

Otto Haas

(Formerly Leo Liepmannssohn, est. 1866)

Proprietors: Maud & Julia Rosenthal

Associate: Dr. Ulrich Drüner

49 Belsize Park Gardens, London NW3 4JL

Tel. +(44) 07957-480920; Fax +(44) 01865-794197 (J. Rosenthal)

Tel. +(49)711-486165, Fax +(49)711-4800408 (Dr. U. Drüner)

e-mail: contact@OttoHaas-music.com homepage: www.ottohaas-music.com

Catalogue 42

Some rare editions from the 17th to the 20th centuries

Very rare manuscripts of the 17th and 18th centuries

Autograph manuscripts and letters by Berlioz, Bizet, Dragonetti, Dvorák, Halévy, Mahler, Mendelssohn, Paganini, Schoenberg, Verdi, Weber etc.

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Catalogue 42

1. AGNOLA, Giacomo (1761-1845). Sinfonia [C major] per Cembalo. Late 18th century manuscript by a professional copyist, 10 pp. oblong folio (21.5×31cm) on music paper with 10 hand-drawn staves, slightly browned. **£ 180**

This composer is absent from most current dictionaries and bibliographies. Our manuscript contains a three movement symphony (Allegro – Andante – Allegro), which seems to be the keyboard version of an orchestral work, since there are several notes for instrumentation. The last page contains a 16 bar sketch for keyboard.

2. ARNOLD, Samuel (1740-1802). A favourite Lesson for the Harpsichord or Forte Piano. London, Welcker [1768]. 1 f., 5 pp. engraved, oblong folio (24×32.5cm). Slightly browned, otherwise a good copy. **£ 80**

RISM A 2473 (only 3 copies: 2 in GB, 1 in US); BUC p. 55. Samuel Arnold, who was much admired for his 61 stage works, left only a few keyboard works, although he was organist of London's most important churches (Chapel Royal, Westminster). His harpsichord sonatas, which rarely come onto the market, are good examples of the pre-classical style in England.

3. BACH, Carl Philipp Emmanuel (1714-1788). Herrn Professor Gellerts Geistliche Oden und Lieder mit Melodien.... Dritte Auflage. Berlin 1764, G. L. Winter. 2 ff. title, preface and index, 60 pp. typeset music, oblong folio; slightly spotted throughout, otherwise in good condition. **Bound with:** Zwölf geistliche Oden und Lieder als ein Anhang zu Gellerts geistlichen Oden und Liedern. Berlin 1764, G.L. Winter; fine decorative title page, 13 (+1) pp., slightly spotted; in marbled wrappers (rubbed, loss to cover). **£ 650**

Wotquenne 194-195; Helm 686 / 696; Eitner I, 282; Wolffheim II, 2097; RISM B 124 and 128. – First part: Third edition; supplement: First edition. A rare and important collection with “in part highly valuable compositions” (M. Friedlaender), with remarkable letterpress features.

4. BACH, Johann Christian (1735-1782). Six Overtures composed and addapted [sic] for the Harpsichord by John Christian Bach. London, Welcker [c. 1770]. 1 f., 27 pp., folio, engraved, a nice copy. **£ 200**

Terry p. 262 f.; BUC p. 77; RISM B 404. First edition of this piano version, which had been reprinted at least four times before c. 1810. These overtures belong to Bach's Opus III, the composer's first and most successful orchestral collection, reprinted many times.

The first biography of J. S. Bach

5. [Bach, J. S.] FORKEL, Johann Nikolaus (1749-1818). Ueber Johann Sebastian Bachs Leben, Kunst und Kunstwerke. Für patriotische Verehrer echter musikalischer Kunst... Mit Bachs Bildniß und Kupfertafeln. Leipzig, Hoffmeister und Kühnel (Bureau de Musique.) 1802. Frontispiece with Bach's portrait, X, 69 pp., 2 plates with 18 musical examples; modern half parchment with marbled boards. An exceptionally fine copy in perfect state. **£ 1,800**

A monument of musicology: This book is the model for all later biographies of great composers; it is, indeed, the first scholarly biography in music history. Complete copies are **extremely rare**; many are lacking the frontispiece which was probably sold separately.

*A copy including the very scarce volume of examples,
a particularly fine document of early German music printing*

6. BACH, Carl Philipp Emanuel. Versuch über die wahre Art das Clavier zu spielen mit Exempeln und achtzehn Probe=Stücken in sechs Sonaten erläutert [Erster Theil]. Berlin, in Verlegung des Auctoris, Gedruckt bey dem Königl. Hof=Buchdrucker Christian Friedrich Henning. 1753. 4 ff., 135 pp. Quarto, slightly browned, marbled half leather binding. **Together with:** ditto, Zweiter Theil, in welchem die Lehre von dem Accompagnement und der freyen Fantasie abgehandelt wird.... In Verlegung des Auctoris, Berlin 1762, Gedruckt bey George Ludewig Winter. 5ff., 341 pp. Quarto, 1 plate; old marbled paper boards (rubbed, corners bumped), internally slightly foxed and spotted, otherwise very well preserved. **Together with:** Exempel nebst achtzehn Probe=Stücken in Sechs Sonaten zu Carl Philipp Emanuel Bachs Versuche über die wahre Art das Clavier zu spielen auf XXVI. Kupfer=Tafeln. [Berlin 1787] 1 f., V1 plates + 20pp. large folio (39 x 26 cm) sewn, marbled half leather, fine condition. **£ 6,000**

Wotquenne No. 254-255, 63.1-6; Helm 868/870, 70-75; Wolfheim I No. 474; RISM B V1 page 106. Complete series of the 3 volumes of C. P. E. Bach's epoch making *Klavierschule*, all three in first edition. A very good copy of this seminal work in the history of music, which still remains a benchmark today. Sets which contain the invariably missing volume of examples very rarely come onto the market. This highly impressive imperial folio volume shows some fine examples of early German music engraving, which does not yet conceal its derivation from the imitation of hand-written music. The crossbars therefore sometimes show the fantastic undulations, which are also found in Johann Sebastian Bach's handwriting (and, of course, in the music plates he engraved himself).

7. BEETHOVEN, Ludwig van. [op. 113] Ouverture zu Aug: v: Kotzebue's: Ruinen von Athen. Aufgeführt bei der Eröffnung des neuen Theaters zu Pest. [...] 113tes Werk. [ms.] Partitur... Wien, S. A. Steiner & Comp., Pl. No. S:u:C:3951) [1823]. Full score, 27 pp., folio (33.5×26cm), engraved. A very good copy. **£ 800**

Kinsky-Halm p. 327. – First Edition of the full score. – Beethoven composed this overture in 1811 for the opening of the Budapest theatre. The complete incidental music to the Ruinen von Athen has seven other pieces, but only the overture was published during Beethoven's lifetime. In 1822 the Allgemeine Musikalische Zeitung wrote about this work: "Schwer zu fassen ist sie gar nicht, wie sonst wohl die Arbeiten dieses grossen Meisters sind, hört man sie zum erstenmale. Sie war geräuschvoll und fast Rossini-artig. Homer schlief auch zuweilen: so wird auch Beethoven zuweilen schlafen können."

8. BEETHOVEN, Ludwig van. [op. 105, 1. Heft] Six Thèmes variés bien faciles à exécuter pour le Piano-Forte seul ou avec accompagnement d'une Flûte ou d'un Violon (ad libitum) [...] Oeuvre 105. Wien, Artaria, Pl. No. 2594 [1819]. 3 parts, folio, engraved: Piano (13 pp.), Flute (3 pp.), Violin (3pp.). Title page dusty, corners somewhat worn, however, the music is well preserved (with some annotations in pencil). From the collection of Alfred Cortot with his small initial stamp on the title page. **£ 350**

Kinsky-Halm pp. 288-290. – Original German edition which appeared in September 1819 in 2 parts (therefore only 2 months after the English first edition, which was published in July 1819 by Preston, in London). Here we are offering the first part with themes 1-3. As a special criterion of the first issue, Kinsky calls for '6 Zeilen mit Aufzählung der auswärtigen Musikhandlungen' [6 lines enumerating the external music outlets]. In our copy there are only 4, (however, all firms are mentioned). Because of the abbreviation, the 2 lines listing the engraver's stamp and price, are omitted. The theme of the third variation is borrowed from the Austrian folk song, 'A Schüsserl und a Reinder'l', on which C. M. v. Weber composed 6 variations for viola and orchestra as early as 1806 (cf. Jähns 49), and which he picked up again in 1810, in his Canzonetta (cf. Jähns 88).

9. BEETHOVEN, Ludwig van (1770-1827). Grand Trio pour le Piano-Forte avec un Clarinette ou Violon, et Violoncelle Composé et Dedié A Son Excellence Madame la Comtesse de Thun née Comtesse d'Uhlefeld ... OEuvre XI^{me}. Vienna, T. Mollo ... No. 106 [Oct. 1798]. Complete set of engraved parts, oblong folio. 15, 4, 3 pp.; slightly browned, otherwise a very fine copy in contemporary decorated paper wrappers with ms. title label. Ownership stamp from the library of Max Kergl. **£ 3,500**

Kinsky-Halm p. 26; Dorf Müller p. 209 (only 1 copy; Bonn owns only a Titelaufgabe c. 1808); Coll. Hoboken II, 51. An extremely rare Beethoven first edition in the earliest issue. Since the autograph is lost, the first edition is the primary source for this work.

This trio was composed in early 1798 and was dedicated to Maria Wilhelmine, Gräfin von Thun (1744-1800). She was one of Mozart and Haydn's most important supporters in the 1780s and first met the young Beethoven in the house of her sister, Princess Maria Christiane Lichnowsky. Her brother-in-law, Prince Carl Lichnowsky, accompanied Mozart during his journey to Berlin in 1789.

10. BEETHOVEN, Ludwig van. [op. 137] Fuge (in D.) für 2 Violinen 2 Violon und Violoncell. Componirt von Ludw: van Beethoven (am 28ten Novemb: 1817.) 137tes Werk. Wien, Haslinger (Pl. No. T.H.4978) [1827]. Score and parts, engraved, folio (34×26.5cm), 3 pp. score, 5 parts, each printed on one side of the page and unpaginated. Some brown-ing, otherwise a good copy. **£ 350**

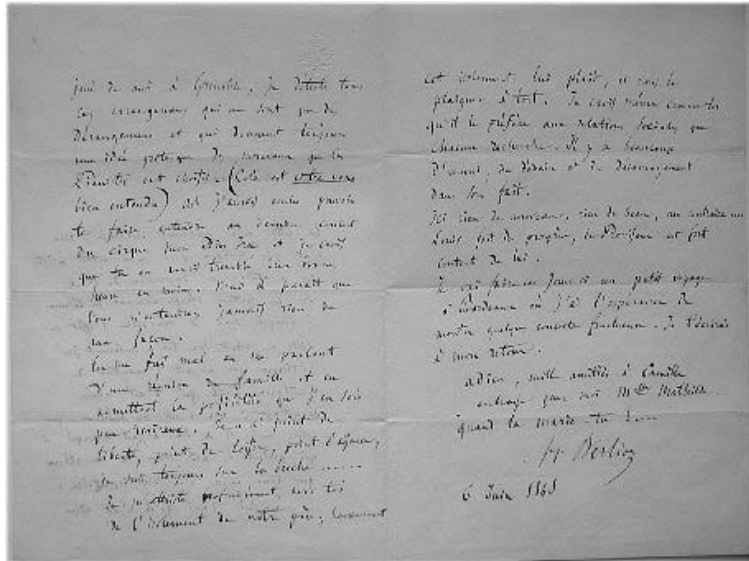
Kinsky-Halm p. 418. – First edition. Posthumously published (probably in autumn, 1827) and also the penultimate Opus number (Op. 138 = Overture 1 'Leonore'). The *Allgemeine Musikzeitung* (Frankfurt/Main) rounded off its review shortly after publication with the following, concise tribute: *'Ein schweres, mitunter auch wunderliches Tonstück, das aber doch den Freunden des heimge-gangenen Meisters willkommen sein wird.'*

11. BEETHOVEN, Ludwig van. Grande Fugue tantôt libre, tantôt recherchée pour 2 Violons, Alto & Violoncelle... Oeuvre 133. Vienne, M. Artaria, Pl. No. 877 [1827]. Parts: 10, 9, 9, 9 pp. folio, engraved, richly decorated title page, all parts rebacked, a few spots, otherwise a very good copy with wide margins. **£ 1,400**

Kinsky-Halm p. 405; Dorf Müller p. 234; Hirsch IV, no. 409; Coll. Hoboken II, no. 524. **First edi-tion** of the separate parts, issued at the same time as the full score (pl. no. 876). This work is one of the most important fugues in the history of instrumental music; it was composed initially as the finale to the string quartet opus 130 in November 1825. The publisher, Artaria, thought that the fugue was too long and too difficult to be part of a four movement quartet, and suggested that Beethoven replace it; the composer provided another finale ten months later. The fugue was pub-lished separately, but at the same time as opus 130. The parts were engraved during the last weeks of the composer's life, but appeared only five weeks after his death.

12. BERG, George (c. 1730–1775). Ten Voluntaries for the Orgue or Harpsichord [...] Opera Seconda. London, Johnson [c. 1759]. 1 f. (Title), 36 pp. oblong folio (24×32cm), engraved, slightly browned, some signs of use and a few repairs. **£ 250**

RISM B 2010 (4 copies: 3 in GB, 1 in US); BUC p. 102. – Berg is a representative of a whole generation of organist-composers who worked for concrete, practical aims and wrote vocal and keyboard music for his person-al needs. He was a pupil of Pepusch and became organist at Billingsgate (London). Berg's opus II is an interest-ing collection of original organ music showing the typical registration instructions of the time. Each voluntary consists of several movements; the first six are composed in free forms, the last four have an introductory slow movement followed by a fugue (3 voices). Berg's organ music shows a clear late baroque style; the composer still seems to be free from the pre-classical tendencies of his time. His voluntaries were esteemed as equal to those of John Stanley.

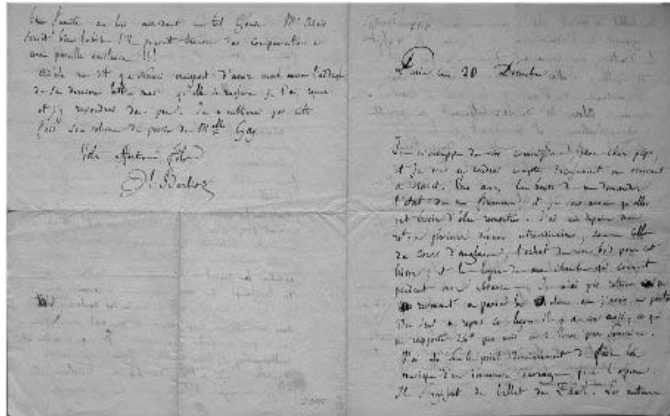


**« Ces arrangements qui ne sont que des dérangements »
Berlioz comments on Liszt's Piano Arrangements**

13. Berlioz, Hector (1803-1869). Fine autograph letter signed, in French, [Paris,] 6 June 1845, to his sister Nanci Pal, 3 pp. 8vo (12.3 x 18.6cm) on one leaf, slightly transparent paper, in very good condition. **£ 1,800**

Correspondance générale no. 968. – Berlioz answers a letter from his sister Nanci, in which she describes the impression left by a concert of Franz Liszt: “rien n’est plus curieux pour nous autres artistes que d’étudier les impressions de l’art sur les natures vierges comme la tienne.” He seems to be even more critical of Liszt’s transcriptions and adds: “Je suis ravi qu’il n’ait rien joué de moi à Grenoble, je déteste tous ces arrangements qui ne sont que des dérangements et qui donnent toujours une idée grotesque des morceaux que les pianistes ont choisis.” Self-obsessed, like most artists, Berlioz rapidly comes back to his own works: “Ah j’aurais voulu pouvoir te faire entendre au dernier concert du cirque mon *Dies Irae* et je crois que tu en aurais tremblé deux bonnes heures au moins.” Obviously, their father’s health is not good; he complains of his loneliness, from which he actually does not really seem to suffer. Nanci had tried to encourage Hector to come to a family party, but he assumes that his father would prefer his isolation to any form of social contact. Furthermore, Berlioz writes that his eleven-year-old son Louis is well and is making good progress at school; he announces a trip to Bordeaux in the hope of performing some concerts.

An excellent example of Berlioz’s brilliant style as a letter writer .



« *Ce n'est plus de la musique, c'est un art nouveau... Je ne puis en parler sans larmes...* »
Berlioz on Beethoven's 5th Symphony

14. Berlioz, Hector. Fine, mainly unpublished autograph letter signed, in French, Paris, 20 December [1828], to his father Docteur Louis Berlioz, 4 pp. 8vo (16.2 x 20.2cm) on a folded double leaf, in very good condition. With some corrections. **£ 3,800**

Correspondance générale no. 107 (giving only a very short résumé from a dealer's catalogue 1968). – At first Berlioz discusses his affairs with his father. He has had extraordinary expenses with his English lessons, furthermore he has fewer students, so his financial situation is precarious: *“Vous avez la bonté de me demander l'état de mes finances, et je vous avoue qu'elles ont besoin d'être remontées.”* Then he discusses a project for a Faust Ballet: *“J'ai été sur le point dernièrement de faire la musique d'un immense ouvrage pour l'opéra. Il s'agit du ballet de Faust.”* But these plans did not come off because of the extraordinary success of the competitive ‘Faust’ at the *Théâtre de la Porte St. Martin*. It is, however, remarkable to learn that Berlioz thought of a Faust project as early as December 1828, (in fact, he composed a first version of *Huit Scènes de Faust* during the following year without any commission).

Berlioz is fortunate to be able to announce to his father that he has an opera project for the next year at the *Théâtre italien*: *“Mr. Balochi s'occupe d'un libretto pour moi, et l'administration du theatre est plus disposé que jamais à monter de nouveaux ouvrages. [...] Encore [sic] faudrait il que l'auteur se pressât un peu de faire son poëme; et il me fait mourir à petit feu.”* Obviously, the text is planned to be in Italian, and Berlioz will need an Italian teacher.

The most important part of the letter is devoted to a charity concert in which Beethoven's Fifth Symphony was to be performed. Berlioz attended a rehearsal and fears the worst for the concert the following day: *“Je ne sais si je dois m'en faire une fête, car la répétition d'hier m'a fait tant de mal, que je redoute l'effet de demain. C'est le beau idéal de l'exécution; la composition je n'en parle pas; ce n'est plus de la musique, c'est un art nouveau. Ces sombres tableaux des sentimens du coeur humain, ces tristes méditations dans lesquelles l'auteur semble exhaler le regret déchirant d'un bonheur évanoui dès longtemps, ces frémissemens douloureux mêlés de cris de rage, tout le monde des douleurs vit dans ces sublimes inspirations et me met au supplice; je ne puis en parler sans larmes [...] La nature lui fit un don bien funeste en lui accordant un tel Génie.”*

This letter is one of the most important accounts of how Beethoven's works were received in France at an early stage; indeed, Berlioz's text dates from the first year following Beethoven's death.

15. BERNARDINI, Marcello [Marcello da Capua] (c. 1730 – after 1799). Concerto [G major] di Piano Forte Con Violini E Basso Del Sig: Marcello Di [sic] Capua. Manuscript full score from the second half of 18th century, 22 pp. folio (21.5×29cm) on paper of 10 hand-drawn staves, slight browning, otherwise in very good condition. **£ 450**

Not in Eitner (I, 470); not in RISM A/I or RISM ms-CD-rom. – Marcello Bernardini, who was probably born in Capua, lived in Rome from c. 1746 and seems to have travelled to Poland at the end of the 18th century. He is said to have composed about 40 operas and several oratorios and cantatas. According to the known sources, our manuscript appears to contain the only documented instrumental work amongst Bernardini's compositions. This concerto has two movements: Allegro – Andantino, the first of them showing a common bi-thematic structure. Surprisingly, however, the first theme is already shared by the orchestra and the piano. The violins use *pizzicato* accompaniments which were rather rare at that time.

**« Je suis obligé de désirer la mort de 100,000 Prussiens ! »
Bizet comments on the 1870/71 War and the Commune**

16. Bizet, Georges (1838-1875). Important autograph letter signed, in French, to the composer Ernest Guiraud (1837-1892), n. d. [March / May 1871], 2 pp. 8vo (13.4 x 20.9cm) on a folded double leaf; some tears and marks in red pencil, otherwise in good condition. **£ 1,600**

In the first part of this letter, Bizet discusses operatic projects highly disturbed by the Franco-Prussian War (1870-71) and the Commune (March - May 1871). He is dissatisfied with the singer Bassé, he prefers Gaillard. However, the Paris Opéra Director, Du Locle, intends to engage the former. Bizet asks: “*Sais-tu l'étendue de sa voix? chante-t-il facilement sur do ré mi fa? – peut il au moins pincer le fa, voir même le sol?.. Si tu peux me donner ces renseignements bientôt, tu me fera grand plaisir.*” He would prefer to transform this character into a real baritone rather than let Bassé sing the existing part.

On the other hand, Bizet asks himself whether such questions are important at that time: “*Du reste, y aura-t-il un opéra-comique dans 3 mois? Du Locle y sera-t-il?... serons-nous français ou prussiens?.. Hélas! Je ne puis te dire à quel point je suis attristé par ces horreurs! ... en être là!... Monstrueux!... croit-on que les théâtres, les lettres, les arts seront encore de ce monde dans quelque semaines ?*” Bizet's ideal preference would be for all Guillaumes and Bismarcks to struggle against one another on a field and “*d'attendre en regardant... ça serait intéressant, humain et économique.* – *Je suis obligé de désirer la mort de 100,000 Prussiens ! - Jolie société, joli siècle ! au diable !*”

Bizet's letters rarely reach such an intensity of expression. As one of his exceptionally rare statements on politics, this letter may be considered as one of the most important to have come on the market in recent times.

