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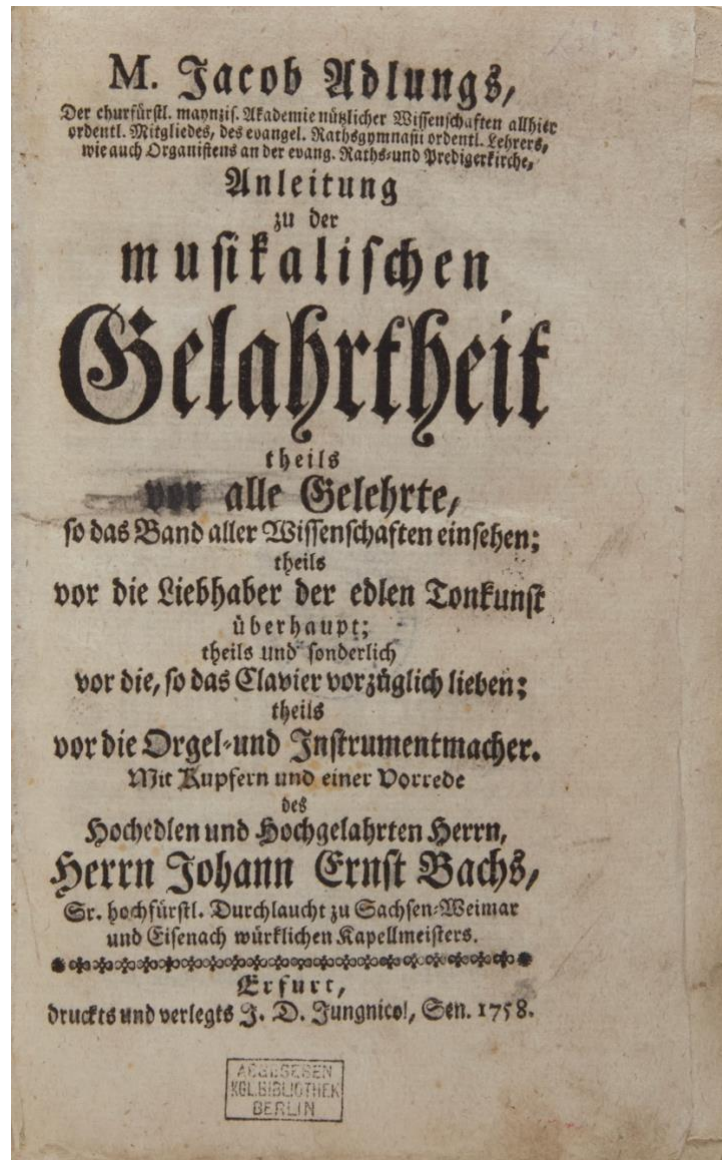
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Cover illustration: Item 14, Christmann



“A Dramatic Example of the Accomplishment of German Musical Scholarship”

1. ADLUNG, Jakob 1699-1762

Anleitung zu der musikalischen Gelahrtheit theils vor alle Gelehrte, so das Band aller Wissenschaften einsehen; theils vor die Liebhaber der edlen Tonkunst überhaupt; theils und sonderlich vor die, so das Clavier vorzüglich lieben; theils vor die Orgel- und Instrumentenmacher. Mit Kupfern und einer Vorrede des Hochedlen und Hochgelahrten Herrn, Herrn Johann Ernst Bachs, Sr. hochfürstl. Durchlaucht zu Sachsen-Weimar und Eisenach wirklichen Kapellmeisters. Erfurt: J. D. Jungnicol, 1758.

Octavo. Contemporary dark ivory pastepaper boards with manuscript titling to spine. [i] (title), [i] (blank), [3]-30, 2, 814, [xxxiv] (index) pp. + 8 plates of engraved musical examples. Occasional decorative head- and tailpieces. Old ownership stamps to front pastedown including "Ex. bibl. F. Blume;" manuscript ownership notes dated 1884 and 1898. Binding worn, soiled, and bumped, with small identification label to upper; edges dusty; remnants of red sealing wax to front pastedown; blank free front endpaper lacking. Small rectangular library deaccession stamp to blank foot of title. A very good untrimmed copy in unusually original and fresh condition.

First Edition. Scarce. Gregory-Bartlett p. 7. Hirsch I, 8. Not in Cortot or Wolffheim. RISM Écrits p. 67.

"In *Anleitung zu der musikalischen Gelahrtheit* Adlung organized a vast collection of information for both the scholar and amateur. He recorded all the sources of knowledge known to him about a variety of theoretical and practical subjects such as: the history of music, music and mathematics (including problems of tuning), the organ's history, registration, construction and building costs (material plundered from the *Musica mechanica organoedi* manuscript), descriptions of other musical instruments, the art of singing, thoroughbass, the chorale (including a significant description of various kinds of organ chorale preludes), the art of improvisation, the Italian tablature and the art of composition. This accumulation of factual data and the variety of Adlung's own practical observations have as yet to be fully assimilated in modern research. As the testimony of a learned musician, this work offers a dramatic example of the accomplishment of German musical scholarship in the mid-18th century." George J. Buelow, revised by Quentin Faulkner in Grove Music Online. (40147) \$2,200

RULE BRITANNIA, set to Music. 131

When Britain first at heaven's command,
rose from out the a - sure main, Arose, arose from out the
a - sure main, This was the char - ter, the
char - ter of the land, And guardian an - gels
sung this strain; Rule Britannia, Bri - tan - nia rule the waves,
Eri - tons ne - ver will be slaves.

The nations not so blest as thee,
Must, in their turns, to tyrants fall;
While thou shalt flourish great and free,
The dread and envy of them all,
Rais'd, &c.

Still more majestic shalt thou rise,
More dreadful, from each foreign stroke,
As the loud blast that tears the skies,
Serves but to root thy native oak,
Rais'd, &c.

Their

With a Very Early Printing of *Rule Britannia*

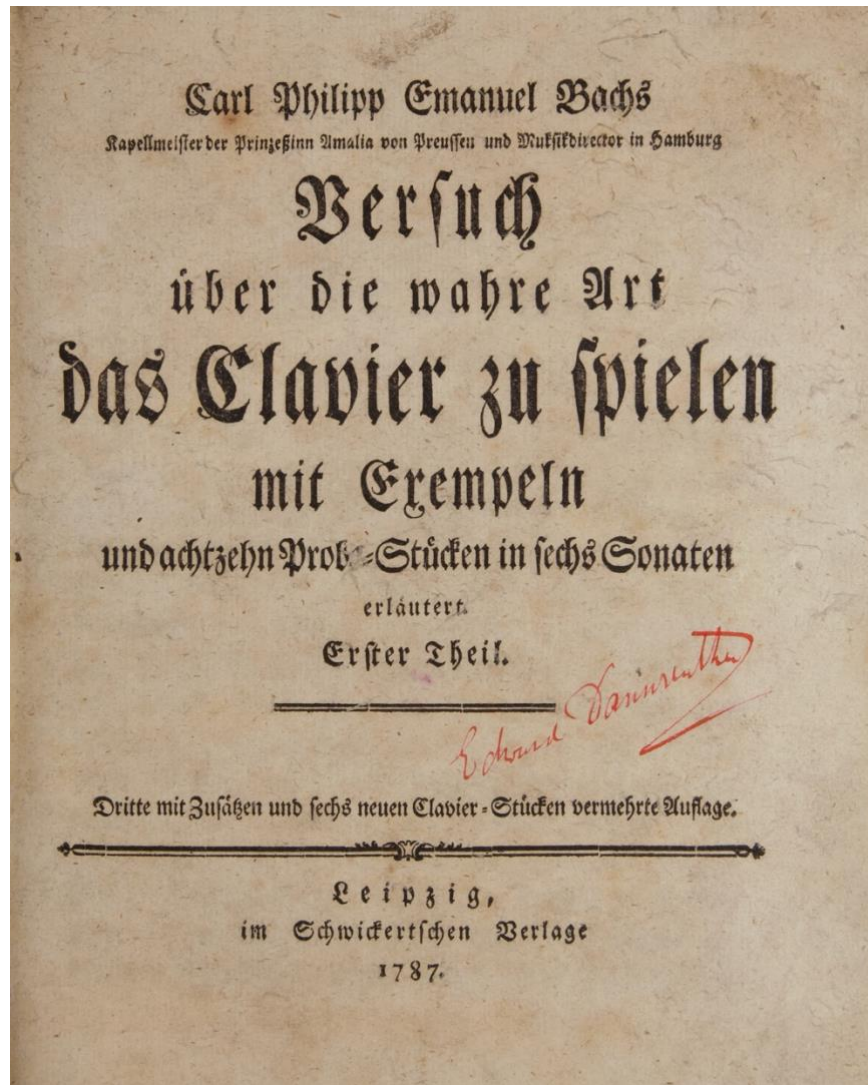
2. ARNE, Alfred Thomas Augustine 1710-1778
The Gentleman's Magazine ... For March 1755 [Vol. XXI]. London: Printed by D. Henry and R. Cave, at St. John's Gate, 1755.

Octavo. Disbound. 1f. (recto title with woodcut illustration of St. John's Gate, verso contents), [99]-[144] pp. With *Rule Britannia, set to Music* to p. 131, text commencing *When Britain first at heaven's command*. Slightly worn; uniform light browning.

A very early printing of Arne's famous song, published very close to the time of the first separate printing of the song. The words of *Rule Britannia* were published on 19 August 1740 in the libretto of Arne's masque *Alfred*; the music and words were published in early 1741; the earliest separate printing of the song was in ca. 1755. Fuld p. 477

The Gentleman's Magazine, a monthly magazine founded in London in 1731, was in continuous publication for almost 200 years, until 1922. It holds the distinction of being Samuel Johnson's first regular employer.

Arne, a noted English composer, violinist, and keyboard player "was the most significant figure in 18th-century English theatre music." Peter Holman, and Todd Gilman in *Grove Music Online* (40130) \$150



“The Leading Keyboard Tutor for a Long Period”

3. BACH, Carl Philipp Emanuel 1714-1788

Versuch über die wahre Art das Clavier zu spielen mit Exempeln und achtzehn Probe-Stücken in sechs Sonaten erläutert. Erster Theil. Dritte mit Zusätzen und sechs neuen Clavier-Stücken vermehrte Auflage. Bound with Zweyter Theil, in welchem die Lehre von dem Accompagnement und der freyen Fantasie abgehandelt wird. Leipzig: Schwickert, 1787, 1780.

2 parts bound in one. Small quarto. Contemporary half dark brown calf with marbled boards, raised bands on spine in decorative compartment gilt, olive green title labels gilt, marbled endpapers, green edges. Binding slightly worn, rubbed, and bumped. A very good copy overall.

Part I: Erster Theil: 1f. (recto title, verso blank), 3ff. ("Vorrede"), 103 pp.

Part II: Zweyter Theil: 1f. (recto title, verso blank), 3ff. ("Vorrede"), 1f. (contents), 341, [i] (errata) pp., 1f. (recto engraved music, verso blank).

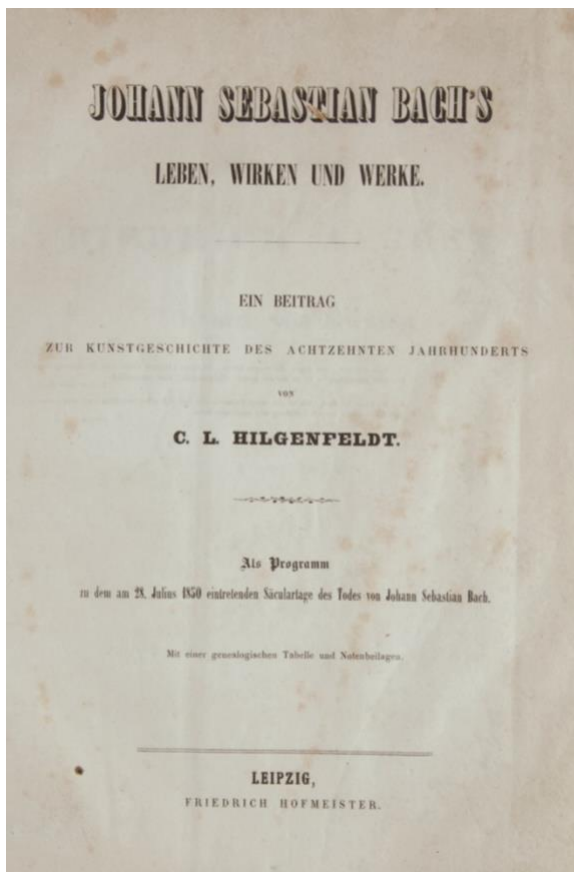
With extensive musical examples throughout. Fine woodcut headpiece to introduction to both parts and decorative woodcut head- and tailpieces and initials throughout.

From the collection of the pianist and writer on music Edward Dannreuther (1844-1905), with his signature to title of Part I in red ink.

Third edition of Part I, second edition of Part II. Gregory-Bartlett p. 20. Hirsch I, 45 (Part II). Wolffheim I, 474. RISM Écrits p. 106.

C.P.E. Bach's *Versuch* is considered to be one of the most important musical treatises of the 18th century. "It is a standard guide to 18th-century keyboard fingering, ornamentation, aesthetic outlook, continuo playing and improvisation. It led the way towards the acceptance of the modern standards of keyboard fingering (especially the use of the thumb) that had been inaugurated by his father and was to form a basis of 19-century keyboard virtuosity. It stated the rules of embellishment in a clear and authoritative way at a time when scores of other treatises were compounding the confusion. ... While requiring technical mastery of the performer in no uncertain terms, Emanuel warned against empty virtuosity." TNG 6, Vol. 1, p. 854.

"Bach's keyboard music cannot be assessed in isolation from his didactic writing. Around the middle of the 18th century amateur music-making assumed proportions scarcely imaginable previously. As a result, there was a growing demand for instruction books and performance manuals, particularly in Berlin, where music-making had been encouraged to an extraordinary degree by the example of the flute-playing King Frederick II. In 1750 Marpurg had published a short manual entitled *Die Kunst das Clavier zu spielen*, which proved so successful that it was reprinted the following year. With his *Essay on the True Art of Playing Keyboard Instruments* Emanuel Bach provided what was to be the leading keyboard tutor for a long period. Together with Quantz's flute tutor of 1752, Leopold Mozart's violin tutor of 1756, and J.F. Agricola's singing manual of 1757 (after P.F. Tosi), it was the most important work of practical musical instruction of the second half of the 18th century." Christoph Wolff, and Ulrich Leisinger in Grove Music Online. (40158) \$3,200



A Significant Study of Bach and his Music

4. [BACH, Johann Sebastian 1685-1750]. Hilgenfeldt, Carl Ludwig 1808-1886
Johann Sebastian Bachs Leben, Wirken und Werke. Ein Beitrag zur Kunstgeschichte des achtzehnten Jahrhunderts ... Als Programm zu dem 28. Julius 1850 eintretenden Säcularfeste des Todes von Johann Sebastian Bach. Mit einer genealogischen Tabelle und Notenbeilagen. Leipzig: Frederich Hofmeister, [1850].

Quarto. Publisher's heavy mid-brown wrappers. 1f. (recto title, verso quotes from Zelter and Goethe), 2ff. (dedication to King Friedrich August II of Saxony), vi (foreword), [vii]-x (contents), 182 pp. + 1f. (errata), [viii] (typeset musical examples) pp., with folding plate between pp. 14 and 15. Occasional penciled corrections, underlining to text, and informed marginal glosses in a modern hand. Wrappers somewhat worn and creased; spine lacking at head and tail. A very good copy overall.

First Edition. Scarce. Published to commemorate the 100th anniversary of the composer's death.

Possibly the most significant study of Bach and his music after Forkel's work of 1802. (40164) \$350



A Very Early Guide to Eisenach, Bach's Birthplace

5. [BACH, J.S.]. Limberg, Johannes ca. 1650-1714
Das im Jahr 1708 lebende und schwebende Eisenach Welches Anno 1709. zum Erstenmahl gedruckt und zusammen getragen worden von Johann Limberg der Zeit Wäissen-Inspector; Anitzo wieder übersehen und mit einem Curiosen Appendice vermehret. Gedruckt im Jahr 1712. Eisenbach: Verlegt und zu bekommen bey Daniel Christian Wilhelm Buchbinder.

12mo. Half dark brown mottled calf with marbled boards, spine in gilt-ruled compartments with "Eisenach 1708" gilt. 1f. (recto title, verso blank), 11ff., 278 pp. + 4ff. ("Register der fürnehmsten Sachen," with errata to foot of final leaf), 24 pp. ("Anhang"). Annotations in pencil and ink to free front endpaper. Uniform light browning, heavier to title, following leaf, and 4 final leaves; occasional small stains; some upper margins slightly trimmed, not affecting text; title worn, slightly trimmed at outer margin and laid down to mounting paper with minor loss to upper outer corner just touching several letters of text. Apparently lacking pp. 25-34 of the Anhang.

Limberg was a German clergyman and author of travel literature. The present work is, in all likelihood, the earliest guide to Eisenach, the town of J.S. Bach's birth in 1685. Bach "retained many memories of his childhood in Eisenach throughout his life, including the family home (which also contained rooms for

trainee musicians), the traditional grammar school with its choir in the old Dominican monastery, St George's Church and its organ, and the town hall, where brass musicians performed from the tower." Website of the Bach Archiv, Leipzig. (40153) \$200

Insight into the World of J. S. Bach's Weimar

6. [BACH, J.S.]. Wette, Gottfried Albin de 1697-1768
Historische Nachrichten Von der berühmten Residentz-Stadt Weimar, Darinnen derselben Ursprung, Verfassung, und vornehmste Kirchen mit ihren Epitaphiis ... Nebst einer Vorrede Sr. Hochwürden, des Herrn Ober-Kirchen-Rath und General-Superintendenten Webers ... ans Licht gestellet worden Von Gottfried Albin Wetten. Weimar: Sigmund Heinrich Hoffmann, privil. Buchhändler, 1737.

Two volumes bound in one. Thick octavo. Half dark brown leather with marbled boards, raised bands on spine in compartments with decorative gilt rules, paper label with early manuscript titling. 1f. (recto blank, verso frontispiece), 1f. (recto title, verso blank), 3ff. (dedication, with printed date of "Weimar d. 17. Decemb. 1736" at conclusion), 11ff. ("Vorrede"), [4] (contents), [5]-456 pp. Frontispiece portrait engraving by Stockmar of Ernst August, Duke of Saxony, to whom the work is dedicated. Binding worn, rubbed, bumped, and abraded; minor loss to edges of title label; endpapers browned and stained. Light uniform browning; occasional foxing and staining. In very good internal condition overall.

Pp. 174-176 discuss the registration of the castle organ; pp. 256-262, entitled "von der Orgel," treat organ performance, choir singing, the registration of the city church organ, and organ builders including Johann Bernhard Rücken and performers including the composer, organist, and theorist, Johann Gottfried Walther (1684-1748). With early [?]signature to lower portion of title; occasional annotations in early manuscript.



Bound with:

Zeibich, Christoph Heinrich 1677-1748

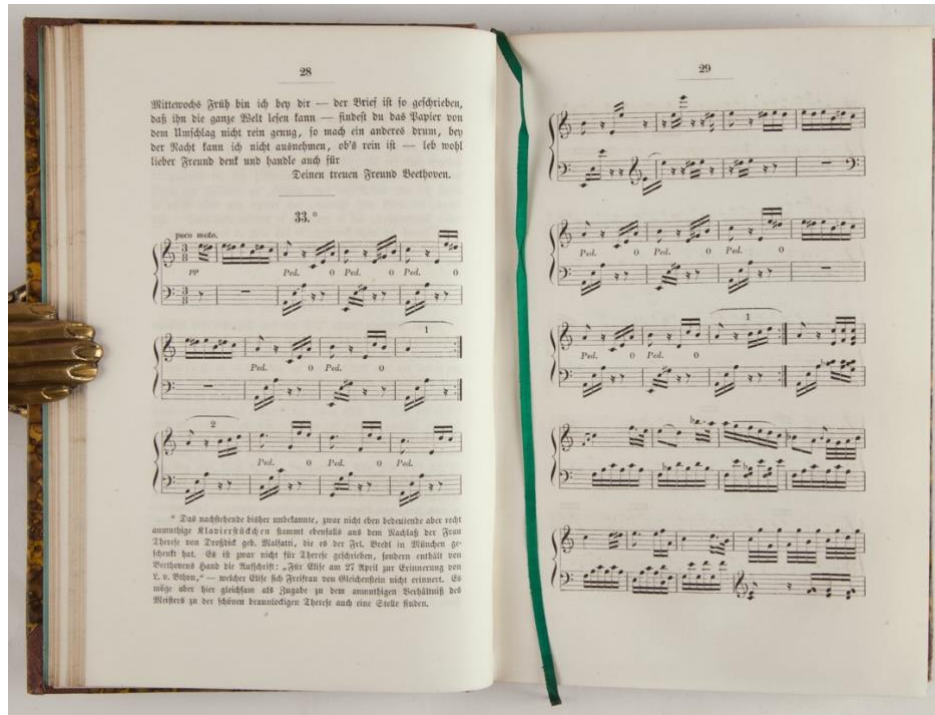
Die Weimarische Catechismus-Historie wolte, als einen gesegneten Beytrag zu der bisher gewünschten allgemeinen Catechismus-Historie, anfänglich, statt einer Vorrede zu hiesigem Catechismo, jetzo aber, bey angewachener Arbeit, auch besonders, Acten-mäßig darlegen. [Weimar]: gedruckt und verlegt, durch Joh. Leonhard Mumbach, F. S. Hoff-Buchdr., 1727. 1f. (recto title, verso blank), [3]-268 pp.

Together with:

Wette, Gottfried Albin de

Historische Nachrichten Von der Berühmten Residentz-Stadt Weimar. Anderer Theil, Darinnen nebst unterschiedenen Merckwürdigkeiten von dieser Fürstlichen Residentz selber Besonders von denen Fürstlichen Schlössern hinlängliche Nachricht von denen Land-Städten und zwar vornehmlich Von der Berg-Stadt Ilmenau und Buttelsstädt. Jena; gedruckt bey J. B. Marggcasen, 1739. Octavo. Early textured paper boards. 1f. (recto title, verso blank), [x], 450, [ii] (errata) pp. Early signature of F.W. Schwabe dated 1769 and another inscription dated 1807 to free front endpaper. Binding slightly worn, rubbed, and bumped; early paper losses restored; endpapers worn and soiled. Some minor staining and browning; small cut to pp. 167-170 without loss of text. In very good condition overall.

The two volumes of the *Historisches Nachrichten* offer interesting insight into the world of J. S. Bach's Weimar, albeit after the composer had left the city; Bach resided there in 1703 and then from 1708 to 1717. "Duke Ernst August ... shared a portion of responsibility for Bach's employment. ... Weimar was a small, compact provincial town, about half the size of Erfurt, or a third the size of Leipzig." *Bach's distant relative Johann Gottfried Walther was employed as organist at the Stadtkirche during the later period of Bach's residence there.*" Boyd: *J. S. Bach*, p. 511. (40167) \$650



With Eight First Printings, including that of *Für Elise*

7. [BEETHOVEN, Ludwig van 1770 -1827]. Nohl, Ludwig, ed. 1831-1885

Neue Briefe Beethovens Nebst einigen ungedruckten Gelegenheitscompositionen und Auszügen aus seinem Tagebuch und seiner Lectüre. Stuttgart: J.G. Gotta, 1867.

Octavo. Brown pebbled cloth with marbled boards, titling to spine gilt, mid-blue endpapers, marbled edges, ribbon marker. 1f. (recto title, verso copyright), 1f. (title), [iii]-x (foreword), xi-xviii (contents), [i] (half-title), [i] (blank), [3]-312 pp. Small handstamp "Bibliothek H. Werner" to title. Binding slightly worn, rubbed, and bumped; small pink label "1173" to front pastedown.

Contains first printings of the following works without opus numbers:

Für Elise (WoO 59), pp. 28-33

Lobkowitz-Kantate (WoO 106), pp. 221-228

Das liebe Kätzchen (Hess 133) and *Der Knabe auf dem Berg* (Hess 134)

Brauchle, Linke (WoO 167), p. 92

Ars longa, vita brevis (WoO 170), p. 106

Sankt Petrus war ein Fels, Bernardus war ein Sankt (WoO 175), p. 190

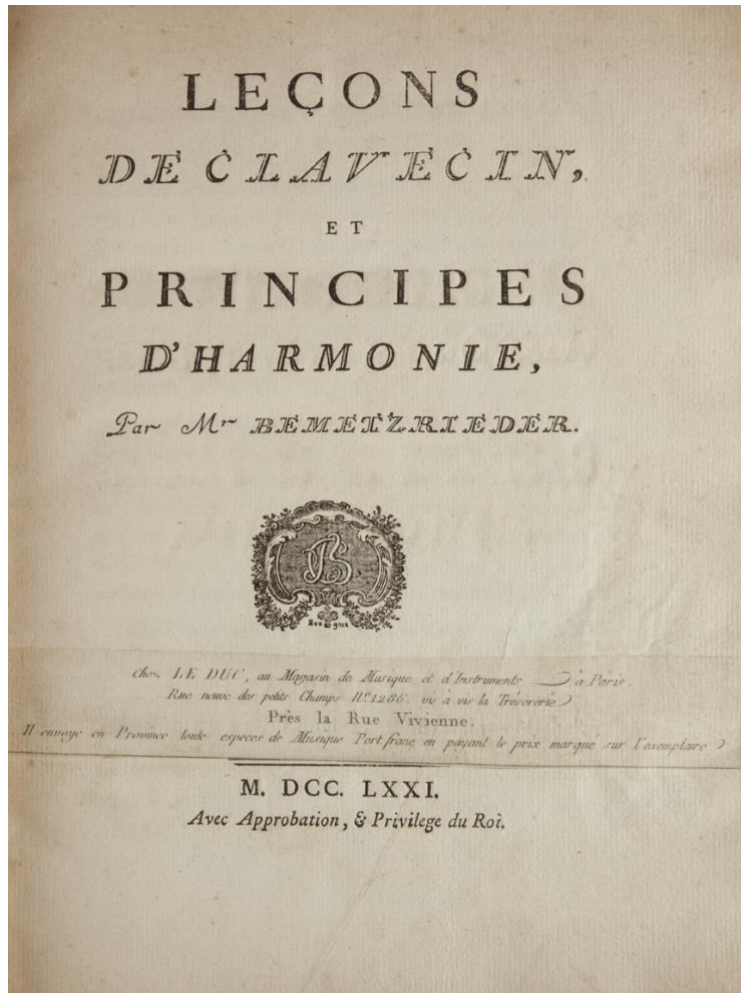
Ich bin der Herr von zu, Du bist der Herr von von (WoO 199), p. 84

O Hoffnung (WoO 200), p. 168

First Edition.

Für Elise is one of the most beloved of Beethoven's popular works. Composed on 27 April 1810, it was first published in the present volume after having been discovered by Nohl 40 years after the composer's death in 1827. The identity of "Elise" is the subject of some debate, suggestions including Therese Malfatti, Elisabeth Röckel, or Elise Barenfeld.

Nohl, a distinguished German writer and editor, was particularly noted for his editions of the letters of Beethoven and Mozart. (40087) \$350



“A Tremendously Successful Dialogue-Form Treatise”

8. BEMETZRIEDER, Anton 1743 or 1748-ca. 1817

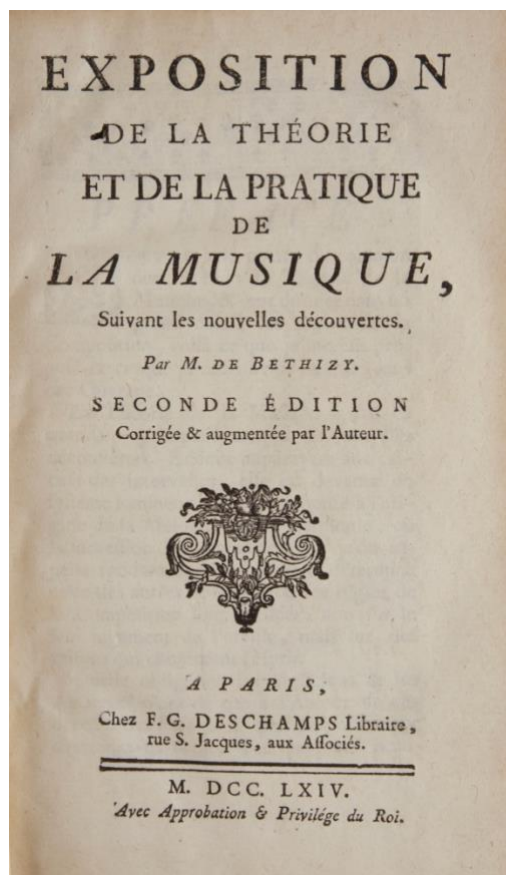
Leçons de Clavecin, et Principes d'Harmonie. Paris: Bluet ... Avec Approbation, & Privilège du Roi, 1771.

Quarto. Modern quarter mid-tan tree calf with marbled boards, spine in gilt-ruled compartments with titling gilt, ribbon marker, patterned endpapers. 1f. (recto half-title, verso blank), 1f. (recto title with publisher's decorative device, verso blank), v-viii ("L'Éditeur"), 362 pp. + 1f. (recto "Approbation" and "Privilege," verso blank). With exceptionally attractive decorative woodcut tailpieces, some signed "Huault" or "H", and numerous typeset musical examples throughout. Uniform light browning. Le Duc overpaste to Bluet imprint to title, as in other copies: "Chez Le Duc, au Magasin de Musique et d'Instruments ... Rue neuve des petits Champs No. 1286, vis à vis la Trésorerie Près la Rue Vivienne." A very good, wide-margined copy overall, with a preface by Diderot.

