

# OTTO HAAS

January, 2017

## CELEBRATED OVERTURE

1) **ARNE, Thomas Augustine (1710-1778)**. *Numb: VII. The Agreeable Musical Choice. A Pastoral Collection of Songs Sung at the Publick Gardens. Compos'd by M<sup>r</sup>. Arne.* London: Printed for I. Walsh, [1756]. Short score, the first two items also with flute solo arrangements: 1 f. (title), 22 pp., engraved, folio. Disbound. **£250**

RISM A 2009. BUC p. 47. Smith & Humphries no. 97. The collection contains: *To Delia* ('Soft pleasing Pains') sung by Miss Young at Ranelagh; *Disappointment*, a pastoral ('Ye Shepherds give ear'); *Hope*, a pastoral ('My Banks they are furnish'd with Bees'); *Sollicitude*, a pastoral ('Why will you my Passion reprove'); *The Incurious*, sung by Mr Lowe ('Give me but a Wife'); *A Pastoral* sung by Mr Beard at Ranelagh ('Useless is that coquetting Leer'); *A Pastoral* sung by Miss Young at Ranelagh ('You say she's fair'); *A Pastoral* sung by Mrs Chambers at Ranelagh ('Fly to yon Vale').

Arne composed huge number of stage works and songs, the latter appearing in regular collections, the pleasure gardens (of which Ranelagh was just one) being a popular platform for the performance of the lighter songs. This particular collection appeared in the year following Arne's split from his wife and one wonders whether the titles were reflective of the composer's own mood at this time. Miss Young (afterwards Scott, d.1791) continued to use her maiden name even after she married in 1757: a distinguished Handelian singer she was a regular performer at Ranelagh and also played the organ in public. Most of Arne's settings of Shakespeare were to be for Thomas Lowe (fl. 1745-d.1783) who was also a prominent singer in Handel's oratorios.

2) **BACH, Johann Sebastian (1685-1750)**: *6 Praeludien und Fugen für die Orgel, Pedal und Manual von Johann Sebastian Bach, für das Pianoforte zu zwei Händen gesetzt von Franz Liszt. Heft I. [BWV 543]*. Leipzig: im Bureau de Musique von C.F. Peters, [1851]. Score: pp. 3-15, folio, engraved, plate number 3463. Sewn in contemporary plain card covers. **£75**

3) **BAX, Arnold (1883-1953)**: *String Quartet in G major. Score.* London: Murdoch, Murdoch & Co., [1921]. Score: 45 pp., octavo, plate number M.M.& Co.150. Sewn in publisher's wrappers. Dedicated to Edward Elgar. **£25**

First edition.

4) **BEETHOVEN, Ludwig van (1770-1827)**: *A Favorite Air with Variations for the Piano Forte by Sig<sup>r</sup>. L. Van Beethoven, No. 1 [WoO 46, Bei Männern, welche Liebe fühlen]*. London: Printed & Sold by R<sup>t</sup>. Birchall, [1817?]. Score: 11, 3 pp., folio, engraved. Disbound, sewn together. With violin part in the score but with separate part for cello. **£120**

This imprint not in Kinsky-Halm.

5) **BRAUNFELS, Walter (1882-1954)**: *Galathea. Ein Griechisches Märchen. Dichtung unter freier Benutzung eines Marionettenspiels von Silvia Baltus, Op. 40. Klavierauszug mit Text*. Wien, Leipzig: Universal-Edition, 1929. Vocal score: 131 pp., folio, plate number U.E.9869. Publisher's wrappers, backstrip worn, hinges weak. **£40**

First edition.

6) **CAPELLEN, Georg (1869-1934)**: *Shogaku Shoka. Japanische Volksmelodien des Isawa Shuji. Als Charakterstücke für Klavier. / Japanese Folk-songs, edited by Isawa Shuji. Arranged for Piano as characteristic pieces, Op. 26*. Leipzig: Breitkopf & Härtel, [1904]. Score: 23 pp., folio, plate number 24604. Publisher's coloured pictorial wrappers, outer fold a little worn. **£45**



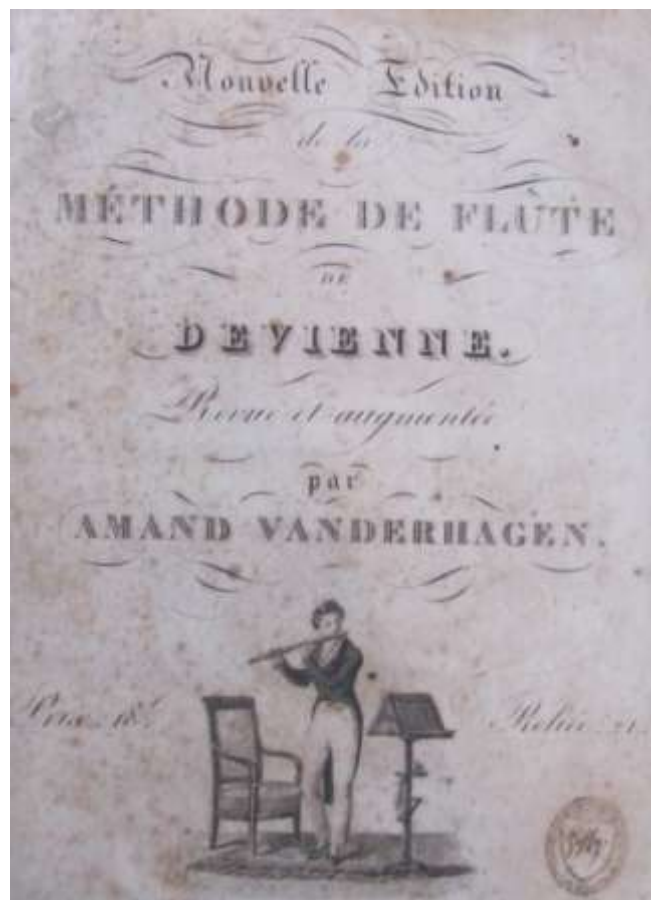
7) **CHOPIN, Fryderyk Franciszek (1810-1849)**. *Second Concerto Pour le Piano, Avec Acc<sup>l</sup>. d'Orchestre, dédié à Madame la Comtesse Delphine Potocka par Fréd. Chopin, Op. 21*. Paris: chez Maurice Schlesinger, [ca. 1851]. 1 f. (title), 35 pp., engraved, folio, plate number M.S.1940. Disbound, sewn, water-stained. Alfred Cortot's copy with his initial stamp. **£245**

First edition, later issue. Platzman<sup>2</sup> p. 96. Brown no. 43. Chomiński and Turło no. 48. Kobylańska p. 43. First performed by the composer on 17<sup>th</sup> March 1830 it was actually the first piano concerto he wrote but the second to be published.

