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Item 24

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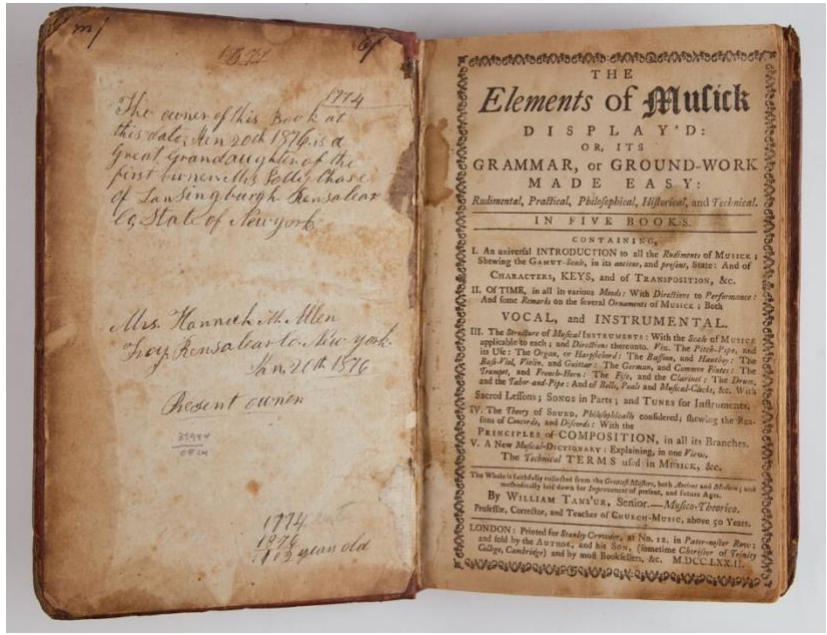


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John Lubrano, Jude Lubrano, Benjamin Katz



With Pre-Revolutionary American Provenance

1. [AMERICAN MUSIC - 18th Century]. Tans'ur, William 1700-1783

The Elements of Musick Display'd: or its Grammar, or Ground-work made easy ... In Five Books. Containing ... I. An universal Introduction to all the Rudiments of Musick ... II. Of Time, in all its various Moods... III. The Structure of Musical Instruments ... With Sacred Lessons; Songs in Parts; and Tunes for Instruments. IV. The Theory of Sound ... With the Principles of Composition, in all its Branches. V. A New Musical-Dictionary. London: Printed for Stanley Crowder ... and sold by the Author, and his Son, 1772.

Octavo. Full contemporary mid-tan calf, with "Polly. Chace. Her Book 1774" stamped in gilt within simple decorative border to upper board, raised bands on spine with dark red title label gilt. 1f. (recto title verso blank), [iii]-[xiv], 123-232 pp. With extensive musical examples, diagrams, and tables. Preface dated June 25, 1766; Books II-V with separate titles, those of II and III with printed date of 1767. Binding slightly worn, rubbed, and bumped; rebaked; free endpapers lacking. Uniform browning, heavier to margins of final 3 leaves; minor staining to title and several additional leaves; small hole to pp. 135/136 with minor loss of text; p. 42 mispaginated "30." Lacking frontispiece portrait of the author.

With an interesting manuscript inscription to front pastedown indicating pre-Revolutionary 18th century American provenance: "1774. The owner of this Book at this date, - 20th 1876 is a Great Granddaughter[!] of the first owner Mrs. Polly Chase of Lansingburgh, Rensselaer[!] Co., State of New York. Mrs. Hannah M. Allen, Troy Rensselaer[!] Co. New York. Jan. 20th 1876 Present owner."

Damschroder Gregory-Bartlett I, p. 263. RISM BVI p. 818.

Tans'ur's *The Elements of Musick* appeared in many editions, the present possibly being the most complete. It is similar to such 17th century works as Playford's *A Breefe Introduction to the Skill of Musick* and Simpson's *A Compendium of Practical Musick* in that it endeavors to provide the basis of musical knowledge necessary to the work of contemporary musicians.

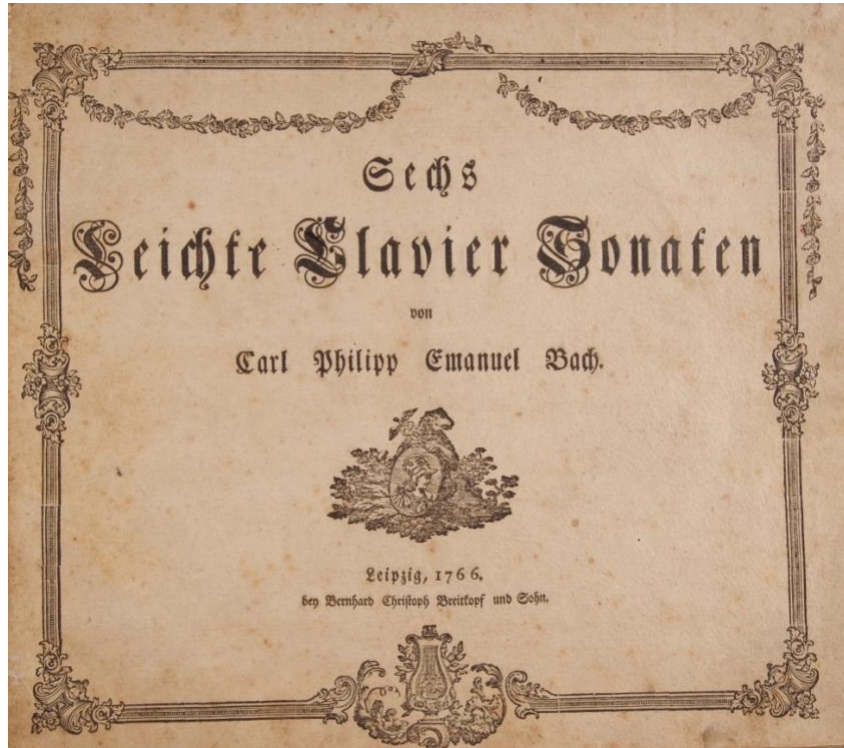
"(Tan'sur's) perspective commands our attention mainly as a representation of how conservative rural music-making remained, and of what sorts of information someone who served as a teacher among rural folk thought was important." Damschroder: *Music Theory from Zarlino to Schenker A Bibliography and Guide*, pp. 347-48.

It is interesting to speculate on what sort of musical activity Polly Chace [Chase] may have participated in in 1774 in the newly established (1770) town of Lansingburg near Troy, New York, a thriving riverport market center for products from the Mohawk Valley and upper Hudson River region in upstate New York. It is evident

from the prominent gilt stamping to the upper board that this book was a possession of some importance and, as such, was passed down to subsequent generations in Polly's family.

An unusual example of pre-Revolutionary early American musical provenance. (39984)

\$950



First Edition of C.P.E. Bach's *Leichte* Keyboard Sonatas

2. BACH, Carl Philipp Emanuel 1714-1788

Sechs Leichte Klavier Sonaten. [Wq 53]. Leipzig: Bey Bernhard Christoph Breitkopf und Sohn, 1766.

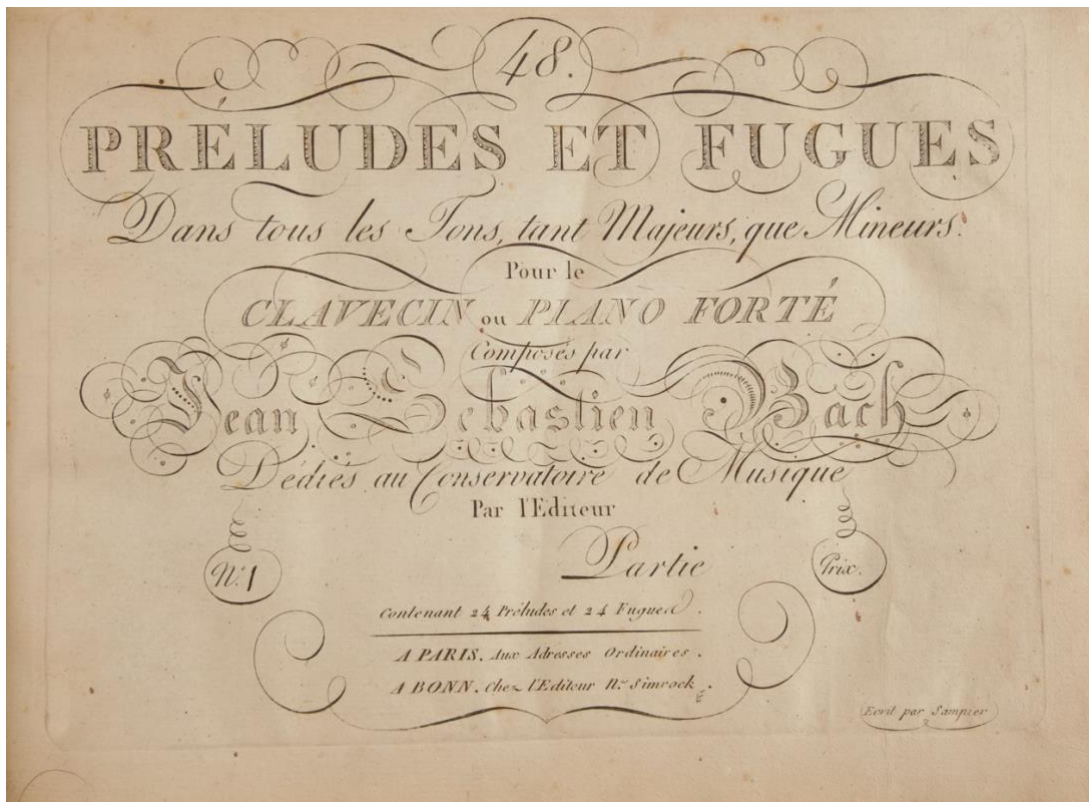
Oblong folio. Marbled wrappers with oval manuscript title label to upper. 1f. (recto title within decorative woodcut border, verso blank), [i] ("Sonata I"), 2-36 pp. Typeset. Occasional fingerings in pencil; faint annotation in ink to upper right margin of p. 13 "A B C E." Wrappers worn, with minor loss to spine and small tear to lower joint of upper repaired with archival tape to verso, with "Oldernhausen" in ink to upper margin. Moderate **browning; minor foxing; occasional soiling; verso of upper leaf reinforced at upper margin.**

First Edition. Wotquenne 53. Helm 162, 180-82, 163, 183 (p. 264). BUC p. 73. RISM B81 (2 copies in the U.S., at the Sibley Music Library and the Library of Congress).

These six "Leichte" [easy] sonatas were intended for domestic music-making and geared toward amateur keyboard players of instruments including the clavichord, harpsichord, and fortepiano. The texture is minimal throughout, generally limited to two or three parts. The left hand is almost always accompanimental and slower than the right, except in passages where the hands share arpeggios. Any rapid passagework has strategic points of repose built in, thus not demanding too much exertion on the part of the player. The sonatas occasionally contain Bach's own fingerings, indicated above noteheads, lending the music a pedagogical as well as a recreational character.

Although Bach has made a clear effort to minimize technical challenges, he balances the "Leichte" element of these sonatas with an appealing variety of textures, motives, and harmonies. The opening "Allegretto ed arioso" (p. 2) of Sonata I takes on the character of a vocal duet with paired thirds and sixths at its section endings. The "Andantino con Tenerezza" that follows (p. 4) recapitulates similar duet-like material in its B section with the added attraction of intimate, almost cadenza-like 32nd note runs. In Sonata II, the opening "Allegro" (p. 7) offers rapid (and, at times syncopated) arpeggios disposed between the hands, adding a sense of sparkle and vigor to the music. A similar character, perhaps more pronounced, is found in the "Allegro assai" (p. 15) of Sonata III, with yet sharper syncopation, daring pivots of the hand, and violinistic bariolage. The "Largo e tenero" of Sonata IV (p. 20) features some subtle harmonic shading, with pedal points and momentary forays from the home key of D major into B minor and F-sharp minor, creating an attractive chiaroscuro effect. Perhaps the most striking opening occurs in the "Andantino" of Sonata VI, which begins boldly on an unprepared diminished seventh chord. Further expressive devices in this movement include chromatic melodies, sweetly dissonant sequences of ninths, and a notably more rhapsodic final ten bars. The closing bars of the piece, still measured, yet almost in the manner of an unmeasured free fantasia, could serve the purpose of preparing a relatively advanced student for one of Bach's more complex pieces in the fantasia genre.

The first edition of Bach's 1766 keyboard sonatas, vigorous yet technically accessible to amateur keyboard players. (39863) \$1,800



First and Second Books of J.S. Bach's *The Well-Tempered Clavier*

3. BACH, Johann Sebastian 1685-1750

48. *Préludes et Fugues Dans tous les Tons, tant Majeurs, que Mineurs. Pour le Clavecin ou Piano Forté ... Dédiés au Conservatoire de Musique Par l'Éditeur No. [1] Partie [blank] Prix [blank]: No. [2] [2do] Partie. Prix 12Fs. Contenant 24 Préludes et 24 Fugues ... Écrit par Sampier.* [BWV 846-893]. Paris, Bonn: Aux Adresses Ordinaires, Chez l'Éditeur Nas. Simrock [PNs 138, 166], [1801].

Oblong folio. Modern half maroon leather with dark pink cloth boards, raised bands on spine in compartments gilt, titling gilt, marbled endpapers. 1f. (recto title, verso blank), [ii] (blank), 2-97, [i] (blank); 1f. (recto title, verso blank), [i] (blank), 2-83, [i] (blank) pp. Engraved throughout. Binding very slightly worn and bumped; very small stain to upper. Light to moderate browning; minor foxing; occasional small stains, primarily marginal; occasional showthrough.

Probable First Editions of the first and second books of *The Well-Tempered Clavier*. **Rare.** Schneider 2, p. 655. Fuld p. 118. Schneider p. 100. Hoboken I, 94 and 97. Hirsch III, 57. Stuttgart Catalogue 66. RISM B 497 and B498 (no copies recorded in the U.S., Great Britain, or France). Hoboken and RISM give precedence to the present Simrock edition, of which Fuld records three issues; the present copy is the first issue, with "Écrit par Sampier" to foot of title.

Bach's original title for the first part of his "WTC" was *The Well-Tempered Clavier; or Preludes and Fugues in all the keys, composed for the use of inquisitive musical youth, as well as the amusement of those who are already versed in this art.* The second part of the WTC, which also contains 24 preludes and 24 fugues in all the keys, was composed later. "It consists, from the beginning to the end, entirely of masterpieces." David, Mendel and Wolff: *The New Bach Reader*, p. 467.

"The bibliographic history of Bach's Well-Tempered Clavier has been well reported, three editions, each in two parts, having appeared at about the same time in 1801. One of the three editions was published by Hans Georg Nägeli, in Zurich, entitled Das Wohltemperirte Clavier. ... The second of the three editions was published by Hoffmeister & Comp., at Leipzig, at the Bureau de Musique, under the title Le Clavecin Bien Tempéré. ... The third publisher, N. Simrock, at Bonn, printed at least three early editions under the French title. ... In what is said to be the earliest, the words "Écrit par Sampier" appear on the title page." Fuld pp. 117-118.

"Nicolaus Simrock of Bonn (founded in 1793) is one of the first publishers who engraved and marketed Bach's Well-Tempered Clavier. One of the most notable features of his edition was that his WTC II volume (plate number 138) appeared before WTC I (p/n 166), effectively swapping the volumes. The WTC II volume presumably appeared between February and 6 June 1801 (judging from the advertisements published in the Allgemeine Musikalische Zeitung, Beylage of the Leipziger Zeitung as well as Nägeli's letter to Breikopf in which he commented on the Simrock edition as reproduced by Refardt). Neither Nägeli nor Forkel appears to have managed to have published their respective editions by this time. This makes Simrock's WTC II the first edition." Yo Tomita in *The Simrock Edition of the Well-Tempered Clavier II*, first published online in April 2005, last revised 25 November 2017. mu.qub.ac.uk/tomita/essay/simrock/

The publisher appears to have taken considerable care to avoid page turns and keep each prelude and fugue on a maximum of two pages in most cases. Thus, shorter pieces may appear on pages with as few as three staves and longer pieces may appear on as many as six staves (with the sizes of the staves and notation adjusted accordingly).

