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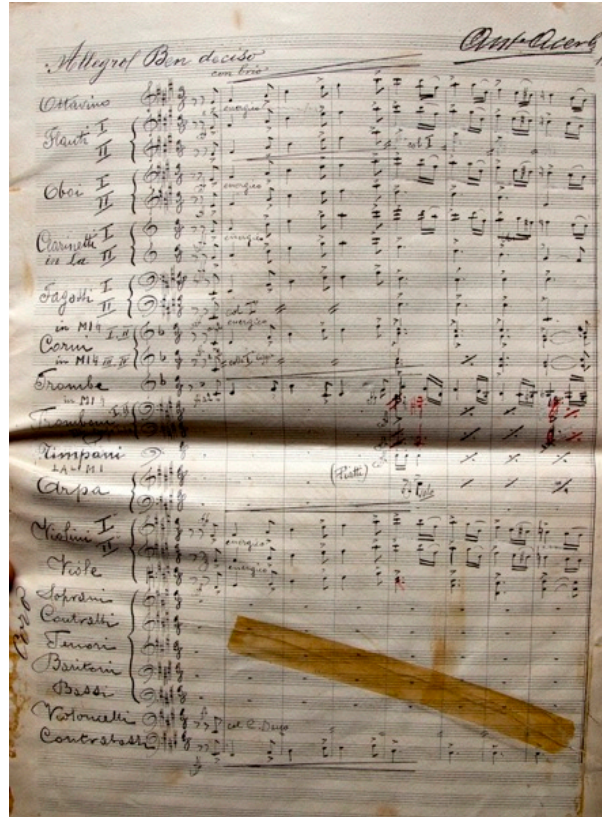
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1. ACERBI, Antonio fl. 1890-1912

L'ampia notte Serenata per coro, solo de Sop. o. Ten. e grand'orchestra Poesia di P. Oreffice. Manuscript full score, possibly autograph. Complete. Unpublished. [?] Venice, [?] 1890s.

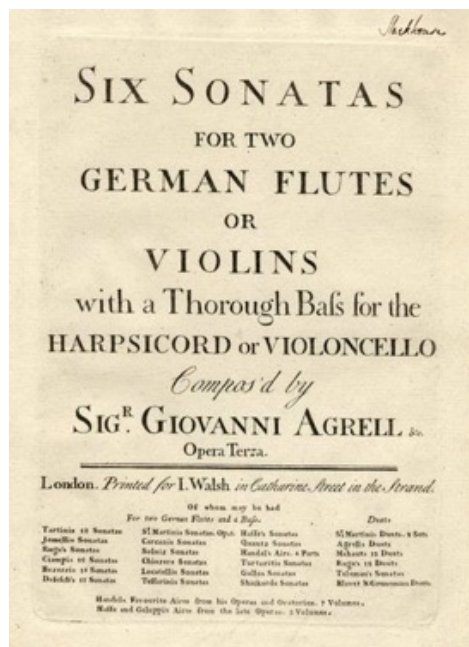
Large folio (400 x 308 mm.). [i] (title), [i] (text of the poem), 22, [iv] (blank) pp. Notated in black ink on uncut 30-stave music paper. With "Anto Acerbi" to upper right corner of first page of music. A fair copy with **extensive corrections** in various hands in red ink, pencil, and red pencil; harp and timpani parts thoroughly rewritten. Calculations in ink to outer margin of first blank page. Stained and frayed at edges; numerous paper repairs; creased at horizontal fold.

An unpublished work.

Antonio Acerbi is not mentioned in any of the standard reference works. MGG1 is most probably referring to him in its article "Ravanello, Oreste," by Adelmo Damerini: "*Ravanello [b. 1871] entered the Liceo Benedetto Marcello in Venice. There, Acerbi and Poli (theory)... were his teachers;*" we have located just one other mention of him, as a conductor at La Fenice in the 1897-98 season. The Biblioteca nazionale centrale in Florence owns a copy of Acerbi, Antonio: *In automobile: Galop-marcia per pianoforte a quattro mani* (Venice: E. Sanzin e C., 1912). Manuscripts of a few other compositions by Acerbi are listed in WorldCat, among them a *Credo* for four voices (1890s), and a *Sanctus* for three voices and orchestra (1893).

P. Oreffice is a similarly elusive figure. In 1881, on the occasion of the Third International Geographical Congress, which was held in Venice, he published *Il Genio dei popoli: Inno*, with translations in eleven languages. A "Pellegrino Oreffice" also published a few titles on decorative art in Venice in the late nineteenth century.

The corrections and existence of parts suggest that there was at least one performance of this piece.
(25262) \$400



2. AGRELL, Johan Joachim 1701-1765

[Op. 3]. *Six Sonatas for two German Flutes or Violins with a thorough Bass for the Harpsicord or Violoncello Compos'd by Sigr. Giovanni Agrell &c. Opera Terza.* [Parts]. London: Walsh, [1757].

Folio. Disbound. 1f. (title), [1] (blank), 2-12; 1f. (title), [1] (blank), 2-10; 1f. (title), [1] (blank), 2-10 pp. Engraved. With the signature of "Stackhouse" to upper margin of title to each part. Very slightly soiled. In very good, crisp and clean condition overall.

First Edition. Rare. Smith & Humphries 3. BUC p. 9. RISM A428 (3 copies, none in the U.S.).

A Swedish composer, violinist and harpsichordist, "Agrell's works divide into two categories: the vocal music, occasional and commissioned, much appreciated in his day, but now lost; and his many instrumental works, most of which were published during Agrell's lifetime, sometimes on their own, sometimes in anthologies... Agrell's reputation as one of the leading proponents of the emerging symphony led Antonio Vivaldi to ask him to contribute to a concert of 'modern music' in Amsterdam in 1739."
 Ingmar Bengtsson and Bertil H. van Boer in *Grove Music Online* (20887) \$700.

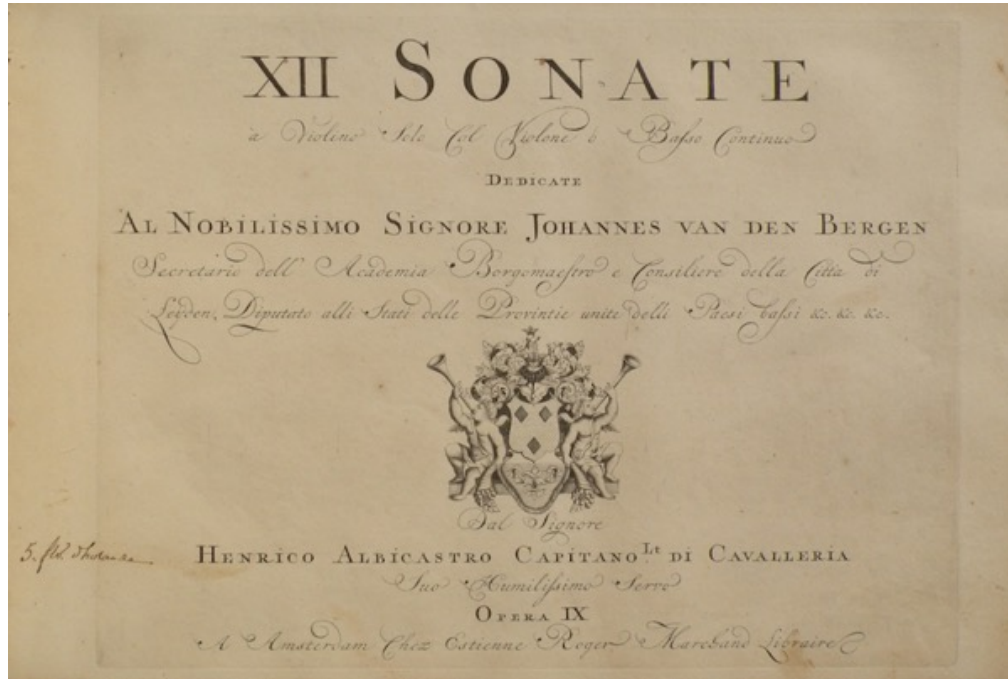
3. AGUS, Giuseppe ?1725-1803 et al

Principes Élémentaires de Musique Arrêtés par les Membres du Conservatoire, Pour servir à l'étude dans cet établissement Suivis de solfèges... Première partie Nouvelle édition. Prix 42.f. Paris: Janet et Cotelte [PN IP], [1824].

Folio. Contemporary green cloth-backed dark blue boards. [i] (title), [i], (part title of "Premiere Partie—Livre Premier"), [ii] (official statements and declarations concerning the adoption of the book by the Paris Conservatoire, dated 1815), 35, [i] (part title of "Premiere Partie—Livre Second"), 51, [i] (blank), [i] (part title of "Premiere Partie—Livre Troisième"), 52-154, [i] (contents, referring to "Livre Premier"), [i] (blank) pp. Engraved. Handstamp of E. Troupenas to foot of title; blindstamp of "Imprimerie de Conservatoire de Musique C. Mos & Cie." Handstamp of "Abonne... Mlle Girard Rue Lamartine, 54 Paris" to head of pp. [ii], 1, and 15. Annotations in pencil in an unknown hand to "Livre Premier"; some notes redrawn in pencil in "Livre Second." Binding worn, rubbed and bumped; spine torn and partially detached. Some leaves including front matter of "Livre Premier" moderately, remainder slightly foxed; impression light.

Second edition, second issue of a theory textbook created by a collective of teachers from the Paris Conservatoire: Agus; Charles-Simon Catel; Luigi Cherubini; François-Joseph Gossec; Honoré François Marie Langlé; Étienne-Nicolas Méhul; and Henri-Jean Rigel. Dated according to the catalogue of the Bibliothèque nationale de France, Paris. The first edition was published in 1799 and the first issue of the second edition in 1816. Except for the general title all pages were re-engraved for the second edition. The Troupenas handstamp dates from after 1831, when that publisher took control of the stock of the Paris Conservatoire.

The first names of Agus and Rigel are in dispute; in the case of "Rigel," the question is whether the name refers to Henri-Joseph Rigel (1741-1799) or his son Henri-Jean (1770-1852). (25429) \$135



The Only Known Copy

4. ALBICASTRO, Henricus 1661-ca. 1730

[Op. 9]. *XII Sonate à Violino Solo Col Violone ó Basso Continuo Dedicate Al Nobilissimo Signore Johannes van den Bergen Secretario dell'Academia Borgomaestro e Consiliere della Citta di Leyden, Diputato alli Stati delle Provintie unite delli Paesi basse &c. &c. &c... Opera IX.* Amsterdam: Estienne Roger, [1706].

1f. (title with coat of arms), [i] (blank), 2-53, [i] (blank). pp. Engraved. Notated on two systems: violin and figured bass. Manuscript price to lower left corner of title: "5 flo. d'Holande." Occasional minor stains.

"The name Henricus Albicastro is a Latin-Italian translation of his true name, Johann Heinrich von Weissenburg... Apart from a single motet in manuscript... all [of Albicastro's] music is for one or more string instruments with basso continuo, sometimes with an independent string bass part. Everything he wrote is thoroughly italianate in style – a close copy, in fact, of Albinoni and Corelli, but sometimes (perhaps because of his German background) less predictable, less schematic and less polished than his Italian models... His tribute to the German way of treating the violin is reflected in the remark Quantz made in his autobiography (1755), that in his youth he diligently studied Albicastro's music..." Rudolf Rasch in *Grove Music Online*.

A very rare unicum. First Edition. RISM A695 (the present copy is the only copy recorded).



Bound with:

MASCITTI, Michele (dit Napolitano) 1664-1760

[Op. 4]. [8] *Sonate A Violino solo e Basso. E [6] Sonate A due Violini, e Basso Continuo dedicate All'Altezza S.^{ma} Elettorale di Baviera... Opera Quarta... Le prix des deux Livres en blanc est de 9 [livre sign]. Avec Privilege du Roy.* Parigi: Foucaut... Hurel, 1711. [Score]. 1f. (title, with decorative frame), [i] (dedication), [i] (notes on performance [Italian and French] and extract from Privilege du Roy, dated August 10, 1704), 68, [iv] (blank) pp. Engraved. Notated on two systems: violin and figured bass; as specified in the notes on performance, the second violin part of sonatas no. 9-14 is not included in the score but published in a separate volume. Some soiling and offsetting; occasional minor stains; second violin part to sonatas 9-14 lacking, as in other some other recorded copies.

First Edition. RISM M1226; Lesure p. 423; Hirsch III, 390 (with second violin part).

"[Michele Mascitti was an] Italian composer and violinist. He was taught by his uncle, Pietro Marchitelli, who was attached to the royal chapel of Naples and to the church of S Bartolomeo as a violinist... He settled in Paris in 1704... Mascitti became a figurehead of Italian instrumental music in France and was regarded as the peer of Corelli and Albinoni. Possessing the advantage over his fellow-nationals of residence in Paris, where all nine of his published collections were first issued between 1704 and 1738, Mascitti enjoyed enormous popularity with the French public, to whom he was affectionately known by his first name Michele in various gallicized forms... Mascitti's published works offer a competent reproduction of Corelli's style lightly retouched to conform to French taste." Michael Talbot in Grove Music Online.

Bound with:

MACARANI, Stefano fl. 1709-20

[Op. 1]. [12] *Trattenimenti Musicali di Sonate da Camera a Violino Violone o Cembalo Dedicate al Genio Sublime de Nobili Dilettanti... Opera Prima.* No place: no publisher, no date [?1709]. 1f. (title), 53, [iii] (blank) pp. Engraved. Printed on high quality paper. Notated on two systems: violin and figured bass. The format of the plates, 252 x 232 mm, is almost square, resulting in an unusually wide outer margin. Manuscript price, "12 [livre sign]" in ink to lower left corner of title. Frequent notational corrections, carefully executed as erasures (very clearly visible on p. 17). Occasional minor stains.



First Edition. RISM M2 (6 copies only Dresden, Bologna, Genoa, Modena, Rome, and the present one; date given as 1709). No copies recorded in the U.S. or Great Britain. Walther p. 376. Gerber, Neues Lexikon II, p. 282 ("ca. 1720"). Eitner 6, p. 262.

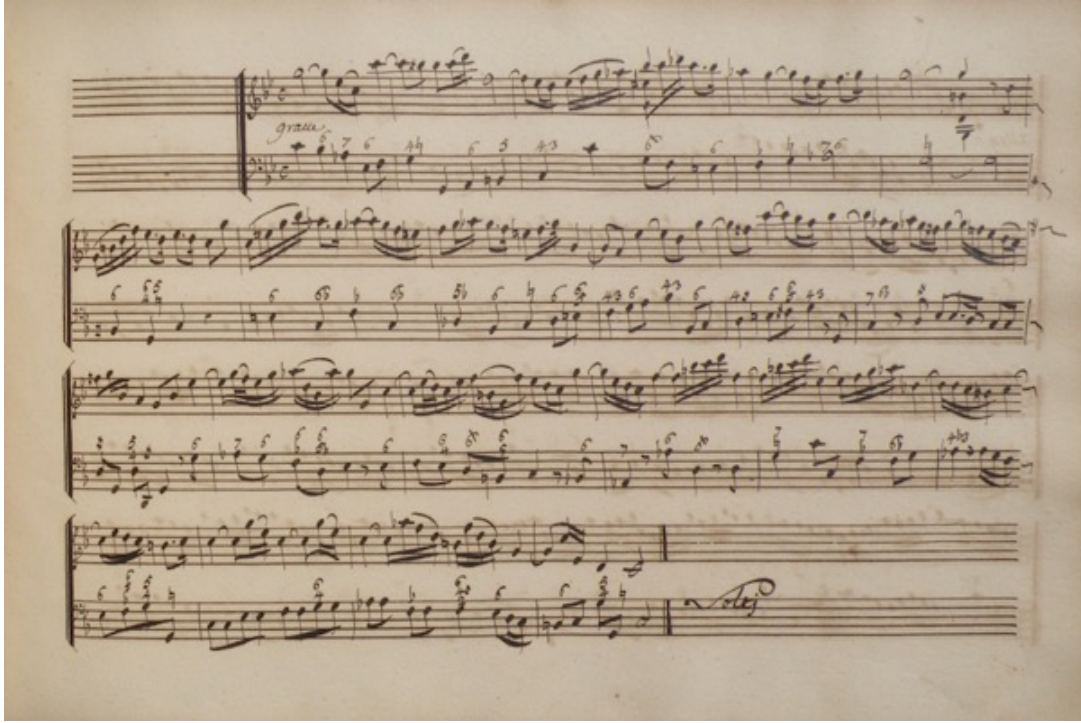
Stefano Macarani (styled "Marchese Stefano alli Macarani Patritio Romano" on the title of the edition) is an obscure figure. He is not listed in Grove, MGG, or other modern reference works consulted except RISM. Bits of information may be gleaned from various older sources:

"Macharani[!] (Steffano) ein Römischer Patricius, hat ein aus 12 Sonaten à Violino solo e Continuo bestehendes Werck, so sein erstes ist, herausgegeben; man kann es zu Amsterdam in Kupffer haben" (Macharani Steffano, a Roman patrician, has edited an opus of 12 sonatas for solo violin and continuo, which is his first; it is available in engraved form in Amsterdam). Johann Gottfried Walther: *Musicalisches Lexicon*, 1732.

"Macharini[!] (Steffano) ein röm. Patricier und Dilettant ums J. 1720, hat herausgegeben: XII Sonate à V. solo e Continuo. Op. 1" (Macharini Steffano, a Roman patrician and amateur, fl. ca. 1720, has edited XII Sonate...). Ernst Ludwig Gerber: *Neues Historisch-Biographisches Lexikon der Tonkünstler*, 1814.

"Macarani, Stefano, bekannt durch Trattenimenti musicali di Sonate da camera a V. Violone e Cembalo. Op. 1... Lebenszeit 17.-18. Jh." (Macarani, Stefano, known for his Trattenimenti... lived in the 17th and 18th century). Robert Eitner: *Quellen-Lexikon*, 1900.

Except for Eitner, who quotes the title of the present edition (from the Dresden copy), these references are probably to a later edition, only known from advertisements and catalogues, published by Estienne Roger and Michel-Charles Le Cène, Amsterdam, in ca. 1715; see Rudolf Rasch: *The Music Publishing House of Estienne Roger and Michel-Charles Le Cène 1696-1743* (= My Work on the Internet, Volume Four), The Catalogue Maasmann-Musicien.



Bound with:

ANON.

Two sonatas in C minor (with key signature of two flats only) and A major for violin and basso continuo. [11], [i] (blank staves) pp. Manuscript. Eight staves per page. Notated in an accomplished early 18th century hand. Unlocated in the RISM manuscript database. With handstamp "Provenant de la collection musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84," to penultimate rear endpaper and manuscript note to final endpaper "Co Livre a fait partie de la Collection musicale de de mon Père André Meyer à qui je penserai toujours, décédé le 10.5.1974. Son Fils François Le 10.5.1977."

Oblong folio. Full 18th-century mid-tan mottled calf with raised bands on spine in decorative compartments gilt, edges speckled, marbled endpapers. Binding somewhat worn and rubbed; foot of spine chipped.

From the renowned collection of André Meyer, Paris. (25142)

\$6,500

5. AMÉ, Leonard fl. ca. 1780

Recueil d'Airs Choisis dans differens Operas Comiques Et Ariettes de diverses Auteurs arrangés Pour deux Violons ou Flûte et Violon... N. 1 [-10] Prix 1 [livre] 16s. [First violin part only]. Paris: Frere Md. et Graveur de Musique, [ca. 1780].

Oblong octavo. Contemporary half leather with marbled boards, raised bands on spine. [i] (title), 2-11, [i] (blank), [i] (title), 2-11 (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank), 1f. (title), 9, [i] (blank) pp. Engraved. Several titles with "Gravé par Madame Frere" printed at lower margin. Some pages with partial watermarks at upper edge. With the manuscript name "De Gourvoux" to title of No. 1 and annotations in both ink and pencil to margins including numerical notation to inner margin of title. Includes music by Dalayrac, Dezède, Floquet, Grétry, Piccini, J.J. Rousseau, and others.

Binding quite worn, with spine lacking at head and foot. Light foxing and soiling; some minor dampstaining; occasional slight loss, tears, and/or repairs to outer edges, not affecting music.



Probable First Edition. Very rare. RISM BII, p. 302 (one copy only, at the Bibliothèque nationale). Collection Musicale André Meyer, p. 16.

From the renowned collection of André Meyer, Paris. (25069)

\$400

6. ANDERSON, Marian 1897-1993

Typed letter signed in full to the noted Columbian diplomat, musicologist, and collector Otto de Greiff.

1 page of a bifolium. Octavo (ca. 177 x 136 mm). Dated New York City, June 1, 1938. Autograph signature and date ("Marian Anderson 1951") in blue ink to blank recto of second leaf and handstamped signature in black ink to conclusion of letter. Anderson thanks de Greiff for his kind letter, and encloses an autograph picture of herself (not present). She assures him that his *"English writing is not at all so bad"* as he believes. Very lightly soiled and stained; slightly creased at folds and lower corners; final portion of handstamped signature slightly smudged.

"Anderson gained high critical acclaim for her first appearance at Town Hall in New York (1935) and then undertook further tours, across the USA and in Europe. Because of a lack of stage experience – and therefore confidence – she refused offers to sing in opera, but such discs as Delilah's 'Softly awakes my heart' show what might have been, and became bestsellers. In 1939 she was denied the use of Constitution Hall in Washington, DC, for a concert; with the support of Eleanor Roosevelt and other prominent Americans, she gave a concert at the Lincoln Memorial (9 April 1939), which drew an audience of some 75,000 people. At the invitation of Rudolf Bing, she made a belated début in opera at the Metropolitan Opera in New York as Ulrica in Un ballo in maschera in 1955. Although her voice was no longer at its best and she was understandably affected by the emotion of the moment, as the first black singer on the company's roster she paved the way for others." Max de Schauensee and Alan Blyth in *Grove Music Online*.

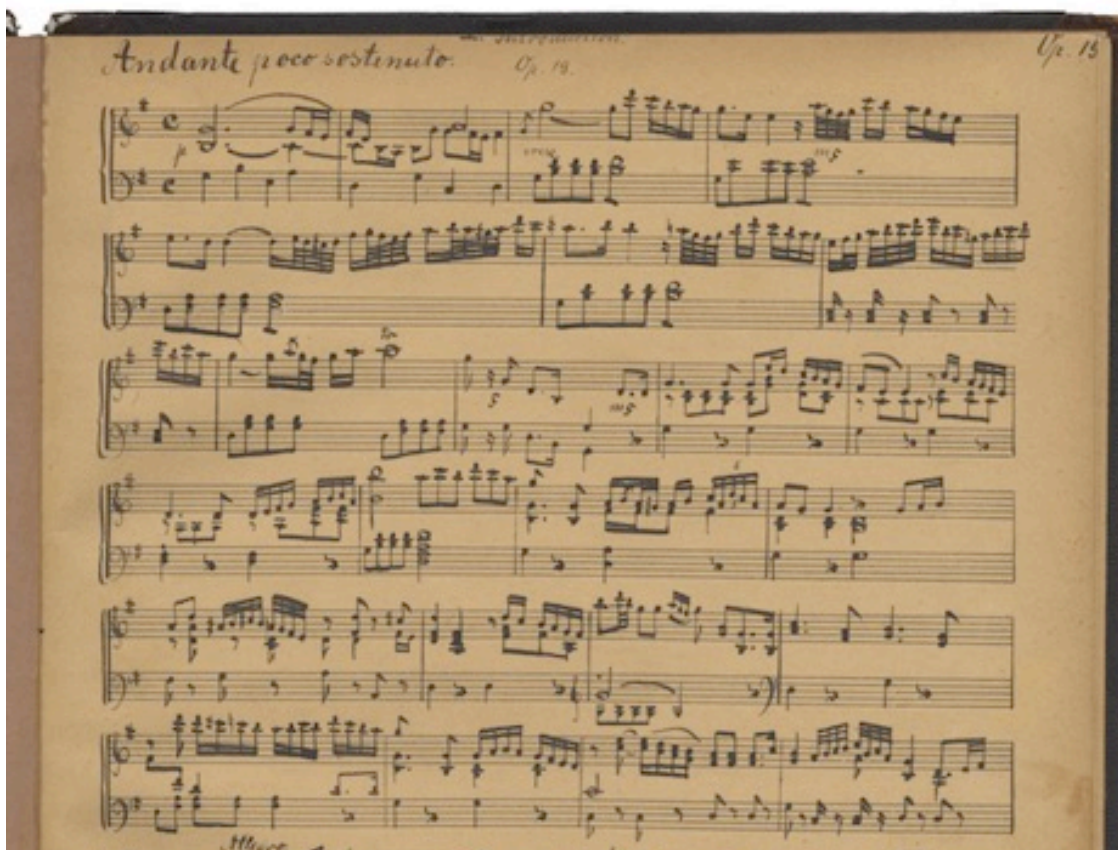
De Greiff (1903-1995) was highly influential in the promotion of contemporary music in South America. (25130)

\$75

7. ANON.

Op. 19. Suite für das Pianoforte. Musical manuscript.

Folio. Dark brown morocco-backed black boards with titling gilt to upper: "Suite für das Pianoforte." [34] pp. Notated in black ink on pre-printed 20-stave paper "M.B.N. 9". Opus number to first page, caption titles to individual movements. A fair copy with some deletions. With movements entitled as follows:



I. *Introduction*: Andante poco sostenuto (G major, common time)– Allegro (B minor, common time); 655 measures.

[II.] *Marsch*: Tempo di Marcia (D major, common time); 380 measures.

III. *L'orage*: multiple changes of tempo, time, and key signature; beginning: Larghetto (A major, 3/4 time); 320 measures.

IV. *Rondo*: Allegretto (B major, 3/8 time); 298 measures.

V. *Hoffnungslos*: multiple changes of tempo; C-sharp minor/D-flat major; 3/4 time; beginning: Con tristezza; 212 measures not counting repeats.

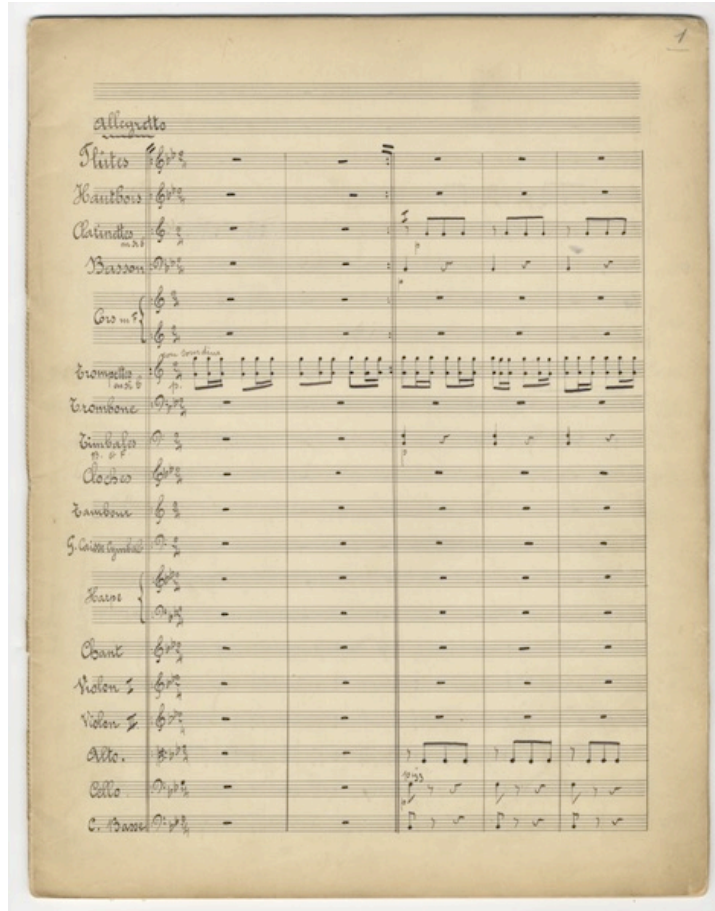
VI. *Preghiera*: Andantino (E major, common time), 75 measures.

VII. *Ariette bouffe*: Allegro (G-minor–D major; common time, later 6/8 time); 109 measures.

Upper board bumped; loss to head and tail of spine. Quite browned; trimmed at upper edge with some loss to manuscript titling.

An enigmatic item. The unusual sequence of movements, the sometimes awkward technique of composition, the low technical demands for the pianist, the excessive length of the first five movements, and, last but not least, the status of preservation as a hard-bound fair copy without ascription are puzzling. Although the titles of the movements are in several languages there is no doubt that the composer was a native speaker of German; the spelling "Marsch" and especially the unique programmatic title "Hoffnungslos" (Hopeless) are sufficient evidence.

This suite is most likely the work of an amateur composer whose musical training, both as a composer and pianist, was rather rudimentary. The style of the binding, the low quality of the paper, and also the tonal plan with its movements beginning and ending in different keys, suggest a date of ca. 1900, but the harmonic language and the pianistic technique hardly ever transcend the vocabulary of mainstream Classical style. (25433) \$75



8. ANON.

Choutorok [!Khoutorok]. 16 Variations pour le Chant (sur un thème populaire russe). Manuscript full score, first half of the 20th century.

Folio (355 x 273 mm.). [i] (title), 43 pp. Notated in black ink on pre-printed 22-stave music paper. No place, no date. All literals in French. Vocal staff (marked "Chant") without text underlay. Variations numbered in a copyist's hand; pagination in pencil and most probably in a different hand, with even numbers to rectos and odd numbers to versos. Annotation in blue pencil to Violin I part; further annotations in regular pencil; several words to title (possibly an inscription), below existing titling, erased. Outer bifolium partly detached. A fair copy.

With:

An untitled full score [14 variations, presumably on a Russian folksong]. Folio (355 x 273 mm.). 32 pp. Notated in black ink on pre-printed 22-stave music paper. A fair copy in the same hand as the above. No place, no date. All literals in French. Vocal staff (marked "Chant") without text underlay. Variations numbered in a copyist's hand; pagination in pencil and probably in a different hand; annotation in pencil to p. 24. Outer bifolium partly detached; slight loss to final leaf along spine.

The two scores belong together; it may be assumed that they were copied for the same occasion, most likely a performance in France. The presence of a vocal staff suggests that the songs were sung in the respective concert, whether by a soloist or a chorus in unison.

The Russian folksong "Khutorok" (as the title is commonly spelled in the English-speaking world; the word is a diminutive of "khutor," variously translated as "farm" or "hamlet") has been transmitted in various collections and arrangements. The other song is unidentified. (25267) \$250



9. [ARNOLD, John 1720-1792]

Essex Harmony, Being a Choice Collection of the most Celebrated Songs, Catches, Canons, Epigrams, Canzonets, and Gleees, For Two, Three, Four, Five, and Nine Voices, From the Works of the Most Eminent Masters. Pr. 5.s... Vol. I. London: Bland & Wellers, Music Warehouse, [ca. 1795].

Octavo. Newly bound in marbled boards with printed title label to spine. 1f. (title), 108 pp., 1f. (table of songs). Engraved. **With a charming title vignette depicting a group of singers and musicians around a table.** With an early 19th-century manuscript correction to "God Save our King" (p. 1): "great George [III]" is replaced with "William [IV]." Later 19th-century pastedown with printed text of the British national anthem ("God save our noble Queen, Victoria England's Queen... ") to verso of title. Slightly worn and soiled; occasional staining and tears not affecting music or text.

Probable reprint of the first edition. Scarce. BUC, p. 320. Kidson, p. 11. Humphries & Smith, p. 76.

John Arnold was an English psalmist. "A gentleman farmer and keen musical amateur, he directed the church singers at Great Warley and donated an organ to the church in 1783, which he played himself. He compiled several publications designed for country parish churches... He also compiled two volumes of The Essex Harmony (the first volume of which achieved five editions between 1753 and 1786), containing songs, catches and gleees from various sources." Nicholas Temperley, et al in *Grove Music Online*.

(24932)

\$485

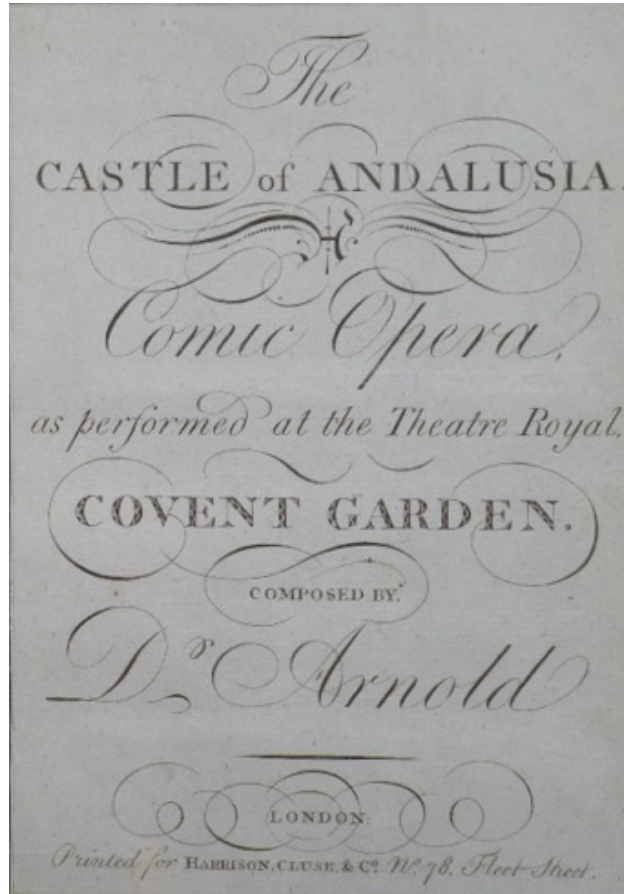
10. **ARNOLD, Malcolm 1921-2006**

Autograph signature and inscription "With best wishes Malcolm Arnold..."