First Edition. Cortot p. 18. Gregory-Bartlett p. 28. Hirsch I, 56. Wolffheim I, 497. RISM Écrits p. 132.

Bemetzrieder was a noted French theorist and teacher. *"His first work, Leçons de clavecin, et principes d'harmonie, was a tremendously successful dialogue-form treatise, which was edited and endorsed by Diderot. He continued publishing pedagogical works in French until he left Paris in 1781, moving to London, where he taught music and expanded, re-edited and translated his earlier works. He also wrote on music education, mathematics, philosophy and ethics."* Cynthia M. Gessele, and Jean Gribenski in *Grove Music Online*. (40109)

\$2,000



Béthizy's Best-Known Work

9. BÉTHIZY, Jean-Laurent de 1702-1781

Exposition de la Théorie et de la Pratique de la Musique, Suivant les nouvelles découvertes ... Seconde Édition Corrigé & augmenté par l'Auteur. Paris: Chez F.G. Deschamps Libraire, rue S. Jacques, aux Associés, 1764.

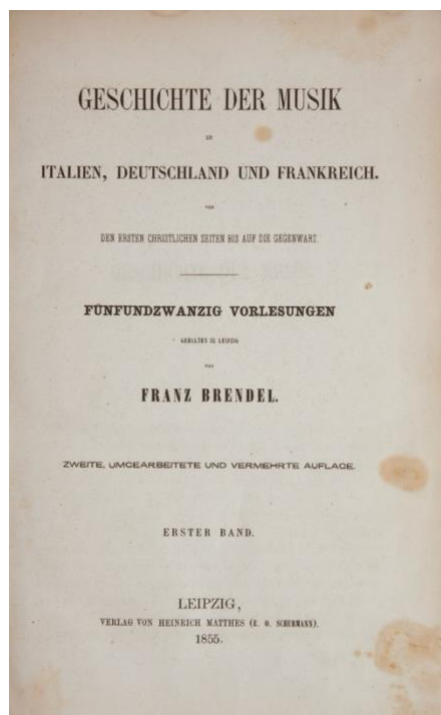
Octavo. Full dark tan mottled calf with raised bands on spine in decorative compartments gilt, dark red title label gilt, marbled endpapers and edges. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), [v]-xii ("Preface"), [xiii]-xvi (contents), 331, [iv] ("Approbation" and "Privilège du Roi"), [i] (blank) + 60 pp. engraved music. Binding worn, rubbed, bumped, and abraded; head of spine chipped; hinges tender; endpapers worn. Light uniform browning; minor contemporary annotation to p. 57; minor worming to upper inner portion of most leaves, a bit heavier to some leaves, occasionally affecting text.

Gregory-Bartlett p. 33. Hirsch I, 66. Scarce. The second edition of the work first published in 1754.

"Although best-known for his Exposition (1754), Béthizy also clarified, expanded and revised some of Rameau's ideas and formulated several of his own. His concept of 'censée-toniques' and his use of barred figures for dominant chords were adopted by Rameau in his Code de musique pratique (1760). D'Alembert and Béthizy quarrelled over Rameau's theories in the Journal

oeconomique following the publication of d'Alembert's Elémens in 1752. Nevertheless in the second edition (1762) d'Alembert recommended the Exposition as a practical supplement." A. Louise H. Earhart in *Grove Music Online*

Only two of Béthizy's musical compositions have survived, the cantailles *Le transport amoureux* and *Le volage fixé*. (40108) \$475



The Author's "Most Significant Independent Monograph"

10. BRENDEL, Franz 1811-1868

Geschichte der Musik in Italien, Deutschland und Frankreich. Von dem ersten christlichen Zeiten bis auf die Gegenwart. Fünfundswanzig Vorlesungen gehalten zu Leipzig ... Zweite, umgearbeitete und vermehrte Auflage. Leipzig: Heinrich Matthes (E.O. Schurmann), 1855.

2 volumes. Octavo. Half dark brown leather with black pebbled paper boards. Binding worn, rubbed, and bumped; lower to Vol. 1 detached, with upper portion of spine lacking. Slightly worn; uniform light browning; some foxing.

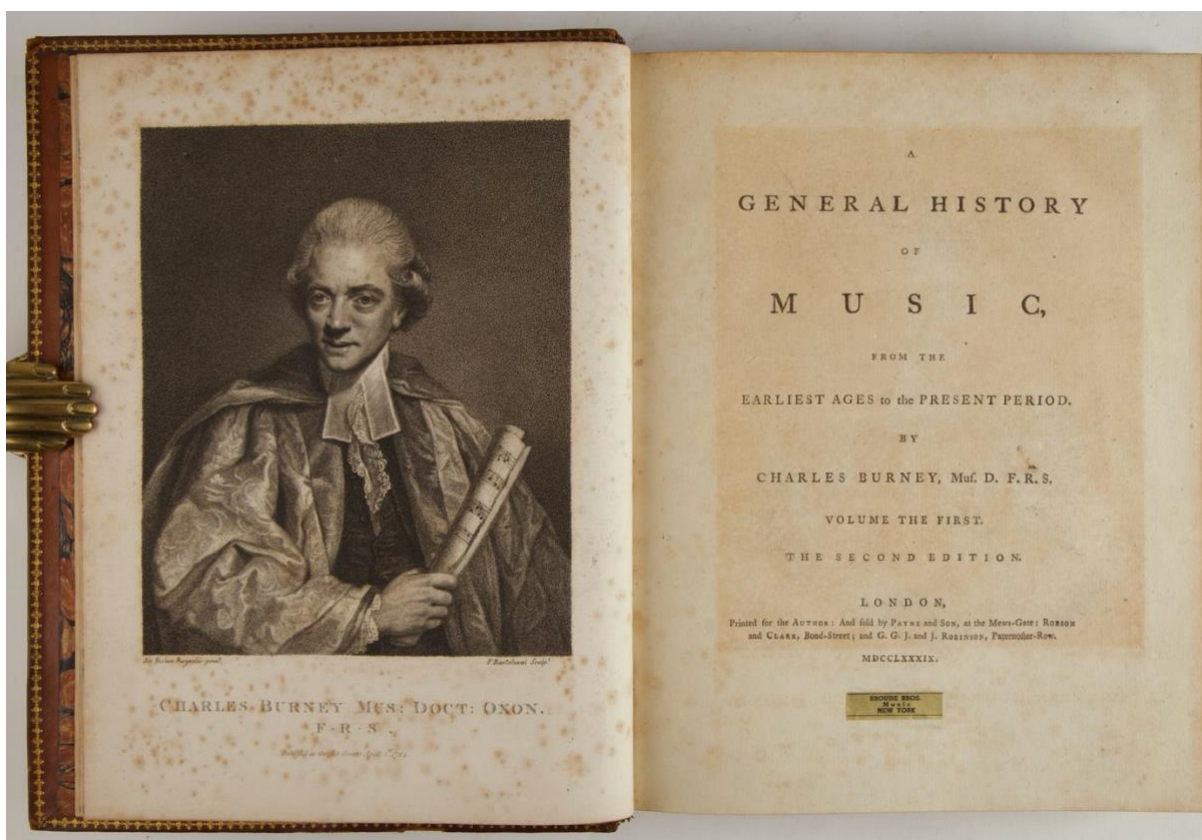
Vol. 1: 1f. (recto title, verso blank), 1f. (recto half-title, verso blank), [v]-viii ("Vorwort zur ersten Auflage" with printed date of October

1851), [ix]-xiv ("Vorwort zur zweiten Auflage") with printed date of June 1855, [xv]-xvi (contents), 307, [i] (blank) pp.

Vol. 2: 1f. (recto title, verso blank), [iii] (contents), [i] (errata), 343, [i] (printer's note) pp.

Second edition.

"Brendel's most significant independent monograph is his Geschichte der Musik, as testified by its numerous editions up to 1906. It differs from most histories written up to that time in the emphasis given to the recent past and even the present; this reflects the author's principal vocation as journalist and critic rather than historian."
Thomas S. Grey in *Grove Music Online*.(40155) \$60



The First Comprehensive History of Music in the English Language

11. BURNEY, Charles 1726-1814

A General History of Music, from the Earliest Ages to the Present Period. ... Volume The First [-Second, Third, Fourth]. The Second Edition. London: Printed for the Author: And sold by Payne and Son, at the Mews-Gate; Robson and Clark, Bond-Street; and G.G.J. and J. Robinson, Paternoster-Row, 1782 -1789.

4 volumes. Quarto. Full mid-tan calf with decorative edges to boards gilt, spine in decorative gilt-ruled compartments, inner dentelles gilt, marbled endpapers and edges. With numerous illustrative plates, some depicting musical instruments; diagrams; and musical examples throughout, some engraved and some within text. Binding slightly worn, rubbed, and bumped; upper to Vol. 4 detached. Some internal wear, foxing, and staining; Vol. IV lacking frontispiece portrait by F. Bartolozzi after Sir Joshua Reynolds of Burney holding a leaf of music.

Vol. I - 1789

1f. (recto blank, verso half-length portrait of Burney by F. Bartolozzi after Sir Joshua Reynolds), 1f. (recto title, verso blank), [iii]-v (dedication to the Queen), [i] (blank), 1f. ("Contents"), [i]-xvi ("Preface"), xvii-xviii ("Definitions"), 1f. (recto blank, verso engraving by F. Bartolozzi after G.B. Cipriani), 495, [496]-501 ("A List and Description of the Plates to Vol. I"), [i] (blank), [ix] ("Index"), [i] (blank), [i] ("Directions to the Book-Binder"), [i] (blank) pp. With 6 engraved plates, two double-page, including frontispiece plus 2 folding plates, one a woodcut of an Egyptian musical instrument, the other of Hebrew chants.

Vol. II - 1782

Printed for the Author: And sold by J. Robson, New Bond-Street; and G. Robinson, Paternoster-Row, 1782. 1f. (recto title, verso blank), 1f. ("Contents"), 586, 587-597 (engraved music), [i] (blank), 1f. (recto ("Corrections and Additions," verso blank) pp. With an engraved frontispiece by F. Bartolozzi after G. Cipriani and 2ff. engraved plates.

Vol. III - 1789

Printed for the Author: And sold by Payne and Son, at the Mews-Gate; Robson and Clark, Bond-Street; and G.G.J. and J. Robinson, Paternoster Row, 1789. 1f. (recto title, verso blank), 1f. ("Contents"), [v]-xi ("Essay on Musical Criticism"), [i] (blank), 622, [xi] ("Index"), [i] "Errata" pp. With an engraved frontispiece by F. Bartolozzi after E.F. Burney, "Publish'd as the Act directs April 30th. 1798."

Vol. IV - 1789

Printed for the Author: And sold by Payne and Son, at the Mews-Gate; Robson and Clark, Bond-Street; and G.G.J. and J. Robinson, Paternoster-Row, 1789. 1f. (recto title, verso blank), 1f. ("Contents"), 12 ("Essay on the Euphony or Sweetness of Languages, and their Fitness for Music"), [13]-685, [i] (blank), [687]-688 ("Chronological List of the principal Books published on the Subject of Music in England, during the present Century"), 6ff. ("Index"), 1f. (recto "Errata," verso blank). With musical examples in text and a number of engraved plates of music.

With bookplate of Christopher Tyrnor, Stoke Rochford Library to front free endpaper of each volume and small "Broude Bros. Music New York" label to blank foot of title.

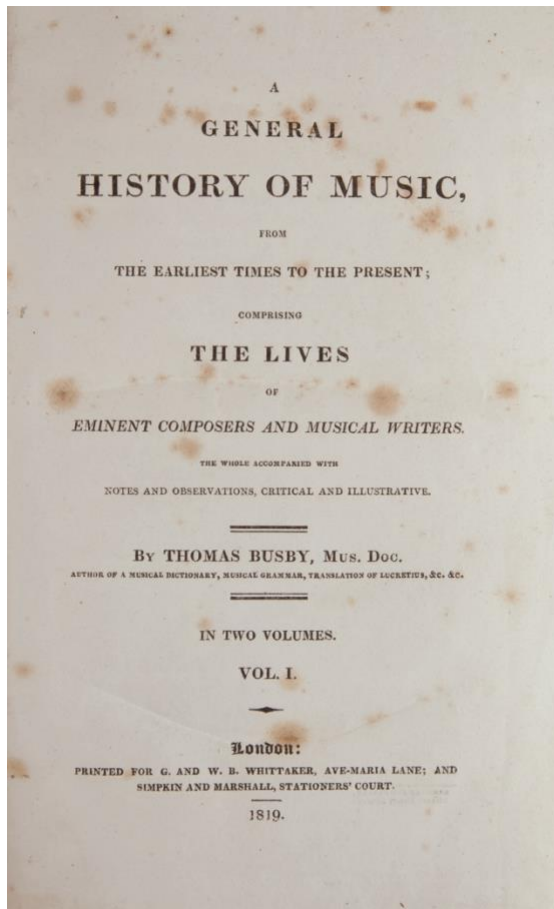
First Edition of Vols. II, III, and IV; second edition of Vol. I. This edition not in Cortot, Gregory-Bartlett, or Hirsch. RISM Écrits p. 191.

The first comprehensive history of music in the English language.

"Three years in the writing, the first volume of Burney's General History of Music was published in 1776, two years later than proposed. He barely succeeded in his ambition to beat to publication the history of music written by Sir John Hawkins. However, Hawkins published his complete five-volume history at one time, whereas it was to take Burney until 1789 to complete his task. Contemporary reviews cast the books as rivals and the relative merits of the two histories have been in debate continuously since. Burney's initial volume enjoyed immediate success and very positive reviews, some of which Burney contrived to manipulate to ensure favourable comment. The second volume of the History was delayed by a relaxing of Burney's ambition, partly because he enjoyed his earlier successes and because of his distaste for the Gothic music that was his subject; it did not appear until 1782. The volume was a critical success, nevertheless, and drew notable attention because its publication coincided with the publication of Cecelia by his daughter Fanny. Work on the third volume of the History was interrupted by Burney's involvement with the Handel Commemoration of 1784. He was appointed official historian of the event, which caused him considerable difficulty and expense. He found himself in the hands of the exclusive admirers of Handel, who expected him to surrender all of his earnings to the charitable fund that was the beneficiary of the event. As a result of the direct intervention of the king, and others whom Burney could not afford to offend, the essays on Handel and his music in the Account of the Commemoration of Handel do not always reflect his honest critical opinion.

In 1789, at the age of 63, Burney published the third and fourth volumes of his *History*. A new, somewhat revised, edition of the first volume was also published, enabling the purchase of all four volumes (the first volume had gone out of print many years earlier). The completed work, though inevitably compared with that of Hawkins, was favourably received ...

... *Burney's Tours and the General History of Music* remain wellsprings of observation and insight into 18th-century musical life and practice. The *History* remains an impressive, if inconsistent, work of great value even after more than 200 years of specialized scholarship. The distinguishing mark of Burney's history, in comparison to that of Hawkins, is his greater familiarity and interest in contemporary music and his skill in addressing the general reader. Burney intended his work to be a distinctively English history of music directed to improving the taste of his readers. He wrote for a specific audience and sought the help of his collaborators, particularly Thomas Twining (1735–1804) as much to assist him with the literary and general interest aspects of his work as with its musical content. The extensive treatment of Handel in the fourth volume of the *History* is the result both of Burney being granted access to the king's great collection of Handel manuscripts and of his catering to the general enthusiasm for Handel's music that dominated English taste for many years." Kerry S. Grant in *Grove Music Online*. (40110) \$800



Early 19th Century Music History With Valuable Biographies

12. BUSBY, Thomas 1754-1838

A General History of Music, from The Earliest Times to the Present; comprising The Lives of Eminent Composers and Musical Writers. The whole accompanied with notes and observations, critical and illustrative. ... In Two Volumes. Vol. I [-II]. London: Printed for G. and B. Whittaker, Ave-Maria Lane; and Simpkin and Marshall, Stationers' Court, 1819.

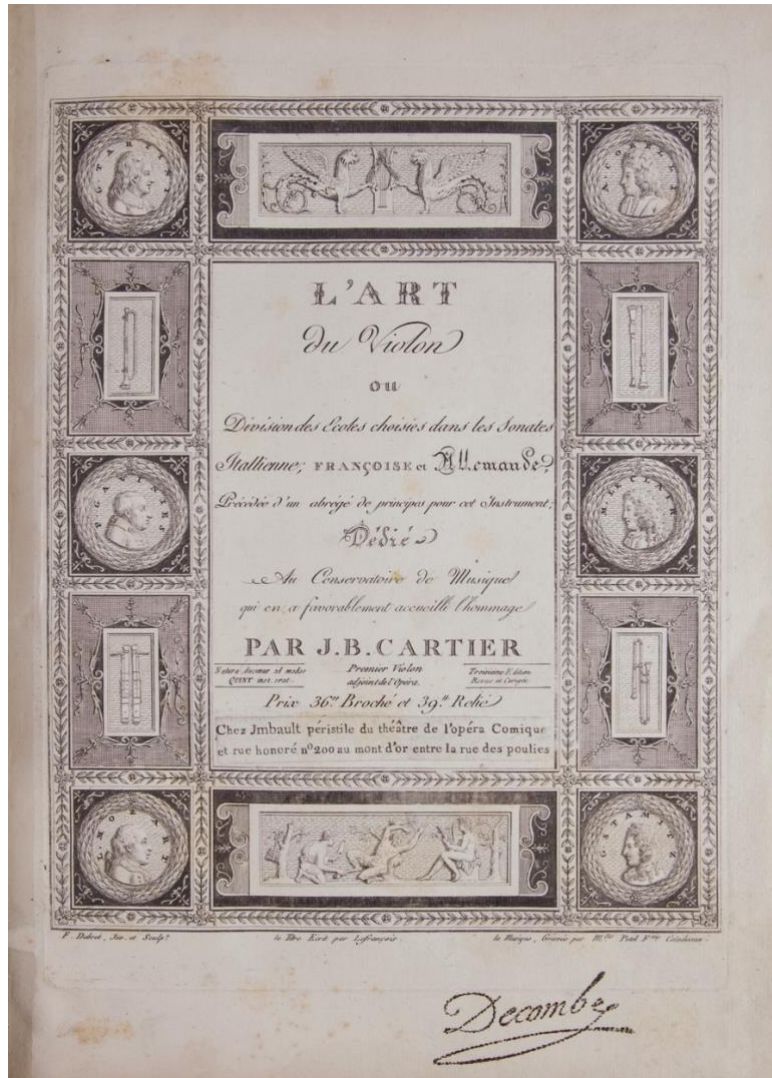
2 volumes. Octavo. Original publisher's plain brown paper-backed blue boards with printed title label to spines. 1f. (recto title, verso printer's note), [iii]-x (Preface), [xi]-xii (Contents), 552; 1f. (recto title, verso printer's note), [iii]-iv (Contents), 523, [i] (publisher's advertisement) pp. With numerous musical examples throughout. With ownership signature in mid-blue ink "P. Frost" of Wolverhampton dated 1943 to free front endpaper and biographical notes on Busby in his hand laid down to front pastedown of Vol. 1. Binding worn, rubbed, and bumped, with minor loss; joints tender; endpapers slightly worn; edges dusty. Some internal wear, foxing; and browning; some signatures loose; lower inner margins of Vol. 2 stained.

First Edition. Eitner II, 249. Wolffheim II, 155. Catalogue of Printed Books in the British Museum ... Books in the Hirsch Library p. 86 (Hirsch 608). There appears to have

been two issues of the present work in the same year, with precedence undetermined.

Busby was an English composer, writer, and musician. "*Because of the furore in connection with [his] Lucretius, his A General History of Music attracted more notice than was its due. The powerful Edinburgh Review accused Busby of plagiarism, an accusation that is not altogether valid. Busby was a popularizer, and his writings must be seen in this perspective. Like most of his other books, the History was a compilation; by compressing subject*

matter contained in the massive tomes of Burney's and Hawkins's histories, Busby attempted to reduce the size and cost of his own volumes, thereby making them accessible to a wide audience. Of value to present-day scholarship are Busby's biographies of his contemporaries, for they present information not to be found elsewhere. These lie scattered throughout the periodical literature, in the last chapter of the History, in some pages of the Anecdotes, and in a preface to a collection of music." Jamie C. Kassler, revised by Linda Troost in *Grove Music Online*. (40107) \$350



Cartier's Renowned Treatise on Playing the Violin

13. CARTIER, Jean-Baptiste 1765-1841

L'Art du Violon, ou Division des Ecoles choisies dans les Sonates Itallienne[!], Françoise et Allemande, Précédée d'un abrégé de principes pour cet Instrument ... Troisieme Edition Revue et Corrigée. Prix 36tt Broché et 39tt Relié ... F. Debret, Inv. et Sculpt. le Titre Ecrit par Lefrançois le Musique, Gravée par Mlle. Potel Fme. Colodeaux. Paris: Chez Decombe, [ca. 1803].

Folio. Dark brown calf-backed marbled boards, spine with titling gilt. 1f. (recto fine illustrated title, verso blank), 1f. (1f. (recto "Extrait des Registres des Délibérations de l'Administration du Conservatoire de Musique. Séance

du 18 Germinal, an 6 de la République Française," verso "Extrait des Registres ... Séance du 13 Floréal), [iv] (preface), 335, [i] (blank). Engraved. With occasional illustrations and numerous musical examples throughout. **With Tartini's famous "Devil's Trill" sonata** to pp. 194-205: "L'Art de l'Archet par Tartini Gravé sur un manuscrit de l'auteur Appartenant à J.B. Passeri," with 50 variations in this edition (as opposed to 38 in the first edition and 50 in the second edition, reprinted in this, the third edition).

With a very large (ca. 64" long) folding plate of music in full score following final leaf: "Adagio de Mr. Tartini Varie de plusieurs façons différents, tres utiles aux personnes qui veulent apprendre a faire des traits sous chaque notte de l'Harmonie, On pourra l'emplier les lacunes qui se trouvent dans les variations par une des lignes au dessus et au dessous et par des traits arbitraires (Prix 5tt.)," with "Cette Seconde Edition est Gravé D'après les soins de J.B. Cartier, Chez Decombe, Editeur, Luthier, Facteur d'Instruments en tout genres, Md. de Musique et Professeur, Successeur de Salomon, Place de l'Ecole près le Pont-Neuf, no. 45, a Paris," "Gravé par Melle. Potel Fem. Callaudaux" to upper outer corner. Overpaste to Chez Decombe imprint to title: "Chez Imbault péristile du théâtre de l'opéra Comique et rue honoré no 200 au mont d'or entre la rue des poulies." With Decombe facsimile signature handstamp to blank lower margin of title. Binding somewhat worn, rubbed, and bumped, gilt titling faded; hinges partially split; marbled endpapers worn and partially detached. Minor wear and browning; occasional foxing; some blank margins slightly trimmed, not affecting text; small pinholes to blank inner margins from earlier binding; folding plate, a compilation of 4 original single plates glued together on verso, slightly worn, browned, creased, soiled, and stained; titling very slightly cropped but still completely legible. Lacking half-title.

Third, enlarged, edition. RISM Écrits p. 209 (editions of 1798 and ca. 1800). Considerably expanded from the 287-page earlier editions.

Cartier's renowned treatise on playing the violin, his major work. The illustrated title, designed and engraved by F. Debret with text by Lefrançois, is **an outstanding example of the art of the decorative music title-page**. The elegantly engraved text is within a wide architectural border incorporating emblematic portraits of the famous violinist-composers Corelli, Tartini, Mozart, Stamitz, Gavines and Le Clair.

"From 1791 to 1821 [Cartier] was assistant leader of the Paris Opéra orchestra. In addition, he was a member of the court orchestra from 1804 to 1830, serving under both Napoleon and the Bourbon regime. ... This imposing volume ["L'art du violon"] contained a comprehensive selection of sonatas and single movements composed by Italian, French and German masters of the 17th and 18th centuries. Cartier included both manuscripts and early editions, and he salvaged a number of masterpieces from oblivion. For example, the volume contained the first publication of Tartini's 'Devil's Trill' Sonata (after a manuscript copy owned by Baillot) and of Bach's Fugue in C major for violin solo (after a copy owned by Gaviniès). Equally important was a reprint of seven sonatas by Nardini, after an edition of 1760 (now lost), and the first complete republication of Tartini's "L'arte del arco," consisting of 50 variations on a gavotte by Corelli. In collecting and publishing all this material, Cartier secured for himself an important place in the history of the violin." Boris Schwarz in Grove Music Online

Cartier "is credited with being influential in the revival in France of the old Italian school of violin playing. As violinist and composer, Cartier recognized the worth of the compositions of Corelli, Tartini, and other Italian masters - he not only performed these works, he published editions of them. As a teacher, Cartier insisted that his many pupils learn not only the compositions but the violinistic techniques advocated by these Italian artist-teachers. Moreover, Cartier taught also the principles of the German and French schools, so that his pupils might interpret accurately the styles of music they performed. He firmly believed that one could become a great violinist "only by studying the works of famous men who have known how to draw from this beautiful instrument all the richness of which is it capable. ...

Cartier was a practical musicologist in an age when musicology was not yet an acknowledged science. With the advancement of his students in mind, he began an exacting research to locate the best of the violin literature of these three schools of violin playing. ...

In 1798 the work appeared. ... The method is extraordinary because it is a triptych: It constitutes a presentation of the precepts of the three schools of violin playing - Italian, German, and French - via (1) principles, (2) scales and study material, and (3) an anthology which might be considered a practical history of violin literature of the seventeenth and eighteenth centuries ... - truly a violin method extraordinaire." Stolba: J.B. Cartier's *L'Art du Violon* in *American Music Teacher*, Vol. 22 no. 2, November/December 1972, pp. 22-25. (40025) \$800



Noted Teacher-Student Dialogue
Edited by Heinrich Philipp Bossler
With Detailed Biographies of C.P.E. Bach, Handel, and Crotch

14. CHRISTMANN, Johann Friedrich 1752-1817

Elementarbuch der Tonkunst zum Unterricht beim Klavier für Lehrende und Lernende mit praktischen Beispielen. Eine musikalische Monatschrift. Erster Theil, herausgegeben von H. P. Bossler. Speier: gedruckt mit Enderesischen Schriften, 1782-83.

Octavo. 19th century marbled boards. 1f. (recto blank, verso frontispiece), 1f. (recto title, verso printed quotation), 1f. (recto dedication, verso blank), 1f. (author's notes), 6ff. ("Rechenschaft," "Vorerinnerung," "Uebersicht übers Ganze,") [3]-330, [xxiv] (index), xxvi pp. + 3 full page engraved plates bound between pp. 44 and 45. The fine frontispiece engraved by Bossler after Victor Heideloff depicts a young man seated at the keyboard with a couple looking on admiringly; the charming plates are all by the same artists and are in a style

similar to the frontispiece. Occasional early manuscript notes, including some minor corrections, in pink ink and pencil. Binding slightly rubbed, rebacked. Minor foxing. A fresh, clean copy, in very good condition overall.

First Edition. Scarce. Gregory Bartlett p.12. Wolffheim I, 527. Schneider: *Der Musikverleger Heinrich Philipp Bossler 1744-1812*, pp. 81-84. RISM Ècrits p. 222. The present copy is without the separately-printed 80 folio pages of musical examples; a second part was published in 1789, also accompanied by 40 folio pages of musical examples.

The present work is written in dialogue form by way of a conversation between the teacher and his student Karl. The discussions convey the basics of making music to the beginner piano player in a memorable and didactically interesting way. Short poems, musical puzzles, biographical outlines, anecdotes and explanations of musical terminology lighten are interspersed throughout the dialogue. The detailed biographies include those of William Crotch, Handel, and C.P. E. Bach. See Schneider p. 83.

Christmann, a German composer and writer, "grew up in a musically congenial atmosphere, often attending academies given by the excellent Württemberg court orchestra, and was himself proficient as a keyboard player and flautist. ... [He] is best known for his *Elementarbuch* (Speyer, 1782–9) and as joint editor (with Bossler) of the *Musikalische Realzeitung* (1788–90)." Shelley Davis in *Grove Music Online*. (40154) \$900



**Popular 17th Century Method for the
Composition and Performance
of Church Music
From the Library of Sir John Stainer**

15. COFERATI, Matteo 1638-1703

Il Cantore Addottrinato, ovvero Regole del Canto Corale, Ove con breue, e facil metodo s'insegna la pratica de' precetti più necessari del Canto Fermo; Il modo di mantenere il Coro sempre alla medesima altezza di voci; di ripigliare doue resta l'Organo; d'intonare molte cose, che fra l'Anno si cantano; e in particolare tutti gl'Inni. Firenze: Vangelisti. Con lic. de' Sup., 1682.

