RICHARD C. RAMER

Special List 248
Music
September 27, 2016

Special List 248

Music

Items marked with an asterisk (*) before the item number are in Lisbon.

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All items are understood to be on approval, and may be returned within a reasonable time for any reason whatsoever.

VISITORS BY APPOINTMENT
Special List 248

Music

Facsimile of the First Issue of the First Musical Periodical Published in Portugal


* OCLC: 41335995; 658825929. Of the original 1792 edition, only 4 copies are listed: 42946127 (Yale University, Library of Congress); 313751102 (Württembergische Landesbibliothek); 61891787 (Harvard University-Houghton Library); 764421207 is an ebook digitized from the copy at the Biblioteca Nacional de Portugal, but the page seems to have been lost.


FIRST and ONLY EDITION. Catalogue for an exhibition held at the Biblioteca Nacional de Portugal.

Bomtempo, a Lisbon native, was the son of an Italian musician in the Portuguese court orchestra. Classical pianist, composer and pedagogue, in 1801, he traveled to Paris, launching a career as a virtuoso pianist. He moved to London in 1810 and became
Item 3
acquainted with liberal circles. In 1822 he returned to Lisbon, founding a Philharmonic Society to promote public concerts of contemporary music. After the Portuguese Civil War between liberals and absolutists, Bomtempo became music teacher to Queen Maria II of Portugal and first Director of the National Conservatory, created in 1835 to replace the old Patriarchal Seminary. Bomtempo composed numerous concertos, sonatas, variations and fantasies for the piano. His two known symphonies were the first produced by a Portuguese composer. Considered Bomtempo’s masterpiece is his Requiem in memory of Luís de Camões.

*Cithralia Compared to a Guitar and a Viola*

3. AZEVEDO, José João da Silva. *Explicações acerca da Cithralia e do partido que pode tirar-se d’este novo instrumento de cordas.* Porto: Typographia Commercial, June 30, 1867. Large 8°, original green printed wrappers (spine starting to chip). Some musical notation in text. Light browning. Title page and plate loose. Overall in good condition. 15 pp., engraved plate of the cithralia. $300.00

FIRST and ONLY EDITION. The author compares the cithralia to a guitar and a viola, describing the size and structure of the instrument and the strings, the tuning, and the proper use of right and left hands while playing. In the engraved plate of the cithralia featured in the “Explicações,” the instrument appears to have 14 strings in 7 courses and a rounded back. It is very similar to a cittern in shape, but the cithralia has a standing base that appears to be unique.


4. [CANTON, RODEREO G.]. *Informe leído por el C. Presidente del Conservatorio Yucateco, en la junta general verificada el día 2 de Agosto de 1874.* Mérida: Tipografía de Gil Canto, 1874. Small 8°, original green printed wrappers (minor soiling). In very good to fine condition. 16 pp. $400.00

Apparently the FIRST and ONLY EDITION of this oration dealing with musical education.

Spanish Fascist Song

5. [FALANGE ESPAÑOLA DE LAS J.O.N-S.]. Himno. [text begins:] Cara al sol con la camisa nueva .... Astorga: Graficas Fidalgo, 193-?. Broadside (60.5 x 42.5 cm.), folded. Printed in red, yellow and black. Folded once horizontally and once vertically. Fine. $800.00

Strikingly designed poster reproducing the text of the Himno of the Falange Española. Founded in 1932 by José Antonio Primo de Rivera, the Falange merged in 1934 with other fascist groups to form the Juntas de Ofensiva Nacional-Sindicalista (J.O.N-S.). The Falange derived most of its strength from Andalusia and Madrid; this poster is particularly interesting for documenting the Falange’s presence in León.

* See Gerald Brenan, The Spanish Labyrinth pp. 308-10.

6. FORTES, José Maciel Ribeiro. O Fado. Ensaios sobre um problema etnográfico-folclórico. Porto: Companhia Portuguesa Editora, [1926?]. 8°, recent crimson half morocco, spine with raised bands in five compartments, gilt letter, original printed wrappers (spotted) bound in. Browned. Author’s five-line presentation inscription to António Arroio, signed and dated 1926, on title page 203 pp., (1 l.). $250.00

FIRST and ONLY EDITION? The full title appears only on the printed wrapper; the title page reads, “Ensaios sobre um problema etnográfico-folclórico.” Discusses the origins of the fado, its elements, influences on it, and its value for the study of ethnography and folklore.

