

Ave Jesu parvule celi rex sublimis nobilis infans
 Deus magne misericordie admirabilis fortis et formosus
 totus delectabilis pulchrior es sole Salve Salus omnium in
 amoro se cadens plusquam lilium ru bens in star rose
 magnus e hic parvulus tenes atq; fortis Dominus et
 famulus nostre confor fortis Salve coram gaudi

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Son musico Exellenté' E so son

MUSIC



QUARITCH

Toft in the OPERA call'd Clotilda 40

Abella Sings

La forte ed il def - tin, Combattera' per me,
Since Heav'n & earth combine, to smile upon my Fate,

La forte ed il def tin, Combattera' per
Since heav'n & earth combine, to smile upon my

Combatta - ra - per me, Symp
to smile up - on - my Fate,

La forte ed il def tin combattera per me, combatte -
Heav'n and earth combine to smile upon my Fate, to smile up -

me . Symp
Fate .

Haur
Bright

non catene al pie' e non cate
love shall make me great, and love shall make

ne al pie' haur coronate al crin
me great, bright Empire shall be mine

catene e' al pie' . Da Capo
great shall make me great .

For the FLUTE



1 [ADOLPHUS, Prince, *later* Duke of Cambridge]. Manuscript collection of 54 songs in Italian, French and German. [*Hanover?*, 1796].

Oblong folio, pp. [1, Index, with headings in English], 1, [2], 2–191, almost entirely in the same hand, two final arias added at the end in a different hand; some staining from damp towards the end, else in good condition, bound in full green morocco, front cover lettered gilt 'Adolph Prince d'Angleterre. 1796.', gilt roll-tool border, spine all-over gilt with a Greek-key pattern, pink watered silk endpapers, gilt edges, front hinge brokenedges and corners rubbed, covers somewhat scraped; large modern armorial bookplate of George Lascelles, 7th Earl of Harewood (*see below*). £2850

The seventh son of George III and Queen Charlotte, Prince Adolphus (1774–1850), was born in London, but in 1786 was sent alongside his two brothers Ernest and Augustus to be educated in Göttingen, then followed a military career, with successive positions in both the Hanoverian and the British armies. Popular, charming and cultured, Adolphus was a competent violinist and singer, and would perform impromptu in later years. He played on a Stradivarius (now known as the 'Duke of Edinburgh') that he had bought from Count Platen of Hanover, and was later the dedicatee of a *Nouvelle méthode de la mécanique progressive du jeu de violon* (1824), by Bartolomeo Campagnoli.

The present compilation, probably produced for rather than by the Prince, includes works scored for small ensembles, harp, and various keyboard instruments, among them a group of 'XII Lieder mit begleitung des Piano Forte von Matthison, Demselben zugeeignet und in Musick gesetzt

von Sterkel', presumably the same as was published in Mainz in 1796; extracts from operas by Giuseppe Giordani (*Erifile*), Joseph Schuster (*La Didone abbandonata*), Pierre Chapelle (*L'heureux dépit*), Nicolas Dalayrac (*Azemia*, *La Soiree Orageuse*, and *Le Corsaire*), Domenico Della-Maria (*Le Prisonnier* and *L'opera commique*), Pasquale Anfossi (*L'Inconnue Persecutée*), Franz Xaver Süssmayr (*Der Spiegel von Arkadien*); as well as pieces by Gürlich, Dezède, Plantade, Reichardt, etc. **Many of these appear to be unpublished or to predate any publication.**

Provenance: George Lascelles, 7th Earl of Harewood, cousin of Elizabeth II, was a direct descendent of Prince Adolphus, whose granddaughter Princess Victoria Mary of Teck was the wife of George V (Harewood's grandfather). Harewood shared his ancestor's passion for opera, to which he devoted the majority of his career.

THE PIANO COMES TO LONDON

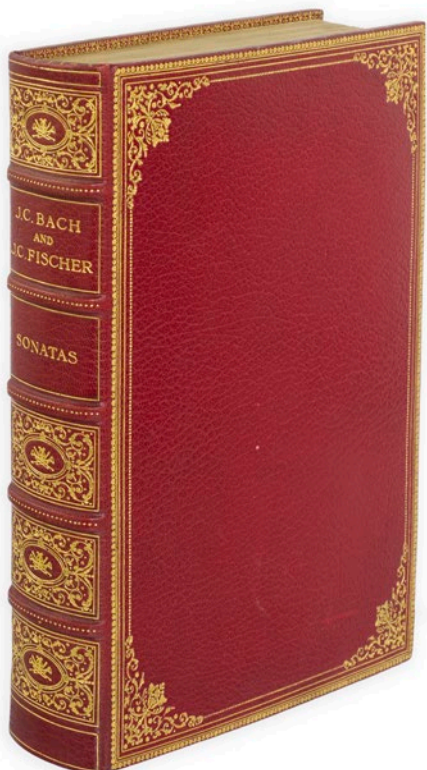
2 BACH, Johann Christian, Johann Christian FISCHER, Johann Baptist WANHAL, *et al.* A collection of eighteen early works for the piano, including twelve concerti (Opp. 7 and 13), and 20 chamber sonatas (and four duets) (Opp. 2, 15 16 and 18) by J. C. Bach; keyboard arrangements of oboe concerti by Fischer (at least one of which was arranged by J. C. Bach); and overtures and sonatas by Wanhal (Vanhall). [*London, 1765–1790s*].

18 works folio, engraved throughout, some slight dust-staining else fine copies bound together in full red morocco, gilt by Rivière in 1929, all edges gilt. £3250

Johann Christian Bach (1735–1782) was the youngest and 'most versatile' son of Johann Sebastian, and probably began his musical training with his father, and then with his half-brother Carl Philip Emmanuel Bach in Berlin. After a period in Milan from 1755, a commission brought him to London in 1762, and he 'soon established a pre-eminent position in the concert and operatic life of the city' (*Grove online*), becoming music master to the Queen, to whom his Opp. 1 and 7 keyboard concertos were dedicated. He duetted with Mozart in 1764–5 and was much admired by him, but **his lasting influence came in the central role he played in popularising the new pianoforte in London – it was there that he performed the first public piano solo on the instrument in 1768.** After 1772 he also spent time in Mannheim.

The present collection includes the majority of Bach's London-published keyboard works. The Op. 7 piano concertos (*A second Set of Six Concertos for the Harpsichord or Piano Forte 1770*) are of particular importance and 'were performed in all (and published in many) of the major music centres of Europe' (*ibid.*) While Bach's early italianate style can be seen in the accompanied sonatas Op. 2, the concertos in Opp. 1 (1763), 7, and 13 (1777), 'all first published in London, established Bach's new, more Classical concerto style, with fewer and pared down ritornellos and a simpler, sparer keyboard style. This became the model for the keyboard concerto in London in the late 18th century ... As in his other London works, Bach expanded and refined his musical language and forms, and in general the later sets of accompanied sonatas Opp. 10 (1773), 15 (1778), 16 (1779) and 18 (1780/81) are more accomplished. Opp. 15 and 18 also include duet sonatas for keyboard.'

The same concert in which Bach debuted the solo piano in 1768 saw the first London performance by the oboist John Christian Fischer (1733–1800), whose compositions came to be performed



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John Christian Bach
Opera VII *lib. 2^o*

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regularly in the Bach–Abel concerts. ‘Several of Fischer’s London concertos were published in keyboard arrangements transcribed by J.C. Bach, Hoeberechts and Schroeter’ (*Grove online*). **Four of these arranged concerti by Fischer and a set of *Seven Divertimento’s for two German Flutes* are found here, all very rare.** The volume closes with piano arrangements of a quartet and three overtures and *A Second Sett of Six Sonatas for the Piano Forte or Harpsichord* by the Bohemian-born Johann Baptist Wanhal (1739–1813), who was mostly active in Vienna. These are also very rare, and the *Favourite Quartett ... adapted for the Harpsichord or Piano Forte ... by William Martin*, apparently the E-flat quartet from his Op. 7, is not in RISM, Library Hub or OCLC.

A complete list of contents is available on request.

3 BERARDI, Angelo. Documenti armonici ... *Bologna, Giacomo Monti, 1687.*

4to, pp. 178 [i.e. 180]; woodcut arms to title-page, woodcut initials and head- and tail-pieces, woodcut diagram to Pr^v, type-set musical examples throughout, woodcut device to final page; large stain to title-page, some scattered foxing, else a good copy in nineteenth-century quarter calf and marbled boards; stamp to title-page of the Archivio musicale nel Liceo di Bologna (listed as a duplicate in 1883 and probably sold as such before 1901 - communication from present librarian). £1750

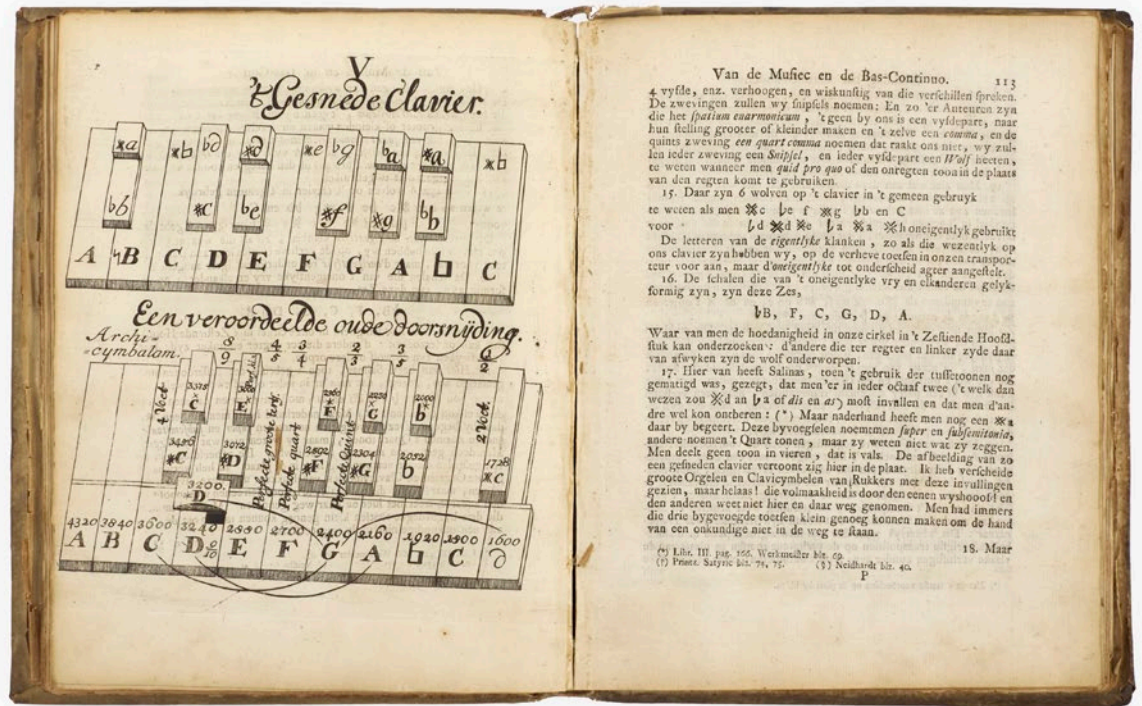
First edition, an exhaustive study of counterpoint by the composer and music theorist Angelo Berardi (c. 1636–1694), a pupil of Marco Scacchi and at this time canon at the college of S. Angelo, Viterbo.

Berardi’s ‘extensive knowledge of earlier theorists allowed his writings to provide both a comprehensive view of 17th-century music and the most complete summary of the theory and pedagogy of species counterpoint prior to Fux ... *Documenti armonici* and *Miscellanea musicale* provide a complete description of counterpoint as practised in the 17th century’ (*Grove online*). Book one is devoted to different types of counterpoint and fugues, book two to canons, book three to ‘legature nelle cantilene’. Bach is known to have had a manuscript copy of the work.

Very scarce: Library Hub and OCLC show copies at BL and Bodley only in the UK, and no copies in North America.

RISM B VI, 137; Gaetano Gaspari, *Catalogo della biblioteca del liceo musicale di Bologna*, I, p. 306.





