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### **“A Landmark in the History of Keyboard Music”**

#### **1. BACH, Carl Philipp Emanuel 1714-1788**

*Sei Sonate per Cembalo dedicate All' Altezza Serenissima di Carlo Eugenio Duca di Wirtemberg e Teckh, Conte di Montbeliard, Signore di Heidenheim, Cavalier del Toson d'Oro e Maresciallo di Campo Supremo dell'inclito Circolo di Svevia &c. Composte da Carlo Filippo Emanuele Bach Musico di Camera di S.M. il Rè di Prussia &c. &c. Opera II. da Alle Spese di Giovanni Ulrico Haffner Intagliatore in rame e Virtuoso di Liuto in Norimberga. Nro. XV. 42 pagine. ... [Johann Wilhelm] "Stör Sc. [Op. 2; H. 30-36; Wq. 49]. Norimberga: Alle Spese Giovanni Ulrico Haffner, Intagliatore in rame e Virtuoso di Liuto in Norimberga. Nro. XV. 42 pagine, 1744.*

Oblong folio. Early marbled boards, decorative cut paper label to upper with titling in manuscript 1f. (recto title, verso blank), 1f. (recto printed dedication to "Altezza Serenissima," verso blank), 40 pp. Engraved throughout. Binding slightly worn. Moderately foxed, soiled, and stained; some light dampstaining; very small tear to blank upper margin of final leaf repaired with archival tape.

**First Edition.** Rare. BUC p. 72. C.P.E. Bach Exhibition catalogue, no. 19. Helm 30-6. Hoboken 1, 176. Wotquenne 49. RISM B66 and BB6 (one copy only in the U.S., at the Sibley Music Library of the Eastman School of Music).

Together with his *Prussian Sonatas* (1742), the *Württemberg Sonatas* of C.P.E. Bach "... form a landmark in the history of keyboard music. ... J.F. Reichardt claimed with justice in his *Musikalischer Almanach* of 1796 that 'no instrumental music had previously appeared in which as rich and yet well-ordered a harmony was united with such noble song, so much beauty and order with such originality, as in Bach's first two sonata collections engraved in Nuremberg'. In these collections Bach systematically, and for the first time, showed how it was possible to write affecting keyboard music freed from the suite tradition, and he was able to develop his ideas over the following decades. ... Bach established quite early a basic three-movement sonata pattern in these collections, with fast opening and closing movements and a slow central movement in a related key. Later he also experimented with the use of different keys for all three movements, with transitional passages between movements and – particularly in the last years of his life – very short central movements. Like his father, Emanuel Bach regarded his printed collections as models, and made them as different as possible with a view to their usefulness in teaching." Christoph Wolff and Ulrich Leisinger in *Grove Music Online*

*"The Württemberg Sonatas require greater technical ability, and they are more fantastic, melodically and harmonically. In these works, Emanuel most clearly establishes one of the important features of the later sonata, when, in the first set, he sets out contrasting material which he later reconciles in a synthesis that Beethoven might have been proud of."* Downs: *Classical Music*, p. 69

Johann Haffner (1711-1767) and copper-engraver Johann Winter (1717-1760) established their publishing house in Nuremberg in 1742, although it seems that their partnership was short-lived as Winter had left the firm by 1745. The exact nature of the relationship and collaboration (or lack thereof) between Haffner and Winter at that time is unclear. Because Haffner emerged as a leading publisher, his printing is often cited as the first edition, but it is possible that Winter's was issued first, or at least simultaneously. See Helm, p. 271, cf. Hoffmann-Erbrecht: *Nürnberg Musikverleger Haffner*, p. 116.

The "Württemberg" sonatas were written in 1742-43 for C.P.E. Bach's young pupil Carl Eugen (1728-93), the nominal prince of Württemberg. A significant contribution to the keyboard sonata and early classicism, they are outstanding examples of Bach's revolutionary concepts and are regarded as some of his finest compositions for keyboard, setting the stage for both Haydn and Mozart.

**A trailblazing early work**, published within C.P.E. Bach's father Johann Sebastian Bach's lifetime.  
(39790)

\$8,500



### After Gainsborough

#### 2. BACH, Johann Christian 1735-1782

*Portrait painting in oils after the 1776 original by Sir Thomas Gainsborough held by the Liceo Musicale in Bologna, Italy. Early 20th century copy, ca. 1900-1925. Framed.*

Image size 41 x 51 cms (16 x 20 inches); overall size 59.5 x 49.5 cms (23.5 x 19.5 inches).

The well known painting by Gainsborough depicts J. C. Bach seated, his wigged head turned right, his body slightly left. He is elegantly dressed in a rich green coat with decorative gold elements, waistcoat, and white ruffled shirt, holding a sheet of music manuscript in his left hand, his right hand resting on his left forearm. Slightly worn; 1 cm hole to lower right with some loss of paint to lower portion affecting an area measuring ca. 4 x 7 cms; one additional small abrasion to area

depicting music manuscript. Small circular label of the Braus Gallery on Madison Avenue, New York City to verso; the gallery was founded in ca. 1920 and the business terminated in the 1930s.

The youngest son of Johann Sebastian Bach, J.C. Bach "was the most versatile of J.S. Bach's sons and the only one to write Italian operas. He was an important influence on Mozart and, with C.F. Abel, did much to establish regular public concerts in London." Christoph Wolff and Stephen Roe in *Grove Music Online* (39801) \$750



### **The Earliest Works J.C. Bach Composed for London**

#### **3. BACH, Johann Christian 1735-1782**

*Sei Canzonette a Due Composte da Giovanni Cristiano Bach e da esso dedicate in sengo di umilissimo Ossequio A Sua Eccellenza Lady Glenorchy ... Opera IV.* Londra: [no imprint], 1765.

Large oblong octavo. Contemporary marbled boards rebaked and recorned in modern half dark tan mottled calf with dark red leather title label gilt to spine. 1f. (recto title, verso blank), [i] (blank), 27 pp. Engraved throughout. With fine engraved decorative title incorporating horticultural motifs, putti, a lyre, panpipes, and a scroll with ruled blank music-paper. Printed on two systems per page (one staff for each voice and unfigured bass) with wide margins. Binding slightly worn. Light uniform browning; occasional foxing and soiling; some showthrough.

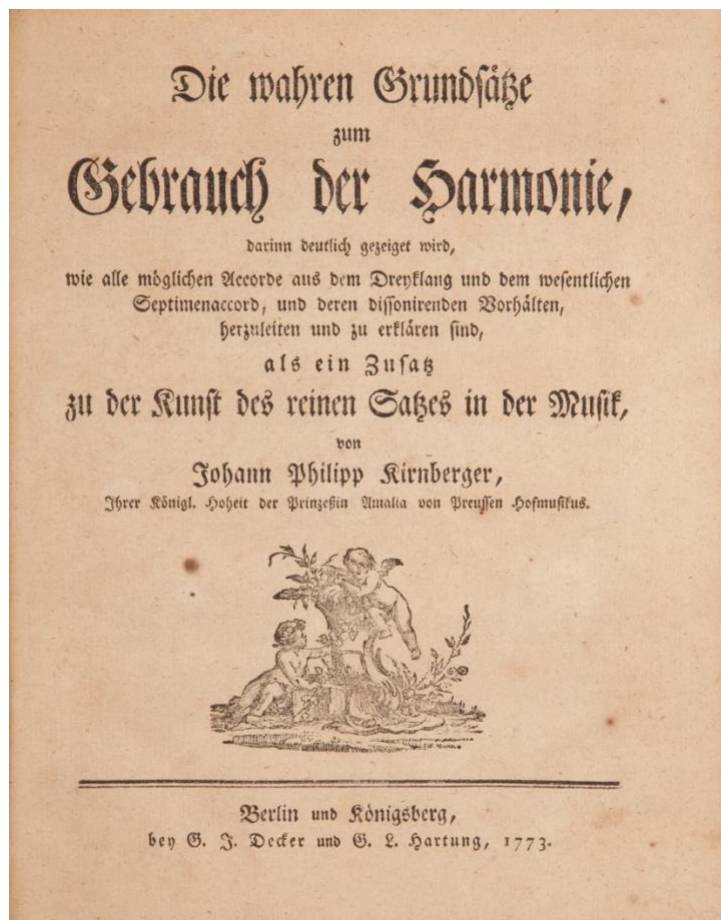
Six chamber duets to text by Pietro Metastasio (1698-1782) with abundant paired thirds and sixths, strategically deployed in graceful, pastoral melodies.

**First Edition.** Rare. Terry p. 259. BUC p. 74. RISM B217. In all likelihood privately published by the composer.

*"In London Bach broadened his range of musical subjects, embracing (in addition to operas and concertos) symphonies, chamber works, popular songs, canzonets, cantatas and various types of keyboard work, including duet sonatas. These are written in a Classical style with italianate thematic material, enlivened by contact with French and British melodies and ideas and allied to German strength and rigour. This synthesis of musical idiom resulted in an essentially popular style geared towards the large, music-loving aristocratic and middle-class audiences of London, which, as Haydn discovered in the 1790s, appreciated new and lavish effects and at the same time enjoyed familiar themes."* Christoph Wolff and Stephen Roe in *Grove Music Online*

Bach most likely met Lady Glenorchy (née Willielma Maxwell, 1741-1786), a patroness of evangelical missionary work and founder of several chapels in Scotland, England, and Wales, shortly after coming to London.

**An attractive score, the present works are the earliest that J.C. Bach composed for London;** he went on to write a second set of canzonets (1767) and four sets of songs for Vauxhall Gardens (1766-1779). (39778) \$850



#### A Cornerstone of the Literature With Bach First Editions

4. [BACH, Johann Sebastian 1685-1750]. Kirnberger, Johann Philipp 1721-1783

*Die wahren Grundsätze zum Gebrauch der Harmonie, darinn deutlich gezeiget wird, wie all möglichen Accorde aus dem Dreyklang und dem wesentlichen Septimenaccord, und deren dissonirenden Vorhålten, herzuleiten und zu erklären sind, als ein Zusatz zu der Kunst des reinen Satzes in der Musik ... Ihrer Königl. Hoheit der Prinzessin Amalia von Preussen Hofmusikus. Berlin und Königsberg: G. J. Decker und G. L. Hartung, 1773.*

Small quarto. Contemporary marbled boards. 1f. (recto title, verso blank), 1f. (preface), [5]-54 (text with musical examples), 55-103 (J.S. Bach Fugue in B minor, BWV 869/2), 104-6 ("Nacherinnerung"), 107-13 (J.S. Bach Prelude in A minor, BWV 889/1), [i] (blank) pp. Typeset. With numerous musical examples. Decorative woodcut publisher's device to title and occasional

decorative woodcut initials and head- and tailpieces throughout. Binding slightly worn, rubbed, and bumped. Moderately browned; occasional foxing.

**First Edition.** J.S. Bach Stuttgart catalogue, 63. This edition not in Hirsch. Gregory-Bartlett p. 137. RISM BV11, p. 454.

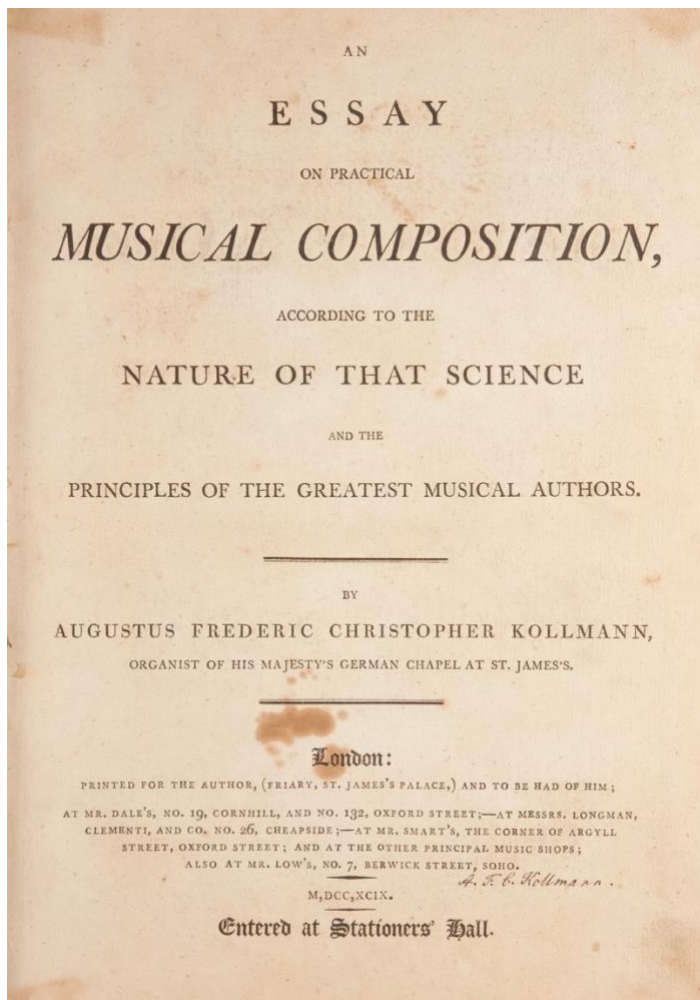
Contains first editions of two pieces by Bach and the first edition of any complete piece from the first part of the *Well-Tempered Clavier*. Schmieder BWV, 2nd ed., pp. 656-57. The Bach pieces are presented with additional staff lines illustrating Kirnberger's theories. The B-minor fugue includes a continuo realization and further harmonic abstractions using the symbols of thoroughbass. The upper two staves preserve Bach's original text.

"Although [Kirnberger's] musical knowledge was wide and profound, it was, according to his contemporaries, disorganized. He found it so difficult to express his ideas in writing that he had to call on others to edit or even rewrite his theoretical works (*Die wahren Grundsätze* [1773], for example, was written by [his student] J.A.P. Schulz under Kirnberger's supervision). Nonetheless, even his most severe critics, such as Marpurg, considered his theoretical and didactic works to be invaluable." Howard Serwer in *Grove Music Online*

A cornerstone of the literature by this important German music theorist and pupil of Bach.

(39793)

\$1,350



### J. S. Bach First Editions

5. [BACH, Johann Sebastian 1685-1750]. Kollmann, August Friedrich Christoph 1756-1829

*An Essay on Practical Musical Composition, according to the Nature of that Science and the Principles of the Greatest Musical Authors.* By Augustus Frederic Christopher Kollmann, Organist of His Majesty's German Chapel at St. James's. London: Printed for the Author (Friary, St. James's Palace), 1799.

Folio. Half mid-tan leather with marbled boards, spine in gilt-ruled compartments with black leather title label gilt. 1f. (recto title, verso blank), 1f. (recto dedication to the King, verso blank), v-vi (list of subscribers), vii-viii (Preface), ix-xiv (Contents), xv-xx (Introduction), 106 pp., 1f. (recto publisher's catalogue), verso blank), 67, [i] (blank) pp. engraved music. Binding somewhat worn, rubbed, and bumped; endpapers worn and creased. Title and following two leaves slightly worn and foxed. A very good, clean, crisp, wide-margined copy overall.

With the autograph signature of the author to title "(A.F.C. Kollmann)". The

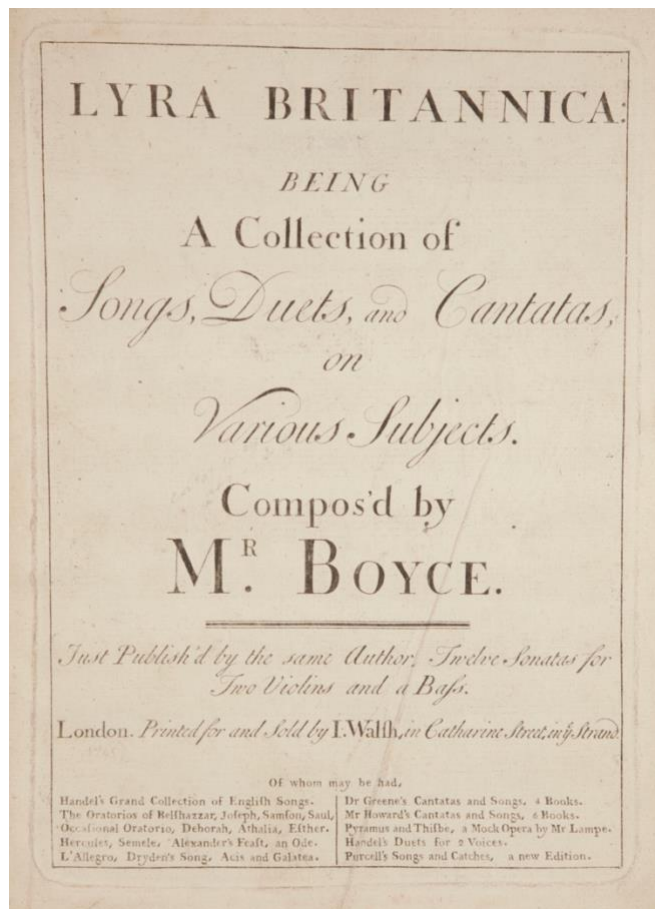
publisher's catalogue list 8 works, mainly by Kollmann and with 2 by Wornum and 1 by Kollman in collaboration with Dale.

**Notable subscribers** include Charles Burney, Johann Nikolaus Forkel (Bach's biographer); composers Aylward and Calcott; music publishers Birchall, Corri, Dussek, and Co., and Longman, Clementi, and Co.; organists Calcott, Clouting, Groombridge, Hachmeister, Jones, Kemp, Killick, Leffler, Smart, and Windsor; various musical instrument makers, musicians, members of royalty, etc.

**First Edition.** Scarce. Not in Cortot, Hirsch, or Wolffheim. Damschroder and Williams p. 150. Eitner 5, p. 413. Gregory-Bartlett I, p. 139. Bach: Stuttgart Exhibition Catalogue, 75. RISM Écrits p. 460.

**Contains first editions of two of J.S. Bach's works:** the *Prelude and Fugue in C major* from the second book of *The Well Tempered Clavier* (BWV 870) to pp. 52-55, and the *Organ trio sonata* (BWV 825) to pp. 58-67. Other pieces by J.S. Bach in the volume include the canons and a 5-part fugue from the *Musical Offering* to p. 35 and the theme and last fugue from the *Art of the Fugue* to p. 27. See Kinsky: *Die Originalausgabe der Werke Johann Sebastian Bachs*, p. 83. Also included are works by C.P.E. Bach, Bevin, Burney, Clementi, Fasch, Hachmeister, Handel, Hässler, Kirnberger, Marpurge, and Stöelzel.

"The writings of... Kollmann supplied British musicians with a wide scope and high quality of instruction, comparable to what was produced in the principal Continental musical capitals. Influenced by Kirnberger (with whom he shared what was then an uncommon devotion to the works of J.S. Bach), Kollmann developed a systematic and straightforward theory guided by strong pedagogical inclinations. ... The rhetorical aspects of music, including form instrumentation, and tonal structure, are scrutinized in *An Essay on Practical Musical Composition*." Damschroder and Williams. (39795) \$1,800



### Mid-18<sup>th</sup> Century English Songs, Duets, and Cantatas

#### 6. BOYCE, William 1711-1779

*Lyra Britannica: Being A Collection of Songs, Duets, and Cantatas, on Various Subjects [Books I-III] ... Just Publish'd by the same Author, Twelve Sonatas for Two Violins and a Bass.* London: Printed for and Sold by I. Walsh, in Catharine Street, in ye Strand, [1747-1748].

Folio. Modern quarter dark brown leather with marbled boards, titling gilt to spine. 1f. (recto title, verso blank), 21, [i] (blank), 22-33, [i] (blank), 35-47 pp. Engraved. Single title page only, with brief publisher's catalogue including works of Handel, Greene, Howard, Lampe, and Purcell to foot. Minor wear and soiling; title slightly soiled and creased; several blank outer margins with contemporary paper repairs; small old bookseller's label and minor annotations in ink to front pastedown.

**First Edition,** early issue. Scarce. Not in Smith and Humphries, but see 239-241 (single issues) describing the first printing of Book I; according to the description of copies held at Cambridge



and Oxford Universities, the earliest issues did not include any mention of book numbers on the title-pages. BUC p. 130. RISM B4112.

Boyce, a noted English composer, organist, and violinist, "brought out two collections of songs, duets and cantatas entitled *Lyra Britannica*, which eventually ran to six volumes (1747–59). The contents embrace simple strophic ballads and more sophisticated through-composed songs, many of them known to have been performed in the pleasure gardens, three items from Boyce's setting of Dryden's *Secular Masque* (c1746), vocal pieces composed for various plays produced by Garrick in the 1750s, and in each book except one an extended solo cantata. ...

Though formerly best known for some of his anthems and his editing of *Cathedral Music* (1760–73), the significant contribution he made to instrumental music, song, secular choral and theatre music in England is now widely recognized." Robert J. Bruce and Ian Bartlett in *Grove Music Online*. (39763) \$900



### Early 18<sup>th</sup> Century French Opera

#### 7. CAMPRA, Andre 1660-1744

*Hesione Tragedie Mise En Musique ... Representée par l'Academie Royale de Musique Le Vingt-unième jour de Decembre 1700.* [Short score]. Paris: Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue S. Jean de Beauvais, au Mont-Parnasse ... Avec Privilège de Sa Majesté, 1700.

Large oblong octavo. Contemporary full dark brown calf with raised bands on spine in decorative compartments gilt, title label gilt to spine. 1f. (recto title, verso blank), 1f. (recto "Airs a chanter," verso "Memoire des Oeuvres de Monsieur Campra"), [iii] ("Tables"), [i] ("Symphonies"), lviii, 259, [i] (privilege) pp. With royal woodcut device to title, decorative woodcut headpieces to head of each act, and occasional large historiated woodcut initials. Binding worn and with small cracks, spine restored. Slightly worn, soiled, and stained, primarily at margins; small stab holes throughout; some dampstaining; title worn and soiled, a bit more heavily at margins and edges, with minor tears to blank inner margin around stab holes; small hole

to "Airs a chanter," not affecting text; worming to lower inner margins of first ca. 45 pages; blank lower outer corner of final leaf with early paper restoration; occasional minor defects.

**First Edition.** Lesure p. 96. BUC p. 158. RISM C730.

*Hesione*, in a prologue and five acts to a libretto by Antoine Danchet based on the Greek myth of *Hesione and Laomedon*, was first performed in Paris in the Salle du Palais-Royal on 21 December 1700 with great success.

Campra "was a leading figure in French theatrical and sacred music in the early 18th century. ... [He] was the most catholic of the generation of composers that flourished between Lully's death (1687) and Rameau's début as an opera composer (1733). It is no longer possible to sustain the argument that Campra and his contemporaries were mere 'imitators of Lully'. With his delicate sense of orchestral colour, the kaleidoscopic brilliance with which he used the dance, his gift for melody and his sensitivity to the expressive possibilities of harmony, Campra greatly expanded the musical vocabulary of Lully. Through his opéras-ballets he introduced a degree of verisimilitude to the French lyric stage. On his limited scale and at his best, he was a poet who, like the painter Antoine Watteau, created a world half real, half fantasy. His awareness of the primary role of the musician in opera was not shared by most contemporaneous French aestheticians, but it enabled him to turn to the Prince of Conti after the first performances of Rameau's *Hippolyte et Aricie* in 1733 and prophesy: 'There is enough music in this opera for ten operas; this man will eclipse us all'." James R. Anthony in *Grove Music Online*. (39788) \$2,200



### The First Appearance of a Contralto on the French Lyric Stage

#### 8. CAMBRA, Andre 1660-1744

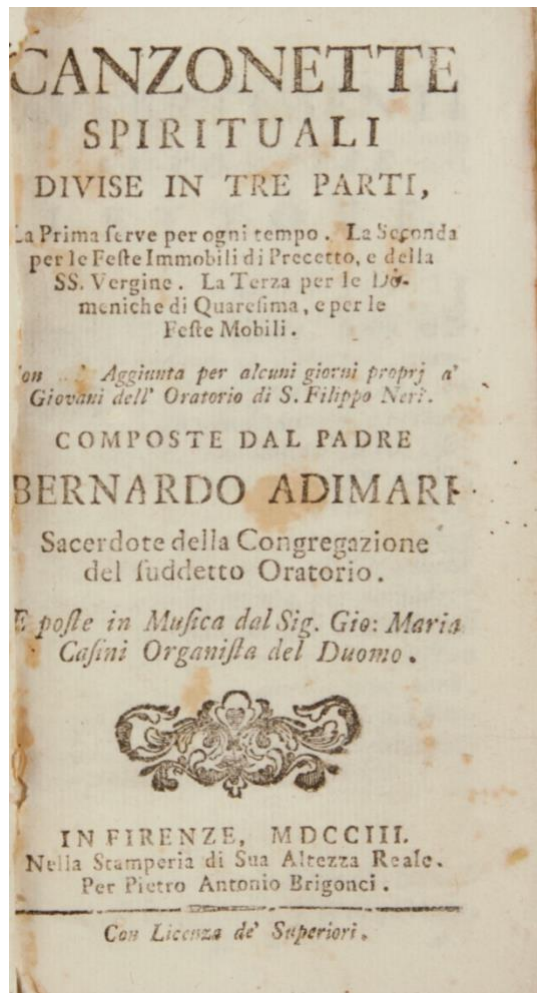
*Tancrede, Tragedie ... Représentée pour la première fois par l'Academie Royale de Musique le septième jour de Novembre 1702.* [Short score]. Paris: Chez Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue Saint Jean de Beauvais, au Mont-Parnasse ... Avec Privilege de Sa Majesté, 1702.