Small octavo. Modern full vellum with manuscript titling to spine, red speckled edges. 1f. (recto half-title, verso blank), 1f. (recto title within decorative border, verso blank), [iii] (dedication with printed date "Fir. 24. Maggio 1682"), [iv]-[vi] ("A Lettori"), [vii]-[xviii] ("Tavola"), [xix]-[xxxv] ("Dell' Origine, e Progressi del Canto Ecclesiastico Discorso Proemiale di Francesco Cionacci Sacerdote Fiorentino" with "Approvazioni" with printed date "23. Luglio 1681," 306 pp. + 14 pp. index. With decorative woodcut head- and tailpieces and initials and numerous typeset and woodcut musical examples throughout. **With fine full-page decorative woodcut half-title and two Guidonian hands.** Binding slightly worn and

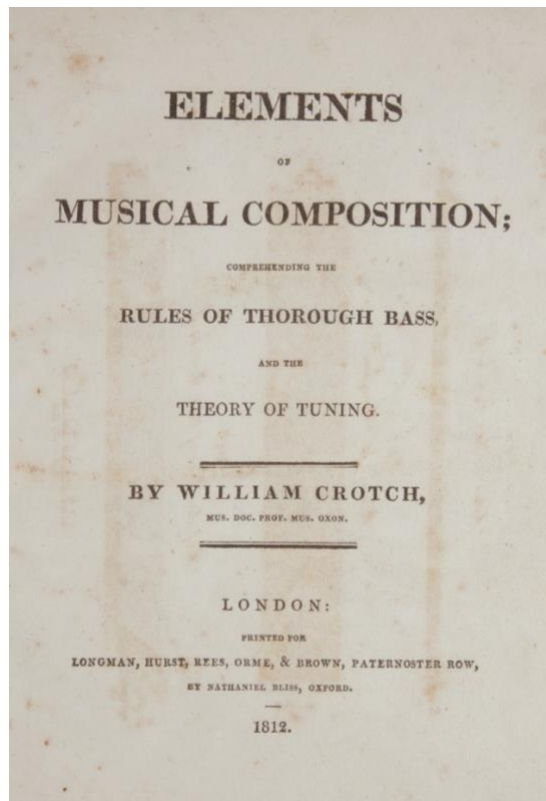
soiled; several small stains to lower; endpapers worn and soiled. Very minor internal wear and browning.

Provenance

Noted English musicologist and composer **Sir John Stainer** (1840-1901), with his small bookplate to front pastedown. Early signature to head of half-title and title ("Gio. [?]Antvanni"). Small decorative handstamp to foot of half-title.

First Edition. Cortot p. 52. Gregory-Bartlett II, p. 21. Hirsch I, 128. Wolffheim I, 559. RISM Écrits p. 228.

Coferati was an Italian theorist, music editor, teacher, composer, organist, and singer. *"He was particularly admired as a teacher; and it was this above all that determined the nature of his publications; the numerous reprints particularly of *Il cantore addottrinato* and *Scolare addottrinato* bear witness to the popularity of his methods. In these two manuals he sought to establish rules for the effective composition and performance of church music, contributing, according to his contemporaries, to the codification of the 'true rule of ecclesiastical singing'."* Argia Bertini, revised by Giulia Anna Romana Veneziano in *Grove Music Online*. (40106) \$900



“Much in Demand as a Manual for Beginners”

16. CROTCH, William 1775-1847

Elements of Musical Composition; comprehending the Rules of Thorough Bass and the Theory of Tuning. London: Longman, Hurst, Rees, Orme, & Brown, Paternoster Row, by Nathaniel Bliss, Oxford, 1812.

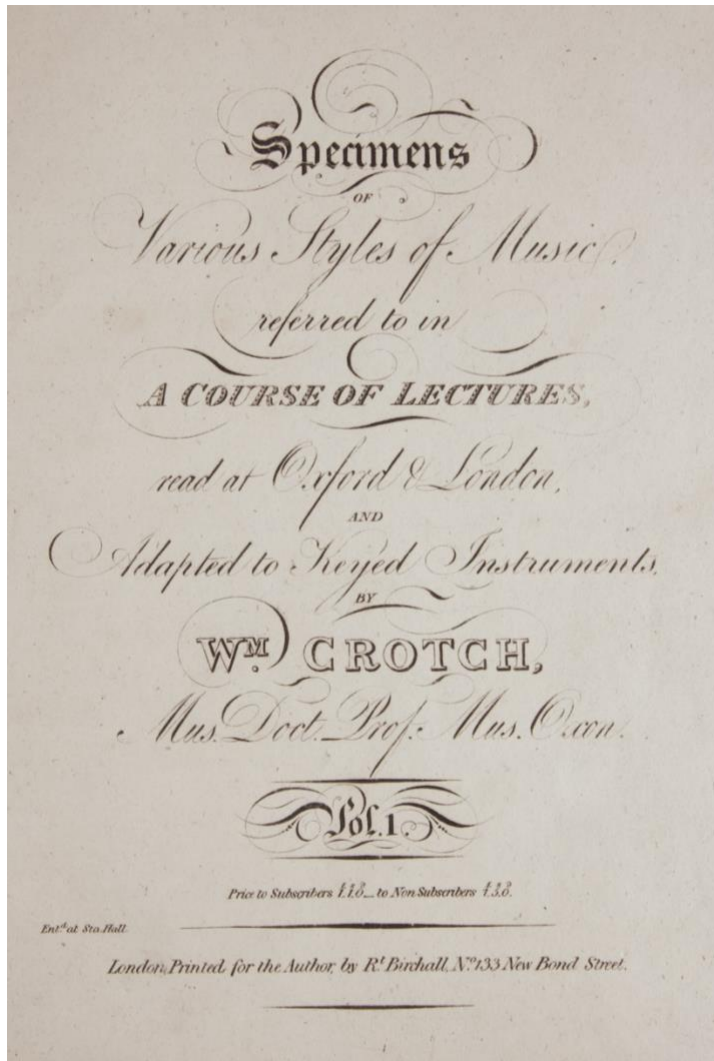
Small quarto. Half dark brown calf with marbled boards, spine in gilt ruled compartments with titling gilt. 1f. (recto blank, verso Plate II), 1f. (recto title, verso blank), 1f. (recto preface, verso blank), [v]-xii (contents), 136 pp. text, 59 pp. musical examples "Engd. by Tilley, 145 High Holborn," + Plates I, III, [i] (blank), and IV, [i] (blank) pp. Plate I illustrates naturals, sharps, flats, double sharps, and double flats; Plate II three views of the

monochord; and Plates III and IV the scale, tuning, temperament, etc. With wide margins to text. Binding worn, rubbed, and bumped. Minor wear, browning, foxing, and staining, slightly heavier to some leaves of text and to plates; minor annotations in pencil; notes on instrumentation in ink to p. 57 of engraved music.

First Edition. Kessler I, pp. 231-235.

The present treatise "was written originally for Crotch's pupils, but it was published in order to become 'more generally useful.' ... [It] is divided into nine parts: (1) first rudiments of music; (2) elements of harmony - concords; (3) elements of harmony - discords; (4) elements of melody - essential and inessential notes, passing notes, appoggiaturas, adjunct notes, notes of anticipation; (5) music in parts; (6) modulation, or the art of varying the mode and key; (7) canon, fugue, and imitation; (8) vocal and instrumental music, with remarks on style; (9) tuning and temperament." Kessler

Crotch, a noted English composer, organist, and theorist, "was an exceptional child prodigy and became one of the most distinguished English musicians of his day. ... [He] was highly influential as a lecturer and writer on musical subjects. His *Elements of Musical Composition*, published in 1812 and twice reprinted, was much in demand as a manual for beginners, as were his books on thoroughbass and piano playing." Nicholas Temperley and Simon Heighes in *Grove Music Online*. (40115) \$550



“Encyclopedic in Scope”

17. CROTCH, William 1775-1847

Specimens of Various Styles of Music referred to in a course of lectures, read at Oxford & London, and Adapted to Keyed Instruments ... Vol. I [II, III]. London: Printed for the Author, by Rt. Birchall, [ca. 1806-1809].

3 volumes. Folio. 19th century half leather with olive green boards. Housed in a custom-made olive green linen clamshell box. Occasional performance markings in pencil. Contemporary ownership inscription to front pastedown of each volume "The Ladies Legge / The Orchard. Blackheath." Bindings worn and rubbed. Slightly worn, browned, and foxed, with occasional minor tears and stains. Volume III partially disbound and with portion of of spine lacking; first two leaves with old cloth repairs to inner margins, final 20 leaves ragged at upper inner edges; evidence of water damage to inner margins of first and last leaves; several leaves loose. Volumes II and III in very good condition overall.

Vol. I: 1f. (recto title, verso blank), 21 (preface, table, and index), [i] (blank), 165 (engraved music), [i] (publisher's catalogue) pp. Watermark dated 1806 (preface).

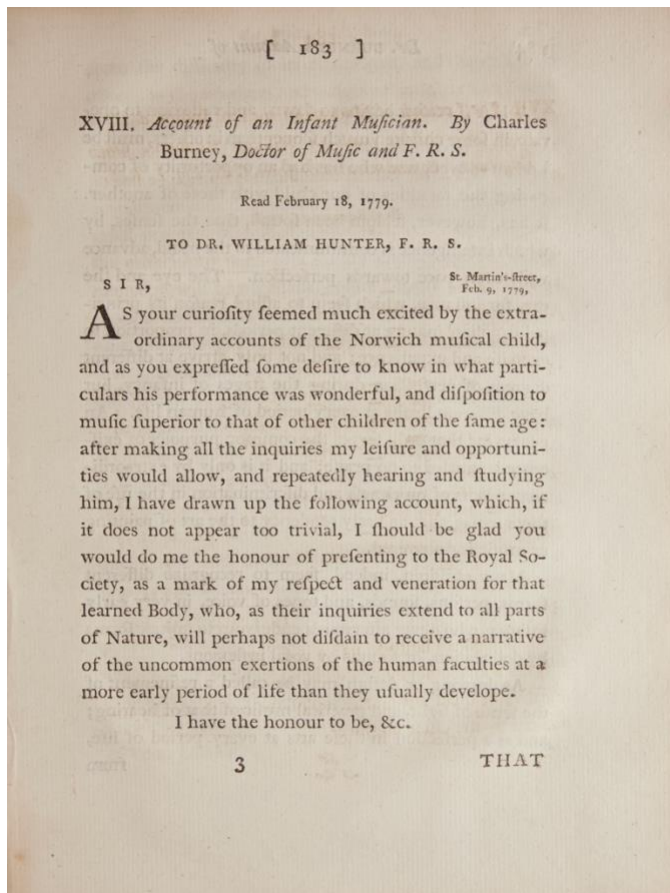
Vol. II: 1f. (recto title, verso blank), viii (preface dated July 1808, table, and contents), 153 (engraved music), [i] publisher's catalogue) pp. Watermark dated 1806 (preface).

Vol. III: 1f. (recto title, verso contents), iv (preface), [1] (table), 2-157 (engraved music), [i] (publisher's catalogue) pp. Watermark dated 1807 (preface). Contains significant portions in keyboard score excerpted from the works of various composers including, J.S. Bach, C.P.E. Bach, J.C. Bach, Tartini, Gluck, Mozart, Haydn, and Clementi.

First Edition. Scarce, rarely found complete.

Crotch, a child prodigy, became a noted composer and arranger of keyboard music. The present volumes contain examples of music referred to by Crotch in a series of lectures that he gave at Oxford and at London. Vol. I includes 354 examples of what Crotch defines as the three basic "styles" of music ("sublime, ornamental and beautiful") and of ethnic music from many lands, which he calls "a subject hitherto considered of but little importance." Vol. II contains 120 examples of music from the eleventh to the eighteenth centuries, including some not previously published. Vol. III contains works composed from ca. 1750 to ca. 1800.

"[Crotch's] three-volume anthology of Specimens of Various Styles of Music ... is encyclopaedic in scope and surprisingly forward-looking in its aim to combine academic example with practical purpose. He not only hoped to broaden the taste of the public, but also to offer 'a practical History of the progress of the Science' and 'to the Student in Composition a great variety of matter for his study and imitation'. So influential were the Specimens that Grove in 1883 thought it worth while to list their contents in his Dictionary; Bumpus in 1908 still thought them 'useful.'" Nicholas Temperley, and Simon Heighes in *Grove Music Online* (40141) \$900



Burney on Crotch

18. **[CROTCH].** Burney, Charles 1726-1814 *Philosophical Transactions, of the Royal Society of London. Vol. LXIX. For the Year 1779.* London: Printed by J. Nichols, Successor to Mr. Bowyer; for Lockyer Davis, Printer to The Royal Society, 1779.

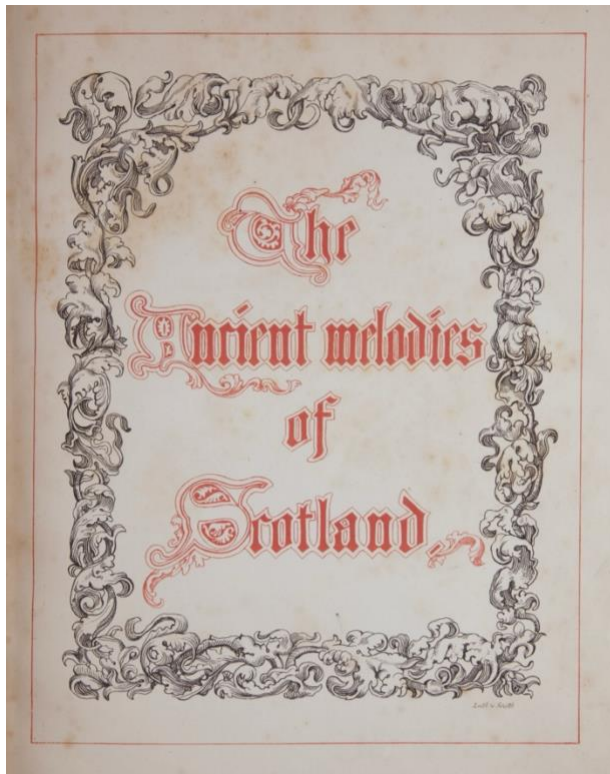
Quarto. Full mid-tan speckled calf with raised bands on spine in decorative compartments gilt, dark brown title label gilt. 1f. (recto title with two circular emblems engraved by Caldwell within rectangular border, verso blank), iii-vii, [i] (blank), 323, [errata] pp. Binding quite worn; boards detached; spine split; endpapers frayed and stained at margins. Uniform light browning; two small oval handstamps to title "Torpoint Institution." Preserved in a custom made brown linen clamshell box with title label to spine

With Crotch-related material to pp. 183-206: *"Read February 18, 1779. To Dr. William Hunter ... As your curiosity seemed much excited by the extraordinary accounts of the Norwich musical child, and as you expressed some desire to know in what particulars his performance was wonderful, and disposition to music superior to*

that of other children of the same age: after making all the inquiries my leisure and opportunities would allow, and repeatedly hearing and studying him, I have drawn up the following account, which, if it does not appear too trivial, I should be glad you would do me the honour of presenting to the Royal Society ..."

Burney was a noted English music historian, composer, and musician. *"A fashionable and popular teacher of music ... [his] greatest success and legacy are his writings on music."* Kerry S. Grant in *Grove Music Online*. These included his *General History* (1776); his *Tours* of France and Italy (1771) and of Germany, the Netherlands, and the United Provinces (1773); works on performances in Westminster Abbey in commemoration of Handel (1785); on Haydn and Paradiis (1785), and on Metastasio (1796).

Philosophical Transactions, established in 1665 as the second journal in the world devoted exclusively to science, publishes important research papers presented at meetings of the Royal Society. **Among the other interesting papers in this issue** are the first edition in English (including the original French text) of an important advance in the cultivation of sugar cane on the island of Grenada (*Account of a New Method of cultivating the Sugar Cane*) by Charles de Casaux, with the striking large folding plate illustrating the cane; mathematical contributions by Edward Waring (*Problems concerning interpolations and On the general resolution of algebraical equations*); Antonio de Ulloa's astronomical *Observations on the total (with duration) and annular eclipse of the Sun on board the Espagne in the passage from the Azores towards Cape St. Vincent's*; and Petrus Camper's important contribution to the knowledge of primate anatomy, the *Account of the Organs of Speech of the Orang Outang*. (40086) \$400



On Early Scottish Music

19. DAUNEY, William

Ancient Scottish Melodies, from a Manuscript of the Reign of King James VI. With an Introductory Enquiry Illustrative of the History of the Music of Scotland. Edinburgh; London: Edinburgh Printing and Publishing Company; Smith, Elder, & Co., 1838.

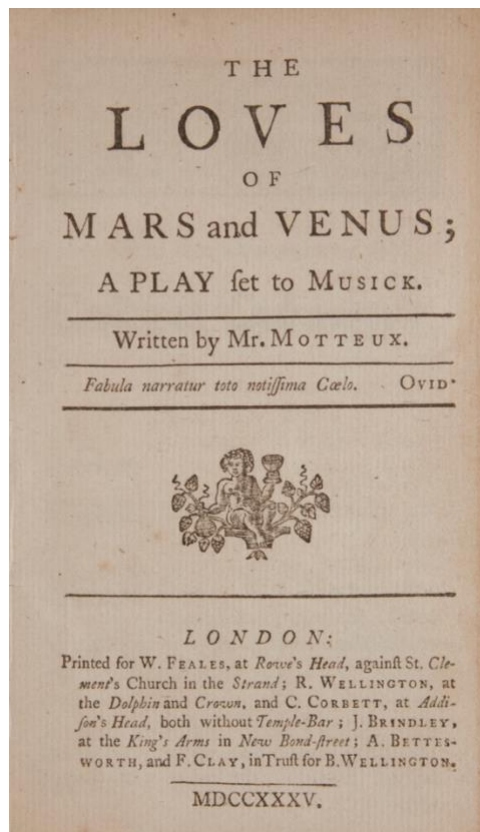
Folio. Full mid-tan calf with triple gilt rules to edges of boards, spine in decorative compartments gilt, dark red title label gilt, light yellow endpapers. 1f. (recto decorative half-title printed in red within decorative border by Leith & Smith, verso blank), 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [v]-x, 312 pp., 1f. (recto Appendix, verso blank), 315-339 ("Appendix. No. I. An Analysis of the Structure of the Music of Scotland by Mr. Finlay Dun"), [i] (blank) pp., 1f. (recto "No. II. Music," verso blank), 342-353 (music), [i] (blank), [355]-364 ("No. III. Extracts from Documents Preserved in the General Register House at Edinburgh"), [365]-367 ("No. IV. Information Touching the Chappell-Royall of Scotland"), [368]-372 ("Postscript") pp., 1f. (recto "Indices," verso blank),

[377]-390 pp. With list of errata to foot of final page. Binding considerably worn, rubbed, and bumped, boards detached. Scattered internal wear and light browning; occasional foxing.

From the collection of noted American musicologist and long-time Harvard faculty member John Milton Ward, with his small ownership label to front pastedown.

First Edition. Scarce.

"Daune's importance as a scholar rests on his book *Ancient Scottish Melodies from a Manuscript of the Reign of James VI ...*, which consists of a partial transcript of the Skene Manuscript as well as a lengthy 'Dissertation Illustrative of the History of the Music of Scotland' and some historical documents, also transcribed. The manuscript, in mandore tablature, was compiled about 1625 by John Skene of Hallyards, Midlothian. It contains some 115 items of which over half are Scottish native airs, or folksongs, and the rest – Scottish, English, French, Dutch and Italian – comprise ballad tunes, dance tunes and partsong arrangements. ... Daune's transcription was valuable in drawing attention to early, simple versions of such Scottish tunes as *The Flowers of the Forest* and *John Anderson my Jo*. ... The 'Dissertation', largely concerned with 17th-century music, contains much valuable information and is free of the anecdotal quality of earlier treatises on the subject." W.H. Husk, revised by David Johnson, and Kenneth Elliott in *Grove Music Online*. (40125) \$250



After Purcell's Death, Eccles was "The Greatest of the Restoration Theatre Composers"

20. ECCLES, John ca. 1668-1735

The Loves of Mars and Venus; A Play set to Musick. London: Printed by W. Feales, at Rowe's Head, against St. Clement's Church in the Strand; R. Wellington, at the Dolphin and Crown, and C. Corbett, At Addison's Head, both without Temple-Bar; J. Brindley, at the King's Arms in New Bond-Street; A. Bettesworth, and F. Clay, in Trust for B. Wellington, 1735.

Octavo. Disbound. 1f. (recto title, verso blank), [67]-71 ((dedication "To the Honourable Colonel Codrington"), 72-73 (preface), [74] (named cast list), 75-78 (prologue), [79]-107, [i] (blank) pp. With fine woodcut decorative and historiated headpieces, decorative initials, and tailpieces. First two leaves detached with edges browned and slightly chipped; slightly worn and browned throughout.

Named cast includes Mrs. Hodgson, Mrs. Perrin, Mrs. Ayliffe, Mr. Bowman, Mr. Reading, Mr. Lee, Jeremy Laroche, Mr. Sherburn, Mrs. Bracegirdle, Mrs. Hodgson, and Mrs. Hudson.

The Loves of Mars and Venus, with music by Eccles in collaboration with Gottfried Finger to text by Peter Anthony Motteux (1663-1718), was first performed in Edward Ravenscroft's *The Anatomist*

at Lincoln's Inn Fields in November of 1696.

A noted English composer, "Eccles's greatest talent is revealed in his many songs. Remarkable for their beautifully contoured melodies and impeccable prosody, they quickly capture the mood and subtleties of the poetry and are eminently singable. His large works are notable for their dramatic pacing and their carefully planned tonal architecture. In the latter respect he surpassed even Purcell, and was far in advance of his day. Eccles brought the Restoration tradition to its close. After Purcell's death in 1695 he was undoubtedly the greatest of the Restoration theatre composers." Stoddard Lincoln in *Grove Music Online*

Motteux (1663-1718), a French-born English playwright, is noted for his involvement in the first productions of all-sung opera in London; he also made early English translations of a number of Italian operas. "The early London pasticcios are not musically distinguished, but Motteux's skill in concocting plausible plots from parodied texts was considerable, notwithstanding the occasional mismatch of words and music." Margaret Laurie, and Curtis Price in *Grove Music Online*. (40103) \$80



By an Early 19th Century German-Born American Choirmaster and Organist

21. EGELMANN, Carl Friedrich 1782-1860

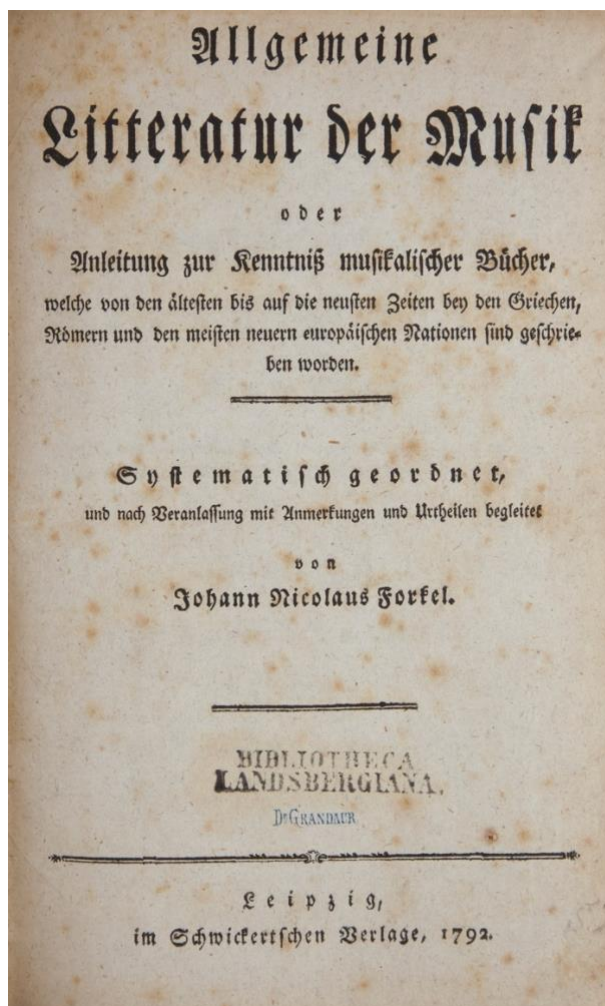
Der Hoch-Deutsche Americanische Calender, Auf das Jahr 1829. Germantown [Pennsylvania]: M. Billmeyer, 1829.

Quarto. Illustrated wrappers. Sewn. [1] (title), 2-34 pp. In German. Includes diagrams of phases of the moon, planting by the zodiac, etc. Occasional minor annotations in both pencil and ink. Quite worn, browned, and dampstained; small tears to final leaf; lower wrapper lacking, i.e., pp. 35/36.

Shoemaker 33570. WorldCat (3 copies only, at the German Society of Pennsylvania, the Historical Society of Pennsylvania, and the Library Company of Philadelphia).

Egelmann, born in Germany, emigrated to America in 1802, first to Baltimore and later to Chester, Pennsylvania, where he was choirmaster and organist and then to Reading, Pennsylvania. It was there that he launched his career as an engraver, becoming “the world’s most productive almanac calculator. His calculations, articles, notes, illustrations and poems made a significant social and cultural impact on the life of the Pennsylvania Germans and people of surrounding areas during the 19th Century.” Winkler: *Pennsylvania German Astronomy and Astrology VII: Carl Friederich Egelmann in Pennsylvania Folklife* Vol. 23, No. 1 (1973), p. 12.

Michael Billmeyer (1752-1837) was an important early American printer. He purchased what was salvageable after the British destroyed the Germantown printer Christopher Saur's workshop in 1777 and went on to become the foremost printer for a generation of Franconia Mennonites. (40169) \$150



The “First German Attempt at a Comprehensive History of Music”

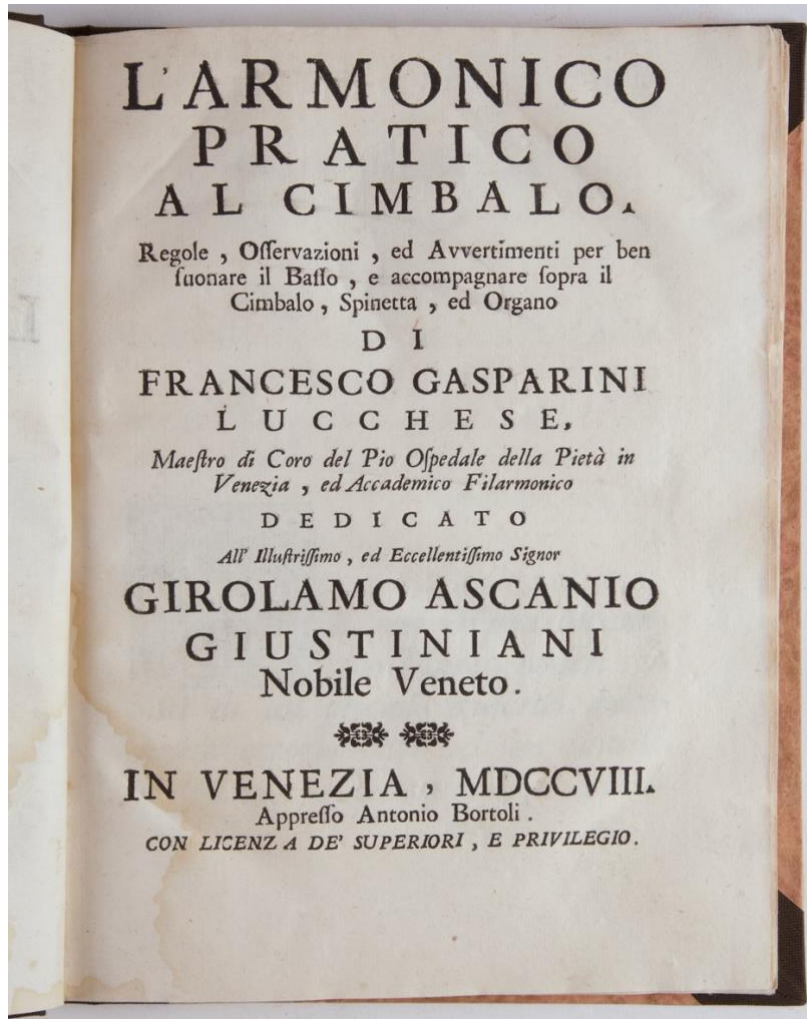
22. FORKEL, Johann Nicolaus 1749-1818

Allgemeine Litteratur der Musik oder Anleitung zur Kenntniss musikalischer Bücher, welche von den ältesten bis auf die neuesten Zeiten bey den Griechen, Römern und den meisten neuern europäischen Nationen sind geschrieben worden. Leipzig: Schwickertschen Verlage, 1792.

Octavo. Half dark brown cloth with marbled boards, spine in gilt-ruled compartments with titling gilt. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [v]-xiv ("Vorrede"), [xv]-xxiv ("Inhalt"), 1f. (recto part title, verso blank), [3]-514, 515-540 pp. ("Register"). With ownership signature "Fritz Munk" to verso of free front endpaper; library handstamp "Biblioteca Landsbergiana" and "Dr. Grandaur" to foot of title. Binding slightly worn, rubbed, and bumped. Browning a bit heavier to some leaves; scattered minor foxing.

First Edition. Scarce. Hirsch IV, 1040. Wolffheim I, 221. RISM BVI, p. 323.

A German music historian, theorist and bibliographer, Forkel "is generally regarded as one of the founders of modern musicology. ... *The Allgemeine Geschichte, the magnum opus of Forkel's historical studies, was the first German attempt at a comprehensive history of music. ... [It] set the standard for later bibliographies in terms of thoroughness and organization. It contains some 3000 entries, from antiquity to the late 18th century, with well-ordered comments on the content and quality of each source.*" George B. Stauffer in *Grove Music Online* (40136) \$550



Early 18th Century Performance Practice

23. GASPARINI, Francesco 1668-1727

L'Armonico Pratico al Cimbalo. Regole, Osservazioni, ed Avvertimenti per ben Suonare il Basso, e accompagnare sopra il Cimbalo, Spinetta, ed Organo di Francesco Gasparini Lucchese, Maestro di Coro del Pio Ospedale della Pietà in Venezia, ed Accademico Filarmonico. Dedicato All' Illustrissimo, ed Eccellentissimo Signor Girolamo Ascanio Giustiniani Nobile Veneto. Venezia: Appresso Antonio Bortoli. Con Licenz a de' Superiori, e Privilegio, 1708.

