

J & J LUBRANO MUSIC ANTIQUARIANS



Item 7 Benois

Recent Acquisitions December 2012

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An Unrecorded Early 19th Century Libretto

1. **DAS ABENDTHEUER[!] IN DER JÜDENSCHKE**, oder Gewin durch Verlust. Singspiel in 1 Akt, mit Chören und Tänzen, aus den Russischen übersetzt von Herrn Zoloff. Die Musik ist von Herr Kapellmeister Lehnard, aus dem Russischen, klein Russischen, Polnischen, und Jüdischen National Liedern gesammelt und für Orchester arrangirt. Text, aus den Clavier auszugs. [The Adventurer in the Jewish Tavern, or Gains by Loss. A Musical Comedy in 1 Act, with Songs and Dances, from the Russian translated by Mr. Zoloff. With Music by Music Director Lehnard from Russian, Polish and Jewish National Songs Collected and Arranged for Orchestra. Text from the Piano-Vocal Score"]. Manuscript libretto dated St. Petersburg, May 1819.

Quarto. Contemporary plain blue thick paper wrappers. [i] (title), [ii] (cast list), [85] pp. With contemporary corrections, alterations and cancels in both pencil and ink. Wrappers considerably worn and stained. Small 19th century handstamps to title erased and illegible.

A manuscript full score of the present work (70 leaves dated ca. 1826) is held at the Landesbibliothek in Coburg, Germany (OCLC 635160530). We have not located any other references to either the work or the composer, and thus assume that it remains unpublished.

While there was a tradition in early 19th century Russia of performances of French, German and Italian operas in Russian, the present work would appear to be an example of the reverse. (21781)
\$650.00

Early 19th Century American Imprint

2. **[AMERICAN MUSIC]. Rothbaust, Johannes ca. 1775-1841, comp.** Die Franklin Harmonie und leichter Unterricht in der Vokal-Musik. Enthaltend, die vornehmsten Deutsch und Englishchen Kirchen-Melodien; die bey allen Religions-Verfassungen gebräuchlich, auf drey und vier Stimmen gesetzt: und mit den neuesten und vornehmsten musikalischen Stücken, von verschiedenen Dichtern und Componisten, sammt hinreichendem Unterricht versehen, eingerichtet für Singschulen. Harrisburg: John Wyeth, 1821.

Oblong octavo. Contemporary leather-backed marbled boards. 1f. (title within decorative border), [iii]-xii, 144 pp. including 2-page index to final leaf. In shape-note notation, with text in both German and English. Binding considerably worn; boards defective; free endpapers lacking. Uniform light browning; occasional spotting. Contains just over 300 hymns arranged for 3-4 voices.

First Edition. Stanislaw 230. Not in Metcalf. Quite scarce.

Rothbaust, a music teacher, lived in Chambersburg, Pennsylvania from 1820 until his death. Die Franklin Harmonie was published by the noted early American publisher John Wyeth (1770-1858), who also published two other German tunebooks, Joseph Doll's Der leichter Unterricht (Harrisburg, 1810) and Isaac Gerhart and J.F. Eyer's Choral-harmonie (Harrisburg, 1818). (21759)
\$500.00

3. **[AMERICAN MUSIC]. Weber, Thomas R.** Die Pennsylvanische Choral Harmonie enthaltend die vornehmsten Kirchen-Melodien... Allentown, PA: Blumer & Bush, 1844.

Large oblong octavo. 19th century mid-tan calf-backed boards. 1f. (title), xii, 204 pp. including Register listing 266 tunes to pp. 201-204. With music printed in shape-note notation. With contemporary ownership markings in both pencil and ink "*Wm. Shive his Book Moore Township Northampton County... 1855,*" etc. to pastedown endpapers and title. Binding considerably worn; boards partially detached; free endpapers lacking. Browned and foxed; some minor creasing and additional signs of use; marginal tears throughout; two leaves (pp. 139-141) frayed at margins with slight loss.

Stanislaw 266 cites an edition published "By the Compiler" in 1844 with 292 pp.; the present edition not in Stanislaw. (21758)
\$135.00

The First Biography of Bach, Ex-Libris Philipp Spitta

4. **[BACH, J.S.] Forkel, Johann Nicolaus 1749-1818.** Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke... Mit Bachs Bildnis und Kupfertafeln. Leipzig: Hoffmeister und Kühnel, 1802.

Quarto. Contemporary marbled boards. 1f. (title), 1f. (dedication), 3ff. (foreword), 69, [i] (blank) pp. + 2ff. engraved musical examples printed on facing pages. Binding quite worn, rubbed and bumped with some loss of paper; hinges splitting; early tape repairs; joints tender. A little light foxing and browning; small tear to margin of one leaf with very slight loss. Lacking frontispiece portrait. Quite a nice wide-margined copy internally overall.

From the collection of Philipp Spitta (1841-1894), highly distinguished Bach scholar and author of a monumental biography of the composer, with his signature in ink to front free endpaper and with a number of markings and annotations within text in pencil in what appears to be his hand. From the collection of the noted musicologist and Brahms bibliographer Donald M. McCorkle with his bookplate to rear pastedown.

First Edition of the first biography of Bach.

"Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke, *Forkel's seminal biography, marked the formal beginning of the Bach revival, and it remains a primary source. Based on information received directly from Bach's two eldest sons, Wilhelm Friedemann and Carl Philipp Emanuel, it contains many facts that would otherwise have been lost (such as the origin of the Goldberg Variations). Forkel focusses mainly on Bach's keyboard works and his accomplishments as a keyboard player, composer and teacher, portraying him as a German cultural hero... whose preludes and fugues, trio sonatas and other masterpieces eclipsed the music of Forkel's day.*" George B. Stauffer in *Grove online*

This volume was once part of a portion of Spitta's library housed at the Hochschule für Musik in Berlin, evidenced by library stamps to verso of title and final leaf and by a bookplate to front pastedown endpaper with a library stamp indicating that the copy was a duplicate deaccessioned by the library on January 22, 1959.

A fine association copy. (21871)
\$3,200.00

19th Century Manuscript Tunes for Bagpipe

5. **[BAGPIPE]. Cleland, William.** Mid- to late-19th century manuscript containing tunes for bagpipe including instructional material.

Oblong octavo. Approximately 275 tunes in total; *a full list is available upon request.*

Pp. 1-69, 80-154, 156-184, 187-232[!233] pp. + 15 blank leaves with ruled staves. With "Scale for the Bagpipe wrote By William Cleland" to head of page 1 with hand-drawn illustrations of thumb placement on 9 chanter corresponding to the notes G-A-B-C-D-E-F-G-A. With 1-leaf manuscript transcription "wrote by Wm. Cleland Piper" of the title and preliminary matter to "A Complete Tutor For the Great Highland Bagpipe, with A Compendious Selection of Marches, Quick Steps, Strathspeys, Reels & Jigs Amounting to 100 Tunes by W. Mackay. Now Corrected And improved By Angus MacKay Piper To the Right Hon. Lord Ward. Edinburgh. Published by Alexander Glen ... Bagpipe Maker [ca. 1843]" written on paper different from that of the musical manuscript and inserted between pp. 81 and 82. [N.B. We have been unable to locate any records on WorldCat for a published edition of this tutor]. Signed by the noted "Piper William Cleland" on verso of (detached) free front endpaper (see notes below).

Named composers include:

John Arbuckle, William Cleland (the compiler), John McIntyre (son of Donald McIntyre), Angus McKay, Hugh McKay, D. McPhail, D. McKerchaer, J. McLachlan,

William Ross, etc.

Disbound. Slightly worn and soiled; several upper outer corners slightly chipped; some misnumbering; slightly trimmed at lower margin most often affecting only beams, not notation; apparently lacking pp. 185-186. With occasional corrections.

"The music of the bagpipes and the pungent aroma of the haggis pervaded Delmonico's [New York] large banquet hall last night on the occasion of the one hundred and thirty-fourth anniversary dinner of the St. Andrew's Society... At 7:30 o'clock Piper William Clelland[!], arrayed in full Highland costume, stuck up 'The Campbells are Comin' and led the members and their guests into the banqueting room. While the menu was being discussed an orchestra played Scotch music, and the central feature of the feast was reached when the piper escorted a procession of six waiters, each carrying aloft a genuine Scotch haggis. As the 'great chieftains,' or haggises, were borne up and down the aisles, the bagpiper discoursed the old tune 'Bannocks o' Barley,' the Scotsmen cheered until their throats were sore, and the guests of other nationalities enjoyed the scene... The usual formality of parading the haggis was observed amid great enthusiasm. Piper William Clelland led the procession as he has done for thirty-six years." The New York Times, December 6, 1890

Angus Mackay became piper to Queen Victoria in mid-1843, thus the manuscript reference to Mackay as piper to Lord Ward on the leaf inserted between pp. 81 and 82 serves to date the "Corrected and improved" edition of the unlocated tutor to the first half of 1843 or earlier.

We would like to thank bagpipe historian Geoff Hore of Ruakaka, New Zealand for his kind assistance in the dating of this tutor.

Material of this nature is very rare to the market. (21764)
\$1,500.00

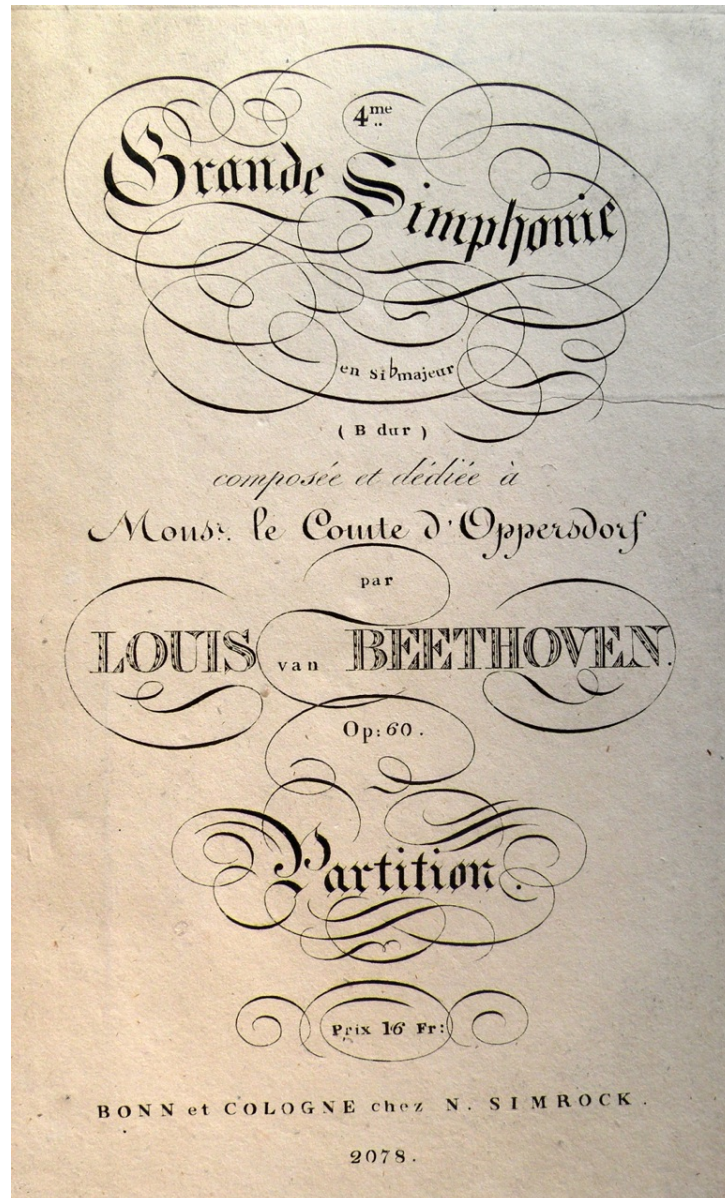
First Edition of Beethoven's 4th Symphony

6. **BEETHOVEN, Ludwig van 1770-1827.** [Op. 60]. 4me Grande Simphonie en Sib majeur (B dur) composée et dédiée à Monsr. le Comte d'Oppersdorf... Op. 60 Partition Prix 16 Fr. [Full score]. Bonn et Cologne: N. Simrock [PN] 2078, [1823].

