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1632-1687

&

JEAN-PHILIPPE RAMEAU

1683-1764

Masters of the French Baroque



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JEAN-BAPTISTE LULLY

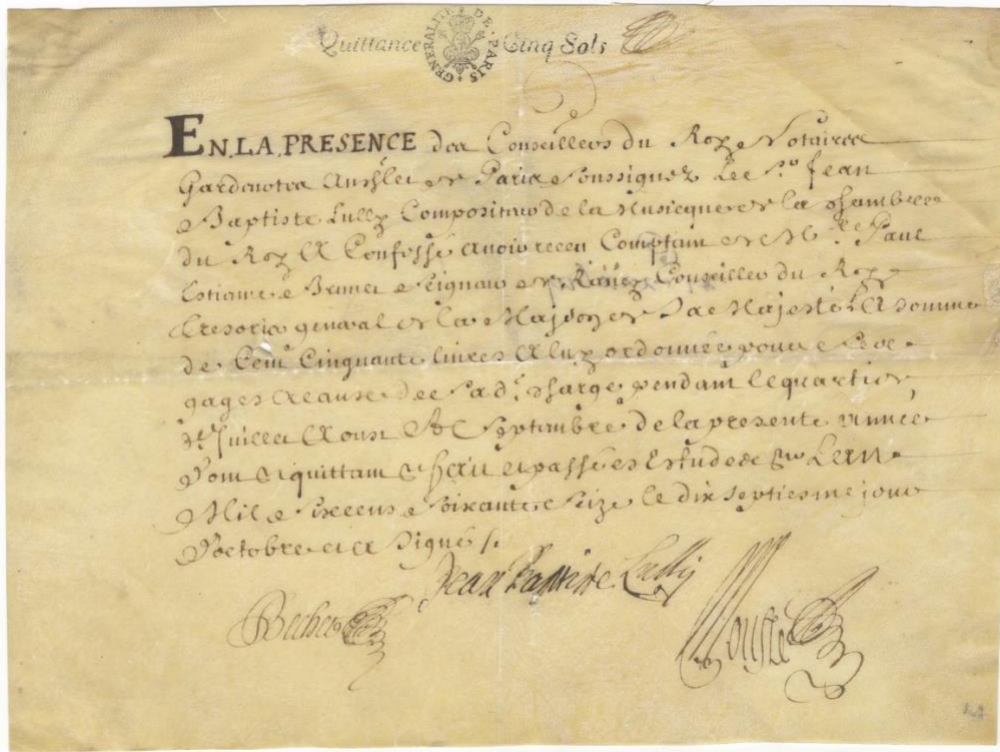
1632-1687

Items 1-32

JEAN-PHILIPPE RAMEAU

1683-1764

Items 33-57



Rare Example of Lully's Autograph

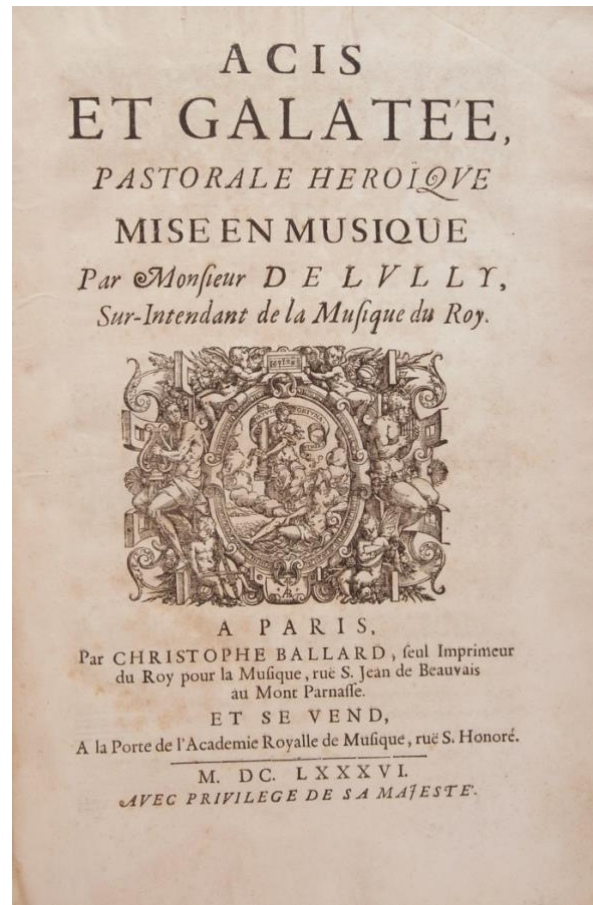
1. **Manuscript document on vellum. Signed by the composer.** Addressed to Lully as "Compositeur de la Musique de la Chambre du Roi." Large oblong octavo (179 x 240 mm.).

Lully acknowledges receipt of wages in cash the amount of one and fifty livres, his salary for the preceding quarter (July-September) of the current year. Dated 17 October 1676 at conclusion and signed in full, "Jean Baptiste Lully." With small oval duty handstamp to head of royal device surrounded by the words "Generalité de Paris," with "Quittance" to left of device, "Cinq Sols" to right. Vellum very slightly browned; some creasing; two small holes, just touching the word "cent" and the descender on the "p" of Lully's signature.

As none of Lully's musical autograph manuscripts have survived, documents such as this, dating from his important *ballets de cour* period, are among the only examples of his hand extant.

A fine example. (39496)

\$8,500



Representative of Lully's Mature *Tragédies en Musique*

2. **Acis et Galatée**, *Pastorale Heroique Mise en Musique Par Monsieur de Lully, Sur-Intendant de la Musique du Roy ... Avec Privilege de sa Majesté*. [LWV 73]. [Full score]. Paris: Christophe Ballard, seul Imprimeur du Roy pour l Musique, rue S. Jean de Beauvais au Mont Parnasse. Et se vend A la Porte de l'Academie Royale de Musique, rue S. Honoré, 1686.

Folio. Full contemporary dark brown mottled calf with coat of arms gilt of the family of Jean-Jacques Barillon de Morangis incorporating a shield, two seashells, a flower, and an armored bust to both boards, raised bands on spine in compartments gilt with titling gilt, decorative tooling gilt to edges of boards. With decorative head- and tail-pieces throughout. Music and text typeset, music in diamond-head notation. **With Lully's control paraph to final blank page and monogrammatic handstamp** to outer margin of first page of music. 19th century half-length lithographic portrait of Lully by Guillet after G. Janet tipped-in to recto of preliminary leaf. 1f. (recto title, verso blank), 1f. (dedication), li (Prologue), [i] (blank), 183, [i] (blank) pp. Music and text typeset throughout, music in diamond head notation.

Elaborate woodcut device to title incorporating horticultural and architectural motifs with central image within oval border depicting allegorical personifications of Fortune and Virtue with "Virtuti Fortuna Cedit" (Fortune Yields to Virtue) at Virtue's head with cherubs playing lute and viol and Orpheus with lyre; a satyr playing a panpipe flanks the central image, with two additional cherubs displaying a short musical phrase above. Binding slightly worn, rubbed, and bumped, with minor loss to head and tail of spine. Occasional browning and small stains, not affecting music; title slightly soiled, with small hole to blank lower outer margin; minor paper loss to blank lower outer corner of p. 103.

First Edition. Schneider p. 482. Sonneck Dramatic Music p. 98. Lesure p. 404. BUC p. 634. Hirsch II, 138. RISM L2932 and LL2932. Coat of arms Olivier-Hermal-Roton plate 309.

Acis et Galatée, in a prologue and three acts to a libretto by Campistron after Ovid's *Metamorphoses*, was first performed on 6 September 1686 (without machines) at the Château Anet, a grand hunting lodge adorned with a famous statue now in the Louvre, the Diane d'Anet; it was then performed in Paris at the Opéra on 17 September 1686.

"This work was privately commissioned by the Duke of Vendôme for a celebration to honour the dauphin; it subsequently enjoyed public success. Lully turned to Galbert de Campistron because Quinault, his usual collaborator, had withdrawn from theatrical work. In keeping with the conventions of the pastorale-héroïque genre, the plot involves a love triangle that mixes gods and mortals: the sea-nymph Galatea (soprano), the mortal Acis (haute-contre) and the monster Poliphème [Polyphemus] (baritone). Acis is violently murdered by Polyphemus (in full view of the audience) but restored to life and transformed into a river by Neptune (baritone). The musical conventions are those of Lully's mature tragédies en musique."
Lois Rosow in *Grove Music Online*

An attractive lifetime first edition. (39592)

\$4,500



"The Opera Became the Rage of All Paris" Manuscript Pre-Dating the Published Edition

3. **Alceste ou Le Triomphe d'Alcide.** [LWV 50].
Copyist manuscript full score. Paris, ca. 1690.

Folio (393 x 247 mm). Full contemporary dark brown mottled calf with small coat of arms gilt of the family of Guyot de Chenisot incorporating a crown and floral motifs to both boards, raised bands on spine in compartments gilt, titling gilt, decorative tooling gilt to edges of boards, marbled edges. 202 pp. on 100 ff. (final leaf unpaginated). Notated in black ink on 12-stave rastrum-ruled paper. **With occasional markings and early fingering added** which, together with the style of musical notation, suggests that the present manuscript may have been intended for performance. Modern annotation in pencil to front free endpaper noting that the manuscript is a hybrid full and reduced score (on leaf 60, e.g., some choral sections are omitted, with indications as to their place in the music noted by the scribe). Binding slightly worn; gilt partially abraded; rebacked. Lower outer corner of final leaves slightly soiled and stained.

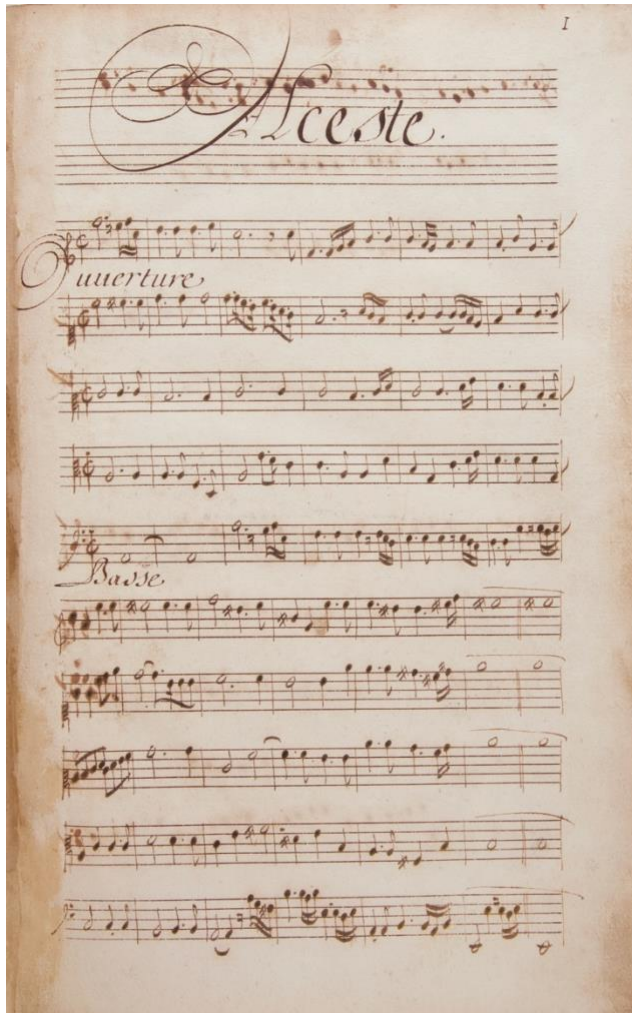
Schneider p. 225 (other manuscript copies). **Pre-dates the first edition of 1708, published in reduced score** (RISM L2935). Coat of arms

Olivier-Hermal-Roton plate 2217, fer 2.

Alceste, in a prologue and five acts to a libretto by Quinault after Euripides' *Alcestis*, was first performed in Paris at the Opéra on 19 January 1674. Composed to celebrate Louis XIV's military victory over the Holy Roman Empire, wherein France conquered the region of Franche-Comté, it was the composer's second tragédie en music after *Cadmus et Hermione* (1673).

"Like most tragédies en musique, *Alceste* contains plenty of heroic action but no exploration of a tragic dilemma: the characters make their sacrifices without apparent second thoughts or discussion. In place of human dilemma and discussion, the genre offers human and supernatural spectacle, and these features were already fully developed in this early work. The ballet divertissements present a catalogue of stock topics, to which French librettists and composers would return many times: maritime celebration, tempest, battle scene, funeral, underworld scene and pastoral celebration. Compared with Lully's mature operas of the 1680s, *Alceste* makes sparing use of the full orchestra, and the recitative virtually never exploits subtle conflict between poetic and musical metre; still the composer's general manner of structuring dialogues was well developed and successful by this time. Finally, from a modern point of view, the presence of comic scenes – criticized at the time – is a virtue rather than a vice since Lully was a gifted musical comedian." Lois Rosow in *Grove Music Online*

"Madame de Sévigné wrote of the extreme beauty of [*Alceste*] after having heard parts of it in rehearsal. However, the public production was met by opposition from a cabal organized by those who were jealous of both Lully and Quinault. ... The King allowed it to be known that he approved of *Alceste*, however, and the opera became the rage of all Paris." Newman: *Jean-Baptiste de Lully and his Tragédies Lyriques* pp. 51-52. A fine manuscript copy in a highly attractive hand. (39591) \$6,500



**Very Early 18th Century
Manuscript Full Score,
Pre-Dating the First Published Edition**

4. **Alceste.** [LWV 50]. Copyist manuscript full score. Paris, ca. 1690-1700.

Folio. Full contemporary dark brown mottled calf with coat of arms of the family of Jean-Jacques Barillon de Morangis gilt to both boards, raised bands on spine in decorative compartments gilt, titling gilt, decorative tooling gilt to edges of boards, all edges gilt, marbled endpapers. 48 (Prologue), 197, [i] (blank), 199-247, [i] (blank) pp. Notated in black ink on 12-stave rastrum-ruled paper. Watermark of grapes and several letters within an oval incorporating a heart. Binding slightly worn, rubbed, and bumped, with minor loss to lower outer corner of upper board and spine; endpapers worn, with front free endpaper reinforced. Outer margin of first leaf soiled; some corners slightly soiled; small stain to upper margin of several leaves; some showthrough, not affecting music; minor dampstaining to margins of final leaves.

Schneider p. 225 (other manuscript copies in France, the U.K., and the U.S.). **Pre-dates the first edition of 1708, published in reduced score (RISM L2935).** Coat of arms Olivier-Hermal-Roton plate 309.

Based on the hand and similar exemplars, the present manuscript very likely originates from the atelier of music dealer and publisher, Henri Foucault, fl. Paris, ca. 1690-1720. (39590) \$4,500

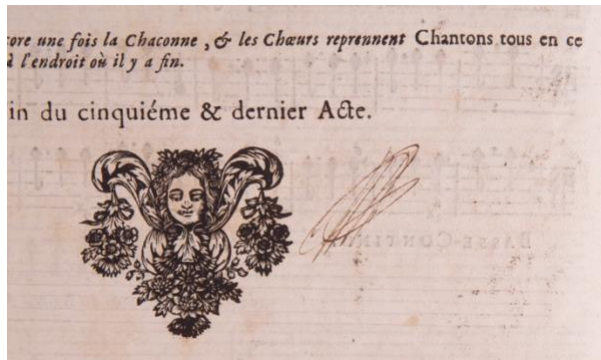


“Represents Lully’s Most Mature Style”

5. *Amadis, Tragedie, mise en musique par Monsieur de Lully, Escuyer, Conseiller Secretaire du Roy, Maison, Couronne de France, & de ses Finances, & Sur-Intendant de la Musique de Sa Majesté.* [LWV 63]. [Full score]. Paris: Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue Saint Iean de Beauvais, au Mont-Parnasse et se vend A la Porte de l'Academie Royale de Musique, rue Saint Honoré ... Avec Privilege de Sa Majesté, 1684.

Folio. Full contemporary dark brown mottled calf with coat of arms of the family of Jean-Jacques Barillon de Morangis incorporating a shield, two seashells, a flower, and an armored bust to both boards, raised

bands on spine in compartments gilt, all edges gilt. 1f. (recto title, verso blank), 1f. (dedication), 1f. (recto dedication in verse, verso blank), xlv (Prologue), 272 pp. With decorative head- and tailpieces throughout. Music and text typeset, music in diamond-head notation. **With Lully's control paraph to final page of music and monogrammatic handstamp** to foot of page 1.



Elaborate woodcut device to title incorporating floral and architectural motifs with central image within oval border depicting allegorical personifications of Fortune and Virtue with "Virtuti Fortuna Cedit" (Fortune Yields to Virtue) at Virtue's head with cherubs playing lute and viol and Orpheus with lyre; a satyr playing a panpipe flanks the central image, with two additional cherubs displaying a short musical phrase above. Binding slightly worn; minor loss to head of spine. Some very small occasional losses to corners and margins; scattered small stains and browning; stub of blank leaf to inner margin preceding title and following final leaf; early signature (?Maynon) to title overwritten.

First Edition. Schneider p. 409. Sonneck Dramatic Music p. 98. Lesure p. 405. BUC p. 634. Hirsch II, 139. RISM L2944. Coat of arms Olivier-Hermal-Roton plate 309.

Amadis was first performed in Paris on 18 January 1684. The libretto by Quinault is based on Nicolas Herberay des Essarts's adaptation of *Amadis de Gaula*, a work by Spanish renaissance author Garcí Rodríguez de Montalvo, who himself adapted *Amadis* from an anonymous 14th century model.

"The opera was to be produced first at Versailles (Louis XIV himself had suggested the subject of the opera), but owing to the death of the Queen, *Amadis* was first publicly performed at Paris, and at Versailles only one year later, viz. 5 March 1685." Loewenberg 74. Stieger Titeltatalog I p. 48. *Amadis* was the first tragedie en musique to be based on medieval romance rather than ancient mythology. The score contains a profusion of melody with brief airs dominating much of the dialogue. Some, such as the monologue airs 'Bois epais' and 'Amour que veux-tu de moi?' - the latter sung by 'every cook in France', according to *Le Cerf de la Vieville...* became well known. In general, the music represents Lully's most mature style." *The New Grove Dictionary of Opera* Vol. 1 p. 104.

"Lully's last three tragédies were based on tales of chivalry rather than ancient mythology; *Amadis* was the earliest, and the subject chosen by Louis XIV. The title is sometimes given as *Amadis de Gaule* to avoid confusion with Destouches' *Amadis de Grèce*. The première was in Paris instead of at court because the queen had died in July 1683; a court production without scenery or machines took place at Versailles in March 1685. The principal singers at the première included Moreau (Oriane), Le Rochois (Arcabonne), Dumesnil (*Amadis*) and Dun (*Florestan*); the principal male dancers were Beauchamp, Pécour and Lestang, and the principal female dancers La Fontaine, Carré and Pesan. There were eight Paris revivals between 1687 and 1771; for the 1759 production François Rebel composed new dances and made other revisions. Between 1687 and 1729 *Amadis* was produced in Amsterdam, Marseilles, Rouen, Brussels, The Hague, Lunéville, Lyons and Dijon. In the 1930s Henry Prunières, realizing that he would not live to finish

the complete edition of Lully's works, abandoned his chronological approach to the operas and edited *Amadis*. The score is celebrated mainly for its wealth of melody and includes Lully's best known air, 'Bois épais'." Lois Rosow in *Grove Music Online*

An attractive lifetime first edition of *Amadis*, an opera frequently revived after the composer's death. (39598) \$5,000



Interesting Manuscript Source

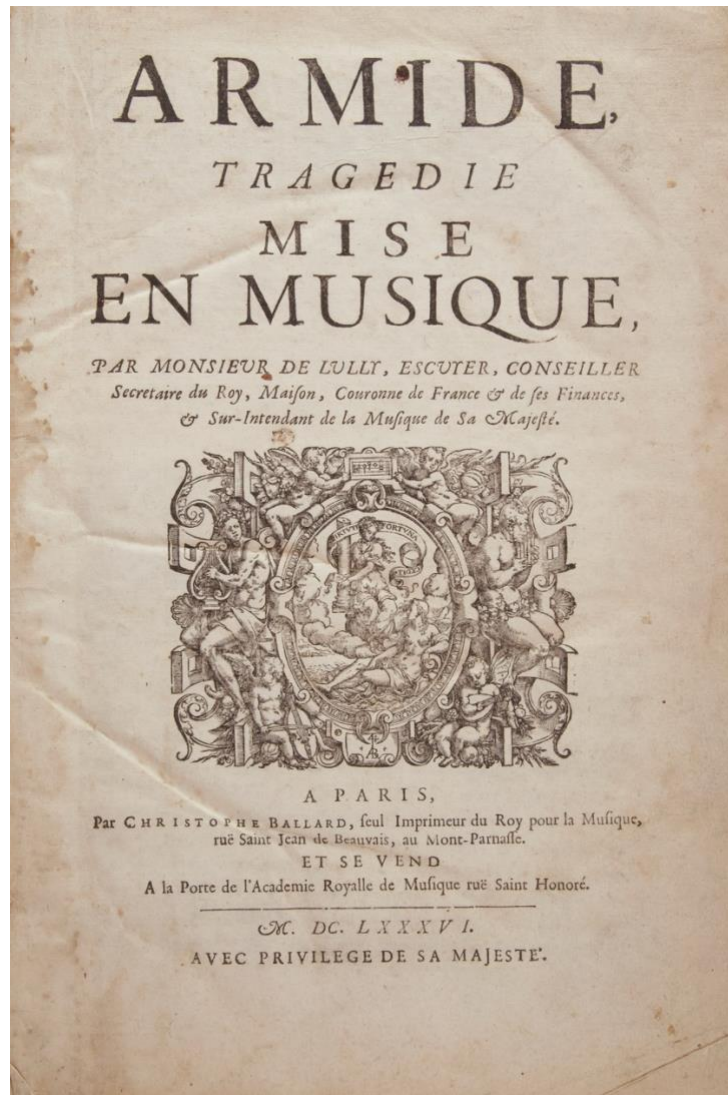
6. *Amadis*. [LWV 63]. Copyist manuscript reduced score. Ca. 1690-1710.

Oblong quarto (184 x 239 mm). Full contemporary dark brown calf with raised bands on spine in compartments gilt, marbled endpapers. 170 pp. on 89 numbered leaves. Notated in black ink on 8-stave rastrum-ruled paper. Watermark of a bunch of grapes and letters within an oval. Ownership inscription to verso of free front endpaper "A. de Grateloup" and following leaf "Mr. LeRoy D'arLilly." Binding worn, rubbed, and bumped, with minor loss to corners and head and tail of spine; upper joint partially split at foot; upper hinge cracked; endpapers quite worn and slightly creased. Occasional wear and soiling; minor tears and creases. With some mispagination (ff. 1-7, 26-32, 9-24, 33-84, a second leaf 84, 86-89); lacking ff. 8 and 25; a portion of the second act starting at the conclusion of Act 2, Scene 2 bound in toward the end of the incomplete prologue (ff. 26-32).

Schneider p. 409 (other manuscript copies). First printed edition of the full score 1684 (RISM L2944).

This reduced score omits choruses and includes only the treble line for the dances. The absence of a bass line for the dances raises the intriguing possibility that the manuscript's owner may have been able to produce an appropriate bass line from memory or, indeed, extemporize it for each reading.

An interesting manuscript source, documenting a style of reduced score most likely intended for domestic use. (39597) \$3,200



With Interesting Early Performance Markings

7. **Armide.** *Tragedie Mise en Musique, par Monsieur de Lully, Escuyer Conseiller Secretaire du Roy, Maison, Couronne de France & de ses Finances, & Sur-Intendant de la Musique de Sa Majesté.* [LWV 71]. [Full score]. Paris: Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue Saint Jean de Beauvais, au Mont-Parnasse. Et se vend a la Porte de l'Academie Royale[!] de Musique rue Saint Honoré. ... Avec Privilege de Sa Majesté, 1686.

Folio. Full contemporary dark brown calf with raised bands on spine in compartments gilt, titling gilt. 1f. (recto title, verso blank), 1f. (dedication), lxii (Prologue), 271, [i] (blank) pp. With decorative head- and tailpieces throughout. Music and text typeset, music in diamond head notation. With rastrum-ruled blank staves added to many leaves. **With Lully's control paraph to final page of music and his monogrammatic handstamp** to foot of final page of Prologue.

Elaborate woodcut device to title incorporating horticultural and architectural motifs with central image within oval border depicting allegorical personifications of Fortune and Virtue with "Virtuti Fortuna Cedit" (Fortune Yields to Virtue) at Virtue's head with cherubs playing lute and viol and Orpheus with lyre; a satyr



playing a panpipe flanks the central image, with two additional cherubs displaying a short musical phrase above. **With numerous early performance markings in manuscript** including early figured bass, phrasing, and corrections in both ink and sepia pencil to a number of leaves. Binding worn, rubbed, and bumped with minor abrasions and loss to upper board and spine; dampstaining to inner margins of front pastedown; free endpapers lacking. Slightly worn, browned, and soiled; cockled; dampstaining to blank inner margins of a number of leaves; minor creasing to title and several additional leaves. Quite a good copy overall.

Provenance

With small printed ownership label ("A. Dethou") to front pastedown, possibly that of the French musician Amédée Dethou (1811-?), author of a plain chant method.

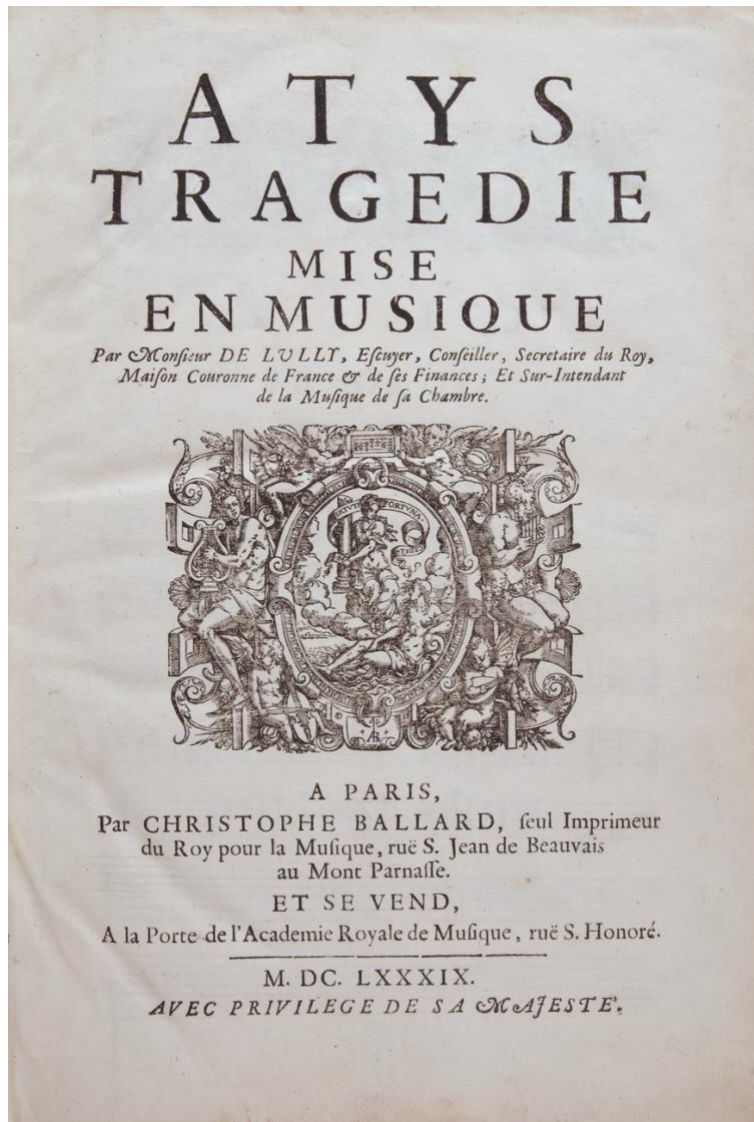
First Edition. Schneider p. 465. Sonneck Dramatic Music p. 99. Lesure p. 405. BUC p. 634. Hirsch II, 530. RISM L2955.

Armide, in a prologue and five acts to a libretto by Quinault after Torquato Tasso's epic poem *Gerusalemme liberata*, was first performed in Paris at the Opéra on 15 February 1686.

"Lully's manner of building long scenes out of a mosaic of tiny units, some of which recur, takes on a particularly high degree of symmetry and unity in many of the divertissements and prologues. Recurring passages and patterns of scoring (such as récit followed by chorus followed by dance) combine to make large-scale complex designs, for example the sommeil scene of Atys (3.iv) and the Prologue to Isis. The entire pattern of small units is sometimes superimposed on variations in paired phrases over a ground bass, as in the passacaille of *Armide* (5.ii). The normal reprise of the overture at the end of the Prologue further demonstrates Lully's concern for large-scale symmetry." Lois Rosow in *Grove Music Online*

The iconic *Passacaille d'Armide* proved popular among 17th century instrumentalists. Jean-Henri d'Anglebert (1629-1691), harpsichordist in Lully's orchestra, published a celebrated keyboard arrangement of the piece in 1689.

An attractive lifetime first edition of one of Lully's most powerful and enduring operas, with interesting early performance markings. (39589) \$5,000



A Favorite - of Louis XIV

8. *Atys Tragedie mise en musique par Monsieur de Lully, Escuyer, Conseiller, Secretaire du Roy, Maison Couronne de France & ses Finances; et Sur-Intendant de la Musique de sa Chambre.* [LWV 53]. [Full score]. Paris: Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue s. Jean de Beauvais au Mont Parnasse. Et se vend, a la Porte de l'Academie Royale de Musique, rue S. Honoré. ... Avec Privilege de Sa Majesté, 1689.

Folio. Contemporary dark brown mottled calf, raised bands on spine in compartments gilt, titling gilt, decorative tooling gilt to edges of boards. 1f. (recto title, verso blank), 318 pp. With decorative head- and tailpieces throughout. Music and text typeset, music in diamond head notation.

Elaborate woodcut device to title incorporating floral and architectural motifs with central image within oval border depicting allegorical personifications of Fortune and Virtue with "Virtuti Fortuna Cedit" (Fortune Yields to Virtue) at Virtue's head with cherubs playing lute and viol and Orpheus with lyre; a satyr playing a panpipe flanks the central image, with two additional cherubs displaying a short musical phrase

above. **With Lully's monogrammatic handstamp** to foot of first page of music. Binding slightly worn, rubbed, and bumped. Some very small stains; minor dampstaining to several leaves of Prologue, not affecting music.

First Edition. Schneider p. 269. Sonneck Dramatic Music p. 99. Lesure p. 405. BUC p. 634. Hirsch II, 140. RISM L2961 and LL2961.

Atys, in a prologue and five acts to a libretto by Quinault (16335-1688) after Ovid's *Fasti*, was first performed at St Germain-en-Laye on 10 January 1676.

"Lully's fourth tragedy was known as 'the king's opera' ... Atys combines the brilliant use of spectacle and intricately structured divertissements in Lully's earlier operas with more subtly structured recitative dialogues and a new seriousness of dramatic content. Burlesque scenes and subplots are absent for the first time and do not return in subsequent operas. Inward conflict, a prominent feature of the late tragedies Roland and Armide but virtually absent from most of Quinault's other librettos, is present here. Although Atys is not Lully's only opera to end sorrowfully, it is the only one to conclude with unmitigated tragedy..."

The tragédie en musique was a veiled allegory of life at court. Louis XIV is overtly praised only in the prologues (where, however, he is never explicitly named), yet nearly every hero can be understood as a symbol for the king. ... Lully's manner of building long scenes out of a mosaic of tiny units, some of which recur, takes on a particularly high degree of symmetry and unity in many of the divertissements and prologues. Recurring passages and patterns of scoring (such as récit followed by chorus followed by dance) combine to make large-scale complex designs, for example the sommeil scene of Atys." Lois Rosow in *Grove Music Online*

An attractive lifetime first edition of Lully's influential opera. A favorite of Louis XIV, *Atys* was revived at least three times in his lifetime. (39588) \$4,000

**A Ballet Performed Both at the Opéra and at Court
- From the Collection of the Comtesse de Chambure -**

9. **Ballet du Temple de la Paix** *Dansé devant Sa Majesté à Fontainebleau. Mis en Musique par Monsieur de Lully, Conseiller Secrétaire du Roy, Maison, Couronne de France, & des ses Finances, & Sur-Intendant de la Musique de Sa Majesté.* [LWV 69]. Paris: Christophe Ballard, seul Imprimeur de Roy pour la Musique, ruë Saint Jean de Beauvais, au Mont-Parnasse. Et se vend A la Porte de l'Academie Royale de Musique ruë Saint Honoré. ... Avec Privilege de Sa Majesté, 1685.

Tall folio. Full contemporary dark brown mottled calf with raised bands on spine in compartments gilt, titling gilt, decorative tooling gilt to edges of boards. 1f. (recto title, verso blank), 1f. (dedication), 206 pp. With decorative woodcut head- and tailpieces throughout. Music and text typeset, music in diamond head notation. **With Lully's control paraph to final page of music and additional manuscript paraph** (?Lully's) to first page of music.