17. BLOW, John, and PURCELL, Henry. THREE / ELEGIES / UPON THE / Much Lamented Loss / OF OUR / Late MOST GRACIOUS / Queen MARY. / The Words of the two First by Mr Herbert. / The latter out of the Oxford Verse; / And Sett to MUSICK by / Dr. Blow and Mr Henry Purcell. London, Heptinstall, for Henry Playford, 1695. 18 pp. small folio (31.5×19.5cm), typeset, title page with a repaired tear; a very fine copy. **£ 1,200**

RISM BII (Recueils imprimés, XVI.–XVII. siècles), p. 583 (1695/9). – The elegies are dedicated to Queen Mary II (1662 to 1695), the wife of William III (King of England from 1689 to 1702). The first two compositions use the same texts, the first in an English, the other in a Latin version: 1. *The Queen's Epicedium* (“No, Lesbia, no, you ask in vain by Herbert”). *Set by Dr. Blow* (for solo voice and basso continuo); 2. *Latine Redditum* (“Incassum, Lesbia, incassum rogas“ i. e. the Latin translation of Herbert's poem). [composed by] *Henricus Purcell*. (for solo voice and basso continuo; known as Z 383 in Zimmerman's Analytical Catalogue); 3. [without title] (“O dive custos auriacæ domus, music by“] *Henricus Purcell*. (for two voices and bc; Z 504); text by H. Parker, cf. New Grove).

The score shows no accolades but, according to the clefs, is arranged in two systems (three for no.3) for the vocal part(s) and an almost unfigured basso continuo part. – Henry Purcell himself died in the following year. Now it was his turn to be mourned and his mentor, John Blow, praised him in an ode.

A very fine example of early English music printing from Henry Playford's celebrated firm.

***An unknown Concerto attributed to Boccherini
possibly corrected by the composer***

18. BOCCHERINI, Luigi (1743-1805). Concierto [D major] A piu instrumenti Violino 1°, 2°, 3° & 4°, oboe. flaut. corni. Viola. Violoncello & Basso, tutti obligati / Bucherini [title on the part of oboe 2]. Complete set of orchestral parts in a manuscript of Spanish origin, written probably before 1781 (ownership entry “Pradeau 1781” on three string parts). Collation: Fl.1 (4 pp.), Fl.2 (4 pp.), Ob.1 (4 pp.), Ob.2 (4 pp.), Hr.1 (2 pp.), Hr.2 (2 pp.), Vl.1 (4 pp.), Vl.2 (4 pp.), Vl.3 (4 pp.), Vl.4 (4 pp.), Va. (4 pp.), Vc. (4 pp.), Cb. (2 pp.); music paper with 10 hand-drawn staves; watermark, oblong folio (23×32cm), in a folder. In excellent condition. **£ 7,500**

Not in Gérard (*Catalogue of the Works of Boccherini*); not in Eitner, TNG, MGG/2 or RISM-ms-CD-Rom, not in the Breitkopf catalogue. – Obviously, this is an unknown composition by L. Boccherini (mostly called *Luigini Bochirini* in this source); it cannot be traced bibliographically elsewhere. The manuscript is probably the work of a musician or a professional copyist, who, however, did not work very accurately. Therefore, corrections were necessary, which may well be **attributed to Boccherini himself**: The additional markings ‘*Soli*’ in some parts show the characteristic ‘*ol*’ connection, which is typical of Boccherini's handwriting. Furthermore, some inserted



bars in the Contrabasso part (3rd movement) and two additional half bars in the Corno 1 part (1st movement) may be in the hand of the composer. Page 1 of the oboe 1 part contains a sketched notation (crossed out afterwards) which bears a great similarity to Boccherini's handwriting around 1777. This sketch, however, misses clefs and any text additions which would allow a definitive ascription.

The manuscript comes from the collection of Henry Prunières, who titled the folder: "*Boccherini. Concerto (Inédit et inconnu)*". Furthermore, the item includes a note in the hand of the French musicologist, Georges Saint-Foix: « Le Concerto a più Istrumenti (copie espagnole) est une oeuvre importante et absolument inédite de Boccherini: nous pensons qu'il peut dater des premiers temps de son séjour en Espagne. A remarquer les étonnants modulations de l'Adagio (en sol mineur) le passage non moins étonnant en mi bémol du premier morceau (intermède des Violons accompagné par l'alto). »

Boccherini's newly discovered Concierto has three movements: Allegro – Adagio – Allegro. Although it is rather short (31 bars) the second movement deserves particular attention for its harmonic variety and for the fact that all wind instruments are present in this Adagio. Violins 1, 2, 3 and 4 are orchestral parts; in violin 1 and 2 there are, however, large solo sections, as well as in the flute and oboe parts; they may be considered as relics of the *concerto grosso* tradition (or as precursors of the newly emerging *Symphonie concertante*). Some additional shorter solo sections in the viola, cello and horn parts and several late baroque figurations, however, make us think of a rather traditional compositional provenance of this work. On the other hand, in this Concierto, rhythmical structures are found which are uncommon at that early period; they clearly testify to the creative gifts of its composer and show incontestable similarities to several quartets and quintets in which Boccherini paraphrases Spanish folk music. – Boccherini settled in Madrid in 1769 and became Chamber Composer to the Infant Luis.

19. BONONCINI, Giovanni (1670-1747). Songs In the new Opera Call'd Camilla as they are perform'd at the Theatre Royall. London, Walsh [1709 or slightly later]. Title page (contents on verso) and 15 engraved single leaves printed on one side only, sewn together, small folio (33 x 21 cm), leaves rather loose. Despite some general marks of wear, the printing is clear. The original colophon of our copy is stuck over with a printed label of the musical instrument dealers, John Young (London). **£ 1,200**

RISM B 3537; Smith (Walsh) Nr. 298. – The present work is Bononcini's most successful opera, *'Il trionfo di Camilla Regina de' Volsci'* which premièred in Naples on 26th December 1696. The equally successful London première in an English translation took place on the 10th April 1706, after which Walsh published a whole series of different musical numbers in different arrangements (cf. Smith, Nos. 201, 204, 206, 209, 211, 216, 217, 218, 238, 241, 249, 250 amongst others.) Walsh grouped these single song sheets into collections with a passe-partout title page, of which the present copy, according to the table of contents, seems to constitute the extremely rare **earliest variant**. The verso of the title page, in fact, lists only 15 sung numbers, which in our copy are complete. Apparently, the leaves could also be acquired individually, because they are only printed on the reverse side, the opera title being mentioned in each case and pagination missing. The heading to the first piece reads, for example: *The first Song, Sung by Mrs Tost in the Opera call'd Camilla, at the Theatre Royall*. The music is printed in 2 sections on each page: at first a system of the 2 lines of vocal parts (with designation of roles, e.g. *Camilla sings*) are accompanied by a *basso continuo* line; then follows a new section with a solo part *For the Flute*.

G. Bononcini was a cellist and a composer. He had the greatest success in Italy, Vienna and Berlin, before establishing himself in London in 1720, where he became the greatest rival of Handel. Moreover, our edition of 1707 shows how well known Bononcini was in London even many years before his arrival.

Complete editions of opera collections of the very early 18th century are extremely rare.

Breitkopf's model for all Thematic Catalogues in Music
The Wotquenne – Cortot Copy

20. BREITKOPF, Johann Gottlob Immanuel (1719-94). CATALOGO DELLE SINFONIE, CHE SI TROVANO IN MANUSCRITTO NELLA OFFICINA MUSICA DI GIOVANNI GOTTLLOB IMMANUEL BREITKOPF, IN LIPSIA. PARTE 1ma. 1762. [-PARTE Vita. 1765] [Leipzig, Breitkopf, 1762–1765]. Bound with: SUPPLEMENTO I [-VIII] DEI CATALOGI DELLE SINFONIE... Ibidem, 1766-1773; 14 volumes with (523) pp. in all, small quarto (23×15.5cm). Complete set of the 6 catalogues, separately paginated: 28+(4), 48, 34, 24, 24, 38 pp., and supplements I to VIII (from XVI), 56, 44, 36, 32, 8, 32, 32, 40, 40 pp. (supplements IX to XVI [1774-87] not present in this copy); a few stains, lower margin of last page cropped, otherwise in good condition. Fine blue 19th century leather binding richly decorated with gilt ornaments, slightly rubbed on borders, otherwise in excellent condition; stamped gilt edges. From the celebrated collection of **Alfred Wotquenne** (according to an old French catalogue description pinned on first flyleaf); later part of the collection of **Alfred Cortot** with his bookplate, "AC" monogram stamp on title and a few markings in his hand; the supplements with a 19th century stamp *Ex Biblioth. Regia Berolinensi* and the later official Berlin stamp of duplicate sale. **£ 3,800**

Gregory-Sonneck I, p. 41f. (lacking supplements XIII-XVI); Hirsch IV 1098; MGG/2 (Sachteil) vol. 9 col. 545f.; not in Wolffheim. **This is the rarest and the most important music reference book of the 18th century.** To date, this catalogue remains the most important one for research on the dissemination and chronology of music manuscripts and editions during the second half of the 18th century. It therefore became available in facsimile as early as 1966.

Breitkopf started publishing these catalogues in order to inform his customers about the composers and their works, which were available from his Leipzig stock (in all c. 15,000 works from over 1000 composers). He first quoted only manuscripts; later he added selected foreign editions (Paris, London, Amsterdam...) From 1762 to 1765 he published the six main sections: Part I Sinfonies, Part II: Soli, Duetti, Trii e Concerti (for string instruments), Part III: Soli etc. for wind instruments, Part IV: idem for keyboard, Part V: Quadri, Partite, Divertimenti etc., Part VI: Arie, Duetti, Madrigali e Cantate (voices and instruments). From 1766 to 1787 Breitkopf added 18 supplements, containing additions to his six main catalogues. The first eight of these supplements are contained here.

Breitkopf quotes work titles with many abbreviations, but due to the logical structure of the book, all titles may be understood quite clearly. Breitkopf's greatest merit, however, lies in the addition of the **thematic incipit to each work quoted in his catalogues**: Any music manuscript, he says, may be unequivocally identified only by that method. Music history showed how far-sighted Breitkopf was. After a few short attempts at thematic quotations in late 17th and 18th century treatises, Breitkopf's celebrated catalogue marks the very beginning of thematic catalogues in music history. Among all later imitations, Breitkopf's catalogue remains "*the most important and the most valuable of its kind. It represents the full range of musical life and frequently is the only source for lost works and datings*". (MGG/2).

As Breitkopf points out in his *Nacherinnerung*, he had "printed only a small number of copies". This explains the scarcity of his catalogues. The RISM files quote only 8 full sets (Berlin, Brussels, The Hague, London, Vienna) and a handful of incomplete sets. Barry S. Brook says in his introduction to the facsimile edition (1966; printed from two incomplete sets!) that "none [complete copy] appears to have been listed in antiquarian catalogues during this century, although the sixteen supplements were once available at a price of 180 marks (No. 290 in Leo Liepmannsohn's Katalog 233 [recte: 223, 1931])". Hans Schneider, however, did better and offered a copy in 1969, in which only the last supplement was missing. Thus Brook seems to be right about the absence of complete copies during the whole 20th century. Ours may be the third to come on the market and shows that, already at the end of the 19th century, this catalogue was so rare that Alfred Wotquenne was unable to get a complete set of the supplements: He was obliged to obtain the supplements from a source other than the six catalogues, bound together.

21. BURNEY, Charles (1726-1814). The Present State of Music in France and Italy or The Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music...with: The Present State of Music in Germany, The Netherlands and United Provinces...London for T. Becket and Co. (Vol.II T. Becket, J. Robson and G. Robinson), 1771 and 1773. 4to. 2 vols. Pp.vii, 396 pp., 5ff. index; pp vii, 352pp. Modern cloth-backed marbled boards. **£ 1,200**

RISM, Ecris p. 192 f. – A doctor of music, Burney was for three years a pupil of Thomas Arne, and composed music for three operas from 1745 - 50, produced at Drury Lane. His journey described in these volumes began in June 1770 and his *History of Music* (1776 onwards), formed the basis of

all similar works and secured his popularity. - Burney was admired by Dr. Johnson, his position as organist at Chelsea Hospital from 1783-1814 was thanks to Edmund Burke and his daughter, Frances, the celebrated novelist better known as 'Fanny', remembered most for her novel *Evelina*, published a biography of her father in 1832.

22. BURTON, John (1730–1782). Ten Sonatas for the Harpsichord, Organ, or Piano Forte [...] T. Bennett Sculp. London: Printed for the Author [1766]. 2 ff. (Title, dedication, privilege), 55 pp., engraved. A very fine and fresh copy. **£ 400**

RISM B 5076. BUC p. 144. – First Edition, reprinted afterwards by Welcker (London): RISM B 5077 and 5078. – J. Burton's edition of his 10 Sonatas is a particularly early imprint mentioning the "harpsichord" as the alternative to the "piano forte" on the title page. Burney says that Burton was the first to add expression, light and shadows to the keyboard playing. With a lengthy privilege text: *George the Third, by the Grace of God, King of Great Britain, France and Ireland ... Whereas [sic] John Burton, Musician, hath, by this Petition, humbly represented under Us, That he has, with great labour and Study, composed Ten Sonatas for the Harpsichord, and several other Pieces of Vocal and Instrumental Musick; And, in Regard the said Works are intirely New, and were never before printed, hath humbly besought Us to grant Him Our Royal Privilege and Licence for the Solo Printing and Publishing thereof for the Term of Fourteen Years; ...* A rare and highly interesting collection.

23. CAMBINI, Giuseppe Maria (1746–1825). Six Sonates Pour Violon et Basse, D'une Difficulté Graduelle Pour servir d'Etude aux Amateurs, avec les Notes sur le Caractère de chaque Morceau et le Style de leur Execution [...] Ier Livre de Sonates. Paris, Porro / Baillon [1786]. Title page, 37 pp. engraved score, folio. **£ 260**

RISM C 529 (only 6 copies); Lesure (Bibl. De Paris) p. 92. – One of Cambini's rather rare works for teaching purposes. His celebrity in *ancien régime* Paris was based on his orchestral works and his chamber music which corresponded exactly to the 'light' taste of the day and which therefore had significant success.

24. CAVALLINI, Camillo (fl. late 18th Century). Sonata [C major] per Cembalo. Fine late 18th century manuscript on 12 stave music paper, 5 pp. oblong folio (21.5×29cm), browned. **£ 120**

We were not able to identify this composer who is absent from all current dictionaries and bibliographies. Only two of the present three movements, Allegro and Rondò are ascribed "*Del Sig.r D. Camillo Cavallini*"; the second movement, *Largo*, has the note "*Del Sig.r N. N*".

25. CHOPIN, Frédéric (1810-1849). [op. 12] Variations Brillantes [B] pour le Piano-Forte sur le Ronde favori 'Je vends des Scapulaires' de Ludovic dédiées à Mlle Emma Horsford [...] Op: 12. Prix: 6f. Paris, Schlesinger, Pl. No. M. S. 1499 [1834]. 1 f. (title), 11 pp., engraved, folio (34.5 x 26.5cm), unbound, foxed, a few repairs to the spine. From the collection of Alfred Cortot with his monogram stamp 'AC' and his inscription on the titlepage. **£ 180**

Kobylanska p. 30 f. – **French first edition**, apparently the earliest issue (the printing is particularly fresh). The theme of these variations was taken from Louis Herold's last opera *Ludovic*; it had been left unfinished and was completed by Jacques Halévy (first performed on 16 May 1833 in Paris).

In a review of piano variations by different composers, Schumann wanted to bestow on Chopin the greatest prize in this genre and coupled this with a charming analogy: *'Jenem großen Schauspieler gleich, der auch als Lattenträger über das Theater gehend, vom Publicum jubelnd empfangen wurde, kann er seinen hohen Geist in keiner Lage verläugnen...'* How deeply, thereafter, the remaining composers found favour with Schumann, was to become clear when he went on to evaluate the variations of Opus 9 in comparison to other original works, as not being particularly good. Burger even goes so far as to assess them thus: *'Sie gehören zu seinen unbedeutendsten Kompositionen.'*

26. CHOPIN, Frédéric. [op. 56] 3 Mazourkas [B, C, c] pour le Pianoforte dédiées à Mademoiselle C. Maberly [...] Op. 55. Pr. 25 Ngr. Leipzig, Breitkopf & Härtel, Pl. No. 7143[1844]. 15 pp. folio (32.5×25.5cm), engraved (title lithographed), sewn; slightly browned, otherwise in good condition. From **Alfred Cortot's collection** with his monogram stamp 'AC' on the title page. **£ 140**

Kobylanska S. 121f. – **German first edition**; judging from the fresh state of the printing, this seems to be the **first issue**. – In a review in the *Allgemeine Deutsche Zeitung* of 4 December 1844, an unnamed author states that Chopin's Mazurkas drove out the older Polonaises. Chopin's op. 56 was considered to be really modern music: "His expression is sometimes quite unusual and harsh, but his elastic playing moderates his style and thus it does not offend our ears."

A high point of Baroque Violin Music

27. CORELLI, Arcangelo (1653-1713). PARTE PRIMA [and SECONDA] / SONATE A VIOLINO E VIOLONE O CIMBALO / DEDICATE ALL ALTEZZA SERENISSIMA ELETTORALE DI / SOFIA CARLOTTA / ELETTRICE DI BRANDENBURGO ... Rome, Gasparo Pietra Santa, 1700. 3 ff. allegorical frontispiece (mounted), title and dedication (inner and lower margin repaired), music on pp. 3–68, engraved score, oblong folio (21.5×33cm); p. 40: second title in a rococo border by Cerrini: PARTE SECONDA / PRELVDII ALLEMANDE / CORRENTI GIGHE SARABANDE / GAVOTTE E FOLLIA; early 19th century marbled binding, a fine copy. **£ 2,800**

RISM C 3802; BUC p. 220; Hoboken vol. 16, no. 54; Marx (Catalogue raisonné) p. 172. – **The very rare first edition, first issue**, with the celebrated frontispiece designed by Antonio Meloni and engraved by Girolami Frezza. Our copy does not yet have the title addition *Si Vendono in Roma da Innocenze Massimini Cartolaro alli Cesarini*, which appears to have been added later (cf. infra). The collection contains twelve sonatas for violin and basso continuo, a form of composition and of publication which became *canonical* for half a century after Corelli's masterwork. It is divided into two sections; the first six sonatas are *da chiesa* (in principle with four movements slow-fast-slow-fast),



the remainder are *da camera* (with dance movements in the form of a suite). The last sonata is the celebrated *Follia*, one of the most famous violin pieces of the baroque era. Even at a time when baroque music was less popular, Mendel-Reissmann wrote in his *Musikalisches Conversations-Lexicon* (1872) about Corelli's Op. 5: "This work is the most masterly of Corelli's compositions and has been published and arranged many times." (Indeed, RISM quotes not less than 54 editions published between 1700 and c. 1825 – one of the most successful receptions in music history.)

The first edition of the opus 5 was printed at Corelli's own expense; Pietra Santa was only an engraver ("Incisa da Gasparo Pietra Santa"), but not a music publisher. He sold a part of the edition with only his name on the title page, and this issue is now considered as the 'first issue'. Two other parts of the edition have additional names on the title page, Pasquino and Massimini; they were not music publishers, but only sellers of maps (*cartolari*)! Corelli almost certainly desired to benefit financially by *not* selling his opus 5 to a specialized music publisher, but by distributing his own edition in several *non musical* outlets. In addition to the model character he gave to his sonatas, he astutely planned their commercial success by a 'commission system' which has been imitated by generations of composers (Bach, Gluck, Haydn, Hummel, Mozart, Rossini, Schubert, and many others).

28. COUPERIN (Le Grand?), François (1668–1733). Pieces de Mr. Couperin Pour La Flute Traversiere. 77 unnumbered leaves, oblong quarto, in several early 18th century hands (c. 1720-1740), in a green parchment binding (corners and back damaged). Manuscript of French origin on 6 staves; on many leaves, the writers added a sixth line to each stave in order to extend the instrumental range. There are 103 pieces (most frequently on 2 pp. each), of which 9 are set for two instruments, all others for one. The last 11 pieces are written in two other, slightly later (English?) hands and do not belong to the French repertoire. **£ 900**

A comparable collection of flute pieces is not known by any member of the Couperin family. The volume presumably contains transcriptions of keyboard pieces which generally have individual titles, such as in our manuscript: *La Fileuse*, *La nanette*, *La fleurie*, *La Venitienne*, *La Babet*, *La Bandolin*, *La Vilageoise* etc. – At the end, two later authors have written down further pieces on five

pp. (now with English or Italian headings), among them, the only vocal composition in this collection: *A Song sett by Mr. John Weld*[on?] ('The wakefull nightingale'; the writing is occasionally blurred). It is probably the composition of John Weldon (cf. BUC, p. 1066) published several times between 1700 and 1710. At the end, a fourth writer has transposed a *Giga* of Arcangelo Corelli's op. 5 (the 5th from the 12 violin sonatas) from G to B minor, and two other monophonic pieces (of unclear authorship) complete the volume.

A sheet pasted on the inside of the back cover contains the song *Daphnis and Cloe* [sic]. *A new Song* ('Daphnis stood pensive in the shade', for voice and basso continuo). BUC (p. 254) indicates three similar anonymous prints, but they are not identical, and therefore the song contained in our volume seems to be **unrecorded**. (The lower edge of the leaf, containing a separate part *For the Flute*, is cut off).

29. DEBUSSY, Claude (1862-1918). *Pelléas et Mélisande*. Drame lyrique en 5 actes et 12 tableaux de Maurice Maeterlinck ... Paris, Fromont, ed. no. 1416 [1902]. 3 ff. (title, dedication, table), 283 pp. vocal score, folio, publisher's cloth gilt. Publisher's numbering on last flyleaf: no. 564. **£ 650**

First edition of the vocal score, issued during the year of the first performance. Debussy's only opera was transferred from Fromont to Durand in 1907; the new publisher issued several editions with slight variations. – Debussy's *Pelléas* is one of the most important and most influential compositions of the early 20th century.

30. [Debussy, Claude] TOMBEAU DE CLAUDE DEBUSSY Dix Compositions inédites pour le piano, les instruments et la voix écrites à l'intention et dédiés à la mémoire de Debussy. [Paris, no publisher (1920)], clipped with original covers. 32 pp. 4to (25.5×18.5cm). Upper cover with title illustration drawn in chalk: a view of a peninsula with a castle in front of a sunset; a ship is depicted on the water. Memorial stone with the title; in front of this is a female figure who is engraving the ten names of the composers involved. Slight tears at the joint and traces of use, otherwise a fine copy. **£ 280**

This tribute to the great French composer Debussy, appeared two years after his death. Such documents have a long tradition in the music world, and are very rare. The first known opus of the genre is a piece from 1638 with the title *Tombeau de Ennemord Gaultier*. This elegy had been written as a lament on the death of the lutenist, René Mesangeau. Since then, this genre was usual in France until the end of the 18th century. During the following century, such compositions are missing, but since the early 20th century, this genre re-appears as a contribution to national music identity in the repertory of French musicians. The most famous example of it is Maurice Ravel's *Le tombeau de Couperin* (1914-1917); it may have influenced the *Tombeau de Claude Debussy*.