Large octavo. Original publisher's dark pink printed wrappers. 2ff. (title, blank), 195 pp. In custom-made maroon cloth-backed folding case, marbled wrappers, gilt titling to spine.

Wrappers somewhat worn, soiled and torn, with some repairs to upper. Slipcase slightly worn.

First Edition, variant issue, indicated by the presence of "4me" in the title; this does not



appear in the first issue. Kinsky-Halm p. 145. Beethoven Beiträge p. 216. Hirsch IV 300.

"The Fourth Symphony is perhaps the work in which Beethoven first fully reveals his mastery of movement... The Finale represents Beethoven's full maturity in that subtlest of ways, his discovery of the true inwardness of Mozart and Haydn; a discovery inaccessible to him whenever... he seemed or tried to imitate them, but possible as soon as he obtained full freedom in handling his own resources. Everything is present in this unsurpassably adroit and playful Finale; and it is all pure Beethoven...". Tovey: The Beethoven Companion, pp. 564-565. (21894)

\$2,500.0

Original Costume Design for Bizet's *Carmen*

7. **BENOIS, Alexandre 1870-1960.** Original costume design for *Carmen* in the opera of the same name by Georges Bizet, signed by the artist and dated 1931.

Ca. 310 x 235 mm. Executed on laid paper in pencil and watercolour. identified in pencil as "Carmen I" at upper right, with additional pencilled notes regarding fabric and design. Slightly worn and frayed; several small edge tears not affecting image.

Carmen, an opéra comique in four acts by Georges Bizet to a libretto by Henri Meilhac and Ludovic Halévy after Prosper Mérimée's novel (1845), was first performed in Paris on March 3, 1875.

"Bizet [1838-1875] might have surpassed all the many composers active in France in the last third of the 19th century had it not been for his untimely death at the age of 36. Carmen, first performed three months before his death, has become one of the most popular operas of any age." Hugh Macdonald in *Grove online*

Benois was a highly important designer for Diaghilev's Ballets Russes and other notable European theatres; his influence on modern ballet and stage design is considered seminal. He executed the set and costume designs for a production of Carmen in Monte Carlo in 1932 with which this design is most probably associated (see Alexandre Benois, Memoirs, Vol. II, p. 259). (21788). See title-page illustration.

\$1,650.00

First Edition of Blow's *Amphion Anglicus*, Ex-Libris John Hullah

8. **BLOW, John 1649-1708.** *Amphion Anglicus*. A Work of Many Compositions, For One, Two, Three and Four Voices: With several Accompaniments of Instrumental Musick; And A Thorow-Bass to each Song: Figur'd for an Organ, Harpsichord, or Theorboe-Lute... [Score]. London: William Pearson... and by Henry Playford, 1700.

Small folio. Quarter mid-tan leather with marbled boards, spine with raised bands and titling gilt. 1f. (title printed in red and black), 3ff. (dedication), vi (letters of praise to Blow from London musicians, etc.), vii-viii ("A Pindarick Ode, On Dr. Blow's Excellency in the Art of Music. By Mr. Herbert"), 1f. (publisher's notice of music books recently printed by Playford, A Table of the Songs), 216 pp. Binding slightly worn, rubbed and bumped; free front endpaper frayed with tape repairs to outer and lower margin. Minor spotting and browning; first several leaves slightly frayed and chipped at edges; lacking frontispiece (supplied in copy and laid down to front pastedown endpaper).

With the signature of the English composer, music teacher, and writer John Hullah

(1812-1884) to upper portion of title; the handstamp of St. Martin's Hall Library 1850 to upper outer corner; an early signature to upper margin erased. Previous owner's annotations to front free endpaper indicate that this copy once belonged to the English lutenist Robert Spencer (1932-1997).

First Edition. Day & Murrie 183. BUC p. 114. RISM B2985.

Inspired by Henry Purcell's Orpheus Britannicus, Blow published this "imposing collection of his songs and vocal chamber music" by subscription. In it he "shows a marked disposition towards ostinato-like basses. But the range of his vocal music -- dull, florid, powerful, suave, lyrical -- is too varied to permit a neat summary." TNG Vol. 2 pp. 806-808.

Hullah had a notable collection of rare music which was sold at two auctions in the 19th century, the first by Christie's in 1860 and the second by Puttick in 1884. (21767) \$800.00

18th Century Song Collection

9. **THE BUSY BEE, or, Vocal Repository.** Being a Selection of the most Favourite Songs, &c. Contained in the English Operas, That have been Sung at the Public Gardens, And written for Select Societies; Together with an extensive Collection of Hunting Songs, And a variety of Scotch and Irish Ballads, &c. Volume the First [-Third]. London: J.S. Barr, [1790].

3 volumes. 12mo. Newly bound in period-style marbled boards with printed paper title labels to spines. With text only to 1124 songs in total.

Volume I: 1f. (title), [iii]-xvi index, 350 pp. 536 songs

Volume II: 1f. (title), [v]-xii index, 348 pp. 282 songs

Volume III: 1f. (half-title), 1f. (title), [i]-viii, 348 pp. including "A Complete Alphabetical Glossary; Or, Explanation of the Scotch Words" (pp. 345-348). 306 songs

Manuscript annotation to flyleaf of Volume I: "Sept. 1792 Lent Mr. Hall the first Volume not come home yet." Slightly worn and browned, occasional foxing and staining. Lacking frontispiece portraits of Mrs. Billington (Vol. I), Mrs. Martyr (Vol. II) and Captain Morris (Vol. III).

First Edition. (21873)

\$450.00

10. **FÉTIS, Edouard 1812-1909.** Le Musiciens Belges... Tome Premier [-Deuxième]. Bruxelles: Jamar, [1848-1849].

2 volumes in one. Octavo. Half dark blue cloth with leather label gilt to spine. 4ff., 196; 4ff. 212 pp. **Each volume with pictorial lithographic plates preceding titles** including medallion portraits of Dufay, De Lattre, Willaert, Gretry and Gossec; "Ménestrel chantant;" "Grétry fait entendre son premier opéra;" and "Pastorale en musique exécutée en présence des archiducs Albert et Isabelle." Binding slightly worn, rubbed and bumped. Slightly worn throughout. Small ownership stamp to outer corner of front free endpaper

The eldest son of François-Joseph Fétis, Edouard, writer and critic, worked closely with his father; he was employed by the Bibliothèque Royale in Brussels in 1836 and later became curator of printed books there. (21890)

\$100.00

11. **FÉTIS, François-Joseph 1784-1871.** Collection of writings published in the Bulletin of the Académie Royale de Belgique, 1847-1861.

- Rapport sur l'emploi du quart de ton dans le chang Grégorien. Tome XXIV, no. 4. Ca. 1856. 1f., 24 pp.
- Discours prononcé a la séance publique de la classe des beaux-arts de l'Académie Royale de Belgique, le 23 September 1852. Tome XIX, no. 9. 1852. 7 pp.
- Discours... le 23 September 1855. Tome XXIX, no. 9. 1855. 7 pp.
- Discours...le 24 September 1859. 2me série, tome VIII, nos. 9 et 10. 1859. 7 pp.
- Discours... le 23 September 1867. 2me série, t. XXIV, nos. 9 et 10. 1867. 34 pp.
- Rapport de M.F. Fétis, sur trois mémoires. Tome XIV, no. 9. 1847. 1847. 50 pp.
- Note sur l'organisation des Concours pour les Beaux-Arts. Tome XIV, no. 5. 1847. 8 pp.
- Sur la question soulevée par le sieur Van Poucke... 2me série, t. X, no. 11. 1860. 6 pp.
- Sur une messe solennelle de M. Pierre Benoît... 2me série, t. XI, no. 2. 1861. 6 pp.

Fétis was "among the most influential musical figures in continental Europe for most of the 19th century, occupying key posts within the Franco-Belgian musical establishment and initiating significant cultural trends through his theoretical works and his concert activity... [He] was at the centre of a network of historians, librarians and early-music performers active in France and Belgium throughout the 19th century. His writings, though recognized as flawed, provided a reference point for such musicians and often offered valuable methodological models regarding the use of primary and secondary sources in the quest for historical information... His vast library and important collection of early instruments... were bequeathed to the Belgian nation: his library is housed in the Bibliothèque Albert Ier, his instrument collection forms part of the museum of the Brussels Conservatory." Robert Wangermée et al in Grove online (21892)

\$35.00

12. **FÉTIS, François-Joseph 1784-1871.** Instruments de Musique. Bruxelles: E. Guyot, 1868.

Large octavo. Quarter olive green cloth with marbled boards, title label gilt to spine. 1f. (title), 90 pp. Binding slightly worn, rubbed and bumped; joints split. Some browning and foxing; early ink ownership signature and occasional markings.

Bound with:

Manuel des Principes de Musique... Deuxième Édition. Paris: G. Brandus et S. Dufour, 1864. 1f. (title), 1f. (preface), 3-68, [i] ("Table des Chapitres"), [i] (blank) pp. With musical examples throughout. (21891)

\$250.00

13. **FÉTIS, François-Joseph 1784-1871.** La Musique mise a la portée de Tout le Monde Exposé succinct de tout ce qui est nécessaire pour juger de cet art, et pour en parler sans l'avoir étudié... Deuxième édition augmentée de plusieurs chapitres et suivie d'un dictionnaire des termes de musique et d'une bibliographie de la musique. Paris: Paulin, 1836.