Large oblong octavo. Contemporary dark brown mottled calf with raised bands on spine in decorative compartments gilt. 1f. (recto title, verso blank), [iii] ("Table"), [i] ("Airs a jouer"), [i] ("Airs a chanter"), [i] ("Memoire des oeuvres de Monsieur Campra"), [i] (blank), [i] (a second, more extensive "Memoire des oeuvres de Monsieur Campra"), xlix (prologue), 1 ("Cet air se chante après le Sarabande du Troisième Acte page 166"), 291, [i] (privilege), 4 (an alternate section to be performed at the end of Act V) pp. With attractive decorative woodcut headpieces to head of each act. Binding worn, rubbed, and bumped; title label lacking; free endpapers lacking, pastedowns worn and stained. Occasional soiling and staining, primarily to margins; several small edge tears; some signatures partially detached; minor loss to lower margin of p. 251 affecting clef of lowermost staff but with all music intact; early paper restoration to upper outer corner of pp. 282/283 and 284/285. Quite a good copy overall, with strong impression.

**First Edition.** Lesure p. 97. BUC p. 158. RISM C745.

*Tancrede*, in five acts and a prologue to a libretto by Antoine Danchet after Torquato Tasso's *Gerusalemme Liberata*, was first performed in Paris at the Académie Royale de Musique at the Théâtre du Palais-Royal under the direction of Marin Marais on 7 November 1702.

Considered a 'chef-d'oeuvre' by Rameau, the work, Campra's best-known lyric tragedy, was performed regularly until 1764. It marks the first appearance of a contralto on the French lyric stage. (39784) \$2,200



### Early 18<sup>th</sup> Century Canzonettes, with “Expressive Chromaticism and Wandering Tonality”

#### 9. CASINI, Giovanni Maria 1652-1719

*Canzonette Spirituali divise in tre parti, La Prima serve per ogni tempo. La Seconda per le Feste Immobili di Precetto, e della SS. Vergine. La Terza le Domeniche di Quaresima, e per le Feste Mobili. Con al Aggiunta per alcuni giorni proprj a' Giovani dell' Oratorio di S. Filippo Neri. Composte dal Padre Bernardo Adimari Sacerdote della Congregazione del suddetto Oratorio. E poste in Musica dal Sig. Gio: Maria Cassini Organista del Duomo ... Con Licenza de' Superiori.* Firenze: Nella Stamperia di Sua Altezza Reale Per Pietro Antonio Brigoni, 1703.

12mo. Full limp ivory vellum. 1f. (recto title, verso blank), 3-4 ("Avvertimenti al Cortese Lettore"), 5-705, [i] (blank), 707-718 (Index), 1f. (privilege). With occasional decorative woodcut initials and tailpieces; numerous musical examples typeset in diamond-head notation throughout. Two-line contemporary ownership inscription ("de Pazzi") to verso of flyleaf. Binding slightly worn, soiled, and warped; split at lower joint. Very slightly worn; small area of blank lower outer corner of pp. 627-628 and 645-646 lacking. In very good condition overall.

**First Edition.** BUC p. 170. Eitner 2, p. 357. Gaspari I, p. 105. RISM C1438 (3 copies in the U.S. only).

Casini, an Italian church musician and composer, "was reputed to be the greatest organist of his time in Italy and is known to have played a five-manual harpsichord invented by Francesco Nigetti. Casini wrote in a highly personal, contrapuntal, neo-Palestrinian style. The expressive chromaticism and wandering tonality of his motets, e.g. op. 1, are found even in his *Canzonetti spirituali* intended for unison singing by the congregation." John Walter Hill in *Grove Music Online*. (39800) \$1,200



### Rare Cimarosa Autograph Manuscript

#### 10. CIMAROSA, Domenico 1749-1801

*Autograph musical manuscript fragment of a unidentified vocal work in full score, ca. 1780. Unsigned.*

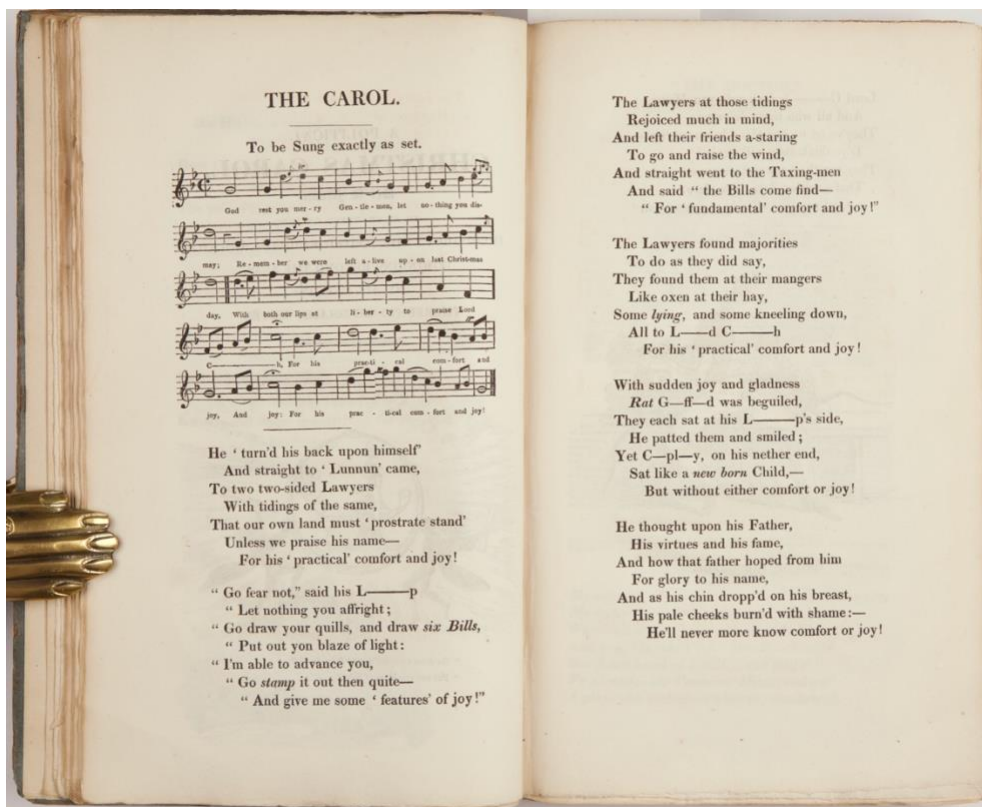
Oblong folio (217 x 280 mm). 9 measures, most likely from the conclusion of an aria from one of the composer's operas, notated on both sides of the leaf in black ink on 10-stave rastrum-ruled paper. With text [?][l'a]ruta si si nome daje l'aruta pett' e sarrà fenuta pette sarrà fenuta pieta pette non n'è pieta pette non nei pieta pette non c'e pieta pette non c'è." Minor stain to upper margin, not affecting music. In very good condition.

Scored for winds, strings and unfigured bass. One notational correction.

Cimarosa "was a central figure in opera, particularly comic opera, of the late 18th century." Jennifer E. Johnson, revised by Gordana Lazarevich in *Grove Music Online*

Cimarosa's autograph musical manuscripts are rare to the market. (39789)

\$1,800



### **The Earliest Known Printing of the Melody and Text of *God Rest You Merry Gentlemen***

11. [CRUIKSHANK, William 1792-1878]. Hone, William 1780-1842  
*Facetiae and Miscellanies ... With One Hundred and Twenty Engravings, Drawn by George Cruikshank.*  
 London: Published for William Hone, by Hunt and Clarke, Tavistock Street, Covent Garden, 1827.

Octavo. Publisher's dark tan paper-backed teal blue boards with printed title label to spine: "Hone's Facetiae, &c. 120 Engravings Price 10s 6d." Binding slightly worn, rubbed, and bumped. One leaf with small tear to margin repaired with archival tape. Several leaves uncut, some unopened. In very good condition overall.

**Contains an early, if not the first, edition of *God Rest You Merry Gentlemen*** in a pamphlet entitled *The Man in the Moon ... A Political Christmas Carol, Set to Music. To be chaunted or sung throughout the United Kingdom and the dominions beyond the seas, by all persons thereunto especially moved.*

With vignette to title by Cruikshank after Hone to Burns' verse "We twa hae paidl't" and **120 illustrations by Cruikshank within text.**

Fuld p. 249: "The earliest known printing of the present melody, and words."

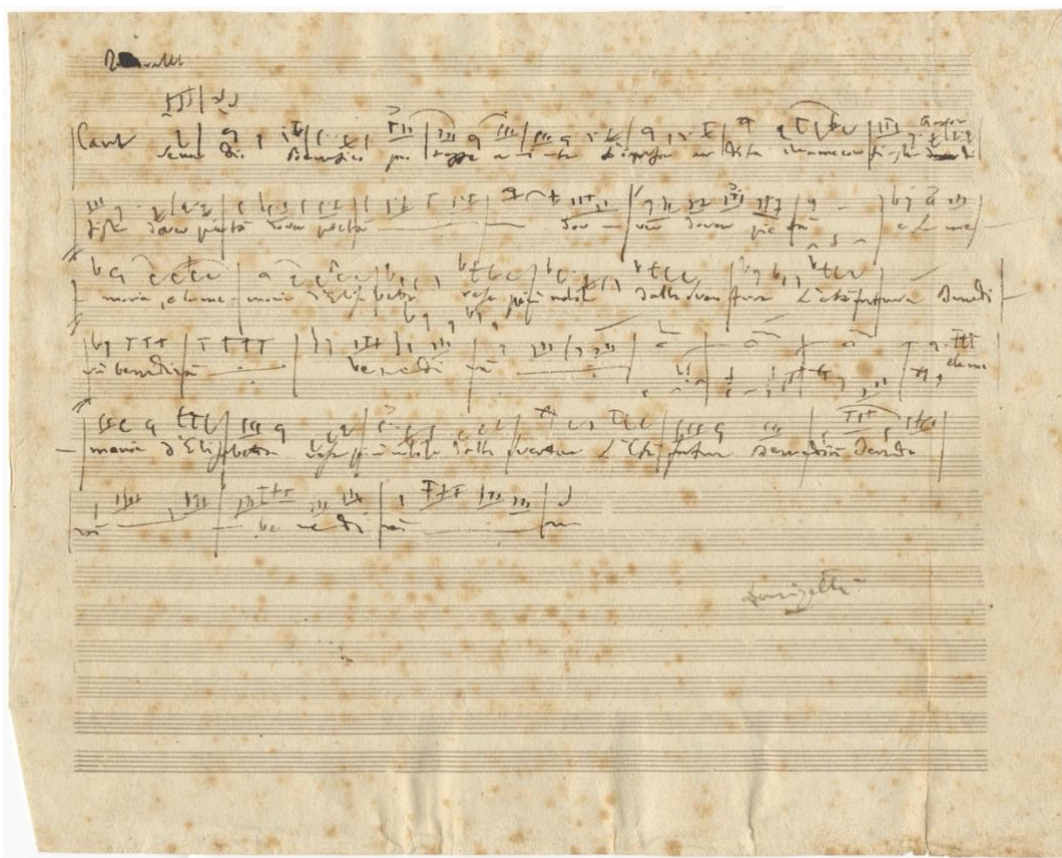
Cruikshank, known as the "modern Hogarth" during his lifetime, was a British caricaturist and illustrator for many contemporary authors, including his friend Charles Dickens. The present work contains 14 of political satirist Hone's most popular pamphlets, illustrated by Cruikshank throughout.

*"Hone was a popular and influential political satirist, pamphleteer, publisher, and bookseller in early nineteenth century London. He was deeply committed to radical political reform, to the extent that three of his pamphlets brought a government prosecution against him. Hone proved his innocence and emerged a public hero and champion of freedom of the press. ...*

*Following publication (1817-18) of accounts of his trials, Hone worked with Cruikshank on two important collaborative efforts in 1819. The Bank Restriction Barometer contained a replica of a Bank Restriction Note. The popularity of this "specimen of a bank note, not to be imitated" forced the government to cease hangings for passers of forged notes. The Political House that Jack Built, published by Hone in 54 editions*

(1819-20) and widely imitated, was their most famous pamphlet. Hone's words and Cruikshank's biting illustrations satirized the corruption of government and excesses of royalty. The "Peterloo" massacre on August 16, 1819, the excess taxation and resulting poverty were horrors that Hone and Cruikshank could not ignore. They also satirized the religious hypocrisy of the time in the poem at the end of the pamphlet, *The Clerical Magistrate*.

Hone and Cruikshank continued their collaboration during the King's lengthy domestic troubles with Queen Caroline. In 1820, Hone published *The Man in the Moon*, *The Queen's Matrimonial Ladder* and *Non Mi Ricordo!* The following year, they attacked the government in *The Political Showman -- At Home!* and *The Right Divine of Kings to Govern Wrong!* as well as the conservative press of John Stoddart in *A Slap at Slop* and *the Bridge-Street Gang*. During these years, Hone also published Hazlitt's *Political Essays* (1819), his own "continuation" of Byron in *Don Juan. Canto the Third* (1819) and Knox's *The Spirit of Despotism* (1821). Hone's controversial *Apocryphal New Testament* of 1820 prompted his later replies to its vicious attacks in the *Quarterly Review*.<sup>1</sup> Website of Adelphia University Archives and Special Collections, William Hone Collection. (39798) \$400



### Donizetti Autograph Musical Sketch

#### 12. DONIZETTI, Gaetano 1797-1848

Lengthy autograph musical sketch for voice and partial accompaniment from an unidentified composition. Signed "Donizetti" at conclusion. Ca. 1830-40.

Oblong quarto (217 x 271 mm). 38 measures. Notated in dark brown ink on 20-stave rastrum-ruled laid paper. Slightly worn, foxed, and creased.

The text includes reference to the character Elisabetta, suggesting that the music may be related to one of the operas featuring a character so-named, such as *Roberto Devereux*, *Maria Stuarda*, *Il Castello di Kenilworth*, or *Otto mesi in due ore*.

*"By the time of Donizetti's death, more than 20 of his 65 completed operas were enjoying strong careers on stages across Europe, a situation that would endure until the last quarter of the 19th century. While most Donizetti operas fell out of the repertory by the turn of the century, a handful of works, including L'elisir d'amore, Lucrezia Borgia, Lucia di Lammermoor, La fille du régiment, La favorite and Don Pasquale, enjoyed uninterrupted popularity. Because Donizetti's style so quickly became synonymous with the bel canto style generally, his compositional legacy can be difficult to trace in specific terms. He was undoubtedly a major influence on Verdi, and Verdi's close acquaintance with Donizetti's scores (many of which were staples of Giuseppina Strepponi's repertory) can be heard in many aspects of his style. ... A dominant figure in Italian opera, he was equally successful in comic and serious genres, and an important precursor of Verdi."* Mary Ann Smart and Julian Budden in *Grove Music Online*. (39682) \$3,600

**Autograph Musical Manuscript from *The Sorcerer's Apprentice*,  
Inscribed to Virtuoso Violinist Eugène Ysaÿe**

**13. DUKAS, Paul 1865-1935**

*Autograph musical manuscript. The opening 6 measures of his "L'apprenti sorcier" (The Sorcerer's Apprentice) in full score. Signed, dated Munich January 1906, and inscribed to the Belgian virtuoso violinist, conductor and composer Eugène Ysaÿe.*

Folio (315 x 238 mm). Notated in black ink on 24-stave paper on the recto of the leaf, with small embossed stamp of Parisian paper merchant "Lard-Esnault" to upper inner corner. Minor browning and wear. In very good condition overall.

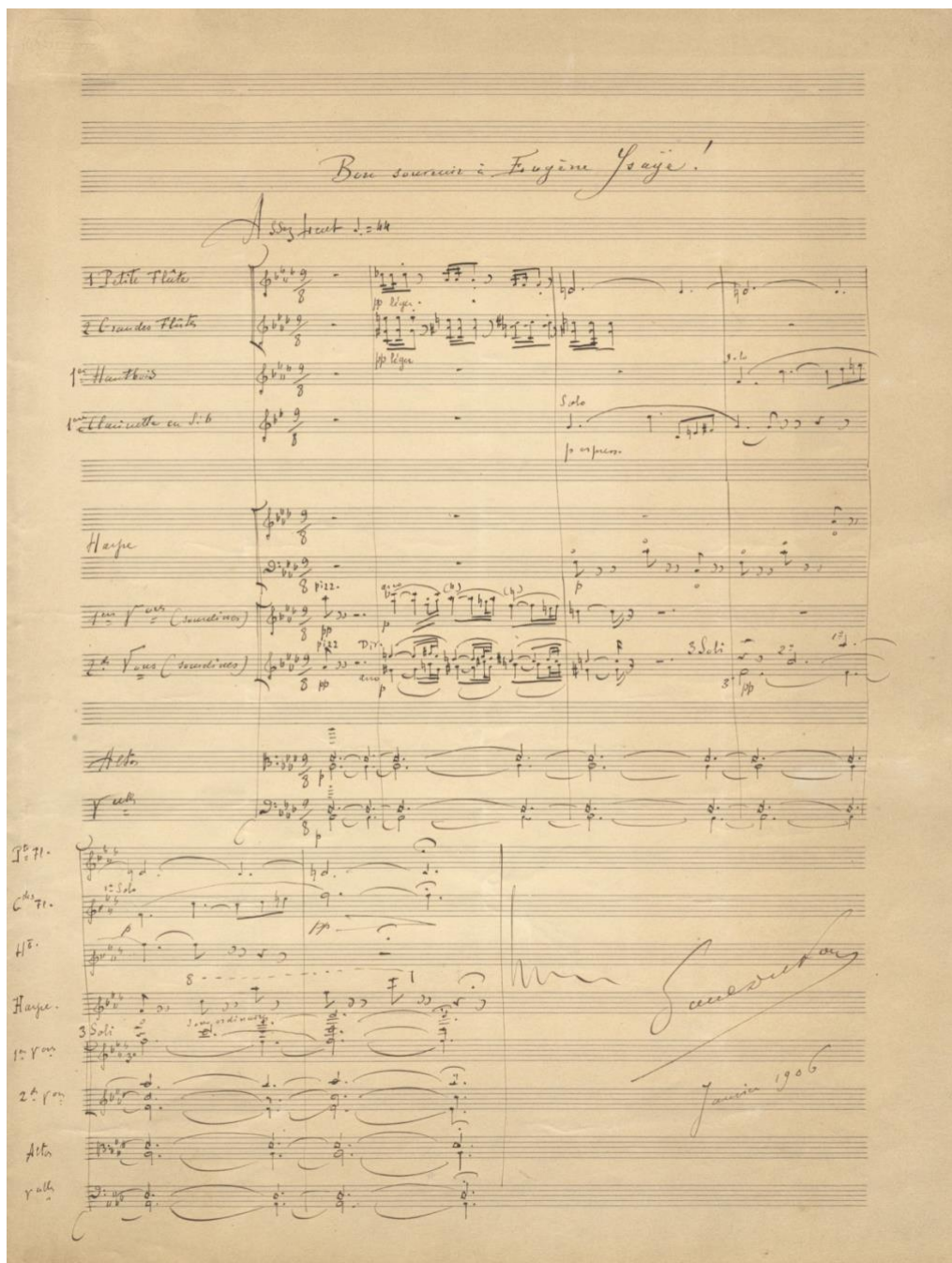
**With an autograph inscription by the composer** to upper margin: "Bon souvenir à Eugène Ysaÿe!"

Scored for piccolo, 2 flutes, oboe, clarinet, harp, and strings and laid out in 2 systems.

*L'apprenti sorcier* was first performed in Paris on 18 May 1897. The work gained universal recognition following the incorporation of the music into the animated film *Fantasia* produced by the Disney Studios in 1940, featuring the cartoon character Mickey Mouse in the role of the apprentice.

*"The immediate success and world-wide renown of L'Apernti sorcier", which first brought the name of Dukas before the general public, was well deserved; for this dazzling picture in sound of the tribulations that befell the disobedient sorcerer's apprentice in Goethe's ballad is a little masterpiece of 'representational' music, most imaginatively conceived and brilliantly carried out. The composer's mastery of the orchestra and command of every refinement of instrumental colour is already apparent."* Myers: *Modern French Music from Fauré to Boulez*, p. 58.

*"Despite his slender output, Dukas's place is at the heart of French musical life at the turn of the 20th century. Each of his compositions reveals a stylistic individuality and modern aesthetic tendencies combined with a deep respect for classical form. Dukas's unique position as a composer is evident in the character of his melodic material, in its symphonic elaboration and in his consummate orchestration. It is*

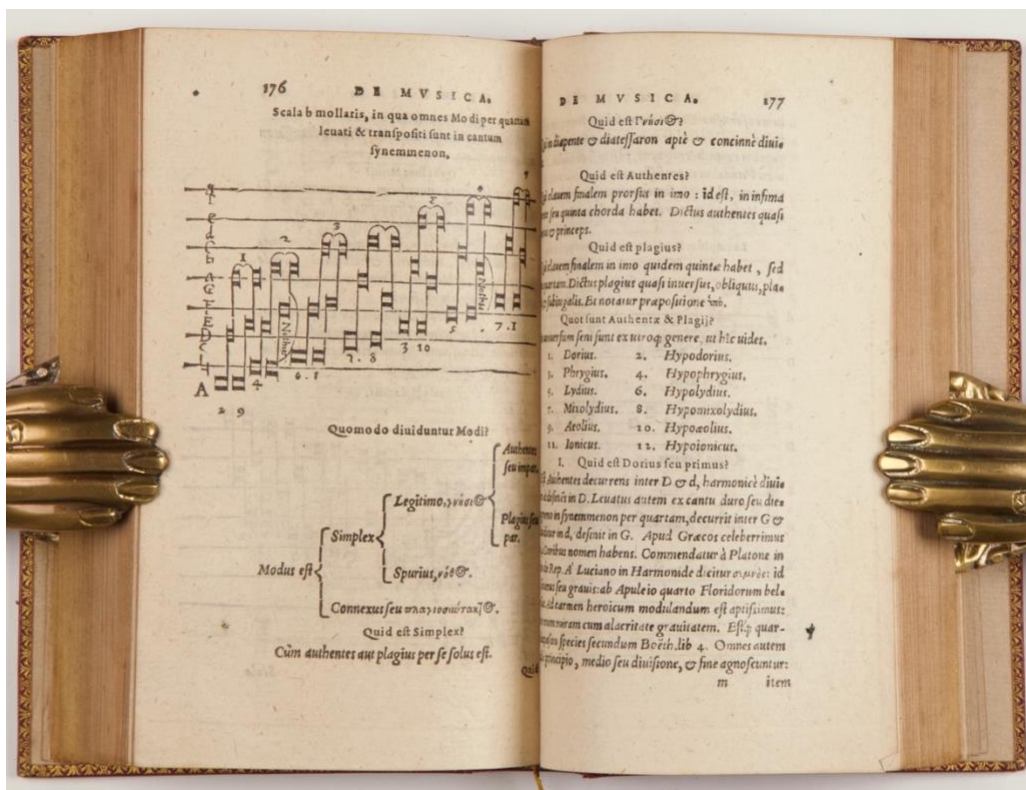


*their subject matter that places his stage works among the most adventurous compositions of their time."*  
 Manuela Schwartz and G.W. Hopkins in *Grove Music Online*

*"Ysaÿe's career was at its height from his first American tour in 1894 to the outbreak of World War I in 1914. He played in the most famous concert halls and his talent was universally acknowledged. He used his fame as a virtuoso to launch new ventures: in 1895 he and Maurice Kufferath founded the Société Symphonique des Concerts Ysaÿe, managing and conducting a large orchestra which gave concerts mainly of modern music, and which became a feature of Belgian musical life." Michel Stockhem in *Grove Music Online*. (39754)*

\$5,500





### 16<sup>th</sup> Century Treatise on Vocal Music, Vernacular Psalmody, Hymns, &c.

#### 14. FREIGIUS, Johann Thomas 1543-1583

*Paedagogus Hoc est, Libellus ostendens, qua ratione prima artium initia pueris quam facillime tradi possint.* Basileæ: Sebastianum Henric Petri, [1582].

