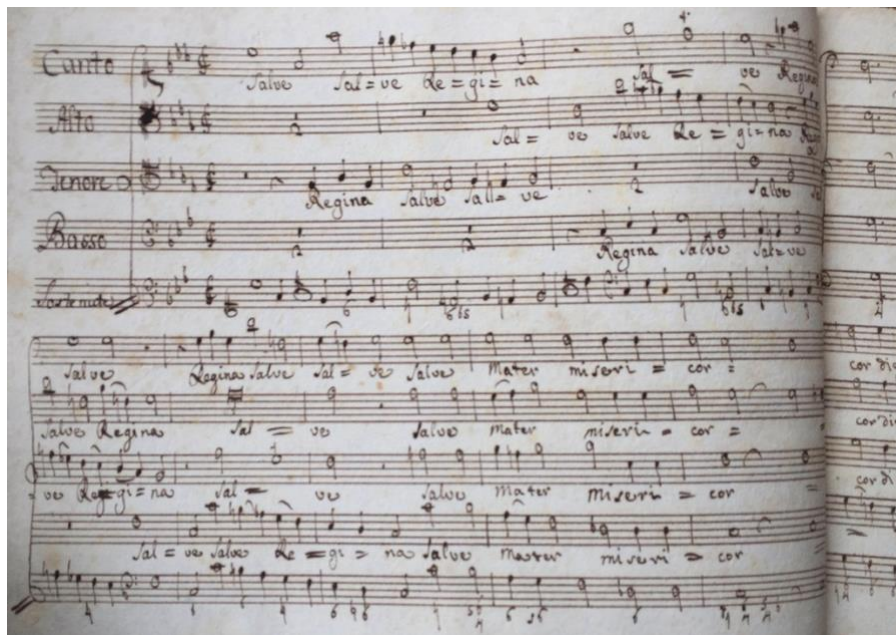


J & J LUBRANO MUSIC ANTIQUARIANS



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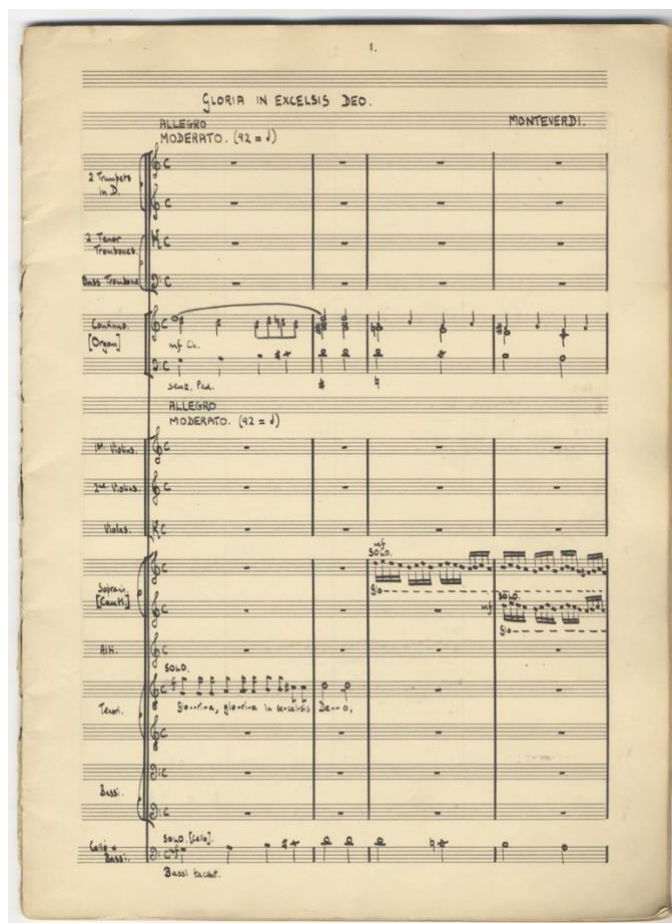
Catalogue 92 Part II: Items 64-127

Autograph Musical Manuscripts & Letters of Composers
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from the library of Luigi Ricci (1893-1981),
conductor and close associate of both Puccini and Mascagni*

April 2021

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**Arrangement of Monteverdi's *Gloria in Excelsis Deo*
by Milner, "the Foremost Catholic Composer of His Generation,"
Apparently Unrecorded**

64. MILNER, Anthony, arranger 1925-2002

Gloria in Excelsis Deo [Claudio] Monteverdi [arranged] for Brass, Strings, Solo Voices, Chorus and Organ Continuo. Autograph musical manuscript full score. 1947.

Folio (358 x 260 mm). Sewn. 1f. (recto title, verso "Note the Organ part consists of Malipiero's realization of the Basso continuo," [39], [iii] (blank) pp. 298 measures in total. Notated in ink on 20-stave music paper. With "Finis July 10, [19]47 I.O.G.D" to foot of final page and "Score prepared by Anthony Milner June 1947" to title. Outer leaves somewhat worn and soiled; split at spine; several marginal tears. In very good condition overall.

The present work appears to be unrecorded. Written in the year Milner joined the music faculty of Morley College in London under Michael Tippett, it pre-dates his opus 1 of 1948, the *Salutatio Angelica* for alto, chorus, and orchestra.

Milner is regarded as "*the foremost British Catholic composer of his generation*" (obituary published in *The Guardian*, October 1, 2002). He taught at the University of London, King's College London, Goldsmiths, and his alma mater, the Royal College of Music and was made a Knight of Saint Gregory for his service to the music of the church by Pope John Paul II in 1985. See also Jacobs: *The Music of Anthony Milner* in *The Musical Times*, September 1958.

Monteverdi's *Gloria in Excelsis Deo*, in 7 parts, was originally published as part of the composer's *Selva morale e spirituale* in 1640-1641. (33594) \$650

Dedicated to Noted Tenor Napoleone Moriani

65. MORLACCHI, Francesco 1784-1841

Ave Maria Offertorio per voce di tenore. Composto espressamente per il Sigre. Napoleone Moriani. [Full score]. Firenze: Ferdinando Lorenzi [PN G 3247 P], [1844].

Folio. Unbound, as issued. 14 pp. Engraved. Price "Fr. 3.50" crossed out and "F 4.-" written in ink. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981); previously in the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory number to first page. Slightly worn.

First Edition. Rare (2 copies located outside Italy, at the Bibliothèque Nationale and the British Library). Brumana 120 (work), p. 178 (edition). Gaspari II, p. 112.

Francesco Morlacchi began his career as an opera composer, achieving early success in Rome and Milan. He moved to Dresden in 1810, where he would serve as Kapellmeister for the remainder of his life. While he continued to write operas, they fared poorly amidst the flowering of German Romanticism in Saxony. As composer for the court, Morlacchi wrote a large body of church music as well as oratorios and cantatas.

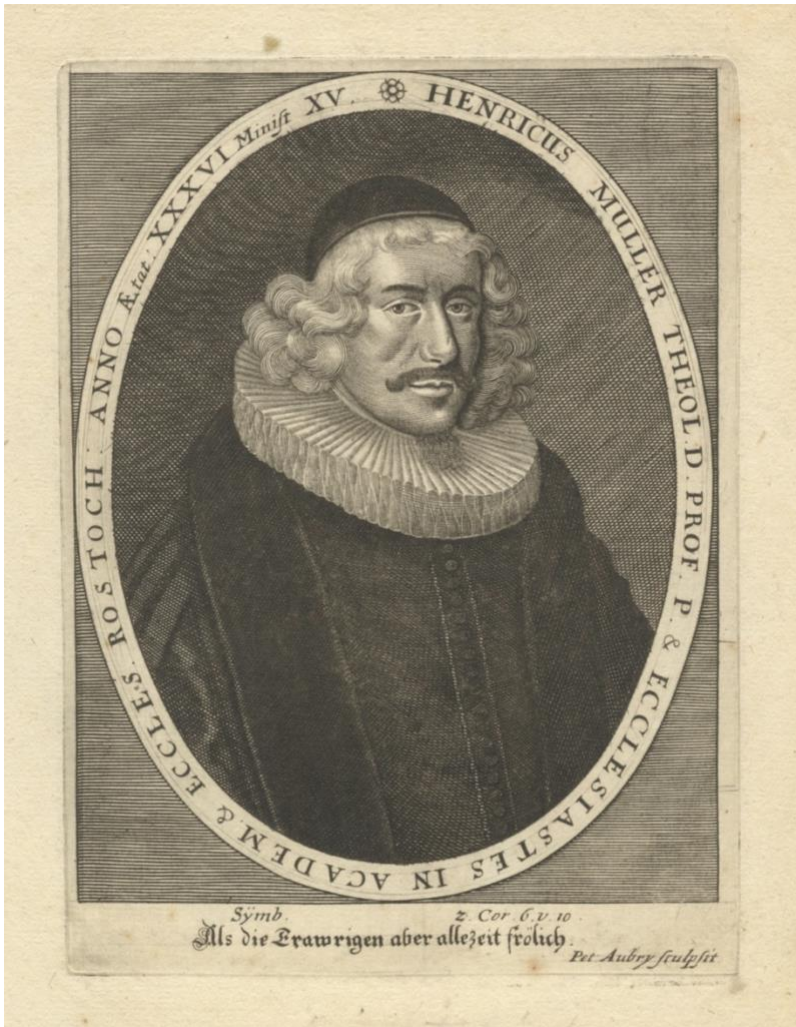
The present *Ave Maria* setting for solo tenor, choir, and orchestra, is dedicated to Napoleone Moriani (1808-1878), a famed Italian tenor. It was issued as part of Lorenzi's series *Musica Sacra*. (33389) \$85

**17th Century Portrait
of an Author of Text Set by J.S. Bach**

66. MÜLLER, Heinrich 1631-1675

Fine portrait engraving by Aubry. Ca. 1670. Half-length. Within oval textual border. 162 x 120 mm. Sheet slightly worn and browned; early annotations in ink to head of verso.

Bach used Müller's hymns in his Cantatas 87 and 138. (33481) \$300





19th Century Opera in Naples

67. [NEAPOLITAN MUSIC PUBLISHING – 19th Century]

Bound volume of 19th century operatic excerpts in piano-vocal score, all published in Naples, 1835-1843. Oblong folio. Mid-tan leather-backed green marbled boards, titling and decorative devices gilt to spine. Early manuscript index laid down to front pastedown. Various paginations.

Contents (in order of appearance):

DONIZETTI, Gaetano 1797-1848. Maria Padilla. Scena e cavatina: Lieto fra voi ritorno (Transportata per contralto o baritono). Napoli: B. Girard [PN 5465], [1841]. 1f. (title), 5 pp.

RICCI, Federico 1809-1877. La Prigione di Edimburgo. Barcarola: Solla poppa del mio Brick. Napoli: B. Girard [PN 4003], [1838]. 8 pp.

PACINI, Giovanni 1796-1867. La Fidanzata Corsa. Cavatina: Per me tacque una vendetta. Napoli: Fabricatore [PN 100], [1843]. 1f. (title), 9 pp.

MERCADANTE, Saverio 1795-1870. Il giuramento. Quartetto: Vicino a chi s'adora. Napoli: B. Girard [PN 3561], [1837]. 1f. (title), 10 pp.

DONIZETTI. Don Pasquale. Duetto: Cheti immantinente. Napoli: B. Girard [PN 5871], [1843]. 1f. (title), 12 pp.; Maria di Rudenz. Scena e duetto: Fonte d'amore lagrime. Napoli: B. Girard [PN 4051], [1838]. 1f. (title), 15 pp.

PACINI. La Fidanzata Corsa. Duetto: China quaggiu dall'etere. Napoli: Fabricatore [PN 93], [1843]. 1f. (title), 13 pp.

DONIZETTI. Linda di Chamounix. Scena e duetto: Quella pietà si provvida. Napoli: B. Girard [PN 5595], [1842]. 1f. (title), 12 pp.; Adelia. Scena e duetto: Tutto di te solleccito. Napoli: B. Girard [PN 5256], [1841]. 1f. (title), 12 pp.

BELLINI, Vincenzo 1801-1835. I Puritani. Aria: Ah! per sempre io ti perdei. Napoli: B. Girard [PN 2733], [1839?]. 1f. (title), 10 pp.

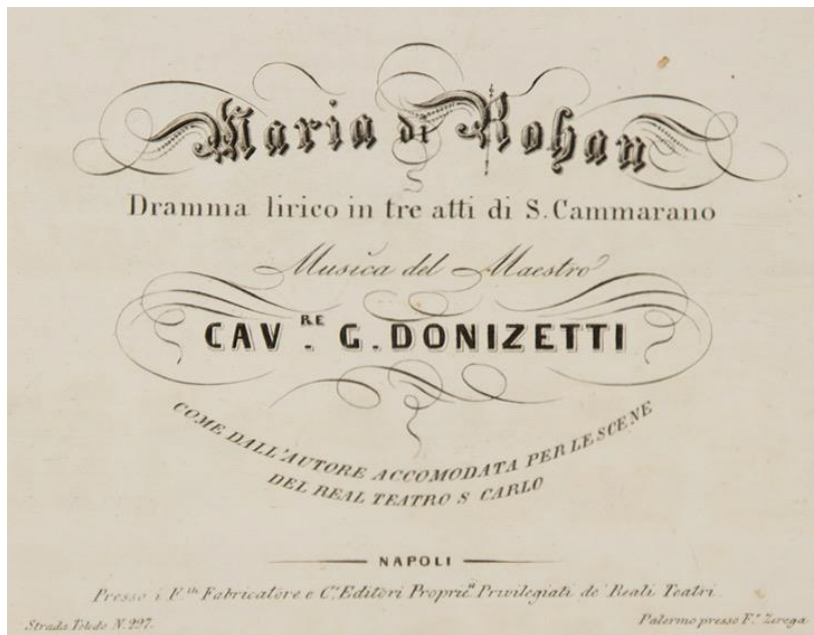
DONIZETTI. Belisario. Recitativo e duetto: Se vederla a me non lice. Napoli: B. Girard [PN 3068], [1836]. 1f. (title), 11 pp.; Maria Padilla. Scena e cavatina: Lieto fra voi ritorno. Napoli: B. Girard [PN 5481], [1841]. 1f. (title), 4 pp.; Torquato Tasso. Scena e duetto: In un estasi che nguale. Napoli: B. Girard [PN 2450], [ca. 1835]. 1f. (title), 18 pp. Lacking pp. 9-10.

From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding rather worn; corners defective; hinges split. Occasional light foxing and soiling throughout, but generally clean.

Nineteenth-century music publishers in Naples have not been as rigorously studied and documented as those in Milan, despite the city's importance in the musical history of Italy. The largest and most important publishing firm was Girard (later Stabilimento Musicale Partenopeo, then Teodoro Cottrau). Founded by Giuseppe Girard in 1809, succeeded by his son Bernardo in 1826, the company did exceptionally well, primarily due to their partnership with Guglielmo Cottrau. Girard had an exclusive contract with the three largest theatres in Naples, giving them rights to the works premiered there. For Neapolitan opera during this time, therefore, the editions of Girard almost certainly predate those of Lucca or Ricordi, and were the only editions for many lesser-known composers. The present collection also includes two scores published by Fabbriatore, another important publisher in Naples that often worked in partnership with Ricordi.

(33589)

\$265



68. **[NEAPOLITAN MUSIC PUBLISHING - 19th century]**

Bound volume of 19th century Italian operatic excerpts in piano-vocal score, most Neapolitan imprints and associated with contemporary performances. Includes works of Battista (5), Donizetti (6), Mercadante (7), Pacini (1), Petrella (1) and Verdi (1). With contemporary manuscript index to front free endpaper.

Contents (in order of appearance):

BATTISTA, Vincenzo 1823-1873

- Ermelinda Dramma lirico in Quattro Atti di Domenico Bolognese. Monaco: Orlando e C. [after 1850]. - Duetto Signor Capitano. PN 599. 19 pp.; - Coro alla danza. PN 600. 14 pp.; - Terzettino Febo ei vieni. PN 606. 8 pp.; - No.

13. Scena e Romanza. Partenopeo. PN 12093. 4 pp.

- Anna La Prie. Tragedia lirica di Nicola Leoncavallo. Napoli: Fabbriatore e Co. [ca. 1845]. - Scena e cavatina Alboix. PN 105. 10 pp.

DONIZETTI, Gaetano 1797-1848

La Favorita Melodramma tragico in 4 atti Posto in musica pel Real teatro di Parigi. Napoli: Girard e Ci. [ca. 1844].

- Aria O mio Fernando. PN 5181. 9 pp.
- Scena e Duetto Ah moio bene un Dio t'invia. PN 5185. 12 pp.
- Quartettino Deh paventa il furor. PN 5197. 4 pp.
- Scene e Duetto Ah va t'invo la e questa. PN 5184. 13 pp.

Maria di Rohan Melodramma tragico in tre atti di S. Cammarano ... Riduzione per Canto con accompo. di Pianoforte di C. Czerny. Milano: Giovanni Ricordi [1843]

- N: 14. Scena e Freghier ... No osoalzarcilumi! PN 14914HH. 6 pp.
- Scena e Ballata ... Cavalieri che veggio. Napoli: F. Fabricatore e C.; Palermo: R. Zerega. PN 146 [ca. 1845]. 7 pp.

MERCADANTE, Saverio 1795-1870

Violetta Opera semiseria in 4 Atti ... Rappresentata per la prima volta nel Teatro Nuovo di Napoli li 10 Gennajo 1853. [Napoli: Partenopeo, ca. 1856-60].

- No. 22. Rondo Finale. PN 10756. 10 pp.

Virginia Tragedia Lirica in tre atti di S. Cammarano ... Rappresenta per la prima volta nel R. Teatro S. Carlo di Napoli il 7 Apr. 1866. Napoli: T. Cottrau [ca. 1866].

- No. 10. Preghiera di Virginia. PN 14610. 4 pp.
- No. 14. Terzetto di Virginia, Appio ed Icilio. PN 14614. 8 pp.

Stratira opera tragica in tre Atti. Esuguita nel R. Teatro di S. Carlo li 8 Gennajo 1853. Poesie di Domenico Bolognese. [Napoli]: Partenopea [ca. 1866].

- No. 3. Scena e cavatina Cassandro. PN 10757. 15 pp.
- No. 14. Romanza Cassandro. PN 10758. 4 pp.

Orazi e Curiaze Tragedia lirica in 3 atti di S. Cammarano. Posta in musica per il Teatro di S. Carlo ov'è stata rappresentata á 10 Novembre 1846. Napoli: Girard [ca. 1846]

- No. 2. Scena, Romanza e Cavatina. PN 7555. 14 pp.
- No. 13. Scena, Preghiera ed Aria Finale. PNs 7565, 7560, 7567. 13 pp. Later issue of ca. 1856-60.

PACINI, Giovanni 1796-1867

Malvina di Scozia. [Opera in 3 acts]

Grande Scena, Preghiera, ed aria. L'orror mi rese immobile. [Napoli]: Fabricatore e C. PN 725 [ca. 1852]. 19 pp.

PETRELLA, Errico 1813-1877

Elena di Tolosa. Melodramma in tre Atti. Eseguito nel R. Teatro del Fondo li 112 Agosto 1852. Poesia di Domenico Bolognese. [Napoli]: Successori della Ditta Girard [ca. 1852].

- No. 6. Duetto. Dembra mesta! ... male! male! PN 10466. 14 pp.

VERDI, Giuseppe 1813-1901

Rigoletto. Melodramma di F.M. Piave. Milano: Giovanni Ricordi [after 1852]

- No. 9. Scena ed Aria "Coro nome che'il mio cor." PN N23079N. 7, [i] [list of publisher's plate numbers for excerpts of piano-vocal, piano 2-hands and piano 4-hands pieces) pp.

Oblong folio. 19th century black leather-backed boards. Binding somewhat worn and abraided; joints split. Occasional minor wear and soiling; some small tears. In very good condition overall. (36029) \$365



“Received with Rapturous Enthusiasm”

69. NICOLAI, Otto 1810-1849

Il templario Melodramma del Sig.r G. M. Marini. Posto in musica e dedicato a Sua Maestà la Regina Maria Teresa di Sardegna ... Per Canto con accomp. di P.F. Fr. 36. [Piano-vocal score]. Milano: F. Lucca [PNs 2455-74], [1840].

Oblong folio. Full dark blue cloth with decorative blindstamping, floral device gilt to upper, titling gilt to spine. 243 pp. Each number with separate caption title and secondary pagination. Engraved throughout, title with large coat of arms by Leone Zucoli. Named cast list includes Botticelli, Salvi, Abbadia, Rossi, Badiali, Vaschetti, and Marini. From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni. Binding slightly scuffed and bumped. Light scattered foxing. An attractive copy overall.

First Edition. Gaspari III, p. 325. Scarce (2 copies only in the U.S., at Julliard and the University of Washington).

Il templario, in three acts to a libretto by G.M. Marini after Scott's *Ivanhoe* (1819), premiered in Turin at the Teatro Regio on 11 February 1840.