8) **CROTCH, William (1775-1847)**: *Thirty Rounds for the Piano Forte, Intended as an Introduction to Playing from Score and reading the various Cliffs [sic], Composed by Wm. Crotch, Professor of Music in the University of Oxford*. London: Printed & sold by Chappell & Co., [wm 1813]. 1 f. (title), 21 pp., oblong folio, engraved, plate number 478, verso of p. 21 with list of Crotch's publications. Disbound, sewn. **£125**

9) **DEVIENNE, François (1759-1803)**: *Nouvelle Edition de la Méthode de Flûte de Devienne, Revue et augmentée par Amand Vanderhagen*. à Paris: A la Nouveauté, [1832?]. 1 f. (title), 42 pp. (comprising folding plates, ?lacking pp. 3/4), folio, engraved, plate number 403P. Disbound, sewn, backstrip with old paper tape. Some foxing, thumbled, title-leaf trimmed and laid down. Title with charming vignette of man playing a flute. **£200**

Warner, *An Annotated Bibliography of Woodwind Instruction Books 1600-1830*, no. 177/13 (Petit imprint).



10) **DOSTAL, Hermann (1874-1930)**: *Flieger-Marsch aus der Operette "Der fliegende Rittmeister" von Hermann Dostal. Für Klavier zu zwei Händen mit unterlegtem Text.* Leipzig: Ludwig Doblinger, [1912]. Score: 6 pp., folio, plate number D.5038. Outer fold taped, some slight marginal reinforcements. Pictorial title-page. **£30**

11) **DVORAK, Antonín (1841-1904)**. *The Spectre's Bride [Svatebni košile]. A Dramatic Cantata, written by K.J. Erber. The music composed for soli, chorus and orchestra by Antonín Dvořák, Op. 69. The pianoforte accompaniment arranged by Heinrich von Káan. The English version by the Rev. Dr. Troutbeck..* London & New York: Novello, Ewer and Co., [1885]. Vocal score: viii, 193 pp., 8vo, Novello's Original Octavo Edition. Plain cloth, title-page a little dusty. **£1,800**

First edition. Burghauer no. 135. With the composer's signature boldly at the head of the title. Composed between May and November 1884, as a result of a commission from the Birmingham Triennial Festival, the cantata was first performed at Plzeň on 28 March 1885 and later on 27 August in Birmingham with a huge choir. English enthusiasm for Dvorak's work also led to a commission from the Philharmonic Society for a symphony, namely no. 7 in D minor in 1885 and St Ludmila for the Leeds Festival in 1886 and later in 1891 his setting of the Requiem, again for the Birmingham Festival.

12) **ELGAR, Edward (1857-1934)**: *Concerto for Violin and Orchestra Op. 61. Arrangement for Violin and Pianoforte By the Composer.* London: Novello & Co., 1910. Score and part: 1 f. (title), 58, 25 pp., folio, plate number 13292. Publisher's wrappers with black cloth backstrip. Lower outer corners a little creased and dusty. **£35**

First edition.

13) **ELSTER, Alexander Nikolaus**: *Musik und Erotik. Betrachtungen zur Sexualsoziologie der Musik Von Dr. Alexander Elster, Berlin.* Bonn: A. Marcus und E. Webers Verlag, 1925. 2 ff., 58 pp., octavo. Publisher's wrappers. **£40**

14) **EUSTACHIO ROMANO (early sixteenth century)**: *Musica Duorum, Rome, 1521. Edited from the literary estate of Hans T. David by Howard Mayer Brown and Edward E. Lowinsky.* Chicago and London: The University of Chicago Press, [1975]. *Monuments of Renaissance Music, volume VI.* ISBN 0226226468. xviii, 179 pp., folio. Cloth, dust-jacket sunned. **£75**

15) **FAURE, Gabriel (1845-1924)**: *2<sup>ème</sup> Sonate pour Violon & Piano, Op. 118.* Paris: A. Durand & Fils, [1917]. Score and part: 2 ff., (title, dedication), 44, 11 pp., folio, plate number D. & F.9500. Folded as issued in publisher's wrappers, corners a little creased. **£45**

First edition.

16) **GABRIELI, Andrea (ca. 1510-1586) and Giovanni (ca. 1555-1612)**: *Andrea e Giovanni Gabrieli a la Musica Strumentale in San Marco. Tomo I, Musiche Strumentali e 'Per cantar et sonar' sino al 1590. A cura di Giacomo Benvenuti. [and] Tomo II, Canzoni e Sonate a più strumenti di Giovanni Gabrieli contenute nelle "Sacrae Symphoniae" del 1597. Con Prefazioni di Gaetano Cesari.* Milano: Edizioni Ricordi, 1931, 1932. *Istituzioni e Monumenti dell'Arte Musicale*

*Italiana, vol. I and II.* Two volumes: cxlvii pp., viii (indice tematico), 240; xcv, viii (indice tematico), 307 pp. + facsimile plates, large folio. Quarter leather, gilt, hinges a little worn and some shelf dust, else a very fine set. **£350**

17) **GALLIARD, John Ernest (ca. 1675-1747).** *The Hymn of Adam and Eve, Our of the Fifth Book of Milton's Paradise-Lost; Set to Musick by M<sup>r</sup>. Galliard.* [London]: Printed for I. Walsh, [ca. 1730]. Vocal score: 1 f. (title), 30 pp., engraved by Thomas Atkins, oblong 4to. Stitched in makeshift brown wrappers with silk backstrip (now worn away); title and final leaf generally browned, lower margins occasionally browned, corners a little worn. With the beautiful ornamental title-page drawn and engraved by John Pine. Early pencilled ownership signature of James Higgs. **£285**

RISM G 226. BUC p. 358. Hirsch III.759. Smith & Humphries no. 660. The original date of 1728 has been erased. Cantata for two voices.



18) **GARAUDE, Alexis-Adélaïde-Gabriel (1779-1852):** *Nouvelle Méthode de Chant à l'usage des Elèves de la Maison Royale de St. Denis, Contenant les Préceptes de cet Art, 100 Exercices pour la Voix avec la Basse Chiffrée, et 25 Vocalises ou Morceaux de Chant sans paroles, avec Accompagnement de Piano ou Harpe, par A. Garaudé, Oeuvre 25.* à Paris: Chez l'Auteur, [1812?]. Score: 3 ff. (two titles, second with half-page engraving, catalogue of works), 121 pp., folio, engraved, plate number 50. Modern polished quarter calf with marbled boards. Hole through pp. 109-121 near lower margin with loss of a few notes on some pages; some foxing. With a charming engraved title-page vignette depicting a man seated at a piano with seven young ladies singing, drawing, sewing and at play; with a 3 pp. list of subscribers. **£300**



19) [GLUCK, Christoph Willibald (1714-1787)]. **GAND LEBLAND DU ROULLET, Marie François Louis (1716-1786)**. *Iphigénie en Aulide*. *Tragédie-Opera, en Trois Actes, représentée, pour la première fois par l'Académie-Royale de Musique, Le Mardi 12 Avril 1774*. A Paris: Chés Delormel, 1774. 63 pp., 8vo. Sewn in contemporary marbled wrappers, worn and torn, a few corners a little curled and two light brown spots to lower edge of title-leaf. **£1,250**



First edition for the first performance on 19 April 1774. Fuld (librettos) pp. 148-149. Sonneck p. 641. The librettist is not mentioned in the preliminaries, although the introduction refers to Racine's text, whereas the music is ascribed to Gluck on the verso of the title. P. 3 comprises the list of actors and actresses in the choir, p. 4 the dramatis personae with cast-list of soloists and p. 5 the list of dancers including the celebrated Maximilien Gardel (1741-1781).