1f. (recto title, verso blank), 7ff. (dedication and preface), 366 pp., 1f. (recto colophon, verso publisher's device). **With a lengthy chapter on music** (pp. 157-217) including numerous musical examples and a folding plate entitled *Scala Guidonis Aretini* between pp. 162-163. **First Edition.** Rare. Not in Damschroder and Williams, Gregory-Bartlett, or Wolffheim. Cortot p. 79. Eitner IV, p. 68. Hirsch I, 179. RISM Écrits pp. 328-329 (5 copies in the U.S. only).

#### Bound with:

*Rhetorica, Poetica, Logica, Ad Usum Rudiorum in Epitomen Redactæ ... Cum gratia & privilegio Imperiali.* Noribergæ [Nürnberg]: [Gerlach], 1594. 1f. (recto title, verso blank), 2ff. (preface), 152 pp., 1f. (recto colophon, verso blank). The present treatise was first published in 1580. OCLC (this edition held as an internet resource only). With fine pictorial woodcut devices to titles and occasional woodcut tailpieces.

Octavo. Full 19th century dark red morocco, raised bands on spine in blind-ruled compartments, titling gilt, all edges gilt, inner dentelles highly gilt, marbled endpapers, ribbon marker. Small label of Parisian bookseller A. Aubry to lower inner corner of front pastedown. Very occasional small stains. In very good condition overall.

Freigius, a noted German philosopher and scholar, wrote on rhetoric, dialectics, politics, ethics, logic and music; he was one of the first to use the term psychology to denote the study of the mind. The present treatise is an introduction to all branches of humanistic study. **Divided into 24 chapters, the chapter on music is the longest and addresses topics including vocal music, vernacular psalmody, Latin hymns, and the gap between music theory and practice.** Other chapters include commentary on Latin, Greek, and Hebrew grammar; French culture including wine and food; poetic rhetoric; logic; geometry; architecture; physics; ethics; politics; military activities; history; law; and medicine, including a discussion of diseases and their symptoms, with a section on the plague. (39796) \$2,500



**Early 18<sup>th</sup> Century Treatise on Ecclesiastical Chant**

**15. FREZZA DALLE GROTTI, Giuseppe fl. Late 17<sup>th</sup> century**

*Il Cantore Ecclesiastico per istruzione de' religiosi Minori Conventuali, e beneficio comune di tutti Gl' Ecclesiastici, del P. Giusepe Frezza Dalle Grotte Alumno del Convento di S. Maria d'Acquapendente, Maestro in Sacra Teologia. Seconda Impressione. ... Con Licenza de' Superiori. Padova: Stamperia del Seminario ... Appresso Giovanni Manfrè, 1713.*

Small quarto. Modern half faux vellum with marbled boards. 1f. (recto fine full-page woodcut, verso blank), 1f. (recto title with fine large woodcut device, verso blank), [5]-164, [vii] (Index), [i] (blank) pp. With numerous woodcut musical examples. **With a striking full-page woodcut to preliminary leaf depicting a book of plainchant on a cantor's lectern** and a large woodcut illustration of a Guidonian hand on folding plate between pp. 34-35. Binding very slightly worn. Light uniform browning; slightly cockled; occasional foxing to margins. A very good, crisp copy overall.

Second edition of the work first published in 1698. Cortot p. 79 (1698 edition). Gregory-Bartlett p. 97 (1698 edition). Hirsch I, p. 66 (1698 edition). RISM Écrits p. 330 (one copy only in the U.S.).

**An important treatise on ecclesiastical chant.** (39799)

\$800



library handstamp ("Gustav" ...) to lower outer corner of front free endpaper. Light uniform browning, very slightly heavier to some leaves; occasional foxing, including to title; some blank lower margins with very small tear; occasional show-through; gatherings split at pp. 131-131; small tear to blank upper margin of pp. 191-192 repaired with archival tape A very good, crisp, wide-margined copy overall.

**First Edition.** Cortot p. 80. Gregory-Bartlett p. 100. Hirsch 185. Damschroder and Williams p. 93. RISM *Écrits*, p. 340.

Fux, an Austrian composer and music theorist, *represents the culmination of the Austro-Italian Baroque in music. ... His Gradus ad Parnassum (1725) has been the most influential composition treatise in European music from the 18th century onwards. ...*

*A highly influential treatise, the Gradus was published at imperial expense, with the Latin original followed by translations into German, Italian, English and French in whole or in part between 1742 and 1773. "The long history of influence exerted by the Gradus as a manual of composition (and not merely as a primer of strict counterpoint) has been documented by Alfred Mann. ... It was used extensively by Haydn, Mozart and Beethoven for pedagogical purposes, and it was cited and adapted in formal composition treatises by Marpurg, Albrechtsberger, Cherubini, Bellerman, Haller, Schenker, Roth and Tittel (Der neue Gradus, 1959), among others. In brief, it is no exaggeration to state that Fux has played a decisive role in the formation of Western musical thought in so far as tonal practice and technique are concerned. Fux's Singfundament (c1705) is a vocal primer whose solmization exercises anticipate the studies in imitation in the Gradus itself. It, too, has had a place in the afterlife of Viennese composition."* Thomas Hochradner and Harry White in *Grove Music Online*. (39817) \$4,500

### **Geminiani's Opus 1 A Fine Example of Early 18<sup>th</sup> Century Music Printing**

#### **17. GEMINIANI, Francesco 1687-1762**

*Sonate a Violino, Violone, e Cembalo Dedicate Al Illustrissimo et Excellentissimo Signore Il Sigr. Barone di Kilmans' Egge Cavallerizzo Maggiore e Ciamberlano di sua Maestà Britanica e Elettore di Brunswick e Lunebourg ... Tho: Cross Sculpsit.* [Op. 1]. London: Printed for & sold by Richard Meares Musical Instrument Maker and Musick Printer at the Golden Viol & Hautboy in St. Pauls Church yard, [1718].

Oblong quarto. Modern half dark tan calf with gilt rules to dark pink cloth boards with title gilt to upper, spine in gilt-ruled compartments. 1f. (recto title, verso blank), 1f. (recto dedication "Illusmo. et Eccmo. Signore," verso blank), 35, [i] (blank) pp. Engraved throughout. With early 19th century ownership inscription in ink to front free endpaper "... Scholar at the Royal Academy of Music London" and with "E Lib J Northcote 1808" in pencil to upper outer corner of title (possibly British painter and writer James Northcote 1746-1831). Occasional markings in lead and red pencil including fingering, figures; "M L" in ink to lower margin of first page of music. Occasional light soiling. In very good condition overall.

**First Edition**, second issue. Rare. BUC p. 367. Careri 16. RISM G1487 (one complete copy only in the U.S., at Boston Public Library). BUC and RISM both give precedence to another issue, also from 1716, also engraved by Cross, but without Meares's name in the imprint.

Geminiani was an Italian composer, violinist and theorist. *"His contemporaries in England considered him the equal of Handel and Corelli, but except for the concerti grossi op. 3, a few sonatas and the violin treatise, little of his musical and theoretical output is known today. He was, nevertheless, one of the greatest violinists of his time, an original if not a prolific composer and an important theorist. ... The three principal collections of sonatas shared the same fate as the concerti grossi; they were reworked, transcribed for*



different instruments, and 'nuovamente ristampate e con diligenza corrette.' Of op. 1 alone there were no fewer than five versions: the original one for violin (1716), the trio sonatas (in their turn performable as concertos by adding the ripieno parts provided), the edition of 1739, ... [and] the transcriptions for harpsichord and those for flute. ... In op. 1, where his master's influence is particularly evident, Geminiani nevertheless reveals a style in some ways diametrically opposed to Corelli's; we need notice only the extreme irregularity of rhythm and melody, the asymmetry of the musical phrases and, above all, the greater complexity and variety of the harmony. The 12 sonatas follow the same ordering as Corelli's op. 5: the first six are da chiesa, the others da camera. But Geminiani seems to have preferred the four-movement scheme of Corelli's da chiesa trio sonatas, and in this respect he did not follow the example of op. 5. According to Burney, the sonatas were considered 'still more masterly and elaborate than those of Corelli' and few players were able to perform them. This was not only because of the frequent double stopping, wide intervals and complex ornaments and arpeggios, but also because of the unusually wide compass, g-a". Despite their relative tonal stability, the sonatas are harmonically more complex than the concertos, and their modulations more frequent, more rapid and sometimes more daring. This is both the cause and the effect of an often irregular and involved melodic articulation." Enrico Careri in Grove Music Online

An attractive lifetime first edition of Geminiani's op. 1, a work of striking complexity, virtuosity, and imagination.

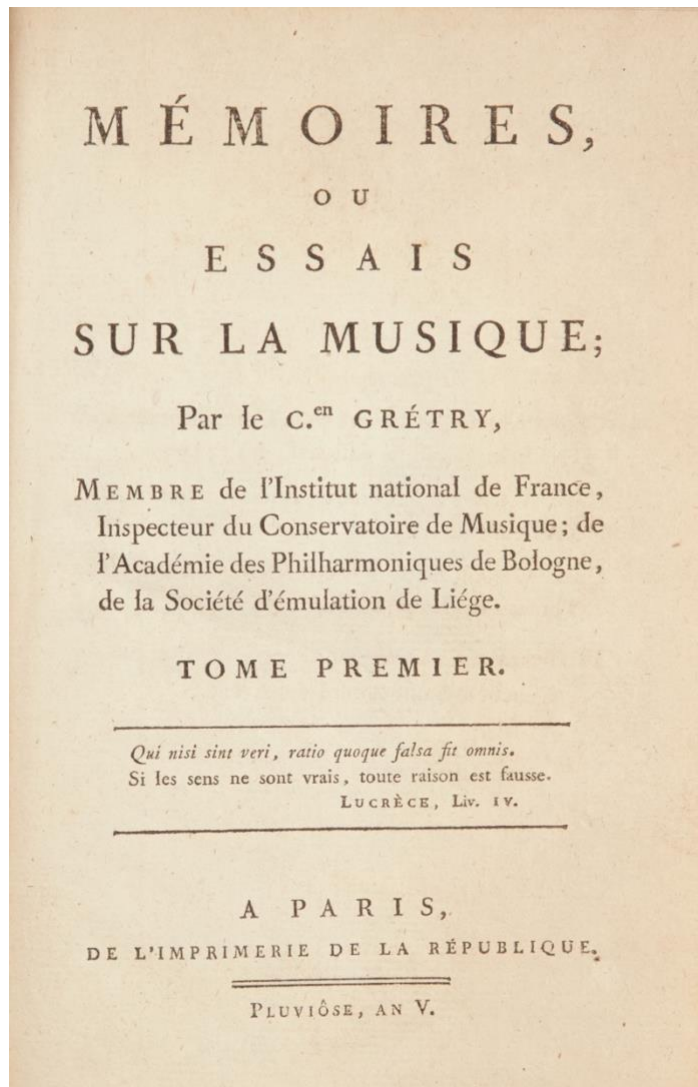
A fine example of early 18th century English music printing. (39781)

\$2,000

**“Essential Reading for the Detailed Account of His Operas”**

18. GRÉTRY, André 1741-1813

*Memoires, ou Essais sur la Musique; Par le Cen. Grétry, Membre de l'Institut national de France, Inspecteur du Conservatoire de Musique; de l'Académie des Philharmoniques de Bologne, de la Société d'émulation de Liège. Tome Premier [-Troisième].* Paris: L'Imprimerie de la République, Pluviôse, An V, [1797].



Three volumes. Octavo. Half dark tan morocco with marbled boards. Vol. 1: 1f. (recto half-title, verso publisher's note), 1f. (recto title, verso blank), 1f. (recto publisher's note, verso blank), [iii]-vi (preface), [vii]-viii (contents), 441, [i] (blank) pp. With occasional musical examples; Vol. 2: 1f. (recto half-title, verso publisher's note), 1f. (recto title, verso blank), 1f. (recto publisher's note, verso blank), [i] ("Pétition"), [i] ("Rapport"), [v]-xviii ("Introduction"), [xix]-xxii (contents), 419, [i] (blank) pp.; Vol. 3: 1f. (recto half-title, verso publisher's note), 1f. (recto title, verso blank), [i]-iv (contents), 516 pp. With a list of 50 of Grétry's "Ouvrages Dramatiques Mis en Musique" to pp. [465]-473 followed by a "Table Alphabétique des Matières contenues dans les trois volumes" to pp. [474]-516, with Errata to foot of final page. With occasional musical examples. Bindings considerably worn, rubbed, and bumped, with minor loss to heads and tails of spine; endpapers slightly stained. Uniform light browning, a bit heavier to some leaves; occasional staining. Quite a nice, crisp copy internally overall.

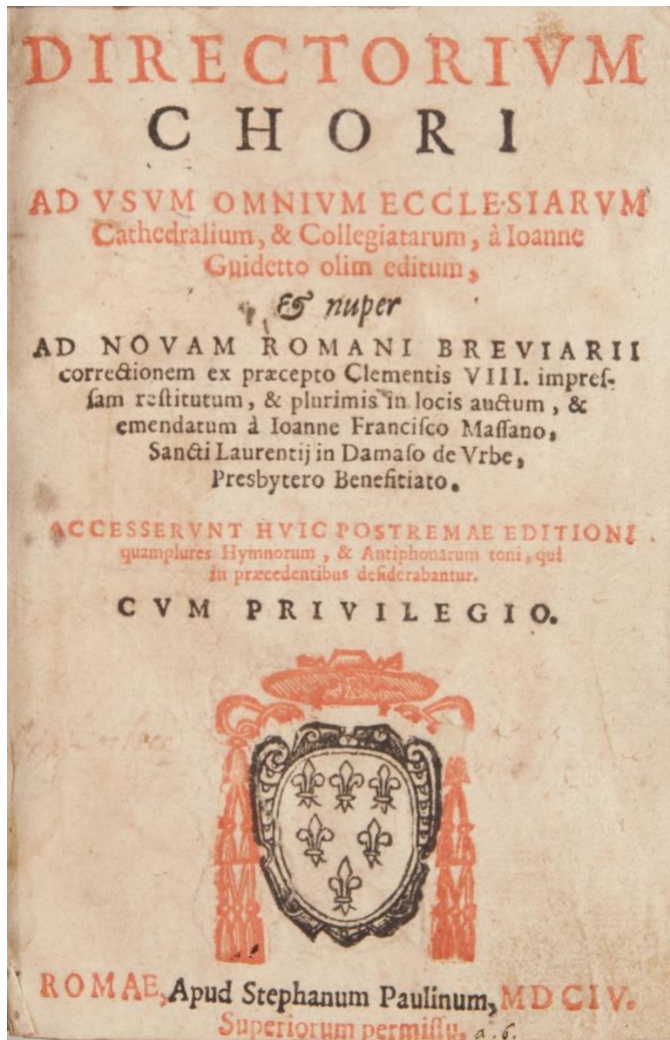
**First complete edition.** Gregory-Bartlett p. 113. Hirsch I, 230. RISM Écrits p. 379. The first volume had been published in 1789 and reissued when the two additional volumes were first published in 1797.

Grétry "made decisive contributions to the scope and style of the 18th-century opéra comique, and to technical aspects such as musical 'local colour' and the design of overtures. His opéras comiques and recitative comedies for the Paris Opéra enjoyed unparalleled success in the 20 years up to the French Revolution. Many of his works were staged abroad, and a number were revived in the early 19th century in Paris: several survived through the middle decades, albeit with updated orchestration. ... His Mémoires are essential reading for the detailed account of his operas, his musical and dramatic theories and his unabashed self-projection." M. Elizabeth C. Bartlett and David Charlton in *Grove Music Online* (39791) \$550

### A "Complete and Authoritative Manual"

#### 19. GUIDETTI, Giovanni Domenico 1530-1592

*Directorium Chori Ad usum Omnium Ecclesiarum Cathedralium, & Collegiatarum, à Ioanne Guidetto olim editum, & nuper ad novam Romani Breviarii correctionem ex præcepto Clementis VIII. impressam restitutum, & plurimis in locis auctum, & emendatum à Ioanne Francisco Massano, Sancti Laurentij in Damaso de Urbe, Presbytero Benefitiato, Accesservnt huic postremae editioni quamplures Hymnorum, &*



*Antiphonarum toni, qui in praecedentibus desiderabantur ... Superiorum premissu.*  
Romae: Apud Stephanum Paulinum, 1604.

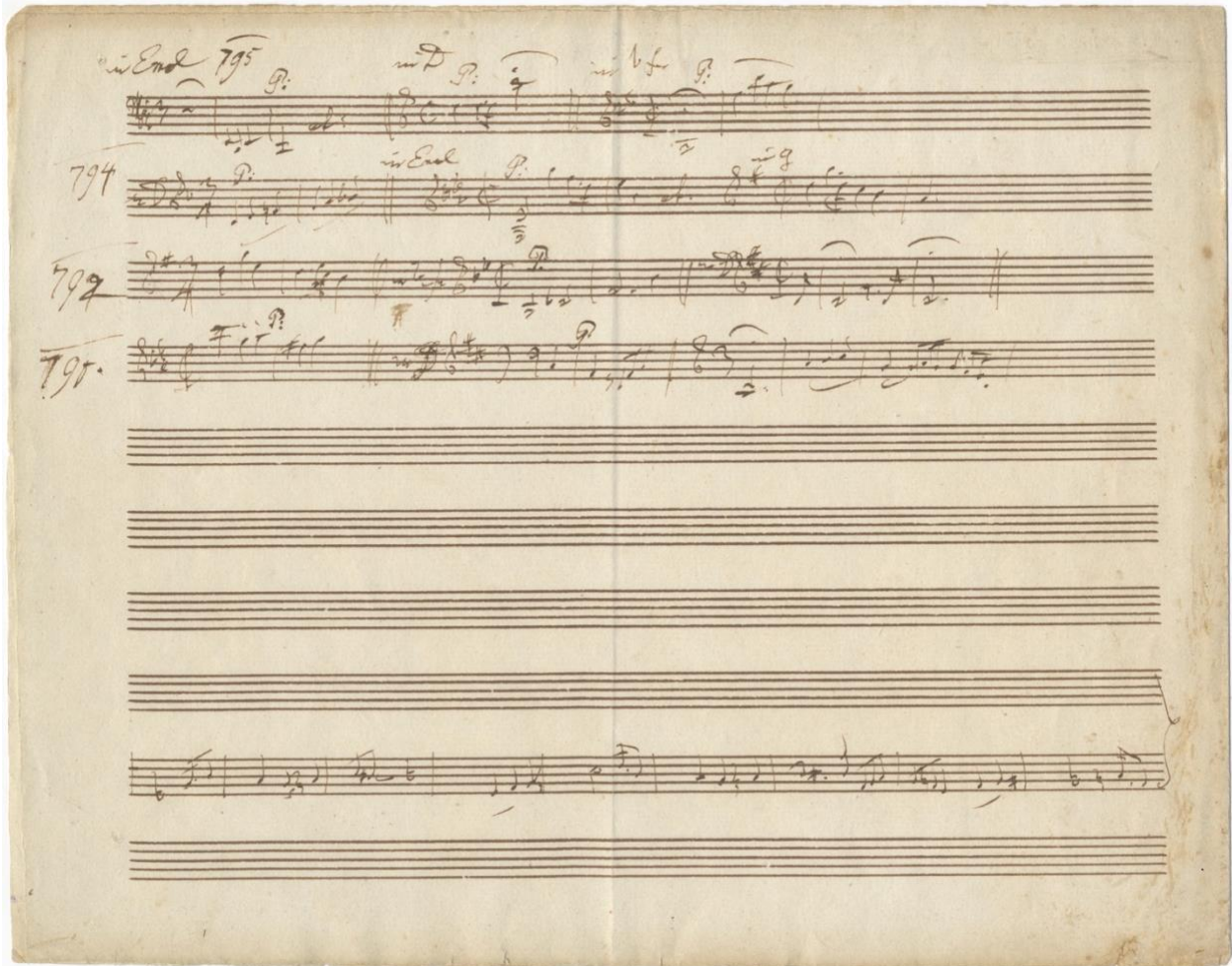
Octavo. Full black leather with clasps, small somewhat crude paper label titled in manuscript to spine with small oval paper label to head numbered "78" in manuscript above. 1f. (recto title printed in red and black, verso blank), 2ff. (dedication), 4ff. ("De Vsv et Modo Vtendi Directorio"), 17-32, 669, [ii] (index), [iii] (errata), [i] (colophon), [i] (blank) pp. Neumatic notation printed in black on red 4-line staves throughout. With decorative device to title and two decorative woodcut initials and tailpiece to preliminary leaves; decorative tailpiece to conclusion of index; and decorative woodcut headpiece to colophon. Early manuscript annotation by former owner to blank front flyleaf: "Ad Uso di me Abbe. Sebastiano Guerra ..."

Binding slightly worn, warped, lower clasp lacking; endpapers worn with some worming; minor note in ink to front pastedown. Some minor wear and showthrough; occasional underlining in ink to preliminary leaves; very occasional minor markings to margins.

BUC p. 410. Eitner IV, p. 417. Féti s IV, p. 145. Gaspari I, pp. 180-181. This edition not in

Gregory-Bartlett (who cites the edition of 1615 and 1618 only), Hirsch (the edition of 1615 only), or Wolffheim (the edition of 1615 only).

An Italian singer and editor of plainsong, Guidetti "was at some point a pupil of Palestrina, with whom he was evidently on good terms and who admired his work. ... In 1592 he received a printer's privilege permitting him to publish chant books in small format, in contrast to the large folio size then commonly in use for such books. His publications of plainsong are the most complete and authoritative manuals of their kind from the period following the Council of Trent. The chief one is the *Directorium chori*, inspected and corrected by Palestrina, which provides a standardized church calendar and useful plainsong formulae based on older traditions at Rome. Unlike the attempted plainsong revision of Palestrina and Annibale Zoilo, Guidetti seems not to have attempted to modify the melodic material available to him. Various printed chantbooks in both Spain and Italy had employed pseudo-mensural notation before the *Directorium*, but Guidetti expanded the system to four different rhythmic values (though all editions except those of 1582 and 1589 use only three durations)." Lewis Lockwood, revised by David Crawford in *Grove Music Online* (39792) \$2,000



**Autograph Musical Incipits of Haydn's 12 London Symphonies  
Together with Music from the Gypsy Rondo**

**20. HAYDN, Joseph 1732-1809**

*Autograph musical manuscript unsigned, consisting of musical incipits of the composer's 12 London Symphonies [Hoboken I, 93-104], together with an autograph musical sketch of the slow movement of the "Gypsy Rondo" from Haydn's Piano Trio No. 39 (Hoboken XV, 25). London, 1795.*

Large oblong quarto (241 x 309 mm.). Notated in dark brown ink on the verso of the second leaf of a bifolium (i.e., page 4) on 10-stave rastrum-ruled paper of British manufacture. Watermark dated 1794. Late spring or early summer, 1795 (see H.C. Robbins Landon: *Haydn Chronicle and Works*, Volume III, p. 495). With pencilled note in another hand to first page: "Haydn autograph notes of the 12 English Symphonies. Haydn misquotes the 2nd." Very slightly worn, browned, and soiled; minor foxing and very short splits to central fold; vertical crease to center of bifolium; lower edge with several miniscule tears.

In addition to noting the musical incipits, which comprise 25 measures spread out over 4 staves, Haydn identifies the key, time signature, and year in which each symphony was first performed (in noting the performance date of Symphony 97, however, Haydn makes an error and cites 1791 instead of 1792). The sketch for the piano trio Hob. XV:25 is notated 5 staves below the symphonic incipits and consists of 9 measures of melodic material for the famous third movement.



### Provenance

Leo Liepmannsohn auction catalogue, Berlin, 1907, lot 91; Sotheby's auction catalogue, The Westley Manning Collection, London, 12 October 1954, lot 207; J. A. Stargardt, Marburg; Elkin Mathews, London.

The *London Symphonies* were commissioned by the London impresario and violinist Johann Peter Salmon (1745-1815) and composed over the period 1791-95. Salmon was responsible for bringing Haydn to London where he became immensely popular, largely through performances of his music at Salmon's concerts.