1 page, ca. 52 x 92 mm. Dated August 12, [19]69. In blue ink on an ivory notecard.

Together with:

A reproduction of a head and shoulders photograph of the noted English composer, ca. 111 x 100 mm. Both items laid down to white cardstock, ca. 210 x 127 mm. Very light staining and remnants of adhesive to lower edge of notecard, not affecting signature or inscription. (25402) \$35



11. **ARNOLD, Samuel 1740-1802**

The Castle of Andalusia A Comic Opera, as performed at the Theatre Royal, Covent Garden. [Piano-vocal score]. London: Harrison, Cluse, & Co. [PN 108-112], [?1798].

Octavo. [1] (title), [2-3] blank, 4-91 (music), 92-93 (cast list and contents), [i] (blank) pp. Engraved. Watermark 1798. Vol. VII, no. 10 of "The Piano-Forte Magazine." Later edition. Rare. BUC p. 52. RISM A2222 (2 copies only in the U.S.).

The pastiche, [The Castle of Andalusia] "*originally failed as The Banditti, written for Thomas Harris, the Covent Garden manager, in 1781. In its revised form, however, it rivalled the Linleys' The Duenna (1775) in popularity and stayed in the repertory for at least half a century – though, according to Haydn, with no benefit to the composer. Act 1 is nearly all Arnold's work while the rest consists chiefly of folk tunes and popular Italian arias. The finest parts of Arnold's score are the overture, a remarkable example of the composer's orchestral skill, and Victoria's G major aria 'Ah solitude', with obbligato flute.*" Robert S. Hoskins in *Grove Music Online*.

Bound with:

The Agreeable Surprize A Comick Opera in Two Acts As Performed at The Theatre Royal In the Hay-Market... London: Harrison & Co., [1797]. [1] (title), [2] (blank), [3] (cast list and contents), [4] (blank), 5-40 (music) pp. Engraved. Watermark 1797. Vol. I, no. 1 of "The Piano-Forte Magazine." Later edition. Rare. BUC p. 51. RISM A2195.

The Agreeable Surprize, "which played for 200 performances... chiefly owed its popularity to the novelty of the acting, especially that of John Edwin as Lingo (baritone), the schoolmaster-turned-butler who is continually misquoting Latin tags. The plot is a parable of rustic virtue and innocence set against the deceptions of the town; tuneful strophic airs are appropriate in the representation of comic country characters and Arnold's score has some good examples. Lingo's 'Amo, amas, I love a lass' became famous as a student song." Robert S. Hoskins in *Grove Music Online*.

Both items with systems with staves for vocal parts and unfigured bass; right hand printed only in instrumental passages. Occasional concertante solo instruments notated on separate staves. Dialogue not included. Quarter dark green flexible leather boards, gilt titling to spine. Binding slightly worn, rubbed and bumped. Occasional leaves closely trimmed

Together with:

[O'KEEFE, John]. *The Castle of Andalusia. A Comic Opera, in Three Acts.* [Libretto]. 12mo. Sewn. [703]-718 pp. Typeset. 19th-century offprint from unknown source [a magazine or anthology?] supplementing the dialogue to the above piano-vocal score. With engraved vignette to upper half of first page with quotation from act 2, scene 1 as caption. Signature in ink to head of first page: "Dr. [...] Grocott." Number "143" in green felt-tip pen to upper right corner of first page. A single-sheet laid in. (25274) \$185

12. AUBER, Daniel-François-Esprit 1782-1871

[AWV 16]. *La Muette de Portici*. Autograph musical manuscript of the first six measures of the duet "Mieux vaut mourir," signed "D.F.E. Auber"

1 leaf (250 x 230 mm), verso blank. Notated in black ink on hand-ruled 18-stave music paper, lowest staff blank. With autograph signature ("D.F.E. Auber") at head, tempo "Allegro non troppo" above first measure and "No. 3" to upper right corner (originally "No. 2"—corrected, most probably by Auber). Untitled. Fair copy of the first six measures of duet no. 8, "Mieux vaut mourir," of Mazaniello [!Masaniello] and Pietro from act 2 of the opera.

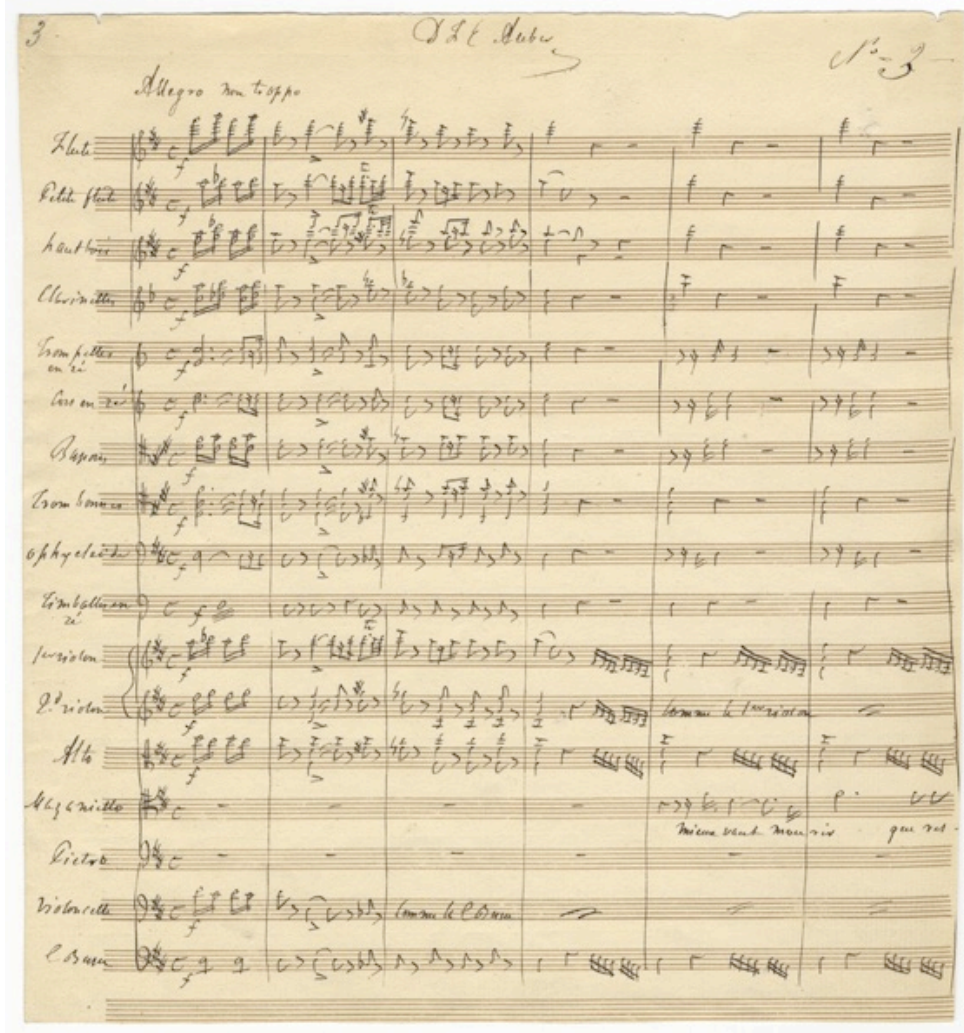
Provenance: The German composer and choral conductor Siegfried Ochs (1858-1929); Louis Koch (1862-1930), a jeweler in Frankfurt whose large collection of musical autographs, inherited by his daughter Marie (b. 1895) and son-in-law Rudolf Floersheim (1897-1962), remains legendary. In very good condition.

Not in Schneider. Kinsky: *Manuskripte, Briefe, Dokumente von Scarlatti bis Stravinsky: Katalog der Musikautographensammlung Louis Koch* (Stuttgart: Kraiss, 1953), p. 142. The complete autograph full score of the opera is at the Bibliothèque nationale, Paris.

A grand opéra in five acts to a libretto by Eugène Scribe and Germain Delavigne, *La Muette de Portici* was first performed in Paris at the Opéra on February 29, 1828. The opera was Auber's greatest success, with the duet "Mieux vaut mourir" being particularly famous.

Auber (1782-1871) was the foremost composer of opéra comique in nineteenth-century France. His operas enjoyed great success not only in his native France but also in Germany, Denmark, and England. In addition to his activities as a composer, Auber was for a time the director of the Paris Conservatoire

"The history of grand opéra begins with La muette de Portici. The characteristics of the genre include a new degree of magnificence in the sets and sensationally dramatic technical stage effects, the culmination of each act in a large tableau and ingeniously staged crowd scenes. The opera provided new opportunities for the director, librettist, set designer and costume designer to work together, and they made a careful



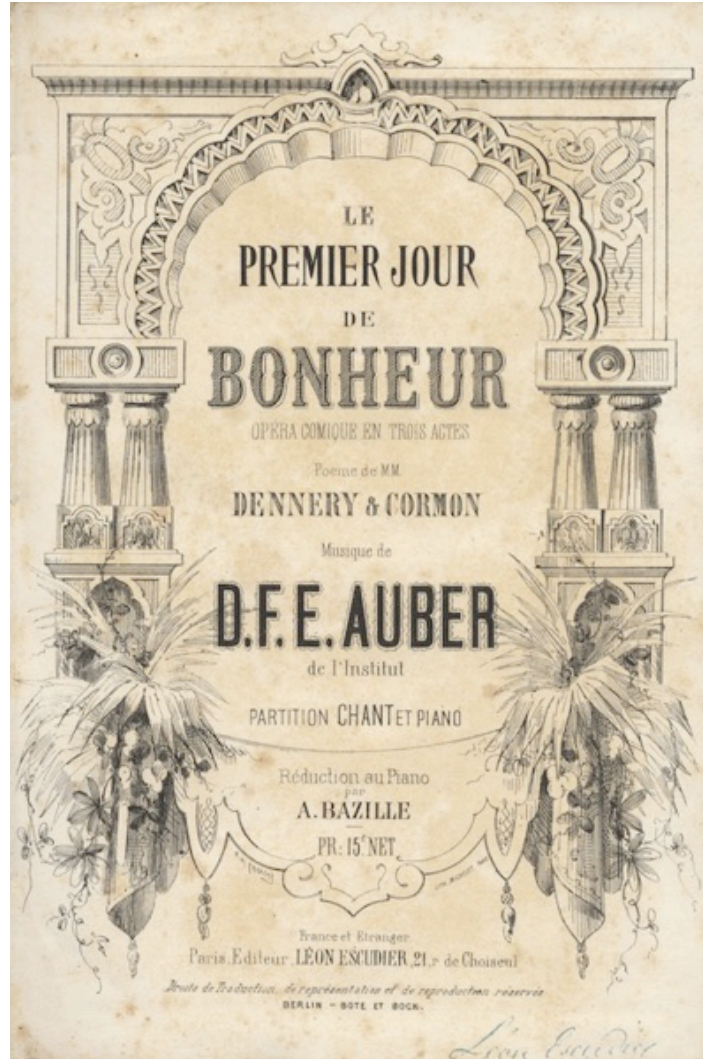
study of the historical background of the Neapolitan revolt. The climax of the final scene with the eruption of Vesuvius was a sensation, and its influence was felt in grand opéra from Meyerbeer and his contemporaries to Wagner's *Götterdämmerung*." Herbert Schneider in *Grove Music Online*.

"An operatic subject of such liveliness had not existed before... Here was a 'grand opera,' a complete tragedy in five acts and all in music. No trace of stiffness, bathos, high-priestly dignity, and all that classical stuff was left; it was burning hot and ravishingly entertaining." Richard Wagner: *Reminiscences of Auber*, (1871). (25374) \$3,500

13. AUBER

[AWV 50]. *Le Premier Jour de Bonheur Opéra Comique en trois Actes Poème de MM. Dennery & Cormon... Partition Chant et Piano Réduction au Piano par A. Bazille Pr: 15f. net.* [Piano-vocal score]. Paris: Léon Escudier [PN L.E. 2884] , [1869].

Large octavo. Contemporary dark red quarter leather, dark red tooled boards, spine with ornaments and titling gilt. 1f. (title), 1f. (named cast list and contents), 1-6, 6bis, 7, 7bis, 8-226 pp. Lithographed. Printer's note to lower right corner of final page of music: "Michelet, Imp. Rue du Hasard, 7." Publisher's handstamp to lower right corner of title. Stub between pp. 7 and 7bis. Earlier owner's handstamp to first page of music: "Marchese Carandini Dinazzano." Spine slightly worn and rubbed; outer corners bumped. Scattered light foxing and staining, primarily to first leaves.



First Edition. AWV p. 1447.

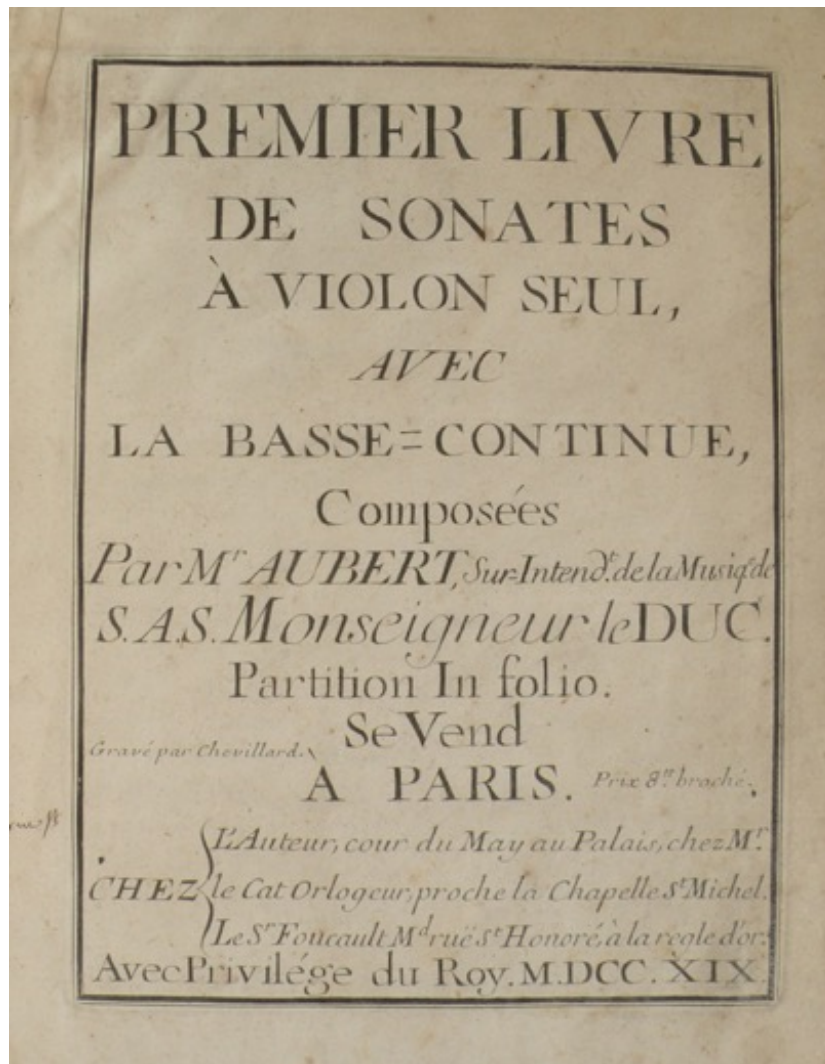
First performed in Paris at the Opéra Comique on February 15, 1868.

At the age of 86, only three years before his death and at a time when the repertory in Paris was dominated by Offenbach's opéras bouffes and the operas of Verdi, Auber had another great success in France and Germany with Le premier jour de bonheur." Herbert Schneider in *Grove Music Online* (25284) \$285

14. AUBERT, Jacques [le vieux, le père] 1689-1753

Premier Livre de Sonates À Violon Seul, avec La Basse=Continue... Partition In folio. Gravé par Chevillard. Prix 8 [livre] broché... Avec Privilège du Roy. [Score]. Paris: L'Auteur... le Cat Orlogeur... Le Sr. Foucault, 1719.

Folio. Full contemporary vellum with blindstamped rules to edges, "Aubert" in manuscript to upper. 1f. (title), [i] (dedication to Monseigneur le Duc), 57, [i] (Privilege du Roy dated September 29, 1714), 1f. (blank), with pp. 16 and 50 blank, as issued. Engraved. Notated on two staves: solo violin and figured bass. Some minor dampstaining to upper inner corners. Lesure p. 17. **First Edition, first issue. Rare.** Lesure p. 17. RISM A2800 (no copies in North America).



Bound with:

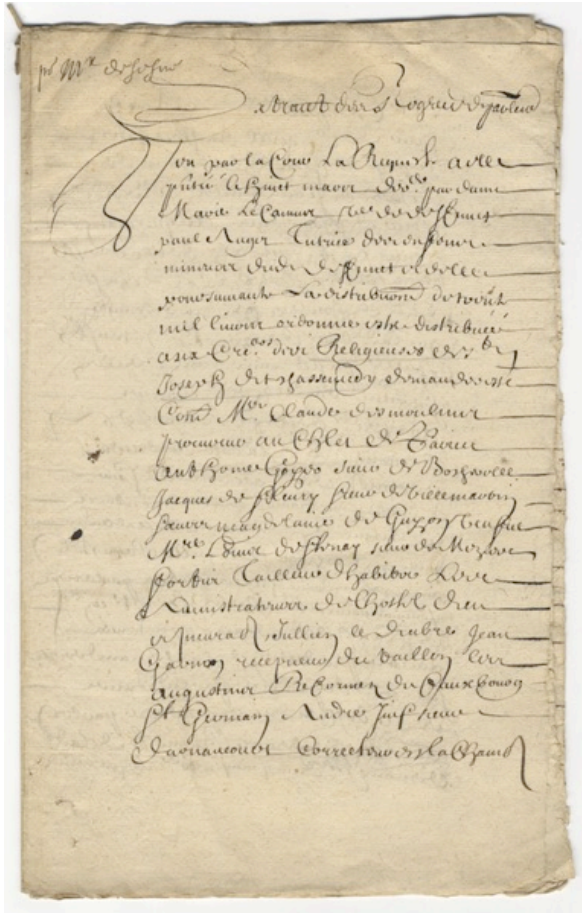
*Sonates à Violon seul et Basse Continüe; Dediés à Madame la Marquise de Prie... Livre II.me Prix 8 [livre] en blanc. Gravées par Chevillard. Paris: L'Auteur... le Cat Orlogeur, 1721. Avec Privilège du Roy. 1f. (title), [ii] (dedication), 57, [i] (Privilege du Roy dated September 29, 1719), 1f. (blank), with pp. 14, 26, 34, 47 and 50 blank, as issued. Engraved. Notated on two staves: solo violin and figured bass. Occasional staining. **First Edition.** Lesure p. 17. RISM A2804 (one copy only in the U.S.).*

With 10 sonatas in each book for a total of 20 sonatas.

From the renowned collection of André Meyer, Paris, with annotation in pencil in the hand of Meyer's son to upper left corner of final blank page: "Collection Musicale André Meyer † 1974."

Boards worn and soiled with small tears to vellum at outer edge; manuscript notation to upper faded.

"Aubert was more than a composer of salon music or an imitator of the Italian style. While he accepted the basic concerto and sonata form from the Italian school, and their belief that the violin should be more than an instrument pour faire danser, he retained many French elements in his music, the most characteristic being the use of the gavotte, menuet, or other dance form as the slow middle movement and the fully written-out melodic embellishment of the solo pieces." Elizabeth Keitel and Marc Signorile in Grove Music Online. (25101) \$2,250



15. [AUGET, Paul 1592-1660]

[2] *Extrait[s] des Registres de Parlement.* Manuscript concerning the disposition of the estate of the composer's widow, Marie Le Camus. [Paris], December 31, 1666; June 7, 1667.

Two legal documents. Tall octavo (280 x 175 mm). Notated in black ink and signed by the same person. In French.

- Extract from December 31, 1666: one unbound signature of three bifolia. [11], [i] (blank) pp. "Between Damoiselle Marie le Camus widow Paul Auget, surintendant de la musique de la Chambre du Roi, guardian of the the children of said deceased and of the pursuer of the C[...] of the houses and living quarters... of the nuns of the congregation of St. Joseph called Chassemidy... the distribution of the amounts of 10,000 [livres] from the one side and 10,000 [livres] from the other..." Dated at the end of p. [11]: "Prononcé le xxxi Decembre milsixcens soix.te six..."

- Extract from June 7, 1667: one bifolium. [3] [i] (blank) pp. "Seen by the court, the request presented to her on the past March 8 by Madame Marie Le Camus, widow of the deceased Paul Auget, guardian of the children of said deceased and of the pursuer, the distribution of 30,000 livres to the congregations of the nuns of St.

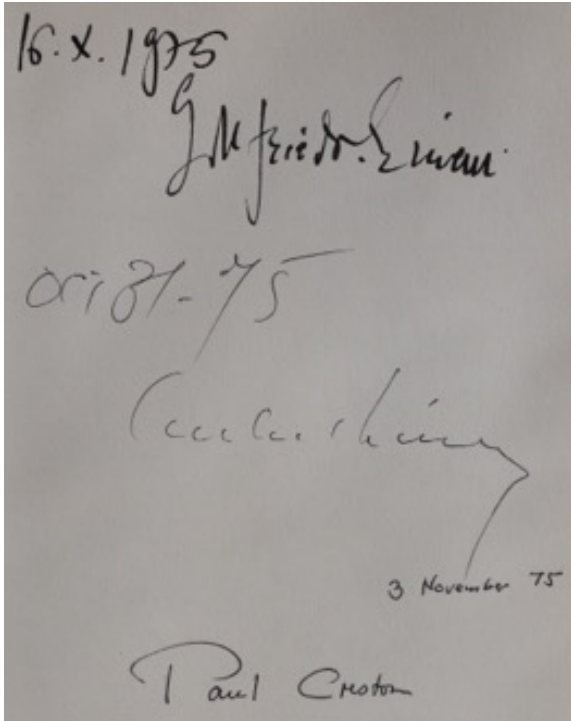
Joseph called Chassemidy has been ordered..." Dated at the end of p. [3]: "Le Septieme Junj mil sixcens Soix.te Sept..."

"The son of a wine merchant, Auget had the money and social connections to obtain quickly a musical position worthy of his talents. He found favour with Jean-François de Gondi, Abbé of St Autin and doyen of Notre Dame, and through him began his career at court. He served as master of the abbé's music and at various times as singer and master to the queen, the queen mother and the king. On 13 January 1625 he became surintendant de la musique de la chambre du roi, a post he shared with Antoine and, later, J.B. Boësset. By 1638 he was enobled and living on a comfortable pension, but he still held his position as surintendant in 1654 when he participated in the coronation of Louis XIV..."

Only 14 compositions by Auget, all songs, survive, and it is likely that he wrote them for his own performance. Most were originally sung in ballets de cour: Ballet de la folie (1618), Ballet royal du grand bal de Douairiere de Billebahaut (1626) and Ballet du sérieux et de grotesque (1627)..." John H. Baron in *Grove Music Online.* (25260) \$150

16. **AUTOGRAPH ALBUM**

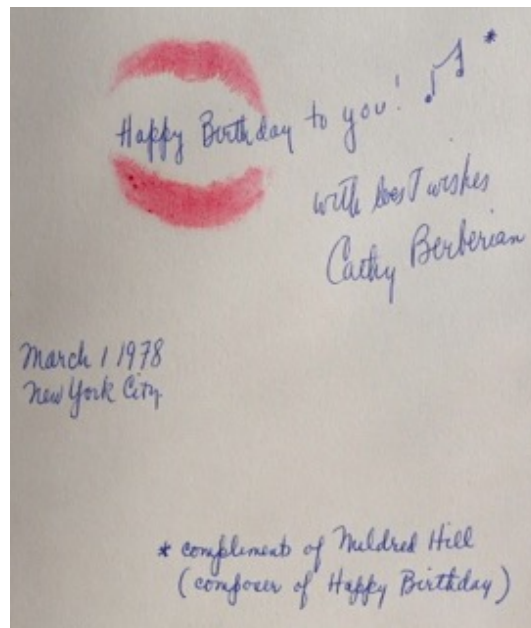
Album with 36 autograph signatures, inscriptions, and musical quotations of distinguished composers and musicians. Large octavo. Full dark brown leatherette with single gilt rule to upper, all edges gilt. 47 unnumbered folios, the first 31 of which contain the following autograph signatures, inscriptions, and quotations in various coloured inks, ranging in date from October 1975 to July 1980:

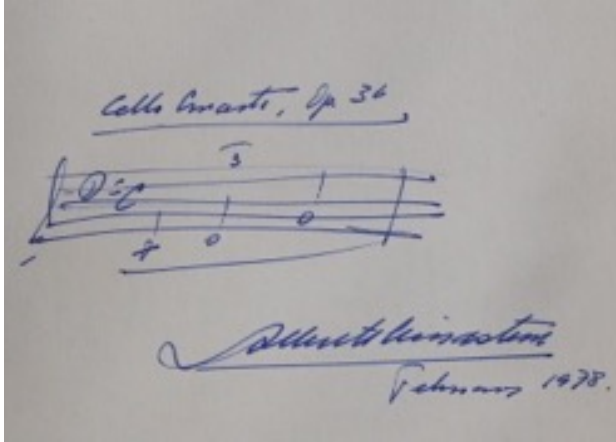


- Gottfried von Einem (1918-1996), Austrian composer. Signed in full and dated October 16, 1975.
- Carlos Chávez (1899-1978), Mexican composer. Signed in full and dated October 31, [19]75.
- Paul Creston (1906-1985), American composer. Signed in full and dated November 3, [19]75.
- Leonardo Balada (b. 1933), Catalan-American composer. Signed in full and dated New York, December 12, 1975.
- Mel Powell (1923-1998), American composer. Signed in full and dated January 19, 1976.
- Martti Talvela (1935-1989), Finnish bass. Signed in full and dated May 12, [19]76.
- Norman Dello Joio (1913-2008), American composer. Signed in full and dated December 27, [19]76.
- Nathan Milstein (1904-1992), Ukrainian-American violinist. Signed in full and dated New York, January 4, 1977.
- Lazar' Berman (1930-2005), Russian pianist. Signed "L[...] Berman" and dated N[ew] Y[ork] C[ity], February 25, [19]77.
- Raymond Murray Schafer, Canadian composer.

Signed "R. Murray Schafer" and dated March 14, [19]77.

- Ruggiero Ricci (1918-2012), American violinist. Signed in full and dated April 4, [19]77.
- Alan Hovhaness (1911-2000), American composer. Signed in full and dated May 16, 1977.
- Karl Husa (b. 1921), Czech-American composer. Signed in full and dated June 20, 1977.
- Gian Carlo Menotti (1911-2007), Italian-American composer. Signed in full and dated September 19, 1977.
- Luciano Berio (1925-2003). Italian composer. Autograph musical quotation signed in full and dated December 4, 1977. Five pitches notated in treble clef on one hand-drawn staff, followed by an exclamation point.
- Alec Wilder (1907-1980), American composer. Signed in full and dated January 12, 1978. With Wilder's New York address.
- Cathy Berberian (1925-1983), American singer. Signed in full, dated, and inscribed "Happy Birthday to you!... * with best wishes Cathy Berberian March 1, 1978 New York City *compliments of Mildred Hill (composer of Happy Birthday)." With a pink lipstick impression of Berberian's lips around "Happy Birthday."
- Alberto Ginastera (1916-1978), Argentinian composer. Autograph musical quotation signed in full and dated February 1978. One measure from the first movement of Ginastera's Cello Concerto, Op. 36 (1968; rev. 1978), notated in bass clef on one hand-drawn staff. With autograph titling.
- Gunther Schuller (1925-2015), American composer. Signed in full and dated January 11, 1978.
- John Corigliano (b. 1938), American composer. Signed in full and dated March 13, [19]78.
- Virgil Thomson (1896-1989), American composer. Signed in full and dated June 30, 1978.





- Rodion Shchedrin (b. 1932), Russian composer. Signed in full (in Cyrillic) and dated September, 19, [19]78.
- Leon Kirchner (1919-2009), American composer, pianist, and conductor. Signed in full and dated September 26, 1978.
- Carlos Surinach (1915-1997), Catalan-American composer. Signed in full and dated N[ew] Y[ork] C[ity], February [19]79.
- Einojuhani Rautavaara (b. 1928), Finnish composer. Signed in full and dated May 16, 1979.
- Eugene Sarbu (b. 1950), Romanian-American violinist. Signed in full and dated May 16, 1979.

- Fernando Valenti (1926-1990), American harpsichordist. Signed in full and dated May 25, 1979.
- Tison Street (b. 1943), American composer and violinist. Signed in full and dated March 30, [19]79.
- Lukas Foss (1922-2009), American composer. Signed in full and dated October 3, 1979.
- William Primrose (1904-1982), Scottish violist. Signed in full and dated November 7, 1979.
- Luigi Nono (1924-1990), Italian composer. Signed in full and dated N[ew] Y[ork], November 13, [19]79.
- Franco Donatoni (1927-2000), Italian composer. Signed in full and dated New York, December 10, 1979.
- Thomas Pasatieri (b. 1945), American composer. Signed in full and dated February 11, 1980.
- Paul-Heinz Dittrich (b. 1930), German composer. Signed in full (?).
- Siegfried Palm (1927-1985), German cellist. Signed in full (?) and dated July 17, 1980.
- Tona Scherchen (?) (b. 1938), Eurasian-French composer. Signed in full (?) and dated July 25, 1980. With a small sketch (in black ink) of a cat.

Spine partially detached; very light wear; in very good condition. Together with a typed list of 35 autograph signatures contained in the album. Octavo. On stationery with "From Mario di Bonaventura" and "for Mr. Raymond C. Hagel" printed and typed, respectively, at head.

A comprehensive collection of autograph signatures, inscriptions, and musical quotations from some of the twentieth century's most prominent composers, singers, and instrumentalists. (25468) \$1,200

17. BACH, Johann Sebastian 1685-1750

[BWV 101, 102-106]. *Kirchenmusik... Herausgegeben von Adolph Bernhard Marx. Clavierauszug. Iter [-Iter] Band. Preis 8 Francs.* [Piano-vocal score for SATB]. Bonn: N. Simrock [PN 2890, 2891, 2892, 2893, 2894, 2895], [1830].

Two volumes bound in one. Oblong folio. Modern red half morocco with marbled boards, titling gilt to spine. Each of the six numbers with separate pagination, plate number, and part title including imprint, "Bonn bei N. Simrock." Title pages lithographed; publisher's catalogues typeset; music engraved.

Vol. 1: [i] (title), [i] (publisher's catalogue, "Zum Gebrauch für Singvereine"), 1f. (part title: "No. 1. Litanej von Martin Luther und Johann Sebastian Bach..."), 7, [i] (part title: "No. 2. Herr! deine Augen sehen nach dem Glauben etc. Kirchenmusik..."), 2-17, [1] (blank), [i] (part title: "No. 3. Ihr werdet weinen und heulen, aber die Welt wird sich freuen etc. Kirchenmusik..."), 2-15, [i] (blank) pp. Manuscript annotations in purple pencil to title of vol. 1: "(Br. H. [= Breitkopf & Härtel] Nr. 101-106)" to "Iter Band"; "(Partitur 1830, Schweitzer S. 231)" to lower right corner. Notational corrections, including passages of continuo realization, in pencil. Other marks in graphite and purple pencil; some entrances marked in red crayon. RISM B441 (two copies only in the U.S.: University of California at Berkeley; Newberry Library, Chicago). WorldCat lists further copies in the U.S., three of them complete (Yale University, University of Texas at Austin, Harvard Musical Society).



Vol. 2: [i] (title), [i] (publisher's catalogue), [i] (part title: "No. 4. Du Hirte Israel! höre etc. Kirchenmusik..."), 2-13, [i] (blank), [i] (part title: "No. 5. Herr! gehe nicht in's Gericht etc. Kirchenmusik..."), 2-19, [i] (blank), [i] (part title: "No. 6. Gottes Zeit ist die allerbeste Zeit etc. Kirchenmusik..."), 2-18 pp. Manuscript annotation in purple pencil, in same hand as annotation to title of vol. 1, to part title of no. 6: "(Weimar, etwa 1708-11)." Notational corrections, including passages of continuo realization, in pencil and (in no. 6) ink. Other marks in graphite and purple pencil; some entrances marked in red crayon. RISM B444 (various copies, one in U.S.: University of California at Berkeley). WorldCat lists further copies in the U.S., four of them complete (Yale University, University of Texas at Austin, Harvard Musical Society, Newberry Library).

Slightly foxed and soiled.

First Edition. Schmieder, 2nd edition, p. 165. Not in Hoboken (full score only).

The present edition of BWV 101 is an excerpt only, limited to the opening chorus. The complete cantata was not published until 1876, in vol. xxiii of the Bach-Gesamtausgabe. The text of the opening chorus, here styled "Litaney" and attributed to Martin Luther, is in fact by Martin Moller (1547-1606). (25515) \$3,500

18. BACH

[BWV 236]. *Messe No. 2 in G für vier Singstimmen mit Orchester=Begleitung... Clavierauszug von H. Gleichauf. Preis 5 Franc. [Preis] der 4 Singstimmen allein 2 Fr: 50 C.s.* [Piano-vocal score for SATB]. Bonn: N. Simrock [PN 2911], [1831].

Oblong folio. Modern dark blue half morocco with marbled boards, titling gilt to spine. [1-2] (title), 3-36 pp. Engraved. Ca. 100 mm. archival repair to tear to title page; annotation in pencil to head of first page of music: "1736, aus Kantaten!"; two slashes in pencil to outer margin of p. 23. A very good copy overall.

