

J & J LUBRANO MUSIC ANTIQUARIANS



Item 9

MANUSCRIPT & PRINTED LEAVES
13th - 18th Centuries
from the collection of
PROFESSOR THEODORE C. KARP

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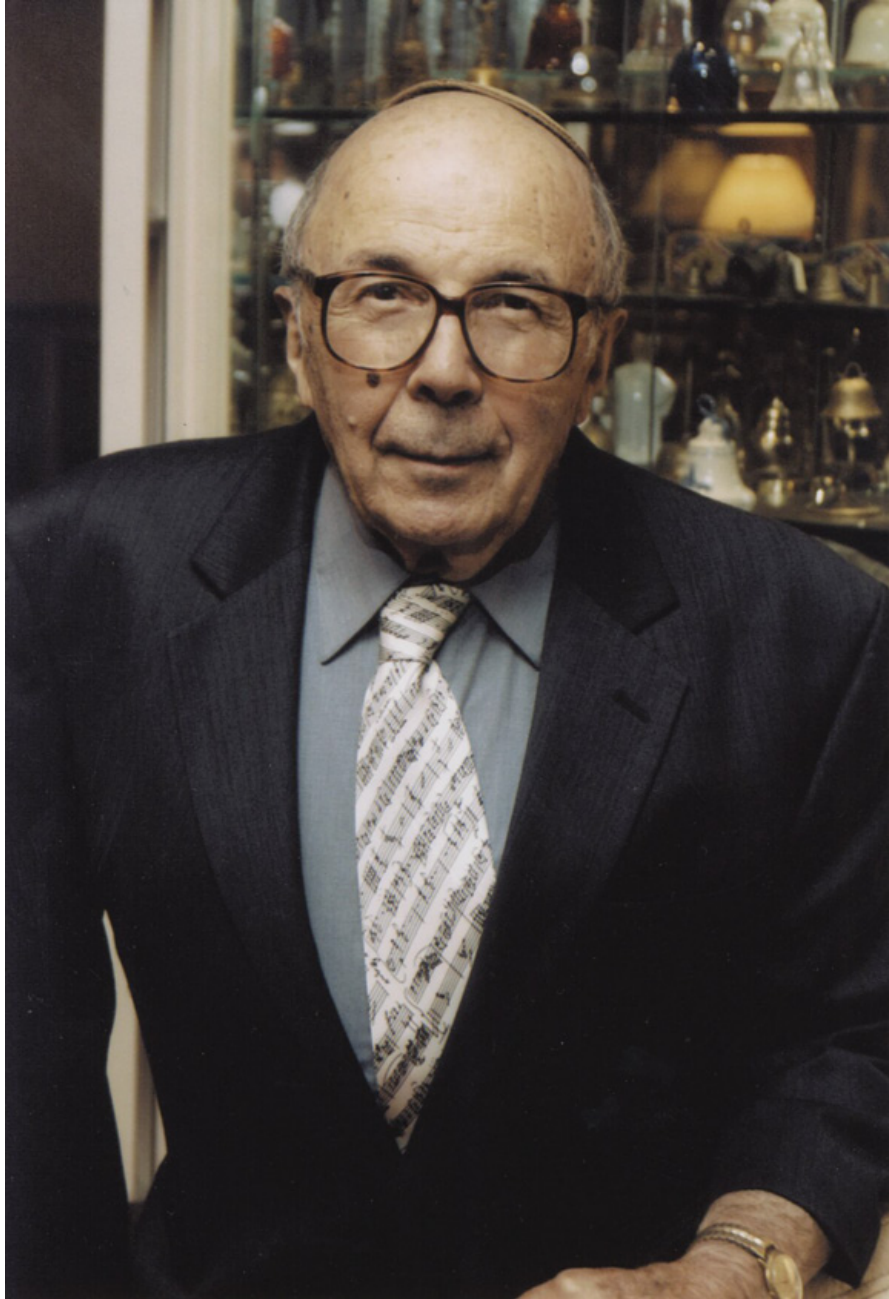


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Diana La Femina, Technical Assistant

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Theodore “Ted” Cyrus Karp (1926-2015), a musicologist and Northwestern University professor emeritus, was born in New York to Charles Karp, a pianist and piano teacher, and Henrietta Karp, a homemaker and accountant.

He received a piano diploma from the Juilliard School of Music in 1946 and a bachelor’s degree from Queens College in 1947. Karp studied at Belgium’s Catholic University of Leuven from 1949 to 1950 under the auspices of a Fulbright grant. He earned a PhD at New York University in 1960.

In 1963, Karp became a member of the faculty of the University of California, Davis, where he was appointed professor of music in 1971. He met his wife, Judith L. Schwartz, in California at professional meetings of the American Musicological Society. The two married in 1973.

From 1973 until his retirement in 1996, Karp was professor of music at Northwestern University's School of Music. He chaired what was then the department of music history/musicology – now the musicology program - from 1973 to 1988.

A well-known scholar in the field of Gregorian chant, Karp amassed a formidable library of books, scores, and microfilms of medieval primary and secondary sources that more than sustained a half-century of productive scholarship. His publications include three major books on medieval polyphony and chant and a popular dictionary of music, as well as 55 articles on troubadours and trouvères for the New Grove Dictionary of Music, 45 scholarly articles in journals and essay collections, and various reviews.

Described by friends as witty, inspiring, and a “walking encyclopedia,” Karp is remembered fondly by his former students and colleagues.