*"Haydn's London symphonies (nos. 93-104) crown his career as a symphonic composer. Not only do they outdo the Paris symphonies stylistically, but he produced them in person for rapturous audiences; this interaction stimulated him to ever bolder and more original conceptions. ... The last six [London] symphonies are even more brilliant [than the first six]. ... Haydn's determination to conquer new territory with each work is palpable."* James Webster in *Grove Music Online*

*"The finale of Hob. XV:25 is the famous rondo "in the Gypsies Style." It seems that a composer's most popular works, if not spurious, are at least unusual manifestations of his style, and this rondo fits this characterization. ... Even though this finale was best known during the eighteenth century as a separate piece in many different settings, its impact is best appreciated within the context of this keyboard trio cycle, for the Andante and Poco Adagio (the first and second movements) hardly prepare one for its burst of energy."* A. Peter Brown: *Joseph Haydn's Keyboard Music Sources and Styles*, p. 377.

*"... the G major Trio (39) turned out to be Haydn's most popular piano piece, because of the 'Gypsy Rondo' Finale. ... [It] became an enormous favourite, first in England and immediately afterwards on the Continent."* Robbins Landon III, pp. 431-32.

**A unique and interesting manuscript, being a virtual catalogue of all the *London Symphonies* and including music from the famous *Gypsy Rondo*, some of Haydn's best music from his important London period. (39430) \$40,000**



### **Autograph Musical Quotation from *Babes in Toyland***

#### **21. HERBERT, Victor 1859-1924**

*Autograph musical quotation from the composer's Babes in Toyland.*

4 measures in treble clef notated in black ink on an octavo sheet of paper. With Herbert's identification ("Toyland") at head, signed in full, and dated April 11th 1905. In a triple-windowed mat with each image double-matted in ivory and dark brown: a photographic image of the older composer at his desk; the autograph musical quotation; and a gold-toned metal plaque beneath with biographical text. In a decorative gilt frame, overall size ca. 525 x 470 mm (20-13/16 x 18-9/16").

*Babes in Toyland*, an operetta based on Mother Goose rhymes, was first performed in Chicago at the Grand Opera House in June of 1903 to a libretto by Glenn MacDouough; *"it was the first of a series of hits that made [Herbert] one of the best-known figures in American music."* Steven Ledbetter, revised by Orly Leah Krasner in *Grove Music Online*.

An American composer, conductor, and cellist of Irish birth, Herbert is regarded as the most talented and successful American operetta composer. (39804) \$400



**“A Composer of Considerable Originality and Boldness”**

**22. KELWAY, Joseph ca. 1702-1782**

*Six Sonatas for the Harpsicord by Joseph Kelway Harpsicord Master, to Her Majesty.* [London], [1764].

Oblong folio. Modern gray paper boards with red leather spine titled in gilt. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto privilege dated 12 July 1764, verso blank), 1f. (recto list of subscribers, verso blank), 43 pp., including four blanks. Engraved, with the exception of the typeset privilege and list of subscribers. With former owner's name in manuscript "L.P. Townsend 1953" and two small English bookseller's labels to front pastedown. The list of subscribers includes the distinguished actor, David Garrick (1717-1779). Binding worn and bumped; endpapers foxed. Moderately browned; slightly foxed and soiled; occasional small stains; heavier soiling and staining to final two leaves.

**First Edition.** Rare. BUC p. 568. RISM K365

Kelway was an English organist, harpsichordist and composer. *“According to Sainsbury, Handel frequently visited the church to hear his organ playing. Kelway gained a fine reputation as a harpsichordist and teacher: Handel’s friend Mrs Delany sought his instruction in 1736, and in 1761 he became the teacher of Queen Charlotte. ... As an organist, Kelway was noted for his bold improvisations; Burney described his playing style as one of ‘masterly wildness ... bold, rapid, and fanciful’... Although Kelway’s six sonatas ... are known principally by Burney’s acid comment, ‘the most crude, aukward, and unpleasant pieces of the kind that have ever been engraved’, the music itself reveals a composer of considerable originality and boldness. The fast movements are brilliant to an extreme, and the irrepressible passage-work is characterized by a striking asymmetry unusual for its day, while the slow movements set forth a fascinating sinuous lyricism.”* Stoddard Lincoln in *Grove Music Online*

A lifetime first edition of these adventurous and expressive harpsichord sonatas. (39783)

\$1,350



**The First Book Devoted Entirely to the Science of Acoustics**

**23. KIRCHER, Athanasius 1601-1680**

*Phonurgia Nova sive Conjugium Mechanico-physicum Artis & Natvræ Paranympa Phonosophia.* Campidonæ [Kempten]: Rudolphum Dreherr [Rudolph Dreher], 1673.

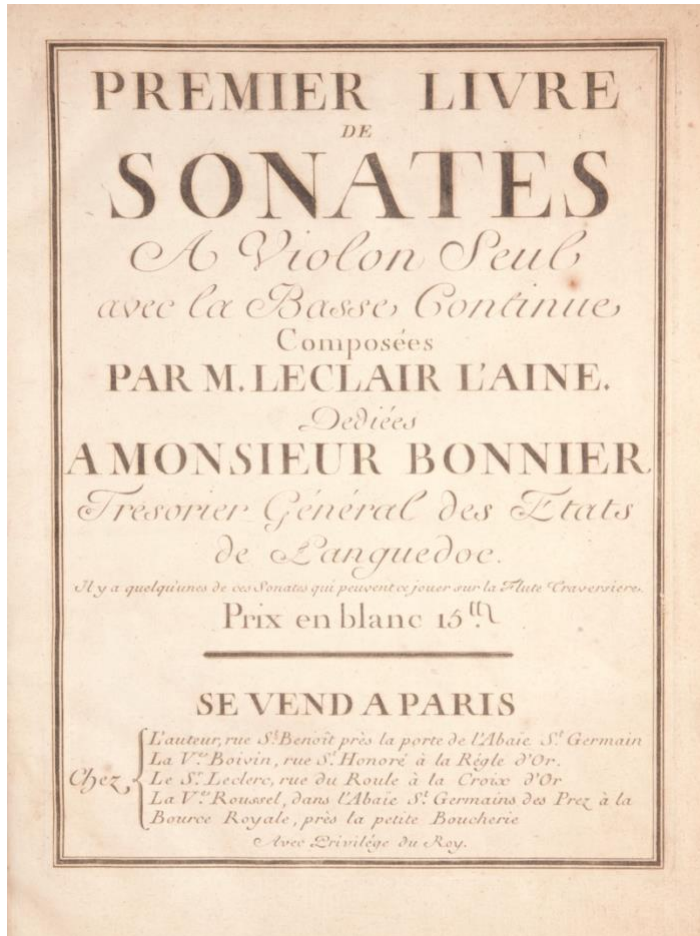
Folio. Full ivory vellum with single gilt rule to edges, titling in manuscript to spine, all edges gilt, marbled endpapers. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto license granted by the Society of Jesus with printed date of Rome, 1 December 1672, verso blank), 3ff. (dedication to Emperor Leopold I), 8ff. ("Exegesis," testimonials, preface, etc.), 6ff. ("Index Argumentorum"), 229, [i] (blank) pp. + 3ff. ("Epistola P. Francisci Eschinardi Soc. Jesu. Ad P. Athanasium Kircherum"), [i] ("Explicatio Terminorum"), [9] pp. ("Index Rerum et Verborum"). With fine engraved pictorial vignette to title incorporating an angel blowing a trumpet above a cityscape within decorative border; decorative and historiated woodcut initials; woodcut head- and tailpieces; 2 full-page engraved plates and numerous smaller finely engraved illustrations; occasional typeset musical examples; and numerous woodcut diagrams and illustration throughout, including of musical instruments. Considerable

worming throughout, primarily to lower portions of leaves, often affecting text, most heavily to first approximately 40 and final approximately 60 pp.; small contemporary label with manuscript shelfmark to lower outer corner of front pastedown. Binding somewhat worn, rubbed, bumped, and soiled, with numerous small wormholes and remnants of early dark red leather ties; gilt rule faded; pastedowns worn and wormed; free endpapers lacking. Lacking frontispiece and portrait of Leopold I.

**First Edition.** Damschroder and Williams p. 140. Matthews pp. 60-61. Gregory-Bartlett I, p. 136. Hirsch I, 267. Cortot p. 100. RISM *Écrits*, p. 450.

*Phonurgia Nova* (New Science of Sound Production) is **the first book devoted entirely to the science of acoustics**. It offers an extensive treatment of the properties of sound as they relate to both architecture and to musical instruments. The work is divided into two books: the first, *Phonosophia anacampatica*, examines echos, sound waves, various tubes both cylindrical and conical used to pick up and amplify sound, Kircher's own inventions including speaking statues, musical instruments with internal mechanisms that generate harmonies, and what is purported to be the earliest description of the aeolian harp; the second, *Phonosophia nova*, addresses the influence of music on the human mind and the therapeutic use of music, and includes an interesting and detailed account of tarantism, a form of hysteric behavior characterized by an extreme impulse to dance, widely believed in 15th-17th century southern Italy to be caused by the bite of a tarantula. Wikipedia

Kircher was a highly important music theorist of the Baroque period. "Among seventeenth-century writers on music none possessed quite the breadth of erudition demonstrated by Athanasius Kircher ... None of his treatises has stood the test of time better than *Musurgia universalis* (1650), an enormous volume replete with multifarious information. ... The propagation of sound is given a prominent position: numerous illustrations involving room acoustics, echoes, and the construction of a megaphone reveal the workings of a fertile imagination, if not a perfect understanding of the subject. These acoustical materials were augmented and reissued as *Phonurgia nova* in 1673 to prove that he had invented the megaphone, instead of Sir Samuel Morland, who also laid claim to that distinction." Damschroder and Williams pp. 139-140. (39794) \$1,800



**From the Collection of  
Arnold Dolmetsch,  
Pioneer in the Early Music Revival**

**24. LECLAIR, Jean-Marie 1697-1764**

*Premier Livre de Sonates à Violon Seul avec la Basse Continue ... Dediées à Monsieur Bonnier Tresorier Général des Etats de Languedoc. Il y a quelques unes de ces Sonates qui peuvent se jouer sur la Flute Traversiere. Prix en blanc 15<sup>l</sup>. Paris, [1753 or later]. Chez L'auteur ... La Ve. Boivin ... Le Sr. Leclerc ... La Ve. Roussel ... Avec Privilège du Roy.*

Folio. Full green vellum with dark red leather title label gilt to upper. 1f. (recto title, verso blank), 1f. (recto "Avertissement," verso "Catalogue des Oeuvres de M. Leclair"), 75, [i] (blank) pp. Final two pages unpaginated. The publisher's catalogue lists Leclair's works to Op. 13, published in 1753. Engraved throughout. Notated on two staves for violin or flute and basso continuo, with the exception of the "Tempo Gavotta" of Sonata III and the "Musette of Sonata VIII notated on three staves with an independent part for bowed bass. Binding somewhat

worn, rubbed, and bumped, with minor loss to lower outer corner of upper; endpapers worn and soiled. Moderate browning; lightly soiled, mostly at margins; occasional foxing, showthrough, and small stains; lower blank right corners slightly creased, some with minor paper loss.

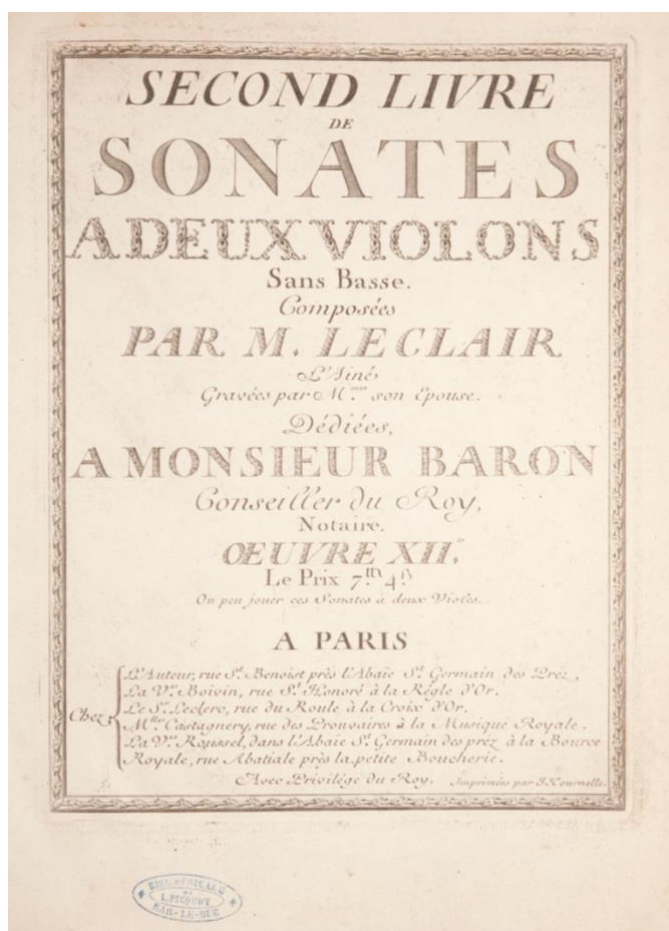
Provenance

**Arnold Dolmetsch** (1858-1940), musician and pioneer in the Early Music revival, with "Dolmetsch Library" handstamp to verso of front free endpaper and notes in his hand in pencil on selected to recto.

Second edition. Lesure p. 378. RISM L1309.

Leclair, a French composer, violinist, and dancer, "is considered the founder of the French violin school. ... [His] achievement as a composer lay in his modification of the Corellian sonata style to accommodate

French taste. The result was the *goûts réunis* prophesied by Couperin, the *vermischter Geschmack* later recommended by Quantz. He imbued the Italian sonata style with elements drawn from the Lullian dance and from the *pièce* of the French viol players and harpsichordists. Leclair was often able to combine the two styles and to arrive at a new synthesis. In this he was a child of his time, for comparable syntheses were attempted by many of his contemporaries. Leclair was one of the most successful. In his concertos he stayed close to Vivaldian models in the fast movements, more often introducing the French taste in the slow movements." Neal Zaslaw in *Grove Music Online*. (39786) \$1,200



**First and Only Edition of Opus 12  
From the Piquot and, Later,  
the Dolmetsch Collection**

25. **LECLAIR, Jean-Marie 1697-1764**  
*Second Livre de Sonates A Deux Violons Sans Basse. Composées Par. M. Leclair L'Ainé Gravées par Mme. son Epouse. Dédiées, a Monsieur Baron Conseiller du Roy Notaire. Oeuvre XII, Le Prix 7.tt 4.f On peu jouer ces Sonates à deux Violes.* [Set of parts]. Paris: Chez L'Auteur ... La Ve. Boivin ... Le Sr. Leclerc ... Mlle. Castagnery ... La Ve. Roussel, [ca. 1753].

Two volumes. Folio. Full green vellum with dark red leather title labels gilt to uppers. Engraved throughout.

Violino primo: 1f. (recto title, verso blank), 1f. (recto dedication, verso "Catalogue des Oeuvres de M. Leclair"), 22 pp.; Violino secondo: [i] (title), 2-22 pp. Bindings slightly worn, bumped, rubbed, and warped, that of second violin part with crack to upper right portion; occasional mild soiling and stains, primarily to margins, a bit heavier to pp. 12-15 of second violin, with paper repair to lower margin of p. 13.

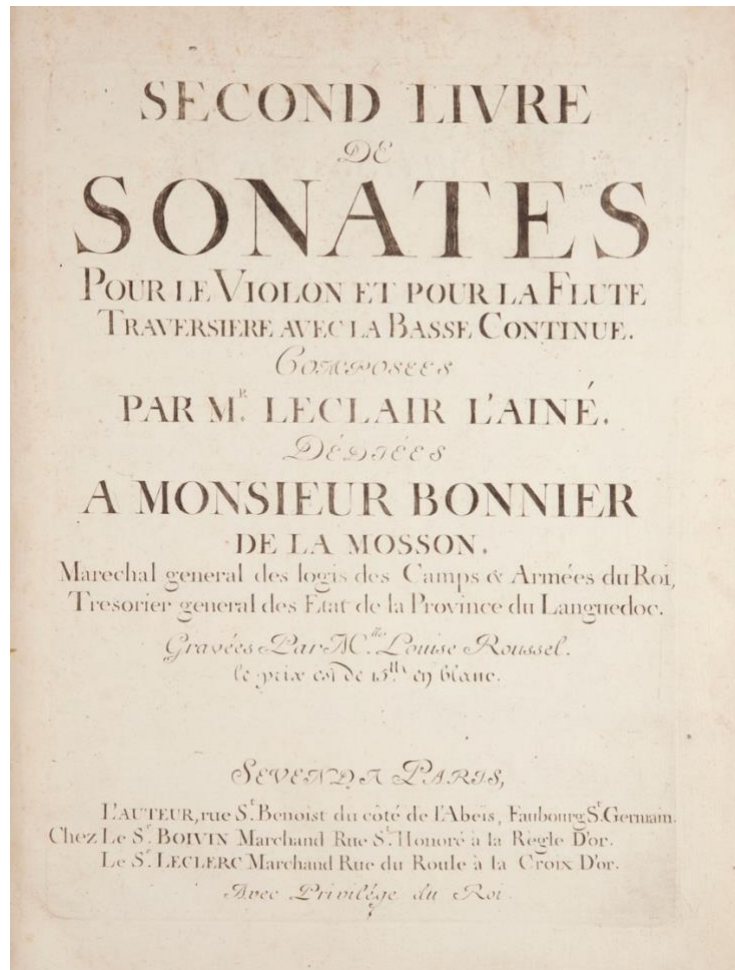
Provenance

**Louis Picquot** (1804-1870), author of the first biography and catalogue of works of Luigi Boccherini, with his handstamp ("Bibl. Musicale de L. Picquot Bar - Le - Duc") to lower margin of titles and **Arnold Dolmetsch** (1858-1940), musician and pioneer in the Early Music revival, with his handstamp to blank verso of first violin part and center lower margin of p. 2 of second violin part.

**First Edition**, later issue. Lesure p. 379 (second violin only). BUC p. 606. RISM L1333 (one complete copy in the U.S. only, at the Library of Congress).

Op. 12, a mature work, incorporates an impressive battery of expressive devices, including varied galant figurations, chromaticism, peculiar articulations, double-, triple- and quadruple-stops, Corellian melismas, and bariolage passages where the realization of the arpeggios is left to the discretion of the performer.

The first and only edition of Leclair's Op. 12, a work of considerable imagination and virtuosity, this copy with a distinguished provenance. (39787) \$1,350



### Sonatas for Violin and Flute

#### 26. LECLAIR, Jean-Marie 1697-1764

*Second Livre de Sonates Pour le Violon et pour la Flute Traversiere avec la Basse Continue ... Dédiées A Monsieur Bonnier de la Mosson Marechal general les logis des Camps & Armées du Roi Tresorier general des Etat de la Province du Languedoc. Gravées Par M. lle Louise Roussel. le prix est de 15<sup>l</sup> en blanc. Paris: Chez l'Auteur ... Le Sr. Boivin ... Le Sr. LeClerc, [ca. 1753].*

Folio. Contemporary marbled boards with manuscript title label to upper, marbled endpapers. 1f. (recto title, verso "Avertissement"), 85 + [i] "Catalogue des Oeuvres de M. Leclair," including 11 blanks. Notated on two staves for violin or flute and basso continuo, with the exception of Sonata XIII, notated on three staves for violin or flute, viola da gamba, and basso continuo. Engraved throughout. Binding worn, rubbed, and bumped; joints tender. Slightly foxed, soiled, and stained; several leaves slightly faded; occasional dampstaining; more extensive stains and abrasions to pp. 12-13 and final approximately ten leaves.

#### Provenance

**Arnold Dolmetsch** (1858-1940), musician and pioneer in the Early Music revival, with "Dolmetsch" handstamp to foot of "Avertissement" and notes in his hand in pencil relative to selected sonatas to recto of rear free endpaper.

Second edition. BUC p. 606. RISM L1310 (not distinguishing between editions). (39785)

\$1,250



### 17<sup>th</sup> Century Portrait

#### 27. LULLY, Jean-Baptiste 1632-1687

*Fine large half-length portrait engraving by Jean-Louis Roulet (1645-1699) after Paulus Mignard (1639–1691) of the distinguished composer in formal dress holding a rolled musical manuscript. Paris: Se vend à Paris rue St. Jacques chez la veuve Audran aux 2 Piliers dor, [ca. 1680-90].*

Portrait within oval border lettered with Lully's name and position, 6 lines of laudatory verse on a decorative cloth draped over a plinth below. Plate impression 515 x 348 mm. + wide margins, sheet size 558 x 420 mm. Light to moderate foxing, not affecting portrait.

Second state, later impression, undated, distinguished by the addition of the publisher's name and address at lower right corner and the privilege statement added below the engraver's name. BnF Notice no. FRBNF39623338. Collection Musicale André Meyer, Vol. II, plate 147 (before letters, with the engraver given as Edelinck). Yale University Art Gallery Accession Number: 1984.54.151.

"Lully, regarded throughout Enlightenment Europe as the leading figure in French music, created a style which was truly his own, drawing on many sources which he was probably better able to assimilate than anyone else in his time. The language he forged, and to which he sometimes brought exceptional breadth, could leave no one indifferent, and it still attracts audiences today with its power, clarity, equilibrium, coherence, poetry and exquisite sensitivity." Jérôme de La Gorce in *Grove Music Online*

An attractive early engraving of the composer. (39806)

\$850



### 17<sup>th</sup> Century Treatise on Cantus Firmus

#### 28. MARINELLI, Giulio Cesare 1626-1691

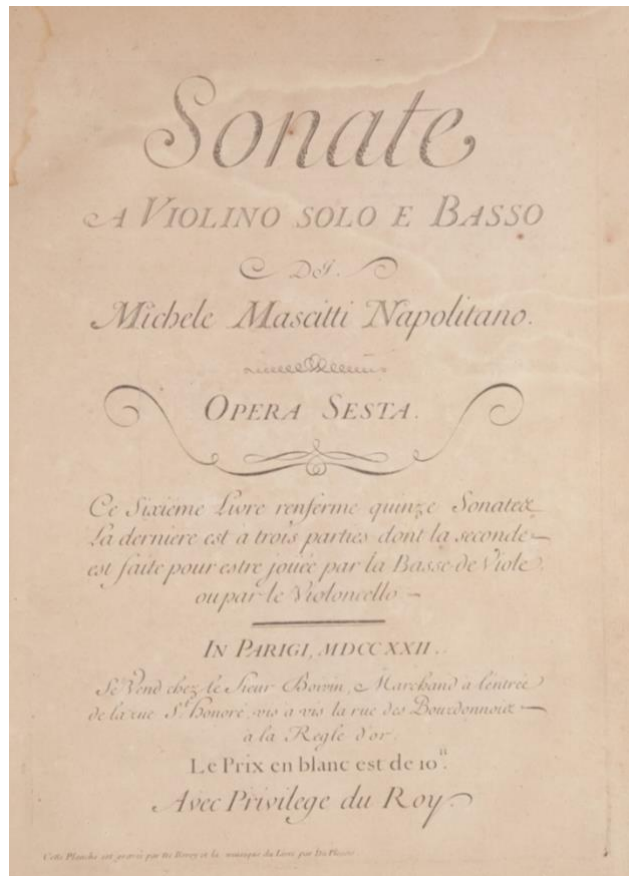
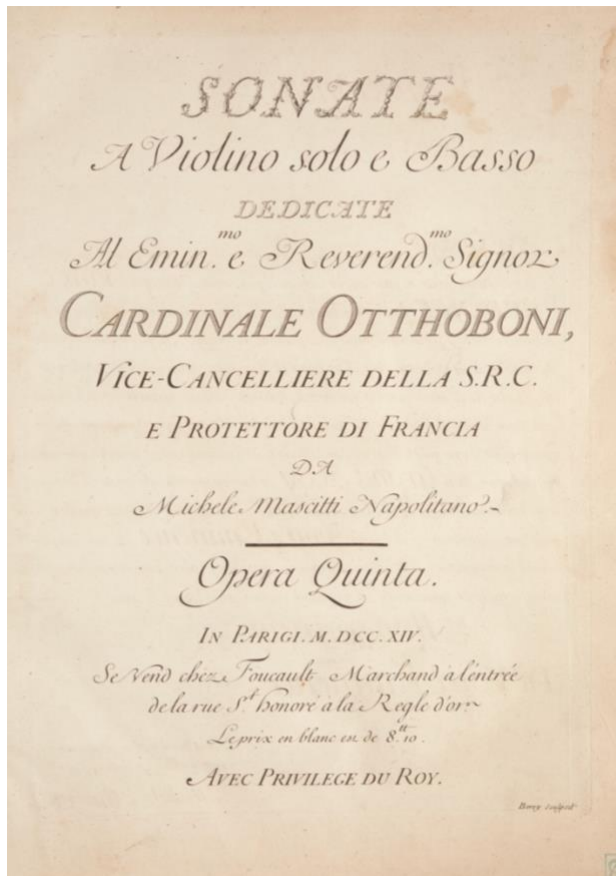
*Via Retta della Voce Corale, ovvero Osservationi Intorno al Retto Esercizio del Canto Fermo divise in cinque parti, Ove si dà un'esattissima e facilissima Istruzione di quest'Arte, Con un nuovo Modo di reggere, e mantenere il Coro sempre in una medesima Voce, si per la parte del Corista, come anco dell'Organista ... Con licenza de' Superiori.* Bologna: Giacomo Monti, 1671.