Elaborate woodcut device to title incorporating horticultural and architectural motifs with central image within oval border depicting allegorical personifications of Fortune and Virtue with "Virtuti Fortuna Cedit" (Fortune Yields to Virtue) at Virtue's head with cherubs playing lute and viol and Orpheus with lyre; a satyr playing a panpipe flanks the central image, with two additional cherubs displaying a short musical phrase above. Binding worn, rubbed, and bumped, with some loss to spine; endpapers worn, browned, foxed, and partially detached at foot. Some browning; several leaves unevenly cut, with excess paper folded into corners; minor loss to blank outer margin of p. 195, not affecting music.



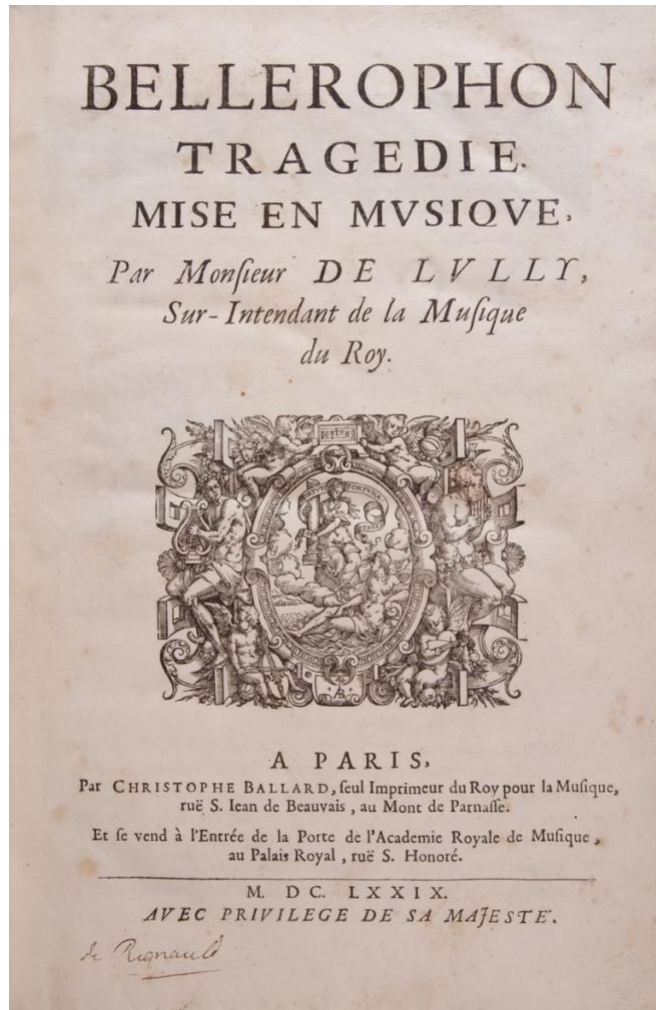
Provenance

Noted musicologist and collector **Geneviève Thibault, Comtesse de Chambure** (1902-1975), with her small engraved armorial bookplate incorporating a crown, a standing bear a lion, and three crested birds to front pastedown.

First Edition. Schneider p. 453. Sonneck Dramatic Music p. 100. Lesure p. 408. BUC p. 634. Hirsch II, 145. RISM L3049 and LL3049.

The ballet *Le temple de la paix*, in 6 entrées with text by Quinault, was first performed in Paris at Fontainebleau on 20 October 1685 to celebrate the Truce of Regensburg and the conclusion of the War of Reunions, fought by France against the Holy Roman Empire and Spain.

*"In March 1653 Louis appointed Lully compositeur de la musique instrumentale; Lully thus began a fruitful career as composer of court ballets, in which he also danced alongside the king and courtiers. At first he composed only the instrumental portions, but that arrangement quickly changed. His numerous ballets, most of which were written in collaboration with the poet Isaac de Benserade, date mainly from between 1657 and 1671. (The two ballets from the 1680s – *Le triomphe de l'Amour* and *Le temple de la Paix* – are more operatic in structure than the early ones and were performed at the Paris Opéra as well as at court.)"*
Lois Rosow in *Grove Music Online* (39593) \$5,000



Bound with the *Idylle sur la Paix avec l'Eglogue de Versailles*

10. **Bellerophon.** *Tragedie. Mis en musique, par Monsieur de Lully Sur-Intendant de la Musique du Roy.* [LWV 57]. [Full score]. Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue S. Iean de Beauvais, au Mont de Parnasse Et se vend à l'Entrée de la Porte de l'Academie Royale de Musique, au Palais Royal, rue S. Honoré. ... Avec Privilege de Sa Majesté, 1679.

Folio. Full contemporary dark brown mottled calf with raised bands on spine in decorative compartments gilt, marbled edges and endpapers. 1f. (early manuscript index), 1f. (blank), 1f. (recto title, verso blank), 1f. (dedication), 308, [i] (blank) pp. on 154 foliated leaves. Occasional woodcut head- and tailpieces. Typeset throughout, with music in diamond-head notation. Slightly worn, browned, and stained.

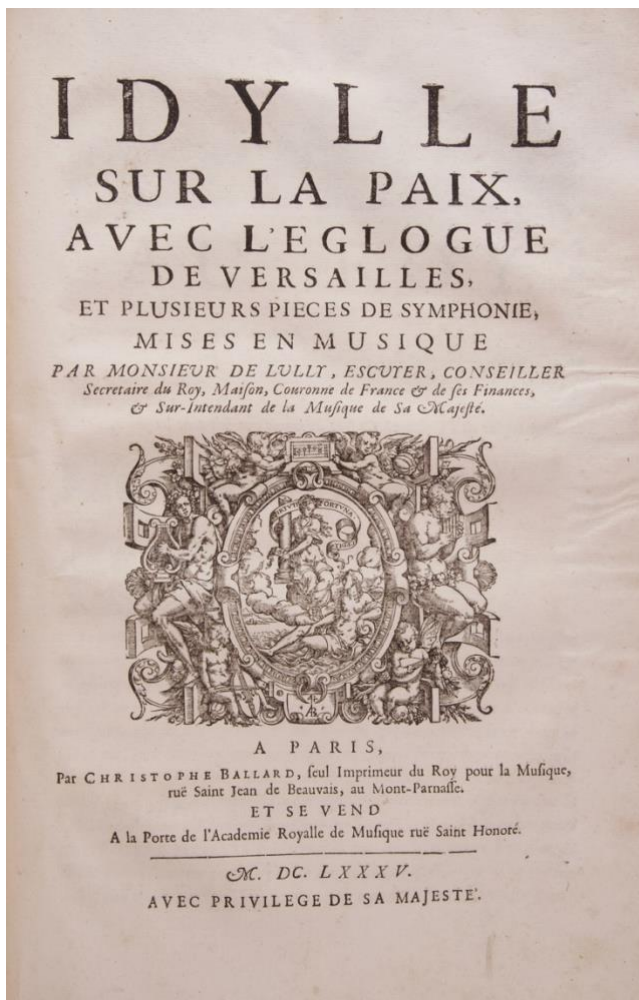
Elaborate woodcut device to title incorporating horticultural and architectural motifs with central image within oval border depicting allegorical personifications of Fortune and Virtue with "Virtuti Fortuna Cedit" (Fortune Yields to Virtue) at Virtue's head with cherubs playing lute and viol and Orpheus with lyre; a satyr playing a panpipe flanks the central image, with two additional cherubs displaying a short musical phrase above. With early ownership signature ("de Reynaud") to lower inner corner of title and first page of music, in all likelihood Antoine-François de Reynaud, 1682-1766, of the l'Académie des Sciences et Belles-Lettres.

First Edition. Schneider p. 315. Sonneck Dramatic Music p. 99. Lesure p. 405. BUC p. 634. Hirsch II, 535. RISM L2974.

Bellerophon was a favorite subject for 17th and 18th century libretti. Lully set his work for the Paris Opéra to a libretto by T. Corneille and Fontenelle after Hesiod's *Theogony*; it was first performed there on 31 January 1679. "*Here the various magical incantations and other supernatural events provide an excuse for the extensive use of the chorus coupled with dramatic symphonies.*" Lois Rosow and Marita P. McClymonds in *Grove Music Online*

"*From Bellérophon (1679) onwards [Lully] ... adopted the Italian practice of using the string ensemble to provide greater density at certain dramatic moments. At the same time he also developed this practice in various airs.*" Jérôme de La Gorce in *Grove Music Online*

The opera is considered one of Lully's finest and most successful works; it was initially performed continuously for 10 months.



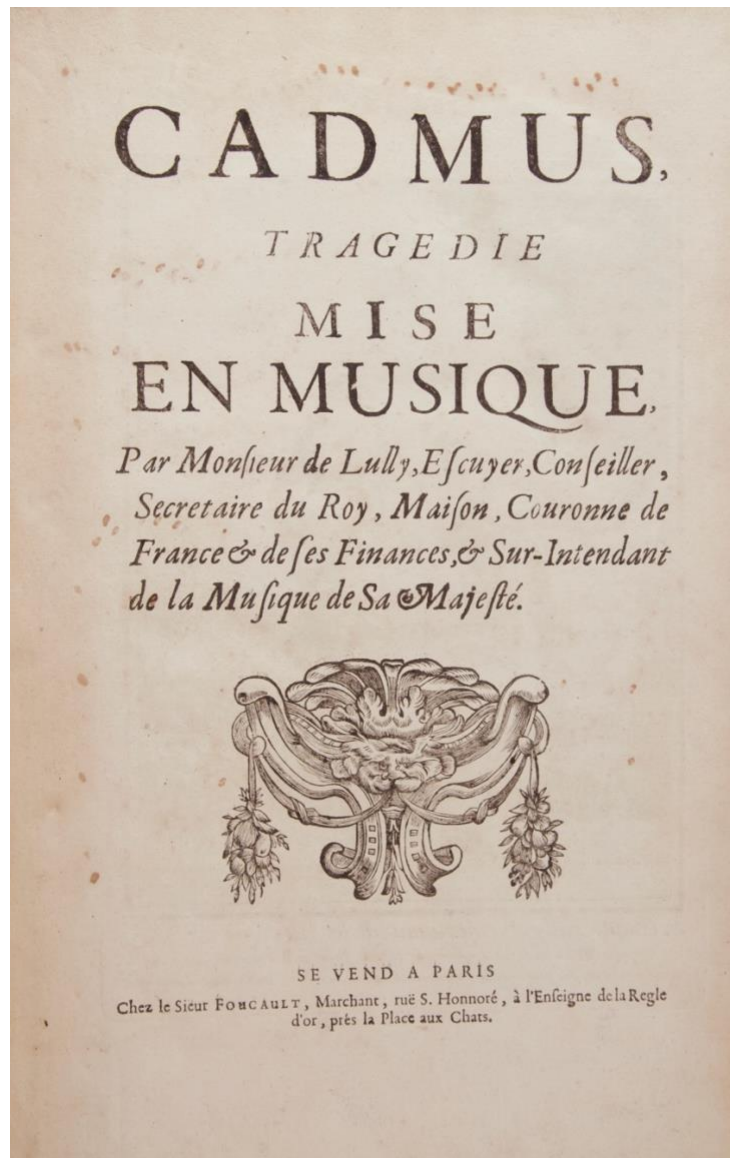
Bound with:

Idylle sur la Paix, avec l'Eglogue de Versailles, et Plusieurs Pieces de Symphonie. [LWV 68]. Paris: Christophe Ballard, 1685. 1f. (recto title, verso blank), 1f. (dedication), 140, [i] (blank) pp., 1f. (recto index in early manuscript, verso blank). With woodcut device to title as above. Typeset throughout, with music in diamond-head notation. Libretto by Jean Racine (1639-1699). **With Lully's control paraph to final page of music and monogrammatic handstamp** to foot of page 1. Occasional markings in manuscript. Binding somewhat worn, rubbed, and bumped; repair to lower outer corner of upper; endpapers worn.

First Edition. Schneider p. 449. Sonneck Dramatic Music p. 99. Lesure p. 406. BUC p. 634. Hirsch II, 540. RISM L3044.

The *Idylle Sur La Paix* and *Eglogue de Versailles* were site-specific entertainments designed to complement the palace and garden of Versailles, with music designated for specific parts of the estate, including the Groves and Orangery. The libretto is inspired by Classical poetic models, including Virgil's *Eclogues*. The dances at the end of the printed edition include a menuet, passepied, and *Chaconne pour Madame la Princesse de Conty*.

Two attractive lifetime first editions, documenting the composer's collaboration with Jean Racine, one of the most celebrated writers of his time, and the vibrant bespoke musical entertainments created for the iconic palace of Versailles during its heyday under Louis XIV, the Sun King. (39587) \$10,000



**Lully's First *Tragédie en Musique*,
With A Full-Page Engraving of the Composer**

11. **Cadmus et Hermione.** [LWV 49]. *Copyist manuscript full score.* Paris, ca. 1700-1710.

Folio. Full contemporary dark brown mottled calf with coat of arms of the family of Jean-Jacques Barillon de Morangis gilt incorporating a shield, two seashells, a flower, and an armored bust to both boards, raised bands on spine in decorative compartments gilt, decorative board edges gilt, all edges gilt. 1f. (recto printed title, verso engraved portrait of Lully by Henri Bonnart), 242 pp., 1f. (blank). Notated in black ink on 12-stave rastrum-ruled paper. Watermark of grapes and letters within an oval. The printed title reads: "Cadmus, Tragedie Mise en Musique, Par Monsieur de Lully, Escuyer, Conseiller, Secretaire du Roy, Maison, Couronne de France & les Finances, & Sur-Intendant de la Musique de Sa Majesté. Se vend a Paris Chez le Sieur Foucault, Marchant, rue S. Honoré, à l'Enseigne de la Regle d'or, près la Place aux Chats."



The attractive full-page engraving by Bonnart (1642-1711) depicts Lully standing in contrapposto with his hand resting on an open book of blank music paper under which lies a sheet of music paper with notation in what appears to be tenor and baritone clefs. An ensemble of musicians including a violinist and viola da gambist plays in the background. With occasional instrumental indications. With early printed label of "Lemoine M[archan]d de la Musique" to front pastedown; early indecipherable facsimile signature handstamp to lower outer corner of first page of music. Binding slightly worn, rubbed, and bumped. Minor wear and soiling; small wormhole to lower blank margin throughout; minor showthrough.

Schneider p. 209 (other manuscript copies). Coat of arms Olivier-Hermal-Roton plate 309.

The present manuscript pre-dates the published first edition of 1719 (RISM L2978).

Lully's first tragédie en musique, *Cadmus et Hermione*, with a libretto by Quinault after Ovid, was first performed in Paris at the Jeu de Paume de Béquet in April 1673.

"In the composer's previous works in the tragédie-ballet form, spoken dialogue was interpolated with the music. The tragédie en musique, by contrast, was fully sung, in the manner of an opera. The audience was even given a chance to participate in the singing, in the case of certain choruses. These choruses, "While bringing interest and diversity to those moments when attention tends to turn away from the drama, ... sometimes gave the audience a chance to join the singing too, adopting a simple melody of a popular cast that could be easily memorized. The audience could join the members of the chorus in taking up themes sung first by a soloist, the words being contained in the librettos on sale at the theatre door, and this practice also occurred in the prologues. It can be traced back to Cadmus et Hermione, and is found in tragédies en musique of a later date, notably in the fourth act of Phaëton, nicknamed 'the opera of the people', in the catchy ensemble sung by the Hours, 'Que ce palais.' " Jérôme de La Gorce in Grove Music Online

"A year after seizing control of the Académie Royale de Musique and hence acquiring a monopoly of French opera, Lully produced his first tragédie, Cadmus et Hermione (1673). Thus was born the genre that was to dominate the composer's output and bear his imprint for many years to come: between them, Lully's 13 completed tragédies, all but two to librettos by Philippe Quinault, set the dramatic and in some respects the musical tone of the genre for almost a century.

"The tragédie en musique emerged more or less fully fledged. Although various developments may be traced through Lully's subsequent works, Cadmus already includes most features characteristic of the genre. The Lullian tragédie is, in fact, an extraordinary amalgam of pre-existing elements. From the tragedies of Corneille and Racine come the five-act structure and the use, if no longer exclusive, of alexandrines, while the 'déclamation enflée et chantante' of the tragédienne C.C. La Champmeslé influenced Lully's conception of recitative. From the ballet de cour and elsewhere come the panegyric prologues, stage spectacle, dances, symphonies and choruses. From the tragédie à machines, the pastorale and pre-Cornelian tragedy, the comédie- and tragédie-ballet come other elements, both musical and dramatic. Lully's supreme achievement is to have synthesized all these into an art-form in which everything – music, drama, dance, staging – was subservient to an overriding dramatic unity: a true Gesamtkunstwerk 'avant la lettre'. ... This eclectic mixture proved astonishingly popular at all levels of society, from Louis XIV down." Graham Sadler in Grove Music Online

A fine 18th century manuscript copy of a seminal work in the history of French opera, marking the beginning of the *tragédie en musique* form. (39585) \$5,500

Late 17th Century Manuscript, Pre-Dating the First Edition of the Full Score

12. **Isis** [Tragédie en musique]. [LWV 54]. *Copyist manuscript full score*. Ca. 1690.

Folio. Full contemporary dark brown mottled calf with coat of arms gilt of the family of Charles Le Goux de la Berchère incorporating a shield with a face in profile, three stars within and a crown atop, to both boards, raised bands on spine in compartments gilt with titling gilt. 191, [i] (blank), 193-275, [i] (blank), 277-362 pp, 1f. (blank) on 181 numbered folios. Notated in black ink on 12-stave rastrum-ruled paper. Watermark of a bunch of grapes. With fine engraved headpiece to first page of the Overture and each of the 5 acts depicting a group of putti playing viola da gamba, violin, lute, bassoon, and lyre, and singing from sheet music. Binding worn, rubbed, and bumped, with minor loss; joints partially split. Very occasional small stains, soiling, and showthrough.

Provenance

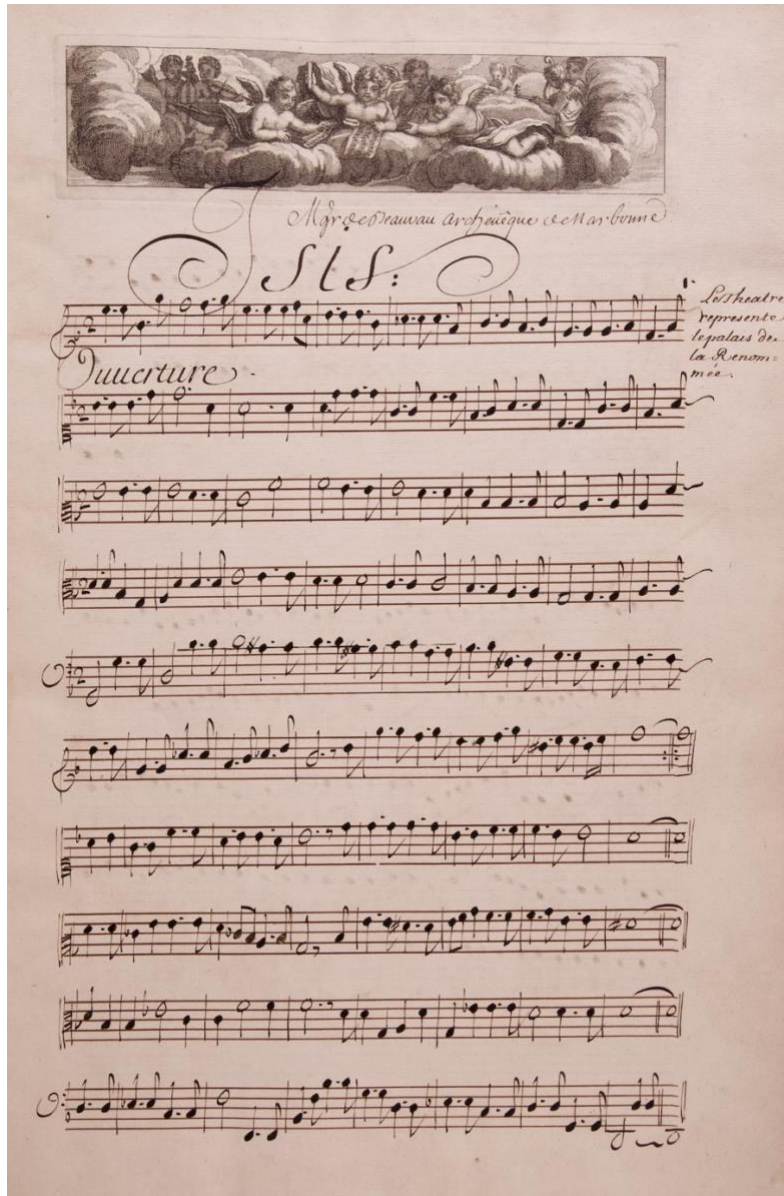
With contemporary ownership inscription below headpiece to first page "M[onseig]g[neu]r de Beauvau Archevêque de Narbonne" and "21. De la Bibliothèque de Mr. D'Hargeuvillier" in contemporary manuscript to front pastedown.

Schneider p. 292 (other manuscript copies). First printed edition (partbooks) 1677 (RISM L2988). Coat of arms Olivier-Hermal-Roton plate 2334, fer 5.

The present manuscript pre-dates the published first edition of the full score, 1719 (RISM L2989).

Isis, to a libretto by Quinault after Ovid's *Metamorphoses*, was first performed at St. Germain-en-Laye on 5 January 1677.

"According to Le Cerf de la Viéville, Isis was known as 'the musicians' opera': he called the music 'learned'. The work contains a multiplicity of inventive divertissements. The prologue, set in the palace of

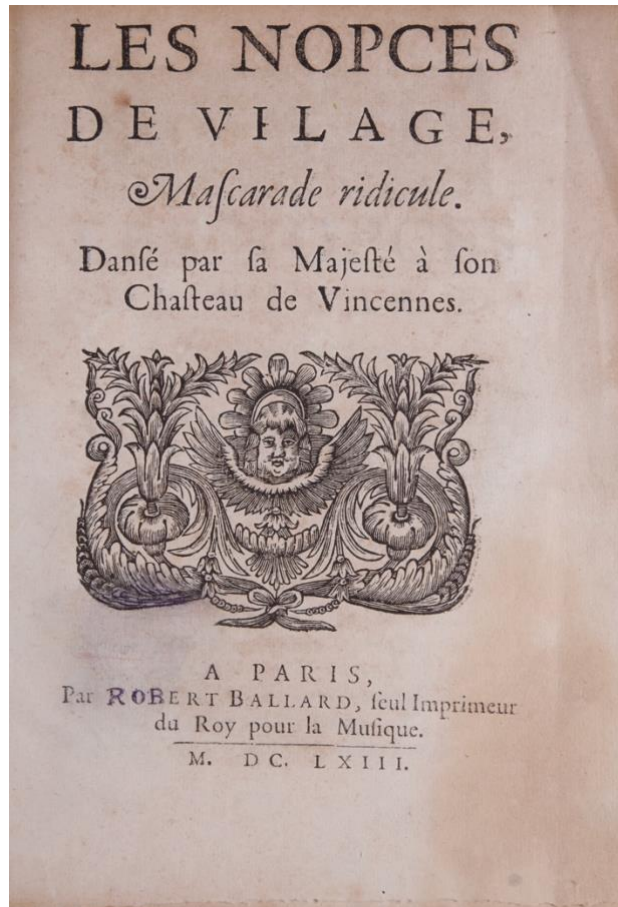


Fame, is an immense static tableau of particularly intricate musical design. The Act 3 divertissement – a theatrical representation of the Pan and Syrinx story, staged to put Argus to sleep – occupies most of the act; it involves a double chorus and double dance troupe, and culminates in a much praised lament for Pan (bass), 'Hélas, hélas! quel bruit'. In Act 4 the Fury drags Io from the frozen north to the flaming forges of the Chalybes and on to the den of the Fates; the chorus and dance troupe appear at each location. The chorus of 'Trembleurs' – People from the Frozen Climates, whose teeth chatter in slurred tremolos (see Carter, EMc, xix, 1991, p.54) unaccountably marked 'lentement' in Lajarte's vocal score – was celebrated for its pantomime ballet as well as for its music." Lois Rosow in Grove Music Online

René François de Beauvau du Rivau (1664-1739) was a French prelate born at the Château du Rivau in Poitou and died in Narbonne.

The present manuscript was possibly executed by the atelier of the contemporary music publisher Henri Foucault, fl. 1690-1720. (39599)

\$5,500



Rare First Edition Ballet with Music by Lully and Libretto by Benserade

13. **Les Noces de Village**, *Mascarade Ridicule. Dansé par sa Majesté à son Chateau de Vincennes.* [LWV 19]. [Ballet libretto]. Paris: Robert Ballard, seul Imprimeur du Roy pour la Musique, 1663.

Quarto. Marbled wrappers. 1f. (recto title, verso blank). 9, [i] (blank) pp. With large decorative woodcut device to title, pictorial woodcut headpiece to first page of text, and decorative woodcut tailpieces. With named cast list. Text by Benserade. Wrappers slightly worn. Minor browning, slightly heavier to lower outer corners; some minor foxing; first three letters of "Robert" to imprint inked over.

First Edition, state 2. Rare. "Note: the only difference between the two states occurs on p. 3 where the name 'Vaubrun' in State 1 appears as 'Tilladet' in State 2." One copy only of the present state (2) in the U.S., at the Library of Congress; no copies of state 1 in the U.S. OCLC records additional copies (issues unknown) at Yale and in the Malkin Dance Collection at Penn State University. Schmidt: *Livrets for Lully's Ballets and Mascarades. Notes Toward a Publishing History and Chronology in Jean-Baptiste Lully. Actes du colloque*, edited by Herbert Schneider and Jérôme de la Gorce, p. 344.

The music of the ballet is represented in manuscript sources only as there were no contemporary editions published.

First performed in Paris at the Chateau de Vincennes on 3/4 October 1663. Consisting of 13 entrées, the cast included the composer himself; Louis XIV; dancer, choreographer, and composer Pierre Beauchamp (1631-1705); and various noblemen including Le Comte de Lude, Le Marquis de Genlis, and Le Comte

de Broglia. The libretto makes several references to the music accompanying the dances: at the ballet's opening, the goddess Hymen, in rough peasant dress, is accompanied by "une harmonie rustique," and in the first Entrée, the bride and bridegroom are led by a group of violinists and oboists.

The ballet represents, in a comical fashion, a country wedding. A group of six elderly uncles makes an appearance, a pastry chef plays his part, and village dignitaries, peasant girls, military men, and a troupe of Bohemians are all represented. Lully plays the part of schoolmaster and town composer ("un peu Poète), while Louis XIV plays both a village girl and a Bohemian. The cast was entirely male. In the final entrée, a troupe of Bohemians appears. Some perform a dance, while other mingle with the company. A Bohemian attempts to rob a wedding guest but is apprehended by a sergeant. The Bohemians attempt to free their compatriot as he is about to be carted off to prison. As the servants spirit away the bride, a brawl ensues and the wedding guests strike at the Bohemians with weapons including a strap and wooden sword. As the disorder grows, the wedding guests confusedly strike each other, as well as the Bohemians. Finally, all the guests abscond from the party, rendering the theater empty.

"From 1661, when he became surintendant, Lully was anxious to make his vocal music conform better to the country where he was to pursue his career. His first great success with a French air, 'Sommes-nous pas trop heureux', which was to be much imitated, came in the Ballet de l'impatience (1661). A few months later, in the Ballet des saisons, a marked decrease can be observed in his use of Italian words for musical setting. From this point on he was to reserve Italian for comic scenes, such as that with the schoolmaster in Les noces de village (1663), and for particularly emotional moments." Jérôme de La Gorce in Grove Music Online

"Stage productions involving music at the court of Louis XIV are often documented by a wide variety of materials. Such materials include livrets, partitions générales, performing parts, stage and costume designs, letters, financial documents, and prose or poetic accounts. Little by little they are being examined or re-examined, by scholars interested in furthering our knowledge of cultural life at the French court. ... Because printed livrets for Lully's dramatic works were published during initial runs, they provide valuable information: they help us established the order of numbers; they give the texts of the récits, and in many cases they identify at least some of the performers. Furthermore, the laudatory Vers pour les personnages, through references to events at court, permit us to view these ballets as part of a broader cultural context." Schmidt: Livrets for Lully's Ballets and Mascarades: Notes toward a Publishing History and Chronology (1654-1671), p. 331.

Beauchamps was a French dancer, choreographer, composer, and conductor. *"He has been wrongly identified with Charles-Louis Beauchamps. Called the father of all ballet-masters, he codified the five positions of feet and arms, and developed a rational system of dance notation which is now called after Raoul-Auger Feuillet, who published it (in his Chorégraphie, ou L'art de décrire la danse) in 1700."* Maureen Needham in Grove Music Online

With text by French poet, librettist, and playwright Isaac de Benserade (1613-1691). *"[Benserade's] art of telling the truth about society people with elegance and dexterity was not only appreciated by the salons and developed in all the current poetic genres – epigrams, madrigals, rondeaux, enigmas, portraits and epitaphs – but was peculiarly suited to the court ballet. Benserade's popularity coincided with Louis XIV's career as a dancer of some talent, and between 1651 and 1669, when the king retired from the stage, Benserade wrote verses for 23 royal ballets."* Margaret M. McGowan in Grove Music Online

A document of importance to both music and dance history. (39846)

\$1,500



“The First of Lully’s Operas to Make Extensive Use of Orchestral Accompaniment for Solo Voices”

14. **Persée**, *Tragedie Mis en Musique, par Monsieur de Lully, Escuyer, Conseiller Secretaire du Roy, Maison, Couronne de France & les Finances, & Sur-Intendant de la Musique de Sa Majesté*. [LWV 60]. [Full score]. Paris: Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue Saint Jean de Beauvais, au Mont-Parnasse. Et se vend a la Porte de l'Academie Royale de Musique, rue Saint Honoré. ... Avec Privilege de Sa Majesté, 1682.

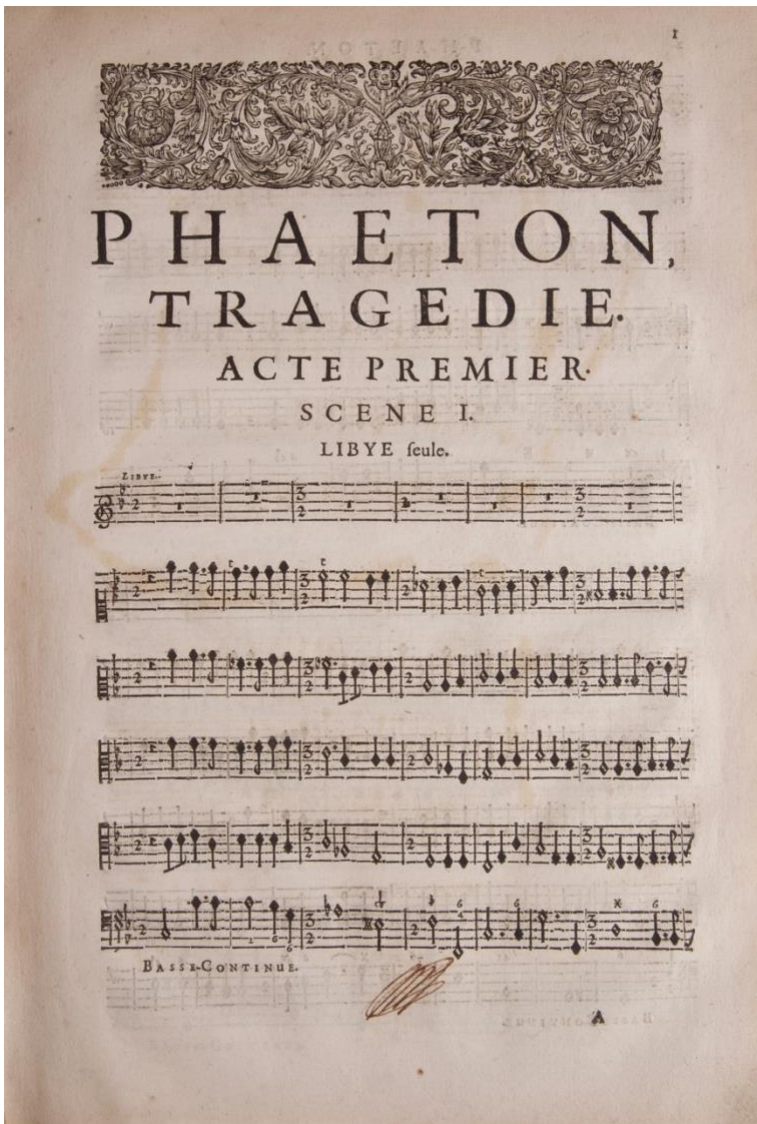
Folio. Full contemporary dark brown mottled calf with coat of arms of the family of Jean-Jacques Barillon de Morangis incorporating a shield, two seashells, a flower, and an armored bust to both boards, raised bands on spine in decorative compartments gilt with titling gilt, all edges gilt. With bust-length reproduction of engraved portrait of Lully tipped-in to recto of blank preliminary leaf. 1f. (recto blank, verso "Catalogue des Anciens Ballets ... Catalogue des Opera" advertising manuscript and printed copies of Lully scores available from the publisher Henri Foucault, fl. 1690-1720), 1f. (recto title, verso blank), 1f. (dedication), xlviii (Prologue), 328 pp. Music and text typeset throughout, music in diamond-head notation. **Lully's control paraph and monogrammatic handstamp** to foot of p. 89. Elaborate woodcut device to title incorporating horticultural and architectural motifs with central image within oval border depicting allegorical personifications of Fortune and Virtue with "Virtuti Fortuna Cedit" (Fortune Yields to Virtue)

at Virtue's head with cherubs playing lute and viol and Orpheus with lyre; a satyr playing a panpipe flanks the central image, with two additional cherubs displaying a short musical phrase above. With contemporary manuscript additions to list of operas in Foucault catalogue. Binding slightly worn, rubbed, and bumped. Minor browning; occasional small stains. Artists' names to lower portion of portrait slightly trimmed. A very good copy overall.