Contents: Paul DUKAS: *La plainte, au loin, du faune* ... (pp. 1–5; piano; © Durand 1920). Albert ROUSSEL: *L'accueil des Muses* (p. 6f.; piano; © Durand 1920). G. Francesco MALPIERO: without title (pp. 8-9; dating: Roma, Primavera MCMXX; piano; © Chester 1920). Eugène GOOSSENS: without title (pp. 10-11; piano; © Chester 1920). Béla BARTÓK: without title (pp. 12-13; © Universal Edition 1920). Florent SCHMITT: *Et Pan, au fond des blés lunaires, s'accouda*

(pp. 14–21; dating: Pyrénées, août 1920; © Durand 1920). Igor STRAWINSKY: Fragment des Symphonies pour instruments à vent à la mémoire de C. A. Debussy (piano reduction; © Chester 1920). Maurice RAVEL: Duo pour Violon et Violoncelle (pp. 24–29; Score; © Durand). Manuel de FALLA: Homenaja pour Guitarre (pp. 30–31; dating: Granada, 8-20; © Chester 1920). Eric SATIE: En souvenir d'une admirative et douce amitié de trente ans (p. 32; voice and piano: « Que me font ces vallons »; © La Sirène 1920).

31. DITTERSDORF, Karl Ditters von (1739–1799). Lebensbeschreibung seinem Sohne in die Feder diktirt. Leipzig, Breitkopf & Härtel, 1801. 8vo. Pp. 16, 294 pp. Contemporary half morocco with spine in compartments gilt; boards and corners rubbed; some wormholing to lower cover spine. **£ 650**

First edition of Dittersdorf's autobiography which contains many accounts of musicians of his time. The most celebrated document refers to a conversation Dittersdorf had with Emperor Joseph II about Mozart, in the course of which Dittersdorf answers the Emperor's question: "What can you say about Mozart the composer?" "He is doubtless one of the greatest original geniuses, and I have known no composer who has such a wealth of ideas. I wished he were less lavish with them. He leaves the hearer breathless; the moment you want to relish a beautiful idea, there follows another splendid one displacing the former, and this goes on and on so that at the end you cannot retain any of those beautiful things in your memory."

This is only one example of the numerous accounts of 18th century music Dittersdorf gives in his memoirs. They constitute a highly important document for music history at that time.

32. DRAGONETTI, Domenico (1763–1846). Account of fees for the musicians of a concert organized by D. Dragonetti in London. Undated [probably at the beginning of the 19th century], in Italian. 1 leaf written on one side, large folio (25.5 × 20.5cm). **£ 190**

It must be a concert in England since the account was calculated in sterling. – The first part of the list, names the musicians of the orchestra: 3 first Violins, 3 second violins, 2 Violas, 2 Bassi; 2 oboes (including one *Ferlendis*), bassoon, horn and a flute (*Ferlendis*). The following group mentions the *Concertisti* and shows seven names. The *Diretori* follow last (three names). Dragonetti's name is mentioned in each group. Only one of the first violins (Daponte) is paid more than he is. Dragonetti belongs to the best-paid musicians. Moreover, he was paid three times. – One cannot state which musicians from the Ferlendi family are meant. As for the wind players, they are always counted as oboists; this does not fundamentally exclude an (additional) activity as flautist.

33. DRAGONETTI, Domenico (1763–1846). Autograph biographical article in Italian [presumably written around 1822/23, and interlined with English translation] for *A Dictionary of Musicians from the Earliest Ages to the Present Time* (London, Novello, 1824; second edition: Sainsbury 1827). 5 ff. (double) with 19 written pages, folio. All sheets are folded in the middle; these folds are very brittle due to the editing process. Some defective spots repaired with paper (sometimes, a very small amount of text is lost). **£ 2,800**

This document offers a glimpse into early 19th century lexicographical work: the text was written on the left half of every sheet. Dragonetti had been asked to use extra wide line spacing for his Italian text in order to allow the English translation to be written between the lines (by a second hand). The right half remained blank. This space could be used, if necessary, at a later stage for corrections and supplements.

Dragonetti's autobiographical essay covers only his first 24 years and closes with his arrival in London, which cannot be exactly dated at present. According to our manuscript, it should be in the year 1787 and not 1794 as MGG/2 suggests. Our autograph is obviously the most detailed report of Dragonetti's life for this early period. This unique document gives a colourful testimonial with many anecdotes and adventures experienced at that time (even false monks and necromancers appear!). A slightly shortened and edited English translation of this report is contained in *Sainsbury's Dictionary* (1827), pp. 216-219. The complete Italian version seems to be hitherto unpublished and represents an urgent desideratum for the knowledge of Italian instrumental music in the late 18th century.

In contrast to Sainsbury's detailed article, continental dictionaries (like Schilling's of 1840) give only a small report of 13 lines on Dragonetti, where this artist is, however, described as „wenn nicht größten, so doch eines der größten Contrabassisten neuerer Zeit“, but further life data are missing. Obviously Schilling did not know the English dictionary .

Dvorák plans the first performance of his oratorio 'Ludmila'

34. DVORÁK, Antonín (1841–1904). Long and interesting autograph letter signed, in Dvorák's idiosyncratic English, with many corrections, dated Prague, 4 August 1886, to Henry Littleton (*My dear friend*), the owner of Novello & Co in London, 4 pp. 8vo (18×11.5cm), folded twice; 1 fold slightly split, otherwise in very good condition. **£ 1,250**

Dvorák answers an invitation to come to England and Scotland: "It is difficult for me to give you any promises in regard to the arranged concerts in Scotland. I have much to do in Prague for Oktober and Novbr next, and really do not know if I shall be able to remain in London as long as you wish. [...] I must be here in Prague till the end of October to conduct the *Ludmila* in our National Theatre and after having enjoyed a little rest, I would be compelled to undertake such a long journey to England again!!" Instead, he suggests that he comes in March or April in better weather... "You cannot imagine how I long to see Scotland the beautiful country of Burns – Scott! [...] Tomorrow I am returning to Vysoka to look at the receiving parcel from Breitkopf = Härtel. Perhaps it is the full score of *Ludmila*? Can I get a copy of the new printed *Ludmila*? Please send me one as soon as possible." The first edition of Dvorák's oratorio *Ludmila* had been published by Novello; apparently the composer wants copies of both editions in order to compare them.

In the end, Dvorák's plans were completely changed, and *Ludmila* was not premiered in Prague, but in England (Leeds Festival, 15 October 1886).

35. EBERLIN, Johann Ernst (1702–1762). Sicut mater a tre voci Di Ernesto Eberlin an. 1750. Manuscript score from the very early 19th century, 8 pp. oblong folio; in very good condition. **£ 250**

Eberlin lived in Salzburg from 1721 onwards; he was first appointed as Court Organist and in 1749 as Capellmeister to the Court and to the Cathedral. He was a close friend of the Mozart family and co-operated with Leopold Mozart on several publications. The young W. A. Mozart copied at least 21 of Eberlin's works (cf. Köchel/7 p. 755 f., 765 ff.). Only a few of Eberlin's works were printed, but they spread through the Austrian and South German musical world in manuscript form. His popularity lasted at least half a century after his death, as our relatively late copy suggests. His fluent style assured him a long influence on following generations.

36. EDELMANN, Johann Friedrich (1749-1794). Six Grand Lessons [Eb, E, D, A, D, F#] for the Forte Piano or Harpsichord [...] Pr. 10s=6d. London, Welcker [ca. 1780]. 1 f. (title), 47 pp. fol. (29.5×22.5cm), engraved, sewn; narrow margins, but a good copy. **£ 280**

RISM E 366 (only 6 copies); BUC p. 311. – J. F. Edelmann spent most of his life in Strasbourg, where he was born in 1749. In 1774 he came to Paris, where, as a performer and as a prolific composer, he was particularly instrumental in popularizing the new pianoforte. He returned in 1789 to Strasbourg, but from 1792 he was mixed up with politics and was guillotined in July 1794.

Our collection of 'Grand Lessons' is the first English edition of Edelmann's opus 1, containing six very successful sonatas that were reprinted 11 times during his lifetime. Here, the composer combines traditional elements of the keyboard suite, (dance movements, 'Alberti bassi') with new effects of instrumental recitative and musical research, e.g. the tonality of the last sonata, which is written in Fsharp major!

37. EDELMANN, Johann Friedrich. Edelman's Celebrated Overture [D major], for the Harpsichord, or Piano Forte with an Accompaniment for a Violin. London, Straight (no Pl. No.) [c. 1780]. 10 pp. folio (33.5×24cm), engraved score (for violin and keyboard), sewn, 1 leaf with a defective margin, splits on the back, otherwise in good condition. **£ 90**

RISM E 392 (with Cooper's imprint). This overture had been originally published in France as *Sinfonie pour le clavecin avec accompagnement de deux violons, deux cors et une basse ad libitum* (op. 4; Paris, chez l'Auteur). Our English harpsichord version shows the astonishing popularity of this work in England as well. Our 'Straight' edition seems to be unrecorded.

38. [FORKEL, Johann Nikolaus (1749–1818).] Musikalischer Almanach für Deutschland auf das Jahr 1783. Leipzig, Schwickert [1782]. 4 ff. (title, preface, contents), 206 pp small 8vo. Half leather binding, slightly rubbed, but a fine copy. **£ 850**

Forkel is most celebrated for his Bach Biography (cf. No. 3 in this catalogue). His publication of several volumes of the *Musikalischer Almanach* (1781-1788) is less known, but they are very valuable sources of information on that period. At that time, Forkel's taste was, apparently, already rather conservative: He announces several reviews criticising the present "musical lawlessness"; he will demonstrate "daß Trotz aller jetzt immer mehr einreissenden musikalischen Gesetzlosigkeit, unser Gesetzbuch, und die Begriffe von dem, was musikalisch recht und unrecht sey, noch nicht verloren gegangen." He states that there is a high musical productivity: "Ueber Mangel kann nun zwar niemand klagen; was aber die Güte betrifft, so giebt die Erfahrung, daß diese Erwartung nicht eintruffe." Indeed, the book contains many reviews on musical and theoretical matters, lists of artists (music writers, composers [among them **the Mozarts**, p. 52], singers, instrumentalists) and the full plan of Haydn's orchestra: "Kapelle des Cardinals Fürst Bathyany zu Preßburg (Fürstlich Esterhazischen Kapelle zu Esterhaz in Ungarn)", in which Haydn is mentioned as *Direktor* and *Kapellmeister* with the addition: "Spielt zugleich die erste Violin". Furthermore, there are biographical accounts of Sacchini, Traetta, Pergolesi and Grétry and obituaries from the previous year.

39. FRANCK, César (1822-1890). 3 Trios concertans pour Piano, Violon et Violoncelle dédiés à sa Majesté Léopold I.er Roi des Belges..., Op. 1... No. 2... Hamburg-Leipzig, Schuberth & Co., pl. no. 648 [1843]. 41 pp. Piano part with score, 11, 11 pp. string parts, the latter foxed. **£ 950**

There is an additional (foxed) title page of the same trio (parallel edition Paris, Schlesinger) with an autograph dedication: "*A Monsieur Spontini / hommage de reconnaissance / par l'Auteur / Son très humble Serviteur / César-Auguste Franck / de Liège.*"

Franck's Piano Trios op. 1 are his first 'official' work, preceded nevertheless by about 30 others. In the three Trios of opus 1, Franck experiments with three different formal and stylistic solutions. Through this he gained Franz Liszt's admiration, who preferred the cyclic sonata model of the first trio. The second trio shows Franz Schubert's influence.

40. GALLIARD, Johann Ernst (c. 1680-1747). VI Cantatas. London, Walsh [c. 1735]. 1 f. (title), 28 pp. folio (34 × 25.5 cm), full score for voice and basso continuo, engraved; slightly browned, light damage to the edges and corners, otherwise a good copy. The title is in manuscript within a sumptuous printed passe-partout border (Walsh also used this for works by Handel and others). **£ 450**

RISM G 234 (only 2 copies with ms. title). BUC p. 358. This collection had already been published in 1716 by Walsh & Hare with the title *Six English Cantatas after the Italian manner* (RISM G 233). According to BUC, this collection was reprinted in 1733 with a printed title, and a few years later with a manuscript title. All editions use the same title border which is an eminent example of baroque book decoration.

Our collection contains six cantatas for soprano, *the words by Mr. Hughes... Mr. Congreve... and Mr. Prior*. Cantata I has no title, II: *The Reconciliation*, III: *Apollo and Daphne*; IV: no title. Each cantata is divided into four parts (Recitative – Aria – Recitative – Aria). The arias are in the da capo form.

J. E. Galliard was born in Celle in Northern Germany but lived in England from 1706. he 'certainly played a significant role in London's musical life in the first half of the 18th century' (TNG/2). Burney already wrote of his music: 'I never saw more correctness'; he compared him directly with Pepusch. He recognizes both as the leading composers of English theatre music of their time. Handel also expressed his admiration for Galliard.

41. GALUPPI, Baldassare (1706–1785). Suonate per Cembalo / del Sig. Galuppi / detto Il Buranello. Manuscript from the 3rd quarter of the 18th century, 38 unpaginated pp., oblong folio (22×31.5cm) music paper with ten hand-drawn staves, contemporary wrappers with rough, thin wrappers. With two remarkable watercoloured preliminaries: frontispiece with coat of arms (lion beneath a crown) within ornamental branches and title page with fine rococo border. In excellent condition. See colour illustrations on inside upper cover. **£ 1,600**

Obviously the watercolours are not by a professional artist. However, they are impressive, due to the skillful design and the blaze of colours. The music manuscript starts on fol. 4 and is sometimes a cursory fair copy of various keyboard music; a structure in individual movements or cyclical order is generally missing. A further reference to the author is found on page 12: *Allegro Moderato. Del Buranello*. (Baldassare Galuppi came from Burano near Venice and hence was known by the nickname "Il buranello".) Actually, a comparison with the Breitkopf catalogue has proved that, despite insignificant rhythmical differences, the quoted movement is identical with the 5th of the "6 Sonatas racc.2", ascribed in Supplement II (1767), p. 27, to Galuppi. The other pieces, among them a highly interesting Suonata a modo di Concerto (with references to tutti and solo) and another piano score of an unnamed orchestral work (with entries, like e.g. *Trombe, oboe* or *Tutti*) has not been identified, but show a writing strikingly similar to other works of this composer.

A desirable manuscript in artistic design, which contains a new source for the extraordinarily successful Venetian master.

42. GERBER, Ernst Ludwig (1746-1819). Historisch-Biographisches Lexicon der Tonkünstler, welches Nachrichten von dem Leben und Werken musikalischer Schriftsteller, berühmter Componisten, Sänger, Meister auf Instrumenten, Dilettanten, Orgel- und Instrumentenmacher....Erster Theil A-M ...Zweyter Theil N-Z. Leipzig, Johann Gottlob Immanuel Breitkopf, 1790 and 1792 2 vols. 4to. Pp. xiv, 1f., with text following printed in 992 columns; 1f., 860 columns; 1f. blank, xvi pp., 86 pp. iconography of composers' portraits including statues, busts and medals. Contemporary mottled half calf with marbled boards with the bookplates of **Alfred Cortot**; a very good set. **£ 1,250**

RISM, Ecrits p. 357. **First edition.** One of the main sources for music history in the 18th century, it also contains the first account on Mozart in musical lexicography (vol. I column 977-79) – the only to be published during Mozart's lifetime. It had already been written in 1789 and gives a precise image of general ideas about Mozart at that time as they are documented from other sources in Deutsch (*Dokumente*).

43. GERBER, Ernst Ludwig. Neues Historisch - Biographisches Lexicon der Tonkünstler, welches Nachrichten von dem Leben und den Werken musikalischer Schriftsteller, berühmter Componisten, Sänger, Meister auf Instrumenten, Dilettanten, Orgel-und Instrumentenmacher, älterer und neuerer Zeit, aus allen Nationen. Erster Theil ...Vierter Theil. Leipzig, A. Kühnel, 1812-1814. 4 vols. 4to. Pp. xxxii, 1f. with text following printed in 974 columns; Pp. vi, 824 columns; Pp. vi, 942 columns; 3ff., 844 columns. Contemporary half calf with marbled boards; recased. With the bookplates of **Alfred Cortot**. **£ 1,200**

The revised and enlarged re-edition of the 1790-92 work, and the most important at the beginning of the 19th century. The differences between the two works document the aesthetic development from the classical to the pre-romantic era. As a specific example, the entry for W. A. Mozart, which had only 2 columns in the 1790 edition, now extends to 24 columns (column 475 ff.) and includes a full transcription from Mozart's own manuscript *Verzeichniss* of his compositions from 1784 – 1791.

44. GIORDANI, Tommaso (c. 1730–1806). [op. 4] Six Sonatas [C, F, B, D, G, A] for the Harpsichord, Piano Forte or Organ With an Accompaniment for a Violin [...] Op. IV. Dedicated to the Hon.ble Mrs. Hobart. London, Johnston [c. 1775]. 2 ff. (title and dedication), 32 pp. engraved score, folio (33.5×24cm). A splendid copy. **£ 650**

RISM G 2293 (6 copies, all in GB and USA); BUC p. 381. – The title page is a very fine example of rococo book decoration and artistically one of the best to have been used in music publication. The collection contains six sonatas with two movements each (as was common during the preclassical era); sometimes the finale is a *Menuet*. In the fifth sonata the keyboard player has to use *cross hands*.

Giordani is a very important composer to have introduced the later Neapolitan instrumental style to England. He was born in Naples, but lived in London from 1753. In 1783 he moved to Dublin. His “gifts as a prolific and versatile composer were sufficient for him to be respected in London and to dominate the Dublin musical scene for many years. He wrote in the prevailing Italianate style with expressive and inventive melodies.” (TNG/2).

45. GIORDANI, Tommaso. [op. 5] Six Sonatas [C, B, G, Eb, A, F] for the Harpsichord with an Accompaniment for the Violin. [...] Dedicated to the Right Hon.ble Lady Southell Opera V. London, Welcker [ca. 1778]. 1 f. (title), 35 pp. score for violin and keyboard, folio (33.5×24.5cm), engraved, sewn. A fine copy. **£ 280**

RISM G 2292 (only 3 copies: GB-Lbm; US-Cn, R; furthermore, RISM quotes another edition without any publisher's imprint); BUC p. 381 (only the Welcker edition). – A fine chamber music collection of two movement sonatas, following the models of J. C. Bach. The harpsichord part is largely pianistic, while the violin develops more melodic elements.

46. GIORDANI, Tommaso. Fourteen Preludes or Capriccios [sic] and Eight Cadences for the Piano Forte, Harpsichord, Harp, or Organ [...] Op: 33. NB: This Work is well worth the Attention of Practitioners in general on the above Instruments. London, Longman & Broderip [ca. 1785]. 1 f. (title), 25 pp. engraved, oblong folio. A good copy. **£ 220**

RISM G 2334 (7 copies); BUC p. 381. – Giordani's op. 33 dates from his Dublin period (since 1783) where he had a great impact on Irish musical life with his operas and keyboard works. The collection offered here is typical for free organ and harpsichord playing in the late 18th century. In contrast to previous composers, who sometimes noted only chords on which the performer is allowed to improvise with arpeggios or other free figurations, Giordano writes out, with the greatest skill, only figures he really wants. Stylistically, he does not differ very much from his predecessors, but as for the pianistic notation and virtuoso writing, he represents an important link to Clementi. The 'NB' of the title text expresses Giordano's wish to give an exemplary character to this collection.

47. GOSSEC, François Joseph (1734–1829). To be continued Monthly. The Periodical Overture [G] in 8 Parts. [...] Number XXXIII. London, Bremner [ca. 1771]. Complete set of engraved parts, folio: Flutes, Oboes, Horns (each 2 pp.), Vl. 1 (title p., 4 pp.), Vl. 2 (3 pp.), Va. (2 pp.), Vc. (2 pp.), Basso (2 pp.), fine copy. **£ 280**

RISM G 3166 (only 1 complete copy). – An exceptionally rare edition, and a fine example from Bremner's periodical series of publications for the orchestra. – Gossec wrote over 50 symphonies and symphonias concertante and is regarded as the "most important French symphonist of the 18th century" (New MGG), who some of his contemporaries put on the same level as Haydn.

48. GREENE, Maurice (1696–1755). A Collection of Lessons for the Harpsichord. London, Johnson [c. 1750]. 1 f. (title, with very fine rococo frame), 73 pp. oblong folio (26.5× 35.5 cm), engraved, with wide margins, one corner repaired; half leather binding with rubbed marbled boards, partly disbound, the music is, however, in excellent condition. **£ 650**

RISM G 3795; BUC 399. – Greene seems to have been a multifaceted personality. He first sought out Handel, for whom he pedalled the organ bellows for hours at a time – perhaps with the hidden motive of learning his style. But Handel heard that Greene did the same for his rival, Bononcini, and therefore rejected the young student. Greene now openly joined Handel's Italian enemies, but after having published Lotti's madrigal, *In una siepe ombrosa*, under Bononcini's name, a public scandal arose which caused the latter's fame to decline (as Greene had wished it to).

Greene, however, was an excellent composer, with great merits especially in the keyboard repertory, as even E. L. Gerber in Germany stated. The edition offered here is a particularly fine example of English harpsichord publication.

Early baroque sonatas for treble and tenor recorder

49. GRUPPINI, Marcello (fl. late 17th century). 1666 / Libro da Sonate di Flauto Sopran / di me Marcello Gruppini Parma. Fine manuscript, dated 1666, with 32 unnumbered leaves, each with 4 hand-drawn staves, of which 11 pages contain music (ff. 2-5 and 25-26), oblong 8vo (10.5×17.5cm), first leaf with second title *Sonate da Soprano*; in a rough and thick paper cover. **£ 1,400**

A valuable collection of 1 and 2 part pieces for treble and tenor recorder. – We were not able to identify the composer (or writer) Gruppini, who is absent from all current dictionaries and bibliographies. Apparently, this is an Italian musician from Parma, who collected his music for personal use in this pocket book, but for unknown reasons, he was prevented from noting down more than seven pieces.