Small quarto. Half vellum with marbled boards, red leather label with titling gilt to spine, red speckled edges. 1f. (recto title, verso blank), 1f. (dedication), 2ff. (letter to the reader and privilege), 268 pp. With decorative woodcut initials and tailpieces; numerous woodcut illustrations including a diagram of a Guidonian hand, and musical examples throughout. Attractive woodcut device to title. Slightly worn and soiled; narrow margins, not affecting text; dampstaining to lower inner margins of several leaves; short tear to outer margin of pp. 15-16 repaired with archival tape; occasional annotations in pencil; signature X (pp. 161-168) misbound following signature Y (pp. 169-176).



**First Edition.** Gregory-Bartlett I, 166. Cortot pp. 120-121. Hirsch I, 3347. Wolffheim I, 804. RISM BVI, p. 537.

A favorite subject for theorists, *canto fermo* is "a term, associated particularly with medieval and Renaissance music, that designates a pre-existing melody used as the basis of a new polyphonic composition. The melody may be taken from plainchant or monophonic secular music, or from one voice of a sacred or secular polyphonic work, or it may be freely invented. *Cantus firmus* composition is now understood to encompass a wide range of rhythmic and melodic treatments of an antecedent tune within a new polyphonic texture." M. Jennifer Bloxam in Grove Music Online. (39797) \$950



### “A Figurehead of Italian Instrumental Music in France”

#### 29. MASCITTI, Michele (dit Napolitano) 1664-1760

[12] *Sonate A Violino solo e Basso dedicate A l'Eminmo. e Reverendmo. Signor Cardinale Otthoboni, Vice-Cancelliere della S.R.C. e Protettore di Francia ... Opera Quinta ... Le prix en blanc est de 8tt.10. Avec Privilège du Roy. Berey Sculpsit.* [Op. 5]. [Score]. Parigi: Foucault, [1714].

1f. (recto title, verso dedication), 58, [i] (blank), [i] (Privilege du Roy dated April 24, 1714) pp. With catalogue to foot of last page of music listing Mascitti's opp. 1-5, "De Baussen Sculpsit" to lower right corner. Notated on two staves: solo violin and figured bass. **First Edition, first issue.** Lesure p. 422. Hirsch III, 391. RISM M1230 (two later issues from 1731 and 1740).

Bound with:

*Sonate a Violino solo e Basso ... Opera Sesta. Ce Sixième Livre renferme quinze Sonates. La dernière est à trois parties dont la seconde est faite pour estre jouée par la Basse-de-Viole ou par le Violoncello ... Le Prix en blanc est de 10 tt. Avec Privilege du Roy. Cette Planche est gravée De Berey et la musique du Livre par Du Plessis.* Parigi: Boivin, 1722. 1f. (recto title, verso blank), 69, [i] (Privilege du Roy dated April 24, 1714) pp. Notated on two staves: solo violin and figured bass, with the exception of the final sonata, Sonata XV, notated on three staves (violin, viol or cello, and figured bass). With "Gravé par F. du Plessy" printed to foot of final page of music.

**First Edition.** Rare. Lesure p. 422. Hirsch III, 392. RISM M1233 (two copies only in North America).

Provenance

**Alfred Cortot** (1877-1962), noted pianist and collector, with his distinctive bookplate to front pastedown and verso of front free endpaper and annotations in his hand in pencil both above and below both bookplates, small monogrammatic handstamp to lower right corner of title and to lower outer corner of p. 25 of first work. Folio. Full contemporary ivory vellum with raised bands on spine in compartments, later dark red leather title label gilt to spine.

Binding worn, soiled, stained, and warped; rebacked and recorned; endpapers worn and quite stained. Occasional foxing, soiling, browning, and staining, mainly to margins; dampstaining to some upper outer corners; several small tears with minor loss to final three leaves of outer edge of Op. 6.

Mascitti, an Italian composer and violinist, *"was taught by his uncle, Pietro Marchitelli, who was attached to the royal chapel of Naples and to the church of S Bartolomeo as a violinist. Marchitelli procured for his young nephew the post of a 'supernumerary violinist' in the royal chapel with the prospect of a permanency later, but Mascitti preferred to seek his fortune abroad. Having travelled through Italy, Germany and the Netherlands, he settled in Paris in 1704. He soon attracted the attention of the Duke of Orléans and through him gained the opportunity to play before the king, the dauphin and the whole court. Mascitti became a figurehead of Italian instrumental music in France and was regarded as the peer of Corelli and Albinoni. Possessing the advantage over his fellow-nationals of residence in Paris, where all nine of his published collections were first issued between 1704 and 1738, Mascitti enjoyed enormous popularity with the French public, to whom he was affectionately known by his first name Michele in various gallicized forms."* Michael Talbot in *Grove Music Online*

*"The success of his sonatas in his own day is evidenced by their several reprints throughout the century ... and the high praise for them to be found in the writings of Daquin, Le Blanc, and la Borde, among others."* Newman: *The Sonata in the Baroque Era* pp. 368-369.

Mascitti brought Italian violinistic virtuosity to Paris and, like Couperin, pursued a harmonious melding of French and Italian styles in his music. (39782) \$4,200



**The Only Known Portrait of Matteis, Noted Italian Violinist, Guitarist, and Composer  
Original 17<sup>th</sup> Century Oil Painting by Godfrey Kneller**

**30. MATTEIS, Nicola fl. 1671-after 1713**

*Fine original oil portrait painting by the British artist Sir Godfrey Kneller (1646-1723). The only known portrait of this noted Italian violinist, guitarist, and composer. 1682.*

Image size 30 x 25.5 inches (76.8 x 64.8 cm). In an ornate painted wooden frame, 37.25 x 32.25 inches. (94.8 x 81.8 cm). The subject is depicted turned quarter-left, with long hair (possibly a wig), wearing a rich dark brown jacket pinned at the right shoulder and a green and white cravat. With "Nicola Matteis / G. Kneller Fecit / 1682" in manuscript to verso.

### Provenance

Old label to verso indicating that the painting belonged to Lord Anglesey. It is recorded as belonging to William Barrow of Llandudno in the 1960s and by descent to his heir, Miss D. Weir. Last sold at Sotheby's sale of Old Master & British Paintings in London on 10 April 2013 (lot 35): "*This signed and dated work is the only known portrait of the first notable Italian Baroque violinist to have settled in London. A composer of significant popularity in his time and a virtuoso performer he revolutionised the use of the violin in London and introduced the Italian style of playing the instrument into English taste.*" Sotheby's catalogue entry

Oil on canvas. Unlined. Minor surface wear. Frame slightly worn, with small 1/2" area of upper edge of lacking.

**The only known portrait of this noted Italian violinist, guitarist, and composer.** Reproduced in Michael Tilmouth's important article on Matteis in *The Musical Quarterly*, Vol. XLVI, No 1, between pp. 28 and 29.

Although Matteis referred to himself as a "Napolitano" in several of his musical publications, he seems to have taken up residence in England in ca. 1670. "*[He] was clearly an extraordinary violinist and a key figure in the development of violin playing in England. ... Matteis was active as a teacher and, according to North, had 'many scollars'. He was to have joined Purcell, Draghi, Keller and Finger on the staff of the proposed Royal Academy (1695). In 1696 John Walsh (i) advertised 'A Collection of new Songs set by Mr Nicola Matteis made purposely for the use of his Scholars.'*" Peter Walls in *Grove Music Online*

In addition to various collections of instrumental and vocal works, Matteis published the important treatise *Le false consonanze della musica* in London, ca. 1680, issued in an English translation as *The False Consonances of Music*. It is considered "... an important ground-breaking treatise on thorough-bass realization for the guitar (though Matteis several times stressed the applicability of his instructions to other continuo instruments and included some general advice on performance and composition)." *ibid*

The German-born artist Sir Godfrey Kneller (1646-1723) was a leading portrait painter in England. His works are held in many prominent museum collections including the National Portrait Gallery, The Victoria and Albert Museum, The Royal Society, Kensington Palace, and Buckingham Palace in London; at Hampton Court; Oxford University; and the National Portrait Gallery in Dublin. (39777) \$32,000

### **Lithographic Portrait of Leopold Mozart**

#### **31. MOZART, Leopold 1719-1787**

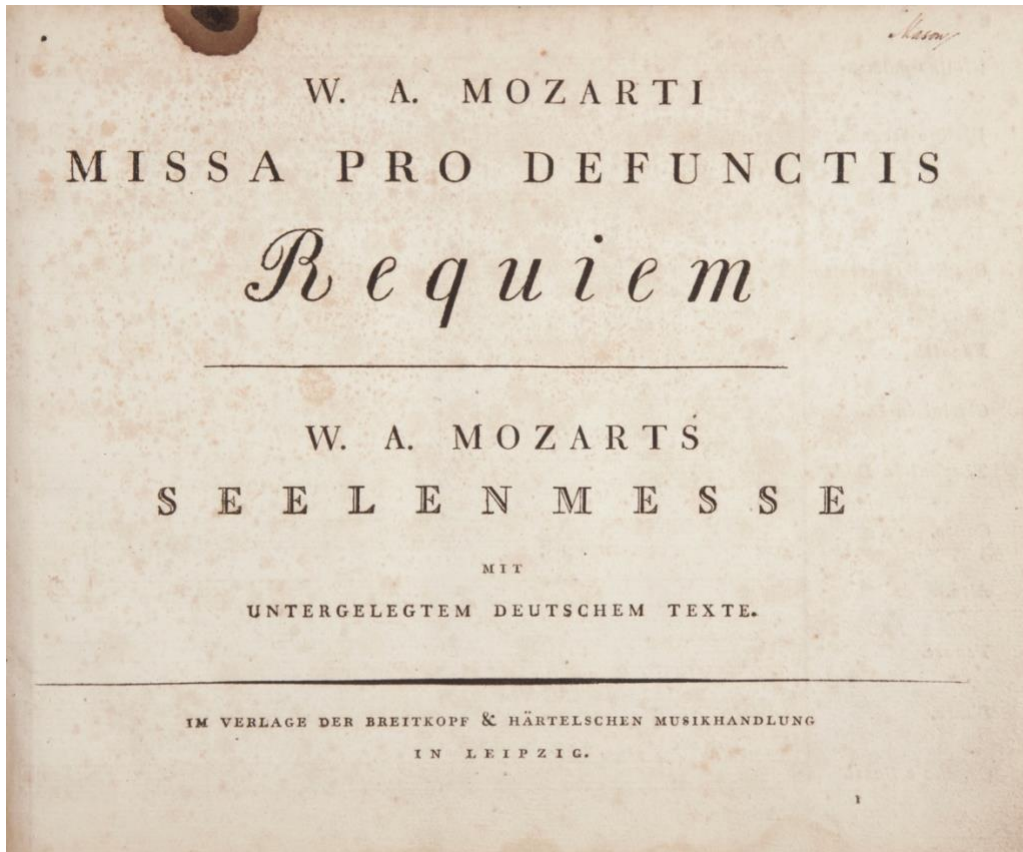
*Bust-length lithographic portrait by H.E.v. Winter. 1816.*

Oval image size ca. 182 x 145 mm; sheet size 273 x 217 mm. Slightly worn, creased, and soiled.

Leopold Mozart, a German-born composer, violinist, and theorist, is perhaps best-known today as the father and teacher of Wolfgang Amadeus Mozart. Heinrich Eduard Winter (1788-1829) was a German lithographer and painter active in both Germany and France. Winter executed 88 portraits of well-known musicians that were published from 1813-1821 in the series *Portraite deberühmtesten Compositeurs der Tonkunst*, with text by Felix Joseph Lipowsky. (39803) \$200



*Leopold. Mozart*



### First Edition of Mozart's *Requiem*

#### 32. MOZART, Wolfgang Amadeus 1756-1791

*Missa pro Defunctis Requiem Seelenmesse mit untergelegtem deutschem Texte.* [K626]. [Full score]. Leipzig: Breitkopf & Härtel [without PN], [after 1801].

Oblong folio. Contemporary marbled boards with early manuscript paper label to spine. 1f. (recto half-title with fine pictorial engraving by W. Böhm after G. V. Kininger, verso blank), [i] (title), 6-178, [i] ("Das Requiem. Nach dem Lateinischen. Zu W.A. Mozarts Musik von Herrn Professor C.A.H. Clodius in Leipzig"), [i] ("Der Tag des Gerichts. Parodie des Requiem von Herrn Kapellmeister Hiller in Leipzig") pp. Typeset. Text in Latin and German. With small ownership signature ("Mason") in contemporary manuscript to upper outer corner of title, quite possibly that of the noted American composer and church musician Lowell Mason (1792-1872); occasional minor annotations in pencil to lower margins of pp. 152-158. Binding somewhat worn, rubbed, and bumped; minor chipping to spine. Slightly worn; minor scattered foxing; some upper margins slightly cropped, not affecting text or notation; frontispiece slightly soiled and creased, with small ink stain to blank upper margin; title slightly soiled and foxed, with small ink stain to blank upper margin; small ink stain to pp. 41/42, blank upper margin of pp. 119/120, and pp. 148-152; small area of abrasion to p. 52; light dampstaining to outer portions of final leaves; some lower outer corners creased; small portion of blank inner margin of final leaf lacking. Quite a good copy overall.

**First Edition**, fifth issue. Haberkamp pp. 385-87. Köchel 6 p. 729. Hoboken 12, 610 and plate 15 (half title). RISM M4050/51 (not distinguishing between issues). The unusual pagination in the present copy results from the omission of a dedication page included with the first four issues.

The German text, not credited, is by Johann Arnold Minder, a Lutheran pastor in Hamburg (Schubert: "Eine frühe Abschrift von Mozarts Requiem aus dem Besitz des Aloys Weiß – Umfeld und Folgerungen" in *Musikgeschichte als Verstehensgeschichte: Festschrift für Gernot Gruber zum 65. Geburtstag*, ed. Joachim Brüggel et al., pp. 331-347). The addition of a vernacular text underlay to a Latin mass was fashionable in its time and place, when the Catholic Church opposed performances of liturgical music in concerts. The German text avoids proper names (including "Jesus Christ" but excluding "Israel") but unlike, for instance, Christian Schreiber's somewhat later German text to Beethoven's *Mass in C minor*, op. 86, it remains a recognizable paraphrase of the original. The more literal German translation of the text of the *Requiem* by Christian August Clodius (1737-1784) and the *Parodie* by Johann Adam Hiller (1728-1804), both printed to the final leaf, are also written to fit the music. (39808) \$4,500



**Engraving of Leopold and His Children,  
Wolfgang Amadus and Maria Anna  
("Nannerl")**

**33. [MOZART, Wolfgang Amadeus 1756-1791]**

*Lifetime hand-colored engraving by Delafosse after the 1763 watercolor by L.C. De Carmontelle of Leopold Mozart with his children Wolfgang Amadeus at the age of 7 and Maria Anna ("Nannerl") at the age of 11.: "Leopold Mozart, Pere de Marianne Mozart, Virtuose âgé de onze ans et de J.G. Wolfgang Mozart, Compositeur et Maitre de Musique âgé de sept ans."*

208 x 330 mm. Dated 1764 in the plate. Slightly worn, browned, and foxed; trimmed to within platemark, with text to lower margin trimmed away; laid down to thick backing board.

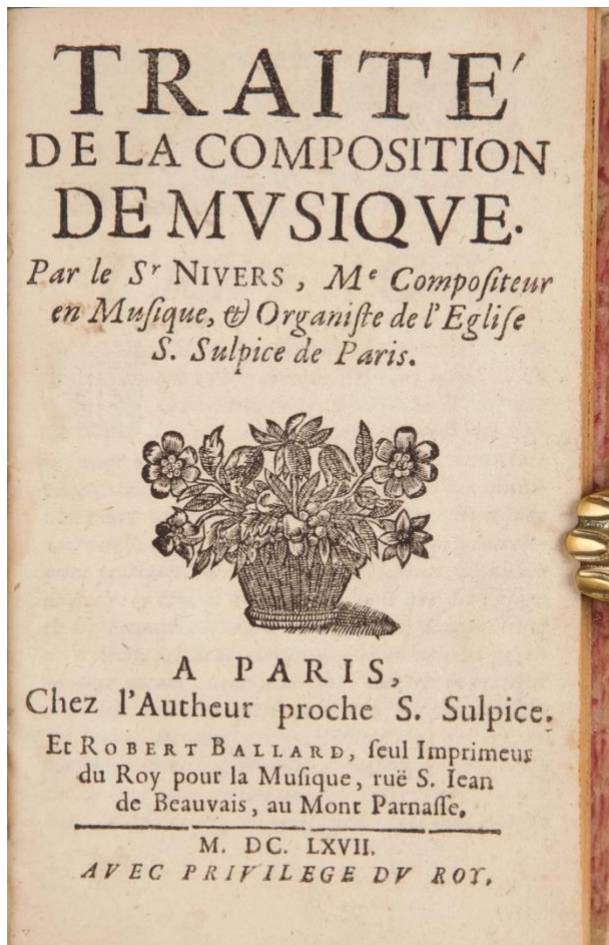
Kinsky 278-5. Komma 463. Deutsch: *Mozart und seine Welt in zeitgenössischen Bildern*, p. 7(5).

*"Recognizing the exceptional musical gifts of his children Nannerl (born 1751) and Wolfgang Amadé (born 1756), the Salzburg court violinist, composer, and teacher Leopold Mozart took them on a three-year tour through Europe, which brought them to Paris between 1763 and April 1764. It was on*

*this occasion that the present engraving was published (after a watercolor today at the Musée Condé, Chantilly). One of the most celebrated works on paper by the portraitist Carmontelle, it exists in several later, though autograph, versions attesting to its early popularity as a work of art—and to that of the child prodigies who commanded Europe's musical stage. The inscription, though mentioning his father and his sister before the younger Wolfgang Amadeus, who is seated behind a harpsichord, refers to the seven year old as a composer."* website of the Metropolitan Museum of Art, New York.

"In late 1763 or early 1764, the French artist Louis Carrogis de Carmontelle produced several versions, in watercolour or pastel, of a portrait showing Mozart, his father, and his sister, Nannerl, performing. In April 1764 it was engraved, according to Leopold Mozart, by Christian von Mechel: 'M. de Mechel, an engraver in copper, is working hand over fist engraving our portrait, which M. Carmontelle (an amateur) painted very well. Wolfgang plays at a keyboard, I stand behind his chair and play violin, and Nannerl leans on the harpsichord with one hand; in the other she holds a piece of music, as if she were singing.' The engraving, in fact signed by Jean Baptiste Delafosse, was sold both separately and together with the printed editions of Mozart's sonatas K6-9, in a slightly later English engraving with K10-15, and in Holland with K26-31. The earliest known advertisement for it (together with the sonatas K6-9) appears to be *L'Avant Coureur*, Paris, 21 January 1765, 42-3 ...

The most widely-circulated image of Mozart at the time, the Delafosse engraving was generally available throughout France, England, Germany, Switzerland, Belgium and Holland until 1778." website of King's College, London, Department of Music. (39812) \$1,500



### Late 17<sup>th</sup> Century "Succinct Practical Treatise"

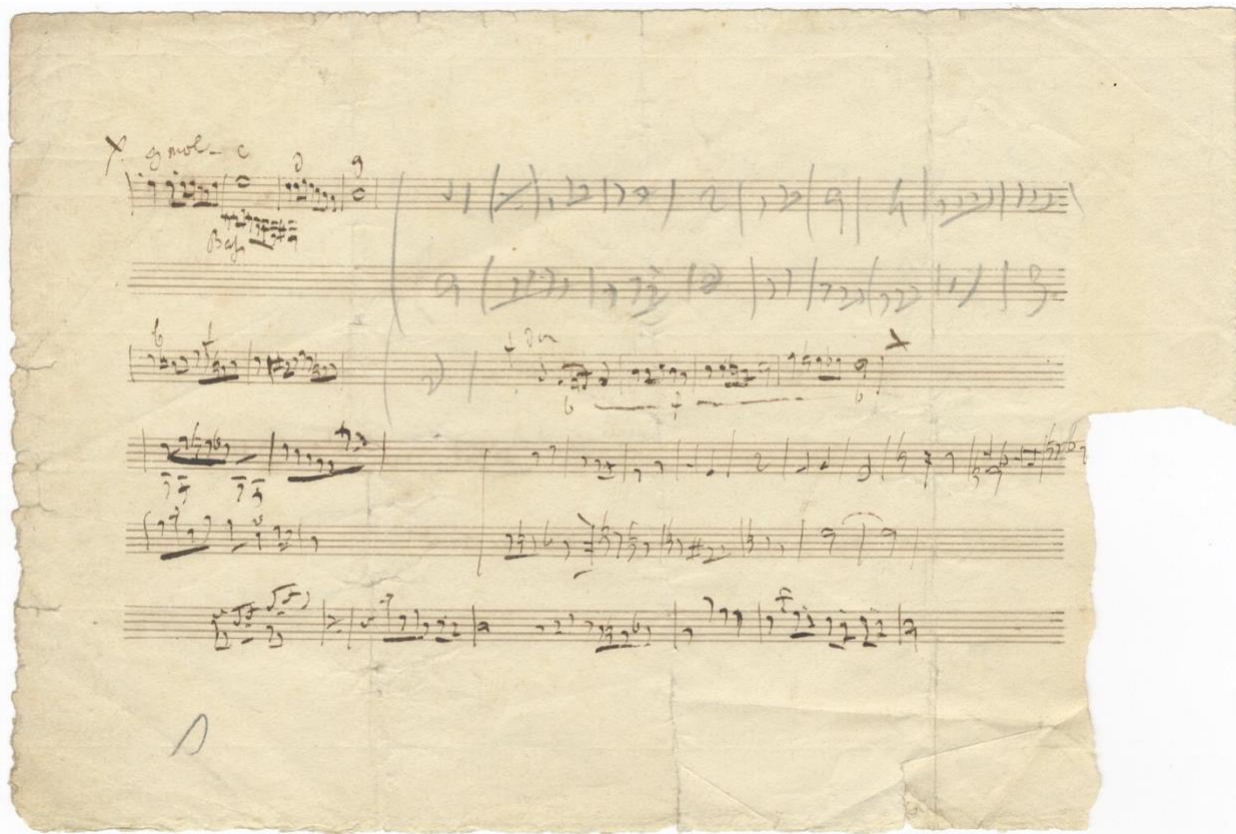
34. **NIVERS, Guillaume Gabriel ca. 1632-1714**  
*Traité de la Composition de Musique. Par le Sr. Nivers, Me. Compositeur en Musique, & Organiste de l'Eglise S. Sulpice de Paris ...Avec Privilege du Roy.* Paris: Chez l'Auteur proche S. Sulpice, Et Robert Ballard, seul Imprimeur du Roy pour la Musique, rue S. Jean de Beauvais, au Mont Parnasse, 1667.

Octavo. Dark-brown mottled calf-backed marbled boards with raised bands on spine in compartments gilt, dark tan leather title label gilt. 1f. (recto title with woodcut floral publisher's device, verso blank), [3]-[5] (Preface), [6] (Privilege), 7-61, [i] (blank) pp. With woodcut head- and tailpieces and initials and typeset musical examples throughout. Binding slightly worn, rubbed, and bumped. Minor wear, browning, and foxing; small ink stains to p. 12; pp. 43, 46 and 47 trimmed at outer margin with some minor loss of musical notation.