"[Nicolai's] second opera, *Il templario*, was received with rapturous enthusiasm in Turin at its première in February 1840. He had become a famous composer overnight (at the same time, incidentally, as Verdi)." Ulrich Konrad in *Grove Music Online*. (33591) \$475



Nini's Most Successful Work

70. NINI, Alessandro 1805-1880

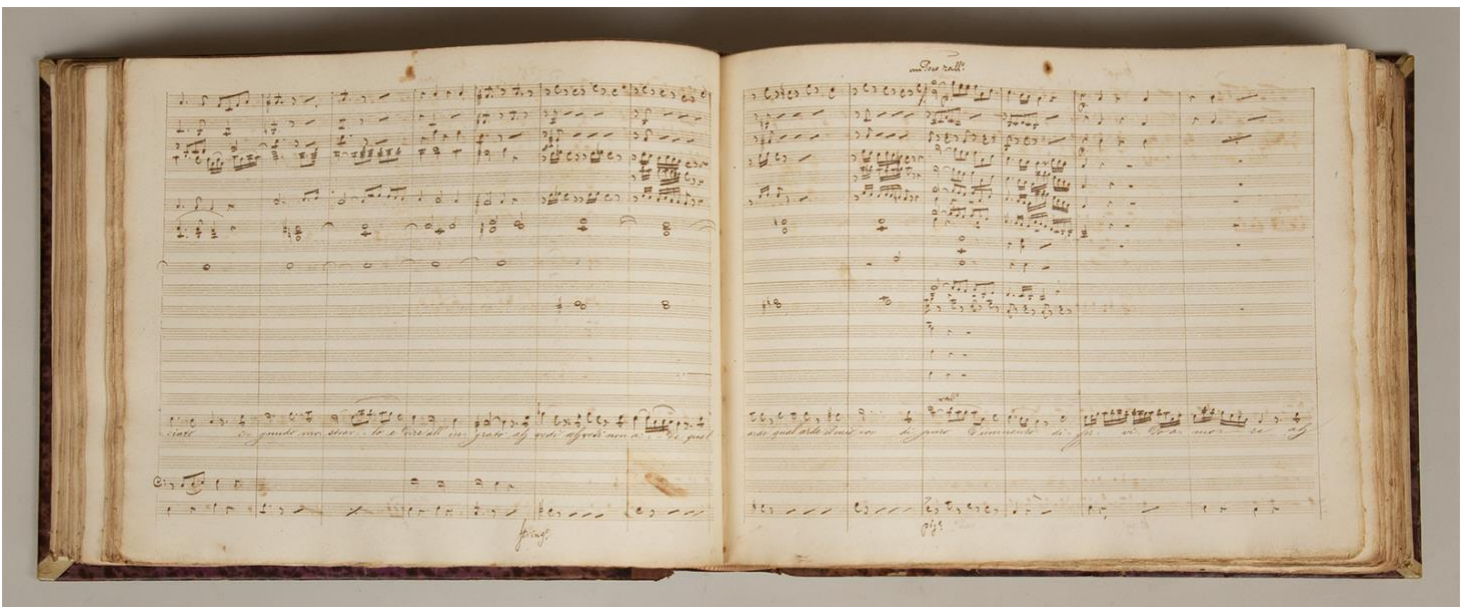
La Marescialla d'Ancre Tragedia lirica di G.P. posta in musica e dedicata al Sig.r Conte Camillo Gritti Direttore del Teatro nuovo di Padova ... Opera compla. Fr. 30. [Piano-vocal score]. Milano: Gio. Ricordi [PNs 11587-600, 11651-56], [1839].

Oblong folio. 1f. (title), 1f. (named cast list, contents), 5-273, [i] (blank) pp. Each number with separate caption title and secondary pagination. Engraved. Named cast list includes Fanny Kemble, Giovanni Verger, Giovanni Cartagenova, and Fanny Goldberg. With undated Ricordi blindstamp to lower inner corner of first leaves. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Lacking wrappers; some wear, browning, and soiling; scattered light foxing; several leaves detached; first 7 leaves trimmed at blank right margin.

First Edition. Scarce (no copies located in the U.S.).

La marescialla d'Ancre, in two acts to a libretto by Giovanni Prati after Alfred de Vigny, premiered in Padua at the Teatro Nuovo on 23 July 1839.

Nini spent the first part of his career as a successful opera composer in northern Italy. The present work, his second opera, was the most successful. He left the theatre behind in 1847, directing and composing sacred music in Bergamo for the rest of his life. "He was an excellent contrapuntist and composer of church music, and as such was greatly appreciated by Rossini." Giovanni Carli Ballola in *Grove Music Online*. (33452) \$175



A Significant Source, Unpublished in Full Score

71. PACINI, Giovanni 1796-1867

Bondelmonte. Opera in three acts. Manuscript full score. Ca. 1857.

Oblong quarto (242 x 291 mm). Dark purple leather-backed marbled boards with titling and decorative devices gilt to spine. Notated in black ink on 20-stave paper, with some leaves at end on 16-stave paper. 1r (title), 1v-133v (Act I), 134r-223v (Act II), 224r-274r (Act III), 274v (blank), 275r-314r ("Strumenti in Fine"), 314v (blank). Several numbers with indications of instruments included "in Fine," with supplementary scores for "Strumenti in Fine" at conclusion. From the collection Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni; previously in the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory number to title. Binding slightly worn, rubbed, and scuffed; spine faded. Edges slightly worn and soiled; scattered light soiling. In very good condition overall.

Only 4 manuscript full score copies located. **A full score was never published.**

Bondelmonte (or Buondelmonte), a tragedia lirica in three acts to libretto by Salvatore Cammarano, premiered in Florence at the Teatro della Pergola on 18 June 1845.

The historical inspiration for the opera is the account given by Machiavelli in his *Istorie fiorentine* (not Voltaire as is erroneously stated in Grove). The nobleman Buondelmonte agreed to marry the daughter of the Amadei family as part of a reconciliation. He is persuaded instead to marry the daughter of the Donatis, leading to a clash between multiple sparring families and Buondelmonte's death. Machiavelli places this within the context of the emerging Guelph and Ghibelline conflict in the 13th century.

The opera receives little more than passing mention, even in Pacini's own autobiography, yet it appears to have been quite successful. In the decades following its premiere in Florence, it was performed in multiple cities throughout the Italian peninsula as well as abroad.

The present manuscript is possibly related to an 1857 performance in Bologna, where Albini worked. The score contains an opening aria for Beatrice ("Un sorriso la vita") in the first scene that was added after the premiere, possibly for the first time with the 1853 Carnevale production in Venice. Of the known full scores, only the copy in Milan (Noseda MI0344) also contains this aria.

"... [Pacini was] one of the leading composers of Italian operas from the late 1820s to the 1840s. ... While his role in the development of opera after Rossini was secondary to those of Bellini and Donizetti, both his operas and his memoirs provide a fascinating glimpse into the efforts of Italian composers to adapt Rossini's approach to the new musico-dramatic climate of the 1830s and 40s." Scott L. Balthazar in *Grove Dictionary of Opera*.

A significant source for a forgotten opera, deserving of further study. (33506)

\$2,500



“One of the Leading Composers of Italian Operas from the Late 1820s to the 1840s”

72. PACINI, Giovanni 1796-1867

Il Contestabile di Chester ovvero I Fidanzati Melodramma romantico in tre parti ... L'opera intera D.4. [Excerpts in piano-vocal score]. Napoli: B. Girard e C. [PNs 1480-11481, 1485, 1494, 1594, 1596-1597, 1604, 1643, 1645, 1648], [1829].

Oblong folio. Vellum-backed and edged boards with black cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black. 1f. (title), [128] pp. Each number with separate caption title and individual pagination. Engraved. Contains 11 numbers published separately from the opera. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding somewhat worn, scuffed, and bumped. Some numbers trimmed. Scattered light foxing.

First Edition. Rare (no copies located either in the U.S. or the U.K.). A complete vocal score was not published until 1830.

I fidanzati, ossia Il contestabile di Chester, in 3 acts to a libretto by Domenico Gilardoni after Walter Scott, premiered in Naples at the Teatro San Carlo on 19 November 1829. (33501) \$300



Set to a Cammarano Libretto

73. PACINI, Giovanni 1796-1867

Malvina di Scozia Tragedia lirica in 3 atti di Salvatore Cammarano ... Dagli editori dedicata a S.A.R. il Conte di Siracusa ... Per Pianoforte e Canto D. 6.00. [Piano-vocal score]. Napoli: Flli. Fabbricatore [PNs 700, 705, 707-709, 713-725], [1852].

Oblong folio. Vellum-backed and edged boards with burgundy cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black. 1f. (title), 1f. (contents, named cast list), 227, [1] (blank) pp. Each number with separate caption title and some with secondary pagination. Engraved. Named cast list includes Arati, Bassini, Borghi-Mamo, Cortesi, Laudani, Benedetti, and Salvetti. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding slightly worn and scuffed. Title moderately browned, foxed and with vertical crease; occasional light foxing. In very good condition overall.

First Edition. Rare (1 copy only located outside of Italy, at UC Berkeley).

Malvina di Scozia, in three acts to a libretto by Salvatore Cammarano, premiered in Naples at the Teatro San Carlo on 27 December 1851. (33500) \$400



“Acclaimed as Pacini’s Best Work to Date”

74. PACINI, Giovanni 1796-1867

Medea Tragedia lirica in tre Atti di B. Castiglia ... Composta a Palermo nel 1843. Rinnovata a Palermo nel 1843. Rinnovata a Venezia in molti pezzi. Accresciuta a Torino ed a Firenze di due nuove arie. Completamente riformata nel 1850, Elenco de'pezzi dell'opera riformata e ridotti per Canto e Pianoforte ... L'opera intera per Canto. D.6.00. [Piano-vocal score]. Napoli: B. Girard e Co. [PNs 7164-71655, 9933, 10197-10212], [1850].

Oblong folio. Vellum-backed and edged boards with black cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black. Publisher's original pink printed wrappers bound in, with series title "Opere teatrali intere" and catalog to upper. 1f. (title), 1f. (cast list, contents), 5-187, [1] (blank) pp. Each number with separate caption title and secondary pagination. Engraved. Contains a total of 20 separately-published numbers from the opera. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding slightly worn, bumped, and scuffed. Scattered light foxing. A very good copy.

First Edition of the revised version. Rare (no copies located outside of Italy).

Medea, in three acts to a libretto by Benedetto Castiglia, premiered in Palermo at the Real Teatro Carolino on 28 November 1843. The opera was revised for a performance in Vicenza at the Teatro Eretenio in 1845.

"Although his audience was apparently bewildered by the opera at the première, after its second performance it was acclaimed as Pacini's best work to date. Thus it capped a triumphant year-long visit to Palermo during which a statue of the composer was erected alongside one of Bellini. In its music Medea represents a partial retreat from the innovations of Saffo (1840). Nonetheless, it contains many moments of great intensity, notably in Medea's duet with Jason, the concertato finale of Act 2 and the slow movement of the heroine's aria finale in Act 3." Scott L. Balthazar in *Grove Dictionary of Opera*. (33502) \$425



“A Remarkable Expressive Intensity”

75. PACINI, Giovanni 1796-1867

Saffo Tragedia lirica in 3 parti di S. Cammarano ... Dedicata a S.E. il Maresciallo di Campo Marchese del Carretto ... Riduzione per Canto con accomp.o di Pfte Fr.30. [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 12590-4, 12596, 12848, 13388-99], [ca. 1855].

Oblong folio. Vellum-backed and edged boards with dark brown cloth laid down, initials "C.G." gilt to upper, titling to spine stamped in black. Original publisher's green wrappers bound in, with series title "Opere teatrali complete" to upper and catalog dated 1855 to lower. 1f. (title), 1f. (contents, named cast list), 3-266 pp. Each number with separate caption title and secondary pagination. Engraved. Named cast list includes Cartagenova, Buccini, Pixis, and Fraschini. Handstamp of Lucca to title; blindstamp of Tito Ricordi to inner margin. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding somewhat worn and scuffed. Scattered light foxing.

First Edition, later issue. Scarce (2 copies located in the U.S., at Harvard and the Newberry Library).

Saffo, in three parts to a libretto by Salvatore Cammarano after Pietro Beltrame, premiered in Naples at the Teatro San Carlo on 29 November 1840.

"Saffo is important for its integration of scenes into extended musical tableaux, for the complexity of its ensembles and for the relatively minor role played by solo numbers, all of which include chorus, secondary soloists or both. Its great Part I finale may have been the source of techniques later associated with Verdi's concertato slow movements. Pacini achieved a remarkable expressive intensity not only in cantabile movements but also in lyric dialogues by largely abandoning the florid bel canto that had marked his earlier works and moving closer to Bellini's impassioned melodic style." Scott L. Balthazar in *Grove Dictionary of Opera* v. 4, p. 123. (33499) \$220



Parisi's Only Published Work, Inscribed to Mercadante

76. PARISI, Filippo fl. 1850-1860

La carità Inno di Giuseppe Borghi ... Eseguita a grande orchestra in Napoli il dì 17 febbraio 1856 nel real museo mineralogico alla regia Università degli studi a beneficio degl'infermi e delle famiglie povere della città sotto gli auspicii di S. A. I. R. il conte di Aquila Luigi Borbone ... Riduzione per Canto e Pianoforte Duc. 4.00. [Piano-vocal score]. Napoli: Stabilimento Musicale Partenopeo di Teodoro Cottrau [PNs 12669/759], [1856].

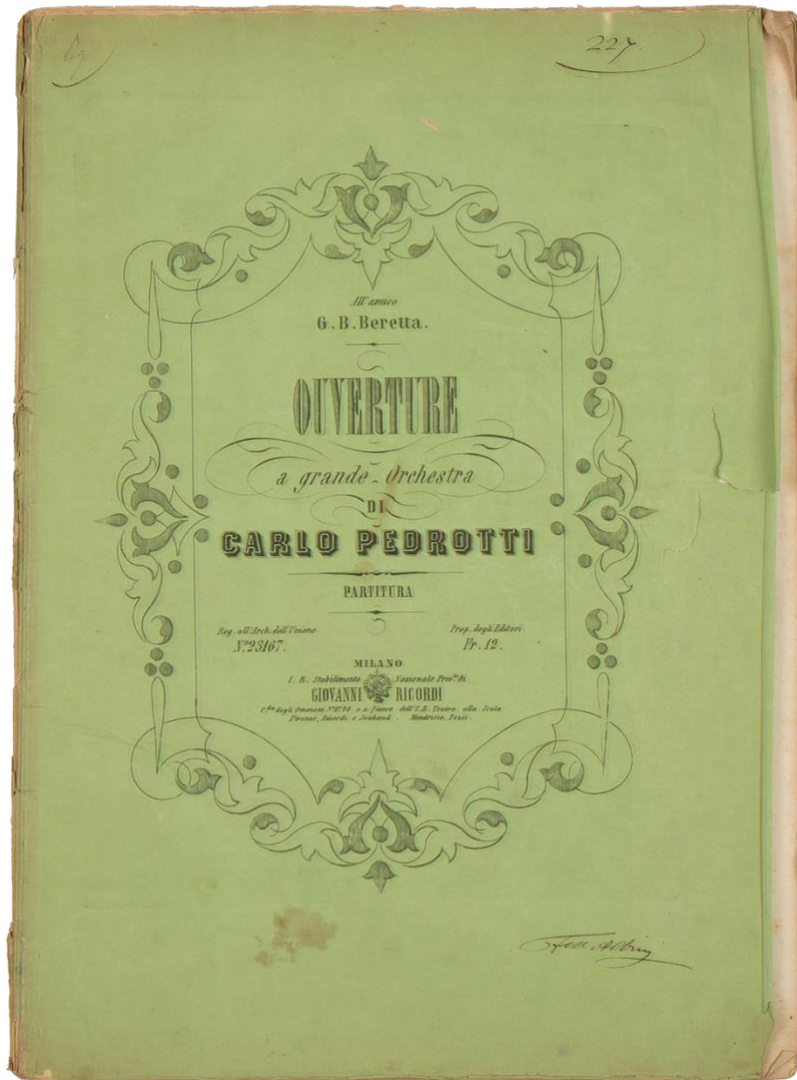
Oblong folio. Original publisher's dark yellow printed wrappers with titling in decorative letters. 9 movements, each paginated separately. [84] pp. in total. Engraved. Wrappers slightly worn and soiled; small edges tears and holes; detached. Occasional minor foxing; signatures loose. A very good, clean copy overall, with strong impression.

Inscribed by the composer in ink (signed "L'Autore") to fellow-composer Saverio Mercadante on title.

First Edition. Rare (no copies located outside Italy).

There is little mention of composer Filippo Parisi, even in Italian sources, and it is possible that he died at a young age. His father, Gennaro, was also a composer, and both were active at the Naples Conservatory. They were colleagues of Mercadante and several of their surviving compositions bear dedications to him. Filippo's compositions are nearly all sacred vocal works; his manuscripts are held at the Conservatory and seminary in Naples (Biblioteca del Seminario arcivescovile).

La carità (1856) is his only published work. It sets a poem by author and priest Giuseppe Borghi (1790-1847) from his collection *Inni* (1831), consisting of 21 poetic "hymns" inspired by Alessandro Manzoni. (33574) \$250



“Highly Regarded in His Day”

**77. PEDROTTI, Carlo
1817-1893**

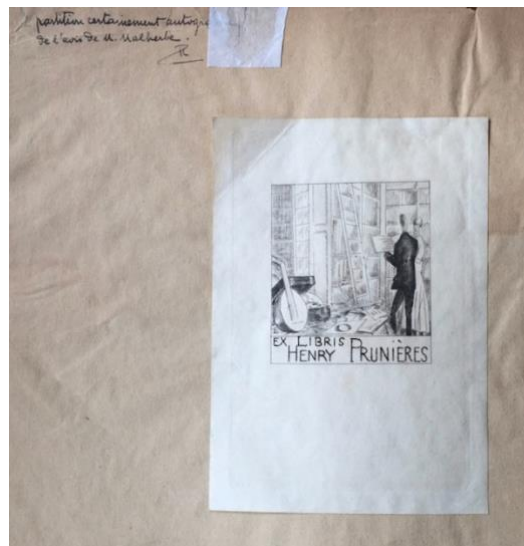
Ouverture a grande Orchestra ...
Partitura. [Full score]. Milano:
Giovanni Ricordi [PN 23167],
[1851].

Folio. Original publisher's green printed wrappers. 1f. (title), 78 pp. Engraved. Title within decorative engraved border with dedication printed at head ("All'amico G.B. Beretta"); date of "20.8.51" printed at foot of page 1. From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni; previously in the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory number to title. Publisher's blindstamp to upper wrapper through first several leaves. Wrappers somewhat worn and detached, with small tears to edges. Light foxing throughout; signatures loose; rehearsal letters in pencil.

First Edition. Gaspari IV, p. 18. Sonneck: *Orchestral Music*, p. 332. Rare (1 copy only located outside Italy, at ÖNB).

Carlo Pedrotti conducted at the Teatro Nuovo in Verona for over twenty years, composing his most successful operas, including *Fiorina* (1851) and *Tutti in maschera* (1856), there. In 1868 he moved to Turin, where he made major contributions to music in that city, starting a series of orchestral concerts that helped to introduce foreign composers to the region. Following this important tenure, which elevated the musical status of Turin, he left for Pesaro in 1882 as first director of the Liceo Musicale established by Rossini.

"As a composer, Pedrotti was highly regarded in his day. Technically accomplished and a brilliant orchestrator ... he was at his best in opera buffa, where his cultured eclecticism, rhythmic vitality and lightness of touch made an immediate appeal. ... His influence as an orchestra director was more significant: he was probably the first Italian conductor in the modern sense of the word, the eldest of an important group of late 19th-century composer-conductors that included Bottesini, Mariani, Faccio, Mancinelli and Mascheroni." Michael Rose in *Grove Music Online*. (33573) \$300



Early 18th Century Manuscript, Unrecorded and Unpublished

78. PEREZ, David 1711-1788

Salve Regina à 4. Canto Alto Tenore Basso Per La SS:ma Casa di Loreto. Del Sig. David Perez 1739. Copiata per uso di S.E. R[everendissima] Monsig[nore] Caetani. Musical manuscript score.

Small oblong folio. Green marbled wrappers with black morocco label to upper titled in gilt "David Perez Salvé Regina." [1] (title), 17 (music) pp. Notated in black ink on 10-stave music paper. For four-part mixed chorus (voices labeled Canto, Alto, Tenore, Basso) and figured bass (labeled "Sostenute"). Ex-libris Henry Prunières, with his distinctive bookplate to verso of upper wrapper. Manuscript note in ink to upper left corner of verso of upper wrapper: "partiture certainement autographe de l'avis de M. Malherbe." Wrappers torn, creased, and frayed, with slight loss; "Fine" at the end of the composition partially obscured by lower wrapper

Dottori III.21. According to RISM, there are manuscript copies in the Arquivo da Fabrica de Sé Patriarcal, Lisbon (RISM 110000562); the Bayerische Staatsbibliothek, Munich (RISM 450054251); the Santini-Bibliothek, Münster (RISM 451023045); and the Moscow Conservatory (RISM 310001339). Dottori III.21 (citing the Lisbon copy as autograph, with additional manuscript copies in Berlin, Dresden, Regensburg, and Vienna). The Lisbon autograph copy includes a statement that the manuscript is copied from the original: "copia d'originale di David Perez". An unrecorded manuscript.

French musicologist Henry Prunières (1886-1942) was a noted specialist in 17th-century French music; Charles Malherbe (1853-1911) is best known as an editor of both Rameau's and Berlioz's works.

"In 1738 [Perez] was appointed vicemaestro di cappella of Palermo's Cappella Palatina, the church dedicated to S Pietro in the royal palace, and became maestro the following year... After March 1748 he was granted leave of absence and never returned to Palermo, although he continued to receive half his Palermo salary until his death. He proceeded to stage his operas in rapid succession in Naples, Rome, Florence, Venice, Milan, Turin and Vienna... In 1752 the King of Portugal invited Perez to become mestre de capela and music master to the royal princesses, a position he occupied until his death... 18th-century critics often ranked Perez with Hasse and Jommelli; Burney found 'an original spirit and elegance in all his production'. 19th- and 20th-century commentary, based for the most part on a few earlier operas, has generally downgraded this judgment. A more complete examination of his works affirms the stature his contemporaries assigned to him. While he was essentially a transitional figure in 18th-century opera, he was nevertheless one of the great composers of opera seria, and as a church composer, he wrote some of the finest Roman Catholic music of the 18th century." Mauricio Dottori and Paul J. Jackson in *Grove Music Online*. (25222) \$1,500



Premiered in Reggio nell'Emilia

79. PERI, Achille 1812-1880

Vittore Pisani Melodramma in tre Atti di Francesco Maria Piave ... dedicato alla nobil donna Lucietta Spalletti Balleani. Riduzione con Accomp.to di Piano Forte ... L'Op. comp. Fr. 40. [Piano-vocal score]. Milano: F. Lucca [PNs 12379-94], [1858].

