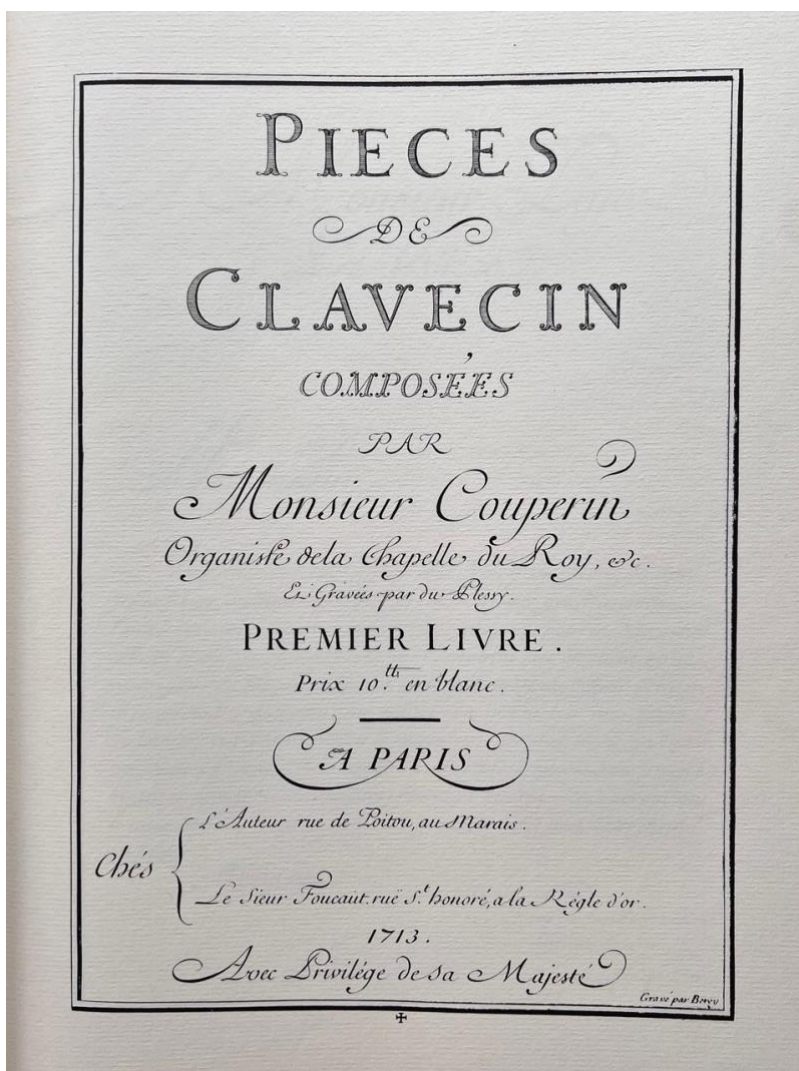


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Cataloguers

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1. AARON, Pietro ca. 1480-ca. 1550

Toscanello in Musica. Faksimile-Nachdruck der 3. Auflage, Venedig 1539 herausgegeben von Georg Frey. Kassel: Bärenreiter, 1970.

Folio. Original publisher's decorative boards with titling red to upper. 72 pp. + 2 pp. textual commentary. *Documenta Musicologica Erste Reihe: Druckschriften-Faksimiles XXIX.*

First published in 1523, "Toscanello ... is probably the best general treatise of its generation, invaluable for its clever and progressive discussions of musical practice, particularly counterpoint. ... Aron wrote extensively about practice, scarcely ever touching on speculative theory. His ideas are derived from earlier writers, notably Tinctoris, Gaffurius and Spataro, but he frequently extended or modified traditions ..." The New Grove Vol. 1 pp. 2-3.

The full-page woodcut of Aaron instructing his pupils, with musical instruments in the foreground, represents a significant record of the history of the student/teacher relationship of the period. See Kinsky: *A History of Music in Pictures* p. 109, no. 2. (41551) \$50

2. ADAMI DI BOLSENA, Andrea 1663-1742

Osservazioni per ben Regolare il Coro de i Cantori della Cappella Pontificia. Introduzione Nota Bibliografica e Indici a cura di Giancarlo Rostirolla. [Lucca]: Libreria Musicale Italiana Editrice, [1988].

Quarto. Full black cloth with titling silver to spine. xx (textual notes), 11ff., xlvi, pp., 1f., 215, [i] pp., 1f. (Registro), 6ff. (index). In dustjacket. With facsimile portraits of composers Cristóbal de Morales, Giovanni Pierluigi da Palestrina, Francesco Soto da Langa, Giovanni Marino Nanino, Felice Anerio, Ruggiero Giovannelli, Girolamo Rosini Perugino, Gregorio Allegri, Mario Savioni, Antimo Liberati da Foligno, and Matteo Simonelli; full-page illustrations of both the author and of Cardinal Ottoboni by Trevisiani; and a detailed engraving of the interior of the Sistine Chapel by Filip Innara.

A noted Italian castrato, writer and composer of Venetian origin, Adami da Bolensa served as musician-in-residence to the most influential music patron of the day, Cardinal Pietro Ottoboni, from 1686-1740. He became a member of the Arcadia in 1690 (alongside such notables as Alessandro Scarlatti and Corelli), was admitted as a soprano to the Cappella Sistina in 1689, and held the office of maestro di cappella there from 1701 to 1714.

"Adami's importance rests on his Osservazioni per ben regolare il coro de i cantori della Cappella pontificia (Rome, 1711). This treatise is important for its history of the papal musical institution, its chronology of the singers and its numerous biographies of leading singers and composers associated with the Vatican establishment such as Palestrina, Gregorio Allegri and G.M. Nanino. It is also valuable for its catalogue of the repertory performed, often accompanied by Adami's observations of musical and aesthetic interest (particularly in connection with the ubiquitous presence of works by Palestrina)." Owen Jander and Giancarlo Rostirolla in Grove Music Online

An important account of Renaissance and Baroque composers closely associated with the papal choir of the Sistine Chapel. (41544) \$35

3. ANGLEBERT d', Jean-Henri 1635-1691

Pieces de Clavecin. Facsimile of the 1689 Paris edition. New York: Broude Brothers, [1965].

Oblong quarto. Full ivory linen with black title label gilt to spine. 1f. (recto series title, verso blank), 1f. (recto title, verso printer's note), 1f. (blank), 1f. (recto facsimile of original engraved title, verso blank), 1f. (dedication to Madame la Princesse de Conty Fille du Roy), 1f. (facsimile of engraving of the composer, verso blank), [iii]

(Preface, "Marques des Agremens," and Privilege), 128, [i] (blank) pp. Two vertical creases to free front endpaper. *Monuments of Music and Music Literature in Facsimile. First Series - Music IV.*

D'Anglebert succeeded Chambonnières as harpsichordist to Louis XIV from 1662 until his death. ["His] principal musical monument is his Pieces de clavecin ... which was clearly intended to summarise his life's achievements. It is one of the most handsomely engraved of all early keyboard books, which is probably why so many copies have survived. D'Anglebert may have been helped with the expense of publishing it by the dedicatee, the Princesse de Conti, legitimated daughter of Louis XIV and Mlle Louise de La Vallière. It was for her, a talented harpsichordist who later was also a pupil of François Couperin, that D'Anglebert says he composed most of the harpsichord pieces. These are arranged in four key groups and are of a richness and grandeur that place them among the most magnificent creations of the French harpsichord school. His activities as organist are represented by five fugues in which a subject by Louis Couperin is worked in different metres, as in the sections of a ricercare and canzone, and would be in Bach's Art of Fugue; likewise in D minor; and a Quatuor on three subjects derived from the Kyrie Cunctipotens, to be played with a voice on each of three manuals and one on the pedals. These demonstrate the mastery of expressive counterpoint that underpins the quality of all D'Anglebert's works. ...

An important part of D'Anglebert's influence is the extreme care he took to represent performance detail in his notation, including the revised notation in Pieces of préludes non mesurés ... The Pieces set a new standard in the engraving of keyboard music. Its table of ornaments is the most sophisticated before François Couperin's (1713) and provided a model into the 18th century for French harpsichord composers including Rameau, and also outside France, most notably for J.S. Bach, who made a copy of it around 1710 ... and used it as the basis for his own system of ornament signs." David Ledbetter, revised by C. David Harris in Grove Music Online

"Jean-Henry D'Anglebert figured prominently in the grand siècle by virtue of his position at court from 1662 to 1691. His music is characterized by a flair for shaping a melodic phrase, a superb sense of rhythmic timing, a highly developed harmonic language, and a sophisticated suspension technique. It is crowned by luxuriant ornamentation that reflects the elegance of his time.

"D'Anglebert published his only edition of keyboard works in 1689. It duplicates several of the pieces in his autograph manuscript, making possible some interesting comparisons, particularly with regard to ornamentation and the unmeasured prelude. The table of 29 ornaments, many of which D'Anglebert devised, greatly expanded the number of ornaments and symbols in use. His works also played a role in establishing the standard suite sequence of allemande, courante, sarabande, and gigue in French keyboard music. The dances in D'Anglebert's oeuvre, with the exception of the courante, present contrasting personalities among pieces in the same form; they invite us to a new consideration of tempo for Baroque dances.

D'Anglebert, whose music reflects the French ideal of a 'stile naturel, coulant, tendre, & affectueux,' emerges as the dominant figure of seventeenth-century clavecin literature." Scheibert: Jean-Henry D'Anglebert and the Seventeenth-Century Clavecin School, p. 174.

A highly important source. Elegantly executed, the first edition of the present work is one of the earliest and finest examples of the art of French music engraving. (41523) \$120

4. ARTUSI, Giovanni Maria ca. 1540-1613

L'Artusi Overo Delle Imperfettioni della Moderna Musica. Bologna: Forni Editore, [1968].

Folio. Full red cloth with titling black to upper and spine. 1f. (recto printed title, verso blank), 2ff. ("Nota alla Ristampa"), 1f. (recto facsimile of original title, verso blank), 4ff. (dedication, etc.), 2ff. (contents), 1f. (recto errata, verso blank), 71ff.; 1f. (blank), 1f. (recto facsimile of original title Seconda Parte, verso blank), 3ff. (dedication, etc.), 2ff. (contents and errata), 56 pp.; 54 pp. Considerationi Musicali; 1f. (blank), 1f. (recto

facsimile of original title *Discorso Secondo Musicale di Antonio Braccino*," verso blank), 15, [i] (blank) pp. *Biblioteca Musica Bononiensis Sezione II. N. 36*.

A facsimile of the work the first part of which was first published in Venice in 1600, the second in 1603, and the *Discorso* in 1608.

An important Italian theorist and composer, Artusi "was one of the leading Italian theorists in the years around 1600, specifically notable for his criticism from a traditional viewpoint of certain modern tendencies in the music of his day." Claude V. Palisca in *Grove Music Online*. (41485) \$90

5. **[BACH, C.P.E.]**. Birnstiel, Friedrich Wilhelm

Musikalisches Allerley von verschiedenen Tonkünstlern 1ste, 2te, 3te, 4te, 5te, 6te, 7te, 8te, 9te Sammlung. Introduction by Greta Haenen. Peer: Alamire, 1992.

Folio. Original publisher's maroon wrappers with titling in silver to upper and spine. 302 pp. *Facsimile Series IV/2*.

Facsimile of the Berlin 1761-63 edition. Includes keyboard works by C.P.E. Bach. (36547) \$20

6. **BANCHIERI, Adriano 1568-1634**

Conclusioni nel Suono dell' Organo. A Facsimile of the Bologna, 1609 edition. New York: Broude Brothers Limited, [1975].

Octavo. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (recto publisher's note, verso blank), [1] (recto facsimile of original title), 2-71, [i] (colophon) pp. Upper hinge very slightly split at head. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature CI*.

"He was one of the most versatile figures in the Italian music of his day and is of particular interest as a theorist. ... Banchieri's writings about music deal almost exclusively with compositional and performing practice; the Conclusioni is exceptional in that it contains extended passages of theoretical speculation. It is also the only text which wholeheartedly embraces the 12- or even 14-mode systems of Glarean and Zarlino." William S. May and Franz Wiering in *Grove Music Online*. (41512) \$30

7. **BANCHIERI, Adriano 1568-1634**

L'Organo Suonarino. Bologna: Forni Editore, [1969].

Small quarto. Full red cloth with titling black to upper and spine. 1f. (recto printed title, verso blank), [v] ("Premessa" by Giulio Cattin), [i] (blank) pp., 1f. (blank), 1f. (recto facsimile of original title, verso dedication), [126] pp.; 1f. (recto secondary title, verso blank), 3-77, [i] (contents) pp. Contains organ masses and other liturgical and non-liturgical works for organ. Binding very slightly worn. *Biblioteca Musica Bononiensis Sezione II N. 31*.

A facsimile of the work published in Venice in 1605. The present work discusses the traditional 8-mode system, describes the realization of bass figures, and provides instruction for accompanying liturgical chant, noting bass parts for many chants.

"He was one of the most versatile figures in the Italian music of his day and is of particular interest as a theorist." William S. May and Franz Wiering in *Grove Music Online*. (41513) \$35

8. BICKHAM, Jr., George ?1706-1771

The Musical Entertainer. Volume I [-II]. A Facsimile of the 1740 London Edition. New York: Broude Brothers, [1965].

2 volumes bound in one. Folio. Full ivory cloth with black title label gilt to spine. With large, attractive vignettes to upper portion of each leaf by Bickham, some after Gravelot and Watteau. The music and text of each song appear below the illustration, with most pieces set for voice and figured bass with a separate part for flute. Binding very slightly worn and soiled. *Monuments of Music and Music Literature in Facsimile. First Series - Music VI.*

Vol. I

1f. (recto half-title, verso blank), 1f. (recto title, verso publisher's note), 1f. (recto facsimile of original decorative engraved title, verso blank), 1f. (recto contents, verso blank), 100ff. facsimiles of engraved plates printed on rectos only. Named composers include Boyce, Carey, Corelli, Digard, M.C. Festing, Gladwin, Greene, Gunn, Handel, Holcombe, Howard, Hudson, Lampe, Leveridge, Monro, Antony Neale, Popely, Henry Purcell, Putti, Stanley, Vanbrugh, Vincent and C. Young. Named authors of song texts include Congreve, A. Hill, Thos. Hundeshagen, Jersey, John Mottley, "A Lady," Lockman, Philip, and Smith. Named singers include Mr. Beard, Senesino, and Isabella Young.