“Ted was an inspiration to me as an undergraduate, the model of what a scholar could be, and a reason I have become a musicologist,” said Robert Fallon (91), assistant professor of musicology at Carnegie Mellon University. “The depth and dedication he delivered to music history are lessons that live on in all his students.”

Kyle Gann (G81, G83), professor of music at Bard College, said Karp is one of a handful of professors whose influence he carries into the classroom with him every day.

“I regularly bring up Dr. Karp in conversation with colleagues as one of the finest, most caring, and most dedicated professors I ever had – and someone who taught the old-fashioned way, with a dignity that made the students feel responsible for their education,” said Gann.

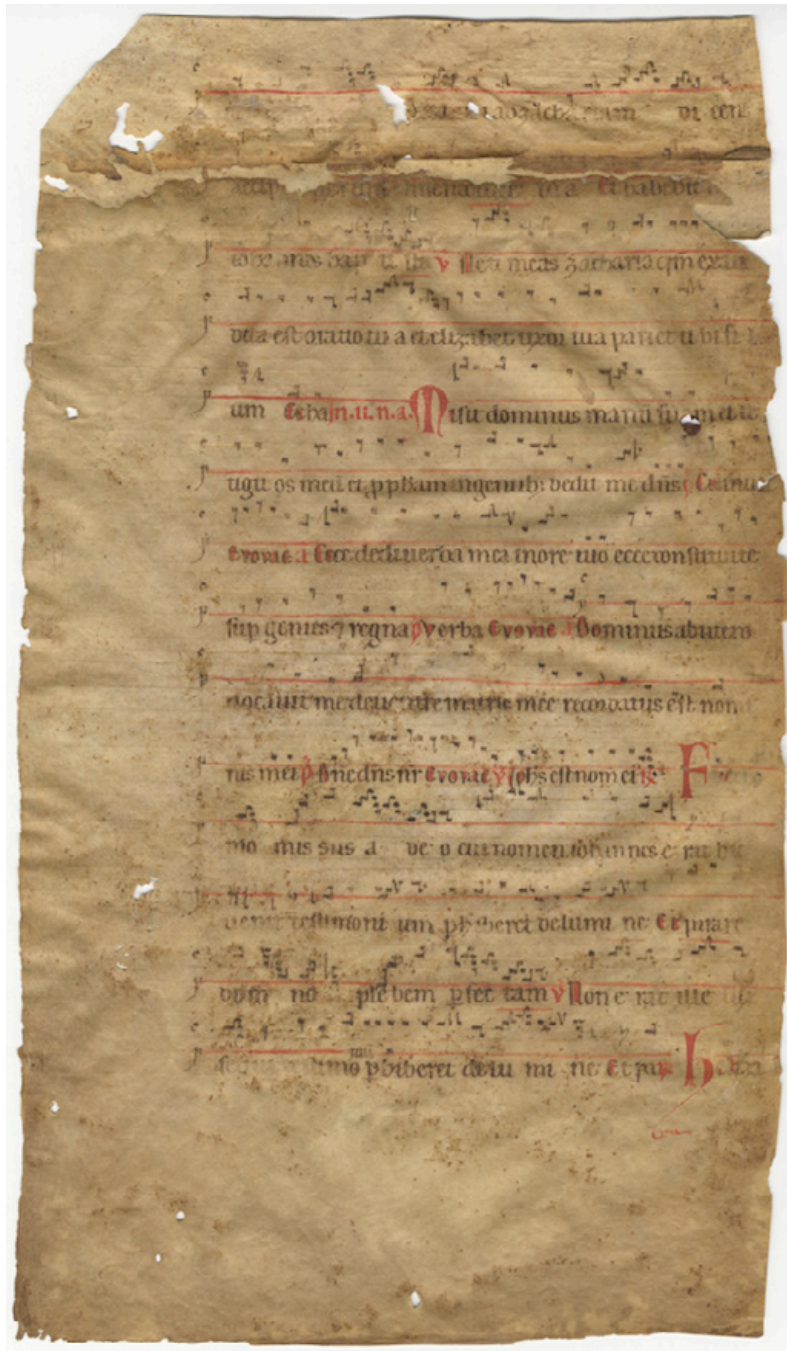
Susan M. Miller (G77), a Chicago-based musicologist, was the first doctoral student at Northwestern to complete her dissertation with Professor Karp, a process that she says took years of weekly consultations.

“In those days our relationship was like the proverbial cat and dog, but today I have no doubt that he cared very much about the long-term success of my work,” said Miller. “I made a close colleague and friend who watched every gain in our profession even after I left Northwestern with my doctoral degree.”

Ken Paoli (G75, G80), professor of music at the College of DuPage, added “Dr. Karp was a tremendous influence on my academic thinking and writing and I always have fond remembrances of my interactions with him. His was a life well lived, and he was a gift and blessing to so many.”

From the obituary published in Northwestern University Bienen School of Music's Fanfare magazine

13th CENTURY



1. **CHOIRBOOK LEAF.** Italy, ca. 1200. **Manuscript. On parchment.** In Beneventan-style notation on one-line red staves with text in Latin from lauds for the feast of St. John the Baptist in red and black to recto only.

1 leaf notated on one side only. 81 x 222 mm. (15 x 8.5").

Somewhat browned, stained and foxed; several holes, most to blank margins but with some affecting text or notation; early repair to blank verso.

14th CENTURY



2. **ANTIPHONAL LEAVES. Italy, 14th century. Manuscript. On vellum.** In neumatic notation on four-line red staves in black ink with text in Latin, capitals in red and blue with decorative penwork.