4 BLANKENBURG, Quirinus Gerbrandszoon van. *Elementa musica* of nieuw licht tot het wolverstaan van de musie en de bas-continuo. Door regelen, met reden en bewys, gebouwd op een klare ontleding der eerste beginselen; na een voorafgaande wederlegging van de dwalingen dezes tyds. Waar nevens de vinding en opkomst der konst; de musie der ouden; de redenmaat der klanken; de ontdekking van een wiskunstige cirkel, waar in de wet der nature al de toonen verdeelt; de stelkonst; de speeltuigen en de grondlegging van de zangkunst. *The Hague, Laurens Berkoske, 1739.*

Two parts in one volume, 4to, pp. [28], 200, [1, errata, laid in loose], with an engraved frontispiece-portrait (here bound before p. 1) and 26 [of 27] plates, of which four folding and two with volvelles, wanting the folding plate facing p. 94 with a sliding paper tab to aid transposition; three engravings in the text (including a complete fugue), woodcut head- and tail-pieces, woodcut initials; first few leaves thumbled, with loss to lower outer margins, some mild dampstaining to foot, a number of the plates laid in loose, proud of the fore-edge and consequently worn at edges; else a good copy in contemporary stiff panelled vellum, head of spine chipped. £1500

First edition, very scarce.

‘Quirinus van Blankenburg (1654–1739), son of an organist, followed in his father’s footsteps when he was sixteen, first in Rotterdam, Gorinchem, and then the Waalse Kerk in Den Haag; in 1699 he was appointed organist at the Nieuwe Kerk in Den Haag. Van Blankenburg matriculated at the University of Leiden and became a well-known teacher of music. His earliest work for harpsichord, a *Preludium* full of ornaments and sudden changes in tempo, is found in the London Babell MS (British Library Add. MS 39569) from 1702. None of his earlier works have survived,

though it seems likely that he would have started to write music early in his life. From the works that we know now he comes across as an experienced composer.'

'Van Blankenburg published three works toward the end of his life, though it is possible that he wrote them earlier ... The majority of van Blankenburg's keyboard works are short, the most elaborate being the *Fuga obligata*, published in his treatise *Elementa musica*, 1739, which covers basso continuo and other subjects, including details about enlarging the ambitus of harpsichords. Interestingly, a fugue with the same theme had been published by G. F. Handel in 1735, and, although the autograph of this fugue dates from around 1720, van Blankenburg accused Handel of plagiarism! He seems to be the first in the Netherlands to mention overlegato, which he calls "tenue", and his fingerings are based on those found in François Couperin's *L'art de toucher le clavecin* (1716)' (Ton Koopman, 'The Netherlands and Northern Germany', in *The Cambridge companion to the harpsichord*, ed. Mark Kroll, 2019, pp. 71–92, pp. 77–8).

Provenance: from the collection of Gustav Leonhardt (1928–2012)

Hirsch I 73; RISM, *Écrits* p. 154.

HEYDAY OF THE ENGLISH GUITAR

5 [BREMNER, Robert]. Compleat Tutor for the Guittar, containing the best and easiest Instructions for Learners to obtain a proficiency. To which are added a choice collection of the most celebrated Italian, English and Scotch tunes, curiously adapted the Instrument. *London, C & S. Thompson, [1767?]*

Large 8vo, pp. [4, engraved title-page and conjugate frontispiece (of a lady playing the guitar)], 8 [letterpress 'Instructions for the Guitar'], 9–28, [engraved music], with a folding engraved plate of a scale and fingerboard; blank recto of frontispiece and final page rather dusty and stained, but a very good copy, uncut, stitched as issued (wrappers wanting); old withdrawn stamp from University of Michigan Libraries. £2500

First edition thus, very rare, comprising the text of Robert Bremner's *Instructions for the Guitar* (Edinburgh, 1758), along with 32 tunes.

The 'English guitar', a type of metal-stringed six-course instrument tuned C-E-G-C1-E1-G1 (with the top four courses double-strung) is more closely related to a cittern than the six-string Spanish guitar, and came quickly into fashion in the 1750s. 'The English guitar's popularity reflected the desire of the wealthy class to play a simple musical instrument. Burney recounted (in 'Guitarra', *Rees's Cyclopaedia*, 1802–19) how its vogue about 1765 was so great among all ranks of people as nearly to ruin the harpsichord makers; but Jacob Kirkman retrieved the situation by giving cheap guitars to milliner girls and street ballad singers, thereby shaming the richer ladies into returning to the harpsichord ... The repertory of the English guitar consists principally of solo arrangements of theatre songs and dance-tunes ... The principal tutor was by Robert Bremner (Edinburgh, 1758); it says the guitar should be held in the lap [as demonstrated in the frontispiece here], preferably steadied by a ribbon over the left shoulder; finger technique follows that of the lute' (*Grove online*).



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INSTRUCTIONS
 FOR THE
GUITAR.

The Manner of Holding the GUITAR.

PLACE it across the Body, with the Neck inclined upwards; then apply the Little Finger of the Right Hand to the End of the Bridge next the first or smallest String, by which the Instrument will rest upon it; the Left Hand holding the Neck between the Ball of the Thumb and Knave of the Fore Finger.

The best Way to hold it with Ease in this Position, is to sling it over the Left Shoulder, with a Ribbon fixed to both Ends of the Instrument, so that the Hands, particularly the Left Hand, may be free to move up and down without Interruption, the Necessity of which will be found in the Course of Practice.

Of the Right Hand Fingers.

WHEN the Instrument is thus placed, hold up the Wrist, so as it may, together with the Fingers, form a Roundness; then bring the Fore Finger, and draw it across all the Strings, beginning at the smallest; in like Manner, return the Thumb, from the thickest, by which the Position of the Fingers will be discovered.

The true Part of the Instrument is best produced by touching the Strings between the Bridge and the Sound-Hole, though it will occasion a pleasing

A Scale of Note, in French and English for the GUITAR.

English. C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A
 French. Ut, Re, Mi, Fa, Sol, La, Si, Ut, Re, Mi, Fa, Sol, La, Si, Ut, Re, Mi, Fa, Sol.

The Instructions for the Guitar first published by Robert Bremner in Edinburgh in 1758 was probably written by his son (also Robert) who had come to London to study the instrument with Geminiani. It included 30 mostly Scottish songs. Bremner's business also relocated to London in 1762, and he published at least one new edition of the *Instructions* there, with some new songs at the end. A number of undated reprints of the text followed under the current title, largely with different selections of songs, including printings for John Johnson (before 1762), and Thorowgood & Horne (fl. 1762–4). The present edition includes 32 tunes, only a few of which derive from the original *Instructions*. Up-to-date inclusions are some songs from the burletta *Midas* by Kane O'Hara (performed in London in 1764) and one from Michael Arne's music to *Cymon* by Garrick, first staged in 1767.

ESTC records copies at Lambeth (worn and torn) and Bodley, but the latter is almost certainly a ghost for the edition by James Oswald, which is volume I of a *Pocket Companion for the Guittar* in six books, and includes only 18 songs. A later printing by C. & S. Thompson (RCM only), is in 32 pp., with different tunes, and an edition by Thompson & Son [1770?] had engraved text rather than letterpress.

MUSIC MEETS ARTIST'S BOOK, IN A DESIGNER BOOKBINDING

6 BRYARS, Gavin [*and* Luigi CASTIGLIONI, *binder*]. Jesus' Blood never failed me yet. *Cornuda, Tipoteca Italiana, for Rimini, Edizioni Notæ, September 2021.*

Folio (498 x 352 mm), pp. [80]; printed letterpress on Fabriano Tiepolo 290 gsm cotton paper, with vinyl LP record in envelope at end; bound by Luigi Castiglioni in full cream goatskin (turn-ins signed 'L. Castiglioni' and 'I · 2023' in gilt), boards divided into geometric panels by orange morocco onlays, the whole textured in gold, dark red and grey with a Krause arming press, with 7-line dark red morocco onlay lettering running continuously to spine, front, and rear boards, author and title onlay in black morocco to front board, doublures in dark red calf stained gold, with single strip onlay running across, cream suede flyleaves, section of original printing plate inlaid in the inside board; housed in a grey cloth and patterned paper clamshell box, lined with cream suede; signed and numbered by Gavin Bryars to colophon, with additional manuscript musical score and further signature by Bryars to title. £14,000

Limited edition artist's book, number 6 of 30 copies with an additional musical quotation signed by the composer and an original plate used in the printing of the book (from an entire edition of 140 copies), issued to celebrate the fiftieth anniversary of Gavin Bryars's iconic composition 'Jesus' Blood Never Failed Me Yet'. **This copy is further enhanced by a striking binding by the acclaimed bookbinder Luigi Castiglioni (b. 1968), musicologist, and founder of Edizioni Notæ.**

First recorded in 1971, the composition is based on a loop of a London homeless man singing a short verse from a religious song, on which various brass and string accompaniments are gradually overlaid, slowly gaining volume as it repeats. This crescendo, as well as the final fading, are represented visually in the book with increasingly dark tones of grey and black, and by the gradual filling of the blank page which, at the climax of the composition, is awash with verse and music.

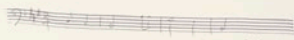
Gavin Bryars

Jesus' Blood Never Failed Me Yet

Jesus' blood never failed me yet never failed me yet Jesus' blood never failed me yet there's
one thing I know for he loves me so. Jesus' blood never failed me yet never failed me yet Je-
sus' blood never failed me yet there's one thing I know for he loves me so. Jesus' blood never f-
ailed me yet never failed me yet Jesus' blood never failed me yet there's one thing I know for
he loves me so. Jesus' blood never failed me yet never failed me yet Jesus' blood never fail-
ed me yet there's one thing I know for he loves me so. Jesus' blood never failed me yet never fo-
ruited me yet Jesus' blood never failed me yet there's one thing I know for he loves me so. Jes-

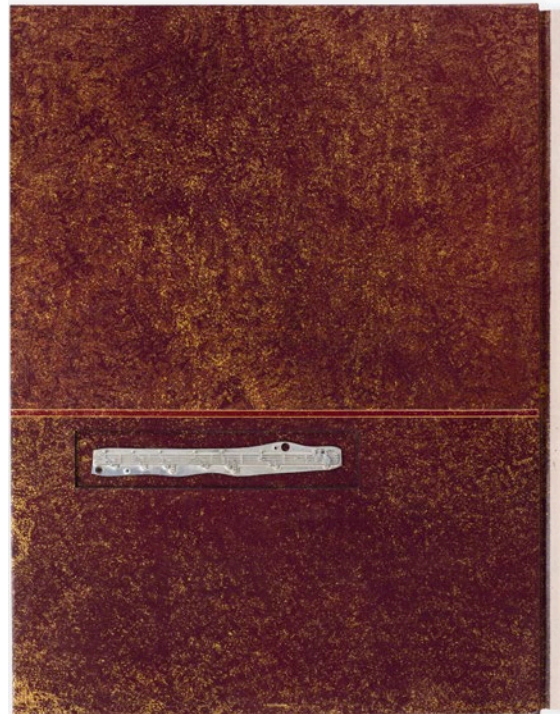
Jesus' Blood
Never Failed Me Yet

Gavin Bryars



Gavin Bryars

EDIZIONI NOTE



Handwritten musical score for the first system, featuring a treble and bass staff with various musical notations including triplets and slurs.

Handwritten musical score for the second system, featuring a treble and bass staff with various musical notations including slurs and dynamic markings.

Je-sus' blood re-ver failed me yet,

Handwritten musical score for the third system, featuring a treble and bass staff with various musical notations including slurs and dynamic markings.

Handwritten musical score for the fourth system, featuring a treble and bass staff with various musical notations including slurs and dynamic markings.

Faded handwritten musical score for the fifth system, featuring a treble and bass staff with various musical notations.

The composition was performed at Tate Modern in London in April 2019, in a twelve-hour overnight performance by two groups of homeless people directed by Gavin Bryars (b. 1943), accompanied by the Academy of St Martin in the Fields, the Southbank Sinfonia, and Bryars's own ensemble. This is the first book issued by Edizioni Notæ, an innovative publishing house conceived by international designer bookbinder and musicologist Luigi Castiglioni (b. 1968), which aims to produce beautifully printed music scores, a meeting point between artist's book and contemporary music.