A monument of early keyboard literature. (39865)

\$12,000



Rare Early Editions of Both Books of *The WTC*

4. BACH, Johann Sebastian 1685-1750

Das wohltemperirte Clavier oder Präludien und Fugen durch alle Töne ... [1]-[2]er Theil ... Saintomer script ... Lale Sculp. [BWV 846-893]. Zürich: Hans Gëorg Nægeli [without PN], [ca. 1801-1802].

Oblong folio. Dark brown 19th century leather-backed paper boards with titling gilt to upper. 1f. (recto aquatint series title "Musikalische Kunstwerke im Strengen style von J.S. Bach u. andern Meistern" incorporating winged angels and architectural motifs, verso blank), 1f. (recto title, verso blank), [i] (blank), 2-109, [i] (blank), 1f. (recto title, verso blank), [i] (blank), 2-123, [i] (blank) pp. Engraved. Binding worn, rubbed, and bumped, with some abrasions and scrapes. Slightly worn; minor foxing throughout, mostly to margins; occasional stains and soiling; series title slightly dampstained at edges; Vol. 1 with moderate dampstaining to lower inner portion of approximately 18 leaves and upper inner margin of approximately 5 leaves; slightly heavier dampstaining to final approximately 30 leaves; Vol. 2 with dampstaining to inner margin of final approximately 30 leaves. Quite a good copy overall, with strong and clear impression.

Rare early editions of both books of *The Well-Tempered Clavier*, one of three editions of which precedence has not been firmly established. Fuld 5, p. 118. Schmieder 2, p. 655. Schneider p. 100. Hoboken I, 95 and 98. Hirsch III, 60. Stuttgart catalogue 84. RISM B499.

See previous item for details regarding the publication history of this work. (39864)

\$6,500



Manuscript Incorporating Original Early 19th Century Operatic Ornamentation

5. BELLINI, Vincenzo 1801-1835 and [?Gioachino Rossini 1792-1868]

Passi de capuletti. [Copyist manuscript]. Paris, 1833.

Oblong quarto (222 x 267 mm). 1f. (recto manuscript music, verso blank). Notated in ink on 12-stave rastrum-ruled 19th century French laid paper. In black ink and pencil in multiple hands. Contains two groups of small cadenza passages, numbered 1-6 and 1-2, from Bellini's "I Capuleti e i Montecchi." The first group, 1-6, is labeled "Aria" and consists of ornamentation on the words "ei ne pianse, e piange ancor," "troverai nel mio signor" (Act I Scene 3), and "mille morti apporgerà" (Act I Scene 1, Romeo). The second group of ornaments, labeled "Duetto," decorates passages from Act I, Scene 2, on the words "ben che il cor desia" and "amor terrà" (Romeo, Giulietta). With a cadenza fragment (untexted, approximately one bar) notated in pencil following the two groups of passages. With annotations in a separate hand, "Passi de capuletti" above uppermost line, and the incorrect assertion under the lowermost line that the manuscript is "autographe de Rossini. Pièce inédite de lui et de sa main." Creased at folds; a few small stains. Cut from a larger sheet.

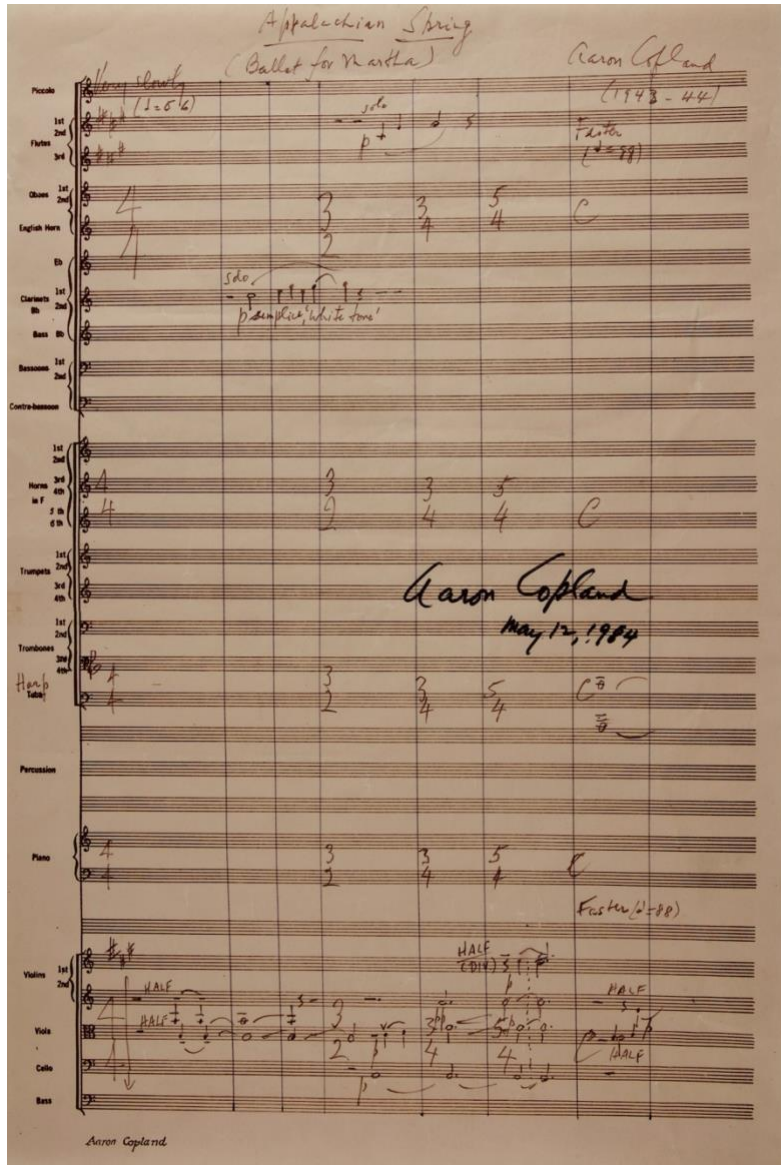
Together with:

A bust-length lithographic portrait of Rossini by L. Ghémar 1841 printed by Degobert and published by Chs. Hen. in Bruxelles and related 20th century autograph letters from two French booksellers, Librairie Pierre Cornuau dated Paris, 9 April 1948, and Marc Loliée.

"Although the cadenza passages are not autograph, it is conceivable that Rossini may have had a hand in their conception: in 1833, I Capuleti e i Montecchi was presented at the Théâtre Italien in Paris, with Rossini serving as artistic consultant for the production, under the direction of Carlo Severini and Edouard Robert. The roles of Romeo and Giulietta were played by the sisters Giuditta and Giulia, respectively; over the course of his career, Rossini provided ornaments for numerous vocalists, including Giuditta Grisi in her role as Romeo." Gossett: Divas and Scholars, p. 572. See The Morgan Library's Music Manuscripts Online for examples of Rossini's autograph cadenza ornamentation.

Original operatic ornamentation, likely composed for the Grisi sisters in their roles as Romeo and Giulietta during the 1833 season at the Théâtre Italien, Paris. These ornaments have not been located in any other source. They make use of devices including ascending and descending chromatic scales, arpeggiation, dotted rhythms, and syncopated groupings of rapid passagework.

A vivid snapshot of 1830s Parisian musical life, documenting an improvisatory style popular in opera houses of the time. (39876) \$800



**Ozaloid of the First Page
of Copland's *Appalachian Spring*,
Inscribed by the Composer**

6. COPLAND, Aaron 1900-1990

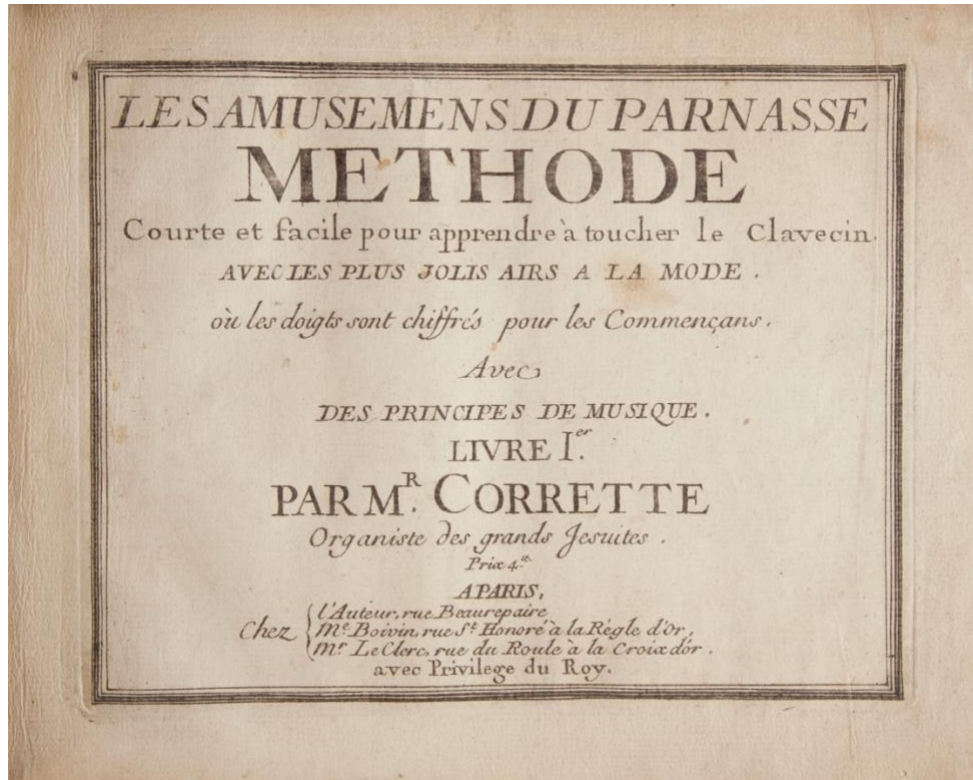
Autograph inscription on an ozaloid copy of the first page of the composer's autograph manuscript full score of his Appalachian Spring (Ballet for Martha) for orchestra. 1f. Large folio (476 x 318 mm). Printed on onionskin. Prominently inscribed in black ink "Aaron Copland May 12, 1944."

Very slightly worn. Small tear to upper edge with repair. Some minor creasing. In very good condition overall.

Appalachian Spring, a ballet in one act commissioned by distinguished choreographer and dancer Martha Graham, was first performed on 30 October 1944 at the Library of Congress in Washington, D.C., with Graham dancing the lead role and sets designed by noted American sculptor Isamu Noguchi. It became one of the composer's best-known and loved works, for which he was awarded the Pulitzer Prize for Music in 1945.

"One of his country's most enduringly successful composers, Copland created a distinctively American style and aesthetic in works of varying difficulty for a diversity of genres and mediums, including ballet, opera and film. Also

active as a critic, mentor, advocate and concert organizer, he played a decisive role in the growth of serious music in the Americas in the 20th century." Howard Pollack in *Grove Music Online*. (39893) \$550



“Rich Source of Information About Performing Practice”

7. CORRETTE, Michel 1707-1795

Les Amusemens Du Parnasse. Methode Courte et facile pour apprendre à toucher le Clavecin. Avec Les Plus Jolis Airs A La Mode. où les doigts sont chiffrés pour les Commençans. Avec Des Principes de Musique. Livre Ier. Par Mr. Corrette Organiste des grands Jesuites. Prix 4tt. Paris: Chez l'Auteur, rue Beaufort ... Me. Boivin, rue St. Honoré à la Règle d'Or ... Mr. LeClerc, rue du Roule à la Croix d'or, 1749.

Oblong quarto. Contemporary carta rustica with attractive hand coloured stencilled boards with floral motif. 1f. (recto title, verso blank), [3], [i] (blank), [32], [i] ("Catalogue de Musique Italienne Nouvellement Gravée ...") pp. Treatise and music paginated with letters A-Z and Aa-Ak thereafter. Engraved throughout. Contemporary annotation in brown ink to front pastedown "[?] ... Sonate." With the vocal line of a song, "A nôtre bonheur l'amour préside," notated in black ink in a contemporary hand on the 4 blank printed staves of page Ab, the first verse with music with three additional verses below. Binding slightly worn; stain to upper. Mild internal soiling and staining to first and final leaves and occasionally to lower margins; minor loss to blank lower margin of page L. In very good condition overall.

First Edition. Rare. Gustafson and Fuller: *A Catalogue of French Harpsichord Music 1699-1780*, pp. 74-75. Lesure, p. 135. BUC p. 223. RISM C4034 (4 copies in France, 1 in the U.K., and 1 in the Netherlands). Worldcat (2 copies in the U.S., at Harvard and Princeton). No copies recorded at auction on either RBH or ABSA.

The present treatise commences with *Principes de Musique pour le Clavecin*, laying out the scale with associated solfege syllables, types of rests, rhythms, ties, position at the keyboard, and fingering.

The *Principes* are followed by a *Demonstration du Clavier a Ravallment*, including an illustration of a keyboard with notes and accidentals above the keys, and note letter-names below the keys, as well as a notated scale with fingerings spanning the entire length of the keyboard, from the lowermost register to the uppermost and down

again, relying heavily on an older method of fingering wherein pairs are heavily employed (ex. 3/4/3/4 in the right hand and 1/2/1/2 in the left hand).

The page that follows, *autre Maniere de doigter l'Octave*, demonstrates more modern scale fingering with passing-over of the thumb. A page of *Leçons pour monter et descendre* follows, offering scalar patterns with their fingerings, including rising and falling thirds, groups of four notes, arpeggios, scalar passages using sharps and flats, arpeggiation, and pivoting between an octave and tenth in one hand.

After these preliminaries, Corrette introduces pieces, all fully fingered, including to the upper auxiliary notes of trills. The first pieces, in C major, include a simple prelude, fanfare-like dances, and popular songs. These pieces are followed by a Folia variation set in D minor, and minuets (including easy variations) in G major. The next pieces, in D major, include a march and *Air Anglois*, a jig-like English dance song. New keys with flats are then introduced through airs and variations in F- and B-flat major and G minor. The musical portion is interrupted by an explanatory page (Ae) demonstrating how to break up rapid scales between the hands, perform hand-crossing passages, and interpret unusual accidentals.

The treatise concludes with a set of four variations on the dance tune *La Furstemburg*, incorporating hand-crossing technique in its final two variations.

Corette was a "French organist, teacher, composer-arranger and author of methods on performing practice; son of Gaspard Corrette. Though little is known of his life, his works, which span nearly 75 years, provide an extraordinarily broad view of ordinary light music in France during the 18th century, and his methods are a rich source of information about performing practice and music of the period." David Fuller, revised by Bruce Gustafson in Grove Music Online

The first of Corrette's *Amusemens Du Parnasse* series, vividly illustrating both the teaching methods of the composer's time, and the type of music then in vogue. (39975) \$4,200

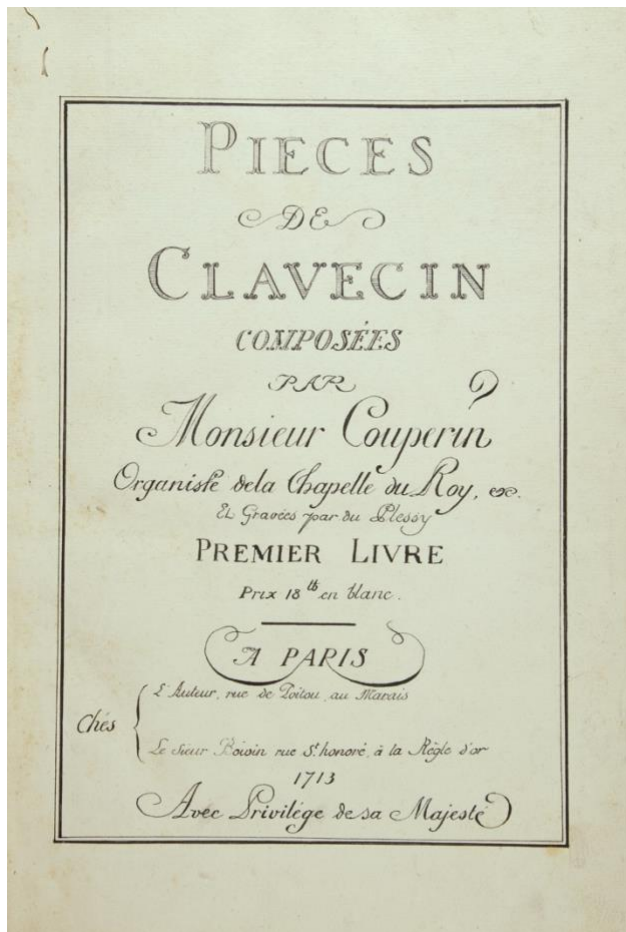
“Couperin’s Harpsichord Music Stands Unequaled in 18th-Century France”

8. COUPERIN, François 1668-1733

Pieces de Clavecin composées par Monsieur Couperin Organiste de la Chapelle du Roy, &c. Et Gravées par du Plessy. Premier [-Second] Livre Prix 18tt en blanc ... Avec Privilege de sa Majesté Gravé par Bercy. Paris: Ches L'Auteur, rue de Poitou, au Marais ... Le sieur Boivin rue St. honoré à la Regle d'or, 1723.

