

J & J LUBRANO MUSIC ANTIQUARIANS

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# modern music

autograph manuscripts, first & early editions, books, and iconography

20<sup>TH</sup> CENTURY PART II

# MODERN MUSIC

autograph manuscripts, first & early editions,  
books, and iconography

## 20<sup>TH</sup> CENTURY PART 2

Front cover illustration detail from item #234

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# HIGHLIGHTS

## **AUTOGRAPH MANUSCRIPTS**

Mark Adamo  
David Chaitkin  
John Corigliano  
Richard Danielpour  
Halim El-Dabh  
Jacobo Ficher  
Lee Hoiby  
Robert Mann  
Augusta Read Thomas  
George Tsontakis

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for descriptions of additional manuscripts by HALIM EL-DABH**



## ADAMO, Mark b. 1962

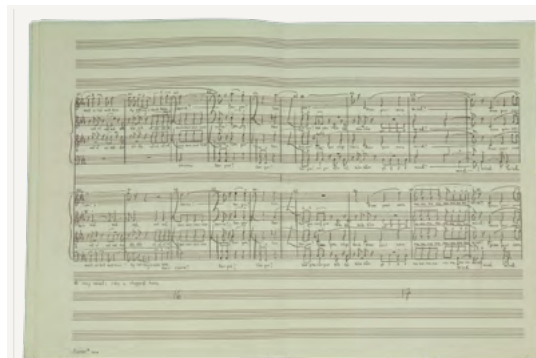
## 1. No. 10: Supreme Virtue [Autograph manuscript] Double SATB choir

Oblong quarto (278 x 208 mm). Unbound, folded. 29 pp. + 2 pp. of additional manuscript apparently not included in the final version. Notated in pencil on 16-stave paper.

Signed and dated New York, Jan-April 1997.

*Supreme Virtue* was commissioned by the Dale Warland Singers, who premiered the work in Minneapolis in June 2000. The text consists of an English translation by Stephen Mitchell of verses from the *Tao te ching*. It was first recorded by the Seattle-based chamber choir Esoterics on their 2008 album *Mandala* (Terpsichore 807).

"For a few years I was the tenor section leader of a choir in Washington, and in singing with and composing for them I'd become more and more interested in the quasi-instrumental vocal gesture. Stephen Mitchell's pellucid translation of this verse of the *Tao te ching* - a series of moral challenges all beginning with the words "Can you?" - spurred me to explore this idea at length. The singers, divided into two SATB choirs, intone the first question in a dusky C-minor against a sighing backdrop of wind sounds: then, as the first choir utters the text's first challenge, the second choir refracts their words into marimba-like repeated notes, as if the long lines of the first choir were subjected to a kind of aural strobe. As the questions become tougher, so do the sounds: tenors and altos stab into the texture with horn-like interruptions, and the phrase "Can you?" disrupts the unwavering four-four pulse with insistent threes and twos. At a peak of intensity, a looping soprano-alto line spirits us away from pulse and chord, leading first to a melodic meditation based on the vowels of "Can you?" and then to a cadenza, in



which chords appear and vanish into a shimmering, ever-present curtain of sound. A vision of equanimity is intoned in the open fifths of (both Western and Eastern) chant: then, as if elated by its discovery ("this is the supreme virtue") the chorus reworks its "Can you?" motive: a nudging half-step expands to a whole step, the harmony brightens to B-flat, and, in rhythms now more jubilant than insistent, the score spins to closure." Mark Adamo on *No. 10 Supreme Virtue*

\$3,800

[\[20144\]](#)

## ANDRIESSEN, Hendrik 1892-1981

## 2. Ballade voor hobo en piano [Parts]

Amsterdam: Donemus, ©1953.

Small folio. Wrappers. 10 pp. + oboe part: 4 pp.

\$12

[\[35440\]](#)

## 3. Pastorale voor fluit, viool en piano [Parts]

Amsterdam: Donemus, ©1948.

Small folio. Wrappers. 12 pp. + flute and violin parts: 2 pp. each.

\$12

[\[35441\]](#)

4.



#### ARMA, Paul 1905-1987

##### 4. Chants du silence: Chant du désespéré

pour chant et piano sur un texte de Charles Vildrac. Couverture dessinée par Raoul Dufy

Paris: Heugel et Cie. [H. 31635], ©1953.

Folio. Wrappers. [4] pp.

Full-page illustration to upper wrapper by Raoul Dufy.

First Edition. Arma Catalogue 107.

No. 11 of the song cycle Chants du silence (1942-44).

Hungarian composer Paul Arma studied with Bartók and then led the Dessau Bauhaus before settling permanently in Paris. His large œuvre includes experimental electronic music as well as numerous pedagogical works and folksong arrangements.

Arma had close friendships with leading artists, many of whom contributed illustrations for his publications, creating a rich addition to 20th-century music publishing.

French artist Raoul Dufy (1877-1953) was a representative of the Fauvist school. Apart from his paintings, his rich and colorful style appeared in designs and illustrations in numerous mediums, including book illustration and scenic design.

\$150

[\[24644\]](#)

##### 5. Phases contre phases [Parts] pour saxophone soprano et piano. Couverture en relief de Marianne Fayol

Paris: Editions Lemoine [24 569 HL], ©1979.

Folio. Wrappers. 1f., 13, [1] pp. + saxophone part: 4 pp.

Fayol's geometric design in relief on a cream background stapled to blank white upper wrapper.

Wrappers somewhat worn and soiled; staining to bottom edge of lower. Slightly worn; lower edge of two leaves just slightly stained.

First Edition. Arma Catalogue 286.

Marianne Fayol (1908-2003) was a French painter born in Strasbourg. A student of Andre Lhote and follower of Jacques Villon, her art conveys an expressive and musical style.

\$225

[\[26956\]](#)

##### 6. Structures variées [Parts] pour quatuor à cordes. Dessin de la couverture de Paul Klee

Paris: Henry Lemoine [HL 24.244], ©1969.

Folio. Wrappers. Four parts, each 13, [1] pp. Catalogue of Arma's works to last pages.

Full-page illustration to upper wrapper by Paul Klee.

Slightly creased at lower outer corners. Parts lightly browned.

First Edition. Arma Catalogue 193.

Swiss artist Paul Klee (1879-1940) had a unique approach to art that touched on a variety of movements. His intense interest in color theory, combined with his own interest in music, led to dozens of musical interpretations and tributes to his work.

\$300

[\[24645\]](#)

## ASHLEY, Robert 1930-2014

### 7. Yes, But Is It Edible?

The Music of Robert Ashley, for two or more voices. Edited by Will Holder and Alex Waterman

Vancouver-Los Angeles: New Documents, ©2014.

Quarto. Wrappers. 779, [5] pp.

Includes scores for the operas *Dust* (1998) and *Celestial Excursions* (2003), along with a number of shorter works.

\$40 [\[34745\]](#)

## BABBITT, Milton 1916-2011

### 8. Composition for Twelve Instruments [Score]

New York: Associated Music Publishers [AMP-96418-52], ©1964.

Quarto. Wrappers. 54 pp.

Reprint of the first edition.

\$20 [\[35595\]](#)

### 9. String Quartet No. 2 [Score]

New York: Associated Music Publishers [AMP-6716-45], ©1967.

Quarto. Wrappers. 47 pp.

Reprint of the first edition.

\$20 [\[35594\]](#)

## BACEWICZ, Grażyna 1909-1969

### 10. IV Kwartet smyczkowy [Study score]

4th String Quartet

Kraków: Polskie Wydawnictwo Muzyczne [PWM-8865], [1987]

Small octavo. Wrappers. 38 pp.

\$10 [\[35535\]](#)



### 11. Koncert na orkiestrę smyczkową

[Study score] Concerto pour orchestra à cordes – Concerto for String Orchestra

Kraków: Polskie Wydawnictwo Muzyczne [PWM-4901], [1984]

Octavo. Wrappers. 62 pp.

\$15 [\[35534\]](#)

## BADINGS, Henk 1907-1987

### 12. Cavatina [Parts] voor een melodie-instrument met pianobegeleiding

Amsterdam: Donemus, ©1952.

Folio. Wrappers. 8 pp. + part: [2] pp.

Reproduction of the composer's manuscript.

\$10 [\[35439\]](#)

### 13. Suite No. 3 [Score] voor twee blokfluiten

Amsterdam: Donemus, ©1958.

Small octavo. Wrappers. 1f. (title), 5 pp. + second copy for performance laid in.

Reduced size reproduction of the composer's manuscript.

\$8 [\[35438\]](#)

BARBER, Samuel 1910-1981

14. [Op. 11] **Adagio for Strings [Score]**  
 New York: G. Schirmer [38577], [ca. 1965], ©1939.  
 Quarto. Wrappers. 7 pp.  
 First Edition, later issue. Heyman H-91, p. 185.  
 \$10 [\[35628\]](#)
15. [Op. 23a] **Medea's Meditation and Dance of Vengeance [Study score]**  
 New York: G. Schirmer [43918], ©1956.  
 Octavo. Wrappers. 1f. (title), 53 pp.  
 Wrappers slightly worn. Light uniform browning.  
 First Edition. Heyman H-123, p. 340.  
 \$40 [\[34163\]](#)

BEDFORD, David 1937-2011

16. **Gastrula [Study score]**  
 London: Universal Edition [UE 14679 L], ©1969.  
 Octavo. Wrappers. 3ff., 41 pp. Reproduced from the composer's manuscript.  
 First Edition.  
 \$25 [\[35392\]](#)
17. **Music for Albion Moonlight [Score]**  
 Four Poems by Kenneth Patchen for soprano and six instruments  
 London: Universal Edition [UE 14162 L], ©1966.  
 Oblong quarto. Wrappers. 2ff., 28 pp.  
 Directions in English.  
 First Edition.  
 \$25 [\[35524\]](#)

18. **Two Poems for Chorus [Score]** On words of Kenneth Patchen  
 London: Universal Edition [UE 14705 L], ©1967.  
 Folio. Wrappers. 1f., 32 pp. Directions in English and German. No title, as issued.  
 Reproduced from the composer's manuscript.  
 Wrappers rather worn and soiled. Corners and edges lightly browned and creased.  
 First Edition.  
 \$30 [\[35525\]](#)

BENNETT, Richard Rodney 1936-2012

19. **London Pastoral [Facsimile of the autograph manuscript]** for tenor and chamber orchestra  
 Islington, 1962.  
 Large folio. Plain green wrappers in spiral binding. [iii], 52 pp. Facsimile of the composer's autograph manuscript.  
 From the collection of noted musicologist Stanley Boorman, with his signature to outer corner of upper wrapper.  
 Wrappers slightly worn. Minor foxing to title.  
 Unpublished in this form; in all likelihood for private distribution only. Rare (2 copies only located, at the British Library and the Royal College of Music).  
 "No composer of his generation did more to develop the stylistic middle ground of 20th-century music. Amiably persuasive rather than confrontational, [Bennett's] work attracted performers at every level – whether for his virtuoso concertos, his sensitive and eminently singable vocal music, or his outstanding chamber music." Susan Bradshaw in *Grove Music Online*  
 \$100 [\[34436\]](#)



**20. Symphony [Study score]**

London: Universal Edition [UE 14188 L],  
©1966.

Octavo. Wrappers. 2ff. (title, instrumentation),  
76 pp. Reproduced from the composer's  
manuscript.

Wrappers slightly worn; minor browning to  
edges.

First Edition, first issue.

\$20 [\(35395\)](#)

**21. Symphony No. 2 [Study score]**

London: Universal Edition [UE 14616 L],  
©1968.

Octavo. Wrappers. 1f. (title), 74 pp.  
Reproduced from the composer's manuscript.

From the collection of noted musicologist  
Stanley Boorman, with his signature in ink to  
title.

Wrappers slightly worn; minor browning to  
edges.

First Edition, first issue.

\$20 [\(35396\)](#)

**BERIO, Luciano 1925-2003****22. Circles [Full score]** for female voice, harp,  
2 percussion players. From e. e. cummings:  
Poems 1923-1954

London: Universal Edition [UE 13231 Mi],  
[1967], ©1961.

Small oblong folio. Wrappers. 1f., 39 pp.

Wrappers lightly worn and discolored.

First Edition, later issue.

No longer available for purchase, now rental  
only.

\$25 [\(35455\)](#)

**23. Differences [Facsimile full score]**

[Wien]: Universal Edition, 1968.

Oblong octavo. 1f., 65 pp.

Former rental score from Universal, consisting  
of photo reproductions of the composer's  
manuscript taped back-to-back and bound.  
Stamped "Leihmaterial" to boards and title.

Quality of reproduction is somewhat fuzzy  
in places.

No longer available. A newly engraved  
score was made in 2007.

\$50 [\(35461\)](#)

**24. Epifanie [Full score] Revisione 1965**

London: Universal Edition [UE 13217 Mi],  
©1969.

Folio. Wrappers. 1 bifolium (instrumentation  
and performance notes) + 12 scores laid in.  
Instructions in German, Italian, and English.

A (22 pp.) – a (8 pp.) – B (15 pp.) – b (5  
pp.) – C (13 pp.) – c (6 pp.) – D (19 pp.) – d  
(9 pp.) – E (21 pp.) – e (3 pp.) – F (6 pp.) –  
G (3 pp.)

Wrappers rather worn and discolored, with  
a few stains. Light wear to edges of scores,  
but otherwise fine.

First and only edition of the revised version  
of 1965.

Berio revised the score again in 1993 as  
*Epiphanies*, and the previous versions were  
withdrawn by the composer.

\$65 [\(35449\)](#)

**25. Folk Songs [Full score]**

London: Universal Edition [UE 13717 Mi],  
[1970], ©1968.

Small folio. Publisher's decorative wrappers.  
2ff., 52 pp.

Arrangements of 11 folk songs for mezzo-  
soprano, flute, clarinet, viola, cello, harp, and  
two percussionists.

Minor scuffing to covers; slight browning.

First Edition, later issue.

\$30 [\(35458\)](#)

**26. O King [Full score] for voice and five  
players**

London: Universal Edition [UE 13781 Mi],  
©1970.

Quarto. Wrappers. 3ff., 10 pp. Instructions in  
Italian, German, and English.

For mezzo-soprano, flute, clarinet, violin,  
cello, and piano.

Wrappers lightly worn and discolored.

First Edition, first issue.

\$15 [\(35450\)](#)

**27. Sequenza I per flauto solo**

[Wien]: Universal Edition [UE 19 957],  
[1992]

Folio. Wrappers. 4 leaves laid in, printed on  
verso only.

Re-issue of the ESZ edition.

\$12 [\(35454\)](#)

**28. Sequenza III per voce femminile**

London: Universal Edition [UE 13723 Mi],  
[1973], ©1968.

Oblong folio. Wrappers. [vi] pp. (title,  
instructions) + 3 pages laid in, printed on  
verso only.

Wrappers somewhat discolored; several  
price stickers to upper.

First Edition, later issue.

\$10 [\(35456\)](#)

**29. Serenata I [Study score] per flauto e 14  
strumenti**

Milano: Edizioni Suvini Zerboni [S. 5424 Z.],  
[1966], ©1957.

Small octavo. Wrappers. 58 pp.

Lightly worn. Title in ink to spine.

First Edition, later issue.

\$8 [\(35453\)](#)

**BERKELEY, Lennox 1903-1989**

**30. [Op. 66]. Partita [Study score] for  
Chamber Orchestra**

London: J. & W. Chester [J.W.C. 289],  
©1966.

Large octavo. Wrappers. 1f. (title), 48 pp.

\$10 [\(35391\)](#)

**BIRTWISTLE, Harrison b. 1934**

**31. Verses for Ensembles [Full score]**

London: Universal Edition, ©1969.

Folio (390 x 305 mm). Plain green wrappers  
with Universal title label to upper. 115 pp.  
Reproduction of the composer's autograph  
manuscript.

Wrappers slightly worn; hinges reinforced  
with plastic tape. Slightly browned; minor  
signs of wear.

First Edition, likely a rental score. An  
engraved edition was not published until  
1972 (UE 15329).

Commissioned by the London Sinfonietta,  
1968-69.

"Though the origins of Birtwistle's musical  
language lie clearly in the European  
modernist tradition of, among others,  
Stravinsky, Varèse, Webern and Messiaen,  
these influences are synthesized and  
reworked to produce a music of striking  
independence and authority." Jonathan  
Cross in *Grove Music Online*

\$100 [\(34437\)](#)

**32. Tragœdia [Study score]**

London: Universal Edition [UE 14179 L],  
©1967.

Octavo. Wrappers. 2ff., 36 pp.

First Edition.

\$25 [\[35522\]](#)

**33. Johannes Ockeghem: Ut heremita solus [Score] Instrumental motet**

London: Universal Edition [UE 15366],  
©1970.

Folio. 18 pp.

An arrangement of Ockeghem's motet for flute, soprano saxophone or clarinet, glockenspiel, piano, viola, and cello.

Reproduced from the composer's manuscript.

Somewhat worn and browned.

First Edition. Later printings are typeset.

\$20 [\[35527\]](#)

**BLOMDAHL, Karl-Birger 1916-1968****34. Sisyphos [Study score] Choreographic Suite for orchestra (1954)**

London: Schott & Co. [5897], ©1967.

Octavo. Wrappers. 1f., 87 pp.

Wrappers lightly worn; titling in ink to spine.

\$15 [\[35515\]](#)

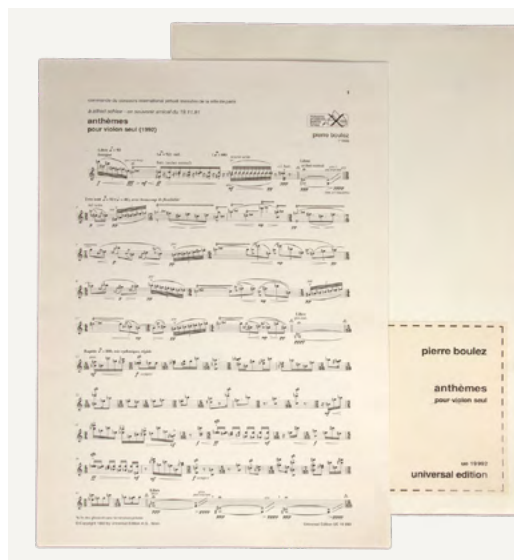
**BOULEZ, Pierre 1925-2016****35. Anthèmes pour violon seul**

London: Universal Edition [UE 19992 LW],  
©1992.

Large folio (450 x 305 mm). Publisher's folder with title label to upper. 4ff. printed on one side of the leaf only.

First Edition.

\$25 [\[34434\]](#)



35.

**36. Éclat [Score]**

London: Universal Edition [UE 14256 LW],  
©1965.

Large oblong quarto. Wrappers. 2ff., 26 pp. + 4 pp. (composer's instructions in French, German, and English). Reproduced from the composer's manuscript.

Wrappers rather worn and soiled; fraying to spine. Lightly browned.

First Edition of the original version. Jameux 31a, p. 371.

Out of print. A revised version (UE 17746) was issued in 1983.

\$35 [\[35526\]](#)

**37. Le marteau sans maître [Study score]**

pour voix d'alto et instruments; textes de René Char

London: Universal Edition [UE 12450 LW],  
[1963], ©1957.

Octavo. Wrappers. 3ff., 98 pp.

From the collection of noted musicologist Stanley Boorman, with his signature to upper and annotations in ink and pencil.

Wrappers somewhat worn and soiled; fraying to spine. Lightly browned.

Revised Edition, later issue. Jameux 20, p. 370.

\$15 [\[35464\]](#)

40.



### 38. 2ème Sonate [Solo piano]

Paris: Heugel & Cie [H. 31,317], [1979],  
©1950.

Folio. Wrappers. 1f., 48 pp.

From the collection of noted musicologist Stanley Boorman, with his complete photocopy of the work containing extensive annotations and analysis, along with several other pages of row analysis.

Wrappers lightly frayed at spine.

First Edition, later issue. Jameux 12, p. 370.

\$30 [\[35469\]](#)

### 39. Troisième sonate pour piano. Formant 2 – Trope.

London: Universal Edition [13292 LW],  
©1961.

Large folio (450 x 305 mm). Spiral bound;  
wrappers. 11ff.

Wrappers slightly worn and soiled; small  
price label to blank corner of upper.  
Annotations and notes in pencil throughout.

First Edition. Jameux 23, p. 370.

Boulez conceived of his Third Sonata as  
an aleatoric composition consisting of five  
"formants" in free form, and both performed  
and recorded the work in this form. Only  
two complete movements were published,  
however, with another issued only as  
fragments.

\$30 [\[34433\]](#)

### 40. Troisième sonate pour piano. Formant 3 – Constellation-Miroir

London: Universal [UE 13293 b LW],  
©1963.

Extra-large folio (599 x 387 mm). 9ff.  
paginated a-i loose in publisher's green  
cloth-backed gray boards with title label to  
upper. Music printed in dark red and green.

With 4-page booklet containing  
performance notes in French, German, and  
English.

Very slightly worn and browned; small  
price label to upper outer corner of upper.  
Numbering in pencil.

First Edition. Jameux 23, p. 370.

\$100 [\[34208\]](#)

## BOWLES, Paul 1910-1999

41. **Concerto for Two Pianos, Winds and Percussion [Full score]**

Santa Fe: Soundings Press, 1989.

Small folio. Wrappers. 184 pp. Notes by Paul Garland. Reproduction of composer's manuscript.

Previous owner's name to flyleaf. In very good condition overall.

"Bowles's compositional style is witty, aphoristic and tuneful. He wrote almost exclusively in short forms that evoke, particularly in the solo piano works, American jazz and folk elements, Latin American dance rhythms and Spanish harmonies." Irene Herrmann in *Grove Music Online*

\$20

[\[34188\]](#)

42. **Two Blue Mountain Ballads [Voice and piano]**

New York: G. Schirmer [41467, 41468], 1946.

Small folio. Wrappers with publisher's advertisements to lowers. Texts by Tennessee Williams.

Heavenly Grass. 5 pp.; Lonesome Man. 5 pp.