This limited edition, letterpress-printed with a 1963 Nebiolo Atena printing machine, consists of only 140 copies, of which twenty numbered in Roman numerals reserved for the contributors and hors commerce, and 120 in Arabic numerals, each signed by Gavin Bryars and containing a 33 rpm vinyl record with the loop of the song recorded fifty times. Copies 1–30 include an additional manuscript musical quotation signed by Gavin Bryars, and one of the printing plates used in the production of the book.

THE SAME, UNBOUND

7 BRYARS, Gavin. *Jesus' Blood never failed me yet. Rimini, Edizioni Notæ (printed in Cornuda, by Tipoteca Italiana), 2021.*

Folio (50 x 35 cm), pp. [80]; unbound as issued, bifolia loose in the original grey printed wrappers, within slipcase, titled in silver to spine; printed letterpress on Fabriano Tiegolo 290 gsm cotton paper; section of original printing plate in an envelope to inside front cover, and vinyl LP record in envelope to rear cover; signed and numbered by Gavin Bryars to colophon; with additional manuscript musical score and further signature by Bryars to title. £2400

Limited edition, one of thirty copies with an additional musical quotation signed by the composer and an original plate used in the printing of the book.

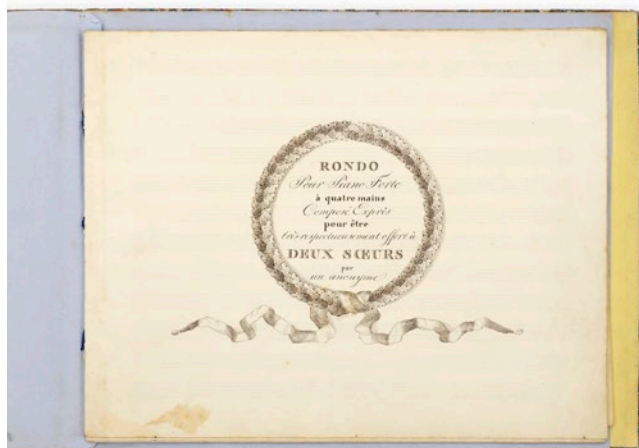
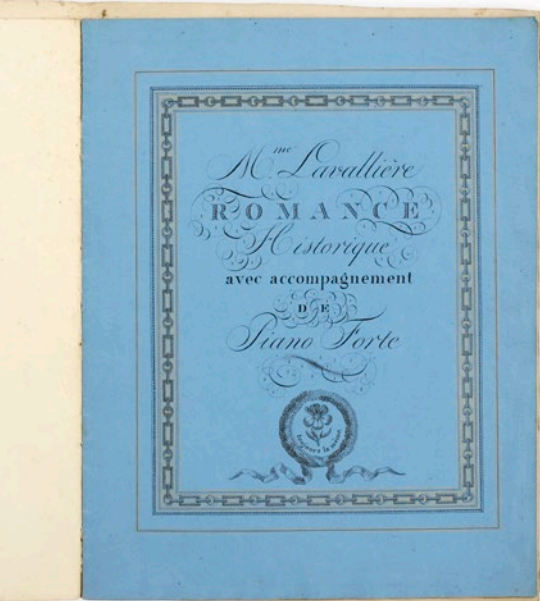
8 [CALLIGRAPHIC SCORES.] Two anonymous manuscript scores. *London, 1820s.*

Comprising:

'Mme Lavallière, romance historique avec accompagnement de piano forte'. [Before 1828]. 4to, 2 facing pages of music on a bifolium, executed in an extremely fine hand in gold ink within a decorative chainlink border in black and gilt, stitched into blue stiff paper covers with a calligraphic title above a wreath of oak leaves and the same chain-link border in black and gold.

'Rondo pour piano forte à quatre mains composé exprès pour être très respectueusement offert à deux sœurs par un anonyme'. [14 July, 1828] [*with:*] *Le Soupir*, romance. [26 June 1828]. 2 works, oblong folio, pp. [10], and [p. 2] of music, each with a title-page, that to the Rondo executed in the same fine hand as the item above, within a similar wreath of oak-leaves; stitched with blue silk into a contemporary marbled paper portfolio.

Together £850



Two charming productions, sent as anonymous gifts, presumably to the wife or daughter(s) of Col. Thomas Nuttall (or Nuthall) (d. 1829) of the Madras Cavalry. The second volume is annotated 'Sent to me Anonymously directed "Miss Nuthall" when living in Berners Street Oxford Street. 1828 – 14 July. Another piece – Blue & gilt cover & notes gilt [i.e. 'Mme Lavallière] was previously sent'. Nuttall married twice and had at least one daughter.

'Mme Lavallière' (for voice and piano) sets an unidentified text about Louis XIV's mistress Louise de la Vallière. The Rondo is a sprightly duet for four hands; and 'Le Soupir!', 'composée à Londres le 26 juin 1828', for voice and piano, sets words by the Chevalier de Messence ('Petit chagrin de notre enfance...'). The composer was presumably a French émigré, but has not been identified. Were these pieces perhaps intended to preface a profession of romantic interest?

9 CAREY, Henry. *The Dramatick Works ... London: Printed by S. Gilbert, 1743.*

4to, pp. [16], 254, [2]; engraved armorial head-piece on the dedication-leaf; woodcut head- and tail-pieces; some occasional foxing but a good copy in recent dark calf. £650

First collected edition, published in the year of Carey's death, with his final revisions, 'not only free from the errors of false and spurious editions, published without my knowledge and consent, but (upon this occasion) revised and improv'd, even from my own original copies'.

Carey's dramatic oeuvre encompasses the burlesque operas for which he is rightly famous, *The Dragon of Wantley* (1737) and its sequel, *Margery, or, A Worse Plague than the Dragon* (1738) (here *The Dragoness*); *Chrononhotonthologos* (1734), a satire on operatic bombast; a ballad-opera *The Honest Yorkshireman*, and the two serious English operas *Amelia* and *Teraminta*, that he selected to open his *Dramatick Works*. All are in the revised versions of the text. *The Contrivances* (1715), was his first play, and was a flop until its transformation into a ballad opera in 1729 – it is the latter version that is present here. Though Carey's contemporaries branded him a mere 'ballad-maker', it was his gift for an easy tune that led to his later recognition.

The Dragon of Wantley, 'based on a traditional English ballad story, ... parodied Italian opera by debasing familiar operatic traits (such as a quasi-mythological plot and a pair of rival divas) and employed sophisticated music. Its initial run of sixty-nine performances eclipsed even *The Beggar's Opera*' (*Oxford DNB*).

CHANSONS OF THE 1790s

10 [CHANSONS.] Manuscript collection of arias, chansons, and romances, including pieces by Bianchi, Bruni, Paisiello, Beauvarlet-Charpentier fils, Jean-Baptiste Roche etc. Along with a manuscript 'Principes abrégés de la Musique par Tarail'. *France (Nantes?)*, c. 1795.

Oblong 4to, 15 leaves, manuscript staves, one (occasionally two) system; some songs with the text of additional verses interleaved or inserted on smaller sheets; the 'Principes abrégé' on 8 leaves, quarto, laid in loose, along with a draft French translation of a letter from Pliny to Apollonius (4 leaves, heavily corrected); edges slightly thumbled, but generally in good condition in contemporary marbled paper wrappers.

£2400

A fascinating manuscript collection of French songs, both operatic and popular, compiled in the years after the Thermidorean Reaction and the execution of Robespierre.

The arias, in Italian and French or French alone, are taken from works including *La Villanella Rapita* (staged Paris 1789) by Bianchi, *L'isle enchantée* by Bruni (1789), *La soirée orageuse* (1790) by Dalayrac, and *Nina, Il Barbiere di Siviglia*, and *La Molinara* by Paisiello.

More unusual are the chansons and romances, mordant in tone, which circulated in the latter half of the 1790s in lamentation of the greater excesses of the Revolution; 'Complainte de Montjournalain' (not the setting by Adrien published in 1795) and 'Couplets fait par Duval pendant sa detention', for example, deal with specific figures executed in 1794, while more generic works

like 'A ma femme le jour de sa mort' and 'Complainte de la jeune epouse d'un detenu' express a degree of social reckoning. We cannot trace printed sources for most of these.

'After waning during the early 1790s, the French vocal *romance* experienced a resurgence following the Terror, albeit in a form different from the one it had taken before the Revolution. Advocated by Jean-Jacques Rousseau, the early romance was known for its simplicity and bucolic charm. It naïvely related comic and sentimental tales from the distant past. In the latter half of the 1790s, however, French romances began to reflect the turmoil of the revolutionary era. They continued to be relatively simple strophic songs composed as amateur entertainments and as numbers in opéras comiques, but their musical language became graver and more sophisticated. Their accompaniments grew more expressive, and they drew on the *Sturm und Drang* movement in order to convey bleaker subjects' (Myron Gray, 'Musical Politics in French Philadelphia, 1781-1801', 2014, Publicly Accessible Penn Dissertations. 1292).

Also included are at least five pieces by the organist Jacques-Marie Beauvarlet-Charpentier (1766-1834), who 'rode comfortably through the political upheavals' of the 1790s (*Grove*), and a group of seven ariettes, a duo, and a chansonette attributed to 'J. B. Roche'. These are numbered, though not included in number order, suggesting a printed source. A likely candidate is the Jean-Baptiste Roche described in *Annales nantaises* (1795) as the author ('vivant') of a work on orthography and 'un recueil de Pieces fugitives, en prose et en vers, avec musique' [1780].

The 'Principes abregés de la Musique par Tarail' is a cursory summary of the basics of music theory. Jean-François Tarail (1735-1812) was organist of the Collégiale Notre-Dame de Nantes (until its closure by revolutionary authorities in 1793), but no such work is known by him. The conjunction of both Roche and Tarail suggest Nantes as the place of compilation, perhaps by a student of Tarail.





II CLARI, Giovanni Carlo Maria. Manuscript score of a collection of six two-part madrigals: 'N° VI Madrigali a due voci'. Italy, mid-18th century.

Oblong folio, ff. 84, ink on paper, staves ruled in manuscript, written on three systems, manuscript title-page; in very good, original condition, in contemporary patterned paper boards, front cover working loose; rubbed and worn, particularly to spine, light waterstain to front cover. £1800

A collection of secular madrigals for two voices by Clari (1677–1754), written for soprano/bass, soprano/alto, and soprano/tenor, each with instrumental bass accompaniment. The madrigals included here are: *Il Soldato poltrone*, *Il Musica ignorante*, *L'Amante disperato*, *Amante di Donne Vecchia*, *Il Poeta Spiantato*, and *Il Ciocatore sfortunato*.

'Clari's most famous compositions, cited frequently in works of later theorists as fine examples of the genre, are his vocal chamber duets and trios. There are copies, both manuscript and printed, in libraries all over Europe. Probably they were written for his pupils to sing, especially in view of the fact that the vocal range tends to be more restricted than in his other works. The chamber works show a charming combination of didactic exercise and delightful melody. By the 19th century Clari had been all but forgotten. His fame now rests almost entirely on the six duets that Handel incorporated into his own *Theodora* (1750)' (*New Grove*).

Six
SONATAS
for the
Harpsichord
OR
PIANO FORTE
Dedicated to
PETER BECKFORD ESQ.^R
By *Muzio Clementi*
Opera Primo Pr. 10.6^d.

LONDON Printed by S. A. and P. THOMPSON N^o 75 St Pauls Church Yard.

THE DORSET SONATAS

13 CLEMENTI, Muzio. Six Sonatas for the Harpsichord or Piano Forte dedicated to Peter Beckford Esq^r ... Opera Primo. London Printed by S. A. and P. Thompson ... [1780?]

Oblong folio, pp. [2], 27, [1], engraved throughout; title-page dusty, edges thumbled, marginal closed tears in last leaf, but a good copy, edges untrimmed, stitched as issued, with the original drab front wrapper; ownership inscription of 'Mrs Champernowne' (of the West Country family). £650

Second edition, very rare, of Clementi's first published compositions, six keyboard sonatas dedicated to his first patron Peter Beckford (cousin of the novelist), the English traveller who 'bought' Clementi from his father in 1766 or 7 and brought him back to Dorset for seven years of solitary study and practice. They were first published by Welcker in 1771 and are the only works to have survived from before his move to London in 1774. His Op. 2 sonatas were not published until 1779. The present edition is listed in the Thompsons' Catalogue for 1787.

