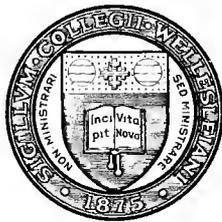


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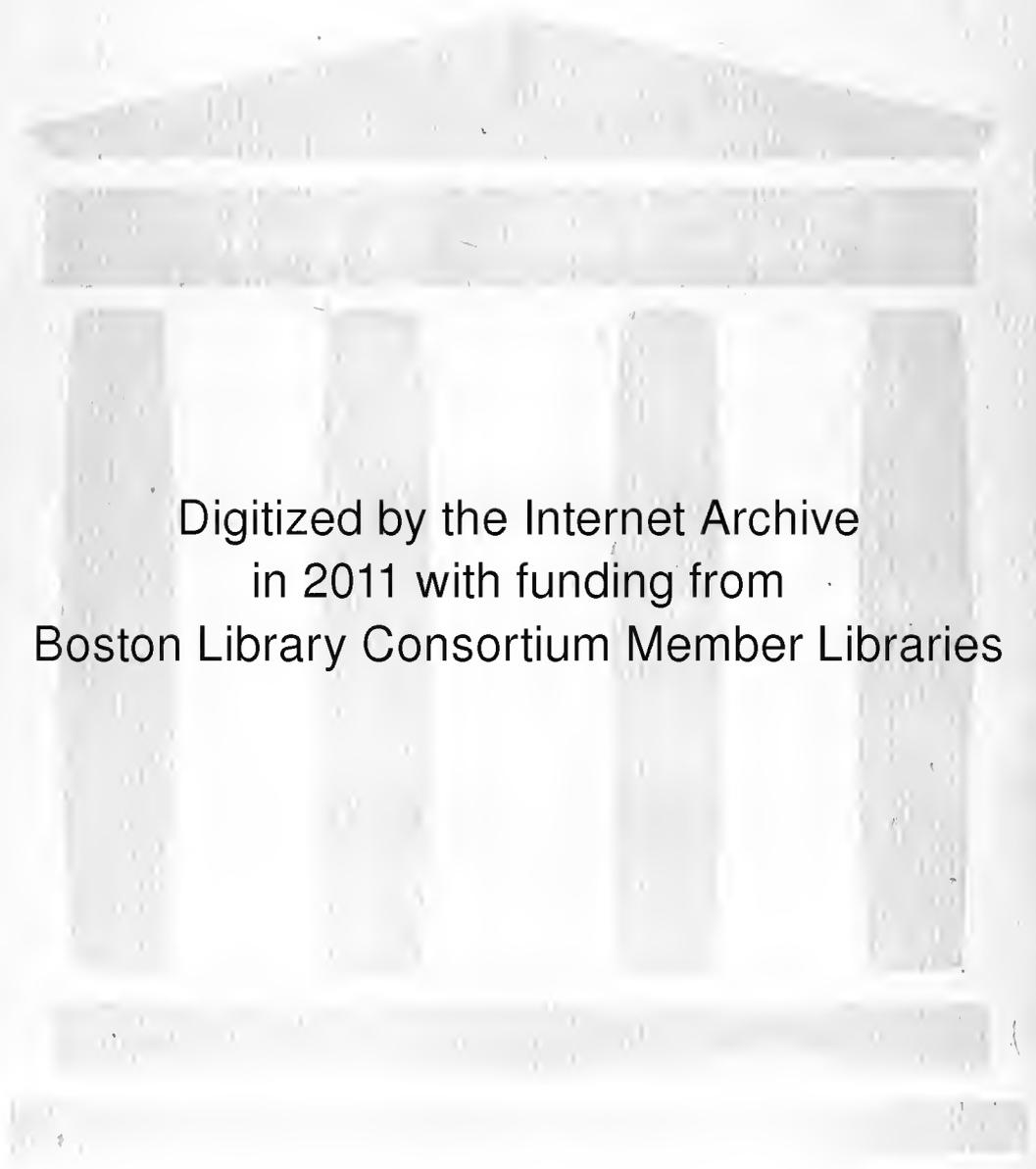






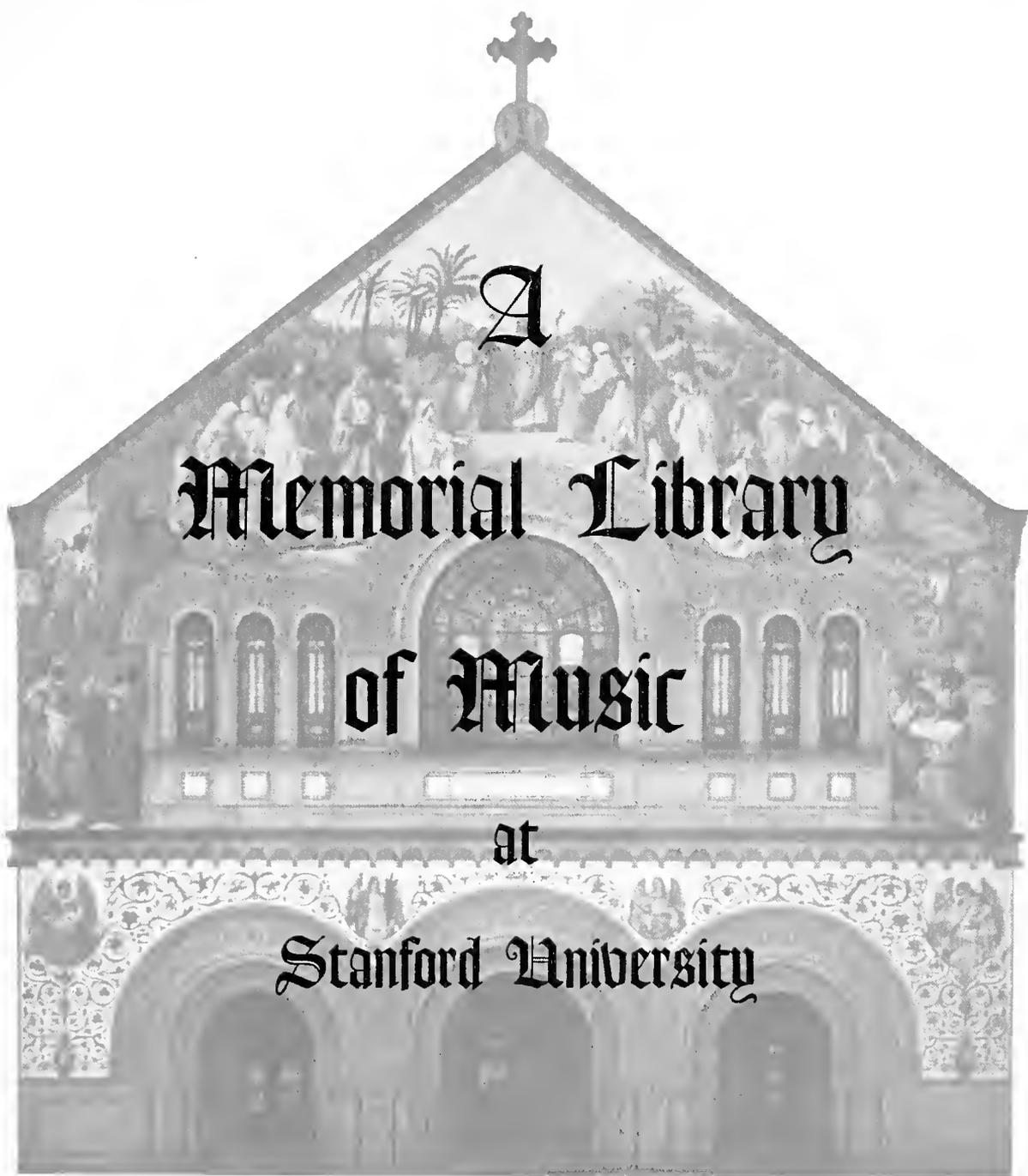


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## FOREWORD

**T**HE MEMORIAL LIBRARY OF MUSIC at Stanford University has been made possible by the interest and generosity of Mr. and Mrs. George T. Keating and the painstaking and devoted efforts of Professor Nathan van Patten.

This library is a collection of musical manuscripts and of printed and engraved scores inscribed by great composers, and constitutes a unique addition to Stanford's educational and cultural resources.

The Memorial Library of Music has quite fittingly been conceived as a part of Stanford's memorial to her honored alumni who gave their lives in World War II. Their sacrifice has also been marked by the establishment of the University's Gold Star Scholarships for their children and by engraving their names forever on the Roll of Honor in beautiful Memorial Hall.

The completion of this first volume of the catalogue affords occasion to express the University's deep appreciation of the contribution which Mr. and Mrs. Keating have made.

J. E. WALLACE STERLING

*November 8, 1950.*



## IN ACKNOWLEDGMENT

**T**HE MEMORIAL LIBRARY OF MUSIC at Stanford University, as represented in this catalogue, is the realization of a concept which originated with Mr. George T. Keating in his desire to enshrine the memory of the Stanford men and women who made the final sacrifice in the service of their country in World War II.

Such a memorial to our heroic dead might have taken the form of a cenotaph—the cold austere beauty of stone. Instead Mr. Keating has made possible the creation of a living cultural monument which will testify to the joys and sorrows of man's experience expressed as great music—a precious part of our human heritage.

The entire collection is the gift of Mr. and Mrs. George T. Keating, Los Altos, California, with the exception of the original manuscript of *Dances Concertantes* presented by Mr. Igor Stravinsky, the original manuscript of *La Nuit Revécue* presented by Mr. Bainbridge Crist, the original manuscripts of *Amerind Suite* and *Ancient Desert Drone* presented by Mr. Henry D. Cowell and the original sketches of his string sextette presented by Mr. Bohuslav Martinu, together with a few items, the gift of which has been acknowledged elsewhere in the catalogue.

The donors' decision to present the collection to Stanford University was largely due to the interest of Mr. Stanley L. Sharp, Palo Alto, California. His helpfulness is deeply appreciated.

Generous gifts from Mr. Edward P. Snyder, New York City, a life-long friend and business associate of Mr. Keating, made possible the acquisition of the Donizetti manuscript of a portion of the opera *Betty*, the complete manuscript of Victor Herbert's *The Debutante* and the manuscripts of Mascagni's *L'Amico Fritz*, Franz Schubert's overture to *Die Zauberharfe* (the famous "Rosamunde" overture) and Cherubini's *Médée*.

Mr. Frederick H. Opper, Savannah, Georgia, an intimate friend of Mr. Keating, kindly presented a copy of the first edition of his oratorio *Resurrection Morn* and inscribed it for the collection.

The quotation at the head of the memorial is taken from an inscription written by Mr. J. M. Edmonds, Jesus College, Cambridge, and is used with his kind permission.

Other authors and composers have graciously inscribed their works for the collection.

All of the manuscripts and engraved and printed scores, most of which are either association copies or copies inscribed by the composers, will be bound in full or three-quarters cardinal levant, or placed in similar slip-cases. The binding is being carried out by Mr. Gaston Pilon of the French Binders, Garden City, New York, whose skilled craftsmanship and friendly interest are deeply appreciated.

It has been a wonderful privilege to be associated with Mr. Keating in the acquisition of these precious manuscripts and scores. His advice, based upon years of devotion to the musical arts and a wide acquaintance with the great of the musical world, has been invaluable.

It is a pleasant privilege to acknowledge the patient assistance which I received in the preparation of the catalogue from Louise A. Maier and Dolores van Patten.

Librarians, musicians, and book-sellers have generously supplied information which has enriched the catalogue.

Although the publication of this catalogue marks the completion of a pleasant task, it is hoped that this volume will be followed by others representing further additions to the Memorial Library of Music.

NATHAN VAN PATTEN

# In Memory of the Stanford Men and Women who made the Supreme Sacrifice in World War II



“TELL THEM OF US AND SAY  
FOR YOUR TO-MORROW  
WE GAVE OUR TO-DAY.”

Lloyd S. Ackerman, Jr.  
Howard M. Adams  
Arnold B. Addlestone  
John Harlow Alabaster  
Robert Chalfant Allen  
Allen Ashton Altman  
Kenneth Andrew Anderson  
Edward Elliott Bailie  
Wayne Allabach Bannister  
Edwin Fry Barry  
William Meredith Bassett  
Frank Hyndman Beales  
William Francis Beardsley  
George Kenneth Beine  
Thaddeus Richard Bell  
Edward Nelson Bewley  
Quentin Birchard  
Jack Walter Bleasdale  
John Cuyler Bleecker  
Frederick William Blees  
Howard Curtiss Bonsall, Jr.  
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Truman Osborn Boyd, III  
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Walter Sykes Brash  
Frederick Hazlitt Brennan, Jr.  
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Donald Harmon Brumbaugh  
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Walter Clyde Buaas  
Edward Francis Cahill  
Francis Wendell Caldwell  
Donald Caswell Campbell  
James Gilmore Canning  
Donald Carne  
John Ransom Casey, Jr.  
Wallace Burnside Caufield, Jr.  
Winston Leroy Childs  
John Leroy Christian  
Frank Howard Clark  
John Woodhull Clark  
Warner Clark, Jr.  
William La Rue Clark  
John Campbell Clifton  
James William Clune, Jr.

Owen Baylis Coffman  
Alfred Wadsworth Cole  
Theodore Cole  
William Johnston Collie  
Douglas Boulware Conner  
Frederick Bronson Cooley  
James Walker Corner  
Howard Hunt Couch  
James Cowin, Jr.  
Hugh Grant Cramer  
David Warren Cuddy  
James Bilby Curran  
Harold Delbert Currey, Jr.  
Homer Martin Cutsinger  
Robert Alfred Dalton  
Morris Allen Daly, Jr.  
Albert Daniel Davies  
Richard Stanley Davis, Jr.  
William Dewey Davis  
William Nicholas Dekker  
William Burnham Dewey  
Lloyd Charles Dibert  
Warren James Dixon  
Theodore Rilea Doe  
Philip Swearingen Doty  
William Francis Drew  
John Lynn Driscoll  
Robert John Duncan  
Ora Berton Dunham, Jr.  
Katherine Applegate Dussaq  
Jackson Davenport Edmands  
John Fischer Elliott  
Peter Philip Emge  
Adrian Albert Engelhard, Jr.  
William Albert Enneking  
Alfred Starr Etcheverry  
Linn Markley Farish  
Tevis Clithero Ferguson  
Bruce Ffoulkes  
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Thomas Perkins Finch

Arthur Ernest Finucane  
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Raymond Francis Gehan, Jr.  
William Richard Giles  
Edward Ernest Girzi  
Warren Gollender  
David Dunbar Graves  
James LeRoy Groves  
Nathaniel Greene Guiberson, Jr.  
Dwight May Guillotte  
Joseph Eugene Haas  
John Martin Haffner  
William Clark Hanlon  
Alvin Winfred Harroun  
Stuart Meek Hawley, Jr.  
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Arthur Roy Lawrence Heise  
Lloyd Henley, Jr.  
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John Franklin Hiskey  
Mortimer Cooley Howe  
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Charles Warren Kendrick  
Jack Cooper Kessel  
Gordon Eugene Kimball  
Peter Garland Kingsbury  
John Van Rensselaer Kluegel  
Wallace Widnell Knott  
Lowell Graft Kramar  
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Louis Morrill Love  
Edward Edgar Lowery, Jr.  
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Richard Alton MacGowan  
James Patrick Mackel  
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Roland Claire McNaughton  
Charles William Mahin  
Norman W. Mandelbaum  
Ferdinand David Mannoccir  
William Elmer Maring  
William Stewart Markham  
John Southmayd Marks

John Weldin Marsh  
Charles Akin Mathieu  
James Sidney Matthews, Jr.  
Virginia Ruth Mayer  
Jessie Mechem  
Charles William Merrick  
George Bernhard Miller  
Joseph Craig Milligan  
Hewitt Frenyear Mitchell  
James Vickers Mitchell  
Willard Frank Mitchell  
Allan Arthur Moore  
Harry Sankey Morton  
John Berwin Mott  
John Richard Mountain, Jr.  
Charles Alfred Mull  
Richard Poundstone Munroe  
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Ramund Robert Murphy  
Harold Perry Nelson  
Melvin Adam Nicoll, Jr.  
Louis John Nissen, Jr.  
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Carlos Antonio Odriozola  
Mayo Cornell Onken  
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George Arthur Osen  
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Peter Lee Paget  
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Glenn Guy Parker  
Jillson MacIntosh Peattie  
Edward Hurlbut Peck  
Lindsay Peters, Jr.  
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Bennett Carlton Provost  
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Robert De Witt Rand  
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John Harold Richardson  
Nairn Ernest Rivers  
James Milton Robb  
Charles Nicholas Roberts  
Beverly Callicutt Robinson  
Lynn E. Rogers  
Thornwell Green Rogers  
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Frank Edward Schneider  
Herbert Frederick Schoenlen  
Harold Murray Shafer, Jr.  
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Harris Rolland Skelton  
Robert Eugene Slater  
Warren Herbert Sleeper  
Charles Compton Smith, Jr.  
Charles Donald Smith  
Horace J. E. Smith  
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Ward Kenneth Wortman  
Philip Edwards Wright  
Jack Arnold Yates  
Dwight Dunham Young  
Honore Francis Zabala  
Robert Quienten Zaleska  
John Franklin Zimmerman  
Herman Cecil Zwang

Catalogue  
OF  
THE MEMORIAL LIBRARY OF  
MUSIC  
STANFORD UNIVERSITY

*by*

NATHAN VAN PATTEN  
*Professor of Bibliography*

STANFORD UNIVERSITY  
STANFORD, CALIFORNIA

1950



A MEMORIAL LIBRARY OF MUSIC

## NOTES

THE ARRANGEMENT of entries is, as far as possible, by distinctive titles. Where a particular work lacks such a title it has been entered by its form in English, e.g., Concerto, Dance, Mass, Symphony, etc.

When a printed or engraved score is designated as a first edition, this designation refers to the particular form, e.g., Orchestral score, Piano and vocal score, French text, Italian text, etc.

In giving the size of manuscripts, the first dimension is the width as indicated by the direction in which the notation or text has been written.

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ADAM, ADOLPHE CHARLES (1803-1856)

1] Chant de victoire à Jeanne d'Arc—paroles d'Alph. Garalle. Mus. d' Ad. Adam.

Original manuscript signed. March 30, 1855.

2 leaves (4 pages) 34½ x 27 cm.

Accompanied by the original manuscript of the text by Alphonse Garalle (*cf.* separate entry).

2] . . . Giralda ou la nouvelle Psyché. Opéra comique en trois actes, paroles de Mr. E. Scribe; musique de Ad. Adam . . . Paris, Brandus [1850] Pl. no. 5301. First edition. *Inscribed to Pierre Joseph Guillaume Zimmerman by the composer.*

Orchestral score.

Presented for the first time at Paris, July 20, 1850.

Wotquenne, 1323.

Inserted is an autograph letter signed. To an unidentified correspondent, n. p., n. d.

3] . . . Le postillon de Longjumeau. Opéra comique en trois actes. Paroles de . . . MM. de Leuven et Brunswick. Musique de Ad. Adam. Partition piano et chant . . . Paris, G. Brandus et S. Dufour [*ca.* 1855] Pl. no. M. S. 5189. At head of title: "Nouvelle édition."

Presented for the first time at Paris, October 12, 1836.

Wotquenne, 2510.

Inserted is a manuscript in Adam's hand of Alcindor's Air, no. 7 (*cf.* separate entry).

4] [Le postillon de Longjumeau] Alcindor's Air, no. 7.

Original manuscript. *ca.* 1836.

2 leaves (3 pages) 34½ x 26 cm.

Inserted in the "Nouvelle édition" of the piano and vocal score.

5] Le roi d'Yvetot. Opéra comique en 3 actes. Paroles de MM. de Leuven et Brunswick. Musique de Ad. Adam. Partition piano et chant . . . Paris, J. Meissonier [ca. 1843] Pl. no. J. M. 1770. First edition. *Inscribed by the composer, with numerous corrections in his hand on p. 74-77.*  
Wotquenne, 2515.

ALBENIZ, ISAAC MANUEL FRANCISCO (1860-1909)

6] Pepita Jiménez. A lyric comedy in two acts and three tableaux (from the novel by Juan Valera) . . . by F. B. Money-Coutts. Deutsche Bearbeitung von O. Berggruen. Music by . . . I. Albéniz. Mit deutschem und englischem Text. . . . Klavierauszug mit Text von Componisten . . . Leipzig, Breitkopf & Härtel, c1896. Pl. no. 21596. First edition.

Presented for the first time at Barcelona, January 5, 1896.

ALBERTI, DOMENICO (1710-1740)

7] VIII sonate per cembalo. Opera prima da Domenico Alberti. London, I. Walsh [ca. 1750] First edition.

Wolffheim, I, 1214.

ALFANO, FRANCO (1876- )

8] L'ombra di Don Giovanni. Dramma lirico in tre atti e quattro quadri di Ettore Moschino. Musica di Franco Alfano. Opera completa per canto e piano-forte. Riduzione dell'autore . . . Milano, G. Ricordi, c1914. Pl. no. 114972. First edition.

ARDITI, LUIGI (1822-1903)

9] "Sinfonia!"

Original manuscript. 1841.

30 leaves (title-page, 58 pages) 22 x 32 ½ cm.

This is an overture and not a symphony as the title indicates.

Arditi, who spent some time as a conductor in New York City, is remembered for his lilting waltz, "Il bacio"

ARIOSTI, ATTILIO (1666-1740)

10] The favourite songs in the opera called Coriolanus. London, I. Walsh [1723] First edition.

ARNE, MICHAEL (1741-1786)

11] A collection of favourite songs which were sung by Mrs. Arne at Ranelagh and Vauxhall, never before publish'd, with the new Scots ballad Pitty Patty, now sung by Mrs. Weichsel at Vauxhall, composed by Michael Arne . . . London, C. and S. Thompson [1775] First edition. *Signed by the composer.*

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ARNE, THOMAS AUGUSTINE (1710-1778)

12] The music in *The judgment of Paris*. Consisting of all the songs, duettos and trio, with the overture in score as perform'd . . . at the Theatre Royal in Drury Lane. To which . . . are added the celebrated ode, in honour of Great-Britain, call'd *Rule Britannia*, and *Sawney & Jenney*, a favourite dialogue, in ye Scotch stile. The whole compos'd by Thomas Augustine Arne. Opera sesta. London, Henry Waylett [1741] First edition.

The text of *The judgment of Paris* is by Congreve.

"*Rule Britannia*" was performed for the first time in the masque of *Alfred* at Cliefden, the residence of Frederick, Prince of Wales, August 1, 1740. *The judgment of Paris* was also first performed at Cliefden the same year. When the latter was published in 1741, the music of "*Rule Britannia*" was added as an appendix. The music of *Alfred* was not published until 1751. The words by James Thomson were published separately three weeks after the performance.

"It is just possible that the . . . ascription to Thomson is incorrect as he had a partner in the writing of the masque, the dramatist David Mallet or Malloch (*ca.* 1705-1765), but it is thought that the particular song was Thomson's because its sentiment had already appeared in two poems of his and seems to be a personal specialty." *The Oxford companion to music*, by Percy A. Scholes. London, Oxford University Press, 1947, p. 818.

ASCHER, JOSEPH (1829-1869)

13] *Mazurka des traîneaux*. Orchestrée par Georges Bizet. Paris, H. Lemoine, *ca.* 1860.

Proof-sheets: p. 2, 5, 6, 8, 10, 11, 12, 13, 14, 15, 16 and their conjugates p. 30, 28, 27, 25, 23, 22, 21, 20, 19, 18, 17 are on blank sheets; p. 3, 4, 7 and their conjugates p. 30, 29, 26 are on sheets one side of which has in each instance been used for the proof of one page of an unidentified piano composition with the plate number 7418 H; p. 9 and its conjugate p. 24 is on a sheet one side of which has been used for the proof of one page of another unidentified piano composition with the plate number 7397 P, 299 H.

This is the first proof with Bizet's corrections. The first page (blank) has a note: "1<sup>r</sup> épreuve faire une 2<sup>e</sup> épreuve. G. Bizet." There is a penciled note in another hand on the same page: "Published by H. Lemoine." Page 2 has a penciled

note in still another hand: "Ascher: Mazurka des Traineaux. Orchestrée par Georges Bizet?"

The pages with plate numbers 7418 H and 7397 P, 299 H have manuscript corrections.

ATTWOOD, THOMAS (1765-1838)

See BISHOP, SIR HENRY ROWLEY (1786-1855)

Guy Mannering.

AUBER, DANIEL FRANCOIS ESPRIT (1782-1871)

14] Andante.

Original manuscript signed.

2 leaves (3 pages) 27 x 35½ cm.

Piano and vocal score.

The text begins: "Quel pouvoir peut è cette fête hélas m'entraîner malgré moi?"

15] La bergère châtelaine. Opéra en trois actes, représenté pour la première fois sur le Théâtre Royal de l'Opéra Comique, le 27 janvier 1820. Paroles de Monsieur Planard, mis en musique et dédié à Monsieur Cherubini . . . par D. F. E. Auber . . . Paris, Ph. Petit [1820] Pl. no. 3. First edition. *Inscribed to Zimmerman by the composer.*

Orchestral score.

Wotquenne, 1328.

Inserted is an engraved portrait of the composer by Julien.

16] . . . La fiancée. Opéra comique en trois actes. Paroles de Mr. E. Scribe. Musique de D. F. E. Auber. Partition piano et chant . . . Paris, G. Brandus et S. Dufour [ca. 1850] Pl. no. T. 1408. At head of title: "Nouvelle édition." *Inscribed by the composer.*

Presented for the first time at Paris, January 10, 1829.

Wotquenne, 2538.

17] [Léocadie]

Morceaux de Léocadie arrangés pour le piano. Paris, Ignace Pleyel [ca. 1824] Pl. nos. 743 A-G. Caption-title. First edition.

The text is by MM. Scribe and Melesville.

Presented for the first time at Paris, November 4, 1824.

18] La muette de Portici. Opéra en cinq actes. Paroles de MM. Scribe et Germain Delavigne. Composé et arrangé pour le piano forte par D. F. E. Auber . . . Paris, Maurice Schlesinger [1828] Pl. no. 328. First edition.

Also known as *Masaniello*.

Presented for the first time at Paris, February 29, 1828.

Inserted is an autograph letter signed. To an unknown correspondent, declining an invitation, n. p., dated "9 janvier."

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19] Le testament et les billets doux, opéra comique en un acte, paroles de Mr. Planard, musique de D. F. E. Auber . . . Paris, Ph. Petit [1819] Pl. no. 2. First edition. *Inscribed to Zimmerman by the composer.*

Orchestral score.

Presented for the first time at Paris, September 18, 1819.

Wotquenne, 1327.

Inserted is an autograph note signed to M. Berard, n. p., dated "Décembre 3."

#### AUBERT, LOUIS (1877- )

20] La forêt bleue. Conte lyrique en 3 actes (d'après les contes de Perrault). Poème de Jacques Chenevière. Musique de Louis Aubert. Partition chant et piano avec textes français et anglais. Traduction anglaise par Hermann Klein. Paris, A. Durand & Fils, c1911. Pl. no. 7414. First edition. *Inscribed to Archaimbaud, chef des choeurs at the Paris première, June 1924, by the composer and Jacques Chenevière.*

Presented for the first time at Boston, December 1911.

#### AUDRAN, EDMOND (1840-1901)

21] . . . Serment d'amour. Opéra-comique en 3 actes de Maurice Ordonneau. Musique de Ed. Audran. Partition chant & piano transcrite par Marius Baggers. Paris, Choudens Père & Fils [1886] Pl. no. A.C. 7132. First edition. *Inscribed by the composer.*

Presented for the first time at Paris, February 19, 1886.

#### AURIC, GEORGES (1899- )

See RAVEL, MAURICE JOSEPH (1875-1937)

L'éventail de Jeanne.

*Allemanda*

BACH, JOHANN CHRISTIAN (1735-1782)

22] Six concerti pour le clavecin, deux violons & une violoncelle. Très humblement dédiés à sa majesté Charlotte, reine de la Grande Bretagne . . . Composés par Jean Bach. Oeuvre premier [Oeuvre première] Londres, Welcker [ca. 1763].  
Separate parts.

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BACH, JOHANN SEBASTIAN (1685-1750)

23] [Suite in F major]

Four dances: Allemanda, Courante, Sarabande and Gigue.

Original manuscript unsigned. ca. 1705-1706.

2 leaves (4 pages) 19½ x 33 cm.

Written on paper with the water mark: D.H.

This is one of the earliest existing manuscripts of Bach. It was discovered by Manfred Gorke in 1929 and played for the first time after its discovery, May 25, 1930, at the Kreuzkirche in Dresden by Rudolph Mauersberger.

Cf. Gorke, Manfred. "Suite in F-dur. Autograph Johann Sebastian Bach"

24] [Ich liebe den Höchsten]

Original manuscript signed.

1 leaf (2 pages) 22 x 32½ cm.

Inserted is a letter dated August 1, 1901, to Sir Edward Speyer from Dr. A. Kopfermann of the Royal Library, Berlin, in which this cantata is referred to as follows: "The Royal Library possesses the autograph score of this, but of the autograph parts only those of the organ, 1st and 2nd violin and viola. Your own bass air is therefore, as you will see, the one missing in our parts."

Also inserted is an autograph letter of Sir Donald Francis Tovey to Sir Edward Speyer, July 31, 1901, referring to this manuscript and other musical matters.

Bach-Gesellschaft, XVIII, no. 174.

25] Magnificat à cinque voci, due violini, due oboe, tre trombi, tamburi, basson, viola e basso continuo, del Sigl. J. S. Bach . . . Bonn, N. Simrock [ca. 1811] Pl. no. 770. First edition.

Bach's *Magnificat* is one of his most masterly creations. It was composed for performance at Christmas, 1723, the first year of his cantorship at Leipzig. In its original form (E-flat major) it was interspersed, as was customary, with Christmas hymns; but the final form (D major) was without them (cf. Terry, *J. S. Bach*, 1933, p. 178).

Fétis, p. 195.

26] Grosse Passionsmusik nach dem Evangelium Matthaei von Johann Sebastian Bach. Volständiger Klavierauszug von Adolph Bernhard Marx . . . Berlin, Schlesinger, 1830. Pl. no. 1571. First edition.

Bach's great St. Matthew Passion, published for subscribers only, was composed for Good Friday, 1729, but remained in manuscript for a hundred years. It was eventually published as a result of the enthusiasm aroused by its performance under Mendelssohn in 1829.

Hirsch, IV, 1136; Wotquenne, 714.

Inserted is an engraved portrait of the composer by F. W. Meyer after L. Wolf.

27] The favourite songs in the opera Orfeo. London, R. Bremner [1770] First edition.

This is the first collection including three arias by Bach and five by Gluck. First edition of Bach's contributions and first English edition of Gluck's. Libretto by Bottarelli. Unknown to Wotquenne. From the Library of the Earl of Aylesford.

28] 371 vierstimmige Choralgesänge von Johann Sebastian Bach. Dritte Auflage . . . Leipzig, Breitkopf & Härtel [1831] Pl. no. 5089.

Although called the third edition, strictly speaking this is the fourth, as 200 of the Chorales first appeared in 1765 and 1769. The second edition, which was the first to contain the 371, appeared in 1785-1787 in four volumes and the third in 1804.

Cf. Hirsch, III, 42-43.

#### BALAKIREFF, MILY ALEXEIVICH (1837-1910)

29] *Rêverie pour le piano* par Mili Balakirew.

Manuscript signed. April 10, 1903.

5 leaves (7 pages) 26½ x 36 cm.

The first page has a discarded version of that part of the score which appears on the second page. A manuscript title-page in the composer's handwriting is pasted over this. This includes a dedication: "A Monsieur Serge Trailine."

Between the fifth and eighth pages numbered in the manuscript "5" and "6" are two unnumbered pages on the first of which are six bars of music—a discarded version corresponding to a part of the score on the third page of the manuscript.

The plate number Z3886 is written in at the bottom of the second page.

A penciled note on the title indicates that the score was to be published by Zimmermann, St. Petersburg.

From the collection of Michael D. Calvocoressi.

30] . . . Russia. Poëme symphonique pour orchestre par M. Balakirew . . . St. Petersburg, W. Bessel [1893] Pl. no. 2688. Cover-title. Title-page in Russian. Second edition. *Inscribed to Louis Albert Bourgault-Ducoudray by the composer.*

*A Memorial  
Library  
of Music*

BALFE, MICHAEL WILLIAM (1808-1870)

31] *The Bohemian girl*, a grand opera in three acts, as performed at the Theatre Royal, Drury Lane. Written by Alfred Bunn, Esqre. Composed and dedicated to Val. Morris, Junr., Esqre, by M. W. Balfe . . . London, Chappell [1843] Pl. nos. 6753, 6798, 6743, 6780, 6757, 6752, 6809, 6751, 6809, 6742, 6764, 6797, 6747, 6746, 6799, 6814, 6803, 6859, 6754, 6810, 6767, 6810, 6783, 6763, 6784, 6779. First edition.

Piano and vocal score.

Presented for the first time at London, November 27, 1843.

This opera, the first by a native British composer to acquire international fame, includes two songs that are familiar wherever English is spoken: "I dreamt that I dwelt in marble halls" and "When other lips," better known as "You'll remember me."

Inserted are the original manuscript of Balfe's "The young soldier" (*cf.* separate entry), and an autograph letter signed by Sir Robert Stewart, written to Dr. Frazer relating to this composition.

32] *Les quatre fils Aymon*. Opéra comique en 3 actes. Paroles de MM. de Leuven et Brunswick. Musique de M. W. Balfe . . . Paris, Choudens [*ca.* 1845] Pl. no. C. 46. First edition.

Piano and vocal score.

Presented for the first time at Paris, July 15, 1844.

33] *The young soldier*.

Original manuscript signed. *ca.* 1837.

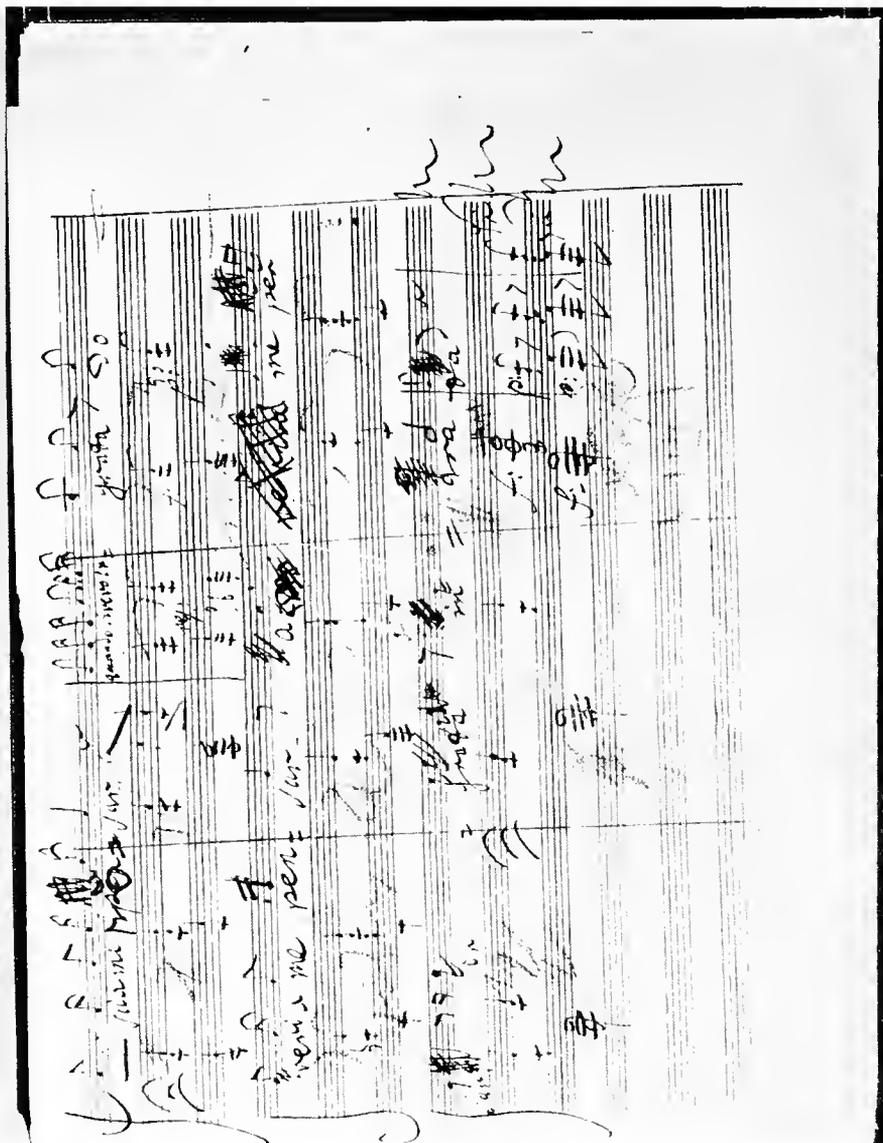
4 leaves (6 pages) 23 x 30½ cm.

The words are by Edward Fitzball.

Inserted in Balfe's *The Bohemian girl*.

BARLOW, SAMUEL L. M. (1892- )

34] *Mon ami Pierrot*. Légende musicale en un acte. Paroles de Sacha Guitry. Musique de S. Barlow . . . Partition piano et chant réduite par l'auteur . . . Paris, Choudens [c1924] Pl. no. A. C. 17546. First edition. *Inscribed to Nix [N. de Molas?] by the composer.*



38. THE ORIGINAL MANUSCRIPT OF BEETHOVEN'S *In questa tomba*.

BASILY, FRANCESCO (1767-1850)

35] "Achille all-assedio di Troja."

Original manuscript. 1798.

212 leaves (422 pages) 16½ x 11½ cm.

The manuscript, written with the greatest care and exactness, offers a very instructive example of the *opera seria* cultivated in Italy at the close of the 18th century. Basily held two of the most important official positions of the Church in Italy: he was *maestro di capella* in Loreto and of St. Peter's in Rome. As director of the conservatory in Milan from 1827 till 1837, he was a teacher of Glinka and refused Verdi admission to the conservatory.

*Achille* is a three-act opera following the pattern of the *opera seria* prior to Gluck. It contains twelve arias, three duettos and two quartettos with fourteen secco and eight accompagnato recitatives and two marches in between. The opera is scored for two flutes, oboes, clarinets, bassoons, horns, trumpets, and the customary strings. There are no chorus numbers and broad finales. A terzetto concludes the first act, a quartetto the second and a quintetto the short third act.

The calligraphic make-up and the layout of this manuscript are an astounding achievement in view of the small size of the music paper and the by no means small orchestral apparatus which often required nine staves.

*A Memorial  
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of Music*

BAX, SIR ARNOLD TREVOR (1883- )

36] Third symphony [by] Arnold Bax. [London] Murdoch, Murdoch, c 1931. Pl. no. M. M. & Co. 555. *Page-proofs with corrections and changes throughout in the composer's hand.*

Orchestral score.

Presented for the first time at London, March 14, 1930, under the direction of Sir Henry Wood, to whom the symphony is dedicated.

BEAUMARCHAIS, PIERRE AUGUSTIN (1732-1799)

37] Autograph letter signed. To Mme. Pankouke. [November 22, 1779].

4 leaves (3 pages) 19 x 23 cm.

Rossini's *Il barbiere di Siviglia* with libretto by Sterbini is founded on Beaumarchais' comedy: *Le barbier de Seville*.

An interesting letter in response to one sent to him in which he apparently had been asked to recall a composition he had played on some social occasion many years previously. He expresses his regret that he is unable to recall it.

Inserted in the first edition of Rossini's *Il barbiere di Siviglia*, Rome, ca. 1817.

BEETHOVEN, LUDWIG VAN (1770-1827)

*A Memorial  
Library  
of Music*

38] In questa tomba oscura. Arietta con accompagnamento di piano-forte composta in diverse maniere da molti autori e dedicata a S. A. U. Sig. Principe Giuseppe di Lobkowitz . . . Vienna, T. Mollo [1808] Pl. no. M. 1487. First edition.

The text is by Giuseppe Antonio Carpani (1752-1825).

The work contains sixty-three versions by various composers of which Beethoven's is the last—LXIII, p. 201-203.

Saint-Saëns' copy with his signature on front wrapper.

Grove, 239.

Inserted is the original manuscript of Beethoven's *In questa tomba oscura* (cf. separate entry) and a holograph copy of the arietta, signed by Carpani, Vienna, October 19, 1812.

39] In questa tomba oscura.

Original manuscript unsigned. 1807.

2 leaves (4 pages) 32 x 23½ cm.

Corrections in red pencil.

Inserted in the first edition of *In questa tomba oscura*.

40] Andenken von Matthison in Musik gesetzt von Louis van Beethoven. Leipzig, Breitkopf & Härtel [1810] Pl. no. 1526. First edition.

Grove, 240; Hirsch, IV, 460; Nottebohm, p. 180.

41] [Concerto, D major, opus 61] Collection complète des sept concertos et d'une fantaisie pour piano, orchestre et chœur de L. van Beethoven pour piano et orchestre. Mis en partition par Henri Roubier . . . Paris, S. Richault [ca. 1857] Pl. no. 7813. R.

This volume contains only the score for the sixth concerto with the caption title: 6ème concerto in ré maj. Op. 61. First edition.

The instrumental parts were published in 1808 (cf. Hirsch, IV, 301).

The concerto was composed and performed for the first time in 1806.

Nottebohm, p. 58.

42] [Elegischer Gesänge, opus 118]

Original manuscript. 1814.

1 leaf (1 page) 18½ x 23½ cm.

This was published in 1826 (cf. Hirsch, IV, 385).

Eitner, I, p. 414.

43] *Fidelio*, drame lyrique en trois actes. Paroles de MM. N . . . & . . . arrangées pour la scène française par MM. J. T. et A. F. . . . Musique de Ls. van Beethoven. Représenté pr. la première fois à Paris, sur le Théâtre Royal de l'Odéon . . . Paris, A. Farrenc [1826] Pl. no. 72. First edition.

Beethoven worked on this, his only complete opera, for twelve years. Begun in 1803, the first version was performed in Vienna in 1805 under conditions which foredoomed it to failure. Revised and with a new overture, it was again produced in 1806. In 1814 Treitschke revised the libretto and Beethoven announced the approaching publication of the opera in its final form. It was now an established success and triumphantly performed in all the capitals of Europe.

This is the first edition of the complete orchestral score. It is so rare that its existence was unknown to such authorities as Nottebohm and Thayer. Only 57 copies were subscribed for. The Simrock edition of 1847 has often been accepted as the earliest.

The first complete edition of the piano and vocal score was published in 1814 (Hirsch, IV, 318, Nottebohm, p. 71). An edition without the overture and finales was published in 1810 (Hirsch, II, 37 and 39; Nottebohm, p. 68).

44] *Missa 'composita, et Serenissimo ac Eminentissimo Domino Rudolpho Joanni Caesareo Principi et Archiduci Austriae . . . profundissima cum veneratione dedicata a Ludovico van Beethoven. Opus 123 . . . Moguntiae, B. Schott filiorum, 1827. Pl. no. 2346. First edition.*

Hirsch, IV, 392; Nottebohm, p. 118; Wotquenne, 1212.

Inserted is an autograph note, mentioning this work—his immortal “*Missa solemnis*,” written to Josef August Röckel, n. p., n. d. (*cf.* Kastner-Knapp, no. 173).

Translation:

Here, my dear [friend] I make you a little gift, an English dictionary. With regard to the vocal pieces, I think we should let one of the singers, who is going to sing for us, first sing an air, then we would do two numbers of the Mass, but with German words. Look about you as to who could do this for us, it need not be exactly a masterpiece, if it only suits the music well.

Yours

Beethoven

45] *Quintetto pour 2 violons, 2 altos et violoncelle composé et dédié à Monsieur le Comte Maurice de Fries par L. van Beethoven. Oeuv. 29 . . . Leipsic, Breitkopf & Härtel [1802] Pl. no. 94. First edition.*

Inserted is the original manuscript of the first part of the pianoforte arrangement (*cf.* separate entry).

Hirsch, IV, 267; Nottebohm, p. 32.

46] [Quintette in C, opus 29]

Original manuscript, *ca.* 1801.

1 leaf (2 pages) 32 x 21 cm.

Inserted in the first edition of the score.

47] Drey Gesaenge von Göthe mit Begleitung des Pianoforte in Musik gesetzt und ihrer Durchlaucht der Frau Fürstin von Kinsky, geb. Gräfin v. Kerpen zugeeignet von Ludwig v. Beethoven. 83tes Werk . . . Leipzig, Breitkopf & Härtel [1811] Pl. no. 1596. First edition.

The songs are: Trochnet nicht, Was zieht mir, Kleine Blumen.

Hirsch, IV, 331; Nottebohm, p. 80.

48] Sinfonie mit Schluss-Chor über Schillers Ode: "An die Freude" für grosses Orchester, 4 Solo- und 4 Chor-Stimmen, componirt . . . von Ludwig van Beethoven. 125tes Werk . . . Mainz, B. Schotts Söhnen [1826] Pl. no. 2322: First edition.

Orchestral score.

Lacks the second preliminary leaf: "Subscribenten-Verzeichnis auf die Werke, Op. 123, 124 u. 125" (*cf.* Hirsch, IV, 395).

The famous ninth choral symphony.

Hirsch, IV, 395; Nottebohm, p. 120.

Inserted is an engraved portrait by A. Krausse.

49] [Sketch for a song]

Original manuscript.

3 leaves (4 pages) 30½ x 22½ cm.

This is a sketch (12 bars) for a vocal composition with Italian text, beginning: "Tu mi traffigi il cor." Each page is prepared for 11 lines, suggesting a larger ensemble, i.e., a song with orchestra.

Heinrich Schenker, the great theoretician and Beethoven specialist, has expressed the opinion that this manuscript belongs to the studies which Beethoven wrote while studying with Antonio Salieri.

50] Trois trios pour le piano-forte, violon, et violoncelle. Composés et dédiés à son Altesse Monseigneur de Prince Charles de Lichnowsky par Louis van Beethoven. Oeuvre 1re. A Vienne chez Artaria [1795]. First edition.

The three parts as issued.

Beethoven's Opus 1 is so rare that Nottebohm had never seen a copy and could describe only Cappi's reissue of 1802.

This is one of the subscribers' copies and contains the list of subscribers following the title-page of the pianoforte part. Examples of the subscribers' issue are of extreme rarity.

The trios were performed for the first time from manuscript by Schuppanzigh, Kraft, and Beethoven himself.

Hirsch, IV, 238.

51] Variazioni della thema Quant' è più bello l'amor contadino nell' opera La molinara, per il piano-forte composte e dedicate a Sua Altezza il Signore Principe Carlo di Lichnowsky del Signore Luigi van Beethoven. Op. II. Vienna, Giov. Traeg [1795] Pl. no. 3. First edition.

An early composition of Beethoven, after a theme of Paisiello. This did not retain its opus no. 2 and is numbered 179 by Grove.

Hirsch, IV, 437; Nottebohm, p. 155.

#### BELLINI, VINCENZO (1801-1835)

52] [Davidde penitente]

La cantata di Davide pentito [sic]—Tutte le mie speranze, terzetto del Sig: Maestro Amadeo Mozart's. Bellini.

Manuscript signed.

10 leaves (title-page, 18 pages) 28 x 21 cm.

This manuscript of Bellini's student years is a copy of No. 9 from Mozart's *Davidde penitente*, composed in Vienna in 1785. The composition is largely based on the great fragmentary *Missa in C-moll*, composed in Vienna in 1782-1783.

Köchel, 469, 427 (417a).

53] La straniera. Melodramma posto in musica e dedicato alla Signora Giudita Turina da V. Bellini . . . Milano, Gio. Ricordi [1829] Pl. nos. 4022-4031, 4034-4038, 4040-4041. First edition.

Text by Felice Romani. Piano and vocal score by Luigi Truzzi.

Presented for the first time at Milan, February 14, 1829.

#### BEMBERG, HERMAN (1861- )

54] . . . Aime-moi! Poésie de Armand Ocampo. Musique de H. Bemberg . . . Baryton ou mezzo-sopo. Paris, Louis Gregh, 1886. Pl. no. L. G. 2658. (2) First edition. *Inscribed to Ch. Morel by the composer.*

55] . . . Le baiser de Suzon. Opéra-comique en un acte de M. Pierre Barbier. Musique de H. Bemberg . . . Paris, G. Hartmann [ca. 1888] Pl. no. G. H. & Cie. 1931. First edition. *Inscribed to Henri Maréchal by the composer.*

Piano and vocal score.

Presented for the first time at Paris, June 4, 1888.

#### BENEDICT, SIR JULIUS (1804-1885)

56] Absence, words from Goethe's Ballads, the music by Jules Benedict . . . London, Chappell [ca. 1870] Pl. no. 12298. First edition. *Inscribed to Mrs. Weldon by the composer.*

57] The dead soldier (Der Todte Soldat) Sung by Mr. Sims Reeves. Composed by Jules Benedict . . . London, Cramer [ca. 1870] First edition. *Inscribed to Mrs. Weldon by the composer.*

58] I know a song. Ballad written by Miss Courtney. Composed by Jules Benedict . . . London [Chappell, ca. 1870] Pl. no. 14034. First edition. *Inscribed to Mrs. Weldon by the composer.*

59] . . . Lost (Verloren) Song. The words by Mrs. George Gifford. Composed by Jules Benedict . . . London, Duff & Stewart [ca. 1870] Pl. no. D. & S. 2930. First edition. *Inscribed to Mrs. Weldon by the composer.*

60] . . . The rose of Erin. Song. The words by Claribel. The music by J. Benedict . . . London, Boosey [ca. 1868] First edition. *Inscribed to Mrs. Weldon by the composer.*

61] Sleep on, sad heart. Written by Jessica Rankin. Composed by J. Benedict . . . London, Chappell [ca. 1870] Pl. no. 12303. *Inscribed to Mrs. Weldon by the composer.*

BERLIN, IRVING (1888- )

62] White Christmas.

Holograph manuscript signed.

2 leaves (1 page) 24 x 32 cm.

The lead sheet (words and music) written for the collection by the composer.

BERLIOZ, LOUIS HECTOR (1803-1869)

63] . . . Béatrice & Bénédicte. Opéra en deux actes imité de Shakespeare. Paroles et musique de Hector Berlioz . . . Partition piano et chant . . . Paris, G. Brandus & S. Dufour [1863] First edition. *Inscribed by the composer.*

Presented for the first time at Paris, August 9, 1862.

Wotquenne, 2596.

Inserted is an autograph letter signed. Paris, n.d.

An interesting letter to an unidentified poet who had sent him some poems with a request that he set them to music—a request which he had to refuse as his muse is too capricious. To illustrate this he tells the story of the tune of the refrain, “Pauvre soldat” in the cantata *Le cinq mai*. After seeking for two months a suitable melody, he gave up the search. Then one day, while walking along the Tiber, he stumbled into the river bed and found himself up to the knees in mud. “En ne relevant je chantai ma phrase si longtemps cherché et le morceau fut fait.”

64] Benvenuto Cellini. Opera semi-seria en trois actes. Paroles de MM. Léon de Wailly et Auguste Barbier. Traduction allemande de M. P. Cornelius. Musique de Hector Berlioz. Oeuvre [23] Partition de piano. Brunswick, Henry Litolf [1856] Pl. no. 1232. First edition.

Text in French and German.

Presented for the first time at Paris, September 10, 1838.

From the library of W. J. Turner, the well-known writer on Berlioz, with his signature.

Wotquenne, 3466.

Inserted is an autograph letter signed. To Gatayes, Paris, April 1, 1851.

65] La captive. Rêverie p[ou]r mezzo-soprano ou contralto. Chantée par Madame Viardot Garcia. Paroles de Victor Hugo. Musique de Hector Berlioz. Oeuvre 12 . . . [Partition réduite pour le piano par Stephen Heller] Paris, S. Richault [1834] Pl. no. 10,154 R. First edition.

Inserted is an autograph letter signed. To Leroy, February 14, 1838.

66] . . . La damnation de Faust. Légende dramatique en quatre parties. Musique de Hector Berlioz. Oeuv. 24. Partition de piano avec texte français et allemand. Quelques morceaux du livret sont empruntés à la traduction française du Faust de Goethe par M. Gérard de Nerval; une partie des scènes 1, 4, 6, 7 est de Mr. Gandonnière; tout le reste des paroles est de Mr. Hector Berlioz. Traduction allemande par Mr. Minslaff . . . Paris, S. Richault [1854] Pl. no 11607 R. First edition. *Presentation copy from Berlioz, inscribed "A mon ami Reger, H. Berlioz"*

Wotquenne, 1118.

Inserted is an autograph letter signed. To [Henry Fothergill] Chorley. Dresden, April 14 [1842?]

Translation:

My dear Chorley:

Allow me to introduce to you Mr. Rosenhain, pianist and composer of the orthodox school, who is anxious to come out in London this spring, and will therefore be in great need of your support. He is a very fine musician who knows everything, and I think that you will be very glad to have made his acquaintance.

What about our Faust? I sent a complete piano score to Beale and I think you must have had it for some weeks now. There are still quite a large number of misprints in it and I beg you to be kind enough to see that they send me the final proof of the English edition so that I may go through it before sending it to the printer.

I have finished my oratorio *L'arrivée à Sais*, with the exception of a small portion which I have so far not composed. Just now I am trying to carry out your idea for No. 1 of the trilogy and I think that I shall succeed in doing it: the idea pleases me very much and I shall begin to write it in the train when I go back to Paris.

We perform Faust in the theatre here next Tuesday. The orchestra and the chorus are splendid and I have a Mephistopheles of the first rank. On Saturday of next week my second concert will be given with Roméo et Juliette, Fuite en Egypte and the Overture to Roi Lear.

A fortnight ago I gave a concert at Hanover of which the programme had been selected by the King and the performance was wonderful. It included the Overture to Roi Lear, Absence Lied (from my Nuits d'été) sung by Madame Nottès, Tendresse et Caprice, a romance for violin and orchestra, superbly played by Joaquim, Fée Mab and the love scene from Roméo et Juliette, Le juene pâtre breton, song for tenor with orchestra and my Symphonie fantastique.

The King and the Queen were most gracious and even came to the rehearsal.

After the concert M. de Platten came to tell me that the King was about to confer on me his Order of the Guelphs, a decoration which is very seldom awarded and which Marschner alone among musicians possesses.

So far, however, I have not had it. I am waiting.

Goodbye from your sincere friend.

H. Berlioz

Also inserted is a steel engraving of the composer (Verlag v. Baumgartner's Buchhandlung, Leipzig).

67] . . . La damnation de Faust. Légende dramatique en quatre parties. Musique de Hector Berlioz. Oeuv. 24. Partition de piano avec texte français et allemand . . . Traduction allemande par Mr. Minslaff . . . Paris, S. Richault [*ca.* 1855] Pl. no. 11607 R. First edition, second issue.

This is excessively rare.

68] . . . La damnation de Faust. Légende dramatique en quatre parties. Musique de Hector Berlioz. Oeuv. 24. Grande partition avec texte français et allemande. Quelques morceaux du livret sont empruntés à la traduction française du Faust de Goethe par Mr. Gérard de Nerval: une partie des scènes 1, 4, 6, et 7 est de Mr. Gandonnière; tout le reste des paroles est de Mr. H. Berlioz. Traduction allemande par Mr. Minslaff . . . Paris, Richault [*ca.* 1862] Pl. no. R. 11605. First edition.

Orchestral score.

Wotquenne, 1051.

An English translation of the text has been written in, parallel to the French and German texts. This and various notes, etc., are in blue pencil.

Richault moved to 4 Boulevard des Italiens in 1862, the address upon the title-page.

Except for an added portrait frontispiece, and the change of address in the imprint, the collation for the above edition agrees with that in Hirsch, IV, 694.

Inserted is a manuscript fragment, "Thème du chœur des sylphes." Signed by the composer (*cf.* separate entry).

The image shows a page from a handwritten musical manuscript. At the top, there are several empty staves. Below them, the score begins with a vocal line. The lyrics are written in French: "tous chantaient sur la terre sainte cet hymne la fraternité". The word "hymne" is underlined. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. Below the vocal line, there are several staves for instruments, including a piano (p) and a cello/contrabass (cb). The bottom of the page shows more empty staves.

78. THE ORIGINAL MANUSCRIPT OF BERLIOZ' *Temple universelle*.

69] [Damnation de Faust, opus 24] Thème du choeur des sylphes.  
Manuscript fragment signed. For the album of H[einrich] Schlesinger. Berlin, June 19, 1847.

1 leaf (1 page) 19½ x 24¼ cm.

The other side of this leaf contains "Poème d'amour à Rosalie" by Adolph von Henselt.

Inserted in the first edition of the orchestral score.

70] Grand ouverture des Francs juges par Hector Berlioz. Opus 3. Grande partition . . . Paris, Richault [1828] Pl. no. 2162 R. First edition.

Wotquenne, 7991.

Inserted is an engraved portrait of the composer (Paris, J. Bestault).

71] . . . Grande messe des morts [Requiem] Dédiée au Comte de Gasparin. Exécutée pour la première fois à l'église des Invalides, le 5 décembre 1837, pour le service funèbre du général Damrémont et des officiers et soldats français morts à la prise de Constantine . . . Partition chant et piano . . . Paris, Brandus [ca. 1882] Pl. no. B. & Cie. 12,808. At head of title: Hector Berlioz. Op. 5.

La prise de Troie. See *Les Troyens*.

72] . . . Roméo et Juliette. Sinfonie dramatique. Choeurs, solos de chant et prologue en récitatif choral composée d'après la tragédie de Shakespeare par Hector Berlioz. Op. 17. Partition de piano par Th. Ritter. Avec texte français et allemand. Winterthour, J. Rieter-Biedermann [1857] Pl. no. 22. First edition.

The French text is by Emile Deschamps.

Presented for the first time at the Conservatoire de Paris under the direction of the composer, November 24, 1839.

Inserted is an autograph letter signed. To Théodore [Ritter] n. p., December 15, 1861.

73] Die Sommernachte (Les nuits d'été) Sechs Gesänge von Th. Gautier ins Deutsche übertragen von P. Cornelius, componirt für eine Singstimme mit Begleitung von kleinem Orchester oder Pianoforte von Hector Berlioz . . . Op. 7. Clavierauszug . . . Leipzig, J. Rieter-Biedermann [ca. 1834] Pl. no. 3. First edition.

Contents: "Villanelle"; "La spectre de la rose"; "Sur les lagunes"; "Absence"; "Au cimetière" ("Clair de Lune"); "L'île inconnue."

Text in German and French.

Inserted is a group of five autograph notes signed. To an unidentified correspondent, n. p., n. d. [ca. 1848].

74] Symphonie descriptive [par] Hector Berlioz. [Paris, Choudens, Père et Fils, ca. 1866] Pl. no. A. C. 6084. Caption-title. First edition.

From his *Les Troyens* (Act 2, part 2)

Inserted is an autograph note signed. To M. Raudillon, n. p., n. d.

75] . . . Symphonie fantastique en cinq parties. Dédiés à la majesté Nicolas 1<sup>er</sup>, Empereur de toutes les Russies par Hector Berlioz. Op. 14 . . . Paris, Maurice Schlesinger [1835] At head of title: Episode de la vie d'un artiste. Pl. no. M. S. 4208. First edition.

Orchestral score.

Performed for the first time at the Conservatoire, December 5, 1830.

Wotquenne, 7238.

Inserted is an autograph letter signed. To Maurice, n. p., n. d.

76] [Symphonie fantastique] Thème du bal.

Fragment of manuscript. Dresden, May 1, 1854.

1 leaf (1 page) 19 x 12 cm.

Inserted in the first edition of Adolphe Jullien's *Hector Berlioz, sa vie et ses oeuvres*.

77] . . . Te Deum. A trois choeurs par Hector Berlioz. Op. 22. Partition pour chant et piano réduite par C. A. Barry. Paris, Brandus, 1885. Pl. no. S. L. W. & Co., 2246 (on p. [1] only). First edition.

78] [Temple universelle, opus 28]

Fragment of original manuscript. [1861]

1 leaf (2 pages) 26½ x 35 cm.

Double choir with organ.

Recto, five bars—"Tous chantons devant l'avenir immense. Le grand hymne de notre liber[té]" replacing canceled text, "Nous chantons sur la terre sainte cet hymne à la fraterni[té]" Verso five bars—"Salut à toi France héroïque sa héritière de Rome antique . . ."

In a letter to his son, February 14, 1861, Berlioz said that he intended to finish this choral on the text of J. F. Vaudin. It does not seem to have been performed at the meeting of the French and English "orphéonistes" for which it was written. This meeting was the beginning of the "Internationale."

79] . . . Les Troyens à Carthage. Opéra en cinq actes avec un prologue. Paroles et musique de Hector Berlioz . . . Représenté pour la 1<sup>re</sup> fois au Théâtre Lyrique Impérial sous la Direction de Mr. Carvalho. Edition conforme à la représentation. Paris, Choudens [1863] Pl. no. A. C. 988. At head of title: Deuxième partie des Troyens . . .

Piano and vocal score.

The first published edition, of which very few copies are known, with two cuts.

Inserted is an autograph letter signed. To Janin, n. p., n. d.

# HOME! SWEET HOME!

Sung by Miss Bennett.

Composed by M. R. Bishop

No. 6. Flauto.  
Andantino  
con moto  
ma Espressivo

TRIO.  
Harpe

Mid pleasures and palaces though we may roam, Be it  
e'er so humble there's no place like Home! Home! Home! sweet sweet  
Home! There's no place like Home! There's no place like Home! There's no place like Home! There's  
no place like Home! no place like Home!

Clari. *Benigno exultans* "Blessed is the man who has sung this song!" *Leads them to the...*

86. A FAMILIAR SONG FROM THE FIRST EDITION OF BISHOP'S *Clari*.

80] *Les Troyens*. Poème lyrique en 2 parties. Paroles et musique de Hector Berlioz . . . Partition de piano et chant arrangée par l'auteur. *La prise de Troie*, 1re partie; *Les Troyens à Carthage*, 2me partie. Paris, Choudens [ca. 1864] Pl. nos. 987-988.

This includes the two operas *La prise de Troie* and *Les Troyens à Carthage*, with separate title-pages.

First published edition of the former and first published edition, second issue of the latter, with three cuts and other alterations in the music.

Pages 45-50 of *Les Troyens à Carthage* are missing and have been replaced with a manuscript copy.

Presented for the first time at Paris, November 4, 1863.

Wotquenne, 2597.

81] [Les Troyens] *Andromaque au tombeau d'Hector*. Scène de *La prise de Troie* [par] Hector Berlioz. Paris, Choudens, Père et Fils [ca. 1866] Pl. no. A. C. 5849. Caption-title.

Orchestral score.

See also BERTIN, LOUISE ANGELIQUE (1805-1877)

#### BERTIN, LOUISE ANGELIQUE (1805-1877)

82] *Esmeralda*. Opéra en quatre actes. Paroles de Victor Hugo. Musique de Mlle. Louise Bertin avec accompagnement de piano par F. Liszt [sic] . . . Paris, E. Troupenas [1837] Pl. no. T. 412. First edition. *Inscribed by the composer*.

The adaptation of the libretto was made by Victor Hugo from his novel *Notre Dame de Paris*. This is the only operatic work of which Liszt made a piano and vocal arrangement. Berlioz is thought to have had a large share in its composition.

#### BERTON, HENRI MONTAN (1767-1844)

83] *Les petits appartements*. Opéra comique en un acte de . . . [MM.] Varner et Dupin. Mis en musique par le Chevalier Berton . . . Représenté sur le Théâtre Royal de l'Opéra Comique le 9, Juillet, 1827 . . . Paris, C. Heu [1827] Pl. no. 500. First edition.

Orchestral score.

BISHOP, SIR HENRY ROWLEY (1786-1855)

*A Memorial  
Library  
of Music*

84] The music in *The antiquary*. A musical drama in three acts, as performed at the Theatre Royal, Covent Garden. Composed, selected, and arranged by Henry R. Bishop . . . The poetry by D. Terry, Esq. London, Goulding, D'Almaine, Potter [1820] First edition.

Piano and vocal score.

The bloom is on the rye. *See* My pretty Jane.

85] The overture & most admired songs & duetts in the last new opera of the *Circassian bride*, as performed at the late Theatre Royal, Drury Lane. Composed & arranged for the pianoforte or harp, by H. R. Bishop. London, Printed & published for the author by L. Lavenu [1809] First edition.

In a preface, dated April 8, 1809, Bishop explains that the night following the first production of the *Circassian bride*, the theatre was destroyed by fire and the original music destroyed. He says: "The whole of the music, here published is revised solely from the power of recollection and I flatter myself if not exactly according to the original copy . . . it is rather improved than otherwise."

86] *Clari* or *The maid of Athens*, an opera in three acts as performed at the Theatre Royal, Covent Garden. Composed by Henry R. Bishop . . . London, Goulding, D'Almaine, Potter [*ca.* 1823] First edition, first issue. *Inscribed to Mastr. Longhurst by the composer.*

John Howard Paine's famous and universally treasured "Home Sweet Home" was published here for the first time. He is not credited with the authorship.

87] *The fallen angel*.

Original manuscript signed.

207 leaves (title-page, 406 pages) 24 x 30½ cm.

The complete score of the oratorio which, according to Grove, has never been performed. The manuscript has a printed title-page.

88] . . . *Guy Mannering* or *The gipsy's prophecy*; as performed at the Theatre Royal, Covent Garden, composed & arranged for the piano forte by Thos. Attwood and Henry R. Bishop . . . London, Goulding, D'Almaine, Potter [1816] At head of title: *The overture, songs, duets, glees & choruses in the musical play of*. First edition.

The first operatic setting of a novel by Sir Walter Scott.

89] *Let not a bell be toll'd*. The poetry by C. C. Clarke. Composed and dedicated to Miss Clara Novello by Henry R. Bishop, April, 1834.

Original manuscript, signed twice. 4 leaves (title-page, as above, 6 pages music and text) 30 x 24 cm.

Clara Novello (1818-1908) English singer was the daughter of Vincent Novello, founder of the music-publishing firm of Novello & Company.

90] Melodies of various nations with symphonies and accompaniments by Henry R. Bishop. The words by Thomas Bayly, Esq. . . . London, Goulding, D'Almaine, Potter [1822] First edition.

91] [My pretty Jane]

Manuscript with the title: "The bloom is on the rye," signed. *ca.* 1830.

Score for small orchestra and voice.

1 leaf (2 pages) 30½ x 24½ cm.

S. J. Adair Fitzgerald, in his *Stories of famous songs*, gives a detailed and amusing account of the story behind this "most profitable song ever issued." The words are by Edward Fitz-Ball.

92] Native land or Return from slavery. Opera in three acts, performed at the Theatre Royal, Covent Garden. Composed and arranged for the voice & piano forte by Henry R. Bishop . . . With selections from Zingarelli, Boieldieu and Rossini . . . London, Goulding, D'Almaine [*ca.* 1824] First edition. *Inscribed to Miss Paton by the composer.*

BIZET, ALEXANDRE CESAR LEOPOLD,  
*called* GEORGES (1838-1875)

93] . . . L'Arlésienne. Drame en 3 actes de Alphonse Daudet, musique de Georges Bizet. Partition chant & piano . . . Paris, Choudens [1872] Pl. no. A. C. 2484. First edition.

Presented for the first time at Paris, October 1, 1872.

In his *L'Arlésienne* and *Carmen*, Bizet produced two works which contributed abundantly to the purification of the musical atmosphere in France and to the health of the lyric theater.

94] . . . L'Arlésienne. Drame en 3 actes de Alphonse Daudet, musique de Georges Bizet. Partition chant & piano transcrite par l'auteur. Paris, Choudens Père & Fils [1872] Pl. no. A. C. 2484. Second edition.

With changes in score.

Wotquenne, 2605.

95] . . . Carmen. Opéra comique en 4 actes. Tiré de la nouvelle de Prosper Mérimée. Poème de H. Meilhac et L. Halévy. Musique de Georges Bizet. Partition chant et piano arrangée par l'auteur. Paris, Choudens Père et Fils [1875] Pl. no. A. C. 3082. First edition.

At foot of p. [iii]: Paris, Imp: Arduy, rue du Delta, 26. The first edition published as an opéra-comique has spoken dialogue. In the second edition the dialogue was replaced by twenty-six pages of recitatives composed by Ernest Guiraud. Bizet died within three months of the first performance.

Presented for the first time at Paris, March 3, 1875.

96] *Carmen*. Opéra en quatre actes. Tiré de la nouvelle de Prosper Mérimée. Poème de H. Meilhac & L. Halévy. Musique de Georges Bizet. Partition chant et piano transcrite par l'auteur. Paris, Choudens Fils [1875] Pl. no. A. C. 3082. Second edition.

At foot of p. 363: Paris, Imp. E. Dupré, rue du Delta, 26.  
Wotquenne, 2606.

97] . . . *Carmen*. Opéra en 4 actes. Tiré de la nouvelle de Prosper Mérimée. Poème de H. Meilhac et L. Halévy. Musique de Georges Bizet. Partition chant et piano arrangée par l'auteur. Paris, Choudens Père et Fils [1877] Pl. no. A. C. 3554. At head of title: Paroles italiennes de A. de Lauzières, à Jules Padeloup, paroles alle allemandes de D. Louis. First edition with Italian and German text. *Inscribed by the publishers to Mme. Galli-Marié and to Myriam Goestchel by Carmen Galli-Marié.*

Mme. Galli-Marié has written in a French version of the text for a considerable part of the score and has also made profuse notes throughout as to the rendition of the title role.

98] *Carmen*. Opéra comique en 4 actes [par] Georges Bizet. Ballet. Paris, Choudens [1875] Pl. no. A. C. 3273. First edition.

The ballet for the first act of *Carmen* was issued as a supplement to the first edition of the opera itself.

99] . . . *Djamileh*. Opéra comique en un acte de Louis Gallet. Musique de Georges Bizet. Partition chant et piano réduite par l'auteur. Paris, Choudens [ca. 1872] Pl. no. A. C. 2380. First edition. *This copy belonged to Victor Massé and has his signature on the cover.*

Presented for the first time at Paris, May 22, 1872.  
Wotquenne, 2604.

100] Feuilles d'album . . . Musique de Georges Bizet . . . Paris, Heugel [1867] Pl. nos. H 3366, H 3367 (2), H 3369, H 3370, H 3368 (1), H 3371. First edition. *Inscribed to Marie Brontë by the composer.*

Contents: "A une fleur," Alfred de Musset; "Adieux à Suzon," Alfred de Musset; "Sonnet," Ronsard; "Guitare," Victor Hugo; "Rose d'amour," Millevoye; "Le grillon," Lamartine.

Piano and vocal score.  
Wotquenne, 233.

101] Vingt mélodies pour chant et piano par Georges Bizet. Paris, Choudens [ca. 1872] Pl. no. A.C. 2486. First edition. *Inscribed to Victor Massé by the composer.*

Edition for mezzo-soprano or baritone.

The image shows a page of handwritten musical notation, likely a manuscript for a church anthem. It consists of several systems of staves, each with a vocal line and a basso continuo line. The notation is in a historical style, with various note values and clefs. The lyrics are written in Latin and are partially obscured by the musical notes. Some legible fragments include:

- My Orem = bring song of =
- My Orem = - bring song of make arise arise
- My Orem = = = bring song of make
- My Orem = = = bring song of make A = rise arise my
- = make A = rise
- My Orem = = = bring song of make of rise
- = make A = rise
- Orem = = = bring song of make of rise

107. THE ORIGINAL MANUSCRIPT OF BLOW'S *Anthems*.

102] . . . Les pêcheurs de perles. Opéra en 3 actes de M. Carré & Cormon. Musique de Georges Bizet. Partition chant et piano arrangée par l'auteur . . . Paris, Choudens [ca. 1863] Pl. no. A.C. 992. First edition. *Charles Gounod's copy with his signature.*

Presented for the first time at Paris, September 30, 1863.  
Wotquenne, 2602.

103] . . . Tarantella par Georges Bizet. Paris, G. Hartmann [ca. 1870] Pl. no. G. H. 343. First edition. *Inscribed to Marie Bronthe by the composer.*

*See also* ASCHER, JOSEPH (1829-1869)

Mazurka des traîneaux.

GALSWORTHY, JOHN (1867-1933)

Carmen.

GOUNOD, CHARLES FRANCOIS (1818-1893)

La nonne sanglante.

MASSE, FELIX MARIE (1822-1884)

Le fils du brigadier.

REYER, ERNEST (1823-1909)

La statue.

BLEWITT, JONATHAN (1782-1853)

*See* FIELD, JOHN (1782-1837)

[Come again, come again]

BLOCH, ERNEST (1880- )

104] . . . Macbeth. Drame lyrique en sept tableaux (un prologue et trois actes). Poème de Edmond Fleg d'après Shakespeare. Partition piano et chant . . . Paris, G. Astruc, c1910. At head of title: Ernest Bloch. Pl. no. g. 298 a. First edition. *Inscribed to Henri Albers by the composer. The inscription is also signed by the librettist.*

105] . . . Trois poèmes juifs pour grand orchestre, a, danse; b, rite; c, cortège funèbre, par Ernest Bloch . . . New York, G. Schirmer [c1918] Pl. no. 27736. First edition.

BLOW, JOHN (1649-1708)

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106] *Amphion Anglicus*. A work of many compositions, for one, two, three and four voices with several accompaniments of instrumental musick and a thorow-bass to each song: figur'd for an organ, harpsichord, or theorboe-lute, by Dr. John Blow. London, Printed by William Pearson, for the author; and are to be sold at his house and by Henry Playford, 1700. First edition.

Inserted at front is a copy of the prospectus, dated 1699, with a receipt at the foot filled in and signed by the composer. Inserted at end is an engraving of Blow's monument in Westminster Abbey.

Hirsch, III, 656.

107] Anthems with introductory symphony.

Original manuscript signed. 1683.

14 leaves (27 pages) 20½ x 32 cm.

John Blow was one of the first choir boys of the Chapel Royal after the organ and choir were again admitted to the service of the Anglican Church. He became organist of Westminster Abbey at the age of twenty and five years later a Gentleman of the Chapel Royal eventually becoming one of the three organists for this group. Purcell took Blow's place as organist at Westminster Abbey in 1679 but Blow returned to this post after the death of his famous pupil in 1695.

BOIELDIEU, FRANCOIS ADRIEN (1775-1834)

108] *La dame blanche*. Opéra comique en trois actes. Paroles de Mr. Scribe. Mis en musique et dédié à Son Altesse Royale, Madame Duchesse de Berry par A. Boieldieu . . . Paris, Janet et Cotelle [ca. 1827] Pl. no. 2002. First edition.

Orchestral score.

Presented for the first time at Paris, December 10, 1825.

Wotquenne, 1401.

Inserted are three autograph letters signed:

To M. Fournier, n. p., ca. 1827, in which he mentions *La dame blanche*, his principal work.

To M. Fournier, Paris, November 20, 1833, in which he refers to his uneasiness over the bankruptcy of the Opéra-Comique, the expulsion of Charles X from whom he had received a pension, and his poor health.

To [Joseph August] Roeckel. Paris, May 3, 1830.

109] [Galop]

Original manuscript with the title "Premier intension du galop pour l'opéra, no. 16." Signed. 1834.

1 leaf (1 page) 26½ x 17½ cm.



BOITO, ARRIGO (1842-1918)

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110] *Mefistofele*. Opera di Arrigo Boito. Rappresentato al Teatro Comunitativo di Bologna il 4 ottobre 1875. Canto e pianoforte. Riduzione di M. Saladino . . . Milano, Ricordi [1893] Pl. no. 44720. First edition. *Inscribed by the composer and by Sir George Henschel, first conductor of the Boston Symphony Orchestra and at the time of the inscription, June 6, 1893, conductor of the London Symphony Concerts.*

Presented for the first time at Milan, March 5, 1868.

Wotquenne, 3192.

Inserted is an autograph letter signed [to Paul Milliet] Quinte près Genève, April 19 [no year] in which he mentions "Mephisto de Liège."

111] *Nerone*, tragedia in quattro atti di Arrigo Boito. Riduzione per canto e pianoforte di Ferruccio Calusio . . . Milano, G. Ricordi, c1924. Pl. no. 119599. First edition.

Inserted is an autograph letter. To the president of the Circolo Sociale di Trento, Milan, December 30, 1899.

BONONCINI, GIOVANNI BATTISTA (1672-1750)

112] *Astartus*, an opera as it was perform'd at the Kings Theatre for the Royal Academy. Compos'd by Bononcini. London, I. Walsh and I. Hare [ca. 1721] First edition.

The text is by Paolo Antonio Rolli, altered from an earlier libretto by Apostolo Zeno and Pietro Pariati.

113] The favourite songs in the opera call'd *Calphurnia* [by] Bononcini. London, I. Walsh and Ino & Joseph Hare, 1724. First edition.

A manuscript note on the title-page states that the words were written by Grazio Bracciola in 1713, altered by Haym, and set to music by Bononcini.

It was first performed at the Royal Academy of Music, April 18, 1724, and had an uninterrupted run of nine nights.

The score for the Italian version was by Johann David Heinichen.

Wotquenne, 5428.

114] The favourite songs in the opera call'd *Crispus*. London, I. Walsh [1722] First edition.

Orchestral score.

115] For the birthday of the Sweet Angel, November the 23rd 1731: Vivace, Andante, Gavotta, Marcha, Sarabanda, Gigua, 1-Menuet, 2-Menuet.

A suite of eight movements. Full score and parts for first and second violins and bass.

Original manuscript.

10 leaves (title-page as above, 16 pages) 23½ x 30¼ cm.

With *Musique pastorale pour le 23 novembre 1730*.

116] *Griselda* an opera as it was perform'd at the Kings Theatre for the Royal Accademy. Compos'd by Mr. Bononcini. London, I. Walsh [1722] First edition.

Orchestral score.

Text by Paolo Rolli after Zeno.

Presented for the first time at London, February 22, 1722.

Wotquenne, 5457.

117] *Musique pastorale pour le 23 novembre 1730*. Jour de la naissance de Lady Mary Godolphin: Le triomphe, La marche, Dance de nimphes, Une gigue, Menuet gay, Menuet doux, La follette, autre Menuet.

A suite of eight movements. Full score and parts for first and second violins and bass.

Original manuscript.

20 leaves (title-page as above, 3 pages part-titles, 28 pages) 22½ x 27½, 23½ x 30¼ cm.

With this is a photograph of the composer's portrait in the Royal College of Music.

See also SCARLATTI, ALESSANDRO (1660-1725)

*Thomyris*.

#### BONONCINI, MARC ANTONIO (1675-1726)

118] Songs in the new opera call'd *Almahide*. The songs done in Italian & English as they are perform'd at ye Queens Theatre. [London] I. Walsh [1710] First edition.

Cf. Smith, *Bibliography of musical work published by John Walsh*, no. 344, p. 106.

119] Songs in the new opera call'd *Camilla* as they are perform'd at the Theatre Royall [London] I. Walsh [1706] First edition.

The text is by Stampiglia.

This opera enjoyed an extraordinary popularity. In England it ran sixty-four nights in four years.

Eitner, II, 125; Smith, *Bibliography of musical works published by John Walsh*, no. 221, p. 70; Wolffheim, II, 1326 (1).

BORDES, CHARLES (1863-1909)

120] . . . Avril. Mélodie pour mezzo-soprano avec accompagnement de piano. Poésie de Aimé Mauduit. Musique de Charles Bordes . . . Paris, J. Hamelle [1883] Cover-title. Pl. no. J. 2111 H. First edition. *Inscribed to Emmanuel Chabrier by the composer.*

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121] . . . Madrigal à la musique. Henry VIII de Shakespeare. Traduction de Maurice Bouchor. Choeur mixte sans accompagnement. Mis en musique par Ch. Bordes . . . Paris, E. Baudoux [1895] Pl. no. E. B. et Cie. 231. First edition. *Inscribed to Paul Soujoud by the composer.*

122] . . . 3 mélodies. Poésie de Jean Lahor. No. 1. Chanson triste . . . [Musique de] Charles Bordes. Op: 8. Paris, Bruneau [ca. 1887] Pl. no. B. & Cie. 106. First edition. *Inscribed to Thérèse Roger by the composer.*

123] . . . Trois danses béarnaises pour orchestre par Charles Bordes. Op. 11. Réduction à 4 mains par l'auteur . . . Paris, Lissarrague [ca. 1888] Pl. no. A. L. 636 bis. First edition. *Inscribed to Mlle. Thérèse Roger, to whom the work is dedicated, by the composer.*

BORODIN, ALEXANDER PORPHYRIEVITCH (1833-1887)

124] The Bogatyrs.