* OCLC: 9440995; 78780222; 492491374; 20141002.

Rare, Well-Illustrated, Early Portuguese Manual for Learning Music: “um excellente compendio elementar” (Vieira)

7. JOÃO CHRYSOSTOMO da Cruz. Metodo breve, e claro, em que sem prolixidade, nem confusão, se exprimem os necessarios principios para intelligencia da arte da musica ... com hum appendix dialógico que servirá de index da obra, e lição dos principiantes. Lisbon: Na Offic. de Ignacio Rodrigues, 1745. 4°, contemporary speckled sheep (scuffed, corners worn, front free endleaf missing), spine with raised bands in five compartments (label missing from second compartment from head), gilt ornaments and bands (faded), text block edges sprinkled red. Woodcut headpieces, initials, and tailpieces; p. 1 headpiece with an unusual combination of a woodcut headpiece with typographical border. The musical examples often combine typography with woodcuts; 10 are full-page, many more
Falange Española de las J.O.N.S.

HIMNO

Cara al sol con la camisa nueva
que tú bordaste en rojo ayer.
me hallará la muerte si me lleva
y no te vuelvo a ver.

Formaré junto a los compañeros
que hacen guardia sobre los luceros
imposible el amanecer
y están
presentes en nuestro alán.

Si se dicen que caí
me ful
al puesto que tengo allí.

Volverán banderas victoriosas
al paso alegre de la paz
y traerán prendidas cinco rosas
las flechas de mi haz.

Volverá a regar la primavera
que por cielo, tierra y mar se espera.
Arriba escuadras, a vencer
que en España empieza a amanecer

"Épico unemployed"
FIRST and ONLY EDITION of a rare early work of musical theory in Portuguese: since beginning in business in 1969, we have not previously handled a copy. Ernesto Vieira, who wrote one of the definitive works on Portuguese musicians, calls it “um excellente compendio elementar,” and notes that the work is commended in one of the licenses by no less an authority than João da Silva Moraes, choirmaster of the Casa da Misericórdia and later the Sé de Lisboa, whom Vieira describes as the most erudite musician of this period.

Vieira notes that the Methodo was clear at a period when clarity was not prized: “O compendio do padre João Chrysostomo é realmente redigido com uma concisão e clarez pouco vulgares nas obras didacticas dos seculos XVII e XVIII, em que os auctores mais procuravam ostentar galas de sabedoria que ordenar materia de ensino puramente elementar. É verdade que o ensino elementar não podia ser extremamente simples, porque o complicado systema de mutanças então em uso exigia explicações assaz complexas, mas essas explicações são dadas em breves palavras e com a possivel clareza.”

Vieira also appreciates the typography, in which the musical examples are done partly with movable type, partly with woodcuts. These are quite numerous: ten are full page, many others half- or third-page. Cruz was appalled that there was no way to learn music without investing years in the process, although by this time handbooks for learning geography, cosmography, geometry, architecture, etc., were readily available. He proposed to remedy the situation with a clear, concise handbook, and explained at length in the preface how the student should proceed (ff. *1r-*2v). The book’s ten chapters begin with the origin of music and end with *tempos dirivados*. The final 17 leaves are a series of questions and answers arranged in the same order as the material is covered in the text and with page references, so that (as the author explains) they can serve a more useful purpose than a conventional index. The questions range from the elementary “Que cousa são signos?” to “Se houver 3 bbb, haverá 3 fás?” To which the answer, of course, is, an emphatic, “Não pôde haverem huma Cantoria mais que dous, e os seus oytavos, e algum accidental de Passagem, como em qualquer Cantoria.”

Judging from the discussion in História da música portuguesa of musical theory in Portugal during the eighteenth century, Freitas Branco did not know of this work. He mentions only Manuel Nunes da Silva’s Arte mínima, 1685, and Francisco Inácio Solano’s *Nova instauração ou teórica prática da música rítmica*, 1764. António da Silva Leite’s Resumo ... da música metrica como do canto-chão followed in 1787. Documentos musicais da Biblioteca Nacional de Lisboa lists six works on musical theory printed before 1745, none of which seem to be aimed at teaching musical theory.

