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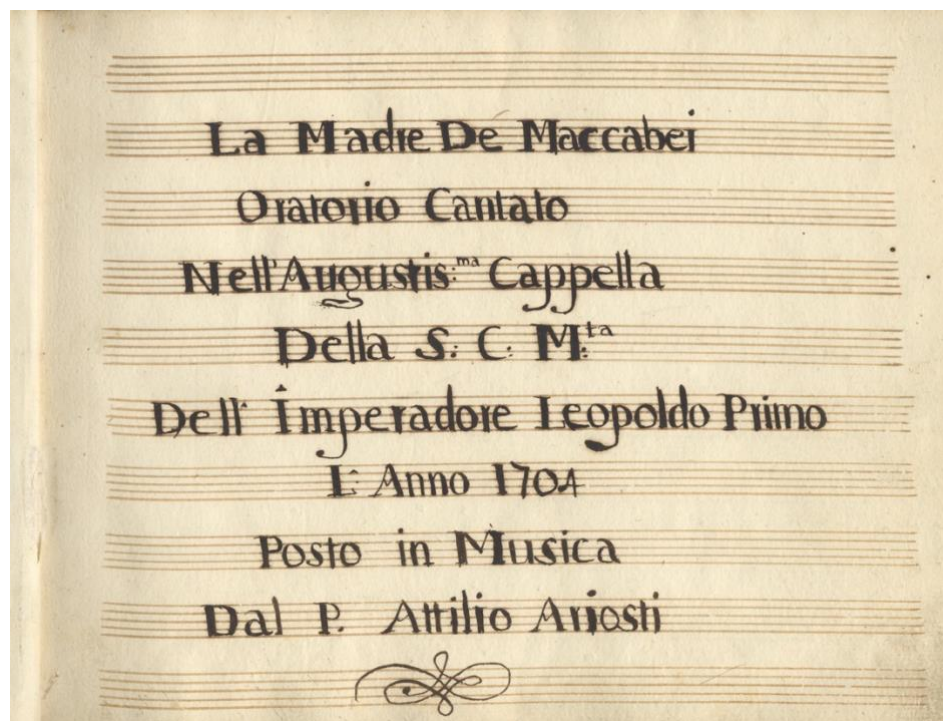


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John Lubrano, Jude Lubrano, Benjamin Katz



Early 18th Century Oratorio Manuscript

1. ARIOSTI, Attilio 1666-1729

La Madre De Maccabei, Oratorio Cantato Nell Augustis:[si]ma Cappella Della S. C. M:[aes]ta Dell'Imperadore Leopoldo Primo L'Anno 1704, Posto in Musica. Scribal manuscript. 1704 or later.

Oblong folio (225 x 263 mm). Full vellum with early manuscript titling to spine. 1f. (recto title, verso 'Intorlocutori'), 3-127 pp. Notated in black ink on 10-stave rastrum-ruled paper. Watermark of a fleur-de-lys within a circle. With early numbering in manuscript ("84") to upper inner corner of upper board and head of spine. Title in faint ink in a different on the spine "La Madre dei Maccabei Ariosti." Binding somewhat worn, rubbed, bumped, and stained; titling to spine faded; head and tail of spine chipped. In very good condition internally.

Apparently only one of two sources, the other being at the Bibliothèque nationale de France (F-Pn D-233; RISM ID: 840000549). Additionally, a manuscript set of parts is recorded in Einsiedeln, Switzerland, at the Benediktterkloster music library. No published editions located.

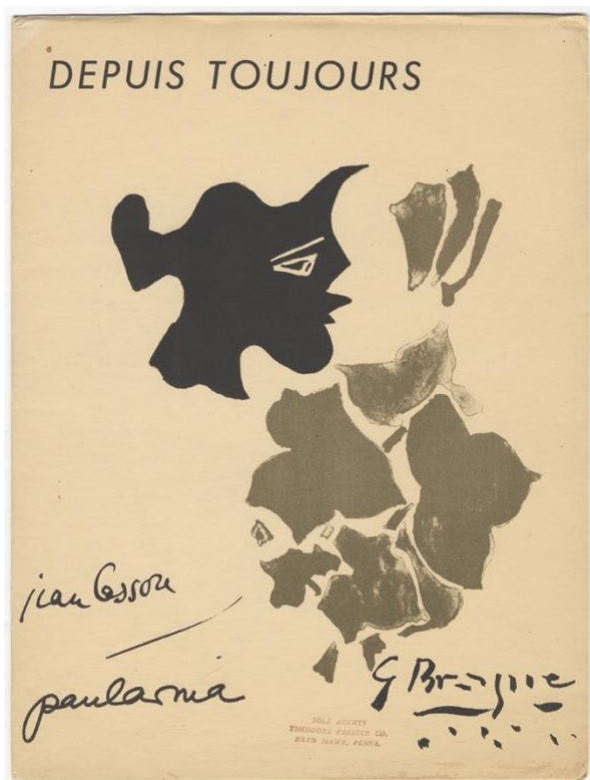
Ariosti was a composer, multi-instrumentalist, and diplomat, with a colorful and storied career. He worked in several cosmopolitan European cultural capitals including Berlin, Vienna, and London, where he rubbed shoulders with Handel, performing an interlude between the acts of Handel's opera *Amadigi*. A composer of ample expressive powers, he counted Jean-Philippe Rameau among his admirers.

La Madre De Maccabei, to a libretto after Girolamo Gigli, was first performed for the imperial chapel of Vienna in 1704. The present manuscript and F-Pn D-233 are in the same hand. The Paris source is a full score. In contrast, this manuscript is likely a performance score, possibly prepared for a conductor, who may have led from the harpsichord or another continuo instrument. As such, the string parts are sometimes omitted, as in the arias *Madre vuoi piangere* (p. 15) and *Fuggi má va lontano* (p. 106), which include only the voice and continuo parts. Two arias, *Troppo forte si rese* (p. 88) and *Vorrei confondere* (p. 97) are incomplete, with the former retaining its full A section, and the latter only a fragment of the B section.

These pieces may have been purposely cut for a specific performance or they may have been accidentally omitted. The conclusion of the oratorio (pp. 109-27) features extended accompanied recitative and a fugal aria. As these finale movements might have necessitated a more involved approach to conducting (in order to keep the ensemble together), the string parts are provided in full.

Ariosti's compositional powers are on full display in the present oratorio. The work opens with a sarabande-like introduction, followed by a prelude in binary form that gives way to a substantial duple meter fugue, which returns to a slow triple, enhanced by the gravitas of slow soaring melodies. Highlights include a memorable bass melody that creates sobbing sounds through pulsation and dissonant leaps (*E terribile quel seno*, p. 36), and impressive virtuosic writing for bass voice (*E il timore ancor quaggiù*, p. 61). The accompanied recitative on pp. 109-13 (*Gran nume d'Israel*) is composed in F minor, with an indication "senza Cembalo" (without harpsichord). The use of this flat-heavy key creates a special tenebrous atmosphere, due to the lack of bright-sounding open strings. The absence of harpsichord would have allowed the strings and voice to tune to one another in more-or-less just intonation, further enhancing the drama of the moment. The fugue that concludes the oratorio sports the same subject and countersubject of the overture's fugue. The change in key (from F# minor in the overture to F minor) and the activation of the listener's memory ties the oratorio together.

An attractive and well-preserved manuscript of a masterful work by a well-regarded high baroque composer, possibly intended to be used for performance. (39529) \$2,500



**With Striking Cover Illustration
by Georges Braque**

2. ARMA, Paul 1905-1987

Depuis Toujours (Cantate) pour chant et piano sur un sonnet de Jean Cassou. Couverture dessinée par Georges Braque. From the song cycle *Les Chants du Silence*. Paris: Heugel et Cie. [PN H.31642], [©1953].

Folio. Original publisher's ivory wrappers with stylized lithograph by Braque to upper, signed in the stone. 1f. (recto title, verso limitation statement), 12 pp., 1f. (blank). Very slightly worn and browned; small Theodore Presser handstamp to blank lower margin of upper wrapper and small Heugel handstamp to blank lower margin of title.

First Edition. Fuld: *Harmonizing the Arts: Original Graphic Designs for Printed Music by World-Famous Artists*, p. 9. Not in CPM.

"Between 1942 and 1945 Arma composed his set of eleven songs, Les chants du silence (Songs of Silence).

He used texts by contemporary French authors that reflect on the ravages and mindlessness of war, on justice and man's destiny. ... In 1953, the brothers Heugel wanted to publish the complete song cycle. For Paul Arma it became a prestigious project in which he wanted to combine poetry, music and fine arts through the work of eleven painters, eleven writers and one musician. He chose amongst France's finest

painters. The first artist he approached was who-else-but Picasso. In his memoirs Arma recounts how he went to Picasso's studio with his song and the text by Rolland. A few days later he got a phone call that his drawing was ready. On arrival at the studio Arma saw thirteen drawings lined up against the wall. Picasso warned him: "Do not look at the first twelve, they are bad. Only the last one is good. I believe it will suit you, mon vieux". Paul Arma obtained ten more drawings, from Henri Matisse, Fernand Léger, Georges Braque, Raoul Dufy, André Beaudin, Maurice Estève, Antoni Clavé, Edouard Pignon, Léon Gischia and Marc Chagall. He dedicated the songs 'A la mémoire de ceux qui ne sont jamais revenus' (To those who never came back)." imagesmusicales.be. (39360) \$200



First Edition of J.C. Bach's Sonatas for Harpsichord

3. BACH, Johann Christian 1735-1782

Six Sonatas for the Harpsichord or Piano Forte: with an Accompagnement[!] for a Violin, Humbly Dedicated to the Right Hon[ora]ble Lady Mellbourne and Composed by John Cristian[!] Bach, Music Master to Her Majesty. Opera X ... Mango Sculp. [Score]. London: Welcker, [1773].

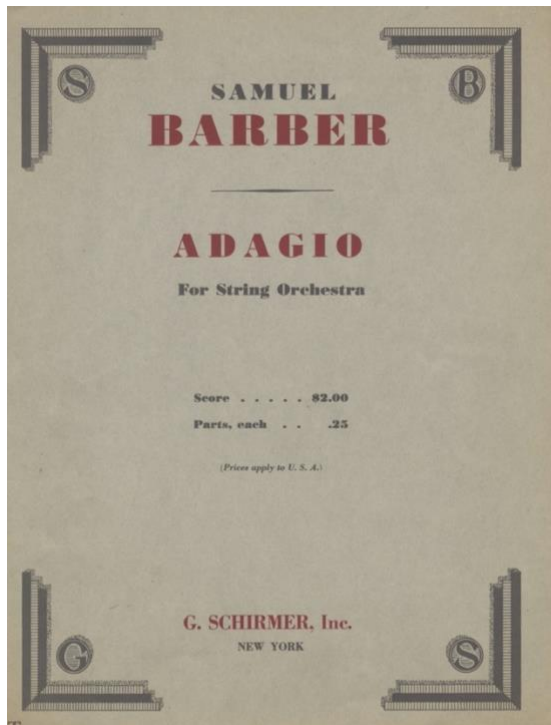
Oblong folio (26 x 35.8 cm). Modern marbled boards with black leather title label gilt to spine. 1f. (recto title, verso blank), [i] (blank), 2-36, [i] (blank) pp. Title within decorative border incorporating floral motifs, a cherub holding a laurel, a lyre, a scroll of music-paper, and a panpipe, with "Mango Sculp." to lower outer corner. Engraved throughout.

Slightly worn and soiled; tear to inner left portion of title with repair to verso; several blank margins with early repairs. In very good condition overall.

First Edition. Frankel: *Decorative Music Title Pages* 171. Terry 322. Roe 10/1. Warburton 25. BUC p. 76. RISM B333.

The theme at the opening *Allegro* of *Sonata I* is drawn from the *Praeludium* of the first keyboard partita in B-flat major, BWV 825, of John Christian Bach's father, J. S. Bach (1685-1750).

J.C. Bach "was the most versatile of J.S. Bach's sons and the only one to write Italian operas. He was an important influence on Mozart and, with C.F. Abel, did much to establish regular public concerts in London." Christoph Wolff and Stephen Roe in *Grove Music Online*. (39504) \$2,650



First Edition of Barber's *Adagio for Strings*

4. BARBER, Samuel 1910-1981

Adagio for String Orchestra [Op. 11]. [Full score]. New York: G. Schirmer [PN 38577], [1939].

Small folio. Original publisher's light gray wrappers printed in dark gray and red. [1] (title), [2] (publisher's notice), 3-7 pp. Very slightly worn.

First Edition.

"One of the most honoured and most frequently performed American composers in Europe and the Americas during the mid-20th century, Barber pursued, throughout his career, a path marked by a vocally inspired lyricism and a commitment to the tonal language and many of the forms of late 19th-century music. Almost all of his published works – including at least one composition in nearly every genre – entered the repertory soon after he wrote them and many continue to be widely

performed today. ... Barber's propensity for writing elegiac, long-lined melodies is exemplified by two of his best-known works, the justifiably admired *Adagio for Strings* and the *Violin Concerto*." Barbara B. Heyman in *Grove Music Online*. (39333) \$200

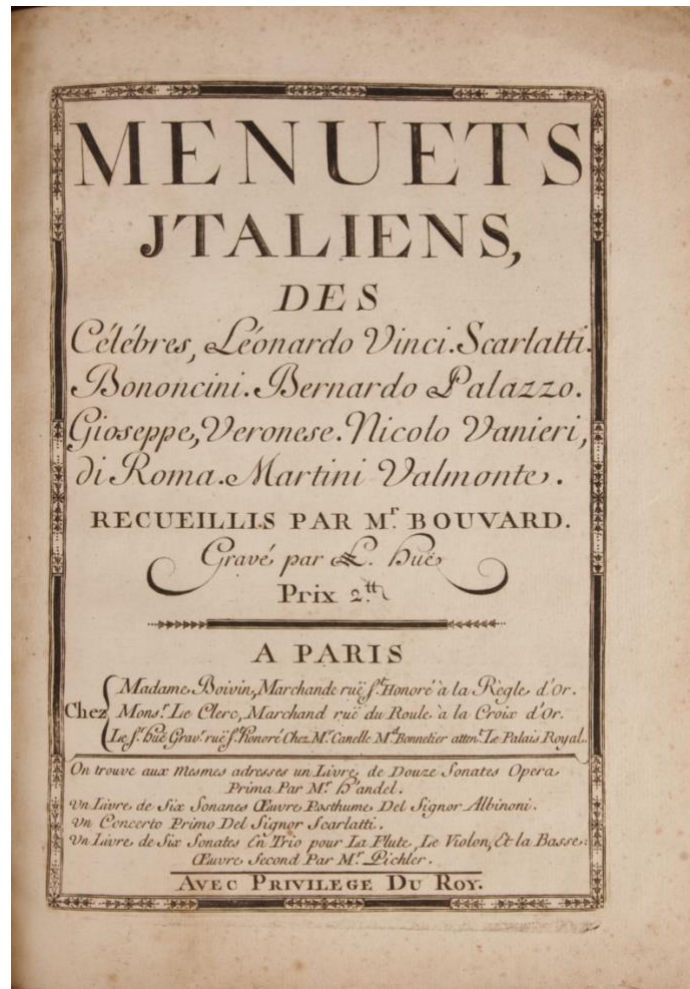
Early 18th Century "Grand Musical Tour" of Italy

5. BOUVARD, François ca. 1683-1760

Menuets Italiens, des Célèbres, Leonardo Vinci, Scarlatti, Bononcini, Bernardo Palazzo, Giosepe, Veronese, Nicolo Vanieri, di Roma, e Martini Valmone. Recueillis par Mr. Bouvard. Gravé par L. Huë Prix 2 tt. ... Avec Privilege du Roy. Paris: Madame Boivin ... Monsr. le Clerc ... Le. Sr. Huë Grav., [ca. 1737].

Folio (22.4 x 31 cm). Modern half dark brown mottled calf with marbled boards, spine with decorative devices and titling gilt. 1f. (recto title printed within decoratively ruled border, verso blank), 9, [i] (privilege) pp. Engraved. With manuscript ownership inscription in lower right corner of first page of music: "Bateman 1745." Scored for melody instrument (?violin) and figured bass. Binding slightly worn and stained. Slightly foxed; very minor loss to lower outer corners and edges.

Quite rare. Not in Lesure, BUC, or RISM. BNF: 42874649.

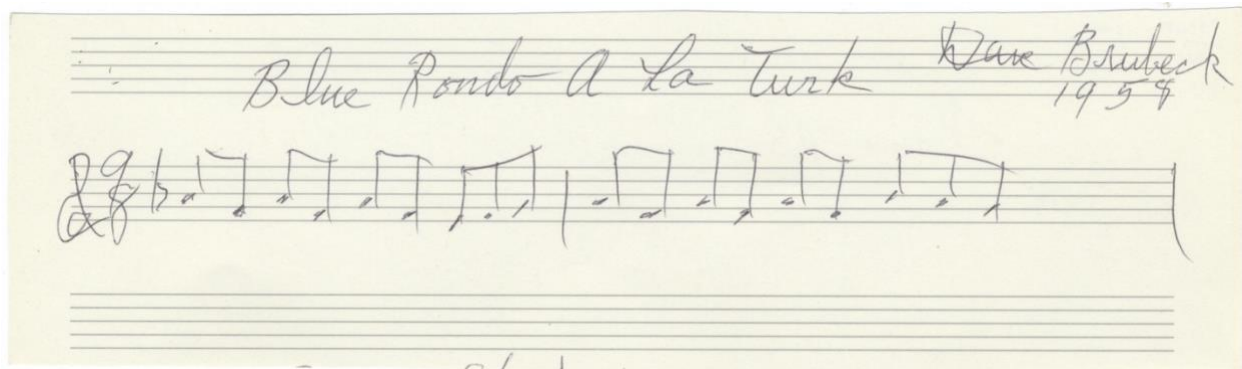


The minuets in this collection, compiled by composer François Bouvard, were, in all likelihood, drawn from Italian opera and ballet productions attended by Bouvard during his travels in Italy. While Scarlatti, Bononcini, and Vinci were well-known in their day, the other composers represented here, Bernardo Palazzo, Giosepe[!] Veronese, Nicolo Vanieri di Roma, and Martini Valmonte, seem not to appear in any other printed or manuscript sources from the time. All of the music, including that of the unknown composers, is vibrant and imaginative.

Bouvard was a French composer, teacher and opera singer. “The main source of information about him is the Parfaict brothers’ *Dictionnaire des théâtres*, which states that Bouvard entered the Opéra at a very young age to sing soprano parts, with a ‘voice of such a range that its like had never been heard.’ After his voice broke, when he was about 16, he spent a couple of years in Rome. He was back in Paris by February 1701, where his first (Italian) air appeared in a collection published by Ballard. In 1702, thanks to the patronage of M. de Francine, the Académie Royale de Musique performed his first opera, *Médus*, with great success, but in 1706 *Cassandre*, composed in collaboration with Bertin de La Doué, was a failure. Throughout the years 1701–11 Bouvard regularly published airs in Ballard’s collections, initially airs sérieux or airs italiens, and from 1706 onwards airs à boire, which became one of his specialities. These publications suddenly ceased in 1711, and we have no trace of the musician from that date until 1723. A remark in Boisgelou’s *Table biographique* suggests that he spent a long time abroad, mainly in Italy. A second Italian sojourn would explain why his death certificate (in the Archives de la Seine, fonds Bégis)

names him as 'knight' and 'count of St John Lateran' and why two of his cantatas, *L'énigme* and *L'époux indifférent*, as well as his last air (1756), are signed 'Bouvard, chevalier romain'." Robert Fajon in *Grove Music Online*

Giovanni Bononcini (1670-1747) was a celebrated composer and virtuoso cellist, highly sought after in cosmopolitan cultural centers of Europe including London, Paris, Madrid and Vienna. His patrons included two rulers of the Holy Roman Empire, Emperor Leopold I and Empress Maria Theresa. Alessandro Scarlatti (1660-1725) is "generally considered the founder of the Neapolitan school of 18th-century opera." Malcolm Boyd, Roberto Pagano and Edwin Hurley in *Grove Music Online*. Leonardo Vinci's (?1696-1730) "music exerted a direct influence on many composers of the next generation, notably Pergolesi and Hasse, and also made an impact on older composers such as Vivaldi and Handel, whose later works incorporate elements of the style of Vinci and his colleagues." Kurt Markstrom in *Grove Music Online*. (39503) \$800



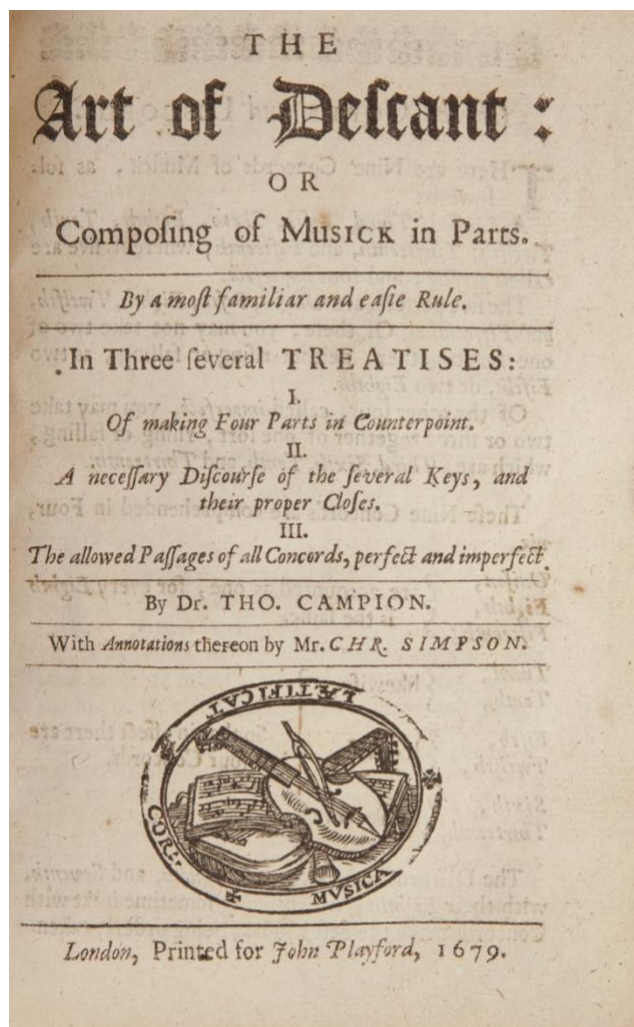
Autograph Musical Quotation from Brubeck's *Blue Rondo à la Turk*

6. BRUBECK, Dave 1920-2012

Autograph musical quotation from Brubeck's jazz classic Blue Rondo à la Turk.

2 measures signed in full and dated at upper right "Dave Brubeck 1958." In black ink on a cut album leaf 2-5/8 x 8-15/16" (ca. 67 x 228 mm).

Blue Rondo à la Turk is one of the noted American jazz composer's best-known tunes, first appearing on the album *Time Out* recorded by the Dave Brubeck Quartet in 1959, with Brubeck on piano, Paul Desmond on alto saxophone, Eugene Wright on bass, and Joe Morello on drums. Written in 9/8 time, Brubeck first heard this rhythm performed by Turkish street musicians who, when asked where they got the it, one replied "This rhythm is to us what the blues is to you" - hence the title of the work. Smith: *Rediscovering Dave Brubeck*, PBS. (39368) \$750



17th Century "Art of Descant"

7. CAMPION, Thomas 1567-1620

The Art of Descant: Or, Composing of Musick in Parts. By a most familiar and easie Rule. In Three several Treatises: I. Of making Four Parts in Counterpoint. II. A necessary Discourse of the Several Keys, and their proper Closes. III. The allowed Passages of all Concords, perfect and imperfect. ... With Annotations thereon by Mr. Chr. Simpson. London: John Playford, 1679.

Octavo. Full contemporary dark ivory vellum, single rule with decorative cornerpieces to edges of both boards .1f. (recto title, verso "Of the Cords and Discords," 34 pp. With numerous typeset musical examples in diamond-head notation and diagrams throughout; small oval woodcut device to title incorporating an open music book, a lute, and a viol; decorative woodcut headpieces. Housed in a custom-made full dark blue linen box with dark red leather title label gilt to spine. Binding soiled and slightly worn; rear endpapers foxed and dampstained at upper margin. Minor wear; uniform light browning; occasional foxing and staining.

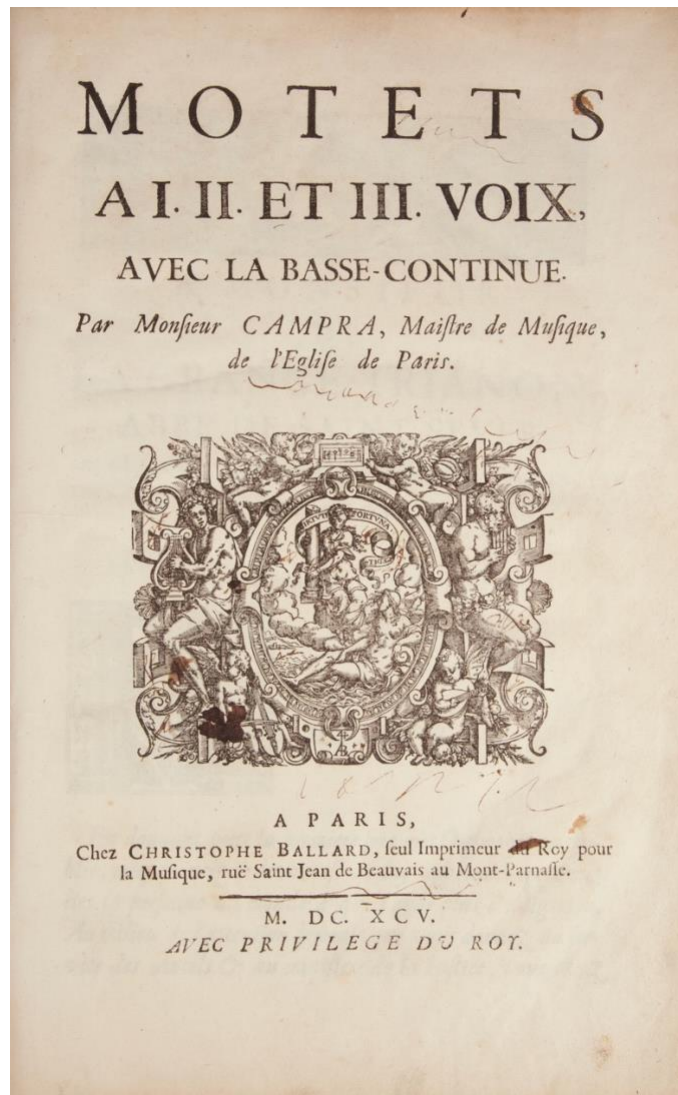
Bound with:

The Order of Performing the Divine Service in Cathedrals and Collegiate Chappels[!]. 7, [i] (publisher's catalogue: "Books Printed for and Sold

by John Playford") pp. With publisher's advertisement to lower portion of page 7: *Whereas some years since I made a large Collection of Full Services and Anthems (with the Organ Parts) of Four Parts for Sides, which I intended to have printed, but not finding incouragement[!] thereto, have them still by me; if any Gentleman shall desire part or all of them, I shall be willing to prick[!] them out fairly for them at a reasonable rate.*

A later edition, issued with John Playford's *A Breefe Introduction to the Skill of Musick*, first published in 1654. Not in Grove's works list. Gregory-Bartlett p. 211. RISM Écrits p. 658.

"Campion's reputation mainly rests on his ayres, for which he wrote both music and poem. After John Dowland, he was the most prolific of the English lute-song composers with well over 100 songs to his name. His lyric verse, independently of its music, is of a literary interest comparable with the likes of Ben Jonson, Samuel Daniel and even Sir Philip Sidney. Indeed, Campion was first presented to the modern age by Bullen and Vivian primarily as a poet and not a musician. Today he is well known as a composer-poet, having received more critical attention from 20th-century commentators than most of his contemporaries, including Dowland. He was also an important exponent of the Stuart masque and a conspicuous theorist of both poetry and music." Christopher R. Wilson in *Grove Music Online*. (39468) \$400



17th Century Sacred Motets

8. CAMPRA, André 1660-1774

Motets a I. II. et III. Voix, Avec La Basse Continue. Par Monsieur de Campra, Maistre de Musique, de l'Eglise de Paris. Paris: Chez Christophe Ballard, 1695.