- 20) **GOUNOD, Charles François (1818-1893)**. Collection of engraved proofs of various works published in London, between 1871-1873, with corrections, comprising:
1. *Bolero [song]*. English Translation by Miss B. Kelt. [English and Italian text]. [London: 1871], plate number 14827, 7 pp. Inscribed “Ap 22, A proof of the corrected pages”; some alterations to the dynamic and phrasing markings and corrections to the sung text.
  2. *Woe’s me!, Song [‘Oh! How hard’]*, words by Campbell. [London: 1871], plate number 14834, 5 pp. Inscribed “Ap 22, Another proof” and with several additions and alterations to the dynamic and phrasing markings.
  3. “*Good Night*” [song]. Words by Shelley. [London: 1871, plate number 14852. 5 pp. Ink annotations throughout and headed “May 10<sup>th</sup>, another proof”.
  4. *Dodelinette, Berceuse [for piano]*. [London: 1873?]. 5 pp. With corrections in blue crayon.
  5. *The Message of the Breeze. Duett. The Words by Francis Turner Palgrave*. [London: Goddard & Co., 1873], plate number G.&Co.103. 9 pp. Without annotations.
  6. *Ma belle amie est morte. Lament [song]*. Paroles de Théophile Gautier. [London: Goddard & Co., 1873], plate number G.&Co.110. 5 pp. Without annotations.
  7. [*Maid of Athens, song. In E-flat major*]. [London: Goddard & Co., 1873], plate number G.&Co.111. pp. 2-4 only. Without annotations.
  8. *To God, ye choir above [song]*. The words by Philipp Skelton. [London: Goddard & Co., 1873], plate number G.&Co.155. 7 pp. Corrections in ink and blue crayon heading “To Correct again, Ch. Gd”.
  9. *A Lay of the early spring [song]*. [London: 1873]. 9 pp. Annotated throughout in pencil and with the text/verses changed in another hand.
  10. *Barcarola [Duetto ‘Vedi che bella sera’]*. [London: 1873?]. P. 3 only. Without corrections but signed in turquoise ink by Gounod.
  11. Chorus parts to extracts from *Jeanne d’Arc*, being pp. 1-17 (first proof) and 1-44 (second proof), the latter inscribed and marked by J. Goddard and dated “24 Oct 73”. [London: 1873?]. 17, 44 pp.
  12. *Sotto un cappello rosa [song]*. Paroles de G. Zaffira. [London: Duff & Stewart, ca. 1873], plate number D&S.3510. 7 pp. Pencil corrections.
  13. *The Sea hath its Pearls [Song]*. Words by Longfellow. [London: Duff & Stewart, ca. 1873], plate number D&S.3325. 7, 3 pp. Score and violin and harmonium parts. Ink and pencil corrections.
  14. *Oh! fairest maiden. Biondina bella. Words by Miss Horace Smith. [No. 1, Biondina]*. [London: Duff & Stewart, 1873], plate number D&S.3534. 7 pp. Corrections in pencil and blue crayon and marked “Corrected returned to Cromer 1/2/73” and “Please send another proof, Ch. Gounod”.
  15. *Ho messo nuove corde al mandolin, No. 5, Biondina. Parole di G. Zaffira*. [London: Duff & Stewart, ca. 1873?], plate number D&S.3545. 7 pp. Without corrections.
  16. *Siam’iti l’altro giorno, No. 7, Biondina. Parole di G. Zaffira*. [London: Duff & Stewart, ca. 1873?], plate number D&S.3557. 5 pp. Corrections in red and blue crayon and dedication to “Madame Damoreau Wekerclin” [sic].
  17. *Ell’è malata. No. 9, Biondina. Parole di G. Zaffira*. [London: Duff & Stewart, 1873], plate number D&S.3559. 9 pp. Without corrections and marked by Gounod “This is correct”.
  18. *Jer fù mandata. No. 10, Biondina. Parole di G. Zaffira*. [London: Duff & Stewart, 1873], plate number D&S.3560. 7 pp. Without corrections.

Single sheets and folded bifolia, some engraved on versos only, some edges dusty and chipped.

**£2,500**

The British Library dates the Duff and Stewart printings of *Biondina* to ca. 1880 but the addition of the date to no. 14 above must revise the dating of this publisher’s printing during the 1870s.

21) **GRÉTRY, André-Ernest-Modeste (1741-1813)**. *Mémoires ou Essai sur la Musique* Par M. Grétry, Censeur Royal, Conseiller intime de S.A.C. Monseigneur l'Évêque, Prince de Liège; de l'Académie des Philharmoniques de Bologne, de la Société d'Émulation de Liège, &c. A Paris: Chez L'Auteur, Prault, Les Marchands de Nouveautés, Et à Liege, F.J. Desoer, 1789. 2 ff. (half-title and title), 565 pp., 1 f. (errata leaf), + 2 plates (one a folding facsimile), 8vo. Contemporary polished quarter calf with marbled boards, marbled edges, front hinge weak, joints worn and backstrip torn. With royal privilege at the end. **£350**

RISM B/VI/I p. 379. Gregory p. 113. With a stippled engraving portrait frontispiece of the composer. The earliest autobiography by a composer.



22) **GRIFFIN, George Eugene (1781-1863)**: *A Concerto [No. 1] for the Piano Forte, With Accompaniments for a Full Orchestra, Performed by the Author at the Opera Concert Rooms &c., Composed & dedicated to Mr. J.B. Cramer by his Pupil George Eugene Griffin, Op. 1*. London: Printed (for the Author) by Clementi & Comp<sup>y</sup>., [ca. 1815]. Piano part: 1 f. (title), 25 pp., folio, engraved. Disbound, sewn. Initialled in ink by the composer. **£75**



23) [ITALY] **NEWCOMB, Anthony**: *The Madrigal at Ferrara, 1579-1597. Volume I Text [and II, Musical examples]*. Princeton: Princeton University Press, [1980]. Two volumes (x, 303, vi, 220 pp.), quarto. Cloth, dust-jackets. **£75**

24) [ITALY], **WALKER, Joseph Cooper (d. 1810)**: *Historical Memoir on Italian Tragedy, from the earliest period to the present time: illustrated with specimens and analyses of the most celebrated tragedies; and interspersed with occasional observations on the Italian theatres; and biographical notices of the principal tragic writers of Italy. By a Member of the Arcadian Academy of Rome*. London: Printed or E. Harding, 1799. viii, 338 pp., 1 f., lxvi (appendix) pp., 1 f. (index of plates / errata), quarto. Polished calf, gilt, edges worn and faded, upper board detached, upper half of backstrip torn, upper outer corner of upper cover torn away. Some foxing, mostly to frontispiece, otherwise fine internally. Illustrations. Armorial bookplate (ubiquat fecundat imber) and with the name label of Henry Terry. **£225**

ESTC N2637.