Slightly worn; small library handstamp to upper wrappers; minor dampstaining to Heavenly Grass.

First Edition, first issues.

\$100

[\[34097\]](#)

## BRITTEN, Benjamin 1913-1976

43. **[Op. 10]. Variations on a Theme of Frank Bridge [Study score]**

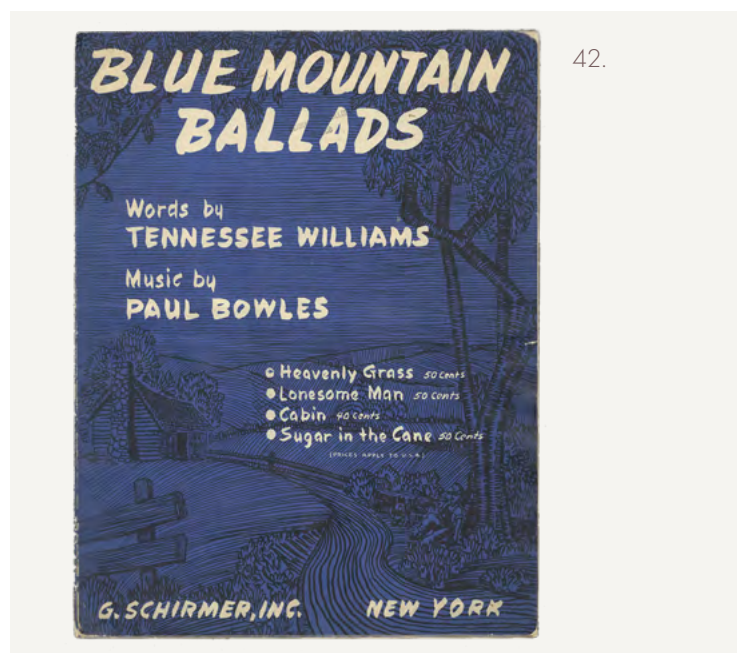
London: Boosey & Hawkes [H. 14790], [1962], ©1938.

Small octavo. Wrappers. 1f. (title), 60 pp. Hawkes Pocket Scores 64.

Reprint of the first edition. Banks, p. 36. BTC 833.

\$10

[\[35379\]](#)



42.

44. **[Op. 14]. Ballad of Heroes [Piano-vocal score]** For tenor (or soprano) solo, chorus, and orchestra. Words by W.H. Auden and Randall Swingler

London: Winthrop Rogers; Boosey & Hawkes [H.15087], ©1939.

Octavo. Wrappers. 1f. (title), 38 pp. Publisher's catalogue to lower.

Very slightly worn and browned.

First Edition. Banks, p. 46. BTC 862.

\$45

[\[34164\]](#)

45. **[Op. 34]. The Young Person's Guide to the Orchestra [Study score]**

Variations and Fugue on a Theme of Purcell

London: Boosey & Hawkes [B. & H. 15958], [1966], ©1947.

Small octavo. Wrappers. 1f. (title), 60 pp. Hawkes Pocket Scores 606.

Title in ink to spine.

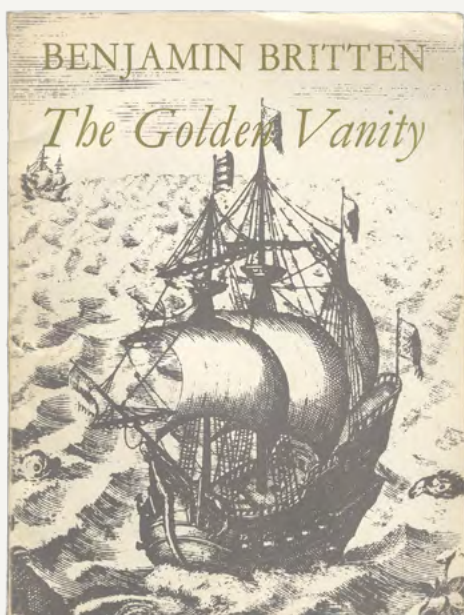
Reprint of the first edition. Banks, p. 78. BTC 991.

\$10

[\[35380\]](#)



49.



## 46. [Op. 66]. War Requiem [Study score]

London: Boosey & Hawkes [B. & H. 18990], [1963], ©1962.

Large octavo. Wrappers. 5ff., 238 pp. Hawkes Pocket Scores 742.

"11. 63. E." printed at end of music.

Wrappers lightly worn, beginning to delaminate.

First Edition, an early issue. Banks, p. 123. BTC 1106.

A full score was not published until 1997.

\$35 [\(35521\)](#)

## 47. [Op. 68]. Symphony for Cello and Orchestra [Study score]

London: Boosey & Hawkes [B. & H. 19205], [1964], ©1963.

Small octavo. Wrappers. 2ff. (title, instrumentation), 115 pp. Hawkes Pocket Scores 759.

"9. 64 E." printed at end of music.

First Edition, possible first issue. Banks, p. 126. BTC 1114.

\$15 [\(35381\)](#)

## 48. [Op. 75]. Voices for Today Anthem for Chorus (Men, Women and Children)

London: Faber and Faber Limited [F020], ©1965.

Octavo. Wrappers. 1f. (title), [iv], 44 pp. Texts and notes on performance in English.

From the collection of noted musicologist Stanley Boorman, with his signature to corner of upper wrapper.

First Edition. Banks, p. 132. BTC 1124.

*Voices for Today* premiered simultaneously in New York and Paris for the 20th anniversary of the United Nations, 24 October 1965.

\$50 [\(34165\)](#)

## 49. [Op. 78]. The Golden Vanity [Piano-vocal score] A vaudeville for boys and piano after the old English ballad. Words by Colin Graham. German translation by Hans Keller

London: Faber and Faber Limited [F0106], ©1967.

Small folio. Illustrated wrappers. 4ff., 46 pp. Preface and texts in English and German.

Wrappers slightly worn and creased. Upper outer corners creased.

First Edition. Banks, p. 135. BTC 1129.

\$25 [\(34178\)](#)

## 50. Twelve Variations (1931) [Solo piano]

London: Faber Music, ©1986.

Quarto. Wrappers. 1f., 14 pp.

First Edition. Banks, p. 11. BTC 718.

\$8 [\(35394\)](#)

## BRYARS, Gavin b. 1943

## 51. Violin Concerto (The Bulls of Bashan) [Study score]

London: Schott [ED 12681], ©2000.

Small folio. Wrappers. 1f. (title), 42 pp.

\$18 [\(35393\)](#)

## CAGE, John 1912-1992

52. **Amores** Piano and Percussion

New York: Henmar; C. F. Peters [6264],  
[1960], ©1943.

Small folio. Wrappers. 16 pp. Includes two  
additional copies (without wrappers) for  
performance.

I. Solo for Prepared Piano – II. Trio (9 tom-  
toms, pod rattle) – III. Trio (7 woodblocks, not  
Chinese) – IV. Solo for Prepared Piano

From the collection of noted musicologist  
Stanley Boorman, with his small signature to  
upper outer corner of upper wrappers.

Wrappers slightly worn and soiled.

Peters reissue of the first edition.

\$25

[\[34192\]](#)

53. **I-VI: The Norton Lectures**

Cambridge: Harvard University Press, 1990.

Octavo. Hardcover. 452 pp.

Slight wear and small tears to dust jacket.

\$25

[\[32436\]](#)

54. **M: Writings '67 - '72**

Middletown: Wesleyan University Press,  
1974.

Small quarto. Wrappers. [xiv], 217 pp.

Wrappers worn.

First paperback edition.

\$20

[\[34473\]](#)

55. **Silence: Lectures and Writings**

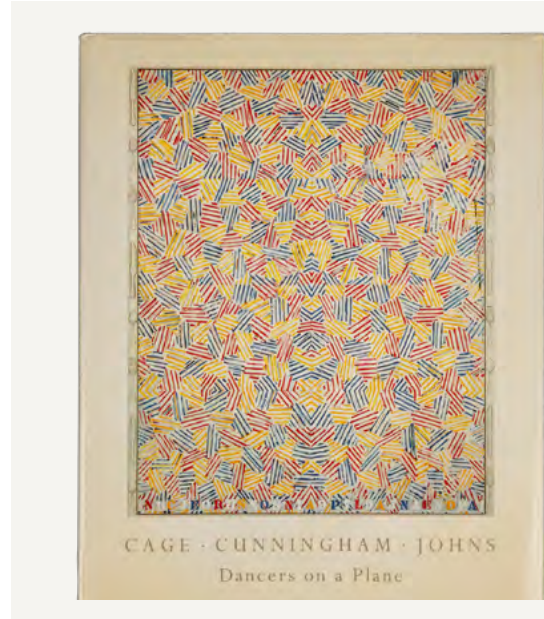
Cambridge: The M.I.T. Press, 1967.

Small quarto. Wrappers. xii, 276 pp.

Wrappers slightly worn and spotted; faint  
crease to spine. Light uniform browning.

\$8

[\[35904\]](#)



57.

56. **A Year From Monday: New Lectures and Writings**

Middletown: Wesleyan University Press,  
1975.

Small quarto. Wrappers. x, 167 pp.

Wrappers slightly worn and rubbed. Faint  
creasing to spine.

\$8

[\[32962\]](#)

## [CAGE]

57. **Dancers on a Plane: Cage - Cunningham - Johns [Signed by all three]**

New York: Alfred A. Knopf; Anthony d'Offay  
Gallery, ©1990.

Quarto. Hardcover in dustjacket. 166 pp.

Signed in full on free front endpaper by  
Cage (dated 30 July 1991), Cunningham  
(dated 30 July 1991), and Johns (dated 21  
May 1991).

Dustjacket slightly worn.

First American Edition.

Based on an exhibition at the Anthony  
d'Offay Gallery in London in 1989.

\$850

[\[34084\]](#)

58.



**58. Wall to Wall.** John Cage & Friends poster by Robert Rauschenberg

Color offset screenprint poster. 42" x 30," with artist's initials printed at lower right.

Slightly worn and creased; several small edge tears; rolled.

Poster for a concert at Symphony Space in New York City on March 13, 1982, billed as a 70th birthday tribute to the composer. The concert lasted for over 12 hours and included performances of works by both Cage and his contemporaries.

\$225 [\[36006\]](#)

**CARTER, Elliott 1908-2012**

**59. Concerto for Orchestra [Full score]**

[New York]: Associated Music Publishers [AMP 7011], [1995], ©1972.

Folio. Comb binding, as issued. vii, 189 pp.

Re-issue of the first edition.

\$40 [\[35608\]](#)

**60. Double Concerto [Full score]** for Harpsichord and Piano with Two Chamber Orchestras

New York: Associated Music Publishers [AMP-96139-168], ©1961.

Small folio. Wrappers. [xiv], 168, [2] pp. Catalogue of Carter's works to last page.

Wrappers browned at edges; spine slightly chipped.

First Edition.

\$100 [\[25198\]](#)

**61. Holiday Overture [Study score]**

New York: Associated Music Publishers [AMP-96119-68], ©1962.

Large octavo. Wrappers. 70, [2] pp. Catalogue of Carter's works to last page.

Slightly worn and browned; lower inner corner slightly bumped.

First Edition.

\$40 [\[25197\]](#)

**62. Night Fantasies [Solo piano]**

New York/London: Associated Music Publishers [7852-2], 1982.

Small folio. Wrappers. 2ff. (title, performance instructions), 48 pp.

Wrappers very slightly worn. Occasional annotations in red pencil throughout.

First Edition.

\$25 [\[34182\]](#)

**63. Piano Sonata**

New York: Mercury Music [M.P.-P. 19-42], [ca. 1965], ©1948.

Quarto. Wrappers. 44 pp. Publisher's catalogue to lower.

From the collection of noted musicologist Stanley Boorman, with his signature to outer corner of upper wrapper.

Reissue from first edition plates.

\$15 [\[34183\]](#)

**64. String Quartet (1951) [Study score]**

New York: Associated Music Publishers  
[AMP 95544-119], ©1956.

Small octavo. Wrappers. 121 pp.

Light wear to wrappers, abrasion from former price sticker.

Second Edition.

\$12 [\[35625\]](#)

**65. String Quartet No. 3 [Study score]**

New York: Associated Music Publishers  
[AMP 7303], ©1973.

Large octavo. Wrappers. 1f., 94 pp.

Wrappers worn and lightly browned at spine; spotting to top edge.

First Edition.

Awarded the Pulitzer Prize for Music, 1973.

\$15 [\[35606\]](#)

**66. String Quartet No. 4 [Study score]**

[New York]: Hendon Music; Boosey & Hawkes [HPS 1130], 1989, ©1986.

Small folio. Wrappers. 2ff. (title, notes), 59 pp. Hawkes Pocket Scores 1130.

Very small tear to rear wrapper.

First engraved edition (earlier printings were holograph reproductions).

\$25 [\[35382\]](#)

**67. A Symphony of Three Orchestras [Full score]**

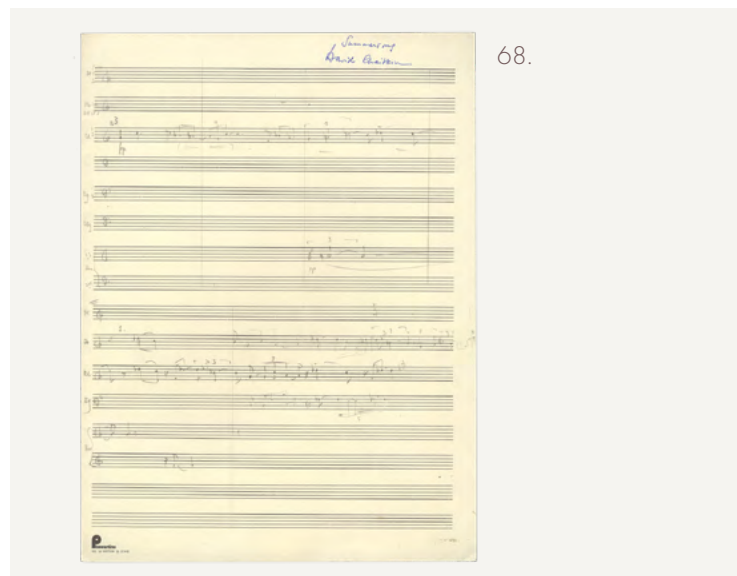
New York: Associated Music Publishers  
[7715], ©1978.

Folio. Wrappers. 2ff. (title, notes), 86 pp.

Wrappers slightly worn and browned.

First Edition.

\$30 [\[34184\]](#)



68.

**CHAITKIN, David 1938-2011****68. Summersong [Autograph sketchleaf in full score]**

[ca. 1981]

Folio (310 x 232 mm). Notated in pencil on 16-stave paper on one side of a bifolium.

Signed in full in blue ink.

Together with a typed letter signed from the composer to the prominent American choral conductor Harold Rosenbaum regarding both the present work and the composer's *Seasons Such as These*, commenting on their significance, and hoping for more performances.

*Summersong* (1981) for 23 wind instruments, was commissioned and premiered by the Sylvan Winds, conducted by Arthur Weisberg.

American composer David Chaitkin was a student of Luigi Dallapiccola, Seymour Shifrin, Max Deutsch, and Andrew Imbrie. He was honored by the American Academy of Arts and Letters, which described his music as "subtle, powerful works of a knowing musical intelligence," and "effortlessly original. A lyrical metamorphosis of timbre, rhythm and shape engage the ear ... his music is both intense and sensitive."

\$550 [\[18927\]](#)

69.



## CORIGLIANO, John b. 1938

## 69. Amen [Autograph manuscript]

[ca. 1994]

Oblong folio (28 x 42 cm). Unbound.  
3ff. Notated (on rectos only) in pencil on  
16-stave Aztec brand paper.

Signed in full to top right corner of first page  
of music.

For double SATB chorus a cappella.

Slightly worn but in very good condition  
overall.

*Amen* was composed in 1994 and first  
performed in Minneapolis at the Plymouth  
Music Series, 2 October 1995, with Philip  
Brunelle conducting.

"Scored for antiphonal double chorus, the  
word "Amen" is set in an alternating series  
of plagal (IV-I) cadences that go through  
the entire circle of fifths three times. As  
they journey, they become more and more  
passionate, until, after a climax, they return  
to the contemplative mood of the opening."  
John Corigliano on *Amen*

\$2,500

[\[30828\]](#)70. Fancy on a Bach Air  
[Autograph manuscript]

[ca. 1996]

Oblong folio (28 x 42 cm). 1 page. Notated  
in pencil on 16-stave Aztec brand paper.

Signed at upper right, with autograph titling  
"Fancy on a Bach Aria" at head.

For solo cello, with music encompassing both  
bass and soprano clefs, mostly unbarred.

Commissioned by Judy and Robert Goldberg  
and first performed by Yo-Yo Ma at the New  
England Conservatory of Music in Boston,  
24 August 1997.

"My 'Goldberg Variation,' *Fancy on a Bach  
Air*, is for unaccompanied cello. It transforms  
the gentle arches of Bach's theme into slowly  
soaring arpeggi of almost unending phrase-  
lengths. Its dual inspiration was the love of  
two extraordinary people and the solo cello  
suites of a great composer - both of them  
strong, long-lined, passionate, eternal, and  
for me, definitive of all that is beautiful in life."  
John Corigliano on *Fancy on a Bach Air*

\$5,500

[\[27535\]](#)

## CRUMB, George b. 1929

71. Black Angels (Images 1) Electric String  
Quartet

New York: C.F. Peters [Edition Peters 66304],  
[ca. 1990], ©1971.

Extra-large folio (520 x 417 mm). Wrappers.  
[iii], 9 pp. With publisher's catalogue of  
Crumb's works to verso of lower wrapper.  
Reproduction of the composer's manuscript.

Slightly creased at central fold.

\$30

[\[34197\]](#)



## DALLAPICCOLA, Luigi 1904-1975

72. **Piccola musica notturna [Study score]**

Mainz: Ars Viva [AV 59], ©1954.

Small octavo. Wrappers. 2ff., 16 pp.

Wrappers lightly worn and faded; price sticker to lower.

Reduced-size reprint of the first edition. Ruffini MR 52.

\$8

[\(35499\)](#)

73. **Quaderno musicale di Annalibera [Solo piano]**

Milano: Edizioni Suvini Zerboni [S. 4959 Z.], [1975], ©1953.

Small folio. Wrappers. 18 pp.

First Edition, later issue. Ruffini MR 48.

\$12

[\(35501\)](#)

74. **Sex carmina Alcaeï [Piano-vocal score]**

Una voce canenda, nonnullis comitantibus musicus ... Partitura e riduzione per pianoforte

Milano: Edizioni Suvini Zerboni [S. 4181 Z.], [1954], ©1946.

Small folio. Wrappers. 32 pp.

The third part of *Liriche greche* (1942-45).

Wrappers lightly worn. Moderate browning, heavier to edges. Occasional markings in blue pencil.

First separate edition. Ruffini MR 29c.

\$20

[\(35500\)](#)

75. **Tre poemi [Study score]**

Mainz: Ars Viva [AV 62], ©1960.

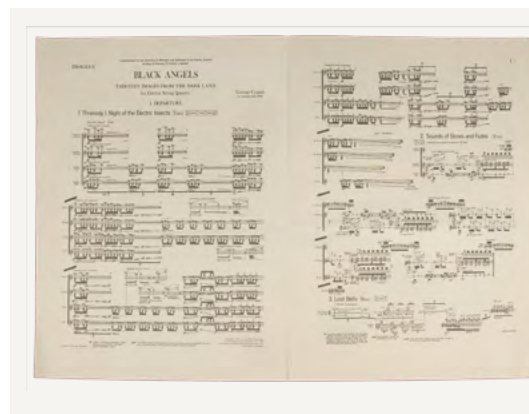
Small octavo. Wrappers. 3ff., 23 pp.

Wrappers lightly worn and faded; remnants of price sticker to top corner.

First edition of the study score. Ruffini MR 44a.

\$8

[\(35498\)](#)



71.

## DANIELPOUR, Richard b. 1956

76. **Concerto for Cello and Orchestra [Autograph sketches]**

1993

Large oblong folio. Spiral bound. 44 pp.  
Notated in pencil on 18-stave paper.

A working manuscript with instrumental cues, directions, etc., throughout and with brief sketches to final leaf. Additional annotations in red crayon.

Slightly worn and soiled.

Written for Yo-Yo Ma, the work was commissioned and premiered by the San Francisco Symphony in 1994.

"Danielpour mixes the wails of a Jewish cantor, Messiaen's chirping, metal-hitting-metal percussion effects, and the high-energy swagger of Bernstein's Broadway music. ... It's a finely crafted work, lovely sonorities, rhythmically catchy and tonally attractive on a moment-by-moment basis." Pierre Ruhe, *The Washington Post*

\$5,000

[\(30829\)](#)

77.



**77. The Passion of Yeshua [Autograph manuscript short score]** For soloists, SATB chorus, and orchestra.

2016

2 volumes. Oblong folio. With text and musical notation in pencil throughout on 10-stave paper. Both parts signed "R. Danielpour" and dated 2016 and with "Thanks be to God, Oct 27, 2016, N.Y.C." at conclusion of Part II.

Part I:

1f. (recto title printed on coated paper, verso blank), 1f. (recto printed title, verso cast and orchestration) 95 leaves notated on one side of the leaf only + 1 blank leaf. With "(Original)" in Danielpour's autograph at foot of first title.

Part II:

1f. (recto title printed on coated paper, verso blank), 1f. (recto printed title, verso cast list and orchestration), 127 leaves notated on one side of the leaf only.

With numerous detailed performance directions, corrections, and alterations in the composer's hand throughout.

Together with a photocopy with autograph corrections:

2 volumes. Oblong folio. A revision of the first version described above, with extensive autograph corrections, deletions, etc. in lead and red pencil and in red ink to both text and notation throughout.

*The Passion of Yeshua* was first performed at the Oregon Bach Festival, 8 July 2018, conducted by JoAnn Falletta. Texts in Hebrew from Jewish scriptures, and texts in English from the Gospels according to the Revision Standard Version and David H. Stern's *Complete Jewish Bible*.