Contents: p. 1: title *Sonate da Soprano* / p. 2 blank / pp. 3–9: *Marchia Reale / Prouinciale / Tricote / Belaris / Galiarda Figuratta / Balletto* / (untitled). On p. 50 the second part starts, titled *Sonate da Tenore*, with accompaniment parts for the previously quoted pieces: *Marchia Reale / Prouinciale / Beleris / Galiarda figurata / Corrente* [the latter: only title without music]. This section is the bass part for the beginning of the volume, and all these pieces are music for two-parts. The third, sixth and seventh pieces in the first section, *Tricote*, *Balletto* and (unnamed) are, apparently, for treble solo, since there is no second part in the volume. The whole music is written in the treble clef (C clef on the first line), in which the *Tenore* section must be played one octave lower, (in order to avoid the crossing over of parts). Due to the fact that the musical style is of very early court dances, the music contained in our volume may well have been composed before 1666.

Manuscript chamber music from the 17th century very rarely appears on the market.

50. GUGLIELMI, Pietro (1728–1804). Six Sonatas [C, G, D, B, F, Eb] for the Harpsichord or Forte Piano. Composed & humbly Dedicated to Lady Hamilton [...] Opera III. London, Bremner [1772]. 1 f. (title), 25 pp. oblong folio (24×33.5cm), engraved. A very fine copy. **£ 360**

RISM G 4986 (9 copies). BUC p. 409. – Guglielmi was a highly important Neapolitan opera composer. He lived from 1767 to 1772 in London where his only three instrumental collections op. 1 to 3 were published; this is very few in comparison with his 103 operas, of which many are considered as masterpieces of the Neapolitan school. In this light, the harpsichord sonatas offered here merit new attention. They are composed in two movements, generally with an allegro or andante and a following dance movement (minuet [con variationi] / giga) or a rondo. Thus, Guglielmi confronts us with a slightly lighter-minded sonata model than the more serious examples of Northern composers.

51. HANDEL, George Frideric (1685–1759). [HWV 63] Judas Macchabaus. An Oratorio, in Score As it was Originally Performed. Composed by Mr. Handel with His Additional Alterations. London, Randall (Successor to the late Mr. J. Walsh) [1769]. Frontispiece with the celebrated portrait of Handel by Houbraken (slightly stained), 3 ff. (title, subscribers, contents), 208 pp. engraved full score, large folio. Half leather binding with marbled boards, rubbed and worn, contents in good condition, an impressive volume. **£ 900**

HWV 63; RISM H 637; BUC. p. 435; Smith p. 114 No. 4. **First edition of the complete full score.** – Judas Maccabaeus was first performed on 1st April 1747, but Handel altered many parts of this celebrated oratorio until 1758 (when he added two new arias). Each year, he conducted several performances (33 in all during his lifetime), changing and replacing many parts as a consequence of the changing soloists; their particularities were scrupulously respected in those days, (the idea to seek singers for an existing, unchangeable vocal part is a modern concept which was inconceivable during the whole 18th century). The partial *first edition of Judas Maccabaeus*, published by Walsh in 1747, therefore represents only a *work in progress*. 59 of the original 72 plates were re-used after the addition of extra bass figurings (and the eradication of the singers' names of the first performances); the other 13 old plates were newly engraved and completed with 136 others: Randall's score now had 208 full score plates, containing a substantially different work from the 1747 edition. This version was authoritative for nearly one century and reprinted by Wright (1785), Preston (1802) and Novello (1850). Chrysander re-edited it only in 1866 as vol. 22 of his *Gesamtausgabe*.

Judas Maccabaeus was written for the victory of the Duke of Cumberland, one of George II's sons. Once more, triumphal episodes from the Old Testament, proved highly suitable for musical tributes to England's grandeur. Randall's edition reflects this importance and was subscribed to not only by the King, the Queen and the Dukes of Gloucester and Cumberland, but also by further members of the nobility and, of course, by the most eminent persons in the musical life of the country (Samuel Arnold, Charles Burney Jr., Dr. Hayes, Thomas Linley, John Randall etc.) and all major *Music Societies* (Birmingham, Halifax, Sheffield etc.).

A Monument of English Harpsichord Music

52. HANDEL, George Frideric. [HWV 426–442] Suites de Pieces Pour le Clavecin. First [– Second] Volume. London, Walsh, Pl. No. 490 [c. 1733/1734]. 2 volumes in one, oblong folio (23.5×33.5cm). Vol. I: 1 f. (title), 94 pp.; Vol. II: 1 f. (title), 83 pp., engraved. Fine half leather binding with marbled boards, rebaked; in excellent condition. **£ 1,200**

Smith p. 250, no. 6 [Vol. I] & p. 249 no. 5 [Vol. II]; RISM H 1433 and 1438; BUC p. 442 (calls for 1733). – Two copies of very early issues of these important original editions containing most of Handel's harpsichord music (vol. I: fourth issue; vol. II: second issue; the firsts appeared in 1720 and 1727). Both volumes have the celebrated decorative title page with French text. The collections contain, together, 17 suites, each of them including a prelude and a handful of court dance movements. The fifth suite (vol. I) contains the celebrated variations on the song *The harmonious blacksmith* (HWV 430). The last suite of vol. II is the *Chacoone* [sic]; with its 62 variations, this masterpiece rivals Corelli's *La Follia* and Bach's *Goldberg* variations.

53. HALÉVY, Fromental (1799-1862). Autograph sketch leaf signed, 'F Halévy' from his late opera *Jaguarita*, 2 pages, oblong quarto (22 × 14.5cm) with seven staves of music (treble and bass clefs) on recto and with 6 staves of music (mainly bass clef) on verso. With the composer's autograph concluding inscription '*Jaguarita de FHalévy*'. Excellent condition. **£1,500**

Jaguarita l'Indienne, a comic opera based on a libretto by Saint-Georges and de Leuven, was premièred at the Lyric Theatre, Paris, on 14th May, 1855. This work is about the Indian Queen, Jaguarita, who fell in love with her arch enemy, the captain of the Dutch army. After numerous incidents, the opera culminates in a standoff between the natives and the colonials. One of Halévy and his librettists' main topics was the clash between opposing cultures, which is the central theme of his works in the tragic, grand opera style running from *La Juive* (1835) to *Le Juif errant* (1852). In *Jaguarita*, this is presented in a fresh, utopian, affirmative light and thus adds a new facet to the oeuvre of this composer.

Despite some weaknesses in the *Jaguarita* libretto, Clément-Larousse states that 'This score is amongst the best' of Halévy's works 'Thanks to his imagination, the original and novel harmony and the extensive and richly varied instrumentation, all of which take the opera *Jaguarita* to the highest level' (*Dictionnaire des Opéras*, Paris, 1898). The work had some success in France, Belgium, Holland and Germany and stayed in the repertoire for over 30 years.

Musical manuscripts of Halévy's (as opposed to his letters) are extremely rare. There have been no known examples to come onto the market in the last 15 years.

54. HALÉVY, Fromental. Fine, very early autograph letter signed, in French, 8 September 1817, to a creditor, 2 pp. 8vo (13 x 21.1cm), with the address written on verso, thick brownish paper with little damage at the place of the seal, otherwise in very good condition. **£ 240**

Although this letter begins like a fairy tale, Halévy is only trying to lay the blame for a late payment on an unknown young man. Maybe himself? In any case, the 18-year-old Halévy is extremely embarrassed: « Il était fort tard lorsque je suis rentré hier et que l'on m'a remis votre lettre. Je l'ai lue avec autant de surprise que de peine. Un jeune homme qui me doit de l'argent s'était chargé de vous payer le lendemain du jour où je vous vis à l'Institut. Je ne l'ai pas vu depuis. Je ne puis concevoir ce qui l'a empêché de vous solder. J'espère que vous me connaissez assez pour croire qu'il n'y a pas de ma faute dans tout ceci et que je ne me serais jamais conduit d'une manière aussi indigne. Tout ce que j'ai à me reprocher c'est de ne pas avoir été vous voir depuis, je me le proposais de jour en jour. Mais j'ai tant de choses à faire que j'étais forcé de le remettre continuellement. Vous ne pouvez concevoir combien cette affaire m'afflige & me cause de désagrément. Mais j'espère que vous ne m'en voudrez pas ; cela m'apprendra à l'avenir à ne me fier qu'à moi.- Je vous envoie la petite somme en question: je crois que c'est ainsi que vous aviez réglé mon compte. »

55. HALÉVY, Fromental. Fine autograph letter signed, in French, 2 June [1858], to a colleague, 2 pp. 8vo (13.6 x 21.1cm), in very good condition. **£ 180**

Halévy discusses with his colleague the position of Alban Lenoir, assistant to a Mr. Lerdas at the École Militaire. In addition, the addressee is welcome to help Halévy by cooperating in the publication of the encyclopedia of the Académie, although there are some objections concerning the method: «Je vous répéterai ce que j'ai déjà eu occasion de vous dire plus d'une fois, que si vos travaux vous permettaient de vous occuper de notre dictionnaire, la commission de l'Académie accueillerait votre coopération avec reconnaissance. Permettez moi donc de vous engager à nous promettre votre concours. - Je vous remercie de votre envoi. [...] Les 1ers titres ressemblent à un article plus qu'à un ouvrage. Les 2es titres en plus grosses lettres sont-il d'un journal, d'une revue? cela me paraît ainsi. Sans connaître les ouvrages ! Voulez vous m'éclairer à se sujet. [...] »

56. HASSE, Johann Adolf (1699–1783). Intermezzo Marcantonio e Pimpinella [“Cento amanti tutto il giorno”] Del Sig.r Gio. Adol. Hasse, detto il Sassone. Full score on ten staves in manuscript in a neat mid-18th century hand in dark brown ink, 38 pp., oblong folio (22×31.5cm), in contemporary marbled wrappers, Henry Prunières’ bookplate on front endpaper. **£ 1,600**

New MGG and Opera Grove give 7 October 1741 as the first performance of the intermezzo *Pimpinella e Marcantonio* in Hubertusburg Castle near Dresden. As usual at that period, it was performed between the acts of a ‘great’ opera which, on that night, was the three act opera *Numa Pompilio* also by Hasse. *Marcantonio e Pimpinella* was fairly successful and has been performed in several other places, but was never published and was only diffused in manuscript form. Copies are known in B-Bc; D-Dlb; I-PLcon; US-Aau. – In contrast to single arias from Hasse’s works, manuscripts of complete operatic material of this composer are extremely rare, although he was one of the most celebrated in opera of the 18th century.

57. HASSE, Johann Adolf. A Favourite Concerto [F] by Signor Hasse Set for the Harpsichord [= op. 4 No. 1]. London, Johnson [c. 1750]. Upper wrapper only with title laid down, 5 pp. engraved music, folio (32×21.5cm), sewn. **£ 80**

RISM H 2287 (4 copies in GB and 1 in USA); BUC p. 452. – This is the first concerto from Hasse’s collection of Six Concertos (for orchestra) op. 4. The first of them was apparently the most popular and was reprinted in at least 9 piano arrangements (RISM H 2283–2291), among which our edition is one of the first.

58. HAYDN, Joseph. [Hob. XXI, 3] Die Jahreszeiten von Joseph Haydn. Klavierauszug. Leipzig, Breitkopf & Härtel [1802]. 1 f. title with the vignette engraved by F. W. Nettlein after the drawing by Schubert; 174 pp. oblong folio, typeset (pp. 175-76: publisher’s catalogue), some brownings and stains. The copy encloses a correction leaf “Verbesserungen” probably added only to the earliest copies; half leather binding with marbled boards. **£ 750**

Hoboken, vol II, p. 59; coll. Hoboken vol. 9, No. 1417. – First authentic edition of the complete vocal score. Two versions were published nearly simultaneously: one with German and French text, and one with German and English text, a clear sign of early commercial and editorial cunning! Both versions are known with two different title pages, one engraved by Nettlein, and the other by Schmidt. Only copies with the Nettlein engraving have correction leaves and may be considered as belonging to the earliest issue. – Hoboken Vol. II, p. 58 reports how Haydn’s *Jahreszeiten* were misused as an object of publishers’ competition. In any case, this is one of the most successful oratorios in the history of music: In its first year of publication (1802), seventeen successive editions and arrangements are recorded.



Signed by the Composer

59. HAYDN, Joseph (1732-1809). [Hob. XXVIb/2] Arianna a Naxos. Cantata a Voce Sola Accompagnata col Clavicembalo o Forte-Piano... London, Printed for the Author & Sold by him... & at J. Blands Music Warehouse [1791]. Signed beneath the colophon by the composer "Haydnmpr". 1 f. title, 18 pp. oblong folio, full score, engraved, some light foxing. **£ 4,900**

Hoboken, vol. 2 p. 296 f.; RISM H 2584. – A remarkable document from Haydn's first journey to England. During this time he composed some important works. On this occasion, Haydn acquainted himself with the Handelian Oratorio, which later became very influential on Haydn's late Viennese works. "He didn't return to Vienna as a provincial Kapellmeister but as an international celebrity [...] and Doctor of Music." (TNG).

60. HAYDN, Joseph. [Hob. III: 81, 82] Deux Quatuors pour Deux Violons, Alto, et Violoncelle [...] dédiés A Son Altesse Monsieur le Prince Regnant de Lobkowitz. [...] Oeuvre 77. Wien, Artaria, pl.-no. 898 [1802]. Complete set of engraved parts, folio, 17, 13, 11, 11 pp.; slight dustmarks and tears, otherwise a fine copy. **£ 950**

Hoboken vol. 1 p. 436; RISM H 3582; coll. Hoboken vol. 7 no. 661. **Authentic first edition**, advertised on 6 October 1802. The quartets dedicated to Prince Lobkowitz are the last completed compositions of this kind, followed only by the unfinished quartet no. 83.

61. HAYDN, Joseph. [Hob. II: 39] Eco per quatro Violini, e due Violoncelli da eseguire in due Camere cioè li due Violini e Violoncello della Prima Camera si situeranno ove stà la Conversazione, e l'altri in altera Camera la più lontana, che si possa, avertendo però, che siano situati in modo, che scambievolmente possano vedersi, per andare uniti... Naples, Luigi Marescalchi; Toledo, A. Hermil [before March 1793]. Six engraved parts, first violin with a fine landscape on title, 3, 2, 1, 2, 2, 1 pp., folio, a good copy. **£ 450**

Hoboken, vol. 1 p. 326; RISM H 3332. One of only two known editions; they appeared nearly simultaneously in early 1793 or shortly before. The sequence cannot be stated definitively since the advertisements are not comparable. In his *Reminiscences*, Samuel Wesley wrote about this work (which dates from c. 1761): "It is said that Prince Esterhazy, whose judgment of music was eccentric, described an outline of particular Symphonies which he required Haydn to write. Some he ordered for three or four Orchestras placed in different rooms... these Symphonies were heard separately, to answer each other, and to combine in one the will of the Prince." Luigi Marescalchi worked first in Venice, then moved to Naples in 1782. There he was very active, but his publications are now quite rare.

62. [HAYDN J.]. CARPANI, Giuseppe. Le Haydine ovvero Lettere sulla Vita e le Opere del Celebre Maestro Giuseppe Haydn. Edizione seconda, riveduta ed accresciuta dall' Autore. Padua, Tipografia della Minerva, 1823. 4to. Pp. xii, 230 + portrait frontispiece of Haydn. Contemporary half calf, spine very worn with some loss. With an engraving of Haydn by J. Newton, after a painting by J. E. Mansfeld, published in London by J. Sewell, Cornhill, on September 1st 1784, loosely inserted. **£ 190**

Second edition. The letters cover the period from the spring of 1808 to the summer of 1823, ending with a reply to an article by Rossini on *Zoraide*.

63. [Haydn-Mozart.] CARPANI, G. The Lives of Haydn and Mozart with Observations on Metastasio, and on the Present State of Music in France and Italy. Translated from the French of L.A.C. Bombet [= Henri Beyle=Stendhal] With notes by the Author of the Sacred Melodies. London, John Murray, 1818. 4to. Pp. xiv, 1f., 496pp. Original cloth, rebacked; with spine laid down. **£ 280**

64. HOFFMEISTER, Franz Anton (1754-1812). Sonate pour le Fortepiano, ou Clavecin. Vienna, Hoffmeister, pl.-no. 100 [1786]. 13 pp., engraved, oblong folio, a fine copy. **£ 220**

RISM H 6183 (only 3 copies). – This is a three movement sonata (Allegro – Adagio – Rondeau) in an advanced form of the Viennese classical style. Hoffmeister settled in Vienna in 1783 and founded a music publishing firm; his Leipzig branch later became the celebrated firm of C. F. Peters. Hoffmeister was one of Mozart's publishers from 1785 onwards and issued 15 first editions and many reprints and arrangements. Beethoven later called Hoffmeister "my most beloved brother and friend".

65. HOFFMEISTER, Franz Anton. [Sonata for Piano and Violin D major] London, Bland [1786-87 (published as No. 2 in a 42 issue-long series bearing the unusual French title *Le tout Ensemble de Musique pour le Forte Piano, ou Clavecin avec Accompagnemens par les plus grands Maîtres de L'Europe et très humblement dédié aux premiers delitanti* [sic] *de Musique De la Grande Bretagne par l'Editeur*)]. 2 engraved parts, folio (33.5×24.5cm), piano: title page (to the series) + pp. 11–19, violin: pp. 5–7; very slightly dustmarked, otherwise in excellent condition. **£ 350**

Extremely rare: Not in RISM A I; RISM B II, p. 391 quotes only the later issue *London, J. Bland, G. Goulding, F. Linley* [c. 1797-98] with only 3 sets (of which 2 are incomplete). The composer's name is found in the contents' list at the end of the title page, where 12 numbers are provided as parts of that series, but only the first four are filled out: *No. 1. Terzette. Mozart. 2. Son.a Hoffmeister. 3. Quartour* [sic]. *Pleyel. 4. Quartuor. Pleyel.* The paper and the print are very fresh, proving that our copy is among the earliest to have been issued. – The inside title in the piano part reads *Hoffmiester* [sic]. *SONATA No. 2.* (The *Terzette. Mozart* seems to refer to K. 496 and is one of the earliest English Mozart reprints; cf. No. 106 in: U. Drüner, *Bibliographie der zu Mozarts Lebzeiten unternommenen Nachdrucke seiner Werke*, Mozart-Jahrbuch 1993).

Hoffmeister's Sonata is a rather important composition in three movements: 1. [without heading] – 2. *Poco Adagio* – 3. *Allegro assai*. The last page contains Bland's impressive catalogue with over 200 titles. RISM AI / BII, which is absent from this edition, does not quote any pre-1787 publication of a D major single sonata, which might be considered as Bland's source.

66. KAUER, Ferdinand (1751-1831). XII Hongroises à quatre Mains pour le Clavecin ou Piano Forte... Vienna, au Magazin de Musique dans l'Unterbrenner-Strasse... [before 1792]. 8 pp., oblong folio, engraved. A very attractive edition. **£ 175**

RISM KK 203 I,67 (only 1 copy). – Ferdinand Kauer was a leading figure in the Viennese Singspiel; his *Donauweibchen* (1798), also staged by Goethe in Weimar, secured his fame. Kauer's piano works mainly belong to his early period; he follows examples of his contemporaries, but his main characteristic, "considerable charm" (TNG), may be noticed even in his simple *Hongroises*. As any protection of artistic property did not exist, Kauer lived and died in total poverty after he lost all his possessions in a flood of the Danube. The "Magazin de Musique" was founded by the famous pianist Leopold Kozeluch in 1784 in order to publish his own works. But soon he took on some works of other composers, however these editions are very rare on the market. The main importance of Kozeluch's firm lies in the first edition of Mozart's *Zauberflöte* he published in daily competition with Artaria immediately before and after Mozart's death.

67. KOZELUCH, Leopold (1752-1818). La Chasse [F] Pour Le Clavecin ou Forte Piano [...] Ouvre [sic] V. Price 2s. London, Longman & Broderip[c. 1785]. 1 f. (title), 15 pp. engraved, oblong folio (23.5×32.5cm), sewn. Slightly spotted, otherwise in good condition. **£ 140**

RISM K 1774 (7 copies); BUC S. 576; Postolka XIII:2. – First English edition. This is a sonata in three movements, the first headed *LA CHASSE*. The following *Andante con Variazioni* shows some

'horn fifth', but has otherwise, as well as the concluding *Rondeau Presto*, nothing to do with hunting. The first publisher, Artaria (1781), and his French and English followers, however, took the opportunity of taking *La Chasse* as the general title of the work, which was, indeed, very popular: It is known in at least 10 pre-1800 editions (including a version for 2 violins, cf. RISM K 1771–1779 and 1638).

68. KOZELUCH, Leopold. [Sonate (F major) pour le Clavecin ou Piano Forté à 4 Mains... oeuvre 10] Vienna, Christoph Torricella (no Pl.No.) [1784]. 15 pp., engraved, oblong folio (22.5×32.5cm), no title page; fine 18th century red paper covers with title label: *Kotzeluch / Sonat [sic] a 4 mains / Nro 1*. A few signs of use on corners and margins, otherwise a good copy. **£ 260**

RISM K 1659 (**only 2 copies**: CS Pnm, D KII); Postolka XI:3; Breitkopf catalogue, Suppl. XVI (1785–87) p. 25. – The explicit on p. 15 has an engraver's note: *Gestochen von Joseph Zahradniczek*. This engraver is known from several Torricella and Artaria publications (cf. RISM AI, vol. 15 p. 628); this is helpful for ascribing our imprint to Torricella, since the *Titelaufilage* of our *Sonate*, published by Artaria shortly later, has the plate number 121, which is not found in our copy.

Kozeluch's F major sonata for piano for 4 hands was extremely popular. RISM K 1659–86 quotes 28 editions published from 1784 to c. 1820 in Austria, England, France, Germany, The Netherlands, Russia and even in New York. Very few 18th century composers had comparable success!

Torricella editions are of the utmost rarity. Due to this fact and the work's importance, we are offering the present copy, despite its missing title page.

***Inspired by Vivaldi?
One of the finest Dutch Music Editions c. 1765***

69. LAPIS, Santo (fl. 1725–1764). *La Stravaganza*, per il Cembalo. Of voorstelling van verandering van sleutels voor het Clavier. Gecomponeert op't Versoek van een Voornaam Heer, door Santo Lapis. [Amsterdam, c. 1765]. 1 f. title (in letter press), 8 pp. engraved music, oblong folio (27×35cm), slightly browned, otherwise a beautiful copy. An impressive example of Dutch music printing. **£ 800**

BUC p. 595 (suggests the date 1765); RISM L 663 (only 2 copies: Gb Lbm, NL DHgm). – Under the title is a manuscript 'imprint': *Printed for John Johnson opposite Bow Church Cheapside*.