25) **MARCELLO, Benedetto Giacomo (1686-1739)**. *Il Teatro alla Moda, o sia, Metodo sicuro, e facile per ben comporre, ed eseguire l'Opere Italiane in Musica all'uso moderno. Nel quale si danno Avvertimenti utili, e necessaria a Poeti, Compositori di Musica, Musici dell'uno, e dell'altro sesso, Impressari, Suonatori, Ingegneri, e Pittori di Scene, Parti buffe, Sarti, Paggi, Comparsa, Suggestori, Copisti, Protettori, e Madri di Virtuose, ed altre Persone appartenenti al Teatro. Dedicato dall'autore de libro al compositore di esso*. [Venice]: Stampato ne; Borghi di Belisania per Aldivivi Licante, [1720]. 64 pp., small 8vo. Original plain yellow wrappers, some general light foxing to the opening pages. Fine engraved title vignette. **£1,250**

First edition. RISM B/VI/2 pp. 534-535. Eitner, VI, p. 318. Hirsch I.344. Il Libro e la Stampa, anno IV, p. 86.

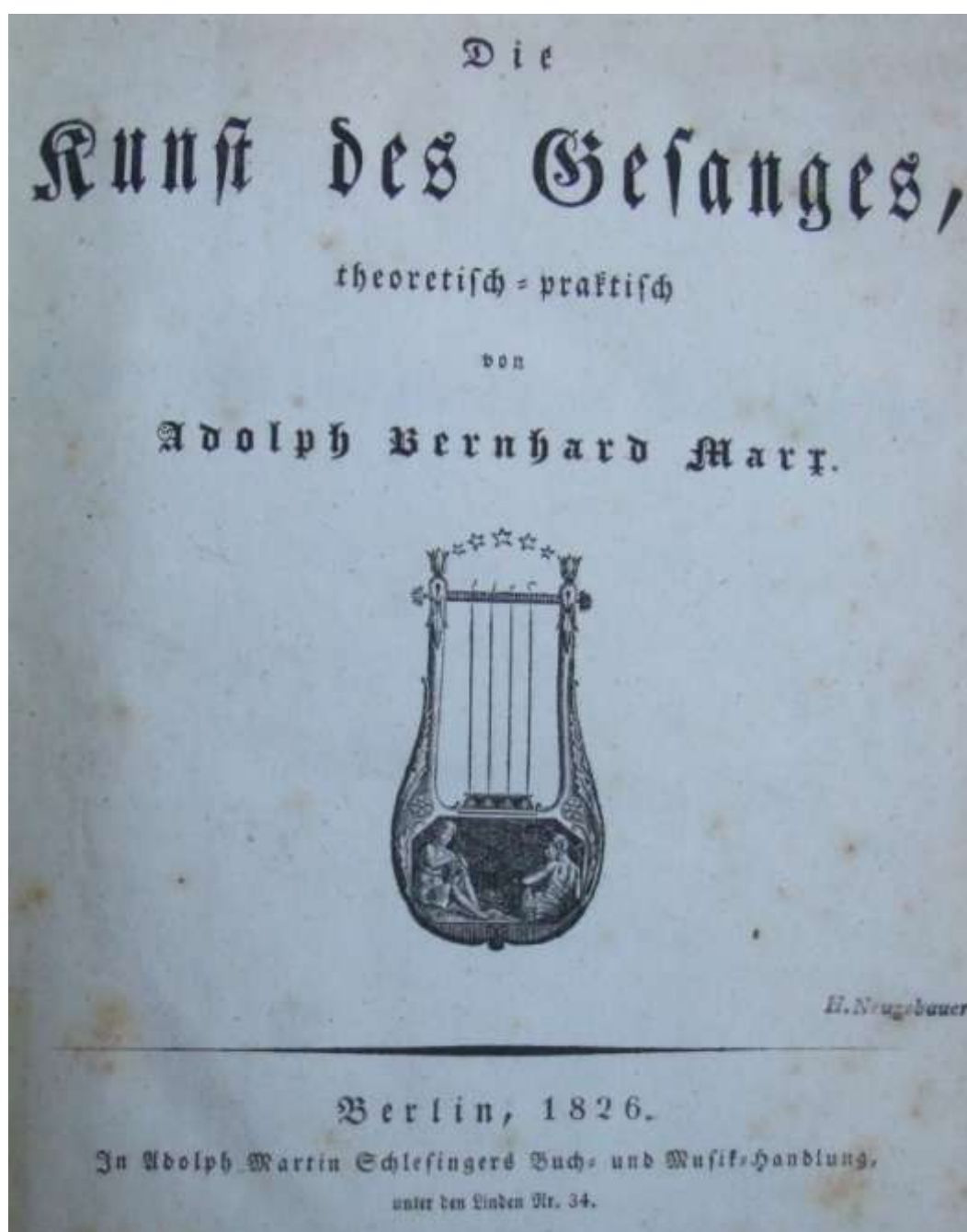
“The lighter side of Marcello’s nature was expressed in his several satires. Of prime importance

among these is the treatise *Il teatro alla moda*, first published anonymously in 1720, which is concerned especially with the decline of careful composition and well-rehearsed performance, as well as the invasion of Bolognese singers, at the Teatro S Angelo, Venice. It was especially popular in Italy in the 18th century, in France in the 19th, and in Germany in the early 20th, and it appears never to have been out of print from the time of its writing to the present” (NG<sup>2</sup> Online).



