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Diana La Femina, Assistant

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First Edition of the First of Mabellini's Oratorios

146. MABELLINI, Teodulo 1817-1897

Eudossia e Paolo o I Martiri *Dramma di Luigi Venturi* *Posto in Musica per commissione di S.A.I. e R. Leopoldo Secondo Granduca di Toscana ec. cc... ed eseguito in Firenze nel Gran Salone di Palazzo Vecchio nella ricorrenza delle Feste di S. Giovanni del 1845. Proprietà dell'Autore Prezzo F. 36.* [Piano-vocal score]. Firenze: Ferd.o Lorenzi [PN 3560-3571], [1845].

Large oblong folio. Full modern green cloth, marbled endpapers. 1f. (recto title within decorative border, verso blank), 1f. (recto table of contents, verso named cast list), 5-267 pp. Engraved. Uncut. Several leaves partially unopened. Each number with its own secondary pagination to upper margin. Named cast includes Cesare Badiali, Giuseppe Mori, Marietta Gazzaniga, Mazzarrini, Faustina Piombanti, Agostino Susini and Luigi Sanesi. Occasional light foxing, staining, and soiling; title and several leaves with minor tears and slight loss to blank margins; early tape repairs to verso of title; some leaves without primary pagination. An attractive, clean, and wide-margined copy overall.

First Edition. Scarce. Schmidl, Vol. II, p. 1.

Eudossia e Paolo, the first of Mabellini's two oratorios, was first performed in Florence at the Palazzo Vecchio on June [?]24, 1845, "for the benefit of a children's home, according to its printed libretto. The two-part oratorio makes extensive use of chorus, far more so than does the typical Italian oratorio... The work received several additional performances in Florence and Livorno" Howard E. Smither: *A History of the Oratorio*, Vol. 4, p. 620. "As a composer Mabellini had many strong qualities, notably an ability to work successfully in different genres, a mastery of counterpoint and orchestration, a solid musical grounding, a sure technique and a conscious adherence to the great Classical tradition... His fame today rests on his promotion of Italian musical culture." Francesco Bussi in *Grove Music Online*. (25661) \$300

147. **MABELLINI, Teodulo 1817-1897**

Le feste fiorentine delle Potenze e degli Omaggi all'Usanza del Secolo XIV pei solenni onori nazionali a S.M. il Re Vittorio Emanuele II. Cantata Simbolica del P. Stefano Fioretti posta in musica e rispettosamente dedicata a sua Real Maestà... No. 4067. Prezzo [blank]. [Piano-vocal score]. Firenze: Ferdinando Lorenzi [PNs 4061-4066], [ca. 1860].



Oblong folio. Modern dark ivory cloth-backed patterned boards. 1f. (recto decorative title, verso blank), 1f. (recto named cast list and table of contents, verso blank), 94 pp. Engraved. Named cast includes Marianna Barbieri-Nini, Alessandro de'Antoni, Gaetano Pardini, Giuseppe Segri-Segarra, Adelaide Ferlotti, and Luigi Franceschi. Very lightly bumped. Occasional minor foxing, soiling, and staining to margins; signatures split at first leaf of music; outer margin of title slightly trimmed with small tear to blank lower inner corner repaired; several leaves detached.

First Edition. Scarce. Worldcat (3 copies only, at the University of California, Berkeley, San Francisco State University, and the New York Public Library). OCLC nos. 20045131, 25889205.

Le feste fiorentine was first performed in 1860. (26585)

\$200

Signed by the Composer



148. **MARLIANI, Count Marco Aurelio 1805-1849**

Le Bravo Opéra Italien en trois Actes Paroles de Mr. Berettoni Artiste du Théâtre Italien... Arrangé avec accompt. de Piano Par Carcassi Prix: 20f. sans remise. No. 32 de la Collection. [Piano-vocal score]. Paris: Magasin de Musique de Pacini [PNs 1840-1847, 1849-1853, 1860, 1869, 1870], [1834].

Folio. Dark red morocco-backed red pebbled cloth boards with initials "A.T. embossed to upper, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto title, verso blank), 1f. (thematic index of pieces and cast list), 202 pp. Engraved. Many pieces with secondary pagination to upper margin; several pages with dual plate numbers. **With the composer's autograph inscription signed** in brown ink to blank upper margin of title: "Offerto dell' Autore a Mlle.[?] Rosa [...] M.A. Marliani." Binding slightly worn, rubbed, and stained. Occasional light foxing; trimmed, slightly affecting inscription; upper margins slightly stained.

First Edition, [?]second issue. Scarce.

Le bravo (Il bravo), to a libretto by A. Berrettoni, was first performed in Paris at the Théâtre Italien on February 1, 1834. "Born into a wealthy family, [Marliani] studied philosophy at Siena, and at the same time studied music privately... He was a singing teacher in Paris, where Giulia Grisi was among his

pupils... Meanwhile he made progress in composition, benefiting from Rossini's teaching, and made his *début* as an opera composer with *Il bravo* in 1834... Marliani's best known and most successful opera, *La xacarilla*, is musically clear, fluent and elegant, though it owes its success partly to Scribe's skilful libretto." Francesco Bussi in *Grove Music Online*. (25671) \$375

149. **MARSCHNER, Heinrich August 1795-1861**

Gesaenge aus der Liederposse: Die Wiener in Berlin mit Begleitung des Piano-Forte. [Piano-vocal score]. Hamburg: Joh. Aug Böhme, [1825].

Oblong folio. Contemporary blue-green stiff wrappers with decorative cut paper label with early manuscript titling to upper. 1f. (recto title, verso blank), [27], [i] (blank) pp. Engraved. Pagination often erased and replaced with numbering in contemporary manuscript. Early signature of "H. Lemcke" to lower outer corner of title; handstamp of the Bibliotheka Güttleriana to verso of upper wrapper and verso of title. Wrappers slightly worn; minor loss to tail of spine. Slightly browned, with occasional wear, soiling, and staining; title partially detached.



[?] **First Edition**. Scarce. OCLC (2 copies only; nos. 249273842, 320813396).

Die Wiener in Berlin, a *Liederspiel* to a libretto by C.E. von Holtei, was first performed in Dresden at the Linckeschen Bade in Dresden on August 24, 1825. "Fresh from successes in Berlin, Carl Eduard von Holtei, a distinguished journalist and actor, brought to the Dresden stage in 1825 his *Liederspiel Die Wiener in Berlin*, a dialogue farce (*Mundartsoper*) in the Viennese style of Adolf Bäuerle and Meyer von Schauensee. Much of the music derives from pre-existing sources, but additional songs were provided by Marschner and others." A. Dean Palmer in *Grove Music Online*. (25831) \$325

The Composer's Most Popular Opera

150. **MARSCHNER, Heinrich 1795-1861**

Il Templario E L'Ebrea. Der Templer und die Jüdin Grosse romantische Oper in drei Aufzügen von W.A. Wohlbrück... Vollständiger Klavierauszug vom Componisten. Neue Ausgabe nach der zweiten Bearbeitung mit deutschen und italienischen Texte 60s. Werk. Preis 7. Thlr. [Piano-vocal score]. Leipzig: Friedrich Hofmeister [PN 1468], [after 1830].

Folio. Half black cloth with marbled boards, original publisher's dark orange illustrated upper wrapper laid down to upper. 1f. (recto title, verso blank), 1f. (recto cast list and table of contents, verso blank), 3-230 pp. Engraved. Text in German and Italian. With lithographic vignette featuring Rebecca at the stake looking on while one knight stabs another to upper wrapper and title. Several leaves with cuts, dynamic markings, and annotations in pencil and blue crayon in one or more 19th- or early 20th-century German hands. Binding slightly worn and rubbed; wrapper trimmed. Occasional light internal foxing. An attractive copy overall.



Second edition, first issue.

Der Templer und die Jüdin was first performed in Leipzig at the Stadttheater on December 22, 1829. "Marschner was the most important exponent of German Romantic opera in the generation between Weber and Wagner... After reviewing a performance of J. F. von Auffenberg's play *Der Löwe von Kurdistan*, based on Sir Walter Scott's *The Talisman*, Marschner decided – with his librettist Wohlbrück – to write an opera based on one of Scott's novels. They chose *Ivanhoe*. By eliminating non-essential characters and simplifying the plot, Wohlbrück developed the libretto from J. R. Lenz's play *Das Gericht der Templer* (Breslau, 7 May 1824), which Lenz had based on one or more of several English plays, particularly W. T. Moncrieff's *Ivanhoe! or, The Jewess* (London, 24 January 1820), that were performed in England after the publication of Scott's book. Universally considered during the 19th century as Marschner's most popular opera, *Der Templer und die Jüdin* was performed more than any of the others – over 200 times in Germany alone. Additional

performances took place in Denmark, Holland, Russia, England, the USA, and Hungary." A. Dean Palmer in *Grove Music Online*. (25666) \$425

151. **MARTÍN Y SOLER, Vicente 1754-1806**

Terzetto Ah presto fuggiamo per Clavicembalo ricavato dall' Opera L'Arbore di Diana... Racolta d'Arie N 38... 24 Xr. [Harpsichord-vocal score]. Vienna: Artaria Compagni, [1787].



Oblong folio. Unbound. 1f. (recto title, verso blank), 8, 1f. (blank) pp. Engraved. No. 38 of the series "Racolta delle migliori Arie, Duetti, e Terzetti Scelti da varie Opere rappresentate nel Regio Imperial Teatro di Vienne; Trasmessi Per il Clavicembalo o Forte Piano," with "38" printed to lower margin of each page. Early ownership signature of "Miss Blair" in black ink to blank upper margin of title. Some soiling and foxing to blank margins, somewhat heavier to title and blank final page; minor dampstaining to blank upper margins of several leaves; outer bifolium with small ink stains and tears,

Scarce. Not in BUC. Weinmann p. 185. RISM M 791, MM 791 (no copies in the U.S). Worldcat (2 copies only, at the Herzogin Anna Amalia Bibliothek Klassik and the Sächsische Landesbibliothek). OCLC nos. 254375447, 315718033.

L'Arbore di Diana, a *dramma giocoso* to a libretto by Lorenzo da Ponte, was first performed in Vienna at the Burgtheater on October 1, 1787. "For his third collaboration with Martín, commissioned for the marriage of Joseph II's niece, Maria Theresa, Da Ponte 'wanted a gentle subject, suited to the sweetness

of his melodies which are felt in the soul but which few can imitate'. Da Ponte drew his 'gentle subject' from the repository of pastoral scenarios cultivated by the commedia dell'arte, derived from the late 16th-century pastoral... The music is unusually lyrical. 'Sweet melodies' are to be found in almost all the numbers... The opera... is almost entirely singable by the amateur, and this contributed in no small measure to its popularity." Dorothea Link in *Grove Music Online*. (26892) \$200



A Signed Presentation Copy from Mascagni to Baritone Riccardo Stracciari

152. MASCAGNI, Pietro 1863-1945

Amica Poème Dramatique en deux Actes de Paul Bérel Version Rythmique Française de Paul Collin Version rythmique Italienne de Giovanni Targioni-Tozzetti Partition Piano et Chant transcrite par Adriano Ariani... Edizione Italiana. [Piano-vocal score]. Paris: Choudens [PN A.C. 13,315], [1905].

Folio. Half textured maroon cloth with textured maroon cloth boards, titling gilt to spine, with original publisher's upper wrapper with an illustration after an etching by [?]R. Aguet printed by Ch. Wittmann, Paris, bound in. 1f. (recto title, verso blank), 1f. (recto cast list and table of contents, verso blank), 183, [i] (blank) pp. Music engraved by Baudon and printed in Paris by E. Dupré. **With the composer's autograph inscription signed in black ink to baritone Riccardo Stracciari, who performed the part of Rinaldo in the Italian production of the work,** to upper portion of title: "All' indimenticabile 'Rinaldo' al Carissimo Amico Riccardo Stracciari con affetto e con ammirazione P Mascagni" and dated Rome, May 1905. Price of "15 f. Net" printed to upper wrapper. Binding slightly worn, rubbed, and bumped. Upper wrapper slightly worn, stained, and soiled; occasional light soiling to margins; several leaves partially detached at lower inner margins; pp. 135-136 torn at lower corner, slightly affecting notation.



Together with:

An original role portrait photograph of Stracciari and Biancapelli as Rinaldo and Amica, ca. 203 x 158 mm. Slightly worn; two minor annotations in blue ink and remnants of former mount to verso.

Probable First Edition of the first Italian version.

Amica, to a libretto by French publisher Paul de Choudens (Bérel was a pseudonym), was first performed in Monte Carlo at the Théâtre du Casino on March 16, 1905, and was an immediate success. The Italian premiere (with an Italian libretto by Mascagni's close collaborator, Giovanni Targioni-Tozzetti) took place on May 13, 1905, with Riccardo Stracciari (1875-1955) as Rinaldo. Mascagni conducted both performances. It was the composer's only opera with a French libretto.

"Stracciari's mellow, velvety voice, coloured and resonant over its whole range, with an extended and penetrating upper register, made him, between 1905 and 1915, the rival of Titta Ruffo and Pasquale Amato. His repertory included all the great baritone roles and among the dramatic parts he preferred those in Il trovatore, Rigoletto and Aida. But, thanks to a technique characteristic of the best traditions of the 19th century, he excelled in works which allowed him to display his courtly enunciation, smooth singing, elegant phrasing and musical delicacy." Rodolfo Celletti in *Grove Music Online*.

A notable association copy. (25676)

\$675

153. MASCAGNI, Pietro 1863-1945

Le Maschere Commedia lirica e giocosa in un prologo e tre atti, soggetto di Luigi Illica... Riduzione per Canto e Pianoforte di Amintore Galli. [Piano-vocal score]. Milano: Edoardo Sonzogno [PN E 1034 S], [1901].

Small folio. Vellum-backed boards with publisher's illustrated polychrome wrappers laid down, titling in black to spine. 1f. (recto title, verso copyright notice), 1f. (recto cast list, verso blank), 1f. (recto table of contents, verso blank), 482 pp. Price of "L. 20" to verso of lower wrapper. Occasional annotations and cuts marked in pencil and red crayon. Binding slightly worn, rubbed, bumped, stained, shaken, and warped. Minor internal foxing and browning, heavier to some leaves; occasional light offsetting and staining; several leaves with small tears to margins, not affecting music.

First Edition, [?]first issue. Scarce.

Le maschere was first performed on January 17, 1901. "At the height of his popularity, Mascagni produced a resounding failure in Le maschere (1901), which opened simultaneously at seven Italian theatres and was a fiasco at all of them except in Rome, where it was saved by the composer's presence as conductor. Its failure was due largely to the impossibility of reconciling Illica's wish to revive the commedia dell'arte with Mascagni's reluctance – and unsuitability – to do so." Michele Girardi in *Grove Music Online*. (25674)

\$350

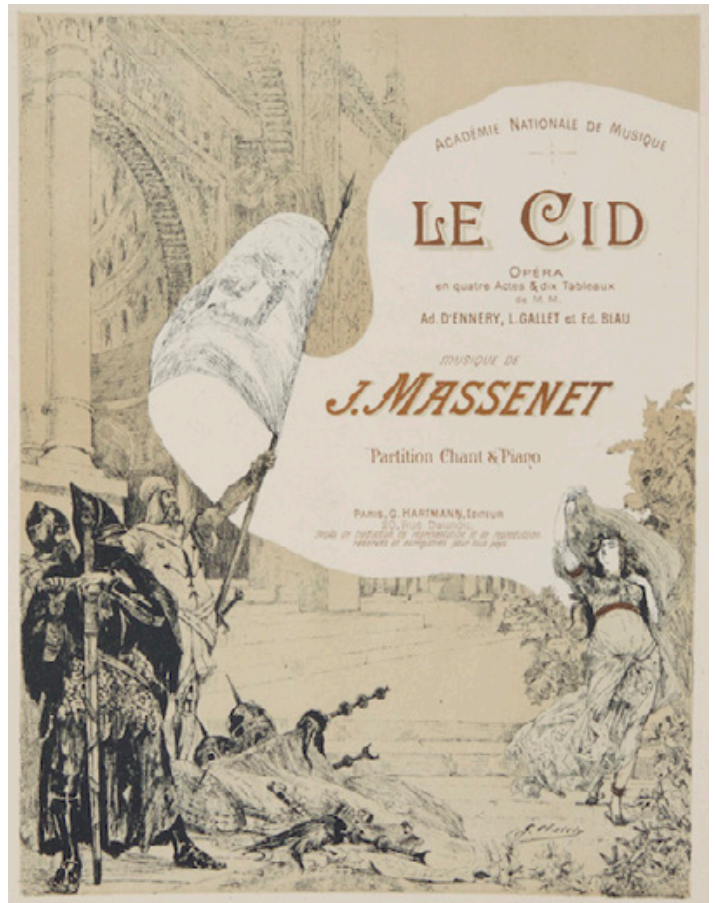


**French Music Critic Léon Kerst's Copy of the
Deluxe Limited Edition**

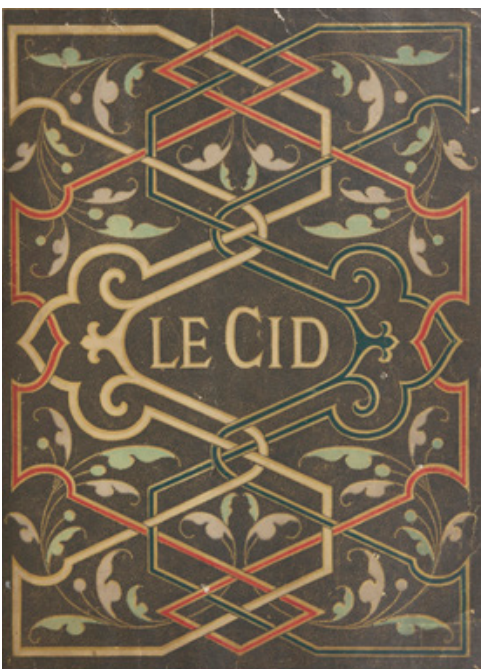
154. MASSENET, Jules 1842-1912

*Le Cid Opéra en quatre Actes & dix Tableaux de
M.M. Ad. D'Ennery, L. Gallet et Ed. Blau...
Partition Chant & Piano... Académie Nationale De
Musique. [Piano-vocal score]. Paris: G. Hartmann
[PN G.H. 1571.], [1885].*

Large folio. Full teal blue cloth with black title label gilt to spine, all edges gilt, original publisher's dark brown decorative wrappers printed in red green, grey, and gold bound in. 1f. (recto blank, verso limitation statement), 1f. (recto half-title printed in teal blue and gold, verso blank), 1f. (recto illustrated title printed in brown and black, verso blank), 1f. (recto dedication "A Mes chers Directeurs et amis E. Ritt & P. Gailhard," verso blank), 1f. (recto named cast, etc. list, verso table of contents), 1f. (recto continuation of table of contents, verso blank), 355, [i] (publisher's device) pp. Printed within borders ruled in red. Named cast includes singers Fidès-Devriès, Bosman, Jean de Reszké, Édouard de Reszké, Melchissédec, Plançon, Lambert, Balleroy, Girard, and Sentein; dancers Rosita Mauri, Melles. Keller, and Hirsch; décors by Carpezat, Robecchi, Amable, Rubé, Chaperon, Jambon, and Lavastre; mise en scène by Mayer; and costumes by Le Pic. Wrappers slightly worn and lacking at outer margins, with competent repairs. Occasional light foxing, soiling, and browning; table of contents with minor annotation in purple ink; several leaves with small tears or perforations to margins, occasionally affecting music. In very good condition overall.



Deluxe Limited Edition. Rare. The present copy "No. 11 Exemplaire réservé à Monsieur Léon Kerst." As Massenet's *Manon* was issued in a limited edition of 50 copies shortly before the publication of the present score, it seems likely that this edition of *Le Cid* was limited to approximately the same number of copies.



First performed in Paris at the Opéra on November 30, 1885 to a libretto by Adolphe d'Ennery, Édouard Blau and Louis Gallet after Pierre Corneille's drama (1637). "The first performance of Le Cid confirmed Massenet's reputation as a successful opera composer, marking as it did his return to the Opéra for the first time since Le roi de Lahore eight years previously and coming a year after the double triumph of Manon by the Opéra Comique and the first performances in Paris of Hérodiade (Théâtre Italien). The De Reszke brothers Jean (tenor) and Edouard (bass) sang in Hérodiade and both were engaged for Le Cid... The loyalty of the De Reszke brothers and Pol Plançon (Count of Gormas) ensured considerable success for Le Cid both in France and America, and it achieved 150 performances at the Opéra by 1919." Rodney Milnes in Grove Music Online.

Kerst, born in 1906, was a French music critic. (25678)

\$850

155. **MASSENET, Jules 1842-1912**

Esclarmonde Opéra Romanesque Poème de M.M. Alfred Blau et Louis de Gramont. [Piano-vocal score]. Paris: G. Hartmann & Cie. [G.H. et Cie. 1921], [1889].

Large octavo. Quarter contemporary mid-brown morocco with marbled boards, raised bands on spine in decorative compartments gilt with titling gilt, marbled endpapers, original publisher's decorative wrappers bound in. 1f. (recto striking full-page polychrome illustration of Esclarmonde by Clairin, verso blank), 1f. (recto decorative polychrome half-title, verso blank), 2ff. (blank), 1f. (recto decorative polychrome half-title, verso blank), 1f. (decorative polychrome title, verso blank), 1f. (recto cast list and contents, verso blank), 1f. (recto named cast list, verso blank), 1f. (table of contents), 1f. (recto table of contents continued, verso floral polychrome device), 306 pp. Preliminary leaves with text printed within stylized Art Nouveau polychrome borders by E. Grasset printed by Gillot. Named cast list includes Sibyl Sanderson as Esclarmonde, Nardi, Gibert, Taskin, Bouvet, Herbert, Boudouresque, Troy, and Cornubert. Binding slightly worn, rubbed, and bumped; split at upper hinge. Edges slightly browned.



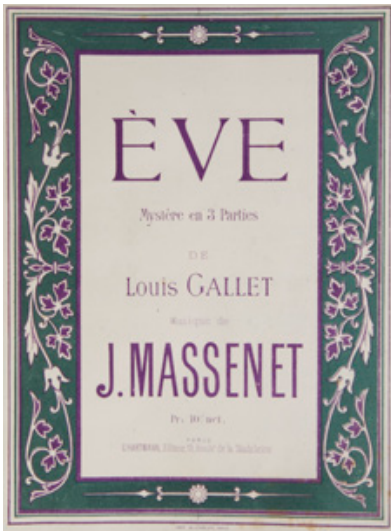
First Edition, [?]first issue. Lesure p. 213.

First performed in Paris at the Théâtre National de l'Opéra-Comique on May 15, 1889. "[Esclarmonde] was composed in Massenet's middle period, immediately after Werther. It was written for the Californian soprano Sibyl Sanderson (1865–1903), with whom he was infatuated; its exploitation of her remarkable range (up to g^{'''}) and agility, allied to considerable weight of tone, has made revivals comparatively rare... Esclarmonde has the reputation of being Massenet's most Wagnerian score, but in spite of some brief passages for heavy brass the Wagnerianism is of subject matter rather than musical treatment: there are dramaturgical echoes of Tannhäuser, Lohengrin and the Ring and, given the common source material, some interesting pre-echoes of Die Frau ohne Schatten. The musical motifs, though, however resourcefully developed, are as usual with Massenet of the reminiscence as opposed to the leading variety. The composer's passion for his leading lady resulted in some of his most chromatically tortuous erotic writing – the 'discreet, semi-religious eroticism' that Vincent d'Indy found in Massenet's music here decisively sheds the adjectives. The score's other main strengths are the speed and economy with which much grand-operatic event is dispatched in just over two hours of music, the subtle shape of the melodies and the diaphanous delicacy of the instrumentation." Rodney Milnes in *Grove Music Online*. (25634) \$275

156. **MASSENET, Jules 1842-1912**

Ève Mystère en 3 Parties de Louis Gallet... Pr: 10f. net. [Piano-vocal score]. Paris: G. Hartmann [PN G.H. 777.], [ca. 1879].

Large octavo. Quarter contemporary dark brown morocco with marbled boards, raised bands on spine in decorative compartments gilt with titling gilt, marbled endpapers. 1f. (recto title, verso blank), 1-80, 81/1-



81/5, 82-111 pp. With titling in purple within green borders with floral motif. Publisher's handstamp to blank lower outer corner. Performance annotations in blue and grey pencil. Binding worn and warped; hinges partially split. Some internal wear; stained at lower margins; occasional small tears.

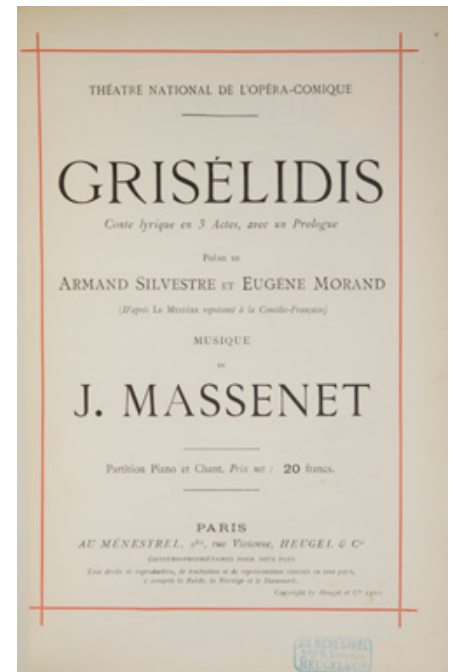
Second edition, first issue.

Ève, the second of Massenet's four oratorios, was first performed at the Cirque d'Été in Paris on March 18, 1875. "The oratorios *Marie-Magdeleine* (1873) and *Ève* (1875) laid the foundations of a crucial preoccupation with themes blending the erotic with the religious which found expression in many of [Massenet's] operas." Richard Smith in *Grove Music Online*. (25637) \$120

157. MASSENET, Jules 1842-1912

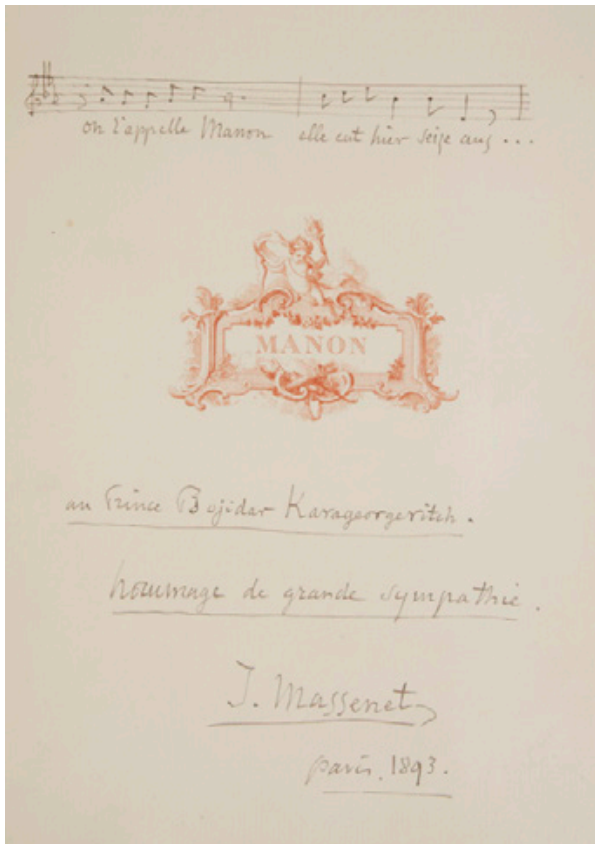
Grisélidis Conte lyrique en 3 Actes, avec un Prologue Poème de Armand Silvestre et Eugène Morand (D'après Le Mystère représenté à la Comédie-Française)... Partition Piano et Chant. Prix net: 20 francs... Théâtre National de L'Opéra-Comique. [Piano-vocal score]. Paris: Heugel & Cie [PN H. et Cie. 8114.], 1901.

Large octavo. Quarter mid-tan morocco with marbled boards, spine with decorative elements and titling gilt, upper edge gilt, decorative endpapers, with original publisher's decorative ivory embossed wrappers printed in gilt bound in. 1f. (recto dedication "En témoignage de Reconnaissance Au Collaborateur à l'Ami Albert Carré, Directeur de l'Opéra-Comique" by Eugène Morand and Massenet, verso blank), 1f. (recto title printed within red line border, verso blank), 1f. (recto named cast list, verso blank), 2ff. (table of contents, printed note relative to performance), 235, [i] (blank) pp. Named cast includes Mlle. Lucienne Bréval as Grisélidis, Tiphaine, Daffetye, Lucien Fugère, Maréchal, Dufranne, Jacquinn, and Huberdeau. With small publisher's handstamp to blank lower margin of title. Binding slightly worn, rubbed, and bumped; endpapers and wrappers somewhat browned; outer margins of several leaves with scattered, light foxing. A clean, attractive copy overall.



First Edition.

First performed in Paris at the Théâtre National de l'Opéra-Comique on November 20, 1901. "Grisélidis does not deserve its comparative neglect: on its own terms it is one of Massenet's most successful operas. The action moves swiftly through just over two hours of music, the instrumentation shows the composer at his most economic and delicate, and in no other of his operas are his melodies so unconstrained. The use of reminiscence motif is judiciously calculated. Much of the score's appeal lies in its skilful mixture of comedy and sentiment. The role of the Devil was written for Lucien Fugère, one of Massenet's favourite singers; his music is full of sprightly, dry Gallic wit... the title role is as touching in its delineation as it is vocally rewarding – it was originally sung by Lucienne Bréval, who also created Fauré's Pénélope and Dukas' Ariane... the tenderly nostalgic duet for Grisélidis and her first love, written with rare psychological insight... [shows] the composer at his best." Rodney Milnes in Grove Music Online. (25633) \$185

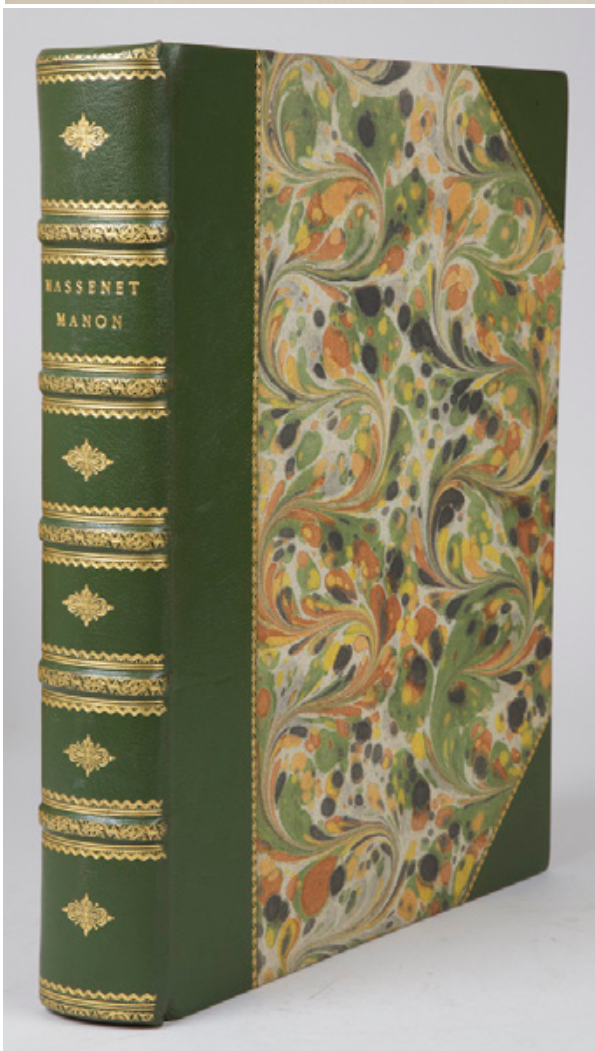


**A Presentation Copy of the Deluxe Limited Edition,
with an Autograph Musical Quotation from Act II**

158. MASSENET, Jules 1842-1912

Manon Opéra Comique en 5 Actes et 6 Tableaux de M.M. Henri Meilhac & Philippe Gille... Direction Léon Carvalho. [Piano-vocal score]. Paris: G. Hartmann, [ca. 1885].

Large folio. Finely bound in half green morocco with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt, green endpapers, with original publisher's parchment wrappers with decorative devices by A. Renard above and below titling bound in. 1f. (recto blank, verso engraved frontispiece by P. Avril), 1f. (recto title, verso blank), 1f. (blank), 1f. (recto blank, verso limitation statement), 1f. (recto half-title, verso blank), 1f. (recto composer's printed dedication to Madame C. Miolan-Carvalho, verso blank), 1f. (recto named cast list, verso table of contents), 1f. (recto table of contents continued, verso blank), 1f. (recto part-title, verso blank), 391 ("Variante pour les Théâtres qui n'ont pas de Ballet"), [iii] (blank) pp. Printed on fine laid paper within decorative floral borders by Barbizet. Uncut. **A presentation copy, with a fine autograph musical quotation in the hand of the composer** to half-title, being two measures from the beginning of the second act of *Manon* notated in treble clef on one hand-drawn staff. With a key signature of three flats, and text underlay in French ("On l'appelle Manon elle eut hier seize ans..."). Signed and inscribed in black ink "au Prince Bojidar Karageorgevitch. Hommage de grand sympathie. J. Massenet Paris. 1893." Named cast includes Marie Heilbronn as Manon, Molé-Truffier as Pousette, Chevalier as Javotte, Rémy as Rosette, Lardinois as the servant, Talazac as Les Chevalier Des Grioux, Taskin as Lescaut, Cobalet as the Count Des Grioux, Grivot as Guillot de Morfontaine, and Collin as de Brétigny, with Lbis, Texte, Reynal, Legrand, Troy, Davoust, and Bernard. With unpaginated part-titles and illustrative engravings by P. Avril preceding each act. Binding very slightly worn, minor wear and foxing to wrappers. Slightly browned and cockled at edges; occasional light foxing. A very attractive copy overall.



Rare Deluxe Limited Edition, this number 19 of only 50 copies.

Although an early work, Manon is one of Massenet's best-known and most popular operas. "The designation 'opéra comique' is misleading: there are only a few lines of spoken dialogue. But in their place there is much mélodrame, faultlessly handled at a technical level... In the final analysis

Manon is by way of being a 'highlights' opera, lacking the cohesion and economy of more mature Massenet works, but those highlights were seldom surpassed in the composer's oeuvre." The opera's libretto, by Henri Meilhac and Philippe Gille, is based on Antoine-François Prévost's novel *L'histoire du chevalier des Grieux et de Manon Lescaut* (1731). Rodney Milnes in *Grove Music Online*.

Prince Bojidar Karageorgevitch (1862-1908) was "a Serbian artist and writer on art, world traveller, and member of the Serbian Karađorđević dynasty. He gave singing and drawing lessons and later earned his living as an art critic and translator. He was a contributor to the *Encyclopædia Britannica*, *Le Figaro*, *La Revue de Paris*, *Revue des Revues*, *Magazine of Art*, and other publications." Wikipedia.

A highly attractive and rare edition of one of the most popular operas of the 19th century. (25724) \$3,200

First Edition of the Composer's First Opera for Naples

159. MAYR, Simon 1763-1845

Partizione di Medea in Corinto Opera Seria in Due Atti... Ridotta per Pian-Forte. Prezzo 36f... Gallé ft. [Piano-vocal score]. Paris: Carli [PNs 1110, 1351, 1491, 1493, 1494, 1767, (1779), 1780, 1811, 1819, 1820, 1829-1832, 1838], [ca. 1823].

Folio. Dark brown morocco-backed marbled boards, spine in compartments gilt with titling gilt, marbled endpapers. 1f. (recto title, verso blank), 1f. (recto blank, verso publisher's catalog), [1] (cast list and table of contents), [2]-252 pp. Engraved. Each number with secondary pagination. An attractive copy.

First Edition.

Medea in Corinto, to a libretto by Felice Romani after Euripides, was first performed in Naples at the Teatro San Carlo on November 28, 1813. "Medea was the first opera that Mayr composed for Naples following a long string of successes in such north Italian centres as Venice and Milan... [It] was a huge success at its première. The leading roles were performed by important singers whose status in Naples continued throughout the next decade:

Isabella Colbran (later Rossini's first wife) created the role of Medea, Andrea Nozzari played Jason and Manuel García played Aegeus. A revival, for which Mayr made minor changes, apparently tailoring parts to new singers, was mounted in summer 1814. The composer revised the score more thoroughly for a later revival at La Scala in 1823, at which Teresa Belloc-Giorgi sang the role of Medea, 'modernizing' it by providing true cabalettas for the arias and replacing the short detached phrases of his earlier melodies with more expansive lyrical periods. *Medea* enjoyed continued attention in the 1820s as a vehicle for Giuditta Pasta, who performed the opera in Paris (1823), London (from 1826) and Milan (1829), probably in one of the early Neapolitan versions." Scott L. Balthazar in *Grove Music Online*. (25667) \$425

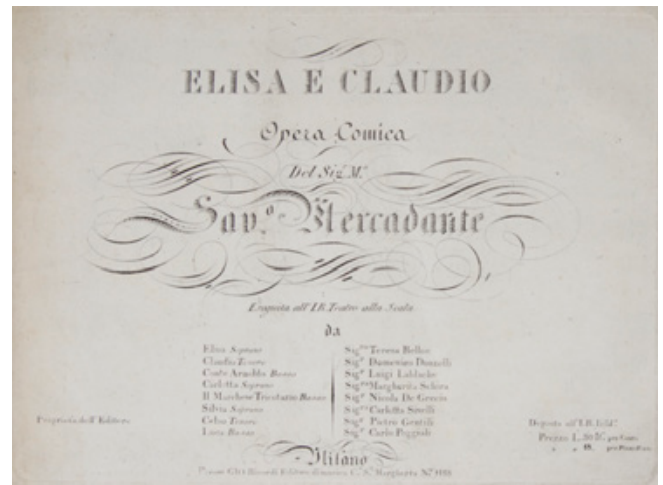


**The Composer's "Only Comedy to Maintain its Place
Alongside the Serious Works"**

160. MERCADANTE, Saverio 1795-1870

Elisa e Claudio Opera Comica... Eseguita all' I.R. Teatro alla Scala... Prezzo L.30 It. per Canto. [Piano-vocal score]. Milano: Gio Ricordi [PNs 1098-99, 1118, 1121, 1175-77, 1248, 1543, 1806-10, 1864-66, 1868], [1823-1825].

Oblong folio. [i] (title with named cast list), ii-x (Sinfonia), 232 pp. Engraved. Uncut. Each number with its own imprint, plate number, and secondary pagination. Disbound. A clean, wide-margined copy overall.



Probable First Edition of the complete opera (without secco recitatives). Scarce. Grove Online. Catalogo Ricordi online. OCLC no. 46545379.

Elisa e Claudio, to a libretto by Luigi Romanelli after Filippo Casari's play Rosella, was first performed in Milan at the Teatro alla Scala on October 30, 1821. "Elisa e Claudio was Mercadante's first great success, and his only comedy to maintain its place alongside the serious works of his later years. 'A Rossinian structure with Cimarosa looking out from one of the windows' said a critic of the first London performance, not without perception; but there is much in the harmonic resourcefulness, inventive part-writing and characteristic use of imitation which reveals Mercadante's hand." Michael Rose in Grove Music Online.

"On the surface the opera is an innocuous reworking of Cimarosa's Il matrimonio segreto, and describes the peasant girl Elisa's successful struggle with Count Arnaldo to preserve her marriage with his son Claudio and ensure the welfare of their children. However, it subtly illustrates the precedence of natural rights over the privileges of nobility, and thus represents the ordinary citizen's desire for self-assertion. This message, which could not be disputed by official censorship, contributed greatly to its success." Michael Wittmann in Grove Music Online. (26879) \$475



161. MEYERBEER, Giacomo 1791-1864

[L'Africaine]. *L'Africaine Opera in 5 atti di E. Scribe Traduzione italiana di M. Marcello... Per Canto e Pianoforte Fr. 50 Per Pianoforte a 4 mani _ Fr. 40 Per Pianoforte solo _ Fr. 30.* [Piano-vocal score]. Milano: F. Lucca [PNs 15501-15533], [ca. 1865].

Folio. Full contemporary brown cloth with decorative blindstamping gilt to upper, spine in blindstamped compartments with titling gilt. 1f. (recto title printed in mid-brown, verso blank), 1f. (fine bust-length frontispiece portrait of Meyerbeer by F. Perrin lithographed by Fli. Doyen in Torino, verso blank), 1f. (recto table of contents with plate and page numbers for individual pieces, verso named cast list), 5-370 pp. Engraved. Each number with secondary pagination. Named cast includes singers from the premiere performance at the Paris Opéra on April 28, 1865 (Saxe, Battu, Naudin, Warot, Faure, Castelmarty, Belval, David, Obin, Levielly, Grisy,

Aimès, Mechelaere, Freret, Cleophas, and Koenig), and for a later performance in Bologna on November 4, 1865 (Forni, Galli, Graziani, Boetti, Cotogni, Manfredi, Fiorini, Trivero, Manfredi, Stecchi, and Galletti). Florence music seller's handstamp to lower outer margin of title. Binding slightly worn, bumped, and shaken. Moderately foxed; slightly browned; occasional light soiling; publisher's stamp slightly cropped.

First Italian Edition of the first version of the opera. OCLC no. 9673483.

Begun in 1837 and worked on intermittently over the years, the opera went into rehearsal shortly before Meyerbeer's death. "The premiere of L'Africaine, Fetis having taken charge of the final revisions, became a brilliant posthumous tribute to its composer." TNG, Vol. 12, p. 251. (25820) \$200

The Composer's Most Successful Opera for the Italian Stage

162. **MEYERBEER, Giacomo 1791-1864**

*Il Crociato in Egitto Grand' Opera...
Riduzione completa per Canto con
Accomp.to di Forte Piano Del Sig.r Mo.
Luigi Truzzi. Proprietà dell' Editore No...
Deposto all' I.R. Bibl.a Prezzo Fr. 30.*
[Piano-vocal score]. Milano: Ricordi Grua
e Co. [PNs 2046-2048, 2099, 2100-2104,
2129, 2131-2138], [1824-1825].

Oblong folio. Quarter ivory vellum-backed ivory boards, titling gilt to spine. 1f. (recto title, verso named cast list and index of pieces), 285, [i] (blank) pp. Engraved. Each number with its own plate number, price, and secondary pagination. Named cast includes Bianchi, Lallande, Crivelli, Lorenzani, Velluti, Boccomini, and Bramati. Binding slightly worn, bumped, and soiled. Margins lightly worn and foxed; first few leaves including title more heavily foxed; some corners slightly creased.



First Edition. Laterza, Il Catalogo numerico Ricordi 1857, pp. 70-74. OCLC no. 52156273.

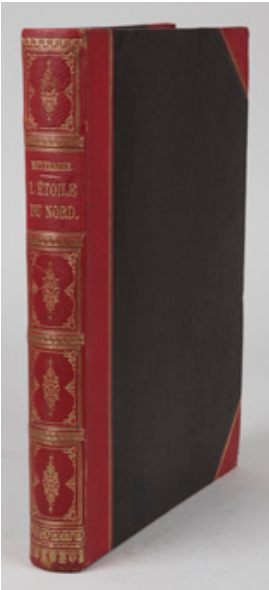
Il Crociato in Egitto, to a libretto by Gaetano Rossi, was first performed in Venice at the Teatro La Fenice on March 7, 1824. The opera "was Meyerbeer's most successful, as well as his last, opera for an Italian stage. The part of Armando was written for the castrato Giovanni Battista Velluti, which makes the work noteworthy as the last major opera with a role for that voice type. Following its Venetian première, Il crociato took other houses by storm: within a little over a year productions were mounted in Florence, Trieste, Padua, Parma and London. The work then served as Meyerbeer's entrée to Paris, where it was first performed at the Théâtre Italien on 25 September 1825 with the soprano Giuditta Pasta in the role of Armando and Nicholas Levasseur as Aladino." Steven Huebner in Grove Music Online. (25821) \$675



163. MEYERBEER, Giacomo 1791-1864

L'Étoile du Nord Opéra comique en 3 actes, paroles, de Scribe Partition pour Chant et Piano par A. de Garaudé. Der Nordstern komische Oper in 3 Acten franzoesischer Text von Scribe, deutsch bearbeitet von L. Rellstab... Vollständiger Clavierauszug mit deutschem und franzoesischem Text. Pr. net. 12 Thlr. Eigenthum der Verlagshandlung... S. 4220. [Piano-vocal score]. Berlin: Schlesinger [PNs S. 4220. [(0-23)], [ca. 1854].

Folio. Contemporary half dark red morocco with black textured cloth boards, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto title within decorative borders by J. Peters, verso blank), 1f. (recto cast list and table of contents, verso blank), 3-384 pp. Engraved.



Text in German and French. Small circular publisher's handstamp to blank lower margin of title. Binding slightly worn and rubbed. Occasional mispagination; pp. 183-194 bound in upside down and backwards; title very slightly foxed. An attractive copy.

First German Edition of the first version of the opera. OCLC no. 81288279.

L'Étoile du nord, to a libretto by Eugène Scribe, was first performed in Paris at the Opéra-Comique on February 16, 1854. Known as "The Father of Grand Opera," Meyerbeer was "the most frequently performed opera composer during the 19th century, linking Mozart and Wagner." Matthias Brzoska in *Grove Music Online*. (25818) \$325



164. MEYERBEER, Giacomo 1791-1864

[L'Étoile du Nord]. *La Stella del Nord Opera Semiseria in tre atti di Eugenio Scribe Traduzione Italiana di E. Picchi... Riduzione con accompagnamento di pianoforte... L'Opera completa... Fr. 50. [Piano-vocal score]. Milano: F. Lucca [PNs 16952-16994, 17101], [ca. 1868].*

Folio. Mid-brown calf-backed marbled boards, spine in compartments gilt, titling gilt. 1f. (recto title printed within decorative borders, verso blank), 1f. (recto table of contents with plate and page numbers of individual pieces, verso named cast list), 5-456 pp. Title lithographed. Table of contents, cast list, and music engraved. Title with names, prices, and plate numbers of individual pieces. Each number with its own secondary pagination. Named cast includes L. Merly, Arcangelo Cruciani, Maria Pascal Damiani, Violetta Saurel, Vincenzo Montanaro, Luigi Fioravanti, Vincenzo Paraboschi, Carlotta Ghirlanda Tortolini, Albino Felici, and Alessandro Pugi, perhaps from a performance of the opera at the Teatro della Pergola in Florence during the fall of 1867. Small binder's label ("E. Paoletti... Firenze") to lower outer corner of upper pastedown. Binding slightly worn and rubbed. Outer margins

lightly foxed, with occasional light soiling or creasing. An attractive copy.

Probable First Edition of the second version of the opera. OCLC no. 57120021. (25816)

\$250



A Performance Copy

165. MEYERBEER, Giacomo 1791-1864

[L'étoile du Nord]. [La Stella del Nord Opera Semiseria in tre atti di Eugenio Scribe Traduzione Italiana di E. Picchi... Riduzione con accompagnamento di pianoforte]. [Piano-vocal score]. Milano: F. Lucca [PNs 16955-16993], Ca. 1868.

Folio. Original publisher's dark blue paper wrappers with dark ivory printed title label to spine: "La stella del nord Musica del Maestro G. Meyerbeer Proprietà della Ditta F. Lucca – Milano." Various paginations. Engraved. Partially uncut. Mostly continuous pagination (37-456 pp.) to lower margin. Each piece with its own secondary pagination. "Pietro" in black ink and pencil in contemporary hand(s) to title label (partially erased) and upper blank margin of first page. Blindstamp of the Libreria Musicale Gallini in Milan to blank lower margin of final leaf. **A performance copy**, with early marks, cuts, and annotations (including some musical notation) in blue and orange crayon and pencil throughout. Wrappers somewhat worn and soiled. Some soiling and occasional light foxing to margins; several leaves slightly creased; tears to lower portions of pp. 262-263 and 356-357, the second crudely repaired with an early pin.

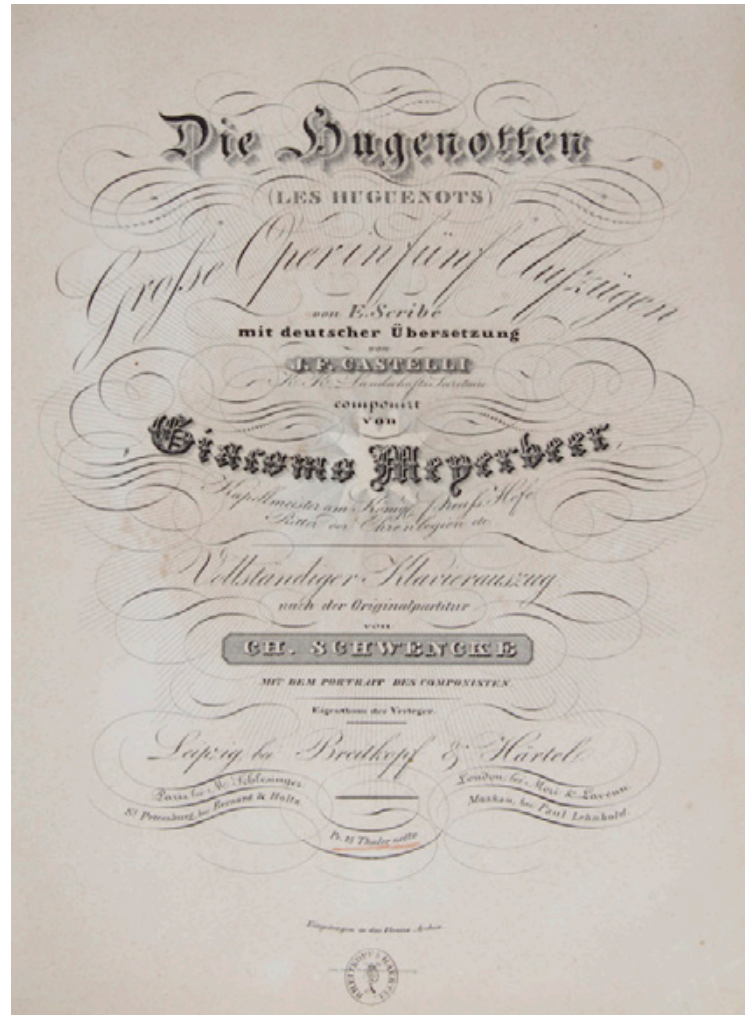
The rare proof copy of 23 separate numbers. (26668)

\$400

166. **MEYERBEER, Giacomo 1791-1864**

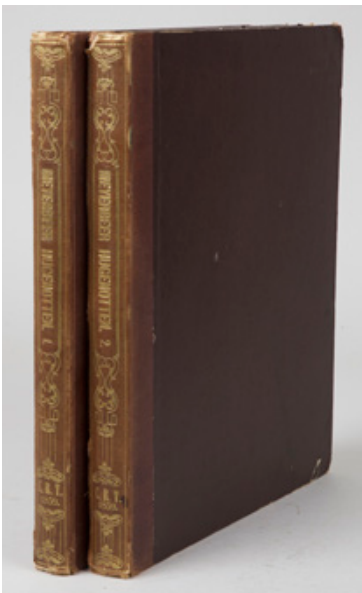
Die Hugenotten Les Huguenots Grosse Oper in fünf Aufzügen von E. Scribe mit deutscher Übersetzung von J.F. Castelli K.K.Landschafts Secretaire... Vollständiger Klavierauszug nach der Originalpartitur von Ch. Schwencke mit dem Portrait des Componisten. Eigenthum der Verleger... Pr. 15 Thaler netto. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 5720 (0-21)], [1836].

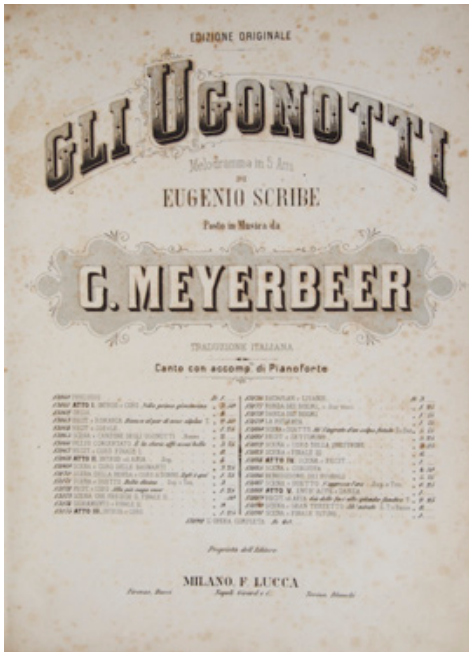
2 volumes. Folio. Mid-brown cloth-backed dark brown textured paper boards, spine with titling and decorative tooling gilt, "C.R.T. 1859" gilt to foot. Title lithographed by Fr. Kräschmer in Leipzig. Music engraved. Text in German and French. Volume 1: 1f. (recto blank, verso fine bust-length lithographic frontispiece portrait of Meyerbeer by G. Artzt after Maurin printed by R. Weber in Leipzig), 1f. (recto title, verso blank), [1f. (recto part title, verso cast list and table of contents), 1f. (recto table of contents continued, verso blank), 211, [i] (blank) pp. Publisher's handstamp to lower margin of title. Volume 2: 1f. (recto title, verso blank), 1f. (recto part title, verso cast list and table of contents), 1f. (recto table of contents continued, verso blank), 1f. (recto blank, verso p. 212), 213-466 pp. Binding somewhat worn, rubbed, and bumped. Outer margins of many leaves slightly soiled; occasional light staining; frontispiece and title of Vol. I slightly browned and foxed; some leaves of Vol. 2 very lightly dampstained at outer margins. An attractive copy overall.



First German Edition of the first version of the opera. OCLC nos. 165316269 (Vol. 2), 25346980.

