

## Catalogue 46

### Item 11 MUSICAL CURIOSA

A group of musical curiosities comprising over one hundred and twenty items in various genres:

**MUSICAL COMPOSITIONS**  
**DICTIONARIES, TREATISES, MONOGRAPHS, ETC.**  
**METHODOLOGIES, PEDAGOGICAL AIDS, ETC.**  
**INVENTIONS: MUSICAL DEVICES AND INSTRUMENTS**  
**MISCELLANY**

#### MUSICAL COMPOSITIONS

1) **ANDRE, Johann Anton (1775-1842):** *Poissons d'avril Quatuor pour deux Violons, Alto et Violoncelle, en partition et séparément; Pièce où chaque partie s'exécute sur une mesure différente, composé par A. André, Oeuvre 22. Seconde édition.* A Offenbach <sup>s</sup>/M: chez J. André, [1805?]. Score and parts: 3, 1, 1, 1, 1 pp., folio, engraved, plate number 2064. Disbound. Not in RISM. Constapel p. 153.

2) [**BEETHOVEN, Ludwig van (1770-1827)**]: *Japonica Waltz, Composed for the Piano Forte by L.V. Beethoven.* Boston: Published by C. Bradlee, [ca. 1847]. Score: 2 pp., folio. Disbound. A spurious work.

3) **BLEWITT, Jonathan (1782-1853):** *Conversation Between the Monument and St. Paul's. The Celebrated Comic Chaunt sung by Mr. Fitzwilliam, At the City Festivals, &c., &c., Written by Tho. Hudson, And arranged by J. Blewitt.* London: Published by Clementi, Collard & Collard, [inter 1822-1830]. Score: 5 ff., folio, title with charming lithographed vignette by M. Gauci after Georg Cruikshank (1792-1878). Disbound, sewn. Printed by Engelmann. Not in BL. COPAC cites one copy.

4) **BROOKS, James (ca. 1757-1819):** *Two Duets for One Performer on the Violin, Composed & Dedicated to the Revd. F.W. Blomberg by James Brooks, Op. 4.* [London]:Printed for the Author and sold at E. Riley's, [ca. 1802]. Score: 13 pp., folio, engraved. Disbound. Initialled and numbered "102" by the composer.

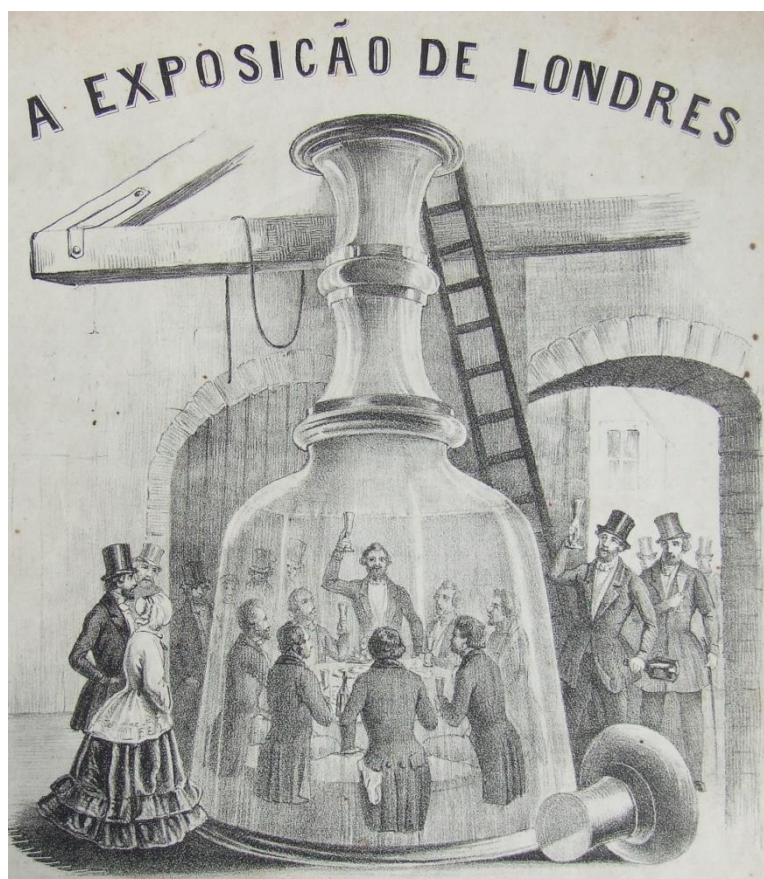
RISM B 4592 citing just one copy (US).

5) **CARO, A.:** *Allô Allô? Mazurka des Telefonistes, Pour Piano par A. Caro.* [S.l.: ca 1900]. Score: 1 f. (title), 9 pp., folio. Folded as produced. ?Autograph manuscript in black ink on 12-stave paper (four systems of three staves). With charming thematic content comprising the second and third beats of a two bar phrase which imitate the ring of a telephone. BnF has a few other works by this composer, one or two also written for souvenir occasions.

6) **DARONDEAU, Henri-Benoit-François (1779-1865):** *Une Séance de la Chambre des Députés. Pot-pourri historique Pour le Forté-Piano, Dédié à Messieurs les Electeurs par H. Darondeau.* [Paris]: Chez Hentz Jouve, [1822?]. Score: 1 f. (title), 18 pp., folio, engraved, plate number 313. Plain wrappers.

7) **DOHNANYI, Ernő (1877-1960):** *Violin duet in G major [W083].* [S.l.]: October, 1895. Score: 1 f., folio. Manuscript in black ink, with autograph "Violino I", "Violino II" and date. Creased where previously folded into an envelope or pocket. Unpublished. The autograph manuscript is in the British Library Add.MS.50791, f. 5. James Grymes, *Ernst von Dohnányi: a bio-bibliography*, p. 33.

8) *A Exposição de Londres. Carrafa monstro polka brilhante para Flauta [Op. 51 no. 2].* Lisboa: [1862?]. Score: 3 pp., folio. Disbound. Superb title-page illustration lithographed by J.I. Canongia & Ca. Not in Worldcat or the European Library.



9) **FIORILLO, Federigo (1755-after 1823):** *A day and a Night, a Ludicrous Anecdote by M<sup>r</sup>. Melodioso, Dedicated to his friend X. Hypoproslambanomene, Coachman of the Guimper Stage. The Music Interspersed with arriettes is composed and arranged for the Piano Forte, With an Accompaniment of the most profound Silence by F. Fiorillo, Op. 33.* London: Published for the Author and [by] M.C. Mortellari, [1805?]. Score: 87 pp., folio, engraved. Quarter calf with maroon boards. Engraved frontispiece by G. Minasi, pupil of F. Bartolozzi. Signed by Fiorillo and Mortellari. With a fascinating composition for opium and arsenic on p. 61. Not in RISM.

10) **FUGL, S.P.O.G.:** *Musikalske Julelöier, Nr. 1, Uden Venstre. Klaverkvartet for 4 höire Haende. Samlede og uidgivne af S.P.ÖG.E. Fugl.* Kjøbenhavn: Wilhelm Hansen Musikforlag, [1883]. Score: 14 pp., folio, plate number 8979. Disbound. Title printed in red and black, showing amusing vignette of four players with their left hands bound up in scarves, playing with the right hand only. The final piece, “Bolero”, has the footnote “The Bolero should preferably be accompanied by castagnets”.

11) **GENAST, Eduard Franz (1797-1866):** *Des Hauses letzte Stunde. Gedicht von M.G. Saphir in Musik gesetzt von Eduard Genast. Mit Pianofortebegleitung.* Leipzig: Julius Wunders, [ca. 1845]. Score: 13 pp., folio, engraved, plate number J.W.41. Disbound, sewn [bound with] **ALMENRADER, Carl (1786-1846):** *Des Hauses letzte Stunde. Gedicht von Saphir in Musik gesetzt mit Piano-Forte Begleitung.* Mainz, etc.: B. Schott's Söhne, [1834?]. Score: 9 pp., folio, plate number 3724. Disbound, sewn. Coloured wrappers with diamond label on front cover.