Vol. II

1f. (recto half-title, verso blank), 1f. (recto title, verso publisher's note), 1f. (blank), 1f. (recto facsimile of original decorative engraved title, verso blank), 1f. (recto contents, verso blank), 100ff. facsimiles of engraved plates printed on rectos only. Named composers include Arne, Bliondoracellini, Carey, Festing, Wm. Fischer, Gladwin, Gouge, Handel, Howard, King, J.F. Lampe, Leveridge, Pepusch, Philips, Popely, John C. Smith, Vincent, and Wichello. Named authors of song texts include Carey, Lockman, Abram. Langford, Leveridge, Monro, Thos. Philips, and Prier. Named singers include Mrs. Clive, Mr. Leguar, Leveridge, Capn. Morrice, and Mrs. Vincent.

"[Bickham] was principally famous in music circles for his two illustrated folio volumes The Musical Entertainer, first issued in fortnightly parts, each containing four plates, from January 1737 to December 1739. The 200 plates are songs, headed and surrounded with pictorial embellishments illustrative of the song ..., and engraved in the style of and even copied directly from Gravelot and Watteau. This work was the first of its kind to be published in England and quickly produced imitators such as Lampe's British Melody, engraved by Benjamin Cole.

A second edition, corrected by Lampe, was also issued in parts (1740–41), and a third, printed from the original plates, appeared in 1765, issued by John Ryall. Other musical works engraved by Bickham include Songs in the Opera of Flora (1737), An Easy Introduction to Dancing (1738) and the frontispiece for Simpson's The Delightful Pocket Companion for the German Flute (c1745)." Frank Kidson, et al. in Grove Music Online

The Musical Entertainer is considered to be one of the finest 18th century illustrated books. (41421) \$200

9. BONONCINI, Giovanni 1642-1678

Musico Pratico. A Facsimile of the 1673 Bologna Edition. New York: Broude Brothers Limited, [1969].

Octavo. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (recto notes, verso blank), 1f. (recto facsimile of original engraving, verso blank), 1f. (recto facsimile of original title, verso blank), 4ff. (dedication, index, etc.), 164 pp. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature LXXVIII.*

Bononcini was a noted Italian composer and theorist. "The reprints of Musico pratico (Venice, 1678; Bologna, 1688) and its wide distribution (about 80 copies in libraries throughout Europe and the USA) attest to its influence in the decades after Bononcini's death. The second half of the manual appeared in a German

translation (Stuttgart, 1701), which served as a model for chapters on the fugue in J.B. Samber's *Manuductio ad organum* (Salzburg, 1704), J.G. Walther's *Praecepta der musicalischen Composition* (Weimar, 1708) and Mattheson's *Vollkommene Capellmeister* (Hamburg, 1739)." Lawrence E. Bennett in *Grove Music Online* (41496) \$45

10. BONONCINI, Giovanni 1642-1678

Sonate da Chiesa a due Violini. Bologna: Forni Editore, [1970].

Folio. Full red cloth with titling black to upper. Violino primo, violino secondo, and basso continuo all [1] (title), [2]-[3] (dedication), 4-27, [i] (Tavola) pp., 1f. (blank), the violino primo part preceded by 1f. (recto printed title, verso blank). *Bibliotheca Musica Bononiensis Sezione IV. N. 146*.

A facsimile of the work first published in Venice in 1672.

"Bononcini's sonatas represent the highest achievement of the late 17th-century Modenese instrumental school. Along with north Italians such as Cazzati, he transformed the sectional, canzona-style sonata into one consisting of several distinct movements." Lawrence E. Bennett in *Grove Music Online*. (41443) \$30

11. BREMNER, Robert ca. 1713-1789

The Harpsichord or Spinnet Miscellany. A Facsimile Reproduction of the Original Edition of about 1765, from a Copy Belonging to Colonial Williamsburg. With a Preface by J.S. Darling, Organist and Choirmaster of Bruton Parish Church, Williamsburg. Williamsburg, Virginia: The Colonial Williamsburg Foundation, [1972].

Oblong folio. Original publisher's quarter dark red cloth with marbled wrappers, paper title label to upper, red endpapers. 1f. (recto half-title, verso blank), 1f. (recto title, verso publisher's notes), vi-vi (Preface), 26 pp.

Bremner was an important 18th century music publisher. (41521) \$25

12. BURNEY, Charles 1762-1814

The Present State of Music in France and Italy. A Facsimile of the 1773 London Edition. New York: Broude Brothers, [1969].

Octavo. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (blank), 1f. (publisher's advertisements), 1f. (recto facsimile of original title, verso blank), [v]-viii ("Explication of Some Music Terms and Foreign Words ..."), 409, [i] (blank) pp. + 5ff. (Index, with Errata at lower portion of final page). Binding slightly soiled; very minor creasing to upper outer corners of final leaves. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature LXX*.

Burney "turned to writing about the history of his own art, but determined that he would need to engage in research in France and Italy to augment his broad acquaintance with the relevant and available material in England. In June 1770 he left England on a tour of the leading cities of France and Italy. ... Burney's published account of this tour, *The Present State of Music in France and Italy*, established him as one of music history's keenest observers and most entertaining commentators." Kerry S. Grant in *Grove Music Online*. (41498) \$35

13. BURNEY, Charles 1762-1814

The Present State of Music in Germany, The Netherlands, and United Provinces. A Facsimile of the 1775 London Edition. Volume I [-II]. New York: Broude Brothers, [1969].

2 volumes. Octavo. Full ivory linen with black title label gilt to spines. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature CXVII.*

Vol. I: 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (recto note, verso blank), 1f. (recto facsimile of original title, verso blank), [iii]-viii (Introduction), 372, [373]-380 (Index) pp.

Vol. II: 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (recto note, verso blank), 1f. (recto facsimile of original title, verso blank), 1f. (Advertisement), 344, [345]-352 (Index) pp.

Burney's writings on music are legendary; his "Tours and the General History of Music remain wellsprings of observation and insight into 18th-century musical life and practice." Kerry S. Grant in *Grove Music Online* (41497) \$75

14. CACCINI, Giulio 1551-1618

L'Euridice Composta in Musica. Bologna: Forna Editore, [1968].

Folio. Original publisher's dark orange boards with printed wrapper laid down to upper. 1f. (recto printed title, verso blank), 1f. (recto facsimile of original decorative title, verso blank), 1f. (dedication), [52] pp., 1f. (notes to facsimile edition by Rodolfo Paoli in Italian), 1f. (recto publisher's note, verso blank). *Bibliotheca Musica Bononiensis Sezione IV. N. 3.*

A facsimile of the work first published in Florence in 1600.

First performed at the Palazzo Pitti in Florence on 1 October 1600, with music mainly by Jacopo Peri (1561-1633) and Euridice's arias, some of the shepherd's and the nymph's, 3 choruses (Al canto, al ballo, Poi che gli eterni imperi and Sospiate, aure celesti) by Caccini.

Caccini, an Italian composer, singer, singing teacher, and instrumentalist, "is especially important for Le nuove musiche, an epoch-making volume of solo songs with basso continuo, and for his essay prefacing it." Tim Carter and H. Wiley Hitchcock in *Grove Music Online.* (41426) \$60

15. CAROSO, Fabrizio 1526/1535-after 1605

Il Ballarino. A Facsimile of the 1581 Venice Edition. New York: Broude Brothers, [1967].

Quarto. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (recto note, verso blank), 1f. (recto facsimile of original title, verso blank), 6ff. (dedications, etc.), 1f. (recto blank, verso fine bust-length engraved portrait of the author), 16ff. ("Trattato Primo"), 1f. (recto title to "Trattato Secondo," verso blank), 184ff. (final page blank), + 4ff. (index, errata, register for the binder, and colophon). With highly decorative and historiated woodcut initials and headpieces throughout. All leaves printed on both sides, numbered on rectos only. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature XLVI.*

Includes facsimiles of 22 fine full-page engraved plates in total, including the portrait, all signed by Giacomo Franco and printed on integral leaves; 21 of the plates depict dancers in highly detailed costume illustrating seven positions for dance partners (five repeated), hand and foot positions, etc. The "Trattato Primo" describes the steps and how to perform them in 54 rules; the "Trattato Secondo" describes 81 dances, each with its own dedicatee. With 79 pages of musical notation in lute tablature.

"A centrally important book on the dances of the time: their steps, figures, and music. The engravings by Giacomo Franco make this one of the finest early books on dance. With Negri's Le gratie d'amore, 1602 ...

Caroso's two manuals, Il ballarino and Nobiltà di dame, ... are the principal sources for our knowledge of the dances of the late Italian Renaissance." Malkin p. [28].

"A beautiful book which, apart from its importance as a classic of early literature on the Dance, is remarkable for its fine engravings by Giacomo Franco, its initial letters and the typographical charm of its pages. This work sets down in great detail the manner of execution of the dances fashionable at the courts of France, Italy and Spain during the Middle Ages. Herein are described Menuets, Galliardes, Caprioles, Canaries, Pavanes and many kinds of Branles, together with their airs. These are accompanied by musical notations for the lute. ... The illustrations (several of which are repeated) show the correct position of the body and limbs at different stages in the measures, the manner of holding hands, making a reverence, etc. The engravings are full-length representations of both ladies and gentlemen and the costume of the epoch is rendered with a valuable wealth of detail. An excellent engraving of the author will be found facing page 1." Beaumont. (41495) \$70

16. **CARTIER, Jean Baptiste 1765-1841**

L'Art du Violon. A Facsimile of the Paris, [1803?] Edition. New York: Broude Brothers, [1973].

Folio. Full ivory cloth with black title label gilt to spine. 1f. (recto title, verso publisher's note), 1f. (blank), 1f. (recto facsimile of original printed title, verso blank), 1f. (recto facsimile of original illustrated title, verso blank), 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). With occasional illustrations and numerous musical examples throughout. Binding very slightly worn, bumped, and soiled. *Monuments of Music and Music Literature in Facsimile. First Series - Music XIV.*

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 différens, tres utiles aux personnes qui veulent apprendre a faire des traits sous chaque notte de l'Harmonie, On pourra l'emplir 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.

Facsimile of the third, enlarged, Paris edition of 1803, considerably expanded from the 287-page earlier editions. RISM Écrits p. 209 (editions of 1798 and ca. 1800).

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 Teache*, Vol. 22 no. 2, November/December 1972, pp. 22-25. (41416) \$85

17. CAVALIERE, Emilio del ca. 1550-1602

Rappresentatione di Anima, et di Corpo. Bologna: Forni Editore, [1967].

Folio. Original publisher's dark orange boards with printed wrapper laid down to upper. 1f. (recto printed title, verso blank), 1f. (recto facsimile of original title, verso dedication), 1f. ("A' Lettori"), xlii pp., 2ff. (cast list and libretto), 1f. (notes to facsimile edition by Mario Baroni). *Bibliotheca Musica Bononiensi Sezione IV. N. 1*.

A facsimile of the work first published in Rome in 1600.

Cavaliere, an Italian composer, organist, singing teacher, dancer, and choreographer, "was the composer of the first surviving play set entirely to music, the Rappresentatione di Anima, et di Corpo (Rome, 1600), the score of which is the earliest one printed with a figured bass." Claude V. Palisca in *Grove Music Online*. (41425) \$35

18. CAVAZZONI, Marco Antonio ca. 1490-ca. 1560

Recerchari / Motetti / Canzoni. Libro Primo. A Facsimile of the [Venice, 1523] Edition. New York: Broude Brothers Limited, [1974].

Oblong octavo. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto printed title, verso printer's note), 1f. (publisher's note, verso blank), 1f. (recto facsimile of original title, verso dedication), 35ff. (i.e., 70 pp.) + 1f. (recto colophon, verso blank). *Monuments of Music and Music Literature in Facsimile. First Series - Music XII*.

"On 10 January 1523 the Venetian senate granted 'maestro Antonio da Bologna' a printing privilege for a 'new method of intabulating songs and masses for the organ'. In April his Recerchari, motetti, canzoni ... libro primo appeared, printed for him by Bernardo Vercelensis and containing two ricercares and intabulations of two motets and four chansons." H. Colin Slim in *Grove Music Online*. (41499) \$30

19. [CHAMBER MUSIC - 17th Century]

Scelta delle Suonate a due Violini, con il Basso Continuo per l'Organo. Raccolte da Diversi Eccelenti Autori. [Bologna]: Arnoldo Forni Editore, [1974].

Small quarto. In full red cloth folder with titling gilt to spine, red ribbon ties. Loose in fascicles, as issued. *Premessa*: 4ff. in 1 fascicle; *Violino primo*: 40 pp. in 5 fascicles; *Violino secondo*: 39, [i] (blank) pp. in 5 fascicles; *Organo*: 32 pp. in 4 fascicles. Folder very slightly worn. *Biblioteca Musica Bononiensis Sez. IV N. 141*.

A facsimile of the work published in Bologna in 1680. (41506)

\$25

20. [CHAMBER MUSIC - 18th Century]

Sonate a Violino e' Violoncello di Vari Autori. Bologna: Arnaldo Forni Editori, [1974].

Oblong folio. Loose in full red cloth folder with cloth ties, titling gilt to spine. 1f. (recto title, verso blank), [iii] (textual commentary by Alberto Colzani), [i] (blank) pp.; Violino: 1f. (recto facsimile of original title, verso blank), 11ff.; Basso: 1f. (recto title, verso blank), 9ff. + 1f. (recto blank, verso colophon). Printed on rectos only. *Bibliotheca Musica Bononiensis Sez. IV N. 22*

Contains sonatas by Corelli, Iachini, Mazolini, Montanari, Perdieri, Rozzi, and Torelli. (41519)

\$25

21. [CHAMBER MUSIC - 18th Century]

Sonate per Camera a Violino e' Violoncello di Vari Autori. Bologna: Arnaldo Forni Editori, [1974].