3 leaves notated on both sides. 517 x 365 mm. (20 x 14.25").

- Texts from vespers and antiphon for the *Magnificat* on the seventh Sunday after Pentecost. Significant early repairs to both sides of leaf, just touching text.
- Text of antiphons for the *Magnificat*.
- Antiphon texts and others. Quite soiled.

Disbound. Somewhat worn, browned, and soiled overall; small sewing holes to outer margin; occasional staining.



3. **ANTIPHONAL LEAVES. Italy, 14th century. Manuscript. On vellum.** In neumatic notation on four-line red staves in black ink with text in Latin from matins, including for St. Peter and St. Michael Archangel, capitals in red and blue with decorative penwork.

3 leaves notated on both sides. Ca. 520 x 368 mm. (20.5 x 14.5").

Disbound. Slightly worn, browned, and soiled; occasional small stains; small sewing holes to outer margin; one leaf with ca. 3/4" circular hole to outer blank margin.



4. ANTIPHONAL LEAVES. Italy, 14th century. Manuscript. On vellum. In neumatic notation on four-line red staves in black ink with text in Latin from matins, including for St. Michael Archangel, capitals in red and blue with decorative penwork.

3 leaves notated on both sides. 517 x 365 mm. (20 x 14.25").

Disbound. Slightly worn and browned; occasional small stains; small sewing holes to outer margin.

15th CENTURY



5. **ANTIPHONAL LEAVES. Italy or Southern France, 15th century. Manuscript. On vellum.** In neumatic notation on six-line staves with the f-line line in red and the others in black ink, text in Latin. With large decorative capitals in red and blue with extensive red and/or blue penwork.

4 leaves notated on both sides, with manuscript foliation. 445 x 308 mm. (18 x 12.25").

S. Agnetis, January 21

21 recto: *Verse: Dextera tua, Alleluia Sancti tui*

21 verso: *Laetamini in Domino (Offertory); Multitudo languentiam (Communion)*

S. Agnetis, January 21

22 recto: *Me expectauerunt (Introit), Diffusa est gratia (cue) (Gradual)*

22 verso: *Alleluia Pulchra facie*

S. Agnetis, January 21

23 recto: *Filie regum (offertory)*

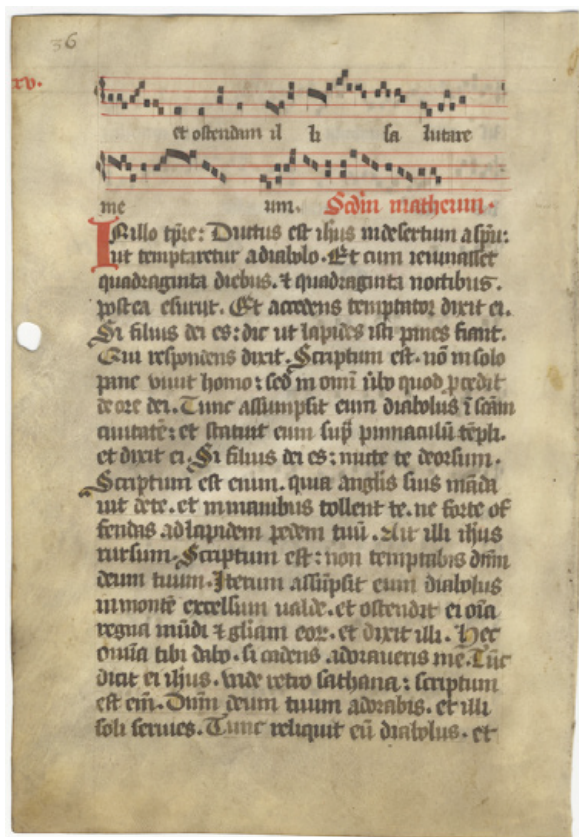
23 verso: *Quinque porudentes (Communion)*

S. Vincentii [et S. Anastasii], January 22

24 recto: *Letabitur justus (Introit), with highly decorated capital "L"*

24 verso: *Posuisti Domine (Response only) (Gradual)*

"With but one exception, the chants in this fragment are all well-known. The one exception is the Alleluia Pulchra facie [folio 22 verso]. This is a chant that was previously known to survive in only eight Aquitanian sources... A study of the Alleluia... is instructive for more than one reason. The extraordinary range of changes that affect melodic detail, degree of melodic elaboration, tessitura, modal construction, and form demonstrate clearly that no one reading can provide a sense of the rich panorama of the musical processes at work in the transmission of this chant during the Middle Ages... While the Alleluia... is the most noteworthy of the group of chants contained in the fragment there are others that merit passing remark... It is clear that the fragment comes from the second volume of what had once been a two-volume MS containing the Temporale and Sanctorale in separate parts. It is clear that this was a westerly rather than an easterly source. It is clear that the MS had not been created for the Cistercian, Dominican, or Carthusian orders..." Karp: "An Unknown Late Medieval Chant Fragment," *Cantus Planus: Papers Read at the 9th Meeting, Estztzergom and Visegrád, Hungary, 1998*, pp. 173-188 (published Budapest, 2001).



6. MISSAL LEAVES. Mid-15th century. Manuscript. On vellum. With text in Latin to both sides of the leaf in black with rubrics in red, capitals in red and blue, six decorative initials.