12) **GUNGL, Joseph (1810-1889):** *Rail-Road Galopade for the Piano Forte, as performed by the Cheltenham Montpellier Band, by Jos. Gung'l.* Cheltenham: Published at C. Hale's, [ca. 1845]. Score: 3 pp., folio, engraved. Disbound. Gungl's *Eisenbahn-Dampf-Galopp*, Op. 5. This imprint not in BL or COPAC.

13) **HAYDN, Joseph (1730-1809):** *Anecdote of the Origin of the Minuet of the Ox.* London: Printed by Cianchettini & Sperati, [ca. 1810]. Score: Single sheet oblong folio, engraved. Haydn's *Ochsenmenuett*, Hob.IX/27. This imprint not in BL or COPAC.

14) **HERAULT DE SEYCHELLES, Marie-Jean (1759-1794) and LAFONT, Charles Philippe (1781-1839):** *Voyage de la Girafe. Grande Fantaisie Brillante sur des thèmes Egyptiens et Français, Composée pour Piano-Forte et Violon par M<sup>me</sup>. Hérault et P. Lafont.* Paris: Chez Maurice Schlesinger, [1827]. Parts: 24, 7 pp., folio, plate number M.S.652. Publisher's wrappers with elaborate vignette as on the title, lithographed by Engelmann. Not in BnF.

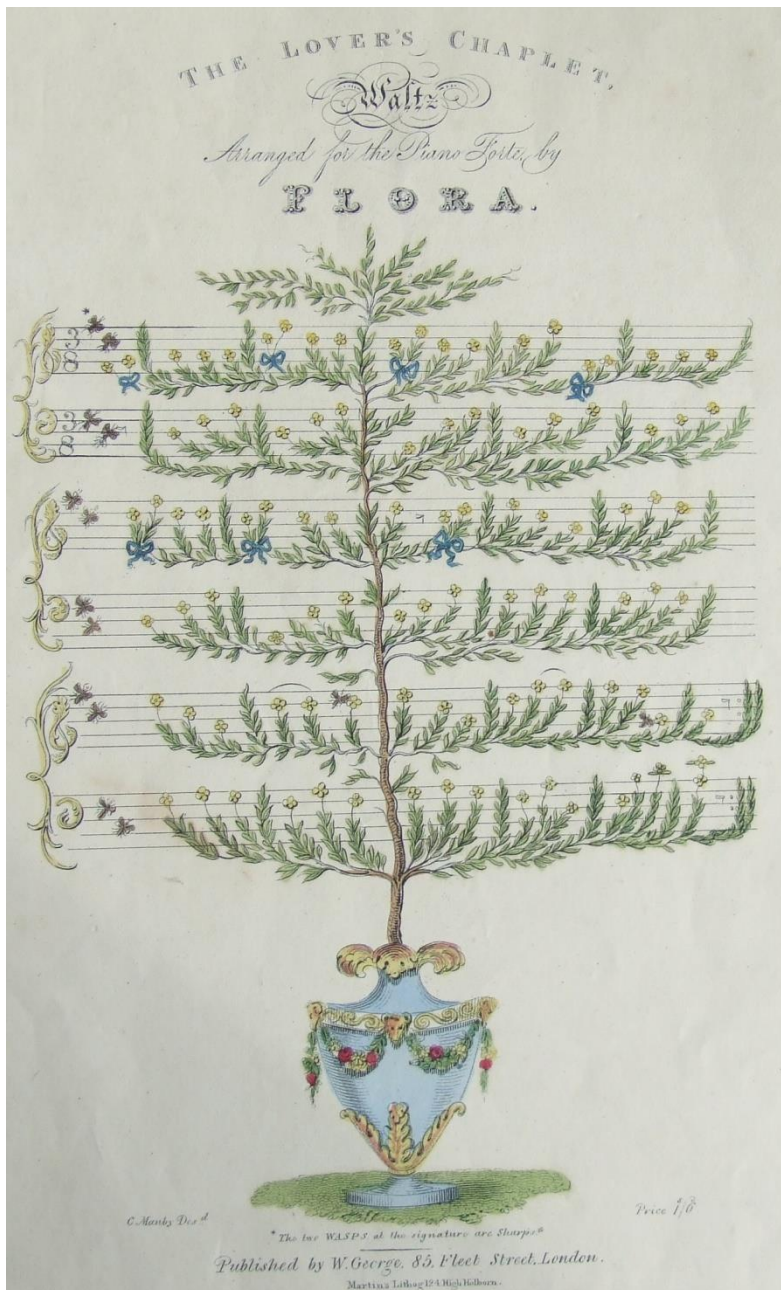


15) **JULLIEN, Louis (1812-1860):** *The Cricket Polka*. London: Published by Jullien & C<sup>o</sup>., [1843?]. Score: 9 pp., folio, plate number 23. Publisher's wrappers, printed in red and black, lithographed by J. Brandard after a design by A. Crowquill. Founded on Charles Dickens's "The Cricket on the Hearth". This edition not in BL or COPAC.

16) **KIRKMAN, Jacob (1710-1792):** *Duetto for a Harpsichord & Piano Forte By J. Kirkman*. [London?: ca. 1785]. Parts: 9, 6 ff., oblong quarto, manuscript in brown ink. As produced. This is one of Kirkman's Four Duetts Op. 2, of which there are two eighteenth-century London editions, the first Blundell (ca. 1780) and the second Longman & Broderip (1785?) – of the mere three copies of these editions cited in RISM and BUC none are complete.



17) **KRAMER, Wilhelm:** *Jubelfeier. Polonaise, Op.7. 2 Pianos 8/ms (Burchard)*. Offenbach a/M: Johann André, [1884?]. Parts: 7, 7 pp., folio, plate number 13101. Folded, several edges and folds reinforced. Pictorial title-page printed in colours with gilt background. This arrangement for eight hands at two pianos by Carl Burchard is not in Berlin or BSB.



18) *The Lover's Chaplet.* Waltz Arranged for the Piano Forte by Flora. London: Published by W. George, [1840]. Pictorial title-page only, comprising a piece on two staves over three-systems wherein the notes are the flowers on the leafy branches of a tree growing from an ornate urn.

19) *Lucy Neal, sung by the Ethiopian Serenaders, arranged as solo and chorus.* London: Musical Bouquet, [1855]. Musical Bouquet, no. 82. Score: 1 f., folio. Disbound. Engraved head-piece illustration of five Ethiopian serenaders.

20) **MOZART, Wolfgang Amadeus (1756-1791):** *Mozart's celebrated Oxen Waltz, Arranged for the Piano* By E. Mack. Boston: Oliver Ditson, 1868. Score: pp. 186-193, folio. Disbound. Title with large lithographed image of two horned cattle.

21) **MOZIN, Benoît F. (1769-1857):** *Pot-Pourri d'un Nouvel effet pour le Forte-Piano, avec Marche Militaire & bruit de Guerre, composé et dédié à Madame Piéron Goudemet par B.F. Mozin.* A Paris: Chez H. Naderman, [1805?]. Score: 26 pp., folio, engraved by Mademoiselle Lobry. Disbound, sewn.

22) **OBERHOFFER, Heinrich (1824-1885):** *Katzenduett. Ein Musikalischer Spass für Bariton und Bass (im Falsett) mit Begleitung des Pianoforte, componirt und den Herrn Sebastian und Jacob Tont zugeeignet, Op. 19.* Coburg: Conrad Glaser, [ca. 1880]. Score: 7 pp., folio. Disbound. Title with two lithographed vignettes. Not in Worldcat, BSB or Berlin.

23) [**O'MEARA, Daniel A.**]: *The Celebrated One Finger'd sliding waltz. The treble part to be played throughout with the first Finger only.* New York: Printed & sold at J. Hewitt's, [1808?]. Score: 3 pp., folio, engraved. Disbound.