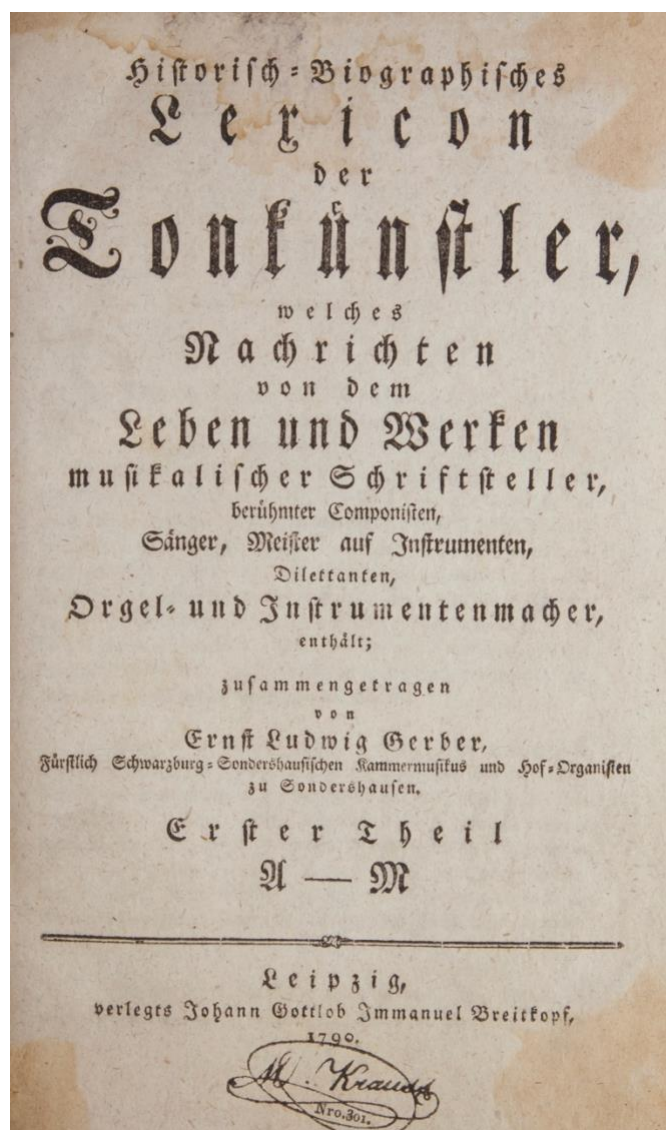
Small quarto. Modern half dark brown cloth with patterned boards, titling to spine gilt. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 5-10 (dedication), 11 ("Cortese Lettore"), 12 ("A' Virtuosi Organisti"), 13-16 ("Introduzione alle Regole, ed Osservazioni per ben accompagnare"), 17-115, [116]-[117] ("Tavola di tutte Chiavi Musicali"), 118, 1f. (recto contents, verso publisher's catalogue). With numerous musical examples typeset in diamond-head notation throughout. Fine decorative woodcut initial to p. 5. Occasional minor dampstaining and small stains; minor loss to lower blank corner of pp. 83-84. A very attractive, crisp, wide-margined copy overall.

First Edition. Rare. Cowden pp. 49-50. Damschroder and Williams pp. 100-101. Gasparini p. 280. Gregory-Bartlett p. 104. Hirsch I, 208. This edition not in Cortot. RISM Écrits pp. 349-50. RBH records one copy only of the first edition at auction since 1960.

"Gasparini at his best was a composer of the first rank. ... [He] was highly regarded as a teacher. Besides Domenico Scarlatti his pupils included Quantz, Platti, and Benedetto Marcello, who sent him his *Estro poetico-armonico* for his criticism. *L'armonico pratico* is a practical manual of figured bass accompaniment for beginners with some musical knowledge. It was used throughout the 18th century, going into numerous editions, the last in 1802, and remains an important source of information about continuo realization at that time." Dennis Libby, revised by Angela Lepore in *Grove Music Online*

"The sophistication which continuo accompaniments had attained at the beginning of the eighteenth century is documents in Francesco Gasparini's *L'armonico pratico al cimbalo* (1708). While aiding inexperienced students in understanding unfigured basses and their realization, Gasparini also divulged the essence of stylistic continuo playing, including the art of diminution, the relationship between the keyboard's melodic line and the solo melody, the judicious use of dissonant embellishment, and voice leading in the context of full-voiced chords." Damschroder and Williams

An essential manual for the study of eighteenth century figured bass harmonic realization and continuo performance practices. (40116) \$2,500



“Still Indispensable”

24. GERBER, Ernst Ludwig 1746-1819

Historisch-Biographisches Lexikon der Tonkünstler welches Nachrichten von dem Leben und Werken musikalischer Schriftsteller, berühmter Componisten, Sänger, Meister auf Instrumenten, Dilettanten, Orgen- und Instrumentenmacher ... Erster [-Zweyter] Theil. Leipzig: Johann Gottlob Immanuel Breitkopf, 1790, 1792.

2 volumes. Octavo. Half dark tan mottled calf with marbled boards, decorative rules and titling gilt to spine. With facsimile signature handstamp to foot of title to both volumes "M. Krauss Nro. 301." Binding slightly worn, rubbed, and bumped; hinge of upper board of Vol. 1 slightly split; some staining to endpapers and edges. Light uniform browning; occasional foxing. A very good copy overall.

Erster Theil: A-M: 1f. (recto title, verso blank), [iii]-xiv ("Vorerinnerung"), 1f. ("Verzeichnis der jenen musikalischen Werke"), 992 columns.

Zweyter Theil: N-Z: 1f. (recto title, verso blank), 860 columns.

Bound with:

Anhang, welcher Nachrichten von Bildnissen, Büsten und Statüen berühmter Tonlehrer und Tonkünstler, nebst einigen dazu nöthigen Vorerinnerungen, des gleichen von berühmten Orgelwerken und ein instrumenten-Register enthält. 1f. (recto title, verso contents), [iii]-xvi ("Vorerinnerung"), 86 pp.

First Edition. Gregory Bartlett p. 108. Wolffheim I, 226. RISM Écrits p. 357.

A German music scholar, organist, and son of composer and Bach pupil Heinrich Nikolaus Gerber, ... amassed one of the greatest private music libraries of the 18th century. His "work as a music lexicographer grew principally from his private collection, beginning with the set of biographical articles for his own collection of musical portraits. In its first state, known as the old *Tonkünstler-Lexicon* of 1790–92, it was simply a two-volume enlargement of J.G. Walther's *Musicalisches Lexicon* (Leipzig, 1732), and included the innumerable items of supplementary material collected by Walther himself. Several appendixes containing information on musicians' portraits, medallions, busts and statues, and pictures of famous organs, are still valuable aids to musical iconography.... Particularly as it has never been fully incorporated into more recent music reference works, Gerber's work is still indispensable, especially concerning personalities of the 18th century. ... Gerber's lexicons formed the basis (though not acknowledged) of Choron and Fayolle's *Dictionnaire historique des musiciens* (Paris, 1810–11), Bingley's *Musical Biography, or Memoirs of the Lives and Writings of the Most Eminent Musical Composers and Writers* (London, 1814), and Sainsbury's *A Dictionary of Musicians* (London, 1824)." Othmar Wessely in *Grove Music Online*. (40138) \$800



French Repertoire of the *Comédiens Italiens du Roi*

25. GHERARDI, Evaristo 1663-1700

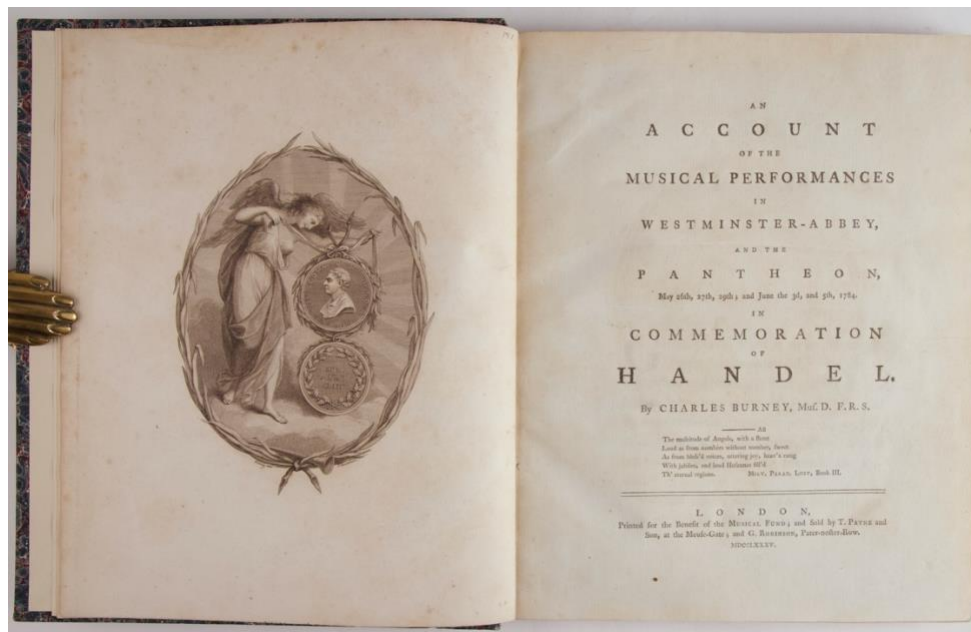
Le Theatre Italien ... ou Le Recueil General de toutes les Comedies & Scenes Françoises jouées par les Comediens Italiens du Roy ... Premiere Edition sur la nouvelle de Paris, divisées en six Tomes, revue, corrigée, augmentée & enrichie d'Estampes en Taille-douce à la tête de chaque Comedie. Avec tous les Airs qu'on y a chantez, gravez, notez, avec leur Basse continuë chiffrée à la fin de chaque Volume. Tome Troisieme. [Libretti]. Amsterdam: Adrian Braakman, Marchant Libraire près le Dam, 1701.

Small octavo. Full 18th century light tan speckled calf with raised bands on spine in decorative compartments gilt with titling gilt. 1f. (recto blank, verso frontispiece), 1f. (recto title printed in red and black, verso blank), 1f. (recto volume title, verso contents), 5-526 pp. **With 8 plates of engraved music** with vocal line and text to airs from *Les Deux Harlequins* and *Phaeton*. **With an attractive engraved frontispiece, and 8 full-page pictorial engravings illustrating elaborate costumes, scenery, and masks from the featured works, some incorporating musical instruments.** With the fine contemporary engraved armorial bookplate of William Lord North of Carthage and Baron Grey of Rolleston 1703 (1678-1734), an English professional soldier and Jacobite and a peer for more than 40 years, to front pastedown. Binding slightly worn, rubbed, and bumped; head and tail of spine chipped; joints starting; endpapers browned at margins. Light uniform browning.

Contains the following 8 works, all comedies in three acts with dates of first performance:

Regnard. *Les Filles Errantes*, 24 August 1690; Monsieur D ****. *La Fille Scavante*, 18 November 1690; Regnard. *La Coquette ou l'Academie des Dames*, 17 January 1691; Le Noble. *Esope*, 24 February 1691; Le Noble. *Les Deux Harlequins*, 26 September 1691; Delosme de Monchenay. *Le Phenix*, 22 November 1691; Palaprat. *Arlequin Phaeton*, 4 February 1692; Monsieur LAD.S.M. *Ulisse et Circé*, 20 October 1691

The entire work, first published in six volumes in Paris in 1694, was compiled by the noted actor and harlequin Evaristo Gherardi. The first collected edition of the French repertoire of the Comédiens Italiens du Roi, the full set consists of 55 works in total performed from 1683 until 1697, the year in which group was disbanded and banished from France after offending King Louis XIV. (40126) \$200



Burney's "Greatest Success and Legacy are His Writings on Music"

26. [HANDEL, George Frideric 1685-1759]. Burney, Charles 1726-1814

An Account of the Musical Performances in Westminster-Abbey, and the Pantheon, May 26th, 27th, 29th; and June the 3d, and 5th, 1784. In Commemoration of Handel. London: Printed for the Benefit of the Musical Fund; and Sold by T. Payne and Son, at the Meuse-Gate; and G. Robinson, Pater-noster-Row, 1785.

Quarto. Modern marbled boards with dark red leather title label gilt to spine. 1f. (recto blank, verso frontispiece), 1f. recto title, verso blank), 2ff. (dedication to King George), [i] (contents), [i] (blank), [i]-xvi (preface), 8, 8, 9-20, 19-24, 21-56 pp., 1f. (recto part title, verso blank), [3]-21, [i] (blank) pp., 1f. (recto part title, verso blank), [23]-41, [i] (blank) pp., 1f. (recto part title, verso blank), [43]-70 pp., 1f. (recto part title, verso blank), 73-90 pp.,

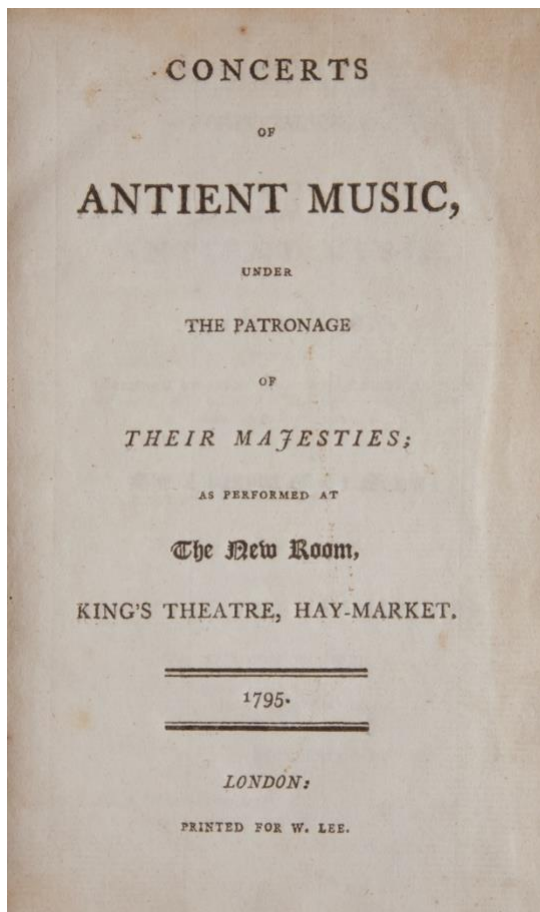
1f. (recto part title, verso blank), [91]-107, [i] (blank) pp., 1f. (recto part title, verso blank), 111-125, [i] (blank) pp., 1f. (recto "Appendix," verso blank), 129-139, [i] ("Advertisement), [i] ("Errata" and "Directions to the Binder for placing the Cancels"), [i] (blank) pp.

With 7 plates engraved by F. Bartolozzi, I.M. Delattre, Haward, Spilsbury, Collyer, Cipriani, and Smirk, including one entitled "Plan of the Orchestra and Disposition of the Band" identifying vocal and instrumental sections and naming J. Bates as conductor. With bookplate of noted collector David Wolman to free front endpaper. Binding slightly worn, rubbed, and bumped; minor abrasion to head of spine. Plates very slightly worn and foxed. An attractive, wide-margined copy overall.

First Edition. Cortot p. 42. Cowden p. 25. Gregory-Bartlett p. 47. Hirsch I Anhang, 14. RISM Écrits p. 191.

Burney was a noted English musician, composer, and music historian. *"A fashionable and popular teacher of music, he was a composer and performer of modest talents whose greatest success and legacy are his writings on music."* Kerry S. Grant in *Grove Music Online*

Joah Bates (1740-1799), named on the engraved *Plan of the Orchestra*, a conductor, organist and concert organizer, was *"a fierce champion of Baroque music and particularly of Handel's work."* Owain Edwards, and William Weber in *Grove Music Online*. (40101) \$850



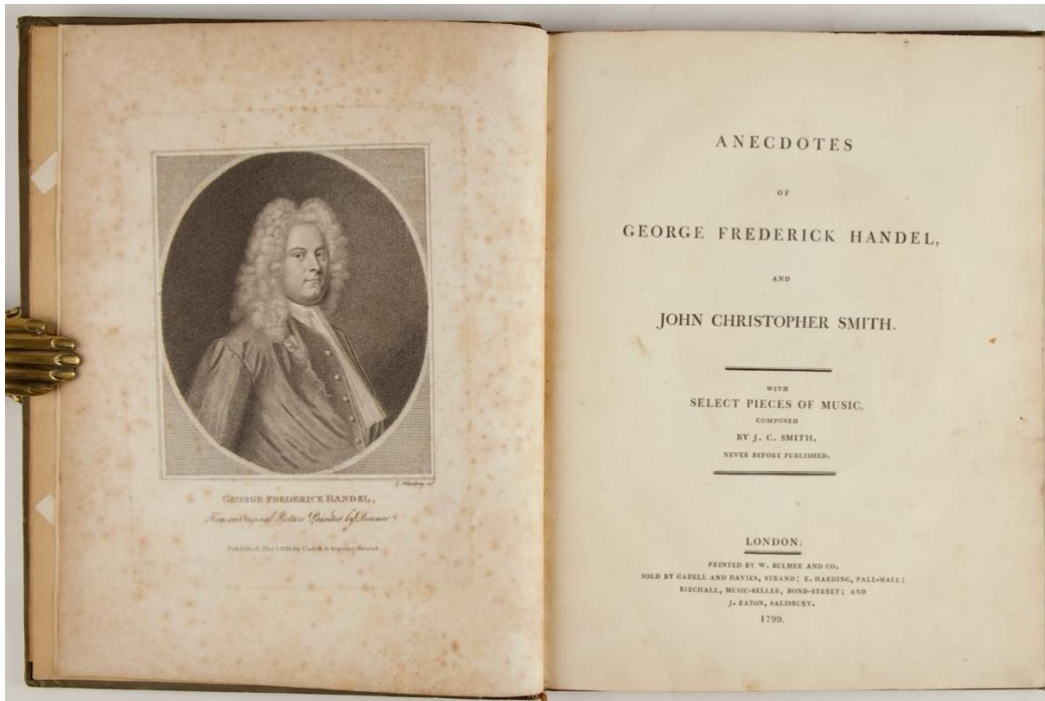
Late 18th Century Concert Programs

27. [HANDEL]

Concerts of Antient Music, under the patronage of Their Majesties; as performed at The New Room, King's Theatre, Hay-Market. 1795. London: W. Lee, 1795.

Octavo. Full mid-tan calf. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [v]-xii (list of subscribers), xiii-xvi (list of performers), 1f. (recto program for February 4, 1795, verso blank), 106 pp., 1f. (recto note regarding subscribers, verso blank). Includes a list of vocal performers including principal singers (9) and canto, alto, tenor, and bass choruses; instrumental performers including violins(16), violas (6), cellos (4), oboes (4), bassoons (4), double basses (4), trumpets (2), horns (4), drums (1), and trombone (3); and a list of the approximately 400 subscribers to the concerts, and programs for 12 concerts between 4 February 4 and 27 May 1795. Binding quite worn, rubbed, and bumped; boards partially detached; endpapers stained. Minor internal wear.

The music of Handel is predominant; other composers represented include Astorga, Avison, Bach, Boyce, Corelli, Geminiani, Gluck, Graun, Hasse, Jommelli, Lampugnani, Locke, Marcello, Martini, Perez, Pergolesi, Piccinni, Purcell, Sacchini, and Vinci. (40131) \$225



By Handel's Long-Time Assistant

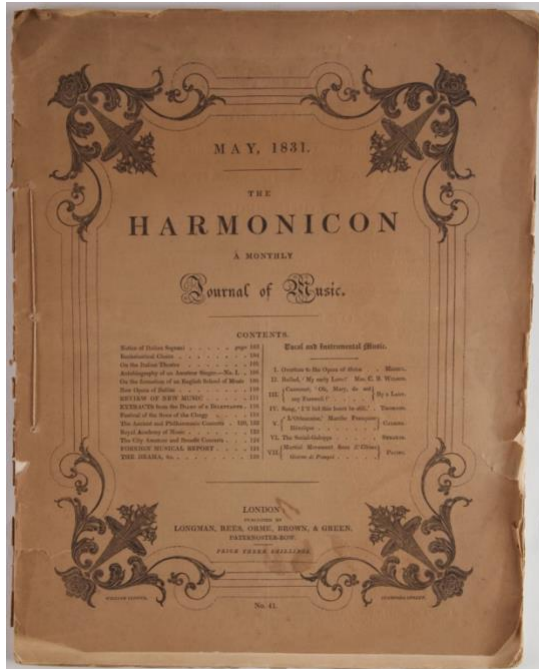
28. [HANDEL]. Coxe, William 1747-1828 and Charles Burney 1726-1814
Anecdotes of George Frederick Handel, and John Christopher Smith. With Select Pieces of Music, Composed by J.C. Smith, Never Before Published. London: Printed by W. Bulmer and Co. Sold by Cadell and Davies; Strand; E. Harding, Pall-Mall; Birchall, Music-Seller, Bond-Street; and J. Eaton, Salisbury, 1799.

Quarto. Mid-tan calf-backed plain blue/gray boards. 1f. (recto half-title, verso blank), 1f. (recto blank, verso frontispiece engraving of Handel), 1f. (recto title, verso blank), 1f. (recto dedication to Peter Coxe dated Bemerton, April 20, 1799, verso blank), 1f. (recto "Advertisement," verso blank), [i]-iv (list of subscribers) pp., 1f. (recto "Anecdotes of George Frederick Handel, verso blank), [3]-34 pp., 1f. (recto "Anecdotes of John Christopher Smith, verso blank), 1f. (recto blank, verso engraving of Smith), 37-61, [i] (blank), 63-64 ("Appendix. List of Mr. Smith's Compositions") pp. + 34 pp. engraved music.

With half-length frontispiece portrait of Handel by E. Harding after Denner and half-length portrait of Smith by E. Harding after Loffani opposite p. [37], both dated May 1, 1799 in the plate; engraving of "Commemoration of Handel in Westminster Abbey, 1784, by W. Read" laid down opposite half-title. Signature of "Hugh Christopher Wilson ... Derby" in red ink to free front endpaper. Binding worn, rubbed, and bumped; minor loss to head of spine; endpapers browned, with small label of W. Reeves, London bookseller, to upper outer corner of front pastedown; upper board partially split. Uniform light browning; frontispiece foxed; "Commemoration" print worn and slightly soiled and foxed, with tape to corners. A wide-margined copy.

First Edition. Scarce. Cortot p. 57. Gregory-Bartlett p. 67. Hirsch I Anhang, 20. RISM Écrits p. 241.

John Christopher Smith (1712-1795), an English composer of German birth, was Handel's assistant for many years; Coxe was Smith's stepson. *"Dwarfed by Handel's greatness, Smith's ... strongest work retains the style of his mentor, while his attempts at more modern idioms are, with some exceptions, generally less effective. Much of his music is indeed worthy of revival, particularly the opera The Fairies and individual arias, choruses and keyboard selections, but Smith's reputation rests today more on his association with Handel than on his musical accomplishments."* Barbara Small in *Grove Music Online*. (40100) \$600



Important 19th Century English Music Periodical

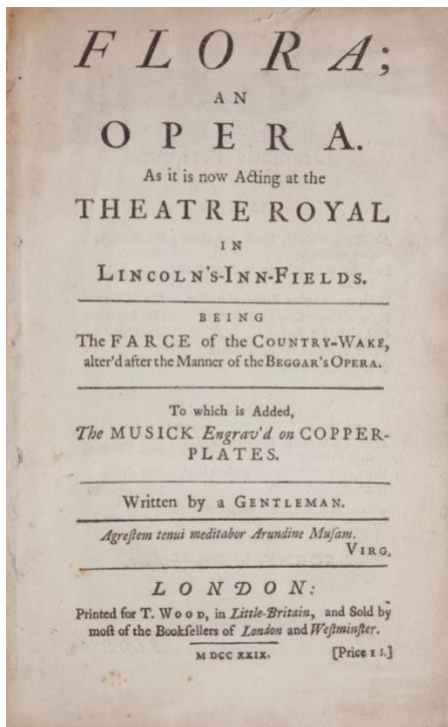
29. THE HARMONICON

A Monthly Journal of Music ... No. 41 ... May, 1831 ... Price Three Shillings. London: Longman, Rees, Orme, Brown, & Green, Paternoster-Row, 1826.

Quarto. Original light brown printed wrappers by William Clowes, with publisher's advertisements to verso of upper wrapper and recto and verso of lower. With text paginated 103-130 text followed by music paginated 81-100. Unopened. Wrappers worn, with small tears and chips to spine and margins with minor loss.

The Harmonicon was a monthly journal of music published in London from 1823-1833. It featured reviews of new works and concert and opera performances; included news of contemporary musical figures; and offered biographical sketches and articles on diverse music-related topics.

(40102) \$60



The First Opera Performed in the American Colonies

30. HIPPESEY, John 1696-1748, librettist

Flora; an Opera. As it is now Acting at the Theatre Royal in Lincoln's-Inn-Fields. Being The Farce of the Country-Wake, alter'd after the Manner of the Beggar's Opera. To which is Added, The Musick Engrav'd on Copper-Plates. Written by a Gentleman ... [Price 1 s.]. [Libretto]. London: Printed for T. Wood, in Little-Britain, and Sold by most of the Booksellers of London and Westminster, 1729.

Octavo. Disbound. 1f. (recto title, verso (named cast list), [3]-32 pp. With occasional decorative woodcut headpieces. Slightly worn and soiled. Lacking the 8 pp. of engraved music.

Named cast includes Mr. Bullock, Senior, Mr. Salway, Mr. H. Bullock, Mr. Laguerre, Mr. Hall, Mrs. Chantrel, Mrs. Kilby, and Mrs. Egleton.

[?] **First Edition**, variant issue. Sonneck p. 519. There is a quotation from Virgil on the title page in the present issue; the earliest issue, ESTC N009841, does not have the line from Virgil.

An adaptation of *The Country Wake* of Irish actor Thomas Doggett (?1640-1721). With the airs of the 24 songs indicated by title in the

text. *Flora*, a ballad opera in two acts, was first performed in 1729. Later called *Flora: or, Hob in the Well*, the work has the distinction of being **the first opera to be performed in the American colonies**, on 18 February 1735 in the Courtroom above Shepherd's Tavern in Charleston, South Carolina.

Hippesley was an English playwright and comic actor, appearing at Lincoln's Inn Fields and Covent Garden in numerous roles including that of the original Peachum in the *Beggar's Opera*. (40104) \$350



With J.S. Bach First Editions

31. KIRNBERGER, Johann Philipp 1721-1783

Die Kunst des reinen Satzes in der Musik aus sicheren Grundsätzen hergeleitet und mit deutlichen Beyspielen erläutert [Erster, Zweyter Theil]. Berlin und Königsberg: G.J. Decker und G.L. Hartung, 1774-1779.

2 volumes, complete in 4 parts. Quarto. Full dark brown mottled calf with raised bands on spine with leather title labels gilt. Numerous tables, typeset musical examples, and occasional historiated woodcut initials and tailpieces throughout to both volumes. Binding very slightly worn and bumped; endpapers slightly worn and soiled. Overall minor wear; uniform light browning; occasional light foxing and soiling. An attractive, crisp, wide-margined copy.

Vol. 1

Erster Theil, 1774

1f. (recto title, verso blank), 2ff. (dedication), 2ff. ("Vorrede"), 250 pp. + vi pp. musical examples and three folding plates in text (one a table of the diatonic and chromatic intervals for each fundamental tone to recto and of diatonic scales to verso, two with musical examples). With engraved plate "Canon a 4. con Bass C" to title. Notes in contemporary manuscript to pp. 37, 38, 40, 43, 44, 49, 75, 78, 88, 121, 137, 148, 152, 180, 200, and head of first page of musical examples at conclusion of volume, including some notational additions; occasional markings in lead and red pencil.

Vol. 2

Zweyter Theil, Erster Abtheilung, 1776

1f. (recto title, verso blank), 1f. ("Vorrede"), 153, [i] (errata) pp. Notes in contemporary manuscript to pp. 33, 48, 58, and 71; occasional markings in lead pencil. Lower hinge split. Minor worming to blank inner margins.

Bound with:

Zweyter Theil, Zweite Abtheilung, 1777

1f. (recto title, verso blank), 1f. (recto part-title, verso blank), [3]-232 pp. + 1f. ("Hauptsächliche Verbesserungen"). Notes in contemporary manuscript to pp. 32, 73, 85, 131, and 183.

Bound with:

Zweyter Theil, Dritte Abtheilung, 1779

1f. (recto title, verso blank), 1f. (recto "Nachricht," verso blank), 1f. (part-title, verso blank), [3]-188. With typeset musical example to title "Canon a 6 V." Pp. 41/42 with minor loss to blank outer corner and small tear repaired; pp. 161/162 with minor loss to blank outer corner; minor worming and staining to blank lower inner margins of pp. 153-176.

Provenance

From the collection of "Koschwitz, Organist," with ownership and binding notes dated June 1795 to recto and verso of free front endpaper of *Erster Theil* and recto of free front endpaper of *Zweyter Theil*; contents in contemporary manuscript to rear pastedown of both volumes.

First Edition of the *Zweyter Theil* and second edition of the *Erster Theil*.

Cortot p. 101. Damschroder and Williams pp. 142-143. Gregory-Bartlett p. 137. Hirsch I, 272. Wolffheim I, 736. RISM Ecrits pp. 453-454.