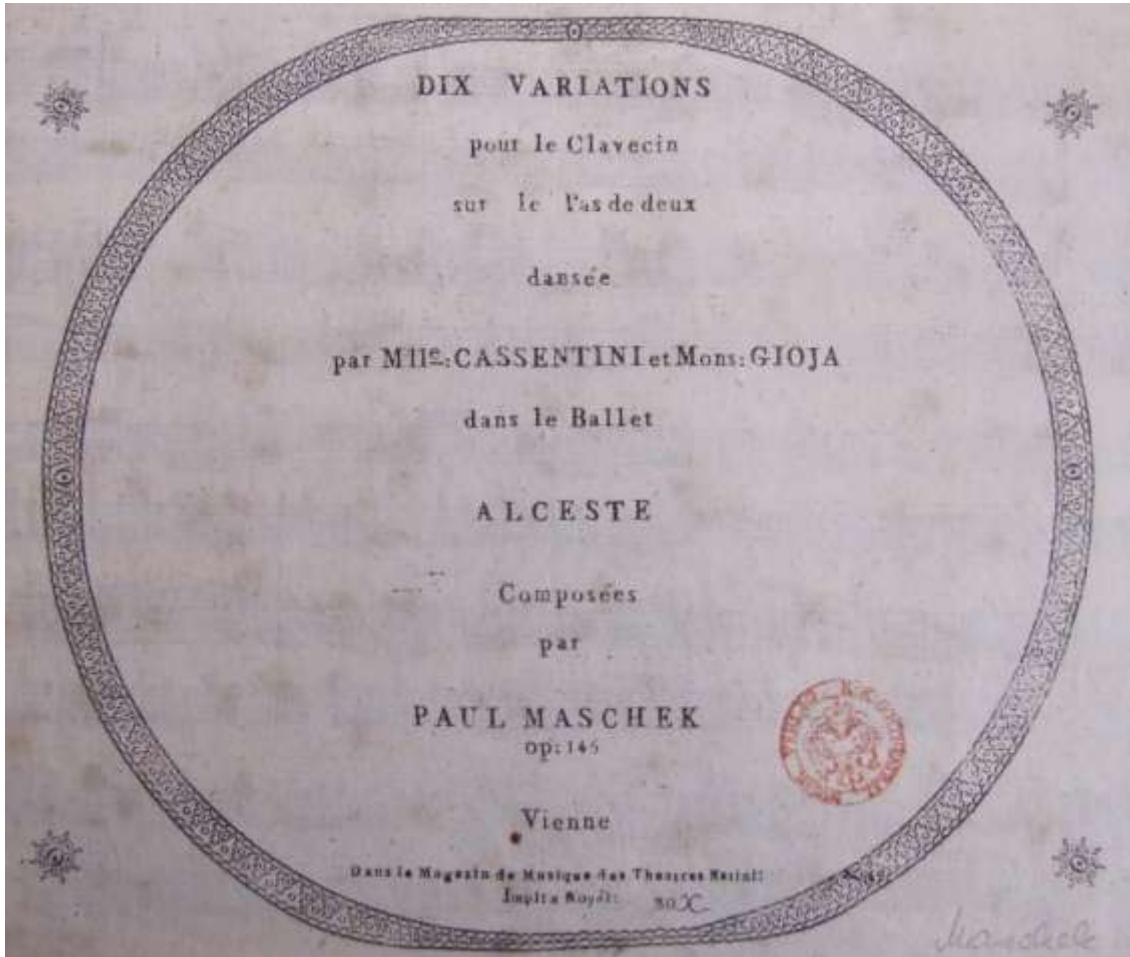
26) **MARX, Adolph Bernhard (1795-1866)**. *Die Kunst des Gesanges, theoretisch-praktisch von Adolph Bernhard Marx*. Berlin: In Adolph Martin Schlesingers Buch- und Musik-handlung, 1826. 1 f. (title), x, 357 pp., 5 ff. (index), small 4to. Modern marbled boards, corners a little bumped. **£350**

First edition. With printed dedication to Felix Mendelssohn. Marx was a German music theorist and author who had no formal lessons in music but studied Türk's *Clavierschule* by himself, and later, while a student with Carl Loewe, had lessons from Türk. After starting a career in law, he moved to music, becoming editor of the *Berliner allgemeine musikalische Zeitung* (1824-30). His close friendship with Mendelssohn was cooled when the composer refused to perform Marx's oratorio *Moses* (1841). He was appointed professor of music at the University of Berlin in 1830 on Mendelssohn's recommendation and founded with others the *Berliner Musikschule*.



27) **MASEK, Pavel Lambert (1761-1826):** *Dix Variations pour le Clavecin sur le Pas de deux dansé par Mlle Cassentini et Mons Gioja dans le Ballet Alceste, Composées par Paul Maschek, Op. 145.* Vienne: Dans le Magazin de Musique des Theatres Natinl: Impl: e Royal:, [1801]. Score: 7 pp., oblong folio, engraved, plate number 141. Disbound, sewn. Title within decorative surround an with red ink stamp of the Hoftheater Musik Verlag. **£75**

RISM MM1179b citing just three copies (all in Austria).



28) **[MEDICI]:** *The Medici Codex of 1518. A Choirbook of Motets dedicated to Lorenzo de' Medici, Duke of Urbino. Historical introduction and commentary by Edward E. Lowinsky.* Chicago and London: The University of Chicago Press, [1968]. *Monuments of Renaissance Music*, volumes III-V. Three volumes (commentary, ix, 245 pp.; transcription, ix, 405 pp.; facimile, ix pp., 154 ff.), folio. Cloth, dust-jackets sunned. **£220**

29) **MENDELSSOHN-BARTHOLDY, Felix (1809-1847).** *Concerto [in D minor] for Violin and String Orchestra by Felix Mendelssohn, edited by Yehudi Menuhin.* [London: 1951?]. Solo part and score arranged for piano accompaniment: 19, 43 ff., folio. Printed in leporello format. **£2,400**

Dyeline reproduction of the editor's manuscript, marked up by the printer in pencil and annotated extensively with revisions, corrections and additions by Yehudi Menuhin (1916-1999) in pencil and ink: indeed, he gave extensive fingerings and bowings showing his special playing style, quite different from present style, and thus documenting the violin performance style of the 1950s. This annotated version of the work, which had been unknown for many years, was in preparation for the

first edition published in New York by C.F. Peters in 1952; Menuhin had purchased the autograph manuscript, from which he made this edition, through Albi Rosenthal in 1951. The autograph manuscript as well as Menuhin's working library, including papers relating to this concerto, is now housed in the library of the Royal Academy of Music; Menuhin first played his edition of the concerto in New York in February 1952 and later made various recordings.

The image shows a page of handwritten musical notation, likely a solo part for a violin or flute. The score is written on ten staves, with measures numbered 58 through 62. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