Manuscript fragment signed. September 9, 1867.

1 leaf (1 page) 25½ x 24 cm.

This is a sketch for the tavern scene from Borodin's unpublished opera.

125] . . . Le Prince Igor. Opéra en quatre actes avec prologue. Paroles et musique de A. Borodine. Réduction pour chant et piano . . . Texte: russe, français et allemand. Traduction française de M. Jules Ruelle, allemande de Mme. Alexandroff . . . Leipzig, M. P. Belaieff, 1889. At head of title: title, etc. in Russian. Pl. nos. 119, 120, *et al.* First edition.

BOTTESINI, GIOVANNI (1821-1889)

126] "Duetto per violoncello e contrabasso"

Original manuscript. 1831.

20 leaves (40 pages) 30½ x 24 cm.

Bottesini autographs are very rare and this unpublished score of the duetto for violoncello and double bass reflects the technical capacities of two artists (Bottesini and Piatti) who had no rivals for decades. Bottesini was not only a double bass virtuoso but an excellent musician. Later he became a successful conductor and directed the first performances of *Aida* in Cairo. He had toured

America, written an opera *Cristoforo Colombo*, and he was probably the first noted conductor who could boast of having wielded the baton on three continents. He used a three-string double bass and a bow similar to that of the cellists. The duetto for violoncello and double bass, the score of which calls for an orchestra of two flutes (also piccolo), oboes, clarinets, bassoons, four horns, two trumpets, three trombones, kettledrum, roll drum, and strings, is fraught with enormous difficulties. After an orchestral introduction, the soloists enter the picture with cadenzas which lead to an *andante cantabile* followed by an *allegro* and variations on a theme, *moderato*. A quick *allegro* forms the concluding part. The manuscript is nicely written and shows several corrections. It was, no doubt, used at the performance by Piatti and Bottesini.

BOUGHTON, RUTLAND (1878- )

127] *Alceste*. A choral drama adapted from the play of Euripides. Englished by Gilbert Murray. Musicked by Rutland Boughton.

Original manuscript signed. Finished June 3, 1922.

101 leaves (202 pages including title-page as above) 23½ x 37½ cm.

Boughton's works reflect an effort to extend the theories of Wagner and at the same time to simplify the operatic idiom to suit popular taste and understanding.

128] . . . *The Queen of Cornwall*. Play by Thomas Hardy . . . Set as a music-drama by Rutland Boughton. London, Joseph Williams [c1926] Pl. no. J. W. 16279. First edition.

Piano and vocal score.

Thomas Hardy's copy with a label reading: "From the library of Thomas Hardy, O. M. Max Gate" inside front-cover.

Presentation copy from the publisher signed "Florian Williams, Dec. 1926."

BOULANGER, NADIA (1887- )

129] *Cantique*. Poésie de Maurice Maeterlinck. Musique de Nadia Boulanger. Paris, J. Hamelle, c1909 [caption-title] Pl. no. J. 6840 H. *Inscribed to Mme. Chéreau by the composer.*

130] *Chanson*. Paroles de Georges Delaquys. Musique de Nadia Boulanger. Paris, J. Hamelle, c1914. Pl. no. J. 6812 H. Caption title. *Inscribed to Mme. Chéreau by the composer.*

131] *Versailles*. Poésie de Albert Samain. Musique de Nadia Boulanger. Paris, J. Hamelle, c1914. Pl. no. J. 6808 H. Caption title. *Inscribed to Mme. Chéreau by the composer.*

BOURGAULT-DUCOUDRAY, LOUIS ALBERT (1840-1910)

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132] . . . Le carnaval d'Athènes. Danses grecques pour le piano à 4 mains par L. A. Bourgault-Ducoudray . . . Paris, Henry Lemoine [ca. 1890] Pl. no. B. D. #. First edition. *Inscribed to Mme. E. Turquet by the composer.*

133] . . . La conjuration des fleurs . . . Partition chant & piano. Paris, Huegel & Fils [ca. 1883] Pl. no. H. 5731. First edition. *Inscribed: "A Monsieur Morel, en souvenir de l'exécution au 22 mai 1894 au succès de laquelle d'agrandementes contribué par la belle interprétation de rôle du Génie. Son bien devoue et très reconnaissant. Bourgault-Ducoudray?"*

134] Thamara. Opéra en quatre tableaux. Poème de Louis Gallet. Musique de L. A. Bourgault-Ducoudray. Partition réduite pour chant & piano par Van den Heuvel . . . Paris, Léon Grus, 1892. Pl. no. L. G. 4631. First edition. *Inscribed to [Victor] Warot by the composer.*

Presented for the first time at Paris, December 28, 1891.

Wotquenne, 2639.

BOYCE, WILLIAM (1710-1779)

135] The chaplet, a musical entertainment, as it is perform'd at the Theatre-Royal in Drury-Lane. Compos'd by Dr. Boyce. London, I. Walsh [ca. 1750] First edition.

The text is by Moses Mendez.

Eitner, II, 163; Wolffheim, II, 1327.

136] The shepherds' lottery. A musical entertainment. As it is perform'd at the Theatre-Royal in Drury Lane. Compos'd by Dr. Boyce. London, I. Walsh [1751] First edition.

The text is by Moses Mendez.

Wotquenne, 3595.

BRAHMS, JOHANNES (1833-1897)

137] [Tragic overture, opus 81]

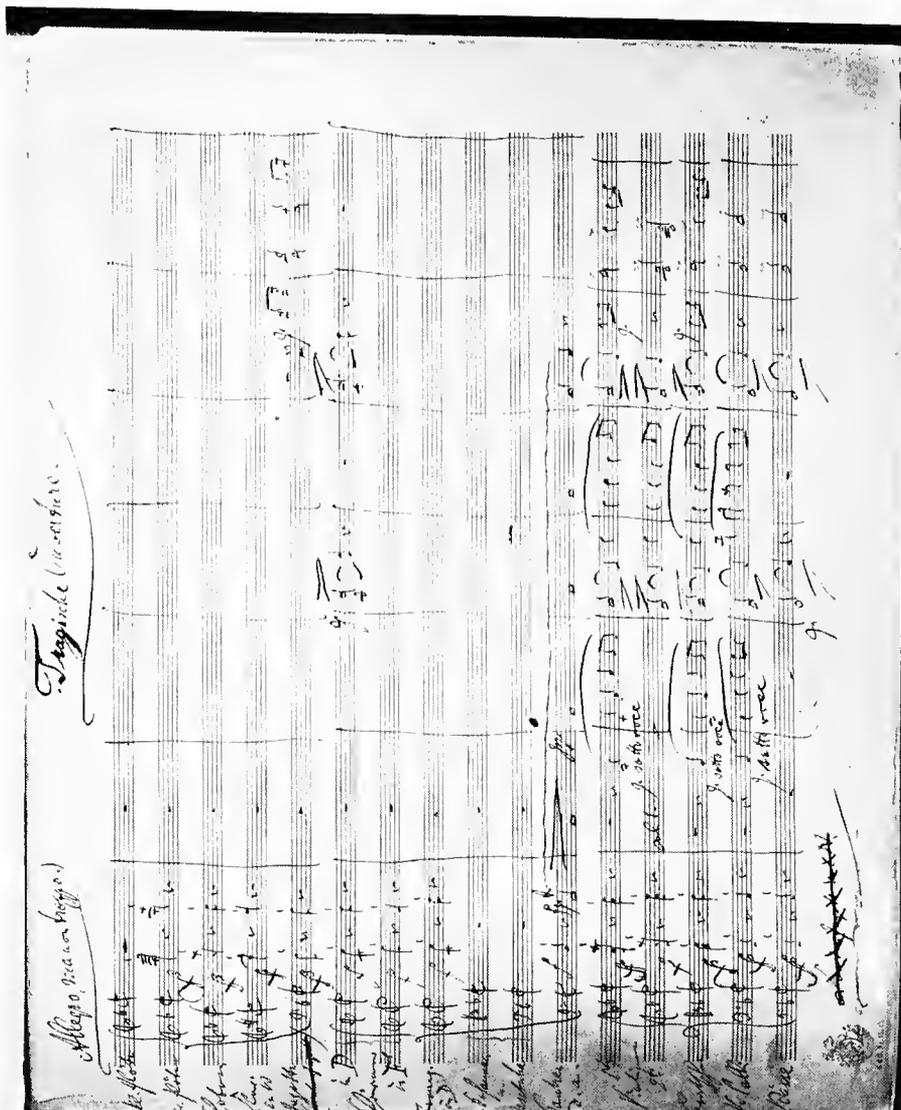
The original manuscript signed with the caption-title "Tragische Ouverture."

28 leaves (56 pages) 35 x 27 cm.

Inserted, at the front, is a photograph of the composer with his signature.

The *Tragic overture* was first performed by the Vienna Philharmonic Society in 1880.

The *Tragic overture*, with its motive of deep tragedy and consequent



137. THE ORIGINAL MANUSCRIPT OF BRAHMS' *Tragische Ouverture*.

powerful effect upon the emotions, is one of Brahms's most perfect orchestral compositions. It was written in 1880 as a companion piece to the *Academic festival overture*. The first drafts date back at least ten years prior to its completion.

"For one reason and another, the popular musical judgements of the last thirty or forty years seem often to show less grasp of the nature of tragedy than might be expected where the fine arts are taken seriously. It is to be hoped that the day is not distant when it will be thought strange that so thorough a musician as Weingartner should endorse the once widespread doubt whether Brahms's *Tragic overture* deserves its name and Tchaikovsky shall be duly applauded for his wisdom in calling his last symphony *pathetic*, though it was first universally acclaimed as tragic" (Donald Francis Tovey, *Essays in musical analysis*, London, 1939, VI, p. 151-156).

"The main difficulty in appreciating Brahms's right to call this greatest of his orchestral movements tragic seems to me to lie in current ignorance of the meaning of his language . . . it is an unfortunate fact that Brahms's profoundest ruminating developments and episodes are inevitably woven in a close contrapuntal texture which is very interesting to analyze and very much like the most elaborate textures of Bach. Experience has taught me . . . to withhold the analysis of such passages altogether so long as the view prevails that all such passages are inherently pedantic. It is, of course, foolish to suppose ingenuity to be more than a practical necessity for the construction of such passages. But it is worse than childish to suppose that the necessary ingenuity is a sign of pedantry . . . I had the good fortune to get my first impressions of the *Tragic overture* from a perfect performance under Steinbach at Meiningen in 1899, but I was then deeply impressed by the mysterious purposefulness of its quiet development and the overpowering pathos of its musical consequences in the recapitulation" (Donald Francis Tovey, *Essays in musical analysis*, London, 1939, VI, p. 55-56).

"The *Tragic overture* is among the greatest works of Brahms; by its structure, and by its depth of feeling. There is no hysterical outburst; no shrieking in despair; no peevish or sullen woe; no obtruding suggestion of personal suffering. The German commentators have cudgeled their brains to find a hero in its music; Hamlet, Faust, this one, that one. They have labored in vain. The soul of tragedy speaks in the music" (Philip Hale).

138] . . . Concert für violine mit Begleitung des Orchesters von Johannes Brahms. Op. 77 . . . Berlin, N. Simrock, 1879. Pl. no. 8133. First edition.

Cf. Geiringer, *Brahms. His life and work*, New York, 1947.

Inserted is an autograph letter signed. To an unidentified correspondent, n. p., n. d.

Translation:

Honored and dear young lady:

Tendering you my best thanks for the friendliness with which you keep me in mind, I send you herewith the desired portrait.

It has been rather long in coming because I was unwilling to send it without being able to enclose the second picture with which Joachim sends his best regards.

I very much hope the summer will again bring you to the Rhine and I shall then have the pleasure of seeing you again.

With cordial greetings to you and Miss Leser,

Your devoted

Joh. Brahms

139] Ein deutsches Requiem nach Worten der Heil. Schrift für Soli, Chor und Orchester (Orgel ad libitum) componirt von Johannes Brahms. Op. 45. Leipzig, J. Rieter-Biedermann [ca. 1868-1869] Pl. no. 593. First edition.

Piano and vocal score.

Hirsch, IV, 715; Wotquenne, 747.

This is the composer's greatest choral work. It occupied him at intervals for more than ten years. The second movement, originally intended as a part of the projected Symphony in D minor (the later *Pianoforte concerto, op. 15*) was composed 1857-1859. In the autumn of 1861 Brahms arranged this as a cantata in four movements. The work remained in this preparatory stage for four years. In 1865 he took it up again and by August 1866 had completed movements one, two, three, four, six and seven. The fifth was composed in May 1868.

Inserted is an autograph letter signed by Clara Schumann, to an unidentified friend, written from Baden-Baden on May 9, 1869, in which reference is made to the performance of Brahms's *Requiem* at Karlsruhe.

140] Romanzen und Lieder für eine oder zwei Stimmen mit Begleitung des Pianoforte von Johannes Brahms. Op. 84. No. 1. Somerabend [words by] Hans Schmidt. Berlin, N. Simrock, 1882. Pl. no. 8295. First edition.

Inserted is an autograph letter signed. To Fritz Simrock, Rome, April 24, 1881.

141] Serenade für kleines Orchester (Blasinstrumente, Violen, Violoncelli, u. Bässe) von Johannes Brahms. Op. 16. Partitur . . . Bonn, N. Simrock [1860] Pl. no. 6129. First edition. *Inscribed by the composer*: "Der besten Freundin Clara, Weihnacht, 1860."

Inserted is an autograph letter signed, n. p., n. d.

Translation:

Dear Elise:

Fortunately Mother and Christian have been kind enough to write about you—unfortunately not as favorably as I should wish. I hope very much that the news will soon be better and that you will write me so yourself.

It is a double pity that in these wonderful autumn days you have to stay at home—that is a lasting loss.

I have also sent money to Christian, but hope that you won't give too much of it to doctor and druggist, or for too long. Just now it would be better and timely to spend the money traveling to Pinneberg, Blankensee, or elsewhere that is beautiful. Meanwhile to be sure you must take care of yourself and do what the doctor says.

I hope he will very soon prescribe pleasure walks and pleasure drives.

Ask Christian and Mother to be sure to write me when they visit you for you can imagine how great is the longing for better news on the part of yours

Cordial greetings

Johannes

142] Ungarische Tänze [1-3] für Orchester gesetzt von Johannes Brahms. Partitur . . . Berlin, N. Simrock [1869] Pl. no. 7455. First edition.

Wotquenne, 7263.

Inserted is an engraved portrait by Hollyer.

143] Ungarische Tänze [1-3]

Original manuscript signed.

17 leaves (33 pages) 32 1/2 x 26 cm.

The Hungarian Dances are proof of Brahms's versatility as a creative artist. They achieved an unparalleled success. Brahms contrived, while preserving the characteristic melody, harmony, and rhythm of gypsy music, to give it an artistic form which raised it to a higher level.

144] [Nine songs, opus 32, no. 1]

Wie rafft ich mich auf in der Nacht.

Original manuscript. 1864.

2 leaves (3 pages) 33 x 25 1/2 cm.

The text is by August, Count of Platen-Hallermund.

Brahms probably found the model for this noble song in Schubert's works. It is reminiscent of certain songs for *Winterreise* such as "Estarrung" which expresses a similar mood.

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“The opening number of Op. 32, *Wie rafft ich mich auf* [in der Nacht] is a powerful composition. With its dramatic entry, its tremendous climax, and the wonderful interlocking of the voice and the almost symphonic accompaniment, it rivals the greatest songs of the later Schubert, by whom Brahms is here perceptibly influenced” (Geiringer, *Brahms. His life and work*, Oxford, 1947).

145] *Zwei Gesänge für eine Altstimme mit Bratsche und Pianoforte* von Johannes Brahms. Op. 91 . . . Berlin, N. Simrock, 1884. Pl. no. 8474-8476. First edition. *Inscribed by the composer.*

The songs are “*Gestillte Sehnsucht*” and “*Geistliches Wiegenlied*.”  
Inserted is an engraved portrait of the composer (Weger, Leipzig).

#### BRIDGE, FRANK (1879-1941)

146] “*Andante ben moderato e tranquillo.*”

Original manuscript signed.

2 leaves (title-page as above, 1 page) 38 x 28 cm.

The gift of Mrs. Bridge.

147] *Processional* [by] Frank Bridge. London, J. Curwen & Sons, 1940. Pl. no. 99094. *Inscribed to Archibald Martin Henderson by the composer.*

Page proofs.

#### BRITTEN, BENJAMIN (1913- )

148] *A ceremony of carols* [by] Benjamin Britten. Op. 28. [New York] Boosey & Hawkes, c1943. Pl. no. H. 15576. Caption-title. First edition. *Signed by the composer.*

Harp or piano and vocal score.

149] *Peter Grimes*, an opera in three acts and a prologue derived from the poem by George Crabbe. Words by Montagu Slater. Music by Benjamin Britten. Op. 33. Vocal score by Erwin Stein. London, New York, Boosey & Hawkes [c1945] Pl. no. H. 15730. First edition. *Signed by the composer.*

#### BRIVIO, CARLO FRANCESCO (16TH-17TH CENTURIES)

See JOMMELLI, NICCOLO (1714-1774)

Orazio.

BRUCH, MAX (1838-1920)

- 150] Heldenfeier, opus 89.  
Original manuscript signed. 1915.  
8 leaves (16 pages) 27 x 33½ cm.  
Score for organ and choir.  
Words by Margarete Bruch.

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- 151] Das Lied von der Glocke. Gedicht von Friedrich von Schiller für Chor, vier Solostimmen, Orchester und Orgel. Componirt von Max Bruch. Op. 45 . . . Translated into English by Mrs. Natalia Macfarren. Berlin, N. Simrock, 1879. Pl. no. 8088. First edition. *Inscribed by the composer.*  
Text in English and German.

BRUCKNER, ANTON (1824-1896)

- 152] [Sketches, piano, C major, E major, A major]  
Original manuscript signed.  
2 leaves (1 page) 33 x 25½ cm.  
At upper right of p. 1: "Zum no. 29." In text: "Frei 6—Diss. im Durchg., Variat., Hauptsatz a, Inversio b, a ad 11, b ad 11."  
Seven variations on a seven-bar theme.

BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED  
(1857-1934)

- 153] L'amoureuse leçon. Ballet en un acte d'après Catulle Mendès. Poème et musique de Alfred Bruneau. Partition piano et chant. Paris, Choudens, ca. 1913. Pl. no. A. C. 14,384. First edition. *Inscribed to Albert Renard by the composer.*
- 154] Chansons d'enfance et de jeunesse. Poèmes de Marceline Desbordes-Valmore. Musique de Alfred Bruneau. Paris, Heugel, 1928. Pl. nos. 29845-29854.  
Proof sheets of first edition with composer's corrections throughout.
- 155] Les chants de la vie. Poèmes de Henry Bataille, Saint-Georges de Bouhélier et Fernand Gregh. Musique de Alfred Bruneau. Paris, Choudens, c1913. First edition. *Inscribed by the composer.*  
Piano and vocal score.
- 156] La faute de l'Abbé Mouret. Pièce en quatre actes avec musique tirée du roman d'Emile Zola par Alfred Bruneau . . . Partition piano et choeur. Paris, Choudens, c1907. Pl. no. A. C. 13,657. First edition. *Inscribed to M. Debuchy by the composer.*

157] . . . Geneviève. Scène lyrique. Poésie de Mr. Ed. Guinand. Musique de A. Bruneau . . . Paris, E. et A. Girod [1881] Pl. no. E. & A. G. 5915. First edition. *Inscribed to M. Lespette by the composer.*

Piano and vocal score.

Presented for the first time at Paris, October 22, 1881.

158] . . . Kérim. Opéra en 3 actes. Poème de Paul Milliet & Henri Lavedan. Musique de Alfred Bruneau. Partition piano & chant réduite par l'auteur . . . Paris, Enoch Frères & Costallat [ca. 1887] Pl. no. B.P. 4829. First edition. *Inscribed to Emmanuel Chabrier by the composer.*

Presented for the first time at Paris, May, 1887.

159] Les lieds de France de Catulle Mendès. Mis en musique par Alfred Bruneau . . . Paris, Choudens [1891] Pl. no. A. C. 8775. First edition. *Inscribed to Emmanuel Chabrier by the composer.*

160] Naïs Micoulin. Drame lyrique en deux actes tiré de la nouvelle d'Emile Zola. Poème et musique de Alfred Bruneau. Partition chant et piano. Paris, Choudens, c1907. Pl. no. 13,658. First edition. *Inscribed to Marthe Chenal by the composer.*

Presented for the first time at Monte Carlo, 1907.

161] L'ouragan. Drame lyrique en quatre actes. Poème de Emile Zola. Musique de Alfred Bruneau. Partition chant et piano. Paris, Choudens, c1901. Pl. no. A. C. 11,806. First edition. *Inscribed to Marthe Chenal by the composer.*

Presented for the first time at Paris, 1901.

162] [Penthesilée]

Original manuscript with the title "Penthesilée, poème symphonique avec chant." A fragment of the orchestral score. 1888.

1 leaf (1 page) 27 x 35 cm.

Inscribed to Eugene Ysaÿe by the composer.

163] Les quatre journées. Conte lyrique en quatre actes et cinq tableaux d'après Emile Zola. Poème et musique de Alfred Bruneau. Partition chant et piano. Réduite par l'auteur. Paris, Choudens, c1916. Pl. no. A. C. 14,309. First edition. *Inscribed to Mlle. Dolorès de Silvera by the composer.*

Mlle. de Silvera sang the role of Marguerite in the first performance at the Théâtre National de l'Opéra-Comique, Paris, December 19, 1916.

164] *La rêve*. Drame lyrique en quatre actes et 8 tableaux d'après le roman d'Émile Zola. Poème de Louis Gallet. Musique de Alfred Bruneau. Partition chant et piano transcrite par l'auteur. Paris, Choudens Fils [ca. 1891] Pl. no. A. C. 8428. *Inscribed to M. Warot by the composer.*

Presented for the first time at Paris, June 18, 1891.

*La rêve* was widely discussed because of its bold harmonic structure and original style. It introduced a novel note of realism and vigor into French opera.

Wotquenne, 2644.

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165] *Le roi Candaule*. Comédie lyrique en quatre actes et cinq tableaux. Poème de Maurice Donnay . . . Musique de Alfred Bruneau. Partition chant et piano. Paris, Choudens, c1920. Pl. no. A. C. 15,024. First edition. *Inscribed to Emile Archaimbaud by the composer.*

Archaimbaud was one of the two "Chefs des Choeurs" at the first performance at the Théâtre National de l'Opéra-Comique, Paris, December 1, 1920.

Inserted is an autograph letter signed. To Emile Archaimbaud. Paris, December 2, 1920. This refers to the first performance of *Le roi Candaule* and Archaimbaud's part in it.

#### BULOW, HANS GUIDO, FREIHERR VON (1830-1894)

166] [Mazurka-fantaisie, opus 13]

Transcription for orchestra by Franz Liszt.

Original manuscript. Signed by Liszt. 1864.

8 leaves (15 pages) 24 x 33½ cm.

Inscribed to M. Krause by von Bülow.

#### BURNS, ROBERT (1759-1796)

167] "As I looked o'er yon castle wa'."

Original manuscript. Music and text.

1 leaf (1 page) 30 x 14½ cm.

With a note in Burns's handwriting at the head of the manuscript: "These words are inserted only to shew how the tune goes—they cannot be publ'd.—but the first stanza of the song I have sent, will suit as well."

In full red levant case with manuscript of song by Burns, "Wap & row."

168] *Buy braw troggin*. An excellent new song. Tune . . . Buy brooms besoms. n. p., 1796 1 leaf (2 pages) 8½ x 20½ cm. Mounted in a volume made up of 16 blank leaves. Bookplates of W. Crabbe Angus and John A. Spoor.

This election song is the fourth and last of a series written by Robert Burns in connection with the parliamentary contest for the stewardry of Kirkcandbright in 1795-1796.

It was written in 1796 when the dissolution of Parliament again threw Heron into the turmoil of election. The poet was confined to a sickbed, but could not refrain from penning these lines in support of the recently successful candidates whose second triumph he did not live to enjoy.

This copy has additional letters added to the proper names in the handwriting of Robert Burns, which have a special and pathetic interest as having been filled in within a few weeks of his death. (Taken from note on flyleaf.)

169] "Wap & row, wap & row?"

Original manuscript. Words only.

1 leaf (1 page) 18 x 15 cm.

*Wap & row, wap & row,  
Wap & row the featie o't;  
I thought I was a maiden fair,  
Till I heard the gratie o't.*

*My daddie was a fiddler fine,  
My minnie she made mantie, O,  
And I mysell a thump in guine,  
And try'd the rantie-tantie O.*

*Wap & row etc.*

This song was published as "The reel o' Stumpie."

See also THOMSON, GEORGE (1757-1851)

#### BUSONI, FERRUCCIO BENVENUTO (1866-1924)

170] Indianische Fantasie für Klavier mit Orchester [von] Ferruccio Busoni. Op. 44. Leipzig, Breitkopf & Härtel, c.1915 [caption title] Pl. no. B 2346. First edition.

This composition is based upon American Indian themes. Busoni visited America five times, 1891-1915.

#### BUSSER, HENRI PAUL (1872- )

171] Les noces Corinthiennes. Tragédie lyrique en trois actes et quatre tableaux dont un prologue. Poème de Anatole France . . . Musique de Henri Busser. Partition chant et piano. Paris, Choudens, c1922. Pl. no. A. C. 14,976. First edition. *Inscribed to Emile Archaimbaud by the composer.*

Presented for the first time at Paris, May 10, 1922.

Inserted are two autograph letters signed. To Emile Archaimbaud, Paris, February 10, May 12, 1922. These relate to the production of *Les noces Corinthiennes*.

CAPOTORTI, LUIGI (1767-1867)

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172] "Sinfonia per la festa di S. Antonio."

Original manuscript signed. 1836.

1 leaf (2 pages) 29½ x 22½ cm.

According to the learned Neopolitan archivist and historian, Francesco Florio, manuscripts of Capotorti are extremely rare. He was born in Malfetta, near Naples, studied at the Conservatorio S. Onofrio, and was chiefly an opera composer. This is reflected in the overture for Saint Anthony's Day. Scored for one flute, two oboes, clarinets, bassoons, horns, trumpets, and strings, it displays less religious spirit and more operatic traits instead.

CAPOUL, JOSEPH VICTOR AMEDEE (1839-1924)

173] Méha. Chanson hongroise. Paroles et musique de Victor Capoul.

Original manuscript signed.

Piano and vocal score.

2 leaves (3 pages) 27 x 35 cm.

Capoul, the famous French operatic tenor, appears here in an unfamiliar role—as a composer. Capoul made his American debut at the Academy of Music, New York City, November 22, 1871, with Christine Nilsson in the first American performance of *Mignon*.

CARAFÀ DI COLOBRANO, MICHELE ENRICO (1787-1872)

174] La prison d'Edimbourg. Opéra comique en 3 actes. Paroles de MM. Scribe et Planard. Musique de Ml. Carafa. Partition réduite avec accompagnement de piano. Der Kerker von Edimburg. Romantische Oper in drei Aufzügen nach dem französischen der Scribe & Planard. Musik von Ml. Carafa, für die deutsche Bühne bearbeitet, von J. D. Anton, vollstaendiger Clavier-Auszug von Joseph Rummel . . . Mainz, B. Schott's Söhnen [1833] Pl. no 3914. First edition.

The text is based on Sir Walter Scott's *Heart of Midlothian*.

CARPANI, GIUSEPPE ANTONIO (1752-1825)

See BEETHOVEN, LUDWIG VAN (1770-1827)

In questa tomba oscura.

CASAMORATA, LUIGI FERDINANDO (1807-1881)

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175] "Beatrice, cantata pel centenario di Dante di Napoleone Giotti"

Original manuscript signed. 1865.

46 leaves (91 pages) 30 x 23 cm.

A finely written manuscript whose first page shows the appeal: "Onorate 'l altissimo poeta." Born in Würzburg, Germany, of Italian parentage, Casamorata spent most of his life in Florence. He embarked on a musical career, but also studied law, acquired a doctor's degree and became a lawyer without neglecting his activities in the musical field. He made a distinguished name for himself as composer, author, critic, theorist, and was finally appointed to the directorship of the R. Istituto Musicale in Florence. His official connection with the Florentine conservatory caused the composition of the cantata *Beatrice*. The score calls for two flutes, oboes, clarinets, bassoons, four horns, two trumpets, three trombones, harp, kettledrum, strings, as well as an additional body of brass instruments, a mixed chorus and a coloratura soprano for the solo part of *Beatrice*.

CASELLA, ALFREDO (1883- )

176] "Concerto in la minore per violino ed orchestra: a - primo tempo; b - adagio; c - rondo—trascrizione per violino e pianoforte dell'autore. Alfredo Casella. (A. D. MCMXXVIII)" At end of score: "Cominciato il 13/2 MCMXXVII a Roma—terminato il 2/7 MCMXXVIII a Boston, Mass."

Original manuscript signed.

25 leaves, 49 pages.

This was performed for the first time by Joseph Szigeti and the Persymphans in Moscow, October 8, 1928.

Casella's new tonal creed finds expression in this composition.

CATALANI, ALFREDO (1854-1893)

177] [Serenata Andalusia]

"Al celebre violinista Tivadar Nachèz. Serenata Andalusia per violino e pianoforte d' Alfredo Catalani!"

Original manuscript signed. 1887.

7 leaves (title, 12 pages) 24 x 35 cm.

Catalani, well known for his operas *Loreley* and *La Wally*, has provided a very effective composition for the violin virtuoso. This is divided into four, melodically different, sections and contains 210 measures.

There is a facsimile of the first page of the score in Abbiati's *Storia della musica*, IV, p. 232.

CHABRIER, ALEXIS EMMANUEL (1841-1894)

178] . . . Ballade des gros dindons. Paroles de Edmond Rostand. Musique de Emmanuel Chabrier. Paris, Enoch Frères & Costallat [1889] Pl. no. E. F. & C. 1699. First edition. *Inscribed to Rostand by the composer.*  
Piano and vocal score.

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179] . . . Briséis. Drame en trois actes. Musique de Emmanuel Chabrier. Partition piano et chant réduite par l'auteur. Paris, Enoch, c1897. Pl. no. E. & C. 2006. First edition.

The text is by Ephraïm Mikhael and Catulle Mendès.

The first act of *Briséis* was performed for the first time January 31, 1897, at the Concerts Lamoureux in Paris.

Wotquenne, 2663.

Inserted are an autograph letter to Vincent d'Indy, Paris, February 20, 1890 and "Notes pour d'Indy" in Chabrier's handwriting and signed with his initials, Paris, April, 1886.

180] . . . España. Rapsodie pour orchestre. Partition d'orchestre . . . Emmanuel Chabrier. Paris, Enoch Frères & Costallat [1883] Pl. no. E. F. & C. 891. First edition. *Inscribed to Charles Lecocq by the composer.*

181] . . . Gwendoline. Opéra en 2 actes et 3 tableaux. Poème de Catulle Mendès. Musique de Emmanuel Chabrier. Partition piano et chant réduite par l'auteur . . . Paris, Enoch Frères & Costallat, 1886. Pl. no. E. F. & C. 1212. First edition. *Inscribed to Mlle. Kireevski by the composer.*

Presented for the first time at Brussels, April 10, 1886.

Inserted is the original manuscript of a part of the overture (*cf.* separate entry).

182] Gwendoline.

Original manuscript signed. *ca.* 1885.

1 leaf (2 pages) 27 x 25 cm.

This consists of the first fifty bars of the overture.

Inserted in the first edition of the piano and vocal score.

183] . . . Le roi malgré lui. Opéra comique en 3 actes. Paroles de Emile de Najac & Paul Burani. Musique de Emmanuel Chabrier. Réduite par M. Auguste Bazille . . . Paris, Enoch Frères & Costallat, 1887. Pl. no. E. F. & C. 1348. First edition. *Inscribed to M. Léonce Détroyat by the composer.*

Presented for the first time at Paris, May 8, 1887.

Wotquenne, 2662.

CHAMINADE, CECILE (1857-1944)

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184] L'anneau d'argent. Rondel. Poésie de Rosemonde Gérard. Musique de C. Chaminade . . . No. 3, Basse ou contralto . . . Paris, Enoch Frères & Costallat [ca. 1890] Pl. no. E. F. & C. 1875. First edition. *Inscribed by the composer.*

185] . . . Les heureuses. Poésie de Charles Fuster . . . en sol maj. (ton original) . . . C. Chaminade. Paris, Enoch, c1909. Pl. no. E. & C. 6981. First edition. *Inscribed to Suzanne Astruc by the composer.*

186] . . . Scherzando pour piano par C. Chaminade. Op. 10 . . . Paris, Durand, Schoenewerk [ca. 1900] Pl. no. D. S. & Cie. 2819. First edition. *Inscribed to Mme. Albert Schiller by the composer.*

CHARPENTIER, GUSTAVE (1860- )

187] . . . Didon. Scène dramatique. Poème de M. Auge de Lassus. Musique de Gustave Charpentier . . . Paris, G. Hartmann [ca. 1887] Pl. no. G. H. et Cie. 1806. First edition. *Inscribed to Emma Calvé by the composer.*

Piano and vocal score.

188] Impressions d'Italie. Suite pour orchestre par Gustave Charpentier. 1. Sérénade; 2. A la fontaine; 3. A mules; 4. Sur les crines; 5. Napoli . . . Réduction à 4 mains par André Messager . . . Paris, H. Tellier, 1890. Pl. no. 1093 (1-5) First edition. *Inscribed to Edouard Colonne by the composer.*

189] . . . Louise. Roman musical en quatre actes et cinq tableaux de Gustave Charpentier. Partition piano et chant . . . Paris, Heugel, c1900. Pl. no. H. et Cie. 19659. First edition. *Inscribed to Mlle. Argens by the composer. The inscription includes a bar of music from the score.*

Mlle. Argens sang the role of La Plieuse in the first production of the opera at the Théâtre National de l'Opéra-Comique, February 2, 1900.

190] La vie du poète. Symphonie-drame en trois actes et quatre tableaux. Poème et musique de Gustave Charpentier. Partition chant et piano . . . Paris, Choudens Fils, c1892. Pl. no. A. C. 8922. First edition. *Inscribed to André Gresse by the composer.*

CHAUSSON, ERNEST (1855-1899)

191] Cantique à l'épouse.

Original manuscript signed. June 23, 1898.

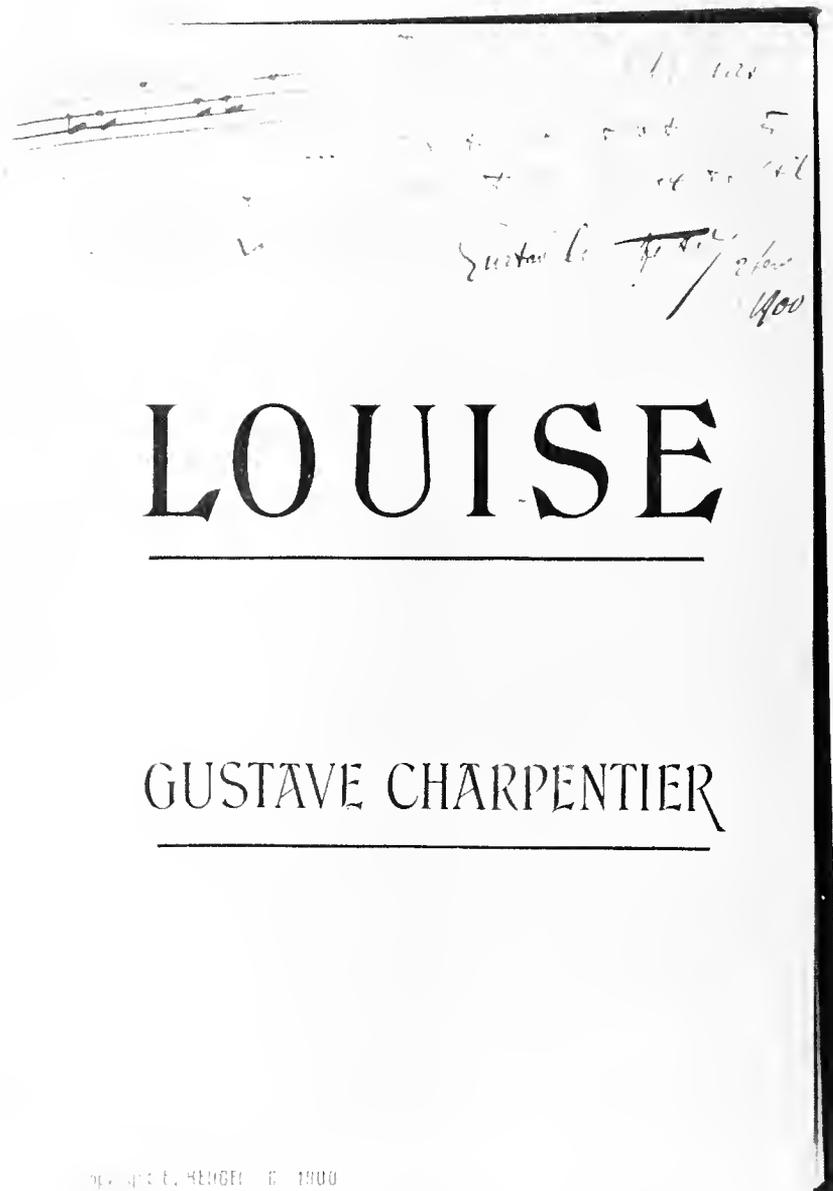
2 leaves (4 pages) 27 x 36½ cm.

Piano and vocal score.

The song is by Albert Jounet.

- 192] "Chanson perpetuelle pour voix de soprano et orchestre." Opus 37.  
Original manuscript. 1898.  
6 leaves (7 pages) 27 x 35½ cm.  
Piano and vocal score.  
The song is by Charles Cros.
- 193] . . . Chansons de Miarka. Paroles de Jean Richepin. Les morts . . . Ernest Chausson. Op. 17. Paris, Bruneau [1888] Pl. no. B. & Cie. 109. *Inscribed to Mlle. Thérèse Roger by the composer.*  
Piano and vocal score.
- 194] . . . Le colibri. Mélodie pour une voix avec accompagnement de piano par Ernest Chausson . . . Paris, J. Hamelle [ca. 1882] Pl. no. J. 1861 H. First edition. *Inscribed to Mme. Pauline Roger by the composer.*  
The words are by Leconte de Lisle.
- 195] . . . Concert en ré majeur pour piano, violon et quatuor à cordes. I. Décidé, II. Sicilienne, III. Grave, IV. Finale. Op. 21 . . . Paris, Librairie de l'art indépendant, 1894. Pl. no. A. 1-2. At head of title: Ernest Chausson. First edition. *Inscribed to Mlle. Thérèse Roger by the composer.*  
With the separate parts for solo violin, first violin, second violin, violoncello, and alto.  
Wotquenne, 6468.
- 196] Quelques danses pour piano . . . par Ernest Chausson. (Op. 26) . . . [Paris, E. Baudoux, 1896] Pl. no. E. B. et Cie. 296. First edition. *Inscribed to Sigismond S. Stojowsky by the composer.*  
Contents: Dédicace, Sarabande; Pavane; Forlane.
- 197] . . . Cinq fantaisies pour piano par Ernest Chausson. Op. 1 . . . Paris, Durand, Schoenewerk [1878] Pl. no. D. S. et Cie. 2624. First edition. *Inscribed to Mlle. Adolphi by the composer.*
- 198] . . . Hébe. Chanson grecque dans le mode phrygien pour une voix avec accompagnement de piano par Ernest Chausson . . . Paris, J. Hamelle [ca. 1882] Pl. no. J. 1862 H. *Inscribed to Mme. Pauline Roger by the composer.*  
The words are by L. Ackermann.
- 199] . . . La légende de Sainte Cécile. Drame en trois actes en vers de Maurice Bouchor. Musique de Ernest Chausson. Op. 22. Représenté pour la première fois le 25 janvier 1892 à Paris sur le Petit Théâtre. Partition chant et piano. Paris, Ph. Maquet [ca. 1892] Pl. no. Ph. M. & Cie. 13,370. First edition. *Inscribed to Mlle. Roger by the composer.*

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189. THE TITLE-PAGE OF THE FIRST EDITION OF CHARPENTIER'S *Louise*, INSCRIBED BY THE COMPOSER.

200] . . . 5 melodies pour mezzo-soprano ou baryton avec accompagnement de piano par Ernest Chausson . . . Paris, J. Hamelle [1882] Pl. no. J. 1960 H. First edition. *Inscribed to Emmanuel Chabrier by the composer.*

Contents: “Nanny” (Leconte de Lisle), “Le charme” (Armand Silvestre), “Les papillons” (Théophile Gautier), “La dernière feuille” (Théophile Gautier), “Sérénade italienne” (Paul Bourget).

201] . . . La nuit. Rondel à deux voix avec accompagnement de piano. Poésie de Th. de Banville. Musique de Ernest Chausson . . . Paris, J. Hamelle [ca 1882] Pl. no. J. 2161 H. *Inscribed to Mme. Pauline Roger by the composer.*

202] Poème de l’amour—et de la mer (Maurice Bouchor). Pour une voix (élevée) et orchestre. Musique de Ernest Chausson. Op. 19. I. La fleur des eaux. Interlude. II. La mort de l’amour. Réduction de piano et chant . . . [Paris, E. Baudoux, ca. 1892] Pl. nos. E. B. et Cie. 271-2. First edition. *Inscribed to Mlle. Thérèse Roger by the composer.*

203] [Poème de l’amour et de la mer, opus 19]

[A] Poème de l’amour et de la mer. II. La mort de l’amour [caption-title]

Original manuscript signed. ca. 1882.

3 leaves (5 pages) 27 x 35½ cm.

Signature of Marie Escudier, one of the founders of *La France musicale*.

[B] Poème de l’amour et de la mer. Le temps des lilas.

Original manuscript signed. ca. 1882.

4 leaves (title-page, 5 pages) 27 x 35½ cm.

Both manuscripts are the final movements in the printed score of *Poème de l’amour et de la mer*. II. *La mort de l’amour*.

Manuscript [A] has three additional bars at the end. These do not appear in the first printed edition of the score.

The text is by Maurice Bouchor.

204] Symphonie en si bémol majeur [par] Ernest Chausson. Op. 20. Partition d’orchestre . . . [Paris] E. Baudoux [1891] Pl. no. E. B. et Cie. 338. First edition. *Inscribed to Daniel De Lange by the composer.*

205] Viviane. Poème symphonique pour orchestre de Ernest Chausson. Op. 5. Partition d’orchestre . . . Paris, Le Bailly—O. Bornemann, successr. [1883] Pl. no. O. B. 4057. First edition. *Inscribed to Daniel De Lange by the composer.*

CHAVEZ, CARLOS (1899- )

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206] . . . Sinfonia de antigona . . . New York, G. Schirmer [1948] Pl. no. 42028. At head of title: Carlos Chavez. First edition. *Inscribed for the collection by the composer.*

Orchestral score.

Carlos Chavez has been the conductor of the Mexican Symphony Orchestra since 1928.

The composer has used a background of Mexican folk music which under his sound artistry achieves distinction. The *Sinfonia de antigona* is one of his major works.

Inserted is a portrait (photograph) of the composer.

207] Sinfonia de antigona.

Original manuscript, signed. 1933.

15 leaves (30 pages) 31 ½ x 41 cm.

CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE  
(1760-1842)

208] Médée. Opéra en 3 actes d'Hofman. [sic] Musique de Cherubini. Représenté [sic] dans le Théâtre de la Rue Feydeau . . . 13 mars 1797 . . .

Orchestral score.

The complete holograph manuscript.

266 leaves (title-page as above, 528 pages) 22 x 29 cm.

This manuscript is clearly the one used as a basis for the first performance. There are many deletions and revisions throughout.

The text is by François Benoit Hoffmann.

Alfred Einstein in his *Greatness in music* (New York, 1945) says "Beethoven greatly esteemed Cherubini—alone among his contemporaries—as a model and as a stimulator, and justly so. For Cherubini was a master of the highest rank. Cherubini is related to Beethoven in a remarkable way: as a master who stands completely above nationality, as a musician of whose Italianism nothing remained but the most subtle feelings for vocal quality, as one who was equally a disciple of Gluck and of the French masters of the opéra comique, and a disciple of Haydn, the writer of quartets. Cherubini and Beethoven lived in the happy ages when it was possible to coin a universal musical idiom without falling into abstractions, or into emptiness."

Overture

*Allegro*

Flutes

Hautbois

Clarinettes

Cor en fa

Cor en mi b

Bassons

Timbales

Violon 1

Violon 2

Alto

Violoncelle

Contrebasses

*Allegro*

Romain Rolland said that Beethoven, at the height of his genius, wrote to Cherubini paying humble homage to *Médée* and that it is not surprising that traces of Cherubini's influence should be found in Beethoven's own music (Marion M. Scott, *Beethoven*, London, 1935).

"The sternness of the characters, the mythological background, and above all the passion of Medea herself, must have seized his [Cherubini's] imagination and inspired him with those poignant . . . accents of grief, jealousy, and hatred in which *Médée* abounds" (Grove).

209] Couplets pour la fête du Roi.

Original manuscript signed.

2 leaves (3 pages) 18½ x 24 cm.

Text without music.

Inserted in Cherubini's *Messe à trois voix*.

210] Lodoïska. Comédie héroïque en trois actes par Mr. Fillette-Lorraux. Représenté pour la première fois sur le Théâtre de la Rue Feydeau le 18 juillet 1791. Mise en musique par Mr. Cherubini . . . Paris, H. Naderman [1791] First edition. Signed by Cherubini, Fillette-Lorraux and Naderman.

Orchestral score.

Eitner, II, 419; Wolffheim, II, 1349; Wotquenne, 1444.

With bookplate of Charles Lecocq.

211] Messe à trois voix et choeurs avec accompagnement par L. Chérubini . . . Paris, Magasin du musique [1810] Pl. no. 657. First edition.

This mass was composed secretly while Cherubini was in retirement at a French chateau. It is important as the first sacred work of the composer's mature years.

Hirsch, IV, 732; Wotquenne, 105.

Inserted is the original manuscript of *Couplets pour la fête du Roi* (cf. separate entry).

212] Messe de requiem. A quatre parties en chœur avec accompagnement à grand orchestre par L. Cherubini . . . Paris, L'Auteur et Boieldieu [ca. 1818] First edition. *Auber's copy with his name on binding*.

Hirsch, IV, 730; Wotquenne, 109.

#### CHEVILLARD, CAMILLE PAUL ALEXANDRE (1859-1923)

213] Thème et variations pour piano par Camille Chevillard. Op. 5 . . . Paris, Enoch Frères & Costallat. [ca. 1889] Pl. no. E. F. & C. 1627. First edition. *Inscribed by the composer*.

CHIAFARELLI, ALBERTE

214] Blue destiny (scherzo) from unpublished symphony "Blue destiny" by Alberte Chiaffarelli. Scherzo based on William Christopher Handy's "The Saint Louis blues." New York, Handy Brothers, c1945. Cover-title. First edition. *Inscribed for the collection by Mr. Handy.*

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CHOPIN, FREDERIC FRANCOIS (1810-1849)

215] Deux polonaises pour le piano par F. Chopin . . . Opus 26 . . . Paris, Maurice Schlesinger [1836] Pl. no. M. S. 1929. First edition.

The two polonaises are those in C-sharp minor and E-flat minor.

Inserted is a manuscript fragment containing a Polish song beginning "Bardzo raniuchno" and two sketches for the piano (*cf.* separate entries).

216] [Sketches, piano]

Original manuscript.

1 leaf (2 pages) 22 x 18½ cm.

This is a part of the manuscript containing the song beginning: "Bardzo raniuchno."

217] [Song]

Original manuscript signed.

A Polish song beginning: "Bardzo raniuchno."

1 leaf (2 pages) 22 x 18½ cm.

Inserted in the first edition of *Deux polonaises* (Op. 26).

218] Trois nocturnes pour le pianoforte composés . . . par Fréd. Chopin. Oeuvre 9 . . . Leipzig, Fr. Kistner [*ca.* 1834] Pl. no. 995. First French edition.

Inserted is an etched portrait, unsigned.

CIMAROSA, DOMENICO (1749-1801)

219] Ancor per me, ancor per me.

Original manuscript.

1 leaf (2 pages) 29½ x 22 cm.

With attestation as to authenticity signed by his son, Paolo Cimarosa.

Inserted in Cimarosa's *Il matrimonio segreto*.

220] [Che legge spievata]

"Rec: vo con aria, Che legge spietava di Domenico Cimarosa, fatta per uso della Signra. D. Costanza Pallanté"

Original manuscript signed. 1772.

Chopin

Andantino (in polska) (Manuscrito de Chopin, III, 1831, no. 100)

Handwritten musical score for a Polish song by Chopin. The score is written on ten staves, with the top two staves for the vocal line and the remaining eight for the piano accompaniment. The music is in a 3/4 time signature and features a mix of treble and bass clefs. The lyrics are written in Polish and are interspersed with the musical notation. The handwriting is in ink and shows signs of age, with some fading and ink bleed-through from the reverse side of the page. The score includes various musical notations such as notes, rests, and dynamic markings like *pp* and *f*.

Andantino (in polska) (Manuscrito de Chopin, III, 1831, no. 100)

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217. THE ORIGINAL MANUSCRIPT OF A POLISH SONG BY CHOPIN.

12 leaves (title, 19 pages) 29 x 21 ½ cm.

This composition, the recitativo containing 20 measures and the aria 164, originated at the beginning of Cimarosa's successful career, marked by the performance of his first opera, *Le stravaganze del conte*, at the reopening of the Teatro di Fiorentino in Naples in 1772. This was shortly after he had left the Conservatorio S. Maria di Loreto and had met Signora Costanza Pallante, who became his patroness and later his mother-in-law.

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The manuscript is beautifully written and remains unpublished. The aria is scored for string orchestra and shows the typical structure of the time as well as Cimarosa's understanding of the requirements of the singer (soprano).

A facsimile of the title-page appears in Abbiati's *Storia della musica*, III, p. 101.

221] *Il matrimonio segreto*. Drame giocoso in due atti ou, Le mariage secret. Opéra comique en deux actes. Musique de Cimarosa, paroles françaises de Moline . . . Paris, Imbault [ca. 1806] Pl. no. 738. First edition with French and Italian text.

Orchestral score.

Italian text is by Giovanni Bertati.

Presented for the first time at Vienna, February 7, 1792.

*Il matrimonio segreto* is generally accepted as Cimarosa's greatest work.

Eitner, II, p. 448; Wolffheim, II, 1352.

Inserted is the original manuscript of *Ancor per me, ancor per me* (cf. separate entry).

#### CLARI, GIOVANNI CARLO MARIA (1669-1754)

222] *Madrigali o duetti dell' abate Clari*. Coll' accompagnamento di piano forte. Della composizione di Francesco Mirecki, polacco . . . Libro 1, parte 1. Parigi, Carli [ca. 1820] Pl. no. 1108. First edition.

Wotquenne, 592.

223] *Madrigali o terzetti dell' abate Clari*. Coll' accompagnamento di piano forte. Della composizione di Francesco Mirecki, polacco . . . Libro 1, parte seconda. Parigi, Carli [ca. 1820] Pl. no. 1108. First edition.

Wotquenne, 593.

#### CLAY, FREDERIC (1838-1889)

224] *Ages ago*. Opera in one act. The words by W. S. Gilbert. The music dedicated to Arthur S. Sullivan by Frederic Clay . . . London, Boosey [1869] Pl. nos. 1-15. First edition. *Composer's signature on title-page*.

Piano and vocal score.

CLEMENTI, MUZIO (1752-1832)

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225] *Gradus ad Parnassum* or the Art of playing on the piano forte exemplified in a series of exercises in the strict and free styles composed . . . by Muzio Clementi . . . Vol. I (Vol. II) London, Clementi, Banger, Collard, Davis & Collard [*ca.* 1817] First edition.

These imperishable studies have remained the foundation of all piano technique. With good reason, Clementi has been called the father of modern piano playing.

226] "Rondeau per soprano e cembalo solo, fatto per il Cecarelli. Idea di Sacchini, variata da me Clementi."

Original manuscript signed.

4 leaves (6 pages) 32 x 23½ cm.

227] *Sonate pour le forte-piano composée et dédiée à son ami F. Kalkbrenner en témoignage d'estime pour son talent distingué par Muzio Clementi . . . Oeuvre 46 . . .* Paris, Naderman [181-?] Pl. no. 1666. First edition. *Inscribed by the composer*: "De la parü de l'auteur?"

Clementi may be regarded as the originator of the proper treatment of the modern pianoforte, as distinguished from the harpsichord. His example as a player and teacher, together with his composition, have left a deep and indelible mark upon everything that pertains to the piano, both mechanically and spiritually (Grove).

COATES, ERIC (1886- )

228] . . . The three bears (*Les trois ours*) From the fairy story "Goldilock and the three bears." A phantasy for orchestra by Eric Coates . . . London, Chappell [1929] Pl. no. 29189. First edition. *Inscribed by the composer*.

COLERIDGE-TAYLOR, SAMUEL (1875-1912)

229] . . . *Scenes from the Song of Hiawatha* by H. W. Longfellow set to music for soprano, tenor, and baritone soli, chorus, and orchestra by S. Coleridge Taylor. (Op. 30) . . . London, Novello, c1900. Pl. nos. 8285, 8299, 8305. At head of title: Novello's original octavo edition. *Composer's signature on front cover*.

CORNELIUS, PETER (1824-1874)

230] "Versuch über Vater unser fuer melodramatische Declamation. Choere und Solostimmen mit Orchester. Der Prinzessin Marie von Wittgenstein."

Original manuscript signed. 1857.

16 leaves (title-page, 29 pages) 17½ x 21½ cm.

An extraordinary manuscript by the composer of *Der barbier von Bagdad*. Text only.

Handwritten musical score for Cimara's aria "Che legge spievata." The score is written on ten staves. The first staff is labeled "Violoncello" and the second "Violino". The third staff is labeled "Viola" and the fourth "Chitarra". The fifth staff is labeled "Arie" and the sixth "Arie". The seventh staff is labeled "Arie" and the eighth "Arie". The ninth staff is labeled "Arie" and the tenth "Arie". The lyrics "Che giurrai che promisi" are written below the ninth staff. The score includes various musical notations such as notes, rests, and dynamic markings.

220. THE ORIGINAL MANUSCRIPT OF CIMAROSA'S ARIA,  
"CHE LEGGE SPIEVATA."

COWELL, HENRY DIXON (1897- )

*A Memorial  
Library  
of Music* 231] Amerind suite.  
Original manuscript signed. 1938.  
8 leaves (11 pages) 23½ x 31½ cm.  
At the end is a sketch of "Chiaroscuro" (3 pages).

232] Ancient desert drone.  
Original manuscript of the orchestral score. Signed. 1940.  
9 leaves (17 pages) 27½ x 34½ cm.

CRAS, JEAN EMILE PAUL (1879-1932)

233] Elégies. 4 poèmes d'Albert Samain pour chants & orchestre. Musique de Jean Cras. Recueil chant & piano . . . Paris, A. Durand & Fils, c1912. Pl. nos. D. & F. 8540-8543. First edition. *Inscribed to Mlle. Suzanne Astruc by the composer.*

Contents: "Désir," "Dans le parc," "Soir," "Arrière-saison."

CRIST, BAINBRIDGE (1883- )

234] La nuit revécue (The night remembered) by Bainbridge Crist . . . after the poem "Senlin" by Conrad Aiken . . . Partitur for symphony orchestra.

The original manuscript signed, *ca.* 1933.

36 leaves (30 pages) 27 x 34½ cm.

Title-page, etc. in the composer's handwriting.

This was performed for the first time on March 22, 1933, by the West Roxbury Sinfonietta with the composer conducting.

CROFT, WILLIAM (1678-1727)

235] O praise the Lord of Heaven. Anthem with organ accompaniment.

Original manuscript signed. *ca.* 1730.

12 leaves (24 pages) 30 x 24 cm.

With note on page 1, "This is Dr. Croft's original score. J. Alcock, 1730."

From the collection of Thomas William Taphouse with his signature.

Dr. Croft was famous both as an organist and composer. He was organist of Westminster Abbey and composer to the Chapel Royal. For the latter he wrote many of these noble anthems which have gained him so distinguished a place among English church composers.

CUI, CESAR ANTONOVICH (1835-1918)

236] . . . Le fibustier. Comédie lyrique en trois actes. Poème de Jean Richepin. Musique de César Cui. Partition chant et piano . . . Paris, Heugel, c1893. Pl. no. H. et Cie. 7870. First edition. *Inscribed to M. Thierry by the composer and by the author. The inscription includes two bars of music from the score.*

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237] Vingt poèmes de Jean Richepin. Mis en musique par César Cui. Op. 44 . . . Paris, Henri Heugel [1892] Pl. no. H. 6814. *Inscribed to Madame Mathilde Colonne by the composer.*

Piano and vocal score.

CZERNY, CARL (1791-1857)

238] "Etude courante composé pour le piano par Charles Czerny. Oeuvre 765"

Original manuscript signed.

1 leaf (2 pages) 24 x 32 cm.

DAMROSCH, WALTER JOHANNES (1862-1950)

239] Cyrano. Opera in four acts by Walter Damrosch. Book by W. J. Henderson after the drama by Edmond Rostand. Vocal score arranged by the composer . . . New York, G. Schirmer, c1913. Pl. no. 23691. First edition. *Inscribed to the librettist by the composer: "To Will, the wordmaker from Walter, the musicmaker, and here is wishing us success! Feb. 4, 1913."*

DAVID, FELICIEN (1810-1876)

240] Eoline.

Original manuscript signed.

Piano and vocal score.

2 leaves (2 pages) 26½ x 35 cm.

DEBUSSY, ACHILLE-CLAUDE (1862-1918)

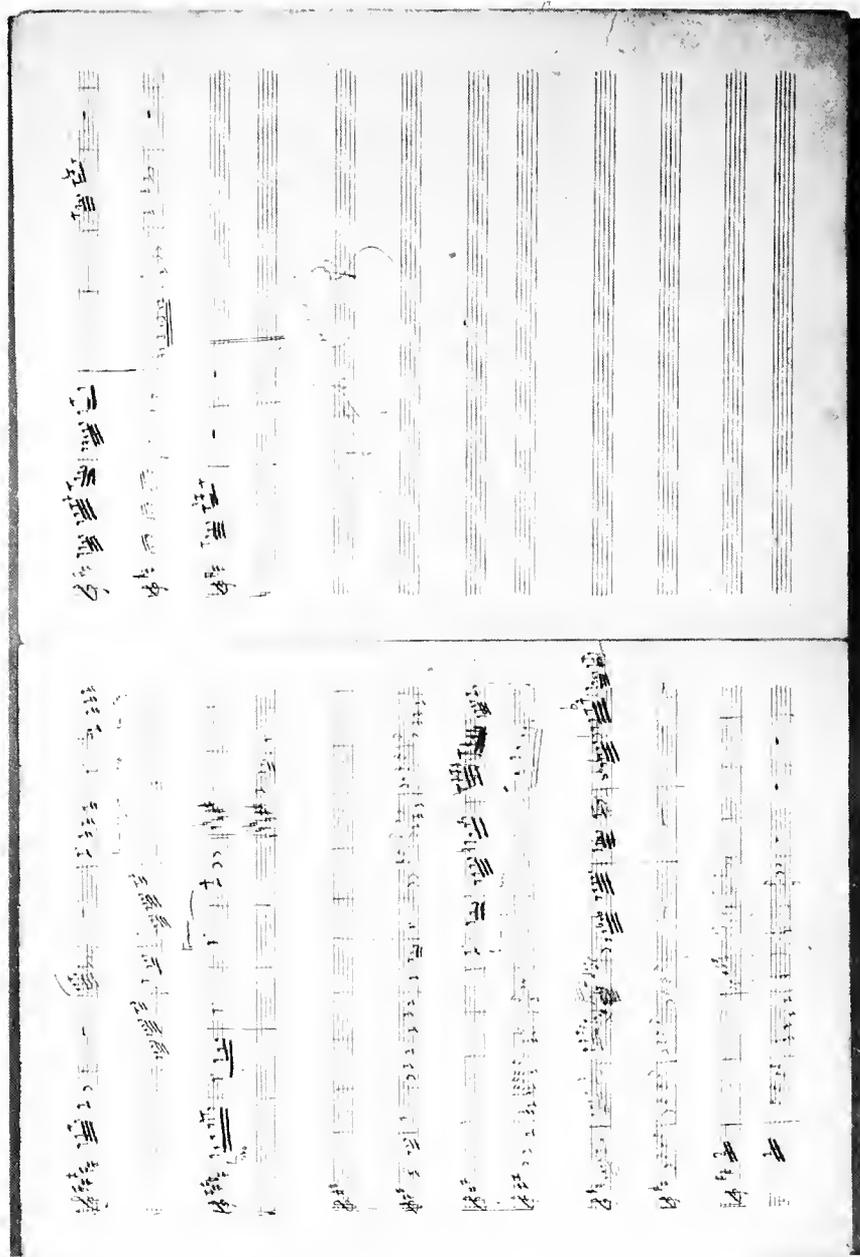
241] . . . Prélude à "L'après-midi d'une faune." (Eglogue de S. Mallarmé) [Musique de] Claude Debussy . . . Réduction pour deux pianos . . . Paris, Eugène Fromont [1895] Pl. no. E. 1904 F. First edition.

Inserted is an autograph letter signed. To an unidentified correspondent on stationery stamped "58 Rue Cardinet," n. d.

The image shows a page of handwritten musical notation for a solo piece. It consists of four systems of staves. The first system has two staves: the upper staff is for the vocal line (soprano) and the lower staff is for the piano accompaniment (cembalo). The second system also has two staves. The third system has two staves. The fourth system has two staves. The notation is in a cursive, handwritten style. There are various musical symbols, including clefs, time signatures, notes, rests, and ornaments. The lyrics are written below the vocal line. The piece is titled "Rondeau per soprano e cembalo solo" and is by Clementi.

226. THE ORIGINAL MANUSCRIPT OF CLEMENTI'S *Rondeau per soprano e cembalo solo*.

- 242] Choeur des brises.  
Original manuscript signed.  
4 leaves (title-page, 4 pages) 27 x 35 cm.
- 243] . . . L'enfant prodigue. Scène lyrique de E. Guinand. Musique de A. Debussy . . . Paris, Schoenewerk [ca. 1884] Pl. no. D. S. & Cie. 3387. First edition.  
Piano and vocal score.  
Inserted is an autograph letter signed. To an unidentified correspondent, Seville, n. d.
- 244] "Mais il ton chant son luth."  
Manuscript fragment.  
1 leaf (1 page) 30 x 20 cm.  
Words and music with many corrections in Debussy's hand.  
Inserted in the first edition of the orchestral score of *Pelléas et Mélisande*.
- 245] Noël pour célèbres Pierre Louÿs, pour toutes les voix y compris celle du peuple.  
Original manuscript signed. December 25, 1903.  
1 leaf (2 pages) 20 x 26 cm.  
A naughty little piece.
- 246] . . . Pelléas et Mélisande. Drame lyrique en 5 actes et 12 tableaux de Maurice Maeterlinck. Musique de Claude Debussy. Partition pour chant et piano . . . Paris, E. Fromont, c1902. Pl. no. E. 1416 F. First edition.  
Inserted are a program of a performance at the Opéra-Comique in Paris, with Stroesco and Carré in the title roles and an autograph note signed, to an unidentified correspondent, ca. 1892.  
Translation:  
*La demoiselle élue*, withheld from Heaven, charges me with thanking you for your sympathy for her, anyhow this Fra Angelico Debussy presses your hand vigorously.  
Claude Debussy
- 247] . . . Pelléas et Mélisande. Drame lyrique en 5 actes et 12 tableaux de Maurice Maeterlinck. Musique de Claude Debussy. Partition d'orchestre . . . Paris, E. Fromont, c1904. Plate no. E. 1418 F. First edition.  
Laid in is a fragment of manuscript, "Mais il ton chant son luth" (cf. separate entry).



242. THE ORIGINAL MANUSCRIPT OF DEBUSSY'S *Choeur des brises*.

DE KOVEN, HENRY LOUIS REGINALD (1859-1920)

248] . . . Oh promise me. Song with piano accompaniment. The words by Clement Scott. The music by Reginald de Koven . . . Medium voice in F . . . New York, G. Schirmer [c1889] Pl. no. 7551. First edition. *With the original manuscript of the first draft (cf. separate entry).*

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De Koven, a facile melodist, composed nineteen comic operas and two grand operas. *Robin Hood*, into which this well-known song was introduced, was one of the most successful American comic operas.

249] Oh promise me.

Original manuscript of the first draft.

2 leaves (3 pages) 26½ x 34½ cm.

With the first edition of the vocal score.

DELANNOY, MARCEL (1898- )

See RAVEL, MAURICE JOSEPH (1875-1937)

L'éventail de Jeanne.

DELIBES, CLEMENT PHILIBERT LEO (1836-1891)

250] Coppélia ou La fille aux yeux d'émail. Ballet en 2 actes et 3 tableaux de MM. Ch. Nuitter et Saint-Léon. Musique de Léo Delibes. Partition réduite pour piano . . . Paris, Henri Heugel [ca. 1870] Pl. no. H. 7879. First edition. *Inscribed to Mlle. Jeanne Gounod by the composer.*

Presented for the first time at Paris, March 25, 1870.

Wotquenne, 8180.

251] L'écossais de chatou. Opérette-bouffe en 1 acte. Paroles de . . . [MM.] Ad. Jaime et Ph. Gille. Musique de Léo Delibes. Partition chant et piano . . . Paris, G. Brandus et S. Dufour [1896] Pl. no. B. et D. 11521. First edition. *Inscribed to Mlle. Jeanne Massé by the composer.*

Presented for the first time at Paris, January 16, 1869.

252] . . . Jean de Nivelles. Opéra en trois actes. Paroles de MM. Edmond Gondinet et Philippe Gille. Musique de Léo Delibes . . . Partition chant et piano . . . Paris, Heugel et Fils [1880] Pl. no. H. 5065. First edition. *Inscribed by the composer.*

Presented for the first time at Paris, March 8, 1880.

Wotquenne, 2699.

253] . . . Lakmé. Opéra en 3 actes. Poème de MM. Edmond Gondinet & Philippe Gille. Musique de Léo Delibes. Partition chant et piano . . . Paris, Heugel & Fils [1883] Pl. no. H. 5683. First edition. *Inscribed by the composer. The inscription includes twelve bars from the score.*

Presented for the first time at Paris, April 14, 1883.  
Wotquenne, 2700.

254] . . . Monsieur Griffard. Opéra comique en un acte. Paroles de M. Mestépès. Musique de Léo Delibes. Partitions françaises et italiennes . . . Paris, Magasin de Musique du Conservatoire [1857] Pl. no. Mme. C. 842. First edition. *Inscribed by the composer.*

Presented for the first time at Paris, October 3, 1857.  
Wotquenne, 2694.

255] Le roi l'a dit. Opéra-comique en 3 actes et un vers. Poème de Edmond Gondinet. Musique de Léo Delibes. Partition piano et chant. Réduction au piano par A. Bazille . . . Paris, Léon Escudier [1873] Pl. no. L. E. 3282. First edition. *Inscribed to A. Potel by the composer.*

Presented for the first time at Paris, May 24, 1873.

256] . . . Sylvia ou La nymphe de Diana. Ballet en trois actes et cinq tableaux de MM. Jules Barbier & MÉRANTE. Représenté pour la première fois à Paris sur la scène de l'Opéra, le mercredi 14 juin 1876. Musique de Léo Delibes. Partition piano . . . Paris, Heugel & Cie, 1876. Pl. no. H. 6041. First edition, first issue.

This copy has the number 10452-6 at the bottom of the "Personnages" page. This agrees with the copy deposited in the Bibliothèque Nationale.

Presented for the first time at Paris, June 14, 1876.

Inserted is a manuscript fragment of nine bars from the "Valse lente" in the composer's hand (*cf.* separate entry).

257] . . . Sylvia ou La nymphe de Diana. Ballet en trois actes et cinq tableaux de MM. Jules Barbier & MÉRANTE. Représenté pour la première fois à Paris sur la scène de l'Opéra, le mercredi 14 juin 1876. Musique de Léo Delibes. Partition piano . . . Paris, Henri Heugel, 1876. Pl. no. H. 6041. First edition. *Inscribed to Mlle. Jeanne Gounod by the composer. The inscription includes four bars of music from the score.*

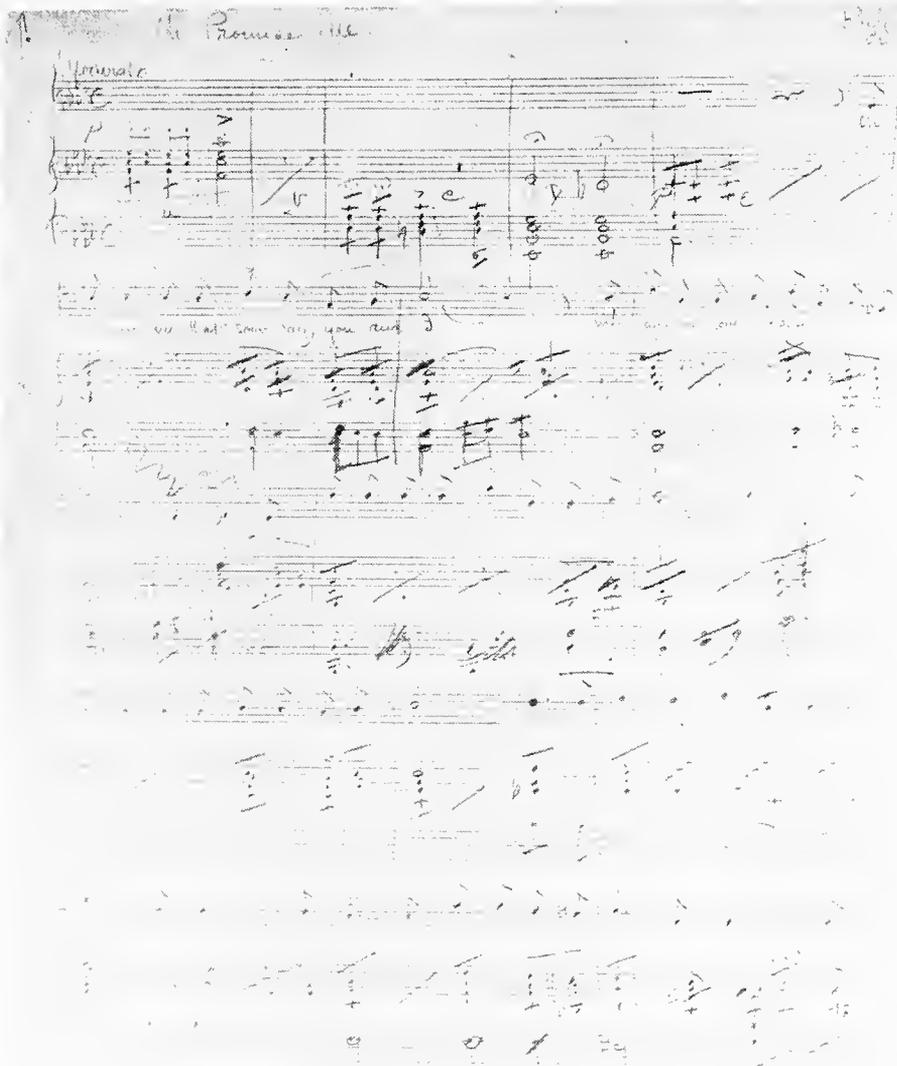
This is not the first issue. It has the number 28184-4 at the bottom of the "Personnages" leaf (*cf.* entry for first edition, first issue).

258] Sylvia. Valse lente.

Manuscript fragment signed. 1886.

1 leaf (1 page) 18 x 11½ cm.

Inserted in the first edition, first issue, of the piano and vocal score.



249. THE ORIGINAL MANUSCRIPT OF DE KOVEN'S FIRST SKETCH FOR  
"OH PROMISE ME."

DELIUS, FREDERICK (1862-1934)

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259] ... 2 Stücke für kleines Orchester. I. On hearing the first cuckoo in spring. Beim ersten Kuckucksruf im Frühling. II. Summer night on the river. Sommernacht am Flusse. Partitur . . . Tischner & Jagenberg, c1913. Pl. no. 248. At head of title: Frederick Delius. First edition.

260] Over the hills and far away. Fantasia.  
Original manuscript signed. 1897.  
21 leaves (38 pages) 27 x 36 cm.

DELMAS, MARC (MARIE JEAN BAPTISTE) (1885-1931)

261] *Cyrca*. Action chorégraphique et symphonique en un act de Albert Boucheron et Paul de Choudens. Musique de Marc Delmas. Partition piano et chant. Paris, Choudens [c1928] Pl. no. A. C. 15,078. First edition. *Inscribed to Mlle. de Craponne by the composer. Mlle de Craponne danced the title role in the ballet.*

DENT, EDWARD JOSEPH (1876- )

See FLOTOW, FRIEDRICH, FREIHERR VON (1812-1883)  
Martha.

DIBDIN, CHARLES (1745-1814)

262] *The padlock*. A comic opera as it is performed at the Theatre-Royal in Drury Lane. The words by the author of the *Maid of the mill*, &c. &c. The music by Mr. Dibdin. London, Printed for the author & sold by J. Johnston [1768] The text is by Isaac Bickerstaffe. First edition.

Presented for the first time at London, 1768.  
Wotquenne, 3596.

263] *Poor Tom*, or *The sailor's epitaph*, written and composed by Mr. Dibdin for his entertainment called the *Oddities*. London, The author [ca. 1790] First edition. *Signed by the composer.*

Vocal score with score for "Flute or guittar" and "Guittar in F" at the end.

DI CAPUA, RINALDO

See JOMMELLI, NICCOLO (1714-1774)  
Orazio.

DONIZETTI, GAETANO (1797-1848)

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264] [Betly ossia La capanna svizzera]

"Duetto aggiunto del Maestro Donizetti pella Betly in due atti per soprano e basso."

Original manuscript. 1836.

15 leaves (29 pages) 39½ x 28 cm.

The one-act opera *Betly ossia La capanna svizzera* was first performed at the Teatro Nuovo in Naples, July 24, 1836. Its libretto used Scribe's *Châlet* on which Adolphe Adam's most successful one-act opera *Le châlet* was based. Donizetti enlarged the opera to two acts and this duet was written for the enlarged version. Numerous corrections indicate Donizetti's haste to complete the score for the fall season in Palermo in 1836.

265] . . . Don Pasquale. Opéra bouffe en 3 actes. Musique de G. Donizetti avec accompgt. de piano par Th. Labarre. Représenté pour la 1er fois, sur la Scène Italienne de Paris le 3 janvier, 1843 . . . Paris, La France Musicale [1843] Pl. no F.M. 260. First edition.

Inserted is an autograph letter signed. This was written to Tomaso Persico, his financial adviser, from Vienna, February 21, 1843. It refers *inter alia* to *Don Pasquale*.

266] Don Sebastian. Finale, act 4.

Autograph manuscript. ca. 1843.

1 leaf (2 pages) 35 x 27½ cm.

267] La fille du régiment. Opéra comique en 2 actes.

Paroles de Mr. Bayard et St. Georges. Musique de G. Donizetti . . . Paris, Schonenberger [ca. 1840] Pl. no. S. 653. First edition.

Orchestral score.

Presented for the first time at Paris, February 11, 1840.

268] [La fille du régiment] Madlle. Jenny Lind's songs in La figlia del reggimento [by Gaetano Donizetti] . . . No. 4. The home of the brave. London, Duff & Hodgson [1847] Pl. no. 1227. *Jenny Lind's copy*.

269] La fille du régiment . . . Polka on airs from La fille du régiment [by] Donizetti. London [1847] Pl. no. 147. *Jenny Lind's copy*.

270] [La fille du régiment] The rataplan, sung by Jenny Lind in Donizetti's opera, La fille du régiment. London [1847] Pl. no. 197. *Jenny Lind's copy*.

Text in French and English.

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271] [Invito alla danza]  
Piano and vocal score. *ca.* 1844.  
Original manuscript signed.  
Sketch for a song.  
1 leaf (1 page) 34 x 26 cm.

272] L'Elisir d'amore. Opera in due atti del maestro Donizetti . . . Paris, Bernard Latte [1839] Pl. no. B. L. 1861. First French edition.  
Piano and vocal score.  
Presented for the first time at Milan, March 12, 1832.  
Text in Italian.

273] Lucia di Lammermoor. Dramma tragico di Salvatore Cammarano. Musica del . . . G. Donizetti. Per canto con accomp. di piano forte . . . Chiasso, Stamperia di musica l'Euterpe ticinese [*ca.* 1835] Pl. nos. 286-292, 299, 293-296.  
Presented for the first time at Naples, June 7, 1836.

274] Lucrezia Borgia. Melodramma posto in musica dal Maestro Gaetano Donizetti . . . Milano, Gio. Ricordi [1833] Pl. nos. 7400-7407, 7410-7413, 7408-7409, 7417-7420, 7414-7416. First edition.  
Piano and vocal score.  
Presented for the first time at Milan, December 26, 1833.  
Inserted is an autograph letter signed. This was written to "Teodoro" from Vienna [*ca.* 1844] The composer mentions the Naples performance of some of his operas including *Catarina Cornaro* and of intrigues against him there.

#### DOURLLEN, VICTOR CHARLES PAUL (1780-1864)

275] Le frère Philippe. Opéra comique en un acte en prose. Paroles de M. Auguste Dupont. Musique de Mr. Dourlen . . . Paris, Ph. Petit [1818] Pl. no. 8.P. First edition.  
Orchestral score.  
Presented for the first time at Paris, January 20, 1818.  
Wolffheim, II, 1387; Wotquenue, 1534.

#### DRAGONETTI, DOMENICO (1763-1846)

276] A collection of canzonetts in the handwriting of Dragonetti.  
Original manuscript signed.  
10 leaves (17 pages) 33 x 23 cm.

## DRETZEL, CORNELIUS HEINRICH

277] Des Evangelischen Zions musicalische Harmonie, oder: Evangelisches Choral-Buch, worinnen die wahre Melodien/ derer so wohl in denen beeden Marggrafthümern Bayreuth und Onoltzbach/ als auch in der Stadt Nürnberg, deren Gebiete und andern Evangelischen Gemeinen üblichen Kirchen-Lieder, mit aufmerksamster Geflissenheit und Sorgfalt zusammen getragen, und mit einem signirten Bass versehen zufinden, beedes zum Gebrauch bey dem öffentlichen Gottesdienst auf Orgeln, auch zu Haus zur Ermunterung der Andacht, nebst einem Anhang und historischen Vorrede/ von Ursprung, Alterthum, und sondern Merkwürdigkeiten des Chorals, herausgegeben von Cornelio Heinrich Dretzeln, Organ. zu St. Aeg. Nürnberg/ zufinden bey Wolfgang Moritz Endters seel Tochter Mayrin und Sohn. Gedruckt bey Lorenz Bieling, 1731.

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This is a comprehensive collection of church music of the Bach era. It includes 652 melodies with ciphered bass. The author adds different melodies, variations, etc. to practically all of the chords, indicating local usage thus giving a picture of German choral music in the most important centers—Bavaria, Saxony, etc.

The preface is a history of church music from very early times.

British Museum. *Catalogue of printed music published 1487-1800* (by William Barclay Squire), I, p. 403.

Eitner, III, p. 253; Fétis, III, p. 58.

## DUBOIS, FRANCOIS CLEMENT THEODORE (1837-1924)

278] Après la moisson. Scène chorale pour voix d'hommes. Paroles de Pierre Barbier. Musique de Théodore Dubois. Paris, Heugel [ca. 1893] Pl. no. H. et Cie. 7508. Caption title. First edition. *Inscribed to [Charles] Warot by the composer.*

279] Messe solennelle. Choeurs, soli et grand orchestre, par Th. Dubois.

Original manuscript signed. Roma, 1863.

75 leaves (150 pages consisting of 2 title-pages, 145 music, and 3 blank. A leaf with two pages of music in pencil attached to p. 98 has not been counted in the collation) 37 x 28 cm.

Two title-pages in the composer's handwriting, the second as above. The first reads: "Messe pontificale, 1ère version, Inédite dans cette forme" and inscribed: "Souvenir affectueux à mon éditeur et ami Mr. Ad. Pérégally. Paris, 16 avril 1894. Th. Dubois."