First Edition. Schmieder, 2nd edition, p. 393. Hoboken 1, 24. Not in Hirsch. RISM BB434a (2 copies only, at the Staatsbibliothek Berlin and the Newberry Library, Chicago). Three more copies in WorldCat (the Sächsische Staatsbibliothek, Dresden, OCLC 314901869; the University of Glasgow, OCLC



181892137; and Yale University, OCLC 19236037), and three additional copies at the Universität der Künste, Berlin; the Bach-Archiv, Leipzig; and the Österreichische Nationalbibliothek, Vienna (ex-Hoboken). Date after Schmieder; other sources date the work to 1834.

The full score was first published, by Simrock, in 1828. The full score of the opening chorus had been published much earlier in part 2 of Friedrich Wilhelm Marpurg's treatise *Abhandlung von der Fuge* (Berlin: Haude and Spener, 1754).

One of Bach's four "Lutheran" masses consisting of Kyrie and Gloria only. Arnold Schering's opinion that Bach composed these masses for Count Franz Anton von Sporck (1662-1738), whose residence was in Lissa (Lysa), Bohemia, has been rejected by more recent Bach scholarship. The six movements are based on movements from earlier cantatas: *Kyrie* after the opening chorus of BWV 179 (1723); *Gloria in excelsis* after the opening chorus of BWV 79 (1725); *Gratias agimus* after the fifth movement of BWV 138; *Domine Deus* after the fifth movement of BWV 79 (1725); *Quoniam* after the third movement of BWV 179 (1723); and *Cum sancto Spiritu* after the opening chorus of BWV 17 (1726). (25511) \$3,200



19. [BACH]
Homburg, Ernst Christoph 1605-1681
 Portrait engraving dated 1647. 74 x 75 mm. Trimmed.

Homburg, a poet and hymn writer, was regarded by his contemporaries as a poet of the first rank. Bach used one of his hymns in his cantata no. 85, "Ich bin ein guter Hirt" and in his chorale Jesus, unser Trost und Leben. (25606) \$120



20. [BACH]
Neumeister, Erdmann 1671-1756

Fine large portrait engraving by C. Fritsch after Wahl. Hamburg, 1719. 318 x 236 mm. Vertical crease; upper margin slightly soiled and dampstained outside platemark. In very good condition overall.

"[Neumeister's] importance for music history lies in the nine cycles of cantata texts that he wrote between 1695 and 1742... [His] fame rests on his combination of these two types of text into the newer mixed cantata, which became standard in the 18th century. Although others may have combined these elements earlier, including Count Ernst Ludwig of Meiningen (Küster, 1987), it was Neumeister's third cycle – prepared for the court at Eisenach, published in 1711 and set to music by G.P. Telemann – that established the new genre. Bach drew his Neumeister texts (for bwv 18, 24, 28, 59 and 61) from the third and fourth cycles." Kerala J. Snyder in Grove Music Online. (25605)

\$800



21. **BACHOFEN, Johan Caspar 1695-1755**

Musicalisches Halleluja, oder Schöne und geistreiche Gesänge, mit neuen und anmuthigen Melodeyen begleitet... Achte und privilegirte Auflage. Zurich: Burgklicher Truckerey, 1767.

Thick octavo. Full 18th century dark brown calf. [viii], 880, [viii] pp. **With a fine frontispiece engraving depicting a female figure playing the organ with another seated beside her singing from an open book of music, her words rising to the Heavens.** Binding worn; spine defective; some ownership markings and remnants of early labels to pastedowns. Slightly soiled and worn; some mispagination. A very good copy overall.

Bachofen was a Swiss composer and music pedagogue. His "significance in the history of Swiss music lies primarily in the exceptional popularity of some of his works. His music was criticized, even by his contemporaries, for deficiencies of construction, harmonic language and melodic development; but his most important collection of sacred songs, Musicalisches Hallelujah, appeared in no less than 11 editions between 1727 and 1803, and became one of the favourite songbooks for popular music-making in the home... As the preface... makes clear, Bachofen's works were specifically intended for domestic use. He broke away from the tradition of four-part writing (in the manner of Goudimel's psalms), and most of his settings are in three voices. The continuo part, presumably to be played on the home organ, also constitutes the vocal bass, and there are two soprano parts which frequently cross. Solo songs with organ are inserted to fill gaps on the printed pages resulting from publication in separate parts, with each three-part song beginning a new page." Peter Ross in Grove Music Online. (15195) \$650

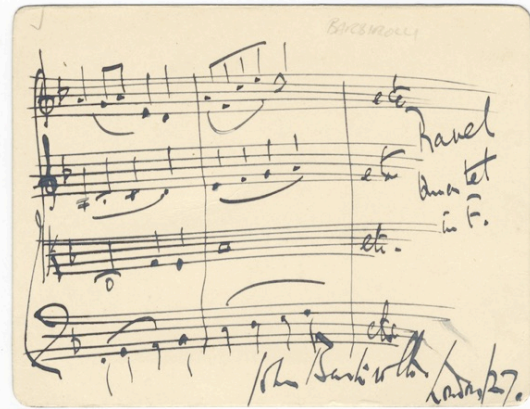
22. **BARBIROLI, Sir John 1899-1970**

Autograph musical quotation signed "John Barbirolli."

Dated London, [19]27. Notated and signed in black ink on dark ivory cardstock, ca. 88 x 119 mm.

The first two measures of the first movement of Maurice Ravel's *String Quartet in F major* (1903) notated on four staves with a key signature of one flat. With autograph titling "Ravel Quartet in F" to right margin. Slight smudging to two lines of the fourth staff, not affecting music or signature; edges lightly worn; minor annotation in blue ink to upper edge of verso; In very good condition overall.

John Barbirolli (1899-1970) was an English conductor and cellist known for his interpretations of Elgar, Delius, Vaughn Williams, and the late Romantics Mahler and Bruckner. "As a technician he understood the orchestra from the inside. As an interpreter he could persuade audiences to share his enthusiasms – sometimes with a loving exhibition of minutely prepared detail that singled out trees at the expense of the wood." He was for a time the conductor of the Houston Symphony orchestra, the Hallé Orchestra, and guest conductor for the Berlin Philharmonic. Ronald Crichton and José A. Bowen in Grove Music Online.



Ravel's String Quartet in F major was first performed in Paris in March, 1904. (25489) \$110

23. BARRIENTOS, Maria 1884-1946

Autograph signature ("Maria Barrientos") dated 1905.

On a postal card ca. 92 x 140 mm. with an image of Havana, the recipient's name and Montevideo address in manuscript to verso. Minor soiling, browning, and wear; date very slightly smudged, not affecting legibility; remnants of former mount to right edge of verso.

Spanish soprano Maria Barrientos "made her début at the age of 14 at the Teatro Lirico in La sonnambula, followed by several other leading roles there and at the Teatro de Novidades. After further studies, she sang at Covent Garden (in Il barbiere di Siviglia, 1903), at La Scala (in Meyerbeer's Dinorah and in Barbiere, 1904–5), and at many leading theatres throughout the world. On 31 January 1916 she made her Metropolitan début in Lucia di Lammermoor and she appeared there regularly in the standard coloratura roles during the next four seasons. In later years Barrientos became an admired interpreter of French and Spanish songs, and made a valuable set of records, including Falla's Siete canciones populares españolas and Soneto a Córdoba with the composer at the piano. These complement many fascinating discs documenting her stage roles and displaying the charm of her airy soprano leggero." Desmond Shawe-Taylor in Grove Music Online. (25480) \$25

24. BARTALUS, István 1821-1899

101 Magyar Népdal éneke és zongorára alkalmazta... 664 sz. Ára ft. 5. [Hungarian folksongs arranged for voice and piano]. [Budapest]: Rózsavölgyi és Társa [PN R. & Co. 664], [ca. 1861].

Folio. 1f. (illustrated lithographic title), [i] (blank), [i] (contents), 3-96 pp. Engraved. Songs printed to three staves (voice and piano), with text; further strophes occasionally printed as residual text. **The title illustration**, dated 1861, depicts a group of folk singers accompanied by a cimbalom (Hungarian dulcimer) and woodwind player under a tree. A refined woman playing a piano on a balcony with elegantly-dressed friends looking on is at left, with a romantic costumed male figure playing a cittern/lute type of instrument on the approach to a castle at right. Disbound. Slightly foxed and soiled; corners bumped; closely trimmed with minimal loss to table of contents.

Rare. OCLC (2 copies only in the U.S.).

A classical Hungarian folksong collection. (25016)

\$150

25. **BARTÓK, Béla 1881-1945**

10 Leichte Klavierstücke. Budapest: Rózsavölgyi és társa [PN R.K. 293], [ca. 1920].

Tall folio. 1f. (title), 3-16 pp. Striking decorative title signed with the initial "B." Worn and browned; slightly stained; edges chipped and rolled; outer leaves separated at spine; contemporary signature to upper outer corner.

Szabolcsi 39. Thompson p. 21. 37. Not in BSB. (17176) \$60

26. **BARTÓK**

2 Elegies pour Piano op. 8/B. [Budapest]: Charles Rozsnyai [PN R.K. 478] , [ca. 1930].

Folio. Decorative upper wrapper printed in red on black. 21 pp. Worn, browned and brittle; trimmed; some leaves, including title, chipped; old paper tape to spine. In relatively poor condition.

First Edition, later issue. Szabolcsi 41. (17180) \$20

27. **BARTÓK**

Konzert für Klavier und Orchester [No. I]... Für 2 Klaviere zu 4 Händen übertragen von Komponisten. Wien: Universal-Edition A.G. [PN U.E. 8779], [1927].

Folio. Original publisher's wrappers printed in green bound into plain stiff black cloth-backed heavy paper wrappers with printed label of Viennese music seller Anton Goll to upper titled in manuscript. [1] (title), [2] (blank), 3-88 pp. Title text in German, French and English. Wrappers slightly foxed and creased; music sellers' ink stamps to upper. Slightly worn; light vertical crease throughout.

First Edition of this arrangement. "Budapest, 1927. VIII., XI." to p. 88; 4-column publisher's catalogue to verso of lower wrapper with "X./26." to lower right-hand corner. Szabolcsi 83. BSB 1, p. 343. Thompson 27. 79.

First performed on July 1, 1927 in Frankfurt, with the composer as soloist and Furtwängler conducting. (17166) \$165

28. **BARTÓK**

Young People at the Piano Pieces for the 2nd and 3rd Years of Instruction... [Book] I [-II]. Budapest: Published in common by Rózsavölgyi & Co. and Karl Rozsnyai [PN R. & Co. 6171, 6172], [after 1938].

Folio. Original publisher's tan wrappers printed in red. 12, 11 pp. Upper wrapper to Book II worn and soiled, lower lacking. Book II worn and soiled, with some pencil markings.

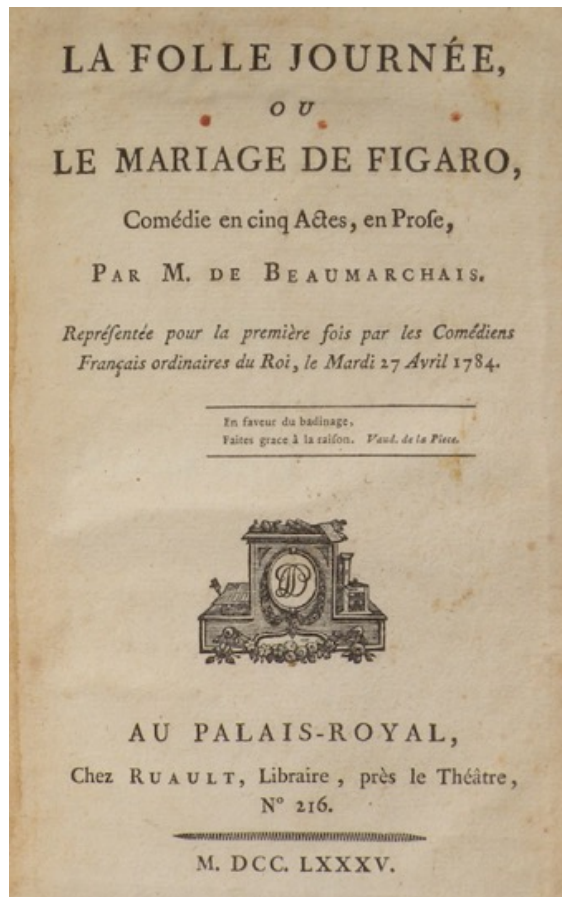
Szabolcsi 42:I nos. 1-4, 6, 10 and 15; 42:II nos. 22 and 26; 42:III nos. 6, 7, 8, 14, and 18 and 42:IV nos. 24, 28, and 32. Szabolcsi 39 nos. 1, 2, 3 and 8. (17182) \$35

29. **BARTÓK**

Album of Selected Pieces for the Piano Compiled by Katherine K. Davis. [Volume II]. Boston: E.C. Schirmer [PN E.C.S. No. 404], 1929.

Folio. Original publisher's tan wrappers printed in brown. [1] (series title), [2] (preface), 30 pp.

Contains 21 short pieces selected from the four sets of children's piano pieces, "Gyermeknek" (For Children). (17183) \$35



30. **BEAUMARCHAIS, Pierre-Augustin 1732-1799**

La Folle Journée ou Le Mariage de Figaro, Comédie en cinq Actes, en Prose... Représentée pour la première fois par les Comédiens Français ordinaires du Roi, le Mardi 27 Avril 1784. [Libretto]. [Paris] Au Palais-Royal: Ruault, 1785.

Octavo. Full mottled tan paper boards, spine with title label gilt. 1f. (title), [i] (half-title), [i] (publication and editor's notes), lvi (preface), [i] (part-title), [i] (named cast list), [3]-236, 237 (approbation and printer's note), [i] (blank) pp. Publisher's decorative woodcut device to title. With the names of cast members, presumably for the play's premiere at the Théâtre Français on April 27, 1784. Binding slightly worn; upper joint split. Light foxing and some staining; occasional minor wear. A very good copy overall.

First Edition, early issue. Scarce. Cordier, *Bibliographie des oeuvres de Beaumarchais*, no. 128, stating that the earliest issues of this edition do not contain engraved plates.

With a printed note to the final page of the play stating that the music was by Antoine Laurent Baudron (1742-1834), who also collaborated with Beaumarchais in providing music for his "Le Barbier de Séville," including the famous tune "Je suis Lindor," the theme of which was used by Mozart for his 12 Variations K354/299a.

Beaumarchais was harp teacher to the daughters of Louis XV. "[He] successfully included Baudron's storm music as a prelude to Act 4 of Le barbier, and, alongside continued use of vaudeville tunes in Le mariage de Figaro... stretched Comédie Française conventions by introducing a whole scene of dance, song and mime for the 'coronation' of Suzanne with the bride's head-dress... As if to vindicate Beaumarchais's musical instinct, Le barbier de Séville attracted settings by Benda, Paisiello, Isouard and Rossini, while the Mozart-Da Ponte collaboration in Le nozze di Figaro proved just how much of the original play was translatable into music." Rudolph Angermüller in Grove Music Online. (25055) \$875



31. **BEAUMARCHAIS**

A collection of 14 rare plays, ballet scenarios and vaudevilles based on Beaumarchais's famous comedy, La Folle Journée, ou Le Mariage de Figaro.

1. **Beaumarchais, Pierre-Augustin 1732-1799 and François Vernes ca. 1765-1834**

Comédie, en Trois Actes, Londres: 1784. [i] (title), [i] (cast list), [3]-56 pp., with each leaf laid into a light blue paper border. Front free endpaper to Vols. 1 and 2 with "Suite au Theatre de Beaumarchais" in contemporary manuscript; that of Vol. 1 with "Le Mariage de Figaro" together with a lengthy note in contemporary manuscript: "Cette pièce n'a d'autre rapport avec les Figaro de Beaumarchais que son titre. ici Figaro n'est point l'âme de l'intrigue le valet génie. c'est un amant ordinaire. mais le nom de la pièce et la date de l'impression qui répond à l'année où fut pour la première fois représenté le mariage de Figaro de Beaumarchais m'a déterminé à l'introduire dans cette collection." Trimmed, with no loss to text; light foxing and staining. **Possible First Edition.** Worldcat (citing two other editions, with 38 pp. and 54 pp. respectively, published in Paris in 1784). Quite rare. Cordier, *Bibliographie des oeuvres de Beaumarchais*, no. 215.

Bound with:

2. Beaumarchais or Mony-Quitaine, Dominique Victor (1762?-1810?)

Le Lendemain des Nôces, ou A Quelque Chose le Malheur ets Bon, Comédie en Deux Actes, et en Prose: Suite du Mariage de Figaro... Prix, 1 liv. 4 sols. Paris: Cailleau, 1787. Octavo. [i] (title), [i] (cast list), [3]-67, [i] (blank) pp. Uncut. Light foxing and staining, heavier to several leaves; slightly worn. First Edition. Quite rare. Cordier, no. 231.

3. Aumer, [Jean-Pierre?] (1774-1833) and Jean Bercher Dauberval (1742-1806)

Le Page Inconstant, ou Honi Soit Qui Mal Y Pense, Ballet Héroï-Comique, Tiré du Mariage de Figaro, en Trois Actes... Représenté, pour la première fois, sur le théâtre de la Porte-S.-Martin, le 28 messidor an XIII. [Ballet scenario]. Paris: Barba, 1805. Octavo. [i] (title), [i] (named cast list), 1f. (preliminary material), [5]-31, [i] (blank) pp. Uncut; several leaves partially unopened. Edges slightly worn and foxed. . Première and publication dates are given according to the French Revolutionary and Gregorian Calendars. Later (?second) edition. Rare. Cordier, no. 243, but with more complete pagination. The performance upon which this London edition was based included music by Grétry, Monsigni, Philidor, Hiomelly, Payziello, Pugnani, Barthelemont, and others. Aumer was a noted French dancer and choreographer. "Educated at the school of the Paris Opera Ballet, he joined the company in 1801 after an initial engagement with Jean Dauberval in Bordeaux... Brief periods in Paris (1821-1822) and London (1824-1825) were followed by his return to the Paris Opera Ballet (1820-1831), where, enriched by the experience of working abroad, he engaged in a profound renovation of the French repertory, capped by his chef-d'œuvre, Manon Lescaut (1830)." The International Encyclopedia of Dance and The Oxford Dictionary of Dance (via Wikipedia). Dauberval was a prominent French dancer, teacher, and choreographer, who danced in Lyons, Bordeaux, the Paris Opéra, and London. "In 1761 he made a successful début at the Paris Opéra in Rameau's Zaïs... He danced in many revivals of works by Lully and Rameau... His ballets, including Le déserteur (1785; based on Monsigny's opera), came to be staged throughout Europe... He was equally facile in comically realistic ballets villageoises and more classically orientated ballets anacréontiques. He often worked with Barthélemon, composer at the Haymarket Theatre, but usually arranged his own accompaniments." Maureen Needham Costonis in Grove Music Online.

4. Anon.

Le Mariage de Glogurrio, Parodie du Mariage de Figaro. Prix, vingt-quatre sols. Paris: Les Marchands de Nouveautés, 1784. Octavo. 1f. (half-title), [i] (title), [i] (cast list), 3-25, [i] (blank) pp. Partially uncut. Minor foxing; lightly browned at upper edge; occasional light staining. **First (?and only) Edition.** Rare. Cordier, no. 218. Worldcat (one copy only, at the Bibliothèque Nationale de France).

5. Bouyon, Louis Bonnefoy de (1748-1797)

La Folle Soirée, Parodie du Mariage de Figaro, en un Acte, Prose et Vaudevilles. Présentée à la Comédie Italienne le 14 Juillet 1784. Par M. l'Abbé B y de B n, de deux Académies... Le prix est de 30 sols. Gattieres; Paris: Couturier, 1784. Small octavo. [i] (title), [ii] (cast list), [3]-75, [i] (blank) pp. Includes texts of vaudevilles without music. Occasional very light foxing and staining. A clean, wide-margined copy. **First Edition.** Rare. Cordier, no. 217. Worldcat. Not in Sonneck or Stieger.

6. Ève, Antoine-François, dit Maillot (1747-1814)

Figaro, Directeur de Marionnettes, Comédie en un Acte et en Prose, Mêlée de Vaudevilles et d'Ariettes. Par M.E.D. Représentée, pour la première fois, au Palais Royal, le 31 Décembre 1784, par les Petits Comédiens de S.A.S. Monseigneur le Comte de Beaujolois. Prix, 1 liv. 4 sous. Paris: Hardouin; Les Marchands de Nouveautés. 1785. Octavo. [i] (title), [ii] (cast list), 36 pp. Includes timbres and texts of "airs" without music. Occasional foxing, staining, and browning at edges. **First Edition.** Very rare. Cordier, no. 225. Not in Sonneck or Stieger.

7. Cailleau, André-Charles (1731-1798)

Le Veuvage de Figaro, ou La Fille Retrouvée, Comédie en Trois Actes, en Prose. Prix 1 liv. 4 fols. Paris: Hardouin; Gattey, 1785. Octavo. [i] (title), [ii] (cast list), [3]-80 pp. Partially uncut; several leaves unopened. Lightly browned and stained at upper edge; occasional light foxing; several small tears with slight loss to p. 79; small ink stain to lower portion of title partially obscuring publisher's address. **First Edition.** Rare. Cordier, no. 226.

8. Parisau, Pierre Germain (1753-1794)

Le Repentir de Figaro, Comédie en un Acte, en Prose... Représentée, pour la première fois, à Paris, sur le Théâtre de l'Ambigu Comique, le 28 Juin 1784. Prix 1 liv. 4 sols. Paris: Cailleau, 1785. Small octavo. [i] (title), [ii] (named cast list), 31, [i] (blank) pp. Occasional light foxing, staining, and browning. Possible **First (?complete) Edition**. Scarce. Cordier, no. 223. Worldcat (two other editions published in 1785, by Brunet and Didot l'aîné, both with fewer pages. Cordier lists neither of these.

9. Martelly, Honoré Antoine Richaud (1751-1817)

Les Deux Figaro, Comédie en Cinq Actes, en Prose par le Citoyen Martelly. Représentée, pour la première fois, sur le théâtre de la République, l'an troisième; et remise au théâtre de la Cité-Variétés, le premier thermidor, an VI. Paris: Barba, 1798-1799. Octavo. [i] (title), [ii] (named cast list), [3]-96 pp. Many leaves unopened, others uncut. Première and publication dates are given according to the French Revolutionary Calendar. Lightly foxed and stained at edges. Probable second edition, but likely the first published by Barba. Relatively rare. Cordier, nos. 233-235.

10. Dorvo, Hyacinthe (1769-1851)

Figaro ou Tel Pere Tel Fils, Comédie en Trois Actes en Prose par le Citoyen Hthe. Dorvo. Représentée pour la première fois, sur le Théâtre des Jeunes Elèves, rue de Thionville, Le 15 Floréal an 8. Paris: Hugelot, [1800-1801]. Octavo. [i] (title), [ii] (named cast list; author and publisher's permission), [3]-51, [i] (publisher's advertisement) pp. Partially uncut. Date of the first performance and author's permission ("ce 1 Vendémiaire, an 9 de la république") are given according to the French Revolutionary Calendar. Edges slightly worn and browned; occasional light foxing and staining. **First Edition**. Quite rare. Cordier, no. 241. Another copy of this edition includes a publication date ("An IX") to title.

11. Marty, J. [Joseph] (fl. 1800)

Figaro Tout Seul, ou La Folle Soirée. Scène - Folie, mêlée de vaudevilles... Représentée, pour la première fois, à Paris, sur le Théâtre des Jeunes Artistes, le 3. brumaire an 11. Paris: Fages, 1802. Octavo. [i] (title), [i] (named cast list), [3]-15, [i] (blank) pp. Includes timbres and texts of "airs" without music. Première and publication dates are given according to the French Revolutionary and Gregorian Calendars. Occasional light foxing; some small perforations to outer edges. **Probable First Edition**. Worldcat (the Barba edition of 1802). Rare. Cordier, no. 242. Not in Sonneck, Stieger.

12. [Piccinni, Luigi (1764-1827) and Fouques-Deshayes, Françoise-Guillaume (Desfontaines de la Vallée) (1733-1825)]

Les Amours de Chérubin, Comédie en Trois Actes et en Prose, Mêlée de Musique et de Vaudevilles; Représentée, pour la première fois, par les Comédiens Italiens Ordinaires du Roi, le Jeudi 4 Novembre 1784. Paris: Brunet, 1784. Octavo. 1f. (half-title), [i] (title), [i] (named cast list), 84 pp. Includes timbres and texts of "airs" without music. Lightly foxed; occasional light staining. **First Edition**. Cordier, no. 215. Stieger, p. 74. Not in Sonneck or RISM.

13. Gouge, Olympe de (1755-1793)

Le Mariage Inattendu de Chérubin, Comédie en Trois Actes et en Prose... Seville; Paris: Cailleau; Les Marchands de Nouveautés, 1786. Octavo. 1f. (title), iii-ix (preface), [10] (cast list) -111, [i] (blank) pp. Partially uncut. Lightly browned and foxed; occasional light staining; some soiling to title. **First Edition**. Rare. Cordier, no. 229.

14. Bouyon, Louis Bonnefoy de (1748-1797)

Lanlaire, ou Le Chaos, Parodie de Tarare, en un Acte, Prose, Vaudevilles et Divertissement, Représentée par les Comédiens Italiens ordinaires du Roi, le Vendredi 27 Juillet 1787. Par M.L.B...y de B...n de plusieurs Académies. Gattières; Paris: Brunet, 1787. Octavo. 1f. (half-title), 1f. (title), [5]-[7] (preliminary material and dedication), [8] (named cast list), [9]-76 pp. Uncut. With a dedication to "Mme. Dugazon, célèbre folle. . . dans Nina." Includes titles and texts of airs without music, as well as stage directions for the orchestra. Lightly foxed. **First Edition**. Very rare. Cordier, no. 267. Not in Sonneck. Lanlaire is a parody of Tarare, an opera by Salieri with original libretto by Beaumarchais. The original was first performed at the Paris Opéra (Théâtre de l'Académie Royale de Musique) on June 8, 1787.

Two volumes. Octavo. Full marbled boards with morocco title label gilt to spine. Most items with decorative woodcut devices, and head- and tailpieces. Bindings slightly worn, rubbed, bumped and chipped; edges slightly worn and browned.

An unusually comprehensive collection of rare plays, ballet scenarios, and vaudevilles based on Beaumarchais's famous comedy, *La Folle Journée, ou Le Mariage de Figaro*. The works, many of which were composed and premiered shortly after the first public staging of *Le Mariage* (1784), attest to the immediate and wide-spread influence of Beaumarchais's comedy.

Of special note are those items (nos. 5, 6, 11, 12, and 14) which contain vaudevilles—simple, strophic songs—or "airs"—often topical or satirical in nature. "These songs for dancing, drinking and satire became a national pastime. Since everyone knew the tunes, they were transmitted orally and usually not printed in the numerous 17th- and 18th-century collections of 'historical' songs about life in Paris and the court... Vaudeville tunes soon became dissociated from their original words and could be re-used by any rhymers; they were known by an identifying tag or 'timbre' which consisted usually of part of a refrain or, often, of nonsense syllables, if these existed in the original text... Comedy using vaudeville tunes with new words was one of the new theatrical styles that caught the imagination of the Paris public in the late 17th and early 18th centuries... Originally vaudevilles made up the bulk of the music used in these comedies, supplemented by short opera excerpts which quickly invaded the vaudeville repertory, dances and instrumental interludes. Composers were employed to organize a small orchestra, work with the playwrights in selecting appropriate vaudevilles, and eventually to write original songs, called ariettes. Serious attempts were made to select vaudevilles that best represented the emotional state of the play at the point they were to be introduced, either through the tune itself or by recalling or re-using part of the original text. A clever choice could underscore a situation forcefully, or even contradict it in a humorous way. Double meanings abounded." *The so-called comédie en vaudevilles spawned an independent genre—the opéra-comique—and spread to England as the ballad opera, and to Germany as the Singspiel.*" Clifford Barnes in *Grove Music Online* (25043) \$2,500

With Interesting Provenance

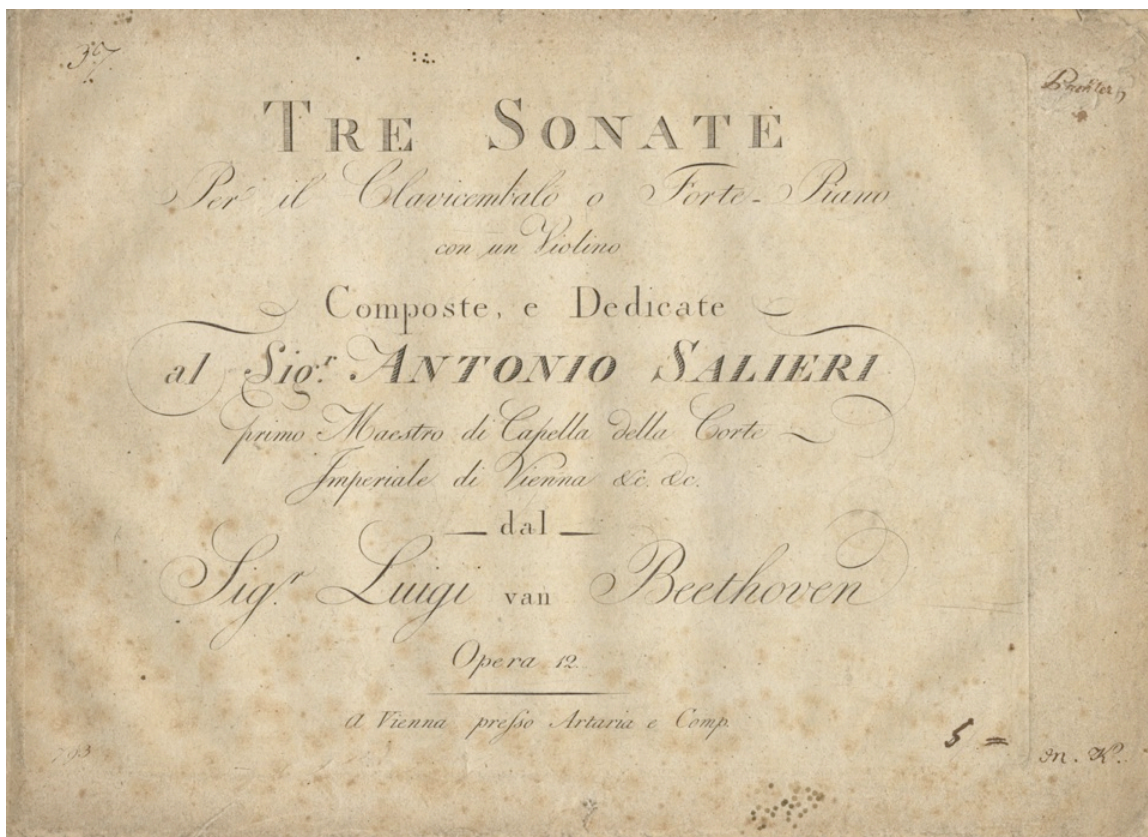
32. BEETHOVEN, Ludwig van 1770-1827

[Op. 12]. *Tre Sonate Per il Clavicembalo o Forte-Piano con un Violino Composte, e Dedicate al Sigr. Antonio Salieri primo Maestro di Capella della Corte Imperiale di Vienna &c. &c. ... Opera 12.* Vienna: Artaria e Comp. [PN] 793, [1799].

2 volumes. Oblong folio. Piano part bound in modern full green cloth boards with black leather label gilt to spine; violin part bound in matching full green cloth wrappers. [1] (title), 2-52; [1] (blank), 2-21, [1] (blank) pp. Engraved throughout. Printed price overwritten in manuscript ("5"). **Early ownership signature of "Pachler"** and the number "37" in manuscript to recto of first leaf of both parts. Title somewhat foxed and soiled, with some wear to edges; minor foxing throughout, heavier to some leaves; small portions of paper lacking to lower margin of pp. 29/30. Quite a good, wide-margined copy overall.

First Edition. Rare. Kinsky-Halm p. 28. Dorfmüller-Weinhold p. 209. Hirsch IV, 249. Schneider Catalogue 289, 81. Hoboken 2, 54.

The ownership signature to both parts is intriguing, as the name "Pachler" is closely associated with both Beethoven and Schubert; Schubert, in fact, dedicated his set of 4 songs, op. 106, to the pianist Marie Pachler. From comparisons to documents held at the Gesellschaft der Musikfreunde in Vienna and the Steiermärkisches Landesarchiv in Graz, it is likely that the signature on the present score is that of Karl Pachler, Marie Pachler's husband.



"Karl Pachler (b. Graz, 4 November 1789; d. Graz, 22 October 1850) was a lawyer and brewer. His wife, Marie Leopoldine, née Koschak (b. Graz, 2 February 1794; d. Graz, 10 April 1855), whom he had married in 1816, was a very cultured person and an exceptionally fine pianist. Beethoven, whose acquaintance she made at Vöslau, Lower Austria, in 1817, wrote to her: 'I have not found anyone who performs my compositions as well as you do, and I am not excluding our famous pianonists [sic], who are merely technical automatons or show-offs. You are the true nurturer of my spiritual children.' She met him once more in 1823, on which occasion he wrote for her a two-bar farewell, 'Das Schöne zu dem Guten'." Clive: Schubert and his World A Biographical Dictionary, pp. 146-147. (17736) \$5,500

33. BEETHOVEN

[Op. 15]. *Beethoven's Concert für Pianoforte mit fingersatz und der vollständigen, für Pianoforte übertragenen Orchesterbegleitung versehen von Franz Kullak. Neue Auflage. No. 1. Concert Op. 15, C dur. [2-5].* Leipzig: Steingräber [PNs 85-89], [ca. 1885].

