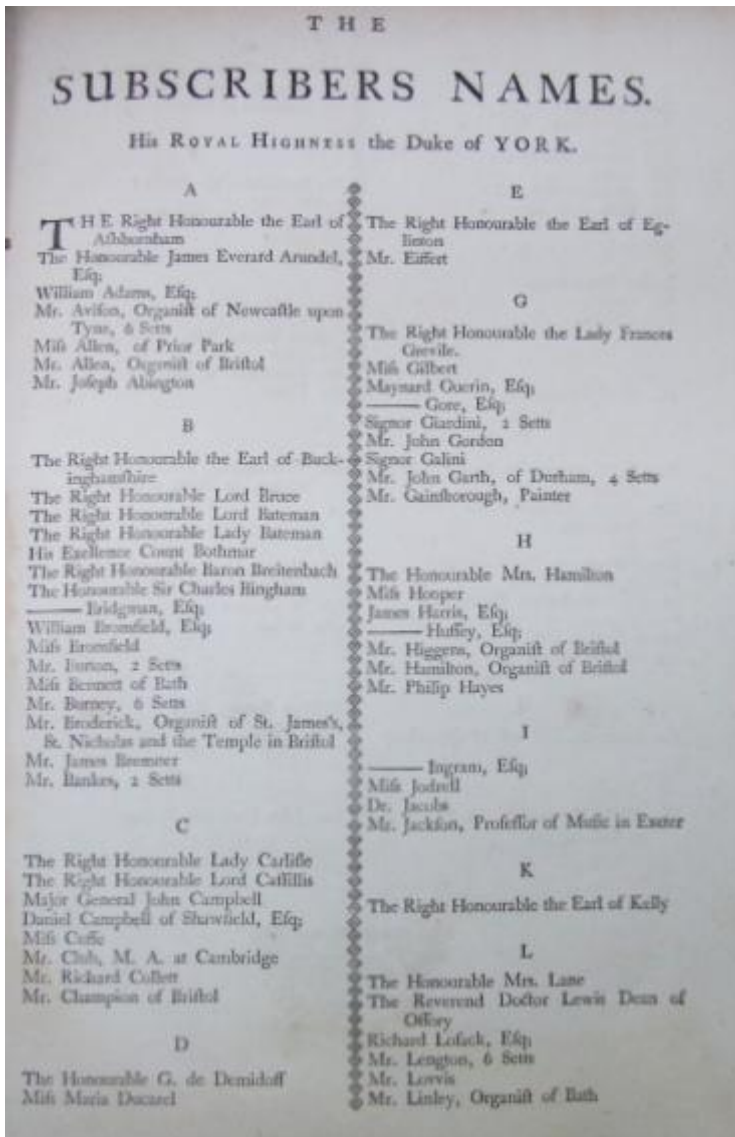


OTTO HAAS

May, 2017

RECUEIL DE DIFFERENT AIRS



1) **ABEL, Carl Friedrich (1723-1787):** *Six Sonatas for the Harpsicord with Accompanymts for a Violin or German Flute, and Violoncello. Dedicated to the Right Honble. The Earl of Buckinghamshire, &c., Compos'd by Charles Frederick Abel, Opera II.* London: Printed for the Author, [1760]. Score: 3 ff. (title, dedication, list of subscribers), 40 pp., folio, engraved by Pasquali. Disbound, sewn, with a makeshift brown paper cover. Initial lower outer corners a little worn. The list of subscribers includes Avison, Burney, Garth, Giardini, Jackson, Linley, Nares, Noferi, Paxton and Weidemann, as well as the artist Gainsborough. **£400**

RISM A105. BUC p. 2.

2) **ABEL, Carl Friedrich (1723-1787):** *Six Sonatas for the Harpsicord with Accompanymts for a Violin or German Flute, and Violoncello. Dedicated to the Right Honble. The Earl of Buckinghamshire, &c., Compos'd by Charles Frederick Abel, Opera II.* London: Printed for the Author, [1760]. Score: 1 f. (title), 40 pp., folio, engraved by Pasquali. Stitched in contemporary card wrappers, slightly foxed. A nice clean copy with a little thumbing. **£200**

RISM A105. BUC p. 2.

3) **ABEL, Carl Friedrich (1723-1787):** *A Second Sett of Six Quartettos for two Violins, a Tenor, and Violoncello Obligato, Composed by C.F. Abel, Op. XII.* London: Printed for the Author and Sold by R. Bremner, [1775]. Parts: each 1 f. (title), 13 pp., folio, engraved. Individually sewn in nineteenth-century limp card wrappers. **£375**

First edition. RISM A97. BUC p. 2.

4) **ABEL, Carl Friedrich (1723-1787)**: *Six Sonates Pour le Clavecin avec l'accompagnement D'un Violon ou Flute Traversiere et d'un Violoncelle. Tres humblement dediées A Sa Majeste Charlotte, Reine de la Grande Bretagne, Composées par Cha^s. Fred^k. Abel, Oeuvre V.* London: Printed for the Author, and Sold by R. Bremner, [ca. 1775]. Score: 1 f. (title), 25 pp., folio, engraved. Disbound, sewn, fore-edge a little dusty. **£180**

RISM A117 or A118. BUC p. 2.

5) **BACH, Johann Sebastian (1685-1750)**: *Six Grandes Sonates pour le Pianoforte et Violon obligé, composées par Jean Sebastien Bach. Edition nouvelle, soigneusement revue, corrigée, métronomisée et doigtée; enrichie de notes sur l'exécution et accompagnée d'une préface.* [BWV 1014-1019]. Leipzig: C.F. Peters, [1841]. Oeuvres complets, Liv. 10. Score: 91 pp., folio, engraved, plate number 2766. Disbound, sewn. Title with portrait of the composer. **£80**

6) [**BACH, Johann Sebastian (1685-1750)**] **FORKEL, Johann Nicolaus (1749-1818)**: *Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke. Fuer patriotische Verehrer echter musikalischer Kunst von J.N. Forkel. Mit Bachs Bildniss und Kupfertafeln.* Leipzig: bey Hoffmeister und Kuehnel (Bureau de Musique), 1802. x, 69 pp., 3 plates, octavo. Original plain boards, front cover detached, backstrip worn away. Excellent internally. **£2,400**

First edition. Hirsch 2137. The first biography of J.S. Bach and a monument of musicology. This book is the model for all later biographies of great composers as it is the first scholarly biography in music history. Complete copies are extremely rare as many lack the fine frontispiece engraved by Friedrich Wilhelm Nettleing after the portrait of Bach by Elias Gottlob Haussmann (1695-1774); the frontispiece is worded 'Sebastian Bach' below the image, in between the words of which is an engraving of a full-length male figure in classical robes (Apollo) playing a lyre, seated on a cloud, with radiant beams encircling his head.



7) **BARBANDT, Charles (1716- after 1775)**: *Four favourite Italian Songs, Accompany'd with Violins, German Flute and Hautboy, To which are added Two Sonatas for the Harpsicord, Compos'd by Charles Barbandt, Opera terza.* London: Printed by W^m. Smith ... and sold by the Author, [ca. 1760]. Score: 2 ff. (title, dedication to Vicountess Fauconberg), 14 pp., engraved, folio. Disbound, sewn. **£375**

RISM B 859 (2 copies). BUC p. 83 (1 copy). A member of the Hanoverian court orchestra Barbandt ("junior") left and settled in London in the early 1750s, his name appearing on a concert programme in 1752 in a benefit for him. He played the oboe and flute but also appeared as an organist at the Covent Garden Theatre for the 1754-5 season; he started his own oratorio series at the Little Theatre in the Haymarket (a rival to the Covent Garden performances) and, as was customary, solos and concertos were performed during the intervals in this venue being his own compositions. These works are most *galant* in style.