Premier Livre

1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [ii] (preface), [i] ("Avis"), 73 music, 74-75 ("Explication des Agrémens, et des Signes"), 76-78 ("Tables des Pieces contenües en ce Livre"), 79 (Privilege dated 1713), [i] (blank) pp. Engraved throughout. With "Monsieur [?]Leleutenant) General dece[?]" in contemporary manuscript to dedication; "quatre" in contemporary manuscript to blank upper margin of second page of preface; occasional markings in contemporary manuscript to blank margins. Slightly worn and soiled; some staining and dampstaining; minor worming to blank upper margins; some small tears and repairs; manuscript annotations faded; **title in printed facsimile. First Edition**, later issue.



Gustafson and Fuller p. 88. Gilbert no. 1. Lesure, p. 140. RISM C4283, CC4283 (one copy only in the U.S.)

Bound with:

Second Livre

Pieces de Clavecin ... Avec Privilege de sa Majesté Gravé par Bercy. Ches L'Auteur Vis-avis les Ecuries de l'hotel de Toulouse ... Le Sieur Boivin à la Regle d'or; rue St. Honoré vis-a-vis la rue des Bourdonnais. [Paris: 1717]. 1f. (recto title, verso blank), 1f. (recto dedication, verso blank), [i] (preface), [i] ("Avis"), 1-83 music, 84-86 ("Tables des Pieces contenües en ce Livre"), 87 (Privilege dated 1713), [i] (blank) pp. Engraved throughout. Slightly worn and soiled; some staining and dampstaining, somewhat heavier to final leaves; minor worming to



blank upper margins; some small tears and repairs; **title in printed facsimile. First Edition**, third issue. Gustavson and Fuller p. 91. Gilbert no. 2. Lesure p. 141. RISM C4290, CC4290, C4291 (one copy only in the U.S., at Sibley Music Library).

Two volumes bound in one. Folio. Dark ivory paper with floral motif stencilled in blue. Binding slightly worn, rubbed, and bumped; rectangular stain to upper, apparently from early title label. Quite presentable copies, despite defects as noted.

"In its wealth of ideas, range of expression, and relationship to the culture from which it sprang, Couperin's harpsichord music stands unequalled in 18th-century France. At the same time it is an intensely personal testimony, revealing not only the most telling aspects of his art but also, and intimately, his relationship with French society. The harpsichord music is a sort of social commentary, rich in humour, wit, irony, satire, charm, compassion and disdain. In this music Couperin observed his age as few composers [had done or have done since]." Edward Higginbottom in Grove Music Online

"Couperin's four harpsichord books... represent his crowning achievement. Part of their stature must be attributed to a particularly happy union between the composer's personality and the harpsichord as a musical medium." TNG Vol. 4, p. 867. (39971) \$6,500



**Autograph Musical Quotation from *Lucia*
On a Fine Original Drawing of a Scene from the Opera**

9. DONIZETTI, Gaetano 1797-1848

Autograph musical quotation signed "Donizetti Lucia di Lammermoor – 1836."

1 leaf. Oblong quarto (210 x 284 mm). Four measures in keyboard score from the duet between Lucia and Edgardo in Act I, Scene IV, set to the words *A' miei voti in voto il cielo* (From all danger be guarded for ever). Notated in ink at the blank lower margin of **an original accomplished drawing depicting a male and female figure in costume**, presumably the characters Lucy and Edgardo in Donizetti's opera. Signed and dated by the artist in ink: "Clelia de Vera d'Aragona fece 14 Luglio 1838." In pen, watercolor, and brown wash with highlights in light gray gouache.

Slightly worn; quite browned; offsetting from contact with another leaf of textual manuscript creating a slightly bleached appearance; small binding holes and fraying to left edge. Partial watermark, most probably of the English paper maker J. Whatman.

Provenance

Christie's Rome, 13 December 2001, Lot 337.

Lucia di Lammermoor, with a libretto by Salvatore Cammarano, was first performed in Naples at the Teatro San Carlo on 26 September 1835. "[It] ... very quickly became one of the most universally popular operas of the nineteenth century. ... Donizetti himself, writing to Ricordi three days after the première, was in a rare state of excited exaltation: 'Lucia di Lammermoor went on ... It pleased, and it pleased very much, if I am to believe in the applause and the compliments I received. I was called out many times, the singers even more often. ... Its title role has been impersonated by almost every soprano since 1835 who has supposed herself (or has been supposed by others) to have sufficient agility and enough dependable very high tones; the role of Edgardo has been favored by most of the non-Wagnerian tenors ... The opera's second-act sextet, 'Chi mi frena in tal momento,' achieved an almost unique universal familiarity ... The 'Mad Scene' became the chosen proving ground and applause-gatherer for an apparently unending succession of prima donnas. ... With Rossini operatically inactive and Bellini dead, Lucia di Lammermoor went far toward establishing Donizetti as the most eagerly sought-for of living Italian composers of opera - and therefore of all Italian composers - for the rest of his active life.'" Weinstock: *Donizetti*, pp. 110-111.

The artist was presumably a member of the historic Italian family, De Vera d'Aragona of Naples.

A unique and attractive document, despite defects as noted. (39871)

\$3,800

Early 18th Century Opera

10. GASPARINI, Francesco 1668-1727; Giovanni Gasparini, and Carlo Francesco Cesarini 1666-1741

Songs in the new Opera, Call'd Love's Triumph as they are Perform'd at the Queens Theatre. London: J. Walsh ... J. Hare, 1708.

Folio. Quarter modern dark brown cloth with light brown boards, title to spine gilt. 1f. (recto attractive engraved passepartout title incorporating illustrations of a lute, violin, viol, open book of music, cherubs, and coat of arms with text "Honi soit qui mal y pense" and "Semper Eadem;" verso blank), 1f. (recto title, verso "A Table of the Songs ..."), 1f. (recto music, verso blank), 2-70 pp. Engraved throughout. Binding slightly worn, rubbed, soiled, and bumped. Minor internal browning, foxing, and staining, mostly marginal; pinhole to passepartout title and lower blank margin of second leaf of music; small tears to upper blank margin of final two leaves. A very good copy overall.

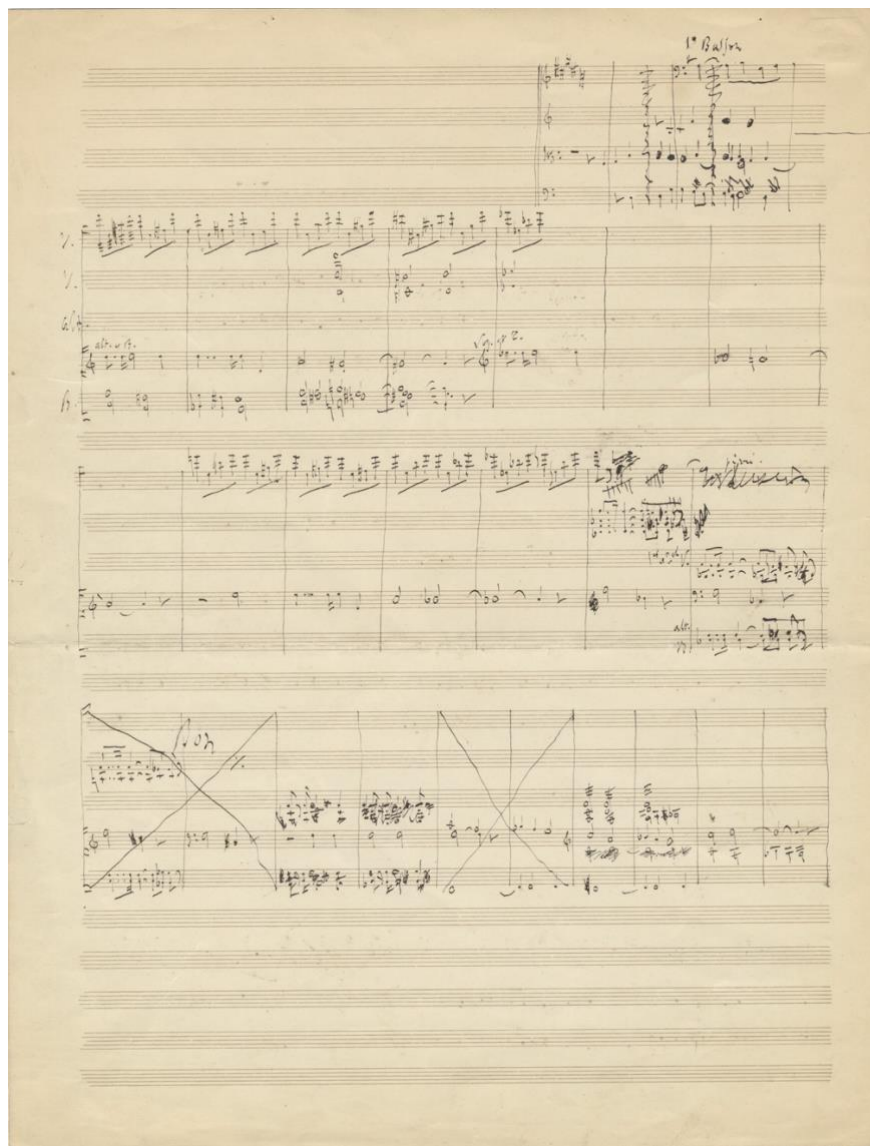
Contains a total of 68 songs, mostly solos but also including some duets; scored for voice/s and basso continuo with transposed flute parts that double vocal line provided after each solo. Named singers include "the Barroness[!]," Mr. Leveridge, Mrs. Lindsey, Signr. Valentino, Signr. Valentini, Signra. Margaritta, and Mrs. Toft,

First Edition, third issue. **Rare.** Hunter: *Opera and Song Books published in England 1703-1726*, 47a, p.



138. Smith: *John Walsh I*, 272. BUC p. 632 (with 3 title pages to Act I and 1 to Acts II and III, which may indicate that the songs to each act were sold separately at some point). RISM G461 (one copy only in the U.S., at the Library of Congress).

First performed at the Queen's Theatre in London on 26 February 1708. English translation by Peter Anthony Motteux and Charles Dieupart; *L'amore eroico fra pastori*, Act 1 by Cesarini, Act 2 by G. Lulier, and Act 3 by G. Bononcini; revised by Alessandro Scarlatti as *La pastorella*, first performed on 5 February 1705; revised by Motteux and V. Urbani as *Love's Triumph*. (39968) \$1,800



Autograph Working Manuscript

11. GOUNOD, Charles 1818-1893

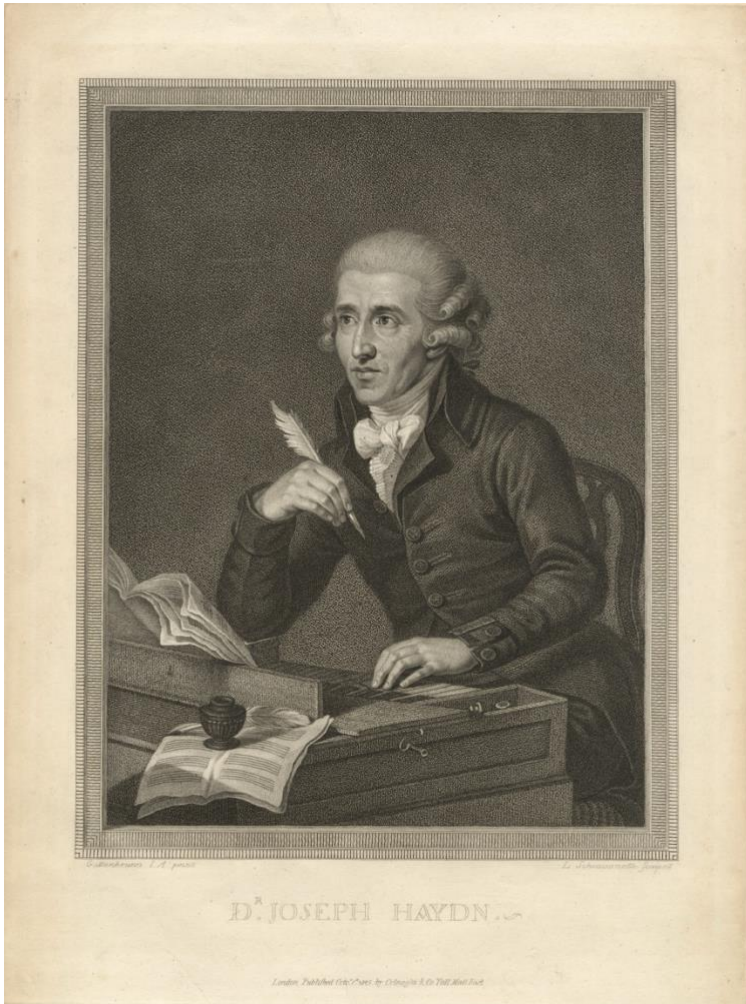
Autograph working manuscript for small orchestra in score. Et Vitam. France, ca. 1850.

One bifolium (272 x 347 mm). 4 pp. Notated in black ink on 26-stave rastrum-ruled paper. Unsigned and undated. **With significant corrections, cancels, etc.** Slightly worn and browned; small tear to blank outer margin of first leaf repaired; horizontal crease; short split to head and tail of spine. In very good condition overall.

Music unlocated, but very likely from a sacred vocal work with orchestra. The first page contains 16 measures of music on 8-line staves (the uppermost staff marked with the key signature of 5 sharps) in a contrapuntal style incorporating stretto technique, whereby a melody is restated in overlapping fashion in two or more voices. The second page contains 28 measures (including four cancelled measures with music still visible) on 4- and 5-line staves, with a sharp-key signature as in the first page, and passages of high-register 8th notes, most likely for violin; the uppermost staff is designated "1e. Basson." The third page contains 21 measures on an 8-line staff, being an alternate iteration of the material from the first page; the final 4 measures, which are cancelled, contain tremolo [?]string material, similar to the second page. The upper portion of the fourth and final page contains 8 measures of music, similar to the first and third pages, in a stretto character, but with a new key signature of 3 flats. With 2 measures of music, also with 3 flats, to lower portion of final page.