5 volumes. Folio. 79; 46; 44; 56; 53 pp. Wrappers to two volumes only; somewhat browned and brittle; some fraying; several small tears and chips.

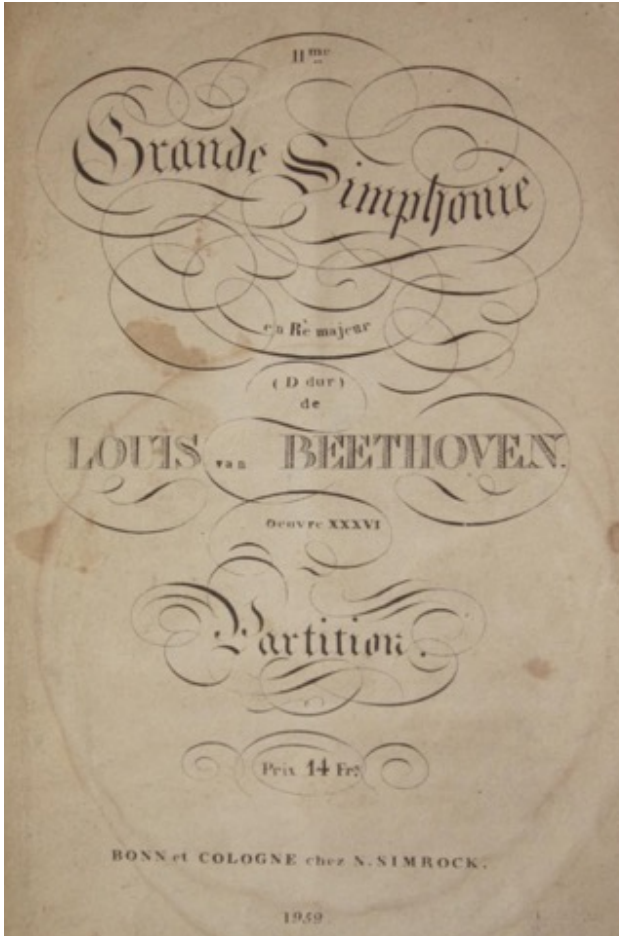
The Kullak edition of Beethoven's concertos is highly regarded by pianists. (17105)

\$35

34. BEETHOVEN

[Op. 36]. *Ilme. Grande Simphonie en Rè majeur (D dur)... Oeuvre XXXVI Partition. Prix 14 Frs.* [Full score]. Bonn et Cologne: N. Simrock. [PN 1959.], [1822].

Octavo. Newly bound in marbled boards with printed title label to spine. 1f. (title), 162 pp. Engraved. Lightly browned; moderately foxed; minor dampstaining to title, with Amsterdam vendor's oval handstamp to lower margin.



First German edition, including the metronome markings not found in the earliest printed copies. New Kinsky 211. Hoboken 2, 195. Del Mar source E.

One of the last works of Beethoven's so-called "early period," the Second Symphony was premiered at the Theater an der Wien in Vienna on April 5, 1803, conducted by the composer. It was largely composed during Beethoven's stay at Heiligenstadt in 1802, when he began to realize that his deafness might be incurable. (24929) \$1,200

35. BEETHOVEN

[Op. 37]. *Beethoven's Cadenza [to the first movement of his Third Piano Concerto] with suggestions by Busoni.* Musical manuscript. [?Great Britain]. Early 20th century.

Folio (342 x 263 mm.). [viii] pp. Notated in black and purple ink on pre-printed music paper specifically designed for piano music (10 staves braced in groups of two) with watermark "Polton Air-Dried Vellum." Beethoven's original text is notated in black ink, Busoni's variants in purple ink, partly on ossia staves. Some erasures and additions in pencil, probably in the copyist's hand. The bass clef takes the highly distinctive shape of a

reversed S. A fair copy. Slightly browned and frayed at edges; lower outer corner bumped.

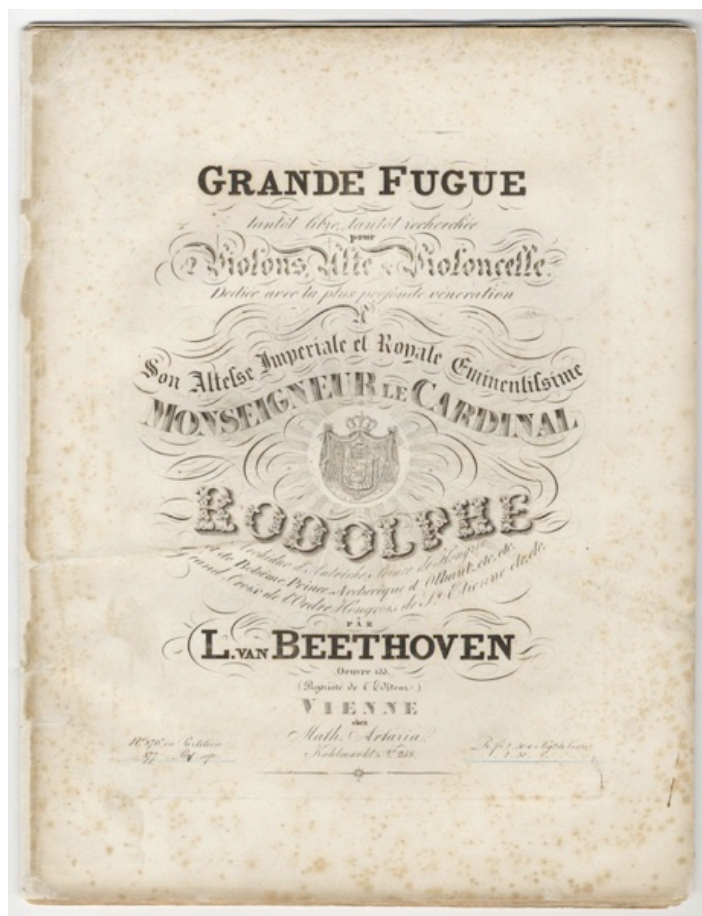
Busoni composed the cadenza in 1900; Heinrichshofen's published it alongside Busoni's cadenzas for Beethoven's concertos 1 and 4 in the following year. It reflects the aesthetics and performance practice of the late nineteenth century both in technique (added parts; redistribution of Beethoven's original notes between the hands) and sonority (transpositions to extreme registers). The manuscript is most likely of British provenance. The Polton paper mill was in Scotland, and the unusual bass clef also seems to reflect British idiosyncrasies. (25266) \$50

36. BEETHOVEN

[Op. 40]. *Zwei Romanzen für Violine & Orchester... Ausgabe für Violine & Klavier.* [Score and violin part]. Leipzig: C.F. Peters [PN 2], [192?].

Oblong folio. Quarter vellum with marbled boards, green printed label gilt to upper. 21; 9 pp. Engraved, with initials "WT" printed at foot of title. Limited to an unspecified number of copies on high quality paper, "Nr. 71" printed to verso of last leaf.

An interesting bibliophilic edition evidencing considerable engraving skill in early 19th century style. (20849) \$100



37. **BEETHOVEN**

[Op. 133]. *Grande Fugue tantot libre, tantot recherchée pour 2 Violons, Alte & Violoncelle Dediee... A Son Altesse ... Monseigneur le Cardinal Rodolphe... Oeuvre 133.* [Set of parts]. Vienna: Math. Artaria [PN M.A. 877], [1827].

Folio. Unbound. Violin I: 1f. (decorative title), 3-10; Violin II: [1] (blank), 2-9, [i] (blank); Viola: [1] (blank), 2-9, [i] (blank); Violoncello: [1] (blank), 2-9, [i] (blank) pp. Engraved. Minor foxing throughout, more evident to title; minor edge tears.

First Edition. New Kinsky p. 883. Kinsky-Halm p. 405. Dorfuller pp. 233-234. Munich catalogue 269. CPM Vol. 4 p. 250. Hirsch IV, 409. Hoboken 2, 524.

This great fugue, originally composed as the finale to the quartet op. 130, consists of "various transformations of a cantus firmus subject -- transformations closer in spirit to the Romantic symphonic poem than to any earlier fugal practice. The sections almost have the weight of separate movements, as in the Ninth Symphony finale..." The New Grove, Vol. 2, p. 388. (25263) \$2,500

38. **BEETHOVEN**

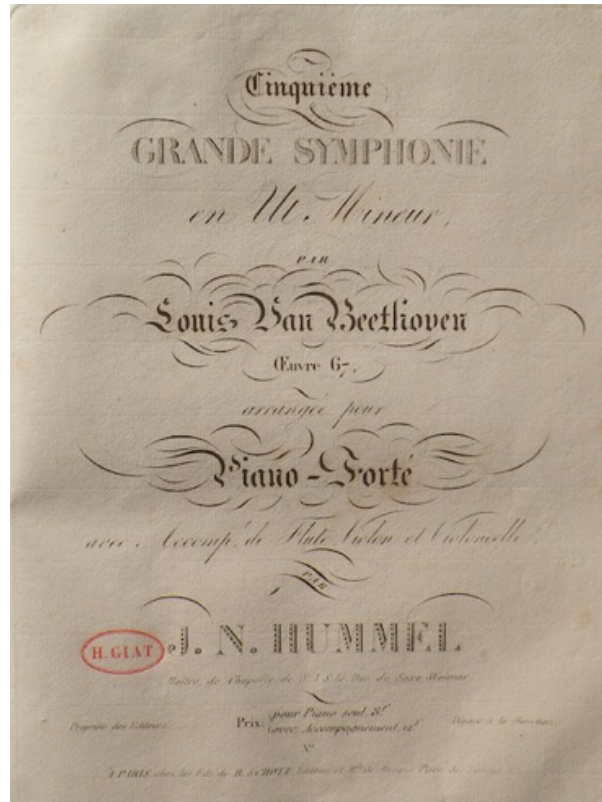
Collection of piano parts of Beethoven's Symphonies 1-7 arranged by J.N. Hummel for piano quartet together with Symphony 8 arranged by Ferdinand Kalkbrenner.

- Grande Simphonie... Arrangée pour le Piano avec Accompagnement de Flute, Violin & Violoncello par J.N. Hummel No. [1]. Prix 15f. Paris: Maurice Schlesinger... [PN 429]... Mayence et Anvers chez les fils de B. Schott [PN] M.S. 2679 [1825]. 1f. (title), 21, [i] (blank). Engraved.

- Grande Simphonie... No. [2]... Prix 12f. Paris: Societé pour la Publication de Musique Classique et Moderne [PN 525] [1834-40]. 1f. (title), 35, [i] (blank) pp. Engraved. Small portion of lower outer blank corner of title lacking. A re-issue of the Schlesinger edition of 1826.

- Troisième Grande Sinfonie... [without price]. Mayence, Paris et Anvers: Chez les fils de B. Schott [PN] 3646 [1831-32]. 1f. (title), 37, [i] (blank) pp. Title lithographed, music engraved.

- Quatrième Grande Syphonie en Sib... Pr: 15f. Mayence Paris et Anvers: chez les fils de B. Schott [PN] 3208 [ca. 1830]. [1] (title), 2-35, [i] (blank). Engraved.



- Cinquième Grande Symphonie en Ut Mineur... Oeuvre 67... Prix pour Piano seul, 8f. avec Accompagnement, 12f. Paris: chez les Fils de B. Schott [without plate number] [ca. 1829]. 1f. (title), [1] (blank), 2-35, [i] pp. Engraved.

- Sixième Grande Sinfonie Pastorale en fa... Oeuv: 58. Pr. [without price]. Mayence, Paris & Anvers: Chez les fils de B. Schott [PN] 3093 [1828-29]. 1f. (title), 33, [i] (blank) pp. Title lithographed, music engraved.

- Symphonies de Louis van Beethoven arrangées pour Piano, avec Accompt. de Flûte, Violin & Violoncelle... 7 Symphonie Chaque 15f. Paris: Schonenberger... Mayence et Anvers: chez les Fils de B. Schott [PN S. 432.] [1837]. 1f. (title), 31, [i] (blank) pp. Engraved.

- Collection Complette des Symphonies de Beethoven arrangées Pour Piano seul et dédiées a Sa Majesté Louis Philippe Roi des François par Fred. Kalkbrenner... Dix Livraisons No. 8. Paris: Schonenberger... Londres chez Cocks & Co. [PN S. 391] [1837]. 1f. (title), 33, [i] (blank) pp.

Folio. 19th century quarter dark red calf with marbled boards, "H. Giat la Garenne" gilt-stamped to upper.

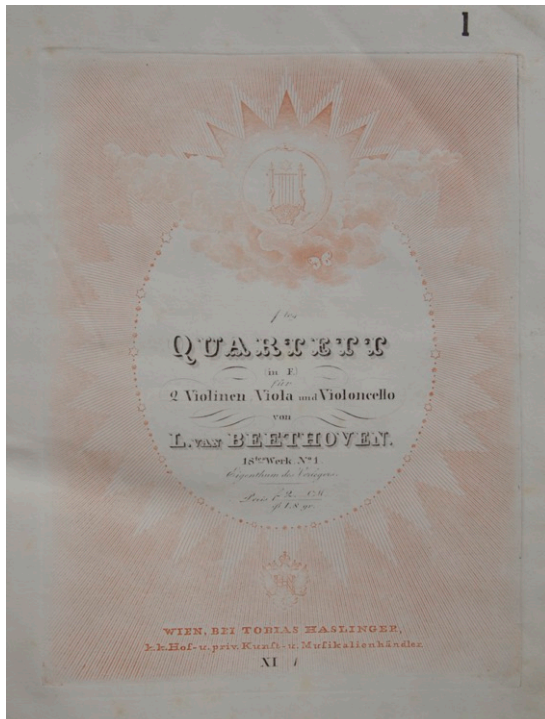
Slightly worn and foxed; occasional tears and stains. Each title with the small 19th century oval handstamp of "H. Giat" in red ink. In very good condition overall. (24250) \$1,500



**A Fine 19th Century Collection
of All of the String Quartets in First & Early Editions**

39. BEETHOVEN

[Opp. 18, 59, 74, 95, 127, 130-133, 135]. *A very rare complete collection of sets of parts of all of the string quartets in first and early editions.*



Op. 18

Ites [-6tes] Quartett... 2 Violinen, Viola und Violoncello... 18tes Werk. Wien: Tobias Haslinger [without plate number] [ca. 1840].

VI I: 1f. (title), [1] (blank), 2-12; 1f. (title), [1] (blank), 2-11; 1f. (title), [1] (blank), 2-11; 1f. (title), 9; 1f. (title), 9; 1f. (title), 9 pp.

VI II: 9; 8; 9; 8; 8; 8 pp.

Va: 9; 7; 8; 8; 8; 8 pp.

Vc: 9; 7; 8; 7; 8; 7 pp.

Engraved.

Kinsky p. 44. Hoboken 2, 96 and 97.

"It was to the set of String Quartets, op. 18, that Beethoven turned for the most ambitious single project of his early Vienna years. This set was begun in 1798, composed primarily in 1799 and 1800, and published in 1801 with a dedication to Prince Lobkowitz... All of them essentially accept the usual four-movement structure and all reflect the Viennese Classic style, with an occasional admixture of Italianate melody - perhaps under the influence of Salieri, to whom Beethoven had just dedicated his Sonatas, op. 12." Solomon: Beethoven, p. 101.

Op. 59

[Trois Quatuors pour deux Violons, Alto et Violoncello... Oeuvre 59]. [Vienne: Au Bureau des arts et d'industrie A' Pesth chez Schreyvogel & Comp. [PNs 580, 585, 585] [1808].

VI I: 2ff. (title, dedication to Count Razumovsky), [1] (blank), 2-13; [1] (blank), 2-11; 10 pp.

VI II: 10; 9; 9 pp.

Va: 10; [1] (blank), 2-9; [1] (blank), 2-10 pp.

Vc: 10; 9; [1] (blank) 2-9 pp.

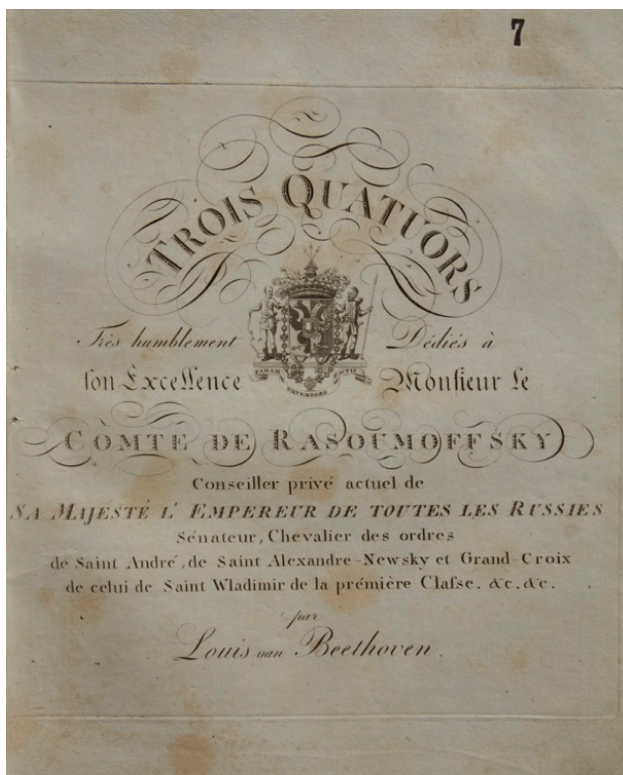
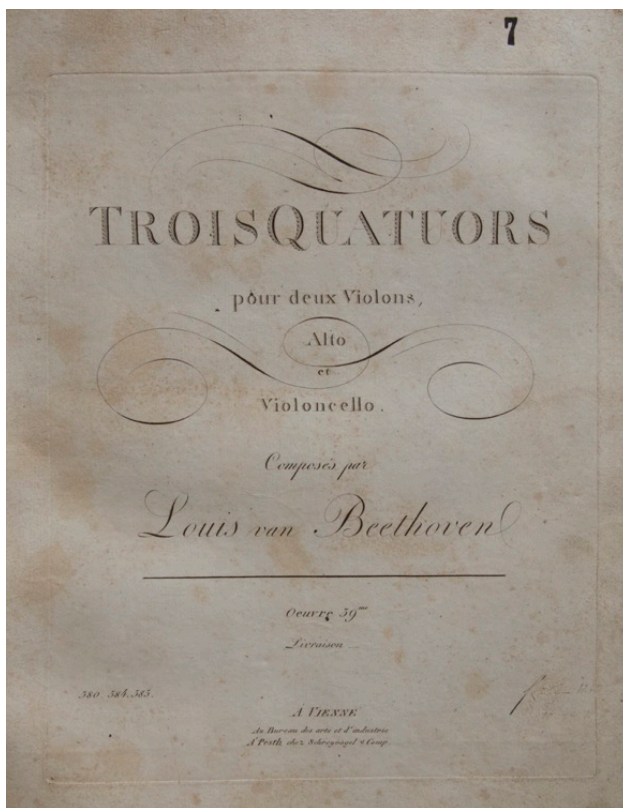
Engraved.

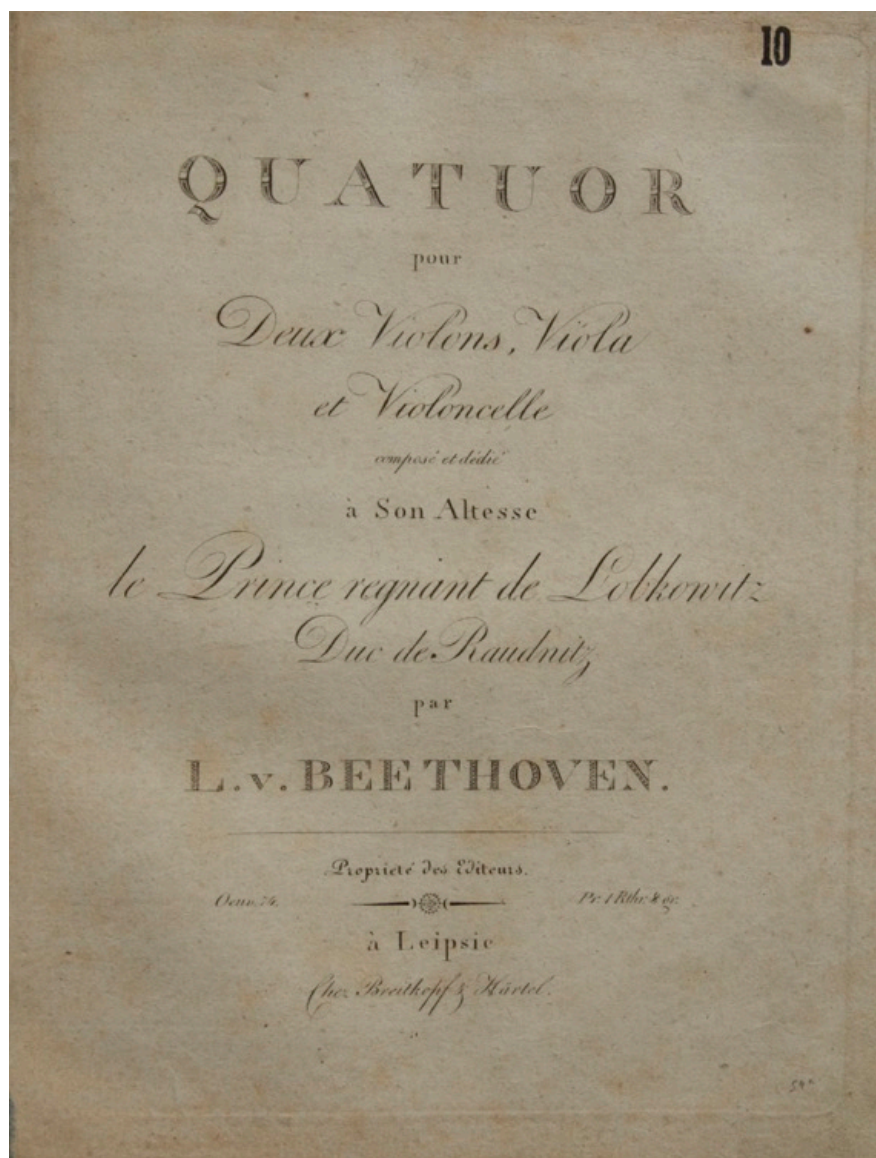
First Edition of the Razumovsky quartets.

Kinsky-Halm, p. 141. Dorfmueller, p. 216.

Hirsch IV, 299. Hoboken 2, 274.

"The string quartets of op. 59 so strained the medium, as it was understood in 1806, that they met with resistance from players and audiences alike... Each quartet was supposed to include a Russian melody, for the benefit of the dedicatee Count Razumovsky, the Russian ambassador in Vienna. Here for the first time may be seen Beethoven's interest in folksong, which was to grow in later years. Folksongs did not much help the first two quartets, but Razumovsky's notion came to superb fruition in the third, where Beethoven gave up the idea of incorporating pre-existing tunes and instead wrote the haunting *A minor Andante* in what he must have conceived to be a Russian idiom." The New Grove, Vol. 2, p. 383.





Op. 74

Quatuor pour Deux Violons, Viola et Violoncelle composé et dédié à Son Altesse le Prince Regnant de Lobkowitz Duc de Raudnitz... Oeuv. 74. Leipzig: Breitkopf & Härtel [PN] 1609 [1810].

VII: [1] (title), [2] (blank), 3-11 pp.

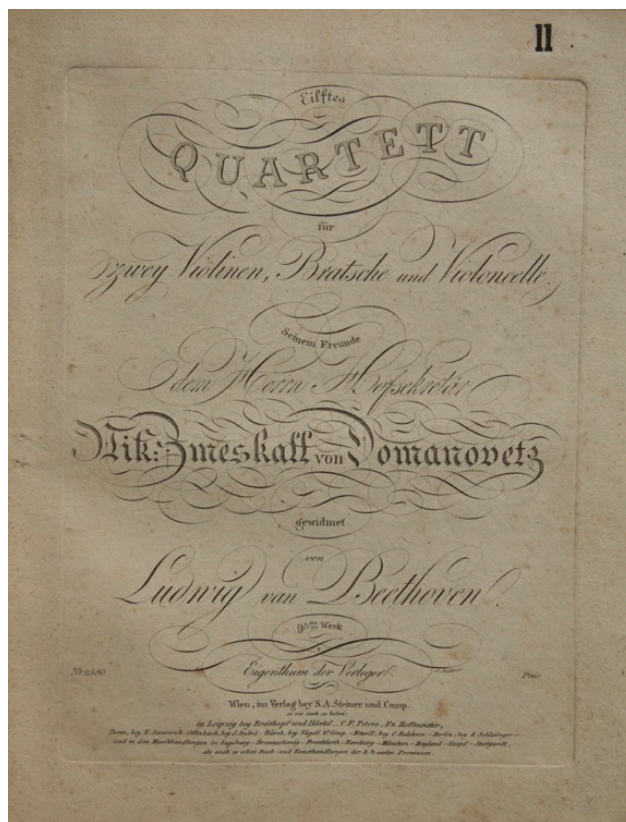
VI I: 7 pp.

Vla: 7 pp.

Vc: 7 pp.

Engraved.

First German edition, second issue (distinguished by the presence of “Adagio” at the head of the slow movement in the first issue and “Adagio ma non troppo” in the second issue). Published very shortly after the Clementi edition (see Del Mar: *Beethoven's String Quartets op. 74 op. 95 Critical Commentary*, pp. 14-15). Kinsky p. 198; Hirsch IV, 320; Dorfmueller-Weinhold p. 220; Hoboken 2, 333 (all citing the Breitkopf edition as the first). Often referred to as the “harp” quartet; the name derives from the pizzicato effects in the first movement.



Op. 95

Elftes Quartett für zwey Violinen, Bratsche und Violoncelle Seinem Freunde dem Herrn Hofsekretär Nik. Zmeskall von Domanovetz ... 95tes Werk. Wien: S.A. Steiner und Comp. [PN S. et C. 2580] [1816].

VI I: 1f. (title, v. blank), [1] (publisher's announcement dated February 1816), 2-9 pp.

VI II: [1] (blank), 2-9 pp.

Vla: [1] (blank), 2-9 pp.

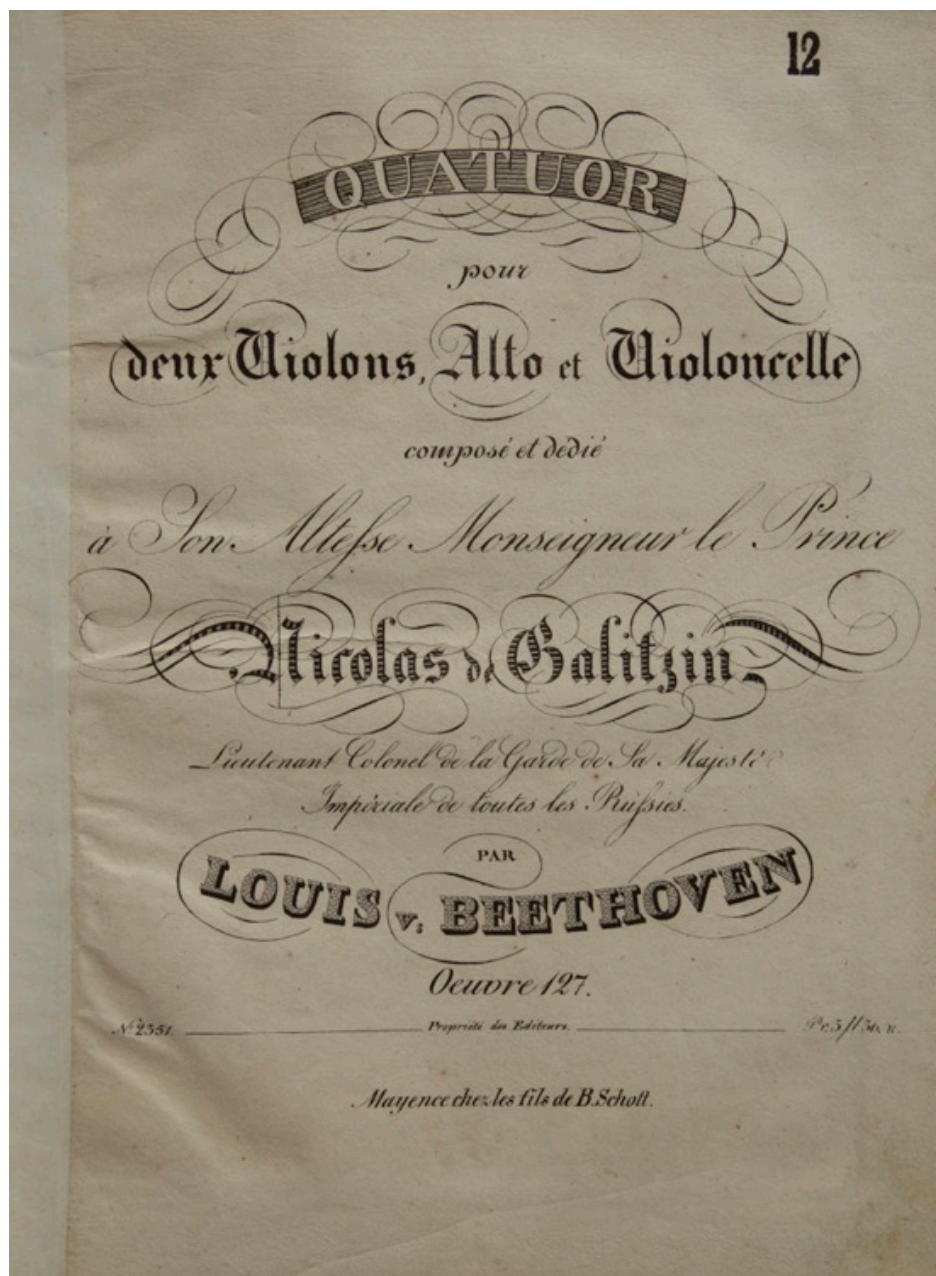
Vc: [1] (blank), 2-9 pp.

Engraved.

First Edition, variant issue (distinguished by the presence of a diminuendo sign in measure 21 and a crescendo sign in measure 22 in the third movement of the second violin part). Del Mar P 1-1/2, p. 17. Kinsky-Halm p. 268. Hirsch IV, 355. Dorfmueller-Weinhold p. 224. Hoboken 2, 409.

"The Quartets in Eb and F minor were written about a year apart, then: an appreciable span of time, by Beethoven's earlier standards. But on this occasion, nothing of first importance appears to have occupied him in between. There would seem to be every reason to consider the two quartets together, in the same way that we naturally group together the six quartets, Op. 18, or the three of Op. 59. Indeed, the two share certain technical proclivities - in the attitude toward sonata form, for example, and toward the key sequence of movements - and both exhibit a poise and control that mark a decided advance over the earlier period (or sub-period). Nonetheless, between the two there is a cleavage in aesthetic stance unlike anything that differentiates the "Razumovsky" Quartets from one another. The Eb Quartet is an open, unproblematic, lucid work of consolidation, like some others written at this time. The F minor Quartet is an involved, impassioned, highly idiosyncratic piece, problematic in every one of its movements, advanced in a hundred ways. One work looks backward, perhaps, the other forward. Or to put it better, one work looks outward, the other inward. It would be hard to imagine any composer grouping these antipodes together as a single opus." Kerman: *The Beethoven Quartets*, p. 156.

We would like to thank Dr. Jonathan Del Mar for his kind assistance in the identification of this issue.



Op. 127

Quatuor pour deux Violons, Alto et Violoncelle composé et dédié à Son Altesse Monseigneur le Prince Nicolas Galitzin... Oeuvre 127. Mayence: les fils de B. Schott [PN] 2351 [March 1826].

VI I: 1f. (title, v. blank), [1] (blank), 2-13 pp.

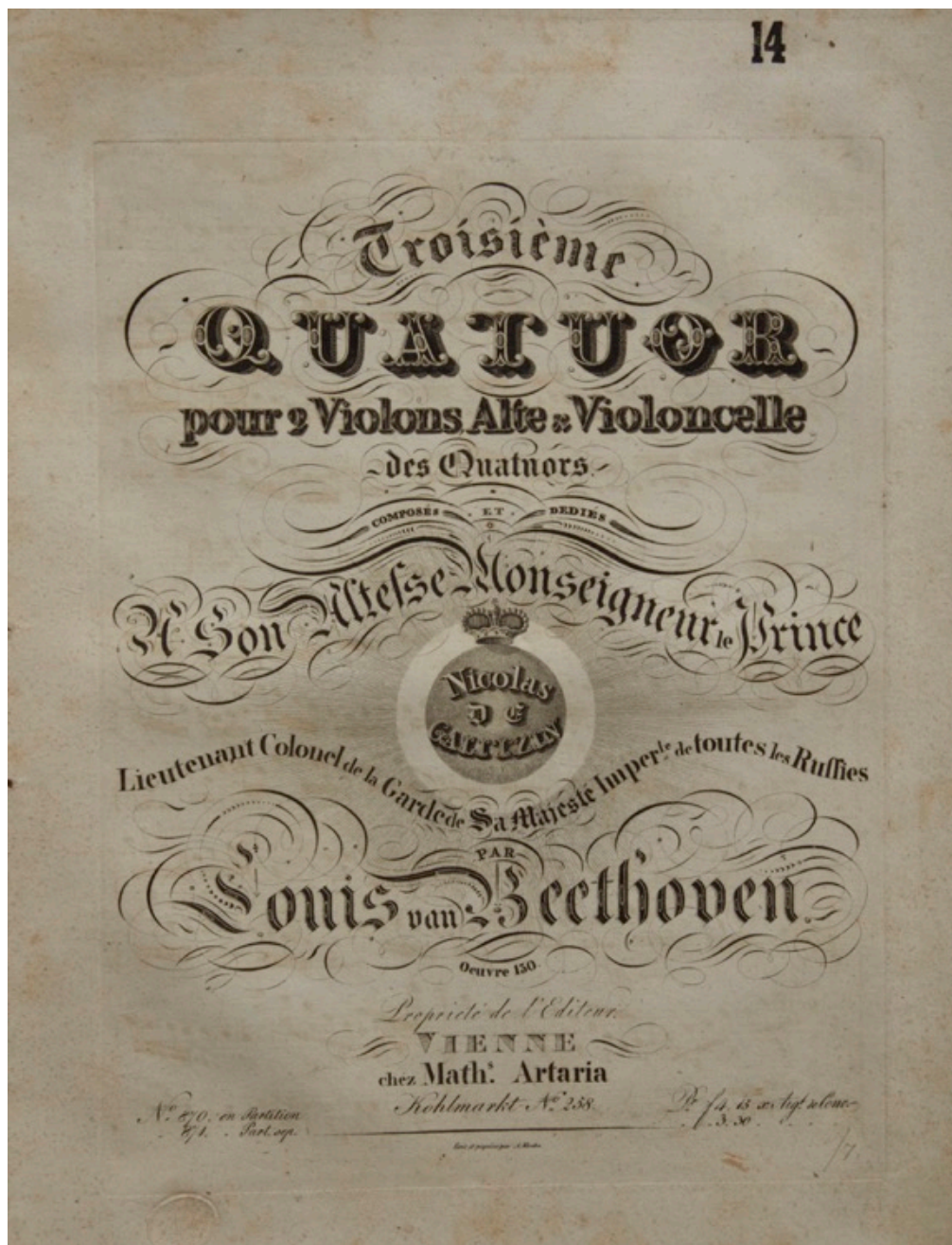
VI II: [1] (title), 2-12 pp.