8) **BASILI, Francesco (1767-1850)**: *Miserere a otto voci concertanti con ripieni ed un versetto a 16 reali a cantarsi, senza l'accompagnamento d'alcuno strumento, composto da Francesco Basily, Maestro di cappella della sacro-santa Basilica Lauretana, per uso della medesima*. [S.l.: ca. 1840]. Score: 22 ff. Copyist's manuscript in black ink on 18-stave paper.; sewn, with detached and chipped front plain wrapper. **£400**

“Basili succeeded Fioravanti as *maestro di cappella* of St Pietro in Rome in 1837. ... Although now forgotten, Basili was well known in his day, particularly for his church music”. The title indicates this score may be a copy of the edition published by Breitkopf & Härtel.

9) **BEETHOVEN, Ludwig van (1770-1827)**: *Grand Trio, pour deux Violons, et Viole, tire du Trio pour 2 Hautbois et Cor Anglais, compose par Louis van Beethoven, Op. [87]*. à Vienne: chez Artaria et Comp., [after 1806]. Parts: 1 f. (title), 6, 6, 6 pp., engraved, folio, plate number 1803-4. Folded as issued, a little dusty else in excellent state. **£350**

First edition, later issue, of this arrangement with the works “origin” statement within the title. Kinsky-Halm p. 243. Printed price of “2” with “30” added in manuscript.

10) **BEETHOVEN, Ludwig van (1770-1827)**: *N^o. 2. Sinfonie pour le Pianoforte, Violon et Violoncelle par Louis van Beethoven. Oeuvre 36*. à Vienne: chez S.A. Steiner et Comp., [1824?]. Parts: 33, 11, 12 pp., piano part oblong folio and folded as issued, parts folio and disbound, engraved, plate number S.u.C.4036H. **£325**

Kinsky-Halm p. 90.

11) **BEETHOVEN, Ludwig van (1770-1827)**: *Beethoven's Grand Symphonies, Arranged for the Piano Forte, with Accompaniments of Flute, Violin & Violoncello by J.N. Hummel, Maitre de Chapelle to the Duke of Saxe Weimar. No. 1 [Op. 21]*. London: Printed & Sold by Chappell & Co., [1825?]. Piano part: 1 f. (title), 21 pp., folio, engraved. Disbound, all leaves separated, title a little torn at inner edge **£65**

12) **BEETHOVEN, Ludwig van (1770-1827)**: *Beethoven's Grand Symphonies, Arranged for the Piano Forte, with Accompaniments of lute, Violin & Violoncello by J.N. Hummel, Maitre de Chapelle to the Duke of Saxe Weimar. No. [2, Op. 36]*. London: Printed & Sold by Chappell & Co., [ca. 1826]. Piano part: 1 f. (title), 35 pp., folio, engraved. Disbound, all leaves separated, title a little torn at inner edge. **£65**

13) **BEETHOVEN, Ludwig van (1770-1827)**: *Collection Complète des Symphonies de Beethoven, a Grand Orchestre, en Partition. No. 1 – 10. Édition corrigée avec soin, et dédiée aux Conservatoires de France et de Belgique*. Paris: E. Girod, [ca. 1855]. Scores: red morocco, corners bumped and worn and boards a little scuffed otherwise a nice matching set, some browning and spotting. Symphony no. 9 in two volumes (hence the numbering). Ownership signature, blind-stamp and gilt initials of Louis Lack, organist from Quimper. **£725**

Hirsch III.117. [vols 8-10 only]. With Launer's plate numbers, being a re-issue of that edition.

14) **BELL, William Henry (1873-1946)**: *Baron of Brackley [a Scotch Border-Ballad for Chorus and Orchestra]*. Full score. [London: ca. 1910]. Full score: 39 pp., autograph manuscript, in ink, on 34-stave paper. Blue quarter cloth with red boards, paper label, Thumbbed, and with

performance markings throughout.

£350

Unpublished in full score; a vocal score was published by Joseph Williams in 1911. Text begins “Down Deeside cain' Inverray whistling & playing”.

15) **BRAHMS, Johannes (1833-1897):** *Quintett für Clarinette (oder Bratsche), 2 Violinen, Bratsche und Violoncell von Johannes Brahms, Op. 115. Partitur.* Berlin: N. Simrock, 1892. Score: 58 pp., octavo, lithographed plate number 9710. Title and a few corners dust-stained, final leaf separated. **£90**

First edition. McCorkle p. 464. Hofmann p. 242.

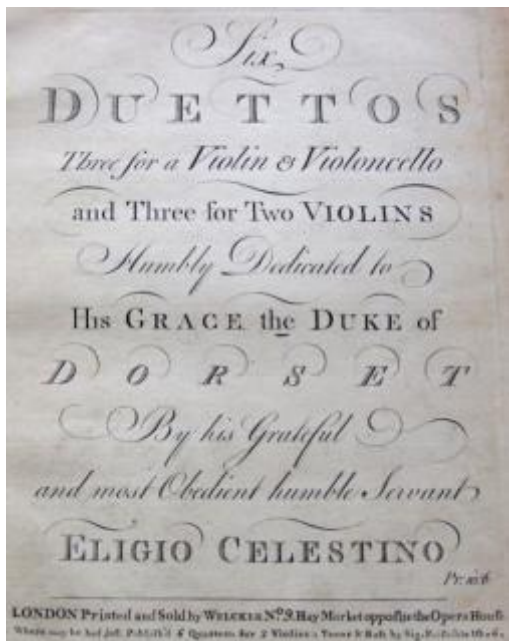
16) **BRAHMS, Johannes (1833-1897):** *Concert für Violine mit Begleitung des Orchesters von Johannes Brahms, Op. 77. Partitur.* Berlin: N. Simrock, 1879. Score: 208 pp., octavo, lithographed plate number 8133. Publisher's wrappers, front one torn, edges worn and almost detached, backstrip worn at head and foot. Fine internally. **£80**

First edition, second issue. McCorkle p. 328.

17) **BRAHMS, Johannes (1833-1897):** *Serenade (D dur) für grosses Orchester, componirt von Johannes Brahms, Op. 11. Partitur.* Berlin: N. Simrock, [ca. 1875]. Score: 1 f. (title), 217 pp., octavo, lithographed manuscript, plate number 5361. Publisher's wrappers with cloth backstrip. Ownership inscription at head of title “with Henry Ettling Klingsor's compliments to his friend A.E. Rodewald, Liverpool, March 1900”. **£100**

McCorkle p. 34.

18) **CHAIKOVSKY, Piotr Il'yich (1840-1893):** *Slavischer Marsch für Orchester, componirt von P. Tschaikowsky, Op. 31. Neue Ausgabe. Orchesterstimmen.* Leipzig: D. Rahter, [ca. 1900]. Set of orchestral parts: folio, plate number 337. Folded as issued, upper outer corners of violin I dusty and a little curled/worn. **£180**



19) **CELESTINO, Eligio (1739-1812):** *Six Duettos Three for a Violin & Violoncello and Three for Two Violins. Humbly Dedicated to His Grace the Duke of Dorset, By his Grateful and most Obedient humble Servant Eligio Celestino.* London: Printed and Sold by Welcker, [ca. 1775]. Parts: 1 f. (title), 15 pp., folio, engraved. Marbled covers. **£420**

RISM C1683 and BUC p. 175 citing the same single copy.