First Edition. Schneider p. 428. Sonneck Dramatic Music p. 100. Lesure p. 406. BUC p. 635. Hirsch II, 143. RISM L2992 and LL2992. Coat of arms Olivier-Hermal-Roton plate 309.

Persée, a tragédie en musique to a libretto by Quinault after Ovid's *Metamorphoses*, was first performed in Paris on 17 April 1682.

"*Persée* was the first of Lully's operas to make extensive use of orchestral accompaniment for solo voices. In addition to the normal Paris revivals (up to 1746), a reworked version was performed at the marriage celebrations of Louis XVI and Marie Antoinette (1770)." Lois Rosow in *Grove Music Online* (39602) \$5,000



First Edition of "The Opera of the People"

15. [**Phaeton**, *Tragedie mis en musique*, par Monsieur de Lully, Escuyer, Conseiller, Secretaire du Roy, Maison, Couronne de France et de ses Finances, et Sur-Intendant de la Musique de Sa Majesté]. [LWV 61]. [Full score]. [Paris]: [Christophe Ballard, seul Imprimeur du Roy pour la Musique, ruë Saint Jean de Beauvais, au Mont-Parnasse. Et se vend a la Porte de l'Academie Royale de Musique, ruë Saint Honoré], [1683].

Folio. Contemporary boards. lxvi, (prologue), 144 pp. With decorative woodcut head- and tailpieces throughout. Music and text typeset, music in diamond-head notation. **With Lully's control paraph to first page of Act I and his monogrammatic handstamp to first page of Prologue.** With a number of manuscript markings including notational corrections to pp. v, xxii, and xxxi of Prologue; bar lines to p. 13; corrections to pp. 37, 40, 57, 60, 81, 114, and 128; occasional check marks; and a curious marking to foot of final page incorporating the number "1851" with a blank staff below with several musical notes. Manuscript fragment of one measure of musical notation in score laid in. Disbound. Worn and browned; occasional staining; old paper repairs; small tears including to inner margins of pp. xlix-lvi; several leaves detached. Lacking Act III scenes 5 and 6, and all of Acts IV and V.



First Edition. Schneider p. 389. Sonneck Dramatic Music p. 100. Lesure, p. 407. BUC p. 635. Hirsch II, 143. RISM L3002 and LL3002.

Phaëton, to a libretto by Quinault based on Ovid's *Metamorphoses*, was first performed at Versailles on 8/9 January 1683.

The opera "made history, in a small way, for at the Paris premiere [on 27 April 1683] it scored a complete success with the masses who, for the first time, sang and whistled operatic Airs in the streets. ... The most striking feature of the opera was the number of changes of set, and it was this constant variety, as well as the easy melodies, which gave the work its popular appeal." Demuth: *French Opera Its Development to the Revolution*, p. 126.

"According to *Le Cerf de la Viéville*, *Phaëton* was called 'the people's opera'; Parfaict attributed the nickname to the success of the public première citing in particular the magnificent scenery. One famous episode, the attempt by Protée [Proteus] (baritone) to evade Triton (haute-contre) by successive metamorphoses (I.vii), uses orchestral imagery to reflect visual spectacle: 'in vain he goes from symphonie to symphonie as if from hiding place to hiding place' (*La Laurencie*: Lully, 1911). The end is spectacular: Jupiter (basse-taille) uses a thunderbolt to stop Phaethon's wild ride, and Phaethon crashes to earth; an ensemble and chorus provide a sorrowful denouement." Lois Rosow in Grove Music Online

A lifetime first edition of Lully's *Phaëton*, known in its day as "the opera of the people," as the audience was invited to sing along for certain choruses in early performances.

Interesting for its contemporary corrections and markings, despite defects. (39603) \$1,500

Early Manuscript Full Score

16. **Phaeton.** *Tragedie*. [LWV 61]. *Copyist manuscript full score*. Paris, ca. 1690-1710.

Folio. Full contemporary dark brown calf with raised bands on spine in compartments gilt, titling gilt, decorative tooling gilt to edges of boards, marbled endpapers. 192 ff. in total consisting of 77, [i] (blank), 79-196, [i] (blank), 198-324, [i] (blank), 326-383 pp., 1f. (blank). Notated in black ink on 12-stave rastrum-ruled paper. Watermark of a bunch of grapes and letters within an oval featuring a heart (see Heawood



2205). Binding worn, rubbed, and bumped; minor loss to head and tail of spine. Minor internal wear and browning.

Schneider p. 389 (other manuscript copies). First printed edition 1683 (RISM L3002).

A fine manuscript copy in a highly attractive hand. (39595)

\$4,000



First Edition of the Reduced Score

17. **Phaëton**. *Tragedie. Mise en musique. Par Feu Mr. De Lully Escer. Coner. Secrétaire du Roy, Maison, Couronne de France et de Ses Finances, et Surintendant de la Musique de Sa Majeste. Seconde Edition. Gravée par H. de Baussen.* [LWV 61]. [Vocal score]. Paris: [Foucault] a l'Entrée de la Porte de l'Académie Royale de Musique au Palais Royal, rue Saint Honoré. ... Avec Privilège du Roy, 1709.

Folio. Full contemporary dark brown mottled calf, marbled endpapers. 1f. (recto title, verso Foucault "Catalogue des Opera de Mr. du Lully"), 1f. (privilege dated 12 July 1709), 5-116, 119-211 pp. With elaborate quarter-page engravings to head of several acts depicting the mise en scène, including an illustration of the fall of Phaëton in Act V. **With attractive half-length portrait of Lully** within oval border tipped-in to verso of front free endpaper. The 54-year-old composer is depicted with a long, curly



wig and cape, with coat of arms and text below image: "Né à Florence, mort à Paris en Mars, 1687. Agé de 54 ans," the image engraved by Sornique and published in Paris by Odieuvre, "Md. d'Estampes quay de l'Ecole vis-à-vis le côté de la Samarite. à la belle image. C.P.R." Small ownership label of M. Lecomte to front pastedown. The Foucault catalogue, engraved by Barlion, lists Proserpine, Atys, Alceste, Phaeton, and Roland, with prices for individual bound works. Binding considerably worn; upper board partially detached; spine lacking; endpapers worn. Occasional browning, soiling, and dampstaining; some staining, heavier to lower central margin of second half of volume; a number of signatures partially detached; minor loss to blank upper inner margin of p. 119. Lacking pp. 1-4 and 117-118.

A reduced score with instrumental selections in two- or three-part textures with figured bass added, allowing for the overture and dances to be performed by solo keyboard or small instrumental ensemble.

First Edition in this format. Schneider p. 389. Sonneck Dramatic Music p. 100. Lesure p. 407. BUC p. 635. Hirsch II, 143. RISM L3003 and LL3003.

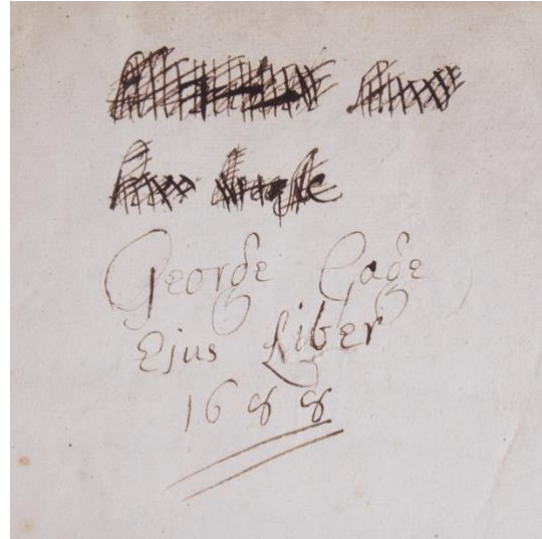
Dominique Sornique (1708-1756) was a French engraver; Michel Odieuvre (1687-1756) was a noted French print dealer, painter, and engraver. (39608) \$2,800



The Tragédie en Musique, a New Genre

18. **Proserpine** *Tragedie mise en musique par Monsieur de Lully, Sur-Intendant de la Musique du Roy.* [LWV 58]. [Full score]. Paris: Christophe Ballard, seul Imprimeur du Roy pour Musique, rue Saint Jean de Beauvais, au Mont de Parnasse. Et se vend à l'Entrée de la Porte de l'Academie Royale de Musique, au Palais Royal, rue Saint Honoré ... Avec Privilege de Sa Maiesté, 1680.

Folio. Attractively bound in full modern dark brown panelled calf with raised bands on spine in decoratively blindstamped gilt-ruled compartments, mahogany title label gilt. 1f. (recto title, verso blank), 1f. (dedication), 72 (prologue), 355, [i] (blank) pp. With rastrum-ruled blank staves added to many pages. Music and text typeset throughout, music in diamond-head notation. **With Lully's control paraph** to blank verso of final page. Elaborate woodcut device to title incorporating horticultural and architectural motifs with central image within oval border depicting allegorical personifications of Fortune and Virtue with "Virtuti Fortuna Cedit" (Fortune Yields to Virtue) at Virtue's head with cherubs playing lute and viol and Orpheus with lyre; a satyr playing a panpipe flanks the central image, with two additional cherubs displaying a short musical phrase above. Contemporary manuscript ownership inscription to front free endpaper "George Gage Eius Liber 1688." Slightly worn; light uniform browning, heavier to edges of first and last leaves; outer margin of title slightly chipped; small tears to lower margins of pp. 99 and 133 repaired; paper repair to lower outer corner of pp. 269/270, just touching notation; dampstaining to outer



margin of pp. 161-171 and 227-232; outer margin of pp. 353-355 slightly chipped, reinforced with archival tape to edges; single wormhole to blank lower outer corners in second half of volume.

First Edition. Schneider p. 332. Sonneck Dramatic Music p. 100. Lesure p. 407. BUC p. 635. Hirsch II, 144. RISM L3014 and LL3014.

Proserpine, in a prologue and five acts to a libretto by Quinault after Ovid's *Metamorphoses*, was first performed on 3 February 1680 for King Louis XIV at court in Saint-Germain-en-Laye and first performed in Paris at the Opéra on 15 November of the same year; performances continued until March of 1681.

"Lully and his librettist, Philippe Quinault, invented a new genre, the *tragedie en musique* (which came to be called *tragedie lyrique* around the mid-18th century). It shares certain superficial characteristics with French spoken tragedy of the time, notably its five-act structure and heroic (i.e. noble), characters, usually from ancient mythology, who work out their problems in conversations with their confidants." The New Grove Dictionary of Opera Vol. 3 p. 84.

"Lully favoured the duo above all other small ensembles in his *tragedies lyriques*. ... What P.-M. Masson (in *L'Opéra de Rameau*) has called the 'divergent duo' expresses the opposing sentiments of two people. It is extremely rare in French opera before Rameau. *Proserpine* includes a duo, 'Ma douleur mortelle' (in Act 4 scene iv), which highlights the conflict between Pluto and Proserpine and is as close as Lully ever came to writing an operatic 'divergent duo.'" The New Grove Vol. 11 p. 323. (39607) \$5,000

Contemporary Manuscript Full Score

19. **Proserpine.** *Tragedie.* [LWV 58]. *Copyist manuscript full score.* Paris, ca. 1680-90.

Folio. Full contemporary dark brown calf with raised bands on spine in compartments gilt, titling gilt, decorative tooling gilt to edges of boards, marbled endpapers. Watermark of grapes and letters in an oval incorporating a heart (see Heawood 2205-2207).



Act I: ff. 1-83 recto (verso blank)
 Act II: ff. 84-109
 Act III: ff. 110-138
 Act IV: ff. 139 (recto blank, verso notated)-
 177
 Act V: ff. 178 (recto blank, verso notated)-
 207

207 leaves (=414 pp.) in total. Notated in black ink on 12-stave rastrum-ruled paper. Binding worn, rubbed, and bumped with minor loss to head and tail of spine; joints partially split. Occasional small stains and showthrough; several leaves slightly browned; minor loss to blank upper corner of f. 126.

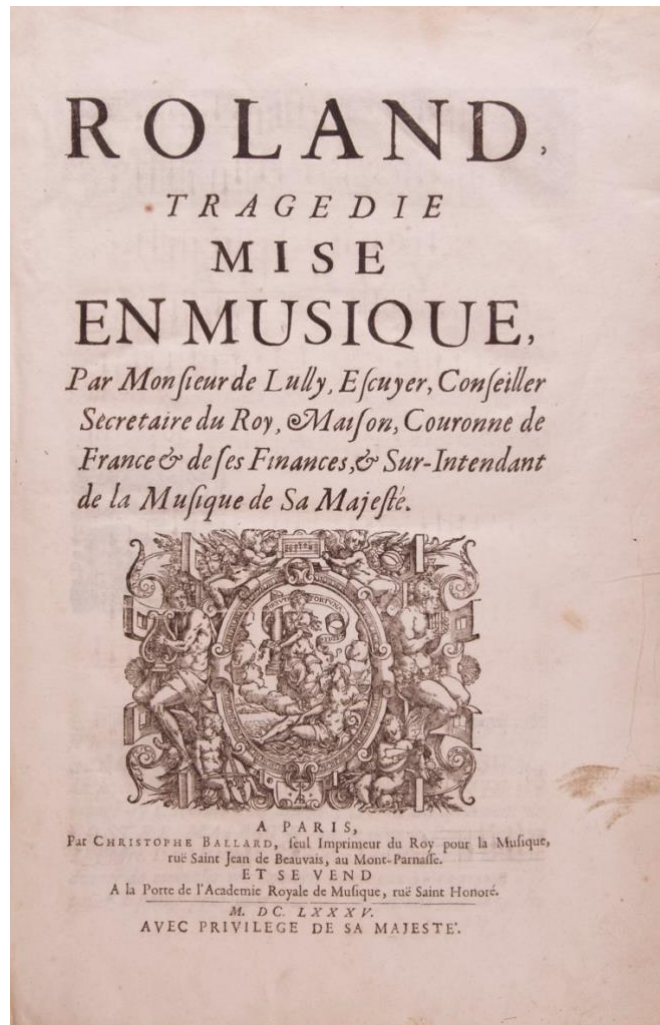
Schneider p. 332 (citing 4 other manuscript copies in France and one in the U.S., at the Library of Congress). First printed edition 1680 (RISM L3014).

A fine manuscript copy in an attractive hand. (39594) \$3,800

**First Edition, the Subject Chosen by the Sun King Himself
 - From the Collection of the Comtesse de Chambure -**

20. **Roland.** *Tragedie Mise en Musique par Monsieur de Lully, Escuyer, Conseiller Secretaire du Roy, Maison, Couronne de France & de ses Finances, & Sur-Intendant de la Musique de Sa Majesté.* [LWV 65]. [Full score]. Paris: Christophe Ballard, seul Imprimeur du Roy pour la Musique, ruë Saint Jean de Beauvais, au Mont-Parnasse. Et Se Vend A la Porte de l'Academie Royale de Musique, ruë Saint Honoré. ... Avec Privilege de Sa Majesté, 1685.

Folio. Full contemporary dark brown calf with raised bands on spine in decorative compartment gilt, titling gilt. 1f. (recto title, verso blank), 1f. (dedication), 1f. (dedication in verse), lvi (Prologue), 344 pp. Music and text typeset throughout, music in diamond-head notation. Elaborate woodcut device to title incorporating horticultural and architectural motifs with central image within oval border depicting allegorical personifications of Fortune and Virtue with "Virtuti Fortuna Cedit" (Fortune Yields to Virtue) at Virtue's head with cherubs playing lute and viol and Orpheus with lyre; a satyr playing a panpipe flanks



the central image, with two additional cherubs displaying a short musical phrase above. Binding worn, rubbed, and bumped; endpapers slightly soiled, stained, and creased, with minor loss to lower outer blank corner of free endpaper. Some wear; occasional staining, browning, and foxing, heavier to some leaves; first leaf with tear repaired; additional small tears to many leaves at lower margin, some repaired, with no loss of music; occasional mispagination.

Provenance

Noted musicologist and collector **Geneviève Thibault, Comtesse de Chambure** (1902-1975), with her small engraved armorial bookplate incorporating a crown, a standing bear, a lion, and three crested birds to front pastedown.

First Edition. Schneider p. 428. Sonneck Dramatic Music p. 100. Lesure p. 407. BUC p. 635. Hirsch II, 145. RISM L3027 and LL3027.

Roland, a tragédie en musique with a libretto by Quinault after Ariosto's Orlando Furioso, was first performed at Versailles on 8 January 1685.

"Lully and Quinault's penultimate tragedy was performed weekly at Versailles (in the riding-school theatre, without machinery) for two months; the production then moved to the Paris Opéra on 8 or 9 March and

continued until November. The principal singers were Le Rochois (*Angélique*), Dumesnil (*Médor*) and Beaumavielle (*Roland*). Paris Opéra revivals occurred regularly up to 1755. Between 1686 and 1750 there were productions in Brussels (several times), Marseilles, Lyons, Rouen, Metz, Lille, and Amsterdam.

Lully's dedication of the printed score to Louis XIV indicates that the King chose the subject of the story. The libretto is curiously divided. Acts 1–3 concern *Angélique's* internal conflict between love and 'glory' (more precisely, love and pride). Acts 4–5 concern *Roland's* internal struggle with unrequited love; it is resolved by a *deus ex machina* who uses magic to make Roland understand that the struggle is a heroic conflict between love and duty." Lois Rosow in *Grove Music Online*

A lifetime first edition of *Roland*, for which Louis XIV, the Sun King, chose the subject himself.
(39601)

\$5,000

Contemporary Manuscript Full Score

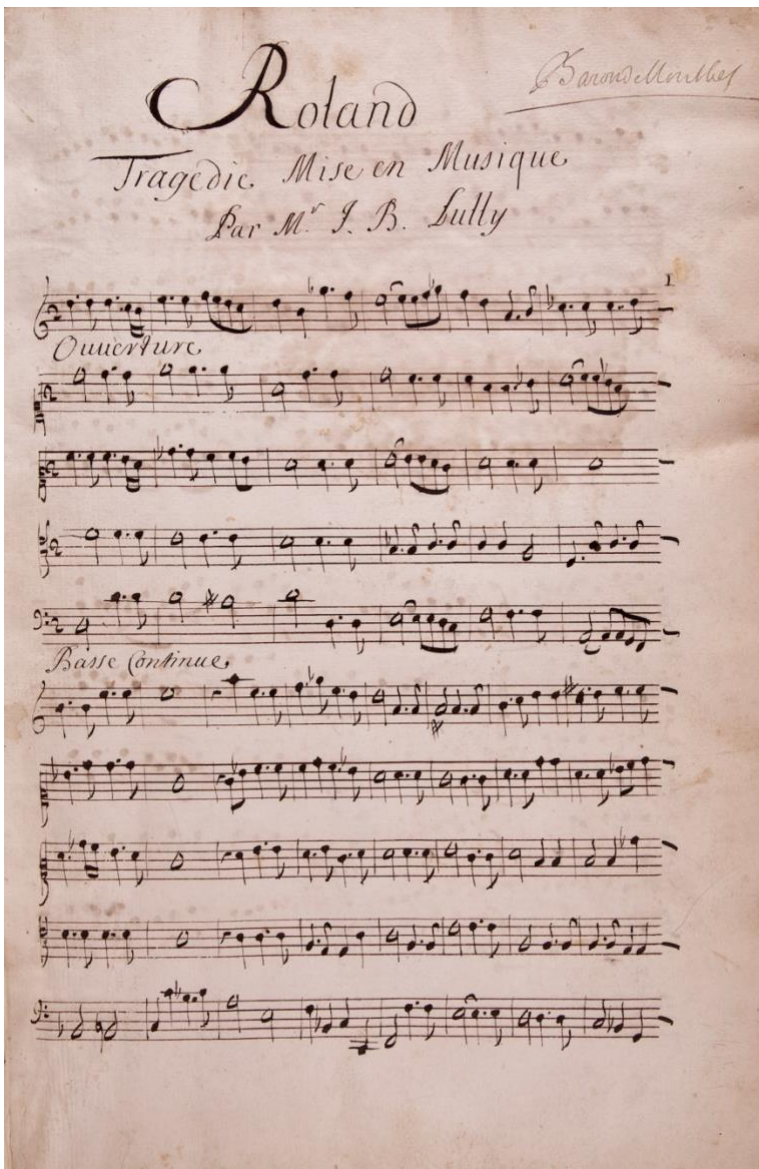
21. **Roland.** *Tragedie. Mise en Musique.* [LWV 65].
Copyist manuscript full score. Paris, ca. 1690-1710.

Folio. Full dark brown contemporary calf with coat of arms gilt (possibly of the de Forbin family) incorporating a shield topped by a crown with three decorative devices within flanked by two lions to both boards, raised bands on spine in decorative compartments gilt, titling gilt. 378 pp., 1f. (blank) on 189 numbered folios. Notated in black ink on 12-stave rastrum-ruled paper. Watermark of a bunch of grapes with letters within an oval. With early ownership inscription to upper right corner of first page "Baron de M[?]thes." Occasional cancellations and corrections. Binding worn, rubbed, and bumped; minor loss to spine; boards partially detached. Margins slightly foxed; occasional minor stains and soiling; tear to front free endpaper repaired with archival tape to verso.

Schneider p. 428 (other manuscript copies). First printed edition 1685 (RISM L3027). Coat of arms Olivier-Hermal-Roton plates 199-201. 39599

A fine manuscript copy of *Roland*, for which the Sun King himself chose the subject.
(39600)

\$4,000





**Contemporary Manuscript Full Score of this Noted Work,
Part of the Repertoire of the Paris Opéra for Almost 100 Years**

22. *Thésée. Tragedie.* [LWV 51]. Copyist manuscript full score. France. Ca. 1690-1710.

Folio. Full contemporary dark brown calf with raised bands on spine in compartments gilt, titling gilt, decorative tooling gilt to edges of boards, marbled endpapers. 54, [i] (blank), 56-181, [i] (blank), 183-225, [i] (blank), 227-344, [i] (blank) pp. on 172 numbered folios. Notated in black ink on 12-stave rastrum-ruled paper. Watermark of a bunch of grapes with letters within an oval. Binding worn, rubbed, and bumped; some loss to head and tail of spine. Occasional small stains.

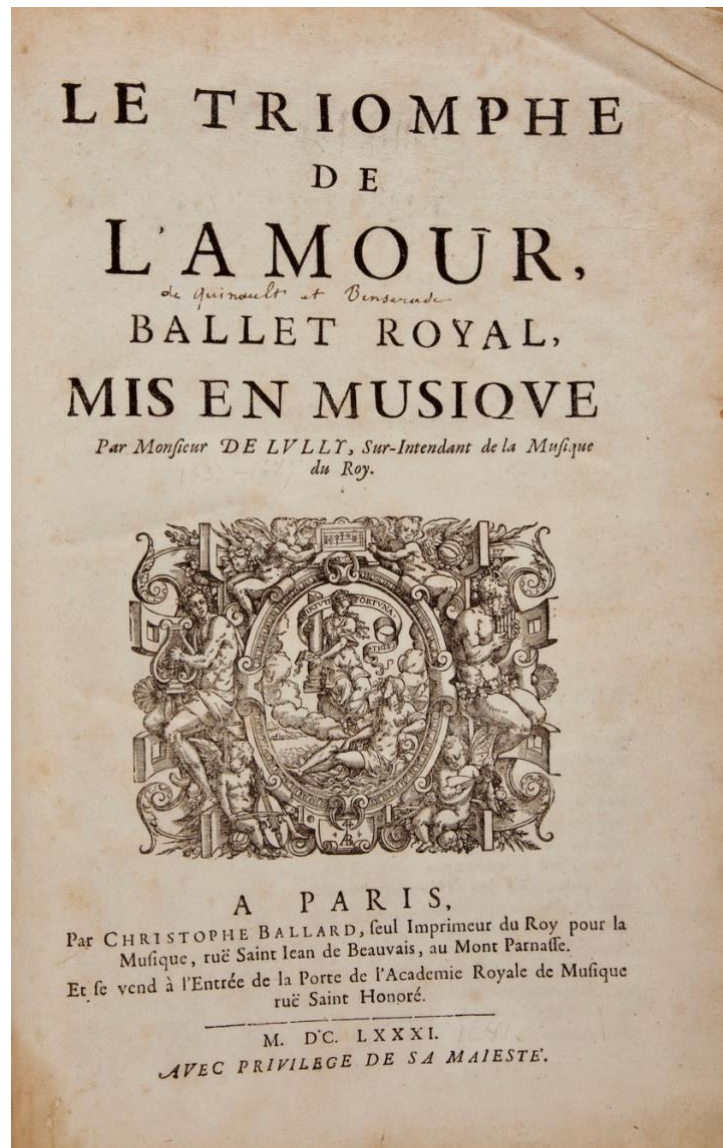
Schneider p. 246 (other manuscript copies). First printed edition 1688 (RISM L3037).

Thésée, a *tragédie en musique* in a prologue and five acts to a libretto by Quinault after Ovid's *Metamorphoses*, was first performed at St Germain-en-Laye on 11 January 1675. It was a favorite of French opera-goers for over 100 years after its premiere.

"The orchestra and chorus are used with brilliant effect in several divertissements, but especially in the evocation of battle throughout Act 1. Medea's role (like that of Lully's final lovesick sorceress, Armide) is replete with expressive monologue airs: 'Doux repos', 'Dépit mortel', 'Sortez, Ombres' and 'Ah! faut-il me venger'. Thésée was part of the standard repertory at the Paris Opéra from 1675 until 1767; in addition, it was selected to represent Lully when, in 1779, the Opéra presented an historical survey of French operatic styles." Lois Rosow in *Grove Music Online*

A fine manuscript copy in an attractive hand. (39596)

\$4,000



Rare First Edition of the First Ballet with Female Dancers at the Opéra

23. **Le Triomphe de l'Amour**, *Ballet Royal, Mis en Musique par Monsieur de Lully, Sur-Intendant de la Musique du Roy*. [LWV 59]. [Full score]. Paris: Christophe Ballard, seul Imprimeur du Roy pour Musique, rue Saint Jean de Beauvais, au Mont de Parnasse. Et se vend à l'Entrée de la Porte de l'Academie Royale de Musique, au Palais Royal, rue Saint Honoré ... Avec Privilege de Sa Maieste, 1681.

Folio. Full modern dark ivory vellum with raised bands on spine in decoratively blindstamped compartments. 1f. (recto title, verso blank), 1f. (dedication), 117, 18 (the Entrée des Cariens," unpaginated), 118-192, 12 (the Entrée de Pan, d'Arcas et de Silvanis," unpaginated), 193-220 pp. With rastrum-ruled blank staves added to many pages. Music and text typeset throughout, music in diamond-head notation. **With Lully's control paraph** to foot of final page. **Contemporary manuscript annotations** to upper outer corner of front free endpaper noting names of 18th century French writers and to title noting names of librettists Quinault and Benserade. Text in contemporary hand under uppermost treble line (designated "Venus" by the scribe) of the instrumental selection "Deuxieme Menüet pour les Mesmes," pp. 22-23, the first line being "Si quelquefois l'amour cause des peines." With manuscript directions to foot of p. 21



regarding the part of Venus. Elaborate woodcut device to title incorporating horticultural and architectural motifs with central image within oval border depicting allegorical personifications of Fortune and Virtue with "Virtuti Fortuna Cedit" (Fortune Yields to Virtue) at Virtue's head with cherubs playing lute and viol and Orpheus with lyre; a satyr playing a panpipe flanks the central image, with two additional cherubs displaying a short musical phrase above. Title label to spine lacking. Slightly worn and browned, more heavily to lower inner margins; small chips to edges of first leaves; occasional tears to edges, some repaired; occasional foxing and small stains. A very good copy overall.

First Edition. Rare. Schneider p. 351. Sonneck Dramatic Music p. 100. Lesure p. 408. BUC p. 635. Hirsch II, 146. RBH (3 copies only offered at auction since 1960). RISM L3054 and LL3054.

Le Triomphe de l'Amour, with a libretto by Quinault and Isaac de Benserade, was first performed in Saint-Germain-en-Laye at the Salle de Comédie of the Château on 21 January 1681 to celebrate the marriage of the Dauphin to Marie-Anne-Christine-Victoire of Bavaria.

"Three of Louis XIV's other children danced in this ballet, which had its première at Saint Germain-en-Laye in 1681: they were the Comte de Vermandois, the Princesse de Conti and the young Mademoiselle de Nantes." Lois Rosow in *Grove Music Online*

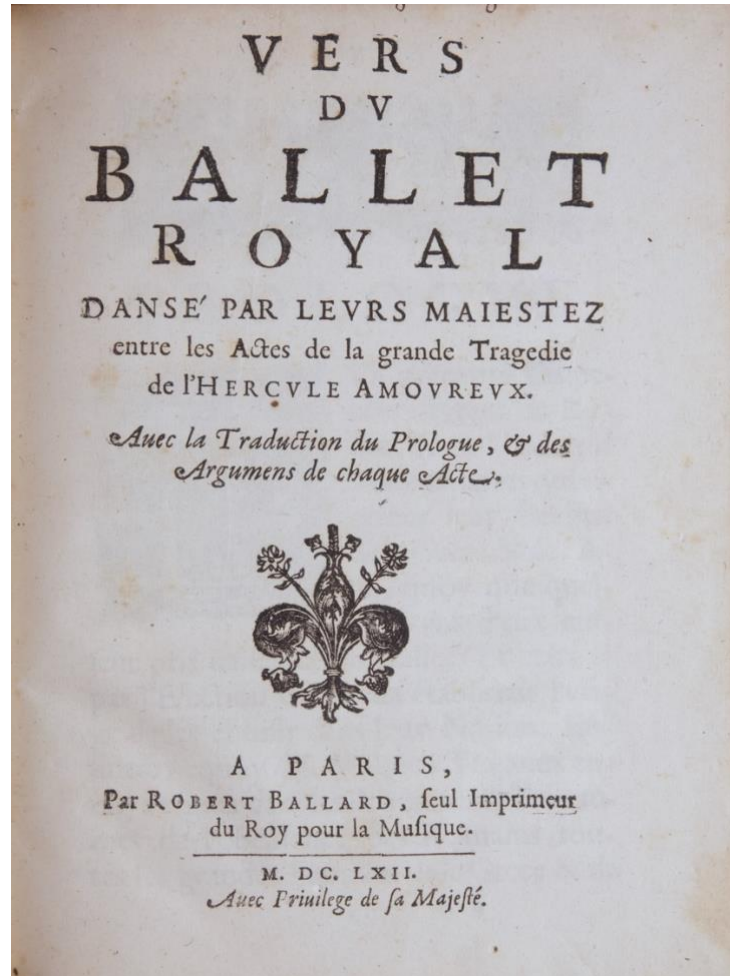
"The production featured royal and aristocratic amateur dancers and professional performers. In May 1681 the ballet was transferred to the public stage at the Paris Opéra with a fully professional cast, including - for the first time at that theatre - women dancers. According to contemporary reports, spectacular scenic effects were devised for the Opéra production by the Italian theatrical engineer Ercole Rivani. The livret (libretto) for the court production is well documented, but that for the Opéra production was thought lost. However, a livret in the Bibliothèque Nationale de France may be identified as that for the Opéra production. It reveals that extensive scenographic changes - and some musical ones - were made for the Opéra. Certain changes affected the presentation of the dances. Engravings of a few costume designs for the ballet have long been known. Mickaël Bouffard and Jérôme de La Gorce have recently identified further designs in the Louvre. With these and the scene descriptions in the Opéra livret we can now reassess the impact of this spectacular multimedia work." Abstract, *Le Triomphe de l'Amour' 1681: A Multimedia Spectacular on the Court and Public Stage* presented by Sandra Tuppen at Dance, Costume & Scenography, 2023, Oxford University

With text by French poet, librettist, and playwright Isaac de (1613-1691). "[Benserade's] art of telling the truth about society people with elegance and dexterity was not only appreciated by the salons and developed in all the current poetic genres – epigrams, madrigals, rondeaux, enigmas, portraits and epitaphs – but was peculiarly suited to the court ballet. Benserade's popularity coincided with Louis XIV's career as a dancer of some talent, and between 1651 and 1669, when the king retired from the stage, Benserade wrote verses for 23 royal ballets." Margaret M. McGowan in *Grove Music Online*

Le Triomphe de l'Amour was the first ballet with female dancers at the Paris Opéra, featuring one of the most iconic pieces of music and dance of the 17th century, the Entrée d'Apollon.