Les Huguenots, with a libretto by Eugene Scribe and Emile Deschamps, was first performed in Paris at the Opéra on February 29, 1836. "On hearing the soprano Cornélie Falcon sing the part of Alice in Robert le diable during summer 1832, Meyerbeer resolved that she would take a leading role in his next opera, together with the tenor Adolphe Nourrit and the bass Nicholas Levasseur. The groundwork for Leonore, ou La Saint Barthelemy, as Les Huguenots was initially called, was set out in discussions with Scribe and the Opera director Louis Veron in September 1832. The subject matter was very much in fashion: the period of confrontation between Huguenots (French Protestants) and Catholics in the late 16th century had been the setting for several plays in the late 1820s... In Les Huguenots Meyerbeer successfully transposed the formula of a highly variegated succession of scenes connected by a well-integrated plot from the good-versus-evil morality play of Robert le diable to a historical setting that prominently features public political turmoil... In its juxtaposition of reverential Protestant victims and fanatical Catholics – both invoking the name of the Lord – the fifth act is a locus classicus for the vivid ironical contrasts characteristic of Meyerbeerian grand opera." Steven Huebner in Grove Music Online. (25814) \$525





167. MEYERBEER, Giacomo 1791-1864

[Les Huguenots]. *Gli Ugonotti Melodramma in 5 Atti di Eugenio Scribe... Traduzione Italiana Canto con accomp.to di Pianoforte... 13192 L'Opera Completa Fr. 40. Proprietà dell Editore... Edizione Originale.* [Piano-vocal score]. Milano: F. Lucca [PNs 13160-13191], [ca. 1845].

Large folio. Ivory vellum-backed marbled boards with cut paper label with "62 N" to upper, titling and shelf mark in black ink to spine. 1f. (recto title, verso blank), 1f. (recto named cast list, verso table of contents with page and plate numbers), 5-444 pp. Engraved. Each number with separate pagination. Title includes a list of individual pieces with plate numbers and prices. Named cast includes Dorus Gras, Serda, Falcon, Derivis, Dupont, Massol, Prevost ainé, Ferd. prevost, Wartel, A. Nourrit, Levasseur, and Flecheur. With the handstamp of Francesco Brogi in Siena to lower margin of front free endpaper and his blindstamp to upper outer corner of title. Signed and dated Siena, April

21, 1931 in ink to blank upper margin of cast list. Binding slightly worn, rubbed, bumped, and stained. Minor to moderate foxing; some minor creasing; occasional annotations in pencil.

Possible First Italian Edition of the first version of the opera. OCLC no. 637661789. (25843) \$200

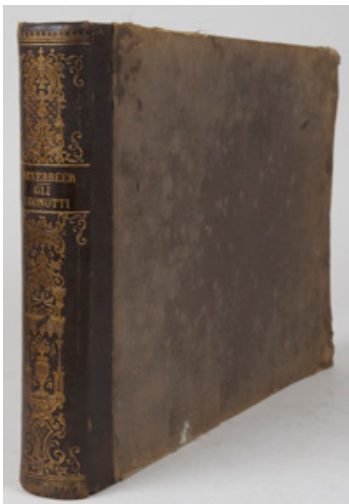
168. MEYERBEER, Giacomo 1791-1864

[Les Huguenots]. *Gli ugonitti Opera in cinque atti - Parole di Scribe... Riduzione per Canto con accomp. di Pianoforte. Nuova traduzione italiana di proprietà dell' Editore Ricordi Completa Fr. 40.* [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 23221-23261], [ca. 1851].

Oblong folio. Dark brown morocco-backed textured brown cloth boards, spine with decorative tooling and titling gilt. 1f. (recto title, verso blank), 1f. (recto table of contents with plate and page numbers, verso named cast list), 1f. (recto blank, verso p. 2), 3-500 pp. Music engraved. Each number with secondary pagination.

Named cast for a performance in Trieste during Carnival, 1851

includes Cecilia Mansuy, Cesare della Costa, Luigia Bendazzi, Federico Monari, Pietro Vignola, Goi. Petrovich, Francesco Reduzzi, Stefano Arbanassich, Gio. Blasina, Lodovico Graziani, Vincenzo Galli, Mira Miran, and Gustavo Panizza. Publisher's oval handstamp to lower blank margin of title; vendor's decorative blindstamp to outer margin of front free endpaper; collector's decorative blindstamp to upper outer margin of title. Binding somewhat worn, rubbed, bumped, and stained. Minor soiling and staining, especially to lower corners; margins of some leaves slightly foxed, stained, or creased; leaves trimmed at lower edge, just touching lower portion of publisher's handstamp.



Later edition of the first version of the opera. OCLC no. 16931807. (25812) \$150

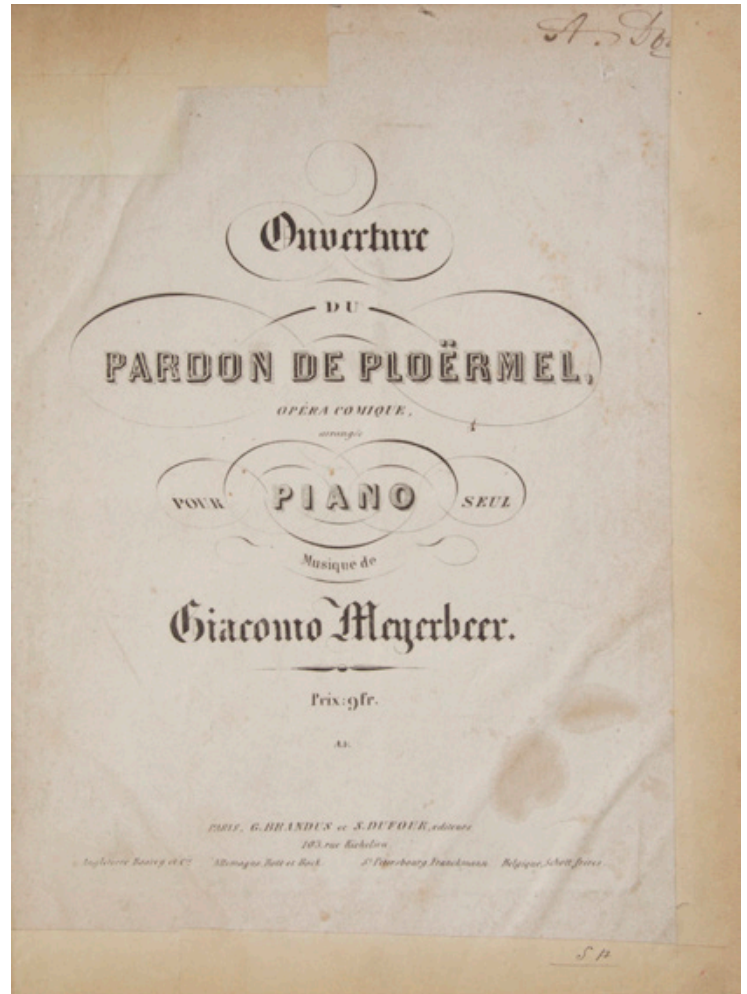
First Edition of the Overture and 22 Numbers

169. MEYERBEER, Giacomo 1791-1864

Le Pardon de Ploërmel Opéra Comique en Trois Actes. Paroles de M.M. Barbier & Carré. [Piano-vocal score]. Paris: G. Brandus & S. Dufour [PNs B. et D. 10,104, 10, 103 (1-22)], [ca. 1860].

Folio. Dark blue calf-backed marbled boards, titling gilt to spine.

1f. (recto title, verso blank), 19, [i] (blank) pp.
1f. (title), 13-28, 1f. (blank)
1f. (title), 11, [i] (publisher's catalog) pp.
1f. (title), 5, (publisher's catalog) pp.
1f. (title), 17, [i] (publisher's catalog) pp.
1f. (title), 11, [i] (publisher's catalog) pp.
1f. (title), 7, [i] (publisher's catalog) pp.
1f. (title), 9, [i] (publisher's catalog) pp.
[1] (title), 2-13, [i] (blank) pp.
1f. (title), 5, [i] (blank) pp.
1f. (title), 5, [i] (publisher's catalog) pp.
[1] (title), 2-11, [i] (publisher's catalog) pp.
1f. (title), 7, [i] (publisher's catalog) pp.
1f. (title), 3, [i] (publisher's catalog) pp.
1f. (title), 17, [i] (publisher's catalog) pp.
[1] (title), 2-5, [i] (blank) pp.
1f. (title), 7, [i] (blank) pp.
1f. (title), [1] (blank), 2-7, [i] (publisher's catalog) pp.
1f. (title), 5, [i] (blank) pp.
[1] (title), 2-7, [i] (publisher's catalog) pp.
1f. (title), 5, [i] (blank) pp.
1f. (title), 15, [i] (publisher's catalog) pp.
[1] (title), 2-7, [i] (publisher's catalog) pp.



Overture plus 22 numbers, each with same collective title incorporating thematic index with pictorial vignette at head except the overture, which reads "Ouverture du Pardon de Ploërmel, Opéra Comique, arrangée pour Piano seul... Prix: 9 fr..." Most titles with publisher's handstamp to lower outer margin. With No. 15b (Chanson extraite du Grand Trio) instead of No. 15 (Grand Trio Final). Several contemporary ownership signatures in black ink to upper pastedown and preliminary leaves. Binding slightly worn, rubbed and bumped; slight loss to spine; upper joint partially split. Minor wear, browning, staining, and foxing, heavier to some leaves; occasional small tears, not affecting text; titles cropped, slightly affecting thematic indices; some leaves with tape repairs to blank margins, not affecting music but touching ownership signature to title-page of overture.

First Edition.

Le Pardon de Ploërmel was first performed in Paris at the Opéra-Comique on April 4, 1859. "The work, originally called *Le pardon de Ploërmel*, was planned as a one-act opéra comique and enlarged to three acts at Meyerbeer's request. The composer converted the original spoken dialogue into recitatives for performances in other countries, where the opera often became known as *Dinorah*. The most famous number is the heroine's coloratura waltz aria in Act 2, 'Ombre légère qui suis mes pas', during which she

dances with her own shadow. The overture is innovatory in that it features participation of the chorus, a prayer to the Virgin sung behind the curtain that alternates with procession and storm music in the pit." Steven Huebner in *Grove Music Online*. (26537) \$425



170. **MEYERBEER, Giacomo 1791-1864**

Der Prophet (Le Prophete) Oper in fünf Acten von Eugène Scribe deutsch bearbeitet von L. Rellstab... Vollständiger Klavierauszug mit deutschem und französischem Texte. Pr. 12 Thlr. 8047. Eigentum der Verleger. Eingetragen in das Vereinsarchiv. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 8047], [1849].

Folio. Dark green calf-backed black textured paper boards with titling gilt to upper, spine with decorative tooling and gilt title labels. 1f. (recto title printed within decorative borders, verso blank), 1f. (recto table of contents, verso blank), [1]-12 (cast list and libretto in German), 3-345, [i] (blank) pp. Title lithographed, cast list and libretto typeset, music engraved. Binding moderately worn. Occasional light foxing; margins lightly soiled and stained, heavier to some leaves; several leaves with small tears to blank lower margins.

First German Edition. IMSLP (Breitkopf plate numbers). OCLC no. 10855793.

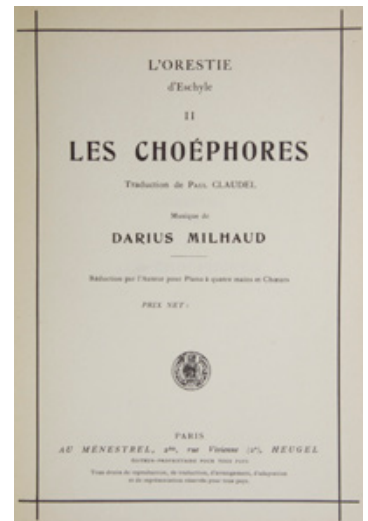
Le Prophète, to a libretto by Eugène Scribe, was first performed in Paris at the Opéra on April 16, 1849. "The première of Le prophète took place at a time that was particularly propitious for its box office fortunes and offers one example among several of how Meyerbeer's operas benefited from political events. Since the performance occurred less than a year after the popular uprising of June 1848, Le prophète could readily be appropriated by authorities as a piece about the dangers of popular sedition ignited by demagoguery. This was possible especially because the evils of aristocratic authority, the ostensible cause of the Anabaptist revolt, receive very little musico-dramatic projection in the work." Steven Huebner in *Grove Music Online*. (25824) \$375

171. **MILHAUD, Darius 1892-1974**

Les Choéphores Traduction de Paul Claudel... Réduction par l'Auteur pour Piano à quatre mains et Chœurs Prix Net: [blank]. [Piano-vocal score]. Paris: Au Ménestrel... Heugel [PN 29, 413]], [1968].

Large octavo. Original publisher's light green printed wrappers. 1f. (recto title, verso blank), 1f. (recto half title, verso blank), 1f. (recto contents, verso copyright notes), 1f. (recto named cast list, verso blank), 116 pp. Named cast includes Gabrielle Gills, Holley, Claire Croiza, and Georges Petit. Wrappers slightly worn.

First performed in Paris at the Opéra on March 8, 1927. (28244) \$30



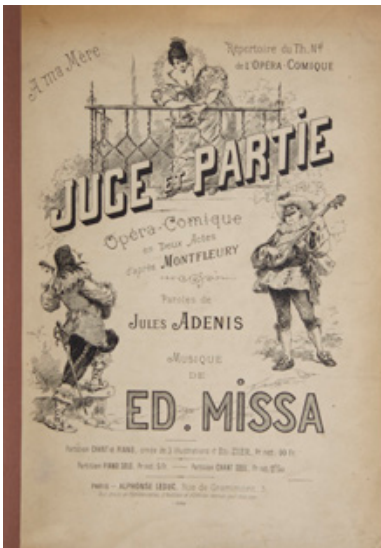
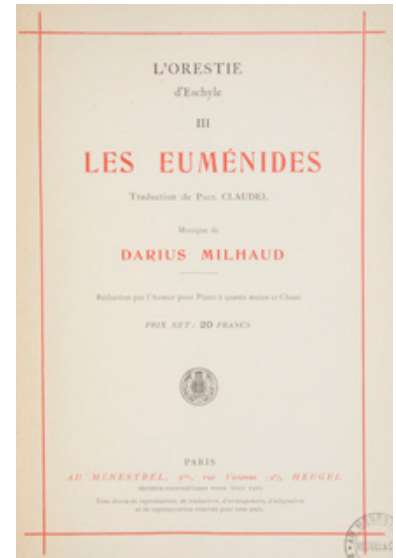
172. **MILHAUD, Darius 1892-1974**

Les Euménides Traduction de Paul Claudel... Réduction par l'Auteur pour Piano à quatre mains et Chant Prix Net: 20 Francs. [4-hand piano-vocal score]. Paris: Au Ménestrel... Heugel [PN 29414], [1927].

Large octavo. Original publisher's blue printed wrappers. 1f. (title), 1f. (cast list), 1f. (recto contents, verso copyright notes), 403, [i] (blank) pp. Title, cast list, and contents printed in red and black. Uncut. Wrappers somewhat worn and faded; upper detached with portion lacking to blank upper outer corner. Slightly worn; first signature partially detached; small publisher's circular handstamp to lower outer corner of title.

First Edition. Scarce. (28243)

\$125



173. **MISSA, Edmond 1861-1910**

Juge et Partie Opéra-Comique en Deux Actes d'après Montfleury Paroles de Jules Adenis. [Piano-vocal score]. Paris: Alphonse Luduc [PN A.L. 7756], [1886-87].

Large octavo. Original publisher's brown cloth-backed illustrated wrappers. 1f. (recto named cast list, verso blank), 1f. (recto musical incipits, verso blank), 119, [i] (blank), [ii] (publisher's advertisements) pp. Named cast includes Fugère, Caisso, Chevalier, E. Mary, and Perret. Wrappers slightly worn and soiled. Minor wear and foxing.

First Edition.

First performed in Paris at the Opéra Comique on November 17, 1886. (28246)

\$75

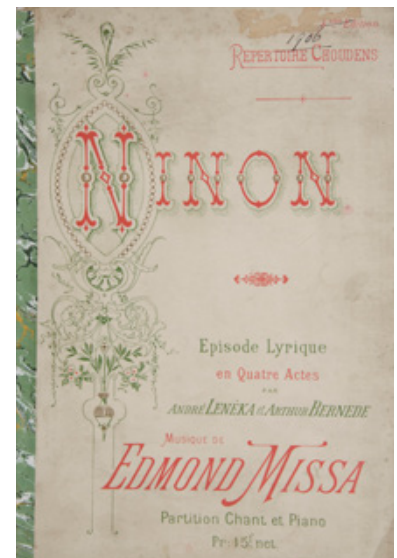
174. **MISSA, Edmond 1861-1910**

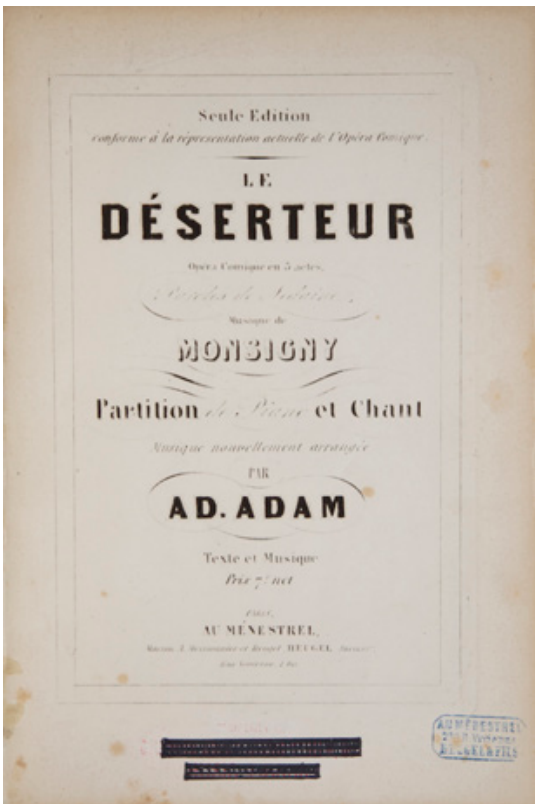
Ninon Episode Lyrique en Quatre Actes de André Lénéka et Arthur Bernède... Partition Chant et Piano Transcrite par l'Auteur... 3e Édition. [Piano-vocal score]. Paris: Choudens [PN A.C. 9680], 1895.

Large octavo. Original publisher's decorative wrappers. 1f. (recto title, verso blank), 1f. (recto printed dedication to Léon Kerst, verso blank), 1f. (recto named cast list and contents, verso blank), 201, [i] (blank) pp. Named cast includes Bréjean, Fernande Dubois, Leprestre, Carbonne, Marc Nohel, and Jacquet. Wrappers somewhat worn, and stained; abraided at upper outer corner with date (1906) in ink; spine reinforced with marbled paper, head slightly defective.

First Edition. (28249)

\$60





175. **MONSIGNY, Pierre-Alexandre 1729-1817**

Le Déserteur Opéra Comique en 3 actes, Paroles de Sedaine, Musique de Monsigny Partition de Piano et Chant Musique nouvellement arrangée par Ad. Adam Texte et Musique Prix 7f. net... Seule Edition conforme à la représentation actuelle de l'Opéra Comique. [Piano-vocal score]. Paris: Maison A. Meissonnier et Heugel [PN H. 275.], [ca. 1839-1843].

Large octavo. Quarter contemporary red morocco with pebbled red cloth boards with embossed rule and the initials "F.V." gilt to upper, all edges gilt, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (recto title, verso blank), 1f. (recto named cast list and thematic table of contents, verso blank), 103, [i] (blank) pp. Engraved. Named cast includes Anna Trillon, Darcier, Boulanger, Roger, Mocker, Grard, Ste. Foy, Greignon, and Palianti. With publisher's handstamp to blank lower outer corner title; handstamp of early owner to blank lower margin of title. Binding slightly worn, soiled, and stained; with light staining, soiling, and wear; partially split at upper hinge. Some leaves with minor foxing; occasional light soiling and staining to margins, not affecting music; impression occasionally light; owner's handstamp

to title crossed out in black marker. An attractive copy overall.

Revised version. Lesure II, pp. 224-226. OCLC no. 21813851.

First performed, to a libretto by Michel-Jean Sedaine, in Paris at the Comédie-Italienne (Hôtel de Bourgogne) on March 6, 1769. The opera "soon came to be considered Sedaine and Monsigny's masterpiece, marking both the apex of the opéra comique of the 1750s and 60s and the point of departure for new experiments in the serious vein." Michel Noiray in *Grove Music Online*. *Adolphe Adam (1803-1856) "composed more than 80 stage works, some of which, especially those written for the Paris Opéra-Comique, obtained considerable and lasting success."* Elizabeth Forbes in *Grove Music Online*.

(25991)

\$90

176. **MOREAU, Léon 1870-1946**

Myrialde Conte Lyrique en 5 Actes et 6 Tableaux Poème et Musique de Léon Moreau Partition, Piano et Chant, net 20 fr. [Piano-vocal score]. Paris: Costallat & Cie Editeurs [PN Costallat & Cie.-1852-Paris], [1913].

Folio. Original publisher's ivory wrappers with decorative titling in blue, gold, brown and dark orange, dark orange titling to spine. 1f. (blank), 1f. (recto limitation statement, verso blank), 1f. (recto title printed in red and black, verso blank), 1f. (recto printed dedication to Madame la baronne Salomon de Rothschild, verso blank), 1f. (recto named cast list, verso table of contents), 1f. (recto table of contents, verso blank), 1f. (recto publisher's note, verso blank), 1f. (recto facsimile of autograph letter to Carré, verso blank), 356, 2ff. (blank) pp. Named cast includes Rubeau, Grimaud, Euryale, Bathori-Engel, Lily Dupré, Sancya, Denève, and Escande, with mise en scène by Scarella, sets by Guillon, and costumes by José Engel. Several leaves partially



unopened. Wrappers slightly worn and soiled; splitting at upper joint; minor loss to head of spine; outer edge slightly foxed. Occasional light foxing internally; some leaves partially detached at inner margin; p. 267 slightly lacking at upper margin, not affecting music. A clean, wide-margined copy.

First Edition, limited to 100 copies.

First performed in Nantes at the Théâtre Graslin on November 9, 1912. Moreau studied at the Paris Conservatory, where he won the Prix de Rome in 1899. (25672) \$25



177. MUSORGSKY, Modest Petrovich 1839-1881

Der Jahrmarkt von Sorótschintzi Komische Oper in 3 Akten... (nach Gogol) Beendet und Orchestriert von N. Tscherepnin Deutsche Übersetzung von Dr. Heinrich Möller Klavierauszug mit Text M. 15. [Piano-vocal score]. Petrograd; Moskau; Paris; Berlin; etc.: W. Bessel & Co.; Breitkopf & Härtel [PN W. 8153 B.], [1924].

Folio. Original publisher's decorative wrappers printed in colors. 1f. (recto blank, verso frontispiece portrait of the composer), 1f. (recto title), verso Tcherepnin's note about his version of the opera), 1f. (recto cast list, verso table of contents), 191, [i] (blank) pp. Preliminary pages and text underlay in Russian (Cyrillic) and German. Publisher's note (in German, English, and French) to lower margin of frontispiece: "This Photograph was given by M. Moussorgsky to his publisher W. Bessel in 1877 with the following inscription: 'To the audacious and helpful promoter of Russian Musical Art.'" With ownership signature in blue to upper outer margin of title. Wrappers slightly worn, with some fraying, browning, and somewhat crude tape repairs to margin; spine partially lacking; lower detached. Slightly worn, browned and brittle internally.

Probable First Edition of the German version of Tcherepnin's edition. OCLC 13864744.

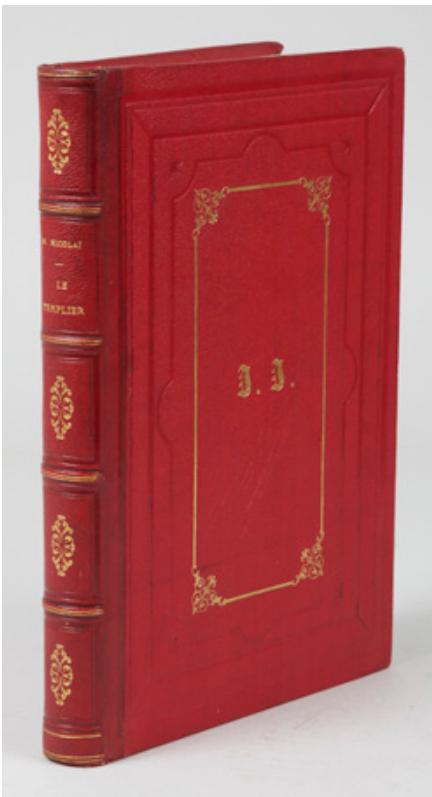
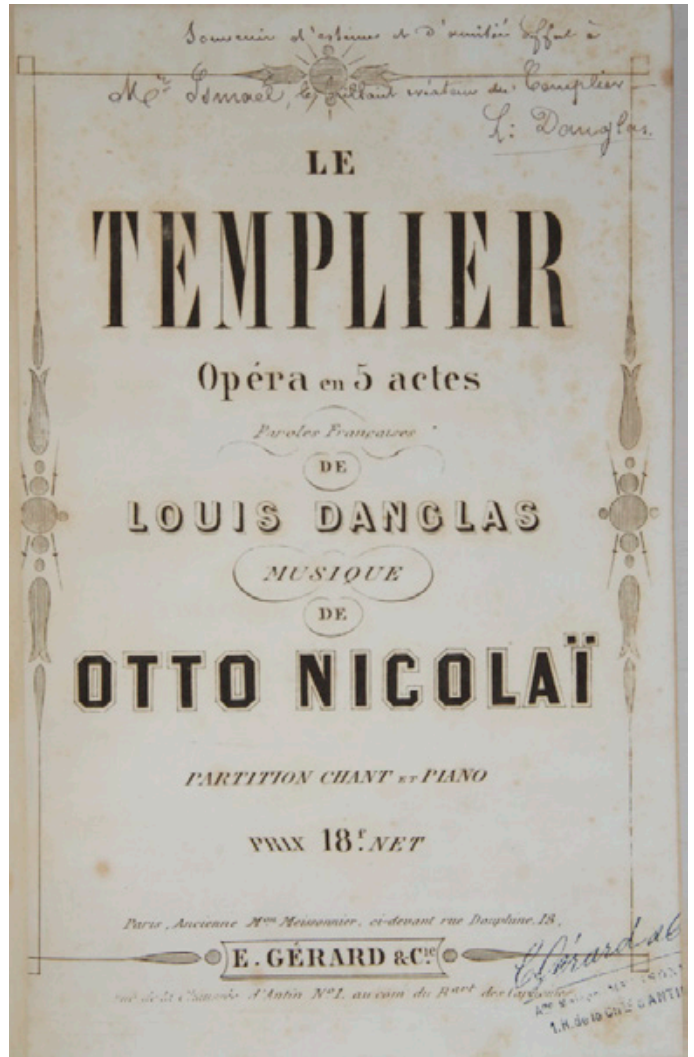
Sorochinskaya yarmarka (Sorochintsī Fair) was completed and orchestrated by several composers, among them Nikolay Tcherepnin. Tcherepnin's version was first performed in Monte Carlo at the Opéra on March 17, 1923. (26927) \$50

**A Presentation Copy from the Librettist to Ismael,
“Le Brillant Créateur du Templier”**

178. NICOLAI, Otto 1810-1849

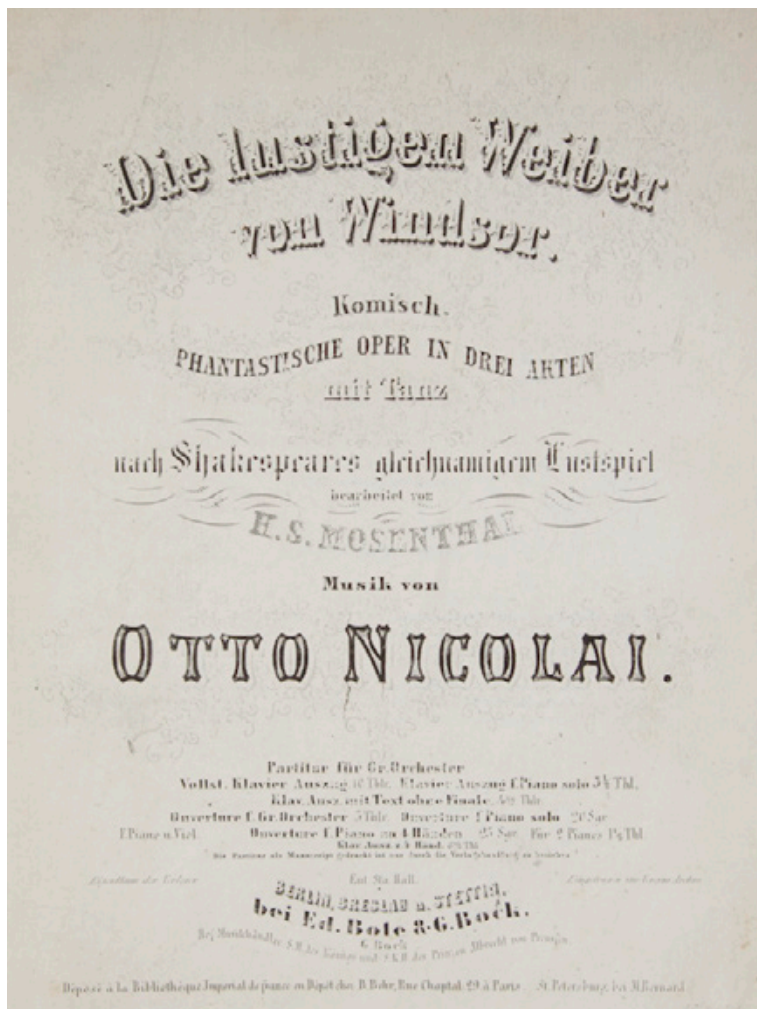
[Il Templario]. *Le Templier Opéra en 5 actes Paroles Françaises de Louis Danglas... Partition Chant et Piano Prix 18f. Net.* [Piano-vocal score]. Paris: E. Gérard & Cie. [PN C.M. 10,218.], [ca. 1862].

Large octavo. Dark red morocco-backed dark red pebbled cloth boards with decorative blindstamped rules and central panel with cornerpieces gilt with initials "J.J." to upper, raised bands on spine in decorative compartments gilt, titling gilt, all edges gilt. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso blank), 332 pp. Engraved. **With a signed inscription from the librettist Danglas to Ismael, who performed the role of Brian de Bois-Guilbert, Templier,** in this production at the Théâtre de la Monnaie in Brussels: "Souvenir d'estime et d'amitié offert à Mr. Ismael, le brillant créateur du Templier." Named cast for this Brussels performance on March 28, 1862 includes Ismael, Périé, Bertrand, Pierre, Aujac, Ruby, Bonnefoy, and Elmire. Publisher's handstamp to lower outer corner of title. Binding very slightly worn; lower board with two ca. 1" abrasions; split at hinges. Some light browning and foxing. Publisher's handstamp slightly trimmed.



Probable First Edition of the French language version. Second version of the opera, with an added ballet by C. Hanssens. Scarce. Lesure II, pp. 187-188. Loewenberg, p. 806-807. OCLC nos. 21813773, 630336778, 917150547.

Il templario, to an Italian libretto by Girolamo Maria Marino after Walter Scott's *Ivanhoe*, was first performed at the Teatro Regio in Turin on February 11, 1840. It was received with "rapturous enthusiasm," which propelled Nicolai to stardom overnight. Ulrich Konrad in *Grove Music Online*. (25838) \$225



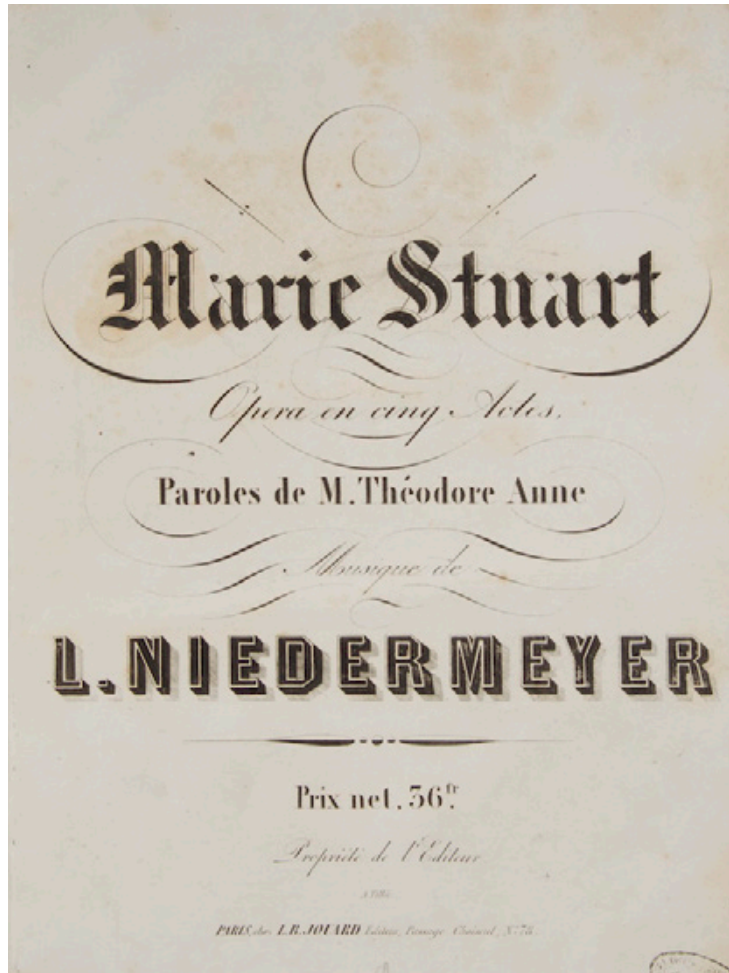
179. **NICOLAI, Otto 1810-1849**

Die lustigen Weiber von Windsor. Komisch-phantastische Oper in drei Akten mit Tanz nach Shakespeares gleichnamigem Lustspiel bearbeitet von H.S. Mosenthal... Vollst. Klavier Auszug 10 Thlr. [Piano-vocal score]. Berlin: Bote & G. Bock [PNs B. & B. 1601. A; B. & B. 1720.-1728.], [1851].

Folio. Mid-brown cloth backed dark brown textured paper boards, manuscript title label to spine. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso p. 2), 3-226 pp. Engraved. Named cast includes Zschiesche, Krause, Mickler, Pfister, Mantius, Lieder, Tucek, Herrenburger, Marx, Köster, Röhr, Täger, Müller II, Meinhardt, and Brandt. Publisher's blindstamp and advertisements, with prices, for other arrangements of *Die lustigen Weiber* to title. Several leaves with marks in red and blue crayon and pencil. Binding somewhat worn, rubbed, and bumped. Slightly browned and soiled internally; occasional minor foxing and tears; small repairs and staining to blank outer margins of pp. 24-33.

Probable First Edition of the complete piano-vocal score (with finales); Bote & Bock published an earlier piano-vocal score without finales in ca. December, 1850. Fuld 365-366. OCLC no. 270560728.

Die lustigen Weiber von Windsor, to a libretto by Salomon Hermann Mosenthal after William Shakespeare, was first performed in Berlin at the Königliches Opernhaus on March 9, 1849. "In 1847 [Nicolai] went to Berlin as Kapellmeister at the cathedral and at the Hofoper; there he conducted the highly successful première of Die lustigen Weiber von Windsor two years later. Nicolai did not live long to enjoy his triumph, dying of a stroke just two months after the première; however, the opera has never lost its place on the German stage, and the charming overture is still popular in the concert hall." Clive Brown in *Grove Music Online*. (25845) \$750



180. **NIEDERMEYER, Louis 1802-1861**

Marie Stuart Opera en cinq Actes, Paroles de M. Théodore Anne... Prix net, 36 fr. [Piano-vocal score]. Paris: L.B. Jouard [L.B.J. 126.], [Ca. 1849].

Folio. Dark green morocco-backed marbled boards, titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso p. 2), 3-379, [i] (blank) pp. Engraved. Named cast includes Gardoni, Barroilhet, Levasseur, Latour, Serda, Martin, F. Prevost, Canaple, Obin, Molinier, Brémont, Octave, Menghis, Koenig, Stolz, Dorus Gras, Nau, Mequillet, and Duclos. Two small oval handstamps of to lower outer corner of title. Boards quite worn and rubbed; some loss to lower corners and tail of spine; head of spine split. Minor internal foxing, soiling, and tears to blank margins; upper margins browned; first two leaves detached and frayed at outer edges; several leaves with significant tears, competently repaired, somewhat affecting music.

Probable First Edition. Lesure II, p. 241. Worldcat (1 complete copy only, at Harvard). OCLC no. 49827597.

Marie Stuart, to a libretto by Théodore Anne after Friedrich von Schiller, was first performed in Paris at the Opéra on December 6, 1844. "After the premiere, Niedermeyer was made a Chevalier (Knight) of the French Legion of Honour, but Marie Stuart had only a modest success. It remained in the repertoire of the Paris Opera with some cuts to the score until 1846, after which it was largely forgotten. It was, however, revived in Stuttgart in 1877 (performed in German translation), and extracts from the work were performed by Zurich Opera at the 2002 Festival della Valle d'Itria in Italy. Several pieces from the opera were published separately and were frequently performed in concerts and recitals." Wikipedia. (26336) \$350



181. [O'HARA, Kane ?1714-1782]

Midas A Comic Opera As it is Perform'd at the Theatre Royal In Covent-Garden. For the Harpsicord[!], Voice, German Flute, Violin, or Guitar. [Piano-vocal score; excerpts]. London: I. Walsh, [?1765].

Oblong folio. Disbound, laid into modern wrappers. Two paginations; the one to the lower outer corners is continuous and specific to the edition: [1f.] (title), 39, [i] (blank) pp. An earlier pagination to the upper outer, sometimes inner corners is incomplete: 1f. (title), [9]-23, 27-30, 32-36, [53]-67, [i] (blank) pp. Engraved. Publisher's catalogue to foot of title. Systems include staves for vocal parts and figured bass. Instrumental passages include a right-hand part marked "Sy" (=symphony). Additional stanzas printed as residual text. Dialogue not included. Each number preceded by caption: "Sung by..." Names of singers mentioned in captions: "Mr. Legge" (Jonathan Legg, d. 1778), "Mrs. [Priscilla] Stevens" (d. 1783), "Mr. [Charles] Dibdin" (1745-1814), "Mr. [George] Mattocks" (1734/35-1804), "Mr. [John] Beard" (1715/16-1791), "Miss Hallam" (Isabella Mattocks, 1746-1826), "Miss [Elizabeth] Miller," "Miss Poitier (Jane Thompson, b. 1736), "Mr. [John] Fawcet[t]" (d. 1793), "Mr. [Edward] Shuter" (?1728-1776), and "Mr. [John] Dunstall."

Second edition. RISM AM1786 (not distinguishing between the two editions, although the copy at the Bibliothèque nationale de France is noted as having 39 pages instead of 67). WorldCat (several copies, not distinguishing between editions). The first edition, to which the earlier, incomplete pagination in the present copy refers, has 67 pages; the second is a compilation of excerpts from the first and has 39 pages only. Page [25] of the second edition was re-engraved as in the first edition it contained the beginning of another number, excluded from the second edition, at its foot.

"Irish librettist and musician [Kane O'Hara]... is known chiefly as the librettist and arranger of the music for Midas... the first 'English burletta', presented at the Crow Street Theatre, Dublin, on 22 January 1762 as a rival attraction to the season of Italian burlettas at the Smock Alley Theatre... The music contains popular songs of the time, such as arias from Italian operas and folksongs from Ireland and other countries, linked by dialogue set to recitative. There is frequent resort to concerted numbers. With characters consisting of mythological gods and mortals, Midas is in reality a burlesque of opera seria. It attained considerable popularity and was frequently performed in London after the first production at Covent Garden on 22 February 1764." Brian Boydell in *Grove Music Online*. (25276) \$350



182. OFFENBACH, Jacques 1819-1880

Boule de Neige Opéra-Bouffe en 3 Actes Paroles de M.M. Nutter & Tréfeu... Partition Piano et Chant Réduite pour le Piano par Léon Roques. Prix net: 12f. Partition Piano et Chant, net: 12f. Partition Piano seul, net 8f... Théâtre des Bouffes-Parisiens. [Piano-vocal score]. Paris: E. Heu [PN E.H. 1890], [1872].

Octavo. Original publisher's dark ivory printed wrappers. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso blank), 253, [i] (blank) pp. Lithographed. Partially uncut and unopened. Named cast includes Berthelier, Duplessis, Désiré, Ed. Georges, Victor, Montbars, Guyot, Montrouge, Peschard, Bonelli, Nordet, de Ribeaucourt, Thierret, Guerin, Rambelli 1e, Cinty, Rose Marie, Camille, Ramelli 2e, Stenio, Vidal, Rutha, Darcourt, Bonyu, and Judile. Wrappers slightly worn, browned, and soiled; splitting at lower inner corner. Most leaves slightly browned; occasional light foxing, soiling, and wear.

First Edition. Lesure II, p. 218. OCLC nos. 21813678, 46690531.

Boule de neige, to a libretto by Nutter and Tréfeu, was first performed in Paris at the Bouffes-Parsiens on December 14, 1871. It is an adaptation of Offenbach's three-act opera Barkouf, which was presented at the Opéra-Comique on December 24, 1860 with little success. Offenbach was "with Johann Strauss (ii), one of the two composers of outstanding significance in popular music of the 19th century and the composer of some of the most exhilaratingly gay and tuneful music ever written." Andrew Lamb in Grove Music Online. (25841)

\$225

183. OFFENBACH, Jacques 1819-1880

La Grande Duchesse de Gerolstein. Opéra Bouffe en 3 Actes et 4 Tableaux. Paroles de Henri Meilhac et Ludovic Halévy... Partition Piano et Chant Arrangée par Léon Roques. [Piano-vocal score]. Paris: B. Brandus & S. Dufour [PN B. et D. 11211], [1867].

Large octavo. Quarter contemporary red morocco with red textured paper boards, raised bands on spine in compartments gilt, titling gilt, marbled endpapers. 1f. (illustrated lithographic title by Pastelot printed in black by Thierry frères in Paris), 1f. (named cast list and table of contents), 300 pp. Lithographed. Pp. 298-300 comprise a supplement of cuts, changes, and transpositions Publisher's handstamp to lower margin of title; "Imprimerie Centrale des Chemins de Fer. – A. Chaix et Ce. Rue Bergère, 20, A Paris. – 2 68-8." printed to lower margin of cast list/table of contents. Binding slightly worn, rubbed, bumped and chipped; joints split. Slightly browned; occasional light foxing and creasing to inner margins; title, cast list, table of contents, and first 60 pp. lightly dampstained at outer margins.

First Edition of the first version. Lesure II, pp. 77-78. OCLC no.1096790.



La Grande-Duchesse de Gérolstein, to a libretto by Henri Meilhac and Ludovic Halévy, was first performed in Paris at the Théâtre des Variétés on April 12, 1867. "After the first night, Offenbach cut, moved or replaced several numbers to strengthen the second half of the piece. The work was written for Hortense Schneider as the Grand-Duchess and José Dupuis as Fritz." Andrew Lamb in *Grove Music Online*. (25833) \$275

184. OFFENBACH, Jacques 1819-1880

Le Mariage aux Lanternes Die Verlobung bei der Laterne Operette in einem Acte. Text von Michel Carre und Leon Battu... Vollst. Klavierauszug m. deutsch u. franz. Text 3 Thlr. [Piano-vocal score]. Berlin u. Posen: Ed. Bote & C. Bock [PNs B. & B. 4320-4327], [1858].

Folio. Half modern dark green leather with matching paper boards with rectangular printed title label inset to upper. 1f. (recto lithographic title by Knause dated 1858 depicting three female and one male character in a scene from the opera, verso cast list and table of contents), 3-68 pp. Music engraved. Text in German and French. Boards slightly warped. Occasional light internal wear; minor soiling and staining to margins; scattered foxing.

First German Edition. OCLC no. 16837461.



Le mariage aux lanternes, an operetta to a libretto by Michel Carré and Léon Battu, was first performed in Paris at the Théâtre des Bouffes-Parisiens (Salle Choiseul) on October 10, 1857. "The piece is a revised version, with identical plot and some different musical numbers, of Offenbach's *Le trésor à Mathurin*, produced in concert at the Salle Herz in May 1853. Guillot, a young farmer (tenor), is desired by two young widows, the more so when he receives a letter from his Uncle Mathurin, announcing that Guillot will find a treasure beneath a large tree on his farm as the angelus sounds that evening. To the widows' dismay, as the angelus sounds and the villagers gather by lantern-light, the 'treasure' arranged by Mathurin turns out to be Guillot's orphaned cousin Denise (soprano)." Andrew Lamb in *Grove Music Online*. (26472) \$135

"An Overwhelming Success"

185. OFFENBACH, Jacques 1819-1880

Orphée aux enfers, Opéra bouffon en deux actes et quatre tableaux, Paroles de Mr. Hector Crémieux... Partition chant et piano A.V... A son ami Ludovic Halévy Répertoire des Bouffes Parisiens. [Piano-vocal score]. Paris: Heugel et Cie. [H. 2372.], [ca. 1874].

Octavo. Quarter light olive green cloth with marbled boards, red morocco title label gilt to spine. 1f. (recto title, verso blank), 1f. (recto named cast list and table of contents, verso blank), 147, [i] (blank) pp. Lithographed. Named cast includes Léonce, Désirée, Tavau, Bache, J. Paul, Antognini, Floquet, Tautin, Chabert, Macé, Garnier, Geoffroy, Enjalbert, and Cico. Handstamps of the publisher and



the "Répertoire Général des Bouffes-Parisie[ns]..." to lower outer margin of title; printer's name ("Trinocq") to lower outer margin of p. 147. Binding slightly worn and bumped. Slightly worn internally; moderate foxing, heavier to some leaves; upper portion lightly dampstained; title and final leaves slightly browned; tear to pp. 65/66 repaired; minor tears and repairs to margins of final leaf, not affecting music; price on title erased.

First Edition of the first version, later issue. Fuld, pp. 159-160. IMSLP. Lesure II, p. 226.

Orphée aux enfers, to a libretto by Hector-Jonathan Crémieux and Ludovic Halévy, was first performed in Paris at the Théâtre des Bouffes-Parisiens (Salle Choiseul) on October 21, 1858.

"*Orphée aux enfers* marked a significant advance for Offenbach in 1858. From being restricted by the terms of his licence to producing short works for just a few performers, he was now permitted to use larger casts and chorus and to offer his audiences a full-length work for the first time. Though the idea of parodying Greek mythology (see *Orpheus*) was not new, the vehemence with which Offenbach did so, not least by turning a stately minuet into a cancan, caused a good deal of critical comment. However, this merely served to increase interest in the work and ensure its overwhelming success in Paris. In turn this led to international celebrity on an enlarged scale and substantially accelerated the pace of acceptance of his works abroad... in 1874 Offenbach expanded the four scenes into four separate acts for a spectacular production at the Théâtre de la Gaîté... This opened with a new overture... and introduced new characters, two ballets and several new vocal numbers." Andrew Lamb in *Grove Music Online*. (25829) \$120

First Edition of the Revised Version

186. OFFENBACH, Jacques 1819-1880

Orphée aux Enfers Opéra-Féerie en 4 Actes Paroles d'Hector Crémieux... Nouvelle Partition Illustrée Pour Chant et Piano, net: 15f. avec musique de ballet. [Piano-vocal score]. Paris: Heugel et Cie. [H. 4425.], [1874].

Octavo. Dark green calf-backed marbled boards, spine in compartments gilt with titling gilt. 1f. (recto part-title printed in sepia, verso blank), 1f. (recto lithographic illustrated title by Barbizet printed in sepia, verso blank), 1f. (recto named cast list, verso copyright notice), 1f. (recto table of contents, verso publisher's catalog), 4ff. (16 role portrait illustrations of specific performers, printed on rectos only), 301, [i] (blank) pp. Lithographed. Named cast includes Montaubry, Christian, Meyronnet, Alexandre, Grivot, Gravier, Scipion, Damourette, Jean-Paul, J. Vinentini, Gaspard, Courcelles, Mallet, Colleuille, Henli, Galli, Alexandre fils, Chevalier, L. Gobert, Monet, Salesses, M. Cico, Matz-Ferrare, Perret, Angèle, E. Gilbert, P. Lyon, B. Méry, Castello, Durieu, Iriart, Maury, Julia H., Davenay, Morini, Mette, de Bryat, M. Godin, E. Albouy, Sylvana, Grandpré, and Capet plus directors and designers for the premiere of the revised, 4-act version of



the opera. Publishers' handstamps (Heugel & Cie. and G. Hartmann) to lower outer corner of title. Binding with minor rubbing and wear; split at joints. Trimmed; very light browning and offsetting; occasional light foxing, slightly heavier to outer leaves. Handstamps slight cropped.

First Edition of the second version, [?]first issue. Lesure II, pp. 225. OCLC no. 16818785.

This revised, four-act version was first performed in Paris at the Théâtre de la Gaité on February 7, 1874. (25842) \$250

“Substantially More Operatic”

187. OFFENBACH, Jacques 1819-1880

Robinson Crusoé Opera Comique en 3 Actes (5 Tableaux) Paroles de M.M. E. Cormon et Hector Crémieux... Partition chant et piano arrangée par L. Soumis. [Piano-vocal score]. Paris: G. Brandus et S. Dufour [PN B. et D. 11305], [1867].

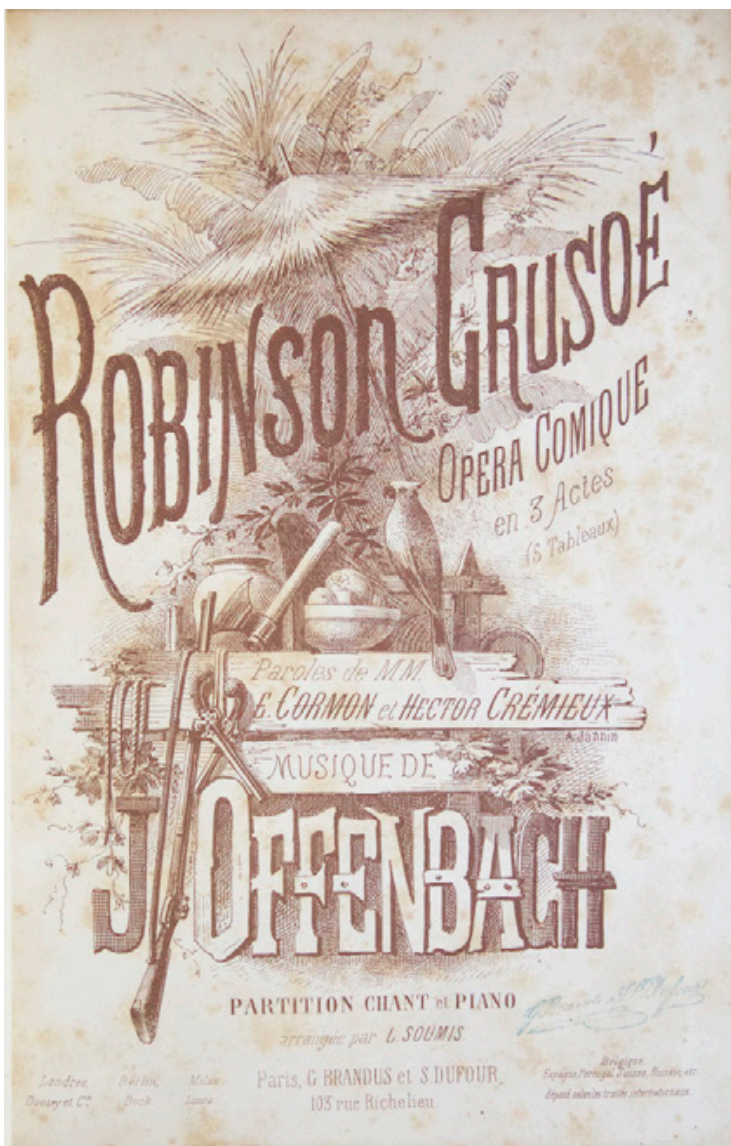
Large octavo. Quarter contemporary red morocco with red textured paper boards, spine in gilt-ruled compartments, titling gilt, "Émile Carlier" gilt to upper. 1f. (illustrated title by A. Jannin printed in brown), 1f. (named cast list, table of contents, and publisher's notice), [1] (blank), 2-326 pp. Lithographed.

Named cast Cast list includes the names of singers for the first performance; pp. 324-326 comprise a supplement of cuts, changes, and transpositions. Publisher's handstamp to lower portion of title. Binding slightly worn, rubbed, bumped, and stained; endpapers slightly browned. Minor foxing, a bit heavier to first few leaves.

First Edition. Lesure II, pp. 77-78. OCLC no. 853993.