- 24) **[O'MEARA, Daniel A.]**: *The Celebrated Sliding Waltz. Arranged for the Piano Forte*. Philadelphia: E. Ferrett & Co., [inter 1847-1850]. Score: 2 ff., folio. Disbound.
- 25) **PARSONS, Albert Ross (1847-1933)**: *Herr Schnitzler's Philosopede. Words by C.G. Leland*. Berlin: August 31<sup>st</sup>, 1870. Score: 2 ff., folio. Autograph manuscript, inscribed to his friend Oscar Beringer (1844-1922). Parsons "was a prominent figure on the New York musical scene. Although he had no formal education after the age of twelve, he studied organ in New York as a teenager and expanded his studies to the pianoforte. When, at the age of twenty, he moved to the Leipzig Conservatory, he met Wagner, whose music and philosophy he admired" (*William Steinway Diary, 1861-1896*, Smithsonian).
- 26) **PEHM, Rudolf (1887-1953)**: *Sechs sehr ernsthafte Variationen über ein immerwährendes Thema, für Männerchor, Soli, Orchester und Klavier Begleitung, [Op. 54]*. Basel: Ernst Vogel, [ca. 1925]. Score: 23 pp., folio. Publisher's decorative wrappers printed in black, red and green.
- 27) **PRATELLA, Francesco Balilla (1880-1955)**: *Musica Futurista per Orchestra. Riduzione per Pianoforte [Op. 30]*. Bologna: F. Bongiovanni, 1912. xxvi pp., 1 f., 80 pp., quarto. Publisher's printed decorative wrappers in red and black designed by Boccioni.
- 28) *Prindesse Tobén eller Smörrebröds Vals for Pianoforte*. Kjöbenhavn: Wilhelm Hansen, [ca. 1900]. Score: 2 ff., folio, plate number 120. Disbound, strengthened with sellotape and postage-stamp blanks.
- 29) **S., M.**: *The Celebrated Snuff Box Waltz for the Piano Forte by M.S.*. London: Published by Monro & May, [1840?]. Score: 5 pp., folio, engraved. Disbound.
- 30) **ST LUBIN, Léon (1805-1850)**: *Das Concert in Krähwinkel. Concertante Variations über das bekannte Lied "Zacharisel wär'schön, für Pianoforte, Violine und Violoncell, musikalischer Scherz componirt von Léon de S<sup>t</sup>.Lubin, Op. 25* Wien: bey M.J. Leidesdorf, [1828]. Parts: 11, 4, 5 pp., folio, engraved, plate number 1028. Disbound. Charming title vignette entitled "Das Publicum in Krähwinkel ist ganz weg".
- 31) **SPINDLER, Fritz (1817-1905)**: *Hexenfahrt. Klavierstück von Fritz Spindler, II<sup>tes</sup>. Werk*. Dresden: bei Adolph Brauer, [1850?]. Score: 9 pp., quarto, engraved. Disbound, sewn. Tinted lithographed title. Hofmeister (May/June, 1850).
- 32) **STRAUSS, Johann (1804-1849)**: *Tausendsapperment. Walzer für das Piano-Forte zu 6 Händen von Joh. Strauss, 61<sup>tes</sup>. Werk*. Wien: bei Tobias Haslinger, [1833]. Score: 19 pp., oblong folio, engraved, plate number 6236. Disbound, sewn.
- 33) *Walse commique Pour le Piano Forte, qui, à la main droite, ne doit être touchée qu'avec un doigt*. à Amsterdam: Chez la Veuve W.C. Netting et Fils, [ca. 1815]. Score: 2 ff., folio, engraved, plate number 133. Disbound.
- 34) **WHITE, John (b. 1936)**: *Humming and Ah-ing Machine for SATB by John White*. London: Novello & Company, 1971. Parts: [2, 2, 2, 2] pp., octavo. Music supplement to the *Musical Times*, May 1971. Folded as issued.

## DICTIONARIES, TREATISES, MONOGRAPHS, ETC.

35) **ALBINATI, Giuseppe**: *Almanacco Musicale, storico, cronologico, biografico, aneddotico, umoristico, servibile dall'anno bisestile 1896 all'anno 1900, compilato per cura di Giuseppe Albinati (intercalato da dodici composizioni musicali espressamente composte)*. Milano: Ricordi & Co., [1895]. Small octavo: 345 ff., with twelve folding plates of music pieces (by J. Burgmein, C. Carignani, L. Cornago, Gaetano Coronaro, P. Florida, G. Frugatta, A. Giovannini, G. Luporini, P. Maggi, G. Mariani, F. Quaranta, V.M. Vanzo). Publisher's printed coloured wrappers (edges worn) with cloth folder. Ex libris Michel'angelo Lambertini.

36) **ALDO, Dr (1813-1875)**: *Dictionnaire Musico-Humoristique par le Docteur Aldo ... précédé d'un avertissement par Alexis Azevedo*. Paris: E. Gérard et Cie., 1870. 61 pp., small octavo, publisher's grey wrappers., lacking the back one.

37) **AZEVEDO, Rogério**: *A Inscrição de Lamas de Moldeo (Castro Daire). Documento Musical único na Europa (elementos para a sua interpretação)*. Porto: Imprensa Portogueas, 1954. 27 pp., + 1 plate, octavo. Publisher's grey wrappers. "Interpretation of the inscription from Lamas de Moledo (Castro Daire) referred also by E. Hübner, being an Iberian dialect written in Latin types. According with the jointed text, it is a Greek composition stamped in Latin types, followed by melody" (p. 7).

38) **CAGNAZZI, Luca de Samuele**: *La Tonografia Escogitata da Luca de Samuele Cagnazzi. Memoria, tradotta dal Latino dallo stesso Autore*. In Napoli: nella Stamperia della Società Filomatica, 1841. Small octavo: 48 pp., + one folding plate. Publisher's printed blue wrappers, backstrip worn away (where previously bound). Title lightly foxed.

39) **CID, Francisco Xavier**: *Tarantismo observado en España, con que se prueba el de la pulla, dudao de algunos, y tratado de otros de fabuloso: Y Memorias para escribir la Historia del insecto llamado Tarántula, efectos de su veneno en el cuerpo humano, y curacion por la música con el modo de obrar de esta, y su aplicacion como remedio á varias enfermedades su autor Don Francisco Xavier Cid*. En Madrid: Imprenta de Gonzalez, 1787. 2 ff. (titles), 324 pp., 3 plates (two folding), octavo. Speckled calf. For the identification of tarantulas.

40) **CIUCI, Ercole**: *Il Fenomeno Musicale. Follia originale-poetica, danzante-comico-musicale, in un Prologo e Due Atti del Prof. Ercole Ciudi e Comp<sup>o</sup>*. Firenze: Tipografia Cooperativa, 1881. 1 f. (title), 32 pp., octavo. Publisher's printed yellow wrappers. Limited edition, no. 33 of 150 copies. Not in Worldcat or SBN.

41) **CURWEN, John Spencer (1847-1916)**: *The Philanthropic Aspect of the Tonic Sol-fa Movement, A Paper read, September 27th, 1870, at the Social Science Congress, Newcastle-on-Tyne, By John Spencer Curwen*. London: Tonic Sol-fa Agency, [1870]. 1 f. (title), 12 pp., octavo.

42) **DELDEVEZ, Edouard-Marie-Ernest (1817-1897)**: *Curiosités Musicales. Notes, analyses, interprétation de certaines particularités contenues dans les oeuvres des grands Maîtres par E.-M.-E. Deldevez, Chef d'orchestre de la Société des concerts*. Paris: Librairie de Firmin Didot Frères, Fils et C<sup>ie</sup>., 1873. 2 ff. (titles), ix, 272 pp., large octavo, uncut,

numerous music examples throughout. Original grey wrappers (worn and detached, volume split).

43) **FETIS, François-Joseph (1784-1871)**: *Études de Beethoven. Traité d'Harmonie et de Composition. Traduit de l'Allemand, et accompagné de notes critiques, d'une préface, et de la vie de Beethoven par F. Fetis. Tome I [and II]*. Paris: Chez Maurice Schlesinger, 1833. Two volumes: 28, 183 pp., + large folding plate; 2 ff. (titles), 215 pp., + frontispiece plate, large octavo. Brown quarter cloth with original plain boards, some cratching, back joint of vol. I split. With the impressive facsimile folding plate of the signatures of the list of subscribers, two slight tears where hinged at inner margin.

44) **FILGUEIRAS, José Leandro Martins**: *Compendio de Musica, dedicado ao Ill. Sr. Estevão Xavier da Cunha ... na Cidade do Recife ... José Leandro Martins Filgueiras*. Pernambuco: Typ. Commercial de Geraldo Henrique de Mira & C., 1860. 1 f. (title), 8 pp., octavo. Publisher's blue wrappers. Not in Worldcat.