The title *La Stravaganza* obviously refers to Lapis' elder compatriot Vivaldi who published a collection of concerti in 1716 with the same title and also in Amsterdam (op. 4, with 12 violin concertos). The musical context may be found in the fantastic compositional freedom; indeed, Santo Lapis wrote three movements which are rather surprising: I. *Arpeggio* Allegro – Andante; II. *Vivo e fugato* (*Per l'Organo ancora*); III. Menuet variato (with six numbered parts: the theme, which is attributed to a *Vornaam Heer* [a nobleman], and five variations). The first two movements contain a huge amount of changes of clefs (among them the soprano, alto and tenor clefs).

Unfortunately, only little is known about this interesting and surprising composer. Santo Lapis was born in Bologna at the beginning of the 18th century and flourished c. 1725-64. After operatic activities in Bologna and Venice (*La generosità di Tiberio* 1729, *La fede in Cimento* 1730) he went to Prague in 1739 and then lived in the Netherlands and England from c. 1743 to 1764 (according to his works published there). His opus I, which was published in Augsburg, identifies him as an *Accademico filarmonico di Bologna*; on his op. II he is called *Maître de musique italienne à la Haye*.

The Peak of French Baroque Violin Music

70. LECLAIR (l'aîné), Jean Marie (1697–1764). Troisième Livre De Sonates [A, F, e, Bb, B, c, a, D, A, C, g, G] A Violon Seul avec la Basse Continue. [...] Graveés [sic] par Mme. Leclair son Epouse. Dediées Au Roy. Oeuvre V. Prix en blanc 12 tt. Paris, L'auteur, [1734]. 2 ff. (title, dedication), 82 pp. engraved score for violin and figured bass, 1 f. (*Privilege General*), large folio (39 × 28.5 cm). Impressive green parchment binding with stamped gilt title and coat of arms; bookplate of William Ld. Viscount Bateman with his ownership signature on the title page: *Bateman Paris 1742*. **£ 1,250**

RISM L 1320; BUC S. 606. – **First edition.** – Leclair calls himself *Ordinaire de la Musique de la Chapelle et de la Chambre du Roy* on the title page; opus 5 is his thanks to King Louis XV for this appointment (in late 1733) and therefore dedicated to him. These sonatas have four movements (slow-fast-slow-fast); there are many baroque dance movements (*Sarabanda*, *Ciacconna*, *Gavotta* etc.), some folklorist elements (*Tambourin* in the 10th sonata) and slow arias, not only giving opportunities for the violinist to show great virtuosity, but also for sensitive cantilenas. The violoncello is sometimes emancipated from the basso continuo in a separate stave (e.g. in the *Ciacconna* of the 4th Sonata), where imitative motifs create a duetto partnership between the violin and the cello. A further, much more important *Ciacconna*, which terminates the 12th sonata, is celebrated as 'a veritable art of bowing' (David D. Boyden). The most popular sonata, however, is No. 6 in C minor, which is called *Le Tombeau* (cf. also our comment on *Tombeau de Claude Debussy* in this catalogue). A special dedicatee to the Tombeau, however, is not named, but the work apparently refers to the "feu Roi" mentioned in the dedication on fol. 2. The last deceased King, though, dates back to 1715 (Louis XIV), and therefore the 6th sonata might date from that time, thus confirming Neal Zaslaw's thesis, according to which most of Leclair's works for the violin might have been composed at an early stage and later published successively (TNG 2/2001; not really convincingly contested in MGG 2/2003 by Lucinde Braun). The time between late 1733 (Leclair's appointment) and the publication of op. 5 (1734) is, indeed, too short for the composition of these masterly 12 sonatas. Leclair's op. 5 is not only a token of thanks to the King, but, at the same time, a challenge: In the *Ciacconna* of the last sonata, Leclair obviously refers to and rivals Corelli's *Follia*. By publishing his opus 5 – the same opus number as Corelli's epitomes of violin sonatas – Leclair obviously makes a claim for the title of *King of French violin playing*. His sonatas op. 5, whilst confirming Zaslaw, must be considered as the finest of Leclair's output, going back as far as 1715, as suggested by the *Tombeau*. This may be understood from the dedication text: « peut-être Vôte Majesté se souvient elle que le tems des Conquetes du feu Roi, fut celuy des plus grands progrès de nôtre art. »

This collection of sonatas is among the highlights of violin music in the baroque era (as is the first edition of Corelli's competing op. 5, cf. No. 27 in this catalogue). Leclair seems to have been quite conscious of the quality of his oeuvre and did not fight shy of substantial costs in

order to present extremely tasteful scores to the public, the scores of which were engraved by the composer's wife, Louise Roussel. Leclair financed his publications himself (*Paris, Chez l'Auteur*); apparently, this method was the most lucrative since he maintained it until his last works (as did his widow for the posthumous op. 14 and 15).

71. LEONCAVALLO, Ruggero (1857-1919). Long autograph letter signed, in Italian, Viareggio, 26 February 1917, to his librettist, "Carissimo Soldani", 2 pp. 4to (20.9 x 27cm), in very good condition. With full English translation. **£ 280**

Leoncavallo asks for a copy of the first two acts of his new opera (perhaps *Edipo Re*, left unfinished). And then he begs him "tanto! tanto! tanto!" for the third act, because it is important for him to have the whole libretto to do the final revision. Furthermore, he seems not to be ready for a conference which was to be held in Pisa. For the next few days he plans to go to Milan and later on, to Paris. Obviously, this letter refers to an opera which was not completed, because Soldani does not appear as the librettist of Leoncavallo's last works.

72. LISZT, Franz (1811-1886). [R. 32a] Grande Valse di bravura composée pour le Piano et dédiée à son ami P. Wolff [...] Op. 6. Pr. 12 Gr. Leipzig, Hofmeister, Pl. No. 2173 [1836]. 13 pp., folio (33.5×26.5cm), engraved (title lithographed, designed by *Fr. Krätzschmer à Leipzig*), unbound, title slightly dust-marked, a few signs of use at corners, otherwise in good condition. **£ 180**

Raabe II, p. 287; Searle 209; Eckhardt-Mueller A32a. – Liszt's *Grande Valse* uses the piano in the most extensive manner, with musical notations precisely marked in the score, such as *bizarro* or *amorosamente*, with all tempo degrees up to *Presto* and *Prestissimo*. – The title illustration (c. 9.5×10.5cm) was designed by Krätzschmer, who is well known for his numerous title decorations on Schumann first editions. His brilliant work on the Liszt Valse shows a Venetian ball room at Carnival time with an orchestra in the background. – The dedicatee, P. Wolff, was one of Liszt's earliest pupils.

Two Scores from the Collection of Wilhelm, Duke of Braunschweig

73. LORTZING, Albert (1801-1851). Der Waffenschmid, Komische Oper in drei Akten [...] Vollständiger Clavierauszug von F. L. Schubert. Leipzig, Breitkopf & Härtel, pl. no. 7504 [1846]. 2 ff. (title, contents,) 16 pp., (libretto) typeset, pp. 3-193, folio. Fine, full red leather binding, richly stamped in gilt; very fresh condition, with the bookplate of Wilhelm, Herzog zu Braunschweig, cf. illustration on lower inside cover. **£ 350**

LoWV 66. – First edition of one of the most successful of Lortzing's operas; premièred on 30th May 1846 at the Theater an der Wien, under his direction. The libretto was written by the composer. It is based on the comedy *Liebhaber und Nebenbuhler in einer Person* by F. W. Ziegler. The adapter of the piano score, Franz Louis Schubert (1804- 1868), was considerably popular in his day due to the countless number of arrangements he composed.

74. LORTZING, Albert. Der Wildschütz oder die Stimme der Natur. Komische Oper in drei Acten [...] Vollständiger Clavierauszug von F. L. Schuberth. Leipzig, Breitkopf & Härtel, pl. no. 6368 [1843]. 2 ff. (title, contents), 16 pp. (Libretto) typeset, pp. 3-153 engraved, folio. Contemporary, full red leather gilt, very fresh condition. With the book-plate of Wilhelm, Herzog zu Braunschweig, cf. lower inside cover. **£ 450**

LoWV 58. - First edition of one of the most famous comic operas in the German repertoire. The work was premièred under the baton of the composer on the 31st December 1842, in the Stadttheater Leipzig. The libretto by Lortzing derives from Kotzebue's comedy *Der Rehbock*.

Mahler's greetings from his last European concert tour

75. MAHLER, Gustav (1860–1911). Autograph postcard signed G.[ustav], Warsaw, 7th October 1907 (the postmark shows the date according to the Julian calendar, i.e. 20th October), to his wife Alma (address: *Direktor Mahler / Wien / III. Rennweg 5*), oblong 8vo (9×13.5cm). Verso with a slightly coloured photograph of Warszawa – Sobór na Saskim placu (orthodox church); with a Russian stamp (in use until 1914). cf. inside cover. **£ 800**

Mahler sends a short message to his wife while he is leaving Warsaw station for St. Petersburg: "Bahnhof in Warschau. Vor dem Einsteigen in den Petersburger Zug. – Schmutzig, wie damals! Sehr gut verbrachte Nacht. Tausend Grüße. – Ich bin sehr traurig, daß Du nicht da bist." – After a concert tour to Russia cancelled because of the revolutionary events, which broke out at the beginning of 1905, Mahler finally made up for this in 1907 with performances in St. Petersburg on 26th October and 9th November 1907. In the meantime, he was in Finland, where he met Sibelius. Mahler had already made his last appearance at the Vienna Court Opera with *Fidelio* on 15th October 1907; after the return from Finland and Russia, he gave his farewell concert from Vienna on 24th November 1907 with his 2nd symphony, before leaving for New York, where he had been appointed Music Director (Metropolitan Opera and New York Philharmonic Society).

***The second Opera
of the most celebrated 18th century Female Composer***

76. MARIA ANTONIA WALPURGIS, Kurfürstin von Sachsen (1724-1780). TALESTRI / REGINA / DELLE AMAZZONI. / OPERA DRAMMATICA / DI / E. T. P. A. // Talestris / Königin der Amazonen. / Ein Singspiel. / von E. T. P. A. Dresden, Königl. Hofbuchdruckerey. 1763. 6 ff. (titles in Italian and German; Argomento / Inhalt; Attori / Personen), 72 + 72 pp. 4to (21×17cm), libretto with Italian text on verso and German text on recto sides (each paginated separately), 2 ff. with *LICENZA / Beurlaubung*. Marbled wrappers; a very fine copy. **£ 850**

Sonneck II, pp. 1316 and 1553; Stieger (Libretto-Katalog) vol. I, p. 269; not in Wolffheim. – After marrying the Prince Elector Friedrich Christian von Sachsen, Maria Antonia was a pupil of Hasse in Dresden and began to correspond with Metastasio. After her husband's death in December

1763, Maria Antonia lived mainly in Munich where she met the young Mozart; she exchanged letters with empress Maria Theresa and Frederick II of Prussia, and supported many composers such as Hasse, Porpora, Naumann, Martini and Reichardt.

Maria Antonia's first opera, *Il Trionfo della Fedeltà*, was premièred in the summer of 1754 at Dresden. *Talestris*, first performed at Nymphenburg castle near Munich on 6 February 1760, is the second stage work of that gifted princess, who generally used the pseudonym E[rmelinda] T[alea] P[Pastorella] A[rcada], the name she had been given as a member of the Arcadic Society at Rome.

On folio 7, the actors' names are marked in old brown handwriting: "Talestris – Die Churprinzessin Königl. Hoheit / Antiope – Princessin Cunigunda Königl. Hoheit / Orontes – [illegible name] / Tomiris – Princess. Elisabeth Königl. Hoheit / Learch – CammerJunker [?] v. Rechberg." These markings seem to date back to 1763 and may be by an eyewitness.

The full score was published in 1765 and is one of the first examples of Breitkopf's newly invented score printing with movable typesetting. Maria Antonia wrote the libretti of her operas herself; however, she sent them to Metastasio, who perhaps may have suggested some revisions. She wrote further libretti and texts composed by Hasse, Naumann and Graun. She had an excellent voice; Charles Burney, who had heard her in 1772, commented: "She sings in a really fine style; her voice is very weak, but she never forces it and remains always in the purest intonation."

77. MENDELSSOHN BARTHOLDY, Felix (1809–1847). Autograph letter signed, Leipzig, 28th March 1841, to the music publisher Friedrich Hofmeister in Leipzig, 1 p. 4to (25×19cm), folded (one fold is a little brittle), ink slightly faded. **£ 1,200**

Mendelssohn apologizes for his irritable letter of the previous day, caused by a misunderstanding. Hofmeister had sent duets back to Mendelssohn without any comment: "So glaubte ich, die bewußten Worte wären an mich gerichtet, und Sie wollten an mich die Duetten zurückschicken, welches mich so verstimmte, daß ich Ihnen gleich im ersten Augenblicke darüber schrieb." He confirms the reception of the overture to *Jery und Bätely* (op. 10, lyrical drama after Goethe), which Julius Rietz had set to music in 1841. Mendelssohn is arranging a copy because he would like to perform it at a concert. Then he criticizes the text of a duet (*Die Frucht deines Leibes*), because it does not match the melody well: He advises Hofmeister to send the final proofs to the composer himself (probably Rietz again, whose *Six duets after spiritual texts* op. 9 had been published by Hofmeister in Leipzig at that time). – An interesting letter showing Mendelssohn's attention to the career of his friend, Julius Rietz.

78. MENDELSSOHN, Fanny (1805–1847). Autograph letter signed, Berlin, 4th October 1827, to Carl Friedrich Zelter (*Herr Professor*), her composition teacher, in Weimar, 4 pp. 8vo (22×13cm) on a bifolium, folded (1 fold discreetly repaired), some stains, but still a beautiful document. **£ 2,400**

From 1809, Felix Mendelssohn's sister lived in Berlin, where she had piano lessons with Ludwig Berger, and composition lessons with Zelter in the 1820s. Although she was judged by Ledebur (1861) to be an "ausgezeichnete Dilettantin", Fanny Mendelssohn is actually regarded as one of the

most important female composers of the 19th century. – The long and very consistent letter offered here is extremely charming because of its natural freshness, which sometimes sounds quite naive, as one may expect from a 22-year-old writer. Fanny reports that she is expecting her brother, returning from his journey on the 6th October. He had travelled with two fellow students from the Harz mountains via Heidelberg as far as Coblenz, from where she just had received a letter. She is quite hopeful: “Ich freue mich unendlich auf mündliche und musikalische Mittheilungen, denn er hat viel komponirt, wenn auch nicht aufgeschrieben.” In the meantime, she too had composed something new, a six-part chorus with choral; “denken Sie, wohin sich Ihre Fanny versteigt”(think of what your Fanny is presumptuously propounding!). – Then Fanny asks for new poems and makes enquiries about Eckermann; she had already set to music several of Goethe’s texts which she had got from Eckermann, and she expresses this fact in her comical manner: “Geraume Zeit habe ich ihm erst das Fleisch, dann die Knochen abgenagt, bis ich denn doch zuletzt das Gerippe weg werfen mußte, aber ich verdanke ihm einige nicht üble Lieder.” Furthermore, she is reporting on the current guest performance of the marvellous Henriette Sonntag, who has been perfect as always. She has, nevertheless, missed the “eigentliche Wärme, und noch mehr an Leidenschaftlichkeit.” She sends her greetings to Weimar, especially to “Frau v. Goethe und Ulriken empfehle ich mich angelegentlichst und ehrfurchtsvoll.”

This particularly fine letter is not only an important document about the Mendelssohn family, but also gives a good insight into the cultural circle of Goethe’s world.

79. MONTE, Philipp de (1521–1603). *Sacrarum Cantionum cum quinque vocibus / quæ vulgo Motetta nuncupantur / LIBER PRIMVS. / Nunc primum ab ipso in lucem æditus.* Venice, Scotto, 1572. 1 Vocal Part (ALTVUS) of a total of 5, typeset. 31 pp. 4to (21 × 15.5 cm). Stitched with made-up wrapper (upper cover: grey/brown, lower cover: light blue, 19th century) vocal score in excellent condition. **£ 1,200**

Extremely rare: RISM M 3311 mentions only 3 copies of which only one is complete. Before Phillipp de Monte, born in Meccheln, in 1568, took up his position as Kapellmeister to Emperor Maximilian II, and Rudolf II (Vienna and Prague respectively) he was active in almost all of central Europe (Naples, Rome and London amongst other places). His contemporaries placed him on the same level as Palestrina and Lasso, whose works he far exceeded, at least in sheer number. Amongst Monte’s church music (he permits himself to be called *S.C.M. Capellæ Magistri* here) is the present collection of 29 pieces (each according to the convention of the day, for 5 voices and in 2 parts), his earliest publication. On page 2 his homage to his patron can be found: *INVICTISSIMO CÆSARI MAXIMILIANO SECVNDO, Romanorum Imperator semper Augusto, D. D. clementissimo*. The unpaginated page 32 contains a table of contents.

80. MOURET, Jean-Joseph (1682–1738). *Les amours de Ragonde*. Copyist’s manuscript [probably slightly after 1742]. 188 pp. in short score, small oblong folio (25.5 × 18.7 cm) with 6-8 staves; slightly bumped contemporary leather binding, book block in very good condition. **£ 750**

Mouret’s second comédie lyrique, *Le mariage de Ragonde et de Colin, ou La vieille de village*, was first performed in Sceaux in December 1714, but remained overshadowed by the composer’s most

successful comédie lyrique “Les Fêtes de Thalie”, created in Paris on 19th August 1714. After Mouret’s death, this opera was re-arranged under the title *Les amours de Ragonde*, and attained great popularity after the Paris première on 12th February 1742. The short score was published by Mouret’s widow in that same year with a slightly different title (*Ragonde, ou La soirée de village*, cf. RISM M 3976). Our manuscript is not an illegal copy because it is extremely well and professionally written and richly bound with gilt decoration on the lower cover; therefore, it must be dated several years after 1742 when the edition was out of stock. – Every act bears a title: I. *La soirée de village*; II. *Les Lutins*; III. *La Noce et le Charivari*.

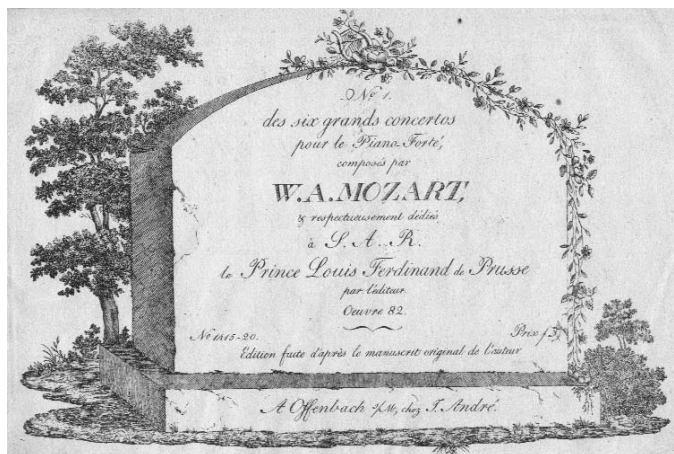
81. MOZART, Wolfgang Amadeus (1756–1791). [KV 246] Concerto facile pour le Piano-Forte [...] Oeuvre 84. (NB: Il peut aussi s’exécuter à 5. Parties.) [...] Bonn, Simrock, Pl. No. 149 [ca. 1800/01]. 9 parts (piano; ob. 1, ob. 2, hr. 1, hr. 2, vl. 1, vl. 2, va., Basso) engraved, oblong folio (26.5×35cm, piano part, 17pp.) and folio (35×27cm, orchestra parts); slightly browned on the title page and at the edges of the remaining material, otherwise a fine copy. From the collection of Alfred Cortot (small initial stamp on the title page). **£ 480**

Köchel/7 p. 254; RISM M 5787 (only 3 copies); not in BUC. – A very rare and very early edition. Mozart composed this concerto for Antonia, countess Lützow, born Comtesse Czernin Chudenitz, in April 1776 in Salzburg (the wife of the commandant of Hohensalzburg Castle). – André’s printing (RISM 5784) is regarded as a first edition, but it only appeared a few weeks before the Simrock edition. – The note in the subtitle to the performance option “à 5 Parties” allows the performance of this concert with just a string accompaniment; which is why the editor added small notes from ob. 1-2 in the violin parts.

82. MOZART, W. A. [K. 273] Sancta Maria von W. A. Mozart. Partitur mit beygefügetem Klavierauszuge. Nach dem hinterlassenen Original Manuscript herausgegeben. Offenbach, André, pl.-no. 4852 [1824]. Full score with additional piano score, 15 pp. oblong folio, lithographed; a few stains, otherwise a good copy. **£ 600**

Köchel/7, p. 288; RISM M 4 133; Constapel (André II) p. 274. - **First edition.** - Mozart composed the *Sancta Maria* on 9 September 1777 in Salzburg as a *graduale ad festum Beata Maria Virgine* for a four part chorus with strings and organ. The dedication day of the Holy Virgin was the 12th of September, and this composition generally is believed to be a votive offering for Mozart’s approaching Paris journey, on which he embarked on 23 September.

83. MOZART, W. A. [K. 503] No. [1] des six grands concertos pour le Piano-Forté, [...] respectueusement dédiés à S. A. R. le Prince Louis Ferdinand de Prusse par l’éditeur. Oeuvre 82. [...] Prix f 3. Edition faite d’après la partition en manuscrit. Offenbach, André, pl.-no. 1415 [summer 1800]. Complete set of parts, piano 25 pp., engraved, oblong folio with the celebrated decorative title page in lithography; vl. 1, vl. 2 (4 pp. each), vla., Basso, fl., ob. 1 (3 pp. each); ob. 2, fag. 1, fag. 2 (2 pp. each), hr. 1, hr. 2 (1 pp. each), tr. 1 (3 pp.), tr. 2 (2 pp.), timp. (1 p.), folio, in excellent condition. **£ 700**



Köchel/7 p. 524; Haberkamp p. 245 ff.; RISM M 5841 (only 4 copies). – André reprinted this famous concerto but seems to have revised the text of Constanze's previous edition (cf. Catalogue 41, item 112) on the basis of the autograph score he had purchased from her in 1799. This concerto had been composed in late 1786 but remained unpublished until 1797.