Gounod's interest in sacred music and counterpoint was awakened in his youth and continued for the span of his career. *"Gounod arrived at the French Academy in Rome at the end of January 1840. Little there sustained his musical interest. He excoriated performances of operas by Donizetti, Bellini and Mercadante, composers he later characterized as mere 'vines twisted around the great Rossinian trunk, without its vitality and majesty' and unable to match that composer's spontaneous melodic gifts. Gounod was, however, genuinely moved by performances of Palestrina at the Cappella Sistina and more generally by the cultural legacy of Rome in the other arts, a legacy he felt that musicians could ill afford to ignore. His Roman experience laid the foundation for the stark comparison he drew in his aesthetics between, on the one hand, a universally appealing combination of beauty, truth and Christianity and, on the other, egoism, artifice and insularity. He described stile antico counterpoint as a selfless analogue to Michelangelo's frescoes issuing from pure Faith."* Steven Huebner in Grove Music Online

A fine example of a Gounod working manuscript, in the composer's elegant hand, displaying how he skillfully wove together counterpoint, orchestration, and compositional structure; well worthy of further study.
(39978) \$1,350

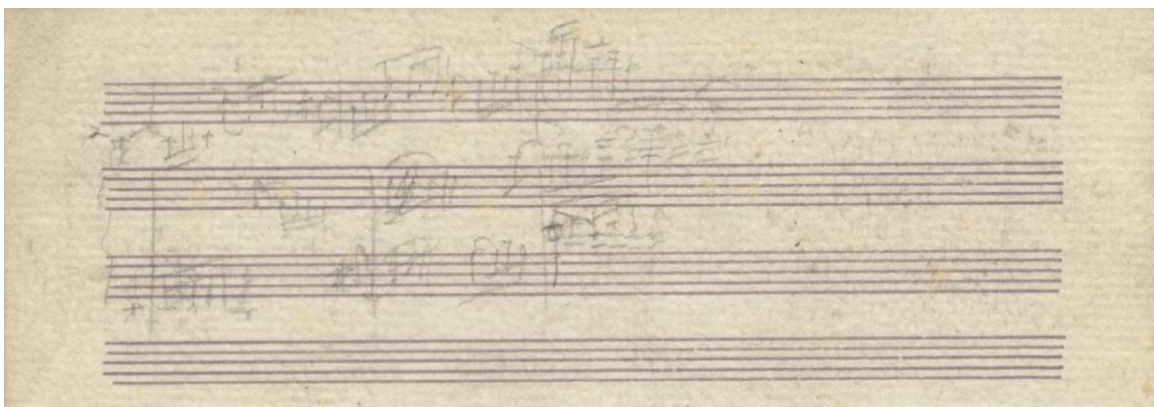
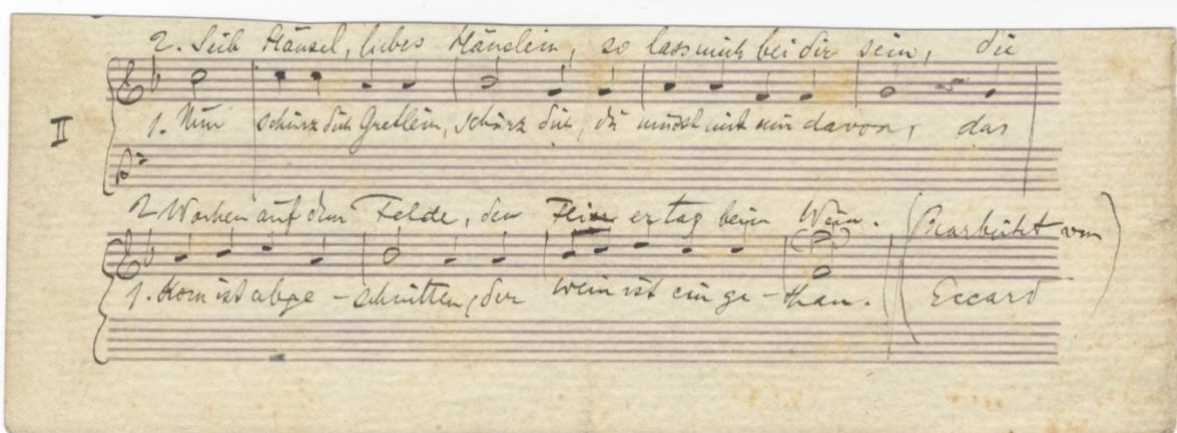


Early 19th Century Engraved Portrait

12. [HAYDN, Franz Joseph 1732-1809]
Fine engraved portrait by L. Schiavonetti after Guttenbrunn. London: Colnaghi, October 1st, 1825.

352 x 275 mm to plate mark; sheet size 450 x 310 mm. "AHH & RP" watermark. A very good impression on wove paper. The composer is depicted seated composing at the keyboard, a quill in his right hand and playing with his left, with a blank sheet of music manuscript paper and inkwell in the foreground. Margins slightly ragged and soiled.

Somfai p. 224 (an earlier 1792 printing).
(39882) \$375



Autograph with Music and Text Not in the Published Score

13. HUMPERDINCK, Engelbert 1854-1921

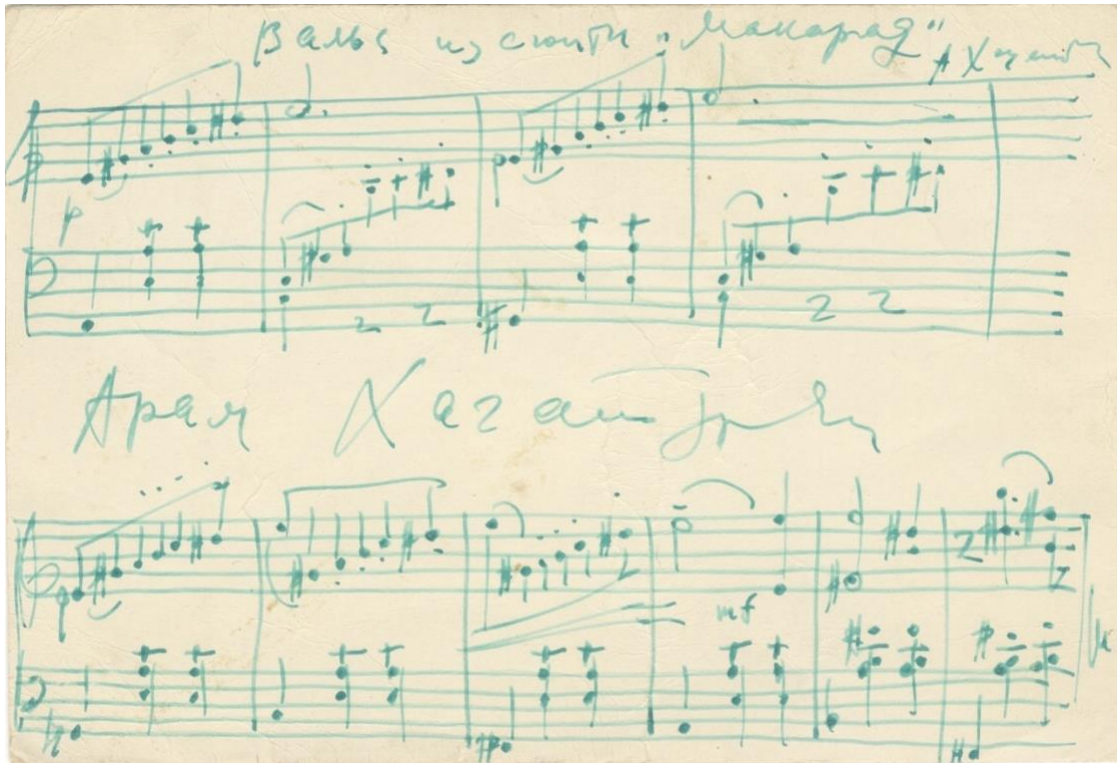
Autograph musical manuscript fragment from Humperdinck's children's opera Hänsel und Gretel. Unsigned and undated but ca. 1893-94.

9 measures of a melodic line notated in black ink in piano score on 2 systems of rastrum-ruled staves in purple ink. 55 x 155 mm. With two lines of text commencing *Sich Hänsel, liebes Hänslein, so lass mich bei dir sein, ... Nun schürz dich Gretlein ...* with the composer adding *Bearbeitet von Eccard* at the conclusion. **Neither the present text nor the music appear in the published score** and were thus evidently discarded by the composer. Verso with a somewhat faint 3-measure unidentified pencil sketch in condensed score.

"In April 1890 Humperdinck was asked by his sister, Adelheid Wette, to set to music four folksongs from the Grimm fairy-tale Hänsel und Gretel for performance by her children. The work might have rested there; but at the time Humperdinck was seeking the text for a comic opera, and his family persuaded him that the songs might be extended into a small Singspiel. The piece was performed privately in this version in the Wettes' house; the delighted response encouraged Humperdinck to turn the material into a fully-fledged opera, even though he had doubts about the fairy-tale being suited to such treatment.

On receiving the completed score in October 1893, Richard Strauss declared the opera a masterpiece. The première was due to be conducted by Hermann Levi in Munich, on 14 December 1893; but the illness of Hanna Borchers (Gretel) caused a postponement and the honour of conducting the first performance fell to Strauss in Weimar. Pauline de Ahna was to have sung Hänsel, but she too was ill and Fräulein Schubert sang Hänsel in her place, while Schubert's part of Gretel was taken over at short notice by Marie Kayser. Ferdinand Wiedey sang Peter and Hermine Finck the Witch. The overture could not be performed as the parts had not arrived; any

shortcomings in the première, however, were compensated for by the speed and success with which the opera was taken up by other theatres, aided by the Hänsel und Gretel touring company founded by Georg Richard Kruse in 1894. The emperor praised the work at its Berlin première, conducted by Weingartner on 13 October 1894. Two outstanding individual performances were given within the first year, by Hedwig Schako as Gretel in the Frankfurt première and by Ernestine Schumann-Heink as the Witch in Hamburg with Mahler." Amanda Glauert in *Grove Music Online*. (39970) \$650



Lengthy Autograph Musical Quotation from the Composer's *Masquerade*

14. KHACHATURIAN, Aram 1903-1978

Autograph musical quotation signed of the waltz for piano arranged from his orchestral work entitled Masquerade inspired by the play of the same name by the Russian Romantic writer, Mikhail Lermontov (1814-1841). N.d., but ca. 1960.

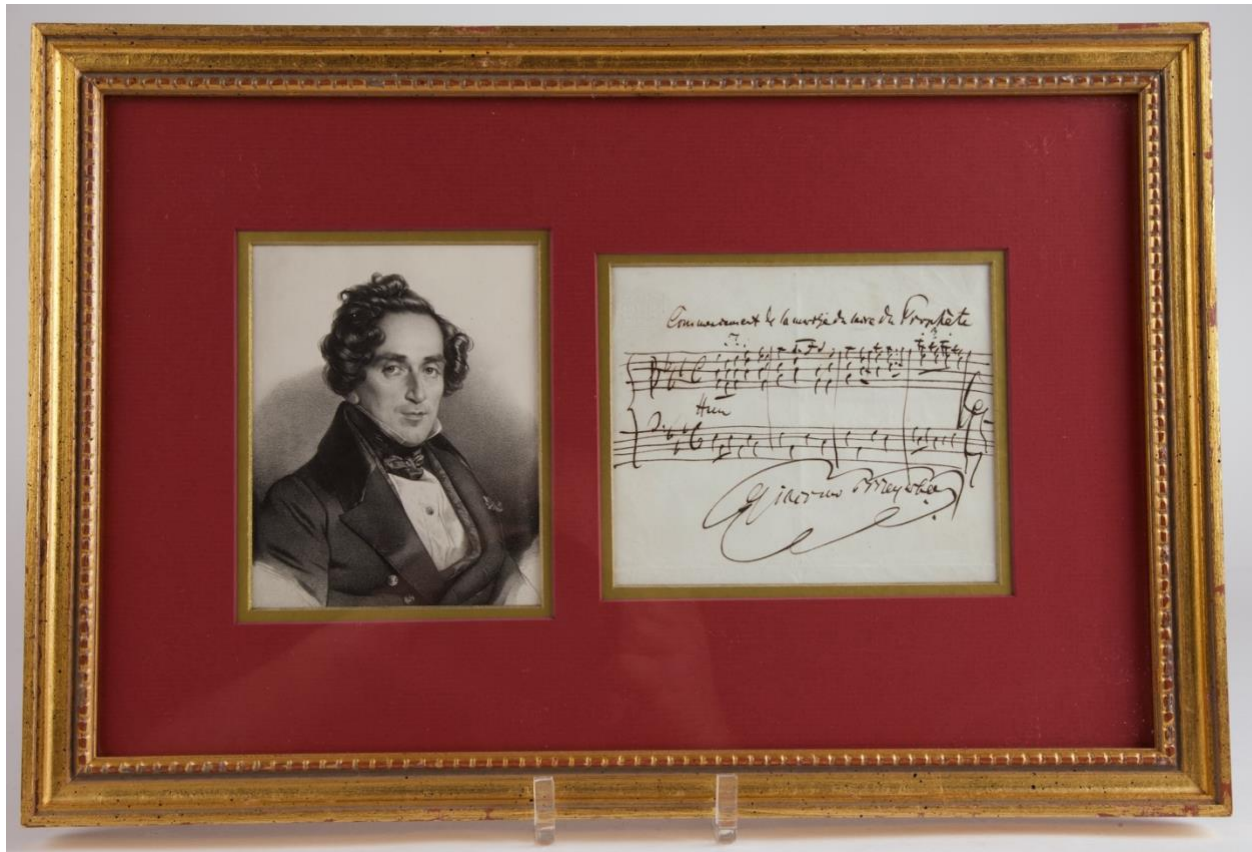
1 leaf. Oblong octavo (100 x 147 mm). On ivory paper. 10 measures in piano score notated in green ink on hand-drawn staves. Some minor creasing and very light soiling.

"Masquerade (Маскарад) was written by Aram Khachaturian in 1941 as incidental music for a production of Mikhail Lermontov's play of the same name. He turned it into a suite with five movements for an orchestra in 1944. It is best known for the Waltz, widely considered one of Khachaturian's finest and most popular pieces, second in popularity only to "Sabre Dance" from the ballet Gayane." Wikipedia

The present waltz is one of the composer's most admired works.

Lengthy quotations by Khachaturian such as the present example are rare. (39857)

\$1,400



Autograph Musical Quotation from *Le Prophète*

15. MEYERBEER, Giacomo 1791-1864

Autograph musical quotation signed. The opening 4 measures in piano score of the March du Sacre (The Coronation Scene) from Act IV of the composer's opera, *Le Prophète*.

Notated in black ink on stationery embossed "Bath" at upper left. Attractively matted, framed, and glazed together with a lithographic portrait of the composer. Overall size 27 x 40 cm. With "Commencement de la marche sacrée du Prophète" in Meyerbeer's hand above the quotation and with his full signature below. Minor creasing. Not viewed out of frame.

Le Prophète, a grand opera in 5 acts with libretto by Eugène Scribe (1791-1861), was first performed in Paris at the Opéra on 16 April 1849.

"In Le prophète, Meyerbeer was the first composer to use the leitmotif as an indication of what lies ahead, a function described later by Wagner as Ahnung or premonition: the themes of the coronation scene in Act 4 have already been introduced in instrumental form, and distanced. In both operas, the moment of peripeteia is marked by a spectacular stage effect: in Le prophète it was the first successful use in any theatre of an electric spotlight, which Meyerbeer had specially made by the physicist Léon Foucault. Meyerbeer's multi-media conception caused him to reject older notions of tone-painting at this point. His contemporaries felt they were blinded by a 'real sun'. Technologically, the sunrise effect resulted from the most developed technology of the time, and the work itself became a synonym for a new age; the prophet was seen, as Wagner put it, as the 'prophet of a new world'..."