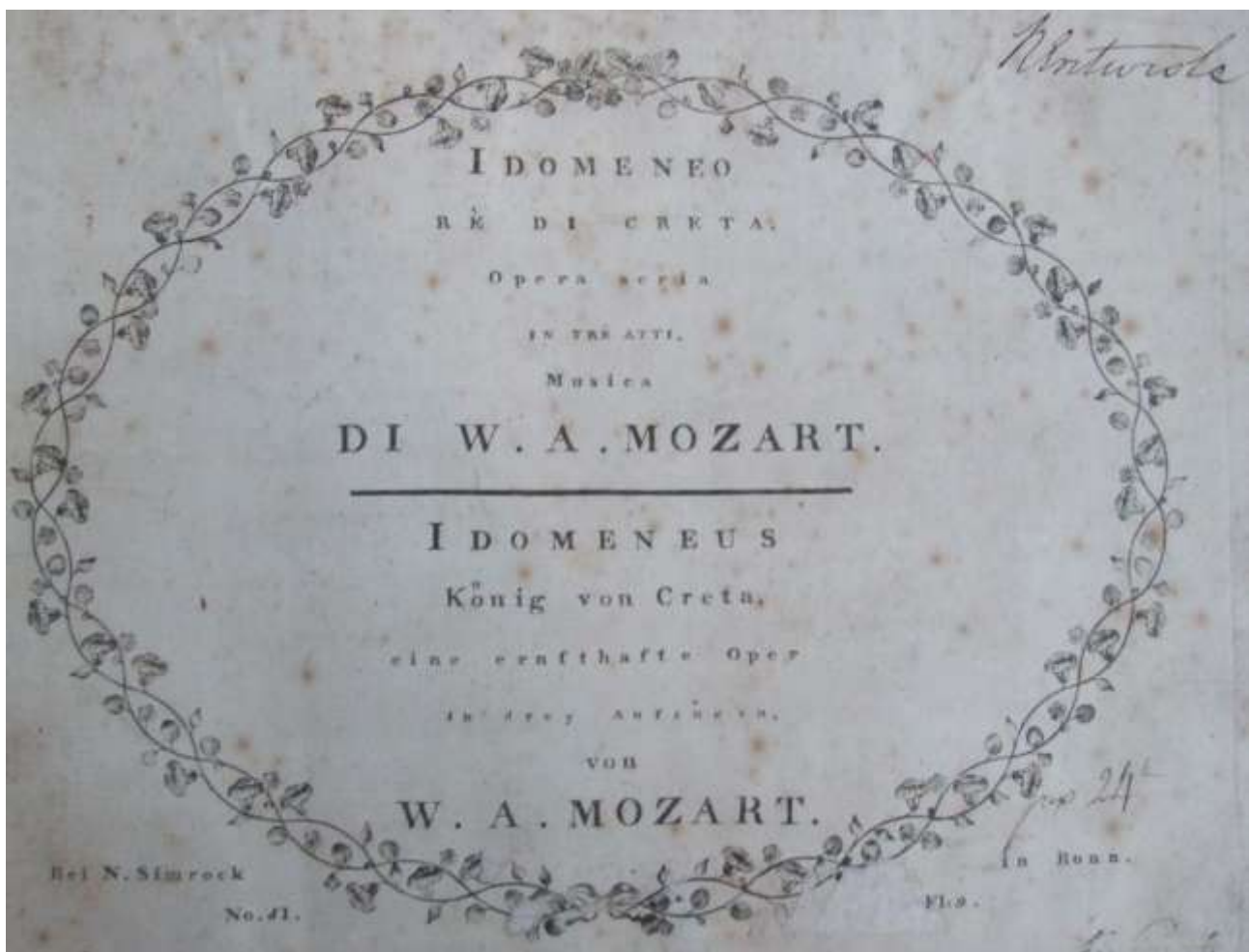
- Staff 1:** "Solo" written above the staff. Measure 58 is boxed.
- Staff 2:** "mf" (mezzo-forte) and "dim" (diminuendo) markings.
- Staff 3:** "p" (piano) marking.
- Staff 4:** Measure 59 is boxed. Includes "13!" and "2" markings.
- Staff 5:** Measure 59 is boxed. Includes "1" and "2" markings. "cresc poco a poco" is written below the staff.
- Staff 6:** Measure 60 is boxed. Includes "f" (forte) marking.
- Staff 7:** Measure 61 is boxed. Includes "Tutti" marking.
- Staff 8:** Measure 61 is boxed. Includes "ad lib Solo" and "mf" markings.
- Staff 9:** Measure 62 is boxed. Includes "rit" (ritardando) and "p" markings.
- Staff 10:** Includes "dim e rit" and "mf" markings.

In the bottom right corner, there is a small printed notice: "Globe Music Print Co., Inc. 222 West 27th Street New York 12, N. Y."

30) **MOUSSORGSKY, Modest Petrovich (1839-1881):** *Boris Godounov. Drame musical national en 4 actes et un prologue d'après Pouchkine et Karamzine. Version Française de Robert Godet et Aloys Mooser. Réduction pour chant et piano conforme à la version originale. English version by M.C.H. Collet. Vocal and piano score strictly according to the original version.* London: J. & W. Chester, [1926]. Vocal score: 14 ff., 314 pp., folio, plate number J.W.C.9722. Vellum, publisher's printed wrappers bound in. Russian, German, French and English text. Illustrations. Limited edition, no. A of 25-five copies on Japon paper, signed by Godet and Mooser. **£200**

31) **MOZART, Wolfgang Amadeus (1756-1791):** *Idomeneo, Ré di Creta. Opera seria in tre att.* *Musica di W.A. Mozart. Idomeneus. König von Creta, eine ernsthafte Oper In drey Aufzügen von W.A. Mozart [KV 366].* in Bonn: Bei N. Simrock, [1798]. Vocal score: 1 f. (title), 183 pp., oblong folio, engraved, plate number 51. Original quarter calf with marbled boards, hinges broken, corners a little worn, decoratively bordered title-page. **£925**

RISM M4192. BUC p. 703.



32) **MOZART, Wolfgang Amadeus (1756-1791):** *L'Impresario. Opéra Buffa in un atto, Composta e Ridotta per il Cembalo da W.A. Mozart [KV 384].* à Paris: chez Maurice Schlesinger, [1822]. Vocal score: 1 f. (title), 88 pp., folio, engraved, plate number 19. Quarter leather with plain covers, scuffed and edges rubbed. Some foxing. **£600**

RISM M4328.

33) **MOZART, Wolfgang Amadeus (1756-1791):** *Davidde penitente. Oratorium. Partitur. Werke, Serie 4, No. 5, [KV 469].* Leipzig: Breitkopf & Härtel, [1882]. Score: 2 ff. (title, contents), 122 pp., folio, engraved, plate number W.A.M.469. Publisher's decorative wrappers, backstrip a little worn, joints splitting. Light foxing. **£25**

34) **MOZART, Wolfgang Amadeus (1756-1791):** *Il Flauto magico. Dramma per musica di W.A. Mozart. Ridotto per il Cembalo. Die Zauberflöte. Grosse Oper in zwey Akten von W. A. Mozart. im Klavierauszug von Musikdir. M.G. Fischer [KV 620].* in Leipzig: Bey Breitkopf & Härtel, [1819]. Vocal score: 2 ff. (title, contents) 124 pp., oblong folio, typeset, plate number 2236. Half calf, rubbed and worn, joints weak. Leather ownership label of Mrs Sandford Graham. **£240**

RISM M4788 listing just five copies.



35) **MOZART, Wolfgang Amadeus (1756-1791):** *The Celebrated Overture to the Zauberflöte, Composed by Mozart, Adapted for the Piano Forte by Mr. Hook [KV 620].* London: Printed & Sold at Bland & Wellers, [ca. 1800]. Score: 1 f. (title), 7 pp., folio, engraved. Disbound, sewn. **£65**

Not in RISM.

36) **MOZART, Wolfgang Amadeus (1756-1791):** *[Clavier Auszug von Mozarts Zauberflöte. Fürs Clavier eingerichtet von Fridrich Eunike [KV 620].* Bonn: N. Simmrock [sic], 1793]. Vocal score: 145 pp., oblong folio, engraved, plate number 4. Original half calf with marbled boards, joints broken, backstrip worn. Lacking title-leaf. With a charming early ownership initial bookplate ("C.D.") and later bookplate of organist James Turpin. **£750**

RISM M4780. BUC p. 704.