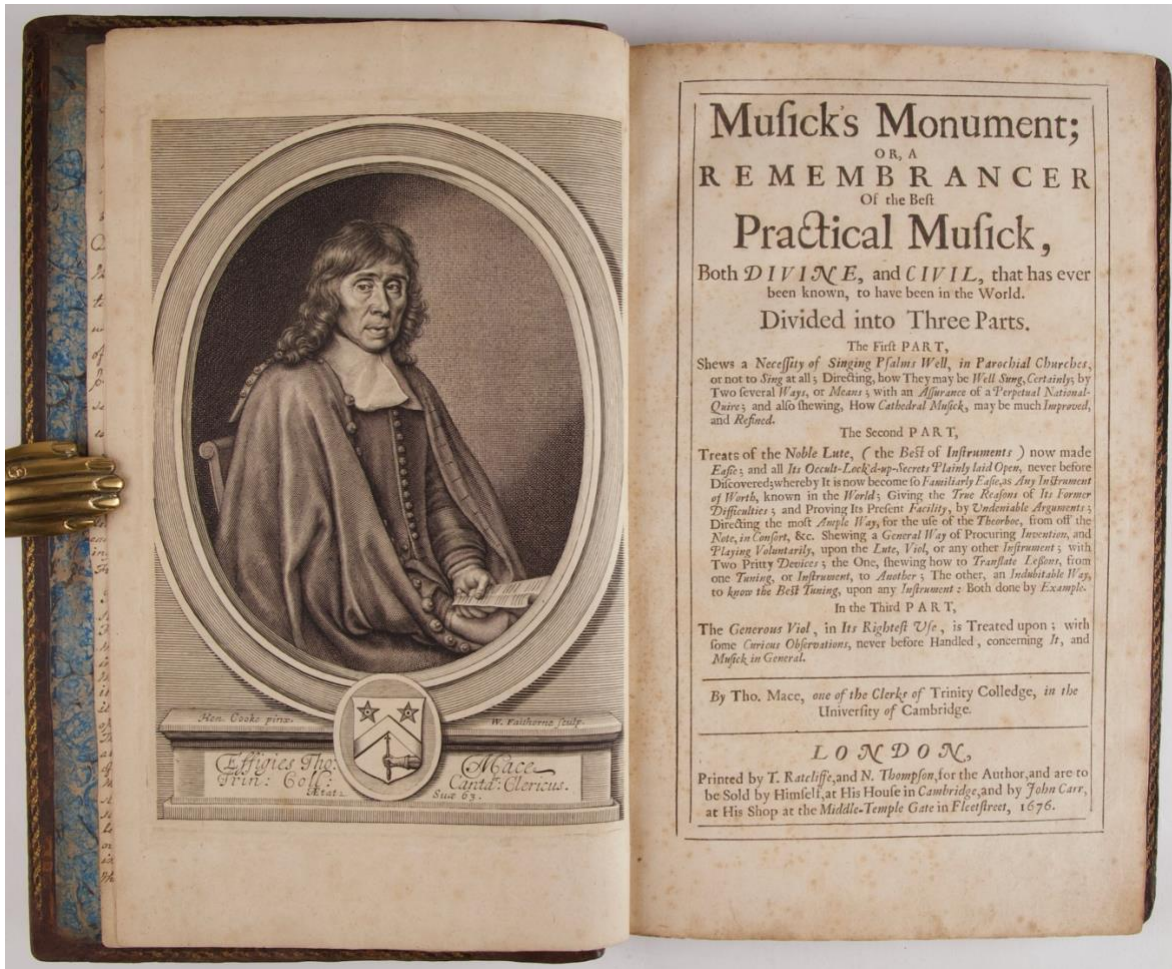
With J.S. Bach first editions to Vol. 2, *Zweyter Theil, Dritte Abtheilung*, including the theme and four resolutions from *The Musical Offering* (pp. 45-51) and the *Christie eleison* from the Mass in A major, BWV 234 (pp. 63-71).

"Kirnberger's perspective is thoroughly articulated in Die Kunst. ... Intending the work as a replication of the educational process advocated by J.S. Bach, ... Kirnberger first fostered an understanding of temperament, then chords and their contexts, cadences, modulation, simple counterpoint, and eventually double counterpoint."
Damschroder and Williams

Kirnberger, a German theorist and composer, *"was among the most significant of a remarkable group of theorists, centred in Berlin, which included J.J. Quantz, C.P.E. Bach and Marpurg. ... Many of Kirnberger's musical publications were designed to be practical manifestations of his theoretical interests. In his Gedanken über die verschiedenen Lehrarten in der Komposition (1782) he observed that his works on vocal composition, his collections of dances and other works all served to complete the application of the principles set forth in his most important work, Die Kunst des reinen Satzes."* Howard Serwer in *Grove Music Online*

As a pupil of J.S. Bach, Kirnberger attempted to systematize his mentor's teachings. Forkel, in his biography of Bach, comments that "whoever desires to become acquainted with Bach's method of teaching composition in its whole extent finds it sufficiently explained in Kirnberger's "Art of Pure Composition"... and in its sequel, "The True Principles for the Use of Harmony." David and Mandel: *The Bach Reader*, pp. 270, 330, and 332.

The former owner of these volumes, "Koschwitz," is identified as an organist in the contemporary notes to endpapers; we have, however, been unable to locate any biographical information on him. (40145) \$2,200



An Important Source of Information on Music in England in the Later 17th Century

32. MACE, Thomas ?1612-13 to ?1706

Musick's Monument; or, a Remembrancer of the Best Practical Musick, both Divine, and Civil, that has ever been known, to have been in the World. Divided into Three Parts. The First Part, Shews a Necessity of Singing Psalms Well, in Parochial Churches, or not to Sing at all; Directing, how They may be Well Sung, Certainly; by Two several Ways, or Means; with an Assurance of a Perpetual National-Quire; and also shewing, How Cathedral Musick, may be much Improved, and Refined. The Second Part, Treats of the Noble Lute, (the Best of Instruments) now made Easie; and all Its Occult-Lock'd-up-Secrets Plainly laid Open, never before Discovered; ... Directing the most Ample Way, for the use of the Theorboe ... Shewing a General Way of Procuring Invention, and Playing Voluntarily, upon the Lute, Viol, or any other Instrument; with Two Pritty Devices; the One, shewing



how to Translate Lessons, from one Tuning, or Instrument, to Another; The other, an Indubitable Way, to know the Best Tuning, upon any Instrument ... In the Third Part, The Generous Viol ... is Treated upon; with some Curious Observations, never before Handled, concerning It, and Musick in General. London: Printed by T. Ratcliffe, and N. Thompson, for the Author, and are to be sold by Himself, at His House in Cambridge, and by John Carr, at His Shop at the Middle-Temple Gate in Fleet Street, 1676.

Folio. Full dark brown diced calf with decorative diamond shaped design within octagonal double-rules, both with small decorative circles gilt at points, raised bands on spine in gilt-ruled compartments, dark brown title label gilt, inner dentelles gilt, marbled endpapers. 1f. (recto blank, verso frontispiece portrait of Mace by W. Faithorne after Hen. Cooke), 1f. (recto title, verso blank), [i] ("The Epistle Dedicatory"), [iii] ("An Epistle to all Divine Readers"), [v] ("The Preface"), [ii] ("A Short Epistle of Thankfulness, To all my Noble Subscribers"), [iv] ("The Subscribers Names"), [i] (blank), [i] ("A Short Epistle to the Reader, concerning the Authors several Reasons for Writing This Book"), [i] ("An Advertisement, Concerning the Value and Price of the Book"), 272 pp. Musical examples throughout. With decorative woodcut initials and headpieces. **With a list of distinguished subscribers** including [Sir] Isaac Newton ("Mr's of Arts, and Fellows"), James Lawes and Thomas Lawes ("Masters in Musick"). With early signature "B. Barker" to head of preliminary leaf and dense manuscript notes in an early hand (in all likelihood Barker's) to verso of free front endpaper and blank recto of following leaf regarding "the Fingerboard of the Lute," complete with illustration depicting the "Open Strings" to the "9th Fret." Together with an oblong octavo leaf in early manuscript identified as being "The Notation from The Tablature, p. 121 His Mistress." Binding very slightly worn, rubbed, and bumped; skillfully rebacked; endpapers slightly worn and stained. Minor wear' light uniform browning; p. 154 mis-numbered 159 and p. 159 mis-numbered 154. A very good, wide-margined, and crisp copy overall, with strong impression.

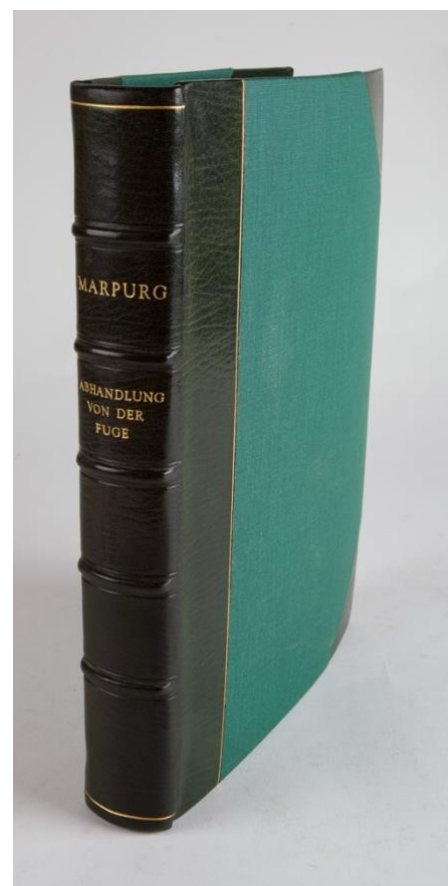
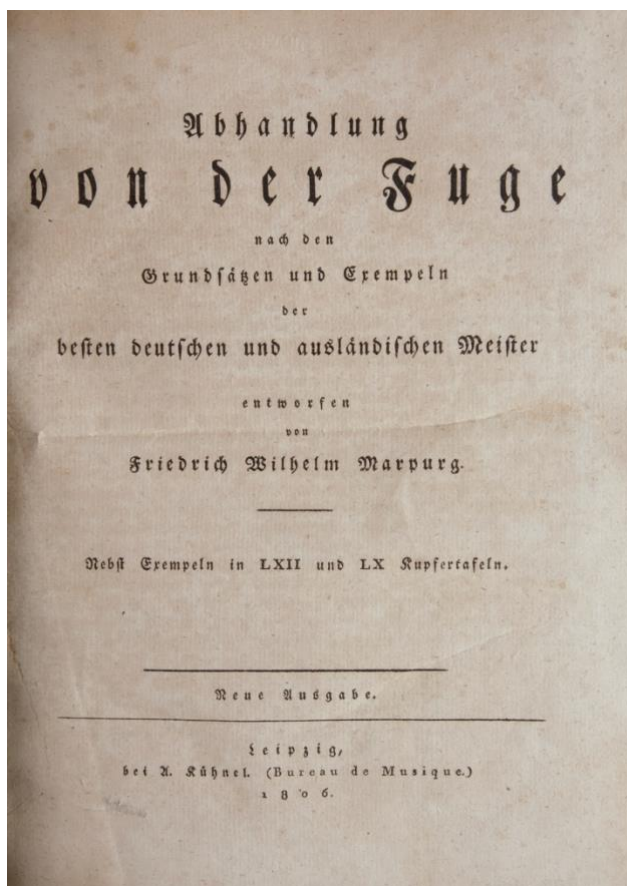
With **three full-page engraved plates**, as follows:

- A 50-stringed lute that Mace called a dyphone, or double-lute (a combination lute/theorbo) designed to compensate for the author's increasing deafness (p. 32)

- *A Description of a Musick-Room* demonstrating Mace's interest in acoustic challenges (p. 239)
- A table organ, together with a considerable quantity of lute music in tablature, some composed by Mace (p. 243)

First Edition. Cortot p. 117. Gregory-Bartlett I p. 160. Hirsch I, 334. Wolffheim I, 793. RISM Écrits pp. 523-524. With portrait in first state (distinguished by the use of "Clericus" instead of "Clerici" at foot).

Mace was a noted English lutenist, composer, singer, and writer. This important source of information on music in England during the second and third quarters of the 17th century is written in a highly readable, idiosyncratic style, presented in three parts. The first discusses psalm singing and the music of the parochial and cathedral churches; the second, and major, part of the work is entitled *The Lute made Easie*, and discusses the choosing of an instrument, tuning, repairing, performing on, and composing for the lute, with extensive musical examples and works for performance in lute tablature; the third part concerns the viol and includes a discussion of performance practice of consort music. (40085) \$7,800



**“The Encyclopedic and Authoritative Discussion
of Fugal Practice in Late Baroque Music”**

33. MARPURG, Friedrich Wilhelm 1718-1795

Abhandlung von der Fuge, nach den Grundsätzen und Exempeln der besten deutschen und ausländischen Meister entworfen ... Nebst Exempeln in LXII Kupfertafeln und LX Kupfertafeln. Neue Ausgabe. Leipzig: A. Kühnel (Bureau de musique), 1806, ca. 1814.

Two parts in one volume. Thick quarto. Modern half green morocco with matching cloth, raised bands on spine with titling gilt. Boards slightly warped. Some browning and minor foxing; several plates slightly creased at margins. A very good, wide-margined copy overall.

Part I

1f. (recto title, verso blank, [iii]-iv (foreword), v-vi (contents), 1f. (recto part-title, verso blank), 120 pp.

Part II

1f. (recto part-title, verso blank), [3]-92, [viii] (index, errata, and publisher's list of available music books)

Plates

1f. (recto title to plates of musical examples with C.F. Peters imprint PN 442 [1814], verso blank) + 60 folding leaves containing 120 engraved plates of musical examples to both parts edited and augmented by the Austrian composer Simon Sechter (1788-1867).

Later edition. Damschroder and Williams p. 183. MGG(2) 11, 1127.

The first edition of Marpurg's treatise is notable for the fact that it contained a number of J.S. Bach's works, including that of the complete *Fugue in D minor*; BWV 875/2; the *Kyrie* from the *Mass in G major*; BWV 236; *Canons à 8*, BWV 1072; and *à 7*, BWV 1078. These are all reprinted in the present edition, along with works by Em. Bach, Fr. Bach, Battiferri, Begue, Bendinelli, Berardi, Bernhardt, Boivin, Buxtehude, Dux, Eberlin, Frescobaldi, Froberger, Fux, Gerlach, Graun (junior and senior), Graupner, Handel, Hurlebusch, Janitsch, Kirchoff, Kirnberger, Koffmann, Kosolowsky, Kreising, Kuhnau, Leclair, Leuthard, Liberti, Mattheson, Muffat, Pachelbel, Pepusch, Porpora, Quantz, Rameau, Riedt, Schafrath, Scheibe, Spiess, Stölzel, Telemann, and Walther.

"Of his theoretical treatises, the Abhandlung von der Fuge (1753–4) is. It is systematic in the tradition of Fux, though at the same time up to date in describing and discussing the tonal counterpoint of J.S. Bach, and gathers examples from works by composers from Frescobaldi to Telemann. The many quotations from Bach's music and the numerous references to him as the supreme master of counterpoint and fugue in the preface contribute to the work's historical significance. Marpurg's descriptions of small- and large-scale contrapuntal and fugal procedures, based largely on Bach's works, are forerunners of modern textbook descriptions of the classical fugue. Yet in its own day the subject of the Abhandlung was considered old-fashioned: in the preface Marpurg adopted a defensive tone, pleading that fugal technique was as necessary to the galant style as it had been to the strict, and the book underwent only one German edition and one in French (his own translation) in his lifetime. The re-publication of the work several times during the first half of the 19th century coincided with the introduction of the music of J.S. Bach to the general public by Zelter, Mendelssohn and their followers." Howard Serwer in *Grove Music Online*

"Marpurg's reputation as an articulate spokesman for the galant musical aesthetic makes his equally important role in codifying Baroque fugal practice a bit surprising. His Abhandlung ... was at the time unprecedented in its depth of penetration into that complicated art. Marpurg had enjoyed direct consultation with J.S. Bach before the master's death. Thus with seemingly unquestionable authority Marpurg established normative procedures regarding subjects, answers, the injection of episodic passages, and the like." Damschroder and Williams

Marpurg authored the preface of the first edition of Bach's *Art of the Fugue*, 1752. (40162)

\$1,100



“Martini’s Didactic Approach is Best Represented” in the Present Work

34. MARTINI, Giovanni Battista 1706-1784

Esemplare o sia Saggio Fondamentale Pratico di Contrappunto Sopra il Canto Fermo Dedicato all' ... Sig. Cardinale Vincenzo Malvezzi ... Parte Prima. Together with Esemplare ... di Contrappunto Fugato dedicato all' ... Gennaro Adelelmo Pignatelli ... Parte Seconda. Bologna: Per Lelio dalla Volpe Impressore dell' Instituto delle Scienze. Con licenza de' Superiori, 1774, [1775].

2 volumes. Quarto. Quarter dark tan calf with marbled boards, titling gilt to spine with decorative tooling gilt, marbled endpapers. Profusely illustrated with typeset musical examples in diamond-head notation. Inscribed to French composer and music theorist François Antoine Camille Durutte (1803-1881), with "à Camille Durutte acheté chez Mlle. Lavinée ..." in ink to preliminary leaf of Vol. 1 with a similar note in pencil to preliminary leaf of Vol. 2, with a pencilled date of 1879. Binding slightly worn, rubbed, and bumped. Very minor internal wear; some margins slightly foxed. A very good, crisp, clean, wide-margined copy overall.

Vol. I: Parte Prima

If. (recto title with decorative woodcut device incorporating floral motifs, verso blank), iii-iv (dedication), v-xxxii (Prefazione, Breve Compendio, Regole di Contrappunto), [1] (part title), 2-258, 259-260 (errata) pp. + 1 folding plate "Tavola per la Modulazione").

Vol. 2: Parte Seconda

1f. (recto title with decorative woodcut device incorporating a portrait bust, verso blank), iii-v (dedication), v-xxxvi (Prefazione, Regole per Comporre la Fuga, license), 1f. (recto part title, verso blank), 3-326, 327-328 (errata) pp.

First Edition. Cortot p. 125. Hirsch I, 366. Wolffheim I, 811. RISM Écrits p. 551.

"In addition to his activities as a teacher and composer, Martini was a prolific historian and theorist. His two great works are the Esemplare ossia saggio fondamentale pratico di contrappunto and the Storia della musica. The Esemplare provides an illustration of Martini's pedagogical method - the presentation of many examples of Renaissance and Baroque music as models and as starting-points for theoretical and historical discussion." TNG Vol. 11, p. 724.

"Martini's didactic approach is best represented in the two volumes of his Esemplare, o sia Saggio fondamentale pratico di contrappunto (1774–6). This is a compendium of extracts from musical works intended for advanced students and is based 'on the example rather than on the rule, on judgment rather than precept' (Reich); Knud Jeppesen, however, argued that it is rather 'a collection of intelligently commented examples of vocal polyphony than a real counterpoint handbook' (quoted in E. Darbellay: 'L'Esemplare du Padre Martini: une exégèse musicologique du "stile asservato"'); see Padre Martini: Bologna 1984, 137–71). Despite the apparent modernity of the approach through examples, the organization is traditional and perhaps conceptually indebted in its analytical purpose to the broader but incomplete Guida armonica of G.O. Pitoni (of which Martini was certainly aware). The whole work, but especially the first volume, represents a passionate defence of the aesthetic specificities of church styles." Howard Brofsky, revised by Sergio Durante in *Grove Music Online* (40050) \$1,850



“His Most Famous and Influential Text”

35. MARX, Adolph Bernhard 1795-1866

Die Lehre von der musikalischen Komposition, praktisch theoretisch ... Dritte Auflage. Dritter [-Vierter] Theil. Leipzig: Breitkopf und Härtel, 1857, 1860.

Parts 3 and 4 of a four-part work. Octavo. Dark brown cloth-backed dark brown pebbled paper boards, titling and decorative devices gilt to spine. With numerous musical examples throughout. Binding slightly worn, rubbed, and bumped. Minor internal wear; occasional foxing.

Dritter Theil

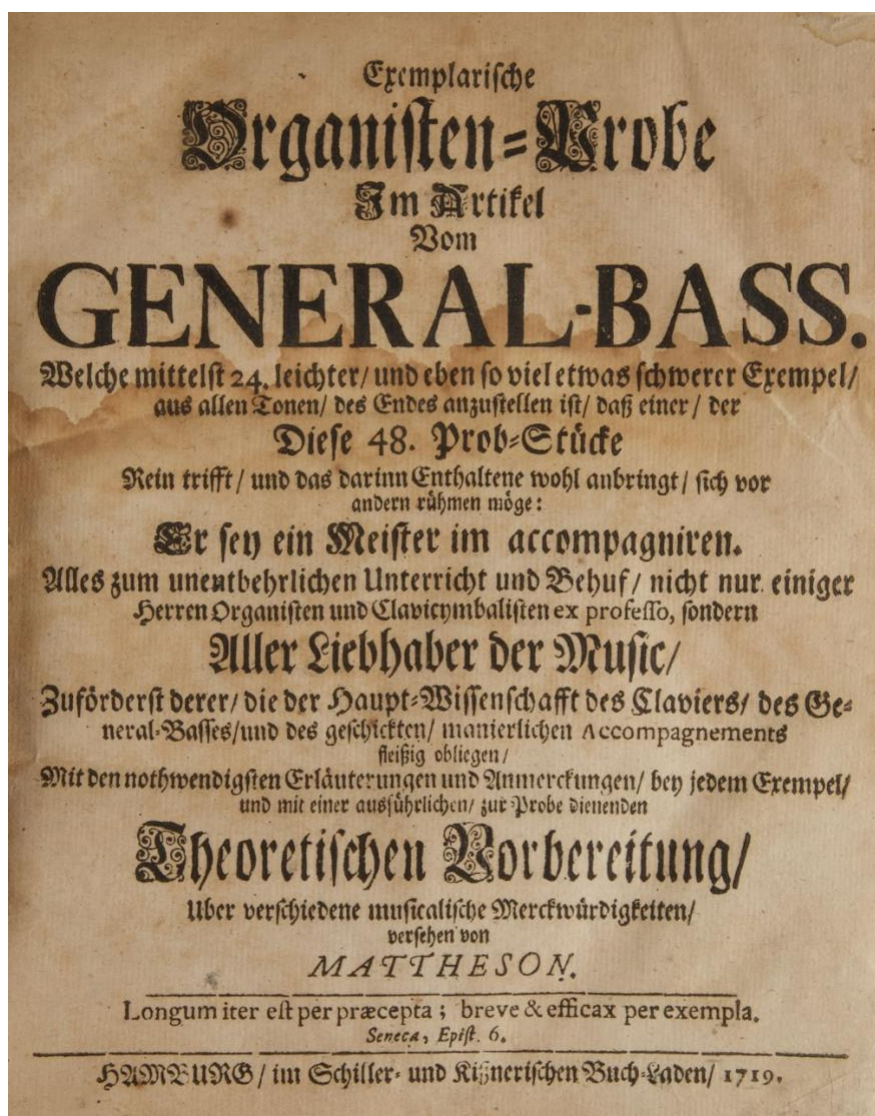
1f. (recto half-title, verso copyright), 1f. (recto title, verso blank), [v]-viii ("Vorrede zur dritten Auflage"), [ix]-xiv (contents), 1f. (recto part title, verso blank), [3]-623, 624-629 (musical examples), [630]-633 ("Sachregister"), [i] (errata) pp.

Vierter Theil

1f. (recto half-title, verso copyright), 1f. (recto title, verso blank), [v]-viii ("Vor- oder Nachwort zur ersten Auflage"), [ix]-xvi (contents), 1f. (recto part title, verso blank), [3]-596, [597]-600 ("Sachregister"), 1f. (recto "Beilagen," verso blank), 30 pp. (musical examples).

"One of the most influential theorists of the 19th century, Marx named and codified sonata form. As a critic he awakened and cultivated early appreciation for the symphonies of Beethoven; as a pedagogue he worked to make music an integral part of the education of the individual and of the development of the German nation. ...

In 1837–8 Marx published the first two volumes of his most famous and influential text, *Die Lehre von der musikalischen Komposition* (the remaining two volumes appeared in 1845 and 1847). He became recognized as the leading authority in music theory and was much sought after as a private teacher of composition." Sanna Pederson in *Grove Music Online*. (40137) \$100



“Of Unique Importance to the History of 18th-Century Music in Germany”

36. MATTHESON, Johann 1681-1764

Exemplarische Organisten-Probe im Artikel vom General-Bass. Welche mittelst 24. leichter und eben so viel etwas schwerer Exempel, aus allen Tönen des Endes anzustellen ist, dass einer, der diese 48, Prob-Stücke rein trifft und das darinn Enthaltene wohl anbringt, sich vor andern rühmen möge: er sey ein Meister im accompagniren. Alles zum unentbehrlichen Unterricht und Behuf nicht nur einiger Herren Organisten und Clavicymbalisten ex professo, sondern aller Liebhaber der Music, zuförderst derer, die der Haupt-Wissenschaft des Claviers, des General-Basses und des geschickten, manierlichen Accompagnements fleissig obliegen. Mit den nothwendigsten Erläuterungen und Anmerkungen bey jedem Exempel und mit einer ausführlichen, zur Probe dienenden theoretischen Vorbereitung über verschiedene musicalische Merckwürdigkeiten versehen von Mattheson. Hamburg: Schiller- und Kissnerischen Buch-Laden, 1719.

Quarto. Half dark brown calf with marbled boards, red leather title label to spine. 1f. (recto blank, verso half-length engraved portrait of Mattheson by C. Fritzs, Hamburg after Wähl), 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 2ff. (dedication), 4ff. (testimonials), 128 pp. With numerous tables and typeset musical examples in text. Occasional decorative woodcut initials and tailpieces. Manuscript note to front pastedown "Ad usum ... Alexandri [?]Giessen." Binding worn, rubbed, bumped, and slightly shaken; endpapers worn and browned. Quite browned and foxed internally; occasional small stains; some mispagination; frontispiece dampstained at inner margin; half-title stained and partially detached; occasional minor imperfections.

Bound with:

Mattheson's Organisten-Probe ... Erster Theil (secondary title), 2-100, including *Typustrium Harmonices Generum exactissimus* preceding p. 41 and 2 folding plates of music in text.

Bound with:

Mattheson's Organisten-Probe ... Anderer Theil (tertiary title), 101-256, 257-276 (Register and Errata).

First Edition. Cortot pp. 126-127. Damschroder and Williams p. 194. Gregory-Bartlett pp. 172-173. Hirsch I, 369. RISM Écrits p. 559.

Mattheson, composer, theorist, and close friend of Handel, "was the most important contemporary writer on the music of the German Baroque. ... Among [his] valuable works ... one must cite the Grosse General-Bass-Schule (1731), an expanded version of the earlier Exemplarische Organisten-Probe (1719). These books give organists valuable assistance in learning how to improvise from a given bass, an ability vital to the daily musical responsibilities of organists at this period. ... For the student of German Baroque music [his books] are a source of inestimable value, musical documents of unique importance to the history of 18th-century music in Germany." George J. Buelow in *Grove Music Online*

"In keeping with his penchant for the practical, Mattheson compiled several works intended for keyboardists. His Exemplarische Organisten-Probe (1719) and its expanded version, Grosse General-Bass-Schule (1731) are devoted to improvisation. Two sets of twenty-four test pieces (the second more difficult than the first, and each containing a representative from every key) are presented, along with critical commentary and suggestions for attaining artistic results." Damschroder and Williams. (40094) \$1,500

An Expanded Version of the "Exemplarische Organisten-Probe"

37. MATTHESON, Johann 1681-1764

Grosse General-Bass-Schule, Oder: Der Exemplarischen organisten-probe. Zweite, verbesserte und vermehrte Auflage, bestehend in Dreien Classen, als: In einer gründlichen Vorbereitung, In 24. leichten Exempeln, In 24. schwerern Prob-Stücken: solcher gestalt eingerichtet dass wer die erste wol verstehet; und in den beiden andern Classen alles rein trifft; so dann das darin enthaltene gut anzubringen weiss; derselbe ein Meister im General-Bass beissen könne. Hamburg: Johann Christoph Kissners Buchladen, [1731 or later].

Quarto. Dark brown leather-backed marbled boards, red speckled edges. 1f. (recto blank, verso frontispiece), 1f. (recto title, verso blank), 18 preliminary leaves, 460 pp., with "Register" to pp. 442-459). With numerous typeset musical examples, including 2 folding plates (pp. 242-243, with pp. 241 and 244 blank, as issued). Occasional woodcut running heads and decorative head- and tailpieces. With fine half-length engraved frontispiece portrait of the author by C. Fritzs after Wähl within circular border with decorative curtaining to upper and outer margins. Binding slightly worn, rubbed, and bumped; endpapers foxed and stained. Browned; outer portions of leaves dampstained; slightly cockled.



Second edition, rare variant issue, newly set and slightly condensed, with title printed in black as opposed to red and black. Not in Cortot, Gregory-Bartlett, Hirsch, Wolffheim, or RISM.

Mattheson was a German composer, critic, music journalist, lexicographer, and theorist. *"Among [his] valuable works ... one must cite the Grosse General-Bass-Schule (1731), an expanded version of the earlier Exemplarische Organisten-Probe (1719). These books give organists valuable assistance in learning how to improvise from a given bass, an ability vital to the daily musical responsibilities of organists at this period. The 48 examples, with Mattheson's extensive comments on their realization, are particularly important."* George J. Buelow in *Grove Music Online*

"The practical and artistic aspects of musicmaking were a lifelong fascination for Johann Mattheson, whose attainments as an opera singer and composer in Hamburg preceded an even more distinguished career as an author on music subjects. ... In keeping with his penchant for the practical, Mattheson compiled several works intended for keyboardists. His Exemplarische Organisten-Probe (1719) and its expanded version, Grosse General-Bass-Schule (1731), are devoted to improvisation. Two sets of twenty-four test pieces (the second more difficult than the first, and each containing a representative from every key) are presented, along with critical commentary and suggestions for attaining artistic results." Damschroder and Williams pp. 193-194.

(40140)

\$2,500

“The Most Important Violin Tutor of its Time”

38. MOZART, Leopold 1719-1787

Versuch einer gründlichen Violinschule, entworfen und mit 4. Kupfertafeln sammt einer Tabelle versehen. Augspurg: In Verlag des Versaffers Johann Jacob Lotter, 1756.