Folio. Full dark brown calf with raised bands on spine in decorative compartments gilt, marbled endpapers. 1f. (recto title, verso blank), 1f. (dedication), 111, [i] (table of contents and privilege) pp.

Elaborate woodcut device to title incorporating horticultural and architectural motifs, with a central image in oval border of allegorical personifications of Fortune and Virtue and Latin motto on a banner at Virtue's head "Virtuti Fortuna Cedit" (fortune yields to virtue). Cherubs playing lute and viol, Orpheus with lyre, and a satyr playing a panpipe flank the central image, with two additional cherubs displaying a short musical phrase above it. Each motet is preceded by decorative and historiated woodcut initials; some relate to the text of the vocal work at hand as in "Dissipa Domine, mentis meae tenebras," with an image of a dragon placing its mouth over the head of a human figure," and "Quam dilecta tabernacula," where a Psalm is paired with an image of King David with his harp.

Binding worn, rubbed, bumped, and abraded, with minor loss to spine. Front free endpaper, two blank flyleaves, and rear free endpaper lacking. Slightly worn internally, with minor cockling and creasing; occasional minor loss to margins and tears, two repaired with archival tape; stains, foxing; and occasional very minor markings in ink. In good condition overall.

First Edition. Rare. Lesure 96. OCLC (one incomplete copy, at the Newberry). RISM C682 (6 copies located, none in the U.S.).

Campra "was a leading figure in French theatrical and sacred music in the early 18th century. ... The first two books of [his] motets show the influence of popular melody and French dance rhythms (see for example the Alleluia from *O sacrum convivium*, book 1)." James R. Anthony in *Grove Music Online*

Some of the motets in this collection incorporate violin parts. Lively dance rhythms abound, with the style of the minuet well-represented. Theatrical influence is heard in *Inserere Domine*, with a French overture, and *Salve regina*, with its dramatic opening, an emotionally charged quasi-recitativo.

A substantive collection of sacred motets. (39520)

\$3,500



Six Credos from this Maestro di Cappella

9. CARRETTI, Giuseppe Maria 1690-1774

Credo Corali a una, e due voci con l'organo, se piace. Dedicati agl' Illustrissimi, e Reverendissimi Signori Primicerio, Dignità, e Canonici Della Perinsigne Basilica Collegiata di S. Petronio. Bologna: Lelio dalla Volpe, 1737.

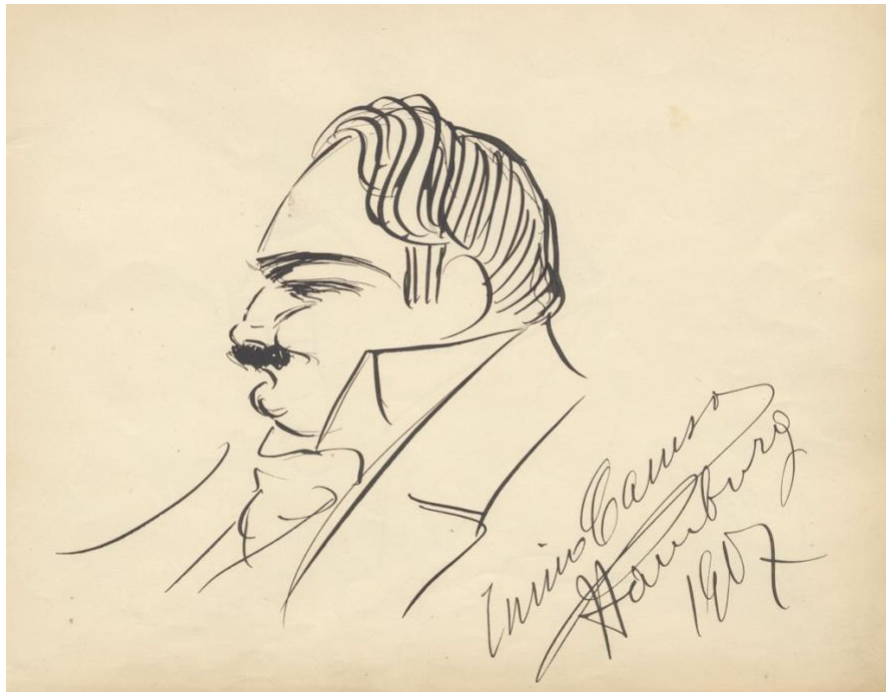
Oblong folio. Full 18th century mid-tan sprinkled calf with raised bands on spine in decorative compartment gilt, marbled pastedowns, plain free endpapers. 1f. (recto title, verso blank), 3-4 (dedication), 5-38 pp., 1f. (recto "Lettor Cortese," "Indice," and "Imprimatur" dated "19 Aprilis 1737," verso blank). Text and music typeset throughout, with music in diamond-head notation. Binding very slightly worn; some scuffing with minor loss. Occasional light foxing. A very attractive copy overall, clean and crisp.

Contains six credos for one or two voices, titled simply *Credo Primo*, *Credo Secondo*, *Credo Terzo*, *Credo Quarto*, *Credo Quinto*, and *Credo Sesto*, all with figured bass for organ.

BUC I p. 168. Gaspari II p. 49. RISM C1260 (2 copies in the U.S. only and 6 copies elsewhere)

An Italian composer and teacher, Carretti was deputy maestro di cappella at San Petronio in Bologna and maestro di cappella from 1756. "On 30 September 1770, during the annual celebration at San Giovanni in Monte of S Anthony of Padua, Mozart and his father heard a *Beatus Vir* of Carretti's composition." King's College London: *Mozart & Material Culture*

"Carretti composed much sacred music in both the strict and concertante styles, publishing a *Credo corali*, for one and two voices and optional organ (Bologna, 1737)." Giuseppe Vecchi in *Grove Music Online* (39297) \$800



Original Caruso Self-Caricature to Recto with Another to Verso, Possibly of Chaliapin

10. CARUSO, Enrico 1873-1921

Attractive large original bust-length self-caricature of the distinguished tenor in profile in black ink, signed in full and dated Hamburg, 1907. With an additional caricature of an unidentified male, also signed in full by Caruso and dated 1909 to verso.

On an ivory album leaf ca. 209 x 261 mm. Minor wear; edges slightly browned; light creasing.

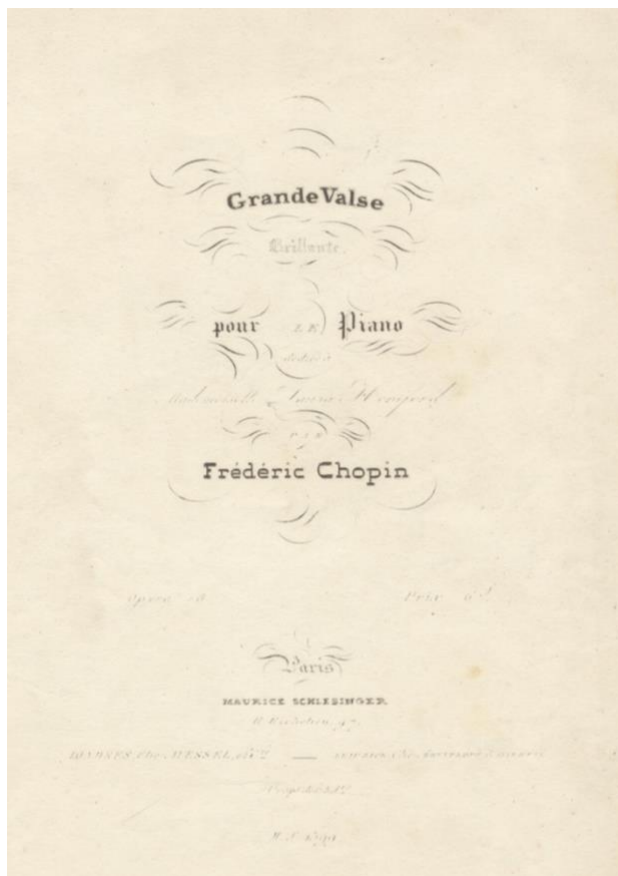
The second caricature is similar in style to the caricature of the distinguished Russian bass **Feodor Chaliapin** (1873-1938) reproduced in Sisca, ed.: *Caruso's Caricatures*, no. 25.



Caruso left America in the spring of 1907 on the "Deutschland," singing Rodolfo in *La Bohème* and Pinkerton in *Butterfly* at Covent Garden, and his "usual gallery of roles, including Alfredo, Radames, Don José, Cavaradossi, Riccardo in *Un Ballo in maschera* and Canio. ... On October 2nd he ... began his usual 'German' tour at the Budapest Kiralyi Operaház ... thereafter he visited Hamburg, Berlin and Frankfurt." Scott: *The Great Caruso*, pp. 100-102. He returned to America that autumn.

"The winning quality of the sound, the tender mezza voce (particularly in the early years), and his phrasing, based on a rare mastery of legato and portamento, enabled Caruso to sing the French and Italian lyric repertory as well as lighter operas. In addition, his noble, incisive declamation, his broad, generous phrasing, and his vigor in dramatic outbursts made him a notable interpreter of Verdi as well as of French grand opéra. In this repertory his performances were characterized by the irresistible erotic appeal of his timbre allied to a temperament as warm and vehement as his voice. His numerous recordings, now faithfully remastered on CD, not only made him universally famous, they also did much to encourage the acceptance of recording as a medium for opera." Rodolfo Celletti and Alan Blyth in *Grove Music Online*

Caruso was also greatly admired for his caricatures, many of which were executed for *La Follia*, the newspaper of the Italian community in New York, from 1903 to his death in 1921. *"During his memorable seasons at the Metropolitan, Caruso personally delivered his drawings to his 'carissimo Marziale.' When he went on tour, he never forgot to send his sketches by special delivery to 'his favorite newspaper.' After official receptions, grand banquets with sovereigns, statesmen, generals, admirals, leaders and personalities of the international world, the genial caricaturist caught the most characteristic features of his subjects and mailed the sketches at once to La Follia."* Marziale Sisca: *Caruso's Caricatures*, preface. (39447) \$1,200



Chopin's First Published Waltz for Solo Piano, His Beloved Op. 18

11. CHOPIN, Frédéric 1810-1849

Grande Valse Brillante pour le Piano dédiée[!] à Mademoiselle Laura Horsford par Frédéric Chopin. Opera: 18. Prix 6f. ... Propé. des Edrs. Paris ... Londres ... Leipzick[!]: Maurice Schlesinger ... Wessel, et Cie ... Breitkopf et Haertel [PN M.S. 1599], [1834-42].

Folio. Unbound. 1f. (recto title, verso blank), [i] (blank), 2-9, [i] (blank) pp. Engraved. Several performance markings in pencil. Publisher's facsimile signature handstamp to lower right corner of title. Slightly worn, foxed, browned, and soiled; impression to title light.

A variant of the earliest recorded issue of the first French edition, with the quarter-note rest on the first beat in the bass line of the 12th measure not present in the original. Chomiński-Turło 207. Fuld pp. 257-8. Grabowski-Rink 18a-1-Sm. Hoboken 4, 251. Platzman p. 85.

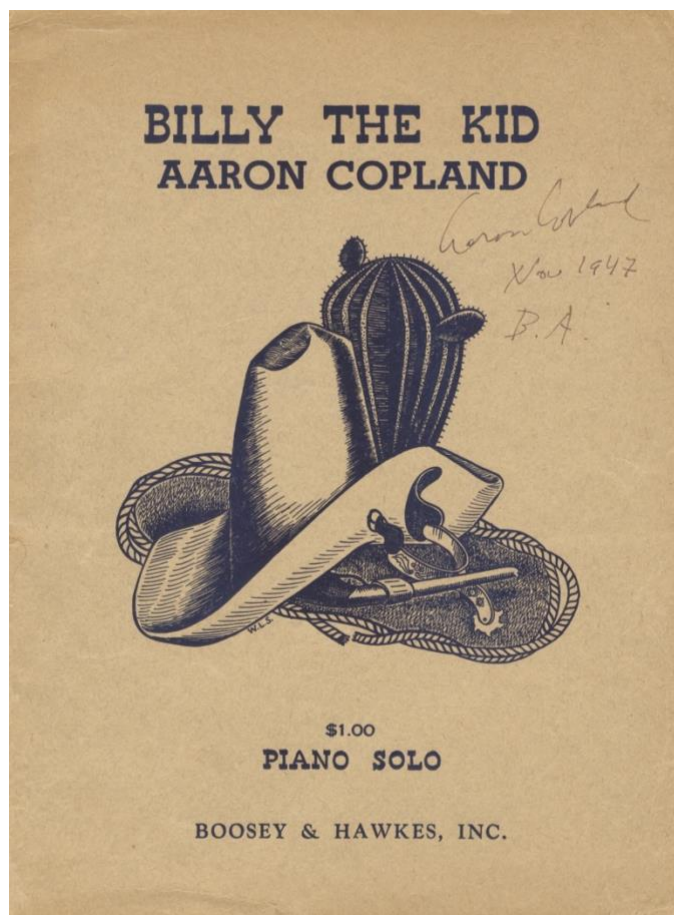
"Strauss brought the Viennese waltz indoors, transforming it from a simple Austrian pastoral dance into the sophisticated ballroom music we know today. Out of these visits [to Vienna] arose one of Chopin's own best waltzes, in E-flat major, op. 18. It was not the first waltz he had composed, but it was the first that he allowed to be published, in 1834.

The influence of Strauss is not hard to detect, particularly in the way the episodes are deployed, providing not only thematic but key contrast as well. The first episode, presented in the subdominant key of A-flat major, requires the fingers of a virtuoso, to say nothing of a piano with an excellent repetition action, a quality we assume Chopin's Graf piano did not lack.

As the waltz unfolds, the ear is constantly refreshed by such contrasts. One of the later episodes, in the remote key of B-flat minor, mimics the "sleigh bell" effect that is found in numerous Strauss waltzes. When placed on the piano keyboard, the device acquires a special charm as the stream of acciaccaturas jostle against the main notes of the melody, almost dislodging them, and creating a frisson of dissonance." Walker: Fryderyk Chopin. A Life and Times, p. 200.

"[Chopin] combined a gift for melody, an adventurous harmonic sense, an intuitive and inventive understanding of formal design and a brilliant piano technique in composing a major corpus of piano music. One of the leading 19th-century composers who began a career as a pianist, he abandoned concert life early; but his music represents the quintessence of the Romantic piano tradition and embodies more fully than any other composer's the expressive and technical characteristics of the instrument." Jim Samson in Grove Music Online

Perhaps the best-known of Chopin's waltzes, op. 18, dedicated to his pupil Laura Horsford, was the composer's first published waltz for solo piano; he had written a number of other waltzes earlier that were either destroyed or published posthumously. (39398) \$650



Signed by Copland

12. COPLAND, Aaron 1900-1990

Billy the Kid ... \$1.00. Piano Solo. New York: Boosey & Hawkes, Inc. [PN By.Pa.No. 56], [©1944].

Folio. Dark ivory wrappers printed in dark blue, with illustration of a cowboy hat, cactus, spur, and lariat by "W.L.S." to upper. 1f. (recto title, verso publisher's note), 20 pp., being excerpts from the ballet arranged for piano solo by Lukas Foss. With publisher's catalogue to verso of final leaf. Slightly worn, browned, soiled, and creased; upper wrapper detached and with very small tear to blank lower margin. Lacking lower wrapper.

With the autograph signature of the composer to upper wrapper in ink: "Aaron Copland Nov 1947 B.A."

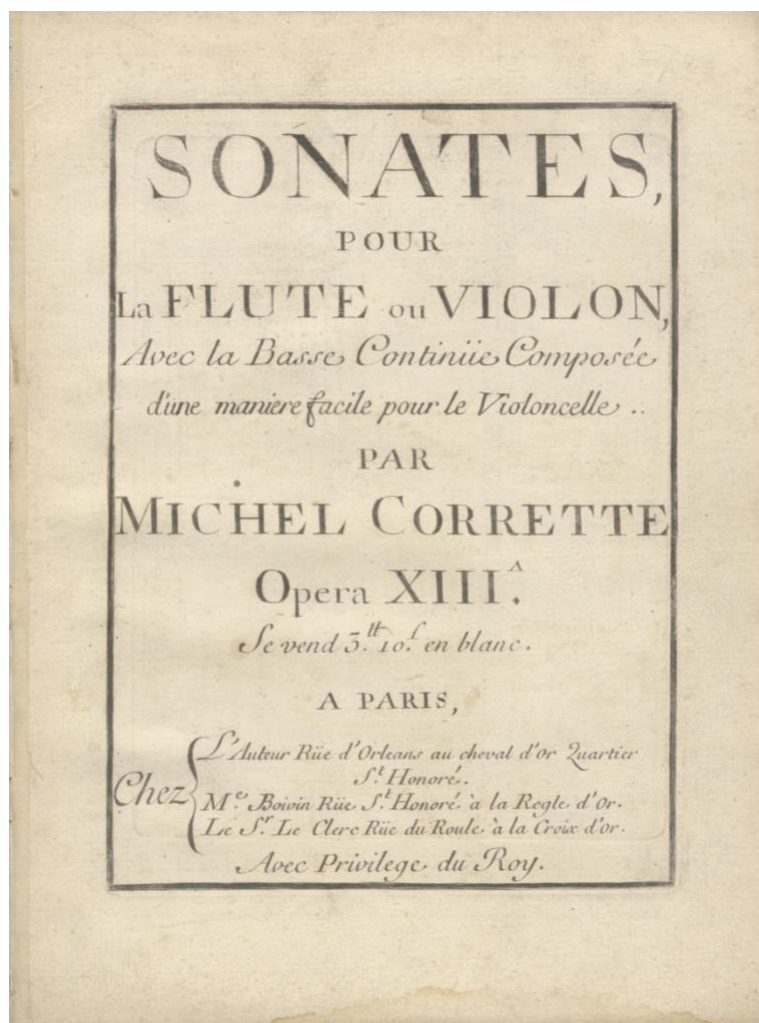
First Edition in this form. OCLC 13836063.

Billy the Kid, a ballet commissioned by Lincoln Kirstein and composed in 1938, was choreographed by Eugene Loring for Ballet Caravan. Based on the exploits of American outlaw "Billy the Kid" (Henry McCarty 1859-81), the work incorporates both cowboy tunes and American folk songs, reflective of Copland's abiding interest in the American West. It is one of his most popular and frequently performed works along with *Rodeo* and *Appalachian Spring*.

Kirstein (1907-1996), an important cultural figure in New York, founded the Ballet Society together with George Balanchine (1904-83) in 1946, renamed the New York City Ballet in 1948.

A distinguished American composer for screen, stage, and concert hall, "[Copland's] style quickly and persistently became a stylistic convention within Hollywood's musical vocabulary. ... Copland's style (as heard in film scores like *The Red Pony* but even more so in ballet scores like *Billy the Kid* and *Rodeo*) has been particularly vital in the genre of the Western and for images of frontiers. In particular, Copland's fondness for wide open spaces (both melodically and harmonically), together with his sparse orchestration that favored winds and brass over strings, his preferences for static or slow-moving, diatonic harmonies, and his repetition of rhythmic and melodic motives, have been continually utilized in later scores for film and television; this pastoral idiom has been deployed across the political spectrum for various arguments about the United States's national character and values." Neil Lerner in *Grove Music Online* (39325)

\$275



**Rare 18th Century Flute Sonatas,
Unrecorded**

13. **CORRETTE, Michel 1707-1795**
[6] Sonates, pour La Flute ou Violon, Avec la Basse Continue Composée d'une manière facile pour le Violoncelle ... Opera XIII. A Se vend 3 [livre] 10 [solidus] en blanc ... Avec Privilège du Roy. [Score].
 Paris: L'Auteur ... Boivin ... Le Clerc, [?1735].

Folio. Disbound. 1f. (recto title, verso "Catalogue des Ouvrages de Mr. Corrette"), 9, [10] (blank), 11-19, [20] (blank), 21-25, [26] (blank), 27-30 pp. Engraved. Notated on two staves: solo violin and figured bass; the first movement of no. 6 has three staves: for violin, violoncello (in bass clef), and organ. Printed note to first system of slow movement of sonata no. 5 (p. 24): "Cette pièce se doit jouer dans le goût des fonds D'orgue en imitant le tremblant doux" [This piece has to be played against the timbre of low organ stops imitating the 'sweet tremulant'].

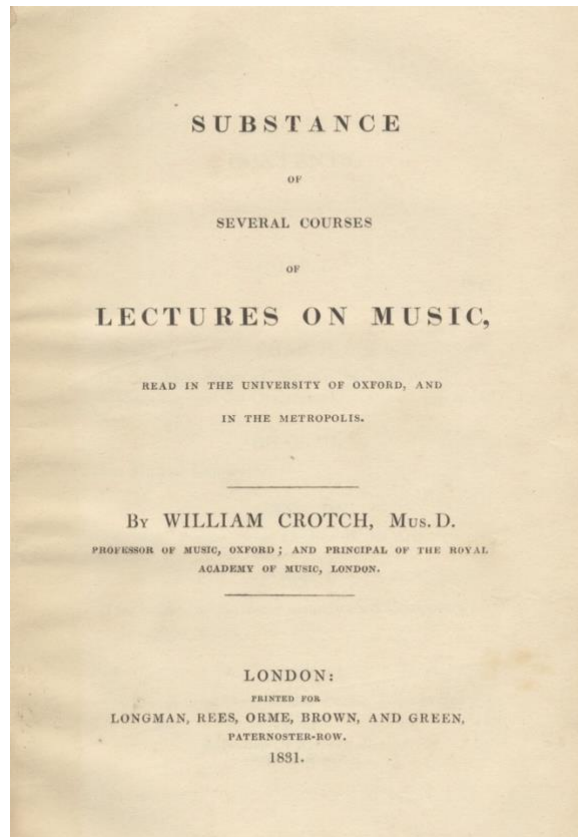
The two parts are marked "Flauto" and "Fagotto" in this movement. Very slightly worn and soiled; minor dampstaining to blank lower margin of several leaves; small hole to inner margin of pp. 15-16. In very good condition overall.

Provenance

From the collection of André Meyer (1884-1974), Paris.

First Edition, [?]second issue. **Very rare, possibly unique. Unrecorded.** RISM C3981 (a different issue, of which there is one copy only, in the Bibliothèque nationale, Paris, with title reading: "Sonates pour la flûte ou violon avec la basse continue composée pour le violon de chelle ou basson" - since "violon de chelle" is an error, it is likely that the present issue is a corrected version. Catalogue to verso of title not in Lesure.

A very good copy, with distinguished provenance; the Meyer collection, formed over a period of some 75 years, was one of the most important 20th century collections of rare printed music, books on music, and musical autographs. (39324) \$1,200



Early 19th Century *Lectures on Music*

14. CROTCH, William 1775-1847

Substance of several courses of Lectures on Music, Read in the University of Oxford, and in the Metropolis. London: Longman, Rees, Orme, Brown, and Green, Paternoster-Row, 1831.

Octavo. Contemporary mid-tan calf with single gilt rule to outer boards. 1f. (recto title, verso printer's note), 1f. (recto contents, verso errata), 1f. (recto blank, verso "A Chronological Table of Some of the Principal Musical Composers"), 175, [i] (printer's note) pp. With a "List of Publications by Dr. Crotch, To be had at the Royal Harmonic Institution, Regent Street" and "Other Publications, by the Same Author To be had of Messrs. Lonsdale and Co., Chappell, the Author, &c. &c." to pp. 171-75. Monogrammatic bookplate to front pastedown; contemporary owner's signature ([?]"W.H. London" to front free endpaper. Binding quite worn; boards detached; portion of spine lacking; endpapers creased, with offset of bookplate to free endpaper. Some internal wear; outer margins of several leaves slightly stained; preliminary leaf reinforced with tape to inner margin. Lacking frontispiece.

"Crotch was highly influential as a lecturer and writer on musical subjects. His Elements of Musical Composition, published in 1812 and twice reprinted, was much in demand as a manual for beginners, as were his books on thoroughbass and piano playing. Far more important were his lectures, delivered first at Oxford and then, in revised forms, at the Royal Institution and elsewhere in London, and ultimately excerpted in The Substance of Several Courses of Lectures (1831). In these lectures Crotch offered a historical survey of music, firmly grounded on an aesthetic theory. His avowed aim was to improve the taste of lovers of music by enabling them to appreciate the merits of any composition through a consideration of the comparative value of the style adopted by the composer." Nicholas Temperley and Simon Heighes in *Grove Music Online*. (39354) \$150

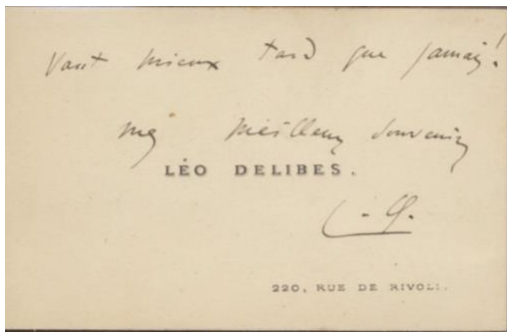


Original Painting of Delibes Together With His Visiting Card

15. [DELIBES, Léo 1836-1891]

Original oil painting on wood. Unsigned and undated, but ca. 1870-80.

The composer is depicted seated at a desk in his studio, smoking a long stemmed [?clay] pipe and wearing a North African fez, loose fitting robes, and slippers, all creating something of an Oriental appearance then popular among the French literati of the period. To his left is a music stand; a violin lies on top of a pile of manuscripts on the floor. 270 x 218 mm. Some minor wear and soiling; an old typed description laid down to verso.

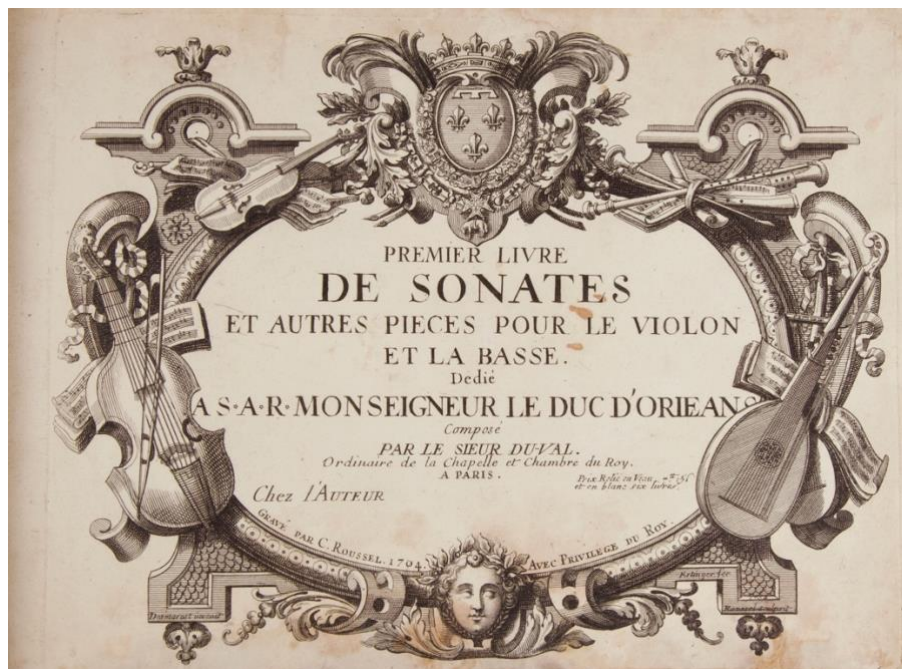


Together with:

Delibes's printed visiting card with an autograph note in the composer's hand signed with the composer's initials, in translation: "Better late than never! My best memories L.D.," possibly referring to

his having given the painting to a friend or admirer.