Oblong folio. Vellum backed marbled boards with titling in black ink to spine. 233 pp. Each number with separate caption title, some with secondary pagination. Engraved. Decorative title printed in red. Named cast list includes Giraltoni, Bendazzi, Morselli, Ghini, Cornago, Poggiali, and

Mongini. Handstamp ("Genesio Venterini Firenze") to foot of title. From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni. Binding somewhat worn and rubbed; spine split at head and foot; endpapers worn and soiled; free front endpaper lacking. Slightly worn and soiled; scattered foxing; occasional faint pencil markings.

First Edition. Scarce (3 copies only in the U.S.).

Vittore Pisani, in three acts to a libretto by Francesco Maria Piave, premiered in Reggio nell'Emilia at the Teatro Comunitativo on 21 April 1857.

Peri wrote in the style of Donizetti and Mercadante, achieving success in his hometown of Reggio Emilia but failing to satisfy audiences in Milan. His opera *Giuditta* (1860) was well-received in later productions, but Peri abandoned the stage and focused on composing music for the church. (33575) \$350



Petrella's First Opening at La Scala

80. PETRELLA, Errico 1813-1877

L'assedio di Leida. [Piano-vocal score]. [Napoli]: Stabilimento Musicale Partenopeo [PNs 12354-67], [1856].

Oblong folio. Burgundy leather-backed textured cloth boards with titling gilt to spine within decorative gilt border. 188 pp. Each number with separate caption title and secondary pagination. Engraved. Title printed within decorative blue border. Named cast list includes Nanni, Weiser, Grazini, and Corsi. Handstamp "Scuola di Canto del Mo. Kombardini" to title and several pages throughout. Binding somewhat worn, rubbed, and lightly soiled; remnants of paper label to spine; endpapers slightly foxed; slightly shaken. Scattered light soiling and foxing; several leaves detached.

First Neapolitan edition, published in the same year as the edition published by Lucca in Milan.

L'assedio di Leida, in a prologue and three acts to a libretto by Domenico Bolognese after *Elnava* (1843) by Michele Cuciniello, premiered in Milan at La Scala on 4 March 1856. The opera was Petrella's first opening at La Scala, and its success led to a commission for another opera. This resulted in *Jone* (1858), the best-known and most frequently performed of Petrella's serious operas.

"Petrella was one of the last composers of the old Neapolitan tradition ... As one of the most performed composers of the generation between Donizetti and Puccini, Petrella has a distinctive place in the history of Italian opera." Michael Rose in *Grove Dictionary of Opera*. (33572) \$250



“Famous for its Extensive Use of *Parlanti*”

81. PETRELLA, Errico 1813-1877

Il carnevale di Venezia o Le Precauzioni Opera buffa in 3 atti rappresentata nel Teatro Nuovo li 11 Maggio 1851. Poesia di Marco d'Arienzo ... Riduzione per Canto con acc.to di Pianoforte ... L'opera intera D.7 00. [Piano-vocal score]. [Napoli]: Stabilimento Musicale Partenopeo [PNs 9924-32, 11149-97, 11443-44], [1853].

Oblong folio. Full brown cloth with titling gilt to upper and spine. 258 pp. Each number with separate caption title and secondary pagination. Engraved. Named cast list from the premiere includes Casaccia, Fioravanti, Remorino, Cammarano, Savoja, Martinelli, D'Amora, Gualdi, and Grandillo. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding slightly worn, rubbed, and bumped; unevenly faded. Occasional foxing; title creased, with a few small stains to margins.

First Edition, second issue (with two alternate arias). Rare (no copies of any issue outside Italy).

Il carnevale di Venezia, in three acts to a libretto by Marco d'Arienzo, was first performed in Naples at the Teatro Nuovo on 11 May 1851.

“Petrella treats this tenuous plot with great vivacity and humour ... His score is famous for its extensive use of ‘parlanti’ (vocal declamation over orchestral music) ... Though sometimes despised by the critics, Petrella’s most successful operas remained in the repertory of smaller Italian opera houses up to the time of World War I. As one of the most performed composers of the generation between Donizetti and Puccini, Petrella has a distinctive place in the history of Italian opera.” Michael Rose in *Grove Dictionary of Opera*. (33562) \$265



“A Distinctive Place in the History of Italian Opera”

82. PETRELLA, Errico 1813-1877

Le carnevale di Venezia o Le precauzione Opera buffa in tre atti ... *Ridotta per Pianoforte solo dal Mo. Giovanni Festa*. [Solo piano]. Napoli: Stabilimento Musicale T. Cottrau [PNs 9953-57, 9970-83], 1865.

Oblong octavo. Brown cloth-backed marbled boards, original publisher's dark ivory printed wrappers bound in. 132 pp. Each number with separate caption title and secondary pagination. Engraved. From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni. Binding somewhat worn and rubbed; head and tail of spine chipped; endpapers slightly soiled; lower wrapper lacking. Light browning.

First Edition of this arrangement, later issue. Rare (no copies located outside Italy). (33570)

\$75



83. PETRELLA, Errico 1813-1877

Il Duca di Scilla Dramma lirico in quattro atti di G. Peruzzini e L. Fortis ... Spartito per canto e pianoforte ... L'Opera intera L.12.00. [Piano-vocal score]. Napoli: Stabilmento Musicale T. Cottrau [PNs 13230-45], [ca. 1861].

Oblong folio. Blue printed wrappers, with original publisher's upper wrapper trimmed and laid down. 1f. (title), 196 pp. Each number with separate caption title and secondary pagination. Engraved. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Wrappers worn and soiled; lower lacking. Minor browning to margins; occasional foxing; small dampstain to lower margin of title and first few leaves.

First Edition, later issue (with prices in Lira). Scarce (1 copy only in the U.S., at Julliard).

Il duca di Scilla, in four acts to a libretto by Giovanni Peruzzini and Leone Fortis, premiered in Milan at La Scala on 24 March 1859. (33564) \$135



84. PETRELLA, Errico 1813-1877

Elena di Tolosa Melodramma in tre atti. Eseguito nel R. Teatro del Fondo li 12 Agosto 1852. Poesia di Domenico Bolognese. Posto in Musica e dedicato all' esimia Cantante Rosina Penco ... Canto in partitura e strumentale ridotto per pianoforte. [Piano-vocal score]. Napoli: Successori della Ditta Girard [PNs 10463-82], [1852].

Oblong folio. Vellum-backed and edged dark brown textured cloth boards with initials "C.G." gilt to upper, titling to spine stamped in black, original publisher's pink printed wrappers bound in, with series title "Opere teatrali intere" and catalogue to upper. 165 pp. Each number with separate caption title and secondary pagination. Engraved. Named cast list from the premiere includes Arati, Pancani, Cresci, Penco, Luzio, and Benedetti. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981). Binding slightly worn, soiled, and scuffed; stain to lower. Occasional light foxing.

First Edition. Rare (3 copies only located outside of Italy).

Elena di Tolosa, in three acts to a libretto by Domenico Bolognese, premiered in Naples at the Teatro del Fondo on 12 August 1852. (33563) \$350



After the Novel by Tommaso Grossi

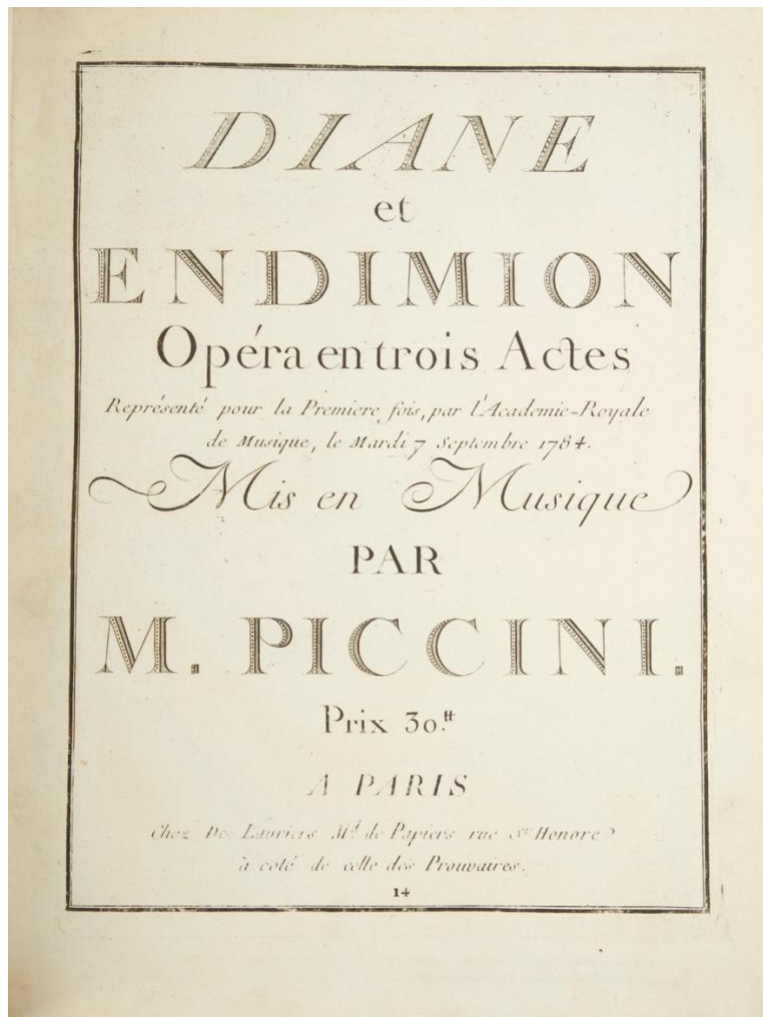
85. PETRELLA, Errico 1813-1877

Marco Visconti Melodramma in 3 Atti di D. Bolognese ... L'opera completa per Canto D 7. [Piano-vocal score]. Napoli: Clausetti e Co. [PNs 1500-20], [1854].

Oblong folio. Brown leather-backed dark green embossed paper boards, spine in gilt-ruled compartments with titling gilt. 203 pp. Each number with separate caption title and secondary pagination. Engraved. Decorative title printed in blue. Named cast list includes Gaetano Ferri, Gaetano Fraschini, Laudano, Arati, Rosina Penco, Adelaide Borghi-Mamo, and Salvetti. From the collection of Luigi Ricci (1893-1981), Italian conductor, vocal coach, and close associate of Puccini and Mascagni. Binding worn and rubbed; tears to upper; mostly detached. Light thumbing and foxing throughout; first several leaves detached and frayed at edges.

First Edition, co-published with Lucca in Milan. Scarce (4 copies outside Italy).

Marco Visconti, in three acts to a libretto by Domenico Bolognese after the novel by Tommaso Grossi, premiered in Naples at the Teatro San Carlo on 9 February 1854. (33565) \$250



86. PICCINI, Niccolò 1728-1800

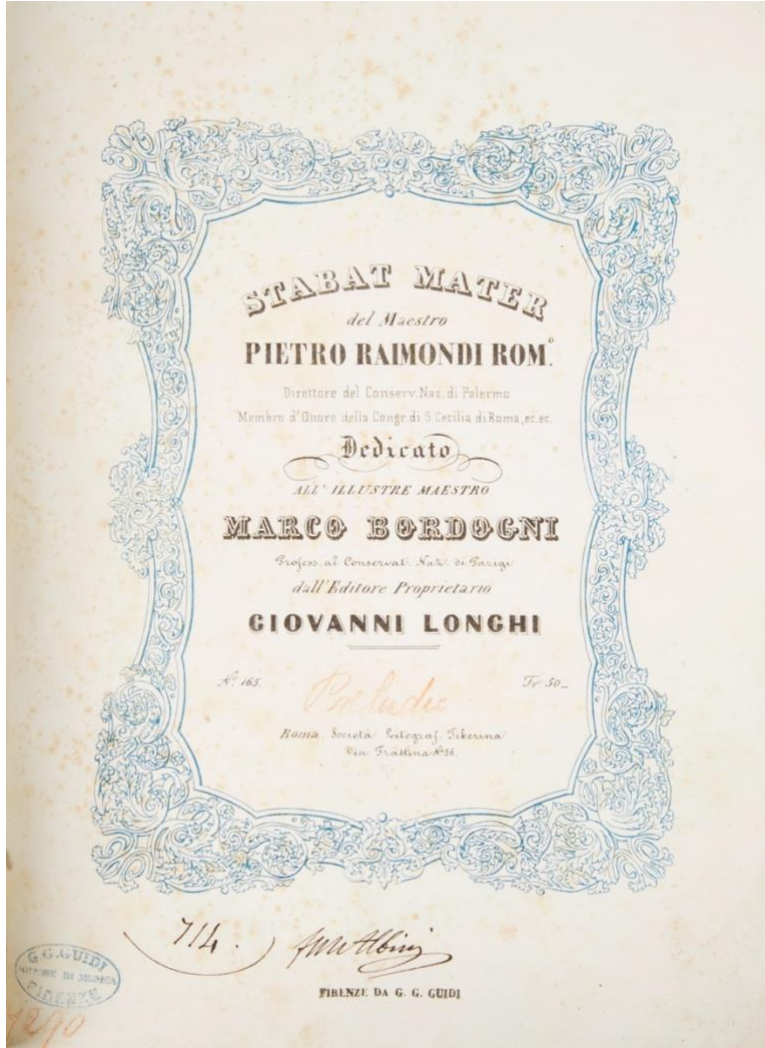
Diane et Endimion Opéra en trois Actes. Représenté pour la Première fois, par l'Académie Royale de Musique, le Mardi 7 Septembre 1784 ... Prix 30 ff. [Full score]. Paris: Des Lauriers, [ca. 1792].

Folio. Mid-tan calf-backed marbled boards, raised bands on spine with titling gilt. 2ff. (title, publisher's catalog), 230 pp. Engraved. "14" printed to foot of title. Binding scuffed and rubbed, some loss to head and tail of spine. Light offsetting throughout.

Reissue by Deslauriers of the first edition, published by the composer in 1785. Lesure p. 497. RISM P 2098.

Set to a libretto by Jean-François Espic de Lirou, *Diane et Endimion* premiered at the Paris Opéra on 7 September 1784. (33379) \$375

**An Attractive Edition
of Raimondi's *Stabat Mater***



87. **RAIMONDI, Pietro 1786-1853**
Stabat Mater ... Dedicato all' Illustre Maestro Marco Bordogni Profess. al Conservat. Naz. di Parigi dall' Editore Proprietario Giovanni Longhi No. 165 Fr. 50-. [Full score]. Roma: Giovanni Longhi; Società Litograf. Tiberina [PN 165], [1849].

Folio. Navy blue calf-backed marbled boards, titling to spine in decorative compartments gilt. 1f. (recto title within decorative border printed in blue, verso blank), 1f. (recto "Nota," verso blank), 50 pp. "Gran Preludio," 1f. (recto secondary title, verso blank), 3-190 pp. Lithographed. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981); previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory number 714 to title page. Handstamp of musicseller G.G. Guidi Firenze to title. Binding slightly worn, rubbed, and bumped. Annotations in red pencil to titles; light scattered

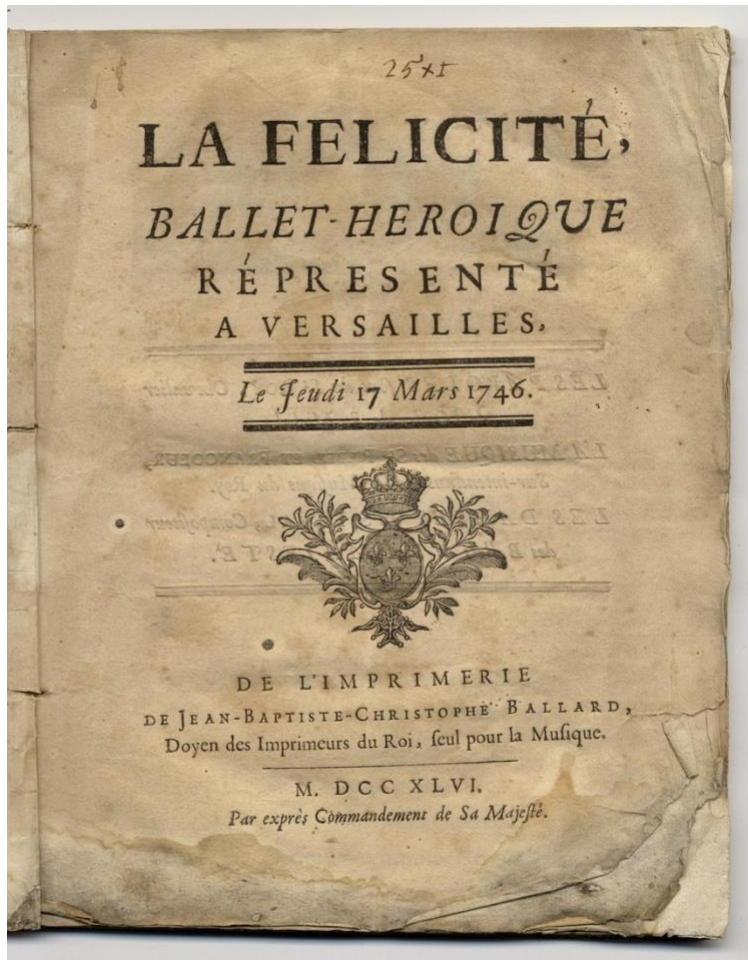
foxing, heavier to title and outer leaves.

First Edition. Scarce (one copy only in the U.S., at UNC-Chapel Hill).

Raimondi was an accomplished opera composer in the first decades of the 19th-century, particularly in Naples. Following the rise of Bellini and Donizetti, he turned to sacred music, culminating in his appointment in 1852 as maestro di cappella at San Pietro in Rome. Raimondi composed three settings of the *Stabat Mater*: for 3 voices (ca. 1825); 2 voices, with Italian text (ca. 1840); and the present version for SATB and large orchestra.

An obscure work in an attractive lithographed edition. (33371)

\$350



**18th Century Ballet
Featuring Some of the
Leading Dancers of the Era**

**88. REBEL, François 1701-1775 and
François FRANCOEUR 1689-1787**

La Felicité. Ballet-heroique. Représenté à Versailles, le Jeudi 17 Mars 1746. [Ballet libretto]. [Paris]: Christophe Ballard, 1746.

Quarto. Contemporary marbled wrappers. 1f. (recto title, verso identification of librettist, composers, and choreographer), 1f. (dedication), 1f. (recto half-title, verso named cast list), vii-xi (prologue), xii (named cast list), 1f. (synopsis), [3]-55, [i] (blank) pp. With woodcut armorial device to title, decorative woodcut headpiece and initial to dedication leaf and each of the 3 entrées, decorative woodcut tailpieces. Printed note to verso of title identifies the librettist as [Pierre-Charles] Roy (1638-1764) and the choreographer as Sr. Laval, "Compositeur des Ballets de Sa Majesté." Wrappers somewhat worn, creased and frayed at edges. Slightly worn and browned; corners creased; title

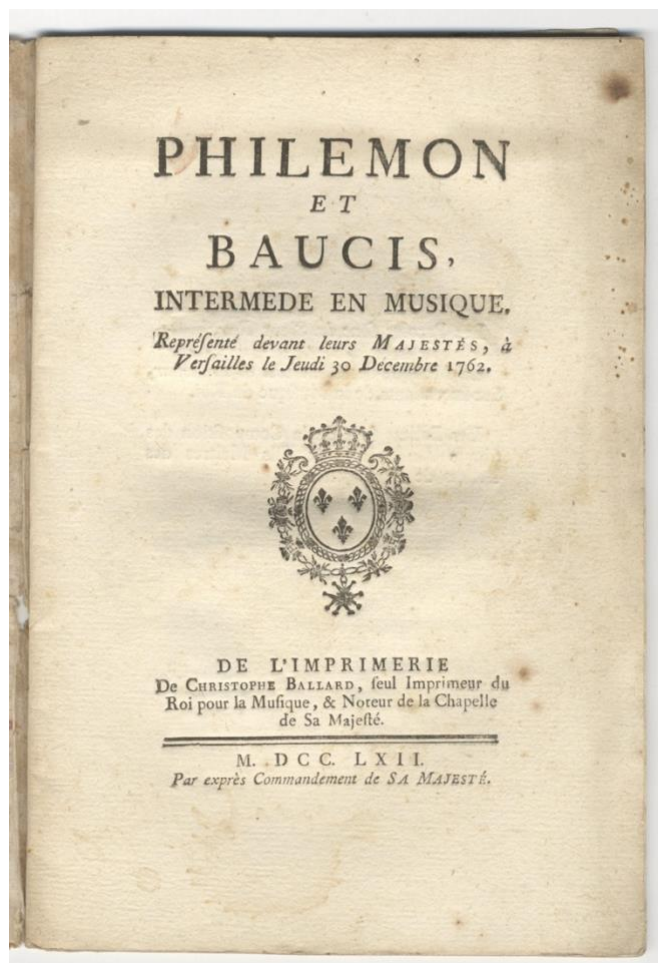
browned, with lower edge and corner soiled, stained, and slightly torn, with minor loss to blank area, small contemporary manuscript annotation to head ("25 XI"); blank lower outer corner of following leaf soiled, with minor loss to blank area.

First Edition. OCLC (copies at the New York Public Library, the Newberry, the Bibliothèque Nationale Paris-Mazarine, and the Bibliothèque Genève).