Oblong folio. Loose in full red cloth folder with ties, titling gilt to spine. Violino: 1f. (recto title, verso blank), 2ff. (textual commentary by Alberto Colzani), 1f. (recto facsimile of original title, verso blank), 13ff.; Violoncello: 1f. (recto title, verso blank), 13ff. + 1f. (recto colophon, verso blank). Printed on rectos only. Slightly worn; split at spine. *Bibliotheca Musica Bonboniensis Sezione IV N. 144*. (41518)

\$25

22. CORELLI, Arcangelo 1653-1713

Sonate a Tre. Opera Terza. Bologna: Arnaldo Forni Editore, [1978].

Octavo. 4 parts (Violino primo, Violino secondo, Violone o Arcileuto, Organo) in red wrappers with titling black to upper, 40 pp. each. In a full red cloth folder with ties. Upper outer corners slightly creased. *Biblioteca Musica Bononiensis Sezione IV N. 147*.

A facsimile of the work published in Rome in 1689.

"Despite the modest size of his output, comprising six collections of instrumental music and a handful of other authentic works, and its virtual restriction to three genres – solo sonata, trio sonata and concerto – Corelli exercised an unparalleled influence during his lifetime and for a long time afterwards. This influence, which affected form, style and instrumental technique in equal measure, was most closely felt in Italy, and in particular in Rome, where he settled in early manhood, but soon spread beyond local and national confines to become a European phenomenon. As a violinist, teacher of the violin and director of instrumental ensembles Corelli imposed standards of discipline that were unusually strict for their period and helped to lay the groundwork for further progress along the same lines during the 18th century. To Corelli belong equally the distinctions of being the first composer to derive his fame exclusively from instrumental composition, the first to owe his reputation in large part to the activity of music publishers, and the first to produce 'classic' instrumental works which were admired and studied long after their idiom became outmoded." Michael Talbot in *Grove Music Online* (41516)

\$40

23. CORRETTE, Michel 1709-1795

Le Maître de Clavecin pour l'Accompagnement. A Facsimile of the Paris, 1753 edition. New York: Broude Brothers Limited, [1976].

Quarto. Full ivory cloth with black title label gilt to spine. 1f. (recto title, verso publisher's note), 1f. (recto publisher's note, verso blank), 1f. (recto facsimile of original printed title, verso blank), [iii Preface, marked "A"- "C"), [i] (blank), 94 pp. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature XIII.*

Corrette was "a French organist, teacher, composer-arranger and author of methods on performing practice. ... Though little is known of his life, his works, which span nearly 75 years, provide an extraordinarily broad view of ordinary light music in France during the 18th century, and his methods are a rich source of information about performing practice and music of the period." David Fuller, revised by Bruce Gustafson in *Grove Music Online*. (41423) \$35

24. COUPERIN, François 1668-1733

Pièces de Clavecin. Premier [-Quatrième] Livre. A Facsimile of the Paris, 1713-1730 edition. New York: Broude Brothers Limited, [1973].

4 volumes bound in one. Quarto. Full ivory cloth with with black title label gilt to spine. Binding very slightly worn and soiled. *Monuments of Music and Music Literature in Facsimile. First Series - Music IX.*

- *Premier Livre. A Facsimile of the Paris, 1713 Edition [Second Issue, 1717 or later].* 1f. (recto title, verso blank), 1f. (recto publisher's note, verso blank), 1f. (recto facsimile of original printed title, verso blank), [i] (dedication), [ii] (preface), [i] ("Avis"), 73 music, 74-75 ("Explication des Agréments, et des Signes"), 76-78 (contents) pp., 1f. (recto privilege, verso blank).

- *Second Livre. A Facsimile of the Paris, [1717?] Edition [Seventh issue, 1745 or later].* 1f. (recto title, verso blank), 1f. (publisher's note, verso blank), 1f. (recto facsimile of original printed title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto preface, verso blank), 1f. (recto publisher's catalogue, verso blank), 83, 84- [86] (contents), pp., 1f. (recto privilege, verso blank).

- *Troisième Livre. A Facsimile of the Paris, 1722 Edition [Third Issue, 1724].* 1f. (recto title, verso blank), 1f. (recto publisher's note, verso blank), [i] (facsimile of original printed title), [ii] (preface), [i] (publisher's catalogue), 68, [iii] (contents), [i] ("Concerts Royaux"), 27, [i] (privilege) pp.

- *Quatrième Livre. A Facsimile of the Paris, 1730 Edition [Second Issue, ca. 1733].* 1f. (recto title, verso blank), 1f. (recto publisher's note, verso blank), 1f. (recto facsimile of original printed title, verso blank), 1f. (recto publisher's note, verso blank), 1f. (recto "Avis sur ce Livre," verso publisher's catalogue), 73, 74-76 (contents), 1f. (recto privilege, verso blank).

"In its wealth of ideas, range of expression, and relationship to the culture from which it sprang, Couperin's harpsichord music stands unequalled in 18th-century France. At the same time it is an intensely personal testimony, revealing not only the most telling aspects of his art but also, and intimately, his relationship with French society. The harpsichord music is a sort of social commentary, rich in humour, wit, irony, satire, charm, compassion and disdain. In this music Couperin observed his age as few composers [had done or have done since]." Edward Higginbottom in *Grove Music Online*

"Couperin's four harpsichord books ... represent his crowning achievement. Part of their stature must be attributed to a particularly happy union between the composer's personality and the harpsichord as a musical medium." TNG Vol. 4, p. 867. (41420) \$120

25. DEGLI ANTONI, Giovanni Battista 1660-after 1696

Balletti e Correnti, Gighe, e Sarabande da' Camera a Violino, e Clavicembalo; o Violoncello. [Op. 3]. Bologna: Forni Editore, [1972].

Octavo. Full red cloth with titling black to upper and spine. 1f. (recto printed title, verso blank), 1f. (recto facsimile of original title, verso list of dedicatees), 1f. (recto dedication, verso blank), 55, [i] (contents) pp. *Biblioteca Musica Bononiensis Sezione IV N. 145.*

A facsimile of the 1688 edition published in Bologna.

Degli Antoni was a noted Italian organist and composer of organ and instrumental chamber music. (41489) \$25

26. DENTICE, Luigi fl. 1550

Duo dialoghi della musica. Facsimile of the edition published in Rome in 1553. Lucca: Libreria Musicale Italiana, 1988. Octavo. xiii, [2], [79] pp.

Introduction and commentary in Italian by Patrizio Barbieri. (32488) \$15

27. DIDEROT, Denis 1713-1784 and Alembert, Jean le Rond d' 1717-1783

Recueil De Planches, sur Les Sciences, Les Arts Liberaux, et Les Arts Méchaniques, Avec Leur Explication. Musique. Inter-Livres, [2002].

Folio. Original publisher's wrappers printed in red and black. 1f. (recto facsimile of original title, verso blank), 22 pp. text + 26ff. facsimiles of engraved plates (some printed on rectos only).

A facsimile of the monumental *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des metiers*, published between 1751 and 1772; it is considered a distillation of Enlightenment thought.

As chief architect of the Encyclopédie, a task that occupied him for some 20 years, Diderot had a strong impact on the musical thought of his own and subsequent times." Daniel Hertz, revised by Elisabeth Cook in *Grove Music Online*. (41440) \$30

28. DIRUTA, Girolamo ca. 1554-after 25 March 1610

Il Transilvano (1593, 1609). A facsimile edition with introduction by Edward J. Soehnlén and Murray C. Bradshaw. Buren, The Netherlands: Frits Knuf, 1983.

Octavo. Full olive green cloth with titling gilt to upper and spine. 71 pp. textual commentary and illustrations followed by facsimiles of *Il Transilvano* (1593) and the *Seconda parte del Transilvano* (1609) in four books.

Contains four toccatas for organ by Diruta, two by Andrea Gabrieli, and one each by Claudio Merulo, Giovanni Gabrieli, Luzzasco Luzzaschi, Antonio Romanini, Paolo Quagliati, Vincenzo Bellavere, and Gioseffo Guami.

Diruta, an Italian organist, teacher, and music theorist, was a pupil of Zarlino, Costanzo Porta, and Claudio Merulo. "He was the author of the first comprehensive treatise on organ playing, in the form of a dialogue under the title Il transilvano, published in two parts (Venice, 1593, 1609). ... [His] treatise on playing the organ, which he praises as the king of instruments, was published on the instigation of Merulo, who believed that certain rules were necessary for playing his own and similar compositions, and the treatise probably sums up Merulo's own teaching. Diruta concerned himself with a multitude of the organist's preoccupations: the position of the player at the instrument, fingering, diminutions and ornamentation, the application of the rules of counterpoint, the church modes and the most suitable registration for the character of each, transposition, the method of

intabulating vocal music, and the method of accompanying, intoning and responding to the choir. The two parts of the work are accompanied by sample intabulations of vocal music and of original compositions for the organ by Diruta and by a number of other composers." Claude V. Palisca in *Grove Music Online*. (41543) \$45

29. DURANTE, Francesco 1684-1755

Sonate per Cembalo. [Bologna]: Arnaldo Forni Editore, [1974].

Oblong folio. Loose in full red cloth folder with ties. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [xiv] pp. Lower outer corners slightly creased. *Bibliotheca Musica Bononiensis Sezione IV N. 168*.

An Italian composer, Durante was "a leading composer of church music and an outstanding teacher of international repute. ... [His] importance as a focal point in the development of 18th-century Neapolitan church music, and the merit of his contributions to instrumental music, remain unchallenged." Hanns-Berthold Dietz in *Grove Music Online*. (41525) \$30

30. [ECKHARD]. Williams, George W.

Jacob Eckhard's Choirmaster's Book of 1809 A Facsimile with Introduction and Notes by George W. Williams Historiographer, St. Michael's Church. Columbia, South Carolina: University of South Carolina Press, 1971.

Quarto. Original publisher's gray textured paper boards. xvi, 124 pp., 1f. (blank), 1f. (recto colophon, verso blank). Ex-library, with unobtrusive markings. (36512) \$20

31. EULER, Léonard 1707-1783

Tentamen Novae Theoriae Musicae. A Facsimile of the 1739 St. Petersburg Edition. New York: Broude Brothers, [1968].

Folio. Full ivory linen with black title label gilt to spine, dark red endpapers. 263, [i] (blank) pp. With 3 folding plates. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature XC*.

A Swiss mathematician, scientist, and philosopher, "[Euler's] notebooks show that as a boy of 19 he planned to write a treatise on all aspects of music, including form and composition as well as acoustics and harmony. The only part of this project to come to fruition was his Tentamen novae theoriae musicae, ex certissimis harmoniae principiis dilucidae expositae, written about 1731 (St Petersburg, 1739); in this he presented a theory of consonance based upon mathematical laws and derived from ideas of the ancients. He also included the most complete system of scales or modes yet published, as well as a theory of modulation." Clive Greated in *Grove Music Online*. (41542) \$60

32. [FESTIVAL MUSIC - 16th Century]

The Ceremonial Entry of Ernst, Archduke of Austria, into Antwerp, June 14, 1594. Text by Johannes Bochiuss, Engravings by Pieter van der Borcht, after Designs by Marten de Vos. Originally Published Antwerp, Ex Officina Plantiniana, 1595. To which is added a supplement of plates from the Royal Entry of Albrecht and Isabella, Antwerp, 1599. First published Antwerp, Ex Officina Plantiniana, 1602. Introduction by Hans Mielke Museum Plantin-Moretus, Antwerp. New York: Benjamin Blom, 1970.

Large quarto. Full mid-blue cloth with titling and device gilt to upper, titling gilt to spine. 3ff. (title), vii-xxiii (textual commentary), [i] (blank), 1f. (recto title, verso blank), 1f. (recto facsimile of original engraved title, verso blank), 174, 1f. (recto approbation and privilege, verso printer's device), 13ff. "Supplement. A selection of plates ...", many double-page. Binding slightly worn. (41527) \$35

33. FORKEL, Johann Nicolaus 1749-1818

Allgemeine Geschichte der Musik ... Herausgegeben und mit Registern versehen von Othmar Wessely. Graz: Akademische Druck, 1967. 2 volumes. Quarto. Full dark red cloth.

Band 1: Leipzig 1788. xxxvi, 540 pp. + 5 plates (printed on one side of the leaf only); Band 2: Leipzig 1801. xviii, 776 pp. + 5 folding plates (printed on one side of the leaf only), + cxix pp. ("Verzeichnisse der Namen und Orten")

A facsimile of the original edition of Forkel's most important historical study, *"the first German attempt at a comprehensive history of music."* George S. Stauffer in *Grove Music Online*. (35905) \$135

34. FOSTER, Stephen Collins 1826-1864

Songs, Compositions, and Arrangements ... Foster Hall Reproductions. Privately Printed by Josiah Kirby Lilly, Indianapolis, IN, 1933.

3 volumes. Large quarto. In publisher's original mid-brown cloth folding boxes with metal clasps. Contains facsimile reproductions of 201 original songs and compositions by Foster in addition to arrangements of his own works and those of others, loose as issued. With accompanying 32 pp. folio booklet with title, author, chronological, publisher, dedication, first line, and classified indices. Including printed Addenda of "Titles Added to the Foster Hall Reproduction - August 1938" laid down to foot of page [4] together with occasional narrow slips of paper laid down with additions. Boxes slightly worn. Contents in very good, fresh condition.

"Foster's songs reflect both supremely positive and negative social morals, practices, and qualities, and they have had a strong part in developing performance and distribution media as well as worldwide notions of American identity. Thus, they have been beloved by many, reviled by others, and have circulated globally with unprecedented persistence from his time to ours. ...