84. MOZART, W. A. [K 366] Idomeneo Rè di Creta o sia Ilia e Jdamante, Drama Eroico in tre atti.... Bonn, Paris, Simrock, pl. no. 444 [1805]. 1 p. title, 365 pp. folio, engraved. In three bundles attached in the upper left corner as issued by the publisher, without catalogues. **£ 700**

Köchel/7 p. 367 ff.; RISM M 4187; Haberkamp p. 165; Coll. Hoboken XI, No. 108; not in the Hirsch Collection. – **First edition of the full score**, here in the 6th issue according to Haberkamp's classification (e. g. without any publisher catalogue). – Idomeneo was composed in 1780-1781 for the Munich Court; it is one of the most interesting examples of a mythological setting in the Opera Seria.

85. MOZART, W. A. [KV 572] F. G. [sic] Händel's Oratorium Der Messias nach W. A. Mozart's Bearbeitung... Leipzig, Breitkopf & Härtel [1803]. Title page, 108, 95, 48 pp. (separate pagination for each part), full score typeset, slightly browned; marbled half calf binding with very decorative label; very slightly rubbed, otherwise a fine copy. **£ 600**

HWV 56 and KV 572 (Köchel/7 p. 645); RISM H 723; Hoboken V, no. 104. – **First edition** of the full score of Mozart's arrangement and re-instrumentation of Handel's *Messias*. This edition, largely spread by Breitkopf, is one of the most important and an early document of the reception of Handel's work on the continent. Mozart knew Handel's works (as well as Bach's) as a consequence of his close acquaintance with Baron van Swieten in whose 'Sunday Morning Concerts' he was a regularly performing artist. – The German translation of Handel's *Messias* is by C. D. Ebeling who used Klopstock's original poem.

86. MOZART, W. A. [KV 624] Cadences ou points d'orgue pour le Piano-Forté composés par W. A. Mozart et se rapportant à ses concertos... No. (Ms.:) 1 [– 2]. Offenbach, J. André, pl. no. 1927-1928 [recte: 1925-1927] (1804). 2 books; 24 leaves with 31 lithographed pages, oblong folio; with one cadenza added in manuscript. Title pages slightly dusty, otherwise nice and fresh. Alfred Cortot's copy with his initial stamp "AC". **£ 950**

Köchel/7 p. 732 ff.; Haberkamp p. 385; RISM M 5852. Rare first edition of 17 cadenzas for Mozart's piano concertos K. 414 (Nos. 1-8 in vol. I), K. 453 (Nos. 15, 17), K. 449 (No. 22), K. 271 (Nos. 23-24), K. 450 (Nos. 29-31) and K. 488 (No. 35), a very early copy still without pagination. 18 other cadenzas (Nos. 9-11 [K. 415], 12-14 [K. 175], 16, 18-21 [K. 453 & 456], 25-28 [459 & 537] and 32-34 [K. 595]) had already appeared in 1801 in Artaria's smaller collection of cadenzas. Mozart seems to have composed them mainly for his pupils. Probably he did not write them down for his own use, since none are known for the "great" concertos.

*A highly important new source for the
"Prague version" of "Don Giovanni"*

87. MOZART, Wolfgang Amadeus. [K. 527] Il Dissoluto Punito o sia Il D: Giovanni in due Atti. Rappresentata nel Theatro di Praga L'Anno 1788 [!]. La Musica è del Signore Wolfgango Mozart. Full score with Italian text of the Prague version of this opera (without the secco recitatives) in a very fine manuscript, written by several professional copyists, apparently from the Prague theatre, between 1788 and 1790, in three thick volumes containing 992 written pages in all, bound uniformly with dusky pink paper covers (slightly rubbed), each with gilt leather labels on the spines; hand made music paper with 12 (sometimes 10 or 14) hand-drawn staves, watermark partly cut (cannot be identified), top of pages slightly trimmed by the binder with some loss of parts of slurs or dynamics, words or a few very high notes (all decipherable however). Some ensemble scores (which would be too large for 12 stave paper) are divided into partial scores (**as in Mozart's autograph**): 1. voices + strings; 2. wind instruments, which are bound one after the other. Single volumes for each act would therefore be too thick for the binder who, consequently, combined both finali in a separate (third) volume. Ownership stamps on last endpapers "H.E. AUGSBURG". **£ 35,000**

Analysis of contents:

Volume 1: Atto I (167 leaves): Overture (Sinfonia), numbers 1–5 and 7–12 (No. 6 missing; see below).

Volume 2: Atto II (138 leaves): Numbers 14–23.

Volume 3: Finali (191 leaves): Nos. 13 and 24.

Our manuscript has been briefly (and inaccurately) described as *Quelle I* in the Critical report (*Kritischer Bericht*) of the *Neue Mozart Ausgabe* (II/75/17; Kassel, Bärenreiter 2003; abbreviation in this text: NMA-KB). Our manuscript has not been available since 1959 for Mozart research, and its location unknown (“heutiger Besitzer nicht bekannt”) to the author of the *Kritischer Bericht* who used only a short description prepared by Robert Münster (from the Bayerische Staatsbibliothek). The latter had seen the manuscript at the premises of the former owner, J. L. Beijers N. V. Boekhandel en Antiquariaat, Utrecht, who sold it to Otto Haas in the same year.

The manuscript sources of *Don Giovanni* may be divided into three categories: a) copies written during Mozart’s lifetime; b) copies written between 1792 and 1801 (year of the first edition of the full score); c) copies written after 1801. Manuscripts in category a) derive more or less directly from the autograph and are extremely rare; only five complete (plus 1 incomplete) examples were available for the NMA-KB, called manuscripts “B”, “C”, “D”, “E”, “F” (incomplete) and “H”. A further source (“G”, the Bassi copy) is lost, and “I” is our manuscript. As for category b), NMA-KB quotes only one example, called “J” and dated “not before 1795”. The sources “K” contain only single arias, and sources “L” and “M” are piano scores.

Don Giovanni exists in two versions: Prague 1787 and Vienna 1788. Manuscripts “B”, “C”, “D”, “H” and “I” (ours) come from Prague, “E” and “F” are Viennese.

The table charting the interdependence of manuscripts (“Stemma”, NMA-KB p. 56) shows that the quality of the Prague version manuscripts is irregular. Source “B” is the famous Donebauer manuscript which was revised by Mozart himself – this is the main source of the Prague version since the autograph was altered for the Vienna version; only “C” and “I” (ours) derive from “B”, the others have unknown intermediary sources. These three manuscripts miss out No 6, Masetto’s aria, which replaced an earlier version during the Prague rehearsals of 1787. NMA-KB suggests (p. 22) that the autograph of the new aria was not (yet) available when copies “B” and “C” were written (A. Tyson: “Thus it would seem that the final version of Masetto’s aria was about the last thing that Mozart wrote in October 1787.”). It seems, therefore, **that our manuscript is based on the earliest copy of the Prague *Don Giovanni***, the Donebauer manuscript, and may already have been written during or shortly after the first Prague production.

Our manuscript is in excellent condition and may have been used only for the purpose of “text transmission”. Indeed, prior to 1850, operas were NOT directly performed from full scores by a conductor in the modern sense, but partly by the concert master (e.g., Alessandro Rolla in the Milan Scala held the name of *direttore d’orchestra*, playing the violin whilst indicating tempi and instrumental entries with the bow), and partly by the keyboard player responsible for all vocal parts and for recitative accompaniments. Our manuscript seems to have been made for Augsburg, where the first performance of *Don Giovanni* had already been given in 1790 (with Italian text). – The secco recitatives are frequently missing in 18th century sources; they are also lacking in source “H” – and they were frequently missing in Italian full scores from that time that have passed through our hands. They were sometimes composed by “assistants” (e. g. in the case of Mozart’s *La Clemenza di Tito*, and in some operas by Paisiello) and were sometimes added in separate volumes. In our manuscript the situation may be different. In several places there are indications like *Si parla* (e. g. before *Scena 5ta No 3 Terzetto*) or *Si parlano* and *Si parla* between the Commendatore’s entries in the cemetery scene. This means that our manuscript was written for a theatre which planned an *opéra comique* version of *Don Giovanni*, i.e. that the sung recitatives were replaced by spoken dialogues. To our knowledge **our manuscript seems to be the only source for a dialogued version.**



The quality of the manuscript is excellent, and only very few corrections are found. There exist, however, several differences and errors; a few examples are as follows:

- No. 2, at the beginning of the duet (Fuggi, crudele): The viola part is called Violini but the music is written correctly.
- No. 10, bars 110/111: different text *ti Chiggio* (instead of *ti chiedo*).
- No. 12, last part: Tempo indication is *Allegro* (instead of *Allegretto*).
- In the finale (No. 13), Scena 20, there are no flutes as there are in the autograph (cf. NMA full score, p. 204). This part could indicate that the manuscript may have been taken from the autograph, a hypothesis which seems to be confirmed by the fact that the wind instruments of the stage orchestras (whose music is missing in the autograph) has been added in our score by another hand (from another score, e.g. the Donebauer?).
- Finale, 2. act, the bars 478–482 and 503–506 are present (they were cancelled by Mozart for the Vienna version). The finale is complete and has the final sextet (some manuscripts end earlier with Don Giovanni's death).
- Finale, 2. Act, bars 799ff.: The cello part (missing in the autograph but added by Mozart himself in the Donebauer manuscript) is present in our score.

The significance of the date 1788 on the first title of our manuscript is not clear since the first performance was on 29 October 1787 in Prague (Nostitz's National-Theater). The date of 1788 may refer to the year of our copy rather than to the date of performance.

Full manuscripts of Mozart's major operas, undoubtedly written during his lifetime, are of utmost rarity. We can trace only one comparable manuscript in the trade during the last thirty years.

88. MOZART, W. A. [K. 595] Concerto Per Il Clavicembalo o Forte-Piano Con l'accompagnamento Di due Violini, Viola e Basso, 2 Oboe, 2 Corni, 2 Fagotti e Flauto [...] Opera 17. Vienna, Artaria, pl.-no. 346 [August 1791]. Title page + 22 pp., engraved, oblong folio; title page soiled, repairs to margins on first three leaves, tears to corners. **£ 1,400**

Köchel/7 p. 682; Haberkamp, S. 338f. (ill. 311); RISM M 5846; coll. Hoboken XII, no. 434; not in Hirsch. – **First edition of Mozart's last piano concerto**, composed in January 1791 (finished on 5 January, first performed on 4 March) and published four months before his death. Our copy **still lacks the price** and therefore may be regarded as the only extant copy of an issue which must be earlier than the first issue described by Haberkamp. Although the condition of this copy is not very good, this is a highly desirable lifetime first edition, all of which have now become very rare.

89. [Mozart, W. A.] ZIEGENHAGEN, Franz Heinrich (editor). Lehre vom richtigen Verhältnisse zu den Schöpfungswerken, und die durch öffentliche Einführung derselben allein zu bewirkende allgemeine Menschenbeglückung. Mit 8 Kupfert. von D. Chodowiecki und einer Musik von W.A. Mozart. Hamburg, by the Editor, 1792. 8vo. 4ff., 633pp., 2ff., + 8 hors-texte plates by Chodowiecki, 2 folding (one of a Utopian, bucolic landscape extending to 39.5 x 29cm.), + folded leaves (8pp.) of Mozart's Recitative "Die ihr des unermesslichen Weltalls Schöpfers ehrt." [Köchel 619, pp. 705-6] – the "Kleine deutsche Kantate" for voice and piano, composed in Vienna in July 1791 to a text by Franz Heinrich Ziegenhagen. Twentieth-century full calf with gilt tooled borders to upper and lower covers, t.e.g., marbled endpapers signed on doublures by H. Fikentscher, Leipzig (1922); wear to top row of vignettes on upper cover; in slipcase. **£ 2,450**

First edition. Steeped in the Leibnizian moral optimism of the Enlightenment, the work lays down the tenets for human happiness as solely dependent on a general, public, religious and philosophical application of the works of creation. Mozart's recitative pays tribute to the "immeasurable Universe" of the Creator.

90. MOZART, Franz Xaver Wolfgang Amadé (1791-1844). Fest-Chor zur Enthüllung des Mozart-Denkmal in Salzburg, aus Compositionen des Gefeierten zusammengestellt, instrumentiert und mit einem passenden Texte versehen von dessen Sohne [...] Clavier-Auszug. [...] Vienna: Artaria [1842]. 31 pp. vocal score, engraved, oblong folio. From the library of the *Carlsbader Musikverein* (stamp on title). **£ 280**

On 29 August 1842 Mozart junior arrived in Salzburg to attend the festival for the inauguration of his father's monument, which was held from 4 to 6 September. His elder brother, Carl, was present as well. On 4 September, Wolfgang Amadé (junior) played his father's piano concerto in D minor (K. 466) in one of the Festival concerts and became an honorary member of the *Dom-Musik-Verein* and the *Mozarteum*.

The *Festival Chorus* offered here is a kind of quodlibet of themes from his father's works.

91. MYSLIVECEK, Josef (1737–1781). Six Orchestra Trios for two Violins and a Violoncello. London, Longman and Broderip [c. 1780]. Engraved parts, folio: VI.1 (13 pp.), VI.2 (13 pp.), Basso (13 pp.); slightly browned and light signs of use; old wrappers. **£ 280**

Not in RISM; BUC, S. 722. – Welcker's original imprint of 1775 (cf. RISM M 2892) had been erased from the plates after his bankruptcy in 1780. The plates were acquired by Longman & Broderip who issued these trios again, but only few copies of this issue survived. The basso part is figured; the orchestra therefore calls for a harpsichord. – Myslivecek was an unusually gifted musician whose style is astonishingly close to Mozart's. The former's oratorio, *Abramo e Isacco*, was for many decades believed to be Mozart's work (K. Anh. C 3.11). Myslivecek achieved substantial success, but had a rather complex personality and was somewhat dissolute.

92. NARDINI, Pietro (1722-1793), et al. The Harpsichord Miscellany. Book Second. Composed by Alberti, Pasquali and Nardini. London, Bremner [1763]. Title page and 27 pp. engraved, oblong folio, a good copy. **£ 480**

RISM B II, p. 199 (9 copies); BUC p. 449. – This collection contains six Lessons; among them are two by Pietro Nardini (no. III and V). – Nardini was one of the finest violinists of his time. In a letter, dated 11 July 1763, Leopold Mozart reports on him: "I have heard a certain Nardini [...] it would be impossible to hear a finer player for beauty, purity, evenness of tone and singing quality." In our collection, the lessons nos. I and VI (both in B flat major, two single movements) are composed by **Domenico Alberti** (c.1710-1746), the inventor of the 'bassi Albertini'. These are **first editions**; these sonatas are not included in the other known printed collections (cf. MGG/2 vol. 1 col. 347 f.). Alberti's style-setting oeuvre is extremely small: only 15 sonatas and 11 single movements are known. – The other two lessons are composed by Niccolò Pasquali († 1757). The last section of our collection contains a *Simphonie* [C] *By the Earl of Kelly* (Thomas Alexander Erskine, Lord Pittenweem, 1732-1781).

A collection of unrecorded dances

93. PAGANINI, Niccolò (1782-1840). Autograph manuscript headed and signed *All[essandri]ne di Niccolo Paganini Violino Primo*, containing three series of 17 dances in all, on a bifolium written on four pages in dark brown ink on 12 staves per page; oblong folio (c. 30 × 22 cm), thick, browned paper. Page 2 with an autograph note in the left margin "*Per F. Giustiniani 1831*". In excellent condition. **Sold**

Not in Moretti-Sorento. – The first two pages contain the violino primo part of a first series of sketches for 10 dances (*Alessandrine*), numbered 1 to 8 (+ two more, un-numbered others), each consisting of two parts of 8 bars in 6/8, with a similar alternativo (in Italian dance music: an interlude in a related minor key followed by the repetition of the first section). From the end of p. 2 to p. 4, there is another series of four dances for violin, written in 3/8 with the character of waltzes, each with a first part of 8 bars in a major key, an *alternativo* (sometimes in the minor) and a *da cap* of the first part. As he had previously written on page 3 (headed *Generale*), he now had to skip this



page and continue on page 4. Page 3 contains three *Inglese* dances in 2/4, scored for 2 violins, Corni and Basso, of 16 bars each. This section has been written earlier than the rest, since the previous series of waltzes starts four staves before the *Generale* section and continues immediately after it.

The first piece of the second series of dances, the waltzes, seems to be identical to the [*Valtz*] *per violino* quoted in Moretti-Sorento as No. M.S. 80, known in a Roman manuscript of 82 bars, whereas our waltz has only 32 bars; it may therefore be a preliminary version of the piece quoted by Moretti-Sorento. **All other 16 dances of our manuscript are unknown to Moretti-Sorento** and may show Paganini's interest in dance music in a new light, immediately almost doubling the repertory of his violin dances known up to now. The *Inglese* for small orchestra have an obvious similarity with the dances of section 6 of the *Divertimenti carnevaleschi* (M.S. 4), a collection of 17 dances dating from 1803 to 1805. Paganini wrote them for carnival parties in the palace of General Milhaud in Genoa, but no autograph manuscript survives. Our collection, which has a dedication *Per F. Giustiniani* 1831, almost certainly contains sketches for a similar occasion. The three orchestral dances in the score, which are headed *Generale*, may, in fact, refer to General Milhaud, but they were not included in the known 1803-05 manuscripts. Paganini may have re-used these odd dances when he planned the new series of dances for Giustiniani in 1831. This scenario would explain why the three orchestral dances, which were, perhaps, written as early as 1803-05, are unexpectedly comprised in the violin sketches of the new dances planned in 1831. Due to lack of space, the older dances interrupt the new series in our bifolium.

Our manuscript is, indeed, a unique source; no other copy and no completed orchestral version has come to light until now.

94. PARADIES, Pietro Domenico (1707–1791). [12] Sonate di Gravicembalo [G, Bb, E, c, F, A, g, e, a, D, F, C] dedicate A Sua Altezza Reale La Principessa Augusta. London, For the Author by John Johnson [1754]. 3 ff. (title, dedication, printer's privilege), 47 pp. large folio, engraved; in a once splendid, but now rubbed and bumped half leather binding with parchment edges and red, gold stamped title label; music in very good condition in spite of some old fingerings in pencil. Splendid engraved ex libris and stamp *Bibliothèque Elodie Lelong*. **£ 800**

RISM P 893; BUC, p. 761. – **First edition** of this splendid collection, which was highly popular until the early 19th century. Indeed, it had been reprinted at least 8 times up to c. 1820; single items were still contained in anthologies of harpsichord music until the 20th century. The 2nd movement of the 6th sonata became famous under the title “toccata”, which is, however, not genuine, and was often published separately. This movement has, apparently, been intensively studied by one of the previous owners. Leopold Mozart also used it in his lessons. – The Venetian, Domenico Paradisi, emigrated to London in 1746 and changed his name to Paradies. Despite his operas and other instrumental compositions, he owes his reputation mainly to the present sonata collection.

In the first half of the 18th century, the term “Gravicembalo” is only occasionally used. Bartolomeo Cristofori introduced it first in 1711 for a large and heavy keyboard instrument in the form of the later grand piano.

95. POHL, Wilhelm. II Sonates Pour le Forte Piano. Wien, Hoffmeister, Pl.-No. 257 [1791]. 19 pp. oblong folio, engraved. Very fine copy of this extremely rare edition by Hoffmeister. **£ 225**

RISM P 5000 (only 2 copies). – Gerber says that Wilhlem Pohl was a doctor of medicine, but that he did not live beyond 1807, and states that he was a „gefälliger Komponisten, welcher wahrscheinlich in Wien lebt“. Gerber quotes some works, among them *Empfindungen bey Goethes Tode*. Schilling copies this information; in later reference books Wilhelm Pohl is missing and belongs to the least noted composers of his time. The fact that in Hoffmeister he found one of the most competent publishers of the day, is, however, a guarantee of musical quality. The two sonatas [C, B flat] have two movements each. No. I starts with an adagio (with a short cadence) followed by an extended allegro. The second Sonata consists of a movement with variations (theme and 4 variations) and an allegro.

96. [PURCELL, Daniel, and CLARKE, Jeremy] Songs in the New Opera, Call'd the World in the Moon. [London,] Sould [sic] by I: Walsh... and I. Hare... 1697. 8 sheets printed on one side only, each with a baroque initial letter; small folio (32 x 20 cm), in nice condition. **£ 1,200**

BUC p. 1090; Smith (Walsh I), p. 4 (+ plates 1 and 30); RISM P 5766 (only 2 copies, both in GB). **A very rare edition**, one of the earliest from the firm of Walsh and Hare (only a few tutors and song collections were published earlier. Walsh and Hare's activity began in 1695). From the start, Walsh worked rather economically: the title page engraved for *The World in the Moon* was re-used for 21 other opera collections until 1714. This collection contains 3 songs by Daniel Purcell (c. 1665/1717), and 4 songs by Jeremiah Clarke (c. 1674-1707).

97. RASETTI (here: RAZETTI), Amédée (1759–1799). Sonate pour le Clavecin par Razetti. Copyist's manuscript from the end of the 18th century, 7 pp., large oblong folio on music paper with 10 hand-drawn staves. Slightly browned; lower edge with a pale water-stain, otherwise a good copy. **£ 90**

This is an adaptation of no. 2 from *Trois sonates pour le clavecin ou forte piano avec violon ad libitum oeuvre I* (Mannheim, Götz, Pl. no. 54 [1779]; cf. Breitkopf catalogue, Suppl. XIII: 1779 and 1780, p. 25). Only one copy of this edition is known (according to RISM: S-Skma); because of its scarcity our adaptation is of special interest. – A. Rasetti was from Turin; however, he is regarded as a French pianist. He lived mostly in Paris, where he died in 1799.