45) **GRABOWSKY, Norbert (1861-1922)**: *Wider die Musik! Die gegenwärtige Musiksucht und ihre unheilvollen Wirkungen. Zugleich ein Machweis der geringwertigen oder ganz mangelnden Bedeutung, welche die Musik als Kunst wie als bildendes Element in Anspruch nehmen kann. Ein Buch geschrieben zum Zwecke wahrer Bildung und Gesittung und bestimmt für alle Kreise des Volkes Von Dr. med. Norbert Grabowsky*. Leipzig: Max Spohr, 1900. 1 f. (title), 68 pp. (lacking pp. 11-14), 8 pp., octavo. Publisher's light-blue printed wrappers.

46) **GRIEPENKERL, Wolfgang Robert (1810-1868)**: *Das Musikfest oder die Beethovener. Novelle von W.R. Griepenkerl. Mit 1 Kupfer*. Leipzig: Verlag von Otto Wigand, 1838. 1 f. (title), 302 pp., + 1 folding plate. Original marbled boards, original publisher's decorative and pictorial wrappers bound in. Alfred Cortot's copy with ownership initial stamp and bookplate. Caricature folding plate of Beethoven.

47) **GROSS, Felix (b.1888)**: *Die Wiedergeburt des Sehers. Wagners "Ring des Nibelungen" und "Parsifal" als eine neuerstandene mythische Weltreligion. Erläutert und gedeutet von Felix Gross*. Zürich, Leipzig, Wien: Amalthea-Verlag, [1927]. 2 ff. (title), 377 pp., 1 f. (advertisements), octavo. Publisher's wrappers. With 98 music examples within the text. From the series *Philosophie für Laien, Handbücher der Weisheit für den ungelehrten Gebildeten*.

48) **GUIDI, Giovanni Gualberto (1817-1883)**: *Almanacco Musicale per l'anno 1855*. Firenze: presso G.G. Guidi, [1854]. 1 f. (title), 7 ff. (calendar), 12 pp. (music), pp. 33-50, small quarto. Publisher's pink wrappers. SBN cites just two copies.

49) **LA FAGE, Adrien de (1805-1862)**: *Essais de diphthéographie musicale ou Notices, descriptions, analyses, extraits et reproductions de manuscrits relatifs à la pratique, à la théorie et à l'histoire de la musique*. [Paris: s.n., 1864]. Octavo; 131, 1 pp., table of contents at end. Modern marbled boards. Lafage was one of the foremost musicologists of nineteenth-century France. The present essays, of which this volume is the second part, were published posthumously in 1864, two years after Lafage's death. Grove states that the writer's "learning and method appears conspicuously" in these essays, but adds that the second volume contains "very curious" music examples.



50) **MARTI, Emmanuel (1663-1737)**: *Discours sur la Musique Zéphyrienne adressé aux Vénérables Crépitophiles, Opuscule facétieux d'Emmanuel Marti, doyen de l'Église d'Alone. Texte original accompagné de la première traduction et illustré d'historiettes crépitantes par un professeur de Basson.* Paris: Léon Willem, 1873. 2 ff. (title), xv, 188 pp., 1 f., octavo. Tan half morocco, spine gilt compartments, uncut, partly unopened. Decorative head and tail pieces. Introduction by Hubert de Lilpic. Limited edition, no. 62 of 300 (260 copies on *papier teinté*).

51) **MINOTTI, Giovanni**: *Die Geheimdokumente der Davidsbündler. Grosse Entdeckungen über Mozart, Beethoven, Schumann, Liszt und Brahms von Giovanni Minotti.* Leipzig: Steingraber Verlag, [1934]. Edition Nr. 2630. 6 ff., 237 pp., 1 f. (errata) loosely inserted, octavo, numerous music examples throughout. Decorative grey buckram.

52) **SAINT-GEORGE, Henry (1866-1917)**: *A Musical Zoo. Twenty-four illustrations displaying the ornamental application of animal forms to musical instruments. Drawn from the carved examples by Henry Saint-George.* London: W. Reeves, [1914]. Score: 2 ff., vi, 52 pp., 1 f., quarto. Publisher's tan cloth. All pages printed in decorative green borders. Twenty-four illustrations in the text. Ex libris Michel'angelo Lambertini.

53) **SOLLOHUB, Vladimir Aleksandrovic (1813-1882)**: *Les Musiciens contre la musique par Le Comte Sollohub. Extrait du Journal de Saint-Pétersbourg, juin 1860.* A Paris: Chez M. Émile Chev , 1860. 2 ff., 88 pp., octavo. Publisher's blue wrappers preserved in quarter cloth with marbled boards. Ex libris Hector Colard.

54) **SOULLIER, Charles (1797-1878)**: *Nouveau Dictionnaire de Musique. Élémentaire, théorique, historique, artistique, professionnel et complet, A l'usage des jeunes Amateurs, des Professeurs de Musique, des Institutions et des Familles, dédié A M. Halévy par Charles Soullier.* Paris: Chez E. Bazault, 1855. 2 ff., viii, 348, xvi pp., tall octavo. Publisher's printed yellow wrappers, numerous text illustrations. List of subscribers.

55) **STRAETEN, Edmond van der (1826-1895)**: *Curiosités de l'Histoire Musicale des Anciens Pays-Bas (Belgique, Hollande et Nord de la France) d'après des documents inédits avec planches et table alphabétique.* Paris: Librairie Artistique, 1867. 1 f., xii, 321 pp., 1 f. (*ordre des planches* + errata). Quarter maroon cloth with contemporary marbled paper over boards, one text illustration and twelve lithographed plates (one tinted). Uncut. Ex libris Michel'angelo Lambertini.

56) **[TAYLOR, Edward (1784-1863)]**: *The English Cathedral Service, its glory, its decline, and its designed extinction.* London: Simpkin, Marshall and Co., 1845. iv, 85 pp., octavo. Publisher's green quarter cloth with printed boards, uncut, printed label (worn) on backstrip.

57) **THOINAN, Ernest (1827-1894)**: *Curiosités Musicales et autres, trouvées dans les oeuvres de Michael Coysard de la Compagnie de Jésus par Er. Thoinan.* Paris: A. Claudin, 1866. 1 f. (title), 29 pp., duodecimo. Old marbled wrappers, uncut. Limited edition, one of 50 copies.

58) **WARRACK, Guy (1900-1986):** *Sherlock Holmes and Music by Guy Warrack*. London: Faber and Faber, [1947]. Octavo: 56 pp.. Publisher's red cloth, hand-made paper, uncut.

59) **WECKERLIN, Jean-Baptiste (1821-1910):** *Musiciana. Extraits d'ouvrages rares ou bizarres, anecdotes, lettres, etc., concernant la musique et les musiciens, avec figures et airs notés*. Paris: Garnier Frères, 1877. 1 f., pp. 3-356, octavo. Marbled paper over boards by Cornelis Immig (with his ticket). Thirteen text illustrations.

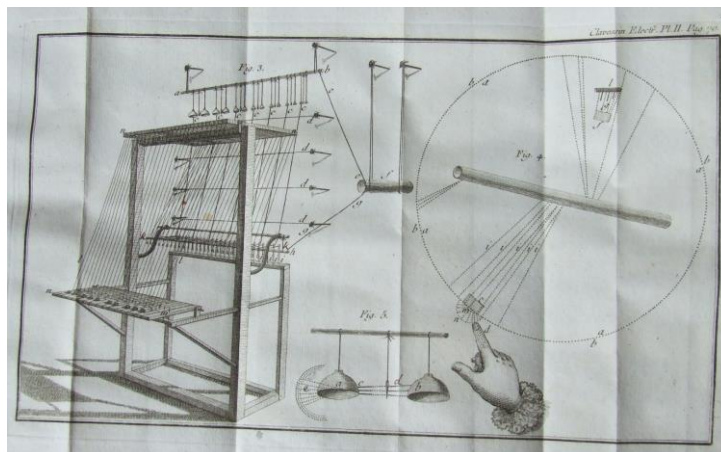
60) **WECKERLIN, Jean-Baptiste (1821-1910):** *Nouveau Musiciana. Extrait d'ouvrages rare ou bizarres, anecdotes, lettres, etc., concernant la musique et les musiciens avec illustrations et airs notés*. Paris: Garnier Frères, 1890. 2 f., xii pp., 2 ff., 423 pp., octavo. Quarter calf, compartments, marbled boards, original yellow front wrapper bound in. With twenty-six text illustrations.