280] ... Poème de mai. Poésie de Armand Silvestre. Musique de Théodore Dubois ... pour tenor ou soprano. Paris, Alphonse Leduc. Pl. no. A. L. 6848. First edition. *Inscribed to Mme. Enoch by the composer.*

281] . . . Les sept paroles du Christ. Pour soli, choeurs et orchestre par Th. Dubois. Réduction de piano par l'auteur . . . Paris, Heugel [ca. 1867] Pl. no. G.H. 434 (H. et Cie. 7078 on p. [1]) First edition. *Inscribed to Mlle. Henri Donon-Maigrot by the composer.*

282] Traité de contrepoint et de fugue . . . par Théodore Dubois . . . Paris, Heugel [c1901] Pl. no. H. & Cie. 20404. First edition. *Inscribed by the composer.*

#### DUKAS, PAUL (1865-1935)

283] L'apprenti-sorcier. Scherzo d'après une ballade de Goethe, par Paul Dukas. Partition d'orchestre . . . Paris, A. Durand & Fils [ca. 1897] Pl. no. D. & F. 5302. First edition. *Inscribed to Mr. L. A. Bourgault-Ducoudray by the composer.*

284] Ariane et Barbe-Bleue. Conte en trois actes. Poème de Maurice Maeterlinck. Musique de Paul Dukas. Partition pour chant et piano réduite par l'auteur. Paris, A. Durand & Fils, c1906. Pl. no. D. & F. 6572. First edition.

285] La péri. Poème dansé [de] Paul Dukas. Partition d'orchestre. Paris, A. Durand & Fils [c1911] Pl. no. D. & F. 8201. First edition.

286] . . . Variations, interlude et finale pour piano sur un thème de J. Ph. Rameau, par Paul Dukas . . . Paris, A. Durand & Fils [1902] Pl. no. D. & F. 6087. First edition. *Inscribed to Paul Poujaud by the composer.*

#### DURANTE, FRANCESCO (1684-1755)

287] "Stabat Mater a tre voci con ripieni di Francesco Durante."

Original manuscript.

31 leaves (title-page, 60 pages)

The first eight pages are not in Durante's hand. The manuscript lacks eight pages.

Works by Durante were not published, according to Riemann, during the composer's life and the existence of a *Stabat Mater* remained unknown.

It calls for three solo voices (two sopranos and alto) and a two-voice chorus (soprano and alto).

The great importance of the manuscript is evident.

#### DVORAK, ANTONIN (1841-1904)

288] Rusalka (The water witch)

Manuscript fragment signed. 11½ x 8½ cm.

Four bars from the score.

289] [Seven gypsy songs] Opus 55, no. 4.

Manuscript signed. 1900.

1 leaf (1 page) 24 x 33½ cm.

The manuscript of the first stanza of "Songs my mother taught me" for piano and voice with the Czech text. Inscribed to Blanche Marchesi, the famous singer.

This is probably the most popular song composed by Dvořák.

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290] ... Sonatine für Violine und Pianoforte von Ant. Dvořák. Op. 100. Berlin, N. Simrock, 1894. Pl. no. 10238. First edition. *Inscribed by the composer.*

Inserted is an autograph letter signed. To [Francesco] Berger of the Philharmonic Society, London, February 18, 1896. Refers to his forthcoming visit to London.

291] ... Stabat Mater for soli, chorus and orchestra, composed by Anton Dvořák. Op. 58 ... London, Novello [1884] At head of title: Novello's original octavo edition. *Signed by Emma Albani, Janet Patey, Edward Lloyd, Charles Santley, J. T. Carrodus, and the composer.*

Vocal score with Latin text.

#### ELGAR, SIR EDWARD (1857-1934)

292] ... The apostles (Parts I and II) An oratorio by Edward Elgar. (Op. 49) ... London, Novello, c1903. Pl. no. 11645. At head of title: Novello's original octavo edition. First produced at the Birmingham Musical Festival, October, 1903. *Inscribed by the composer.*

293] ... Cockaigne (In London town) Concert overture for full orchestra, composed by Edward Elgar. (Op. 40) Full orchestral score ... London, c1901. Pl. no. H 3239. First edition. *Inscribed to Sir August Manns by the composer.*

294] Concerto. Edward Elgar. Op. 61. [London] Novello, c1910. Pl. no. 13292. Caption title. *Inscribed to Eugene Ysaÿe by the composer.*

Piano and violin score.

Stamped "Proof copy—private?"

295] Liebesgrüss für Violine mit Begleitung Pianoforte. Edward Elgar. Op. 6. July 1888.

Original manuscript.

3 leaves (6 pages) 26½ x 35 cm.

296] Symphony no. 2 (in E-flat) for full orchestra, composed by Edward Elgar. (Op. 63) ... London, Novello, c1911. First edition. *Inscribed by the composer.*

The image shows a page of handwritten musical notation for the piece "Liebesgrüss" by Edward Elgar. The score is written in ink on aged paper and includes parts for Violin and Piano. The tempo is marked "Moderato quasi Allegretto" and the time signature is 2/4. The key signature has one sharp (F#). The Violin part is on a single staff, while the Piano part is on a grand staff (treble and bass clefs). The score contains various musical notations such as notes, rests, slurs, and dynamic markings like *mf*, *p*, and *ppp*. There are also performance instructions such as *legno*, *cresc*, and *dim*. The handwriting is clear and professional, characteristic of a composer's manuscript.

295. THE ORIGINAL MANUSCRIPT OF ELGAR'S *Liebesgrüss*.

297] . . . Variations on an original theme for orchestra composed by Edward Elgar. (Op. 36). Arranged for pianoforte by the composer . . . London, Novello (c1899) Pl. no. 10815. First edition.

Bound with this is the original manuscript signed (*cf.* separate entry).

Elgar was not generally appraised at his true worth until the performance of the "Enigma" Variations under Richter in 1899. The nobility of this music is a measure of the composer's appreciation of his great friend and adviser, A. J. Jaeger of the Novello publishing house—the "Nimrod" of the composition.

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298] . . . Variations for orchestra composed by Edward Elgar. Op. 36 (arrangement for pianoforte solo).

Original manuscript signed. 1899.

34 leaves (47 pages).

Bound with the first edition of the score.

#### ENESCO, GEORGES (1881- )

299] Octuor (ut majeur) pour 4 violons, 2 altos et 2 violoncellos.

Original manuscript signed.

2 leaves (4 pages) 27 x 35½ cm.

Inscribed to Mme. Blanche Marchesi, June 24, 1904.

300] Silence!

Original manuscript signed. April 23, 1905.

3 leaves (title-page, 4 pages) 26½ x 35½ cm.

Inscribed to Mlle. Victoire Péridé.

The text is from Albert Samain's *Jardin de l'Infante*.

301] . . . Trois rhapsodies roumaines. Op. 11 . . . Paris, Enoch [*ca.* 1914] Pl. no. 6060. At head of title: Georges Enesco. First edition.

Contents: 2<sup>e</sup> Rhapsodie roumaine.

Orchestral score.

#### ERLANGER, CAMILLE (1863-1919)

302] "Le bon gîte."

Original manuscript.

4 leaves (4 pages).

Piano and vocal score.

The song is by Paul Déroulède.

303] 1896-1903. Le fils de l'étoile. Poème de Catulle Mendès. Musique de Camille Erlanger. Paris, Société Nouvelle d'Éditions Musicales, 1903. Pl. no. P. D. 3280. Caption-title. First edition. *Inscribed to Mme. Armand Rohrbach by the composer.*

This copy is stamped "Épreuve."

304] Poèmes russes. Mis en vers par Catulle Mendès. Musique de Camille Erlanger. Illustrations de Pal . . . Paris, Paul Dupont [ca. 1915] First edition. *Inscribed to Mme. Chéreau by the composer.*

Contents: 1. "Aubade" (Fête), 2. "Les larmes humaine" (Tioutchev), 3. "Printemps" (Tioutchev), 4. "Les seuls pleurs" (Nékrassov), 5. "L'ange et l'âme" (Lermontov), 6. "Fédia" (Tourguénev).

Inserted is a leaf (1 page) with the text of "Les larmes humaine" in Erlanger's handwriting.

305] . . . La sorcière. Drame musical en 4 actes et 5 tableaux d'après Victorien Sardou par André Sardou. Musique de Camille Erlanger . . . Paris, Office Musical, c1912. Pl. no. O. 280 M. First edition. *Inscribed to Arthur Bernède by the composer.*

Piano and vocal score.

#### FALLA Y MATHEU, MANUEL MARIA DE (1876-1946)

306] El amor brujo.

Manuscript fragment signed.

1 leaf (1 page) 24 x 18½ cm.

Four bars from the movement "Tranquillo e misterioso" for piano and strings.

307] . . . Trois mélodies (Théophile Gautier) Les colombes, Chinoiserie, Séguédille . . . Paris, Rouart, Lerolle, c1910. Pl. nos. R. L. & Cie. 9635-9637. At head of title: Manuel de Falla. First edition. *Inscribed by the composer.*

Piano and vocal score.

308] La vie brève (La vida breve) Drame lyrique en 2 actes et 4 tableaux de Carlos Fernandez-Shaw. Adaptation française de Paul Milliet. Musique de Manuel de Falla. Partition complète pour chant et piano (avec paroles françaises et le texte original espagnol) . . . Paris, Max Eschig, c1913. Pl. no. M. E. 400. First edition.

#### FAURE, GABRIEL URBAIN (1845-1924)

309] . . . Barcarolle pour piano par Gabriel Fauré. Op. 26 . . . Paris, J. Maho [1883] Pl. no. J. 1897 H. First edition. *Inscribed by the composer.*

March

Handwritten musical score for a piece titled "March". The score is written on multiple staves, each labeled with an instrument or voice part. The parts include: Flute (Fl.), Clarinet (Cl.), Bassoon (Fag.), Trumpet (Tromp.), Trombone (Tromb.), Horn (Horn), Violin (Viol.), Viola (Viola), Cello (Cello), Double Bass (Bass), and Piano (Piano). The score is densely written with musical notation, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). The manuscript is presented on a single page with a dark border.

327. THE ORIGINAL MANUSCRIPT OF FLOTOW'S *Martha*.

310] ... 2me. Impromptu (en fa mineur) pour piano par Gabriel Fauré. Op. 31 ... Paris, J. Hamelle [ca. 1913] Pl. no. J. 2119 H. First edition. *Inscribed by the composer.*

311] ... Mazurka (si b majeur) pour piano par Gabriel Fauré. Op. 32 ... Paris, J. Hamelle [ca. 1883] Pl. no. J. 2120 H. First edition. *Inscribed to Emmanuel Chabrier by the composer.*

312] Pénélope. Poème lyrique en trois actes de René Fauchois. Musique de Gabriel Fauré. Partition chant et piano ... Paris, Heugel [c1913] Pl. no. H. & Cie 24,214. First edition.

Inserted is an autograph letter signed. To Massenet, Bologna, October 27, 1878. Refers to Massenet's *Le roi de Lahore*.

313] ... Requiem pour soli, chœurs & orchestre [Opus 48] Partition chant & piano ... [par Roger Ducasse] Paris, J. Hamelle [1900] Pl. no. J. 4531. H. At head of title: Gabriel Fauré. First edition. *Inscribed to M. Brancour by the composer.*

314] ... Thème et variations pour piano par Gabriel Fauré. Op. 73 ... Concours du Conservatoire de Paris (1910). Paris, J. Hamelle [1910] Pl. no. J. 4071 H. First edition. *Inscribed to René Brancour by the composer.*

#### FENAROLI, FEDELE (1730-1818)

315] [Qui tollis]

For soprano and orchestra.

Original manuscript.

9 leaves (17 pages) 30 x 22 ½ cm.

Fenaroli, a pupil of Durante and subsequently teacher of Cimarosa and Zingarelli at the Conservatorio della Pietà in Naples, wrote chiefly ecclesiastical works. A learned musician and rigid teacher, he established an extraordinary reputation as a theorist and his text book on the art of accompaniment from a figured bass had to be reprinted often. The *Qui tollis* for soprano and orchestra, two oboes, clarinets, bassoons, horns, strings, and organ in E-flat remained unpublished. It shows, as a typical Neapolitan creation, the influence of the opera in design, character, and detail.

#### FERROUD, PIERRE OCTAVE (1900-1936)

See RAVEL, MAURICE JOSEPH (1875-1937)

L'éventail de Jeanne.

FEVRIER, HENRI (1875- )

316] *La femme nue*. Drame lyrique en quatre actes d'après Henry Bataille. Paroles de Louis Payen. Musique de Henry Février. La partition chant et piano . . . Paris, Heugel [1932] Pl. no. 28649. First edition. *Inscribed to M. Cancalon by the composer.*

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Presented for the first time at Paris, April 25, 1932.

317] *Gismonda*. Drame lyrique en quatre actes d'après Victorien Sardou. Poème de Henri Cain et Louis Payen. Musique de Henry Février. Partition chant et piano . . . Paris, Heugel [c1919] Pl. no. H. & Cie. 26,357. First edition. *Inscribed to Marthe Chenal by the composer.*

318] . . . *Monna Vanna*. Drame lyrique en quatre actes de Maurice Maeterlinck. Musique de Henry Février. Partition piano et chant. Paris, Heugel, c1908. Pl. no. H. & Cie. 23494. *Inscribed to Mlle. Suzanne Astruc by the composer.*

319] . . . *Le roi aveugle*. Opéra en 2 actes de Hugues le Roux. Traduction allemande de M.-D. Calvocoressi . . . Paris, Enoch, c1906. Pl. no. E. & c. 6013. At head of title: Henri Février. First edition. *Inscribed by the composer.*

Piano and vocal score.

320] . . . *Sonate pour piano et violon* par Henry Février . . . Paris, A. Quinzard [ca. 1910] Pl. no. A. Q. & Cie. 961. First edition. *Inscribed by the composer.*

FIELD, JOHN (1782-1837)

321] Introduction and rondo for the piano forte on Blewitt's celebrated cava-tine, "Come again, come again." Composed by John Field. London, Collard & Collard [1834] Pl. no. 3598. First edition. *Inscribed to Emma Burbige by the composer.*

322] A new fantasia for the piano forte, composed & arranged from the subject of the popular melody of *We met*, and most humbly dedicated to His Imperial Majesty, the Emperor of Russia by John Field of Petersburg . . . London, Published for the proprietor of the "Songs of the boudoir" by Betts [1835] First edition. *Inscribed by the composer.*

323] Nocturne, no. 5 (L'incendie par l'orage)

Original manuscript.

2 leaves (3 pages) 28½ x 21 cm.

Field, an Irish pianist, was a pupil of Clementi. He spent most of his life in Russia, hence his nickname, "Russian" Field. His nocturnes, setting the form and style for these pieces, were the models Chopin used in developing his own popular works.

This particular composition is the best known of all his nocturnes. Violinists particularly have made it their own.

The manuscript came from the collection of Prince Dolgorouki and bears his stamp. It was given to him by Robert Müller, Naples, January 26, 1840, and is so inscribed at the end.

Bound with this are a manuscript fragment written by Field, a photograph of his portrait by James Lonsdale, an autograph letter signed from W. H. Grattan Flood to Arthur Hill, November 7, 1925, referring to the portrait, and an autograph letter signed from Field to Fétis, February 8, 1832.

324] Composition without title for piano. Fragment.

Original manuscript. *ca.* 1794.

1 leaf (1 page) 28 x 14½ cm.

This was written for Mrs. Alpe of Hardingham Hall near Attleborough, Norfolk. A note signed by Mrs. Alpe written at the head of the score reads: "Composed by John Field (aged 12 years) afterwards Pianiste to the Emperor of Russia and given to me by him, in the presence of Mr. Clementi, in the year 1795"

Bound with the original manuscript of Field's *Nocturne. No. 5.*

#### FLIESS, BERNHARD VON (1768-1840)

325] Wiegenlied von Gotter.

Original manuscript signed.

1 leaf (1 page) 32 x 24 cm.

The first version of this famous lullaby, probably the most popular one ever composed, was erroneously attributed to Mozart and included in Breitkopf & Härtel's edition of Mozart's complete works.

#### FLORIMO, FRANCESCO (1800-1888)

326] "Notte amica."

Piano and vocal score of a song without title beginning "Notte amica."

Original manuscript.

2 leaves (4 pages) 28 x 39 cm.

A very rare manuscript of the distinguished archivist, historian, chronicler of Naples' musical institutions, and most intimate friend of V. Bellini. The composition, being in the key of B-flat, contains 16 bars. The voice part covering the third stanza is written separately and breaks off in the eighth measure. Serious circumstances must have prevented Florimo from writing down the last lines and inserting the title and dedication. Nevertheless the composition as such is complete.

FLOTOW, FRIEDRICH, FREIHERR VON (1812-1883)

327] *Martha*. Text nach Hg. von W. Friedrich. Componirt im Jahre 1847  
... F. von Flotow.

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Original manuscript signed.

336 leaves (title-page, 670 pages) 26 x 33 ½ cm.

Although Flotow was intended by his father for a diplomatic career, he went to Paris when he was fifteen years old where, exposed to the brilliant artistic life of the city, he awakened to a consciousness of his own talent.

He began the study of composition with Reicha there and lived most of his life in the French capital.

*Martha* originated as a ballet, *Henriette, ou la servante de Greenwich*. The music for each of its three acts was written by a different composer, the first act by Flotow and the second and third by Burgmüller and Deldevez. The ballet was suggested by an actual incident. It was first presented in Paris in 1844. From this ballet-pantomime, intended for a French dancer and a French audience, *Martha* is a development. This fact together with the composer's Parisian residence and training may account for the music's elegance and vivacity. It is thoroughly French in character, although some students believe they find equally characteristic German traits in the score.

The libretto of the opera was by St. Georges and Wilhelm Friedrich Riese. *Martha* of all operas most deserves the appellation of an old favorite. It is almost constantly melodious, with its spirited fair scene, its beautiful duets and quartets, the famous third-act finale, and for the inclusion of "The Last Rose of Summer" written by Thomas Moore and set to the tune of "The Groves of Blarney," which is probably a variation of an older air entitled "The Young Man's Dream" which the poet adapted to the words "As a beam on the face of the waters may glow." Flotow made it the leading motif in the second act of the opera.

*Martha* was performed for the first time at Vienna, November 25, 1847. The first performance in the United States took place at Niblo's Garden in New York on November 1, 1852; the first London production in Italian at Covent Garden, July 1, 1858 and in English at the Drury Lane Theatre October 11, 1858; the first Paris production was in 1858; the first performance in Italy at Milan, April 25, 1859; and the first New Orleans production, January 27, 1860. It was presented in 1865 at the Théâtre Lyrique in Paris, with Patti in the title role. There was a notable New York

production in 1887 with Patti, Guille, Del Puente and Scalchi. The New York production at the Metropolitan in 1897 is memorable because of the death of Castelmary on the stage during the second act. An all-star production was given at the Metropolitan in 1906 with Sembrich, Caruso, Homer and Plançon. Another brilliant all-star revival was given in 1916 with Hempel, Caruso, Ober and De Luca. Other great prima donnas who have sung the role include Delmont, Nilsson, Kellogg, Gerster, Richings, Parepa-Rosa, Dux, Garrison, Alda and Jepson.

Inserted is a photograph of Mme. Frieda Hempel as Lady Harriet. Inscribed for the collection by Mme. Hempel.

328] Martha. A romantic comic opera in four acts. German words by W. Friedrich (Friedrich Wilhelm Riese) Based on a ballet by J. E. Fernoy de Saint-Georges. Music by Friedrich von Flotow. English version by Edward J. Dent. London, Oxford University Press, 1941. First edition of the libretto. *Inscribed for the collection by Edward J. Dent.*

329] Indra. Romantische Oper in drei Akten von Gustav zu Putlitz. Musik von F. von Flotow . . . vollst: Klavier Auszug mit Text . . . von F. Brissler. Berlin, Ed. Bote & G. Bock [1853] Pl. no. 5. B. & B. 2 170-2 190. First edition.

This opera originated as *L'esclave de Camoëns* in one act which was first performed at Paris in 1843. It went through several versions until it was first produced in this, the final version, at Vienna, December, 1852.

Inserted is an autograph letter signed. To "Mon cher Directeur," n. p., n. d.

#### FRANCK, CESAR AUGUSTE (1822-1890)

330] L'ange gardien. Petit chœur (ou duo) à deux voix. Paroles de \* \* \* Musique de César Franck . . . Paris, Enoch Frères & Costallat [ca. 1886] Pl. no. E. F. & C. 1404. First edition. *Inscribed by the composer.*

331] L'ange gardien.

Original manuscript signed. 1864.

2 leaves (3 pages) 27 x 35½ cm.

Piano and vocal score.

332] Les béatitudes (Die Seligkeiten) Poème de Madame Colomb. Traduction allemande de G. Fr. Reiss. Musique de César Franck. Partition chant et piano . . . Paris, Brandus [ca. 1870] Pl. no. B. & cie. 12,554. First edition. *Inscribed by the composer.*

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*Lady Harriet in "Martha"  
Congratulations to Stanford  
on possessing the original M.S.S.  
Frieda Hempel*

327. MME. FRIEDA HEMPEL AS LADY HARRIET  
IN FLOTOW'S *Martha*.

333] Le chasseur maudit. Poème symphonique. Musique de César Franck . . . Paris, Léon Grus [1882] Pl. no. 3814. First edition. *Inscribed to Jules Bordier by the composer.*

Orchestral score.  
Wotquenne, 7328.

334] [Choral]

Original manuscript signed.

1 leaf (1 page) 32 x 25 cm.

A pencil note on the verso states that this is "No. 3 in Bach's 371 vierstimmige Choralgesänge. 3rd edn. B. & H. 'Ach Gott von Himmel!'"

Laid in the first edition of his *Hulda*.

335] *Hulda*. Opéra en quatre actes et un épilogue (légende Scandinave) d'après Bjoernstjerne Bjoernson. Poème et Ch. Grandmougin. Musique de César Franck. Partition chant et piano . . . Paris, Choudens Fils, c1894. Pl. no. A. C. 8910. First edition.

Laid in is the original manuscript signed of a *Choral* (cf. separate entry).

336] *Psyche*. Poème symphonique pour orchestre et chœurs [par] César Franck. Réduction pour piano à quatre mains et chœur par l'auteur . . . Paris, Bruneau [1890] Pl. no. B. & Cie. 144. First edition. *Inscribed by the composer.*

Wotquenne, 7329.

337] . . . 6 pièces d'orgue . . . Paris, Mme. Maeyens-Couvrier [ca. 1863] Pl. nos. JP. 161-166. At head of title: César Franck, ainé. First edition. *Inscribed to Ambroise Thomas by the composer.*

The contents include: (1) "Fantaisie," opus 16; (2) "Grand pièce symphonique," opus 17; (3) "Prélude, fugue et variation"; (4) "Pastorale," opus 18; (5) "Prière," opus 20; (6) "Final," opus 21.

"The *Six pièces* for organ date from 1860-1862. The first of these, the *Fantaisie in C*, Beethovenish in spirit, includes a theme which is curiously reminiscent of the motive of "Brünnhilde's Sleep" in *Die Walküre* at a time when Wagner's work was not known in France. The *Grande pièce symphonique* (opus 17) unites in a single piece the four movements (allegro, andante, scherzo, finale) which constitute the structure of a symphony. And the spirit of Beethoven is still present in the four remaining pieces: *Prélude fugue et variation* (opus 18), *Pastorale* (opus 19), *Prière* (opus 20) and *Final* (opus 21). These compositions mark a date in the history of the organ" (*International cyclopedia of music and musicians*, New York, 1943, p. 621).

Grove agrees with the above as to opus numbers.

The opus numbers as they actually appear on the compositions are as given in contents note above.

338] Rédemption. Poème-symphonique de Edouard Blau . . . Partition piano et chant . . . Paris, G. Hartmann [1871] Pl. no. G. H. 666. First edition.

339] Ruth. Eglogue biblique de A. Guillemin. Musique de C. Franck. Partition pour piano & chant . . . Paris, G. Hartmann [ca. 1872] Pl. no. G. H. 306. First edition. *Inscribed to Jules Bonier by the composer.*

340] . . . Sonate pour piano et violon par César Franck . . . Paris, J. Hamelle [ca. 1886] Pl. no. J. 2634 H. First edition. *Inscribed to Léon Regnier by the composer.*

341] Le sylphe.

Original manuscript signed.

2 leaves (2 pages) 26½ x 35½ cm.

Vocal score with pianoforte and violoncello accompaniment.

Words by Alexandre Dumas.

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#### FRANZ, ROBERT (1815-1892)

342] Am Strome.

Original manuscript signed.

2 leaves (4 pages) 34 x 26½ cm.

Song for soprano with piano accompaniment.

#### GALILEI, VINCENTIO (ca. 1520-1591)

343] Dialogo di Vincentio Galilei nobile fiorentino, della musica antica et della moderna. In Fiorenza, Giorgio Marescotti, 1581. First edition.

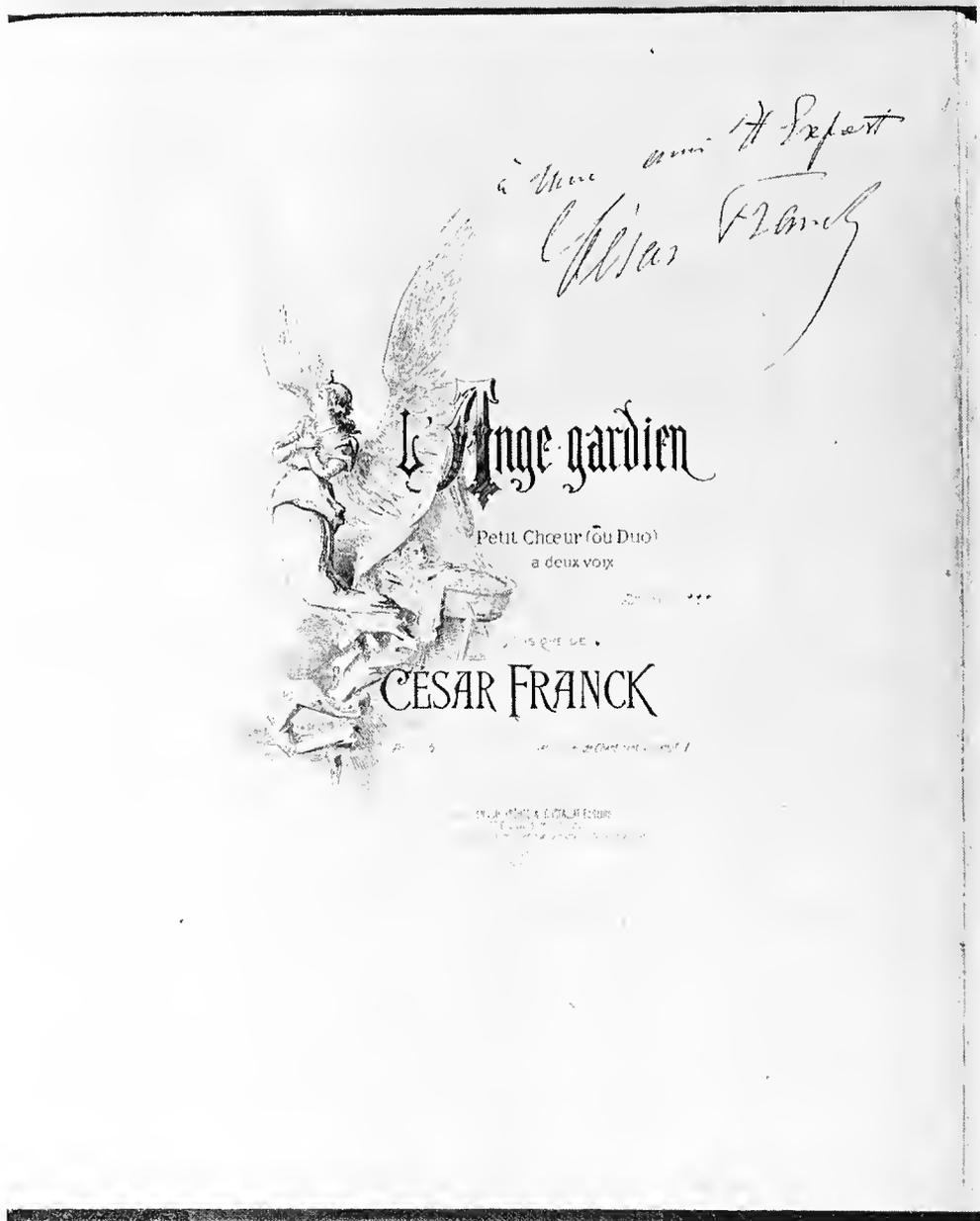
The very rare first edition of Galilei's treatise on music which was originally inspired by a controversy with his teacher, Zarlino. It contains, however, much interesting material but very slightly connected with the controversy with Zarlino, including, for instance, the text and musical notation of the three apocryphal Greek hymns to Apollo, Calliope, and Nemesis, which have since given rise to so much speculation and so many contradictory theories.

Vincentio Galilei, the father of the great astronomer, dedicated his work to Giovanni Bardi in whose palace a little group of "philosophic dilettanti" used to meet.

Brunet, II, 1463; Grove, II, 339; Eitner, IV, 128; Hirsch, I, 200.

#### GALSWORTHY, ADA

See GALSWORTHY, JOHN (1867-1933)



330. THE TITLE-PAGE OF THE FIRST EDITION OF FRANCK'S *L'ange gardien*,  
INSCRIBED BY THE COMPOSER.

GALSWORTHY, JOHN (1867-1933)

344] *Carmen*. An opera in four acts. Taken from the story of Prosper Mérimée, the original libretto by H. Meilhac and L. Halévy. New English version by John and Ada Galsworthy, London, Elkin Mathews and Marrot, 1932. *No. 7 of an edition limited to 650 copies, signed by the authors.*

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GALUPPI, BALDASSARE (1706-1785)

345] The favourite songs in the opera call'd L'Olimpiade [by Baldassare Galuppi] London, I. Walsh [*ca.* 1755] First edition.

Text in Italian.

This is a pasticcio by Galuppi, Pergolesi and Minuti.

GAMBINI, CARLO (1819-1865)

346] "Ave Maria."

Manuscript signed. 1862.

13 leaves (26 pages) 26 x 23 cm.

The manuscript includes the parts for soprano, contralto, tenor, bass, violins I and II, viola, and violoncello.

GANNE, LOUIS GASTON (1862-1923)

347] *Les colles des femmes*. Opérette en quatre actes de Jaime & Kéroul. Musique de Louis Ganne. Partition chant et piano. Paris, Choudens Fils [c1893] Pl. no. A. C. 9240. First edition. *Inscribed to M. Popp by the composer.*

Presented for the first time at Paris, September 27, 1893.

348] *Hans, le joueur de flûte*. Opéra-comique en trois actes. Livret de Maurice Vaucaire et Georges Mitchell. Musique de Louis Ganne. Partition complète pour chant et piano . . . Paris, G. Ricordi, c1906. Pl. no. 111400. First edition. *Inscribed by the composer.*

Presented for the first time at Monte Carlo, April 14, 1905.

Inserted is an autograph letter signed. To an unidentified correspondent, n. p., n. d.

349] *Nel Giappone*. Ballo di carattere in un atto (Dalla novella "Dédé" di S. L. Bensusan). Coreografia di Carlo Coppi. Musica di Louis Ganne. Riduzione per pianoforte . . . Milano, G. Ricordi, c1903. Pl. no. 108750. First edition. *Inscribed to Marcel Simond by the composer.*

350] Phryné. Ballet en 2 actes et 3 tableaux de Auguste Germain. Musique de Louis Ganne. Partition pour piano seul réduite par l'auteur . . . Paris, Enoch, c1897. Pl. no. E. & C. 3189. First edition.

Inserted is an autograph letter signed. To M. Louis Schneider [Paris] May 18 [1905].

#### GARALLE, ALPHONSE

351] [Chant de victoire à Jeanne d'Arc]

Original manuscript signed. 20 mars 1855.

1 leaf (1 page) 22 x 28½ cm.

With the original manuscript of the music by Adolphe Charles Adam.

#### GAY, JOHN (1685-1732)

See PEPUSCH, JOHANN CHRISTOPH (1667-1752)

Beggar's opera.

Polly.

#### GEMINIANI, FRANCESCO (1687-1762)

[Minuets in C minor and G minor]

See HANDEL, GEORGE FREDERICK (1685-1759)

Handel's celebrated water musick . . . To which is added two favourite minuets with variations for the harpsichord.

#### GENERALI, PIETRO (1782-1832)

352] "Lo sposo in bersaglio, burletta in due atti"

Original manuscript signed. 1808.

21 leaves (42 pages) 28 x 21 cm.

This interesting manuscript leads us to one of the sources from which Rossini drew. The overture to *Lo sposo in bersaglio* displays certain traits commonly associated with Rossini.

Generali composed fifty-two operas.

#### GEORGES, ALEXANDRE (1850-1938)

353] . . . Miarka. Drame lyrique en 4 actes (dont un prologue) et 5 tableaux. Poème de Jean Richepin. Partition piano et chant réduite par l'auteur . . . Paris, Enoch [c1905] Pl. no. E. & C. 5828. First edition. *Inscribed to Mlle. Rayeau by the composer.*

Presented for the first time at Paris, November 7, 1905.

GERMAN, SIR EDWARD (*real name*, EDWARD GERMAN JONES)  
(1862-1936)

354] . . . Norwich symphony (No. 2 in A minor) composed by Edward German. Full score . . . London, Novello [1893] Pl. no. 15618. *Inscribed to Joseph Ivimey by the composer.*

Inserted is an autograph letter signed, from German to Ivimey, [London] May 28, 1932.

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GERSHWIN, GEORGE (1898-1937)

355] Porgy and Bess. An opera in three acts by George Gershwin, libretto by Dubose Heyward, lyrics by Dubose Heyward and Ira Gershwin, production directed by Rouben Mamoulian. New York, Random House, 1935. No. 88 of 250 copies. First edition. *Signed by George Gershwin, Dubose Heyward, Ira Gershwin, and Rouben Mamoulian.*

356] . . . Rhapsody in blue for jazz band and piano by George Gershwin. Piano solo and second piano. New York, Harms (c1924) Pl. no. 7206-41. First edition. *Inscribed to Templeton Crocker by the composer.*

GIARDINI, FELICE DE (1716-1796)

See LVOFF, ALEXIS FEODOROVICH (1789-1870)  
[Russian national anthem]

GIBBS, CECIL ARMSTRONG (1889- )

357] Cradle song.  
Original manuscript signed.  
2 leaves (2 pages) 24 x 30 cm.  
The poem is by Blake.

GILBERT, WILLIAM SCHWENK (1836-1911)

See CLAY, FREDERIC (1838-1889)

SULLIVAN, SIR ARTHUR (1842-1900)

The image shows a page of handwritten musical notation for Gluck's *Orphée et Euridice*. The page is filled with several staves of music, including vocal lines and piano accompaniment. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. A prominent handwritten label in the lower right corner reads: "Fragment Original de la partition d'Orphée et Euridice de Gluck". The page is heavily stained and shows signs of age, with dark ink and some physical damage to the paper.

375. A LEAF FROM THE ORIGINAL MANUSCRIPT OF GLUCK'S  
*Orphée et Euridice*.

GIORDANI, TOMMASO (1733-1806)

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358] The favourite rondeau sung by Sigr. Sestini in the opera *La Fraschetana*, composed by Sigr. Tommaso Giordani . . . London, Printed for the author by Longman & Broderip [ca. 1778]

The opera *La Fraschetana* was a pasticcio by Paisiello, Perez and Anfossi, published in 1777.

This aria was sung at the revival of the opera, December 12, 1778.

359] The favorite songs sung by Sigr. Pozzi and Sigr. Jermoli in the comic opera *La vera costanza*. Composed by Sigr. Giordani. London, Printed for the author and sold by Longman and Broderip [ca. 1778] First edition.

Orchestral score.

Text in Italian.

GIORDANO, UMBERTO (1867- )

360] *Andrea Chénier*. *Dramma di ambiente storico* scritto in quattro quadri da Luigi Illica e musicato da Umberto Giordano. Riduzione per canto e pianoforte di Amintore Galli. Milano, Edoardo Sonzogno, 1896. Pl. no. E 929 S. First edition.

361] *Fedora*. *Dramma di V. Sardou*. Ridotto in tre atti per la scena lirica da Arturo Colautti. Musica di Umberto Giordano. Riduzione per canto e pianoforte . . . Milano, Edoardo Sonzogno [1898] Pl. no. E 984 S. First edition.

362] *Siberia*. *Dramma in tre atti* de Luigi Illica. Musica di Umberto Giordano. Riduzione per canto e pianoforte di Raffaele Delli Ponti. Milano, Edoardo Sonzogno [1903] Pl. no. E 1151 S. First edition.

GLAZUNOFF, ALEXANDER KONSTANTINOVICH (1865-1936)

363] *Huitième symphonie*. Op. 83 [par] Alexandre Glazounow. [Paris, 1907] Pl. no. 2759. *Proof-sheets signed by the composer and with his corrections throughout.*

*Inscribed [in Russian]* "To dear Leonide Davidovitch Kreutzer in perpetual ownership from your sincerely devoted, A Glazounoff—July 13/26, 1907?"

364] *Preludio e fuga*, arranged for organ.

Manuscript fragment signed.

1 leaf (2 pages) 22 x 17½ cm.

365] . . . Stenka razine. Poème symphonique pour grand orchestre, composé par Alexandre Glazounow. Op. 13. Partition d'orchestre . . . Leipzig, M. P. Belaieff [1888] Pl. no. 89. First edition. *Composer's signature on title-page.* Wotquenne, 7354.

366] . . . 2me symphonie en fa # mineur pour grande orchestre par Alexandre Glazounow. Op. 16 . . . Leipzig, M. P. Belaieff [1889] Pl. no. 121. First edition. *Inscribed to L. A. Bourgault-Ducoudray by the composer.*

Inserted is an autograph letter signed. To Alexander Petrovich. Berlin-Wilmersdorff. January 23, 1931.

Translation:

Dear Alexander Petrovich:

I changed temporarily my residence and moved to Berlin. I am listening much to the excellent music—opera and symphonies. Saw the "Golden Rhine" and was delighted by the excellent performance and absence of the mechanical excisions which I dislike so much.

During my visit in New York you were so kind and introduced me to Mr. Engel, the representative of the Schirmer's publishing house. Now I take the liberty of asking for your assistance, as it seems to me, Mr. Engel misunderstood me. I sold him my prelude and the fugue in E-Moll for the piano—this was precisely stated in our contract. However, I received a copy of my work in excellent adaptation by Edward Shipper Barnes, *for the organ.*

Would you do me a favour and ask Mr. Engel whether he is going to publish my prelude and the fugue in the original form for the piano keeping the dedication to my friend Leonid Nikolaevich. And if he is going to publish my work, when is he going to do that?

I would like very much to have my prelude and the fugue published in the original form for the first time in America. In case Mr. Engel agrees to it, I would like to correct the proof-sheets myself because in Mr. Barnes' printed adaptation several annoying misprints occurred, the list of which I am enclosing herewith.

I am very sorry to bother you. Remember me to your wife. Best regards from Olga Nikolaevna.

Sincerely yours,  
A. Glazunoff

The above translation was prepared by Mrs. Maria Volkov.

#### GLINKA, MICHAEL IVANOVITCH (1804-1857)

367] [Chao-Kang. Ballet]

Two variations. 1. Allegro; 2. Brillante.

Original manuscript signed. *ca.* 1830.

4 leaves (7 pages) 32 x 22 ½ cm.

Glinka is regarded as the father of the Russian national school and is best known for his patriotic Russian opera *A life for the tsar.*

The ballet *Chao-Kang* was composed during his stay in Milan, 1828-1831.

368] Das Leben für den Czaar. Oper von M. J. Glinka. [caption-title] [St. Petersburg, 1857] Title-page in Russian. Pl. nos. 3730-3757. First edition.

Piano and vocal score, overture scored for two pianos.

Text in Russian and German.

Presented for the first time at St. Petersburg, November 27 (December 9), 1836.

Glinka's opera marked the birth of a real school of Russian music and the beginning of the history of Russian opera.

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#### GLUCK, CHRISTOPH WILLIBALD (1714-1787)

369] *Armide*. Drame héroïque mise en musique par Mr. le Chlier. Gluck. Représenté pour la première fois, par l'Académie Royale de Musique, le 23 septembre 1777 . . . Paris, Bureau du Journal de Musique [1777] First edition.

Orchestral score.

The libretto is by Philippe Quinault.

Eitner, IV, p. 284; Wotquenne, 1595.

370] The favourite songs in the opera call'd *Artamene* by Sigr. Gluck. London, I. Walsh [1746] First edition.

This early work was written at Milan in 1743 when Gluck was completing his studies in harmony there. As a consequence of the success of this and other operas he was invited to London in 1745 to compose other works for the Haymarket Theater. At the beginning of the following year *Artamene* was rewritten and produced there, but without success, Handel declaring that Gluck knew "no more counterpoint than his cook." The original version was never published on the continent or in England so that this is the first edition of the work in any form.

Hirsch, IV, 1566; Wotquenne, 5420.

371] *Iphigénie en Aulide*, tragédie. Opéra en trois actes dédiés au Roy par M. le Chevalier Gluck. Représentée pour la première fois par l'Académie Royale de Musique, le mardi 19, avril 1774 . . . Paris, M. le Marchand [1774] First edition.

Orchestral score.

The libretto is by Du Roullet after Racine.

Eitner, IV, p. 285.

Inserted is an autograph letter signed. To an unidentified correspondent, Vienna, February 22, 1783.

372] Orfeo ed Euridice. Azione teatrale per musica del Signr. Cav. Christofano Gluck, al servizio delle MM. LL. II. RR. Rappresento in Vienne nell'anno 1764 . . . Gravé par Chambon. In Parigi [Duchesne, 1764] First edition. Signed by the composer.

Orchestral score.

The text is by Calzabigi.

Wotquenne (no. 2112) records only copies with Duchesne's imprint. This copy is one of a few on heavy paper issued for the composer's friends. It was printed at the expense of Count Durazzo. There is no such copy in the British Museum and only one other copy can be traced.

Here Gluck carried out his new theories, as far as he had perfected them, made his music everywhere subservient to the action of the drama, finished his airs without the stereotyped "de cape," and never sacrificed the true rendering of a dramatic situation for the sake of attracting attention to his own powers as a composer or of affording a popular singer the opportunity of displaying the flexibility of his voice (Grove).

*Orfeo ed Euridice* is of such importance that the history of operatic reform is commonly said to date from its production.

373] [Orfeo ed Euridice] A favorite song [Che farò fenza] sung by Mr. Tenducci at the Theatre Royal in Covent Garden. Compos'd by Mr. Gluck. [London] Welcker [ca. 1771] First separate English edition.

For string quartet and voice.

In the original production this song was sung by Sig. Guadagni and published in the key of C major; on the revival of the opera the part of Orfeo was taken over by Sig. Tenducci and in this edition the key was transposed to D major.

374] Orphée et Euridice, tragédie. Opéra en trois actes. Mise en musique par Gluck. Les paroles sont de M. Moline. Représentée pour la première fois par l'Académie Royale de Musique, le Mardy, 2 aoust 1774 . . . Paris, Boieldieu [1774] Pl. no. 5. First edition with French text.

Orchestral score.

Inserted between p. 150-151 is a manuscript fragment of the score (*cf.* separate entry).

Added frontispiece—portrait of Gluck by Sichling after Duplessis.

375] [Orphée et Euridice]

Original manuscript.

1 leaf (2 pages) 20½ x 29½ cm.

Part of a song beginning: "Delà contends ma voix."

Inserted in the first edition with French text of the orchestral score.

See also BACH, JOHANN SEBASTIAN (1685-1750)

The favourite songs in the opera Orfeo.

GODARD, BENJAMIN LOUIS PAUL (1849-1895)

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376] [Fragments poétiques pour piano]

Original manuscript signed. 1870.

No. 1. The caption includes the title, "3 Fragments poétiques pour piano par Benjamin Godard" and four lines of a poem by Lamartine, beginning "Depuis l'heure charmante?"

2 leaves (4 pages) 27½ x 35 cm.

377] [Fragments poétiques pour piano]

Original manuscript signed. 1870.

No. 2. The caption includes the title, "3 Fragments poétiques pour piano par Benjamin Godard" and six lines of a poem by Hugo beginning "Elle est jeune et riieuse, et chante sa chanson?"

2 leaves (3 pages) 27½ x 35 cm.

378] . . . Légende et scherzo pour violon et piano par Benjamin Godard. Op. 3 . . . Paris, G. Flaxland [ca. 1870] Pl. no. B. G. 3. *Inscribed to Félicien David by the composer.*

379] . . . Pedro de Zalamea. Opéra en quatre actes. Poème de MM. Léonce Détroyat et Armand Silvestre. Musique de Benjamin Godard. Op. 79. Partition chant et piano . . . Paris, J. Hamelle [1884] Pl. no. J. 2127 H. First edition. *Inscribed to Victor Warot by the composer.*

Warot sang the role of Don Alvar in the first performance at the Théâtre Royal d'Anvers, January 31, 1884.

380] . . . Seconde sonate pour piano et violon par Benjamin Godard. Op. 2 . . . Paris, G. Flaxland [ca. 1870] Pl. no. B. G. 2. First edition. *Inscribed to Félicien David by the composer.*

381] . . . 2me sonate pour piano par Benjamin Godard. Op. 94 . . . Paris, J. Hamelle [1887] Pl. no. J. 2328 H. First edition. *Inscribed to Mathilde Colonne by the composer.*

382] . . . Le tasse. Symphonie dramatique. Ouvrage couronné au concours musical de la Ville de Paris, 1877-1878. Poème de Charles Grandmougin. Musique de Benjamin Godard. Op. 39. Paris, G. Hartmann [ca. 1878] Pl. no. G. H. 1073. First edition. *Inscribed to Henri de Lapommerouge by the composer.*

Wotquenne, 7363.

383] Le tasse. Danse des Bohémiens. Piano à quatre mains.

Original manuscript.

3 leaves (title-page, 5 pages) 26½ x 35 cm.

This is the copy used by the engraver.

GOLDMARK, KARL (1830-1915)

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384] [Die Königin von Saba, opus 27]

Original manuscript sketches for *Die Königin von Saba*. ca. 1865.

Includes both orchestral score and piano arrangement.

50 leaves (91 pages) 26½ x 33½ cm.

23 leaves (41 pages) 33 x 25½ cm.

Presented for the first time at Vienna, March 10, 1875.

Ten years later (December 2, 1885) *Die Königin von Saba* was presented for the first time at the Metropolitan Opera House, with Lilli Lehmann as Sulamith, where it scored the popular triumph of the season (fifteen performances). Opera-goers enjoyed a sensation of a kind which they had not previously experienced.

GOSSEC, FRANCOIS JOSEPH (1735-1829)

385] Missa pro defunctis del Signor Gossec.

Manuscript. ca. 1780.

72 leaves (title-page, 143 pages) 23½ x 30 cm.

This contemporary manuscript of the orchestral score has been revised by the composer himself. He has added indications in the margin and one page at the end.

386] Toinon et Toinette. Comédie en deux actes. Représentée à Paris par les Comédiens Italiens. Dédicée à Madame La Ruetre. Mise en musique par F. J. Gossec . . . Paris, De la Chevardière [1767] First edition.

Orchestral score.

The text is by Des Boulmiers.

Presented for the first time at Paris, June 20, 1767.

Wotquenne, 1604.

Inserted is an autograph letter signed. To M. Langlé, Paris [ca. 1800].

GOUNOD, CHARLES FRANCOIS (1818-1893)

387] . . . Abraham's request. Sacred song for baritone or mezzo-soprano. Words by Anita. Music by Ch. Gounod . . . London, Goddard [1873] Pl. no. G. & Co. 166. At head of title: No. 1, in C. *Inscribed by the composer.*

388] Ave verum. Solo de basse ou contralto. Musique de Ch. Gounod. [Paris] Lebeau [ca. 1875] Text on verso of first leaf, on recto of second leaf. Pl. no. N. L. 38. First edition. *Inscribed to Mlle. Berthe de Besplas by the composer.*

389] . . . Cinq-Mars. Opéra en quatre actes et cinq tableaux. Poème de Paul Poirson & Louis Gallet. Musique de Charles Gounod. Partition réduite pour piano et chant par Bazille . . . Paris, Léon Grus [1877] Pl. no. L. G. 3381. First edition.

390] . . . La colombe. Opéra comique en deux actes de MM. J. Barbier et M. Carré. Musique de Ch. Gounod. Partition chant et piano. Réduite par Emile Perier . . . Paris, Choudens [1860] Pl. no. A. C. 738. First edition. *Inscribed by the composer.*

Presented for the first time at the Théâtre de Bade, August 3, 1860.  
Wotquenne, 2791.

391] . . . The daisy. Song. The words translated from the French of Alex. Dumas, fils, by Henry Dulcken, Ph.D. The music composed by Ch. Gounod . . . London, Novello, Ewer [*ca.* 1871] Pl. no. 4581. First edition. *Inscribed to Georgina Weldon by the composer.*

392] . . . Faust. Opéra en cinq actes, représenté pour la 1re fois à Paris, le 19 mars 1859. Paroles de MM. J. Barbier et M. Carré. Musique de Ch. Gounod. Partition grand orchestre. Paris, Choudens [1859] Pl. no. A. C. 675.

The rare first edition of the full orchestral score. This is copy no. 14 issued to M. Cross. The ballet was published later and copies of the score containing it are later impressions.

Wolffheim, II, 1412.

This copy was presented to Sir Alexander Campbell Mackenzie by the family of Eaton Fanning after the latter's death. Fanning's signature appears inside the front cover.

Inserted is a fragment of the manuscript of the bass solo, "La mort de Valentin," with orchestral accompaniment (*cf.* separate entry).

393] . . . Faust. Opéra en cinq actes de . . . Jules Barbier & Michel Carré. Musique de Ch. Gounod. Partition piano & chant arrangée par Léo Delibes . . . Paris, Choudens [1860] At head of title: 2e édition, avec les récitatifs, 2e édition, ajoutés par l'auteur. Pl. no. A. C. 664. *Gounod's own copy with his signature.*

The score ends on p. 252.

394] . . . Faust. Opéra en 5 actes de J. Barbier et M. Carré. Musique de Ch. Gounod. Partition chant et piano arrangée par Léo Delibes. Paris, Choudens [1861] At head of title: 3e édition avec récitatifs. Pl. nos. A. C. 364, 664.

The score ends on p. 245.

Faust. (opera in 4 acts) Ch. Gounod

Choeur des Soldats -

(arrange in 4 parts) original part. (soprano.)

Soprano in 4 parts. (bass parts.)

A. C. 612-119 (quarter)

396. THE ORIGINAL MANUSCRIPT OF GOUNOD'S "CHOEUR DES SOLDATS" FROM *Faust*.

395] Faust. Opera en 5 actes de J. Barbier et M. Carré. Musique de Ch. Gounod. Partition chant et piano arrangée par Léo Delibes. Paris, Choudens Père & Fils [1869] Pl. no. A. C. 664. *With 2 bars from Act III signed by the composer.*

A note at the head of the cast states that the piano arrangement is by Emile Périer.

This is the fourth edition with recitatives.

The score ends on p. 267. On p. 265-267 is the score of "Apothéose."

396] Faust. Choeur des soldats.  
(Arrangé à 4 voix d'hommes par l'auteur)  
The original manuscript signed.

3 leaves (6 pages) 26½ x 18½ cm.

This is without doubt the most popular and widely known composition of Gounod.

Inserted is an autograph letter signed by Augusta Hare, London, October, written to "Matilda." The first paragraph of this letter reads:

"Here is the original score in Gounod's own handwriting which Choudens his Paris publisher gave me last week as a 'curiosity' & which I promised you for your collection."

397] Faust. La mort de Valentin.

Fragment of the manuscript of bass solo with orchestral accompaniment.

Inscribed to Raoul Madier de Montzan.

2 leaves (4 pages) 18 x 27 cm.

Inserted in the first edition of the orchestral score.

398] Jeanne d'Arc. Drame en 5 actes et en vers de Jules Barbier. Musique de Ch. Gounod. Partition chant et piano arrangée par Georges Bizet . . . Paris, E. Gérard et Cie. [1880] Pl. no. C. M. 11348. First edition. *Inscribed by the composer.*

399] . . . Jesus de Nazareth. Chant évangélique. Paroles de A. Porte. Musique de Charles Gounod . . . Paris, Lebeau, aîné [ca. 1876] Pl. nos. N. L. 50, A. G. 1365. First edition. *Inscribed to Cte. da Niewwskeka by the composer.*

Piano and vocal score.

The first leaf following the score of the chant is a: "Choeur ad libitum ajouté par J. Consul," with the plate number A. G. 1365. The second leaf is a "Partie d'orgue ad libitum."

400] Marche funèbre d'une marionette. Musique de Ch. Gounod. Texte par Georges Price et Jean Ker Mary . . . Paris, Henry Lemoine [ca. 1883] *Inscribed to the composer by both of the authors of the text.*

401] Vingt mélodies pour chant et piano par Ch. Gounod. Paris, Choudens [ca. 1879] Pl. no. 945. At head of title: 1<sup>er</sup> recueil. First edition. *Inscribed to Mme. Camille Claude by the composer.*

“Edition pour mezzo-soprano ou baryton.”

402] Vingt melodies pour chant et piano par Ch. Gounod. Paris, Choudens [ca. 1879] Pl. no. A. C. 1803. At head of title: 2<sup>me</sup> recueil. First edition.

“Edition pour mezzo-soprano ou baryton.”

403] Vingt mélodies pour chant et piano par Ch. Gounod. Paris, Choudens [ca. 1879] Pl. no. A. C. 2483. At head of title: 3<sup>me</sup> recueil. First edition.

“Edition pour soprano ou ténor.”

404] Mireille. Opéra en 5 actes, tiré du poème de Frédéric Mistral par Michel Carré. Musique de Ch. Gounod. Partition chant et piano. Paris, Choudens [1864] Pl. no. A. C. 1005. First edition, first issue.

*Mireille* was first produced at the Théâtre Lyrique, Paris, on March 19, 1864, when it was in five acts, and a shortened version in three acts followed at the same theater on December 15 of the same year. The first and third editions cover these two productions and show tremendous differences. Midway between these there was a second edition, also showing considerable alterations.

Wotquenne, 2793.

405] Mireille. Opéra en 5 actes, tiré du poème de Frédéric Mistral par Michel Carré. Musique de Ch. Gounod. Partition chant et piano. Paris, Choudens [1864] Pl. no. A. C. 1005. Second edition.

Verso of p. 191 is number 192-200.

Cf. note under entry for first edition, first issue.

406] Mireille. Opéra en 5 actes, tiré du poème de Frédéric Mistral par Michel Carré. Musique de Ch. Gounod. Partition chant et piano. Paris, Choudens [1864] Pl. no. 1005. Second edition (variant).

Cf. note under entry for first edition, first issue.

407] Mireille. Opéra en 5 actes, tiré du poème de Frédéric Mistral par Michel Carré. Musique de Ch. Gounod. Partition chant et piano. Paris, Choudens [1864] Pl. no. A. C. 1005. Third edition.

Cf. note under entry for first edition, first issue.

408] . . . My beloved spake. Song (with violoncello obligato). The words from The song of Solomon. The music by Ch. Gounod . . . London, Goddard [ca. 1873] Pl. no. G. & Co. 159. First edition. *Inscribed to Georgina Weldon by the composer.*

409] . . . La nonne sanglante. Opéra en cinq actes. Paroles de . . . [MM.] E. Scribe et G. Delavigne. Musique de Charles Gounod. Représenté pour 1ère fois sur le Théâtre de l'Académie Imp. de Musique, le 18 8bre 1854. Partition piano et chant, arrangée par Georges Bizet . . . Paris, Imp. Jannot, 1854. Pl. nos. 0-17, 18 (A-D), 19-23. First edition.

Bound with this is another version of the "Ballet-valse" with the same pl. no., 18 A.

410] . . . Philémon et Baucis. Opéra en deux actes de MM. Jules Barbier et Michel Carré. Musique de Ch. Gounod. Partition chant et piano, réduite par Hector Salomon. Paris, Choudens [1860] Pl. nos. A. C. 704, 703, and 702. First edition.

Presented for the first time at Paris, February 18, 1860.

Wotquenne, 2790.

411] Polyeucte. Opéra en cinq actes. Paroles de Jules Barbier et Michel Carré. Musique de Ch. Gounod . . . Partition, piano et chant réduite par H. Salomon . . . Paris, Henry Lemoine [*ca.* 1878] Pl. no. 8139 H. First edition. *Inscribed to Victor Warot by the composer.*

Presented for the first time at Paris, October 7, 1878.

Wotquenne, 2797.

412] La rédemption. Triologie sacrée. Paroles et musique de Charles Gounod. Partition piano et chant arrangée par Berthold Tours . . . Londres, Novello, Ewer [1882] First edition. *Inscribed to Albert Delacourtie by the composer.*

Wotquenne, 1134.

Inserted is an autograph letter signed. To Albert Delacourtie. Paris, October 1, 1882.

413] La reine de Saba. Grand opéra en 5 actes de MM. Jules Barbier et Michel Carré. Mis en musique . . . par Ch. Gounod. Partition chant et piano arrangée par Georges Bizet. Paris, Choudens [1862] Pl. no. A. C. 880. First edition. *Inscribed to Albert Delacourtie by the composer.*

Presented for the first time at Paris, February 28, 1862.

Wotquenne, 2792.

414] . . . Requiem. Dernière oeuvre de Ch. Gounod. Transcrit par Henri Büsser. A. Edition choeurs, soli S.C.T.B., accompagnement de piano . . . Paris, Choudens [*ca.* 1893] Pl. no. A. C. 9791. First edition.

415] . . . Roméo et Juliette. Opéra en 5 actes de J. Barbier et M. Carré. Musique de Ch. Gounod. Partition chant et piano, transcrite par Hector Salomon. Paris, Choudens Père & Fils [1873] Pl. no. A. C. 1411. First edition. *Inscribed to Mlle. Louise Goudchaux by the composer. The inscription includes three bars of music.*

Presented for the first time at Paris, April 27, 1867.

Wotquenne, 2794.

416] Roméo et Juliette. Opéra en 5 actes de J. Barbier et M. Carré. Musique de Ch. Gounod. Partition chant & piano. Paris, Choudens [ca. 1873] Pl. no. A. C. 1411. Third edition. *Inscribed to Camille Bellaigue by the composer.*  
With changes from score of first and second editions.

417] ... Songs of France. The words by celebrated French poets, and imitated in English by Henry F. Chorley. Composed by Charles Gounod. London, Cramer, Beale [ca. 1873] Pl. nos. 5369-5374. First edition. *Inscribed by the composer.*

Inserted is an autograph letter signed. To "Le Rédacteur en Chef" [London] October 11, 1873. This long letter (4 pages) to the editor of a London newspaper relates to his treatment in England with regard to his rights to copyright protection.

Gounod says that he could not even secure the rights to his opera *Faust*. He considers the law a farce which ruins the authors and protects the publishers.

418] ... Stabat Mater. Paraphrase en Français. Paroles de Mr. l'Abbé Castaing. Musique de Ch. Gounod. Partition grand orchestre . . . Paris, Choudens, [ca. 1871] Pl. no. A. C. 1475. First edition. *Inscribed to Georgina Weldon by the composer.*

419] ... Sweet baby sleep (Lullaby). The words by George Wither (1641) (from Sir Roundell Palmer's Book of praise). Composed by Ch. Gounod . . . London, Novello, Ewer. Pl. no. 4603. First edition. *Inscribed by the composer.*  
Fétis, supp., I, p. 410.

420] ... There is a green hill far away. Sacred song written by Mrs. C. F. Alexander. The music . . . by Ch. Gounod . . . London, Novello, Ewer [ca. 1871] Pl. no. 4577. *Inscribed to G. Weldon by the composer.*

A song which has become one of the more familiar hymns in evangelical churches.

421] ... Thy will be done. A prayer in mezzo-soprano (with harmonium accompaniment ad libitum). The words by Charlotte Elliot. The music composed by Ch. Gounod . . . London, Goddard [ca. 1873] Pl. no. G. & Co. 119. First edition. *Signed by the composer.*

The Italian text by G. Zaffira has been added in manuscript.

422] ... Tobie (Tobias) Petit oratorio. Paroles de H. Lefèvre. Musique de Ch. Gounod. Partition chant et piano. Paris, Choudens [1865] Pl. no. A. C. 1237. First edition. *Inscribed to his wife Anna by the composer.*

Text in French and English.

Wotquenne, 1133.

423] La Toussaint.

Original manuscript.

2 leaves (3 pages) 22½ x 30 cm.

Piano and vocal score.

*Inscribed to Mlle. Berthe de Besplas by the composer.*

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424] . . . Le tribut de Zamora. Grand opéra en 4 actes de Ad. d'Ennery et Brésil. Musique de Ch. Gounod. Partition chant et piano transcrite par H. Salomon et L. Roques. Paris, Choudens [1881] Pl. no. A. C. 4633. First edition.

Inserted is an autograph letter signed. To "Marie Anne," Paris, July 9, 1885.

425] Ulysse. Tragédie en cinq actes et en vers de Mr. Fr. Ponsard. Musique de Ch. Gounod. Accompag't de piano par A. de Garaudé . . . Paris, Choudens [1860] Pl. no. B. C. 1299. First edition. *Inscribed to Albert Delacourtié by the composer.*

Presented for the first time at Paris, June 18, 1852.

426] Autograph letters signed. November 23, 1882-November 2, 1887. Paris [et al.] to Alfred Lyttleton of Novello & Co. An important group of thirty-eight letters to his publisher relating to many of his works.

Accompanied by a translation of each letter by Dolores van Patten.

#### GRAUN, CARL HEINRICH (1701-1759)

427] . . . Passions-Cantate: Der Tod Jesu, in einem Clavier-auszuge herausgegeben von Johann Adam Hiller . . . Breslau, Gottlieb Löwe, 1785. At head of title: Herrn Carl Heinrich Grauns. First edition.

English text to some movements added in manuscript partly from Latrobe and partly from a manuscript in the University of Birmingham Library which gives the words used when this oratorio was performed at the Birmingham Musical Festival.

Graun's *Der Tod Jesu* held to a considerable extent the same position in Germany that Handel's *Messiah* did in England. It was annually performed in Passion Week.

Eitner, IV, p. 347; Wotquenne, 1136.

#### GRETCHANINOFF, ALEXANDER (1864- )

428] [Sur les champs jaunes]

Original manuscript signed. *ca.* 1900.

3 leaves (title-page, 4 pages) 25½ x 38½ cm.

Piano and vocal score.

Russian text.

GRETRY, ANDRE ERNEST MODESTE (1741-1813)

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429] *Le Huron*. Comédie en deux actes et en vers, dédiée à son Excellence Mr. le Comte de Creutz . . . Mise en musique par André Grétry . . . Représentée pour la première fois par les Comédiens Italiens, le 20 aoust 1768. Paris, Béraux [*ca.* 1768] First edition.

Orchestral score.

The text is by Jean François Marmontel.

Eitner, IV, 371; Wolffheim, II, 1427; Wotquenne, 1611.

Inserted is an autograph letter signed to "Citoyen Ministre," Paris, "3 Pluviôse, An. XI" in which Grétry acknowledges and thanks him for the grant of a pension.

430] *Richard Coeur de Lion*. Comédie en 3 actes en prose et en vers par M. Sedaine. Représentée, pour la première fois, à Paris par les Comédiens Italiens Ordinaires du Roi, le 2 octobre 1784; et à Fontainebleau, devant leurs Majestés, le 25 octobre 1785. Dédiee à Madame Des Entelles. Mise en musique par M. Grétry . . . Oeuvre XXIV . . . Paris, Houbaut [*ca.* 1785] First edition.

Orchestral score.

The German text has been added in contemporary manuscript.

Grétry's most famous opera.

Hirsch, II, 353; Wotquenne, 1642.

Inserted is an autograph letter signed. To M. de Croix, Secrétaire du Roy, à Lille, Paris, April 4, 1789. This refers to the success of his *Barbe bleu* and *Aspasie*.

431] . . . *Zémire 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 décembre 1771, par M. Grétry . . . Paris, Houbaut [1772] At head of title: Oeuvre VIIe. First edition.

Orchestral score.

The text is by Jean François Marmontel.

Wolffheim, II, 1434; Wotquenne, 1620.

Inserted is an autograph note signed. To an unidentified correspondent, Paris, December 2, 1809.

GRIEG, EDVARD HAGERUP (1843-1907)

432] . . . *Zwei elegische Melodien nach Gedichten v. A. O. Vinje für Streichorchester componirt von Edvard Grieg*. Op. 34. Klavierauszug zu 2 Händen von Componisten.

Original manuscript signed. March 9, 1887.

4 leaves (title-page, 6 pages) 26 x 34 cm.

433] . . . Zwei Melodien für Streichorchester (nach eigenen Liedern) von Edvard Grieg. Opus 53 . . . Leipzig, C. F. Peters [ca. 1875] Pl. no. 7628. First edition. *Inscribed by the composer.*

The contents include "Norsk" and "Det förste möde."

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434] Zweite Orchestersuite aus der Musik zu "Peer Gynt" (Dramatische Dichtung von H. Ibsen) zur Concertaufführung neu bearbeitet von Edvard Grieg. Op. 55. Partitur . . . Leipzig, C. F. Peters [1876] Pl. no. 7672. First edition.

Inserted is a signed photograph. Cologne, November, 1878.

#### GROFE, FERDE (1892- )

435] . . . Grand Canyon suite. Robbins miniature orchestra score . . . New York, Robbins Music Corporation, c1943. First edition. *Inscribed for the collection by the composer.*

#### GROVLEZ, GABRIEL (1879-1944)

436] La chambre blanche. Dix mélodies sur les poèmes de Henry Bataille. 1. Berceuse; 2. Berceuse; 3. Chanson; 4. Songe; 5. Les villages; 6. La maison; 7. Les yeux; 8. Promenade; 9. La vie; 10. L'adieu. Musique de Gabriel Grovlez . . . Paris, Alphonse Leduc [1906] Pl. no. A. L. 11,327. First edition. *Inscribed to Madame Edwards by the composer.*

437] Maïmouna. Fantaisie-ballet en 2 tableaux de P. André Gérard. Musique de Gabriel Grovlez . . . Paris, Société d'Éditions "Théâtre-Musique," c1921. Pl. no. S.E.T.M. 7. First edition. *Inscribed to "Mary" by the composer.*

#### GUGLIELMI, PIETRO (1727-1804)

438] The favorite songs in the comic opera Le pazzie d'Orlando by Sigr. Guglielmi . . . London, R. Bremmer [ca. 1771] First edition.

This contains only "Orlando," p. 40-57.

Orchestral score.

#### HABERMANN, FRANZ JOHANN (1706-1785)

439] [VI Missae]

At foot of recto of first leaf of each signature: Messe del Signore Habermann.

Without title-page, caption-title, place, or date [ca. 1750]

Fétis, IV, p. 173-174.

Hahn, Reynaldo (1875- )

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440] Agnus Dei à deux voix (soprano et baryton) [par] Reynaldo Hahn . . . Paris, Heugel, c1897. Pl. no. 18745. First edition. *Inscribed by the composer.*

441] . . . Au clair de lune. Musique de Reynaldo Hahn. Texte et dessins de Louis Montégut. Avec une préface de Alphonse Daudet. Paris, Quantin [1892] First edition. *Inscribed to Charles Gounod by the composer.*

442] . . . Cantique sur le bonheur des justes et sur le malheur des réprouvés. Paroles de Jean Racine. Musique de Reynaldo Hahn. Paris, Heugel, 1896. Pl. no. H. et Cie. 18,386. First edition. *Inscribed to Mlle. Suzette Lemaire by the composer.*

443] La chère blessure. Poésie de Mme. Blanchecotte. Musique de Reynaldo Hahn . . . Paris, Heugel, c1900. Pl. no. H. & Cie. 20364. Caption title. First edition. *Inscribed by the composer.*

444] . . . Les cygnes. Poésie de Armand Renaud. Musique de Reynaldo Hahn. Paris, Heugel, 1894. Pl. no. H. et Cie. 8047. First edition. *Inscribed to Mlle. Suzette [Lemaire] by the composer. The inscription includes three bars from the score.*

445] Dans l'été. Poésie de Marceline Desbordes-Valmore. Musique de Reynaldo Hahn . . . Paris, Heugel, c1908. Pl. no. H. & Cie. 23,906. First edition. *Inscribed by the composer.*

446] . . . D'une prison. Poésie de Paul Verlaine. Musique de Reynaldo Hahn. Paris, Heugel, c1894. First edition. *Inscribed by the composer.*

447] . . . Les fontaines. Poésie de Henri Régner. Musique de Reynaldo Hahn . . . Paris, Heugel [c1910] Pl. no. H. & Cie. 24,794. First edition. *Inscribed to Mlle. Suzanne Lemaire by the composer.*

448] L'île du rêve. Idylle polynésienne de Pierre Loti. André Alexandre & Georges Hartmann. Musique de Reynaldo Hahn . . . Paris, Heugel, c1897. Pl. no. H. et Cie. 18767. First edition. *Inscribed to Mme. Adèle Meyer by the composer.*

449] Le marchand de Venise. Opéra en 3 actes et 5 tableaux d'après la comédie de Shakespeare. Adaptation en vers de Miguel Zamocois. Musique de Reynaldo Hahn. La partition chant et piano . . . Paris, Heugel [c1935] Pl. no. H. 30898. First edition. *Inscribed to Mlle. Thomas by the composer with a separate inscription also to Mlle. Thomas by the librettist.*

450] [Les muses pleurant la mort de Ruskin]

Original manuscript signed. On front cover in the composer's handwriting:

"A Marcel Proust. Les muses pleurant la mort de Ruskin. R. H. 1902."

10 leaves (17 pages, music) 28¼ x 33 cm.

*Inscribed to Mlle. Lemaire by the composer.*

451] Nausicaa. Opéra en deux actes. Poème de René Fauchois. Musique de Reynaldo Hahn. Partition piano et chant . . . Paris, Heugel [c1919] Pl. no. H. & Cie. 26550. First edition. *Inscribed to Emile Archainbaud by the composer.*

452] La paix. Rondel. Poésie de Théodore de Banville. Musique de Reynaldo Hahn . . . Paris, Heugel, c1898. Pl. no. H. et Cie. 19021. First edition. *Inscribed by the composer.*

453] Phidyle.

Original manuscript signed "R. H."

2 leaves (2 pages) 27 x 35½ cm.

Voice part.

454] [Portraits de peintres]

Original manuscript [ca. 1896] consisting of four parts:

Albert Cuyp.

4 leaves (4 pages) Signed "R. H." at end. In folder with title in the composer's handwriting.

Paulus Potter.

2 leaves (2 pages) Signed "R. H." at end. In folder with title on front and back in the composer's handwriting.

Anton van Dyck.

3 leaves (3 pages) Signed "R. H." at end. In folder with title and inscription signed by the composer.

Antoine Watteau.

4 leaves (4 pages) Signed by the composer at the end. In folder with title in the composer's handwriting.

The four manuscripts are laid in a folder upon the front-cover of which the composer has written: "A Madame Madeleine Lemaire. Portraits de peintres, d'après la Marcel Proust. Manuscrits originaux pour être reproduits dans le livre de M. P. Reynaldo Hahn."

With these manuscripts are the corresponding engraved scores.

455] Le ruban dénoué. Suite de valse. Souvenirs d'Albi et d'ailleurs. Nos. 1-8, 10-12.

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Original manuscript.

79 leaves (8 title-pages, signed, 138 pages music) 27 x 36½ cm.

Score for two pianos.

There is a long explanatory note in the composer's handwriting at the bottom of p. [2.-3.] of No. 12, signed "R.H."

456] [Sonatine en ut majeur] Paris, Heugel [1907] Pl. no. H. & Cie. 23,327. First corrected proof sheets without caption. On p. 1: "A. M. Louis Diémer, Sonatine en ut majeur, Reynaldo Hahn," opposite p. 19: at end of score, "(1907)," and on verso of p. 19: "Une autre épreuve S. V. P., Reynaldo Hahn," with corrections throughout, all in the composer's handwriting.

457] Le souvenir d'avoir chanté. Poésie de Catulle Mendès. Musique de Reynaldo Hahn. Paris, Heugel, c1898. Pl. no. H. et Cie. 19152. First edition. *Inscribed by the composer.*

#### HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862)

458] [Allegro a capriccio]

Original manuscript with the title "Alo. a capriccio." Signed. Dated "11 fevrier '42."

1 leaf (1 page) 33 x 25 cm.

Inserted in Halévy's *Le lazzarone*.

459] L'éclair.

Fragment of the manuscript of the orchestral score.

1 leaf (1 page) 27 x 22 cm.

Inserted in Halévy's *Jaguarita l'Indienne*.

460] . . . Jaguarita l'Indienne. Opéra comique en trois actes. Paroles de MM. de St. Georges et de Leuven. Musique de F. Halévy . . . Grande partition . . . Paris, Jules Heinz [1855] Pl. no. J. H. 116. At head of title: Als Manuscript verkauft.

Presented for the first time at Paris, May 14, 1855.

Inserted is a manuscript fragment of *L'éclair* (*cf.* separate entry).

461] Le lazzarone. Opéra en deux actes. Paroles de Mr. de St. Georges, musique de F. Halévy . . . Partition avec acct. de piano. Paris, Schlesinger, [1844] Pl. nos. M.S. 4061, M.S. 4057. First edition.

Presented for the first time at Paris, March 29, 1844.

Wotquenne, 2841.

Inserted is an original manuscript, "Allegro a capriccio" (*cf.* separate entry).

462] Poësie du seizième siècle.

Original manuscript signed.

4 leaves (title-page, 6 pages) 24 x 15½ cm.

Piano and vocal score.

Words by Mlle. Du Rocher.

Inscribed to Madame la Duchesse d'Orléans by the composer.

From the library of the Comte de Paris.

*A Memorial  
Library  
of Music*

463] Les treize. Opéra comique en trois actes. Paroles de MM. E. Scribe et Paul Duport. Musique de F. Halévy . . . Partition de piano arrangée par H. Potier . . . Paris, Maurice Schlesinger [1839] Pl. nos. M. S. 2864-2865. First edition.

Presented for the first time at Paris, 1839.

Wotquenue, 2835.

Inserted are seven autograph letters signed. To Camille Pleyel, n. p., n. d. These friendly letters refer to various contemporary artists and composers.

*See also* HEROLD, LOUIS JOSEPH FERDINAND (1791-1833)

Ludovic.

#### HAMMERSTEIN, OSCAR, II (1895- )

464] Carousel, a musical play by Richard Rodgers and Oscar Hammerstein II. Based on Ferenc Molnar's Liliom (as adapted by Benjamin Glazer) Book and lyrics by Oscar Hammerstein. New York, Alfred A. Knopf, 1946. First edition. *Inscribed for the collection by Richard Rodgers and Oscar Hammerstein II.*

465] Oklahoma! A musical play by Richard Rodgers and Oscar Hammerstein 2nd. Based on Lynn Riggs' Green grow the lilacs. Book and lyrics by Oscar Hammerstein, 2nd. New York, Random House [1942] First edition. *Inscribed for the collection by Richard Rodgers and Oscar Hammerstein II.*

*See also* RODGERS, RICHARD (1902- )

#### HANDEL, GEORGE FREDERICK (1685-1759)

466] Vã speme infida. Duet.

Original manuscript. *ca.* 1715.

2 leaves (3 pages) 24 x 30 cm.

This is no. 13 from the *Thirteen Italian duets*.



467] *Acis and Galatea*. A mask as it was originally compos'd with the overture, recitativo's, duets & choruses for voices and instruments. Set to musick by Mr. Handel. London, Printed for I. Walsh [1743] First edition.

The text is by John Gay.

This copy is a variant. The table of contents is printed on the verso of the title-page which is usually blank instead of on a separate leaf.

468] *Atalanta*, an opera, as it is perform'd at the Theatre Royal in Covent Garden, compos'd by Mr. Handel. London, I. Walsh [1736] Pl. no. 589. First edition.

Orchestral score.

Hirsch, IV, 1572.

Inserted is an engraved portrait of the composer by Anne Clément after C. D.

469] *Berenice*, an opera as it is perform'd at the Theatre Royal in Covent Garden. Compos'd by Mr. Handel. London, I. Walsh [1737] First edition.

Orchestral score.

Presented for the first time at London, May 18, 1737.

Wotquenne, 2131.

470] Six concertos for the harpsicord or organ. Compos'd by Mr. Handel. These six concertos were publish'd by Mr. Walsh from my own copy corrected by myself, and to him only have I given my right therein. George Frideric Handel. London, I. Walsh [*ca.* 1738] First edition.

Opus 4.

Hirsch, III, 234.

471] *Flavius*, an opera as it was perform'd at the Kings Theatre for the Royal Accademy. Compos'd by Mr. Handel. London, Publish'd by the author. Printed and sold by I: Walsh and Ioseph Hare [1723] First edition.

Presented for the first time at London, May 25, 1823, according to Loewenberg.

Instead of a final chorus, *Flavius* has a veritable quintet which seems to be the first scenic quintet ever composed.

472] *Floridant*, an opera as it was perform'd at the Kings Theatre for the Royal Accademy. Compos'd by Mr. Handel. London, Publish'd by the author. Printed and sold by I. Walsh and Ino. & Ioseph Hare [1722] First edition.

Text in Italian.

Presented for the first time at London, December 9, 1721.

Wotquenne, 5454.

473] Judas Macchabaeus. A sacred drama. As it is perform'd at the Theatre-Royal in Covent Garden. The musick by Mr. Handel. London, Printed for John Watts: sold by B. Dod, 1747. First edition of the libretto. *Signature of Charles Saunders on title-page.*

474] Messiah, an oratorio in score, as it was originally perform'd. Composed by Mr. Handel. To which are added his additional alterations. London, Randall & Abell [1767] First edition of the complete score. *Inserted, following p. 188, is a leaf of original manuscript (cf. separate entry).*

Performed publicly for the first time at Neal's Musick Hall, Dublin, April 13, 1742.

The first edition of the *Messiah*, but not containing the complete score, was issued by Walsh in London, ca. 1763. Cf. Schölcher, *Life of Handel* (London, 1887), p. 272-273.

"It is impossible to imagine anything more sublime than the scheme of the work, with its gradual unfolding of the plan of redemption, from the prophecies, becoming more and more definite as the fact of the Nativity is approached, to the ineffable expressiveness of the so-called 'Passion music,' the words of which are wholly taken from the Old Testament, and thence to the salvation of mankind through the efficacy of the great Sacrifice" (Oxford).

"It was the achievement of a giant inspired—the work of one who, by some extraordinary mental feat, had drawn himself completely out of the world, so that he dwelt—or believed he dwelt—in the pastures of God. What precisely happened was that Handel passed through a superb dream. He was unconscious of the world during that time, unconscious of its press and call; his whole mind was in a trance. He did not leave the house; his man-servant brought him food, and as often as not returned in an hour to the room to find the food untouched, and his master staring into vacancy. When he had completed Part II, with the 'Hallelujah Chorus' his servant found him at the table, tears streaming from his eyes. 'I did think I did see all Heaven before me and the great God himself,' he exclaimed. Of a certainty Handel was swept by some influence not of the world during that month—an influence not merely visionary. Never in his life had he experienced the same emotional sense, and he never experienced it again. For twenty-four days he knew those lands reached only by the higher qualities of the soul" (Flower).

Hirsch, IV, 774; Wolffheim, II, 1662.

475] [Messiah, aria, tenor]

Original manuscript. ca. 1743.

1 leaf (2 pages) 22 x 29½ cm.

This arrangement was made by Handel for his friend, Thomas Lowe, the famous tenor. The text begins: "But who may abide the day of His coming" and ends with the repetition of: "For He is like a refiner's fire."

Inserted in Handel's *Messiah*, London [1767].

476] *Messiah*. F. G. [sic] Handel's Oratorium der *Messias* nach W. A. Mozart's Bearbeitung. Partitur. Leipzig, Breitkopf und Härtel [1803] First edition of Mozart's arrangement.

Köchel, 572; Hirsch, IV, 776; Wotquenne, 1065.

477] Das Autograph des Oratoriums "Messias" von G. F. Händel. Für die deutsche Händelgesellschaft herausgegeben von Friedrich Chrysander. Hamburg, Strumper, 1892.