João Chrysostomo da Cruz, a secular presbyter, was born in Villa-Franca de Xira in 1707. He died in 1748, in the collapse of a house.
Bibliography of Music Written by a King


Typographical reprint of the earliest Portuguese private library catalogue. The original, published in Lisbon, 1649, is so rare that Folter and Breslauer were unable to find a copy for the Grolier Club’s exhibition on bibliography. They write, “The catalogue of the vast musical library formed by King João, who was himself a composer and writer on music, remained the only independent work of musical bibliography until well into the eighteenth century. Some 4,000 titles are listed. The entire collection fell victim to the Lisbon earthquake of 1755.”


and “Joseph de Campos” [in lower outer corner]. Another faint early inscription on decorated wrapper, illegible. (4 ll.), 43, (1) pp., 2 engraved plates [1 of them folding]. $600.00

FIRST and ONLY EDITION of this instruction manual for those learning to sing, including instructions on plainsong. It is a true beginner’s guide to reading music—the perfect primer for an intelligent would-be musician who is entirely lacking in prior training. Part I offers verbal descriptions of keys (using solfège, as is common), notes, musical notation including lines and spaces, the F-, G- and C-clefs (including a description of the C-clef as movable, and describing what lines it can be moved to), accidentals, notation of accidentals, complete lists of relative major and minor keys (excepting C major / A minor, which one can assume is implied), examples and explanations of intervals from a whole step to an octave, three basic tempos including common (“quaternary”) time, three-four (“ternary”) time, and half (“binary”) time and the various numbers than can reasonably be imposed over each signature’s respective 4, 3, or 2 (happily, there is no mention of complex, additive, fractional or irrational time signatures), and a verbal explanation of note lengths which might confound the beginner if not for the folding “Pauta” plate that is helpfully referred to for visual reference.

Part II builds on Part I by delving deeper into the properties of scales and key signatures, including chords and tri-tones.

The author (1759-1833), Porto’s most notable musician of the late eighteenth and early nineteenth century, was choirmaster at the Cathedral of his native Porto for many years. When he published this Resumo, at age barely 28, he already taught singing, and by 1796 was also a popular instructor for the guitar, publishing a work on that subject. He wrote religious compositions (his Tantum ergo was still being sung in Lisbon 80 years later) as well as two operas and several patriotic hymns.


Bound in Contemporary Crimson Velvet

*10. [LISBON, Basílica de Santa Maria]. Livro dos pontos, em que devem ser multados os RR. Senhores Conegos da Basílica de Santa Maria, que não assistirem às horas, e mais funções, para o anno de M. DCCC. XXVII. 3 works in 1 volume. Lisbon: Na Typog. de António Rodrigues Galhardo, Impressor da Basílica de Santa Maria, (1827). 4°, contemporary crimson velvet (wear to extremities), plain smooth spine (worn), covers blindstamped with royal Portuguese arms within a border with floral pattern, plain peach endleaves, all edges gilt. Woodcut variant Portuguese royal arms on title-page. Overall in very good to fine condition. Internally very fine. [4 ll.]. 3 works in 1 volume. $1,600.00

FIRST (and only?) EDITION. Although there are three separate title-pages, the quire signatures continue from one work to the next (**4, **2). These three works list
Item 10
LIVRO DOS PONTOS,
EM QUE DEVEM SER MULTADOS
OS RR. BENEFICIADOS,
E
OS RR. CLERIGOS BENEFICIADOS
DA BASÍLICA
DE
SANTA MARIA,
QUE NÃO ASSISTIREM ÀS HORAS,
E MAIS FUNÇÕES,
PARA O ANNO DE M. DCC. XCVII.

LISBOA:
NA TYPOG. DE ANTONIO RODRIGUES GALHARDO,
Impresso na Basílica de Santa Maria,
Com licença.

Item 10
all those who were supposed to be present at the daily church services in the Basilica of Santa Maria in Lisbon, from the canons to the choirboys. It also lists the fines applicable for missing a service: for example, a canon who missed matins on an important day would have to pay 1600 (currency not specified), while a musician or organist who missed matins on Christmas would have to pay 4000.