Octavo. Half dark red morocco with marbled boards, raised bands on gilt-ruled spine, titling gilt, marbled endpapers. 1f. (half-title), 1f. (title), vi, 440 pp. Contemporary manuscript annotation to half-title. Binding slightly worn, rubbed and bumped; endpapers slightly stained. Minor foxing throughout, heavier to first and last leaves.

First Edition. (21889)

\$150.00

An "Abrasive" Piccinnist Pamphlet

14. **[GLUCK] Marmontel, Jean Françoise 1732-1799.** Essai sur les Revolutions de la Musique en France. [Paris], [1777].

Octavo. Disbound. Laid into modern marbled wrappers. 1f. (title), 60 pp. Wrappers worn. Slightly worn, browned and foxed.

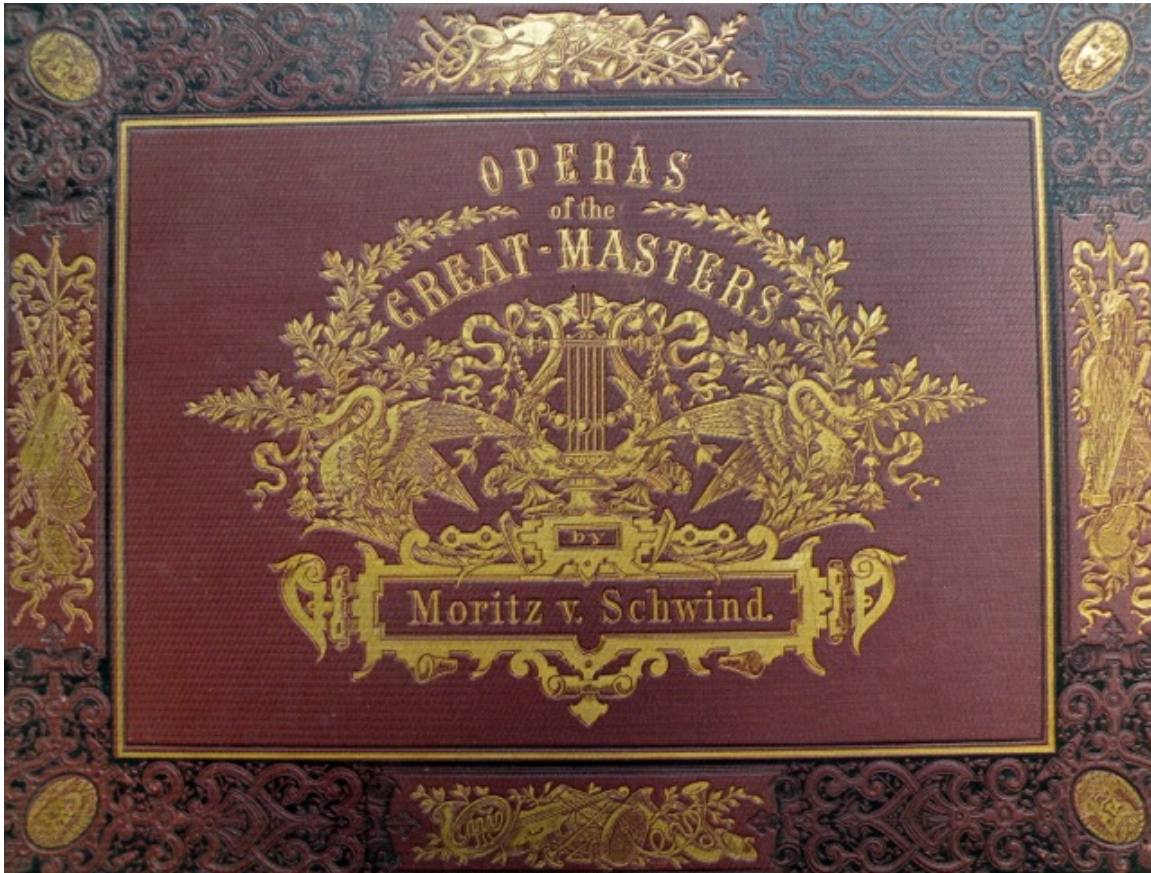
"Marmontel wrote the most abrasive of Piccinnist pamphlets, Essai sur les révolutions de la musique en France, in which he compared the melodic truth of the periodic style established by Vinci with the alleged barbarity of Gluck. The Essai was printed twice in 1777 and reprinted, with profuse criticisms, in Leblond's 1781 collection, Mémoires pour servir à l'histoire de la révolution dans la musique (it is also reprinted in Lesure)." Julian Rushton in Grove online (21881)

\$385.00

In an Attractive German Trade Binding

15. **HANSLICK, Eduard 1825-1904.** Operas of the Great Masters Illustrated by M[oritz] v[on] Schwind. With explanatory text by Dr. Edward Hanslick. London: Fred. Bruckmann, [1880].

Oblong folio. Original publisher's highly decorative dark brown cloth signed "M Brod Muenchen," stamped in gilt and black, all edges gilt, patterned endpapers. 1f. (half-title), 1f. (title), 1f., pp. 3-63, [i] (blank), 1f. (contents) + 10 original photographs of Schwind's designs from the foyer of the Vienna State Opera laid down to mounts interleaves with text. Binding slightly worn, rubbed, bumped and shaken. Some light foxing and browning. Inscription in ink to upper outer corner of front free endpaper dated 1880.



Published contemporaneously with the German-language edition, "Opern-Cyclus im Foyer des K.K. Opern-Hauses in Wien," published in Vienna in 1880.

Hanslick became one of the first widely influential music critics in the modern sense; he

was also among the first to receive an official university appointment in music, as professor of the history and aesthetics of music at the University of Vienna, in 1861... As a critic he covered a huge cross-section of musical life in the second half of the 19th century. His journalism – trenchant and entertaining in style – remains of great interest for the historical as well as critical insights it offers." Thomas S. Grey in *Grove online*

Moritz von Schwind (1804-1781) was an acclaimed painter who was friendly with Schubert. His decoration of the foyer of the Vienna Opera was his last major project.

A fine example of decorated German trade bookbinding. (21895)
\$375.00

Early Editions of Haydn's Quartets in Score

16. **HAYDN, Joseph 1732-1809.** Oeuvres de Haydn en Partitions Quatuors... Tome [1, 4, 5, 7, and 10] Gravés par Lobry. Paris: Pleyel [PNs a,d,e,g,j], [1803-1805].

5 (of 10) volumes published in this series. Thick octavo. 19th century half dark brown calf. 2ff. (half-title, title), 126; 2ff., 130; 2ff., 126; 2ff., 111; 2ff., 139 pp. With small circular embossed stamp of the noted American musicologist Allen Forte to half-title. Binding quite worn, rubbed and bumped; hinges split; head and tail of spine chipped. Slightly browned throughout; upper margin of title to first volume torn away with slight loss. Remnants of bookplate to front pastedown.

Contains Hoboken Coll. Div. 3B [Hoboken III: 75-77; 35, 34, 36; 48, 45, 46; 37-39; and 72-74]. Hoboken Kat. 7: 856, 859, 860, 862, 865.

"Haydn's chamber music centres on his 68 string quartets, a genre of which he was more nearly the literal 'father' than the symphony." James Webster and Georg Feder in *Grove online*.

One of the earliest editions of Haydn's quartets in score. (21901)
\$450.00

Rare Early 19th Century Portrait Medallion of Haydn

17. **HAYDN, Joseph 1732-1809.** Portrait medallion of Haydn by E. Gatteaux depicting the composer in head-and-shoulders profile, Vienna, 1818.

Side A: Portrait in relief entitled "Josephus Haydn" and the artist's name "E. Gatteaux."

Side B: "Natus An. M.DCC.XXX [!] Rorhau Ad Viennam Astriae Obiit An.

M.DCCC.IX. Series Numismatica Universalis Virorum Illustrum. M.D.CCC.XVIII.



Durand Edidit." 41 mm. In original dark brown leather case with dark green velvet and satin lining. Case worn and separated at hinge.

Rare. Niggl 865.

There are several versions of this portrait (*see Niggl 863, etc.*).
(21776)
\$400.00

An Early Biography of Haydn

18. **[HAYDN] Arnold, Ignaz 1774-1812.** Seine kurze Biographie und ästhetische Darstellung seiner Werke Bildungsbuch für junge Tonkünstler. Seitenstück zu Mozarts Geist, von demselben Verfasser. Neue Auflage. Erfurt: Müllerschen Buchhandlung, 1825.

Small octavo. Original light purple cloth with decorative spine gilt, titling gilt. 1f. (title), pp. [3]-272. Binding slightly worn, bumped, and faded with small stain to upper; shaken; previous owner's name to front free endpaper. Some internal browning and foxing.

A very scarce early biography of Haydn, first published in 1810. (21877)
\$300.00

18th Century Songs

19. **THE HIVE. A Collection of the most Celebrated Songs.** In Four Volumes Vol. I. [-IV]. The Fourth Edition, with Alterations and Additions. London: J. Walthoe, 1732, 1733, 1729, 1732.

4 volumes. 12mo. Newly bound in period-style marbled boards with printed paper title labels to spines. Titles printed in red and black and decorative woodcut head- and tailpieces throughout. With an alphabetical "Table of the Songs" to each volume. With text to approximately 950 songs (music not included). With a 4-page essay entitled "Criticism on Song-Writing. By Mr. Philips; In a Letter to a Lady" to Volume I. Some browning and staining, but a very good copy overall.

Volume I: 1f. (pictorial engraved frontispiece by J. Clark), [1] (title with engraved vignette, also by Clark), iii-iv ("The Reformation of Parnassus A Tale. Serving to explain the Frontispiece"), v-xvi, 272 pp.

Volume II: 1f. (frontispiece), [i] (title), [iii]-[x], 276 pp.

Volume III: 1f. (frontispiece), [i] (title), [ii]-[xii], 264 pp.

Volume IV: 1f. (frontispiece), [i] (title), [ii]-[x], 264 pp.

Stainer p. 38. (21878)

\$500.00

20. **THE HUMMING-BIRD. A New and Choice Collection of the most celebrated English and Scots Songs. Cantatas and Duets.** London: Printed for J. Johnson, 1776. 12mo. Newly bound in period-style marbled boards with printed paper title label to spine. 1f. (half-title), 1f. (title with vignette engraved by J. Taylor after A. Walker), 432 pp. song texts only (no music) + 9ff. manuscript index to songs.

Text to half-title reads "The Humming-Bird. Arranged under the following Heads: Hunting Songs and Cantatas. Songs for Ladies. Songs for Gentlemen. Pastoral Songs. Cantatas and Duets. Social and Convivial Songs. Miscellaneous Songs. With those sung at the Public Gardens the last Season." With contemporary ownership signature "Miss A. Carlton, 82 Talbot Rd., Bayswater, London W" and price of "2/6" to front endpaper. Edges browned; slightly worn; first three leaves quite browned at margins; lightly browned throughout with occasional foxing and other minor defects. Quite a nice copy overall.