"One of my aims in writing this work was to bring the story of the last day of the life of Jesus of Nazareth back to its Jewish origins. ... It is impossible for Jews and Christians alike to see the person of Jesus clearly and objectively because of the history of Christianity in Europe from the time that Constantine made it the official religion of the Holy Roman Empire. This oratorio is, among other things, an attempt to help Jews and Christians alike understand more fully how the person of Jesus of Nazareth is so closely connected, whether one likes it or not, to Jewish history." Richard Danielpour on *The Passion of Yeshua*

\$35,000

[\[30510\]](#)

**78. Pastime [Autograph working manuscript]** A song cycle for baritone and orchestra

2006

Oblong folio. Spiral-bound Archives "Orchestral Score Book". 61 pp. Notated in pencil on 18-stave paper. With titling, "Danielpour," and titles of 6 movements in pencil in the composer's autograph to upper wrapper with "In the .... of Jim Crow times lives the body of Josh Gibson" to verso.

In short score. With occasional autograph annotations and markings in red and green pencil.

Wrappers very slightly worn; minor creasing to corners.

*Pastime* was commissioned by the Pittsburgh Symphony, the Atlanta Symphony, and the Brooklyn Philharmonic in celebration of the 2006 Major League Baseball All-Star Game, 10 July 2006.

\$4,000

[\[31614\]](#)

79. **Through the Ancient Valley**  
[Autograph working manuscript]

[Cello Concerto No. 2]

2001

Large oblong folio. Spiral bound. 53 pp. Notated in pencil on 18-stave paper with numerous revisions, additions, and annotations in lead and blue pencil.

*Through the Ancient Valley* was commissioned by the New York Philharmonic, Kölnmusik, and the Orchestre National de Lyon. It first performed in New York, 14 March 2001, with Yo-Yo Ma and the New York Philharmonic with Kurt Masur.

As Danielpour explores his ancestral roots in *Through the Ancient Valley*, Persian elements meet Western and musical traditions. In a post-premiere talk, the composer acknowledged the influence of the music he experienced during the time he spent in Iran as a child. He explained that the second cello concerto was inspired by early memories of his grandmother playing Persian music. One of the ways he creates a non-Western character in the concerto is through the use of traditional Persian instruments, the *kamnancheh*, *santūr*, and *dombak*.

- Ruth Ruggles Akers: *Richard Danielpour, A Case Study*, pp. 188-190.

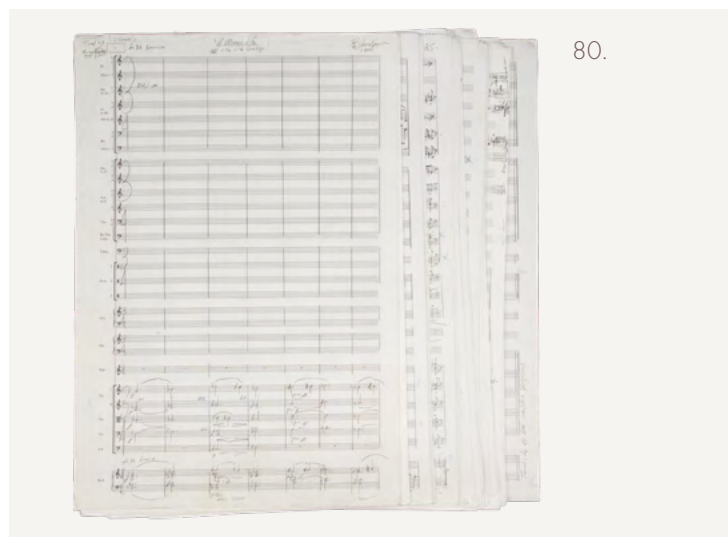
\$5,000

[\[30647\]](#)

80. **A Woman's Life** [Autograph manuscript full score] Soprano Solo and Orchestra. Text by Maya Angelou.

2007

Folio. Unbound. 96 pp. Notated in pencil on 28-stave paper with annotations and corrections in blue and red pencil. Signed "R. Danielpour" and dated 2007 at upper right corner of page 1 and with "Thanks be to God New York 9/25/2007" at conclusion.



80.

*A Woman's Life* was commissioned by the Pittsburgh Symphony and the Philadelphia Orchestra. It was first performed in Pittsburgh, 16 October 2009, with soprano Angela Brown, and the Pittsburgh Symphony under Leonard Slatkin.

"I went to see Maya Angelou at her New York townhouse with my wife Kathleen in early July 2006 – I wanted to see if she would write texts that would show the trajectory of a woman's life, from childhood to old age. When I asked her about this she informed me that she already had it and that she would read them to us. And so without hesitation, holding our hands at her dining room table, she read beautifully and yet calmly from her collected poems eight poems which made a perfect cycle fulfilling my intention. It was honestly one of the greatest performances I have witnessed in my life and it was all I needed, along with seven of the eight poems she read, to write this cycle of songs." Richard Danielpour on *A Woman's Life*

\$9,000

[\[30324\]](#)

DAVIES, Peter Maxwell 1934-2016

81. [Op. 6]. St. Michael [Study score]

Sonata for seventeen wind instruments

London: Schott & Co. [S. & Co. 6210; Edition Schott 10792], ©1963.

Octavo. Wrappers. 2ff. (title, instrumentation), 64 pp.

From the collection of noted musicologist Stanley Boorman, his signature to top right corner, and occasional annotations in pencil.

Light shelfwear and browning; title in ink to spine.

\$10 [\[35356\]](#)

82. [Op. 14]. String Quartet [Score]

London: Schott & Co. [Edition 10816], ©1962.

Folio. Wrappers. 11 pp. With printed performance note to title. Notation printed in red and black.

From the collection of noted musicologist Stanley Boorman, his signature to upper outer corner of upper wrapper.

Slightly worn; small circular publisher's handstamp to lower outer corner of title.

First Edition.

\$50 [\[34263\]](#)

83. [Op. 18]. Leopardi Fragments

[Score] Cantata for soprano, contralto and instrumental ensemble

London: Schott & Co. [6489; Edition 10819], ©1965.

Large oblong octavo. Wrappers. 2ff., 36 pp.

From the collection of noted musicologist Stanley Boorman, with his signature to title.

Wrappers somewhat worn; small note in red pen to upper.

\$10 [\[35517\]](#)

84. [Op. 19]. First Fantasia on an In Nomine of John Taverner [Study score]

For orchestra

London: Schott & Co. [S. & Co. 6488], ©1966.

Octavo. Wrappers. 38 pp.

Edition Schott 10818.

From the collection of noted musicologist Stanley Boorman, his signature to top right corner, and occasional annotations in pencil.

Worn and faded at spine.

\$10 [\[35357\]](#)

85. [Op. 37]. St. Thomas Wake [Study score] Foxtrot for Orchestra on a Pavan by John Bull

London: Boosey & Hawkes [B. & H. 20050], ©1972.

Large octavo. Wrappers. 3f. (title, notes, instrumentation), 109 pp.

Hawkes Pocket Scores 872.

Printed at corner of last page: "M.P. 6.73"

Some wear to spine, chip at head; price sticker to lower.

\$15 [\[35354\]](#)

86. [Op. 39]. Eight Songs for a Mad King [Study score] For Male Voice and Instrumental Ensemble. Words by Randolph Stow and George III

London: Boosey & Hawkes, [1987], ©1971.

Large octavo. Wrappers. 3ff. (title, notes, instrumentation), 33 pp.

Hawkes Pocket Scores 1170.

Facsimile of the composer's autograph manuscript.

Together with a program for the work's world premiere:

[16] pp. The Pierrot Players. 22 April 1969. Queen Elizabeth Hall, London. With text and program notes.

Staples rusted.

\$20 [\[35355\]](#)

87. [Op. 42]. **Vesalii Icones [Full score]** For Dancer, Solo Cello and Instrumental Ensemble  
 London: Boosey & Hawkes [B. & H. 20286], ©1978.  
 Large octavo. Wrappers. 56 pp.  
 Upper wrapper with reproduction of one of Vesalius's anatomical engravings  
 Printed at corner of last page: "BHMP 4/78"  
 Light wear to wrappers; price sticker to upper.  
 Based on the illustrations by Andreas Vesalius in his *De Humanis Corporis Fabrica* (1543)  
 \$15 [\[35359\]](#)

88. [Op. 71]. **Symphony [Study score]**  
 London: Boosey & Hawkes [B. & H. 20390], ©1978.  
 Large octavo. Wrappers. 2ff. (title, dedication, instrumentation), 184 pp.  
 Facsimile manuscript dedication to Sir William Glock.  
 Hawkes Pocket Scores 915.  
 Printed at end of music: "BHMP 1/78"  
 Light shelfwear, price stamp and label of music seller to upper.  
 \$25 [\[35351\]](#)

89. [Op. 72]. **The Martyrdom of St Magnus [Study score]** Das Martyrium des heiligen Magnus. A Chamber Opera in Nine Scenes  
 London: Boosey & Hawkes [B. & H. 20810], ©1987, 1977.  
 Large octavo. Wrappers. 4ff. (title, synopsis, instrumentation), 170 pp. Text in English and German.  
 Hawkes Pocket Scores 1141.  
 Light shelfwear; price sticker to lower; some spotting to top edge.  
 Libretto by the composer after the novel *Magnus* by George Mackay Brown. German translation by Günther Bauer-Schenk.  
 \$25 [\[35352\]](#)



90. [Op. 119]. **Symphony No. 3 [Study score]**  
 London: Boosey & Hawkes [B. & H. 20747], [1987], ©1985.  
 Large octavo. Wrappers. 266 pp.  
 Hawkes Pocket Scores 1114.  
 Printed to verso of title: "First printing 1987, United Kingdom"  
 Very light crease to spine; price sticker to lower.  
 \$25 [\[35353\]](#)

**DESSAU, Paul 1894-1979**  
**BRECHT, Bertolt 1898-1956**

91. **Lieder und Gesänge** Veröffentlichung der Deutschen Akademie der Künste. Neue, erweiterte Auflage  
 Berlin: Henschelverlag, 1963.  
 Large quarto. Original publisher's full ivory linen with titling in olive green and dark red to upper and olive green to spine. 147 pp. In dustjacket. Includes 38 tipped-in photographic plates.  
 With music from 55 vocal works including:  
*Vier Lieder des Glücksgotts – Grabschrift für Gorki – Die Freunde – Neun Gesänge aus Deutsches Miserere – Dreizehn Gesänge aus Der Kaukasische Kreidekreis – Sechs Lieder aus*



*Der Gute Mensch von Sezuan – Fünf Lieder aus Mann ist Mann – Zehn Gesänge und Arien aus Die Verurteilung des Lukullus – Jakobs Söhne ziehen aus, in Ägyptenland Lebensmittel zu holen – Deutschland 1952 – Friedenslied*

Dustjacket worn; endpapers creased at lower outer corner.

"As early as 1930 a left-wing political agenda appeared in Dessau's works that became more pronounced from the middle of that decade, especially in his first setting of Brecht (*Kampflied der schwarzen Strohhüte*, 1936). His adoption of the 12-note method in works such as *Les voix*, first performed at the ISCM International Music Festival in New York (1941), made his musical language more radical, but his friendship with Brecht limited this compositional tendency, as the playwright favoured a style easier to sing." Fritz Hennenberg in *Grove Music Online*

\$40

[\[32967\]](#)

#### DUTILLEUX, Henri 1916-2013

##### 92. *Ainsi la nuit* [Score] Quatuor à cordes

Paris: Heugel & Cie [H. 32609; P.H. 308], [1996], ©1980.

Large octavo. Wrappers. 1f., 33 pp.

First Edition, later issue. Potter, p. 219.

\$18

[\[35472\]](#)

##### 93. *Ile Symphonie "Le double"* [Study score]

Paris: Heugel & Cie [H. 31721; P.H. 239], [1980], ©1962.

Large octavo. Wrappers. 2ff., 231 pp.

First Edition, later issue. Potter, p. 217.

\$60

[\[35474\]](#)

##### 94. *Timbres, espace, mouvement* [Study score] ou "La Nuit Étoilée"

Paris: Heugel & Cie [H. 32608; P.H. 307], [1986], ©1980.

Large octavo. Wrappers. 2ff., 100 pp.

First Edition of the original version, later issue. Potter, p. 220.

Dutilleux revised the work in 1990.

\$40

[\[35473\]](#)

#### EBEN, Petr 1929-2007

##### 95. *Laudes* [Solo organ]

Praha: Panton [P 1549], 1975, ©1966.

Quarto. Wrappers. 40 pp. Registration in Czech, German, and English.

Lightly worn and browned.

Second Edition.

\$15

[\[35644\]](#)

##### 96. *Vox clamantis* [Study score]

Symphonic movement for three trumpets and orchestra

Praha: Panton [P 622], [1995], ©1969.

Large octavo. Wrappers. 111 pp.

Second Edition.

\$15

[\[35643\]](#)

#### EFFINGER, Cecil 1914-1990

##### 97. *The Invisible Fire* [Autograph manuscript sketch and libretto fragment with autograph annotations]

1957

Small folio (236 x 332 mm). 1 leaf. Notated in pencil on 12-stave "Music Print" brand paper. Dated November 1, 1957.

Three staves per system (Wesley's vocal part, notated in G clef, with text underlay;

piano accompaniment). Cue in blue pencil, "Wesley[:] O that in me the sacred fire," and reference to p. 76 of the published piano-vocal score. Music ends after 25 measures on lower half of verso.

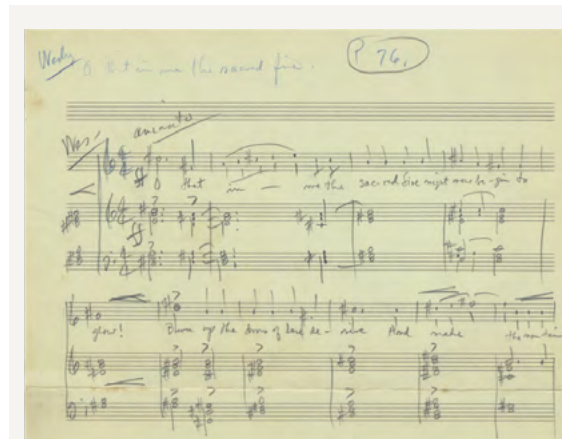
With:

- Fragment of the libretto. Three typed leaves, stapled, with text to rectos only. Fragment beginning with Part II and ending in the middle of Part V; text of Part I and the end of Part V lacking. Autograph note in red pencil to upper left corner of first page: "Send to Cassilly." With numerous autograph annotations in blue pencil indicating division in parts, performing forces, tempi, etc.; the section rendered in the present musical sketch is marked as "enclosed," indicating that the musical sketch and the libretto fragment have been together from the beginning.

*The Invisible Fire*, an oratorio to a libretto by Tom F. Driver, was first performed at the National Methodist Student Conference, 31 December 1957, with the Kansas City Philharmonic, and Thor Johnson conducting. A piano-vocal score was published by H.W. Gray in New York in 1957. In 1960 the Methodist Publishing House issued a volume containing the libretto, texts about the work, and numerous related color photographs.

Cecil Effinger spent his career in Colorado, serving as an oboist of the Colorado Springs and Denver symphonies, conductor of the 506<sup>th</sup> US Army Band, and professor of composition at the University of Colorado-Boulder. In addition, he designed, built, and sold the "Musicwriter" (a typewriter for music) and the "Tempowatch" (a device that identifies the tempo of performed music).

"Although he used dissonance, he never abandoned consonant harmonies, referring to his idiom as 'atonal tonality'." His instrumental works contain lyrical string melodies, lilting woodwind figurations and traditional developmental forms. Many of



97.

his works reflect his native Rocky Mountain region in their choice of text, programmatic titles and pastoral style that he associated with western themes." Lawrence Worster in *Grove Music Online*.

"Cassilly" may refer to American tenor Richard Cassilly (1927-1998), whose career had taken off in the mid-1950s. In that case, the present sketch might be a replacement, requested by the singer, of the original version as notated on page 76 of the piano-vocal score to which it refers.

\$450

[\[25261\]](#)

## EGK, Werner 1901-1983

### 98. *La Tentation de Saint Antoine* [Study score] d'après des airs et des vers du 18<sup>e</sup> siècle pour alto, quatuor à cordes et orchestre à cordes

Mainz: B. Schott's Söhne [B.S.S 37095a; 4559], ©1956.

Octavo. Wrappers. 1f., 72 pp.

Wrappers somewhat worn at spine.

Moderate browning throughout.

\$12

[\[35511\]](#)

101.



## EL-DABH, Halim 1921-2017

**99. Dragons and Floating Lillies[!]  
[Autograph manuscript] for Zheng**  
(Chinese zither - harp)

1991

Large folio (356 x 278 mm). 1 page notated in black ink on the recto of a leaf of Judy Green brand paper. With copyright 1991 in black ink to foot of page and copyright 2008 in blue ink to lower right margin. Dedicated to Guang Lu.

"Dragons and Floating Lilies (1991) was composed for Kent State University graduate student Lu Guang, who performed the piece on the zheng. El-Dabh and Lu had spent many evenings discussing Chinese musical composition, and El-Dabh had hoped to compose a work that reflected both the essence of the Chinese zheng and the philosophical conversations the two had shared. Lu, a masterful performer on several traditional Chinese instruments and the director of Kent State's Chinese Ensemble, contributed greatly to ensuring that the composition reflected the zheng's musical characteristics with authenticity and integrity." Seachrist: The Musical World of Halim El-Dabh, p. 156.

\$450

[\[32119\]](#)

**100. Fikra [Autograph manuscript] Solo**

piano

1950

[Size] 3-1/2 pp. of a bifolium. Notated in ink on "Passantino" brand 12-stave music paper. With composer's name in block letters to upper outer corner and 1950 and 2008 copyright dates to lower margin of first page. Signed and dated "Dec. 14 - 1950" at conclusion.

Apparently unrecorded. We have been unable to locate any information on this early composition.

\$1,000

[\[31488\]](#)

**101. Pomegranate Concerto for Alto  
Sax and Five Strings [Autograph  
manuscript full score. Drafts.  
Sketches]**

[ca. 2007]

Quarto (278 x 216 mm). Unbound. 40 pp. Notated in pencil on 12-stave Archives brand paper on one side of the leaf only. Page 30 in photocopy. Together with a photocopy with several pencilled additions.

Dedication to Greg Banaszak and listing of movements to title:

In Three Continual Movements: 1. Layers over Layers in Ocean's Submarine, 2. Pearls Within, 3. Tones of Copper, Based on an Egyptian Riddle.

Together with:

- Approximately 85 pages of autograph drafts, sketches (for both the full score and solo parts), and textual notes made preliminary to the final draft and including some alternate manuscript material for the work.

Commissioned by the Rocky River Chamber Music Society and performed Greg Banaszak and the Hausmann String Quartet, 19 November 2007.

\$6,000

[\[32123\]](#)

**102. Symphony No. 3 "Thirty-Seven Years" [Manuscript full score with autograph corrections]**

1953-1954

Large folio (Size). 133, [i] (blank) pp.  
Notated in ink. With title ("Symphonie No 3 of 37 years") to head, composer's name and "Cairo 1953" to upper outer corner, and copyright notes to foot of first page. Copyright date of 2008 to right margin whited-out.

In copyist's hand, with autograph annotations, additions, alterations, corrections, and deletions in both pencil and ink throughout. Signed in pencil at conclusion.

Slightly worn and browned.

Together with:

- Dye-line copy of the full score. Large folio. Spiral-bound black wrappers. 31, [i] pp. With numerous autograph annotations in pencil. Signed and dated 1954 in ink at conclusion.
- Autograph manuscript sketches for the [?]2nd, 3rd, and 4th movements of the work. Large folio. 10; 10; 12 pp.
- Set of 20 manuscript parts, all in stiff light orange wrappers with dark red tape to spine, titled in black ink within decorative border in red pencil.

\$12,000

[\(31490\)](#)

**ELIAS, Brian b. 1948**

**103. Five Songs to Poems by Irina Ratushinskaya [Full score] for Mezzo Soprano & Orchestra ... Cover Design & Five Etchings by Andreas Vogt and Etchings of the Poems in Her Own Hand by Irina Ratushinskaya**

London: Privately Printed, 1991.

Large folio (441 x 317 mm). Original black cloth-backed colored paper boards by Vogt. 1f. (half-title), 1f. (title), 10 ff. (5 full-page etchings of poems by Ratushinskaya in Russian followed by their English translations),



103.

128, [i] (note on commission and first performance), 1f. (composer's note on the poetry), [i] (orchestration), [ii] (biographies of Ratushinskaya, Vogt, and Elias), [i] (blank), 1f. (acknowledgements and limitation statement) pp. + 5 ff. etched poems by Vogt. Music in facsimile of the composer's autograph. Printed on handmade paper. In original full black cloth slipcase.

With autograph signatures in pencil of Elias, Ratushinskaya, and Vogt to lower margin of limitation statement.

Boards very slightly worn and warped. Occasional light soiling to blank upper margins.

An exceptionally good copy overall.

Limited to 35 numbered copies and 7 proof copies, this number 25. Rare (2 copies only, one in the British Library and the other at the Royal Academy of Music).

*The Five Songs* were commissioned by the BBC for the 1988-89 Winter Season and first performed at the Royal Festival Hall on April 23, 1989 by Elizabeth Laurence and the BBC Symphony Orchestra conducted by Lothar Zagrosek. The songs "show [Elias] in command of a technique able to clothe words in emotionally descriptive music that places the work alongside the great orchestral song cycles of the past." Susan Bradshaw in *Grove Music Online*.

Elias was educated at the Royal College of Music, where he studied with Searle, Bernhard Stevens, and privately with Elisabeth Lutyens. For a time he earned his living as a statistician in New York and

London. In 1979 he resumed a full-time career as a composer and freelance teacher.

The artist, Andres Vogt, was born in Zurich, Switzerland in 1945. His artwork is held in collections in the United States, the United Kingdom, Switzerland, and Israel.

For her incendiary poems and political activism, Ratushinskaya was arrested by the KGB and sentenced to seven years' hard labor in 1983. In 1986, on the eve of the Reykjavik summit between President Reagan and Mikhail Gorbachov, she was released. The poems in this collection were written between 1978 and 1982.