One of the rarest of Lully's first editions. (39606)

\$5,500



Composed to Celebrate the Marriage of Louis XIV to Maria Theresa

24. *Vers du Ballet Royal dansé par Leurs Maiestez entre les Actes de la grande Tragedie de l'Hercule Amoureux. Avec la Traduction du Prologue, & des Argumens de chaque Acte.* [LWV 17]. [Libretto]. Paris: Robert Ballard, seul Imprimeur du Roy pour la Musique. ... Avec Privilege de Sa Majesté, 1662.

Small quarto. Quarter red morocco with red and black marbled boards, title and decorative tooling gilt to spine. 1f. (recto title, verso blank), pp. 3-7 (prologue), 51[!52] pp. With fine decorative woodcut headpiece, decorative initials, and woodcut head- and tailpieces throughout. With named cast lists. Manuscript annotation (or ownership signature) to head of title significantly trimmed by binder. Binding very slightly worn. Occasional small stains, not affecting text.

First Edition. Malkin 91. Schmidt: *Livrets for Lully's Ballets* IIa, ?first state. Magriel p. 139. Silin p. 296. Not in Derra de Moroda.

L'Hercule Amoureux, a ballet with music by Lully, was first performed in Paris at the Tuileries on 7 February 1662, marking the occasion of the marriage of Louis XIV to Maria Theresa of Spain.

"This opera-ballet ... was doubtless the most brilliant of all the festivities organized in honor of the king's marriage. The performance, before an immense crowd which filled the new theatre to capacity, lasted for six hours ... But the magnificence of the new theatre, the extraordinary boldness of the machines and decorations, the numerous and sudden changes of scenes, and the sumptuousness of the costumes kept the audience in a constant state of excitement. They paid very little attention to the opera itself, but the ballet entries, particularly the one in which the king and queen danced together, surrounded by the most illustrious representatives of the nobility, threw them into ecstasy. ... The complete spectacle is a very happy fusion of two genres producing what we may call a 'court-opera-ballet' in which the subjects of the ballet entries are closely related to the subject of the opera. The work is the result of the collaboration of at least six people: Camille Lillius wrote the Prologue, Buti wrote the libretto, Cavalli composed the music of the opera, Benserade devised the ballet entries and wrote the Vers, Lully composed the music of the ballet entries, and Gaspare Vigarani invented the machines." Silin: *Benserade and his Ballets de Cour*, p. 301.

Ercole amante ("Hercules in Love"), an opera in a prologue and five acts by Cavalli to a libretto by Francesco Buti after Ovid's *Metamorphoses*, was commissioned by Cardinal Mazarin to mark the occasion of the wedding of Louis XIV to Maria Theresa of Spain. Cavalli (1602-1676) *"was the most performed, and perhaps the most representative, composer of opera in the quarter-century after Monteverdi and was a leading figure, as both composer and performer, in Venetian musical life."* Thomas Walker in *Grove Music Online*

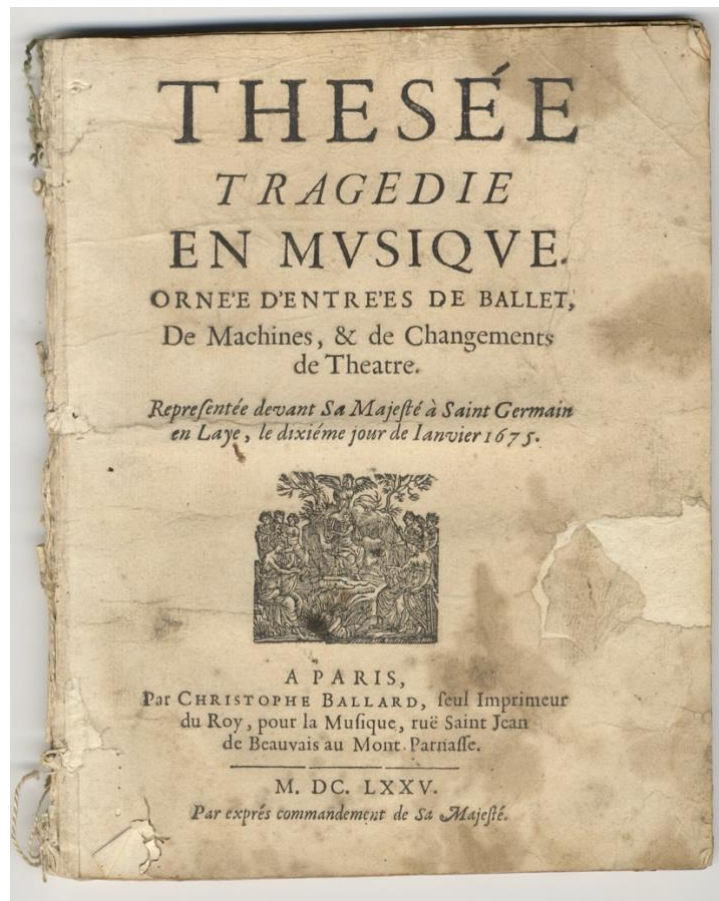
With text by French poet, librettist, and playwright Isaac de Benserade (1613-1691). A French poet, librettist and playwright, *"[Benserade's] art of telling the truth about society people with elegance and dexterity was not only appreciated by the salons and developed in all the current poetic genres – epigrams, madrigals, rondeaux, enigmas, portraits and epitaphs – but was peculiarly suited to the court ballet. Benserade's popularity coincided with Louis XIV's career as a dancer of some talent, and between 1651 and 1669, when the king retired from the stage, Benserade wrote verses for 23 royal ballets."* Margaret M. McGowan in *Grove Music Online*

"During this period [the early 1660s] Lully's instrumental music also evolved at a remarkable rate. He devised concerts for his ballets, varying the instrumental timbres to suit what was being described in the librettos. After a ritournelle pour le concert du Printemps in the Ballet des saisons, he introduced a concert de trompettes into his entrées for Cavalli's Ercole amante, as well as two concerts de guitares, in which he himself was one of the performers." Jérôme de La Gorce in *Grove Music Online*. (39694) \$3,200

“Selected to Represent Lully”

25. **Thésée** *Tragedie en Musique. Ornée d'Entrées de Ballet, de Machines, & de Changements de Theatre. Représentée devant Sa Majesté à Saint Germain en Laye, le dixième jour de Janvier 1675.* [LWV 51]. [Libretto]. Paris: Christophe Ballard, seul Imprimeur du Roy, pour la Musique, rue Saint Jean de Beauvais au Mont Parnasse ... Par exprés commandement de Sa Majesté, 1675.

Quarto. Disbound. 1f. (recto title, verso blank), 1f. ("Acteurs du Prologue"), 3ff. ("Prologue"), 1f. ("Acteurs de la Tragedie"), 70 pp. With woodcut device to title including Apollo with lyre, figures in Greco-Roman dress with harp and lute, and a pegasus; woodcut headpieces to each act; decorative woodcut initials and tailpieces throughout. Full named cast lists for the "Acteurs du Prologue" and the "Acteurs de la Tragedie."

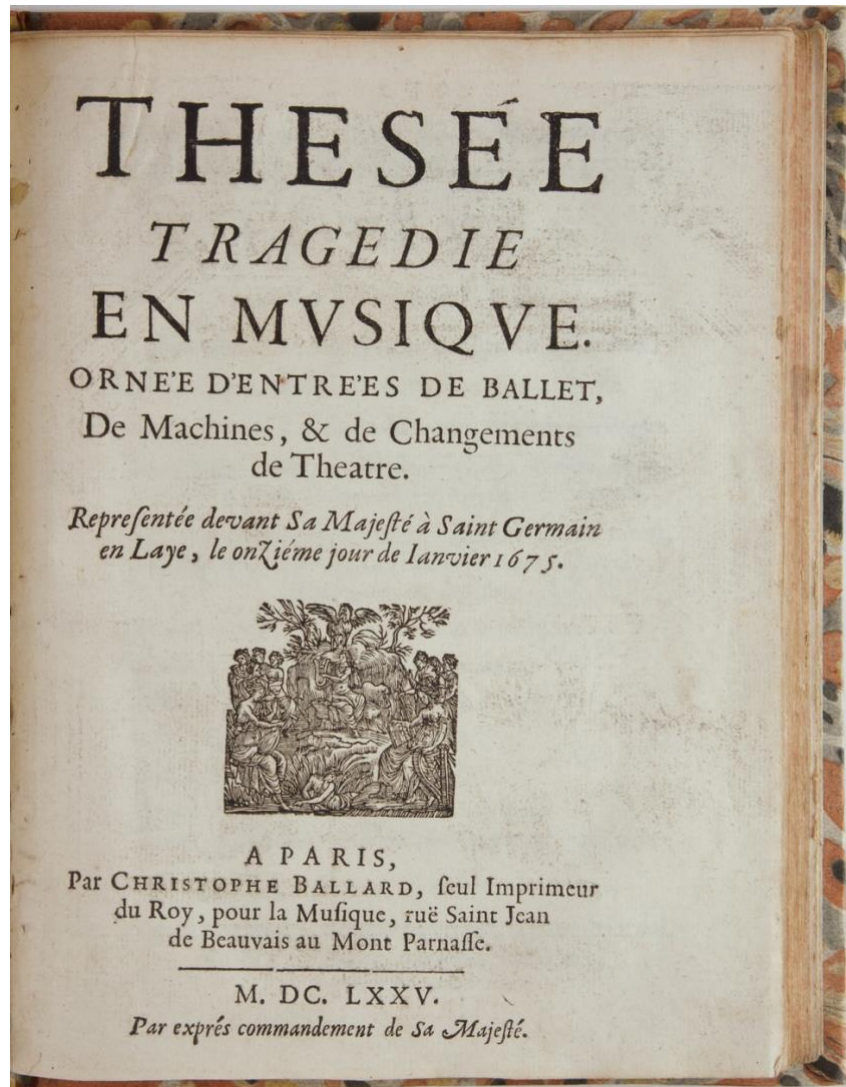


Somewhat worn, browned, foxed, soiled, and stained, slightly heavier to title; some worming, especially to lower inner margins; stub of front free endpaper and blank preliminary leaf preceding title; first signature detached; loss to blank outer margin of title repaired with contemporary paper; blank outer margin of all leaves of "Prologue" repaired with contemporary paper; numerous additional leaves with contemporary paper reinforcements to inner margins; other minor defects. Lacking first leaf of Prologue, pp. 65-66, and pp. 71-76.

First Edition, first issue (all other issues with a date of first performance as 11 January 1675). This issue not in Sonneck Librettos. Schmidt LLC3-1.

Thésée, a *tragédie en musique* in a prologue and five acts to a libretto by Quinault after Ovid's *Metamorphoses*, was first performed at St Germain-en-Laye on 11 January 1675.

"The orchestra and chorus are used with brilliant effect in several divertissements, but especially in the evocation of battle throughout Act 1. Medea's role (like that of Lully's final lovesick sorceress, Armide) is replete with expressive monologue airs: 'Doux repos', 'Dépit mortel', 'Sortez, Ombres' and 'Ah! faut-il me venger'. Thésée was part of the standard repertory at the Paris Opéra from 1675 until 1767; in addition, it was selected to represent Lully when, in 1779, the Opéra presented an historical survey of French operatic styles. Lully's score was substantially modernized by editors for productions from 1754 onwards."
Lois Rosow in *Grove Music Online*. (39713) \$700



26. *Thésée Tragedie en Musique Ornée d'Entrées de Ballet, de Machines, & de Changements de Theatre. Représentée devant Sa Majesté à Saint Germain en Laye, le onzième jour de Janvier 1675.* [LWV 51]. [Libretto]. Paris: Christophe Ballard, seul Imprimeur du Roy, pour la Musique, rue Saint Jean de Beauvais au Mont Parnasse ... Par exprés commandement de Sa Majesté, 1675.

Small quarto. Modern marbled boards with paper title label to upper and spine. 1f. (recto title, verso blank), 1f. ("Acteurs du Prologue"), 4ff. ("Prologue"), 1f. ("Acteurs de la Tragedie"), 76 pp. With woodcut device to title including Apollo with lyre, figures in Greco-Roman dress with harp and lute, and a pegasus; exceptionally fine woodcut headpiece to Prologue and additional headpieces to each act; decorative woodcut initials and tailpieces throughout. Full named cast lists for the "Acteurs du Prologue" and the "Acteurs de la Tragedie." Small holes to blank inner margins from previous sewing; slightly worn; very occasional minor foxing, soiling, and stains; minor loss to blank upper outer corner of pp. 31/32.

First Edition, fourth issue. Sonneck Librettos p. 1069. Schmidt LLC3-2.3. (39689)

\$2,000



Contemporary Manuscript Collection of Works by Lully, Campra, and Desmarets

27. **Airs de Roland.** [LWV 65]. *Interesting manuscript collection of selected vocal pieces from operas by Lully, André Campra 1660-1744, and Henri Desmarets 1661-1741.* [Ca. 1700].

Oblong 16mo. Full contemporary vellum with triple-rule border to both boards. With "C Armand" in early manuscript to upper board and front pastedown, quite possibly the French soprano Mlle. Armand, fl. 1704-1707. 88 pp. Notated in black ink on 4-stave rastrum-ruled paper. Watermark bunch of grapes, countermark group of letters (indecipherable). Binding slightly soiled, stained, and warped; signature to upper board faded. Occasional stains and soiling, mostly marginal; some light showthrough.

Contains:

Lully. Roland. [LWV 65]

- 1) "Au genereux Roland je dois," pp. 1-3, bass/continuo
- 2) "Trompez charmante Reyne," pp. 4-5, bass solo
- 3) "Faut il encor que je vous ayme," pp. 6-8, bass/continuo
- 4) "J'abandonne ma gloire," pp. 8-9, bass solo with figures
- 5) "Agréables retraites," pp. 9-10, alto/continuo
- 6) "Ah! que mon cœur est agité," pp. 11-13, soprano/continuo
- 7) "Ah quel tourment de garder," pp. 14-17, alto/continuo
- 8) "Je ne verray plus," pp. 18-22, soprano/continuo
- 9) "Ah! J'attendray longtemps," pp. 22-26, bass/continuo

Lully. Armide. [LWV 71]

- 10) "Vous allumez une fatale flamme," pp. 26-27, soprano/continuo
- 11) "Les Plaisirs ont choisy pour azile," pp. 28-30, alto/continuo
- 12) "Allez allez éloignez vous," pp. 31-32, alto/continuo
- 13) "Pouquoy voulez vous songer," pp. 32-33, soprano/continuo
- 14) "Plus j'observe ces lieux," pp. 34-40, alto/continuo
- 15) "La chaisne de l'hymen m'estonne," pp. 40-41, soprano/continuo
- 16) "Ah! si la liberté," pp. 42-44, soprano/continuo

Lully. Atys. [LWV 53]

- 17) "Le Printemps quelquefois," pp. 45-46, alto/continuo
- 18) "Amans qui vous plaignez," pp. 46-48, bass/continuo
- 19) "L'Amour fait trop verser," pp. 48-50, alto/continuo
- 20) "Quand le peril est agréable," p. 51, soprano/continuo
- 21) "Quand on ayme," pp. 52-53, bass/continuo
- 22) "Dans l'Empire amoureux," pp. 54-56, soprano/bass duet
- 23) "Laisse mon cœur en paix," pp. 56-58, alto/continuo

- 24) "Ne vous faites point violence," pp. 59-61, bass/continuo
- 25) "Espoir si cher," pp. 61-66, soprano/continuo
- 26) "Revenez ma raison," pp. 66-68, soprano/continuo

Lully. Phaëton. [LWV 61]

- 27) "Dans cette paisible retraite," pp. 68-70, soprano/continuo
- 28) "Heureuse une ame indifferente," pp. 70-72, soprano/continuo

At this point, the pagination skips from p. 72 to p. 89. A new piece starts, suggesting a decision may have been made on the part of the compiler of the manuscript to omit some leaves, perhaps paginated before the music was copied. All pieces in this section are preserved in their integrity.

Campra. Le Carnaval de Venise

- 29) "Vous brillez a mes yeux," pp. 89-91, bass/continuo
- 30) "Que l'Amour dans nos cœurs," pp. 91-95, soprano and bass/continuo
- 32) "De tes rigueurs ny de tes faveurs," pp. 95-95, alto/continuo

Desmarets. Théagène et Cariclée

- 33) "Le calme et les beaux yeux," pp. 98-100, soprano/continuo.
- 34) "Charmant repos d'une ame," pp. 101-102, soprano/continuo

Anon.

- 35) "Tout est fragile dans le monde," pp. 103-104, soprano/continuo

Also found in a music manuscript in the Bibliothèque nationale de France (Notice n°: FRBNF43363801), an "Air à boire à 2."

Executed in an accomplished hand, similar to contemporary examples from the Foucault workshop, which produced numerous copyist manuscripts of Lully operas. The identity of the scribe is unknown; the presence of distinctive semi-colon style bass and baritone clefs may, however, aid scholars interested in tracing other examples of the hand.

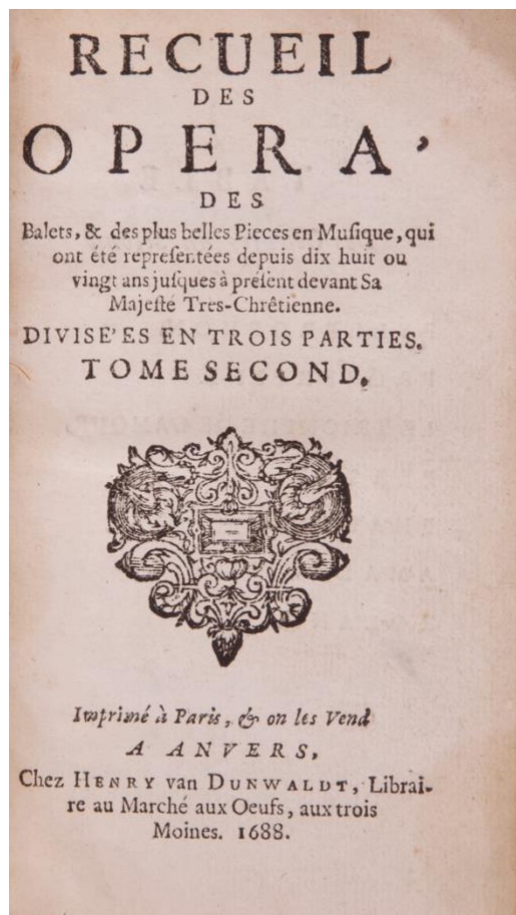
The present manuscript offers a wealth of information regarding the performance practice of 17th century French operatic repertoire in domestic settings.

The air *J'abandonne ma gloire*, pp. 8-9, is notated for bass voice on a single staff, with figured bass. A singer could thus self-accompany from the figures while singing the vocal part, as the solo and accompaniment in that selection are identical.

In *Dans l'Empire amoureux*, pp. 54-56, a soprano/bass duet, the entrance of the bass vocal line, which differs from the soprano, is written out separately. By the fourth bar of the air, only the soprano line is given; at this point, the voices proceed homophonically, suggesting that the two singers read from the same line of text.

In *Que l'Amour dans nos cœurs*, pp. 91-95, for soprano and bass/continuo, the bass voice and figured bass are notated on the same staff. Several small passages of continuo interludes are untexted; these purely instrumental passages are notated in a grace-note size. Thus, if the bass singer is also the continuo player, he can easily differentiate purely accompanimental passages in a fast-moving rhythmically active environment. The manuscript also reveals how music may have been transmitted from printed scores of the time to manuscript copies: the 1695 printed edition of *Théagène et Cariclée* (RISM D1774) includes a table listing *Des Airs que l'on peut détacher*, i.e., airs that can be detached from the rest of the opera for individual performance. The compiler of the manuscript has done just that with the two Desmarets selections.

An attractively copied and highly personal manuscript collection of French 17th century operatic and domestic vocal repertoire, with ample traces of players' and singers' performance practices. The manuscript provides a fascinating glimpse into a rich world of private music making where (as we witness in music iconography of the time), multiple performers shared a single score, merging their sounds, with the music quite literally drawing people closer together. Well worthy of further research. (39751) \$3,500



3-Volume Collection of Libretti by Lully et al.

28. **21 libretti** (with minor duplication) of works by Lully, André Campra 1660-1744, Henri Desmarets 1661-1741, André Destouches 1672-1743, François Rebel 1701-1775, and Michel de la Barre ca. 1675-1745. In 3 volumes, as follows:

Vol. I

Recueil des Opera, des Balets, et des plus belles Pieces en Musique, qui ont été représentées depuis dix ou douze ans jusques à present devant Sa Majesté Tres-Chrétienne. Tome Second. Suivant la Copie de Paris. [Libretti]. Amsterdam: Abraham Wolfgang, 1687.

With libretti to 5 works: Atys, Isis, Bellerophon, Proserpine, and Le Triomphe de l'Amour. Named cast list and full-page engraved frontispiece illustrating a scene from the opera to each libretto. Occasional decorative woodcut head- and tailpieces and initials. 1f. (recto collective title, verso contents).

- **Atys ... ornée d'Entrées de Ballet, de Machines, & de Changements de Theatre.** 1f. (recto title, verso blank), pp. 3-70.

- **Isis ... Représentée devant sa Maiesté à Saint Germain en Laye.** 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [5]-[14], 15-69, [i] (blank) pp., 1f. (blank).

- **Bellerephon ... Représentée par l'Academie Royale de Musique.** 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [5]-[12], 13- 56, 2ff. ("Permission"). Pp. 15/16 with minor loss to lower outer corner affecting a few words of text.

- **Proserpine ... Représentée devant Sa Majesté à Saint Germain en Laye.** 1f. (recto title, verso blank), 1f. (recto half-title, verso blank), 7-69, [i] (blank) pp., 1f. (blank).

- **Le Triomphe de l'Amour. Ballet. Dansé devant Sa Majesté à S. Germain en Laye.** 1f. (recto half-title, verso blank), 1f. (recto title, verso blank)l [5]-28, 1f. (recto "Vers pour la Personne et le Personnage de ceux qui sont du Ballet du Triomphe de l'Amour," verso blank), 31-47, [i] (blank) pp. Free front endpaper and lower portion of final page with ownership signature "Andriot;" rear pastedown with early ownership statement. Rear free endpaper lacking. No frontispiece.

12mo. Full dark brown leather with raised bands on spine.

Vol. II

Recueil des Opera, des Balets, & des plus belles Pieces en Musique, qui ont été représentées depuis dix huit ou vingt ans jusques à present devant Sa Majeste Tres-Chrétienne. Divisées en trois parties.

Tome Second. Imprimés à Paris, & les Vend a Anvers, Chez Henry van Dunwaldt, Librairie au Marché aux Oeufs, aux trois Moines, 1688. With occasional decorative woodcut head- and tailpieces and initials. 1f. (recto collective title, verso contents).

With libretti to 7 works: Bellerophon, Proserpine, Le Triomphe de l'Amour, Persée, Phaëton, Amadis, and Roland. Occasional decorative woodcut head- and tailpieces and initials. 1f. (recto collective title, verso contents).

- **Bellerophon** ... *Représenté devant Sa Majesté le [blank] Janvier 1679.* 1f. (recto title, verso blank), [3]-10, [11]-48 pp. Published 1688.
 - **Proserpine** ... *Représentée devant Sa Majesté à Saint Germain en Laye le [blank] de Fevrier 1680.* 1f. (recto title, verso blank), [3]-[5], 6-60 pp. One leaf loose. Published 1688.
 - **Le Triomphe de l'Amour.** *Ballet, Dancé devant Sa Majesté à s. Germain en Laye.* 1f. (recto title, verso blank), 1f. [3]-47, [i] (blank) pp. Published 1687.
 - **Persée.** 1f. (recto title, verso blank), [3]-57, [i] (blank) pp. 1f. (blank). Published 1688.
 - **Phaëton** ... *Représentée ... devant Sa Majesté à Versailles, le sixième jour de Janvier mil six cens quatre-vingts-trois.* 1f. (recto title, verso cast list), [3]-[8], 9-59, [i] (blank) pp. Published 1687.
 - **Amadis, Tragedie.** 1f. (recto title, verso cast list), [3]-[9], 10-60 pp. Published 1687.
 - **Roland** ... *Représentée devant Sa Majesté à Versailles, le huitième Janvier 1685.* 1f. (recto title, verso cast list), [3]-[9], 10-60 pp. Published 1693.
- 12mo. Full dark tan calf with triple gilt rules to boards, raised bands on spine in decorative compartments gilt, dark red leather title label gilt.

Vol. III

Recueil General des Opera Representez par l'Academie Royale de Musique, depuis son etablissement. Tome Huitième. Paris: Christophe Ballard, seul Imprimeur du Roy pour la Musique, rue St. Jean de Beauvais au Mont-Parnasse. Avec Privilege de Sa Majesté, 1706.

With libretti to 9 works: Tancrede, Ulysse, Les Muses, Amarillis, Le Carnaval & La Folie, Iphigenie, Telemaque, Alcine, and La Venitienne. With full-page engraved frontispiece illustrating a scene from the opera to each libretto (except Amarillis). Occasional decorative woodcut head- and tailpieces and initials. 1f. (recto collective title, verso blank), 1f. (contents).

- **Tancrede** ... *Représentée par l'Academie Royale de Musique l'An 1702. Les Paroles de M. Danchet. & La Musique de M. Campra. LVIII. Opera.* 1 (title), 2 (cast list), 3-56 pp.
- **Ulysse, Tragedie Représentée par l'Academie Royale de Musique l'An 1703. Les Paroles de M. Guichard. & La Musique de M. Rebel. LVIII. Opera.** 57 (title), 58 (cast list), 59-110.
- **Les Muses, Ballet Représenté par l'Academie Royale de Musique l'An 1703. Les Paroles de M. Danchet. & La Musique de M. Campra. LIX. Opera.** 111 (title), 112 (cast list), 113-172 pp.
- **Amarillis, pastorale, Représentée par l'Academie Royale de Musique, à la place de celle qui se trouve dans le Ballet des Muses. Composée par MM. Danchet & Campra.** 173 (title), 174 (cast list), 175-180.
- **Le Carnaval et La Folie, Comedie-Ballet, Représentée par l'Academie Royale de Musique l'An 1704. Les Paroles de M. de la Mothe. & La Musique de M. Destouches. LX. Opera.** 181 (title), 182-183 ("Avertissement"), 184 (cast list), 185-232 pp.
- **Iphigénie en Tauride** ... *Représentée par l'Academie Royale de Musique l'An 1704. Les Paroles de M. Duché. & La Musique de M. Desmarests. Mise au Théâtre par MMrs. Danchet & Campra. LXI. Opera.* 233 (title), 234 ("Avertissement" and cast list), 235-290.
- **Télémaque, Tragedie, Fragments des Modernes. Représentée par l'Academie Royale de Musique l'An 1704. Cette Piece a esté mise au Théâtre par les soins de M.M. Danchet, & Campra. LXII. Opera.** 291 (title), 292 ("Avertissement" and cast list), 293-332 pp.

- **Alcine** *Tragedie. Représentée par l'Academie Royale de Musique l'An 1705. Les Paroles de M. Danchet. & La Musique de M. Campra. LXIII. Opera. 333 (title), 334 (cast list), 335-392.*

- **La Venitienne**, *Comedie-Ballet, Représentée par l'Academie Royale de Musique l'An 1705. Les Paroles de M. de la Mothe. & La Musique de M. De la Barre. LXIV. Opera. 393 (title), 394 ("Avertissement"), 395-396 (named cast list), 397-436, [iii] (Privilege), [i] (blank) pp.*

12mo. Full mid-tan mottled calf with raised bands on spine in decorative compartments gilt, titling gilt.

Binding of Vol. I quite worn, rubbed, and bumped; some internal wear. All volumes with minor internal wear and browning; occasional stains and dampstaining; tears to several tears repaired.

An interesting collection of libretti to works by Lully and other major composers of the Baroque era.
(39856) \$650



Attractive Early Engraving

29. **Fine large half-length portrait engraving** by Jean-Louis Rouillet (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 d'or, [ca. 1680-90].

Plate impression 515 x 348 mm. + wide margins, sheet size 558 x 420 mm. 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. Browning to edges of margins; two small (3 mm.) spots of foxing. In very good condition overall. Manuscript note to verso indicating that the print was sold by the print shop at the Louvre in Paris. A very fine impression.

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.

A fine early engraving of the composer. (39425)

\$2,200



18th Century Engraved Portrait

30. Fine portrait engraving by Gérard Edelinck (1665-1707). Paris, 18th century.

Plate impression 257 x 192 mm. On laid paper. The composer is depicted half-length turned right and looking forward, with long curled wig, within an oval border. Coat of arms at lower portion of oval and "Jean Baptiste Lully. Sur-intendant de la Musique du Roy." printed below image. Minor horizontal creases; small 2 cm. tear to upper corner extending from edge of plate impression into margin.

BnF Notice no: FRBNF39622644. British Museum #1855,0512.174. (39532)

\$600



19th Century Statue

31. **Bronze statue** of the composer as a young man holding a violin. ?French. Late 19th century.

Height 46.5 cm (18.3"), base 4 cm (1.57"), weight 7.7 kg (17 lbs). The composer is depicted full length, with hair to his shoulders, looking right. He is dressed in a short buttoned jacket (partially open), scarf, and loose pants tied extending to just above the knee and tied at the waist. He holds a violin in his left hand that rests against his left thigh. The figure stands on a bronze base with a patterned top. A decorative element on the base identifies the subject as "Lulli." Some minor wear and soiling. Small circular holes to rear at base of hair and right leg.

We have not located any other examples of this work nor do we know the identity of the artist; the dating is thus purely conjecture.

Please contact us for a shipping quote before ordering. (39848)

\$600



32. **Bronze statue** after *Adrien Etienne Gaudes (1845-1902) of a young man in cap playing the violin.* ?French. Early 20th century.

Height 51 cm (20"), base 16.5 cm (6.5"), weight 16.15 kg (35.6 lb.). The subject is dressed in a long coat, a cap over his long hair, and wears buckled shoes. He is engaged in tuning his violin, with the instrument balanced between his chin and chest as he adjusts a tuning peg with his left hand and holds his violin bow in his right. His left foot is raised and rests on an upturned cooking pot. The subject is identified on the base as "Lulli." Worn, soiled and abraded. A somewhat crude copy of the late 19th century original.

Please contact us for a shipping quote before ordering. (39853)

\$150

JEAN-PHILIPPE RAMEAU

1683-1764

Items 33-57

**First Work in the History of French Opera to include Clarinet in its Orchestration
- From the André Meyer Collection -**

33. [*Acante et Céphise ou La Sympathie. Pastoral Héroïque a l'Occasion de la Naissance de Monseigneur le Duc de Bourgogne ... et représentée pour la première fois par l'Académie Royale de Musique, le Jeudi 18 Novembre 1751. Prix Treize livres en blanc & quinze livres relié*]. [Condensed score]. [Paris], [1751]. [Chez l'Auteur ... Boivin ... Leclerc].

Oblong folio. Full contemporary mid-tan calf with blindstamped double-rule to edges of boards, raised bands on spine in decorative compartments gilt, light tan title label, red edges, marbled endpapers. 139, [i] (blank) pp. With "Acante et Céphyse pastorale, par Rameau" in contemporary manuscript to free front endpaper. Binding worn, rubbed, and bumped; endpapers worn, with evidence of bookplate to front pastedown having been removed. Occasional minor browning, foxing, staining, and soiling. Lacking title.

Provenance

Noted collector **André Meyer** (1884-1974), with "Collection Musicale André Meyer" in blue ink to blank verso of final leaf.

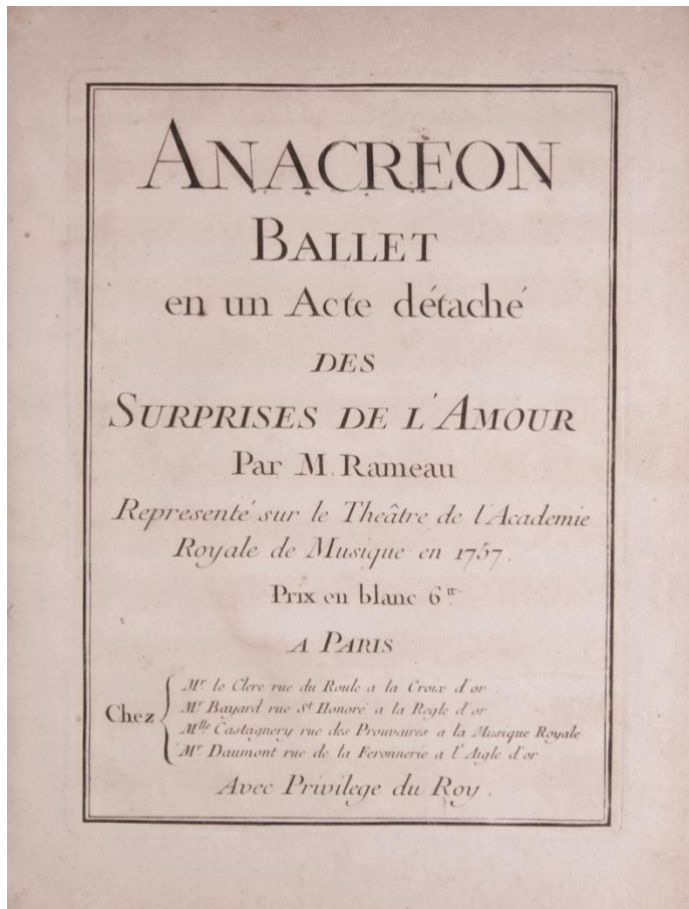
First Edition. Rare. Lesure p. 525. Sonneck Dramatic Music p. 134. Hirsch II, 761. BUC p. 871. RISM R122.