The ballet consists of a prologue and three entrées and features some of the leading dancers of the period including Camargo, Sallé, Dumoulin, and Dupre and singers Jeliote, Le Maure, and Coupee.

François Rebel, violinist, theorbo player, conductor, composer, and opera director, was the son of Jean-Fery Rebel (1666-1747) and a close friend of Francoeur.

"... In 1757, the king granted Rebel and Francoeur the licence of the Opéra for a period of 30 years ... The output of Rebel and Francoeur consists mainly of works for the stage (operas, ballets and divertissements). It is difficult to distinguish between the two men's shares in these compositions, and when questioned on the subject they used to reply, 'This piece is by both of us'. La Borde, however, wrote that the 'morceaux de force' were Rebel's and the 'morceaux de sentiment' were by Francoeur. Rebel and Francoeur remained supporters of the French operatic tradition of Lully and Rameau. Their works were popular, as can be seen from the 33 consecutive performances of Scanderberg and the new edition of 1779, in which 'most of the divertissements are newly revised'. Rebel composed few works on his own, and is remembered chiefly for his brilliant career as a theatre director." Catherine Cessac in *Grove Music Online*. (36096) \$750



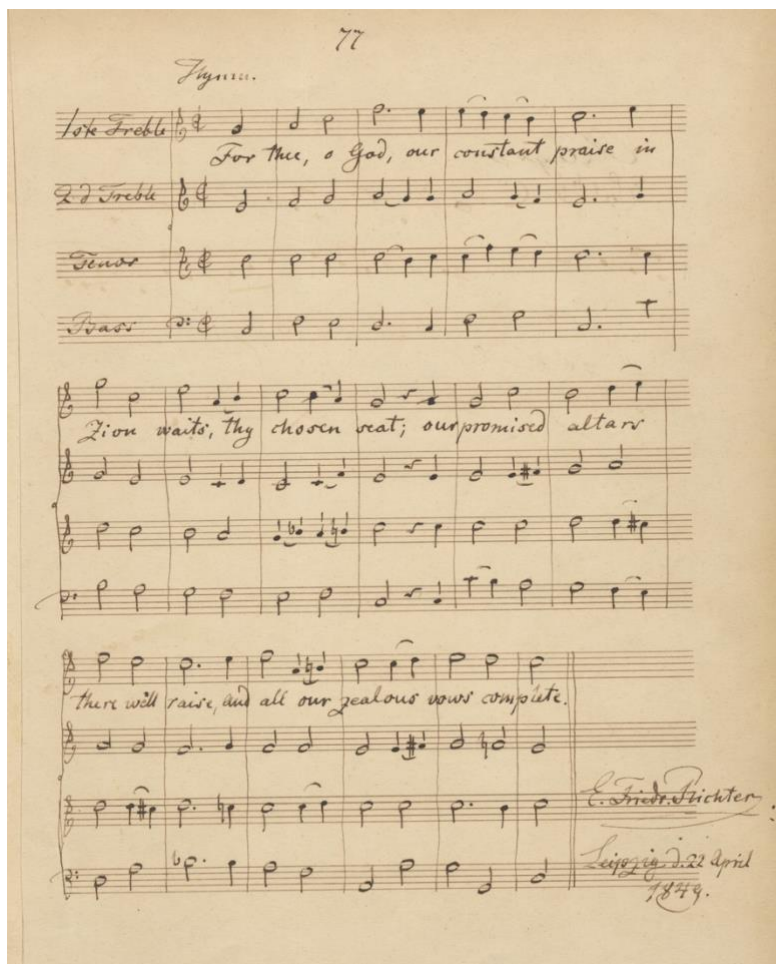
89. **REBEL, François 1701-1775 and François FRANCOEUR 1698-1787**

Philemon et Baucis. Intermede en musique. Représenté devant leurs Majestés, à Versailles le Jeudi 30 Decembre 1762. [Ballet libretto]. [Paris]: Christophe Ballard, 1762.

Octavo. Contemporary decorative ivory wrappers printed in purple and sepia. 1f. (recto title with armorial device, verso notes identifying librettist, composer, and choreographer), [3]-[4] (named cast list), [5]-23, [i] (blank) pp. With decorative woodcut headpieces and initials. Named cast includes actors Jeliotte, Arnoud, Larrivée, and Pilot; dancers Lani, Dumonceau, Lafont, Peslin, Dumirey, Ray, Petitot, Buar, Laval, Gardel, Lelievre, Dauberval, Groffet, and Dubois; and the chorus. Wrappers slightly worn and creased; small hole to spine. Occasional foxing; outer edge of title soiled and slightly stained. A very good, crisp, and wide-margined copy overall, printed on fine quality paper.

Rare. OCLC (one copy only, at the Bibliothèque Nationale).

Philemon et Baucis was the third entrée in the *Ballet de la paix*, first published in 1738; it was apparently performed separately at Versailles on this occasion. (36092) \$250



Autograph Manuscript of Richter's Hymn

90. RICHTER, Ernst Friedrich 1808-1895

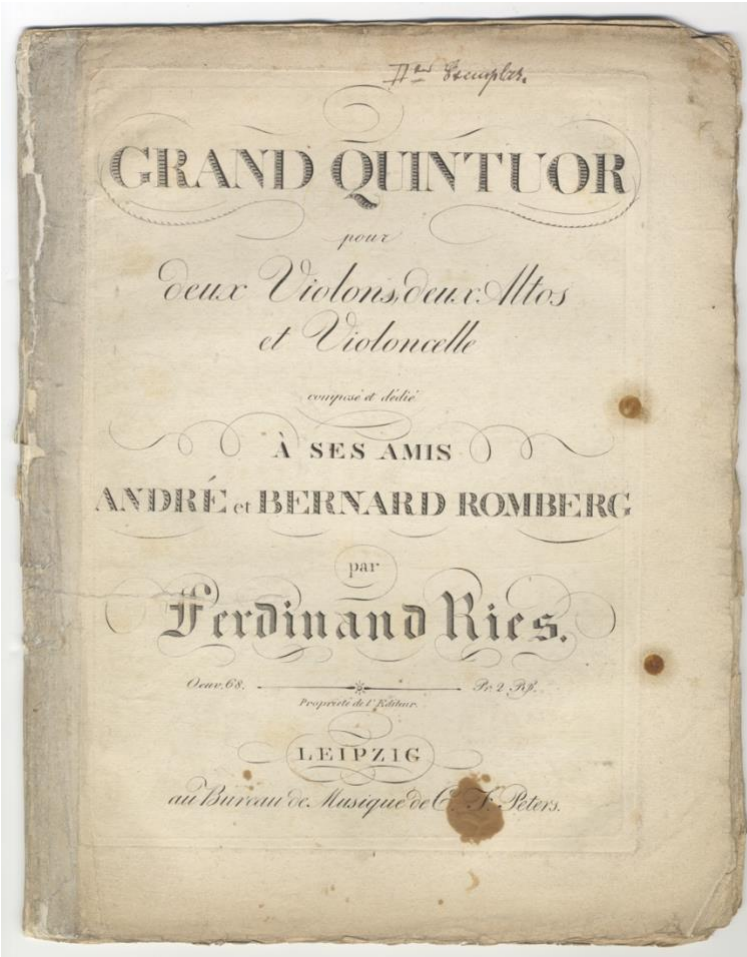
Hymn. Autograph musical manuscript signed ("E. Friedr. Richter") and dated Leipzig, April 22, 1849.

1 leaf. 17 measures in score to recto. "For thee, o God, a constant praise in Zion waits" for 4 voices (2 trebles, tenor and bass). Complete. Small folio (250 x 224 mm). Notated in ink on hand-ruled staves, with "77" in manuscript to upper margin of recto and "78" to upper margin of blank hand-ruled verso, presumably denoting album page numbers. Slightly browned; light vertical crease; blank left margin reinforced with narrow strip of paper.

Richter was a German theorist, teacher and composer. "On the founding of the Leipzig Conservatory in 1843, he was appointed teacher of harmony and counterpoint, with Hauptmann. From 1843 to 1847 he conducted the Leipzig Singakademie... As a composer, Richter was a classicist whose large choral works were influenced by Mendelssohn and Friedrich Schneider. His best-known compositions were the oratorio *Christus der Erlöser* (1849) and the cantata *Dithyrambe op.48* (1859). He also wrote songs, sacred choral works, an overture, string quartets, organ works, violin and keyboard sonatas, and a cello sonata. Richter's theoretical writing proved immensely popular during the second half of the 19th century and first half of the 20th." Janna Saslaw in *Grove Music Online*.

An attractive example. (35233)

\$600



First Edition of the Op. 68 Quintet

91. RIES, Ferdinand 1784-1838

[Op. 68]. Grand Quintuor pour deux Violons, deux Altos et Violoncelle composé et dédié à ses amis André et Bernard Romberg ... Oeuv 68. Pr. 2 Rtlr. [Parts]. Leipzig: au Bureau de Musique de C.F Peters [PN 1243], [1816].

Folio. Unbound. Violin I: [1] (title), 2-11, [i] (blank) pp.; Violin II: [1] (blank), 2-9, [i] (blank) pp.; Viola I: [i] (blank), 2-9, [i] (blank) pp.; Viola II: 8 pp.; Violoncello: [1] (blank), 2-9, [i] (blank) pp. Slightly worn, browned, and soiled, heavier to title; numbering in pencil to margins; Violin I part reinforced with tape at spine and gutter, title stained, edges slightly frayed, "II Exemplar" in contemporary manuscript to head of title. A wide-margined, uncut copy.

First Edition. Hill p. 64.

Ferdinand Ries was the most celebrated member of a family of musicians. A pianist and composer, he spent from 1801-1804 "studying in Vienna with

Beethoven and often acting as his secretary and copyist. Beethoven taught him the piano, but sent him to Albrechtsberger for composition. Beethoven also secured him an appointment as pianist to Count Browne in Baden in 1802, and with Prince Lichnowsky for the summer of 1805. Ferdinand made his début as Beethoven's pupil on 1 August 1804 at the Augarten. He performed Beethoven's C minor Concerto with his own cadenza, playing a most difficult passage against Beethoven's advice and, to his master's delight, succeeding ...

... He collaborated with F.G. Wegeler in Biographische Notizen über Ludwig van Beethoven ... one of the most important early biographies of Beethoven." Cecil Hill in Grove Music Online. (33584) \$265

A Selection of Rousseau's Writings

92. ROUSSEAU, Jean-Jacques 1712-1778

Collection Complete des Oeuvres de J.J. Rousseau, Citoyen de Geneve. Tome Quinzieme [Dix-Septieme-Vingtieme, Vingt-Huitieme]. Geneve, 1782.

6 volumes in total (15, 17, 18, 19, 20, and 28), as follows:

Tome Quinzieme

Contenant les pieces de Théâtre & les Ouvrages de Poësie

1f. (recto collection half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto half-title, verso blank)



- ("Preface") pp. [v]-xlvi
- Narcisse ou l'amant de lui-même, Comédie Représentée par les Comédiens ordinaires du Roi, le 18 Décembre 1762. Geneve, 1781. 1f. (recto title, verso blank), 1f. (recto half-title, verso cast list), 61, [i] (blank) pp.
- L'engagement Téméraire, comedie en vers. 1f. (recto half-title, verso blank), 1f. (recto "Avertissement," verso cast list), [67]-149, [i] (blank) pp.
- Les muses Galantes ballet. [i] (half title), [clii]-cliii ("Avertissement"), [i] (blank), [155]-195, [i] (blank) pp.
- Le devin du village, intermede. 1f. (recto half-title, verso "Avertissement"), 1f. (recto dedication, verso cast list), [201]-221 pp.
- Lettre a Monsieur Le Nieps, Ecrite de Montmorenci le 5 Avril 1759. [222]-238 pp.
- Pygmalion, scene lyrique. [239]-251 pp.
- Pieces en vers. [252]-268 pp.
- Lettre sur la musique Française. 1f. (recto title, verso blank), [271]-274 ("Avertissement"), [275]-357 pp. RISM Écrits p. 735.
- Lettre d'un symphoniste de l'Académie Royale de Musique, a ses camarades de l'orchestre. [358]-374 pp. RISM Écrits p. 733.
- 1f. (recto "Table," verso blank)
- 5 folding plates of music ("Airs principaux du Devin du Village")

Tome Dix-Septieme

Contenant le 1er. Volume du Dictionnaire de Musique [A-M]. Geneve. 1782

1f. (recto collection half-title, verso blank), 1f. (recto title, verso blank), [v]-xvii, [xviii] (blank), [xix]-xx ("Avertissement"), [21]-524 pp.

Tome Dix-Huitieme

Contenant le IIe. Volume du Dictionnaire [N-Z] ...

1f. (recto collection half-title, verso blank), 1f. (recto title, verso blank), [5]-367, [i] (blank) + 18 folding plates of musical examples, diagrams (including "Distribution de l'Orchestre de l'Opéra de Dresde, Dirigé par le Sr. Hasse"), tables, etc. labeled "A"- "N" (no "J"). RISM Écrits p. 721 (Vol. II with 400 pp. and no mention of plates).

Tome Dix-Neuvieme

Contenant les IV. premiers Livres des Confessions de J.J. Rousseau

1f. (recto collection half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto half-title, verso blank), [3]-349, [i] (blank) pp.

Tome Vingtieme

Contenant les II derniers Livres des Confessions de J.J. Rousseau. Les Rêveries du Promeneur Solitaire

1f. (recto collection half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto half-title, verso blank), [3]-432 pp.

Tome Vingt-Huitieme

Supplément a la Collection des Oeuvres de J.J. Rosseau ... Tome Quatrieme

1f. (recto collection half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto part title, verso blank), [3]-10 ("Avertissement des Éditeurs"), [11]-445 pp.

Contains:

Exposé succinct de la Contestation qui s'est élevée entre M. Hume & M. Rousseau ...

Déclaration adressée par M. d'Alembert aux Editeurs

Remarques

Justification de J.J. Rousseau dans la contestation ...

Observations sur l'Exposé succinct

Plaidoyer pour & contre J.J. Rousseau & le Docteur D. Hume

Le Docteur Pansophe, ou Lettres de M. de Voltaire

Octavo. Uniformly bound in full mid-tan mottled calf, raised bands on spine in decorative compartments gilt, title and volume labels gilt, marbled endpapers, red speckled edges; blue silk ribbon markers. Bindings worn, rubbed, and bumped; some hinges tender; endpapers worn. Uniform light browning; occasional signs of wear; plates foxed, with outer margins worn and creased.

RISM Écrits p. 721.

A nice collection of some of this noted Swiss writer and composer's musical works, including libretti to *Les muses galantes*, Rousseau's first opera, first performed in 1743; *Le Devin du village*, an opera in one act, first performed in 1752; and *Pygmalion*, scene lyrique, first performed in 1762; the *Lettre sur la musique Française*, 1753; the *Confessions*, 1770, published 1782; and the *Dictionnaire de la Musique*, 1767.

(34308)

\$650



Full-Length Engraving of this Prolific Song Writer

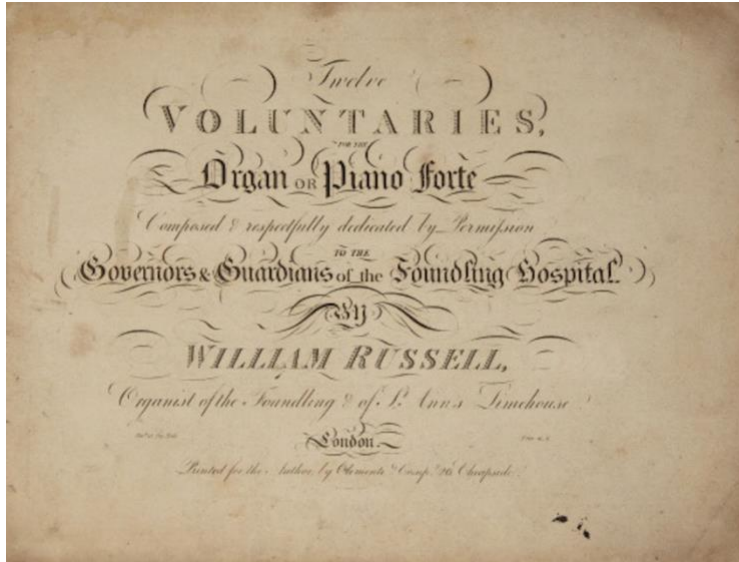
93. RUSSELL, Henry 1812-1900

Fine portrait engraving by B. Hunt after E. Walker. London: G.H. Davidson. Full-length, standing, right hand on piano, with facsimile signature at lower outer corner. 298 x 197 mm. Slightly worn, soiled, and creased; margins very slightly frayed with some small tears; narrow fold to left margin.

Russell was an English composer, pianist, and singer. "[He] claimed to have written the music for over 800 songs. A more realistic figure is perhaps 300, including 80 or so written in the United States, many of his melodies being reissued with new lyrics and titles ... Among the most popular were the sentimental "The Old Arm Chair" and the melodramatic "Woodman! Spare That Tree!" He also composed rousing songs about traveling on land or sea, and several descriptive multi-sectional pieces, similar in style and emotional content to Italian operatic scenes. Some of Russell's songs were written as statements for social reform; these include "The Maniac" concerning the "barbarous" conditions of private mental institutions, "The Gambler's Wife" on the plight of a deserted mother and child, and "The Indian Hunter" on racial intolerance." John A. Stephens, William McClellan and Andrew Lamb in *Grove Music Online*.

(33493)

\$300



Voluntaries by the Noted Organist and Composer

94. RUSSELL, William 1777-1813

Twelve Voluntaries, For the Organ or Piano forte Composed & respectfully dedicated by Permission to the Governors & Guardians of the Foundling Hospital, by William Russell, Organist of the Foundling & of St. Ann's Limehouse ... Price 10.6. London: Printed for the Author by Clementi & Compy., [1804].

Oblong folio. Modern paper boards with printed title label to upper. 1f. (recto title, verso blank), 49, [i] (blank) pp. Slightly worn, soiled, and thumbled; minor

offsetting throughout; title partially detached. Lacks list of subscribers.

First Edition. Scarce (5 copies only in the U.S.)

The first of two sets of voluntaries by English organist and composer William Russell, who “pioneered organ improvements, which were carried out by his father [organ builder Hugh Russell]. The new pedals and extended tonal features are exploited in his voluntaries, which represent his most forward-looking compositions; many of them are large-scale, multi-movement works reflecting his fine technique and profound interpretations.” Charles Cudworth in *Grove Music Online*. (35990) \$275



Fine Portrait Engraving of this Important Late 18th Century Opera Composer

95. SACCHINI, Antonio 1730-1786

Fine portrait engraving by L.J. Cathelin after L. Jay. [?Paris], [ca. 1780]. Bust-length. Within decorative circular border with two putti at upper portion, one holding a scroll incorporating titles to some of Sacchini's works. 265 x 188 mm. Slightly soiled and trimmed.

Sacchini was a leading figure in late 18th century opera. (33489) \$600



Attractive Mezzotint of the First Classical Composer of African Ancestry

96. SAINT-GEORGES, Joseph Bologne Chevalier de 1745-1799

"Monsieur de St. George From an Original Picture at Mr. H. Angelo's Academy." Mezzotint by William Ward after the painting by Mather Brown. London: Publish'd April 4th 1788 by Bradshaw No. 4 Coventry Street. 380 x 275 mm, sheet size 475 x 319 mm. On laid paper with watermark of T. Dupuy (see Heawood 3301-3311).

A striking half-length image, with Saint-Georges in formal dress holding a sword diagonally across his chest, an open book of music behind his right shoulder, the scrolled neck of a stringed instrument (an idealized violin) and bow in the background. With two stanzas of verse. Slightly worn and creased; light dampstain to lower left corner, just touching platemark; very small tear to blank outer margin repaired with archival tape to verso; small chips and tears to lower margin; small tear to upper margin repaired with paper tape to verso. In very good condition overall.

Chaloner Smith: *British Mezzotinto Portraits IV*, p. 1478, item 70. O'Donoghue: *Catalogue of Engraved British Portraits Preserved in the Department of Prints and Drawings in the British Museum IV*, p. 10. Reproduced in the article on Saint-Georges in *Grove Music Online*. Exhibition history: "Drawings and Prints: Selections from the Permanent Collection," October 25, 2004–January 23, 2005, the Metropolitan Museum of Art, New York.

The first known classical composer of African ancestry, known as "Le Mozart Noir [The Black Mozart]," Saint-Georges was also a virtuoso violinist, conductor, and champion fencer; he was born in Guadeloupe, the son of a Guadeloupe planter and his African slave Nanon.

"Nothing is known of Saint-Georges' early musical training. However, after 1764, works dedicated to him by Gossec and Lolli suggest that Gossec was his composition teacher and that Lolli taught him violin. Saint-Georges' technical approach was similar to that of Gaviniés, who may also have taught him, but Fétis's claim that he studied with Leclair is mere conjecture. In 1769 he became a member of Gossec's new orchestra, the Concert des Amateurs, at the Hôtel de Soubise, and was soon named its leader.

Saint-Georges made his début as a solo violinist with the Amateurs in 1772, performing his first two violin concertos op.2 to critical acclaim. These concertos reveal him to have been a prodigious virtuoso ... When Gossec became a director of the Concert Spirituel in 1773, Saint-Georges was appointed musical director of the Amateurs, which rapidly became one of the best orchestras in Europe ...

Between 1773 and 1779 he published most of his instrumental music, including two sets of string quartets (some of the first in Paris), a dozen violin concertos and at least 10 symphonies concertantes, becoming a chief exponent of that new, intrinsically Parisian genre ... In 1776 a proposal to make Saint-Georges music director of the Paris Opéra was blocked by a quartet of its leading ladies, who petitioned Queen Marie Antoinette to spare them from 'degrading their honour and delicate conscience by having them submit to the orders of a mulatto'. To defuse the scandal, Louis XVI nationalized the Opéra." Gabriel Banat in Grove Music Online.