Delibes is best remembered for his operas, of which his masterpiece was *Lakmé*, first performed at the Paris Opéra on 14 April 1883. The ballet "*Coppélia, ou La fille aux yeux d'émail*" played at the Opéra on 2 May 1870. Based on E.T.A. Hoffmann, it has remained one of the best loved of all classical ballets and shows Delibes' musical gifts at their most appealing." Hugh Macdonald in *Grove Music Online*. (39381) \$850



An Exhaustive Representation of the Music of a Seminal Figure in the Early History of the French Violin School

16. DUVAL, François 1672-1728

Premier [Troisième - Cinquième] Livre de Sonates et Autres Pièces pour le Violon et la Basse, Dedié a S.A.R. Monseigneur le Duc d'Orleans, Composé par le Sieur Duval, Ordinaire de la Chapelle et Chambre du Roy ... Prix Relié en Veau 7tt. 15f. et en blanc six livres. ... Gravé par C. Roussel. Paris: Chez l'Auteur, 1704-1715.

4 volumes bound in one. Oblong folio. Full dark brown calf with titling: "Sonatas a Violon Seul et Basse Continue Livre I, III, IIII, V" and coat of arms gilt incorporating a crown and shield with three stars flanked by two geese to upper, "Mr. Charron" gilt to lower within ruled border, raised bands on spine in decorative

compartments gilt with dark red title label gilt, decorative tooling to edges of boards, marbled endpapers, red speckled edges.

Premier Livre

1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 47, [i] (privilege) pp. In French violin and bass clefs. Title within elaborately engraved border incorporating coat of arms of Louis XIV, architectural and horticultural motifs, a viola da gamba, an archlute, double reed instruments, and open books of music, with names of the artist and engravers noted within the border at lower right and left: "Desmarest invenit," "Erlinger fec.[it]," and "Roussel sculpsit."



Bound with:

Troisième Livre de Sonatas pour le Violon et la Basse ... Gravé par Roussel. Prix en blanc 7tt., et Relié en veau 8tt. 10f. Paris: Chez L'Auteur, 1707. 1f. (recto title, blank), 1f. (dedication), [i] (privilege), 36, [i] (blank) pp., with heading "Seconde Partie, Sonates Pour la Chambre" to p. 12. In French violin and bass clefs. Title within decorative engraved border incorporating floral motifs, vines, berries, and the coat of arms of Louis XIV.

Bound with:

Quatrième Livre de Sonates pour le Violon et la Basse ... Gravé par C. Roussel. Prix en blanc 6tt. Et Relié en Veau 7tt 10f. Paris: Chez l'Auteur, 1708. 1f. (recto title, verso blank), [i] (privilege), 36 pp. In treble and bass clefs. With engraved title incorporating feather motif surrounding the name of the composer.

Bound with:

Cinquième Livre de Sonates a Violon Seul et la Basse, Dédié Au Roy. Composé Par Monsr. Duval, Simphoniste ordinaire de la Chapelle et Chambre du Roy, Et l'un des 24 Violons de sa Majesté ... Le prix en blanc 6 tt. Gravé par C. Roussel. Paris: Chez Foucaut ... l'Auteur ... 1715. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), 43, [i] (privilege) pp.

Binding worn, rubbed, and bumped, minor abrasions, endpapers repaired and hinges reinforced with olive green paper to match marbling. Minor internal wear; staining to most leaves, not affecting legibility of music. With discrete paper repairs throughout, mainly to margins.

Lesure 192. RISM D4685, D4687, D4688, and D4689. **Very rare**, no copies in US libraries of any of these volumes and only 3 copies of each volume recorded in European libraries.

Duval, a French violinist and composer, *"was the son of a Parisian dancing-master of the same name. It is probably the senior Duval who was listed in the highest rank of the 'Communauté des maîtres à dancier et jouers d'instruments de la ville et faubourgs de Paris' in 1695 and who danced at the Paris Opéra in 1711 in a revival of Lully's Cadmus. François senior had died by 13 November 1713. It is not known how or whether this branch of the family was related to the other Duvals (nearly a dozen) who practiced music in Paris in the 17th and 18th centuries.*

An air nouveau, published in Le mercure galant in December 1699, is probably the first evidence of the younger Duval's existence. By 1704 he was in the service of the Duke of Orléans, an enthusiastic musical amateur to whom he dedicated his first opus. This was a set of violin sonatas, the first to be published in France; they show a knowledge of the style and technique of Corelli, subtly mixed with the style of the French harpsichord pièce. The sonata was regarded by the French at that time as an Italian genre; the few composed in France in the 1690s were circulated in manuscript to a small circle of professionals and connoisseurs. Between the appearance of Duval's op.1 and that in 1723 of Leclair's op.1, the earliest French sonatas to earn a permanent place in the repertory, more than two dozen volumes of violin sonatas were published.

Duval had another patron, the Duke of Noailles, to whom he dedicated his op.2. The duke brought Duval to court to play for Louis XIV, and shortly afterwards Duval brought out an op.3, dedicating it to the king: in his letter of dedication he stated, 'The most ardent of my wishes is to be able to provide Your Majesty with a few moments of diversion'. His wish was granted in 1714 when he became a member of the 24 Violons du Roi and played for the king Couperin's Concerts royaux with the composer at the harpsichord, Hilaire Verloge on the viola da gamba, and Dubois on the bassoon.

On 13 November 1713 Duval married Monique Augustine de Behague; the couple apparently had no children, for after his death the only heirs named were his widow and two sisters. Duval spent his last 14 years at the French court, where his contemporaries considered him one of the best of the king's violinists. His music, although not technically advanced when compared to that of Vivaldi or of the slightly later generation of Locatelli, Geminiani, Veracini, and Leclair, shows a full grasp of the idiomatic possibilities of the violin as found in the works of such Italians as Corelli and Torelli. Duval's performances of Corelli's sonatas were praised, but how he came by his knowledge of Italian music remains unknown." Neal Zaslaw in Grove Music Online

Duval's *Premier Livre* was the first collection of violin sonatas published in France. The music includes some notable technical challenges, like double stops (*Prelude, Suite I*, p. 1) and rapid, slurred filigree (*Rondeau, Suite V*, p. 17). Duval's first offering as a violin composer reveals a musical mind with a strong taste for risk-taking in the harmonic realm (*Prelude, Suite II*, p. 5) and a predilection for birdsong-inspired pieces (the nightingale makes two appearances, in two *Rossignol* pieces on pp. 8 and 18). The groups of pieces in the *Premier Livre* are designated both "suites" and "sonates." Though "sonate" had more of an association with Italian music, both the suites and sonatas mix French and Italian styles. *Sonate X* features a prelude (p. 35) with a sighing motif, and plangent chromatics, similar to other French baroque movements called "sommeil." In the "gay" movement of the same sonata, the first three quarters of the movement contain brisk eighth and 16th notes; when the quick note values disappear (p. 37) the composer leaves room for the continuo player to pick up the slack with improvised divisions in the manner of what came before

in the same piece. *Sonate X*, with its dramatic expressive properties, may be a piece of programmatic music (although no particular narrative or program is specified by the composer).

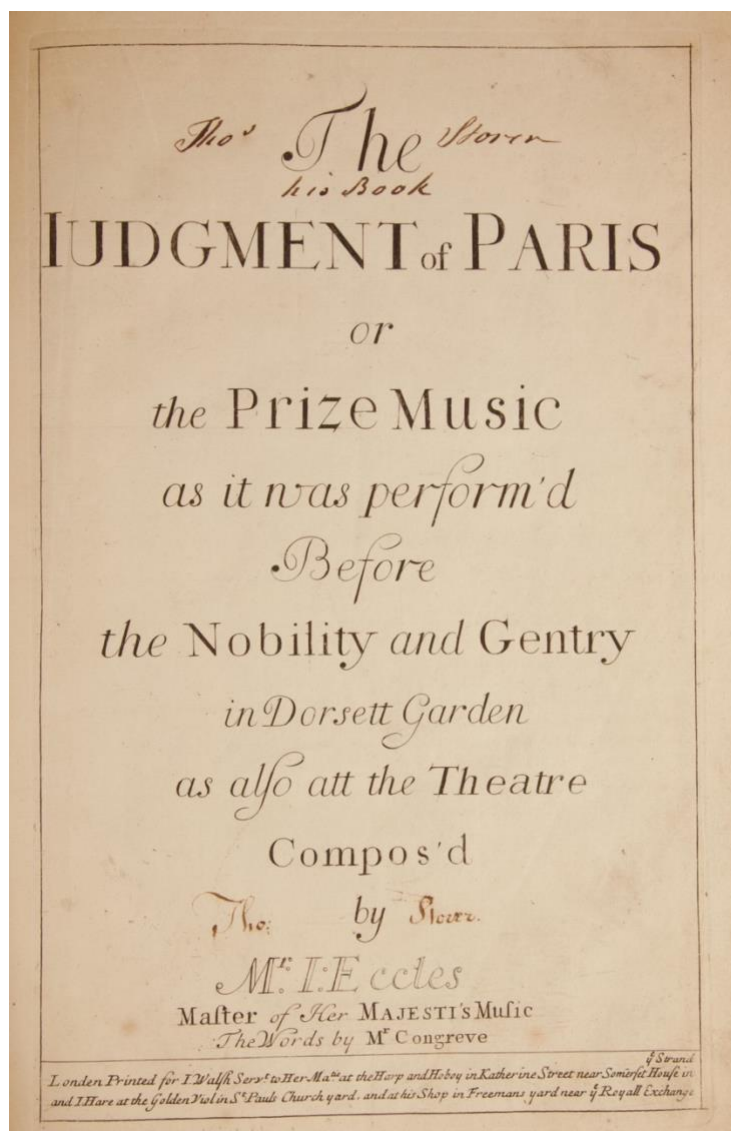
The *Troisième Livre* includes more vigorous explorations of Italianate violin style, with fugal, concerto grosso-like movements (like the fugal "gay" movements that open *Sonate II* and *III*, p. 3 and p. 9, respectively). *Sonate X* (p. 26) is decidedly French, opening with a *Sarabande*, continuing with an *Allemande* ("gay"), and concluding with an *Air* ("un peu gay"), which is cast in the form of a courante (though it is not so named).

The *Quatrième Livre* opens with very French sets of dances (*Sonate I* and *II*, pp. 1-8), which turn to Italian virtuosity by the end of the second sonata (pp. 7-8). A unique "Recit" movement is cast in 3/4, in binary form. The figuration is a mixture of recitativo (declamatory) style music and Italianate (Corellian) violin figuration. In *Sonate VII* (p. 25) an opening movement with a pronounced French rhythmic inequality (insisted upon by the notated dotted-rhythms) contrasts strikingly with a vivacious "alla breve" type movement (that is, in a quick 2), marked "gay et marqué" (p. 27).

The *Cinquième Livre* bears the influence of Duval's illustrious chamber music partner, François Couperin le Grand (1668-1733). Couperin included a butterfly piece, *Les Papillons*, in his *Pièces de Clavecin, Premier Livre* (1713). Duval's *Le Papillon* (*Sonate I*, p. 2) contains decidedly Couperin-like figuration: lithe, arpeggiated thirds and distinctive tied trills. By 1715, Duval's style had changed somewhat, stretching out into a proto-rococo musical arena of enhanced ornamentation, bright rhythmic coloration (with many movements marked "gay" to elicit energetic performance) and longer, more flowing melodic lines. The final movement of *Sonate VII* (p. 26) reveals Duval's pedagogical side: the piece includes extensive double, triple, and quadruple stops. Duval notes at the piece's start that the performer may execute the arpeggios any number of ways. He offers two notated examples of possible arpeggiation figures after the conclusion of the piece. *Sonate VIII* (p. 27) is composed "dans le goût de chasse" (in the manner of a hunt), with trumpet calls, and rustic harmony to evoke its subject.

"Another member of the Twenty-four Violins and one of the few Frenchmen skilled enough to play Corelli's 'solo' sonatas while the latter were first being introduced in France was François Duval. ... In the matter of priority in France, Duval may also be cited as the first Frenchman actually to receive and utilize a 'Privilège du Roy' (1704) for the purpose of having his sonatas published. ... The publication of Duval's *Premier Livre de sonates* ... was, in effect, the first officially sanctioned acknowledgment of the French taste for such Italianisms. ... Furthermore, Duval may be recognized as the most prolific among the early sonata composers in France ... In spite of the composer's interest in the Italian sonata, he adhered in all the sets to French terms, generally similar to those Couperin used. ... Both Duval's contemporaries and some later writers have pointed to a certain mediocrity and fullness in his sonatas. But Laurencie does call attention to the suppleness and variety of his rhythms and to technical advances notable for France at the time, if not for Italy or Germany. Among these advances are new bowing styles, double-stops, and numerous passages in the third or extended third position. The few available examples by Duval reveal charming tunes, simple but effective harmony, fluent rhythm, and a generally light yet dignified style that is not without individuality for all the lack of any unusual or exceptional traits." Newman: *The Sonata in the Baroque Era*, pp. 364-65.

An exhaustive and musically substantive representation of the music of a seminal figure in the early history of the French violin school, documenting his stylistic evolution over a period of 10 years, and his cutting-edge exploration of the compositional forms of his day and violinistic performance practice. (39514) \$9,500



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

17. ECCLES, John ca. 1668-1735

The Judgement of Paris, or, the Prize Music, as it was perform'd, Before the Nobility and Gentry, in Dorsett Garden, as also at the Theatre, Compos'd by Mr. J. Eccles, Master of Her Majesty's Music, The words by Mr. Congreve. London: Printed for J. Walsh Serv[ant] to her Ma[ajes]tie at the Harp and Hoboy in Katherine Street near Somerset House in ye Strand and J. Hare at the Golden Violin in St. Pauls Church yard, and at his shop in Freemans yard near ye Royall exchange, 1702.

Folio. Modern half dark brown calf with marbled boards, titling within gilt rules to spine. 1f. (recto title verso blank), 1f. (recto dedication, verso blank), 71, [i] (blank) pp. Engraved. With early ownership inscriptions to title: "Tho[mas] Storer his Book" and "Tho[mas] Storer." Minor browning, soiling, and foxing; a few small tears to lower edges of some leaves; first and last leaves and corners slightly creased; archival repair to margin of pp. 37-8. Lacking additional illustrated title page present in some copies. In very good condition overall

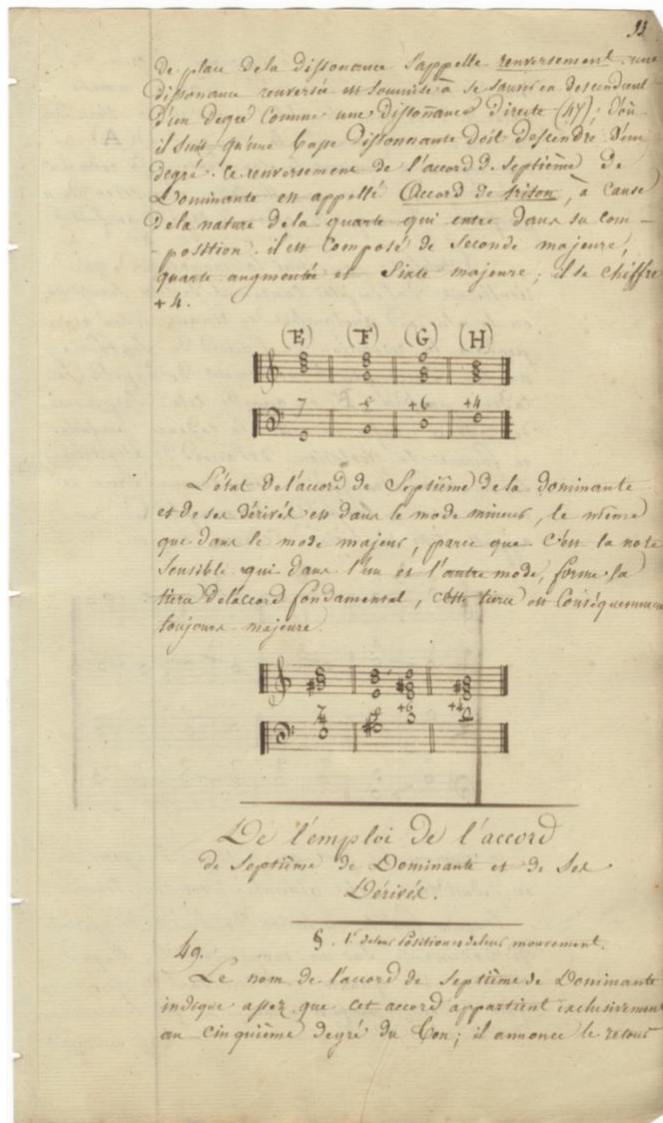
First Edition. Smith 102. Day & Murrie 197. BUC p. 308. RISM E239.

John Eccles, an English composer, was "one of London's most popular theatre composers. ... The severe competition between the United Companies and Lincoln's Inn Fields had resulted in a decline in the quality of both music and drama by 1700. ... When William Congreve offered his masque *The Judgment of Paris* as the basis for a musical contest sponsored by 'several persons of quality', he must have hoped to better the state of theatre music. Scores were submitted by Eccles, Daniel Purcell, Gottfried Finger, and John Weldon. Despite the lavish production and universally admired interpretation of *Venus* by Mrs Bracegirdle, Eccles's music was accorded only the second prize. The first went to Weldon, who then gave up theatrical composition in favour of sacred music. Eccles's setting, however, was the most popular, and he and Congreve continued their collaboration by creating the *St Cecilia's Day Ode* for 1701. ... After Purcell's death in 1695 he was undoubtedly the greatest of the Restoration theatre composers. Continuing in Purcell's footsteps, *The Judgment of Paris* was the last of the masques ..." Stoddard Lincoln in *Grove Music Online*

The masque was "a genre of entertainment that developed in England during the 16th and 17th centuries around a masked dance. Based on allegorical or mythological themes and involving poetry, music and elaborate sets, its finest achievement was in the court masques of the poet laureate Ben Jonson and stage architect Inigo Jones from 1605 to 1631. A lesser-noted but nonetheless important type was the theatre masque of the same period, which survived the demise of the court masque and reached its highest development in the dramas and semi-operas of the Restoration (1660–c1700), especially in the works of Dryden and Purcell." Murray Lefkowitz in Grove Music Online

A major work in the late history of the Restoration masque. (39519)

\$2,000



Apparently Unknown Treatise on Harmony

18. [FRENCH MUSIC - 18th Century - Theory - Manuscript]
Elemens d'harmonie. Ca. 1765-85.

Folio. Disbound. Loose in 4 "cahiers" in contemporary glassine-covered blue/gray wrappers. 1f. (recto title, verso blank), 48 pp. Watermark of 3 crosses ("X") within a shield. With musical examples. Carefully executed in a neat contemporary hand. With minor corrections. Wrappers slightly worn. Minor internal wear; corners soiled and slightly creased; some outer margins creased and with small tears; occasional stains.

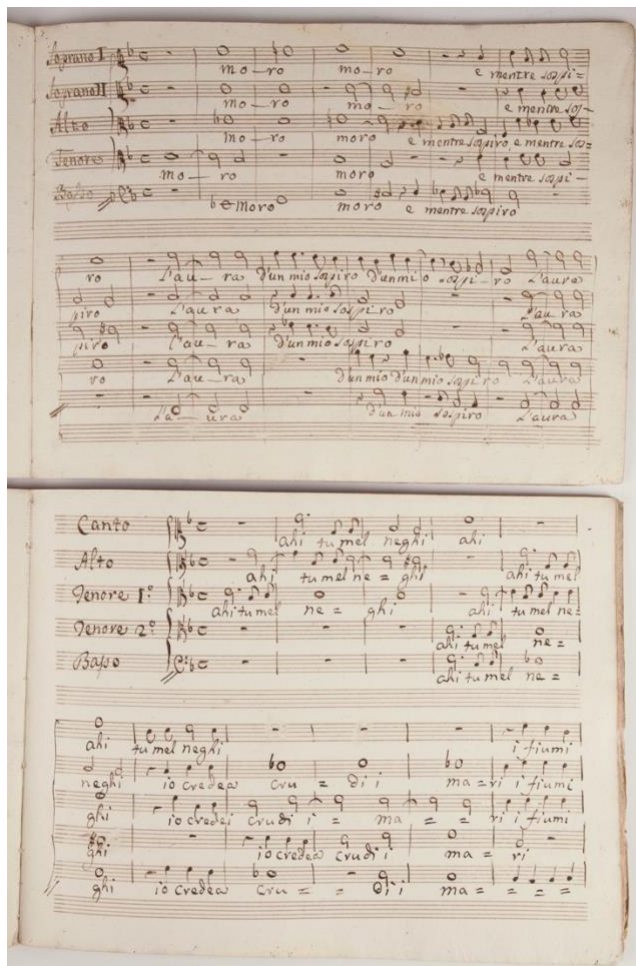
Includes an introduction followed by a discussion of intervals, scales, consonance, dissonance, modes, etc. The author demonstrates parallel, contrary and oblique motion, and passing tones (notated as smaller and quicker notes connecting longer note-values). He goes on to offer examples of parallels (fifths and octaves), which are prohibited, and false relations (i.e., cross relations), which the author also prohibits, as well as inversions of chords. There is careful effort to adjust the voicing to present the fullest possible chord, avoiding any unnecessary doubling.

One of the most dynamic examples in the treatise is presented in the section "De

renversement des intervalles," in which the author explains how the intervals relate in their inverse forms: the 2nd being a 7th inverted, the 4th being a 5th inverted, the 3rd a sixth inverted, and so on. A helpful schematic follows, demonstrating how the octave contains all the other intervals, laying it out as a diatonic scale in black notes interpolated among seven octaves on the note C, with dashes and interval names connecting the intervals in two directions, creating a matrix-like form.

The work draws on earlier models of music theory, including counterpoint and figured bass, but with an Enlightenment sensibility depending on extensive verbal explanation and a rational approach in the delivery of the material. The author muses on the nature of sound in the introduction, observing how remarkable it is that sounds have an effect on the musically initiated and the ignorant alike. He then describes how the ear imposes form on sounds by way of musical phrases. In the author's view, musicality is a sensibility intrinsic to humans, rather than a product of an outside force such as a deity or the harmony of the spheres. As such, his approach to music is more scientific in nature, as opposed to earlier, more metaphysical models.

An apparently unknown pedagogical treatise on harmony, artfully organized with numerous musical examples. (39433) \$1,200



A Noted Madrigalist

19. GESUALDO DA VENOSA, Carlo ca. 1561-1613

Madrigal a 5 Voix Composè Par le Prince de Venosa Charles Gesualdo [Moro e mentre sospiro]. Manuscript. Ca. 1770.

Oblong folio (222 x 282 mm). Heavy contemporary wrappers. 1f. (recto title, verso blank), 1f. (recto title, verso blank), 7, [i] blank pp. Notated in black ink on 12-stave rastrum-ruled paper. With text to French title printed within elaborate engraved border incorporating horticultural motifs and Greco-Roman-inspired busts of human figures wearing laurels in each corner, secondary title in Italian. Wrappers worn and slightly soiled, very minor worming throughout. In very good condition overall.

Together with:

MARENZIO, Luca 1553 or 1554-1599

The second part of **Marenzio's** madrigal *Fiume ch'à l'onde*, *Madrigal A 5 Voix Par Luque Marenzio*. Oblong folio (222 x 282 mm). Heavy contemporary wrappers. 1f. (recto title, verso blank), 1f. (recto title, verso blank), 7, [i] blank pp. Notated in black ink on 12-stave rastrum-ruled paper. Title within elaborate engraved border, with secondary title, in Italian: "Madrigale A

cinque Voci Del Sig.[or] Luca Marenzio."

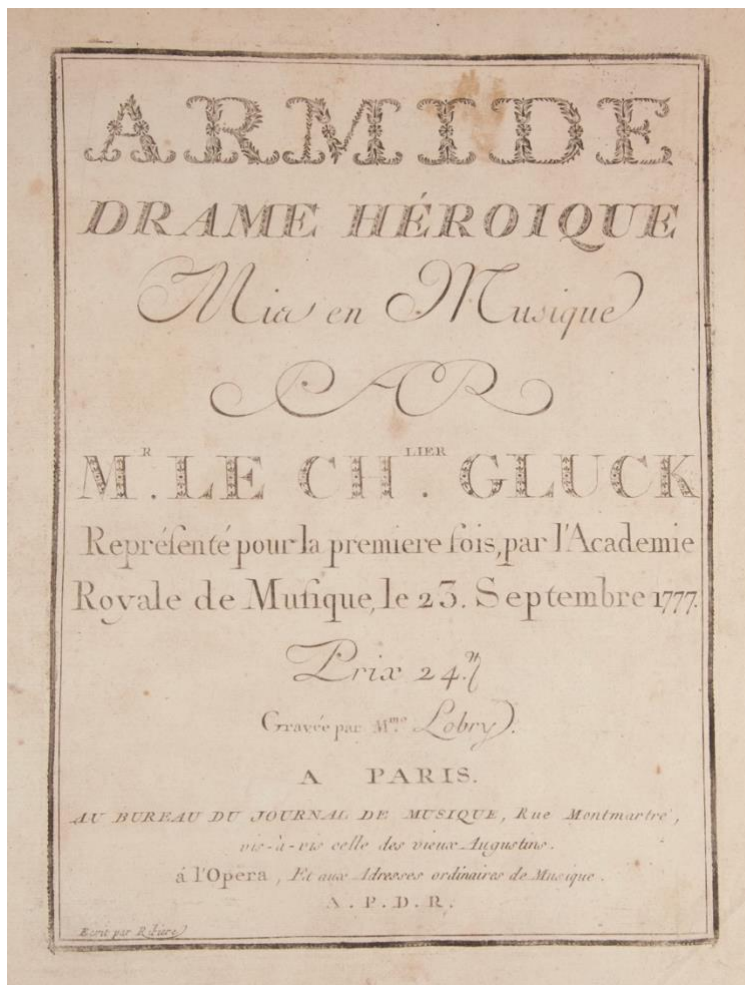
Gesualdo, particularly noted for his madrigals and sacred music employing a unique chromatic language, was infamous for his tumultuous personal history, which included the double-murder of his wife and her lover.

"It was Simone Molinaro (ca. 1570-after 1633) ... who made the major contribution towards the use of Gesualdo's music as an instructional model for free counterpoint, in the following decades and even centuries, by republishing the five-voice madrigals in score at Genoa (1613). No longer dispersed in partbooks, the music's vertical, harmonic counterpoint was now available for study, and later generations

continued to be fascinated by it. Later Banchieri quoted Gesualdo as an example in *Moderna pratica*, and Domenico Mazzocchi also praised him; while G.B. Martini, in his contrapuntal wisdom, appraised the *figurae* and *licences* of two of his madrigals. Schütz, Frescobaldi, and Alessandro Scarlatti all spoke of their wonder both from the standpoint of a practical art and as one for study, while Francesco Geminiani claimed that he had 'laid the foundation of his studies in the works of the Prince of Venosa' (Hawkins 1776, 3: 221)." Lorenzo Bianconi, revised by Glenn Watkins in *Grove Music Online*

Marenzio, an Italian composer, "was one of the most prolific and wide-ranging madrigalists of the later 16th century, particularly notable for the detailed word-painting of his early works and the advanced harmonic expressiveness of his later ones." Steven Ledbetter, James Chater and Roland Jackson in *Grove Music Online*

Two valuable documents of early reception history for two of the most celebrated Italian madrigalists of the 16th century. (39484) \$485



**"One of the Most Convincing
of Gluck's Heroines"**

**20. GLUCK, Christoph Willibald
1714-1787**

Armide Drame Héroïque ... Représenté pour la première Fois, par l'Académie Royale de Musique, le 23. Septembre 1777. Prix 24 livres. Gravé par Mme. Lobry. [Full score]. Paris: Bureau du Journal de Musique [without PN], [1777].

Folio. Full 19th century dark brown cloth with titling gilt to spine, yellow edges. 1f. (title), 279, [i] (blank) pp. Engraved. With "Ecrit par Ribière" to foot of title. Housed in a custom-made half light tan pigskin with dark orange cloth slipcase stamped "E.B." with raised bands on spine in decorative compartments gilt and dark red leather title label gilt. Binding worn, rubbed, and bumped; slipcase worn and slightly split at head. Very minor staining to title and several leaves; occasional very small puncture marks, not affecting music. Final leaf laid down to backing paper. In very good condition overall.