98. ROCHLITZ, Johann Friedrich (1769-1842). Autograph letter signed to Sigismund Neukomm, Leipzig, 11th November 1829, 1 page. quarto (20.5 x 24.5). **£ 650**

Rochlitz explains that he has only just received Neukomm's letter of 7th October, which had been sent to Berlin (a copy of that letter is in the Mozarteum, Salzburg). This apparently concerned an autobiographical text by Neukomm which Rochlitz wanted to use for the publication of one of his major works (*Für Freunde der Tonkunst*), which did not arrive in time: ' It is with regret that I must say that your article [i.e. the contribution on Neukomm] will have to be left out.' However, he still wishes to consider the text in hand once more even if it can no longer appear in the originally allocated position: 'Ich thue sogleich dem Weiterdrucken Einhalt; werfe mich... in diese Arbeit, (es muß alles biographische umgearbeitet werden) lasse nicht ab, bis ich sie vollendet; und dieselbe Freude, die das Geschick mir rauben wollte, wird mir jetzt nur geschmälert – dadurch, daß Sie den Platz nicht einnehmen können, der Ihnen bestimmt war, nämlich zwischen Naumann und [Carl] Maria Weber; was aber [...] vertheidigt werden kann, da alle Ihnen Vorhergehende gestorben sind.' [He is defending the fact that he has no option but to put the entry in a new place, adding that all the preceding musicians are dead anyway]. The text appeared in 1830 in the third volume. Rochlitz recounts further that the two volumes that have already appeared 'in den Ländern wo es Ihnen vorzüglich wohl ergangen, in England und Russland', have been fairly successful. Apparently, Neukomm then supplied and sent the chorus *Holy is the Lord* (WV No. 332; composed in Edinburgh, 19th July 1829) which Rochlitz wanted to publish in the AMZ: 'Den schönen Gesang [...] werde ich dem jetzigen Redacteur der mus. Zeitung zustellen: aber wer singt in Deutschland englisch? Er mag deutsche Worte neben den englischen unterlegen.'

99. SAINT-SAËNS, Camille (1835-1921). Fine autograph letter signed, in French, 19 June 1886, to a friend (W. Faug ?), 1 p. 8vo (17.4 x 22.3cm), with a note concerning the date. Tear at the bottom of the page, otherwise in very good condition. **£ 180**

Camille Saint-Saëns is furious about the quality of the analysis of his *Concerto en Ut* by M. Bennet : «Je les trouve plus qu'insuffisantes. Il me paraît pas avoir compris les morceaux qu'il a analysé. Il donne des citations inutiles et ne met pas des choses indispensables. Le theme du Final de mon Concerto en Ut est rendu méconnaissable; il a copié une partie du Ier Hautbois sans s'apercevoir [sic] qu'elle était tantôt partie principale et tantôt partie intermédiaire; c'est le comble de l'étourderie et du ridicule. Mieux vaudrait pas d'analyses du tout que des choses pareilles qui ne peuvent servir qu'à égarer l'auditeur. »

Furthermore, he misses his *Septuor*, which they would add to the programme, if they could engage the trumpeter, Jacques.



One of the most interesting Universal Edition imprints

100. SCHINDLER-MAHLER, Alma (1879–1964). Vier Lieder für mittlere Stimme und Klavier. Vienna, Universal Edition, publisher no. 5498, 1915. 13 pp., folio, stapled with original wrappers decorated with a full-page drawing by **Oskar Kokoschka** as the title illustration. Slight traces of use on the cover, otherwise a fine copy. **£ 1,200**

Not in BSB and CPM; not in Katalog Schneider 205 (Universal-Edition). **First edition; one of the rarest Universal Edition imprints.** Contents: 1. *Licht in der Nacht* (Bierbaum); 2. *Waldseligkeit* (Dehmel); 3. *Ansturm* (Dehmel); 4. *Erntelied* (Falke).

Alma Schindler is one of those tragic artists, whose creative ambitions were not fulfilled due to her role as a wife, and, more to the point, as the wife of *another artist*: **Gustav Mahler** (1860-1911). Since her youth, she had composed music and had had lessons with, among others, **Alexander von Zemlinsky**. In contrast to the artistic marriage of Clara and Robert Schumann, before their marriage, Mahler forbade Alma to compose anything else. Only during their marital crisis of 1910, did he allow her to compose again, and even let her publish five of her songs at Universal Edition (publisher no. 2983).

These four songs form a second collection; a further, with five songs, followed in 1924 (Vienna, Weinberger). The poet, Richard Dehmel, is represented in all three collections. – In these songs, Alma Schindler introduced herself as a modern composer, writing in an expressive, strongly and dissonantly honed style with a fully textured piano part. She did not even shrink from almost experimental passages (e.g. in song no. 2 a glissando extended over almost the whole keyboard). Kokoschka's affair with Alma, (1912-14), was immortalised in his painting, *Die Windsbraut*, (1913), now in the Kunstmuseum, Basel.

101. SCHOBERT, Johann (ca. 1735–1767). Six Select Sonates Pour le Clavecin avec L'Accompagnement D'un Violon. Dedies à S. A. R. le Prince de Conti [...] Oeuvre II. London, Longman, Lukey & Co. [c. 1775]. Title page & 39 pp. engraved score, folio, slightly dusty, margins rather narrowly cut, otherwise a good copy. **£ 260**

RISM S 2025 (only 1 copy: GB-Lbl); BUC p. 930. An extremely rare selection of highlights from Schobert's works, chosen from his op. 3, 6 and 16.

Schobert lived in Paris from 1760 and was appointed harpsichordist to the Prince de Conti, to whom our collection is dedicated. In 1764 Leopold Mozart regarded him as one of the most important musicians in Paris, and on 1 February he reports that "my little girl [Nannerl] plays the most difficult works which we have of Schobert", and he does not omit some musician's gossip: "Schobert is not at all the man he is said to be. He flatters to one's face and is utterly false. But his religion is the religion in fashion. May God convert him!" Since T. de Wyzewa and G. de St. Foix's copious monograph, Mozart scholars agree that Schobert was a great influence on the composer's early sonatas (K. 6-15, 26-31), and unsurprisingly, as late as 1778, Mozart reports that "I happened to be in a music shop buying a collection of sonatas by Schobert for a pupil" (29 May 1778).

Baron Grimm, Mozart's friend, is the main informant about Schobert's life; according to Grimm, Schobert died on 28 August 1767 from eating some fungi which he had gathered near Paris and which poisoned his family, his cook and three friends (Correspondance littéraire vol. VII, p. 422). On 10 November 1767, Mozart notes "how and in what kind of company Herr Schobert went into eternity".

102. SCHOBERT, Johann. Deux Sonates [D, F] pour le Clavecin avec accompagnement de Violon [...] OEuvre V. London, Longman & Broderip [ca. 1780]. Engraved parts, folio: Clav. (15 pp.), Vl. (3 pp.). A very good copy. **£ 220**

RISM S 1942 (only 3 copies); BUC p. 930. – The title of the first edition (Paris, c. 1765) still reads ... *avec accompagnement de violon ad libitum*. The English edition reflects the fact that Schobert's sonatas contributed to enhance the string part in the early piano duo sonata; Mozart will continue this tendency. Nineteenth century writers, however, criticize Schobert's compositions and assert that his sonatas reflect his "wild and boisterous character": "A tempest of passions is always raging in his heart and moves the ship of his creative genius on gigantic waves through the immense sea without a destination or rudder." (Schilling, Encyclopädie 1840).

*Moses and Aaron,
or The Struggle between Spirituality and Materialism*

103. SCHOENBERG, Arnold (1874–1951). Autograph memorandum, in German, concerning the last scene of act II in his opera '*Moses und Aron*', no date [probably 1931-32], 1 page on a ruled notebook leaf, small 4to (19.4 × 12 cm), with file holes; in a fine portfolio. Together with a short letter by Gertrud Schoenberg, dated 8 May 1958, to Albi Rosenthal, informing him that she had recovered the enclosed manuscript - an exceptionally important association. **£ 4,800**

This document gives a highly moving insight into Schoenberg's working process. Apparently, this composer sometimes first sketched major ideas in the form of a philosophical abstract, before elaborating any larger parts of texts or music. Indeed, our manuscript contains not only the main ideas for the end of act II of *'Moses und Aron'*, but rather summarizes the whole work. While Moses retires to the Holy mountain, his brother, Aaron, leads the people to worship the golden calf. On his return, Moses finds the people feasting most dissolutely. In a dispute, Moses asks Aaron: "What did you do?!" The two brethren represent the two opposite concepts of divine worship (which is, for Schoenberg, in short, the principle of spirituality), and the composer writes:

"Moses calls Aaron to account. / The Idea has been falsified, / all has been sacrificed to the Images / and / now the Images are ruling, / and no longer / the Idea: / The Columns of Fire and Clouds / do no longer lead the Jews / towards the Idea, / not towards God, / but rather / out of the Desert / as / a fulfilment / of Materialism." (Moses zieht Aron zur Verantwortung / Der Gedanke ist verfälscht, / alles ist den Bildern geopfert / und / jetzt herrschen die Bilder / und nicht mehr / der Gedanke: / Die Feuersäule und die Wolkensäule / führen die Juden / nicht zu dem Gedanken / nicht zu Gott, / sondern / aus der Wüste heraus / dem / Materiellen / zu / Zu einer Erfüllung)."

The opera *'Moses und Aron'* was planned in three acts, but Schoenberg completed only acts I and II (May 1930 – March 1932). Apparently, the composer did not find a satisfactory solution whether, finally, Moses or Aaron should win the spiritual struggle. Schoenberg, indeed, never composed act III, and, on 17 September 1933, he resignedly expressed his fears to Alban Berg "that all my large works [...] run the risk of remaining skeletons". Before writing that, on 30 May 1933, Schoenberg had been dismissed from his post at the Berlin *Preußische Akademie der Künste* under pressure from the Director, Max von Schillings, who, too quickly, sympathized with Nazism. On that date, Schoenberg was already in Paris, where he converted from Protestantism back to Judaism on 24 July 1933 (with Marc Chagall as witness). Schoenberg arrived in the USA on 31 October 1933, but, despite his celebrity, never recovered the material independence he had enjoyed before Hitler's rise to power. Thus, it may be understandable that Schoenberg was unable to decide for himself the essential questions about materialism and spirituality: He never went back to the composition of *'Moses und Aron'*. He was not able to resolve the eternal struggle that humanity never resolved.

Despite the dilemma of Schoenberg's late years, the present document is particularly precious as a typical expression of the composer's lifelong search for spirituality. It is, moreover, a poignant manifestation of general cultural values. We would like to emphasize the fact that Albi Rosenthal kept this document among his working papers for over half a century.

104. SCHOENBERG, Arnold. Sechs kleine Klavierstücke [...] Op. 19. Vienna, Universal Edition, publisher no. 5069, 1913. 8 pp., folio (31.5×23.5cm), stapled with original wrappers (joint strengthened with a small paper strip), slightly worn. **£ 280**

First edition. – From the property of the Italian pianist and composer **Alfredo Casella** (1883-1947), who purchased this copy immediately, in the year of the first edition (dated signature on the main title page). He entered fingerings in numbers 1, 4, and 5 in grey and blue pencil. – Along with the piano pieces of op. 11, this is Schoenberg's second contribution to the aphoristic genre, which is here strongly reduced in its extent, with approximately 15 bars per piece. While this concentration on a few bars made only a temporary appearance in Schoenberg's oeuvre, Anton von Webern developed this as his composition principle.

105. SCHUBERT, Franz. [D 851, 852] Das Heimweh [„Ach, der Gebirgssohn“]. Die Allmacht [„Groß ist Jehova, der Herr“]. Gedichte von Joh. Ladislaus Pyrker. In Musik gesetzt für eine Singstimme mit Begleitung des Piano-Forte und Sr. Excellenz dem hochgeborenen und hochwürdigen Herrn Herrn Johann Ladislaus Pyrker von Felso-Eor [sic], Patriarchen von Venedig... gewidmet [...] 79tes Werk. Preis 1 C.M./16 gr. Vienna, Haslinger, pl. no. 5027 [1827]. 1 f. (title), 17 pp., engraved, oblong folio. Title page slightly spotted, spine strengthened with a narrow, red ribbon, otherwise a very fine copy. **£ 180**

Deutsch 851 and 852. – **First edition** in an insignificantly later issue (some pages have small plate tears). – Both songs were composed in Bad Gastein in August 1825. The printing of the first song has the note *Bad Gastein 1825*. – These are Schubert's only compositions on texts by the aristocratic poet Pyrker, who, at that time, was one of the fashionable authors. The autograph manuscripts of D 851 and D 852 are lost; only a draft of the second song exists in a quite different version for choir with piano accompaniment (cf. D 875A). Our first edition is, therefore, the main source for the *Lied* version. In Schubert's manuscript, the first song is in A minor; for the publication, however, he transposed it to G minor. The text of *Das Heimweh*, which is rather traditional, is represented with a simple and characteristic melodic line. The reviewer of the AMZ (1828) noted „in der Melodie, noch mehr aber in der ausgebreiteten, überall obligaten Begleitung, eine Anspielung auf den Emmethaler Schweizerreigen“. However, the second song, which has a solemn text, is composed in a hymn-like setting.

***Schubert's last setting of Walter Scott's works:
The Romance of Richard the Lionheart from 'Ivanhoe'***

106. SCHUBERT, Franz. [D 907] Romanze des Richard Löwenherz [‘Große Taten tat der Ritter’] aus Walter Scott's Ivanhoe. Für eine Singstimme mit Begleitung des Piano-Forte [...] 86tes Werk. [...] Pr. 45 x C.M. Wien, Diabelli, Pl. No. D. et C. N° 2878 [1828]. 11 pp. oblong folio (23.5 × 32.5 cm), engraved, small repair to spine. A fine, very fresh copy. **£ 380**

Deutsch 907, p. 436f. – **First edition**. – Schubert was a passionate reader of Walter Scott's novels; W. Scott (1771-1832) is indeed the author of ten texts Schubert set to music. The ‘Romance of Richard the Lionheart’ was Schubert's last composition to a text by Scott (1826), all others were composed in 1825 (cf. D 830-31, 835-39, 843 and 846). Schubert used K. L. Methusalem Müller's *Ivanhoe* translation and composed the romance twice. The first edition contains the second version, the first appeared only in 1979 in the *Neue Gesamtausgabe*. Only a partial autograph draft of the first version has survived; the autograph of the second version is lost. The first edition offered here is the only authentic source.

107. SCHUBERT, Franz. [D 895] Rondeau Brillant pour Pianoforte et Violon [...] Op: 70. [...] Pr. 1 f. 30 x. C.M. Wien, Artaria, Pl.-Nr. 2929 [1827]. 2 parts, engraved, folio: violin (9 pp.), piano (19 pp.), browned, some spots, pp. 5/6 with a repaired tear; title page slightly browned, otherwise fine, some foxed areas in the music part. **£ 280**

Deutsch 895. – **First edition.** – After the three sonatinas of 1816 (D 384, 385 and 408), this is one of Schubert's last contributions to his limited oeuvre for violin and piano (about one year later the Fantasia D 934 would follow). – A probably contemporary cut of 82 (!) bars is marked in both parts: piano (red pencil, p. 5 and p. 7), VI. (pencil, p. 2 and p. 3).

An important example of a romantic Symphony

108. SPOHR, Louis (1784–1859). Die Weihe der Töne. Vierte Sinfonie [...] 86tes Werk. Wien, Haslinger, Pl.-No. T. H. 6534 [1834]. Title on wrappers (slightly damaged; verso with announcement of the *Violinschule*, published in 1832), 4 ff. (*Vorerinnerung* [introduction], contents, programmatic poem), 178 pp. full score with a few performing marks, engraved, folio (34×26 cm), slightly stained, covers detached, binding partly loose, contents in very good condition. **£ 380**

Göthel, p. 144ff. – **Original edition** in a very early issue (plates without signs of use), still containing the important preface and poem, which were omitted in later issues. Four of Spohr's nine symphonies are 'programmatic' works. The present one, called '*The consecration of tones*', is particularly remarkable because of its surprising eagerness to experiment. The composition started in the summer of 1832 and is based on a poem with the identical title, written by Spohr's friend Karl Pfeiffer († 1831). Since its first performance (Cassel, 4 November 1832), Spohr wished the poem to be published in the programme or to be recited to the public. Pfeiffer's poem is modelled on Schiller's *Die Glocke*; in a shorter form, birth, virtue and the passing of human life are represented in an allegorical form, and Schiller's 'bell-founding' is replaced by the 'holy tones'. Such works were highly appreciated in bourgeois romanticism; Spohr's fourth symphony, therefore, became his most popular one. The headings of the movements are, indeed, highly characteristic: 'numb silence of nature before the creation of tones' – 'active life after that creation' – 'tones of nature' – 'revolt of elements' – 'war music' – 'departure to battle' – 'feelings of the remainings' – 'victorious return' – 'prayer of thanks' – 'funeral music' – 'comfort in tears'. At the end of the second movement, in a 'Serenade', different metres (3/8, 2/8 and 9/16) have been superimposed, thus creating 'modern' rhythmical interventions, as in Mozart's 'Ballo' in *Don Giovanni*.

109. SPOHR, Louis. Violinschule von Louis Spohr. Mit erläuternden Kupfertafeln. Original Ausgabe. Wien, T. Haslinger, Pl.-No. 6050 [1832]. 2 ff. frontispiece (with Spohr's portrait) and title, 250 pp. engraved, folio. Fine contemporary full leather binding stamped in gold, a.e.g. With the very rare, richly bordered, original wrappers bound in. In excellent condition. **£ 480**

Very fine copy of the now rare original edition of Spohr's famous *Violinschule*, which belongs to the path-breaking pedagogic works in the history of violin playing, and is still widely used today. Our copy is in a perfectly clear impression, which indicates a particularly early printing. (There are later examples with tears in the plates and blurred printing on hard white paper, indicating how much the Viennese publishers over-used the original plates.)

110. S Scriabin, Alexander (1872-1915). [op. 15] Cinq Préludes [A, F sharp, E, E, C sharp] pour Piano [...] Op. 15. Leipzig (and St. Petersburg), Belaieff (Jurgenson), Ed.-No. 1395, 1897. 11 pp., folio (33.5×27cm). Original wrappers re-attached. **£ 150**

First edition, with the stamp of Chester, London, as selling agent. – The form of *prelude* is crucial for Scriabin's piano work and was very helpful, as well as the form of *poem*, for his improvised fantasy. Op. 15 was written almost at the same period in 1895 as the five preludes op. 13 and the large cycle of 24 *Préludes* op. 11, in which the composer refers clearly to Chopin's collection of preludes, and even to Bach's 'Well tempered Klavier'. Despite the first signs of Scriabin's effusive style of his last years, the five preludes show their classical and romantic roots. Op. 15 has not been included in the most comprehensive re-edition of Scriabin's works (Peters, Leipzig, ed. Günter Philipp, c. 1970).

111. S Sterkel, Johann Franz Xaver (1750–1817). Twelve Pieces for the Harpsichord or Piano Forte [...] Op. X. London, Bland [c. 1780]. 1 f., 16 pp. folio, engraved, slightly browned (last p. a little more), title page with fine rococo border engraved by Flyn. **£ 245**

RISM S 5999 (7 copies); BUC p. 978. – Sterkel came from Würzburg, where he became a highly respected keyboard player. He was first a curate and organist at Neumünster monastery, then he was appointed Kapellmeister at Mainz, Würzburg and Aschaffenburg, with interruptions due to the Napoleonic wars. He is regarded as one of the most popular composers of his time; Beethoven thought highly of his works. The pieces of opus X are headed *Minuetto*, *Polonaise*, *Marchie*, *Romance*, *Arioso* etc.; the finale is a *Tempo di Minuetto con Variazioni*. Our copy has an additional leaf with an extensive *Catalogue of Vocal and Instrumental Music* by the publisher, John Bland.

112. S Strauss, Richard (1864-1949). Capriccio. Ein Konversationsstück für Musik in einem Aufzug von Clemens Krauss und Richard Strauss op. 85. Berlin, J. Oertel, ed. No. 8453 [1942]. 2 ff., 332 pp. folio, original cloth binding, **signed on the title page "Richard Strauss"**. **£ 800**

First edition, dated 1943 and 1944 in another hand. *Capriccio* was composed in 1940-41 and premièred on 28th October 1942 in the Nationaltheater, Munich, conducted by Clemens Krauss, who, together with the composer, also provided the libretto. *Capriccio* is Strauss's last opera, an 'autumnal' work about theatre and love, strikingly divorced from the terrible time of its genesis.

113. S Stravinsky, Igor (1882-1971). Quatre Etudes pour Piano [...] Op. 7. Moscou-Leipzig, Jurgenson, ed.-nos. 33866–33869 [1910]. 4 vols., 5, 7, 5, 9 pp., folio (34.5×27cm), coloured title-page with Art Nouveau decoration, slight brownings on edges, unbound. Last pages with a publisher's catalogue (*Compositions russes pour Piano à 2 mains*), dated 1910. **£ 180**

White No. 9. **First edition.** Very rare as a complete set. – These études were composed at the family estate of Oustilougue (Western Ukraine) in June and July 1908 and are among the few works which were publicly performed in St. Petersburg before Stravinsky's emigration in 1910. These works still have the opulent sound of late romanticism with influences of impressionism; nothing announces the composer's revolution, which changes the history of music from his Paris ballets onwards (1910-1913). The *Quatre Etudes* are fine piano music to be re-discovered.

114. STRAWINSKY, Igor. Ragtime d'Igor Strawinsky pour onze instruments. Transcription pour Piano par l'Auteur. Couverture de Pablo Picasso. London, J. W. Chester, Ltd., Copyright by Igor Strawinsky, 1919, 1922 by J. W. Chester Ltd., pl.-no. J.W.C.2071 [shortly after 1922] (2), 12 pp., folio in the now modified, original wrappers. Some spotting, with a slight tear in the spine, otherwise mint. **£ 380**

White 42; Kirchmeyer 30. – Good copy of the second edition, which is essentially only a slightly altered Titelaufage of the Paris edition (La Sirène, 1920). In spite of the now English copyright, the edition was still produced in France as the colophon on page 12 testifies: *Grav. Imp. P. Bernard-Ernoult. Tourcoing*, a rare printer who we have not come across in the context of the usual Parisian publications of the day.

This is the piano version of the *Ragtime* for eleven instruments; Stravinsky wrote both in 1917-18. The unusual double publication in France and England may be a consequence of the fact that the first performance of *Ragtime* was in London in April 1920 (conducted by Arthur Bliss) although the composer was now living in Paris. Chester, however, became one of Stravinsky's main publishers in the 1920s. – *Ragtime* is a good example of Stravinsky's anti-romanticism, which he developed at the time of *L'Histoire du Soldat* (1918). *Ragtime* was supported by Eugenia Errazuriz, Picasso's patron at that time. She was instrumental in getting **Picasso** to design the title illustration as well as drawing his celebrated portrait of the composer (1920).