20) **CERVETTO, James (1747/9-1837)**: *Six Duetts for Two Violoncellos or a Violin and Violoncello, Composed & Respectfully Dedicated to Richard Thompson Esq'. by James Cervetto, Op. 5.* London: Printed by R^t. Birchall, [ca. 1795]. Parts: each 1 f. (title), 23 pp., folio, engraved. Plain boards with cloth backstrip. Alfred Moffat's copy with his ownership signature dated 1912

£300

RISM C1740. BUC p. 176.



21) **EXIMENO Y PUJADES, Antonio (1729-1808)**: *Dell'Origine e delle Regole della Musica, colla storia del suo progresso, deadenza, e rinnovazione. Opera di D. Antonio Eximeno, fra i pastori arcadi Aristosseno mega reo. Dedicata all'Augusta real principessa Maria Antonio Valburga di Baviera ...* In Roma: nella Stamperia di Michel'Angelo Barbiellini, 1774. Quarto: 6 ff. (title, dedication), 466 pp., 1 f. (errata) + 23 plates, + frontispiece of the dedicatee. Quarter cloth with marbled boards, edges worn. Title a little foxed otherwise a superb copy. "The book consists of a thorough condemnation of the mathematical and contrapuntal foundations of music. Eximeno derived his theory from his studies of Condillac, and proposed a system based on the 'natural' adaptation of melody to spoken language. He thought that the value of music should be determined by the good taste of the listener, and not by the critical examination of professionals" (*New Grove*²).

£600

First edition. RISM BVI/1 p. 299. Gregory p. 86.

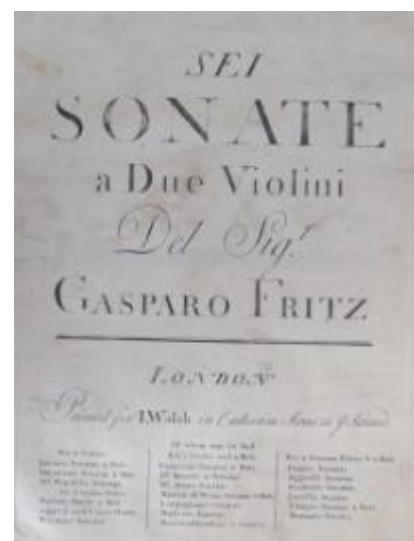
22) **FELTON, William (1715-1769)**: *Concerto 5 Del Sigr. Felton, op2. Cembalo.* [England: ca. 1750]. Keyboard part: 4 ff., folio. Sewn in plain blue wrappers. Copyist's manuscript, in brown ink on 12-stave paper, watermark of C. & I. Honig with a crest. The Op. 2 concertos were first published in 1747, by J. Johnson (see RISM F 225).

£200

23) **FRITZ, Gaspard (1716-1783)**: *Sei Sonate a Due Violini Del Sig^r. Gasparo Fritz.* London: Printed for I. Walsh, [1759]. Parts: both 1 f. (title), 13 pp., folio, engraved. Disbound, title to primo part a little marked.

£240

RISM F2019. BUC p. 353. Smith & Humphries, no. 649. First advertised for sale in the *Public Advertiser* of 4th December 1759.



24) GRASSINI, Josephina Maria Camilla (1773-1850): *Madame Grassini* by P. Wheler. [London?: ca. 1815]. 151 x 134 mm. Pen and ink with some wash; laid down on card with title at lower edge. Grassini is depicted on stage in character, with curtains to the left and above, kneeling in sandals and long classical robes, her hands chained together, posing as one in great distress.

£1,400

The artist Wheler has not been located in the standard encyclopaedias.

“Italian contralto. After studying with Domenico Zucchinetti in Varese and with Antonio Secchi in Milan, she made her début in 1789 at Parma in P.A. Guglielmi’s *La pastorella nobile*. In the following year she appeared at La Scala in three comic roles but, realizing that her natural talent was dramatic, during the next decade she sang in Vicenza, Venice, Milan, Naples and Ferrara, creating roles in Zingarelli’s *Artaserse* and *Giulietta e Romeo* and in Cimarosa’s *Gli Orazi ed i Curiazi*, and singing in Portugal’s *Demofonte*, Bertoni’s *Orfeo e Euridice*, Mayr’s *Telemaco*, Cimarosa’s *Artemisia* and Nasolini’s *La morte di Semiramide*.

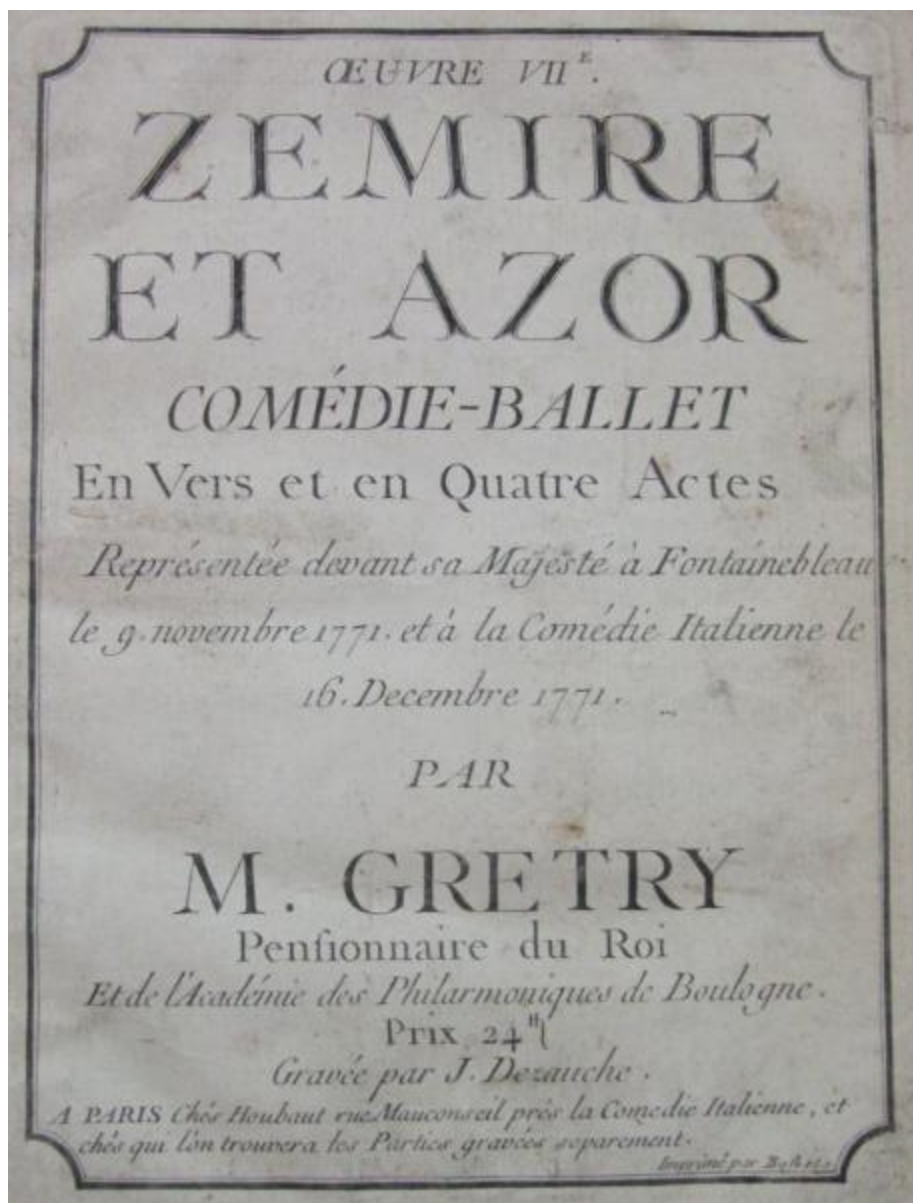
“Grassini made her London début at the King’s Theatre in 1804 as Cora in Andreozzi’s *La vergine del sole*. She also sang the title roles in Winter’s *Il ratto di Proserpina* and *Zaira*, Nasolini’s *La morte di Cleopatra* and Fioravanti’s *Camilla*. In 1806 she returned to Paris. At the Tuileries she sang in Paer’s *Didone abbandonata* and Cherubini’s *Pigmalione*, and in 1813 she appeared as Horatia (*Gli Orazi*) at the Théâtre Italien. The following year she returned to London for the season, singing in Pucitta’s *Aristodemo*. In 1815 she returned to Italy and sang in Brescia, Padua, Trieste and Florence; in 1817 she gave two performances of *Gli Orazi* at La Scala. She retired to Milan in 1823 and supervised the musical studies of her nieces Giuditta and Giulia Grisi. Her voice, though narrow in range, was of great power and volume, unusually flexible for its weight and always used with taste and musicality” (*New Grove*²).