### METHODOLOGIES, PEDAGOGICAL AIDS, ETC.

61) **BOHRER, Wilhelm (1830s-ca. 1908):** *Wilhelm Bohrer's neuer Automatischer Klavier-Handleiter. Sein Zweck und Gebrauch, geschildert und dargestellt durch zahlreiche Zeugnisse von den namhaftesten Musik-Conservatorien und Klavier-Meistern. Mit 5 Abbildungen*. München: Jos. Aibl., [1885]. 1 f. (title), 23 pp., octavo. Publisher's grey wrappers. With six text illustrations.

62) **DEBAIN:** *Le Piano-mécanique*. Paris: Bernard et Compagnie, [1858]. 29 pp., 1 f., octavo. Publisher's wrappers with vignettes. One text illustrations, pp. 9-29 with "Catalogue de Musique notée sur planchettes pour Pianos-Mécaniques". Text by Henry Hoche. Ex libris of the Comte de Chambord.

63) **DELABORDE, Jean-Baptiste de (1730-1777):** *Le Clavessin électrique; avec une nouvelle théorie du mécanisme et des phénomènes de l'électricité Par le R.P. Delaborde, de la Compagnie de Jesus*. A Paris: Chez H.L. Guerin & L.F. Delatour, 1761. 1 f. (title), xii, 164 pp., 2 ff. (approbation, privilege) + 2 engraved folding plates, octavo. Original marbled stiff wrappers. Uncut, unopened. RISM B/VI/1 p. 466. Gregory p. 141.



64) **GUERIN, E.:** *Pianographe de la Clef de Piano à engrenages avec Diapason à Gamme Chromatique et du Sthénochire. Description sommaire avec planches de ces instruments; mémoire explicatif sur leur emploi.* [Paris]: Imprimerie de Fleury-Petitjean, 1845. 1 f. (title), 9 ff., 5 folding lithographed plates, octavo. Disbound. Stenographical apparatus for extempore playing.

65) **HALLIDAY, Joseph:** *Specification of Joseph Halliday. Bugle Horns.* London: Printed by George E. Eyre and William Spottiswoode, 1856. 2 pp., small folio, with large folding lithographed plate. Publisher's printed blue wrappers.

66) **LISZT, Ferenc (1811-1886):** Autograph letter signed. Paris: Septembre 1842. [2] pp., octavo. Liszt writes that he has more interest in most that this “Chirogymnast” succeeds and predicts that the method will have a profound effect in the teaching world and cites compositions by Chopin, Henselt, Döhler and Thalberg which could have this invention applied to them. The machine could be added to the printed scores as a description on how to play them.

67) **MOSCHELES, Ignaz (1794-1870):** Autograph letter signed to Casimir Martin. London: 25 October, 1842. Single sheet octavo. Moscheles writes that he has studied the “Chirogymnast” with great interest, and endorses the method for strengthening and spread of

the fingers which is demanded by the then modern school of piano playing.



68) **STEWART, John:** *The Euphonicon, constructed on philosophical principles, invented by John Stewart Esquire.* London: [Fred. Beale & Co.], [ca. 1840]. Single sheet large folio with lithographed front view of the instrument (“The Improved Pianoforte”). The distinguishing feature of the euphonicon is that the iron harp frame projects from the body on the left, such that the bass strings are open to view. It also has unusual stringing and tuning arrangements, and an early example of drop-action. Stewart was Master of the Band belonging to the Cavan Regiment of Militia.

69) **UNGER, Johann Friedrich (1714-1781)**: *Entwurf einer Maschine, wodurch alles, was auf dem Clavier gespielt wird, sich von selber in Noten setzt. Im Jahre 1752 an die Königl. Akademie der Wissenschaften zu Berlin eingesandt, nebst dem mit dem Herrn Direktor Euler darüber geführten Briefwechsel, und einigen andern diesen Entwurf betreffenden Nachrichten.* Braunschweig: im Verlag der Fuerstl. Waisenhaus-Buchhandlung, 1774. 3 ff. (title), 52 pp., + 8 engraved plates (5 folding), quarto. Contemporary speckled boards, spine defective. RISM B/VI/2 p. 851.

70) **VLAMINCK, Edmond Julien de**: *Clavier "De Vlaminck". Invention brevetée S.G.D.G., En France et à l'Étranger de M. Ed. De Vlaminck, Professeur de Musique. Innovation Musicale Artistique.* Paris: [s.n., 1889]. 8 pp., octavo, eleven text illustrations. Publisher's green printed wrappers. Ex libris Michel'angelo Lambertini.

### INVENTIONS: MUSICAL DEVICES AND INSTRUMENTS

71) **BERTINI, Auguste (1780-1856)**: *New System for Learning and acquiring extraordinary facility on all musical instruments, particularly Pianoforte, Harp, Violin, & Guitar (as well as singing), in a very short time; with A New and East Mode of Marking the Fingering of all Wind Instruments. Illustrated by forty-four explanatory plates including those for musical cards ... by Auguste Bertini, Second Edition, considerably enlarged and improved.* London: Published by Longman, Orme, Brown, Green, and Longmans, 1837. 1 f. (title), 15 pp. (text in three columns), 44 engraved plates (plates 38-40 supplied in facsimile), oblong folio. Original stiff grey wrappers, upper cover with printed border. Presentation copy.

72) **BRAND, Hans Bartolo**: *Der Akkord- und Quintenzirkel in Farben und Tönen. Ein einfaches Gesetz der Farbenharmonie von Hans Bartolo Brand. Mit 2 Vollbildern, Textillustrationen und einer Beilage "Der Akkord-Quintenzirkel".* München: J. Lindauersche, 1914. 2 ff. (title, contents), 20 pp., folio, four text illustrations, two monochrome plates with transparent sheets of lines, circular colour wheels in separate folder (one revolving). Original grey printed wrappers.

73) **CALEGARI, Francesco Antonio (1656-1742)**: *Gioco pitagorico musicale, Col quale potrà Ognuno, anco senza sapere di Musica, formarsi una Serie quasi infinita di piccole Ariette, e Duettini per tutti li Caratteri, Rondò, Preghiere, Polacche, Cori ec., il tutto coll'accompagnamento del Piano-Forte, o Arpa, o altri Strumenti, composto, e dedicato agli Amatori dell bell'Arti, ed alle Filarmoniche conversazioni da Antonio Calegari, primo organista nell'insigne Basilica di S. Antonio di Padova, Accademico Filarmonico di Bologna, e di Venezia.* Venezia: presso Sebastiano Valle, 1808. 16 ff., large folio, letterpress. Half cloth with marbled boards. With the bookplate of Alfred Cortot (1877-1962).

74) **CAPUTO, Gennaro**: *Metodo pratico per accompagnare con la Chitarra sene bisogno di conoscere la Musica, composto da Gennaro Caputo. 2<sup>a</sup> Edizione riveduta ed ampliata.* Firenze: Bratti, Sciabilli e C<sup>o</sup>., [ca. 1875]. 31 pp., small oblong octavo, one text illustration, lithographed throughout. Original green printed wrappers. Not in SBN.

75) **CORRET, L. aîné**: *Les Principes de la Musique, arrangés a l'usage de la Jeunesse Par L. Corret Ainé*. A Paris: Chez l'Auteur, [1823]. 24 thick lithographed cards, each with musical instruments and a large illustration of each instrument. Original green printed slip-case.

76) [**CYLINDER PIANO**]: *A musical amateur has invented a device which he has called "cylinder/piano" by means of which one can perform musical works*. [France: late eighteenth century]. 2 ff. , 1 f. drawing, folio. Unbound. With a detailed explanation of the construction, in very technical terms, with references to the appended drawing: this device can be applied to all sorts of pianos. In a different hand at the end are comments which note the author as confessing that the device is not ideal for slow movements like Adagio or Andante and it is suitable only for pieces with a lively tempo.

77) **DELOCHE, Dominique (1806-1871)**: *Théorie de la Musique, déduite de la considération des nombres relatifs de vibrations par D. Deloche*. Paris: Étienne Giraud, 1857. 2 ff. (titles), 106 pp., octavo, several music examples in the text. Disbound.