Va: [1] (title), 2-11 pp.

Vc: [1] (title), 2-11 pp.

Title lithographed, music engraved.

First Edition. Kinsky-Halm p. 385. Hirsch IV, 399. Dorfmüller-Weinhold p. 232. Hoboken 2, 510. Schott also published this work in Paris at about the same time.



Op. 130

Troisième Quatuor pour 2 Violons, Alte & Violoncelle des Quatuors composés et dédiés A Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre 130... Ecrit et piqué par A. Kurka. Vienne: Maths. Artaria [PN M.A. 871] [May 1827].

VI I: [1] (title), 2-15 pp.

VI II: 13 pp.

Va: 11 pp., with manuscript overpaste to page 7

Vc: 11 pp.

Engraved throughout. Small oval publisher's blindstamp to lower margins. Binder's holes to inner margin.

First Edition, variant issue, with music commencing on verso of title to first violin part. Kinsky-Halm p. 395 (describing another printing with blank verso to title). Hirsch IV, 403. Hoboken 2, 516.

GRAND QUATUOR

En Ut dièze mineur

pour

deux Violons Alto et Violoncelle

composé et dédié

à Son Excellence Monsieur

Le Baron de Stutterheim,

Lieutenant - Maréchal de Camp Impérial et Royal d'Autriche, Conseiller aulique actuel de Guerre, Commandeur de l'Ordre de Léopold d'Autriche, Chevalier de l'Ordre militaire de Marie Thérèse et de l'Ordre Impérial de Maximilien de Bavière de la 3^e Classe, Grand-Croix de l'Ordre Royal de Sardaigne de Maurice et Lézare, et de l'Ordre Royal militaire de St-George de la Russie de l'Ordre de l'Étoile, deuxième propriétaire du 8^e Régiment d'Infanterie de ligne Impérial et Royal

par

Louis van Beethoven

Oeuvre 131.

N^o 2684

Propriété des Éditeurs

Pr 4 ff. 30x

Mayence, chez les fils de B. Schott
à Paris, rue de Bourbon N^o 11
à Anvers, chez A. Schott

Op. 131

Grand Quatuor En Ut dièze mineur pour deux Violons alto et Violoncelle composé et dédié à Son Excellence Monsieur Le Baron de Stutterhiem... Oeuvre 131. Mayence: les fils de B. Schott [PN] 2628 [June 1827].

VI I: 1f. (title, v. blank), 13 pp.

VI II: [1] (title), 2-13 pp.

Va: [1] (title), 2-13 pp.

Vc: [1] (title), 2-13 pp.

Lithographic titles, music engraved.

First Edition. Kinsky-Halm p. 399. Hirsch IV, 405. Dorf Müller-Weinhold p. 233.

QUATUOR
pour 2 Violons, Alto & Violoncelle
 Composé & Dédié
 à Son Altesse Monseigneur le Prince
NICOLAS DE GALITZIN
*Lieutenant Colonel de la Garde de Sa Majesté Impériale
 de toutes les Russies*
 PAR
LOUIS VAN BEETHOVEN.
 Oeuvre posthume.

*Oeuv. 132.
 N^o 12 des Quatuors.* *Prix 2 ½ flth.*

Propriété des éditeurs.
B. B. R. I. N.
*chez Ad. Mt. Schlesinger, Libraire et éditeur de musique,
 Unter den Linden N^o 34.*
PARIS, chez Maurice Schlesinger, M^l de musique du Roi.
 1443.

Op. 132

Quatuor pour 2 Violons, Alto & Violoncelle Composé & Dédié à Son Altesse Monseigneur le Prince Nicolas de Galitzin... Oeuvre posthume. Oeuv 132. No. 12 des Quatuors. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1443 [Sept. 1827].

VI I: [1] (title), [2]-[3] (blank), 4-19 pp.

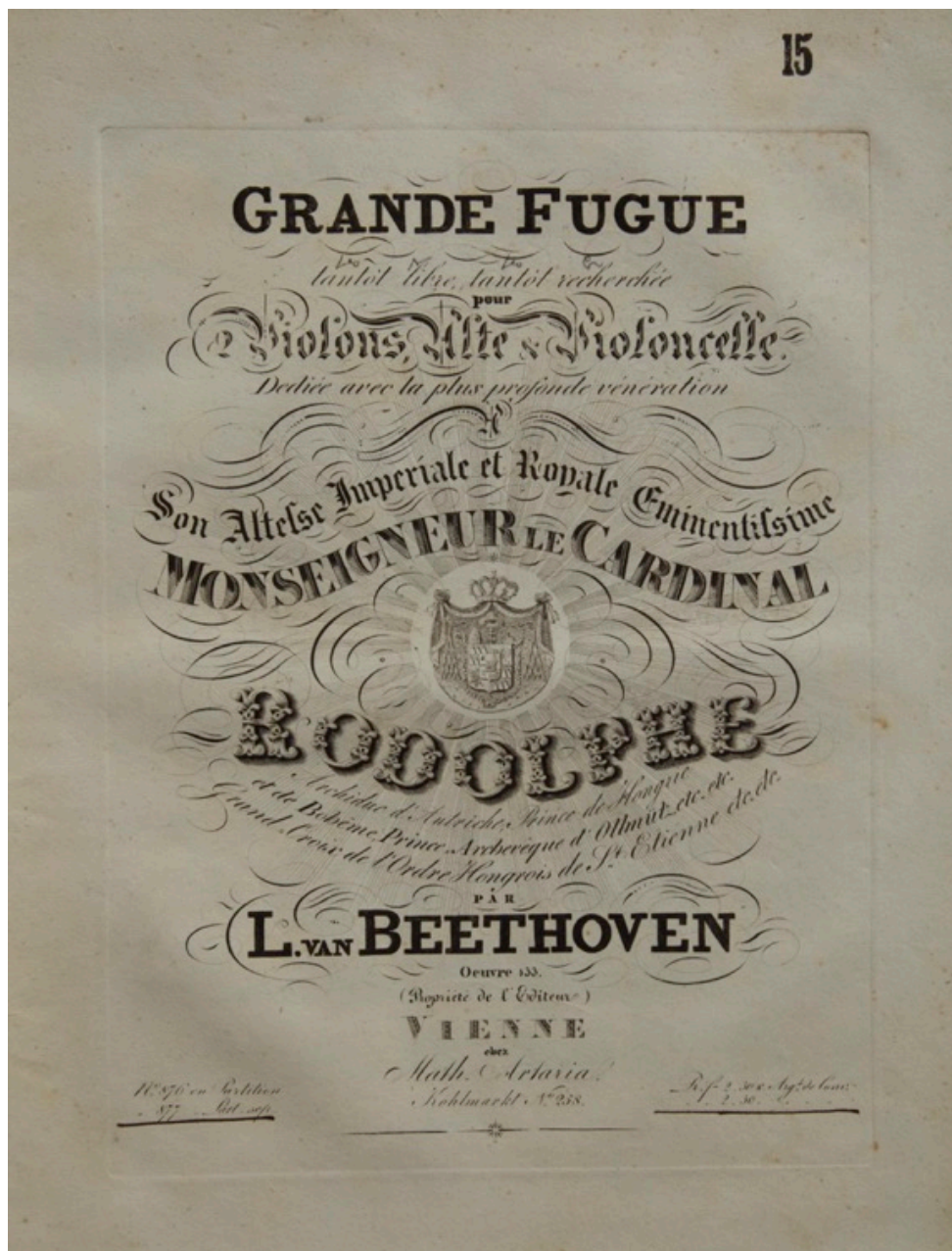
VI II: [1] (title), 2-15 pp.

Va: [1] (title), 2-15 pp.

Vc: [1] (title), 2-15 pp.

Engraved throughout. Small oval publisher's stamp to lower corners of title.

First Edition. Kinsky-Halm p. 402. Hirsch IV, 407. Dorf Müller-Weinhold p. 233. Hoboken 2, 521.

**Op. 133**

Grande Fugue tantôt libre, tantôt recherché 2 Violons, Alte & Violoncelle. Dediée avec les plus profonde vénération A Son Altesse Imperiale et Royale Eminentissime Monseigneur le Cardinal Rodolphe... Oeuvre 133. Vienne: Math. Artaria [PN M.A. 877] [May 1827].

VI I: [1] (title), [2] (blank), 3-10 pp.

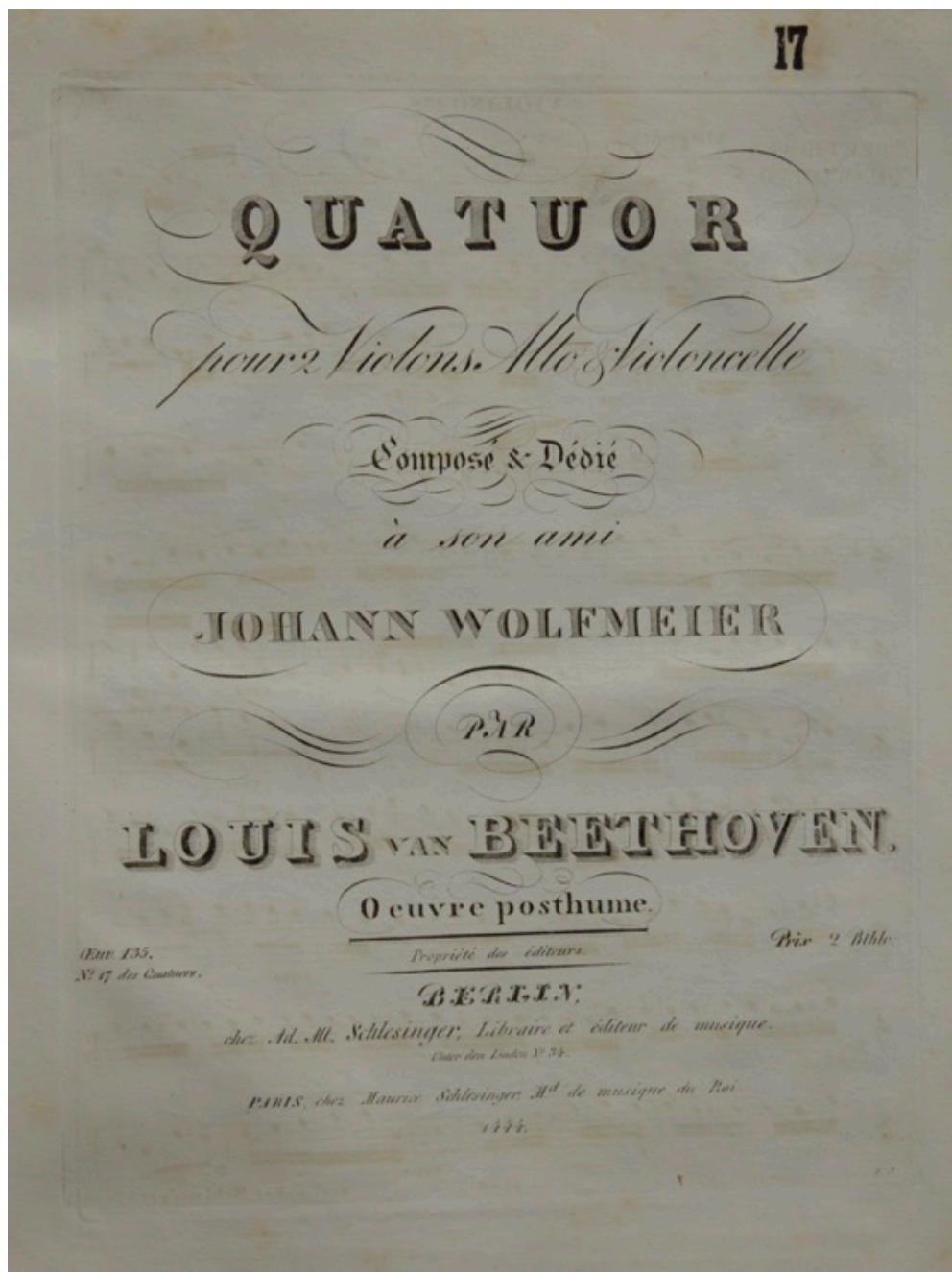
VI II: [1] (blank), 9 pp.

Va: [1] (blank), 2-9 pp.

Vc: [1] (blank), 2-9 pp.

Engraved throughout.

First Edition. Kinsky-Halm p. 405. Hirsch IV, 409. Dorf Müller-Weinhold p. 234. Hoboken 2, 524.



Op. 135

Quatuor pour 2 Violons Alto & Violoncelle Composé & dédié à son ami Johann Wolfmeier... Oeuvre posthume. Oeuv. 135. No. 17 des Quatuors. Berlin: Ad. Mt. Schlesinger... Paris: Maurice Schlesinger [PN] 1444] [Sept. 1827].

VI I: 1f. (title, v. blank), [2] (blank), 2-11 pp.

VI II: 1f. (title, v. blank), 9 pp.

Va: 1f. (title, v. blank), 9 pp.

Vc: [1] (title), 2-8 pp.

Engraved throughout. With printed initials "FJ" to lower right corner of title, possibly those of the engraver.

First Edition. Kinsky-Halm p. 410. Hirsch IV, 412. Dorf Müller-Weinhold p. 234. Hoboken 2, 528.

"[The late period quartets] carry not merely the string quartet but the art of music into new regions. Studies of them and commentaries on them are innumerable; like Hamlet they will never yield up their last secrets or admit of a 'final' solution. They are inexhaustible and all that can be done here is to indicate in what ways they advance the frontiers of the art of music. The first to be completed (in 1824), and the only one published during Beethoven's lifetime, was the E flat, Op. 127. Then came the A minor, Op. 132, and the B flat, Op. 130 (but with the afterwards separated Grosse Fuge, Op. 133, as its finale) (both 1825), the C sharp minor, Op. 131, the F major, Op. 135, and the present finale of Op. 130 (all in 1826). The immediate impulse to their composition may have been given by a commission from another quartet-playing Russian nobleman, the Prince 'von Galitzin' (more accurately 'Golitsin) to whom Opp. 127, 130, and 132 are dedicated... Beethoven's deafness and consequent spiritual isolation combined with certain specifically musical factors to make many things in the last quartets incomprehensible to contemporaries and not easily comprehensible to later generations." Abraham: *The Age of Beethoven 1790-1830, Vol. VIII of The New Oxford History of Music*, pp. 295-296.

Four volumes. Folio. 19th century quarter cloth with marbled boards, titling gilt to spines and upper boards. Each part with collection number stamped to upper outer margin throughout. 19th century thematic index to Volume I. With neat performance markings in pencil to first violin parts throughout and occasional additional markings in pencil and red crayon to other parts. Binding slightly worn, rubbed and bumped. Occasional foxing and wear. In very good condition overall.

An important collection. (19892)

\$26,500

40. [BEETHOVEN]

Overbeck, Agnes Elisabeth [known as Baron Eugene Borisovich Lvov-Onégin] 1870-1919

[Op. 65, arr.]. *Ah! perfido*. [Scene and aria for soprano and orchestra]. Manuscript full score, possibly in the hand of Agnes Elisabeth Overbeck (known as Baron Eugene Borisovich). Together with manuscript orchestral parts, some possibly in Overbeck's hand. [1913-ca. 1915].

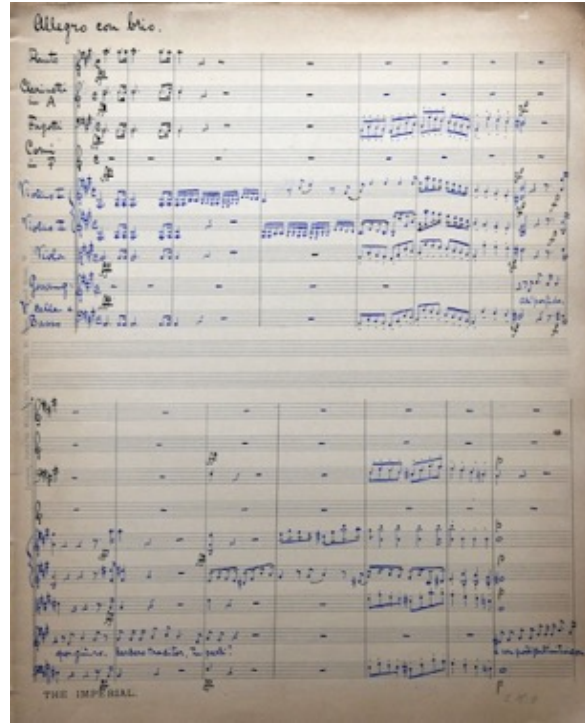
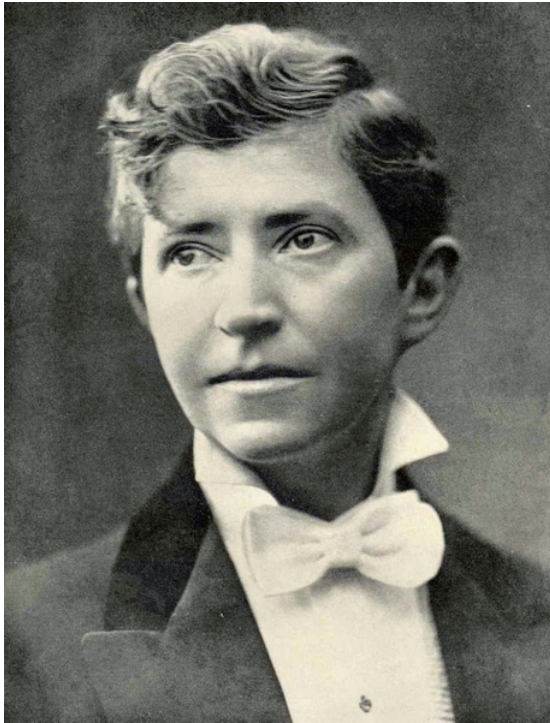
Folio. Black cloth-backed black paper boards with label to upper with manuscript titling in ink in the hand of Sigrid Onégin: "Ah Perfido. Beethoven." With gilt-stamped monogram "L.H.O." [Lilly Hoffmann-Onégin = Sigrid] to lower right corner of upper board. [17], [i] (blank) pp. Sewn signature of seven bifolia. Notated in blue and black ink on printed 20-stave paper, "The Imperial," issued by Joseph William Limited, London. Full score of Beethoven's aria, transposed down a minor third (beginning in A major, end in C major). Annotation "schnell" in pencil in an unknown hand (?Sigrid Onégin's) to p. [3]. Initials "L.H.O." in pencil to lower right corner of first page. A fair copy.

Together with:

A set of manuscript orchestral parts numbered 1 through 25. Notated in black ink on printed 12-stave music paper. Nos. 1-6: Violino I; nos. 7-11; Violino II; nos. 12-15: Viola; nos. 16-18: Violoncello; nos. 19-21: Basso; no. 22: Hörner in F (one part for both); no. 23: Flauto; no. 24: Clarinetti in A (one part for both); no. 25: Fagotti (one part for both). All Basso and wind parts and the first copy of the Violino I, Violino II, Viola, and Violoncello parts are in the same hand as the full score; the duplicate parts of the upper strings are in an unknown copyist's hand. Titling to Violino I part in Sigrid Onégin's hand. Signature "Onegin" and respective number in red crayon and handstamp "Kammersängerin Sigrid Onegin-Penzoldt München" to first page of each part (except the Viola part).

Together with:

-[Caption title:] *Scene und Arie "Ah! perfido" für Sopran mit Begleitung des Orchesters in Musik gesetzt... Der Gräfin Clari gewidmet. Op. 65.* Leipzig: Breitkopf & Härtel [PN Part. B. 774], no date. In original blue wrappers with publisher's catalogue ("Partitur-Bibliothek") to recto of upper wrapper. 1f. (publisher's catalogue, identical with that on wrapper), 1-20 pp. Text in Italian only. Annotation in red crayon in Sigrid Onégin's hand to upper wrapper: "Sigrid Onegin [Partitur] und 25 Orchesterstimmen." Handstamp "Kammersängerin Sigrid Onegin-Penzoldt München" to lower right corner of upper wrapper. Some performance-related markup in blue pencil, most probably in a conductor's hand.



- *Piano-vocal scores of the same work* with text in German and Italian by Schlesinger (PN S. 7788) and André (PN André 6019; transposed down to A major-C major; with separate vocal part). The André copy, previously owned by "Else Müller" (signature to upper right corner of title, crossed out and replaced with "Onégin"), is marked up in blue and red pencil, possibly in Onégin's hand.

From the collection of the noted contralto Sigrd Onégin (1889-1943), the composer's partner.

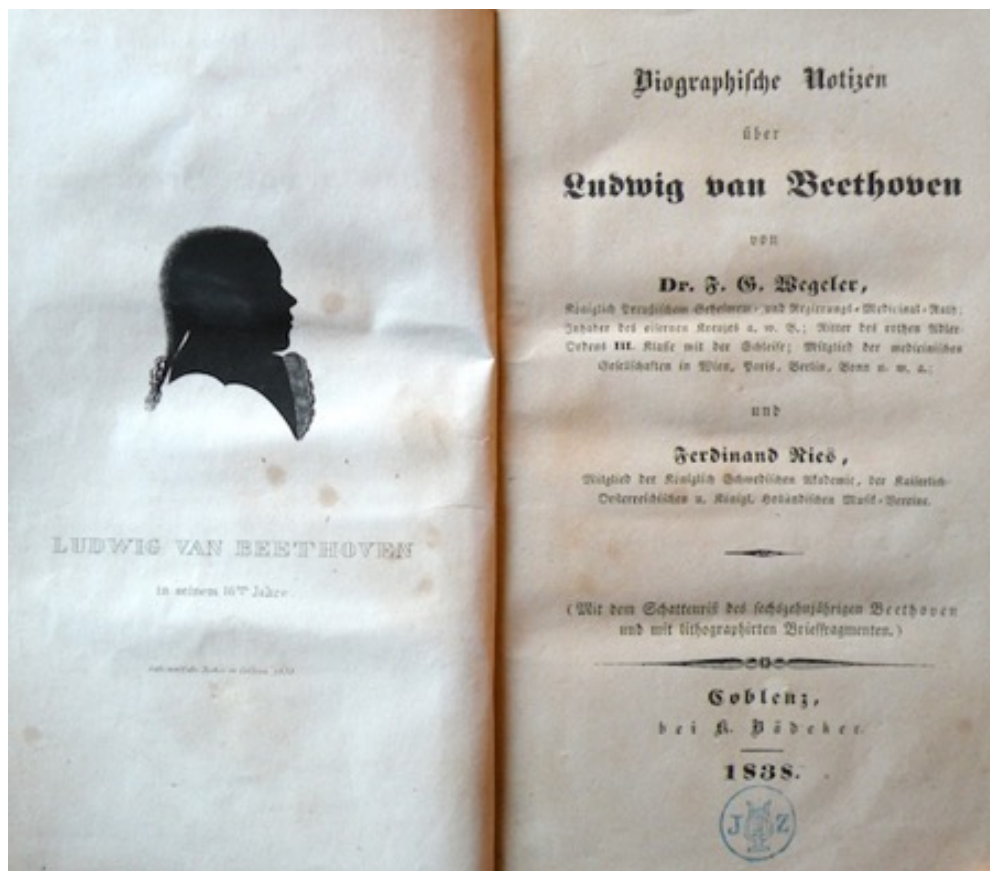
Manuscript and printed editions by Breitkopf and Schlesinger in very good condition; André edition worn, outer bifolium partly detached.

Beethoven's famous concert aria (composed in 1796), transposed down for contralto for Onégin's use.

*German composer and conductor Agnes Elisabeth Overbeck assumed a male public persona, "Baron Eugene Borisovich Onégin," when she returned from an extended stay in St. Petersburg, Russia, in 1904. She became the life partner of singer Sigrd Onégin, born Elisabeth Elfriede Emilie Sigrd Hoffmann, who then appeared on the stage under the name of Lilly Hoffmann. From 1912 the couple lived in Stuttgart, where Hoffmann was engaged at the opera. To this day, many sources (including Grove Music Online) make no reference to the real name or biological gender of "Baron Lvov-Onégin." It seems that her male persona was so deceptive that most people (possibly including even the official who married her to Hoffmann in London on January 25, 1913) accepted her as such. This would also explain **Overbeck's conspicuous absence from the standard literature on women composers.***

The present arrangement can be dated to Onégin's early Stuttgart years, when the singer used the name "Lilly Hoffmann-Onegin," i.e., from her "marriage" to Overbeck to ca. 1915, when she changed her name to "Sigrd Hoffmann-Onegin" and later simply "Sigrd Onégin."

The handstamps date from after 1920, when Onégin was married to the physician Fritz Penzoldt and lived in Munich. She used the name Sigrd Onégin-Penzoldt outside her professional life. (25423) \$1,000



The First Important Biography of Beethoven

41. [BEETHOVEN]

Wegler, Franz Gerhard and Ferdinand Ries 1784-1838

Biographische Notizen über Ludwig van Beethoven... (Mit dem Schatteuriss des sechszehnjährigen Beethoven und mit lithographirten Brieffragmenten). Coblenz: K. Bädcker, 1838.

Small octavo (17.5 x 11.25 cms.). Contemporary quarter dark purple textured cloth with marbled boards with titling and decorative devices gilt to spine. 1f. (frontispiece **silhouette portrait engraving of Beethoven** "in seinem 16ten Jahre" by Josephh Neesen dated 1838), 1f. (title), [iii]-xiv, 164, 2ff. printed music, 1f. folding lithographic facsimile of Beethoven's handwriting. With a musical example from Beethoven's song "Die Klage" (WoO 113). Binding slightly worn, rubbed and bumped; spine slightly faded. Lightly browned throughout; occasional small tears and stains; tear to folding plate with early repair; lower outer corner of pp. 139/140 lacking, not affecting printed area. With small circular collector's handstamp (the initials "JZ" separated by an illustration of a lyre) to foot of title.

First Edition. Kastner and Frimmel p. 11.

*Wegeler was a life-long friend of the composer. The present study is **the first important biography of Beethoven**, preceded only by that of J.A. Schlosser in 1828. Ferdinand Ries, a composer and pianist, was Beethoven's student in Vienna and subsequently became his secretary and copyist. The silhouette portrait by Joseph Neeson, originally executed in 1786, is the earliest known portrait of Beethoven; the original is lost. Bory p. 46. Munich Beethoven exhibition catalogue 1977 no. 7.*

Very rare to the market. (24108)

\$2,200

42. [BELLINI]

Pixis, Francilla 1816-?1888

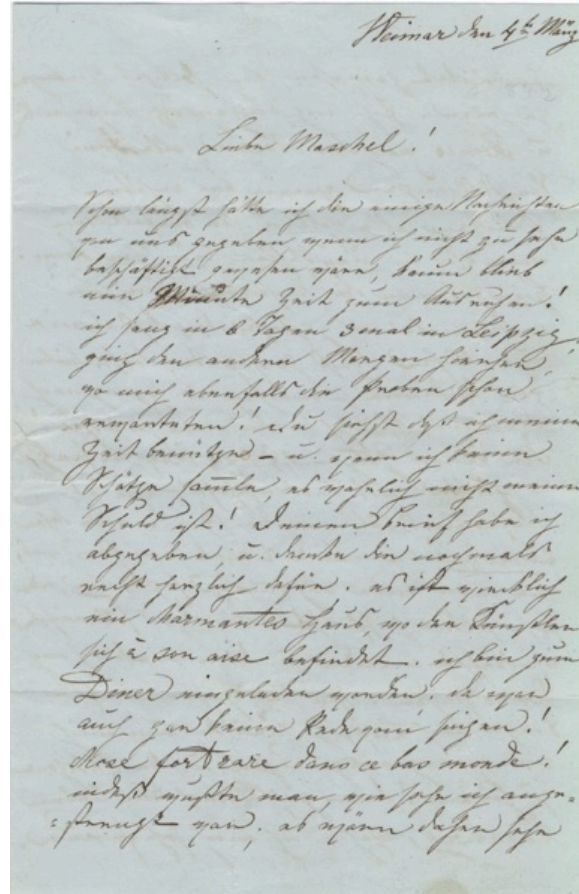
Autograph letter signed "Francilla."

3 pp., densely written on two conjugate octavo leaves. Weimar, March 4, 1841. To Madame Maschinka Schubert, "famous artist." With integral address panel. In German, with translation.

An important letter describing the German premiere of Bellini's "La Sonnambula" by the celebrated contralto singing Amina, one of her most famous roles.

"Over the course of six days in Leipzig, I sang three times, came here the other morning, where the next rehearsals were already awaiting me... Besides *La Sonnambula* and *Romeo*, I also sang *Norma*; all three performances were sold out... and applause was just what you would wish for in Germany. The *Sonnambula* was performed here for the first time. I confess that I enjoyed greatly making this dear opera known... The tenor Götze is very good and sang and acted with a passion... So the opera caused a big splash. I was called out twice, which, I was told, happens never, or at least only very rarely..."

Slightly soiled and foxed; minor tears and paper defects; creased at folds.



Pixis was the foster-daughter of the pianist and composer Johann Peter Pixis (1788-1874), "who had recognized her vocal gifts... Pixis was her principal teacher, although she studied further with Josephine Fodor-Mainville, Henriette Sontag, Rossini and Paer... Her voice was powerful and sonorous, free from strain at louder dynamics and, when required, softly beautiful. Among her most renowned roles were Amina (*La sonnambula*), Romeo (*I Capuleti e i Montecchi*), Norma, Rosina (*Il barbiere di Siviglia*) and Gabriella (*Mercadante's Gabriella di Vergy*). Pixis conceived his operetta *Die Sprache des Herzens* for her, and Pacini wrote for her the leading role in his *Saffo* (1840)." Gaynor G. Jones et al in *Grove Music Online*

Madame Schubert, a coloratura soprano, was the wife of Franz Schubert (1808-1878), violinist and composer, eldest son of the composer and double bass player Franz Anton Schubert (1768-1827), and daughter of the Kapellmeister Georg Abraham Schneider (1770-1839) and singer Caroline Portmann. "She made her debut in London in 1832 and was later a valuable, versatile member of the Dresden Opera, her range including soubrette and tragic roles." *Grove Music Online* (17641) \$675

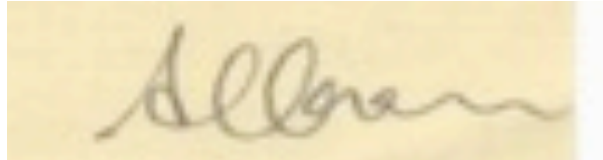
43. **BENEDICTUS fl. 1889 and Judith Gautier 1845-1917**

Les Musiques Bizarres a L'Exposition Recueillies et Transcrites par Benedictus Dessins de F.-A. Gorguet Prix: 3 Francs. [Piano-vocal score]. Paris: G. Hartmann et Cie [PN G.H. et Cie. 2059.], 1889.

Octavo. Original publisher's red cloth-backed pictorial boards printed in colour. 1f. (half-title), 1f. (title), 1f. (table of contents), 87, [i] (blank) pp. With 7 illustrations by Gorguet. Binding slightly worn and soiled; splitting at upper joint. Some minor creasing at upper edge; occasional very light soiling and wear; some browning, tears, and remnants of adhesive to free endpapers.

First Edition.

This volume presents renderings of music that "Benedictus" (perhaps Édouard Benedictus or his uncle, Louis) and novelist Judith Gautier, his companion, heard at the famous Exposition Universelle in Paris, which took place from May 6 to October 31, 1889. The pieces are arranged for voice and piano (with French texts) or piano solo. The Exposition in general, and this volume in particular, exerted a tremendous influence on the young Debussy and Ravel; indeed, Ravel knew "Benedictus" personally, and, in the first years of the 20th century, often visited his home to hear the latest exotic, "oriental" music." Stephen Zank: *Irony and Sound The Music of Maurice Ravel*, p. 194. (24980) \$75



44. BERG, Alban 1885-1935

Typed letter signed "Alban" to composer Paul von Klenau.