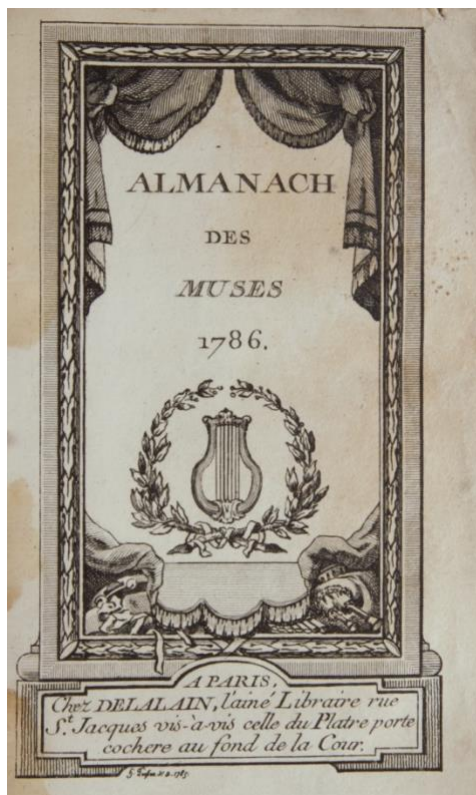
Quarto. Full mid-tan calf. 1f. (recto blank, verso frontispiece portrait of Leopold Mozart by Jac. Andr. Fridrich after G. Eichler), 1f. (recto title, verso excerpts from Aristides Quintilianus's *Libro II de Musica*), 4ff.



(dedication), 3ff. (foreword), 264, [viii] ("Register") pp. + 1 folding plate of music + 3 engraved plates relating to the correct method of holding the violin and bow. With numerous musical examples, diagrams, and decorative head- and tailpieces throughout. Manuscript notes to free front endpaper dated 1809 ("Wm. Thomas Musician ... Exeter St. ..."), 1817 ("J.G. of Mr. Thomas's"), and 1904 ("Fred. Haines ... London"). Binding worn, rubbed, and bumped; rebacked, with remnants of modern label to spine; endpapers worn, browned, and stained. Somewhat worn; browned throughout, a bit heavier to some leaves; moderately foxed; occasional stains; free front endpaper and following two leaves with archival tape to edges; small paper repair to upper inner margin of of first page of dedication; ownership markings to blank recto of frontispiece abraded; old paper tape repairs to verso of title.

First Edition of this classic treatise, published in the year of his Leopold's son Wolfgang Amadeus Mozart's birth. Cortot p. 140. Gregory-Bartlett I, p. 189. Hirsch I, 419. Rheinfurth 188. Wolffheim I, 861. RISM Écrits p. 600. Some copies with Errata leaf not present in this copy.

"The Violinschule of 1756 ... was widely recognized as the most important violin tutor of its time. ... In essence, [it] draws on the Italian method and Tartini in particular; although the historical chapters show Mozart's acquaintance with a broad range of music theory, from Glarean on. While not universally applicable as a guide to pan-European 18th-century performing practices, the work nevertheless represents the source closest to Mozart and is the most valuable guide to the musical and aesthetic education of the younger composer." Cliff Eisen in *Grove Music Online*. (40088) \$2,500



Mentions the First Performance of the Play Upon Which *Le Nozze di Figaro* is Based

39. [MOZART, Wolfgang Amadeus 1756-1791]

Almanach des Muses. Paris: Chez Delalain, l'ainé Libraire rue St. Jacques vis-à-vis celle du Plâtre porte cochère au fond de la Cour, 1786.

12mo. Decorative printed wrappers. 1f. (recto title within decorative woodcut border, verso blank), 1f. (recto half-title, verso blank), 8ff., [1]-[4] pp. (publisher's advertisements), 249, [250]-259 (contents), 260-264 (music), 1f. (recto part title *Notice de tous les ouvrages de Poésie qui ont paru en 1785*, verso blank, 267-304 pp. Uncut. The *Notice* makes mention of a number of musical works as well as the first performance of Beaumarchais's play *La Folle journée, ou le Mariage de Figaro* (p. 286). The music includes works by Grétry (*Le Marché de Cythere*) and Mademoiselle de Candaille (*Le Bain*). Wrappers considerably worn, upper detached with loss. Slightly worn and browned; blank edges of title worn, frayed, and chipped, with minor soiling and dampstaining to inner margin; corners of first leaves slightly turned; some signatures partially split; edges dusty.

Pierre-Augustin Beaumarchais's play was first performed in Paris at the Théâtre Français on 27 April 1784. The beloved operatic version of the work, *Le Nozze di Figaro*, an opera buffa in four acts to a libretto by Lorenzo Da Ponte after Beaumarchais's play, was first performed in Vienna at the Burgtheater on 1 May 1786.

The *Almanach des Muses*, a popular 18th century French periodical reflective of the contemporary literary and arts scene, contains lists of works published and plays and operas performed at Parisian theatres during the year, some with brief critical annotations. (40122) \$125

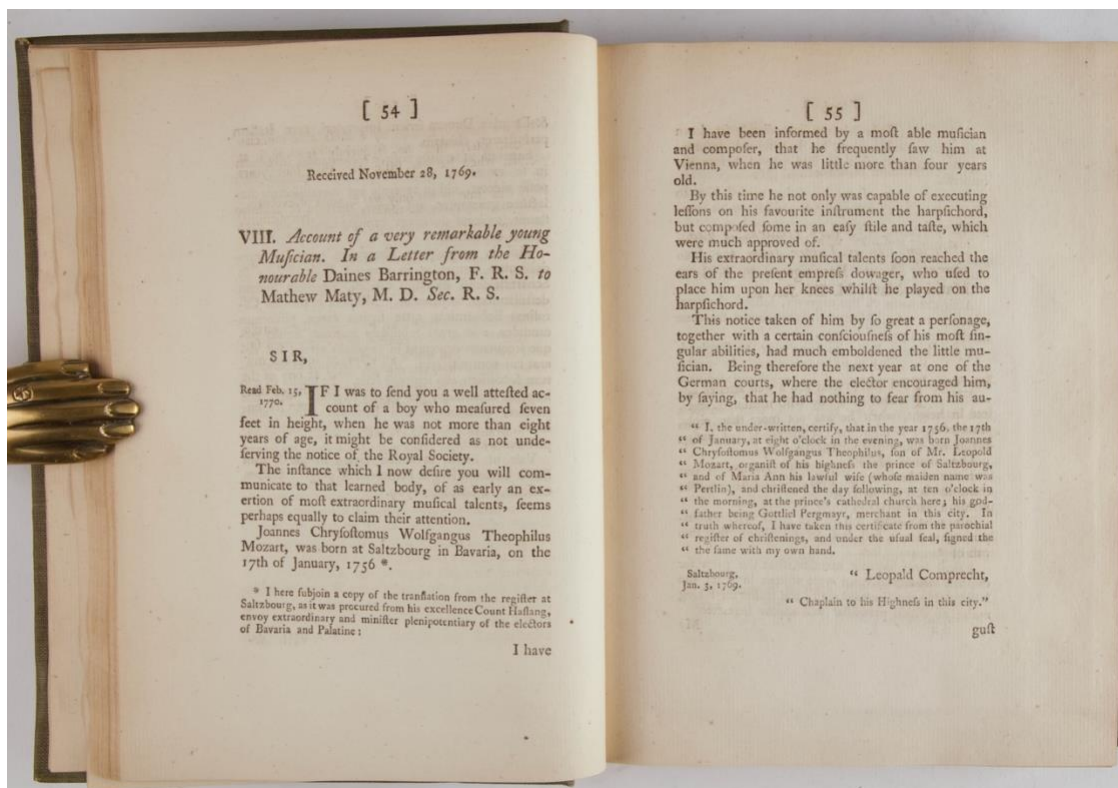
A Very Early Account of the Young Composer

40. [MOZART]. Barrington, Daines 1727-1800

Account of a very remarkable young Musician. In a Letter from the Honourable Daines Barrington, F.R.S. to Mathew Maty, M.D. Sec. R.S. Received November 28, 1769 in Philosophical Transactions, Giving some Account of the Present Undertakings, Studies, and Labours, of the Ingenious, in many Considerable Parts of the World. Vol. LX. For the Year 1770. London: Printed for Lockyer Davis, Printer to the Royal Society in Holbourn, 1771.

Quarto. Full olive green cloth with printed paper labels to spine. 1f. (recto title, verso blank), [iii]-[iv] (Advertisement), v-xii (Contents), [xiii]-xvi (Names of Donors), 8 ("Home" and "Foreign" Members), 567, [i] (errata) pp. With 7 folding plates. Binding slightly worn; library label to front pastedown stamped "Withdrawn;" library handstamp to edges. Slightly worn and browned; tears to inner margins of first four leaves; occasional pencil markings; final leaf of membership list trimmed. Lacking 11 of the 50 essays and 5 of the illustrative plates.

With Mozart-related material to pp. 54-64: "... I have been informed by a most able musician and composer, that he frequently saw him at Vienna, when he was little more than four years old. By this time he not only was capable of executing lessons on his favourite instrument the harpsichord, but completed some in an easy stile and taste, which were much approved of. His extraordinary musical talents soon reached the ears of the present empress dowager, who used to place him upon her knees whilst he played on the harpsichord. This notice taken



of him by so great a personage, together with a certain consciousness of his most singular abilities, had much emboldened the little musician."

First Edition. Rare. Keller 235.

An English lawyer and writer on music, "*Barrington's writings on music are remarkable for their observations on two relatively new topics: child music prodigies and animal communication. The former contains valuable firsthand accounts of five 'infant' musicians (Mozart, Charles and Samuel Wesley, William Crotch and Garret Wesley, 1st Earl of Mornington), and the latter includes an article on birdsong that was cited by Charles Darwin some hundred years later.*" Jamie C. Kessler in *Grove Music Online*

"No one in London seems to have paid any attention to the nature of [Mozart's] genius until June, when the Honourable Daines Barrington ... attempted to investigate it. ... Having heard Wolfgang play at some public concerts, he then visited the family in their lodgings at 20 Thrift (now Frith) Street, Soho. Barrington tested the child's powers in various ways. He put before him the score of a duet with string accompaniment and asked him to play it at the keyboard and sing the upper part, Leopold taking the lower. He also suggested to the boy emotive ideas such as 'Love Song' and 'Song of Rage' which induced him to extemporise, at the harpsichord, two short recitatives and 'arias'. Wolfgang also modulated at a keyboard covered by a cloth, and wrote a bass to a previously unseen treble. Barrington wrote a long, fascinating account of his investigation, but - rather oddly - did nothing with it for nearly four years. In 1769 he addressed a report, according to the convention of the day, in the form of a letter to Dr. Mathew Maty, one of the two secretaries of the Royal Society. (The report was read on 15 February 1770, and published in 1771 in the *Philosophical Transactions*, the Society's journal.)" Hyatt King: *A Mozart Legacy. Aspects of the British Library Collections*, p. 15.

A very early account of the young Mozart.

Philosophical Transactions, established in 1665 as the second journal in the world devoted exclusively to science, publishes important research papers presented at meetings of the Royal Society. Among the other interesting papers in this issue are *A Letter to Dr. Benjamin Franklin, F.R.S. giving an Account of the Appearance of Lightning as a Conductor fixed from the Summit of the Mainmast of a Ship, down to the Water* by J.L. Winn and Joseph Priestley's *An Investigation of the lateral Explosion, and of the Electricity communicated to the electrical Circuit, in a Discharge.* (40091) \$1,800



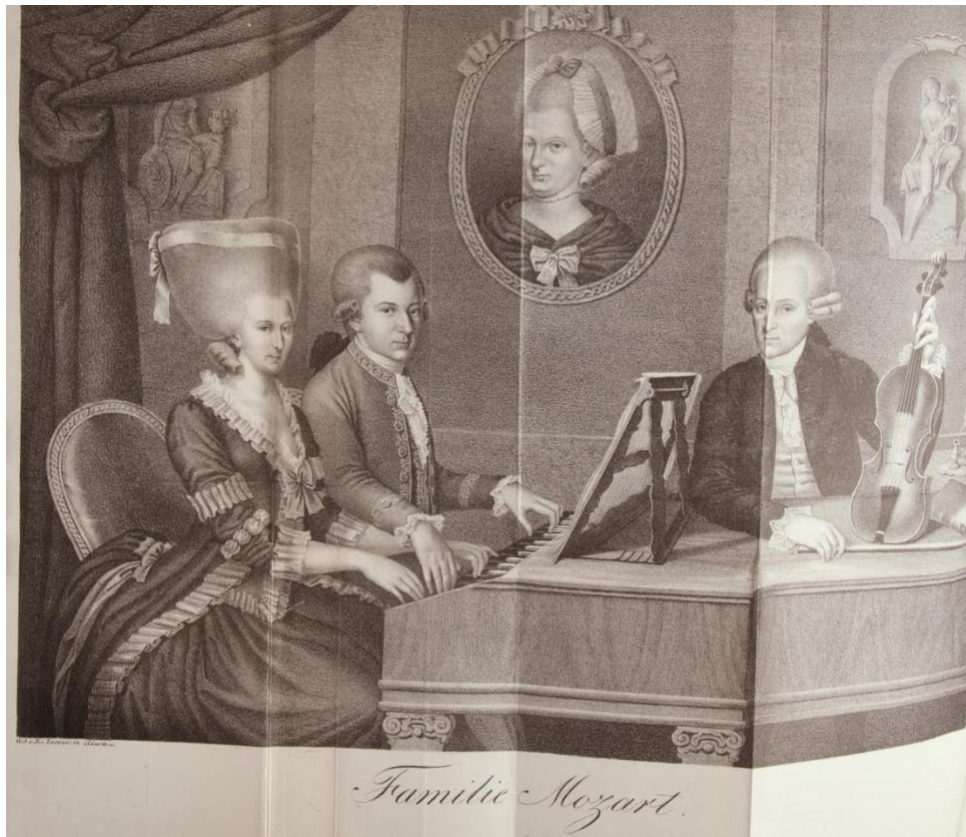
Author of the Text to Mozart's *Das Lied der Freiheit*, K506

41. [MOZART]. Blumauer, J[ohannes] A[loisius] 1755-1798
Gedichte ... Zweyte, rechtmässige, von dem Verfasser übersehene Auflage. Wien: Rudolph Grässer, 1784.

Octavo. Half early ivory paper with marbled boards. 1f. (recto title with engraved portrait, verso blank), [3]-203, [i] (blank) pp. With attractive bust-length title engraving by Bartsch within circular floral border and small engraving by Adam to the head of p. [5] and the foot of p. 203. Contemporary ownership signature and date of 1785 in ink to foot of free front endpaper; signature repeated to blank lower margin of p. 79. Binding quite worn, rubbed, and bumped. Uniform light browning; occasional foxing and staining; pp. 33-36 with short tear to blank upper inner margin; pencilled annotations to front endpapers.

Blumauer was an important figure in the Austrian Enlightenment; he was also highly influential in the Freemasonry movement, editing the circle's scholarly organ, *Realzeitung*, and the *Journal für Freymauer* (1874-1786).

"Through his membership of and attendance at Masonic lodges, Mozart was certainly in contact with a number of Vienna's leading men of letters. ... Among the talented Freemasons whose acquaintance Mozart is almost bound to have made are the poet and satirist Alois Blumauer, whose *Gedichte*, in the second edition of 1784, was among the books Mozart owned." Eisen and Keefe: *The Cambridge Mozart Encyclopedia*, p. 342. Blumauer contributed the text to Mozart's song *Das Lied der Freiheit*, (K506), published in 1786. (40163) \$275



A Keystone of Mozart Literature

42. [MOZART]. Nissen, Georg Nikolaus von 1761-1826

Biographie W.A. Mozart's. Nach Originalbriefen, Sammlungen alles über ihn Geschriebenen, mit vielen neuen Beylagen, Steindruckten, Musikblättern und einem Fac-simile ... herausgegeben von Constanze, Wittve von Nissen, früher Wittve Mozart ... Mit einem Vorworte vom Dr. Feuerstein in Pirna. Zweite wohlfeile Ausgabe. Leipzig: G. Senf, [1849].

Thick octavo. Newly bound in full dark brown speckled paper, dark tan paper label gilt to spine. 1f. (recto blank, verso lithographic frontispiece portrait of the author), 1f. (recto title, verso blank), 2ff. (dedication), [vii]-xii (Vorwort, signed by Feuerstein with printed date "Pirna a.d. Elbe, im July 1828") [xiii]-xxiv (Vorrede des Verfassers), [xxv]-xliv (list of subscribers), 700, 701-702 (contents), [703] (instructions to binder), , 1f. (recto "Anhang," verso blank), [3]-219, [i] (contents) pp. + 12 pp. musical examples on 6 folding leaves. Slightly worn and browned; several plates slightly trimmed including frontispiece, just touching image; small rectangular handstamp to head of title (Harvard Musical Association Library) and one other page. In very good condition overall.

With 5 additional folding plates and 7 plates within text (portraits, etc.) **including the famous large folding lithographic family portrait of Leopold holding the violin and Wolfgang and his sister Nannerl at the keyboard**

Second edition. Scarce. See Eitner Vol. VII, pp. 97-98. Schneider and Algotzy 2467. Wolffheim II, 577.

Nissen was a Danish diplomat and music historian. *"He entered the diplomatic service in 1792, and was assigned to Vienna as Danish chargé d'affaires in 1793. Four years later he befriended Mozart's widow Constanze, whom he assisted in selling and publishing Mozart's scores; he married her in 1809 ... proving a devoted husband and father to Mozart's two sons. ... [This first major biography of the composer] made public many hitherto unknown documents and details of Mozart's life from oral testimony, including from his wife and sister-in-law, and has served as a basic source ever since."* Rudolph Angermüller, revised by William Stafford in *Grove Music Online*. (40083) \$1,500



Early 16th Century Musical Transcription of a Hebrew Text

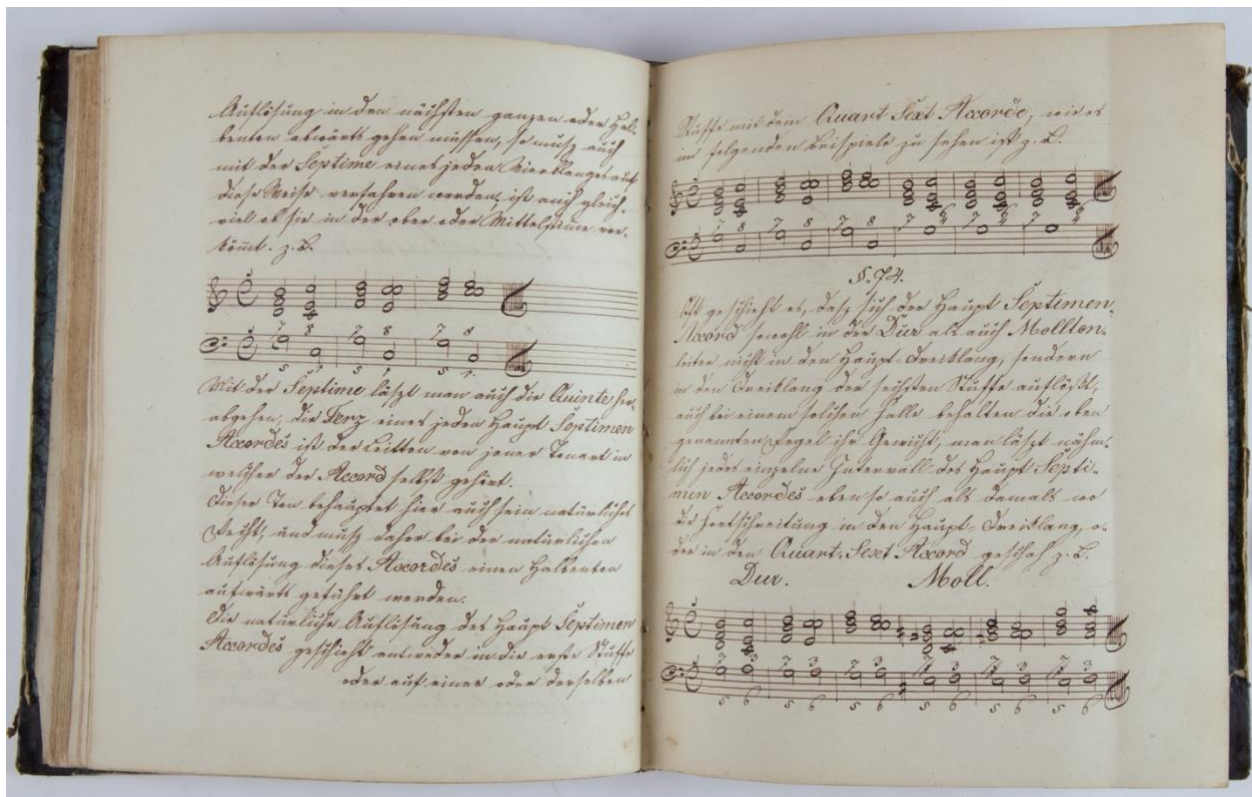
43. MÜNSTER, Sebastian 1488-1552

Institutiones Grammaticae in Hebraeam linguam. [Basel]: [Froben], [1524].

Small octavo. Early speckled paper with decorative cut paper label titled in manuscript to upper. 47 of 144 leaves only (i.e., signatures N through T), the final leaf with colophon to recto and printer's decorative woodcut device to verso. Text primarily in Latin and Hebrew, the final portion including Greek and Aramaic. With occasional decorative woodcut initials. Binding slightly worn, rubbed, and bumped; spine mostly lacking. Slightly worn and browned; some leaves slightly trimmed; minor notes in black and blue ink to front pastedown; partial old circular library stamp to first page.

With one of the earliest musical transcriptions of the intoned liturgical recitation of a Hebrew text, the melody printed from woodcuts on three pages in diamond-head notation.

Münster was a professor of Hebrew at the University of Basel. His publications include an edition of the Hebrew Bible with Latin translation. He was also a cartographer and cosmographer and published important works in those fields. The present excerpt is from the first edition of his important Hebrew Grammar. (40132) \$650



Early 19th Century Manuscript of an Apparently Unpublished Work on Organ Performance

44. [ORGAN]. Führer, Robert 1807-1861

Orgelspie[l]en zum Gebrauche der Vorlesungen an der prager Orgel-Schule des Vereins in Kirchen-Musik in Böhmen eingerichtet von Robert Führer Kapel[l]meister an der Metropolitaner-Domkirche zu Prag Vortragen von H.F. Blažek im ersten Jahrgange. Manuscript. Ca. 1833-35.

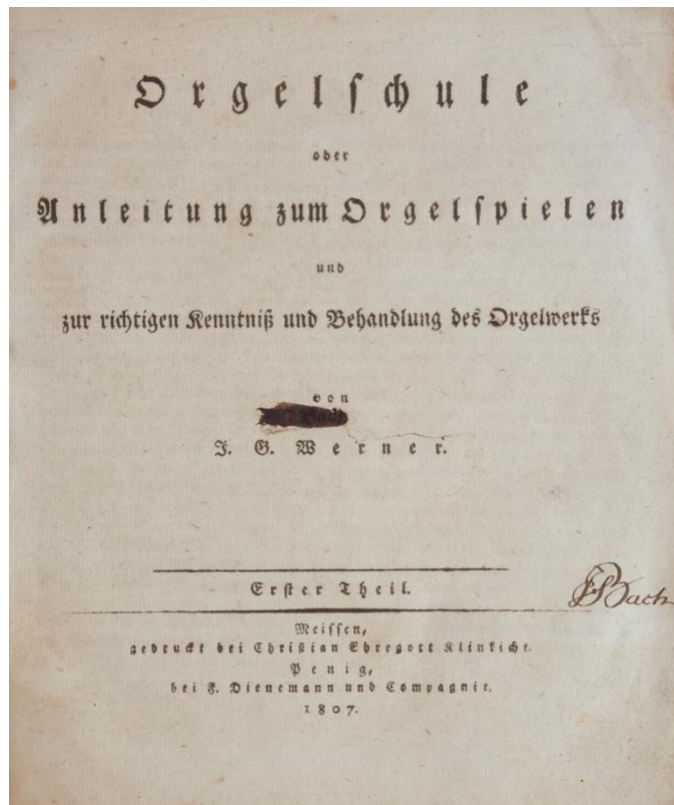
Quarto. 19th century quarter black leather with marbled boards, titling and decorative devices gilt to spine. Copyist manuscript in a single hand throughout. 198 pp. With numerous musical examples. Contemporary inscription to front free endpaper "Franz Kossiček / Unterlehrer," the apparent scribe. Binding worn; corners abraded; minor loss to head and tail of spine.

Apparently unpublished.

Führer, a Czech composer and organist, authored a number of pedagogical works. The text of the present manuscript is in all likelihood based on a series of lectures given by him, with the assistance of his pupil František Blažek (1814-1900), who studied organ at the Prague Organ School from 1833 to 1834; Blažek went on to become a music educator whose students included Dvořák, Janáček, and Nápravník.

"In 1830 [Führer] became one of the first teachers at the Prague Organ School, but his irregular life caused his dismissal in 1845. He then settled in Salzburg as an organist and theatre conductor (1846–9) and lived briefly in Munich (1849), Braunau am Inn (1851), Gmunden (1853–5) and other German and Austrian towns. He also toured Austria and Hungary with the violinist Gärtner and competed with Bruckner at the Mozart celebrations in Salzburg in 1856. ... Führer was a prolific composer and wrote over 400 works, mostly sacred. The finest include his Mass in Ab (1843), the Requiem in G (1846) and the oratorio Christus im Leiden und im Tode. He also wrote many secular cantatas, songs and organ works. The extensive publication of his works (in Prague, Munich, Augsburg, Vienna and Innsbruck) and the appealing early Romantic lyricism of his style account for his wide popularity during his life; his works can still be heard in Bohemian and Austrian churches." John Tyrrell in Grove Music Online

We would like to thank Dr. Albrecht Gaub for his kind assistance in the cataloguing of this item. (40139) \$1,500



Early 19th Century Work on the Organ

45. [ORGAN]. Werner, Johann Gottlob 1777-1822

Orgelschule oder Anleitung zum Orgelspielen und zur richtigen Kenntniss und Behandlung des Orgelwerks ... Erster [Zweiter] Theil. Meissen ... Penig: C. E. Klinkicht ... F. Dienemann und Compagnie, 1807.

2 parts bound in one. Quarto. Contemporary light blue paper boards with decorative dark green cut paper label titled in manuscript to upper. Occasional markings in pencil and ink. Early manuscript notes regarding registration to rear paste-down; occasional markings in pencil and ink. Binding slightly worn, rubbed, bumped, and stained; some paper loss to spine. Minor internal wear; occasional small stains; contemporary signature to title inked over.

Erster Theil

1f. (recto title, verso blank), 1f.(recto foreword, verso contents and errata), 116 pp. With numerous extensive musical examples

Zweyter Theil

1f. (recto title, verso blank) [iii]-viii (introduction, contents, and errata), 1f. (recto part-title, verso blank), [3]-56 pp.

Provenance

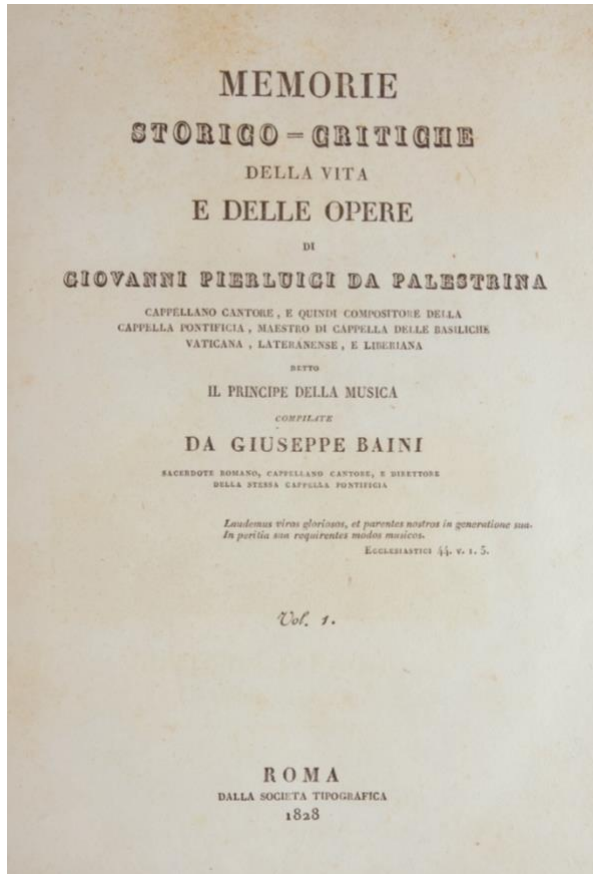
Early signature "J. Bach" to title. With the rectangular armorial ex libris handstamp of German musicologist and clergyman Dr. Christhard Mahrenholz (1900-1980) to front pastedown and an additional handstamp "Dr. Mahrenholz" to free front endpaper.

First Edition. Scarce. MGG(2) 17, p. 795.

Werner was an organist, composer and teacher in Frohburg in 1798. He became assistant to cantor Christian Tag in Hohenstein, Saxony, in 1808 and then organist and director in Merseburg, Saxony, in 1819. In addition to authoring a number of pedagogical works, he composed chorales as well as music for organ and piano.

(40161)

\$500



The “First Attempt to Provide a Full and Systematic View” of the Composer

46. [PALESTRINA]. Baini, Giuseppe 1775-1844
Memorie Storico-Critiche della Vita e delle Opere di Giovanni Pierluigi da Palestrina ... Vol. 1 [2]. Roma: Societa Tipografica, 1828.