115. TOMASCHEK, Wenzel Johann (1774-1850). Maria Stuart's Abschied von Frankreich / und / Klage aus dem Kerker; / ein poetischer Nachlass dieser unglücklichen / Königin / für eine Singstimme mit Begleitung des Pianoforte / gesetzt von / Wenzel Johann Tomaschek / Tonsetzer bei dem Herrn Georg Grafen von Buquoy. / 49stes Werk. Autograph fair copy [dating from 1845] signed, 1 p. title, 8pp. score for voice and piano on lithographed staves, oblong folio (31 × 23 cm); some very slight browning, but in spite of this, in very good condition. **£ 3,200**

The subject of *Maria Stuart* inspired musical settings by several romantic composers, as well as the ballad composer, Karl Loewe (1796-1869). Apparently, Tomaschek, as well as Loewe, came across the publication of the original French text which appeared in the collection of *Recueil de chants historiques français* by Le Roux de Lincy published in 1842. Whereas Loewe set the original French text to music, Tomaschek used a later German version, the author of which remains anonymous. The composition is constructed in two consecutive parts; the first in E Flat major, is headed: *Abschied der Maria Stuart als sie Frankreich verließ um die Regierung in Schottland anzutreten / von ihr selbst gedichtet* ['Farewell of Mary Stuart as she left France to take over the government of

Scotland, composed by herself"]. The second part is in G major and is titled *Klage der Maria Stuart im Gefängnisse / von ihr selbst gedichtet* ['Lament of Mary Stuart in prison, composed by herself']. Although loose thematic links between both the parts can be established, Tomaschek treated them as two independent songs, and gave to each the full range of a fully fledged lament, so that our manuscript essentially contains two songs, which can be performed separately. The work was published as opus 49 in Prague with texts in German and Czech.

Tomaschek is considered as one of the leading composers of Czech romanticism; he had a very important role in the musical life in Prague and in his country. Goethe, who met him in 1822 in Eger and in 1823 in Marienbad, preferred Tomaschek's settings to those of Beethoven and Spohr! Tomaschek's oeuvre for voice comprises an 'ausdrucksvolle, manchmal klangmalerische musikalische Atmosphäre' as attested by J Buzga, in MGG; his works, in which Goethe and Schiller's texts take an important place (op. 53 to 61 and op. 85 to 88), were correspondingly highly considered.

Music manuscripts by Tomaschek are particularly rare. Only one other can be traced to have come on the market during the last two decades.

Varèse to Cocteau on "Picasso l'admirable" and Satie

116. VARESE, Edgar (1883-1965). Fine and very characteristic autograph letter signed, in French, 27 July 1915, to Jean Cocteau, 4 pp. 8vo (13 x 18.6cm), written in many different directions on a folded double leaf, in very good condition. **£ 1,600**

Varèse asks permission to set Jean Cocteau's poem of the "évocation des galets" to music, the "beau poème des voyelles". He describes his creativity in a very ornate style: "Jean, dès demain je me mets au travail. Je crève de musique rentrée. [...] De nouvelles floraisons de sonorités ont germé en moi cette nuit. Je me rappelais le mouvement de vos lèvres lorsque vous me fredonniez votre mélopée." He has reconsidered his ideas for the composition and explains his new plan: no more geometry. Otherwise he is fine: "Ai abandonné l'alcool – le vin – et ne fume que modérément." In countless postscripts he informs Cocteau of all his correspondence: "J'envoie une carte à Picasso l'admirable" and "Satie m'écrit pour me dire qu'il a palpé aux B. A."

Corrections to the Requiem

117. VERDI, Giuseppe (1813-1901). Fine autograph note in purple ink signed, with a music quotation of 1 bar, in Italian, to his publisher Giulio Ricordi, undated [early 1874], 1 p. 8vo (10.4 x 13.1cm), in good condition, in its envelope. **£ 2,800**

This note contains corrections for the *Messa da Requiem*: "Nella stampa a pagina 36 alle soprani (?) delle Trombe manca un # al fà ultima linea seconda battuta [there follows the music quotation] manca forse anche nell'originale – – – [...]" This letter documents Verdi's extreme care for the perfection of his printed scores. – The *Requiem* was composed in early 1874, incorporating a *Libera me* written in commemoration of Rossini's death in 1868 but not performed at that time. The *Requiem* was first performed on 22 May 1874 in San Marco, Milano; it was dedicated to the memory of the poet Alessandro Manzoni († 1873), of whom Verdi had

always thought very highly and whose acquaintance the composer had made during the poet's last years. The *Messa da Requiem* is a monumental example of its genre; together with the string quartet in E Minor (1873). This is the only work the master composed during a 16-year-long period of aesthetic crisis, lasting from 1870 to 1886.

Letters by Verdi with music quotations are extremely rare.

*A new source for Verdi scholarship:
A hitherto unknown Sketch for 'Un Ballo in Maschera'*

118. VERDI, Giuseppe. Autograph music manuscript, 2 pp. on a large 2/3 folio leaf (34×15.4 cm; 1/3 of the leaf is cut off) written on recto and verso with intense corrections. Browned and folded, small repaired tear, otherwise in very good condition. See frontispiece and illustration on page 79. **£ 38,000**

A highly important and valuable manuscript containing a **hitherto unknown variant of the end of the second act in Verdi's opera *Un Ballo in Maschera***, which was always a favourite in the operatic repertory. The musical text on the recto page corresponds to bars 6 to 13 after letter 46 (full score ed. Ricordi p. 354-55; Renato accompanying Amelia to the city); the verso page contains a sketch of the 'laughter chorus' (bars 11 to 14 of the same place of the score; the courtiers jeer at Renato). At the stage of composition represented in our manuscript, both sections were still independent of each other. Apparently, Verdi had the ingenious idea of overlapping both musical parts only during the last stage of the composition, the orchestration. For this purpose, he apparently cut the leaf (offered here) out of his manuscript, altered the text slightly and re-composed the end of the act.

The passage represented in our manuscript is one of the most dramatic moments in *Un Ballo in Maschera*. In Act II, Riccardo, Count Warwick, Governor of Boston, has a last meeting with his lover Amelia, the wife of Riccardo's secretary Renato, but they are surprised by the latter. Renato, however, recognizes his wife only after he arrival of the courtiers, who snatch the veil from Amelia's head. Furious and humiliated, Renato escorts his wife back to the city as requested by his patron and friend Riccardo (who will be killed by Renato later on). Verdi used that scene to compose a highly complex *finale* on the themes of *malice* (the courtiers), *wrath* (Renato) and *despair* (Amelia): These musical features come into an extraordinary emotional conflict, which is represented in Verdi's score with the greatest skill.

Our manuscript documents that Verdi first had a quite different concept of the final section of Act II. After the last duet '*andiam – oh ciel! Pietà – andiam*' Verdi planned a five-bar outburst of the full orchestra just before the curtain falls – indeed, our verso page finishes with the note *Fine del atto*. In the final (published) version, Amelia's last words: '*Come sonito di morte la sua voce al cor mi va*' are accelerated to a virtually double tempo, now counterbalanced by the courtiers' fading 'laughter chorus'. The orchestral postlude of the first version – **which is an unpublished piece of Verdian music documented exclusively in our manuscript** – will be replaced by one solitary *fortissimo* chord, after which Verdi re-introduces a seven bar chorus, now terminated by a quite new orchestral postlude. Verdi worked very hard on that choral addition, which is writ



ten on the verso page over a lot of notes scratched off the staves, but the chords of the previous version, which, harmonically, would not have been suitable, remain partly discernible. (The corrected chorus is mainly identical with the published version.)

Without doubt, this document allows us to look over the shoulder of the Master of Italian opera in the midst of his creative work, permitting us to detect his emerging ideas. By combining the initially separated elements of the duet and the chorus, Verdi creates the musical concurrence of *despair* and *malice*, thus forcing together the most contradictory emotions in a masterly way. Of course, Verdi occasionally used a similar device in *Rigoletto* and *La Traviata*, and, more frequently, from *Don Carlo* onwards.

However, in the absence of larger sketch material, it has been impossible, until now, to understand by which compositional means his stylistic development was progressing. The comparison of our manuscript with the final version, gives a first glimpse of that development. This new source, therefore, is one of the extremely rare documents in the trade, offering a true insight into Verdi's creative process. It shows that his works did not 'fall from heaven' in their entirety, but were the result of great efforts and hard work – as was also the case of Beethoven (and even Mozart, whose sketches now shed new light on his techniques).

Verdi, however, tried to leave to posterity the idea that he had created immediate perfection and destroyed all *non*-definitive manuscripts during the last months of his life. This explains the extreme rarity of his sketch material: Indeed, Verdi scholars know only half a dozen sketches (cf. W. Weaver, *Verdi. A Documentary Study*. London 1977); furthermore, *American Book Prices Current* states that only four of these sketches went on the market between 1989 and 2002, generally with regard, however, to the early works (only one of these documents refers to a work of maturity, *Otello*, which was written only in reduced score format as all others). Our *Ballo in Maschera*, therefore, seems to be the second sketch discovered of any of Verdi's major works, and the only one to be notated in full score .

An unrecorded Flute Sonata attributed to Vivaldi

119. VIVALDI, Antonio (c. 1678 - 1741). Sonata á Flauto solo Del Sig. Viualdi [sic]. Manuscript in full score (flute with basso continuo) by a mid-18th century copyist on two double leaves with 7 written pages, small oblong folio (21×27.5cm). Margins partly cut but without any loss, otherwise in very good condition. **£ 900**

Not in any Vivaldian or general bibliography. Moreover, this sonata is not found in any other similar or any transposed version. The work is in C major and has four movements: Adagio – Allegro – Adagio – Allegro (1st, 2nd and 4th movements in C major, third movement in F major). The authenticity cannot be decided here; the structure in four movements is, anyway, not surprising in Vivaldi's oeuvre. We maintain, however, that the thematic work is very developed in this composition.

120. VOGLER, Georg Joseph, Abbé (1749–1814). XXXII Préludes pour L'Orgue ou Forte Piano. Munich, Falter (no pl. no.) [1806]. Title page, 33 pp. in lithography, oblong folio; some brownings, upper margin foreshortened (some paginations cropped), otherwise a good copy. **£ 220**

RISM V 2509; Schneider (Falter), vol. I, p. 249. – Some copies have the 56 pp. historical introduction which is not present here, but the title text refers to it: *Nebst einer Zergliederung in ästhetischer, rhetorischer und harmonischer Rücksicht, mit praktischem Bezug auf das Handbuch der Tonlehre vom Abt Vogler*. – Our collection contains short pieces of one or two pages (without indications for registrations) which may be regarded as examples of Vogler's teaching method. These pieces were, apparently, composed during Vogler's Munich period (1805-6), and were published there. Vogler's interest in teaching was very strong, and he was able to attract students of great quality, among them musicians such as Franz Danzi, Giacomo Meyerbeer and Carl Maria von Weber.

121. VERNIZZI, Ottavio (1569–1649). ARMONIA ECCLESIA / STICORVM CONCERTVVM / OCTAVII VERNITII BONON: / In Ecclesia Diui Petronij Organistæ. / Qui Duabus, Tribus, & Quatuor concinuntur vocibus, / cum parte generali pro Organo, seu quibuslibet / alijs Musicalibus Instrumentis. / Opus Authoribus Secundum. Venice, Giacomo Vincenti, 1604. – 3 of 4 vocal parts typeset (CANTVS, BASSVS, BASSVS GENERALIS PRO ORGANO; missing: Cantus secundus for 8 three-voice pieces); each part: 1f. (title and dedication), 21, 21, 27 pp. quarto (21.5 × 16cm). – In a 19th century cover, each part marked by hand with integral wrapper on very rough paper. All parts wormed but with the notes hardly affected and always legible. In the instrumental bass part there are some contemporary markings (mostly completions). **£ 4,800**

RISM V 1293 (four copies, of which, apparently, only one is complete). There are some irregularities in the pagination. However, each part is individually complete. Every number begins with an attractive initial. From the structure of the pieces, however, we can deduce that 13 of the total of 21 pieces included here have come down to us complete. Vernizzi, also known as Vernici, Invernizzi or Invernici, was active from 1596 until his death in his home town of Bologna as organist of the church of St. Petronio. After his Opus 1, *Motectorum specimen* (Venice, Amadino, 1603), this is the second of a total of five of Vernizzi's publications. The work mainly consists of strongly homophonically worked compositions (10 for 2 voices, 9 for 3 voices and 2 four-voice movements. The last 3 pieces are printed in the continuo part as a full score (with 2, 3 or 4 staves). Because of the different settings, the following further pieces for 2 voices present here are additionally complete in our collection of vocal settings:

- 1) 'Claudite me' Cantus, Bassus + B.c.
- 2) 'O Felsina ij' Cantus, Bassus, B. c.
- 3) 'Maria Virgo' Altus, Bassus, B.c.
- 4) 'Missus est Angelus Gabriel' Tenor, Bassus, B. c.
- 5) 'In omnibus requiem' 2 Bassi + B. c.
- 6) 'Reminiscere miserationum' Tenor, Bassus, B. c.
- 7) 'Quasi cedrus' Cantus, Bassus, B. c.
- 8) 'Iubilant coeli' Cantus, Bassus, B. c.
- 9) 'Languescit Domine' Cantus, Bassus, B. c.
- 10) 'Repleatur os tuum' Cantus I & II, B. c.

For the following 8 pieces set for 3 voices, the Cantus II part is missing.

122. WAGENSEIL, Georg Christoph (1715–1777). A Lesson for the Harpsichord or Piano Forte Compos'd by Mr. Wagenseil [...]. London, C. and S. Thompson [c. 1770]. 8 pp. oblong folio, engraved, a fine copy. **£ 280**

RISM W 51 (5 copies); BUC p. 1052; very rare. – Wagenseil entered the Emperor's service in Vienna as piano teacher to Maria Theresa and her daughters in 1739. Leopold Mozart also used Wagenseil's piano works as study material for his children; on 24 January and 6 February 1761 Leopold notes in his daughter's music book: "zwei Scherzi von Wagenseil". Wagenseil's *Lesson* offered here is an almost typical example of the study material from that period. Our *Lesson* concludes with a *Menuetto* resembling those composed by Leopold and Wolfgang (K. 1-2, 4-5) written in Nannerl's music book.

Bruno Walter on his Problem Child, The Vienna State Opera

123. WALTER, Bruno. A collection of five autograph letters to an anonymous Herr Doktor, each signed. 9 double pages, mostly 18 x 13.5 cm, 15 written pages in total, in very good condition. **£ 750**

The letters are probably addressed to the (feared) Viennese critic Julius Korngold (1860-1945) who worked for the later mentioned 'Neue Freie Presse' and who was certainly on good terms with Walter after the double première of *Violanta* and *Der Ring des Polykrates* produced by Korngold's 19-year-old son, Erich Wolfgang. 4 letters concern the futile applications to succeed Franz Schalk at the Viennese Opera, another contains reflections on Gluck's *Orpheus und Euridice*.

11. Mai 1927 (On the letterhead of the Waldorf Hotel, London). Walter writes ('im tiefsten Vertrauen') that he has received an enquiry from Vienna with the offer to be guest conductor at the Opera and the prospect of taking over the direction there from autumn 1928. At this time, Walter was General Music Director of the Städtische Oper in Berlin, and from this letter, it can be established that he would have happily given up this position (as well as '*Alle anderen Möglichkeiten der Altern und Neuen Welt*') in favour of Vienna and was therefore ready to take part in any relevant negotiations.

25 December 1928 (On the letterhead of Hotel du Château , St Moritz). In the meantime, the decision in Vienna was taken against Walter (after Clemens Krauss took over Frank Schalk's position in 1929; only in 1936-8 did Bruno Walter finally get a chance to fill the post of artistic director. '*Ich habe mich mit der tiefsten Kränkung, der schwersten Enttäuschung meines Lebens abzufinden*'. Then he states that Furtwängler was also being considered and during the time that Walter was being turned down for guest appearances, his rival was invited several times. '*Wien will mich und ich will Wien*'. The following passionate utterance shows how much he was longing for the post. '[...] weil es mir die ersehnte Mission war, diesem adeligsten Institut meine Kraft zu widmen; weil ich wusste, dass niemand gleich mir den Eigenstil der Wiener Oper erkennt, weil ich sicher war, ihren Glanz, ihre Bedeutung wieder erneuern zu können.' Essentially, he lays the blame on Strauss, who pulled strings behind the scenes.

28 December 1928 (I) Walter asks '*auf den Abdruck meines Briefes zu verzichten*' in order to avoid any apparent hostilities in Berlin which could arise.

28 December 1928 (II) Walter thanks the recipient for the newspaper article of 23 December, *Die Sorge um die Staatsoper* in the *Neue Freie Presse*, which he penned. Therefore, there must have been regrets that Bruno Walter hadn't been chosen as Schalk's successor.

Salzburg 16 August 1931. Walter writes about a setting of Gluck's *Orpheus und Euridice*: "[...] auf Ihre Frage, wer den Kahn im Elysium und das Erwachen seiner Insassen erfunden habe, antwortete [ich]: ich" This is not right; "*Ich habe die 'Trauung' der Liebenden durch Eros im Schlussbild 'beigesteuert*'. Fundamentally, he gives his opinion about using dramatic interventions: '*Möglich, dass die Ausführung all dieser Ballettmusiken zu Gluck's Zeiten rein tänzerisch, oder rein ornamental war. Ich habe es in meiner Münchener Aufführung des Orpheus ebenfalls versucht [...] war aber unbefriedigt*'. Moreover, he is of the opinion '*dass die Fabel nicht unterbrochen werden darf, ohne die dramatische Spannung zu gefährden. Doch bin ich mir klar bewusst, dass all solche Lösungen, mögen sie auch interessant und wohl gelungen sein, das Überzeugende der Authentizität fehlen muss*.'

124. WEBER, Carl Maria von. [op. 39] Grande Sonate [Ab] pour le Piano=Forte composée et dédiée en Marque d'estime et d'amitié A. Monsieur François Lauska, Compositeur & Professeur de Piano à Berlin [...] Op. 39, Deuxième Sonate [...]. Berlin, Schlesinger, Pl.-No. S.233 [1816]. 24 pp., engraved, oblong folio (27×34cm), unbound, a few spots, otherwise in good condition. **£ 480**

Jähns 199 (publication dated December 1816). – According to Weber's diaries, this sonata was composed during several periods between 16 February and 31 October 1814. This is his second sonata; the first (op. 24; Jähns 138) was composed in 1812 (followed by two others, op. 49 and 70, in 1816 and 1822). Jähns emphasizes the fact that all four sonatas are the most extensive instrumental works in Weber's oeuvre (the sonata op. 39 has more than 1000 bars!), and complains about the inadequate popularity: 'A particular, mostly difficult technique, hinders easy access to them.' Rochlitz, however, praised the opuses 39 and 49 in the AMZ (1818) as 'the most exquisite of what is available in the genre [of piano sonatas]'. From op. 39, he cites, in particular, the *Menuetto Capriccioso* (which is more a Scherzo than a Menuetto), as 'one of the most original, best and most effective pieces'.

Indeed, its passionate character is not only expressed by highly virtuoso passages and markings such as *con passione* or *con fuoco molto*, but also by tremolo sequences, thus giving an orchestral sound to the piano. – The dedicatee, Franz Lauska (1764-1825), was one of Weber's friends and lived in Berlin from 1798 as a highly regarded pianist and piano teacher. In return, Lauska dedicated his piano sonata op. 44 (1819) to Weber.

***"I feel myself much flattered...
to add my essays to the works of the great father Haydn"***

125. WEBER, Carl Maria von (1786–1826). Important autograph letter signed in English, dated Dresden, 30 June 1825, to George Thomson, Edinburgh. 1 p. on a bifolium, small 4to (22.5 × 19.5 cm), folded, with slight repairs to folds, otherwise fine. Second leaf with Thomson's comment "30 June 1825 Cha.s Maria von Weber Dresden with Ritornels or Symphonies & Accompan.ts Composed by him to Ten Scottish Airs, for my Publication." **£ 1,600**

The music publisher, George Thomson, is well known as a collector of original Scottish tunes which were arranged for Thomson's publications by Haydn, Pleyel, Kozeluch and Beethoven from 1793 onwards. In early 1825, Thomson requested further arrangements from C. M. v. Weber who felt deeply honoured by this order. With the letter offered here, (partly quoted by Jähns p. 380 in German translation), Weber sent his *Ten Scottish Airs* [= Jähns 295-304] to Thomson: "I am most obliged to you for all the kind things you are pleased to honour me with, and feel myself much flattered by your invitation to add my essays to the works of the great father Haydn. Accept these here joined the ten scottish airs, which I wish that they may in some degree correspond with your expectations, if you will not measure them at the standard of my great antecessor." Varying from the original model, Weber added an additional flute part to the voice and piano trio but did not change the melodies: "I have not profitted of your permission to change some notes in the melodies, because every little declination from their original being, would have denaturated them. With respect to your wishes concerning the ouvertures for the Pianoforte, I beg, you would be pleased to explain

your Ideas a little more decidedly [...] I will then see, if I find time besides my more voluminous works, to satisfy you. [...]"

At Thomson's request, Weber re-modelled two songs. Although Weber had already published his arrangements with German translation in 1826 (Leipzig, Probst), Thomson issued the English version only between 1831 and 1838 in several volumes of his periodical *The Melodies of Scotland with Symphonies and Accompaniments*.

126. WEBERN, Anton. Proof copy of the vocal score of the cantata *Das Augenlicht* (text by Hildegard Jone), Op. 26 [Vienna, Universal Edition, ed. No. 11004, © 1938]. 14 leaves, small folio, printed on one side only, each with stamp of the UE Archive, annotated in at least two hands. **£ 1,900**

The first series of corrections are probably by the publisher's proof reader, Zenk, who signed his name at the top of page 1 and uses gothic characters for his remarks. The other, extremely neat handwriting, is by Webern. He uses roman characters; two examples of these annotations are already found on page 1: "Alla breve", and another very long one at the end of this page. Further corrections clearly attributable to Webern occur on page 5 (six words in pencil and a semi-quaver), pages 9 (two remarks in pencil) and 11, and probably some others without words and therefore not clearly attributable to one or the other hand.

After having used voices only in *Lied* and smaller chorus forms, the miniaturist Webern here attempts a vocal work on a larger scale for the first time. The librettist Hildegard Jone was one of Webern's very few close friends in the social isolation he found himself in after 1934 due to growing Nazism in Austria.

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