5 leaves notated on both sides, three numbered consecutively ("65," "66," and "67"), the remaining two numbered "36" and "132". With neumatic notation on four-line red staves. 324 x 223 mm. (8.75 x 13"). With occasional manuscript notes to margin in a contemporary hand.

Disbound. Slightly worn and soiled, especially at margins; ca. 16 mm. hole to upper portion of leaf "132" with several small holes beneath, just affecting notation to recto; small hole to blank outer margin of leaf "36."



7. ILLUMINATED LEAF FROM A BOOK OF HOURS. ?France, late 15th century. Manuscript. On vellum. With text in Latin in black ink with illuminated initials, decorations, and attractive 21 mm. floral border in black coloured in green, red, and blue with illuminated highlights to outer margin of recto.

1 leaf with text to both sides. 164 x 110 mm. (6 x 4").

Disbound. Slightly worn; text slightly faded; remnants of additional vellum to inner margin of recto; two small pinholes to head.

16th CENTURY



8. **GRADUAL LEAVES. Italian, ca. 1500. Manuscript. On vellum.** In neumatic notation on four-line red staves with text in Latin from the matins of the Dead to both sides of the leaf in black, capitals in red.

Four leaves. 125 x 89 mm. (5 x 3.5").

- End of invitatory (*Regem cui omnia*) *Requiem in aeternam*
- First nocturn, antiphon: *Dirige Domine*
- First nocturn, end of first psalm.
- First nocturn, *Ne quando rapiat*.

Disbound. Slightly worn, soiled and browned; some small holes from oxidation of ink, significantly affecting text to one leaf and less seriously to others. With occasional annotations in contemporary manuscript.



9. **GRADUAL LEAF.** Northern France, ca. 1550. Manuscript. On vellum. In neumatic notation on four-line red staves with text in Latin in black and red with *Post resurrectione* to head of recto and *Sabbato* to head of verso, 5 small illuminated capitals including one larger "E" with floral decoration.

1 leaf notated on both sides, with manuscript pagination in red ("272" and "273") to upper outer margin. 183 x 131 mm. (7.25 x 5.25").

Disbound, with remnants of sewing holes to margin. In very good condition overall.



10. **GRADUAL LEAF.** Northern France, ca. 1550. Manuscript. On vellum. In neumatic notation on four-line red staves with text in Latin for the Friday after the first Sunday of Lent in black and red, *Post Inuocauit* to head of recto and *Feria 6a* to head of verso, 6 small illuminated capitals.

1 leaf notated on both sides, with manuscript pagination ("107" and "108") in red to upper outer margin. 183 x 131 mm. (7.25 x 5.25").

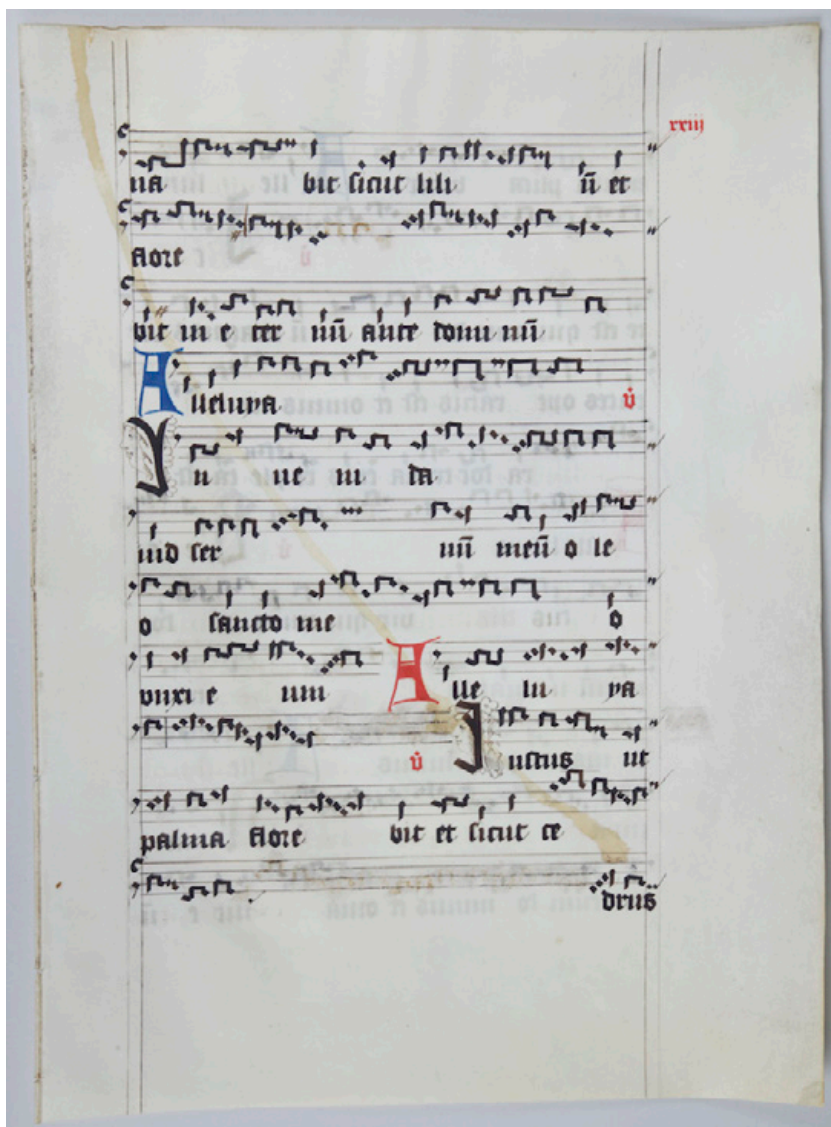
Disbound, with remnants of sewing holes to margin; slightly creased; verso very slightly soiled at margins.