The première of Le prophète was a triumph of theatrical history, and its success was undoubtedly heightened by its unintentional political topicality following the 1848 revolutions. The main roles were sung by Viardot (Fidès),

Roger (Jean), and Jeanne Anaïs Castellan (Berthe); Eugène Scribe directed the production, and the orchestra was conducted by Girard. Like Meyerbeer's other grand operas, *Le prophète* retained its place in the repertoires of all the major international opera houses for decades, and was in the repertory of the Paris Opéra until 1912." Matthias Brzoska in *Grove Music Online*. (39969) \$1,400

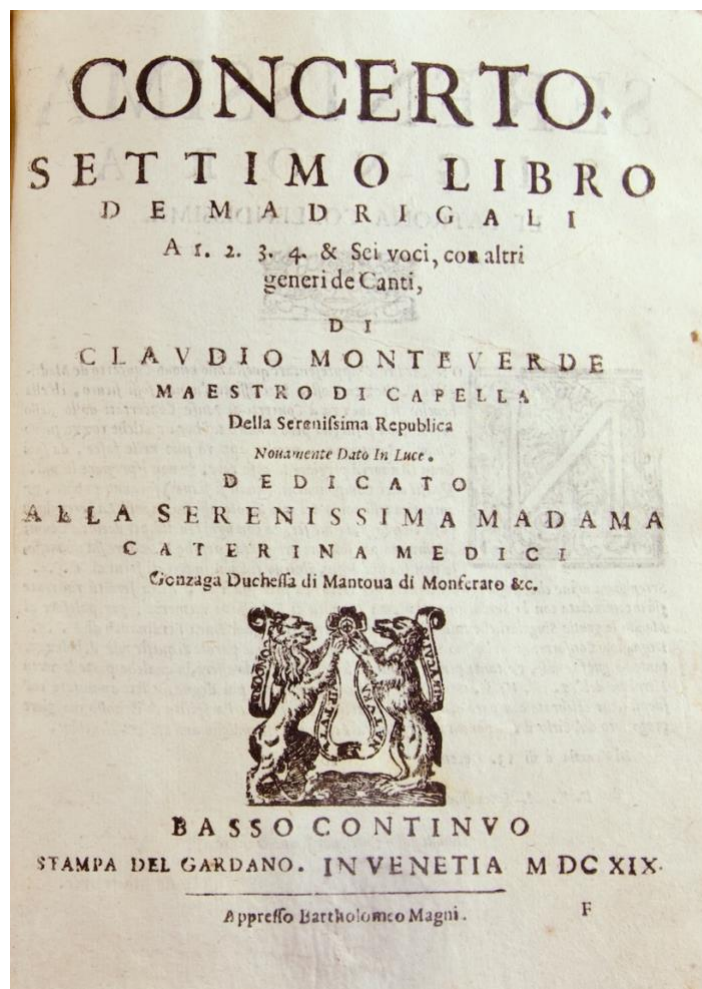


Monteverdi's 6th and 7th Books of Madrigals Bound Together

16. MONTEVERDI, Claudio 1567-1643

Il Sesto Libro de Madrigali a Cinque Voci Con un Dialogo à Sette. Con il Basso continuo per potersi Concertare nel Clavicemba no et altri stromenti Novamente ristampati. Con Privilegio. Basso Continuo [part only]. Venice: Stampa del Gardano ... Appresso Bartholomeo Magni, 1620.

Quarto. Bound in early vellum manuscript leaf, upper with manuscript note to lower margin in an early hand "Bassus Continus Claudio Monteverdi: 2 Theil Wolfgang Getzman." [i] (title), 30, [i] ("D'Incerto") pp., with contents to foot of final leaf of music. Woodcut printer's device to title; small decorative woodcut initial to first page of music and woodcut tailpiece. Typeset music in diamond-head notation. Early owner's manuscript annotation to title "Thomas Sellinsep possessor ... - 6 Libros." Slightly worn, soiled, and browned; several old paper repairs; tear to portion of title with minor loss of music to first page. **Rare**. RISM M3492 (no holdings in the U.S.).



Bound with:

Concerto. Settimo Libro de Madrigali a 1. 2. 3. 4. & Sei voci, con altri generi de Canti ... Dedicato Alla Serenissima Madama Caterina Medici Gonzaga Duchessa di Mantoua di Monferato etc. Basso Continuo [part only]. Stampa del Gardano. In Venetia, 1619. Appresso Bartholomeo Magni. 1f. (recto title, verso dedication), [1] ("D'Incerto"), 2-69, [i] (index) pp. Woodcut printer's device to title. Large decorative woodcut initial and small decorative woodcut device to dedication. Typeset music in diamond-head notation. Several early manuscript annotations and corrections; measure numbers added in very light pencil. Some minor browning and foxing; stamp to lower margin of title erased. **First Edition. Rare.** RISM M3494 (no holdings in either the U.S. or the U.K.; one complete copy only at the Biblioteca Musicale G. B. Martini in Bologna). Small blank label with decorative border printed in blue to upper margin of front pastedown. Binding worn and soiled; remnants of ties to both boards; spine reinforced with old blue paper; cracking to inner portion of front pastedown.

The sixth book of madrigals was first published in Venice by Ricciardo Amadino in 1614; a corrected edition was issued by this same publisher in the following year.

"Monteverdi's first publication after his appointment at Venice was the sixth book of madrigals SV107–16, which appeared in 1614; two of the pieces in this book survive also in earlier versions (Misero Alceo, dal caro albergo fore SV114a, with a simpler middle section for tenor; Presso a un fiume tranquillo SV116a, with alternative transitions between the sections. ... The collection no doubt preserves a repertory written at the end of Monteverdi's Mantuan period: pride of place in it is given to the extended lament from Arianna, in a version (SV107) for five voices, and Monteverdi is known to have been working in 1610 on the other major work in this

collection (also a lament) the sestina *Lagrima d'amante al sepolcro dell'amata* SV111. Besides these there are several settings of verse by Marino, such as *Presso a un fiume tranquillo*, structured in concertato fashion by setting closed sections in near-homophonic choral declamation (for the narration) against sections for solo voices or duets in which the pastoral characters speak in the first person; these may be the newest works in the volume, though, like the other works in the sixth book, none of them requires independent instrumental parts other than the continuo line ...

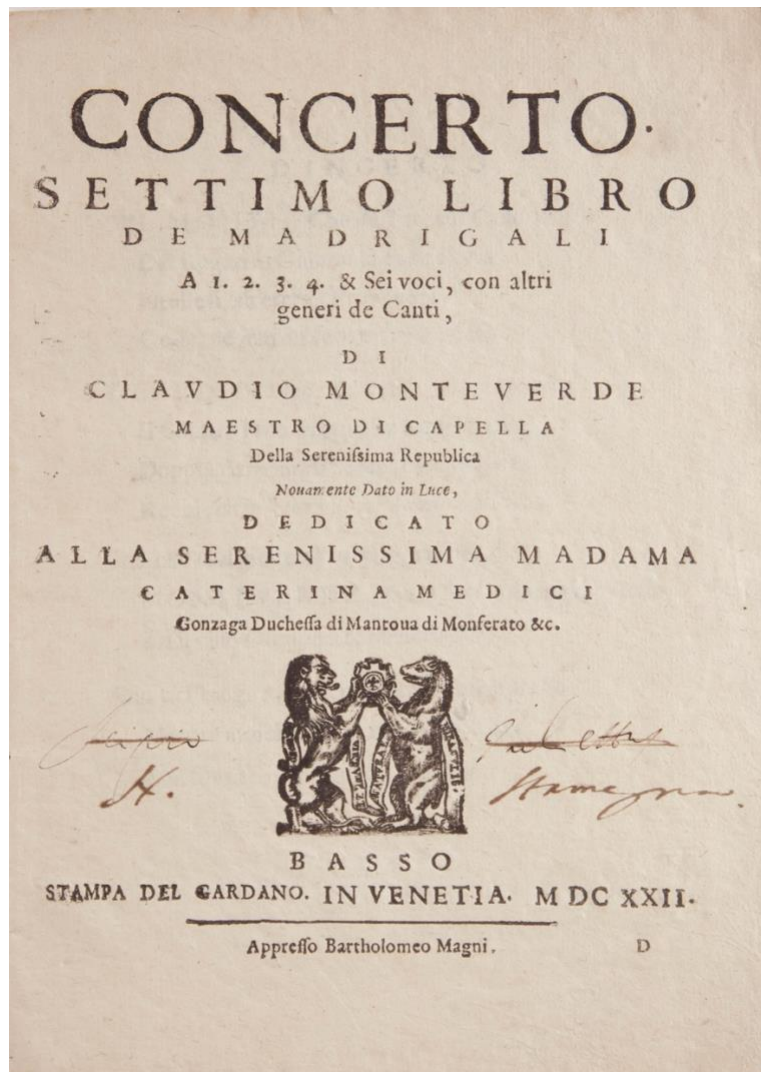
In 1619 the seventh book of madrigals SV117–45 was published, with the general title 'Concerto'; this volume significantly contains few monodies in the true sense (with the notable exception of the two 'love letters', both described as being in *genere rappresentativo* (in other words to be 'acted' as well as sung), *Se i languidi miei sguardi* and *Se pur destina e vole*). Monteverdi alluded to monody in his own ways, however: *Con che soavità, labbra adorate*, to a text by Guarini, for example, is an extensive solo for soprano alone accompanied by, and alternating with, three instrumental choruses of unparalleled sonorous splendour. But this piece bears out Tomlinson's point (D1987) that Marinist aesthetics still dominate in this volume: even when Monteverdi returns here to setting Guarini he is interested mainly in following moment-by-moment imagery rather than in constructing affective conclusions to madrigals, as he had in the Guarini settings in the fourth book of madrigals. This is less the case in *Interrotte speranze, eterna fede*, a setting of a sonnet (also by Guarini), another piece that (despite being a duet for two tenors) seems to be effectively an elaboration of a monody: the final sestet of the sonnet is given a musically expansive setting, with imitative polyphony, which well matches the acumen of the ending, particularly since the octave of the sonnet is set in a manner that is highly unified tonally and restrained from the mimetic point of view.

Nevertheless, rather than monodies the volume overwhelmingly favours chamber duets, some requiring considerable virtuosity from the singers, and also larger works with contrasting successive sections for full ensemble (some also with instrumental groupings) and solos or duets. And the best known of the works in the seventh book are duets that combine clear tonal structure with the principle of continuous strophic variation, and it is their structure that makes them effective, whether in the repetitive bass pattern of the *romanesca* *Ohimé, dov'è il mio ben, dov'è il mio core?*, over which the two high voices weave expressive dissonances within tightly unified minor-mode tonality, or in the cheerful major-mode *Chiome d'oro*. The latter is equally unified tonally, being a *canzonet* to which a threefold *ritornello* is added (the three *ritornellos* themselves being interrelated), with each stanza a variation over the bass line; it was reworked with highly interesting further variations as a *Vesper psalm*, the first *Beatus vir* SV268, in the *Selva morale e spirituale* of 1641." Geoffrey Chew in *Grove Music Online*

"The seventh book of madrigals marks a watershed in Monteverdi's published output of secular music. Although he had included concertato settings in his fifth and sixth books, these were published alongside madrigals cast in the traditional *a cappella* mould, and all were for five voices. All the settings in the seventh book, on the other hand, require continuo accompaniment, and the majority are scored for the newly fashionable small vocal ensembles of two, three and four voices, or for solo voice. The collection itself is a large and heterogeneous one, including not only madrigals but also 'altri generi de canti', among them several strophic arias and at least one ballet. In view of this., the eye-catching title that Monteverdi chose - *Concerto* - may have been intended as a rather elegant pun, suggesting not only that all the settings required instrumental accompaniment but also that the volume brought together 'in concert' various different kinds of music." John Whenham in *The New Monteverdi Companion* edited by Denis Arnold and Nigel Fortune, p. 216

First and early editions of Monteverdi's works are rare to the market. (39854)

\$8,800



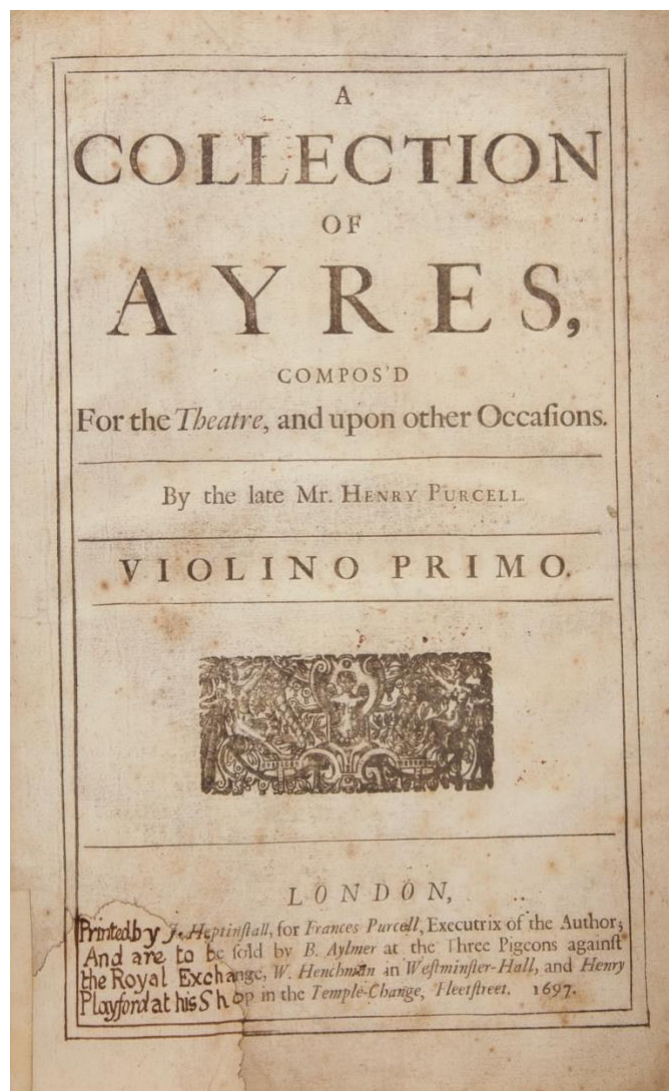
Monteverdi's 7th Book of Madrigals

17. MONTEVERDI, Claudio 1567-1643

Concerto. Settimo Libro de Madrigali A 1. 2. 3. 4. & Sei voci, con altri generi de Canti ... Novamente Dato in Luce, Dedicato alla Serenissima Madama Caterina Medici Gonzaga Duchessa di Mantoua di Monferato &c. Basso [part only]. Venice: Stampa del Gardano. In Venetia. ... Appresso Bartholomeo Magni, 1622.

Quarto. Early carta rustica with contemporary manuscript titling to upper. 1f. (recto title, verso blank), [1] (text "D'Incerto"), 2-[21], [i] (index) pp. With printer's device to title. Large decorative woodcut initials. Typeset music in diamond-head notation. Early ownership annotation to title. Partially split at spine. Some very minor browning and staining.

Rare. RISM M3495 (4 copies of the basso part only, all in Italy, suggesting that the present printing of 1622 may have been limited to the basso part only). (39855) \$4,200



Late 17th Century Incidental Music from Purcell's Semi-Operas and Plays

18. PURCELL, Henry 1659-1695

A Collection of Ayres, Compos'd For the Theatre, and upon other Occasions ... Violino Primo [Secundo, Tennor[!], Bassus]. [Complete set of parts]. London: J. Heptinstall, for Frances Purcell, Executrix of the Author; ... B. Aylmer ... W. Henchman ... and Henry Playford, 1697.

Four volumes. Folio. Quarter black calf with matching marbled blue paper boards. Music and text typeset throughout. Decorative woodcut device to titles. With pencilled signature of H. T. Ware to front pastedown of each volume. Bindings worn, rubbed and split at spines; heads and tails of spine chipped. Some signs of wear, soiling, and small tears; occasional pencil markings. Violino Primo with blank lower inner corner of first three leaves lacking, replaced with new paper with small area of missing text and music completed in manuscript; pp.37-40 misnumbered. Violino Secundo with 2" tear to lower portion of pp. 31/32 repaired.

Violino primo: 1f. (recto title, verso blank), 1f. (dedication to His Grace Charles Duke of Somerset), 48 pp.

Violino secundo: 1f. (recto title, verso blank), 48 pp.

Tennor[!]: 1f. (recto title, verso blank), 40 pp.