"Although this work, the crown of oratorical music, will be welcomed everywhere and in every form, and although the documents which prove that it was composed in twenty-four days, certainly justify an imitation [facsimile] of the autograph; yet these considerations alone would not have induced me to undertake the work, had not a previously existing and faulty and unworthy facsimile made it my duty to show Handel's autograph in its true form.

"The facsimile alluded to appeared in London: 'published by the Sacred Harmonic Society, Exeter Hall, June 1868.'—Preface.

Wotquenne, 1064.

478] The songs in *Messiah* an oratorio set to musick by Mr. Handel. London, I. Walsh [ca. 1749] First edition.

Cf. Meyers, *Handel's Messiah* (New York, 1948), p. 180-186.

Inserted is a contemporary printed copy of the text of *Messiah*.

479] The favourite songs in the opera call'd *Otho*. London, I. Walsh & Ino. & Joseph Hare [ca. 1723] First edition.

480] . . . *Il Radamisto*. Opera rapresentata nel Regio Teatro d'Hay Market. Composta del Sigre. Georgio Fredrico Handel. London, Publisht by the author, printed and sold by Richard Meares . . . & by Christopher Smith [1720] At head of title: No. 57. First edition.

Orchestral score.

The text is by Nicola Francesco Haym.

The première of *Il Radamisto* (April 27, 1720) was the greatest triumph Handel had yet obtained. It was the most popular opera of its day.

This was the first work of Handel produced under the auspices of the Royal Academy of Music which may partly explain the lavish style of its publication. One of the finest engraved works of the period.

Inserted is a proof of the engraved portrait by J. Thomson.

Serse. See *Xerxes*.

481] The triumph of time and truth. An oratorio. Set to musick by Mr. Handel. London, I. Walsh [1757] First edition.

Hirsch, IV, 789.

482] Handel's celebrated water musick compleat. Set for the harpsicord. To which is added two favourite minuets with variations for the harpsicord by Geminiani. London, I. Walsh [ca. 1743] First edition in this form.

According to the well-known story, these pieces were composed by Handel when he was out of favor with his patron George I. It was arranged, without the King's knowledge, that Handel and his orchestra should follow the royal barge and perform the new compositions. The King was so enchanted with them that he and the composer were reconciled.

Cf. William C. Smith, "The earliest editions of Handel's *Water music*," *Musical quarterly*, January 1939, p. 60 et seq.

Hirsch, IV, 1608.

483] *Xerxes*, an opera, as it is performed at the King's Theatre in the Hay-Market, compos'd by Mr. Handel. London, I. Walsh [1738] Pl. no. 633. First edition.

*Xerxes* is Handel's only opera with a comic plot. The famous "Largo" occurs on p. 7-8 of this edition.

Presented for the first time at London, February 14, 1737.

#### HANDY, WILLIAM CHRISTOPHER (1873- )

484] A treasury of the blues. Complete words and music of 67 great songs from *Memphis blues* to the present day. Edited by W. C. Handy. With an historical and critical text by Abbe Niles. With pictures by Miguel Covarrubias [New York] Charles Boni [1949] First edition. *Inscribed for the collection by Mr. Handy.*

485] *Unsung Americans sung*. Edited by W. C. Handy. New York, Handy Brothers Music Company [c1894] Imprint rubber-stamped on title-page. First edition. *Inscribed for the collection by Mr. Handy. The inscription includes two bars of music with the words "I hate to see de ev-nin sun go down" from his epochal "St. Louis Blues" and a note "I can't see these notes, my hand was guided. W. C. Handy."*

The universally loved composer, William C. Handy, has been a prominent figure in music for over half a century. Affectionately known as the "Father of the Blues," he is an expert performer on the trumpet, a band leader, arranger, and publisher.

486] W. C. Handy's Collection of Negro spirituals. [New York, Handy Brothers, c1938] First edition. *Inscribed for the collection by Mr. Handy.*



491. THE ORIGINAL MANUSCRIPT OF HAYDN'S *Divertimento*.

HARRISON, JULIUS (1885- )

- A Memorial Library of Music* 487] Cleopatra.  
Original manuscript signed. June 20, 1907. 32 leaves (62 pages) 27 x 36½ cm.  
Inserted is a signature of music paper with the following inscription on the front page: "To Gerald Cumberland do I give this sketch of my immortal work, Cleopatra, because he has worried me so much about it that there is no peace for me. As the sketch is valueless he wont be able to sell. Hooray! Anyhow I give it to him, cherishing fond thoughts of him at 'Eastertide' (Ave Jesu!) 1909. Julius Harrison?"

HASSE, JOHANN ADOLPH (1699-1783)

- 488] The favourite songs in the opera call'd Dido by Sigr. Hasse. London, I. Walsh [*ca.* 1748] First edition.  
Text in Italian.

See also JOMMELLI, NICCOLO (1714-1774)  
Orazio.

HAYDN, FRANZ JOSEPH (1732-1809)

L'anima del filosofo. See Orfeo & Euridice.

- 489] Ariana a Naxos. Cantata a voce sola, accompagnata col clavicembalo o forte-piano, dal Sigr. Giuseppe Haydn . . . London, Printed for the author [1791] *Signed by the composer.*

490] Deux duos avec accompagnement de piano forte, paroles italiennes, allemandes, & françaises. Les paroles françaises composées et écrites sous la musique p. D. L., par J. Haydn. Oeuvre 107 . . . Bonn, N. Simrock [*ca.* 1805] Pl. no. 393.  
Bound with his *Ariana a Naxos*.

- 491] Divertimento 24° per il pariton [sic]  
Original manuscript signed. 1766.  
1 leaf (2 pages) 22 x 35½ cm.  
For baritone, viola, and bass.  
The composition has never been published.  
Eitner, V, p. 63.  
Inserted in the first edition of Haydn's *Orfeo & Euridice*.

492] Dr. Haydn's VI original canzonettas, for the voice with an accompaniment for the piano-forte. Dedicated to Mrs. John Hunter . . . [London] Printed for the author [1792-1793] First edition. *Inscribed*: "The Gift of the Author to Cecilia Maria Barthélemon." *Haydn's signature on title-page*.

On p. 9 Miss Barthélemon has written: "I heard dear Dr. Haydn, sing this, with peculiar expression—with grateful recollection of his English friends!"

Hirsch, III, 799.

Bound with the *Second sett of Dr. Haydn's VI original canzonettas*.

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493] Second sett of Dr. Haydn's VI original canzonettas for the voice with an accompaniment for the piano forte. Dedicated to the Right Honble. Lady Charlotte Bertie . . . London, Corri, Dussek [1795] First edition.

Note on front flyleaf: "Cecilia Maria Henslow. I had the great pleasure to hear the famous Doct. Haydn play & sing his beautiful Canzonetts, (in my youth) in my Dear Father's House at Vauxhall. Oh! what a treat it was! The dear good & respected Haydn was often with us—& express'd much pleasure, when my beloved mother took the upper part (with me) of a Duett of Handels (in his fine Opera of Poro)—She had a fine high soprano voice—& had been (when very young) a scholar of the famous Geminiani. Given into my hands by my dear Mother, Fanny H. Henslowe."

François Hippolyte Barthélemon was one of Haydn's closest friends in London. The composer enjoyed the Barthélemon home at Vauxhall which was a favorite refuge from the turmoil of the great metropolis. Barthélemon's wife, the former Mary Young, was a niece of Dr. Arne and a well-known operatic soprano. The daughter Cecilia was a singer, pianist, and composer.

These two volumes which include the famous "My mother bids me bind my hair," have the closest possible connection with Haydn's life in London.

Hirsch, III, 800.

Bound with *Dr. Haydn's VI original canzonettas*.

494] Die Jahreszeiten nach Thomson in Musik gesetzt von Joseph Haydn. Partitur. Originalausgabe. Leipzig, Breitkopf & Härtel [1802] 2 v. First edition.

Text in German and French.

*Die Jahreszeiten* is not strictly speaking an oratorio. The words are taken from Thomson's poem, translated and altered by Van Swieten. The music was for a long time almost as popular as that of *Die Schoepfung*. The songs are charming and the storm scene a notable instance of vivid pictorial effect. The first performance took place at the Schwarzenberg Palace, April 24, 1801 and was repeated twice within a week.

Inserted is an autograph letter signed. To Joseph Weigl, Vienna, January 11, 1794.

Translation:

Dearest Godchild:

When I bore you in my arms after your birth and as I had the pleasure of being your godfather, I implored the Almighty to grant you the most perfect degree of musical talent. My most fervent wish has been fulfilled. Since a very long time I have not heard any music with such enthusiasm as your "La principessa d'Amalfi." It is full of ideas, sublime, full of expression—in short, a masterpiece. I took the warmest part in the great applause they gave you. Do continue, dearest godson, to observe always this genuine style, in order to show the foreigners what Germans are able to do. Keep me, the old boy I am, in your memory. I love you heartily and am, dearest Weigl, your bosom friend and servant.

Joseph Haydn

Hirsch, IV, 795; Wotquenne, 1073.

495] Orfeo & Euridice. *Dramma per musica composto da Giusepe. Haydn. Traduit en vers français. Arrangé pour le piano-forte par Gerardin Lacour. Orphée et Euridice. Mis en musique par Joseph Haydn . . . Paris, Mme. Masson [ca. 1810] First edition.*

Inserted is an original manuscript signed—"Divertimento" (*cf.* separate entry).

496] *Collection complete des quatuors d'Haydn. Dédié au premier consul Bonaparte . . . Paris, Pleyel. Pl. nos. 361, 330, 362, 294, 296, 295, 197, 379, 301, 313, 209, 210, 297, 298, 29, 37, 273, 305, 519. (4 vols.) This is the so-called "Bonaparte edition," the first authorized and complete edition.*

Op. 1, 2, 3, 9, 17, 20, 33, 42, 50, 51, 54, 55, 64, 71, 74, 76.

Hirsch, III, 273.

497] *Die Schoepfung. Ein Oratorium in Musik gesetzt von Joseph Haydn . . . The creation. An oratorio composed by Joseph Haydn . . . Vienna, 1800. First edition.*

The full score, engraved throughout, of Haydn's first and greatest oratorio. This was published by subscription at the expense of the composer himself. The presence of the list of subscribers and Haydn's personal stamp on the title-page indicate that this is a copy of the earliest issue.

Presented for the first time at the Schwartzenberg Palace, April 29, 1798.

Haydn left London for the last time in 1795, taking with him a libretto which had been written by Lydley after Milton's *Paradise lost* and originally intended for Handel. In Vienna, Haydn submitted this to Van Swieten who translated it and made numerous changes. It was produced in London, March 28, 1800.

Hirsch, IV, 799; Wolffheim, II, 1667.

*The Debutante* Solo. Overture Opus 101. Opus 101. Opus 101. Opus 101. Opus 101.

Flutes  
Oboes  
Clarinet  
Bass Clarinet  
Bassoon  
Contrabassoon  
Horns I & II  
Trumpets I & II  
Trombones I & II  
Tuba  
Drums  
Harp  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

*Allo.*  
*Cresc. molto*  
*f*  
*p*  
*Allo.*  
*Cresc. molto*

Made in Germany

501. THE ORIGINAL MANUSCRIPT OF HERBERT'S *The debutante*.

Inserted is an autograph letter, in Italian, signed. To an unidentified correspondent, Vienna, September 14, 1799.

Translation:

My dear Doctor!

I regret very much that you did not receive my reply, sent immediately on September 21st, [sic] in which I stated that I could not wait as long as you were thinking of doing in connection with the subscription after having publicly promised to bring out my *Creation* toward the end of September or at the latest, by the middle of January 1800. In the meantime it is a source of great consolation to me that I am still able to print all the names indicated by you in your good letter, and I shall also include the name of Sir William Parson and the name of the son of the Duke of Leeds. I am extremely sorry to learn of the death of your dear Father. As soon as the *opus* is finished and printed, I shall not fail to send all the copies and also a small supply besides.

I consider myself very fortunate to be able to show the world how much I was, and still am, esteemed in England. I do not deserve such a fine list of subscribers, but I hope that this work will give satisfaction to everybody, especially when it is produced. Dear Doctor, I cannot adequately express all the thanks that I should give you for the trouble that you have taken on my account. May God bless you! I shall always remember your kindness. I only regret that I cannot show my gratitude in kind. I find no suitable words. But enough of this! Whoever knows of your great talent also knows of your fine character. Fortunate indeed is he who can boast of enjoying your precious friendship. In closing, with the expression of my highest regard and esteem, I can only say, my dear Doctor that I am, and always will be

Your most humble and devoted servant  
Joseph Haydn

Vienna, September 14, 1799.

The above translation was prepared by Dr. Stanley Astredo Smith, Professor of Romance Languages, Emeritus, Stanford University.

498] Dernière sonate pour le piano forte avec accompagnement de violon composée expressement pour madame la maréchale Moreau par le célèbre Jos. Haydn . . . Paris, Naderman; London, Clementi [ca. 1809] First edition.

Printed in London.

This volume includes a facsimile of Haydn's letter to Mme. Moreau, Vienna, September 1, 1803.

499] XII Lieder [13-24] für das Clavier gewidmet aus besonderer Hochachtung und Freundschaft der Freülen Francisca, Liebe Edle v. Kreutznern von Joseph Haydn . . . Iiter Teil. Wien, Artaria Comp. [ca. 1781] Pl. no. 24.

Bound with his *Ariana a Naxos*.

See also THOMSON, GEORGE (1757-1851)

HENSELT, ADOLPH VON (1814-1889)

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Library  
of Music*

500] Poëme d'amour à Rosalie.

Manuscript fragment signed. Berlin, August 1850.

1 leaf (1 page) 19¼ x 24¼ cm.

The other side of this leaf contains the "Thème du choeur des sylphes" by Hector Berlioz.

HERBERT, VICTOR (1859-1924)

501] *The debutante*.

The original manuscript signed. 1914.

279 leaves (425 pages) 27½ x 35, 28 x 37 cm.

With this is the original manuscript of "Selections from 'The debutante' . . . arranged from the original score by Harold Sanford."

22 leaves (39 pages) 28 x 37 cm.

The work and lyrics are by Harry B. and Robert Smith.

The first performance of *The debutante* took place at Atlantic City, September 23, 1914, with Hazel Dawn in the title-role. It was an instantaneous success.

After the first performance at the Knickerbocker Theatre, New York City, December 7, 1914, the *Post* said ". . . the soul of the show was after all, Victor Herbert himself . . . [his] mastery of the orchestra is indeed manifested throughout the whole score."

The *Washington Herald* said, "*The debutante* is programmed as a musical comedy, but the beautiful . . . score entitles it to a greater degree of distinction. Certainly in all his prolific career, Mr. Herbert never treated an audience to such a continued wealth of melody."

502] . . . *Babette*. A romantic comic opera. Book & lyrics by Harry B. Smith. Music by Victor Herbert. Vocal score . . . New York, M. Witmark & Sons, c1903. Pl. no. 5976. First edition. *Inscribed by the composer. The inscription includes five bars of music from the score.*

503] *Madeleine*. A lyric opera in one act. Adapted from the French of Decourcelles & Thibaut by Grant Stewart. Music by Victor Herbert. Vocal score . . . New York, G. Schirmer, c1913. Pl. no. 24218. First edition. *Inscribed by the composer. The inscription includes three bars of music from the score.*

*Madeleine* was performed for the first time at the Metropolitan Opera House, January 24, 1914, with Mme. Frances Alda in the title role.

The image shows a page of handwritten musical notation. At the top, the title "Mazurka von Franz Liszt" is written in cursive. Below the title, there are several staves of music. The notation includes various musical symbols such as notes, rests, and clefs. The manuscript is written in ink on aged paper. The right side of the page is decorated with a vertical border. The overall appearance is that of a historical musical score.

166. THE ORIGINAL MANUSCRIPT OF LISZT'S TRANSCRIPTION OF  
VON BULOW'S *Mazurka-fantaisie*.

504] . . . Mlle. Modiste. A comic opera. Books & lyrics by Henry Blossom. Music by Victor Herbert. Vocal score . . . New York, M. Witmark & Sons, c1905. Pl. no. 7295. First edition. *Inscribed*: "To my friend A de Novellis, the excellent conductor. Victor Herbert, May 1906." *The inscription includes two bars of music from the score.*

505] Natoma, an opera in three acts. The book by Joseph D. Redding. The music by Victor Herbert . . . New York, G. Schirmer, c1911. Pl. no. 22341. First edition.

Piano and vocal score.

This is copy no. 29 of a special edition of 250 copies printed on Old Stratford paper and signed by the composer and librettist.

Presented for the first time at Philadelphia, February 25, 1911.

Inserted is a photograph portrait of the composer, inscribed to Lon F. Gottschalk, November 1912. The inscription includes three bars from *Natoma*.

#### HEROLD, LOUIS JOSEPH FERDINAND (1791-1833)

506] Lodovic. Opéra comique en 2 actes. Paroles de M. St. Georges. Musique d' Hérold et de F. Halévy. Paris, Maurice Schlesinger [*ca.* 1833] Pl. nos. 1430, 1429-1 to 1429-14. First edition. *Inscribed by Halévy.*

Piano and vocal score.

Presented for the first time at Paris, May 16, 1833.

Hérold died January 19, 1833 and this opera was completed by Halévy.

Wotquenne, 2019.

#### HILLER, FERDINAND (1811-1885)

507] "Trois caprices pour le pianoforte dédiés à son ami Frédéric Chopin par Ferdinand Hiller. Op. 12."

Original manuscript signed.

10 leaves (title, 15 pages) 24 x 31 cm.

#### HOLBROOKE, JOSEF (1878- )

508] . . . Apollo and the seaman. A poem on immortality by Herbert Trench. Set as a dramatic symphony by Joseph Holbrooke (Op. 51) Full score . . . London, Novello, c1908. First edition. *Inscribed by the composer.*

509] The bathers, opus 74, no. 1.

Original manuscript signed.

6 leaves (6 pages) 27 x 32 cm.

Piano and voice with flute obbligato.

The poem is by Gerald Cumberland.

510] . . . Prelude to Dylan. A music drama in three acts. Poem by T. E. Ellis. Arranged for the full score (Op. 53) . . . London, Boosey [*ca.* 1914] Pl. no. J.H. 4. At head of title: Joseph Holbrooke. First edition. *Inscribed by the composer.*

511] Les hommages. Grand suite no. III. Arranged for string orchestra. Opus 37.

Original manuscript signed.

27 leaves (54 pages) 23 x 29½ cm.

Contents: "Festival" ("March heroïque"); "Serenata"; "Elégie"; "Introduction & Danse russe."

Inserted is an autograph letter signed, written by the composer to [William] Saunders, April 4, presenting the original manuscript to him. In this letter Holbrooke says, 'I always burn my early MS. [sic]!'

512] Sextet, no. 1, opus 20. Slavonic dance.

Original manuscript signed.

10 leaves (title-page, 18 pages).

An arrangement for piano duet.

513] Symphonic quartet, opus 31, no. 2.

Original manuscript signed. 1904.

33 leaves (title-page, 63 pages).

Composed in 1896-1898.

Presented for the first time at Bechstein, December 10, 1903.

Inscribed to William Wallace by the composer.

#### HOLMES, AUGUSTA MARY ANNE (1847-1903)

514] Lutèce. Symphonie dramatique. Poème et musique par Augusta Holmès. Partition chant & piano . . . Paris, Choudens Père & Fils [1879] Pl. no. A. C. 4878. First edition. *Inscribed to Emmanuel Chabrier by the composer.*

#### HONEGGER, ARTHUR (1892- )

515] Les aventures du roi Pausole. Opérette en 3 actes de Albert Willemetz, d'après le roman de Pierre Louÿs. Musique de Arthur Honegger. Partition piano et chant . . . Paris, Francis Salabert, c1930. Pl. no. E. A. S. 6333. First edition.

Presented for the first time at Paris, 1930.

516] Le cantique des cantiques. Ballet en deux actes. Argument poétique de Gabriel Boissy. Musique de Arthur Honegger. Sur les rythmes de Serge Lifar. La partition piano et chant. Paris, Heugel [1938] Pl. no. H. 31029. First edition. *Inscribed to Mlle. Thomas by the composer.*

517] Judith. Drame biblique en trois actes. Musique de Arthur Honegger. Paroles de René Morax . . . Paris, Maurice Senart, c1925. Pl. no. E. M. S. 6718.

518] . . . Judith. Opéra sérieux en trois actes et cinq tableaux. Paroles de René Morax. Paris, Maurice Senart [c1925] Pl. no. E.M.S. 6938. At head of title: Arthur Honegger. First edition.

Presented for the first time at Monte Carlo, in 1926.

519] Les mille et une nuits.

Original manuscript signed.

2 leaves (4 pages) 27 x 33 cm.

A preliminary study. Piano score with text and synopsis for orchestration on the first page.

520] Le roi David. Psaume dramatique en deux parties de René Morax. Musique de Arthur Honegger. Partition pour chant et piano. Lausanne, Foetisch Frères, c1921. Pl. No. F. 1990 F. First edition.

Presented for the first time at Mezières, Switzerland, June 11, 1921.

521] . . . Sonatine pour deux violons . . . Paris, Editions de la Sirène, c1922. Pl. no. ED 113 LS. At head of title: Arthur Honegger. *Inscribed to M. Carembat by the composer.*

#### HOOD, BASIL (1864-1917)

522] The emerald isle: the caves of Carrig-Cleena. Written by Basil Hood. Composed by Arthur Sullivan and Edward German . . . London, Chappell, 1901. First edition of the libretto.

#### HUE, GEORGES ADOLPHE (1858- )

523] . . . Titania. Drame musical en trois actes de Louis Gallet et André Corneau. Musique de Georges Hüe. Partition piano et chant. Paris, Choudens, c1903. Pl. no. A. C. 11,298. First edition. *Inscribed to Mlle. de Craponne by the composer.*

Mlle. de Craponne played the role of Robin.

#### HUMMEL, JOHANN NEPOMUK (1778-1837)

524] A complete theoretical and practical course of instruction on the art of playing the piano forte, commencing with the simplest elementary principles, and including every information requisite to the most finished style of performance, written by J. N. Hummel . . . London, T. Boosey [1828]

Hummel's *Piano school* was one of the first to advocate a rational method of fingering.

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525] Concert für das Piano-forte, mit Begleitung zweyer Violinen; Viola und Violoncello (nebst einigen Blassinstrumenten ad libitum) von J. N. Hummel. 73tes Werk. Wien, S. A. Steiner [1816] Pl. no. 2500. First edition. *A Memorial Library of Music* Inserted is the original manuscript of a dance composed about 1830 (*cf.* separate entry).

526] [Dance]  
Original manuscript. *ca.* 1830.  
1 leaf (1 page) 33 x 24 cm.  
Inserted in his *Concert für das Piano-forte, opus 73*.

527] Etudes pour le piano-forte par J. N. Hummel. Oeuvre 125 . . . Vienne, Tobias Haslinger [1833] Pl. no. T. H. 6551. First edition.  
Inserted is an autograph letter signed. To Sir George Smart, London, *ca.* April 10, 1833.

528] Repertoire de musique pour les dames. Ouvrage périodique et progressif, composé par Jean Nep. Hummel . . . A Vienne, l'Auteur [182-] Année 1, cahiers 1-12 in 11 parts (8-9 is a double issue) each with its own title-page. *Each part signed by the composer.*

#### HUMPERDINCK, ENGELBERT (1854-1921)

529] Hänsel und Gretel. Dichtung von Adelheid Wette, geb. Humperdinck. Märchenspiel in drei Bildern von Engelbert Humperdinck. Vollständige Orchester-Partitur . . . Mainz, B. Schott's Söhne, 1894. Pl. no. 25617. First edition.

Presented for the first time at Weimar, December 23, 1893.  
Wotquenne, 2414.

530] Hänsel und Gretel. Märchenspiel in drei Bildern von Adelheid Wette. Musik von Engelbert Humperdinck. Vollständiger Klavierauszug mit Text . . . Mainz, B. Schott's Söhne, 1894. Pl. no. 25618. First edition.

531] Die Heirat wider Willen. Komische Oper in drei Aufzügen, frei nach einem Lustspiel des A. Dumas. Klavierauszug mit text von Alfred Brüggemann und Fritz Zech . . . Leipzig, Max Brockhaus, 1905. Pl. no. M. B. 466. First edition. *Inscribed by the composer. The inscription includes two bars of music from the score.*

Presented for the first time at Berlin, 1905.

532] Königskinder. Ein deutsches Märchen in drei Akten von Ernst Rosmer. Musik von Engelbert Humperdinck . . . Einleitung zum III Abt. Leipzig, Max Brockhaus [c1896] Pl. no. M. B. 280 III. First edition.

Orchestral score.

Presented for the first time at New York City, December 28, 1910.

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#### IBERT, JACQUES (1890- )

533] . . . Concerto pour violoncelle et orchestre d'instruments à vent. Réduction pour violoncelle et piano. Paris, Heugel [c1926] Pl. no. H. 29,263. At head of title: Jacques Ibert. *Inscribed to M. Piatigorsky by the composer.*

534] Le roi d'Yvetot. Opéra-comique en quatre actes. Livret de Jean Limozin et André de la Tourrasse. Musique de Jacques Ibert. La partition chant et piano . . . Paris [1930] Pl. no. H. 30,115. First edition. *Inscribed by the composer.*

Presented for the first time at Paris, January 6, 1930.

See also RAVEL, MAURICE JOSEPH (1875-1937)

L'éventail de Jeanne.

#### D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931)

535] Attendez-moi sous l'orme. Opéra-comique en 1 acte d'après Regnard par J. Prével et R. de Bonnières. Musique de Vincent d'Indy. Partition piano et chant. Paris, Enoch Frères & Costallat [ca. 1882] Pl. no. E. F. & C. 607. First edition. *Inscribed to Mme. Enoch by the composer.*

Presented for the first time at Paris, February 11, 1882.

536] . . . Le chant de la cloche. Légende dramatique en un prologue et sept tableaux. Ouvrage couronné au Concours musical de la Ville de Paris, 1885. Poème et musique de Vincent d'Indy. Op. 18 . . . Version allemande de F. Clemar. Exécuté pour la première fois à Paris le 28 janvier 1886 sous la direction de M. Charles Lamoureux. Paris, J. Hamelle [1886] Pl. no. J. 2438 H. First edition. *Inscribed to Jules Bordier by the composer.*

537] . . . La chevauchée du Cid [Opus 11] Scène hispano-moresque pour baryton et chœur avec accompagnement d'orchestre ou de piano. Paroles de Robert de Bonnières. Musique de Vincent d'Indy . . . chant et piano . . . Paris, J. . . . Hamelle [1879] Pl. no. J. 1950 H. First edition. *Inscribed by the composer.*

538] Fervaal. [Opus 40] Action musicale en trois actes et un prologue. Poème et musique de Vincent d'Indy. Partition chant et piano, réduite par l'auteur. . . . Paris, Durand et Fils, c1895. Pl. no. D. & F. 4966. First edition. *Inscribed to G. Vallin by the composer.*

Presented for the first time at Brussels, March 12, 1897.

Wotquenne, 2869.

539] . . . Istar, variations symphoniques [Opus 42] Partition d'orchestre . . . Paris, A. Durand, c1897. Pl. no. F. & F. 5178. At head of title: Vincent d'Indy. First edition. *The composer's copy with full page of notes on verso of front wrapper and throughout the score.*

Inserted is a leaf of manuscript "Istar. Thème de lied en 3 périodes" (*cf.* separate entry).

540] Istar.

Thème de lied en 3 périodes.

Manuscript fragment.

1 leaf (1 page) 28 x 14½ cm.

Inserted in the first edition of the orchestral score.

541] La légende de Saint-Christophe par Vincent d'Indy . . . Paris, Rouart, Lerolle, c1918. Pl. no. R. L. 10142 & Cie. First edition. *Inscribed to Mme. de Saint Marceaux by the composer.*

Piano and vocal score.

Presented for the first time at Paris, June 9, 1920.

542] Le rêve de Cinyras. Comédie lyrique en trois actes et cinq tableaux. Paroles de Xavier de Courville. Musique de Vincent d'Indy [Opus 80] La partition chant et piano . . . Paris, Heugel [c1927] Pl. no. H. 29,529. First edition. *Signatures of composer and author on half-title.*

543] Sur la mer. Choeur pour voix de femmes. Opus 32.

Original manuscript signed. 1888.

6 leaves (title-page, 9 leaves) 27 x 35½ cm.

Words and music by D'Indy.

Inscribed by the composer.

544] . . . Deuxième symphonie en si b par Vincent d'Indy. (Op. 57) Partition d'orchestre . . . Paris, A. Durand & Fils [1904] Pl. no. D. & F. 6338. First edition. *Inscribed by the composer. The inscription is dated 1904.*

545] . . . "Tableaux de voyage" Oeuv. 33. Treize pièces pour le piano. Paris, Alphonse Leduc [1889] Pl. no. A. L. 8766. At head of title: Vincent d'Indy. First edition. *Inscribed by the composer. The inscription includes four bars of music from the score.*

546] Wallenstein. Trilogie d'après le poème dramatique de Schiller, par Vincent d'Indy. Op. 12 . . . 3e partie à Camille Benoit. La mort de Wallenstein. Partition d'orchestre . . . Paris, Durand & Schoenewerk, 1887. Pl. no. D. S. 3792. First edition.

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See also MONTEVERDI, CLAUDIO (1567-1643)

D'IVRY, PAUL XAVER DESIRE, MARQUIS DE RICHARD  
(1829-1903)

547] Les amants de Vérone. Drame lyrique en 5 actes et 6 tableaux (imité de Shakspeare) Paroles & musique de Marquis d'Ivry. Paris, Léon Langlois [1878] First edition. *Inscribed to Adolphe Jullien by the composer.*

Piano and vocal score.

Inserted is a photograph of the composer, signed.

JACKSON, WILLIAM (1815-1866)

548] The mariner's toast, a national song as sung by Mr. Bridgewater at the Canterbury catch club &c, the words by I. R. Stevens, the music by Wm. Jackson, Masham . . .

Original manuscript signed.

3 leaves (title-page, 5 pages) 24½ x 30 cm.

JOHNSON, JOHN ROSAMOND (1873- )

549] J. Rosamond Johnson's . . . (Musical episode) "De chain gang" based on work songs of the Southland for male voices with descriptive continuity and light effects . . . New York, Handy Brothers [c1938] First edition. *Inscribed for the collection by Mr. Johnson.*

550] Sixteen new Negro spirituals arranged and adapted by J. Rosamond Johnson. [New York, Handy Brothers, c1939] First edition. *Inscribed for the collection by Mr. Johnson.*

JOMMELLI, NICCOLO (1714-1774)

551] The favourite songs in the opera call'd Andromaca by Sigr. Jomelli. London, I. Walsh [*ca.* 1756] First edition.

Text in Italian.

The last aria is by Lampugnani.

- 552] The favourite songs in the opera call'd Orazio.  
London, I. Walsh [*ca.* 1755] First edition.  
Text in Italian.  
A pasticcio by Hasse, Lampugnani, Brivio, and di Capua.

JONCIERES, VICTORIN (*real name, FELIX LUDGER ROSSIGNOL*)  
(1859-1903)

- 553] . . . Le chevalier Jean. Drame lyrique en 4 actes. Paroles de Louis Gallet et Edouard Blau. Musique de Victorin Joncières. Partition chant & piano . . . Paris, Léon Grus [1885] Cover title. Pl. no. L. G. 4267. First edition. *Inscribed to Chabrier by the composer.*

Presented for the first time at Paris, March 11, 1885.  
Wotquenne, 2875.

- 554] . . . Dimitri. Opéra en 5 actes. Paroles de MM. H. de Bornier et A. Silvestre. Musique de Victorin Joncières. Partition piano et chant . . . Paris, Léon Grus [*ca.* 1890] Pl. no. L. G. 5002. At head of title: 2me édition. *Inscribed to Em. Chabrier by the composer.*

Presented for the first time at Paris, May 5, 1876.  
Wotquenne, 2873.

- 555] Le reine Berthe. Opéra en deux actes. Paroles de Jules Barbier. Musique de Victorin Joncières. Partition réduite pour piano et chant par L. Delahaye. Paris, Léon Grus [1878] Pl. no. L. G. 3532. First edition. *Inscribed to Chabrier by the composer.*

Presented for the first time at Paris, December 27, 1878.  
Wotquenne, 2874.

KALKBRENNER, FRIEDRICH WILHELM MICHAEL  
(1788-1849)

- 556] Fantaisie brillante pour le piano sur les motifs de La barcarolle de D. F. E. Auber . . . par F. Kalkbrenner . . . Opéra 176 . . . Paris, E. Troupenas [*ca.* 1845] Pl. no. E. T. et Cie. 1802. First edition. *Inscribed to Zimmermann by the composer.*

KNEASS, NELSON

- 557] Ben Bolt, or Oh! don't you remember. Ballad. Sung by Miss Clara Bruce. Composed by Nelson Kneass . . . Louisville, W. C. Peters [c1848] Pl. no. 1138. First edition.

The words are by Thomas Dunn English.

KORNGOLD, ERICH WOLFGANG (1897- )

558] . . . Sinfonietta für grosses Orchester. Op. 5. Partitur . . . Mainz, B. Schott's Söhne [1914] At head of title: Ernest Wolfgang Korngold. Pl. no. 29800. First edition. *Inscribed to Alexander v. Zemlinsky by the composer.*

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559] . . . Sonate für das Pianoforte. Op. 2, No. 2 in E-dur. Mainz, B. Schott's Söhne [1911] Pl. no. 29400. At head of title: Erich Wolfgang Korngold. First edition. *Inscribed by the composer.*

KOZELUCH, LEOPOLD (1754?-1814?)

See THOMSON, GEORGE (1757-1851)

KRAMER, C.

See MOZART, WOLFGANG AMADEUS (1756-1791)

Die Entführung aus dem Serail.

LACOME D'ESTALEUX, PAUL JEAN JACQUES (1838-1920)

560] Le beau Nicolas. Opéra-comique en 3 actes. Paroles de MM. A. Vanloo et Eug. Leterrier. Musique de P. Lacomé. Partition chant et piano . . . Réduite par l'auteur. Paris, Enoch Frères & Costallat [1880] Pl. no. E. F. & C. 487. First edition. *Inscribed by the composer.*

561] Madame Boniface. Opéra-comique en 3 actes. Paroles de MM. Ernest Dépré et Charles Clairville. Musique de P. Lacomé. Partition piano et chant réduite par l'auteur. Paris, Enoch Frères & Costallat [1885] Pl. no. E. F. & C. 801. First edition. *Inscribed to Chabrier by the composer.*

562] La nuit de Saint-Jean. Opéra comique en 1 acte. Poème de MM. A. Delacour & J. de Lau-Lusignan (tiré d'une nouvelle d'Erckmann-Chatrion) Partition piano & chant réduite par l'auteur . . . Paris, Enoch Frères & Costallat [1882] Pl. no. E. F. & C. 689. First edition. *Inscribed to Chabrier by the composer.*

563] Vingt mélodies de P. Lacomé. Paris, Enoch Père & Fils [1898] Pl. no. E. P. et F. 250. First edition. *Inscribed to Chabrier by the composer.*

Piano and vocal score.

LALO, VICTOR ANTOINE EDOUARD (1823-1892)

564] . . . Allegro maestoso pour piano et violon composé par E. Lalo . . . [Oeuvre 2] Paris, L. le Bel [ca. 1850] Pl. no. A. 54. First edition. *Inscribed to M. Kaufmann by the composer.*

565] . . . Au fond des halliers. Duo. Paroles de André Theuriet. Musique de E. Lalo . . . No. 2. Soprano et ténor . . . Paris, Choudens Père & Fils [1886] Pl. no. A. C. 7480. First edition. *Inscribed to Mme. Russeil by the composer.*

566] L'aube noir.  
Original manuscript signed.  
4 leaves (4 pages) 27 x 35½ cm.

567] . . . Fantaisie originale pour le violon avec accompagnement de piano par E. Lalo . . . [Oeuvre 1] Paris, L. le Bel [ca. 1848] Pl. no. A. 52. First edition. *Inscribed by the composer.*

568] Fiesque. Divertissement pour orchestre par Edouard Lalo. Réduction pour piano seul par J. Massenet . . . Paris, G. Hartmann [1866] Pl. no. G. H. 284. First edition. *Inscribed to Edouard Colonne by the composer. Signed by Colonne.*

569] . . . Namouna. Ballet en 2 actes et 3 tableaux de MM. Ch. Nuitter et Petipa. Musique de Edouard Lalo. Partition pour piano. Paris, J. Hamelle [1882] Pl. no. J. 2633 H. First edition. *Inscribed to J. Weber by the composer.*

The J. Weber to whom this is inscribed may have been Johannes Weber, music critic for *Le Temps*.

Presented for the first time at Paris, 1882.

570] . . . Le roi d'Ys. Légende bretonne. Opéra en 3 actes & 5 tableaux. Poème de Edouard Beau. Musique de Ed. Lalo. Partition chant & piano. Paris, G. Hartmann [1888] Pl. no. G. H. & Cie. 1745. First edition.

Presented for the first time at Paris, May 7, 1888.

Wotquenne, 2880.

571] 6 romances populaires de P. J. de Béranger. Musique de E. Lalo. No. 1. La pauvre femme, no. 2. Beaucoup d'amour, no. 3. Le suicide, no. 4. Si j'étais petit oiseau, no. 5. Les petits coups, no. 6. Le vieux vagabond . . . Paris, Mme. Vue. Launer [ca. 1848] First edition. *Inscribed by the composer.*

572] [Sonata, opus 12] . . . Grand duo pour piano et violon . . . Paris, J. Benacci-Peschier [c1860] Pl. no. B. P. 776. First edition. *Inscribed to M. Lubeck by the composer.*

573] . . . Trio pour piano, violon, et violoncelle, par E. Lalo. Op. 7. Paris, Richault [ca. 1851] Pl. no. R. 10411. First edition. *Inscribed "A son ami Faucheur" by the composer.*

574] . . . Trio pour piano, violon et violoncelle, par E. Lalo. Op. 7. Paris, Richault [ca. 1851] Pl. no. R. 10411. First edition. *Inscribed to M. Morena by the composer.*

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575] . . . 2e. trio pour piano, violon et violoncelle par Edouard Lalo . . . Paris, J. Maho [ca. 1859] Pl. no. J. M. 43. First edition *Inscribed "A son ami A. Faucheur" by the composer.*

#### LAMBERT, CONSTANT (1905- )

576] Pomona. A ballet in one act. Theme by Thomas McGreevy. Choreography by La Nijinska. Music by Constant Lambert. Pianoforte duet arrangement by the composer . . . [London] Oxford University Press [c1928] First edition.

577] The Rio Grande. Poem by Sacheverell Sitwell set for chorus, orchestra, and solo pianoforte by Constant Lambert. German version by Beryl de Zoete. London, Oxford University Press [1929] First edition. *No. 40 of a special numbered edition of 75 copies. Signed by the author and composer.*

578] Romeo and Juliet. Ballet in two tableaux. Music by Constant Lambert. Choreography by Nijinska. Arrangement for piano solo by the composer . . . [London] Oxford University Press [c1926] First edition. *Inscribed to R. O. Morris by the composer.*

579] Sonata for pianoforte, by Constant Lambert. London, Oxford University Press [c1930] First edition. Cover-title. *Inscribed to R. O. Morris by the composer.*

#### LAMPUGNANI, GIOVANNI BATTISTA (1706-ca. 1772)

See JOMMELLI, NICCOLO (1714-1774)

Andromaca.

Orazio.

#### LANNER, JOSEPH FRANZ KARL (1801-1843)

580] Terpsichoren Walzer, opus 12.

Original manuscript signed. [ca. 1825]

8 leaves (14 pages) 32 x 25 cm.

Full orchestral score consisting of a short introduction and four waltzes.

Lanner, one of the founders of Viennese dance music, alternated with Johann Strauss as conductor at the court balls.

LAPARRA, RAOUL (1876-1943)

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581] . . . Chants de la mer et des villages pour voix graves et moyennes. Mélodies sur des poésies de Paul Fort . . . Paris, Heugel [c1926] Pl. nos. H. 29,387-29,400. At head of title: Raoul Laparra. First edition. *Inscribed to Mme. Pierre Chereau by the composer.*

Contents: "Le vent des forêts," "Le bonheur," "Le dit du Bergerot," "La chanson fatale," "L'épouse châtiée," "La corde," "Le diable dans la nuit," "Les baleines," "J'ai des p'tit's fleurs bleues," "La fille morte dans des amours," "Complainte des soldats," "Les différences," "L'amoureuse," "La chanson des marins hâlés."

582] . . . Un dimanche Basque (A Basque Sunday) . . . Poème en 4 parties pour orchestre avec piano . . . Raoul Laparra . . . Paris, Choudens, c1922. Pl. no. A. C. 15713. First edition. *Inscribed to Henri Collet by the composer.*

583] . . . La Habanera . . . Drame lyrique en 3 actes. Partition piano et chant réduite par l'auteur . . . Paris, Enoch, c1907. Pl. no. E. & C. 6574. At head of title: Raoul Laparra. First edition. *Inscribed to Mme. Albert Carré by the composer.*

Inserted is an autograph letter signed by Laparra, and addressed to Albert Carré, Director [of the Opéra-Comique] Paris, February 24, 1908. This relates to the first performance of the opera which took place two days later.

584] . . . La jota. Conte lyrique en 2 actes. Partition pour piano et chant réduite par l'auteur . . . Paris, Enoch, c1911. Pl. no. E. & C. 7204. First edition. *Inscribed to M. Dupré by the composer.*

M. Dupré sang the role of El Cabrito in the first performance at the Théâtre National de l'Opéra-Comique, Paris, April 26, 1911.

LECOCQ, ALEXANDRE CHARLES (1832-1918)

585] La camargo. Opéra comique en trois actes. Paroles de MM. At. Vanloo & Ene. Leterrier. Musique de Charles Lecocq. Partition chant & piano arrangée par Léon Roques . . . Paris, Brandus [1878] Pl. no. 12421. Cover-title. First edition. *Inscribed to Chabrier by the composer.*

Presented for the first time at the Théâtre de la Renaissance, November 20, 1878.

586] . . . Fleur de thé. Opera-bouffe en 3 actes. Paroles de MM. Alfred Duru et Henri Chivot. Musique de Charles Lecocq. Partition chant et piano arrangée par l'auteur . . . Paris, G. Brandus et S. Dufour [ca. 1868] Pl. no. B. et D. 11,400. First edition.

Performed for the first time at Paris, April 11, 1868.

587] Giroflé girofla. Opéra-bouffe en 3 actes. Paroles de MM. A. Vanloo & E. Leterrier. Musique de Charles Lecocq. Partition chant & piano arrangée par Léon Roques . . . Paris, Brandus [1874] Pl. no. B. & Cie. 11,952, 11,950. First edition. *Inscribed to Titus-Charles Constantin by the composer.*

588] La petite Mariée. Paroles de MM. E. Leterrier & A. Vanloo. Musique de Charles Lecocq. Partition chant & piano, arrangée par Léon Roques. Paris, Brandus [1875] Pl. no. B. & Cie. 12078. First edition.

589] . . . Plutus. Opéra comique en trois actes. Poème de MM. Albert Millaud & Gaston Jollivet. Musique de Charles Lecocq. Partition chant et piano réduite par A. Bazille. Paris, Brandus [*ca.* 1886] Pl. no. B. & Cie. 13083. First edition.  
Presented for the first time at Paris, March 31, 1886.

590] Le pompon. Opéra comique en 3 actes. Paroles de MM. H. Chivot & A. Duru. Musique de Charles Lecocq. Partition chant & piano, arrangée par Léon Roques . . . Paris, Brandus [*ca.* 1875] Pl. no. B. & Cie. 12050. First edition.  
Presented for the first time at Paris, November 10, 1875.

Inserted is an autograph letter signed. To an unknown correspondent [Paris] January 4, 1891.

591] . . . La Princesse des Canaries. Opéra bouffe en 3 actes de Chivot et Duru. Musique de Ch. Lecocq. Partition chant et piano transcrite par Léon Roques. Paris, Choudens Père & Fils [1883] Pl. no. A. C. 5797. First edition. *Inscribed to Mlle. Jeanne Andrée by the composer.*

Mlle. Andrée sang the role of Inès in the first performance at the Théâtre des Folies Dramatiques, Paris, February 9, 1883.

#### LE MOYNE, JEAN BAPTISTE (1751-1796)

592] Nephté. Tragédie en trois actes, représentée pour la première fois, par l'Académie Royale de Musique, le mardi 15 décembre 1789. Mise en musique par M. Le Moyne . . . Paris, chez l'auteur [*ca.* 1790] First edition.  
Orchestral score.

The text is by Hoffman.

Wotquenne, 1722.

#### LEONCAVALLO, RUGGIERO (1858-1919)

593] Chatterton. Damma lirico in tre atti. Parole e musica di Ruggero [sic] Leoncavallo. Opera completa per canto e pianoforte . . . Riduzione dell' autore. Bologna, Achille Tedeschi, c1896. Pl. no. A. 3000 T. First edition.

This opera was accepted for production at Bologna, but the impresario absconded. It was finally presented at Rome, March 10, 1896.

594] . . . I Medici. Azione storica in quattro atti. Parole e musica di R. Leoncavallo. Riduzione per canto e pianoforte. Milano, Edoardo Sonzogno, c1893. Pl. no. E 833 S. First edition.

This is the first part of a projected trilogy. The other parts, *Savonarola* and *Cesare Borgia*, were never completed.

Inserted is an autograph letter signed. To "Paolo," Brissago, October 23, 1901.

595] Pagliacci. Dramma in due atti. Parole e musica di R. Leoncavallo. Riduzione per canto e pianoforte. Milano, Edoardo Sonzogno, c1892. Pl. no. E. 654 S. First edition. *Inscribed by the composer.*

Presented for the first time at Milan, May 21, 1892.

596] Paillasse. Drame lyrique en deux actes de R. Leoncavallo. Partition chant et piano. Paris, Choudens Fils, c1893. Pl. no. A. C. 9819 on p. 1, A. C. 9712 on p. 2-24, and none on p. 25-204. First edition.

Inserted is a photograph signed by the composer together with two bars from the score. *Inscribed by the composer to M. Robrbach, October 10, 1902.*

597] Zaza. Comédie lyrique en quatre actes. Poésie et musique de R. Leoncavallo. Tirée de la comédie de P. Berton et Ch. Simon. Représentée pour la première fois, au Théâtre Lyrique International de Milan, le 10 novembre 1900. Transcription pour chant et piano. Milan, Edouard Sonzogno, c1900. Pl. no. E 1052 S. First edition. *Inscribed to Mme. Edwards by the composer. The inscription includes three bars of music with text from the score.*

598] . . . Zingari. Dramma lirico in due episodi di E. Cavacchioli e G. Emanuel. Riduzione per canto e pianoforte dell'autore . . . Milano, Edoardo Sonzogno, c1912. Pl. no. E 1767 S. At head of title: R. Leoncavallo. First edition. *Inscribed by the composer. The inscription includes five bars from the score.*

The libretto is based on the poem by Pushkin.

Text in Italian and German.

Presented for the first time at London, 1912.

#### LEROUX, XAVIER HENRY NAPOLEON (1863-1919)

599] Le chemineau. Drame lyrique en quatre actes de Jean Richepin. Musique de Xavier Leroux. Partition chant et piano. Paris, Choudens, c1907. Pl. no. A. C. 13489. First edition. *Inscribed to Mme. Vuillaume by the composer.*

Presented for the first time at Paris, November 6, 1907.

600] . . . Le nil. Poésie d'Armand Renaud. Musique de Xavier Leroux . . . Ré mineur . . . pour chant avec acct. de violon et de piano . . . Paris, Heugel [*ca.* 1896] Pl. no. H. et Cie. 7824 (1) First edition. *Inscribed by the composer.*

601] . . . La nuit consolatrice. Sonnet de Ferdinand Hérold. Musique de Xavier Leroux. Pour baryton ou mezzo-soprano avec acct. de piano [et] avec acct. de violon et de piano . . . Paris, Heugel, c1898. Pl. no. H. & Cie. 19247 (1 bis & 1 ter) First edition. *Inscribed by the composer.*

602] . . . Musique de scène pour Les Perses. Tragédie d'Eschyle. Traduction française de A. F. Hérold . . . Paris, Alphonse Leduc, c1896. Pl. no. A. L. 9718. First edition. *Inscribed to René Lara by the composer.*

603] La reine fiammette. Conte dramatique en quatre actes et six tableaux de Catulle Mendès. Musique de Xavier Leroux. Partition chant et piano. Paris, Choudens, c1903. Pl. no. A. C. 12,550. First edition. *Inscribed by the composer.*  
Presented for the first time in Paris, December 23, 1903.

604] . . . Venus et Adonis. Scène lyrique. Poème de L. de Gramont. Musique de Xavier Leroux. Paris, Alphonse Leduc, c1897. Pl. no. A. L. 9657. First edition. *Inscribed to A. C. Bellaigue by the composer.*

#### LESUEUR, JEAN FRANCOIS (1760-1837)

605] Cantate religieuse suivie du motet: Veni sponsa coronaberis. Soli & chœurs. Composée et dédiée à la Société Philharmonique de Londres par Le Sueur. 13me livraison . . . Paris, Beauvais [ca. 1818] Pl. no. 13. Orchestral score. First edition. *Inscribed to Gounod by the composer.*

Inserted is a slip with Gounod's signature.

606] Première messe solennelle à grande orchestre. Composée et dédiée à Mr. le Duc de Gramont . . . par Lesueur . . . avec accompagnement l'orgue ou de piano par Ermel . . . 1re livraison. Paris, J. Frey [ca. 1828] First edition. *Inscribed to Gounod by the composer.*

Inserted is an autograph letter signed. To M. Delaferté, n. p., January 23, 1814.

A long letter (four closely written pages). The composer tabulates the amounts he receives from his official appointments and compares these sums with those received by his confrères. He protests against a proposed reduction of his emoluments from a figure of 18,000 to one which he says would bring him only 6,000 francs, less than he received when he was twenty-three, as composer and Master of the Chapel of the Metropole, Paris, which was worth 10,000 francs, when living was much cheaper.

This letter has a contemporary ring to it.

607] Rachel. Oratorio historique et prophétique à grands choeurs & à gd. orchestre, avec soli, composé par LeSueur . . . 7me livraison. Paris, J. Frey [ca. 183-] First edition. *Inscribed to Gounod by the composer.*  
Text in Latin.  
Wotquenne, 1088.

LEVADE, CHARLES GASTON (1868- )

608] . . . La rôtisserie de la reine pédaque. Comédie lyrique en 4 actes et 5 tableaux d'après le roman d'Anatole France par Georges Docquois. Partition pour piano et chant, réduite par l'auteur . . . Paris, Enoch, c1919. At head of title: Charles Levadé. Pl. no. E. & C. 7847. First edition. *Inscribed to M. Chéreau by the composer.*

LISZT, FRANZ (1811-1886)

609] Die Legende von der heiligen Elisabeth. Oratorium nach Worten von Otto Roquette, componirt von Franz Liszt . . . Klavier-Auszug . . . Leipzig, C. F. Kahnt [1869] Pl. no. 1156. First edition.

Inserted is an autograph note signed. To an unidentified correspondent, n. p., April 3, 1868. Also inserted is an engraved portrait of the composer by McRae.

610] Missa pro organo lectarum celebrationi missarum adjumento inserviens. Messe pour orgue servant d'accompagnement à la célébration des messes basses. Roma, P. Manganeli, 1879. Pl. no. P. 446 M. First edition. *Inscribed to Hermann Dimmler by the composer.*

Inserted is an autograph note signed. To an unidentified correspondent, n. p., ca. 1847. This is of particular California interest. It reads:

"In San Fran (Californien) würde kürzlich Liszt's Ungarische Krönungsmesse (Soli, Chor, und Orchester) unter Leitung der Herrn Director Dohrmann ausgeführt.

Les préludes. See Symphonische Dichtungen für grosses Orchester. No. 3. Les préludes.

611] Prometheus. Chöre zu Herder's "Entfesseltem Prometheus" von Franz Liszt. Verbindender Text von Richard Pohl. Partitur. Neue Auflage. Leipzig, C. F. Kahnt [1876] Pl. no. 1951. First engraved edition. *Inscribed to Saint-Saëns by the composer.*

612] Psalm 129. "De profundis clamavi," "Aus der Tiefe rufe ich"; für eine Bass—oder Altstimme und Pianoforte—oder Orgelbegleitung. Componirt von Franz Liszt . . . Leipzig, C. F. Kahnt [1886] Pl. no. 2593. *Inscribed to Marianne Brandt by the composer.*

*Die Heilung des Blindgeborenen*  
Liedgesang aus dem Oratorium des Pianoforte. Op. 11

Lied mit der Bewegung pp

Lied unserm Himmeln, daß sein Zerküßtes unerschöpflich

Lied als Beispiel kommt, dessen Lehren, Mund und Ohren

Lied Johannes

Lied Jesuleinung weilt, und für - für einen, den

gesündigt, unerschöpflich, die für, die - für, oder sein Leben, daß er ist blind blind ge bo - ren?

Lied unser? die - für, die für, die für, oder sein Leben, daß er ist blind ge bo - ren?

Lied die - für, oder sein Leben, daß er ist blind ge - born, dessen Leben ge - born?

Lied unser fest g - fündigt, unser selbgefügt, unerschöpflich, die für, oder sein Leben, daß er ist ge bo - ren?

616. THE ORIGINAL MANUSCRIPT OF LOEWE'S *Die Heilung des Blindgeborene*.

613] . . . Symphonische Dichtungen für grosses Orchester. Partitur . . . No. 3. Les préludes (nach Lamartine) . . . Leipzig, Breitkopf & Härtel [1856] Pl. no. 9056. At head of title: F. Liszt. First edition.

614] Grande valse di bravura pour le piano à quatre-mains, dédiée à son ami P. Wolff par F. Liszt. Op. 6 . . . Paris, Bernard Little, 1856. Pl. no. B. L. 1205. First edition. *Inscribed by the composer.*

*See also* BERTIN, LOUISE ANGLIQUE (1805-1877)

BÜLOW, HANS GUIDO, FREIHERR VON (1830-1894)

Mazurka-fantaisie, op. 13.

Original manuscript of Liszt's transcription for orchestra.

#### LITOLFF, HENRY CHARLES (1818-1891)

615] Concerto symphonique no. v. Op. 123. Braunschweig, Henry Litolff [1878] Pl. no. 2588. First edition. *Inscribed to Chabillon by the composer.*

#### LOEWE, JOHANN KARL GOTTFRIED (1796-1869)

616] [Die Heilung des Blindgeborene, opus 131]

Original manuscript signed. *ca.* 1861.

Full score for alto recitative, four-part chorus, and organ or piano.

18 leaves (34 pages) 27 x 34 cm. (1 leaf, 27 x 24½ cm.)

Inserted at end is a sheet with directions for the engraver.

#### LOHR, HERMANN

617] Little grey home in the West.

Piano and vocal score. Text by D. Eardley-Wilmot.

Original manuscript signed.

4 leaves (title-page, 3 pages) 24½ x 30½ cm.

This was one of the most popular ballads of the century.

#### LORTZING, GUSTAV ALBERT (1801-1851)

618] Czaar und Zimmermann oder die beiden Peter, komische Oper in drei Acten von G. A. Lortzing. Vollständiger Clavierauszug. Leipzig, Breitkopf und Härtel [1837] Plate no. 5817. First edition.

Presented for the first time at Leipzig, December 22, 1837.

Wotquenne, 3522.

Inserted is an autograph note signed. To an unidentified correspondent, n. p., January 22, 1843.

LULLY, JEAN BAPTISTE (1632-1687)

619] *Amadis*, tragédie, mise en musique par Monsieur de Lully . . . Paris, Christophe Ballard, 1684. First edition.

Orchestral score.

The text is by Philippe Quinault.

Presented for the first time at Paris, January 18, 1684.

Wolffheim, II, 1474; Wotquenne, 1749.

*A Memorial  
Library  
of Music*

620] *Armide*, tragédie mise en musique par Monsieur de Lully . . . Paris, Christopher Ballard, 1686. First edition.

Orchestral score.

The text is by Philippe Quinault.

Presented for the first time at Paris, February 15, 1686.

Wotquenne, 1752.

621] *Proserpine*, tragédie mise en musique par Monsieur de Lully, surintendant de la musique de Roy. Paris, Christophe Ballard, 1680. First edition.

Orchestral score.

The text is by Philippe Quinault.

Presented for the first time at Saint-Germain en Laye, February 3, 1680.

Eitner, VI, 245; Wolffheim, II, 1488; Wotquenne, 1741.

Inserted is a document signed by the composer. November 26, 1686. A receipt on vellum for 1,200 livres received from M. Baudouin, Trésorier Payeur des Gages de Messieurs les Conseillers Secrétaires de Sa dite Majesté.

LVOFF, ALEXIS FEODOROVICH (1799-1870)

622] *Les adieux*. Hymne composé à l'occasion de la sortie des élèves de l'institut patriotique à St. Petersburg, par A. Lvoff.

Original manuscript signed.

6 leaves (11 pages) 29½ x 24½ cm.

Complete score.

Lvoff is best known for his arrangement of Giardini's "God Save the Czar," the Imperial Russian national anthem.

623] [Russian national anthem]

Original manuscript signed. 1833.

7 leaves (12 pages) 24½ x 31 cm.

The manuscript of Lvoff's arrangement of Giardini's "God Save the Czar," the Imperial Russian national anthem.

Inscribed to C. Lipinski, March 2, 1834.

*11. 11. 11. 11.*

*Quittance*  
*Cinq Sols*

**N**OUS Jean Baptiste Lully  
Secrétaire du Roy, Maïson, Couronne de France & de ses Finances,  
Conseillers avoir receu de Monsieur *Bautouin* aussi Ecuyer,  
Conseiller Secrétaire de Sa Majesté, Maïson, Couronne de France & de  
ses Finances, & Tresorier Payeur des Gages de Messieurs les Conseillers  
Secrétaïres de Sa dite Majesté, la somme de *deux cens livres*  
pour *trois quartiers de moût gages de la présente année*  
à cause de seize cens livres de Gages attribuez par chacun an à nôtre dit  
Office: De laquelle somme de *deux cens livres* Nous quittons  
ledit Sieur *Bautouin* & tous autres: EN témoin de quoy Nous avons  
signé la présente, ce *22* jour d'*novembre* mil six cens  
quatre-vingt.

*La Lully*

*Quittance de la somme  
de deux cent livres*

621. A RARE AUTOGRAPH—JEAN BAPTISTE LULLY.

MAGNARD, ALBERIC (1865-1914)

624] . . . 3<sup>o</sup> symphonie. Partition d'orchestre . . . Paris, L'auteur, c1902. At head of title: Albéric Magnard. First edition. *Inscribed to M. P. Poujaud by the composer.*

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MAHLER, GUSTAV (1860-1911)

625] Funf Kindertotenlieder. Words by Rückert. Music by Gustav Mahler. Leipzig, C. F. Kahnt, c1905. Pl. nos. 4459, a-e. Caption-title. *Proof-sheets with the composer's corrections throughout and inscribed to Frau Edytha Moser by him.*

Contents: No. 1. "Nun will die Sonn' so hell aufgeh'n"; No. 2. "Nun seh' ich wohl, warum so dunkle Flammen"; No. 3. "Wenn dein Mütterlein"; No. 4. "Oft denk' ich, sie sind nur ausgegangen!"; No. 5. "In diesem Wetter!"

These famous and moving songs on the death of a child are here in a unique proof copy as sent to the publisher. Frau Moser was the wife of Kolo Moser. Both were members of the Vienna "Secession" and intimate friends of the composer.

626] "Ich bin der Welt abhanden gekommen" (Rückert) [Musik von] Gustav Mahler. Leipzig, C. F. Kahnt, c1905. Pl. no. 4473. Caption-title. *Proof-sheets of the first edition with a title-page, inscription to Frau Edytha Moser, and a few corrections in the composer's handwriting.*

627] Lieder und Gesänge für eine Singstimme und Klavier . . . von Gustav Mahler. Heft I für hohe Stimme . . . Mainz, B. Schott's Söhne [1885] Pl. no. 25183. First edition. *Inscribed: "Alte Bekante und Neue Gesandte leget zu Fussen mit freundlichen Grüßen der—unter Genante! Hamburg 8 Februar 92."*

Contents: 1, "Frühlingsmorgen" (R. Leander); 2, "Erinnerung" (R. Leander); 3, "Hans und Grethe" (Volkslied); 4, "Serenade aus 'Don Juan'" (Tirso de Molina); 5, "Phantasie aus 'Don Juan'" (Tirso de Molina).

628] Symphonie in C moll No. 2 von Gustav Mahler . . . Clavierauszug à 4 ms. arrangirt v. Bruno Walter . . . Wien, Josef Weinberger [c1895] Pl. no. 3. First edition. *Inscribed by the composer.*

With this is bound the Chor-Particelle, 1, 2, 3, 4, Satz tacet, 5, Satz tacet bis: Der grosse Appell. Pl. no. 4.

The "Resurrection" symphony. Performed for the first time at Berlin, March 4, 1895, with Richard Strauss conducting.

629] 3 Symphonie von Gustav Mahler. Partitur . . . Wien, Josef Weinberger [1896] Pl. no. 9. First edition. *With corrections in red ink by the composer.*

The corrections were incorporated into the Universal Edition of the score.

630] [Symphony no. 3, D minor]

Original manuscript. 1893.

2 leaves (4 pages) 27 x 35½ cm.

In a wrapper made from a folio signature of music paper.

On front wrapper: "Steinbach am Attersee. Am 28 Juli 1896 ereignete sich das Seltsame, dass ich meiner lieben Freundin Natalie den Kern eines Baumes schenken konnte, der trotzdem aber in voller Lebensgrösse mit allen Zweigen, Blättern und Früchten nun in die Welt hinein blüht und wächst. Gustav Mahler?"

Important sketches for the 3d Symphony.

631] [Symphony no. 3, D minor]

Original manuscript. 1895.

4 leaves (7 pages) 27 x 35½ cm.

This has the title "Was das Kind erzählt." It is a sketch for the fourth movement.

"Merkwürdig, ist dass ein Blatt aus dem Nachlass der Verfasserin unter der Ueberschrift 'Was das Kind erzählt' die Skizzen zum Blumensatz enthält" (Bauer-Lechner, *Erinnerungen an G. Mahler*, Leipzig, 1923, p. 20).

These sketches are from Natalie Bauer's papers.

632] Symphonie in G dur No. 4 von Gustav Mahler. Partitur . . . Wien, Ludwig Doblinger [1900] Cover-title. Pl. no. 31. First edition. *With signature of Richard Specht.*

Inserted is a page of original manuscript—"Skizzenblatt" (*cf.* separate entry).

633] [Symphony no. 4, G major]

Original manuscript, "Skizzenblatt," *ca.* 1900.

1 leaf (1 page) 34½ x 26½ cm.

Authenticated on first page by Alma Maria Mahler.

Inserted in the first edition of the score.

634] Symphonie No. 5 für grosses Orchester von Gustav Mahler. Partitur . . . Leipzig C. F. Peters [1905] Pl. no. 9015. First edition. *Inscribed to Hermann Behn by the composer.*

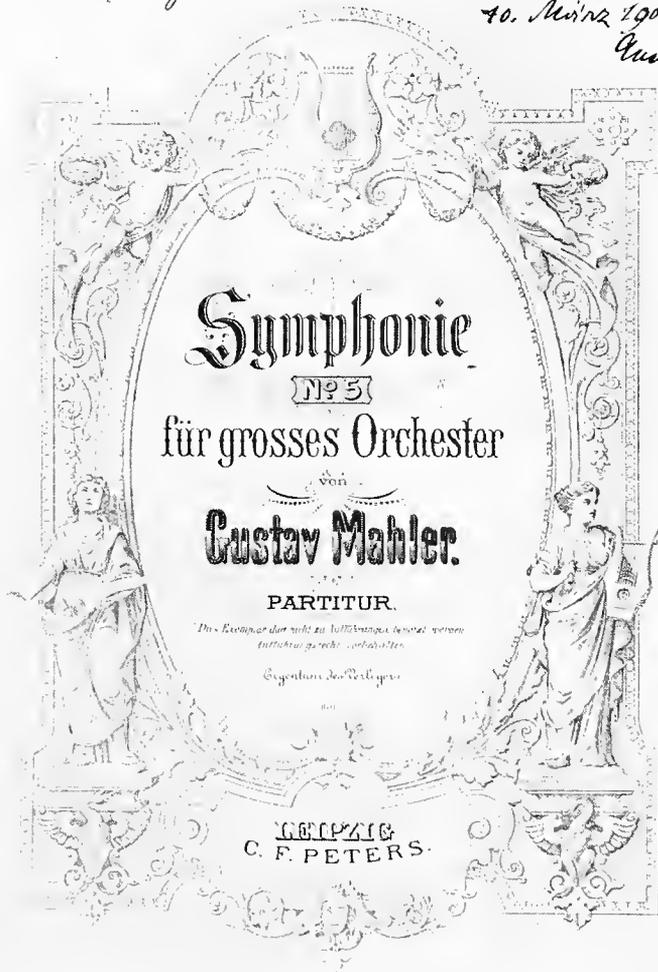
Presented for the first time at Cologne, October 18, 1904.

MALIPIERO, G. FRANCESCO (1882- )

635] . . . San Francesco d'Assisi, mistero. London, J. et W. Chester, 1921. No. 161 of an edition limited to 250 copies, signed by the composer.

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*Meinem lieben Freunde Herman Behn  
sein Freya in dem frommen Gedächtnis  
40. März 1905  
Gustav Mahler*



634. THE TITLE-PAGE OF THE FIRST EDITION OF MAHLER'S *Symphonie No. 5*, INSCRIBED BY THE COMPOSER.

MANCINI, FRANCESCO (1679-1739)

*A Memorial  
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of Music*

636] Songs in the new opera call'd Hydaspes as they are perform'd at the Queens Theatre. [London] I. Walsh and I. Hare [1710] First edition.  
Cf. Smith, *Bibliography of musical works published by John Walsh*, no. 354, p. 109.

MANDANICI, PLACIDO (1798-1852)

637] "Aria."

Original manuscript signed.

13 leaves (26 pages) 27½ x 20½ cm.

A finely written manuscript of an opera aria in the key of C major and containing 101 measures. The tenor is called *Cavaliere*. The coloratura "fireworks" as well as the orchestration indicate the composer to be a follower of Rossini. Mandanici was a pupil of Raimondi and wrote many operas and church music.

MANNA, RUGGIERO (1808-1864)

638] "Credo a 3 voci con orchestra."

Original manuscript signed. 1828.

39 leaves (77 pages) 31½ x 21 cm.

An interesting autograph of a contemporary of Rossini, Donizetti, Bellini, and Verdi. A native of Trieste, Manna became a pupil of Vincenzo Lavigna, the teacher of Verdi. As a boy of fourteen he attracted the attention of Meyerbeer and studied later with Mattei and finally in Vienna. His first opera was given in his native Trieste and having built up a fine reputation as a composer of operas, oratorios, and sacred music, he became conductor at the cathedral and the theater in Cremona.

The autograph score of his *Credo* consists of two different manuscripts, one written in 1828 perhaps by a copyist. When Manna 32 years later decided to revise his youthful composition, he tried to salvage as much as possible of the old score. He could use it as long as he retouched it by erasing and filling in voices (instruments) which were silent originally.

When the process of retouching went too far to be carried out in the old score he had to discard it. Thus p. 26-37, 42-45, 56, 57, 60, 67 are entirely new, as well as almost everything from p. 68 to the final chord. For the concluding bars he used the original final leaf, turned it upside down, and wrote on the blank page.

The vocal part is executed by soprano, tenor, and bass soloists and the three-voice chorus. The score calls for two flutes, oboes, clarinets, bassoons, horns, trumpets, three trombones, kettledrums and strings. In his artistic approach to the text the composer was much more influenced by the suggestions he had received from Lavigna than by the severe spirit of the counterpoint which dominated the teachings of Mattei.

MANUEL, ROLAND (1891- )

See RAVEL, MAURICE JOSEPH (1875-1937)  
L'éventail de Jeanne.

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MARSCHNER, HEINRICH AUGUST (1795-1861)

639] *Der Bäbu*. Komische Oper in drei Acten von W. A. Wohlbrück in Musik gesetzt von Heinrich Marschner . . . 98s. Werk . . . Vollständiger Clavierauszug vom Componisten. Leipzig, Julius Wunder [ca. 1838] Pl. no. J. W. 73. First edition.

Inserted is a fragment of manuscript, 1842, of an unidentified composition for piano (*cf.* separate entry).

640] *Kaiser Adolph von Nassau*. Grosse Oper in 4 Acten von Herbert Rau. In Musik gesetzt von Dr. Heinrich Marschner . . . 130tes. Werk . . . Vollständiger Clavierauszug von Componisten. Hannover, C. Bachmann [1845] Pl. no. 200. First edition.

Presented for the first time at Hanover, in 1843.

Inserted is a contemporary manuscript giving the cast and contents.

Wotquenne, 3523.

641] *Der Vampyr*. Grosse romantische Oper in zwei Akten von W. H. Wohlbrück, in Musik gesetzt und Sr. Durchlaucht Carl regierendem Herzoge von Braunschweig-Lüneberg . . . in tiefster Ehrfurcht zugeeignet von Heinr. Marschner. Vollständiger Klavierauszug vom Componisten. 42s. Werk . . . Leipzig, Friedrich Hofmeister [1828] Pl. no. 1356 a-b. First edition.

Presented for the first time at Leipzig, March 28, 1828.

Inserted is an autograph letter signed. To an unidentified conductor, Leipzig, May 1, 1828, Marschner discusses *Der Vampyr* which promises to become a great box-office success.

642] Manuscript fragment. 1842.

1 leaf (1 page) 24 x 28½ cm.

Eight bars of an unidentified composition for piano.

Inserted in the first edition of the piano and vocal score of *Der Bäbu*.

*Ave Maria* a A. Piemo con W.

M. F. S. B. M.

Canbo

A ve Ave maris sel- la Dei mater al  
ma abque semper virgo felix celi felix  
celi porta.

Solve vincla reis profer lumen ce aignala  
nostra gelle bona unie ba bona curata pro-  
= Ice

MARTINI, GIOVANNI BATTISTA ("PADRE MARTINI")  
(1706-1784)

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643] [Canons]

302 canons for various voices.

Original manuscript.

70 leaves (136 pages of music, 4 pages of index)

Martini had a predilection for the canons. He is said to have composed not less than 1,273. The importance of this manuscript is obvious since some 240 of these canons have never been published.

There is a remarkable diversity in the text and music. Although a few of the canons are serious, the greater number are humorous and gay reflecting the life of Bologna as Martini observed it.

644] Ave Maria.

Original manuscript signed. n.d.

1 leaf (2 pages) 16½ x 22½ cm.

"Padre Martini" was the foremost Italian musicologist and musical theorist of the eighteenth century.

MARTINI, JEAN PAUL AEGIDE ("IL TEDESCO") (1741-1816)

*See* SCHWARTZENDORF, JOHANN PAUL AEGIDIUS (1741-1816)

MARTINU, BOHUSLAV (1890- )

645] . . . Duo pour violon e violoncelle . . . Paris, La Sirène Musicale [c1928]  
Pl. no. S. M. 144. At head of title: Bohuslav Martinu. First edition. *Inscribed to Henri Prunières by the composer.*

646] "Sketches to string sextette. Dedicated to Mrs. E. Sprague Coolidge."

Original manuscript signed.

7 leaves (14 pages) 27 x 35½ cm.

MARTUCCI, GIUSEPPE (1856-1909)

647] 2a sinfonia a grande orchestra (in fa maggiore) di Giuseppe Martucci.  
Op. 81 . . . Partitura . . . Milano, G. Ricordi [1906] Pl. no. 1. First edition. *Inscribed to Arthur Pougin by the composer.*

MASCAGNI, PIETRO (1863-1946)

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of Music*

648] *Cavalleria rusticana*.

Original manuscript. 1890.

139 leaves (277 pages) 27½ x 39 cm.

This is the actual manuscript which Mascagni submitted to the Milan music publisher Sonzogno in the second contest established by him and has at the end the Milan prefectural certificate dated June 1, 1890.

A magnificent manuscript, written entirely in the composer's hand. It is of particular importance for the many bars and even entire pages which have been cut to give impetus to the drama and for the numerous corrections and additions which testify to the struggle of the great champion of "verismo" in his effort to realize the ferocity of Attic drama with humble personages.

The opera had its first Metropolitan performance on December 30, 1891. The cast included Eames as Santuzza, G. Ravogli as Lola; Bauermeister as Lucia, Camera as Alfio, and Valero as Turiddu. It had already been produced in Philadelphia at the Grand Opera House on September 9, 1891, in Chicago on September 28, 1891, and twice in English in New York City.

The libretto is by Targioni-Tozzetti and Menasci after the story with the same title by Giovanni Verga, the Sicilian novelist. This is available to English readers in a translation by D. H. Lawrence (London, 1928).

The first performance of *Cavalleria rusticana* took place at the Costanzi Theatre in Rome on May 17, 1890, with Gemma Bellincioni as Santuzza and Roberto Stagno as Turiddu.

"Mascagni's *Cavalleria Rusticana*, the hot-blooded little opera which was destined to make so great a commotion in the world . . . had its first production at the Metropolitan Opera House on December 30th [1891]. The opera was no novelty, having already made an exciting career before the Metropolitan opera season opened; but there were two features of the performances calculated to live in the memory of serious observers as characteristic of the change in spirit which had come over the institution since the departure of the German artists: . . . Signor Valero sang the Siciliano on the open stage, the overture being stopped and the curtain raised so that he might sing his serenade to Lola with greater effect. He sang behind Lola's house, and winning a call in spite of his stridulous voice and singular phrasing, he stepped out from cover, bowed his acknowledgments, and returning to his hiding place, serenaded his love over again. After he had come

forward a second time Signor Vianesi found his place in the score and resumed the overture.

"*Cavalleria Rusticana* precipitated an amusing but extremely lively managerial battle when it reached New York. Those who watched the operatic doings of Europe were aware of the fact that the opera spread like wildfire from town to town immediately after its first success at Rome. Fast as it traveled, however, the intermezzo traveled faster. Seidl had seized upon it in the summer of 1891, and made it a feature of his concerts at Brighton Beach. Then came simultaneous announcements of the production of the opera by Rudolph Aronson and Oscar Hammerstein in the fall. Mr. Aronson wanted to open the season at the Casino with it, and let it introduce a change in the character of the entertainments given at that playhouse. Mr. Hammerstein had also announced the work, but he had no theater at his ready disposal. He thought Aronson was poaching on his preserves, and there began a diverting struggle for priority of performance, from which nobody profited and the opera suffered. Amid threats of crimination Aronson precipitated what he called a dress rehearsal of the work at the Casino in the afternoon of October 1, 1891. Like the king in the parable, he sent out into the highways, and bade all he could find in to the feast. Especially did his servants labor on the Rialto, and the affair had all the appearance of a professional matinée. Nothing was quite in readiness, but Mr. Hammerstein had announced his first performance for the evening of that day, and must be anticipated at all hazards. Yet there were singers and scenes and musicians in the orchestra, and Mr. Gustav Kerker to steer the little operatic ship through the breakers. On the whole, the performance was fair. Laura Bellini was the Santuzza of the occasion, Grace Golden the Lola, Helen von Doenhoff the Lucia, Charles Bassett the Turiddu, and William Pruette the Alfio. Heinrich Conried staged the production. In the evening Oscar Hammerstein pitchforked the opera on to the stage of the Lenox Lyceum—an open concert room, and a poor one at that. There was a canvas proscenium, no scenery to speak of, costumes copied from no particular country and no particular period, and a general effect of improvisation. But the musical forces were superior to Mr. Aronson's, and had there been a better theater the Casino performance would have been greatly surpassed. There was a really fine orchestra under the direction of Mr. Adolph Neundorff, but it sat out on the floor of the hall, which reverberated like a drum. Mme. Janouschoffsky, an exceedingly capable artist, was the Santuzza, Mrs. Pemberton Hincks the Lola, Mrs. Jennie Bohner the Lucia, Payne Clarke the Turiddu, and Herman Gerold the Alfio . . . *Cavalleria Rusticana* was already three weeks old in Philadelphia, where Mr. Gustav Hinrichs had brought it forward with his American company at the Grand Opera House; Minnie Hauk, with a company of her own, had given it in Chicago the night before the New York struggle, and Emma Juch and her

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The image shows a page from the original manuscript of Mascagni's *Cavalleria rusticana*. The page is filled with musical notation, including staves with notes, rests, and dynamic markings. The notation is handwritten and appears to be a score for a section of the opera. The title "And. Intermezzo" is written in large, cursive letters across the middle of the page. There are also some handwritten numbers and markings, such as "214" in a circle at the top left and "218" in a circle at the bottom right. The paper is aged and shows some wear and tear, particularly along the left edge where the binding is visible.

648. THE ORIGINAL MANUSCRIPT OF MASCAGNI'S *Cavalleria rusticana*.

company were rushing forward the preparations for a production in Boston.

"*Cavalleria Rusticana* came upon the world like the bursting of a bomb, and its effect was so startling that it bewildered and confounded the radical leaders of musical thought. There were few, indeed, who retained calmness of vision enough to perceive that it was less a change of manner than of subject-matter, which had whirled the world off its critical feet. Outside of Italy there was no means of seeing the work of preparation which had preceded it. The annual output of hundreds of operas made no impression beyond the Alpine barrier, and it was easy to believe that the entire product was formed after the old and humdrum manner. No sooner had *Cavalleria Rusticana* broken down the old confines, however, than it was discovered that a whole brood of young musicians had been brought up on the same blood-heating food, and a dozen composers were ready to use the same formulas. Most of them, indeed, got the virus from the same apothecary who uttered the mortal drug to Mascagni—that is to say, from Amilcare Ponchielli. Had we but listened twenty-five years ago to *La Gioconda* as we are able to listen to *Cavalleria Rusticana* and its swift and multitudinous offspring now, we might have recognized the beginnings of what has been termed 'Mascagnitis,' not in an essentially new manner of musical composition, but in the appeal to the primitive passion for violence and blood which found expression in the operatic paraphrase of Victor Hugo's story, and the invitation which that passion extended to the modern musician suddenly emancipated from a lot of cumbersome formularies, and endowed with a mass of new harmonic and instrumental pigments with which to produce the startling contrasts and swift contradictions for which the new field of subjects clamors.

"Seventeen years ago *Cavalleria Rusticana* had no perspective. Now, though but a small portion of its progeny has been brought to our notice, we nevertheless, look at it through a vista which looks like a valley of moral and physical death through which there flows a sluggish stream thick with filth, and red with blood. Strangely enough, in spite of the consequences which have followed it, the fierce little drama retains its old potency. It still speaks with a voice which sounds like the voice of truth. Its music still makes the nerves tingle, and carries our feelings unresistingly on its turbulent current. But the stage picture is less sanguinary than it looked in the beginning. It seems to have receded a millennium in time. It has the terrible fierceness of an Attic tragedy, but it also has the decorum which the Attic tragedy never violated. There is no slaughter in the presence of the audience, despite the humbleness of its personages. It does not keep us perpetually in sight of the shambles. It is indeed, an exposition of chivalry, rustic, but chivalry, nevertheless. It was thus Clytemnestra slew her husband, and Orestes his mother. Note the contrast which the duel between Alfio and Turiddu presents with the double murder to the piquant accompaniment of

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comedy in *Pagliacci*, the opera which followed so hard upon its heels. Since then piquancy has been the cry; the piquant contemplation of adultery, seduction, and murder amid the reek and stench of the Italian barnyard. Think of Cilea's *Tilda*, Giordano's *Mala Vita*, Spinelli's *A Basso Porto* and Tasca's *A Santa Lucia*!

"When Mme. Calvé flashed upon New York in *Cavalleria Rusticana* her impersonation startled me into the declaration that no finer lyrico-dramatic performance had been witnessed in America within a generation. Unhesitatingly I placed it by the side of Materna's Brunnhilde, Brandt's Fidès, Niemann's Tristan and Siegmund, and Fischer's Hans Sachs, without, of course, presuming to compare the relative value of the dramatists' conceits. Even now I cannot recall anything finer in the region of combined action and song. She held her listeners so completely captive and swayed them so powerfully that she compelled even the foolishly and affectedly frantic claquers, who had seats near the stage, to hold their peace. They could only make their boisterous clamor in response to the old-fashioned appeal made by a high tone screeched by the stridulous tenor. There was too little conventionality in her singing as in her acting, though she had not yet adopted that indifference to rhythm which has marked her singing in more recent years. She saturated the music with emotion. Much of it she seemed to sing to herself, declaiming it like dramatic speech whose emotional contents had been raised to a higher power by the melody. In moments of extreme excitement one scarcely realized that she was singing at all. Carried along by the torrent of her feelings, her listeners accepted her song as the only proper and efficient expression for her emotional state. The two expressions, song and action, were one; they were mutually complementary. It was not nature subordinated to art, but art vitalized by nature" (Krehbiel, *Chapters on opera* (New York, 1908), p. 220-223, 238-239).