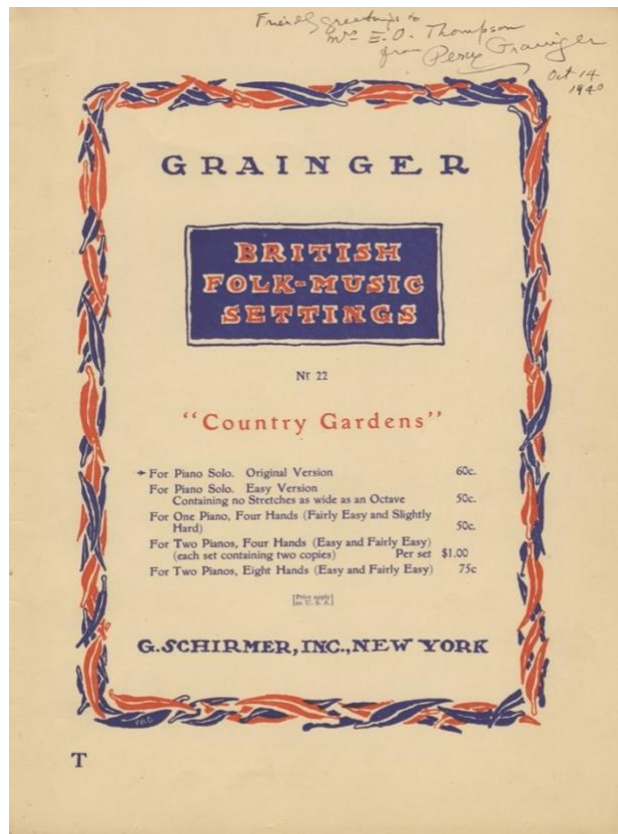
Provenance

Small ownership label of August Schmidt (1808-1891), Austrian violinist, vocalist, and writer on music; the collection of celebrated operatic soprano Rose Bampton (1907-2007), presented to her by conductor Arturo Toscanini (1867-1967) following a recording session, according to a printed note on letterhead of

music antiquarians Wurlitzer-Bruck laid in; the David Wolman Classical Music Auction Sale, Freeman's, 2008, lot 180.

First Edition, first issue. Hopkinson 45A. Loewenberg 359. Lesure p. 237. BUC p. 385. Hoboken 5, 13 and plate 10. RISM G2677.

The libretto by Quinault after Tasso had been set by Lully in 1686. *"What persuaded Gluck to choose Armide after Iphigenie en Aulide was probably not any aesthetic consideration, but rather a shrewd feeling that an appeal to French national pride, a sop to the old Lullyist school and a demonstration that he could rival Lully in his own province would none of them come amiss. ... In none of the scenes in Quinault's poem is it possible for Renaud to appear in a favorable light. Armide, on the other hand, is a bewitching figure. Proud, amorous, and intensely feminine, she is one of the most convincing of Gluck's heroines."* Cooper: Gluck, pp. 213-19. (39512) \$3,500



Signed by the Composer

21. GRAINGER, Percy 1882-1961

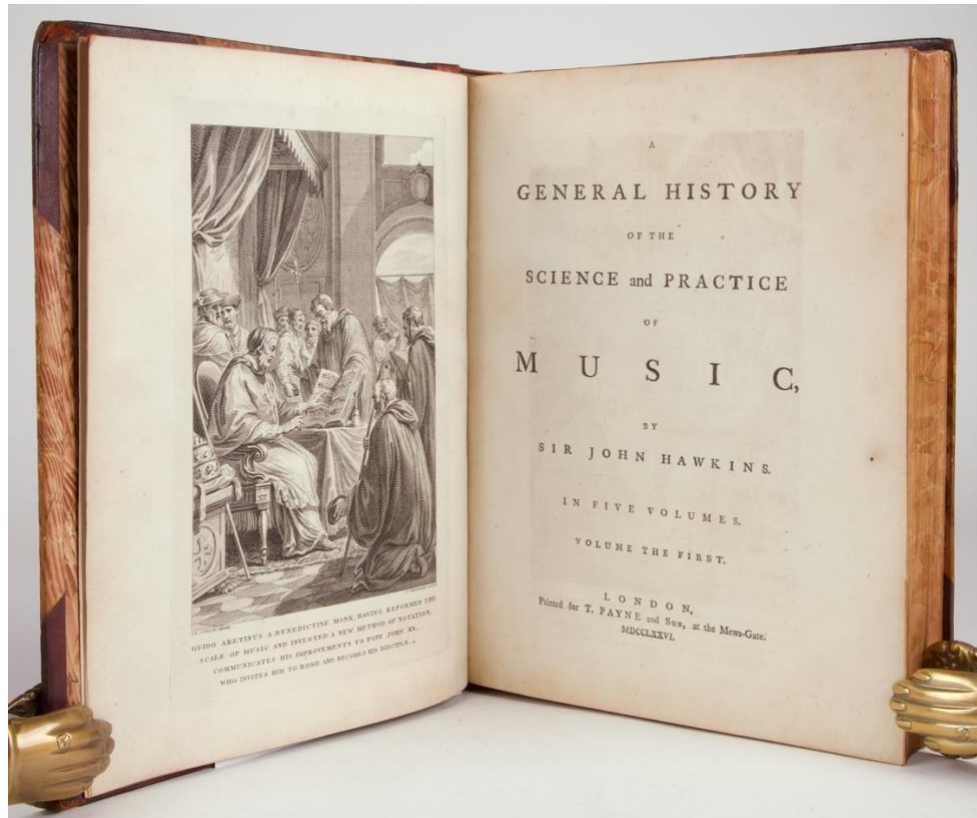
"Country Gardens." *British Folk-Music Settings* Nr. 22. [Piano solo]. New York: G. Schirmer, Inc. [PN 28752], ©1919.

Folio. Original publisher's ivory wrappers with titling in red and blue within decorative border. [1] (title), 2-7, [i] (publisher's catalogue of Grainger's piano music). With printed note to head of page 2: "Rough-sketched for 2 whistlers and a few instruments about 1908. Worked out for piano, spring, 1918."

With the autograph signature of the composer to blank upper outer corner of title: "Friendly greetings to Mrs. E.O. Thompson from Percy Grainger Oct. 14, 1940."

Grainger was an Australian-American composer, pianist, and folksong collector. "Best known for his settings of British folk music, he was also an innovative composer of original works and 'free music', and an accomplished performer. ... Country

Gardens, a piano setting of a Morris dance tune, was completed during his Army years, eventually becoming his best-selling work." Malcolm Gillies and David Pear in *Grove Music Online*. (39361) \$350



***A General History,
With Which “Hawkins Amazed His Contemporaries by His Erudition and Discernment”***

22. HAWKINS, John 1719-1789

A General History of the Science and Practice of Music ... In Five Volumes. Volume the First [-Fifth].
London: T. Payne and Son, at the Mews-Gate, 1776.

5 volumes. Quarto. Half dark tan morocco with marbled boards, raised bands on spine in gilt-ruled compartments, titling gilt, marbled edges and endpapers. With numerous portraits, musical examples, illustrations of musical instruments, and diagrams throughout, some engraved. Bindings slightly worn, rubbed, and bumped; hinges tender; spines restored; endpapers slightly worn. Very occasional minor signs of internal wear. Quite a nice, crisp, clean, and wide-margined copy overall.

Vol. I:

1f. (recto blank, verso fine full page frontispiece by Grignion after Cipriani), 1f. (recto title, verso blank), 1f. (recto dedication to George the Third, verso blank), 1f. ("Preface"), lxxiv ("Preliminary Discourse"), 465, [i] (blank) pp. With 5 full-page engraved plates of musical instruments. Blank outer margins of pp. xlix-114 creased; very small portion of a number of upper outer corners creased; one page mispaginated (77). Lacking half-title.

Vol. II:

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 544 pp. Small early tape repair to blank upper inner margins of pp. 280-81; small portion of blank lower outer corner of pp. 361-62 lacking.

Vol. III:

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 535, [i] pp. "Music" misspelled at head of p. 25; minor paper loss to blank lower outer corner of pp. 525-26.

Vol. IV:

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 548 pp.

Vol. V:

1f. (recto half-title, verso blank), 1f. (recto half title, verso blank), 482, [57] (index), [i] errata pp.

First Edition. Cortot p. 94. Wolffheim II. 207. Hirsch I, Anhang 30. Gregory-Bartlett p. 119. RISM BVI p. 399.

"For many years, Hawkins had been accumulating material for a General History of the Science and Practice of Music, mainly from his own research in the British Museum (from October 1761 to May 1775); from his own extensive collection of manuscripts, which now included much of Pepusch's library (he probably acquired it in 1763); from the Bodleian and college libraries at Oxford and Cambridge; from the private libraries of John Stafford Smith and William Boyce; and from information supplied by Horace Walpole, the Rev. William Gostling (son of the famous bass John Gostling), George Steevens, the Duchess of Portland and others. Hawkins was engaged for 16 years on his mammoth task ... published complete in November 1776, almost seven months after the publication of the first volume of Charles Burney's rival history ...

... in general Hawkins amazed his contemporaries by his erudition and discernment ...

... A comparison of the histories by Burney and Hawkins is inevitable, although they are complementary rather than conflicting. Hawkins's contains valuable information about early 18th-century musical society in London, largely collected from survivors of the period, and emphasizes the achievement of 16th- and early 17th-century composers, who were treated condescendingly by Burney. Burney, on the other hand, had a considerably greater knowledge and insight into European musical trends and society and his musical analyses are technically superior to those of Hawkins. His literary style also was celebrated for its grace and wit, qualities which Hawkins lacked; and his work was better organized than Hawkins's. In many respects, however, Hawkins was a pioneer, to whose work Burney owed a great deal although he publicly ignored Hawkins's accomplishment ... Some sections of Burney's History are, in fact, based in whole or part on Hawkins's work." Percy A. Scholes in Grove Music Online

A cornerstone of the literature. (39329)

\$1,350

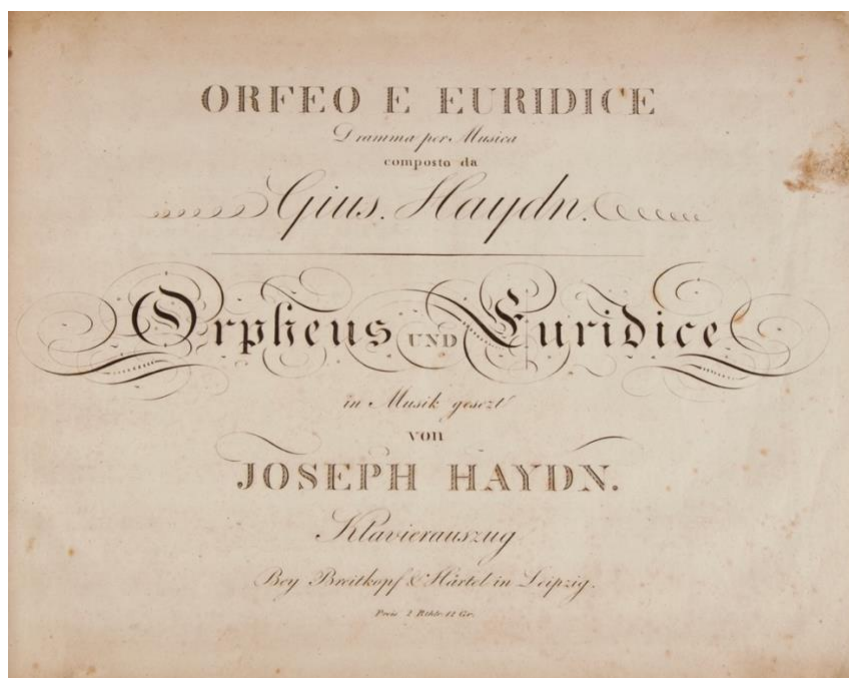
One of Only Three of Haydn's Operas Published During His Lifetime

23. HAYDN, Joseph 1732-1809

Orfeo e Euridice, Drame per Musica ... composto da Gius. Haydn, Orpheus und Euridice ... Klavierauszug Bey Breitkopf & Härtel in Leipzig, Preis 2 Rthlr. 12 Gr. Leipzig: Breitkopf & Härtel, [1806].

Oblong folio. Modern half dark red morocco with marbled boards, spine in decorative compartments gilt with titling gilt. 1f. (recto title, verso blank), 64 pp. Typeset. Text in Italian and German.

Slightly browned and stained; minor loss to lower margin of one leaf, not affecting music. In very good condition overall.



First Edition. Hob. XXVIII: 13, p. 433. Hoboken 9, 1629 (title illustrated on p. 127). RISM H2566.

"... Haydn's new opera *L'anima del filosofo* or *Orfeo ed Euridice*, was never produced: although he composed it during the spring of 1791 and it had entered rehearsal, Gallini (owing to political intrigue) was denied a license for the theatre. ... Notwithstanding numerous bravura arias, its style resembles that of Haydn's late instrumental works more closely than do his earlier operas; in Act 2 the extended scenes of Eurydice's death and Orpheus's discovery of her body are deeply affecting. It also includes numerous choruses, which contribute to the action; he uses males for the Furies and females for the Bacchae, the latter bringing the work to a tragic end in D minor." Georg Feder and James Webster in *Grove Music Online*

Orfeo e Euridice, to a libretto by Carlo Francesco Badini (fl. 1770-93) was first performed on 9 May 1951 in Florence at the Teatro della Pergola, with a cast that included Maria Callas. It was commissioned by the impresario Johann Peter Salomon (1745-1815) to celebrate the re-opening of the King's Theatre in London in 1791.

One of only three of Haydn's operas published in full during his lifetime. (39513)

\$2,200

Complete Manuscript Set of Parts for an Apparently Unknown 18th Century Horn Concerto

24. [HORN CONCERTO - 18th Century - Manuscript]

Concerto Ex D#, Corno Solo, Violino Primo, Violin[o] Secondo, Alto Viola, et Basso. [Manuscript set of parts]. Complete. Ca. 1770.

Oblong folio (234 x 301 mm). Notated in black ink on 10-stave rastrum-ruled paper with titling in another hand. Slightly worn; small tears and staining to edges and margins of horn part, not affecting legibility of music. minor staining to title of Basso part.



Solo horn: title, 2, [i] (blank) pp.

Violino primo: title "Violino Primo," 3 pp.

Violino secondo : title "Violino Secondo," 3 pp.

Alto viola: 2 pp.

Bassoon: title "Concerto a Corno da Caccio Solo Con 2 Violini e Viola e Basso," 2 pp.

Unlocated in RISM manuscript database.

An *Allegro* (with "Allegro" appearing only on the first violin and bassoon parts) and a *Menuet* and *Trio* pair, with the *Menuet* repeated after the trio (da capo form). The horn does not play for the *Menuet* (with "Menuet Tacet" in its part). The nature of the violin parts (which include extensive doubling between the first and second violins) indicates that this work was intended for a small orchestra and solo horn, rather than a chamber ensemble.

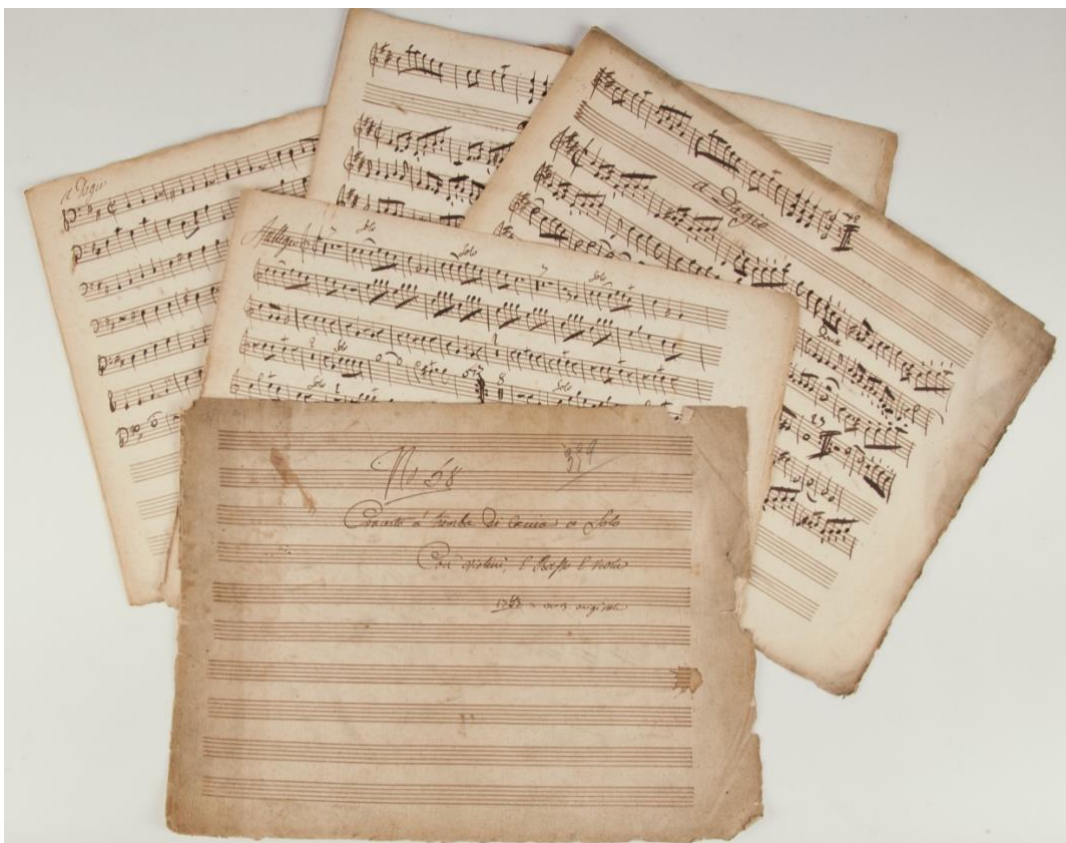
An attractive and apparently unknown 18th century horn concerto in the classical style most often associated with Mozart and Haydn. (39530) \$750

Apparently Unrecorded 18th Century Horn Concerto

25. [HORN CONCERTO - 18th Century - [?]]Autograph Manuscript]

Concerto á tromba di caccia a Solo con violini, e Basso e Viola. 1753.

Oblong folio (227 x 309 mm). Notated in black ink on 10-staved rastrum ruled paper. With "1753, no 3. originale" in manuscript to title, indicating the possibility that the present manuscript is an autograph. Worn and soiled; some minor staining to edges, not affecting music; first leaf of horn part stained with minor paper loss to outer blank margin and corners. Lacking viola part.



Solo horn: [i] (title), 2, [i] (blank) pp.
 Violino primo: 4 pp.
 Violino secondo: 4 pp.
 Basso: 4 pp.

Unlocated in RISM online music manuscript database.

This concerto has three movements, an *Allegro* in 3/4, an *Adagio* in cut time (with the horn tacet), and a concluding *Allegro* in cut time. The opening *Allegro* incorporates the musical language of the hunt, with characteristic triplets, martial-sounding figures, timpani-like melodies, and a long high note, in the manner of a rustic hunting horn. The *Adagio*, performed by the strings alone, is melancholy in character, a dark and mysterious interlude, evoking the image of the entrance to a mysterious forest, viewed through a mist of fog. The final *Allegro*, composed in a binary form, conveys the excitement of the hunt itself, bounding along in a celebratory mood, and bringing to mind the energy of the hunting party, men and hounds alike. Although not present, the work could be satisfactorily performed without the viola part.

A vigorous and compelling 18th century horn concerto, apparently unrecorded. (39531)

\$750



18th Century Keyboard Works in Manuscript, All Apparently Unrecorded

26. [KEYBOARD - 18th Century - Italian – Manuscript]

Suonate per organo. Musical manuscript collection of 27 unrecorded 18th century works for organ. Firenze, ca. 1790-1810.

Oblong folio (239 x 335 mm). Contemporary silk-lined wrappers with decorative manuscript titling within passepartout pictorial engraving to upper printed in dark teal blue. [i] (title), 2-76 pp. musical manuscript + [v] (blank) pp., final page with single-line text in an early 19th century hand ("Te Deum solenne ineff[?]ta Ave maris stella in Delaso[l]re terza mino[re]"). Notated in two hands in black ink on 10-stave rastrum-ruled paper. Watermark with a large coat of arms incorporating 3 crescent moons and the letters "HF" (similar to Heawood 813 [1784]). With "Gio.[vanni] Chiari rigatore di carta da Musica in Firenze" printed to lower margin. Wrappers slightly worn, browned, and soiled; edges dusty. Minor internal wear and soiling; occasional small stains; some corners turned; edges uncut, with minor imperfections to several blank corners and edges. In very good condition overall.

Contains 27 pieces for organ, the last 7 in a different hand. With early manuscript inscription to outer margin of upper wrapper: "[?]Luigi Dini di Nocchi," perhaps either the owner or copyist; the manuscript annotation to the final page may refer to a sacred vocal work, combining liturgical Latin with a hexachordal key name (*delasolre terza minore*).

The passepartout illustration features an attractive pastoral scene, including reclining figures, warriors, fountain, trees, a winged human figure in flight, two musicians playing bagpipes and a wind instrument, a figure in repose with a lute beside him, and playful manuscript additions including a whip for the flying figure, a bow for the lute, and a sword for the warrior. A banner at the lower portion of the engraving unfolds over the image's decorative border, inside of which is a single hand-ruled stave with music in 4/4 and text (the word "amen").

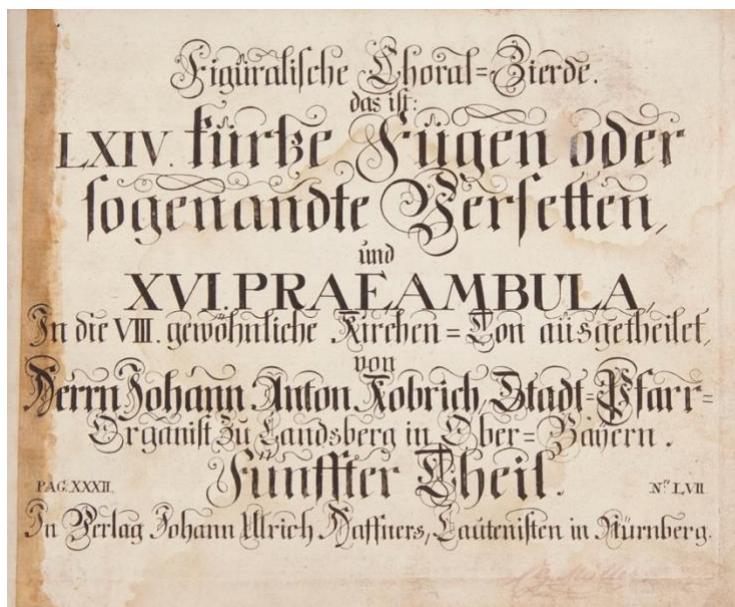
None of the works in the present manuscript appears to be recorded in the RISM manuscripts database.

The pieces included in the collection are fugues, sonata-like movements (with tempo indications including allegro, moderato, and grave), and pastorales, with occasional markings for figured bass and indications for organ registration. The texture is primarily two and three parts, with some continuo figures and occasional performance instructions to arpeggiate the bass, pointing to a fuller texture. One piece in the volume is marked "per l'Offert.[ori]o," (p. 45) indicating that this music might have been used in Church. The title page, which mentions pianoforte as an alternate instrument, speaks to the adaptability of keyboard music at the time; this was typical in the 18th and early 19th centuries, the most famous (and somewhat earlier) example being *Bach's Well-Tempered Clavier*, where "clavier" could mean any keyboard instrument on hand. The title, *Intavolature per Organo o Pianoforte*, offers piano as an alternative to organ; the organ pieces here are most often also playable on piano. Pedal parts sometimes appear, but only in grand staff and typically long sustained notes. Italian organs at the time did not have an extensive pedalboard fit for figurative bass melodies. Even the pieces with pedal parts in this collection could easily have been adapted for piano by making adjustments to chord voicings.

Among the most distinctive pieces in the present volume are the pastorales, grouped together toward the end of the collection. One such piece, a rustic and transporting pastorale on p. 56, references the piva, a type of Italian bagpipe (famously invoked by Handel in *The Messiah* for its pastoral association), and features shifting time signatures and major and minor keys.

Chiari was a Florentine musicseller active in the late 18th-early 19th centuries (see Antolini: *Dizionario degli Editori Musicali Italiani 1750-1930*, p. 122); the musical and scribal style (somewhere between Baroque and Rococo) may be somewhat earlier, perhaps 1770s or 80s.

A highly interesting collection of 18th century keyboard works, all of which are apparently unrecorded. (39420) \$1,500



Mid-18th Century Work for Organ

27. KOBRIK, Johann Anton 1714-1791

Figuralische Choral-Zierde. das ist: LXIV kurtze Fügen oder sogenandte Versetten, und XVI. Praeambula, in die VIII. gewöhnliche Kirchen-Ton ausgetheilet, von Herrn Johann Anton Kobrich Stadt-Pfarr Organist zu Landsberg in Ober-Bayern, fünfter Theil. Pag. XXXII. Nro. LVII. Nürnberg: Johann Ulrich Haffners, [1752].

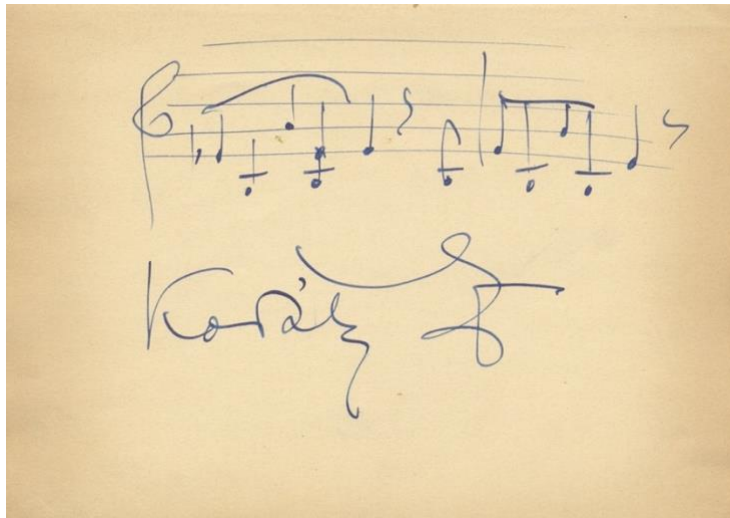
Oblong quarto (18.3 x 23.1 cm). Half 19th century black cloth with marbled boards. [1] (title), 2-30 pp., 1f. (recto "In Omnibus Glorificetur Deus," verso

blank). Engraved throughout. With faint signature ("C.G. Müller") to blank lower outer corner of title. Small circular "Stadtrath Colditz" handstamp and late 19th century manuscript annotations ("N. 53.," etc., with late 19th century ownership annotations) to front free endpaper; Colditz handstamp also to lower outer corner of pp. 13 and 21. Minor internal wear, soiling, staining, and foxing; inner margin of title stained, just touching text; title and following two leaves slightly dampstained; first two leaves reinforced with narrow

strip of tape to blank inner margin; two leaves mispaginated (23 as 25 and 25 as 23); several leaves cropped at upper margin, just touching page numbers, titling, and notation in several instances. Lacking pp. 7-8.

OCLC 68937662 (internet resource only). RISM K1051 (no copies in either the U.S. or the U.K.).

Kobrich succeeded his father Maximilian Adam Kobrich (d. 1730) as organist of the parish church of Landesberg am Lech in upper Bavaria from 1730 until his death. He composed several works for organ including the *Wollgeubter Organist* (1762), a collection of preludes, fugues, and toccatas; he also wrote 72 masses and other sacred works. (39296) \$750



From the Singspiel, *Háry János*

28. KODÁLY, Zoltán 1882-1967

Autograph musical quotation signed from the composer's Singspiel, Háry János.

Two measures notated in blue ink on an album leaf measuring 125 mm. x 157 mm. Slightly worn and soiled; browning to margins.