\$1,500 [\(26708\)](#)

#### FELDMAN, Morton 1926-1987

##### 104. On Time and the Instrumental Factor [Study score]

New York: Universal Edition [UE 15351 NY], ©1971.

Octavo. Wrappers. 1f., 14 pp. "LIII/71" printed to lower.

First Edition, likely first issue.

\$20 [\(35591\)](#)

##### 105. Rothko Chapel [Study score]

[Wien]: Universal Edition [UE 15467 L], [2002], ©1973.

Octavo. Wrappers. 1f., 39 pp.

Reprint of the first edition.

\$25 [\(35590\)](#)

##### 106. Solo Piano Works 1950-64 Edited by Volker Straebel.

New York: C.F. Peters [No. 67976], [1998]

Small folio. Wrappers. [vi], 56, 6 pp. + 11, 5, [1] loose leaves.

Lightly worn, corners bumped.

\$18 [\(35626\)](#)

#### FICHER, Jacobo 1896-1978

##### 107. [Op. 68, No. 1]. Sonata para Flauta y Clarinete en Sib [Autograph manuscript]

1949

Folio (ca. 358 x 265 mm). [1] (title), 2-13, [1] (blank) pp. Notated in dark blue ink on 12-stave paper. Signed and dated at head of music.

With an autograph dedication to the distinguished American musicologist, music librarian, flautist, and diplomat Carleton Sprague Smith (1905-1994) at head of title, with a note in pencil to upper margin: "To be returned by CSS as per letter of 11/7/50 from composer."

Slightly worn; reinforced with narrow strip of paper tape to spine.

Ficher was a Russian-born Argentinian composer, violinist, and conductor. After moving to Buenos Aires in 1923, he became an important part of musical life in the country, co-founding the Grupo Renovación in 1929, and the Argentinian Composer's League in 1947.

"His work is marked by various influences, among which is his Jewish heritage... Slavonic themes can also be found... Ficher's style oscillates between neo-romanticism and neo-classicism, with polyphonic lines interwoven with harsh polyharmony." Susana Salgado in *Grove Music Online*

\$750 [\(30508\)](#)

#### FRICKER, Peter Racine 1920-1990

##### 108. [Op. 35] Trio (Serenade No. 2) [Parts] for flute, oboe and piano

London: Schott and Co. [6352], ©1962.

Quarto. Wrappers. 26 pp. + 2 parts: 7 pp. each

Wrappers lightly browned; detached at staples.

\$25 [\(35512\)](#)



## GENZMER, Harald 1909-2007

109. **Konzert für Flöte und Orchester**  
**[Study score]**

Mainz: B. Schott's Söhne [B.S.S 39112a; 4571], ©1957.

Octavo. Wrappers. 1f., 59 pp.

With original Musica Nova series overwraps.

\$10 [\(35513\)](#)

## GERHARD, Roberto 1896-1970

110. **Concerto for Orchestra [Study score]**

London: Oxford University Press, ©1965.

Large octavo. Wrappers. 3ff., 153 pp.

Wrappers lightly worn; beginning to detach at spine; some annotations in pencil.

\$45 [\(35490\)](#)

111. **Dances from Don Quixote [Study score]**

London: Keith Prowse, ©1964.

Large octavo. Wrappers. [i], 79 pp.

\$25 [\(35488\)](#)

112. **Hymnody [Study score]** For seven wind instruments, percussion, and two pianos

London: Oxford University Press, ©1965.

Large octavo. Wrappers. 2ff., 100 pp.

Wrappers lightly worn; minor crease to spine.

\$20 [\(35487\)](#)

113. **Wind Quintet [Score]** for Flute, Oboe, Clarinet, Bassoon and Horn

London: Mills Music [M.M. 778], ©1960.

Small octavo. Wrappers. 52 pp.

\$15 [\(35489\)](#)

## GIELEN, Michael 1927-2019

114. **Musica [Full score]** per archi, pianoforte, baritono, trombone e timpani. Parole dell' Interludio di Paul Claudel: "Le soulier de satin"

Wien: Universal Edition [UE 12518], ©1958.

Quarto. Wrappers. 1f., 64 pp.

Wrappers lightly worn; very minor browning throughout.

\$35 [\(35497\)](#)

## GILBERT, Anthony b. 1934

115. **[Op. 10]. Nine or Ten Osannas**

**[Study score]** for clarinet, horn, violin, cello, piano (1967)

London: Schott & Co. [6807; Edition Schott 11066], ©1969.

Octavo. Wrappers. 2ff., 39 pp.

\$8 [\(35574\)](#)

## GOEYVAERTS, Karel 1923-1993

116. **Opus 2 voor 13 instrumenten [Score]**

Brussels: CeBeDeM, [1980?]

Large oblong quarto. Loose leaves taped together at spine. [21] pp.

Authorized reproduction of the composer's manuscript ("uitzonderlijke kopie volgens handschrift" printed with imprint to first page of music).

\$40 [\(35432\)](#)

117. **Opus 3 met gestreken en geslagen tonen [Score]**

Brussels: CeBeDeM, [1980?]

Large quarto. [19] pp.

Authorized reproduction of the composer's manuscript ("uitzonderlijke kopie volgens handschrift" printed with imprint to first page of music)

Handstamp authorization of the Belgisch Centrum voor Muziekdocumentatie to title.

\$25 [\(35433\)](#)

GÓRECKI, Henryk 1933-2010

118. [Op. 36] III Symfonia "Symfonia pieśni żałosnych." [Study score]

Kraków: Polskie Wydawnictwo Muzyczne [PWM-8223], ©1977, 1985.

Quarto. Illustrated wrappers. 82, [2] pp. Text in Polish.

Second Edition, second printing (the first edition was a reproduction of the autograph).

Written for solo soprano and orchestra, Górecki's "Symphony of Sorrowful Songs" (as it is usually translated) is an hour-long plaintive meditation, with all three movements designated Lento. The texts come from a variety of sources: a 15th-century Polish lament, a poem written on a prison cell in 1944, and a Silesian folksong. A 1992 recording of the work by Dawn Upshaw and David Zinman became one of the best-selling classical albums in history.

\$30 [\(34290\)](#)

GUBAIDULINA, Sofia b. 1931

MANSURIAN, Tigran b. 1939

119. Two Piano Sonatas.

New York: Associated Music Publishers [AMP-7618], ©1977.

Small folio. Wrappers. 43 pp.

Series: Library of Russian-Soviet Music

\$8 [\(35546\)](#)

HALFFTER, Cristóbal b. 1930

120. Sinfonia [Study score] Para tres grupos instrumentals

London: Universal Edition [UE 13805 LW], ©1963.

Tall octavo. Wrappers. vii, 43 pp.

Reproduction of the composer's manuscript.

Wrappers somewhat worn and discolored; fraying to head of spine.

First Edition.

\$35 [\(35426\)](#)

HAMILTON, Iain 1922-2000

121. [Op. 5] String Quartet No. 1 [Study score]

London: Schott & Co. [5689], ©1952.

Small octavo. Wrappers. 44 pp.

Wrappers rather worn. Lightly browned throughout.

\$8 [\(35483\)](#)

HELLERMANN, William 1939-2017

122. Long Island Sound [Score] for any 4 players on any instruments

Bryn Mawr, Pa.: Merion Music; Theodore Presser [144-40082], ©1980.

Small oblong folio. Wrappers. 11 pp.

"Reference Copy" stamp to upper.

\$40 [\(35593\)](#)

123. Stop/Start [Score] For Two Soloists (creative), Six Players (3 hi & 3 lo) & a Five-Part Section (all Strings, all Brass, etc.)

Bryn Mawr, Pa.: Merion Music; Theodore Presser [446-41038], ©1980.

Small oblong folio. Wrappers. [vi], 32 pp.

"Review Copy" stamp to title

\$40 [\(35659\)](#)

HENZE, Hans Werner 1926-2012

124. Six Absences [Solo harpsichord]

Mainz: B. Schott's Söhne [40979; 5380], ©1964.

Quarto. Wrappers. 12 pp.

\$10 [\(35509\)](#)

125. Being Beauteous [Study score] Kantate auf das gleichnamige Gedicht aus "Les Illuminations" (1872/73) von Arthur Rimbaud für Koloratur-Sopran, Harfe und vier Violoncelli

Mainz: B. Schott's Söhne [41022; 5035], ©1964.

Octavo. Wrappers. 3ff., 22 pp.

\$10 [\(35508\)](#)

**126. 3. Sinfonie [Study score]**

Mainz: B. Schott's Söhne [B.S.S 37642a; 4567],  
©1956.

Octavo. Wrappers. 2ff., 75 pp.

\$20

[\(35506\)](#)

**127. 5. Sinfonie [Study score]**

Mainz: B. Schott's Söhne [40844a; 5029],  
©1963.

Octavo. Wrappers. 2ff., 96 pp.

\$20

[\(35507\)](#)

**HOIBY, Lee 1926-2011****128. Always it's Spring [Autograph**

**manuscript]** Song for voice and piano. Text by  
E.E. Cummings.

1985

Autograph musical manuscript

Folio. Unbound. 6 pp. Notated in pencil on  
various 16-stave papers. A working manuscript,  
with numerous corrections, deletions, and  
alterations. Dated "12-23, 85" and "Christmas  
Day 1985."

Together with:

- Three copies of the manuscript fair copy, each  
with autograph additions in blue and red pencil.

"As a composer Hoiby was a modern Romantic  
from the lineage of Barber and Menotti. The  
influence of the former is evident in his warm  
lyricism, while that of the latter is found in a  
propensity for light, genial humour. Though  
much of his music is characterized by a  
disarming diatonic simplicity, his ambitious works  
tend towards greater harmonic and textural  
complexity. Interest in his music has centred  
chiefly around his operatic, choral and vocal  
works, which seem to stimulate his most deeply  
felt efforts. Some of these works... achieve an  
eloquence comparable to the later works of  
Barber. With greater critical acceptance of more  
conservative musical styles from the early 1980s  
onwards, Hoiby's music has been performed and  
recorded with increasing frequency." Richard  
Jackson and Walter G. Simmons in *Grove Music  
Online*

\$1,000

[\(31133\)](#)

**129. Jabberwocky [Autograph manuscript]**

Song for voice and piano. Text by Lewis  
Carroll.

1986

Folio. Stapled. 7 pp. Notated in pencil  
on various 16-stave papers. A working  
manuscript, with numerous corrections,  
deletions, and additions. Various dated  
January 4, 5 and 7, 1986. Pages 1 and 7 in  
photocopy.

Together with:

- Photographic copy of the fair copy of  
the manuscript with some corrections and  
additions in blue pencil.

\$1,200

[\(31134\)](#)

**130. If ...? [Autograph manuscript]** Song  
for voice and piano. Text by Samuel Taylor  
Coleridge.

1985-86

Folio. Unbound. 5 pp. Notated in pencil  
on 16-stave paper. A working manuscript,  
variously dated "12-29-85," "12-31," "Jan 2,3  
86," "12-28-85," and "1-1-86."

Together with:

- Two photographic copies of the fair copy  
of the manuscript with occasional corrections  
and additions in blue pencil.

\$1,000

[\(31136\)](#)

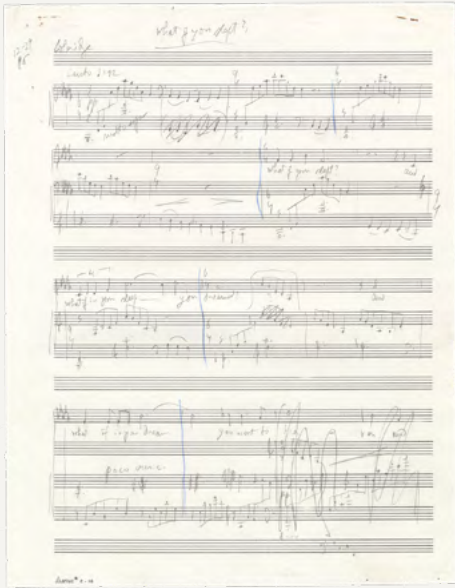
**131. The Shining Place [Autograph  
manuscripts]** Five Poems of Emily Dickinson  
[1950, 1986-89]

*The Saints/The Shining Place.* 1989

- Autograph working manuscript. Folio.  
Stapled at upper margin. 3 pp. Notated on  
rectos of 16-stave paper. Titled "The Saints"  
at head. Dated December 23, 24, and  
Christmas Day, 1989.

- Two photocopies of the autograph  
manuscript fair copy with occasional  
autograph annotations in lead and blue  
pencil. One copy stapled to the manuscript  
above. The title has been changed from "The  
Saints" to "The Shining Place" in one of the  
second copy.

131.

*A Letter.* 1987

- Autograph working manuscript. Folio. 5 pp. Notated in pencil on 16-stave paper. Dated January 28, 1987.

- Three photocopies of the autograph manuscript fair copy with occasional autograph annotations and corrections in lead and red pencil.

*The Drowned Boy.* 1952/1979/1987

- Autograph working manuscript. Folio. [1] (title), [2]-[3] pp. Notated on 16-stave paper. Dated Philadelphia, April 14, 1952 at conclusion.

- Autograph manuscript fair copy. Folio. 3 pp. Notated in ink on 10-stave paper. "Rev. 79" in pencil. Together with a dyeline copy with autograph corrections.

- Autograph manuscript fair copy. Folio. [i] (title) 2 pp. Notated in pencil on 14-stave onionskin paper. Dated April 11, 1952 and Revised July 23, 1979 at conclusion.

- Autograph manuscript sketch. Folio. 2 pp. Notated on 14-stave paper. Undated, but ca. 1987.

- Autograph working manuscript. Folio. 2 pp. Notated on 16-stave paper. Dated "(Revised) Jan. 27, 1987."

*Wild Nights.* 1986

- Autograph working manuscript. Folio. Unbound. [5] pp. Notated in pencil on 16-stave music paper; with numerous autograph corrections; page 3 in photocopy.

- A photocopy of the autograph manuscript fair copy with autograph corrections.

*There Came a Wind Like a Bugle.* 1987

- Autograph manuscript draft and sketches. Folio. Unbound. [6] pp. Notated in pencil on 16-stave music paper. Dated January 10-13, 1987.

- Autograph working manuscript. Folio. Unbound. 6 pp. + [1] (revision of p. 4). Notated on pencil on 16-stave paper. Dated January 16-18, 1987.

## Proofs and published editions. 1988-89[?]

- Two proof copies of the first version (Four Dickinson Songs) with extensive autograph corrections in Hoiby's hand.

- The published version of 1988 (Four Dickinson Songs. 23 pp.)

- Five copies of the autograph manuscript fair copies with numerous autograph annotations. Shows the progression of the work: (1) A Letter and Three Poems; (2) Three Poems and a Letter; (3) Four Dickinson Songs; (4) Five Dickinson Songs; (5) The Shining Place

The complete cycle of five songs.

\$7,000

[\[31130\]](#)

## 132. Summer Song [Autograph

manuscript] Song for voice and piano.

Text by John Fandel.

[1952/1967]

Folio. 2 pp. of a bifolium. Notated in pencil on 18-stave paper. A working manuscript, with autograph corrections, deletions, and alterations. Lacking the first 7 measures of the work. Undated.

Together with:

- A dyeline copy of the fair copy of the autograph manuscript with numerous corrections in red ink and autograph overpastes to 5 measures.

- An autograph manuscript fair copy. Folio. Unbound. 3 pp. Notated in ink on 12-stave onionskin paper. With occasional corrections in pencil.

- A dyeline copy with editorial corrections in red and lead pencil.

\$800

[\[31097\]](#)

## HÖLLER, Karl 1907-1987

## 133. [Op. 56] Sweelinck-Variationen

[Study score] "Mein junges Leben hat ein End" für Orchester

Mainz: B. Schott's Söhne [B.S.S 38011a; 4062], ©1952.

Octavo. Wrappers. 1f., 111 pp.

With original Musica Nova series overwraps.

\$15

[\[35510\]](#)

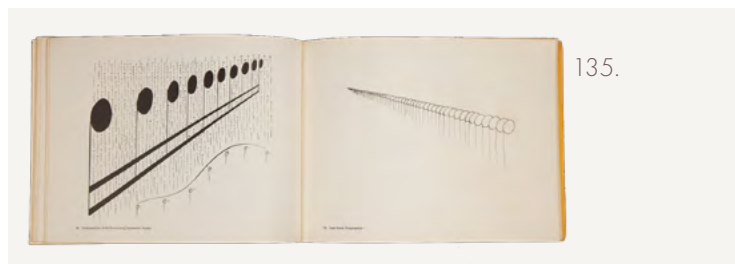
## HUBER, Klaus 1924-2017

## 134. Ein Hauch von Unzeit II [Solo piano]

Köln: Hans Gerig [HG 1003], ©1973.

Quarto. Wrappers. 11, [1] pp.

\$10

[\[35514\]](#)

## JOHNSON, Tom b. 1939

## 135. Imaginary Music.

New York: Two-Eighteen Press, ©1974.

Oblong quarto. Dark yellow wrappers illustrated with stylized musical notation. 2ff., 104 pp. One illustration per page.

Wrappers slightly worn and soiled.

First Edition.

Johnson's *Imaginary Music* consists of 104 drawings with music notation symbols, many of which have been reprinted in magazines and as program covers. The whimsical illustrations include items such as "Celestial Music for Imaginary Trumpets" (a single chord written 103 ledger lines above the treble staff), and "Music for 20 Coloraturas" (consisting of trill indications only).

American composer Tom Johnson served as an important music critic for *The Village Voice* from 1971 until moving to Paris in 1983, writing on the experimental and minimalist scene developing at the time. Johnson's music frequently combines text and visuals and are highly theatrical, though his more recent compositions have returned to his earlier formalist and mathematical approach.

\$150

[\[32959\]](#)

## KAGEL, Mauricio 1931-2008

136. **Die Himmelsmechanik [Score]**

Komposition mit Bühnenbildern

London: Universal Edition [UE 13520 LW],  
©1967.Large quarto. Decorative wrappers. 2ff., 9,  
[1] pp. Text in German.

Reproduction of the composer's manuscript.

Wrappers somewhat worn, particularly at  
corners.

First Edition, likely first issue.

\$10 [\(35479\)](#)137. **Match [Score]** für drei Spieler (2

violoncelli, 1 schlagzeuger)

London: Universal Edition [UE 14543 LW],  
©1967.Oblong quarto. Wrappers. 24 pp.  
Instructions in German, English, and French.

First Edition, likely first issue.

\$20 [\(35478\)](#)138. **Sexteto de cuerdas [Study score]**London: Universal Edition [UE 13022 LW],  
©1962.Small octavo. Wrappers. [viii], 28 pp.  
Performance instructions in German, English,  
and French.

For string sextet: 2 violins, 2 violas, 2 cellos.

\$15 [\(35459\)](#)139. **Sonant (1960/...) [Study score]** für  
Gitarre, Harfe, Kontrabaß und Fellinstrumente  
Frankfurt: Henry Litolf's Verlag; C.F. Peters  
[30224; Nr. 5972], ©1964.Large octavo. Wrappers. Instructions and  
texts in German, English, and French.

10 parts laid in:

Instructions (35 pp.) – Nomenclature (5  
folded leaves) – Faites votre jeu I [Parts] ([8]  
pp.) – Faites votre jeu II (7 pp.) – Faites votre  
jeu II Parts ([7] pp.) – Marquez le jeu ([4]  
pp.) – Pièce touchée, pièce jouée (7 pp.)  
– Pièce de résistance (4 pp.) – Fin I (2 pp.) –  
Fin II ([31] pp.)

Wrappers worn, with fraying at spine.

\$40 [\(35460\)](#)

## KALABIS, Viktor 1923-2006

140. **[Op. 24]. Symfonické variace [Study  
score]** Variazioni sinfonici per grande  
orchestra

Praha–Bratislava: Panton [P 533], ©1966.

Small octavo. Wrappers. viii, 48 pp. Preface  
in Czech, German, English, and French.

First Edition.

\$15 [\(35641\)](#)141. **[Op. 25]. Concerto per grande  
orchestra [Study score]**

Praha: Panton [P 915], ©1969.

Large octavo. Wrappers. 190 pp. Preface in  
Czech, German, English, and French.

First Edition.

\$30 [\(35642\)](#)142. **[Op. 34]. IV. Symfonie [Full score]**

Praha: Editio Supraphon [H 5637], ©1974.

Quarto. Wrappers. 184 pp. Preface in  
Czech and German.

First Edition.

\$50 [\(35649\)](#)



## KARKOSCHKA, Erhard 1923-2009

143. Quattrologe, Streichquartett 1966.  
Hörheft.

[Darmstadt: Edition Tonos, 1968]

Small oblong folio. [iii], 4 pp.

Reproduction of the composer's manuscript.  
Introduction in German. Graphic notation.

Somewhat worn and unevenly yellowed.

Translated from the introduction: "The Hörheft stands somewhere between a score and an introductory exegesis of the work. It clears the path from the work to the listener."

\$15

[\[35502\]](#)

## KERNIS, Aaron Jay b. 1960

144. Musica Celestis [Full score] Arranged  
from String Quartet by the composerNew York: Associated Music Publishers  
[AMP-8077], 1994, ©1992.

Small folio. Wrappers. 14 pp.

\$12

[\[35668\]](#)

## KUBIČKA, Miroslav b. 1951

## 145. I. Symfonie [Full score]

Praha: Panton [P 2561], ©1988.

Quarto. Wrappers. 54 pp. Reproduction of  
manuscript.

First Edition. Out of print.

\$20

[\[35645\]](#)

## LAZAROF, Henri 1932-2013

146. Structures Sonores [Study score] For  
OrchestraNew York: Associated Music Publishers  
[AMP 6721], ©1967.

Octavo. Wrappers. 1f., 76 pp.

Remnants of price sticker to upper.

\$10

[\[35609\]](#)

## LEEUW, Ton de 1926-1996

147. Trio voor fluit, klarinet en piano  
[Parts]

Amsterdam: Donemus, ©1953.