**First Edition.** Cortot p. 143. Gregory-Bartlett p. 198. Wolffheim I, 884. RISM *Écrits* p. 620.

Nivers was a French organist, composer, and theorist. "[His] theoretical works, highly regarded in

his day, are still of great interest. The *Traité de la composition* was widely known outside France and was highly spoken of by Brossard in the 18th century. A succinct practical treatise, its topics include intervals, modes, cadences, part-writing and fugue." Almonte Howell, revised by Cécile Davy-Rigaux in *Grove Music Online*. (39816) \$1,500



### Unidentified Autograph Sketches

#### 35. OFFENBACH, Jacques 1819-1880

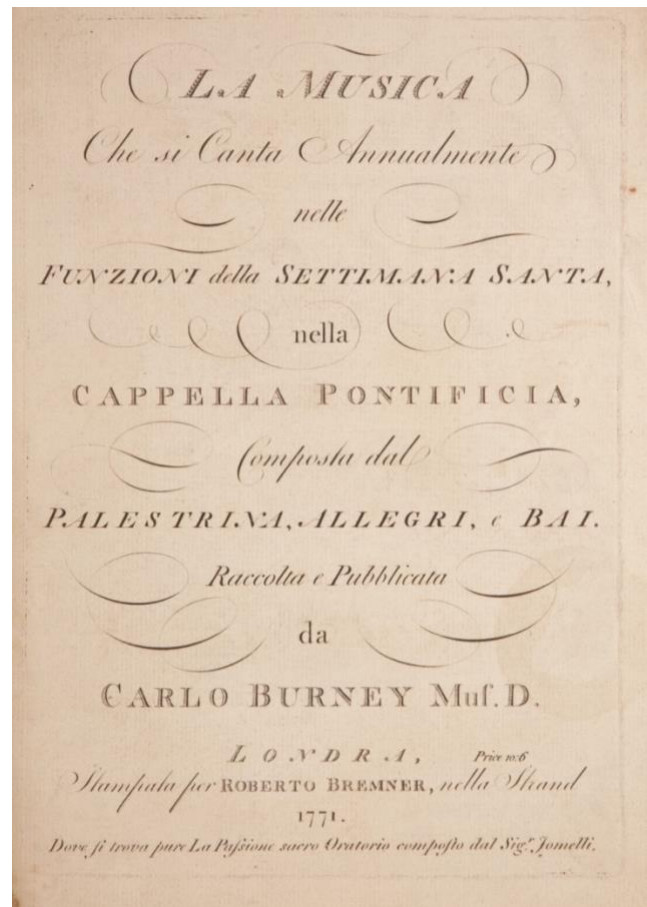
*Autograph musical manuscript containing unidentified sketches.*

Over 65 measures. 2 pp. Oblong octavo (157 x 235 mm). Notated on both sides of the leaf in black ink and pencil on 6-stave rastrum-ruled paper. Marked "g mol - c" at head. Unsigned and undated. Worn and soiled; creased at folds; half of blank outer margin lacking; edges slightly frayed and with small tears.

With some passages with notation for two instruments on one staff and indications including letter names (which may be bass notes) and key names

*"[Offenbach] was, with Johann Strauss (ii), one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written. His opera Les contes d'Hoffmann has retained a place in the international repertory, but his most significant achievements lie in the field of operetta. Orphée aux enfers, La belle Héléne, La vie parisienne, La Grande-Duchesse de Gérolstein and La Périchole remain outstanding examples of the French and international operetta repertory."* Andrew Lamb in *Grove Music Online*. (39683) \$850





### Pergolesi & Palestrina

#### 36. PERGOLESI, Giovanni Battista 1710-1736

*Salve Regina a Due Voce* ... Pr.10s:6. [Score]. Londra: Stampata per R. Bremner, nella Strand, [1773]. Bound with Burney *La Musica*

1f. (recto title within decorative border incorporating two angels on a bed of clouds holding an open book, verso blank), [i] (blank), 2-21, [i] (blank) pp. Engraved throughout. Title slightly browned and soiled; occasional small stains; blank verso of final leaf soiled. BUC p. 771. RISM P1388. Scored for two sopranos, two violins, and basso continuo.

Pergolesi "was a leading figure in the rise of Italian comic opera in the 18th century. ... According to Boyer, during his final illness Pergolesi composed the cantata *Orfeo*, the *Stabat mater* and (his last work) the *Salve regina* in C minor for soprano and strings (the cantata was in fact written before *Il Flaminio*). Villarosa, however, said that Pergolesi's last work was the *Stabat mater*, written for the noble fraternity in the church of S Maria dei Sette." Helmut Hucke and Dale E. Monson in Grove Music Online

#### Bound with:

Burney, Charles, ed. Palestrina, Giovanni Pierluigi da 1525-1594; Gregorio Allegri 1582-1652; and Tommaso Bai ca. 1650-1714. *La Musica Che si Canta Annualmente nelle Funzioni della Settimana Santa nella Cappella Pontificia* ... Raccolta e Pubblicata da Carlo Burney Mus. D. ... Price 10:6. Londra: Stampata per Roberto Bremner, nella Strand, 1771. 1f. (recto title, verso blank), [iv] (typeset "Preface by the Editor"), 41 pp. First Edition in this form. BUC p. 143. OCLC 27100429. Marginal staining and mild soiling to title and verso of final leaf.

Palestrina "ranks with Lassus and Byrd as one of the towering figures in the music of the late 16th century. He was primarily a prolific composer of masses and motets but was also an important madrigalist. Among the native Italian musicians of the 16th century who sought to assimilate the richly developed polyphonic

*techniques of their French and Flemish predecessors, none mastered these techniques more completely or subordinated them more effectively to the requirements of musical cogency. His success in reconciling the functional and aesthetic aims of Catholic church music in the post-Tridentine period earned him an enduring reputation as the ideal Catholic composer, as well as giving his style (or, more precisely, later generations' selective view of it) an iconic stature as a model of perfect achievement."* Lewis Lockwood, Noel O'Regan and Jessie Ann Owens in *Grove Music Online*

Allegrì was a composer and singer. *"From 1591 to 1596 he was a boy chorister and from 1601 to 1604 a tenor at S Luigi dei Francesi, Rome, where the maestro di cappella was G.B. Nanino. According to Allegrì's obituary he studied with G.M. Nanino (see Lionnet). He was active as a singer and composer at the cathedrals of Fermo (1607–21) and Tivoli, and by August 1628 he was maestro di cappella of Santo Spirito in Sassia, Rome. He joined the papal choir as an alto on 6 December 1629, under Urban VIII, and was elected its maestro di cappella for the jubilee year of 1650. In 1640 his fellow singers elected him to revise Palestrina's hymns (necessitated by Urban VIII's revision of the texts), which were published in Antwerp in 1644. His contemporaries clearly saw him as a worthy successor to Palestrina and a guardian of the stile antico."* Jerome Roche, revised by Noel O'Regan in *Grove Music Online*

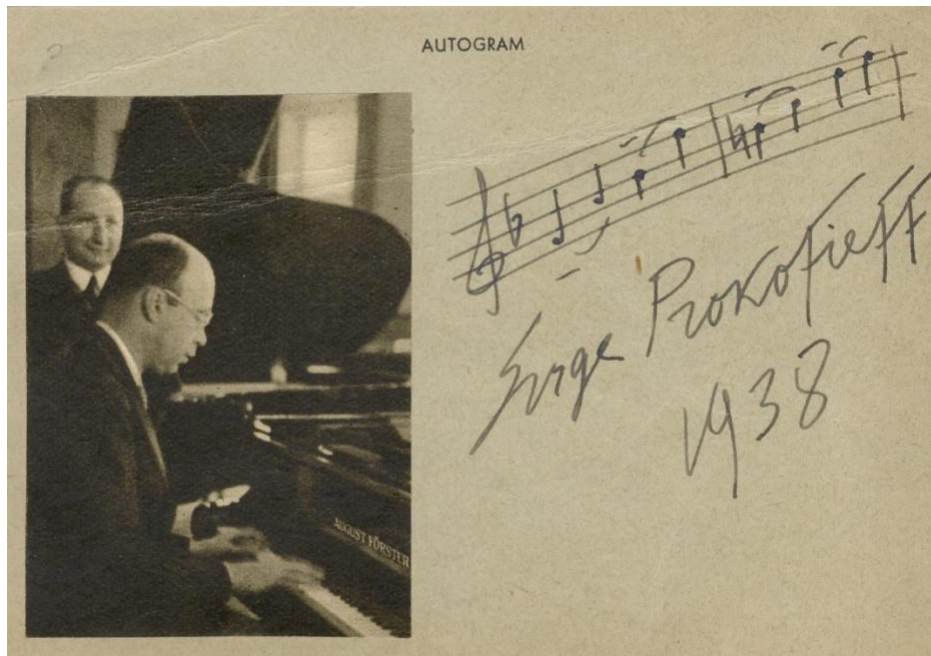
Bai, also a composer and singer, *"is first heard of on 20 October 1670 as an alto in the Cappella Giulia at S Pietro, Rome, which he served for the rest of his life. The account books from 1696 to 1713 list him as a tenor; he may have become a tenor shortly before this, but the account books for 1693–5 are missing. His long experience as a singer under such renowned directors as Benevoli, Ercole Bernabei, Masini and Lorenzani stimulated him to compose, and it may have been because of this that on 19 November 1713, shortly before Lorenzani died, he was himself appointed maestro di cappella, a post that he held for the 13 months until his own death. He was best known for his famous nine-part Miserere in falsobordone style. Except in 1768 and 1777 it has been sung regularly, together with Allegrì's Miserere, by the papal choir during Holy Week (in 1821 Bainsi's Miserere was added). He was an adherent of the severe stile antico, but he also adopted an expressive manner more typical of his own day (as in the Miserere): the two styles are in apposition in his work, which includes choral parlando writing. Some of his works are for double choir."* Siegfried Gmeinwieser in *Grove Music Online*

Burney's edition of Roman choral (and polychoral) works reflects 18th century interest in the study and performance of 16th century polyphonic masterworks. His preface is drawn from Adami and Bontempi, with his own reflections at the conclusion: *"From this testimony, [Adami's Historia Musica, Perugia, p. 170] and from that of many other writers on the subject, it appears that harmony approached the nearest to perfection in the Pope's Chapel ... In the performance of music in parts, among which the melody is equally distributed, the sole ambition of individuals should be the success of the whole: the powerful should conform to the feeble, the swift to the sluggish: and however multiform the parts, the aggregate should differ from a seeming identity little more than the harmonics differ from a single sound, or the prismatic colours from a single ray of light, out of which they arise, and which, together, constitute unity. Aristotle defined friendship to be one soul in two bodies, and a chorus should seem to be many sounds proceeding from one origin."*

Folio. 19th century dark green half calf with decorative blindstamping, marbled boards

Binding worn, rubbed, and bumped; spine abraded with upper and lower portions partially detached. Slightly worn and browned; occasional minor staining and soiling; some leaves trimmed at outer margin, not affecting music.

**Two attractively printed London 1770s editions reflecting public and scholarly interest in both galant Neapolitan music (exemplified by the celebrated Pergolesi) and 16th century polyphony in the vein of Palestrina. (39773)** \$1,250



**From Prokofiev's Film Music for *Lieutenant Kiji***

**37. PROKOFIEV, Sergei 1891-1953**

*Autograph musical quotation from the composer's Lieutenant Kiji suite for orchestra, op. 60, signed in full.*

2 measures from the second theme of the 3rd movement of the suite. Notated in black ink on light gray paper and dated 1938. With "Autogram" printed at head and photographic reproduction of Prokofiev at the piano laid down to left. Verso with annotations in pencil and printed identification laid down. Very slightly creased.

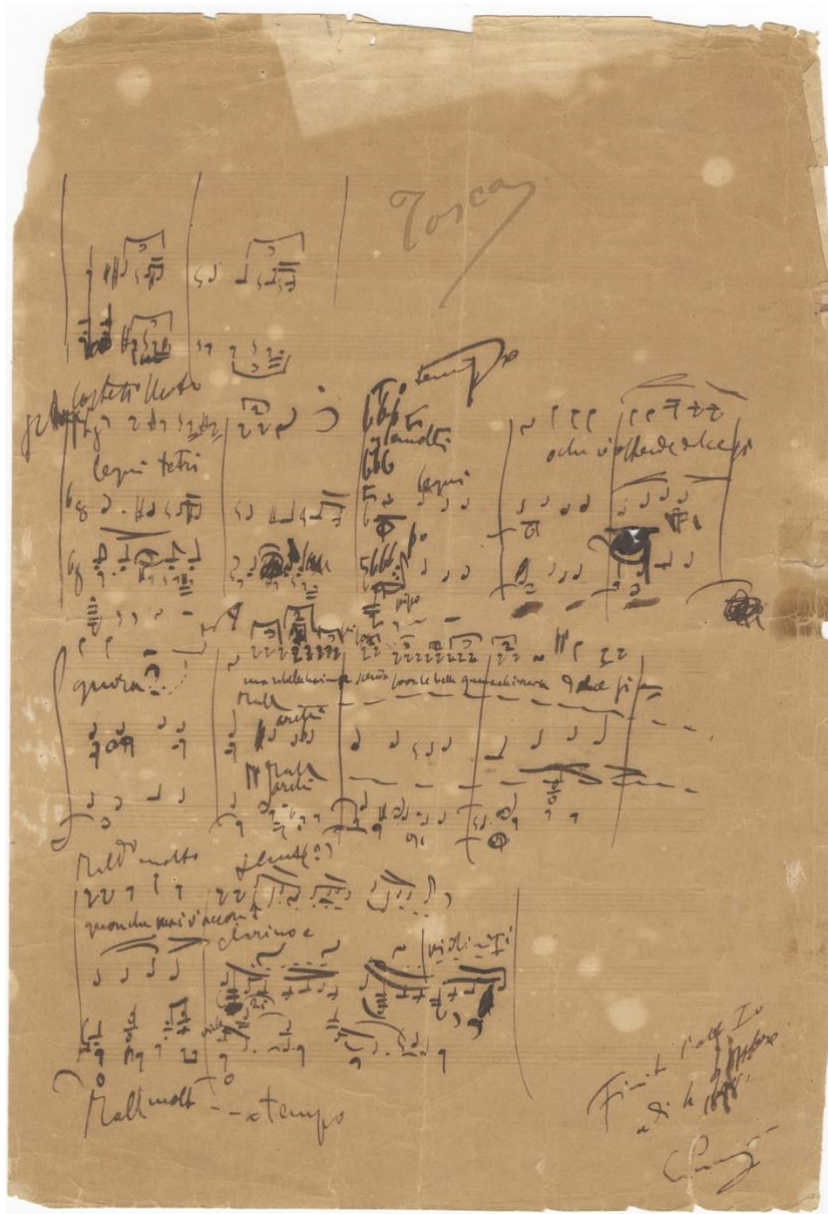
*"Sergei Prokofiev's Lieutenant Kijé (Поручик Киже, Poruchik Kizhe) ... was originally written to accompany the film of the same name, produced by the Belgoskino film studios in Leningrad in 1933–34 and released in March 1934. It was Prokofiev's first attempt at film music, and his first commission.*

*In the early days of sound cinema, among the various distinguished composers ready to try their hand at film music, Prokofiev was not an obvious choice for the commission. Based in Paris for almost a decade, he had a reputation for experimentation and dissonance, characteristics at odds with the cultural norms of the Soviet Union. By early 1933, however, Prokofiev was anxious to return to his homeland, and saw the film commission as an opportunity to write music in a more popular and accessible style.*

*After the film's successful release, the five-movement Kijé suite was first performed in December 1934, and quickly became part of the international concert repertoire. It has remained one of the composer's best-known and most frequently recorded works. Elements of the suite's score have been used in several later films, and in two popular songs of the Cold War era." Wikipedia*

Prokofiev was a noted Russian composer and pianist born in Ukraine. *"A large number of the works that are free from political professions have a firm place in the international repertory, and he is rightly counted one of the major composers of the 20th century. He was not a great influence on younger generations of composers, unlike Schoenberg, Berg and Webern, Stravinsky, Bartók and Messiaen – except in the Soviet Union, where Soviet-trained musicians of a whole generation took their guidelines from either Shostakovich or Prokofiev, raising the achievement of one or the other to the status of a philosophy of life, and passed on their stylistic features to those who followed."* Dorothea Redepenning in *Grove Music Online* (39677)

\$3,600



**Autograph Working Manuscript from *Tosca***

**38. PUCCINI, Giacomo 1858-1924**

*Autograph musical manuscript sketchleaf for the composer's opera, Tosca. Signed and dated "4 9embre [September] 1898."*

One large leaf. Folio (378 x 260 mm). Notated on 4 systems of 3 staves each in dark brown ink on 12-stave music paper. With autograph titling "Tosca" at head and inscribed "Finito l'atto lo a di 4 9embre 1898 G. Puccini" at lower outer corner.

13 measures in condensed score from Act I, commencing 4 measures before figure 75. *"The passage occurs towards the end of Act I, when Scarpia, in a monologue over a characteristically obsessive pattern of alternating chords, accompanied by bells, organ, drum beat to stimulate cannon fire and growling bassoons, gloats at the prospect of capturing Angelotti and enjoying Tosca's favours. Puccini's note of the date of completion of Act I indicated that he discarded drafting material at the conclusion of each section of the opera. The opera as a whole was not completed until October 1899 ..."* Christie's London auction 1 December 2004 catalogue description

Worn, browned, and creased; edges frayed and with small tears; some spotting; small ca. 1 cm hole, not affecting music; vertical tear through signature, with no loss.

*Tosca*, to a libretto by Luigi Illica and Giuseppe Giacosa after Victorien Sardou, was first performed in Rome at the Teatro Costanzi on 14 January 1900.

*"None of Puccini's operas has aroused more hostility than Tosca, by reason of its alleged coarseness and brutality; yet its position in the central repertory has remained unchallenged. Not only is it theatrically gripping from start to finish: it presents the composer's most varied and interesting soprano role, hence its perennial appeal for the great operatic actress. In contrast to Sardou's heroine, against whose ignorance and simplicity the playwright can never resist tilting, Puccini's Tosca is a credible woman of the theatre, lacking neither intelligence nor humour, and capable of genuine dignity."* Julian Budden in *Grove Music Online*

*"Tosca is still one of the operas most vividly present in the collective imagination. Its vitality is derived above all from Puccini's technical skill. The composer stuck faithfully to his intention to represent a reality, real surroundings and characters, putting the music at the service of the drama. Imaginative tone colour, melodic inventiveness and motivic elaboration have their origin in economy and lead on to still bolder achievements in structure which bring him in line with the developments in European opera of the time. Combining the late 19th-century sensibility of the play by Sardou with modern modes of expression, ardently admired by Arnold Schoenberg and Alban Berg, though no less passionately deplored by Mahler, Puccini, in the best way possible, ushered in the 20th century."* Michele Girardi in *Grove Music Online*

**Autograph working manuscripts from Puccini's major operas rarely come on the market.**

(39771)

\$28,000

### Mezzotint Portrait

#### 39. PURCELL, Henry 1659-1695

*Fine mezzotint portrait by George Zobel (1810-1881) after the painting by John Closterman (1660-1711). London: [H. Fawcett], [1850-70].*

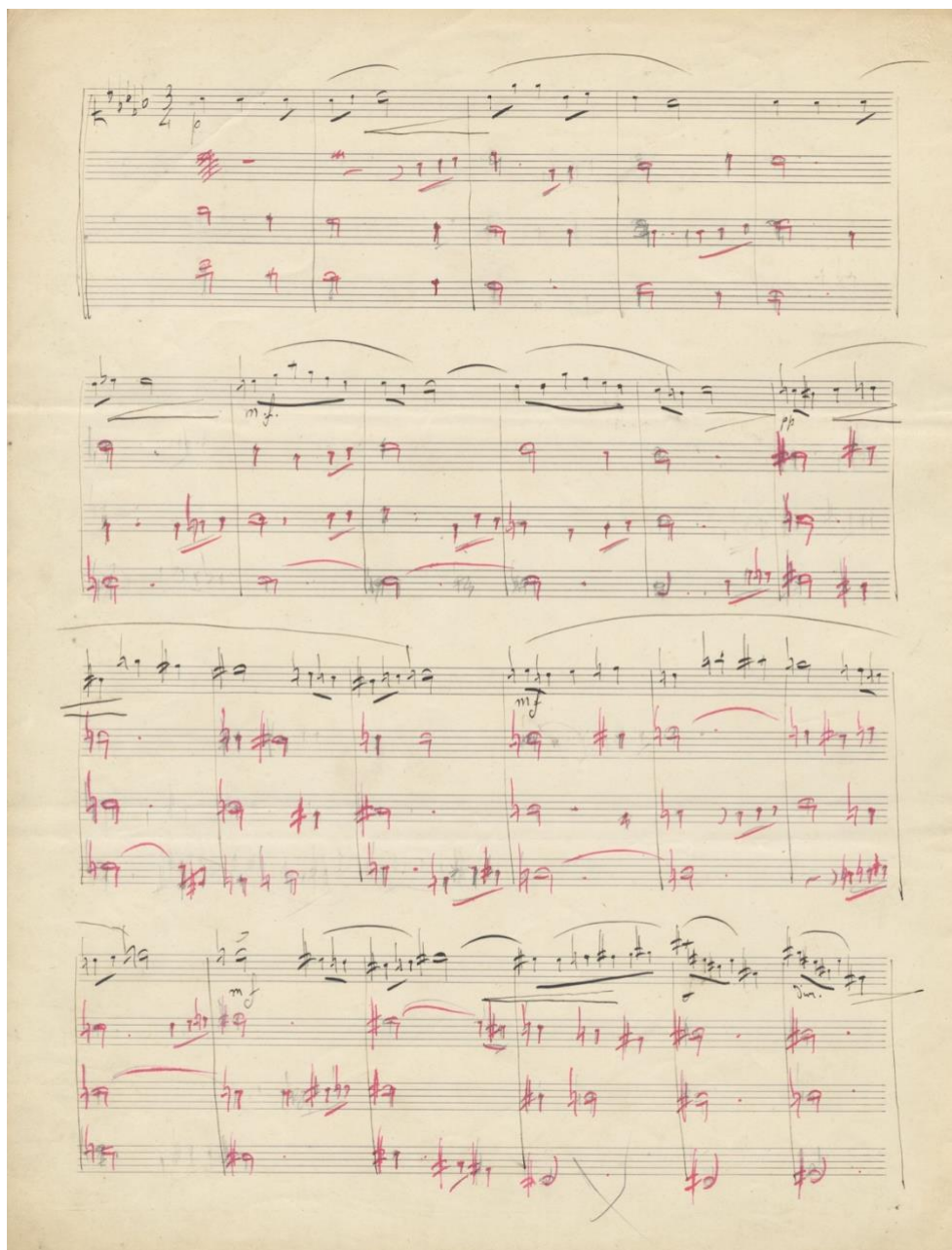
Image size 13 x 10 in. (330 x 254 mm), sheet size 16-3/8 x 12-7/16 in. (416 x 316 mm). Printed on India paper and inset to mat, as issued. "PROOF" printed to blank lower left margin; facsimile of Purcell's autograph signature printed to lower right. The subject is portrayed half-length turned slightly left, wearing a long wig and holding a rolled sheet of music manuscript in his right hand. Some very minor spotting to mat and margins, verso slightly browned and with remnants of mounting adhesive to upper edge. In very good condition overall.

National Portrait Gallery, London (2 copies, one of which is a proof: NPG D40770 and NPG D3979). Hall III, p. 367.

The sitter for this portrait may, in fact, be Henry Purcell's younger brother (or cousin) Daniel Purcell (ca. 1664-1717).  
(39752) \$450



HENRY PURCELL  
1659-1695  
George Zobel  
1810-1881



### Autograph Counterpoint Exercise

#### 40. RAVEL, Maurice 1875-1937

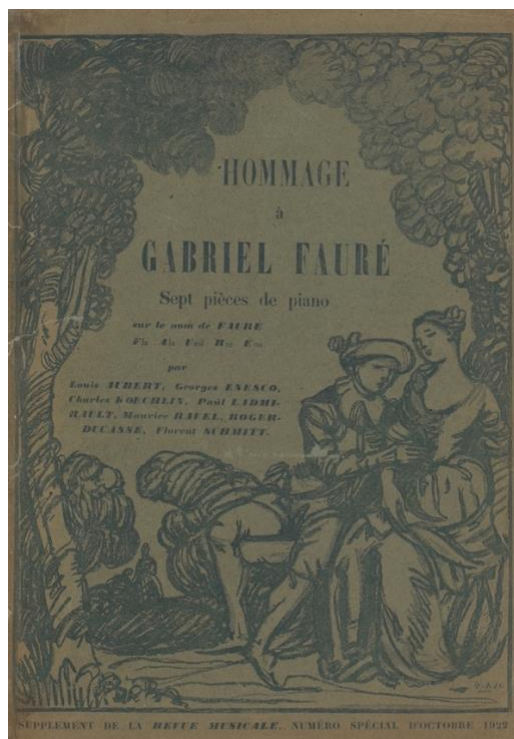
*Autograph musical manuscript sketch leaf, being an exercise in counterpoint.*

Folio (34.5 x 27 cm). 1 leaf. 23 measures of a melody. Notated in black and red inks and pencil on 16-stave music paper on one side of the leaf only, with the small embossed stamp of "Lard-Esnault, Paris" to upper outer corner. Possibly dating from the period of the composer's study at the Paris Conservatoire, 1897-1900. Unsigned. Ravel has added three voices in pencil and red ink, creating a melodic and harmonic texture on 4 systems. With numerous corrections. Very slightly worn, soiled, and creased.