Acante et Céphise, an opera with a libretto by Marmontel, was composed to celebrate the birth of the Duke of Burgundy, elder brother of the future King Louis XVI. The work was first publicly performed in Paris at the Opéra on 19 November 1751; it may also have been performed the previous evening at Choisy.

"*Acante et Céphise* is the first French opera in which clarinets were given individual parts. They play in the overture (*Feu d'artifice* and *Fanfare*) in the *divertissement* of Act II, in the *entr'acte* between Acts II and III which is scored for clarinets and horns only and in the closing *contredanse* and chorus." Girdlestone p. 460.

The Meyer collection, formed over a period of some 75 years, was one of the most important 20th century collections of printed music, books on music, and musical autographs.

A lifetime first edition of an intriguing work of Rameau, and the first work in the history of French opera to include clarinet in its orchestration. (39767) \$4,500



Ballet from *Les Surprises de l'Amour*

34. **Anacreon** *Ballet en un Acte détaché des Surprises de l'Amour ... Représenté sur le Théâtre de l'Académie Royale de Musique en 1757. Prix en blanc 6^{tt}.* [Full score]. Paris: Chez Mr. le Clerc rue du Roule à la Croix d'or. Mr. Bayard rue St. Honoré à la Regle d'or. Mlle. Castagnery rue des Prouvaires à la Musique Royale. Mr. Daumont rue de la Feronnerie à l'Aigle d'or. Avec Privilège du Roy, 1757.

Folio. Full 18th century green vellum with dark red leather title label gilt to spine. 1f. (recto title, verso blank), [i] (blank), 65, [i] (blank) pp. Engraved throughout. Binding slightly worn and warped. Slightly browned, heavier to some leaves; margins slightly soiled; occasional foxing; final page lacking but supplied in printed facsimile.

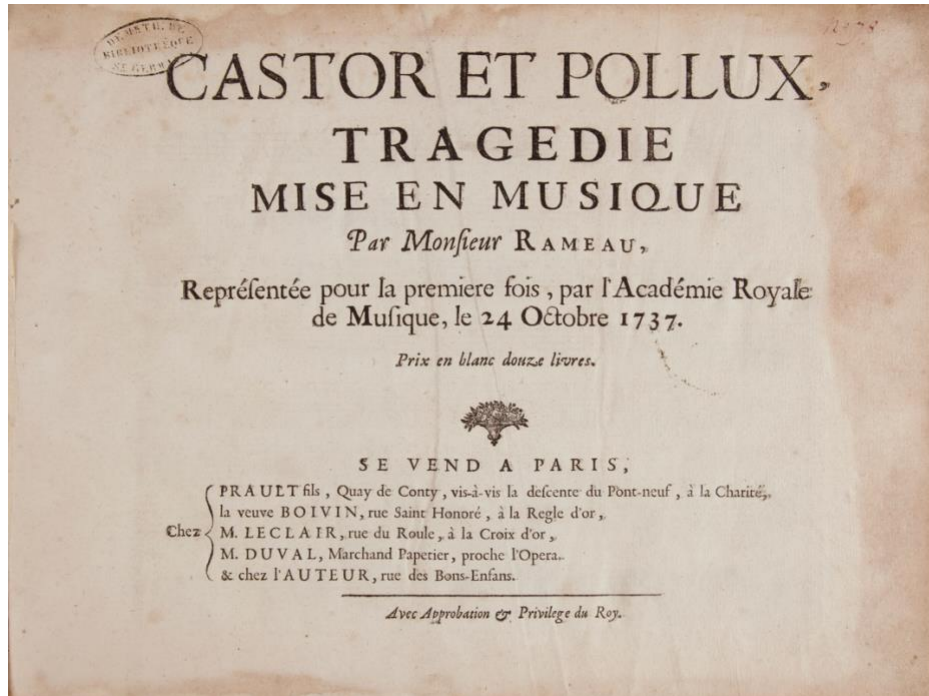
First Edition, [?]first issue. Lesure p. 525. BUC p. 872. RISM R124. Both Lesure and RISM describe two issues, distinguished by slightly different imprints. In the present issue (the first listed by RISM), the fourth distributor is "Mr. Daumont;" in the other issue, the fourth distributor is "Le Menu."

Anacreon, an *acte de ballet* to a libretto by Jean-Louis de Cahusac constituting the third part of the opera-ballet *Les Surprises de l'Amour*, was first performed at Fontainebleau on 23 October 1754.

"*Les Surprises de l'Amour*, with text by Rameau's friend Gentil-Bernard, was first performed in Versailles at the Theatre des Petits Appartements in November of 1748. It consisted then [of] a prologue in honour of

the peace of Aix-la-Chapelle, 'Le Retour d'Astree,' and two acts, 'la lyre enchantee' and 'Adonis.' Nine years later, [on May 31st] 1757, it was given at the Opera, without the prologue and with the addition of the third act, 'Anacreon.' " Girdlestone p. 451.

Intended for a projected opéra-ballet entitled *Les beaux jours de l'Amour*, *Anacreon* is one of two independent works by Rameau with the same title; the other, to a libretto by Pierre-Joseph Bernard, eventually became part of *Les surprises de l'Amour*. The aging poet Anacreon (bass) prepares a betrothal celebration for his two protégés Chloë (soprano) and Bathylle (haute-contre) but teasingly pretends that it is for his own betrothal to Chloë." Graham Sadler in *Grove Music Online*. (39769) \$2,800



Lifetime First Edition, with the Supplemental Air and Additional Passages

35. **Castor et Pollux**, *Tragedie mise en Musique ... Représentée pour la premiere fois, par l'Académie Royale de Musique, le 24 October 1737. Prix en blanc douze livres.* [Condensed score]. Paris: Prault fils, Quay de Conty, vis-à-vis la descente du Pont-neuf, à la Charité, la veuve Boivin, rue Saint Honoré, à la Regle d'or, M. Leclair, rue du Roule, à la Croix d'or, M. Duval, Marchand Papetier, proche l'Opera. & chez l'Auteur, rue des Bon-Enfans. Avec Approbation & Privilège du Roy, [1737].

Oblong folio. Contemporary dark brown mottled calf with raised bands on spine in compartment gilt, dark red leather label with titling gilt, decorative gilt tooling to edges of boards, red edges. 1f. (recto title, verso blank), 54, [iv] (variant version of Act I, scene iv), 55-193, [i] (blank) pp. + 7, [i] (blank) pp. + 1f. (recto "Coppie[!] du Privilège," verso blank). Title typeset, music and privilege engraved.

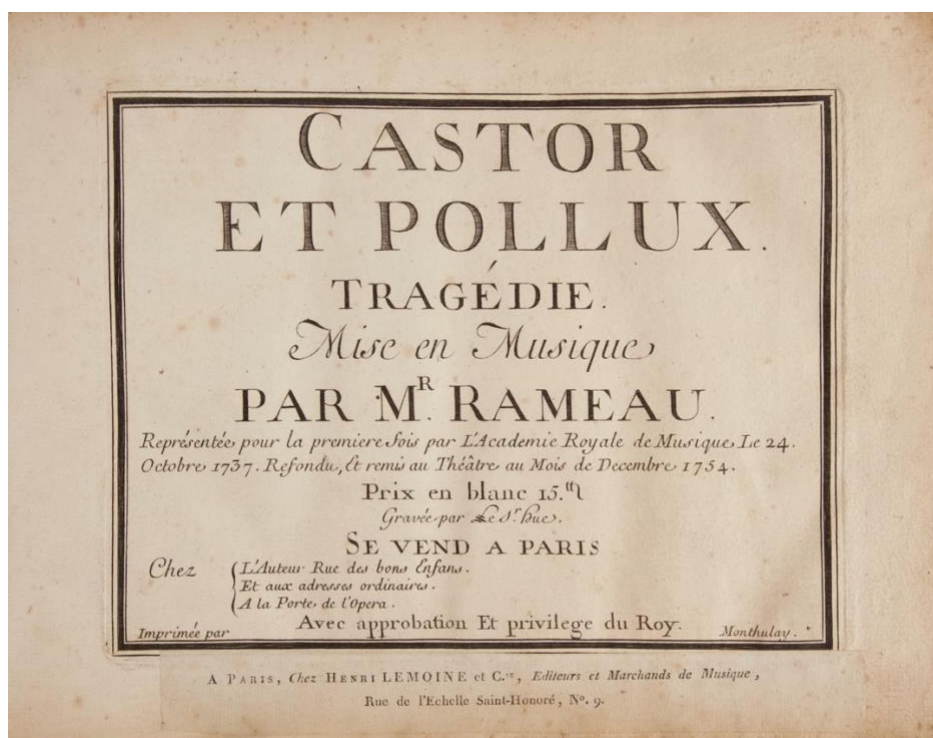
The final 7 pages consist of alternative vocal passages for choruses, a trio, and the Chaconne, as well as a single instrumental selection, an "Air ajouté au 4e Acte avant pe p'er Chœur." The price for the 11 pages of additional music (the 4 pp. following p. 54 + the 7 pp. at the conclusion) is noted at the foot of p. 7 of the final supplement: "Prix des 11 pages ajoutées, 24f." Small oval handstamp "Bibliothèque St. Germain" to title and first page of music; oval handstamp with coat of arms incorporating three fleur-de-lys with

"Musique du Roy" below to upper inner portion of first page of music. Manuscript number "12078" to upper outer corner of title and first page of music. Binding worn, rubbed, and bumped; front endpapers worn, browned, slightly creased, reinforced at hinge with paper repairs to margins, and with "46" and "2091" (crossed out) in manuscript to free front endpaper; free rear endpaper lacking. Slightly worn, soiled, foxed, and stained; title browned at margins; minor browning throughout; some dampstaining to upper outer corner of several leaves; occasional minor imperfections.

First Edition. Lesure p. 525. Sonneck Dramatic Music p. 134. BUC p. 871. RISM R126 and RR 126. **With the 11 supplemental pages not cited in Lesure, BUC, or RISM.**

(39762)

\$7,500



Performed More than 300 Times by the End of 1785

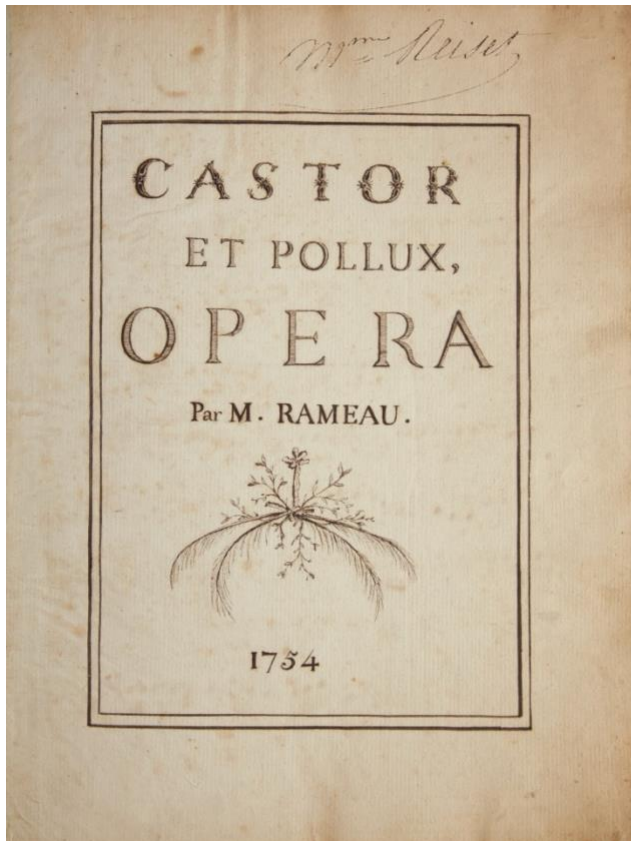
36. **Castor et Pollux** *Tragedie Mise en Musique ... Représentée pour la première fois par L'Académie Royale de Musique Le 24 Octobre 1737. Refondu, Et remis au Théâtre au Mois de Decembre 1754. Prix en blanc 15 tt. Gravée par Le Sr. Hue ... Imprimée par Monthulay.* [Short score]. Paris: Se Vend a Paris Chez l'Auteur Rue des Bons Enfants. Et aux adresses ordinaires, A la Port e de l'Opera. ... Avec approbation et privilege du Roy, [1754].

Oblong folio. Contemporary green vellum, red leather label to spine with title gilt. 1f. (recto title, verso blank), 163, [i] (blank), pp. Engraved throughout. With attractive contemporary engraved label of Parisian music publisher Lemoine to front pastedown and overpaste to lower margin of title "A Paris, Chez Henri Lemoine et Cie., Editeurs et Marchands de Musique, Rue de l'Echelle Saint-Honoré, No. 9." Ownership inscription to front pastedown in contemporary ink "de Louis LeGrand" partially obscured by Lemoine label. Binding somewhat worn, rubbed, and bumped. Light browning, slightly heavier to some leaves; occasional foxing, soiling, and stains; occasional minor imperfections. Quite a good copy overall.

First Edition of the revised version. Lesure p. 525. Hirsch II, 763. BUC p. 871. RISM R127 and RR127.

Castor et Pollux, in a prologue and five acts by Rameau to a libretto by Pierre-Joseph Bernard, was first performed at the Paris Opéra on 24 October 1737. The opera enjoyed considerable success in the autumn of that year, with 12 performances, and was revived in 1754, "when it was used as a weapon, common to Lullists and Ramists, to oust *La Serva Padrona*. ... It was performed thirty times in the course of this year and at least ten times in 1755. At one of these performances Jélyotte made his farewell appearance. It was revived in 1764 with Sophie Arnould as Telaira. ... There were further revivals in 1772, 1773 and 1778 - this one against Gluck - 1779 and 1780." Girdlestone: Rameau pp. 229-230. In all, the work received more than 300 performances by the end of 1785.

As regards the previous owner, "A number of French 18th-century musicians bore this name (or 'Legrand') ... Leopold Mozart's reference to a 'Le Grand' has drawn more attention to the name than it might otherwise have received. Louis-Alexandre Le Grand (b ?Châlons-sur-Marne; d Paris, 30 Nov 1773) was a pupil of Daquin and his successor as organist of the convent of the Cordeliers (July 1772). He was also organist at St Côme (from before 1759), St Nicolas-des-Champs (c1761-5, again from 1771) and the Premonstratensians in rue de Sèvres. Either he or a Louis Le Grand, an organist living in the rue de Grenelle on 28 November 1741 (Laborde), was probably the Le Grand recommended as among the best harpsichord teachers in Paris by Pascal Taskin in a letter of 6 October 1765." David Fuller in *Grove Music Online*. (39761) \$4,000



**Manuscript Dated 1754,
the Year of the Work's Revival**

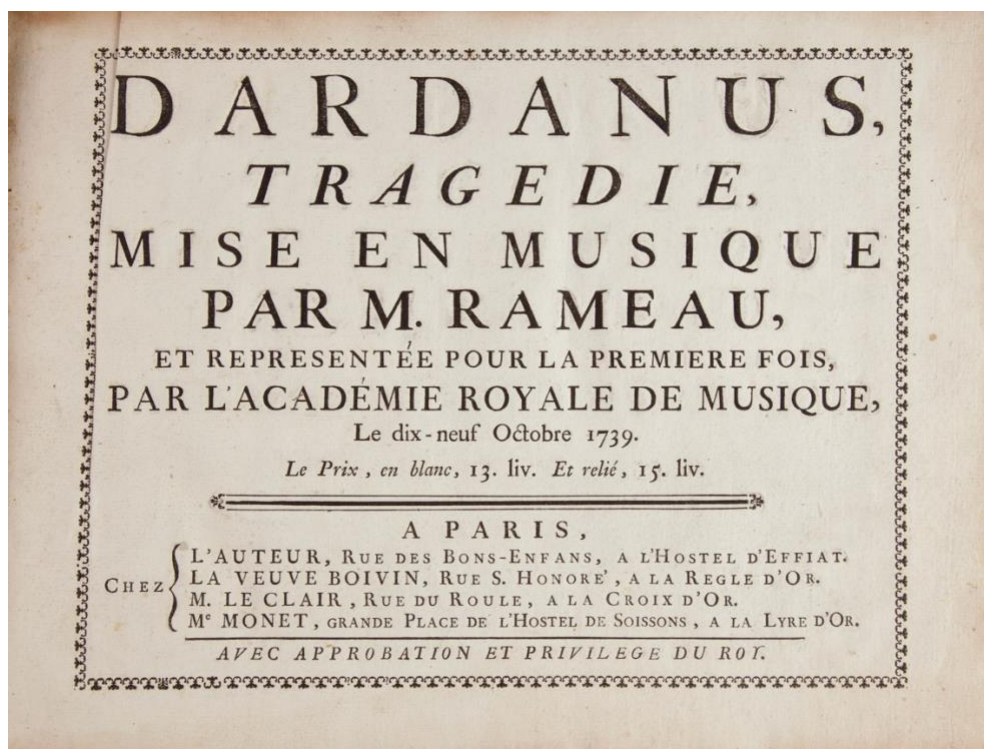
37. **Castor et Pollux**, Opera Par M. Rameau. 1754. Copyist manuscript.

Quarto (221 x 282 mm). Contemporary half green vellum with matching green paper boards, "Mlle. Colette Godefroy" to dark red leather label gilt to upper, title label to spine gilt. 1f. (recto fine calligraphic title with decorative device incorporating horticultural motifs, verso blank), 75, [i] (blank), 77-199, [ix] (blank staves) pp. Dated 1754 at foot of title. Notated in black ink on 12-stave rastrum-ruled paper. With early ownership inscription to front pastedown "Madame Colette Reiset" and to upper margin of title "Mme. Reiset." Binding worn, rubbed, and bumped; endpapers lacking. Moderately browned; occasional staining, soiling, and foxing; some showthrough; small overpaste to pp. 145 and 146.

The manuscript differs from the printed score most noticeably in the layout of the instrumental voices.

Madame Jacques-Louis-Étienne Reizet (Colette-Désirée-Thérèse Godefroy, 1782-1850) was a musician; a portrait of her by Anne-Louis Girodet-Trioson (1767-1824) is held at the Musée Girodet, Montargis.

An attractive contemporary copyist manuscript of one of Rameau's most celebrated operas, with an elegant calligraphic title page and interesting early provenance. (39766) \$3,500



“Contains More First-Rate Music, and of Greater Variety than any Other Work of Rameau's Except Perhaps *Les Fêtes d'Hébé*”

38. *Dardanus, Tragedie ... Representée pour la Première Fois, par l'Académie Royale de Musique le dix-neuf Octobre 1739. Le Prix, en blanc, 13. liv. Et relié, 15. liv.* [Condensed score]. Paris: Chez l'Auteur, Rue des Bons-Enfans, a l'Hostel d'Effiat. La Veuve Boivin, Rue S. Honoré, a la Regle d'Or. M. Le Clair, Rue du Roule, a la Croix d'Or. Me. Monet, Grande Place de l'Hostel de Soissons, a La Lyre d'Or. Avec Approbation et Privilège du Roy, [1739].

Oblong folio. Contemporary dark tan mottled calf with raised bands on spine in decorative compartments gilt, titling gilt. 1f. (recto title within decorative border, verso blank), [xxxiii] (prologue), [i] (blank), 178 pp. Engraved throughout. Binding worn, rubbed and bumped; free endpapers lacking. Slightly worn; some browning, including to margins of title; first and last leaves of music dampstained, primarily at margins; occasional foxing and stains.

Provenance

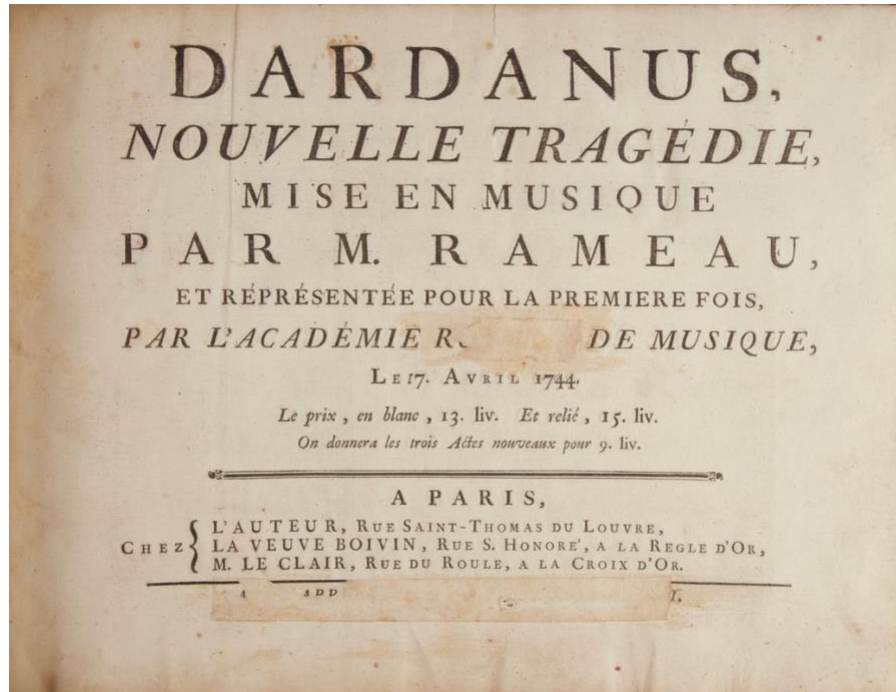
Noted musicologist and collector **Geneviève Thibault, Comtesse de Chambure** (1902-1975), with her armorial bookplate incorporating a crown, a standing bear, a lion, and three crested birds and another contemporary armorial bookplate, "Nic. de Lutel," to front pastedown.

First Edition. Lesure p. 526. Sonneck Dramatic Music p. 134. Hirsch II, 765. BUC p. 871. RISM R133 and RR133.

Dardanus, to a libretto by Le Clerc de La Bruère, premiered in Paris at the Opéra on 19 November 1739. The second version, reflected in the present edition, premiered on 17 April 1744.

"Dardanus contains more first-rate music, and of greater variety than any other work of Rameau's except perhaps Les Fêtes d'Hébé. ... In the interludes [as well as the dramatic action] -choreographic, descriptive,

decorative- it is at least the equal of the two earlier tragedies. As for the recitative, if the second version is taken into account, this is the most interesting of all the composer's works. It has variety, expressive power, intelligent interpretation of the text. No more favourable examples could be found of the capabilities of classical French recitative than in the new fourth act." Girdlestone, pp. 236 and 272. (39820) \$6,500



Second Edition, Heavily Revised

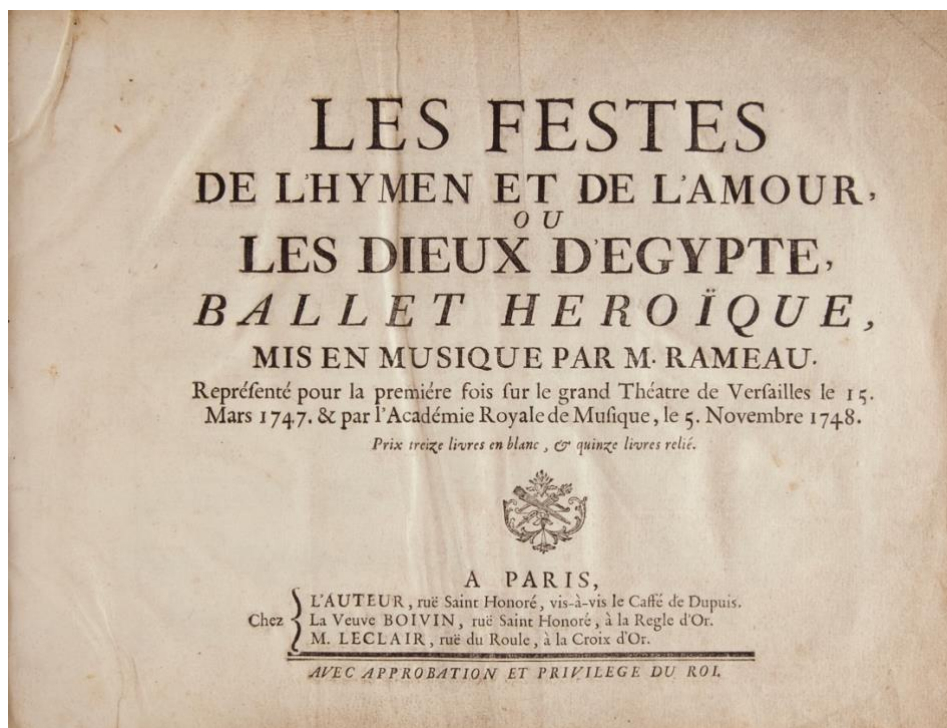
39. **Dardanus**, *Nouvelle Tragedie ... Représentée pour la Première Fois, par l'Academie Royale de Musique Le 17. Avril 1744. Le Prix, en blanc, 13. liv. Et relié, 15. liv. On donnera les trois Actes nouveaux pour 9. liv.* [Condensed score]. Paris: Chez l'Auteur, Rue Saint-Thomas du Louvre, La Veuve Boivin, Rue S. Honoré, a la Regle d'Or, M. Le Clair, Rue du Roule, a La Croix d'Or, [1744].

Oblong folio. Contemporary dark brown mottled calf with raised bands on spine in decorative compartments gilt, title gilt, red edges, marbled endpapers. 1f. (recto title, verso blank), [xxxiii] (prologue), [i] (blank), 181, [i] (blank) pp. Engraved throughout. Binding worn, rubbed, and bumped; edges slightly darkened; minor loss to head of spine; lacking free endpapers and blank preliminary leaf with stubs evident. Slightly worn and soiled; browned, heavier to some leaves; occasional foxing and small stains; final leaf slightly creased. Early overpastes to title obscuring the word "Royale" and the privilege. A very good, wide-margined copy overall.

Second edition. Lesure p. 526. BUC p. 871. RISM R134 and RR134,

A lifetime edition of the extensively revised second version of Rameau's celebrated *Dardanus*. (39821)

\$4,200



Scarce First Edition of the Ballet

40. **Les Fêtes de L'Hymen et de L'Amour, ou Les Dieux d'Égypte, Ballet Heroïque ...** Représenté pour la première fois sur le grand Théâtre de Versailles le 15. Mars 1747. & par l'Académie Royale de Musique, le 5. Novembre 1748. Prix treize livres en blanc, & quinze livres relié. [Condensed score]. Paris: Chez L'Auteur, rue Saint Honoré, vis-à-vis le Caffé de Dupuis. Le Veuve Boivin, rue Saint Honoré, à la Regle d'Or. M. Leclair, rue du Roule, à la Croix d'Or. Avec Approbation et Privilege du Roi, [1749].

Oblong folio. Contemporary full green vellum with raised bands on spine and dark red leather title gilt, red edges. 1f. (recto title, verso blank), 144 pp. Engraved throughout. Binding somewhat worn, rubbed, bumped, and warped; lacking blank free front endpaper. Slightly worn; occasional soiling and staining; minor creasing to title.

First Edition. Lesure p. 526. Sonneck Dramatic Music p. 135. Hirsch II, 769. BUC p. 871. RISM R143 and RR 143.

Les Fêtes de l'Hymen, in three acts and a prologue to a libretto by Cahusac, was first performed at Versailles on 15 March 1747.

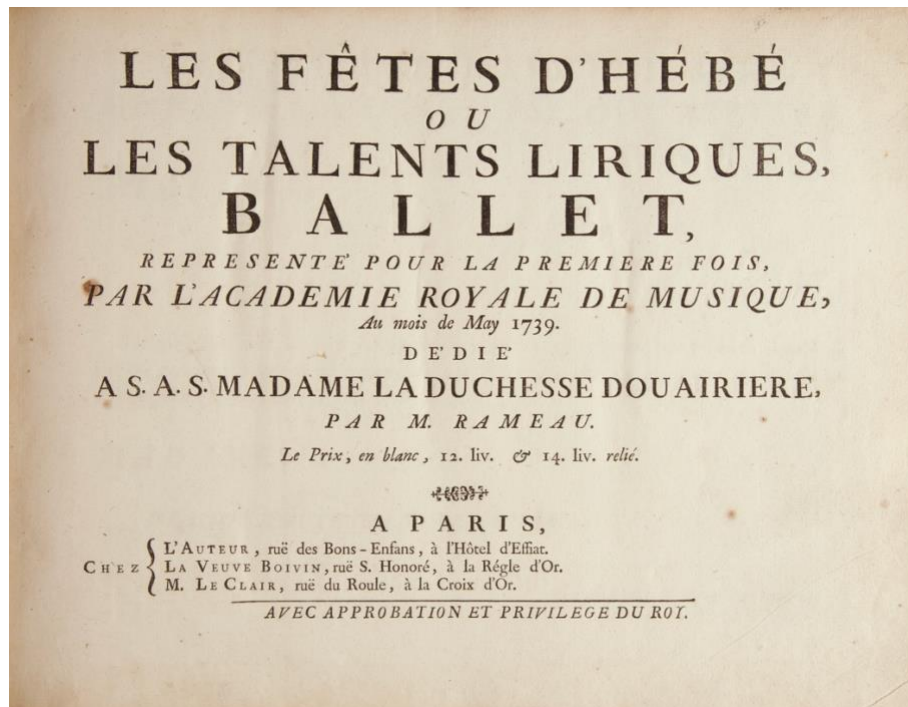
While not Rameau's most significant work, it does contain **some notable examples of his better writing**, notably in Act II, scenes 3 and 5. *"The first is Memphis' poignant air 'Veille, Amour' ... the one personal utterance in the whole opera; for the short space of her air this character becomes a living being. The second (in scene 5) is a curiosity; a ten-part double chorus that accompanies the overflowing of the Nile."* Girdlestone p. 445.

"The first ballet figure has more value, especially a saraband in G minor and a musette, "Ma bergere fuyait l'Amour", which is among the best examples of Rameau's pastoral pieces." Ibid p. 448.

Rameau had already composed this work under the title *Les Dieux de l'Égypte* "when an entertainment was ordered for the Dauphin's second wedding (to Maria-Josepha of Saxony, the mother of the future kings Louis XVI, Louis XVIII and Charles X), so it was used for this purpose with a special topical prologue and given at Versailles in March 1747." Ibid p. 444.

The scarce first edition of Rameau's vibrant and imaginative ballet. (39822)

\$4,800



First Edition of this Notable French Opéra-Ballet

41. *Les Fêtes d'Hébé ou Les Talents Liriques, Ballet, Représenté pour la Première Fois, par L'Académie Royale de Musique, Au mois de May 1739. Dédié à S.A.S. Madame La Duchesse Douairiere, ... Le Prix, en blanc, 12. liv. & 14. liv. relié.* [Condensed score]. Paris: Chez l'Auteur, rue des Bons-Enfans, à l'Hôtel d'Effiat. la Veuve Boivin, rue S. Honoré, à la Règle d'Or. M. Le Clair, rue du Roule, à la Croix d'Or. Avec Approbation et Privilège du Roy, [1739].

Oblong folio. Full contemporary dark tan calf with raised bands to spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto title, verso blank), 1f. (recto dedication, verso "Personnages du Ballet" and errata), 181, [i] (blank) pp., 1f. (recto "Copie[!] du Privilège," verso blank). Title and dedication typeset, music and privilege engraved. Binding slightly worn, rubbed, bumped; very slightly shaken; several small abrasions; minor loss to head and tail of spine and upper outer corner of lower board. Minor wear; occasional staining, soiling, and foxing, mostly to margins; slightly browned, a bit heavier to pp. 45-48.

First Edition, first issue, without the additional entrée found in later issues. **Rare**. Lesure p. 526. Hirsch II, 767. Sonneck Dramatic Music p. 135. RISM R138 and RR138.

Les Fêtes d'Hébé, an opera-ballet with a libretto by Antoine Gautier de Montdorge, was first performed in Paris at the Palais Royal on 21 May 1739.

The work contains some of Rameau's finest pastoral music. The libretto and scenario were a collaborative effort between the Abbé Pellegrin, Mme. Bercin, and Gautier de Montdorge. The first performance was a considerable success (this can be said of only a small number of Rameau's works), and featured Sallé, Jélyotte, and Bourbonnois. Camargo performed the role of Eglé in the revival of 1747; later revivals included Vestris and Sophie Arnould.

The first edition of Rameau's finely-wrought ballet, with iconic dance numbers including the smoldering "Tambourin en Rondeau" (p. 169) in E minor, arranged from the composer's earlier original keyboard piece of 1724 with a frequently-canonic contrepartie. (39824) \$7,500



"It Was with *La Guirlande* that the Rameau Revival Began on June 22, 1903"

42. *La Guirlande Acte de Ballet ... Exécuté pour la premiere fois par L'Academie Royale de Musique au mois de Septembre 1751. Le Prix six Livres. Gravé par Ls. Hue.* [Full score]. Paris: Chez L'Autheur, Rue de Richelieu, vis a vis La Bibliothèque du Roy. La Veuve Boivin Marchande Rue St. Honoré à la Regle d'Or. Mr. Le Clair Marchand Rue du Roule à la Croix d'Or. Avec Approbation et Privilege du Roy, ca. 1751.