First Edition. Stainer p. 30. (21874)

\$275.00



An Attractively Printed Collection

21. **LAUJON, Pierre.** Les A Propos de Societé ou Chansons de M.L**** Tom. I [II].

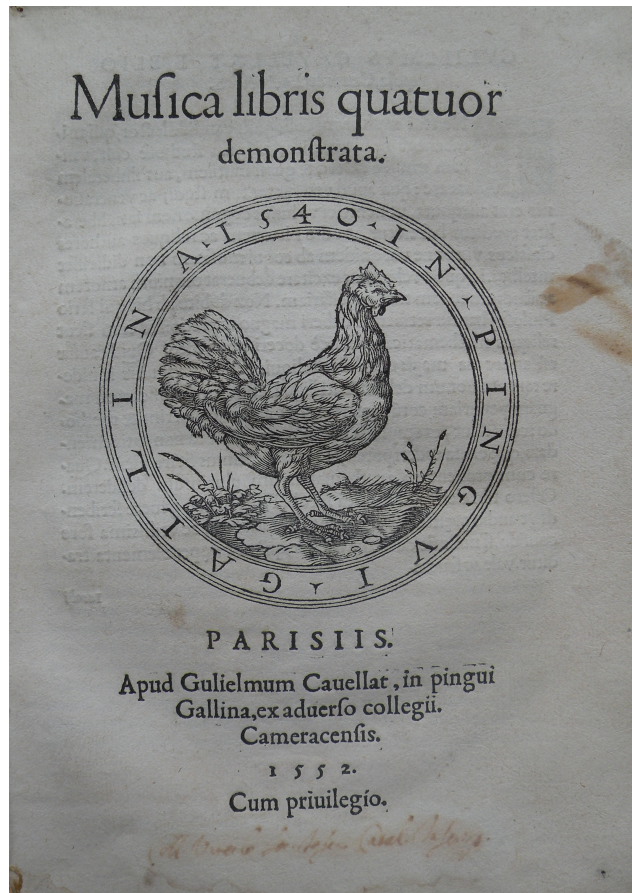
Together with: Les A Propos de La Folie ou Chansons Grotesques, Grivoises et Annonces de Parade. [Paris], [1776].

3 volumes. Octavo. Contemporary gilt-ruled mottled calf with spines in decorative compartments gilt, triple gilt rules to boards, marbled edges. 1f. (title), [iii]-x, 1f. (engraved plate), 302 pp.; 1f. (title), 1f. (engraved plate), 316 pp.; 1f. (title), [iii]-vi, 1f. (engraved plate), 319, [i] pp. With errata to all three volumes.

Contains the melody and text to 264 chansons. With fine engraved pictorial frontispieces, title pages and smaller engravings, after Moreau, throughout, including charming depictions of contemporary French society. Head- and tailpieces throughout. With the small bookplate of Douglas Maxwell Moffatt to front pastedowns of each volume. Slightly worn, rubbed and bumped; spines slightly chipped at head and tail. Spotting to several leaves in Vol. III; some minor foxing. A very good and attractive copy overall.

First Edition. Quite scarce. Lesure p. 661. RISM Recueils BII p. 97 (one copy of all three volumes in the U.S. and Great Britain).

An elegantly-printed collection. (21870)
\$850.00



Rare 16th Century Treatise

22. **LEFÈVRE D'ETAPLES [FABER], Jacques ca. 1460-1536.** Musica libris quatuor demonstrata. Paris: Guillaume Cavellat, 1552.

Small quarto. Loosely laid into full vellum with early manuscript titling to spine. 1f. (recto title incorporating attractive large woodcut device with print of a rooster, verso "Gulielmus Cavellat Bibliopola, Candido Lectori S.") followed by leaves numbered 2-44. With decorative woodcut initials, tables and diagrams throughout. Slightly browned and stained. A very good, crisp, well-margined copy overall. Early [?]ownership annotation to foot of title slightly dampstained and thus illegible.

First separate edition, second issue. Gregory-Bartlett I p. 150. Cortot p. 111. RISM BVI p. 493.

"... his Musica libris demonstrata quattuor... was printed together with a treatise on arithmetic, an epitome of Boethius's arithmetical treatise and a Rithmimachie ludus in Paris in 1496. In this treatise, Faber propounded the traditional tonal system and arithmetical reckoning of the proportions of intervals. However, on the basis of Euclid's Elements, he also offered a new geometrical method by which intervals represented by

superparticular ratios (e.g. the tone, 9:8) might be divided into two equal parts. In so doing he opened up a new approach to questions of tuning and temperament; his treatment was quoted up until the 18th century." Michael Fend in *Grove online* (21804)
\$3,800.00

Early 18th Century Dutch Parodies of Lully Operas

23. **LULLY, Jean-Baptiste 1632-1687.** Opwekklyke zedezingen, eenige verrykt met Twee Vioolen. Eerste [Tweede] Deel. Amsterdam: [Printed by the Author by Hendrik Van de Gaete] H. Bosch, J. Verheyde, w. Barentse, D. Ruarijs, 1724.

Two parts in one. Small quarto. Full 18th century dark brown calf with decorative gilt rules to boards, spine in compartments gilt, marbled edges. 1f. (full-page frontispiece engraving by Berge dated 1712 incorporating music and musicians), 1f. (title incorporating an engraved vignette), [5]-[14] (preface), 15-188 (music and text) + [iv] (text and register of works) pp.; 1f. (title to Part II), 193-313 (music and text) + [i] (register of works) pp. With typeset music in diamond-head notation throughout. Binding slightly worn, rubbed, bumped and scuffed. Minor internal browning and spotting.

Very rare. OCLC records one copy only, at the Bibliothèque Nationale in Paris.

Musical parodies of the operatic works of Lully. (21637)
\$750.00

First Edition of Lully's Thésée

24. **LULLY, Jean-Baptiste 1632-1687.** Thésée. [Score]. Paris: Christophe Ballard, 1688.

Folio. Finely bound in full dark red morocco with raised bands on spine in decorative compartments gilt, gilt rules and corner pieces, gilt inner dentelles, all edges gilt, marbled endpapers. 1f. (recto blank, verso with fine bust-length portrait of Lully by Edelinck), 1f. (recto with fine engraving of a scene from the opera after François Chaveau [1613-1676], verso blank), 1f. (title with fine decorative woodcut device), 1f. (dedication), 372 pp. With attractive woodcut head- and tail-pieces throughout. **With the signature of the publisher Ballard** to final page of music. Faint circular monogrammatic collector's stamp to blank lower margin of first page of music; fine bookplate of an unidentified previous owner to front pastedown depicting a crown with two lions on either side of a shield with a stylized lion surrounded by three stars engraved by Coutellier. Endpapers worn at gutter. Light dampstaining to upper and outer margins of several early leaves and to upper margins of last few leaves; occasional minor foxing and staining throughout; some misnumbering to pages but collates complete. An attractive wide-margined copy.



First Edition. LWV 51. Schneider p. 247. Lesure p. 408. RISM L3037.

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

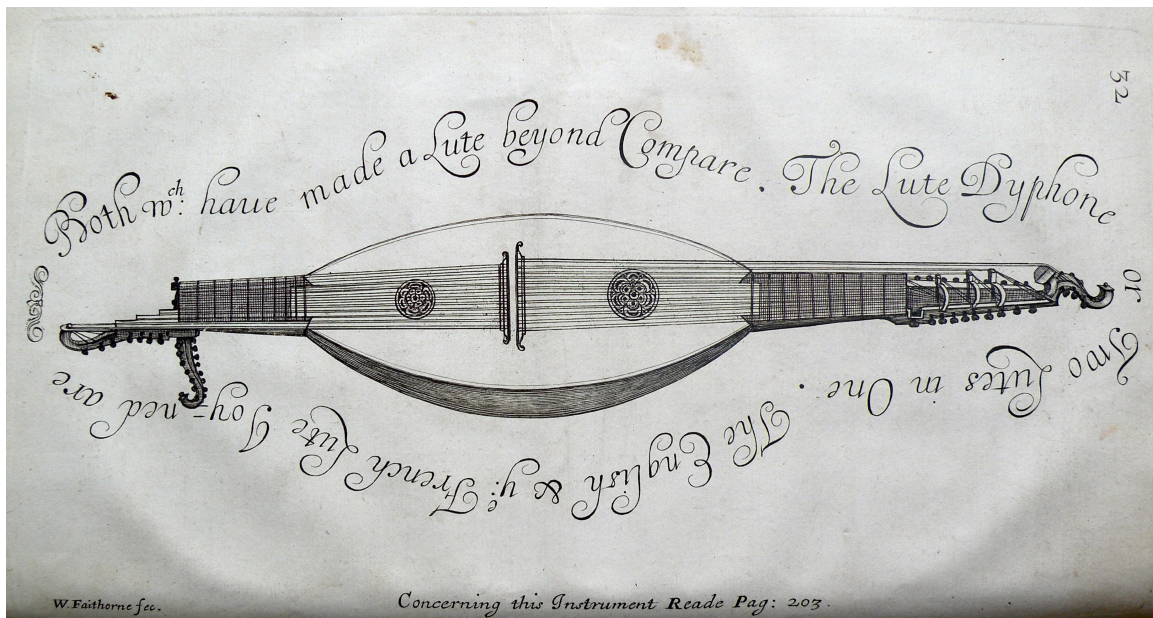
"The orchestra and chorus are used with brilliant effect in several divertissements, but especially in the evocation of battle throughout Act 1. Medea's role (like that of Lully's final lovesick sorceress, Armide) is replete with expressive monologue airs: 'Doux repos', 'Dépit mortel', 'Sortez, Ombres'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

The engraver of Lully's portrait, Edelinck, is most probably the noted artist Gérard Edelinck (1640-1707). *Bénézit* Vol. 3 p. 533. The engraver of the bookplate, Coutellier (flourished late 18th century), was known for his theatrical portraits, the best-regarded of which are those of Mdlle. Olivier as Cherubino and Mdlle. Contat as Suzanne in Mozart's *Marriage of Figaro*. (21768)
\$6,000.00

First Edition of Mace's Important 17th Century Treatise

25. **MACE, Thomas ?1612-13 - ?1706.** *Musick's Monument; or, a Remembrancer of the best Practical Musick, both Divine, and Civil, that has ever been known, to have been in the World...* London: Printed by T. Ratcliffe, and N. Thompson, for the Author, 1676.

Folio. Modern quarter mid-tan leather with marbled boards. 1f. (title), [xviii] (with list of subscribers including Henry More, Isaac Newton and James and Thomas Lawes), 272 pp.