RISM C 2720 (listing copies at the British Library and Colonial Williamsburg only).

MUSIC TO LIFT THE SOUL

14 [CONGREGATION OF THE ORATORY OF ST PHILIP NERI.] A collection of seven *componimenti sacri per musica* for the Oratory of St Philip Neri of Venice. Venice, 1746–1787.

Seven libretti, 8vo and 12mo; a few with some sporadic light foxing, but overall very good copies; disbound. £375

A collection of seven libretti for sacred oratorios, to be performed in the Oratory of St Philip Neri in Venice.

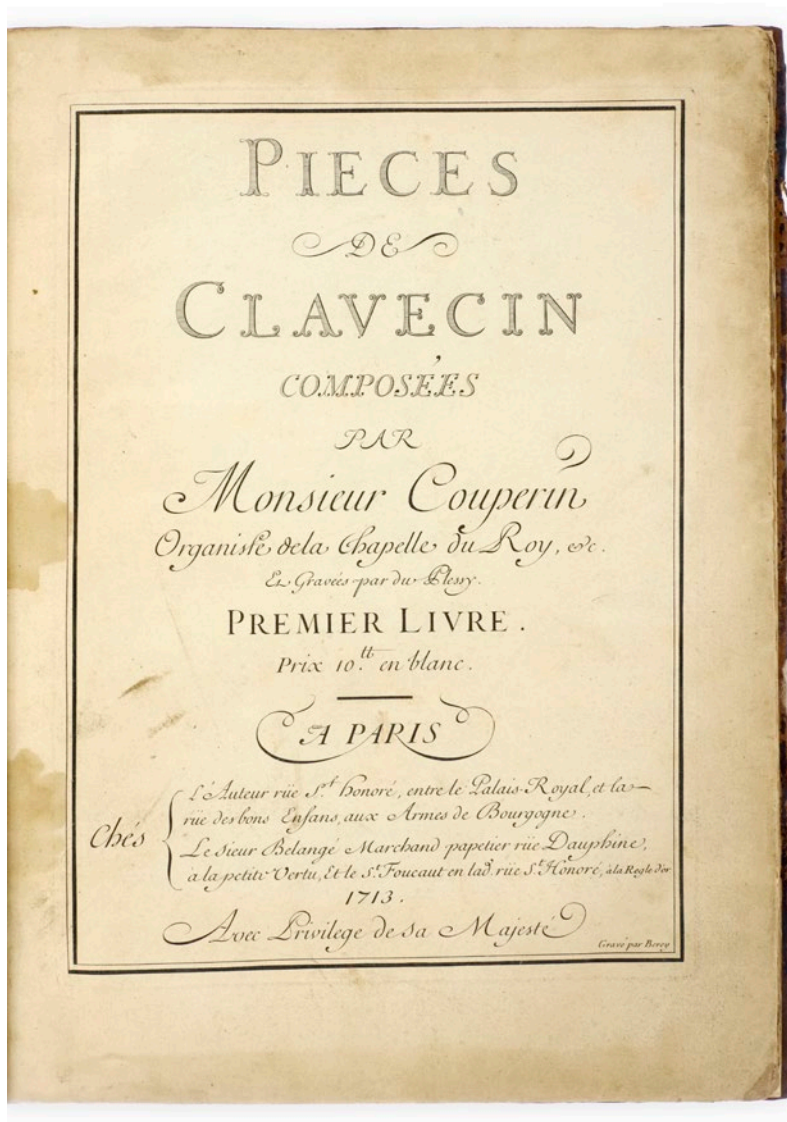
The Congregation would present an oratorio every Sunday evening and on selected feast days, for the duration of nearly every winter season from All Saints' Day (1 November) to Palm Sunday. The twenty- or thirty-odd oratorios presented by the Congregation each season were not all new compositions, but rather a revolving repertoire, constantly updated by the addition of a few new scores each season. The orchestral ensemble accompanying the oratorios would traditionally include up to seven violins, a viola, cello, double bass, harpsichord, and, until 1755, theorbo.

The present collection includes *Jaele* and *Salomone Re d'Israele*, both with music by Antonio Bergamo, *S. Francesco di Sales Appostolo del Chablais* with music by Francesco Feo, Metastasio's *S. Elena al Calvario* and *Betulia liberata*, with music by Francesco Feo and Niccolò Jommelli respectively, Aretuso's *Lobbedienza di giornata*, with music by Ferdinando Bertoni, and *Il ritorno del figliuol prodigo*, with music by Ferdinando Bertoni.

The Congregation of the Oratory of St Philip Neri (commonly referred to as Oratorians) founded by the Saint in Rome in the sixteenth century, is a community of Catholic priests and lay-brothers who live a common life without formal canonical vows, but bound together by a bond of charity. The Oratory in Venice was located within the convent of Santa Maria dell'Umiltà, which was destroyed in 1824.

A full listing is available on request.





15 COUPERIN, François. *Pièces de clavecin ... Premier livre. Paris, for the author, Belangé and Foucault, 1713.*

Folio, pp. [vi], 79, engraved throughout; slightly dusty, some marginal dampstaining at beginning, foot of pp. 33–4 remargined shaving a couple of notes; fore-margin slightly soft and thumbbed at end; withal a good copy in contemporary mottled calf, rebacked and recorned, new endpapers. £5750

First edition, first issue, of Couperin's first book of harpsichord pieces.

'It is universally agreed that the four volumes of [Couperin's] harpsichord pieces, the production of which he himself supervised, are among the finest examples of music engraving created at any time or place; and one would not expect music notated in such exquisite calligraphy to have been hastily composed. The music looks as it sounds: a distillation of experience, which is, despite

its intimate relation to a specific time and place, impervious to Time. Yet the four volumes, which span Couperin's working life, manifest a creative evolution, which is also the growth of a personality. The first volume, published in 1713 when Couperin was forty-five, is the most haphazard in character, banding together pieces probably composed over a considerable period of time' (W. Mellers, *François Couperin and the French classical tradition*, 1987, pp. 381–2).

For an authoritative chronology of the different issues of Couperin's Premier livre, see Kenneth Gilbert, 'Les livres de clavecin de François Couperin', *Revue de Musicologie*, vol. 58, no. 2 (1972), pp. 256–61, p. 258.

Provenance: from the library of Christopher Hogwood (1941–2014).

RISM C 4281.

L.

PREMIER ORDRE.

Allemande
L'Auguste.

1. fois 2. fois Reprise

Toute la petite Reprise Fin

Gravé par F. du Plooy.

EXTRA-ILLUSTRATED CHANSONS

16 DELLOYE, H.-L. (*editor*). Chants et chansons populaires de la France [– notices par M. du Mersan], première [– deuxième; – troisième] série. Paris, Félix Locquin [– Dondey-Dupré; – Félix Locquin] for Garnier, 1843. [With:]

CHAMPFLEURY (*editor*). Chansons populaires des provinces de France ... accompagnement de piano par J.B. Wekerlin: Noels, chansons de Mai, ballades, chansons de métiers, rondes, chansons de mariées. Paris, Henri Plon for Lécivain et Toubon, 1860.

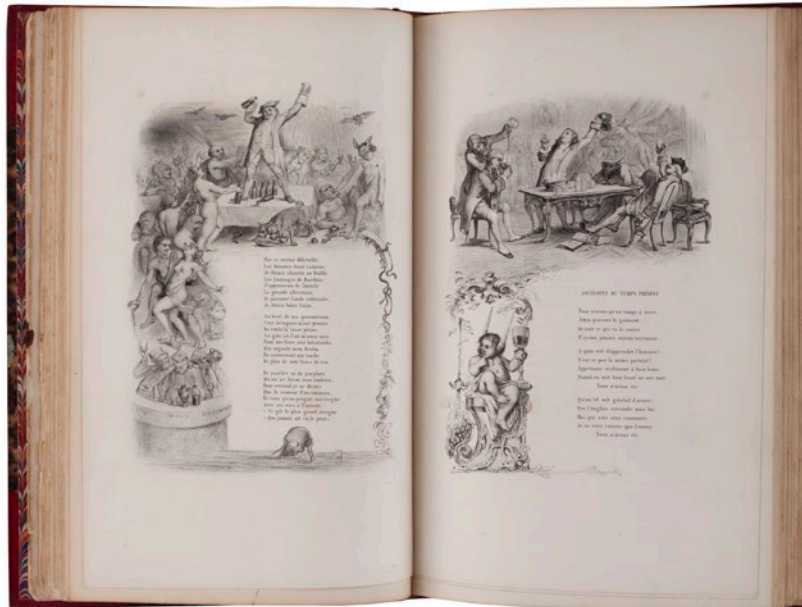
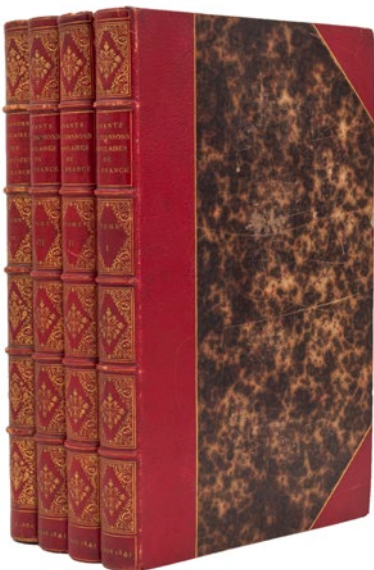
111 (of 112) issues in 4 vols, large 8vo, engraved throughout and copiously illustrated with large steel-engraved vignettes, with 8 pp. prefatory material to each volume, vols I-III with engraved titles and extra-illustrated with two plates each, vol. IV with frontispiece; spotting in places; a very good set in contemporary half red roan with pseudo-marbled sides by Brany, spines gilt in compartments and lettered directly in gilt, non-pareil marbled endpapers; rubbed with light chipping at extremities; early twentieth-century gilt-embossed red paper booklabel with monogram 'JN', bookplates of Antoinette Corwith Dangler to upper pastedowns, inscription dated 1968 to flyleaf vol. I. £450

First edition of a finely illustrated, serially published collection of French music, broad-margined, extra-illustrated, and accompanied by the later fourth series. Formed of four series of twenty-eight issues, sold individually at sixty centimes from February 1842, the *Chants et chansons populaires* are considered by Carteret to be an 'admirable publication, printed on papier vélin fort, deservedly highly esteemed as **one of the most beautiful of the nineteenth century**, which can be compared to the handsome illustrated books of the eighteenth century'.

Each issue consists of two pages of engraved text, four pages of lyrics surrounded by illustrations, and two pages of music. Each volume is prefaced by eight additional pages and an engraved title, provided to subscribers.

The present set is extra-illustrated with six plates, among them Gustave Doré's 'Juif errant' (1856).

Carteret III, pp. 143–154.





17 [DUETS.] Duetti galanti e facili No. XXIV da cantarsi al cembalo; s'aggiungono no. VI canoni a tre voci gli uni, e gli altri composti da varj celebri autori viventi ... Venice, Antonio de Castro, 1766.

Oblong folio, pp. [4], 44, letterpress music within a border of printer's tools; title-page slightly spotted, but a very good copy in contemporary *carta rustica*, patterned paper spine; small amateur sketch of a singing pupil being disciplined by his teacher ('Discipulus. Magister verberat discipulus'). £650

First edition of a rare collection of anonymous vocal duets with harpsichord accompaniment edited by Antonio da Castro. The subject is largely love and the style bears affinity to the vocal duet of the opera.

OCLC records copies at Bayerische Staatsbibliothek and Newberry Library only.

RISM B/II, p. 161b.





MUSIC FOR SISI

18 ELISABETH, Empress of Austria. A collection of six manuscript scores from the library of Elisabeth ('Sisi'), Empress of Austria, four of which dedicated to her. 1850–60s.