78) **DEMAUSSE, Mons.**: *Nouvelle Méthode de Musique inventée par M. Demausse*. [in *Machines et inventions approuvées par l'Académie Royale des Sciences, depuis son établissement jusqu'à présent; avec leur Description Dessinées & publiées du Consentement à l'Académie par M. Gallon*. Paris: 1735]. Octavo: pp. 217-219 + plate. Disbound. A curious invention suited only to fairly straightforward music.

79) **FROLUND, Hans Christian**: *Populaer Vejledning I Transposition af Hans Chr Frølund*. København: Peder Friis' Musikforlag, [1918]. 7 pp., folio. Original grey wrappers, printed in blue.

80) **GESLIN, Philippe Marc Antoine de (b. 1788)**: *Cours analytiques de Musique, ou méthode développée du Méloplaste Par Ph. De Geslin, Successeur de P. Galin*. A Paris: Chez l'Auteur, 1825. 4 ff., 4, 271 pp., eighteen text illustrations, 84 lithographed plates (37 folding), octavo. Original speckled calf (worn), green label on backstrip.

81) **GOUGET, Emile**: *Histoire musicale de La Main, Son rôle dans la Notation, la Tonalité, le Rhythme et l'Exécution instrumentale. La Main des Musiciens devant les Sciences occultes par Emile Gouget. Orné de 80 gravures et autographes*. Paris: Librairie Fischbacher, 1898. 2 ff., 3 pp., 3 plates, octavo. 77 text illustrations, 35 facsimiles, frontispieces of hand of Paganini, title printed in red and black. Tan quarter cloth.

82) **HENSLOWE, William-Henry**: *The Phonarthron, or, Natural System of the Sounds of Speech; a test of pronunciation for all languages: also, the phonarithmon, and the phonodion. To which is added, a practical application of the phonarthron, to English and French pronuncation, and to the reading of Hebrew by the Rev. William-Henry Henslowe*. London: Published by J.G.F. & J. Rivington, 1840. 1 f. (title), ix pp., 1 f. (errata), 124 pp., octavo. Original cloth. pp. 49-56 comprising lithographed manuscript, 121/122 with list of subscribers and 123/124 advertisement for Henslowe's *Sermons*. Henslowe also wrote in favour of pogonophilia (see his *Beard-Shaving and the common use of the razor: an unnatural, irrational, unmanly, ungodly, and fatal fashion among Christians*).

83) **HERZ, Henri (1803-1888)**: *1000 Exercices Pour l'emploi au Dactylon. Instrument à ressorts, destiné à délier et à fortifier les doigts, à les rendre indépendants les uns des autres et à donner au jeu l'égalité nécessaire pour acquérir une belle exécution sur le Piano. Écrits par Henri Herz.* Paris: H. Herz, [1836]. 2 ff., 33 pp., folio, engraved music, lithographed preface of the instrument. Original blue printed wrappers (worn).

84) **LAKER, Karl (1859-1956)**: *Das Musikalische Sehen. Anschauliche Darstellung von Begriffen und Gesetzen der Musiklehre von Dr. Karl Laker in Graz.* Graz: Verlag von Leuschner & Lubensky, 1913. xvi, 131 pp., quarto, title with vignette, eighteen text illustrations, coloured frontispiece., 54 plates of diagrams, with coloured cardboard transposition-meter in envelope at end. Original grey printed wrappers.

85) **LANGLE, Honoré F.M. (1741-1807)**: *Nouvelle Méthode pour Chiffrer les Accords, par H.F. M. Langlé. Discours prononcé dans l'Assemblée générale dudit Conservatoire, qui a eu lieu le 15 fructidor an 8, en conformité de l'article 1<sup>er</sup>. Du titre XVI du règlement, portant Convocation générale du Conservatoire, pour traiter de la révision des Ouvrages élémentaires.* A Paris: chez tous les Marchands de Musique, 1801. 1 f. (title), vii, 73 pp., 9 folding pages of engraved music, octavo, uncut. Modern black cloth, gilt.

86) **LECOMTE, François-Michel-Augustin**: *Mémoire explicatif de l'Invention de Scheibler, pour introduire une exactitude inconnue avant lui, dans l'accord des instruments de musique Par M. Lecomte.* Lille: Imprimerie de L. Danel, 1856. 2 ff. (titles), xvii, 78 pp., one folding plate, 4 folding tables, octavo. Disbound.

87) **LOGIER, Johann Bernard (1777-1846)**: *The First Companion to the Royal Patent Chiroplast or Hand-Director. A new invented Apparatus for facilitating the attainment of a proper Execution on the Piano Forte by the Inventor J.B. Logier. The Fifth Edition.* London: Printed for the Author by J. Green, [1820?]. 2 ff., 38 pp., + full-page plate showing the Chiroplast, folio, engraved music. Disbound. As used by Sterndale Bennett and abused by Robert Schumann.

88) **LOGIER, Johann Bernard (1777-1846)**: *Sequel to the Second Companion to the Chiroplast, being a Succession of Progressive Lessons, so arranged as to be played In concert, With the easy Lessons contained in that Work, Composed & Dedicated to His Pupils by I.B. Logier.* London: Publish'd by J. Green, [18]. 1 f. (title), 20 of 28 pp. (lacking pp.11-18), folio, engraved. Disbound.

89) **LUNN, William Arthur Brown (d. 1879)** [pseudonym for **WALLBRIDGE, Arthur**]: *The Sequential System of Musical Notation: a proposed new method of writing music, in strict conformity with nature and Essentially free from all Obscurity & Intricacy. Explained by comparison with the system in present use, and illustrated by five large plates, containing, in juxtaposition, examples of the new notation, and translations into the old by Alfred Wallbridge.* London: Simpkin, Marshall & Co., 1844. 2 ff., vi, 22 pp., 1 f. (advertisements), 6 plates (three folding), quarto. Original light blue wrappers, gilt.

90) **MARQUET, François-Nicolas (1682-1759)**: *Nouvelle Méthode facile et curieuse, pour connoître le pouls, par les notes de la musique par feu M.F.N. Marquet. Seconde Édition, augmentée de plusieurs observations et réflexions critiques, & d'une Dissertation en forme de thèse sur cette Méthode, d'un Mémoire sur la manière de guérir la mélancolie par la Musique, et de l'éloge historique de M. Marquet, Par M. Pierre-Joseph Buchoz.* A

Amsterdam: Chez P.Fr. Didot, 1769. 1 f. (title), vi, 216 pp., 6 engraved folding plates showing 24 examples, small octavo. Quarter calf with paper boards. RISM B/VI/2 p. 547. Bartlett p. 68.

91) *The Melographicon: A New Musical Work, by which an interminable number of Melodies may be produced, and young people who have a taste for poetry enabled To Set their Verses to Music for the Voice and Piano-Forte, without the necessity of a scientific knowledge of the art.* London: Published by Clementi and Co., [1826]. 1 f. (title), xii, 161 pp., large octavo, including four engraved sub-titles. Original grey printed boards, roughly repaired with parchment back. Printed in Yarmouth.

92) **MERLIN, Mr:** *Méthode Pour copier la musique Du Pantographe musical Par Mr. Merlin.* London: 1780. Single sheet folio, engraved text and musical notation with illustration of the pantographical schema in chart form.

93) [**OBOUHOW, Nicolas**] **LARRONDE, Carlos (1888-1940):** *Le Livre de Vie de Nicolas Obouhow par Carlos Larronde.* Paris: Editions Jacques Haumont, [ca. 1932]. 3 ff., 32 pp., 2 folding plates, quarto. Portrait frontispieces, several text illustrations. Original wrappers printed in red and black. Limited edition, no. 531 of 5,000 copies.

[with] ) **KUEN-LUN:** *The Book of Life of Nicholas Obuhov.* Paris: [1931]. 16 pp. + 2 plates, tall octavo. Portrait frontispiece. Original wrappers printed in red and black.

94) **PREVOST, Hippolyte (1808-1873):** *Sténographie Musicale ou Art de suivre l'exécution musicale en écrivant, par Hippolyte Prévost.* Paris: Chez M<sup>me</sup> Prévost-Crocius, 1833. 2 ff. (titles), 45 pp., 2 engraved folding plates, octavo. Marbled paper over boards.