"After winning first prize in the 1891 piano competition, Ravel progressed to Charles-Wilfrid Bériot's piano class and Emile Pessard's harmony class. Although he made reasonable progress and was encouraged by Bériot, he failed to win any prizes and was dismissed from his classes, leaving the Conservatoire in 1895. At this stage he seems to have decided to devote himself to composition, writing the Menuet antique, the Habanera (the first of the Sites auriculaires), Un grand sommeil noir and D'Anne jouant de l'espinette in 1895–6. Ravel returned to the Conservatoire in 1897, studying composition with Fauré and counterpoint with Gédalge; he later described both teachers as crucial influences on his technique and musicianship. Although he produced some substantial works during this period, including the overture Shéhérazade, Entre cloches (the second of the Sites auriculaires) and a Violin Sonata, he won neither the fugue nor the composition prize and was dismissed from the composition class in 1900. He remained with Fauré as an auditor until he left the Conservatoire in 1903." Barbara L. Kelly in Grove Music Online

An interesting example of Ravel's early working methods. (39807)

\$3,500



### First Edition of Ravel's *Berceuse*

#### 41. RAVEL, Maurice 1875-1937 et al.

*Hommage Musical à Gabriel Fauré. Sept pièces de piano sur le nom de Fauré ... par Louis Aubert, Georges Enesco, Charles Koechlin, Paul Ladmirault, Maurice Ravel, Roger-Ducasse, Florent Schmitt.* Paris: Revue Musicale, October 1922.

Large octavo. Dark green illustrated wrappers. [vi] (half title, title, index), 7-47 pp. Wrappers worn, with upper detached and torn at edges; lower lacking.

The work by Ravel on pp. 7-10 is titled *Berceuse Sur le nom de Gabriel Fauré ... pour Violon et Piano* and is printed in score. **First Edition.** Orenstein p. 235. This special supplement to the French music periodical, *Revue Musicale*, was issued as an homage to Fauré by his early pupils. (39753) \$125



**Late 18<sup>th</sup> Century Minuets**  
**From the Collection of Violinmaker and Collector, Arthur F. Hill**

**42. RUTHERFORD, John fl. ca. 1771-1784**

*Rutherford's Compleat Collection of one hundred & twelve of the most celebrated Minuets with their Bases both old & new, which are now in Vogue perform'd at Court & at all publick Assemblies; the Tunes are proper for the German Flute, Violin or Harpsicord. Price Bound 3s 6d. London: Printed & sold by D. Rutherford at the Violin and German Flute in St. Martins Court near Leicester Fields, where may be had all the favourite Country Dances and Minuets which are now in Vogue, [ca. 1780].*

Octavo. Attractively bound in 20th century dark brown mottled calf with double-rule gilt to edges, raised bands on spine in compartments gilt, black leather titles gilt, all edges gilt. 1f. (recto title, verso blank), [ii] (index), [i] (blank), 57, [i] (blank) pp.

Provenance

Noted violinmaker and collector **Arthur F. Hill**, with his decoratively engraved bookplate to front pastedown incorporating floral motifs, a violin, and the motto *Alive I was a silent thing But dead divinest themes I sin*" and with Hill's annotation in ink to front free endpaper "*David Rutherford carried on his music business at 'The Violin and German Flute' as early as 1745. He was succeeded by his son, John, and most of their publications consisted of Country Dances. A.F.H.*" Several leaves with manuscript pagination in a contemporary hand. Very occasional soiling.

**First Edition.** Rare. BUC p. 909. RISM R3254 (one copy only in the U.S., at the Library of Congress).

These minuets, many of which bear the names of Ladies, Lords, aristocrats, dignitaries, and other individuals, bear vivid musical traces of their original social settings. (39776) \$1,350





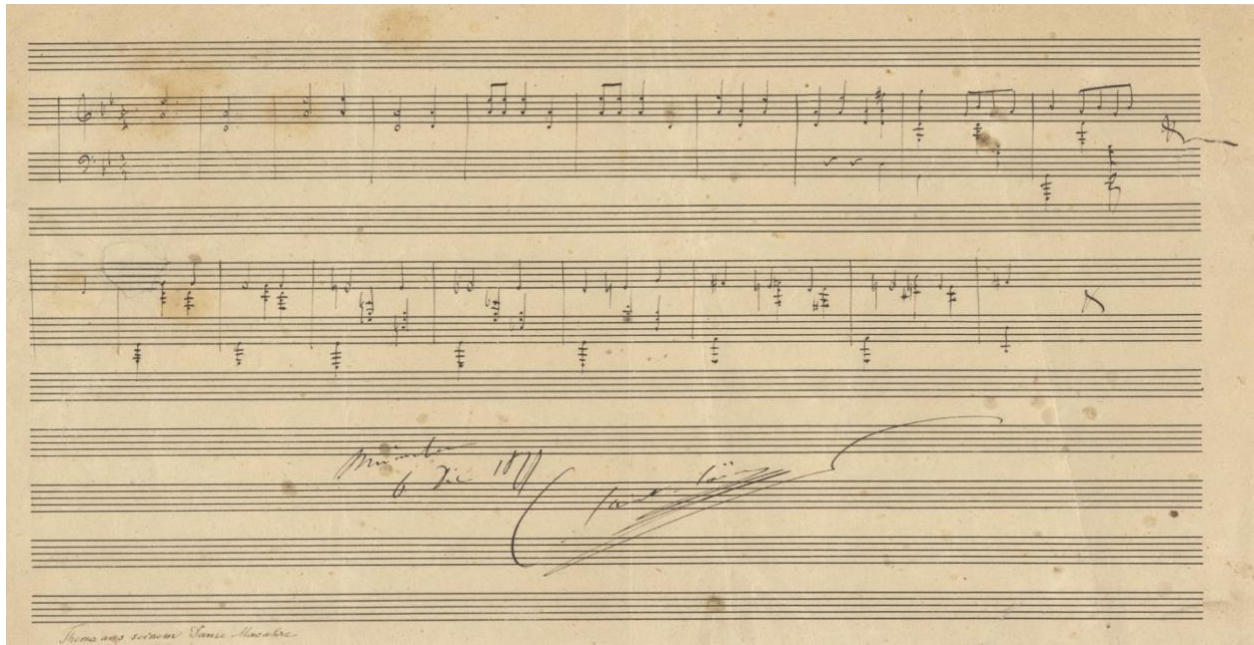
**Original Painting of the Patron Saint of Music**

**43. [SAINT CECILIA]**

*Saint Cecilia, Patron Saint of Music. Original oil painting on canvas. Unsigned, ca. 1850.*

St. Cecilia is depicted seated at the keyboard of a small chamber organ, a wreath of pink flowers in her hair, her gaze directed to the heavens. She is dressed in a rich green dress with gold brocade, dark pink and deep blue outer garments, and a white blouse; her dress is pinned with a brooch with a round polished stone at its center. A copy after the original attributed to the Florentine painter, Onorio Martinari (1627-1715). In an ornate gilt frame. Image size 51 x 40.5 cm (20 x 16"), frame size 72.5 x 62.5 (28.5 x 24.5"). Slightly worn; two holes approximately 1.5 and .5 cm; three small nicks with minor loss to painted surface; canvas separated from wood stretcher at right edge; frame slightly worn.

St. Cecilia was a "saint of the early Christian Church, traditionally honoured as patroness of music. ... Late in the 5th century she suddenly appears, among the most venerated of Roman saints, yet any firm evidence that she existed is lacking." For an interesting discussion of the background and modern thinking on Cecilia and her connection to music see Thomas H. Connolly in *Grove Music Online*. (39802) \$600



### **Autograph Musical Quotation from *Danse Macabre***

#### **44. SAINT-SAËNS, Camille 1835-1921**

*Autograph musical quotation. 18 measures in condensed score from the composer's symphonic poem, Danse Macabre, Op. 40. Signed and dated Munich 6 December 1877.*

Oblong octavo (150 x 288 mm). Notated in black ink on 11-stave music paper, with an annotation in German to lower left margin identifying the work. Slightly worn, creased, and spotted; minor repair; possibly cut down from a larger sheet. The quotation commences with the theme taken up by the violin solo at bar 25.

The *Danse Macabre* for orchestra was composed in 1874 and was based on a song setting of the poem *Égalité, Fraternité* by the poet Henri Cazalis. It was first performed on 24 January 1875 at the Théâtre du Châtelet conducted by Édouard Colonne.

The premiere "was greeted with such a barrage of whistles, shouts and boos from the auditorium that the composer's aged mother fainted away ... the poem ... describes Death playing his fiddle in in a wintry churchyard at midnight while skeletons dance to its eerie tune ... Liszt was fascinated by the *Danse Macabre* and made a brilliant piano transcription of it." Harding: Saint-Saëns and his Circle, pp. 122-123.

(39756)

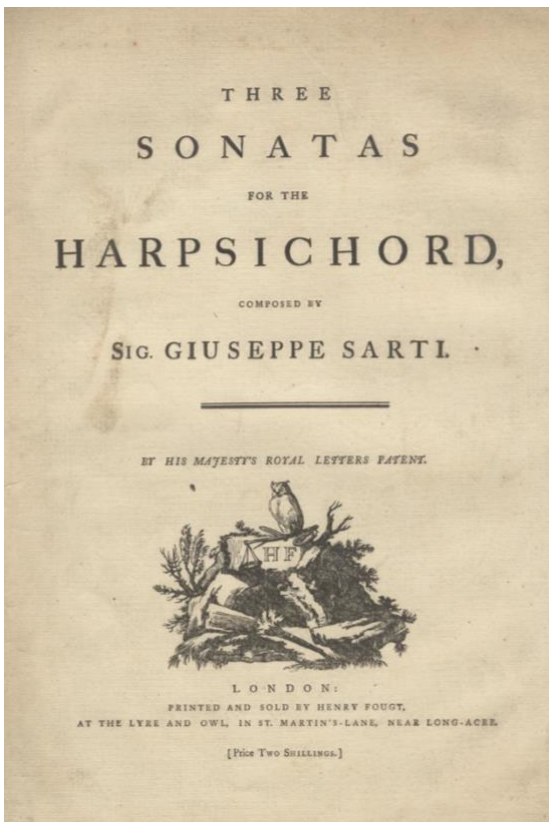
\$1,800

### **Innovative Music Type**

#### **45. SARTI, Giuseppe 1729-1802**

*Three Sonatas for the Harpsichord ... By His Majesty's Royal Patent. Price Two Shillings.* London: Printed and Sold by Henry Fougat, at the Lyre and Owl, in St. Martin's-Lane, near Long-Acre, [1769].

Folio. Disbound. 1f. (recto title with woodcut device incorporating rocks, a cave, a torch, foliage, and an owl perched atop a scale, verso blank), 1f. (recto "The Resolution of the Society for the Encouragement of Arts, Manufactures, and Commerce, in London" dated December 28th 1768, verso blank), 23, [i] (publisher's catalogue) pp. Typeset. Fougat's catalogue to final page includes works by Uttini, Sabatini,



Croce, and Sarti. Slightly worn, browned, and soiled; edges dusty; some leaves creased; minor imperfections. An attractive, wide-margined copy overall.

**First Edition.** Rare. BUC p. 922. RISM S1067.

Sarti was a leading figure in late 18th-century opera. Each of his three sonatas are introduced by a *Preludio* incorporating a variety of through-composed arpeggiation figures, as well as whole-note chords meant to be arpeggiated at the discretion of the performer. Stylistically straddling the area between baroque and classical styles (despite being a contemporary of Haydn), Sarti employs forward-looking figurations like bold chromatics and almost pianistic broken-octave patterns in these works. The preludes are followed by binary form sonata movements with lively melodies, Alberti basses, walking basses, and sparkling scales and arpeggios. The *Preludio* of Sarti's second sonata appears to quote the Allegro moderato of *Sonata IV* of Domenico Alberti (ca. 1710-1746).

Fougat (1720-1782) was a Swedish printer and publisher active in London. *"After studies at Uppsala University and some years of clerical work he became a general book printer. About 1760 he developed his own version of Breitkopf's improvements in printing music from movable type, using a system of 166 characters. He applied for a patent in 1763, and in the following year was granted a privilege for music printing in Sweden for 25 years. Lacking economic support, however, he left Sweden in 1767 and in November of that year arrived in London, where he began to issue music in his new type. After submitting his first work, an edition of Uttini's Six Sonatas op. 1, to the Society for the Encouragement of Arts, Manufactures and Commerce, he obtained a resolution from that body that his method of printing was superior and much cheaper than any that had been in use in Great Britain; he later printed this resolution as a preface to his edition of Sarti's Three Sonatas.*

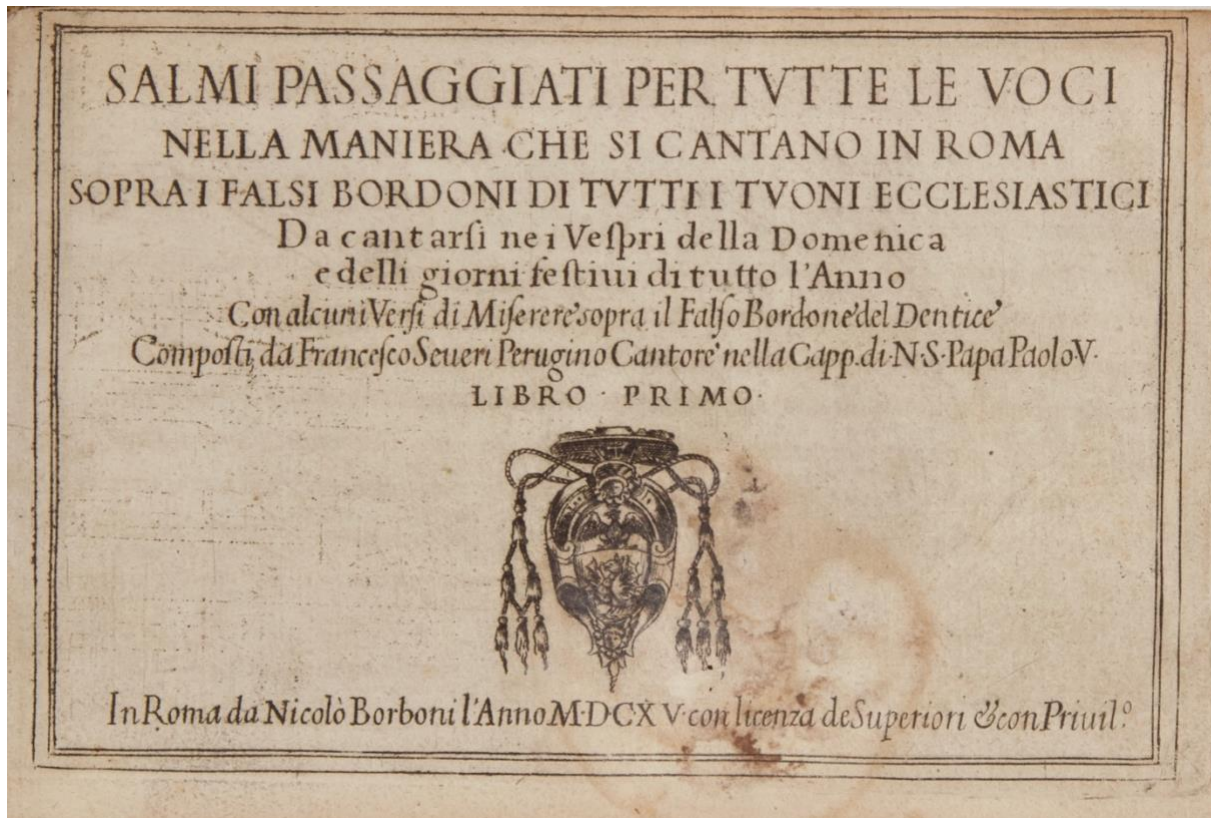
*Fougat may be considered a pioneer of cheap music, for he sold his music at 'one penny per page, or 18 for a shilling', far less than the sixpence a page which was the average price of music at that time. He apparently aroused ill-feeling among the rest of the trade, though Hawkins was probably wrong in saying that they drove him out of the country by undercutting his publications. During his three years in London he published about 80 sheet songs and instrumental pieces, and eight more substantial items, including the sonatas mentioned above, others by Croce, Leoni, Menesini, Nardini and Sabatini, and Twelve of the most Favourite French Songs collected from the Comic Operas. The typography is of excellent clarity, though the results are not as elegant as the best engraved music of the period.*

*In 1770 Fougat sold his plant and type to Robert Falkener and returned to Stockholm, where in 1773 he was granted a new privilege by Gustavus III and enjoyed patronage as royal printer. Falkener, who was also a harpsichord maker, continued to issue sheet songs in Fougat's style until 1780, and was the author and printer of Instructions for Playing the Harpsichord (1770)." Krummel and Sadie: Music Printing and Publishing, p. 246.*

*"The Society took into Consideration the Specimen of Mr. Henry Fougat's New-invented Type for Printing Music: Resolved, That Mr. Fougat's Method of Printing Music is an Improvement superior to any before in Use in Great-Britain; and That it appears to answer All the Purposes of Engraving in Wood, Tin, or Copper, for that end, and can be performed with much less Expence." (Resolution)*

**A rare example of Fougat's innovative music type. (39770)**

**\$1,350**



**“One of the Most Valuable Documents  
for the Performance of Early 17th-Century Vocal Music”**

**46. SEVERI, Francesco ca. 1595-1630**

*Salmi Passaggiati per Tutte le Voci nella Maniera che si Cantano in Roma sopra i Falsi Bordoni di tutti i Tuoni Ecclesiastici da cantarsi ne i Vespri della Domenica e delli giorni festivi di tutto l'anno con alcun Versi di Miserere' sopra il Falso Bordone' del Dentice' Composta da Francesco Severi Perugino Cantore nella Capp. di N.S. Papa Paolo V. Libro Primo ... con licenza de Superiori & con Privilo.* Roma: Nicolò Bordonì, 1615.

Oblong octavo. Contemporary limp ivory vellum with blindstamped edges and spine gilt, contemporary manuscript note to upper. 1f. (recto title, verso dedication), 1f. ("Ai Lettori"), 75 (music), [i] ("Tavola") pp. Engraved throughout. First two leaves with text within triple-ruled borders. With decorative publisher's device to title and fine decorative devices throughout.

Contains:

*Dixit Dominus Primo tuono*, p. 1

*Confitebor tibi Domine Secondo tuono*, p. 8

*Beatus vir Terzo tuono*, p. 15

*Laudate pueri Quarto tuono*, p. 22

*Laudate Dominum omnes gentes Quinto tuono*, p. 29

*Magnificat Sesto tuono*, p. 33

*Nisi Dominus Settimo tuono*, p. 41

*In conuertendo ottavo tuono*, p. 47

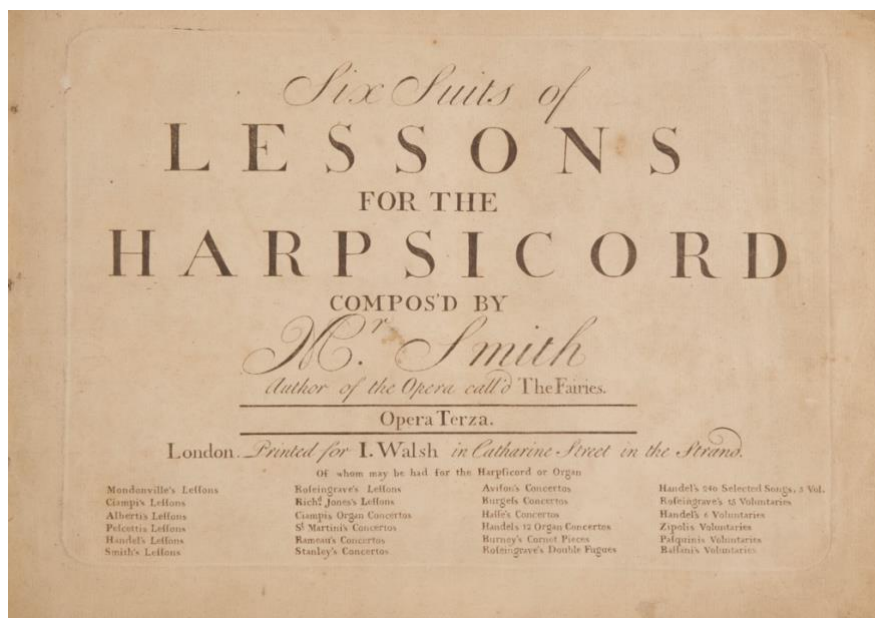
*In exitu Misto tuono*, p. 54

*Miserere mei Deus*, p. 61

Contemporary manuscript annotations to front free endpaper *Libro di Canto figurato 1660* and rear endpapers. Binding worn, soiled, and stained, with small holes to outer corner of upper; gilt faded; endpapers worn and stained with minor loss, free front endpaper with small circular dampstain and resulting hole to lower blank margin. Slightly worn and soiled; some margins slightly browned and foxed; light staining to lower portion of title and following several leaves, not affecting legibility. Margins very slightly trimmed, occasionally within platemark and just touching part identification or page numbers to upper margins in several instances.

**First Edition.** BUC p. 941. Gaspari II, p. 311. Lesure p. 576. RISM S2847 (9 copies in total, only one of which is in the U.S.).

*"Salmi passaggiati, Severi's first and most important publication, is one of the most valuable documents for the performance of early 17th-century vocal music, and shows that he was a leading exponent of the florid style of ornamentation favoured in Rome at the time. It contains verset settings, mostly for solo voice and organ, of eight vesper psalms, the Magnificat and the Miserere. The voice part consists of elaborate divisions on falsobordone, which in the Miserere was composed by Fabrizio Dentice and in the other items is based on the psalm tones. Detailed instructions on performance are found in Severi's preface, which says that such embellishments were normally improvised and that his psalms are typical of the Roman style, which was cultivated especially by the castratos of the papal choir and is echoed in the toccatas of Frescobaldi."* Colin Timms in *Grove Music Online*. (39815) \$9,500



### Harpsichord Music by Handel's Amanuensis

#### 47. SMITH, John Christopher 1712-1795

*Six Suits of Lessons for the Harpsichord Compos'd by Mr. Smith Author of the Opera call'd The Fairies. Opera Terza.* London: Printed for I. Walsh in Catharine Street in the Strand, [1755].

Oblong folio. Modern half dark brown calf with marbled boards, spine in decorative compartments gilt, dark red title label gilt. 1f. (recto title, verso blank), 41, [i] (blank) pp. With figured bass in contemporary manuscript ink to pp. 10-11 (the Allegro of Lesson II); occasional pencil markings. Binding slightly worn, rubbed, and bumped. Moderately browned; some signs of wear; occasional foxing and staining; title worn

and archivally reinforced with tissue to verso of outer margin; paper repairs to lower outer corners of final two leaves with outer margin of final leaf archivally reinforced. In very good condition overall.

**First Edition, first issue.** Smith & Humphries 1377. BUC p. 959. RISM S3679 (giving precedence to the second issue).

Smith, an English composer of German birth, was the son of Johann Christoph Schmidt (John Christopher Smith Sr., d. 1763), Handel's first copyist in London; the younger Smith became Handel's secretary, musical assistant, and amanuensis in Handel's later years when blindness hampered the great composer's writing and conducting activities.

*"Smith, according to Burney, was a 'studious and cultivated man, and much esteemed by many of the first people in the kingdom.' "* Barbara Small in *Grove Music Online*. His harpsichord suites, replete with fashionable galant melodies, ornaments, and syncopation, as well as athletic effects like hand-crossing and rapid exchanges of the hands, were clearly influenced by Handel, Rameau, and Domenico Scarlatti. He succeeds at creating imaginative and original keyboard works, with his influences serving as a jumping off point.