A rise in the study of American music and worldwide interest in Americana since the 1980s ... has brought new scholarly research into the songs' history of interpretations and significance, accompanied by continued circulation among American country, folk-music, and popular performers and persisting use as iconic melodies for films, television shows, and electronic devices. In the 1850s Foster's songs were the first significant body of identifiably American song; in the early twenty-first century, a handful of Foster's songs remained among the best-known music in the world." Deane L. Root in *Grove Music Online*. (40617) \$400

35. FRESCOBALDI, Girolamo 1583-1643

Recercari et Canzoni Franzese fatte sopra diversi oblighi in partitura. [Westmead, England]: Gregg International Publishers Limited, 1967.

Folio. Full light olive green cloth with tiling gilt to upper. 1f. (recto printed title, verso blank), 1f. (recto facsimile of original decorative title, verso publisher's notes), [i], dedication), 4-59, [i] (contents) pp.

A facsimile of the work first published in Rome by Bartolomeo Zannetti in 1615.

Frescobaldi, an Italian composer and keyboard virtuoso, "was one of the greatest keyboard composers of the first half of the 17th century. ... The two 1615 collections provided a compendium of the keyboard genres of the time." Frederick Hammond and Alexander Silbiger in *Grove Music Online*. (41435) \$35

36. GABRIELI, Andrea ?1532-1585

Canzoni alla Francese per Sonar Sopra Istromenti da Tasti. Bologna: Forni Editore, [1972].

Oblong octavo. Full red cloth with titling black to upper and spine. 1f. (recto printed title, verso blank), 1f. (recto facsimile of original title, verso first page of music), 43ff. (i.e., 86 pp.), with contents to final page. Binding very slightly worn. *Biblioteca Musica Bononiensis Sezione IV N. 48*.

A facsimile of the 1605 edition published in Venice.

Gabrieli, an Italian composer and organist, uncle of Giovanni Gabrieli, "brought an international stature to the school of native Venetian composers after a period when Netherlandish composers had dominated. Although he was not as profound a composer as Giovanni, his music displays an exceptional versatility; he was one of the most important figures of his generation and exerted considerable influence on both later Venetian and south German composers." David Bryant in *Grove Music Online*. (41505) \$30

37. GALLINIUS, Marcin d. 1562

Ad venerabilem virum. Krakow: Polskie Wydawnictwo Muzyczne, [1975].

Small quarto. Original publisher's dark ivory printed wrappers. 32 ff.

"In his letter Ad venerabilem virum M. Benedictum Cosminium epistola (Kraków, 1535) ... to Benedykt of Koźmin, humanist and professor at Kraków University, Gallinius described his musical studies and his views on music." Elżbieta Witkowsky-Zaremba in *Grove Music Online*. (32751) \$10

38. GANASSI DAL FONTEGNO, Sylvestro ?1492-mid-16th century

Regula Rubertina. Bologna: Forni Editore, [1976].

Oblong octavo. Full red cloth with titling gilt to spine. 1f. (recto printed title, verso blank), 1f. (recto facsimile of original title, verso blank), iii-xxxiv, [i] (index) pp. *Biblioteca Musica Bononiensis Sezione II N. 18A*.

A facsimile of the 1542 edition published in Venice.

"In the two volumes of Regola rubertina, Ganassi first describes the most elementary aspects of viol playing – how to hold the instrument, how to finger it and so on – and then proceeds to explain in a complicated way various sorts of bowings, fingerings and tunings, including several scordatura tunings and some for viols with only three or four strings. He discusses techniques for playing above the frets, how to transcribe vocal music into tablature, how to place frets on the instrument, how to tell good from bad strings, how to improvise unaccompanied ricercares and how to play polyphonically. The volumes are illustrated with a number of charts, tables and diagrams." Howard Mayer Brown revised by Giulio Ongaro in *Grove Music Online*. (41504) \$25

39. GANASSI DAL FONTEGNO, Sylvestro 1492-1565

Letzione Seconda pur della pratica di sonare il violone d'arco da tasti.

Oblong octavo. Full red cloth with titling black to upper and spine. 36ff. Binding slightly worn and faded. Ex-library, with New York Public Library withdrawn stamps to front pastedown and verso of title.

First published in Venice in 1543. *Bibliotheca Musica Bononiensis Sezione II N. 18b*.

On playing the viola da gamba. (41548)

\$15

40. GARDETON, César 1786-1831

Annales de la Musique ou Almanach Musical pour l'an 1819 et 1820. Genève: Minkoff Reprint, 1978.

Oblong octavo. 322; 318 columns. Ex libris noted classical guitar historian and music publisher Matanya Ophree, (1932-2017) with his decorative circular handstamp to title. Slightly worn; lower outer corners of wrappers and preliminary leaves creased.

Facsimile reprint of the 1819-20 edition. (37300)

\$15

41. GASPARINI, Francesco 1668-1727

L'Armonico Pratico al Cembalo. A Facsimile of the 1708 Venice Edition. New York: Broude Brothers, [1967].

Small quarto. Full ivory linen with black title label gilt to spine, dark red endpapers. 118 pp., 1f. (recto contents, verso publisher's catalogue). *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature XIV.*

"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. (41540)

\$35

42. GEMINIANI, Francesco 1678-1762

A Treatise of Good Taste in the Art of Musick ... A New Introduction by Robert Donington. New York: Da Capo Press, 1969.

Large folio. 1f. (recto printed title, verso publisher's notes), [v]-vi (Foreword), 1f. (recto facsimile of original title, verso facsimile frontispiece), 30 pp. Binding slightly worn and scuffed; head of spine frayed.

A facsimile of work first published in London in 1749. (41487)

\$100

43. GLAREAN, Heinrich 1488-1563

Dodecachordon. A Facsimile of the 1547 Basel Edition. New York: Broude Brothers, [1967].

Folio. Full ivory linen with black title label gilt to spine, dark red endpapers. 470 pp. + 3ff. (errata). *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature LXV.*

In three books:

"Book I, based principally on Boethius and Gafori, deals with several aspects of traditional music theory: definitions of music solmization, the structure of the gamut, mutation, transposition, consonance and dissonance, the smaller and larger semitones, the eight church modes, and music theory as applied to the monochord and

some other stringed instruments; there is also a discussion of the section on the modes in Gafori's De Harmonia instrumentorum musicorum opus. This forms a prelude to Book II which introduces the "new" modes, for which Glareanus is justly famous.

Book II is concerned entirely with modal theory; to the eight traditional modes Glareanus proposes the addition of six, viz., the Aeolian, Hypoaeolian, Ionian, Hypoionian, Hyperaeolian, and Hyperphrygian modes. The first authentic plagal pair corresponds to natural minor, the second to major. The last two modes (now usually referred to as the Locrian and Hypolocrian) are dismissed by him as impractical, although, for purposes of illustration, he includes monophonic examples of all fourteen modes.

Book III, which applies to Glareanus' modal theories to the analysis of polyphonic music, begins with an exposition of mensural notation (including a chapter on the tactus) with examples based mostly on Gafori; it also contains numerous polyphonic examples by composers of the recent past, illustrating the twelve usable modes of Glareanus' system. The book concludes with mostly laudatory comments on the skill of Josquin des Prez, Pierre de la Rue, Ockeghem, Obrecht, Brumel, Isaac, and Mouton." Reese: Fourscore Classics of Music Literature, no. 40.

A highly influential contribution to Renaissance music theory and practice by the noted Swiss musical theorist, poet, and life-long friend of Erasmus, who described him as "the champion of Swiss humanism." Glarean's treatise was revolutionary for its proposal of twelve musical modes, not the long-assumed eight. The product of more than 20 years of work, the three books discuss various aspects of music theory in detail and also contains a virtual anthology of over 120 musical compositions by Josquin des Prez, Obrecht, Ockeghem and others as well as settings of various Horatian odes including (on pp. 189-190) Quis multa gracilis, translated by Milton.

"Since the title-page [in Greek] of the Dodecachordon advertises the modal names of his new system, it is clear that Glarean considered it the outstanding contribution of his treatise. To the medieval eight modes he added four more, an Ionian and Hypoionian with finals on C, and an Aeolian and Hypoaeolian with finals on A. He attempted to show that his system was based on the old Greek modes and believed that it was a renewal of modal usage in antiquity. But its value lay in his recognition of Ionian (or major) and Aeolian (or natural minor). He asserted that the Ionian was the mode most frequently used in his time. In applying his system to polyphony Glarean analysed the mode of individual voices. If one voice is in an authentic mode the adjacent voice range (above or below it) usually will be in the plagal of the same mode; sometimes, however, his analyses are polymodal. ...

The impact of the Dodecachordon on Renaissance musical thought was considerable. Although Glarean's system was by no means universally adopted, it was acknowledged either openly or tacitly by many writers. In 1558, 11 years after the publication of the Dodecachordon, Zarlino's Istitutioni harmoniche reproduced Glarean's modal system but without naming Glarean as its author. The Stralsund cantor Eucharius Hoffmann wrote both musical compositions and a theory book (1582) based on Glarean's teaching. Other writers who acknowledged his modal contribution include Cerone, Morley and Zacconi. From a musical point of view the most fruitful results of Glarean's modal principles are found in the many instrumental compositions of late Renaissance composers who applied his ideas. Such men as Merulo, Padovano, and Andrea and Giovanni Gabrieli wrote toccatas and ricercares in all 12 modes, or 'tones' as they were almost invariably called. For modern scholars the value of the Dodecachordon consists in the extraordinary diversity of its contents. Ambros, for example, called Glarean the founder of musical biography and praised the breadth of his text. Others have stressed the work's significance as a musical anthology, since it contains over 120 compositions (29 by Josquin des Prez, the remainder by Obrecht, Ockeghem, Isaac and others). Some modern writers have praised the work's contribution as a monument of musical humanism, or cited its exhaustive treatment of the polyphonic method of composition of the Franco-Netherlandish school, or pointed out its subtle defence of Catholic orthodoxy." Clement A. Miller in Grove Music Online

"This rare and valuable treatise was written by Henricus Loritus, Poet-laureate, better known as Glareanus, having been born in the Canton Glarus. The object of the work was to prove that there were really twelve

ecclesiastical modes, and that these were identical with the ancient Greek modes. Its great interest, however, to modern musicians consists in the examples which it contains of the works of the older musicians such as Josquin de Pres, H. Isaac, Okeghem, Pierre de la Rue and others." Wolffheim p. 113.

A cornerstone of the literature. (41532)

\$165

44. GRASSINEAU, James ca. 1715-1767

A Musical Dictionary. A Facsimile of the 1740 London Edition. New York: Broude Brothers, [1966].

Octavo. Full ivory linen with black title label gilt to spine, dark red endpapers. 347, [i] (publisher's catalogue) pp. With 2 folding plates. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature XL.*

The first English musical dictionary.

"Grassineau published A Musical Dictionary ... which Charles Burney and later writers assumed was a mere translation from the French dictionary of Sebastian de Brossard. Hawkins, however, was closer to the truth when he noted that the Dictionary included also considerable matter from other sources. While Grassineau's Dictionary awaits serious studies in textual criticism, it can be said to be the most important dictionary of music published in Britain until the translation of Rousseau's." *The New Grove* Vol. 7, p. 642. (41539) \$40

45. HOLDER, William 1616-1696

A Treatise of the Natural Grounds, and Principles of Harmony. A Facsimile of the 1694 London Edition. New York: Broude Brothers, [1967].

Octavo. Full ivory linen with black title label gilt to spine, dark red endpapers. 204 pp. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature XXXI.*

"The growing appreciation of scientific rigor among the English is manifested in William Holder's Treatise ... (1694), which treats the physical basis for musical sound. ... With the investigations of authorities such as Robert Hooke, Francis North, and Mersenne as a foundation, Holder carefully explored the nature of musical sound, the concepts of consonance and dissonance, the role of proportions in music, and issues of tuning and temperament. His work was highly regarded by later generations. It was paired with Keller's short manual on figured bass for a revised edition in 1731." Damschroder & Williams p. 123.

Holder's "Treatise on the Natural Grounds and Principles of Harmony, apparently written primarily for the instruction of members of the Chapel Royal choir, was censured by North for its obscurity and praised by Burney and Hawkins for its clarity. ... Hawkins quotes from Holder's treatise and accounts for Holder's influence on the 18th-century theorist, Alexander Malcolm. Holder's originality in his Treatise lies in his explanations of the physics and acoustics of music, making a link with Galileo's isochronism theory of the pendulum." Michael Tilmouth, revised by Jerome Stanley in *Grove Music Online*. (41537) \$30

46. HOYLE, John ca. 1744-1796

Dictionarium Musica. A Facsimile of the London, 1770 Edition. New York: Broude Brothers Limited, [1976].

Octavo. Full ivory linen with black title label gilt to spine, dark red endpapers. 112 pp. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature LXXXIII.*

Hoyle, an English bookseller and dictionary compiler, based his work on James Grassineau's *Musical Dictionary*, published in 1740. (41538) \$25

47. **[KEYBOARD - 17th Century]**. Silbiger, Alexander, ed.
17th Century Keyboard Music. Sources Central to the Keyboard Art of the Baroque. New York & London: Garland, 1987-88.

7 volumes. Oblong quarto and folio. Full dark green cloth with decorative gilt borders to uppers, titling gilt to spines.

Volume:

3. *Vienna, Österreichisch Nationalbibliothek, Musiksammlung*. 3 volumes: Mus. Hs. 18650, 18706, 18707 (Froberger autographs). Introduction by Robert Hill

4. Froberger, Johann Jacob. *Diverse ... Partite, 2 parts (Mainz, Bourgeat, 1693, 1696); 10 Suites de Clavessin (Amsterdam, Mortier, n.d.)*. Introduction by Robert Hill

5. Kerll, Johann Caspar. *Modulatio Organica Super Magnificat Octo Ecclesiasticis Tonis Respondens (Munich, 1686)*. Introduction by C. David Harris

7. *Berlin Deutsche Staatsbibliothek, MS L. 215 (Bernardo Pasquini Autograph)*. Introduction by Alexander Silbiger

17. *Toccaten & Suites Pour Le Clavessin de Messieurs Pasquini, Poglietti, & Gaspard Kerle (Amsterdam, [1698/99]); The Ladys Entertainment or Banquet of Musick, Books 1 & 2 (London, 1708); A Second Collection of Toccaten, Voluntarys, and Fugues (London, 1719)*. Introduction by Alexander Silbiger. (41555) \$350

48. **KUHNAU, Johann Christoph 1735-1805**

Neuer Clavier Übung. Andrer Theil. Leipzig 1696. Firenze: [Studio per Edizioni Scelte], 1996.