Small folio. Wrappers. 22 pp. + flute and  
clarinet parts: 6 pp. each.

Light browning, heavier to edges.

\$15

[\[35442\]](#)

## LIGETI, György 1923-2006

## 148. Apparitions [Full score]

Wien: Universal Edition A.G. [UE 18 326],  
©1964, [1989]Folio. Wrappers. [iv], 18 pp. Parallel texts in  
German and English.

\$40

[\[34262\]](#)

## 149. Atmosphères [Full score]

Wien: Universal Edition A.G. [UE 11 418],  
©1963, [1985]Folio. Wrappers. [iv], 19 pp. Parallel texts in  
German and English.

\$50

[\[34261\]](#)150. Aventures [Study score] Für drei Sänger  
und sieben Instrumentalisten – for Three  
Singers and Seven Instrumentalists.Frankfurt: Henry Litolf's Verlag; C.F. Peters  
[4838], ©1964.Quarto. Wrappers. [2], 29 pp. + 3  
pamphlets laid in: "Transcription of  
handwritten annotations in score" (34 pp.);  
"Translation of footnotes in score" (34 pp.);  
"Anmerkungen" (8 pp.); "Comments" (8 pp.)  
A reproduction of the composer's manuscript.  
Accompanying material typeset.From the collection of American composer  
Brian L. Fennelly (1937-2015), with his small  
handstamp to blank upper outer corner of  
upper wrapper.

\$50

[\[34251\]](#)

154.



**151. Nouvelles aventures [Study score]** Für drei Sänger und sieben Instrumentalisten – for Three Singers and Seven Instrumentalists

Frankfurt: Henry Litolf's Verlag; C.F. Peters [5913; 30297], ©1966.

Quarto. Wrappers. 42 pp. + 3 pamphlets laid in: "Transcription of handwritten annotations in score / Translation of footnotes in score" (29 pp.); "Anmerkungen" (8 pp.); "Comments" (8 pp.)

Reproduction of the composer's manuscript. Accompanying material typeset. Pamphlets ©1967.

From the collection of American composer Brian L. Fennelly (1937-2015), with his small handstamp to blank upper outer corner of upper wrapper.

\$50 [\[34252\]](#)

**152. Volumina [Solo organ]**

Frankfurt: Henry Litolf's Verlag; C.F. Peters [5983; 30383], ©1967.

Oblong quarto. Wrappers. 24 pp. + pamphlet laid in: "Spielanweisungen" (4 pp.). Reproduction of the composer's manuscript.

From the collection of noted musicologist Stanley Boorman, with his initials to upper wrapper, together with signatures of previous owners organist Matthew-Michael Bellochio and Phyllis Jazsczyk.

Wrappers slightly worn and soiled.

First Edition of the revised version.

\$75 [\[34253\]](#)

**LIGETI, György 1923-2006**  
**HOWARTH, Elgar (arr.)**

**153. Macabre Collage [Study score]** aus der Oper "Le Grand Macabre" for large orchestra – für großes Orchester (1974-77/1991)

Mainz: Schott [47 833; ED 8156], ©1992.

Small folio. Wrappers. 71 pp.

Arranged by Elgar Howarth.

First and only edition of this arrangement.

Withdrawn completely from Schott's catalogue and no longer available.

\$25 [\[35386\]](#)

**LOGOTHETIS, Anestis 1921-1994**

**154. Mäandros [Graphic score]**

Wien: Universal Edition [UE 13808], ©1963.

Oblong folio. Wrappers with stylized titling to upper and lower and instructions and key to graphic notation in German and English to verso of upper. 1 page of notation.

Wrappers somewhat worn and soiled, with minor tears and creases.

"The sheet is to be read in the form of a Mäandros (Meander). The horizontal lines denote the periods of time. Their course is gathered from their optical appearance, which also makes clear to which half of the picture (the upper or lower) they belong ... The signs may be interpreted by each player according to the possibilities of his instrument. They are divided into noise-symbols and tone-symbols. Pitch and range are left to the performer ... " Logothesis, from instructions included with the score.

\$30 [\[34438\]](#)

## LUTOSŁAWSKI, Witold 1913-1994

155. *Venezianische Spiele – Venetian Games*

Celle: Hermann Moeck Verlag [5012], ©1962.

Folio. Wrappers. Double-page title, with title and performance notes on recto, pp. 1-2 on verso. 47 pp. Parallel texts in French, German, and English.

Wrappers somewhat worn; small edge tears; corners creased; detached.

Rae, p. 288.

\$30 [\[34260\]](#)

156. *Livre pour orchestre [Study score]*

Kraków: Polskie Wydawnictwo Muzyczne [PWM-6887], [1977], ©1969.

Octavo. Wrappers. 2ff., 74 pp.

Wrappers lightly worn; beginning to detach at spine.

First Edition, third issue.

\$15 [\[35540\]](#)

157. *Mi-parti [Full score]* Na orkiestrę symfoniczną – for Symphony Orchestra

Kraków: Polskie Wydawnictwo Muzyczne [PWM-8037], [1978], ©1976.

Folio. Decorative wrappers by Janusz Wysocki. 44 pp. Parallel texts in Polish and English.

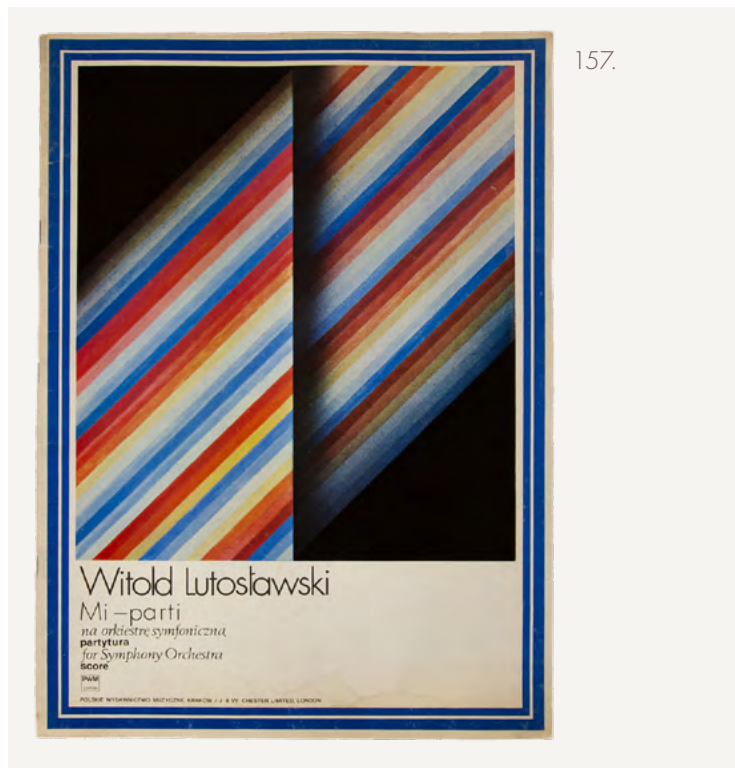
Wrappers slightly worn and soiled; faint dampstain to lower edge of upper. Very minor signs of internal wear.

First Edition, first issue. Rae, p. 291.

\$75 [\[34258\]](#)

158. *Preludia i fuga [Full score]* Na 13 instrumentów smyczkowych – Preludes and Fugue for 13 Solo Strings

Kraków: Polskie Wydawnictwo Muzyczne, [1976], ©1973.



157.

Folio. Decorative wrappers by Janusz Wycoski. 8 scores laid in, each with separate pagination. Parallel texts in Polish and English.

Preludium 1: 10 pp. – Preludium 2: 8 pp. – Preludium 3: 12 pp. – Preludium 4: 12 pp. – Preludium 5: 7 pp. – Preludium 6: 13 pp. – Preludium 7: 14 pp. – Fugue: 72 pp

Wrappers very slightly worn; minor rust stains from staples to inner spine.

First Edition, second issue. Rae, p. 290.

\$75 [\[34256\]](#)

159. *I Symfonia [Study score]*

Kraków: Polskie Wydawnictwo Muzyczne [PWM-2624], [1980], ©1957.

Octavo. Wrappers. 132 pp.

Wrappers lightly worn.

First Edition, fourth issue.

\$30 [\[35537\]](#)

161.



### 160. II Symfonia [Study score]

Kraków: Polskie Wydawnictwo Muzyczne, [1976], ©1968.

Tall octavo (321 x 170 mm). Coated wrappers. 88 pp. Parallel notes in Polish and French.

Publisher's catalog to verso of lower wrapper.

Wrappers browned and slightly creased. Light uniform browning; upper outer corners very slightly creased.

First Edition, third printing. Rae, p. 289.

\$75

[\[34255\]](#)

### 161. III Symfonia [Full score]

Kraków: Polskie Wydawnictwo Muzyczne [PWM-8562], [1989], ©1984.

Folio. Decorative wrappers by Janusz Wysocki. 104 pp. Parallel texts in Polish and English.

Wrappers slightly worn.

First Edition, first issue. Rae, p. 292.

"The Third Symphony (1981–3) ... brings together past and present moments within Lutosławski's creativity, incorporating as it does material conceived and sketched during the mid- to late-1970s. It thus has a slightly hybrid quality, whereby some passages have the more melodic focus of the late style, whereas others represent the more dense, textural approach of the earlier phase. Though conceived in terms of the same two-movement scheme as the Second Symphony, it differs greatly from its predecessor, above all in that the most memorable material comes after the climax, in the epilogue. The greater melodic focus of the composer's late style contributes to the work's accessibility – it has become one of the most widely performed of late-20th-century symphonies ..." Charles Bodman Rae in *Grove Music Online*

\$125

[\[34259\]](#)

### 162. Trois poèmes d'Henri Michaux [Full score]

Pour chœur à 20 parties et orchestre – Trois poèmes d'Henri Michaux na chór 20-głosowy i orkiestrę

Kraków: Polskie Wydawnictwo Muzyczne, [1965], ©1963.

Folio. Decorative black folder illustrated by Andrzej Darowski. 2 scores laid in: full score: 48 pp.; choral score: 51 pp. Parallel texts in French, Polish, English, and German; sung text in French.

From the collection of noted musicologist Stanley Boorman, with his signature to upper inner flap of wrapper and choral score.

Wrappers somewhat worn. Slight browning.

First Edition, first issue. Rae, pp. 288–9.

Poems by Henri Michaux (1899–1984).

\$100

[\[34257\]](#)

**163. Wariacje na temat Paganiniego**

Variations sur un theme de Paganini pour 2 pianos

Kraków: Polskie Wydawnictwo Muzyczne [PWM-5293], ©1964.

Folio. Decorative wrappers. 19 pp.  
Additional copy for 2nd piano laid in.

From the collection of noted musicologist Stanley Boorman, with his signature to lower outer corner of upper of both copies.

Wrappers somewhat worn, soiled, and slightly foxed.

Second edition. Rae, p. 277.

\$45 [\[34254\]](#)

**164. Wariacje symfoniczne [Study score]**

Symphonic Variations

Kraków: Polskie Wydawnictwo Muzyczne [PWM-5771], [1990]

Octavo. Wrappers. 45 pp.

Wrappers lightly worn.

First Edition, fourth issue.

\$12 [\[35538\]](#)

**MANN, Robert 1925-2010****165. Archive of manuscripts, diaries, correspondence, and associated material****Compositions**

Stage:

*The Little Prince* (opera, 1952) – *The Scarlet Letter* (opera, 1955-58) – *Œdipus Rex* (incidental music, 1972) – *Processo a Socrate* (incidental music, 1983)

Orchestral:

*La Rêve d'Hermaphrodite* (1980) – *Hexapla I* (1985) – *Hexapla II* (1987)

Chamber:

*Cadenza da concerto* (1980) – *Leash I* (1981) – *Quincunx* (1984) – *Corn* (1985) – *Twyll* (1991/92) – *All'Ombra dell'Obelisco* (2001)

Choral:

*Spring and Fall* (1950) – *Spelt from Sibyl's Leaves* (1953)

Vocal:

*Night Songs* (1954) – *Cantata* (1960) – *Song* (1970) – *Adagio and Songs* (1969-71) – *Ballade* (1977) – *Ingyte* (1982)

Piano:

*In a Warm Pocket* (1958) – *...quasi...* (1976)

Arrangements:

*Touces of Sweet Harmony: Scènes de ballet on the virginal music of Giles Farnaby* (1978) – *Robert Schumann: Nine Songs* (1979)

**Diaries and Correspondence**

Diaries. 1959 and 1967-2009. In English. 44 volumes in total.

Containing detailed accounts of Mann's daily pursuits, both professional and personal, providing an essential source for research into the composer's life and works.

Correspondence. Primarily 1962-1982. 1.5 ln. ft.

Of a musical, business/financial, and personal nature. Addressed to music publishers, radio station and theatre managers musicologists (both American and otherwise) and friends. Most include copies of Mann's letters to his correspondents.

**A full description is available upon request.**

Mann, born in Sandwich, Illinois in 1925, lived the majority of his life in Italy, from 1952-2010, teaching composition privately in Rome. He translated many articles and books of musicological interest from Italian into English, and also contributed music criticism to periodicals in the United States, England, and Norway, including *Musical America*, *London Music Events*, and *Oslo Dagbladet*. Mann served as secretary-general of the International Society of Contemporary Music from 1955-1959.

"He studied in Boston at the New England Conservatory of Music (1947), in the University of Michigan (1948), in Salzburg

at the Mozarteum with Frank Martin (1948), and then in Rome with Petrassi (1948–52) ... Mann's early output shows the influence of Hindemith, Berg and Webern, arriving at an aphoristic atonal language rich in contrapuntal interest and canonic forms. *The Cantata* for soprano, harp, keyboard instruments and percussion (1960) exemplifies these traits and displays also the mark of Boulez's *Improvisations sur Mallarmé*; *Anaglyphs* for instruments and percussion (1961) is similar in representation. After a period of silence, broken only by some incidental theatre music, a new creative period began with ludes for harpsichord and string quintet (1974), in which serialism, canon and aphorisms continued to be primary. In addition Mann has come to employ rhythmic 'graphs' as part of the composition process to aid in the realization of his complexities of counterpoint. Examples in which this technique has been used include *Quincunx* (1984) and *Hexapla I* for viola and orchestra (1985), dedicated to Aldo Clementi." Licia Mari in *Grove Music Online*.

An ex-patriate composer, Mann spent his professional life in Italy. He became well-respected, with his works performed both in live concert and in radio broadcasts there and elsewhere in Europe. He is, however, relatively unknown to American audiences.

The fact that little of Mann's music has been published, and that the commercially-available recordings represent only a small portion of his output, leaves much to be discovered about this interesting American composer.

\$80,000

[\[33652\]](#)

## MANSURIAN, Tigran b. 1939

- See item 119, GUBAIDULINA

## MEALE, Richard 1932-2009

### 166. Homage to Garcia Lorca [Study score]

London: Boosey & Hawkes [B. & H. 19426], [1967], ©1966.

Small octavo. Wrappers. 2ff. (title, notes), 84 pp.

Hawkes Pocket Scores 791.

\$12

[\[35365\]](#)

## MELLERS, Wilfrid 1914-2008

### 167. String Trio [Score]

London: Alfred Lengnick & Co. [3578], ©1948.

Octavo. Wrappers. 1f., 20 pp.

Wrappers somewhat worn and faded. Lightly browned throughout.

First Edition. Out of print.

\$8

[\[35482\]](#)

## MENOTTI, Gian Carlo 1911-2007

### 168. Two solo songs from Landscapes and Remembrances [Autograph manuscripts in piano-vocal score]

[ca. 1976]

Folio (ca. 313 x 237 mm). Unbound. Notated in pencil on 12-stave "G Schirmer Royal Brand" paper.

Signed "G. Menotti."

"The Abandoned Mansion (South Carolina)" for contralto: 1f. (title), 5, [i] (blank) pp.

"Farewell at a Train Station in Vermont" for tenor: 8 pp.

Small check mark in blue pencil to upper corner of each page of "The Abandoned Mansion." First measure of "Farewell" with a bass drum cue. Minor erasures throughout.

Slightly worn; small rust stains from a paper clip to upper margin of outer pages, slightly affecting one letter of a tempo marking.

*Landscapes and Remembrances*, a cantata for soloists, chorus, and orchestra to texts by Menotti, was first performed at Uihlein Hall in Milwaukee, 14 May 1976, with Judith Blegen (soprano), Ani Yervanian (contralto), Vahan Khazadian (tenor), Gary Kendall (baritone), and the Milwaukee Symphony and Bel Canto Chorus, James Keeley, conducting.

The cantata is in nine parts, inspired by Menotti's memories of various places throughout his time in the United States.



The present two songs are the first and last movements of the work.

"The Abandoned Mansion [is] a brooding piece in E-flat minor ... infused with the past. Its constantly arcing melodic lines are supported by persistent tremolo figures that give way only briefly in the middle of the song to sustained chords—a section of quasi-recitative. The key to the song lies in these words: A visitor to the South is an intruder into the reigns of ghosts."

"Farewell at a Train Station in Vermont [is] concerned with love, but this time with the bitterness of parting. 'In everyone's life', Menotti has commented, 'there is a farewell never forgotten, the pain of which never heals', a sentiment he had previously expressed in his libretto for Barber's opera *Vanessa*. It is evident that this section of *Landscapes* is rooted in actuality ... Over a solemn adagio figure, the solo voice sets the stage for this short scena: The train is late. It rains as it must when lovers part forever. Without a word we pace the empty platform, measuring our protracted agony with uncharted steps." John Ardoin: *The Stages of Menotti*, pp. 129-131.

Menotti's autograph musical manuscripts are very rare to the market, with no examples of his manuscripts recorded sold by ABPC since at least 1975.

\$6,500

[\[27136\]](#)

## MESSIAEN, Olivier 1908-1992

### 169. *Cantéyodjayâ* [Solo piano]

London: Universal Edition [12127], [1966], ©1953.

Folio. Wrappers. 27 pp. Text in German and English. Verso of lower wrapper dated May 1966.

Wrappers slightly worn and soiled. Annotations in pencil and ink throughout.

First Edition, later issue. Simeone I/30.

\$20

[\[33737\]](#)

### 170. *Chronochromie* [Study score]

Paris: Alphonse Leduc [23.077], [ca. 1970], ©1963

Octavo. Wrappers. 226 pp. Performance notes in French.

Wrappers slightly worn. Annotations in pencil throughout.

First Edition, later issue. Simeone I/43.

\$50

[\[33734\]](#)

### 171. *Mode de valeurs et d'intensités pour piano*

Paris: Durand & Cie [13.494], [1957], ©1950.

Loose folio. Wrappers. 11, [1] (publisher's advertisement) pp.

Wrappers slightly worn, torn, and creased; small rectangular bookseller's sticker to lower margin of upper. Uniformly browned; publisher's handstamp to title.

First Edition, later issue. Simeone I/32.

\$20

[\[33735\]](#)

### 172. *Les offrandes oubliées* [Study score]

Méditation symphonique pour orchestre

Paris: Durand & Cie [12060], [1950], ©1931.

Small octavo. Wrappers. 2ff., 30, [1] (publisher's advertisement) pp. Text in French.

From the collection of noted musicologist Stanley Boorman, with his signature to corner of upper wrapper.

Wrappers detached and slightly chipped, faded, and browned; bookseller's handstamp to blank corner of upper. Slightly browned.

First Edition in this format, later issue. Simeone I/5a.

\$25

[\[33708\]](#)

173. **Oiseaux exotiques [Study score]** pour piano solo et petit orchestra  
 London: Universal Edition [13007], [1964], ©1959.  
 Octavo. Wrappers. xii, 86 pp. Text in French, German, and English.  
 From the collection of noted musicologist Stanley Boorman, with his signature to outer corner of upper wrapper.  
 Wrappers slightly worn, soiled, and creased. Slightly browned; notes and annotations in pencil throughout.  
 First Edition, later issue. Simeone I/41.  
 \$30 [\[33733\]](#)

174. **Un sourire [Full score]**  
 Paris: Editions Musicales Alphonse Leduc [A.L. 28.156], ©1994.  
 Large quarto. Wrappers. 1f. (title), 1f. (dedication with facsimile signature), 1f. (list of performances), 29, [1] (colophon) pp.  
 Printed on last page: "Achevé d'imprimer le 15 Octobre 1994 ..."  
 Light wear to wrappers.  
 First Edition, first issue. Simeone I/57.  
 \$35 [\[35447\]](#)

175. **Trois petites liturgies de la Présence Divine [Study score]**  
 Paris: Durand & Cie [13,602], ©1952  
 Octavo. Wrappers. 3ff., 216 pp.  
 Performance notes in French.  
 From the collection of noted musicologist Stanley Boorman, with his signature to corner of upper wrapper.  
 Wrappers somewhat worn and faded; partially detached; titling to spine in ink; distributor's handstamp to title. Uniformly browned; annotations in pencil throughout.  
 First Edition in this format. Simeone I/26.  
 \$45 [\[33732\]](#)

176. **Turangalila-Symphonie [Study score]** (pour Piano principal et grand Orchestre)  
 Paris: Durand & Cie [13666], ©1953.  
 Octavo. Wrappers. 3ff., 429 pp. Text in French.  
 From the collection of noted musicologist Stanley Boorman, with his signature to outer corner of upper wrapper and annotations in pencil throughout.  
 Wrappers slightly worn and faded; detached; titling to spine in ink. Uniformly browned; lower blank corner of title lacking, with no loss of text  
 First Edition in this format. Simeone I/29.  
 \$75 [\[33717\]](#)

177. **Cinq Rechants** pour 12 voix mixtes  
 Paris: Rouart, Lerolle & Cie [12356], ©1949.  
 Folio. Wrappers with publisher's advertisement to verso of lower. 1f., 49 pp.  
 From the collection of noted musicologist Stanley Boorman, with his signature to outer corner of upper wrapper and annotations in pencil throughout.  
 Wrappers worn and chipped, with several small tears; detached. Publisher's handstamps to lower margin of upper wrapper and title. Light uniform browning; corners slightly creased.  
 First Edition. Simeone I/31.  
 \$75 [\[33707\]](#)

178. **Vingt Regards sur l'Enfant Jésus [Solo piano]**  
 Paris: Editions Durand & Cie [D. & F. 13,230], [ca. 1975], ©1947.  
 Folio. Wrappers. [viii], 177 pp.  
 Minor wear to wrappers; slight crease to spine.  
 Re-issue of the first edition. Simeone I/27, p. 89.  
 \$35 [\[35448\]](#)

## [MESSIAEN]

179. **Recital program, London, 1945** "La Nativité du Seigneur" Nine Meditations for Organ, published by Alphonse Leduc, Paris, and to be performed entire for the second time in London by the composer, Olivier Messiaen.