Robinson Crusoé, to a libretto by Eugène Cormon and Hector-Jonathan Crémieux after Daniel Defoe's novel, was first performed in Paris at the Opéra Comique (Salle Favart) on November 23, 1867. "The work contains typical Offenbachian farce but, befitting production at the Opéra-

Comique, is substantially more operatic. Musical highlights include, in Act 2, Friday's song 'Tamayo, mon frère' and Edwige's waltz song 'Conduisez-moi vers celui que j'adore'." Andrew Lamb in Grove Music Online. (25832) \$285





“Sparkling Orchestral Melodies”

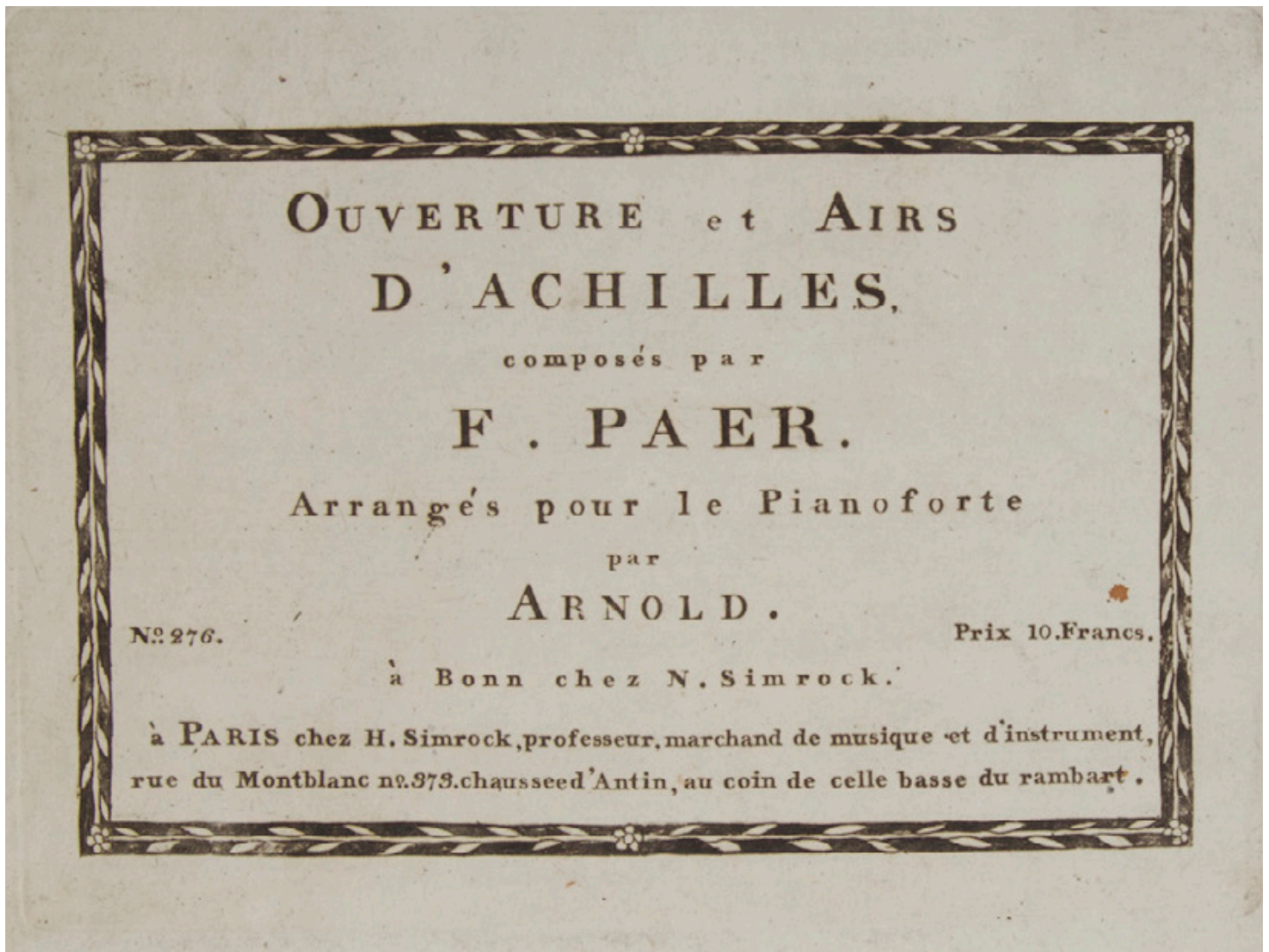
188. OFFENBACH, Jacques 1819-1880

La vie parisienne opéra-bouffe en cinq actes Paroles de M.M. Henry Meilhac et Ludovic Halévy... Partition piano et chant Arrangée par Victor Boullard. Prix: 12f. net... A Monsieur Marcelin. [Piano-vocal score]. Paris: E. Heu [PN E.H. 742], [1866].

Octavo. Dark red morocco-backed red textured cloth with blindstamped panel, raised bands on spine in ruled compartments gilt with titling gilt, marbled endpapers. 1f. (recto title printed in sepia within decorative border, verso blank), 1f. (recto named cast list and table of contents, verso blank), [1] (blank) [2]-291, [i] (blank) pp. Lithographed. Named cast includes Brasseur, Hyacinthe, Gil Pères, Priston, Lassouche, Martal and Ferdinand, Zulma Bouffar, C. Montaland, Honorine, Thierret, Paurelle, Massin, Bedard, Breton, and Henry. Publisher's and music seller's handstamps to lower portion of title. Binding slightly worn, rubbed, bumped, and soiled. Some signs of internal wear; browned; light to moderate foxing; some dampstaining to outer margins; trimmed.

First Edition, first issue. Lesure II, p. 218. OCLC no. 82470995.

La vie parisienne, to a libretto by Henri Meilhac and Ludovic Halévy, was first performed in Paris at the Théâtre du Palais-Royal on October 31, 1866. "The work was written in anticipation of the crowds visiting Paris for the 1867 Exhibition and proved one of the hits of the season. It was composed not for Offenbach's usual company, but for that of the Palais-Royal, which comprised actors as much as singers – strengthened for the occasion by one of Offenbach's favourite players, Zulma Bouffar, as the glovemaker Gabrielle. The piece recognizes the company's limitations with music that is vocally less extensive and demanding than that Offenbach wrote for the Théâtre de la Gaîté. The musical strength lies rather in the sparkling orchestral melodies – above all, waltzes, galops and can-cans which, allied to a humorous libretto that was Meilhac and Halévy at their best, has made the work a perpetual favourite as a symbol of Second Empire gaiety. By the time the piece was revived at the Théâtre des Variétés on 25 September 1873 the fourth of the five acts had been dropped, but it is still sometimes included, as for instance at Sadler's Wells Theatre in 1961." Andrew Lamb in Grove Music Online. (25827) \$385



“Particularly Admired by Napoleon”

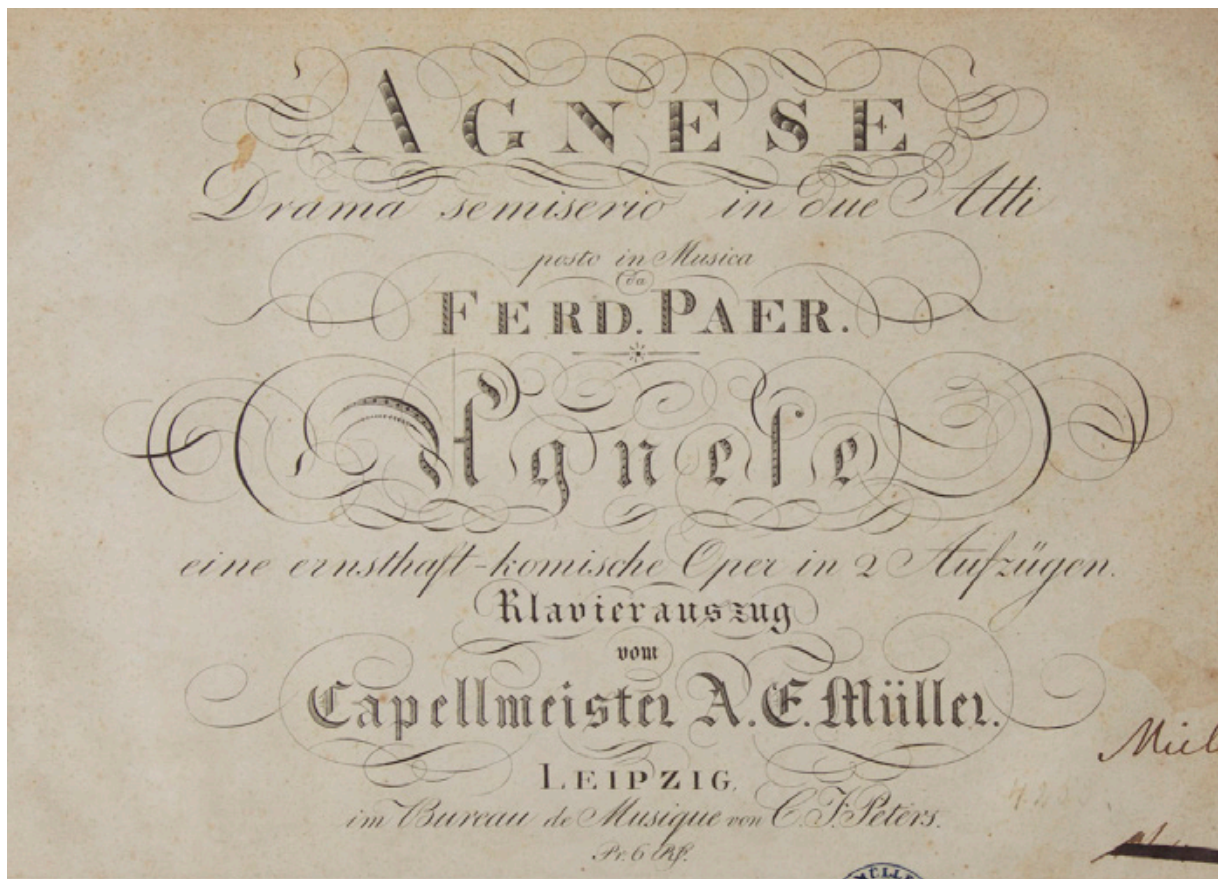
189. PAER, Ferdinando 1771-1839

[Achille]. *Ouverture et Airs D'Achilles... Arrangés pour le Pianoforte par Arnold. No. 276. Prix 10. Francs.* [Piano-vocal score]. Bonn: N. Simrock [PN 267], [1803].

Oblong folio. Contemporary brown marbled wrappers with dark ivory cut paper label with "Achilles von Paer" in manuscript to upper. 1f. (recto title, verso blank), 3-83, [i] (blank) pp. Engraved. Text in Italian and German. Contains the overture and twelve numbers from the opera. Wrappers slightly worn; frayed at corners. Slightly foxed, soiled, creased, and stained internally; corners slightly turned, with occasional fraying and worming.

Scarce. Eitner VII, p. 278. OCLC no. 24775933. IMSLP (list of publisher's plate numbers). Not in BUC, Hoboken, Hirsch, or Schneider Musikverlag N. Simrock.

Achille, a melo-dramma eroico to a libretto by Giovanni de Gamerra after Homer's Iliad, was first performed in Vienna at the Kärntnertortheater in Vienna on June 6, 1801. "[Paer] was one of the central figures in the development of opera semiseria during the first decade of the 19th century... One of [his]best early operas, Achille was particularly admired by Napoleon." Scott L. Balthazar and Julian Budden in *Grove Music Online*. (25856) \$475



The Composer's Last Opera Semi-Seria

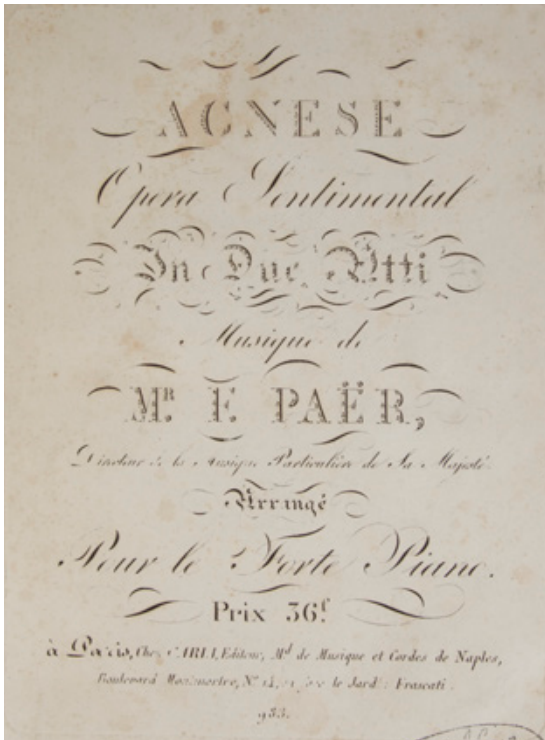
190. PAER, Ferdinando 1771-1839

Agnese Drama semiserio in due Atti... Agnese eine ernsthaft-komische Oper in 2 Aufzügen. Klavierauszug vom Capellmeister A.E. Müller... Pr.6 Reichsthaler. [Piano-vocal score]. Leipzig: C. F. Peters [PN 1126], [1813].

2 volumes. Oblong folio. Vol. 1: Black cloth-backed boards. 1f. (recto title, verso cast list in Italian and German), 3-87, [i] (blank) pp. Vol. 2: Dark brown calf-backed marbled boards with red and black morocco title label gilt to upper. 1f. (recto title, verso p. 88), 89-162, 163 (table of contents), [i] (blank) pp. Engraved. Text in Italian and German. Yellow label with "Müller's Musikalien-Leih-Bibliothek. 4253." laid down to upper board of Vol. I; Müller's handstamp and name in a contemporary hand to blank lower margin of title. Binding slightly worn, rubbed, and bumped; minor dampstaining to upper portion of Vol. 2; hinges splitting. Minor internal wear and soiling; some foxing; Vol. 2 slightly dampstained at blank upper margins of first ten leaves.

First German Edition (possible First Edition). Eitner VII, p. 278. OCLC no. 67975974, 23493298. IMSLP (plate numbers for Peters).

Agnese, to a libretto by Luigi Buonavoglia after Filippo Casari, was first performed in Parma at the Villa Scotti, Teatro Ponte d'Attaro, in October 1809. "Agnese is Paer's last opera semiseria and the one in which comic and serious elements are most skilfully integrated. Its situations have been perceived as anticipating those of such intense psychological melodrammi as Donizetti's Lucia di Lammermoor and Verdi's I masnadieri which became common after 1830; other authorities have noted a similarity in Donizetti's Il furioso all'isola di San Domingo, as both there and in Agnese the mad scene involves the participation of a 'buffo' – clearly a throwback to the 18th century when male dementia was regarded as entertaining rather than tragic." Scott L. Balthazar in Grove Music Online. (25848) \$500



191. PAER, Ferdinando 1771-1839

Agnese Opera Sentimental In Due Atti... Arrangé Pour le Forte Piano. Prix 36f... 983. [Piano-vocal score]. Paris: Carli [PN 983], [ca. 1819].

Folio. Dark green leather-backed green boards with monogram to upper, spine in compartments gilt with titling and number gilt. 1f. (recto title, verso blank), [1] (cast list and table of contents), 2-219, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of title. Small 19th century Parisian binder/stationer's label to upper outer corner of upper pastedown. Contemporary signature to upper margin of title. Binding slightly worn, rubbed, and bumped; partially split at joints. Slightly foxed, heavier to some leaves; upper margins trimmed, including signature to title.

Lesure I, p. 46. OCLC no. 24683585. Not in Eitner, BUC, Hirsch, or Hoboken. (25860) \$425

“The Most Shocking of Paer’s Semi-Serious Operas”

192. PAER, Ferdinando 1771-1839

Camilla eine Oper in 3 Akten... mit Deutsch=und Italienischem Texte in Klavierauszug übertragen von C. Cannabich. No. 94. Prix 24 Fr. [Piano-vocal score]. Bonn: N. Simrock [PN 94], [ca. 1799].

Oblong folio. Decorative paper boards with dark green morocco title label gilt to spine, marbled edges, original publisher's dark pink upper wrapper with titling within decorative border bound in. 1f. (recto title, verso cast list and table of contents), 3-189, [i] (blank) pp. Engraved. Text in Italian and German. With "Stuttgart, bei G.A. Zumsteeg" overpaste below imprint and small contemporary signature to upper margin of title. Binding slightly worn, wrapper with some soiling, staining, and wear. Occasional light soiling, staining, and creasing, heavier to some leaves; repairs to pp. 1-7, 11-12, and final leaf, just touching text and staff lines to page 1.



First Edition, second issue. Schneider, Musikverlag N. Simrock, no. 30. Eitner VII, p. 279. BUC, p. 273. Grove Music Online. OCLC no. 7968996.

Camilla, a dramma semiserio to a libretto by Giuseppe Carpani after Benoît-Joseph Marsollier des Vivetières, was first performed in Vienna at the Kärntnertortheater on February 28, 1799. "In its concentration of macabre settings, abnormal behaviour and grotesque juxtapositions of comic and serious elements, Camilla is the most shocking of Paer's semi-serious operas." Scott L. Balthazar and Julian Budden in Grove Music Online. (25861) \$550

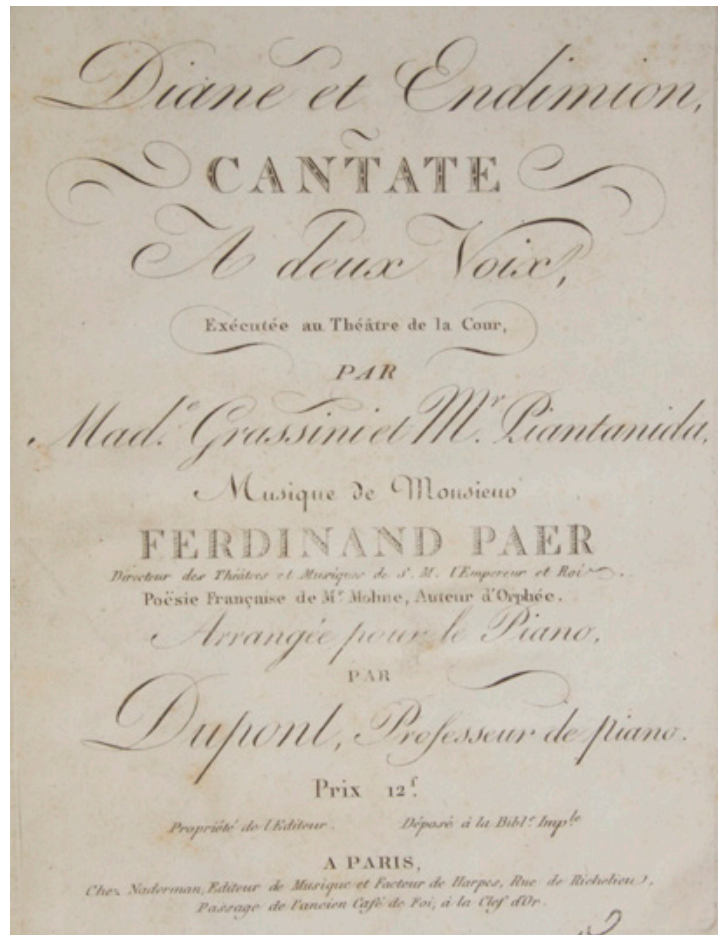
193. **PAER, Ferdinando 1771-1839**

[Diana e Endimione]. *Diane et Endimion, Cantate A deux Voix, Exécutede au Théâtre de la Cour, Par Made. Grassini et Mr. Piantanida... Poësie Française de Mr. Mohne, Auteur d'Orphée. Arrangée pour le Piano, par Dupont, Professeur de piano. Prix 12f.* [Piano-vocal score]. Paris: Naderman [PN 1526], [ca. 1810-1812].

Folio. Full light orange paper boards, red and black morocco title label and shelfmark, respectively, gilt to spine. 1f. (recto title, verso blank), [1] (blank), 2-59, [i] (blank) pp. Engraved. Text in Italian and French. Publisher's facsimile signature handstamp and contemporary manuscript shelfmark to blank margins of title. Binding slightly worn, rubbed, and bumped. Scattered light internal foxing, slightly heavier to initial pages; outer margins of title slightly soiled. In very good condition overall.

First French Edition. Scarce. Eitner VII, p. 279. Lesure I, pp. 123-24. OCLC nos. 154297340, 181891288. Not in BUC, Hirsch, or Hoboken.

Diane et Endimion was first performed in Paris at the Tuileries in the autumn of 1809. (25859) \$400



194. **PAER, Ferdinando 1771-1839**

[Le Donne Combiate]. *Ouverture und Schönste Gesänge im Klavierauszug aus der komischen Oper, Der Lustige Schuster... No. 243. Pr. 2fl.* [Piano-vocal score]. Mainz: Schott & Appiano [PN 243], [1801].

Oblong folio. Disbound. 1f. (recto title printed within border incorporating floral motifs, verso blank), 2-29, [i] (blank) pp. Engraved. Slightly worn, soiled, and stained, heavier to title and final blank page.

First Edition of the overture and 6 numbers for piano and voice. Scarce. Grove Music Online. OCLC no. 894764514.



Le donne cambiate was first performed in Vienna at the Kärntnertortheater on December 18, 1800. (25849) \$250



195. **PAER, Ferdinando 1771-1839**

[Eloisa e Abelardo agli Elisi]. *Eloïse et Abélard aux champs Elysées Cantate à deux voix avec accompagnement de Piano Forte Paroles italiennes, et françaises...* No 389. Pr: 4 Fr: 50.cent: [Piano-vocal score]. Bonn: N. Simrock [PN 389], [1804].

Oblong folio. 1f. (recto title, verso blank), [1] (blank), 2-29, [i] (blank) pp. Engraved. Text in Italian and French. With overpaste "St. Petersburg chez Paez. Magazin de Musique, gr: Morskoï No. 125." to title. Manuscript initials in a contemporary hand to blank upper margin of title. Disbound. Small binder's holes to inner margins; title and final blank page with minor soiling and staining; title partially detached with small stain to inner margin of verso; occasional minor creasing.

First Edition with French text. Scarce. Eitner VII, p. 278. Schneider, Musikverlag N. Simrock, no. 88. OCLC no. 762043073. Not in BUC, Hoboken, or Hirsch. (25858) \$375



One of the First Two of Paer's Operas in the Semiseria Style that "Made Him Famous"

196. **PAER, Ferdinando 1771-1839**

Griselda, Opera en deux actes Paroles italiennes et allemandes arrangé pour le Piano-forte... Prix: 25 fr. [Piano-vocal score]. Bonn: N. Simrock [PN 282.], [1803].

Oblong folio. Full contemporary light olive green cloth flexible boards with pink rectangular label to upper with titling within decorative border. 1f. (recto title, verso blank), [i] (cast list), 2-221, [i] (blank) pp. Engraved. Text in Italian and German. Binding somewhat worn and faded; corners bumped; title label with contemporary manuscript shelfmark "A.Nr. 18." Some minor internal wear and soiling.

First Edition. Eitner VII, p. 279. Schneider, Katalog Nr. 191 Musikverlag N. Simrock, 67. Not in BUC, Hoboken, or Hirsch.

Griselda, ossia La virtù al cimento, to a libretto by Angelo Anelli after a famous tale of feminine virtue by Giovanni Boccaccio, was first performed in Parma at the Teatro Ducale in January, 1798. "The first two of Paer's operas in the semiseria style that made him famous were produced during his tenure in Vienna – Griselda (1798, Parma)... and Camilla, ossia Il sotterraneo (1799, Vienna)." Scott L. Balthazar and Julian Budden in Grove Music Online. (25852) \$650

197. **PAER, Ferdinando 1771-1839**

Partition Della Griselda... Arrangée pour le Piano Forte. Prix 36f... 434. [Piano-vocal score]. Paris: Carli [PNs 155, 294, 295, 325, 326, 431, 434, 1175, 1214, 1361-63, 1365, 1367-70], [ca. 1821-1823].

Folio. Contemporary maroon morocco-backed marbled boards with spine in compartments gilt, titling gilt, marbled endpapers. 1f. (recto title, verso blank), 1f. (recto "Prospectus," verso publisher's catalogue), [i] (cast list and table of contents), 2-223, [i] (blank) pp. Engraved, with "Gallé sc." to lower outer corner of title. Each piece with its own plate number and secondary pagination. Publisher's handstamp to lower margin of blank endpaper preceding title. Binding slightly worn. Occasional very light soiling and staining; minor offsetting. A very attractive copy overall.



First French Edition of the second version of the opera. Scarce. Lesure I, p. 46. OCLC nos. 21813654, 611297772. (25850) \$500



198. **PAER, Ferdinando 1771-1839**

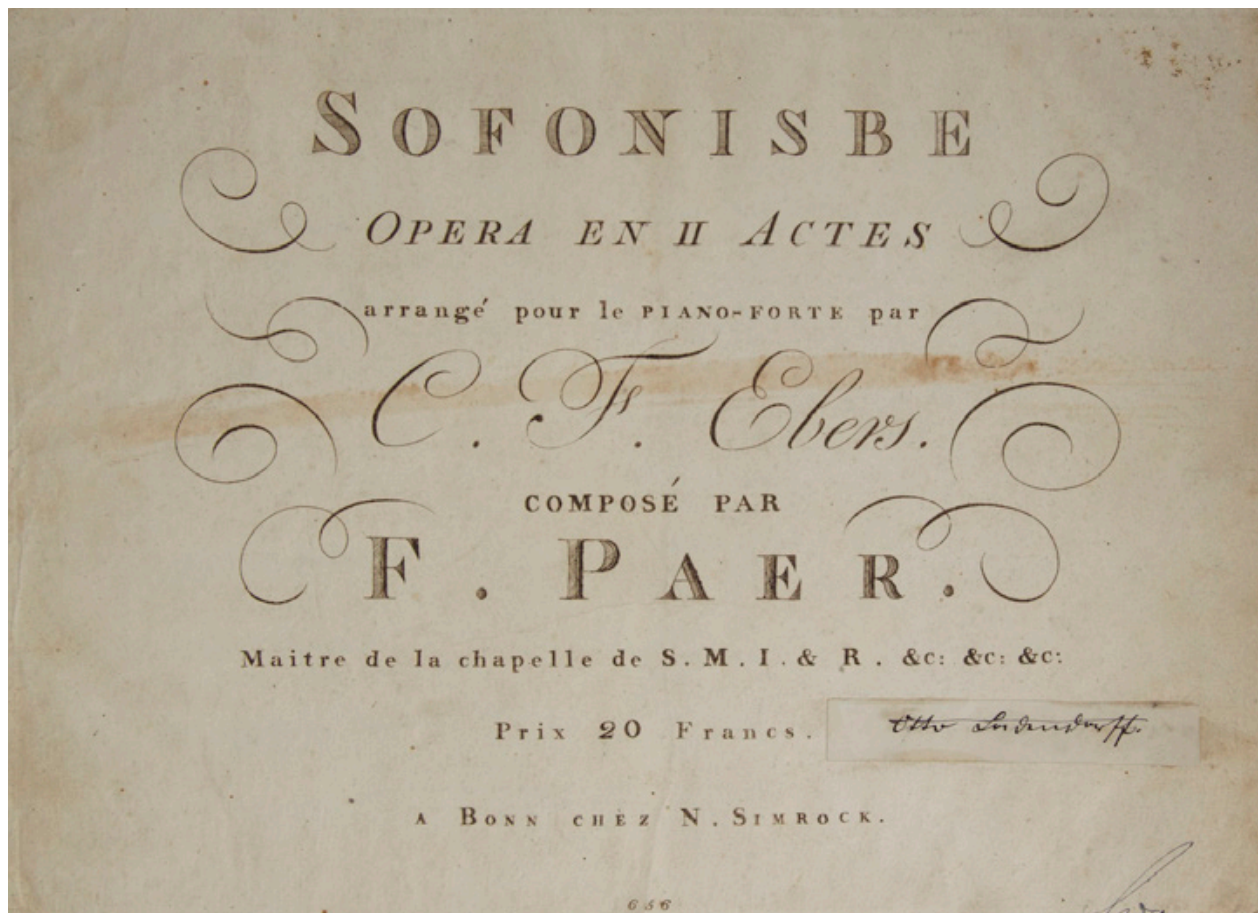
Sargino ossia L'allievo dell' Amore. Drama eroicomico in due Atti... Ridotto per il Pianoforte. Sargin, eine Heroisch-komische Oper in zwei Aufzügen... Klavierauszug... Pr. 5 Thlr. [Piano-vocal score]. Leipzig: Breitkopf und Härtel [PN 642], [ca. 1805-1808].

Oblong folio. Contemporary red morocco-backed textured paper boards with spine in decorative compartments gilt, orange title label gilt. 1f. (recto title, verso blank), [i]-viii (libretto in German), 178 pp. Typeset. Text in Italian and German. Oval handstamp with crown and initials "F.N." to front free endpaper, title, and page 1;

"Sect. 1 No 56" in red in a contemporary hand to front free endpaper and title; contemporary signature ("Amélie") in black to upper margin of front free endpaper. Binding slightly worn, rubbed, and bumped. Occasional light foxing, heavier to some leaves; margins cropped, just touching pagination in some cases and one letter of title on cast list; final signatures very lightly stained at upper margins.

First Edition, probable second issue. Eitner VII, p. 279. OCLC nos. 630753670, 884448984.

Sargino, to a libretto by Giuseppe Maria Foppa, was first performed in Dresden at the Hoftheater on May 26, 1803. "After a short time in Prague in 1801, Paer accepted the post of court Kapellmeister in Dresden, where for the court theatre he wrote in successive years three of his most important works: I fuorusciti (1802), Sargino (1803) and Leonora (1804)... Sargino has a mock-heroic flavour, emphasizing comic elements over serious ones and giving buffo characters roles at least as weighty as those of the hero and heroine... [Paer] was one of the central figures in the development of opera semiseria during the first decade of the 19th century." Scott L. Balthazar and Julian Budden in *Grove Music Online*. (25853) \$550



“Something Exceptional”

199. PAER, Ferdinando 1771-1839

[Sofonisba]. *Sofonisba Opera en II Actes arrangé pour le Piano-Forte par C.F. Ebers... Prix 20 Francs... 656*. [Piano-vocal score]. Bonn: N. Simrock [PN 656], [1808-1810].

Oblong folio. Contemporary blue-gray wrappers with dark ivory cut paper title label "Sofonisb Opera composé par F. Paer" in manuscript to upper. 1f. (recto title, verso blank), [i] (cast list), 4-153, [i] (blank) pp. Engraved. Text in Italian and German. With manuscript table of contents tipped-in preceding cast list. Printed note to lower portion of cast list refers to a performance of the opera in Frankfurt on March 15, 1808: "Die deutsche Übersetzung ist die der Frankfurter Bühne." Small pastedown signed "Otto Ladendorff" in a late 19th-century German hand to lower portion of title. Wrappers worn, soiled, stained, and partially detached; spine partially lacking. Some foxing; repairs to inner margins of first two leaves, not affecting text or music; small binder's holes to inner margins.

First Edition. Eitner VI, p. 280. Grove Music Online. IMSLP (list of publisher's plate numbers). OCLC no. 67304138. Not in BUC, Hirsch, Hoboken, or Schneider Musikverlag N. Simrock.

Sofonisba was first performed in Bologna at the Teatro del Corso on May 19, 1805. "Sofonisba, a classical heroine portrayed by various 17th and 18th century composers, becomes, in Paer's hands, a more realistic figure – a real woman. When circumstances turn against her she takes poison and it is here that Paer seizes the opportunity for something exceptional. The emotionally charged, multi-movement final scene for *Sofonisba* was something audiences had never encountered before. The impact of these performances of *Sofonisba* was not lost on Rossini – the opera was revived 15 years later in Naples for his wife, the great Isabella Colbran. In a period when audiences demanded only new operas it seems an extraordinary testament to the innovations of Ferdinando Paer." Opera Rara online. (25857) \$625



200. PAISIELLO, Giovanni 1740-1816

[L'Olimpiade, no. 5]. *Aria seria Tu di saper procura... per la Sigra. Anna Morichelli Bosello Nell'Olimpiade Rappresentato nel Real Teatro di S. Carlo* [Full score]. Napoli: Luigi Marescalchi, [1786].

Oblong folio. Sewn. [i] (title within decorative border incorporating floral motifs), 2-8 pp. Engraved. Scored for [2] Corni in A, [2] Violini, Viole, Aristeia [soprano], and unmarked, unfigured instrumental bass. With "Po I No. 18." Price in ink to foot of title: "F.3," later corrected to "4."

Creased and somewhat worn; small tear to final leaf.

First Edition of the full score of this number from the opera, published in connection with the opera's first production. Robinson I, p. 370 (no tentative date; 4 copies; 2, including the one at the Library of Congress, with separate oboe parts). RISM P442 (9 copies, some with separate oboe parts; 2 in the U.S., at the Library of Congress and San Francisco State University, both with the oboe parts). Published simultaneously with scores of nos. 8-9 (RISM P435), 17-18 (RISM P441), and 19 (RISM P443), and a vocal score with instrumental bass of 17 of the opera's 24 numbers (RISM P433).

The opera, set to a libretto by Metastasio was first produced in Naples at the Teatro San Carlo on January 20, 1786. Anna Morichelli Bosello (1750/55-1800) was an Italian soprano. (26883) \$120

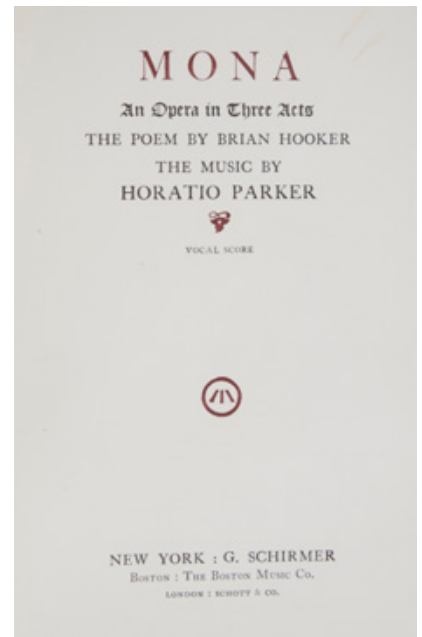
201. PARKER, Horatio 1863-1919

[Op. 71]. *Mona An Opera in Three Acts The Poem by Brian Hooker... Vocal Score*. [Piano-vocal score]. New York: G. Schirmer [PN 22727], [1911].

Large octavo. Full contemporary dark brown morocco with decorative border with Celtic-style cornerpieces gilt to both boards, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (recto title printed in brown and black, verso copyright notice), 1f. (recto cast list, verso blank), v-viii ("Story of the Opera"), 1f. (recto half-title, verso blank), 273, [i] (blank) pp. Partially uncut. Binding slightly worn and rubbed; split at upper hinge.

Deluxe First Edition.

Mona, to a libretto by Brian Hooker, was first performed in New York at the Metropolitan Opera on March 12, 1912. "[Parker] composed music for two grand operas: Mona, which won a prize offered by the Metropolitan Opera Company and received four performances in that house (1912); and Fairyland, which won a prize offered by the National Federation of Music Clubs and six performances in Los Angeles (1915)... During his lifetime [he] was considered a craftsman without equal and was one of America's most highly respected composers..." William Kearns in Grove Music Online. (25864) \$150



“Bursting with Melodic Invention and Unfeigned Charm”

202. POULENC, Francis 1899-1963

[FP 125]. *Les Mamelles de Tirésias Opéra-bouffe en deux actes et un prologue Poème de Guillaume Apollinaire... Prix net [blank]*. [Piano-vocal score]. Paris: Heugel & Cie [PN H. 31162], [1947].

Folio. Original publisher's ivory illustrated wrappers printed in dark blue and red. 1f. (recto title, verso composer's note regarding costumes and scenery), 1f. (recto named cast list, verso publisher's note), 1f. (recto table of contents, verso printed dedication to Milhaud), 139, [i] (printer's note) pp. Named cast includes Denise Duval, Jane Atty, Irène Gromova, Yvonne Girard-Ducy, Paul Payen, Émile Rousseau, Robert Jeantet, Marcel Enot, Alban Derroja, Serge Rallier, Jacques Hivert, and Gabriel Jullia, plus others associated with the production including Erté as set and costume designer. Wrappers very slightly worn and browned; spine very slightly torn at head; titling in black ink; small music seller's label to lower outer corner of upper. Slightly browned internally; corners very slightly bumped.



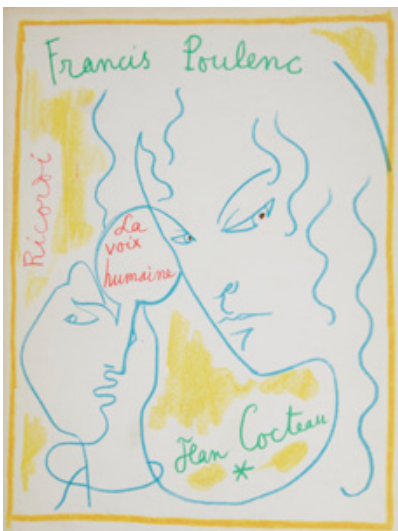
First Edition, fourth issue. Schmidt FP 125, p. 347, 4c.

Les Mamelles, to Poulenc's own libretto after Guillaume Apollinaire's play, was first performed in Paris at the Opéra-Comique (Salle Favart) on June 3, 1947.

"Poulenc's music reflects the delight and love he found in Apollinaire's play; it is bursting with melodic invention and unfeigned charm. Having chosen his medium, the opéra bouffe, he then ransacked French musical history from 1870 to 1920. There are numerous echoes of Offenbach, Messager, Chabrier's L'étoile and Ravel's L'heure espagnole, not to mention numerous comic operas by lesser-known composers such as Maurice Yvain and Henri Christiné which were all the rage in 1916 and whose 'tinkly' pianos and seductive trumpets haunt Poulenc's score. Despite this abundance of comic music, the composer's restraint and taste win the day. There are obvious influences, but it could only have been written by Poulenc: in the exalted company of his great secular cantata Figure humaine and his Stabat mater he considered it one of his most 'authentic' works." Jeremy Sams in *Grove Music Online*.

(25882)

\$120



203. POULENC, Francis 1899-1963

[FP 171]. *La voix humaine Tragédie lyrique en un acte Text de Jean Cocteau*. [Piano-vocal score]. Paris: S. A. Éditions Ricordi [PN R. 1614], [1959].

Small folio. Original publisher's ivory wrappers printed in turquoise, green red, and yellow with striking illustration by Jean Cocteau. 1f. (recto title, verso copyright notice), 1f. (recto note by Cocteau regarding scenery, verso blank), 1f. (recto note by Poulenc regarding performance, verso list of instruments), 1f. (recto note regarding the opera's first performance, verso dedication), 71, [i] (blank) pp. Wrappers very lightly soiled and bumped; upper inner hinge somewhat crudely reinforced with transparent tape. Small stain to blank outer margin of p. 45.

First Edition. Schmidt FP 171, p. 475, 2a.

La Voix humaine, to a libretto by Jean Cocteau after his play, was first performed in Paris at the Opéra-Comique (Salle Favart) on February 6, 1959. It "was conceived and written (February to June 1958) for the soprano Denise Duval. It is in a single act, has a single set and is written for a single singer."

"Poulenc's music for *La voix humaine* betrays a composer all too familiar with the pulse and pace of nervous exhaustion and depression. Much of the vocal writing is unaccompanied, often jagged, gabbled and obsessive, or more frequently punctuated with 'panicky' outbursts from the orchestra... The only time melody underpins the heroine's nostalgia, its sentimentality seems to make its own comment on the heightened colour her memories have attained. This tour de force of extended recitative writing, where each outburst, change of mood, even silence is precisely notated, is held together by sumptuous and highly coloured orchestration (Poulenc insisted that the music should be 'bathed in sensuality') but can only escape monotony in the hands of a peerless performer." Jeremy Sams in *Grove Music Online*. (25883) \$85

204. **POULENC, Francis 1899-1963**

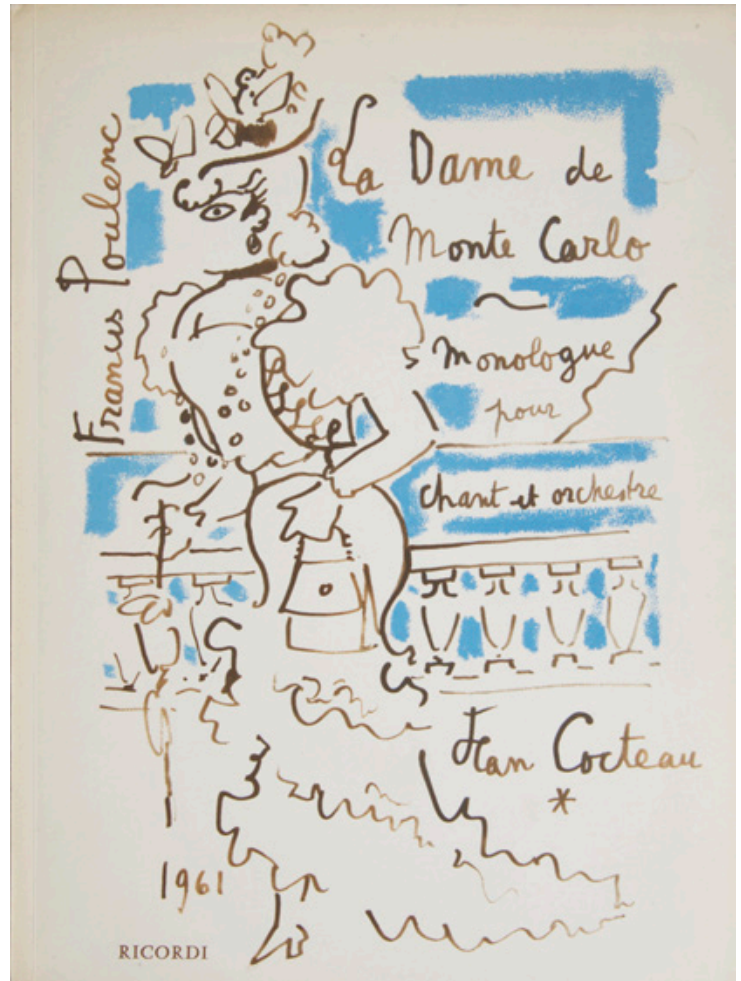
[FP 180]. *La Dame de Monte-Carlo Monologue pour soprano et orchestre* Texte de Jean Cocteau de l'Académie Française. [Piano-vocal score]. Paris: S. A. Éditions Ricordi [PN R. 2160], [1961].

Folio. Original publisher's ivory wrappers printed in brown and blue with striking illustration by Jean Cocteau. 1f. (recto blank, verso copyright notice), 1f. (recto title, verso list of orchestral instruments), 14, pp., 1f. (blank). First page of music with a printed dedication to soprano Denise Duval at head. Wrappers very slightly worn.

First Edition. Schmidt FP 180, p. 498, 2a (the present copy lacks the loosely laid in errata leaf called for by Schmidt).

La Dame de Monte-Carlo was first performed in Monte Carlo in November, 1961 and shortly thereafter in Paris at the Théâtre des Champs-Élysées on December 5, 1961.

"[Poulenc's] last significant work for solo voice, *La dame de Monte Carlo* (1961), a monologue for soprano and orchestra to words by Cocteau, shows, like *La voix humaine*, that Poulenc understood all too well the terrors of depression... While, in the field of French religious music, [Poulenc] disputes supremacy with Messiaen, in that of the *mélodie* he is the most distinguished composer since the death of Fauré." Roger Nichols in *Grove Music Online*. (25885) \$65





“Orchestrally... Puccini’s Most Ambitious Undertaking Before Turandot”

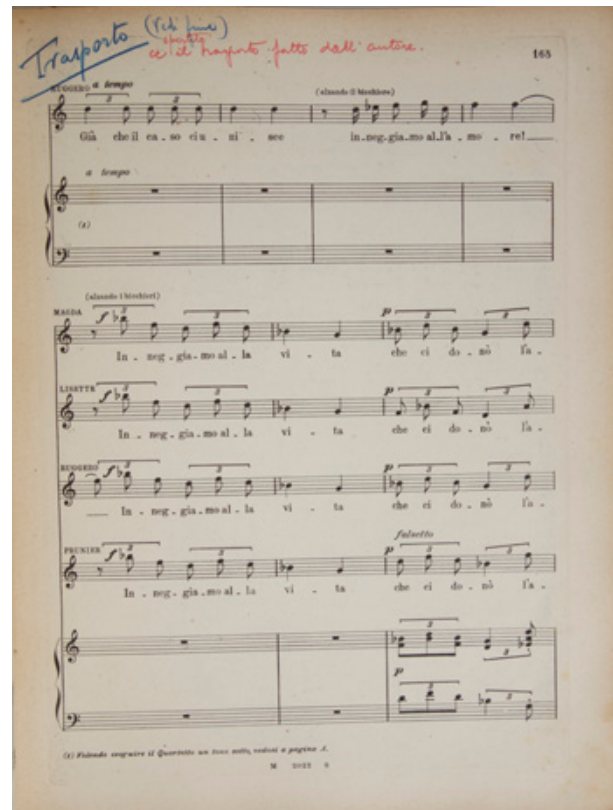
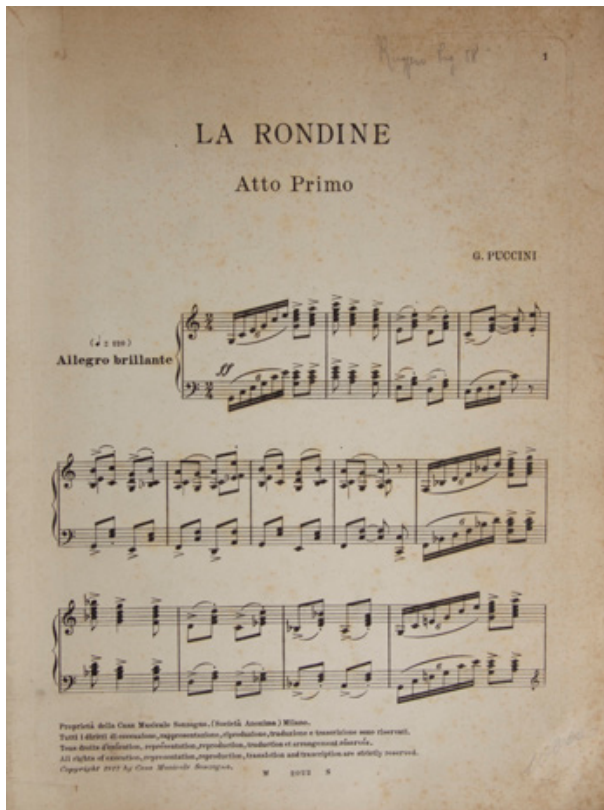
205. PUCCINI, Giacomo 1858-1924

La Fanciulla del West Opera in tre atti (dal dramma di David Belasco) di Guelfo Civinini e Carlo Zangarini... Opera completa Riduzione di Carlo Carignani Canto e Pianoforte... (A) netti Fr. 15.- Pianoforte solo..... (A) netti Fr. 10.-. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 113300], 1910.

Large octavo. Original publisher's illustrated wrappers, upper depicting a scene from the opera. 1f. (composer's printed dedication to Queen Alexandra of England, with a facsimile autograph signature), 1f. (bust-length frontispiece photograph of the composer by Platinotipia Bertieri in Torino-Mentone, with facsimile autograph signature to lower margin), [i] (title), [i] (publisher's notice), [i] (cast list), [i] (table of contents), [i] (preliminary note), [i] (publisher's device), 1f. (scene description for the first act), 333, [i] (blank) pp. Upper margin of title inscribed to "Signorina Antonietta Bettini," signed Isabella e Mario Bettini," and dated December 25, 1910. Publisher's blindstamp dated November 1910 to lower inner margins of initial leaves. With an unpaginated leaf with printed scene description preceding each act. Wrappers slightly worn, soiled, and stained; upper partially glued to inner margin of dedication, with both leaves partially detached; lower portion of spine lacking. Minor internal wear including some browning, foxing, and staining.

First Edition, first issue of the first version of the opera. Hopkinson 7A. Schickling 78.E.1.

La fanciulla del West, to a libretto by Guelfo Civinini and Carlo Zangarini after David Belasco's play The Girl of the Golden West, was first performed in New York at the Metropolitan Opera on December 10, 1910. "Orchestrally [the opera] is Puccini's most ambitious undertaking before Turandot, his forces including quadruple woodwind, two harps and an assortment of percussion, from all of which he distilled a vast range of instrumental colour from the delicate to the barbaric. Though it has never attained the easy popularity of its three predecessors, the opera has always won the respect of musicians." Julian Budden in *Grove Music Online*. (25888) \$385



Proof Copy of the First Edition

206. PUCCINI, Giacomo 1858-1924

[*La Rondine. Commedia lirica in tre atti di Giuseppe Adami. Opera completa per canto e pianoforte... Riduzione di Carlo Carignani.*] [Piano-vocal score]. [Milano]: [Casa Musicale Sonzogno] [PN M 2022 S], [1917].

Folio. Dark green cloth flexible blue boards with publisher's title label "Casa Musicale Sonzogno... La Rondine Musica di G. Puccini" printed to upper. 285, [i] (blank), xix (transposition of the Act 2 ensemble, "Bevo al tuo fresco sorriso," from E flat to D flat major) pp. Engraved. A proof copy of the first edition, with occasional brief manuscript annotations and corrections to tempo, dynamics, and occasionally musical notation, in lead, blue, and red pencil throughout. "Canto e Piano" handstamped to title label. Slightly worn, browned, and foxed, heavier to some leaves; slightly shaken; some signatures partially detached; occasional light creasing to lower corners.

Proof of the First Edition. Rare. See Schickling, 83.E.1. Hopkinson 8A.

La Rondine, to a text by Giuseppe Adami after a libretto by A.M. Willner and Heinz Reichert, was first performed in Monte Carlo at the Théâtre de l'Opéra on March 27, 1917. "In its musical organization *La rondine* follows a characteristic Puccinian motivic pattern in which there is more room than usual for extended melodies, that are in turn often broken down into recurring motifs. Second Empire Paris is evoked by frequent waltz rhythms of the slower French rather than the Viennese variety; but there are also occasional hints of more modern dances such as the tango, one-step and even (in the lovers' duet in Act 2 'Perche mai cercate') the slow foxtrot. The large orchestral forces are delicately handled, and a number of harmonic audacities worthy of *La fanciulla del West* (unrelated parallel chords, moments of bitonality, unresolved dissonances) merely add piquancy to a score of unusual elegance. The main musical weight is thrown into Act 2, where two of the waltz themes are combined vertically, and whose concertato remains the lyrical pinnacle of the opera." Julian Budden in *Grove Music Online*.

(25886)

\$500



The Composer “At the Height of His Powers”

207. PUCCINI, Giacomo 1858-1924

Turandot *Dramma lirico in tre atti e cinque quadri* di G. Adami e R. Simoni *L'Ultimo duetto e il finale dell' opera sono stati completati da F. Alfano* *Riduzione per canto e pianoforte* di G. Zuccoli (A) *Lire 60*. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 119772], [1926].

Large octavo. Original publisher's decorative ivory cloth-backed boards printed in color, decorative endpapers. 1f. (recto half-title with vignette printed in sepia, verso copyright notice), 1f. (recto bust-length frontispiece photographic reproduction of the composer by Platinotipia Bertieri in Torino-Mentone with facsimile autograph signature to lower margin, verso blank), 1f. (recto title, verso blank), 1f. (recto table of contents, verso blank), 1f. (recto cast list, verso blank), 1f. (named cast list, instrumentalists, and other personnel), 1f. (recto part-title with vignette printed in sepia, verso

blank), 1f. (recto description of Act I, verso blank), 146, 3ff., 147-206, 1f., 207-284, 3ff., 285-388, 1f., 389-398 pp. 1f. (small circular device printed in sepia). Decorative upper board, vignettes, and head- and tailpieces, vignettes, and devices by Cisari. Named cast includes Rosa Raisa, Francesco Dominici, Carlo Walter, Michele Fleta, Maria Zamboni, Giacomo Rimini, Nello Palai, Giuseppe Nessi, and Aristide Baracchi, under the direction of Arturo Toscanini. Publisher's blindstamp dated March [19]26 to lower inner margins of initial leaves. Binding slightly worn, bumped, soiled, and shaken; split at hinges. Occasional light wear, foxing, and soiling to margins; some small rust stains. A very good copy overall.

First Edition of the first version of the opera. Hopkinson 12A. Schickling 91.E.1.

Turandot, to a libretto by Giuseppe Adami and Renato Simoni after Carlo Gozzi's dramatic fairy-tale, was first performed in Milan at the Teatro alla Scala on April 25, 1926. "There is no Italian opera, before Turandot, in which such an organic attempt is made to integrate music and drama... Puccini was now at the height of his powers, inventing colouristic effects which are violent and jewel-like at the same time... Unfortunately Puccini did not complete his last masterpiece, but if he had lived he would have worked to remove every incongruity, as he had done on other occasions. We are left with a splendid and exceptionally extensive 'fragment', produced by an artist at the peak of his creative and intellectual form." Gabriella Biagi Ravenni and Michele Girardi in *Grove Music Online*. (25889) \$750

208. **RAVERA, Nicolo-Teresio 1851-?1929**

Le Divorce de Pierrot Opéra-Comique en 1 acte et 2 tableaux de MM. André Lénéka et A. Gandrey Musique de N. -T. Ravera Prix: 6 Francs Net. [Piano-vocal score]. Paris: Paul Dupont [without PN], [ca. 1892].

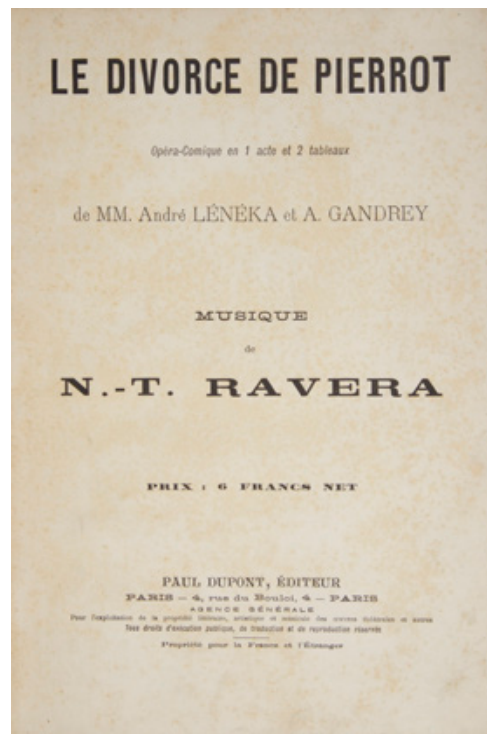
Octavo. Quarter contemporary light blue cloth with stiff mottled paper boards. 1f. (title), 1f. (named cast list for the first performance), 1f. (table of contents), 57, [i] (blank) pp. Named cast includes Soulacroix as Pierrot and Molé-Truffier as Pierrette. Small bookseller's label to corner of upper pastedown. Some leaves with instrumental cues, tempo indications, accidentals, and other performance annotations in French in gray and blue pencil. Boards slightly worn, soiled, bumped, and scuffed. First leaves tender and somewhat soiled and browned; moderate foxing; small tear with competent repair to lower blank margins of pp. 27-32, not affecting music.

First Edition. Scarce. Lesure II p. 150. OCLC nos. 77598068, 842339142.

Le Divorce de Pierrot was first performed in Paris at the Opéra-Comique in 1892.