Large oblong octavo. Black cloth-backed green patterned cloth boards with numbering gilt to spine. 1f. (recto series title, verso blank), 1f. (recto printed title, verso blank), 1f. (recto facsimile of original title, verso blank), [iii] (facsimile of introduction), [i] (blank), 81, [i] (colophon) pp. *Monumenta Musicae Revocata a cura di L. Alvini, M. Casetellani e P. Paolini, 20*.

Seven suites, or "partien" arranged in minor keys and including a prelude and German and French dance movements (Allemande, Courante, Sarabande, and Gigue), concluding with a Sonata in B-flat major considered the first keyboard sonata published by a German composer. (41509) \$30

49. **KUHNAU, Johann Christoph 1735-1805**

Neuer Clavier Übung. Erster Theil. Leipzig 1689. Firenze: [Studio per Edizioni Scelte], 1996.

Large oblong octavo. Black cloth-backed green patterned cloth boards with numbering gilt to spine. 1f. (recto series title, verso blank), 1f. (recto printed title, verso blank), 10ff. (textual commentary by Laura Alvini in Italian and English), 1f. (recto facsimile of original engraved title, verso blank), 3ff. (facsimile of original title and notes), 80, [i] (blank), 1f. (recto colophon, verso blank) pp. First leaves slightly creased at upper inner margin. *Monumenta Musicae Revocata a cura di L. Alvini, M. Casetellani e P. Paolini, 19*. (41511) \$30

50. **LOCKE, Matthew ca. 1622-1677**

Melothesia. A Facsimile of the London, 1673 Edition. New York: Broude Brothers Limited, [1975].

Small oblong folio. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (recto printed title, verso blank), 1f. (recto facsimile of original title, verso blank), [3]-9 (dedication, Advertisements to the Reader, [ii] ("The Examples of Precepts in the Rules for Playing on a Continued Basse"), [i] (Advertisement), 84 pp. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature XXX*.

An English composer and organist, Locke "was the most important, influential and prolific English composer of his generation, contributing to most genres of the time." Peter Holman in *Grove Music Online*. (41492) \$35

51. LULLY, Jean-Baptiste 1632-1687

Acis et Galatée Pastorale heroïque. Facsimile of the first edition, Paris, 1686. Preface by Elma Sanders. New York: Broude International Editions, [1998].

Folio. Full light red cloth with titling and device gilt to upper, titling gilt to spine. 1f. (recto title, verso publisher's note), vii-viii (Preface including notes on stage history, performers, and editions), 1f. (recto half-title, verso blank), 1f. (recto facsimile of original printed title, verso blank), 1f. (dedication), li (Prologue), [i] (blank), 183, [i] (blank) pp. *The Tragédies Lyriques in Facsimile Vol. 14.*

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

"This work was privately commissioned by the Duke of Vendôme for a celebration to honour the dauphin, it subsequently enjoyed public success. Lully turned to Galbert de Campistron because Quinault, his usual collaborator, had withdrawn from theatrical work. In keeping with the conventions of the pastorale-héroïque genre, the plot involves a love triangle that mixes gods and mortals: the sea-nymph Galatea (soprano), the mortal Acis (haute-contre) and the monster Poliphème [Polyphemus] (baritone). Acis is violently murdered by Polyphemus (in full view of the audience) but restored to life and transformed into a river by Neptune (baritone). The musical conventions are those of Lully's mature tragédies en musique." Lois Rosow in *Grove Music Online* (41430) \$200

52. LULLY, Jean-Baptiste 1632-1687

Amadis. Tragédies mise en musique. Facsimile of the first edition, Paris, 1684. Preface by Elma Sanders. Williamstown: Broude International Editions, [2007].

Folio. Full light red cloth with titling and device gilt to upper, titling gilt to spine. 1f. (recto title, verso publisher's note), vii-viii (Preface including notes on stage history, livret, and editions), 1f. (recto half-title, verso blank), 1f. (recto facsimile of original printed title, verso blank), [iii] (dedication), [i] (blank), xlv (Prologue), 272 pp. Upper corner of upper board very slightly bumped. Upper corners of leaves very slightly creased. *The Tragédies Lyriques in Facsimile Vol. 11.*

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

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

"Lully's last three tragédies were based on tales of chivalry rather than ancient mythology; Amadis was the earliest, and the subject chosen by Louis XIV. The title is sometimes given as Amadis de Gaule to avoid confusion

with Destouches' *Amadis de Grèce*. The première was in Paris instead of at court because the queen had died in July 1683; a court production without scenery or machines took place at Versailles in March 1685. The principal singers at the première included Moreau (Oriane), Le Rochois (Arcabonne), Dumesnil (Amadis) and Dun (Florestan); the principal male dancers were Beauchamp, Pécour and Lestang, and the principal female dancers La Fontaine, Carré and Pesan. There were eight Paris revivals between 1687 and 1771; for the 1759 production François Rebel composed new dances and made other revisions. Between 1687 and 1729 *Amadis* was produced in Amsterdam, Marseilles, Rouen, Brussels, The Hague, Lunéville, Lyons and Dijon. In the 1930s Henry Prunières, realizing that he would not live to finish the complete edition of Lully's works, abandoned his chronological approach to the operas and edited *Amadis*. The score is celebrated mainly for its wealth of melody and includes Lully's best known air, 'Bois épais'." Lois Rosow in *Grove Music Online*. (41431) \$200

53. LULLY, Jean-Baptiste 1632-1687

Roland. Tragédie mise en musique. Facsimile of the first edition, Paris, 1685. Preface by François Lesure. New York: Broude International Editions, [2000].

Folio. Full light red cloth with titling and device gilt to upper, titling gilt to spine. 1f. (recto title, verso publisher's note), 1f. (Preface including notes on livrets, first production and staging, and editions), 1f. (recto half-title, verso blank), 1f. (recto facsimile of original printed title, verso blank), 2ff. (dedication), lvi (Prologue), 344 pp. *The Tragédies Lyriques in Facsimile Vol. 12*.

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

"Lully and Quinault's penultimate tragedy was performed weekly at Versailles (in the riding-school theatre, without machinery) for two months; the production then moved to the Paris Opéra on 8 or 9 March and continued until November. The principal singers were Le Rochois (Angélique), Dumesnil (Médor) and Beaumavielle (Roland). Paris Opéra revivals occurred regularly up to 1755. Between 1686 and 1750 there were productions in Brussels (several times), Marseilles, Lyons, Rouen, Metz, Lille, and Amsterdam.

Lully's dedication of the printed score to Louis XIV indicates that the King chose the subject of the story. The libretto is curiously divided. Acts 1–3 concern Angélique's internal conflict between love and 'glory' (more precisely, love and pride). Acts 4–5 concern Roland's internal struggle with unrequited love; it is resolved by a *dea ex machina* who uses magic to make Roland understand that the struggle is a heroic conflict between love and duty." Lois Rosow in *Grove Music Online*. (41432) \$250

54. LUPO, Thomas 1571-1627; John Coprario ca. 1570-1626; and William Daman ca. 1540-1591

XX Konincklycke Fantasien en noch IX Fantasien. 3 Fioolen de Gamba. [Peer]: [Alamire], [1987].

3 volumes. Small quarto. 11 pp + 18, 8ff.; 18, 8ff.; 14, 8ff. In slipcase.

A facsimile of the work published in 1648. (32324)

\$25

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

Musick's Monument. A Facsimile of the 1676 London Edition. New York: Broude Brothers, [1966].

Folio. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (recto publisher's note, verso blank), 1f. (recto blank, verso facsimile of original portrait engraving of Mace), 1f. (recto original title in facsimile, 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"). *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature XVII.*

With three full-page engraved plates in facsimile:

- 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).

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. (41528) \$65

56. MANFREDINI, Vincenzo 1737-1799

Regole armoniche o sieno precetti ragionati per apprendere la musica, il portamento della mano, e l'accompagnamento del Basso sopra gli Strumenti da tasto, come l'organo, il cembalo ec.]. A facsimile of the 1775 Venice Edition. New York: Broude Brothers, [1966].

Small quarto. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (recto blank, verso facsimile of original engraved portrait), 1f. (recto facsimile of original title, verso quotation), v-vi (dedication), vii-xvi (preface), 78 pp., 1f. (recto errata, verso blank), 1f. (blank), + 16 folding plates of musical examples. Minor creasing to some lower outer corners, one plate slightly creased. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature X.*

"Manfredini's *Regole armoniche, o sieno Precetti ragionati* (Venice, 1775), which is in two parts, an introduction to the elements of music and to keyboard accompaniment, now appears to have been drawn substantially from a 17th-century manuscript. His observations on the proper method of teaching singing aroused vigorous opposition from G.B. Mancini. The second edition (Venice, 1797) was much revised and enlarged with new sections on singing and counterpoint." Dennis Libby, revised by Rebecca Green in *Grove Music Online* (41530) \$45

57. MARPURG, Friedrich Wilhelm 1718-1795

Anleitung zum Clavierspielen: Zwei Teile in einem Band. Hildesheim: Georg Olms, 1970. Octavo. Full cloth. 8 ff., 78 pp., + xviii plates. From the collection of musicologist Stanley Boorman. (32589) \$30

58. MARTINI, Giovanni Battista 1706-1784

Sonate d'Intavolatura per l'Organo per l'Organo e l'Cembalo. A facsimile of the Amsterdam Edition c. 1742 (?).

Quarto. Full ivory cloth with titling gilt to spine, dark red endpapers. 1f. (recto printed title, verso printer's note), 1f. (blank), 1f. (recto facsimile of original title, verso blank), 1f. (dedication), 105, [i] (blank) pp. Binding very slightly soiled. *Monuments of Music and Music Literature in Facsimile. First Series - Music XIX.*

"[Martini's] *Sonate d'intavolatura* (1742), possibly reflecting acquaintance with J.S. Bach's *Clavier-Übung I* (Martini being one of the few non-German composers to have come into contact with Bach's music) as well as with some of his choral works and organ pieces, are written in a luxuriant counterpoint." Howard Brofsky and Sergio Durante in *Grove Music Online*. (41488) \$40

59. MASSON, Charles fl. 1680-1700

Nouveau Traité des Regles pour la Composition de la Musique. New York: Da Capo, 1967.

Small octavo. xi, 120 pp. + 7 plates. From the collection of musicologist Stanley Boorman.

Facsimile of the edition published in Paris in 1699 with an introduction and commentary by Imogene Horsley. (32590) \$25

60. MATTEIS, Nicola ?-after 1713

Other Ayres and Pieces for the Violin, Bass Viol and Harpsechord Somewhat more Difficult and Artificial then the former Composed for the Practice and Service of greater Masters upon those Instruments ...The Fourth Part. The Book enlarged and perfected with a Second Treble [London 1685], The Second Treble of the Third and Fourth Parts, Preluds, Fuges, Allemands, ect. with some Additions and new Tunes [London 1687], The Second Treble of The Fourth Part some Peeeces Harder than ye former [London 1687]. Westmead: Gregg International Publishers, 1972.

Folio. Full navy blue cloth with titling gilt to upper. 1f. (title, verso publisher's note), 1f. (recto facsimile of original title, verso blank), 38ff. Binding slightly worn. Inner upper margins waterstained with resulting cockling.

Matteis was a noted Italian violinist, guitarist, and composer, born in Naples and resident in England, "[He] was clearly an extraordinary violinist and a key figure in the development of violin playing in England." Peter Walls in *Grove Music Online*. (41490) \$35

61. MEIBOM, Marcus ca. 1620-1711

Antiquae Musicae Auctores Septem. Graece et Latine. .. Volume I [-II]. A Facsimile of the Amsterdam, 1652 Edition. New York: Broude Brothers Limited, [1977].

Two volumes. Quarto. Full ivory linen with black title label gilt to spines, dark red endpapers. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature LI*.

Vol. I: 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (recto publisher's note, verso blank), 1f. (recto facsimile of original title, verso blank), [v] (dedication), [vi] (contents), [vii-l] (prefatory matter), 132 pp.; 2 ff., 68 pp.; 2 ff., 60 pp.; 1f., [3]-8, 80 pp.; 2ff., 40 pp.; 2ff., 36 pp. + 4 folding plates.

Vol. II: 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (publisher's note, verso blank), 1f. (recto facsimile of original title, verso blank), [iii] (dedication), [iv-vi] ("Lectori"), 363, [i] (blank) pp.

"Antiquae musicae auctores septem is [Meibom's] most important contribution to musical scholarship. In its two quarto volumes he provided an edition of the Greek texts of Aristoxenus, Cleonides (under an attribution to Euclid), Nicomachus, Alypius, Gaudentius, Bacchius, Aristides Quintilianus and Martianus Capella (Satyricon, bk 9), with a Latin translation and commentary." John Bergsagel in *Grove Music Online*. (41531) \$75

62. MERSENNE, Marin 1588-1648

Harmonie Universelle contenant la théorie et la pratique de la musique (Paris, 1636). Édition facsimilé de l'exemplaire conservé à la Bibliothèque des Arts et Métiers et annoté par l'Auteur. Introduction par François Lesure. Paris: Centre National de la Recherche Scientifique, 1975.

Three volumes. Quarto. Original publisher's green printed wrappers. In slipcase. Bindings and slipcase slightly worn.

Vol. I: [i]-viii (title, "Introduction"), [lxiv] (facsimile), 228 pp. ("Livre Premier de la nature..."), 1f. (facsimile diagrams), 36 pp. ("Traité de Mechanique"), 1f. (colophon).

Vol. II: 1f. (title), [viii], 180 ("Libre Premier de la voix..."), [xii], 442 pp. ("Livre Premier des consonances"), 1f. (colophon).

Vol. III: 1f. (title), [viii], 412 ("Premier Proposition"), [80] ("Livre Septiesme..."), 68 ("Livre de l'Utilite de l'Harmonie..."), 28 pp. ("Nouvelles Observations..."), 5ff. (facsimile reproductions of additional diagrams and autograph annotations).