25) **GRETRY, André-Ernest-Modeste (1741-1813):** *Oeuvre VII^e. Zemire et Azor. Comédie-Ballet En Vers et en Quatre Actes. Représentée devant sa Majesté à Fontainebleau le 9. Novembre 1771, et à la Comédie Italienne le 16. Decembre 1771. Par M. Gretry.* A Paris: Chès Houbaut, [1772?]. Full score: 1 f. (title), 216 pp., folio, engraved. Polished half calf, corners worn, joints split, back cover detached, marbled boards. **£475**

First edition. RISM G 4497. BUC p. 405. With ownership signature of William Crotch (1775-1847) dated February 1836.

26) **GRETRY, André-Ernest-Modeste (1741-1813):** *Méthode simple pour apprendre à préluder en peu de temps, Avec toutes les ressources de l'Harmonie Par A.E.M. Grétry.* A Paris: de l'Imprimerie de ls République, [1802]. 2 ff., 95 pp., octavo. Green marbled boards, backstrip and joints a little worn. Some foxing. Music examples. **£180**



27) **HANDEL, George Frideric (1685-1759):** *'Dolce riposa', Theseus.* [London: mid-eighteenth century]. Vocal score: 1 f., folio. Copyist's manuscript, in brown ink on 12-stave paper, of the string accompaniments for keyboard with voice in soprano clef (without the oboe solo). The aria is for the part of Medea in Handel's *Teseo*, first performed in 1712. **£325**

28) **HAYDN, Joseph (1732-1809):** *A Second Sett of Six Grand Quartetto's for Two Violins, a Tenor and Violoncello Obligato, Composed by the Celebrated Giuseppe Haydn of Vienna, Opera 16th. [i.e. Op. 20, Hob. III/31-36].* London: Printed and Sold by J. Preston, [wm 1801]. Parts: 1 f. (title), 23 pp., 1 f. (title), 23 pp., 1 f. (title), 22 pp., 1 f. (title), 22 pp., folio, engraved, plate number 77. Disbound, excellent condition, two pages with a slight outer margin tear. **£330**

Hoboken, vol. I, p. 391. RISM H 3470. BUC p. 465. A later printing from the plates of Blundell's edition of 1778. Earlier printing of Hirsch III.282.

29) **HAYDN, Joseph (1732-1809):** *Three Divertimentos for a Flute, Violin, and Bass, Composed by Sig^r. Guiseppe [sic] Haydn of Vienna. [Hob. XI/8, C2, 6].* London: Printed & sold by Preston, [1815?]. Parts: 7, 7 pp., 1 f. (title), 3 pp., folio, engraved. Lacking sewing, edges a little worn. **£90**

Hoboken, vol. I, p. 598.

30) **HAYDN, Joseph (1732-1809):** *A Sonata, for the Piano Forte, with an Accompaniment for the Violin. Composed by D^r. Haydn [Hob.XV/32 arr.].* London: Engraved, Printed, Published by E. Riley, [wm 1802]. Score: 12 pp., folio, engraved. Disbound, title-leaf detached, some marginal browning. **£120**

RISM H3784 citing just one copy. Imprint not in Hoboken.



31) **HAYDN, Joseph (1732-1809):** *Die Schöpfung, Ein Orationum In Musik gesetzt von H^m Jos: Haydn, Doctor der Tonkunst &c. Auf Quartetten, für zwei Violinen, Viola, und Violoncello übertragen und zur beliebigen Mitbewendung eines Contrabasses eingerichtet von Jg. F. Mosel, einem Musik Liebhaber. [Hob. XXI/2].* Wien: bei T. Mollo & Comp., [1800]. Parts: 30, 27, 25, 23 pp., violin I only with title-page, engraved, folio. Disbound, sewn, decoratively bordered title-page detached. **£350**

RISM H 4165 (5 copies, 1 of which incomplete). Hoboken, vol. II, p. 43. The parts for cello and bass have been printed in score where not identical; arranged by Ignaz Franz von Mosel (1772-1844).

Haydn's *Creation* was hugely successful at the outset, especially in Austria and France; this arrangement satisfied the domestic market for music-making in far-flung places.

32) **HOFFMEISTER, Franz Anton (1754-1812)**; *Trois Duos pour Deux Violons, Composés par F.A. Hoffmeister, Oeuvre XVII.* à Amsterdam: Chez J. Schmitt, [ca. 1795]. Parts: 8, 8 pp., folio, engraved. Sewn. **£220**

RISM H 6084 (3 copies of which one incomplete, none in GB). Not in BUC. Hoffmeister was another composer who first started out to practice law; he wrote numerous works and is well known for the publishing house he set up in Vienna. Much of his chamber music was written for the flute. His music is rarely heard even though he wrote many operas, symphonies and concertos in addition to the extensive catalogue of chamber music.

33) **ISAAC, Elias (1747-1793)**: *The Black-Birds. A Cantata Set to Music by M^r. Isaac, Organist at Worcester.* [London]: Printed for the Author by J. Johnson [ca. 1765]. Score, 9 pp., folio, engraved, drop title. Disbound, sewn. Opening recitative begins “The Sun had chas’d the Mountain’s Snow”. **£120**

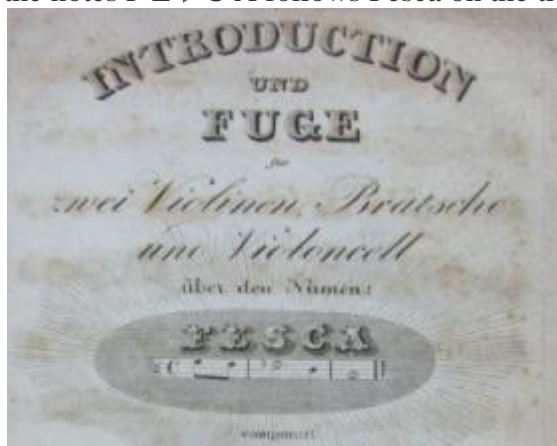
RISM I 86 (5 copies). BUC p. 548. Isaac is thought to have been a pupil of Maurice Greene. He was a lay clerk at Gloucester cathedral from 1743 and was elected organist at Worcester in 1747; from 1761 he conducted the Worcester “Music Meetings” as well as the Gloucester one from 1769-1787. He subscribed to both Boyce’s and Arnold’s sets of *Cathedral Music*.