Ravera was an Italian composer who studied piano, organ, and composition at the Conservatorio di Milano. He resided in Paris, where he composed several notable operas as well as chamber and solo works for voice and piano. (26290)

\$45



209. **RAVERA, Nicolo-Teresio 1851-?1929**

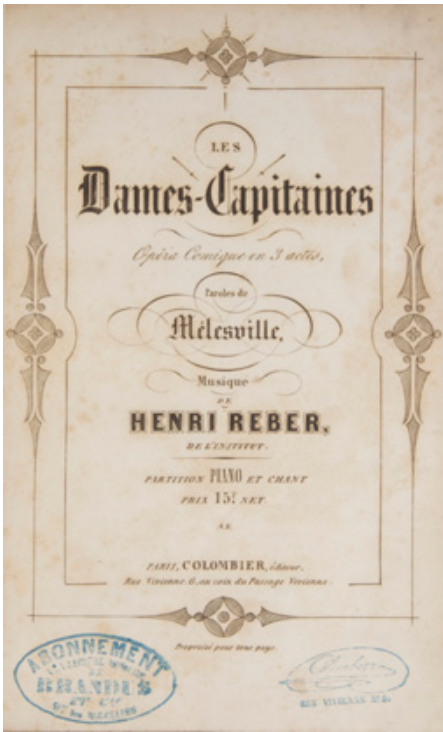
Lucette et Colin Opéra-Comique en un Acte Paroles de Mr. Henry Bryon... Partition Piano et Chant Prix net: 5f.. 2ème Édition. [Piano-vocal score]. Paris: Emile Chatot [without PN], [ca. 1890].

Octavo. Quarter light brown cloth with brown pebbled paper boards, titling gilt to spine, marbled endpapers. 1f. (lithographic title by Donjean printed in red), 1f. (dedication, named cast list and table of contents), 36 pp. Named cast includes de Gieter and Blondel. Binding slightly worn, rubbed, and stained; small bookseller's label to lower outer corner of front pastedown. Cropped, slightly affecting title; slightly browned; light foxing and soiling, heavier to several leaves; very light creasing along central portion of some leaves; occasional transpositions and additional minor annotations in pencil.

Second edition. Scarce. Lesure II, p. 103. Worldcat (4 copies of the first and second editions only, at Harvard, the University of California at Berkeley, the Southern Baptist Theological Seminary, and the Bibliotheque Nationale de France). OCLC nos. 21812094, 842339149, 49562585.

Lucette et Colin was first performed in Paris at the Concert de la Pépinière on October 18, 1889. (26293)

\$50



210. **REBER, Henri 1807-1880**

Les Dames-Capitaines Opéra Comique en 3 actes, Paroles de Mélesville... Partition Piano et Chant Prix 15F. Net. [Piano-vocal score]. Paris: Colombier [PN C. 2022.], [1857].

Large octavo. Full modern maroon cloth, pink marbled endpapers. 1f. (decorative title), 1f. (named cast list and table of contents), 298 pp. Music engraved. Named cast includes Barbot, Couderc, Beckers, Ste. Foy, Vandenheuvel-Duprez, Revilly, Lemerrier, Lejeune, Duvernoy, and Coutans. Publisher's handstamps to title and p. 137. Minor to moderate to foxing; some browning and soiling; scattered staining; some edge tears, occasionally affecting music; minor annotations in pencil to table of contents; lacking pp. 257-58.

First Edition. Lesure II, pp. 114-15. OCLC no. 21823572.

Les dames-capitaines, to a libretto by M. Mélesville, was first performed in Paris at the Opéra-Comique (Favart) on June 3, 1857.

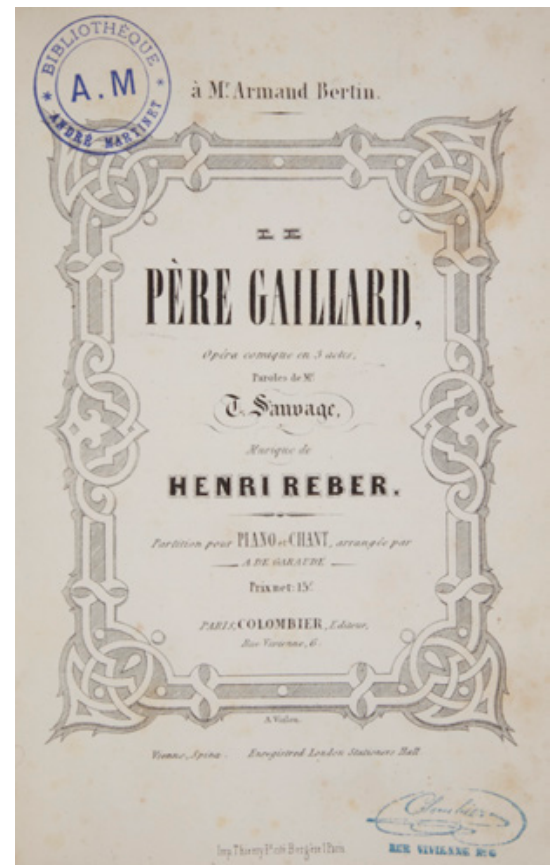
"Reber is remembered almost entirely for his *Traité d'harmonie*, which was first published in 1862 and (with additions to the first reissue by Théodore Dubois) went through many editions. His musical output was small, but was distributed throughout his career. It gives a true reflection of its creator, who might be called a belated classicist having small regard for the masters of his own century, except perhaps for Schubert." Frédéric Robert in *Grove Music Online*. (26243) \$40

211. **REBER, Henri 1807-1880**

Le Père Gaillard, Opéra comique en 3 actes, Paroles de Mr. T. Sauvage... Partition pour Piano et Chant, arrangée par A. de Garaudé Prix net: 15f.. à Mr. Armand Bertin. [Piano-vocal score]. Paris: Colombier [PN C. 1523.], [ca. 1852-1860].

Large octavo. Quarter contemporary dark red leather with matching pebbled paper boards with initial "M" stamped to upper, spine with titling and rules gilt, marbled endpapers. 1f. (recto title printed within decorative borders by A. Vialon, verso blank), 1f. (recto named cast list and table of contents, verso blank), 260 pp. Named cast includes Bataille, Andréa Favel, Talmont, Meyer-Meillet, Bicquier, Felix, Duvernoy, Sainte-Foy, Carvalho, Decroix, and Nathan. Printer's note "Imp Thierry Fs. Cite Bergere. 1, Paris" to lower margin of pp. 1 and 260; handstamps of publisher and Bibliothèque André Martinet to title. Binding slightly worn and rubbed; small contemporary label with manuscript shelfmark "32" in purple ink to upper. Slightly foxed internally.

First Edition, [?][later issue]. Lesure II, p. 114-115. OCLC no. 46933341.



La père Gaillard, to a libretto by Thomas Sauvage, was first performed in Paris at the Opéra-Comique (Favart) on September 7, 1852.

"In 1851 [Reber] was appointed professor of harmony at the Conservatoire, and in 1853 the success of Le père Gaillard resulted in his election to the Institut as Onslow's successor." Frédéric Robert in Grove Music Online. (26188) \$100

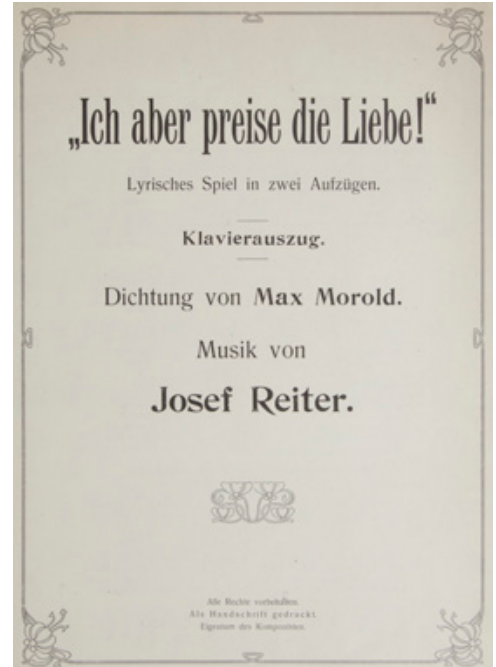
212. **REITER, Josef 1862-1939**

"Ich aber preise die Liebe!" Lyrisches Spiel in zwei Aufzügen. Klavierauszug. Dichtung von Max Morold. [Piano-vocal score]. [Wien]: [Josef Reiter] [without PN], [1912].

Folio. Original publisher's dark ivory printed wrappers with titling within decorative border. [1] (title), [2] (named cast list), 217, [i] (blank) pp. Facsimile of manuscript. Handstamp of Otto Maass in Wien to upper wrapper and lower margin of title. Wrappers worn, browned, and soiled, with an "X" in blue and minor annotations in pencil to upper; spine frayed with minor loss; upper partially and lower fully detached. Some soiling, staining, and occasional small tears to margins, not affecting music; corners slightly turned and creased.

First Edition. Rare. MGG 1963, Vol. 11. Not in Grove Music Online. Worldcat (2 copies only, at Harvard and the Zentralbibliothek Zurich). OCLC nos. 49827856, 638243197.

Ich aber preise der Liebe was first performed in Dessau in 1912. (26366) \$60



“The Best of the Love Music is Radiantly Beautiful”

213. **RESPIGHI, Ottorino 1879-1936**

Belfagor Commedia lirica in un prologo, due atti, un epilogo di Claudio Guastalla dalla commedia di Ercole Luigi Morselli... Canto et pianoforte (A) Fr. 20. [Piano-vocal score]. Milano: G. Ricordi E C. [PN 119039], [1923].

Large octavo. Original publisher's boards illustrated in color by C. Fratino. 1f. (half-title), [i] (frontispiece illustration of the composer), [i] (copyright notice), 1f. (title), 1f. (dedication to the memory of Ercole Luigi Morselli), 1f. (cast list), 1f. (table of contents), 1f. (part-title with decorative device), 319, [i] (blank) pp. Publisher's blindstamp dated April [19]23 to inner lower margins of preliminary leaves. Publisher's decorative postage-style stamp by Cisari with a price of 40 lire pasted over original price (20 lire). With unpaginated part-title with decorative vignette by Cisari preceding prologue,

epilogue, and both acts. Boards slightly worn; corners bumped head and tail of spine slightly frayed. Rusted staples at inner margins; occasional light creasing, slightly affecting music. A very good copy overall.

First Edition of the first version. Scarce. OCLC no. 21821873.

Belfagor, to a libretto by Claudio Guastalla, after Ercole Luigi Morselli's play of the same name, was first performed in Milan at the Teatro alla Scala on April 16, 1923. "As usual in Respighi... there is much to admire in the picturesque orchestration; and the best of the love music is radiantly beautiful. The harmony is sometimes bold by his standards, especially in the devil music which repeatedly features superimposed 4ths, perfect and augmented. The relatively familiar Belfagor overture (a concert piece based on material from the opera) brings some of the best ideas together in a conveniently compact form." John C.G. Waterhouse in *Grove Music Online*. (26288) \$175

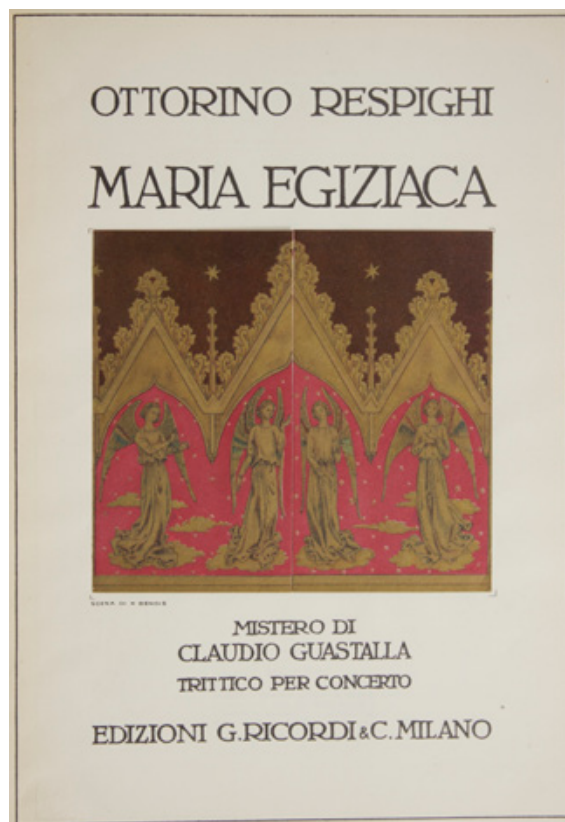
214. **RESPIGHI, Ottorino 1879-1936**

Maria Egiziaca Mistero Trittico per Concerto Poesia di Claudio Guastalla Riduzione per Canto e Pianoforte di Guido Zuccoli Prezzo (A) Lire 20. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 122341], 1931.

Large octavo. Original publisher's binding designed by Cisari illustrated in color, decorative endpapers. [i] (descriptions of scenery and costumes), 1f. (secondary title by N. Benois with small folding illustration in color laid down), [i] (title), [i] (copyright notice), 1f. (cast list), 1f. (table of contents), 1f. (half-title), 1f. (scene description), 1f. (part-title), 92 pp. Each episode with its own unpaginated part-title. Binding slightly worn, bumped, soiled, and foxed; split at hinges. Very lightly browned; some outer corners slightly creased; occasional light offsetting, staining, and soiling, not affecting music.

Probable second version, first issue. (see OCLC no. 48902121).

Maria egiziaca, to a libretto by Claudio Guastalla after Domenico Cavalca's Le vite dei santi padri, was first performed in a semi-staged version in New York at Carnegie Hall on March 16, 1932. The first fully-staged performance took place in Venice at the Teatro Goldoni on August 10, 1932. "Respighi matched Guastalla's consciously archaic libretto with an austere evocative score in which Gregorian, Renaissance and Monteverdian influences are evident. The small orchestra even includes a harpsichord, which occasionally accompanies recitatives on its own. These 'archaizing' tendencies are not as thoroughgoing as in, say, the Lauda per la Natività del Signore (among the composer's non-operatic works): the opera's first orchestral interlude even begins with an incongruous, albeit fleeting, echo of Richard Strauss. Yet at its best – for example, in Mary's magnificent aria 'O bianco astore', addressed to the angel in the central episode – the music rises to heights of calm dignified spirituality that are rare in Respighi. Highlights of this calibre help to explain why Maria egiziaca, uneven though it is, has become his most frequently performed opera in Italy." John C.G. Waterhouse in *Grove Music Online*. (26158) \$135





Music with “Kaleidoscopic Colourfulness”

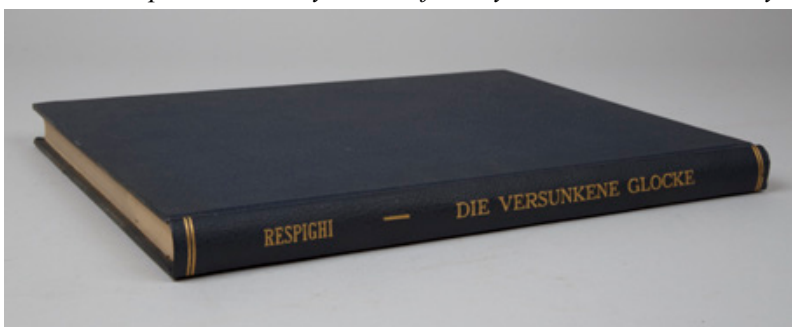
215. RESPIGHI, Ottorino 1879-1936

Die versunkene Glocke Oper in vier Akten nach dem Drama von Gerhart Hauptmann italienische Fassung von Claudio Guastalla *La campana sommersa* Opera in Quattro Atti Libretto di Claudio Guastalla dal Dramma di Gerhart Hauptmann... Deutscher Text von Werner Wolff Vollständiger Klavierauszug mit Deutschem und Italienischem Text von F.H. Schneider. [Piano-vocal score]. Berlin: Ed. Bote & G. Bock [PN B. & B. 19708], [1927].

Folio. Full contemporary dark blue textured cloth, titling gilt to spine. 1f. (frontispiece photograph of the composer by Becker & Maass in Berlin, with facsimile autograph signature), [i] (title), [i] (cast list), 1f. (translator's note), 3-284 pp. Text in German and Italian. Printer's note to lower margin of p. 284. Trimmed; very lightly browned; some very light dampstaining and slight cockling to lower inner margins; occasional light soiling. "Rezensions-Exemplar" handstamped to upper inner corner of p. 3, slightly affecting text. An attractive copy overall.

First Edition. OCLC no. 4561399.

La campana sommersa, to a libretto by Claudio Guastalla after Gerhart Hauptmann's play Die versunkene Glocke, was first performed in Hamburg at the Stadttheater on November 18, 1927. Respighi "responded vividly to the fantasy elements in the story. The first act, set in the realm of the fairies,



contains music whose kaleidoscopic colourfulness can fully match that in his best tone poems. Haunting, too, are the various chiming, tolling effects that reverberate through the score (and not only at the opera's climax)." John C.G. Waterhouse in Grove Music Online. (26383) \$150



The “Most Famous” of the Composer’s Opéras Bouffes

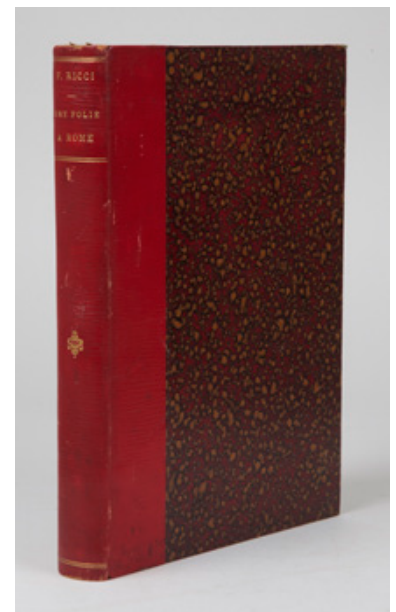
216. RICCI, Federico 1809-1877

Une Folie à Rome Opera Bouffe en trois Actes Poème de M. Victor Wilder... Représenté pour la 1ère fois au Théâtre des Fantaisies-Parisiennes, le 30 Janvier, 1869. Partition Piano et Chant.... Prix net: 20f... Accompagnement de Piano par M. Charles Constantin. [Piano-vocal score]. Paris: Léon Escudier [PNs L.E. 2973; 2959], [1869].

Large octavo. Quarter contemporary red morocco with marbled boards, titling gilt to spine, marbled endpapers, original publisher's wrappers with catalog to lower bound in. 1f. (title), 1f. (named cast list and table of contents), 353, [i] (blank) pp. Lithographed. Named cast includes Marimon, Persini, Decroix, L. Ketten, Arsандаux, Soto, and Francisque. "Deuxième Édition" printed to upper wrapper; list of instruments printed to upper margin of first page; publisher's handstamp to lower margin of title. Supplement ("Changements et Points D'Orgue introduits par Mademoiselle Marimon dans son rôle") to pp. 351-353. Binding slightly worn; wrappers slightly worn and soiled. Scattered minor foxing and signs of wear; occasional staining and wear; endpapers and margins of preliminary leaves somewhat browned. A very good copy overall.

Lesure II, pp. 165-166. OCLC no. 15091912.

Une folie à Rome, to a libretto by Victor Wilder, was first performed in Paris at the Théâtre des Fantaisies-Parisiennes on January 30, 1869. "After Federico left Russia for Paris in 1869 he enjoyed an Indian summer of popularity as a composer of French opéras bouffes. The most famous of these, Une folie à Rome (1869, Paris), was originally composed in Italian as Carina (though first performed in Italian as Una follia a Roma) and was also given with great success at Genoa under Angelo Mariani. In 1876 he retired to Conegliano in the Veneto, where he died the following year leaving his last opera, Don Quichotte, uncompleted." Julian Budden in Grove Music Online. (26254) \$90





“One of the More Individual Voices in Italian Opera of the Period”

217. RICCI, Luigi 1805-1859

Chiara di Rosembergh Melodramma in due atti... Dall' Editore Dedicato alla Signora Stefania Favelli... Fr [blank]. [Piano-vocal score]. Milano: Gio. Ricordi [PNs 5606-10; 5614-16; 6442-47; 6663; 6700-5], [1832-1833].

Oblong folio. Disbound. 1f. (title), [3] (table of contents with plate and page numbers), [4] (named cast list), 5-216 pp. Each piece with its own plate number, imprint, price, and secondary pagination. Engraved. Uncut. Named cast includes Sacchi, Spiaggi, Giuditta Grisi, Bernardo Winter, Badiali, Vincenzo Galli, and Macchi, with sets by Alessandro Sanquirico. Occasional performance annotations in pencil. Some soiling, creasing, and fraying, heavier to outer leaves; minor loss to blank upper corners of title, not affecting text; several leaves slightly foxed; some cockling; lacking p. 217 (the final page).

First Edition. Scarce. Catalogo Ricordi online. OCLC no. 46995094.

Chiara di Rosembergh, to a libretto by Gaetano Rossi, was first performed in Milan at the Teatro alla Scala on October 11, 1831. "Luigi Ricci's is one of the more individual voices in Italian opera of the period. His chief gift was for comedy, to which he brought not only a complete mastery of the traditional devices but also a new, robust buffo manner characterized by a wealth of bouncing allegretto melodies, mostly in duple time, and a not infrequent use of folk tune... The comic numbers of Chiara di Rosembergh were the most celebrated, but elsewhere there are bold strokes of harmony and rhythm that show an ability to rise to the serious dramatic occasion." Julian Budden in Grove Music Online. (26898) \$175



“Studded with Infectious Melodies”

218. RICCI, Luigi 1805-1859 and Federico RICCI 1809-1877

Crispino e La Comare Melodramma Fantastico-Giocosso in quattro Atti di F.M. Piave... Prezzo net: 15 L. [Piano-vocal score]. Paris: Léon Escudier [PN L.E. 2378.], [ca. 1864].

Large octavo. Quarter contemporary maroon morocco with marbled boards, spine in ruled compartments with titling and initials "G.S.," marbled endpapers. 1f. (title), 1f. (cast list and table of contents), 336 pp. Lithographed. Publisher's handstamp to lower margin of title; printer's note to lower margin of table of contents. Binding slightly worn, rubbed, and bumped; split at hinges. Occasional light soiling and staining; several leaves with small perforations or minor creasing to outer margins, occasionally affecting music; pp. 56-57 partially detached.

Probable First French Edition of the first version. Lesure II pp. 165-166. OCLC no. 21848616.

Crispino e la comare, to a libretto by Francesco Maria Piave after the old Venetian comedy Il medico e la morte, was first performed in Venice at Teatro San Benedetto on February 28, 1850. "The Riccis' score is studded with infectious melodies, largely in dance rhythms, but it is old-fashioned in its use of predictably symmetrical forms. Annetta, a role performed by Patti, Tetrizzini and Galli-Curci, has the most grateful arias, particularly 'Io non sono più l'Annetta', in Act 2. A once-famous buffo speciality was the trio of the squabbling doctors, 'Di Pandolfetti medico' (Act 3). The work, which was staged in Paris in 1869 as Le docteur Crispin (translated by Nutter), possesses a naive charm and humour that justifies its occasional revival." William Ashbrook in Grove Music Online. Luigi and Federico Ricci were brothers. (26247) \$75

219. RICHARTZ, Willy 1900-1972

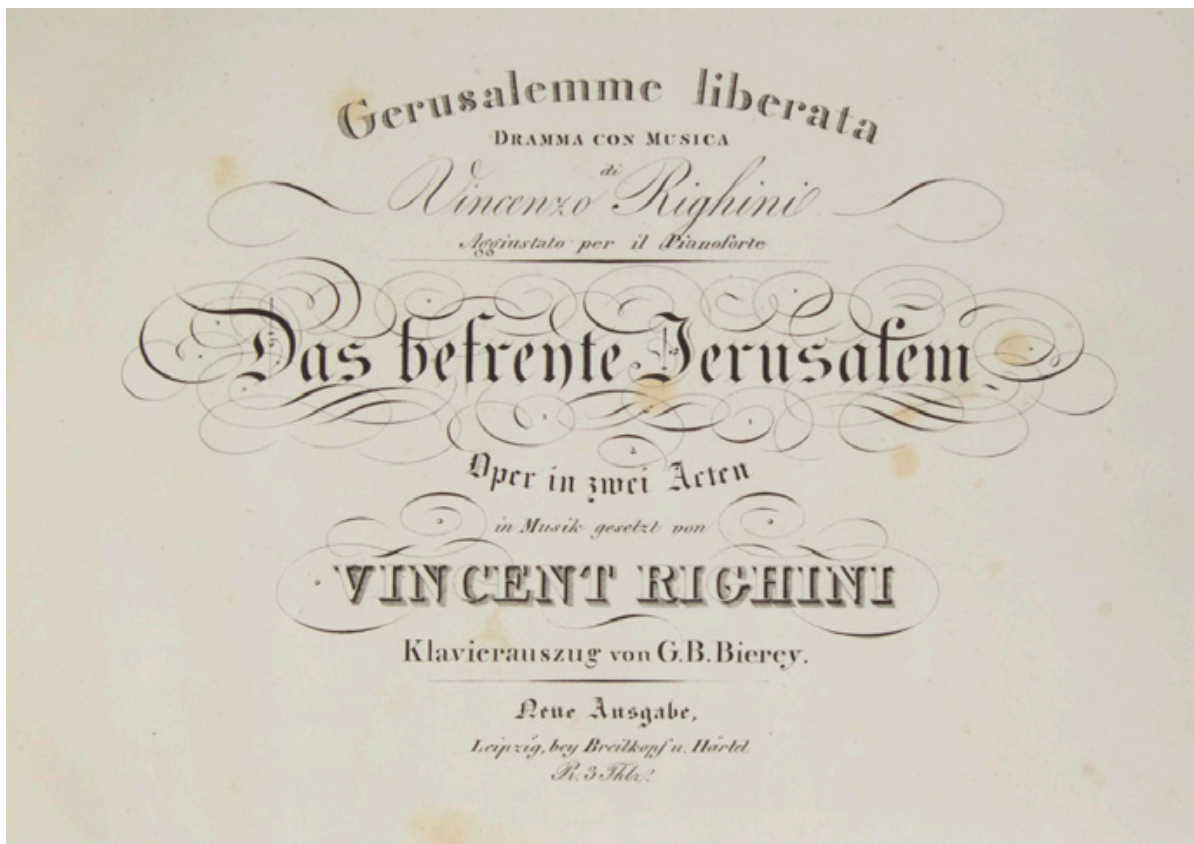
Die tanzende Helena Operetta in drei Akten von Leo Lenz und Richard Bars... Gesang-Klavier-Heft. [Piano-vocal score]. [Celle... Köln]: [Hermann Moeck Verlag... Charly Oehl] [PN M.Ch.Oe.15], [ca. 1940s or 1950s?].

Folio. Stapled. Original publisher's ivory and blue illustrated wrappers by Schlipphacke. 3 (table of contents), 4-22 pp. Publisher's imprint to verso of upper wrapper. Copyright notice ("Copyright by Musikverlag Charly Oehl, Köln... ") to first page of every number. Without title. Wrappers slightly worn and soiled. Uniformly browned.

[?] **First Edition** of nine numbers from the operetta. Rare. Worldcat (2 copies only, at the Deutsche Nationalbibliothek and the Zentralbibliothek in Zurich).

Richartz was a German composer and conductor who is remembered principally for operettas such as Die tanzende Helena (1941), film music, and popular songs. (26328) \$75





220. **RIGHINI, Vincenzo 1756-1812**

Gerusalemme liberata *Dramma con musica...* *Aggiustato per il Pianoforte* *Das befreyte Jerusalem Oper in zwei Acten...* *Klavierauszug von G.B. Bierey. Neue Ausgabe...* Pr. 3 Thlr. [Piano-vocal score]. Leipzig: Breitkopf u. Härtel [PN 4119], [1825].

Oblong folio. Full contemporary light brown publisher's printed boards with "Ferdinand Gruner" printed to upper within decorative border, blue leather title label gilt to spine, green edges, original publisher's dark teal upper wrapper with titling within decorative border bound in. 1f. (title), 1f. (cast list and table of contents), 74 pp. Lithographed. Text in Italian and German. "Bd. 16. No. 16" and "No. 16 & Bd." in an early hand to upper board and wrapper, respectively. Binding slightly worn and stained. Occasional light browning and foxing. An attractive copy overall.

Second edition. Twyman, pp. 308-321. Schneider "200 Jahre Musikalische Lithographie," p. 52. OCLC no. 21862765. RISM R1566.

Gerusalemme liberata, to a libretto by Antonio de Filistri da Caramondani after Tasso, was first performed in Berlin on January 24, 1803. "Righini was mainly an opera composer, moving in the course of his career from opera buffa to opera seria. While little is known about his comic operas, his Berlin operas typify the late Metastasian opera in hybrid Italian-French style that were so much in favour at the Prussian court. The allegiance to Metastasian principles, subscribed to by the court poet Antonio Filistri de' Caramondani, rested on the still accepted view of court opera as representative opera, with its emphasis on ethical models and political allegory. This traditional dramaturgical structure, however, was enriched with elements taken from tragédie lyrique such as action-packed introduzioni, scene complexes, and ballets. Through his use of contrasting tempos and sectionalization in arias and ensembles, and through his dramatic use of instrumentation, Righini followed the tendencies towards heightened drama characterizing opera seria of his time. His ability to combine cantabile melody with rich orchestration was admired by his contemporaries as exemplifying the perfect German-Italian hybrid style." Christoph Henzel in *Grove Music Online*. An attractive example of early music lithography. (26010) \$185

Heldengesänge
aus der Oper: Tigranes

von

V. Righini.

Mit italienischem und deutschem Texte.

Für das Pianoforte ausgezogen

von

M. G. Fischer.

(Der deutsche Text ist von D. Ch. Schreiber.)

Bei Breitkopf und Härtel in Leipzig

Pr. 3 Thlr.

221. **RIGHINI, Vincenzo 1756-1812**

Heldengesänge aus der Oper: Tigranes... Mit italienischem und deutschem Texte. Für das Pianoforte ausgezogen von M.G. Fischer (Der deutsche Text ist von D. Ch. Schreiber.)... Pr. 3 Thlr. [Piano-vocal score]. Leipzig: Breitkopf und Härtel [PN 1421], [1809-10].

Oblong folio. Original publisher's blue-gray printed wrappers with titling within decorative border to upper, table of contents within decorative border to lower. 1f. (title), 86 pp. Typeset. Text in Italian and German. Disbound. Wrappers slightly worn and foxed; detached. Slightly worn, browned, and foxed, heavier to some leaves; small perforation to lower margin of final leaf, not affecting music. A very good copy overall.

First Edition (?second issue) of fifteen numbers from the opera. Lederbur p. 467. OCLC nos. 26769648, 916146394. BUC p. 891. RISM R1577. Not in Hoboken or Hirsch.

Tigrane, to a libretto by Antonio de Filistri de' Caramondani, was first performed in Berlin on February 3, 1800. "The Berlin operas represent the peak of Righini's work... [They] were famous in their time and were praised for the way in which they combined expressive, authentically Italian vocal writing with German craftsmanship, but above all for their instrumentation, as in the 'sublime' horn, bassoon and cello trio in Tigrane..." Gudrun Becker-Weidmann in Grove Music Online. (25900) \$500



222. ROSSI, Federico ca. 1866-1895

I Roumakal Scene Messicane in Tre Atti e Quattro Parti Versi di Flaminio Furno... Prima rappresentazione: Vercelli, Teatro Civico, 6 Febbraio 1895 Riduzione per Canto e Pianoforte di Gaetano Luigi Zinetti 3411 Netti Frs. 15.– Mk. 12.– [Piano-vocal score]. Milano: Alessandro Pigna [PN G. 3411 G.], [1895].

Octavo. Original publisher's illustrated wrappers printed in red, gray, and black, with price of "15 lire nette" to lower. 1f. (half-title), [i] (title), [i] (copyright notice), 1f. (cast list), 1f. (table of contents), 159, [i] (blank) pp. Vendor's blue embossed label to lower outer corner of half-title. Wrappers soiled, foxed, and stained, with some chipping, folding, and slight loss to margins; manuscript titling in blue crayon to spine, reinforced with masking tape; upper edge foxed. Upper hinge and preliminary leaves partially

detached and torn at inner margins. Some browning and foxing; outer corners somewhat creased and turned; half-title with some soiling and staining.

First Edition. Scarce. Worldcat (3 copies only, at the Universities of California, Berkeley and Oxford, and the National Library of Sweden). OCLC nos. 47041521, 924437915.

I Roumakal was first performed in Vercelli at the Teatro Civico on February 6, 1895. (26282) \$50

223. ROSSI, Lauro 1812-1885

Cleopatra Tragedia lirica in 4 Atti di M.D' Arienzo... Rapresentata la 1.a volta al Teatro Regio di Torino il 5 Marzo 1876 Riduzione per Canto e Pianoforte... L'Opera Completa L. 40. [Piano-vocal score]. Torino: Giudici e Strada [PNs 12300-12317], [1876].

Large folio. Original publisher's decorative upper wrapper. 1f. (fine frontispiece lithograph of a scene from the opera), 1f. (decorative title with plate numbers and prices for individual pieces), 1f. (named cast list), 1f. (table of contents with plate and page numbers), 296 pp. Each piece with its own plate number and secondary pagination. Engraved. Partially uncut. Named cast includes Filippo Patierno, Romano Nannetti, Gustavo Moriami, Massimiliano Severi, Teresina Singer, Ebe Treves, and Angelina Rossi. Wrappers somewhat worn and soiled, detached; edges frayed and chipped. Moderately browned and foxed, with occasional minor soiling; signatures loose; final leaf detached and with crude repair, slightly affecting music; some corners turned and frayed; handstamp of an early owner, partially rubbed out, to front free endpaper and frontispiece, slightly affecting lithograph.



First Edition. Scarce. OCLC (3 copies only, nos. 21848728, 497335117).

Cleopatra, to a libretto by Marco D'Arienzo, was first performed in Turin at the Teatro Regio on March 5, 1876. "As a creative artist Rossi belonged to the generation of minor composers who achieved some individuality within the post-Rossinian tradition... Works like I falsi monetari and Il domino nero show a

real invention, combined with a flair for comedy that caused Felice Romani to consider Rossi Donizetti's successor in opera buffa... But Rossi was famous chiefly as an academic, and one of the first in Italy to show a genuine interest in the revival of old music." Julian Budden in *Grove Music Online*. (25903) \$125



Attractive Example of Early Music Lithography

224. ROSSINI, Gioacchino 1792-1868

Il Barbiere di Siviglia. Opera buffa in due Atti. Der Barbier von Sevilla. Komische Oper in zwey Aufzügen... Klavierauszug mit deutsch- und italienischem Texte... Pr. [erased] Rthlr. [Piano-vocal score]. Leipzig: Breitkopf und Härtel [PN 3671], [1822-1823].

Oblong folio. Modern black paper wrappers. 1f. (title), [1] (cast list and table of contents), [2]-174 pp. Lithographed. Text in Italian and German. Lacking upper wrapper; some loss to spine. Slightly worn, soiled, and browned; scattered foxing; cropped at upper margins, slightly affecting pagination and one tempo indication; occasional light creasing.

[?] **First Edition.** Rognoni, p. 445, no. 17. Gossett p. 274. Fuld pp. 124-125 (citing this as possibly the first).

"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." Philip Gossett in *Grove Music Online*.

Il Barbiere di Siviglia, to a libretto by Cesare Sterbini after Pierre-Augustin Beaumarchais's Le barbier de Séville and Giuseppe Petrosellini's libretto for Giovanni Paisiello's Il barbiere di Siviglia, was first performed at the Teatro Argentina in Rome on February 20, 1816. The opera is one of Rossini's most beloved works. An attractive example of early music lithography. (26300) \$500

225. **ROSSINI, Gioachino 1792-1868**

Il Barbiere di Siviglia Opera Buffa... Nuova Edizione Prezzo: 36 f. [Piano-vocal score]. Parigi: Pacini [PNs 2036-2148], [ca. 1830].

Folio. Half 19th-century dark green leather with marbled boards, titling gilt to spine. 1f. (title), 1f. (fine lithographic portrait of Pellegrini in the role of the Barber by Parent), 1f. (thematic table of contents), 218 pp. Engraved. Publisher's handstamp to lower margin of title. Binding quite worn and rubbed; upper 3" of spine split; shaken. Slightly worn; small annotation in ink to upper outer corner of front free endpaper; light to moderate foxing; portrait tissue guard creased; minor loss to outer margin of pp. 1-2, not affecting music.

Second Pacini edition (without several numbers from the opera). Gossett p. 273. OCLC no. 47041691. (26431) \$275



226. **ROSSINI, Gioachino 1792-1868**

Le Barbier de Séville de G. Rossini Arrangé Pour Le Piano Solo, par Pollini [1-2] Partie. Prix: 9f. [Piano score]. Paris: Chez Janet et Cotelle [PN 994s, 1029], [ca. 1824-1836].

Folio. Half 19th-century dark brown morocco with brown textured cloth boards, raised bands on spine in compartments with titling gilt. Part I: 1f. (title), 43, [i] (blank); Part II: 1f. (title), [i] (blank), 44-101, [i] (blank) pp. Engraved. Rare. A reissue of an edition originally published by Boieldieu jeune, ca. 1821-22. Lesure I pp. 35-36; II pp. 236-237. Worldcat (no copies of the Janet et Cotelle edition). OCLC no. 842375777 (1 copy only of the Boieldieu jeune edition, at the Bibliothèque nationale de France). *Il Barbiere di Siviglia*, to a libretto by Cesare Sterbini after Pierre-Augustin Beaumarchais' *Le barbier de Séville*, was first performed in Rome at the Teatro Argentina on February 20, 1816. The opera is one of Rossini's most beloved works.

Bound with:

Semiramis Opera Seria... Arrangé Pour Piano Solo [1-2] Partie Prix 12f. [Piano score]. Paris: Chez Janet et Cotelle [PNS 2098. J.C., 2099. J.C.], [ca. ?1834-1836]. Part I: 1f. (title), 79, [i]

(blank) pp.; Part II: 1f. (title), [1] (blank), 2-66 pp. Engraved. Publisher's handstamp to lower margin of titles. Pacini overpaste to original publisher's imprint. **Possible First Edition** of the piano solo score. Rare, possibly unique. Lesure II p. 126. No copies in Worldcat. *Semiramide*, a melodramma tragico to a libretto by Gaetano Rossi after Voltaire's *Sémiramis*, was first performed in Venice at the Teatro La Fenice on February 3, 1823

Binding rubbed and scuffed; remnants of bookplate to front pastedown. Light to moderate foxing; margins slightly browned, with some repairs; occasional light staining to *Le Barbier*; some offsetting to *Semiramis*. (26908) \$350





Ex Libris Contralto Sofia Scalchi-Lolli

227. ROSSINI, Gioachino 1792-1868

La Cenerentola ossia La Bontà in Trionfo Melodramma Giocoso in Due Atti di Jacopo Ferretti... Rappresentato per la Prima Volta al Teatro Valle in Roma il Carnevale del 1817. Riduzione per Canto e Pianoforte di Ales. Truzzi. [Piano-vocal score]. Milano... Napoli... Roma... Firenze: Ricordi [PNs 26706-26743], [1857].

Oblong folio. Half dark red leather with gilt titling to spine. 1f. (title), [i] (named cast list), [i] (index), 467, [i] (blank) pp., being

38 numbers from the opera each with individual pagination. Provenance: From the library of the noted contralto Sofia Scalchi-Lolli (1850-1922), with her name stamped in gilt to upper board. Binding considerably worn; boards detached. Some browning; occasional foxing; lacking four leaves (pp. 169-172, supplied in photocopy); single crease to title leaf; occasional minor defects.

Gossett p. 336, no. 10.

A dramma giocoso after Charles Perrault's Cendrillon and librettos by Charles-Guillaume Etienne for Nicolas Isouard's Cendrillon (1810, Paris) and Francesco Fiorini for Stefano Pavesi's Agatina, o La virtù premiata (1814, Milan), La Cenerentola was first performed in Rome at the Teatro Valle on January 25, 1817. "Written in a little over three weeks, the work quickly proved to be enormously popular in Italy and abroad. Although it was performed only intermittently in the years following the composer's death, it began to return to the repertory in the 1920s and early 1930s." Robert Orledge in *Grove Music Online*. Many distinguished singers, including Laure Cinti-Damoreau, Maria Malibran, Sofia Scalchi-Lolli, and Conchita Supervia, have interpreted the title role. Scalchi-Lolli had a successful career performing at numerous opera houses in Europe and the United States, including many performances at Covent Garden and the Metropolitan Opera. (23043) \$150

228. ROSSINI, Gioachino 1792-1868

Cenerentola Dramma giocoso in due Atti... Aschenbrödel komische Oper in zwey Aufzügen... Klavierauszug... Pr. 5 Rthlr. [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 4259], [ca. 1890].

Oblong folio. Full modern orange cloth with printed title label to spine, original publisher's decorative green wrappers bound in. 1f. (title), [1] (cast list and table of contents), 2-208. Lithographed. Text in Italian and German. Series title: "Breitkopf & Härtel's Bibliotheken für den Konzertgebrauch: Klavierauszüge... Gruppe V. Opern." Handstamps of Der Rath der Stadt in Leipzig, Neudörfer in Vienna, and Anton Goll in Vienna to wrappers and blank margins of title. Wrappers somewhat worn, soiled, and foxed. Very lightly browned; some foxing and occasional staining, mostly to blank margins; small repairs to lower blank margins of final leaves and lower wrapper, not affecting music.



A re-issue of the second Breitkopf & Härtel edition (first published in ca. 1826). Gossett p. 336. OCLC no. 16308508. (26886) \$120



“A Uniquely Rossinian Creation”

229. **ROSSINI, Gioachino 1792-1868**

[Le comte Ory]. *Il Conte Ory Melodramma giocoso in due atti di E. Scribe e Delestre-Poirson... Rappresentato per la prima volta al Grand' Opéra di Parigi il 20 Agosto 1828 Riduzione per canto et pianoforte di E. Muzio... Fr. 36 –*. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 22091-22116], [1849?].

Oblong folio. Handsome modern half blue-green morocco with patterned paper boards, paper title label printed in brown within decorative border inset to upper, raised bands on spine with paper title label printed in brown. 1f. (lithographic series title with bust-length portrait of Rossini by Corbetta within decorative borders with printed titles and composition dates of many of Rossini's operas), 1f. (title), [i] (named cast list), [i] (table of contents with plate and page numbers), 357, [i] (blank) pp. Each number with its own plate number, imprint, price, and secondary pagination. Music engraved. In publisher's slipcase with title label to upper. Partial handstamp of Tito Ricordi ("T.R.") dated [18]71 to lower corners of initial leaves; decorative monogrammatic handstamp to upper outer corner of series title, with contemporary signature ("Ermina Carletto") and shelf mark to upper margin. Text of series title commences "Nuova compiuta edizione di tutte le opere teatrali edite ed inedite... del celebre Maestro Gioachino Rossini." Inner margin of series title carefully reinforced with archival tape; scattered light foxing, heavier to some leaves; occasional minor stains to margins, not affecting music; slightly trimmed, affecting publisher's handstamp. Slipcase worn. An attractive copy overall.

Scarce. Gossett: *The Operas of Rossini*, p. 507, no. 6. [Catalogo Ricordi online](#).

Le comte Ory, to a libretto by Eugène Scribe and Charles-Gaspard Delestre-Poirson after their own play, was first performed in Paris at the Opéra on August 20, 1828. "Though sometimes designated an opéra comique, *Le comte Ory* is a uniquely Rossinian creation with skilfully structured ensembles and a sophistication in the orchestral and vocal writing that transcends anything to be found in the works of such composers as Auber or Hérold. It is a wry and witty piece that appropriates and develops the gentle guying of the romantic sensibility of *Il viaggio a Reims* while developing in the famous Act 2 trio, newly written, a degree of vocal and instrumental sensibility and sophistication that even Berlioz was bound to marvel at. The critic Henry Chorley noted that 'there is not a bad melody, there is not an ugly bar in *Le comte Ory*', adding that there is in the piece 'a felicitous curiousness in the modulations ... a crispness of finish, a resolution to make effects by disappointing the ear, which not only bespeaks the master's familiarity with the greatest classical writers, but also a wondrous tact in conforming to the taste of the new public whom he was to fascinate'." Richard Osborne in *Grove Music Online*. (25905) \$300



“The Finest of Rossini’s Several Essays in the Semiseria”

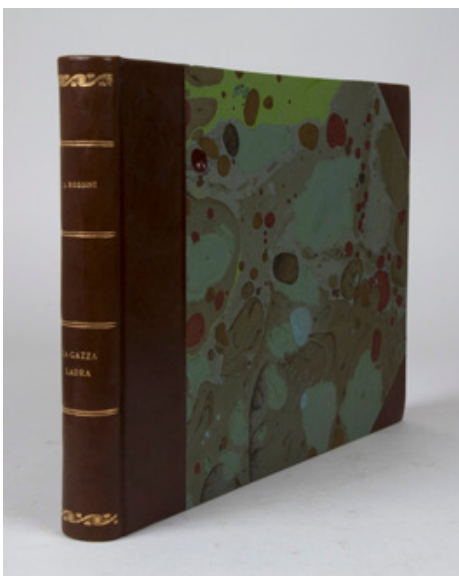
230. ROSSINI, Gioacchino 1792-1868

La Gazza Ladra Melodramma in due Atti. Die diebische Elster Oper in zwei Aufzügen... Klavierauszug... Pr. 6 Rthlr. [Piano-vocal score]. Leipzig: Breitkopf und Härtel [PN 3158], [1820].

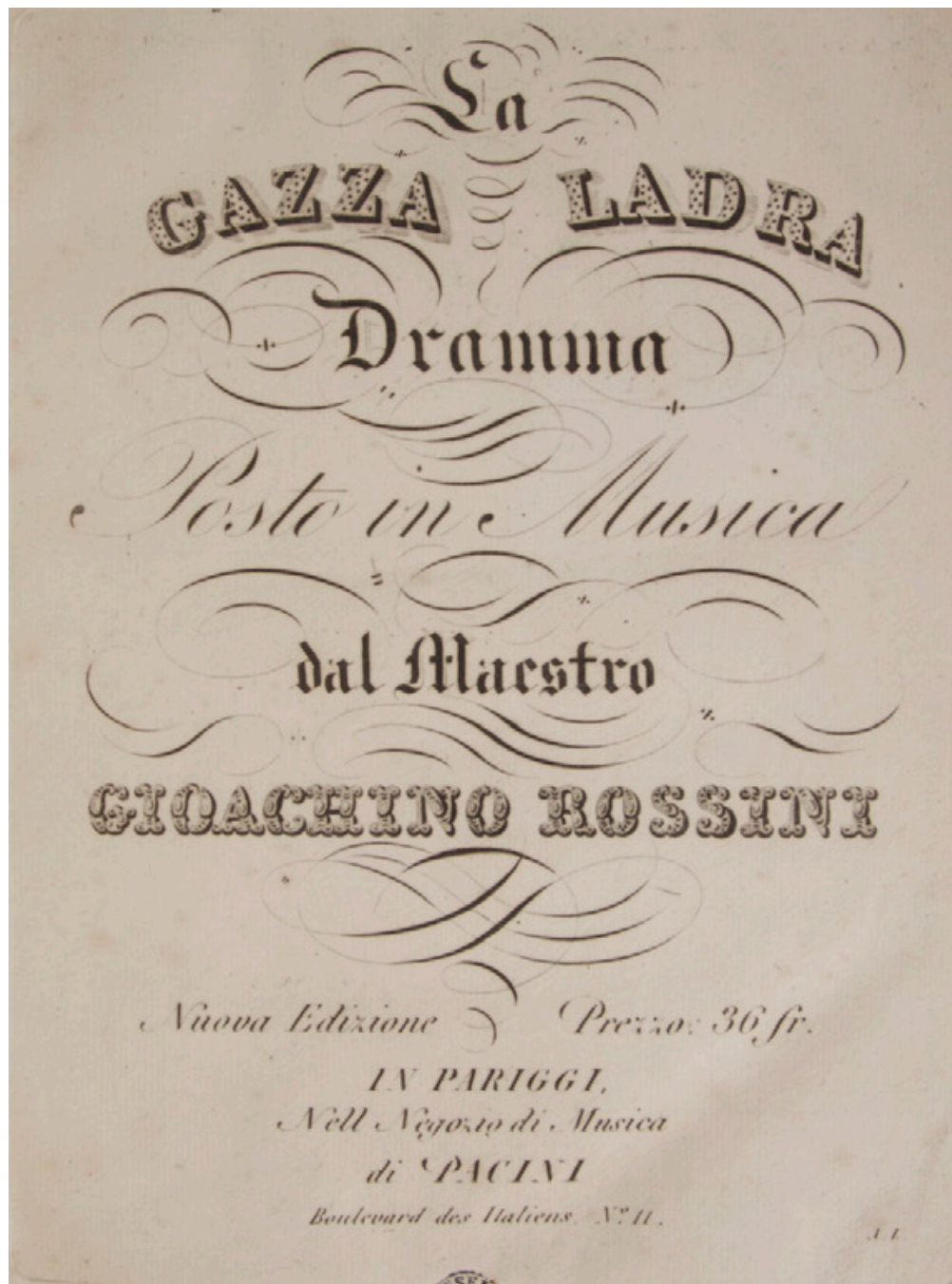
Oblong folio. Modern half dark brown calf with marbled boards, rules and titling to spine gilt. 1f. (title), [1] (cast list and table of contents), 2-232 pp. Lithographed. Text in Italian and German. With "Presso Gio. Ricordi Negoziante di Musica d'ogni genere..." overpaste to title.

Some browning, foxing, soiling, small tears, and minor dampstaining to margins of first and last leaves; trimmed at upper margin.

Second edition of the first version. Rognoni, p. 446, no. 21. Gossett p. 357.



La gazza ladra, to a libretto by Giovanni Gherardini after La pie voleuse by J.M.T. Badouin d'Aubigny and Louis-Charles Caigniez, was first performed in Milan at the Teatro alla Scala on May 31, 1817. "The score of the opera underwent extensive alterations and cutting in subsequent years. Rossini himself pointed the way with revised performing editions, supervised by himself, in Pesaro in 1818 and in Naples, at the Teatro del Fondo in 1819 and the S Carlo in 1820... Musically, La gazza ladra is the finest of Rossini's several essays in the semiseria that stretch from L'equivoco stravagante (1811) to Matilde di Shabran (1821). In this instance, the work can be seen to derive in part from the French drama larmoyant, in part from the so-called 'rescue' opera. The opera deals with a wide range of social groupings, and conforms to the tradition of the happy ending, the heroine saved from execution at the eleventh hour, even though in the original French play the heroine dies on the gallows." Richard Osborne in Grove Music Online. (26306) \$500



231. **ROSSINI, Gioachino 1792-1868**

La Gazza Ladra Dramma... Nuova Edizione Prezzo: 36 fr. [Piano-vocal score]. Parigi: Pacini [PNs 832-847], [1821-1822].

Folio. Full contemporary green textured cloth. 1f. (title), 1f. (thematic table of contents), [i] (blank), 2-265, [i] (blank) pp. Engraved. Uncut. Publisher's and vendor's handstamps to lower margin of title. Binding slightly worn, bumped, and discoloured; endpapers slightly stained with repair to small tear to upper margin of free front endpaper. Uniform light browning; occasional light soiling; outer margins slightly cockled; lower margins of outer leaves with minor stains; two repairs to outer margin of pp. 141-142; slight loss to blank lower margin of p. 151, not affecting music. An attractive copy overall.

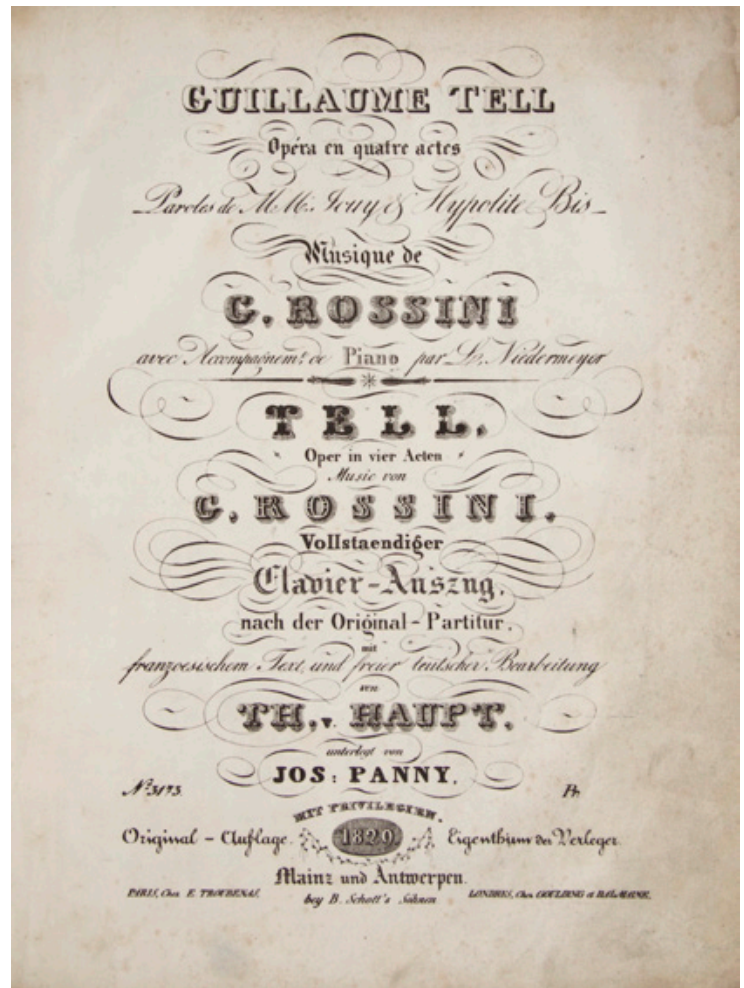
Second version, revised for the Naples production. Gossett p. 357. Zedda: *La gazza ladra*, p. 41. OCLC no. 181939537. (26409) \$350

The Composer's Last Opera

232. ROSSINI, Gioachino 1792-1868

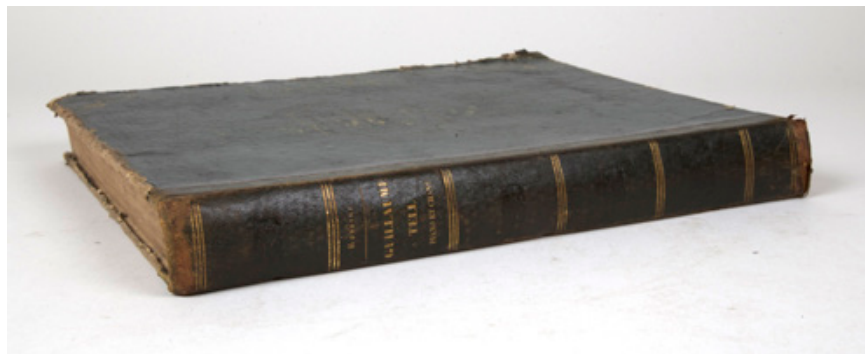
Guillaume Tell Opéra en quatre actes paroles de M.M. Jouy & Hypolite Bis... avec Accompagnemt. de Piano par L. Niedermeyer Tell, Oper in vier Acten... Vollstaendiger Clavier-Auszug, nach der Original-Partitur, mit franzoesischem Text, und freier teutscher Bearbeitung von Th. v. Haupt. unterlegt von Jos. Panny, No. 3173. Pr. [blank] Original - Auflage Mit Privilegen. [Piano-vocal score]. Mainz und Antwerpen: B. Schott's Söhnen. [PNs 3173, 3173.1-3173.21], 1829.