95) **PREVOST, Hippolyte (1808-1873):** *Musikalische Stenographie oder Die Kunst die Musik so schnell zu schreiben als sie ausgeführt wird von Hippolyte Prevost.* Mainz und Antwerpen: bey B. Schott Söhnen, 1834. 1 f. (title), 44 pp., 2 folding charts at the end, octavo. Beige wrappers.

96) **RADAU, Rodolphe (1835-1911):** *L'Acoustique ou les Phénomènes du Son par R. Radau. Troisième édition, mise au courant des derniers progres et illustrée de 116 vignettes.* Paris: Librairie de L. Hachette et C<sup>ie</sup>., 1880. Bibliothèque des Merveilles, publiée sous la direction de M. Eduard Charton. 2 ff. (title), 311 pp., octavo, with 131 text illustrations. Red quarter calf with marbled boards.

97) **SCHUNDA, Vencel József (1845-1923):** *A Czimbalom Története. A 10.000-ik Czimbalom. Elkészültének Jubileuma Alkalmából írta Schunda V. József.* Budapest: Buschmann F. Könyvnyomdája, 1906. 1 f. (title), 100 pp., octavo, with 21 text illustrations and 2 double-page plates. Printed wrappers.

98) **THEVENARD, Louis:** *Clavecin inventé par M. Thevenart. [in Machines et inventions approuvées par l'Académie Royale des Sciences, depuis son établissement jusqu'à present; avec leur Description Dessinées & publiées du Consentement à l'Académie par M. Gallon.* Paris: 1735]. Octavo: pp. 11-12 + folding plate. Makeshift brown wrappers. With Alfred Cortot's notes and ownership initial stamp and bookplate. Proposal for a new harpsichord jack in which the tongue and plectrum were to be made from a single piece of brass or copper capable of falling back on itself.

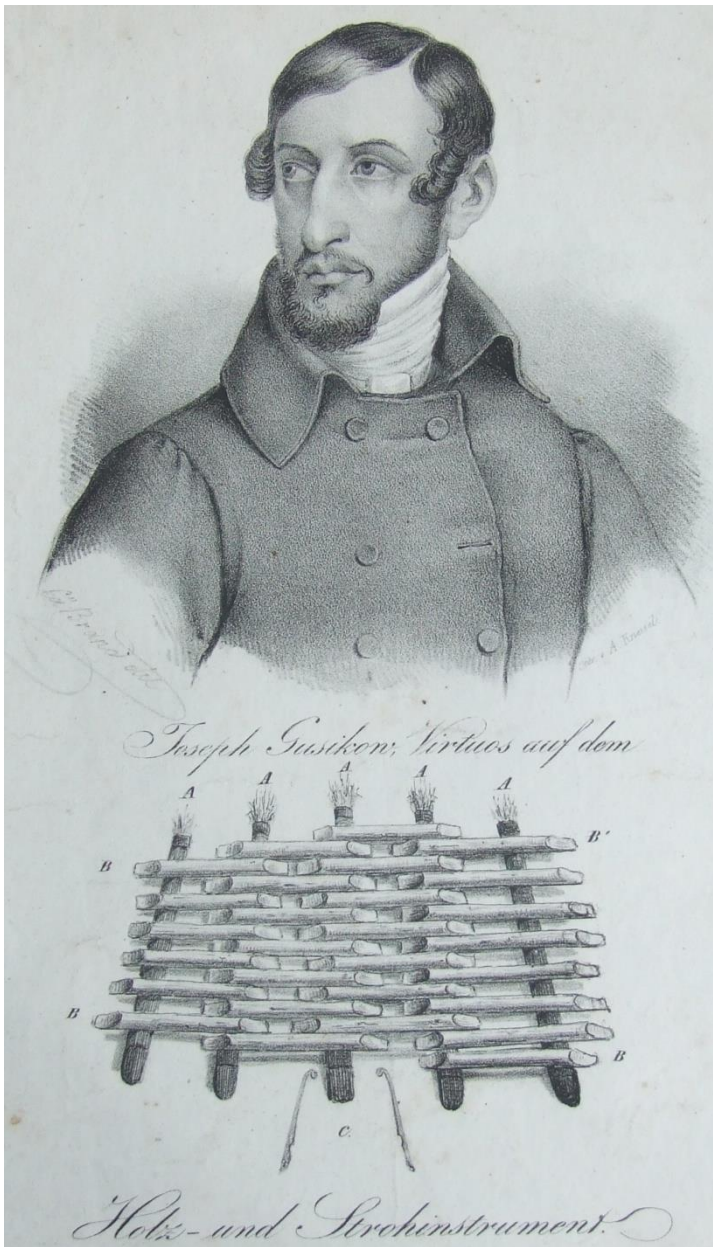
99) *What is Klavarskribo?* 2<sup>nd</sup> edition. [Holland: ca. 1940]. 64 pp., large octavo, five photographic text illustrations, numerous musical diagrams in the text. Green quarter cloth with light-green printed stiff wrappers.

## MISCELLANY

100) *Baisers musicaux du siècle, (part) III.* [Paris]: La Vie Parisienne, 28 Novembre, 1888. 2 pp., folio. With illustrations of fourteen composers.

101) **BOUTROY, Zozime:** *Planisphere ou Boussole Harmonique.* Paris: l'Auteur et Beauble, [1785]. 1 f., engraved, with armorial head-piece. Not in RISM or Gregory.

102) **GOBATTI, Stefano (1852-1913):** *A Stefano Gobatti, musicatore egregio del melodramma I Goti, rappresentato nel Teatro Comunale di Bologna, 1873.* Bologna: Tipi Cenerelli, [1873]. Single leaf octavo with blank bifolium. A four-verse sonnet written by Antonio Garelli. In 1873 Gobatti's "opera *I goti* was staged in Bologna and received with extraordinary acclaim. Bologna's cultural circles, fiercely anti-Verdi, welcomed Gobatti as the new musical paragon to set up against him. Numerous musicians and men of letters shared the general infatuation with the opera" (NG<sup>2</sup>).



103) **GURK, Mr:** *Fashionable Promenade, Morning and Evening, at the Panharmonicon Exhibition of Music by Mechanical Power, Equally Grand as a full Orchestra or Parade Band, invented by Mr. Gurk from Vienna, now exhibiting At the Royal Great Rooms, Spring Gardens, Charing Cross.* [London: ca. 1790]. Single sheet flyer, octavo.

104) **GUSIKOW, Michal Joseph (1806-1837):** *Joseph Gusikow, Virtuos auf dem Holz-und Strohinstrument.* [S.l.: ca. 1835]. Single sheet folio with portrait and illustration. Gusikow gave the first performances of klezmer music to West European concert audiences on his "wood and straw instrument".

105) **LANGE, Herman François de (ca. 1717- ca. 1781):** *Le Toton Harmonique ou Nouveau Jeu de Hazard Par le quel toutes personnes pourront composer une infinité de Marches en Trio en faisant tourner un Toton et cela sans scavoir la*



*composition ni même la Musique. Ces Marches pourront se jouer sur toutes sortes d'instruments à Cordes et à Vent. Mis au jour par M<sup>r</sup>. de la Chevardiniere. A Paris: Chez M<sup>r</sup>. de la Chevardiniere, le Clerc, [1762]. 25 engraved pp., advertisement on verso of final page, quarto. Later stiff blue boards, handwritten label on front cover. First edition. RISM B/VI/1 pp. 478/479.*

106) *Lieder-Quartett*. [German: ca. 1900]. Card-game for four players, comprising 48 cards, evenly distributed to the players: a “quartet” is formed by all four identical cards being collected by one player, some can only be collected by the player by their singing the continuation of the “Lieder”.



107) **MAFFEI, Francesca Festa (1778-1836):** *Sonetto Al merito distinto della Signora Francesca Festa Maffei, che con grandissima lode ha eseguita la parte di primo soprano nel Teatro Comunale di Bologna.* Bologna: dalla Tipografia Cardinali e Frulli, [ca. 1820]. Single sheet quarto.