37) [**NEWMARCH, Rosa (1857-1940)**]: *Six Russian Songs. The music composed by Tchaikovsky, Dargomijsky & Balakirev. Selected and the words translated by Rosa Newmarch.* London: Novello & Co., [1903]. Score: 1 f. (title), 22 pp., folio, plate number 11594. Publisher's wrappers., backstrip worn. Inscribed and signed by Newmarch "with kindest regards from Rosa Newmarch". **£30**

38) **PETRUCCI, Ottaviano (1466-1539)**: *Canti B, numero cinquanta, Venice, 1502. Edited by Helen Hewitt, with and introduction by Edward E. Lowinsky. Texts edited and annotated by Morton W. Briggs, translated by Norman B. Spector.* Chicago and London: The University of Chicago Press, [1967]. Monuments of Renaissance Music, volume II. xvii, 242 pp., folio. Cloth, dust-jacket faded. **£75**

39) [**PIANO**]: *Les Bonnes Traditions du Pianiste. Volume 3.* Paris: Durand, Schoenewerk et Cie., [ca. 1865]. Score: 2 ff. (title, index), 164 pp., octavo. Limp cloth, faded, generally a little spotted throughout, few corners creased. Contains works by Couperin, Rameau, Handel, J.S. Bach, C.P.E. Bach and D. Scarlatti. **£45**

Edited by Gustave Flaxland (1821-1895).



40) [**QUEEN**]: *Little-Queen Cole Quadrilles.* London: Harry May, [1858?]. Score: 1 f. (title), 7 pp., disbound, pages separated. Pictorial title. **£45**

Not in BL or COPAC. Worldcat cites a single copy (in Australia).

41) **RAIMUND, Ferdinand (1790-1836)**: *Die Gesänge der Märchendramen in den ursprünglichen Vertonungen. Herausgegeben und eingeleitet von Alfred Orel.* Wien: Anton Schroll & Co., [1924]. *Ferdinand Raimund, Sämtliche Werke, Sechster Band.* Score: xxxvi, 288 pp., oblong octavo. Publisher's cloth, in slipbox. **£65**

42) **REICHA, Antoine-Joseph (1770-1836)**: *Traité de Haute Composition Musicale par Ant. Reicha. 1<sup>e</sup> Partie [Livraisons 1-3 and 2e Partie, Livraisons 4, 5].* à Paris: chez Zetter & C<sup>ie</sup>. / A. Farrenc, [1824-1826]. 2 ff. (title, foreword), 235

pp.; 2 ff. (title, catalogue), 361 pp., folio, engraved, plate number Z.55. Uniform half morroco, gilt, with decoratively embossed cloth boards. Vol. I : final two leaves previously a little torn but final one laid down and penultimate one reinforced at edges; vol. II: final leaf also a little torn and reinforced. **£450**



43) **ROSSINI, Gioacchino (1792-1868)**. *Il Barbiere di Siviglia. Commedia in due atti di Cesare Sterbini. Facsimile dell'autografo Bologna, Civico Museo Bibliografico Musicale (UU 2/1-2) con un saggio di Philip Gossett*. Bologna: Libreria Musicale Italiana, [1993]. Facsimile score: 3 volumes (2 of score with hardback facsimile of original binding and 1 of introductory commentary in wrappers), oblong folio, in cloth drop-back box, front hinge worn at foot. **£750**

No. 51 of a limited edition of 1010 copies.

44) **SARUM**: *The Sarum Gradual and the Gregorian Antiphonale Missarum: a dissertation and an historical index, With Four Facsimiles. Extracted from Graduale Sarisburiense. Published for Members of the Plainsong and Mediaeval Music Society*. London: Bernard Quaritch, 1895. cii pp. + facsimile plates, folio. Red cloth, gilt, corners a little rubbed and worn. **£65**

Limited edition, no. 232 of 300 copies.

45) [SARDANE] **PEPRATX-SAISSET, Henry**: *La Sardane. La danse des Catalans: son symbole, sa magie, ses enigmes. Lettre liminaire de Pablo Casals*. Perpignan: l'Imprimerie Labau, 1956. 211 pp. + plates, square octavo. Pictorial covers with illustration by Picasso. **£45**

Limited edition, copy no.92.

46) **SATIE, Erik Alfred Leslie (1866-1925)**: *Relâche. Ballet instantanéiste en deux actes, un entr'acte cinématographique, et "la queue du chien". Scénario et décors de Francis Picabia. Cinématographie de René Clair*. Paris: Rouart, Lerolle & Cie., [1926]. Score: 3 ff. (title, frontispiece plate), 45 pp., folio, plate number R.L.11577&Cie. Publisher's wrappers. Nice copy; one of 500. **£100**

First edition of the piano score.



47) [SCHOENBERG, Arnold (1874-1951)] GIRAUD, Albert (1860-1929): *Pierrot Lunaire. Rondels bergamasques*. Paris: Alphonse Lemerre, 1884. 4 ff., 108 pp., duodecimo. Blue cloth, publisher's wrappers bound in. **£200**

First edition.

48) SCHUMANN, Robert (1810-1847): *Humoreske, Für das Piano-Forte, componirt und Frau Julie von Webenau, geb. Baroni-Cavalcabò zugeeignet von Robert Schumann, 20<sup>tes</sup>*. Wien: bei Pietro Mechetti, [1839]. Score: 31 pp., folio, engraved, plate number P.M.No.3132. Disbound, sewn but outer leaf separated. **£140**

First edition, first issue. McCorkle p. 84. Hofmann p. 52.