With three full-page plates including one of a lute with 50 strings that Mace called a dyphone, or double-lute (a combination lute/theorbo) designed to compensate for his increasing deafness; one the *Description of a Musick-Room* demonstrating his interest in acoustic problems; and one of a table organ, together **with a considerable quantity of lute music in tablature, some of which was composed by Mace.** Previous owner's annotations to front free endpaper indicate that this copy once belonged to the English lutenist Robert Spencer (1932-1997). Binding slightly worn. Slightly browned and foxed; several small marginal tears; minor to moderate staining to first ten leaves and then primarily to inner margins of much of the volume. Lacking title (supplied and facsimile)

and frontispiece engraved portrait of the author by William Faithorne after Henry Cook (supplied in facsimile and laid down to front pastedown endpaper).

First Edition. Gregory-Bartlett I p. 160. Cortot p. 117. Hirsch I 334. Wolffheim I 793. RISM BVI pp. 523-524.

This important source of information on music in England during the second and third quarters of the 17th century is written in a highly readable, idiosyncratic style, presented in three parts. The first discusses psalm singing and the music of the parochial and cathedral churches; the second, and major, part of the work is entitled The Lute made Easie, and discusses the choosing of an instrument, tuning, repairing, performing on, and composing for the lute, with extensive musical examples and works for performance in lute tablature; the third part concerns the viol and includes a discussion of performance practice of consort music. (21765)

\$2,800.00

26. MAROT, Clément 1496-1544 and Theodorus BEZA 1519-1605. Les Pseaumes de David, Mise en Rime Française. Paris: Anthoine Cellier, 1668.

16mo. Newly bound in period-style marbled boards with printed paper title label to spine. 1f. (title with decorative woodcut device), 214, [iii] pp. With psalm tunes printed in diamond-head notation throughout.

"Marot was the first poet to achieve real fame throughout French-speaking lands: he was the doyen of the literary world, imitated by almost every poet of the second quarter of the 16th century. His lyric verse was published and reprinted at Paris, Lyons and smaller centres and is frequently found in anonymous anthologies. His psalms were issued outside France in Antwerp, Strasbourg and Geneva, and were immensely popular with both Huguenots and Catholics." Frank Dobbin in Grove online (21879)

\$350.00

First Edition of the Earliest 18th Century French Opera Dictionary

27. MAUPOINT. Bibliotheque des Theatres; Contenant le Catalogue Alphabetique des Pièces Dramatiques, Opera, Parodies, & Opera Comiques; & le tems de leurs Représentations. Avec des Anecdotes sur la plupart des Pièces contenues en ce Recueil, & sur la vie des Auteurs, Musiciens & Acteurs. Paris: Chez Laurent-François Prault, 1733.

Octavo. Contemporary full mid-tan calf with raised bands on spine in decorative compartments gilt, title label gilt, red edges. 1f. (fine engraved pictorial half-title), 1f. (title with decorative woodcut device), 1f. (privilege), 369, [i] pp. Binding slightly worn,

rubbed and bumped. Light uniform browning throughout; occasional spotting. A very good, wide-margined copy overall.

First Edition of the earliest of the 18th century French opera dictionaries.

An important reference for French opera and ballet of the 17th and early 18th centuries.
(21883)
\$550.00

28. **MAZZINGHI, Joseph 1765-1844.** 1786 The favorite Opera Dances Performed at the King's Theatre Hay Market By Monsr. Vestris, Sigra. Carolina, Madm. Crespi, two Madm. Simonets, Monsr. Duquesny, Sigr. Spozzi and Madm. Mozon &c. &c. Selected and adapted for the Piano Forte or Harpsichord By. Sigr. Mazzinghi Book [III]. London: Longman and Broderip, [1787].

Large oblong octavo. 1f. (title), 14 pp. Disbound. Slightly trimmed at upper margin. A very good, crisp copy.

Rare. BUC p. 665. RISM M1652.

A prolific composer for the ballet, Mazzinghi both composed new works and arranged existing music for the genre, as was customary. Among his most successful works were those he composed for the distinguished choreographer Jean-Georges Noverre (1727-1810). (21631)
\$150.00

29. **MILLICO, Giuseppe 1773-1802.** Six Songs, with an Accompaniment for the Great or Small Harp, Forte Piano or Harpsichord, Composed & Humbly Dedicated to the Honble. Mrs. Hobard. London: R. Bremner, [ca. 1780].

Large oblong octavo. 1f. (title), [1] (blank), 2-16 pp. Engraved. Rare. BUC p. 677. RISM M2814.

Together with:

A Second Sett of Six Songs... composed, and humbly Dedicated to the Baroness de Frise. London: Welcker, 1774. Large oblong octavo. 1f. (title), [1] (blank), 2-17 pp. Engraved. First Edition. Rare. BUC p. 677. RISM M2828.

Disbound. Slightly worn, soiled and stained.

Millico, an Italian soprano castrato and composer, was taken to Vienna by Gluck following his performance as Orpheus in Gluck's *Le feste d'Apollo* in Parma in 1769; he

created the role of Paris in *Paride ed Elena* there, the third and last of Gluck's so-called "Italian reform operas," which premiered at the Burgtheater in Vienna on November 3, 1770.

"Millico composed several cantatas and, more importantly, numerous arias, canzonettas and duets, often with harp accompaniment. The fact that many of these works were published individually and in collections, along with the extraordinarily wide circulation in manuscript of the smaller vocal and instrumental compositions, thought to be late works, testifies to their popularity and to Millico's reputation as a singer, composer and teacher." Gerhard Croll and Irene Brandenburg in *Grove online*

(21634)

\$250.00

30. **MONSIGNY, Pierre Alexandre 1729-1817.** The Deserter A Grand Ballet by Mr. D'Auberval in 1784. Revived by Mr. Le Picq, and performed with great applause at the Kings Theatre Hay Market, 1785. The Music by Mr. Monsigni[!], with several new Airs Composed and the whole properly adapted for the Harpsichord, Violin, or German Flute by F.H. Barthelemon. London: Longman & Broderip, 1785.

Large oblong octavo. 1f. (title), [1] (blank), pp. 2-37. Engraved throughout. Disbound. Very slightly worn and browned. In very good, crisp condition overall.

Levy & Ward 322. BUC p. 685. RISM M3177 (no copies recorded in the U.S.).

In three acts, to a libretto by Michel-Jean Sedaine, first performed in Paris at the Comédie-Italienne (Hôtel de Bourgogne) on March 6, 1769.

"On each occasion these interruptions of the musical discourse [the entr'actes] correspond to a real dramatic necessity, and unite with various other procedures to represent, in 1769, the height of expressiveness, at least in the context of French musical language. It is not surprising, therefore, that Le déserteur soon came to be considered Sedaine and Monsigny's masterpiece, marking both the apex of the opéra comique of the 1750s and 60s and the point of departure for new experiments in the serious vein."

Michael Noiray in *Grove online*. (21630)

\$385.00

Rare Mozart Lifetime Edition

31. **MOZART, Wolfgang Amadeus 1756-1791.** Six Sonates pour le Clavecin, ou Pianoforte avec l'accompagnement[!] d'un violon Dediés A Mademoiselle Josephe D'Aurnhamer... Oeuvre II [K.376, 296, 377-380]. Vienna: Artaria [PN] 22, [1781]. 2 volumes. Oblong folio. Modern plain wrappers. Keyboard: 1f. (decorative title), [1]



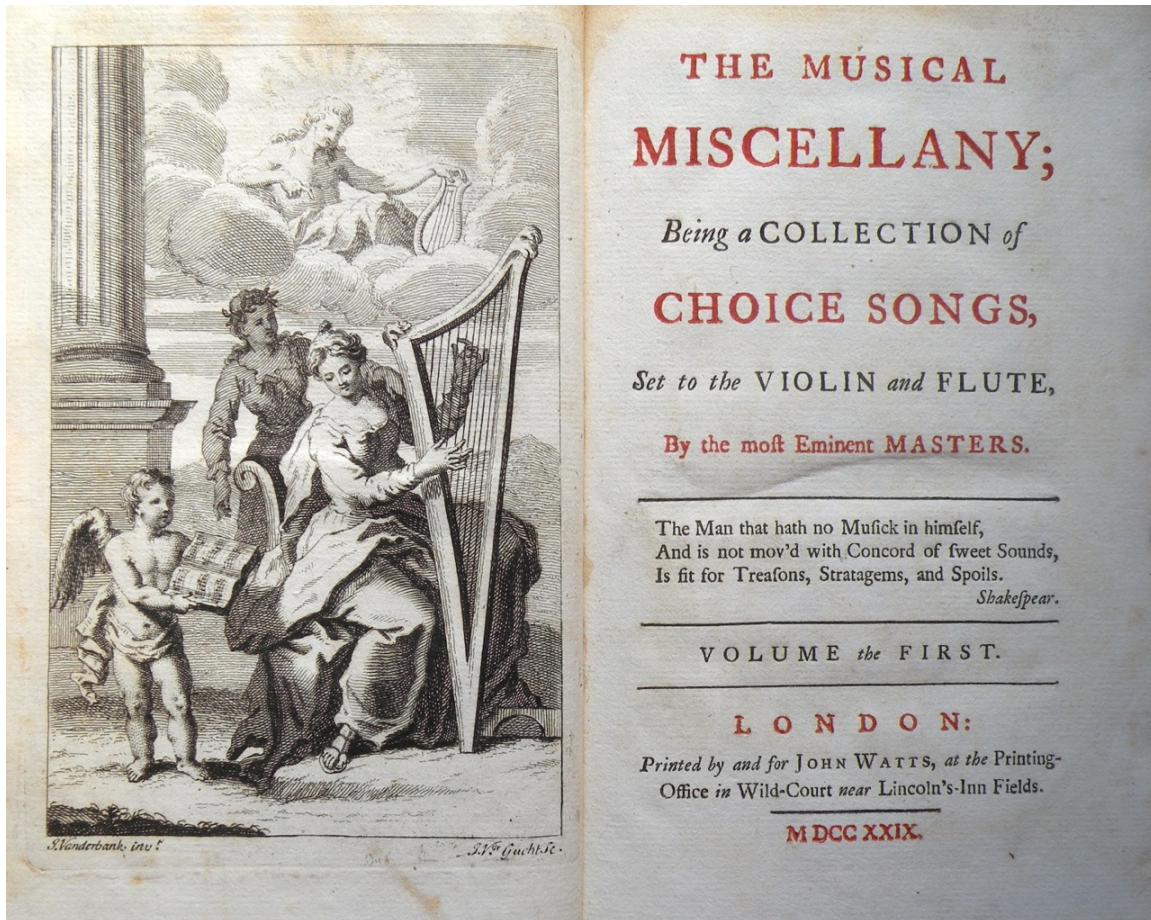
(blank), 2-85, [i] (blank) pp.; Violin: 1f. (decorative title), [1] (blank), 2-28, [ii] (blank) pp. Preserved in a modern custom-made red linen folding box with printed title label to spine. Minor foxing to title of keyboard part; modern ink underlining to two lines, circling of price, and minor stain to upper inner corner of title of violin part. Both parts in very good condition overall.