Together £3750

Elizabeth Amalie Eugenie of Bavaria (1837–1898), or 'Sisi', married Emperor Franz Joseph of Austria at the age of 16, on 24 April 1854. Her first child, a daughter, was born 11 months later but died as an infant (*see below*), and a male heir had to wait until the birth of Crown Prince Rudolf in 1858 – he later killed himself and his lover in a murder-suicide pact at Mayerling in 1889 (subject of Kenneth MacMillan's ballet of 1978). Famed for her exceptionally long hair, and the extreme thinness of her waist – a product of fasting cures and tight-lacing – Sisi had romantic, poetic instincts and a tendency towards melancholy. Isolation at court and recurring health troubles increasingly took her for cures at Corfu and Bad Kissingen (*see below*). In 1898, while travelling incognito in Switzerland, she was assassinated by an Italian anarchist. A museum devoted to her tragic life is in the Hofburg in Vienna, and she has garnered much recent attention on screen from the series *The Empress* and the film *Corsage*.

a. HEINEFETTER, Wilhelm. Mein Glück. Lied für Tenor mit Pianoforte-Begleitung ... Op. 3. [1850s]. Oblong folio, pp. 6; contemporary mauve cloth, blocked in blind and gilt (gilding faded, edges sunned); cypher and index tag of Empress Elizabeth. (XIV 24).

b. HEINEFETTER, Wilhelm. Zwei Tänze. 1. Polka, 2. Polka-Mazurka für Clavier. [1860s?]. Oblong folio, pp. [2, dedication and blank], [1, title], [10], [1, blank], music within a passepartout border (by Jos. Scholz, Mainz) printed in purple; in contemporary dark blue cloth, blocked in black and blind; cypher and index tag of Empress Elizabeth (XIV 31). Dedication to title-page 'zur Erinnerung an Kissingen'.

Heinefetter (1835?–1934), was a Kapellmeister from a family of singers; a number of his compositions were published by Schott from 1860. As Konzertmeister of the orchestra of Mainz, he also led the spa orchestra at Bad Kissingen during the summer months from 1855 until the late 1860s. Elisabeth went on cures there regularly from 1862, and the second work here seems to have been dedicated to her as a memento of a visit.

c. KEMPTER, Karl. Grosse Militair-Messe für 1 Flöte, 5 Clarinetten, 2 Oboen, 4 Hörner, 3 Flügelhörner, 4 Trompetten, 2 Fagott, 1 Euphonium, 3 Posaunen, 1 Ophiglaide [ophicleide], 1 Bombarden und Pauken ... Opus 50. [1855?] Large 4to, ff., [1, title], [1, blank], [21, music]; in worn contemporary white silk over boards, onlaid gilt paper borders (chipped), spine defective, edges frayed; cypher and index tab of Empress Elizabeth to front endpaper (XIV 9); laid in loose is an unrelated letter to Kempter from Johann Mayer, Priester des ritterlichen Kreuzherrn-Ordens mit dem rothen Sterne (a Bohemian order), dated 11 March 1851, discussing music.

Kempter (1819–71), was organist of Augsburg cathedral from 1839 for 25 years, and then the cathedral conductor from 1865. Probably the best known among this group of composers, his work is still performed, particularly the Great Pastoral Mass in G Minor (Op. 24, 1851).

d. KRETSCHMER, Benedikt. Wiegenlied mit Begleitung des Piano-Forte. Worte mit Musik verfasst und Ire Kaiserlichen Hohheit der erst geborenen Erzherzogin von Oestreich Sophie Friderike in tiefster Ehrfurcht und Demuth gewidmet ... [1855]. 4to, ff. 4, with a part-printed calligraphic title-page, four pages of music and final blank; stitched with green thread; with an autograph letter from the composer to the Empress dedicating the work, dated 18 March 1855. 'O! That I might obtain through Her high influence, that the fair imperial child were lulled just once into sweet sleep by this song ...' (our translation).

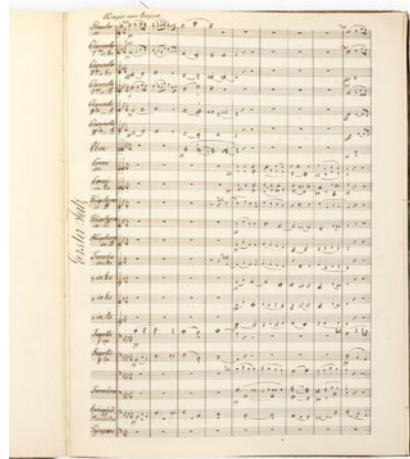
Archduchess Sophie had been born on 5 March 1855 but would die as an infant in 1857. Kretschmer's letter proclaims him a music-teacher in Mährisch-Schönberg in Moravia (now Šumperk, Czech Republic), but he is otherwise unknown.

e. MAYRHOFER, Steffen. Christnacht Träume. Salon Piece componirt für Piano-Forte. [after 1867]. Oblong folio, ff. [1 title and dedication], [2, music, within a passepartout border printed in blue (the same design as on Reuss-Gaudelius below); stitched into a dark purple portfolio, blocked in blind and gilt; index label of Empress Elizabeth (XIV 148). Dedication on title-page to Empress Elizabeth as Queen of Hungary.

Mayrhofer describes himself on the title-page as 'Capellmeister u. Violin Concertist', as well as a recipient of the 'Orden für Kunst u. Wissenschaft'. He was largely active in Vienna.

f. REUSS-GAUDELIUS, Agathe [Anna?]. Weiss und Blau. Zur Feier des 24 April 1854. Two copies, oblong folio, each three pages of music on a bifolium, within a passepartout border printed in gold; cypher and index tab of Empress Elizabeth to first page (XIV 94).

Reuss-Gaudelius (1818–61) was a well-known actress and soprano. The present work, 'gedichtet und componirt' by her, was written in honour of Elisabeth's marriage to Franz Joseph, and has been supplied in two copies, presumably one each for the pianist and singer. Sisi was herself a poet *manqué* but we have been unable to determine if she sang. We cannot trace another composition by Reuss-Gaudelius.



THE REVIVAL OF ITALIAN MUSIC PUBLISHING

19 ESSER, [Karl?] Michael, *Ritter von*. Sei Quartetti per due violini viola, e basso composti espressamente per una Società di Sig[no]ri Dilettanti ... [Venice, Marescalchi e Canobbio, 1774?]

Four part books, oblong folio, Violino primo pp. 13, [1], with an engraved title-page featuring a quartet of putti; Violino secondo pp. 9, [1]; Viola pp. 7, [1]; Basso pp. 8; fine copies, each stitched as issued. £1750

First edition, very rare, of a complete set of quartet part books published in Venice by the composer–publishers Marescalchi and Canobbio.

A virtuoso violinist, Esser (1737–c. 1795) was Konzertmeister at Kassel from 1761–4, then toured Europe (with a period in London in 1775–6, where he published some symphonies and duets). Mozart met him twice, and had guarded praise for his playing if not its extravagance: ‘he played well, but he did too much ...’.

The Bolognese composer Luigi Marescalchi began to publish music from Venice in around 1770, along with the engravers Innocente Alessandri and Pietro Scattaglia; the violinist Carlo Canobbio joined the concern in 1773. Altogether they published around 70 works, evenly distributed between operatic arias and instrumental works: ‘Dans le domaine instrumental ... une place plus large est faite aux œuvres de violonistes-compositeurs d’origine allemande (comme Wilhelm Cramer, Karl Michael Esser et Friedrich Schwindl)’ (Sylvia Mamy, *La musique à Venise*, 2018). ‘Although the enterprise was temporarily abandoned about 1775, the brief period of its duration marked the revival of music publishing in Italy after 70 years of almost total inactivity’ (*Grove online*). After a hiatus, Marescalchi later transferred his business to Naples.

RISM E 832 (3 copies only: Gesellschaft der Musikfreunde Wien, Biblioteca Gaetano Donizetti Bergamo, and archivio capitolare Pistoia).





20 FABRIZI, Pietro. Regole generali di canto fermo raccolte da diversi autori ... in questa quarta impressione corrette, & ampliate. Rome, Mascardi, 1708.

Small 8vo, pp. 80, with a woodcut plate of the Guidonian hand, and typeset musical examples throughout; somewhat toned at extremities, edges a little thumbbed, else good, in modern wrappers; ownership inscription to title-page 'Ego Franciscii Bruni'. £500

'Fourth' edition of a small practical manual of plain-chant, with examples, first published in 1651. Fabrizi, a Florentine about whom little is known, was maestro di capella at Santo Spirito in Sassia in Rome. The treatise was referred to by Bononcini in his *Musico pratico*; a 'third edition' of 1678 is mentioned by Fétis, but we can find no trace of that or the second, but there was a 'fourth edition' in 1689 of which the present is a reprint.

OCLC records copies at Berlin, Toronto, and Bayerisches Staatsbibliothek, to which we can add Kentucky and Brigham Young.

Oblong folio manuscript, brown ink on paper, ff. [151]; in very good condition in a fine late eighteenth or early nineteenth-century binding of mottled and speckled calf, covers gilt with a somewhat amateur version of the Bourbon-Anjou arms (see below), part stained blue, borders tooled gilt with sprays, and a medallion figure, the medallion repeated on the spine with fleurs-de-lis and floriate sprays. £2400

Complete manuscript score for the first act (of two) of Federici's opera sacra *Zaira, or the Triumph of Religion*, probably first performed in Palermo in 1799 and frequently staged across Europe for the next twenty years. The libretto was adapted (by Butturini or Bocciardini) from Voltaire's *Zaïre* (1732). Born in Genoa, Federici was later active in Portugal and Spain, where he taught singing at the royal court and was assistant master of the Royal Chapel from 1805 until the French invasion in 1811, though he has largely escaped musicological study, partly through a confusion with his contemporary Vincenzo Federici.

The grandeur of the binding suggests this manuscript was possibly for presentation, even if its execution is unconventional. The covers bear the fleurs-de-lis of Anjou with the balls of the Medici of Tuscany on a sinister flank, both of which feature in the arms of Ferdinand IV of Naples and III of Sicily. In 1799 Ferdinand fled to Palermo after the French invasion of Naples, which explains why Federici's opera saw its first performance there – the earliest extant libretto, of 1801, says the work is dedicated to Ferdinand. By 1801 Federici was in Spain, after a period in Portugal (see *DBE*). And from 1803 he was acting as music master to one of Ferdinand's daughters, Princess Maria Antonia of Naples and Sicily (1784–1806), after her marriage to Prince Ferdinand (later Ferdinand VII of Spain) in 1802.

See Franco Piperno, *La Bibbia all'opera: drammi sacri in Italia dal tardo Settecento al Nabucco*, 2018.



Sinfonia

Violini

Oboe

Clarinete
in Cello

Flauti
con Violoncelli

Cornie
Trampi
in D

Fagotti

Viole

Largo

fm: fm: f.

Subesp.

con Viol.

con Violoncelli



PRESERVING AN UNRECORDED CANCELLED TITLE-PAGE

22 [FOPPA, Giuseppe]. *Aci e Galatea*, a pastoral Opera, as represented at the King's Theatre in the Haymarket. The music entirely new, and composed here by Signor Bianchi ... under the Direction of Mr. Viotti. The Translation by F. Panormo, Teacher of the Italian Language ... London: Printed by C. Clarke ... 1795.

8vo, pp. [7], 4–25, 4–25 [Italian and English on facing pages], 26 [the English text below the Italian]; slightly waterstained, corners dog-eared, withal a good copy, stitched as issued in the original blue paper wrappers. £650

First edition, very rare, of the dual-language libretto for Foppa's *Acis and Galatea* (première Venice 1792) – in Italian verse and English prose. The translation was by Francesco Panormo, son of the instrument-maker Vincenzo Panormo.

Foppa was the prolific author of over 100 libretti, and had long collaborations with Mayr, Farinelli and Pavesi. Most of his works are comic, but this is a serious piece drawing on Greek mythology (the subject had already been dealt with in Handel's cantata). The music, not printed here, was by Francesco Bianchi.

This copy uniquely preserves an earlier state of the title-page (printed as A1, the new title-page being a wraparound conjugate with the final leaf) which does not mention Viotti; the new title-page also expounds on Bianchi's achievements.

ESTC records four copies only: BL, National Trust (SAL?); Staatsbibliothek zu Berlin; and Rice.