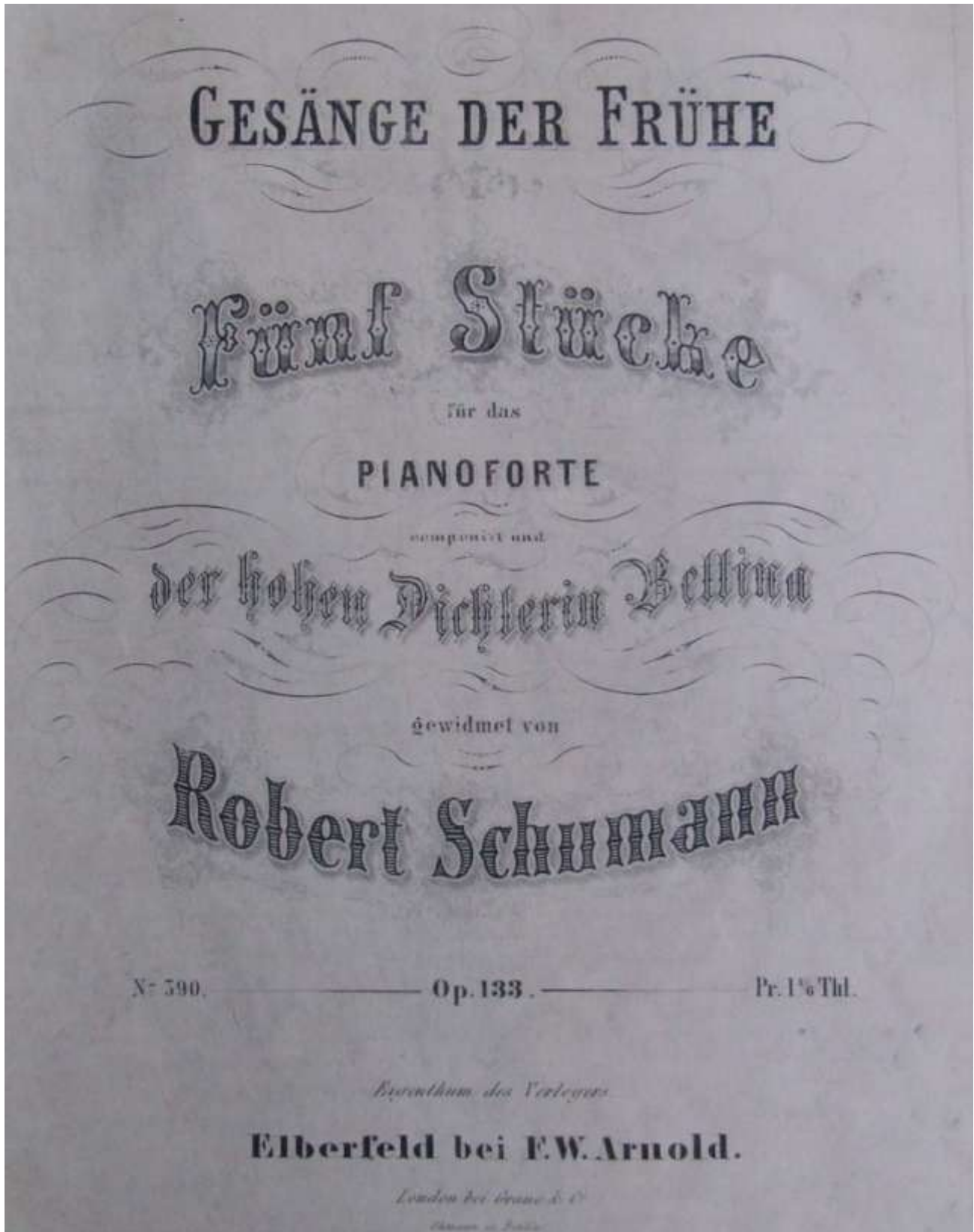
49) SCHUMANN, Robert (1810-1847): *Waldscenen. Neun Clavierstücke. Fräulein Annette Preusser zugeeignet von Robert Schumann, Op. 82*. Leipzig: Verlag von Bartholf Senff, [1850]. Score: 23 pp., folio, engraved, plate number 12. Disbound, sewn, title and final leaves detached. Super lithographed title-leaf by Krätzschmer. **£120**

First edition, first issue. McCorkle p. 369. Hofmann p. 180.



50) **SCHUMANN, Robert (1810-1847):** *Gesänge der Frühe. Fünf Stücke für das Pianoforte, componirt und der hohen Dichterin Bettina gewidmet von Robert Schumann, Op. 133.* Elberfeld: bei F.W. Arnold, [1855]. Score: 23 pp., folio, engraved, plate number A.390. Folded as issued in publisher's wrappers, outer fold separating, slight stain at lower inner corners, small ink blot at lower outer corners, front cover dusty. **£180**

First edition, first issue. McCorkle p. 557. Hofmann p. 290.



51) **SELDEN-GOTH, Gisella (1884-1975)**: *Quattro Movimenti per violino, viola e violoncello.* Firenze: A. Forlivesi & C., [1960]. Score and parts: 21, 8, 8, 8 pp., folio, plate number 1231. Stapled in publisher's wrappers. **£65**

Worldcat lists one copy and SBN lists one copy.

52) **SHAKESPEARE, William (1564-1616)**: *La Musique de Scène de la Troupe de Shakespeare. The King's Men Sous le règne de Jacques Ier. Édition critique par John P. Cutts, Université d'Alberta. Préface par Allardyce Nicoll, Chef du Department d'Anglais à l'Université de Birmingham, Directeur de l'Institut Shakespeare, Stratford-upon-Avon.* Paris: Éditions du Centre National de la Recherche Scientifique, 1959. *Collection le Chœur des Muses, publiée sous la direction de Jean Jacquot.* liii, 198 pp., quarto. Grey cloth, red lettering. **£40**

53) **THALBERG, Sigismond (1812-1871)**: *Deuxième Caprice Pour le Piano, Composé par S. Thalberg, Pianiste de S.M. l'Empereur d'Autriche, Op. 19.* Paris: chez E. Troupenas & Co., [1829?]. Score: 1 f. (title), 17 pp., folio, engraved, plate number T.239. Disbound, outer fold with old paper tape reinforcement. Light foxing, title dusty. **£75**

Not in BnF.

54) [**WAGNER, Richard (1813-1883)**]: *Bayreuther Blätter. Monatschrift des Bayreuther Patronatvereines. Unter Mitwirkung Richard Wagner's redigirt von Hans von Wolzogen. Erster Jahrgang 1878 [-Sechzehnter Jahrgang, 1893].* Bayreuth: 1878-1893. Sixteen volumes: each ca. 400 pp., octavo. Cloth, one or two volumes a little stained externally otherwise good. **£950**

Vols 1-4 including articles by Wagner. A monthly newsletter, founded in 1878 by the editor Hans von Wolzogen (1848-1938) with the encouragement of Wagner, for visitors to the Bayreuth Festival; it continued until the year of Wolzogen's death in 1938. The newsletter carried frequent articles by Wagner, some of which were substantial; for example, Wagner's essays *Religion and Art* (October, 1880) and *Heroism and Christianity* (September, 1881). From 1880 to 1896 the journal carried extracts from the detailed recollections by Heinrich Porges (1837-1900) of Wagner's rehearsal and staging technique. The *Bayreuther Blätter* remains an important source of information about the Bayreuth Festival in Wagner's last years and about the opinions of his devoted followers.

55) **WEBER, Carl Maria von (1786-1826)**: *Sept Variations sur l'air italien: "Vien qua Dorina bella", pour le Pianoforte par C.M. de Weber [Jähns 53].* Cologne: chez Eck & Comp., [ca. 1845]. Score: 11 pp., folio, lithographed. Disbound, sewn, final leaf torn but legible. Printed price of "12½ Sgr.". **£40**

Jähns p. 67.



56) **WEINBERG, Jacob (1879-1956)**: *Isaiah. An Oratorio, according to the Old Testament, for Mezzo Soprano and Baritone Solos, Chorus and orchestra, adapted for Organ (or Piano) and Trumpet obligato, by Jacob Weinberg, Opus 50.* New York: John Markert & Co. [1953]. 59 pp., folio. Publisher's pictorial wrappers. **£30**

57) **WOELFL, Joseph (1773-1812)**: *J. Woelfl's Celebrated Concerto, as Performed by him, at the King's Theatre, in which is Introduced The favorite movement of The Calm.* London: Printed for the Author by L. Lavenu, [wm 1806]. Score: 37 pp., folio, engraved. Disbound, sewn, title dusty. **£75**

RISM cities only one copy of a printing by Lavenu & Mitchell.

List compiled by Colin Coleman, December 2016