108) *Le Méloplaste, nouvelle méthode de musique.* [Paris: ca. 1820]. Comprising twelve music sheets, each with coloured individual vignette headpiece, baton, and instruction sheet, preserved in pictorial box, some light staining to the external top of the box. A delightful production and a rarely preserved complete set. Not in Wordcat or BnF.

109) **MIARI, Conte Antonio:** *Grand Sonata allegorica all'usiva all Campagna del 1814, da eseguirsi nella sera dei 16 Iuglio 1815, composta dal Socio Antonio Conte*

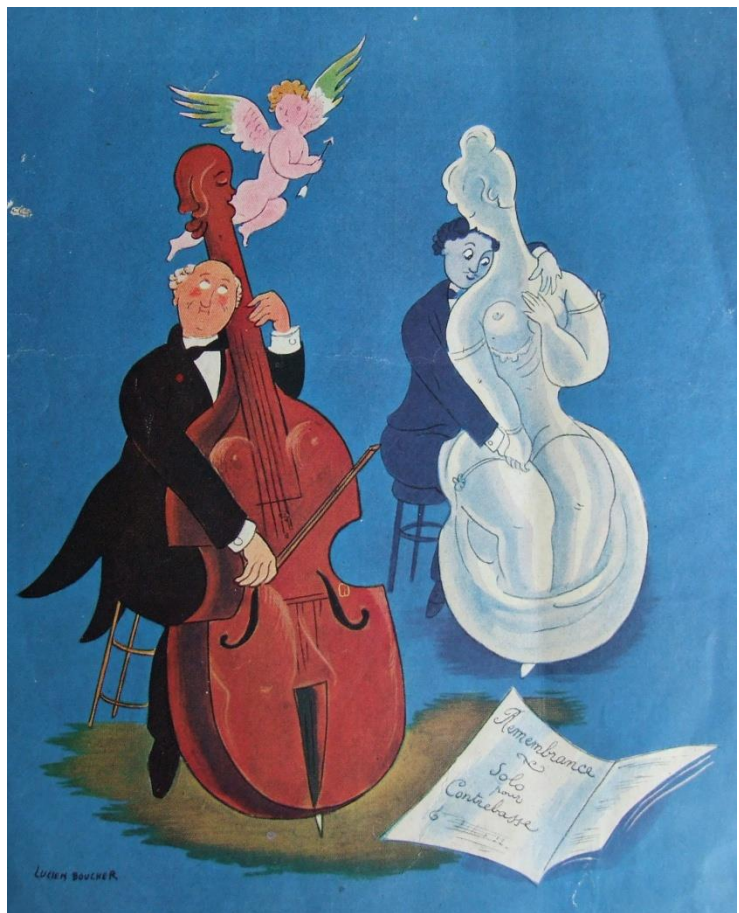
*Miari, Consigliere di Prefettura Accademico Filarmonico di Bologna, e dedicata dalla Società Filarmonica di Belluno all'ottimo Signor Conte Girolamo d'Onigo. Nell'occasione in cui si esteggiano le recenti Vittorie riportate dalle Armi di Sua Maestà l'Imperatore e Re e degli Augusti suoi Alleati.* Belluno: dalla Tipografia Tissi, [1815]. 2 ff., small quarto. Disbound. Not in Worldcat or SBN.

110) [MOSZKOWSKI, Alexander (1851-1934)] SCHARWENKA, Ludwig Philipp (1847-1917): *Anton Notenquetscher. Ein satirisches Gedicht in vier Gesängen von Alexander Moszkowski. Mit 23 Illustrationen von Philipp Scharwenka. Vermehrte billige Volksausgabe. (Zehntes bis fünfzehntes Tausend)*. Berlin: Carl Simon, 1906. Score: viii, 127 pp., octavo. Dark green cloth. Title vignette.

111) OAKELEY, Herbert Stanley (1830-1903): *Autograph letter, signed, to Therese Tietjens (1831-1877)*. [Edinburgh]: March 21<sup>st</sup>, 1868. Octavo: 2 ff., folded, folds a little separated. With a postcard reproduction of a picture of a man asleep on a square piano, a cello on the floor behind and saints in the background. He writes to thank Tietjens for her “photogram”, is looking forward to a performance of *Fidelio* that evening for which he has procured tickets for some of his students: he admires her performance greatly and writes “I wish you could see your own expression of defiance, fury & triumph, when you are following Pizarro with the pistol at his head”. He refers to correspondence in the *Scotsman*, and wonders whether the conductor Enrico Bevignani (1841-1903) received the overture. Oakeley was appointed to the Reid Chair of Music at Edinburgh University in 1865 and founded the Edinburgh University Musical Society in the same year.

112) REINECKE, Carl Heinrich Carsten (1824-1910): *Autograph musical quotation signed twice*. Wien: 20 April, [18]96. Single sheet, with palindromic ten chord sequence, signed and dated from both directions

113) *Le Rire. Psychanalyse d'un Contrebassiste*. Lower cover colour illustration from *Le Rire*, no. 62 nouvelle série, Novembre 1956.



114) SAINT-SAENS, Camille (1835-1921): *Autograph musical quotation, signed*. [S.l.]: Juillet 1879. Comprising a four-bar single-stave quote in treble clef with the clef drawn partly as foliage; from an *album amicorum*. Dedicated to Madame Dieudonné.

115) SARASATE, Pablo de (1844-1908): *Autograph musical caricature of the violinist*. London: June 16, 1888. Single sheet from an *album amicorum*, the verso with a composition by Henry Ketten dated October 1877. Both dedicated to Madame Benzelin. Below the Sarasate is the signature of Eric Mackay.



116) **TOVEY, Donald Francis (1875-1840)**: Autograph letter signed to Dr Joachim. Bad-Nauheim: 21 August, 1906. 2 ff., small octavo. Tovey writes to Joachim about his stay in the Spa town, “Not-half-Bad-Nauheim”, that he wishes to visit Joachim in Instein unless he writes to say otherwise, that he has nothing to show for composition but that his Encyclopedia articles are virtually finished. He hopes that Joachim's editing of Haydn has been pleasing him and that he has the beginnings of an idea for a symphony. Amusingly, he includes a musical quotation of a theme for a “Symphonic Prose” entitled “Chromatismus”.

Did I ever send you this Hochmodernes Thema for a Symphonie Prose entitled Chromatismus?

Beinhart und markig!

Litte und Bleck col 8vi *f* *sfz* *mf* *mf* *mf*

*ritissimi*

whops!  *cresc*  *bina*  *Herr! wie lang!*

Reicher, und Schlagader transierend

I'm waiting daily for the appearance of 16 4-hand waltzes Schott ~~has~~ are publishing.  
In great haste  
Ever your grateful & affectionate  
Donald Francis Tovey

117) [WILLY, pseudonym of GAUTHIER-VILLARS, Henry (1859-1931)]: *Anches & Embouchures*. *Album inédit*. Dessins de L. Le Riverend, photographies de Paul Berger et de Paul Boyer. Paris: E. Bernard, 1905. 16 ff., 32 text illustrations, 15 monochrome plates. Publisher's printed coloured wrappers. *Début-de-siècle* young ladies with musical instruments in creative poses.



118) **YOUNG, Anne:** [*Musical Games*]. [Edinburgh: Muir, Wood & Co.: 1803]. 4, xxiii, 256 pp., + 20 engraved plates and engraved folding frontispiece mounted on linen, octavo. Original polished calf, gilt, black label on backstrip, a.e.g. Dedicated to Princess Charlotte.

119) Sheet of unidentified artist's drawings comprising four scenes. Scene I: a schoolmaster (as a horse) instructing a group of children (as owls), coloured; scene II: a dancing-master (as a horse) playing the violin and instructing two girls (as grasshoppers), coloured; scene III, a marital dispute; scene IV: a firing squad in a castle's foreground, overlooked by a Duke.



120) Publication of eleven engravings (by E.V.) of scenes from operas by Halévy (*La Juive*, *La Reine de Chypre*, *Charles VI*), Hérold (*Le Pré-aux-Clercs*), Nicolo (*Joconde*) and songs by Labarre (*La Nègresse*), Beauplan (*Le Songe*), Gyrowetz (*Beim Abschied*) and Grisar (*La Folle*). [Paris: ca. 1845]. Makeshift textured wrappers. Foxed.