23 [FOUNDLING HOSPITAL.] *Psalms, Hymns & Anthems used in the Chapel of the Hospital for the Maintenance and Education of exposed & deserted Children.* [London], 1774 [but c. 1780?]

8vo, pp. [2], 126, [2, blank], 127–141, [1], with an etched title-page by Sanders dated February 1774, engraved music (pp. 1–126, Caulfield sculp.), and letterpress 'Additional Anthems' and 'Index' (pp. 127–141); portion of blank margin of titlepage torn away, pp. 125–6 just shaved at fore-edge, a little shaken, but a good copy in contemporary sheep, worn, rebounded; ownership inscription to title-page of 'Miss Hogg, 1786'. £750

The Foundling Hospital was established by Thomas Coram in 1739 as Britain's first charity for the care of orphaned or abandoned children. 'The Hospital chapel, in use by 1749 and officially opened in 1753, soon became well known for its music as well as for its elegant architecture and adornments' (Temperley), not least because of the close involvement of Handel, who was a governor, gave the chapel its first organ, and established there the success of *Messiah*. 'The singing of the children at ordinary Sunday services was a great attraction to fashionable London and became an important source of income to the Hospital through pew rents and voluntary contributions. Music was specially composed and arranged for the Hospital chapel, and the success of the singing led to a demand for this music, which was met by the publication of a book called *Psalms, Hymns and Anthems; for the Use of the Chapel of the Hospital for the Maintenance and Education of Exposed and Deserted Young Children*. It is generally known more informally as the Foundling Hospital Collection' (Temperley).

Miss Hogg
1786



Nicholas Temperley has established eight different printings of the Foundling Hospital Collection, from 1760 (pp. 12, surviving in a single copy at Illinois) to 1809, the contents gradually increasing. The current edition employs the engraved plates of the much-expanded edition of 1774, the first with an engraved title-page, with music by Smith, Greene, Worgan, Stanley, Evance, and others, to which is added a new letterpress section of the words only of some 'Additional Anthems'. ESTC does not properly distinguish between the '1774' printings.

Temperley B/b; BUCEM, p. 835; RISM Recueils, p. 293 (making no distinction between printings). See Nicholas Temperley, 'The Hymn Books of the Foundling and Magdalen Hospital Chapels', *Music Publishing & Collecting: Essays in Honor of Donald W. Krummel* (1994), pp. 3-37.

1

The FOUNDLING'S HYMN
 taken out of PSALM XXVII. Set by M^r Smith

Our Light our Saviour is the Lord, for nothing need we
 Our Light our Saviour is the Lord, for nothing need we
 care: The mighty Lord is our support, what
 care: The mighty Lord is our support, what
 have we then to fear.
 have we then to fear.

<p>(2)</p> <p>When Parents deaf to Nature's Voice Their helpless Charge for took; Then Nature's God who heard our Compassion on us took.</p>	<p>(3)</p> <p>Continue still to hear our Voice, When unto thee we cry; And still the Infants Praise receive, And fill their Wants supply.</p>
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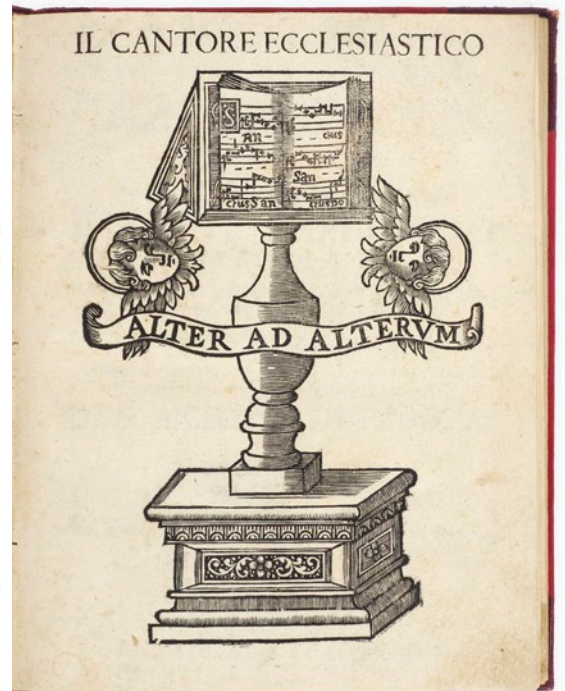
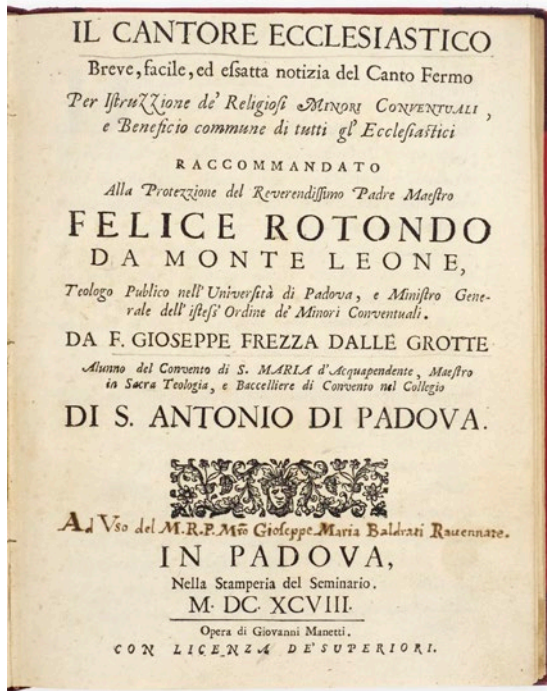
Coulfield Sculp^r.

24 FREZZA DALLE GROTTI, Giuseppe. *Il Cantore ecclesiastico* breve, facile, ed essatta notizia del canto fermo per istruzione de' religiosi minori conventuali, e beneficio commune di tutti gl'ecclesiastici ... *Padua, Stamperia del Seminario (Giovanni Manetti), 1698.*

4to, pp. '166' [i.e. 164], [6, index], [2], [2, errata], with an additional woodcut title-page, and a woodcut of the 'Guidonian hand' before the errata leaf; typeset musical examples throughout; headline and pagination occasionally shaved, else a good copy in nineteenth-century half red morocco; early eighteenth-century ownership inscription of Giuseppe Maria Baldrati of Ravenna, vicar general and later minister general of the Frati minori conventuali. £1250

First edition of an uncommon plainchant manual published for the use of the Minorites (Conventual Franciscans). The two striking woodcuts depict a book of plainchant on a cantor's lectern, and the famous Guidonian hand, a medieval mnemonic device to assist with sight-singing,

RISM Ecrits, p.330; Gregory & Bartlett, i, 97.



FATHER OF THE FATHER OF ASTRONOMY

25 GALILEI, Vincenzo. Dialogo della musica antica e moderna ... In sua difesa contro Ioseffo Zerlino. Florence, Filippo Giunti, 1602.

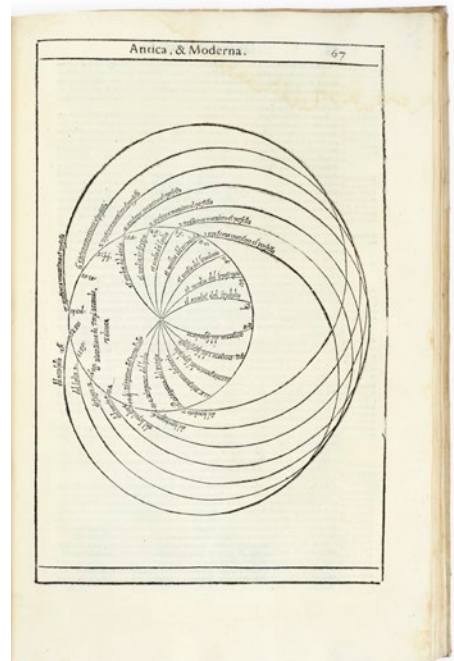
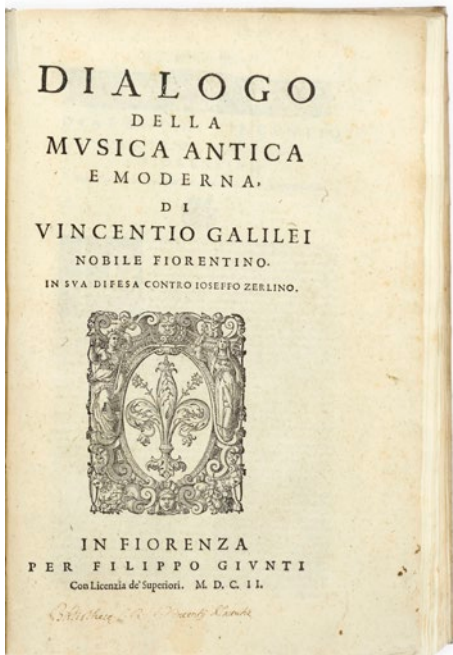
Folio, pp. [2], 149, [11], with numerous woodcut tables and illustrations (three full-page), a folding woodcut diagram tipped onto p. 120, two engraved tables, and type-set musical examples throughout; occasional very light spotting, a few small stains, small burn-hole in final leaf (no printed matter affected), small repair to upper corner, withal an excellent copy in contemporary limp vellum, inscription from a convent library to foot of title-page. £3200

Second edition of this illustrated treatise by the lutenist and composer Vincenzo Galilei (1520–1591), father of the mathematician and astronomer Galileo Galilei.

First published in 1581, the work challenged standard contemporary mathematical models of consonance and argued for the superiority of ancient Greek monody over later polyphony. He also showed that Greek ‘modes’ were different from the church modes then practised. This brought him into conflict with his former tutor, the Venetian music theorist Gioseffo Zarlino (1517–1590, *see item 74*); ‘Deeply hurt by Galilei’s attack, Zarlino did not reply until the *Sopplimenti musicali* of 1588, and he never reconciled himself to his pupil’s often well-founded facts and arguments’ (*Grove online*).

Vincenzo Galilei’s musical work ‘foreshadowed the subordination of mathematics to experience and the discovery of unexpected laws through close observation that was to distinguish science in the seventeenth century from its predecessors’ (*DSB*). His experiments in pitch and string tension in the 1580s were probably assisted by his son, and were later taken up by Mersenne.

Carli-Favaro 1; Cinti 6 (first edition); RISM Écrits 344.



THE BEGGAR'S OPERA AND POLLY IN SCORE

26 GAY, John. *The Beggar's Opera ... The third Edition: with the Overture in Score, the Songs, and the Basses ... compos'd by Dr. Pepusch ... curiously engrav'd on Copper Plates. London: John Watts, 1729. [Bound with:]*

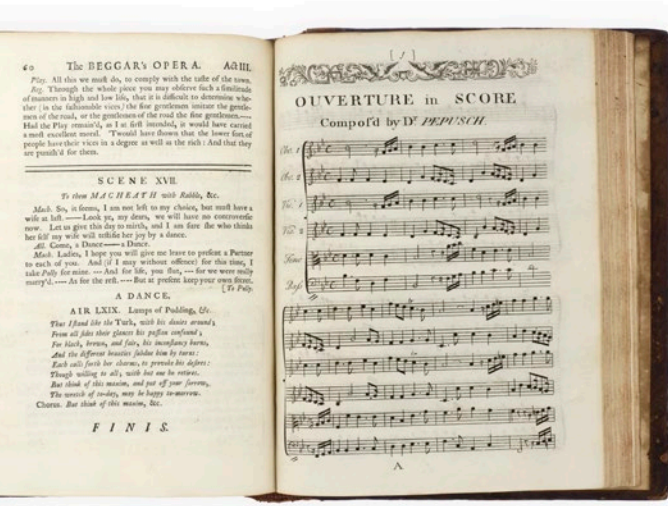
GAY, John. *Polly: an Opera. Being the second Part of the Beggar's Opera ... London, for the Author. 1729. [and with:]*