*Cavalleria rusticana* has retained its popularity through the years without interruption.

An indication of its popularity is seen in the fact that it has been played at the Metropolitan Opera House 209 times to and including the season of 1948-1949, a record surpassed by only eight other operas.

In the recording of *Cavalleria rusticana* made by members of La Scala Orchestra and Chorus with Mascagni conducting (RCA, Musical Masterpiece Series, M-1139, DM-1139), the composer makes the following introductory speech:

"Gentle Listeners: I am Pietro Mascagni, and I am addressing you to tell you that my *Cavalleria Rusticana* is now fifty years old, and in view of my recollections and the many expressions of sympathy, I have not been able to resist the invitation of the noble 'His Master's Voice' and I have decided

to present it completely in records and for the first time under my personal direction. My creature, which draws life from the most celebrated artists and from orchestral and choral masses which have no rivals in the world, will remain a much better image of myself than any autographed photograph. And I, who have given so many autographs, have never given one more gladly because it is the most vivid one and one that can represent me better in my twofold personality as author and director of my music. I salute you cordially before raising my baton."

649] *Cavalleria rusticana*. Melodramma in un atto di G. Targioni-Tozzetti e G. Menasci. Musica di Pietro Mascagni. Riduzione per canto e pianoforte di Leopoldo Mugnone . . . Roma, Sonzogno, c1890. Pl. no. E. 492 S. First edition. *Inscribed to Ignazio Alfano by the composer.*

Inserted are: (1) a contemporary print of Mme. Gemma Bellincioni, the first Santuzza, inscribed for the collection, and (2) a photograph of Mme. Emma Eames in the role of Santuzza at the Metropolitan Opera House, 1891-1892, inscribed for the collection.

650] *Chevalerie rustique*. Drame lyrique en un acte de MM. J. Targioni-Tozzetti et G. Menasci. Musique de Mr. Pierre Mascagni. Version française de Mr. Paul Milliet. Réduction pour piano de Mr. Léopold Mugnone. Milan, Edouard Sonzogno [1897] Pl. no. E 493 S. First edition with French text. *Inscribed to Signora Bice Corte by the composer.*

This version was presented for the first time at Paris, January 19, 1892.

Wotquenne, 2920.

Inserted is a photograph of the composer with an inscription to Max Rikoff, signed, Frankfurt, October 15, 1895. The inscription includes two bars from *Cavalleria rusticana*.

651] [*Cavalleria rusticana*]

Manuscript signed. Berlin, September 21, 1924.

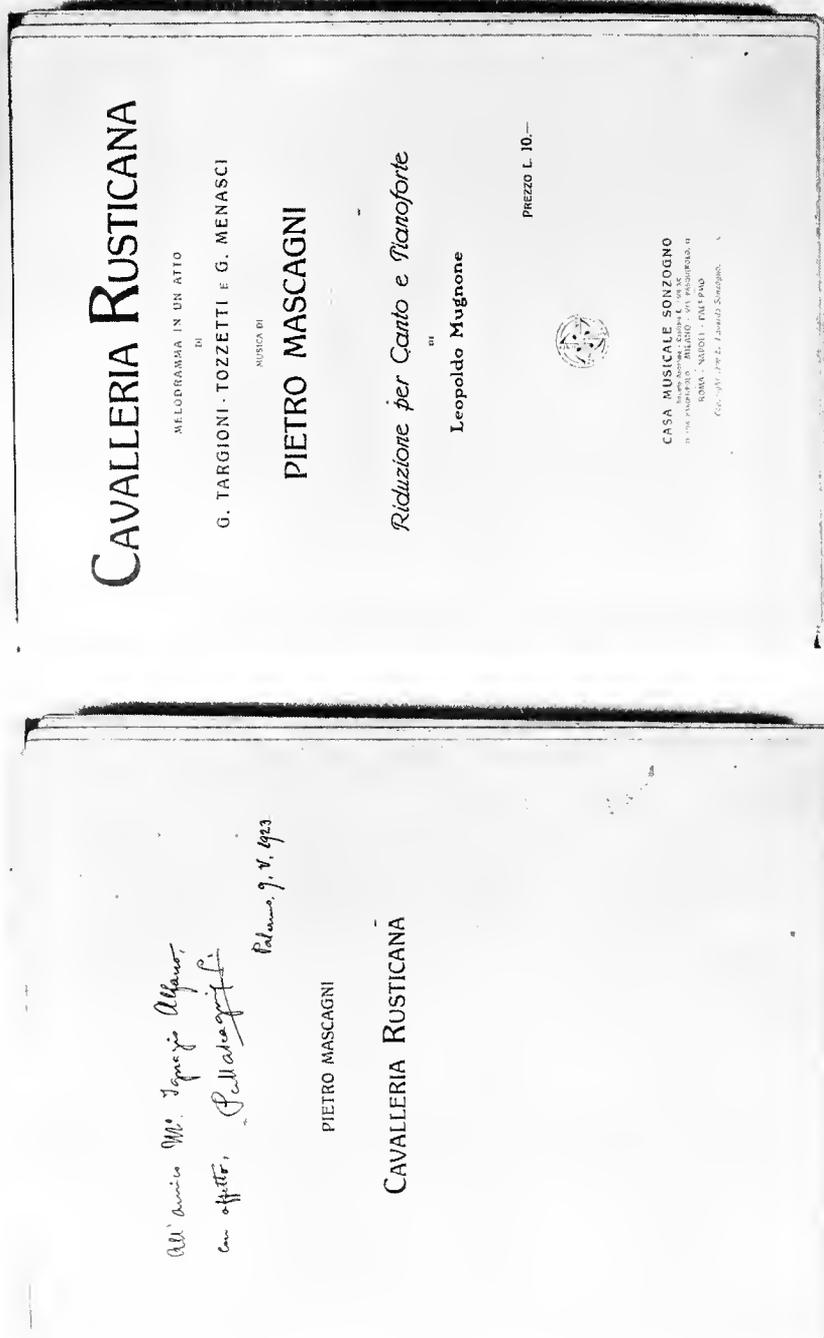
2 leaves (1 page) 26 x 16½ cm.

Nine bars from the score with accompanying text in the composer's hand.

Inserted in *Cinquantenario della "Cavalleria rusticana"* . . . Milano, 1940.

652] *Cinquantenario della "Cavalleria Rusticana"* di Pietro Mascagni, MDCCXC-MCMXL. Le lettere ai librettisti durante la creazione del capolavoro (inedite) Milano, Emilio Bestetti [1940]

A magnificent publication. The contents include a portrait (photograph by da Guigoni and Bossi) of Mascagni at the time of the composition of *Cavalleria rusticana*, color plates of the scenery and costumes, facsimiles of a manuscript of the Intermezzo signed by Mascagni in 1888, the title-pages of the first edition of the libretto, the first French edition, the first German edition, the first English edition, and two letters relating to the opera, the first written by Mas-



649. THE TITLE-PAGE AND HALF-TITLE OF THE FIRST EDITION OF MASCAGNI'S *Cavalleria rusticana* WITH INSCRIPTION BY THE COMPOSER.

cagni "Cari amici e collaborati," Cerignola, February 22, 1890, and the second "Miei cari amici ora più che mai," Cerignola, March 10, 1890.

Inserted is a manuscript comprising nine bars from *Cavalleria rusticana*, signed, Berlin, September 21, 1924 (*cf.* separate entry).

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653] . . . Amica. Poème dramatique en deux actes de Paul Bérél. Version rythmique française de Paul Collin. Version rythmique italienne de Giovanni Targioni-Tozzetti. Partition piano et chant transcrite par Adriano Ariani. Musique de Pierre Mascagni. Paris, Choudens, c1905. Pl. no. A. C. 13,315. First edition. *Inscribed by the composer to Rousselière who sang the tenor role at the first performance in the Théâtre de la Principauté Monégaste, March 16, 1905.*

654] L'amico Fritz. Commedia lirica in tre atti di P. Suardon. Musica del maestro Pietro Mascagni. Riduzione per canto e pianoforte di Amintore Galli. Milano, E. Sonzogno, c1891. Pl. no. E. 542 S. First edition.

Inserted is a photograph of the composer, inscribed to Miss Davis, Florence, June, 1896.

655] L'amico Fritz.

Original manuscript signed.

69 leaves (123 pages), Prelude (8 pages) 22 1/2 x 31 cm.; remainder of score, 26 1/2 x 38 1/2 cm.

This is the almost complete manuscript of the vocal score of *L'amico Fritz*, Mascagni's greatest success after *Cavalleria rusticana*.

Except for a few pages the music shows the form as it appears in print and it seems that the arranger of the published vocal score had proceeded from this autograph which bears 26 signatures of the composer. It is strikingly evident from a study of this manuscript that the composition was not carried out by following the libretto from the beginning to the end. On the contrary, Mascagni proceeded apparently at random. He started with the duetto "Han della popora vivo" of the second act and finished the piece which became a favorite, on February 4, 1891 at 2:00 A.M. Mascagni kept some kind of log book in the autograph which enables us to follow the composer on his zig-zag course.

<i>Pages of the MS.</i>	<i>Date</i>	<i>Corresponding pages of the published vocal score</i>
	ACT I	
Preludio	Firenze Oct. 6, 1891	1-6
1-2	Roma May 25	7-8
3-7	Livorno June 29	8-14
9-14	Livorno June 26	14-19
16-18	Cerignola April 11	20-22
19-23	Cerignola April 18	22-28
24-28	Cerignola April 14	34-39
29-37	Cerignola April 30	39-48
38-48	Cerignola April 24	49-58

ACT II			
<i>A Memorial Library of Music</i>	1-7	Cerignola Aug. 22	59-68
	9-14	Cerignola Febr. 4	74-79
	15-21	Cerignola May 7	80-85
	25-35	Cerignola May 2	86-93
ACT III			
	1-6	Cerignola Sept. 2	132-141
	7-8	Cerignola Aug. 26	142-145
	9-13	Cerignola Sept. 3	145-149
	13-16	Cerignola Sept. 4	150-155
	17-18	Cerignola Sept. 5	155-157
	19-20	Cerignola Sept. 29	157-159
	23-30	Cerignola Sept. 14	160-168
	31-36	Cerignola Sept. 12	168-176
	37-43	Cerignola Sept. 23	177-184

The "log book" reveals several very interesting things. The last entry referring to a scene in the middle of the third act is of September 29, 1891, while the first performance was to take place a month later on October 31 of that year in Rome at the Teatro Costanzi. It is clear that Mascagni had begun the orchestration simultaneously with the composition. That is to say, he carried out the orchestration according to the order as given in the "log book." When he finished the orchestration of the third act in the first week of October the copyists already must have been busy writing the orchestral parts of the first and second acts and the principals had very likely received their parts piecemeal before the third act was completed to be ready for the rehearsals. Then Mascagni hurried to write the orchestral prologue which is called "preludietto" in the heading but "preludio" at its conclusion. Dated October 6, it reached the player's desks in the Teatro Costanzi at the last minute. There are several corrections and also entries with pencil in the third act. The first American performance took place in Philadelphia on June 8, 1892, and in New York *L'amico Fritz* was given for the first time on January 31, 1893.

656] . . . *Iris*. Libretto di Luigi Illica. Canto e pianoforte. Milano, G. Ricordi, c1898. Pl. no. 102181. First edition. *Inscribed by the composer. The inscription includes four bars from the score with accompanying text.*

Inserted is a manuscript fragment, "Iris—la Pivra" (*cf.* separate entry).

With this is a photograph of the composer.

657] *Iris—la Pivra*.

Manuscript fragment signed. Ferrara, January 22, 1900.

1 leaf (1 page) 2 5/2 x 19 cm.

Inserted in the first edition of the piano and vocal score.

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GEMMA BELLINCIONI

*È alla Memorial Library of Music  
della Stanford University con le mie  
più sincere congratulazioni che il manoscritto  
originale di Cavalleria Rusticana di  
Puccini e della Istruzione appartenga  
Napoli Gemma Bellincioni  
1950*

649. MME. GEMMA BELLINCIONI, THE FIRST SANTUZZA.

658] "... Pater Noster, vulgarizzato da D. Capellina, posto in musica per canto in chiave di Sol, con accompagnamento di quintetto a corda, da Pietro Mascagni. Premiate con menzione onorevole all'Esposizione Musicale di Milano nel 1881. Partitura."

Original manuscript signed. October 10, 1880.

12 leaves (title-page, 1 page text, 19 pages music) 23 x 31 cm.

659] ... Il piccolo Marat. Libretto in 3 atti di Giovacchino Forzano. Riduzione per canto e pianoforte di Guido Farinelli. Milano, Sonzogno [c1921] Pl. no. M 2202 S. At head of title: Pietro Mascagni. First edition.



MASSE, FELIX MARIE, called VICTOR (1822-1884)

660] Le fils du brigadier. Opéra comique en 3 actes. Poème de Labiche et Delacour. Musique de Victor Massé. Partition chant & piano arrangée par Bizet. Paris, Choudens [ca. 1868] Pl. no. A. C. 1470. First edition. *Inscribed to Ph. Gille by the composer.*

Presented for the first time at Paris, February 25, 1867.

Wotquenne, 2932.

661] [Galathée, opéra comique en deux actes, paroles de MM. Jules Barbier et Michel Carré. Musique de Victor Massé. Paris, Mad. Cendrier, ca. 1852] Pl. no. Mme. C. 579.

Fragment of the proof-sheets consisting of a part of Act I and Act II complete, p. 129-355. *With the composer's corrections throughout.*

Presented for the first time at Paris, April 14, 1852.

Wotquenne, 2922.

662] ... La mule de Pedro. Opéra en 2 actes de M. Dumanoir. Musique de Victor Massé. Partition piano et chant arrangée par Vauthrot ... Paris, O. Legoux [ca. 1863] Pl. no. O. L. G. 685. First edition. *Inscribed to [Victor Alexandre Joseph] Warot by the composer.*

Presented for the first time at Paris, March 6, 1863.

Wotquenne, 2930.

663] ... Les noces de Jeannette. Opéra-comique en un acte. Paroles de J. Barbier & M. Carré. Musique de Victor Massé. Récitatifs (ad libitum) pour remplacer le dialogue) ... Paris, Léon Grus [ca. 1853] Pl. no. L. G. 2145. At head of title: 6me édition. *Inserted is a calling-card with an inscription to Joncières.*

Presented for the first time at Paris, February 4, 1853.

To the Memorial Library of Music -  
Stanford University  
with admiration and thanks from  
Emma Eames.



The role of "Santuzza" in *Ida Cavalleri* -  
Puccini's *Il Trovatore* in Chicago  
Autumn of 1891 - 92.  
The season of 1891 - 92.

649. MME. EMMA EAMES, AS SANTUZZA, AT THE METROPOLITAN  
OPERA HOUSE, 1891-1892.



650. PHOTOGRAPH OF MASCAGNI, INSCRIBED TO MAX RIKOFF.

664] [Paul et Virginie] "Variantes" and "Entr' acte." [Paris, Michaelis, 1876]  
Pl. no. T. M. 349.

Engraved page proofs, p. 615-633. *With the composer's corrections throughout.*

Full orchestral score with French text.

Presented for the first time at Paris, November 15, 1876.

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### MASSENET, JULES EMILE FREDERIC (1842-1912)

665] "La terre promise. Oratorio en 3 parties (d'après la Vulgate) . . .  
Rédaction de la orchestre . . ."

Original manuscript signed. 1897-1899.

Signed at end: "Massenet, Paris, 1900."

107 leaves (title-page and 107 leaves numbered 1-11, 1 leaf numbered  
12-13, 14-41, 41 bis, 42-107). Score on rectos only.

This manuscript was used by the engraver in preparing the first edition  
of the full score and has the publisher's note: "H. et Cie. 19934" at the  
bottom of the first page.

666] Amadis. Opéra légendaire en quatre actes dont un prologue. Poème de  
Jules Claretie. Musique de J. Massenet. Partition chant & piano . . . Paris, Heugel  
[c1922] Pl. no. H. & Cie. 24,925. First edition. *Inscribed to Juliette Massenet.*

667] . . . Ariane. Opéra en cinq actes. Poème de Catulle Mendès. Musique de  
J. Massenet. Partition chant & piano . . . Paris, Heugel, c1906. Pl. no. H. & Cie.  
22,179. First edition. *Inscribed by the composer.*

Presented for the first time at Paris, November 1906.

668] Bacchus. Opéra en quatre actes. Poème de Catulle Mendès. Musique de  
J. Massenet. Paris, Heugel c1908. Pl. no. H. et Cie. 23,652. First edition. Proof  
without title-page. *With numerous corrections by the composer. In a wrapper  
with notes for the printer also in the composer's handwriting.*

Piano and vocal score.

669] Le carillon. Légende mimée et dansée de MM. C. de Roddaz et E. Van  
Dyck. Musique de J. Massenet. Partition pour piano . . . Paris, Heugel, c1892.  
Pl. no. H. et Cie. 9110. First edition. *Inscribed by the composer. The inscrip-  
tion includes three bars from the score.*

670] . . . Cendrillon. Conte de fées en 4 actes et 6 tableaux (d'après Perrault)  
par Henri Cain. Musique de J. Massenet. Partition chant et piano . . . Paris,  
Heugel, c1899. Pl. no. H. et Cie. 18421. First edition. *Inscribed to Mlle. Chaf-  
fotte by the composer.*

The image shows a page of handwritten musical notation for the opera *L'amico Fritz* by Mascagni. The manuscript is written on ten staves. The first seven staves contain musical notation, including notes, rests, and dynamic markings. The eighth staff contains the handwritten text "L'amico Fritz - Pehelio =". The ninth staff contains the signature "Mascagni" and the date "1911". The tenth staff is empty. The manuscript is framed by a thick black border.

655. THE ORIGINAL MANUSCRIPT OF MASCAGNI'S *L'amico Fritz*.

671] Chérubin. Comédie chantée en trois actes. Poème de MM. Francis de Croisset & Henri Cain. Musique de J. Massenet. Partition chant et piano . . . Paris, Heugel, c1905. Pl. no. H. et Cie. 21746. First edition. *Inscribed to Max Rikoff by the composer.*

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Inserted is an autograph letter signed. To an unidentified correspondent, Monaco, June 8, 1905. The composer refers to the forthcoming performance of his *Chérubin* at the Monaco Opera House.

672] . . . Le Cid. Opéra en quatre actes & dix tableaux de MM. Ad. d'Ennery, L. Gallet, et Ed. Blau. Musique de J. Massenet. Partition chant & piano. Paris, G. Hartmann [1885] Pl. no. G. H. 1571. First edition. *Inscribed to Jeanne Gounod by the composer.*

Presented for the first time at Paris, November 30, 1885.  
Wotquenne, 2939.

673] [Le Cid . . . Paris, G. Hartmann, ca. 1885] Pl. no. 1608.

Page proofs of the piano score with the composer's corrections throughout.

674] . . . Don César de Bazan. Opéra comique en 4 actes de MM. A. d'Ennery & J. Chantepie. Musique de J. Massenet. Partition pour chant & piano, réduite par A. Bazille. Paris, G. Hartmann, 1888. Pl. no. G. H. 845. At head of title: "Nouvelle édition." (1888) *Inscribed:* "A Monsieur Henri Albers en souvenir de l'excellente interprétation de Don César de Bazan, au théâtre d'Amsterdam. Félicitations & remerciements. J. Massenet. Paris, 1890."

Presented for the first time at Paris, November 30, 1872.

675] . . . Don Quichotte. Comédie héroïque en cinq actes. Poème de Henri Cain d'après Le Lorrain. Musique de J. Massenet . . . Paris, Heugel, c1910. Pl. no. H. & Cie. 24,332. First edition. *Inscribed to Louis Schneider by the composer. The inscription includes three bars from the score.*

Piano and vocal score.

676] Esclarmonde. Opéra romanesque. Poème de MM. Alfred Blau et Louis de Gramont. Musique de J. Massenet. Paris, G. Hartmann [1889] Pl. no. G. H. et Cie. 1921. First edition. *Inscribed to Mme. Mathieu by the composer. The inscription includes four bars from the score with accompanying text.*

Piano and vocal score.

Presented for the first time at Paris, May 15, 1889.

Wotquenne, 2940.

677] Esclarmonde. Suite pour orchestre . . . par J. Massenet. Partition d'orchestre. Paris, Heugel [1890] Pl. no. G. H. & Cie. 2070. First edition. *Inscribed by the composer.*

678] Eve. Mystère en 3 parties de Louis Gallet. Musique de J. Massenet . . . Paris, G. Hartmann [ca. 1875] Pl. no. G. H. 777. First edition. *Inscribed to Gounod by the composer.*

Piano and vocal score.  
Wotquenne, 1177.

679] . . . Grisélidis. Conte lyrique en 3 actes, avec un prologue. Poème de Armand Silvestre et Eugène Morand (d'après Le mystère, représenté à la Comédie-Française) Musique de J. Massenet. Partition piano et chant . . . Paris, Heugel, 1901. Pl. no. H. et Cie. 8114. First edition. *Inscribed to Mr. Parkison by the composer.*

680] Hérodiade. Opéra en 3 actes & 5 tableaux de MM. P. Milliet, H. Grémont, A. Zanardini. Musique de J. Massenet. Partition pour chant & piano . . . Paris, G. Hartmann [1881] Pl. no. G. H. 1190. First edition. *Inscribed: "A Madame Marthe Duvivier, à ma première, à mon unique Salomé, mes remerciements les plus reconnaissants pour cette création si personnelle—J. Massenet." The inscription includes two bars of music from the score.*

Presented for the first time at Brussels, December 19, 1881.  
Wotquenne, 2937.

681] Hérodiade. Opéra en 3 actes & 5 tableaux de MM. P. Milliet, H. Grémont, A. Zanardini. Musique de J. Massenet. Partition pour chant & piano . . . Paris, G. Hartmann [1881] Pl. no. G. H. 1190. [Title-page lacking. Above title taken from another copy] First edition. *This copy, formerly the property of M. Warot, has the metronome indications in the composer's hand and his signature on front cover.*

682] Le jongleur de Notre-Dame. Miracle en 3 actes. Poème de Maurice Léna. Musique de J. Massenet. Partition chant et piano . . . Paris, Heugel [1904] Pl. no. H. et Cie. 20419. First edition. *Inscribed by the composer. The inscription includes a bar from the score.*

683] . . . Le mage. Opéra en 5 actes & 6 tableaux. Poème de Jean Richepin. Musique de J. Massenet. Partition pour chant & piano. Paris, G. Hartmann [1891] Pl. no. G. H. et Cie. 2121. First edition. *Inscribed to Mme. Mathieu by the composer. The inscription includes four bars from the score with accompanying text.*

Presented for the first time at Paris, March 16, 1891.  
Wotquenne, 2941.

684] . . . Manon. Opéra comique en 5 actes et 6 tableaux de MM. Henri Meilhac & Philippe Gille. Musique de J. Massenet . . . Paris, G. Hartmann [1884] Pl. no. G. H. 1356 at foot of second preliminary leaf. First edition, first issue.

Piano and vocal score.

The score ends on p. 387.

Presented for the first time at Paris, January 19, 1884.

Inserted is an autograph manuscript consisting of four bars from *Manon* (cf. separate entry).

685] [. . . Manon. Opéra comique en 5 actes et 6 tableaux de MM. Henri Meilhac & Philippe Gille. Musique de J. Massenet . . . Paris, G. Hartmann] Pl. no. G. H. 1386. Piano and vocal score. Proof sheets of first edition without preliminary leaves and with blanks at the head of all 'Actes' and "Tableaux" for the vignettes which appeared in the published edition.

The score ends on p. 387, as in the first edition, but inserted is a set of proofs (p. 386-390) of the revised and longer version which was substituted in the second edition.

*With many corrections by the composer.*

*Inscribed: "A Madame Emilie Ambre, à ma charmante interprète à ma première Manon en France . . . Lille, 8 mars / 84 J. Massenet." The inscription includes four bars of music from the score.*

686] . . . Manon. Opéra comique en 5 actes et 6 tableaux de MM. Henri Meilhac & Philippe Gille. Musique de M. Massenet . . . Paris, G. Hartmann [1884] Pl. no. G. H. 1386. First edition, second issue.

Piano and vocal score.

The score ends on p. 387.

Inserted is an autograph letter signed by the composer, written to [Wilhelm] Jahn, Director of the Imperial Opera at Vienna, Paris, February 4, 1891, in which he mentions the admirable interpretation of Manon by Mlle Renard.

687] . . . Manon. Opéra comique en 5 actes et 6 tableaux de MM. Henri Meilhac & Philippe Gille. Musique de J. Massenet . . . Paris, G. Hartmann [1886] Pl. no. G. H. 1386. Second edition.

Piano and vocal score.

The score ends on p. 390. This is followed by p. 391 containing "Variante pour les théâtres qui n'ont pas de ballet."

688] . . . Manon. Opéra comique en 5 actes et 6 tableaux de MM. Henri Meilhac & Philippe Gille. Musique de J. Massenet . . . Paris, Heugel, 1895. Pl. nos. G. H. 1356, 1386, H. et Cie. 7067. At head of title: "Nouvelle édition." At the end is "Annexe. A. Fabliau" intended to replace "Gavotte," p. 220-225, when so desired. The score ends on p. 397. The "Annexe," p. 337-344, has the pl. no. H. et Cie. 7067. *Inscribed to Madame de Saincy by the composer. The inscription includes three bars from the score.*

Piano and vocal score.

Wotquenne, 2938.

689] [Manon]

Autograph manuscript signed. Paris, January 1, 1892.

Four bars of music with text beginning "Ou l'appelle Manon" from Act 2.

1 leaf (1 page) 11 ½ x 18 cm.

Inserted in the first edition, first issue of the score.

690] . . . 20 mélodies. Premier volume [Deuxième volume] Edition A: Mezzo-soprano ou baryton. Paris, G. Hartmann [1885] At head of title: J. Massenet. Pl. no. G. H. 756. First edition.

*With a most interesting inscription*—"A mon aimable et charmante voisine Mme. Alice Nanot. Souvenir du voisin: J. Massenet. Paris, 27 mai 1887. 38, Rue du Général Foy." *Above the inscription Massenet has drawn a picture of a balcony with three curtained windows. This drawing is signed "J. M."*

691] Narcisse. Idylle antique pour solo & chœur par J. Massenet . . . Paris, G. Hartmann [ca. 1880] Title-page missing.

The score ends on p. 52.

Bound with Massenet's *Poème du souvenir*.

692] La Navarraise. Episode lyrique en 2 actes. Poème de Jules Claretie & Henri Cain. Musique de J. Massenet. Partition piano et chant . . . Paris, Heugel, 1894. Pl. no. H. et Cie. 8255. First edition. *Inscribed: "A mon ami bleu, Carvalho en le remerciant encor, de tout ce que nous lui devons dans la mise en oeuvre de 'La Navarraise'—Massenet, 1895." The inscription includes a bar from the score.*

First performed at Covent Garden, London, June 20, 1894. The first Paris performance at the Théâtre National de l'Opéra-Comique, October 3, 1895, was under the direction of Léon Carvalho.

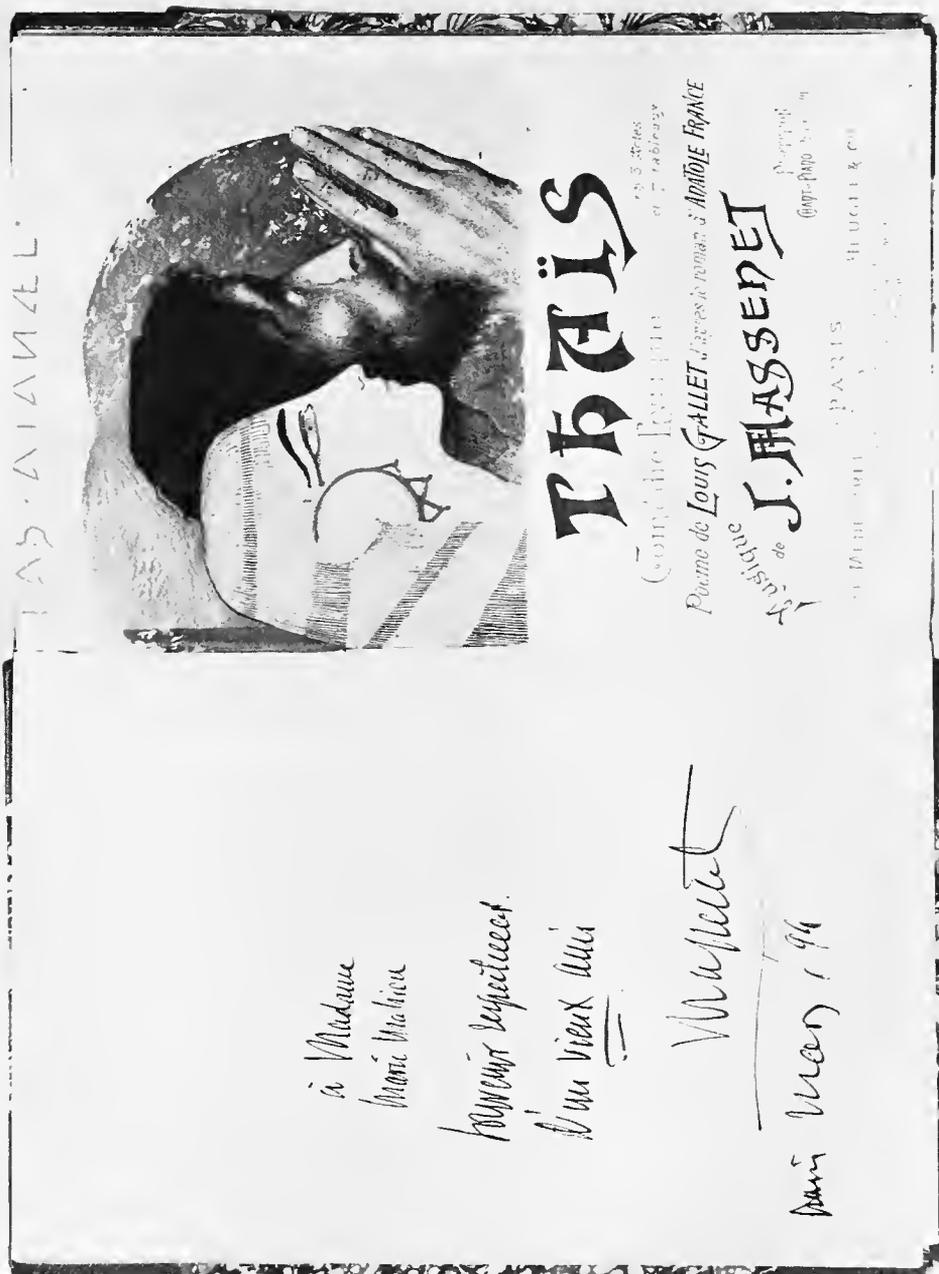
693] Noël de fleury.

Original manuscript signed.

4 leaves (4 pages) 27 x 35 ½ cm.

Piano and vocal score.

The text is by Louis Schneider.



706. THE TITLE-PAGE OF THE FIRST EDITION OF MASSENET'S *Thais*,  
WITH INSCRIPTION BY THE COMPOSER ON OPPOSITE FLYLEAF.

694] Poème d'amour (Printemps 1879) Poésie de Paul Robiquet. Musique de J. Massenet . . . Paris, G. Hartmann [1880] Pl. no. G. H. 1155. First edition. *Inscribed by the composer.*

695] Poème d'avril (tiré de Mignon) poésies d'Armand Silvestre, mises en musique par J. Massenet. Op. 14 . . . Paris, G. Hartmann [187-] Pl. no. G. H. 211. First edition. *Presentation copy from the publisher to Emmanuel Chabrier.*

Bound with Massenet's *Poème du souvenir.*

696] Poème du souvenir. Scenes d'Armand Silvestre, mises en musique par J. Massenet . . . Paris, G. Hartmann [187-] First edition. *Inscribed to Emmanuel Chabrier by the composer.*

697] Poème pastoral. Scènes de Florian et d'Armand Silvestre . . . Musique par J. Massenet . . . Paris, G. Hartmann [187-] Pl. no. G. H. 668. First edition. Bound with Massenet's *Poème du souvenir.*

698] . . . Le roi de Lahore. Opéra en 5 actes de Louis Gallet [Musique de] J. Massenet. Partition chant et piano. Paris, G. Hartmann [1877] Pl. no. G. H. 910. First edition.

Score ends on p. 357.

Presented for the first time at Paris, April 27, 1877.

699] . . . Le roi de Lahore. Opéra en 5 actes de Louis Gallet. [Musique de J. Massenet] Partition chant et piano. Paris, G. Hartmann [ca. 1893] Pl. no. G. H. 910. "Nouvelle édition." *Inscribed to Max Rikoff by the composer.*

Score ends on p. 357. There are six additional pages (p. 358-363) not in the first edition. These contain "Supplement, No. 7 bis. Romance—Sérénade." This melody was written for Mlle. Fouquet to be sung after the duet No. 7 (p. 126).

Wotquenne, 2936.

700] . . . Roma. Opéra tragique en cinq actes de Henri Cain d'après *Rome vaincue* d'Alexandre Parodi. Musique de J. Massenet. Partition piano & chant . . . Paris, Heugel [1912] Pl. no. H. & Cie. 24,506. *Inscribed to Mme. Borgex by the composer.*

Presented for the first time at Monte Carlo, February 1912.

Inserted is a memorandum (5 pages) signed. Paris [1912] Accompanied by an envelope addressed to M. L. Borgex, Paris. The memorandum relates to the opera *Roma* and includes the "Distribution" and "Table" and to the operas *Amadis* and *Panurge*. He refers to the latter as "Le seul ouvrage au quel je travailla depuis deux années."

701] [Roma, act 3]

Le bois sacré.

Original manuscript signed.

1 leaf (1 page) 27½ x 36 cm.

Score for piano and flute.

702] Sapho. Pièce lyrique en cinq actes d'après le roman de Alphonse Daudet. Paroles de MM. Henri Cain et Bernède. Musique de J. Massenet. Partition chant et piano . . . Paris, Heugel, c1897. Pl. no. H. et Cie. 18648. First edition. *Inscribed to Henri Heugel by the composer.*

Presented for the first time at Paris, November 27, 1897.

Wotquenne, 2945.

703] [Scènes de féerie. Suite d'orchestre par J. Massenet] Paris, Hartmann [ca. 1882] Pl. no. G. H. 1331.

Proof-sheets with many corrections throughout by the composer and his signature as a part of the manuscript caption.

704] . . . Septembre. Poésie de Hélène Vacaresco. Musique de J. Massenet. . . . No. 3 en Si bémol (Ton original) . . . Paris, Heugel, c1891. Cover-title. Plate no. H. et Cie. 7020. First edition. *Inscribed by the composer.*

705] La terre promise. Oratorio en trois parties (d'après La vulgate) Musique de J. Massenet. Partition piano et chant . . . Paris, Heugel, c1900. Pl. no. H. & Cie. 19934. First edition. *Inscribed to Max Rikoff by the composer.*

706] Thaïs. Comédie lyrique en 3 actes et 7 tableaux. Poème de Louis Gallet d'après le roman d'Anatole France. Musique de J. Massenet. Partition chant et piano . . . Paris, Heugel, c1894. Pl. no. H. et Cie. 7644. First edition. *Inscribed to Mme. Marie Mathieu by the composer.*

Presented for the first time at Paris, March 16, 1894.

Wotquenne, 2943.

707] 1792-1793. Thérèse. Drame musical en deux actes de Jules Claretie. Musique de J. Massenet. Partition chant et piano . . . Paris, Heugel, c1907. Pl. no. H. & Cie. 22,792. First edition. *Inscribed: "A Henri Albers à l'ami, à l'artiste que j'aime et que j'admire. J. Massenet. Paris, mai 1911," also inscribed to Albers by Claretie and signed by composer and librettist on half-title.*

708] . . . Toccata pour piano par J. Massenet . . . Paris, Heugel [1896] Pl. no. H. & Cie. 9264. First edition. *Inscribed to Mme. de Silva by the composer.*

709] La vierge. Légende sacrée en quatre scènes de Ch. Grandmougin. Musique de J. Massenet . . . Paris, G. Hartmann [1880] Pl. no. G. H. 1093. First edition. *Inscribed to Gounod by the composer. The inscription includes nine bars from the score with accompanying text.*  
Wotquenne, 1175.

710] Werther. Drame lyrique en trois actes et quatre tableaux d'après Goethe. Poème de MM. Edouard Blau, Paul Milliet et Georges Hartmann. Musique de J. Massenet. Partition chant et piano . . . Paris, Heugel [1892] First edition. Pl. no. G. H. et Cie. 1812. *Inscribed to Mme. Mathieu by the composer. The inscription includes three bars from the score.*  
Presented for the first time at Vienna, February 16, 1892.  
Wotquenne, 2942.

See also LALO, VICTOR ANTOINE EDOUARD (1823-1892)  
Fiesque, divertissement.

#### MAYR, GIOVANNI SIMONE (1763-1845)

711] "Arietta per canto e piano."  
Original manuscript signed. 1831.  
4 leaves (8 pages) 18¼ x 14 cm.  
Johann Simon Mayr, who became thoroughly Italianized, was very successful as an opera composer and teacher. His manner of orchestration exercised great influence among the contemporary Italian composers. He was a herald of Haydn in Italy and directed the first musical studies of Donizetti. The manuscript of the arietta "Luci mie belle scese dal cielo" is nicely written. The piece, *Largo* 2/4 in A-flat, contains 96 bars, opened with a 29-bar *ritornel*. The coloratura embellishments of the *parte cantante* are matched by the virtuoso character of the piano accompaniment which rises above the usual operatic pattern.  
A facsimile of this manuscript appears in Abbiati's *Storia della musica*, IV, p. 135.

#### MEHUL, ETIENNE NICOLAS (or HENRI) (1763-1817)

712] Joseph. Opéra en trois actes. Paroles de Monsieur Alexandre Duval. Musique de Méhul . . . Paris, Magasin de Musique [*ca.* 1807] Pl. no. 505. First edition.  
Orchestral score.  
Presented for the first time at Paris, February 17, 1807.  
Eitner, VI, 421; Wolffheim, II, 1503.

713] . . . D'une folie. Opéra en deux actes. Paroles de Bouilly. Musique de Méhul . . . Paris, Pleyel [*ca.* 1802] Pl. no. 486. First edition.

Piano and vocal score.

Presented for the first time at Paris, April 5, 1802.

Inserted is an autograph note signed. To M. Vinét, March, 1815.

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Library  
of Music*

MENDELSSOHN-BARTHOLDY, JAKOB LUDWIG FELIX  
(1809-1847)

714] Sinfonia IX.

Original manuscript with caption-title as above and signed at the end. December 26, 1823. Inscribed on first page: "Meinem lieben Freunde E.R." [Eduard Rietz]

16 leaves (30 pages) 24 x 33½ cm.

This charming symphony for strings remained unperformed in public until the spring of 1941 when it was broadcast by the Mutual Broadcasting System, New York City. It has since been performed by the Detroit Symphony Orchestra and the Los Angeles Philharmonic Orchestra.

Nearly all of Mendelssohn's early compositions were performed in the weekly family concerts which were given on Sunday mornings in the large dining room with the assistance of friends who rendered his compositions with true musician-like feeling, while he himself conducted the miniature orchestra, standing upon a stool that he might be better seen. These concerts were highly appreciated by Berlin society.

Symphony No. 8 in D, written between November 6 and 27, 1822, has an *Adagio e grave* before the opening *Allegro*. The slow movement is for the violas and bass and the finale has a prominent part for the violoncello. This symphony must have pleased the composer or some of his audience in whom he had confidence because within a month he began to rescore it for full orchestra. He wrote a new trio for the minuet and in this form it became Symphony No. 9.

The New York performance proved that Mendelssohn or his audience was justified, for the symphony is of great beauty. The first two movements are more in the classic style, the last two must have sounded somewhat "modernistic" to the listeners of that period. Less than three years later Mendelssohn composed the music for *A midsummer night's dream*, his greatest and most ingenious work.

To be reproduced in facsimile by the University of California Library at Los Angeles, as *UCLA music library facsimile*, no. 1.

The image shows a page of handwritten musical notation for Mendelssohn's Sinfonia IX. The title "Sinfonia IX." is written at the top left, with the word "Grave" written below it. The score consists of four systems of staves. The first system has four staves, the second has four staves, the third has four staves, and the fourth has four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, stylized signature or mark is visible on the right side of the third system. The page is framed by a dark border.

714. THE ORIGINAL MANUSCRIPT OF MENDELSSOHN'S *Sinfonia IX.*

715] Canone.

Manuscript fragment signed. Leipzig, February 5, 1846.

1 leaf (1 page) 22½ x 14 cm.

Inserted in the first edition of *Symphonie No. 4*.

716] Die erste Walpurgisnacht. Ballade für Chor und Orchester. Gedichtet von Goethe, componirt von Felix Mendelssohn-Bartholdy. Op. 60 . . . Partitur. Leipzig, Fr. Kistner [1844] Pl. no. 1403. First edition.

Hirsch, IV, 855.

Inserted is an engraved portrait of the composer by C. Deblois.

717] In dem Wald. Altdeutsches Lied. [Song for one voice with piano accompaniment] Opus 57, no. 1. Text by Heinrich Schreiber.

The original manuscript, inscribed to L. Mühlendorf and signed "F.M.B." Leipzig, January 4, 1841.

2 leaves (1 page) 23 x 30 cm.

718] Loreley, an unfinished opera . . . op. 98, posthumous work no. 22. The English version by W. Bartholomew . . . London, Novello, Ewer & co.; Leipzig, Breitkopf & Härtel [185-] Pl. no. 215. First edition of this version.

719] Paulus. Oratorium nach Worten der heiligen Schrift componirt von Felix Mendelssohn-Bartholdy. Opus 36. Bonn, N. Simrock [1837] Pl. no. 3320. Orchestral score. First edition.

Hirsch, IV, 854; Wotquenne, 1180.

Inserted is a manuscript fragment of the orchestral score in the composer's hand (*cf.* separate entry).

720] [Paulus, opus 36]

Orchestral score with text: "So sind wir nur Botschafter an Christi Statt, denn Gott vermahnet durch uns?"

Manuscript fragment signed. May 22, 1838.

Inserted in the first edition of the orchestral score.

721] Sechs Lieder ohne Worte, opus 85.

Original manuscript signed.

8 leaves (title-page, 14 pages) 32½ x 25½ cm.

Inscribed to Frau von Lüttichau, Leipzig, April 4, 1846.

722] Symphonie No. 3, componirt und ihrer Majestät der Königin Victoria von England zugeeignet von Felix Mendelssohn-Bartholdy. Partitur. Op. 56 . . . Leipzig, Breitkopf & Härtel [1843] Pl. no. 6823. First edition. *Inscribed to Gounod by the composer.*

"The Scotch Symphony is as original as the 'Italian' and on a much larger and grander scale" (Grove). It was composed during the winter of 1841-1842 and first performed at Leipzig on March 3, 1842.

Inserted is a lithograph portrait of the composer by Müller.

723] Symphonie No. 4 für Orchester von Felix Mendelssohn Bartholdy. Op. 90. No. 19 der nachgelassenen Werke. Partitur. Leipzig, Breitkopf & Härtel [1851] Pl. no. 8347. First edition.

The Italian symphony. Completed in 1833.

Inserted is a manuscript fragment, "Canone" (*cf.* separate entry).

With this is an engraved portrait of the composer by an unidentified artist.

724] Symphony no. 5. (The reformation) composed in the year 1830 by Felix Mendelssohn Bartholdy. Op. 107. No. 36 of the posthumous works, second series . . . London, Novello, Ewer [1868] First edition.

725] . . . Three pieces (posthumous) edited by Ernest Walker. Piano solo. London, Novello [c1947] Pl. no. 17274. At head of title: Mendelssohn.

The three pieces are: I. "Im Kahn," II. "Song without words," III. "Canon?"

*Cf.* Moscheles, *M. S. Buch*. This contains (p. 8) a copy in Moscheles' hand written *ca.* 1838. The printed version, in an instrumental form edited by Ernest Walker, is based on a manuscript dated 1841 now in possession of Margaret Deneke, honorary fellow and choirmaster of Lady Margaret Hall, Oxford. This manuscript is a song with words by Heine beginning: "Mein Liebchen, wir beisammen / Traulich im leichten Kahn." The text of the three stanzas is also present in the Moscheles manuscript.

726] . . . Venezianische Gondellieder mit vier Radierungen von Hermann Struck. Berlin, Horodisch & Marx, 1925. At head of title: Felix Mendelssohn Bartholdy. First edition. *One of thirty copies on Japan vellum.*

Contents: Opus 19, No. 6; Opus 62, No. 5; Opus 30, No. 6.

#### MENOTTI, GIAN-CARLO (1911- )

727] The medium. Tragedy in two acts. Words and music by Gian-Carlo Menotti. French version by Léon Kochnitzky. Vocal score . . . New York, G. Schirmer [c1947] Pl. no. 41701 C. First edition. *Inscribed for the collection by the composer. The inscription includes two bars of music from the score.*

*The medium*, commissioned by the Alice M. Ditson Fund of Columbia University, was first produced at the Brander Matthews Theater, Columbia University, May 8, 1946.

728] The telephone, or L'amour à trois. Opera buffa in one act. Words and music by Gian-Carlo Menotti. French version by Léon Kochnitzky. Vocal score . . . New York, G. Schirmer [c1947] Pl. no. 41735 C. First edition. *Inscribed for the collection by the composer. The inscription includes a bar of music from the score.*

*The telephone* was originally written for production by the Ballet Society, and was first presented by that organization with Menotti's *The medium* at the Heckscher Theater, New York City, February 18, 1947.

MERCADANTE, GIUSEPPE SAVERIO RAFFAELLO (1795-1870)

729] "Sei sinfonie a grand' orchestra di Saverio Mercadante."

Original manuscript signed.

190 leaves (1, title-page, 46 pages; 2, 59 pages; 3, 40 pages; 4, 70 pages; 5, title-page, 64 pages; 6, title-page, 91 pages) 1, 2, and 4, 32 x 46½ cm.; 3, 32 x 47 cm.; 5, 28½ x 46 cm.; 6, 28½ x 45 cm.

A monumental volume containing six unpublished overtures by this productive contemporary of Rossini, Donizetti, Bellini, and Verdi. The volume contains: (1) the overture to the opera "Il campo di Crociati, o La schiava saracena," (2) Sinfonia, no. 2, "L'Aurora" in C major, (3) "Il lamento dell' Arabo, sinfonia caratteristica" in G major, (4) Sinfonia, no. 4, "La religione" in C major, (5) "Ricordi di Donizetti—Fantasia a grand orchestra di Sav. Mercadante," (6) "Seconda sinfonia caratteristica napoletana" in D major.

The opera *Il campo di Crociati* had its first performance at La Scala in Milan, December 26, 1848.

A valuable source for conductors who are searching for unfamiliar works.

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of Music*

MESSAGER, ANDRE CHARLES PROSPER (1853-1929)

730] *La basoche*. Opéra-comique en trois actes de Albert Carré. Musique de André Messager. Partition chant et piano, transcrite par l'auteur. Paris, Choudens Fils [1890] Pl. no. A. C. 8234. First edition. *Inscribed to Chabrier by the composer.*

Presented for the first time at Paris, May 29, 1890.

Wotquenne, 2959.

731] *Béatrice*. Légende lyrique en quatre actes. Poème de Robert de Flers et Gaston-A. de Caillavet d'après Charles Nodier. Musique de André Messager. Partition pour chant et piano . . . Paris, Adolph Fürstner, c1914. Pl. no. A. 7203 F. First edition. *Inscribed by the composer to Rousselière who sang the tenor role of Lorenzo in the first performance at the Théâtre de Monte-Carlo, March 21, 1914. With the signatures of six members of the cast.*

732] *Le bourgeois de Calais*. Opéra comique en 3 actes. Paroles de MM. Ernest Dubreuil et Paul Burani. Musique de André Messager. Partition piano & chant réduite par l'auteur. Paris, Enoch Frères & Costallat, 1887. Pl. no. E. F. & C. 1355. First edition. *Inscribed to Chabrier by the composer.*

733] La fauvette du temple. Opéra comique en 3 actes. Paroles de Paul Burani et Eugène Humbert. Musique de André Messager. Partition piano et chant réduit par l'auteur . . . Paris, Enoch Frères & Costallat [1885] Pl. no. E. F. & C. 1075. First edition. *Inscribed to Chabrier by the composer.*

734] Fleur d'oranger. Divertissement en un acte. Musique de André Messager. Partition pour piano . . . Paris, Henry Lemoine [1878] Pl. no. 8389 H. First edition. *Inscribed to Chabrier by the composer.*

735] Isoline. Contes des fées entrais actes et 10 tableaux. Poème de Catulle Mendès. Musique de André Messager. Partition piano et chant réduite par l'auteur. Paris, Enoch Frères & Costallat [1888] Pl. no. E. F. & C. 1545. First edition. *Inscribed to Chabrier by the composer.*

736] Madame Chrysanthème. Comédie lyrique en quatre actes, un prologue et un épilogue d'après Pierre Loti. Poème de Georges Hartmann & André Alexandre. Musique de André Messager. Partition pour chant & piano. Paris, Choudens, c1893. Pl. no. A. C. 8952. First edition. *Inscribed by the composer.*

Presented for the first time at Paris, January 26, 1893.

737] Trois valse pour piano à quatre mains, par A. Messager . . . Paris, Enoch Frères & Costallat [*ca.* 1886] Pl. nos. E. F. & C. 1011 (1-3) First edition. *Inscribed by the composer.*

*See also* SAINT-SAËNS, CHARLES CAMILLE (1835-1921)

Messe de requiem.

MEYERBEER, GIACOMO, *real name*, JAKOB LIEBMANN BEER  
(1791-1864)

738] A la patrie (Dem Vaterlande) [par] G. Meyerbeer. Paris, G. Brandus et S. Dufour [*ca.* 1860] Pl. no. B. et D. 10390. Caption-title. First edition.

Text in French and German.

Proof-sheets with corrections throughout in the composer's hand.

Dinorah. *See* Le pardon de Ploërmel.

739] Les Huguenots. Opéra en 5 actes. Paroles de M. Eugène Scribe. Musique de Giacomo Meyerbeer. Partition de piano arrangée par Ch. Schwénke . . . Paris, Maurice Schlesinger [1836] Pl. no. M. S. 2136. First edition.

Presented for the first time at Paris, February 29, 1836.

Wolffheim, II, 1506.

Inserted is the original manuscript signed of "Le jardin du coeur" (*cf.* separate entry).

The image shows a page from a handwritten musical manuscript. At the top, there are four staves of musical notation, likely for the first four parts of an orchestra. Below these are several systems of rhythmic notation, consisting of vertical lines with various symbols (such as 'x', 'r', and 'v') indicating the timing and dynamics of the music. At the bottom of the page, there are four more staves of musical notation, possibly for the lower strings or a specific section of the orchestra. The handwriting is in ink on aged paper, and the overall layout is typical of a composer's working draft or a manuscript for a publisher.

729. THE ORIGINAL MANUSCRIPT OF MERCADANTE'S  
*Sei sinfonie a grand orchestra.*

740] Le jardin du coeur. Paroles d'Henri Blaze. Musique de Giacomo Meyerbeer.

Original manuscript, signed twice. December 16, 1847.

2 leaves (title-page as above, 2 pages music) 35 x 27½ cm.

Inserted in the first edition of the piano and vocal score of *Les Huguenots*.

741] Le pardon de Ploërmel. Opéra comique en 3 actes. Paroles de MM. Michel Carré & Jules Barbier. Musique de G. Meyerbeer. Partition piano & chant. Paris, G. Brandus & S. Dufour [1859] Pl. no. B. et D. 10104. First edition. *Inscribed to Wilhelm Spier by the composer.*

Presented for the first time at Paris, April 4, 1859.

Wotquenne, 2968.

Inserted is an autograph letter signed. To Frederick Gyè, Manager of Covent Garden, Spa, September 4, 1859. The composer refers to the forthcoming London performance of *Le pardon de Ploërmel* and his desire that Miss Louisa Pyne sing the title role according to the existing contract.

742] Le prophète. Opéra en cinq actes. Paroles de M. E. Scribe. Musique de Giacomo Meyerbeer. Représenté pour la première fois au Théâtre du Grand Opéra de Paris, le 16 avril 1849. Paris, Brandus [1849] Pl. no. B. et Cie. 5101. First edition.

With the two supplements for opera houses that have no bass clarinet and organ.

Wolffheim, II, 1510; Wotquenne, 1791-1792.

Inserted is an autograph letter signed. To George Hogarth, music historian and critic, London, *ca.* 1859. The composer regrets his inability to accept the invitation of the director of the Royal Philharmonic Society to assist at a concert.

743] . . . Robert le diable. Opéra en 5 actes. Paroles de MM. E. Scribe & G. Delavigne. Musique de Giacomo Meyerbeer. Partition de piano, arrangée par J. P. Pixis . . . Paris, Maurice Schlesinger [1831] Pl. no. M. S. 1157. First edition.

Presented for the first time at Paris, November 21, 1831.

Wotquenne, 2962.

Inserted is an autograph letter signed. To M. Ingres, "Peintre du Roi," [Paris] n. d.

744] Original manuscript with the cover-title "Zur Feier des 15ten Juni 1810, ihrem theuersten Lehrer gewidmet Seinen Schülern. Meyer Beer. J. Gaensbacher, C. M. von Weber." (The three names arranged around the outer edges of a triangle)

The manuscript is entirely in Meyerbeer's handwriting in spite of the above and Gaensbacher's contribution. Von Weber did not contribute. The teacher referred to is Georg Joseph Vogler.

9 leaves (18 pages) 35 x 25½ cm.

Contents: 1. Chor. M. Beer. Two voices and pianoforte: 2. Solo. Johann Gaensbacher. Tenor and cembalo; 3. Terzetto. M. Beer. Three voices and pianoforte; 4. Duetto. M. Beer. Two voices and pianoforte: 5. Chor. M. Beer. Four voices and pianoforte.

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MIGOT, GEORGES (1891- )

745] . . . Le zodiaque, douze études de concert pour le piano . . . Paris, Alphonse Leduc [c1933] At head of title: Georges Migot. *Inscribed by the composer.*

MILHAUD, DARIUS (1892- )

746] . . . Médée. Opéra en trois tableaux. Livret de Madeleine Milhaud. Musique de Darius Milhaud . . . Paris, Heugel [1940] Pl. no. H. 31062. First edition.

747] Protée. Drame satyrique en deux actes [de Paul Claudel. Musique de scène de Darius Milhaud] Partition chant et piano, réduction à 4 mains par l'auteur . . . Paris, A. Durand & Fils [c1922] Pl. no. D. & F. 10,098. First edition. *Inscribed to Henri Bidou by the composer.*

748] Quatre chansons de Claudel. Paris, Durand, 1920. Pl. nos. D. & F. 9836 (1-4) Caption-title. First edition. Proof-sheets. *Twenty-four leaves with extensive corrections by the composer.*

Contents: "Chanson d'amour," "Ténèbres," "Le sombre mai," "Obsession."

The text is from Claudel's "Corona benignitatis anni Dei."

See also RAVEL, MAURICE JOSEPH (1875-1937)

L'éventail de Jeanne.

MILLOCKER, KARL (1842-1899)

749] [Die sieben Schwaben]

Quadrille nach Motiven du Volksoper, Die sieben Schwaben, von C. Millocker.

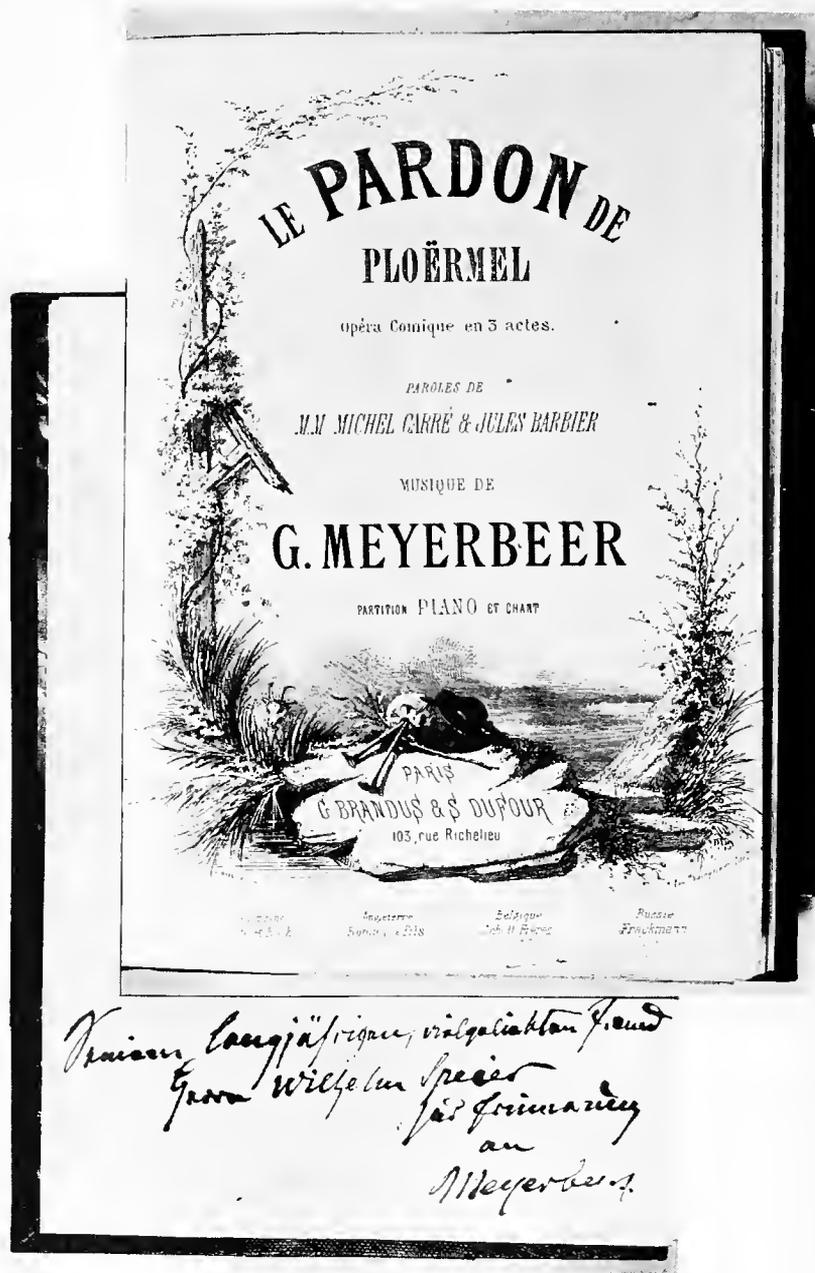
Original manuscript. ca. 1887.

5 leaves (title-page as above, 7 pages music) Written in pencil. 25 x 32½ cm.

MONTEMEZZI, ITALO (1875- )

750] La nave. Tragedia in un prologo e tre episodii di Gabriele d'Annunzio, ridotta da Tito Ricordi, per la musica di Italo Montemezzi. Canto e pianoforte riduzione di Giuseppe Ramella . . . Milano, G. Ricordi [c1919] Pl. no. 117500. First edition.

Presented for the first time at Milan, November 3, 1918.



741. THE TITLE-PAGE OF THE FIRST EDITION OF  
MEYERBEER'S *Le pardon de Ploërmel* WITH  
INSCRIPTION BY THE COMPOSER ON OPPOSITE FLYLEAF.

MONTEVERDI, CLAUDIO (1567-1643)

751] ... Le couronnement de Poppée. (L'incoronazione di Poppea) de Claudio Monteverdi. MDCXLII. Sélection conforme à l'exécution donnée par les soins de la Schola Cantorum, le 24 février 1905. Publiée d'après le manuscrit original de la Bibliothèque Marcienne à Venise, avec réalisation de la basse, nuances et indication d'exécution par Vincent d'Indy . . . Paris, Schola Cantorum, c1908. Pl. no. S. C. 1802. First edition.

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752] ... Orfeo de Claudio Monteverdi. MDCVII. Sélection conforme à l'exécution donnée par les soins de la Schola Cantorum, le 25 février 1904. Publié d'après l'édition du temps avec la réalisation de la basse, nuances et indications d'exécution par Vincent d'Indy . . . Paris, Schola Cantorum, c1905. Pl. no. S. 1800 C. First edition.

MOORE, THOMAS (1779-1852)

753] [Tell me not of Eden's bowers . . . Sacred song, no. 6]  
Original manuscript. October 20, 1816.  
4 leaves (6 pages, music and text) 29 x 24 cm.

MORLACCHI, FRANCESCO (1784-1841)

754] "Kaiser Nicolaus?"

Original manuscript signed. 1833.

4 leaves (6 pages) 31 1/2 x 23 cm.

Morlacchi, a pupil of Zingarelli and of Mattei, was director of the opera in Dresden from 1810 until his sudden death in 1841. He was a colleague of von Weber, who organized the German wing of the Dresden opera in 1816 and directed it until 1826. Morlacchi evidently acquired a working knowledge of the German language which enabled him to set German words to music. The cantata *Kaiser Nicolaus* for solo voice, male chorus, and piano was undoubtedly occasioned through the obligations of his official position as a servant of the Saxon king. He had to please His Majesty by composing a hymn to glorify the Russian Czar, its author not being given. The same Morlacchi had also written a cantata for the coronation of Napoleon as King of Italy in 1805. Then he had expressed himself in his musical mother tongue; in this song of praise for the Czar he adapted a German style. The composition containing 143 measures, is divided into four sections. The first three parts are almost identical. An *Allegro marcia moderato* in A major for solo voice is coupled with a chorus section 3/4 in D major. The final part is an *Andante*: a short solo and a chorus. There are corrections and the conclusions were completely altered. The manuscript was later acquired by Princess Helbig who presented it to G. Radiciotti, the well-known biographer of Rossini in 1890. A notation to this effect is on page 8.

MORRISON, LOUISA

- A Memorial Library of Music* 755] . . . Venice. "Sail on, my boat, sail on." Barcarolle for soprano or tenor. Words by Eugene Ashton. Music by Louisa Morrison. New York, C. H. Ditson, c1887. Pl. no. 52605-5. First edition. *Inscribed to the Duke of Orleans by the composer.*

MOSCHELES, IGNAZ (1794-1870)

756] Fantasie im italienischen Style: verbunden mit einem grossen Rondo für das Piano-Forte . . . von J. Moscheles. 38tes Werk. Bonn, N. Simrock [1817] Pl. no. S. u. C. 2690. First edition.

The imprint is on a pasted slip.

757] Sonate mélancolique pour le piano-forte, composée . . . par Ignace Moscheles. Oeuvre 49 . . . Paris, Maurice Schlesinger [*ca.* 1818] First edition. *Inscribed to Mr. Zimmermann by the publisher.*

758] Die Zigeunerin. Lied auf dem Persischen der Hafis, von G. F. Daumer mit Pianoforte Begleitung komponirt von I. Moscheles [Opus 119, no. 2]

Original manuscript signed. *ca.* 1850.

4 leaves (6 pages) 26 x 36½ cm.

There is a version dated May 26, 1850 on p. 65-71 of Moscheles' *M. S. Buch* (*cf.* separate entry). Another version, also in the collection, is dated May 25, 1850 (*cf.* separate entry).

759] Zigeunerisch, opus 119, no. 2.

Original manuscript signed. Leipzig, May 25, 1850.

3 leaves (5 pages of which 2 are canceled by cross-strokes) 30 x 23½ cm.

760] Original manuscript signed. 1838-1850.

Bound in boards with the manuscript title, "M. S. Buch, I. Moschelles," on front cover.

44 leaves (76 pages) 23 x 28 cm.

The contents include nineteen of Moscheles' songs, three of his piano compositions, and five songs by other composers (three by Mendelssohn, one by Cherubini, and one by Rosenhain).

The piano compositions are the Romance in E-flat major, the Nocturne in F-sharp major, and a Waltz in A-flat major.

The song by Rosenhain, "Mahnung," is in Rosenhain's hand and includes a signed dedication, dated London, July 1838 (*cf.* separate entry).

Moscheles, the teacher and friend of Mendelssohn, was a brilliant pianist as well as a noted composer.

MOUSSORGSKY, MODEST PETROVITCH (1839-1881)

761] [Boris Godounow. St. Petersburg, W. Bessel, *ca.* 1896] Pl. no. 4044.  
Title-page in Russian. First edition of the arrangement by Rimsky-Korsakov.  
Piano and vocal score.

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762] . . . Boris Godounow. Drame populaire en 4 actes avec un prologue (d'après Pouchkine et Karamzine) de M. Moussorgsky. Nouvelle édition, revue, retouchée et instrumentée par N. Rimsky-Korsakow. Traduction française de Michel Delines. Partition pour chant et piano . . . St. Petersburg, W. Bessel, c1908. Pl. no. 6452.

At head of title: title, etc., in Russian.

Text in Russian and French.

First edition of the second version made by Rimsky-Korsakov. This is the version prepared for Diaghileff for the first Paris performance.

“Pour cette édition de *Boris Godounow* j'ai retouché et instrumenté les scènes omises dans l'édition précédente vu la trop grande longueur de l'oeuvre, voire: 1) Le récit de Pimenn de la vie des tzars. 2) La scène (Boris et le tzarevitch Théodore) de la carte géographique. 3) La scène du perroquet et de Boris avec le tzarevitch Théodore et Chouïsky. 4) L'épisode de la pendule à carillon. 5) La scène du faux Dimitri et de Rangoni et 6) Le monologue du faux Dimitri.

“N'ayant aucune importance pour l'ensemble de l'oeuvre, ces scènes présentent tout de même un grand intérêt musical et dramatique et elles peuvent, selon le désir et le choix artistes-interprètes, être introduites dans l'oeuvre, ce qui fait que l'édition actuelle du drame musical de Moussorgsky est absolument complète et sans aucune coupure. St. Pétersbourg, 12, mai 1908. N. Rimsky-Korsakow” (Préface de l'édition 1908).

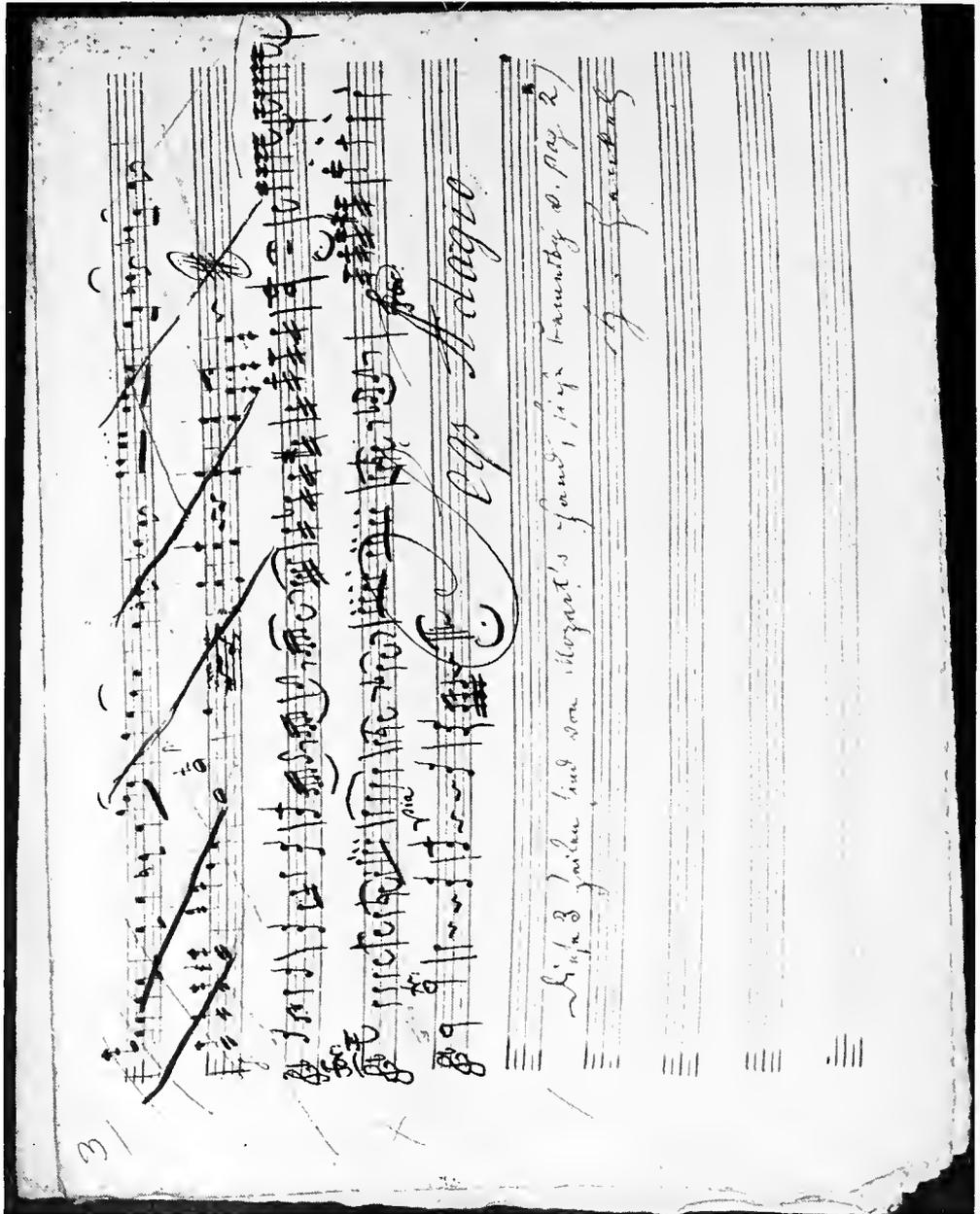
763] . . . Boris Godounov. Drame musical national en 4 actes et un prologue d'après Pouchkine et Karamzine. Version française de Robert Godet et Aloys Mooser. Réduction pour chant et piano conforme à la version originale. National music drama in 4 acts and a prologue after Pouchkine and Karamzine. English version by M. C. H. Collet. Vocal and piano score strictly according to the original version. London, J. & W. Chester [1926] Pl. no. J.W.C. 9722.

Russian title-page added.

The original Moussorgsky version of 1874 was not reprinted until this edition appeared, when for the first time French and English texts as well as the Russian were added. The two versions of Rimsky-Korsakoff had appeared in the meantime.

764] [Khovantchina. Music drama in 5 acts. Piano and vocal score. Arranged by Rimsky-Korsakoff. St. Petersburg, V. Bessel, 1883] Pl. nos. 1507-1518.  
Title-page and text in Russian. First edition.

This is the rarest of Moussorgsky's operas in first edition.



766. THE ORIGINAL MANUSCRIPT OF MOZART'S *Konzert für drei Klaviere*—Lodron *Konzert*.

MOZART, CONSTANZE (WEBER) ( -1842)

765] Autograph letter signed. To Spontini. Salzburg, March 19, 1838.  
2 leaves (2 pages) 20½ x 26½ cm.  
Relates to musical matters and refers to Mozart.  
Laid in the first edition of Mozart's *Così fan tutte*.

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MOZART, JOHANN GEORG LEOPOLD (1719-1787)

See MOZART, WOLFGANG AMADEUS (1756-1791)  
Cum Sancto Spiritu in gloria Dei Patris.  
Konzert für drei Klaviere—Lodron-Konzert.

MOZART, WOLFGANG AMADEUS (1756-1791)

766] [Konzert für drei Klaviere-Lodron Konzert]

Original manuscript. 1776.

74 leaves (12 title-pages, etc., 129 pages music, 7 blank pages) 31½ x 23 cm.; 33½ x 26 cm. and 39 x 27½ cm.

This precious manuscript consists of the following parts in the handwriting of Leopold Mozart: Cembalo principale; primo, secondo, terzo; Violino; primo, secondo; Viola; Basso; Oboe, primo, secondo; Corno, primo, secondo, with the following corrections in Wolfgang Mozart's handwriting: in the Violino primo part, the last two lines on p. 2 and all of p. 3 (the end of the first Allegro) on p. 5 of the Basso part, and p. 11, 13, 18, 20, 21 and 22 of the Cembalo terzo part.

There are duplicate orchestral parts in Leopold Mozart's handwriting for the Violino, primo, secondo; Viola; Basso; Oboe, primo, secondo; Corno, primo, secondo. The corrections are incorporated in these copies. There is also second copy in Leopold Mozart's handwriting of the Cembalo secondo part as arranged for two pianofortes by Mozart the younger.

These manuscripts were acquired by Johann Anton André from Wolfgang's widow. All were used by him for his public performances of this concerto.

This concerto was composed for the Countess Antonio Lodron and her two daughters.

Köchel, 242; Jahn. Mozart, ed. 1, p. 616, ed. 3, p. 366.

767] Ah, spiegarti, o Dio . . .

Original manuscript. 1783.

1 leaf (1 page) 26½ x 14 cm.

Sketch for soprano aria. Voice only.

The verso of this leaf has two sketches, without words, with the titles in another hand "Skizze einer Tenor-Arie" and "Skizze einer Sopran-Arie" (*cf.* Köchel 420 and 419).

The aria "Ah, spiegarti, o Dio" is wrongly dated 1772 (Köchel, 1251-178) and must be given the new Köchel no. 417e-178. M. de Saint-Foix (III, 380) states that the text is from Anfossi's *Il curioso indiscreto*. This may be an early draft of Köchel, 418. The manuscript is referred to in Köchel, 1251-178.

768] *Così fan tutte*. *Dramma giocoso in due atti con musica di W. A. Mozart*. Partitura. *Weibertreue oder die Mädchen sind von Flandern*. *Komische Oper in zwey Aufzügen von W. A. Mozart*. Partitur. Leipzig, Breitkopf & Härtel [1810] Pl. no. 1363. 2 v. First edition.

The libretto is by Lorenzo da Ponte.

Presented for the first time at Vienna, January 26, 1790.

Signature of C. Smith on both title-pages. Charles Smith, a contemporary of Mozart, was organist at Welbeck Chapel, 1807-1815. He was also a baritone and composer.

Wolffheim, II, 1531; Wotquenne, 2222.

Inserted is an autograph letter signed by Constanze Mozart written to Sponcini, Salzburg, March 19, 1838 (*cf.* separate entry).

769] *Cum Sancto Spiritu in gloria Dei Patris*.

Original manuscript. *ca.* 1772-1773.

1 leaf (2 pages) 31½ x 23 cm.

This manuscript, although in the handwriting of W. A. Mozart, is a composition by his father.

*Cf.* Köchel-Einstein, Anh. 109<sup>ix</sup>, p. 842.

[*Davidde penitente*]

*See* BELLINI, VINCENZO (1801-1835)

770] Don Juan, oder Der steinerne Gast. Komische Oper in zwey Aufzügen in Musik gesetzt von W. A. Mozart. Mit unterlegtem deutschen Texte, nebst sämtlichen von dem Komponisten später eingelegten Stücken. In Partitur. Leipzig, Breitkopf & Härtel [1801] First edition.

The Italian text is by Lorenzo da Ponte, the German text by Johann Friedrich Rochlitz.

Presented for the first time at Prague, October 29, 1787.

Köchel, 527; Wolffheim, II, 1532; Wotquenne, 2433.

Inserted is an engraved portrait of the composer by an unidentified artist.

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771] Die Entführung aus dem Serail. Oper in drey Acten in Musik gesetzt von W. A. Mozart. L'enlèvement du serail. Opéra en trois actes. Composé par W. A. Mozart . . . Bonn, N. Simrock [1800] Pl. no. 949. First edition.

Orchestral score.

Presented for the first time at Vienna, July 12, 1782.

Köchel, 384; Wolffheim, II, 1533; Wotquenne, 2432.

Inserted is a leaf (1 page) of the original manuscript (*cf.* separate entry).

772] [Die Entführung aus dem Serail]

Manuscript. *ca.* 1783.

1 leaf (1 page) 32 x 22 ½ cm.

A fragment of 27 bars of the piano and vocal score, the opening of the aria beginning "Welche Wonne, welche Lust" entirely in Mozart's hand. The manuscript is authenticated by a note of C. A. André, signed and dated January 27, 1856.

The manuscript is from the famous Mozart collection of C. A. André who has written upon it—"Mozart composed the 'Elopement' in 1783 at the order of Emperor Franz Joseph II. With this the history of German opera begins. For the first time German sentiment and feeling have worked together with true artistic achievement. Mozart's creative genius has improved the text by Stephanie and has given to the whole opera the consecration of everlasting glory.

"With juvenile kindness, Mozart arranged the aria for an amateur, as he did not finish it, we can admire his handwriting only. Frankfurt on the Main, January 27, 1856" (translation of German text).

The most probable explanation of this fragment of the piano and vocal score will be found in Mozart's correspondence which includes a letter from his father chiding him for his laziness on leaving to others the preparation of piano and vocal scores of his operas. His father urges him in this letter not to permit this with *Seraglio* but to make the piano and vocal scores himself. Apparently Mozart began to do this with this aria and proceeded no further than this and a few other fragments. These are referred to in Köchel-Einstein, p. 485.

Inserted in the first edition of the score.

773] The seraglio. The celebrated opera by Mozart, with additional music, as performed at the Theatre Royal, Covent Garden, composed and arranged for the piano forte . . . by . . . C. Kramer . . . London, Clementi [1828] Signed by Kramer.

A curious production! Although Mozart's opera had been an established success on the Continent for more than forty years, it was not produced in London until 1827. The English text is by W. Dimond. The English producer "strengthened" the opera by having Kramer, "Conductor of His Majesty's Band" make a new arrangement with additions.

Kramer's compositions include: The tambourine song; song—"Oh! mark yon vineyards rich in bloom"; song—"Come girls with smiling faces"; song—"Constanza! once more to behold thee"; song—"Tis when the garish sun has set"; duet—"Joy hath tears as truly flowing"; Finale to Act II—"Hark! the joyous bells are ringing"; song—"Love lift thy torch"; the elopement scene, Act III; duet—"Come old and young."

Köchel, 384.

774] [La finta giardiniera] Auswahl der verzüglichsten Arien und Gesänge aus der komischen Oper die Gärtnerin aus Liebe im Clavierauszug, von W. A. Mozart. Ites Heft [IItes Heft] Leipzig, Breitkopff [sic] und Härtel [ca. 1795] Pl. no. 19. First edition.

Text in German.

The Hirsch catalogue gives the plate numbers as 9 and 10. In these copies Heft I has a plate number on the title-page which appears to be 19, the 1 is very faint and the line which converts the 0 into a 9 is equally faint, Heft II has the plate number 19, the 9 bears a close resemblance to 0. There are no plate numbers except these.

Köchel accepts the plate number as 19 in both parts.

*La finta giardiniera* was first performed, January 13, 1775, at the Munich Carnival. Its Italian libretto, by Ranieri Calsabiggi, was promptly translated into German.

This is the first edition of the opera in any form.

Hirsch, IV, 12; Köchel, 196.

775] Idomeneo, Rè di Creta o sia Iliac e Idamante. Dramma eroico in tre atti. Musica di W. A. Mozart . . . Bonn, N. Simrock [1805] Pl. no. 444. First edition.

Orchestral score.

Text by Abbe Varesco.

Presented for the first time at Munich, January 29, 1781.

Köchel, 366; Wotquenne, 2215.

Inserted is an engraved portrait of the composer by Capewell & Kimmel, New York.

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Acto VIII.  
Scherzo.

Acto VIII.  
Scherzo.

L'altro è sparito.  
L'altro è sparito.

782. THE ORIGINAL MANUSCRIPT OF A PART OF MOZART'S  
*Le nozze di Figaro.*

776] "Marche d'amista . . ."

Original manuscript.

1 leaf (1 page) 27 x 18½ cm.

A fragment of 11 bars of an unidentified composition.

777] Die Maurerfreunde. Eine Kantate für eine Singstim[m]e mit Begleitung des Claviers in Musick gesetzt von Herrn Kapellmeister W. A. Mozart. [Wien, Artaria, 1792] Pl. no. 390.

Text by Franz Petran.

Köchel, 471; Hirsch, IV, 85.