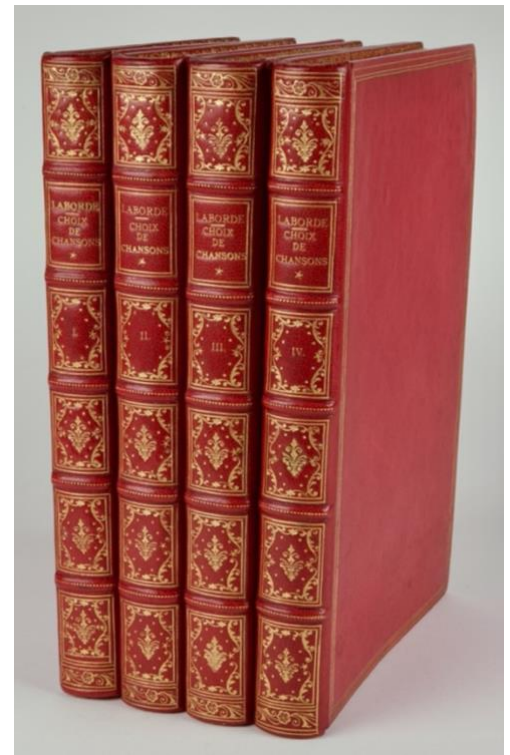
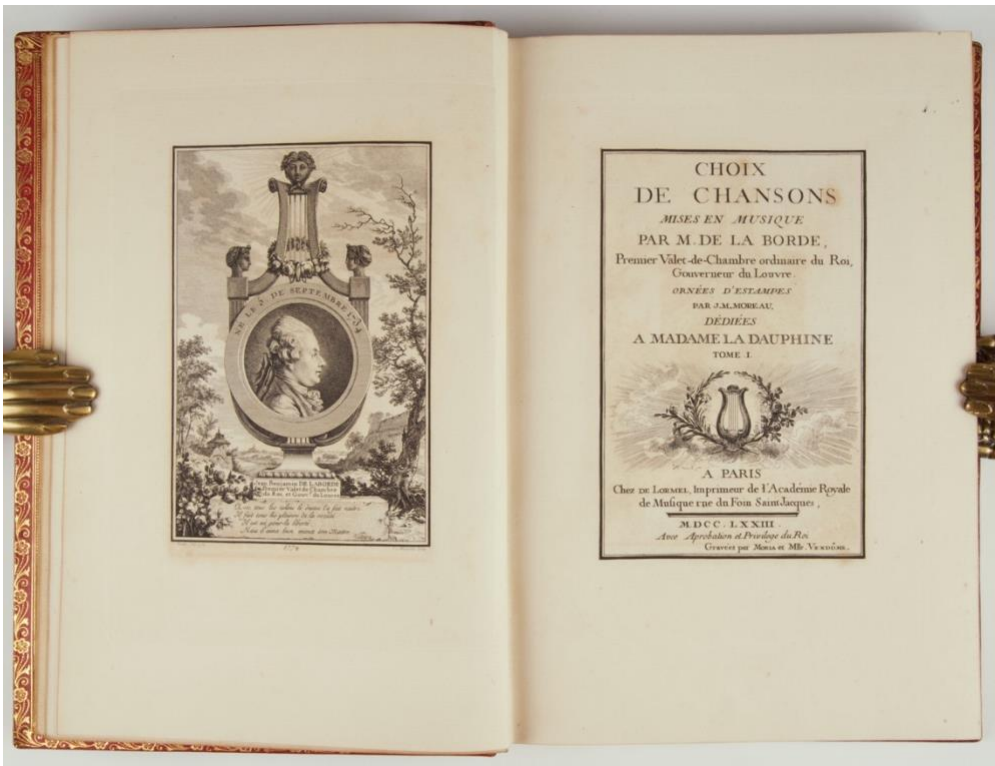
Háry János, to a libretto by Béla Paulini and Zsolt Harsányi after János Garay's comic epic *Az obsitos* (The Veteran), was first performed in Budapest at the Royal

Hungarian Opera House on 16 October 1926.

"[It] is a Singspiel whose main protagonist is a fictional Transdanubian character who takes part in the Napoleonic wars. ... The popularity of Háry János was created by the orchestral suite assembled from it. The three odd-numbered movements of the suite are exalted in tone and of folk inspiration; the three even-numbered sections have a mocking, parodistic quality. These last are also a rare expression of Kodály's full-blooded humour." Oxford Music Online

"With the success of the Psalmus hungaricus [the première of which was conducted by Dohnányi on November 19, 1923] Kodály had made a fresh start, and his career gained further momentum with the premières of the Singspiel Háry János ... and of the six-movement suite drawn from it (Barcelona, 24 March 1927). These works consolidated Kodály's stature the world over: Toscanini and Mengelberg, Ansermet and Furtwängler were among the first to include them in their programmes.

With Bartók, [Kodály] was one of the creators of a new Hungarian art music based on folk sources, and he laid the foundation for the development of a broadbased and musically literate culture." László Eöszé, revised by Micheál Houlihan and Philip Tacka in *Grove Music Online*. (39348) \$650



Fine Facsimile of One of the Most Beautifully Illustrated Books of the 18th Century

29. LABORDE, Jean-Benjamin de 1734-1794

Choix de Chansons Mises en Musique ... ornées d'estampes en taille douce. Tome Premier [-Quatrième]. Rouen: J. Lemonnier Libraire, Passage Saint Herbland, 1881.

4 volumes. Large octavo. Finely bound by Julius Dratva in Vienna in full light red calf with triple rules to edges of boards, raised bands on spines in highly decorative compartments gilt, titling gilt, all edges gilt, elaborately gilt inner dentelles, marbled endpapers. Small binder's stamp gilt to lower inner front boards. With 3 fine illustrated part titles, the portrait of Laborde, and **100 fine full-page engravings illustrating 167 chansons set for voice and harpsichord or harp** by Le Barbier, Le Bouteu, Masquelier, Nee after Moreau le Jeune, Rabier, and Saint-Quentin. Authors include a number of the most notable literary figures of the day: Bernard, Comte de Bissy, Chabanon de Maugry, de Chastellux, Colardeau, Dorat, Le Prieur, Marmontel, Le Chevalier de Menilglaise, Moncrif, de la Motte, La Comtesse de Murat, François de Neuchateau, de Non, Pannard, de Plumeteau, Rousseau, de la Sabliere, de St. Alphonse, de St. Lambert, de St. Marc, Séguier, and Voltaire.

Vol. I

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto blank, verso portrait of Laborde by Masquelier dated 1774), 1f. (recto title of 1773 edition: *Choix de Chansons mises en musique par M. De La Borde, Premier Valet-de-Chambre ordinaire du Roi, Gouverneur du Louvre. Ornées d'estampes par J.M. Moreau, Dédiées a Madame la Dauphine Tome I [-IV] ... Gravées par Moria et Mlle. Vendôme. Avec Aprobation et Privilège du Roi. Paris: de Lormel, Imprimeur de l'Académie Royale de Musique rue du Foin Saint Jacques, 1773; verso blank), 1f. (recto dedication, verso blank), [5]-154, [iii] (contents), [i] (blank) pp. Contains 46 chansons.*

Vol. II

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto blank, verso *Femme adorée*), 1f. (recto illustrated part title incorporating a bust-length portrait of the dedicatee Marie Antoinette, verso blank), 149, 150-153 (contents), [i] (blank) pp. Contains 36 chansons.

Vol. III

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto illustrated part title, verso blank), 150, [iii] (contents), [i] (blank) pp. Contains 41 chansons.

Vol. IV

1f. (recto half-title, verso blank), 1f. (recto title, verso blank), 1f. (recto illustrated part title, verso blank), 150, [iii] (contents), [i] (blank) pp. Contains 44 chansons.

With bookplate of Viennese collector Oscar Ladner (1873-1963) by noted Austrian engraver Ferdinand Schmutzer (1870-1928) to front pastedowns dated 1916. De-accessioned from the Austrian National Library, with small call number handstamp to lower blank margin of title, small circular handstamp to verso of title, and de-accession stamp ("Aus den Beständen des Österreichischen Nationalbibliothek als rechtmässiges Eigentum des Oskar Ladner ausgeschieden") to p. 154 of Vol. I, verso of p. 153 of Vol. II, p. 150 of Vol. III, and p. 150 of Vol. IV. Very minor internal wear; light offsetting throughout. In very good condition overall.

Cohen-de Ricci: *Guide de l'amateur de livres à gravures du XVIIIème siècle*, 534-538 (the first edition): "un des plus beaux livres du XVIIIe siècle."

A facsimile of the first edition, first issue, with "serpent affreux" to p. 54 of Volume II (changed to "affreux serpent" in the second issue).

A French composer and writer on music, Laborde studied the violin with Dauvergne and composition with Rameau. Born into an aristocratic family, he served at the court of Louis XV from 1762-1774 as *premier valet du chambre*. He escaped from Paris during the Revolution but his palace, including its library of some 25,000 volumes, was burned down. Arrested in Rouen, he was brought back to Paris and guillotined.

A well-known Viennese art binder, Dratva also worked for the Wiener Werkstätte.

A fine facsimile of one of the most beautifully illustrated music books of the 18th century.
(39404)

\$500

"Takes the Technique of Verismo to its Limits"

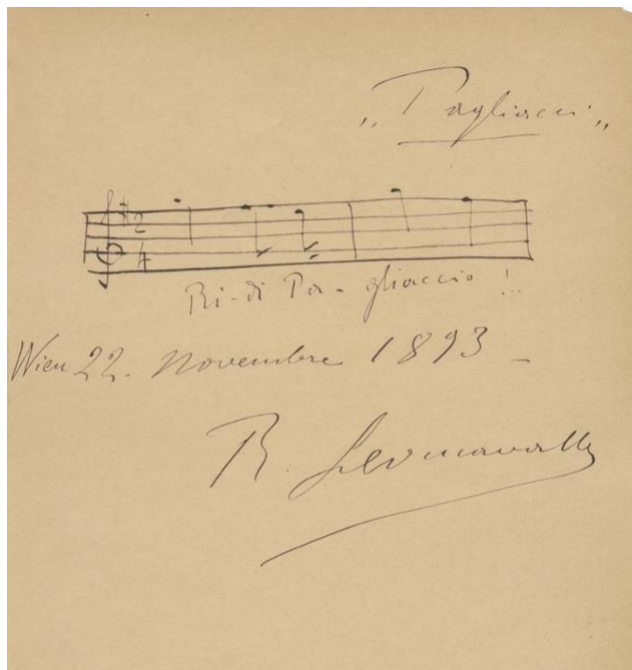
30. LEONCAVALLO, Ruggero 1857-1919

Autograph musical quotation signed ("R. Leoncavallo") from the composer's opera, Pagliacci.

2 measures in 2/4 time. With "Pagliacci" at upper right and text "Ridi Pagliaccio" below quotation in Leoncavallo's autograph. Dated "Wien, 22. Novembre 1893." Notated in black ink on an album leaf 190 x 128 mm. Slightly worn and browned; very small chip to blank upper outer corner.

Pagliacci, in a prologue and two acts by Leoncavallo to his own libretto, was first performed in Milan at the Teatro Dal Verme on 21 May 1892. The present quotation is dated less than a year from the premiere of the work.

"Pagliacci takes the technique of verismo to its limits. Leoncavallo's patient reconstruction of his subject is necessarily less immediate than Mascagni's, but he gained from his study of precedents a refinement of detail, a more significant and shrewd use of orchestration, and a more original and expressive harmony. Hanslick rightly defined Leoncavallo as a less original but better musician than Mascagni. A continuity



with the late works of Verdi can be found in the transformation of a peaceful strolling player into a truculent and violent man. The difference lies in the moral perspective: Otello degrades himself by murder, but Canio recovers his dignity. Leoncavallo understood the connection between social values and the market for entertainment. While its effect is perhaps obvious and at times over-emphatic, it is a necessary and original feature of the opera, whose vitality is still applauded by audiences all over the world." Michele Girardi in Grove Music Online. (39446)

\$850



31. LEVENS, Charles 1689-1764

Te Deum for solo voices, choir, and instrumental accompaniment including oboe, bassoon, and strings. Musical manuscript full score. Ca. 1722.

Large folio (265 x 420 mm). Full vellum. 39, [i] (blank), 41-63 pp. in another hand. hand. Notated in black ink on 18-stave rastrum-ruled paper. With numerous corrections and additions. Binding quite worn, torn, and stained. Minor internal wear; light dampstaining to margins of several preliminary leaves; occasional small ink stains; horizontal tear to pp. 59/60 without loss.

Contains:

- 1) *Te Deum*, pp. 1-12, alto solo followed by chorus
- 2) *Pleni sunt caeli*, pp. 13-15, tenor solo
- 3) *Te gloriosus Apostolorum*, pp. 15-19, alto and tenor duet
- 4) *Te per orbem*, pp. 20-28, chorus.
- 5) *Rondeau Gratieu[?] et marqué [Tu rex gloriae]*, pp. 28-32, soprano solo
- 6) *Tu dexteram dei sedes*, pp. 32-33, bass solo
- 7) *Te ergo quaesumus*, pp. 33-34, tenor and bass [in baritone clef] duet

8) *Eterna fac*, pp. 35-39, "Simphonie" followed by a soprano/bass duet and chorus

The following numbers in another hand, with text added to vocal parts in lighter ink:

9) *Salvum fac*, pp. 41-42, bass solo

10) *Per singulos dies*, pp. 43-47, chorus

11) *Dignare domine*, pp. 48-51, alto, tenor, bass trio

12) *In te, domine, speravi*, pp. 52-63, chorus

Provenance

Noted musicologist, harpsichordist, and collector Geneviève Thibault, Comtesse de Chambure (1902-1975), with her bookplate to front pastedown.

The present manuscript appears to be the only extant full score. A set of manuscript parts is recorded in the Bibliothèque nationale de France (FRBNF45034047, RISM ID: 840018883).

Levens's *Te Deum* was composed to celebrate the coronation of Louis XV (October 25, 1722).

Levens, a French composer and music theorist, authored a treatise entitled *Abregé des regles de l'harmonie, pour apprendre la composition, avec un nouveau projet sur un système de musique sans temperament, ni cordes mobiles*, which covered a wide array of topics including composition, harmonic function, philosophy of taste, national styles, and the relationship between music and poetry. Church music was central to Levens's career and he held positions at the cathédrale Saint-Pierre de Vannes, cathédrale Saint-Étienne, and cathédrale Saint-André de Bordeaux. (39528) \$2,500



“Regarded Throughout Enlightenment Europe as the Leading Figure in French Music”

32. LULLY, Jean Baptiste 1632-1687

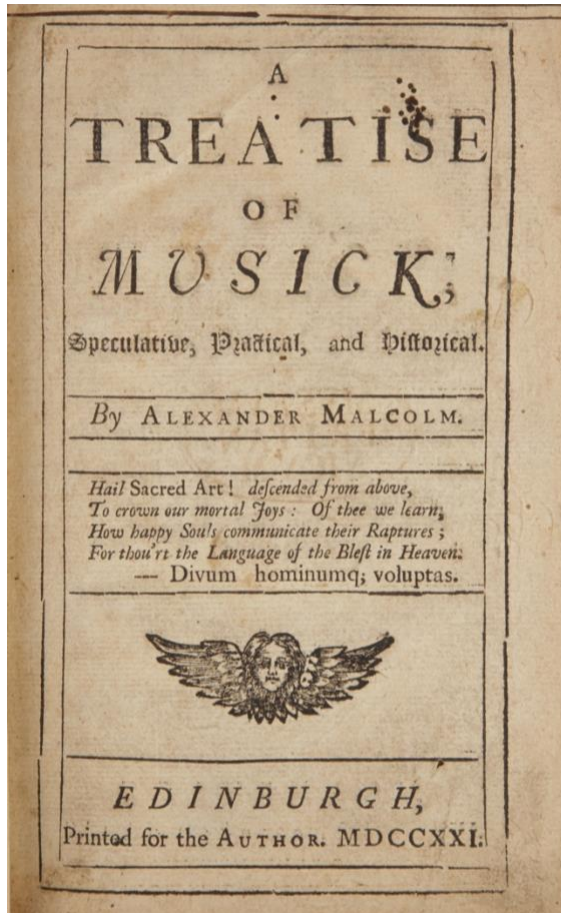
Fine portrait engraving by Gérard Edelinck (1665-1707). Paris, 18th century.

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

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

"Lully, regarded throughout Enlightenment Europe as the leading figure in French music, created a style which was truly his own, drawing on many sources which he was probably better able to

assimilate than anyone else in his time. The language he forged, and to which he sometimes brought exceptional breadth, could leave no one indifferent, and it still attracts audiences today with its power, clarity, equilibrium, coherence, poetry and exquisite sensitivity." Jérôme de La Gorce in *Grove Music Online*. (39532) \$600



“Established His Reputation”

33. MALCOLM, Alexander 1687-1763

Treatise of Musick; Speculative, Practical, and Historic. Edinburgh: The Author, 1721.

Octavo. Full dark brown panelled calf with raised bands on spine in gilt-ruled compartments, dark tan leather title gilt to spine. Housed in a custom-made dark blue linen archival clamshell box with dark red leather title label gilt to spine. 1f. (recto title, verso blank), [iii]-v (dedication "To the most Illustrious Directors of the Royal Academy of Musick,"), [iii]-xii ("An Ode on the Power of Musick, Inscrib'd to Mr. Malcolm, as a Monument of Friendship, by Mr. Mitchell, xiii-xviii ("Table of Contents"), xix-xxiii ("Introduction"), [i] ("Corrigenda" and "Addenda"), 608 pp. Woodcut device to title and occasional decorative initials, running heads, and decorative tailpieces. With three plates (Nos. 1, 2 and 4) on 3 folding leaves following Corrigenda, plates 5 and 6 folding in text; a number of tables throughout. Includes 58 musical examples. Early signature ("Robt. Dickson") with flourishes to final page; contemporary annotation in ink to lower margin of pp. 220, 236. Binding slightly worn, rubbed, bumped; hinges split; endpapers browned. Slightly worn; light browning and soiling to edges, slightly heavier to final leaves; very occasional foxing, with minor oxidation to small spot to pp. 223/24;

occasional very small holes; and minor staining; two handstamps to verso of title, including "Museum Britannicum" and "Duplicate For Sale," the "Museum Britannicum" repeated to lower margin of pp. 386 and 608; other very minor defects. Lacking engraved frontispiece and plate 3 (stub preceding plate 5).

First Edition. Cortot p. 118. Gregory-Bartlett p. 163. Hirsch I, 339. RISM Écrits p. 530.

Malcolm was a Scottish teacher, mathematician and clergyman who emigrated to America in 1734. "It was his *Treatise of Musick: Speculative, Practical and Historical* (Edinburgh, 1721, 1779/R), that established his musical reputation. Relying on the writings of Descartes, Kircher, Mersenne and others, Malcolm's object was to 'gather together in one system what lay scattered in several treatises'. Included are chapters on the history of music and on equal-temperament tuning, instruction in elements of composition, including melody, harmony, counterpoint, intervals, the musical scale and modulation, as well as directions for tuning a harpsichord. Hawkins considered it 'one of the most valuable treatises on the subject of theoretical and practical music to be found in any of the modern languages', and Stone has given evidence that Malcolm was the first British author to write a history of music in English rather than Latin." James R. Heintze in *Grove Music Online*. (39452) \$425



First Edition of this "Celebrated Satire"

34. [MARCELLO, Benedetto Giacomo 1686-1739]

Il Teatro Alla Moda o sia Metodo sicuro, e facile per ben comporre, & eseguire[!] l'Opere Italiane in Musica all'uso moderno, Nel quale Si danno Avvertimenti utili, e necessarij a Poeti, Compositori di Musica, Musici dell'uno, e dell'altro sesso, Impresari, Suonatori, Ingegneri, e Pittori di Scene, Parti buffe, Sarti, Paggi, Comparse, Suggestori, Copisti, Protettori, e Madri di Virtuose, & altre Persone appartenenti al Teatro. Dedicato dall'Autore del Libro al Compositore di esso. [Venice]: Stampato ne Borghi di Belisania per Aldiviva Licante all'insegna dell'Oreso in Peata. Si vende nelle Strada del Corallo alla Porta del Palazzo d'Orlando., [ca. 1720].

Small octavo. Contemporary decorative wrappers with titling in small script in turquoise ink to upper and spine. 1f. (recto with engraved pictorial vignette, verso quote from "Horat. Lib. de Art. poet."), 64 pp. With decorative woodcut initials and head- and tailpieces. The comic engraving to title depicts a man rowing a boat with an ape standing at the bow dressed in a flowing coat and holding a flag, with a cherub playing a violin balancing on the rudder at the stern. Parenti: *Dizionario dei luoghi di stampa falsi*, pp. 39-40. Wrappers slightly worn and

soiled; spine partially lacking; 20th century bookseller's description laid down to verso of upper. Minor internal wear; title slightly browned and with small stains to edges; very occasional browning and staining throughout.

First Edition. Rare. Cortot p. 119 (another edition). Hirsch I, 344. RISM Écrits pp. 534-35.

An Italian composer and writer, "the lighter side of Marcello's nature was expressed in his several satires. Of prime importance among these is the treatise *Il teatro alla moda*, first published anonymously in 1720, which is concerned especially with the decline of careful composition and well-rehearsed performance, as well as the invasion of Bolognese singers, at the Teatro S Angelo, Venice. It was especially popular in Italy in the 18th century, in France in the 19th, and in Germany in the early 20th, and it appears never to have been out of print from the time of its writing to the present." Eleanor Selfridge-Field in *Grove Music Online*

"Marcello's penchant for merciless criticism was amply demonstrated in the celebrated satire *Il teatro alla moda* ... which lampooned Vivaldi and other contemporaries under the guise of being a manual of instruction for those concerned with opera." TNG XI, pp. 648-49.

A satirical pamphlet of importance to the history of opera, with Marcello's scathing critiques of many of the conventions of early 18th century Italian opera seria including its *"artificiality of plots, the stereotyped format of music, the extravagant scenography and machinery, the inability and ventality of composers and poets, the vanity and vulgarity of singers, the avidity of impresarios, [and] the ineptitude of musicians. ... Besides the title, the frontispiece contains several allusions to well-known protagonists of the Venetian theater of the time. For instance, the publisher's name "Aldiviva Licante" refers, by means of anagrams, both to Antonio Vivaldi ... and to the singer Caterina Canteli."* Wikipedia. (39355) \$1,850



"Massenet's Musical Painting Reaches Full Maturity in Thaïs"

35. MASSENET, Jules 1842-1912

Autograph musical quotation signed ("Massenet") from Thaïs.

3 measures of a single melodic line marked "Lento" at head and identified in the composer's autograph as "Thaïs" (acte 2) Méditation." Inscribed "In respectueux hommage M. Massenet" and dated "Paris Juin 1903." Notated in black ink on a postal card with printed attribution "L. Sandron - Palermo N. 155" to left margin of recto, with a reproduction bust-length photograph of Massenet and printed identification "Massenet (1842)" below portrait.

Thaïs, a *comédie lyrique* in three acts and seven scenes set to a libretto by Louis Gallet after the novel of the same title by Anatole France (1890), was first performed at the Paris Opera on 16 March 1894 with Sibyl Sanderson in the title role.

[The opera] *"was an important departure from normal practice in using a prose libretto, with rhyme and metre replaced by what Gallet, the librettist, termed 'poésie mélodique', relying on assonance and evocative language to give the text poetic resonance."* Annegret Fauser, Patrick Gillis, and Hugh Macdonald in *Grove Music Online*

"Massenet's musical painting reaches full maturity in Thaïs. ... By the time the finale is reached, there is a web of interconnected motifs, chaste and erotic, that starts to match through the music the irony at the heart of France's novel, albeit in gentler, more compassionate form." Rodney Milnes in *Grove Music Online* (39449) \$600



Portrait in Pastel

36. [MOZART, Wolfgang Amadeus 1756-1791]

Portrait drawing of Wolfgang Amadeus Mozart in pastel. Signed "Josie [?]." Ca. 1855.

The composer is depicted head-and-shoulders, quarter turned to the right, wearing a rich burgundy jacket and a ruffled white shirt, his hair tied with a black ribbon. On thick artist's cardboard, 46.5 x 38 cms. In contemporary oval gold paper mat, 56 x 46 cms. Slight wear and smudging; artist's signature and date in faded white pastel, surname indecipherable; handstamp in blue ink to verso, partially legible as "Exposition Universelle ... 1855 ... Pastel R. B. L. Paris." Minor wear and smudging but in quite good overall.

An idealized representation of Mozart dating approximately from 65 years after the composer's death. The present image does not seem to be derived from any one particular painting or print but may, rather, be the artist's melding of a number of early images. See Bory: *The Life and Works of Wolfgang Amadeus Mozart in Pictures*, pp. 216-17, and Deutsch: *Mozart und seine Welt*, p. 287. (39403) \$400



“Among the Most Fertile, Spirited, and Original Composers”

37. PICCINNI, Niccolò 1728-1800

Tre Sonate E Una Toccata Per Il Cimbalo ... Prix 4 [livre sign] ... A[vec] P[rivilege] D[u] R[oi]. Faisant partie des 4 Saisons. Paris: l'Editeur ... Bignon, [July 1775].

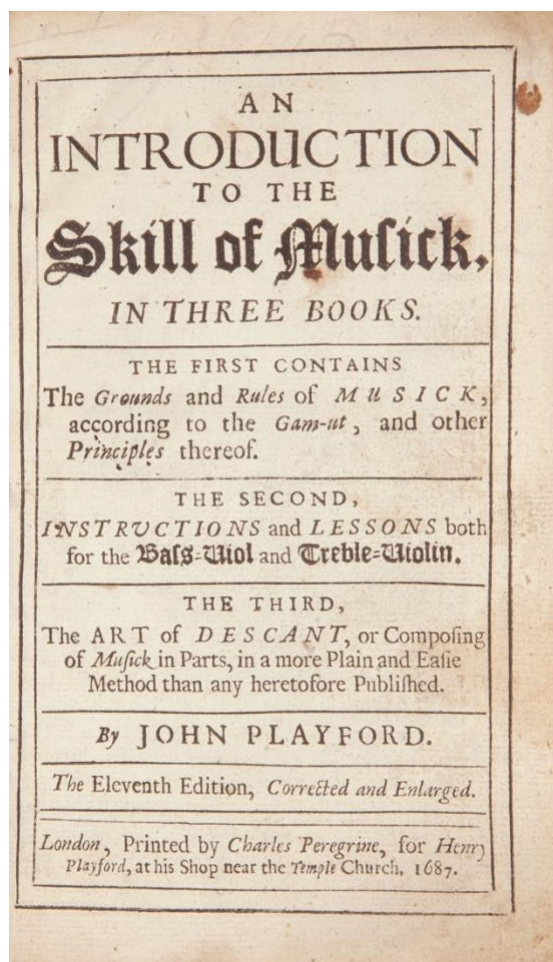
Large oblong octavo. Contemporary cloth-backed dark pink wrappers. [i] (title), 2-9, [10] (blank), 11-24 pp. Engraved. Wrappers slightly worn; faded at margins. Title browned, stained, and creased with small hole to blank inner margin and small portion of blank upper outer corner lacking, inner margin reinforced with narrow strip of paper; lower margin trimmed, not affecting notation.

From the collection of André Meyer (1884-1974), Paris.

First Edition, first issue. Rare. Lesure p. 498. RISM P2216 (3 copies, all in the Bibliothèque nationale, Paris)

"[Piccinni was] one of the central figures in Italian and French opera in the second half of the 18th century. ... Burney called him 'among the most fertile, spirited and original' composers then working. ... Although his comic operas have received more attention, Piccinni was also a central figure in opera seria, and most of his works in that genre have some remarkable songs." Mary Hunter, James L. Jackman, Marita P. McClymonds, David Charlton, Dennis Libby and Julian Rushton in *Grove Music Online*

The Meyer collection, formed over a period of some 75 years, was one of the most important 20th century collections of printed music, books on music, and musical autographs. (39327) \$1,600



“Immensely Influential for 100 Years or More”

38. PLAYFORD, John 1623-1686 or 1687

An Introduction to the Skill of Musick, In Three Books. The First Contains The Grounds and Rules of Musick, according to the Gam-ut, and other Principles thereof. The Second, Instructions and Lessons both for the Bass=Viol and Treble=Violin. The Third, The Art of Descant, or Composing of Musick in Parts, in a more Plain and Easie Method than any heretofore Published. ... The Eleventh Edition, Corrected and Enlarged. London: Printed by Charles Peregrine, for Henry Playford, at his Shop near the Tenple Church, 1687.