Oblong folio. Contemporary mid-tan mottled calf with raised bands on spine in compartments gilt, dark red leather title label gilt to spine, red edges. 1f. (recto title, verso blank), 54 pp. Engraved throughout. With contemporary facsimile signature handstamp of composer **François Francoeur** (1698-1787) to lower margin of pp. 7 and 9. Binding slightly worn, expertly rebaked and recorned. Occasional light soiling, browning, foxing, and small stains; small binder's holes to blank inner margin of first leaf. An attractive copy overall.

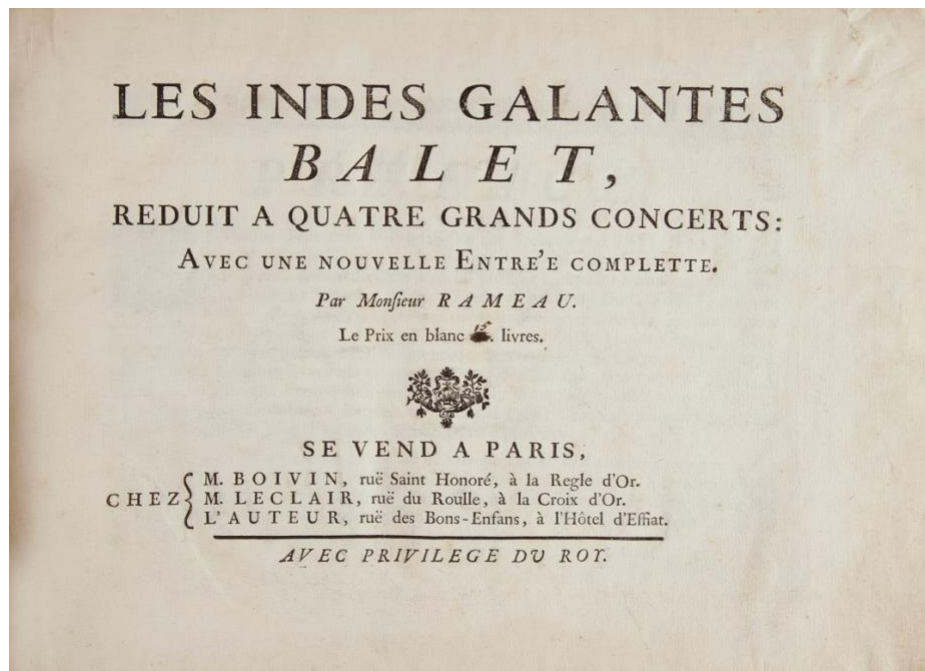
First Edition. Rare. Lesure p. 526. Sonneck Dramatic Music p. 137. Hirsch II, 774. BUC p. 871. RISM R145

La Guirlande, to a libretto by Marmontel, was first performed in Paris at the Opéra on 21 Sept 1751 "for the birth of the Duke of Burgundy, with *Les sauvages* (from *Les Indes galantes*) and *Les génies tutélaires* (by F. Rebel and F. Francoeur)." Graham Sadler and Thomas Christensen in *Grove Music Online*. Performers in the premiere included singers Marie Fel and Pierre de Jélyotte and dancers Teresa Vestris and Jean-Barthélemy Lany.

"It was with *La Guirlande* that the Rameau revival began on June 22, 1903, when it was played in the Garden of the Schola Cantorum, together with the prologue of Campra's *Fêtes vénitiennes*' and Duni's *Les Sabots*'. Rameau had not been staged in his native country for more than a century. After this performance Debussy, with understandable enthusiasm exclaimed, 'Vive Rameau, à bas Gluck!' ... With finesse and a certain realism of sentiment '*La Guirlande*' keeps delicately to a middle path, verging a little more to the happy than to the unhappy side of life's road. Scene 6 is particularly sensitive. ... Of the symphonies, all pastoral, the most personal is the '*air gracieux*' for flutes and strings in G minor (Sc. 6)." Girdlestone pp. 465-466.

The first edition of Rameau's noted ballet, the first modern performance of which attracted the admiration of Claude Debussy and inaugurated the Rameau revival at the beginning of the 20th century.

With distinguished provenance, having belonged to François Francoeur, a fellow 18th century composer and a celebrated musician in his own right who, together with Rameau, contributed to the musical component of the festivities for the birth of the Duke of Burgundy in 1751. (39828) \$4,500



One of Rameau's Best-Known and Most Widely-Admired Works for the Stage

43. **Les Indes Galantes Balet**[!], *Reduit a Quatre Grands Concerts: Avec une nouvelle Entrée complete*. ... *Le Prix en blanc* [15] livres. [Score]. Paris: Chez M. Boivin, rue Saint Honoré, à la Regle d'Or. M. Leclair, rue du Roule, à la Croix d'Or. L'Auteur, rue des Bons-Enfants, à l'Hôtel d'Effiat. Avec Privilege du Roy, [1736].

Oblong folio. Full contemporary dark tan calf with raised bands on spine in decorative compartments gilt, dark red leather title label gilt, green silk marker, marbled endpapers. 1f. (recto title, verso blank), 1f. (recto "Préface," verso "Table Alphabétique des Airs Chantans 2o. 3o. 4o. & Choeurs ... Symphonies), 226 pp. (p. 71 blank). Title, preface, and table typeset; music engraved. Price on title cancelled and changed to "15" in contemporary manuscript. Binding somewhat worn, rubbed, and bumped, minor loss to head and tail of spine; slightly shaken; remnant of small label to upper left corner of upper; endpapers slightly faded and browned at margins. Light uniform browning; occasional soiling, staining, and foxing. A very good copy.

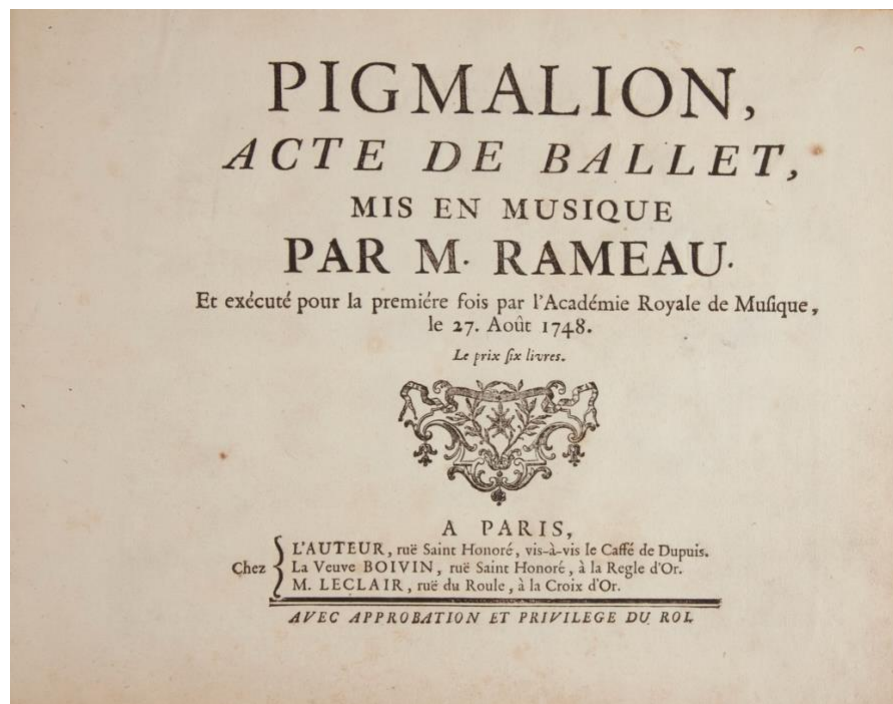
First Edition, first issue, with "Balet" in the title. Lesure p. 527. Sonneck Dramatic Music p. 136. Hirsch II, 777. BUC p. 871. RISM R151 and RR151.

The opera-ballet *Les Indes Galantes*, with a libretto by Louis Fuzelier and choreography by Louis Dupré, was first performed on 23 August 1735 in Paris at the Théâtre de l'Académie de Musique. It originally consisted of just two entrées, *Le Turc Généreux* and *Les Incas du Pérou*. On August 25th a third entrée, *Les Fleurs*, was added and then, on 10 March 1736, a fourth and final entrée, *Les Sauvages*, was added.

The work, with its exotic and heroic themes, was a great success. The cast included the tenor Pierre Jelyotte and dancers Marie Sallé and Louis Dupré. It received 28 performances between its premiere and 20 October 1735; 10 performances between 10 and 17 March 1736; and 42 more performances between 28 May 1743 and 30 January 1744. Most of the instrumental selections are notated in two staves to facilitate performance at the keyboard or by treble and bass instrument, as described by Rameau in his preface.

(39825)

\$7,500



“Pigmalion had the Most Immediate and Unequivocal Success of all Rameau's Works”

44. **Pigmalion**, *Acte de Ballet ... exécuté pour la première fois par l'Académie Royale de Musique, le 27. Aout 1748. Le prix six livres.* [Condensed score]. Paris: Chez L'Auteur, rue Saint Honoré, vis-à-vis le Caffé

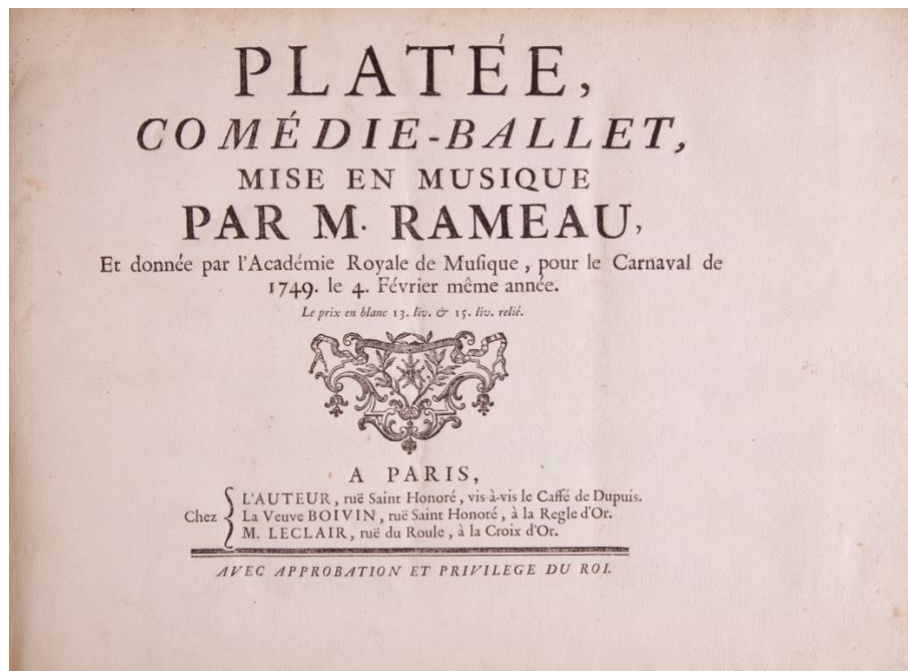
de Dupuis. La Veuve Boivin, ruë Saint Honoré, à la Regle d'Or. M. Leclair, ruë du Roule, à la Croix d'Or. Avec Approbation et Privilege du Roi, 1748.

Oblong folio. Modern quarter dark red leather with marbled boards, black leather title gilt to upper, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (recto title, verso blank), 43, [i] (blank) pp. Engraved throughout. Text in French. Binding very slightly worn and faded. Slightly soiled, foxed, and stained, mostly at margins; very small stain to lower blank margin of approximately 20 leaves.

First Edition. Lesure p. 527. Sonneck Dramatic Music p. 137. Hirsch II, 781. BUC p. 872. RISM R163.

First performed in Paris at the Opéra on 27 August 1748; dancers included Dallemand, Lyonnois, Puvignee, Lany, Laval, and Levois.

"Of the eight one-act pieces which Rameau composed at various times between 1748 and 1754 Pigmalion is far and away the best. In quality it is easily the equal of the greatest tragedies and operas-ballets. The librettist, a member of La Poupliniere's circle, was Ballot de Sovot (or Sauvot), the brother of Rameau's solicitor and a fervent partisan of French dramatic music. ... As is usual, the drama comes first and the ballet last. The drama, so often perfunctory, is here treated very seriously and for a while the music is close to tragedy. ... Pigmalion had the most immediate and unequivocal success of all Rameau's works and, with Castor et Pollux, was his most performed opera in the second half of the century." Girdlestone: *Jean-Philippe Rameau: His Life and Work*, pp. 461-465. (39827) \$4,500



“Came to be Regarded as a Masterpiece”

45. *Platée, Comédie-Ballet ... donnée par l'Academie Royale de Musique, pour le Carnaval de 1749. le 4. Février même année. Le prix en blanc 13. liv. & 15. liv. relié.* [Condensed score]. Paris: Chez l'Auteur, ruë Saint Honoré, vis-à-vis le Caffé de Dupuis. La Veuve Boivin, ruë Saint Honoré, à la Regle d'Or. M. Leclair, ruë du Roule à la Croix d'Or. Avec Approbation et Privilege du Roi, [1749].

Oblong folio. Contemporary dark tan mottled calf with raised bands on spine in decorative compartments gilt, title gilt, marbled endpapers. 1f. (recto title, verso blank), 38 (prologue), 125 (acts i-iii), [i] (blank) pp. Title typeset, music engraved. **With attractive contemporary engraved label of Parisian music publisher Lemoine** to front pastedown. Binding slightly worn, rubbed, and bumped, with minor abrasions; endpapers worn and slightly faded. Slightly worn and browned; minor staining to extreme lower edges.

First Edition. Lesure p. 527. Sonneck Dramatic Music p. 137. Hirsch II, 783. BUC p. 872. RISM R164 and RR164.

*"The comédie lyrique was the least established of all the genres that Rameau cultivated. Since the mid-1670s, when Lully eliminated comic roles from his operas, instances of deliberate humour were rare at the Paris Opéra. Isolated examples may be found by Campra (1699), Destouches (1704), La Barre (1705), Mouret (1714 and 1742) and Boismortier (1743). It was perhaps the example of these last two works (Mouret's *Les amours de Ragonde* and Boismortier's *Don Quichotte chez la duchesse*) that stimulated Rameau to choose a comic subject, *Platée*, for the celebration of the dauphin's marriage in 1745. Much of the humour derives from the ugliness and incongruous behaviour of the marsh-nymph Plataea, a travesty role created by the haute-contre Pierre de Jélyotte. To the modern mind the choice of subject may seem distasteful or even mischievous (the dauphine herself is said to have been plain). But Rameau's contemporaries were less fastidious and apparently voiced no such criticism. Though not immediately successful, *Platée* came to be regarded as a masterpiece."* Graham Sadler and Thomas Christensen in *Grove Music Online*

An attractive copy of the first and only edition of Rameau's *Platée*, his artful and irreverent comic ballet. (39823) \$5,500

**Four Ballets from *Les Surprises de l'Amour* Bound Together
- With Distinguished Provenance -**

46. **L'Enlèvement d'Adonis** *Ballet en un Acte détaché des Surprises de L'Amour ... Représenté sur le Théâtre de L'Academie Royale de Musique en 1757. Prix en blanc 6tt.* Bound with *La Lyre Enchantée*, *Anacreon*, and *Les Sibaris*. Paris: Chez Mr. Daumont rue St. Martin près St. Julien. Mr. le Clerc rue du Roule a la Croix d'or. Mr. Bayard rue St. Honoré a la Regle d'or. Mlle. Castagnery rue des Prouvaires a la Musique Royale. Mr. Lemenu rue du Roule a la Clef d'or. Avec Privilege du Roy, [ca. 1757]. 1f. (recto title, verso blank), 57 pp. **First Edition.** Lesure p. 526. BUC p. 871. RISM R135 and RR135 (no copies in the U.S.).

Bound with:

La Lyre Enchantée *Ballet en un Acte detaché Des Surprises de L'Amour ... Représenté sur le Théâtre de L'Academie Royale de Musique en 1757. avec les Changements qui ont été fait en 1758 Prix en blanc 6tt.* Paris: Chez Mr. Daumont ... Mr. Le Clerc ... Mr Bayard ... Mlle Castagnery ... Mr Lemenu, [1758]. 1f. (recto title, verso blank), 55 pp., [i] (blank). **First Edition**, second issue. Lesure p. 527. BUC p. 872. R161 and RR161. Final leaf creased.

Bound with:

Anacreon *Ballet en un Acte detaché Des Surprises de L'Amour ... Représenté sur le Théâtre de L'Academie Royale de Musique en 1757.* Paris: Chez Mr. Daumont ... Mr. Le Clerc ... Mr Bayard ... Mlle Castagnery ... Mr Lemenu, [ca. 1757]. 1f. (recto title, verso blank), 65, [i] (blank) pp. **First Edition**, second issue. Lesure p. 525. BUC p. 871. RISM R125 and RR125 (one copy only in the U.S., at Harvard).

1

**L'ENLEVEMENT
D'ADONIS**
BALLET
en un Acte détaché
DES SURPRISES DE L'AMOUR
Par M. Rameau

*Représenté sur le Théâtre de l'Académie
Royale de Musique en 1757.*
Prix en blanc 6^{ns}

A PARIS

Chez { M^{rs} Daumont rue St. Martin près St. Julien.
M^{rs} le Clerc rue du Roule à la Croix d'or
M^{rs} Bayard rue St. Honoré à la Règle d'or
M^{rs} Castagnery rue des Prouvaires à la Musique Royale
M^{rs} Le menu rue du Roule à la Clef d'or

Avec Privilège du Roy.

2

**LA LYRE
ENCHANTÉE**
BALLET
en un Acte détaché
DES
SURPRISES DE L'AMOUR
Par M. Rameau

*Représenté sur le Théâtre de l'Académie
Royale de Musique en 1757.
avec les Changemens qui ont été fait en 1758*
Prix en blanc 6^{ns}

A PARIS

Chez { M^{rs} le Clerc rue du Roule à la Croix d'or
M^{rs} Bayard rue St. Honoré à la Règle d'or
M^{rs} Castagnery rue des Prouvaires à la Musique Royale
M^{rs} Daumont rue St. Martin près St. Julien.
M^{rs} Le Menu, rue de la Règle à la Clef d'or.

Avec Privilège du Roy.

3

ANACREON
BALLET
en un Acte détaché
DES
SURPRISES DE L'AMOUR
Par M. Rameau

*Représenté sur le Théâtre de l'Académie
Royale de Musique en 1757.*
Prix en blanc 6^{ns}

A PARIS

Chez { M^{rs} Daumont rue St. Martin près St. Julien
M^{rs} le Clerc rue du Roule à la Croix d'or
M^{rs} Bayard rue St. Honoré à la Règle d'or
M^{rs} Castagnery rue des Prouvaires à la Musique Royale
M^{rs} Le menu rue du Roule à la Clef d'or.

Avec Privilège du Roy.

4

LES SIBARITES
BALLET
en un Acte, ajouté
AUX
SURPRISES DE L'AMOUR.
Par M. Rameau

*Représenté sur le Théâtre
de l'Académie Royale de Musique, en
1757.*
Prix en blanc 6^{ns}

A PARIS

Chez { M^{rs} le Clerc rue du Roule à la Croix d'or
M^{rs} Bayard rue St. Honoré à la Règle d'or
M^{rs} Castagnery rue des Prouvaires à la Musique Royale
M^{rs} Daumont rue de la Ferrière à la Règle d'or.

avec Privilège du Roy.

Bound with:

Les Sibaris *Ballet en un Acte, ajouté aux Surprises de L'Amour. ... Représenté sur le Théâtre de L'Academie Royale de Musique en 1757 Prix en blanc 6 tt.* Paris: Chez Mr. Le Clerc ... Mr Bayard ... Mlle Castagnery ... Mr. Daumont, 1757. 1f. (recto title, verso blank), 56 pp. **First Edition.** Lesure p. 527. BUC p. 872. RISM R165 and RR165. Les Sybarites (Sibaris), with text by Marmontel, was first performed at Fontainebleau in November of 1754. "In 1757 it was included in a revival of Les Surprises de l'Amour." Girdlestone p. 471.

Provenance

Noted musicologist and collector **Geneviève Thibault, Comtesse de Chambure** (1902-1975), with her small armorial bookplate to front pastedown. Facsimile signature handstamp of composer **François Francoeur** (1698-1787) to titles and numerous leaves; contemporary numbering in manuscript to upper margin of title of each volume.

Folio. Contemporary dark brown mottled calf with dark red leather title label to decorative spine gilt, decorative edges gilt, marbled endpapers. Binding slightly worn, rubbed, and bumped; rebaked and recornered. Minor internal wear; occasional light foxing. Very good, crisp, clean, and wide-margined copies overall.

Les Surprises de l'Amour, to a libretto by Pierre-Joseph Bernard, premiered at the Palace of Versailles on 27 November 1748. Commissioned by Madame de Pompadour, the ballet was composed in celebration of the Treaty of Aix-la-Chapelle and provided the inaugural performance for the opening of the Grand Escalier des Ambassadeurs at the palace. The work was originally written with a prologue, *Le Retour d'Astrée*, and two entrées, *Adonis* and *La Lyre Enchantée*, in which Madame de Pompadour sang both primary soprano roles (Urania and Venus). For the 31 March 1757 performance at the Palais-Royal, the prologue was cut and *Anacreon* added as the final entrée.

Francoeur, composer and violinist, was the son of Joseph Francoeur (ca. 1662-1741). "*A violin pupil of his father, he began his long association with the Paris Opéra at the age of 12 as a dessus de violon in the Grand Choeur; shortly afterwards he became a member of the Musique de la Chambre du Roi. The privilege he acquired on 22 August 1720 preceded the publication of his first set of violin sonatas in the same year. Also in that year, he took part in Lalande's ballet Les folies de Cardenio. In 1723 Francoeur and François Rebel left France in the retinue of General Bonneval, travelling to Vienna and Prague. Marpurgh commented on the importance of his exposure to the operatic music of those two centres to the composer's later development: 'The arias of his composition clearly indicate that their composer had ventured beyond the borders of France' (Historisch-kritische Beyträge, i/3, p.237).*" Michelle Fillion, Catherine Cessac, and Lois Rosow in *Grove Music Online*

A fine collection of Rameau lifetime first edition ballets with distinguished provenance.

(39760)

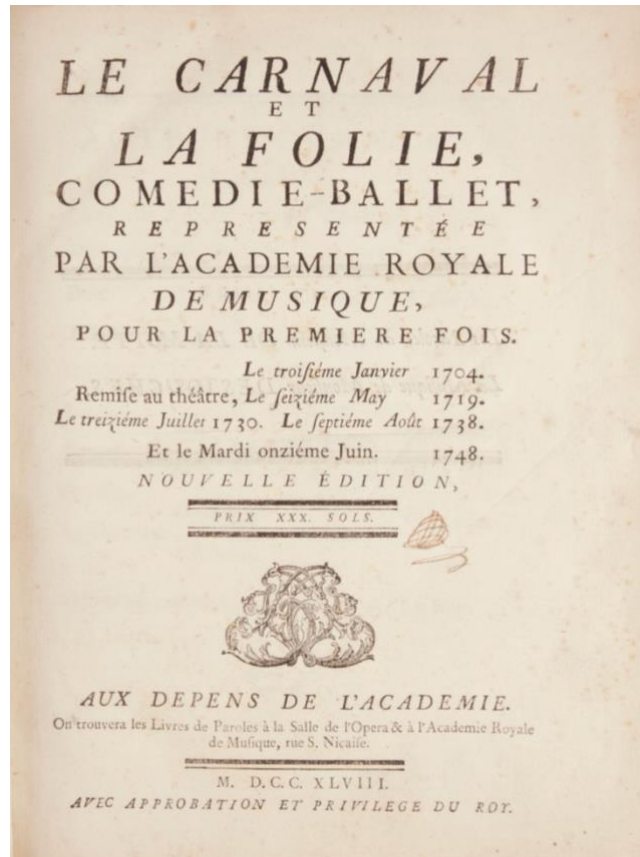
\$13,500

Five Rare 18th Century Ballet Libretti

47. [BALLET LIBRETTI - 18th Century - French]

Collection of 5 rare 18th century French ballet libretti.

Quarto. Full mid-tan mottled calf with coat of arms gilt to both boards, raised bands on spine in decorative compartments gilt, marbled endpapers. With occasional decorative woodcut initials and head- and tailpieces throughout.



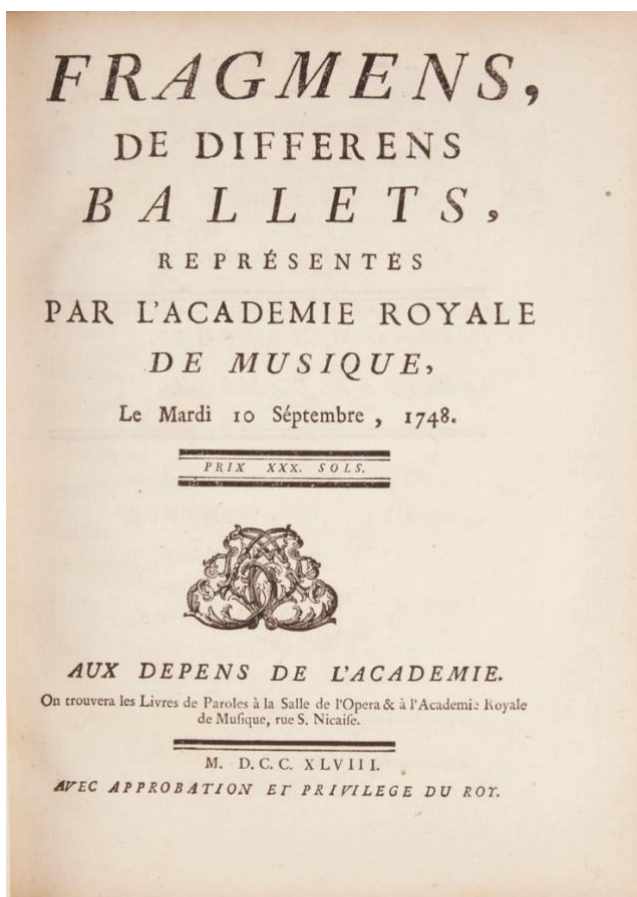
1. **DESTOUCHES**, Andre Cardinal 1672-1749

Le Carnaval et La Folie, Comedie-Ballet, représentée par l'Academie Royale de Musique, pour le premiere fois. Le troisieme Janvier 1704. Remise au théâtre, Le seizieme May 1719. Le treizieme Juillet 1730. Le septieme Août 1738. Et le Mardi onzieme Juin. 1748. Nouvelle Édition, Prix XXX. Sols. [Paris]: Aux Depens de l'Academie. On trouvera les Livres de Paroles à la Salle de l'Opera & à l'Academie Royale de Musique, rue S. Nicaise. ... Avec Approbation et Privilege du Roy. ... De l'Imprimerie de la Veuve Delormel, & Fils, 1748. 1f. (recto title, verso "Les Paroles de Monsieur de la Motte. La Musique de Monsieur Destouches."), 1f. (cast list), 5-51, [i] (approbation and imprint). With manuscript paraph to title.

Named cast includes:

- "Acteurs Chantans dans les Choeurs" for the Côté du Roi performance Mlles. Dun, Toulou, Delorge, Larcher, Cazeau, Rosalie, Le Tourneur, Duperey, and Grimiaux and Messrs. Lefebre, Le Page C, Laubertie, Fel, Bourque, Duchênet, Rochette, and Gratin; and for the Côté de la Reine performance Mlles. Cartou, Masson, Gondré, Rôllet, Delâtre, Lablotiere, Daliere, Victoire, Hery, and Folliot and Messrs. S. Martin, Le Mesle, Bellanger, Levasseur, Belot, Chapotin, Favier, and Le Roy
- "Acteurs du Prologue" Mlle. Romainville; Messrs. Person, Le Page, and de la Tour
- Dancers Mlle. Puvigné in Hebé; Mlles. Lyonnais, Courcelle, and Thieri in Les Graces; Messrs. Devisse, Caillez, Laval, Feuillade, and Mion; Mlles. Dazenoncourt, Briseval, Minot, and Puvigné in "Jeux & Plaisirs."

A pupil of Campra, Destouches achieved considerable success as a composer of stage music. His *Isse* was greatly admired by King Louis XIV. "*Le carnaval et la folie* is one of the first examples of a lyric comedy in France." James R. Anthony in *Grove Music Online*



2. **CAMPRA, André 1660-1744, Monteclair, Bourgeois, and Rameau**

Fragmens, de Differens Ballets, Représentés par l'Academie Royale de Musique, Le Mardi 10 Septembre, 1748. Prix XXX. Sols. [Paris]: Aux Depens de l'Academie. On trouvera les Livres de Paroles à la Salle de l'Opera & à l'Academie Royale de Musique, rue S. Nicaise. ... Avec Approbation et Privilege du Roy. ... De l'Imprimerie de la Veuve Delormel, & Fils, 1748. In a prologue and three acts.

- 1f. (recto title, verso "Les Paroles de M. Danchet. La Musique de M. Campra."), 3-4 (cast list), [5]-8 ("Prologue, des Amours de Venus")

Named cast includes:

- "Acteurs Chantans dans les Choeurs" for the Côté du Roi performance Mlles. du, Toulou, Delorge, Larcher, Cazeau, Rosalie, Folliot, Le Tourneur and Grimiau and Messieurs Lefebvre, Le Page C., Laubertie, Fel, Bourque, Duchênet, Rochette, and Gratin; and for the Côté de la Reine performance Mlles. Cartou, Masson, Gondré, Rôllet, Delâtre, Lablotiere, Dalier, Chesdville, Hery, and Duperey and Messieurs S. Martin, Le Mesle, Bellanger, Lévasseur, Belog, Chapotin, Favier, and Le Roy
- "Acteurs du Prologue" Mlle. Romainville, Jacquet, and Met
- Dancers Mlles. Imblot, Sauvage, Parquet, Amedée, Carville, Devaux, Bellot, L., and Bellot, C; Mrs. Le Febvre, Laurent, Laval, Caillé, Feuillade, and Bourgeois; Messieurs Le Lievre and Devisse.

Campra was a leading figure in French theatrical and sacred music in the early 18th century.

With:

MONTECLAIR, Michel Pignolet 1667-1737

[1] [*Les Soirées de l'Été*, tirées du ballet Des Fêtes de l'Été: Le Paroles d de M. Pellegrin. La Musique de M. Monteclair], 2 (cast list), 3-22 pp.

Named cast includes:

- Actors Mlles. Coupée and Chevalier and Messieurs Person, de la Tour, and Le Page
- Dancers Mlles. Camargo, Lyonois, Thierry, Dazenoncourt, Sauvage, Beaufort, and Briseval; Mrs. Dupré, Dumay, Matignon, Hamoche, and Caillé; Messieurs Tessier and Levoir

"Although not prolific, Montéclair wrote in most of the genres cultivated during the early 18th century in France, excepting only the keyboard. He was one of the most versatile of the generation between Lully's death (1687) and Rameau's advent as a stage composer (1733); composers of this 'préramiste' period are often described as 'imitators of Lully', but Montéclair and Campra are among those who influenced Rameau's dramatic music. In his stage works, Montéclair was particularly sensitive to the dramatic function of orchestral colour. His operatic scores are much clearer than those of his contemporaries in giving directions for specific instruments, like the off-stage horns 'played very softly to simulate the hunt in the distance' in the second entrée of Les fêtes de l'été (Montéclair added that 'if no cors de chasse are available, oboes and violins may play the following and remain in the orchestra'). In the same work, a 'Prélude à trois basses' introduces the first scene of the third entrée, where the main roles are sung by basses; the prelude to the second scene, whose main roles are sung by sopranos, is scored for violins and violas without continuo. The parts enter in reverse order, and the melodic material is derived from the earlier prelude (ex.1). Les fêtes de l'été and Jephté both contain an a cappella chorus and the former has a large-scale double chorus – an operatic counterpart to the choruses in Lalande's grands motets." James R. Anthony in *Grove Music Online*

With:

BOURGEOIS, Thomas Louis 1676-1750 or 1751

[1] [*L'Estime, tiré Des Amours Déguisés*]. Les Paroles de Monsieur Fuzelier. La Musique de Monsieur Bourgeois.), 2 (cast list), 3-14 pp.

Named cast includes:

- Actors Mlles. Fel, Jacquet, and Gondré; Messieurs de Chassé, Poirier, and Person
- Dancers Mlles. Dallemand, Thieri, St. Germain, Minot, Sauvage, Briseval, and Himblot; Mrs. Dupré, Lany, Devisse, Lyonnois, Dumat, Matignon, Hamoche, Laval, and Feuillade; Mr. Doumoulin.

