers slightly worn and torn; head and tail of spine slightly lacking. Small tears to outer margins of first leaves, slightly affecting borders of title and contents; minor soiling to lower outer corners; some creasing to inner margins; verso of wrappers, title, and final leaf very slightly browned.

Probable First Edition, apparently the first in a 5-volume series of operettas issued by Schott between ca. 1935 and ca. 1955. OCLC no. 635315066. (26924) \$20



“A Number of His Operas Were Enthusiastically Received”

145. LINDPAINTNER, Peter Josef von 1791-1856

Einzelne Gesänge aus der grossen romantischen Oper Die Genueserin mit Begleitung des Pianoforte von P. Lindpaintner. No. [1-10]. [Piano-vocal score]. Complete. Wien: Tobias Haslinger [PNs 7721-7730].

Folio. Unbound and uncut, as issued. 3, [i] (blank); 11, [i] (blank); 11, [i] (blank); 3, [i] (blank); 5, [i] (blank); 1f., [1] (blank) 2-5, [i] (blank); 1f., [i] (blank), 2-5, [i] (blank); 5, [i] (blank); 15, [i] (blank); 3, [i] (blank) pp. Engraved. Slightly worn and soiled.

First Edition. Rare.

"In 1819 Lindpaintner took up the post of Kapellmeister at Stuttgart, where he remained for the rest of his life. Here he established his reputation as one of the finest German conductors and continued to compose assiduously for the stage. A number of his operas were enthusiastically received... [He] also enjoyed a reputation as a composer of lieder, sacred music and instrumental works. His songs, particularly Die Fahenwacht and Roland, were widely popular; among his sacred music, which included cantatas, masses and psalms, the oratorio Der Jüngling von Nain held a high place. His concertos and concertinos were notably successful, especially the two concertante symphonies for five wind instruments and orchestra. Lindpaintner's mastery of instrumentation was widely acknowledged, and his reorchestration of Handel's Judas Maccabeus was seen as one of his finest works." Clive Brown in Grove Music Online.

(28914)

\$325



TO BE CONTINUED...