Mersenne was a "French mathematician, philosopher, music theorist and savant. He was one of the leading French thinkers of the 17th century, and his work is central to the academic and scientific movements of the second quarter of the century; an important part of it is devoted to the science, theory and practice of music. He was a transitional figure at a crucial confluence of Renaissance and Baroque ideas in France, summing up the accomplishments of the past and posing the difficult questions for the future inherent in the new attitudes of his own time." Albert Cohen in *Grove Music Online*. (41534) \$150

63. MILÁN, Luis de ca. 1500-ca. 1561

Libro de motes de damas y caballeros. Facsimile of the edition published in Valencia in 1535. Paris, 1982.

Small oblong octavo. Wrappers. 213 pp.

The Book of Nicknames for Ladies and Gentlemen (or Game of Command) was published in Valencia in 1535 by the Valencian composer and writer Luis Milán. This text is a valuable courtly record that compiles nicknames, jokes, and satirical portraits used by the aristocracy for games and socializing. (32363) \$10

64. MIZLER, Lorenz 1711-1778

Sammlungen auserlesener moralischer Oden Faksimile der ersten, zweiten und dritten Sammlung nach den einzigen erhaltenen Exemplaren der Originalausgabe Mit einem Nachwort in Deutsch und Englisch von Dragan Plamenac. Leipzig: VEB Deutscher Verlag für Musik, [1972].

Oblong quarto. Original publisher's marbled boards with title label to upper. 116 pp. Binding slightly worn, rubbed, and bumped.

The three collections published in 1741-1743 contain a total of 72 vocal works in keyboard score with figured bass. (35922) \$15

65. MONTEVERDI, Claudio 1567-1643

L'Incoronazione Di Poppea. [Facsimile of copyist musical manuscript full score]. Bologna: Forni Editore, [1966].

Oblong folio. Original publisher's full red cloth boards with titling in black to upper and spine, dark brown cloth side ties. 5 pp. textual commentary, 109 pp. facsimile. Loose in fascicles, as issued. *Bibliotheca Musica Bononiensis Sezione IV N. 81.*

L'Incoronazione di Poppea, a dramma musicale in a prologue and three acts by Monteverdi and others to a libretto by Giovanni Francesco Busenello primarily based on Tacitus's *Annals* (books 13–16) but also Suetonius, *The Twelve Caesars* (book 6); Dio Cassius, *Roman History*, (books 61–2); and pseudo-Seneca, *Octavia*, was first performed in Venice at the Teatro SS Giovanni e Paolo in 1643.

"For its broad moral compass and its psychological conviction, *L'incoronazione di Poppea* stands as the first in a long, if broken, tradition of operatic monuments that includes *Don Giovanni* and *Don Carlos*." Ellen Rosand in *Grove Music Online*. (41348) \$75

66. MUFFAT, Gottlieb 1690-1770

12 Toccaten und 72 Versetl. A Facsimile of the 1726 Vienna Edition. New York: Broude Brothers, [1967].

Oblong quarto. Full ivory linen with black title label gilt to spine. 1f. (recto series title, verso blank, 1f. (recto printed title, verso printer's note), 1f. (blank), 1f. (recto blank, verso facsimile of original engraved frontispiece), 2ff. (dedication), 88 pp. Binding slightly worn and soiled. *Monuments of Music and Music Literature in Facsimile. First Series - Music XVIII*.

Muffat is considered "the leading keyboard composer in Vienna in the early 18th century. ... [He] was appointed official court organist in 1717: he was required to play for services in the Hofkapelle and to provide continuo accompaniment for performances of operas. ... Subsequently, he acquired additional duties at court, including the tuition of various children of the imperial family, among them the future Empress Maria Theresa. ... After the death of the Emperor Karl VI in 1740 and with the accession of Maria Theresa, the resources of the Hofkapelle were reorganized, bringing Muffat his final promotion to first organist in 1741. ...

He came at the end of a long line of Baroque organists and keyboard composers working in Vienna and was the only contemporary of Bach there to make a substantial contribution to the keyboard repertory in both quantity and quality. ...

[His] versets, like his ricercares, belong to a well-established tradition. His chief predecessors in this field were Kerll (Modulatio organica, 1686), the anonymous author of the Kurtzer, jedoch gründlicher Wegweiser (Augsburg, 1689) – an organ tutor containing versets for practice – Speth (Ars magna, 1693) and Murschhauser (Octi-tonium, 1696). These publications were all familiar to Viennese organists in the early 18th century. Muffat used the same kind of external structure as they did, arranging his pieces according to the order of the church tones, with a short introductory toccata and a regular number of versets in each tone. He followed their internal structure also in the miniature fugal form of his versets. Like Murschhauser he left the function of the versets open and avoided reference to chant, so they are not restricted to one part of the liturgy. The elimination of chant is one aspect of a general process of secularization of style culminating with Muffat: more than his predecessors, he used strongly secular, even rustic, subjects (often in dance rhythms). He also applied a wide range of ornamentation symbols and provided an explanatory table similar to the one in the Componimenti. Although French composers were using copious ornamentation and secular dance styles in liturgical organ music from at least the mid-17th century, Muffat was the first among Austro-German composers to absorb these trends fully into the traditional verset." Susan Wollenberg in Grove Music Online

The composer's first published work. (41524)

\$45

67. MUFFAT, Gottlieb 1690-1770

Componimenti Musicali. A Facsimile of the Vienna Edition c. 1739 (?). New York: Broude Brothers, [1967].

Oblong folio. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (blank), 1f. (facsimile of original engraved title, verso blank), 2ff. (dedications), 1f. ("Al Benigno

Lettore!" and "An den geneigten Leser"), 105, [i] (blank) pp. *Monuments of Music and Music Literature in Facsimile. First Series - Music VIII.*

"Of Handel's German contemporaries, besides Bach, both Johann Mattheson (1681-1764) and Gottlieb Muffat (1690-1770) ... wrote suites for the harpsichord. ... Muffat's *Componimenti* ... have considerably more character [than Mattheson's suites]. Handel thought sufficiently well of them to borrow extensively from them. ... Muffat's suites combine a German richness and solidity of texture with a melodiousness that sometimes suggests Italian influence. They all include a substantial number of movements, some of which have fanciful titles such as "'La Hardiesse' and 'La Coquette'. ... There is a considerable variety of style in Muffat's work. Sometimes we seem almost to be in the world of Haydn. ... At other times, particularly in the sarabandes, there is a wealth of intimate detail which recalls the keyboard music of Bach. ... The courantes are mostly of the Italian type, with many rapid passages. On the other hand several of the opening movements of the first suite have stately introductions in the style of the French overture. The six suites are followed by a chaconne in G major with variations, similar to Handel's two and certainly superior to his second and longer example. Muffat was, like Handel, thoroughly cosmopolitan. His fugues are not as compelling as those in Handel's suites, but in general the texture is more substantial and more varied." Abraham, ed.: *New Oxford History of Music* Volume VI, pp. 620-623.

The highly attractive original engraved title is a fine example of the influence of the French Rococo on graphic artists of Augsburg, an important center for graphic art at the time.

The original edition is one of the most significant and beautifully engraved harpsichord publications of the 18th century. (41520) \$60

68. **[MUSICAL INSTRUMENTS - Bowed]**. Vidal, Antoine

Les Instruments à archet. Les Feseurs, Les Joueurs D'Instruments Leur Histoire Sur Le Continent Européen Suivi d'un Catalogue général de la Musique de Chambre ... Orné de planches gravées à l'eau-forte par Frédéric Hillemacher. Tome première [-deuxième, troisième]. The complete set in 3 volumes. London: The Holland Press, 1961.

3 volumes. Quarto. 357; 383; 160, ccxix pp. Illustrated.

A facsimile of the original edition published in 1876-1878. (36958) \$275

69. **[MUSICAL INSTRUMENTS]**

Art du Faiseur d'Instruments de Musique et Lutherie. Extrait de l'Encyclopédie Méthodique Arts et Métiers Mécaniques. Facsimile of the edition published in Paris in 1785. Genève: Minkoff Reprints, 1972.

Octavo. Green boards. 186 pp. + 20 illustrative plates. Reprint of the article originally published in the *Encyclopédie*, Paris, 1785. (37189) \$25

70. **NEGRI, Cesare ca. 1535-after 1604**

Le Gratie d'Amore. New York: Broude Brothers, [1969].

Quarto. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (recto publisher's note, verso blank), 1f. (facsimile of original title, verso blank), 2ff. (dedication), 1f. (recto blank, verso facsimile of original engraved portrait of Negri), 296 pp., 2ff. (contents). *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature CXLI.*

With facsimiles of 58 highly attractive full-page engraved illustrations of Renaissance dancers in elegant dress by Pallavicino after della Rovere depicting various steps and positions for both individual dancers and couples; music and lute tablature throughout; occasional decorative woodcut initials and head- and tail-pieces.

"[Negri's] important treatise on dance... gives the most comprehensive picture in a single source of social and theatrical dance and dance music of the late Renaissance; it reveals the great geographic spread of Italian dancing-masters, dances and techniques to many courts of Europe and testifies to the existence of a fully professional class of virtuoso male dancers. Taken together with Fabritio Caroso's works, Il ballarino (1581) and Nobiltà di dame (1600), it provides a colourful context for the social dances of the Italian upper classes. ...

The first section provides information about the author's professional life; Negri is unique in supplying enough autobiographical detail to give readers some idea of the life of a successful dancing-master of the period. His annotated list of Italian dancing-masters includes his teachers, colleagues and disciples along with their specialities and locales... His citations (with dates) of important events in Italy and Spain in which he participated as performer or director between 1555 and 1600 make his work a summation of styles and techniques of northern Italy during the second half of the 16th century. He is, furthermore, the only authority to include detailed descriptions of various allegorical processions which involved dancers and musicians, together with the precise instrumentation employed, as well as the identification of the characters portrayed. ...

The treatise's second section includes some advice on ballroom etiquette, but is primarily devoted to the steps and combinations of many complex and highly competitive galliard variations for men... It is apparent that the principle of improvised variation in music was applied to dance as well. ...

In the third section of the treatise Negri gave a set of rules for steps, which appears to be largely taken from Caroso's Il ballarino; but most of the section is devoted to directions for 43 dance choreographies, by himself and others, with their music printed in lute tablature and mensural notation. Many of the dances are both more difficult and more interesting than those supplied by Arbeau and Caroso. A considerable number are figure dances for two couples, a type not found elsewhere, and there are also figure dances for four couples which employ figures similar to those in English country dances and American square-dances and reels. Some of the dances, such as La Corrente and Alemana, are the only Italian version of their types to appear in a 16th-century source. ...

The musical significance of Negri's dance collection is considerable, even though much of it is composed by means of a pasticcio technique in which pre-existing melodic or rhythmic cells are united and reunited to fit the music to the dance. The music is simple, homophonic and repetitive. Popular bassi ostinati of the period appear, for example the canary and passacaglia (La Catena d'Amore). One-movement dances have from one to three strains, each made up of two- or four-bar phrases. Most of the balletos, which dominate the collection, are in several movements which may be musically related, with different mensurations and varying instructions as to the repetition of sections. They give valuable information about the variation suite and its performing practice. Most begin with an unnamed movement in duple metre, similar to a figured pavan, followed by a galliard (so-named in source); the piece may close with a return of the first movement or sometimes with a canary in rapid triple metre. Some dances are set to popular and pre-existing vocal pieces by such composers as Orazio Vecchi or Gastoldi (e.g. Vecchi's So ben mi ch'a buon tempo), showing how such music could be choreographed, adapted or supplemented to suit the choreographers' purposes. Negri's specific rubrics for the musical paths to be followed by the musicians reveal a complexity in combining musical strains with choreography which is not evident when looking at the music alone. Those dances specifically designed for the stage typify what contemporary composers such as Monteverdi would have expected for their staged balli." Julia Sutton in Grove Music Online. (41529) \$80

71. [ORGAN - 15th Century]

Das Buxheimer Orgelbuch. Handschrift mus. 3725 der Bayerischen Staatsbibliothek, München. Herausgegeben und mit einem Nachwort versehen von Bertha Antonia Wallner. Kassel, Basel: Bärenreiter, 1955.

Folio. Original publisher's light brown printed wrappers with titling to upper and spine. 1f. (recto title, verso publisher's note), 5ff., 169ff., vii (Nachwort), [i] (blank) pp. Wrappers slightly worn. *Documenta Musicologica Zweite Reihe: Handschriften-Faksimiles I.*

A facsimile of the manuscript of ca. 1465, providing significant insight into 15th century southern German organ practice and tablature; one of the most important sources of 15th century keyboard music. (41434) \$65

72. [ORGAN - 17th Century]

Sonate da Organo di Varii Autori. Bologna: Forni Editore, [1971].

Large oblong folio (ca. 44 x 32 cm). Dark red cloth backed light red cloth boards with titling black to upper. 1f. (recto title, verso blank), 1f. (recto facsimile of original printed title, verso blank), 1f. (recto dedication, verso blank), 1f. (recto contents, verso blank), 22ff. printed on rectos only. Binding very slightly worn and bumped. *Biblioteca Musica Bononiensis Sezione IV. N. 55.*

Contents includes sonatas by G.C. Aresti (3), G.B. Bassani, S. Cherici, G.P. Colonna (2), M. Giustini, B. Monari (2), N.N. di Piacenza, N.N. di Roma (3), Pollaroli, Schiava, and P.A. Ziani.

A facsimile of the work first published ca. 1697. (41433) \$45

73. [ORGAN - 18th Century]

Sonate per Organo di diversi celebri Autori. 1764. [Rome]: [Editrice Bibliopola Vivarelli & Gulla], [1972].

Oblong folio. Original dark brown cloth-backed publisher's boards. 158 pp. facsimile of original manuscript, 1f. (recto colophon, verso blank). Binding slightly worn. Minor browning.