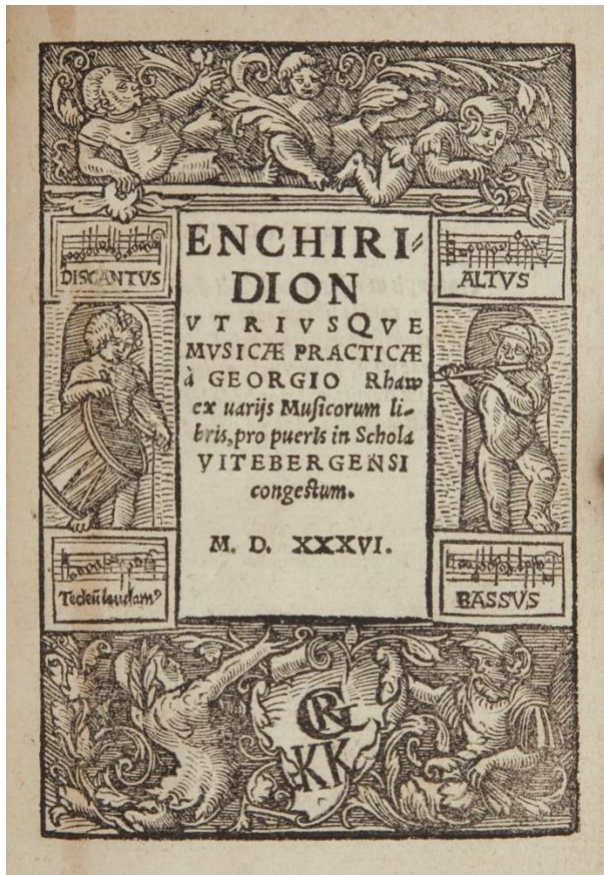
Bassus: 1f. (recto title, verso blank), 40 pp.

First Edition of this collection. Zimmerman catalogue 1697a. BUC p. 859. RISM P5977.

Contains instrumental music from the semi-operas *Dioclesian*, *King Arthur*, *The Indian Queen*, and *The Fairy Queen*, together with incidental music from the plays *The Married Beau*, *The Old Bachelor*, *Amphitryon*, *The Double Dealer*, *Distressed Inocency of the Princess of Persia*, *The Gordian Knot Untyed*, *Abdelazor*, *Bonduca*, and *The Virtuous Wife*.

The Zimmerman catalogue lists 43 plays with incidental music and songs composed at least in part by Purcell, in addition to the five semi-operas and the opera *Dido and Aeneas*; of these, only seven had been published before Purcell's death in 1695. "It was no doubt Dryden's patronage that stimulated Purcell's work for the theatre in the last five years of his life. Not all his dramatic music can be dated exactly, but it is certain that the greater part of it was written between 1690 and 1695." TNG Vol. 15, p. 460.

"The posthumous publication *A Collection of Ayres, Compos'd for the Theatre, and upon Other Occasions* (London, 1697) presents thirteen suites of instrumental movements from dramatic works in a form suitable for domestic use, with the overtures placed at the start (in the theatre the dances making up the introductory first and second music would have come first) and with wind parts omitted. The majority of the movements are in fact complete as they stand in four string parts, without continuo; there are no continuo parts, no figures in the bass, and little sign that the music was played with a chordal instrument, in the theatre at least ..." Peter Holman and Robert Thompson in *Grove Music Online*. (39886) \$2,800



16th Century Treatise on Plainchant

19. RHAU, Georg 1488-1548

Enchiridion Utriusque Musicae Practicae. Wittenberg: G. Rhau, 1536.

Small octavo. Marbled boards with leather title label to spine gilt. The first 32 of 102 pp. only. With the fine illustrated title. Tear to page A8 repaired.

Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts (VD 16), ZV 13178. RISM Écrits p. 700.

"Working in Wittenberg, removed from the main centres of music publication, [Rhau] became one of the most important music publishers, particularly for the Reformation church. ... [His] first publications were directed towards theory. In 1517 he published the first part of his own treatise, *Enchiridion utriusque musicae practicae*, devoted to plainchant (*musica choralis*). The second part, *Enchiridion musicae mensuralis*, appeared in 1520, when Rhau was in Leipzig. Although neither portion of the treatise was innovatory, the work enjoyed considerable success, appearing in successive editions until 1553. Beginning in 1517, he also brought out publications or new editions of theoretical works by Martin Agricola, Nicolaus Listenius, Venceslaus

Philomathes, Johann Galliculus and Johann Spangenberg." Victor H. Mattfeld in *Grove Music Online* (39986)

\$375



Significant Autograph Letter Regarding the Fate of the Lost Overture to *Il Barbiere*

20. ROSSINI, Gioachino 1792-1868

Important autograph letter to the composer's friend, clarinetist Domenico Liverani, relative to the famous overture to the composer's masterpiece, *The Barber of Seville*. Passy de Paris, 12 Giugno 1866.

Quarto (179 x 218 mm). 3 pp. in black ink on two leaves of a bifolium, final page blank. Signed "Rossini" and dated Passy de Paris, 12 Giugno 1866." Slightly worn, browned, and soiled; three blank corners with very small chips; creased at folds with short splits and small holes just touching text, some with early unobtrusive repairs. Together with a small 19th century carte-de-visite photograph of Rossini published by E. Desmaysions in Paris, 98 x 64 mm. mounted on publisher's card stock. Mount slightly trimmed, just affecting Desmaysions imprint, with corners slightly cropped, not affecting photograph.

This highly interesting letter relative to the overture of the work is discussed at length by Weinstock in his noted biography of the composer:

"Chroniclers doubting that Rossini could have composed so much music of such quality in so short a working period have pointed out that some of this apparent swiftness can be explained by his having made use of an already existing overture and having interpolated music from earlier operas into the new score. But the surviving 600-page manuscript score in the Conservatorio G. B. Martini at Bologna includes no overture: as is well-known, the overture now played before 'Il Barbiere di Siviglia' had been used for Aureliano in Palmira in 1813; with very slight alterations for 'Elisabetta, regina d'Inghilterra, in 1815 - and possibly for 'L'Equivoco Stravagante' in 1811. The assumption has been that an overture that Rossini composed expressly for 'Almaviva' ['Il Barbiere di Siviglia'] on Spanish melodies given him by Manuel Garcia has been lost. That Rossini composed or adapted for that opera an overture other than the one used with it now is certain.

Rossini gave the autograph score of the opera to a Professor Baietti, when Léon Escudier wanted to publish it in Paris, Rossini wrote from there to his friend Domenico Liverani [referred to in the letter as "Minghino"], asking him to try to locate the missing overture and Lesson Scene in Bologna. On June 12, 1866, having heard from Liverani that the missing pieces could not be found, Rossini wrote to him: 'Here am I to thank you for the trouble you went to in trying to locate (in my so-called autograph of Il Barbiere) the original of my overture and of the concerted pieces for the Lesson. Who could be the possessor of them now? Patience - Escudier wanted, as a pendant to the Don Giovanni, to do a complete edition of Il Barbiere according to my original, and I was hopeful that I could help him by obtaining the replaced pieces. But it will have to be less because Fate wants it that way.'" Weinstock: Rossini, p. 56.

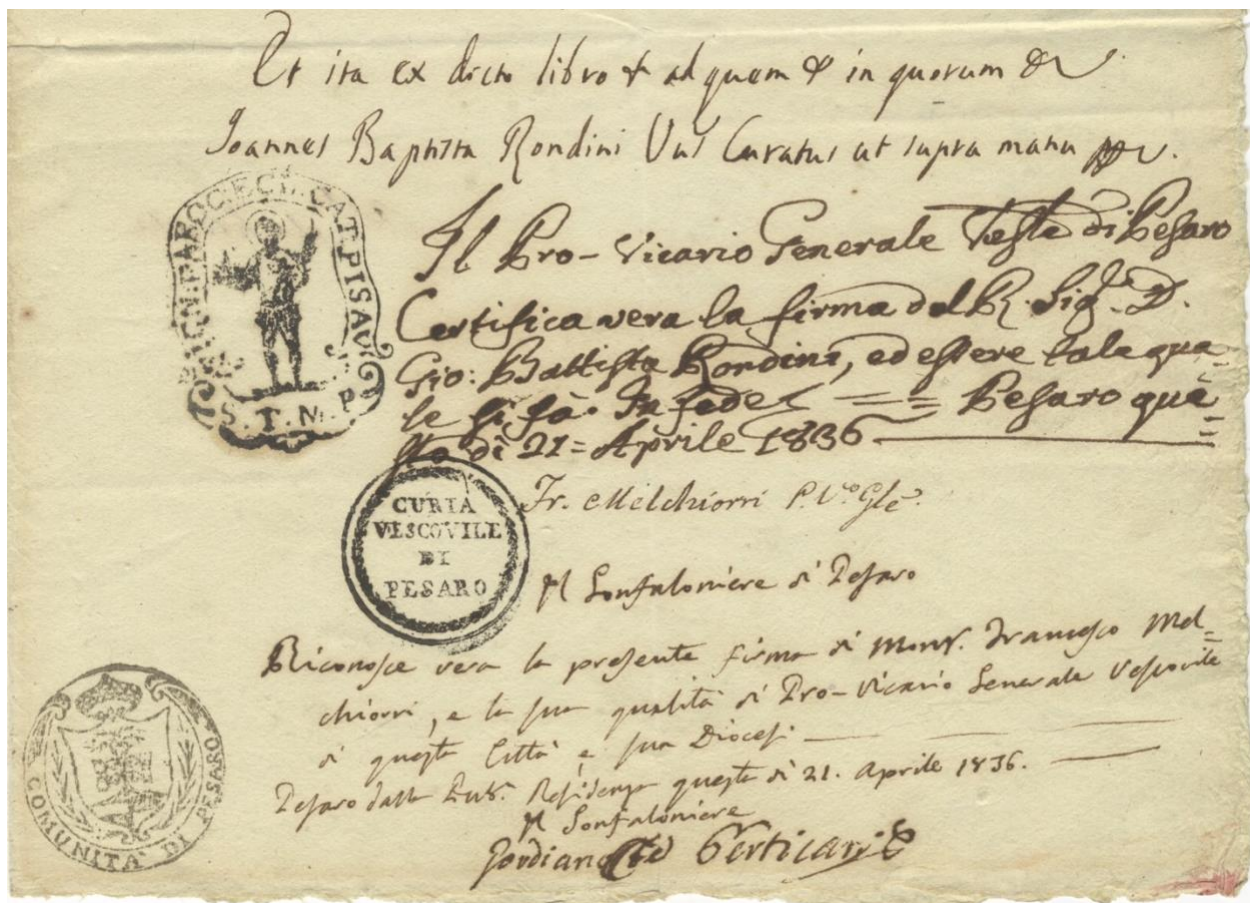
Rossini goes on to request Liverani's assistance in looking into some banking matters and correspondence on his behalf and reports that his wife Olympe is distraught over the illness of her little pet dog. The identity of the dog in question is not certain, but it may be Nini, to which Rossini dedicated his piano piece *Les Noisettes* in Vol. IV of his *Péchés de vieillesse* (1857-68).

At the time that Weinstock studied the letter it was in the possession of music bibliographer Cecil Hopkinson. Op. cit, p. 415.

Il Barbiere di Siviglia, a comic opera in two acts to a libretto by Cesare Sterbini after Pierre-Augustin Beaumarchais's play *Le barbier de Séville* (1775) and Giuseppe Petrosellini's libretto for Giovanni Paisiello's *Il barbiere di Siviglia* (1782), Rossini's work was first performed in Rome at the Teatro Argentina on 20 February 1816.

Called "*perhaps the greatest of all comic operas. Beethoven thought well of it; Verdi wrote to Camille Bellaigue in 1898: 'I cannot help thinking that Il barbiere di Siviglia, for the abundance of true musical ideas, for its comic verve and the accuracy of its declamation, is the most beautiful opera buffa there is.'*" Philip Gossett in *Grove Music Online*

A highly significant letter relative to the fate of Rossini's now-lost overture to *Il Barbiere di Siviglia* and, in addition, touching on the composer's financial affairs and domestic life. (39874) \$9,500



Unique Document Relative to Rossini's Work in France

21. ROSSINI, Gioachino 1792-1868

Document issued by the city of Pesaro certifying birth details of the composer. Dated 1836.

Quarto (193 x 270 mm). 4 pp. of a bifolium. In black ink. Watermark of two keys arranged in a cross below parasol and text "ROMA 1823." Manuscript document in several hands certifying the details of Rossini's birth, secured by the composer in application for a pension from the French government. In Italian, Latin, and French, with various official handstamps from relevant governmental authorities in Pesaro and the French embassy in Rome. Slightly worn; creased at folds; some showthrough.

Page 1: Stating Rossini's parents' names and date of his baptism, 17 February, 1792. Dated 21 April 1836. Text in Italian and Latin in several hands. With four distinct handstamps from the city of Pesaro, with text "Bat 10," "Sign. Paroc. Ecl. Cat. Pisau. S. T. N. P.," "Curia Vescovile di Pesaro," and "Comunità di Pesaro."

Page 2: Annotation in Italian to upper portion of document "Legazione Aplica d'Urbino" dated 21 April 1836, and signed by the legate, "J Card. Riario Sforza," certifying the signature of Signor Conte Gordiano, appearing on the recto. Two annotations in French, in separate hands, the first certifying Sforza's signature, and the second affirming that the document had been viewed by the secretary of the embassy. Handstamps with text reading "[?]Apos[toli]ca d'Urbino e Pesaro" and "D De Sanctis Notaire Royale de l'Ambassade de France a Rome."

Page 3: Blank

Page 4: Annotation in French "né à paris (etats de l'Eglise) baptisé le 29 fevrier 1792."

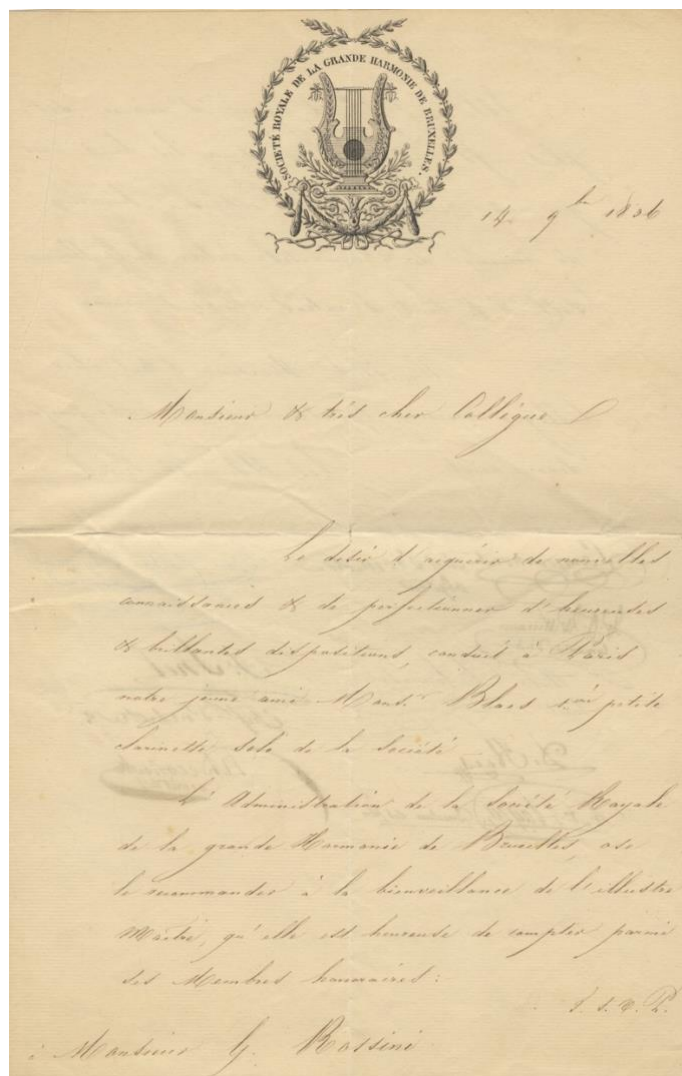
In 1836, Rossini, then living in Paris, requested his birth certificate be sent by the local authorities of Pesaro, his birthplace, to the French Embassy in Rome, from where it was to be sent to Paris. This documentation was required in order for Rossini to receive a pension from the French government for his work at the Théâtre Italien and Académie Royale de Musique between the years 1824-1829, a period that culminated in his celebrated opera *Guillaume Tell*.