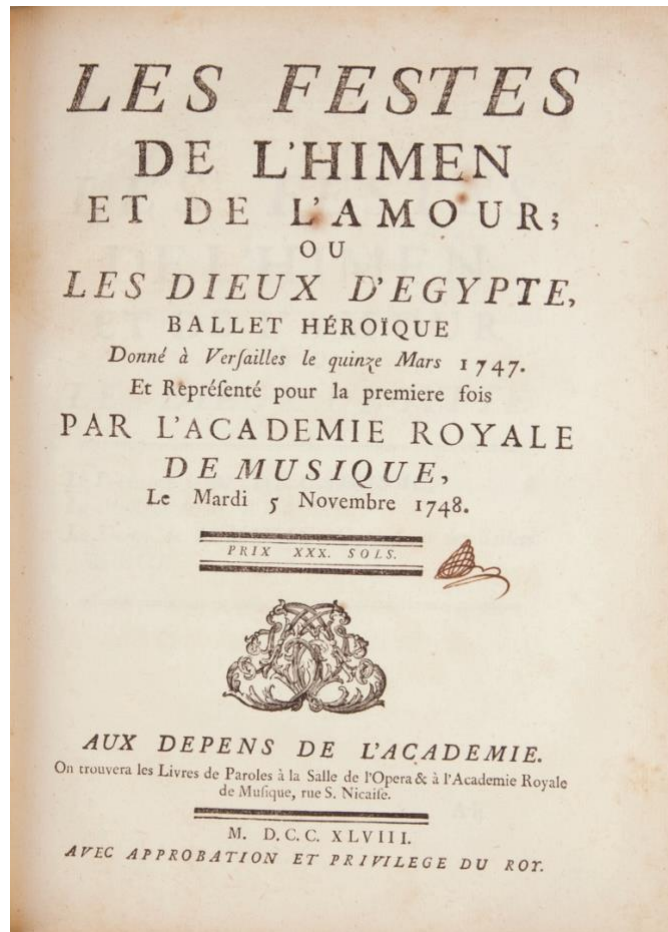
A French composer and singer, best known for his contributions to the 18th century French cantata, Bourgeois also wrote ballets and divertissements.

With:

RAMEAU, Jean-Philippe 1683-1754

[1] *Pigmalion*, Acte de Ballet. La Musique de Monsieur Rameau, 2 (cast list), 3-10, 1f. (approbation and privilege)

"[Rameau] was one of the greatest figures in French musical history, a theorist of European stature and France's leading 18th-century composer. He made important contributions to the cantata, the motet and, more especially, keyboard music, and many of his dramatic compositions stand alongside those of Lully and Gluck as the pinnacles of pre-Revolutionary French opera." Graham Sadler and Thomas Christensen in *Grove Music Online*



3. RAMEAU

Les Fêtes de l'Himen et de l'Amour; ou Les Dieux d'Egypte, Ballet Héroïque Donné à Versailles le quinze Mars 1747. Et Représenté pour la première fois par L'Academie Royale de Musique le Mardi 5 November 1748. Prix XXX. Sols. [Paris]: Aux Depens de l'Academie. On trouvera les Livres de Paroles à la Salle de l'Opera & à l'Academie Royale de Musique, rue S. Nicaise. ... Avec Approbation et Privilege du Roy. ... De l'Imprimerie de la Veuve Delormel, & Fils, 1748. 1f. (recto title, verso blank), [3] half-title, with "La Poëme est de M. de Cahusac. La Musique de M. Rameau. La Danse de M. Laval, Compositeur des Ballets du Roi." 4 (cast list), 5 (synopsis), 6 (cast list), 7-58, 1f. (privilege). With manuscript paraph to title.

Named cast for the Prologue includes:

- "Acteurs Chantans dans les Choeurs" for the Côté du Roi performance Melles. Dun, Tulou, Delorge, Larcher, Cazeau, Rosalie, Le Tourneur, Duperey, and Grimiaux and Messieurs Lefebvre, Le Page C., Laubertie, Fel, Bourque, Duchênet, Rochette and Gratin; and for the Côte de la Reine performance Mlles. Cartou, Masson, Gondré, Rôllet, Delâtre, Lablotiere, Daliere, Victoire, Hery, Folliot and Messieurs S. Martin, Le Mesle, Bellanger, Lévasseur, Belot, Chapotin, Favier, and Le Roy.
- "Acteurs du Prologue" Mlles. Coupée and Romainville; Mr. Poirier
- Dancers Mlles. Carville, Courcelle, and St. Germain in Les Graces; Mlles. Puvignée, Dazenoncourt, Himblot, and Briseval and Mrs. Laval, Laurent, le Lievre, and Bourgeois in Jeux et Plaisirs; Mlles. Minot, Beaufort, Thierry, and Sauvage in Vertus.

Named cast for the Premiere Entrée includes:

- "Acteurs Chantans" Mlles. Chevalier and Gondré; Monsieur Jeliote

- Dancers Mlles. Puvignée, Derseuille, Chevrier, Masson, Hutte, S[t]- Germain, Courcelle, Thiery, Minot, Dallemand, Belnot, C. Parquet, Devaus, Amedée, Camargo, Dazenoncourt, Beaufort, Belnot, L. and Belnot C.; Mrs. Dupré, F. Barrois, Hamoche, Mion, Matignon, Dumay, Laval, Dupré, Feuillade, Caillé, le Lièvre, and Laurent; Messieurs Lany and Dumoulin

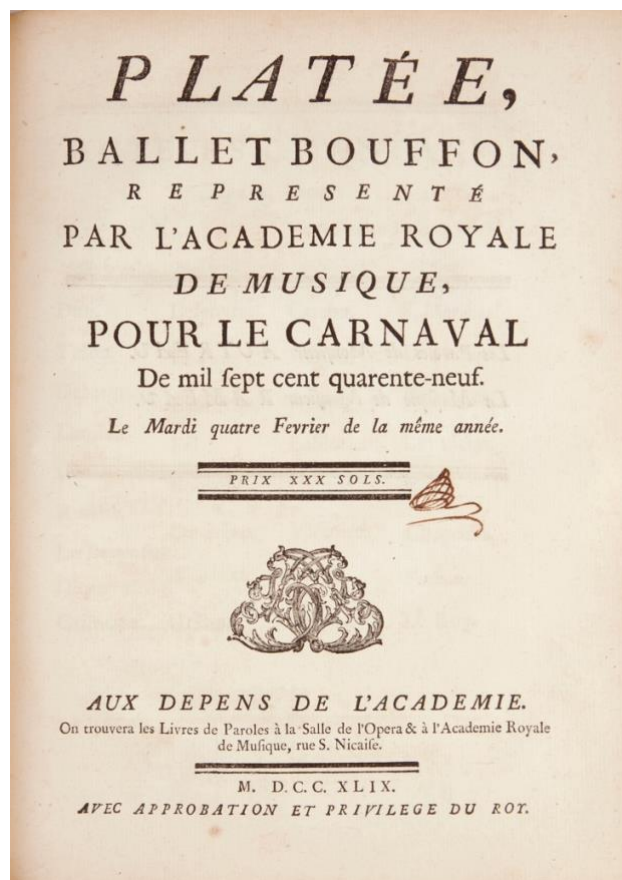
Named cast for the Seconde Entrée includes:

- "Acteurs Chantans" Mlle. Romainville; Messieurs le Page, De la Tour, and Albert
- Dancers Mlles. Lyonnais, Amedée, Devaux, Sauvage, L. Belnot, and C. Belnot; Mrs. Laval, Matignon, Dumay, le Lievre, Hamoche, Feuillade, Lyonnais, Mion, Laurent, and Bourgeois; Messieurs Lyonnais and Dupré

Named cast for the Troisieme Entrée includes:

- "Acteurs Chantans" Mlles. Fel, Coupée and d'Alière; Messieurs Jeliote, Person, Poirier, and Lamarre
- Dancers Mlles. Camargo, Dallemand, Puvignée, Lyonois, St. Germain, Courcelles, Thiery, Puvignée, Desnoncourt, and Minot; Mrs. Lany, Dumoulin, Tessier, Laval, Hamoche, Caillez, Feuillade, Dumay, and Dupré; Monsieur Device

First Edition. Sonneck p. 500 (editions of 1765 and 1778 only).



4. RAMEAU

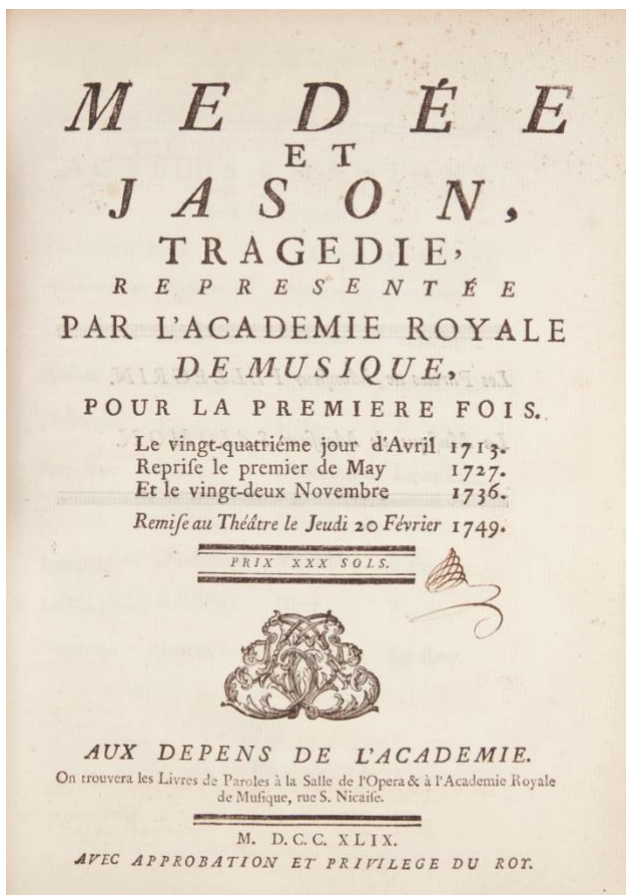
Platée, Ballet Bouffon, représenté par L'Academie Royale de Musique, pour le Carnaval De mil sept cent quarente[!]neuf. Le Mardi quatre Fevrier de la même année. Prix XXX Sols. [Paris]: Aux Depens de

l'Academie. On trouvera les Livres de Paroles à la Salle de l'Opera & à l'Academie Royale de Musique, rue S. Nicaise. ... Avec Approbation et Privilege du Roy. ... De l'Imprimerie de la Veuve Delormel, & Fils, 1749. [1] (title), [2] ("Les Paroles de Monsieur Autreau. La Musique de Monsieur Rameau."), 3-4 (cast list), [5]-55., 1f. (approbation and privilege). With manuscript paraph to title.

Named cast include:

- "Acteurs Chantans dans les Choeurs" for the Côte du Roi performance Mlles. dun, Tulou, Delorge, Larcher, Cazeau, Rosalie, Le Tourneur, Deperey, and Grimiaux and Messieurs Lefebvre, le Page C., Laubertie, Fel, Bourque, Duchênet, Rochette, and Gratin; and for the Côté de la Reine performance Mlles. Cartou, Masson, Rôllet, Lablotiere, Daliere, Victoire, Hery, Folliot, s. Martin, Le Mesle, Bellanger, Levasseur, Bellot, Chapotin, Favier, and Le Roy
- "Acteurs du Prologue" Mlles. Cartou, Chesdeville, Coupée, and Rozalie; Messrs. Poirier, Person, De Lamare
- Dancers Mlles L. Belnot, C. Belnot, Desiré, Lyonois, Briseval, Dazenoncourt, Imblot, Parquet, and Amedée; Mrs. Laval, Caillé, Monservin, Le Lievre, Laurent, Hamoche, Bourgeois, Milon; and Lany
- "Acteurs du Ballet" Mlles. Jacquet, Fel, and Coupée; Messrs. De la Tour, Le Page, Person, Poirier, and DeLamare
- Dancers Mlles. Lany, Courcelle, St-Germain, Thiery, Minot, Beaufort, Sauvage, Dallemant, Carville, Devaux, L. Belnot, C. Belnot, Lyonois, Dallemant, Desiré, Dazenoncourt, and Briseval; Mrs. Dumay, Dupré, Matignon, Feuillade, le Lievre, Laval, Hamoche, Bourgeois, Laurent, and Mion; Me. Dourdet; Messrs. Lyonois, Dupré, Monservain, Tessier, Dumoulin, Devise, and Lany

First Edition of the second version.



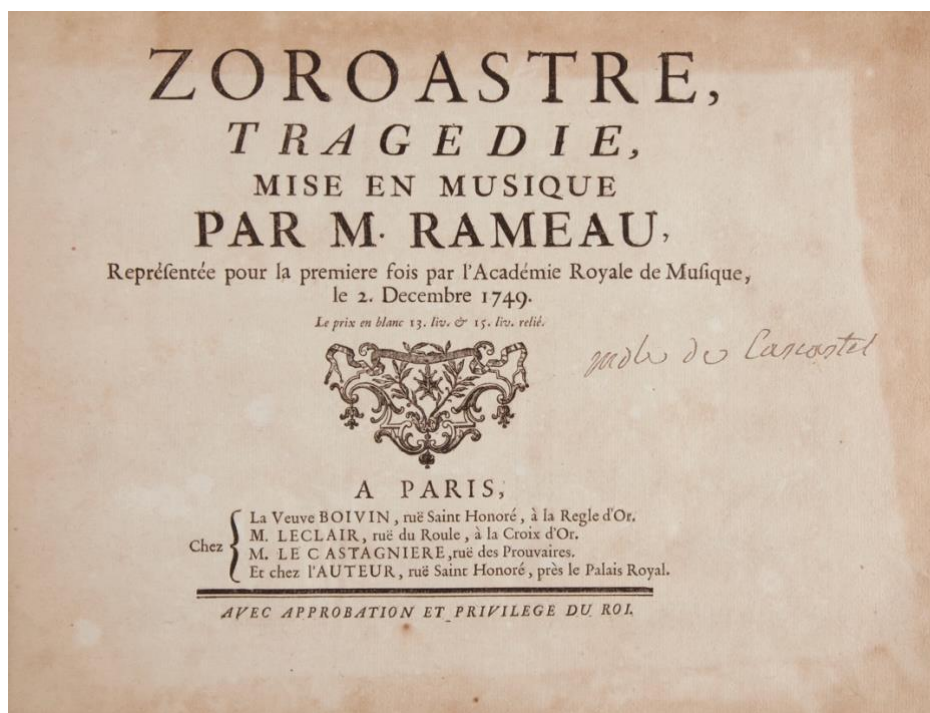
5. SALOMON, Joseph-François 1649-1732

Medée et Jason, Tragedie, Representée par L'Academie Royale de Musique, pour la premiere fois. Le vingt-quatrième jour d'avril 1713. Reprise le premier de May 1727. Et le vingt-deux Novembre 1736. Remise au Théâtre le Jeudi 20 Février 1749. Prix XXX Sols. [Paris]: Aux Depens de l'Academie. On trouvera les Livres de Paroles à la Salle de l'Opera & à l'Academie Royale de Musique, rue S. Nicaise. ... Avec Approbation et Privilege du Roy. ... De l'Imprimerie de la Veuve Delormel, & Fils, 1749. [1] (title), [2] ("Les Paroles de Monsieur Pellegrein. La Musique de Monsieur Salomon."), 3-4 (cast list), 5-64, [i] (approbation and privilege). With manuscript paraph to title.

Not in Sonneck.

A French composer and organist, "[Salomon's] operas, *Medée et Jason* and *Théonoé*, are in the tradition of Lully and Campra." Guy Bourligueux in *Grove Music Online*

Binding somewhat worn, rubbed and bumped; minor loss to head and tail of spine; slightly shaken; hinges partially split. Minor internal wear; edges slightly browned; occasional foxing; two leaves loose. Very good, crisp, wide-margined copies overall. (39101) \$4,500



First Edition
- From the André Meyer Collection -

48. **Zoroastre**, Tragedie ... *Représentée pour la première fois par l'Académie Royale de Musique, le 2. Decembre 1749. Le prix en blanc 13 liv. & 15. liv. relié.* [Condensed score]. Paris: Chez La Veuve Boivin, rue Saint Honoré, à la Regle d'Or. M. Leclair, rue du Roule, à la Croix d'Or. M. Le Castangiere, rue des Prouvaires. Et chez l'Auteur, rue Saint Honoré, près le Palais Royal. Avec Approbation et Privilege du Roi, [ca. 1749].

Oblong folio. Contemporary mid-tan mottled calf with raised bands on spine in decorative compartments gilt, dark red title label gilt, marbled endpapers. 1f. (recto title, verso blank), 189, [i] (blank) pp. Title typeset, music engraved. With contemporary signature "Mdlle de Carcastel" to title. Binding worn, rubbed, and bumped, with minor loss to spine; endpapers faded. Slightly worn; light to moderate browning; occasional staining, foxing, and soiling, primarily to margins; minor worming to blank upper and lower margins of second half of volume; title browned, heavier to margins.

Provenance

The André Meyer Collection, Paris, with handstamp to rear endpaper: "Provenant de la collection musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84" and related note to verso.

First Edition. Lesure p. 527. Sonneck Dramatic Music p. 137. Hirsch II, 792. BUC p. 872. RISM R171.

Zoroastre, with a libretto by Cahusac, was first performed in Paris at the Salle du Palais-Royal on 5 December 1749.

"Though produced with more than usual magnificence and a cast including Jélyotte (Zoroastre), Chassé (Abramane) and Fel (Amélite), Zoroastre had initially only limited success. Despite 25 performances it proved far less popular than Mondonville's Le carnaval du Parnasse, staged during the same period. By May 1752 Rameau and Cahusac had begun an extensive reworking affecting the whole character of the

work. This version, first given on 19 January 1756, was much more successful. It was revived with minor modifications on 26 January 1770 to inaugurate the Opéra's Palais Royal theatre, rebuilt after the fire of 1763. The earlier version was staged at Dresden on 17 January 1752 in an Italian translation by Casanova, music by Johann Adam replacing most of Rameau's.

As Cahusac pointed out, *Zoroastre* represents a deliberate break with the classical legend and medieval romance that formed the conventional material of the *tragédie en musique*. Its theme, derived from Persian sources, is the struggle between Good and Evil – between, on the one hand, the great religious reformer Zoroastre, representative of Orosmade, the Supreme Being and God of Light, and, on the other, an ambitious sorcerer Abramane, servant of Arimane, Spirit of Darkness. Abramane, characterized as 'inventor of the cult of false gods', was created by Cahusac to counterbalance the figure of Zoroastre, who was believed to have instituted a priestly caste – the Magi – and to have discovered white magic. This dualist theme allowed Cahusac to introduce masonic elements (he was secretary to the Grand Master of the French Grande Loge), notably in the worship of the God of Light, the messianic mission, talismans and the temple decor of Act 5; in 1756 further symbols were introduced, together with an initiation ceremony.

With *Zoroastre* the traditional French prologue was abandoned. The overture, designed to replace it, is the first in which Rameau (anticipating Gluck) prepared the audience for the drama as a whole: its three sections depict, in turn, Abramane's barbarous rule, the renewal of hope and the rejoicing of the people free from oppression.

"The five years 1745–9 were Rameau's most productive. No fewer than nine new works were performed, including the *tragédie Zoroastre*, the *comédie Platée*, two pastorales and three *opéras-ballets*. Moreover, several of his undated, unperformed operas were probably written during this period or in the following few years (see Green, B1992). By 1749 his works dominated the stage to such an extent that the Marquis D'Argenson, who had supervisory responsibility for the Opéra, felt compelled to forbid the management to stage more than two of his works in any one year, to avoid discouraging other composers" Graham Sadler and Thomas Christensen in *Grove Music Online*

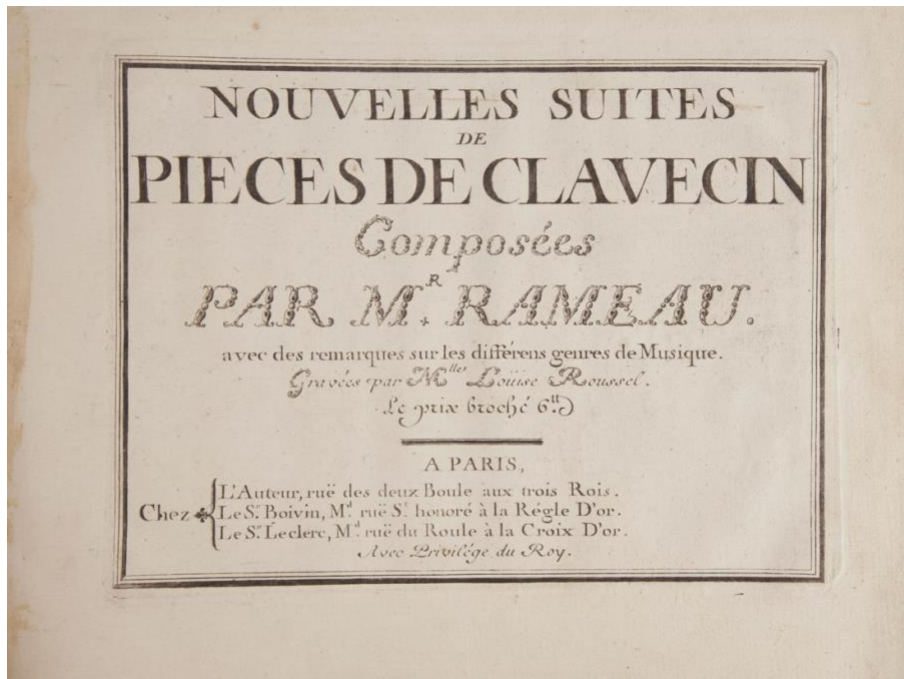
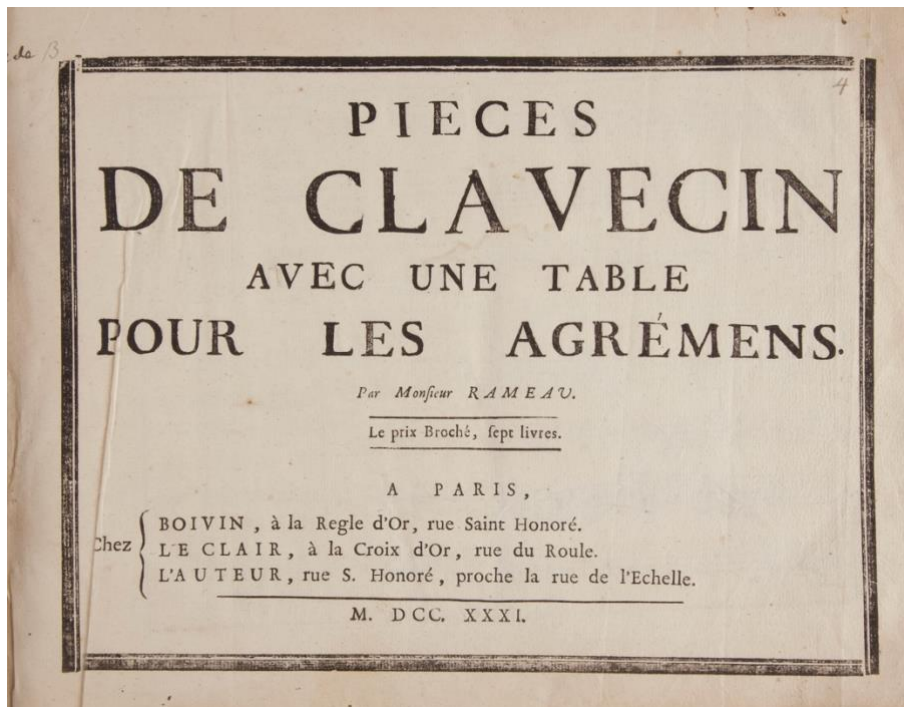
Several instrumental selections in *Zoroastre* were borrowed by the composer from his own harpsichord compositions. "One is the haunting *La Livre* from the *Pièces en concerts*, in C minor, which appears in III, 7 as a *gavotte en rondeaux gracieux* in A minor ... *Les Tendres Plaintes*, transposed into G minor ... the A major saraband from the *Nouvelles pièces*, transposed to G (III, 7) and *L'Agaçante* from the *Pièces en concert* (II, 4); the chorus that precedes it also contains allusions to it." Girdlestone, pp. 284-285.

The first edition of Rameau's *Zoroastre* containing, in addition to its impressive and moving vocal writing, imaginative arrangements of several of the composer's now-iconic harpsichord pieces.
(39829) \$5,500

Two of the Most Important French Baroque Works for Keyboard

49. **Pieces de Clavecin avec une Table pour les Agremens ... Le prix Broché, sept livres.** Paris: Chez Boivin, à la Regle d'Or, rue Saint Honoré; Le Clair, à la Croix d'Or, rue du Roule; L'Auteur, rue S. Honoré, proche la rue de l'Echelle, [ca. 1742].

1f. (recto title, verso blank). [i] (ornament table and "Menuet en Rondeau" with fingerings), irregularly paginated 1-27, 33, 32, and 30. Title typeset, music engraved. "Mde B" and "4" in early manuscript to title. Title slightly creased; lacking pp. 28, 29, and 31; final two leaves reinforced to upper margin and trimmed to a smaller size than the rest of the volume, due to originally having been formatted as fold-ups (see



Gustafson and Fuller p. 203). **First Edition**, later issue, with watermark dated 1742. Gustafson and Fuller p. 202. Lesure p. 528. BUC p. 872. RISM R184.

Bound with:

Nouvelles Suites de Pieces de Clavecin ... avec des remarques sure les différents genres de Musique. Gravées par Mlle. Louise Roussel. Le prix broché 6^{tt}. A Paris, Chez L'Auteur, ruë des deux Boule aux trois Rois. Le Sr. Boivin, Md, ruë St. Honoré à la Règle D'or. Le Sr. Leclerc, Md, ruë du Roule à la Croix D'or. Avec Privilege du Roy, [?ca. 1742]. [i] (title), [ii]-[iii] ("Remarques"), 2-29, [i] (blank) pp. Engraved throughout. **First Edition**, later issue, with watermark dated 1742. Gustafson and Fuller p. 204. Lesure p. 528 (citing first edition, first issue), RISM R188 (not distinguishing between issues).

Oblong folio. Contemporary mid-tan mottled calf with titling gilt "Clavecin de Rameau Mde Gallois" to upper, spine in decorative compartments gilt. Binding worn, rubbed, and bumped, with loss to upper board and head and tail of spine; partially detached; free endpapers lacking. Slightly worn; occasional minor soiling, foxing, staining, dampstaining, and worming, mostly to margins.

Rameau's first known music was composed for the harpsichord; his first book of harpsichord pieces appeared in 1706, and keyboard music was his primary creative outlet before his later blossoming as a force of nature in the opera world. The *Pieces de Clavessin* and the *Nouvelles Suites* contain some of the literature's most iconic pieces. In the vein of character pieces, *Le Rappel des Oiseaux* emulates the flapping wings of birds as they coast on air currents; *L'entretien des Muses*, in the vein of Couperin, may be Rameau's answer to his predecessor Chambonnières's *Pavane L'entretien des Dieux*. Virtuosity abounds in selected pieces, as in *Les Niais de Sologne* with its vigorous, sparkling arpeggios.

The composer's "remarques" preceding the music in his *Nouvelles Suites* address how to distribute certain passages between the right and left hands and commentary on the theory underlying some of his pieces that contained what were, in his day, unconventional harmonies. The work includes several traditional dance-based French suite movements, enhanced by moments of Italianate brilliance, as in the *Allemande*, pp. 2-3, with gigue-like triplets between the hands, and the *Courante*, pp. 3-4, with cascading arpeggios. Some pieces, like *Les Trois Mains*, pp. 6-9, and the iconic *Gavotte* with 6 variations ("doubles"), contain acrobatic writing, with hand-crossing in the former and daring leaps in the latter.

Two pieces in the suites explore the outermost limits of harmony in Rameau's day, *L'Enharmonique*, pp. 16-17, and a *Sarabande*, p. 6. The composer reveals his Enlightenment approach to music in his "remarques," noting that the extreme harmonies of *L'Enharmonique* are not chosen by chance; rather, he avers, they are composed on the basis of reason. The *Sarabande* contains, in its B section, some arresting harmonic moves between distant harmonies, which create a mysterious effect. Rameau's sense of humor is on full display in *La Poule*, pp. 20-23, with a "pecking" figuration that is paired with a slightly-less-than-melodious type of birdcall.

Two of the most important and influential French baroque keyboard publications of the 18th century.
(39826) \$6,500

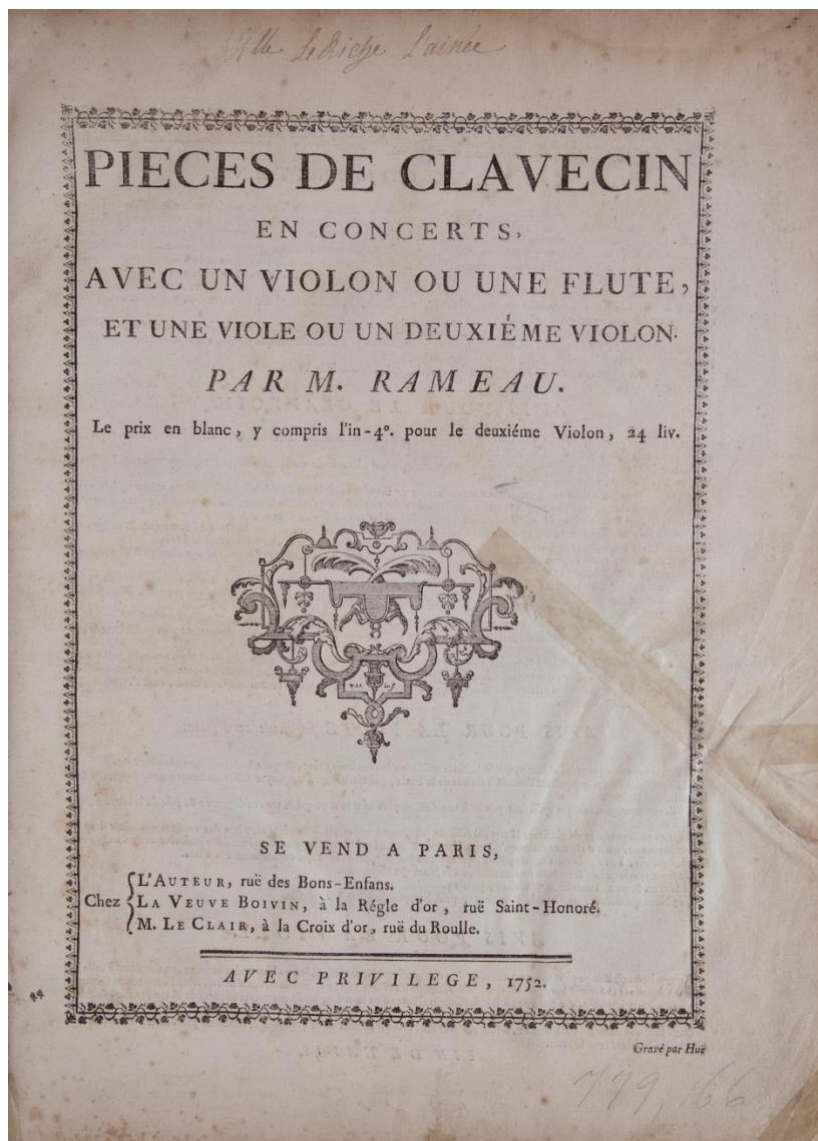
From the Dolmetsch Collection

50. **Pieces de Clavecin en Concerts Avec un Violon ou une Flute et une Viole ou un Deuxième Violon ... Le prix en blanc, y compris l'in-4o. pour le deuxième Violon, 24 liv. ... Gravé par Huë.** [Score]. Paris: Chez L'Auteur, ruë des Bons-Enfans. La Veuve Boivin, à la Regle d'or, ruë Saint-Honoré. M. Le Clair, à la Croix d'or, ruë de Roulle. Avec Privilege, 1752.

Folio (263 x 357 mm). Full early ivory vellum with titling gilt to spine. 1f. (recto title within decorative border, verso "Avis"), 40 pp. Decorative device to title. Title and "Avis" typeset, music engraved. Binding slightly worn and discolored. Minor wear, browning, foxing, and soiling; some minor dampstaining; tear to title repaired with clear tape; minor loss to several blank lower outer corners. In very good condition overall.

From the collection of the noted musicologist and early music pioneer **Arnold Dolmetsch** (1858-1940), with his stamp "Dolmetsch Library" and "IIE24" in pencil to lower margin of "Avis" leaf. Contemporary ownership inscription to upper margin of title "Mlle LeRiche L'ainée."

First Edition, second issue. Rare. Lesure p. 527. RISM R191 (no copies in the U.S. or the U.K. and only 3 copies recorded in addition to the present copy).



The *Avis* contains the composer's performance advice: he outlines how to deliver the music, distinguishing between accompaniment and solo roles; how to adapt the uppermost part depending on whether the performer is playing on flute or violin; and a general approach for the keyboard part if the harpsichord's state of regulation precludes performing certain passages.

“The Pieces de clavecin en concerts (1741) incorporates several features, most obviously the inclusion of additional instruments, that set it apart from the earlier ones. There is also the internal organization of the collection: whereas the suites of the first three books each contain between seven and ten movements, the concerts of the fourth contain only three or five. Moreover, dance movements are almost entirely supplanted by genre pieces; of the 19 movements, all but the two menuets and tambourins have characteristic genre titles. By this time, however, Rameau's approach to titles had changed. While five movements still bear such titles as La timide, La pantomime or L'indiscrette, nine are named after pupils, patrons, fellow composers and others, a fashion he had hitherto ignored. The link between title and piece may not, in any case, be strong: according to Rameau's preface, many titles were suggested by ‘persons of taste and skill’ after the pieces had been composed. ...