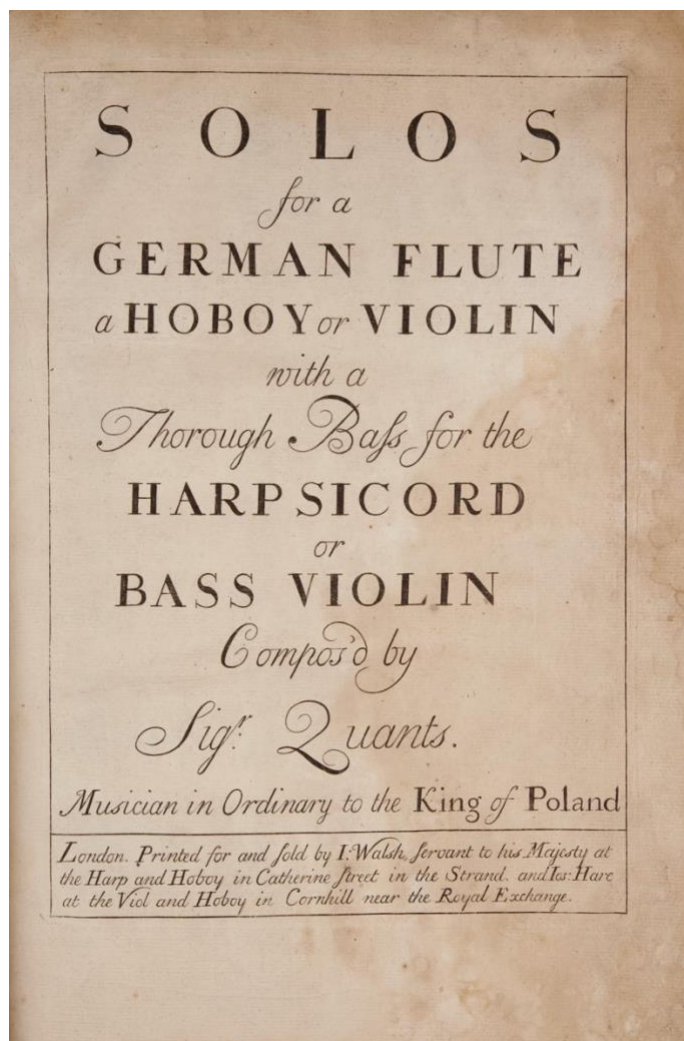
Octavo. Full dark tan mottled calf with raised bands on spine, title label gilt. 1f. (recto title, verso blank), 1f. ("A Preface to all Lovers of Musick," [ix] ("Of Musick in General, And of its Divine and Civil Uses," [iii] ("On the Death of Mr. John Playford, the Author of these, and several other excellent Works."), [i] ((contents), [i] (blank), 116; 1f. (recto "A Brief Introduction to the Art of Descant," verso "Of Cords and Discords," 51, [iii] "Musick Books Sold by Henry Playford, at his Shop near the Temple Church" pp. **With numerous typeset musical examples throughout** printed in diamond-head notation including "Short Ayres or Songs of Two Voices, Treble and Bass, for Beginners" with the bass part printed upside down, "Tunes of Psalms Sung in Parish Churches, with the Bass under each Tune," and "Short Tunes for the

Treble-Violin, by Letters and Notes;" woodcut diagrams; a full-page engraved plate of the bass-viol; a smaller engraved plate of the treble-violin; and two additional engraved plates, one of the gamut and the other "A Table of Graces proper to the Viol or Violin." With ownership signature dated 1925 to front free endpaper; early ownership signatures ("[?]Jien Volentimes & Eliz. Volontime") to blank outer margin of p. 85. Binding quite worn, rubbed and bumped; boards detached. Slightly worn and browned; small burn hole to pp. 73-4; occasional small stains. Lacking frontispiece engraving of Playford. In quite good internal condition overall.

RISM Écrits p. 658. Wood-Harvard 1181. Day & Murrie 63.

"John Playford, a prominent London music publisher, compiled A Breefe Introduction to the Skill of Musick (1654), borrowing freely from writings by many of England's best-known theorists. His sources were acknowledged whenever possible, and one treatise, Thomas Campion's A New Way of Making Fowre Parts in Counter-point [ca. 1612-14], was incorporated in toto. ... Playford's work appeared in at least twenty editions. ... Playford's book includes one segment of his own creation. It demonstrates how discords may be taken elegantly. Numerous examples of 9th, 7th, and augmented 4ths are provided." Damschroder and Williams, pp. 234-35.

"The Introduction was immensely influential for 100 years or more; its theoretical sections were copied or cited in numerous later treatises and in the didactic introductions to psalmody books." Margaret Dean-Smith in Grove Music Online. (39352) \$500



Quantz's Opus 1

39. QUANTZ, Johann Joachim 1697-1773

Solos for a German Flute a Hoboy or Violin with a Thorough Bass for the Harpsicord or Bass Violin Compos'd by Sigr. Quantz. Musician in Ordinary to the King of Poland. [Op. 1]. London: Printed for and sold by I: Walsh, Servant to his Majesty at the Harp and Hoboy in Catherine Street in the Strand. and Ios: Hare at the Viol and Hoboy in Cornhill near the Royal Exchange, [?1730-34].

Folio. Half dark brown mottled calf with marbled boards, titling to spine gilt. 1f. (recto title, verso blank), 1-4, [i] (blank), 6-17, [i] (blank), 19-25, [i] (blank) pp. With figured bass. Engraved throughout. Slightly worn, browned, and soiled; minor dampstaining to outer portion of leaves; occasional minor staining; narrow strip of archival tape to upper and lower outer edges of title.

First English edition, earliest issue. Vester: *Flute Music of the 18th Century. An Annotated Bibliography*, Q395. BUC p. 867. Smith & Humphries 1258 (Daily Post, Feb. 14 1730). RISM Q26 (giving precedence to an edition published in Amsterdam; the present edition may, however, be earlier).

Quantz was a noted German flautist, composer, writer on music and flute maker. "In May 1728 Quantz, Pisendel, Buffardin and others accompanied Augustus II on a state visit to Berlin. Quantz made a particularly deep impression on Prince Frederick, and returned to the Prussian court twice a year to teach him the flute. When Augustus II died in 1733, Quantz was not allowed to transfer to Berlin; but his autobiography suggests that he would not have wanted to give up the active musical life at the Saxon court for a tenuous one under Prince Frederick. Instead he continued to serve under Augustus III, dedicating to him the op. 1 *Sei sonate for flute and continuo* (1734)." Edward R. Reilly, revised by Andreas Giger in *Grove Music Online*. (39415)

\$1,650



Ten Quentin Trios in Contemporary Manuscript

40. QUENTIN, Jean-Baptiste [le Jeune] 1718-ca. 1750

Triot[!] de Quentin 2. Dessus. [Musical manuscript]. France, [ca. 1735].

Octavo (185 x 250 mm). Full dark tan mottled calf with dark red leather title label gilt to upper: "Triot de Quentin 2. Desus," marbled endpapers. 75, [v] blank ruled pages. Notated in black ink on 10-stave rastrum-ruled paper, the second treble part and basso continuo (unfigured) parts notated in grand staff. The inclusion of the continuo line for music usually notated as a single part is uncommon. It may have aided the player in performance, or allowed a switch to keyboard or bowed bass in a chamber ensemble should the situation so dictate. Binding somewhat worn, rubbed, and bumped, spine mostly lacking. In very good condition internally.

Contains 10 sonatas in total, the first, second, and third Op. 4 nos. 2, 3, and 5; the fourth Op. 5 no. 2; and the fifth and sixth Op. 6, nos. 1 and 5; the remainder from other published works. In order of appearance:

1. *Sonata Prima* [Largo, Aria, 2.e Aria, Sarabanda, Fuga], pp. 1-7
2. *Sonata Seconda* [Largo, Fuga, Largo, Aria 2.e Aria], pp. 9-14
3. *Sonata Tertia* [Largo, Corrente, Aria, 2.e Aria, Fuga], pp. 15-21
4. *Sonata Quarta* [Largo, Allegro, Aria, Adagio, Allegro], pp. 22-28
5. *Sonata Quinta* [Largo, Aria, 2.e Aria, Adagio, Allegro], pp. 29-35
6. *Sonata Sesta* [Largo, Aria, 2. Aria, Adagio, Allegro], pp. 36-41
7. *Sonata Septima* [Allegro, Cantabile, Allegro], pp. 42-49
8. *Sonata Octava* [Largo, Allegro, Largo, Allegro], pp. 50-58
9. *Sonata Nona* [Adagio, Aria, 2.e Aria, Adagio, Gavotta, Allegro], pp. 59-68
10. *Sonata Decima* [Allegro, Adagio, Tendrement, Allegro], pp. 69-75

Quentin was a noted violinist at the Paris Opéra in 1718 and also played the viola in the 'grand choeur' in 1738. His music is Italianate in style, and reflects the influence of Arcangelo Corelli (1653-1713) and other Italian musicians on French composers of his generation. *"As a composer he was prolific. His solo violin*

sonatas generally consist of four or five alternating slow and fast movements. The trio sonatas are mostly in three or four movements; the later ones have solo indications, suggesting the possibility of orchestral performance. Both genres are characterized by a systematic use of doubles. There are some particularly distinctive dance movements in lively triple time, labelled 'Allemande' or 'Contredanse', which appear to be the ancestors of the modern waltz." Laurel Fay in *Grove Music Online*

An attractively copied compilation of the second violin and continuo parts of Quentin's trios. Presented in grand staff, the somewhat atypical presence of a continuo line raises interesting questions about the present volume's usage. (39458) \$650



Six Decades of French Baroque Vaudevilles, Airs, & Operatic Excerpts, Many Unlocated

41. RAMEAU, Jean-Philippe 1683-1764 et al.

Manuscript of 25 French operatic and non-operatic pieces dating from ca. 1700-1760, including many unlocated works. Ca. 1765.

Oblong quarto (197 x 254 mm). Contemporary heavy marbled wrappers. Notated in black ink on 8-stave rastrum-ruled paper. 1f. (blank), 36, 1f. (recto with musical fragment on 7 hand-drawn staves, verso blank). A compilation of 25 vaudevilles (popular dance-based tunes often sung in theatrical contexts), airs, and operatic selections. Wrappers slightly worn. Very minor internal browning and soiling. In very good condition overall.

Contains:

1. *Tatigue que quermu menage*. For 2 baritone voices. Pp. 1-4. Unlocated.

2. *Sous tes chaines*. For treble and alto voices. Pp. 4-6. Unlocated.

3. Berton, Pierre-Montan 1727-1780

Une clarté plus pure. For treble and alto voices. Pp. 6-8. From the opera *Deucalion et Pyrrha*, 1755. Berton, a composer, conductor and arranger, "raised orchestral standards at the Opéra and assiduously looked for new talent; by updating performance techniques and facilitating the invitation to Paris of Gluck and

Piccinni, he paved the way for those composers in France. Meude-Monpas described his conducting, and called him a 'sovereign master of the orchestra'." David Charlton, Graham Sadler, Michel Noiray, and Patrick Taïeb in *Grove Music Online*

4. Destouches, André-Cardinal 1672-1769

Mars laissez reposer Bellone et la victoire. For treble and bass voices. Pp. 9-11. In all likelihood drawn from *Recueil d'Airs sérieux et à boire de différents auteurs, pour l'année 1703* (Paris: Christophe Ballard, 1703). Destouches was a composer of theatrical music, songs in the vaudeville genre, cantatas, and sacred religious works. He discovered his prodigious ability in music somewhat late, around age 20, but went on to have vibrant and productive career. His teacher was the celebrated André Campra (1660-1744).

5. Mondonville, Jean-Joseph Cassanéa de 1711-1772

Grand dieu après tant de biens faits. For treble and alto voices. Pp. 11-13. The scribe has modified the first word of the original air, *Amour après tant de bienfaits* from Mondonville's *Titon Et L'Aurore*, 1753. A French composer, violinist, and conductor, "with Jean-Philippe Rameau, [Mondonville] ... was one of the outstanding figures of French music in the 18th century." Marc Signorile in *Grove Music Online*

6. Mangot, Jacques-Siméon [?]1712-1791

Qu'est ce qu'amour, le connois tu grégoire. For treble and bass voices. Pp. 14-17. In the *Anthologie française, ou Chansons choisies, depuis le 13e siècle jusqu'à présent, Tome III*, Paris: Barbou, 1765. Mangot, brother-in-law of Jean-Philippe Rameau (1683-1764) was an accomplished oboe and musette player, composer, music director, and opera impresario

7. Berton

Le jour repand sur la nature. For two treble voices. Pp. 17-19

8. Anon. *Dieu des coeurs.* For two treble voices. Pp. 19-20. This *gavotte en rondeau* is included in *Le Chansonnier français, ou Recueil de chansons ariettes, vaudevilles & autres couplets choisis, Tome 11* (1760), as a single-line melody.

9. Anon. *Quoy toujours des chansons.* For solo bass voice. P. 21. This piece also appears, in a differently ornamented version, within a manuscript compilation (RISM ID: 800226924) formerly belonging to author Antoine Houdar de la Motte (1672-1731), now at the Bodleian Library (Oxford). La Motte was a librettist for Campra, Marais, and Destouches.

10. *La Coquette, La jeune hélas qu'enchaîne.* For solo treble voice. P. 22. Unlocated.

11. *Un jour dans un festin.* A minuet for solo soprano voice. Pp. 22-23. Unlocated.

12. *Ah chers amis je suis perdus*, marked "à boire." For solo bass voice. Pp. 23-24. Unlocated.

13. *Non ce n'est point un fol amour.* For solo treble voice. P. 24. Unlocated.

14. *Le tems de la jeunesse.* For solo soprano voice. Pp. 24-25. Unlocated.

15. *Que vous avez de plaisir papillon.* A *rondeau* for solo soprano voice. P. 25. The same poem was set by Bousset in 1716 (RISM B3913), with different music. Unlocated.

16. *Tout soupire sous l'empire* and *A dieu même du bien suprême.* For treble and bass voices. P. 26. A pair of gavottes, the first minor and the second major. Unlocated.

17. *Le papillon leger au tour de mille fleurs*. For solo treble voice. P. 27. Unlocated.

18. *A toujours*. For solo treble voice. P. 28. Unlocated.

19. *Au Lieu de la houlette Lizette prend ta serpette*. For soprano and bass voices. Pp. 29-30. Unlocated.

20. *Charmante mere des amours*. For solo treble voice. Pp. 30-31. Unlocated.

21. Rameau, Jean-Philippe 1683-1764

Dieu d'amour. For solo treble voice. Pp. 31-32. From *Hippolyte et Aricie*, 1733. A French composer and theorist, Rameau was "one of the greatest figures in French musical history, a theorist of European stature and France's leading 18th-century composer. He made important contributions to the cantata, the motet and, more especially, keyboard music, and many of his dramatic compositions stand alongside those of Lully and Gluck as the pinnacles of pre-Revolutionary French opera." Graham Sadler and Thomas Christensen in *Grove Music Online*

22. Montéclair, Michel Pignolet de 1667-1737

L'amour veut que tout soupire. For solo soprano voice. P. 32. Drawn from the opera ballet *Les Fêtes de l'Été* with a libretto by Simon-Joseph Pellegrin (1663-1745) or Marie-Anne Barbier (1664-[?]1745). Montéclair was a well-regarded composer, music theorist, and pedagogue. He counted Rameau among his admirers and François Couperin (1668-1733) entrusted his daughters' music education to him. An accomplished double bass player, he performed at the Paris Opéra and composed opera and ballet, cantatas, instrumental music, and sacred vocal works.

23. Le [?]dieu. For baritone voice (incomplete). P. 33. Unlocated.

24. Favart, Charles-Simon 1710-1792, librettist

Agite par la fierte. For soprano voice. Pp. 34-35. From Favart's opera *Le caprice amoureux ou Ninette à la cour*, a pastiche.

25. Munier d'Haudimont, Étienne-Pierre ca. 1730-ca.1803

Non quand l'amour. Pp. 35-36. This selection was printed in *Receuil de chansons choisies avec accompagnements de harpe composés par Melle de Haulteterre*, Paris: Cousineau, ca. 1765. D'Haudimont was a violinist, composer, choir director, and abbot.

The compiler includes dance-based pieces (fashionable songs often referred to as "vaudevilles" in other sources), selections from operas and ballets, and floridly ornamented solos. Some selections, like the operatic pieces, were originally orchestrated for multiple instruments and continuo. Others, like *Qu'est ce qu'amour, le connois tu grégoire* by Jacques-Simon Mangot (1712c-1791), were originally composed for unaccompanied voices. French baroque music consumers viewed the elaborately orchestrated operatic sections as "detachable" from their original contexts: in their more modest solo or duo iterations, these arrangements allowed opera-lovers to experience their favorite theatrical music from the comfort of home. The style of the vocal duos, whether operatic or not, is characterized by imitation and paired thirds (i.e., love duet style), not dissimilar from the innumerable French baroque instrumental duos for pairs like two violins, or two flutes, or vocal duos for high and low voices, with alternation between equal roles for the voices and melody-bass type writing. The present compilation was most likely created for private musical recreation. Two singers could read side-by-side from the same manuscript, their close physical proximity enhancing the effect of the love-duet writing and musical dialogue. Vaudevilles were most often performed unaccompanied.

Of special note is the presence of music by Rameau's brother-in-law Mangot, a now virtually forgotten French baroque composer who was an oboe and musette player, composer, music director, opera impresario, and **important source on the historical performance practice of the vaudeville repertoire**.

"On 25 February 1726, now aged 42, Rameau married the 19-year-old Marie-Louise Mangot (1707–85), an accomplished singer and harpsichordist and possibly already one of his pupils. She bore him four children. Her father, Jacques, was one of the symphonistes du roy, while her brother, Jacques-Simon, was later to make Rameau's music known at the court of Parma and to act as intermediary in correspondence between Rameau and Padre Martini." Graham Sadler and Thomas Christensen in *Grove Music Online*

"Unaccompanied vaudeville performance is explained in a letter from Rameau's brother-in-law Jacques-Simon Mangot dated 24 June 1762 at the court of Parma. Mangot directed the duke's French troupe from 1756 after holding directorships at Bordeaux and Lyons, and was helping an unknown correspondent in Vienna. Numerous vaudeville comedies performed at the Parma court in 1755–6 have been documented by Marco Marica.

'I have the honour of sending you the airs and vaudevilles that I have copied; I have not added the accompaniments for the Menuet d'Exaudet or the air from Castor, I have the honour of sending you the airs and vaudevilles that I have copied; I have not added the accompaniments for the Menuet d'Exaudet or the air from Castor, because it is normal in this kind of piece that the songs we introduce, which are either familiarly known or else vaudevilles, are sung by the actor without accompaniment. I have discussed it with Marianno, who has told me that in case one wanted to have an accompaniment, they did have the accompaniments in Vienna, and that then it would be possible in the blink of an eye.' " David Charlton: *Popular Opera in Eighteenth-Century France*, pp. 119-120.

With numerous unlocated works, some very possibly unrecorded.

An interesting compilation of French baroque vocal music spanning six decades, shedding light on domestic music-making in 18th century France, where singers drew from a wide variety of music both contemporary and from earlier decades, freely adapting operatic works for unaccompanied performance.
(39432) \$1,500

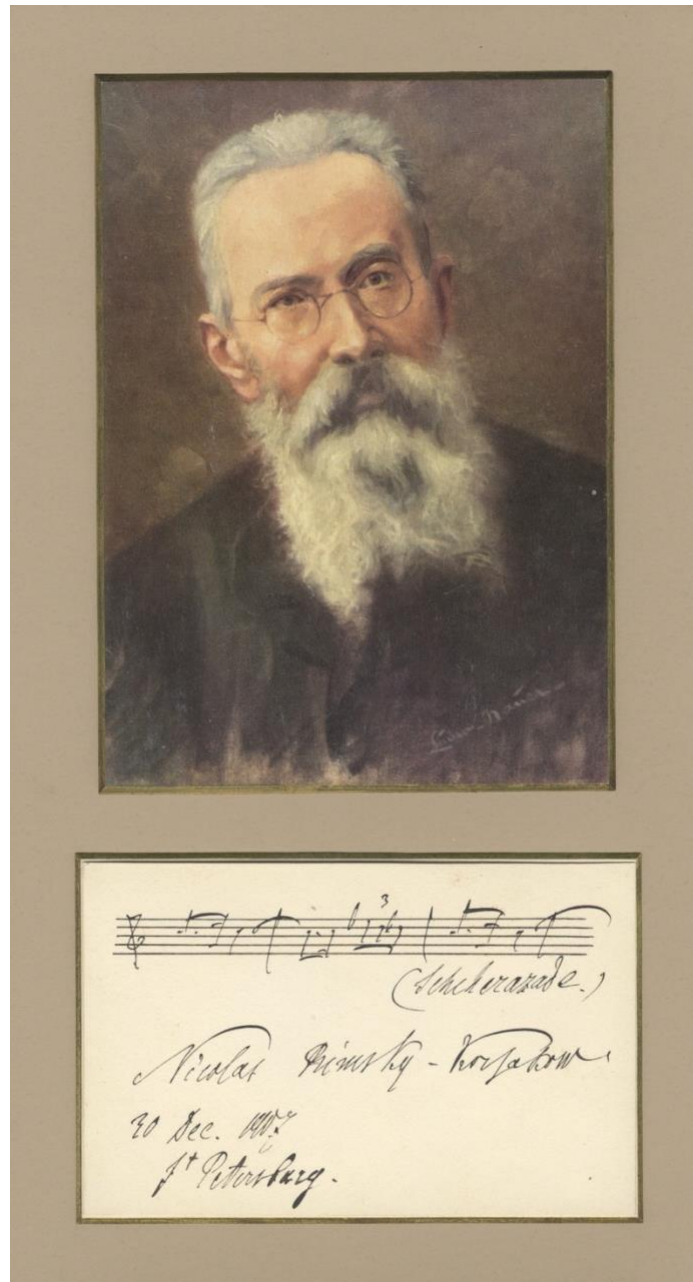
Autograph Musical Quotation from *Sheherazade*

42. RIMSKY-KORSAKOV, Nikolay Andreyevich 1844-1908

Autograph musical quotation signed from the composer's symphonic suite, Sheherazade, Op. 35.

Three measures from the second theme of the second movement. Notated in black ink on ivory card stock with autograph titling and date of 30 December 1907, St. Petersburg. Small oblong octavo (70 x 108 mm). Mounted on a dark beige mat on heavy gray silk-bordered cardboard below a bust-length color reproduction painting of the composer. Overall size 260 x 150 mm.

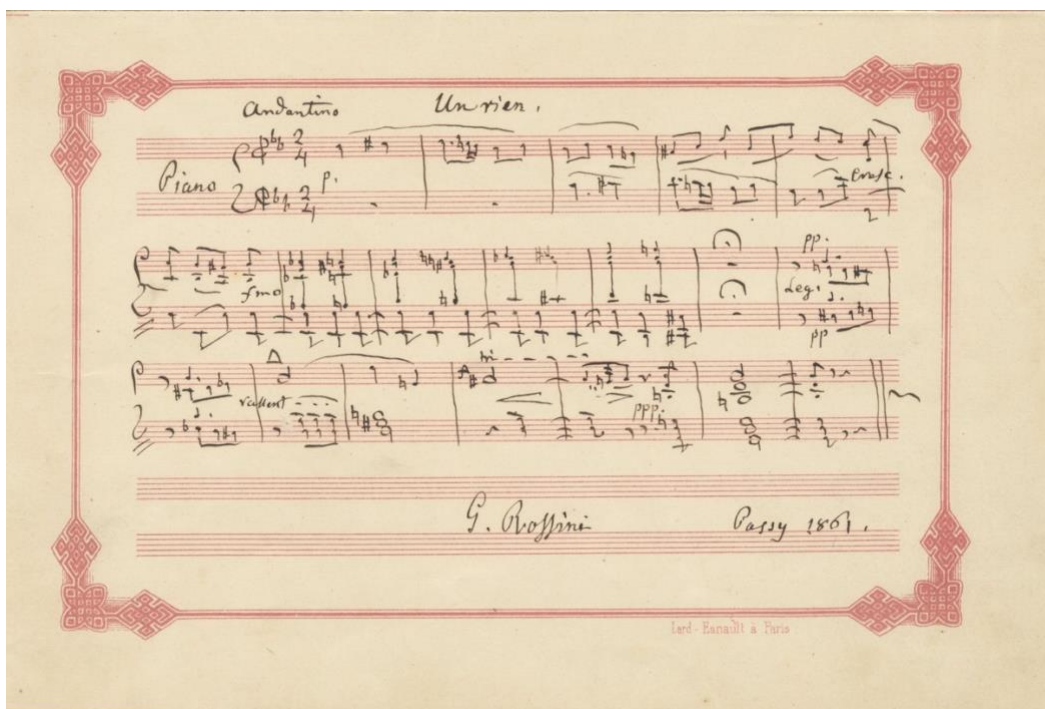
Composed in 1888, *Sheherazade*, Rimsky-Korsakov's characteristically colorful orchestral work, was inspired by the fantastical *One Thousand and One Nights* (The Arabian Nights), a collection of Middle Eastern folk tales in Arabic compiled during the Islamic Golden Age (the 8th-13th centuries) and first translated into English in ca. 1706-21.



"Russian orientalism received its best-known expression in Sheherazade (1888). The work is based on A Thousand and One Nights, the story of the sultana Sheherazade, who keeps her husband, the sultan Shakriar, from his intention of killing her by telling him stories for one thousand and one nights. The encounter between barbarous despotism and feminine seduction ... - a contrast that Rimsky-Korsavkov's work emphasizes from the start - renders the story an oriental paradigm par excellence." Maas: A History of Russian Music, p. 175.

The work was adapted for ballet by Diaghilev's Ballets Russes, premiering in Paris at the Opéra Garnier on 4 June 1910 to Rimsky-Korsakov's music, with dramatic choreography by Michel Fokine, striking sets and costumes by Léon Bakst, and iconic dancers Vaslav Nijinsky and Ida Rubinstein.

A fine example from one of the composer's most popular works and the one with which he is most closely identified, penned just under six months before he died on 21 June 1908. (39488) \$6,800



Autograph Manuscript of a Complete Work for Piano

43. ROSSINI, Gioachino 1792-1868

"Un rien" [A trifle]. Autograph musical manuscript signed "G. Rossini" and dated Passy, 1861. A complete piece for piano.

18 measures, marked "Andantino" at head. Notated on the first page of a bifolium in black ink on dark red staff lines within decorative dark red ruled borders with elaborate cornerpieces on ivory Lard-Esnault, Paris paper common to Rossini's late period. Oblong octavo (162 x 244 mm).

Quaderni rossiniana xi, p. 60.