11. **GRADUAL LEAF.** Northern France, ca. 1550. Manuscript. On vellum. In neumatic notation on four-line red staves with text in Latin in black and red, *Ioannis Baptistae* to head of recto and *In sexto* to head of verso, 9 small illuminated capitals on alternating grounds of blue and red.

1 leaf notated on both sides, with manuscript pagination ("426" and "427") in red to upper outer margin. 183 x 131 mm. (7.25 x 5.25"). Text includes several references to John the Baptist, including a prophecy, and Luke 1:76: [*shalt be called the prophet of the Highest*].

Disbound, with small sewing holes to margin.



12. **GRADUAL LEAF. 16th century. Manuscript. On vellum.** In Hufnagel notation on four-line black staves in black ink with *Alleluia* texts in Latin, capitals in red, blue, and black, two incorporating whimsical faces, three with foliated decoration.

1 leaf notated on both sides. 410 x 303 mm. (17 x 12").

Disbound. Very slightly worn and soiled; narrow light brown diagonal stain; small sewing holes to blank margin.



dominam in omni tempore: Semp laus eius in ore meo. **V.** In domino laudabit anima mea: audiant mansueti et letent. **Semper.** **Ad lau. an.**

Miserere mei.

vide i psal. fer. ii. v. Repleti sumus mane / misericordia tua. **R.** Exultavimus / et delectati sumus. **Ad vespas an.**

Inclinavit dominus

aurem suam mihi. **Ps.** Dilexi quoniam.

Co. 8

Al. Credidi propter quod locutus sum.

Co. 6.

Ps. Ipsi. **Al.** Laudate dominus omnes gentes.

Co. 1.

Ps. Ipsi. **Al.** Clamaui et exaudivit me.

Ps. Ad dominum cum tri.

Al. Unde veniet

14. ANTIPHONAL LEAF. Italy, 16th century. Printed. On paper. In neumatic notation on four-line red staves with text in Latin in black and red, larger initials printed in red.

1 leaf printed on both sides. 411 x 277 mm. (15.5 x 10"). With *dominice .ii. post epi.* in red to head of recto, *Feria .ii.* to head of verso, and printed foliation ("102") in black to upper outer margin of recto.

Disbound. Slightly worn and soiled; blank inner margin slightly trimmed with no loss to text or notation; early repair to blank lower margin.

dominica. iij. xl^{me} 83

nidū ubi reponat pullos su ostalta
 ria tua domine virtutū rex meus
 deus meus: beati q̄ habitant i domo tu
 a: i seculū seculi laudabūt terroi.

In deo laudabo verbū: i domi
 no laudabo sermōnem: in deo spe
 ra bo: nō time bo qd fa ci at mi

ff. di.
 es. xl.

l iij

15. ANTIPHONAL LEAF. France, 16th century. Printed. On paper. In neumatic notation on four-line red staves with text in Latin, *dominica iii. xlme* to head of recto, *Feria ii. post* to head of verso in black and red, larger initials printed in red.

1 leaf printed on both sides, with foliation ("83") to upper outer margin of recto. 345 x 226 mm. (13.75 x 9").

Disbound, with remnants of sewing holes to margins. Slightly browned; corners with minor tears and chips; some staining, primarily to margins.

Secundum Marcum. 53

tibus, quia hic ex illis est. At ille iterum ne-
 gavit. Et post pusillum rursus, qui astabāt,
 dicebant Petro. **S** Verè ex illis es, nam &
 Galilæus es. **G** Ille autem coepit anathe-
 matizare & iurare, quia nescio hominem
 G s istum,

16. **ANTIPHONAL LEAF. France, 16th century. Printed. On paper.** In neumatic notation on five-line red staves with text from the Passion according to St. Mark in Latin in black and red with *Secundum Marcum* to head of recto, *Passio Domini* to head of verso.

1 leaf printed on both sides, with foliation ("53") to upper outer margin of recto. 345 x 226 mm. (13.75 x 9").

Disbound, with remnants of sewing holes to margin. Some minor browning to margins. In very good condition overall.

18th CENTURY

25 Mars 423
Ps. de la serie sous le Antien
des seconde vespre p. 428
R. *Noli* timere acci
pere Mars am con
su gera tu am quod e nim
in e a natum est de spiritu
sancto est pa riet au

17. **MISSAL LEAF.** France, ca. 1750. **Manuscript. On paper.** With neumatic notation on four-line red staves with text in black and red in Latin from Matthew 1:20: *Noli timere [for that which is conceived in her is of the Holy Ghost]* and at head in French.

1 leaf notated on both sides, with manuscript pagination ("423" and "424") at upper margin. 151 x 96 mm. (6 x 3.75").

Disbound, with small sewing holes to margin; slightly worn and browned; several small holes.

258 **Dominica v. post Pascha.**

verita tem, al leluja. Euouae. Feria quinta. Ad Mag. Aña.

Non enim loquetur à semetipso: sed cu-
 cūque audi et, loquetur: & quæ ventura
 sunt, annūti a bit vobis, alleluja. Euouae.