Folio. Half contemporary dark green morocco with green textured paper boards with titling to upper "Conservatoire Royal de Musique de Bruxelles Mr. Ferdinand Junghmans 2me Prix de Chant 1846" gilt. 1f. (title), [1] (cast list and table of contents), 2-410 pp. Title lithographed. Cast list, table of contents, and music engraved. Text in French and German. Binding quite worn, rubbed, and bumped. Some soiling to margins; some leaves with light to moderate foxing and small tears to outer margins, not affecting music; some offsetting to final leaves.



First German Edition of the first version. Gossett, p. 523. IMSLP (list of publisher's plate numbers). OCLC no. 25458764.

Guillaume Tell, to a libretto by Etienne de Jouy and Hippolyte-Louis-Florent Bis, based on Friedrich von Schiller's play Wilhelm Tell, was first performed in Paris at the Opéra on August 3, 1829. "Guillaume Tell, Rossini's last opera, is the new grand opéra he had been contracted to write under the terms of the agreement with the French government drawn up in 1824 at the time of his arrival as a resident in Paris... The choice of Schiller's Wilhelm Tell (1804) was both adventurous and shrewd. Whether or not Rossini intended this to be his last opera, it brings together elements of his art he had successfully developed over the previous 17 years. Schiller's original play engages themes in which the mature Rossini showed a special interest: among them, the political ideals of a conservative people who seek independence with peace, and the psychology of paternal relations. It also enabled Rossini to exploit further an underlying interest in the related genres of folk music, pastoral, and the picturesque." Richard Osborne in Grove Music Online. (25909) \$400





“A Work of Great Richness and Sophistication”

233. ROSSINI, Gioachino 1792-1868

L'italiana in Algeri Opera comica in due Atti... Pr. [Florins] 13 [Kreutzer] 30. [Piano-vocal score]. Magonza: B. Schott figli [PN 1277], [1818-1820].

Oblong folio. Half contemporary mid-brown calf with marbled boards, decorative dark red morocco title label gilt to upper, spine in decorative compartments gilt. 1f. (title with fine large vignette of a scene from the opera engraved by Contgen), 1-[2] (cast list and table of contents), 222 pp. Engraved. Text in Italian and German. Contemporary signature in black ink to front free endpaper. Binding somewhat worn and bumped; upper joint partially split. Some minor wear, soiling, browning, and foxing; small portion of corner of pp. 55-56 lacking, not affecting music. An attractive copy overall.

First Edition. With two spurious numbers. Gossett: "The Operas of Rossini," pp. 245 and 259-262. Rognoni p. 444, no. 11. OCLC no. 16970555.

L'italiana in Algeri, to a libretto substantially derived from Angelo Anelli's libretto for Luigi Mosca's *L'italiana in Algeri*, was first performed in Venice at the Teatro S Benedetto on May 22, 1813.

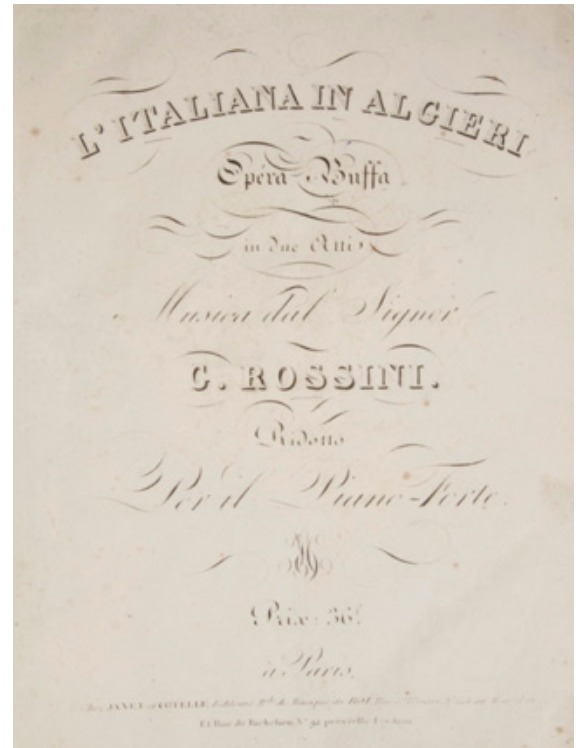
"The opera is Rossini's first buffo masterpiece in the fully fledged two-act form. It quickly won widespread popular acclaim in Italy and it was the first Rossini opera to be produced in Germany (1816, Munich) and France (1817, Paris)... L'italiana in Algeri is a work of great richness and sophistication. Formally it is an innovative piece, drawing Rossini's experience from his single-act farse into a larger context. It is also, despite being written at speed, notably free from any kind of self-borrowing. The numbers that were farmed out to another composer, gracious and decorous in an 18th-century style, are by contrast a reminder of how fiercely the flame of Rossini's own comic invention burns in this remarkable opera, which transcends Mosca's earlier effort as surely as Rossini's Il barbiere di Siviglia was shortly to transcend Paisiello's." Richard Osborne in *Grove Music Online*. (25910) \$1,500

234. **ROSSINI, Gioachino 1792-1868**

L'italiana in Algieri[!] *Opéra Buffa in due Atti... Ridotto Per il Piano-Forte. Prix: 36f.* [Piano-vocal score]. Paris: Janet et Cotelle [PN 2029. J.C.], [ca. 1825-1827].

Folio. Quarter black cloth with marbled boards, titling gilt to spine. 1f. (title), 1f. (named cast list, perhaps for an 1817 production at the Théâtre Italien in Paris), 201, [i] (blank) pp. Engraved. Text in Italian. Named cast includes Schiasetti, Amigo, Rossi, Bordogni, Zucchelli, Graziani, and Auletta. Vendor's handstamp to lower blank margin of title. Boards slightly worn, rubbed, and bumped. Minor internal soiling, foxing, and creasing to corners; occasional small stains, tears or perforations, affecting two notes on p. 201; early manuscript table of contents in pencil to lower blank portion of cast list, as well as occasional performance notes and passaggi.

An early edition. Scarce. Gossett p. 245. Worldcat (6 copies, only 3 of which are in the U.S.). OCLC no. 25142739. (26920) \$350



First Performed with Paganini Conducting

235. **ROSSINI, Gioachino 1792-1868**

Matilde di Shabran ossia Bellezza e Cuor di Ferro *Melodramma giocoso in due atti di Giacomo Ferretti... Rappresentato per la prima volta al Teatro Apollo in Roma il Carnevale del 1821 Riduzione per Canto e Pianoforte di EM. Muzio... Fr. 40 -.* [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 26041-26069], [ca. 1855].

Large oblong folio. Quarter contemporary dark red cloth with dark red textured paper boards, titling gilt to spine. 1f. (title), [i] (named cast list), [i] (table of contents with plate and page numbers), 516 pp. Each piece with its own imprint, price, plate number, and

secondary pagination. Music engraved. Named cast includes Fusconi, Parlamagni, Moncada, Lipparini, Fioravanti, and Ambrosi. Blindstamp of "G. Ricordi & C." dated February 1889 to lower inner margins of initial pages. Binding somewhat worn, rubbed, and bumped, with slight loss to lower outer corner of lower board; edges slightly worn. Margins slightly browned; some leaves with light to moderate foxing.

Original version. Relatively scarce. Not in Gossett or Rognoni. Catalogo Ricordi online. OCLC (5 copies, nos. 16840787, 638343862).

Matilde di Shabran, to a libretto by Jacopo Ferretti, after F.-B. Hoffman's libretto for Méhul's *Euphrosine* and J.M. Boutet de Monvel's play *Mathilde*, was first performed in Rome at the Teatro Apollo on February 24, 1821 with Paganini conducting. (26007) \$275



“One of the Freshest and Dramatically Most Effective of Rossini’s Opere Serie”

236. ROSSINI, Gioacchino 1792-1868

Mose in Egitto *Dramma serio in tre Atti... Moses in Egypten Ernstes Drama in drey Aufzügen... Klavier-Auszug... Pr. 5 Rthlr.* [Piano-vocal score]. Leipzig: Breitkopf & Härtel [PN 3760], [1823].

Oblong folio. Marbled boards. 1f. (title), [1] (cast list and table of contents), 2-198 pp. Lithographed. Text in Italian and German. Includes a spurious aria for the

Pharaoh by Carafa. Binding worn, rubbed, and bumped, with some loss to outer corners; spine reinforced with red tape; detached at upper hinge; edges stained. Moderate foxing, heavier to some leaves; upper margin cropped; occasional small tears or slight loss to margins, not affecting music.

[?] Second edition of the original Neapolitan version of 1818-1819. Gossett p. 395. OCLC no. 16312630.

Mosè in Egitto, to a libretto by Andrea Leone Tottola after the Old Testament and Francesco Ringhieri's L'Osiride, was first performed in Naples at the Teatro San Carlo on March 5, 1818. "Conceived as a biblical drama suitable for staging during Lent, Mosè in Egitto nonetheless grafts on to the Old Testament narrative a love story taken from Ringhieri's drama of 1760. Like Aida and Radames in Verdi's opera, Rossini's heroine, the young Jewish girl Elcia [Anais] (soprano), and the Pharaoh's son Osiride [Amenophis] (tenor) fall in love despite the conflict between their two peoples. In its original form, the Neapolitan version of 1818-19, Mosè in Egitto is one of the freshest and dramatically most effective of Rossini's opere serie, and there is a strong case for preferring this version to the somewhat bloated and more arbitrarily structured revision which Rossini prepared for the Paris Opéra in 1827 under the title Moïse et Pharaon." Richard Osborne in *Grove Music Online*. (26575) \$300

237. ROSSINI, Gioacchino 1792-1868

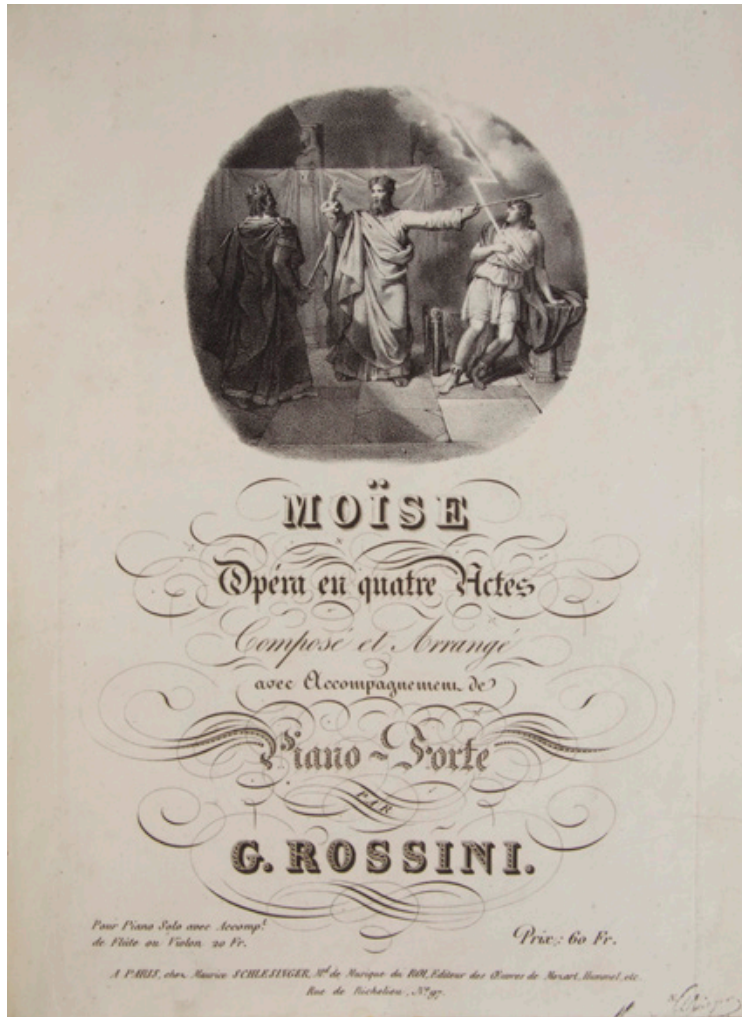
Mosè in Egitto *Oratorio in tre atti... Nuova Edizione Prezzo 36f.* [Piano-vocal score]. Paris: Pacini [PNs 1000-1009; 1011-1030], [1822-1824].

Folio. Half contemporary red leather with textured red cloth paper boards with "Sophie" gilt to upper. 1f. (title), 1f. (thematic table of contents and cast list), 203, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of title. Boards worn and rubbed; edges scuffed; spine lacking and reinforced with black tape; split at upper hinge. Some staining to margins, heavier to final leaves; occasional creasing, soiling, and staining, affecting several measures of music; outer leaves moderately foxed.

Version for the Théâtre Italien in Paris (October 20, 1822). Loewenberg p. 657. Lesure II pp. 333-334. Gossett p. 395. OCLC no. 33304273.

Mosè in Egitto, to a libretto by Andrea Leone Tottola after the Old Testament and Francesco Ringhieri's L'Osiride, was premiered in Naples at the Teatro San Carlo on March 5, 1818. (26396) \$275





“An Important Stepping-Stone Towards the Creation of... *Guillaume Tell*”

238. ROSSINI, Gioachino 1792-1868

Moïse Opéra en quatre Actes Composé et Arrangé avec Accompagnement de Piano-Forte par G. Rossini... Prix: 60 Fr. [Piano-vocal score]. Paris: Maurice Schlesinger [PN 205], [ca. 1830].

Folio. Quarter contemporary dark red morocco with textured dark red paper boards, spine in gilt-ruled compartments with titlknng gilt, marbled endpapers. 1f. (title with fine lithographed vignette), 1f. (cast list and table of contents), [1] (blank), 2-331, [i] (blank) pp. Engraved. Publisher's handstamp to lower margin of title. Binding slightly worn, rubbed, and bumped; split at upper hinge. Occasional light foxing; publisher's handstamp to title cropped. An attractive copy.

A re-issue of the first edition of the first version. Scarce. Worldcat (6 copies only). Originally published by Troupenas in 1827 and printed by Schlesinger with an altered title. Gossett p. 418. OCLC no. 27080650.

Moïse et Pharaon, derived from Rossini's Mosè in Egitto, to a new libretto by Luigi Balocchi and Etienne de Jouy, was first performed in Paris at the Opéra on March 26, 1827. "Like Le siège de Corinthe (1826), Moïse et Pharaon can be seen as an experiment in handling the resources of grand opera and, as such, an important stepping-stone towards the creation of Rossini's one wholly original work for the French stage, Guillaume Tell (1829). Houses with large choral resources and a ballet will continue to prefer it but the Neapolitan original, Mosè in Egitto, has been too little noted by smaller houses and companies to which it is admirably suited." Richard Osborne in Grove Music Online. (26394) \$750



A “Bold and Original” Choice

239. ROSSINI, Gioachino 1792-1868

Otello ossia L'Africano di Venezia Dramma Tragico in tre Atti... Ridotto per il Piano Forte... Les Epreuves ont été revues et corrigées, pour les Paroles, par M. Louis Balochi, et pour la Musique, par plusieurs Compositeurs, Prix: 36 f. [Piano-vocal score]. Paris: Chez Boieldieu jeune [PN 988], [ca. 1820].

Folio. Half dark red morocco with marbled boards, decorative bands gilt on spine in compartments gilt, titling gilt. 1f. (title), [1] (cast list and table of contents), 2-235, [i] (blank) pp. Engraved. With "chez Henry Editeur de Musique Rue neuve des Petits Champs No. 17." overpaste to lower margin of title. Binding slightly worn, rubbed, and bumped. Minor offsetting; very light staining or creasing to upper blank margins of some leaves; small stab hole to upper inner margins; slight loss to edges of pp. 11-12, not affecting music. A very good copy overall.

First French Edition (with supplement for the added recitative and cavatina to pp. 225-235). Gossett p. 312. OCLC no. 19132048.

Otello, to a libretto by Francesco Berio di Salsa after William Shakespeare's play, was first performed in Naples at the Teatro del Fondo on December 4, 1816. "Rossini's choice of Shakespeare's Othello, complete with its tragic denouement, was a bold and original one at the time... In the 19th century the opera's huge popularity owed much to the final act. Meyerbeer wrote: 'The third act of Otello established its reputation so firmly that a thousand errors could not shake it. This third act is really godlike, and what is so extraordinary is that its beauties are quite un-Rossini-like. First-rate declamation, continuously impassioned recitative, mysterious accompaniments full of local colour, and, in particular, the style of the old romances brought to highest perfection'." Richard Osborne in Grove Music Online. (26392) \$650



“Shows Rossini’s Evolving Powers”

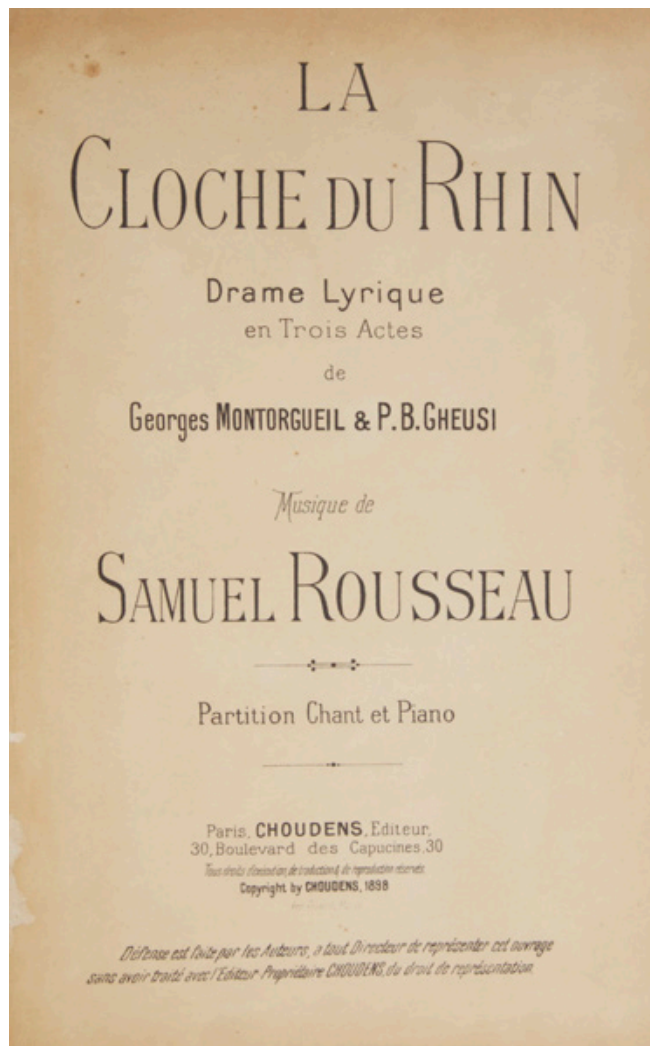
240. ROSSINI, Gioachino 1792-1868

Ricciardo e Zoriade Opera semi seria in due atti, Composto e ridotto per il cembalo... Prix 36 Fr. [Piano-vocal score]. Paris: Maurice Schlesinger [PN 1506], [ca. 1825-1834].

Folio. Quarter contemporary dark red morocco with dark red textured paper boards, spine in decorative compartments gilt with titling gilt. 1f. (lithographic title with a vignette of a scene from the opera to upper portion by Engelmann in Paris), [i] (thematic table of contents), [i] (named cast list), 244 pp. Engraved. Named cast includes Bordogni, Mari, Levasseur, Giovanola, Mombelli, Mori, and Amigo. Publisher's handstamp to lower margin of title. Binding slightly worn and rubbed. Scattered light foxing and browning, heavier to some leaves; margins of some leaves very slightly stained, not affecting music; minor annotations in pencil to verso of front free endpaper.

Second Paris version, printed from Janet et Cotelle plates. OCLC nos. 229880118, 467771454, 52607561, 80923467. Gossett p. 609. Lesure II pp. 389-90.

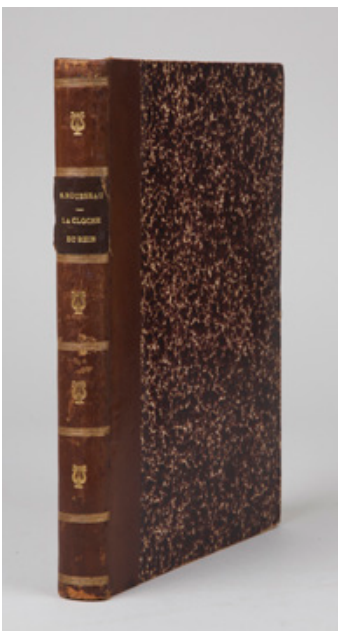
Ricciardo e Zoraide, to a libretto by Francesco Berio di Salsa after cantos xiv and xv of Niccolò Forteguerri's epic poem Il Ricciardetto, was first performed in Naples at the Teatro San Carlo on December 3, 1818. "Musically, the work shows Rossini's evolving powers in handling such things as choral writing, orchestration and accompanied recitatives..." Richard Osborne in *Grove Music Online*. (25907) \$450



Inscribed by the Composer

241. ROUSSEAU, Samuel Alexandre 1853-1904

La Cloche du Rhin Drame Lyrique en Trois Actes de Georges Montorgueil & P.B. Ghuesi... Partition Chant et Piano. [Piano-vocal score]. Paris: Choudens [PN A.C. 11087], [1898].



Large octavo. Quarter contemporary mid-brown calf with marbled boards, gilt bands on spine in decorative compartments gilt, black morocco title label gilt. 1f. (title), 1f. (dedication), 1f. (named cast list and table of contents), 1f. (thematic index), 255 pp. **With an autograph inscription from the composer** signed in full in black ink to upper margin of thematic index: "A Monsieur [?]S. Sabatier très cordial hommage Samuel Rousseau." Named cast includes Vaguet, Noté, Bartet, Actté, and Héglon. Binding slightly worn and rubbed. Very lightly browned, heavier to title; occasional light foxing; final page of music laid down to lower board. A very good, clean copy overall.

First Edition. Lesure II, p. 108-109. OCLC no. 2953226.

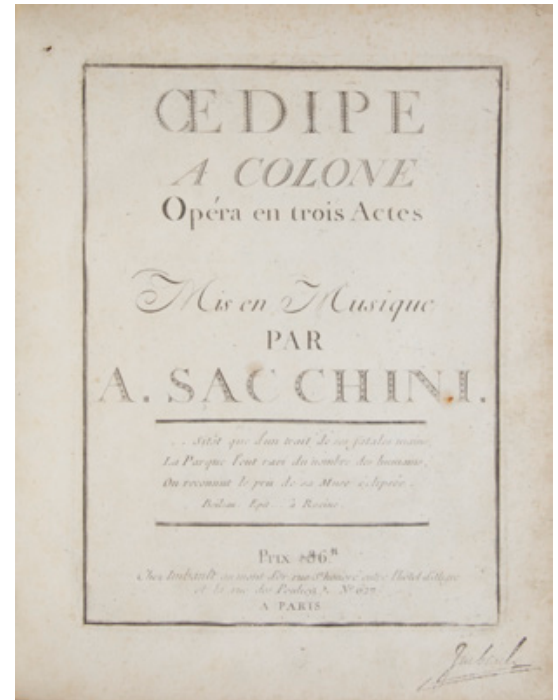
La cloche du Rhin was first performed in Paris at the Académie Nationale de Musique in May 1898. Samuel Alexandre Rousseau was a composer, organist, and music critic who studied with Franck at the Paris Conservatory. He composed operas, organ pieces, church music, and harp and piano music. (26257) \$120

**A Presentation Copy of Sacchini's Last Completed Opera,
"Widely Acclaimed by Contemporaries and Historians Alike"**

242. SACCHINI, Antonio 1730-1786

Oedipe a Colone Opéra en trois Actes... Prix 36 [Livres]. [Full score]. Paris: Imbault [PN 100], [ca. 1787].

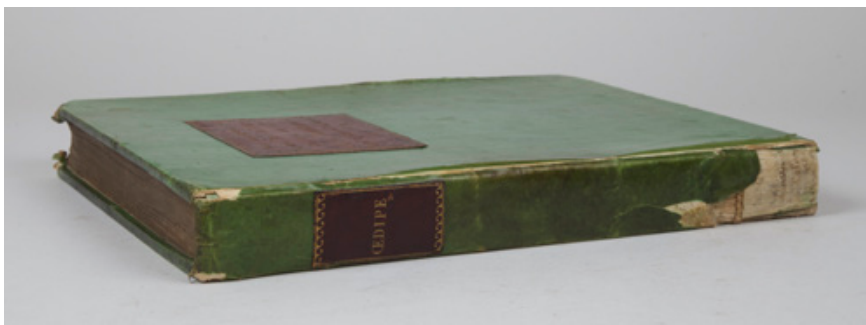
Folio. Full contemporary green vellum with large rectangular dark red morocco label gilt to upper with text within decorative borders gilt: "Au Nom de la Républiq. Frse. Premier Prix de Piano Decerné au Cen. Joseph Zimmermann Elève au Conservre. de Musique. An 9." and dark red title label gilt to spine. 1f. (title), 235, [i] (blank) pp. Engraved. Text in French. **A presentation copy to the noted French pianist, teacher, and composer Pierre-Joseph-Guillaume Zimmermann (1785-1853).** Publisher's handstamp to lower margin of title. Binding worn, rubbed and bumped; spine torn and partially detached. Slightly worn and soiled; light to moderate foxing; small binder's holes to upper inner margins; tear to lower portion of pp. 193-194 somewhat crudely repaired; minor loss to lower outer corner of p. 199, slightly affecting music.



First Edition, later issue. RISM A/I/7 S 199. BUC p. 912.

First performed at Versailles on January 4, 1786, Oedipe a Colonne was Sacchini's last completed opera, produced posthumously and widely acclaimed by contemporaries and historians alike. "Indeed, the many choruses and scenes of spectacle in his last operas not only show the strong influence of Gluck but also point the way to the grand opera of Spontini. Dardanus and Oedipe emerge as true lyric dramas from which all unnecessary ritornellos and airs have been shorn... With his masterpiece, Oedipe, Sacchini admirably achieved a synthesis of Italian melodic style and Gluckian principles within a French dramatic framework." TNG Vol. 16 p. 372.

"The son of a Paris piano maker, [Zimmermann] entered the Conservatoire in 1798 to study piano with Boieldieu and harmony with J.-B. Rey and then Catel. In 1800 he won a premier prix for piano (over Kalkbrenner) and in 1802 a premier prix in harmony; later he studied composition with Cherubini. From 1811 he assisted in teaching the piano at the Conservatoire and in 1816 was appointed professor. In 1821 he was selected to succeed A.-F. Eler as professor of counterpoint and fugue, but decided to teach the piano only and the vacant post went to Fétis. He was one of the most influential French keyboard teachers of his time; his pupils included Franck, Alkan, Louis Lacombe, Ambroise Thomas, Bizet and A.-F. Marmontel (who succeeded him in 1848). He also taught Gounod (who became his son-in-law). He retired early from public performance in order to devote himself to teaching and composition. His Encyclopédie du pianiste (1840) was intended to train the pianist both as executant and composer. He was a Chevalier of the Légion d'Honneur." Frédéric Robert in Grove Music Online. (26491) \$675





243. SAINT-SAËNS, Camille 1835-1921

L'Ancêtre Drame Lyrique en Trois Actes Poème de L. Augé de Lassus... C. Saint-Saëns Partition pour chant et piano réduite par l'Auteur. [Piano-vocal score]. Paris: A. Durand & Fils [PN D. & F. 6610.], [1911].

Folio. Original publisher's ivory pictorial wrappers printed in dark orange and olive green. 1f. (title printed in red and black), 1f. (dedication to Prince Albert I of Monaco), [i] (named cast list for the first performance at the Opéra-Comique in Paris, on January 23, 1911), [ii] (table of contents), [i] (blank), 221, [i] (blank) pp. Most leaves partially unopened. Named cast includes Albers, Beyle, Payan, Brohly, Nicot-Vauchelet, and Charbonnel. Publisher's monogrammatic handstamp to verso of final free endpaper. Wrappers detached, with some tears and resultant loss; transparent tape repairs, not affecting illustration. Occasional light wear, soiling, and browning to margins.

First Edition, later issue. Ratner II p. 292.

L'ancêtre, to a libretto by Lucien Augé de Lassus, was first performed in Monte-Carlo at the Théâtre de Monte-Carlo on February 24, 1906. "Like Mozart, to whom he was often compared, [Saint-Saëns] was a brilliant craftsman, versatile and prolific, who contributed to every genre of French music. He was one of the leaders of the French musical renaissance of the 1870s." Sabina Teller Ratner et al. in *Grove Music Online*. (26065) \$60

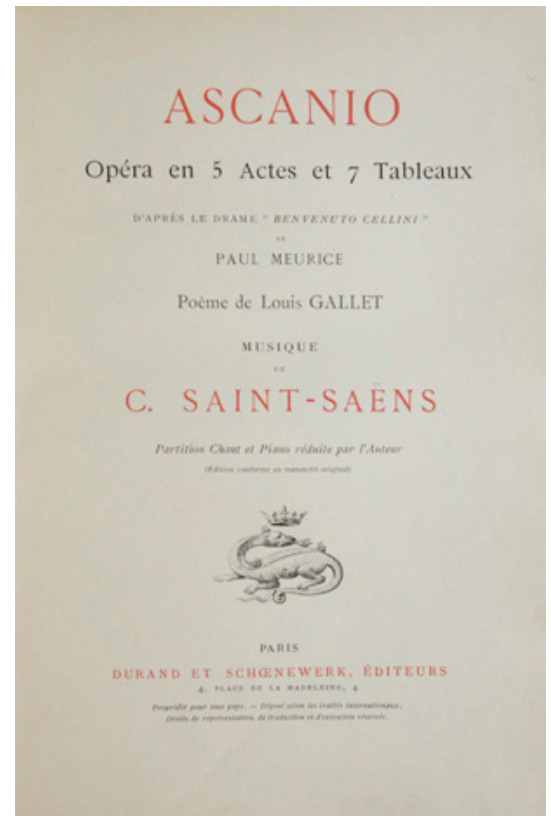
“Makes a Grand Opera of Play of Intrigue Set in Paris in 1539”

244. SAINT-SAËNS, Camille 1835-1921

Ascanio Opéra en 5 Actes et 7 Tableaux D'Après Le Drame "Benvenuto Cellini" de Paul Meurice Poème de Louis Gallet... Partition Chant et Piano réduite par l'Auteur (Édition conforme au manuscrit original). [Piano-vocal score]. Paris: Durand et Schoenewerk [PN D.S. 4025], [1890].

Large octavo. Quarter contemporary red morocco with marbled boards, raised bands on spine in decorative compartments gilt, marbled endpapers. 1f. (half-title), 1f. (illustration of a scene from the opera), 1f. (title), [i] (facsimile of 2 medallions under which the text "Benvenuto fecit" is printed), [i] (note regarding the mise en scène), [i] (named cast list for the first performance), [ii] (table of contents), [i] (blank), 391, [i] (blank) pp. With publisher's partial handstamp to lower outer corner of half-title. Supplement ("Annexe") to pp. 388-391. Binding slightly worn, rubbed, and bumped. Minor foxing. Contemporary musical notation, somewhat smudged, added in black ink with text "Changt St. Saëns 7tembre 90" to fourth system of p. 391. An attractive copy overall.

First Edition of the first version. Ratner II p. 205.



Ascanio, to a libretto by Louis Gallet after Paul Meurice's play *Benvenuto Cellini*, was first performed in Paris at the Opéra on March 21, 1890. "Composed in 1887–8, *Ascanio* makes a grand opera of a play of intrigue set in Paris in 1539. Meurice, whom Saint-Saëns knew well, had collaborated with Alexandre Dumas père on his novel *Benvenuto Cellini*, published in 1843, and had fashioned a successful play from the story in 1852. To avoid confusion with Berlioz's opera the title was changed (even though Cellini is still the principal character in the drama) and a scene in the play where Cellini runs out of metal when casting a statue was not included. The choice of an episode from Cellini's life that took place in France at the court of François I satisfied Saint-Saëns' longstanding desire to base his operas on French history, and by casting the third act as a fête at Fontainebleau (a departure from Meurice's play) he found an opportunity for an extensive *divertissement* of 12 dances very much in the spirit, and to some extent in the style, of French Baroque opera." Hugh Macdonald in *Grove Music Online*. (26602) \$225

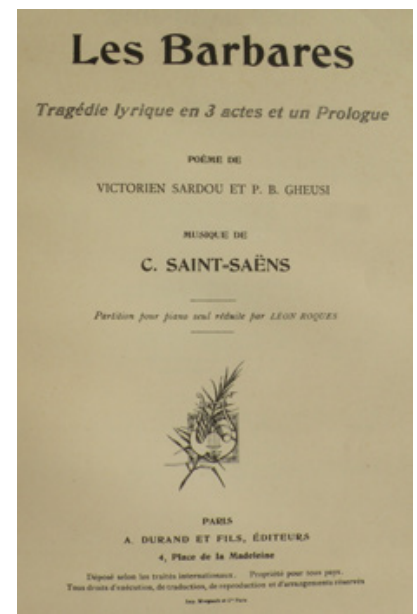
245. SAINT-SAËNS, Camille 1835-1921

Les Barbares Tragédie lyrique en 3 actes et un Prologue Poème de Victorien Sardou et P.B. Gheusi... Partition pour piano seul réduite par Léon Roques. [Piano score]. Paris: A. Durand et Fils [PN D. & F. 6056], [1902].

Small folio. Original publisher's printed wrappers. 1f. (recto title, verso table of contents), 187 pp. music. Wrappers defective at spine. Slightly worn; many signatures loose.

First Edition. Ratner 255.

The première of *Les Barbares*, in Paris at the Académie Nationale de Musique on October 23, 1901, was a great success. "Live oxen were brought on stage in an ensemble and gave the management many problems of housing and feeding during performances." Debussy famously criticized the opera as being a vehicle unworthy of the composer's talents. Brian Rees: *Camille Saint-Saëns*, p. 348. (23099) \$35



Based on the Life of the Hero of the 1358 Rebellion



246. SAINT-SAËNS, Camille 1835-1921

Etienne Marcel Opera in Quatre Actes Poème de Louis Gallet... Partition Chant et Piano par A. Messager. [Piano-vocal score]. Paris: Durand Schoenewerk [PN D.S. & Cie. 2551], [ca. 1879].

Large octavo. Half mid-blue cloth with marbled boards, speckled edges, marbled endpapers. 1f. (dedication), 1f. (decorative title printed in red and blue), 1f. (engraved frontispiece portrait of Etienne Marcel by G. Fraipont after A. de Neuville), 1f. (named cast list), 1f. (table of contents), 365, [i] (blank) pp. Named cast includes Delrat, Stéphanne, Plançon, De Grave, Echetto, Baron, Nerval, Reine Mézeray, Amélie Luigini, Legénisel, Bonnefond, Morfer, and Frédéric. Publisher's and vendor's handstamps to



lower blank margin of title. Binding very slightly worn and rubbed; minor soiling and wear to outer edge. Occasional very light soiling not affecting music. A very attractive copy overall.

First Edition. Ratner II p. 99.

First performed in Lyons at the Grand Theatre on February 8, 1879. Saint-Saens and Gallet took as subject matter for their historical drama the life of Etienne Marcel, hero of the 1358 popular rebellion during the regency of the Dauphin Charles. The subject held contemporary resonance in the rebuilding of Paris following the destruction of the Commune. (26260) \$250

Inscribed to Maria Jeritza

247. SALMHOFER, Franz 1900-1975

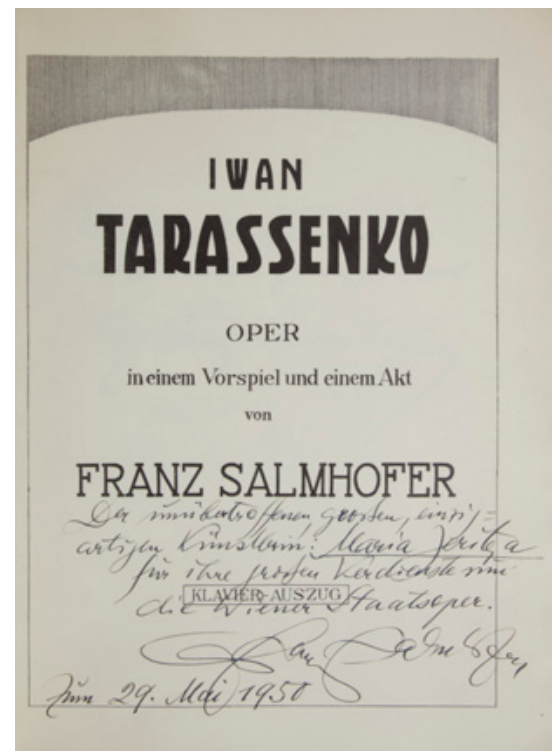
Iwan Tarassenko Oper in einem Vorspiel und einem Akt... Klavier-Auszug. [Piano-vocal score]. [Wien]: [Franz Salmhofer], [1938].

Folio. Publisher's original light green printed wrappers. 1f. (title), [i] (facsimile autograph dedication to the composer's wife), [i] (cast list and copyright notice), 213, [i] (blank) pp.

Boldly inscribed to the distinguished Moravian soprano Maria Jeritza (1887-1982): "Der unübertroffenen, großen, einzigartigen Künstlerin: Maria Jeritza für ihre großen Verdienste um die Wiener Staatsoper. Franz Salmhofer Zum 29 Mai 1950" at lower portion of title. Wrappers slightly worn, faded, and soiled. Occasional light wear to outer corners and blank margins, not affecting music. A clean, very attractive copy overall.

First Edition. Scarce. OCLC no. 27239830 (2 copies only in the U.S., at Harvard and the Free Library of Philadelphia).

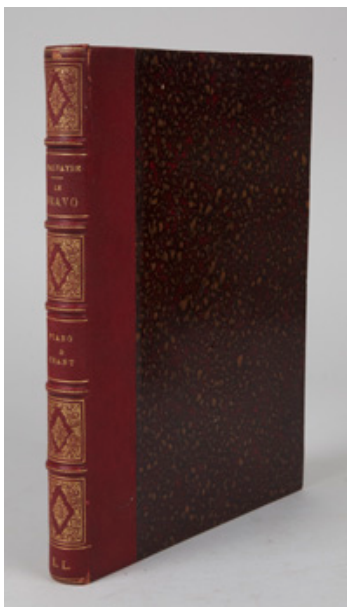
Iwan Tarassenko, to Salmhofer's own libretto, was first performed in Vienna at the Staatsoper on March 9, 1938. "A pupil of Franz Schreker and Franz Schmidt, [Salmhofer] was musical director and composer at Vienna's Burgtheater for many years and subsequently director of the Staatsoper and the Volksoper (1945–63). With a conception of music that took Romanticism as its starting point, he was regarded by many at the end of the 1920s as progressive, but not to an extent that would have endangered performances of his works in the 1930s and 40s or that would have forced him to emigrate. Among the most widely performed of contemporary composers, he became known primarily through his operas; Iwan Tarassenko (1938) demonstrates the humanistic ideals of the 'good man', and both the ballet Österreichische Bauernhochzeit (1933) and the opera Das Werbekleid (1943) feature folk elements. His honours include the Austrian State Prize (1937) and the prize of the City of Vienna (1960)." Sigrid Wiesmann in Grove Music Online. (26095) \$185



248. **SALVAYRE, Gaston 1847-1916**

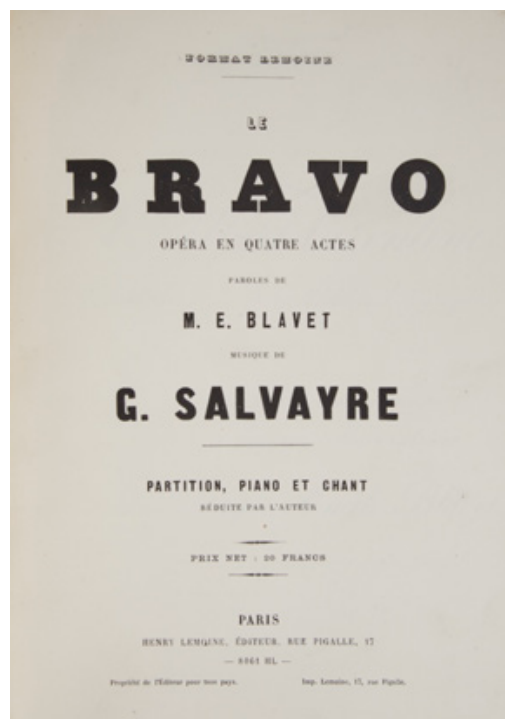
Le Bravo Opéra en Quatre Actes Paroles de M.E. Blavet... Partition, Piano et Chant Réduite par l'Auteur. Prix Net: 20 Francs... – 8061 HL – ... Format Lemoine. [Piano-vocal score]. Paris: Henry Lemoine [PN 8061. HL.], [1877].

Large octavo. Quarter contemporary dark red morocco with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (title), 1f. (printed dedication to A. Albert Vizentini by Salvayre and Blavet), [i] (named cast list), [i] (table of contents), 273, [i] (blank) pp. Lithographed. Named cast includes Bouhy, Lhérie, Caisso, Gresse, Heilbron, and Berthe Thibault. Binding slightly worn; small crack to head of upper joint. Title very lightly soiled. A very attractive copy overall.



First Edition. Lesure II pp. 278-280. OCLC no. 2057947.

Le Bravo, to a libretto by Emile Blavet, was first performed in Paris at the Théâtre Lyrique on April 18, 1877. Salvayre, a noted French composer and critic, "was a pupil at the Toulouse Conservatory and later the Paris Conservatoire, where he studied with Marmontel (piano), Benoist (organ), Bazin (harmony) and Thomas (composition). He won the premier prix for organ in 1868 and, after five unsuccessful attempts, the Prix de Rome in 1872... In 1877 he was appointed chorus master of the Opéra Populaire at the Théâtre du Châtelet... Salvayre was a music critic for Gil Blas for many years. In 1880 he was made a Chevalier of the Légion d'Honneur." John Trevitt in Grove Music Online. (26041) \$100



249. **SANELLI, Gualtiero 1816-1861**

Luisa Strozzi Dramma tragico in tre atti di Pietro Martini posto in musica ed umilmente dedicato a Sua Maestrà Imperiale Maria Luigia Arciduchessa d'Austria, Duchessa di Parma, Piacenza e Guastalla, ecc., ecc., ecc... Riduzione per canto con accompagnamento di pianoforte... N. 18751 a 66... Fr. 36 – [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 18751-18766], [1846].

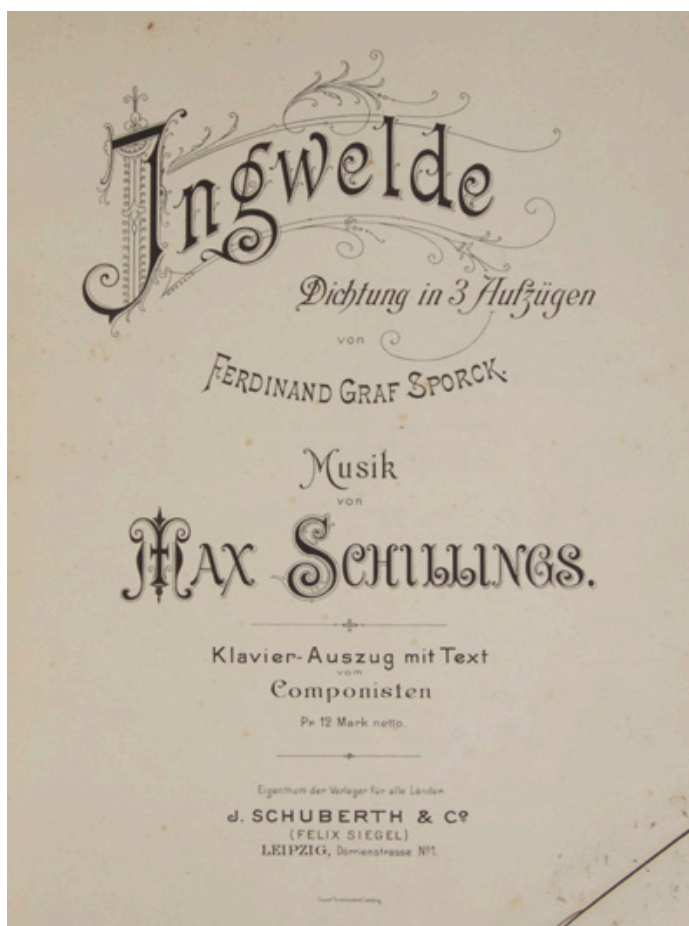
Oblong folio. Full modern maroon simulated leather, original publisher's light pink illustrated upper wrapper bound in. 1f. (title printed within decorative green border), [i] (table of contents with plate and page numbers



for each piece), [i] (named cast list), 5-188 pp. Each piece with its own plate number, imprint, price, and pagination. Title, table of contents, and cast list typeset. Music engraved. Named cast includes Gaetano Ferri, Sofia Löwe, Cesare Castelli, Anna Pocchi, Angelo Calderini, and Adriana Filippini. Blindstamp of Tito Ricordi ("T.R.") dated June [18]60 to lower outer corner of upper wrapper and preliminary leaves. Wrapper slightly worn, soiled, and stained, with slight loss to blank margins. Plate numbers on title crossed out in black ink; margins of some leaves slightly soiled and stained; minor loss to lower margin of p. 7, not affecting music.

First Edition. Scarce. OCLC no. 221009147. Catalogo Ricordi online.

"Sanelli composed 11 operas, all first performed in Italy between 1838 and 1855 and conducted by him on his tours. Vocal scores of three of them, and excerpts from three others, were published by Ricordi, who also possessed the autograph scores." Giovanni Carli Ballola and Roberta Montemorra Marvin in *Grove Music Online*. (25920) \$165



250. **SCHILLINGS, Max von 1868-1933**

Ingwelde Dichtung in 3 Aufzügen von Ferdinand Graf Sporck... Klavier-Auszug mit Text vom Componisten Pr. 12 Mark netto. [Piano-vocal score]. Leipzig: J. Schuberth & Co. (Felix Siegel) [PN 6500], [1896].

Folio. Original publisher's black cloth-backed printed boards. [1] (title), [2] (named cast list for the first performance), 3-191, [i] (blank) pp. Named cast includes Plank, Gerhäuser, Nebe, Eilers, Rosenberg, Heller, Reuss and Cords. Overpastes with manuscript notation to pp. 35, 45, and 105. Some performance markings and cuts in pencil and blue crayon throughout. Inscription in black ink to lower outer corner of title mostly erased. Binding slightly worn and bumped at corners; hinges slightly split. Some minor wear and foxing. Several bifolia partially or fully detached; some staining and bleeding relative to overpastes and, to a lesser extent, staples at gutter; some erasures.

First Edition. OCLC no. 27237798.

Ingwelde was first performed in Karlsruhe at the Hoftheater on November 13, 1894. "Although Schillings's earliest efforts at composition were concentrated towards songs, chamber and orchestral

music, opera remained his major preoccupation. This first opera was Ingwelde, a music drama based on a poem by Count Ferdinand von Sporck, which recounts the Scandinavian Svarfdälasaga in Zedlitz's Altnordische Bilder. First performed in Karlsruhe in 1894 under Felix Mottl, initially it was greeted with critical approval and received further performances under Strauss in Munich in 1897." Erik Levi in *Grove Music Online*. (26402) \$135

The Composer's "Final and Most Successful Opera"

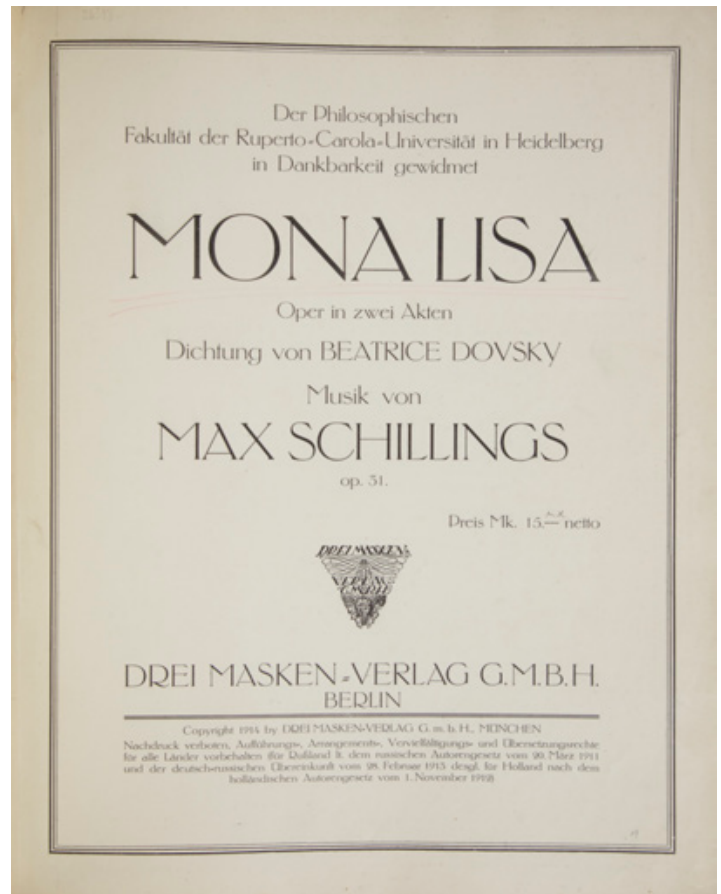
251. SCHILLINGS, Max von 1868-1933

Mona Lisa Oper in zwei Akten Dichtung von Beatrice Dovsky... Op. 31. Preis Mk. 15.-netto... Der Philosophischen Fakultät der Ruperto-Carola-Universität in Heidelberg in Dankbarkeit gewidmet. [Piano-vocal score]. Berlin: Drei Masken Verlag G.M.B.H. [PN D.M.V. 971], [1914].

Folio. Full contemporary textured maroon cloth with bindstamped rules and corner pieces, titling gilt to spine, marbled edges, patterned green endpapers. 1f. (title), [i] (copyright notice), [i] (cast list), 224 pp. Binding slightly worn and bumped. bumped, frayed, and soiled. Minor soiling to title and lower margins; occasional minor creasing to corners.

First Edition. OCLC no. 22991202.

Mona Lisa, to a libretto by Beatrice Dovsky, was first performed in Stuttgart at the Kleines Haus on September 26, 1915. "Schillings's final and most successful opera [Mona Lisa] marks a notable departure from the composer's earlier works in its absorption of expressionistic elements inherited from Richard Strauss's Salome and Elektra as well as the potent influence of Italian verismo. Although both the scenario and the thematic material of the opera are somewhat insubstantial, its deliberate sensationalism initially attracted much attention and by 1925 the work had received over a thousand performances in theatres throughout Germany and the rest of Europe." Erik Levi in Grove Music Online. (26398) \$150



252. SCHMITT, Florent 1870-1958

La Tragédie de Salomé d'après un Poème de Robert d'Humières Version chorégraphique... Op. 50 bis. Partition pour le piano Réduite par l'Auteur. [Piano score]. Paris: Durand & Cie. [PN D. & F. 8804], [1953].

Folio. Original publishers ivory wrappers printed in red and black. 1f. (title), 1f. (named cast list for the March 1919 revival at the Paris Opéra), 1f. (description of scenes), 54 pp. Named cast includes Ida Rubinstein as Salomé, Georges Vague, Christine Kerf, P. Baron and M. Raymond, with choreography and mise en scène by Nicola Guerra and sets and costumes by René Piot. With a printed dedication to Igor Stravinsky to upper wrapper. Printer's note, dated "Mars 1953" to lower margin of p. 54. Publisher's handstamp to lower corner of front free endpaper. Very slight loss to head and tail of spine; upper outer corners very slightly bumped. A clean, wide-margined copy overall.

Reissue of an edition originally prepared for the March 1919 revival of the ballet at the Paris Opéra featuring the renowned dancer and dramatic actress Ida Rubinstein. OCLC no. 22283085.