**BOUND WITH:**

*Livro dos pontos, em que devem ser multados os RR. Beneficiados, e os RR. Clerigos Beneficiados da Basílica de Santa Maria, que não assistirem às horas, e mais funções, para o anno de M. DCCC. XXVII.* Lisbon: Na Typog. de António Rodrigues Galhardo, Impressor da Basílica de Santa Maria, (1827). Woodcut variant Portuguese royal arms on title-page. [4 ll.]

**AND BOUND WITH:**

*Livro dos pontos, em que devem ser multados os RR. Bachareis, os RR. Capel- laes Cantores, Musicos e todos os mais individuos que pertencem à Basílica de Santa Maria, que não assistirem às horas, e mais funções, para o anno de M. DCCC. XXVII.* Lisbon: Na Typog. de António Rodrigues Galhardo, Impressor da Basílica de Santa Maria, (1827). Woodcut variant Portuguese royal arms on title-page. [6 ll.]

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**How to Play the Mandolin**

11. RENTE, Adolpho Alves. *Método para Aprender a tocar Bandolim sem auxilio da musica e do mestre.* Lisbon: Livraria Romero, 1904. Large 8°, original pink printed wrappers (slightly faded at spine; very small tear of about 1.2 cm.). Diagrams of the parts of the mandolin, the frets, and the fingering for several pieces. Light browning. Overall very good. 20 pp., (errata inside rear wrapper). $150.00

FIRST and ONLY EDITION. Includes a diagram of the parts of the Brazilian mandolin, a diagram of the frets, and fingering for Gounod’s *Ave Maria* and two excerpts from the opera *Cavalleria Rusticana* (music by Pietro Mascagni, libretto by Giovanni Targioni-Tozzetti and Guido Menasci). The ledger lines and treble staff typical of music written for plucked instruments are never utilized or pictured in the “Methodo,” which uses a form of tablature. As opposed to the familiar American system of alphabetic musical identification, the Portuguese use “fixed do” solfège.

* Not located in OCLC. Porbase locates 2 copies in the Biblioteca Nacional de Portugal. No other copies located in KVK (44 databases searched). Not located in Copac.
EXAME INSTRUCTIVO
SOBRE
A MÚSICA
MULTIFORME, METRICA,
ERYTHLMICA,
Nós quais se presentá, e dá menções de múltip
chos, aspectantes para o escrito,

dos vivos, paus, discos, e emrros,

Sua ALTEZA REAL
OSENHOR
D. JOÃO
PRÍNCIPE DO BRAZIL
POR SEU AUTOR
FRANCISCO IGNACIO SOLANO.

LISBOA,
NA REGIA OFICINA TYPográfICA.
ASSO E NG.
Com instruções da Real Mão da Comissão Geral
sobre o Exame,

Tabella das Efléctas Consonantes, e Diferentes.

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<td>31,32</td>
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Item 12
12. SOLANO, Francisco Ignacio. Exame instructivo sobre a musica multiforme, metrica, e rythmica, no qual se pergunta, e dá resposta de muitas cousas interessantes para o solfejo, contraponto, e composição, seus termos privativos, regras, e preceitos, segundo a melhor pratica, e verdadeira theoria .... Lisbon: Na Regia Officina Typografica, 1790. 8°, contemporary speckled sheep (minor wear at extremities, small round wormhole near foot of spine), flat spine with crimson leather lettering piece, gilt letter, edges sprinkled red. Small woodcut royal Portuguese arms on title page; woodcut initials. In very good to fine condition. (10 ll.), 289 pp., (1 l. errata), diagrams and table in text. $1,200.00

FIRST EDITION, and the only one in Portuguese; it was translated into Spanish by Juan Pedro de Almeida y Motta and published in Madrid, 1818. Vieira comments that the Exame is of special interest because it defines many musical terms that are now obsolete. This is the third of Solano’s major works, following Nova instrucção musical, 1764, and Dissertação sobre o caracter, qualidades, e antiguidade da musica, 1780. All of Solano’s works are rare.

Solano was highly regarded as a composer and professor of music at the Lisbon Seminary.