Saint-Georges went on to found the *Concert de la Loge Olympique*, for which he commissioned Haydn's Paris symphonies; he also wrote a number of works for the stage.

The artist Mather Brown (1761-1831), a descendant of the well-known American Puritan clergyman Increase Mather (1639-1723), was born in Boston but active in England. He was best-known as a portraitist and historical painter; among his sitters were John Adams, Thomas Jefferson, and George IV.

(36233)

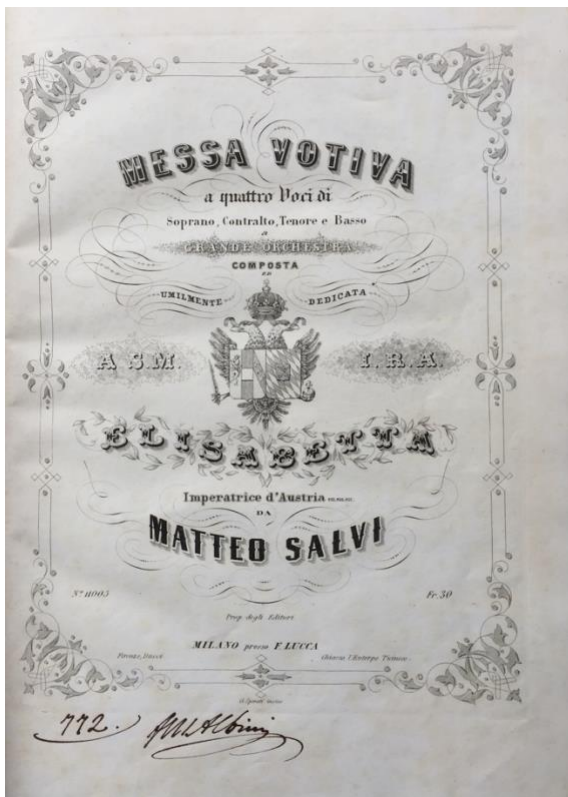
\$1,475

By A Student of Donizetti and Sechter

97. SALVI, Matteo 1816-1887

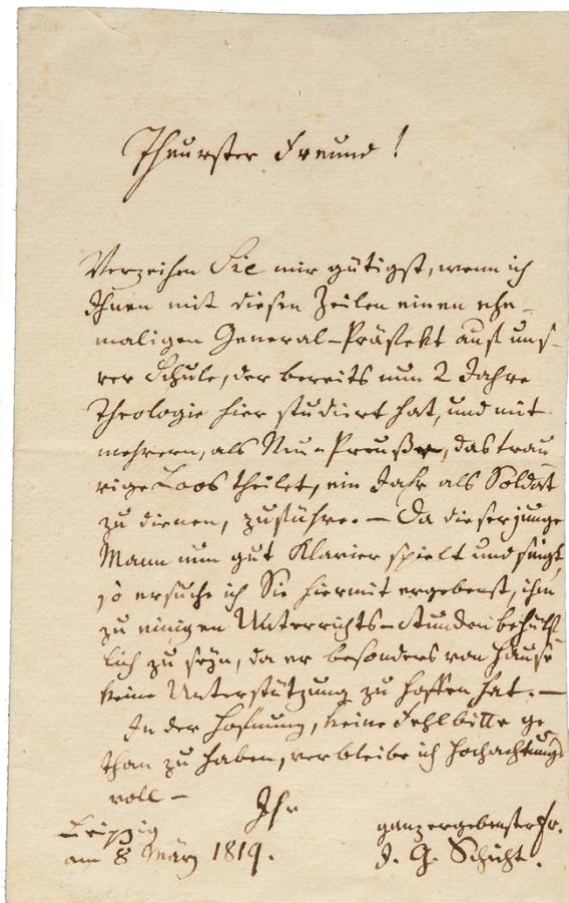
Messa votiva a quattro Voci di Soprano, Contralto, Tenore e Basso a Grande Orchestra ... umilmente dedicata A S.M.I.R.A. Elisabetta Imperatrice d'Austria ... Fr. 30. [Full score]. Milano: F. Lucca [PN 11005], [1857].

Folio. Navy blue calf-backed marbled boards, titling and decorative devices gilt to spine, original publisher's dark ivory upper wrapper bound in. 1f. (decorative title incorporating a coat of arms), 128 pp. Engraved. From the collection of Italian conductor, vocal coach, and close associate of Puccini and Mascagni, Luigi Ricci (1893-1981); previously from the collection of Italian composer Francesco Maria Albini (1829-1917), with his signature and inventory number 772 to title page. Binding slightly worn, rubbed, and bumped. Occasional light foxing.



First Edition. Scarce (6 copies located, none in either the U.S. or the U.K.).

Italian composer and theatre director Matteo Salvi studied with Donizetti and completed the score to his unfinished opera *Le duc d'Albe*. Salvi moved to Vienna from Italy in 1842. He studied there under Sechter and subsequently taught at the Akademie der Tonkunst, later becoming director of the Theater Court Opera. See *Oesterreichisches Musiklexikon Online*. (33377) \$350



Schicht Recommends a Student for Piano Lessons from Zelter, Mendelssohn's Teacher

98. SCHICHT, Johann Gottfried 1753-1823

Autograph letter signed ("J.G. Schicht") and dated March 8, 1819. 1 page of a bifolium. Octavo. To Professor Zelter in Berlin. With integral address panel. Minor wear. Creased at fold and very slightly overall.

Recommending a potential student, asking that Zelter give him a few piano lessons.

"Since this young man now sings and plays the piano well, I ask you ... to give him a few lessons, especially because he cannot hope for support from home."

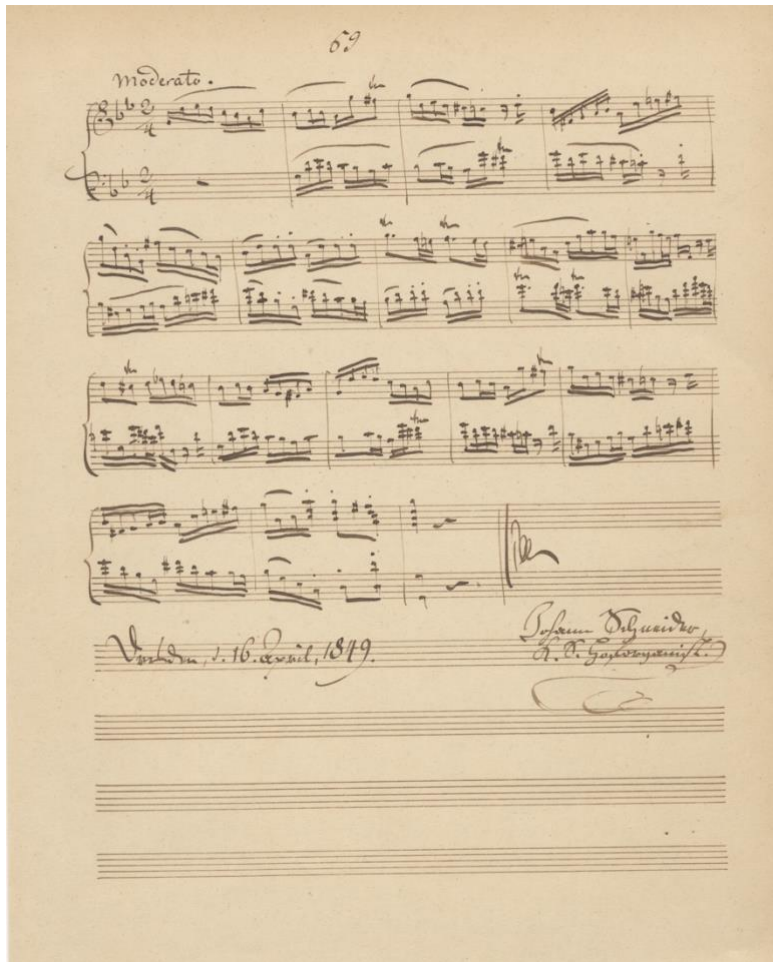
Schicht, a German conductor, composer, teacher, and keyboard player, was successor to Ferdinand Hiller (1811-1885) as musical director of the Gewandhaus concerts in Leipzig and later of the Neukirche. "In 1810 he succeeded August Müller as Kantor of the Thomasschule in Leipzig, where he attained a high standard of performance ... Schicht is remembered more for his *Allgemeine Choralbuch* (Leipzig, 1819) than for his sacred vocal works ... Important as an early editor of chorale preludes, a mass, and five motets by Bach, he also wrote a treatise on harmony (1812) and translated pedagogical works by Clementi, Pleyel and

Pellegrini-Celloni. Among his students were Marschner, Reissiger and Zöllner." Gaynor G. Jones in *Grove Music Online*.

Carl Friedrich Zelter (1758-1832) was a German composer, conductor, and noted teacher; among his pupils were Felix Mendelssohn, his sister Fanny Mendelsson, Giacomo Meyerbeer, Otto Nicolai, and Heinrich Dorn. Best-remembered as a lieder composer, Zelter was a close friend of the distinguished German writer Johann Wolfgang von Goethe (1749-1832); of his 210 solo lieder, 75 are settings of Goethe's text.

(35236)

\$375



Complete Autograph Musical Manuscript

99. SCHNEIDER, Johann [Gottlob] 1789-1864

Autograph musical manuscript of a complete work for keyboard. Signed and dated Dresden April 16, 1849.

Small folio (250 x 203 mm). 17 measures. Notated in ink on hand-ruled staves, with "69" in manuscript to upper margin of recto and "70" to upper margin of blank hand-ruled verso, presumably denoting album page numbers. Slightly browned.

An organist, teacher, and composer, "by 1820 [Schneider] was recognized as one of the leading living organists. Owing to his splendid playing at a Magdeburg festival in 1825, he was appointed court organist in Dresden, a post he held until his death. In this post he had a wide influence and counted Mendelssohn and Liszt among his pupils ... As a teacher, Schneider would always end his lessons by playing one of the great organ fugues or chorale preludes of Bach, and was famed for his chorale improvisations in the tradition of Bach before service, on the performance of whose organ music he was considered the leading authority. Mendelssohn expressed great admiration for him, noting his performance of Bach's D major Fugue from Book 1 of the '48' on the organ." Franz Gehring, E.M. Oakeley, and Michael Musgrave in *Grove Music Online*.

An attractive example. (35231)

\$750



First Editions of Schubert's "Incomparable" Final Three Piano Sonatas, D958-960

100. SCHUBERT, Franz 1797-1828

Franz Schubert's *Allerletzte Composition. Drei Grosse Sonaten für das Piano-Forte Herrn Robert Schumann in Leipzig gewidmet* ... No. [1, 2, and 3]. No. 3847 ... 48 ... 49. Pr. No. 1. f2. - C.M. ... No. 2. 2.15x ... No. 3. 2.15x. Wien: Ant. Diabelli & Comp. Graben No. 1133; Paris: S. Richault; London: R. Cocks & Comp. [PNs D. & C. No. 3847; 3848; 3849], [1839]. Folio. Unbound as issued. Engraved throughout.

No. 1: 1 [title within sunburst], 2-31, [i] (blank) pp.

No. 2: 1 [title within sunburst], 2-35, [i] (blank) pp.

No. 3: 1 [title within sunburst], 2-35, [i] (blank) pp. Inscribed at upper margin "Geschenk von Frau Julie verw. Böhme, Dresden, 15.11.1884."

With Dresden library stamp to margins of multiple pages; small stamp of the Staatsbibliothek Berlin with de-accession stamps to verso of each title page; shelf numbers in pencil and red ink to upper inner corners of titles with minor showthrough to verso; faint pencilled notes in a miniscule hand to foot of each title page. Slightly worn and soiled; minor offsetting; spines reinforced with paper tape. A very good, untrimmed copy.

First Editions. Deutsch pp. 617-620. Hoboken 14: 636, 637, and 638. Raab p. 541.

Schubert's "incomparable" final three piano sonatas, D958-960, were among the "rich array of ambitious works that included the songs posthumously published as Schwanengesang (D957, August and October), ... the String Quintet in C major (D956, September–October) and Der Hirt auf dem Felsen (D965, October) for voice, clarinet and piano." Maurice J.E. Brown, Eric Sams and Robert Winter in *Grove Music Online*. (36032) \$3,000



Early 17th Century Portrait of One of J.S. Bach's Hymnodists

101. SELNECKER, Nikolaus 1528-1592

Portrait engraving. Ca. 1625. Selnecker is depicted half-length, seated at a desk. Within decorative architectural border. With "278" and "XLI" printed at head. Margins slightly worn and browned. Small handstamps to verso.

Selnecker was among the foremost hymnodists of the late 16th century. His *Ach bleib bei uns, Herr Jesu Christ* was used by Bach in his Cantata 6. (33464) \$135

19th Century Organ Building in Great Britain

102. SMART, Henry Thomas 1813-1879

Autograph textual manuscript entitled "Opinion," being Smart's observations on various aspects of the organ and organ building. Signed "Henry Smart 12 Queen's Buildings Brompton London 1840."

Quarto (228 x 198 mm). 2-1/8 pp. Densely written. Possibly submitted in connection with a proposed major restoration to the Leeds parish organ, considered to be one of the finest organs in England, which took place

Opinion

Assuming that the organ is a quarter of a tone above the Philharmonic ^{pitch} (the only concert-pitch of this country) and that it is absolutely necessary to place an additional weight on the bellows to the extent of sharpening the pitch another quarter tone — my opinion is —

On the first point — that, in whatever state the organ may now be, or of whatever builder, or however scaled, the replanting of the pipes half a tone upwards would be in the highest degree injurious to its quality of tone; — and for the following reasons. 1st The replanting of pipes in the proposed way necessarily enlarges the scale of the whole instrument in a similar ratio. 2nd Any enlargement of scale, although it adds to thickness of tone, diminishes brilliancy, and, therefore, real power and effect. 3rd The brilliancy thus about to be diminished is the identical property which fixes universal admiration on the organs of Holland and the best old organs of this country. N. B. This is not generally or thoroughly understood; — by some, this superiority is attributed to what are termed sweet diapasens; — by others, to the fineness of the reed-stops; but the fact is, that not the beauty of single stops, but the brilliancy, blending, and power of the whole, is the striking and lasting quality which decides the merit of an instrument. Stops may be beautiful singly and yet intolerable in combination; but there is no instance known, I believe, of the converse of this. 4th The proposed alteration would be most injurious to those parts of the instrument whose proportionate calibre is of the greatest importance to the general effect of which I have spoken. Thus, were the organ the work of Byfield or Schmidt, whose diapasens, generally, are — proportionally speaking — remarkably small, the proposed alteration would increase the rotundity of tone in those diapasens to a desirable extent, and, if carefully re-voiced, their reediness (an equally desirable property) would not be impaired; but from this point upwards, every other stop and combination would suffer. The deterioration would be in proportion

in 1841. Worn and browned; some soiling to verso; light offsetting; creased at folds and slightly overall; a few short tears along folds; several small holes to blank areas; reinforced with narrow strip of paper tape to margin; remnants of adhesive to blank verso.

"Assuming that the organ is a quarter of a tone above the Philharmonic pitch (the only concert-pitch of this country) and that it is absolutely necessary to place an additional weight on the bellows to the extent of sharpening the pitch another quarter tone, my opinion is ..."

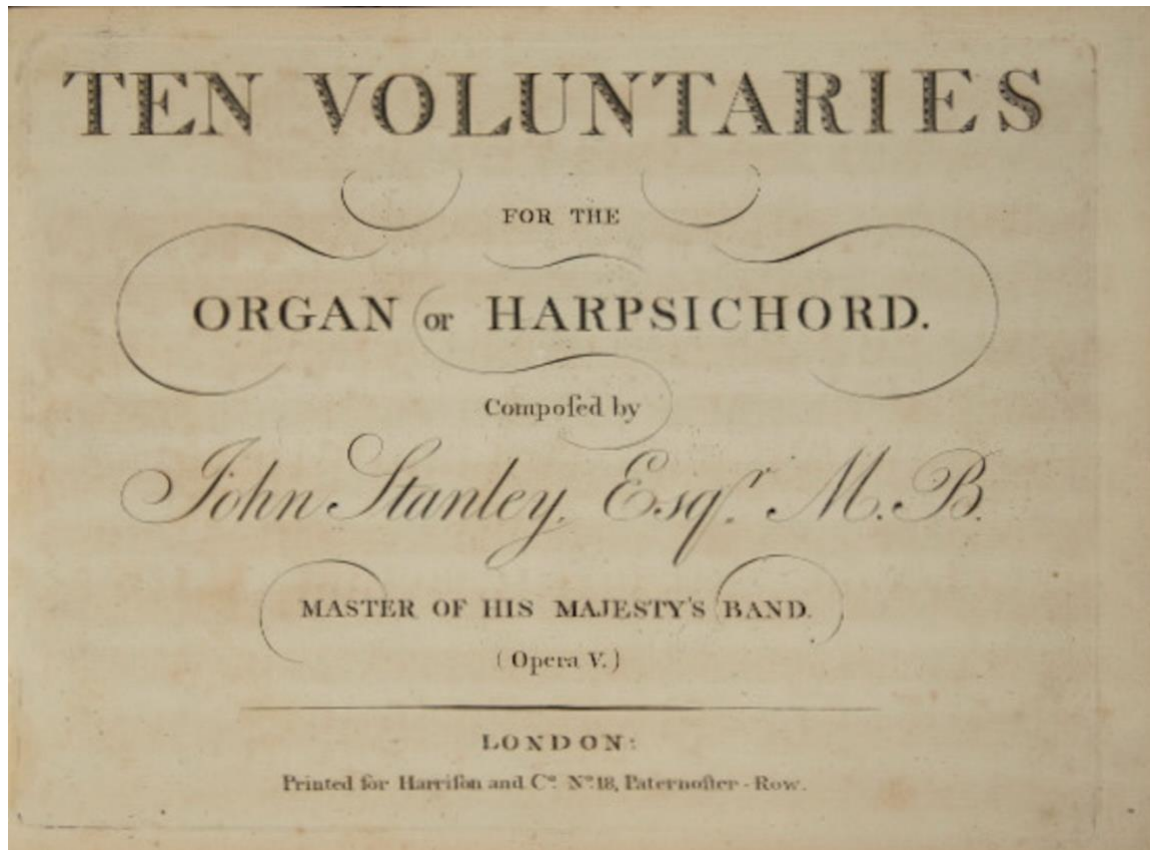
Smart goes on to address various issues relating to the organ in detail, including replanting the pipes, the enlargement of scales, diapasens, various stops, tone, the brilliance and power of the instrument, the vocal compass of the choir and congregation, etc., and concludes with "To the best of my knowledge, the organs of St. Paul's and

Westminster Abbey are below concert pitch. The Standard, or Philharmonic, pitch of this country, is in the possession of Sir George Smart, and, as an easier mode of reference for the country, all the organs made by Mr. Gray of London are tuned to this fork."

Henry Thomas Smart, member of the noted English family of musicians, was an organist and composer, son of the violinist Henry Smart (1778-1823), and brother of Sir George Smart (1776-1867), distinguished conductor, organist, and composer.

"Smart was an excellent organist ..., a splendid extemporizer and a voluminous and admirable composer for the instrument, and became the leading concert organist in the country. His expertise in organ design was valued by many. Among the most important instruments he designed were those in the City and St Andrew's halls, Glasgow, and the town hall at Leeds. He was a pioneer in developing the English symphonic organ on French principles." W.H. Husk, revised by Nicholas Temperley in *Grove Music Online*

A significant document relating to the history of organ building in Great Britain in the 19th century.
(35239) \$850



103. **STANLEY, John 1712-1786**

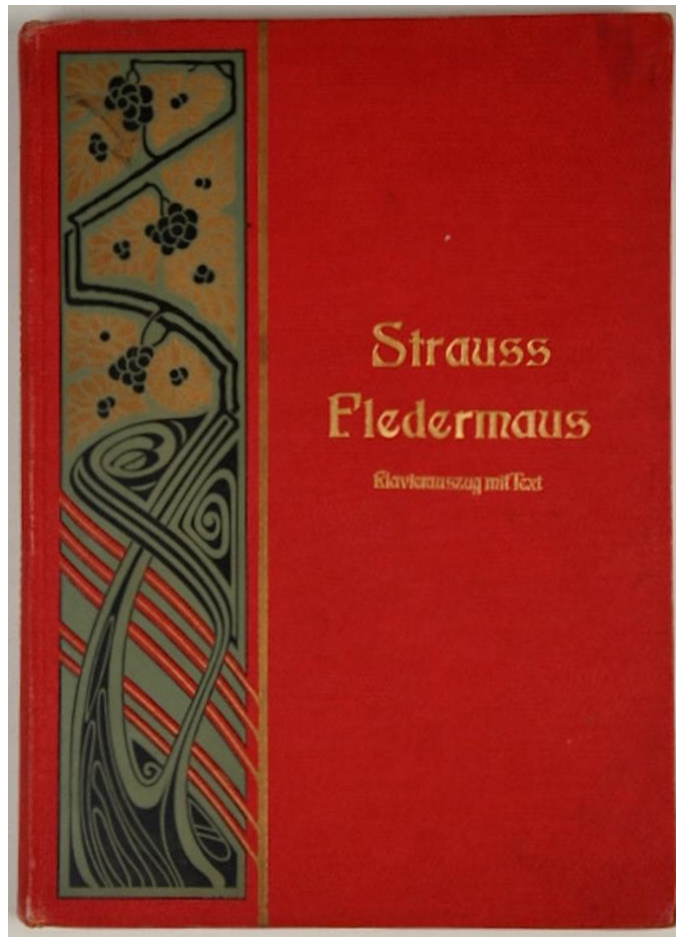
[Opp. 5-7]. Ten [Thirty] Voluntaries for the Organ or Harpsichord ... (Opera V. [-VII]). London: Printed for Harrison and Co. [PNs 51-55], [ca. 1783].