First Edition, second issue of the keyboard part and the first edition, fourth issue of the violin part. Haberkamp pp. 173-174. Hoboken II, 129 (first issue). RISM M6492 (not distinguishing among issues). Fraenkel: *Decorative Music Title Pages*, 187.

These sonatas "are especially notable for the quality of their thematic development (shared between the instruments)." Eisen & Keefe pp. 473-474.

The dedicatee of this publication, Josephine Aurnhammer (1758-1820), was Mozart's pupil in Vienna in 1781; she formed an amorous attachment to the great composer which proved not to be reciprocal.

Among the first Viennese publications of Mozart's works. (21763)
 \$6,500.00



**Important Early 18th Century Song Collection,
Including 11 Songs by Handel**

32. THE MUSICAL MISCELLANY; Being a Collection of Choice Songs, Set to the Violin and Flute, By the most Eminent Masters... Volume the First [-Second]; The Musical Miscellany; Being a Collection of Choice Songs, and Lyrick Poems: With the Basses to each Tune, and Transpos'd for the Flute. By the most Eminent Masters... [Third-Sixth]. London: John Watts, 1729-1730.

6 volumes. Small octavo. Newly bound in period-style marbled boards with printed paper title labels to spines, red spotted edges. With woodcut music throughout. With a fine engraved frontispiece by J.V. de Gucht after J. Vanderbank to each volume (two images only, one repeated in Vols. I, III, and V, the other in Vols. II, IV and VI. Titles printed in red and black and decorative woodcut head- and tailpieces throughout. With the decorative bookplate of Samuel Reay to front pastedown of each volume. Signature of B. Aldborough to upper outer margin of title to Vol. IV; 1-1/2pp. manuscript verse to rear endpapers of Vol. V.

Volume I: 1f. (title), 1f. (dedication), 1f. (Advertisement), 4ff. (Table of the Songs), 175, [i] (blank) pp.
 Volume II: 1f. (title), 4ff. (Table of the Songs), 179, [i] (blank) pp.
 Volume III: 1f. (title), 1f. (Advertisement), 5ff. (Table of the Songs, verso of last leaf blank), 200 pp.
 Volume IV: 1f. (title), 4ff. (Table of the Songs), 204 pp.
 Volume V: 1f. (title), 1f. ("The Publisher to the Reader"), 5ff. (Table of the Songs), 208 pp.
 Volume VI: 1f. (title), 4ff. (Table of the Songs), 2ff. (publisher's advertisements), 208 pp.

A total of 478 songs with text and musical settings for flute or violin (with basso continuo from Volume III on) by composers including Barret, Bedingfield, Betts, Bononcini, Brailsford, Burgess, Carey, Charke, Croft, Dieupart, Fleming, Galliard, Gouge, Grano, Graves, Greene, Handel, Haym, Holmes, King James V of Scotland, Leveridge, Munro, Pepusch, Potter, Daniel Purcell, Ramondon, Ravenscroft, Seedo, Sheeles, Tenor, Trevers, Vincent, Webber, Weldon, Whichello, and Young; authors of song texts include Gay, Prior, Pope, Theobald and Henry Fielding, with an early piece entitled "A dialogue between a Beau's Head and his Heels." **Includes 11 songs attributed to Handel**, including first printings of "Dull Bus'ness hence" and "As on a Sunshine Summer's Day." Occasional light wear, foxing and browning, but a very attractive set overall.

First Edition. Stainer p. 57. BUC p. 719. Smith Handel p. 167. RISM BII p. 247.
 (21872)
 \$1,750.00

33. NIEDERMEYER, Louis 1802-1861 and Joseph D'ORTIGUE. *Traité Théorique et Pratique de L'Accompagnement du Plain-Chant.* Paris: E. Repos, 1857.

Large octavo. Contemporary boards with portion of original publisher's printed label laid down to upper. 1f. (half-title), 1f. (title), 1f. (contents), 116 pp. With signature of V. Dullens to endpaper and half-title dated 1857. Boards worn and detached; label defective.

First Edition.

"[Niedermeyer] devoted himself energetically to a revival of traditional methods of performing the Catholic liturgy, particularly through the work of the Ecole Niedermeyer, which aimed to turn out church musicians with a comprehensive knowledge of both Gregorian chant and the works of the masters of vocal polyphony. In this emphasis, the school differed significantly from other music schools of that time." Grove online.
 (21700)
 \$75.00

18th Century Treatise "*On the Music of the Hebrews*"

34. **PFEIFFER, August Friedrich 1748-1817.** Ueber die Musik der alten Hebraeer. Erlangen: Wolfgang Walther, 1779.

Quarto. Early plain blue-gray wrappers. 1f. (title), [iii]-lix pp. + 1 engraved folding plate of ancient musical instruments. With decorative woodcut device to title and small decorative devices to running heads. Wrappers worn and detached. Moderate browning and foxing throughout; edges of leaves worn and creased; early signature to title indecipherable.

First Edition. Gregory Bartlett I p. 208. RISM BVI p. 649.

"Pfeiffer was a German Protestant theologian, orientalist and librarian. He taught at the University of Erlangen... His work 'On the music of the Hebrews' was in its day the most comprehensive on the subject." Wikipedia. (21703)

\$550.00

35. **ROCHLITZ, Johann Friedrich 1769-1842.** Für Freunde der Tonkunst. Leipzig: Carl Cnobloch, 1824, 1825.

Two volumes. Original publisher's printed boards. vi, 430; viii, 427 [i] pp. Bindings slightly worn, rubbed, bumped and soiled. Slightly foxed and browned internally; previous owner's signature to front free endpapers cut away. A wide-margined copy, in very good condition overall.

First Edition of the first two volumes. Each volume was published separately and is complete in itself; the entire work was published in four volumes between 1824 and 1832. Aber 8.

A poet, translator and critic, Rochlitz was a friend of Goethe. He served as both the first editor of the influential Allgemeine Musikalische Zeitung and as a director of the Gewandhaus in Leipzig, positions that gave him great influence.

"During a visit to Vienna in 1822, Rochlitz paid his respects to Beethoven and described the encounter in detail in his Für Freunde der Tonkunst [in volume 4, not present]. Again, however, the authenticity of his personal accounts has been seriously questioned. In addition, it appears that Anton Schindler fabricated Beethoven's deathbed request that Rochlitz should write his biography. Rochlitz's relationship with Beethoven was certainly not as unproblematic as once thought; careful study of his remarks about Beethoven raises doubt that he was able fully to appreciate the composer's character (Rochlitz saw him as having a disposition of 'childlike geniality'), though Rochlitz regarded him as the most important representative of the new German music. However, Beethoven respected

Rochlitz and seemingly showed no further interest in the Allgemeine musikalische Zeitung after Rochlitz resigned as its editor. Indeed, the entire German-speaking world heeded Rochlitz's artistic judgments; Schindler lauded them as 'the only critical tribunal of generally recognized authority'." Horst Leuchtmann and James Deaville in Grove online. (21777)
\$385.00

First Edition of Schumann's *Blumenstück*, Op. 19

36. **SCHUMANN, Robert 1810-1856.** [Op. 19]. Blumenstück. Für das Piano-Forte componirt und Frau Majorin F. Serre auf Maxen zugeeignet... 19tes Werk. Wien: Pietro Mechetti qm Carlo [PN Pietro Mechetti. No. 3131], [1839].

Folio. Disbound. [1] (title), [2] (blank), 3-11 (engraved music), [12] (blank) pp. Slightly worn, browned and soiled; occasional foxing.

First Edition. Hofmann p. 51. Hirsch & Roesner p. 14. McCorkle p. 82.

The autograph of this work for piano solo in D major composed by Schumann in 1839 has been lost. (21897)
\$400.00

First Edition of Schumann's *Die Hütte*, Op. 119

37. **SCHUMANN, Robert 1810-1856.** [Op. 119]. Die Hütte. Warnung. Der Bräutigam und die Birke. Drei Gedichte aus den Waldliedern von S[!] Pfarrius für eine Singstimme mit Begleitung des Pianoforte in Musik gesetzt und Fräulein Mathilde Hartmann zugeeignet... 119tes Werk. Hannover: Adolph Nagel [PN 1110.A-C], [1853].

Folio. Disbound. [1] (pictorial lithographic title by A. Wehrt in Braunschweig), [2]-[3] (blank), 4-19 (engraved music,) [20] (blank) pp. Slightly browned and stained.

First Edition. Scarce. Hofmann p. 259. Not in Hirsch & Roeser. McCorkle p. 505 (21900)
\$400.00

On Music in 17th Century England

38. **SHERLOCK, W[illiam] ca. 1641-1707.** A Sermon Preach'd at St. Paul's Cathedral, November 22. 1699. Being the Anniversary Meeting of the Lovers of Musick. By W.

Sherlock, D.D. Dean of St. Paul's, Master of the Temple, and Chaplain in Ordinary to His Majesty. Published at the Request of the Stewards. London: W. Rogers, 1699.

Small quarto. Sewn. Original printed wrappers with titling ("The Dean of St. Paul's Sermon November 22. 1699") to upper. 1f. (title), 27, [i] ("Books Published by the Reverend Dr. Sherlock... Printed for W. Rogers"). With decorative woodcut initial to page 1. Contemporary annotation to margin of page 3 and with "S.C. 195" in manuscript to upper left margin of upper wrapper. Quite worn and soiled, especially heavy to verso of final leaf; some browning; edges frayed; last leaves loose; final leaf detached with notation in red ink to verso; other minor defects.

First Edition. OCLC (one copy only). Gregory p. 253. RISM BVI p. 781.

With discussion of both vocal and instrumental music, this somewhat controversial English church leader provides quite extensive and interesting commentary in which he espouses his views on the relationship of music to late 17th century religion: "Now since Musick, whatever it be, and how well soever performed, is of no Use or Value in Religion, but as it serves the true Ends of Devotion; we must Enquire, What that Harmony and Melody is, which is so acceptable to God; How fit External and Sensible Melody is to promote this; And how it may and ought to be improved to that purpose." (21769)
\$600.00

39. **STAFFORD, William C. 1793-1876.** Histoire de la Musique, par M. Stafford, traduite de l'Anglais par Mme. Adèle Fétis, avec des notes, des corrections et des additions par M. Fétis. Paris: Paulin, 1832.