Recital program. St. Mark's Church, London, 20 December 1945. 4 pages, bound with cloth tape in yellow cardstock. French description of the work taped to front cover. Biography of Messiaen and detailed program notes by Felix Aprahamian.

Together with an early catalogue of Messiaen's works.

Olivier Messiaen: *Quelques Œuvres*. Paris: Alphonse Leduc, 1952. Small octavo. Wrappers. [6] pp.

\$25

[\(35898\)](#)

## MESTRES-QUADRENY, Josep b. 1929

180. **Digodal per a orchestra de cordes**  
[Full score]

Barcelona: Clivis, 1965.

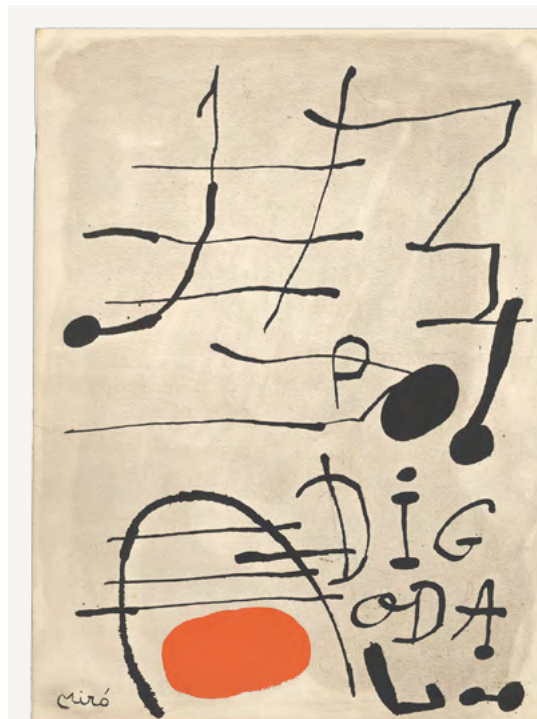
Folio. 1f. (title), 28 pp., 1f. With lithographic illustration to upper wrapper by Joan Miro (1893-1983), signed by the artist in the stone. With Moeck overpaste to title and p. 1.

First Edition.

Mestre-Quadreny is a Catalan composer. "His first acknowledged works showed a fascination with Webern that gave way to an involvement with aleatory techniques and mobile forms... His language is permeated by the surrealist tendencies common to a number of the Barcelona artists and writers of his generation, with whom he has worked on many joint projects." Victor Estapé in *Grove Music Online*

\$120

[\(24646\)](#)



180.

## MEYER, Krzysztof b. 1943

181. **5 utworów kameralnych** [Study score] na sopran, klarnet, skrzypce i altówkę – 5 Chamber Pieces for soprano, clarinet, violin and viola

Kraków: Polskie Wydawnictwo Muzyczne [PWM-6798], [1977], ©1969.

Small octavo. Wrappers. 22 pp.

First Edition, second issue.

\$12

[\(35530\)](#)

182.



**182. Koncert na wiolonczelę i orkiestrę**  
**[Full score and part]** Concerto for Cello  
 and Orchestra

Kraków: Polskie Wydawnictwo Muzyczne  
 [PWM-7520], ©1973.

Folio. Illustrated wrappers. 107, [1] (blank)  
 pp. + solo cello part: 23, [1] (blank) pp. With  
 abstract illustration by Janusz Wysocki to  
 upper wrapper.

Wrappers somewhat worn.

First Edition, first issue.

Commissioned and dedicated to Mstislav  
 Rostropovich.

\$40 [\[34288\]](#)

**183. Quartettino [Study score]** per soprano,  
 flauto, violoncello e pianoforte

Kraków: Polskie Wydawnictwo Muzyczne  
 [PWM-6798], [1976], ©1969.

Small octavo. Wrappers. 13 pp.

First Edition, second issue.

\$8 [\[35529\]](#)

**184. I Kwartet smyczkowy [Study score]**

1st String Quartet

Kraków: Polskie Wydawnictwo Muzyczne  
 [PWM-6341], [1976], ©1967.

Octavo. Wrappers. 26 pp.

First Edition, third issue.

\$15 [\[35528\]](#)

**185. II Kwartet smyczkowy [Study score]**

2nd String Quartet

Kraków: Polskie Wydawnictwo Muzyczne  
 [PWM-7157], [1977], ©1971.

Octavo. Wrappers. 32 pp.

First Edition, second issue.

\$12 [\[35531\]](#)

**186. Streichquartett Nr. 4 [Study score]**

4th String Quartet

Munich: Sonoton, Edition Pro Nova [PWM-  
 8154], ©1979.

Small octavo. Wrappers. 61 pp.

Wrappers lightly worn and soiled.

Sonoton issue of PWM first edition.

\$12 [\[35533\]](#)

**187. VII Kwartet smyczkowy [Study score]**

7th String Quartet

Kraków: Polskie Wydawnictwo Muzyczne  
 [PWM-8907], [1977], ©1988.

Small octavo. Wrappers. 36 pp.

First Edition, first issue.

\$12 [\[35532\]](#)

## MILNER, Anthony 1925-2002

188. **The City of Desolation [Piano-vocal score]**

for soprano solo, mixed chorus and orchestra. Die Stadt der Verzweiflung für Sopran-Solo, gemischten Chor und Orchester. Deutsch Übertragung von Roland Philipp.

Wein: Universal Edition [12336L], 1956.

Folio. Wrappers. 1f., 34 pp.

From the collection of noted musicologist Stanley Boorman, with his small signature to outer corner of upper wrapper.

Wrappers slightly worn and faded. Light internal browning.

First Edition.

\$30

[\(34186\)](#)

## MORAVEC, Paul b. 1957

189. **Impromptus for Piano.**

Subito Music, ©2004.

Quarto. Wrappers. 1f., 8 pp.

\$8

[\(35664\)](#)

## MUSGRAVE, Thea b. 1928

190. **Clarinet Concerto [Study score]**

London: J.W. Chester [J. & W.C. 452], ©1969.

Small folio. Wrappers. 1f. (title, performance note), 136 pp.

Reproduction of the composer's manuscript.

First Edition.

\$30

[\(35416\)](#)

191. **Concerto for Orchestra [Study score]**

London: J.W. Chester [J. & W.C. 445], ©1968.

Small folio. Wrappers. 1f. (title, performance note), 114 pp.

Reproduction of the composer's manuscript.

First Edition.

\$30

[\(35417\)](#)

## NANCARROW, Conlon 1912-1997

192. **Study No. 3 for Player Piano**

(Collected Studies for Player Piano; Vol. 4)

Santa Fe: Soundings Press, 1983.

Quarto. Wrappers. 36, 24, 12, 5, 25 pp.

Reproduction of manuscript.

First Edition.

Peter Garland began publishing Nancarrow's works for player piano in 1976 in his influential *Soundings* journal, significantly raising the profile of Nancarrow.

These works were subsequently acquired and republished in 1988 by Schott.

\$40

[\(35614\)](#)

193. **Study No. 37 for Player Piano**

(Collected Studies for Player Piano; Vol. 3)

Santa Fe: Soundings Press, 1982.

Quarto. Wrappers. 107 pp.

Reproduction of manuscript.

First Edition.

\$40

[\(35613\)](#)

194. **Study No. 41 for Player Piano**

(Collected Studies for Player Piano; Vol. 2)

Santa Fe: Soundings Press, 1981.

Quarto. Wrappers. A: 56 pp., B: 61 pp.

Reproduction of manuscript.

First Edition.

\$40

[\(35612\)](#)

198.



NONO, Luigi 1924-1990

195. Polifonica–Monodia–Ritmica [Study score]

Mainz: Ars Viva [AV 76], ©1965.

Small octavo. Wrappers. 20 pp.

\$10

[\(35494\)](#)

ORR, Robin 1909-2006

196. Symphony in One Movement [Study score]

Glasgow: Bayley & Ferguson [BF 2050], ©1965.

Octavo. Wrappers. 72 pp.

Includes original sell sheet with composer's program notes.

First Edition. Out of print.

\$25

[\(35481\)](#)

PANUFNIK, Andrzej 1914-1991

197. Sinfonia Sacra [Study score]

[Symphony No. 3]

London: Boosey & Hawkes [B. & H. 19379], ©1967.

Small octavo. Wrappers. 72 pp.

Hawkes Pocket Scores 797.

From the collection of noted musicologist Stanley Boorman, his signature to upper corner and occasional annotations in pencil.

Light shelfwear, very small chip to tail of spine.

\$15

[\(35366\)](#)

PENDERECKI, Krzysztof 1933-2020

198. Passio et mors Domini nostri Iesu Christi secundum Lucam [Full score]

Kraków: Polskie Wydawnictwo Muzyczne, [1974], ©1967.

Large folio. Wrappers 114 pp., 1f. (catalogue of composer's works). Text in Latin, Polish, and English.

Wrappers slightly worn and browned.

First Edition, fifth issue.

Penderecki's *St. Luke Passion*, commissioned by Westdeutscher Rundfunk Köln in celebration of the 700th anniversary of Münster Cathedral, premiered in Münster, 3 March 1966, by the Kölner Rundfunkchor and Sinfonie-Orchester under Henryk Czyż.

\$40

[\(34441\)](#)



**199. Stabat Mater** a tre cori a cappella

Warszawa: Polskie Wydawnictwo Muzyczne [PWM 5078], ©1963.

Quarto. Illustrated wrappers by Polish artist Maciej Makarewicz (1912-2009) and Adam Młodzianowski (1917-1985). [24] pp. Notation printed in black and red.

Lightly worn; minor creases and scuffs to wrappers; previous owner's name to title. Slightly browned; overall good condition.

First Edition, first issue.

\$75

[\[34440\]](#)

**PRIMOSCH, James b. 1956****200. From the Book of Hours. Du, Nachbar Gott [Autograph manuscript of an early chamber version]**

[ca. 1994]

Folio. Unbound. 9 pp. Notated in ink on 14-stave Passantino brand paper.

Scored for soprano, flute, percussion and piano. With text by the poet Rainer Maria Rilke (1875-1926). Several corrections in whiteout.

Together with a letter from the composer.

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

"Primosch's compositional voice encompasses a broad range of expressive types. His music can be intensely lyrical, as in the song cycle *Holy the Firm* (composed for Dawn Upshaw) or dazzlingly angular as in *Secret Geometry* for piano and electronic sound. His affection for jazz is reflected in works like the *Piano Quintet*, while his work as a church musician informs the many pieces in his catalog based on sacred songs or religious texts." - website of publisher Theodore Presser.

\$1,500

[\[22476\]](#)



199.

**REICH, Steve b. 1936****201. Music for 18 Musicians [Study score]**

[New York]: Hendon Music; Boosey & Hawkes [HPS 1239], ©2000, 1976.

Large octavo. Wrappers. [18], 234 pp. Preface and performance notes in English, German, and French. Hawkes Pocket Scores 1239.

First Edition.

\$35

[\(35383\)](#)

**202. Writings about Music**

Halifax; New York: The Press of the Nova Scotia College of Art and Design; New York University Press, ©1974.

Small quarto. Wrappers. 78 pp. Illustrations including musical examples, facsimiles of Reich's autograph textual manuscripts, photographic reproductions of performances, and diagrams throughout.

Contents include:

Music as a Gradual Process – Pendulum Music – Slow Motion Sound – The Phase Shifting Pulse Gate – Four Organs; An end to Electronics – Some Optimistic Predictions (1970) about the Future of Music – Gahu, A Dance of the Ewe Tribe in Ghana

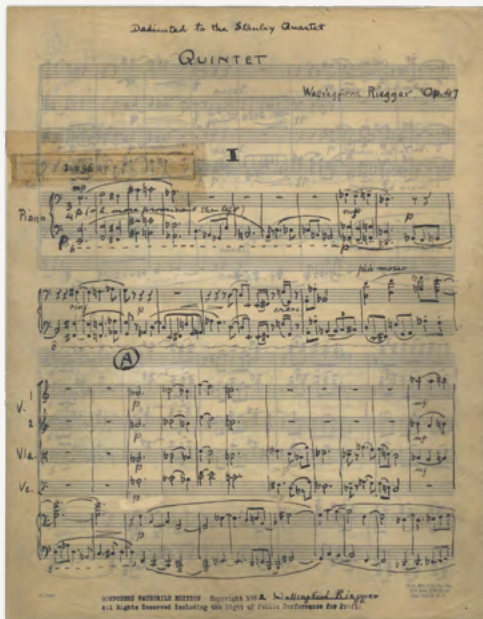
Wrappers very slightly worn and soiled; outer edge of upper slightly creased.

First Edition.

\$150

[\(32955\)](#)

203.



RIEGGER, Wallingford 1885-1961

203. [Op. 47]. Quintet for piano and string quartet [Autograph manuscript]

1952

Folio. Unbound. 63ff. Notated in black ink on one side of the leaf only. On onionskin.

Signed in full by the composer at foot of first page of music following printed note: "Composers[!] Facsimile Edition," with printed copyright date "195[2]" completed in Riegger's autograph. Cuts and overpastes throughout.

Slightly worn and creased; many leaves with old tape repairs; small area (ca. 24 x 6 mm.) of first two leaves cut away, not affecting notation.

Possibly used in preparation of the published edition.

An American composer, "in the early 1930s Riegger had been a highly selfconscious radical pioneer; this was still the case 25 years later, although he could no longer be considered avant-garde. He spoke regularly on attitudes towards innovation in music, but the contemporary explorations of total

serialism, indeterminacy and electronics left him unmoved, even when undertaken by friends of long standing (Cage and Luening) or by pupils (Feldman). Even so, given the prevailing neo-classicism of most American music of the day and the fact that only in the late 1950s did dodecaphony become a standard compositional tool, his continued reputation for radicalism was justified." Stephen Spackman in *Grove Music Online*

The piano quintet op. 47, commissioned for the Stanley Quartet by the University of Michigan, was composed in 1950-1951.

\$3,500

[29904]

RIETI, Vittorio 1898-1994

204. Five Elizabethan Songs for Medium-High Voice

New York: General Music Publishing [490], ©1968.

Small folio. Wrappers. 20 pp.

First Edition. Scarce. Out of print.

\$20

[35620]

205. Quatre Poèmes de Max Jacob

Hastings-on-Hudson, N.Y.: General Music Publishing [857], ©1975.

Small folio. Wrappers. 15 pp.

First Edition. Scarce. Out of print.

\$20

[35617]

206. Sonata Breve for Violin and Piano.

New York: General Music Publishing, ©1970.

Small folio. Wrappers. 20 pp. + violin part: 8 pp.

Wrappers lightly browned. Faint library stamp to first page.

First Edition. Scarce. Out of print.

\$20

[35619]

207. **Two Songs between Two Waltzes**

Words by W.B. Yeats

New York; London: General Music  
Publishing; Novello, ©1964.

Small folio. Wrappers. 19 pp.

Lightly worn. Slight tear to cover. Library  
stamp to title.

First Edition. Scarce. Out of print.

\$15

[\[35618\]](#)

## ROCHBERG, George 1918-2005

208. **Contra mortem et tempus**

**[Performance scores]** For flute, clarinet,  
violin and piano

Bryn Mawr: Theodore Presser Company  
[114-40116], ©1967.

4 scores. Small oblong folio. Wrappers. 39  
pp. each.

Occasional light markings in pencil. Very  
small dampstain to upper right corners of two  
copies.

First Edition.

\$45

[\[35629\]](#)

## RUBBRA, Edmund 1901-1986

209. **[Op. 122] Inscape [Piano-vocal  
score]** Suite for Mixed Voices, Strings &  
Harp (or PFTE)

South Croydon: Alfred Lengnick & Co. [A.L.  
& Co. Ltd. 4202], ©1965.

Octavo. Wrappers. 44 pp.

Wrappers covered in non-removable  
laminate.

\$8

[\[35405\]](#)

## SCHICKELE, Peter b. 1935

210. **Thurber's Dogs. Mvt. VI: Hunting  
Hounds [Autograph manuscript  
sketches]** Suite for Orchestra after

Drawings by James Thurber

[1994]

Folio (ca. 356 x 278 mm). Unbound. 9  
leaves notated in pencil on one side of  
each leaf of 18-stave Aztec brand paper. A  
working manuscript, with erasures, alterations  
and cancellations. Consists of nearly the  
entire final movement, corresponding to  
sections B-N of the published full score.

Together with:

A copy of the published full score of the  
movement (pp. 107-138), and a 1-1/2  
page printed commentary by the composer  
discussing the background of the work and  
briefly describing the music:

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

*Thurber's Dogs* was commissioned for the  
ProMusica Chamber Orchestra of Columbus  
and the Thurber House to commemorate the  
100th birthday anniversary of author James  
Thurber. It was completed on August 13,  
1994. It was first performed by ProMusica  
under the direction of the composer, 2  
December 1994.

"Schickele has become the leading  
American musical satirist, giving concerts  
throughout the USA in which he lectures,  
sings, conducts and plays as guest soloist  
with symphony orchestras or with his own  
ensemble. The humorous compositions  
range from outrageous parodies, such  
as the cantata *Iphigenia in Brooklyn*, to  
ingenious combinations of antithetical styles,  
as in *Blaues Gras* (Bluegrass Cantata), and  
are full of surprising violations of familiar

styles, musical forms and phrase structures, harmonic conventions and orchestration. Schickele's commentaries and his mock-scholarly *The Definitive Biography of P.D.Q. Bach* juxtapose incongruities from contemporary culture with relatively austere academic and classical canons, and are reflective of the eclectic musical menu of the modern American public. One of the most widely performed and published of contemporary composers working in many different styles..." Deane L. Root in *Grove Music Online*

\$4,500

[\[22466\]](#)

## SCHUMAN, William 1910-1992

### 211. Symphony No. 6 [Study score]

New York: G. Schirmer [42882], [ca. 2000], ©1952.

Small folio. Coil bound. 98 pp.

Reprint.

\$25

[\[35673\]](#)

## SEARLE, Humphrey 1915-1982

### 212. [Op. 33] Symphony No. 2 [Study score]

London: Schott & Co. [6288], ©1959.

Octavo. Wrappers. 1f., 70 pp.

From the collection of noted musicologist Stanley Boorman, with his signature to upper.

Wrappers somewhat worn and faded. Titling in ink to spine. Lightly browned throughout.

\$15

[\[35485\]](#)

## SEIBER, Mátyás 1905-1960

### 213. To Poetry: Song Cycle for Voice and Piano.

London: Schott & Co. [5829], 1954.

Small folio. Wrappers. 21 pp. Set to poetry by Goethe, Shakespeare, Dowland, and Dunbar. Dedicated to Peter Pears.

From the collection of musicologist Stanley Boorman, with his small signature to outer corner of upper wrapper.

Wrappers slightly worn, soiled, and faded.

First Edition

\$35

[\[34187\]](#)

## SEROCKI, Kazimierz 1922-1981

### 214. Freski symfoniczne [Study score]

Symphonic Frescoes

Kraków: Polskie Wydawnictwo Muzyczne, [1979], ©1966.

Octavo. Wrappers. 61 pp.

First Edition, second issue.

\$8

[\[35542\]](#)

### 215. Herz der Nächte [Study score] Heart of the Night: A Song Cycle for Baritone and Orchestra, Words by Konstanty I. Gałczyński, Translated by Ann and Adam Czerniawski

Celle; Kraków: Moeck Verlag; Polskie Wydawnictwo Muzyczne [PWM-5028], ©1963.

Octavo. Wrappers. 72 pp. + baritone part: 12 pp.

Moeck issue of the PWM first edition.

\$12

[\[35543\]](#)

**216. Sonata per violoncello e orchestra  
[Study score]**

Kraków: Polskie Wydawnictwo Muzyczne  
[PWM 6025], [1976], ©1968.

Octavo. Wrappers. 42 pp.

First Edition, second issue.

\$10 [\(35544\)](#)

**217. Suita preludiów [Solo piano]**

[Kraków]: Polskie Wydawnictwo Muzyczne  
[PWM-1358], ©1954.

Folio. Wrappers. 24 pp.

Wrappers somewhat worn; fraying to  
head of spine. Quite browned throughout;  
occasional annotations in pencil.

First Edition, first issue.

\$15 [\(35933\)](#)

**SESSIONS, Roger 1896-1985**

**218. Concerto for Orchestra [Full score]**

Bryn Mawr: Merion Music [446-41042],  
©1983.

Small folio. Wrappers. 48 pp.

Edges of wrappers slightly faded and  
scuffed.

First Edition

Winner of the 1982 Pulitzer Prize in Music.

\$40 [\(34095\)](#)

Items 219-223, 225 are inscribed from Sessions  
to to his student, the composer and jazz clarinetist  
William O. Smith (1926-2020).

**219. Concerto for Piano and Orchestra  
[Condensed score].** With composer's  
autograph inscription

New York: Edward B. Marks [14011-71],  
©1959.

Small folio. Wrappers. 72 pp.

"The fully cued Condensed Orchestra Score  
is, in addition to serving study purposes,  
so planned that a second pianist can  
select from the 2-4 staves a workable and  
musically significant accompaniment."

With autograph inscription to upper outer  
corner of title: To Bill (+ Anne + Lisa) most  
affectionately Roger Christmas 1959."

Wrappers slightly worn, soiled, and  
dampstained. Uniformly browned; some  
creasing, especially to corners.

First Edition in this format.

\$125 [\(34093\)](#)

**220. Concerto for Violin and Orchestra  
[Study score].** With composer's  
autograph inscription.

[New York]: Affiliated Music Corporation;  
Edgar Stillman-Kelley Society, ©1937.