778] Messe à 4 voix avec accompagnement de 2 violons et basse, 2 hautbois, 2 trompettes, timbales et orgue, composée par W. A. Mozart. No. 1. Partition. Leipsic, Breitkopf et Härtel [1803] First edition.

Latin and German text.

The "Krönungs-Messe," composed in 1779.

Köchel, 317; Wotquenne, 174.

779] Missa in C moll von W. A. Mozart. Partitur. Nach der hinterlassenen original-Handschrift herausgegeben und mit einem Vorbericht begleitet von A. André . . . Offenbach à M., Joh. André [1840] Pl. no. 6318. First edition.

Köchel, 417a (427).

Inserted is an engraved portrait of the composer by S. Hollyer, signed by the artist.

780] . . . Missa pro defunctis. Requiem. W. A. Mozarts Seelenmesse mit unterlegtem deutschem Texte. Leipzig, Breitkopf & Härtel [1800] First edition.

The first edition of the full score of Mozart's famous Requiem mass upon which he worked on his deathbed. It was left unfinished but was completed from the Sanctus on by his friend and pupil, Franz Xavier Süssmayer.

Köchel, 626; Hirsch, IV, 870; Wotquenne, 178.

781] Le nozze di Figaro. Opera buffa. Musica di W. A. Mozart. Accomodata per il pianoforte . . . Bonn, N. Simrock [1796] Pl. no. 28. First edition with Italian and German text.

The arrangement is by Christian Gottlob Neefe.

The Italian text is by Lorenzo da Ponte after Beaumarchais' *Le mariage de Figaro*, the German text by Adolph Friedrich von Knigge.

Köchel, 492; Hirsch, IV, 100.

Inserted is the original manuscript of a part of Act IV, Figaro: "Tutto è disporto" (*cf.* separate entry).

782] *Le nozze di Figaro*. Act IV. Recitativo ed aria. Figaro: "Tutto è disposto."  
Original manuscript.

2 leaves (3 pages) 31½ x 23 cm.

This manuscript is referred to in Köchel-Einstein, p. 623, no. 492. It is the original manuscript of the twenty-three bars missing in the otherwise nearly complete manuscript of *Figaro* in the Preussische Staatsbibliothek at Berlin.

Inserted in the first edition of the piano and vocal score.

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783] *Le nozze di Figaro*. Figaro's Hochzeit. Komische Oper in vier Aufzügen. Musik von W. A. Mozart. Klavier-auszug. Leipzig, Breitkopf & Härtel [ca. 1840] Pl. no. 3030.

Italian and German text.

784] [Quartets] Partition de l'oeuvre 10, savoir des six principaux quatuors de W. A. Mozart. Cahier [I] contenant trois quatuors. Vienne, Jean Traeg & Fils [1803] Pl. no. 224. First edition. Cahier [II] contenant trois quatuors. Vienne, Jean Traeg & Fils [1803] Pl. no. 225. First edition. Bound together.

Köchel, 387, 421=417b, 428=421b, 458, 464, 465.

Hirsch, IV, 58.

785] [Die Zauberflöte, eine grosse Oper in Clavierauszug]

Overtura dell' opera Die Zauberflöte per clavicembalo o fortf [sic] piano del Sigr. W. A. Mozart. Vienna, Artaria. Pl. no. 377.

Aria, Der Vogelfänger bin ich ja, für das Klavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 97. Wien, Artaria. Pl. no. 97.

Aria, Das Bildnis ist bezubernd [sic] schön, für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 109. Wien, Artaria. Pl. no. 109.

Aria mit Recitativ, Zum leiden bin ich auserkoren, für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 110. Wien, Artaria. Pl. no. 110.

Terzetto, Du feines Täubchen nur herein, für das Klavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 102. Wien, Artaria. Pl. no. 102.

Duet [sic], Bey Männern welche Liebe fühlen, für das Klavier aus der neuen Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien No. 94. Wien, Artaria. Pl. no. 94.

Terzetto, Zum Ziele führt dich diese Bahn, für das Klavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 103. Wien, Artaria. Pl. no. 103.

Aria, Wie stark ist nicht dein Zauber-ton für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 107. Wien, Artaria. Pl. no. 107.

The image shows a page of handwritten musical notation for Mozart's *Die Zauberflöte*. The page is divided into two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The lyrics are written in German. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *cer.* (crescendo). The page is numbered 785 in the bottom left corner.

*1. Königin*  
*alle-maestros*

*Secht.*  
ich liebe nicht mein lieber Sohn

*Andte*  
du bist unfeindlich weisse from  
ein Jungling so wie du vermagst an

*Andte*  
hast du dich nicht betruht. Anders her zu triffen  
reym lauben bin ich aus er hören

785. THE RARE FIRST EDITION OF MOZART'S *Die Zauberflöte*, IN PARTS.

Glockenspiel und Coro, dunn [sic] Duetto zwischen Pamina und Papagena [sic], für das Klavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 100, Wien, Artaria. Pl. no. 100.

Marsch für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung Nro. 106. Wien, Artaria. Pl. no. 116. [On title 106]

Aria, O Isis und Osiris, für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 116. Wien, Artaria. Pl. no. 116.

Duetto, Bewahret euch für weiber Tücke, für das Klavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 101. Wien, Artaria. Pl. no. 101.

Aria, Alles fühlt der Liebe freuden, für das Klavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 99. Wien, Artaria. Pl. no. 99.

Aria, Der Hölle Rache kocht in meinem Herzen, für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 108. Wien, Artaria. Pl. no. 108.

Arie, In diesen heil'gen Hallen kennt man die Rache nicht, für das Klavier aus der neuen Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien No. 95. Wien, Artaria. Pl. no. 95.

Aria, Seit uns zum zweiten Mahl [sic] willkommen, für das Klavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 96. Wien, Artaria. Pl. no. 96.

Aria, Ach ich Fühl es ist veschwunden [sic], für das Klavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 105. Wien, Artaria. Pl. no. 105.

Aria, Ein Mädchen, oder Weibchen, für das Klavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 98. Wien, Artaria. Pl. no. 98.

Duetto, Tamino mein! O welche ein Glück!, für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 114. Wien, Artaria. Pl. no. 114.

Duetto, Wir wandelten durch Feuergluthen, für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 113. Wien, Artaria. Pl. no. 113.

Terzetto, Soll ich dich Theurer nicht mehr sehen, für das Klavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 104. Wien, Artaria. Pl. no. 104.

Aria, Papagena! Weibchen! Taubchen! meine Schöne!, für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 111. Wien, Artaria. Pl. no. 111.

Aria, Klinget Glockchen klinget, für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 115. Wien, Artaria. Pl. no. 115.

Duetto, Pa-Pa-Pa-Pa-Pa-Pa-Papagena!, für das Clavier aus der Opera Die Zauberflöte von Herrn Mozart. Sammlung von Arien Nro. 112. Wien, Artaria. Pl. no. 112.

Published 1791-1793.

The text is by Johann Emanuel Schikaneder.

The copy described in the *Katalog der Musikbibliothek Paul Hirsch*, Bd. IV, 84-88, is in paper covers with an engraved label on the front bearing the title: "Die Zauberflöte eine grosse Oper in Clavierauszug von W. A. Mozart."

Köchel, 620; Hirsch, IV, 192.

Mozart did not live to see any of his operas published in full score. The earliest, *Don Giovanni*, came out in 1801. But he saw at least the first and second numbers of the serial publication of the piano score of *Die Zauberflöte*. A few days after the great success of the first performance, Artaria issued a collection of the favorite arias. The first numbers, Sarastro's aria "In diesen heil'gen Hallen" and the duetto "Bei Männern, welche Liebe fühlen," were issued on November 23, 1791. Mozart died twelve days later.

One of a very few surviving copies of the complete score for piano in parts. Not in the British Museum or in the Library of Congress.

See also HANDEL, GEORGE FREDERICK (1685-1759)  
Messiah.

#### MULLER, DANIEL

See VYCPALEK, LADISLAV (1882- )

#### NICOLAI, CARL OTTO EHRENFRIED (1810-1849)

786] Die lustigen Weiber von Windsor. Komisch phantastische Oper in drei Akten mit Tanz nach Shakespeares gleichnamigen Lustspiel bearbeitet von H. S. Mosenthal. Musik von Otto Nicolai . . . Vollst. Klavierauszug mit Text . . . Berlin, Ed. Bote & G. Bock [1849] Pl. nos. 1601 A, B. & B. 1720-1728 (C) First edition.

Presented for the first time at Berlin, March 9, 1849.

Inserted is an original manuscript signed, "Il duolo d'amour," opus 24, no. 1, a song for mezzo-soprano or baritone with piano accompaniment. 2 leaves (3 pages) 31½ x 25 cm.

787] Die lustigen Weiber von Windsor. Komisch phantastische Oper in drei Akten von Otto Nicolai. In partitur herausgegeben von Gustav F. Kogel. Leipzig, C. F. Peters [1882] Pl. no. 6593. First edition.

Orchestral score.

The image shows a page of handwritten musical notation for the opera *Un mari à la porte* by Jacques Offenbach. The score is written on ten staves. At the top left, there is a handwritten title "Un mari à la porte" and the name "Offenbach". The notation includes various musical symbols such as notes, rests, and clefs. The staves are labeled with the names of the instruments or voices: Flute, Clarinet, Bassoon, Horn, Trumpet, Trombone, Violin, Viola, Cello, and Double Bass. The handwriting is in ink and appears to be a working draft or a fair copy. The paper shows signs of age, including some staining and a small tear near the bottom center.

788. THE ORIGINAL MANUSCRIPT OF OFFENBACH'S *Un mari à la porte*.

NOVELLO, VINCENT (1781-1861)

*A Memorial  
Library  
of Music*

See WALLACE, WILLIAM VINCENT (1812-1865)

OFFENBACH, JACQUES (*real name*, EBERST) (1819-1880)

788] Un mari à la porte.

The original manuscript signed. June 22, 1859.

70 leaves (114 pages) 34½ x 26½ cm.

A superb manuscript of the great French composer of light opera.

789] . . . Un mari à la porte. Operette en un acte. Paroles de MM. Delacour et L. Morand. Musique de J. Offenbach. Partition chant et piano . . . Paris, Heugel [1859] Pl. no. H. 2447. First edition.

Opus 34.

Presented for the first time at Paris, June 22, 1859.

790] Les bergers. Opéra-comique en 3 actes. Paroles de MM. Hector Crémieux & Philippe Gille. Musique de J. Offenbach. Partition piano & chant. Paris, E. Heu [1865] Pl. no. E. H. 730. First edition.

Presented for the first time at Paris, December 11, 1865.

Anton Henseler says that *Les bergers* is musically one of the richest and finest works of Offenbach.

Inserted is an autograph letter signed. To Sardou, Paris, March 2, 1878.

791] . . . Boule de neige. Opéra-bouffe en 3 actes. Paroles de MM. Nuitter & Tréfeu. Musique de J. Offenbach. Partition piano et chant réduite pour le piano par Léon Roques . . . Paris, E. Heu [1872] Pl. no. E. H. 1890. First edition. *Inscribed to Mme. Philippon by the composer.*

Presented for the first time at Paris, December 14, 1871.

792] . . . Les contes d'Hoffmann. Opéra fantastique en 4 actes, de J. Barbier et M. Carré. Musique de J. Offenbach. Paris, Choudens Père & Fils [1881] Pl. no. A. C. 5100. First edition, first issue.

Piano and vocal score.

Presented for the first time at Paris, February 10, 1881.

Inserted is a letter signed. To M. Reygendeau. Paris, August 17, 1879. This is a notice of the postponement of the annual meeting of the Théâtre des Bouffes-Parisiens.

793] . . . Fantasio. Opéra-comique en 3 actes, d'après la comédie de Alfred de Musset. Musique de J. Offenbach . . . Partition chant et piano. Paris, Choudens [1872] Pl. no. A. C. 2346. First edition. *Inscribed by the composer.*

Presented for the first time at Paris, January 18, 1872.

794] *La grande duchesse de Gérolstein*. Opéra bouffe en 3 actes et 4 tableaux. Paroles de Henri Meilhac et Ludovic Halévy. Musique de J. Offenbach. Partition piano et chant arrangée par Léon Roques. Paris, G. Brandus & S. Dufour [1867] Pl. no. B. et D. 11211. First edition.

Presented for the first time at Paris, April 12, 1867.

Inserted is a photograph portrait, signed by the composer.

795] . . . *Orphée aux Enfers*. Opéra bouffon en deux actes et quatre tableaux. Paroles de Mr. Hector Crémieux. Musique de J. Offenbach. Partition chant et piano . . . Paris, Heugel [1858] Pl. no. H. 2372. First edition.

Presented for the first time at Paris, October 21, 1858.

796] *Robinson Crusoé*. Opéra comique en 3 actes (5 tableaux). Paroles de MM. E. Cormon et Hector Crémieux. Musique de Offenbach. Partition chant et piano arrangée par L. Soumis. Paris, G. Brandus et S. Dufour [ca. 1867] Pl. no. B. et D. 11305. First edition.

Presented for the first time at Paris, November 23, 1867.

Wotquenne, 3002.

#### OPPER, FREDERICK H. (1874- )

797] "Resurrection morn." An oratorio by Frederick H. Opper . . . Savannah, Georgia, F. H. Opper, 1943. First edition. *Inscribed for the collection by the composer.*

This work was written as a memorial to the composer's son, Robert L. Opper, who died in 1918. Entirely original in music and text except for the concluding choral number, "Wake, awake for night is flying," which is as far as the text is concerned an adaptation of Nicolai's well-known German choral.

Presented for the first time at Savannah, Georgia, May 31, 1943, the oratorio was well received by the critics and it has been performed in many parts of the United States.

It is dedicated to Mr. George T. Keating.

798] *Sanctus (To the Holy Trinity)* From the oratorio "Resurrection morn" by Frederick H. Opper. Arranged by Hilding Anderson. In anthem form for offertory service . . . Savannah, Georgia, F. H. Opper, 1943. First edition.

Bound with his *Resurrection morn*.

#### PACINI, GIOVANNI (1796-1867)

799] [*Irene o l'assedio di Messina*]

Original manuscript.

34 leaves (68 pages) 30 x 23½ cm.

Orchestral score.

The duet for alto (Gualterio) and basso (Eugenio).

This opera was presented for the first time at Naples in 1833.

PADEREWSKI, IGNACE JAN (1860-1941)

*A Memorial  
Library  
of Music*

800] Manru. Oper in drei Aufzügen. Dichtung von Alfred Nossig. Musik von I. J. Paderewski. Vollständiger Klavier-Auszug mit deutschen Text bearbeitet von F. H. Schneider . . . Berlin, Ed. Bote & G. Boch [1901] Pl. no. 15231. First edition. *Inscribed to Charley Willcocks by the composer.*

Presented for the first time at Dresden, May 29, 1901.

801] Variations et fugue sur un thème original par I. J. Paderewski. Op. 23 . . . Berlin, Ed. Bote & G. Bock [ca. 1906] Pl. no. 15916. First edition. *Inscribed to Louis Diémer by the composer.*

PAER, FERDINANDO (1771-1839)

802] Sinfonia dell' opera *Numa Pompilio*.

The original manuscript of the complete score.

22 leaves (43 pages) 29½ x 22 cm.

A rare and very interesting manuscript. Paër succeeded in winning a respected place in opera in spite of the competition of Cherubini, Spontini, and Rossini.

Having started as a follower of Cimarosa and Paisiello, he deepened his style under the influence of Mozart.

The opera *Numa Pompilio* was performed for the first time in Paris in 1808.

His primary aim in this opera was to achieve splendor through the wind instruments. Significant features are the use of *pizzicato*, horn solos without accompaniment, and the treatment of the viola which often joins the first violin in the lower octave.

A facsimile of the first page of the manuscript appears in Abbiati's *Storia della musica*, IV, p. 133.

803] Sérénade à trois voix avec accompagnement de piano ou harpe. Dédinée à Mr. Gabriel Delessert par . . . Ferd. Paër. 2e. sérénade . . . Paris, Janet et Cotelle [ca. 1815] Pl. no. 1042. First edition. *Inscribed to M. Rigault by the composer.*

804] Les vœux des Français. Chant à quatre avec accompagn. de harpe ou piano (et cor ad libitum) Paroles de Mr. le Chevr. de Chazet. Musique de F. Paër. Composé pour la fête du Roi et dédié à son excellence Monsieur le Duc d'Aumont . . . Paris, L'auteur [ca. 1815] First edition. *Inscribed to M. Rigault by the composer.*

C. M. 1072

Allegretto

Se mai vedi (per te) se mai vedi  
se mai vedi se mai vedi se mai vedi

Flauto

Oboe

Violoncello e Contrabbasso

Violino

Pianoforte

806. THE ORIGINAL MANUSCRIPT OF THE ARIA, "SE MAI VEDI" FROM  
PAISIELLO'S *Socrate immaginario*.

PAGANINI, NICOLO (1782-1840)

- A Memorial  
Library  
of Music* 805] Rondo.  
For violin and violoncello.  
Original manuscript signed. August 25, 1831.  
1 leaf (1 page) 20 x 26 cm.

PAISIELLO, GIOVANNI (1741-1816)

- 806] [Il Socrate immaginario]  
Aria for alto—"Se mai vedi"  
Original manuscript. *ca.* 1773.  
10 leaves (19 pages) 27½ x 21 cm.  
This opera was first performed at the Teatro Nuovo in Naples, October 1775. It was banned by King Ferdinand I, after a court performance on October 23, 1775, for moral reasons. This ban was lifted for the carnival of 1780. As an opera buffa it ranks with Cimarosa's *Il matrimonio segreto*. The aria is scored for two oboes, two horns, and strings.  
The joyful libretto and the vivid music should delight modern audiences.

807] L'infante de Zamora. Opéra comique en trois actes de Paisiello. Parodié sous la musique de la Fracatana [sic] par Framery . . . Paris, Leduc [*ca.* 1800] Pl. no. 79A.

Orchestral score.

Presented for the first time at Venice in 1774.

Wotquenne, 1860.

Inserted is an autograph letter signed. To Giacomo Scritta Casali, n. p., March 5, 1807. The composer writes to the Director of the Royal Conservatory of Music in behalf of a deserter who needs assistance.

808] Le marquis Tulipano. Opéra bouffon en deux actes, parodié sur la musique del Signor G. Paësiello . . . Paris, Imbault [*ca.* 1789] Pl. no. 203.

Orchestral score.

A new printing from the plates of the first edition by Sieber.

Presented for the first time at Rome in 1766. The French version was presented for the first time in Paris, January 28, 1789.

Wotquenne, 1858.

Inserted are three portraits of the composer. One of these by Pinelli shows Paisiello at the piano.

La molinara.

See BEETHOVEN, LUDWIG VAN (1770-1827)

Variazioni.

PALADILHE, EMILE (1844-1926)

*A Memorial  
Library  
of Music*

809] . . . Patrie. Grand opéra en cinq actes de Victorien Sardou & Louis Gallet. Musique de E. Paladilhe. Partition chant & piano transcrite par Hector Salomon. Paris, Choudens Père & Fils [1886] Pl. no. A. C. 7481. *Inscribed to Madame Marguerite Langlois by the composer, October 20, 1886, two months before the first performance.*

Another version of the ballet, p. 201-236 is bound in.

Presented for the first time at Paris, December 20, 1886.

Wotquenne, 3006.

810] Suzanne. Opéra comique en 3 actes de MM. Lockroy et Cormon. Musique de Paladilhe. Partition chant et piano arrangée par E. Bourgeois. Paris, Ch. Erot [1878] Pl. no. Ch. E. 723. First edition. *Inserted is a slip with an inscription to M. Jullien signed by the composer.*

Presented for the first time at Paris, December 30, 1878.

Wotquenne, 3005.

PARRY, SIR CHARLES HUBERT HASTINGS (1848-1918)

811] Blest pair of sirens (at a solemn music) Ode by Milton. Set to music for eight-part chorus and orchestra by C. Hubert H. Parry. Full score . . . London, Novello, Ewer [1802] Pl. no. 9264. First edition. *Inscribed by the composer.*

PEPUSCH, JOHANN CHRISTOPH (1667-1752)

812] The beggar's opera. As it is acted at the Theatre-Royal in Lincolns-Inn Fields. Written by Mr. Gay . . . The third edition: with the ouverture in score, the songs and the basses (the ouverture and basses compos'd by Dr. Pepusch) Curiously engrav'd on copper plates. London, John Watts, 1729.

Performed for the first time in London, January 29, 1728.

Eitner, VII, 359; Hirsch, IV, 1576; Wolffheim, II, 1542.

813] Polly: an opera. Being the second part of the Beggar's opera. Written by Mr. Gay . . . London, Printed for the author, 1729. First edition.

Hirsch, IV, 1576.

Bound with Pepusch's *The beggar's opera*.

814] Six English cantatas humbly inscrib'd to the most noble the Marchioness of Kent. Compos'd by Mr. J. C. Pepusch. London, J. Walsh and J. Hare [1710] First edition.

Contents: "The island of beauty," "Alexis," "The spring," "Miranda," "Carydon," "Cloë."

Walsh, 353.

Inserted is an autograph letter signed. To Mr. Immins, n. p., n. d.

Dear Sir:

My indisposition has hindered me from sending you either letter or musick before now. here is inclosed an other piece of Musick upon the same words as that I send you before. the curiosity of it is that this is the inversion of the former sung or writt backwards and so are all the rest of the parts inverted. the Author's name is Constanzo Porta, he chose those words on purpose for this artificial contrivance; alluding by it that nobody would take it for the same piece but those that had the key of it. I am exceeding glad to hear of your having found a good voice but I recommend you not to neglect the other children. My Lord desired me to give his service to you all and he drinks your health & to the advancement of musick every day. I am Dear Sir yours and all the Harmonious Bretheren's most obedient humble servant.

J. C. Pepusch

On the verso of the letter Pepusch has transcribed the composition by Constanzo Porta referred to in the letter.

### PERGOLESÌ, GIOVANNI BATTISTA (1710-1736)

815] *Le maître de musique. Opéra bouffon Italien. Représenté à Paris sur le Théâtre de l'Opéra en 1752 et 1753. Del Sgr. Pergolesi. Avec la belle ariette, Cou-cou, chantée dans la fausse suivante del Sgr. Atilla. Paris, Boivin [ca. 1853]* First edition.

Orchestral score.

French and Italian text.

Sonneck, I, p. 713-714; Wotquenne, 2289.

*See also GALUPPI, BALDASSARE (1706-1785)*

*L'Olimpiade.*

### PEVERNAGE, ANDREAS (1543-1591)

816] *Harmonia celeste di diversi eccellentissimi mvfici a IIII. V. VI. et VIII. voci, nvovamente raccolta per Andrea Pevernage, et data in Lvce. Nella quale si contiene una scielta di migliori madrigali che hoggidi si cantino. Tenore. In Anversa, Appresso Pietro Phalesio al Lyon Rosso, 1583. First edition.*

An extremely rare collection of madrigals by the most prominent Italian composers of the sixteenth century, including four by Orlando di Lasso, two by Palestrina, two by Benedetto Palavicino, and six by Filippo de Monte. Pevernage was choirmaster at the Antwerp Cathedral. The collection includes seven of his own madrigals.

Of the six voices only two are present in this volume—the “tenore” and the “quinto.” The only complete copy, according to Eitner, is the one in Munich.

Eitner, VII, 400-401.

PHILIDOR, FRANCOIS ANDRE DANICAN (1726-1795)

817] Tom Jones. Comédie lyrique en trois actes, représentée par les Comédiens Italiens du Roy, pour la première fois le 27 février 1765, et remise avec des changements le 30 janvier 1766, dédiée à S.A.S. Monseigneur le Duc Regnant des Deux Ponts . . . Mis en musique par A. D. Philidor. Les paroles de Mr. Poinciset . . . Paris, L'auteur [1766] First edition.

*A Memorial  
Library  
of Music*

Based on Fielding's novel of the same name.

Eitner, VII, 419.

PIATTI, ALFREDO CARLO (1822-1901)

818] "Canzonetta"

Original manuscript.

2 leaves (4 pages) 30½ x 24 cm.

A composition for cello and piano.

There is an unsigned inscription to Mlle. Marguerite Jacobson at the head of the score.

PICCINNI, NICCOLA (1728-1800)

819] Diane et Endimion. Opéra en trois actes. Représenté pour la première fois par l'Académie-Royale de Musique, le mardi 7, septembre 1784. Mis en musique par M. Piccinni . . . Paris, Huguet [1784] First edition. *Signed by the composer.*

Orchestral score.

The text is by Liroux.

820] Didon. Tragédie lyrique en trois actes. Représentée à Fontainebleau devant leurs Majestés le 16 octobre 1783. Et pour la première fois sur le Théâtre d'Académie Royale de Musique le lundy 1<sup>er</sup>. décembre de la même année. Dédiée à la Reine. Mise en musique par M. Piccini [sic] Paris, Chez le Suisse [ca. 1783] First edition. *Signed by the composer.*

A label with the imprint "Chez Cochet" is pasted over the imprint.

Orchestral score.

This opera reached 250 performances in Paris by 1826.

821] Roland. Opéra en trois actes. Représenté pour la première fois par l'Académie Royale de Musique, le mardi 27, janvier 1778. Mis en musique et dédié à la Reine par M. Piccinni . . . Paris, Castagnery [ca. 1778] First edition. *Signed twice by the composer.*

Orchestral score.

The text originally written by Quinault for the opera of the same title by Lully is here reduced to three acts with changes by Marmontel.

*Piccinni*

ROI AND  
OPERA  
EN TROIS ACTES  
*Représenté pour la première fois par l'Académie royale  
de Musique le mardi 2<sup>e</sup> Janvier 1778.*  
Mis en Musique  
ET DÉDIÉ  
A  
LA REINE  
PAR  
M. PICCINNI  
*Piccinni* Prix 50<sup>ll</sup>  
*Gravé par J. Dezauche.*

À PARIS  
Chez { *Mlle Cécilienne Privilégiée du Roi, à la Musique Royale,  
Rue des Prouvaires près la rue St Honoré*  
*Et aux Libraires ordinaires.*  
*Avec Privilège du Roi.* *Imprimé par Buisson*

821. THE TITLE-PAGE OF THE FIRST EDITION OF PICCINNI'S *Roland*,  
WITH COMPOSER'S SIGNATURE.

PIERNE, HENRI CONSTANT GABRIEL (1863-1937)

*A Memorial  
Library  
of Music*

822] . . . La croisade des enfants [par] Gabriel Pierné. Légende musicale adaptée du poème de Marcel Schwob . . . Paris, A. Joanin, c1904. Pl. no. A. J. & Cie. 561. First edition. *Inscribed to Paul Steck by both the composer and the publisher.*

Presented for the first time at Paris, January 18, 1905.

823] Les elfes. Légende-dramatique en trois parties. Poème de Edouard Guinand. Musique de G. Pierné . . . Paris, Alphonse Leduc [ca. 1884] Pl. no. A. L. 8074. First edition. *Inscribed by the composer.*

824] Izeÿl. Drame Indien en 4 actes de Armand Silvestre & Eugène Morand. Musique de scène de Gabriel Pierné. Partition chant et piano. Paris, A. Durand et Fils [ca. 1895] First edition.

825] . . . Nuit de Noël, 1870. Poème de Eugène Morand. [Musique de] Gabriel Pierné. Paris, L. Grus et Fils [ca. 1896] Pl. no. L. G. 5015. At head of title: Partition de orchestre.

Bound with his *Trois contes*.

826] On ne badine pas avec l'amour. Comédie lyrique en trois actes d'après Alfred de Musset. Poème de MM. Gabriel Nigond et Louis Leloir. Musique de Gabriel Pierné. Partition chant et piano . . . Paris, Heugel, c1910. Pl. no. H. & Cie. 24,224. First edition. *Inscribed to Marthe Chenal by the composer.*

Mme. Chenal created the role of Camille. This opera was presented for the first time at the Opéra-Comique, Paris, May, 1910.

827] . . . Quintette en trois parties pour piano, deux violons, alto, violoncelle. Op. 41 . . . Paris, J. Hamelle, c1919. Pl. no. J. 6963 H. At head of title: A Gabriel Fauré. First edition. *Inscribed by the composer.*

Complete score with separate parts.

828] . . . Trois contes de Jean Lorrain. I. Les petites Ophélie, II. Les petits elfes, III. Une belle est dans la forêt. Musique de G. Pierné . . . Paris, L. Grus, c1896. Pl. no. L. G. 5026. At head of title: Partition orchestre. First edition. *Inscribed to Pierre Langlais by the composer.*

829] . . . Vingt mélodies pour chant et piano par G. Pierné. No. 1. Edition pour baryton ou mezzo-sopo. . . . Paris, Alphonse Leduc [ca. 1900] Pl. no. A. L. 8737. First edition. *Inscribed by the composer.*

PLANQUETTE, JEAN ROBERT (1848-1903)

*A Memorial  
Library  
of Music*

830] . . . Les cloches de Corneville. Opéra-comique en 3 actes et 4 tableaux. Partition chant & piano . . . Paroles de MM. Clairville & Ch. Gabet. Musique de Robert Planquette. Paris, L. Bathlot, successeur [1877] Pl. no. L. B. 1520. First edition.

Presented for the first time at Paris, April 19, 1877.

831] Le régiment de Sambre et Meuse. Chanson chantée par Vialla à l'El-dorado & par Gauthier aux ambassadeurs . . . Paroles de Paul Cezano. Musique de Robert Planquette . . . Paris, L. Bathlot [*ca.* 1876] Pl. no. L. B. 362. First edition. *Inscribed by the composer.*

PLATANIA, PIETRO (1828-1907)

832] "Fuga" [A major]

Original manuscript.

5 leaves (10 pages) 23 x 29 cm.

Platania was a pupil of Raimondi and had a distinguished career. He was director of the conservatories at Palermo and Naples and *Maestro di cappella* at the Milan cathedral.

He was one of the thirteen Italian composers who, led by Verdi, contributed to a requiem mass for Rossini in 1868.

This is an orchestration of the second section of Platania's "Tota pulchra es Maria."

PLEYEL, IGNAZ JOSEPH (1757-1831)

*See* THOMPSON, GEORGE (1757-1851)

POEGL, PEREGRIN (1711-1788)

833] Canticum Domini, Dei hominis, hostiae & sacerdotis in voca labiorum & cytharis decantandum sive Missae sex a vocibus, 4 C. A. T. B., 2 violinis & 2 lituis non necessariis ac violoncello ad libitum, necnon organo . . . P. Peregrino Pögl . . . in Monasterio Neustatt ad Moenum professo. Organo. [*ca.* 1750]

Organ score only.

Bound with this is Franz John Habermann's *VI Missae* (*cf.* separate entry).

A contemporary manuscript label on the front cover reads: "Missae X, vivor: et II, de requiem. P. Peregrini Pögl et Franc. Habermann. Organo?"



PONCHIELLI, AMILCARE (1834-1886)

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834] *Le due gemelle*.

Original manuscript signed. *ca.* 1872.

183 leaves (358 pages) 33 x 25 cm.

This composition marks a high spot in Ponchielli's career. After the great success of his opera *I promessi sposi* at the Teatro dal Verme in Milan in 1872, the management of La Scala commissioned him to compose a ballet. This was *Le due gemelle* after a design by A. Vallerini. The first performance, February 4, 1873, was received with tremendous enthusiasm. The ballet consists of six acts with a prelude, prologue, and intermezzo.

Ponchielli's talent for graceful dance melodies, elegance, and verve so well known to all who are familiar with the ballet music in *La Gioconda* are all present here on a much larger scale.

835] *Scena ed aria per contralto*.

Original manuscript signed. *ca.* 1854.

5 leaves (9 pages) 32 x 23 cm.

This interesting manuscript constitutes one of Ponchielli's first attempts in the dramatic field. Although entitled *Scena ed aria per contralto*, the piece, containing 162 bars, requires two singers. The words were probably taken from an operatic libretto. The principal voice part is richly adorned with coloratura.

There is a facsimile of the first page of the score in Abbiati's *Storia della musica*, IV, p. 219.

POULENC, FRANCIS (1899- )

836] . . . *Le bestiaire, ou Le cortège d'Orphée*. Six chants sur des poèmes de Guillaume Apollinaire . . . Paris, Éditions de la Sirène [c1920] Pl. no. E. D. 37 L. S. At head of title: Francis Poulenc. First edition. *Inscribed to Mme. la Comtesse de Limur by the composer.*

Contents: 1. "Le dromedaire," 2. "La chèvre du Thibet," 3. "La sauterelle," 4. "La dauphin," 5. "L'écrevisse," 6. "La carpe."

837] . . . *Cinq poèmes de Max Jacob pour chant et piano* . . . Paris, Rouart Lerolle [1932] Pl. no. R. L. & Cie 11834 (1-5) At head of title: Francis Poulenc. First edition. *Inscribed to Mme. Dolores de Silvera by the composer.*

*See also* RAVEL, MAURICE JOSEPH (1887-1937)

*L'éventail de Jeanne.*

PROKOFIEFF, SERGE (1891- )

838] . . . Sur le Borysthène. Poème choréographique en 2 tableaux de Serge Lifar et Serge Prokofieff. Musique de Serge Prokofieff. Op. 51. Réduction pour piano à 2 mains par l'auteur . . . Berlin, Edition Russe de Musique [1932] Pl. no. R. M. V. 520. First edition.

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PUCCINI, GIACOMO (1858-1924)

839] La Bohème. (Scene de *La vie de Bohème* di Henry Murger) 4 quadri di Giuseppe Giacosa e Luigi Illica. Musica di Giacomo Puccini . . . Opera completa per canto e pianoforte . . . Riduzione di Carlo Carignani. Milano, G. Ricordi, c1896. Pl. no. 99000. First edition.

Presented for the first time at Turin, February 1, 1896.

Inserted is an autograph letter signed. To Vimercatone, n. p., n. d. [ca. 1898] With this is a photograph of the composer.

840] The Bohemians. An opera in four acts (founded upon "La vie de Bohème" by Henry Murger) by Giuseppe Giacosa and Luigi Illica. Music by Giacomo Puccini. English version of Acts I and II by William Grist, Acts III and IV by Percy Pinkerton. Vocal score . . . arranged by Carlo Carignani. Milan, G. Ricordi, c1897. Pl. no. 100357. First edition with English text. *Inscribed to Marie Tempest by the composer.*

841] La fanciulla del West. Opera in tre atti (dal dramma di David Belasco) di Guelfo Civinini e Carlo Zangarini. Musica di Giacomo Puccini. Opera completa. Riduzione di Carlo Carignani. Canto e pianoforte . . . Milano, G. Ricordi, c1910. Pl. no. 113300. First edition.

Inserted is an autograph letter signed. To Mme. Emmy Destinn, Milan, January 9, 1911. Mme. Destinn sang the role of Minnie in the first performance of *The girl of the golden West* at the Metropolitan, New York, December 10, 1910. Presented to the collection by Mme. Galli-Curci.

842] . . . Madame Butterfly (d'après John L. Long et David Belasco) Drame lyrique en trois actes de MM. L. Illica et G. Giacosa. Traduction française de M. Paul Ferrier. Musique de Giacomo Puccini. Opéra complet. Chant et piano . . . Réduction de Carlo Carignani. Milan, G. Ricordi, c1906. Pl. no. 111360. First edition with French text. *Inscribed by Puccini and Ferrier.*

Inserted are a manuscript fragment (one bar from *Madame Butterfly*) and a photograph portrait of the composer signed.



843] Manon Lescaut. Dramma lirico in quattro atti. Musica di Giacomo Puccini . . . Opera completa per canto e pianoforte . . . riduzione di Carlo Carignani. Milano, G. Ricordi, c1893. Pl. no. 95567. First edition. *Inscribed to C. Villiers Stanford by the composer.*

Presented for the first time at Turin, February 1, 1893.

Inserted is a fragment of the original manuscript score (*cf.* separate entry).

844] Manon Lescaut. Act 1, finale.

Original manuscript.

2 leaves (4 pages) 24 x 33½ cm.

Inserted in the first edition of the piano and vocal score.

845] . . . La rondine. Commedia lirica in tre atti di Giuseppe Adami. Opera completa per canto e pianoforte . . . Riduzione di Carlo Carignani. Milano, Sonzogno, c1917. Pl. no. M 2022 S. At head of title: Giacomo Puccini. First edition.

846] . . . Il tabarro, Suor Angelica, Gianni Schicchi. Riduzione di Carlo Carignani . . . Canto e pianoforte . . . Milano, G. Ricordi, c1918. Pl. no. 117000. First edition.

Inserted is an autograph letter signed. To an unidentified correspondent, Karlsbad, August 28, 1912.

847] . . . Il tabarro, Suor angelica, Gianni Schicchi. Milano, G. Ricordi, c1918. At head of title: Giacomo Puccini. First edition. *Signed by the composer.*

Librettos. The text of *Il tabarro* is by Giuseppe Adami, of *Suor Angelica* and *Gianni Schicchi* by Gioachino Forzano.

848] . . . Turandot; dramma lirico in tre atti e cinque quadri di G. Adami e R. Simoni. L'ultimo duetto e il finale dell' opera sono stati completati da F. Alfano. Riduzione per canto e pianoforte di G. Zuccoli. Milano, G. Ricordi [c1926] Pl. no. 119772. First edition.

849] Le villi. Opera-ballo in due atti di Ferdinando Fontana, musica di Giacomo Puccini rappresentata per la prima volta al Teatro dal Verme in Milano il 31 maggio 1884. Opera completa per canto e pianoforte, riduzione di Carlo Chiusuri . . . Milano, G. Ricordi [1885] Pl. no. 49457. First edition.

*Le villi*, Puccini's first opera, was originally written in one act and entered in a competition for one-act operas held by Sonzogno in Milan. It received no prize but did bring the composer to the attention of the rival publishing house of Ricordi. Expanded to two acts it was first published by Ricordi in 1885.

PURCELL, HENRY (1659-1695)

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850] *Te Deum & Jubilate* for voices & instruments made for St. Cecilia's day, 1694.

Original manuscript signed.

22 leaves (44 pages) 20½ x 33 cm.

On the last page is a setting of a song of four stanzas, beginning:

*When first Dorinda's piercing eyes  
Did dart ye happy flame  
My yielding heart her sacrifice  
And I her slave became.*

This song is not in the Collected edition of Purcell's *Works* (XXX, *Songs and cantatas*).

Purcell's work covers more ground than that of any other contemporary composer. He excelled in every branch of music then known and mastered some that hardly existed before he developed them. He easily learned the secrets of the composers who preceded him. Probably no composer with the exception of Schubert has ever had a readier flow of melody. His work always rings true and remains characteristic of the country to which he belonged.

851] *Te Deum & jubilate*, for voices and instruments, made for St. Caecilia's day, 1694. By the late Mr. Henry Purcell. London, Printed by J. Heptinstall for the author's widow, and are to be sold by Henry Playford . . . 1697. First edition. Signature of T[homas] W[illiam] Taphouse.

Inserted are: Program of the Balliol College Musical Society, 150th concert, March 13, 1892, at which Purcell's *Te Deum and jubilate* was performed by soloists, chorus, orchestra, and organ; program of the lecture in the Sheldonian Theatre, November 19, 1895, in commemoration of the bicentenary of Purcell's death which took place November 21, 1695.

The Sheldonian Lecture was delivered by Sir John Stainer. The program included Purcell's *Te Deum and jubilate* by Sir Frederick Bridge, organist of Westminster Abbey. The first and final pages of the original manuscript (now in this collection) are reproduced in facsimile in the program.

The only church music of Purcell's that was published until eighteenth-century editors undertook its collection.

852] Dido and Aeneas. A tragic opera in three acts. Composed Anno Domini, 1675, by Henry Purcell. Now first printed. Edited by G. Alex Macfarren . . . London, Musical Antiquarian Society [1841] First complete edition.  
Text by Nahum Tate.  
Wotquenne, 2503.

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Diocletian. *See* The prophetess.

853] From rose bowers. A song sett by Mr. Henry Purcell. London, 169-]  
First edition.

854] The songs, airs duets & choruses in the masque of King Arthur, as perform'd at the Theatre Royal in Drury Lane. Compos'd by Purcell & Dr. Arne. [London] John Johnston [*ca.* 1773]  
An extremely rare edition (*cf.* Eitner, I, 200).

855] The vocal and instrumental musick of The prophetess or The history of Diocletian. Composed by Henry Purcell . . . London, J. Heptinstall for the author, 1691. First edition. *Corrections in the composer's hand on p. 11, 34, 37, 48, 67, 83, 88, and 136.*

Contemporary manuscript table of contents on front flyleaf.

The text is an adaptation of the play by Francis Beaumont and John Fletcher made by Thomas Betterton.

The only opéra published during the composer's life.

#### RABAUD, HENRI BENJAMIN (1873- )

856] La fille de Roland. Tragédie musicale en quatre actes d'après Henri de Bornier. Poème de Paul Ferrier. Musique de Henri Rabaud. Partition chant et piano réduite par Jean Gallon. Paris, Choudens, c1904. Pl. no. A. C. 12,982.  
*Inscribed by the composer.*

Presented for the first time at Paris, March 15, 1904.

857] Mârouf, savetier du Caire. Opéra-comique en cinq actes. Tiré des Mille et une nuits, d'après la traduction du Dr. J. C. Mardrus. Poème de Lucien Népoty. Musique de Henri Rabaud. Partition pour chant et piano réduite par l'auteur. Paris, Choudens, c1914. Pl. no. A. C. 14335. (The copyright date on the first page of the score is 1912.) *Signed by the composer and members of the cast of the first performance at the Théâtre National de l'Opéra-Comique, Paris, 1914.*

RACHMANINOFF, SERGEI VASSILIEVITCH (1873- )

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858] . . . The bells, for orchestra, chorus and solo. Poem by Edgar Poe. English translation of Balmont's Russian version by Fanny S. Copeland. Music by S. Rachmaninoff. Op. 35. Arrangement for piano by A. Goldenweiser. Moscow, A. Gutheil, c1920. Pl. no. A. 9716 G. First edition.

RAIMONDI, PIETRO (1786-1853)

859] *Gonzalvo e Zilia*.

Original manuscript signed.

47 leaves (89 pages) 30 x 23 cm.

A nicely written manuscript of the orchestral score of the pantomime *Gonzalvo e Zilia*, containing five acts. The caption of each act is signed by the composer.

RAMEAU, JEAN PHILIPPE (1683-1764)

860] *Castor et Pollux*. Tragédie mise en musique par Monsieur Rameau. Représentée pour la première fois, par l'Académie Royale de Musique, le 24 octobre 1737 . . . Paris [*ca.* 1737] First edition.

Piano and vocal score.

The text is by Gentil-Bernard.

861] *Les Indes galantes*. Balet [*sic*], réduit à quatre grands concerts: avec une nouvelle entrée complete [*sic*]: par Monsieur Rameau . . . Paris, M. Boivin, M. Leclair, L'auteur [*ca.* 1736] First edition. *Signed by the composer*.

The success of *Les Indes galantes*, at its première, August 23, 1735, was at first doubtful, but it has become generally accepted as without doubt Rameau's masterpiece.

The text is by Louis Fuzelier (1668-1752)

*Cf.* Masson, *L'opéra de Rameau*, Paris, 1930, p. 66-68.

Eitner, VIII, 121; Wotquenne, 1916.

862] *Traité de l'harmonie réduite à ses principes naturels; devisé en quatre livres*. Livre I. Du rapport des raisons & proportions harmoniques. Livre II. De la nature & de la propriété des accords: et de tout ce qui peut servir à rendre une musique parfaite. Livre III. Principes de composition. Livre IV. Principes d'accompagnement. Par Monsieur Rameau . . . Paris, Jean-Baptiste-Christophe Ballard, M.DCC.XXII. First edition.

An epoch-making work which laid the foundation for a philosophical science of harmony. Attracting little attention when it first appeared, the importance of this work was soon recognized and established Rameau's fame.

Library of Congress. *Catalogue of early books on music* . . . by Julia Gregory, Washington, 1913, p. 224.

LES INDES GALANTES

BALLET,

REDUIT A QUATRE GRANDS CONCERTS:

Avec une nouvelle Entrée complete.

Par Monsieur RAMEAU.

Le Prix en blanc 10. livres : Et 12. livres relié.



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Chez { M. BOIVIN, rue Saint Honoré, à la Regle-d'Or.  
M. LECLAIR, rue du Roule, à la Croix - d'Or.  
L'AUTEUR, rue des Bons - Enfans, à l'Hotel d'Effiat.

AVEC PRIVILEGE DU ROY

Rameau

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861. THE TITLE-PAGE OF THE FIRST EDITION OF RAMEAU'S *Les Indes galantes*, WITH THE COMPOSER'S SIGNATURE.

See also DUKAS, PAUL (1865-1935)  
Variations.

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RAVEL, MAURICE JOSEPH (1875-1937)

863] Bolero.

Manuscript. 1928.

1 leaf (1 page) 35½ x 27 cm.

Twelve bars from the orchestral score.

864] [Cinq mélodies populaires grecques. No. 5. Tout gai]

Original manuscript. 1905.

2 leaves (3 pages) 26½ x 35 cm.

On the title-page Calvocoressi, from whose library this manuscript came, has written, "Greek folk song as first written (to illustrate a lecture) at my request."

865] . . . L'éventail de Jeanne. Ballet en un acte . . . Paris, Heugel [1929] Pl. no. H. 29,811. At head of title: Maurice Ravel, P.-O. Ferroud, Jacques Ibert, Roland-Manuel, Marcel Delannoy, Albert Roussel, Darius Milhaud, Francis Poulenc, Georges Auric, Florent Schmitt. First edition.

866] Ma mère l'Oye. Ballet en cinq tableaux et une apothéose. Scénario et musique de Maurice Ravel. Partition pour piano réduite par Jacques Charlot. Paris, A. Durand & Fils [1912] Pl. no. D. & F. 8395. First edition.

Presented for the first time at the Théâtre des Arts, Paris, January 28, 1912.

REBER, NAPOLEON HENRI (1807-1880)

867] Mandoline. Poésie de Théodore Massiac. Musique de Henri Reber . . . En Si  $\flat$  pour ténor. Paris, Richault. Pl. no. 16757. (1) R. First edition. *Inscribed to M. F. Lévy by the composer.*

REGER, MAX (1873-1916)

868] [Sonata, clarinet and piano, A-flat major, opus 49, no. 1]

Original manuscript signed.

6 leaves (9 pages) 27 x 31 cm.

869] [Sonata, clarinet and piano, F-sharp minor, opus 49, no. 2]

Original manuscript signed.

6 leaves (title-page, 10 pages) 27 x 31 cm.

870] Variationen und Fuge über ein Thema von Joh. Seb. Bach für Klavier zu zwei Händen. Komponiert von Max Reger. Opus 81 . . . Berlin, Ed. Bote & G. Bock [c1904] Pl. no. B. & B. 17045. First edition.

Inserted are two autograph letters signed. To unidentified correspondents, Weiden, April 23, May 2, 1900.

871] Salammbò. Opéra en cinq actes. Poème tiré du roman de Gustave Flaubert par Camille du Locle. Musique de E. Reyer. Partition chant et piano transcrite par Ernest Guiraud & Hector Salomon. Paris, Choudens Fils [ca. 1890] Pl. no. A. C. 3240. First edition.

Presented for the first time at Brussels, February, 1890.

Inserted is an autograph letter signed. To Jules Massenet. La Favien, June 12, 1898. The letter is a reply to four questions which Massenet asked concerning *La nozze de Figaro*, etc.

872] Sigurd. Opéra en 4 actes et 9 tableaux de MM. Camille du Locle & Alfred Blau. Musique de E. Reyer. Partition pour chant & piano réduite par Paul Vidal . . . Paris, G. Hartmann. Pl. no. G. H. 1443. First edition. *Inscribed by the composer. Signature of Emmanuel Chabrier on front flyleaf.*

Presented for the first time at Brussels, January 7, 1884.

Wotquenne, 3039.

873] La statue. Opéra en trois actes de MM. M. Carré et J. Barbier. Musique de E. Reyer. Partition chant et piano arrangée par G. Bizet . . . Paris, Choudens [ca. 1861] Pl. no. A. C. 839. First edition. *Inscribed to Emmanuel Chabrier by the composer.*

Presented for the first time at Paris, April 11, 1861.

Wotquenne, 3038.

#### REYNOLDS, ALFRED (1884- )

874] Derby day. A comic opera in three acts. Book by A. P. Herbert. Music by Alfred Reynolds. Produced by Sir Nigel Playfair at the Lyric Theatre, Hammersmith, February 24th 1932 . . . London, Elkin [c1932] Pl. no. E. & co. 1817. First edition. *Signed by the composer, author, and all of the principals.*

Piano and vocal score.

#### RHENE-BATON, *real name*, RENE BATON (1879-1940)

875] En Bretagne. Suite pour le piano. Opus 13.

Original manuscript signed. 1901-1909.

24 leaves (32 pages) 27 x 35 cm.

Посвящается  
Цезарю Антоновичу Кюи

**„АНТАРЪ”**  
II<sup>я</sup> СИМФОНІЯ  
для оркестра  
НИКОЛАЯ РИМСКАГО-КОРСАКОВА.  
(Сюжетъ изъ арабской сказки Сирковскаго)  
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par  
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Partitura d. orchestra per 115 p.  
S. PETERSBOURG CHEZ B. BESSEL ET C<sup>o</sup>

877. THE TITLE-PAGE OF THE FIRST EDITION OF RIMSKY-KORSAKOFF'S *Antar*, INSCRIBED BY THE COMPOSER.

RICCI, LUIGI (1805-1859)

876] "Taci mio ben."

Original manuscript.

30 leaves (57 pages) 29½ x 23 cm.

Sketch for a *duetto* for soprano and tenor. This was intended as a part of an opera score. The composer drew the bar lines for 278 measures, wrote out the richly colored voice parts (Elmira and Zamori) and indicated here and there thematically important instruments.

Ricci, a pupil of Zingarelli and Generali, composed thirty operas and many ecclesiastical works.

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RIMSKY-KORSAKOFF, NICOLAS ANDREIEVITCH (1844-1908)

877] . . . "Antar." IIde symphonie pour l'orchestre par Nicolas Rimsky-Korsakow. Le sujet est tiré d'un conte arabe de Sennkowsky. L'arrangement pour le piano à 4 mains par Nadejda Pourgold . . . St. Petersburg, B. Bessel [1878] Pl. no. 611. First edition. *Inscribed by the composer and with explanations, additions and corrections in his handwriting on 56 of 170 pages.*

878] . . . Le coq d'or. Conte-fable. Opéra en 3 actes (d'après Pouchkine) . . . Partition pour chant et piano . . . Moscou, P. Jurgenson [1908] Pl. nos. 32404-32406, 32408. First edition.

Text in French and Russian.

Signature of Eugene Macdonald Bonner, American composer, on title-page.

879] Mlada. Opéra-ballet féérique en quatre actes. Paroles d'après Guédénoff. Version française de Jules Ruelle. Musique par Nicolas Rimsky-Korsakow . . . Partition de piano . . . Leipzig, M. P. Belaieff, 1891. Pl. no. 389. Cover-title. Title-page in Russian. First edition. *Inscribed to Michel Delines by the composer.*

RODGERS, RICHARD (1902- )

880] . . . Carousel, a musical play based on Ferenc Molnar's "Liliom" as adapted by Benjamin F. Glaser. Music by Richard Rodgers. Book and lyrics by Oscar Hammerstein, 2d. . . . Vocal score (edited by Dr. Albert Sirmay) New York, Williamson, c1945. Pl. no. 616. First edition. *Inscribed for the collection by the composer and librettist.*

881] . . . Oklahoma! A musical play based on the play "Green grow the lilacs" by Lynn Riggs. Music by Richard Rodgers. Book and lyrics by Oscar Hammerstein, 2d. . . . Vocal score (edited by Albert Sirmay) New York, Williamson, c1943. Pl. no. C-523. First edition. *Inscribed for the collection by the composer and librettist.*

ROGER-DUCASSE, JEAN JULES AMABLE (1873- )

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882] Orphée. Mimodrame lyrique en trois actes par Roger-Ducasse. Partition pour chant et piano réduite par l'auteur. Paris, A. Durand & Fils [1914] Pl. no. D. & F. 8659. First edition. *Inscribed to M. Cherau by the composer.*

Inserted is a leaf of original manuscript which includes three excerpts from the score (*cf.* separate entry) and an autograph letter signed. To M. Cherau, n. p., June 1926.

883] Orphée.

Original manuscript signed. 1926.

1 leaf (2 pages) 27 x 35 cm.

The manuscript includes three excerpts.

Inserted in the first edition of the score.

ROLLA, ALESSANDRO (1757-1841)

884] "Divertimento ossia sestetto per flauto, violino, due viole, violoncello e piano-forte?"

Original manuscript signed.

12 leaves (title-page, 21 pages) 31 x 22½ cm.

Rolla, an excellent violonist and a teacher of Paganini, later showed a predilection for the viola. This is reflected in the unusual scoring of this composition. It consists of four movements: *Andante*, *Minuetto* in A minor with *Trio* in A major, *Tema con variazioni*, and *Allegretto*. A charming composition, the technical requirements of which are not too difficult. It remains unpublished.

ROMBERG, ANDREAS JAKOB (1767-1821)

885] Die Kindesmörderin von Fr. Schiller in Musik gesetzt von Dr. Andreas Romberg. Op. 27, 9tes Werk des Gesängstücke. Bonn, N. Simrock [179-] First edition.

ROPARTZ, JOSEPH GUY MARIE (1864- )

886] . . . Quatre poèmes. D'après *l'Intermezzo* d'Henri Heine. Texte français de J. Guy Ropartz et P.-R. Hirsch . . . II. Pourquoi vois-je palir la rose parfumée . . . Paris, E. Baudoux [1894] Cover-title. Pl. no. E. B. et Cie. 626. First edition. *Inscribed to Mlle. Thérèse Roger by the composer.*

ROSENHAIN, JAKOB (1813-1894)

887] Mahnung. Song.

Original manuscript signed. 1838.

Dedication at the end, signed by the composer, dated London, July, 1838.

Included in the manuscript book of Ignaz Moscheles, p. 9-10.

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ROSENTHAL, MANUEL (1904- )

888] Un baiser pour rien, ou La folle du logis. Ballet en un acte. Argument de Nino. Musique de Manuel Rosenthal. La partition piano seul . . . Paris, Heugel [c1936] Pl. no. H. 30,371. First edition. *Inscribed to Mlle. Thomas by the composer.*

889] Rayon des soieries. Opéra-bouffe en un acte. Livret de Nino. Musique de Manuel Rosenthal. La partition chant et piano . . . Paris, Heugel [ca. 1930] Pl. no. H. 30,080. First edition. *Inscribed to Alfred Bruneau by both the composer and librettist.*

Presented for the first time at Paris, June 2, 1930.

ROSSINI, GIOACCHINO ANTONIO (1792-1868)

890] Almaviva o sia Il barbiere di Siviglia. Dramma giocoso posta in musica del Sig. Cave. Giocho. Rossini. Paroles del Sig. Cesare Sterbini . . . Roma, Leopoldo Ratti, Gio Betta Cencetti [ca. 1817] First edition of the full score.

This, the original edition, is so rare that its very existence was unknown to the editors of *Grove's Dictionary* (1928).

Presented for the first time, according to *Grove*, at Rome, February 5, 1816. (Wotquenne says December 26, 1816.)

Inserted is an autograph letter, signed by Beaumarchais to Mme. Pankouke (*cf.* separate entry).

The text by Sterbini is based on Beaumarchais' play of the same name.

891] Le barbier de Séville, ou le Précaution inutile. Opéra comique en quatre actes d'après Beaumarchais et le drame italien. Paroles ajustées sur la musique de Rossini par M. Castil-Blaze. Présenté pour la première fois par les Comédiens du Grand Théâtre de Lyon, sous la direction de M. Singier, le 19 septembre 1821 . . . Paris, La Lyre Moderne [1821] Pl. no. 346. First edition of the full score with French and Italian text.

Wotquenne, 1937.

Inserted is the original manuscript of a canzonetta "Mi lagnero tacendo . . ." (*cf.* separate entry).

892] Bruschino. Opéra bouffe en deux actes. Poème de Mr. A. de Forges. Musique de Rossini. Acct. de piano par H. Salomon . . . Paris, Léon Escudier [1858] Pl. no. L. E. 1716. First French edition. *Inscribed to Edgard Scitivaux by the composer.*

This version was presented for the first time at Paris, December 28, 1857. Wotquenne, 3044.

893] [Canzonetta]

"Piu da canzonetta offerta al mio calmo e dolce amico, Carlo Scitivani, di Giocchino Rossini. Paris, 8 maggio, 1858"

Original manuscript.

2 leaves (title-page as above, 2 pages) 26½ x 34 cm.

The text begins: "Mi lagnero tacendo . . ."

"Probably no composer ever wrote as much in albums as did Rossini. The number of these pieces which he threw off while in London alone is prodigious. They are usually composed to some lines of Metastasio's, beginning 'Mi lagnero tacendo della sorte amara,' which he is said to have set more than a hundred times" (Grove).

Inserted in the first edition of the orchestral score of *Le barbier de Séville* with French and Italian text.

894 . . . La gazza ladra. Opera buffa in due atti. Musica di G. Rossini. Paris, E. Girod [ca. 1855] Pl. no. Vve L 3236. First edition. *Inscribed to Edgard Scitivaux by the composer.*

Piano and vocal score.

The text is by Gherardini after *La pia voleuse* of Daubigny and Caignez.

Presented for the first time at Milan, May 31, 1817.

Inserted is an autograph letter signed. To Giuseppe Chiavi, n. p., October 2, 1853. Refers to Meyerbeer. With this is a postcard portrait of the composer.

895] Guillaume Tell. Opéra en quatre actes. Paroles de MM. Jouy & Hypolite Bis. Musique de G. Rossini avec accompagnement de piano par L. Niedermeyer. Tell. Oper in vier Acten. Music von G. Rossini. Vollstaendiger Clavier-Auszug nach der original-Partitur, franzoesischem Text und freier teutscher Bearbeitung von Th. Haupt, unterlegt von Jos: Panny . . . Mainz, B. Schott's Söhnen, 1829. Pl. no. 3173. First edition.

Presented for the first time at Paris, August 3, 1829.

896] Messe solennelle à quatre parties. Soli et chœurs. Composée par G. Rossini. Partition pour chant avec accompagnemt. de piano et orgue-harmonium. Paris, G. Brandus et S. Dufour [1866] Pl. no. B. & D. 11530. First edition.

Inserted is an autograph letter signed. To Francesco Baccani, Passy de Paris, June 24, 1863. With this is a photograph of the lithograph portrait of the composer by G. Grevedon, 1828.



897] Moïse. Opéra en quatre actes représenté pour la 1<sup>ère</sup> fois sur le Théâtre de l'Académie Royale de Musique, le 26 mars 1827 . . . par G. Rossini . . . Paris, E. Troupenas [1827] Pl. no. 221. First edition.

This is a revision and amplification of *Mosè in Egitto*.

A note on the front flyleaf reads: "This score once belonged to Domenico Dragonetti, born in Venice in 1771. Died in London 1846. The finest double bass player that the world has ever known. W. C. H."

Inserted is a fragment of original manuscript, *Moïse*, duet, act 2 (*cf.* separate entry).

898] [Moïse. Act 2. Duet]

Manuscript signed. *ca.* 1827.

4 leaves (8 pages) 34 x 25 cm.

Inserted in the first edition of the score.

899] Otello. Opera seria. Posta in musica e ridotta per il piano forte da G. Rossini . . . [Paris] Marquerie Frères, 1838. First edition. *Inscribed*: "Offert au futur père de famille !!!!! à mon cher ami Edgar[d] Scitivaux, G. Rossini. Paris, p<sup>re</sup>. Janv. 1867. Laus Deo."

Presented for the first time at Naples, December 4, 1816.

900] Il pianto delle muse in morte di Lord Byron, canzone con coro, composed . . . by Rossini. London, T. Boosey [1824] First edition. *Signed by the composer*.

901] Le siège de Corinthe. Tragédie lyrique en trois actes. Représentée pour la première fois sur le Théâtre de l'Académie Royale de Musique le 9, 8bre, 1826. Dédiée à son père par G. Rossini . . . Paris, E. Troupenas [1826] Pl. no. 180. First edition.

Orchestral score.

Wolffheim, II, 1583; Wotquenne, 1942.

Inserted is an autograph letter signed. To Landa della Ripa, Bologna, February 12, 1831.

902] Stabat Mater pour deux soprani, tenor et basse et chœur à quatre ou cinq voix. Dédié à Son Exce. Mr. Emmanuel Fernandez Varela . . . par G. Rossini. Avec accompagnement de piano ou d'orgue par T. Labarre . . . Paris, E. Troupenas [1841] Pl. no. T. 1106. First edition. *Inscribed to Pedroni by the composer*.

Wotquenne, 202.

See also BISHOP, SIR HENRY ROWLEY (1785-1855)

Native land.

ROUGET DE LISLE, CLAUDE JOSEPH (1760-1836)

903] Cinquante chants français. Paroles de differens auteurs . . . Mises en musique avec accompagn. de piano, par Rouget de Lisle. [Paris, L'auteur, 1825] First edition.

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No. 23 of this work is the famous French national anthem, "Hymne de Marseillais," the first edition of which was separately printed by Dannbach at Strasbourg with the title, "Chant de guerre pour l'armée du Rhin." This version included the symphony since suppressed and six couplets. The seventh was added when it was dramatized for the Fête of the Fédération in order to complete the characters. This is accordingly the first complete edition.

Inserted is an autograph letter signed. To M. LeFébure [Choisy-le-Roi, January 2, 1822]

ROUSSEL, ALBERT (1869-1937)

904] La naissance de la lyre. Conte lyrique en un acte et trois tableaux d'après Sophocle. Poème de Théodore Reinach. Musique de Albert Roussel. (Op. 24) Partition pour chant et piano transcrite par l'auteur . . . Paris, A. Durand & Fils [c1924] Pl. no. D. & F. 10,545. First edition. *Inscribed to Mlle. de Craponne by the composer. Mlle. de Craponne danced the role of the Nymphe in this opera.*

905] Padmâvatî. Opéra-ballet en deux actes. Poème de Louis Laloy. Musique de Albert Roussel. (Op. 18). Partition pour chant et piano par l'auteur . . . Paris, A. Durand & Fils [c1919] First edition. *Inscribed to Paul Poujaud by the composer.*

906] . . . Rustiques pour le piano par Albert Roussel. Op. 5 . . . Paris, A. Durand & Fils, c1906. Pl. no. D. & F. 6756 (1-3) First edition. *Inscribed to Paul Poujaud by the composer.*

907] . . . Sonate en ré mineur pour piano et violon. Paris, Rouart, Lerolle, c1909. Pl. no. R. L. et Cie. 4770. At head of title: Albert Roussel. First edition. *Inscribed to Paul Poujaud by the composer.*

See also RAVEL, MAURICE JOSEPH (1875-1937)  
L'éventail de Jeanne.

RUBINSTEIN, ANTON GREGORYEVICH (1878-1894)

908] Allegro appassionato pour piano par Antoine Rubinstein. Op. 30, no. 2 . . . Leipzig, Fr. Kistner [ca. 1859] Pl. no. 2094. First edition. *Inscribed to Mme. Charles Poisson by the composer.*

909] Balletmusik für Orchester aus der Oper *Der Dämon*, von Ant. Rubinstein für den Concertvortrag eingerichtet. Partitur . . . Leipzig, Bartholf Senff [ca. 1875] Pl. no. 1302.

Inserted is a manuscript fragment signed, Paris, March 6, 1884 (cf. separate entry). With this is an autograph letter signed. To an unidentified publisher, London, July 6, 1859. Refers to a fugue and a violin concerto. His *Violin concerto*, opus 46, was published by Peters.

910] “. . . Fantaisie pour le pianoforte composée par Anton Rubinstein, Op. 77.”

Original manuscript signed.

15 leaves (title-page, 27 pages) 26 x 35 cm.

911] Zwölf Lieder des Mirza-Schaffy aus dem Persischen, opus 34.

Original manuscript signed. ca. 1860-1864.

16 leaves (title-page, 30 pages).

The twelve poems are by Friedrich Martin von Bodenstedt who wrote under the pseudonym Mirza-Schaffy.

Inserted is a portrait of Rubinstein engraved by S. Schottlaender after Doris Raabe.

912] Manuscript fragment signed. Paris, March 6, 1884.

1 leaf (1 page) 21 x 13 cm.

Inserted in the first edition of the “Balletmusik” from his *Der dämon*.

#### RUSSELL, WILLIAM (1777-1813)

913] Anthem. Hear o Thou, Shepherd of Israel.

Original manuscript signed. 1797-1798.

6 leaves (11 pages) 25 x 32½ cm.

#### SACCHINI, ANTONIO MARIA GASPARO (1734-1786)

914] Dardanus. Tragédie lyrique en quatre actes. Représentée pour la première fois devant leurs Majestés à Triannon le 18 septembre 1784, et par l'Académie Royale de Musique le 30 novembre suivant. Mise en musique par Mr. Sacchini . . . Paris, L'auteur [1784] First edition.

Orchestral score.

Eitner, VIII, 380; Wolffheim, II, 1591; Wotquenne, 1960.

See also CLEMENTI, MUZIO (1752-1832)

Rondeau.



919. THE ORIGINAL MANUSCRIPT OF SAINT-SAËNS' *Guitare*.

SAINT-SAENS, CHARLES CAMILLE (1835-1921)

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915] L'ancêtre. Drama lyrique en trois actes. Poème de L. Augé de Lassus. Musique de C. Saint-Saëns. Partition chant et piano réduite par l'auteur. Paris, A. Durand & Fils, c1906. Pl. no. D. & F. 6610. First edition. *Inscribed by the composer to Rousselière who sang the tenor role in the first performance at the Théâtre de Monte-Carlo, February, 1906.*

916] Ascanio, opéra en 5 actes et 6 tableaux. D'après le drame "Benvenuto Cellini" de Paul Meurice. Poème de Louis Gallet. Musique de C. Saint-Saëns. Partition chant et piano réduite par l'auteur. Paris, A. Durand et Fils [1890] Pl. no. D. S. 4025. First edition. *Inscribed to Mlle. Lindsay by the composer.*

Presented for the first time at Paris, March 20, 1890.

Wotquenne, 3074.

917] Les barbares. Tragédie lyrique en 3 actes et un prologue. Poème de Victorien Sardou et P. B. Gheusi. Musique de C. Saint-Saëns. Partition pour chant et piano réduite par Georges Marty. Paris, A. Durand et Fils, c1901. Pl. no. D. & F. 5927. First edition. *Inscribed to Charles Lecocq by the composer.*

918] Le déluge. Die Sündfluth. Poème biblique en trois parties de Louis Gallet. Texte allemand de Mosenthal. Musique de Camille Saint-Saëns. Op. 45, Paris, Durand, Schoenewerk [1876] Pl. nos. 2334 (p. 1-34, 67-121) 2324 (p. 35-36) First edition. *Inscribed to Gounod by the composer.*

Orchestral score.

Wotquenne, 1105.

919] Guitare.

Original manuscript signed. *ca.* 1870.

2 leaves (4 pages)

The text is a poem by Victor Hugo.

Inserted in the first edition of his *Samson et Dalila*.

920] Hélène, poème lyrique en un acte de C. Saint-Saëns. Partition pour chant et piano réduite par l'auteur. Paris, A. Durand & Fils, c1904. Pl. no. D. & F. 6332. First edition. *Inscribed to Hermann [sic] Klein by the composer.*

921] Henry VIII. Opéra en 4 actes. Poème de Léonce Détroyat & Armand Silvestre . . . Musique de Camille Saint-Saëns. Partition chant et piano par Léon Delahaye. Paris, Durand & Schoenewerk [1883] Pl. no. D. S. & Cie. 3083. First edition. *Five bars from the score, signed by the composer, on the half-title.*

Presented for the first time at Paris, March 5, 1883.

Wotquenne, 3072.

This copy formerly belonged to Debry-Seybor, premier danseur and maître de ballet. It has his marks of ownership in several places.

922] ... Messe à quatre voix, soli et chœurs, avec accompagnement d'orchestre, grand-orgue et orgue d'accompagnement obligé, par Camille Saint-Saëns. Op. 4. Réduction pour grand-orgue et orgue d'accomp. ou pour orgue seul (ad lib.) par Léon Roques. Cette messe a été exécuté à St. Eustache par l'Association des Artistes Musiciens le 22 novembre 1888 (Fête de Ste. Cécile) Paris, Durand & Schoenewerk, 1889. Pl. no. D. S. 4040. First edition.

923] ... Messe de requiem, soli, chœurs, et orchestre, par Camille Saint-Saëns, op. 54, partition, chant et piano par Messager . . . Paris, Durand, Schoenewerk [1878] Pl. no. D. S. et Cie. 2518. First edition. *Inscribed to Gounod by the composer.*

Wotquenne, 1299.

924] Notes sur les décors de théâtre dans l'antiquité romaine par Camille Saint-Saëns. Paris, L. Baschet, 1886. First edition. *Inscribed by the author and with notes in his handwriting on p. 16, 21, 22, 24, and 29.*

Inserted is a photograph portrait signed by the composer in 1895.

Wotquenne, 10,973.

925] ... Oratorio de Noël, C. Saint-Saëns. Op. XII . . . Partition chant et piano par Eug. Gigout . . . Paris, G. Flaxland, Durand, Schoenewerk [ca. 1863] Pl. no. G. F. 686. First edition. *Inscribed to Mme. Rose Caron by the composer.*

Latin text.

Wotquenne, 1198.

926] Phryné. Opéra comique en deux actes. Poème de L. Augé de Lassus. Musique de C. Saint-Saëns. Partition chant et piano réduite par l'auteur . . . Paris, A. Durand et Fils, c1893. Pl. no. D. & F. 4642. *Inscribed by the composer and with a note in his handwriting on p. 116.*

Presented for the first time at Paris, May 24, 1893.

Wotquenne, 3075.

927] ... Psalm CL, Praise ye the Lord, for double chorus of mixed voices with orchestra and organ, by Camille Saint-Saëns. Op. 127. Orchestral score . . . New York, G. Schirmer [c1909] Pl. no. 20887. *One of an edition of ten copies on hand-made paper printed for the composer. This copy is inscribed by him to Charles Lecocq.*

928] Le rouet d'Omphale. Poème symphonique par C. Saint-Saëns. Op. 31 . . . Paris, Durand, Schoenewerk [1871] Pl. no. D. S. & Cie. 2026. First edition. *Inscribed to Emmanuel Chabrier by the composer.*

Orchestral score.

Wotquenne, 7864.

929] Samson et Dalila. Opéra en 3 actes de Ferdinand Lemaire avec traduction allemande par Richard Pohl. Musique de Camille Saint-Saëns. [Opus 47] Partition chant & piano arrangée par l'auteur. Paris, Durand, Schoenewerk [1877] Pl. no. D. S. & Cie. 2186. First edition, first issue.

Presented for the first time at Weimar, December 2, 1877.

Wotquenne, 3070.

Inserted is the original manuscript of his song *Guitare* (*cf.* separate entry).

930] . . . Suite Algérienne. Impressions pittoresques d'un voyage en Algérie. No. 1, Prélude (en vue d'Alger); No. 2, Rhapsodie Mauresque; No. 3, Rêverie du soir (à Blidak); No. 4, Marche militaire française, par C. Saint-Saëns. Op. 60. Paris, Durand, Schoenewerk [1880] Pl. no. D. S. & Cie. 2860. First edition. *Inscribed to Gounod by the composer.*

931] Tantum ergo.

Complete vocal score for soprano, mezzo-soprano and alto with organ accompaniment.

Original manuscript signed. 1866.

2 leaves (4 pages) 27 x 35 ½ cm.

An excerpt from the hymn *Pange lingua* written by St. Thomas Aquinas for the feast of Corpus Christi as a part of the Office for that day. This was compiled by St. Thomas Aquinas at the request of Pope Urban IV who first ordered the observance of the feast by the whole church. "Tantum ergo" is the last section of the hymn. It is used in services other than that of Corpus Christi and especially that of Benediction.

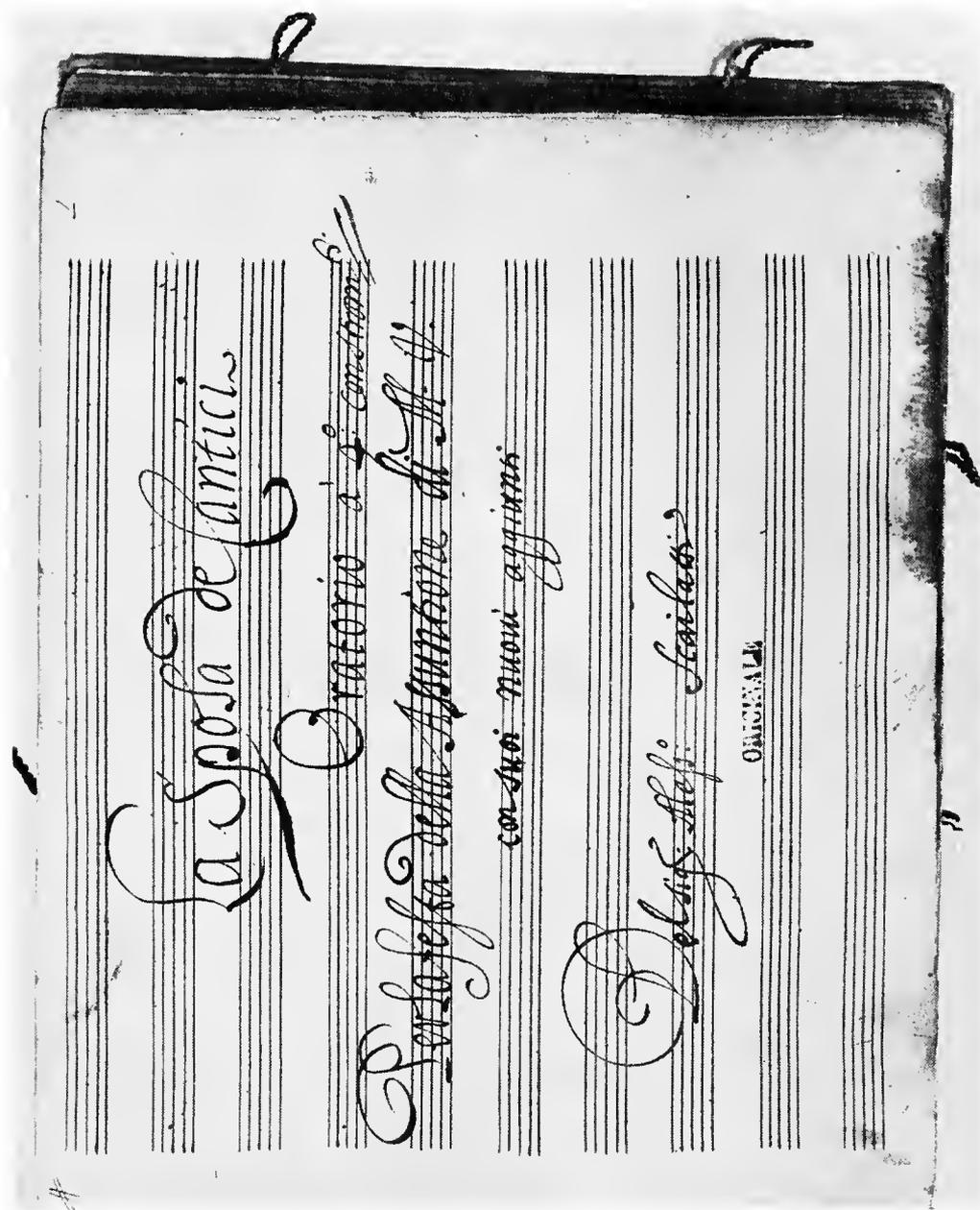
#### SAMUEL-ROUSSEAU, MARCEL (1882- )

932] Le bon roi Dagobert. Comédie musicale en quatre actes. Poème de André Rivoire. Musique de Marcel Samuel-Rousseau. La partition chant et piano . . . Paris, Heugel [*ca.* 1927] Pl. no. H. 29319. First edition. *Inscribed to Pierre Lafenestré by the composer. The inscription includes five bars from the score.*

Presented for the first time at Paris, December 5, 1927.

933] Le hulla. Conte lyrique oriental en 4 actes. Poème de André Rivoire. Musique de Marcel Samuel-Rousseau. Partition chant et piano. Paris, Choudens, [*ca.* 1923] Pl. no. A. C. 15,133. First edition. *Inscribed by the composer. The inscription includes two bars from the score.*

Presented for the first time at Paris, March, 1923.



937. THE ORIGINAL MANUSCRIPT OF SCARLATTI'S *La sposa de cantici*.

934] Tarass Boulba. Drame musical en trois actes et cinq tableaux dont un prologue d'après Gogol, par Louis de Gramont. Musique de Marcel Samuel-Rousseau. Partition chant et piano réduite par l'auteur. Paris, Choudens [ca. 1919] Pl. no. A. C. 14889. First edition. *Inscribed to Alfred Bruneau, "le père spirituel' de Tarass Boulba," by the composer.*

Presented for the first time at Paris, 1919.

935] Tarass Boulba. Drame musical en trois actes et cinq tableaux dont un prologue d'après Gogol, par Louis de Gramont. Musique de Marcel Samuel-Rousseau. Partition chant et piano réduite par l'auteur. Paris, Choudens [ca. 1919] Pl. no. A. C. 14889. First edition. *Inscribed by the composer. The inscription includes a bar of music with the words "A mon vieux Pierre."*

#### SCARLATTI, ALESSANDRO (1660-1725)

936] Songs in the new opera call'd Thomyris. Collected out of the works of the most celebrated Italian authors viz Scarlatti, Bononcini, and other great masters. Perform'd at the Theatre Royall . . . London, I. Walsh and P. Randall [1707] First edition.

The text is by Peter Anthony Motteux.  
Smith, 246.

937] "La sposa de cantici. Oratorio . . . Per la festa della Assuntione di M. V. con suoi nuovi aggiunti del Sig. Alles. Scarlatti."

Original manuscript signed. ca. 1710.

144 leaves (title-page, 219 pages) 27 x 21 cm.

Scarlatti was a composer of great significance in the evolution of the opera and the real founder of the Neopolitan school. He composed about twenty oratorios.

#### SCARLATTI, DOMENICO (1685-1757)

938] Scarlatti's Chefs-d'oeuvre, for the harpsichord or piano-forte. Selected from an elegant collection of manuscripts in the possession of Muzio Clementi . . . London, Clementi, Banger, Collard, Davis and Collard [ca. 1819] First edition.

939] Libro de XII sonatas modernas para clavicordio. Compuestas por el Señor D. Domingo Scarlati . . . London, J. Johnson [1752] First edition.

SCHMITT, FLORENT (1870- )

940] "Les concerts"

Original manuscript signed. [ca. 1934]

9 leaves (9 pages) p. 1, 19 x 15½ cm., p. 2-9, 31 x 20 cm.

An article reviewing a musical season, discussing composers and virtuosos, with a fine appreciation of the Westminster Choir which had appeared in Paris.

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of Music*

941] Romance sans paroles.

Original manuscript signed. 1897.

4 leaves (title-page, 6 pages) 27 x 35 cm.

Text by Paul Verlaine.

942] . . . Tristesse au jardin pour chant et piano (ou orchestre). Poème de Laurent Tailhade (Vitreaux) . . . Musique de Florent Schmitt. Op. 52. Paris, A. Zunz Mathot, 1910. Pl. no. Z. 477 M. First edition. *Inscribed to Dolores de Silvera by the composer.*

943] Trois préludes. [Op. 3] Florent Schmitt . . . [Paris] E. Badoux [ca. 1893] Pl. no. E. B. et Cie. 329. First edition. *Inscribed by Mlle. Thérèse Roger by the composer.*

Contents: "Prélude triste," "Obsession," "Chant des cygnes!"

See also RAVEL, MAURICE JOSEPH (1875-1937)

L'éventail de Jeanne.

SCHÖNBERG, ARNOLD (1874- )

944] Gurre-Lieder von Jen Peter Jacobsen. (Deutsch von Robert Franz Arnold) für Soli, Chor und Orchester, von Arnold Schönberg. Partitur. Wien, Universal-Edition, c1912. Pl. no. U. E. 3697. First edition.

SCHREKER, FRANZ (1878-1934)

945] . . . Kleine Suite für Kammerorchester. Partitur. Wien, Universal-Edition, c1929. Pl. no. U. E. 9718. At head of title: Franz Schreker. First edition. *Inscribed to Hans Heller by the composer.*

Inserted are three autograph letters signed. To an unidentified correspondent, Vienna, May 2, 1908, May 7, and April 8, 1909.