During the 1730s Rameau came under the protection of the tax-farmer A.-J.-J. Le Riche de La Pouplinière and acted as his director of music. La Pouplinière was one of the richest men in France and an influential patron of the arts. ...

Rameau's association with La Pouplinière, which lasted until 1753, was of the utmost importance to his career. The financier's home was 'a meeting-place for all classes. Courtiers, men of the world, literary folk, artists, foreigners, actors, actresses, filles de joie, all were assembled there. ... It was there that Rameau met most of his future librettists, while the house became 'la citadelle du Ramisme' ... Yet little is known about the terms of Rameau's appointment or, before 1751, the size and constitution of his patron's musical establishment. In 1741 La Pouplinière took over some of the Prince of Carignan's players, including the violinist Joseph Canavas, possibly the flautist Michel Blavet and (more doubtfully, despite his signing himself in 1751 'chef des violons de M. de la Pouplinière'), the violinist Jean-Pierre Guignon. Singers and dancers from the Paris Opéra were frequent dinner guests and took part in concerts and theatrical entertainments. In the later 1740s La Pouplinière was to import from Germany and Bohemia virtuoso players of the clarinet and orchestral horn. These instruments were then new to France, and Rameau was the first to use them at the Paris Opéra." Graham Sadler and Thomas Christensen in Grove Music Online

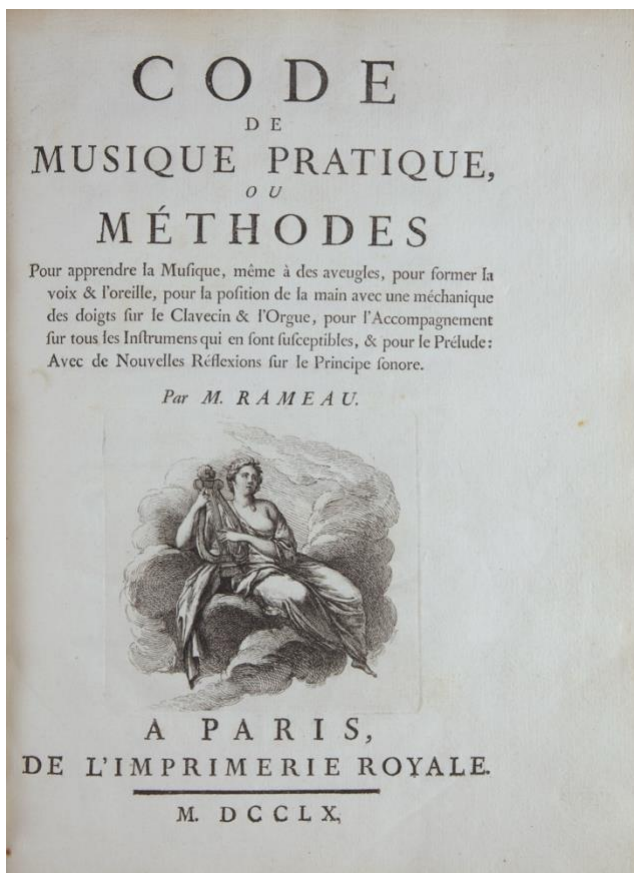
Mlle. Le Riche was, in all likelihood, a relative of Alexandre Le Riche de La Poupelinière (1693-1762), fermier general, musician and one of the most important music patrons of 18th century France. He was a patron of Rameau and the IIIe Concert of this set is named for him.

Dolmetsch was a "pioneer in the revival of performances of early music (particularly instrumental) on the original instruments and in the style of the period." Margaret Campbell in *Grove Music Online*

A lifetime first edition, with highly distinguished provenance. (39759)

\$4,800

Rameau's "Last and Most Comprehensive Music Treatise"



51. **Code de Musique Pratique, ou Methodes pour apprendre la Musique, même à des aveugles, pour former la voix & l'oreille, pour la position de la main avec une mécanique des doigts sur le Clavecin & l'Orgue, pour l'accompagnement sur tous les Instrumens qui en sont susceptibles, & pour le Prélude: Avec de Nouvelles Réflexions sur le Principe sonore.** Paris: de l'Imprimerie Royale, 1760.

Quarto. 1f. (recto title, verso blank), vii (contents), viii (errata), ix-xx ("Plan de l'Ouvrage"), 237 pp. With fine large engraved vignette of a female figure with lyre to title; occasional diagrams and decorative woodcut head- and tailpieces. **Corrections in early manuscript** to pp. 236 and 237. Lacking frontispiece, the 33 pp. of engraved music, and the 13 folding plates.

First Edition. Gregory-Bartlett p. 223. Cortot p. 163. Hirsch I, 490. RISM Écrits p. 682.

Bound with:

Lettre a M. D'Alembert, sur ses opinions en Musique, inférées dans les articles Fondamental & Gamme de l'Encyclopédie. 14 pp. **With a correction in early manuscript to p. 2 and early manuscript paraph** at conclusion.

Binding heavily worn, with only very small remnant of dark brown mottled calf, spine lacking, endpapers faded and slightly stained. Minor wear; uniform light browning; occasional light foxing; small hole to blank inner margins of several leaves; stub of blank preliminary leaf preceding title. An attractive, wide-margined copy internally, despite defects.

Together with:

Observations de M. Rameau, sur son Ouvrage intitulé, Origine des Sciences. 2 pp. of a bifolium laid in. Browned; edges ragged.

"In Rameau's later writings, beginning with his manuscript *L'art de la basse fondamentale* from the early 1740s (published as Gianotti, F1759) and particularly in the *Code de musique pratique*, his last and most comprehensive composition treatise (1760), Rameau loosened the rigorously deductive structuring of his theory. He allowed greater flexibility in the rules governing the fundamental bass (to produce, for example, various kinds of chromatic and enharmonic progressions). Of special note was his increasing willingness to explain chords of supposition as products of melodic suspension and his acceptance of equal temperament as a necessity demanded by reason and taste." Graham Sadler and Thomas Christensen in *Grove Music Online*. (39858) \$500



**Manuscript of Rameau's *Dissertation*,
With Considerable Commentary on Contemporary Performance Practice**

52. **Dissertation sur les différentes Methodes d'Accompagnement pour le Clavecin ou pour l'orgue; avec le plan d'une Nouvelle Methode établie sur une Mechanique des Doigts, que fournit la Succession fondamentale de l'harmonie, et à l'aide de laquelle on peut Devenir Sçavant Compositeur, et habile Accompagnateur, meme Sçavoir lire la Musique.** Par Monsieur Rameau. Contemporary manuscript copy. After 1732 but before 1770.

Folio (31 x 21 cm). Contemporary stiff marbled wrappers. 1f. (recto title, verso blank), 73, [i] (blank) pp., 1f. (recto contents, verso blank). With 1f. of contemporary manuscript on different paper inserted between pp. 40 and 41 with instructions "Pour trouver la Basse fondamentale quand la Basse Continue est chiffre." Watermark of a bunch of grapes, letters "IP" above "[?]Cazele." **Very carefully executed in a neat contemporary hand.** With several corrections. Wrappers slightly worn and soiled. Uniform light browning; occasional foxing and minor stains; small hole to upper outer margin of three leaves, just slightly affecting marginal notes to one page. Conforms to the first edition of 1732, but without the Privilege following the title or the Approbation on the final leaf.

The *Dissertation* was first mentioned in the preface to Rameau's *Pieces de clavessin* (1724) and first published in Paris by Boivin and Le Clerc in 1732 and later by Bailleux in ca. 1766, both in editions of 64 pp. **The work represents an expansion of the author's 1724 remarks, and offers important considerable commentary on contemporary performance practice, e.g.:**

"The executant, he says, when he first seats himself should have his elbows higher than the keyboard, and his hands should drop on to it by the mere natural movement of the wrist joints. provided the thumb and fifth finger can touch the edges of the keys, the elbows can never be too high. Once the thumb and fifth finger are on the keys his elbows must drop easily against his sides in their natural position and should normally remain there. The wrist should always remain supple, the fingers should fall on the keys, not strike them, and their motion should flow from one to the other. The weight of the hand should never rest on the fingers; the passage of the thumb under the fingers is prescribed - 'cette manière est excellente.' As one acquires assurance the height of the seat should be lowered till the elbows are a little below the level of the keyboard; thus will the hands remain as it were glued to the keyboard and acquire a desirable legato." Girdlestone p. 28.

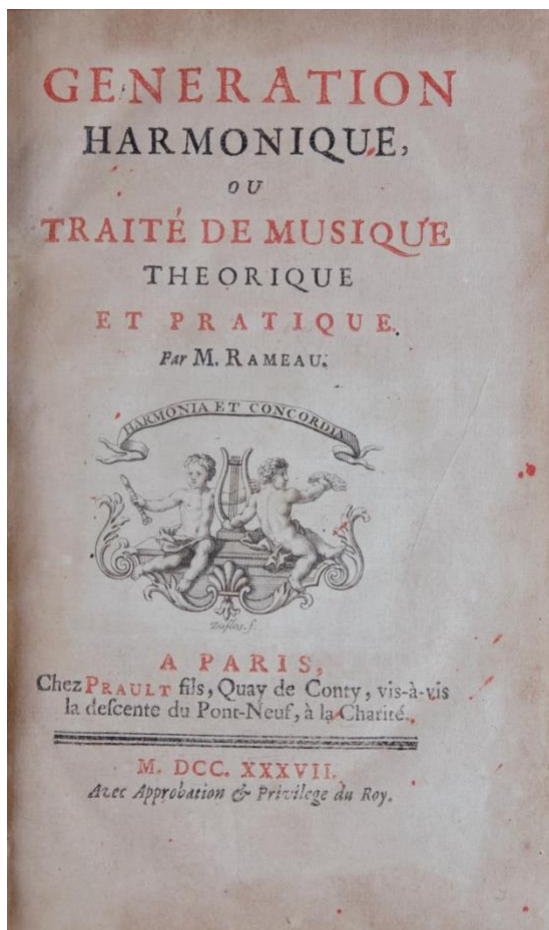
Both the first and second published editions of the work are quite rare, with no copies recorded at auction on either RBH or ABSA. (39861) \$1,350

Rameau's Only Major Theoretical Work of the Period 1733-1749

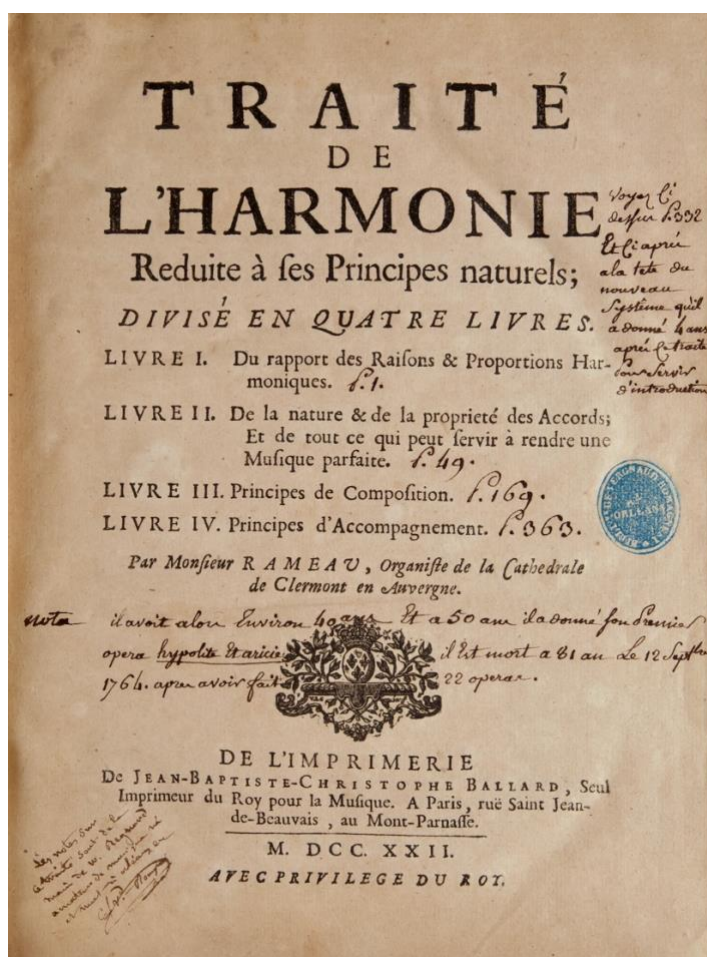
53. **Generation Harmonique, ou Traité Theorique et Pratique.** Paris: Chez Prault fils, Quay de Conty, vis-à-vis la descente du Pont-Neuf, à la Charité. Avec Approbation & Privilege du Roy, 1737.

Octavo. Mid-tan mottled calf with raised bands on spine in decorative compartments gilt, light tan leather title label gilt to spine, red edges, marbled endpapers; dark pink silk ribbon marker. 1f. (recto title printed in red and black, verso blank), 2ff. ("A Messieurs de l'Academie Royale des Sciences"), 5ff. ("Preface"), 227, [iii] ("Table des Matieres"), 5ff. ("Table Alphabetique des Termes"), 12 folding plates, 2ff. ("Extrait," "Approbation," and "Privilege"), with "De l'Imprimerie de Charles Osmont" at conclusion. With occasional diagrams and decorative woodcut head- and tailpieces and initials. Binding slightly worn, rubbed, and bumped; minor loss to head and tail of spine; endpapers slightly worn and faded, with remnants of small label to front pastedown. Browned; preliminary leaf stained at margins; final two pages mis-paginated.

First Edition. Gregory-Bartlett p. 224. Cortot p. 162. Hirsch I, 486. RISM *Écrits* p. 683.



“Génération harmonique is Rameau's only major theoretical work of the period 1733–49. It was dedicated to the members of the Académie Royale des Sciences, who responded by commissioning a report on the work from three of their foremost academicians, R.-A. Ferchault de Réaumur and J.-J. Dortous de Mairan, both physicists, and the scholar E.S. de Gamaches. The last two had already discussed music theory with Rameau, Mairan as much as 12 years earlier. The report was complimentary and Rameau proudly included in his treatise the ‘Extrait des registres de l’Académie Royale des sciences.’ ” Graham Sadler and Thomas Christensen in *Grove Music Online*. (39859) \$900



First Editions of Two of Rameau’s Most Important Theoretical Works With Extensive 18th Century Manuscript Corrections and Annotations

54. **Traité de L'Harmonie** *Reduite à ses Principes naturels; Divisé en Quatre Livres. Livre I. Du rapport des Raisons & Proportions Harmoniques. Livre II. De la nature & de la propriété des Accords; Et de tout ce qui peut servir à rendre une musique parfaite. Livre III. Principes de Composition. Livre IV. Principes d'Accompagnement. par monsieur Rameau, organiste de la Cathedrale de Clermont en Auvergne. Paris: Jean-Baptiste-Christophe Ballard, Seul imprimeur du Roy pour la Musique ... ruë Saint jean-de-Beauvais, au Mont-Parnasse ... Avec Privilege du Roy, 1722.*

1f. (recto title with decorative woodcut device, verso blank), 3ff. (Préface), i-viii ("Table des matieres contenuë dans ce traité"), ix-xxiv ("Table contenant une explication des termes"), 432 + 17 ("Supplement qui contient des changemens de deux chapitres, & quelques corrections necessaires"), [i] ("Catalogue des



autres livres de musique théorique, imprimez en France, dont on peut trouver des exemplaires") pp. With numerous musical examples in diamond-head notation, and with tables, woodcut decorative initials, and tailpieces throughout.

With copious corrections, deletions, underlining, and marginal annotations throughout; early notes in manuscript to verso of free front endpaper, preliminary leaf, and title relative to the work.

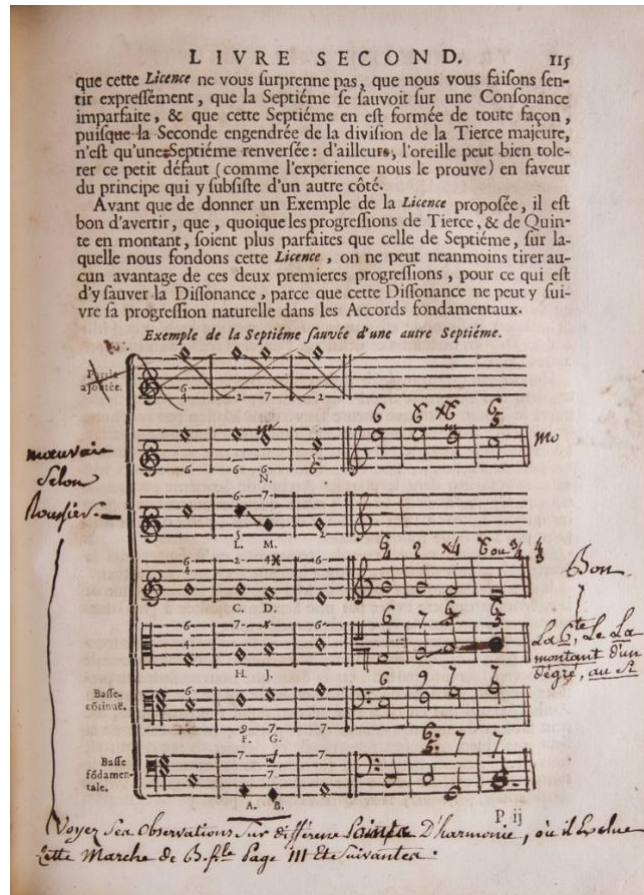
Small oval blue ownership stamp to title of Charles François Vergnaud-Romagnesi (1785-1870), member of the Société des Sciences, Belles-Lettres, and Arts of Orléans together with a manuscript note signed by him stating that the 18th century annotations throughout the work are in the hand of W. Regnard, "amateur de musique."

First Edition. Gregory-Bartlett I, p. 224. Cortot p. 161. Hirsch I, 484. RISM Écrits p. 685.

Rameau's highly important first work on music theory, the *Traité* summarizes the author's efforts to transform the consideration of music from art to science. It was first published in Paris by Jean-Baptiste-Christophe Ballard in 1722, and earned its author a reputation as the most learned musician of his era.

Bound with:

Nouveau Système de Musique Theorique, Ou l'on découvre le Principe de toutes les Regles necessaires à la Pratique, Pour servir d'Introduction au Traité de l'Harmonie. Paris: Jean-Baptiste-Christophe Ballard, 1726. 1f. (recto title with decorative woodcut device, verso blank), iii-viii (Préface), 114, [v] (contents). With numerous musical examples, tables, and diagrams; small engraved overpastes to pp. 28, 32, and 34, and two engraved folding plates. **First Edition.** Gregory-Bartlett I, p. 224. Cortot p. 162. Hirsch I, 485. RISM Écrits p. 684.

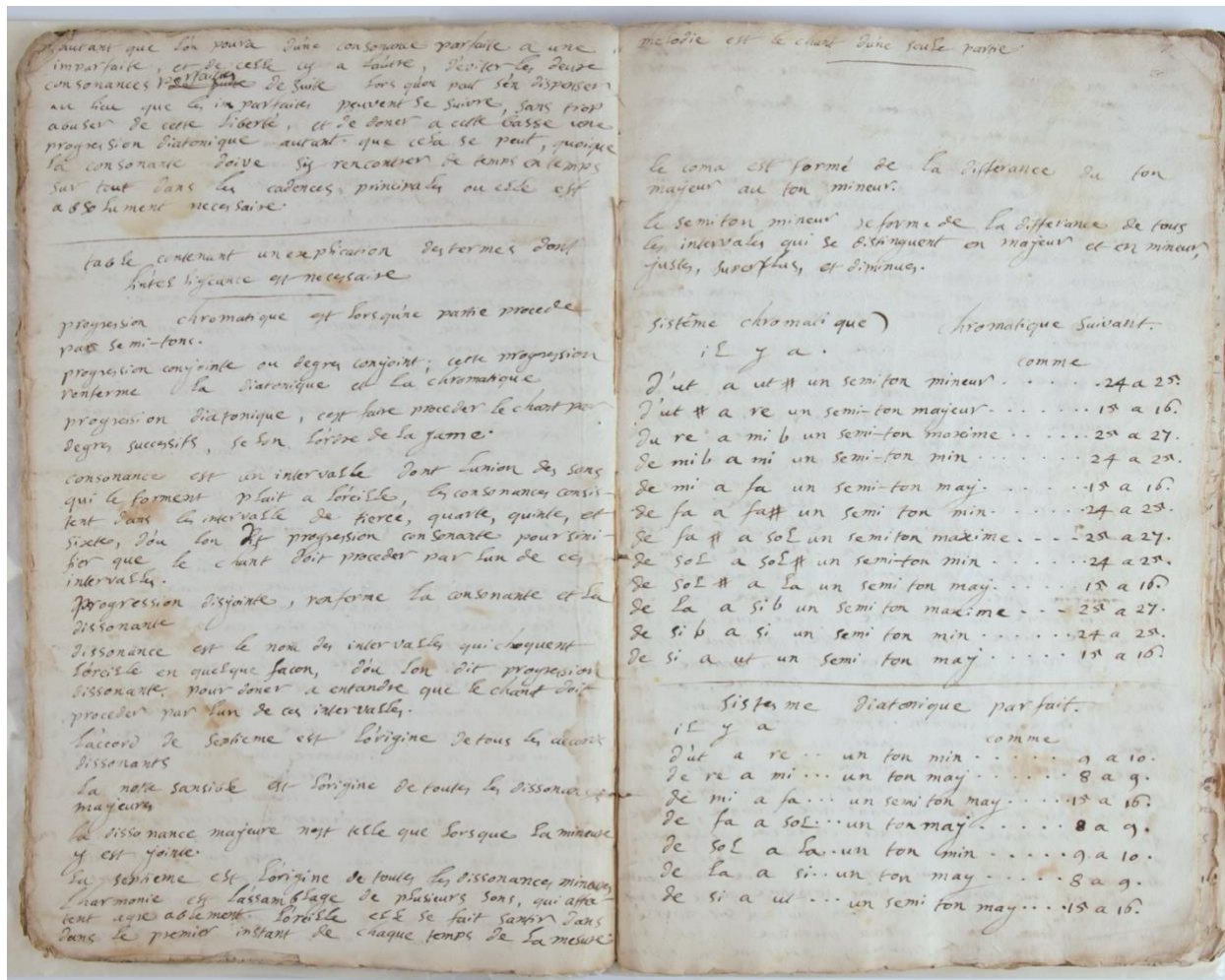


Quarto. Full dark tan mottled calf with raised bands on spine in decorative compartments gilt, titling gilt, red speckled edges, marbled endpapers. Binding slightly worn, rubbed, bumped and abraded; head and tail of spine slightly chipped and split at joints; endpapers worn. Uniform light browning, heavier to a number of leaves including the Preface and Supplement to the *Traité*; some light foxing; occasional staining and other very minor defects.

First Editions of two major 18th century theoretical works. The *Traité*, considered to be the most important of Rameau's theoretical writings, summarized his efforts to transform the consideration of music from art to science. It was first published in Paris by Jean-Baptiste-Christophe Ballard in 1722, and earned its author a reputation as the most learned musician of his era. The *Nouveau Système* expanded the author's initial ideas, which were then further developed in the *Génération Harmonique* published in 1737.

"Through their scope, originality, and influence, the writings of Jean-Philippe Rameau have attained a prominence nearly unparalleled in the history of music theory. Many of the ideas which shape modern analytical practice were established initially by Rameau." Damschroder and Williams p. 250.

"A profoundly original thinker as well as the most important French composer of the 18th century, Rameau formulated many of the concepts that have remained at the core of Western harmonic theory to the present day. ... The epoch-making *Traité*, his first theoretical work, contains the most essential of his principles. ... Produced by one of the first-rate minds of the Age of Reason, the *Traité* is the real cornerstone in the modern theory of harmony." Reese: *Fourscore Classics of Music Literature*, pp. 66-67. (39866) \$4,500



Interesting Manuscripts Based on Parts III and IV of the *Traité*

55. **Principes de Composition.** Contemporary manuscript apparently based on Part III of Rameau's *Traité de l'Harmonie Réduite à ses Principes Naturels*. Together with **Principes d'Accompagnement**, a contemporary manuscript apparently based on Part IV of the *Traité*. Ca. 1760.

Folio. 34 unnumbered pages + one folding plate "Table des progressions." With several musical examples. Occasional corrections. Worn and soiled, heavier to edges; some edges frayed and corners turned; several tears; dampstaining to inner portions of several leaves; small sewing holes to several inner margins; final leaves partially detached. Seems to follow Part III of the *Traité* but with textual differences and original elements including tables and diagrams.

Together with:

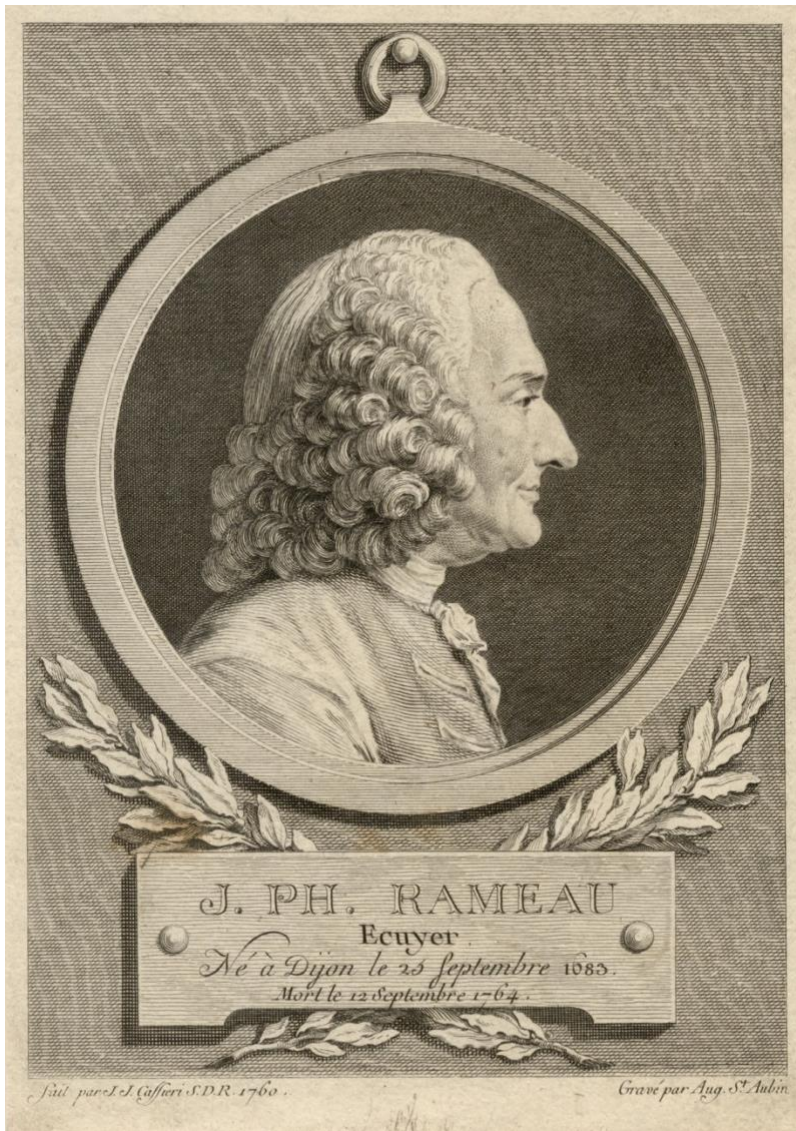
Principes d'accompagnement par Monsieur Rameau. Folio. 1-47, 48-49 (blank), 50 ("explication de quelques termes compris dans le present traite d'accompagnement"), [i] (blank), [i] (headed "Table des chapitres contenus dans le presant[!] traité d'accompagnement" but not completed) pp., 1f. (recto decorative, notational, and textual doodles, verso blank) + 1 folding plate "Chromatique en montant; en descendant" etc. secured with a pin between pp. 46 and 47. Musical example to p. 40. Occasional corrections. Light uniform browning; some edges soiled and slightly frayed; very occasional foxing and

small stains; small sewing holes and occasional small tears to blank inner margins. Seems to follow Part IV of the *Traité* but with textual differences and original elements including tables and diagrams.

Loose in worn contemporary gray wrappers with "Principes de Composition et d'accompagnement par Rameau" in an early hand to upper. Both manuscripts in the same hand.

Unusual, and seemingly worthy of further research. (39862)

\$4,200



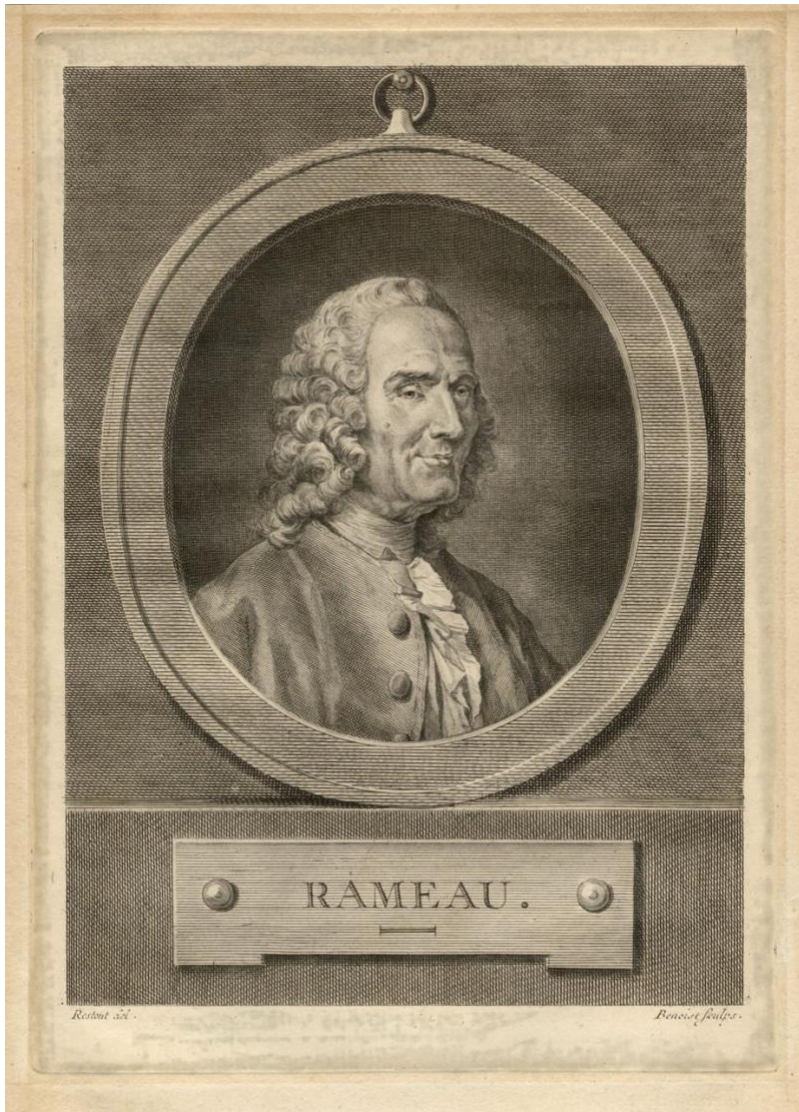
Attractive 18th Century Engraved Portrait

56. **Fine portrait engraving** by Augustin de Saint-Aubin (1736-1807) after a bust by Jean Jacques Caffieri (1725-1792). [Paris], 1764.

The composer is depicted head-and-shoulders in profile within a circular border. He wears a wig with numerous curls. A plaque below the portrait identifies Rameau as "Ecuyer" and gives his dates; two laurel branches are crossed behind the plaque. Sheet size 190 x 135 mm. A fine impression on laid paper with ample margins. Slightly foxed; trimmed to just within plate mark.

"There would have been a preparatory drawing made of the bust, from which Saint-Aubin would have executed his engraving, but nothing is known of this drawing, and no reference is made to it on the engraving." Berquist: *The Musical Portraits of Augustine de Saint-Aubin in Music in Art*, Vol. XLII, Nos. 1-2, 2017, p. 256.

Bocher: *Catalogue de L'Oeuvre de A De Sainte-Aubin*, 230-6. British Museum no. 1917, 1208.3910 (the Joulain printing, Bocher 230-4). (39830) \$650



From the *Portraits des Hommes et Femmes Célèbres* Series

57. **Portrait engraving** by *Guillaume Philippe Benoist (1725-1800)* after *Jean Restout (1692-1768)*. [Paris], 1771.

The composer is depicted head-and-shoulders within an oval frame turned quarter left; he wears a wig and is dressed in a buttoned jacket and ruffled shirt. Plate mark 260 x 186 mm; sheet size 277 x 204 mm. Slightly browned at edges.

"From 'Galerie Française, ou Portraits des hommes et femmes célèbres qui ont paru en France,' a series of portraits executed by several engravers, with Restout providing the designs and overseeing the project; the series was published by Hérisant fils in 1771." British Museum website. (39832) \$350