Small octavo. Quarter dark brown morocco with marbled boards, raised bands on spine with titling gilt. 1f. (half-title), 1f. (title), v-xv, [i] (blank), 363, [i] (blank), [365]-367 (contents), [i] (blank) pp. Browned throughout, more heavily to first leaves.

First French Edition.

Stafford's history, first published in 1830, was translated into French in 1832 and into German in 1835.

Fétis was "among the most influential musical figures in continental Europe for most of the 19th century, occupying key posts within the Franco-Belgian musical establishment and initiating significant cultural trends through his theoretical works and his concert activity... [He] was at the centre of a network of historians, librarians and early-music performers active in France and Belgium throughout the 19th century. His writings, though recognized as flawed, provided a reference point for such musicians and often offered valuable methodological models regarding the use of primary and secondary sources in the quest for historical information... His vast library and important collection

of early instruments... were bequeathed to the Belgian nation: his library is housed in the Bibliothèque Albert Ier, his instrument collection forms part of the museum of the Brussels Conservatory." Robert Wangermée et al in *Grove online* (21888)

\$75.00

Strauss Autograph Letter Mentioning his Operas *Ariadne* and *Arabella*

40. **STRAUSS, Richard 1864-1949.** Autograph letter signed ("Richard Strauss") to the French composer and critic Gustav Samazeuilh.

1 page. Small folio. Dated February 25, 1937. On Strauss's letterhead, with "Dr. Richard Strauss Garmisch" imprinted at upper left, addressed "Lieber Freund!". In German. With autograph envelope addressed to Samazeuilh in Paris. Slightly worn; creased at folds and slightly overall.

An interesting letter, in which Strauss mentions his operas *Ariadne* and *Arabella*, a concert in Vichy to be broadcast, correspondence with Rouché, etc.

"Is it worthwhile and is there a chance of success [for Ariadne]?... I would not like to have Rouché, who is so sensitive in this area, bored with my works. I will certainly be overjoyed if Arabella could be presented at the Opéra, but don't say anything to Rouché...". Strauss goes on to mention a concert to be given in September in Vichy which will be broadcast and asks Samazeuilh to thank the directors of the Radio Française for this invitation.

"[Strauss] emerged soon after the deaths of Wagner and Brahms as the most important living German composer. During an artistic career which spanned nearly eight decades, he composed in virtually all musical genres, but became best known for his tone poems (composed during the closing years of the 19th century) and his operas (from the early decades of the 20th)." Bryan Gilliam and Charles Youmans in Grove online

Ariadne, to a libretto by Hugo von Hofmannsthal, exists in two versions: the first, in one act, after a German version of Molière's *Le bourgeois gentilhomme*, was first performed in Stuttgart at the Hoftheater on October 25, 1912 and the second, in a prologue and one act, was first performed in Vienna at the Hofoper on October 4, 1916. *Arabella*, an opera in 3 acts to a libretto by Hofmannsthal based on a combination of his short story *Lucidor* (1909) and his play *Der Fiaker als Graf*, was first performed in Dresden in 1933; it was Strauss's final collaboration with von Hofmannsthal.

Jacques Rouché (1862-1957) was director of the Paris Opéra and the Opéra Comique from 1914 to 1944. Samazeuilh made several visits to Germany (1894, 1897, 1898), and it was at Bayreuth that he met Strauss, on whom he published a number of articles.

(21884)

\$2,250.00



Strauss Writes to Erwin Bodky

41. **STRAUSS, Richard 1864-1949.** Autograph letter signed ("Richard Strauss") to the German-born American composer, pianist and musicologist Erwin Bodky.

Octavo. One page of a bifolium. Dated July 1, 1920. On Strauss's letterhead, with "Landhaus Richard Strauss Garmisch" imprinted at upper left. In German. With autograph envelope. Slightly worn; creased at folds; envelope browned.

Strauss warns Bodky that life is expensive in Garmisch and offers an alternative: *"If your financial means do not permit you to travel, I would be quite willing... to give you some lessons when I will be in Berlin again in the second half of January 1921. The same goes for Stiebitz or Solomon."*

Bodky studied with Dohnányi, Juon, Kahn and others at the Musikhochschule in Berlin, going on to win a fellowship from the Prussian government that enabled him to continue piano studies with Busoni and composition with Strauss. His compositions include a piano concerto, a chamber symphony, and chamber music, all apparently unpublished. He taught at the Longy School of Music in Boston and at Brandeis University. (21885)

\$1,500.00



An Important Work on French Baroque Music, Illustrated with Numerous Engraved Portraits

42. **TITON DU TILLET, Eyraud 1677-1762.** *La Parnasse François*. Paris: Jean-Baptiste Coignard Fils, 1732.

Folio. Full contemporary mottled mid-tan calf with raised bands on spine in decorative compartments gilt. 1f. (fine engraved portrait of the author by Petit), 1f. (half-title), 1f. (frontispiece of a proposed monument, "Parnasse François," engraved by N. Tardieu dated 1730), [vi] (title, preface), 660 pp., 1f. ("Suite du Parnasse François, Jusqu'en 1743"), pp. 661-786, 789-832, [i] ("Remarques sue la poësie et la musique, et sur l'excellence de ces deux beaux arts")-xciii [!cx], [i] pp. With fine engraved headpieces to chapter heads, etc. by Crepy and others.

With 24 portrait medallions by Crepy depicting poets and composers including Quinault, Benserade, Marais, Lalande, Rousseau, Campra, and De La Guerre on 12 engraved plates. **Also with 12 full-page engraved portraits** by E. Desrochers and others of poets and musicians including Racan, Moliere, Henriette de Coligny, Corneille, Lully, Quinault, Claude Louillier, Antoinette de la Garde, La Fontaine, Racine, Segrais, Madelaine de Scuderi, Nicolas Despreaux, and Jean-Baptiste Rousseau. Binding slightly

worn, rubbed and bumped. Some browning; minor stains and tears to pp. 683/684 at inner blank margin; several early annotations; occasional printed additions and corrections laid down; small wormholes to blank inner margins of supplement; pp. 787-788 blank (as called for in Cortot) not present. A very good, clean and wide-margined copy overall.

First Edition, with the first supplement of 1734 (a second supplement, not present, was published in 1755). Cortot p. 191. Hirsch I, 579. Wood: Music in Harvard Libraries, 1500. RISM BVI p. 834.

Titon du Tillet, a French man of letters, "made his way at court as the maître d'hôtel to the Duchess of Burgundy. After her death in 1712 he sought the favour of Louis XIV and then Louis XV by drawing up plans for a monument in Paris: an 18-metre 'Parnasse François', surmounted by a statue of Apollo and surrounded by statues and medallions of the most distinguished poets and musicians of the Louis XIV era with the names of still others inscribed on scrolls. He devoted much of his time to the promotion of this grand projet, commissioning in 1708 a scale model in bronze sculpted by Louis Garnier, painted and engraved interpretations and medallions together with a series of supporting literature that he wrote himself. The first volume to appear was the Description du Parnasse François (1727), which included seven biographical entries on musicians that he rewrote for the greatly augmented 1732 volume, Le Parnasse François. In 1743 he produced a supplement that included a further nine musicians, including François Couperin (ii), who had died in the interim."

"... he is important for the anecdotes he published in Le Parnasse François, which form the basis for many of our impressions of musicians of the era. His coverage of musicians varies from a few lines to several pages. For some, he appears to have drawn almost exclusively on personal knowledge." Julie Anne Sadie in Grove online

A very attractive copy of this monumental work, still regarded as an important source of information on the music of the French Baroque. (21783)
\$3,200.00

43. **TRAITÉ DE PLAIN-CHANT.** A l'Usage des Séminaires. Liège: P. Kersten, 1831.

Octavo. Early plain purple paper wrappers. 1f. (half-title), 1f. (title with small decorative woodcut musical device), pp. [7]-62. With musical examples throughout. Wrappers worn; separated at spine with numbered label to lower portion. A very good, untrimmed copy overall.

Rare. OCLC records one copy only, in the Netherlands, of 56 pp. (21876)
\$275.00

44. **VOCAL MUSIC: Or the Songster's Companion.** Containing A new and choice Collection of the Greatest Variety of Songs, Cantatas, &c. With the Music prefixed to each. Adapted to the Violin and German-Flute. Together with an Alphabetical Index of the whole. Volume the First. The Second Edition Improved. London: Printed by Baker and Galabin... for Robert Horsfield, 1772.

2 volumes. 12mo. Newly bound in period-style marbled boards with printed paper title labels to spines. With text and music to a total of 261 songs. Edges browned; slightly worn; lightly browned throughout with occasional foxing and other minor defects.

Volume I: 1f. (letterpress title), 1f. ("The Preface"), 2ff. ("Contents"), 1f. (half-title to "Volume the First"), pp. 2-280

Volume II: 1f. (slightly variant engraved title: Vocal Music or the Songsters Companion containing a new and choice Collection of the greatest variety of Songs, Cantatas, &c. with the music prefix to each, together with an alphabetical Index of the whole... Printed for Robert Horsfield), 1f. ("Contents"), 1f. (half-title to "Volume the Second"), pp. 2-284.

Stainer p. 89. BUC II, p. 1048. (21875)
\$475.00

Rare Early 19th Century Essay on Dance

45. **VOIART, Élise 1786-1866.** Essai sur la Danse Antique et Moderne. Paris: Audot, 1823.

Octavo. Full dark green mottled calf with spine in decorative compartments gilt, titling to dark red leather label gilt, boards with decorative gilt rules, marbled edges, marbled endpapers. 1f. (half title entitled "Encyclopédie des Dames"), 1f. (engraved frontispiece entitled "Danse Antique" by Le Comte), 1f. (title), 251, [1] (blank) pp. With contemporary manuscript list of "Danses Grecques" and "Danses françaises" taped at upper edge to recto of rear free endpaper. Tissue guard between frontispiece and title; dark green ribbon marker. Binding slightly worn, rubbed and bumped. Scattered foxing, slightly heavier to first and last leaves. A nice, crisp, wide-margined copy overall.

First Edition. De Moroda 2569. Niles & Leslie II p. 551. Magriel p. 35.

"An excellent essay, divided into two parts: I. Origine de la Danse, II. Passage de la Danse Antique à la Danse Moderne... Coup d'Oeil sur les Danses de l'Europe... Observations Générale sur la Danse... favourably mentioned by both Desrat and Giraudet." Niles & Leslie

Voiart was the author of a number of pedagogical texts, novels and translations. (21789)
\$475.00

Scarce Drei Masken Verlag Facsimile of Wagner's *Meistersinger*

46. **WAGNER, Richard 1813-1883.** Die Meistersinger von Nürnberg. Facsimile of the autograph musical manuscript full score. Munich: Drei Masken Verlag, 1922.

Folio. Half morocco with marbled boards, titling gilt to spine with raised bands in decorative compartments gilt. 1f. (facsimile title), 462 pp. + 1f. (colophon). Binding somewhat worn, rubbed and bumped; spine restored. In very good condition internally, with only light uniform browning.