Das Lied im Grünen.  
Op. 152

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947. THE ORIGINAL MANUSCRIPT OF SCHUBERT'S  
*Das Lied im Grünen.*

SCHUBERT, FRANZ SERAPH PETER (1797-1828)

*A Memorial  
Library  
of Music*

946] Gesang der Geister über den Wassern. [Opus 167]

Original manuscript signed. 1820.

7 leaves (8 pages) 30 x 24½ cm.

The text is by Goethe.

This is the sketch for the second version with two tenor and two bass parts and piano accompaniment (Breitkopf, *Gesamtausgabe*, no. 34).

The first edition was published by C. A. Spina in Vienna, ca. 1858.

Hirsch, IV, 644; Nottebohm, p. 156.

947] Das Lied im Grünen. [Opus 115, No. 1]

Original manuscript signed. 1827.

3 leaves (5 pages) 31½ x 24 cm.

The text is by Friedrich Reil.

“Schubert’s magic power of movement carries him unfaltering through this rapturous spring song, and his feeling for climax makes him reserve a final burst upwards in his penultimate phrase. He never gets out of breath—nor must the singer” (Alec Robertson in *The music of Schubert*, edited by Gerald Abraham, p. 181).

948] Die Zauberharfe. Overture.

Original manuscript. ca. 1820.

10 leaves (title-page, 18 pages) 31½ x 23½ cm.

This is the famous “Rosamunde” overture. It was originally written for the melodrama *Die Zauberharfe*. When Schubert was writing the incidental music for *Die Zauberharfe*, he remembered the unpublished Overture in D major (*In the Italian style*) and instead of writing a new overture he transposed the D major work to C and replaced the main allegro section by a fresh and better piece of which only the coda in 6/8 bears a close resemblance to the corresponding section of the D major overture.

The overture which Schubert actually used at the first performance of *Rosamunde* (December 20, 1823) was the one written for the opera *Alfonso and Estrella*.

“The overture in C generally known as the ‘Overture to *Rosamunde*’ is one of the two composed in 1820 for *Die Zauberharfe* and published in 1826 as Op. 26 (together with other pieces from *Rosamunde*), likewise arranged by Schubert for piano duet” (A. Hyatt King in *The music of Schubert*, edited by Gerald Abraham, p. 214).

949] *Erlkönig*. Ballade von Göthe, im Musik gesetzt und Seiner Exzellenz dem hochgebohrnen Herrn Herrn Moritz Grafen von Dietrichstein in tiefer Ehrfurcht gewidmet von Franz Schubert. 1tes Werk. Wien, In Commision bey Cappi und Diabelli [1821] Pl. no. 1133. First edition.

    Schubert was eighteen years old when he wrote the *Erlkönig*. His friends who heard this and other songs offered them to various Viennese music publishers—but in vain; they held obstinately aloof and refused to publish Schubert's Lieder even without royalties. It was not until his friend Vogl had sung the *Erlkönig* at the Kärntnerthor Theatre (February 8, 1821) that Diabelli hesitantly agreed to print it on commission only. Schubert's friends subscribed to 100 copies and the *Erlkönig*—Schubert's Opus 1—started the continuous stream of wonderful songs.

    "The 'song' was born 113 years ago with Schubert's Opus 1. With that song he showed once and for all that singing was a semi-divine art" (Plunket Green in *Music and letters*, October, 1928).

    To control the sales and to prevent pirated editions Schubert signed every copy in the right lower corner of the last (blank) page with his initials "Sch" and the number of the copy.

    This copy is signed "Sch 113."

    Deutsch, *Goethe Lieder*, 1 a; Deutsch, *Schubert-Dokumente*, 234; Hirsch, IV, 472; Nottebohm, 1; Speck, I, 403.

950] [Fierrabras] Overturen und Entr'actes für das Orchester componirt von Franz Schubert. Partiturausgabe . . . No. 4. Fierrabras, Op. 76 . . . Wien, C. A. Spina, 1867. Pl. no. 19,051. First edition.

951] Zwei Entr'actes aus dem Drame Rosamunde für das Orchester componirt von Franz Schubert. Nachgelassenes Werk . . . Partitur . . . Wien, C. A. Spina, 1866. Pl. no. C. S. 18,577. First edition.

    Opus 26.

    Hirsch, IV, 504.

    Rosamunde. Opus. 26, Overture. See *Die Zauberharfe*. Act 3. Overture.

952] Schäfers Klagelied. Heidenröslein. Jägers Abendlied. Meeres Stille von Goethe. Für eine Singstim[m]e mit Begleitung des Piano-forte in Musik gesetzt . . . von Franz Schubert. 3tes Werk. Wien, Cappi und Diabelli [1821] Pl. no. 768. First edition.

    At the bottom of the verso of p. 11 in Schubert's hand, "Sch. 272"

    Nottebohm, 3; Hirsch, IV, 475.

953] Die schöne Müllerin, ein Cyclus von Liedern gedichtet von Wilh. Müller. In Musik gesetzt für eine Singstimme mit Piano-forte Begleitung . . . von Franz Schubert. 25tes Werk . . . Wien, Ant. Diabelli [ca. 1828] Pl. nos. D. et C. 3525-3529. *Jenny Lind's copy.*

Hirsch, IV, 502; Nottebohm, p. 36.

"The poetic idea of most of these songs is wandering, a theme particularly dear to Schubert's heart. . . . This marked preference for the theme of wandering . . . seems to argue a very special significance for Schubert's inner world. It appears to have stood as a symbol for his own life experiences and, more generally, for his conception of man's pilgrimage on this earth" (Mosco Carner in *The music of Schubert*, edited by Gerald Abraham, p. 75).

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954] Winterreise. Von Wilhelm Müller. In Musik gesetzt für eine Singstimme mit Begleitung des Pianoforte von Franz Schubert. 89stes Werk . . . Wien, Tobias Haslinger [1828-1829] Pl. nos. T. H. 5101-5124. (In two parts) First edition.

Hirsch, IV, 567.

Inserted is an engraved portrait of the composer (L. Holle in Wolfenbüttel).

#### SCHUMANN, ROBERT (1810-1856)

955] Drei zweistimmige Lieder, opus 43.

Original manuscript signed. 1840.

6 leaves (10 pages) 34 x 27 cm.

Contents: "Wenn ich ein Vöglein wär"; "Herbstlied" (words by Mahlmann); "Schön Blumelein" (words by Reinick).

A magnificent manuscript which includes three characteristic songs written during the "song year."

956] . . . Davids Bündlertänze für das Pianoforte. Walther von Goethe zugeeignet von Florestan & Eusebius. Opus 6. Heft 1. Leipzig, A. R. Friese [ca. 1834] *Inscribed to Dr. Keferstein by "Florestan & Eusebius."*

A famous piano composition of the period of his literary fight for better music under the pseudonym *Florestan & Eusebius*.

Dr. Keferstein was the pastor and friend who helped him obtain a doctorate, *honoris causa*, from the University of Jena.

Herbstlied. *See* Drei zweistimmige Lieder, opus 43.

957] Das Paradies und die Peri. Dichtung aus Lalla Rookh von Th. Moore, für Solostimmen, Chor und Orchester componirt von Robert Schumann. Klavierauszug. Op. 50. Leipzig, Breitkopf & Härtel [ca. 1844] Pl. no. 7069. First edition. *Inscribed by the composer to his wife*: "Seinen lieben Klara zu Weihnachten, 1844."

958] Romanzen für Frauenstimmen mit willkürlicher Begleitung des Piano-forte, componirt von Robert Schumann. Op. 69 . . . Bonn, N. Simrock [1849] Pl. no. 4754. First edition. *Inscribed to Fritz Böhm by the composer*.

Contents: Heft 1: 1. "Tamburinschlägerin"; 2. "Waldmädchen"; 3. "Klosterfraulein"; 4. "Soldatenbraut"; 5. "Meerfey"; 6. "Die Capelle"

Inserted is an autograph letter signed. To Herr Whistling, Dresden, June 28, 1847.

Schön Blumelein. *See* Drei zweistimmige Lieder, opus 43.

959] Toccata pour le pianoforte, composée . . . par Robert Schumann. Oeuv. 7 . . . Leipzig, Frédéric Hofmeister [1834] Pl. no. 1969. *Inscribed*: "Der Lieben Clara, Lpz. 1 Juli 34"

Wenn ich ein Vöglein wär. *See* Drei zweistimmige Lieder, opus 43.

#### SCHWARTZENDORF, JOHANN PAUL AEGIDIUS (1741-1816)

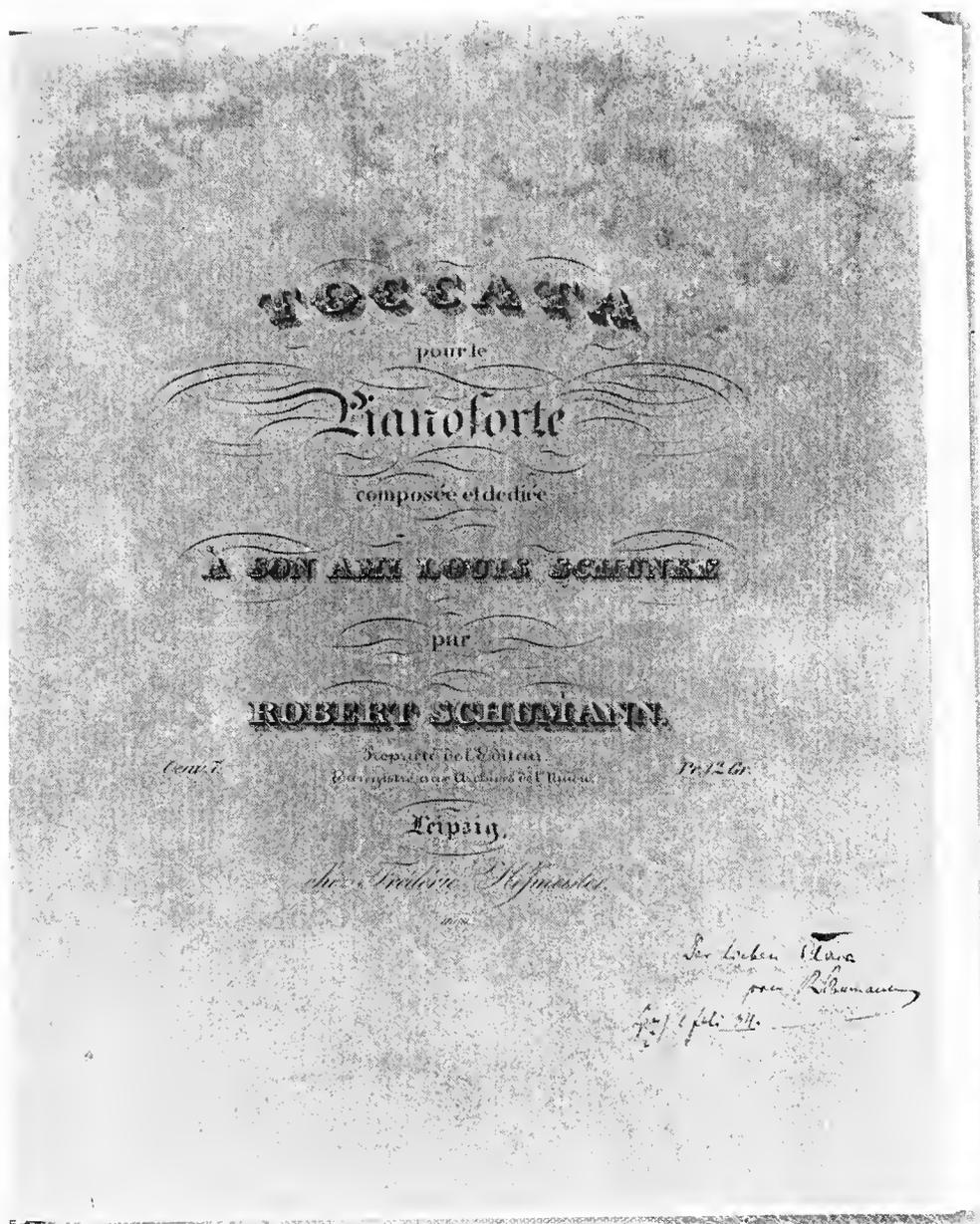
960] Henry IV. Drame lyrique en trois actes et en prose. Mélé d'ariettes, représenté pour la première fois par les Comédiens Italiens Ordinaires du Roy. le 14 novembre 1774. Mis en musique par Mr. Martini . . . Paris, Sieber [ca. 1774] First edition.

Orchestral score.

Wotquenne, 1760.

961] Messe solennelle à grand choeur et à grand orchestre; composée et dédiée à son altesse eminentissime monseigneur la Prince Primat de la Confédération du Rhin . . . par Martini . . . Paris [1808] First edition. *Inscribed by the composer*.

Wotquenne, 171.



959. THE TITLE-PAGE OF THE FIRST EDITION OF SCHUMANN'S *Toccata pour le pianoforte*, INSCRIBED BY THE COMPOSER TO HIS WIFE.

SERRAO, PAOLO (1830-1907)

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962] "Ouverture sullo Stabat del Pergolesi"

Original manuscript signed.

18 leaves (title-page, 31 pages) 30 x 23½ cm.

An attractive manuscript of a composition based on musical ideas taken from Pergolesi's famous *Stabat Mater*. It is, of course, not an overture to be played at a performance of Pergolesi's cantata, but a concert overture which uses themes of the *Stabat* in a nineteenth-century manner. It consists of three parts, an *Andante* in C minor, *Larghetto* in A-flat, and an *Allegro* with an *Andante* as *coda*. Serrao has used the following ideas of Pergolesi: *Cujus animam* (No. 2), *Vidit suum* (No. 6), *Quae morebat* (No. 4), *Stabat Mater* (No. 1), and *Eja Mater* (No. 7).

SHIELD, WILLIAM (1748-1829)

963] The death of Tom Moody, the noted whipper in, well known to the sportsmen of Shropshire. Written by the author of *Hartford Bridge*. Composed by Wm. Shield . . . London, Goulding, Phipps D'Almaine & Co. [ca. 1804] First edition. *Signed by the composer.*

964] The post captain.

Original manuscript.

4 leaves (4 pages) 24½ x 30½ cm.

SIBELIUS, JEAN (1865- )

965] Die gefangene Königin, The captive queen . . . Ballade von P. Cajander für gemischten Chor mit Orchester. Komponiert von Jean Sibelius. Deutsche Übersetzung von Th. Rehbaum. English version by Rosa Newmark. Klavierauszug . . . Cover-title. Moskau, P. Jurgenson [c1907] Pl. no. 9337.

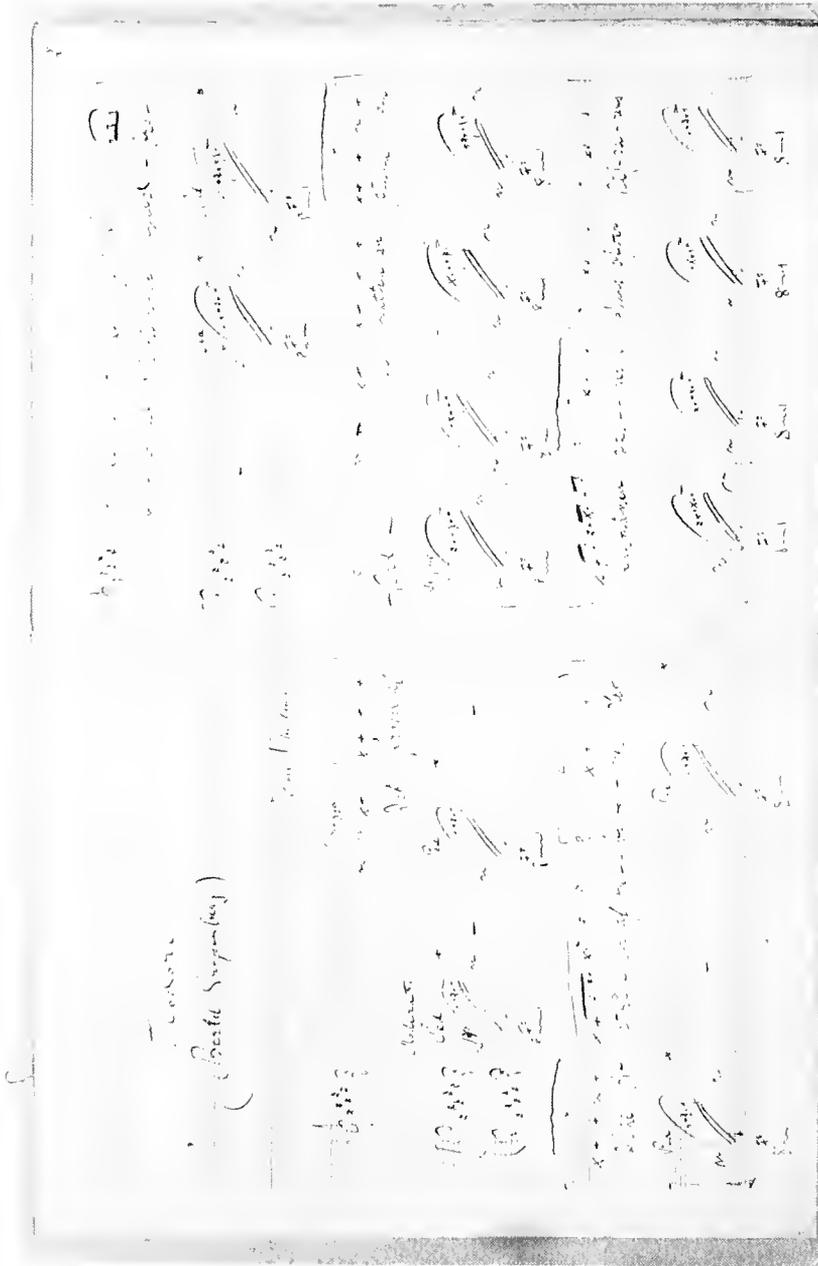
Opus 48.

966] . . . Karelia-suite. Op. 11. Partitur . . . Leipzig, Breitkopf & Härtel, c1906. Pl. no. 1972. At head of title: Jean Sibelius. First edition.

The *Karelia* music was composed during the latter part of the summer of 1893.

967] Käsikirjoituksia . . . Helsinki, R. E. Westerlund, c1945. At head of title: Jean Sibelius. First edition.

Contents: facsimiles of the original manuscripts of "Oma maa," "Julvisa," "Arioso," "Humoresque," "Harpsspelaren," "Reconnaissance," "Danse caractéristique," "Aubade," "Humoreske," "Blåsippan," "Fogelfängen," and "Intrada."



968. THE ORIGINAL MANUSCRIPT OF SIBELIUS' *Teodora*.

- 968] Teodora, opus 35, no. 2.  
Original manuscript signed. 1908.  
8 leaves (title-page, 12 pages) 27½ x 34 cm.  
Piano and vocal score.  
The text is by B. Gripenberg.

SINIGAGLIA, LEONE (1868- )

- 969] "Les pâquerettes (Rollinat)"  
Original manuscript.  
2 leaves (4 pages) 25½ x 32 cm.  
Piano and vocal score.

SMITH, JOHN STAFFORD (1750-1836)

- 970] The Anacreonic song as sung at the Crown and Anchor Tavern in the Strand. The words by Ralph Tomlinson . . . London, Longman & Broderip [ca. 1780]  
The full story of this composition, which provided the tune of "The star-spangled banner," has been told by Oscar Sonneck in his *Critical history of "The star-spangled banner,"* in which a facsimile of this edition is included and where he adduces conclusive evidence of the authorship of John Stafford Smith. This is the extremely scarce original issue with the imprint: "No. 26 Cheapside"

SMYTHE, DAME ETHEL MARY (1858-1944)

- 971] . . . Mass in D for soli, chorus and orchestra, composed by E. M. Smyth . . . London, Novello, Ewer, c1893. Pl. no. 8176. First edition. *Inscribed to Mr. Kroll and with a note on the title-page and changes in the score, all in the composer's hand.*

Inserted is an autograph letter signed. (4 leaves, 7 pages). To Mr. Kroll, Frimhurst, Farnboro Station, Hants, March 6, 1893. This is a letter of exceptional interest. It discusses at length various criticisms relating to the *Mass in D*, made by Mr. Kroll.

- 972] . . . On the cliffs of Cornwall. Prelude to Act II of "The wreckers" (Opera in three acts) composed by E. M. Smyth. London, Novello, c1909. First edition. *Composer's own copy with corrections throughout and signature on front cover.*

SOMERVELL, SIR ARTHUR (1863-1937)

973] Two conversations about Bach for two violins with accompaniment for pianoforte.

Original manuscript. Inscribed to "A. M. K." September, 1919. The inscription is signed "A. S."

6 leaves (title-page as above, 7 pages) 27 x 34½ cm.

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SOMMA, ANTONIO

See VERDI, GIUSEPPE (1813-1901)

Un ballo in maschera.

SOUSA, JOHN PHILIP (1856-1932)

974] [Stars and stripes forever]

Fragment of manuscript, signed. 1901.

The opening bars of the third theme.

SPERANZA, ALESSANDRO (1728-1797)

975] [Mass for two voices, soprano and alto, and organ]

Original manuscript.

6 leaves (12 pages) 28 x 21½ cm.

Speranza, a pupil of Durante, was in turn a teacher of Zingarelli. He wrote only sacred music.

This manuscript contains the *Kyria*, *Gloria*, and *Agnus*.

SPOHR, LUDWIG (LOUIS) (1784-1859)

976] Der Fall Babylons. Oratorium in zwei Abtheilungen nach dem Englischen des Prof. Taylor von Fr. Oetker, in Musik gesetzt von Louis Spohr . . . Partitur . . . Leipzig, Breitkopf & Härtel [1842] Pl. no. 6815. First edition.

Hirsch, IV, 920.

Inserted is an autograph letter signed. To an unidentified correspondent, Cassel, April 27, 1847. The composer refers to his *Piano trio*, no. 4.

977] The fall of Babylon. An oratorio composed by Louis Spohr. The English version by Edward Taylor . . . London, R. & J. E. Taylor [1842] First English edition. *Signed by the composer.*

Note on the title-page: "Autograph of Dr. Spohr, written after conducting his Oratorio at Exeter Hall, July 21 '43, on which occasion he was presented by the Sacred Harmony Society with a handsome silver salver worth 50 gnas. J. Surman, Conductor of the Society. The band and chorus consisted of nearly 600 performers."

978] "Pot-pourri pour le violon sur deux thèmes de Mozart comme un souvenir à Monsieur le Comte Tomasini par Louis Spohr."

Original manuscript signed. *ca.* 1824.

8 leaves (title-page, 14 pages) 26½ x 37½ cm.

979] Vater unser, von H. Mahlmann, in Musik gesetzt von Louis Spohr. Partitur . . . Berlin, Schlesinger [182-] Pl. no. 1650. First edition.

Inserted is an autograph letter signed. To Herr Schmidt, Director of the Municipal Theater at Hamburg, December 24, 1826. The composer recommends the brothers Grund of whom the younger Edward is a pupil.

#### SPONTINI, GASPARO LUIGI PACIFICO (1774-1851)

980] A son aspect . . . duet.

Original manuscript. n. d.

1 leaf (1 page, 3 lines) 28½ x 22 cm.

On verso is another duet (4½ lines) "O dévouement, o mori heuruses . . ."

Inserted in the first edition of the orchestral score of *La vestale*.

981] Fernand Cortez ou La conquête du Mexique. Tragédie lyrique en 3 actes de MM. de Jouy et Esménard. Mise en musique et dédiée à Sa Majesté la Reine des Deux Siciles par Gaspard Spontini . . . Représentée pour la première fois sur le Théâtre de l'Académie Impériale de Musique le 28 novembre 1809 . . . Paris, Imbault [1809] First edition.

Orchestral score.

Eitner, IX, 232; Wotquenne, 1979.

Inserted is an original manuscript sketch for violin and piano (*cf.* separate entry).

982] Lalla Rûkh. Festpiel mit Tänzen und Märschen componirt und ihro Kaiserlichen Hoheit der Grossfürstin Alexandra Feodoronna von Russland, Gebornen Prinzessin von Preussen ehrfurchtsvoll zugeeignet von Ritter Spontini . . . Klavier-Auszug vom Componisten . . . Berlin, Schlesinger [1821] Pl. no. 1082. First edition.

Inserted is an autograph letter signed. To Franz de Holbein, Director of the Royal Theater, Hannover, September 9, 1834. A bitter letter in which he complains of the lack of courtesy shown to him at the Royal Theater.

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983] Mignon's Lied. Kennst du das Land . . . mit Begleitung des Pianoforte componirt und der Frau Generalin von Witzleben zu ihren Geburtsfeste gewidmet von Spontini.

Original manuscript signed. January 24, 1830.

4 leaves (title-page as above, 6 pages) 25½ x 34 cm.

Inserted is an engraved portrait by Bollinger after Vincent.

984] Trois nocturnes à deux voix avec accomp. de piano ou harpe, composés et dédiés à Madame la Comtesse de Remusat par G. Spontini . . . Paris, Érard [ca. 1810] *Inscribed to [Edouard] Mantius by the composer.*

985] Nurmahal oder das Rosenfest von Caschmir. Lyrisches Drama in 2 Abtheilungen, in Musik gesetzt . . . von Ritter Spontini. Vollständiger Klavierauszug von Componisten. Berlin, Schlesinger [1824] Pl. no. 1332. First edition. *Inscribed by the composer.*

Presented for the first time at Berlin, May 27, 1822.

Wotquenne, 3566.

O dévouement, o mori heureuses . . . *See A son aspect . . .*

986] Olimpia, grosse Oper in 3 Akten in Musik gesetzt vom Ritter Spontini. Im vollständigen Klavierauszug eingerichtet vom Componisten mit deutschem und französischem Texte, 1ter Act. [etc.] . . . Berlin, Schlesinger [1823] Pl. no. 1158. First edition. *Inscribed to Chasles by the composer.*

Text in French and German.

From the library of Pierre Joseph Guillaume Zimmerman.

Inserted is an autograph letter signed. To [Spohr] Berlin, November 16, 1823. The composer refers to Spohr's opera *Jessonda* which he has recommended for presentation at the Berlin Opera, and to his own opera *Zamire et Azore*.

987] Olimpie . . . Paroles de . . . [MM.] Dieulafoi et Brifaut. Musique de Mr. Spontini . . . Accompagnement par Mr. Alexandre Piccini. Paris, Érard [ca. 1820] First edition. Pl. no. 896. *Inscribed to Chasles by the composer.*

Presented for the first time at Paris, December 22, 1819.

988] Olimpie . . . Paroles de . . . [MM.] Dieulafoi et Brifaut. Musique de Mr. Spontini. [Paris, Érard, ca. 1820] Caption title. Pl. no. 896. First edition. *Inscribed to De Lattre by the composer.*

989] *La vestale*. Tragédie lyrique en trois actes de Mr. Jouy. Mise en musique et dédiée à Sa Majesté l'Impératrice et Reine par Gaspard Spontini . . . Paris, Mlles. Erard [1807] Pl. no. 700. First edition.

Orchestral score.

Presented for the first time at Paris, December 15, 1807.

"A magnificent score, superb recitatives, and rich diction. The music of Spontini overflows with love and passion. It intoxicates the mind and enraptures the heart" (Lajarte, *Bibliothèque musicale du théâtre de l'opéra*, II).

This copy was formerly in the Library of Charles Zimmerman, Director of the Paris Conservatoire and father-in-law of Charles Gounod. It later belonged to Gounod.

Wolfheim, II, 1610.

Inserted is an original manuscript of a duet: "A son aspect . . ." (*cf.* separate entry).

990] *La vestale*. Tragédie lyrique en 3 actes de Mr. Jouy. Die Vestalinn, grosse Oper in 3 Acten von Jouy, komponirt von Spontini. Vollständiger Klavierauszug von Fried. Schneider. I Act [etc.] . . . Leipzig, C. F. Peters [*ca.* 1812] Pl. nos. 945, 947, 956. First edition with French and German text.

Separate title-page for each act.

Inserted is an engraved portrait of the composer by C. T. Riedel, Leipzig, 1813.

991] Sketch. Violin and piano.

Original manuscript.

2 leaves (4 pages) 25½ x 39 cm.

A fragment.

Inserted in the first edition of his *Fernand Cortez*.

#### STANFORD, SIR CHARLES VILLIERS (1852-1924)

992] *The Canterbury pilgrims*. Opera in three acts. Written by Gilbert à Becket. Composed by C. Villiers Stanford. London, Boosey [1884] Pl. no. 2. *Inscribed*: "To T. A. Fuller Maitland, this insult to the musical public is presented by his friend, the composer. July 22, 1884."

993] *Requiem for solos, chorus and orchestra*, composed by Charles Villiers Stanford. Op. 63. London, Boosey, c1897. Pl. no. H. 1752 C.

An original pencil drawing by S. Alma Tadema inserted at the front, signed by the artist and the composer.

994] Savonarola. Opera in a prologue & three acts written by Gilbert à Beckett & composed by C. Villiers Stanford. "Als Manuscript gedruckt." [London, Boosey, 1884] Pl. no. 1. First edition.

Piano and vocal score.

Text in German and English.

Printed in Germany.

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995] Symphony no. 4 [by] Charles Stanford. Op. 31 [London, ca. 1889] Pl. no. 7870. Caption-title. *With the composer's corrections throughout.*

Proof-sheets, versos blank, without imprint.

#### STILL, WILLIAM GRANT (1895- )

996] Six of the twelve Negro spirituals arranged for solo voice by William Grant Still. Ruby Berkley Goodwin, author of the "literary treatments" . . . Edited by Wellington Adams. Vol. I. New York, Handy Brothers [c1937] First edition. *Inscribed for the collection by W. C. Handy for Mr. Still.*

#### STRAUS, OSKAR (1870- )

997] . . . Lieben im Mai. Walzer von Oscar Straus. Für Klavier . . . Leipzig, Ludwig Doblinger, c1909. Pl. no. D. 4196. First edition. *Inscribed to Louis Schneider and Mme. Larmont by the composer.*

998] . . . Die Prinzessin von Tragant. Tanzspiel in einem Akt von H. Regel. Musik von Oscar Straus. Klavierauszug zu zwei Händen mit Worten. Original Ausgabe. Arrangement von Willy Wolf . . . Leipzig, Ludwig Doblinger [c1912] Pl. no. D. 5028. First edition. *Inscribed to Louis Schneider by the composer.*

#### STRAUSS, JOHANN (1825-1899)

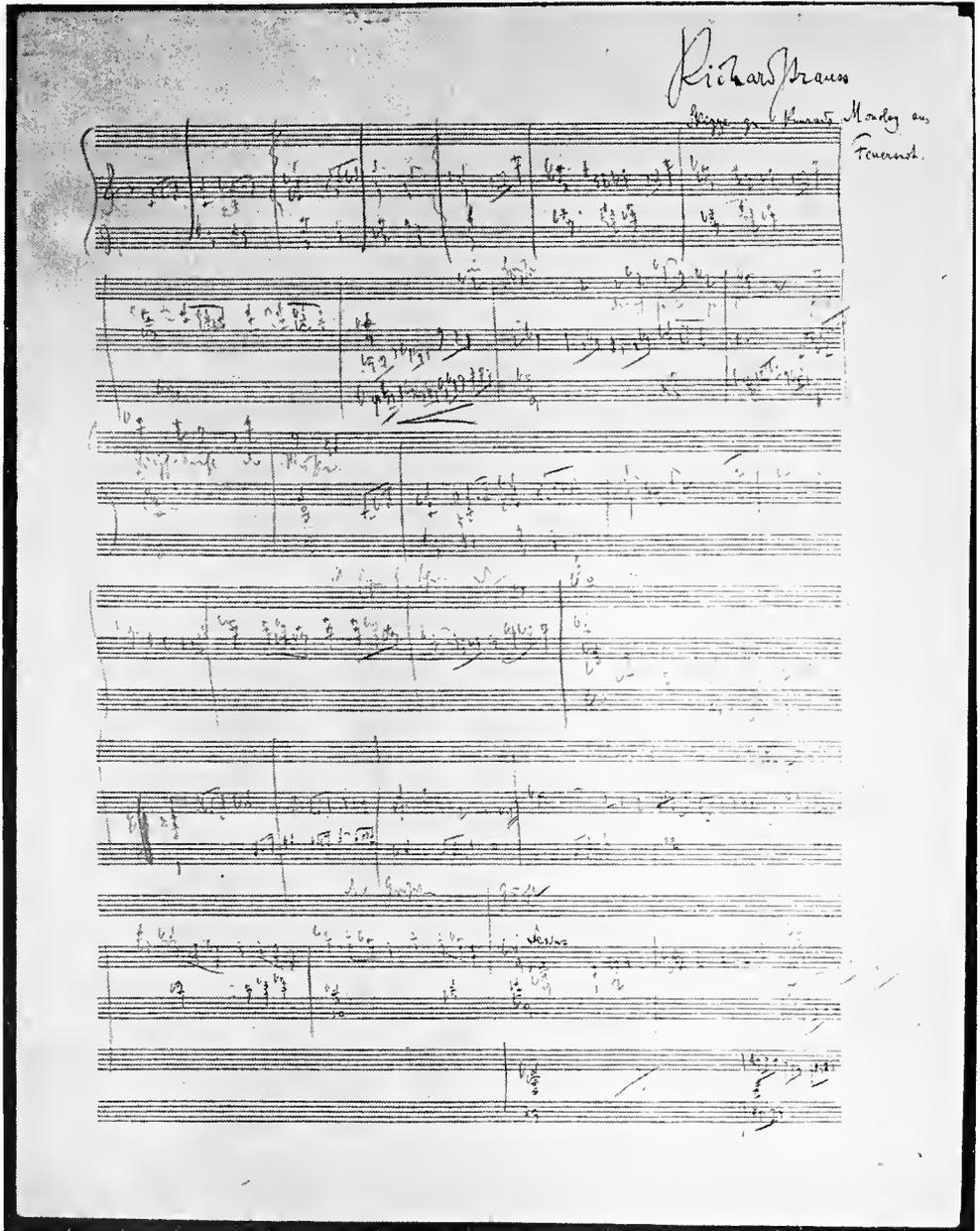
999] An der schönen blauen Donau. Walzer von Johann Strauss. Op. 314 [Wien, C. A. Spina, 1867] Pl. no. C.S. 19202. Caption-title. First edition.

Voice parts: Tenor I, II; Basso I, II. In sheets without title-page, etc.

1000] Hofballtänze. Walzer für das Pianoforte componirt von Johann Strauss . . . Op. 298. Wien, C. A. Spina [1865] Pl. no. C. S. 18662. First edition.

Inserted is a manuscript couplet with the title: "Operette: Methusalem" (*cf.* separate entry), and a calling card of Frau Strauss upon which is a closely written note to an unidentified publisher. With this is a photograph portrait of the composer with his signature.

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1012. ORIGINAL MANUSCRIPT SKETCH FOR RICHARD STRAUSS' *Feuersnot*.

1001] Indigo und die vierzig Räuber. Komische Operette in 3 Aufzügen von Johann Strauss. Vollständiger Clavier-Auszug mit Text eingerichtet von Richard Genée . . . Wien, C. A. Spina [1871] Pl. nos. C. S. 22, 131-22, 154. First edition. Inserted is an inscribed photograph of the composer with a few bars of music.

1002] [Prinz Methusalem]

Original manuscript. ca. 1877.

3 leaves (2 pages) 26½ x 34½ cm.

On the recto of the third leaf is a note signed by Frau Strauss, attesting the authenticity of the manuscript. December 6, 1901.

Inserted in the first edition of his *Hofballtänze*.

1003] . . . Rathhaus Ball-Tänze. Walzer von Johann Strauss . . . Op. 438 . . . Piano solo . . . Berlin, N. Simrock, c1890. Cover-title. First edition. Pl. no. 9321. *Inscribed to Alice Pollak by the composer.*

Inserted is a heliogravure portrait of the composer by J. Bleckinger.

1004] Der Zigeunerbaron. Operette in 3 Acten. Nach einer Erzählung M. Jokai's von J. Schnitzer. Musik von Johann Strauss. Clavierauszug mit Text von A. Oelschlegel . . . Hamburg, Aug. Cranz [1885] Pl. no. C. 26767. First edition.

Inserted is an autograph letter signed. To an unidentified correspondent, Vienna, February 5, 1885.

#### STRAUSS, RICHARD (1864-1949)

1005] Die aegyptische Helena. Oper in zwei Aufzügen von Hugo von Hofmannsthal. Musik von Richard Strauss. Opus 75. Vollständiger Klavierauszug mit Text von Otto Singer. Berlin, Adolph Fürstner, c1928. Pl. no. A. 7903 F. First edition.

1006] . . . Eine Alpensinfonie. Op. 64. Handpartitur . . . Leipzig, F. E. C. Leuckart, c1914. Pl. no. F. E. C. L. 7531. At head of title: Richard Strauss. *Inscribed to Michael Fralling by the composer.*

1007] . . . Ariadne auf Naxos . . . Oper in einem Aufzuge von . . . Hugo von Hofmannsthal. Musik von . . . Richard Strauss. Op. 60. Zu spielen nach den "Burger als Edelmann" des Molière . . . Arrangement von . . . Otto Singer. Vollständiger Klavier-Auszug mit deutschem Text. Paris, Adolph Fürstner, c1912. Pl. no. A. 6303 F. First edition. *With composer's corrections.*

Inserted is an autograph letter signed. To an unidentified correspondent [probably Mme. Emmy Destinn] St. Moritz-Dorf, February 27, 1912. Presented to the collection by Mme. Galli-Curci.

1008] . . . Don Quixote (Introduzione, tema con variazioni e finale) Fantastische Variationen über ein Thema ritterlichen characters für grosses Orchester componirt von Richard Strauss. Op. 35. Partitur . . . München, Jos Aibl [c1904] First edition.

Inserted is a photograph portrait of the composer inscribed to Heinrich Grünfeld.

1009] Einander.

Original manuscript.

The text is by von Arnim.

This forms the fourth page of the original manuscript of Strauss' "Schlechtes Wetter." Opus 69, no. 5.

1010] . . . Elektra. Tragödie in einem Aufzuge von Hugo von Hofmannsthal. Musik von Richard Strauss. Opus LVIII. Klavier-Auszug mit Text von Otto Singer . . . Berlin, W., Adolph Fürstner, c1908. Pl. no. A. 5654 F. First edition.

1011] . . . Elektra. Tragödie in einem Aufzuge von Hugo von Hofmannsthal. Musik von Richard Strauss. Opus LVIII. Vollständiger Klavier Auszug zu zwei Händen mit Hinzufügung der Gesangstexte und der scenischen Bemerkungen von Otto Taubmann . . . Berlin, W., Adolph Fuerstner, c1909. Pl. No. A. 5660 F. First edition of this arrangement. *Signed by the composer.*

1012] . . . Feuersnot. Ein Singgedicht in einem Akt von Ernst von Wolzogen. Musik von Richard Strauss. Opus. 50. Klavierauszug mit Text von Otto Singer . . . Berlin, Adolph Fürstner, c1901. Pl. no. A. 5206 F. First edition.

1013] [Feuersnot]

Original manuscript sketch for Kunrad's "Monolog." Signed.

2 leaves (4 pages) 27 x 36½ cm.

Original manuscript sketch of "Sie wissens nicht." Signed.

2 leaves (4 pages) 36 x 27 cm.

Inscribed to Edward Speyer, Berlin, June, 1902.

1014] Die Frau ohne Schatten. Oper in drei Akten von Hugo Hofmannsthal. Musik von Richard Strauss. Op. 65. Vollständiger Klavierauszug mit text von Otto Singer . . . Berlin, Adolph Fürstner, c1919. Pl. no. A. 7503 F. First edition.

1015] . . . Friedenstag. Oper in einem Aufzug von Joseph Gregor. Musik von Richard Strauss. Op. 81. Klavierauszug mit Text von Ernst Gernot Klussmann . . . Berlin, Adolph Fürstner, c1938. Pl. no. A. 8363 F. First edition.

1016] . . . Guntram in drei Aufzügen. Dichtung und Musik von Richard Strauss. Op. 25 . . . Vollst. Klav. Ausz. m. Text . . . München, Jos. Aibl [c1894] Pl. no. 2806. First edition. *With the composer's corrections in the text and a list of these corrections at the foot of p. 2.*



1017] . . . Ein Heldenleben. Tondichtung für grosses Orchester von Richard Strauss. Op. 40. Leipzig, F. E. C. Leuckart [1900] Pl. no. F.E.C.L. 5200. First edition.

Wotquenne, 7917.

1018] Lieder für Stimme mit Klavier-Begleitung komponiert von Richard Strauss . . . The English words by John Bernhoff . . . Leipzig, Jos. Aibl, c1904. Pl. nos. 2824 [etc.] *Inscribed to Mme. Wieniowski by the composer.*

1019] Der Rosenkavalier. Komödie für Musik von Hugo von Hofmannsthal. Musik von Richard Strauss. Op. 59. Arrangement von Otto Singer . . . Berlin, Adolph Fürstner, c1910. Pl. no. A. 5903 F. First edition.

Piano and vocal score.

Inserted is a photograph of the composer, taken in 1949. Presented to the collection by Frau Strauss.

1020] Der Rosenkavalier (The rose-bearer) Komödie für Musik von Hugo von Hofmannsthal. Englische Übersetzung von Alfred Kalisch. Musik von Richard Strauss. Op. 59. Vollständiger Klavier-Auszug mit deutsch-englischem Text. Erleichterte Ausgabe von Carl Best. Berlin, Adolph Fürstner, c1911. Pl. no. A. 5935 F. First edition. *Signed by the composer.*

1021] . . . Salome. Drama in einem Aufzuge nach Oscar Wilde's gleichnamiger Dichtung in deutscher Übersetzung von Hedwig Lachmann. Musik von Richard Strauss. Op. 54. Klavier-Auszug mit Text von Otto Singer . . . Berlin, Adolph Fürstner, c1905. Pl. no. A. 5503 F. First edition.

1022] . . . Salome. Musik-Drama in einem Aufzuge nach Oscar Wilde's gleichnamiger Dichtung in deutscher Übersetzung von Hedwig Lachmann, Musik von Richard Strauss. Op. 54. Vollständiger Klavier-Auszug zu zwei Händen mit Hinzufügung des deutsch-englischen Gesangstextes und der szenischen Bemerkungen von Otto Taubmann . . . Berlin, Adolph Fürstner [c1905] Pl. no. A. 5540 F. First edition. *Signed by the composer.*

1023] Schlechtes Wetter, opus 69, no. 5.

Original manuscript signed. *ca.* 1918.

2 leaves (4 pages) 26½ x 36 cm.

The text is by Heine.

The fourth page contains the original manuscript of another song, "Einander" by von Arnim.

1024] Vier Gesänge für eine Singstimme mit Begleitung des Orchesters, komponiert von Richard Strauss. Op. 33, no. 1, Verführung (John Henry Mackay) . . . Berlin, Ed. Bote & G. Bock [c1897] Pl. no. 14543. First edition. *Inscribed to Frau Rohr Brangin by the composer.*

Piano and vocal score.

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*To the Memorial  
Library of Music  
Stanford University  
Jim Spaulding  
Sept '68*

1037. IGOR STRAVINSKY. PORTRAIT BY WESTON.

1025] Vier Gesänge für eine Singstimme mit Begleitung des Orchesters komponirt von Richard Strauss. Op. 33 . . . No. 3, Hymnus: Dass du mein Auge wecktest [Friedrich von Schiller] . . . No. 4. Pilgers Morgenlied: Lila [Wolfgang von Goethe] Berlin, Ed. Bote & G. Bock [c1897] Pl. nos. 14552, 14549. First edition. *Inscribed to Rudolf Berger by the composer.*

Piano and vocal score.

1026] . . . Till Eulenspiegels lustige Streiche nach alter Schelmenweise in Rondeuform für grosses Orchester gesetzt. Opus 28. Partitur. Leipzig, C. F. Peters [1932] Pl. no. W. Ph. V. 242, U. E. 1103. First edition. *Signed by the composer.*

1027] Portrait of the composer, surrounded by original drawings of scenes and figures from his most famous operas. The individuals portrayed were members of the Munich Court Theatre. The following operas are represented: *Elektra*, *Feuersnot*, *Rosenkavalier*, and *Salome*. Strauss himself has written in a few bars of the music from each opera. *Inscribed to Herbert Leymann by the composer, 1911.*

36 x 45 cm.

### STRAVINSKY, IGOR (1882- )

1028] *Danses concertantes*. Concerto for small orchestra.

The original manuscript.

Title-page in the composer's handwriting. *Inscribed: "I give this manuscript to Stanford University, Igor Stravinsky. Hollywood, Jan. 9th, '48"*

76 leaves (147 pages) 27 x 35 cm.

This is a kind of concerto grosso for twenty-four instrumentalists. The work is divided into five movements: *March*, *Pas d'action*, *Thème varié*, *Pas de deux*, and *March*.

Composed in 1941-1942, *Danses concertantes* was heard as a concert piece for the first time with the composer conducting the Janssen Symphony Orchestra at Los Angeles, February 8, 1942. It was first performed as a ballet, with choreography by Balanchine, by the Ballet Russe de Monte Carlo in New York City in 1944.

"*Danses concertantes* dissects the conventions and examines them, as in a laboratory, under a microscope that exposes their most subtle intricacies and fragilities" (Arthur Berger in *Stravinsky in the theatre*, New York [1949]).

1029] . . . *Danses concertantes* for chamber orchestra. New York, Associated Music Publishers [c1942] Pl. no. A. S. 194238. At head of title: Igor Stravinsky. First edition. *Inscribed for the collection by the composer.*

1030] Danses concertantes by Igor Stravinsky. Concert arrangement for two pianos by Ingolf Dahl. New York, Associated Music Publishers [1944] Pl. no. A. S. 194395-6. First edition. *Inscribed for the collection by the composer.*

1031] Circus polka composed for a young elephant [by] Igor Stravinsky. New York, Associated Music Publishers [c1944] Pl. no. A. S. 194343. Caption-title. First edition. *Signed by the composer.*

1032] ... Ebony concerto. By Igor Stravinsky. [New York] Charling [c1946] Miniature score. First edition. *Signed by the composer.*

1033] ... Ode, elegiacal chant in three parts. New York, Associated Music Publishers [c1947] Pl. no. AMP 194551. At head of title: Igor Stravinsky. First edition. *Signed by the composer.*

1034] ... Les noces. Scènes chorégraphiques russes avec chant et musique composées par Igor Stravinsky. Version française de C.-F. Ramuz. London, J. & W. Chester [c1922] Pl. no. J. & W. C. 9718. At head of title: title, etc. in Russian. First edition. *Signed by the composer.*

1035] ... L'oiseau de feu. Conte danse en 2 tableaux. Composé d'après le conte national russe par M. Fokine. Musique de Igor Strawinsky. Piano à 2 mains. Moscou, P. Jurgenson [1910] Pl. nos. 34903-14919. At head of title: title, etc. in Russian. First edition. *Signed by the composer.*

1036] ... Pétrouchka. Scènes burlesques en 4 tableaux d'Igor Strawinsky et Alexandre Benois. Réduction pour piano à quatre mains par l'auteur ... Berlin, Edition Russe de Musique [ca. 1910] Pl. no. R. M. V. 150. First edition. *Signed by the composer.*

1037] Poetics of music in the form of six lessons, by Igor Stravinsky. Translated by Arthur Knodel and Ingolf Dahl. Cambridge, Harvard University Press, 1947. First English edition. *Inscribed for the collection by the composer.*  
Inserted is a photograph portrait by Weston.

1038] ... Rossignol. Conte lyrique en trois actes de I. Stravinsky et S. Mitousoff d'après Andersen. Traduction française de M. D. Calvocoressi. Réduction pour chant et piano par l'auteur. Berlin, Russischer Musikverlag [1914] Pl. no. R. M. V. 241. First edition. *Signed by the composer.*

1039] ... La sacré du printemps. Tableaux de la Russie païenne en deux parties d'Igor Strawinsky and Nicolas Roerich. Rédaction pour piano à quatre mains par l'auteur. Moscou, Edition Russe de Musique [ca. 1913] Pl. no. R. M. V. 196. First edition of this form. *Signed by the composer.*

1040] . . . La sacré du printemps. Danse sacrale for orchestra. Revised version . . . 1943. New York, Associated Music Publishers [c1945] At head of title: Igor Stravinsky. First revised edition. *Signed by the composer.*

1041] . . . Scènes de ballet for orchestra. New York, Associated Music Publishers [c1945] Pl. no. 194440. At head of title: Igor Stravinsky. Miniature score. First edition. *Signed by the composer.*

1042] . . . Scherzo à la Russe. Symphonic version, New York, Associated Music Publishers [c1945] Pl. no. A. C. 194552. At head of title: Igor Stravinsky. First edition. *Signed by the composer.*

1043] Stravinsky: an autobiography. New York, Simon and Schuster, 1936. First edition. *Inscribed for the collection by the author.*

1044] . . . Symphony in three movements for orchestra. New York, Associated Music Publishers [c1946] Pl. no. A. M. P. 194545. At head of title: Igor Stravinsky. First edition. *Signed by the composer.*

#### SULLIVAN, SIR ARTHUR SEYMOUR (1842-1900)

1045] Cox and Box or The long lost brothers. Triumviretta in one act. Adapted to the lyric stage from J. Maddison Morton's farce of "Box and Cox" by F. C. Burnand. The music by Arthur S. Sullivan. Piano-forte arrangement by the composer. London, Boosey [1866] Pl. nos. 1-10. First edition.

1046] The foresters.

Original manuscript signed.

48 leaves (83 pages) 33½ x 27, 34½ x 27 cm.

Note on p. 1: "Copy No. 3 complete without voice parts."

1047] Vocal score of The gondoliers; or The King of Bavaria, by W. S. Gilbert and Arthur Sullivan . . . Arrangement for pianoforte by J. H. Wadsworth . . . London, Chappell [1890] Pl. no. 18,844. First edition.

1048] The grand duke; or, The statutory duel. A comic opera in two acts, written by W. S. Gilbert. Composed by Arthur Sullivan. Arranged from the full score by Wilfred Bendall. Vocal score . . . London, Chappell, c1896. Pl. no. 20,079. First edition.

1049] . . . Haddon Hall written by Sydney Grundy composed by Arthur Sullivan. Arranged from the full score by King Hall. Vocal score complete . . . London, Chappell, c1892. Pl. no. 19,348. First edition.

1050] An idyll for the violoncello composed for and dedicated to his friend Col. P. Paget (Farnham) by Arthur S. Sullivan. 31 July 1865.

Original manuscript signed.

2 leaves (title-page, 2 pages) 26 x 36½ cm.

With an additional hand-lettered title-page and bound in full red morocco by Sangorski and Sutcliffe.

1051] An entirely original fairy opera in two acts entitled *Iolanthe, or The peer and the peri*. Written by W. S. Gilbert. Composed by Arthur Sullivan . . . Arranged from the full score by Berthold Tours . . . Pianoforte score . . . London, Chappell [1882] Pl. no. 17614. First edition.

1052] *Ivanhoe*. A romantic opera adapted from Sir Walter Scott's novel. Words by Julian Sturgis. Music by Arthur Sullivan. Full score . . . London, Chappell [1892] Pl. no. 19074. First edition.

Each act has a separate title-page.

1053] Vocal score of *The Mikado; or, The town of Titipu*. Arrangement for pianoforte by George Lowell Tracy . . . of the above named opera by W. S. Gilbert and Arthur Sullivan . . . London, Chappell, c1885. First edition.

Inserted is an autograph letter signed. To Col. Schaffer. London, May 21, 1883. This was written the day before the composer was knighted.

1054] Vocal score of *The Mikado; or The town of Titipu*. Arrangement for pianoforte by George Lowell Tracy . . . of the above named opera by W. S. Gilbert and Arthur Sullivan . . . London, Chappell, c1885. Pl. no. 18056. First edition, second issue.

1055] . . . *Patience; or Bunthorne's bride!* Written by W. S. Gilbert. Composed by Arthur Sullivan . . . Arranged from the full score by Berthold Tours . . . London, Chappell [1881] First edition.

Piano and vocal score.

1056] *The pirates of Penzance or, The slave of duty*. An entirely original comic opera in two acts, written by W. S. Gilbert. Composed by Arthur Sullivan . . . London, Chappell [1880] First edition.

Piano and vocal score.

1057] Vocal score of *Princess Ida; or, Castle adamant*. Arrangement for pianoforte by George Lowell Tracy . . . of the above named opera by W. S. Gilbert and Arthur Sullivan . . . London, Chappell, c1884. Pl. no. 17,871. First edition.

1058] Vocal score of *Ruddigore; or, The witch's curse* by W. S. Gilbert and Arthur Sullivan . . . Arrangement for pianoforte by George Lowell Tracy . . . London, Chappell, c1887. Pl. no. 18,311. First edition.

1059] The sorcerer. An entirely original modern comic opera in two acts, written by W. S. Gilbert. Composed by Arthur Sullivan . . . London, Metzler [1877] Pl. no. M. 5001. First edition.

Piano and vocal score.

1060] Trial by jury by Arthur Sullivan . . . London, Chappell [*ca.* 1875] First edition.

Piano and vocal score.

1061] Vocal score of Utopia limited, or The flowers of progress. An original comic opera in two acts written by W. S. Gilbert. Composed by Arthur Sullivan . . . Arranged from the full score by Ernest Ford . . . London, Chappell, c1893. Pl. no. 19540. First edition.

1062] Vocal score of The yeomen of the guard, or The merryman and his maid, by W. S. Gilbert and Arthur Sullivan . . . Arrangement for pianoforte by J. H. Wadsworth . . . London, Chappell, c1888. Pl. no. 18577. First edition, first issue with errata leaf inserted.

1063] Vocal score of The yeomen of the guard, or The merryman and his maid, by W. S. Gilbert and Arthur Sullivan . . . Arrangement for pianoforte by J. H. Wadsworth . . . London, Chappell, c1888. Pl. no. 18577. First edition, second issue with corrections.

*See also* HOOD, BASIL  
Emerald isle.

#### SUSSMAYER, FRANZ XAVIER (1766-1803)

1064] [Der Spiegel von Arcadien]

Soprano aria. Full score.

Original manuscript. *ca.* 1803.

14 leaves (28 pages) 3 1½ x 22 ½ cm.

This aria was composed for the debut of Mme. Pauline Anna Milder-Hauptmann in Süßmayer's opera *Der Spiegel von Arcadien* in Vienna, 1803.

The manuscript is from the collection of Aloys Fuchs. It was presented by him to Ferdinand Simon Gassner in 1842 and was acquired by William Pole in 1895. Inscribed by Fuchs. Signature of Pole.

*See also* MOZART, WOLFGANG AMADEUS (1756-1791)  
Missa pro defunctis.

TANEIEFF, SERGIUS IVANOVICH (1856-1915)

1065] . . . Dix mélodies. Op. 17 . . . Leipzig, M. P. Belaieff, 1905. [cover title]  
Pl. nos. 2575 (2576-2585) First edition. *Inscribed by the composer.*  
Title-page in Russian.  
Piano and vocal score.

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TAYLOR, JOSEPH DEEMS (1885- )

1066] Peter Ibbetson. Lyric drama in three acts . . . From the novel by George du Maurier. Libretto by Constance Collier and Deems Taylor. Music by Deems Taylor. Opus 20. New York, J. Fischer & Bro. [1930] *Copy no. 14 of an edition of 100 copies, signed by the composer.*

Peter Ibbetson had its first performance at the Metropolitan Opera House, February 7, 1931, and had sixteen performances in four seasons, a record for an opera by an American composer.

TCHAIKOVSKY, PETER ILICH (1840-1893)

1067] [Eugene Oniegin. Opus 24. Moscow, Jurgenson, 1878] Pl. nos. 3302-3323. Title-page in Russian. First edition.  
Text in Russian.

Inserted is an autograph letter signed. To Count Moisevitch, Tiflis, October 22, 1890.

1068] [Pique-Dame. Opera in 3 acts and 7 scenes. Text based on Pushkin's novel. Music by P. Tchaikowsky. Opus 68. Piano arrangement by the composer. Moscow, P. Jurgenson, 1890] Pl. nos. 16270-16294. Title-page in Russian. First edition.

Text in Russian.

Dated 1890 on p. 278 r.

The score ends on p. 278 r.

Inserted is a manuscript fragment signed. Four bars of music to accompany the words "Die deutsche Sprache ist schön! . . . aber fürchterlich schwer!!" (*cf.* separate entry).

1069] Pique-dame. Oper in 3 Acten und 7 Bildern. Text mit Benutzung der gleichnamigen Novelle Puschkin's von M. Tschaikowsky. Deutsch von A. Bernhard. Musik von P. Tschaikowsky. Op. 68. Clavierauszug von Componisten . . . Moscou, P. Jurgenson [1899] Pl. nos. 16270-16394. Second edition.

The German title-page is preceded by a Russian title-page.

Text in Russian and German.

The plate numbers are the same as those of the first edition (q.v.).

Dated 1899 on p. 289.

The score ends on p. 289.

1070] . . . Suite no. 3 pour orchestre . . . par P. Tchaikowsky. Op. 55. Moscou, P. Jurgenson [ca. 1886] Pl. no. 6321. First edition. *Inscribed to Charles Lefebvre by the composer. With Lefebvre's signature on front cover.*

1071] Manuscript fragment signed. March 14, 1889.

Four bars of music to accompany the words: "Die deutsche Sprache ist schön! . . . aber fürchterlich schwer!!"

1 leaf (1 page) 20 x 20½ cm.

Inserted in the first edition of his *Pique-dame*.

#### THOMAS, ARTHUR GORING (1850-1892)

1072] . . . Esmeralda. Opera in four acts. The libretto written & arranged by Theo Marzials & A. Randegger. The music by A. Goring Thomas. London, Boosey [1883] Pl. nos. 1-4. First edition. *Inscribed by the composer.*

Inserted is an autograph letter signed. To Lord Amphilie, Berlin, December 10, 1883.

#### THOMAS, CHARLES LOUIS AMBROISE (1811-1896)

1073] Angélique et Médor. Opéra bouffon en un acte. Paroles de Messieurs Sauvage et \* \* \* Musique de Ambroise Thomas. Représenté pour la 1re fois à Paris sur le Théâtre Royal de l'Opéra-Comique, le 10 mai 1843. Paris, Bureau Central de Musique [ca. 1843] Pl. no. E. C. 454. First edition. *Inscribed to M. Gabriel de Lucien by the composer.*

Since Thomas refers in the inscription to "son collaborateur" it may be surmised that the asterisks refer to de Lucien.

1074] . . . Françoise de Rimini. Opéra en quatre actes avec prologue et épilogue. Paroles de MM. Jules Barbier et Michel Carré. Musique de Ambroise Thomas. Partition chant et piano réduite par M. L. Delahaye . . . Paris, Heugel et Fils [ca. 1882] Pl. no. H. 5327. First edition. *Inscribed to [Victor] Warot by the composer.*

Inserted is a photograph portrait signed by the composer, Paris, November 1894.

1075] . . . Hamlet. Opéra en cinq actes. Paroles de MM. Carré & Jules Barbier. Musique de Ambroise Thomas. Partition piano et chant réduction par M. Vauthrot . . . Paris, Heugel [1868] Pl. no. H. 3852. First edition. *Inscribed to Charles Gounod by the composer.*

Presented for the first time at Paris, March 9, 1868.

Inserted is an autograph letter signed. To an unidentified correspondent, n. p., October 17, 1878.

1076] Hamlet.

Original manuscript. *ca.* 1868.

Act 2, scene 2, no. 12, "O mortelle offense!

6 leaves (12 pages) 27 x 32 cm.

Act 3, scene between Hamlet and his mother.

18 leaves (36 pages) 27 x 32 cm.

1077] Messe solennelle par Ambroise Thomas. [Paris, *ca.* 1857) *Page-proofs with the composer's corrections.*

There is a duplicate set of p. 1-8. This is an earlier state with the composer's corrections which have been made in the later copy.

1078] . . . Mignon. Opéra en trois actes. Musique de Ambroise Thomas. Paroles de MM. Michel Carré & Jules Barbier. Deutsch von Ferdinand Gumbert. Clavier-Auszug . . . Paris, Heugel [*ca.* 1868] Pl. no. H. 3607. First edition with French and German text. *Inscribed by the composer.*

Presented for the first time at Paris, November 17, 1866.

Inserted is an autograph letter signed. To an unidentified correspondent, n. p., August 12, 1878.

1079] Psyché. Opéra comique en trois actes. Représenté pour la première fois au Théâtre de Opéra-Comique le 26 janvier 1857. Poème de MM. Jules Barbier & Michel Carré. Musique de Ambroise Thomas . . . Partition piano et chant arrangée par R. de Vilbac . . . Paris, H. Lemoine, 1857. Pl. no. 4316 H. First edition.

Wotquenne, 3102.

Inserted is an autograph letter signed. To an unidentified correspondent, n. p., September 25, 1883.

1080] Le songe d'une nuit d'été. Act 2. Final duo.

Original manuscript.

4 leaves (7 pages) 27 x 35 cm.

Orchestral score.

1081] . . . La tempête. Ballet fantastique en 3 actes et 6 tableaux de MM. Jules Barbier et J. Hansen (d'après Shakespeare) Musique de Ambroise Thomas . . . Paris, Henri Heugel [1889] Pl. no. H. 8550. First edition.

Piano arrangement by M. Edouard Mangin.

Inserted is a fragment of the original manuscript (*cf.* separate entry).

1082] La tempête.

Original manuscript. *ca.* 1889.

Introduction, act 2, tableau 3, Sommeil de Miranda.

9 leaves (9 pages) 27 x 35½ cm.

Piano score.

Inserted in the first edition of the piano arrangement.

- 1083] Valse [D-sharp major]  
Original manuscript.  
2 leaves (4 pages) 26½ x 35 cm.  
Piano score.

THOMPSON, GEORGE (1757-1851)

1084] A select collection of original Scottish airs for the voice with introductory & concluding symphonies & accompaniments for the piano forte, violin & violoncello. By Pleyel, Kozeluch & Haydn. With select & characteristic verses both Scottish and English adapted to the airs, including upwards of one hundred new songs by Burns . . . London, T. Preston [1805] Sets 1-2 in one. First edition. *Each set signed by the editor.*

1085] A select collection of original Scottish [sic] airs for the voice. To each of which are added introductory & concluding symphonies & accompaniments for the piano forte & violin, by Kozeluch. With select & characteristic verses by the most admired Scottish poets adapted to each air, the greater number of these written for this work by Burns. Also suitable English verses in addition to most of the songs in the Scottish dialect. London, Preston [ca. 1811] Sets 3-4 in one. First edition. *Each set signed by the editor.*

In set 3, no. 68, "Auld Lang Syne" ("Should auld acquaintance be forgot") appears for the first time.

THOMSON, VIRGIL (1896- )

1086] The Seine at night . . . New York, G. Schirmer [c1949] Pl. no. 42131. At head of title: Virgil Thomson. First edition. *Inscribed for the collection by the composer.*

Orchestral score.

1087] The Seine at night.

The original manuscript signed. December 31, 1942.

Orchestral score.

33 leaves (33 pages) 31 x 38 cm.

TOMASI, HENRI (1902- )

1088] Les santons (pastorale provençale) Ballet en un acte avec soli et chœurs. Livret de René Dumesnil. Musique de Henri Tomasi . . . Paris, Henry Lemoine, c1937. Pl. no. 23012 HL. First edition. *Inscribed to Mlle. Thomas by the composer.*

TOSTI, FRANCESCO PAOLO (1846-1916)

1089] . . . Ninna-Nanna. Versi di Gabriele d'Annunzio. Musica di F. Paola Tosti . . . Milano, G. Ricordi, c1912. Pl. no. k 114625 k. Cover-title. First edition. *Inscribed by the composer.*

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TURINA, JOAQUIN (1882- )

1090] Silhouettes . . . Paris, Rouart, Lerolle [c1932] Pl. no. R. L. 11836 & Cie. At head of title: Joaquin Turina, op. 70. First edition.

1091] . . . Sonate romantique sur un thème espagnol pour piano. Paris, E. Demets, c1910. Pl. no. E. 1486 D. At head of title: Joaquin Turina. First edition. *Inscribed to Ricardo Viñes by the composer.*

1092] . . . Souvenirs de l'ancienne Espagne . . . Paris, Rouart, Lerolle [c1929] Pl. no. R. L. 11704 & Cie. At head of title: Joaquin Turina. First edition.

VAUGHAN WILLIAMS, RALPH (1872- )

1093] Five Tudor portraits. A choral suite in five movements with soli for contralto (or mezzo) and baritone and orchestral accompaniment. Founded on poems by John Skelton (Laureate) 1460-1529, sometime Rector of Diss in Norfolk, by R. Vaughan Williams . . . London, Oxford University Press [1936] First edition. *Inscribed to "R.O.M." and signed "R.V.W."*

1094] Magnificat for contralto solo, women's chorus, and orchestra [by] R. Vaughan Williams. Arrangement for flute obbligato and pianoforte. [London, Oxford University Press, c1932] Cover-title. First edition. *Inscribed to "R.O.M." and signed "R.V.W."*

1095] On Wenlock edge. A cycle of six songs for tenor voice—with accompaniment of pianoforte and string quartett (ad lib) The words by A. E. Housman (from "A Shropshire lad") . . . Music by R. Vaughan Williams. London, Novello, c1911. Avison edition. *With an unsigned inscription by the composer.*

VERDI, GIUSEPPE (1813-1901)

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1096] *Aida*. Grand opéra en quatre actes. Paroles françaises de MM. du Locle & Nutter. Musique de G. Verdi. Partition piano et chant . . . Paris, Léon Escudier [ca. 1880] Pl. no. L. E. 3603. First edition with French text. *Signed by the composer.*

Presented for the first time in French at Paris, March 22, 1880.

Wotquenne, 3130.

Inserted is a manuscript fragment with five bars from the score, signed (*cf.* separate entry).

1097] *Aida*.

Manuscript fragment signed February 16, 1872.

1 leaf (1 page) 21 x 13 cm.

This contains the famous passage from Act III, no. 11: "Rivedrai le foreste im balsamate, le fresche valli, i nostri templi d'or?"

Inserted in the first edition of the piano and vocal score.

1098] *Un ballo in maschera*. Melodramma in tre atti. Musica di G. Verdi. Rappresentato per la prima volta al Teatro Apollo in Roma il 17 febbraio 1859 . . . Milano, G. Ricordi [1859] Pl. no. H 31555 H. First edition.

Piano and vocal score.

1099] *Un ballo in maschera*. Melodramma in tre atti. Musica di Giuseppe Verdi. Da rappresentarsi al Teatro Apollo in Roma il carnevale 1859. Milano, Gio Ricordi [1859] First edition of the libretto by Antonio Somma. *Inscribed by the composer.*

1100] *Don Carlo*. Opera in cinque atti. Parole di Méry e Camillo du Locle. Musica di G. Verdi. Rappresentata per la prima volta a Parigi sul teatro Imperiale dell' Opéra l' 11 marzo 1867. Traduzione italiana di Achille de Lauzières. Riduzione per canto e pianoforte di Vauthrot e G. Ricordi . . . Milano, Gio. Ricordi [1867] Pl. no. m 40666 m. First edition.

Wotquenne, 3431.

1101] *Don Carlos*. Grand opéra en cinq actes. Représenté sur le Théâtre Impérial de l'Opéra. Poème de MM. Méry & C. du Locle. Musique de G. Verdi. Partition . . . piano et chant . . . Accomt. de piano par E. Vauthrot . . . Paris, Léon Escudier [1868] Pl. no. L.E. 2765. First edition with French text.

Wotquenne, 3129.

**AIDA.**

SOUVENIR  
du 22 Mars 1880

*Verdi*

**PERSONNAGES.**

- LE ROI ..... 2<sup>e</sup> BASSÉ.  
 AMNERIS sa fille ..... MEZ-SOP.  
 AIDA esclave éthiopienne ..... SOPRANO.  
 RADAMES capitaine des gardes ..... TENOR.  
 RAMFIS grand-pêtre ..... BASSÉ.  
 AMDNASRO roi d'Éthiopie et père d'Aida. .... BARYTON.  
 UN MESSAGER ..... 2<sup>e</sup> TENOR.

PRÊTRES, PRÊTIÈSSES, MINISTRES, CAPITAINES, SOLDATS, FONCTIONNAIRES, ESCLAVES ET PRISONNIERS ÉTHIOPENS,  
 DÉPUTÉ ÉGYPTIEN.

L'action se passe à Memphis et à Thèbes à l'époque de la puissance des Pharaons.

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1096. AN INSCRIBED COPY OF THE FIRST EDITION  
OF VERDI'S *Aida*.

1102] *Ernani*. Dramma lirico li F. M. Piave. Posto in musica e dedicato alla nobilissima Contessa Clementina Mocenigo-Spauro . . . da Giuseppe Verdi. Riduzione per canto con accompagnamento di pianoforte del maestro Luigi Truzzi . . . Milano, Giovanni Ricordi [1844-185-] Pl. nos. 16221-16228, 16161, 16230-16241.

Twenty-one parts. Thirteen of these parts have the earliest issue imprint; the remaining eight could not have been issued prior to 1853.

Presented for the first time at Venice, March 9, 1844.

From the library of the Comte de Chambord (Henri V de France, Duc de Bordeaux).

1103] *Falstaff*, commedia lirica in tre atti di Arrigo Boito. Musica di Giuseppe Verdi. Canto e pianoforte . . . riduzioni di Carlo Carignani. Milano, G. Ricordi, c1893. Pl. no. 96000. First edition.

Inserted is a manuscript fragment of *Falstaff* (act 2, part 8) not in Verdi's handwriting but with numerous corrections by him (*cf.* separate entry).

1104] *Falstaff*. Act 2, Part 8.

Manuscript, not in Verdi's handwriting, but with numerous corrections by the composer.

2 leaves (2 pages) 26 x 38 cm.

Inserted in the first edition of the piano and vocal score.

1105] *La forza del destino*. Opera di G. Verdi. Milano, Ricordi [*ca.* 1862] Pl. no. 41381. First edition. *Signed by the composer who has written below his signature four bars from the score.*

Piano and vocal score.

Presented for the first time at St. Petersburg, November 10, 1862.

Inserted is a photograph portrait of the composer.

1106] *I due Foscari*. Melodramma lirico di Francesco Maris Piave, posto in musica de Giuseppe Verdi. Riduzione per canto con accompagnamento di pianoforte di L. Truzzi . . . Milano, Giovanni Ricordi [*ca.* 1850] Pl. nos. 16797-16815. First edition.

Presented for the first time at Rome, November 3, 1844.

Inserted is an autograph letter signed. To Luigi Toccagni, Milan, November 4, 1844. After the first performance of *I due Foscari* the police objected to the political references in the text. This letter is Verdi's reply to which is added that of Piave, the librettist.

1107] *Messa da requiem* di Giuseppe Verdi. Riduzione per canto e pianoforte di Michele Saladino. Traduzione italiana. Versi del comm. Angelo Fava. Prosa del sac. prof. Claudio Borri . . . Milano, Ricordi [1874] Pl. no. 44004. First edition.

Inserted is a photograph portrait (Benque, Paris) signed, Paris, October 12, 1874.

1108] . . . La messa da requiem di Giuseppe Verdi. [Milano, 1941] At head of title: Ildebrando Pizzetti della Reale Accademia d'Italia.

"Questa riproduzione in fac-simile della 'Messa di Requiem' venne eseguita in trecento esemplari a cura del Museo Teatrale alla Scala, proprietario dell' autografo, della Casa di Riposo per Musicisti, Fondazione G. Verdi, e della Casa G. Ricordi & C. in occasione del quarantesimo anniversario della morte di Giuseppe Verdi (1901-1941). La presente copia porta il Numero otto."

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A remarkable facsimile of the complete original manuscript of the *Requiem mass* which Verdi composed in memory of Alessandro Manzoni. This is recognized as one of Verdi's greatest works and one of the greatest works of its kind ever written. It was performed for the first time at the Church of San Marco in Milan, May 22, 1874.

The first edition was published by Ricordi in 1913 (*cf.* Hirsch, IV, 926).

1109] *Otello*. Drama lirico in quattro atti. Versi di Arrigo Boito. Musica di Giuseppe Verdi. Prima rappresentazione: Milano, Teatro alla Scala, 5 febbraio 1887. Riduzioni di Michele Saladino. Canto e pianoforte . . . Milano, Tito di Gio. Ricordi [1887] Pl. no. 51023. First edition.

The libretto is by Arrigo Boito (1842-1918)

Wotquenne, 3433.

Inserted is a manuscript fragment of three bars from the score, signed (*cf.* separate entry).

1110] *Otello*.

Manuscript fragment signed. May 2, 1892.

1 leaf (1 page) 18 x 11½ cm.

Inserted in the first edition of the piano and vocal score.

1111] *Les vêpres Siciliennes*. Gd. opéra en 5 actes. Poème de MM. E. Scribe et G. Duveyrier. Musique de G. Verdi. Partition piano et chant . . . Accmpagt. de piano par H. Potier. Paris, Léon Escudier [1855] Pl. no. L.E. 1500. First edition.

Presented for the first time at Paris, June 13, 1855.

Wotquenne, 3125.

Inserted is an engraved portrait of the composer by Ch. Geoffroy.

#### VIDAL, PAUL ANTONIN (1863-1931)

1112] . . . *Eros*. Fantaisie lyrique en 3 actes et 5 tableaux de MM. Jules Noriac et Adolphe Jaime. Musique de Paul Vidal. Partition piano et chant . . . Paris, Heugel, c1892. Pl. no. H. et Cie. 7397. First edition. *Inscribed by the composer.*

Presented for the first time at Paris, April 22, 1892.

VIEUXTEMPS, HENRI (1820-1881)

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1113] Duo concertant sur les thèmes de Don Juan de Mozart [for violin and pianoforte by Henri Vieuxtemps and Bernhard Wolff]

Original manuscript.

14 leaves (27 pages) 24 x 32 ½ cm.

In a portfolio with forty-nine autograph letters signed, to Madame Vieuxtemps, two autograph letters signed to Domenico Dragonetti, three engraved portraits, five concert programmes, etc.

VILLA-LOBOS, HEITOR (1881- )

1114] ... Historiêtas (Historiettes) Canto e piano. H. Villa-Lobos (Rio, 1920) ... Rio de Janeiro, Casa Mozart [1920] First edition. *Inscribed by the composer.*

VYCPALEK, LADISLAV (1882- )

1115] Berceau pour la poupée.

Original manuscript.

1 leaf (2 pages) 26 ½ x 18 cm.

On verso is a twelve-bar sketch of an unidentified composition.

1116] [Of the last things of man, opus 16] . . . Kantáta o posledních věcech člověka. Pro sola, sbory a orchestr. Klavirni výtah skladateluv. Praha, Hudebni Matices, 1922. Pl. no. H. M. 224 P. At head of title: Ladislav Vycpálek. First edition.

Piano and vocal score.

Text in Czech and German with French text in manuscript. This is by Daniel Muller whose signature appears on the front wrapper.

Inserted are the following:

Cantate des fins dernières de l'homme. Typescript of the French text by Daniel Muller with his signature, 1930. 2 leaves (2 pages) 19 ½ x 30 cm.

Réponses aux remarques. Original manuscript by Daniel Muller signed. 1930. 1 leaf (2 pages) 21 x 31 cm.

Autograph letter signed. Vycpálek to Muller, Paris, February 11, 1930.

Four letters signed. Milos Safranek to Muller. Paris, December 3, 20, 1929, February 5, July 12, 1930. On the stationery of the Légation de la République Tchecoslovaque à Paris. These relate to the collaboration between Vycpálek and Muller.

1117] [Of the last things of man, opus 16] . . . Kantáta o posledních věcech člověka. Pro sola, sbory a orchestr. Kantate von den letzten Dingen des Menschen. Für Soli, Chöre und Orchester. Partitura. Praha, Hudebni Matice [c1926] Pl. no. H. M. 400. At head of title: Ladislav Vycpálek. First edition. *Inscribed to Daniel Muller by the composer.*

Text in Czech and German.

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## WAGNER, RICHARD (1813-1883)

1118] Adieux de Marie Stuart. Paroles de Beranger. Musique par Richard Wagner.

Original manuscript signed twice. *ca.* 1840.

6 leaves (1 page, title as above, 10 pages) 26 x 34 cm.

The composer presented this manuscript to Mlle. Doris Gras, "Première Chanteuse" as the Paris Opera at the time of its composition. It was acquired for the collection directly from her descendants.

Newman, *The life of Richard Wagner* (London, 1933), I, p. 269.

1119] Die Feen. Romantische Oper in drei Akten von Richard Wagner. Vollständiger Klavierauszug . . . Mannheim, K. Ferd. Heckel [1888] Pl. no. 2216. First edition.

The full orchestral score was privately printed about 1872 for King Ludwig of Bavaria but no copies were sold.

1120] Der fliegende Holländer. Romantische Oper in 3 Aufzügen von Richard Wagner. Vollständiger Clavierauszug . . . Dresden, C. E. Meser, 1844. Pl. no. 275. First edition. *Inscribed:* "Fraulein Alwine Frommann zum Andenken von Richard Wagner."

Presented for the first time at Dresden, January 2, 1843.

1121] Götterdämmerung von Richard Wagner. Vollständiger Klavierauszug von Karl Klindworth. Mainz, B. Schott's Söhnen [1875] Pl. no. 21500. First edition. *Inscribed:* "O Judith! Gutes liebes Weib! So ruft heute, Richard Wagner. Bayreuth, 20 August 1876."

The first Ring cycle was given at Bayreuth, August 13-17, 1876.

The inscription is an adaptation of the well-known "O Eva, Eva, schlimmes Weib, du hast es am Gewissen" in *Die Meistersinger*.

The recipient, Judith Gautier, was the daughter of the poet. She was the object of Wagner infatuation during the latter years of his life.

1122] *Lohengrin*, romantische Oper in Drei Akten von Richard Wagner. Vollständiger Klavierauszug von Theodor Uhlig . . . Leipzig, Breitkopf & Härtel [1852] Pl. no. 8411. First edition.

Inserted as a frontispiece is an aquatint portrait of Wagner by E. Abot, inlaid to size.

Inserted between the two front guard-leaves is a holograph manuscript signed. This is the first sketch for Elsa's part in the great love scene between her and Lohengrin.

*Lohengrin* was first produced under Liszt at Weimar, August 28, 1850, the date of Goethe's birthday, and from that memorable night dates the success of the Wagner movement. The text for *Lohengrin* was written at Dresden in 1845 and the music begun September 9, 1846. The introduction was written August 28, 1847, and the instrumentation of the entire work was completed during the ensuing winter and spring.

Wotquenne, 2473.

1123] *Lohengrin*. Opéra en 3 actes de Richard Wagner. Traduction française de Charles Nutter . . . Paris, G. Flaxland [ca. 1868] Pl. no. G. F. 901. First edition of piano and vocal score with French text.

This version was presented for the first time at Brussels, March 22, 1870.

1124] *Die Meistersinger von Nürnberg* von Richard Wagner. Vollständiger Klavierauszug von Karl Taussig. Mainz, B. Schott's Söhnen [ca. 1868] Pl. no. 18975. First edition.

Presented for the first time at Munich, June 20, 1868.