Contains works by Alteriis, Bertoni, Besozzi, Boninsegna, Cervellini, Chiarini, Galuppi, Gasparini, Legato, Lucchese, Maggi, Marcello, Pavona, Pazzi, Sarti, Sassone, Serafico, Spergher, Tarsi, Tartini, Valle, etc. (41514) \$30

74. PALESTRINA, Giovanni Pierluigi da 1525 or 1526-1594

Missarum Liber Primus. Roma 1554. A cura di Giancarlo Rostirolla. [Roma]: Fondazione Giovanni Pierluigi da Palestrina, 1975.

Folio. Original publisher's white printed wrappers. 1f. (recto half-title, verso publisher's note), 1f. (recto title, verso limitation statement), 10ff. text + 28ff. facsimile. Wrappers slightly worn and soiled. Minor browning; some signatures slightly separated; some lower inner corners slightly creased. *Edizione Anastatica delle Fonti Palestriniane diretta da Lino Bianchi. Prima serie. Volume I.*

Limited edition, this number 440. A facsimile of the work first published in Rome in 1554. (41442) \$40

75. PEPUSCH, Johann Christoph 1667-1752

A Treatise on Harmony. New York: Broude Brothers, [1966].

Oblong octavo. Full ivory linen with black title label gilt to spine, dark red endpapers. 227, [i] pp. + 1f. (recto errata, verso blank).

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*. (41536) \$45

76. PERFORMERS' FACSIMILES SERIES. New York, ca. 1987.

51 volumes. Original publisher's ivory wrappers with titling in dark blue. All folio or quarto except where noted.

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1. Byrd et al. *Parthenia or The Maydenhead of the first musicke that ever was printed for the Virginalls*
2. Bach, C.P.E. *Sei Sonate per Cembalo ... [The "Prussian" Sonatas]*
3. Vivaldi. *Il Cimento dell' Armonia ... Concerti a 4 e 5. Opera Ottava*
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5. Roseingrave. *Voluntarys and Fugues Made on Purpose for the Organ or Harpsicord*
6. Masse. *Sonates a Deux Violonchelles. Oeuvre I^{re}*
7. Masse. *Sonates a Deux Violonchelles. Oeuvre II^e*
8. Masse. *Sonates a Deux Violonchelles. Oeuvre III^e*
10. Purcell. *Sonnata's of III Parts: Two Viollins and Basse: To the Organ or Harpsecord*
12. Corrette. *Premier Livre de Pieces de Clavecin. Oeuvre XII^e*
9. Bach, C.P.E. *Zwey Trio, das erste für zwo Violinen und Bass, das zweyte für I. Querflöte, I. Violine und Bass*
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15. Banister et al. *The First Part of The Division Flute Containing a Collection of Divisions upon Several Excellent Grounds*
16. Byron et al. *The Second Part of The Division Flute Containing the Newest Divisions upon The Choisest Grounds*
17. Marchand. *Pieces de Clavecin. Premier Livre. Oblong folio.*
18. Marchand. *Pieces de Clavecin. Second Livre. Oblong folio.*
19. Roseingrave. *Eight Suits of Lessons for the Harpsicord or Spinnet*
20. Handel. *Seven Sonatas or Trio ... Opera Quinta*
21. Mattheson. *Pieces de Clavecin en Deux Volumes*
22. Clérambault. *I^{er}. Livre de Pieces de Clavecin. Oblong folio.*
23. Pergolesi/Gallo. *Twelve Sonatas for Two Violins and a Bass or an Orchestra*
25. Mouret. *Hymne a l'Amour. Cantatille Francoise. Oblong folio.*
26. Mouret. *Eglé. Cantatille Francoise. Oblong folio.*
27. Cupis. *Sonatas a Violon Seul ... I^{re}. Oeuvre*
30. Vivaldi. *Suonate da Camera a Tre ... Opera Prima*
34. Couperin. *Sonates et Pieces de Clavecin. Oeuvre II^e*

35. Caccini. *Le Nuove Musiche*
37. Caix d'Hervelois. *Deuxième Recueil de Pieces pour la Flute-Traversiere, avec la Basse*
44. Tartini. *Sonates a Violon Seul ... Oeuvre IVe*
45. Tartini. *Sonates a Violon Seul ... Oeuvre Ve*
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101. Bryan et al. *[The First Part of] Musicks Hand-maid: New Lessons and Instructions for the Virginals or Harpsichord. Oblong octavo. Two small tears to upper wrapper.*
102. Blow et al. *The Second Part of Musick's Hand-maid: Containing The Newest Lessons, Grounds, Sarabands, Minuets, and Jiggs, Set for the Virginals, harpsichord, and Spinnet. Oblong octavo.*
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108. Finger and Purcell. *Six Sonatas or Solos for the Violin*
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133. Handel. *Concerti Grossi ... Opera Terza*
143. Finger. *XII Suonate a Due Flauti e Violoncello o Basso Continuo. Opera Quarta e Sexta*
146. Bannister et al. *Thesaurus Musicus: Being, A Collection of the Newest Songs ... The Second Book*
148. Courteville et al. *Thesaurus Musicus ... The Fourth Book*
151. Handel. *Sonates pour un Traversiere, un Violon ou Hautbois con Basso Continuo*
203. Vivaldi. *VI Concerti a Flauto Traverso, Violino Primo e Secondo, Alto Viola, Organo e Violoncello. Opera Decima*
217. Wesley. *Voluntaries for the Organ. Opus 6 Nos. 1-6*
218. Wesley. *Voluntaries for the Organ. Opus 6 Nos. 7-12*
220. Handel. *Six Concertos for the Organ and Harpsicord. Opera Quarta*
236. Scarlatti. *XLII Suites de Pieces pour le Clavecin ... Vol. I*
237. Scarlatti. *XLII Suites ... Vol. 2*
240. Corelli. *Sonate à Tre. Due Violini e Violone col Basso per l'Organo. Opera Prima.*

A highly regarded series of facsimiles catering to performers of historical repertoire from authentic historical texts. (41556) \$450

77. PERI, Jacopo 1561-1633

Le Musiche sopra l'Euridice. Bologna: Forni Editore, [1969].

Folio. Full red cloth with titling black to upper and spine. 1f. (recto printed title, verso blank), 1f. (blank), 1f. (recto facsimile of original title, verso blank), 1f. (recto dedication, verso blank), 1f. ("A Lettori"), [i] ("Interlocutori"), 2-52 pp. music, 2ff. (notes to facsimile edition by Rossana Dalmonte in Italian), 1f. (recto publisher's note, verso blank). Binding very slightly worn, spine faded. *Biblioteca Musica Bononiensis Sezione IV. N. 2*.

A facsimile of the work first published in 1600.

Euridice, an opera in 5 scenes with music mainly by Peri with additions by Giulio Romolo Caccini (1551-1618) to a libretto by Ottavio Rinuccini (1562-1621) after Ovid's *Metamorphoses* (Book 10) with borrowings from Virgil's fourth Georgic and Poliziano's *Orfeo*, was first performed in Florence at the Palazzo Pitti on 6 October 1600 as part of the celebrations of the wedding of Maria de' Medici and Henri IV, King of France; Peri himself played the part of Orpheus. (41437) \$60

78. **[PERIODICAL]**. Cramer, Carl Friedrich, ed.

Magazin der Musik ... I Erster Jahrgang Erste [-Zweite] Hälfte ... Zweiter Jahrgang Erste [-Zweite] Hälfte (1783-1786). Hildesheim: Georg Olms, 1971. 4 vols. Thick small octavo. Original publisher's full dark green cloth with titling gilt to uppers and spines. 736 pp.; 736 pp.; 739-1406 pp. + 13 ("Alphabetisches Register"); 740; [741]-1478 pp. Small numerical stamp to facsimile title of each volume (that to Vol. II erased). Bindings very slightly worn.

A facsimile of the edition first published in Hamburg, 1783-1786. (35900)

\$60

79. **PETRUCCI, Ottaviano 1466-1539**

Harmonice Musices Odhecaton A. A Facsimile of the Venice, 1504 edition. New York: Broude Brothers Limited, [1973].

Oblong quarto. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (recto printed title, verso printer's note), 1f. (recto publisher's note, verso blank), 1f. (recto facsimile of original title, verso dedication), 1f. (recto dedication, verso contents), 103ff. (i.e., 206 pp.), 1f. (recto colophon, verso blank). *Monuments of Music and Music Literature in Facsimile. First Series - Music X*.

Petrucchi was "the first significant publisher of polyphonic music. ... [His] first book, the Harmonice musices odhecaton A, was backed by Amadio Scotto and Niccolo di Raffaele, both experienced in the publishing trade. It does not survive intact and lacks a publication date, but the dedication (to Girolamo Donato, a leading Venetian nobleman, diplomat and humanist) is dated 15 May 1501. The music of this volume, a collection of chansons and other secular pieces, was edited by the Dominican friar Petrus Castellanus. The success of the venture must have been quickly evident: several reprintings of parts of it were needed within two years, and two new editions appeared, in 1503 and 1504." Stanley Boorman in *Grove Music Online*. (41503)

\$45

80. **PICCHI, Giovanni 1572-1643**

Intavolatura di Balli d'Arpicordo. Milano: Bollettino Bibliografico Musicale, 1934.

Small oblong quarto. Original publisher's light green boards with darker green printed title label to upper. 1f. (recto printed title, verso blank) 1f. (recto facsimile of original title, verso blank), 59 pp., 1f. (recto contents, verso blank). Most leaves unopened. Binding worn and soiled; head and tail of spine frayed. Slightly browned; very light foxing to first three leaves. Some minor edge tears to several leaves. *Collezione di Trattati e Musiche Antiche Edite in Fac-Simile*.

A facsimile of the edition published in Venezia in 1621.

An Italian composer, organist, and lutenist, "Picchi is noted for his contributions to early keyboard repertories as well as his ensemble pieces. ... The published Intavolatura di balli d'arpicordo (sic), a reprint based on a lost original (c1619), is notable for its paired dance movements (Passamezzo with saltarello, Polish dance with saltarello, Hungarian dance with saltarello, German dance with saltarello, and a pavane offered in two versions). The two standalone pieces ('Il Pichi' and 'Il Stefanin') are quite florid and are composed in three sections. The varying ostinato patterns of the pavane are suggestive of the Florentine 'Aria del Gran Duca'." Eleanor Selfridge-Field in *Grove Music Online*. (41507)

\$20

81. **PODIO, Guillermo de fl. late 15th Century**

Ars Musicorum. Facsimile of the music treatise published in 1495. Bologna: Arnaldo Forni, [1975].

Folio. Cloth boards. lxx pp. + index. *Bibliotheca Musica Bononiensis Sezione II N. 51*. (32699)

\$35

82. PRAETORIUS, Michael ?1571-1621

Syntagma Musicum. Kassel: Bärenreiter, 2001.

3 volumes. Small quarto. Original publisher's ivory pictorial wrappers. In slipcase. Edited and with an introduction by Arno Forchert.

Band I. *Faksimile-Reprint der Ausgabe Wittenberg 1614/15*. Kassel: Bärenreiter, [2001]. x, 24ff. (title, dedication, index, etc.), 459, 12ff. (index), 4ff. ("Nomina Autorum," "Lector Amice," etc.). Text in Latin.

Band II. *Faksimile-Reprint der Ausgabe Wolfenbüttel 1619*. 14ff., 236 pp. + 1f. ("Theatrum Instrumentorum") + 42 illustrative plates. Text in German.

Band III. *Faksimile-Reprint der Ausgabe Wolfenbüttel 1619*. 8ff., 260 pp. Text in German.

Slipcase slightly worn.

"Syntagma musicum ... was the first scholarly work to be published encompassing all aspects of musical performance of the Renaissance and early Baroque periods. This masterpiece is without a doubt the single most important music treatise of the pre-Classical period. It is encyclopedia in content and includes a significant section of woodcuts illustrating all the instruments known at that time.

The first volume, in Latin, examines the history of ecclesiastical music, as well as the secular music of antiquity. The second volume, De organographia, is in German and described the various instruments in use when the book was written. The third volume, also in German, examines contemporary music performance and composition in Italy, France, England, and Germany. A fourth volume containing lessons in composition was planned but never published. A supplement consisting of 42 wood-engraved plates - Theatrum instrumentorum seu sciagraphia - was published in 1620 to accompany Vol. II. The illustrations in the Instrumentorum are drawn to scale (in Brunswick inches: 1" = 23.7 mm.) and are of such precision that they have been used to reconstruct certain instruments." Selch and Butler: The Legacy of Sebastian Virdung, no. 13.

"Syntagma musicum ... belongs to Praetorius's last years. The three parts that appeared (the fourth was to have contained instruction in composition) display a tendency typical of him, towards an encyclopedic, systematic approach to the theory and practice of music. The first volume deals with religious music, its principles and its liturgical constituents. It is of real value only in its wealth of quotations from every period. Of particular importance among these is the unique, full account from Johann Walter of his collaboration with Luther and of the musical reforms that Luther sought. In the second volume, 'De organographia', Praetorius gave, in combination with the instructive illustrated section 'Theatrum instrumentorum' ... detailed information about the instruments of his day, with a particularly thorough treatment of the organ. The third volume is a dictionary dealing with contemporary musical forms, with a detailed consideration of technical manners such as notation, proportions, solmization, transposition and polychoral writing. The importance of Syntagma musicum lies less in its influence on the succeeding generation of composers (because of new developments at the beginning of the 17th century, in particular the rise of continuo) than in its high documentary value. It reflects the extraordinary diffuseness of instrumentation in the early Baroque period, the numerous families of instruments and the prominent position of the organ, and consequently the enormous variety of tone colour available in the performance of polyphonic and alternatim music which reached a highpoint in Germany in Praetorius's lifetime." Walter Blankenburg, revised by Clytus Gottwald in Grove Music Online

The *Syntagma Musicum* is of the utmost importance as a source for 17th century music theory and performance practice. The illustrations of over 100 musical instruments in Vol. II, drawn to scale, were essential to the revival of early music in the 20th century. (41549) \$100

83. PRELLEUR, Pierre fl. 1728-ca. 1755

The Modern Musick-Master or, The Universal Musician. 1731. *Faksimile-Nachdruck herausgegeben von Alexander Hyatt King*. Kassel ...: Bärenreiter, 1965.