34) **JAKOBOWSKI, Edward (1856-1929)**: *Mynheer Jan [comic opera in three acts, libretto by H. Paulton and M. Tedde]. Full Score.* [London: 1887 or later]. Full score, with vocal parts but without text written in: 320 pp., copyist's manuscript, in ink, on 24-stave paper. Publisher's red cloth, faded and rubbed, with publisher's label. From the archive of the music publisher Joseph Williams. **£250**

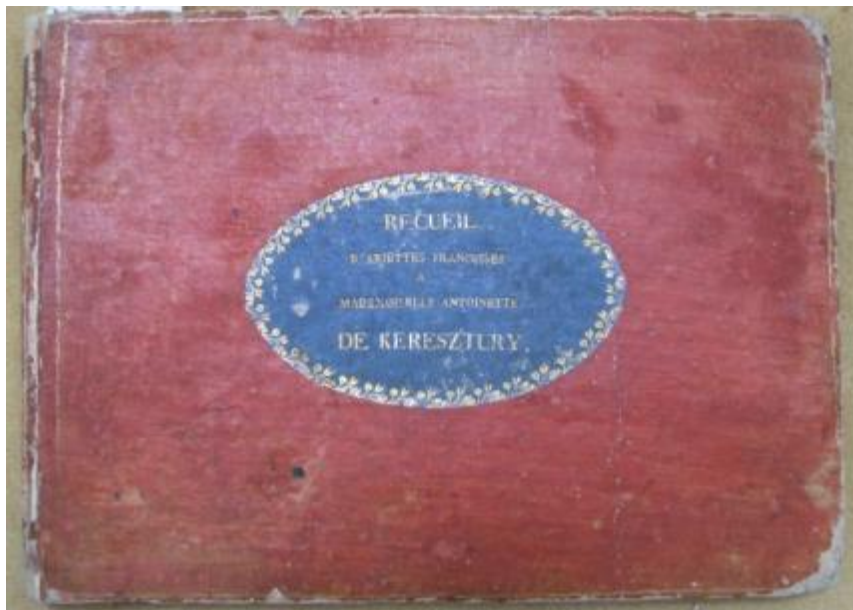
Unpublished in full score.

35) **KELZ, Johann Friedrich (1786-1862)**: *Introduction u. Fuge für zwei Violinen, Bratsche und Violoncello über den Namen: FESCA, componirt und dem Freunden und Verehrern des verstorbenen Groshertzogl. Badenschen Concertmeisters Herrn Friedrich Ernst Fesca zugeeignet von J.F. Kelz, Op. 108.* In Berlin: In Commission bei T. Trautwein, [1828]. Score: 15 pp., octavo; parts: 3, 2, 2, 2 pp., folio, engraved, plate number 206. Folded as issued, some light browning and dust-staining. **£225**

A musical representation of the notes F E ♭ C A follows Fesca on the title-page.



36) **KERESZTURY, Antoinette de:** *Recueil de Different airs avec Accompagnement de Clavecin / Recueil d'ariettes francoises a Mademoiselle Antoinette de Keresztury.* [Hungary?: ca. 1810]. Score: 115 pp., oblong quarto. Red boards, scratched and edges worn, with blue paper label, gilt, a.e.g., backstrip repaired at head and foot, new final blank end-paper. Manuscript (in the hand of ?Antoinette de Keresztury) in black ink on hand-ruled staves comprising sixty opera arias, songs, romances, one chorus and one opera overture (“des deux Savoyards”); all vocal items with French text. Works by Haydn, Grétry, Paisiello, Lesueur, Desaugiers, Florian, Propriac, Salieri, Reichardt, Dalayrac, Gaviniés, Rousseau, Dezéde and Albanése. Keresztury was the daughter of the Hungarian historian Aloys von Keresztury. **£800**



37) **KERNTL, C.F.:** *Six Duets for Two Violins, Composed by C.F. Kerntl [Op. 1].* London: Printed for and Sold by J. Bremner, [1771]. Parts: each 1 f. (title), 13 pp., folio, engraved. Disbound, sewn. **£350**

RISM K462. BUC p. 569.

38) **LEGAT DE FURCY, Antoine (ca.1740-1789):** *L'Eloge de La Voix. Cantatille A Voix Seule et Simphonie, dédiée a Madame De Blair, Intendante du Haunaut et du Cambresis par M^R. Légat de Furcy, Organiste de l'Eglise paroissiale de S^t. Germain le Vieux &c, Maitre de Musique et de Clavecin.* A Paris: Chez l'Auteur [et] Le Clerc, [ca. 1765]. Score: 1 f. (title), 9 pp., engraved, folio. Stitched in a contemporary plain wrapper. **£525**

RISM L 1557 (6 copies, of which 5 in Paris). Not in BUC. Text by Guichard. With a contemporary manuscript of the violin part written out on both sides of an oblong folio sheet of 12-stave paper.



39) **LOUET, Alexandre (1753-1817):** *Variétés Lyriques: Journal, dédié aux Amateurs, Composé de Sonates de Piano-forte, de Romances et d'ariettes. Paroles françoises [sic] et italiennes, avec Accompagnement par M^R. Louet, Oeuvre 10.* A Paris: chez M^f. Bligny, [1791?]. Score: 12 pp., oblong folio, engraved by M. Vanglenne. Disbound. Bordered title-page. **£320**

RISM cites only Oeuvres 7 and 9. Not in BL or BnF. Comprising Sonata XIV in D major, Andante de la Simphonie d'Hayden (*La Reine de France*), Duo de la *Cosa rara* ('Pace caro mio sposo').



40) **MENDELSSOHN-BARTHOLDY, Felix (1809-1847):** *Grand Trio pour Piano, Violon et Violoncelle, composé par Felix Mendelssohn Bartholdy, Oeuvr. 49.* Leipsic: chez Breitkopf & Härtel, [1840]. Score and parts: 53, 8, 8 pp., folio, engraved, plate number 6320. Sewn in contemporary plain blue card covers with decoratively cut paper labels. **£150**

First edition.



41) **MENDELSSOHN-BARTHOLDY, Felix (1809-1847):** *Quartetten für 2 Violinen, Bratsche und Bass von Felix Mendelssohn-Bartholdy. In Partitur. No. III [Op. 44/1].* Leipzig: bei Breitkopf & Härtel, [1840]. Score: 1 f. (title), 44 pp., octavo, engraved, plate number 6371. Publisher's printed wrappers with cloth tape backstrip, upper outer corners a little creased. Ownership signature of John Ella (1802-1888). **£90**

First edition. Catalogue of the Mendelssohn Papers in the Bodleian Library, Oxford, vol.III, no. 613.



42) [MENUHIN, Yehudi (1916-1999)], GERARDIN, Marthe Antoine (1884-1968): *Yehudi Menuhin, Dec. 4. 1929, Amsterdam. Marthe Antoine Gerardin, Amstel Hotel.* Amsterdam: 4 December, 1929. 327 x 239 mm. Single sheet of cream coloured paper. Superb pencil drawing of the famous violinist at the age of thirteen, depicting his head and shoulders in profile; signed by the artist. **£950**

43) MORINI, Alessandro: *Harmonies La Prière de l'exile. Romanza per Violino coll'accompagnamento del Pianoforte composta Da Alessandro Morini.* [Italy: ca. 1850]. Score and part: 44, 12 pp., folio. Marbled wrappers. **£350**

Inscribed "Ferdinando Morini, Offre in Segno d'Amicizia e Stima All'Egregio Maestro Sig. Professore Alamanno Biagi un Ricordo del Suo Figlio Alessandro".



44) **MOZART, Wolfgang Amadeus (1756-1791):** *Le Nozze di Figaro. Die Hochzeit des Figaro. Eine comische Oper in vier Aufzügen in Musik gesetzt von Wolfgang Amadeus Mozart. Clavier-Auszug.* Hamburg: Bey Johann August Böhme, [ca. 1805]. Vocal score: 1 f. (title), 228 pp., oblong folio, engraved, plate number 28. Limp marbled boards, worn. backstrip partly missing. With a charming title vignette engraved by Wolf. **£675**

RISM M4351. Hirsch IV.101.