Schmitt's ballet, La Tragédie de Salomé, was first performed in Paris at the Théâtre des Arts on November 9, 1907, featuring Loïe Fuller as Salome. "In a time when many composers embraced Impressionism, [Schmitt's] music, albeit influenced by Debussy, was admired for its energy, dynamism, grandeur, and virility, for its union of French clarity and German strength... Schmitt was considered a pioneer during his lifetime, rejected by some and embraced by others for a style that influenced and helped prepare for later innovations by Stravinsky, Ravel, Honegger and Roussel." Jann Pasler and Jerry Rife in Grove Music Online. (26912) \$45

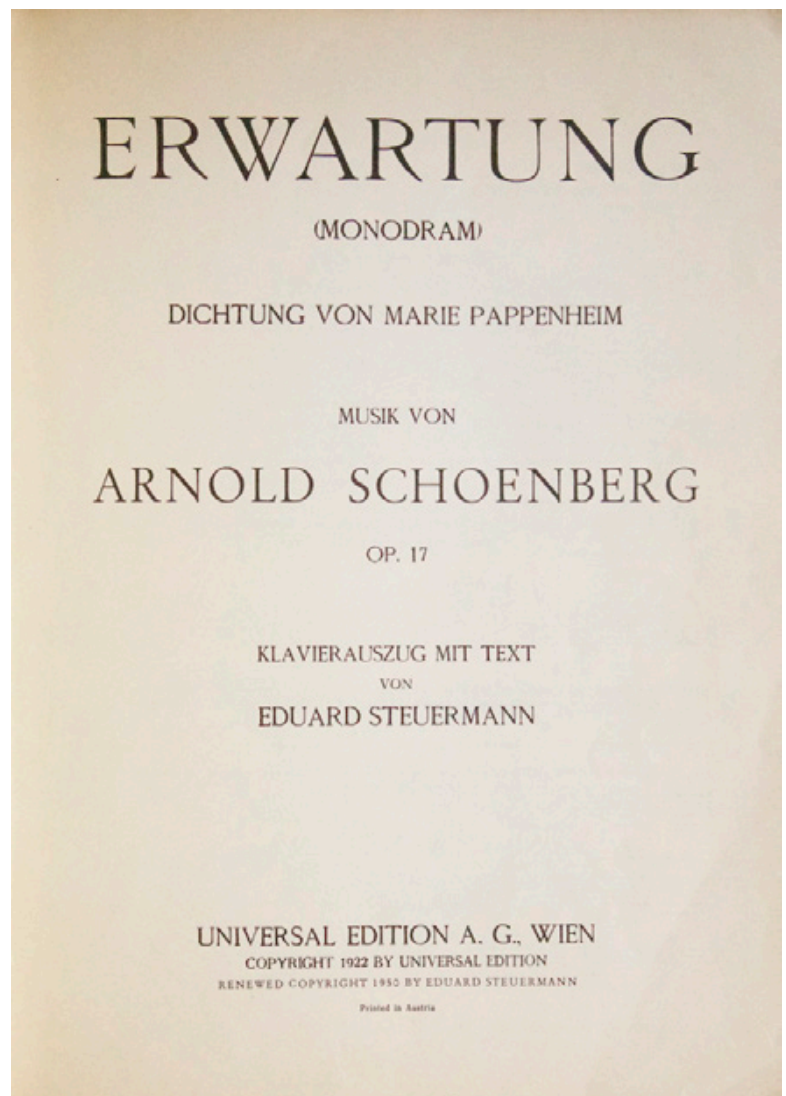
253. **SCHOENBERG, Arnold 1874-1951**

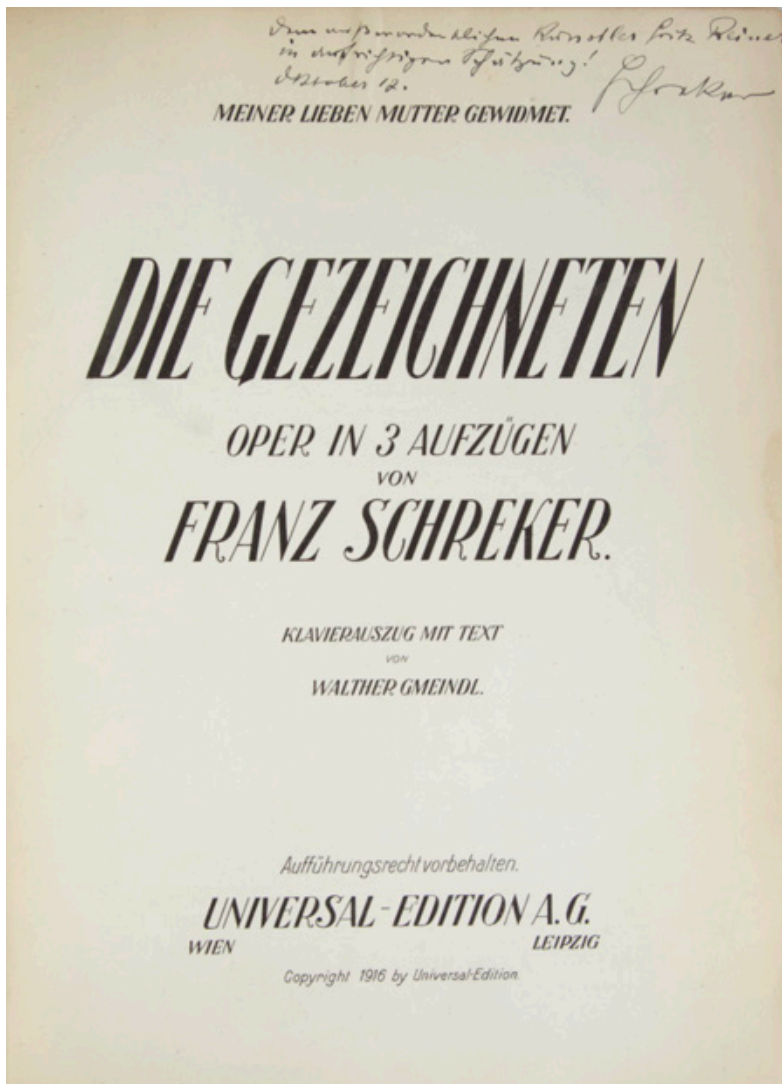
[Op. 17]. *Erwartung (Monodram) Dichtung von Marie Pappenheim... Klavierauszug mit Text von Eduard Steuermann.* [Piano-vocal score]. Wien: Universal Edition A.G. [PN U.E. 5362], [1950].

Folio. Original publisher's printed wrappers. [1] (title), [2] (instrument list and copyright notice), 3-47, [i] (blank) pp. With publisher's catalogue to lower wrapper [Nr. 35]. Wrappers slightly worn and soiled. Margins slightly worn, browned, and creased, not affecting music. Occasional annotations and marks in red and gray pencil.

A reissue of the first edition. Rufer (Engl.) pp. 34-36. Ringer p. 313. Tetsuo Satoh p. 11-12, no. 17.

Erwartung, a "Monodram" to a libretto by Marie Pappenheim, was first performed in Prague at the Neues Deutsches Theater on June 6, 1924. "In August 1909, shortly before starting work on Erwartung, Schoenberg described in letters to Busoni the ideal towards which he was then striving in his music. He wanted to leave behind him concentration on separate feelings in unreal isolation, along with the associated musical structures controlled by conscious logic, and find a means of expressing the multiplicity of contradictory feelings that can arise simultaneously from the unconscious. He had just asked a young doctor of his acquaintance, Marie Pappenheim, to write an opera libretto for him on a subject of her own choosing. It is clear from the resulting drama that she was familiar with recent psychological and psychoanalytical thought, and that she must have known about Schoenberg's current preoccupations..." O.W. Neighbour in Grove Music Online. (26678) \$75





Inscribed by the Composer to Distinguished Conductor Fritz Reiner

254. SCHREKER, Franz 1878-1934

Die Gezeichneten Oper in 3 Aufzügen... Klavierauszug mit Text von Walther Gmeindl... *Meiner Lieben Mutter* Gewidmet. [Piano-vocal score]. Wien: Universal-Edition A.G. [PN U.E. 5690.], [1916].

Small folio. Publisher's original illustrated boards printed in colour. 1f. (title), [i] (copyright notice), [i] (cast list and instrumentation), 3-354 pp.

With an autograph inscription by the composer signed "Schreker" to the distinguished Hungarian-American conductor Fritz Reiner (1888-1963): "Dem außerordentlichen Künstler Fritz Reiner in aufrichtiger Schätzung! Oktober [19]17. Schreker" to title. Binding worn; spine detached; boards reinforced with tape; some minor defects. Slightly worn; occasional minor staining and edge tears; minor loss to outer margins of initial leaves, not affecting music; split at pp. 338-339.

First Edition. OCLC no. 165382276.

Die Gezeichneten, to Schreker's own libretto, was first performed in Frankfurt on April 25, 1918. "[Schreker] is a central figure in that remarkable flowering of opera in Austria that included the works of Zemlinsky, Berg and Korngold. Integrating his aesthetic plurality (a mixture of Romanticism, naturalism, symbolism, Impressionism, Expressionism and *Neue Sachlichkeit*), timbral experimentation, strategies of extended tonality and conception of total music theatre into the narrative of 20th-century music has contributed to a more differentiated understanding of central European modernism." Christopher Hailey in *Grove Music Online*. "Italian Renaissance settings became fashionable before World War I, and Schreker's choice of 16th-century Genoa was appropriate to the mixture of aesthetic sensuality and violence with which he had experimented in *Das Spielwerk und Prinzessin* (1913). The extended orchestral overture is suitably opulent (it exists in a much longer concert version as *Vorspiel zu einem Drama*), but *Die Gezeichneten* does more than extend the repertory of symbolic contexts for his musical and dramatic preoccupations: it also explores and confronts critical problems posed by them, both social and psychological. The libretto arose out of a request by Alexander Zemlinsky for a libretto that presented 'for once the tragedy of the ugly man'. Schreker complied but then decided to set it himself." Peter Franklin in *Grove Music Online*. (26114) \$275





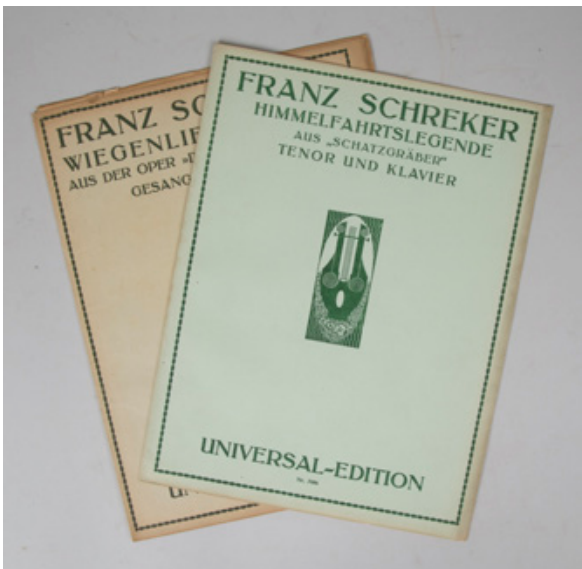
Signed by Noted Conductor Richard Kraus

255. SCHREKER, Franz 1878-1934

Der Schatzgräber Oper in einem Vorspiel, vier Aufzügen und einem Nachspiel... Klavierauszug mit Text. [Piano-vocal score]. Wien: Universal-Edition A.G. [PN U.E. 6136.], 1919.

Folio. Original publisher's boards illustrated after a lithograph dated 1919 by Richard Teschner. [i] (title), [i] (copyright notice), [i] (printed dedication), [i] (cast list and instrumentation), 3-296 pp. **Signed in full by the noted German conductor Richard Kraus** (1902-1978) at lower corner of title, dated 1926. Occasional annotations in pencil, most probably in Kraus's hand. Printer's note to lower margin of final page ("Stich u. Druck der Waldheim=Eberle A.C."). Boards slightly worn and bumped; spine slightly lacking at head and tail; upper joint partially split. Slightly worn; occasional light foxing to margins; one signature partially detached; some corners turned; several leaves with slight rust stains to inner margins from staples.

First Edition, later issue. Universal Edition, Nummernverzeichnis, p. 128. OCLC no. 1328417.



Together with:

Two numbers from the same work, published separately:

- *Himmelfahrtslegende aus der Oper „Der Schatzgräber“... Tenor und Klavier*. [Piano-vocal score]. Wien: Universal-Edition A.G. [PN 7086.], [1922]. Folio. Original publisher's light green wrappers, with publisher's catalog (Nr. 25), dated May 1922 to lower. 1f. (title), 3-11, [i] (blank) pp. Margins slightly browned. **First Edition**, later issue. Scarce. Universal Edition, Nummernverzeichnis, p. 147. OCLC no. 638481998.

- *Wiegenlied der Els aus der Oper „Der Schatzgräber“ für Gesang und Klavier*. [Piano-vocal score]. Wien: Universal-Edition A.G. [PN 6133.], 1919. Folio. Original publisher's dark ivory wrappers with publisher's catalog (Nr. 25), dated February 1921 to lower. 1f. (title), 3-7, [i] (blank) pp. One

signature detached. Browning, especially at margins; edges slightly worn, with small tear to lower portion of p. 3, not affecting music; several small rust stains from binding staples. **First Edition**, later issue. Universal Edition, Nummernverzeichnis, p. 128. C.f. OCLC no. 22484823.

Der Schatzgräber, to Schreker's own libretto, was first performed in Frankfurt on January 21, 1920. "In this middle period Schreker's works have an undeniable element of Wagnerian harmony and dramaturgy. This is particularly true of *Der Schatzgräber*, his most popular opera, in which he achieved a balance of harmonic languages resembling that achieved by Strauss in *Der Rosenkavalier*." Christopher Hailey in *Grove Music Online*.

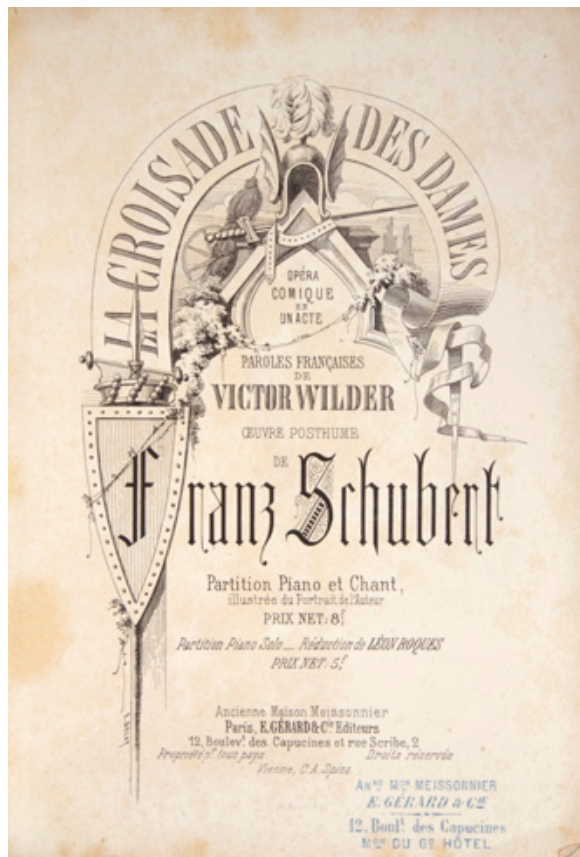
Kraus's "sense of theatre, broad musical sympathies and reliability made him an especially successful interpreter of Wagner and Strauss." Hans Christoph Wörbs in *Grove Music Online*. (25924) \$200

256. SCHUBERT, Franz 1797-1828

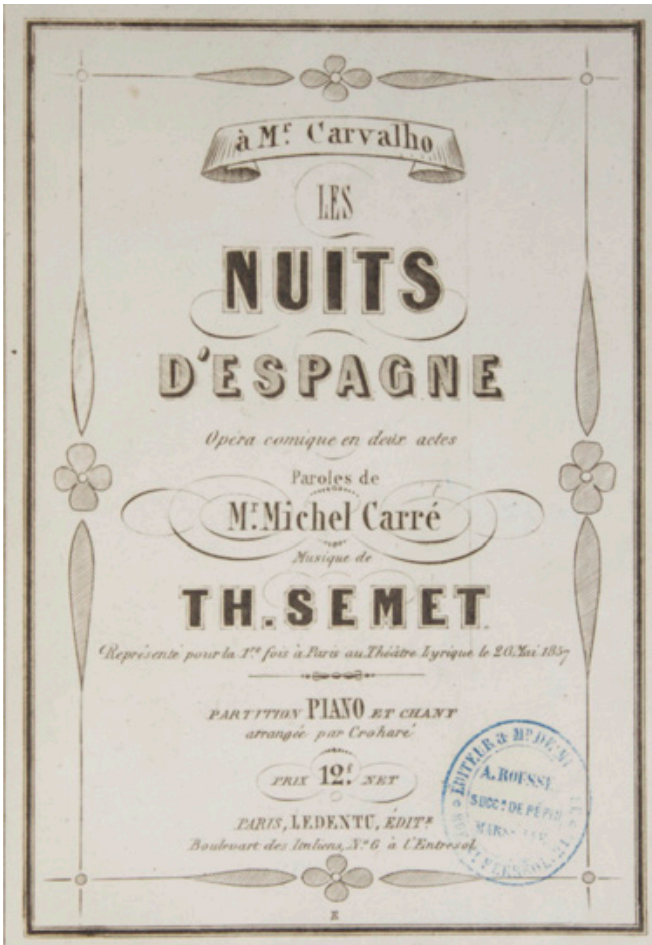
[Die Verschworenen. D 787]. *La Croisade des Dames Opéra Comique en Un Acte Paroles Françaises de Victor Wilder Oeuvre Posthume de Franz Schubert Partition Piano et Chant, illustrée du Portrait de l'Auteur Prix Net: 8f... Réduction Léon Roques*. [Piano-vocal score]. Paris: E. Gérard & Cie. (Ancienne Maison Meissonnier) [PN C.M. 10,771.], [1868].

Octavo. Original publisher's light gray printed wrappers. 1f. (decorative title by E. Delay), 1f. (dedication to the Princess of Metternich-Winneburg), 1f. (lithographic portrait of the composer by Aug[us]te Lemoine), 1f. (named cast list for a performance at the Théâtre des Fantaisies Parisiennes in Paris on February 3, 1868 and table of contents), 124 pp. Lithographed. Several leaves partially unopened or uncut. With publisher's catalogue to verso of lower wrapper. Named cast includes Geraizer, Laurent, Masson, Guyard, Decroix, Arnaud, Vois, and Deneux. Vendor's handstamp to upper wrapper; publisher's handstamp to lower margin of title; printer's note to lower margin of p. 1 ("Imp. Michelet..."). Binding slightly worn with minor loss. Moderate browning and foxing; lower inner margins somewhat stained; some lower corners turned; some leaves partially detached.

Paris version. *Lesure II* p. 188. OCLC no. 27341674. Not in *Deutsch* or *Hoboken*.



First performed in a concert rendition on March 1, 1861 at the Musikverein in Vienna and then as a staged production in Frankfurt on August 29th of that same year. "Schubert knew well Weigl's lightweight operetta *Die Schweizerfamilie*, based on a libretto by Ignaz Castelli. In February Castelli published a new libretto for a comic *Singspiel*, with a challenge in his preface to complaining composers who sought German libretti... *Die Vershworenen* was a well-wrought little comedy, playing off scheming woman against warring man to fine theatrical effect. Schubert needed only the months of March and April to complete his attractive score, which has seen more stage performances than any of his operas." Newbould: *Schubert The Music and the Man*, p. 213. (26239) \$65



257. **SEMET, Théophile 1824-1888**

Les Nuits d'Espagne Opéra comique en deux actes Paroles de Mr. Michel Carré... Représenté pour la 1^{re} fois à Paris au Théâtre Lyrique le 26 Mai 1857 Partition Piano et Chant arrangée par Croharé Prix 12f. net... à Mr. Carvalho. [Piano-vocal score]. Paris: Ledentu [PN L.D. 557], [1858].

Octavo. Quarter contemporary dark red morocco with marbled boards, raised bands on spine in decorative compartments gilt and light brown morocco title label gilt, marbled endpapers. 1f. (title printed within decorative borders), 2ff. (double-page lithographic illustration of a scene from the opera), 1f. (printed dedication to Carvalho by Semet), 1f. (named cast list and table of contents), 186 pp. Engraved. Named cast includes Grillon, Lesgae, Fromant, Girardot, Bellecour, Girard, Moreau, and Vadé. With the handstamps of Ledentu and A. Rousse in Marseille to lower portion of title. Binding slightly worn, bumped, and soiled. An attractive copy overall.

First Edition. Scarce. Lesure II p. 266. OCLC no. 47175304.

Les Nuits d'Espagne, to a libretto by Michel Carré, was first performed in Paris at the Théâtre Lyrique on May 26, 1857. Semet "was celebrated by important musical critics for his opéra-comiques, and the first ones had popular success, but at his death he was already lamented as a forgotten brilliant composer." Bruce Gustafson in Grove Music Online.

(26021)

\$120



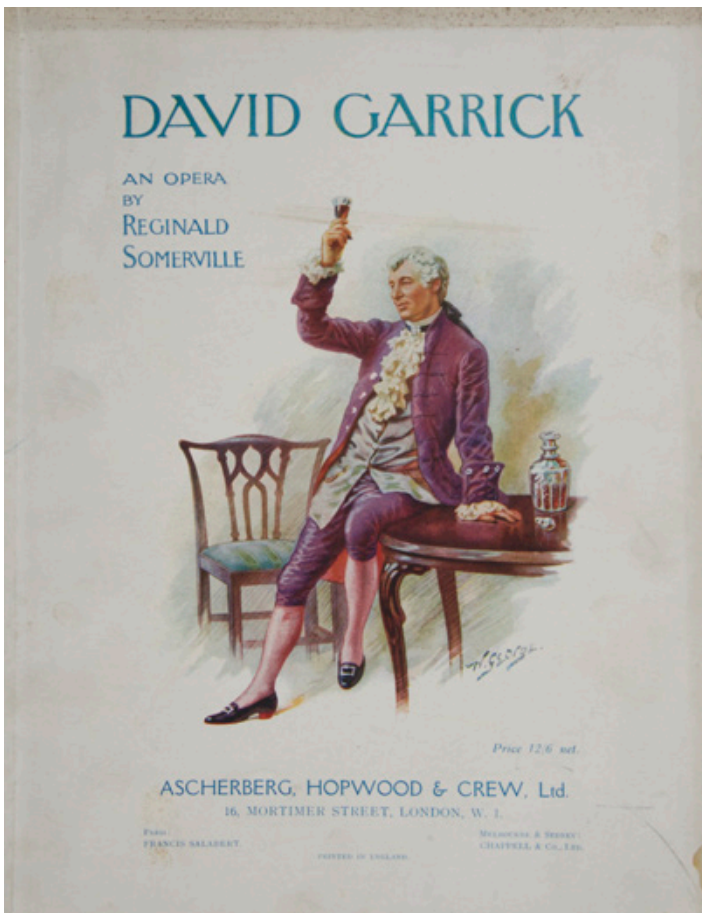
258. **SERPETTE, Gaston 1846-1904**

Tige de Lotus Opérette en un Acte Paroles de R. Toché. [Piano-vocal score]. Paris: C. Joubert [Brandus & Cie] [PN B. & Cie. 12,879], 1912.

Large octavo. Original publisher's wrappers, upper illustrated in color by R. Maquet, lower with catalog of Brandus & Cie. 1f. (title printed in dart brown), [i] (publisher's notice), [ii] (table of contents), 33, [ii] (catalog of C. Joubert), [i] (blank) pp. Partially unopened. Brandus & Cie. Imprint and price ("Prix net 6 Fres") to lower portion of upper wrapper. Wrappers slightly worn and soiled. Minor internal wear and browning.

Scarce. Printed from Brandus & Cie. plates for an edition originally published in 1883. Lesure II p. 242. OCLC no. 70169071 (1 copy of the Joubert edition only, at the Newberry Library).

Tige de Lotus, to a libretto by Raoul Toché, was first performed in Contrexéville at the Casino on July 26, 1883. (25990) \$65



259. **SOMERVILLE, Reginald 1867-1948**

David Garrick An Opera in Three Acts (Founded on T.W. Robertson's Famous Comedy)... Vocal Score... To Alfred van Noorden, Esq., in Grateful Recognition. [Piano-vocal score]. London: Ascherberg, Hopwood & Crew, Ltd. [PN A.H. & C. Ltd. 10480], [1920].

Folio. Original publisher's illustrated wrappers printed in color with catalogs of arrangements of *Cavalleria Rusticana* and *Pagliacci* to lower. [i] (title), [i] (printer's notice), [i] (named cast list for the first performance), [i] (table of contents), XII (Prelude), 212 pp. With the composer's facsimile handstamp signature to lower portion of title. Wrappers slightly worn, soiled, and stained. Very slightly worn and browned internally.

First Edition. OCLC no. 19060971.

David Garrick, to Somerville's own libretto after T.W. Robertson's 1864 play, was first performed in London at Covent Garden on December 9, 1920. Reginald Somerville was an English composer and actor known for his drawing-room ballads and operas. (26096) \$85



**First Edition of
“An Important Landmark in the Development of German Romantic Opera”**

260. SPOHR, Louis 1784-1859

[WoO 51]. *Faust Romantische Oper in 2 Aufzügen... im Klavierauszuge von P. Pixis... Zwey Akte 7. Rth 12 gr.* [Piano-vocal score]. Leipzig: C.F. Peters [PNs 1688; 1688 II], [ca. 1822-1824].

Oblong folio. Full contemporary dark green pebbled cloth with initials "A. v B." in gilt to upper, titling gilt to spine. 1f. (title), [i] (table of contents), 2-99, [i] (blank), 3-110 pp. Each act separately paginated. Engraved. Text in German and Italian. Two publisher's handstamps to lower portion of title. Binding slightly worn. Minor dampstaining, most noticeable to first six leaves; some foxing.

First Edition of the first version. OCLC no. 163227488. Hirsch IV no. 1283. Göthel p. 336.

Faust, to a libretto by Joseph Carl Bernard, was first performed in Prague at the Estates Theatre on September 1, 1816. "... Faust marks an important landmark in the development of German Romantic opera. Spohr's concern to create scene complexes, rather than merely a string of individual numbers, points the way towards the continuity of his later operas. His striking use of chromatic harmony was recognized by Weber, who wrote in his introduction to the Prague première: 'this dark, Romantic spirit-world is ideally matched with the composer's inmost musical character. Owing to this fact the work as a whole is marked by great aptness of colour – grand musical and dramatic effects of charm and tenderness alternating with shatteringly powerful effects in the ensembles and choruses'... Regarded by many contemporaries as worthy of a place beside Haydn, Mozart and Beethoven in the pantheon of the greatest composers, [Spohr] has, together with Gluck and Cherubini, been allotted a considerably lower status by posterity. Mozart's Figaro and Wagner's Tristan were both composed during Spohr's lifetime; his own work looks, Janus-like, towards both the formalism and clarity of the Classical tradition, and the structural and harmonic experimentation associated with 19th-century Romanticism." Clive Brown in *Grove Music Online*. (25926) \$550



“The Standard-Bearer of German Grand Opera Until the Advent of Wagner”

261. SPOHR, Louis 1784-1859

[WoO 53]. *Jessonda Grosse Oper in drey Aufzügen von Gehe... Vollständiger Klavierauszug von Ferdinand Spohr. Rth.6.12 gr.* [Piano-vocal score]. Leipzig: Bureau de Musique von C. F. Peters [PNs 1801(I-III)], [1824].

Oblong folio. Disbound. 1f. (title), 1f. (cast list), [1] (table of contents), 2-71, [i] (blank), 69, [i] (blank), 47, [i] (blank) pp. Engraved. Title soiled; some signatures detached; some wear, foxing, soiling, and creasing to outer corners; many upper margins slightly stained.

First Edition. Göthel pp. 355-356. OCLC no. 180676249.

Jessonda, to a libretto by Eduard Gehe after Antoine-Marin Lemièrre's play *La veuve de Malabar*, was first performed in Kassel at the Hoftheater on July 28, 1823. "*Jessonda* differs considerably in several respects from Spohr's earlier operas, most significantly in its extensive use of chorus and ballet and in its replacement of spoken dialogue with recitative. The musical and dramatic action flow almost continuously with very few breaks between numbers. Musical motifs and reminiscence play an important part in strengthening the dramatic coherence, although they do not have as central a role as in Spohr's earlier opera, *Faust*. In an article 'Aufruf an deutsche Componisten', published in the *Allgemeine musikalische Zeitung* shortly before the première of *Jessonda*, Spohr set out in detail his views on the future course which he believed German opera should take. He clearly intended *Jessonda* to be an exemplar of what he thought German composers should be trying to achieve, and, more particularly, he intended to present an alternative to the approach Weber had taken in *Der Freischütz* (about which Spohr had mixed feelings)... [*Jessonda*] remained the standard-bearer of German grand opera until the advent of Wagner." Clive Brown in *Grove Music Online*. (26361) \$450



“Splendid Orchestration”

262. STRAUSS, Johann (son) 1825-1899

Waldmeister Operette von Gustav Davis... Vollständiger Klavier-Auszug mit Text Pr. M. 12, netto. [Piano-vocal score]. Berlin: Ed. Bote & Bock [PNs 14331-14354], [1895].

Small folio. Half contemporary black cloth with black textured paper boards, titling gilt to spine.. [1] (decorative title lithographed by Anst. v. C.G. Röder in Leipzig printed in green), [2] (cast list, table of contents, and copyright notice), 3-197, [i] (blank) pp. Title with the handstamps of Dr. Felix Sperl in Vienna and the Viennese antiquarian Ludwig Doblinger; printer's note ("Stich und Druck von C.G. Röder, Leipzig") to lower margin of p. 197. Boards slightly worn and bumped; gilt titling to spine partially lacking. Slightly browned; light to moderate foxing; outer corners with minor creasing and soiling; partially detached at gutter of pp. 164-165.

First Edition of the first version. OCLC no. 15809144.

Waldmeister, to a libretto by Gustav Davis, was first performed in Vienna at the Theater an der Wien on December 4, 1895. "Brahms, who was by no means always an uncritical admirer of his friend [Strauss], remarked to Hanslick at the première of the operetta *Waldmeister* (1895) that Strauss's 'splendid' orchestration reminded him of Mozart." Peter Kemp in *Grove Music Online*. (26179) \$135

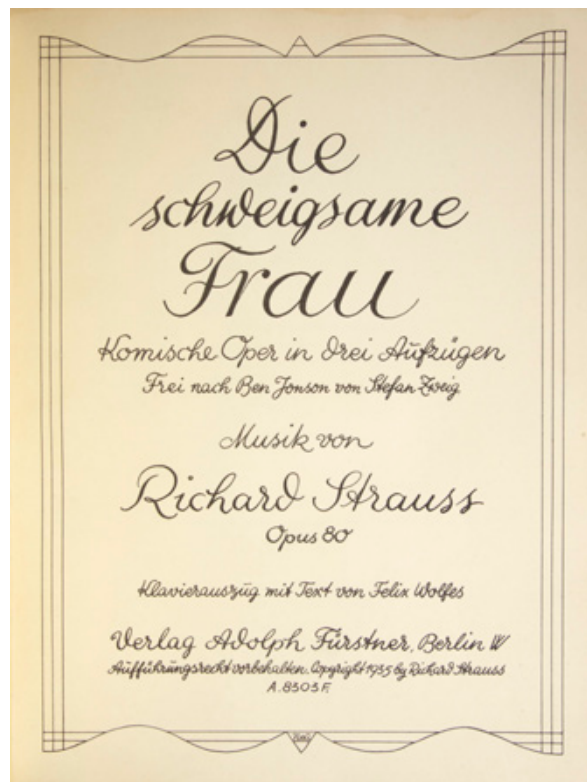
263. STRAUSS, Richard 1864-1949

Die schweigsame Frau Komische Oper in drei Aufzügen Frei nach Ben Jonson von Stefan Zweig... Opus 80 Klavierauszug mit Text von Felix Wolfes. [Piano-vocal score]. Berlin: Adolph Fürstner [PNs A. 8303 F. and A. 8303.8308 F.], 1935.

Large folio. Original publisher's decorative light yellow wrappers printed in light maroon and olive green. [i] (title), [i] (copyright notice), 1f. (cast list), 460 pp. With "Stich u. Druck v. Oscar Brandstetter, Leipzig-Berlin" to lower margin of final page. Wrappers slightly worn, soiled, and stained; spine reinforced with red tape; edges slightly browned and dampstained. Margins slightly browned; upper margins of final leaves slightly dampstained, not affecting music; minor creasing to pp. 431-434. In very good condition overall.

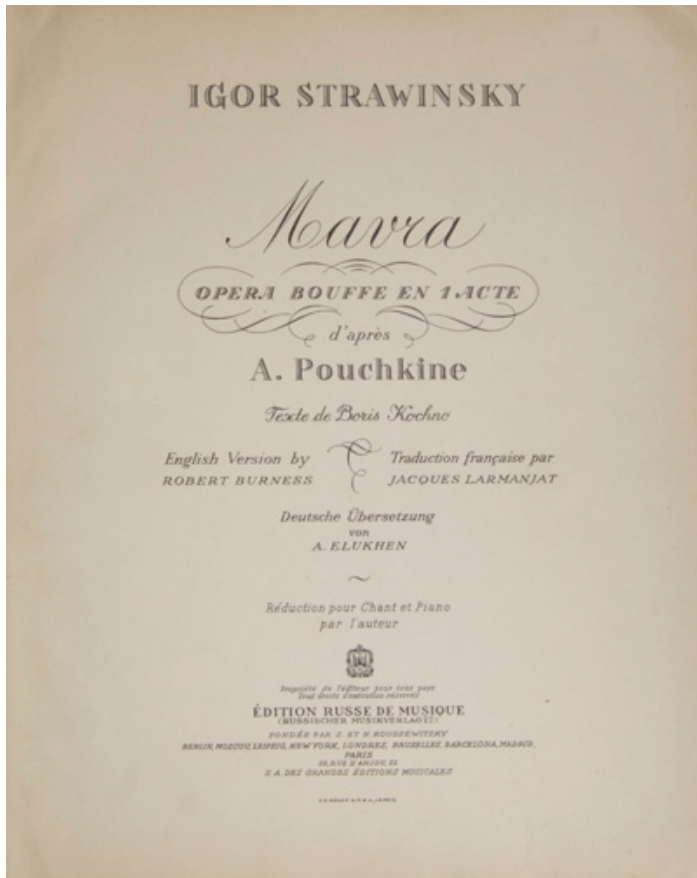
First Edition. Trenner no. 265, p. 307. OCLC no. 5186816.

Die Schweigsame Frau, to a libretto by Stefan Zweig after Ben Jonson's play *Epicoene*, was first performed in Dresden at the Staatsoper on June 24, 1935. "Despite a notable cast (Karl Böhm conducted Cebotari's *Aminta*, the 61-year-old Plaschke's *Morusus*, Martin Kremer's *Henry* and Matthieu



Ahlersmeyer's Barber), the opera had a fraught première. Even in 1935, Strauss had to battle with Nazi officialdom to get his Jewish librettist acknowledged on the Dresden Opera handbills, whereupon Hitler and Goebbels decided not to attend." The opera was banned after only four performances. David Murray and Bryan Gilliam in *Grove Music Online*. (25933) \$200

“A Milestone in Stravinsky’s Creative Development”



264. STRAVINSKY, Igor 1882-1971

Mavra Opera Bouffe en 1 Acte d'après A. Pouchkine
 Text de Boris Kochno English Version by Robert Burness Traduction française par Jacques Larmanjat Deutsche Übersetzung von A. Elukhen Réduction pour Chant et Piano par l'auteur. [Piano-vocal score]. Berlin: Édition Russe de Musique (Russischer Musikverlag G.M. B.H.) [PN R.M.V. 411], [1925].

Folio. Original publisher's printed wrappers. 1f. (recto title, verso blank), 1f. (recto facsimile autograph dedication to Pushkin, Glinka, and Tchaikovsky, verso blank), 1f. (recto named cast list, verso blank), 89, [i] (blank) pp. Text in Russian (Cyrillic), French, German, and English. Named cast includes Oda Slobodskaïa, Sadovène, Rosovska, and Skoupevski. Wrappers somewhat worn and soiled, with several small tears and slight loss to upper margins; spine detached, with transparent tape repairs to head and tail. Moderately browned internally; upper corners slightly bumped and creased.

First Edition of the first version. Kirchmeyer p. 262, 39-1. OCLC no. 20164033.

Mavra, to a libretto by Boris Yevgen'yevich Kochno after Alexander Pushkin's narrative poem *Domik v Kolomne* ("The Little House at Kolomna"), was first performed in Paris at the Opéra on June 3, 1922 under the auspices of Sergei Diaghilev. "Despite its trivial subject matter and its featherweight music, *Mavra* was a milestone in Stravinsky's creative development. Through it he europeanized his 'Russian' style and prepared the way for his long neo-classical period. As the critic Boris de Schloezer noted shrewdly in 1929, it was the first of Stravinsky's notorious 'type-works' of the 1920s, to be followed immediately by the *Octet for wind instruments* (with which, minus the voices, its music betrays an enormous affinity) and later by the *Concerto for piano and wind instruments*, the *Sonata for piano* and so on. With its intriguingly off-centred tonal cadences, achieved by the use of dual ostinatos that go in and out of phase, the opening 'chanson russe' is particularly a neo-classical paradigm, as many young composers (including Poulenc, who wrote a very perceptive review) recognized at the time of the stage première, which was conducted by Grzegorz Fitelberg with Oda Slobodskaya playing *Parasha*." Richard Taruskin in *Grove Music Online*. (26091) \$150

265. **STRAVINSKY, Igor 1882-1971**

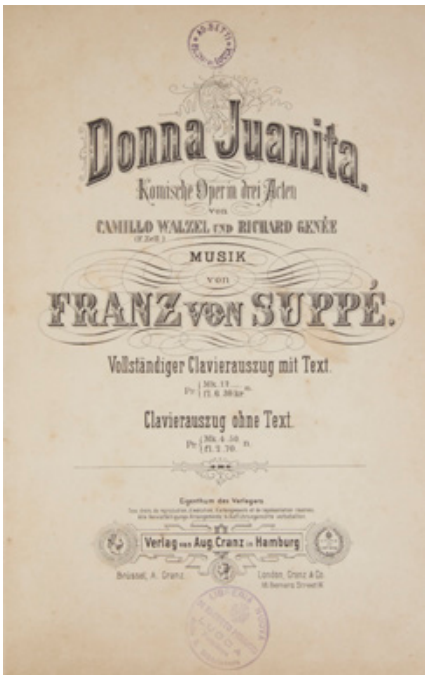
The Soldier's Tale To Be Read, Played, and Danced. In Two Parts. English Version by Rosa Newmarch... Histoire du soldat Lue, jouée et dansée. En deux parties. Texte de C.F. Ramuz... Die Geschichte vom Soldaten Gelesen, gespielt und getanzt. In zwei Teilen. Freie Nachdichtung von Hans Reinhart. [Piano score]. London: J. & W. Chester, Ltd. [PN J. & W.C.9712], [after 1924].

Folio. Original publisher's dark ivory wrappers. [i] (title), [i] (facsimile of program for the first performance), 61, [i] (publisher's catalog of works for Stravinsky) pp. Text in English, French, and German. Title with scene description, instrumentation, and cast list in English, French, and German; cues for readers, actors, and instruments throughout. "Property of the School of Music Dean's Office" handstamped to inner wrappers, title, and p. 49. Wrappers slightly worn; minor loss to tail of spine; occasional light staining, not affecting music.



First Edition, later issue. Kirchmeyer p. 208, 29-4.

The Soldier's Tale, to a French text by Charles-Ferdinand Ramuz based on a Russian tale, was first performed in Lausanne at the Théâtre de Lausanne on September 28, 1918. "It is for three actors, female dancer, clarinet, bassoon, cornet, trombone, percussion, violin, and double bass... Stravinsky arranged a five-movement suite from it for violin, clarinet, and piano (1919) and an eight-movement one for the original instrumental ensemble (1920)." The Oxford Companion to Music Online. (25936) \$85



266. **SUPPÉ, Franz von 1819-1895**

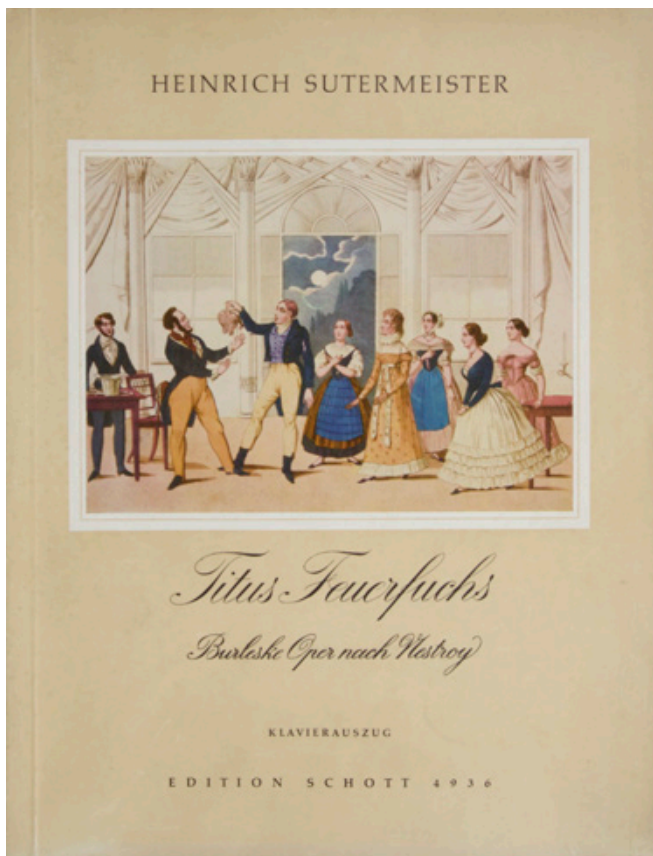
Donna Juanita Komische Oper in drei Acten von Camillo Walzel (F. Zell) und Richard Genée... Vollständiger Clavierauszug mit Text. Fr. Mk. 12. _fl. 6.30kr...f. [Piano-vocal score]. Hamburg: Aug. Cranz [PN C. 25068], [ca. 1880].

Large octavo. Quarter ivory vellum with decorative beige paper boards. 1f. (title), 3-252 pp. Lucca vendor's handstamps to title. Binding slightly wormed; minor tears to head of spine and lower board. Slightly browned; occasional light stains. Lacking the prelude (pp. 1-2), supplied in photocopy.

[?] **First Edition** of the piano-vocal score. Cf. OCLC no. 4946820.

Donna Juanita, to a libretto by Camillo Walzel and Richard Genée, was first performed in Vienna at the Carltheater on February 21, 1880. "Suppé is the earliest Viennese composer of musical farces whose works still survive as viable stage scores (and popular overtures), and later in his career he became the first master of the classical Viennese operetta in the train of the acclimatized scores of Offenbach. His light, fluent style includes

the ability to vary a phrase length or melodic and rhythmic figure in a personal and immediately effective way." Peter Branscombe and Dorothea Link in Grove Music Online. (26024) \$60



267. SUTERMEISTER, Heinrich 1910-1995

Titus Feuerfuchs oder „Liebe, Tücke und Perücke“
Burleske Oper in zwei Akten (fünf Bildern) frei nach J.N.
Nestroy „Der Talisman“ Klavierauszug vom
Komponisten Edition Schott 4936. [Piano-vocal score].
 Mainz: B. Schott's Söhne [PN 39696], [1958].

Folio. Original publisher's beige wrappers with a color illustration from Act III, scene 2 of J.N. Nestroy's *Der Talisman* to upper. [i] (half-title), [i] (note on the illustration), 1f. (title), [i] (cast list and short scene descriptions), [ii]-[iii] (table of contents), [iv] (instrumentation), [1]-297, [i] (blank) pp. Wrappers slightly worn, soiled, and creased.

First Edition. OCLC no. 250074991.

Titus Feuerfuchs, to Sutermeister's own libretto after J. Nestroy's Der Talisman, was first performed in Basle on April 14, 1958. "Drawing his inspiration from a wide variety of literary models (Dostoyevsky, Flaubert, Nestroy, Wilde and Ionesco), he demonstrated an impressive versatility of approach, and always took care

not to resort simply to well-trying formulae... Outside the opera house, Sutermeister achieved considerable popularity in Switzerland with his choral works, many of which were designed to be performed by amateur groups." Erik Levi in *Grove Music Online*. (26167) \$85

268. SUTERMEISTER, Heinrich 1910-1995

Die Zauberinsel Oper in einem Vorspiel und zwei Akten (vier
Bildern)... Klavierauszug Edition 2869. [Piano-vocal score].
 Mainz: B. Schott's Söhne [PN B.S.S. 36541], [1942].

Folio. Original publisher's light green pictorial wrappers printed in black and red. 1f. (title), 1f. (dedication), [i] (cast list), [ii] ("Übersicht über die Partien"), [iii] (instrumentation), [iv-v] (table of contents), [vi] (copyright notice), [1]-371, [i] (blank) pp. Wrappers slightly worn and foxed. Outer margins of some leaves slightly stained.

First Edition. OCLC no. 8172793.

Die Zauberinsel, to Sutermeister's own libretto after Shakespeare's The Tempest, was first performed in Dresden at the Staatsoper on October 30, 1942. (26161) \$85



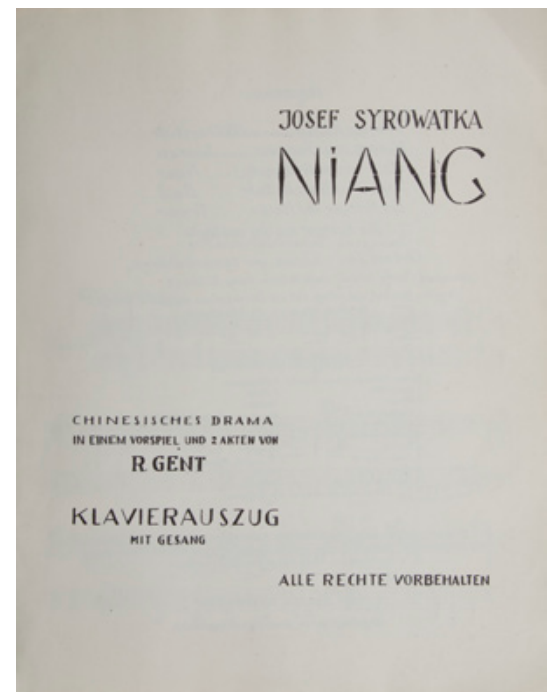
269. **SYROWATKA, Josef Emil 1899-1962**

Niang Chinesisches Drama in Einem Vorspiel und 2 Akten von R. Gent Klavierauszug mit Gesang. [Piano-vocal score]. [Wien]: [the Author], [ca. 1955].

Folio. Full black wrappers. [i] (title), [i] (cast list, instrumentation, and copyright notice), 3-110 pp. facsimile of the composer's autograph musical manuscript. Tail of spine with very minor chip and short tear repaired.

Probable First Edition. Rare (1 copy only, at the Österreichische Nationalbibliothek). Not in Worldcat, Griffel, or Stieger.

Syrowatka was a noted Austrian composer and Kapellmeister. (26078) \$85



An “Extremely Successful” Production



270. **TAYLOR, Deems 1885-1966**

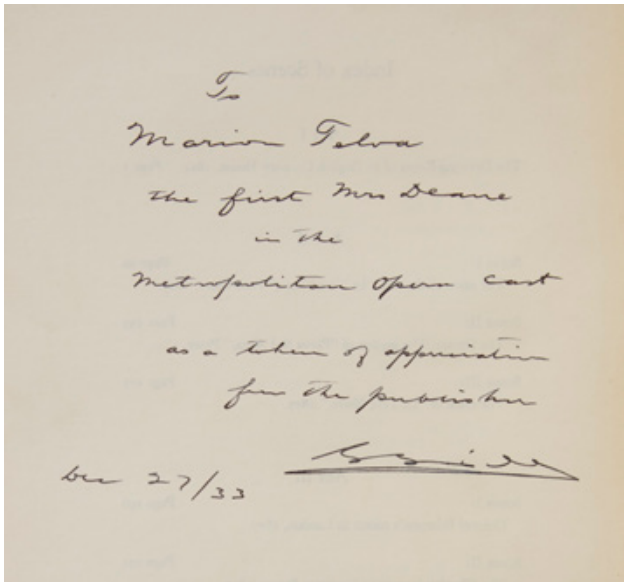
The King's Henchman Lyric Drama in Three Acts Book by Edna St. Vincent-Millay... Opus 19. [Piano-vocal score.]. New York: J. Fischer & Bro. [PN J.F. & B. 5725-279], [1926].

Large octavo. Original black cloth-backed publisher's wrappers illustrated in color. [i] (title), [i] (copyright notice and note about the opera's commission), 1f. (cast list), 1f. (table of contents), 1f. (dedication to Mary Kennedy and Joan Taylor), 279, [i] (blank) pp. Wrappers somewhat worn, with small tear and light dampstaining to lower. Outer margins slightly browned and creased; blank lower margins and corners of pp. 255-279 very lightly stained, with small tears and wear, not affecting music; some signatures split.

First Edition of the first version. OCLC no. 28076706.

The King's Henchman was first performed in New York at the Metropolitan Opera on February 17, 1927 to a libretto by the American poet, Edna St. Vincent Millay, from a 10th-century Saxon tale. Olin Downes called the opera 'poetic and glamorous', but critics and audiences alike were especially

attracted to the novelty of an opera by an American in the English language. Giulio Gatti-Casazza, under whose tenure at the Metropolitan Opera the opera was commissioned, recounted: "Without doubt the two most successful American operas given at the Metropolitan prior to the season of 1932-33 were the works of Deems Taylor... Florence Easton, Edward Johnson and Lawrence Tibbett were in the cast and Tullio Serafin conducted. The production was extremely successful, people coming from all over the country to view it." Giulio Gatti-Casazza: *Memories of Opera*, p. 242. (26197) \$90



**First Edition, Signed by the Composer
and Presented by the Publisher to the First Mrs. Deane**

271. TAYLOR, Deems 1885-1966

*Peter Ibbetson Lyric Drama in Three Acts (Nine Scenes)
From the Novel by George du Maurier Libretto by
Constance Collier and Deems Taylor... Opus 20. [Piano-
vocal score]. New York: J. Fischer & Bro., [1930].*

Large octavo. Original publisher's full navy blue pebbled cloth with titling gilt to spine and upper, upper edge gilt, original publisher's upper wrapper illustrated in colour bound in. 1f. (recto title, verso copyright notice and note regarding the opera's premiere), 1f. (recto cast list, verso blank), 1f. (recto "Index of Scenes," verso blank), 1f. (recto

printed dedication to Walter Damrosch, verso blank), 329, [i] (blank) pp. Partially uncut. Many leaves unopened. In slipcase.

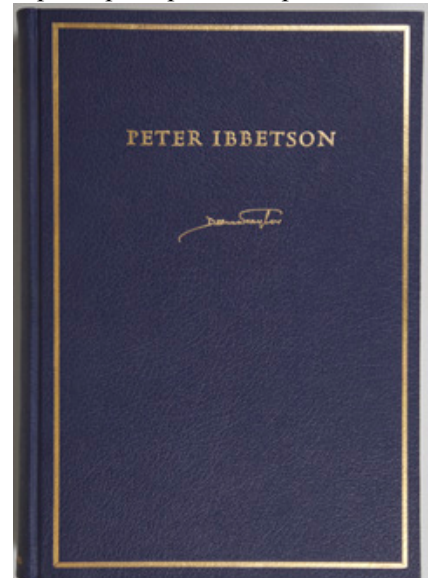
With the composer's autograph signature in black ink to title and an autograph inscription from the publisher in black ink "To Marion Telva the first Mrs Deane in the Metropolitan Opera cast as a token of appreciation from the publisher... Dec 27/ [19]33" to verso of Index of Scenes. Minor remnants of extreme inner margin of upper wrapper to verso of free front endpaper.

First Edition, deluxe, printed on heavy fine quality paper.

Peter Ibbetson was first performed at the Metropolitan Opera in New York on February 7, 1931.

*"Taylor's music, like his critical work, never bores and is often witty, always deftly constructed and well timed... So skilful was he in blending European influences that even at his most derivative he is not easily labelled. Yet the basic style of even the later works (e.g. *The King's Henchman* of 1926 or *A Christmas Overture* of 1943) is academically post-Romantic, quite close to that of the American composers trained in Germany around the turn of the century such as Chadwick, Converse or the Nevins. Taylor resisted the influence of 20th-century avant-garde trends in perhaps every element except that of orchestration, and he was quoted in a *New York Times* obituary as saying 'This is the age – not only in America, but all over the world – of the pedant run amuck. The result has been music that has to be explained, and even the explanations are unintelligible except to the initiate'. This aesthetic conviction perhaps explains in part the initial enthusiastic acceptance of Taylor's work – his number of Metropolitan Opera performances (14 for *The King's Henchman* in 1927–9 and 16 for *Peter Ibbetson* in 1931–5) surpasses that of any other American composer, and no native American of his time had more large-scale works published..." Robert Stevenson in *Grove Music Online*.*

*American mezzo-soprano Marion [Marian] Telva (1897-1962) "made her début in 1920 as the Singer in *Manon Lescaut* at the Metropolitan, where she remained till 1931. Appearing at first in small parts such as *Lola* (*Cavalleria rusticana*) and *Marthe* (*Faust*), she graduated to *Mistress Quickly* and *Marina* (*Boris Godunov*) with Shalyapin. Occasionally the big Verdi roles (*Eboli* and *Azucena*) came her way and she also sang *Fricka* (*Die Walküre*) but the true climax to her career came in 1927 when she sang *Adalgisa* to Rosa Ponselle's *Norma*..." J.B. Steane in *Grove Music Online*. (25938) \$425*



272. **TAYLOR, Deems 1885-1966**

Peter Ibbetson Lyric Drama in Three Acts (Nine Scenes) From the Novel by George du Maurier Libretto by Constance Collier and Deems Taylor... Opus 20. [Piano-vocal score]. New York: J. Fischer & Bro., [1930].

Octavo. Original black cloth-backed publisher's wrappers illustrated in color. 1f. (recto title, verso copyright notice and note regarding the opera's premiere), 1f. (cast list), 1f. (index of scenes), 1f. (dedication to Walter Damrosch), 329, [i] (blank) pp. Slightly shaken. Minor browning; lower outer corners slightly soiled.

First Trade Edition. OCLC no. 5197400.

Peter Ibbetson was first performed in New York at the Metropolitan Opera on February 7, 1931. (26211) \$110



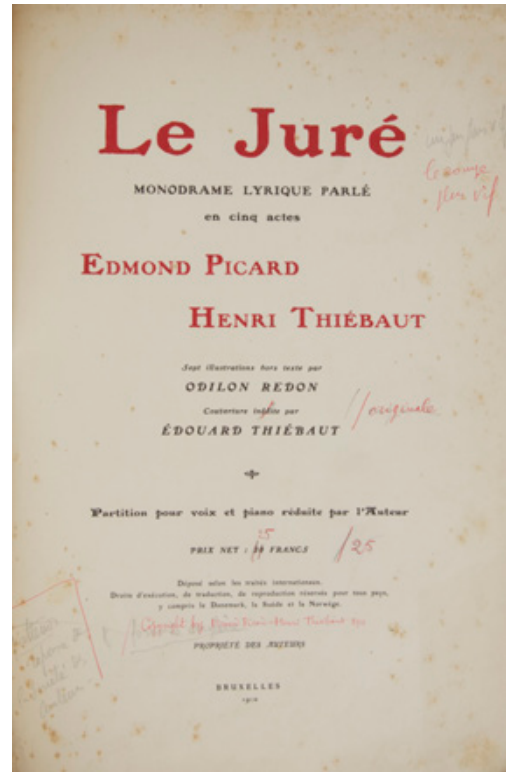
273. **TERRASSE, Claude 1867-1923**

Le Mariage de Télémaque Comédie en 5 Actes et 6 Tableaux de Jules Lemaitre et Maurice Donnay... Partition Chant et Piano Réduite par l'Auteur Prix: 15 fr. net. [Piano-vocal score]. Paris: Société d'Éditions Musicales (ancien Fonds Paul Dupont) [PN S.E.M. 3407], [1910].