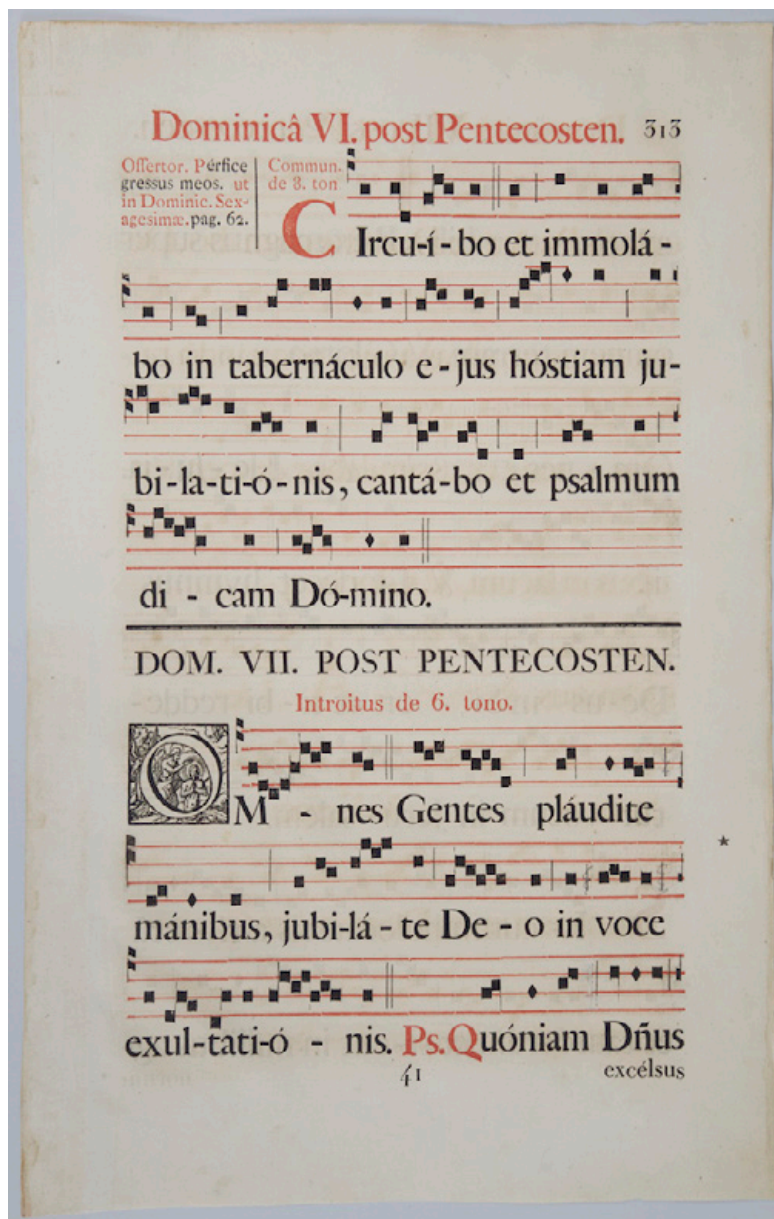
Sabbato. Ad Mag. Aña. **U**sque modò non pe tistis quid-
 quam in no mine me o: pe tite, & acci-
 pi etis, alle luja. **Pfal. M**agnif. Dominica quinta post Pascha. Ad Rñs. Aña. Uſque modò. ut ſup. Ad M. gificat. Aña.

Pe ti te, & accipi e tis, ut gaudi um ve-
 ſtrum ſit ple num: ip ſe enim Pa ter
 a mat vos, qui a vos me amaſtis, & cre-
 didiſtis.

18. **ANTIPHONAL LEAF.** Italy, 18th century. Printed. On paper. In neumatic notation on four-line red staves with text in Latin of antiphons for the fourth week after Easter and the fifth Sunday after Easter, with *Infra Hebd. iv. post Pascha* to head of recto and *Dominica v. post Pascha* to head of verso in black and red, decorative woodcut capital P to verso incorporating avian and floral motifs printed in red, green, and brown inks.

1 leaf printed on both sides, with foliation ("257" and "258") to upper margin. 345 x 226 mm. (13.75 x 9").

Disbound. Slightly worn and browned; several small holes to blank margins; inner margin slightly irregular.



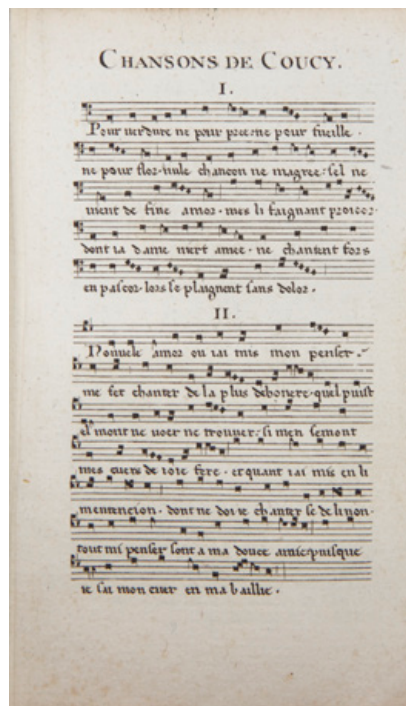
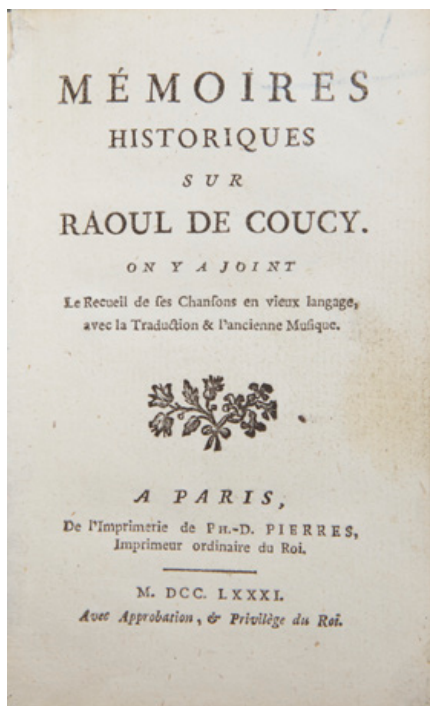
19. **MISSAL LEAVES. 18th century. Printed. On paper.** In neumatic notation on four-line red staves with text in Latin in black and red.