1 page. Large octavo. Dated Trahütten, September 23, [19]29. On stationery with "Trahütten in Steiermark Post: Deutsch-Landsberg via Graz" typed in red ink at head. With the original envelope postmarked September 23, [19]29 with Klenau's name and address in Copenhagen and Berg's return address in Vienna typed in red ink to verso. Several small corrections, presumably in the composer's hand. In German (with translation).

Berg reacts to Klenau's announcement regarding a performance of the Three Fragments from *Wozzeck* (in an unspecified location). He encloses the sung text of the fragments (enclosure not included) and expresses his wish to meet Klenau again in Vienna during the next season, when *Wozzeck* will be staged there.

"This, my dear Paul, is a big surprise! And it doubly pleases me that you are going to do the Fragments from Wozzeck... not only as a fact, but also because of the friendship that you are demonstrating... Strangely, just today, browsing through old sheet music, I found a program leaf with the texts of the Fragments that you may perhaps make good use of for the performance. Maybe such a program insert would be welcome to an audience not really be informed about Wozzeck... For this season I will have – listen and marvel (I myself marvel most of all) – eight to ten stages for Wozzeck. Even Vienna among them!..."

Very slightly worn; creased at fold; envelope slightly worn and soiled.

Three Fragments from *Wozzeck*, for soprano and orchestra, was composed upon the insistence of conductor Hermann Scherchen, who hoped to direct a concert suite of pieces from Berg's 1925 opera, *Wozzeck*. Scherchen premiered the Fragments in Frankfurt on June 11, 1924. Paul von Klenau (1883-1946) was a Danish composer of German descent who was trained in Germany and spent most of his creative life there. From the 1920s, he was close to Schönberg's circle and adopted its dodecaphonic techniques. His last completed work, the Ninth Symphony, received its premiere in Copenhagen in March 2014, almost seventy years after its composition. (24358) \$3,200

45. BERKELEY, Lennox 1903-1989

Three autograph letters signed in full to pianist and editor Alan Poulton.

These intriguing letters, written between December 1980 and October 1981, discuss the chronology of several of the composer's compositions for a catalogue of Poulton's.

unless I hear of something interesting, ^{which} ~~but~~ Chester send me from time to time.

4) I might be able to find some unpublished ~~ms~~ or alternative versions.

I would be very happy to meet you, if you are ever coming to London let me know. I do occasionally stay with some relations near Worcester which could be another possibility.

With my best wishes
 Yours,
 Lennox Berkeley.

- 1-1/4 pp. Small octavo. Dated Spetchley Park, Worcester, December 25, [19]80. In black ink. On white stationery with Berkeley's address and telephone number printed at head. *"I feel sure that I would benefit greatly from a survey of my work to date such as you are doing for the composers you mention. I would like one of the possible contributors to be Peter Dickinson who has written the article on me in the New Grove. It might be as well to consult my publishers... J & W Chester... I should be glad to hear from you again."* Creased at fold.

- 1-1/3 pp. Quarto. Dated London, September 24, [19]81. In black ink. On blue stationery with Berkeley's address and telephone number printed at head. Berkeley apologizes for his belated response. He discusses his *Aubade for Organ*. He will meet with his publisher, Chester, to discuss the order of his compositions after op. 96 and other queries. *"I expect that most of your queries have been answered by now but some I will now try to answer. Aubade for Organ. This is the first of three pieces, Op 72 number 1. The other movements being Aria, and the last, Toccata. 'There was neither grass nor corn' would, as you suppose, have been written in 1949."* Creased at fold.

- 1-1/2pp. Quarto. Dated London, October 15, [19]81. In black ink. On blue stationery with Berkeley's address and telephone number printed at head. Once again, Berkeley apologizes for his belated response, and answers several more of Poulton's queries. He will contact Chester for answers to others. He would be happy to meet Poulton in London or Worcester. He mentions the following compositions: *Judica me*, the first and second *Sonatas for Violin and Piano*, and the *Suite for Orchestra*. *"I know this sounds nonsensical, but I was dissatisfied with my first Violin & Piano Sonata and withdrew it. I then wrote another one – it was a considerable improvement, so I decided to make it my Opus 1 forgetting that it was called No.2 when published. I regard it as my first published work, so I think its best just to call it Op 1."* Creased at folds.

"From the same generation as Walton and Tippett, [Berkeley] has little connection with national traditions represented by them or by Elgar and Vaughan Williams earlier. This is partly because of his French ancestry and temperament which made him closer to Fauré, and to Ravel and Poulenc who were both personal friends. Berkeley admired Mozart above all, then Chopin, Ravel and the neo-classical Stravinsky. His own idiom is built from an overt melodic expression, usually rooted in tonality and allied to a fastidious command of harmony and orchestral texture. Religious subjects in particular invariably gave rise to vocal music of unusual spiritual intensity, a mood also reflected in his instrumental slow movements... Though he was at his most distinctive in the 1940s and 50s, the achievement of his later extended language is considerable. His is an enduring, cultivated and imaginative voice in 20th-century British music." Peter Dickinson and Joan Redding in *Grove Music Online*.

Alan Poulton is the compiler and editor of A Dictionary-Catalogue of Modern British Composers, among other music reference works. (24371) \$750

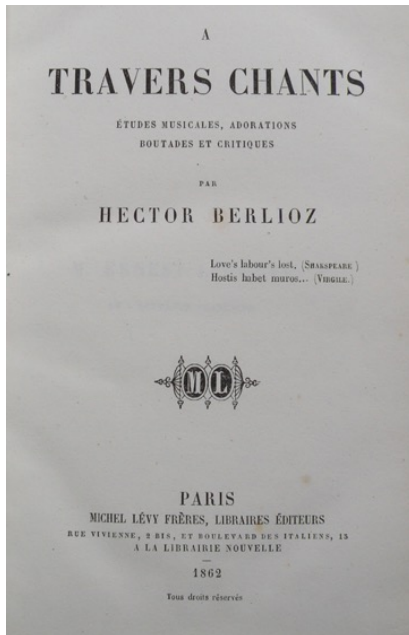
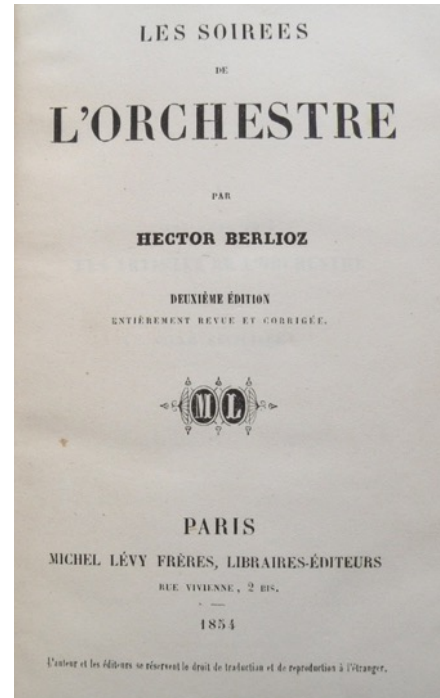
46. **BERLIOZ, Hector 1803-1869**

Les soirées de l'orchestre... Deuxième édition entièrement revue et corrigée. Paris: Michel Lévy Frères, 1854.

Octavo. Quarter dark green morocco with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt, top edge gilt, marbled endpapers. [i] (half-title), [i] (printer's note), 1f. (title), 1f. (dedication), 435, [i] (blank) pp. With a catalog of Berlioz's works up to 1852 to pp. 427-432; table of contents to pp. 433-435. Slightly worn, rubbed and bumped. Scattered light foxing; small tear to outer edge of pp. 97-98 not affecting text. A very good, clean copy overall, with many leaves partially uncut.

Second edition. Scarce. Holoman, p. 432. Hopkinson, 84B.

"No other music critic in Paris approached Berlioz in influence or importance, or had so many knowledgeable readers. Everybody knew what he thought of things... From time to time... some jewel of new music attracts his attention... but otherwise it was the grotesqueries of musicians and their craft that caught his eye. These he ridiculed: a consulting service for composers, for instance, and a method of tuning without recourse to the ear." Holoman p. 361. (24987) \$200



47. **BERLIOZ**

A Travers Chants Études Musicales, Adorations, Boutades et Critiques. Paris: Michel Lévy Frères, 1862.

Octavo. Full mid-tan polished calf with armorial device gilt to both upper and lower, raised bands on spine, black leather title label gilt, date of 1862 gilt to foot, decoratively blindstamped inner dentelles, marbled endpapers, all edges red. [i] (half-title), [i] (publisher's note), 1f. (title), 1f. (dedication), pp. 335-36 (table of contents) pp. Dedicated to M. Ernest Legouvé of the Académie Française. Binding slightly worn and rubbed; hinges tender and splitting at head. Occasional light foxing; small tears and light soiling to several leaves not affecting text. A very good, clean copy overall.

First Edition. Hopkinson p. 172. Holoman p. 433: A5.

"A Travers Chants is the collection of writings [Berlioz] himself selected from his thirty-odd years of musical journalism. These essays cover a wide spectrum of intellectual inquiry: Beethoven's nine symphonies and his opera, Fidelio; Wagner and the partisans of the "Music of the Future"; Berlioz's idols - Gluck, Weber, and

Mozart. There is an eloquent plea to stop the constant rise in concert pitch (an issue still discussed today), a serious piece on the place of music in church, and a humorous and imaginative account of musical customs in China. But Berlioz's writings also contain biting satire and ridicule - of opera singers, of the Academy, of dilettantism." Indiana University Press online.

Legouvé (1807-1903), the dedicatee, is remembered as much for his accomplishments as a French dramatist as he is for his pioneering work as a lecturer and propagandist on women's rights and the advanced education of children. (24981) \$300

48. **BERLIOZ**

A Travers Chants Études Musicales, Adorations, Boutades et Critiques... Deuxième Édition. Paris: Michel Lévy Frères, 1872.

Octavo. Half red morocco with red marbled boards, raised bands on spine in blindruled compartments with small decorative blindstamp, red title label gilt, marbled endpapers. [i] (half-title), [i] (publisher's note), 1f. (title), 1f. (dedication), 352 pp. (table of contents to pp. 351-352). Binding slightly worn, rubbed and bumped. Occasional light soiling and very minor browning; some marginal markings in pencil; pp. 97-108 misbound between pp. 72-73.

Second edition. Hopkinson 86A. (24983)

\$125



50. **[BERLIOZ]**

Jullien, Adolphe

Hector Berlioz sa vie et ses oeuvres ouvrage orne de quatorze lithographies originales par M. Fantin-Latour de Douze Portraits de Hector Berlioz de trois planches hors texte et de 122 gravures, scenes theatrales, caricatures, portraits d'artistes, autographes, etc. Paris: La Librairie de L'Art, 1888.

Folio. Half dark red morocco with marbled boards, raised bands on spine in decorative compartments with titling gilt. 1f. (half-title), 1f. (frontispiece), 1f. (title printed in red and black), 1f. (dedication to Ernest Reyer) [vii]-xvi, 386, [i] (publisher's advertisement), [i] (publisher's device).

xvi, 386, [ii] + 1 double-page plate, 2 engravings and fourteen full-page lithographs by Fantin-Latour, each preceded by a tissue-guard with printed titling, as follows:

"Vérité" (frontispiece)
Tuba Mirum Spargens Sonum
Symphonie Fantastique Un Bal
Lélio La Harpe éolienne
Harold en Italie Dans les montagnes
Benvenuto Cellini Acte III La Fonte du Persée
Roméo et Juliette Confidence à la nuit
La Damnation de Faust Apparition de Marguerite
Sara la Baigneuse
L'Enfance du Christ Le Repos de la Sainte Famille
Béatrice et Bénédict Acte I Nocturne
La Prise de Troie Acte III Apparition d'Hector
Les Troyens a Carthage Acte III Duo d'amour
Apothéose

Binding slightly worn, rubbed and bumped; joints splitting. Scattered foxing, light to moderate, throughout; some tissue guards slightly worn and with small tears. Lithographs in very good condition with generally only minimal foxing to margins.

First Edition.

"[Berlioz] stands as the leading musician of his age in a country—France—whose principal artistic endeavour was then literary, and in an art—music—whose principal pioneers were then German. In many senses the Romantic movement found its fullest embodiment in him, yet he had deep Classical roots and stood apart from many manifestations of that movement. His life presents the archetypal tragic struggle of new ideas for acceptance, to which he gave his full exertions as composer, critic and conductor. And though there were many who perceived greatness in his music from the beginning, his genius only came to full recognition in the 20th century." Hugh Macdonald in Grove Music Online.

Fantin-Latour (1836-1904) was a highly acclaimed French painter and lithographer; his works exhibit a Romanticism which found expression in his representations of the music of both Berlioz and Wagner. He is represented in the Louvre and in other major museum collections. (24976) \$650

49. [BERLIOZ]

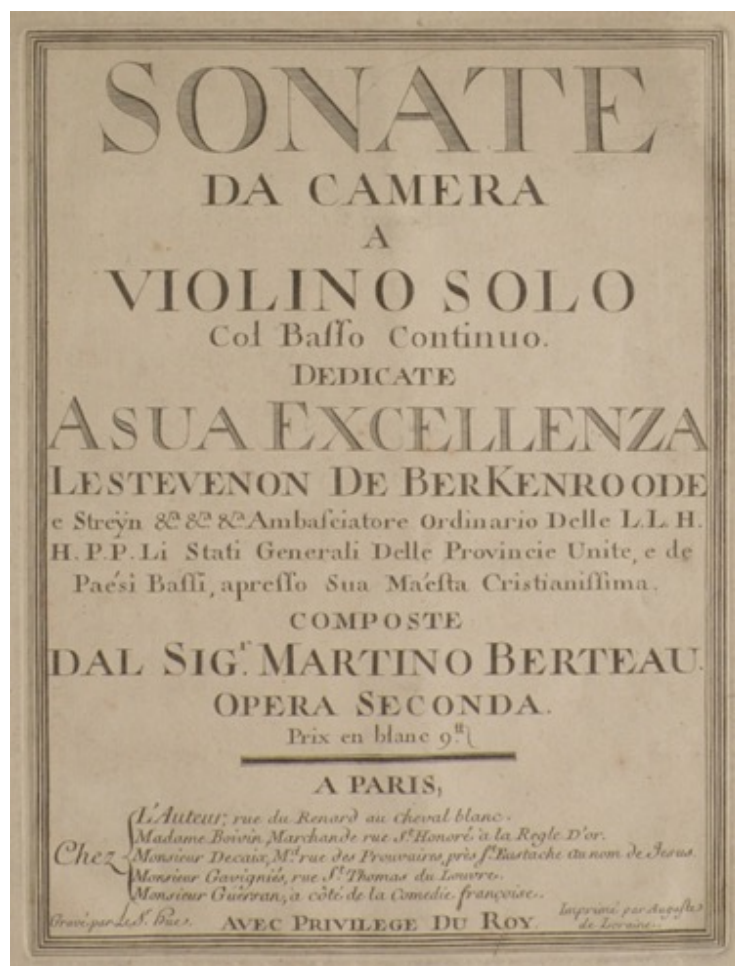
Weber, Carl Maria von 1786-1826

Le Freyschütz, Opéra en Trois Actes, représenté à l'Académie Impériale de Musique, Paroles de E. Pacini, avec récitatifs de H. Berlioz... Partition Chant et Piano. [Piano-vocal score]. Paris, Berlin: Brandus & Cie., A.M. Schlesinger [PN M.S. 3525], [after 1851].

Large octavo. Full blind-tooled blue cloth presentation binding with device and lettering gilt. 1f. (title), 1f. (cast list and thematic index), 183 pp. Text in French. Lithographed. With printed label to front pastedown: "Écoles Communales de Paris Distribution de Prix" Ecole de Jeune filles... 1er Prix de Chant décerné en 1882 à Camille Durant. E. Forel Professeur de Chant... " including manuscript additions. Publisher's handstamp to lower edge of title. Binding slightly worn, rubbed and bumped. Slightly browned, foxed and stained; several signatures partially detached; binder's stub preceding first page and between pp. 176-177; impression occasionally weak.

Later edition, similar to Hopkinson 27A(b) but without "Dufour" in imprint.

A "Romantic" opera in three acts, with a libretto by Kind (after Apel and Laun's Gespensterbuch), Der Freischütz was premiered at the Schauspielhaus in Berlin on June 18, 1821. It "has held the stage uninterrupted. This may be attributed largely to Weber's extraordinary ability to judge the effectiveness of his music in the theatre and to his gift for combining musical substance with accessibility. Almost every number of the opera still speaks to its audiences with refreshing vigour and directness." Clive Brown in Grove Music Online (24823) \$120



51. **BERTEAU, Martin 1708-1771**

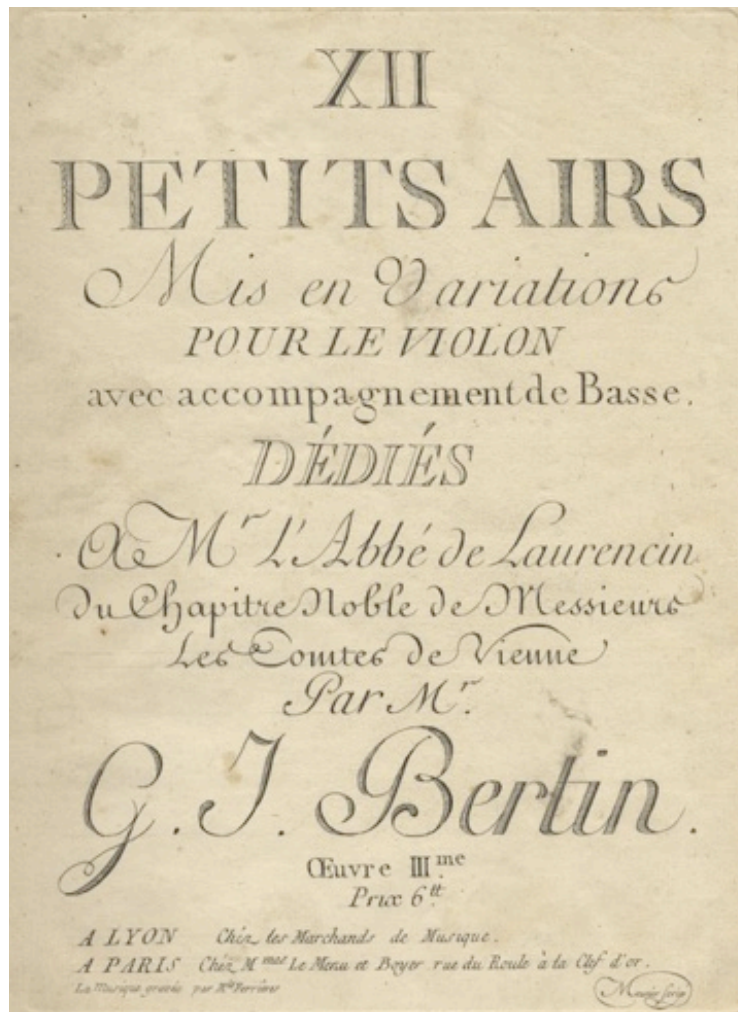
[6] *Sonate da Camera a Violino Solo Col Basso Continuo. Dedicate A sua Eccellenza Lestevenon De Berkenroode e Strejn &a &a &a Ambasciatore Ordinario Delle L.L.H.H.P.P. Li Stati Generali Delle Provincie Unite, e de Paesi Bassi, apresso Sua Maesta Cristianissima... Opera Seconda. Prix en blanc 9 [livre]... Avec Privilege du Roy. Gravé par Le Sr. Hue. Imprimé par Auguste de Loraine. [Score]. Paris: L'Auteur... Boivin... Decaix... Gavignies... Guersan, [ca. 1767].*

Folio. Disbound. Outer edge colored in red. 1f. (title), 1f. (dedication), [1] (blank), 2-27, [28] (blank), 29-33, [34] (blank), 35-40 pp. Engraved. Notated on two staves: violin and figured bass. Printed annotation to first system of sonate no. 5: "La Gaviniés." Second numbering of sonatas as "13" to "18" in ink as header to all pages with earlier manuscript numbering crossed out. **From the renowned collection of André Meyer, Paris.** Slightly soiled; minor fraying to outer edge of title.

First Edition. Very rare, possibly unique. RISM B2118 (the present copy only).

Berteau, a French cellist, "was the founder of the French school of cello playing. Among his pupils were Tillière, Janson, Cupis and the elder Duport... In 1739 he played a concerto of his own composition with great success at the Concert Spirituel in Paris. La Borde praised him highly..."

"Some doubts have been cast upon the authenticity of the few works [by Berteau] which survive, largely due to confusion over his date of death, thought by F.-J. Fétis, Eitner and others to be 1756. The later date given above is, however, confirmed by the register of St Pierre d'Angers and in an annotation by Abbé Roze to a manuscript of 'Sonate del S[ig]nore Berteau 1759' (Bibliothèque nationale, Paris) of which two pages, according to Roze, are autograph." Mary Cyr in Grove Music Online. (25094) \$950



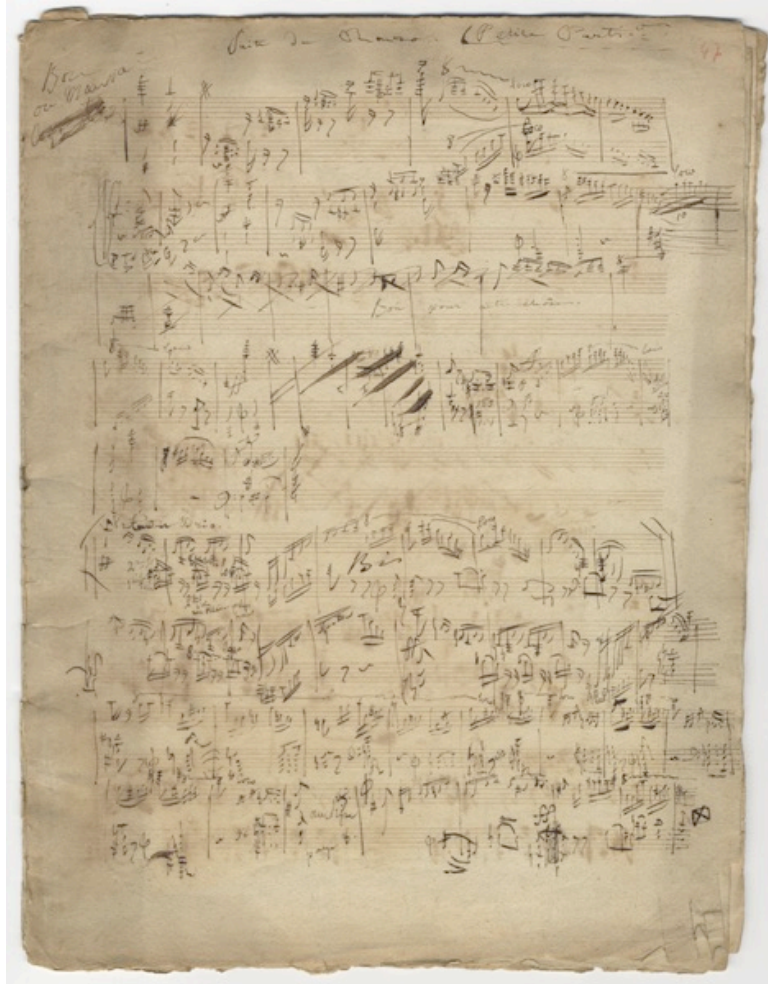
52. **BERTIN, G. J. fl. 1780-1790**

[Op. 3]. *XII Petits Airs Mis en Variations pour le Violon avec accompagnement de Basse. Dédiés A Mr L'Abbé de Laurencin du Chapitre Noble de Messieurs Les Comtes de Vienne... Œuvre III^{me} Prix 6 [livre]... La Musique gravée par M^{le} Ferrière Meunier scrip[sit].* [Score]. Lyon: les Marchands de Musique; Paris: Mmes Le Menu et Boyer, [ca. 1789].

Folio. Stiff marbled wrappers. 1f. (title), [i] (dedication), 2-20, [ii] (blank) pp. Engraved. Notated primarily on two staves: violin and bass, with some variations for solo violin; the bass is not figured. Composer's signature, "G. Bertin," most probably autograph, in ink to lower left corner of p. 2. No. 10 mis-numbered "No. 1" in caption title (p. 17). Text incipits of airs except nos. 2 and 4 added as caption titles in pencil in an unidentified hand. **From the renowned collection of André Meyer, Paris,** with handstamp to lower wrapper: "Provenant de la collection musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84." Slightly worn and soiled; minor paper imperfections and small tears to edges; slight offsetting; title, lower edges, and final leaf very minimally stained; early repairs to final blank leaf.

First Edition. Very rare. Not in RISM or Lesure. One copy located at the University of California at Berkeley.

Bertin's op. 2 was published in Lyon in 1785, his op. 6 in Paris in 1790. Opus 3 was presumably published in between those years. The activity of the engraver, Mlle. Ferrière, was limited to the year 1789 (Devriès-Lesure p. 170). Mme. Lemenu left the business of Mme. Boyer in 1790 (ibid p. 109). (25116) \$700



53. **BERTINI, Henri-Jérôme 1798-1876**

[Op. 66]. *Autograph musical manuscript sketches for the Études caractéristiques for piano, op. 66, signed "H J Bertini" at upper right corner of fol. 6r. Ca. 1830.*

Folio (350 x 265 mm.). 1 bifolium + 5 single leaves, all uncut. Notated in ink on various papers, mostly of 18-staves; one leaf (fol. 2) in significantly smaller format (293 x 225 mm.) with 14 staves only. With numerous autograph annotations in French and deletions in red crayon. Undated.

fol. 1r: "Suite du Rondo. (Petite Partition)"

fol. 1v: "Etude 31"

fol. 2r.: "Suite de L'Etude 31"

fol. 2v: "Etude 30"

fol. 3r: no title

fol. 3v.: no title (different composition)

fol. 4r.: "Etude 33"

fol. 4v: "34e Etude"

fol. 5r: continuation of previous

fol. 5v: no title (different composition; notated upside down)

fol. 6r: "Suite aux Etudes dédiés a [?]Cramer 24me Etude"

fol. 6v: "27e [originally: 26e] Etude"

fol. 7r: continuation of previous; then "Etude 26"

fol. 7v: various untitled sketches, the last of them with instrumental cue, "Violons"

The following etudes can be identified, all with differences from the printed editions:

- "Etude 25" = op. 66, no. 1
- "Etude 26" = op. 66, no. 4
- "Etude 27" = op. 66, no. 9
- "Etude 30" = op. 66, no. 12
- "Etude 31" = op. 66, no. 5
- "Etude 33" = op. 66, no. 21 (beginning different)
- "Etude 34" = op. 66, no. 3

Some other sketches, including the one with the instrumental cue, remain unidentified. Slightly worn and soiled; some stains and bleeding; edges slightly frayed.

Bertini's twenty-five *Études caractéristiques*, op. 66, were first published by Schott in Mainz in 1830. They are but one installment of his approximately 500 published etudes for piano, which range from simple exercises for beginners to concert etudes like the op. 66 set. These pieces by Bertini were among those that formed the background for Chopin's *Études*.

Interestingly, the deletions in red crayon relate to passages eventually included in the published editions.

"[Henri] Bertini spent his childhood in Paris and was the pupil of his father, but more especially of his brother [Auguste Bertini], who passed on the fruits of Clementi's teaching. At the age of 13 he was taken on tour by his father, playing in Belgium, Holland and Germany. Later he spent some time in London and Scotland before settling in Paris in 1821. His life was uneventful, devoted to giving concerts, teaching and the production of an immense number of compositions, reaching 180 opus numbers. As a player he had Clementi's clarity of technique and a style of phrasing akin to Hummel's and Moscheles's. He was less brilliant in manner than Kalkbrenner and Herz, and was, according to Marmontel, no dreamer or Romanticist despite his association with the leading figures of the 1830s; he concentrated more on strict pedagogy. His compositions include numerous rondos, fantasias, variations, divertissements etc., and his studies were used for over a century. He published a nonet, six sextets for the piano and strings, and many smaller chamber works. Three nonets and three symphonies for the piano and orchestra are among his unpublished works." Hugh Macdonald in *Grove Music Online*. (25265) \$1,850

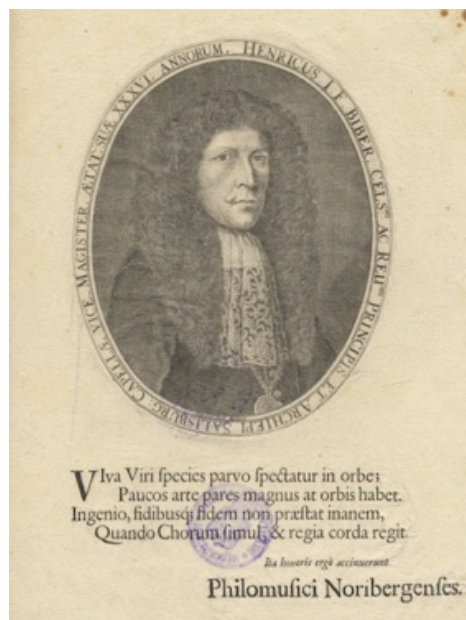
54. BIBER, Heinrich Ignaz Franz von 1644-1704

Bust-length portrait engraving by Paul Seel, ca. 1681. Printed on a large sheet with letterpress text below, image size ca. 140 x 112 mm., sheet size 333 x 193 mm. Library deaccession stamps to verso with some show-through; trimmed.

Kinsky p. 180, no. 2.

Eberlin was an "Austrian violinist and composer of Bohemian birth. He was the outstanding violin virtuoso of the 17th century and a first-rate composer; he wrote instrumental or vocal, sacred or secular music with equal ease." Elias Dann and Jiří Sehnal in *Grove Music Online*.

"His fame, however, rests mainly upon his violin sonatas, those for the conventionally tuned violin as well as those which require scordatura. In the latter his technical and artistic use of an amazing variety of altered tunings helped to create an individual oeuvre unmatched in violin literature." *The New Grove*, Vol. 2, pp. 678-79. (25622) \$300





With 100 Finely-Engraved Plates Illustrating the Songs

55. **BICKHAM, Jr., George ?1706-1771**

The Musical Entertainer... Vol. I [of 2] only. London: Geo. Bickham, [ca. 1740].

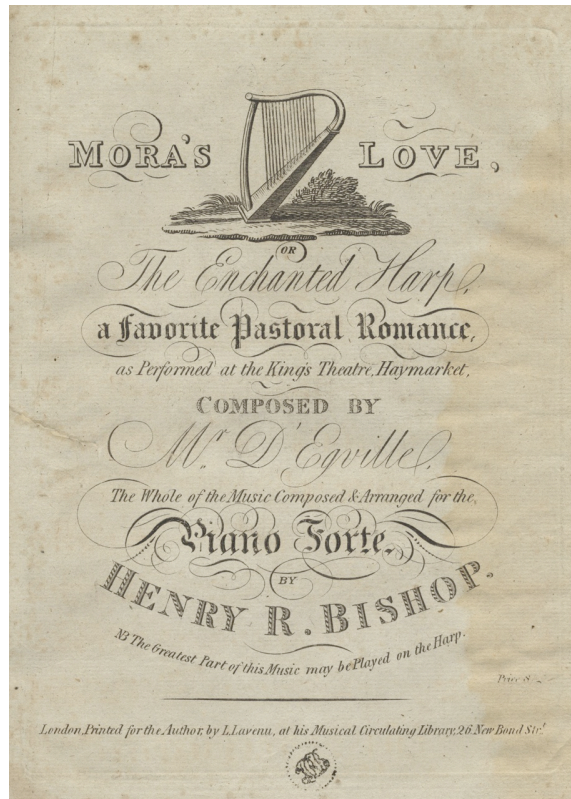
Tall folio. Half dark green leather with marbled boards. 2ff. (subscribers list and contents), 4ff. (the Music section as it appears in *The Universal Penman*, engraved by George Bickham, Sr.) + **100ff., each printed on one side only, with large, elaborate vignettes** to upper portions of each illustrating the song, signed in the plate by J. Bickham Jr., with several of the plates after drawings by Gravelot. The music appears below the illustration, with most pieces set for voice and figured bass with a separate part for flute. Named composers include Handel, Lampe, Gladwin, Green, Turner, Carey, Putti, Monro, Popely, Corelli, Holcombe, Stanley, Howard, Leveridge, Henry Purcell, Hudson, Festing, Vincent and Neale. Singers mentioned include Senesino and Isabella Young. With the bookplate of Gilbert Samuel Inglefield (1909-1991), former Lord Mayor of London. Binding worn, rubbed and bumped; hinges splitting. Lacking title. Occasional repairs and several small tears; some staining. Quite a good copy overall.

Probable second edition. BUC p. 107. RISM BII p. 245. First published in parts, in 1738-39 in two volumes of 100 plates each, then reissued in 1740.

"[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 was considered one of the finest 18th century illustrated books. Complete copies of this monumental work are very rare. (19250) \$2,800



56. BISHOP, Henry R. 1786-1855

Mora's Love or The Enchanted Harp, a favorite Pastoral Romance as Performed at the King's Theatre Haymarket, Composed by Mr. D'Egville. [Piano score]. London: Printed for the Author, by L. Lavenue, [ca. 1809].

Folio. Recent marbled boards. 34 pp. With vignette of a harp to title page. Some staining and minor foxing. A very good, wide-margined copy overall.

Probable First Edition. Smith: *The Italian Opera and Contemporary Ballet in London 1785-1802*, no. 389.

First performed at the King's Theatre on June 15th 1809. (18868) \$275



57. BITTNER, Julius J. 1874-1939

Attractive signed postcard photograph of the noted Viennese composer in a music studio, seated at an Ehrbar piano. With an autograph note signed to verso dated Vienna, September 24, 1936, addressed to the Colombian musicologist Otto de Greiff. With Bittner's return address stamp in purple ink to upper left corner, "Julius Bittner, Wien IX, Dietrichsteingasse 10." Very slightly worn. In very good condition overall.