Oblong folio. Later half mid-tan calf with marbled boards, decorative dark red title label gilt to upper, titling gilt to spine. [1] (title), [2] (blank), 3-28; [1] (title), [2] (blank), 3-24; [1] (title), [2] (blank), 3-27 pp. Engraved. Cumulative index to final page of third book. From the collection of noted musicologist Godfrey E.P. Arkwright (1864-1944), with his armorial bookplate to front pastedown. Binding slightly worn and rubbed; endpapers browned and stained, with offset from bookplate to front free endpaper. A very good copy overall.

Re-issue of the first editions by Johnson. RISM S4679, S4683, S4686.

Stanley was an English composer, organist, and violinist. *"According to his pupil John Alcock, ... Stanley's playing of voluntaries at the Temple and St Andrew's attracted musicians from all over London, including Handel ..."*

Stanley is chiefly remembered for his three sets of organ voluntaries, which, though published between 1748 and 1754, include pieces dating from the late 1720s and the 1730s. They are mostly in the two-movement form established by his teachers Reading and Greene, consisting of a slow introduction for diapasons and a quick movement featuring a solo stop, such as the cornet or trumpet. Each volume ends with three or four preludes and fugues for full organ." Malcolm Boyd, revised by A.G. Williams in *Grove Music Online*. (35989) \$800



104. **STRAUSS, Johann, Jr. 1825-1899**

Die Fledermaus Operette in drei Akten Gesangs-Text von Richard Genée ... Klaviersatz mit Text . M. 12._ netto. [Piano-vocal score]. Leipzig ...: Aug. Cranz [PN F.S. No. 23422], [1966].

Folio. Full dark red cloth with titling gilt and decorative device in olive green, black, and gilt to upper; patterned endpapers. 1f. (recto title, verso blank), [1] (contents), 2-168 pp. Binding very slightly worn, rubbed, and bumped. Minor internal wear; former owner's name to blank upper margin of title ("Emerich Voitek") in contemporary manuscript.

Printed from first edition plates.

"Over the next quarter of a century [from 1885] a further 14 operettas and even a grand opera (Ritter Pásmán, 1892) cemented Strauss's position as the leading light in 'Silver Age' Viennese operetta, though even in the composer's lifetime only three of these found international success: Die Fledermaus (1874), Eine Nacht in Venedig (1883) and Der Zigeunerbaron." Peter Kemp in Grove Music Online. (36175) \$100



105. **STRAUSS, Johann, Jr. 1825-1899**

Fürstin Ninetta Operette in 3 Akten von Julius Bauer und Hugo Wittmann ... Klaviersatz mit Text M 12,_ netto. [Piano-vocal score]. Hamburg ...: Aug. Cranz [PN C. 38220], [1893].

Large octavo. Original publisher's light olive green printed wrappers. 1f. (recto decorative title printed in dark green, verso contents), 3-170 pp. Wrappers slightly worn and soiled; partially split at spine; blank lower outer corner of upper lacking. Title very slightly foxed, with ownership stamp of "Med. Dr. Felix Sperl" in Vienna to blank upper outer corner.,

First Edition. Weinmann p. 131.

Fürstin Ninetta was first performed in Vienna at the Theater an der Wien on 10 January 1893. (36164)

\$175



106. STRAUSS, Johann, Jr. 1825-1899

Indigo und die vierzig Räuber Komische Operette in 3 Aufzügen ... Vollständiger Clavier - Auszug mit Text eingerichtet von Richard Genée. Pr. Th. 6 fl. 9.50. [Piano-vocal score]. Wien: C.A. Spina [PNs C.S. 22.131 - 22.154], [1871].

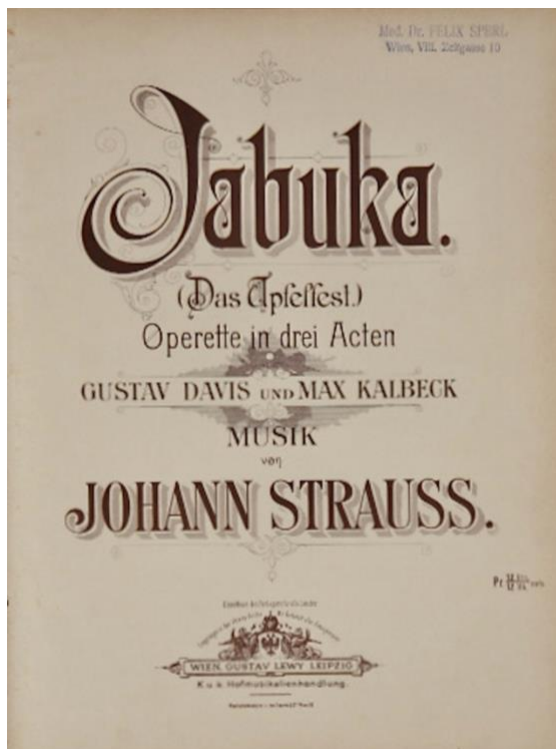
Large octavo. Half dark brown cloth with marbled boards, octagonal paper title label to upper. 1f. (recto illustrated title printed in dark brown, verso blank), 1f. (recto index, verso cast list), 284 pp. With secondary pagination. Engraved. With "Druck von A. Eckel in Wien" to lower inner margin of first page of music. Binding slightly worn, rubbed, and bumped. Minor internal wear.

First Edition, first issue. Weinmann p. 132.

Indigo und die vierzig Räuber, to a libretto by M. Steiner and others, was first performed at the Theater an der Wien on 10 February 1871.

"On the advice of his first wife, the theatrically-astute mezzo-soprano Henriette ('Jetty') Treffz, Johann began experimenting with the composition of operetta during the mid-1860s, but it was not until 1871 that a stage work of his, Indigo und die vierzig Räuber, was produced. Though a box-office success, the work received mixed critical reviews; Ludwig Speidel (Fremden-Blatt, 12 February 1871) considered the piece 'promises the most splendid expectations for the future', while Hanslick (Neue Freie Presse, 12 February 1871) dismissed it as 'Strauss dance music with words added and ascribed rôles'." Peter Kemp in Grove Music Online. (36173)

\$325



107. **STRAUSS, Johann, Jr. 1825-1899**

Jabuka. (Das Apfelfest.) Operette in drei Acten von Gustav Davis und Max Kalbeck ... Pr. 12 Krn _ 12 Mk. netto. [Piano-vocal score]. Wien ... Leipzig: Gustav Lewy, [1894].

Quarto. Half dark brown cloth with marbled boards, original publisher's upper wrapper printed in dark brown laid down to upper. 1f. (recto title printed in dark brown, verso cast list and contents), 3-173, [i] (blank) pp. Binding worn, rubbed, and bumped; joints splitting; upper wrapper trimmed. Light uniform browning.

First Edition. Weinmann p. 133.

(36150)

\$150



108. **STRAUSS, Johann, Jr. 1825-1899**

Der lustige Krieg komische Operette in 3 Acten von F. Zell und Richard Genée ... Clavier mit Text M. 12 ... fl. 6 30 nkr ... Hamburg ... Wien: Aug. Cranz ... C.A. Spina [PN C. 25513], [1882].

Large octavo. Half dark brown cloth with matching boards, original publisher's dark tan upper wrapper laid down to upper. 1f. (recto title, verso blank), 164 pp. Binding slightly worn; wrapper trimmed; remnants of label to spine; endpaper slightly cockled. Slightly worn and browned; occasional foxing; minor pencilling.

First Edition, first issue. Weinmann p. 133.

Der lustige Krieg was first performed in Vienna at the Theatre an der Wien on 25 November 1881.

(36104)

\$175



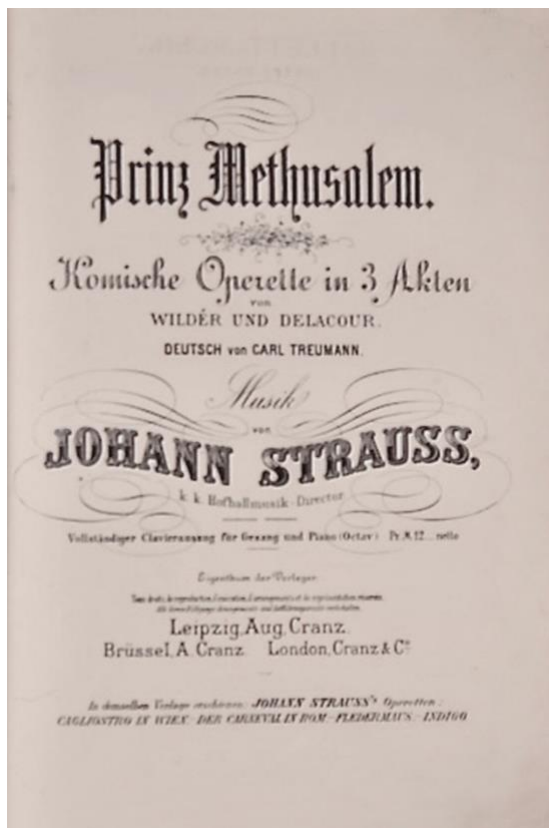
109. **STRAUSS, Johann, Jr. 1825-1899**

Eine Nacht in Venedig Komische Oper in 3 Akten von F. Zell und Richard Genée ... Clavierauszug mit Text Pr. netto M 12._. [Piano-vocal score]. Leipzig ...: Aug. Cranz [PN C. 26000], [ca. 1884].

Quarto. Half gray cloth with black paper boards. 1f. (recto title, verso blank), 3-141, [i] (blank) pp. Occasional performance markings in pencil. With multiple ownership stamps of Gustav Kotany and signature of Otto Radl to endpapers, title, and first page of music. Slightly browned; minor creasing to upper outer corners; minor tape repair to one leaf; some ownership stamps crossed out.

First Edition. Weinmann p. 134.

Eine Nacht in Venedig, to a libretto by Zell and Genée after E. Cormon and M. Carré's *Le château Trompette*, was first performed in Berlin at the Friedrich-Wilhelmstädtisches on 3 October 1883 and in Vienna at the Theater an der Wien on 9 October 1883. (36177) \$125



110. **STRAUSS, Johann, Jr. 1825-1899**

Prinz Methusalem. Komische Operette in 3 Akten von Wilder und Delacour. Deutsch von Carl Treumann ... Vollständiger Clavierauszug für Gesang und Piano (Octav) Pr. M 12._ netto. [Piano-vocal score]. Leipzig ...: Aug. Cranz, [ca. 1900].

Large octavo. Full black cloth boards with publisher's light blue printed wrappers laid down. Publisher's catalogue to rear wrapper, "Opern und Operetten." 1f. (recto title, verso publisher's catalogue, "Ballet=Musik"), 3-175, [i] (blank) pp. Wrappers slightly trimmed. Very minor internal wear.

First Edition, later issue. Weinmann p. 135.

Prinz Methusalem was first performed in Vienna at the Carltheater on 3 January 1877. (36174) \$120



111. **STRAUSS, Johann, Jr. 1825-1899**

Reiche Mädchen. Operette in drei Akten von Ferdinand Stollberg ... Klavierauszug zu 2 Händen K 6.- ... [Piano-vocal score]. Wien: W. Karczag & C. Wallner, 1910.

Quarto. Dark ivory linen-backed dark red paper boards, original illustrated wrapper laid down to upper. 1f. (recto title, verso cast list and contents) 3-130 pp. Binding slightly worn, rubbed, and bumped; titling stamped to spine; endpapers browned. Slightly browned; occasional signs of wear; upper wrapper, title, and final leaf with small oval handstamp of the Societa Filarmonica Cremonese, that to title completed in manuscript with additional small annotation in red ink to blank upper margin; embossed Milanese musicseller's stamp to lower outer corner of final leaf.

First Edition. Weinmann p. 138. (36147)

\$135



112. **STRAUSS, Johann, Jr. 1825-1899**

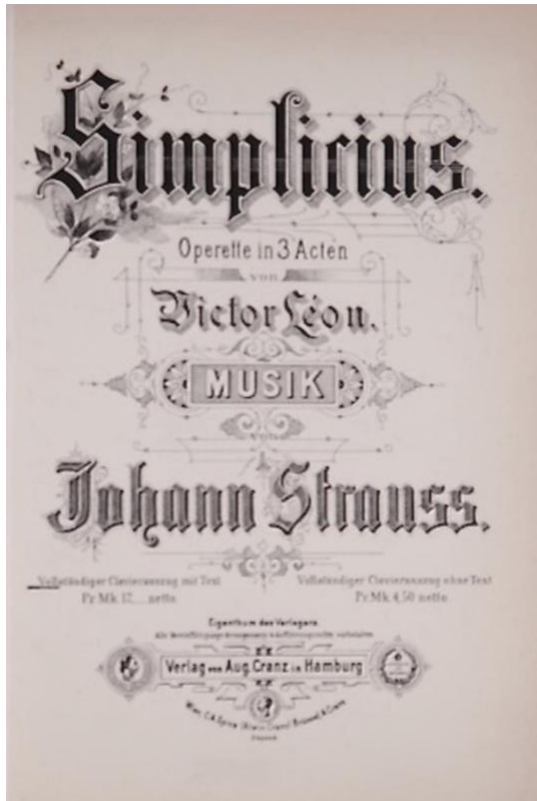
Ritter Pásmán. Komische Oper in 3 Acten von Ludwig Dóczi. [Piano-vocal score]. Berlin: N. Simrock, [1892].

Quarto. Modern dark brown flexible boards with titling gilt to spine. 1f. (recto attractive illustrated title printed in color, verso blank), 3 (cast list), 4 (contents), 5-283, [i] (blank) pp. Binding slightly worn. Uniform light browning; title slightly trimmed just touching text; small oval handstamp to upper inner corner of title ("Lola Carena") and upper outer corner of first page of music.

First Edition. Weinmann p. 113.

Ritter Pásmán, to a libretto by L. Dóczi after J. Aranyi, was first performed in Vienna at the Court Opera on 1 January 1892.

"Over the next quarter of a century [from 1885] a further 14 operettas and even a grand opera (Ritter Pásmán, 1892) cemented Strauss's position as the leading light in 'Silver Age' Viennese operetta." Peter Kemp in *Grove Music Online*. (36143) \$200



113. **STRAUSS, Johann, Jr. 1825-1899**

Simplicius. Operette in 3 Acten von Victor Léon ... Vollständiger Clavierauszug mit Text Pr. Mk. 12, -. netto. [Piano-vocal score] Hamburg: Aug. Cranz [PN C. 27869], [1889].

Large octavo. Modern half dark red cloth with patterned boards, original publisher's upper printed wrapper laid down to upper. 1f. (recto title, verso blank), 1f. (recto dedication, verso contents), 3-162 pp. With performance markings in blue and lead pencil; occasional additional text in lead pencil. Upper wrapper trimmed. Minor wear to lower outer corners; inner margin of title reinforced with white paper.

First Edition. Weinmann p. 135.

Simplicius, to text by Léon after J.J.C. von Grimmelshausen's *Der abenteuerliche Simplicissimus*, was first performed in Vienna at the Teater an der Wien on 17 Dec 1887. (36176) \$185



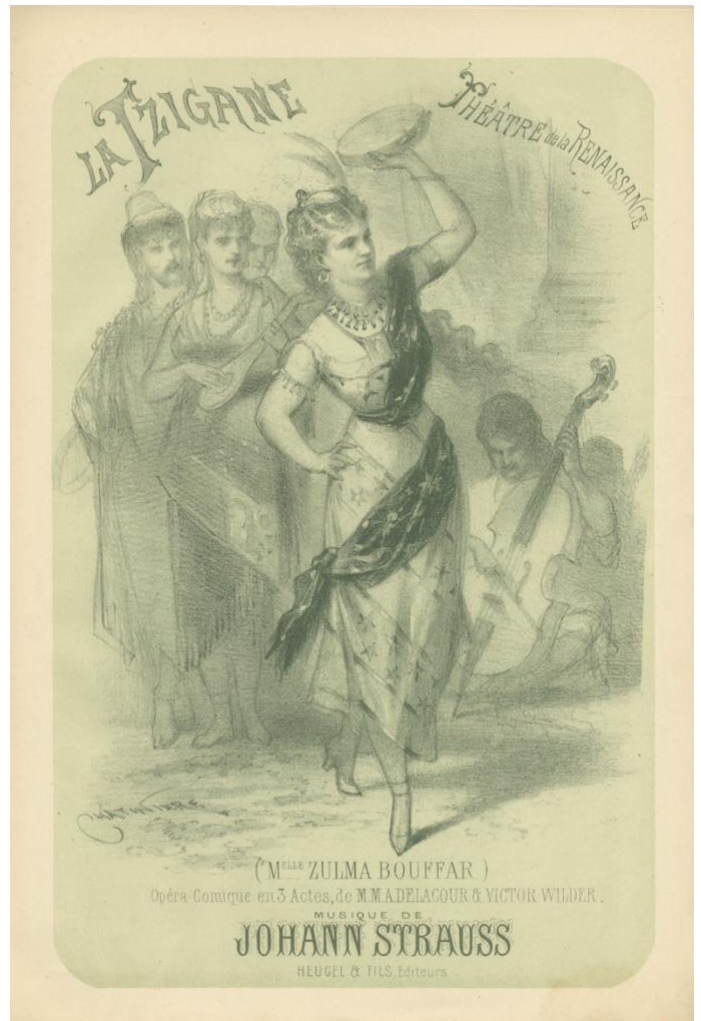
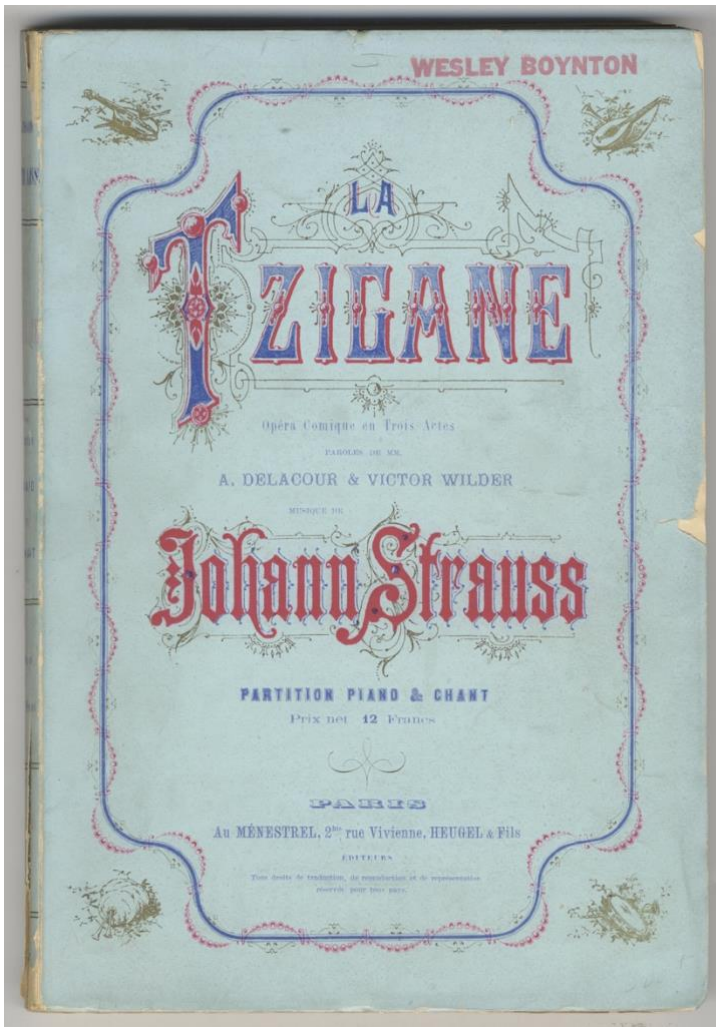
114. **STRAUSS, Johann, Jr. 1825-1899**

Das Spitzentuch der Königin. Komische Operette in drei Acten, Text von Bohrmann-Riegen und R. Genée ... Clavierauszug mit Text Pr.M. 12. fl. 6.30 n. [Piano-vocal score]. Hamburg: Aug. Cranz [C. 25221], [1881].

Large octavo. Full modern black cloth with publisher's original printed upper wrapper laid down. 1f. (recto title, verso blank), 162 pp. Upper wrapper slightly trimmed; worn; lower lacking; edges foxed. Minor internal wear; uniform light browning; occasional foxing; occasional underlining in red pencil; small oval handstamp (Doblinger in Vienna) to lower margin of title.

First Edition, first issue. Weinmann p. 136.

Das Spitzentuch der Königin, to a libretto after Cervantes, was first performed in Hamburg on 1 October 1880. (36142) \$275



115. STRAUSS, Johann, Jr. 1825-1899

La Tzigane Opéra comique en trois actes Paroles de MM. A. Delacour et Victor Wilder ... Représenté pour la première fois au théâtre de la Renaissance le mardi 30 octobre 1877 Chef d'Orchestre: M. Madier de Montjau Costumes de M. Grévin - Décors de M. Cornil - Mise en scène de M. Callais ... Prix net: 12 Francs. [Piano-vocal score]. Paris: Au Ménéstrel ... Heugel & Fils [PN H. 4814], [1877].

Large octavo. Original publisher's light blue wrappers with titling in dark blue and red within decorative border. 1f. (recto title printed in red and blue within decorative red border, verso blank), 1f. (recto attractive full-page illustrated lithographic title printed on green ground, verso blank), 1f. (recto named cast list and contents, verso blank), 274 pp. Named cast includes Bouffar, D'Asco, Piccolo, Ismael, Urbain, and Berthelier. With handstamp of former owner ("Wesley Boynton") to upper margin of upper wrapper and title. Wrappers slightly worn; minor chips to blank outer edge; split at spine. Minor internal wear; edges slightly foxed.