The history of the present document can be traced in the extant correspondence between Rossini and his family. Rossini wrote to his father Giuseppe twice, on 9 and 20 April, 1836 (360409/360420, I-Nragni) requesting that his father procure the document in question from the authorities, emphasizing that he would be unable to leave Paris until he received the document. While Rossini's second letter to his father was en route from Paris to Bologna, the authorities issued this certification from Pesaro. On 29 April 1836, Giuseppe wrote to his brother-in-law Francesco Maris Guidarini (360429, I-PESr) that the Pesaro document had been certified and that an associate of the composer, Severini, had just arrived in Bologna to pick up the document. On 11 May 1836, Rossini wrote to his father to report that he was finally in possession of this important document, thanking him for his efforts (360511, I-Nragni).

"By 1 August 1824 Rossini was in Paris. His contract with the French government had been signed in London on 27 February, at the home of the French ambassador. In it he agreed to remain in France for a year, writing new operas for the Théâtre Italien and the Opéra, as well as producing his older operas. The first work to be produced under his direction in Paris was La donna del lago at the Théâtre Italien on 7 September 1824. It achieved a great success ... Shortly thereafter Rossini returned to Bologna for a visit home, perhaps with the aim of finding singers for the Théâtre Italien. By the beginning of November Rossini and Isabella had returned to Paris, where they were to live together for almost five years. ... Although as early as 12 November 1824 the administration of the Opéra had offered Rossini a libretto in French by Jouy, Le vieux de la montagne, for the composer's consideration, Rossini moved slowly. He first concentrated his attention on the Théâtre Italien, where he became directeur de la musique et de la scène according to a new contract signed on 25 November.

As director of the theatre, Rossini introduced to Paris the finest Italian singers in first-rate performances of his most advanced Neapolitan operas, including Zelmira (14 March 1826) and Semiramide (8 December 1825), supervising the productions and often making significant revisions. ... Rossini's goal, however, was to compose operas in French for the Académie Royale de Musique. Having to learn French and master the intricacies of its declamation, Rossini approached his new task gingerly. He reserved two Neapolitan works for adaptation to the French stage, withholding them from production at the Théâtre Italien during his tenure. Thus Maometto II became Le siège de Corinthe on 9 October 1826 and Mosè in Egitto, on 26 March 1827, became Moïse. The success of Le siège de Corinthe was such that by 17 October 1826 the Vicomte de La Rochefoucauld, who was in charge of the Royal Theatres, suggested to the king that Rossini be relieved of most of his formal duties at the Théâtre Italien, permitting him to devote his energy to composition for the Opéra." Philip Gossett in Grove Music Online

A unique and interesting document relating to the composer's period of employment in France. Of importance to Rossini studies. (39873) \$1,800



Letter Recommending Belgian Clarinetist Blaes to Rossini

22. [ROSSINI, Gioachino 1792-1868]

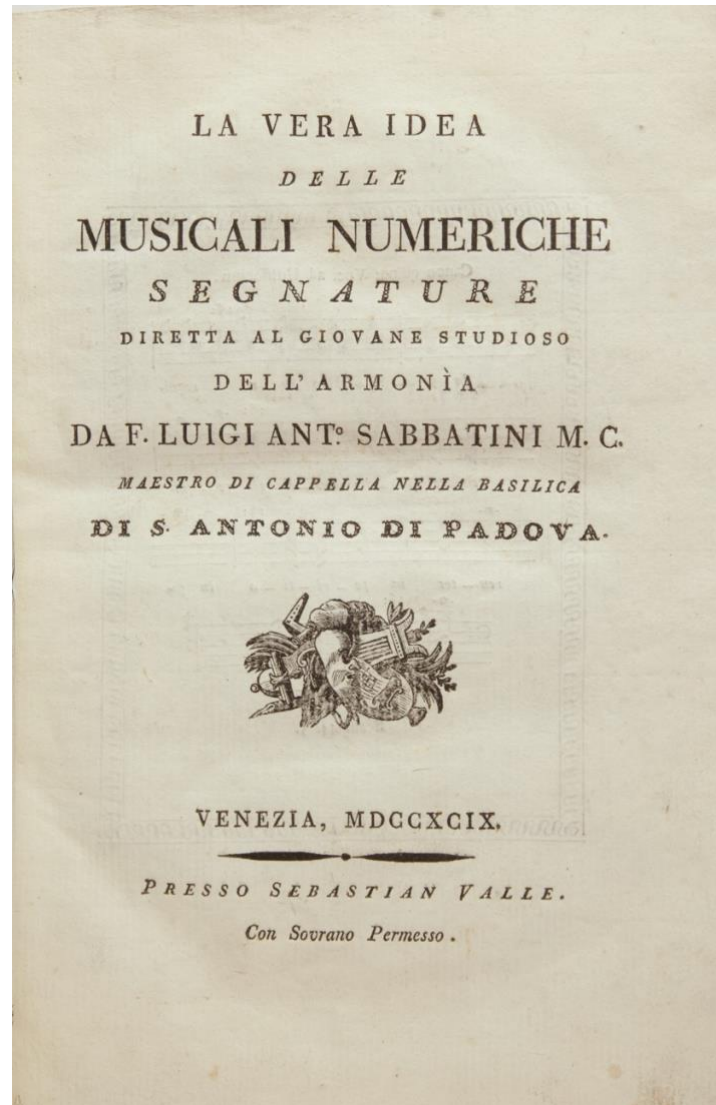
Letter of recommendation for Belgian clarinetist Arnold Joseph Blaes (1814-1892) addressed to Gioachino Rossini (1792-1868) and dated Bruxelles, 14 November 1836.

2 pp. of a bifolium (323 x 208 mm). Manuscript document dated 14 November 1836 on letterhead of the Société Royale de la Grande Harmonie de Bruxelles with logo of a lyre within a laurel. Watermark of a knight and crowned lion with text "Pro Patria," countermark of papermaker "De Liagre & Cie." Slightly worn and browned; creased at folds, with short splits; two small holes and minor stain to blank pp. 3/4.

Rossini was a member of the Société Royale de la Grande Harmonie de Bruxelles, presenting concerts under its auspices. The present letter of recommendation was sent to Rossini to draw his attention to the artistry of an up-and-coming Belgian clarinet player, Arnold Joseph Blaes (1814-1892), 22 years old at the time.

Blaes, the son of an amateur clarinetist, "was orphaned at ten. His guardian discouraged the child's passion for music and sent him out to work as a clerk at the Ministry of Finance when only 13. A few years later relatives overcame the guardian's scruples and the boy was allowed to buy a clarinet. While still earning his living, Blaes enrolled at the Brussels Conservatory as a pupil of Georges Chrétien Bachmann and won first prize in 1834. On his coming of age he rejected commerce for the life of a clarinetist. His career was brilliant, for besides great

expressive ability he had a panache which enabled him to hold his own in partnership with performers such as Liszt and Rubinstein. Weber's Grand Duo Concertant (J204) was his favourite showpiece, but he was assiduous in performing new works by his compatriots. He had a delicate, impressive style of playing and was particularly noted for his pianissimo." Pamela Weston in *Grove Music Online*. (39875) \$400



Late 18th Century Italian Music Theory

23. SABBATINI, Luigi Antonio 1732-1809

La vera idea delle musicali numeriche signature diretta al Giovane Studuioso dell' Armonia. Venezia: Sebastian Valle, 1799.

Quarto. Half ivory vellum with decorative boards. 1f. (recto blank, verso frontispiece by Gio. Ant. Zuliani), iv, clxxiv + [i] (publisher's note) pp. Binding very slightly worn and bumped. Minor worming to upper inner blank margins of final third of volume; several small brown spots; frontispiece in facsimile. An exceptionally fresh and attractive copy printed on quality paper overall.

First Edition. Cortot p. 175. Eitner p. 374. Fetis VII, p. 358. Gregory-Bartlett I, p. 240. RISM BVI, p. 743.

The frontispiece (here in facsimile and not found in the vast majority of recorded copies) quite possibly represents the honor Sabbatini received following the publication of his treatise, *Trattato sopra le fughe musicali*. "Musicians in Padua and Venice praised the work, and the governing board of S Antonio awarded Sabbatini a gold medal and named him Vallotti's true successor." TNG II online

In the present treatise, Italian composer and theorist Sabbatini "developed the notion that all chords are derived from the triad ... through processes such as inversion and adding a third above the chordal fifth. His treatment of ninths, elevenths, and thirteenths is extraordinary: the ninth and octave, the eleventh and tenth, or the thirteenth and twelfth are juxtaposed in his models, creating harsh clashes." Damschroder p. 290. (39995) \$900



**Leaf from the 15th Century Nuremberg Chronicle
Depicting Skeletal Dancers and a Shawm**

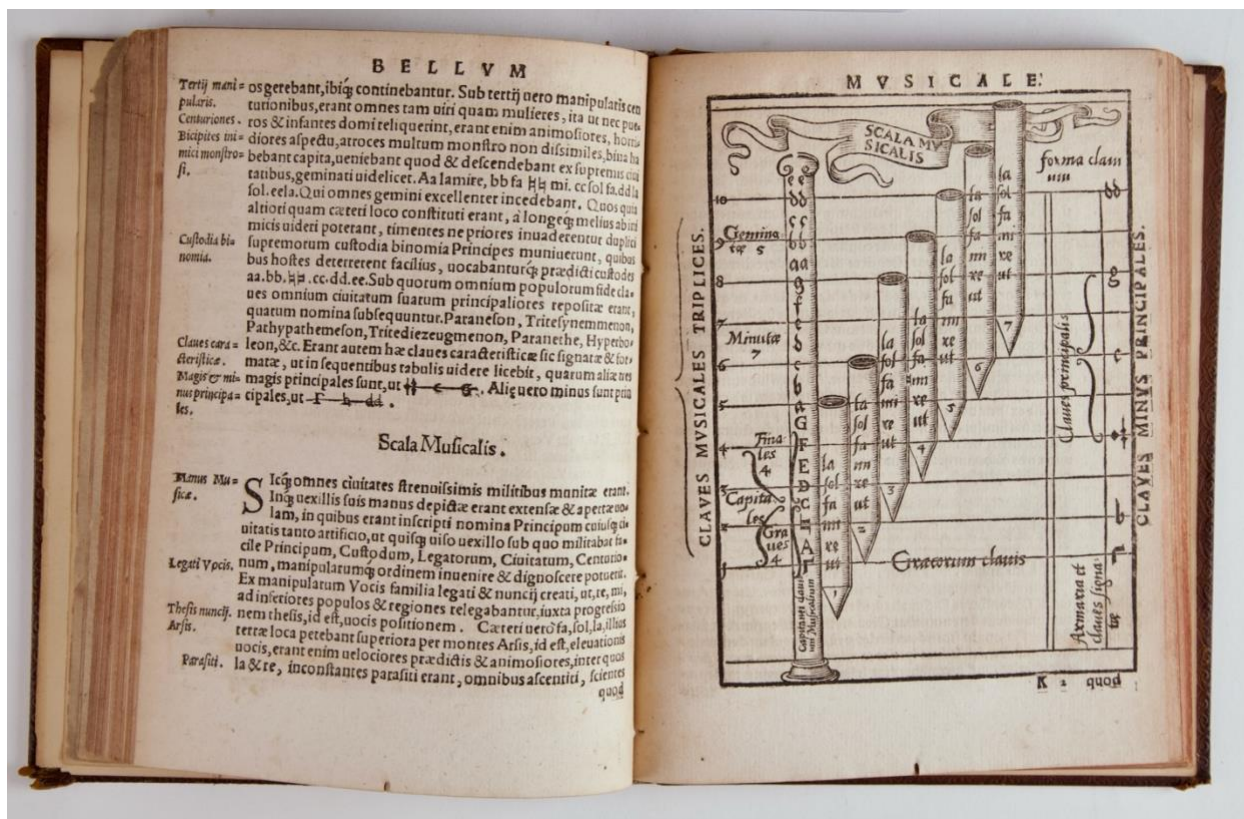
24. SCHEDEL, Hartmann 1440-1514

The Dance of Death. Wood engraving by Michael Wolgemut (1434-1519) depicting 3 skeletons dancing with a fourth accompanying the dancers on a shawm and a fifth lying on the ground partially covered by a shroud. A leaf from the famous Buch der Chroniken (The Nuremberg Chronicle).

1493.

1 leaf. With "Septima etas mundi Imago mortis" printed to upper margin and leaf number CCLXIII to upper right; text printed to both sides of leaf. Sheet size 334 x 275 mm. With early manuscript annotations in ink including names of the characters. Slightly trimmed; edges slightly stained; several marginal tears repaired; annotations faded.

"A medieval and Renaissance symbolic representation of death as a skeleton (or a procession of skeletons) leading the living to the grave; in more recent times a dance supposedly performed by skeletons, usually in a graveyard. The 14th-century epidemics of bubonic plague in Europe are generally thought to have influenced the creation of the dance of death, but its literary origins can be traced at least as far back as the *Dit des trois morts et des trois vifs* (before 1280) of Baudouin de Condé." Malcolm Boyd in *Grove Music Online*. (39982) \$350



Mid-16th Century Treatise on the “Battle” Between Plainchant and Polyphony

25. **SEBASTIANI, Claudius fl. 1557-1565**

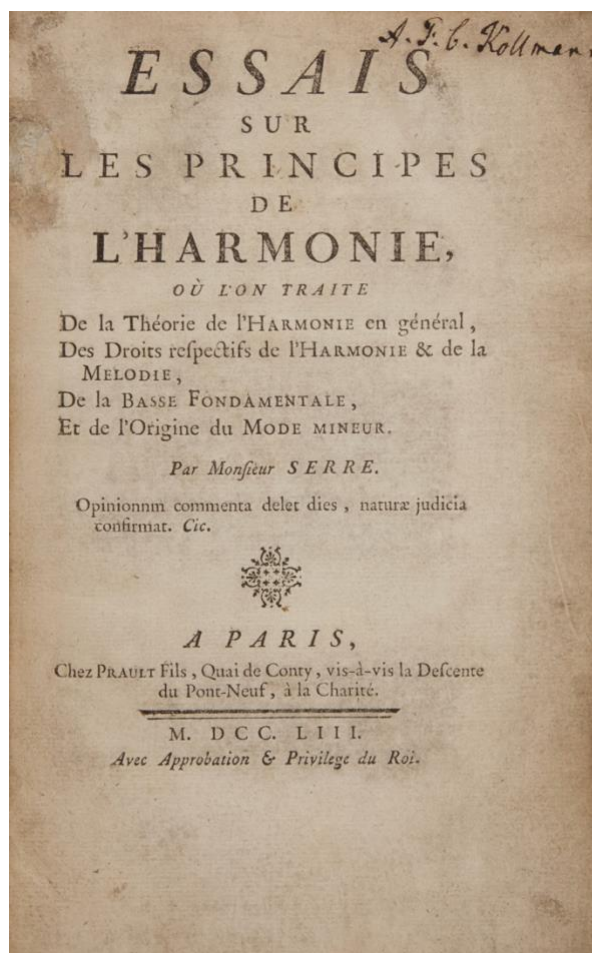
Bellum musicale inter plani et mensuralis cantus reges. Strasbourg: Paulus Machaeropoeus (Messerschmidt), 1563.

Octavo. Full 19th century dark tan calf. 78 of 88 leaves only. With 3 full page and 1 half-page woodcuts, musical examples, tables, and historiated initials. Previous ownership signatures of John C. Jackson 1848, and W. H. Monk 1859 to front flyleaf. First and last leaves soiled; 3 worm holes to lower blank margins commencing at H1 and then throughout; British Museum and "Duplicate For Sale 1881" handstamps; lacking title, P3-4, T4, V4, and X1-4.

First Edition. Rare. Hirsch IV, 1542. Gregory-Bartlett I, p. 250. Wolffheim I, 1014. RISM Ecrits pp. 776-77. RBH records 4 copies only (including the present copy) at auction in over 50 years.