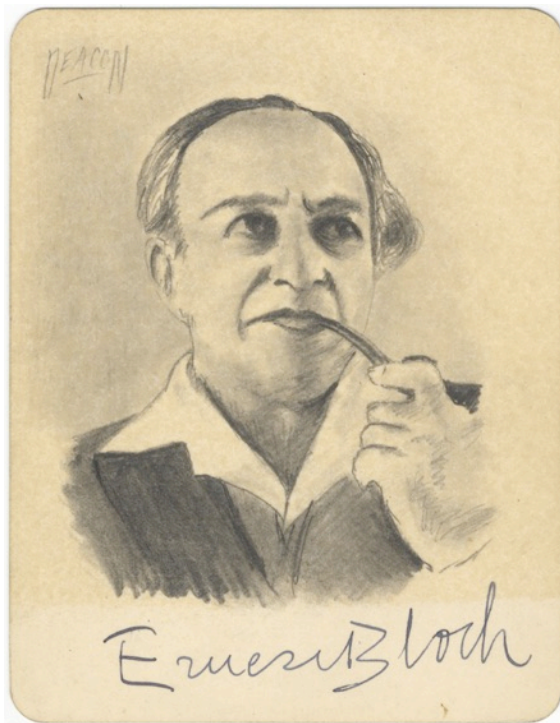
"Although Bittner's output embraces orchestral and chamber music, a large-scale Mass and several lieder and choruses, he devoted most of his creative energies towards writing for the stage. His passion for opera was fuelled by attending a performance of Lohengrin at the age of 12, and, following the precedent set by Wagner, he wrote the librettos for 15 of his own operas. Although his early attempts at the genre were not performed publicly, his friendship with the conductor Bruno Walter proved decisive in establishing his reputation, primarily with the opera Der Musikant produced in Vienna in 1910. His most successful work was Das höllisch Gold (1916) in which he emulated the example of his older compatriot Wilhelm Kienzl in attempting to merge the principles of German Singspiel with a post-Wagnerian harmonic language." Erik Levi in Grove Music Online. (20612) \$225

58. BLECH, Leo 1871-1958

Signed postcard photograph. An attractive head-and-shoulders portrait of this noted German conductor and composer attributed to Nicola Perscheid in Berlin. Slightly worn and soiled.

Blech held many important posts with opera houses in both Germany and Austria throughout his career, including a four-year stint in Riga when, being Jewish, he found himself unable to return to Berlin as conductor at the Staatsoper from a guest engagement in 1937. "[His] operatic repertory was wide. He was especially renowned for his performances of Wagner and Verdi... and was also a fine orchestral conductor, admired for reliability, clarity and elegance, and for his sensitivity as an accompanist... During his lifetime he achieved considerable success with his own operas..." J.A. Fuller Maitland in Grove Music Online. (16221) \$125





59. BLOCH, Ernest 1880-1959

Autograph signature ("Ernest Bloch"). Signed in blue-black ink on a card ca. 114 x 89 mm. with a reproduction of a bust-length drawing of the composer by Deacon. Very light browning and soiling; minor annotations in pencil and black ink to verso.

An American composer and teacher of Swiss origin, "Bloch attracted many distinguished students (among them Sessions, Douglas Moore, Rogers, Chanler, Frederick Jacobi, Porter and Elwell), whom he taught to develop and create according to their individual temperaments and talents, an approach he adopted from his teacher, Knorr. He neither founded any school nor blazed new trails; he moulded into a distinctive style the ingredients he found already in use, including aspects of atonality and 12-note themes... In his best work, the expression of his firm faith in the spirituality of mankind always shows through. Bloch was, and continues to be, a singular figure in the music of the 20th century." David Z. Kushner in Grove Music Online. (25392) \$85

60. BLOCH, József 1862-1922

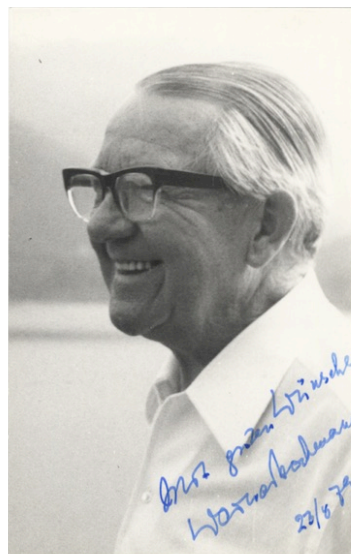
A Legujabb és Legszebb 101 Magyar Népdal cigányos modorban Hegedűre átírva... Ára 3 korona netto. [Hungarian folksongs arranged for violin solo]. Budapest: Rozsnyai Károly [PH R. K. 6], [1880-1900].

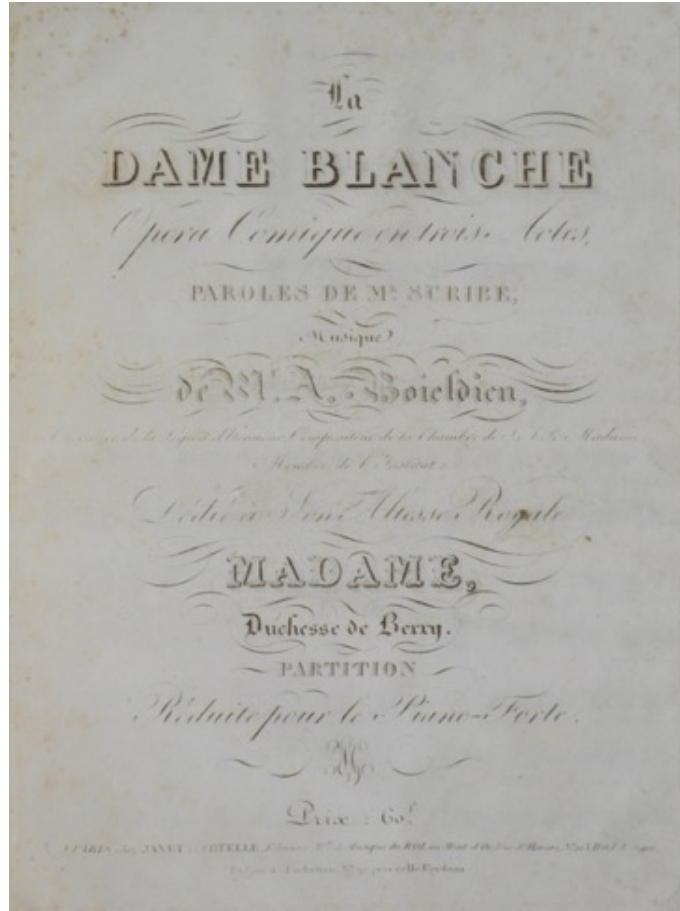
Folio. Full dark blue cloth with titling stamped in gilt. [i] (title, with vignette and table of contents), 2-37 (song tunes), [i] (publisher's advertisement for a collection of Jewish folk songs) pp. Songs printed on one staff only, sometimes with a second part, without text underlay. Technical printed annotations for the violinist: bowing, fingering, indication of strings, etc. Former owner's signature in black ink to front endpaper: "Kovács Károl." Minor staining; slightly worn and soiled; some repairs and guarding to gutters, including title. (25015) \$75

61. BOCHMANN, Werner 1900-1993

Photograph signed in full and inscribed. Bust-length portrait of the noted German composer. Dated August 23, [19]79. Written in blue ink to lower portion. Ca. 140 x 90 mm. "Mit guten Wünschen Werner Bochmann." Verso with minor annotations (in pencil) and a piece of paper with a printed biographical dictionary entry for Bochmann laid down with transparent tape.

Bochmann composed music for over 120 German and international films, as well as dance, stage, and popular music. Among his most well-known works are Heimat deine Sterne, from the film Quax, der Bruchpilot (1941), and Gute Nacht, Mutter. German Wikipedia online. (25478) \$85





62. **BOIELDIEU, Adrien 1775-1834**

La Dame Blanche Opéra Comique en trois Actes, Paroles de Mr. Scribe, Musique de Mr. A. Boieldieu, Chevalier del la Légion d'Honneur, Compositeur de la Chambre de S[on A. R.] Madame, Membre de l'Institut. Dédié à Son Altesse Royale Madame, Duchesse de Berry. Partition Réduite pour le Piano-Forte. Prix: 60f. [Piano-vocal score]. Paris: Janet et Cotelle [PN s2170. J.C., 1590 no. 7, 1590 no. 9; 1590 no. 11bis], [1826].

Folio. Contemporary green textured paper-covered boards. 1f. (title and dedication), [i] (thematic index), [i] (named cast list), 1-10 (overture), 261 pp. Engraved. Includes the names of cast members from the first performance at the Opéra-Comique in Paris on December 10, 1825. With several additional paginations, corresponding to PNs 1590 no. 7, no. 9, and no. 11bis. Binding quite worn, rubbed, bumped and chipped; spine with red cloth tape titled in ink; partially split. Some browning, foxing and creasing; several leaves partially detached.

First Edition.

La Dame Blanche, to a libretto by Eugène Scribe, was first performed in Paris at the Opéra Comique on December 10, 1825. The opera "won an international success. Its cleverly constructed plot and the mysterious poetry of its libretto, based on a Scottish fable recounted by Walter Scott, kept the audience in breathless suspense. They adored the Romantic atmosphere of the story and were captivated as much by the delightful score and the tuneful originality of its themes as by the grace and expertise of the orchestration. Immediately after its resounding success in Paris there were triumphal productions of *La dame blanche* throughout Europe; it became one of the most notable successes in the history of opera and has been regularly revived." *Georges Favre and Thomas Betzweiser in Grove Music Online.*

(24912)

\$450



63. **BORODIN, Alexander 1833-1887**

[*Prince Igor, Arr.*] *Kniaz' Igor' Opera v IV deistviiakh s prologom Slova i muzyka A. P. Borodina Siuzhet zaimstvovan iz Slova o polku Igoreve [Prince Igor: opera in 4 acts with prologue. Words and music by A. P. Borodin. Subject matter taken from the Lay of the Host of Igor].* [Piano reduction without vocal parts but with Russian text overlay]. [Leipzig... Sankt-Peterburg]: [M. P. Belaieff] [PNs 119, 120, 143, 182, 183], [ca. 1902].

Folio. Quarter textured black cloth with matching black boards, titling gilt to spine and former owner's name "Ebstrup" gilt to foot of upper board. 1f. (blank), 1f. (decorative chromolithographic title by A. Antipov), 1f. (calligraphic dedication to the memory of Glinka, in Cyrillic), 1f. (engraved portrait of Borodin with a 4-measure autograph musical quotation in facsimile from the prologue of the opera), [i] (preface explaining the posthumous completion of the opera in Russian, French, and German, with PN 119.120), [i] (blank), i-xvi (overture), 1-213, [i] (publisher's catalogue) pp. Printer's note to lower right corner of p. I: "Stich und Druck der Röder'schen Officin in Leipzig." Caption titles and scene descriptions in Russian (Cyrillic), French, and German. Stage directions and text underlay in Russian only. The preface credits the piano reduction to Felix Mikhaylovich Blumenfel'd (1863-1931). Watermark CGR*5.

The basic plate number, found on all non-blank pages beginning with the preface, is 120. Several pages have other plate numbers added: the preface has the double plate number 119. 120; the overture has the triple plate number 120.119_143; no. 8, *Pliaska polovetskikh devushek* (Dance of the Polovtsian Maidens), and no. 17, *Polovetskaia pliaska s khorom* (Polovtsian Dance with Chorus), have the double plate number 120.382; no. 18, *Polovetskii marsh* (Polovtsian March) has triple plate number 119.120.383; the first page of no. 1, *Prologue* (p. 1), has a second, not easily legible, plate number (153). All plate numbers other than 119 and 120 appear in a smaller font.

Publisher's catalogue "Compositions pour Piano publiés par M. P. Belaïeff à Leipzig," numbered "17," lists the works of Glazunov ("Glazounow") through the two piano sonatas, opp. 74 and 75 (1901); the most recent work is probably Vasily Kalafati's *5 Préludes*, op. 7 (published 1902). Handstamp "Skandinavisk

Musikforlag Kjøbenhavn" to foot of title. Cross in pencil to lower right corner of pp. 18 and 50; further pencil mark to lower right corner of p. 153. Boards worn; spine heavily chipped at head and tail; wrappers lacking. Uniformly browned; title foxed.

First Edition, later issue. Davis pp. 82 (illustration) and 86-87. Tentative date based on publisher's catalogue. First issue probably 1888 (printed date to upper wrapper). See upper wrapper of otherwise identical copy at IMSLP. The second plate number to p. 1, also in the copy at IMSLP, is a remnant from the piano-vocal score, which uses the identical plate (no singing on this page). The plates of the overture were also used for the piano-vocal score.

In all varieties of Belaieff's original edition of Prince Igor (full score, piano-vocal score, the present arrangement, etc.), the wrapper assumes the function of a title, presenting the facts of publication (imprint, date, price list), while the title proper, unusually lavish in its style, is reduced to a merely decorative function and lacks basic content (including the imprint). Belaieff's original edition, including the present arrangement, represents the traditional version of Borodin's unfinished work, completed by Nikolay Rimsky-Korsakov and Alexander Glazunov and first performed at the Mariinsky Theater in St. Petersburg in 1890. (24959) \$500

64. **BORODIN**

[Prince Igor] Fürst Igor Oper Text vom Komponisten Aus dem Russischen übersetzt von Frau Alexandroff Klavierauszug. [Piano-vocal score]. [?Bonn]: M. P. Belaieff [PN 391], [after 1949].

Folio. Half dark-blue cloth boards. 1f. (title), [i] (preface explaining the posthumous completion of the opera in Russian, French, and German), [i] (contents and cast list in Russian, French, and German), i-xvi (overture), 1-[372] pp. Caption titles, text underlay, and stage directions in Russian (Cyrillic), French, and German. Printed addition to imprint: "Alleinvertretung [sole rights representative]: Boosey & Hawkes, Ltd. London • New York • Sydney • Toronto • Cape Town • Paris." The preface credits the piano reduction of the orchestral parts to a variety of persons: Sigizmund Mikhaylovich Blumenfel'd, Felix Mikhaylovich Blumenfel'd, Alexander Konstantinovich Glazunov, Georgy Ottonovich Dyutch, Nikolay Alexandrovich Sokolov, Nikolay Andreyevich Rimsky-Korsakov, and Nadezhda Nikolayevna Rimskaya-Korsakova.

Comprehensive markup in pencil and later red pencil for German-language productions (probably two); some cuts, in the later hand, marked "Köln 52." German translation heavily rewritten; order of scenes changed; massive cuts. Slightly worn; some small tears; closely trimmed with occasional minor loss to lower margin; some leaves folded or with corners turned to indicate cuts; final leaf of music (pp. 371-72) lacking; professional repairs to title.

Titelaufgabe from plates of the first edition of the piano-vocal score (1889; plate numbers 119-143); despite the new plate number only the title page is new. The edition represents the traditional version of Borodin's unfinished work, completed by Nikolay Rimsky-Korsakov and Alexander Glazunov. The imprint suggests an approximate date of 1949, when Belaieff's business was first represented by Boosey & Hawkes in Bonn. The annotations to the copy, by unknown stage directors, provide a fine illustration of the article of the German Borodin scholar Marek Bobéth (1935-2002) on the performance history of the opera in Germany (in *Alexander Borodin: Sein Leben, seine Musik, seine Schriften* [Berlin: Ernst Kuhn, 1992]). "Köln 52" most likely refers to a production in Cologne in 1952. (24794) \$75

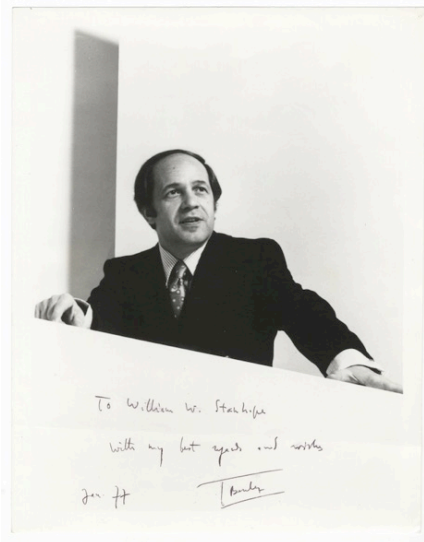
65. **BÖTTCHER, Martin born 1927**

Photograph signed in full and inscribed. Head and shoulders portrait of the noted German composer, arranger, and conductor. Signed in green ink to lower portion. Photograph by Refik Yüksel. Published by Teldec "Telefunken-Decca" Records. With a list of Böttcher's musical works available in recording to verso. Ca. 148 x 105 mm. Very slightly worn.

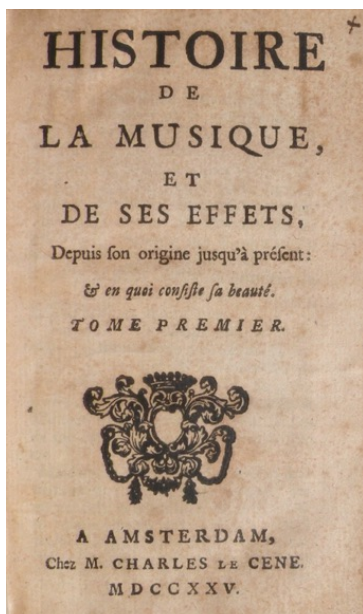
Böttcher has composed extensively for TV and film. He achieved his greatest success in the 1960s as the composer of music for ten of the Karl May films. (25472) \$35

66. **BOULEZ, Pierre born 1925**

Photograph signed "Boulez" and inscribed. Bust-length portrait of the distinguished French composer and conductor. Dated January [19]77. Written in black ink to lower border. Ca. 257 x 203 mm. "To William W. Stanhope with my best regards and wishes..." Signature and inscription very slightly smudged, not affecting legibility; minor creasing and wear; brief annotations (in pencil) to verso.



"Resolute imagination, force of will and ruthless combativeness secured [Boulez], as a young man, a position at the head of the Parisian musical avant garde. His predecessors, in his view, had not been radical enough; music awaited a combination of serialism with the rhythmic irregularity opened up by Stravinsky and Messiaen. This call for a renewed modernism was widely heard and widely followed during the 1950s, but its appeal gradually weakened thereafter, and in the same measure his creativity waned. He began to be more active as a conductor, at first specializing in 20th-century music, but then, in the 1970s, covering a large and general repertory. Towards the end of that decade he turned his attention to an electro-acoustic music studio built for him in Paris, where he hoped to resume the effort to create a new musical language on a rational basis. After a brief hiatus, though, conducting became again his principal means of expressing his independence and clarity of vision." G.W. Hopkins and Paul Griffiths in *Grove Music Online* (25452) \$120



67. [BOURDELLOT, Pierre Michon 1610-1685 and Jean Laurent Le Cerf de la Viéville 1674-1707]. *Histoire de la musique et de ses effets, Depuis son origine jusqu'à présent: & en quoi consiste sa beauté. Tome Premier [-Quatrieme]*. Amsterdam: M. Charles le Cene, 1725.

4 volumes bound in two. 12mo. Full mid-tan polished calf with spine in decorative compartments gilt with titling gilt, all edges gilt, marbled endpapers. Armorial Ex-Libris of "M. Flamen D' Assigny Conser. Auditeur des Comptes" front pastedown; early ownership markings in black ink and pencil to front free endpaper of Vol. I dated 1777.

Vol. I: 1f. (title), 2f. (preface), 333, [i] (errata), 1f. (blank) pp.

Vol. II: 1f. (title), 12 (preface), 13-175, [i] (blank) pp.

Vol. III: f. (title), 322, 1f. (blank) pp.

Vol. IV: 1f. (title), 230 pp.

Binding partially split at upper joint. Tears to pp. 209-212 of Vol. I with repair and no loss to text; Vols. I and II with mild to moderate foxing to some leaves; occasional minor soiling, staining, and creasing;

Vols. III and IV with some light staining, especially to upper margin, and occasional light foxing. Minor offsetting opposite titles of Vols. II and IV; very occasional mispagination.

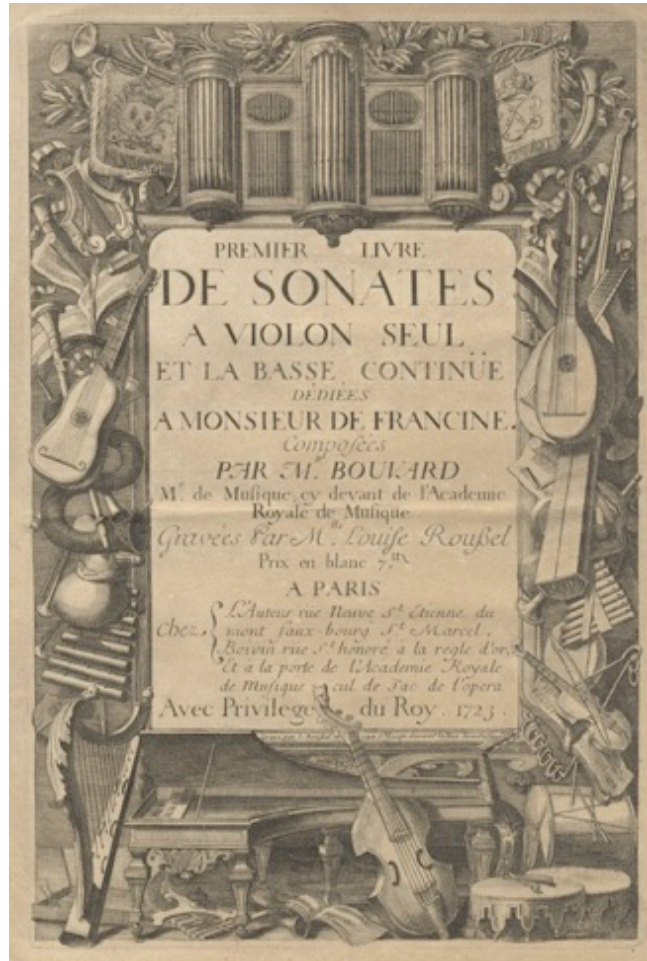
Second edition, considerably expanded from the first edition of 1715. Rare. Gregory-Bartlett, p. 39. Cortot, pp. 26-27. RISM BVI, I, p. 165.

The Histoire de la musique was begun by Pierre Michon Bourdelot, continued by his nephew, Pierre Bonnet-Bourdelot (1654-1708), and completed and published (in Paris in 1715) by the brother of the latter, Jacques Bonnet (1644-1723). Vols. II-IV of the present edition are a reprint of the "Comparaison de la musique italienne et de la musique française" of J. L. Le Cerf de La Viéville (1674-1707) (Brussels, 1704; new edition, augmented, 1705).

The Comparaison was written in reply to François Raguenet's "Parallèle des Italiens et des François en ce qui regarde la musique," a rejection of French music and practice in favor of Italian counterparts. "Le Cerf espoused a simple, rational, 'natural' art over one based primarily on sensual beauty, an art that finds its expression in the ideals represented in the music of Lully." Julie Anne Sadie and Albert Cohen in Grove Music Online.

The present copy most likely belonged to Jean-Claude Flamen d'Assigny (1741-1827), a noted French politician, agronomist, and brother-in-law of prominent French Revolutionary general, Jean-Barthélemy Sorbier. (24994)

\$650



68. BOUVARD, François ca. 1683-1760

Premier Livre de Sonates à Violon Seul et la Basse Continüe dédiées à Monsieur de Francine... Gravés Par Mlle. Louise Roussel Prix en blanc 7 [livre]... Avec Privilège du Roy. [Score]. Paris: L'Auteur... Boivin, 1723.

Folio. Disbound. 1f. (highly attractive title by Roussel within elaborate engraved border incorporating numerous musical instruments), [i] (dedication), 2-41, [i] (Privilege General, dated July 21, 1723) pp. Engraved. Notated on two staves: violin and figured bass. Contains 8 sonatas. With the composer's signature ("F. Bouvard"), most probably autograph, in ink to lower left corner of p. 2. **From the renowned collection of André Meyer, Paris, with** handstamp to verso of upper wrapper: "Provenant de la collection musicale d'André Meyer Décédé en Mai 1974 F. Meyer Octobre 84." Browned throughout; central horizontal crease; bumped at upper inner corners; unevenly trimmed; title frayed at edges and somewhat soiled; final leaf slightly soiled.

First (and only) Edition. Very rare. RISM BB4027a (2 copies only, at the Bibliothèque nationale, Paris and the Toulouse conservatoire). Lesure p. 74.

"It has been suggested that there were two Bouvard, one of them a count of St. John Lateran, composer of the violin sonatas, and the other an ordinary maître de musique, responsible for the other [mostly dramatic] works, but inferences to be drawn from the publications themselves contradict this. In 1723 Bouvard published in Paris his Premier livre de sonates à violon seule et la basse continue, and after that date he seems to have concentrated on his activities as a teacher and freelance composer, with considerable success to judge from the number of editions and some of their dedications... Bouvard's large body of work is notable for its diversity and the sudden breaks in his composing activity. His career at the Opéra, beginning brilliantly with Médus in 1702, came to an end in 1706 with the failure of Cassandre, and his first book of violin sonatas was never followed by a second." Robert Fajon in *Grove Music Online*. (25125) \$1,750



69. BRAHMS, Johannes 1833-1897

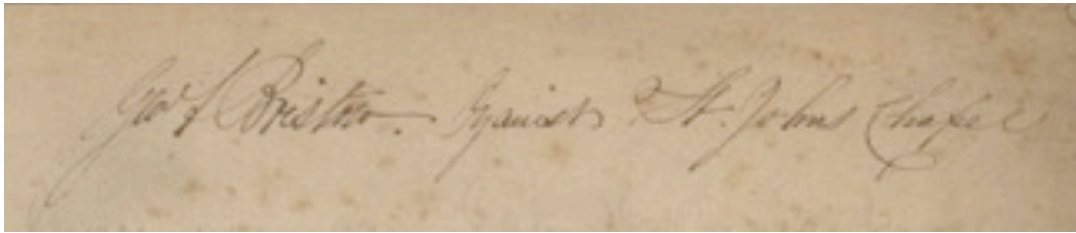
[Op. 73]. *Zweite Symphonie (D dur) für Grosses Orchester... Partitur*. [Full score]. Berlin: N. Simrock [PN 8028], 1878.

Folio. Half dark red leather with marbled boards, titling gilt to spine. 1f. (title), 3-71 printed music, [i] (blank) pp. Engraved. With small music seller's handstamp (Novello, Ewer & Co., London) to lower margin of title page. Extensively annotated in pencil. Light browning to edges; scattered foxing. In very good condition overall.

First Edition. McCorkle p. 311. Hofmann p. 156-157. Fuld p. 553. Sonneck Orchestral Music p. 55.

"The Second Symphony in D op.73, composed less than a year after the completion of the First, is often described as its sunny counterpart. The work indeed radiates a warmth and tunefulness absent in parts of the earlier work. But as Brahms himself acknowledged, the Second Symphony also has a 'melancholy' side. The lyrical opening theme of the first movement unravels almost at once into a dark passage for timpani and trombones. The voice of melodic continuity is reasserted often in this movement, however, first by the violin melody that follows the unravelling and again by the second group and the large coda. The pensive slow movement, in B major and in a modified sonata form, is dominated by a motivically rich, metrically ambiguous main theme remarkable for its combination of tunefulness and developing variation."

"The second half of the symphony distinctly brightens in mood, although it too contains sombre moments – often involving the trombones – that evoke the expressive world of the first two movements. The Allegretto recasts the traditional scherzo–trio alternation into a rondo-like structure that is one of Brahms's most original creations. Although the finale ends the symphony in a jubilant blaze of D major, it glances back at the mood of the earlier movements, especially in the haunting passage at the end of the development section (whose chains of descending 4ths Mahler recalled in his First Symphony) and in the syncopated episode for brass in the coda." George S. Bozarth and Walter Frisch in *Grove Music Online*. (19916) \$4,800



70. [BRISTOW, George 1825-1898]

Hauptmann, Moritz 1792-1868

Offertorio a quattro voci, pieno con Organo o Pianoforte ad lib... Op. 15... Pr. 20 Ngr. [Piano-vocal score]. Leipzig; St. Petersburg; London: Siegel & Stoll; M. Bernard; Ewer & Co. [PN 2], [ca. 1846].

Folio. 1f. (title), [i] (blank), 1 (soprano part), 1 (alto part), [ii] (blank), 1 (basso part), 1 (tenore part), [i] (blank), 3-7 (piano-vocal score), [i] (blank) pp. 3 bifolia + 2 leaves. Disbound. Engraved.

Title with the American composer George Bristow's autograph signature ("George F. Bristow. Organist St. Johns Chapel") in black ink to upper edge, above an early annotation in pencil: "George you can have this piece for 2/6." Several early calculations, also in pencil, as well as publisher's and vendor's handstamps to lower portion. Occasional light browning, soiling and staining; some foxing; edges frayed and with numerous short tears; first three leaves detached, with significant paper loss to lower outer blank margins not affecting text or notation.

Bristow was an American composer, conductor, teacher, and violinist with the New York Philharmonic Society. "As a conductor, Bristow led such choral groups as the New York Harmonic Society (1851–63) and the Mendelssohn Society (1867–71) in performances of large choral and orchestral works. He also held posts as choir director in New York churches, principally St George's Chapel (1854–60)... With Anthony Philip Heinrich and William H. Fry, Bristow attempted to establish a native style in American art music. However, although Bristow's works were often American in title or textual content (e.g. Rip Van Winkle, Jibbenainosay, The Great Republic, Columbus and The Pioneer) his music was typically European in the style of Mendelssohn." Delmer D. Rogers in *Grove Music Online*.

Hauptmann was a German composer, theorist, and teacher, remembered principally for his music-philosophical treatise Die Natur der Harmonie und der Metrik (1853).

Bristow's autograph is rare. (25144)

\$250

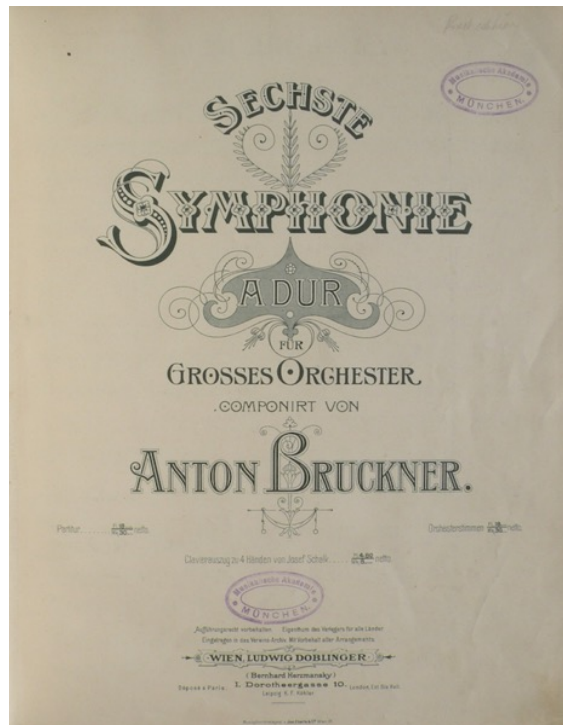


71. BRITTEN, Benjamin 1913-1976

Typed letter signed to conductor Charles Brill. 1 page. Quarto. Dated Paddington, November 24, 1947. Very slightly browned; creased at folds and slightly overall.

"So glad to hear that you are once again in circulation. I hope very much to see you before long and talk about your plans. At the moment I am most elusive and seldom in London, but if a chance to see you presents itself I will send you a telegram and we must meet... "

Composer, conductor, and pianist Benjamin Britten (1913-1976) was a dominant force in English art music of the 20th century. "Notable among his musical and professional achievements are the revival of English opera, initiated by the success of Peter Grimes in 1945." Philip Brett et al in Grove Music Online. (24373) \$375



72. BRUCKNER, Anton 1824-1896

Sechste Symphonie A Dur für Grosses Orchester... Partitur Fl. 18._ / Mk. 30._ netto. [Full score]. Wien: Ludwig Doblinger (Bernhard Herzmannsky) [PN D. 2300.], [1899].

Folio. Full black cloth with titling gilt to upper and spine. [i] (title printed in dark green), 2-135, [i] (blank) pp. Printer's note "Stich der Musikaliendruckerei v. Jos. Eberle & Co. Wien, VII." to lower left corner of p. 2. Title also advertises orchestral parts and a reduction for piano four-hands by Josef Schalk. Handstamp "Musikalische Akademie München" to upper right corner and above imprint to title and to upper left corner of p. 2. **With extensive markings in the hand of the noted conductor and composer Robert Heger (1886-1977)** in pencil, blue pencil, and red crayon throughout and with annotations in pencil, in German, in

his hand to verso of front endpaper: "Orchesterstimmen der Musikalischen Akademie München benützet eingerichtet sind 6 Viol. I 5 [Viol.] II 4 Br 4 Vc 4 Kb Die übrigen Streicherstimmen müßten eingerichtet werden;" "Dauer I. Satz Maestoso 13' II. [Satz] Adagio 14' III. [Satz] Scherzo 6' IV. [Satz] Finale 12' [Total] 45';" and an extended quotation from Ernst Décsey on the symphony. Binding slightly worn, rubbed and bumped. Tears to lower margin of pp. 29-30, 131-32.

First Edition. Grasberger 106. The present edition was prepared anonymously by Bruckner's former student Cyril Hynais (1862-1913). As is the case with other early editions of Bruckner's symphonies, it introduces a number of changes not originating with Bruckner; their extent, however, is not as considerable as in other Bruckner symphonies.