Revised for the first Paris performance. (36180)

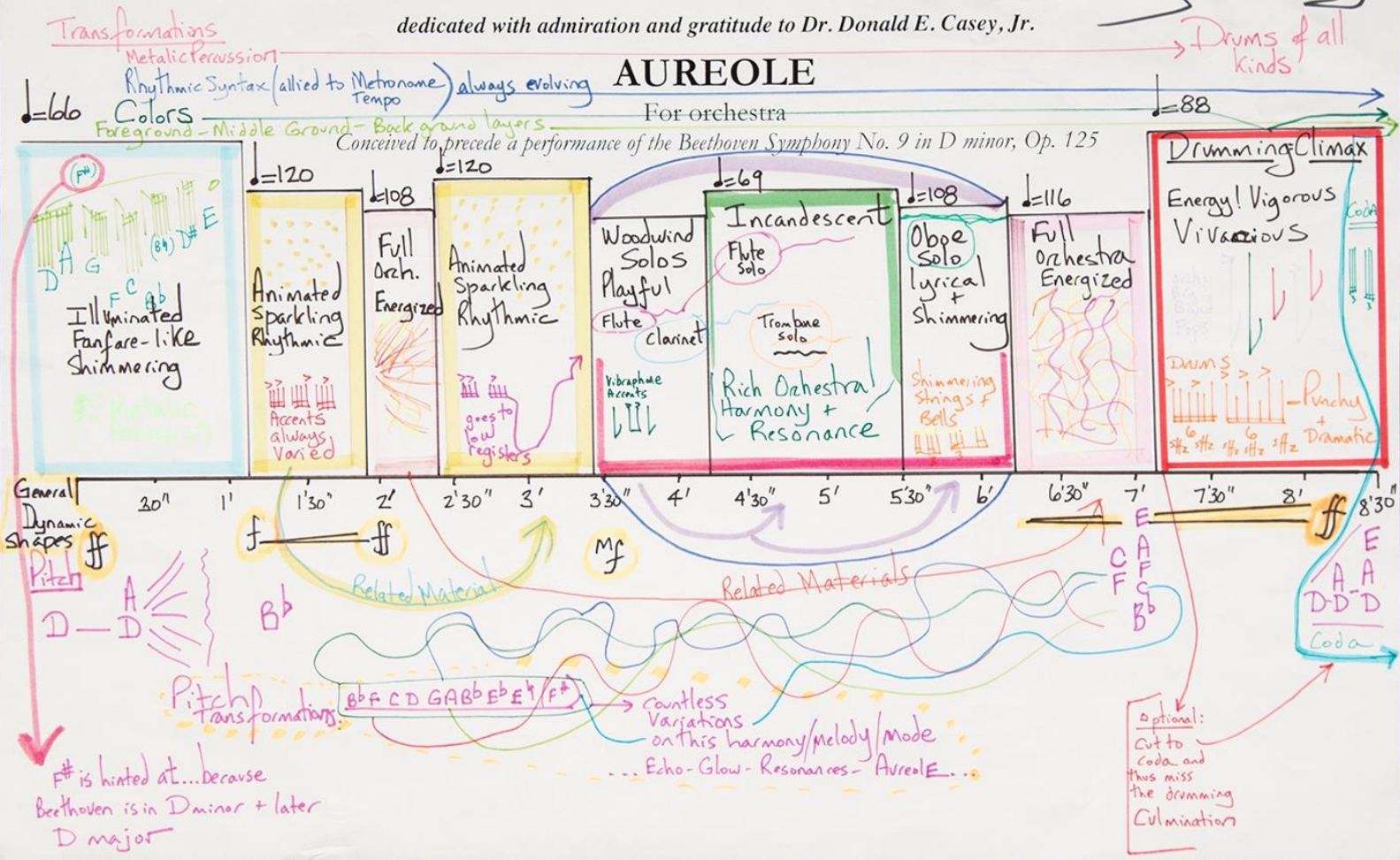
\$135

dedicated with admiration and gratitude to Dr. Donald E. Casey, Jr.

AUREOLE

For orchestra

Conceived to precede a performance of the Beethoven Symphony No. 9 in D minor, Op. 125



Original Art Map by the Noted American Composer

116. THOMAS, Augusta Read b. 1964

AUREOLE for orchestra. Commissioned by the DePaul University School of Music on the occasion of their Centennial ... conceived to precede a performance of the Beethoven Symphony No 9 in D minor, Op. 125.

Original art map drawing executed in black and various brightly-colored inks. Signed by the composer at upper right corner: "Augusta R. Thomas." 1 leaf. Oblong folio (11" x 17", ca. 280 x 432 mm). A dynamic visual representation depicting the nine sections of the work, each consisting of text, symbols, and/or musical notation defined by upright rectangular blocks, each outlined in a different color, with specific times relating to the stages of the work's progression indicated, the whole anchored by a single horizontal line representing the 8-1/2-minute duration of the piece. With metronome markings, explanatory notes, and performing directions above and below each block indicating pitch, dynamics, etc., and with various additional notes including "F# is hinted at ... because Beethoven is in D minor & later D major." With printed dedication to Dr. Donald E. Casey, Jr. at head.

First performed in Chicago on May 29, 2013 by the DePaul University Orchestra, Cliff Colnot conducting.

"The title, AUREOLE, refers to an encircling ring of light; radiance surrounding the head or the whole figure in the representation of a sacred personage or saint; a halo of concentric circles of light seen around a luminous body, especially around the sun or moon. AUREOLE alludes tangentially to certain

fundamental tonal centers of Beethoven Symphony Number 9 in D minor Op. 125." Augusta Read Thomas, program note

"Surely the sacred personage in this situation is Beethoven himself. Thomas' use both of tonal centers and intervals crucial to the Ninth Symphony is a musical aureole around the earlier composer's work." Michael Lewanski, program note

"While ... she didn't write the music specifically considering that most people would hear it for the first time through a computer speaker - believing that it will work just as well in a concert hall - she did acknowledge considering how performing alone might present different challenges for the musicians than performing in the same room ... In no way do I want this to be thought of as the COVID piece, she says. I feel I'm reaching for much broader themes, something that could be played for years to come ... Beyond the details of the work, she emphasizes a spiritual component of continuing to create art in a difficult time ... And that perhaps there's a particular beauty for writing something that unites musicians in performance from their individual homes." From the composer's website

"The music of Augusta Read Thomas ... is majestic, it is elegant, it is lyrical, it is "boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music." Philadelphia Inquirer

"Born in Glen Cove, New York, Thomas was appointed University Professor of Composition at the University of Chicago in 2011. University Professors are selected for internationally recognized eminence in their fields as well as for their potential for high impact across the University. Thomas became the 16th person ever to hold a University Professorship. Additionally, she was the Mead Composer-in-Residence with the Chicago Symphony Orchestra (CSO) from May 1997 through June 2006, a residency that culminated in the premiere of *Astral Canticle* — one of two finalists for the 2007 Pulitzer Prize in Music. During her residency with the CSO, under the direction of Daniel Barenboim, Thomas not only premiered nine commissioned works, but also founded, along with Cliff Colnot, and curated the MusicNOW series. In addition to Barenboim, Thomas's music has been championed by other leading conductors including Pierre Boulez, Esa-Pekka Salonen, Oliver Knussen, Seiji Ozawa, Mstislav Rostropovich, Leonard Slatkin, Lorin Maazel, David Robertson, Christoph Eschenbach, Ken-David Masur, William Boughton, Vimbayi Kaziboni, Ludovic Morlot, and Xian Zhang. Her music has been commissioned by leading ensembles and organizations around the world including: *Love Songs* (Chanticleer); *Chanting to Paradise* (NDR [German Radio] Orchestra); *Song in Sorrow* (The Cleveland Orchestra); *Orbital Beacons*, *Aurora*, *In My Sky at Twilight*, *Ceremonial*, *Carillon Sky*, *Words of the Sea*, *Trainwork*, *Tangle*, and *Astral Canticle* (Chicago Symphony Orchestra); *Gathering Paradises* (New York Philharmonic); *Sweet Potato Kicks the Sun* (Santa Fe Opera in association with San Francisco Opera and 7 other opera houses); *Far Past War* (The Washington Choral Arts Society); *Sun Dance* (Indianapolis Symphony); *Prayer Bells* (Pittsburgh Symphony); *Bells Ring Summer* (La Jolla Chamber Music Society); *Galaxy Dances*, and *Cello Concerto* (National Symphony); *Violin Concerto #3* (Radio France and the BBC Orchestra); *Helios Choros I* (Dallas Symphony); *Helios Choros II* (London and Boston Symphony Orchestras); *Helios Choros III* (Orchestre de Paris); *Pulsar* (BBC); *Terpsichore's Dream* (Utah Symphony); *Canticle Weaving* (Los Angeles Philharmonic); and *Cantos for Slava* (ASCAP Foundation).

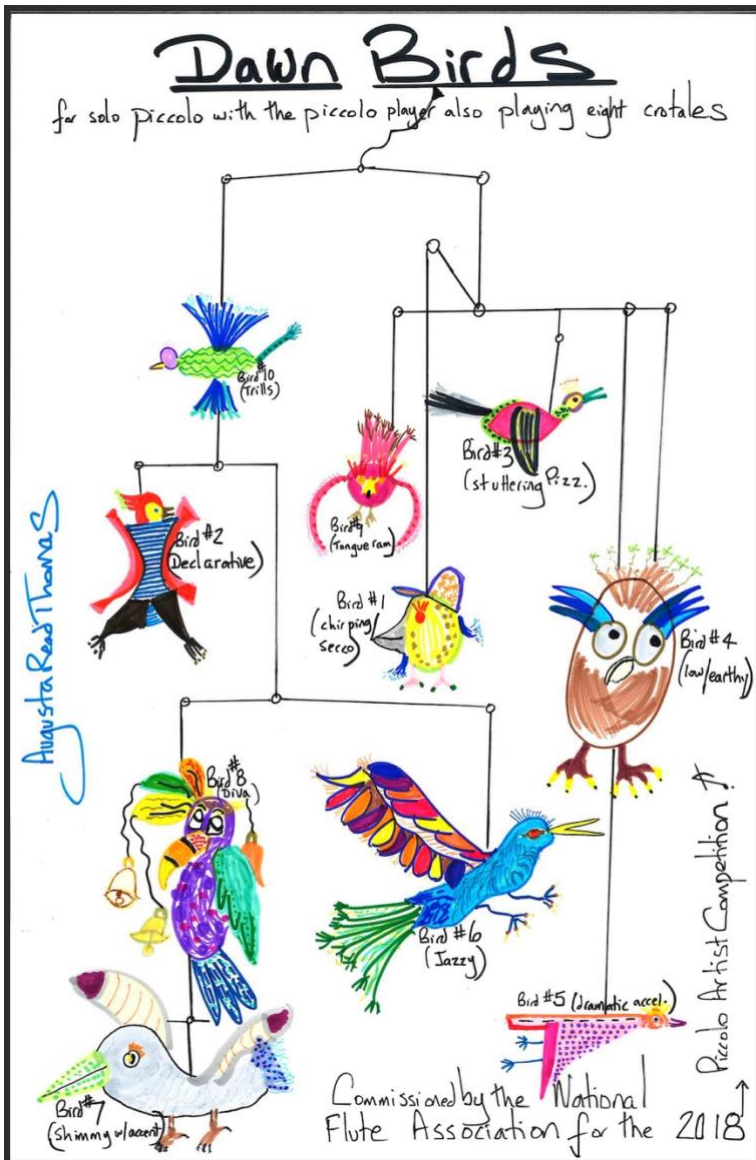
From 1993 to 2001, Thomas was an assistant professor, then associate professor of composition at the Eastman School of Music, and from 2001 until 2006 she was the Wyatt Professor of Music at Northwestern University. She taught for many years at the Tanglewood Music Festival and at the Aspen Music Festival. Frequently, Thomas undertakes short-term residencies in colleges, universities, and festivals across the United States and in Europe.

Thomas studied composition with Jacob Druckman at Yale University, with Alan Stout and Bill Karlins at Northwestern University, and at the Royal Academy of Music in London. She was a Junior Fellow in the Society of Fellows at Harvard University (1991–94) and a Bunting Fellow at Radcliffe College (1990–91), and often teaches composition at Tanglewood. Thomas is Vice President for Music, The American Academy of Arts and Letters; member of the Board of Directors of The Aaron Copland Fund for Music, Inc.; member of the Board of Directors of the Koussevitzky Foundation; member of the Board of Directors of the Alice M. Ditson Fund at Columbia University; and member of the Conseil Musical de la Fondation Prince Pierre de Monaco.

She was on the Board of Directors of the American Music Center for 11 years from 2000 to 2011; Chair of the Board of the American Music Center, a volunteer position, from 2005 to 2008; on the board of the ICE (International Contemporary Ensemble) for many years; on the boards of several chamber music groups; and was Director of the Festival of Contemporary Music at Tanglewood in 2009.

In 2013, Nimbus Records embarked on a project to record her complete works and has released 8 CDs to date; 89 CDs containing her music have been released by commercial record companies.

Thomas is a member of both the American Academy of Arts and Letters and the American Academy of Arts and Sciences." *The composer's website.* (34926) \$3,800



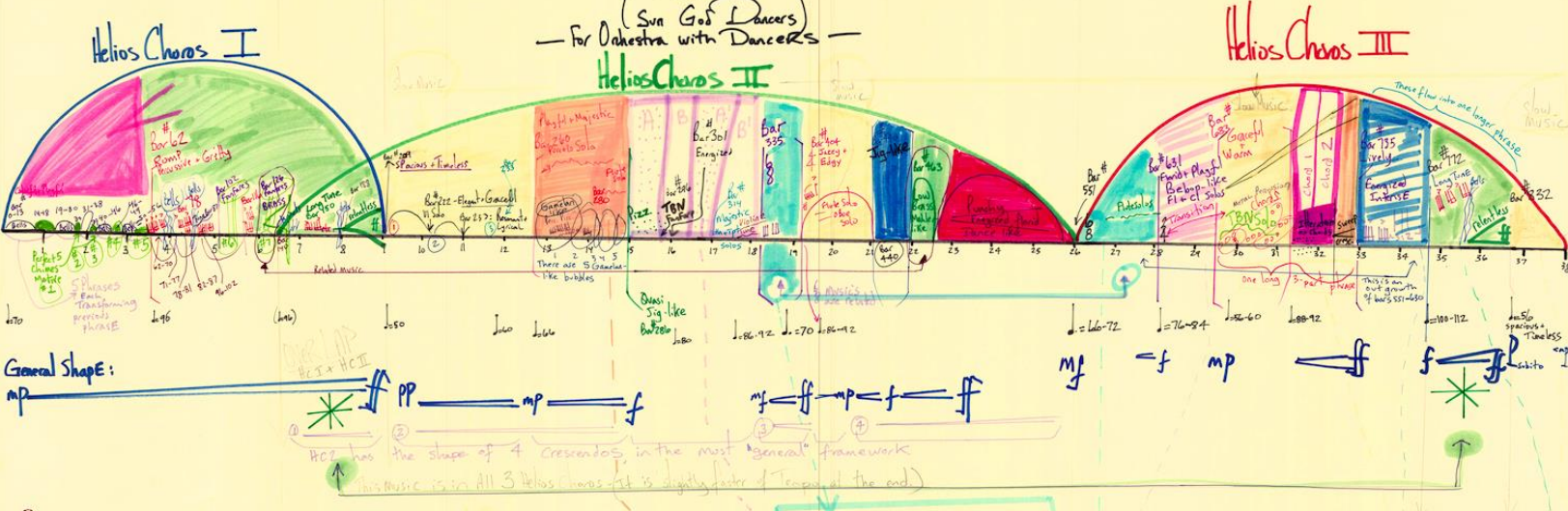
117. THOMAS, **Augusta Read b. 1964**

Dawn Birds for piccolo and crotales. Original conceptual art.

Large folio (ca. 432 x 297 mm). Title and instrumentation to head of page "Dawn Birds / for solo piccolo with the piccolo player also playing eight crotales." Signed by composer at center left margin "Augusta Read Thomas" with "Commissioned by the National Flute Association for the 2018 Piccolo Artist Competition [August 10, 2018]" in the composer's autograph to lower right corner. A whimsical illustration depicting ten brightly colored birds hanging from the arms of a mobile. Each bird is numbered and labeled with a musical character or technique: "Bird #10 (Trills)," "Bird #3 (stuttering Pizz.)," "Bird #8 (Diva)," etc. (34965) \$5,000

A General Outline of the Form
Augusta Read Thomas

Helios Choros
for Orchestra - 2006 -
(Sun God Dancers)
For Orchestra with Dancers



General Shape E:
mp ———— pp ———— mp ———— f ———— mf ———— ff ———— mp ———— f ———— ff ———— mf ———— f ———— mp ———— ff ———— f ———— p ———— mp

HC2 has the shape of 4 crescendos in the most general framework
The music is in all 3 Helios choros (it is slightly faster towards the end)

HC I has the shape of the Crescendos in the most general outline

HC3 has the shape of 3 crescendos followed by a gentle Decrement

Bar 335-338 is directly related to the opening of HC3, Bar 551-630. In some ways, the last 4 sections of HC2 can be heard as an "interruption" to the music.

Bar 404 to 550 is one long phrase. It has islands of "interruption": Flute Solo, cello solo, low brass fanfare, for instance. But generally, it is a 6 minute sweep: flexible, energetic, fluid, jag-like, spry, majestic.

The rate of "Scene-changes" continues to get faster + faster throughout HC2.

Bar 735 to 772 is a kind of Chordal variation on the driving music first introduced in Bar 62.

Bar 772-831 this music is in all 3 Helios choros.

Final Violin Solo, over a long E pedal, is dreamy and expressive. Poetic. Piece ends on a high perfect fifth, the last sound is the pedal E in a gentle crescendo.

Flute Chorus + w/w Solo-transition into the long 3 part slow section

Bar 683 until 734 is related to 209-259. This time the "Solo" is all in one color: TraumaE. There are several "Pillar chords" blanketing this section.

Bar 286-334: Has many character shifts: The rate of counterpoint between blocks of characterized music is speeding up. There are 4 sections: Quasi-Solo like, Energized @ 301 G9 Pizz. Virtuoso Solo Pass, Heavy TPT

One 3 are related. Two and Four are related

Helios Choros Complete is 7 crescendos, of various durations + characters followed by a Decrement

Transformations:
The music in the bells, for instance, Glock Bar 2-4 in Bar 1-61 is the same material found in the low string staccato ramp music - for instance the Cello part @ Bar 62 onwards - so the Flute at Bar 75 etc.

The other material and the bells are related outgrowths of one another.

The two materials mentioned above alternate back and forth for all of HC1.

The construction is imaginative locally, etc but very clear + clean in the large arch./form.

The entire " " is a transformation of " "

118. THOMAS, Augusta Read b. 1964
Helios Choros, a Ballet, a triptych for orchestra. Autograph map of form.

Oblong folio (482 x 737 mm; 19" x 29"). Executed in various bright colors on heavy ivory paper. Title to top center "Helios Choros / for Orchestra / - 2006 / (Sun God Dancers) / For Orchestra with Dancers." With "A General Outline of the Form" to upper left corner. Across the upper third of the page, the graphic map of form is anchored to a horizontal timeline numbered from [0] to 38. Above the timeline, the three sections are marked by three arcs, each filled with a series of colored blocks and text noting specific changes and progressions in the work. Immediately below the timeline, small written notes and arrows mark specific moments or related sections. Below that, tempo changes noted with metronome markings and a diagram of the general dynamic changes. Across the lower half of the page, text in various colors, some boxed and connected to the timeline with dashed arrows, describe more specific musical ideas with information on phrasing, instrumentation, character, etc. In near-fine condition.

Helios Choros I was commissioned and premiered by the Dallas Symphony under Andrew Davis on May 3, 2007; *Helios Choros II* was co-commissioned by the London and Boston Symphony Orchestras and premiered by the LSO in December, 2008 under Daniel Harding; *Helios Choros III* was commissioned and premiered by the Orchestra of Paris on December 12, 2009.

"Helios, in Greek Mythology, is the sun god, son of Hyperion, depicted as driving his chariot across the sky from east to west daily. Choros in ancient Greek drama means a band of dancers whose singing, dancing, and narration provide explanation and elaboration of the main action. My main inspiration while

spending a lifetime writing music is music itself. I listen to "Jazz" as frequently as I listen to "Classical" music. Like all of my music, this work is based on a very integrated set of musical materials. What comes first for me? The sounds, the rhythms, the colors, the harmonies and then I work hard to integrate them across a 45-minute landscape." The composer's website. (35346) \$11,500

Please also see additional works by Thomas in a special exhibition on our website:

<https://www.lubranomusic.com/showcase.php>



Fine Original Photograph Signed on the Day Verdi was Decorated by the King of Italy

119. VERDI, Giuseppe 1813-1901

Cabinet card photograph signed ("G Verdi") on the day the composer was decorated by the King of Italy as "Cavaliere of the Great Cross of Italy" and dated "Milano 11 aprile 1880." in Verdi's hand.

Bust-length photograph of the composer in formal dress. Laid down to photographer's mount within narrow double-ruled border, with "Bruckmann's Portrait-Collection. Nr. 178" printed in brown ink to upper margin, "Verlagsanstalt für Kunst und Wissenschaft (vormals Friedrich Bruckmann), München." to lower margin, "E. Felix pinx." beneath image to left, "Déposé. - Registered." beneath image to right, and "Verdi" printed below. Image size 140 x 98 mm., card size 170 x 113 mm. Signed and dated on the lower mount. A striking image. Very slightly worn and soiled.