Three leaves printed on both sides, with pagination to upper corners ("313"- "314"; "327"- "328"; "427"- "428"), each with an historiated initial. 447 x 286 mm. (19 x 13").

- Leaf 313-314: Scene (?baptism) within a capital *O*. Text of offertory and communion from Sundays after Pentecost.
- Leaf 327-328: Scene (?Sts. Peter and Paul) within a capital *I*. Texts of offertory and introit for Sundays after Pentecost.
- Leaf 427-428: Scene of a Bishop and children within a capital *N*. Texts of introit, etc., for the vigil of St. John the Baptist.

Slightly worn and browned; small area of blank outer margin of each leaf with early paper tape repair.

RELATED HISTORICAL STUDIES

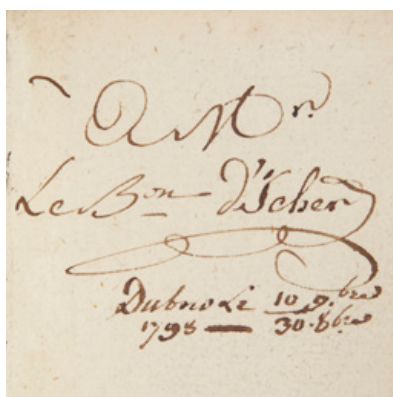


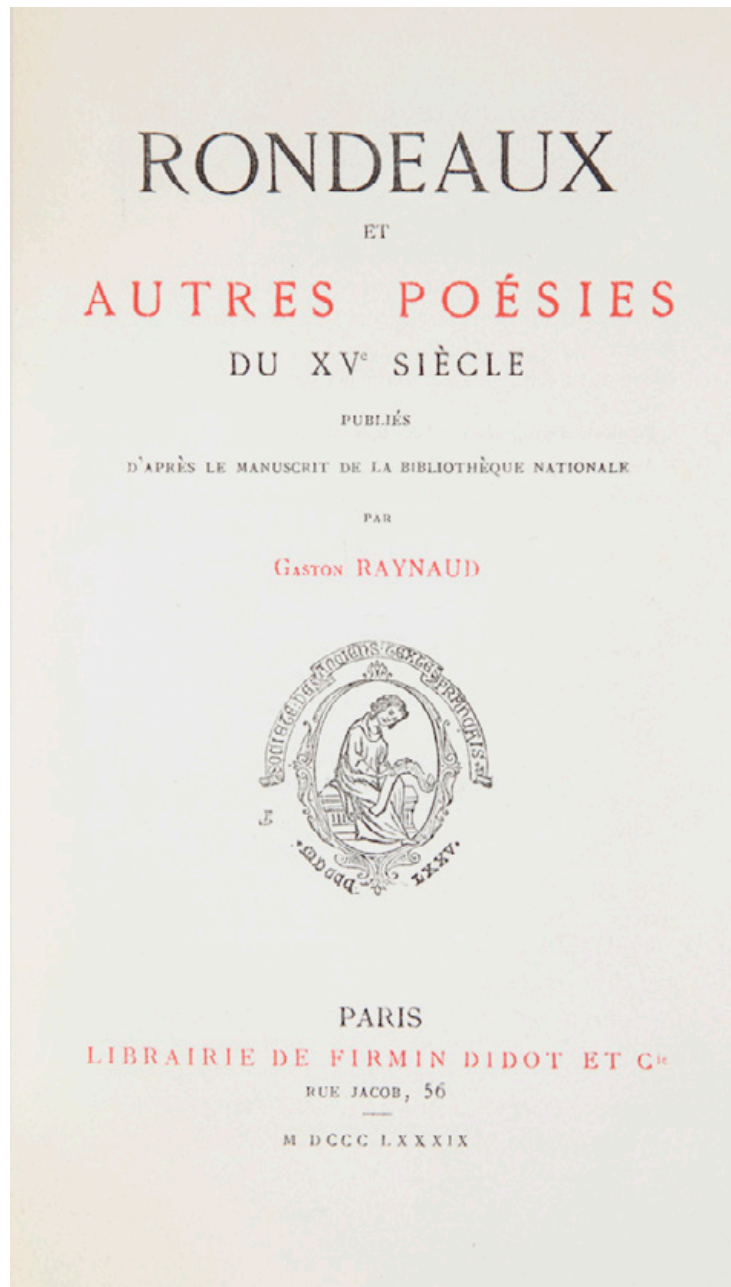
20. [CHASTELAINE DE COUCI ca. 1165-1203] La Borde, Jean-Benjamin 1734-1794 *Mémoires Historiques sur Raoul de Coucy on ya a joint Le recueil de ses Chançons en vieux langage, avec la Traduction & l'ancienne Musique*. [Vol. 2 only]. Paris: Ph.-D. Pierres, 1781.