2 volumes. Quarto. Quarter dark brown morocco with dark red cloth boards, patterned endpapers. An uncut, wide-margined copy, with several manuscript corrections to text. Binding somewhat worn; upper to Vol. 1 partially detached, with small portion of spine lacking; endpapers worn, with free front endpaper to Vol. 1 detached; minor loss to heads and tails of spines. Slightly worn; edges browned and foxed; occasional minor foxing and staining.

Vol. 1

1f. (recto blank, verso frontispiece), 1f. (recto title, verso blank), 1f. (recto author's printed note, verso blank), [v]-x ("Proemio"), [11]-370, [371]-376 (contents). With engraved bust-length frontispiece portrait of Palestrina by Amsler after Schnorr. With presentation inscription ("to Leonore") and late 19th century manuscript notes on Baini and Palestrina to verso of free front endpaper and signature of Leonore Montgomery in pencil to title.

Vol. 2

1f. (recto title, verso blank) [3]-439, [i] (blank), [iii]-xxii (index), 1f. (list of works by Palestrina). With signature of Leonore Montgomery in pencil to front pastedown and inscription to her in purple ink to foot of title.

First Edition. Gaspari I, 126. Wolffheim II, 585.

"Baini was most important as a Palestrina scholar. It is to him – and to Alfieri, who continued his work after his death – that one owes the publication of a large number of Palestrina's works in the seven volumes of the Raccolta di Musica Sacra (Rome, 1841–6). The Memorie storico-critiche, in spite of its many failings in historical and philological method and its inaccuracies of fact, was the first attempt to provide a full and systematic view, biographical and musicological, of Palestrina. It contains much information on previously unknown composers." Sergio Lattes in *Grove Music Online*. (40105) \$375

“His Most Important Theoretical Work”

47. **PEPUSCH, Johann Christoph 1667-1752**

[A Treatise on Harmony: containing The Chief Rules for Composing in Two, Three, and Four Parts dedicated to all Lovers of Musick, by an Admirer of this Agreeable Science. The 2d. ed., alter'd, enlarg'd, and illustrated by Examples in Notes. London: Printed by W. Pearson, 1731].

Oblong 12mo. Dark brown calf-backed marbled boards. 99 pp. text, [i] (blank) + 4 engraved plates to pp. 101-107 (printed on one side of the leaf only), 109-[228] pp. typeset musical examples, 1f. (recto errata, verso blank). With occasional tables and diagrams; decorative woodcut tailpieces. In custom-made full dark blue linen box with dark red title label gilt to spine. With decorative manuscript ownership to front pastedown: "J. Archer 1826."

The diagram consists of several parts:

- Staff:** A five-line staff with notes: 5 (F), 4 (e), 3 (G), 2 (F), 1 (C), 2 (G), 3 (F), 4 (C), 5 (G), 4 (F), 3 (C), 2 (G), 1 (F), 2 (C), 3 (G).
- Key Signature Table:** A grid with 7 rows and 12 columns. The top row lists keys: #, Key, 7, 5, 2, 3, 4, 1, 6, 6, 1, 4, 3, 2, 5, 7, Key, b. The rows below show the corresponding notes for each key.
- Solfège Grid:** A 3x3 grid of notes with solfège syllables. The top row is G (FA SOL LA), middle is C (DO RE MI FA SOL LA), bottom is F (SOL LA DO RE MI FA). Arrows indicate ascending and descending paths.
- Annotations:** Text on the right side of the grid: "(Ascending) the 3^d before FA is RE. (Descending) the 3^d before FA is LA." and "Ascending Descending follow the Arrows. Daggers.".

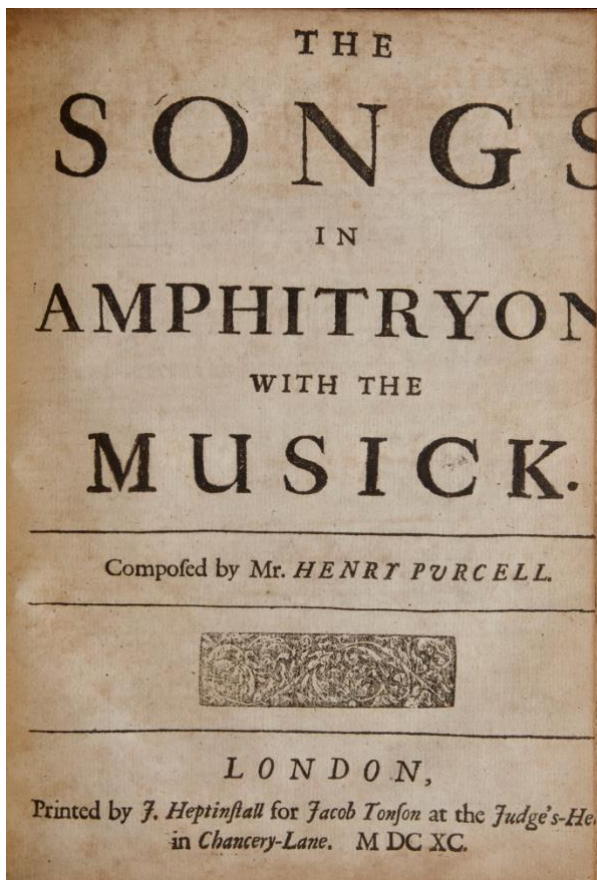
Plate 4.

Binding slightly worn, rubbed, and bumped; minor loss of marbled paper; endpapers somewhat worn and browned. Slightly worn and browned; occasional foxing, soiling, and staining; many leaves repaired, with paper restoration to lower margins and corners, occasionally just touching text or staff lines; some leaves slightly cropped; pp. 221/222 trimmed at lower margin with loss to lower staff; 223/224 trimmed at lower margin, just touching staff; first leaf detached. Lacking two preliminary leaves (title and table of contents).

Second edition. Cortot p. 148. Damschroder and Williams p. 233. Gregory-Bartlett p. 207. Wolffheim I, 910. Not in Cowden or Hirsch. RISM Écrits p. 643.

Pepusch was a noted German theorist, teacher, and composer, perhaps best-known for his contributions to John Gay's *The Beggar's Opera*. His *A Short Treatise on Harmony* (1730) ... includes, in its 1731 edition, chapters on plain counterpoint; the keys of C and A (as representative of sharp [major] and flat [minor] modes; descant or figurate counterpoint (including a discussion of discords); further discussion of discords ...; cadences; modulation; solmization (wherein the hexachord system is endorsed); the techniques of fugue, canon, and imitation, and transposition." Damschroder and Williams

"Largely as a result of Burney's estimate of him, posterity has tended to look upon Pepusch as an academic pedant who opposed Handel's cause in England. He was certainly the most learned musical antiquarian of his day, but to regard him only in this way is to ignore the lively theatre music and the elegant English cantatas, which are mostly carefully composed, but by no means dry. ... Pepusch seems to have retired from composition after about 1729 and devoted himself mainly to the study and performance of ancient music. His most important theoretical work, *A Treatise on Harmony*, was published anonymously in 1730, possibly at the instigation of his pupil, Viscount Paisley, and revised the following year. It represents a last-ditch attempt to restore solmization as a basis for the instruction of harmonic theory." Malcolm Boyd, revised by Graydon Beeks, and D.F. Cook in *Grove Music Online*. (40047) \$550



First Edition of the Music to Purcell's *Amphitryon*

48. [PURCELL, Henry 1659-1695]. Dryden, John 1631-1700

Amphitryon; or, The Two Sosias. A Comedy. As it is Acted at the Theatre Royal ... Written by Mr. Dryden. The Second Edition. [Libretto]. London: Printed for Jacob Tonson, at the Judges Head near the Inner-Temple-Gate in Fleet-Street, 1694.

Quarto. Full dark tan leatherette with titling gilt to spine. 1f. (recto title, verso blank), 1f. (dedication "To the Honourable Sir William Levison Gower, Bar." with printed date of October 24, 1690), 1f. (Prologue, with named cast list to lower portion of verso), 57, [i] ("Epilogue") pp. text. With small 20th century bookplate of Gordon W. Jones, Falmouth, Virginia, to front pastedown. Endpapers browned. Moderate internal browning; occasional small stains; one small burnhole to pp. 53/54; text closely trimmed, occasionally just touching running title; music trimmed at outer edge affecting several letters of title, text, and notation.

Named cast includes Mr. Betterton, Lee, Bowman, Williams, Nokes, Sandford, Bright, and Bowen and Mrs. Barry, Mountford, Corey, and Butler.

Bound with:

Purcell. *The Songs in Amphitryon, with the Musick.* London: Printed by J. Heptinstall for Jacob Tonson at the Judge's Head in Chancery-Lane, 1690. 1f. (recto title, verso blank), 13 (typeset music), [i] (blank) pp. The music consists of *First Song, in the third Act* to pp. 1-2; *The second Song, in the fourth Act* to pp. 3-4; and the *Last Song. A Dialogue betwixt Thyrsis and Iris* to pp. 5-13.

First Edition of the music. Macdonald 90aii. Sonneck Opera Librettos p. 111. Wing D2235. Zimmerman 572, pp. 243-245.

[?]Third edition of the text, with misprint ("Socia's") corrected on title to "Sosia's" but retained to title caption on page 1. Sonneck Opera Librettos p. 111 (editions of 1691 and 1756). Zimmerman 572, pp. 243-245. This edition not in Day & Murrie (but see nos. 104 and 107 for editions of text published in 1690 and 1691). This edition not in RISM (but see P5826 for 1690 edition of text).

Dryden's *Amphitryon; or the Two Sosas* was acted at the Theatre Royal in Drury Lane in April. 1690. The play was published that same year (see London Gazette, Oct. 30th-Nov. 3rd, 1690) with Purcell's songs, and re-issued in 1691, 1694 and 1706. Zimmerman

"Purcell's music for Dioclesian and for Amphitryon seems to have opened the eyes of Dryden, who had evidently been blind to the distinguished talent of the composer. In the Epistle Dedicatory to Amphitryon, dated October 24, 1690, Dryden says: 'But what has been wanting on my part has been abundantly supplied by the Excellent Composition of Mr. Purcell; in whose Person we have at length found an Englishman equal with the best abroad. At least my Opinion of him has been such, since his happy and judicious Performances in the late Opera, and the Experiences I have had of him, in the setting of my three Songs for this Amphitryon: To all which, and particularly to the Composition of the Pastoral Dialogue, the numerous Quire of Fair Ladies gave so just an Applause on the Third Day.' " Cummings: *Henry Purcell*, p. 55. (40123) \$1,350

“His Most Significant Contribution to Music Literature”

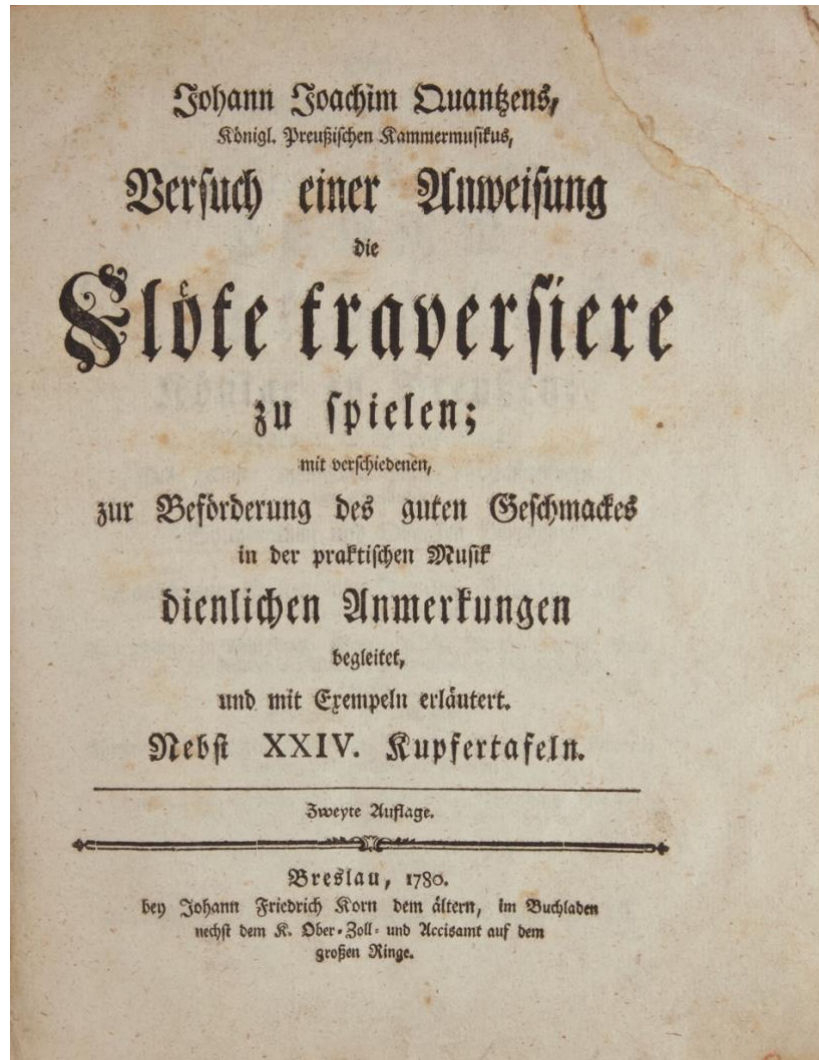
49. QUANTZ, Johann Joachim 1697-1773

Versuch einer Anweisung die Flote traversiere zu spielen; mit verschiedenen, zur Beforderung des guten Geschmacks in der praktischen Musik dienlichen Anmerkungen begleitet, und mit Exempeln erlautert. Nebst XXIV. Kupfertafeln. Zweyte Auflage. Breslau: Johann Friedrich Korn, 1780.

Two parts bound in one. Small quarto. Early half dark brown calf with marbled boards, raised bands on spine in decorative compartments gilt, light brown calf title label gilt. 1f. (recto title, verso blank), 2ff. (dedication to Frederick the Great), 3ff. ("Vorrede," with printed date Berlin, September, 1752), 1f. (recto half-title, verso blank), 334 pp. + 9ff. (index), 1f. (recto half-title, verso blank), 12ff. (xxiv numbered plates of engraved music, the first with a small vertical illustration of a flute). With fine woodcut headpiece to foreword and decorative woodcut rules throughout; occasional head- and tailpieces, some incorporating musical instruments; engraving to head of introduction. Binding quite worn, rubbed, and bumped; upper split at joint and partially detached; head and tail of spine chipped. Light browning; occasional minor foxing; several minor stains; upper outer corner of first three leaves torn away with the loss of several words of text to third leaf; minor creasing to several preliminary leaves; small hole to page 99 with loss of page number. Quite a good, wide-margined copy overall.

Second edition of the work first published in Berlin in 1752. Very scarce. Hirsch I, 478. Miller p. 93. Not in Cortot, Gregory-Bartlett, or Wolffheim. RISM *Écrits* p. 677 (rare outside of Germany, with only one copy recorded in the U.S., at Chapel Hill, and only one copy recorded in the U.K., at the British Library).

"Quantz's autobiography and other writings are of considerable interest, but his most significant contribution to music literature is unquestionably his Versuch (1752). Only five of its 18 chapters exclusively concern flautists; the others address general issues of interest to amateur instrumentalists in a way that is not only more comprehensive but also more concrete than ever before. Of the treatise's three main parts, the first has attracted the most attention. It is devoted to performance on an individual instrument and includes aspects of ornamentation that Quantz divides into two principal types: essential graces (wesentliche Manieren), such as appoggiaturas and turns largely reflecting French influence, and arbitrary variation (willkürliche Veränderungen), reflecting the Italian practice of embellishing a melody, applicable only to certain types of adagio movements. It also includes the only almost contemporary account of the modifications made to the flute in the late 17th century and refers to Quantz's own inventions regarding flute construction: the second key and the division of the head joint into two sections to create a tuning slide.

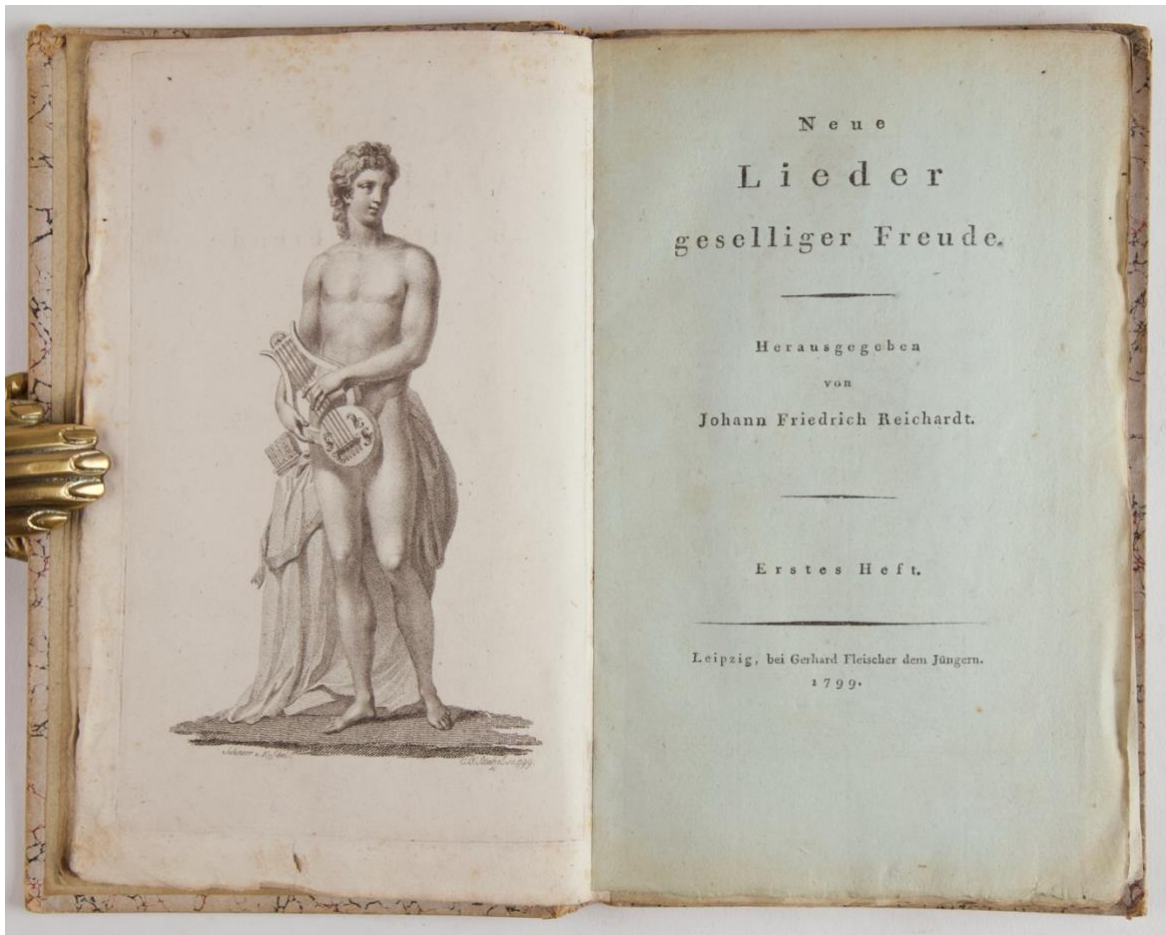


The second part reviews the responsibilities of the accompanying instruments and their leader, with discussion of orchestral seating plans, bowing and tempo. Quantz relates a pulse of about 80 beats per minute to specific note values in four basic tempo indications from allegro assai (one pulse beat per minim) to adagio assai (two pulse beats per quaver), making it clear, however, that the rule needs to be refined by other parameters and that it primarily applies to instrumental music.

The last part of the Versuch surveys the characteristics of Italian, French and German styles, and provides the reader with the foundation to evaluate both performers and compositions. Quantz's approach of focussing on taste allows him a certain degree of theoretical freedom, which leads to an emphasis on thematic quality and organization rather than on harmony, texture and overall form. His discussion of national styles makes it clear that he believed German music included the best French and Italian elements, a combination he hoped would soon lead to a universal idiom.

The Versuch had a considerable influence on later German writers from C.P.E. Bach to D.G. Türk. While Quantz's views cannot be considered absolute guides for the performance of late Baroque music, they certainly reflect many practices of the period from about 1725 to 1755 as cultivated in Dresden, then one of the finest musical establishments in Europe, and subsequently in Berlin." Edward R. Reilly, revised by Andreas Giger in Grove Music Online. (40151)

\$3,200



With Text and Music to 25 of Reichardt's Songs

50. REICHARDT, Johann Friedrich 1752-1814

Neue Lieder geselliger Freude. Herausgegeben von Joh. Friedr. Reichardt. Erstes Heft [of 2]. Leipzig: Gerhard Fleischer dem Jüngern, 1799.

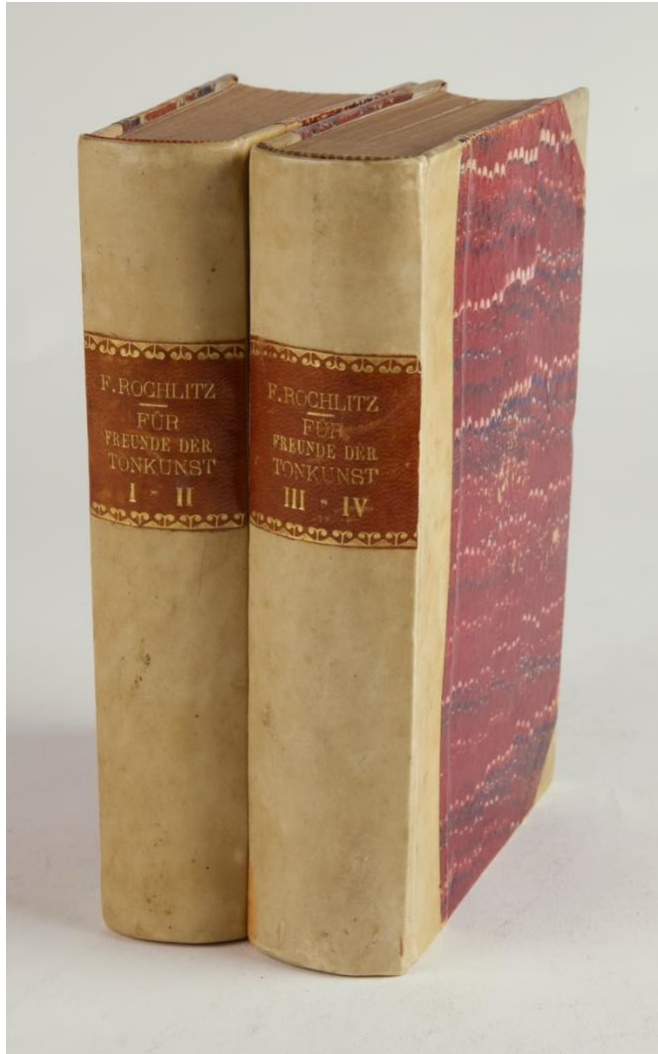
Octavo. Later marbled boards with original publisher's light green wrappers with titling with decorative border to upper bound in. 1f. (recto blank, verso frontispiece), 1f. (recto title, verso blank), 1f. ("Inhalt des ersten Hefts"), 1f. (recto part-title, verso blank), [3]-76 pp. text to 25 songs interleaved with music to each, most folding. Some leaves printed on light green paper. Frontispiece engraving by C.F. Staelzel after "Schnoor v. K" dated 1799. Bookplate with musical motif and initials "MS" to free front endpaper with manuscript inscription "an Barbara Wolff zur Erinnerung an ihren alter Lehrer MS ..." Binding slightly worn, rubbed, browned, and bumped; minor warping, edges dusty. Minor internal wear, browning, and soiling. A very good, crisp copy overall.

First Edition. RISM Recueils Imprimés XVIIIe Siècle p. 255. A second volume was published in 1804.

Reichardt composed approximately 1,500 songs on texts by many contemporary poets; those represented in the present volume include Bagesen, Bevisch, Bornhard, Ebendenselben, Gabler, Goethe, Haug, Himmel, Kunzen, Mahlmann, Naumann, Rust, Schulz, Stollberg, Tiedge, Voss, and Zelter. *"The songs ... cover a range of styles probably unsurpassed until Schubert, whom he influenced considerably."* E. Eugene Helm, revised by Günter Hartungcover in *Grove Music Online*

A charming work. (40166)

\$550



With Important Essays on Many Composers

52. **ROCHLITZ, Johann Friedrich 1769-1842**
Für Freunde der Tonkunst Erster [-Vierter] Band.
Dritte Auflage. Leipzig: Carl Cnobloch, 1868.

4 volumes bound in 2. Octavo. Half ivory vellum with marbled boards, mid-tan leather title label gilt to spines. Ownership signature "K.E. Blum 1891" to front pastedown of both volumes. Slightly worn; browned, a bit heavier to some leaves; occasional foxing.

Vol. I, *Erster Band*

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), x, 1f. (recto contents, verso blank), 1f. (recto part-title, verso blank), [3]-251, [i] (publisher's advertisements)

Vol. 1, *Zweiter Band*

1f. (recto title, verso blank), 1f. (recto notes, verso contents), 1f. (recto part-title, verso blank), [3]-268 pp.

Vol. 2, *Dritter Band. Mit einem Notenblatte*

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. (contents), 1f. (recto part-title, verso blank), [3]-306 + 1 folding plates of musical examples

Vol. 2, *Vierter Band. Mit einer biographischen Skizze des Verfassers, bearbeitet von A. Dörffel*

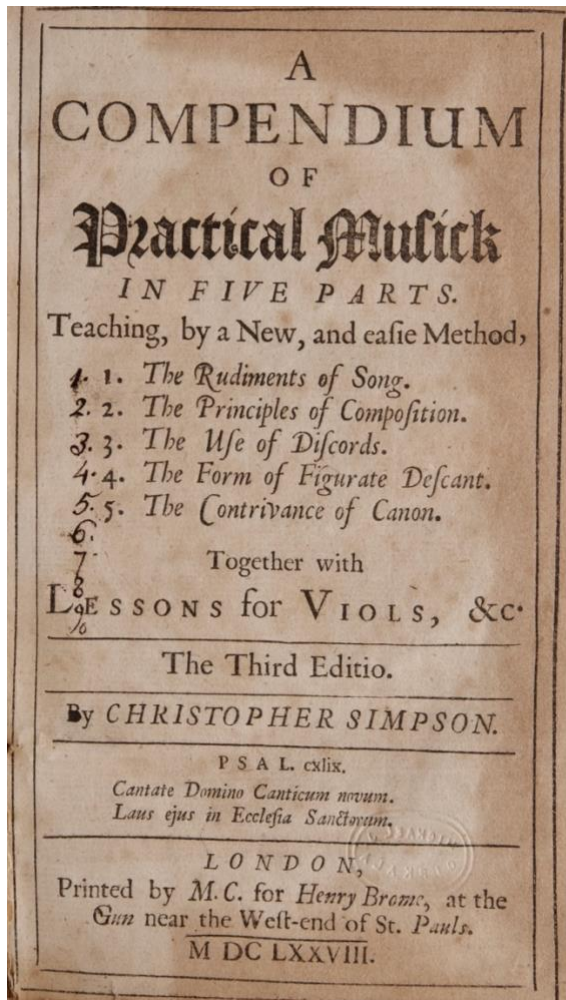
1f. (recto title, verso blank), [iii]-v (introductory notes), [i] (blank), 1f. (recto contents, verso blank), 1f. (recto part-title, verso blank), [3]-352 pp.

A poet, translator, and critic, Rochlitz was a friend of Goethe. He served as both the first editor of the influential *Allgemeine Musikalische Zeitung* and as a director of the Gewandhaus in Leipzig, positions that gave him great influence. The present work contains wide-ranging and important essays on the life and/or works of Astorga, C.P.E. Bach, J. S. Bach, Berger, F. Danzi, Fesca, E.L. Gerber, Handel, Faustina Hasse, J.A. Hiller, E.T.A. Hoffmann, G.E. Mara, Mozart, J.G. Naumann, S. Neukomm, J.F. Reichardt, J.H. Rolle, A. Romberg, J.P. Salomon, and C.G. Tag, as well as essays of a more general nature including on the fugue, opera, music in Vienna, etc.

"During a visit to Vienna in 1822, Rochlitz paid his respects to Beethoven and described the encounter in detail in his Für Freunde der Tonkunst." Horst Leuchtman and James Deaville in *Grove Music Online*.

(40156)

\$275



**“The Most Important English Writer
on Music of His Time”**

53. SIMPSON, Christopher ca. 1605-1669

A Compendium of Practical Musick in five parts. Teaching, by a New, and easie Method, 1. The Rudiments of Song. 2. The Principles of Composition. 3. The Use of Discords. 4. The Form of Figurate Descant. 5. The Contrivance of Canon. Together with Lessons for Viols, &c. The Third Editio. London: Printed by M.C. for Henry Brome, at the Gun near the West-end of St. Pauls, 1678.

Octavo. Full early dark brown leather. 1f. (recto title, verso blank), 1f. (recto "To the Reader," verso license dated March 15, 1678 issued by Roger L'Estrange), [iii] (preface), [i] (testimonial from "Your most Affectionate Friend and Servant John Jenkins"), 1f. ("To all Lovers of Harmony"), [iii] (contents), [i] ("Proem"), 192 pp. Housed in a custom-made dark blue linen box with dark red leather title label gilt to spine. With numerous typeset and occasional engraved musical examples and table plus an *Appendix. Short and Easie Ayres designed for Learners* to pp. 145-192, with music for treble and bass viols and two bass viols (one side printed upside down enabling two players to play from the same book), including some music in tablature. Small oval embossed collector's stamp ("Michael J. Cipkala") to lower portion of title. Early manuscript ownership notation to outer margin of p. 49: "Smale at Sanderstead near Croydon Surry," "Wm. S" to outer margin of p. 95. Binding considerably worn; boards detached, endpapers lacking. Some wear and soiling;

uniform light browning, a bit heavier to outer margin of title and several additional leaves; moderately foxed; occasional staining; small tears repaired; some leaves closely trimmed. Lacking frontispiece portrait of the author engraved by William Faithorne after the painting by John Carwarden.