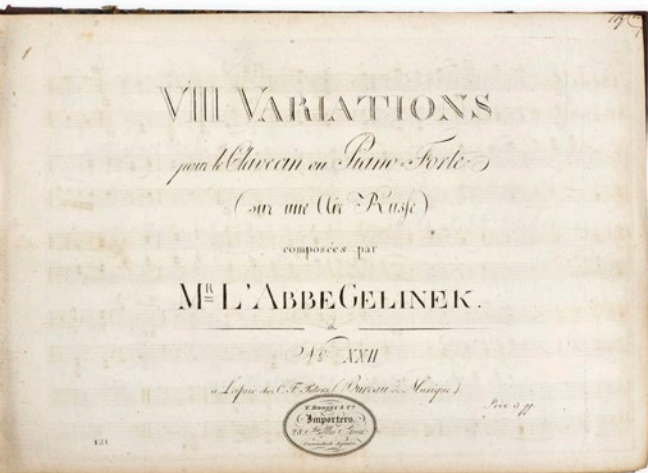
GAY, John. *Fables ... London, J. Tonson and J. Watts. 1727. [and with:]*

GAY, John. *Fables ... Volume the second. London, J. and P. Knapton and T. Cox, 1738.*

Four works in one volume, 4to, pp. [8], 60, 46 [engraved music]; pp. [2], vii, [1], 72, 31 [engraved music], [1]; pp. [14], 173, [1], with a title-page vignette and 51 engraved illustrations after William Kent and John Wootton; pp. [8], 155, with an engraved frontispiece, engraved title-page vignette, and sixteen engraved plates by Gravelot after Scotin; very good, clean copies in contemporary calf, neatly rebacked; ownership inscription dated 1810 of Henry White of Lichfield (1761-1836), partly obscured by a nineteenth-century bookplate (Bellairs of Lincolnshire). £750

Third (and only quarto) edition of *The Beggar's Opera*, printed in this format to match the first edition of the sequel *Polly*. Though Gay's lasting fame rests on *The Beggar's Opera*, in his own time it was sustained by his much reprinted *Fables*, here found in the first editions of both parts. Henry White was a friend of Samuel Johnson; his valuable library was sold before his death. Foxon, p. 295; Rothschild 295.





27 [GRAND TOUR.] Sammelband of nine manuscript and four printed works for solo piano and for voice with piano accompaniment. [Italy and Germany, c. 1815.]

Oblong quarto (c. 225 x 310 mm), contents as listed below; title of first work in volume slightly dust-soiled, final leaf lightly stained, some occasional dust-soiling elsewhere, a few corners curled, but generally in excellent condition; bound in English diced half Russia with marbled sides, spine gilt in compartments, gilt russia label on upper board lettered 'MANUSCRIPT'; slightly rubbed, upper joint split, spine chipped at foot and becoming loose. £2500

An attractive compilation of solo piano music and popular songs, gathered partly in Italy circa 1815–16 (no doubt during a Grand Tour) and bound up in England shortly afterwards.

Many of the items here are scribal copies of popular pieces by composers active in Italy in the second decade of the nineteenth century; one item bears the inscription 'Firenze' and was doubtless acquired in Florence. The final manuscript item in the volume was inscribed with the date 12 August 1816 at Interlaken in Switzerland, a popular staging post on the Grand Tour (Lord Byron was there just over a month later), while one of the printed items was acquired from the London bookseller Thomas Boosey.

Contents:

CARAFÀ (DE COLOBRANO), Michele. 'Ariette con accompagnamento di pianoforte del sig. Michele Carafà'. Manuscript in brown ink in an Italian hand, ff. [4]. RISM 850781108 records one other copy only (Parma, Biblioteca Palatina MS Borb.157.a).

ISOUARD, Nicolas. Overture de l'opéra Joconde pour le pianoforte. *Hamburg, A. Cranz, [c. 1815]*. Pp. 9. One of several early editions; this edition not found in RISM.

GELINEK, Josef. VIII Variations pour le clavecin ou piano-forte (sur une air Russe) composées par Mr L'Abbe Gelinek. No. XXII. *Leipzig, C. F. Peters, [date?]*. Pp. 11. Bears the contemporary oval printed label 'T. Boosey & Co. Importers, 28, Holles Street, Cavendish Square' at the foot of the title. Not found in RISM; RISM A/I G 980 records a (probably earlier) Vienna edition. 'Most of Gelinek's works are piano variations based on melodies from stage works (by Gluck, Paisiello, Mozart, Salieri, Méhul, Cherubini, Weigl, Müller, Winter, P. Wranitzky, Gyrowetz, Boieldieu, Rossini, Weber etc.), instrumental compositions (Beethoven's Seventh Symphony, second movement), Viennese folk tunes and his own themes. Their execution demands an advanced performer' (*Grove Online*).

GELINEK, Josef. Pot-pourri für's forte-piano nach Sargino, Camilla und Achilles von Gelinek. No. 3. *Hamburg, Cranz [c. 1815]*. Pp. 13. RISM A/I G 1430. 'Many of the numerous variations, fantasias and potpourris attributed to [Gelinek] are spurious' (*Grove Music Online*).

GELINEK, Josef. Zweites pot-pourri für's forte-piano nach arien aus Tancred, Johann von Paris und der Schweizerfamilie. *Hamburg, Rudolphus, and Altona, Cranz, [c. 1815]*. Pp. 11. RISM A/I G 1426.

'No. 4. No. 12. Canzonette Veneziane Raccolta No. 4'. Manuscript in dark brown ink in an Italian hand, ff. [13].

'No. 5. No. 12. Canzonette Veneziane Raccolta No. 5'. Manuscript in dark brown ink in the same hand as previous item, ff. [13].

GALLENBERG, (Wenzel) Robert, Graf von. 'Grande Polonaise du Ballet de Cendrillon composée par W Rob[ert]o Comte de Gallenberg et arrangée pour le pianoforte par l'auteur'. Manuscript in dark brown ink, ff. [21]. Not found in RISM. Gallenberg's piano reductions were widely copied and distributed. *Cendrillon* was in fact an opera by Isouard, first performed in 1810.

ROSSINI, Gioachino. 'Scena e cavatina Tu che accendi questo core del Sig. Gioacchino Rossini nel Tancredi con accompagnamento di piano forte'. Manuscript in an Italian hand in dark brown ink, ff. [7], initials 'R P C' and 'Firenze' inscribed in upper right-hand corner of title in a contemporary English hand. The cavatina 'Tu che accendi questo core' is here preceded by 'Oh patria! Dolce e ingrata patria', also from *Tancredi*.

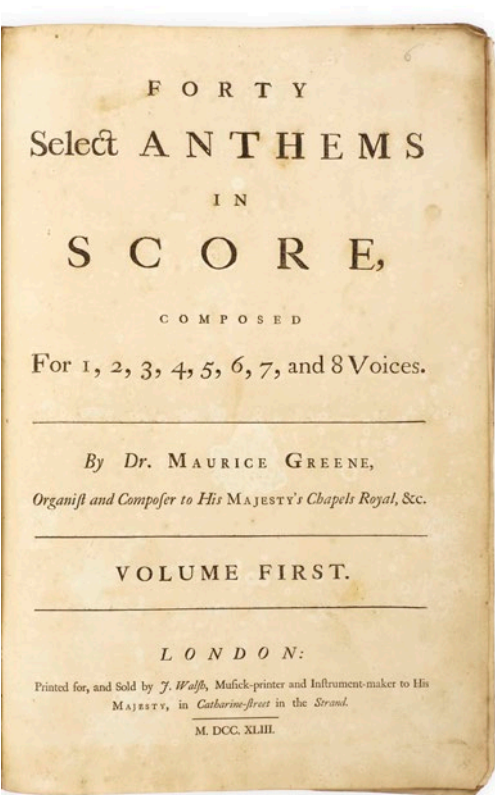
ROSSINI, Gioachino. 'Tu che accendi questo core. Cavatina con l'accompagnamento di piano forte del Sig[no]re Gioachino Rossini'. Manuscript in an Italian hand in dark brown ink, ff. [6]. Another copy of 'Tu che accendi questo core'.

FAVIER, Alessandro. 'No. 18. *Quadriglie per piano-forte composte espressamente dal Sig[no]re Alessandro Favier*'. Manuscript in an Italian hand in dark brown ink, ff. [12], initials 'R P C' in a contemporary English hand in upper right-hand corner.

ROSSINI, Gioachino. 'Mille sospiri, e lagrime [from Aureliano in Palmira]. Duetto con l'accompagnamento di pian-forte del Sig[no]re Giovacchino Rossini'. Manuscript in an Italian hand in dark brown ink, ff. [8].

FAVIER, Alessandro. '*Quadriglie valzer e contradanze Inglesi ridotte p[er] piano-forte. Musica del Sig[no]re Alessandro Favier*'. Manuscript in an Italian hand in dark brown ink, ff. [28], additional piece ('Swiss Air') added in a different hand on verso of final leaf, inscription in an English hand (partly trimmed) at head of verso of final leaf: 'Interlaken ... August 12th 1816'.

Provenance: from the collection of the earls Howe, and by descent. The initials 'R P C', which appear on two of the items here, may well be those of Richard William Penn Curzon (afterwards Curzon-Howe), first Earl Howe (1796–1870). Curzon-Howe was Lord Chamberlain to Queen Adelaide from 1830 to 1831 and again from 1834 to 1837.



28 GREENE, Maurice. *Forty select Anthems in Score composed for 1, 2, 3, 4, 5, 6, 7, and 8 Voices ... Volume first* [–second]. London. J. Walsh, 1743.

Folio, pp. [10], [2, engraved table], 138, [2, advertisement (Smith 8)]; [2], [2, engraved table], 155, [1]; engraved throughout apart from the title-pages, dedication, imprimatur leaf and list of subscribers; a good copy, some gatherings coming loose, in very worn contemporary reversed calf, front cover lettered 'Contratenor Cantoris / Eton College', covers scraped, spine wanting, old leather strips at head and foot. £850

First edition. Greene was organist and composer to the Chapels Royal, and an admirer and sometime friend of Handel (their friendship expiring on the occasion of Handel's quarrel with Buononcini). *Forty Select Anthems*, setting Psalms and other Biblical texts, is 'the work on which his reputation mainly rests' (Grove). Several anthems, such as 'God is our hope and strength', 'I will sing of Thy power', and 'Lord, let me know mine end', still find a place in cathedral services.

BUC, p. 399; Smith and Humphries 730; RSIM G 3736 or 3737?.

WITH THE COLLABORATION OF PALESTRINA

29 GUIDETTI, Giovanni (*editor*). *Directorium chori ad usum omnium ecclesiarum cathedralium et collegiatarum ... Rome, Stefano Paolini, 1604.*

8vo pp. [16], 669, [7], with the blank A8; printed in red and black throughout, letterpress music on red staves; corners thumbed at extremities, else a good unsophisticated copy in contemporary limp vellum, spine later re-covered in vellum; early ownership inscriptions to title and endpapers. £750

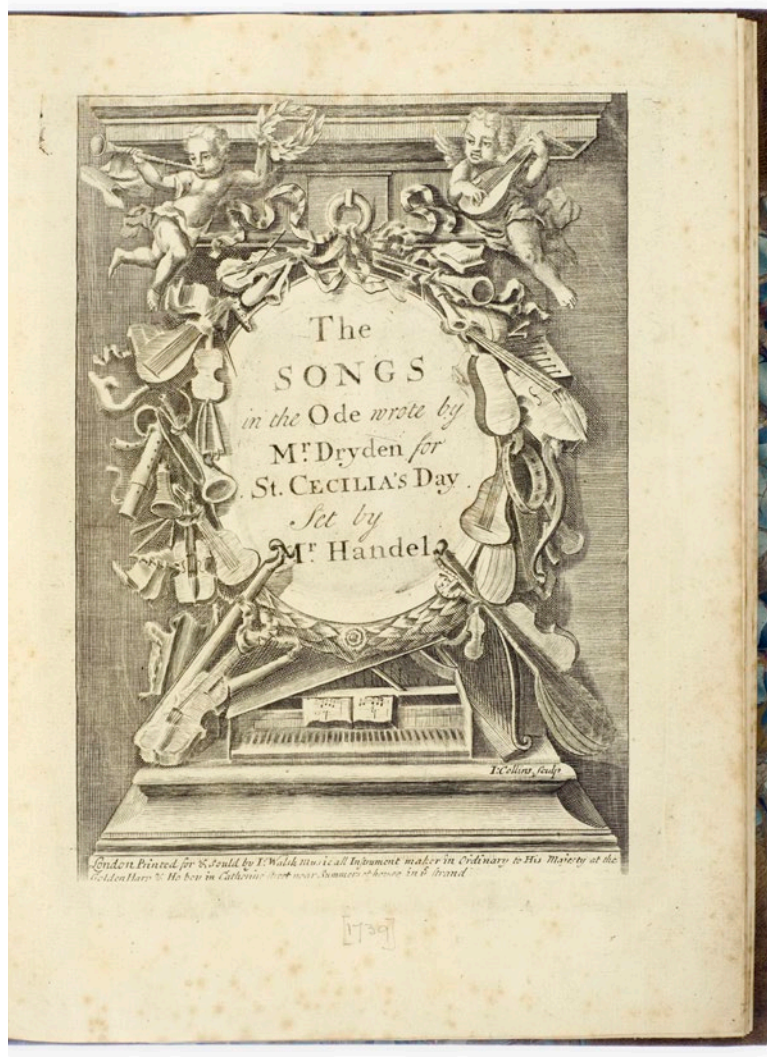
Fourth edition of ‘the most complete and authoritative’ manual of plainsong in the period after the Council of Trent, by Giovanni Domenico Guidetti (1530–1592), here revised to conform with the Breviary of Clement VIII (1602).