45) **NADEL, Siegfried Frederick (1903-1956):** *3 Lieder für mittlere Stimme & Klavier, Siegfried F. Nadel.* Berlin: November 1931. Score: 4 ff., folio. Autograph manuscript, in black ink on 12-stave paper. Nadel was an Austrian-born British anthropologist whose life started with music: he was assistant conductor of the Düsseldorf Opera House and also wrote and broadcast about music. He became hugely interested in African anthropology. Comprising: 'Wie Sankt Franziskus', aus *Ich und Du* by Christian Morgenstern; *Winter 'Geduldig'* by Theodor Däubler; and 'Nur wer die Leier schon hob', aus *Den Sonnetten an Orpheus* by Rainer Maria Rilke. **£250**

46) **ONSLow, George (1784-1853):** *Trois Quintetti, Le premier et le troisieme Pour Deux Violons, Deux Altos et Violoncelle, et le Second pour Deux Violons, Alto, et Deux Violoncelles, Composés par George Onslow. 2^{eme} Quintetti.* [S.l.: ca. 1830]. Score: 35 pp., oblong quarto. Copyist's manuscript in brown ink on 12-stave paper; two gatherings sewn together. **£350**

47) **OPERA EXCERPTS**. [France: ca. 1800]. Green quarter parchment with plain boards. Copyist's manuscripts in brown ink on 14-stave paper: nos i and ii in the same hand and iii and iv in another hand. Nos i, iii and iv with the ownership name of Mme de Vendevre; no. ii with a printed border and lyre decoration to the title-leaf. **£350**

i) **FIORAVANTI, Valentino (1764-1837)**: *Duetto nell'Amore immaginario Del Signor Fioravanti*. 'La placida campagna'. Score: 16 ff.

ii) **PAISIELLO, Giovanni (1740-1816)**: *Duetto Buffo, il mio pastore il pisaro suonava & nell'amor contrastatto [sic] del Signor Giovanni Paisiello*. Score: 43 ff.

iii) **FIORAVANTI, Valentino (1764-1837)**: *Duetto Del Signor Adalberto Fioravanti, Nell'opera Intitolata L'Amanti Comici, in Genova, 1796, et ajouté à Paris a l'opera del dui Baroni de Cimarosa*. Vocal score: 10 ff.

iv) **DELLA MARIA, Pierre-Antoine-Dominique (1769-1800)**: *Care donzelle. Duetto del Maestro Dellamaria*. Score: 13 ff.

48) **PACHMANN, Leonide de (1887-1980)**: *Bourrée pour le Piano par Leonide de Pachmann, Opus 1 [1901]*. [S.l.: 1901]. 3 ff., folio. Folded as produced with a red wraperr, worn. Autograph manuscript in black ink on 12-stave paper. With a dedication "A ma mère Marguerite Labori" and further inscription "to "Dearest" With love from Leonide de Pachmann". With a second copy entitled "Gavotte" and inscribed " mon frère Adrien de Pachmann". The composer was the one of the sons of the pianist Vladimir de Pachmann (1848-1933). **£75**

49) **PALESTRINA, Giovanni (1525?-1594)**: *Missa Gabriel Archangelus* (pp.1-28) [with] **TALLIS, Thomas (ca 1505-1585)**: *Incipit Lamentatio Hieremiae Prophetae* (pp.30-49). [England: ca. 1730]. Score: 49 pp., oblong folio. Eighteenth-century half calf, very worn, with marbled boards, upper board detached. Copyist's manuscript in brown ink on 12-stave hand-ruled paper. Some text added in pencil; a used copy with some marginal reinforcements, thumbing, stains, etc. Blank end-papers with watermark of a unicorn. **£850**



50) *Polonoise und Russischer Zapfenstreich fürs Piano-Forte*. Neudorf: den 2. July 1813. Score: 2 ff.. Manuscript in brown ink on 14-hand-drawn staves in the hand of "Krause"; paper tape around outer fold. Small stain to title leaf. Stamp of "F., Regierende Herzogin zu Anhalt Geb. Prinz von Preussen". **£300**

51) [**PURCELL, Henry (1659-1695)**] **SOUTHERNE, Thomas (1660-1746)**: *The Fatal Marriage: or, the Innocent Adultery. A Play, Acted at the Theatre Royal, By Their Majesties Servants. Written by Tho. Southerne*. London: Printed for Jacob Tonson, 1694. Octavo: 3 ff. (title, dedication, prologue/cast-list), 80 pp. Plain boards. Title and final leaf missing at edges and dusty, and partly infilled and repaired. **£775**

First edition. Wing S 4756. Zimmerman Z595, p. 270.

52) **ROSELLEN, Henri (1811-1876):** *Der Traum von Rosellen*. [Germany: ca. 1840]. 4 ff., folio. Stitched in plain pink wrappers. Copyist's neat manuscript, in black ink, on 12-stave paper.

£50

53) **SCHUBERT, Franz Joseph (1797-1828):** *Die Forelle. Gedicht von Schubart. In Musik gesetzt für eine Singstimme mit Begleit. Des Piano-Forte von Franz Schubert, Op. 32. Neue Ausgabe*. Wien: bei Ant. Diabelli und Comp., [1829]. Score: 7 pp., oblong folio, engraved, plate number D. & C. No.3321. Cloth tape around outer fold. Corners thumbed.

£300

54) **SCHULTHESIUS, Johann Paul (1749-1816):** *Four Sonatas for the Harpsichord or Piano Forte; with an Accompaniment for a Violin Obligato. Composed by Sig^r. G:P: Schulthesius, Op. 2. And Dedicated by the Author to the Reverend M^r. B: Mence*. London: Printed by Longman & Broderip, [ca. 1785]. Score: 1 f. (title), 35 pp., oblong folio, engraved. Disbound, sewn.

£400

RISM S2308 and BUC p. 934 citing the same single copy.



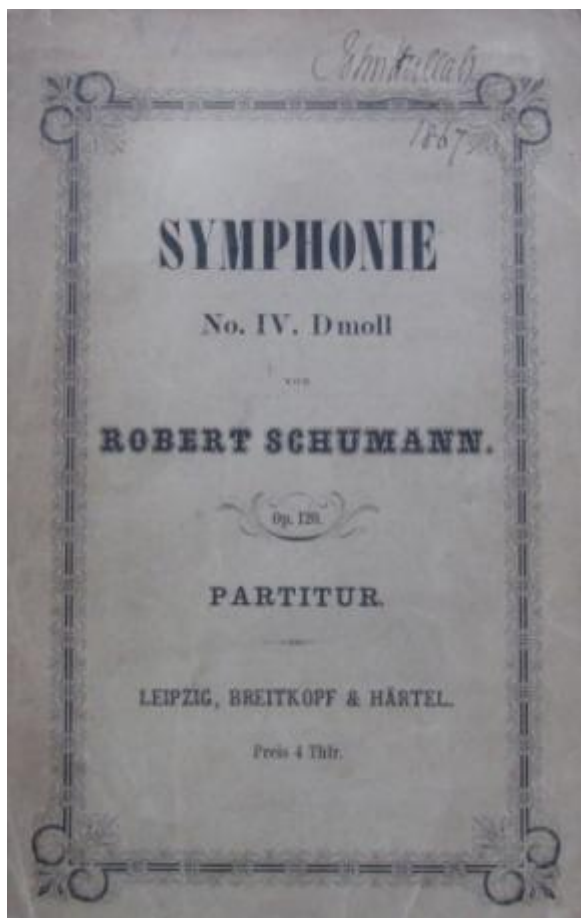
55) **SCHUMANN, Robert (1810-1856):** *Symphonie N^o. IV, D moll, Introduction, Allegro, Romance, Scherzo und Finale, in einem Satze, für grosses Orchester von Robert Schumann, Op. 120. Partitur*. Leipzig: bei Breitkopf & Härtel, [ca. 1860]. Score: 1 f. (title), 165 pp., engraved, octavo, plate number 8795. Sewn in printed wrappers, backstrip and corners worn and covers loose but not detached.