13. VASCONCELLOS, Joaquim de. Ensayo critico sobre o catalogo d’El-Rey D. João IV. Porto: Imprensa Portugueza, 1873. Large 4° (23.5 x 17.5 cm.), original printed wrappers (spine cracked and defective at head and foot; a few short tears). Oval vignette on title page. Small round wormhole in outer margin of last few leaves, never affecting text. Uncut and unopened. In very good condition, printed on paper of excellent quality. xv, 102 pp., (1 l.), vii pp., (2 ll.), 1 folding table. One of 250 copies (the number of this copy is left blank). $300.00

FIRST and ONLY EDITION. On the front cover is stated Archeologia artistica. 1º anno, Volume I—Fascículo III. Publicada por Joaquim de Vasconcellos. On the rear wrapper is an advertisement for the Catalogo da musica d’El-Rey D. João IV, edited by Joaquim de Vasconcellos.

Innocêncio XII, 166 and 404. Jorge Peixoto, Bibliografia analitica das bibliografias portugueses 1759.
**Important Reference Work**

*14. VASCONCELLOS, Joaquim de. Os musicos portuguezes. Biographia-bibliographia. Porto: Imprensa Portugueza, 1870. 2 volumes. Large 8°, recent half crimson morocco over marbled boards, original printed wrappers bound in. A fine, uncut, mostly unopened set. xxxvi, 289 pp., (1 l.); 308 pp., (2 ll.), 4 large folding tables. 2 volumes. $900.00

FIRST and ONLY EDITION of this essential reference work.

**Choral Singing in Portugal**

15. VIEIRA, Afonso Lopes. O Canto coral e o Orfeon de Condeixa. Conferencia realizada no Concerto do Orfeon, no Teatro da Republica, em Lisboa. Lisbon: Editora Limitida, (1916). 8°, original decorated wrappers (minor wear, principally fraying at head and foot of spine). Woodcut border with floral design on title page and front wrapper. Overall in good to very good condition. 27, (1) pp., (1, 1 blank l.). $60.00

FIRST EDITION of a speech made at the opening of Lisbon’s Orfeon de Condeixa, with reflections on the tradition of choral singing in Portugal. There exists a 2002 reprint.

Afonso Lopes Vieira (Leiria, 1878-Lisbon, 1946) was Portugal’s best traditional poet of the twentieth century. In 1916 he resigned his post as Redactor da Câmara dos Deputados in Lisbon in order to dedicate himself to reading and to poetry. His home, S. Pedro de Moel, became a haven for artists, musicians and writers. He also traveled extensively in Europe and North Africa, and reminiscences of these travels often appear in his works.

Lopes Vieira’s earliest published works were written as a student at Coimbra, 1897-1900, e.g., Para quê?, 1897, and Náufrago, 1898. From this melancholy phase he passed into a nationalistic one, in which he publicized early Portuguese literature, aiming to “reaportuguesar Portugal tornando-o europeu.” During this period he helped prepare an edition of Camões (1928) and edited Montemayor’s Diana, the Amadis, and Rodrigues Lobo. His Portuguese translation of the Poema do Cid was published in the review Lusitânia, of which Lopes Vieira served as secretary. He also wrote works for children, e.g., Animais nossos amigos, 1911, and Canto infantil, 1912.

Santos, Exposição bibliográfica de Afonso Lopes Vieira, pp. 14 & 31. See Saraiva & Lopes, História da literatura portuguesa (17th ed., 2001) p. 961; Bell, Portuguese Literature p. 337; “There is a certain strength as well as a subtle music about his verse which is of good promise for the future.” Also Maria Amélia Gomes in Machado, ed., Dicionário de literatura portuguesa, pp. 301-2; Fernando Guimarães in Bíblia, V, 844-6; and Dicionário cronológico de autores portugueses, III, 214-6. NUC: NN, WU. OCLC: 697068567 (9 locations, including HathiTrust Digital Library; it appears that at least some of these locations are for links to online or microfilm copies); 68943864 (Universiteitsbibliotheek Utrecht); 560423378 (British Library). Porbase locates three copies: two in the Biblioteca Nacional de Portugal, and one in the Biblioteca João Paulo II-Universidade Católica Portuguesa. Copac repeats British Library only.
PRIMEIRA PARTE
DO ÍNDICE DA
Livraria de Música do
MISTO ALTO E MELODICO
Realizado em 1810 por J. R. de Sousa Indio.
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