24mo. Early teal blue paper boards with coat of arms gilt to upper, spine with decorative pattern, title and decorative label gilt, "De la Bibliotheque de M Le RR Alexandre..." to lower. 1f. (title), [1] ("Chansons du Chatelain de Coucy"), 2-106, [xii] (text with melodies in mensural notation to 24 chansons) pp. Contemporary manuscript annotation to front free endpaper dated 1795. Somewhat worn and rubbed; spine chipped at head and tail.

RISM BVI p. 467. The first volume (not present) contains an historical account of Coucy.

"The Chastelain was one of the more skilful of the trouvère poets, particularly in the handling of rhyme schemes, some of which show evidence of Provençal influence. His poems leave an impression of elegance and sincerity... He favoured isometric, decasyllabic strophes, but works such as L'an que rose are more complex. Whereas all of the original settings of his poems are in bar form, there is considerable variety to the melodic structures..." Theodore Karp in *Grove Music Online*.





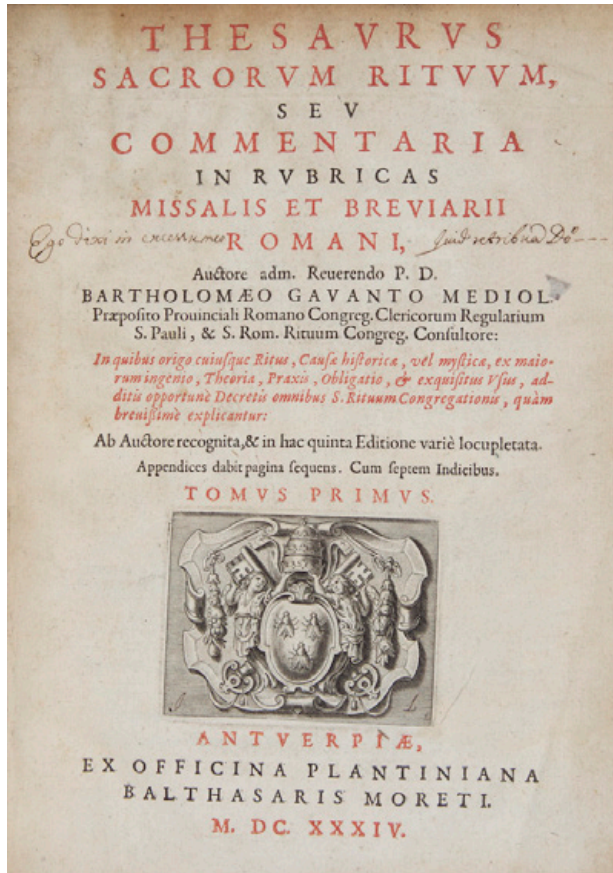
21. RAYNAUD, Gaston 1850-1911

Rondeaux et Autres Poésies du XVè Siècle publiés d'après le manuscrit de la Bibliothèque Nationale.
Paris: Firmin Didot et Cie, 1889.

Octavo. Parchment wrappers. 1f. (half-title), 1f. (title), xlv, [i] (blank), 1f. (secondary title), 175, [i] (additions and corrections), [ii] (catalogue of publications of the Société des Anciens Textes Français). Wrappers browned, stained, and with several small tears; endpapers browned. Edges slightly soiled and browned.

Limited to 100 copies printed on fine paper.

Raynaud was a specialist in philology and French literary history.



22. GAVANTI, Bartolommeo 1569-1638

Thesaurus Sacrorum Rituum, sue Commentaria in rubricas Missalis et Breviarii Romani. Antverpiae: Ex officina Plantiniana Balthasaris Moreti, 1634.

Two volumes bound in one. Quarto. Full early dark tan speckled calf with double blind-rules, raised bands on spine in double blind-ruled compartments. Volume I: 1f. (recto title printed in red and black with a fine engraved coat of arms, verso blank), [1], 337, [i] (privilege), 1f. (recto fine woodcut vignette depicting "Labore et Constantia" on each side of the hand of God holding a compass, verso blank); Volume II: 1f. (recto as above, verso blank), [xxvi], 358, 1f. (recto "Ad Lectorem," "Summa Privilegii," verso blank) pp. With fine woodcut historiated initials and tailpieces throughout and a fine full-page engraving of a dressed altar to p. 117. Early manuscript notes in Latin to title: "Ego dixi in [...] quid retribuua Do[minus]." With the decorative 20th century bookplate of Fayette H. Philip to verso of upper board. Binding slightly worn, stained, and scuffed; corners and edges bumped; lacking endpapers. Mostly minor browning, soiling, and foxing; several lines of text on pp. 37/38 of Volume II crossed out in an early hand. A very good well-margined copy overall.

OCLC 81036642. First published in Rome in 1628, the *Thesaurus Sacrorum Rituum* went through 27 editions up to 1823.

Gavantus, a liturgist, was a member of the Barnabite Order. "He was recognized as having a most accurate knowledge of the sacred rites. His chief work is entitled 'Thesaurus sacrorum rituum...' In this work the author traces the historical origin of the sacred rites themselves, treats of their mystical significance, gives rules as to the observance and obligation of the rubrics, and adds decrees and brief explanations bearing on the subject-matter of the work... The book was... dedicated to Pope Urban VIII." David Dunford in The Catholic Encyclopedia, Vol. 6, p. 399.