One of 410 numbered copies, the present copy numbered 165 in manuscript; the entire edition consisted of 530 copies. (21579)

\$2,800.00

47. **WAGNER, Richard 1813-1883.** Ueber die Aufführung des Bühnenfestspiels der Ring des Nibelungen. Eine Mittheilung und Aufforderung an die Freunde seiner Kunst. Leipzig: E.W. Fritsch, 1871.

Octavo. Original publisher's green printed wrappers. [1] (title), [2] (blank), [3]-19, [20] (publisher's advertisements for Wagner's writings on Beethoven and opera). Wrappers worn and detached.

First Edition. Millington p. 329. Kastner p. 77. Osterlein 2284.

In this prose essay, Wagner criticizes the prevailing approach to German theatrical production and argues for a new kind of opera theatre, discussing the location of the orchestra pit, the audience's view of the performance, etc. The composer refers to the present pamphlet in a letter to Emil Heckel of November 13, 1871: "*Of the 'green pamphlet' on the production the Nibelungen-ring there still stand at your disposal... a good number of copies for distribution. If you wish it, I will send you some.*" Ellis, Wm. Ashton: *Letters of Richard Wagner to Emil Heckel*, pp. 14-15. (21774)

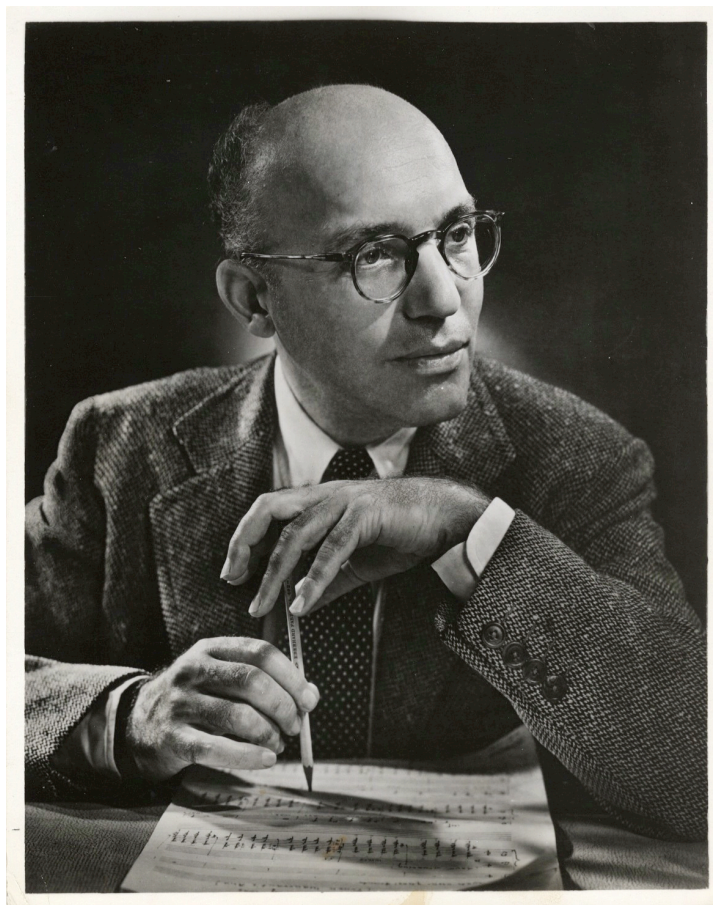
\$375.00

48. **[WAGNER] Chamberlain, Houston Stewart 1855-1927.** Das Drama Richard Wagner's Eine Anregung fünfte Auflage. Leipzig: Breitkopf & Härtel, 1914.

Octavo. Original publisher's full grey cloth with titling gilt to upper and spine. 1f. (title), iii-viii, 150 pp. Front free endpaper separated at inner margin and affixed with old plastic tape; slightly chipped at edges, not affecting inscription.

With a lengthy presentation inscription to the singer Friedrich Schorr (1888-1953) from Wagner's daughter Eva and her husband Chamberlain, author of the present work, dated Bayreuth, August 15, 1925, to verso of front free endpaper facing title: *"Herrn Friedrich Schorr von Herzen dankbar für seinen hervorragenden Bayreuther Wotan..."* The inscription is in Eva's hand except for Chamberlain's signature. Together with a letter from Schorr's brother.

Schorr made his debut as Wotan in 1912, going on to international reknown as a fine Wagnerian singer. Eva Wagner and her husband Chamberlain were central to the success of Bayreuth in the early 20th century. (21882)
\$250.00



An Original Karsh Photograph of Weill

49. **WEILL, Kurt 1900-1950.** Striking original photograph by the highly distinguished Armenian-born Canadian photographer Yousuf Karsh (1908-2002) depicting Weill seated at his desk, pencil in hand, with a score of *Street Scene*, considered to be Weill's "official portrait" [ca. 1946].

252 x 203 mm. With Kurt Weill *The Playwrights' Co.* Photo by Karsh late 1940's in pencil to verso along with other annotations. Very slightly worn; corners slightly creased; small stain to blank lower margin not affecting image.

Weill, born in Dessau, Germany, became an American citizen in 1943. *"He was one of the outstanding composers in the generation that came to maturity after World War I, and a key figure in the development of modern forms of musical theatre. His successful and innovatory work for Broadway during the 1940s was a development in more popular terms of the exploratory stage works that had made him the foremost avant-garde theatre composer of the Weimar Republic..."*. David Drew and J. Bradford Robinson in *Grove online*

"By far the most widely reproduced of all Weill photographs, it shows him seated at his Brook House desk, immaculately dressed and freshly coiffured, with chin thrust forward as in no other photograph, and pen poised over a page that could almost be a balance-sheet but reveals itself, in the better reproductions, as a page from the rehearsal score of Street Scene. There is no remotely comparable picture, and yet it is impossible to imagine one better suited to the purposes of documenting the 'image and understanding' of 'Weill in America' that has been so vigorously promoted by Brecht scholars in recent years - the image, that is, of one who was at home on Broadway but would have been equally so in the boardrooms of Wall Street or Madison Avenue... The imposture becomes 'genuine' through Weill's endorsement of its impersonal conformity in preference to the introspective and enigmatic figure portrayed not only by Hoyningen-Huene but also, with uncharacteristic insight, by Karsh himself in a second, and quite unknown, portrait taken at the same session in Brook House." David Drew: *Kurt Weill*, pp. 44-45.

Street Scene, an opera in two acts by Kurt Weill to a libretto by Elmer Rice after his own play, with lyrics by Langston Hughes and Rice, premiered in Philadelphia at the Shubert Theatre on December 16, 1946. The work opened in New York at the Adelphi Theatre on January 9, 1947 and ran for 148 performances through May 17, 1947. The present photograph was presumably used in association with the New York premiere.

"Weill considered Street Scene his chef d'oeuvre... [His] musical concern was less with originality than with authenticity. The cloying sentimentality is a function of the drama. It also demonstrates how Weill adjusted his musical voice as the drama demanded. Street Scene contains European elements, including allusions to Puccini, even to Wagner. The drama demanded them, too. The description 'American opera' nonetheless applies: it is an opera for America – that is, for a Broadway public; and it is an opera about America, both musically and in terms of plot." Stephen Hinton in *Grove online* (21887)

\$1,000.00

Weill Writes to Wolfes

50. **WEILL, Kurt 1900-1950.** Typed letter signed ("Kurt Weill") in pencil to Mr. Wolfes [most probably the German-born American conductor and composer Felix Wolfes].

One page. Quarto. Dated March 28, 1934. On personal letterhead, with "Kurt Weill" and his address in Louveciennes imprinted at upper left. In German. Slightly worn; creased at folds; splits starting, repaired with two small pieces of tape to verso; one line of text crossed out with typewritten xs.

Weill thanks his correspondent for his letter and says that he will be happy to meet him. He will be in Paris on Friday but does not know at exactly what time. He asks Wolfes to call him at about 2 o'clock at Ségur 0633.

"Although the two main works of 1934–5, the political operetta Der Kuhhandel and the biblical drama Der Weg der Verheissung, still have the advantage of a text in his native language, they are already the works of an expatriate searching for another audience and therefore anxious to make himself understood. Different as they are in style and aim, both seek to conceal their German origins – the operetta by way of Latin American inflections appropriate to its Caribbean setting, the biblical drama by the use of synagogue melodies – and both are harmonically much milder and more traditional than any of the German works. Yet Der Kuhhandel, a light-handed satire on war profiteering, might well have been acclaimed as a minor masterpiece had it been completed and staged in the form Weill originally envisaged; and Der Weg der Verheissung promised, in scope and stylistic variety, to be a legitimate successor to Mahagonny before it underwent drastic rewriting as The Eternal Road. In the event, another 60 years lapsed before either work was heard in its original form, and the musical material amassed for these two failures formed an enormous quarry which Weill was to mine again and again for the works of his American years." David Drew and J. Bradford Robinson in Grove online

Wolfes (1892-1971) studied with Max Reger, Richard Strauss and Hans Pfitzner. He made his conducting debut in Breslau in 1923, worked in Essen and Dortmund, then emigrated in 1933, first to France and later to the United States; he worked as an assistant conductor at the Metropolitan Opera from 1938 to 1947 then went on to teach at the New England Conservatory for two decades. (21886)
\$1,000.00

18th Century Treatise on Keyboard Playing

51. **WIEDEBURG, Michael Johann Friedrich 1720-1800.** Der sich selbst informirende Clavierspieler oder deutlicher und leichter Unterricht zur Selbstinformation im Clavierspielen. Halle und Leipzig: Waisenhaus, 1765.

Quarto. Contemporary speckled paper boards. 1f. (title), 3ff. (foreword), 226, 4ff. (Inhalt, Register, Verbesserungen) + 1 folding plate. With numerous musical examples in text; occasional decorative woodcut head- and tailpieces. Binding worn, rubbed and bumped; lacking portions of paper to spine. Minor uniform browning throughout. A very good, wide-margined copy overall.

First Edition of the first volume of this 3-volume work, complete in itself. RISM BVI pp. 889-890.

"Wiedeburg's most important legacy was a substantial body of pedagogical work. In 1765 he issued the first volume of his treatise on keyboard playing for beginners, Der sich selbst informirende Clavier-spieler, and two more volumes followed in 1767 and 1775 respectively. This huge work of more than 1600 pages, the largest 18th-century published treatise on keyboard playing, was designed as a compendium of the musical knowledge that one might need to learn to play the keyboard. Volume one deals with basic keyboard skills such as note-reading, rhythm and fingering, volume two teaches the principles of thoroughbass, and volume three deals with improvisation." Elizabeth Harrison in *Grove online* (21702)
\$600.00



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