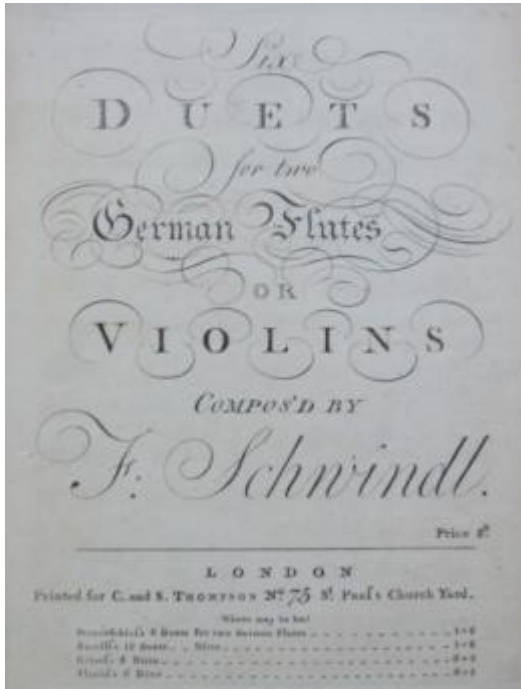
£275

First edition, later issue. McCorkle p. 512. Hofmann p. 261. With ownership signature, dated 1867, of John Hullah (1812-1884) the noted singing teacher and exponent of music in the school curriculum. This copy appears to accord with the first issue (including the printed inscription on the verso of the title-page) except that the wrappers include the publisher's catalogue at the end as in Hofmann's second issue.

Composed in 1841 Schumann completely revised the symphony in 1851 into a version that he himself found better and more effective; Brahms preferred the earlier version. Schumann initially

called it "Symphonistische Phantasie" as a reference to its real character.





56) **SCHWINDL, Friedrich (1737-1786):** *Six Duets for two German Flutes or Violins, Compos'd by Fr. Schwindl.* London: Printed for C. and S. Thompson [ca. 1775]. Score, 1 f. (title), 13 pp., folio, engraved. Disbound, title and final detached. **£350**

RISM S 2600 (1 copy only - British Library). Not in BUC.

“Schwindl’s instrumental music enjoyed wide circulation, especially between the 1760s and 80s, when his symphonies and chamber works appeared in numerous publications. Records of performance also attest the popularity of his music: in Paris, the Concert Spirituel of 5 April 1767 began with a performance of one of his symphonies; a concert given at Nymphenburg (near Munich) during the summer of 1772 not only opened with two symphonies by Schwindl, but also included a performance of one of

his trios, with the elector playing the bass viol; and a programme that began with Schwindl’s ‘Overture 1st’ was presented by Josiah Flagg in Boston on 17 May 1771” (*New Grove*).

Burney found Schwindl “well known in the musical world, by his admirable compositions for violins, which are full of taste, grace, and effects” when he met him in the Hague in 1770.

57) **SENAILLE, Jean Baptiste (ca. 1688-1730):** *Volume of violin parts of violin sonatas, Opp. 1-5.* [Paris: ca. 1730]. Violin part: 28, 32, 106 pp. Copyist's manuscript in brown ink on 12-stave papers. Cream parchment, worn, partly reinforced. **£750**

Comprising:

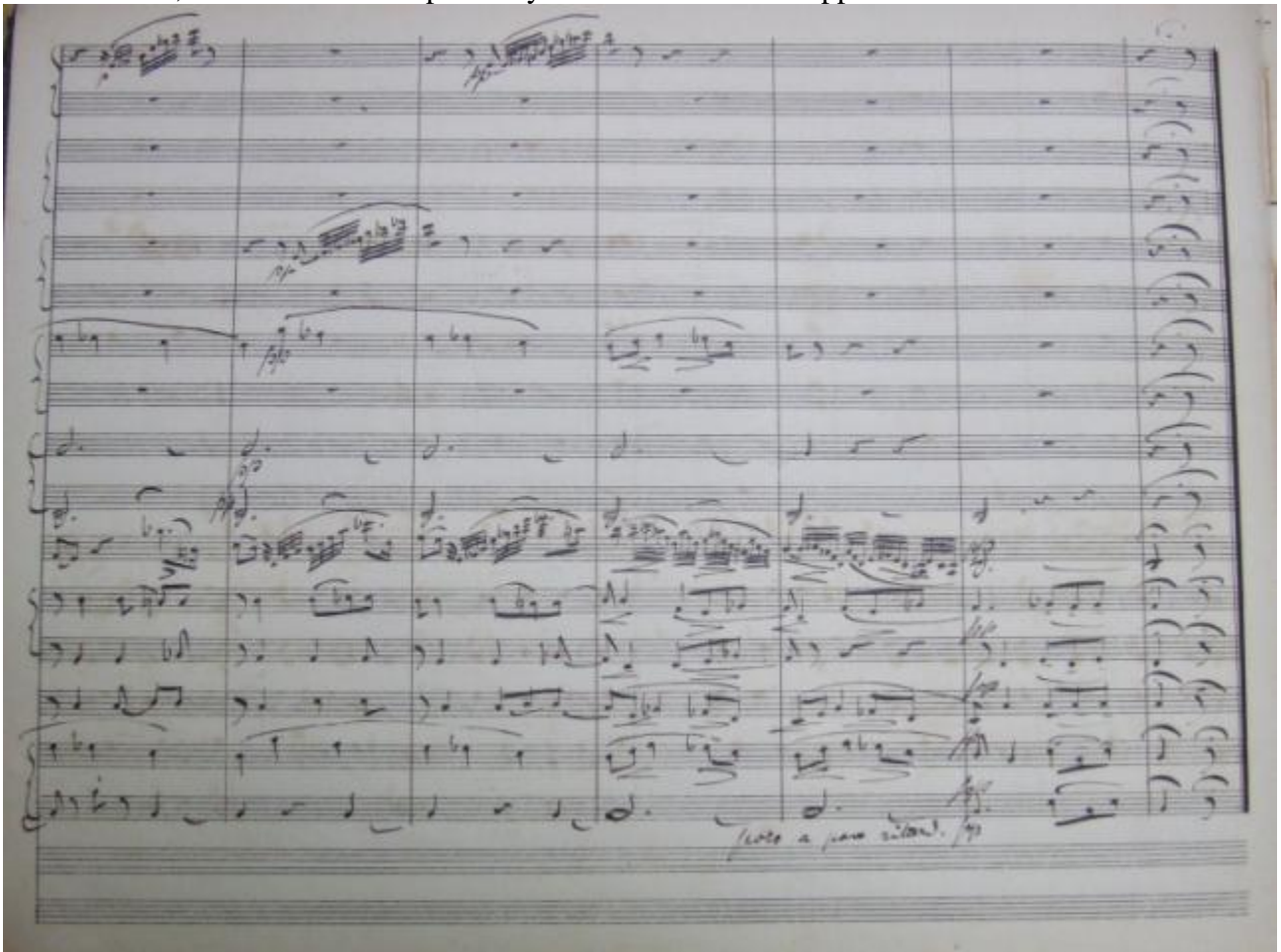
- 10 Sonatas, Livre 1 of 1710;
- 10 Sonatas, Livre 2 of 1712;
- 10 Sonatas, Livre 3 of 1716;
- 10 Sonatas, Livre 4 of 1721;
- 10 Sonatas, [“Op. 5”] of 1727.