Octavo. Full green cloth with titling gilt  
to spine. 3ff., 98 pp. Reduced facsimile  
reproduction of the composer's autograph  
manuscript.

With inscription to inside corner of upper  
flyleaf: "To Bill affectionately R.S. 7 XI 52"

Boards lightly scuffed at corners and to  
spine; binding split and exposed at interior  
hinges; binder's sticker to inside lower.  
Somewhat browned.

First Edition in the format.

\$75 [\(34088\)](#)

**221. Concerto for Violin and Orchestra**

**[Piano reduction].** With composer's autograph inscription.

New York: Edward B. Marks [13923-68, 13923a-27], 1959.

Small folio. Wrappers. 68 pp. + violin part: 27 pp. With printed dedication to Barbara Sessions and printed note: "Orchestral part arranged for Piano by the composer" to first page of music.

With autograph inscription to upper outer corner of first page of music: "To Bill (+ Anne) with my love Roger Jan. 14, 1959."

Wrappers slightly soiled and dampstained; partially detached. Lightly browned and soiled.

First Edition in this format.

\$125

[\[34094\]](#)

**222. Duo for Violin and Piano [Score].** With

composer's autograph inscription.

[New York: New Music Edition], ©1947.

Small quarto. Full green cloth with titling gilt to spine. [3]-42 pp.

With autograph inscription to inside corner of upper flyleaf: "To Bill affectionately R.S. 7 XI 52"

Boards lightly scuffed to corners and spine; binder's sticker to inside lower. Lightly browned.

First Edition.

\$75

[\[34090\]](#)

**223. Sonata for Violin.** With composer's autograph inscription.

New York: Edward B. Marks [13321-19], ©1955.

Small folio. Wrappers. 19 pp.

With autograph inscription to upper outer corner: "To Bill affectionately Roger Oct. 1955."

Wrappers slightly worn and soiled. Uniformly browned.

First Edition.

\$75

[\[34092\]](#)

**224. Symphony No. 7 [Full score]**

Bryn Mawr: Merion Music; Theodore Presser, ©1977.

Quarto. Wrappers. 74 pp.

Light wear to wrappers.

First Edition.

\$35

[\[35662\]](#)

**225. Bound collection of organ works.**

With composer's autograph inscription.

[1934-1947]

Small folio. Full green cloth with titling gilt to spine.

Contents:

*Three Chorale Preludes.* New York: Cos Cob Press, ©1934. 7 pp. First Edition.

*Chorale* (No. 1). New York: H.W. Gray, ©1941. 6 pp.

With inscription to inside corner of upper flyleaf: "To Bill affectionately Roger 7 XI 52".

Boards lightly scuffed to corners and spine; binder's sticker to inside lower. Lightly browned.

\$75

[\[34091\]](#)

**226. Bound collection of piano works**

[1931-1948]

Small folio. Full green cloth with titling gilt to spine.

Contents:

*Sonata* [No. 1]. Mainz: B. Schott's Söhne [32983], ©1931. 22 pp.

*From My Diary.* New York: Edward B. Marks [12487-12], ©1947. 12 pp. (lacks title)

*Second Sonata.* New York: Edward B. Marks [13637-27], ©1948. 28 pp.

Boards lightly scuffed to corners and spine; binding somewhat loose and fragile; binder's sticker to inside lower. Somewhat browned.

First Editions, likely later issues.

\$35

[\[34089\]](#)



## SHAPEY, Ralph 1921-2002

## 227. String Quartet No. 8 [Score]

Bryn Mawr: Theodore Presser [114-40777],  
©1995, 2000.

Quarto. Wrappers. 1f., 20 pp.

\$18

[\[35666\]](#)

## SHOSTAKOVICH, Dmitri 1906-1975

228. [Op. 57]. Kvintet: dlya fortep'iano,  
dvukh skripok, al'ta i violoncheli  
[Score and parts] Quintet: for Pianoforte,  
Two Violins, Viola and Violoncello

Moskva: Gosudarstvennoe muzykalnoe  
izdatel'stvo [25601], 1962.

Large octavo. Piano score and parts laid in  
to decorative green folder. 63 pp. + 4 parts:  
12 pp. each.

From the collection of noted musicologist  
Stanley Boorman, with his signature to folder  
and each part and with his brief analysis of  
the work's form in pencil to piano score.

Folder somewhat worn and torn at folds. In  
very good internal condition.

Second edition, first printing. Hulme, p. 215

\$120

[\[34289\]](#)

229. [Op. 65]. Symphony No. 8 [Study  
score]

London: Boosey & Hawkes, [1965], ©1947.

Small octavo. Wrappers. 147 pp.

Hawkes Pocket Scores 760.

Boosey & Hawkes issue of the Breitkopf  
edition. Hulme, p. 256.

\$12

[\[35367\]](#)



228.

230. [Op. 93]. Symphony No. 10 [Study  
score]

New York: Leeds Music Corporation, ©1955.

Small octavo. Wrappers. 219 pp.

Wrappers lightly worn and browned. Library  
cancel stamp to title.

Leeds issue of the Soviet first edition. Hulme, p.  
364.

\$15

[\[35553\]](#)

231. [Op. 107]. Concerto for Violoncello  
and Orchestra [Full score]

Kontsert dlya  
violoncheli s orkestrom. Podgotovil k nechamu  
L. Atovm'yan. Prepared for publication by L.  
Atovmian

Moskva: Gosudarstvennoe muzykalnoe  
izdatel'stvo [28523], 1960.

Quarto. Wrappers. 73, [1] pp. Parallel texts  
in Russian and English. Introduction by L.  
Ginzberg.

From the collection of noted musicologist  
Stanley Boorman, with his signature to outer  
corner of upper wrapper and occasional  
annotations in pencil.

First Edition, first issue. Hulme, p. 424.

\$285

[\[34338\]](#)

**232. [Op. 138]. Quartet No. 13 [Study score]**

Kvartet dlya dvuch skripok, al'ta i violoncheli

Moskva: Izdatel'stvo "Muzyka" [7350], 1972.

Small octavo. Wrappers. 32 pp. Parallel texts in English and Russian.

Wrappers lightly worn and browned.

First Edition of the score, first issue. Hulme, p. 534.

The parts were published the previous year by Sikorski.

\$75

[\(35552\)](#)

**SIERRA, Roberto b. 1953**

**233. Missa Latina: Kyrie [Autograph manuscript]**

[2006]

Small folio (302 x 220 mm). 1 page. Notated in pencil on 12-stave "Archives" brand paper. 4 measures of the beginning of the Kyrie. Scored for mixed chorus, vibraphone, xylophone, bongos, tam-tam, and two pianos. With autograph signature to lower right margin.

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

Puerto Rican composer Roberto Sierra studied at the Royal College of Music, the Institute for Sonology in Utrecht, and at the Hamburg Hochschule für Musik with György Ligeti. He has taught at Cornell University since 1992.

"As Sierra's style has evolved, he has synthesized European modernism – with Ligeti, he developed an abstract thought process – with elements of Puerto Rican and Latin American folksong, jazz, salsa and African rhythms, a process he calls 'tropicalization'." Laurie Shulman in *Grove Music Online*

\$950

[\(26107\)](#)

**SHARITS, Paul 1943-1993**

**234. Two Double Marks. Original drawing signed and inscribed to Renée Levine Packer.**

1974

1 page (ca. 241 x 151 mm). Inscribed "two double marks, for renée" and dated "[19]74" in pencil to blank lower margin. A rectangle comprised of many small diagonal lines in coloured inks on dark ivory graph paper.

Very slightly worn and browned; occasional show-through to blank verso.

Paul Sharits was a visual artist, particularly known for avant-garde filmmaking, which included installations incorporating endless film loops, multiple projectors, and experimental soundtracks.

Renée Levine Packer (b. 1940) has spent her career as an administrator, producer, and advocate for new and contemporary music. She worked with Lukas Foss and Morton Feldman at SUNY Buffalo, directed the Contemporary Music Festival at the California Institute of the Arts, served as Dean at the Maryland Institute College of Art, and was Director of the Inter-Arts program at the National Endowment for the Arts.

Filmmakers Paul Sharits and Hollis Frampton participated in the Evenings for New Music in Buffalo series in 1973, which Renée Levine Packer was involved: "About that time, no one was hiring filmmakers as teachers. SUNYB, however, by now had a tradition of hiring practicing composers and musicians engaged in avant-garde music, such as the Creative Associates and the more senior composers through the Snee Professor Endowment. Based on these models, I made the first hires for what became the Center for Media Studies in 1973: filmmakers Paul Sharits and Hollis Frampton." Packer: *The Life of Sounds*, p. 111.

\$3,000

[\(27117\)](#)

(Item 234 pictured on front cover)

## SLAVICKÝ, Klement 1910-1999

## 235. Jarní kolotoč [Spring Carousel]

[Children's choir, flute, and piano]

Praha: Panton [P 937], ©1971.

Small folio. Stapled. Decorative wrappers by Helena Trnková. 22 pp.

Texts by Czech poet and lyricist Václav Fischer (1926-2013).

Slightly worn; minor soiling to inner margins.

First Edition.

\$35

[\[34333\]](#)

## SMALLEY, Roger 1943-2015

## 236. Missa Brevis [Choral score] After William

Blitheman, for Sixteen Voices

London: Faber Music [F0154], ©1967.

Quarto. Wrappers. 55 pp.

\$10

[\[35667\]](#)

## STOCKHAUSEN, Karlheinz 1928-2007

## 237. Kreuzspiel [Score]

London: Universal Edition [UE 13117 LW], 1963, ©1960.

Small oblong folio (226 x 306 mm). Wrappers. [iv], 32 pp.

From the collection of noted musicologist Stanley Boorman, with his signature verso of upper wrapper and occasional analytical notes in pencil and ink.

Wrappers somewhat worn and detached; note in ink to upper.

First Edition, second issue. Maconie, p. 57.

*Kreuzspiel* is scored for a small ensemble of oboe, bass clarinet, piano, and 3 percussionists playing tomtoms, congas, and suspended cymbals. The work was first heard in a broadcast in 1951, and Stockhausen conducted a concert premiere in Darmstadt, 21 July 1952.

235.

*Kreuzspiel* (Cross-play) is one of Stockhausen's early works that begins to show characteristics of his emerging style. The composer acknowledged this himself in later years by assigning fractional numbers to substantial works that came before his self-identified "Nr. 1" (*Kontra-Punkte*, 1953). *Kreuzspiel* is designated "Nr. 1/7" in his catalog.

\$50

[\[34424\]](#)

## 238. [Nr. 1]. Kontra-Punkte [Study score]

für zehn Instrumente

Wien-London: Philharmonia; Universal Edition [UE 12207; W.Ph.V. 396], 1977, ©1953.

Small octavo. Wrappers. [viii], 80 pp.

Corrected 1973 edition, sixth printing.

\$15

[\[35560\]](#)

239. [Nr. 2]. *Klavierstücke I-IV*

London: Universal Edition [UE 12251 LW], [1962], ©1954.

Small folio. Wrappers. [iv], 12 pp.

First Edition, later issue. Maconie, p. 108.

Stockhausen's first set of *Klavierstücke* (I-IV) were composed in Paris, 1952-53.

"The collection marks a stage in Stockhausen's evolution from 'point' to 'group' composition, and in many ways may be regarded as a sketchbook for his later electronic studies." Maconie, p. 108.

\$20

[\[34422\]](#)

240. [Nr. 4]. *Klavierstück VI*

Kompositionsauftrag der Stadt Darmstadt

London: Universal Edition [13675 b LW], ©1965.

Small oblong folio. Wrappers. [1], 45ff. laid in, printed on rectos only. Foreword laid down to verso of upper wrapper. With foreword and commentary in German and English.

From the collection of noted musicologist Stanely Boorman, with his signature to title and notes in pencil throughout, plus 4 sheets of notes on tone rows and cells.

Wrappers worn; small tears to spine.

First Edition, likely first issue. Maconie, p. 127.

Stockhausen's second set of *Klavierstücke* (V-VIII) were composed in 1954-55; VI was revised in 1961.

"Piece VI, in revised form now the longest of the set, draws upon all of the modes of coordination employed in V, VII, and VIII, and anticipates the extraordinary temporal flux of Piece X. For the first-time, tempo-changes corresponding to the verbal indications of Piece V are graphically expressed as linear shifts on a 13-line stave, a line moving upward for an accelerando, downward for a ritardando, and vanishing completely during a pause." Maconie, p. 129.

\$60

[\[34421\]](#)

241. [Nr. 6]. *Gruppen [Full score]* Für drei Orchester

London: Universal Edition [UE 13.673 LW, 13.010 LW], ©1963.

Folio. Wrappers. [6], [3 double-page leaves], 144 pp. Performance notes in German, French, and English.

Publisher number 13673 on cover and first page of music, 13010 on remainder of pages.

From the collection of noted musicologist Stanley Boorman, with his signature to verso of upper wrapper and extensive analytical annotations in pencil throughout.

Wrappers slightly worn and browned. Minor internal wear.

First Edition, issue in smaller format. Maconie, p. 133.

*Gruppen* is a large-scale work for three orchestras, premiered in Cologne on 24 March 1958, conducted by Pierre Boulez, Bruno Maderna, and Stockhausen. Composed from 1955 to 1957, it is a culmination of Stockhausen's experiments applying serialism and mathematical structures to larger forms.

\$125

[\[34342\]](#)

242. [Nr. 7]. *Klavierstück XI*

[London]: Universal [Nr 12654 LW], 1963, ©1957.

Extra large oblong folio (1,158 x 532 mm). With notation in horizontal format to recto and "Explanation of markings" and "Performing Directions" in German, French, and English to verso.

Rehearsal numbers in pencil.

Somewhat worn and creased; slightly browned; pinholes to corners; rolled.

Second edition. Maconie, p. 142.

[? Tudor 1957? First performed by Marcelle Mercenier in Darmstadt on 1 June 1955.]

"The unforeseeable aspects of human performance are pushed to an extreme in *Klavierstück XI* (1956), the first significant European work to respond to the 'open forms' of the Cage school. Here, the pianist decides spontaneously on the order of 19 precisely notated fragments, distributed over a single large sheet (Stockhausen subsequently came to prefer 'prepared' versions of the piece)." Richard Toop in *Grove Music Online*

\$65

[\[34213\]](#)

## 243. [Nr. 9]. Zyklus [Solo percussionist]

London: Universal Edition [UE 13186 LW], ©1961.

Oblong folio. Wrappers. Spiral-bound. [16] pp., with graphic score laid in. Instructions on wrappers in German, French, and English.

From the collection of noted musicologist Stanley Boorman, with his signature to upper outer corner of upper wrapper and notes in pencil throughout.

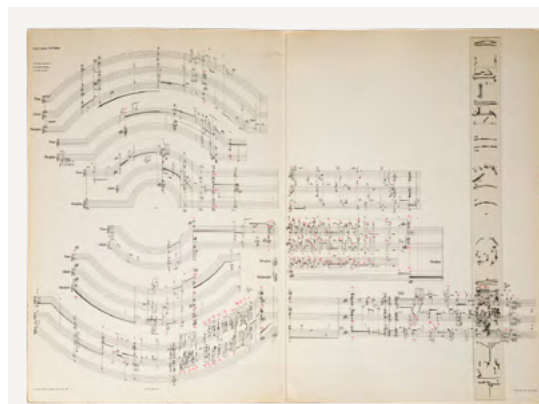
Wrappers somewhat worn and browned; some small tears; corners creased; spine chipped, with some loss.

First Edition. Maconie, p. 166.

*Zyklus* was composed as the test piece for the Kranichstein Music Competition, and it was premiered by the winner, Christoph Caskel, in Darmstadt, 25 August 1959. The graphic score was designed by Wilhelm Bernhard Kirchgaesser and consists of seventeen parts, with parts 1 and 17 on the same page, but no starting or ending point is indicated. By using a spiral binding and not fixing the pages to the wrappers, the score can be turned and performed in either direction.

"For its time, a period in music of graphic anarchy, Stockhausen's notation for *Zyklus* is a model of exemplary design: clear, functional, and perfectly adapted to a music of 'attack' structures." Maconie, p. 169.

\$120

[\[34341\]](#)

244.

## 244. [Nr. 11]. Refrain Für drei Spieler

London: Universal Edition [UE 13187 LW], ©1961.

Small folio. Single heavy-weight folded sheet plus thin transparent strip with notation. Title on front, graphic notation on inner pages, performance instructions on back in German, French, and English.

From the collection of American composer Brian L. Fennelly (1937-2015), with his small handstamp to blank upper outer corner of upper wrapper.

Slightly browned at edges.

First Edition. Maconie, p. 170.

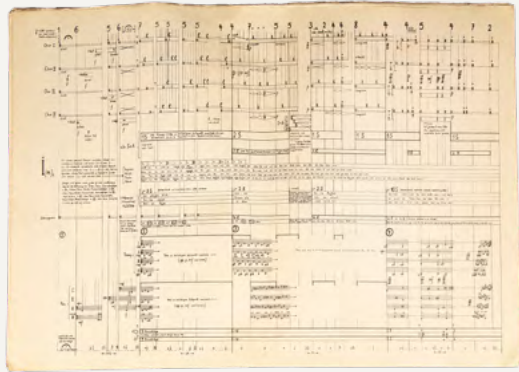
*Refrain* is scored for three players doubling instruments: piano/woodblocks, vibraphone/cowbells, amplified celesta/antique cymbals. The graphic score by Wilhelm Bernhard Kirchgaesser includes a transparent strip that is rotated over the score to produce a refrain of interruptions.

"Visually arresting, *Refrain* nevertheless makes good design sense and is not difficult to read. The curvature of the staves allows the 'refrain' strip to be rotated across the page to introduce shimmering disturbances to the placid calm of the music below. The musical conception and audience perception are not affected in any way by changes in location and timing of the refrain itself; indeed one could claim that a listener's sense of a natural event is enhanced by the uncertainty built into the design." Maconie, p. 170.

\$135

[\[34423\]](#)

246.



**245. [Nr. 12]. Kontakte** Elektronische Musik.  
Realisationspartitur

[Wien]: Universal [13678LW], ©1968.

Extra-large oblong folio (332 x 470 mm).  
Wrappers with file clip to inner margin.  
2ff., 68 pp. Includes performance notes,  
illustrations of electrical equipment, charts,  
diagrams, graphic notation, etc.

Together with:

[Nr. 12]. Kontakte für elektronische Klänge,  
Klavier und Schlagzeug. Aufführungsartitur  
[14246LW, ©1966] 1f. (title), 38ff. printed  
on rectos only. Reproduced from the  
composer's autograph manuscript.

Wrappers worn; upper stained.

First Edition. [Maconie, add citation and  
quote]

\$250

[\(34211\)](#)

**246. [Nr. 13]. Momente [Original 1962-  
64 version]**

[Wien]: Universal Edition [UE 13816], [ca.  
1965]

Extra-large oblong folio (452 x 637 mm).  
Loose in original publisher's light gray self-  
wrappers with ivory label titled in typescript  
within green border to upper, handstamped  
"Leihmaterial" [rental material] to lower  
margin. 34 ff. printed on rectos only.

Scored for soprano, four choirs, and 13  
instrumentalists.

Dye-line copy of the composer's manuscript,  
made available by Universal for rental ca.  
1965-1972.

Wrappers worn. Bowed at central fold;  
minor creasing to center of lower margin  
throughout; small tear to first leaf repaired  
with archival tape.

First Edition of the original 1962-64 version.  
Maconie, p. 217.

Published for rental only; a printed version  
was not available until 2008 (Stockhausen  
Verlag).

*Momente*, to a variety of texts compiled by  
Stockhausen, was first performed in Cologne,  
21 May 1962; enlarged in 1964 and  
performed in Donaueschingen, 16 October  
1965; and enlarged again in 1972 and  
performed in Bonn, 8 December 1972, with  
all performances conducted by Stockhausen.

"It 'exploits the 'feeling' rather than the  
'thinking' aspects of music. The form is open  
and adjustable, the content richly composed.  
Stockhausen advises us to lose ourselves in  
each little paradise of sound as it occurs,  
not to worry about overall repetitional form  
... The complexity of the score arises largely  
from Stockhausen's determination not to  
write out *Momente*, but to leave it open,  
flexible. But it must not be thought that this is  
improvisatory music. All the orderings and  
inserts must be fully arranged before the  
first rehearsal, but not necessarily by the  
composer." Harvey: *The Music of Karlheinz  
Stockhausen*, p. 91.

\$250

[\(34212\)](#)

**247. [Nr. 14]. Plus Minus** 2 x 7 Seiten für  
Ausarbeitungen

London: Universal Edition [UE 13993 LW],  
©1965.

Quarto. Wrappers. 16 pp. + 14 leaves laid  
in. Performance instructions in German and  
English. Notation consists of 7 pages of  
notes and 7 pages of symbols.

From the collection of American composer  
Brian L. Fennelly (1937-2015), with his small  
handstamp to blank upper outer corner of  
title.

Wrappers slightly worn; lower outer corner  
creased; small tear to right edge of upper,  
with tape repair to verso.

First Edition. Maconie, p. 226.



*Plus Minus* was first interpreted by pianists Cornelius Cardew and Frederic Rzewski in Rome, 14 June 1964. The piece was designed to test composition students for Stockhausen's new series of courses in Cologne.

"This is not music that can be rendered directly from the published notation: a score has to be prepared—like *Zyklus*, but more so—before it can be performed. Such a conception of music is like a statement in algebra, or a computer program, in proposing a transformational logic independent of its musical content. A complicated score, the complexity of *Plus-Minus* is part of the composer's message: serial music is hard work." Maconie, p. 227.

\$60

[\[34343\]](#)

**248. [Nr. 16]. *Mixtur* [Full score]** Für Orchester, Sinusgeneratoren und Ringmodulatoren

London: Universal Edition [14261 LW], ©1966.

Folio. Wrappers. 16 pp. + 33ff. laid in (numbered 1-20 with numbers assigned to multiple leaves with added letters: 4A, 4B, etc.). Performance instructions in German and English.