Third Edition of the work first published in 1667. Damschroder and Williams p. 333. Gregory Bartlett I, p. 254. This edition not in Cortot, Wolffheim, Cowden, or Hirsch. RISM Écrits p. 784.

"Simpson was the most important English writer on music of his time. ... The first part [of the Compendium], a revision of the Principles of 1665, treats of the rudiments of pitch and time; the other four parts deal with intervals, concords, cadences and chord progressions, with dissonance treatment and theoretical aspects of the scale, with counterpoint, imitation, and the forms of vocal and instrumental music, and with canonic writing." Christopher D.S. Field in *Grove Music Online*

"The writings of Christopher Simpson display clarity, conciseness, and practicality. Simpson was addressing performing musicians, not waging campaigns against other treatise authors. His success in this enterprise is confirmed by the existence of numerous printings of his works, as well as the words of praise from his contemporaries and from modern commentators. ... A Compendium ... appeared in various forms well into the eighteenth century." Damschroder and Williams. (40049) \$600

questo predicto segno C: pone q̄sto circolo p̄ctato C: el quale (ut diximus) rispetto a q̄sto C: p̄cedente propinquo: ite: forma sesquialtera: p̄che lui cōsidera: che/rispetto al tēpo/o uero la breue: p̄ minime diuisa: q̄sto segno O sia in potetia nouenaria: & che q̄sto C: p̄cedete segno/rispetto esso tēpo/o/breue: sia come resiliētia senaria: Appare etiā: che li p̄dicti segni p̄ctati: nō sono stati posti senza rispetto regolare da li antiqui: p̄che in tal loco predicto q̄sto segno p̄ctato O sarà cōparato a q̄sto C nō p̄ctato/posto nel principio del cōcento p̄dicto: tra loro cadera p̄portione dupla sesquiquarta: p̄che (ut diximus) essendo q̄sto segno O: in potentia nouenaria: q̄sto segno C/rispetto al tēpo p̄dicto: sarà come in resiliētia quaternaria: p̄ la qual cosa: el segno secōdo/ut hic posito C /al primo cōparato. s. al semicircolo: ut hic. C. nō punctato: p̄ducera sesquialtera habitudine: Ma el terzo segno: ut hic posito: O al secōdo: ut hic segnato C p̄ducera etiā sesquialtera: in modo: che/così come de la sesquialtera addita a la sesquialtera in extremita: nasce la dupla sesquiquarta habitudine: come cōparando el nouenario numero al quaternario: così tra le figure de li p̄dicti tre segni: nasce tale ordine: come dichiara el sequēte exēplo.

Antiqui



Adōche circa quello: che disopra e stato dicto da Frāchino: s. Nullā inter Frāchino prolotionē: & proportionē differentiā sentientes: p̄ quello che habbiamo dicto disopra/appare: che Frāchino/chiamā prolotione a ciascuno segno circolare & semicircolare: & da lui e exilimato: che tali segni semp̄ deb-

d ii

Spataro's Important 16th Century Work A Milestone in the Development of Proportional Notation

54. SPATARO, Giovanni ?1458-1541

Tractato Di Musica ... Nel Quale Si Tracta De La Perfectione De La Sesquialtera Producta In La Musica Mensurata Exercitate. [Venice]: [Bernardino de Vitali], [1531].

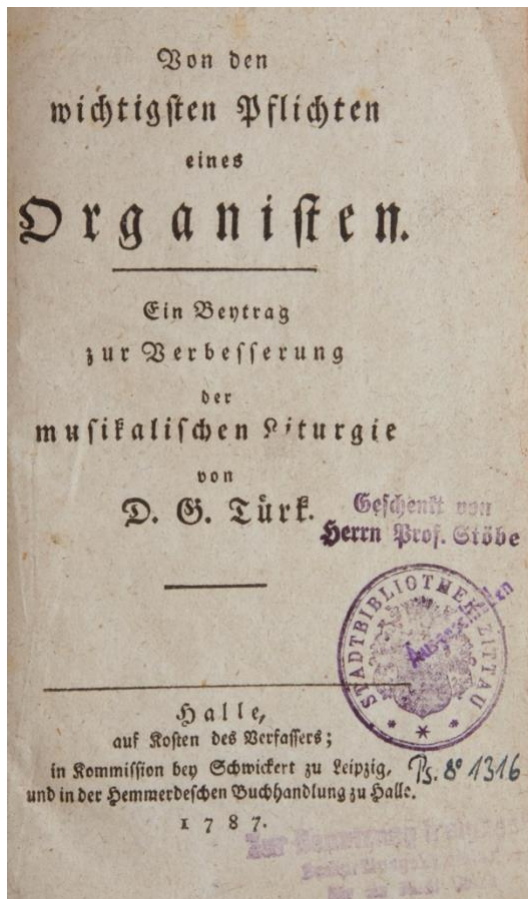
Small folio. Contemporary ivory vellum over flexible pasteboard with coat of arms gilt to center of both boards and sides with a floral roll border, all edges gilt. 1f. (recto title, verso blank), 1f. (contents), 1f. (letter to Pietro Aron), 58 unnumbered leaves. With finely-printed woodcut musical examples, decorative woodcut initials, and two attractive woodcut diagrams. Colophon to foot of final page: "Impressa in Vinegia per maestro Bernardino de Vitali el di octavo del mese di Ottobre M.D.,XXXI." Binding slightly worn and soiled; pastedowns browned, with small rectangular bookplate of distinguished antiquarian bookseller H.P. Kraus to upper outer corner of front pastedown; lacking free front endpaper. Minor wear, browning, and soiling to title; headlines on e3 and e4 shaved; A8 misbound after A1. Without blank a4 and full-page woodcut on C4 (present in photocopy).

First Edition. Very rare. Cortot p. 185 (title in facsimile). Davidsson p. 74. Gaspari I, p. 259. Gregory Bartlett p. 259 (title in facsimile). Hirsch I, 564. Wolffheim I, 1043 (title in facsimile). RISM Écrits p. 799.

An Italian theorist, composer, and choirmaster, Spataro "is traditionally considered to be the founder of the 'Bolognese school,'" whose influence was strong in the 16th, 17th and early 18th centuries. Little is known of his formal education, except that he studied with the Spanish theorist Bartolomeo Ramos de Pareia in 1482 when the latter was in Bologna. Ramos published his *Musica pratica* in Bologna that same year, and when Niccolo Burzio attacked Ramos's work in his *Musices opusculum* (1487), Spataro came to his mentor's defence with a short tract, *Honesta defensio* (1491). 30 years later, Gaffurius responded to Spataro with his *Apologia* (1520), and Spataro countered with his *Errori* the following year. This was one of the most vitriolic of the many polemical wars of music history, one in which Gaffurius championed tradition and Spataro advocated the new ideas of Ramos: tempered intervals rather than Pythagorean tuning and the use of the octave division of the scale rather than of hexachordal groupings. ... As an editor, theorist and practising musician, he was familiar with a vast repertory of music, from Dufay and Ockeghem to Willaert and Janequin. He specifically distinguished the *stile antico* and *stile nuovo* in his *Tractato*. ... He is the epitome of the experienced and informed Renaissance musician." Frank Tirro in TNG Vol. 17, pp. 818-819.

Spataro's most important work, and a milestone in the development of proportional notation, solving several problems related to the evolution of polyphony in the 15th and 16th centuries.

According to Rare Book Hub, the present copy is the only one to have come to auction since the end of World War II. Very few complete copies survive, with even the Gregory-Bartlett and Cortot-Wolffheim copies being imperfect. (40098) \$12,500



By a Pupil of J. S. Bach

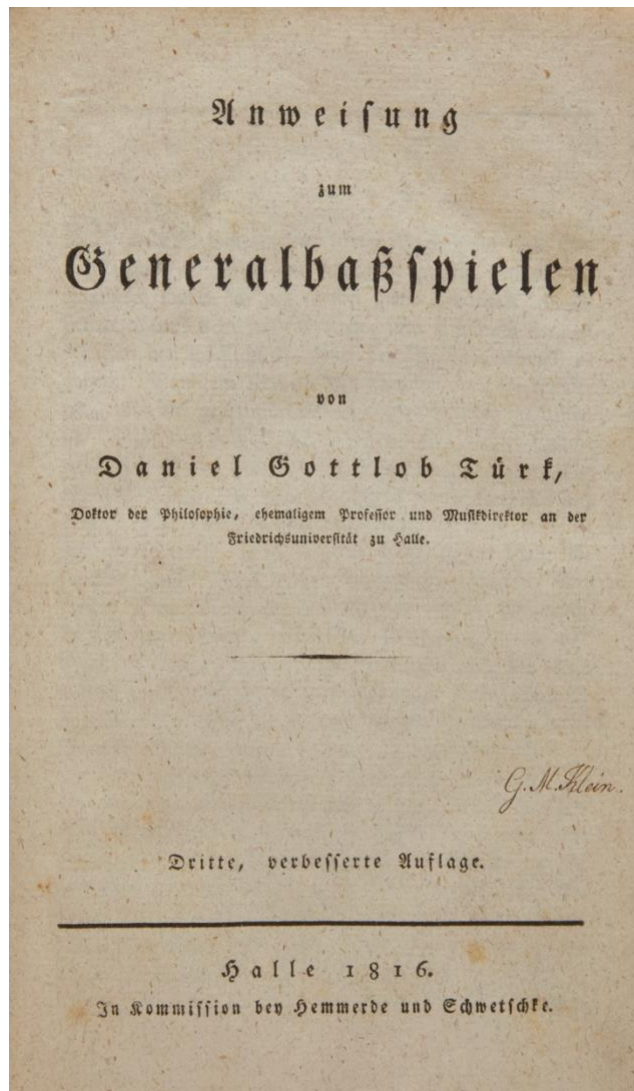
55. TÜRK, Daniel Gottlob 1750-1813

Von den wichtigsten Pflichten eines Organisten. Ein Beytrag zur Verbesserung der musikalischen Liturgie. Halle ... Leipzig: auf Kosten des Verfassers; in kommission bey Schwickert zu Leipzig, und in der Hemmerdeschen Buchhandlung zu Halle, 1787.

Octavo. Half mid-tan calf with marbled boards, spine in decorative compartments gilt with dark orange and dark purple title labels gilt, red edges. 1f. (recto title, verso blank), [3]-211 (text), [212] ("Nacherinnerung"), 213-240 pp. typeset music. With small handstamps in purple ink to title, one "Geschenkt von Herrn Prof. Stöbe," one a withdrawal stamp from the Stadtbibliothek Littau, and one indecipherable, with numerical annotation in ink; occasional annotations to text in pencil and to endpapers, including ownership signature in ink, "G. Koerner 1830," along with notes regarding binding. Binding slightly worn, rubbed, and bumped; remnants of paper label to foot of spine; endpapers foxed and stained. Uniform light browning; some foxing; paper loss to blank upper margin of pp. 13/14, with one small burn hole not affecting text. An attractive, crisp and wide-margined copy overall.

First Edition. Gregory-Bartlett p. 275 (lacking the Anhang containing the musical examples). Not in Cortot, Wolffheim, or Hirsch. RISM Écrits p. 847.

Türk, a German theorist and composer, received his musical education at the Dresden Kreuzschule under the Kantor G.A. Homilius, "a former pupil of Bach and teacher of J.A. Hiller and J.F. Reichardt. In 1772 he enrolled at the University of Leipzig, but continued his music studies under the guidance of Hiller. ... He took keyboard (clavichord) lessons in Leipzig from J.W. Hassler, a pupil of J.C. Kittel and therefore also in the tradition of J.S. Bach. ... In 1787 Türk was appointed organist and musical director of the Marktkirche (Liebfrauenkirche), the principal church in Halle (the position earlier held by W.F. Bach). ... In the same year his book *Von den wichtigsten Pflichten eines Organisten* appeared, the first of the fundamental theoretical works which were to occupy him for the greater part of his life. ... With this *Beytrag zur Verbesserung der musikalischen Liturgie*, as the work was sub-titled, he hit on a subject of great topical interest in view of the increasing decline in the importance of ecclesiastical matters, including church music, in the face of the Enlightenment. His treatise was one of the first steps towards reform." Erwin R. Jacobi in *Grove Music Online*. (40157) \$1,650



“Addresses the Declining Art of Figured-Bass Realization”

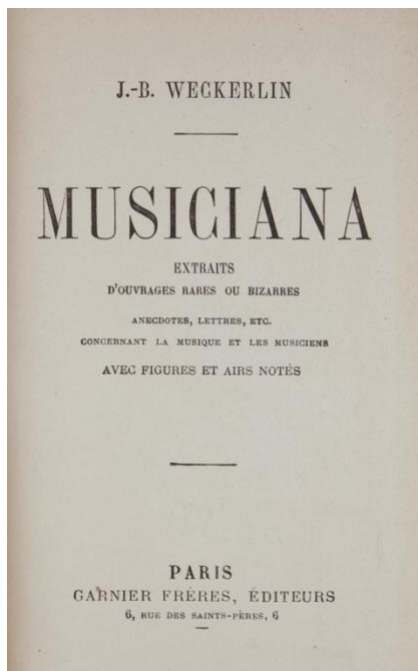
56. TÜRK, Daniel Gottlob 1750-1813

Anweisung zum Generalbassspielen ... Dritte, verbesserte Auflage. Halle: Hemmerde und Schwetschke, 1816.

Octavo. Contemporary marbled boards. 1f. (recto title, verso blank), x (foreword), 390 pp. With numerous musical examples. Small ownership signature "G.M. Klein" to title; contemporary manuscript note to free front endpaper regarding cost of book and binding; notes to recto of free rear endpaper regarding Greek modes. Binding slightly worn, rubbed, and bumped. Light uniform browning. In very good condition overall.

Third edition, revised.

"Türk's *Klavierschule* (1789) was, for late eighteenth-century readers, an unsurpassed source of practical wisdom. ... Equally clear and vivid, though less celebrated is [his] *Kurze Anweisung zum Generalbassspielen* (1791), which systematically addresses the declining art of figured-bass realization. ... The work elucidates the notation of the figures and contains examples of many individual chord types." Damschroder and Williams p. 362. (40152) \$450



By a Long-Time Librarian at the Paris Conservatoire

57. WECKERLIN, Jean-Baptiste 1821-1910

Musiciana Extraits d'ouvrages rares ou bizarres anecdotes, lettres, etc. concernant la musique et les musiciens avec figures et airs notés. Paris: Garnier Frères, [after 1877].

Octavo. Dark brown calf-backed marbled boards, raised bands on spine with titling gilt. 1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto note, verso contents), [3]-350, [351]-356 (index) pp. Binding very slightly worn and bumped. Light uniform browning.

First Edition, later issue.

Weckerlin, a French folklorist, bibliographer and composer, was head librarian at the Paris Conservatoire, succeeding Félicien David; he is perhaps best known for his *La Chanson Populaire*, Paris 1860.

"During his 33-year tenure [at the Conservatoire], he doubled the library's holdings with carefully selected new books, started collections of autograph scores and letters, and edited a selective catalogue. From his own extensive library, which was sold in Leipzig in 1910, he had transferred to Charles Malherbe in 1908 a collection of French folksongs comprising manuscripts and rare editions of the 16th to 18th centuries; Malherbe, in turn, gave this collection to the Opéra library." Elisabeth Lebeau, revised by Fiona Clampin in *Grove Music Online*. (40099) \$60



Instrumental in the Rediscovery of the Works of Heinrich Schütz

58. WINTERFELD, Carl von 1784-1852

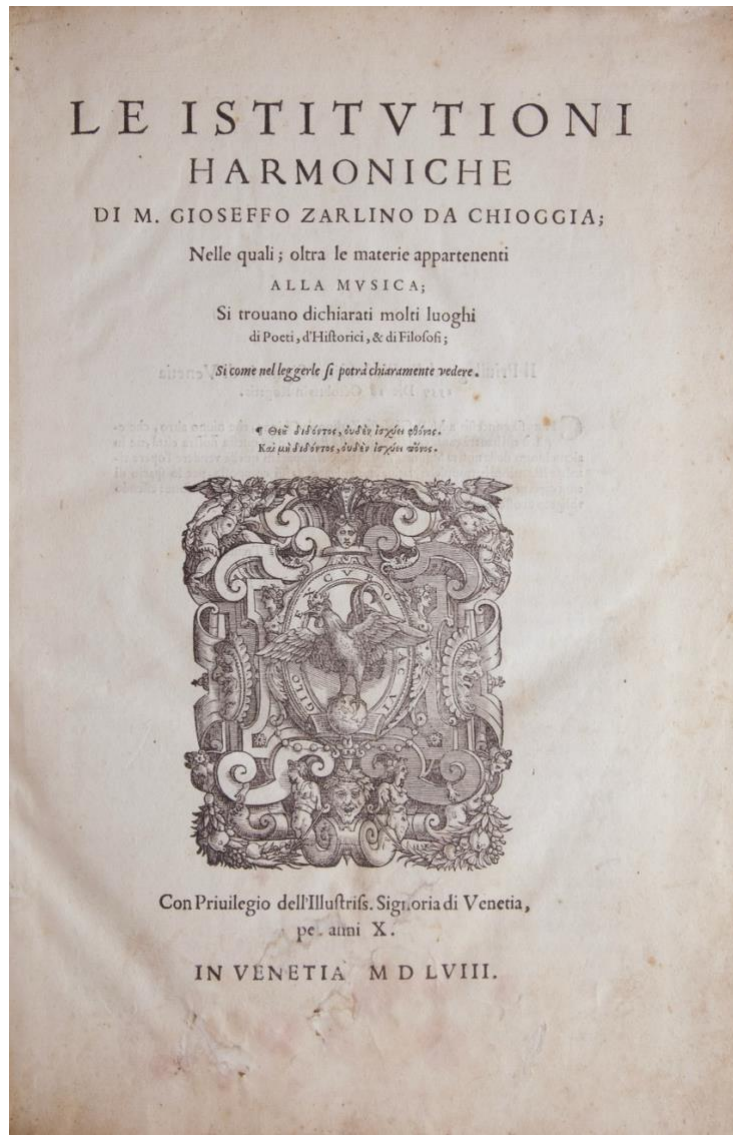
Der evangelische Kirchengesang und sein Verhältnis zur Kunst des Tonsatzes ... Erster Theil: Der evangelische Kirchengesang im ersten jahrhunderte der Kirchenverbesserung. Leipzig: Breitkopf und Härtel, 1843.

Thick quarto. Full dark brown leather with "W.B. 1849" gilt to upper, titling to spine; ivory doublures, all edges gilt. 1f. (recto title, verso blank), 1f. (recto dedication to Friedrich Wilhelm dem Vierten, Könige von Preussen, verso blank), [v]-xvi, [xvii]-xviii ("Inhaltverzeichnis"), 514 pp. text + 161, [i] (blank) pp. engraved musical examples. With bookplate of German musicologist and clergyman Dr. Christhard Mahrenholz (1900-1980) to front pastedown; contemporary notes in manuscript to verso of free front endpaper. Several of the musical works with added text in manuscript in an early hand.

Binding considerably worn; upper detached; lower hinge split; endpapers worn and soiled; several small ink spots to edges. Minor internal wear, browning, and foxing; occasional marginal annotations in pencil.

First Edition of the first of three parts of this monumental work, published 1843-1847.

A German musicologist and one of the founders of the Bach Gesellschaft, Winterfeld was instrumental in the rediscovery of the works of Heinrich Schütz (1585-1672), publishing Schütz's compositions in his *Giovanni Gabrieli und sein Zeitalter* in Berlin in 1834. (40165) \$85



“One of the Most Important Works of Music Theory”

59. ZARLINO, Gioseffo 1517-1590

Istitutioni Harmoniche ... Nelle quali; oltre le materie appartenenti alla Musica; si trovano dichiarati molti luoghi di Poeti, d'Historici, & di Filosofi; si come nel leggerle si potrà chiaramente vedere. ... Con Privilegio dell'Illustriss. Signoria di Venetia, per anni X. [Venice]: [Francesco dei Franceschi Senese], [?1558-1572].

Folio (ca. 31.4 x 21.4 cm). Full ivory vellum, titling to spine gilt. 1f. (recto title, verso privilege), 1f. (dedication), 3ff. (contents), 3-347, [i] (blank) pp. Music typeset in diamond-head notation. With fine large decorative woodcut device to title and numerous woodcut diagrams and decorative and historiated initials throughout. Early manuscript notation to outer margin of p. 275 and lower inner corner of recto of final leaf. Binding slightly worn, soiled, bumped, and warped. Slightly worn, browned, and foxed internally; occasional minor tears and worming to margins, most repaired with archival tape; some scattered additional minor worming, just touching text or notation; small holes to lower portion of title archivally repaired; lower outer corner of pp. 121/122 repaired, just touching two letters of catchword, completed in manuscript; pp. 337-347 more heavily browned and wormed, with a number of words completed in manuscript; final leaf with extensive paper repair, page number

lacking; final signatures (from p. 265) separating at spine. Lacking preliminary leaf following title ("Al Lettore") and 4 additional leaves (pp. 257-264). Quite a good, crisp, wide-margined copy overall despite faults.

First Edition. Cowden p. 142. Damschroder and Williams p. 392. Davidsson p. 83. Gasparini p. 267. Gregory-Bartlett p. 296. Hirsch I, 623. Not in Cortot or Wolffheim. RISM *Écrits* p. 907.

Zarlino, a highly important 16th century music theorist, was especially noted for his contributions to the theory of counterpoint and musical tuning and for his reorganization of the traditional church modes that was to become the standard tonality of modern music.

"Le istituzioni harmoniche (1558) is one of the most important works of music theory. Zarlino aimed in it to unite speculative theory with the practice of composition on the grounds that 'music considered in its ultimate perfection contains these two parts so closely joined that one cannot be separated from the other.'" Claude V. Palisca in Grove Music Online

*"At a time when radical experiments in chromatic and enharmonic music and in monody were claiming attention in Italy, Gioseffo Zarlino stood as the chief defender of the polyphonic practice which had evolved over the preceding centuries, culminating, he felt, in the music of his teacher, Adrian Willaert. Another Willaert pupil, Nicola Vicentino, published *L'antica musica ridotta alla moderna prattica*, a provocative guide to chromatic and enharmonic composition, in 1555. Zarlino had pursued similar ideas in the 1540s, but by the time of his monumental *Le istituzioni harmoniche* ... he was clearly opposed to such contortions of the contrapuntal art. Though the work's depth and insight reflect decades of thought, the motivation of opposing Vicentino was present." Damschroder and Williams*

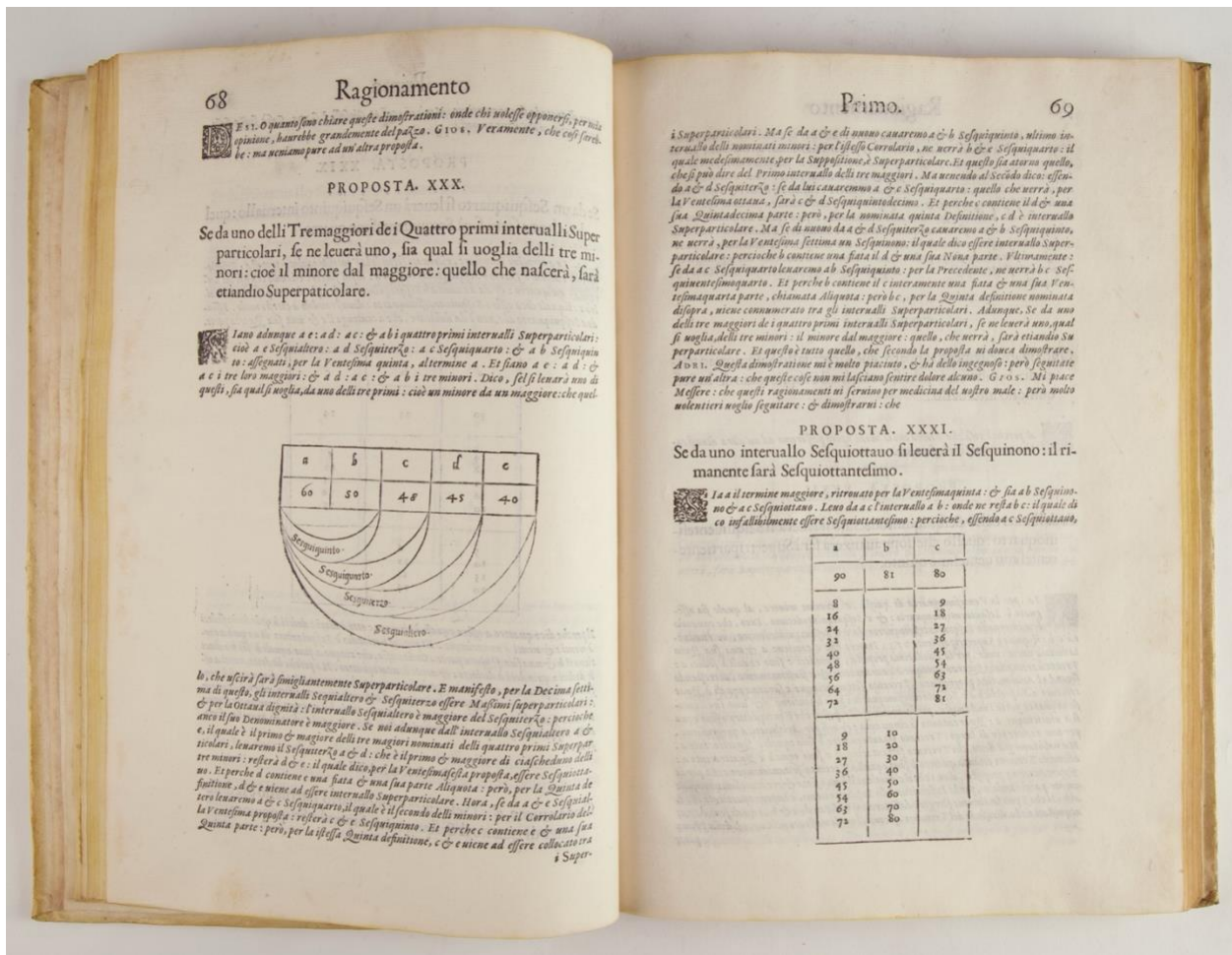
*"Zarlino's historical significance rests upon his theoretical works, particularly his *Le istituzioni harmoniche* ... in which he treats the major and minor thirds as inversions within a fifth, and consequently the major and minor triads as mutual mirror reflections of component intervals, thus anticipating the modern dualism of Rameau, Tartini, Hauptmann, and Riemann; he also gives lucid and practical demonstrations of double counterpoint and canon, illustrated by numerous musical examples; while adhering to the system of 12 modes, he places the Ionian rather than the Dorian mode at the head of the list, thus pointing toward the emergence of the major scale as the preponderant mode. In reply to the 1st of [Vincenzo] Galilei's books, Zarlino publ. *Sopplimenti musicale* (1588) ... [in which] he suggests equal temperament for the tuning of the lute." Baker 8. (40177) \$6,500*

Zarlino Expands the Discussion of Harmony Begun in His *Istituzioni*

60. ZARLINO, Gioseffo 1517-1590

Dimostrazioni harmoniche del r.m. Gioseffo Zarlino ... Nelle quali realmente si trattano le cose della musica: & si risolvono molti dubbii d'importanza. Opera molto necessaria à tutti quelli, che desiderano di far buon profitto in questa nobile scienza. Con la tavola delle materie notabili contenute nell' opera. Venezia: Francesco de i Franceschi Senese, 1571.

Folio (ca. 304 x 209 mm). Full later ivory vellum with titling gilt to spine within decorative rules gilt. 1f. (recto title, verso blank), 2ff. (dedication to "Al Serenissimo Principe di Venetia Alvigi Mocenigo"), 1f. (recto "Al Lettore," verso blank), 312 pp. + 5ff. (index) + 1f. (recto "Registro," verso blank). Printed in italics. With numerous woodcut diagrams throughout; several historiated woodcut initials and numerous small decorative woodcut initials. Two small handstamps "Bibliotheca Landsbergiana" to title. Binding very slightly worn, soiled, stained, and bumped; endpapers worn and quite foxed. Slightly worn, browned, and foxed internally; occasional minor staining; some mispagination, often corrected in contemporary manuscript; most final leaves, from p. 289, more heavily browned. Title browned and stained, approximately half lacking and replaced with contemporary paper. Quite a nice, wide-margined copy overall, despite defects as noted.



First Edition. Cortot p. 208. Gregory-Bartlett p. 296. Hirsch I, 624. Wolffheim I, 195. Not in Cowden. 4. RISM *Écrits* p. 907.

Zarlino's *Dimostrazioni* expands the discussion of harmony in his earlier work, *Le Istitutioni Harmoniche* (1588), now presenting the scale as beginning on C, a totally new approach to traditional musical modes.

The work is written in dialogue form among a group of noted composers with whom Zarlino was personally acquainted: Adrian Willaert (ca. 1490-1562), his teacher; Claudio Merulo (1533-1604), maestro di cappella and organist of St. Mark's in Venice; Francesco Dalla Viola (d. 1568), maestro di capelli to Alfonso, Duke of Ferrara; and Desiderio of Pavia.

The *Dimostrazioni* is also a valuable source of biographical information on Willaert, an important figure in 16th century Venetian music. (40046) \$6,500