Folio. Three-quarter contemporary dark brown morocco with marbled boards, raised bands and titling gilt to spine, marbled endpapers, with original publisher's dark ivory wrappers printed in sepia bound in. [i] (title, printed by H. Minot in Paris), [i] (copyright notice), 1f. (named cast list), 1f. (table of contents), 281, [i] (blank) pp. Named cast includes Fugère, m Francell, Delvoe, Azéma, Payan, Belhomme, Dupré, Mesmaecker, Cazeneuve, Vaur, Eloi, Marguerite Carré, Mathieu-Lutz, Beriza, Jurand, Cocyte, Ganteri, Faye, Robur, and Carro. Printer's note ("Reynaud gr. Imp. Minot") to lower margin of p. 281. Binding slightly worn and rubbed. Slightly browned; upper corners of some leaves creased; small tear to blank upper margins of pp. 31-32 and pp. 251-252, not affecting music. A very good copy overall.

First Edition of the first version. Lesure II p. 150. OCLC no. 19727616.

Le Mariage de Télémaque, to a libretto by Jules Lemaitre and Maurice Donnay, was first performed in Paris at the Opéra-Comique on May 4, 1910. "[Terrasse's] works formed a conspicuous part of the renaissance of [opéra bouffe] which followed the last examples by Audran and Strauss, and was contemporary with Lecocq's last piece." David Charlton and Cormac Newark in *Grove Music Online*. (26181) \$120



Corrected Proof, with Fine Illustrations by Odilon Redon

274. THIÉBAUD, Henri Ferdinand 1865-1959

Le Juré Monodrame lyrique parlé en cinq actes Edmond Picard... Sept illustrations hors texte par Odilon Redon Couverture inédite par Édouard Thiébaud Partition pour voix et piano réduite par l'Auteur Prix net: 30 Francs. [Piano-vocal score]. Bruxelles: [The Authors], [1910].

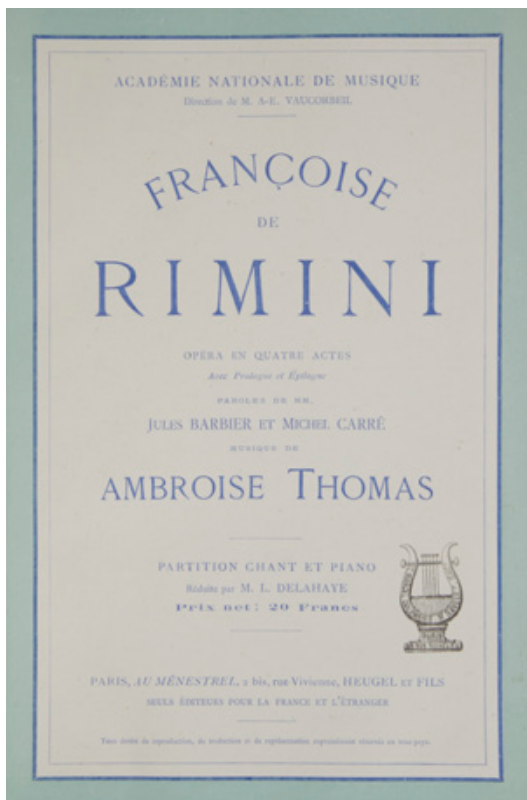
Small folio. Publishers' original wrappers with upper illustrated by Edouard Thiébaud. 1f. (half-title), 1f. (illustration), 1f. (secondary title with same illustration as upper wrapper), 1f. (title printed in red and black), 1f. (dedication to Jules Lejeune), 1f. (recto half-title, verso cast list), 1f. (recto table of contents, verso blank), vii ("Le monodrame lyrique parlé" by Edmond Picard), [i] (blank), 1f. (illustration), 1f. (blank), ix-xxxviii (Introduction and presentation of the work's musical themes), 326, viii (errata) pp. + 7 illustrative plates by the French symbolist artist Odilon Redon (1840-1916). **With extensive corrections, most probably in the composer's hand**, in pencil, blue crayon, and red ink to preliminary leaves, two illustrations, and errata list. Wrappers worn and soiled with several tears and slight loss; spine reinforced with marbled paper. Some wear and soiling; scattered foxing, heavier to some leaves; several leaves partially or fully detached; occasional small tears to blank margins, not affecting music.

Proof copy. Cf. OCLC no. 29496236.

Thiébaud, a Belgian composer, studied at the Brussels Conservatory with J. Dupont (harmony), F. Kufferath (counterpoint and fugue), and Colyns and Ysaye (violin). He founded the École de musique d'Ixelles (renamed the Institut des Hautes Études musicales et dramatiques in 1907), and introduced Dalcroze Eurhythmics to Belgium. Vannes: Dictionnaire des musiciens belges, p. 386. Edmond Picard (1836-1924) was a distinguished Belgian jurist and author. "A brilliant lawyer, he was at various times president of the Belgian bar association and a member of the supreme court. He wrote two works that explore the similarities between law and art: Paradox sur l'avocat (1881) and Le Juré (1887). Many of his novels are autobiographical, recounting his adventures as a sailor and explorer; notable among them is L'Amiral (1884). Picard also wrote seven plays." Columbia Electronic Encyclopedia, 6th ed.

(26448)

\$475



“An Imaginative Innovator and a Master of Musical Characterization”

275. THOMAS, Ambroise 1811-1896

Françoise de Rimini Opéra en Quatre Actes Avec Prologue et Épilogue Paroles de MM. Jules Barbier et Michel Carré... Partition Chant et Piano Réduite par M. L. Delahaye Prix net: 20 Francs... Académie Nationale de Musique Direction de M. A.-E. Vaucorbeil. [Piano-vocal score]. Paris: Heugel et Fils [PN H. 5327], [1882].

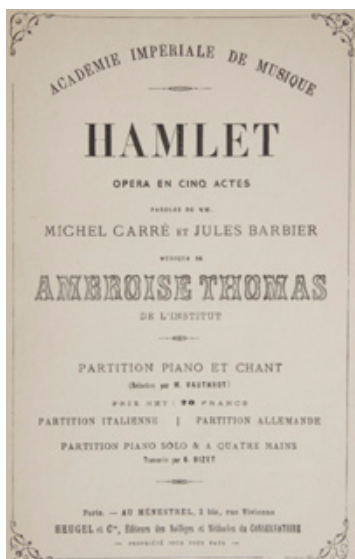
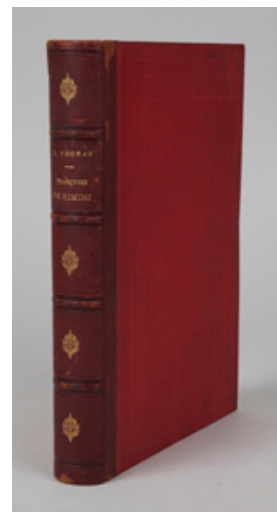
Large octavo. Dark red morocco-backed red pebbled cloth, raised bands on spine in decorative compartments gilt, titling gilt, marbled endpapers. 1f. (half-title with illustrated device by Michelet), 1f. (title), 1f. (named cast list and table of contents), 1f. (thematic index), 461, [i] (blank) pp. Named cast includes Sellier, Lassalle, Gailhard, Giraudet, Caroline Salla, Renée Richard, Barbot, and dancer Rosita Mauri. Preliminary leaves printed in blue. Handstamp to lower portion of title; publisher's handstamp to lower margin of table of contents. Binding slightly worn and stained; split at hinges. Several upper

corners slightly creased or soiled; small stain to blank lower outer margin of p. 379, not affecting music. A very attractive copy overall.

Probable First Edition of the first version. Lesure II pp. 222-225. OCLC no. 15208072.

Françoise de Rimini, to a libretto by Jules Barbier and Michel Carré, was first performed in Paris at the Opéra on April 14, 1882. "After years of neglect, Thomas' work has seen a considerable revival in the last two decades of the 20th century, with major performances... being mounted in France, Great Britain and the USA. In the context of French opera of the late 19th century Thomas was a figure of considerable importance, an imaginative innovator and a master of musical characterization." Richard Langham Smith in Grove Music Online. (26022)

\$225



276. THOMAS, Ambroise 1811-1896

Hamlet Opera en Cinq Actes Paroles de MM. Michel Carré et Jules Barbier... Partition Piano et Chant (Réduction par M. Vauthrot) Prix Net: 20 Francs Partition Italienne Partition Allemande Partition Piano Solo & A Quatre Mains Transcrite par G. Bizet. [Piano-vocal score]. Paris: Heugel et Cie [without plate number], [ca. 1925].

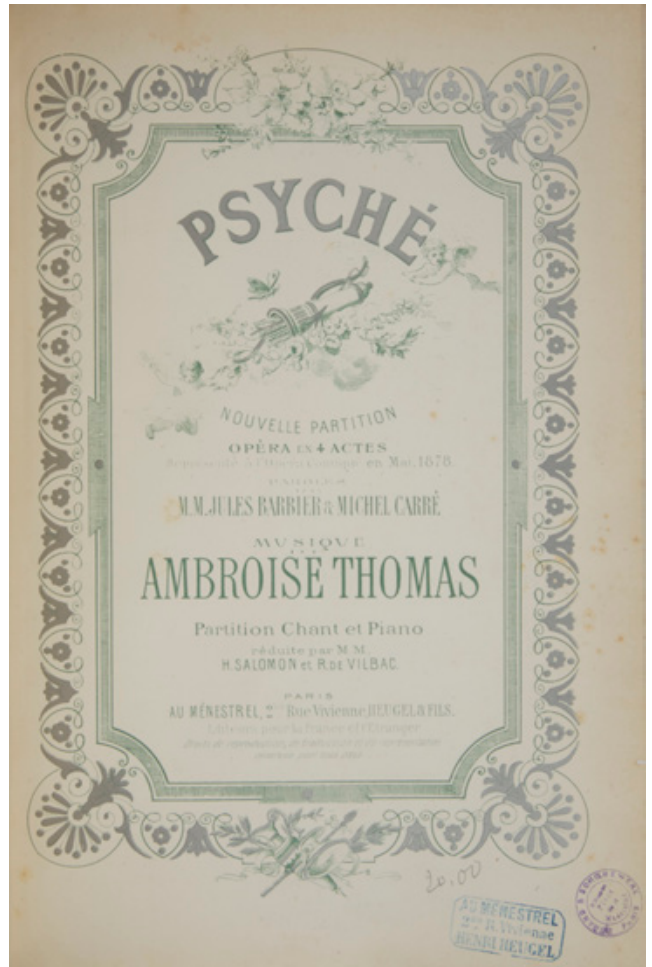
Large octavo. Original publisher's dark ivory printed wrappers. 1f. (recto title, verso copyright notes), 1f. (recto named cast list, verso printer's note), 351, [i] (blank) pp. Named cast includes Faure, Belval, Collin, David, Grisy, Castelmarty, Ponsard, Gaspard, Mermant, Gueymard, and Nilsson. Wrappers somewhat worn; small publisher's handstamp to lower outer corner of upper. Slightly worn; pp. 11/12 torn with small tear to upper outer corner repaired; gutter of final leaf and lower wrapper with tape reinforcement. (28215)

\$40

277. **THOMAS, Ambroise 1811-1896**

Psyché Nouvelle Partition Opéra en 4 Actes Représenté à l'Opéra Comique en Mai, 1878. Paroles de M.M. Jules Barbier & Michel Carré... Partition Chant et Piano réduite par M.M. H. Salomon et R. de Vilbac. [Piano-vocal score]. Paris: Heugel & Fils [PN H. 4874], [ca. 1878].

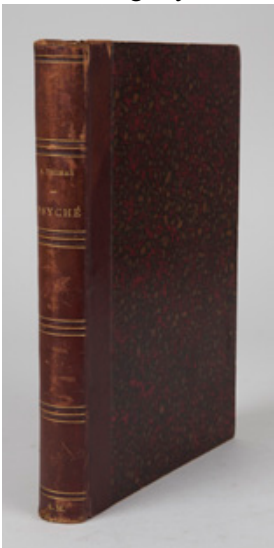
Large octavo. Quarter maroon calf with marbled boards, spine in compartments gilt with titling, marbled endpapers. 1f. (decorative title printed in green and silver), 1f. (named cast list and table of contents printed in green), 2ff. (incipits), [i] (blank), 359, [i] (blank) pp. Named cast includes Heilbron, Engally, Morlet, Bacquié, Chenevière, Irma Marié, Donadio-Fodor, Prax, and Collin. Handstamps of Henri Heugel and Durand & Schoenwerk to lower right corner of title. Binding slightly worn and rubbed. Occasional light foxing and soiling. An attractive, clean copy overall.



Second version. Lesure II pp. 152, 222-225. OCLC no. 21936559.

First performed in Paris at the Opéra-Comique on January 26, 1857 and later revised for the Opéra-Comique, May 21, 1878.

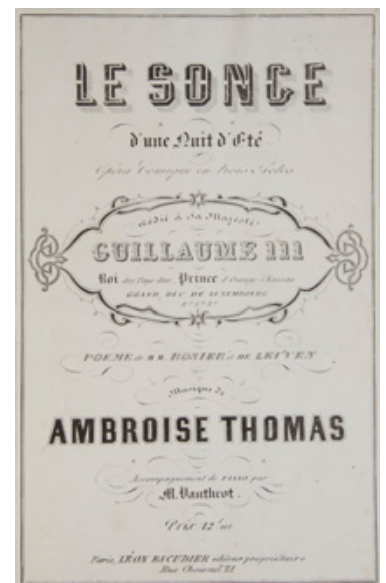
"In the late 1850s Thomas became a professor of composition at the Conservatoire and also had responsibility for its regional branches. From this period dates Psyché, which began life as a chamber opera but was first performed as a three-act opéra comique; it was expanded to four acts for performance at the Opéra [-Comique] in 1878..." Richard Langham Smith in *Grove Music Online*. (25996) \$175



278. **THOMAS, Ambroise 1811-1896**

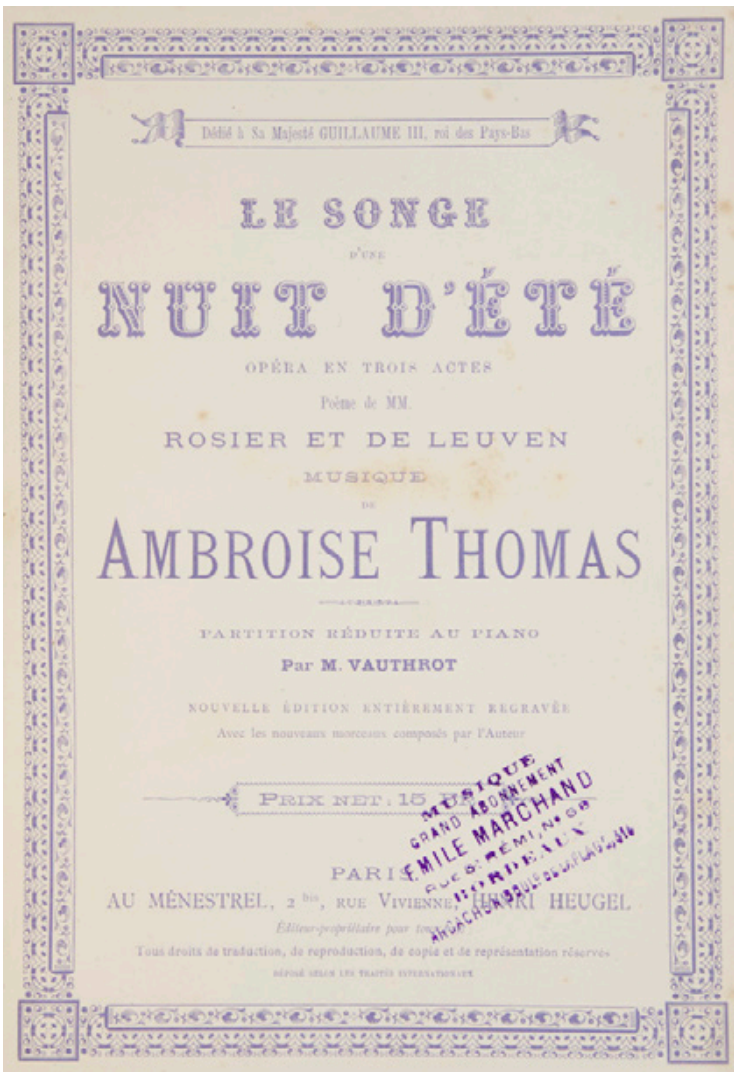
Le Songe d'une Nuit d'Été Opéra Comique en trois Actes dédié à sa Majesté Guillaume III Roi des Pays-Bas, Prince d'Orange-Nassau Grand Duc de Luxembourg &.a. &.a. &.a. Poème de MM. Rosier et de Leuven... Accompagnement de Piano par M. Vauthrot. Prix: 12f. net. [Piano-vocal score]. Paris: Léon Escudier [PN B.C. 1149], [ca. 1859].

Octavo. Original publisher's dark ivory printed wrappers. 1f. (title with publisher's catalog to lower), 1f. (named cast list and table of contents), 272 pp. Lithographed. Partially uncut. Named cast includes Lefebvre, Grimm, Couderc, Boulo, Bataille, and Bellecour. Publisher's handstamp to lower margin of title. Wrappers slightly worn and soiled; minor loss to head of spine; small tear to margin of lower repaired. Minor internal wear, foxing, soiling, and staining; several signatures detached.



A later printing of the first version of the opera. Printed from Bureau Central de Musique plates. Lesure II p. 165-166. OCLC no. 21860489.

Le Songe d'une Nuit (A Midsummer Night's Dream), to a libretto by Joseph-Bernard Rosier and Adolphe de Leuven, was first performed in Paris at the Opéra-Comique on April 20, 1850. "In 1850 Thomas wrote the Shakespearean potpourri Le songe d'une nuit d'été, which has little to do with A Midsummer Night's Dream; it includes Falstaff, Elizabeth I and Shakespeare himself in the cast, and has an unusually high proportion of its action devoted to drinking... Apart from signalling the composer's interest in Shakespeare, this opéra comique shows Thomas' ability to fuse many of the operatic styles current in his day, and demonstrates his increasing skill at orchestration, particularly in the entr'actes. The piece was revived at Compiègne in 1994 to mark the opening of the Channel Tunnel." Richard Langham Smith in Grove Music Online. (26033) \$120



279. THOMAS, Ambroise 1811-1896

Le Songe d'une Nuit d'Été Opéra en Trois Actes Poème de MM. Rosier et de Leuven... Parition Réduite au Piano par M. Vauthrot Nouvelle Édition Entièrement Regravée Avec les nouveaux morceaux composés par l'Auteur. [Piano-vocal score]. Paris: Au Ménestrel... Henri Heugel [PN 5580], [ca. 1886-87].

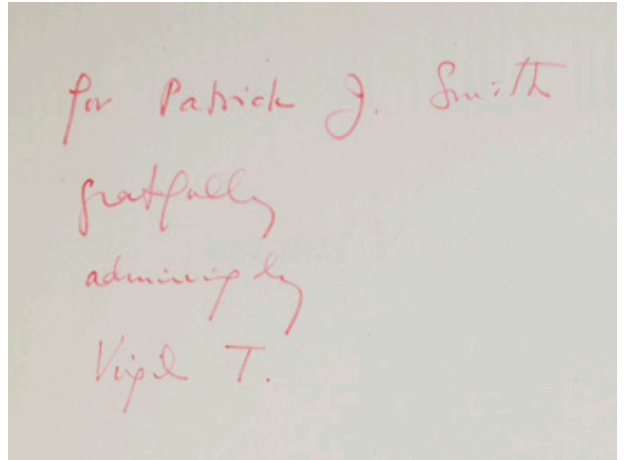
Large octavo. Quarter brown calf with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (title), 1f. (recto named cast list and contents, verso blank), 392 pp. Title and cast leaf printed within light purple decorative borders. Binding worn and rubbed; endpapers detached; former owner's signature "Mathilde Laporte" to front free endpaper slightly trimmed just affecting one letter. Slightly foxed; some signatures partially split; Bordeaux music seller's and publisher's handstamps to title.

The revised second version of the opera. (28216) \$175

**First Edition of Thomson's First
"Path-Breaking Operatic Collaboration"
with Gertrude Stein,
Inscribed and Signed by the Composer**

280. THOMSON, Virgil 1896-1989

*Four Saints in Three Acts An Opera by Gertrude Stein...
Scenario by Maurice Grosser Complete Vocal Score.*
[Piano-vocal score]. New York: Music Press, Inc.; Arrow
Music Press, Inc. [PN VT-1948], [1948].

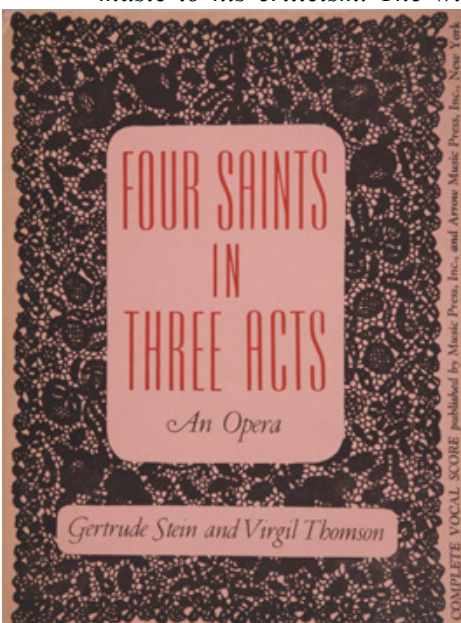


Folio. Original publisher's cloth-backed decorative dark pink boards printed in black and red. 1f. (recto title, verso blank), 2ff. (scenario and named cast list), 4ff. (reproduction photographs of scenes from the first production), 144, 1f. (recto limitation statement, verso blank) pp. **With an autograph inscription in red ink signed "Virgil T." to the noted American writer Patrick J. Smith** "gratefully admiringly" to front free endpaper; Smith's blindstamp and autograph initials to upper outer corner. Handstamp of the Mercury Music Corporation in New York to lower margin. Named cast includes Abne Dorsey, Altonell Hines, Edward Matthews, Beatrice Robinson Wayne, Bruce Howard, Embry Bonner, Bertha Fitzhugh Baker, Leonard Franklyn, George Timber, David Bethé, Kitty Mason, Thomas Anderson, Charles Spinnard, Marguerite Perry, Flossie Roberts, Edward Batten, Forace Hester, and Randolph Robinson. Binding slightly worn and soiled; margins of rear endpapers very slightly stained.

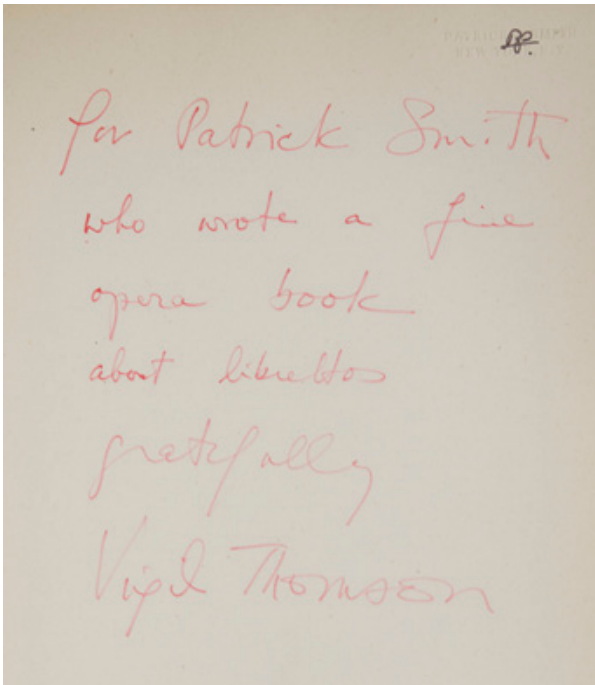
First Edition, limited to 1,000 copies.

"The first performance, on 8 February 1934 at the Wadsworth Atheneum in Hartford, Connecticut, was presented not by an established opera company but by an organization called the Friends and Enemies of Modern Music. There was an all-black cast, stage direction and movement by Frederick Ashton and John Houseman and cellophane décor by Florine Stettheimer. The same production was presented that year on Broadway and in Chicago, for a run of more than 60 performances." John Rockwell in *Grove Music Online*.

"In [Thomson's] many vocal works, and his two path-breaking operatic collaborations with Gertrude Stein, Thomson demonstrated a mastery of prosody. His settings of English convey American speech patterns with naturalness and clarity. He brought strong predilections for living composers and American music to his criticism. The wit, vitality, and descriptive precision of his writing, which demystified the complexities of music for lay readers, made him among the most influential and lasting critics of the 20th century." Anthony Tommasini and Richard Jackson in *Grove Music Online*.



Patrick J. Smith "studied at Princeton University (BA 1955) and worked as an independent writer on music, founding in 1970 the Musical Newsletter, an adventurous periodical that produced many worthwhile articles during its seven years' life. Smith served as president of the Music Critics Association, 1977-81, and in 1985 became director of the Opera-Musical Theater programme of the National Endowment for the Arts; he relinquished that position in 1989 to become editor of Opera News. A well-informed writer with a marked interest in the literary aspects of opera, Smith produced the first English-language historical book on the opera libretto, The Tenth Muse (New York, 1970), and has also written A Year at the Met (New York, 1983)." Grove Music Online. (26917) \$350



**An Inscribed and Signed Copy of Thomson's
Second Collaboration with Gertrude Stein**

281. THOMSON, Virgil 1896-1989

The Mother of Us All... together with the scenario by Maurice Grosser. [Piano-vocal score]. New York: Music Press, Inc. [PN M.P.I. 500] , [October 1946-March 1947].

Folio. Original stiff grey decorative wrappers by R. Pontabry printed in black and dark yellow. 1f. (recto half-title, verso blank), 1f. (recto title, verso with reproduction photograph of Gertrude Stein by Carl van Vechten), 1f. (recto reproduction photograph of Virgil Thomson by Carl van Vechten, verso blank), [9] (dedication), 10 (named cast list and note regarding commission and premiere), 11-18 (summaries of the opera, characters, and scenes), 19-157, [i] (blank) pp., 1f. (recto limitation statement, verso blank).

With an autograph inscription signed in full by the composer to noted American writer Patrick J. Smith (born 1932) "who wrote a fine opera book about librettos gratefully Virgil Thomson" to front free endpaper; Smith's blindstamp and autograph initials to upper outer corner. Edges of wrappers slightly worn and soiled. Pp. 14-15 browned. An attractive copy overall.

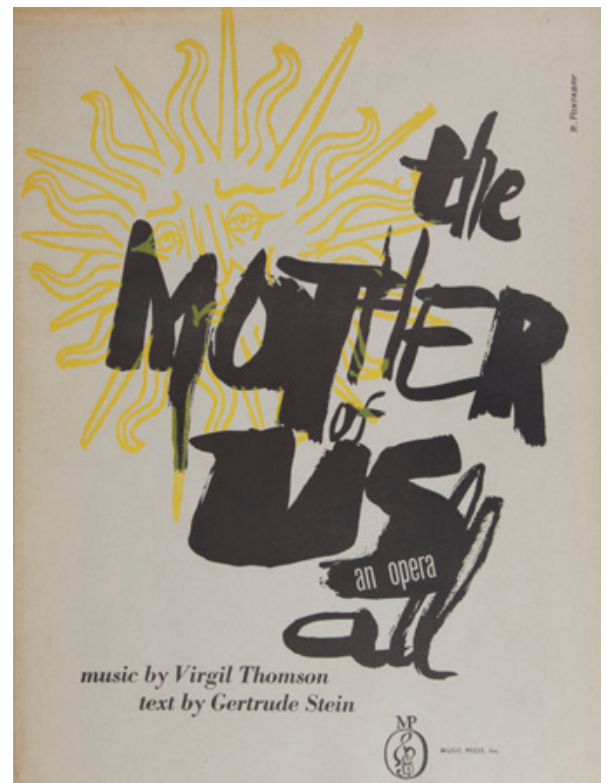
Together with:

- A program for a performance of *The Mother of Us All* at the Guggenheim Museum under the artistic direction of Virgil Thomson. 1 bifolium. 8vo. N.d. With a 1-page typed list of characters laid in. Creased at fold; slightly browned.
- A newspaper clipping of an article, " 'The Mother of Us All' Has Come to Stay," by Peter G. Davis, *New York Times*, February 13, 1977. Browned and somewhat frayed.

First Edition, limited to 1,000 copies.

"[Thomson's] most important work in the 1940s was his second opera, *The Mother of Us All*, text by Gertrude Stein, again with a scenario by Maurice Grosser. Thomson wrote it on commission from the Alice M. Ditson Fund of Columbia University, completing it in 1947, and seeing it produced for the first time on May 7, 1947, in New York...*The Mother of Us All* has become an American classic. Since its premiere it has had several thousand performances in American opera houses, churches, colleges and various semi-professional groups." Ewen: *American Composers*, pp. 665-666.

"... over time [*The Mother of Us All*] became Thomson's most performed work. In a 1984 column for the *New Yorker*, the critic Andrew Porter wrote that every time he hears *The Mother of Us All* he is "tempted to consider it the best of all American operas" and, on calm reflection, would "hardly modify that beyond 'one of the three best.'" Anthony Tommasini and Richard Jackson in *Grove Music Online*. (26915) \$450

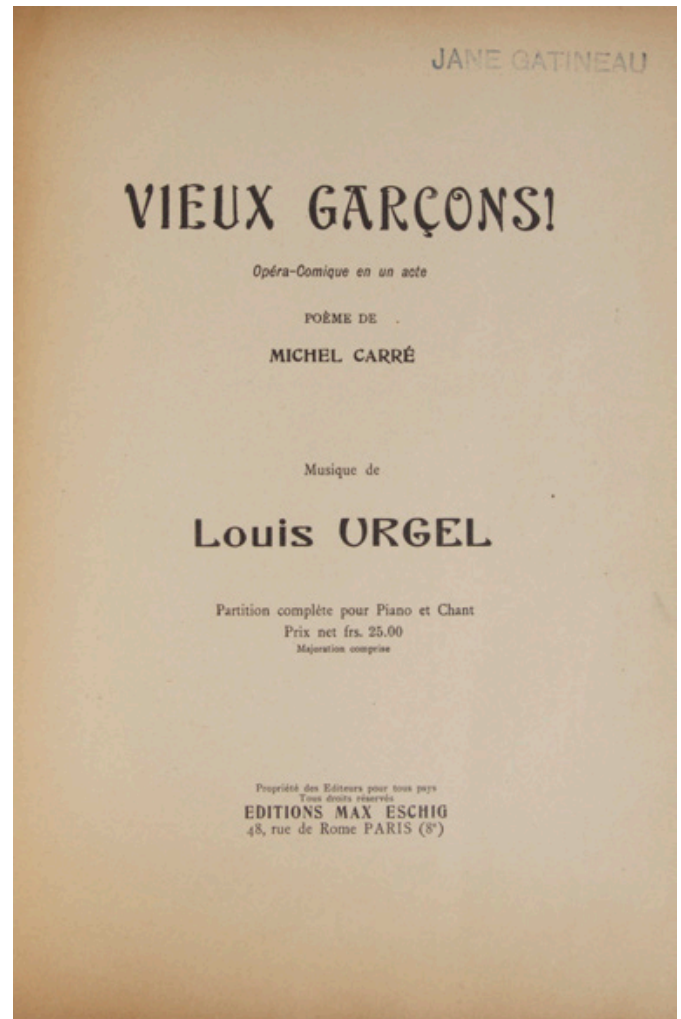


A Production Copy

282. **URGEL, Louis (Legru, Louise) ?-1942**

Vieux Garçons! Opéra-Comique en un acte Poème de Michel Carré... Partition complète pour Piano et Chant Prix net frs. 25.00 Majoration comprise. [Piano-vocal score]. Paris: Editions Max Eschig [PN M.E. 3180], [1931].

Folio. Original publisher's dark ivory wrappers printed in red. 1f. (title), 1f. (dedication to Georges Bravard, director of the Théâtre de la Gaîté Lyrique), 1f. (named cast list for the first performance), 86 pp. Named cast includes Cartin, Descombes, G. Moureau, Montigny, Corney, and J. Raymond. Margins of several leaves handstamped "Jane Gatineau" (1893-199-?), most probably the "artiste lyrique" at the Opéra-Comique in Paris, and poet and painter under the pseudonym Nine Maya. Annotations in French and marks in pencil and red and blue crayon, perhaps in Gatineau's hand, for a performance on December 30, 1933. Wrappers worn and partially detached; spine chipped with some loss. Slightly worn; browned; several leaves soiled and partially detached; small tape repair to outer margin of pp. 11-12, slightly affecting two measures of music.



Together with:

- 6 leaves of manuscript music (violin and clarinet parts) and original set and costume designs laid in. Folio and octavo. Notated and illustrated in black ink with cuts and annotations in French in pencil and blue and red crayon, perhaps in Gatineau's hand. Illustrations dated December 30, 1933. Slightly worn and soiled; creased at folds.

First Edition. Scarce. Worldcat (4 copies only). OCLC nos. 9142205, 844481110.

Vieux Garçons! was first performed in Paris at the Théâtre de la Gaîté-Lyrique on February 21, 1931.

A unique production copy. (26569) \$200



“The Most Radical and ‘Modern’ of Verdi’s Scores”

283. VERDI, Giuseppe 1813-1901

Aida Opera in quattro atti Versi di A. Ghislanzoni... Diritto di traduzione riservato Canto e pianoforte in quarto = Franchi 50. [Piano-vocal score.]. Milano: Edizioni Ricordi [PNs 42486-42502], [1872].

Folio. Half contemporary mid-tan leather with green pebbled paper boards, spine in gilt-ruled compartments, titling gilt, original publisher's upper wrapper illustrated in color bound in. 1f. (recto polychrome title with elaborate decorative borders lithographed by Doyen in Turin, verso blank, 1f. (recto named cast list for the first performances in Milan and Cairo, verso table of contents with plate and page numbers), iv, 293, [i] (blank) pp. Engraved. Named cast includes Paride Povoleri, Maria Waldman, Teresina Stolz, Giuseppe Fancelli, Ormondo Maini, Francesco Pandolfini, and Luigi Vistarini for the Milan performance and Tommaso Costa, Eleonora Grossi, Antonietta Pozzoni, Pietro Mongini, Paolo Medini, Francesco Steller, and Stecchi-Bottardi for the Cairo performance. Verso of title with a late 19th-century female singer's manuscript list of performances of Aida (in which she sang a priestess, and later Aida) in German cities in ink in a German hand. With frequent performance annotations and German text underlay in pencil, crayon, and brown and purple ink in several late 19th-century hands. Binding quite worn; wrapper reinforced, with some loss to outer margin; endpapers somewhat browned and foxed. Some browning, foxing, soiling, and staining, heavier to outer leaves; upper margins of some leaves dampstained; some minor repairs, occasionally affecting music.

First Quarto Edition, second issue, with "PARIGI-ESCUDIER" to foot of title and the "Preludio" paginated in Roman numerals. Rare. Hopkinson 62A(b). Fuld, p. 590. Crawford p. 567.

Verdi's Aida was first performed in Cairo at the Opera House on December 24, 1871. The Italian première, to which Verdi devoted great attention, took place in Milan the Teatro alla Scala on February 8, 1872. "There is... one important aspect in which Aida remains the most radical and 'modern' of Verdi's scores: its use of local colour. Aida, constantly alluding to its ambience in harmony and instrumentation, is the one Verdi opera that could not conceivably be transported to another geographical location. In this respect it was an important indication of the influence local colour would come to have over fin-de-siècle opera, and an object lesson on the delicacy and control with which this colour could be applied to the standard forms and expressive conventions of Italian opera." Roger Parker in *Grove Music Online*. (26400) \$2,000



“A Masterpiece of Variety”

284. VERDI, Giuseppe 1813-1901

Un ballo in maschera melodramma tragico in tre atti... Rappresentato per la prima volta al Teatro Apollo in Roma il 17 febbrajo 1859 Riduzione per Canto e Pianoforte di Luigi ed Aless. Truzzi... – Fr. 40 –. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 31031-31059], [1860].

Large oblong folio. Full modern ivory linen boards with red simulated title label gilt to spine, decorative endpapers. 1f. (recto title within decorative sepia borders, verso blank), 1f. (recto table of

contents with plate and page numbers, verso named cast list), 5-323, [i] (blank) pp. Each number with its own plate number, price, imprint, and secondary pagination. Title, table of contents, and cast list typeset. Music engraved. Blindstamp of Tito Ricordi ("T.R."), dated [18]61 to lower outer corner of title. With a polychrome illustration of the final scene of the opera from a later Ricordi edition laid down to upper board (?fragmentary wrapper) and another illustration of the final scene of the opera by Focosi lithographed by Fr. Tersaghi from the first complete Ricordi edition laid down to lower board. Some, mostly light, dampstaining to margins; some minor foxing, light soiling and creasing; somewhat crude tape repair to blank upper margins of pp. 259-260; small tear to lower blank margins of pp. 297-298; final leaf reinforced, with a small perforation and crude tape repair, slightly affecting music. Quite a good copy overall.

First Complete Edition. Hopkinson 59A(a). Chusid p. 31. Catalogo Ricordi online. OCLC no. 9061941. Crawford p. 574.

Un ballo in maschera, to a libretto by Antonio Somma after Eugène Scribe's libretto *Gustave III, ou Le bal masqué*, was first performed in Rome at the Teatro Apollo on February 17, 1859.

"Un ballo in maschera, as many have remarked, is a masterpiece of variety, of the blending of stylistic elements. Verdi's experiment with a 'pure' version of French grand opera in the mid-1850s, Les vêpres siciliennes, was not entirely happy; here we see him instead gesturing to the lighter side of French opera, primarily with the character of Oscar, but also in aspects of Riccardo's musical personality. The juxtaposition of this style with the intense, interior version of Italian serious opera that Verdi had preferred in the early 1850s is extremely bold, particularly in sections such as Act 1 scene ii (where Riccardo confronts Ulrica) or in the finale to Act 2 (the so-called laughing chorus), in both of which the two styles meet head on with little mediation. One of the reasons why the blend is so successful is that Verdi's treatment of the traditional forms at the backbone of his 'Italian' manner were themselves changing, adapting towards the more elliptical manner of French models. Ballo is notable for the shortness and intensity of its principal arias, for the absence of grand design." Roger Parker in *Grove Music Online*. (25946) \$3,600





“One of Verdi’s Most Unjustly Neglected Works”

285. VERDI, Giuseppe 1813-1901

La Battaglia di Legnano Tragedia Lirica in quattro Atti Poesia di Salvatore Cammarano... Partitura Piano e Canto Prezzo Net 20f. [Piano-vocal score]. Paris: Choudens Père & Fils [PNs L.E. 1588 (1-19)], [ca. 1885].

Folio. Half black leather with pebbled paper boards, decorative endpapers. 1f. (title), 207, [i] (blank) pp. Engraved. Boards worn and bumped with some loss to corners; spine lacking and replaced with black tape. Light vertical crease; occasional light foxing, somewhat heavier to endpapers and outer leaves; occasional light soiling to margins.

Rare. Hopkinson 50B A(m) (copies at Harvard and the Staatsbibliothek in Berlin only). Lesure II pp. 165-166. OCLC nos. 56939199, 52378455. Reprinted from an earlier Escudier edition, most probably published ca. 1854-1856. "In the Staatsbibliothek, Berlin there is a copy of an edition bearing the imprint of Choudens Père & Fils, who purchased the rights in the opera at the Escudier sale in 1885... The entire look of the edition seems to me to indicate that both title-page and contents belong to an earlier edition, most likely one printed by Escudier or possibly before this by the Bureau Central de Musique. The plate number is L.E. 1588, which is an Escudier one and agrees with an Escudier publication date of about 1855. This supposition is borne out by an advertisement made by Escudier in *La France Musicale* on October 1st, 1854 of an edition in Italian at 30 Frs., though the price shown on the Berlin copy is 20 Frs. No copy with an Escudier imprint has been traced." Hopkinson: *Verdi*, pp. 70-72.

La battaglia di Legnano, to a libretto by Salvatore Cammarano after Joseph Méry's play La bataille de Toulouse, was first performed in Rome at the Teatro Argentina on January 27, 1849. "[It] was from the start dogged by the special circumstances of its creation: in the early years by problems with the censor, and later perhaps by its too intense association with a particular historical period. But Verdi's plans to revise the work in the 1850s are surely significant, suggesting that he thought the opera comparable to Macbeth, Stiffelio and Luisa Miller. La battaglia is impressive above all in its inner workings, which show the concern for orchestral and harmonic detail that never left Verdi after his decisive encounter with French operatic style. In today's climate, in which almost all Verdi's early operas are occasionally revived, La battaglia stands as one of Verdi's most unjustly neglected works." Roger Parker in Grove Music Online. (25952)

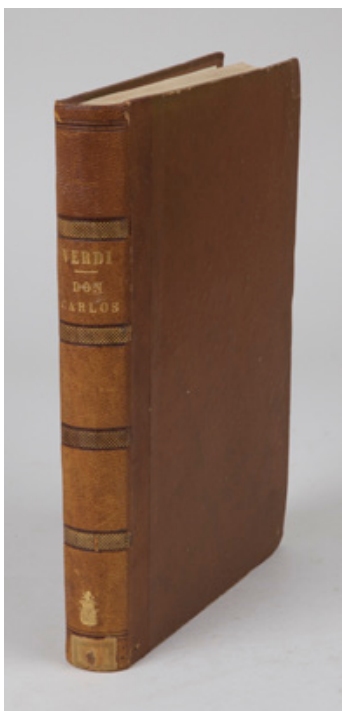
\$325

286. VERDI, Giuseppe 1813-1901

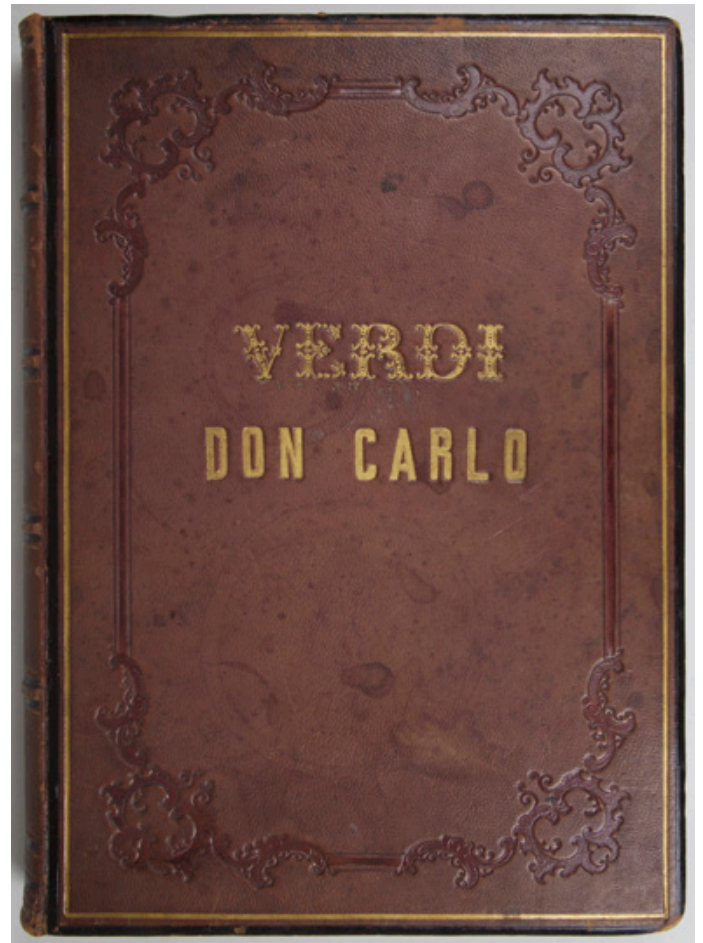
Don Carlos Grand Opéra en Cinq Actes Représenté sur le Théâtre Impérial de l'Opéra. Poème de M.M. Méry & C. du Locle... Partition, in-8o, Piano et Chant, net: 20f... Accomt. de Piano par E. Vauthrot Chef du Chant à l'Opéra. [Piano-vocal score]. Paris: Léon Escudier [PNs L.E. 2765.; L.E. 2765 et 2767.], [1867].

Large octavo. Light tan morocco-backed pebbled paper boards, spine in compartments gilt with titling gilt. 1f. (recto lithographic title by Trinocq after Cravzat with names of Verdi's operas on ribbons entwined around a set of arched columns, recto blank), 1f. (recto named cast list and table of contents, verso blank, 359, [i] (blank) pp. Lithographed. Publisher's handstamp to lower margin of title. Armorial bookplate with printed text "Deus Dará" to upper pastedown. Binding slightly worn, rubbed, and bumped. Minor browning, foxing, and offsetting; margins of several leaves slightly soiled, creased, or stained.

First Edition (?second issue) of the first version of the opera. Crawford p. 579. Chusid p. 49. Hopkinson 61A. Hopkinson considers the present issue to be the earliest printing of the work. Crawford has, however, identified what he believed to be an earlier issue, distinguished by typographical differences to the title page (Verdi's name in a smaller typeface; the absence of the lithographer's name to the lower right corner; and the absence of the printer's imprint to the foot of the first page of music).



Don Carlos, to a libretto by Joseph Méry and Camille du Locle after Friedrich von Schiller's dramatic poem Don Carlos Infant von Spanien, was first performed in Paris at the Opéra on March 11, 1867. "Don Carlos has of late become one of the best-loved and most respected of Verdi's operas... Verdi dedicated to the work some of his greatest dramatic music. One need think only of the magnificent series of confrontational duets that form such a great part of the drama... several of these break decisively with traditional models, forging for themselves a vital new relationship between musical and dramatic progress. It is for such moments that Don Carlos will be remembered and treasured." Roger Parker in *Grove Music Online*. (25943) \$2,200



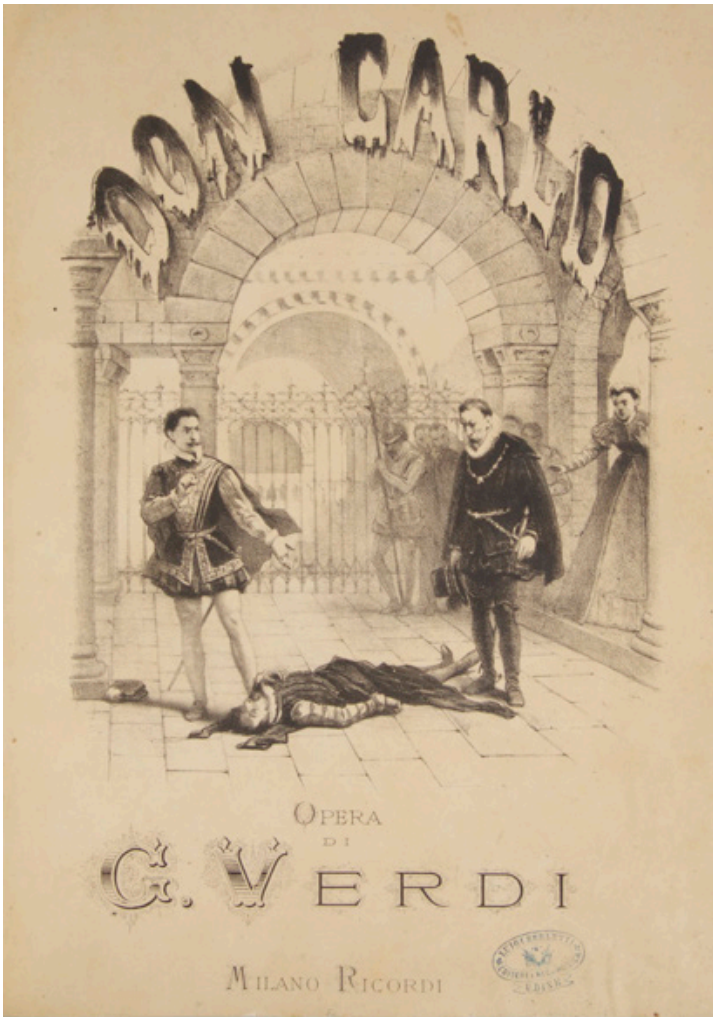
**The Deluxe Edition,
with 8 Full-Page Lithographic Plates
Illustrating Scenes from the Opera**

287. VERDI, Giuseppe 1813-1901

Don Carlo Opera in cinque Atti Parole di Méry e Camillo du Locle... Rappresentata per la prima volta a Parigi sul teatro Imperiale dell' Opéra l'11 Marzo 1867 Traduzione Italiana di Achille de Lauzières Riduzioni per... Canto e Pianoforte Edizione di lusso in carta distinta con ritratto dell Autore e colle scene dell Opéra disegnati da G. Gonin Fr. 80. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 40551-40588], [1867].

Large folio (ca. 16-1/4" x 11-1/2"). Original publisher's full dark brown morocco with decoratively blind-tooled boards with titling gilt to upper, raised bands on spine. 1f. (lithographic illustration of a scene from the opera), 1f. (half-title and dedication in gold and sepia), 1f. (fine bust-length lithographic portrait of the composer by Ed. Sonzogno after G. Gonin), 1f. (title), 1f. (recto named cast list for the first performance, verso table of contents with plate and page numbers), 386 pp. + **8 full-page lithographic plates illustrating scenes from the opera by G. Gonin**. Music engraved. Named cast includes Obin, Morère, Faure, David, Castelmarty, Sass, Gueymard, Levielly, Dominique, Gaspard, Mermant, and Levielly. Binding somewhat worn and rubbed, corners bumped; endpapers stained at inner margins and slightly dampstained overall. Margins slightly foxed; occasional stains. An attractive, wide-margined copy overall.

Deluxe Edition of the first complete Italian edition of the first version of the opera, distinguished by having been printed on heavier paper and the presence of the 8 illustrative plates. Scarce. Hopkinson 61A(g). (26467) \$1,850



288. **VERDI, Giuseppe 1813-1901**

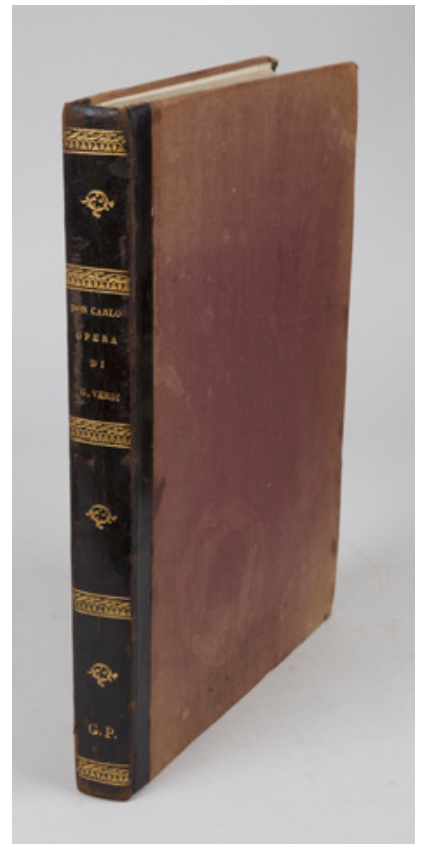
Don Carlo Opera in cinque Atti Parole di Méry e Camillo du Locle... Rappresentata per la prima volta a Parigi sul teatro Imperiale dell' Opéra l'11 Marzo 1867 Traduzione Italiana di Achille de Lauzières Riduzioni per Canto e Pianoforte di Vauthrot e G. Ricordi Fr. 60. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 40551-40588], [1867].

Folio. Black calf-backed cloth boards, titling gilt to spine, with original publisher's light yellow illustrated upper wrapper with a scene from the opera bound in. 1f. (decorative half-title printed in red and blue), 1f. (bust-length lithographic frontispiece portrait of Verdi by Ed. Sonzogno after G. Gonin), 1f. (recto title printed in red and blue, verso blank), 1f. (recto named cast list, verso table of contents with plate and page numbers), 5-386 pp. Each number with its own plate number, price, and secondary pagination. Lithographed. Named

cast includes Obin, Morère, Faure, David, Castelmarty, Sass, Cueymard, Levielly, Dominique, Gaspard, Mermant, and Levielly for the Paris performance and Capponi, Stigelli, Cotogni, L. Rossi, Milesi, Stolz, Fricci, Bruzzone, Casarini, and Fricci for the Bologna performance. Blindstamp of Tito Ricordi ("T.R."), dated March [18]68, to upper wrapper and initial leaves. With a printed dedication "Al caro Amico Cav. Angelo Mariani L'Editore Tito Ricordi" to title. Handstamp of an Udine vendor, Luigi Berletti, to lower margin of wrapper, half-title, and title.

Binding slightly worn, stained, rubbed, and bumped; split at upper hinge. Scattered light foxing and staining, heavier to endpapers and preliminary leaves; tear to lower portion of pp. 137-138 repaired. A very good copy overall.