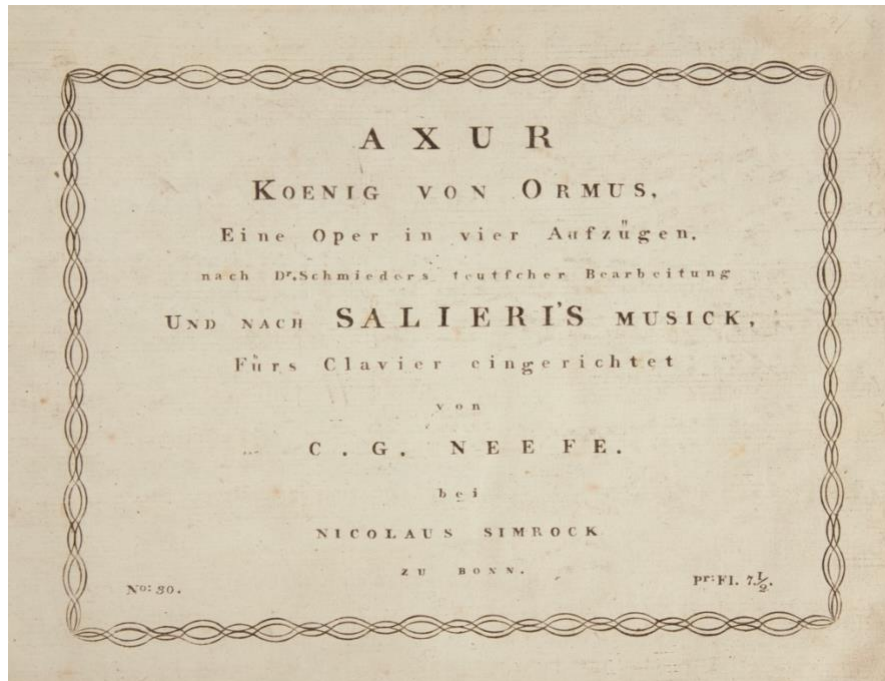
Internationally-recognized Rossini scholar Professor Philip Gossett referred to this composition as *"a lovely little Rien [trifle] with some musical substance to it despite its modest length."* E-mail correspondence with a former owner

"No composer in the first half of the 19th century enjoyed the measure of prestige, wealth, popular acclaim or artistic influence that belonged to Rossini. His contemporaries recognized him as the greatest Italian composer of his time. His achievements cast into oblivion the operatic world of Cimarosa and Paisiello, creating new standards against which other composers were to be judged. That both Bellini and Donizetti carved out personal styles is undeniable; but they worked under Rossini's shadow, and their artistic personalities emerged in confrontation with his operas. Not until the advent of Verdi was Rossini replaced at the centre of Italian operatic life." Philip Gossett Grove Music Online

We do not, unfortunately, know for whom Rossini composed this short piece; it is evident, however, that the composer took considerable time and care in its execution and we must thus assume it was for someone the great composer held in high regard.

A fine and most attractive manuscript. (39487)

\$6,500



“One of the Most Often Performed Operas in the Viennese Court Theatres”

44. SALIERI, Antonio 1750-1825

Axur Koenig von Ormus, Eine Oper in vier Aufzügen. nach Dr. Schmieders teutscher Bearbeitung ... Fürs Clavier eingerichtet von C.G. Neeffe ... No: 30. Pr: Fl. 7.1/2. [Piano-vocal score]. Bonn: Nicolaus Simrock [PN 30.], [1796].

Full contemporary gray paper boards, black leather title label gilt to spine. [1] (title), 2-145, [i] (cast list and table of contents), 1f. (recto publisher's catalog, verso blank) pp. Engraved. Lower outer corner of upper board signed "Emma. v. Spillner" in a contemporary hand. Several numbers (pp. 5-13) with very neatly executed text in Italian in a contemporary hand. Binding somewhat worn and stained; slightly shaken; short split to lower hinge. Minor wear, soiling, and occasional light foxing and staining. A very good copy overall.

First complete edition. OCLC no. 23617189. Schneider p. 11, no. 15 (without price in francs). BUC p. 915. RISM S410.

Axur, to a libretto by Lorenzo da Ponte after Pierre-Augustin Beaumarchais's libretto *Tarare*, was first performed in Vienna at the Burgtheater on 8 January 1788 in celebration of the marriage of Archduke Franz, Joseph's nephew. "*Axur* was an immediate and lasting success. It was said to have been Joseph's favourite opera, and it found favour with the Viennese public as well. With 100 performances between 1788 and 1805, *Axur* was one of the most often performed operas in the Viennese court theatres during this period. Many performances in Germany, mostly in German translation, attest to its popularity during the last decade of the 18th century and the first decade of the 19th." John A. Rice in *Grove Music Online*

Christian Gottlob Neeffe (1748-1798) is best remembered as Beethoven's first important teacher. (39336)

\$1,650



**“Exquisitely Calligraphed Texts and Music
Combined with Charles Martin’s Drawings in a Miniature Gesamtkunstwerk”**

45. SATIE, Erik 1866-1925

Sports & Divertissements Musique d'Erik Satie Dessins de Ch. Martin. [Piano solo]. Paris: Lucien Vogel, [1914].

Large oblong folio (43.4 x 39.2 cm). Loose in decorative folding wrappers with large gray label to upper with titling and pictorial device printed in dark brown, ivory ribbon ties. 1f. (recto title, verso preface in facsimile of Satie's distinctive calligraphic script with facsimile autograph musical quotation below); 1f. (full page color plate entitled "Comédie Italienne" in pochoir) + 20ff., each with decorative title to recto with facsimile of composer's autograph musical manuscript in black printed on red staff lines plus text to verso, 1f. (recto contents, verso limitation statement). Wrappers slightly worn and soiled, with several small tears and chips to edges. Very minor internal wear; edges very slightly browned; verso of title slightly foxed. In very good condition overall.

Works include:

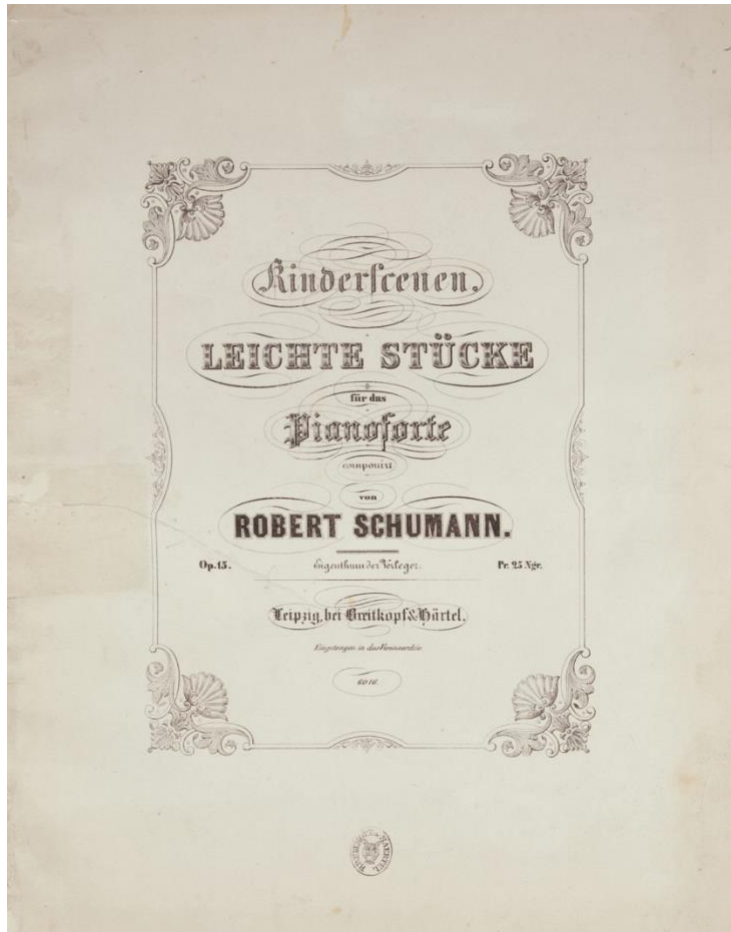
La Pêche, dated 14 Mars 1914; *La Pieuvre*, 17 Mars 1914; *Yachting*, 22 Mars 1914; *Les Courses*, 26 Mars 1914; *Flirt*, 29 Mars 1914; *La Balançoire*, 31 Mars 1914; *Le Carnaval*, 3 Avril 1914; *Feu d'Artifice*, 6 Avril 1914; *La Chasse*, 7 Avril 1914; *Bain de Mer*, 11 Avril 1914; *Water-Chute*, 14 Avril 1914; *Pique Nique*, 19 Avril 1914; *Le Tennis*, 21 Avril 1914; *Les Quatres Coin*, 24 Avril 1914; *Colin-Maillard*, 27 Avril 1914; *Comédie Italienne*, 29 Avril 1914; *Traineau*, 2 Mai 1914; *Le Tango*, 5 Mai 1914; *La Mariée*, 16 Mai 1914, and *Le Golf*, 20 Mai 1914.

First Edition, limited to 675 copies, the present copy unnumbered. The full edition consisted of 10 special copies with an extra suite of engraved plates, 215 copies with 20 plates in pochoir, and 675 copies with one plate in pochoir.

“The turning point in [Satie's] career came in January 1911 when Ravel performed some of his earliest pieces at a concert of the Société Musicale Indépendante. Satie was suddenly seen as a ‘precursor of genius’: he became a focus for young composers, and Debussy conducted his orchestrations of the first and third Gymnopédies two months later at the Salle Gaveau, upsetting their composer by being jealous of their success. What pleased Satie most about all this was that Demets agreed to publish his recent Véritables préludes flasques in 1912 and was soon requesting other short piano pieces. This enabled Satie to give up his ‘degrading’ cabaret work and stimulated a productive period that culminated in the Sports et divertissements of 1914, in which his exquisitely calligraphed texts and music combined with Charles Martin’s drawings in a miniature Gesamtkunstwerk. Articles began to appear about his music, and the

celebrated pianist Ricardo Viñes promoted his cause with some notable first performances." Robert Orledge, revised by Caroline Potter in *Grove Music Online*

"Darius Milhaud considers "Sports et divertissements" to be one of the most characteristic works of the French School. In any case, it is certainly one of Satie's best, consisting of twenty brief and perfect musical sketches, into which are compressed not only Satie's spirit but also that of French music, all of it prodigiously alive. Charles Koechlin has compared "Sports et divertissements" to Japanese engravings, noting their delicate precision and beautiful colors." Templier: Erik Satie, p. 85. (39310) \$450



**"A Loving and Insightful
Representation of Childhood for
Adults"**

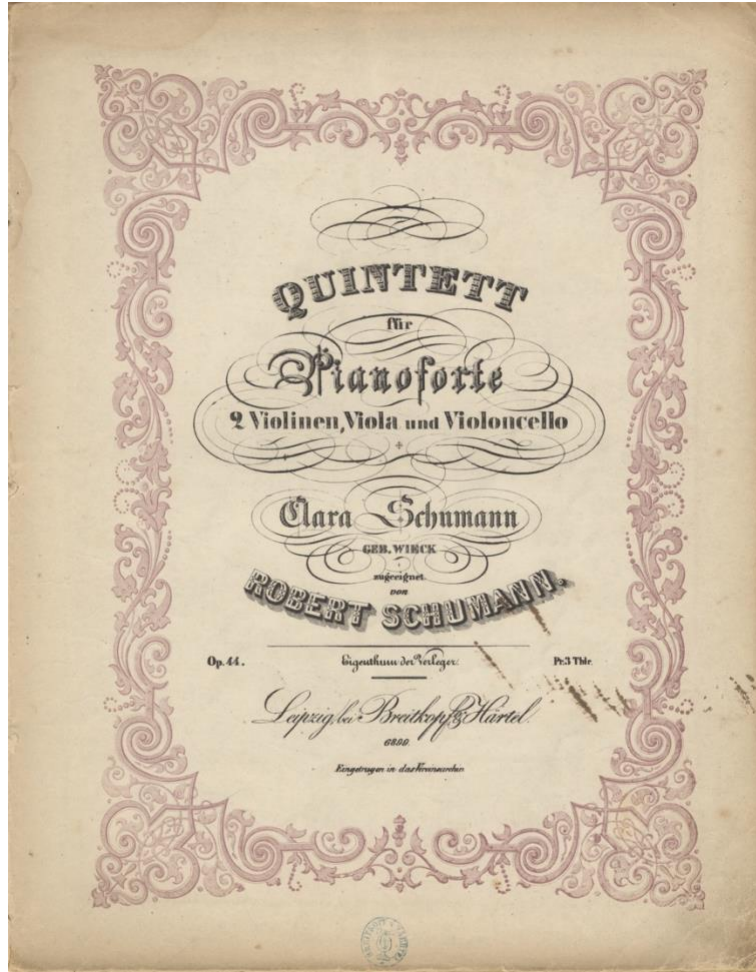
46. SCHUMANN, Robert 1810-1856

Kinderszenen. Leichte Stücke für das Pianoforte ... Op. 15 ... Pr. 25 Ngr. Eingetragen in das Vereinsarchiv. 6016. Lith. bei Fr. Krätzschmer. Leipzig: Breitkopf & Härtel [PN 6016], 1842.

Folio. Unbound. Sewn. 1f. (recto lithographic title printed within decorative border, verso blank), 3-20 pp. Music engraved, printed within decorative blue border. Housed in a custom-made mid-tan linen archival clamshell box with printed paper title label to spine. Breitkopf & Härtel oval handstamp to blank foot of title; partial Scharfenberg handstamp. Slightly worn; tears to title archivally repaired.

First Edition, [?]second issue. Hofmann pp. 40-1. McCorkle, p. 69. Hoboken 15, 29 (another issue)

"The Kinderszenen are simple, unpretentious pieces. But they were not intended for children. Schumann's purpose was to create a loving and insightful representation of childhood for adults. ... Clara was delighted with the Kinderszenen and wrote telling him that they 'belonged only to us' (letter of 21 March 1839)." Jensen: Robert Schumann, p. 168. (39399) \$450



“One of Schumann’s Most Enduringly Popular Compositions”

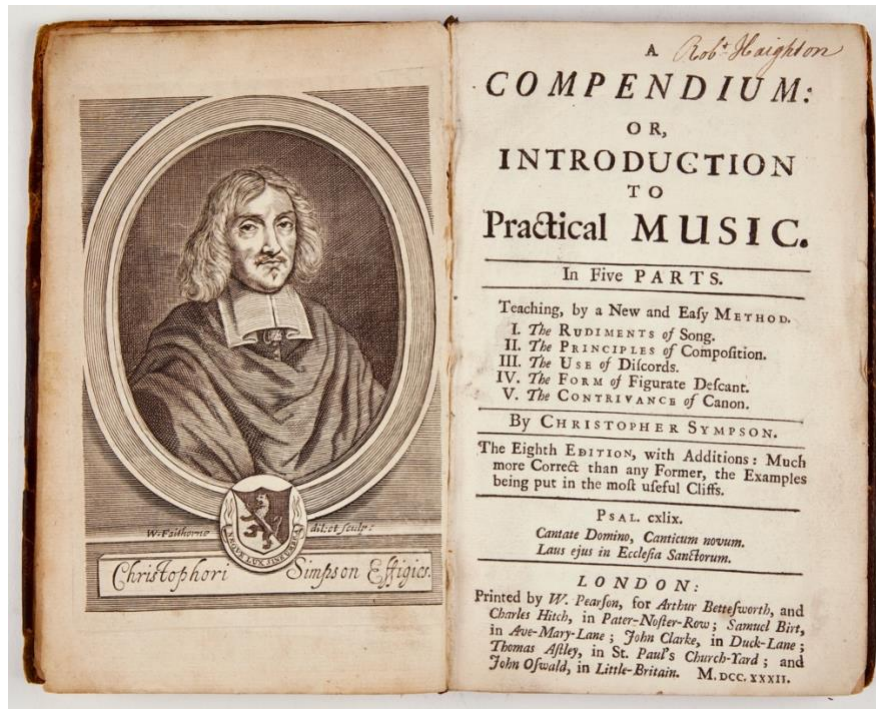
47. SCHUMANN, Robert 1810-1856

Quintett für Pianoforte 2 Violinen, Viola und Violoncello Clara Schumann geb. Wieck zugeeignet ... Op. 44. Eigentum der Verleger. Pr: 3 Thlr ... 6899 ... Eingetruhen in das Vereinsarchiv. [Parts]. Leipzig: Breitkopf & Härtel [PN 6899], ca. 1843.

Folio. Sewn. 1f. (recto lithographic title with decorative border printed in purple, verso:blank), 3-31, [i] (blank) pp. String parts in plain paper wrappers with manuscript titling to uppers. 10, 10, 10, 10 pp., each with early owner's signature of "J. Henrigues." Engraved throughout. Publisher's small circular stamp to lower margin of title. Some wear and minor marginal staining; soiling, creasing, and minor fraying to lower outer corners of piano part; one corner with old paper repair.

First Edition, probable later issue. Scarce. Hofmann pp. 102-03. McCorkle p. 194. Hoboken 15, 84.

The Piano Quintet "... remains one of Schumann's most enduringly popular compositions. ... [It] was hailed in Berlin where Clara appeared during the 1846-1847 season of the Singakademie, as 'one of the most important works of its kind since Beethoven.'" Daverio: Robert Schumann. *Herald of a "New Poetic Age,"* p. 256. (39396) \$650



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

48. SIMPSON, Christopher ca. 1605-1669

A Compendium: Or, Introduction to Practical Music. In Five Parts. Teaching, by a New, and Easie Method. 1. The Rudiments of Song. 2. The Principles of Composition. 3. The Use of Discords. 4. The Form of Figurate Descant. 5. The Contrivance of Canon ... The Eighth Edition, with Additions: Much more Correct than any Former, the Examples being put in the most useful Cliffs. London: Printed by W. Pearson, for Arthur Bettesworth, and Charles Hitch, in Pater-Noster Row; Samuel Birt, in Ave-Mary-Lane; John Clarke, in Duck-Lane; Thomas Astley, in St. Paul's Church-Yard; and John Oswald, in Little-Britain, 1732.

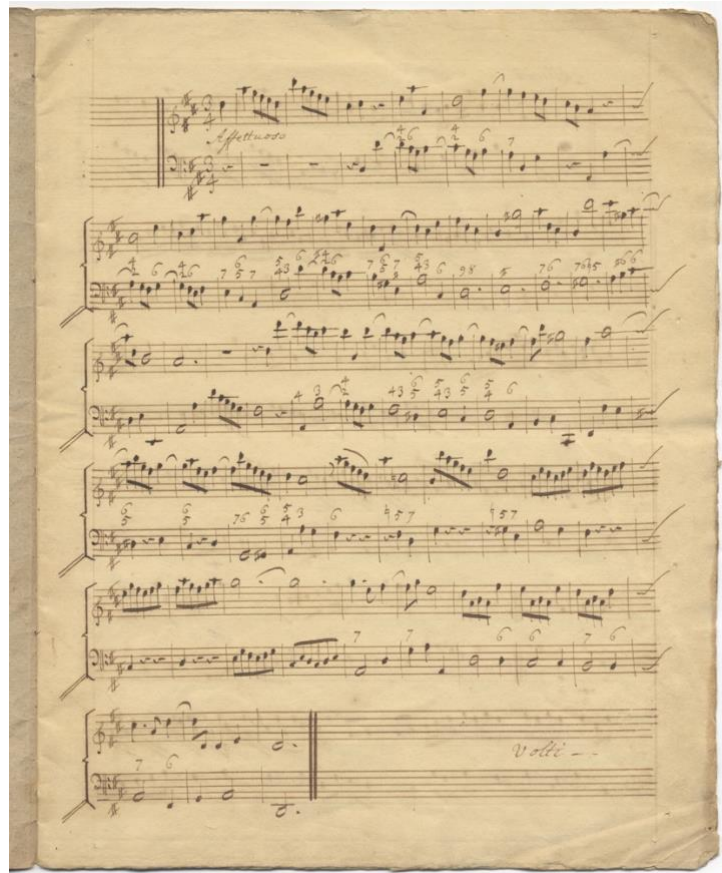
Octavo. Full dark brown calf with double-gilt rules to outer edges of boards, raised bands on spine. 1f. (recto blank, verso fine full-page bust-length frontispiece portrait of Simpson engraved by W. Faithorne within an oval frame), 1f. (recto title, verso blank), 1f. (recto "To the Reader," verso "Licensed, March 15. 1678 Roger L'Estrange"), [i] (testimonial "To His much Honoured Friend" by John Jenkins), 1f. ("To All Lovers of Harmony"), [iii] (contents), [I] ("Books Printed for Thomas Astley"), 144 pp. With numerous typeset musical examples and diagrams and decorative woodcut head- and tailpieces throughout. Contemporary signature ("Robt. Haighton") to upper outer corner of title. Correction to key, pp. 36-7. Binding considerably worn; boards detached; endpapers browned at margins; front free endpaper partially detached. Slightly worn and browned; some upper margins slightly cropped, not affecting text.

Damschroder and Williams pp. 333-34. Gregory-Bartlett p. 254. RISM Écrits p. 785.

"Simpson was the most important English writer on music of his time. ... The same practical and human approach [as Simpson took to his The Division-Viol] distinguishes A Compendium of Practical Musick praised by Locke in 1667 as 'new, plain and rational; omitting nothing necessary, nor adding any thing superfluous', by L'Estrange in 1678 as 'the Clearest, the most Useful, and Regular Method of Introduction to Musick that is yet Extant' and by Purcell in 1694 as 'the most Ingenious Book I e'er met with upon this Subject'. The first part, a revision of the Principles of 1665, treats of the rudiments of pitch and time; the other four parts deal with intervals, concords, cadences and chord progressions, with dissonance treatment

and theoretical aspects of the scale, with counterpoint, imitation, and the forms of vocal and instrumental music, and with canonic writing." Christopher D.S. Field in *Grove Music Online*

"The writings of Christopher Simpson display clarity, conciseness, and practicality. Simpson was addressing performing musicians, not waging campaigns against other treatise authors. His success in this enterprise is confirmed by the existence of numerous printings of his works, as well as by words of praise from his contemporaries and from modern commentators. ... Derived in part from materials in The Division-Violist, [the Compendium] appeared in various forms well into the eighteenth century." Damschroder and Williams. (39353) \$500



Manuscript of a Sophisticated 18th Century Sonata, Unrecorded

49. [SONATA - Mid-18th Century - Manuscript]

Sonata in D major for unspecified solo instrument (possibly flute or violin) and continuo. Musical manuscript. Ca. 1750.

Folio (305 x 240 mm). In plain contemporary wrappers with titling in white ink to upper. 5, [iii] (blank) pp. Notated in black ink on 12-stave paper. Braced systems of two staves with G and F clefs; bass amply figured. With figures for the continuo provided throughout, above the bass line. Watermark "LVG" with coat of arms and fleur de lys. Wrappers stained and slightly dampstained; corners slightly creased.

The sonata is in three movements: *Affettuoso* (D major), *Allegro* (D major), and *Affettuoso* (B minor) [no title] (D major). The solo part has a range from B below middle C to D two octaves and a third higher. While it can be played on the violin, one could argue the fact that the long sustained notes would be more effective on a wind instrument. The present work, reminiscent of Handel and Corelli, with heavy Italian influence but in a fundamentally international baroque style, may have been composed in England.

The *Affettuoso* [3/4] features a limpid, flowing melody in the treble part that is accompanied by a dissonance-laced slow descent in the bass over the span of an octave, eventually rising back up to its former peak before the end of the first page. Halfway through the movement, the bass takes up the opening melody. Following some repartee between the two parts and leaping dance-like passages, the piece closes calmly in a low register.

The *Allegro* [C] commences with a favorite 18th century stock harmonic pattern, the Romanesca (similar to the bass line of Pachelbel's *Canon*). This movement is characterized by feints, and surprisingly abrupt changes in texture and turns of phrase. Composed in a binary form with each section repeated, the movement upends convention of the time in a fascinating way. The B-section in a sonata movement such as this one would often start with the melodic material of the beginning of the movement, in the dominant key. In this *Allegro*, however, the B section starts with a melody completely different from the movement's start, and changes keys frequently, back and forth between major (A major / D major) to minor (B minor / F sharp minor), incorporating moody chromatic writing along the way. About halfway through the movement, the theme from its start reemerges in its original key, recapitulating the melody with a more forthright and straightforward style, as if stating what the music "meant to say" all along.

The third movement, an *Affettuoso* [12/8] in B-minor is cast as a melancholy *pastorale*, with plangent dissonant leaps, including upward augmented seconds and a downward tritone. A fermata in the movement's penultimate bar leaves space for the soloist to improvise a cadenza.

The final movement [no title], in 3/8, presents a lighthearted contrast to the tenebrous second *Affettuoso*. The opening of the A section incorporates copious dotted rhythms, in the manner of a scherzo (musical joke). As the A section continues, a distinctive leaping dance-like melody, first heard in the sonata's opening *Affettuoso*, returns, accompanied by a drone. In the B section, more elements from the opening *Affettuoso* crop up, including further iterations of the leaping figure in different keys, and dissonance-laced scales (modified to be humorously syncopated).

Unrecorded.

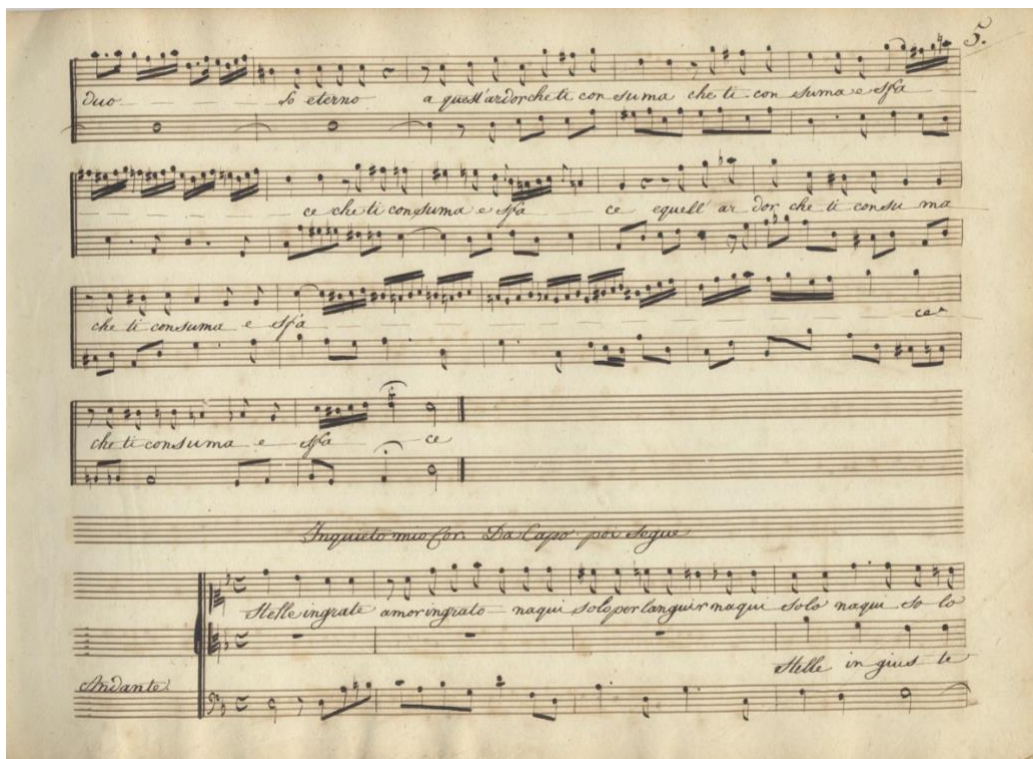
An elegant, witty, and compositionally sophisticated 18th century sonata, unrecorded and worthy of further research. (39482) \$600

“An Important Stage in the Development of Italian Secular Vocal Music”

50. STEFFANI, Agostino 1654-1728

Duos de Stefani. 4 duets for soprano, alto, and instrumental bass. Musical manuscript. Of Italian provenance, ca. 1750.

Oblong folio. Disbound. [1] (title "Duos du Stefani"), 2-[28] pp. Notated in ink on 12-stave paper. Three staves per system: two vocal parts (in soprano and alto clef) and unfigured instrumental bass. Unsigned and undated. Very slightly worn and browned.



Contains four duets:

Inquieto mio caro [before 1699; text: [?]Carlo Conti]; *Lungi dall'Idol mio* [1702-03]; *Che volete, o crude pene* [before 1699; text: F. Palmieri]; *Rio destin* [date unknown].

The notation appears to be relatively modern. Naturals are used consistently; accidentals are, however, valid for single (or repeated) notes only. The present copy would thus seem to date from the mid-eighteenth-century. We have been unable to locate these duets in any 18th or 19th century published editions. They were, however, published in an edited version in the second series of the *Denkmäler der Tonkunst in Bayern* 6, no. 2: Agostino Steffani: *Ausgewählte Werke*, edited by Adolf Sandberger. None of the four cantatas is included in Agostino Steffani: *Twelve Chamber Duets*, edited by Colin Timms in *Recent Researches in the Music of the Baroque Era*, Vol. 53.