58) **SOR, Fernando (1778-1839)**: *Cancion Patriotica de Los Defensores De La Patria*. M. de Dn. Ferndo Sor, Para Canto y Accompto de forte piano. Se Vende en Sevilla: en la lib^a de Hidalgo, [ca. 1825]. Score for voice and piano: 2 ff. Copyist's manuscript in brown ink on 10-stave paper. Folded as issued. **£125**

59) **SPOHR, Louis (1784-1859)**: *Potpourri über Themen von Mozart von Louis Spohr*. Partitur [Op. 42]. [Germany: ca. 1830]. Score: 46 pp., oblong folio. Quarter cloth with marbled boards, decoratively cut paper label. Manuscript, in brown ink, on 18-stave paper. **£550**

Composed in 1816 for violin and piano and first published in 1817 using material originally planned for Op. 24; New Grove lists this solely as a violin and piano chamber work. Unpublished as a full score; the orchestrator is presently unidentified. Göthel pp. 75-76.



60) **SPONTINI, Gaspare (1774-1851)**: *Die Vestalin*. Oper in drei Akten. Französisch und Deutsch. Musik von Spontini, in das Clavier gesetzt und der Madame Dael, gebohrne von Köth, gewidmet von Carl Zulehner. zu Eltville: in dem Rheingau beÿ George Zulehner, [ca. 1810]. Vocal score: 208 pp. + 2 ff. (titles to second and third acts), oblong folio, engraved, plate number 198. Sewn in original blue limp card wrappers in three volumes, heads and feet of backstrips a little worn, with decoratively cut paper labels. **£400**

First performed at the Opéra in Paris on 15 December 1807.



61) [STUART]: *Lillias and Sophia Stuart*. Exeter: August, 1810 – Weymouth, October 6th, 1813. Copyist's manuscript miscellany volume in black ink in 12-stave paper, printed title-leaf with decoratively bordered title of foliage and instruments "Sold by Rt. Birchall, No.133, New Bond Street" comprising extracts from the works of Byrd, Jackson (of Exeter), Pergolesi, Cimarosa, Rauzzini, Dussek, Crescentini, Guglielmi, Andreozzi, Naderman, Mellish, Asioli, Blangini, Winter and Haydn ('She never told her love'). Mottled calf, rubbed, joints split, volume in two pieces.

£275

62) VEIT, Václav Jindřich [Wenzel Heinrich] (1806-1864): *[Volume of four string quartets, Opp. 3, 5, 7 and 16]*. [France: ca. 1850]. Score: 309 pp., folio. Disbound, volume in two parts. Manuscript in brown ink on 12-stave paper. CPM lists some published quintets but no quartets although they were published individually by Hofmeister [ca. 1835] Hofmeister [1838], Brietkopf & Härtel [1839] and Hofmeister [1841].

£225

63) WEBER, Carl Maria von (1786-1826): *Hinterlassene Schriften on Carl Maria von Weber. Erster -[Dritter und letzter] Band*. Dresden und Leipzig: Arnoldische Buchhandlung, 1828. Three volumes: 2 ff. (titles), lxxx, 120 pp., 1 f. (title), iv, 195 pp., xlv, 172 pp., small octavo. Half leather with marbled boards, a little scuffed and rubbed. Some light browning.

£275

64) WEIMAR, George Peter (1734-1800): *Versuch von kleinen leichten Motetten und Arien für Schul- und Singechöre, herausgegeben und aus wahrer hochachtung dem Herrn Musikirektor Hiller zu Leipzig zugeeignet von George Peter Weimar. Erster Theil, welcher auf die Advents- und Neujahrszeit eingerichtet*. Leipzig: bey Siegfried Lebrecht Crusius, 1782. Quarto: 2 ff. (title, foreword), 61 pp.. Bound in plain wrappers, uncut.

£240

RISM W554.

65) **WILLIAMS, Joseph Benjamin (1847-1923) [PASCAL, Florian]:** *Chatelaine [or the Siege of Murany, a romantic Comic Opera in 3 acts, libretto by W. Parke and D. Brand]. Full Score.* [London: ca. 1885]. Full score but without the vocal parts written in: two volumes, copyist's manuscripts, in ink, on different papers, first first half of Act two in the composer's autograph manuscript and initialled at the end. Publisher's quarter cloth with plain orange boards, label (vol. I) and cloth, head of backstrip torn (vol. II). From the archive of the music publisher Joseph Williams. Characters referred to in the margins include Countess, Soldiers and Officers. **£350**

Unpublished in full score.

66) **WILLIAMS, Joseph Benjamin (1847-1923) [PASCAL, Florian]:** *Jewel Maiden [A Japanese Operetta in 3 Acts, written by M.C. Gillington]. Orchestral Score.* [London: ca. 1898]. Full score but without the vocal parts written in: 186 pp., copyist's manuscript, in ink, on 20-stave paper. Publisher's quarter cloth with plain orange boards, label; corners a little rubbed. From the archive of the music publisher Joseph Williams, presumably a copy made for hire, numbered "no. 3" on front board. Characters referred to in the margins include Ottar. **£200**

Unpublished in full score.

67) **WILLIAMS, Joseph Benjamin (1847-1923) [PASCAL, Florian]:** *4 Rhapsodies Espagnoles by Florian Pascal. Arranged for Military Band By Warwick Williams. [Full Score].* [London: 1899]. Full score: 30, 31, 12, 27 pp., arranger's manuscript in his autograph, dated 17/9/99 at the end, in ink, on 24-stave paper. Publisher's quarter cloth with plain orange boards, label; corners and edges rubbed and worn. From the archive of the music publisher Joseph Williams; manuscript score sent to the engraver for making the parts, with note on title "do not engrave the Full Score". CPM lists full scores of nos 1,2 and 4 of the Orchestral score published by Quinzard & Cie. in ca. 1890 but without mention of military band arrangements. **£200**

Unpublished in full score; no parts of this arrangement surviving.

68) **WILLIAMS, Joseph Benjamin (1847-1923) [PASCAL, Florian]:** *Tempest in Teacups. Full Score.* [London: ca. 1898]. Full score but without the vocal parts written in: 224 pp., autograph manuscript, in ink, on 22-stave paper, initialled on the final page. Publisher's quarter cloth with plain orange boards, label; boards and upper edges of opening pages somewhat damp-stained, all text visible. From the archive of the music publisher Joseph Williams, presumably a copy made for hire. Characters referred to in the margins include Jane, Jack, Celia, Penelope, Sir A., Trelawney and an off-stage chorus of carol singers. Unpublished in full score. **£400**

69) **WOUTERS, Adolphe François (1849-1924):** *Tu es Petrus [Solo de Tenor et choeurs à 4 voix avec accompagnement d'Orgue] et Messe Pontificale [à 4 voix avec accompagnement d'Orgue], Composés pour le Jubilé épiscopal de Sa Sainteté Pie IX, Le 21 mai 1877 par Adolphe F. Wouters, Maitre de Chapelle de l'Eglise de St. Nicolas, Organiste de l'Eglise de N.D. de Finisterre à Bruxelles.* [Brussels: 1877]. Vocal score: 1 f. (title), 11, 73, 9 pp., folio. White Levant morocco, faded, gilt, coat of arms, gilt inner dentelles, fleur-de-lys end-papers. Autograph manuscripts in brown ink on 12-stave paper. With a third piece entitled *Bénédiction pour chœur et orchestre composé pour le 25eme anniversaire de l'élévation de Pie IX au Trône Pontifical.* Each signed and dated at the end. **£450**