"In his *Bellum musicale inter plani et mensuralis cantus reges* (Strasbourg, 1563) he depicted the theories of plainchant and polyphony in the unusual form of a war between the 'kings' of the two 'provinces' about who should succeed Apollo to become supreme in the realm of music. Both kings deploy all their resources; the battle reveals all the advantages but also all the mistakes and weaknesses of each. Sebastiani named as his immediate

model Guarna's *Grammaticae opus novum seu bellum grammaticale*. Ornithoparchus (*Musicae activae micrologus*) had described *accentus* and *concentus* in the form of a similar fable. Sebastiani not only adopted several sections (on *accentus*, *concord*, *counterpoint* and *cadences*, as well as the ten rules of singing) from Ornithoparchus, but also the characteristics that Ornithoparchus had ascribed to his 'kings': thus the 'king' of plainchant was 'gravis, fecundus, severus' and the 'king' of polyphony was 'hilaris, iucundus, amabilis'. He used Coclico's classification of musicians into four genera, placing Herpol and Sermisy in the third category alongside, strangely, Gregory, Berno and St Bernard. In discussing various tablatures he gave two examples of keyboard tablature: in the first each part has its own staff, in the second the parts are combined on two staves. Both examples have bar-lines throughout. Also noteworthy is a section for young organists on improvising variations on a given melody, in which he recommended changes of beat, tempo, mode and number of parts." Martin Ruhnke in *Grove Music Online*. (39990) \$2,000



Mid-18th Century Theoretical Treatise from the Library of Noted Musicologist Augustus Frederic Christopher Kollmann

26. SERRE, Jean-Adam 1704-1788

Essais sur les Principes de l'Harmonie, où l'on Traite de la Théorie de l'Harmonie en général, des Droits respectifs de l'Harmonie & de la Melodie, de la Basse Fondamentale, et de l'Origine du Mode mineur. Paris: Chez Prault Fils, 1753.

Octavo. Full vellum with titling and decorative to head and tail stamped to spine in black. 1f. (recto title, verso blank), [iii] ("Avertissement), [iii] ("Table"), 159, [i] pp. + 2 engraved plates of musical examples and diagrams. Binding slightly worn, soiled, and bumped. Some minor internal soiling, browning, and foxing; final "m" of "Kollmann" trimmed by binder.

Provenance

With the autograph signature in brown ink of German-British music theorist **Augustus Frederic Christopher Kollmann** (1756-1829) to upper outer corner of title; inscription in ink to front pastedown "Mount Esqre. From R. C. Jenkins - March 1867."

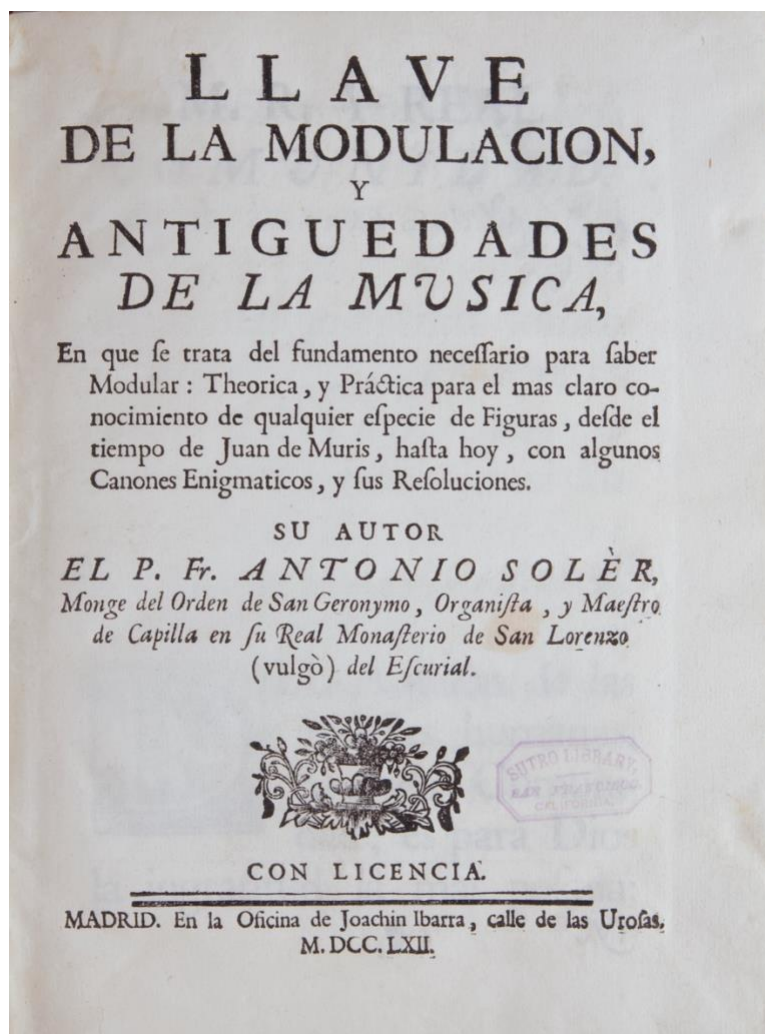
First Edition. Cortot p.181. Gregory-Bartlett I, p. 252. Wolffheim I, 1016. Hirsch I, Appendix 47. RISM *Écrits* p. 780.

"[Serre was a] Swiss painter and music theorist. From 1723 to 1727 he studied natural sciences at the University of Geneva. After working as a miniaturist in Vienna, he went to Paris in 1751, where he published criticism of the theories then being expounded by Blainville, Rameau and Euler... Serre's writings on music dealt primarily with the philosophical and methodological aspects of the important theoretical ideas of his day. His arguments attempted to clarify theoretical principles and develop them through critical, analytic and scientific procedures. His most significant contributions concerned the foundations of harmonic theory, Rameau's *basse fondamentale*, temperament and resonance, combination tones, the derivation of the minor mode and related topics." Albert Cohen in *Grove Music Online*

"Kollmann related German and English musical cultures. He corresponded with J.N. Forkel and gathered English contributions for Gerber's *Neues Lexikon*. He persistently advocated the music of J.S. Bach and printed in his treatises a number of Bach's compositions and in 1806 a separate edition of Bach's *Chromatic Fantasy*. In 1799 he proposed an edition of the '48', but after Forkel remarked on this, three European publishers proceeded to print it and Kollmann withdrew. He provided, however, a manuscript from which the Wesley–Horn edition of this work was prepared and lent other Bach material to Samuel Wesley when the latter's interest in Bach was roused. Kollmann translated excerpts from Forkel's *life of Bach* for his magazine the *Quarterly Musical Register* (1812) and may have assisted with the first complete English translation published in 1820." Michael Kassler in *Grove Music Online*

A very good copy, with distinguished provenance. (39987)

\$850



"Momentous" 18th Century Treatise on Modulation, Early Notation, and Canons

27. SOLER, Antonio 1729-1783

Llave de la Modulacion, y Antiguedades de la Musica, en que se trata del fundamento necesario para saber Modular: Theorica, y Practica para el mas claro conocimiento de qualquier especie de Figuras, desde el tiempo de Juan de Muris, hasta hoy, con algunos Canones Enigmaticos, y sus Resoluciones. Madrid: Joachin Ibarra, calle de las Urosas, 1762.

Small quarto. Contemporary limp ivory vellum with leather ties, titling in manuscript to spine. 1f. (recto title, verso blank), 19ff. (dedication, licenses, errata, engraved musical examples, etc.), 272 pp. With decorative woodcut device to title-page and two attractive woodcut historiated initials. Typeset musical examples throughout and with engraved musical examples (some folding) to pp. 91-111 [112] and 121-127 [128], printed on one side of the leaf only. Binding slightly worn and soiled; titling to spine faded; endpapers slightly worn, foxed, and stained, with portion of free rear endpaper lacking. Occasional foxing; worming to lower inner margins, most

seriously affecting pp. 10-70, with some loss of text; some mispagination; pp. 102/103 in duplicate; tear to one leaf repaired. Ex-library, with small octagonal library handstamp to several leaves. A crisp and clean copy overall.

First Edition. Cortot p. 184. Hirsch I 357. Wolffheim 1029. RISM BVI p. 791.

Soler was a Catalan composer and organist.

"The royal families of Ferdinand VI and Maria Barbara and later of Carlos III used to spend each autumn at El Escorial. Their musical entourage included Jose Nebra and Domenico Scarlatti. Soler studied with Nebra, but whether he received any instruction from Scarlatti (one of whose pupils was Maria Barbara) remains uncertain; he was certainly very familiar with Scarlatti's compositions and described himself as a disciple of Scarlatti. Nebra wrote a laudatory preface for Soler's momentous theoretical treatise *Llave de la modulacion*. ... The treatise is in two books, the first devoted to modulation, the other to early notation and the resolution of canons. In the first book Soler illustrates how to modulate smoothly from any major or minor key to any other of the 24 keys in the fewest number of bars. His theories were very daring at the time - Nebra described his system as 'the discovery of a secret as extraordinary as it is new'." Frederick Marvin in *Grove Music Online*. (39985) \$1,250



"A Theorist of Considerable Consequence"

28. TARTINI, Giuseppe 1692-1770

Trattato di Musicaseconda la vera scienza dell' Armonia. Padova: Nella stamperia del Seminario, apresso Giovanni Manfrè, 1754.

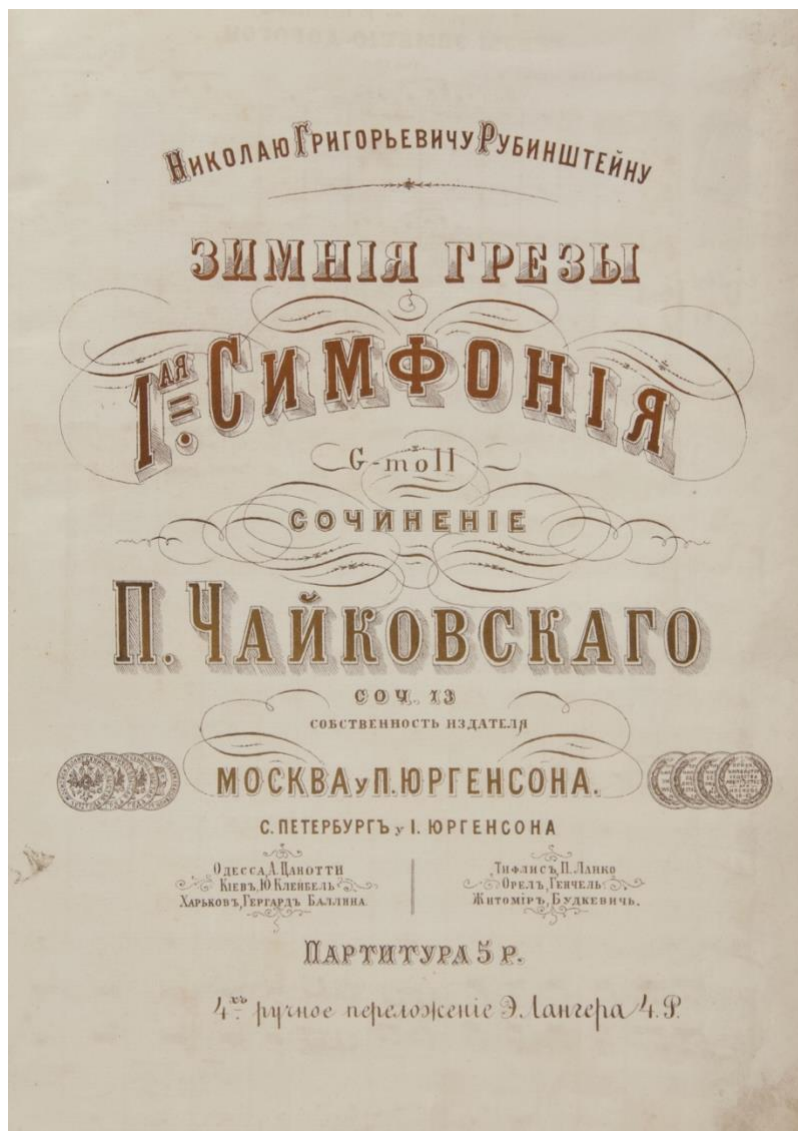
Quarto. Contemporary multicolored Baroque decorative boards. 1f. (recto title, verso blank), 3ff. (preface and dedication), 175, [i] pp. + 2 engraved plates of diagrams and music (one being p. 161). With numerous musical examples within text. Fine decorative head- and tailpieces and initials. Binding slightly worn and bumped; spine slightly chipped with minor loss. Some light staining to margins; minor worming to blank margins of first and last leaves. An attractive fresh, wide-margined, untrimmed copy in original state.

First Edition. Cortot p. 188. Hirsch I, 571. Wolffheim I, 1055. RISM Écrits p. 820.

"In addition to being a virtuoso and pedagogue of high rank, Tartini was a theorist of considerable consequence. The *Trattato di musica*, the first of his musical treatises to be printed, consists of six sections, dealing with harmonic phenomena, the harmonic circle (i.e., the circle of fifths), musical systems, the diatonic scale, old and modern tonalities, and the intervals and modulations of

modern music. The treatise is significant as the source of one of the first scientific explanations of what Tartini calls the "third" tone. ... Tartini recognizes a natural opposition between major and minor; and his *Trattato di musica* ... occupies a prominent position in the history of the theory – at one time widely credited – that minor harmony derives from an 'undertone' series as major harmony is by many believed to derive from the overtone series. ... Besides its importance as an exposition of theoretical opinion during the middle of the 18th century, it is valuable because of the material it contains on Dalmatian folk music of the period." Reese: *Fourscore Classics of Music Literature*, p. 73.

"In the 'Die Natur der Harmonik' (1882) Riemann calls Tartini the first truly great thinker since Zarlino, for it was he who revived Zarlino's idea of the dual nature of harmony 'after two hundred years of oblivion.' " Mickelson: *Hugo Riemann's Theory of Harmony ... and History of Music Theory*, Book III, p. 10. (39992) \$1,850



“Has More Substance and is Better than Many of My Other More Mature Works”

29. TCHAIKOVSKY, Pyotr Il'yich 1840-1893

Symphony No. 1 in G minor, Op. 13. "Daydreams of a Winter Journey." [Full score]. St. Petersburg: P. Jurgenson [PN 2519], 1875.

Quarto (27.5 x 196 mm). Quarter cloth with marbled boards, paper manuscript title label laid down to upper. [1] (title in Russian printed in dark gold), 2-115 pp. Lithographed. Trimmed by binder, occasionally affecting page numbers and, in one case, slightly affecting printed area with no loss of music; ink staining to several leaves, most notably to page 69 where early markings in pencil and ink are also evident.

First Edition. Rare. Vajdman, Korabel'nikova, and Rubcova Tchaikovsky Catalogue p. 289. Poznansky and Langston p. 142. Sonneck Orchestral Music p. 472. OCLC (3 copies only in the U.S.).

The present score constitutes Tchaikovsky's third revision of his *First Symphony*. It was first performed in this version on 19 November 1883 in Moscow; the second (unpublished) version had been performed approximately 17 years earlier, on 10 December 1866, in Moscow.

"To the end of his life Tchaikovsky retained an affection for his First Symphony, and when in 1883 he wrote to Nadezhda von Meck that 'although it is in many ways very immature, yet fundamentally it has more substance and is better than many of my other more mature works.' " Brown: *Tchaikovsky The Early Years 1840-1874*, p. 102. (39890) \$1,500



Original Painting of a Violinist after a 17th Century Flemish Painting

30. [VIOLIN ICONOGRAPHY]

Painting of a violinist after the 17th century Flemish artist, Jan Cossiers (1600-1671).

Oil on wooden panel. Image size 365 x 270 mm. In decorative wooden frame, overall size 550 x 457. [?]18th-early 19th century. Restored, with splits and abrasions extensively repaired; wooden panel warped; old red wax seal and remnants of another seal to verso. Frame worn and chipped.

The present painting appears to derive from that entitled *Elegant Young Lady Singing with a Gentleman Accompanying Her* sold by Bonhams London in their sale of Old Masters on 31 October 2007 as lot 224, illustrated on page 141 of the catalogue. The original featured a young woman singing with a bright-eyed violinist by her side. The present painting depicts the violinist only.

Kindly contact us for a shipping quotation. (39983)

\$600