From the collection of noted musicologist Stanley Boorman, with his signature to upper outer corner of upper wrapper.

Wrappers worn; torn and frayed at spine; ownership signature faded.

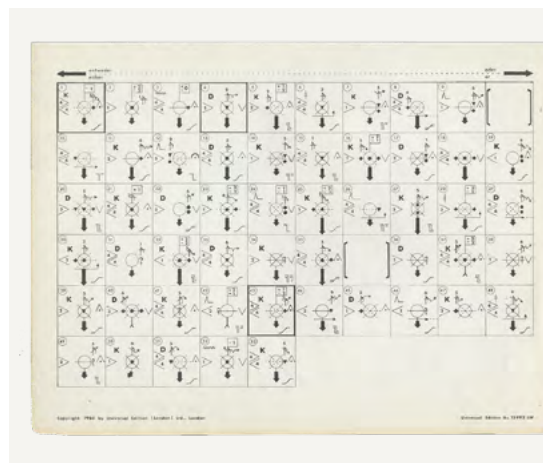
First Edition, first issue. Maconie, p. 233.

*Mixtur* was premiered in Hamburg, 9 November 1965, conducted by Michael Gielen. Stockhausen made a new version of the work in 1967 with reduced instrumentation to emphasize the electronics.

"The essentially exploratory nature of the work is expressed in a loose form consisting of twenty named 'moments' representing specific gestures, textures, or musical interactions, written in a simplified graphic notation seemingly designed to produce a range of desired effects with a minimum of explanation and with the active cooperation of players." Maconie, p. 235.

\$75

[\[34344\]](#)



247.

**249. [Nr. 22]. *Hymnen* [Study score]**

Elektronische und Konkrete Musik

Wien: Universal Edition [UE 15 142], ©1968, [1977]

Oblong quarto. Publisher's original illustrated wrappers printed in colour. xiv, 58 pp.

Wrappers slightly worn. Minor crease to upper outer corners.

First Edition, second issue. Maconie, p. 247.

\$65

[\[34250\]](#)

**250. [Nr. 26]. *Aus den sieben Tagen***

Wien: Universal Edition A.G. [UE 14790], ©1968.

Oblong octavo. Wrappers. 31 pp. printed on rectos only.

15 text compositions with accompanying line drawings.

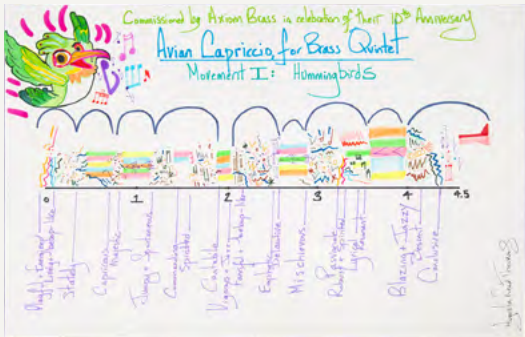
From the collection of musicologist Stanley Boorman, with his signature to upper outer corner of upper wrapper.

Wrappers slightly worn and soiled.

First Edition. Maconie, p. 284.

*Aus den sieben Tagen* (From the Seven Days) is a set of fifteen text compositions written in the turbulent spring of 1968. With such esoteric instructions as "Play a vibration in the rhythm of the universe," the work occupies a primary place in perceptions of Stockhausen's music. Yet when viewed in the

253.



context of Stockhausen's composition courses at Darmstadt, and how he worked with his students as composers and performers alike, it can be seen as more of a set of etudes.

"From the time of its composition this collection of works has lived, somewhat uncomfortably for English-speaking audiences, with the image of a catechism, or series of spiritual exercises, to be practiced religiously for the good of one's soul. ... The moralistic implications of Stockhausen's studies have tended to overshadow their undoubted practicality as group exercises in mental gymnastics, of a kind already familiar to students of acting, who are taught to take mental and psychological preparation for a role extremely seriously, indeed, to a degree that makes Stockhausen's demands almost too simple." Maconie, p. 284.

\$50

[\[34249\]](#)

**251. [Nr. 26]. Aus den sieben Tagen [English version]** From the Seven Days. Translation by Rolf Gehlhaar, John McGuire, Hugh Davies

Wien: Universal Edition A.G. [UE 14790 E], ©1970.

Oblong octavo. Wrappers. 31 pp. Parallel texts in German and English.

Wrappers slightly worn and soiled; small tear to upper repaired with transparent tape to verso.

First Edition in this format. Maconie, p. 284.

\$50

[\[34248\]](#)

**SZYMAŃSKI, Paweł b. 1954**

**252. Sonata na smyczki i perkusję [Score]**

For strings and percussion

Kraków: Polskie Wydawnictwo Muzyczne [PWM-8732], [1989], ©1987.

Quarto. Wrappers. 66 pp.

First Edition, first issue.

\$20

[\[35545\]](#)

**THOMAS, Augusta Read b. 1964**

**253. Avian Capriccio [Autograph map of form]**

[2016]

Oblong folio (280 x 432 mm). 1 leaf.

Executed in multi-coloured inks and signed by the composer to lower right corner. For Brass Quintet.

Map of form is built along a timeline in black with timelines numbered 0-4.5. Below the line, written descriptions of the musical changes in purple such as "Playful + Energized", "Jumpy + Spontaneous", "Fanciful + bebop-like." Above the line, arching lines over discrete sections with graphic and rhythmic representations of the music in five main colors for the five brass instruments plus red, dark blue, brown, and black to denote further details.

*Avian Capriccio* was commissioned by Axiom Brass and premiered 16 September 2016.

Augusta Read Thomas continues to leave an indelible mark on the landscape of contemporary American art music. A luminary of her generation, Thomas has been called "a true virtuoso composer" (The New Yorker) and "one of the most recognizable and widely loved figures in American music" (American Academy of Arts and Letters).

\$4,500

[\[34963\]](#)

## 254. Bell Illuminations [Autograph map of form]

2020

Oblong folio (280 x 432 mm). 1 leaf. Executed in various colors on 80-pound white paper.

Signed and dated by composer to lower right corner with title and dedication. For solo piano.

Map of form built on black timeline numbered 0-7. Above the timeline the musical form is sketched out in written descriptions and colorful graphics. Below timeline, "Macro Dynamic Shape" showing gradual crescendo from "pp" to "ff". Composer's note to lower left corner: "The music is intricately notated. Performer should make it sound as if it were being organically self-propelled on the spot. Audience should feel as if they are hearing an improvisation that just poured out of my ears and brain."

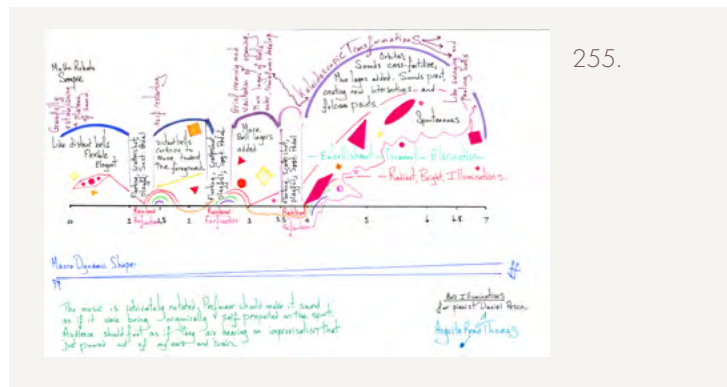
Together with phrase structure sketch: 1 leaf. Executed in various bright colors on white copy paper. Title to upper center; composer's initials and date to upper right corner; list of "sonic predecessors" in purple box to upper left corner. Sketches consist of four rough time-arcs executed mostly in red, yellow, and orange ink with written notes in blue and green and time durations given in seconds above discreet sections of the sketches.

*Bell Illuminations* was commissioned by pianist Daniel Pesca, who will premiere the work 20 December 2020 in Washington, DC.

The sonic predecessors of BELL ILLUMINATIONS include Ravel, Debussy, Scriabin, Herbie Hancock, Art Tatum, and Bill Evans whose musical perfumes I have reveled in for decades. The title's word illumination has many meanings related to the music including radiance, lighting hues, decoration, ornament, embellishment and elucidation. Throughout the 7-minute arch, which is one long crescendo, musical connections are orbital. Sounds cross-fertilize and establish relationships which, in turn, create new intersections and fulcrum points. BELL ILLUMINATIONS unfolds a chain link of transformations, variations and outgrowths. The composition initially paints the image of bells being heard in the distance through mist. When rainbows appear (featuring the sostenuto pedal), bells swirl and dance around them until finally, we end up with radiant and bright illuminations, as if five bell-tower carillons were ringing at the same time.

\$2,200

(35589)



255.

## 255. Dance Mobile [Autograph map of form]

2020

Oblong folio (280 x 432 mm). 1 leaf. Executed in various colors on 80-pound white paper.

Signed and dated by composer to lower right corner. For 13 players or small chamber orchestra.

Map of form built on black timeline numbered from 0-14. The timeline is divided into three sections, the beginning of each marked with a note in blue "Mobile is activated and set into motion". Above each section a colorful graphic depiction of the music with durations noted below.

Together with:

Graphic depiction of form. 1 leaf reproduced from a 400 DPI scan. Shows the work's form as a 3-tiered sculptural mobile with dancers in black silhouette against a white background. Created as a personal gift from the composer to the conductor, with personal note in multiple colors.

The two maps of form illustrate the composer's thinking through different prisms.

Dance Mobile will be premiered by Eastman Musica Nova with Brad Lubman conducting in 2021. It was commissioned by the Howard Hanson Institute for American Music in Celebration of the 100th Anniversary of the Eastman School of Music.

\$800

(35587)

256.



## 256. !hope [Autograph map of form]

2017

Oblong folio (482 x 737 mm). 1 leaf.  
 Executed in various bright colors on heavy ivory paper. Title to center of upper margin: "Ihope / (for SSSAA Choir)" with premiere, commission, and dedication surrounding title: "World premiere took place on October 20, 2017 on the occasion of the dedication of the Cynthia M. Sargent Concert Salon"; "Commissioned by the Wellesley College Music Department for the Chamber Singers, directed by Dr. Lisa Graham;" "Dedicated with admiration and gratitude to Cynthia M. Sargent;" "Text by E.E. Cummings."

Map of form built along horizontal timeline stretched across center of page numbered from [0] to 8. Above timeline, a combination of colorful graphics, lyric text, pitches (given in letter names), music notes, and rhythmic stems with beams depicting the progression of the musical work. Text in pink attached to vertical lines pointing to specific moments along timeline provide instruction and description of musical character, e.g., "Crystalline and transparent;" "As if restarting," "Gradually getting more intense," etc. Immediately below timeline, brackets and text denote sections of counterpoint or homophony/homorhythm. Below that, a map of the general dynamic changes with instructions regarding vibrato. Behind and surrounding the dynamic and vibrato instruction, towards the right side of the page, is a colorful "starburst" shape composed of dots and lines. To the left of the starburst, a drawing of two hands clasped with the

text "Wellesley's Motto: 'Non Ministari sed Ministarel.'" To the upper right and left corners of page, drawings of the night sky with bursting fireworks (left) and the moon with stars (right).

Premiered on 20 October 2017 by Wellesley College Chamber Singers under Lisa Graham.

"An elegant, musical braid of the E. E. Cummings text between the five (SSSAA) equally important vocal parts starts very delicately on quiet and poetic perfect fifth. Gradually, across an 8-minute duration, the vocal colors and lyric imagery unfold with passionate energy to a radiant and intense climax. This is followed by a peaceful, optimistic coda which brings !HOPE to a still, meditative culmination. Members of the Wellesley College Chamber Singers describe the song with these words: "reflective, grounded, ethereal, reminiscent, purposeful at how it takes its time to express the poem, suspension of time and place with a contrast of contraction and movement, glassy, fluid, and efflorescent." The composer's website

\$12,000

(35345)

## TIPPETT, Michael 1905-1988

### 257. Concerto for Orchestra [Study score]

London: Schott & Co. [6550; Edition Schott 10844], ©1964.

Octavo. Wrappers. 2ff., 83 pp.  
 Price stamp to upper right corner.  
 First Edition.

\$15

(35579)

### 258. Songs for Dov [Study score] For Tenor and Orchestra

London: Schott & Co. [6895; Edition Schott 11135], ©1972.

Octavo. Wrappers. [viii], 93 pp.  
 First Edition, likely first issue.

\$20

(35580)

**259. String Quartet III [Study score]**

London: Schott & Co. [5220], ©1948.

Small octavo. Wrappers. 1f., 65 pp.

Lightly worn and browned.

First Edition.

\$15

[\[35577\]](#)

**260. String Quartet No. 2 in F sharp [Study score]**

London: Schott & Co. [5152; Edition Schott 10209], ©1944.

Small octavo. Wrappers. 40 pp.

From the collection of noted musicologist Stanley Boorman, with his signature to upper and annotations in pencil.

Lightly worn and browned.

First Edition, later issue.

\$10

[\[35576\]](#)

**261. The Vision of Saint Augustine [Study score]** for baritone solo, chorus and orchestra

London: Schott & Co. [6590; Edition Schott 10897], ©1966.

Octavo. Wrappers. xl, 147 pp. Preface in English and German. Sung text in Latin.

From the collection of noted musicologist Stanley Boorman, with his signature to upper.

Shelfwear to wrappers; a few creases to spine. Spotting to edges.

First Edition.

\$15

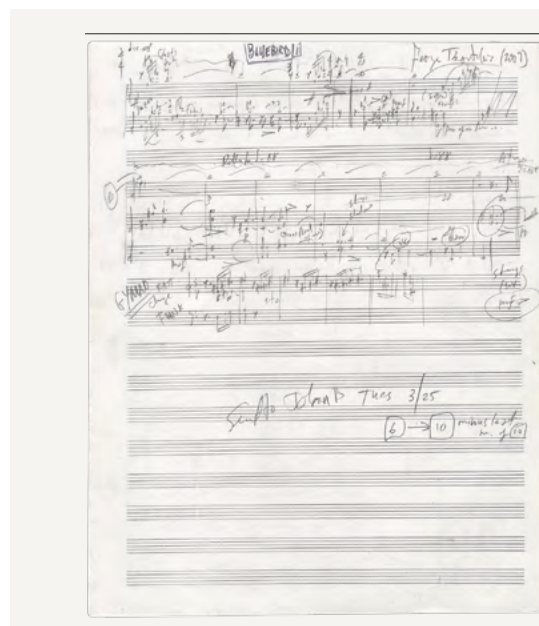
[\[35575\]](#)

**TSONTAKIS, George b. 1951****262. Bluebird [Autograph working manuscript]**

2007

Folio (355 x 280 mm). 5 pp. Notated in pencil with additional markings in coloured ink. Signed and dated 2007.

A setting for two female voices with



262.

instrumental accompaniment of Herman Melville's poem.

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

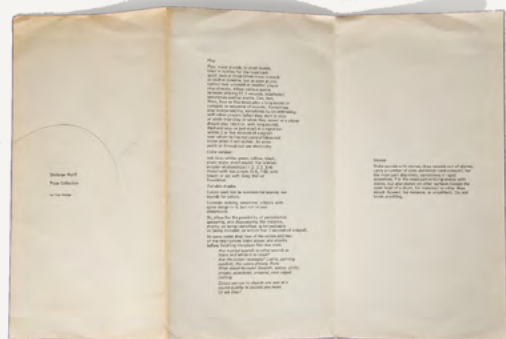
"[His] early works are written in a dissonant chromatic idiom not unlike that of Sessions. His musical language soon shifted, however, towards a classically-influenced style characterized by large-scale harmonic prolongations and what he calls 'the timeless gesture', a reference to the past through evocation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

\$2,500

[\[20047\]](#)



269.



## VARÈSE, Edgard 1883-1965

### 262. Ionisation [Study score]

New York: Ricordi [N.Y. 1938], ©1958.

Octavo. Wrappers. 28 pp.

\$15

[\[35610\]](#)

### 263. Offrandes [Study score] for Soprano and Chamber Orchestra

New York: Colfranc Music Publishing [COL. 11], [ca. 1975], ©1927.

Octavo. Wrappers. 31 pp.

\$15

[\[35611\]](#)

## WOLFF, Christian George b. 1934

### 264. Prose Collection.

London/Vermont: Christian Wolff, 1968-1969.

Single sheet (590 x 450 mm) folded into six sections (295 x 150 mm), printed on one side only, with titling to outer section. Includes five prose 'scores': Play, Stories, Song, For Jill, and Sticks.

Slightly worn, creased, and soiled. In good condition overall.

First Edition. Very scarce. OCLC (6 copies only).

"Wolff's work of the late 1960s reveals his experience with free improvisation which he practiced with Cardew and AMM. Such pieces as Edges and Prose Collection (both 1968) for any players (including amateurs) and any instruments have highly indeterminate graph and verbal scores and thus permit a wide scope for improvisation. Wolff has summarized the convictions behind such music under four headings: a composition must make possible the freedom and dignity of the performer; it should allow both concentration and release; no sound or noise is preferable to any other sound or noise; and the listeners should be as free as the players." William Bland et al. in *Grove Music Online*

\$75

[\[34185\]](#)

## WOLPE, Stefan 1902-1972

### 265. Piece in Three Parts [Score] for Piano and Sixteen Instruments

New York-Hamburg: Peer-Southern [01-039564-509], ©1977, 1993.

Folio. Wrappers. [vi], 77 pp.

\$20

[\[35627\]](#)

## WOOD, Hugh b. 1932

### 266. [Op. 4] String Quartet [Study score]

London: Universal Edition [UE 12949 L]; Philharmonia [W. Ph. V. 605], ©1968.

Small octavo. Wrappers. 4ff., 37 pp. Notes and analysis in English and German.

\$8

[\[35484\]](#)



## [AVANT-GARDE - EXHIBITIONS]

267. **Agapē**. Edited by Alex Waterman and Will Holder.

New York: Miguel Abreu Gallery, ©2007.

Quarto. Wrappers. 94, [2] pp. On light yellow paper. Table of contents to verso of lower wrapper.

With contributions by Robert Ashley, Bruce Andrews, John Low, Elaine Radigue, Christian Wolff, Cornelius Cardew, Ludwig Wittgenstein, and others. Published to accompany an exhibition and showcase of experimental music held at the Miguel Abreu Gallery in New York June 3-July 28, 2007.

\$20

[\[34746\]](#)

## [AVANT-GARDE - MUSICAL INSTRUMENTS - EXHIBITIONS]

268. **Anti Qua Musica** Het 'open' muziekinstrument in kunst en antiekunst. Onder redactie van Dick Raaijmakers.

Den Haag: Haags Gemeentemuseum / SDU uitgeverij, 1989.

Quarto. Wrappers. 96 pp. With photographic illustrations of experimental musical instruments and traditional instruments used in experimental ways. Text in Dutch.

Wrappers slightly worn and faded.

\$25

[\[34747\]](#)

## [MUSIC JOURNALS]

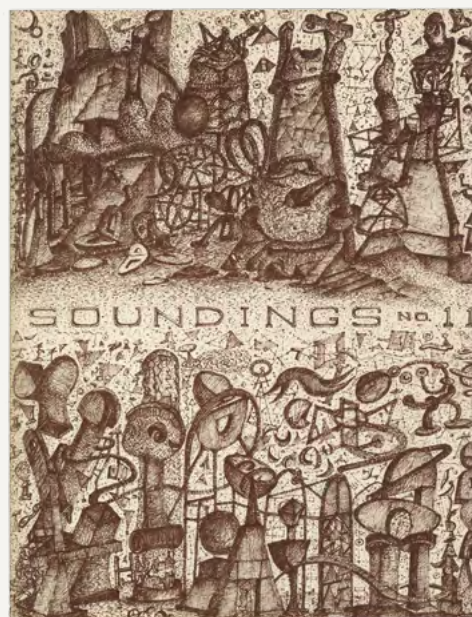
269. **SOUNDINGS No. 11**

Santa Fe: Soundings Press, ©1981.

Quarto. Wrappers. 112 pp.

Cover illustration by Joseph Slusky. Edited by Peter Garland.

Musical compositions reproduced from manuscript.



269.

Contains:

COWELL, Henry. Trickster Coyote

MAHLER, David. "The Plateaux of Mirror" (A Review)

MAHLER, David. La Ciudad de Nuestra Señora la Reina de Los Angeles

GOLDSTEIN, Malcolm. On the First Day of Spring There Were Forty Pianos

WEBER, Joseph. Rota II (6th Movement of Sinfonia)

DRESHER, Paul. Two Excerpts from Night Songs: Variations and We Only Came

BOWEN, Eugene. Jewelled Settings: Song No. 1

MARSHALL, Ingram. Modernism – Forget It! with Addendum: In Aeternum

POLANSKY, Larry. Fuging Tune in G

Excellent condition.

\$25

[\[34744\]](#)

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- Banks** • Banks, Paul. *Benjamin Britten: A Catalogue of the Published Works*. Aldeburgh: Britten Estate, 1999.
- BTC** • *Britten Thematic Catalogue*. Britten-Pears Foundation. Last modified 2013. <http://www.brittenproject.org>.
- Heyman** • Heyman, Barbara B. *Samuel Barber: A Thematic Catalogue of the Complete Works*. New York: Oxford University Press, 2012.
- Hulme** • Hulme, Derek C. *Dmitri Shostakovich Catalogue: The First Hundred Years and Beyond*. Lanham, MD: Scarecrow Press, 2010.
- Jameux** • Jameux, Dominique. *Pierre Boulez*. Cambridge: Harvard University Press, 1991.
- Maconie** • Maconie, Robin. *Other Planets: The Complete Works of Karlheinz Stockhausen, 1950-2007*. Lanham, MD: Rowman & Littlefield, 2016.
- Potter** • Potter, Caroline. *Henri Dutilleux: His Life and Works*. Aldershot: Ashgate, 1997.
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- Simeone** • Simeone, Nigel. *Olivier Messiaen: A Bibliographic Catalogue*. Tutzing: Hans Schneider, 1998.

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Catalogue content and design by  
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