Heger (1886-1977) studied in Strasbourg with Franz Stockhausen (1900-02) and in Munich with Schillings (1907-08). His career included posts at the Staatsoper in Munich, Vienna and Berlin. "[His] reputation as a conductor, enhanced by his numerous appearances at Covent Garden (between 1925 and 1935, and in 1953 for the Bavarian première of Strauss's Capriccio with the Staatsoper) and by his famous abridged commercial recording of Der Rosenkavalier with Lotte Lehmann and Elisabeth Schumann, has tended to overshadow his achievements as a composer. In general he followed the late Romantic traditions of Strauss, Reger and Pfitzner without achieving any distinctive originality. Nonetheless, he wrote extremely effectively for orchestra, and such works as the Verdi-Variationen (1933) featured in concert programmes during the 1930s." Erik Levi in *Grove Music Online*.

Heger's markup to the present score reflects his study of the first scholarly edition of the symphony, prepared by Robert Haas and published in 1935. The handstamps "Musikalische Akademie München," however, strongly suggest that the markup of the present copy dates from a later time: Heger, previously a resident of Berlin, moved to Munich only in 1950, where he served as president of the Musikhochschule from 1950 to 1954. "Musikalische Akademie München" is the name of the part of the Bayerisches Staatsorchester that appears on the concert stage. The markup seems to be specific to an unidentified performance.

The assumption that the markup is from Heger's later years is further corroborated by the credited manuscript quotation from Ernst Décsey's book *Bruckner: Versuch eines Lebens* (Berlin: Schuster & Löffler, [1920]). Décsey (1870-1941), a music critic in Vienna, was Jewish. It is unlikely that Heger, an outspoken supporter of the Nazi regime through 1945, would have entered it prior to the end of World War II.

Apart from the unfinished Ninth, the Sixth was the only one of Bruckner's numbered symphonies that did not receive a complete performance in the composer's lifetime. Only the two middle movements were heard in a concert of the Vienna Philharmonic under Wilhelm Jahn on February 11, 1883. The first performance of all four movements, albeit with cuts, took place with the same orchestra under Gustav Mahler on February 26, 1899. Wilhelm Pohlig's Stuttgart performance on March 14, 1901, was the first complete one. (24717) \$850

73. BRUCKNER

Sämtliche Werke 6. Band VI. Symphonie A-Dur (Originalfassung) Vorgelegt von Robert Haas Partitur-Sonderausgabe. [Full score]. Wien: Musikwissenschaftlicher Verlag... der Internationalen Bruckner-Gesellschaft, [1935].

Folio. Black cloth with titling to upper. [i] (blank), [i] (series title), [i] (title), [i] (credits to Siegmund von Hausegger and Elsa Krüger and copyright notice), [i] (secondary title), [i] (blank), 3-140 pp. **From the collection of the German conductor and composer Robert Heger**, with his signature in blue ink to upper right corner of title. **Extensively marked up in pencil, blue pencil and red crayon by Heger**, with textual notes in pencil, in German, to credits/copyright page relative to timing: "Dauer I. Satz Maestoso 13' II. [Satz] Adagio 14' III. [Satz] Scherzo 6' IV. [Satz] Finale 12' [Total] 45'" and with a textual quotation from Ernst Décsey on the present symphony to lower portion of secondary title. Small stain to pp. 122-23; pp. 127-28 partially detached; professional repair to pp. 75-76.

First scholarly edition. Grasberger 106. As is the case with early editions of Bruckner's symphonies, the first edition (published posthumously by Doblinger in 1899) introduces a number of changes not originating with Bruckner; their extent, however, is not as large as in those of other Bruckner symphonies.

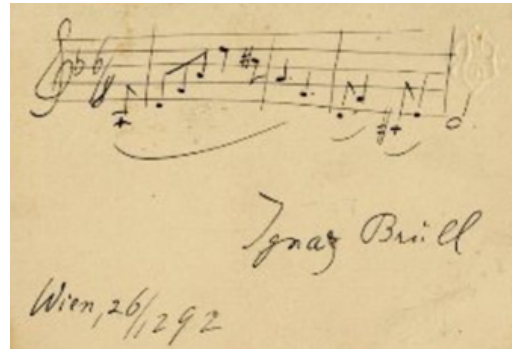
Heger's markup reflects his comparison of the present edition with the first edition of the symphony.

The manuscript quotation to the secondary title credited to Ernst Décsey (1870-1941) is from his book entitled *Bruckner: Versuch eines Lebens* (Berlin: Schuster & Löffler, [1920]). Heger copied the same text, albeit with an omission, into his copy of the first edition as well.

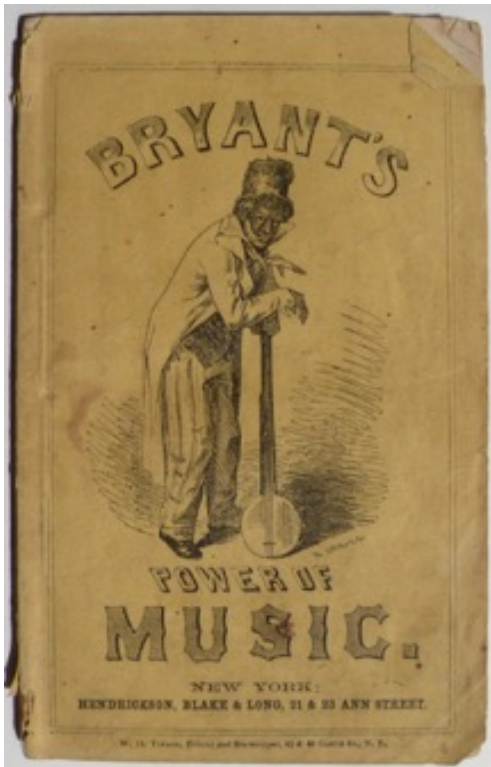
Apart from the unfinished Ninth, the Sixth was the only one of Bruckner's numbered symphonies that did not receive a complete performance in the composer's lifetime; only the two middle movements were heard in a concert of the Vienna Philharmonic under Wilhelm Jahn on February 11, 1883. The first performance of all four movements, albeit with cuts, took place with the same orchestra under Gustav Mahler on February 26, 1899. Wilhelm Pohlig's Stuttgart performance on March 14, 1901, was the first complete one. (24724) \$650

74. BRÜLL, Ignaz 1846-1907

Autograph musical quotation signed and dated Vienna, December 26, 1892. 4 measures of an unidentified work notated on card stock with Brull's monogram in blue ink to left-hand corner of verso. Notated in ink in the treble clef. Ca. 90 x 105 mm. Slightly browned; stained at edges just very slightly affecting quotation.



Brüll, an Austrian pianist and composer, was a close friend of Brahms. (20619) \$165



75 . BRYANT, Dan 1833-1875

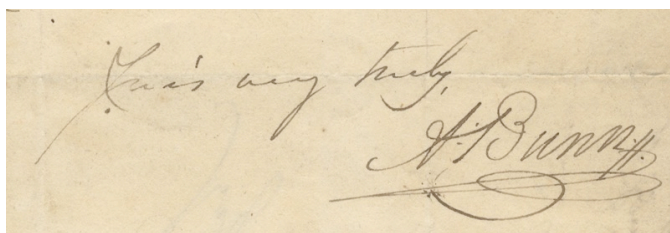
Bryant's Power of Music; Being a Collection of All the Latest and Best Sentimental and Negro Songs, etc., As Sung by the Inimitable Bryant's Minstrels. New York: Robert M. De Witt, [1859].

12mo. Original publisher's yellow illustrated wrappers. 1f. (frontispiece), [i] (title), [i] (copyright notice and printer's note), [v]-vi (table of contents), vii-viii (preface), 9-72 pp. Upper wrapper with **illustration of a minstrel in blackface with his banjo** to recto, publisher's advertisement depicting a minstrel in "Bryant's Essence of Old Virginny" to verso; lower with publisher's advertisement depicting a minstrel in "Unsworth's Burnt Cork Lyrics" to recto, a scene outside Bryant's Mechanics' Hall with patrons waiting for the evening's show to verso. With 5 wood-engraved illustrations of the Bryant brothers performing in text, including "The Surprise Party," "The Three Hunters," "We Ain't Got Time to Tarry," "Dan and Jerry in their Inimitable Challenge Dance," and "Jerry and Dan Bryant's Scene at Phalon's." Text to 62 songs sung by Bryant's Minstrels. Wrappers slightly worn, soiled and stained; lower partially detached; portions of spine lacking at head and tail. Occasional foxing, staining, and wear to edges; minor offsetting to blank recto of frontispiece.

First Edition.

*"In February 1857 [Dan Bryant] formed Bryant's Minstrels with his brothers Jerry and Neil. As a versatile and brilliant performer, Bryant quickly became a public idol; the troupe performed with great success in New York until Bryant's death in 1875, and also toured in California and elsewhere in 1867–8. Bryant's Minstrels excelled in the portrayal of black 'plantation life', marking a return to the classic type of minstrelsy of the 1840s; they were also innovators, placing a greater emphasis on burlesque skits... [Dan] Bryant was the leading minstrel performer of his day, appearing as comedian, dancer, musician and singer. He was one of minstrelsy's greatest dancers, and his widely imitated song-and-dance skits *The Essence of Old Virginny* and *Shoo fly don't bodder me* are regarded as true classics of minstrelsy. As a musician his primary instrument was the banjo, but he also played the tambourine and the bones. He also had a secondary career as a whiteface Irish comedian during summer seasons from 1863 to at least 1870, winning great acclaim in *Handy Andy* and *The Irish Emigrant*. He wrote the lyrics 'Turkey in the Straw' (1861) to G.W. Dixon's tune *Zip Coon*." Robert B. Winans in *Grove Music Online*.*

An interesting testament to the complex racial politics of antebellum America and the history of blackface minstrelsy. (25046) \$150



76. BUNN, Alfred ca. 1797-1860

Autograph letter signed to an unidentified male correspondent.

1 page. Small quarto. Undated, but ca. 1835. With autograph address of Abbey Cottage, Elm's Tree Road, Regent's Park at head and small rectangular blindstamp to upper left-hand corner. Bunn sends "a copy of a work, written by a friend of mine, in whose welfare I take an interest." Somewhat soiled; creased at folds, with some additional creasing.

*Bunn, an English librettist, became joint manager at Drury Lane and Covent Garden in 1833 and "from 1835 onwards... attempted to establish English opera, relying heavily on the popularity of Balfe's works." Nigel Burton in *Grove Music Online*. (20621) \$100*

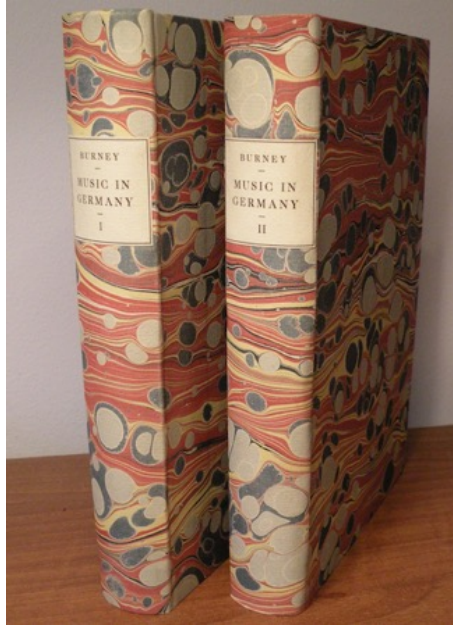
77. BURNEY, Charles 1726-1814

The Present State of Music in Germany, The Netherlands, and United Provinces. Or, The Journal of a Tour through those Countries, undertaken to collect Materials for A General History of Music... In Two Volumes. London: Printed for T. Becket and Co... J. Robson... and G. Robinson, 1773.

2 volumes. Octavo. Newly bound in marbled boards with printed paper title labels to spines.

Volume I: 1f. (title), [iii]-viii, 376 pp.; Volume II: 1f. (title), [v]-vi, [i] (blank), [i] ("Proposals for Printing by Subscription, A General History of Music" dated London, April 20th, 1773), [i] ("Errata to Vol. I... Vol. II"), 352 pp. With indices to both volumes. Early signature of "John Dixon" to both titles.

First Edition. Gregory-Bartlett I p. 48. Cortot p. 41. Hirsch I Anhang 13. RISM BVI p. 192.



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. His History of Music, which remains of considerable importance today, was the first to be written in the English language. Although but a music teacher with no University degree, Burney moved in the circles of Samuel Johnson, Garrick and Joshua Reynolds. Upon coming to London, Haydn, with whom Burney had had some correspondence, made a point of first calling on Burney. (24007) \$650

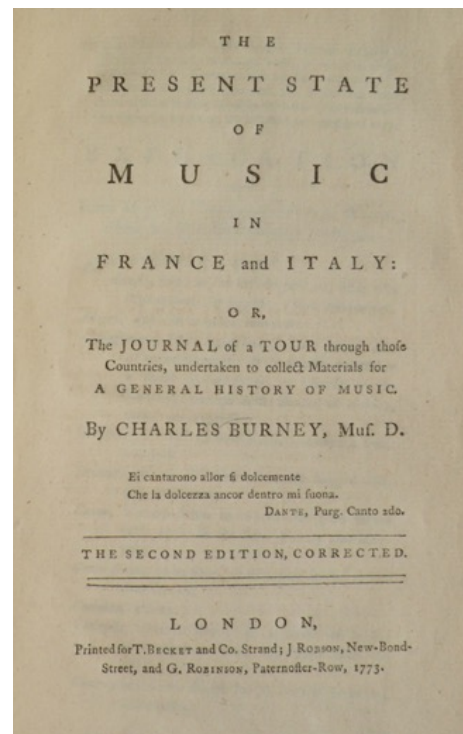
78. BURNEY

The Present State of Music in France and Italy: Or, The Journal of a Tour through those Countries, undertaken to collect Materials for A General History of Music... The Second Edition, Corrected. London: T. Becket and Co; J. Robson; G. Robinson, 1773.

Octavo. Full mid-tan polished brown with raised bands on spine in gilt-ruled compartments, dark red leather title label gilt. 1f. (publisher's advertisements), 1f. (title), [v]-viii (explanation of musical terms), 409, [i] (blank) pp. + 5ff. (index and errata). Binding slightly bumped, rubbed, and chipped; hinges tender; split at joints; front free endpaper detached; some browning to endpapers. Occasional light foxing, browning and soiling; occasional annotations in pencil in a modern hand.

Second edition. Eitner II, p. 246. Gregory-Bartlett II, p. 15. RISM BVI, p. 192.

*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. (25029) \$425*





79. BURNEY

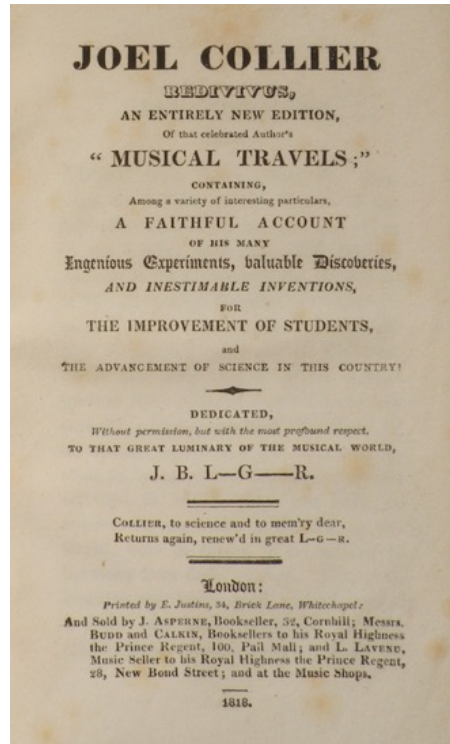
An Account of the Musical Performances in Westminster-Abbey, and the Pantheon, May 26th, 27th, 29th; and June the 3d, and 5th, 1784. In Commemoration of Handel... Printed for the Benefit of the Musical Fund. London: Sold by T. Payne and Son... and G. Robinson, [January 8] 1785.

Quarto. Newly bound in marbled boards with printed title label to spine. 1f. (frontispiece), 1f. (title), [iii-viii] (dedication, contents), [i]-xvi (preface), 8, 8, 9-20, 19-24, 21-56, 21, [i] (blank) pp., 2 ff. (section title, list), pp. [25]-41, [i] (blank), 2 ff. (section title, list), [45]-70, 1f. (section title), pp. 73-90, 2 ff. (section title, list), pp. [93]-107, [i] (blank), 1f. (section title), pp. 111-139, [ii] (advertisement, errata) pp. + 8 plates engraved by Delattre, Bartolozzi, Haward, Spilsbury and Collyer after Burney, Cipriani and Smirk, with the "Plan of the Orchestra and Disposition of the Band" naming J. Bates as conductor. Very slightly browned; some minor creasing, light foxing, and occasional soiling and staining, especially to frontispiece, title, and dedication; minor offsetting opposite plates. With the autograph signature in pencil of the English-born early 19th century American composer and conductor Horace Middleton to upper outer corner of blank recto of frontispiece. An attractive, wide-margined copy.

First Edition. Gregory-Bartlett p. 47. Cortot, p. 42. Eitner II, p. 246. RISM BVI, p. 191.

"[Burney] suggested and was entrusted with the preparation of a book giving an account of it [the Handel commemoration of 1784], preceded by a life of Handel. As a professional man, however, he was astonished to discover he was expected to do this without recompense... The Handel commemoration volume caused its author much concern and distracted him from his History, yet it has served posterity well." The New Grove, Vol. 3, pp. 489-491.

Joah Bates (1740-1799), conductor, organist and concert organizer, was "a fierce champion of Baroque music and particularly of Handel's work..." The New Grove, Vol. II, p. 284. (24927) \$785



80. [BURNEY]

Collier, Joel [pseud.] fl. late 18th century

Joel Collier Redivivus, An Entirely New Edition, Of that celebrated Author's "Musical Travels;" Containing, Among a variety of interesting particulars, A Faithful Account of his Many Ingenious Experiments, valuable Discoveries, and Inestimable Inventions, for the Improvement of Students, and the Advancement of Science in this Country! Dedicated, Without permission, but with the most profound respect, To That Great Luminary of the Musical World, J.B.L-G-R. London: Printed by E. Justins, 1818.

Octavo. Full mid-tan polished calf with raised bands on spine in decorative compartments gilt, black leather title label gilt. 1f. (title), 8 (advertisement and dedication), 84, 15 (appendix), [i] (blank) pp. Binding slightly worn and stained; hinges splitting, endpapers foxed. Some light foxing, soiling, browning and signs of use.

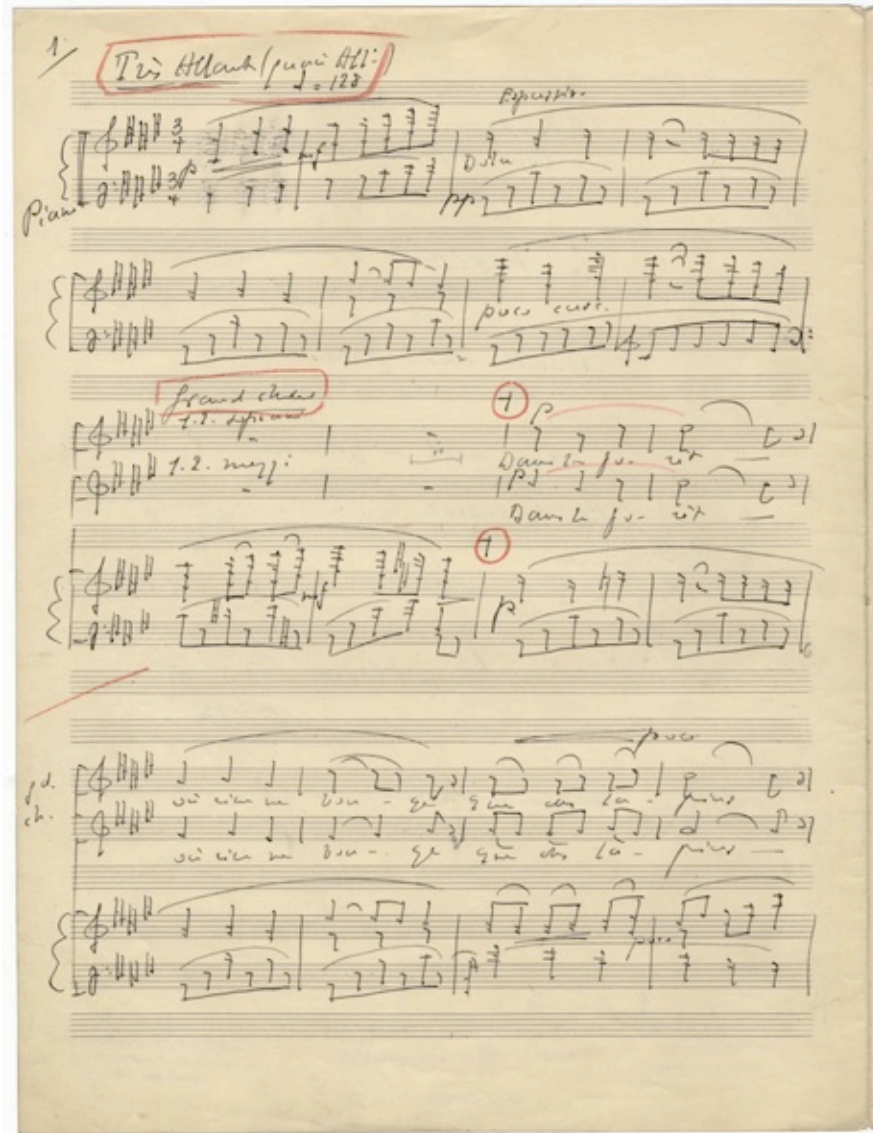
A later edition. Scarce.

First published in 1774, this satire on the works of the great music historian Charles Burney has been attributed to George Veal (fl. 1774-1818), John Bicknell (fl. 1774), or Thomas Day (1748-1789). The dedicatee of this edition is Johann Bernhard Logier ("J.B.L-G-R.") (1777-1846), a noted German pianist, teacher, author, and composer who settled in England and Ireland. (25011) \$165

81. **BUSSER, Henri 1872-1973**

[Op. 95]. *Le Petit Chaperon Rouge Double chœur pour voix de femmes et d'enfants. Avec acct de piano ou d'orchestre Pour le chorale des lycées de jeunes filles de Paris Poème de Guy de Teramond... op. 95. Chez Alphonse Leduc: Paris. Autograph musical manuscript signed.*

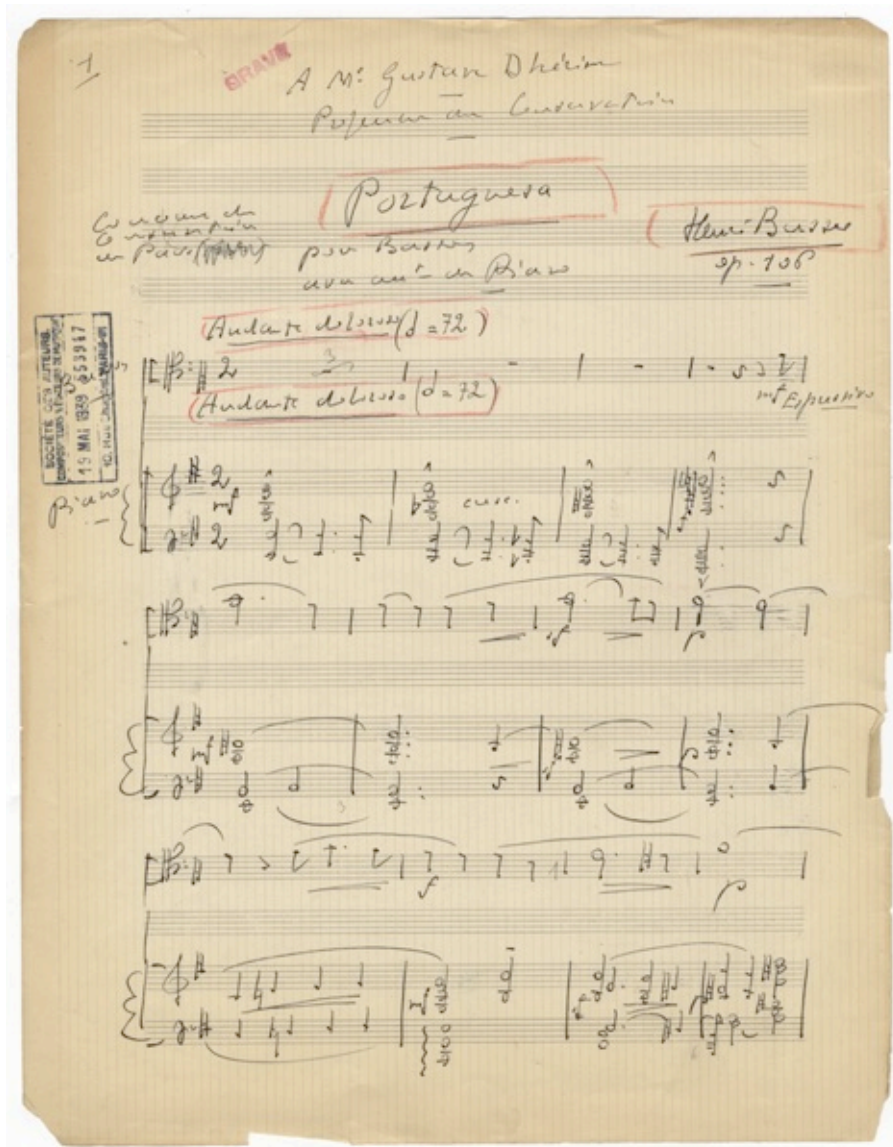
Folio (ca. 360 x 273 mm). [i] (title), 20, [i] (blank) pp. Notated in black ink on music paper with 20 printed staves per page. Scored for double choir and piano. The work begins in A minor, in 3/4, Très Allant (quasi Allo). Textual incipit: "Dans la forêt où rien ne bouge..." **The engraver's copy**, prepared for the publishing house Alphonse Leduc et Cie. **With the composer's autograph signature ("Henri Busser") and date ("Paris, Août 15") to p. 20. Occasional erasures and corrections in black ink in the composer's hand.**



Lower edge of title with publisher's handstamps and manuscript date ("[19]35") and plate number ("A.L. 19,198") in an early hand. Numerous editorial markings, minor annotations, and occasional corrections in one or more early hands in pencil and red crayon. Slightly worn and soiled; minor ink smudges to 3 pages slightly affecting notation.

A piano-vocal edition of *Le Petit Chaperon*, with plate number A.L. 19,198, was published by Alphonse Leduc in 1935. The work is not cited in Grove online.

"Firmly rooted in the French 19th-century tradition, Büsser's symphonic and choral writing is indebted to Gounod and Saint-Saëns. He is best known, however, for his dramatic works, which betray Wagner's impact in both their form and their use of the orchestra. The influence of Debussy, whose advice Büsser sought over the opera that became his most successful, *Colomba* (c1902–10), is also evident in certain harmonic procedures and in an acute sensitivity to orchestral colour. The ballets, such as the light-hearted *La ronde des saisons* (1905) with its amusing descriptive touches, provide further evidence of his keen dramatic sense." Barbara L. Kelly in *Grove Music Online*. (25149) \$2,800



82. BUSSER

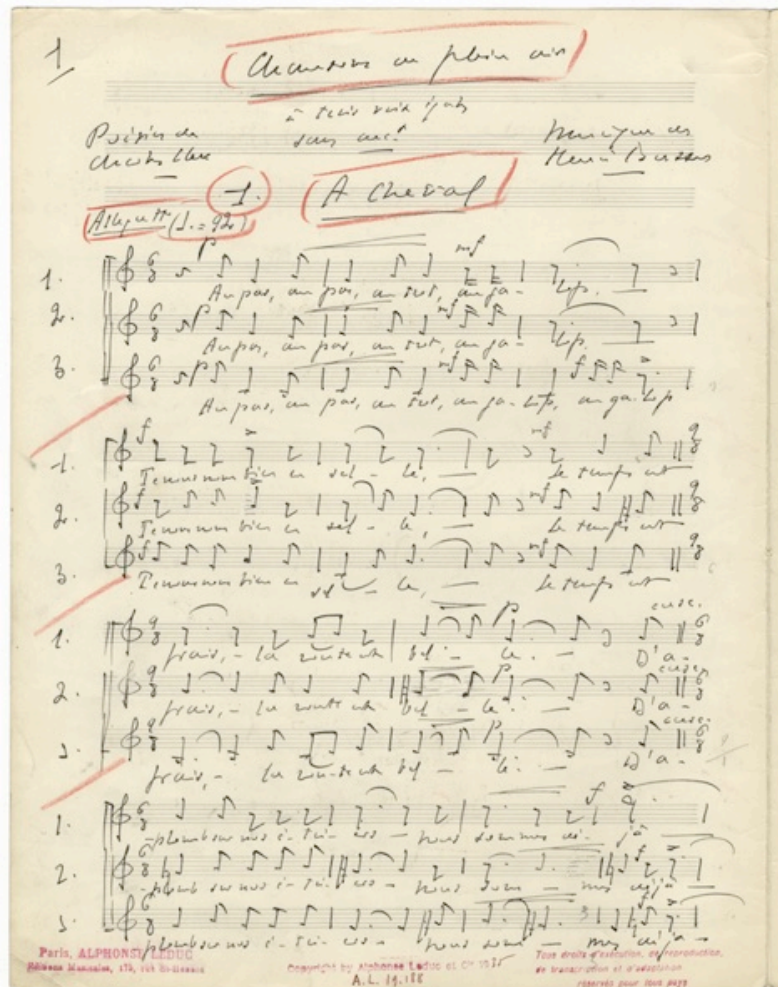
[Op. 106]. *Portuguesa pour basson et piano Morceau de Concours du Conservatoire national de Musique*. Autograph musical manuscript signed.

Folio (ca. 360 x 280 mm). [i] (title), 15 pp. Notated in black ink on music paper with 16 printed staves per page. **The engraver's copy**, prepared for the publishing house Alphonse Leduc. Scored for bassoon and piano, the work begins in E minor, in 2, Andante doloroso. First page **with autograph dedication, signature, ("Henri Busser"), and dates ("1939")**. Final page signed "H. Busser" and dated Paris, April 15, [19]39. Dedicated to Gustave Dhérin, noted professor of bassoon at the Paris Conservatory. **With autograph annotation "Même édition que La Chasse de St. Hubert" to lower portion of title and occasional erasures and corrections in black ink in the composer's hand**. Lower edge of first page with publisher's red handstamp, manuscript date "[193]9" and plate number ("A.L. 19882") in an early hand in maroon ink. Handstamps of the Société des Auteurs, Compositeurs & Éditeurs de Musique, dated May 19, 1939, to first and last pages. Numerous editorial markings and minor annotations in one or more early hands in pencil and red crayon. Slightly browned; two outer leaves and second bifolium detached, with several minor tears not affecting music; lower portion of pp. 3 and 4 with slight washing of ink, minimally affecting 1 "f" dynamic marking.

Together with:

An engraved proof of the first edition of the bassoon part. Folio (ca. 350 x 270 mm). 1 page. Paris: Alphonse Leduc, 1939 [PN A.L. 19,882]. With an autograph annotation in blue crayon signed "H. Busser" to blank upper margin. Various handstamps, including "11 Mai 1939," "Corrigé," and publisher's stamp to lower margin. Slightly worn, torn and creased.

With numerous recordings available online, the *Portuguesa* has become a staple of the conservatory bassoonist's repertoire. Leduc also issued an undated, and probably later, version for bassoon and orchestra, of which only one copy is recorded, at the Deutsche Nationalbibliothek. Worldcat. Not in Grove Music Online. (25158) \$2,500



83. BUSSER

Chansons de plein air à trois voix égales sans accompagnement Poésies de Charles Clerc... 1. A cheval. 2. Le joli jeu. 3. En canotant. 4. En pédalant. 5. Foot ball. 6. Teuf, teuf. Autograph musical manuscript signed.

Folio (ca. 349 x 270 mm). Disbound. [i] (title), 19 pp. Notated in black ink on 15-stave music paper issued by L. Andrieu with their blindstamp to upper inner corners. **The engraver's copy**, prepared for the publishing house Alphonse Leduc. **Autograph signature ("Henri Busser") and date ("Paris, Juillet Août 1925")** to final page. **Autograph dedication "A mon petits-enfants Roland et Claude Busser" and note "Alphonse Leduc Editeur: Paris 175, Rue St. Honoré"** to title. **Occasional erasures and corrections in black ink in the composer's hand.**

Scored for 3 voices in 6 movements, each with its own plate number:

- 1) À cheval: "Au pas, au pas, au trot..." In C major, 6/8 time, Allegretto.
- 2) Le joli jeu: "Sur le court de terre battue..." In D major, 3/4 time, Vivo.
- 3) En canotant: "Ohé du canot!..." In B-flat major, 6/8 time, Allegretto poco moderato.
- 4) En pédalant: "Tourne, tourne, ma pédale..." In F major, 2/4 time, Vif et alerte.
- 5) Football: "Le ballon est près du but..." In C, 3/8 time, Vivo.
- 6) Teuf, teuf: "Teuf, teuf, teuf..." In G major, 2/4 time, Animé, joyeux.

Numerous editorial markings and minor annotations in one or more early hands in pencil and red crayon. Lower edges of several pages with publisher's handstamps, and manuscript date ("[19]35") and plate numbers (A.L. 19,188—A.L. 19,193) in an early hand in maroon ink. Slightly worn, creased and soiled; pinholes and occasional short tears to inner margins; pp. 9 and 15 with slight ink washing minimally affecting notation.

The *Chansons de plein air* were published by Leduc in 1935. According to Worldcat, only 2 libraries (the Bibliothèque Nationale and the Swiss National Library) possess copies of this first (and only?) edition. Not in Grove Music Online. (25151) \$2,500



To Be Continued ...