First Complete Italian Edition of the first version of the opera. Hopkinson 61A(f). Chusid p. 50. (25948) \$1,200



**“An Important Change of Direction”
in the Composer’s Early Career**

289. VERDI, Giuseppe 1813-1901

Ernani *Dramma lirico in quattro parti di Francesco Maria Piave Posto in musica e dedicato alla Nobilissima Contessa Clementina Mocenigo-Spaur distinta cultrice della musica italiana... Riduzione per Canto con accompagnamento di Pianoforte del maestro L. Truzzi... N. 16221 al 41... Fr. 34. [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 16221-16241], [1844].*



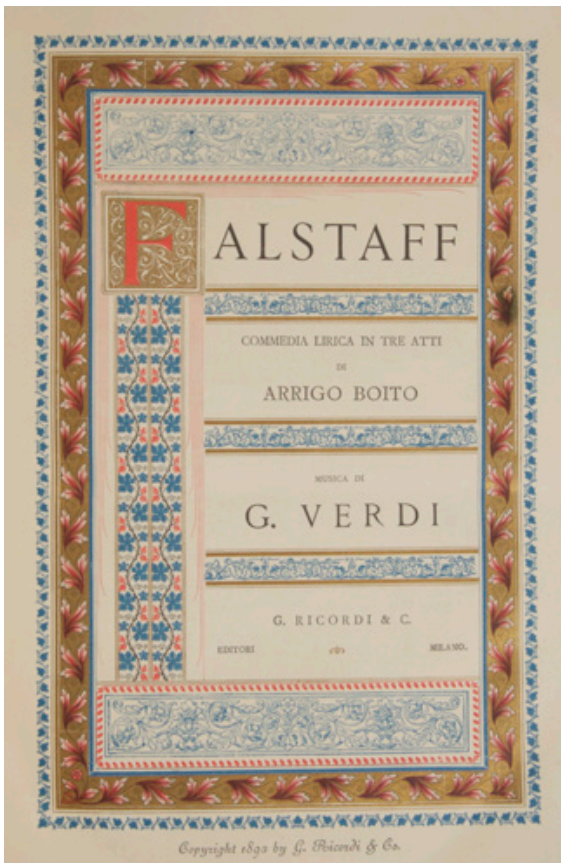
Oblong folio. Full modern marbled paper boards, printed title label to spine. 1f. (recto title printed within decorative light green borders, verso blank), 1f. (recto table of contents with plate and page numbers, verso named cast list), 3-229, [i] (blank) pp. Title, table of contents, and cast list typeset. Each number with its own plate number, price, and secondary pagination; p. 56 blank and unpaginated. Music engraved. Named cast includes Carlo Guasco, Antonio Superchi, Antonio Selva, Sofia Löwe, Laura Saini, Giovanni Lanner, and Andrea Bellini. Milanese bookseller's blindstamp to upper outer corner of front free endpaper; early handstamp of G. Cattaneo in Turin to lower margin of title; publisher's blindstamp to lower margins of initial leaves. Occasional cuts and annotations in contemporary and modern hands in pencil and black ink. Corners of binding slightly bumped. Cropped, affecting publisher's handstamp, upper margin, secondary pagination, and a slur; lower corners soiled, several creased; title, table of contents, cast list, and final leaf soiled and stained, with some tears and loss, repaired; occasional minor tears and repairs to margins and lower corners; extensive repairs to first two leaves with loss just touching decorative title border professionally repaired.

First Complete Edition of the first version of the opera. Hopkinson 41A(a). Chusid p. 63. Catalogo Ricordi online.

Ernani, to a libretto by Francesco Maria Piave after Victor Hugo's play Hernani, was first performed in Venice at the Teatro La Fenice on March 9, 1844. The opera "quickly became immensely popular, and was revived countless times during its early years.. As Verdi himself stated more than once, Ernani represents an important change of direction in his early career. His two earlier successes, Nabucco and I Lombardi, had both been written for La Scala, one of the largest stages in Italy and well suited to the grandiose choral effects of those works. For the more intimate atmosphere of La Fenice, he created an opera that instead concentrated on personal conflict, carefully controlling the complex sequence of actions necessary to bring characters into intense confrontation. This new format brought about a fresh consideration of the fixed forms of Italian opera, in particular an expansion and enrichment of the solo

aria and duet, together with a more flexible approach to the musical sequences that bind together lyrical pieces. Most important, however, was Verdi's gathering sense of a musical drama's larger rhetoric, his increasing control over the dynamics of entire acts rather than merely of entire numbers. In this respect, the third act of Ernani sets an imposing standard of coherence, one that is rarely equalled until the operas of the early 1850s." Roger Parker in Grove Music Online. (25940) \$900





Deluxe Limited Edition, One of Only 100 Copies

290. VERDI, Giuseppe 1813-1901

Falstaff Commedia lirica in tre atti di Arrigo Boito... Prima rappresentazione: Milano, Teatro alla Scala, 9 Febbraio 1893 Edizione da Bibliofili Riduzione per Canto e Pianoforte di Carlo Carignani. [Piano-vocal score]. Milano: Tito di Gio. Ricordi e Francesco Lucca di G. Ricordi & C. [PN 96000], 1893.

Folio. Publisher's original full mid-brown calf with decorative titling gilt to upper, publisher's device gilt to lower, raised bands on spine in decorative compartments gilt, titling gilt, patterned endpapers. 1f. (frontispiece with full-length portrait from an original photograph by Avv. U. Campanari and facsimile signature of the composer, verso blank), 1f. (recto decorative title printed in blue, red, and gold, verso limitation statement and printed name of the recipient, the Marchese Filippo Ferrajoli, within decorative red border), 1f. (recto title printed in red and black), verso publisher's device and copyright notice), 1f. (recto named cast list printed in red and black within decorative red border, verso blank), 1f. (recto table of contents printed in red and black within decorative red border, verso blank), 1f. (part-title and scene description of Act I), 474 pp. Uncut. With an

unpaginated part-title with scene description preceding each act. With "Frans Lasson, Roma 17, Juni 1961" in ink to verso of front free endpaper. Binding slightly worn, rubbed, and warped. Leaves somewhat cockled; some minor foxing and dampstaining; some signatures splitting. An attractive copy overall.

Deluxe Limited Edition of the first version of the opera, this no. 17 of 100. Very scarce. Hopkinson 64A(b).

Falstaff, to a libretto by Arrigo Boito after William Shakespeare's plays *The Merry Wives of Windsor* and *King Henry IV*, was first performed in Milan at the Teatro alla Scala on February 9, 1893. "Perhaps the most immediately obvious level of difference between *Falstaff* and all Verdi's previous operas lies in the music's tendency to respond in unprecedented detail to the verbal element of the drama. In much of the score, but especially in the great duets and monologues, the listener is bombarded by a stunning diversity of rhythms, orchestral textures, melodic motifs and harmonic devices. Passages that in earlier times would have furnished material for an entire number here crowd in on each other, shouldering themselves unceremoniously to the fore in bewildering succession... These new aspects, possible only through the medium of comedy, served to stimulate Verdi's creative imagination to new levels of fecundity. In the midst of an increasingly fragmented aesthetic world, he was able to follow the whim of the moment, to gaze back serenely on past achievements and, as he said so many times in letters to Boito, simply to enjoy himself. Few would deny how richly Verdi deserved this final triumph, or how heartening a message *Falstaff* offers. The opera leaves us with a musical image that exactly reflects those famous photographs of Verdi in his last years: an old man, in black hat, with eyes that have lived through a lifetime of struggle, smiling out wisely at the world." Roger Parker in *Grove Music Online*. (25956) \$2,500





“The First Night was a Wild Public Success”

291. VERDI, Giuseppe 1813-1901

I Lombardi alla prima crociata *Dramma lirico di Temistocle Solera... ridotto con accomp.to di Pianoforte... L'opera intera per Canto D. 6.00. Fr. 30.00.* [Piano-vocal score]. Napoli: B. Girard e Cie. [Cali] [PNs 126-142; 153], [ca. 1851].

Oblong folio. Full contemporary teal blue cloth boards with titling and the name of an early owner gilt to upper. 1f. (title), 3-218 pp. Each piece with its own plate number and secondary pagination. Title pages of most pieces with their own price, names of singers, and imprint (Napoli, Dionigi Cali, Str[a]da S. Mattia No. 6; and/or Giuseppe Luzi, Largo Castello No. 93). Engraved. Binding somewhat worn, bumped, and dampstained; gilt faded. Some internal wear; light foxing and soiling, heavier to pp. 132-133; margins of some pages very lightly dampstained or with small tears, loss, and repairs.

An unrecorded variant of Hopkinson 40B(l). Scarce. C.f. Hopkinson 40B(g)-40B(k), pp. 19-20. C.f. OCLC nos. 16841350 (2 copies, at the Morgan Library and Wellesley College). Although the title conforms to that of a Girard edition of ca. 1849 (Hopkinson 40B(g)), the plate numbers and imprints on the music are those of a later edition published by Cali (according to Sartori, Cali worked with Girard.) To complicate matters further, a contemporary edition by Orlando (Hopkinson 40B(h), also ca. 1850-1851) bears identical plate numbers.

I Lombardi, to a libretto by Temistocle Solera after Tommaso Grossi's poem I Lombardi alla prima crociata, was first performed in Milan at the Teatro alla Scala on February 11, 1843. "As with Verdi's previous opera, Nabucco, there seems to be hardly any surviving information about the genesis of I Lombardi. No records exist of negotiations with La Scala, although popular rumour has it that, after the huge success of Nabucco, Merelli (the impresario there) left to the composer's discretion the fee for the new opera, and that Verdi took advice on a proper sum from his future wife, Giuseppina Strepponi. Nor is there any surviving correspondence between Verdi and his librettist, Temistocle Solera. They were both in Milan during the period of composition (presumably the second half of 1842) and, if we are to trust Verdi's later recollections, he altered very little of Solera's initial draft. The opera was apparently frowned upon by the religious censors in Milan but eventually escaped with only a few unimportant changes. The first night was a wild public success, with a cast that included Giovanni Severi (Arvino), Prosper Dérivis (Pagano), Carlo Guasco (Oronte) and Erminia Frezzolini (Giselda). For a revival in Senigallia in July 1843, Verdi composed a new cabaletta in Act 2 for Antonio Poggi (as Oronte). His revised, French version of the opera was given as Jérusalem in Paris in 1847." Roger Parker in Grove Music Online. (25953)

\$450



Important Among the Pre-Rigoletto Operas

292. VERDI, Giuseppe 1813-1901

Luisa Miller Melodramma tragico in 3 atti di S. Cammarano... alla tragica Poetessa cultrice esimia delle Arti Belle Signora Laura Beatrice Mancini nata Oliva L'Editore Giovanni Ricordi D.D.D... Riduzione di E. Muzio... Per Canto F. 38. [Piano-vocal score]. Milano: Giovanni Ricordi [PNs 22191-22214], [1850].

Oblong folio. Half contemporary dark blue leather with dark brown textured cloth boards, spine in compartments gilt, titling gilt, yellow endpapers. 1f. (recto title with large illustration by Focosi of the final scene of the opera lithographed by H. Corbetta, verso blank, 1f. (recto table of contents with plate numbers and page numbers, verso named cast list), 5-259, [i] (blank) pp. Each piece with its own imprint, price, plate number, and secondary pagination. Music engraved. Named cast includes Selva, Malvezzi, Salandri, Arati, De Bassini, Gazzaniga, Salvetti, and Rossi. Binding slightly worn and rubbed; corners abraided; slightly shaken; endpapers creased. Scattered light foxing. several corners slightly creased. An attractive copy overall.

First Edition, second issue. Hopkinson 51 A(b). Chusid p. 106. The only difference between the first and second issues is the fact that the title is coloured in the first issue; Hopkinson locates only two copies of this coloured issue.

Luisa Miller, to a libretto by Salvatore Cammarano after Friedrich von Schiller's play *Kabale und Liebe*, was first performed in Naples at the Teatro S Carlo on December 8, 1849.

"For that perceptive early critic of Verdi, Abramo Basevi, *Luisa Miller* marks the beginning of Verdi's 'second manner', one in which he drew more on Donizetti's example and less on Rossini's, and in which his musical dramaturgy took on a more subtle and varied form. Modern commentators have sometimes endorsed this judgment, signalling the opera as an important step towards *Rigoletto*. However, while the rustic ambience of the opera undoubtedly called forth from Verdi a new and compelling attention to local colour, it is difficult to see in the formal aspect of *Luisa* an essential stylistic turning-point, particularly when compared with *Macbeth*, which had appeared two years earlier. Nevertheless, few would argue about the opera's important position among pre-*Rigoletto* operas: not so much for its formal experiments as for its control of conventional musical forms, especially the grand duet. And in this respect, the middle-period work *Luisa* most resembles is not *Rigoletto* but *Il trovatore*, whose driving energy within conventional contexts is apparent through much of the earlier opera, in particular in its final act." Roger Parker in *Grove Music Online*.

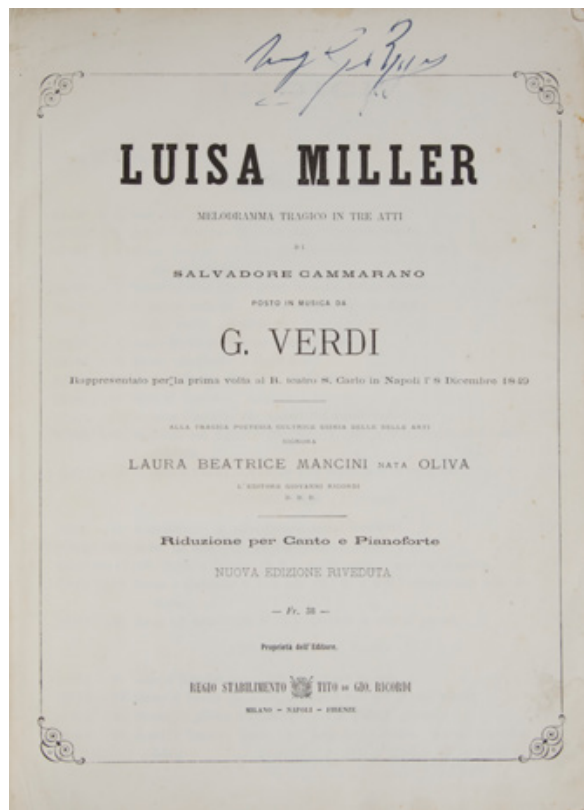
"The best of [*Luisa Miller*] sets a new standard in Verdian opera. By comparison even the finest of the earlier works takes on a poster-like quality – bold, exhilarating, maybe, yet lacking in depth. In *Luisa Miller* buds of poetry hinted at in *I Due Foscari* and parts of *Il Corsaro* and *La Battaglia di Legnano* burst into full flower. There is a new refinement of musical thought, a new concentration of lyrical elements within the dramatic scheme, in sum a more thorough resolution of the drama into terms of pure music." Budden Vol. I p. 446. (25962) \$2,500

With Performance Markings

293. VERDI, Giuseppe 1813-1901

Luisa Miller Melodramma tragico in tre atti di Salvatore Cammarano... Rappresentato per la prima volta al R. teatro S. Carlo in Napoli l' 8 Dicembre 1849 Alla tragica poetessa cultrice esimia delle belle arti Signora Luara Beatrice Mancini nata Oliva L'Editore Giovanni Ricordi D.D.D. Riduzione per Canto e Pianoforte Nuova Edizione Riveduta Fr. 38. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 22191-22214], [ca. 1855].

Folio. Dark teal blue textured cloth-backed marbled boards with partial printed label of G. Ricordi & C. with contemporary manuscript titling laid down to upper. 1f. (title), [i] (table of contents with plate and page numbers), [i] (named cast list for the first performance), 260 pp. Each number with its own plate number, price, and secondary pagination. Music engraved. Named cast includes Selva, Malvezzi, Salandri, Arati, De Bassini, Gazzaniga, Salvetti, and Rossi. **With occasional cuts, embellishments, and other performance markings** in pencil and blue crayon, including notational changes. Small circular handstamp of T[it]o Ricordi in Firenze to upper margin of p. 1. Signatures to upper margins of title, cast list, and p. 1. Binding somewhat worn, rubbed and bumped; minor tears to head and tail of spine. Slightly browned throughout, a bit heavier to first and last leaves; a few minor tears, creases, and stains, not affecting music; title slightly foxed, dampstained, and soiled; signatures indecipherable.



Early complete Italian edition. Scarce. Hopkinson 51A(p). Chusid p. 107.

An interesting performance copy. (26116)

\$485



“An Especially Important Work”

294. VERDI, Giuseppe 1813-1901

[Macbeth]. [Era Novella del Bazar musicale settimanale, ovvero, raccolta de' più accreditati spartiti per canto e pianoforte composti dagli illustri maestri italiani, anno primo, secondo spartito completo]. [Piano-vocal score]. [Napoli]: [Del Monaco] [without PN], [1850].

Oblong folio. Dark brown cloth-backed marbled boards, spine in compartments gilt, titling gilt. 1f. (blank), [1] (blank), 2-176 pp. Each number with its own imprint, price, and secondary pagination. Engraved. With an illustrated title of a scene from the opera by Focosi from the first complete edition

published in Milan by Giovanni Ricordi ca. 1847 tipped-in to front free endpaper. Hopkinson 46A(a). Binding worn, rubbed, and bumped. Minor foxing, heavier to several leaves; margins slightly soiled, with occasional small stains; pp. 69-72 detached; title and pp. 35-38 lacking; "72" to spine and illustrated title.

An early complete Neapolitan edition of the first version of the opera. Scarce. Hopkinson 46A(o) (1 copy only, at the Istituto di Studi Verdiani in Parma). OCLC nos. 16841906, 81844208 (2 copies, at Wellesley and Stanford).

Macbeth, to a libretto by Francesco Maria Piave (with additional material by Andrea Maffei) after William Shakespeare's play, was first performed in Florence at the Teatro della Pergola on March 14, 1847. "There is no doubt that Verdi's frequently voiced perception of the 1847 Macbeth as an especially important work, ennobled by its Shakespearean theme, was one that he successfully converted into dramatic substance. Much of the opera shows an attention to detail and sureness of effect unprecedented in earlier works. This holds true as much for the 'conventional' numbers, such as Lady Macbeth's opening aria or the subsequent duet with Macbeth, as for formal experiments like the Macbeth-Banquo duettino in Act 1. What is more, the new standard set by Macbeth was one that Verdi rarely retreated from in subsequent works." Roger Parker in *Grove Music Online*. (25950) \$500

295. VERDI, Giuseppe 1813-1901

[Macbeth posto in Musica da Giuseppe Verdi e per grata memoria dedicato al suo amatissimo succero Antonio Barezzi Riduzione per Canto e Piano di E. Muzio]. [Piano-vocal score]. [Milano]: [R. Stabilimento Musicale Ricordi] [PNs 19621-19643], [ca. 1860].

Folio. Original publisher's light tan wrappers with printed label to upper: "Macbeth di G. Verdi Proprietà esclusiva del R. Stabilimento Musicale Ricordi." 291, [i] (blank) pp. Each number with its own price and secondary pagination. Signed and dated "Sigr. Mo. Vincenzo Lombardi 17-10-[1]903" in pencil to recto of lower wrapper. Occasional markings and minor annotations in blue crayon, black ink, and pencil. Wrappers soiled with some loss, especially to lower outer corner of upper; spine split and reinforced with black tape. Signatures loosely bound; several pages partially detached; upper margins slightly cockled; occasional creasing; small tears, perforations, and stains, occasionally affecting music; first and final leaves browned.

Proof copy of a new revised edition of the first version of the opera (same plate numbers but considerably enlarged). Rare. Worldcat (3 copies of the published edition only, at the Newberry, Harvard, and the University of Nebraska, Lincoln). OCLC no. 53004966. Not in Chusid. Not in Hopkinson, but cf. 46A(a). (26339) \$650





**First Edition of
“One of the Most Frequently Performed Operas in the International Repertory”**

296. VERDI, Giuseppe 1813-1901

Rigoletto Melodramma di F.M. Piave... Antonio Vasselli in pegno di gratissimo cuore questa edizione consacra Giovanni Ricordi... Riduzione per Canto con accompagnamento di Pianoforte di Luigi Truzzi. Fr: 40. [Piano-vocal score]. Milano: I.R. Stabilimento Naz.e Privileg.o... Tito di Gio. Ricordi [PNs 23071-23090], [ca. 1852].

Oblong folio. Contemporary black calf-backed black textured paper boards, spine in decorative compartments gilt with titling and initials C.G. gilt. 1f. (recto title with vignette of a scene from the opera by Focosi lithographed by Corbetta in Milan, verso blank, 1f. (recto table of contents with plate and page numbers, verso named cast list for the first performance), 5-231, [i] (blank) pp. Each number with its own price and secondary pagination. Various printed corner dates from 1852. Music engraved. Named cast includes Raffaele Mirate, Felice Varesi, Teresino Brambilla, Feliciano Ponz, Annetta Casaloni, Laura Saini, Paolo Damini, Francesco Kunerth, Angelo Zuliani, Andrea Bellini, Luigia Morselli, Antonio Rizzi, and Annetta Modes Lovati. Publisher's corner blindstamp to lower inner corner of initial leaves. Contemporary shelfmark ("48") to spine. Occasional performance markings in pencil and red crayon. Binding worn, rubbed, and bumped. Slightly worn and foxed; first and last leaves creased; repairs to margins of title, final leaf, and upper portion of pp. 53-54 with no loss of music; split at inner margins of pp. 6-7.

First Edition, later issue, without arrangements for piano solo and 4-hands mentioned on title. Hopkinson 53A(d). Chusid p. 141.

Rigoletto was first performed in Venice at the Teatro La Fenice on March 11, 1851. "The premiere, with a cast that included Raffaele Mirate (Duke), Felice Varesi (Rigoletto...) and Teresa Brambilla (Gilda), was an enormous success, and the opera, in spite of continuing problems with local censors, almost immediately became part of the basic repertory, being performed more than 250 times in its first ten years. *Rigoletto* has never lost this position and remains one of the most frequently performed operas in the international repertory." Roger Parker in *Grove Music Online*. (26549) \$1,850



297. **VERDI, Giuseppe 1813-1901**

Rigoletto Melodramma di F.M. Piave...
Rappresentato per la prima volta al Gran Teatro la Fenice in Venezia li 11 Marzo 1851 L'opera completa per Canto e Pianoforte ridotta da L. Truzzi.
 [Piano-vocal score]. Napoli: Stabilimento Musicale Partenopeo Successore di B. Girard et Co. [PNs 9934-10399], [ca. 1853].

Oblong folio. Quarter dark red cloth with red textured paper boards. 1f. (recto title, verso blank), 1f. (recto named cast list for the first performance and table of contents, verso blank), 5-175, [i] (blank)

pp. Engraved. Named cast includes Raffaele Mirate, Felice Varesi, Teresina Brambilla, Feliciano Pons, Annetta Casaloni, Laura Saini, Paolo Damini, Francesco Kunerth, Angelo Zuliani, Andrea Bellini, Luigia Morselli, Antonio Rizzi, and Annetta Modes-Lovati. Binding slightly worn, rubbed, and scuffed. Minor foxing; many leaves with text underlined in red crayon; minor dampstaining to lower blank corners of final leaves; pp. 9-10 partially detached.

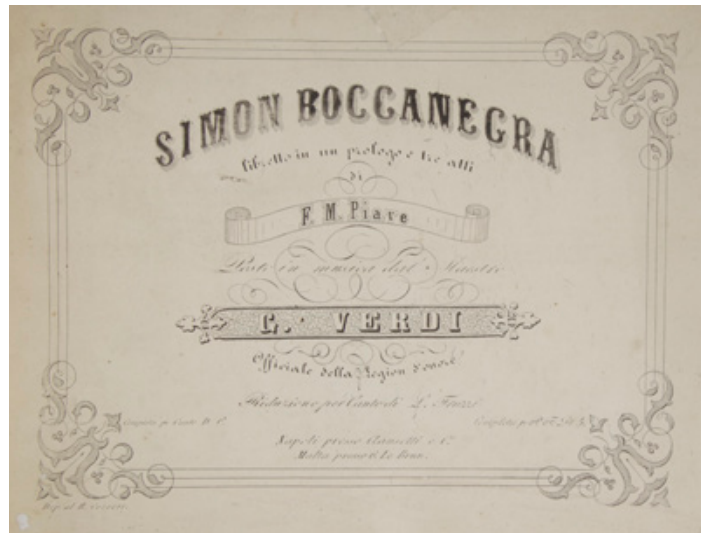
Early complete Neapolitan edition. Rare. Hopkinson 53A(m). Worldcat (2 copies only, at Harvard and the Morgan Library). OCLC nos. 57289978, 270557807. (26547) \$550

“Contains Some of the Mature Verdi’s Greatest Dramatic Music”

298. **VERDI, Giuseppe 1813-1901**

Simon Boccanegra libretto in un prologo e tre atti di F.M. Piave... *Riduzione per Canto di L. Truzzi... Completa p. Canto D. 6.* [Piano-vocal score]. Napoli: Clausetti e Co. [PNs 2621-2645, 2647], [ca. 1858].

Oblong folio. Full modern maroon simulated leather, titling gilt to spine. 1f. (title), 1f. (table of contents and cast list), 172 pp. Each number with its own imprint, price, and secondary pagination, Engraved. Minor soiling, staining, and occasional small tears to margins, not affecting music. Title slightly abraded with minor loss to upper margin, not affecting text.



Early complete Neapolitan edition of the first version. Rare. Worldcat (no complete copies). Several copies in OPAC SBN, in Bergamo, Naples, and Milan. Hopkinson 57A(f).

Simon Boccanegra, to a libretto by Francesco Maria Piave after Antonio García Gutiérrez's play *Simón Bocanegra*, was first performed in Venice at the Teatro La Fenice on March 12, 1857. "In recent years, audiences have been in no doubt that Simon Boccanegra contains some of the mature Verdi's greatest dramatic music, and there seems little doubt that the opera will retain its new status as one of the composer's most compelling creations." Roger Parker in *Grove Music Online*. (26461) \$500



An Interesting Performance Copy of the First Edition

299. VERDI, Giuseppe 1813-1901

La Traviata Libretto di Francesco Maria Piave... Dall' Editore Tito di Giov. Ricordi Dedicata in segno di stima ed amicizia all' egregio signor Dottor Cesare Vigna Riduzione per Canto e Pianoforte di Luigi Truzzi Opera Completa Fr. 40 -. [Piano-vocal score]. Milano: Tito di Gio. Ricordi [PNs 25092-25109; 25121], [1855].

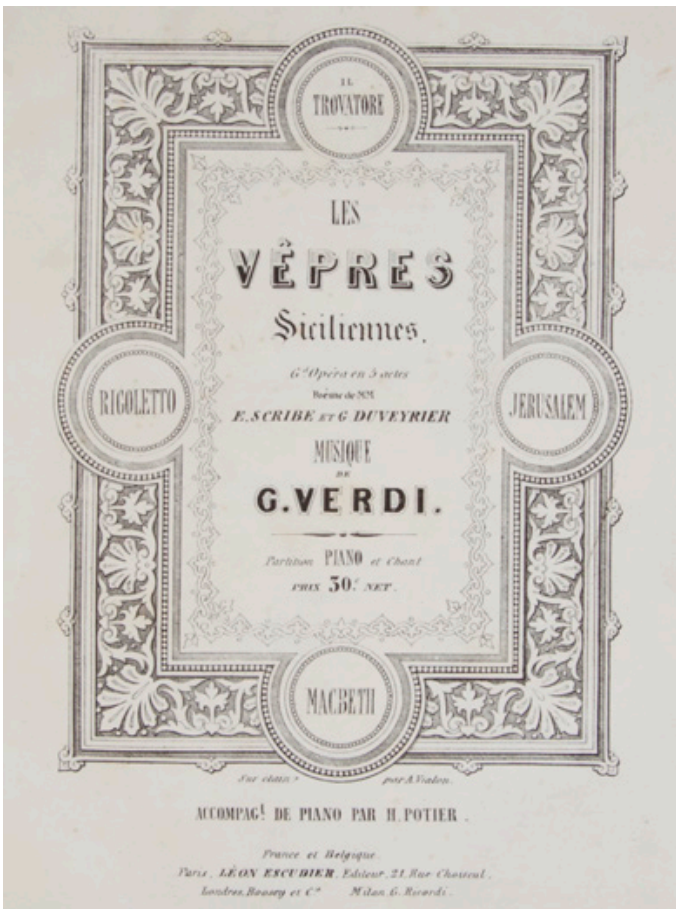
Oblong folio. Contemporary mid-brown calf-backed marbled boards, black morocco title label gilt to spine. 1f. (recto title with vignette of Violetta's death by Ratti, verso blank), 1f. (recto table of contents with plate and page numbers, verso (named cast list), 5-246 pp. Each number with its own price, imprint, and secondary pagination. Music engraved. Named cast includes Salvini-Donatelli, Speranza Giuseppini, Carlotta Berinni, Lodovico Graziani, Felice Varesi, Angelo Zuliani, Francesco Dragone, Arnaldo Silvestri, Andrea Bellini, G. Borsato, G. Tona, and Antonio Manzini. Publisher's handstamp to lower margin of initial leaves. "Gabinetto Musicale di Gaetano Zani Bologna" handstamped to title, table of contents, and p. 5. Contemporary signature ("Radice di Colombo") to upper outer corner of front free endpaper. **Performance markings** including occasional accidentals, notation, and embellishments in both pencil and ink in both contemporary and modern hands. Binding worn, rubbed, and bumped; split at upper hinge. Minor foxing and soiling; lower margins of many leaves with tears with some loss, occasionally affecting music; first bifolium detached.

First Edition of the second version of the opera. Hopkinson 55B. Chusid p. 157.

La Traviata, to a libretto by Francesco Maria Piave after Alexandre Dumas's play La dame aux camélias, was first performed in Venice at the Teatro La Fenice on March 6, 1853. "It is... easy to see why La Traviata is among the best loved of Verdi's operas, perhaps even the best loved. In many senses it is the composer's most 'realistic' drama. The cultural ambience of the subject matter and the musical expression are very closely related: no suspension of disbelief is required to feel that the waltz tunes that saturate the score are naturally born out of the Parisian setting. And, perhaps most important, this sense of 'authenticity' extends to the heroine, a character whose psychological progress through the opera is mirrored by her changing vocal character: from the exuberant ornamentation of Act 1, to the passionate declamation of Act 2, to the final, well-nigh ethereal qualities she shows in Act 3. Violetta – Stiffelio, Rigoletto and Gilda notwithstanding – is Verdi's most complete musical personality to date." Roger Parker in *Grove Music Online*.

An interesting performance copy, despite condition faults. (25957)

\$2,250



“Marks... the Emergence of Many Stylistic Features we Associate with the Later Verdi”

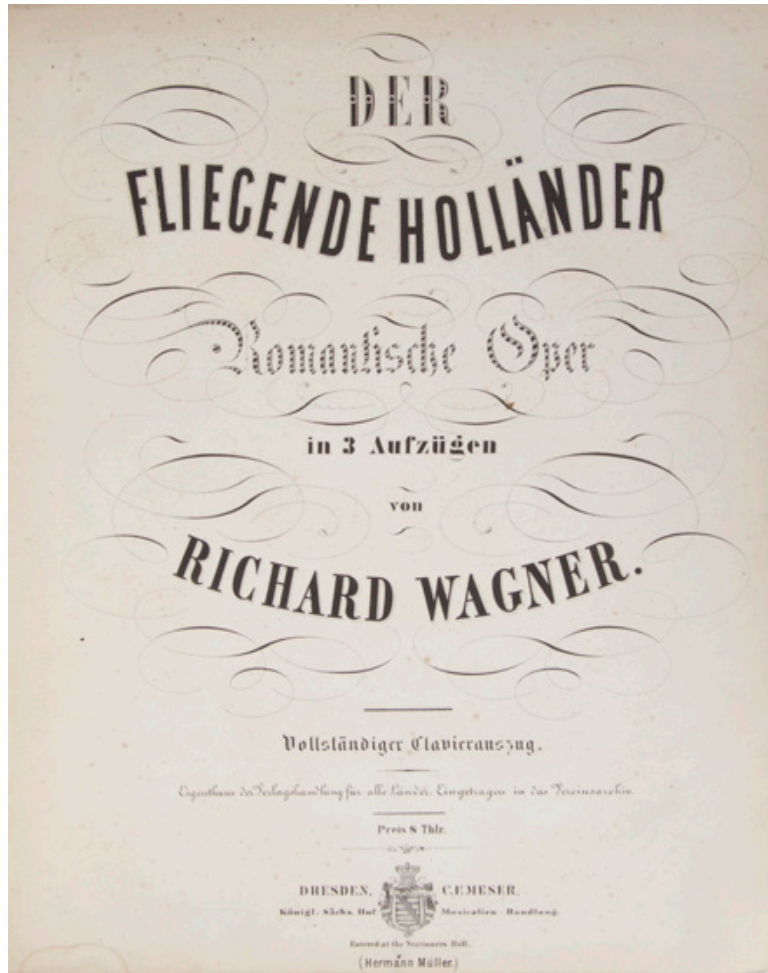
300. VERDI, Giuseppe 1813-1901

Les Vêpres Siciliennes, Gd. Opéra en 5 actes Poème de MM E. Scribe et G Duveyrier... Partition Piano et Chant Prix 30f. Net. Sur étain par A. Vialon. Accompagn. de Piano par H. Potier. [Piano-vocal score]. Paris: Léon Escudier [PNs L.E. 1500.; L.E. 1500. (1-4, 6-9, 11, 14); L.E. 1501. (1-3); L.E. 1504 (4).], [1855].

Folio. Quarter contemporary dark green textured cloth with dark green pebbled paper boards, blind rules to spine, titling gilt. 1f. (recto title engraved by A. Vialon with the names of four of Verdi's operas printed within decorative borders, verso blank), [1] (named cast list and table of contents), 2-415, [i] (blank) pp. Engraved. Named cast includes Cruvelli, Sannier, Gueymard, Bonnehée, Obin, Boulo, Loenig, Marié, Coulon, and Guignot. Publisher's handstamp to lower margin of title. Binding somewhat worn and rubbed; endpapers browned. Occasional light foxing, soiling, and bleeding; several corners slightly creased; small tear to lower margin of pp. 55-56 with archival tape repair, not affecting music; several pages with minor annotations in pencil. A very attractive copy overall.

First Edition of the first version of the opera. Hopkinson 56A(a). Chusid p. 170.

Les Vêpres siciliennes, to a libretto by Eugène Scribe and Charles Duveyrier after their libretto *Le duc d'Albe*, was first performed in Paris at the Opéra on June 13, 1855. "For those wishing to understand Verdi's musical development during the 1850s, *Les vèpres siciliennes* is of enormous importance. In both strictly formal terms and in larger matters of operatic structure, it marks a decisive turn away from the language of the middle-period Italian operas and the emergence of many stylistic features we associate with the later Verdi. There is no subsequent Verdi opera in which the experience of *Les vèpres* will not be recalled and refined." Roger Parker in *Grove Music Online*. (25960) \$3,800



“The First Work of Wagner’s Maturity”

301. WAGNER, Richard 1813-1883

[WWV 63]. *Der fliegende Holländer Romantische Oper in 3 Aufzügen... Vollständiger Clavierauszug... Preis 8 Thlr.* [Piano-vocal score]. Dresden: C.E. Meser (Hermann Müller) [PNs 275, 275.3, H.M. 275.7], [ca. 1860].

Folio. Full early dark green cloth with titling gilt to upper, spine in gilt-ruled compartments. 1f. (recto title, verso blank), 3-274 pp. Title lithographed. Music engraved. Binding slightly worn, soiled, and bumped; partially split at hinges; front free endpaper slightly stained. Occasional light soiling, staining, and foxing; slight loss to lower outer margins of several leaves; pp. 83-85 frayed at lower margin and partially detached; occasional repairs.

First Edition, later issue (without dedication, cast list, and table of contents). Deathridge, Geck & Voss p. 234 XVI. Cf. Klein pp. 18-19. Fuld p. 229.

In three acts with text after Heinrich Heine's "Aus den Memoiren des Herren von Schnabelewopski," "Der fliegende Holländer" was first performed in Dresden on January 2, 1843 at the Königlich Sächsisches Hoftheater. "The first work of Wagner's maturity, Der fliegende Holländer brings together several ingredients characteristic of the later works, notably the single-minded attention given to the mood and colour of the drama, and the themes of suffering by a Romantic outsider and of redemption by a faithful woman. The initial stages of a tendency towards dissolution of numbers and towards a synthesis of text and music also endorse Wagner's assertion that with the Holländer began his career as a true poet." Barry Millington in *Grove Music Online*. (26495) \$400



**An Interesting Performance Copy
from the Library of Wagner's Acquaintance
Vittorio Maria Vanzo,
Conductor of the Premiere of the Work in Milan**

302. WAGNER, Richard 1813-1883

[Götterdämmerung]. *L'Anello del Nibelungo Trilogia Il Crepuscolo degli Dei Terza giornata... Traduzione ritmica dal testo originale tedesco di A. Zanardini Rappresentata per la prima volta al Teatro di Bayreuth il 17 Agosto 1876 Opera completa per Canto e Pianoforte con cenno critico di T.O. Cesardi 53869 In brochure, netti Fr. 15 (A) – Legata in stile antico, netti Fr. 16 (A)... Edizioni Ricordi. [Piano-vocal score]. Milano: G. Ricordi & C. [PN 53869], [ca. 1895].*

Large thick octavo. Quarter modern mahogany brown simulated leather with marbled boards, titling gilt to spine. 1f. (recto publisher's dedication to Giovannina Strazza of Lucca, verso blank), 1f. (recto bust-length portrait of Wagner by Bignami with facsimile autograph signature, verso blank), 1f. (recto decorative title printed in in red and black, verso publisher's device), 1f. (critical note by T.O. Cesardi), 1f. (recto cast list, verso blank), 11-29 (libretto), [i] (blank), 1f. (recto table of contents, verso blank), 591, [i] (blank) pp.

Provenance: **Vittorio Maria Vanzo (1862-1945), a distinguished Italian conductor, pianist, composer, and acquaintance of Wagner. With extensive performance notes, cues, marks, and cuts in various pencils and inks in Vanzo's hand throughout.** Handstamps of Vanzo to margins of several pages. Various newspaper and journal clippings and illustrations regarding Wagner, his Ring of the Nibelung operas, and Norse mythology laid down to endpapers. Binding slightly worn and warped. Some browning and soiling, especially to margins; blank margins of many leaves frayed, with small tears, perforations or slight loss, slightly affecting four measures of music; occasional staining; some leaves (indicating cuts) folded and glued down; several leaves fully or partially detached.

The stage copy for the Milan premiere of the work at the Teatro alla Scala on December 26, 1899, conducted by Vanzo.

Vanzo conducted Wagner's works in Italy, giving the Italian première of Die Walküre in Turin in 1891 and the Milan première of Götterdämmerung.

A highly interesting performance copy. (26558)

\$1,250

“At the Height of His Powers”



303. WAGNER, Richard 1813-1883

[Die Meistersinger von Nürnberg]. *Les Maîtres-Chanteurs de Nuremberg Poème et Musique de Richard Wagner Version française de Alfred Ernst Partition pour Chant et Piano réduite par R. Kleinmichel* Prix net: 20 fr. [Piano-vocal score]. Paris: Editions Schott E. Fromont [PN 26045], [ca. 1897].

Small folio. Original publisher's decorative wrappers in red, green, and black. 1f. (recto decorative title in gold and light green by Barabandy, verso blank), 1f. ("Advertissement"), 1f. (recto named cast list for the first French performances, verso blank), 467, [i] (blank) pp. Partially uncut. Text in French and German. Publisher's handstamp and "3,041" handstamped to lower margin of title. Printer's note to lower margin of p. 1 ("Gravé et imprimé par B. Schott's Söhne à Mayence"). Wrappers slightly worn and browned. Preliminary leaves detached; slightly browned; scattered light foxing.

A later edition. Not in Deathridge et al., Wagner Werk-Verzeichnis, but cf. pp. 482-483, XVIII. OCLC no. 620417. (26365) \$75

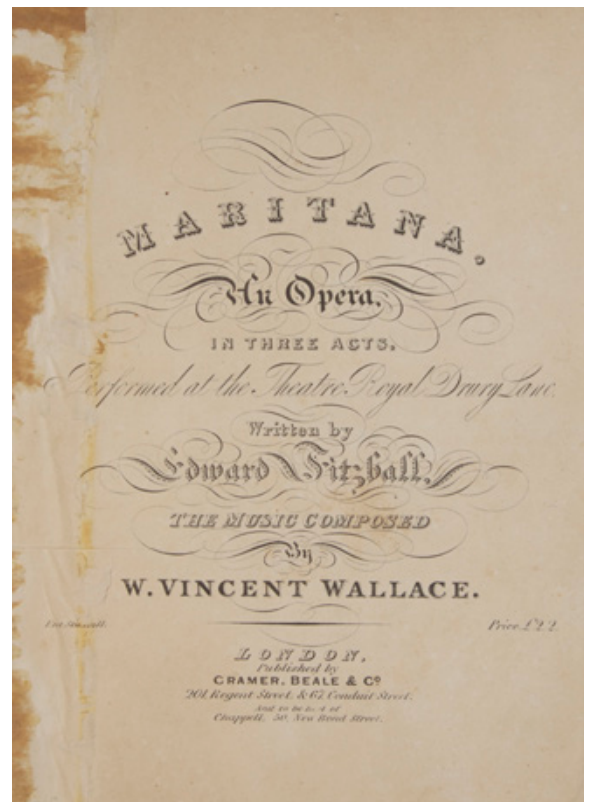
304. WALLACE, William Vincent 1812-1865

Maritana An Opera, in Three Acts, Performed at the Theatre Royal Drury Lane, Written by Edward Fitzball... Price £2., 2., [Piano-vocal score]. London: Cramer, Beale & Co. [PNs 3873-3993], [1846].

Folio. Dark red cloth-backed speckled paper boards, patterned endpapers. 1f. (recto title, verso blank), 1f. (recto printed dedication to the Earl of Westmorland, verso blank), [1] (blank), 2-243, [i] (blank) pp. Pagination includes pp. 146a-147a. Engraved. Each number with its own secondary pagination. Binding slightly worn, bumped, and stained. Scattered internal foxing and soiling; outer corners somewhat creased; title and several pages browned; small tears to blank outer margins, not affecting music; remnants of glue and former binding to inner margins of title and blank final page; several small perforations and repair to final leaf.

First Edition. OCLC no. 473371471.

Maritana was first performed in London at the Theatre Royal, Drury Lane on November 15, 1845. Wallace was an "Irish composer, violinist, conductor, and pianist, active in the United States... [His] compositions, especially his operas *Maritana* and *Lurline*, were immensely popular in America, and his compositions were performed regularly in concerts well after his death." Jonas Westover in *Grove Music Online*. (26427) \$250



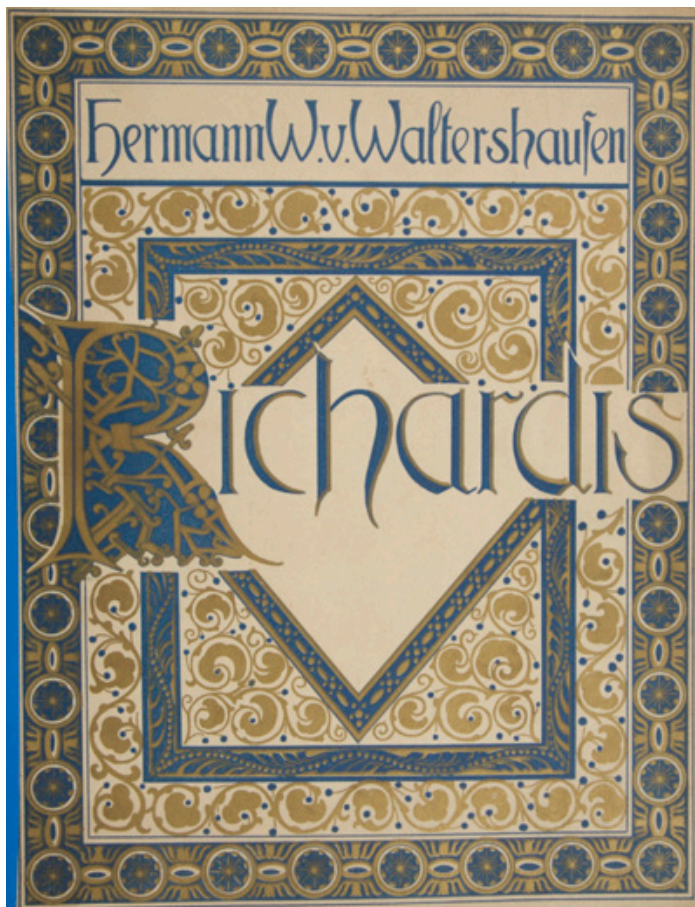
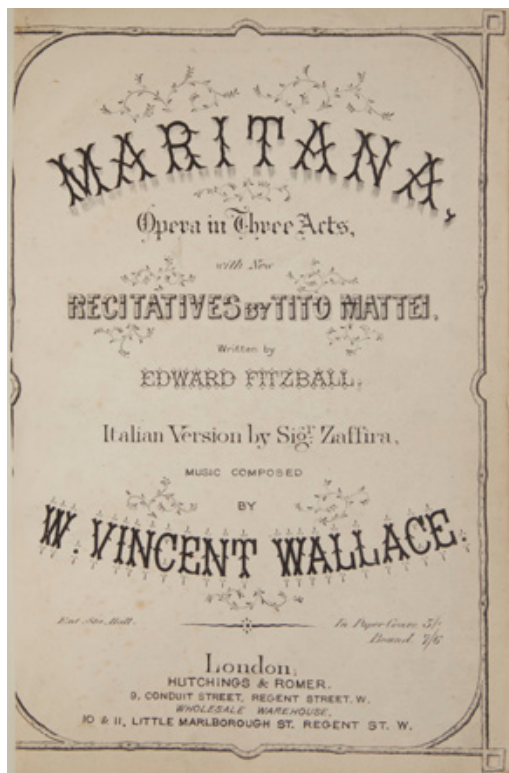
305. **WALLACE, William Vincent 1812-1865**

Maritana Opera in Three Acts, with New Recitatives by Tito Mattei, Written by Edward Fitzball. Italian Version by Sigr. Zaffira... In Paper Covers. 5/= Bound 7/6. [Piano-vocal score]. London: Hutchings & Romer [PN H & R. 8475.], [ca. 1880].

Octavo. Full pebbled black cloth over flexible boards. 1f. (title), [1] (table of contents), 2-387, [i] (publisher's catalog) pp. Text in English and Italian. Binding slightly worn. Minor internal browning; some soiling; occasional tears with minor loss to margins; slightly cropped, occasionally affecting text, pagination and staves; slightly browned; large tear to pp. 9-10 repaired with no loss to music; pp. 385-387 printed in duplicate.

OCLC no. 8218408. (26187)

\$85



306. **WALTERSHAUSEN, Hermann Wolfgang Freiherr von 1882-1954**

Richardis Romantische Oper in drei Akten... Klavierauszug von Dr. H. Scholz Preis Mk. 15. -/Kr. 17.50 Netto. [Piano-vocal score]. Berlin: Drei Masken Verlag G.M.B.H. [D.M.V. 1160], [1915].

Large folio. Original publisher's decorative gold, blue, and ivory wrappers by Else Löwenthal. 1f. (recto title, verso blank), 1f. (recto publisher's and composer's notes, verso cast list), 192 pp. Handstamp of C. Peters Nachf. Kopp & Co. in Munich to lower outer corner of front free endpaper. Wrappers slightly soiled and worn; blank lower outer corner of lower lacking; spine reinforced with blue tape. Many signatures partially or fully detached; some soiling, wear, and occasional light foxing to margins; several leaves with tearing or rust to inner margins, not affecting music; many corners slightly creased.

Probable First Edition. OCLC no. 15242833.

Richardis, an opera partly modelled on Wagner's Parsifal, was first performed in Karlsruhe in 1915. One of the younger members of the Munich School, Waltershausen was a noted German composer, teacher, and writer on music. (26330) \$75



Combines Elements of “Grand” and “Romantic” Opera

307. WEBER, Carl Maria von 1786-1826

Euryanthe. Grosse romantische Oper in 3 Aufzügen. Dichtung von Helmine von Chezy, geb. Freyinn von Klencke. In Musik gesetzt und Seiner Majestät Franz I. Kaiser von Oesterreich, König von Ungarn und Böhmen, der Lombardey und Venedig, Galizien und Lodomerien; Erzherzog von Oesterreich &c &c &c in tiefster Ehrfurcht zugeeignet... Vollständiger vom Componisten verfertigter Clavier=Auszug. No. 4519 Preis 10 Conv. M. [Piano-vocal score]. Wien: S.A. Steiner und Comp. [PNs 4519-4545], [1824].

Oblong folio. Contemporary olive green cloth-backed marbled boards with green title label gilt to upper, decorative gilt rules to spine. 1f. (recto title, verso blank), [3] (named cast list and contents), 4-223, [i] (blank) pp. Each piece with its own plate number, caption title, note "aus der Oper Euryanthe, von C.M. von Weber" and imprint; pagination is, however, continuous. Engraved. Named cast includes Seipelt, Haizinger, Forti, Sonntag, Grünbaum, Rauscher, and Teimer. With contemporary ownership signature ("Mad: Anna Milder") in black ink to lower outer corner of title. Binding slightly worn; corners bumped and abraded; front free endpaper with numerous perforations. Mostly minor wear and soiling; some occasional staining and foxing; early repairs to margins of pp. 49-50 and 71-80. A very good copy overall.

First Edition. WeV C.10. Jähns 291. Hoboken 15, 361. Hirsch IV, 1290.

First performed in Vienna on October 25, 1823. "Designated... as a 'grosse romantische Oper', the work combines the defining attribute of 'grand opera' as Weber understood it, the technique of through-composition,... with various attributes of the newer 'romantic' opera such as a medieval setting with a supernatural component and a high degree of structural and genre variety... Although seriously flawed in certain respects, Helmina von Chézy's libretto nevertheless allowed Weber to realize ideals of organic wholeness... even more thoroughly than in Der Freischütz... Slow, chromatic, and seemingly aimless music for divisi muted violins and violas characterizes the ethereal but restless existence of a spirit condemned to eternal wandering; with Emma's redemption at the end of the opera, however, this music is transformed into a diatonic form... Where dialogue separates the formal pieces, Weber composed a flexible, expressive type of accompanied recitative that has little in common melodically or harmonically with conventional approaches to recitative." Paul Corneilson et al in Grove Music Online (26923) \$685



“Inspired a Spate of Gothic Works”

308. WEBER, Carl Maria von 1786-1826

Il Franco Arciere Freischütz *Dramma in tre atti Composto e ridotto per il cembalo da Carlo Maria di Weber...* Prezzo: 36f. [Piano-vocal score]. Parigi: Maurice Schlesinger [PNs M.S. 58; -148; -339], [ca. 1824?].

Folio. Contemporary dark blue calf with marbled boards, titling gilt to spine, marbled endpapers. 1f. (recto title with oval lithographic vignette of a scene from the opera, verso blank), [1] (cast list and thematic table of contents), 2-145, [i] (blank) pp. Engraved. Handstamp of Brandus et Cie. to lower outer margin of title. Binding worn, rubbed, and bumped. Margins of some leaves slightly dampstained; occasional light foxing; title creased.

Scarce. C.f. Jähns p. 303. Lesure p. 390. OCLC (7 copies; nos. 37017368, 367760714, 767905460, 230509980).

Der Freischütz, to a libretto by Johann Friedrich Kind after Johann August Apel and Friedrich Laun's *Gespensterbuch*, was first performed in Berlin at the Schauspielhaus on June 18, 1821. "With *Der Freischütz* [Weber] produced a work that competed successfully with popular French and Italian operas not only in Germany but in other countries as well. The impact of *Der Freischütz* on opera of the 1820s, 30s, and 40s is evident, as it inspired a spate of gothic works like the vampire operas of Marschner and Lindpaintner, and even as late a work as *Der fliegende Holländer* owes much to it; outside Germany, its success as *Robin des Bois* prepared the way for Meyerbeer's *Robert le diable*." Paul Corneilson et al. in *Grove Music Online*. (25971) \$385

“One of Weill’s Most Successful Compositions in Germany”

309. WEILL, Kurt 1900-1950

Der Jasager Schuloper in zwei Akten Nach dem japanischen Stück Taniko *englisch von Arthur Waley, deutsch von Elisabeth Hauptmann von Brecht...* *Klavierauszug mit Text...* *Gustav Brecher gewidmet.* [Piano-vocal score]. Wien: Universal-Edition A.G. [PN U.E. 8206], [1930].

Folio. Original publisher's dark ivory printed wrappers. 1f. (recto title, verso cast list, instrumentation, and copyright notice), 3-51, [i] (blank) pp. With publisher's catalogue of Weill's works to verso of lower wrapper. "Skandinavisk Og Borups Musikfolag... København K" handstamped to lower margin of upper wrapper. Signature of "Karl Bak [?] V. 1936" in pencil to upper margin of title. Occasional contemporary manuscript text underlay in pencil in Danish. Wrappers slightly worn, soiled, and stained; small tear to head of spine. Very light internal wear, browning, and foxing.

First Edition. Drews p. 227. OCLC no. 165418677.



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

Der Jasager, to a libretto by Bertold Brecht after the Japanese noh play *Taniko*, was first performed in Berlin at the Zentralinstitut für Erziehung und Unterricht on June 23, 1930. "In its original form *Der Jasager* was one of Weill's most successful compositions in Germany, receiving more than 300 performances before 1933." Stephen Hinton in *Grove Music Online*. (26072) \$125



“A Model for... Adrian Leverkühn's Madness in Thomas Mann's *Doktor Faustus*”

310. WOLF, Hugo 1860-1903

Manuel Venegas Opernfragment... Text nach einem Romane des Alarcon von Moritz Hoernes. Clavierauszug vom Componisten. [Piano-vocal score]. Mannheim: K. Ferd. Heckel [without PN], [1902].

Octavo. Original publisher's decorative wrappers by Else Unger printed in yellow and black. 1f. (recto title, verso publisher's note), 1f. (foreword), 1f. (recto cast list, verso blank), 3-51, [i] (blank), 1f. (recto part-title, verso librettist's note), [3] (cast list), [4]-25, [i] (copyright notice and printer's note) pp. Wrappers slightly soiled; lower with minor paper loss to upper margin; crude tape repair to head of spine. Occasional light wear and soiling; minor creasing to margins.

First Edition. Scarce. Jestremski p. 589. OCLC no. 875017921.

Manuel Venegas was first performed in Mannheim on March 1, 1903.

"In late July and early August [1897] [Wolf] made a start on *Manuel Venegas*, but he then came to a standstill and only resumed work the second week of September, when he shut himself in his apartment to work from dawn to dusk, producing some 60 pages of piano score before his reason gave way. By 19 September it was evident to his distressed friends that he had lost his mind. Gustav Mahler had been appointed Kapellmeister of the Vienna Hofoper and, according to Wolf, had promised to produce *Der Corregidor*, then changed his mind. The disappointment was the last straw, and the delusional Wolf insisted that he was the new director of the opera and had dismissed Mahler from his post. The terrible real-life scene in which the mad Wolf played portions of *Manuel Venegas* for his horrified friends became a model for the scene of Adrian Leverkühn's madness in Thomas Mann's *Doktor Faustus*." Eric Sams and Susan Youens in *Grove Music Online*. (26543) \$150