"The city government in Milan had been planning for some time to make Verdi an honorary citizen and offer him a tribute at La Scala. Although he usually tried to prevent such celebrations, he could not avoid this one. The King of Italy decorated him on 11 April as Cavaliere of the Great Cross of Italy. The next day Verdi began rehearsing a chorus of 370 and an orchestra of 130 for the concert, which Faccio was to conduct on 18 April. For the occasion Verdi offered the première of two of his compositions, a Pater Noster and an Ave Maria, both sung in Dante's

Italian translation. The soprano soloist for the Ave Maria was Teresa Singer, Muzio's artist from Paris. At the end of the evening, the Mayor presented the parchment of Honorary Citizenship. Ricordi's Gazzetta musicale di Milano dedicated ten pages to the event." Phillips Matz: Verdi, p. 653. (33170) \$4,800



A Significant Source of 18th Century French Secular Vocal Music

120. [VOCAL MUSIC - 18th Century - French]

Le Chansonnier François. Ou Recueil de Chansons Ariettes, Vaudevilles & autres Couples choisis. I [-XIII] Recueil. [?]Paris, 1760-62.

13 (of 16) volumes bound in nine. 12mo. Contemporary mid-tan mottled calf with spines in decorative compartments gilt, dark red leather title labels gilt, marbled endpapers, red edges.

I. Recueil: 4ff., 232 pp. + 32 pp. engraved music

II. Recueil: 6ff., 227, [i] (blank) pp. + 57 pp. engraved music, [i] (blank)

III. Recueil: 5ff., 230 pp. + 49 pp. engraved music, [i] (blank)

IV. Recueil: 4ff., 230 pp. + 57 pp. engraved music

V. Recueil: 6ff., 216 pp. + 52 pp. engraved music

VI. Recueil: 6ff., 240 pp. + 60 pp. engraved music

VII Recueil: 6ff., 227 pp. + 52 pp. engraved music

VIII. Recueil: 6ff., 228 pp. + 48 pp. engraved music

IX. Recueil: 4ff., 244 pp. + 48 pp. engraved music

X. Recueil: 1f., 233, [v] (Index) pp. + 50 pp. engraved music

XI. Recueil: 6ff., 216 pp. + 52 pp. engraved music

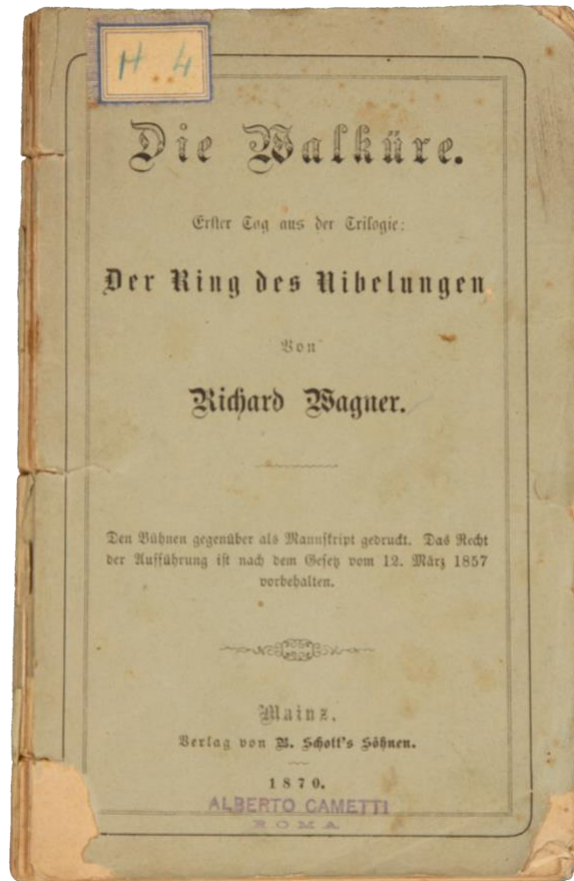
XII. Recueil: 3ff., 186 pp. + 44 pp. engraved music + lx ("Table Generale des Chansons, Brunettes, Ariettes, Vaudevilles, &c. Contenus dans les douze premiers Volumes de ce Recueil.") pp.

XIII. Recueil: 8, 240 pp. + 48 pp. engraved music

Decorative rules throughout. With "Avec les Airs notés à la fin de chaque Recueil" to each title except the first volume. With a title index at the beginning of each volume, and a general index to the entire work at the end of Vol. XII. Bindings somewhat worn, rubbed, and bumped; some joints splitting. Occasional browning and small stains, mispagination, and other minor defects, but in quite good condition overall.

RISM Recueils BII p. 126 (most holdings incomplete).

A significant source of 18th century French secular vocal music, including excerpts from contemporary French operas. (36223) \$1,500



First Separate Edition of the Libretto

121. WAGNER, Richard 1813-1883

[WWV86B]. Die Walküre. Erster Tag aus der Trilogie: Der Ring des Nibelungen ... Den Bühnen gegenüber Manuscript gedruckt. Das Recht der Aufführung ist nach dem Gesetz vom 12. März 1857 vorbehalten. [Libretto]. Mainz: B. Schott's Söhne, 1870.

Original publisher's light gray printed wrappers with titling with ruled border. 1f. (recto title, verso blank), 1f. (recto cast list, verso blank), [5]-84 pp. + 2ff. publisher's advertisements. With publisher's advertisements to both recto and verso of lower wrapper. With small handstamp of the Italian writer on music, composer, and keyboard performer Alberto Cametti (1871-1935) to foot of title. Wrappers somewhat worn; small edge tears; some chips with minor loss not affecting text; most of spine lacking; small rectangular inventory label to upper inner corner. Uniform light browning; corners of several leaves slightly creased.

First separate edition, [?]later issue. Klein p. 46. Deathridge, Geck, & Voss p. 366, VIIIb. Schneider catalogue 276.

First performed on June 26, 1870 in Munich at the Königliches Hof und- Nationaltheater in three acts, to a libretto by the composer, the first day of the Ring des Nibelungen.

"As a single opera, Die Walküre may be called the most popular part of the whole cycle; in most towns and countries it was produced much earlier than the other parts." Loewenberg col. 1013.

"Die Walküre is the music drama that most satisfactorily embodies the theoretical principles of Oper und Drama. A thoroughgoing synthesis of poetry and music is achieved without any notable sacrifice in musical expression. Indeed, many of the most powerful passages of the work achieve their effect precisely through the organic relationship of music and text. Die Walküre is generally regarded as the most approachable of the Ring operas and it has certainly proved the most susceptible to performance in extracts." Barry Millington in *Grove Music Online*. (35275) \$300



With 14 Original Lithographs of Scenes from Wagner's Operas

122. [WAGNER, Richard 1813-1883] Jullien, Adolphe 1845-1932

Richard Wagner sa vie et ses oeuvres ouvrage orne de quatorze lithographies originales par M. Fantin-Latour de Quinze Portraits de Richard Wagner de quatre eaux-fortes et de 120 gravures, scenes d'operas, caricatures, vues de theatres, autographes, etc. Paris; Londres: Jules Rouam; Gilbert Wood & Co, 1886.

Small folio. Half dark brown morocco with marbled boards, marbled endpapers. 1f. (half-title printed in red and black, verso copyright), 1f. (recto blank, verso frontispiece), 1f. (recto title printed in red and black with small circular portrait of Wagner, verso blank), 1f. (recto dedication to Fantin-Latour, verso blank), [vii]-xvi (preface), 346 pp. + 1f. (recto publisher's advertisement, recto publisher's device).

Profusely illustrated, including 14 fine original lithographic illustrations by Henri Fantin-Latour, each preceded by a tissue-guard with printed titling, as follow

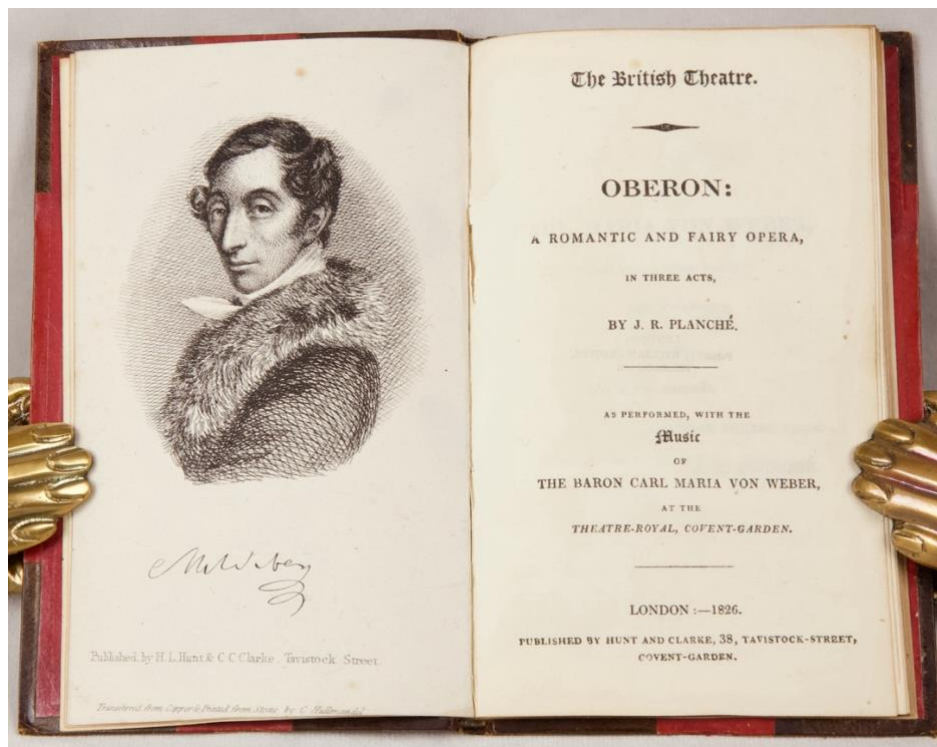
- *Immortalité*
- *La Muse*
- *Rienzi (acte V). Prière de Rienzi*
- *Le Vaisseau Fantôme (acte III). Ravissement de Senta et du Hollandais*
- *Tannhaeuser (acte III). L'Étoile du soir*
- *Lohengrin (acte III). Scène d'amour*
- *Tristan et Iseult (acte II). Signal dans la nuit*
- *Les Maître Chanteurs de Nuremberg (acte Ier). Rencontre de Walther et d'Éva*
- *L'Or du Rhin (scène Ire). Les Filles du Rhin*
- *La Valkyrie (acte Ier). Sieglinde et Siegmund*
- *Siegfried (acte III). Évocation d'Erda*
- *Le Crépuscule des Dieux (acte III). Siegfried et le Filles du Rhin*
- *Parsifal (acte II). Évocation de Kundry*
- *Révei*

Binding slightly rubbed and bumped; spine cracked, with minor chips to head and tail. Very slightly worn and soiled; occasional foxing and staining; two plates detached, including frontispiece.

First Edition.

"One of the key figures in the history of opera, Wagner was largely responsible for altering its orientation in the 19th century. His programme of artistic reform, though not executed to the last detail, accelerated the trend towards organically conceived, through-composed structures, as well as influencing the development of the orchestra, of a new breed of singer, and of various aspects of theatrical practice." Barry Millington, John Deathridge, Carl Dahlhaus and Robert Bailey in *Grove Music Online*.

Fantin-Latour (1836-1904) was a highly acclaimed French painter and lithographer; his works exhibit a Romanticism which found expression in his representations of the music of both Berlioz and Wagner. He is represented in the Louvre and in other major museum collections. (35558) \$200



“Contains Some of Weber’s Most Delightful Music”

123. WEBER, Carl Maria von 1786-1826

Oberon: A Romantic and Fairy Opera, in three acts, by J.R. Planché as performed ... at the Theatre-Royal, Covent-Garden. [Libretto]. London: Hunt and Clarke, 1826.

12mo (147 x 90 mm). Half dark-brown leather with dark red boards, dark red endpapers, all edges gilt. 1f. (recto title, verso printer's note), 1f. (recto dedication to Weber by librettist, verso blank), pp. [5]-6 ("Advertisement to the Second Edition" dated April 15, 1826), pp. [7]-8 ("Preface" dated April 10, 1826), [9] ("Costume"), [10] (named cast list), [11]-53, [i] (blank) pp. With bust-length frontispiece portrait of

Weber "Transferred from Copper & Printed from Stone by C. Hullmandel." Named cast includes Austin, Braham, Fawcett, Chapman, Baker, Cooper, Evans, Atkins, Ryals, Tinney, Horrebow, Bland, Cawse, Henry, Griffiths, Isaacs, Goward, Smith, Paton, Vestris, Lacy, Davenport, and Wilson. Binding very slightly worn. Minor internal wear and foxing.

Published shortly after the first printing of the work. Fuld pp. 224-225.

Oberon, to a libretto by James Robinson Planché after Christoph Martin Wieland's poem *Oberon*, was first performed in London at Convent Garden on April 12, 1826. "The première ... was a great success, with lavish settings and spectacular scenic effects that impressed even Weber, and the opera remained popular throughout the season ... It contains some of Weber's most delightful music, which has assured the work a permanent, if peripheral, place in the repertory ... The brilliant overture opens atmospherically with Oberon's horn-call, which acts as a motif throughout the work.

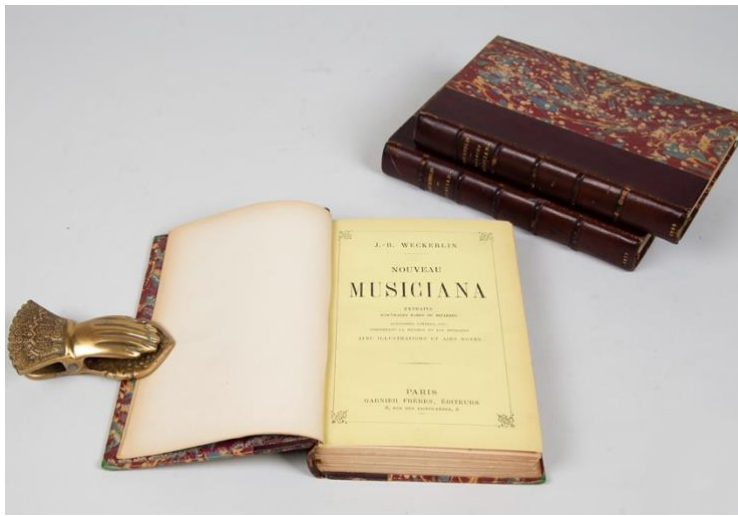
With the overwhelming success of his opera *Der Freischütz* in 1821 [Weber] became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz, and Liszt." Paul Corneilson, Clive Brown, et al. in *Grove Music Online*. (36219) \$200



124. **WEBER, Carl Maria von 1786-1826**
Fine portrait engraving by Friedrich Müller.
Ca. 1820.

Head-and-shoulders facing quarter left. 240 x 222 mm. Margins foxed; two horizontal creases at folds; small squares of mounting tape to upper margin of verso.

Apparently after the portrait engraving by Friedrich Jügel. Laux: *Carl Maria von Weber*, no. 66. (33486) \$275



Observations on 19th Century Music

125. WECKERLIN, Jean-Baptiste 1821-1910

Musiciansiana Extraits d'ouvrages rares ou bizarres: Anecdotes, lettres, etc. concernant la musique et les musiciens avec figures et air notés. Paris: Garnier Frères, 1877.

1f. (recto half-title, verso printer's note), 1f. (recto title, verso blank), 1f. (recto note, verso contents), [3]-350, [351]-356 (index) pp. With occasional musical examples.

Together with:

Weckerlin. Nouveau Musiciansiana. Extraits d'ouvrages rares ou bizarres: Anecdotes, lettres, etc. concernant la musique et les musiciens avec illustrations et airs notés. Paris: Garnier Frères, 1890. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [ix]-xii (preface), 410, [411]-423] (index), [i] (blank), 1f. (recto contents, verso list of illustrations), 1f. (recto list of musical examples, verso blank).

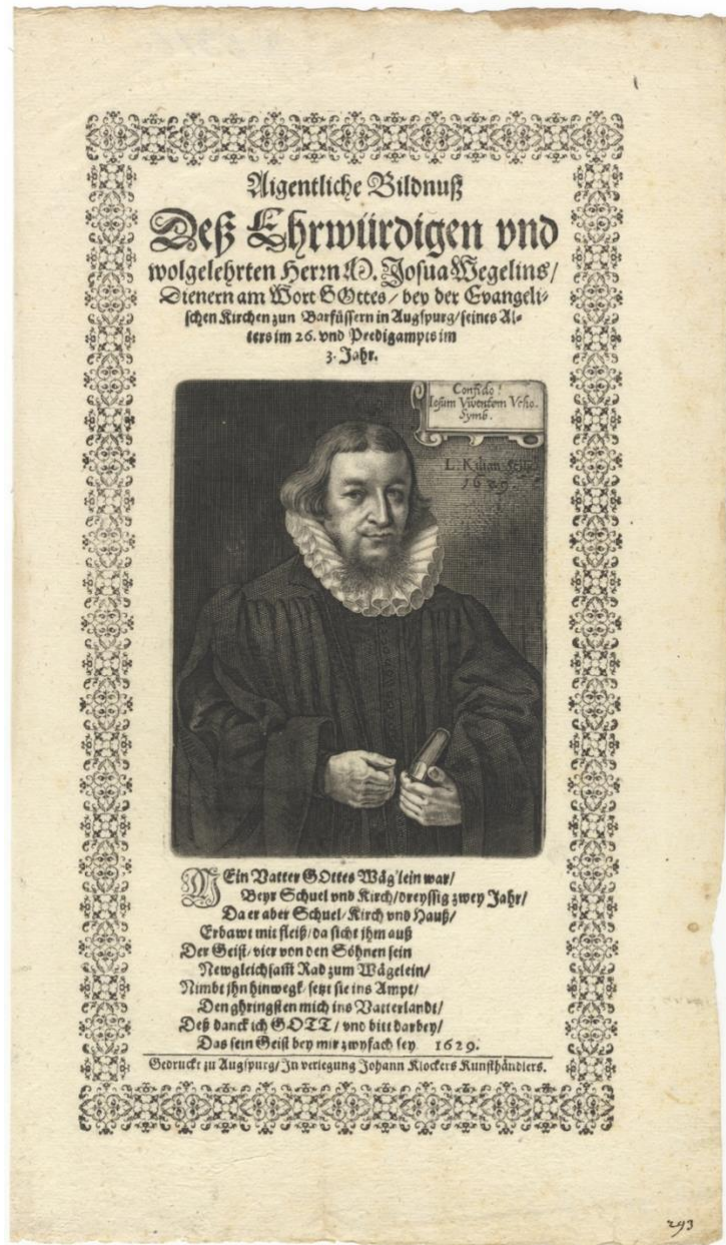
Together with:

Weckerlin. Dernier Musiciansiana. Historiettes, lettres, etc., sur la musique, les musiciens et les instruments de musique. Rhythmique des anciens airs de danse. Illustrations et airs notés. Paris: Garnier Frères, 1899. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [i]-v (preface), [i] (blank), 324, 325-333 (index), [i] (blank), 1f. (recto list of illustrations, verso blank), 1f. (recto list of musical examples, verso blank), 1f. (recto contents, verso blank).

Octavo. Uniformly bound in quarter dark brown morocco with raised bands on spine in compartments gilt, titling gilt, marbled endpapers, original publisher's yellow printed wrappers bound in with publisher's advertisements to verso of lowers. Ribbon markers. All volumes with small decorative bookplate ("Dr. Delnos") to front pastedowns. The *Nouveau Musiciansiana* and *Dernier Musiciansiana* browned, more heavily at edges; occasional foxing.

First Editions.

Weckerlin, a French folklorist, bibliographer and composer, was head librarian at the Paris Conservatoire, succeeding Félicien David. *"During his 33-year tenure there, he doubled the library's holdings with carefully selected new books, started collections of autograph scores and letters, and edited a selective catalogue. From his own extensive library, which was sold in Leipzig in 1910, he had transferred to Charles Malherbe in 1908 a collection of French folksongs comprising manuscripts and rare editions of the 16th to 18th centuries; Malherbe, in turn, gave this collection to the Opéra library."* Elisabeth Lebeau, revised by Fiona Clampin in *Grove Music Online*. He is best-known for his *La chanson populaire*, published in Paris in 1860. (35559) \$150



Fine Engraving of this Early 17th Century Hymnodist

126. **WEGELIN, Josua 1604-1640**

Fine portrait engraving by L. Kilian. Dated 1629 in the plate. Augsburg: Johann Klockers, 1629.

Three-quarter length. With letterpress text and poem within decorative typeset border. Image size 125 x 98 mm, sheet size 325 x 187 mm. Sheet very slightly worn and browned.

A German hymnodist, superintendent of the Evangelical college in Augsburg, "*Wegelin's hymns are simple and natural, and are the productions of an earnest, true-hearted and good pastor rather than of a skillful poet.*" Julian, p. 1246. (33480) \$450



Portrait of the 18th Century Hymnodist

127. **ZIZENDORF, Nikolaus Ludwig von 1770-1760**

Portrait engraving by A. Reinhardt. Ca. 1750.

Half-length within oval textual border. 147 x 88 mm. Somewhat worn and browned; small hole to upper margin affecting one letter of border; trimmed, just touching border but not affecting image; small edge tears; remnants of mounting paper to verso.

Zeizendorf, a German Lutheran Pietist, founded the Renewed Moravian Church in 1772.

"He wrote some 2,000 hymns ... Gifted with a fine voice, he led song services and initiated the famed "Singstunde," a service built around stanzas spontaneously but skilfully chosen to form a unified theme."

John R. Weinlich in *The New Grove* v. 20, p. 695. (33445)

\$100

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