A handsomely printed edition of Smith's lively and creative contribution to galant keyboard literature. (39774) \$1,200



### **The March's King's Famous March**

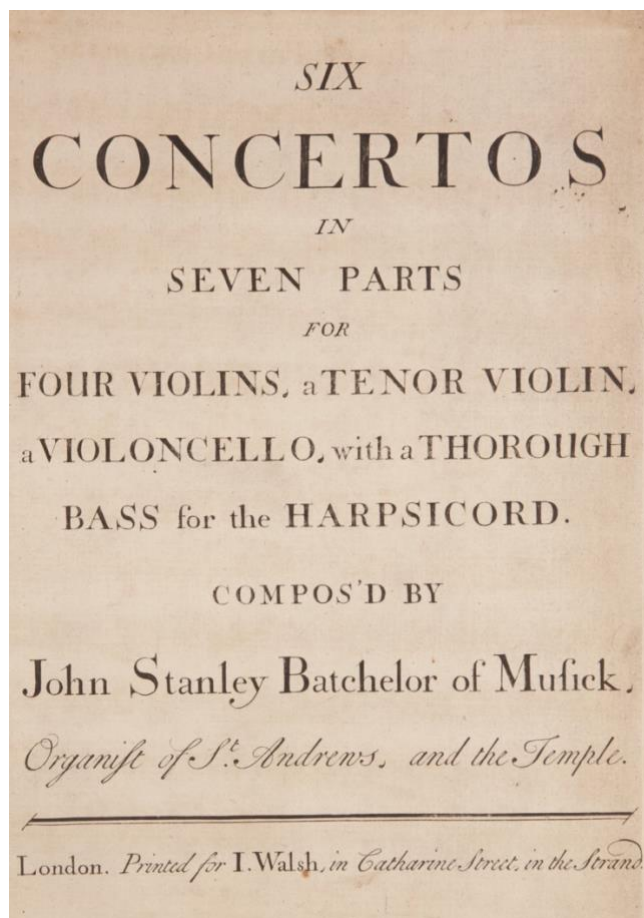
#### **48. SOUSA, John Philip 1854-1932**

*Autograph musical quotation from the composer's famous march, The Stars and Stripes Forever.*

5 measures for piano notated in black ink on a partial sheet of letterhead, 120 x 127 mm., of "The Nixon" [Hotel] in Butler, Pennsylvania, with their logo in mid-blue at head. In a decorative double-ruled gilt frame with gold stars on a mid-blue background between rules, overall size ca. 500 x 350 mm (19.75 x 13.75"). In a double-windowed mat with each image double-matted in ivory pebbled cloth and mid-blue matboard, the upper an excerpt from sheet music for Sousa's famous march with his bust-length image to upper corner, the lower the autograph musical quotation. The quotation slightly worn and browned; ink slightly faded; very small pinholes to upper and lower margins; small stain, not affecting notation.

*The Stars and Stripes Forever* was declared the official national march of the United States by an act of Congress in 1987. *"Sousa composed the march while on a ship from England to the United States in the fall of 1896 and 'paced the deck with a mental brass band playing the march fully a hundred times during the week I was on the steamer.' "* Fuld p. 535.

*"Sousa, who was known as the March King, was the most important figure in the history of bands and band music." Paul E. Bierley in Grove Music Online. (39805)* \$1,200



**First Edition of the Blind Composer's Concertos**

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

*Six Concertos in Seven Parts for Four Violins, a Tenor Violin, a Violoncello, with a Thorough Bass for the Harpsichord.* [Complete set of parts]. London: J. Walsh, [1745].

7 volumes. Folio. Modern marbled boards with printed title labels to uppers.

*Violino primo del concertino*: 1f. (recto title, verso blank), 20 pp., including 1 blank

*Violino primo ripieno*: 1f. (recto title, verso blank), 14 pp., including 2 blanks

*Violino secondo del concertino*: 1f. (recto title, verso blank), 14 pp., including 1 blank

*Violino secondo ripieno*: 1f. (recto title, verso blank), 14 pp., including 2 blanks

*Alto viola*: 1f. (recto title, verso blank), 14 pp., including 2 blanks

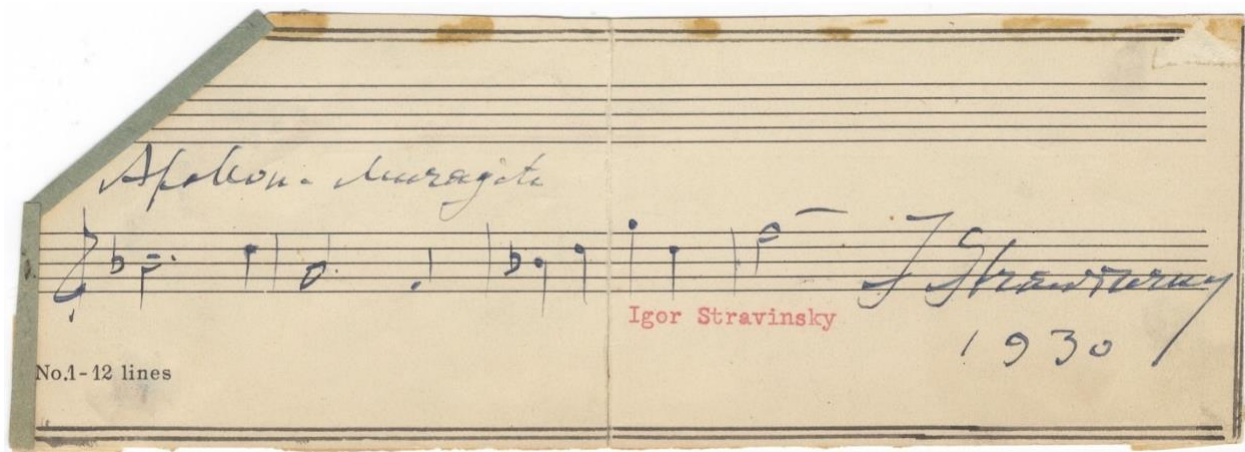
*Violoncello*: 1f. (recto title, verso blank), 14 pp., including 1 blank

*Basso ripieno*: 1f. (recto title, verso blank), 14 pp., including 2 blanks

Violoncello and Basso ripieno parts with figured bass. "Philips Sculpt." and "Phillips Sculpt." to final leaves of Violino secondo, Violoncello, and Basso ripieno parts. Names of parts in contemporary brown ink to upper portion of first leaf of music in all parts except Violino secondo concertino; "9" to center of upper margin of numerous leaves. Some titles slightly soiled; minor browning; occasional marginal soiling and foxing.

**First Edition**, second issue. Smith & Humphries 1412. BUC p. 973. RISM S4673.

Stanley was an English composer, organist and violinist. "He became blind as the result of a domestic accident at the age of two, and began to study music as a diversion when he was seven. Little progress was made under his first teacher, John Reading ... but he got on so well under Maurice Greene at St Paul's Cathedral that before he was 12 he was appointed organist at the nearby church of All Hallows Bread Street. In 1726 he was elected to a similar post at St Andrew's, Holborn, 'in preference to a great number of candidates' (Burney), and in 1734 he was made organist to the Honourable Society of the Inner Temple, having resigned from All Hallows in 1727. 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. He was also an excellent violinist and for several years directed the subscription concerts at the Swan Tavern, Cornhill, and the Castle, Paternoster Row. In 1729 he became the youngest person to gain a BMus degree from Oxford University. ... Thanks largely to his remarkable memory, Stanley was able to enjoy a comfortable living as an organist and teacher and to join in music-making and card-playing with a large circle of friends. He was also able to direct several Handel oratorios during the 1750s, and after Handel's death in 1759 he assumed responsibility for the annual Lenten oratorio seasons at Covent Garden (later at Drury Lane), first with J.C. Smith and from 1776 with Thomas Linley." Malcolm Boyd, revised by A.G. Williams in *Grove Music Online*. (39775) \$750



**From the Ballet Apollon Musagète**

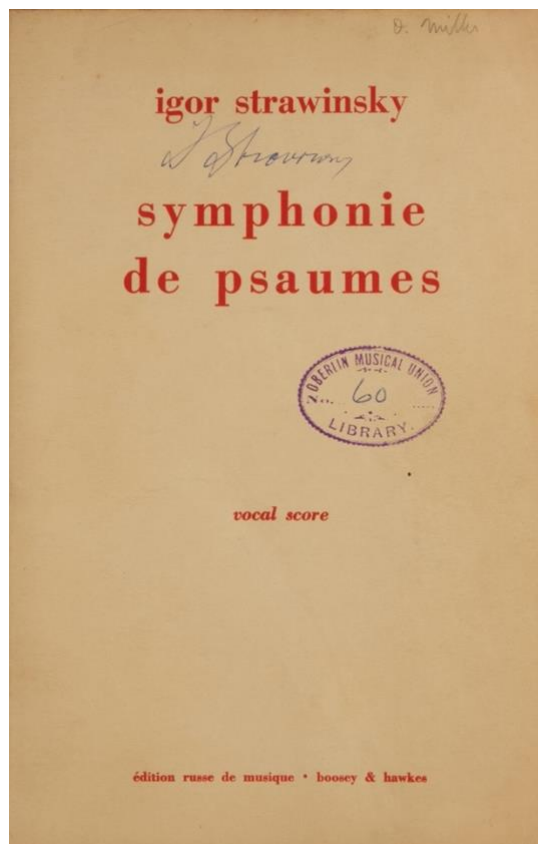
**50. STRAVINSKY, Igor 1882-1971**

*Autograph musical quotation from the composer's ballet Apollon Musagète. Signed "I Stravinsky" and dated 1930.*

4 measures from the third number, Pas d'Action. Notated in blue/black ink on music paper, with "No. 1-12 lines" printed at lower left corner; "Igor Stravinsky" typed in red below quotation. Somewhat worn and browned; irregularly trimmed, with upper left corner cropped, not affecting quotation; recto reinforced at upper left corner and left margin with light blue paper; creased and partially split at central fold; margins hand-ruled with double black line; upper margin slightly stained; mounted on printed excerpt with remnants of adhesive to verso.

*Apollon Musagète*, a neoclassical ballet in two tableaux, was commissioned in 1927 by Elizabeth Sprague Coolidge for a festival of contemporary music to be held in 1928 at the Library of Congress in Washington, D.C. Composed between 1927 and 1928, the work was choreographed by the 24-year-old George Balanchine to a libretto by the composer; scenery and costumes were by André Bauchant, with new costumes designed by Coco Chanel in 1929. (39661) \$2,200





### Signed by the Composer

#### 51. STRAVINSKY, Igor 1882-1971

*Symphonie de Psaumes pour chœur mixte et orchestre. Réduction pour piano par son fils Sviatoslav. Partition pour Chant et Piano. Vocal Score. Nouvelle révision 1948. New revision. \$1.25. London ...: Edition Russe de Musique ... Boosey & Hawkes {B. & H. 16371}.*

Large octavo. Original ivory wrappers printed in red. 1f. (recto title, verso dedication "to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary" and performance notes), 36 pp. Bound in full red library buckram with gilt titling to upper. **With the autograph signature of the composer** ("I Stravinsky") to upper wrapper in blue ink and former owner "D. Miller" in pencil to upper outer corner. Occasional performance annotations in both ink and pencil in another hand.

Kirchmeyer 52-1. De Lerma S36.

The *Symphonie de psaumes*, a choral symphony in three movements with psalm texts, was composed in 1930 during Stravinsky's neo-classical period. The work, commissioned by Serge Koussevitzky to celebrate the 50th anniversary of the Boston Symphony Orchestra, was first performed in Brussels on 13 December 1930, conducted by Ernst Ansermet.

#### Bound with:

*Oberlin Today*. Volume 21, Number 2, Second Quarter, 1963: *Stravinsky at Oberlin*. 8 pp. program in honor of Stravinsky's arrival at Oberlin on March 18, 1963 as guest composer-conductor to begin rehearsals for the 13th Festival of Contemporary Music there.

Endpapers slightly foxed. Upper wrapper very slightly worn and soiled, with oval "Oberlin Musical Union Library" handstamp in purple ink. Very minor internal wear; library handstamp to first page of music; stains from early tape to inner margins of pp. 16-17 and 20-21; program creased and stained, reinforced with narrow strip of light brown tape to final page. (39779) \$400

### Rare Lifetime Engraving

52. [TELEMANN, Georg Philipp 1681-1767]

Engraved portrait by Georg Lichtensteger (1700-1781). Nuremberg: Balthasar Schmid, [ca. 1744].

The composer is depicted half-length, seated at a desk, his right hand pointing to a leaf of music. with "Georgius Philippus Telemann Reipublicae Hamburgensis Director Chori Musici ..." printed below image. Signed by the engraver ("G. Lichtensteger del. et sc." in the plate. Ca. 245 x 167 mm to platemark; sheet size 270 x 189 mm. Published in connection with the *Musicalisches Lob Gottes* annual cantata cycle and a bilingual biography of the composer. Slightly foxed; two small remnants of white linen hinge to upper margin of verso.

Not in Kinsky. Komma 403.

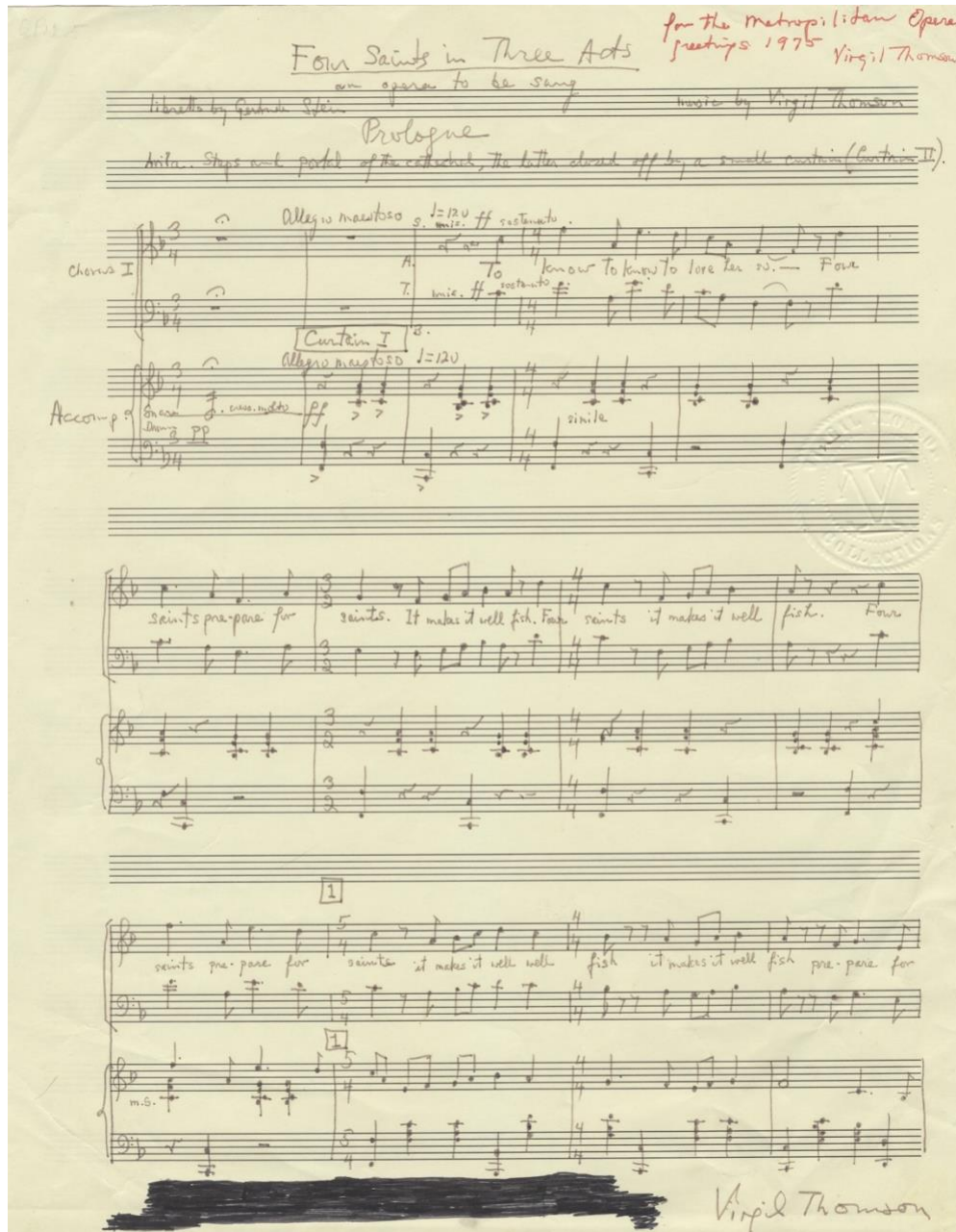
*"Although no paintings of Telemann have survived, there are five engraved portraits dating from his lifetime. ... [The present] engraving exists in two versions: in the first, Telemann's head faces the viewer and his eyes look sharply to the right, making for a slightly odd effect; in the*



*second, the composer sports a different wig and his head points slightly to the right, with eyes directed toward the viewer. In both versions, the seated Telemann points to the first page of the opening cantata in the cycle." Zohn: *The Telemann Compendium*, p. 111, version 2, held at the Händel-Haus Halle (Saale), pp. 111-112.*

Menke: *Georg Philipp Telemann Leben Werk und Umwelt in Bilddokumenten*, p. 175: "He created a few portraits, mainly depicting well-known personalities in Nuremberg's political and public life. He also portrayed Telemann."

*"The most prolific composer of his time, [Telemann] was widely regarded as Germany's leading composer during the first half of the 18th century. He remained at the forefront of musical innovation throughout his career, and was an important link between the late Baroque and early Classical styles. He also contributed significantly to Germany's concert life and the fields of music publishing, music education and theory."*  
Stephen Zohn in *Grove Music Online*. (39811) \$475



**Thomson's *Four Saints in Three Acts*  
An Autograph Presentation to The Metropolitan Opera**

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

*Autograph musical manuscript. Four Saints in Three Acts.*

1 leaf. Folio (354 x 287 mm) in piano-vocal score, being the opening 13 measures of the Prologue of the work, set for "Chorus I" and keyboard reduction. Notated on 16-stave Aztec music paper in light black ink on one side of the leaf only, with "an opera to be sung libretto by Gertrude Stein music by Virgil Thomson" to head. **A presentation leaf, signed twice by the composer**, with "for the Metropolitan Opera greetings 1975 Virgil Thomson" in red ink to upper outer corner and the autograph signature of the composer to lower

right corner. Creased at corners; narrow band of text to blank lower margin inked over in black; verso with minor remnants of former mount to blank upper margin and small stain to blank lower margin.

#### Provenance

Ex the Virgil Thomson Collections at the Metropolitan Opera in New York, with their circular embossed stamp with central embossed initials "VT" to outer margin.

Thomson met Gertrude Stein in Paris in 1926 and she soon became his close friend and collaborator. *Four Saints in Three Acts*, Thomson's groundbreaking opera, is set to a libretto by Stein; the two also collaborated on Thomson's opera *The Mother of Us All*, first performed in 1947.

*"The first performance [of "Saints"], on 8 February 1934 at the Wadsworth Atheneum in Hartford, Connecticut, was presented not by an established opera company but by an organization called the Friends and Enemies of Modern Music. There was an all-black cast, stage direction and movement by Frederick Ashton and John Houseman and cellophane décor by Florine Stettheimer. The same production was presented that year on Broadway and in Chicago, for a run of more than 60 performances."* John Rockwell in *Grove Music Online*

*"The premiere attracted the smart set of art patrons, fanciers of the avant garde and the curious. After the triumphant Hartford run, the production moved to Broadway where it played for six weeks at first one then another theater, a breakthrough for an opera. This was a year before Gershwin's Porgy and Bess, which was also conducted by Alexander Smallens and featured a black cast.*

*Decades later, Philip Glass would cite Four Saints as the most important model that he and Robert Wilson had when they embarked on writing avant-garde operas.*

*"[Thomson] produced a sizeable catalog of stylistically diverse compositions characterized by expressive directness and textural transparency, written in a language that drew from hymnbook harmony, popular song, and dance idioms of the late 19th century, and utilizing plain-spoken tonal procedures but also diatonic dissonance and polytonal elements. In his many vocal works, and his two path-breaking operatic collaborations with Gertrude Stein, Thomson demonstrated a mastery of prosody. ... The wit, vitality, and descriptive precision of his writing, which demystified the complexities of music for lay readers, made him among the most influential and lasting critics of the 20th century."* Anthony Tommasini and Richard Jackson in *Grove Music Online*. (39814) \$2,800

### **16<sup>th</sup> Century *Bildmottet* One of the Earliest Examples of Engraved Music**

#### **54. VERDONCK, Cornelis 1563-1625**

*Magnificat for 5 voices. Late 16th century engraved "picture-motet" ("bildmottet") by C. Visscher after Jan Sadeler the elder (1550-1600), based on the painting by Maarten de Vos. [Antwerp]: Visscher, ca. 1595.*

Oblong quarto. 1 leaf (ca. 05 x 288 mm).

A representation of the *Magnificat*, with the Virgin Mary in the center surrounded by four angels playing viols, a flute, and a cornetto, with two additional singing angels on either side holding large carelles (erasable slate tablets) on which are printed the complete five-voice setting (text and music) of Verdonck's *Magnificat*, with the altus and bassus part on the left carelle, the superius and tenor canon in diapason on the right. With "Luce. 1. vers. 46" and text from psalm 147; "M.d.Vos. in" and "C. Visscher execu." and



"5" printed to lower margin. Trimmed to inside plate impression. Browned at upper margin with faint red lines to extreme margins.

A reverse of Sadeler's 1586 engraving. RISM V1239 (the 1585 printing). Vignau-Wilberg: *Music and Dance in 16th Century Prints*, no. 63 (the 1585 printing), illustrated on p. 170. OCLC 271822365 (the present printing).

Verdonck, a Flemish composer and singer, "became a pupil in Antwerp of Séverin Cornet, who included one work of the younger composer in each of his three publications of 1581. ... Two sacred works, appearing in copper engravings of the Virgin by Marten de Vos, are predominantly imitative; one of these, a Magnificat for five voices, features a strict canon derived from the tenor. ... Along with his mentor Séverin Cornet, Verdonck is an important exponent of the madrigal in the north." R.B. Lenaerts, revised by Kristine Forney and Nathalie Vanballenberghe in *Grove Music Online*

"These engravings, sometimes known as 'picture-motets', show angels or biblical figures singing and playing from partbooks and may have been published in support of the Counter-Reformation. ... The composers, artists and engravers were all Flemish and these fine engravings, with the music complete and legible, bear witness to the thriving artistic life in Antwerp at the end of the 16th century. ... They are important in their own right as particularly beautiful and unusual examples of early music engraving." Susan Bain in *Grove Music Online*

A highly attractive image of one of the earliest examples of engraved music. (39810)

\$2,200



### 18th Century Painting Featuring Female Performers

#### 55. VLEUGHEL, Nicolas (Circle of) 1668-1737

*A Concert in an Italianate Garden*. Fine oil painting on canvas of a young woman singing in a garden setting surrounded by musicians. Unsigned. French, 18th century.

Image 57 x 83.5 cm (22.5 x 32.75 inches), frame 69.5 x 95.5 cm (27.5 x 37.75 inches).

The singer holds an open book of music in her right hand from which she is singing. The accompanying musicians include another woman playing a keyboard instrument; a bass viol player; a transverse flute player; a recorder player; and a violinist. A young girl standing next to the singer holds open a large scroll of music to which the singer points with her left hand. The artist appears to be drawing our attention to a particular composition and perhaps to the composer, who may be the woman at the keyboard. She seems to attract the greatest attention from the other accompanying musicians and is certainly at the heart of the music-making. The artist portrays the three women (the singer, the young girl holding the music, and the woman at the keyboard) in detail, with a radiance not evident in the rendering of the other musicians, suggesting a depiction of three music-loving sisters or family members.

#### Provenance

Christie's South Kensington, London, sale of Old Master Pictures, 23 April 2004, lot 195

Minor superficial scratch to central area; the canvas apparently relined and mounted on a new wooden stretcher, possibly mid-20th century; gallery number VK910 to verso of wooden stretcher. In very good condition overall.

Nicolas Vleughels, friend of important French painter Antoine Watteau (1684-1721), was a notable painter active in France and Italy in the late 17th and first third of the 18th century. He spent considerable time in Rome, where he became director of the l'Academie de France (1724-37); many of his paintings demonstrate the influence of the Roman style. (39813) \$4,500



**Original Lifetime Portrait in Oils**

**56. WAGNER, Richard 1813-1883**

*Fine original oil portrait painting of Wagner.* Unsigned and undated. [?]German, ca. 1870.

On re-lined canvas within contemporary decorative wooden frame gilt. Original oval wooden stretcher. Image 64.5 x 54 cm (25.25 x 21.3 inches), frame 82 x 72.5 cm (32.25 x 28.5 inches). Some minor cracking to the subject's left shoulder, otherwise in very good condition. Frame slightly worn.

The composer is depicted quarter-length turned slightly left. He wears a white shirt, dark olive brown jacket with satin lapels, black waistcoat, and dark brown silk cravat with decorative gold pin with a jeweled center. The painting closely resembles a number of contemporary photographic images of Wagner dating from the 1870s. (39768) \$7,500