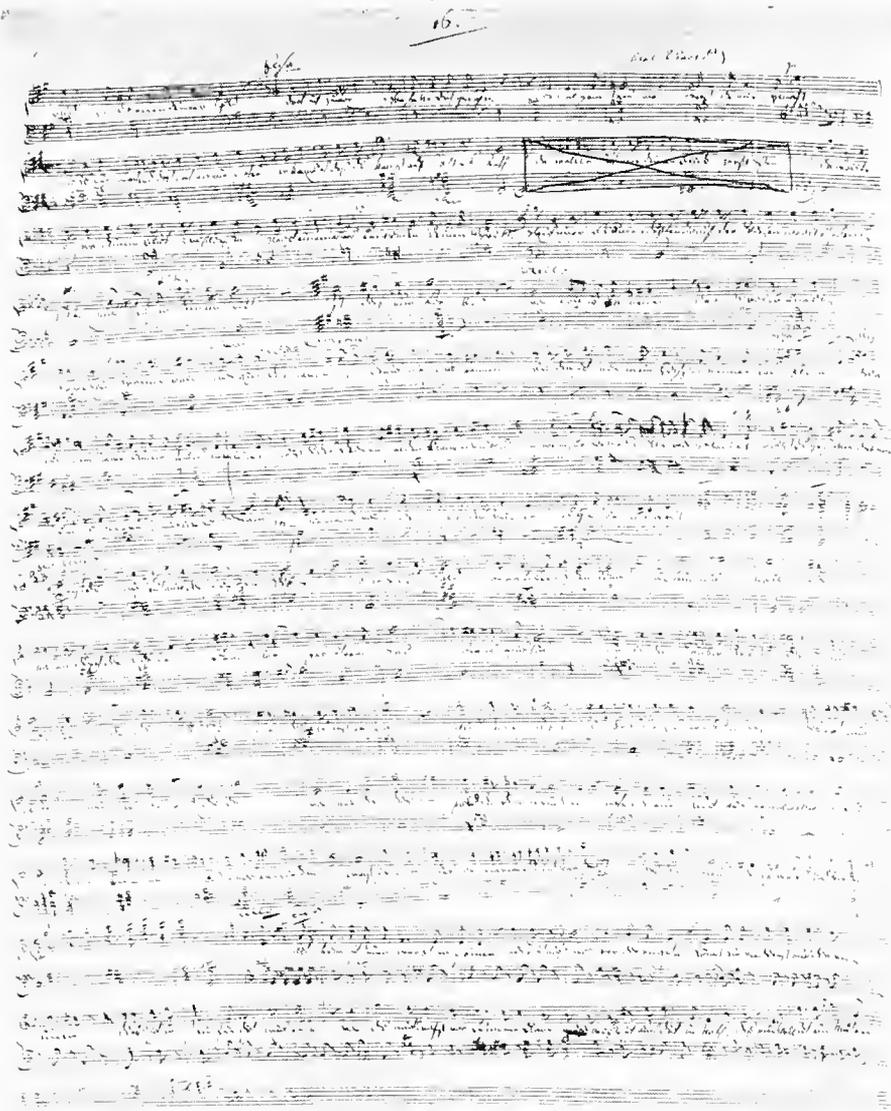
Inserted is a printed form "Patronat-Schein" numbered in manuscript "235," signed by Wagner, dated at Bayreuth "23 September 1872" and issued to the Sultan of Turkey in connection with the Bayreuth production of the "Ring."

1125] *Parsifal*. Ein Bühnenweihfestspiel von Richard Wagner. Vom Orchester für das Klavier übertragen von Joseph Rubenstein. Mainz, B. Schott's Söhnen [1882] Pl. no. 23406. First edition. *Inscribed to Theodor Muncker by the composer.*

Presented for the first time at Bayreuth, July 26, 1882.

Wotquenne, 3574.

1126] *Parsifal*. Ein Bühnenweihfestspiel von Richard Wagner. Vom Orchester für das Klavier übertragen von Joseph Rubenstein. Mainz, B. Schott's Söhnen [1882] Po. no. 23406. First edition. *Emmanuel Chabrier's copy with his notes throughout.*



1122. WAGNER'S MANUSCRIPT SKETCH OF ELSA'S PART IN  
THE LOVE SCENE WITH LOHENGRIN.

1127] Parsifal. Ein Bühnenweihfestspiel von Richard Wagner. Mainz, B. Schott's Söhnen, 1877. First edition. *Inscribed to Richard Pohl by the composer.*

This libretto of *Parsifal* was published six years before the score.

Pohl, the editor of the *Neue Zeitschrift für Musik*, was one of the earliest and most forceful champions of Wagner's music. He was the author of *Richard Wagner* (1883).

1128] Das Rheingold von Richard Wagner. Vollständiger Klavierauszug von Karl Klindworth. Mainz, B. Schott's Söhnen [1861] Pl. no. 16152. First edition.

Presented for the first time at Munich, September 22, 1869.

Inserted is an autograph letter signed by Cosima Wagner. To Mlle. Cécile Cleveland. [Luzern, November 13, —] This interesting letter relates to the origin of the *Nibelungenlied* and to Franz Müller's *Der Ring des Nibelungen* (1862).

1129] Rienzi der Letzte der Tribunen. Grosse tragische Oper in 5 Acten von Richard Wagner. Vollständiger Clavier-Auszug . . . Berlin, C. F. Meser [ca. 1870] First edition.

Presented for the first time at Dresden, October 20, 1842.

Inserted is a leaf in Wagner's hand. 26½ x 36 cm. This has a score for horns on the recto and one for strings on the verso. Unidentified.

1130] Siegfried von Richard Wagner. Vollständiger Klavierauszug von Karl Klindworth. Mainz, B. Schott's Schönen [1871] Pl. no. 20326. First edition. *Inscribed by the composer.*

1131] Tannhäuser und der Sängerkrieg auf Warburg. Romantische Oper in drei Acten von Richard Wagner. Vollständiger Klavierauszug. Dresden, C. F. Meser (ca. 1845) Pl. no. 325. First edition. *Inscribed to Anton Pusinelli by the composer.*

This, the first edition of *Tannhäuser*, is extremely rare. It contains the original version of the opera's ending which was altered in subsequent editions.

Wotquenne, 3572.

1132] Tannhäuser. Opéra en trois actes. Poème & musique de Richard Wagner. Partition chant & piano arrangée par E. Vauthrot . . . Paris, G. Flaxland [1861] Pl. no. G. F. 435. First French edition.

Wotquenne, 3137.

For the first production of *Tannhäuser* in Paris in 1861, fifteen years after the opera was written, Wagner made several important alterations, the two principal ones being the addition of the newly composed Venusberg scene (about 160 bars being added) and the deletion of approximately 100 bars from the scene in the Hall of Song. During 1860 Wagner was living in Paris preparing for the production of this work at the Opéra, the directors and audiences of

which demanded a ballet with its grand opera. An attempt was made to compel him to insert a ballet in the second act, to suit the opera's abonnés, who habitually arrived late. Wagner emphatically refused to do this, but compromised with great reluctance and annoyance by expanding and considerably filling out with extensive additions the first scene in the Venusberg, where he thought a ballet might be introduced with least damage. In his autobiography he says, "I thought that this would give the staff of the ballet a choreographic task of so magnificent a character that there would no longer be an occasion to grumble at my obstinacy in this matter." The story of the howling down of this production, after 150 rehearsals at a cost of 8,000 francs, by the members of the Jockey Club who having dined late, missed the ballet is well known. Within a very short time Wagner in disgust shook the dust of Paris off his feet and departed for Vienna.

Inserted is an autograph letter signed. To an unidentified correspondent, Dresden, October 2, 1844. This letter is addressed to a friend who had written a play on the same subject as Wagner's *Rienzi*. It also alludes to *Tannhäuser*.

1133] *Tristan und Isolde* von Richard Wagner. Vollständiger Partitur . . . Leipzig, Breitkopf & Härtel [1860] Pl. no. 10000. First edition.

Presented for the first time at Munich, June 10, 1865.

Wotquenne, 2474.

Inserted is an autograph letter signed. To Ferdinand Heine, Meudon, September 7, 1841.

This remarkable letter (seventy-two closely written lines) is one of the most important written by the composer as a young man. He refers to the acceptance of his opera *Rienzi* for production at the Dresden Opera House of which Heine was the Director, expresses the hope that it will be presented at the end of 1841 or the beginning of 1842, exhibits a concern as to the decor and costumes and mentions the singers Wilhelmine Schröder-Devrient and Joseph Aloys Tichatschek.

1134] *Über Schauspieler und Sänger* von Richard Wagner. Leipzig, E. W. Fritsch, 1872. First edition. *Inscribed to Herrn Hofschauspieler Gerster by the author.*

1135] Autograph letter signed. To August Roeckel. Zürich, January 25, 1854. 7 leaves (14 pages) 21½ x 26½ cm.

This remarkable letter, evidently written in two days (the end date is one day later than the initial one), reveals a fine, firm hand, with certain flourishes indicating the assurance which the writer claims to feel. The writing is steady and consistent, with almost no erasures, and only a few corrections: evidence that the whole thing was carefully thought out and composed in the scarcely interrupted process of writing.

The letter is as outstanding for its external form as for its substantial importance.

The translation below was made by Dr. Bayard Quincy Morgan, Professor of German, Emeritus, Stanford University.

*A Memorial  
Library  
of Music*

Zürich, January 25, 1854.

How it came about that I left your letter unanswered for upwards of four months is very explainable to me now, but I shall find it difficult to explain it to you, dearest friend. In any case, the chief blame rests upon the weightiness of your letter: to reply to it at all adequately depended not only upon my will but also and especially upon my ability. I was very restless last summer. Liszt visited me in July; then I was at a spa, St. Moritz in Graubünden (6000 ft. above the sea). At the end of August I went to Italy—as far as it is open to me, Turin, Genoa, Spezia. Then I wanted to go to Nice and stay there for some time; but just in this alien land I realized my horrible loneliness so keenly that suddenly—partly in consequence of a purely physical indisposition—I fell into profound melancholy, and could not travel home fast enough by way of Lago Maggiore and the Gotthard Pass. While I was recuperating here, your letter came to me; but at the same time also an invitation from Liszt to a rendezvous in Paris. There I spent the month of October—which gave the journals occasion to impute to me and Liszt the intention of performing my operas in Paris. I had not been able to answer your letter amid the tumult, and intended to do so on my return to Zürich. On my arrival here, however, yearning for the musical composition of the *Rheingold* overwhelmed me at last with such violence that in this mood it was impossible for me to reply to your critical comments on my poem: it was not to be done, I could not! What I did do was to fling myself passionately upon my music—after a complete interruption of six years!—so that I finally resolved not to write to you until after completing the composition of the *Rheingold*. Well, I have reached that point and now I can also understand my unwillingness to answer you before this, for now—after this composition—I am suddenly in a much better position to answer you, namely—to say as good as nothing in reply to your criticism, which I presume will also be the best thing for me to do. For you are quite right to criticize, but I am right if I do things to suit my ability and my liking. So—I shall not quarrel with you, but we'll talk about it a little all the same!

First, however, as regards this present letter, let me say that you made me a great and most enjoyable present in the news about yourself and your health. I come back to the statement that in your situation you seem to me almost happier than I myself in mine. Of your good health every line in your letter gives me assurance: in return I attest my joyous admiration! That you were allowed to write me a letter twenty pages long attests for me likewise the improvement of your personal condition, which is certainly a heartfelt joy to me, even though I must confess that I could imagine circumstances under which I might renounce any and every amelioration of existence, without exactly grieving much over that which I had renounced. One thing stands supreme: freedom! But what is "freedom?" is it perhaps—as our politicians believe—arbitrary action?—surely not! Freedom is: truthfulness. He who is truthfully (*i.e.*, wholly in accordance with his essential being) in complete harmony with his own nature, is free; external compulsion is only successful according to (in its own definition) when it kills the truthfulness of the subjugated one, when the latter pretends, and would make himself as well as others believe, that he is

other than he really is. That is true slavery. But the coerced one need not let it come to this; and he who—even under compulsion—preserves his truthfulness, preserves, at bottom, his freedom as well; at least more than he by whom a compulsion—such as our whole world amounts to—is not noticed at all, because he has already submitted to it with hide and hair, has distorted himself in giving deference to it.

I believe this “truthfulness,” at bottom, is also the whole of that “truth” which is referred to in our philosophies and theologies. “Truth” is a concept, and by its nature nothing but objectified “truthfulness”; but the real content of this “truthfulness” is simply and solely “reality;” or rather: “the real;” *i.e.*, “the really existing” and “real” is only that which is “sensual;” whereas the “non-sensual” is certainly likewise the “unreal;” namely, that which is only “thought” or “imagined.” If thus I find “truthfulness;” certainly not wrongly to be the most all-embracing feeling of reality, together with the avowal of this feeling, then “truth” is ultimately again only the concept of this feeling, or at least has become that in philosophy: but this concept is certainly as far away from reality as “truthfulness”—in the sense assigned to it—is close to it, and hence since time immemorial men have been deceived in nothing more than in the “truth;” so that it is probably the most deceptive thing in the world; at least, like every concept, it gets to be only a word, and with such “words” it is easily possible to “set up a system;” but in no case to grasp reality. The latter, you see, we can grasp only with our feeling, and true feeling is only sensual feeling. To be sure, in this case we must not understand by “senses” that which the philosophers and theologians, full of scorn, comprehend by it, namely, not the animal senses, but of course the human senses, which are well known to reach out so far that they measure the stars and picture their course.—Now as to the “world” in so far as it is the object of our feeling of truthfulness, we shall soon reach agreement if we simply give free and exclusive play to the only correct grasp of the world, namely that same feeling, and direct our sole attention to the impressions received through feeling. Man employs, in accordance with his makeup, endless agencies for the grasping of the world as a whole: these agencies, in their manifold complications, are simply the “concepts”: and we are so proud when we grasp a whole by means of concepts that we—thinking that we possess this whole—forget, no doubt involuntarily, that all we have is a concept, and hence are merely taking pleasure in our instrument, whereas we have just deviated as far as possible from the reality of the world. But he who in the long run, for all his madness, can not truthfully rejoice in this deception, he will probably in the end objectify his own essence, which is felt to be unsatisfied, will perceive his arrogant, unsatisfying delusion, and will at least comprehend the necessity of bringing himself once more, with full awareness, to reality and feeling. But how is this reality to be grasped, which presented itself—as imagined whole—only to conceptual thought, but not to feeling? Surely, it is only thus that the essence of reality is recognized in an infinite multiplicity. This inexhaustible multiplicity, which begets and bears itself over and over afresh, is experienced by feeling only as single, shifting phenomena: this shifting is the essential character of the real, whereas only the imagined is changeless and unending. Only that which has change in it really is: really to be, to live—means: to be begotten, to grow, to bloom, to wither, and to die; without

necessity of death—no possibility of life; only that has no end which has no beginning: but nothing that is real is beginning-less, only that which is thought. Hence to be absorbed in the fullest truth would mean to yield oneself as a sentient human being to full reality: to experience conception, growth, bloom, withering and dying, [and all this] without reserve, in rapture and sorrow, and only in this to will to live, that in pleasure and pain we live and—die. Only this is “being absorbed in the truth.”—In order to make this absorption possible, however, we must give up completely our quest for the “whole”: the whole shows itself to us only in the single phenomenon, for only this can we (in the full sense of the word) perceive: we can only really “comprehend” a phenomenon if we can let ourselves be wholly taken into it, just as we must be able to take it wholly into ourselves. And how does this wonderful process take place most completely? Ask Nature! Only by means of love!—Everything that I cannot love remains outside of me, and I remain outside of it: here the philosopher may imagine that he understands, but not the truthful person. Now love in its fullest reality is possible only as part of sex: only as man and woman can we love people in the most genuine way, whereas all other love is merely derived from this love, originating in it; related to it, or an artificial imitation of it. It is erroneous to regard this love as only one revelation of love in general, whereas beside it other and perhaps even higher revelations might be assumed. To be sure, he who like the metaphysician puts unsensuality before reality and derives sensual being from the idea—he who thus puts logic before genetics—he may be right in thinking of the concept of love as present in advance of the real expression of love, and in speaking nevertheless of the revelation of pre-existent, unsensual love by means of real, sensual love: and then he will also do well to despise this love, as he does all the senses. But in that case one may wager that he himself has never loved and been loved as human beings can love each other, else it would have become clear to him that in his contempt he was only thinking of animal love, as well as of animal sensuality, but not of human love. The highest satisfaction of egoism we find only in the fullest surrender of it, and man only finds this by means of love: but the real human being is man and woman, and only in the union of man and woman does the real human being begin to exist: only by means of love, therefore, can either man or woman become—human. When we speak of “man” nowadays, we are to be sure so lovelessly stupid as to think involuntarily only of the male. Only this union of man and woman—that is, only love—begets (sensually and metaphorically) the human being, and just as man in all his life never again represents anything so like creative genius as is his own existence, his life, so also he never again outdoes that act of his real birth as man by means of love; he can only repeat it—as indeed our whole life is a constant repetition of the multiplicity of detailed factors of life, and this very repetition is all that makes possible the property of that love, by virtue of which it resembles ebb and flood, changing, ending, and living again. It is therefore a disastrous misunderstanding of love when this very property, whereby it can always repeat, always be new, is charged up to it as weakness: whereas that imagined love which is but an abstraction of real love, such as the love for God-knows-what entirety, again only imagined—is thought of as the genuine love because it is lasting. But just this possible “duration” attests the unreality of this fancied love. “Infinite”—in the true sense of the

word—is that which nullifies finiteness (or rather: the concept of finiteness): but the concept of finiteness does not conform to the “real” at all, for the real, *i.e.*, the ever changing, new, and many—is of course the very nullification of that which is merely thought, conceived of as finite: the infiniteness of metaphysics is eternal unreality. The finite is only an idea which to be sure can alarm us; but it can only do this when reality is not present to our feeling: if on the other hand the reality of love comes up to us in full presence, then it nullifies the alarming concept, it destroys finiteness, by allowing no further conception of it to rise in the mind. Hence only the real is eternal; but the fullest reality comes to us only in the enjoyment of love; love is then the most eternal of all things.

In truth, egoism only ceases with the absorption of “I” in “you”: but this “I” and “you” does not present itself as soon as I coalesce with the entirety of the world: “I” and “the world” mean nothing more than “I” alone; the world only comes to be a complete reality to me when it has become “you” for me, and it comes to be that only in the phenomenon of the loved individual. This phenomenon can finally repeat itself in the child, in the friend; but in every case we shall first be able to love child or friend completely after we have been able to love at all, and this is first taught the man, for example, by the woman; also, it is certain that child-love and friend-love is always a kind of makeshift, most clearly recognized as such by those who have been completely happy in sexual love; indeed, the former is only an attribute of the multiplicity of human nature, which permits even abnormities to put in an appearance, abnormities of the most ridiculous as well as of the most tragic kind.

Enough! I venture to send these confessions to you in the midst of your solitude, without fear of arousing melancholy in you by the communication of my views. Not only you, but I too—as all others do—live at present in conditions and circumstances which point to nothing but surrogates and makeshifts; the truest and most real life, for you not less than for me, can be only an imagined, a desired one. I became 36 years old before I guessed what was the real content of my urge to art: up to that time I considered art to be the purpose, and life the means. Then to be sure the discovery was too late, and only tragic experiences could respond to my new life-impulse. A further insight into the world of the present shows us besides that all love is impossible now; one of my friends for example, had no hesitation about calling out to the Germans: “you don’t know what love is: how can men desire to love, when they have no initiative of character? That’s simply impossible!”

If the point is, then, to seek to save oneself by some makeshift or other, then I can find no better one than the most candid insight into the state of things as they are, a frank admission of the truth, even if for one’s own person there is no other gain to be drawn from it than just the pride of awareness and, lastly, the will and the striving to show to men, by imparting this awareness to them, the way of their redemption. So, to be sure, we do turn our face towards the entirety of mankind, but of course only as a makeshift, because we realize that the individual cannot be happy all by himself, but that only when all are happy he too may feel himself content. You see that with this statement I come over altogether to your point of view: only I regard this standpoint not as the end-point, but only as a means, as a way to my goal. This goal, however, is not yet perceived by most men; I pointed it out a moment ago; it is this: to create the

possibility of love, as of the fullest realization of reality—truth; but not of an imagined, abstract, unsensual one (at present the only one possible for us), but the love of “I” and “you.”

And so I cannot do otherwise than to regard the enormous efforts of the human race, and at present also each and every form of science, merely as ways and means, whose goal is *per se* a result so infinitely simple and yet so divine. Thus, I respect each of these efforts, and recognize a necessity in every step taken, and am heartily glad when these steps are taken; I myself however have the simple goal already so close before my eyes that it is impossible for me violently to compel my gaze to turn away from it again, in order to participate in that striving (which is at bottom unaware of the goal): only the need caused by some great movement could bring me to this denial of self; such a movement I shall welcome, if it emerges, as the only salvation possible for me.—But now will you take it amiss if I can only respond with a smile to your advice that I should turn away from reveries and egoistic ecstasies, so as to devote myself instead to the only thing that is real, to real life and its endeavors, and if on the contrary I express the belief that I approach full reality much more definitely, consciously, and immediately, when I devote every one of my life-utterances, even the most painful ones, solely to that goal and its promulgation? Surely you yourself will have to give your assent if for example I concede to Robespierre only conditionally, almost not at all, the tragic significance which he has hitherto had for you. This type is utterly uncongenial to me, because I cannot discover in the individualities modeled after it the faintest notion of the essential content of the striving of mankind since its degeneration from the natural state. The tragedy in Robespierre’s case consists really in the incredible pitiableness of this man, who, after reaching the goal of his struggle for power, stood there without any idea as to what he really ought to do with the power he had won. He only becomes tragic because he admits this to himself, and because he founders on his inability to accomplish anything, to bring to life anything that would make men happy. Hence I find that his case is just the reverse of what you conceive it to be: he did not have in mind a lofty purpose, for the attainment of which he resorted to bad means; on the contrary, it was in order to conceal the lack of such a purpose, to cover up his own essential emptiness, that he seized upon the whole horrible apparatus of the guillotine; for it is proven that the “terreur” was manipulated, as a purely governmental and self-assertive device, without any real passion, and for purely political reasons, *i.e.*, ambition and self-seeking. So this most miserable of men—who as a last resort could only dig up his absurd “vertu”—really had his purpose only in his means, and that is the way with all these purely political heroes, who quite rightly meet shipwreck, as a result of their incapacity, in such decisive fashion that we may hope this whole tribe will soon disappear from history altogether.—In contrast I still insist that my Lohengrin (as I conceive of him) designates the most deeply tragic situation of the present age, namely, the yearning to pass from the most spiritual height into the depths of love, the longing to be comprehended by feeling, a longing which modern reality can not yet satisfy. But on this point I have expatiated sufficiently in my preface. The only thing left for me to do would be to indicate that which, from my standpoint, I must feel myself impelled to undertake, in order to bring both myself and mankind closer to that human goal

which I have acknowledged—which must remain forbidden to me as person, because all men are still forbidding it to themselves—yet without having recourse to those means which, once and for all, I can no longer employ. To this my art shall help me: and the work of art which I had to project with this in mind is my *Nibelungen*-poem. I almost think that it was not so much the unclarity of the present text of the poem, but rather the standpoint so earnestly maintained by you—rather far removed from mine—which was to blame for the fact that much in it remained incomprehensible to you. Such errors are of course only possible on the part of a collaborative reader, one who re-creates from within himself: whereas the naive person, to be sure without full awareness of anything, nevertheless receives more readily the thing as it is. For me my poem has only the following sense:—

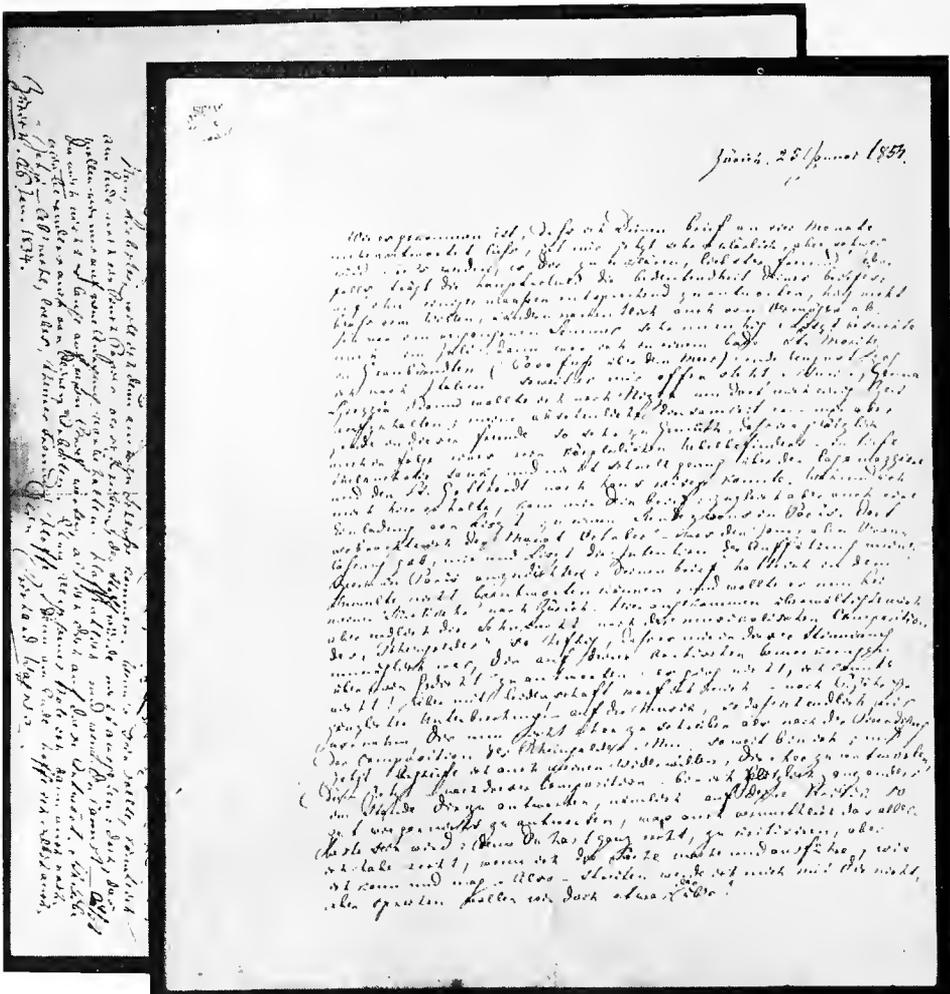
Representation of the truth set forth above. Instead of the words: “a gloomy day dawns for the gods: in ignominy will end the noble race, if thou dost not release the ring.” now I merely have Erda say: “All that is—ends: a gloomy day dawns for the gods: I rede thee, shun thou the ring!” We must learn to die, *i.e.*, to die in the fullest sense of the word; the fear of the end is the source of all lovelessness, and it is generated only in places where even love is already paling. How did it come about that this supreme enrapturer of everything living vanished so far from the human race that in the end that race devised all that it did, instituted, and founded merely as a response to the fear of the end? My poem shows it. It shows Nature in her undistorted truth with all her existing contrasts, which contain, in their infinitely manifold encounters, even that which is mutually repulsive. But it is not the fact that Alberich was repulsed by the Rhine maidens—which was quite natural for them—that is the decisive source of the catastrophe; Alberich and his curse could do the gods no harm so long as they were not receptive to catastrophe. Then where is the germ of this catastrophe? See the scene between Wotan and Fricka—which leads ultimately to the scene in the second act of the *Walküre*. The firm bond which binds the two, sprung from the involuntary error whereby love seeks to prolong itself beyond the necessary law of change, to provide mutual guarantees, this attempted contravention of the eternally new and changeful pattern of the world of phenomena—brings the two linked souls to the point of the mutual torment of lovelessness. The subsequent progress of the entire poem shows the necessity of recognizing change, multiplicity, variety, the eternal newness of reality and of life, and to yield to it. Wotan even rises to the tragic height of willing his own destruction. This is all that we have to learn from the history of mankind: to will what is necessary and even to accomplish it ourselves. The creative achievement of this supreme, self-annihilating will is the ultimately attained, fearless, always loving person: Siegfried.—That is all.—More particularly, the power which instigates catastrophe, the real poison of love, is condensed in the gold which was wrested from Nature and misused, in the Ring of the Nibelungs: and the curse that clings to it is not removed until it is restored to Nature, and the gold has been returned to the depths of the Rhine. This too is realized by Wotan only at the very end, at the final goal of his tragic course: the thing with which Loge reproached him from the outset repeatedly and touchingly, that was overlooked most of all by the seeker for power; first he learned—through Fafner’s crime—only the power of the curse; not until the ring must

destroy Siegfried too does he comprehend that nothing but this restoration of the stolen gold can obliterate the calamity, and hence he attaches the condition of his own desired destruction to this redemption of an ancient wrong. Experience is everything. Even Siegfried alone (the man alone) is not the perfect "human being": he is only half of it, and only with Brünnhilde does he become the redeemer; no one can do everything; it requires many, and the suffering, self-sacrificing woman becomes at last the true, conscious redeemer: for love is really "the eternal feminine" itself.—So much about the most general and the largest features: they contain in themselves all the single and more definite ones.

I cannot but think that you too have understood me as here expounded: only it seems to me that you placed upon intermediate links in the great chain more value than they are entitled to as such; but it seems as if you had had to do this in order to justify from my poem a preconceived point of view peculiar only to you. On the whole, certain objections of yours to the unclarity of individual relations found no echo in me. On the contrary, I believe it was with a pretty correct instinct that I guarded against too great a zeal for making things plain, for it has become evident to my feeling that too candid a revelation of intention is only an obstacle to correct understanding; in the drama—as in every work of art—the point is to achieve effects not by the exposition of intentions, but by the delineation of the instinctive. It is just this which distinguishes my poetic matter from that other which is almost the only one we know today: the political. When for example you wish that in the first appearance of Wotan in "Young Siegfried" there should be a stronger impression of intention than I have him express, you damage very severely the most deliberately planned involuntariness in the development of the whole work. After his farewell from Brünnhilde, Wotan is in reality nothing more than a departed spirit: in accordance with his own supreme intent he can now only let things happen, only let come what will, but nowhere can he himself definitely intervene; and it is for that reason that he has now become "Wanderer." Take a good look at him! he resembles us to a hair; he is the sum total of the intelligence of the present era, whereas Siegfried is the man of the future; desired and willed by us but incapable of being made by us, one who must create himself with the aid of our mediation. In such guise—you must admit—Wotan is most interesting to us, whereas he could not but seem to us unworthy as a subtle intriguer, for that is what he would be if he gave counsels which are apparently directed against Siegfried, but in truth are meant for him, and particularly for himself: that would be a fraud, worthy of our political heroes, but not of my Jovian, self-destruction-seeking god. See how he faces Siegfried in the third act! Here, before his downfall, he is at last so involuntarily a human being that—against his own supreme intention—his old pride stirs again, and in fact (note that!) aroused by—jealousy over Brünnhilde; for this has become his most sensitive spot. He would not let himself be merely pushed aside, as it were: he wishes to fall, to be conquered. But even this is to him so little an intentional act that in swiftly flaring passion he actually sets out to gain a victory, and one—as he says—which could only make him all the more wretched.—For the revelation of intentions I had to maintain, in accordance with my feeling, an extremely sensitive balance: to be sure, my hero is not to make the impression of one wholly unaware of anything: on the contrary, I have tried to present in Siegfried the most

perfect human being I can comprehend, whose highest consciousness is expressed in the fact that all consciousness reveals itself only in the most immediate life and action: to what huge heights I raise this consciousness, which may almost never be put into words, will become clear to you from Siegfried's scene with the Rhine maidens; here we learn that Siegfried is infinitely knowing, for he knows the highest thing of all, that death is better than a life in fear; he also knows the Ring, but he does not heed its power, because he has something better to do; he only preserves it as witness to the fact that he—has not learned to fear. Confess that all divine power must pale before this man! Most of all I am struck by your question: why, since the Rhinegold is given back to the Rhine, must the gods go to their death all the same?—I believe that with a good performance the most naive listener will reach perfect agreement on this point. To be sure, the downfall does not issue from points of contrast: for these indeed could be imagined, twisted and turned—one would only need to add a legally trained politician as advocate; no, it is from our innermost feeling that there grows in us—as in Wotan out of his feeling—the necessity of this downfall. So the point was to justify this necessity from the standpoint of feeling, and this takes place quite automatically if the feeling follows from the very beginning, with complete sympathy, the course of the entire action with all its simple, natural motifs: when Wotan finally puts this necessity into words, he merely says that which we ourselves have already felt to be necessary. When Loge at the end of the *Rheingold* calls after the gods as they proceed to Valhalla: "To their end they hasten away, who thought them so strong in their standing," all he does at this moment, surely, is to give expression to our own feeling, for anyone who follows this prelude with sympathy, not pondering and weighing, but letting the incidents act upon his feeling, must be in thorough agreement with Loge.

Let me also tell you something about Brünnhilde. You misinterpret her too, surely, when you find her refusal to deliver the ring to Wotan harsh and self-willed. Did you not realize that Brünnhilde has parted from Wotan and all the gods for the sake of love, because she—while Wotan was preoccupied with plans—merely loved? Ever since Siegfried waked her, she has had no other knowledge than the knowledge of love. Now, the symbol of this love, after Siegfried went away from her—is this Ring: when Wotan demands it of her, all that confronts her is the reason for her separation from Wotan (because she was motivated by love), and there is only one thing that she knows now, namely that she has renounced all divine being for the sake of love. But she knows that love is the only divine thing: let Valhalla's splendor, then, sink from sight, but the Ring—(love) she will not give up. Do consider: how pitiful, stingy, and base she would seem to us, if she should refuse the ring because she knew (perhaps from Siegfried) about its magic properties, about its money-might! Surely you will not seriously wish to impute that to this glorious woman?—But if you shudder to think that it is just this accursed ring that this woman preserves as the symbol of love, then you will experience just what I intended, and will recognize in this the power of the Nibelungen-curse at its most fearful, most tragic height; then you will indeed recognize the necessity for the entire last drama, "Siegfried's Death." We had to have that final experience in order to become fully aware of the calamity of the gold. Why Brünn-



1135. THE FIRST AND LAST PAGES OF AN IMPORTANT WAGNER LETTER.

hilde yields so quickly to the disguised Siegfried?—just because it is he who snatched from her the Ring, in which alone she still preserved her power. The terrible, demoniacal aspect of the entire scene escaped you, anyway: through the fire, which in accord with both its destiny and our experience none but Siegfried should and could penetrate, there comes—without much effort—a “something else” to her: everything sways at Brunnhilde’s feet, everything is out of joint; in a fearful struggle she is overpowered—she is “abandoned by God.” And besides, it is in reality—Siegfried who commands her to share the couch with him, Siegfried in whom she (unbeknownst, but all the more bewilderingly) detects that lustrous eye and hence despite his disguise recognizes him—almost. (You will feel that something “unspeakable” takes place here, and you are therefore quite wrong to demand that I speak about it!)

Well, I have waxed sufficiently prolix: the fear of this was one reason for my delay in writing. It was alarming to me that you had been able to misunderstand certain features so completely. It did become clear to me, to be sure, that only the completed whole would in the most fortunate case be able to avert all misunderstanding: and since a vehement desire for the beginning of the musical execution laid hold on me, I yielded very joyously to it before writing you. The finished composition of my *Rheingold*; so difficult and so important, has restored to me, as you see, a great feeling of assurance. As to how much will only become clear with the aid of music, considering the whole nature of my poetic intention, that is something which I have once more realized: at present I simply cannot look at the poem without music. In the course of time I think I shall be able to communicate the music to you too. For now let me say only this, that it has become a firmly interwoven unity: the orchestra plays hardly one measure that is not developed out of previous motifs. But it is not possible to deal with this by correspondence.

What you write me about the execution and performance of the whole work has my complete approval: you know exactly what is involved here. I shall certainly follow your advice in all points. How I shall finally bring about the final performance, that to be sure is still a tremendous problem. But I shall tackle it in due time, because otherwise I could see before me no purpose in life which would satisfy me. I am pretty confident in the belief that all the purely mechanical features of the undertaking can be managed: but—my performers! That causes me no end of sighing. Of course I must depend upon young people, who have not been completely ruined ere now by our operatic stage: I am not even thinking of so-called “celebrities.” But how I am to train my youngsters, that too remains to be seen: what I should like best would be to keep my troupe assembled for a whole year without letting them appear in public; I must then associate with them daily, drill them both artistically and humanly, and thus gradually let them ripen for their task. Hence even under the most fortunate circumstances I could not reckon upon any première before the summer of 1858. But let it take as long as it will, I shall not cease to be allured by finding a necessity for living in so concentrated an effort for a purpose which is all my own.

In other respects I must remain deaf to all your counsels for my mode of living: as to this, nothing can be done, everything does itself. Believe me, I have already fixed my gaze sharply upon the life of a “farmer”: in order to become

a basically healthy man, I went to an institution for the water-cure two years ago; I was willing to give up art and everything, if I could again become a child of nature. Man, how I had to laugh at my own naive desire when I came close to losing my mind! None of us shall see the promised land: we shall all die in the desert. Intellect is—as somebody has said—a disease: it is incurable. With our present way of living Nature permits only abnormalities: we must—in the most fortunate event—be martyrs; whoever tries to withdraw from this vocation merely rages against the possibilities of his existence. I can no longer exist in any form save that of the artist: everything else—since I can no longer embrace life itself, *i.e.*, love—disgusts me, or has interest for me only in so far as it relates to art. Now there is to be sure a life full of torment, but there is also the only possible life. Besides, I have had remarkable experiences with my nerves: if I consider the condition of suffering which is normal for me at present, I cannot do otherwise than regard my nerves as ruined; but strangely enough these same nerves—when there is need, and when fine and suitable stimulation comes to me—do me the most wonderful service; I am the endowed, with a clairvoyance, with a sense of well-being in grasping essentials and in producing, such as I never knew before. Shall I now assert that my nerves are ruined? I cannot. I only see that for my nature—as it has actually developed—the normal state is that of exaltation, whereas a commonplace calm is its abnormal state. Indeed I only feel well when I am “beside myself”: then I am wholly inside myself.—If Goethe was otherwise, then I do not envy him that, just as I should not wish to exchange with *anybody* else, not even with *Humboldt*, whom you regard as a genius, which I cannot do. Ultimately it is the same with you: for I think you too would probably exchange with nobody, and would be fundamentally right in that,—at least I frankly admire you.

Nature is not so remote from me as you think: even though I myself am no longer capable of entering into scientific intercourse with her. For this I have to make use of Herwegh, who is also living here and has for a long time been carrying on a very thorough study of Nature: through him, who is a good friend, I learn very fine and important things about Nature, and she determines me in many and great respects. Only when she is supposed to replace for me what is real living, namely love, do I pass her by: in that point I am like Brünnhilde with the ring. Rather meet downfall, be without personal enjoyment, than renounce my convictions.

If I respond thus to your counsels, do please not believe that I am not grateful for them: how could I be ungrateful to you for your love, which urges you to make them? No, this love delights me inexpressibly: I can simply not describe to you what a touching impression it makes upon me. Really, this emotion can be equaled only by my admiration for you, for the strength—and then again for the tenderness of your intellect. If there is one more experience that I wish for myself, it would be first of all the execution of the work which you say you have written. Is it impossible? What do you lack for it? Tell me about that precisely, so that I can perhaps help you.—Have you heard nothing from the bookseller Averarius in Leipzig? He is unfortunately the only one whom I might think I had some influence, whereas with my own publishers I have only corresponded through others, and by no means to my satisfaction. I wrote to him immediately after the receipt of your letter and requested him to apply

directly to you with any commissions and the like. In spite of a renewed inquiry to the same purport I have received no answer from him.

Just now I know of nothing to send you which might interest you: I myself have become estranged from all reading. But if I should hit upon something I will let you know.—My *Tannhäuser* is now being given pretty much everywhere in Germany; especially all the small theaters have tackled it, whereas the largest ones—for obvious reasons—are still keeping aloof from it. As to the performances themselves, I am mostly informed that they are miserable, so that I don't understand where the pleasure comes from: since I don't see any of them, I have come to be somewhat insensitive to these prostitutions of my works; only a recent first performance of *Lohengrin* in Leipzig made a violently painful impression upon me: it is said to have been matchlessly bad; among other things, the audience understood throughout the entire evening—except from the *Herald*—not one word!—So I regret after all having let them perform my works. In Boston they are already giving *Wagner-nights*, concerts in which only my works are played. They are inviting me to come to America: if they could furnish me with the proper means, who knows what I should do; but as it is, just to tour about as concert-giver, nobody would expect that of me, not even for lots of money!—

Now, dear friend, I'll come to an end. If it had to be, I could fill a whole quire of paper with writing; there would be no lack of matter: however, let's keep that for some new stimulus for another occasion. I hope—and if you can help it—that you will not make me wait so long for a letter as I did you for this answer. Write me particularly, too, about what you are writing. I will then make up for anything I may have forgotten now. And now—farewell, dear, beloved friend! Hope—for after all I hope too. Zürich, Jan. 26, 1854.

Your  
Richard Wagner

1136] Autograph letter signed. To Master Watts, Paris, April 12, 1848.  
2 leaves (1 page) 20 x 25 cm.

“Sir,

In September last I sent you by Sir George Smart an overture, entitled *Rule Britannia*, in order that it might be performed in the concerts of the philharmonic society. As six months have passed since that time without my having received any intelligence from you; I beg you will be so good as to inform me, what has been done in regard to my composition.

I remain

Your most obedient servant  
Richard Wagner

Paris, the 12 April 1848

/: 25, rue de Helder  
à Paris: /

This letter is closely linked with a time in Wagner's life when he resided in Paris and suffered from acute poverty. The depth of his misery is made obvious in a striking fashion. As a result of this letter the manuscript of “Rule Britannia” was returned by the Philharmonic Society. When it arrived at 25 rue de Helder,

there was an amount of 7 francs to pay on the parcel and Wagner lacked the wherewithal to pay it!

The postman took it away and the MS. was lost for many years when it was discovered among a lot of old papers sold as rubbish from a warehouse in England.

Thus although it was composed in 1836 at Königsburg just after his marriage to Minna, it was not published until seventy years later.

Wagner, from the painstaking way in which the letter is written, was no doubt either writing from a draft or dictation.

Although hundreds of Wagner's letters exist and have been carefully recorded, this newly discovered one will probably remain unique as the only one he wrote in English.

Cf. Ernest Newman, *The life of Richard Wagner* (London, 1933), p. 209, 216, 245, 282-283.

#### WALLACE, WILLIAM VINCENT (1812-1865)

1137] A fireside song. Words by H. F. Chorley. Music by Vincent Wallace.

Original manuscript signed. January, 1849.

4 leaves (8 pages) 24½ x 30¼ cm.

Inscribed to Vincent Novello by the composer.

Accompanied by a copy of the words with the following note all in the handwriting of Vincent Novello to whom the work is dedicated:

"This song, which my highly-esteemed brother-musician, Vincent Wallace, has set to music in a most charming manner he has (on finding that I much admired his composition, when he played and sung it over to me, just after he had finished the MS. which was scarcely dry when I happened to call upon him one morning, before his departure for a tour on the continent) very kindly inscribed to me, & presented me with the original manuscript, Vincent Novello, Jany. 27th 1849. Craven Hill Cottage, Bayswater."

#### WEBER, CARL MARIA VON (1786-1826)

1138] [Oberon, act 2] ca. 1825.

Original manuscript.

25 leaves (49 pages) 32 x 24 cm.

Correction slips in the composer's handwriting inserted throughout.

Steel engraved portrait of the composer inserted at the front.

1139] Oberon. Romantische Oper in drey Acten. Nach dem Englischen des J. Planché von Theodor Hell. Musik von Carl Marie von Weber. Klavier-Auszug vom Componisten . . . Berlin, Schlesinger [ca. 1826] Pl. no. 1376. First German edition.

The text is based on the French romance *Huon de Bordeaux*.

Presented for the first time at London, April 12, 1826.

The first edition, with text in English, was published in London, 1826.

Hirsch, IV, 1298; Jähns, p. 392; Wotquenne, 3579.

1140] Der Freischütz. Romantische Oper in drei Aufzügen. Gedichtet von Fr. Kind. Musik von Carl Maria von Weber. Partitur. Einzig rechtmässige nach der Handschrift des Componisten neu-revidirte original Ausgabe. Berlin, Schlesinger [1843] Pl. no. S. 3512. First edition.

Presented for the first time at Berlin, June 18, 1821.

Wotquenne, 2482.

Inserted is an engraved portrait of the composer by A. H. Payne.

1141] Lieder und Gesänge mit Begleitung des Pianoforte. Musik von Carl Maria von Weber. Op. 66.

Original manuscript signed.

7 leaves (title-page, 9 pages, music, 3 pages, text) 33 x 34 cm.

Contents: "Das Veilchen im Thale"; "Nach dem persischen Thema des Hafiz von Breüer"; "Ich denke dein von Matthison"; "Lebensansicht"; "Die Lethe des Lebens"; "Wunsch und Entsagung von Castelli"

#### WEINGARTNER, PAUL FELIX (1863-1942)

1142] König Lear. Symphonische Dichtung für grosses Orchester von Felix Weingartner. Op. 20. Leipzig, Breitkopf & Härtel, c1897. Pl. no. Part B. 973. First edition. *Inscribed to D. de Lange by the composer.*

Wotquenne, 7955.

1143] Symphonie in G dur für grosses Orchester von Felix Weingartner. Op. 23 . . . Leipzig, Breitkopf & Härtel, c1899. Pl. no. Part. B. 1509. Caption-title. First edition. *Inscribed to Alfred Bruneau by the composer.*

#### WIDOR, CHARLES MARIE JEAN ALBERT (1844-1937)

1144] Maître Ambros. Drame lyrique en quatre actes et cinq tableau de MM. François Coppée & Auguste Dorchain. Musique de Ch.-M. Widor. Partition chant et piano. Paris, Henri Heugel, 1886. First edition. *Inscribed to Chabrier by the composer.*

Presented for the first time at Paris, May 6, 1886.

Wotquenne, 3165.

1145] . . . Les pêcheurs de Saint-Jean. Scènes de la vie maritime en quatre actes. Poème de Henri Cain. Musique de Ch.-M. Widor. Partition chant et piano . . . Paris, Heugel, c1905. Pl. no. H. 21,758. First edition. *Inscribed to the Duc d'Orleans by the composer.*  
*A Memorial Library of Music* Bound in full red levant, with the arms of the Duc d'Orleans, by Cordier.

WOLF, HUGO (1860-1903)

1146] . . . Der Corregidor. Oper in vier Acten von Hugo Wolf. Text nach einer Novelle des Alarcon von Rosa Mayreder-Obermayer . . . Mannheim, K. Ferd. Heckel [c1896] At head of title: Vollständiger Klavierauszug von Componisten. First edition.

Inserted are a leaf of the original orchestral score (*cf.* separate entry) and a photograph of Wolf as a young man, by R. Krziwanek, Vienna, inscribed by the composer.

1147] [Der Corregidor]

Original manuscript. 1895.

1 leaf (2 pages) 26¾ x 34½ cm.

Full orchestral score of Act I, part of Scene 1, *i.e.*, Nachbar. "Habt Ihre schon einmal berechnet . . .", Lukas. "Solche Arbeit . . . Leckerbissen."

Wolfe wrote to his friend Grohe on January 18, 1895 concerning his rediscovery of Rosa Mayreder's libretto adapted from Alarcon's novel *El sombrero de tres picos*, previously rejected by him, that "miracle, a miracle, a most unexpected miracle has happened!" Wolf peevishly rejected the doubts expressed by Grohe and Emil Heckel after they had read the libretto. The composer was aflame and this creative fire burned until the opera was finished hardly half a year later.

*Der Corregidor* was presented for the first time at Mannheim, June 7, 1896, and dropped from the repertory after two performances. Its later rejection by Mahler, the director of the Vienna Court Opera, ended Wolf's fondest dream. On September 19, 1897, he had a mental collapse from which he never recovered.

Inserted in the first edition of the piano score.

1148] Der Feuerreiter. Ballade von E. Morike für Chor und grosses Orchester von Hugo Wolf . . . Mainz, B. Schott's Söhne [1894] Pl. no. 25754. Cover-title. First edition. *Inscribed to Siegfried Ochs by the composer.*

1149] Pena d'amore.

Piano and vocal score. Text in German and French.

Original manuscript. *ca.* 1890.

2 leaves (3 pages) 25 x 32½ cm.

The text begins "Ein Himmelsseggen ist deine Schönheit"

It is said that this composition was intended as a joke played on an admirer. The music does not agree with the rather high-flown words of the text. Wolf's intention was to determine whether or not this particular admirer had really any ideas about his music.

On the fourth page of the manuscript are some musical sketches with text from Goethe's *Faust* beginning "Liebt mich, er liebt mich."

1150] Sonne der Schlummerlosen (Lord Byron)

Original manuscript signed. 1896.

1 leaf (2 pages) 26½ x 34½ cm.

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#### WOLFF, BERNHARD (1835-1906)

See VIEUXTEMPS, HENRI (1820-1881)

Duo concertant sur les thèmes de Don Juan de Mozart.

#### WORMSER, ANDRE ALPHONSE TOUSSAINT (1851-1926)

1151] Ames d'enfants . . . Poésie chantée [de] Paul Grivollet. [Musique de] André Wormser . . . Voix moyennes . . . Paris, E. Biardot [*ca.* 1905] Pl. no. E. B. 197. First edition. *Inscribed by the composer.*

1152] Clytemnestre. Scène lyrique. Poesie de Mr. Roger Ballu. Musique de André Wormser . . . Paris, Henry Lemoine [*ca.* 1875] Pl. no. 7900. H. First edition. *Inscribed by the composer.*

This cantata won the first prize for composition at the Académie des Beaux Arts in 1875.

1153] La passante. Poésie chantée [de] Georges Rodenbach. [Musique de] André Wormser . . . voix moyennes. Paris, A. Bourlant-Ladam, c1913. Pl. no. A. W. 14. First edition. *Inscribed to Jean Périer by the composer.*

#### ZACHAU, FRIEDRICH WILHELM (1663-1721)

1154] Fantasia di Frieder.

Original manuscript.

Organ score.

3 leaves (5 pages) 20½ x 33½ cm.

Zachau was the organist of the Liebfrauenkirche in Halle, 1684-1712, where Handel studied with him as a seven-year-old boy.

ZANDONAI, RICCARDO (1883- )

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1155] Francesca da Rimini. Tragedia di Gabriele d'Annunzio. Ridotta da Tito Ricordi per la musica di Riccardo Zandonai. Opera completa per canto e pianoforte. Riduzione di Ugo Solazzi . . . Paris, Ricordi, c1915. Pl. no. R. 150. First edition.

Presented for the first time at Turin, February 19, 1914.

ZINGARELLI, NICOLA (1752-1837)

1156] "Varie messe proprie in canto Gregoriano."

Original manuscript.

8 leaves (16 pages) 29 x 22½ cm.

This interesting manuscript comprises six masses: *Missa d B[eata] V[irgi]ne*; *Missa duplex*; *Missa paschalis*; *Missa angelorum*; *Missa dominicalis*; *Missa in adventu*; and a *Credo cardinalis*.

Zingarelli's manuscripts, of sacred compositions, rarely passed into private hands. A facsimile of p. 3 appears in Abbiati's *Storia della musica*, III, p. 320.

MUSIC AND MUSICIANS



ALDA, FRANCES JEANNE (DAVIES) (1883- )

1157] . . . Men, women and tenors . . . Boston, Houghton Mifflin, 1937. At head of title: Frances Alda. First edition. *Inscribed for the collection by the author.*

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ALLEN, WARREN DWIGHT (1885- )

1158] Our marching civilization. An introduction to the study of music and society, by Warren Dwight Allen . . . Stanford University, California, Stanford University Press [1943] First edition. *Inscribed for the collection by the author.*

1159] Philosophies of music history [by] Warren Dwight Allen . . . New York, American Book Company [1939] First edition. *Inscribed for the collection by the author.*

BACKUS, EDYTHE N. (1897- )

1160] Catalogue of music in the Huntington Library printed before 1801, by Edythe N. Backus. San Marino, California. The Huntington Library, 1949. *Inscribed for the collection by the author.*

BARZUN, JACQUES (1907- )

1161] Berlioz and the romantic century. Jacques Barzun. Volume one [Volume two] Boston, Little, Brown, 1950. First edition. *Inscribed for the collection by the author.*

BEECHAM, SIR THOMAS, BART. (1879- )

1162] A mingled chime. An autobiography by Sir Thomas Beecham, Bart. New York, G. P. Putnam's Sons [1943] First edition. *Inscribed for the collection by the author.*

BOSCHOT, ADOLPHE (1871- )

1163] . . . Une vie romantique. Hector Berlioz. Paris, Plon-Nourrit [c1919] At head of title: Adolphe Boschot. First edition. *Inscribed to Poinsoy by the author.*

BURK, JOHN NAGLEY (1891- )

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1164] Letters of Richard Wagner. The Burrell collection. Presented to the Curtis Institute of Music by its founder Mrs. Efrem Zimbalist. Edited with notes by John N. Burk. New York, Macmillan, 1950. First edition. *Inscribed for the collection by the author.*

BURNEY, CHARLES (1726-1814)

1165] An account of the musical performances in Westminster-Abbey and the Pantheon, May 26th, 27th, 29th; and June the 3d, and 5th, 1784, in commemoration of Handel, by Charles Burney . . . London. Printed for the benefit of the Musical Fund; and sold by T. Payne and Son and G. Robinson, 1785. First edition.

CARUSO, DOROTHY PARK (BENJAMIN) (1893- )

1166] Enrico Caruso, his life and death, by Dorothy Caruso, New York, Simon and Schuster [c1945] First edition. *Author's signature on front flyleaf.*

CARUSO, ENRICO (1873-1921)

1167] Original caricature. A self-portrait. Signed: "Enrico Caruso, 1917. N.Y." 7 x 11½ cm.

Inserted in Mary H. Flint's *Impressions of Caruso and his art.*

CHAMBERLAIN, HOUSTON STEWART (1855-1927)

1168] . . . Richard Wagner, translated from the German by G. Ainslie Hight and revised by the author . . . Munich, F. Bruckmann, 1897. At head of title: Houston Stewart Chamberlain. First edition.

Chamberlain married Richard Wagner's daughter, Eva.

Inserted is an autograph letter signed. Probably to Edward George Dannreuther, Vienna, October 23, 1892. Refers to his *Das Drama R. Wagner's.*

CLEONIDES (FIRST PART OF 2ND CENTURY)

1169] [Introductio harmonica]

Hoc in uolumine haec opera continentur interprete Georgio Valla Placentino, L. Vitruuii Pollionis De architectura libri decem, Sexti Iulii Frontini de Aquaeductibus liber unus, Angeli policiani opusculum; quod Panepistemon inscribitur, Angeli Policiani in priora analytica praelectio, cui titulus est Lamia. [Impressum Venetiis per Simonem Papiensem dictum Biuilaquam anno ab incarnatione: M.CCCC.LXXXVII. Die Tertio Augusti] First edition.

CROSTEN, WILLIAM LORAN (1909- )

1170] . . . French grand opera, an art and a business. New York, King's Crown Press, 1948. At head of title: William L. Crosten. First edition. *Inscribed for the collection by the author.*

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DAMROSCH, WALTER JOHANNES (1862-1950)

1171] My musical life, by Walter Damrosch. New York, Charles Scribner's Sons, 1924. First edition. *Inscribed for the collection by the author.*

DOWNES, EDWIN OLIN (1886- )

1172] Symphonic broadcasts by Olin Downes. New York, Dial Press, 1932. First edition, fourth printing. *Signed by the author.*

EAMES, EMMA (1865- )

1173] Some memories and reflections by Emma Eames. New York, D. Appleton, 1927. First edition. *Inscribed for the collection by the author.*

EINSTEIN, ALFRED (1880- )

1174] The Italian madrigal. By Alfred Einstein. Translated by Alexander H. Krappe, Roger H. Sessions, and Oliver Strunk . . . Princeton, New Jersey, Princeton University Press, 1949. 3 v. *Inscribed for the collection by the author.*

D'ERLANGER, RODOLPHE, BARON (1872-1932)

1175] . . . La musique arabe. Tome premier [etc.] . . . Paris, Paul Geuthner, 1930-1949. At head of title: Baron Rodolphe D'Erlanger. 5 v.

This scholarly treatise on the origins, evolution, and characteristics of Arabic music includes, among others, a French translation of such important Arabic works as the important treatise on music of Fārābī and Avicenna.

Tome V includes a comprehensive essay on the whole subject of Arabic music: "L'échelle générale des sous mélodiques employés en musique arabe moderne;" "Le système modal de la musique arabe moderne;" together with "Nomenclature des modes musicaux aujourd'hui en faveur les pays arabes du proche orient" with 119 examples. The bibliography includes: (1) theoretical works and texts of the music of the middle ages, translations, modern Arabic printed works and the principal studies in occidental languages relating to Moslem music (Arabic, Persian, Turkish, etc.).

FARRAR, GERALDINE (1882- )

*A Memorial Library of Music* 1176] Geraldine Farrar. The story of an American singer by herself . . . Boston, Houghton Mifflin, 1916. First edition. *Inscribed*: "Music is the truly universal tongue! With the very best greetings of Geraldine Farrar. Ridgefield, Conn. 1950."

1177] . . . Such sweet compulsion. New York, Greystone Press [1938] At head of title: The autobiography of Geraldine Farrar. *Inscribed for the collection by the author*.

Inserted is a photograph portrait signed. 1950.

FIELD, JOHN (1782-1837)

See FLOOD, WILLIAM HENRY GRATTAN (1859-1928)  
John Field of Dublin.

FLINT, MARY H.

1178] Impressions of Caruso and his art as portrayed at the Metropolitan Opera House. New York, Privately printed, 1917.

Inserted inside of front cover is a caricature self-portrait of Caruso signed: "Enrico Caruso, 1917, N.Y." (*cf.* separate entry).

FLOOD, WILLIAM HENRY GRATTAN (1859-1928)

1179] John Field of Dublin, inventor of the nocturne. A brief memoir written by W. H. Grattan Flood . . . Dublin, Martin Lester [1921] No. 267 of an edition limited to 450 copies. *Presentation copy inscribed by the author*.

The leaves of this copy have been inlaid to size, 19 x 27½ cm. and extra-illustrated by the insertion of thirteen portraits, etc. and nine autograph letters signed including Ignaz Pleyel, Louise Dulcken, and the author (five).

GILBERT, WILLIAM SCHWENK (1836-1911)

1180] Songs of a Savoyard, by W. S. Gilbert. Illustrated by the author . . . London, George Routledge and Sons [1891] First edition. *Inscribed by the author*.

GLUCK, CHRISTOPH WILLIBALD (1714-1787)

1181] Mémoires pour servir à l'histoire de la révolution opérée dans la musique, par M. le Chevalier Gluck . . . Naples, et se trouve à Paris, Bailly, 1781. First edition.

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GORKE, MANFRED

1182] Suite in F-dur. Autograph Johann Sebastian Bach. Aus der "Buchsamm-  
lung Manfred Gorke." Eisenach [1930]

Autograph manuscript signed.

This relates to his discovery of the Bach manuscript in question which is now in the collection.

HAGGIN, BERNARD H. (1900- )

1183] . . . Music in the Nation. New York, William Sloane Associates [1949]  
At head of title: B. H. Haggin. First edition. *Inscribed for the collection by the author.*

HANDY, WILLIAM CHRISTOPHER (1873- )

1184] Father of the blues. An autobiography, by W. C. Handy. Edited by Arna Bontemps, with a foreword by Abbe Niles. New York, Macmillan, 1941. First edition. *Inscribed for the collection by the author.*

HAYES, ROLAND (1887- )

1185] My songs. Aframerican religious folk songs arranged and interpreted by Roland Hayes. Boston, Little, Brown, 1948. First edition. *Inscribed for the collection by the author.*

See also HELM, MACKINLEY (1896- )

HELM, MACKINLEY (1896- )

1186] Angel Mo' and her son, Roland Hayes by MacKinley Helm. Boston, Little, Brown, 1942. First edition. *Inscribed for the collection by Roland Hayes.*

D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931)

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1187] "Oeuvres de Vincent d'Indy"

Original manuscript. *ca.* 1911.

2 leaves (2 pages) 21 x 27 cm.

A catalogue of d'Indy's works, opera 1-66, including dates of composition, dates and places of first performance.

1188] [Notes on his life]

Original manuscript. *ca.* 1912.

1 leaf (2 pages) 21 x 27 cm.

A summary of the salient features of d'Indy's life covering the period 1851-1912.

JULLIEN, ADOLPHE (1845-1932)

1189] ... Hector Berlioz, sa vie et ses oeuvres. Ouvrage orné de quatorze lithographies originales par M. Fantin-Latour, de douze portraits de Hector Berlioz, de trois planches hors texte et de 122 gravures, scènes théâtrales, caricatures, portraits d'artistes, autographes, etc. Paris, A la Librairie de l'Art, 1888. At head of title: Adolphe Jullien. First edition.

Inserted are a manuscript fragment of the *Symphonie fantastique* (Thème du bal), an autograph letter signed, to Baron Spiegel, Stuttgart, January 6, 1843, and a photograph portrait.

KREHBIEL, HENRY EDWARD (1854-1923)

See THAYER, ALEXANDER WHEELOCK (1817-1897)

The life of Ludwig van Beethoven.

LAWRENCE, MARJORIE (1909- )

1190] Interrupted melody. The story of my life by Marjorie Lawrence. New York, Appleton-Century-Crofts [c1949] First edition. *Inscribed for the collection by the author.*

LEHMANN, LOTTE (1885- )

1191] Midway in my song. The autobiography of Lotte Lehmann. Indianapolis, Bobbs-Merrill [1938] First edition. *Inscribed for the collection by the author.*

Inserted is a photogravure portrait (postcard) signed.

1192] More than singing. The interpretation of songs, by Lotte Lehmann. New York, Boosey & Hawkes [c1945] First edition. *Inscribed for the collection by the author.*

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1193] My many lives, by Lotte Lehmann, translated by Frances Holden. New York, Boosey & Hawkes [c1948] First edition. *Inscribed for the collection by the author.*

LE MASSENA, CLARENCE EDWARD (1868- )

1194] Galli-Curci's Life of song, by C. E. Le Massena. New York, The Paebur Company [c1945] First edition. *Inscribed for the collection by Mme. Galli-Curci.*

LEICHTENTRITT, HUGO (1874- )

1195] Serge Koussevitzky, the Boston Symphony Orchestra and the new American music, by Hugo Leichtentritt. Cambridge, Massachusetts, Harvard University Press, 1946. *Inscribed for the collection by Mr. Koussevitzky.*

LIND, JENNY (1820-1887)

1196] [Memorabilia]

These items were once the property of the great singer.

Announcement. Jenny Lind in *Roberto il diavolo*. Her Majesty's Theatre, London, May 6, 1847.

Lithograph portrait, signed "W. T."

Program. Jenny Lind in *La figlia del regimento*. Her Majesty's Theatre, London, July 15, 1847.

Show bill. "Jenny Lind in concert." Royal Amphitheatre, Hull, September 10, 1847.

Steel engraved portrait bust. W. Ruffe after bust by J. Durham.

Steel engraved portrait, W. C. Wrankmore after P. O. Wagner.

With these is a letter to Mrs. Valpy, London, March 6 [1875] (*cf.* separate entry).

1197] Autograph letter signed to Mrs. Valpy. [London] March 6 [ca. 1875]  
2 leaves (4 pages) 12½ x 20 cm.

March 6th [1875]

Dear Mrs. Valpy,

We thought it so kind of you to write about the concert—and still more so—that you came on purpose from Brighton to hear it! I was so glad all went well for Mr. Goldschmidt has worked so honestly and what with only one real rehearsal!! and a severe cold, which he could not throw off for weeks and weeks—it was a relief to me that the result was good—But the choir is a “brick”—as schoolboys say—for indeed the good will and confidence shown by members of his Bach-choir toward their Conductor is quite touching—and the way in which the choir *goes on* increasing in freshness—don’t say—to the “bitter end” as always, aroused my admiration!

I was glad to hear you were flown away from the dark centre of the world when I lately called—I hope to go to Brighton on *Friday*—12 Stanley(?) House—if I can get rooms. Shall I still find you there?—I hope so!

Believe me, dear Mrs. Valpy.

Yours very sincerely,  
Jenny Lind-Goldschmidt.

MARETZEK, MAX (1821-1897)

1198] “Sharps and flats.” A sequel to “Crotchets and quavers” by Max Maretzek. Volume I . . . New York, American Musician Publishing Co., 1890. *Inscribed by the author.*

NEWMAN, ERNEST (1868- )

1199] The life of Richard Wagner by Ernest Newman. Volume I, 1813-1848. London, Cassell [1933]

. . . Volume II, 1848-1860. London, Cassell [1937]

. . . Volume III, 1859-1866. New York, Alfred A. Knopf, 1941.

. . . Volume IV, 1866-1883. New York, Alfred A. Knopf, 1946.

All first editions.

*Each volume inscribed for the collection by the author.*

1200] The Wagner operas, by Ernest Newman. New York, Alfred A. Knopf, 1949. First American edition. *Inscribed for the collection by the author.*

Published in England under the title *Wagner nights*.

## POURTALES, GUY DE

1201] . . . *La vie de Franz Liszt*. Illustré de quarante-huit photogravures d'après les documents de l'époque. Paris, Gallimard, 1927. At head of title: Guy de Pourtales. First edition. *Inscribed by the author.*

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## ROCKSTRO, WILLIAM SMITH (1823-1895)

1202] *Jenny Lind*. A record and analysis of the "method" of the late Madame Jenny Lind-Goldschmidt, by W. S. Rockstro. Together with a selection of cadenze, solfeggi, abbellimenti &c. in illustration of her vocal art. Edited by Otto Goldschmidt. . . . London, New York, Novello, Ewer, 1894. First edition.

## ROLLAND, ROMAIN (1866-1943)

1203] . . . *Beethoven the creator*, by Romain Rolland. The great creative epochs: I. From the *Eroica* to the *Appassionata*. Victor Gollancz, 1929. At head of title: Translated by Ernest Newman. First edition.

1204] . . . *Beethoven. Les grandes époques créatrices. I [II]. De l'Heroïque à l'Appassionata*. Edition originale. Paris, Editions du Sablier [c1828] At head of title: Romain Rolland.

A note on the verso of the half-title reads in part: "Six exemplaires sur Japon ancien à la forme numérotés à la main de 1 à 6. Plus deux exemplaires justifiés aux noms de l'auteur et de l'éditeur." This copy has a note: "Exemplaire de collaborateur 1/2 Japon ancien," not in Rolland's handwriting, but signed by the author.

A leaf inserted before the half-title bears an inscription to Monsieur M. Amarglio in the handwriting of René Arcos, the publisher, signed by him and by the author.

A folded sheet inserted following the title-page contains the original manuscript of the title-page as written by the author.

The two parts bound in one volume—full maroon levant, maroon silk doublures, green levant inlaid border inside covers. Original wrappers of both parts bound in.

Accompanied by a folder containing facsimile of Beethoven's will; typescript with Rolland's autograph notes, leaves 4-7 of original typescript; p. 405-408 of text with Rolland's autograph notes for the second edition; "Procès-verbal d'autopsie de Beethoven" in Rolland's autograph, 3 leaves (2 with verso blank, 1 with 5 lines on verso) and a folder containing a set of the engravings from Rolland's *Beethoven. Les grandes époques créatrices*. The two folders in half maroon levant folding case.

ROSSI, LEMME (1601-1673)

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1205] Sistema mvsico, ouero Mvsica specvlativa doue si spiegano i più celebri sistemi di tutti i tre generi. [Colophon: In Pervgia, Nella Stampa episcopale, per Angelo Laurenzi. Con licenze de' superiori. 1666] First edition.

Library of Congress. *Catalogue of early books on music* . . . by Julia Gregory, Washington, 1913, p. 236.

SCHUMANN, ELISABETH (1888- )

1206] . . . German song . . . New York, Chanticleer press [1948] At head of title: Elisabeth Schumann. First edition. *Inscribed for the collection by the author.*

SCHUMANN, ROBERT (1810-1856)

1207] Gesammelte Schriften über Musik und Musiker von Robert Schumann . . . Erster Band [etc.] Leipzig, Georg Wigand, 1854. 4 v. First edition. *Inscribed to Carl by Lilly Mendelssohn-Bartholdy, Christmas, 1864.*

Each volume has the bookplate of Albrecht Mendelssohn-Bartholdy.

SCHWEITZER, ALBERT (1875- )

1208] . . . J. S. Bach le musicien-poète, avec la collaboration de M. Hubert Gillot . . . préface de Ch. M. Widor. 4me tirage. Leipzig, Breitkopf & Härtel, n. d. At head of title: Albert Schweitzer.

Originally published in 1905.

*Inscribed:* "A M. Keating avec mes bonnes pensées. Albert Schweitzer, Gunsbach. 11-4-49."

1209] The Albert Schweitzer jubilee book. Edited by A. A. Roback . . . with the co-operation of J. S. Bixler . . . George Sarton. Cambridge, Massachusetts, Sci-Art Publishers 1945 *Inscribed:* "A la Memorial Library of Music at Stanford University avec mes meilleurs vœux. Lambarene, 15, 10, 46. Albert Schweitzer?"

1210] On the edge of the primeval forest. Experiences and observations of a doctor in equatorial Africa, by Albert Schweitzer . . . Translated by C. T. Campion . . . London, A. & C. Black, 1929. *Inscribed:* "A la Memorial Library of Musik at Stanford University. Avec mes bons vœux. Albert Schweitzer, Lambarene, 15, 10, 46."

Inserted are three photographs showing scenes in Lambarene and a photograph portrait of the great doctor. All inscribed for the collection.

*A Memorial  
Library  
of Music*



*a la Memorial Library  
of Music at Stanford  
University*

*avec mes bons vœux  
Albert Schweitzer  
Lambarene 15. 10. 46*

1210. DR. SCHWEITZER AT LAMBARENE.

SELTSAM, WILLIAM H.

*A Memorial  
Library  
of Music*

1211] Metropolitan opera annals. A chronicle of artists and performances. Compiled by William H. Seltsam. With an introduction by Edward Johnson ... New York, H. W. Wilson, 1947. *Inscribed for the collection by the compiler.*

STEFAN, PAUL (1879-1943)

1212] Arturo Toscanini, by Paul Stefan. With a foreword by Stefan Zweig. Translated by Eden and Cedar Paul. New York, Viking Press, 1936. First edition. *Inscribed for the collection by Arturo Toscanini.*

STOKOWSKI, LEOPOLD (1882- )

1213] ... Music for all of us. New York, Simon and Schuster, 1943. At head of title: Leopold Stokowski. First edition, second printing. *Inscribed for the collection by the author.*

STRAVINSKY, THEODORE

1214] ... Le message d'Igor Stravinsky. Lausanne, F. Rouge [1948] At head of title: Théodore Stravinsky. First edition. *Inscribed for the collection by Mr. Igor Stravinsky.*

STRUNK, WILLIAM OLIVER (1901- )

1215] Source readings in music history from classical antiquity through the romantic era. Selected and annotated by Oliver Strunk ... New York, W. W. Norton [1950] First edition. *Inscribed by the author.*

SWARTHOUT, GLADYS (1900- )

1216] ... Come soon, tomorrow. The story of a young singer. New York, Dodd, Mead, 1944. At head of title: Gladys Swarthout. First edition, second printing. *Inscribed for the collection by the author.*

TARTINI, GIUSEPPE (1692-1770)

1217] Trattato di musica secondo la vera scienza dell' armonia. In Padova, Appresso Giovanni Manfrè, 1754. First edition.

Tartini was a famous Italian violinist, composer and teacher. His pupils included Graun, Nardini, Ferrari, and Pasqualino. He invented improvements in the construction and technique of the bow.

Library of Congress. *Catalogue of early books on music . . .* by Julia Gregory, Washington, 1913, p. 265.

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THAYER, ALEXANDER WHEELOCK (1817-1897)

1218] Ludwig van Beethoven's Leben, von Alexander Wheelock Thayer. Nach dem Original-Manuscript deutsch bearbeitet . . . Berlin, Ferdinand Schneider, 1866-1879. 3 v. First edition.

1219] The life of Ludwig van Beethoven, by Alexander Wheelock Thayer. Edited, revised and amended from the original English manuscript and the German edition of Hermann Deiters and Hugo Riemann, concluded, and all the documents newly translated, by Henry Edward Krehbiel . . . New York, Beethoven Association [1925] 3 v.

First edition, third printing.

THOMSON, VIRGIL (1896- )

1220] The art of judging music [by] Virgil Thomson. New York, Alfred A. Knopf, 1948. First edition. *Inscribed for the collection by the author.*

1221] The musical scene [by] Virgil Thomson. New York, Alfred A. Knopf, 1945. First edition. *Inscribed for the collection by the author.*

TOSCANINI, ARTURO (1867- )

1222] Toscanini directs for the Red Cross [New York, 1944] *Inscribed for the collection by Arturo Toscanini.*

Program of a concert by the NBC and Philharmonic Symphony Orchestras, Arturo Toscanini conducting.

Inserted is an autograph letter signed. To Mme. Emmy Destinn, n. p., n. d. Presented to the collection by Mme. Galli-Curci.

VAUGHAN WILLIAMS, RALPH (1871- )

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1223] National music by Ralph Vaughan Williams . . . New York, Oxford University Press, 1934. First edition. *Inscribed, with two bars of music, by the author, April 6, 1937.*

VEHANEN, KOSTI

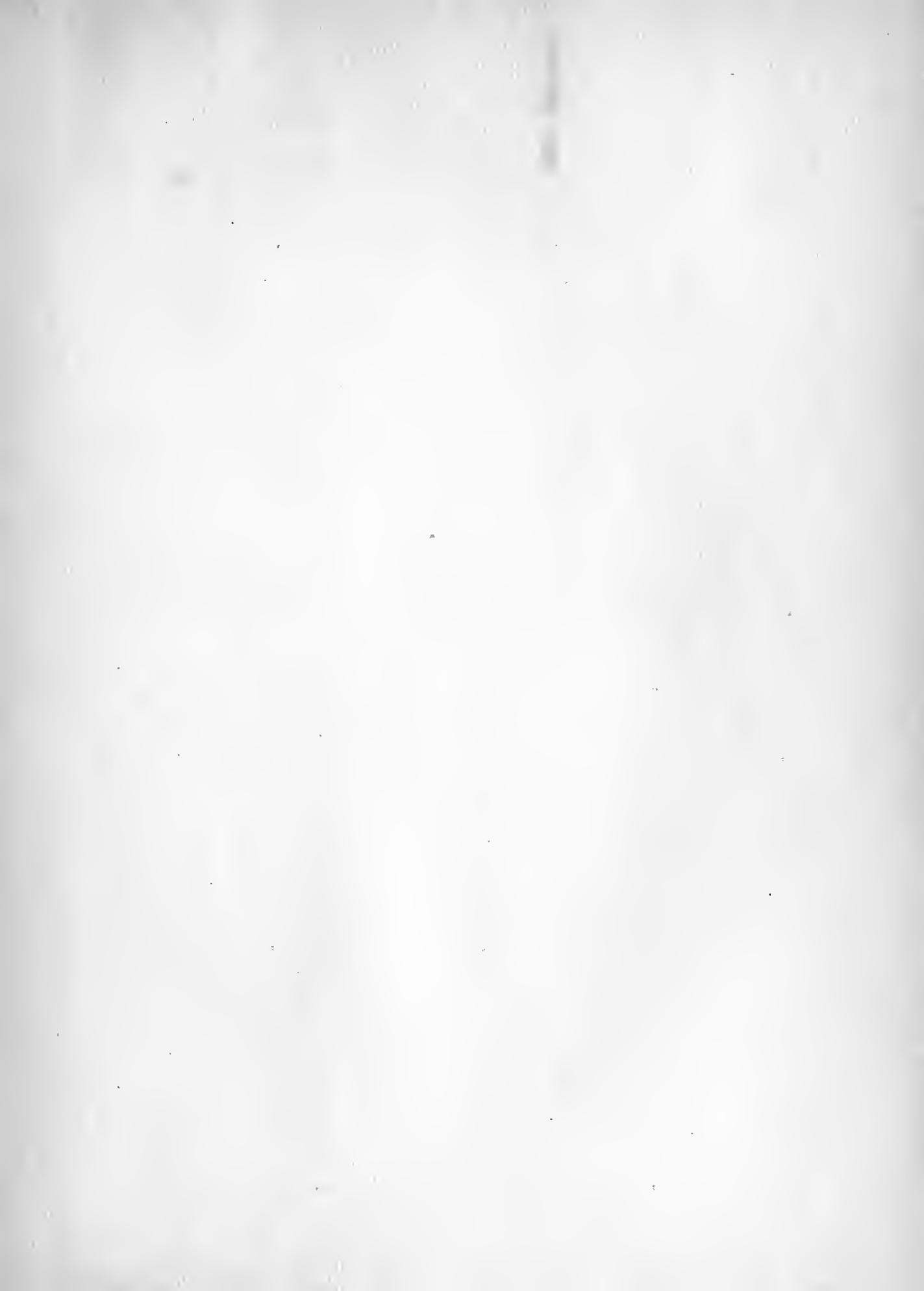
1224] Marian Anderson. A portrait, by Kosti Vehanen. New York, Whittlesey House [c1941] First edition, fourth printing. *Inscribed for the collection by Miss Anderson.*

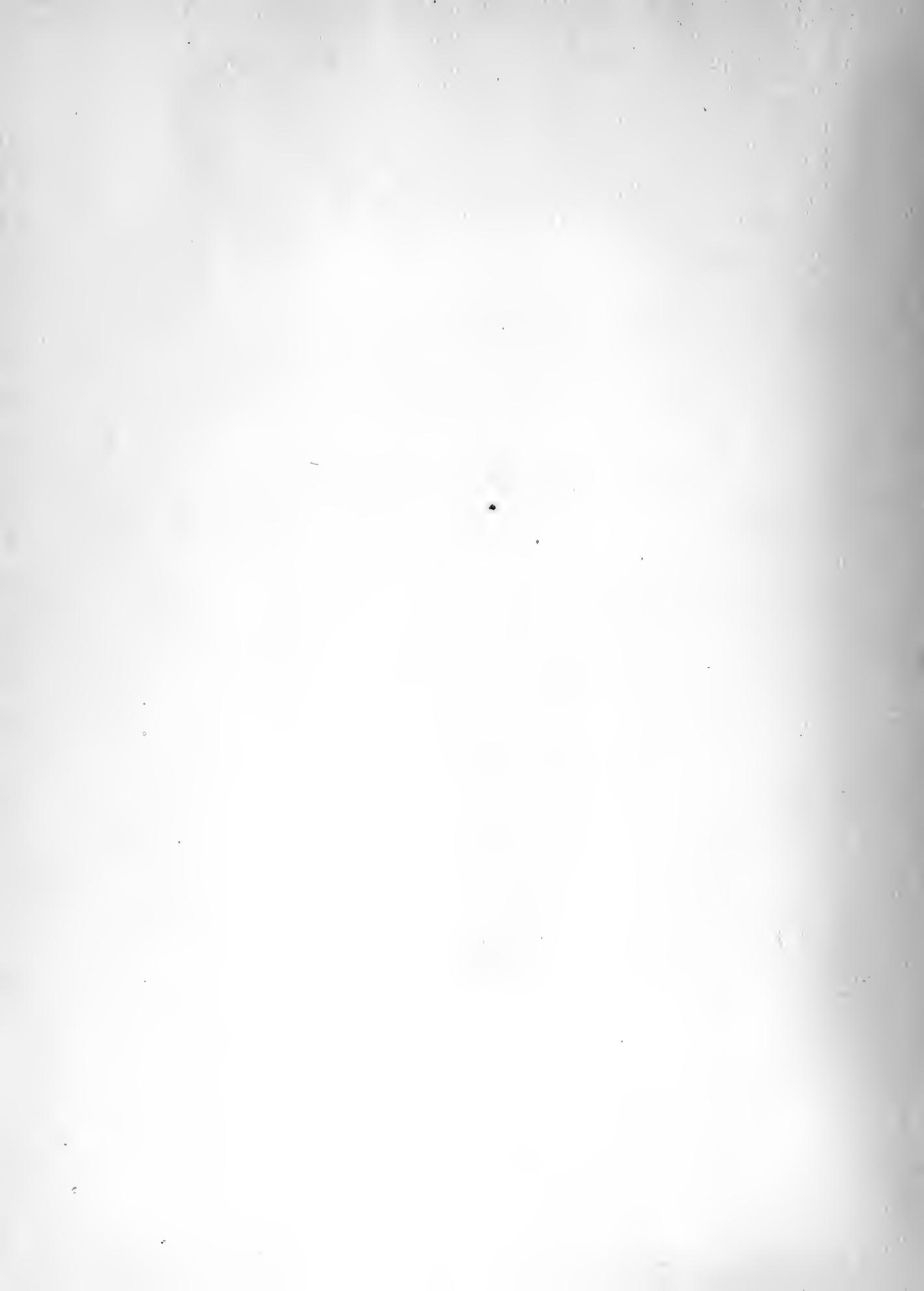
WALTER, BRUNO (1876- )

1225] Theme and variations; an autobiography, by Bruno Walter. Translated from the German by James A. Galston. New York, Alfred A. Knopf, 1946. First edition. *Inscribed for the collection by Bruno Walter.*

WOOLLCOTT, ALEXANDER (1887-1943)

1226] The story of Irving Berlin by Alexander Woollcott . . . New York, G. P. Putnam's Sons, 1925. First edition.  
*Inscribed for the collection by Mr. Berlin.*









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