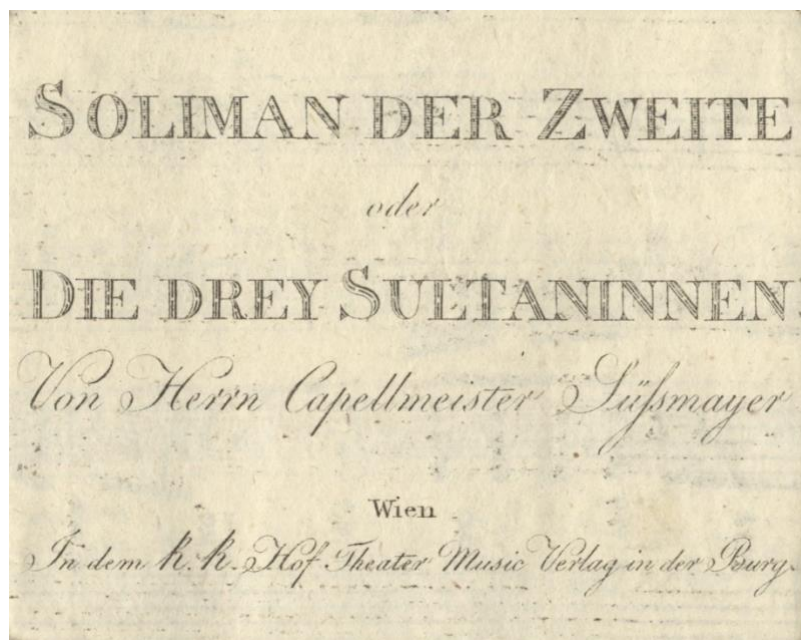
"[Steffani] made a major contribution to opera in northern Germany, where he spent most of his life, and his celebrated chamber duets for two voices and continuo represent an important stage in the development of Italian secular vocal music between Carissimi and Handel." Colin Timms in *Grove Music Online* (39337)

\$825

Soliman's "Success is Reflected in Beethoven's Set of Piano Variations" WoO 76, 1799

51. SÜSSMAYER, Franz Xaver 1766-1803

Soliman der Zweite oder Die drei Sultaninnen. Wien: In dem K.K. Hof-Theater Music Verlag in der Burg [PNs 87-91], [ca. 1799-1800].



Oblong folio. Disbound. [1] (title), 2-6, 1f. (blank); [1] (title), 2-3, [i] (blank); [1] (title), 2-5, [i] (blank); [1] (title), 2-4; 1f. (recto title, verso blank), 7, [i] (blank) pp. Engraved throughout. The overture and four separate numbers from the opera: *Die Männer sind geschafen, Man gewinnt nicht Mädchenherzen, Tandeln und scherzen*, and *In des Mondes Silberstrahlen*. Remnants of wrappers to spine. Very slightly worn and soiled. A very attractive copy overall.

[?] **First Edition.** Rare. RISM S7113, S7113a, S7114. OCLC 68880888 (one copy only, at the Koninklijke Bibliotheek).

Soliman der Zweite, to a libretto by Franz Xaver Huber after Charles Simon Favart, was first performed in Vienna at the Kärntnertortheater on 1 October 1799.

"Among the works Süssmayr composed for the Kärntnertortheater, *Der Marktschreyer* (1799) and *Solimann der Zweite* (1799) enjoyed the most performances. The latter's success is reflected in Beethoven's set of piano variations (WoO 76, 1799) on the terzetto 'Tändeln und Scherzen.' ... Süssmayr, like most Viennese opera composers, used a wide range of national styles in his German works, including Italian seria and buffa idioms, French comique forms, popular German styles, and melodrama. His melodic gift and formal craftsmanship show best in his solos, duets, and trios." Linda Tyler et al. in *Grove Music Online* (39338) \$650

"The Music Generally Possesses Grandeur ... and Strength"

52. VERACINI, Fiorentino [Antonio] 1659-1733

Sonate da Camera A due, Violino, e Violone, ò Arcileuto, col Basso per il Cimbalo consecrate al serenissimo principe Gio. Gastone di Toscana ... Opera Terza. [Violin part only; lacking parts for keyboard and "Violone ò Arcileuto"]. Modona: Fortuniano Rosati Stampatore di Musica Ducale ... Con licenza de' Superiori, 1696.

Oblong folio. Handsomely bound in modern dark brown half-morocco with marbled boards, red leather label gilt to spine, early mid-gray carta rustica wrappers bound in with "Sinf. Veracini opa. 3a. Violino" to upper. 1f. (recto title, verso blank), 1f. (recto dedication to "Serenissimo Principe," verso blank), 47, [i] "Tavola" pp. Typeset throughout. With large woodcut device to title and large decorative woodcut initial to dedication leaf. Contains 10 sonatas attractively printed in diamond-head notation. An exceptionally nice copy.

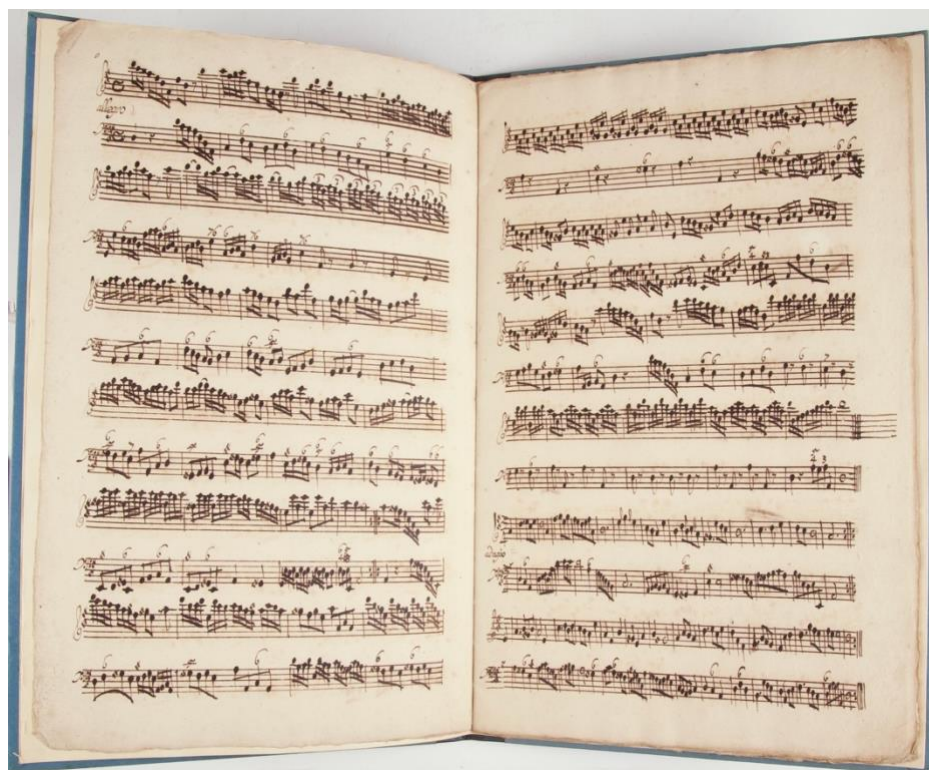
First Edition. Rare. RISM V1201 (4 complete and 2 incomplete copies only). See also Apel: *Italian Violin Music of the 17th Century*, p. 269.



An Italian violinist and composer, "Veracini entered the service of Grand Duchess Vittoria of Tuscany on 3 March 1682. ... At the death of Pietro Sammartini in 1700, he became maestro di cappella at S Michele Berteldi (now S Gaetano) in Florence. ... [He] was an important freelance musical director, providing oratorios for the company of S Marco (1703-5), S Jacopo del Nicchio (1720) and S Niccolò del Ceppo (1702-30). From at least 1718 he was a member of the musicians' company in Florence.

Only Veracini's printed violin music survives. The treatment of tonal harmony in it is not as clear as Corelli's. But the music generally possesses grandeur, derived from the unusually long phrases extended by frequent deceptive suspensions at cadences and broad melodic contours, and strength resulting from energetic and emphatic, often fanfare-like, rhythms and triadic motifs. The extensive use of repetition in place of sequences and an expanded rhythmic vocabulary were taken up by his nephew, who established these among the features of the galant style of the early 18th century." John Walter Hill in *Grove Music Online*. (39340)

\$1,350

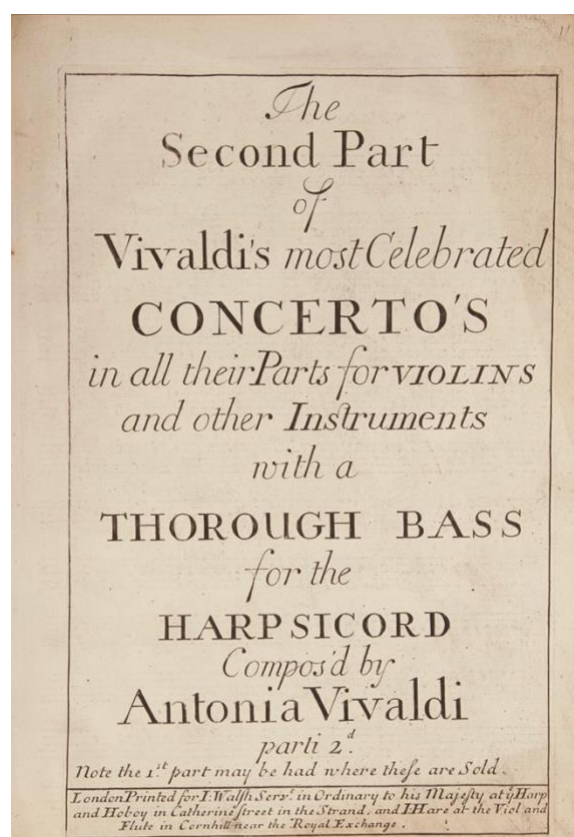
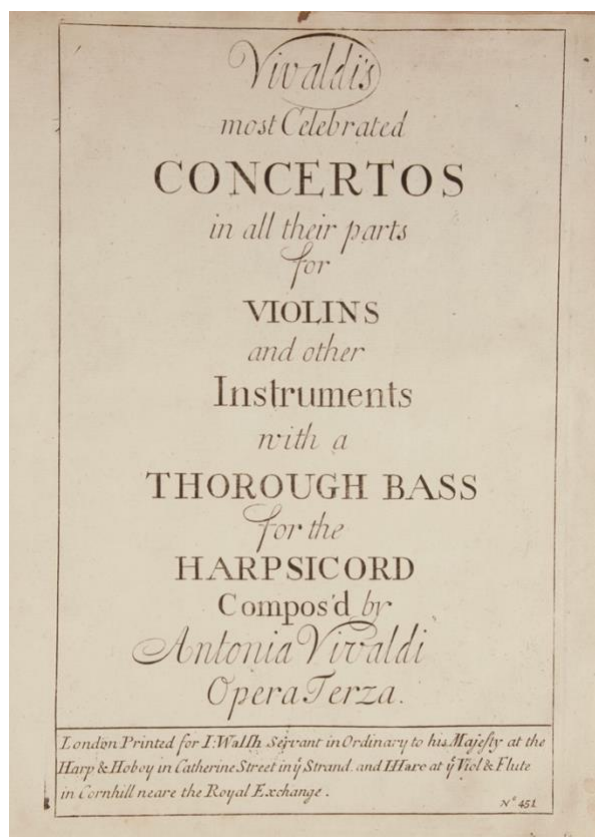


Unrecorded 18th Century Work for Solo Violin and Continuo

53. [VIOLIN - Manuscript]
Eight pairs of adagios and allegros for solo violin and continuo.
Musical manuscript. Ca. 1750.

Folio (330 x 221 mm.). Modern blue cloth-backed boards with manuscript titling in white to upper. 16 pp. Notated in brown ink on 12-stave paper. Two-stave systems: Violino solo and a bass part without designation. The bass of the first pair and of the sixth Allegro are elaborately figured, but otherwise bass figures are very sparse; the third Allegro, fourth and fifth pairs, and sixth Adagio have no bass figures at all. Slightly soiled.

Unrecorded. (39322). \$1,250



Rare Lifetime Edition
“The Most Influential Music Publication of the First Half of the 18th Century”

54. VIVALDI, Antonio 1678-1741

[*L'Estro Armonico*]. *Vivaldi's most Celebrated Concertos in all their parts for Violins and other Instruments with a Thorough Bass for the Harpsicord ... Opera Terza ... No. 451. Together with The Second Part of Vivaldi's most Celebrated Concerto's ... parti 2d. Note the 1st. part may be had where these are Sold.* [Complete set of 8 parts]. [RV 549, 578, 310, 550, 519, 522, 230, 356, 567, 580, 565, and 265]. London: I. Walsh ... and I Hare, 1732.

8 volumes. Small folio. Sewn. Housed in a custom-made brown linen clamshell archival box with printed title label to spine.

Violino Primo: 1f. (title), [1] (blank) 2-27, 1f. (title), [1] (blank) 2-7, [i] (blank), 8-18 pp. John Young overpaste to titles of both parts, several minor edge stains.

Violino Secondo: 1f. (title), [1] (blank), 2-25, [1] (blank), 26-31 pp.

Violino Terzo: 1f. (title), [1] (blank) 2-12, [1] (blank), 13-17, [1] (blank), 18-28 pp.

Violino Quatro: 1f. (title), [1] (blank), 2-10, [1] (blank), 11-15; [1] (blank), 2-7, [1] (blank), 8-12 pp.

Alto Primo: 1f. (title), [1] (blank), 2-23 pp.

Alto Secondo: [1] (title), 2-23 pp.

Violoncello: 1f. (title), [1] (blank), 2-27 pp.

Violino e Cembalo: 1f.(title), [1](blank) 2-10; 1f.(title) 11-16, [1](blank) 2-5, [1](blank) 6-12 pp.

Engraved throughout. Early manuscript numbering to upper margins of each page of music to parts for Violino Secondo, Terzo and and Alto Primo. "No. 451" absent from the Violino e Cembalo part. All parts

with Japanese paper reinforcement to spines and binder's pinholes to inner margins. Some outer edges trimmed, just affecting printed area.

A mixed set, predominantly a reissue of the second London edition first published in 1717; the Violino Primo and Violino e Cembalo parts from an earlier issue, before 1730. Smith & Humphries, 1520. BUC, p. 1047. Ryom: *Répertoire des Oeuvres d'Antonio Vivaldi. Les compositions instrumentales*, p. 17 (6a and 9). RISM V2205 and VV2203.

"In 1711 Etienne Roger, the Amsterdam publisher, brought out what was to become the most influential music publication of the first half of the 18th century: Vivaldi's *L'estro armonico* op. 3, dedicated to Grand Prince Ferdinando of Tuscany; it comprised 12 concertos divided equally into works for one, two, and four solo violins. The third, fifth, and 12th concertos from op. 3 (along with the concerto published individually under the title 'The Cuckow,' RV 335), became staples of the repertoire of many violinists, were arranged for a variety of instruments, and were extracted for use in violin tutors throughout the 18th century and beyond. Nowhere was the enthusiasm for Vivaldi's concertos stronger than in Germany. Bach transcribed several of them (including five from op. 3) for keyboard, and his noble patron Prince Johann Ernst of Saxe-Weimar wrote concertos in Vivaldi's style." Michael Talbot, Nicholas Lockey in *Grove Music Online*

All lifetime editions of Vivaldi's works are rare. (39416)

\$6,500



Late 16th-Early 17th Century Manuscript, Possibly Unrecorded

55. [VOCAL MUSIC – Sacred - Late 16th Century - Manuscript]
Ad preces nostras deitatis aures.
Musical manuscript setting for 4 voices. Complete set of parts for Cantus, Altus, Tenor, and Bassus. Italian, late 16th or early 17th century.

Large oblong octavo (ca. 170 x 232 mm.). Each part notated in ink on 6 hand-ruled staves per page on one side of the leaf. Watermark of a fleur-de-lis within a circle. Occasional very minor foxing and staining; minor acidification affecting several note heads; lightly creased and browned at folds.

Not located in RISM manuscripts database. Possibly an unrecorded composition.

The Spanish composer Tomás Luis de Victoria set the same text, included in his *Hymni totius anni, secundum Sanctae Romanae Ecclesiae consuetudinem* published in Rome in 1581. (39431) \$1,650



**Early 17th Century Sacred Works in Manuscript
No Other Sources Located**

56. [VOCAL MUSIC – Sacred - Early 17th Century - Manuscript]

Manuscript musical settings of sacred works for 4 voices. Complete set of parts for Canto, Alto, Tenor, and Bass. Italian, ca. 1620-25.

Folio (ca. 335 x 235 mm.). 8 pp. in total, with each of the four parts notated in ink on both sides of a single leaf. Text in Latin. Includes settings of *In lumen tu splendor*, *Ibant Maji quam indesant*, *Hic nempe mundi gaudia*, and *Qui pius puidens*. With several corrections; a short passage added to the end of the first page of the Canto part in another hand. Somewhat worn; slightly browned; creased at central folds with several small holes; frayed at edges with small chips; some show-through; portions of both upper and lower blank margins lacking, affecting titling but not notation.

We have not located any other sources of the present works, either manuscript or printed.

(39441)

\$3,200



17th Century Manuscript of a Hymn Sung on Good Friday

57. [VOCAL MUSIC - Sacred - Early 17th Century - Manuscript]

Crux fidelis. Manuscript musical setting for 4 voices in score. Italian, first half of the 17th century.

Large oblong octavo (ca. 163 x 225 mm). 2 pp. Notated in ink on 4 six-line staves per page of a bifolium. With early ownership signature to foot of first page of music. Minor spotting and browning.

Crux fidelis is a hymn sung on Good Friday. This setting presents a small portion of what may be a larger composition, five phrases of music for soprano, alto, tenor, and bass voices. The first two phrases of music are composed in a homophonic style (where the voices move together). The following three phrases incorporate imitation between the voices. Where the music cuts off, the start of the next phrase is visible: a return to the homophonic style from the beginning. Vocalists singing multi-voice works in the 16th and 17th centuries most often used individual parts. As the music in this piece is in score and includes several cancellations and corrections, it may have been the composer's working manuscript. The bottom line of each six-line staff includes numerous vertical dashes, the meaning of which is not indicated by the author of the manuscript, but they may shed light on the composition or performance practice of the hymn.

We have not located any other sources of this composition. (39479)

\$1,350



17th Century Manuscript Including Settings of *Kyrie eleison* and *Et in terra pax hominibus*

58. [VOCAL MUSIC – Sacred – Early 17th Century – Manuscript]

Manuscript musical settings for 5 voices. Altus part only. Italian, first half of the 17th century.

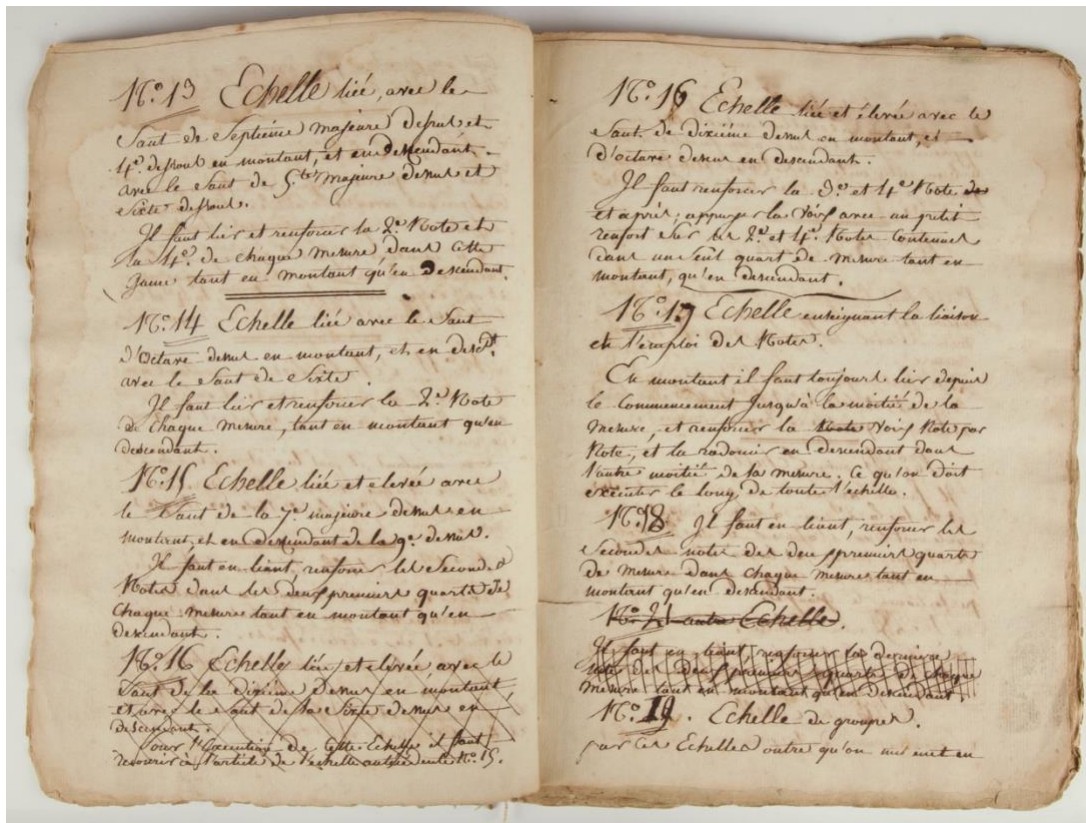
Large oblong octavo (ca. 186 x 257 mm.). Notated on six 5-line rastrum-ruled staves in black ink on both sides of a single leaf. Some light foxing and staining; edges worn, with tears resulting in minor loss of music.

The music on the recto ("*Et in terra pax hominibus*" and "*Qui tollis peccata mundi*") is composed in a somewhat chant-like style, mostly syllabic with only occasional miniature melismas. The music on the verso (two settings of "*Kyrie eleison*" and one of "*Christe eleison*") is more flowing, with more frequent scales, contrasts in vocal range, and shifts in melodic contour. The initial letters of each movement are executed in an ornamental calligraphic script.

An attractive 17th century document, revealing a variety of text-setting strategies and styles.

(39522)

\$950



Early 19th Century Manuscript Treatise for Advanced Singers Apparently Unrecorded

59. [VOCAL TREATISE - Early 19th Century - French - Manuscript]

Early 19th century manuscript treatise for singers. In French. Ca. 1810.

Folio (218 x 292 mm). Sewn. 11, [i] (blank) pp. text + 37, [i] (blank) pp. music notated on 12-stave rastrum ruled paper. Uncut. With numerous musical examples. Several deletions; corrections to numbering of textual sections. Browned; several leaves dampstained; inner margins of outer leaves with short tears; occasional tears to outer margins; some showthrough; occasional inkblots; some additional minor defects.

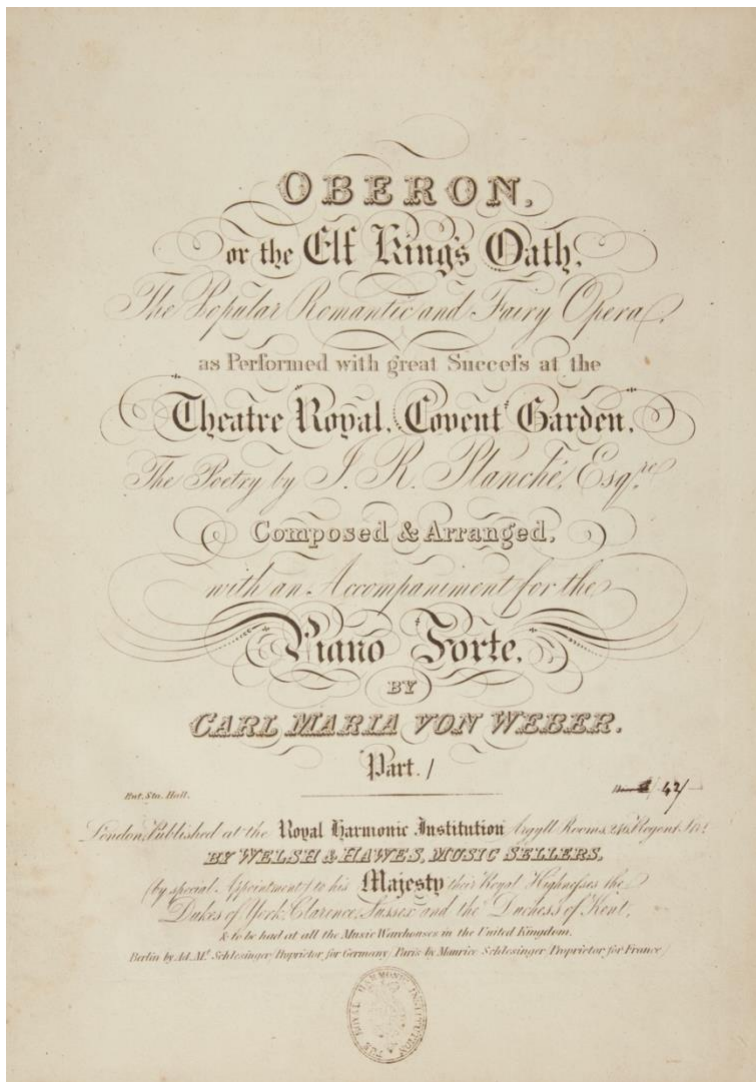
Contains commentary in 30 numbered paragraphs followed by 30 etudes with varied figurations and rhythmic characters.

Apparently unrecorded.

The author addresses the intervallic structure of each etude, instructing the reader on which notes to emphasize within a bar in order to arrive at the most musical and nuanced performance. The musical examples include a slow C major scale on white notes, a scale with trills, a scale with turns, a scale of rising and falling thirds, scales of arpeggiated and stepwise triplets, and chromatic scales. The chromatic scales are the final etude, and the first music in the treatise with a bass line, the other exercises being notated on a single staff for soprano voice. A variation set in F major for voice and bass accompaniment follows the etudes, with its 14 variations employing many of the same figurations covered by the treatise. The variation set concludes, like the treatise, with music based on chromatic scales.

A highly systematic and analytically sophisticated vocal treatise for advanced singers, with an attractive variation set at its conclusion.

A valuable document of late 18th and early 19th century French vocal pedagogy. (39461) \$850



**“Contains Some of Weber’s
Most Delightful Music”**

60. WEBER, Carl Maria von 1786-1826

Oberon or the Elf King's Oath, The Popular Romantic and Fairy Opera as Performed with great Success at the Theatre Royal, Covent Garden, The Poetry by J.R. Planché, Esqre. Composed & Arranged, with an Accompaniment for the Piano Forte ... Part [I-III]. [Piano-vocal score]. London: The Royal Harmonic Institution ... by Welsh & Hawes [PNs 3106-3127], [1826].

Folio. Full contemporary dark green patterned cloth boards with dark red morocco label with "G. Kingsley" gilt to upper, dark red morocco title label gilt to spine. 1f. (recto title, verso blank), 135, [i] (blank), [i] (title to Part III), 136-197, [i] (blank) pp. Engraved. Watermark 1825. Title with price "42/" added in manuscript, with small oval handstamp of the Royal Harmonic Institution to lower margin. Upper pastedown with the bookplate of the Forbes Library in Northampton, Massachusetts, stamped "Deposited by the Guardian ... of Mary D. Kingsley. Oct 23 1895." Binding worn; spine partially lacking; boards and free endpapers detached and stained. Some minor browning and

offsetting, heavier to final leaves; outer margins of pp. 62-65 dampstained; occasional light soiling and creasing to upper corners. Title for Part II lacking. A good copy overall.

First Edition, second issue, with poet's name corrected. Scarce. Jähns p. 392. Hirsch IV, 1297a. Fuld p. 395. Cf. OCLC 20163878. The present copy includes an additional plate number (3127) not cited in Hirsch or Fuld.

Oberon, to a libretto by James Robinson Planché after Christoph Martin Wieland's eponymous poem, was first performed in London at Covent Garden on 12 April 1826. "The première ... was a great success, with lavish settings and spectacular scenic effects that impressed even Weber, and the opera remained popular throughout the season. ... [It] contains some of Weber's most delightful music, which has assured the work a permanent, if peripheral, place in the repertory. ... The brilliant overture opens atmospherically with Oberon's horn-call, which acts as a motif throughout the work.

With the overwhelming success of his opera Der Freischütz in 1821 [Weber] became the leading exponent of German opera in the 1820s and an international celebrity. A seminal figure of the 19th century, he influenced composers as diverse as Marschner, Mendelssohn, Wagner, Meyerbeer, Berlioz, and Liszt. Paul Corneilson, Clive Brown, et al. in *Grove Music Online*. (39339) \$925