Tall octavo. Original publisher's illustrated ivory boards, titling black to spine. Eight parts in one volume with a separate title-page to each (except the last) and separate pagination, with frontispieces appropriate to each part, most depicting people playing musical instruments. Contains 7 folding plates of instruction, fingering charts, and musical examples.

An English composer, harpsichordist, and organist, "Preleur's] reputation has rested mainly on the publication of his educational work, which began, according to Hawkins, with a commission by Chuer and Dicey to write an Introduction to Singing (London, 1735). This was first published as the first part of a much larger work entitled The Modern Musick-Master, or The Universal Musician (London, 1730/31/R), a beautifully printed book that also contains instructions for playing a variety of instruments, a history of music and a musical dictionary." Richard Platt in *Grove Music Online*. (41546) \$50

84. **[PRINTING & PUBLISHING - 19th Century]**. Lesure, François, ed. *Journal Général d'Annonces des Oeuvres de Musique, Gravures, Lithographies publié en France et a l'etranger. Avec un index des noms cités 1825 [1826, 1827]*. Genève: Minkoff Reprint, 1976, 1977.

3 volumes. Octavo. Boards. 1,900 pp. (37181) \$65

85. **RAMEAU, Jean-Philippe 1683-1764**

Nouvelles Suites de Pieces de Clavecin. A Facsimile of the c. 1728 Paris Edition. New York: Broude Brothers, [1967].

Oblong folio. Full ivory linen with black title label gilt to spine, dark red endpapers. 1f. (recto series title, verso blank), 1f. (recto title, verso printer's note), 1f. (blank), [i] (facsimile of original title), [ii] ("Remarques"), 2-29, [i] (blank) pp. Preliminary leaves slightly cockled. *Monuments of Music and Music Literature in Facsimile. First Series - Music XIII*.

Rameau was "one of the greatest figures in French musical history. ... He made important contributions to the cantata, the motet and, more especially, keyboard music, and many of his dramatic compositions stand alongside those of Lully and Gluck as the pinnacles of pre-Revolutionary French opera." Graham Sadler and Thomas Christensen in *Grove Music Online*

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

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

One of the most important and influential French baroque keyboard publications of the 18th century. (41522) \$35

86. RAMEAU, Jean-Philippe 1683-1764

Premier Livre de Pieces de Clavecin. Edited by R. Peter Wolf. New York: Broude Brothers Limited, [1986].

Oblong folio. Original publisher's ivory printed wrappers. *Critical Facsimiles I.*

A facsimile of the work published in 1706. (41557) \$15

87. SCARLATTI, Domenico 1685-1757

Domenico Scarlatti Complete Keyboard Works in facsimile from the manuscript and printed sources. Edited by Ralph Kirkpatrick. New York and London: Johnson Reprint Corporation, 1972.

17 volumes. Oblong quarto. Full dark blue cloth with dark red spines with titling gilt.

Vol. 2 (Sonatas K. 43-68 + variants of 3, 3, 1 33, 37 and 41) through Vol. 18 (Sonatas K. 514-555). Lacking Vol. 1, otherwise complete. Bindings very slightly worn; Vol. 4 ex-library. In very good condition overall. Scarce. (41554) \$375

88. SCARLATTI, Domenico 1685-1757

Essercizi per Gravicembalo. Firenze: [Studio per Edizioni Scelte], 1985.

Oblong folio. Original publisher's decorative wrappers with printed title label to upper. 110, [i] (colophon) pp. *Archivum Musicum Collana di testi rari* 63. (41559) \$25

89. SCHLICK, Arnolt ca. 1455-after 1521

Tabulaturen Etlicher Lobgesang. Stuttgart: Cornetto-Verlag [CF 472], 2005.

Small oblong octavo. Original publisher's decorative boards. [80] pp. *Faksimile-Edition Laute 7, reproduced from the exemplar in the Stadtbibliothek Leipzig (Sign. II.6.137).*

Contains 14 pieces for organ, 12 sacred songs with lute accompaniment, and 3 pieces for lute, the voice part in staff notation, the accompaniment in German keyboard or German lute tablature.

A facsimile of the edition originally published in Mainz by Peter Schöffer in 1512.

Schlick was an influential German Renaissance composer and organist. (35341) \$25

90. SORGE, Georg Andreas 1703-1778

Clavier Ubung. [Beziers]: Société de Musicologie de Languedoc, n.d..

Oblong folio. Original publisher's marbled wrappers with rectangular title label to upper. (41558) \$10

91. SPECHTSHART, Hugo 1285-ca. 1359

Flores musice artis. Stuttgart: Cornetto-Verlag, 2005.

Octavo. [168] pp.

A facsimile of the work published in Strasbourg in 1488. (32775) \$60

92. SUPPIG, Friedrich fl. 18th century

Labyrinthus Musicus. Calculus Musicus. Facsimile of the manuscripts. Paris, Bibliothèque du Conservatoire Rés. F211-212 (Dated Dresden, 24 June 1722). Edited by Rudolf Rasch. Utrecht: The Diapason Press, 1990.

Octavo. Full light blue cloth with titling black to upper and spine. 1f. (series title), 1f. (recto title, verso publisher's notes), 190 pp., 1f. (recto publisher's advertisements, verso blank), with pp. 51-159 facsimiles, remainder textual commentary. *Tuning and Temperament Library Volume 3.*

The *Labyrinthus musicus* presents a *Fantasia* for organ or harpsichord; the *Calculus musicus* is a short treatise on tuning, a theoretical counterpart of the *Fantasia*. (41515) \$35

93. SÜSSMAYR, Franz Xaver 1766-1803

Der Spiegel von Arkadien. New York & London: Garland Publishing, Inc., 1986.

Folio. Full black cloth with titling gilt to spine. 1f. (recto series title, verso blank), 1f. (recto title, verso publication details), 8ff. (Introduction, cast list, synopsis, and contents), 440 pp. + 1f. (Contents of the Series). *German Opera 1770-1800. A Collection of Facsimiles of Printed and Manuscript Full Scores. Edited with Introductions by Thomas Bauman, Stanford University, Vol. 17.*

An Austrian composer, Süßmayr "gained fame as the composer of *Der Spiegel von Arkadien* (1794), commissioned by the librettist Schikaneder. Written in the tradition of *Die Zauberflöte*, it features lyrical arias, folklike songs, lengthy finales, and the musical depiction of ambitious scenic effect." Linda Tyler, Caryl Clark, and Hilary Donaldson in *Grove Music Online*. (41491) \$75

94. TARTINI, Giuseppe 1692-1770

De Principj dell' Armonia Musicale. A Facsimile of the 1767 Padua Edition. New York: Broude Brothers, [1967].

Quarto. Full ivory linen with black title label gilt to spine, dark red endpapers. 120 pp. *Monuments of Music and Music Literature in Facsimile. Second Series - Music Literature LXIV.*

Tartini was a distinguished Italian composer, violinist, teacher, and theorist. "As time went by, [he] devoted himself less to playing and composing, concentrating his energies (apart from those used for teaching) almost exclusively on theoretical speculation. By 1750 ... the text of what was to become the *Trattato di musica secondo la vera scienza dell'armonia* was complete, and it was circulated to the 'learned world' (as Tartini himself called it) to be evaluated and discussed. Padre Martini and the mathematician Lodovico Balbi, both in Bologna, were rather sceptical of the hypotheses expounded in the treatise, which was eventually published in 1754 with the financial support of Count Decio Agostino Trento, its dedicatee. Criticism continued after publication, emphasizing that it was written in a deliberately obscure style. Tartini decided therefore on a plainer and more comprehensible presentation of his ideas in his next printed treatise, *De' principi dell'armonia musicale contenuta nel diatonico genere*, completed in 1764 and published in 1767." Pierluigi Petrobelli in *Grove Music Online*. (41541) \$35

95. VANNEO, Stephano ca. 1493-ca. 1540

Recanetum de Musica Aurea 1533. Faksimile-Nachdruck herausgegeben von Suzanne Clercx. Kassel, Basel, Paris, London: Bärenreiter, 1969.

Large octavo. Original publisher's gray printed boards with reproduction of publisher's device to upper. 1f. (title), [viii], 93, [iv] ("Postface") pp. Binding slightly bumped. *Association Internationale des Bibliothèques Musicales*

Internationale Gesellschaft für Musikwissenschaft. Documenta Musicologica Erste Reihe: Druckschriften-Faksimiles xxviii.

The present work reflects Vanneo's experience as a choirmaster, emphasizing practice as opposed to theory, e.g., urging singers to listen to each other to appreciate dissonances. (41545) \$35

96. VIRDUNG, Sebastian ca. 1465-after 1511

Musica Getuscht. Basel 1511. Originalgetreuer Nachdruck nach dem Exemplar der Preussischen Staatsbibliothek Berlin. Mit einem Nachwort neu herausgegeben von Leo Schrade. Kassel: Bärenreiter, 1931.

Oblong octavo. Original publisher's light orange printed wrappers. 55ff. facsimile + 6ff. textual commentary. Wrappers worn and faded, with minor stains, chips, and tears. Slightly worn; some edges slightly soiled.

"The earliest printed treatise in the West to deal exclusively with musical instruments and aspects of their performance and pedagogy. It is also one of the earliest works on music in a vernacular tongue. ... Musica getuscht contains much material appearing in print for the first time, including illustrations of musical instruments in current use arranged by organological categories (see illustration), German keyboard tablature, German lute tablature, recorder fingering charts, and instructions with diagrams on aspects of performance." Beth Bullard in *Grove Music Online*. (41547) \$30

97. WALTHER, Johann Gottfried 1684-1748

Musikalisches Lexikon oder musikalische Bibliothek 1732. Faksimile Nachdruck herausgegeben von Richard Schaal. Kassel, Basel: Barenreiter, 1953.

Thick octavo. Original publisher's gray boards with titling to upper and spine printed in red and black. [659] pp. printed in double columns, [i] (Addenda) 3ff. ("Emendanda"), 2ff. + 22 folding plates of musical examples. Binding worn and bumped; head of spine frayed; front free endpaper slightly defective. Upper outer corners creased.

"Walther is a notable figure in German Baroque music history. His greatest contribution is the Musikalisches Lexikon, the first major music dictionary in German and the first in any language to include both musical terms and biographies of musicians from the past and present." George J. Buelow in *Grove Music Online* (41535) \$30

98. WASSENAER, Count Unico Wilhelm van 1692-1766. Dunning, Albert

Count Unico Wilhelm van Wassenaer ... A Master Unmasked or The Pergolesi-Ricciotti Puzzle Solved. Translated from Dutch by Joan Rimmer. [Buren]: [Fritz Knuf], [1980].

Folio. Full mid-blue cloth with titling gilt to upper and spine. 1f. (recto half-title, verso blank), 1f. (recto title, verso publisher's notes), 1f. (recto foreword, verso blank), 1f. (recto contents, verso blank), 1f. (recto title Part One. Introduction. 1. Six Concertos in Search of an Author, verso blank), 3-33 pp. text; 1f. (recto title Part Two. Facsimiles. 1. Manuscript of the Six 'Concerti Armonici,' verso blank), 1f., [1]-128 pp.; 1f. (recto title Part Two. Facsimiles. 2. Manuscript of the Motet 'Laudate Dominum in Sanctis Eius,' verso blank), 12 pp.; 1f. (recto title part Three. Transcription. Motet 'Laudate Dominum in Sanctis Eius,' verso blank), 14 pp.

A facsimile of the work originally published in The Hague in 1740.

A Dutch composer and statesman, "The Concerti armonici acquired considerable popularity under Pergolesi's name, and have proved no less popular under the name of the real composer ... Louis XV's court heard the music [Wassenaer] wrote in France, and during his stay there he also composed a motet, Nunc dimittis. The French

praised him as a 'grand compositeur: il accompagne fort bien' and considered his music 'presque aussi bonne que celle de Corelli'." Albert Dunning in *Grove Music Online*. (41484) \$35

99. WOLTZ, Johann ca. 1550-1618

Nova Musices Organicae Tubulatura. I. Tavolatura Originale. Bologna: Forni Editore, [1970].

Folio. 1f. (recto printed title, verso blank), 1f. (recto facsimile of original pictorial title, verso blank), 11ff. (dedication, contents, etc.), 336 pp., with errata to final page. Binding very slightly worn. Upper outer corners of first few leaves very slightly creased. *Bibliotheca Musica Bononiensis Sezione IV. N. 53*.

A facsimile of the work first published in Basel in 1617.

"[Woltz's] *Nova musices organicae tabulatura* was published in Basle in 1617 (RISM 1617²4/R; 1 piece ed. in *Cantantibus organis*, vii, Regensburg, 1962). In compiling this anthology of keyboard music, Woltz collaborated with his nephew, Christoph Leibfried (1566–1635), organist, jurist and court clerk in Rötteln. 85 motets with Latin titles appear first, mostly by Giovanni Gabrieli (22), Hassler (13) and Andrea Gabrieli (10). Other composers, apart from Merulo, Lassus and Monte, are less well known, and are mostly Italian and German. 53 intabulated German songs occupy the second section; here works by Hassler and Franck predominate. 50 canzoni alla francese and 27 other instrumental pieces, mostly fugae, close the collection. The composers in this third section are the Italians Maschera, Merulo, Antegnati, Tresti, Banchieri and the two Gabrielis. 20 of the fugae are attributed to Simon Lohet. ... Woltz's tablature marks the end of the colourist tradition in German keyboard music and the widespread acceptance of original Italian keyboard writing by Germans in the early Baroque period." Clyde William Young in *Grove Music Online*. (41486) \$90

100. ZIELEŃSKI, Mikołaj ca. 1550-ca. 1615

Offertoria et communiones totius anni. Score and vocal parts. Kraków: Polskie Wydawnictwo Muzyczne, 1983-86.

Folio. Publisher's wrappers. 156 pp. Together with 4 octavo partbooks, each ca. 60 pages. *Monumenta musicae in Polonia Seria D*.

Facsimile of the edition published in Venice by J. Vincentium in 1611. (32937)

\$25