‘On 25 October 1577 Palestrina and Annibale Zoilo were commissioned by Gregory XIII “to purge, correct, and reform Gregorian chant”, but their work was never completed ... In 1582 Giovanni Guidetti, a student and friend of Palestrina, published in Rome the first complete post-Tridentine chant book, the *Directorium chori* ... It continued to be republished until 1750 and contained the basic elements for singing the Divine Office: cadence formulae, the principal psalms, hymns, versicles, short responsories, reciting notes for psalms, lessons, Gospels and prayers. A unique feature of the *Directorium* was Guidetti’s use of proportional notation: the semibrevis, or diamond-shaped note, had the value of a half-tempus, the brevis, or square note, equalled one tempus, and the dotted brevis cum semicirculo, or square note surmounted by a pause sign, was equivalent to two tempi’ (*Grove online*, ‘Plainchant’).

Guidetti’s ‘publications of plainsong are the most complete and authoritative manuals of their kind from the period following the Council of Trent. The chief one is the *Directorium chori*, inspected and corrected by Palestrina, which provides a standardized church calendar and useful plainsong formulae based on older traditions at Rome’ (*Grove online*).

‘Excellent livre’ (Fétis, IV, 144–145). Wolffheim, II, 2300; Eitner, IV, 417.





30 HANDEL, George Frederick. The Songs in the Ode wrote by Mr. Dryden for St. Cecilia's Day. Set by Mr. Handel. London Printed for & sould by J. Walsh [1739?]

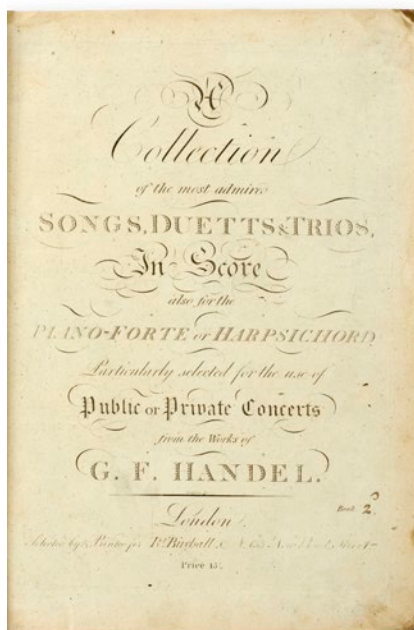
Folio, pp. [3, title-page and blanks], 2–23, [1]; engraved throughout, the title-page within a passe-partout border of putti and instruments by J. Collins; some slight foxing at the extremities but a very good copy in modern half green morocco by Maly, Oxford, red moiré cloth slipcase; letter laid in from the architect and future Lord Mayor of London, Gilbert Samuel Inglefield, presenting the volume to George Lascelles, Earl of Harewood, on the occasion of his marriage in 1949. £1200

First edition, comprising the six arias and the march from Handel's short but celebrated Cantata for St Cecilia's Day – the full score was not published until 1771. The *Ode for St Cecilia's Day* was written in nine days in September 1739 and premiered on 22 November, alongside his earlier setting of Dryden's *Alexander's Feast*, in the first concert in a new series at the Theatre in Lincoln's Inn Fields. Even before its first performance he had incorporated passages from it into the fifth of his *Concerti Grossi* Op. 6.

An opportunity for bravura word-painting in praise of the art of music, the *Ode* was immensely popular in its time, revived by Handel for nine other performances. The arias were quickly published here (in the full cantata they are framed by two recitatives and choruses, and led by an overture).

Provenance: cousin of Queen Elizabeth II, George Lascelles (1923–2011) devoted much of his career to opera and was a close friend of Benjamin Britten. In 1949 he married Marion Stein, daughter of Britten's first publisher.

Smith & Humphries, p. 131 (1).

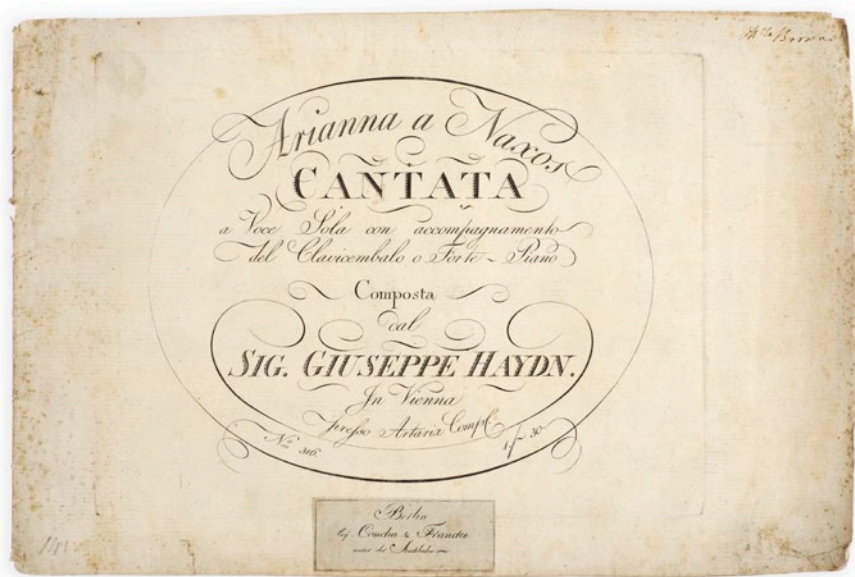


31 HANDEL, George Frederick. A Collection of the most admired Songs, Duets, & Trios in score, also for the piano-forte or harpsichord particularly selected for the use of public or private concerts ... Book [2d, in manuscript]. London, for Robert Birchall [c. 1810].

Folio, pp. [2, engraved title], 130 [index and engraved music, by Skarratt]; title-page a little dusty else a very good copy in contemporary half calf and marbled boards, worn, green morocco label to front cover 'Handel's Songs Vol. II'. £300

A collection of songs from operas and oratorios; each of the individual pieces was also available separately, and has a drop-head title, and imprint, and sometimes a price. This was the second of three such collections published by Birchall, employing the same title-page with the book number to be filled in by hand. They employ the same plates as an earlier printing by J. Buckinger (c. 1790), without pagination or imprints.

RISM H 1415.



32 HAYDN, Josef. *Arianna a Naxos, cantata a voce sola con accompagnamento del clavicembalo o forte-piano ... Vienna, Artaria, [1789?]*

Oblong folio, pp. [3], 2–24, [2, blank, conjugate with the title-page]; engraved throughout, no. 316 on title, plate number 283; early paste-on label of Concha and Francke, Berlin (fl. 1800–33) to foot of title; some foxing to edges, spine a little worn, else very good. £1250

First edition of an important cantata for soprano and keyboard, possibly composed in 1789 for the Venetian singer Bianca Sacchetti (or for Josepha von Genzinger), and one of the small number of pieces Haydn brought with him to London in 1791, where a second edition was published by Bland. In London, where Haydn sat at the keys, it received a rapturous response:

‘The Musical World is at this moment enraptured with a Composition which Haydn has brought forth, and which has produced effects bordering on all that Poets used to seign of the ancient lyre. Nothing is talked of—nothing sought after but Haydn’s Cantata—or, as it is called in the Italian School—his Scena... It abounds with such a variety of dramatic modulations—and is so exquisitely captivating in its larmoyant passages, that it touched and dissolved the audience. They speak of it with rapturous recollection, and Haydn’s Cantata will accordingly be the musical desideratum for the winter’ (*Morning Chronicle*).

‘Three late solo cantatas for soprano are of great significance’ – *Miseri Noi* (1786?), *Arianna a Naxos* (1789), and *Berenice, che fai* (1795). ‘In the passionate recitatives [of *Arianna a Naxos*] the piano presents the lion’s share of the musical material, while the voice declaims the text dramatically. Ariadne’s mixed hope and despair are vividly portrayed; in her final aria a long, slow, formal paragraph in F major leads to a wild rage aria in F minor, of which the final chord, for piano alone, is astonishingly F major’ (*Grove online*).

RISM H 2581; Hoboken XXVIb:2.

33 HAYDN, Josef. Manuscript score: 'Air d'Haydn varié a quatre mains pour le piano-forte'. France, 1790s?

Folio, ff. [5], thick paper watermarked with a crowned eagle, 'W. Winkel' and 'J. Fournier' (Josua Fournier owned the Wolfswinkel papermill near Eberswalde 1790–c. 1803); title-page and rear cover toned and dusty, else in good condition, stitched, a delightful pencil sketch of a hussar on the final blank; instructions in French regarding crossing hands; pencil date in English in a different hand at the end of the second variation (June 2 1815). £300

Anonymous arrangement for four hands of the theme from the second movement of Haydn's symphony No. 85 'La Reine', with three variations. This movement is itself a set of variations on a French folk song, though the variations are different here.

One of the six Paris symphonies composed 1785–6 for the 'Concert de la loge Olympique', No. 85 was called 'La Reine' because of its popularity with Marie Antionette.

34 HAYDN, Josef. Salve Regina ... a quatre voix arrangé pour le forte-piano. Vienna, T. Mollo, [1805.] [Bound with:]

HAYDN, Josef. Haydn's Oratorium die Worte des Erloesers am Kreutze Deutsch und Italiaenisch für das Clavier von Sigmund Neukomm. Le sette ultime parole del Redentore in Croce. [Vienna, Mollo, 1804?]

Two works, oblong folio, pp. 28, and pp. 73, [1]; engraved throughout, plate marks 1429 and M.1075; a little toned and dusty but a good copy, rear decorative paper wrapper (front wrapper wanting, spine defective). £650

First edition of *Salve Regina*, scarce, composed c. 1770–1 for SATB soloists and string orchestra, probably for the Church of the Brothers of Mercy in Eisenstadt, and here arranged for piano in its first published edition by Tranquillo Mollo. Haydn probably led the first performance from the organ.



Haydn's *Seven Last Words* was first composed for orchestra in 1786, then adapted for string quartet, and finally as an oratorio in 1796 after Haydn had heard a version with a chorus by Joseph Friebert. Haydn employed the Baron von Swieten to revise Freibert's words, and it was first published in score in c. 1801. This piano adaptation by Neukomm was published by Mollo c. 1804, but **the present example would seem to be an unrecorded printing**, without an imprint on the title-page and with the plate mark 'M.1075' not '1646'.

I. Hoboken XXIIIb/2; RISM H 4713, listing Royal College of Music and Library of Congress only outside mainland Europe. Library Hub adds Bodley.

II. Hoboken XX/2; cf. RISM H 4626, listing no copies outside mainland Europe.

THE BIRTH OF ITALIAN OPERA IN LONDON

35 [HEIDEGGER, John Jacob, *arr.* CONTI, Francesco, *et al.*] Songs in the new Opera, call'd Clotilda. The Songs done in Italian and English as they are performed at ye Queens Theatre ... [London] Sold by J: Walsh ... & P. Randall ... and I. Hare. [1709]. [Bound with:]

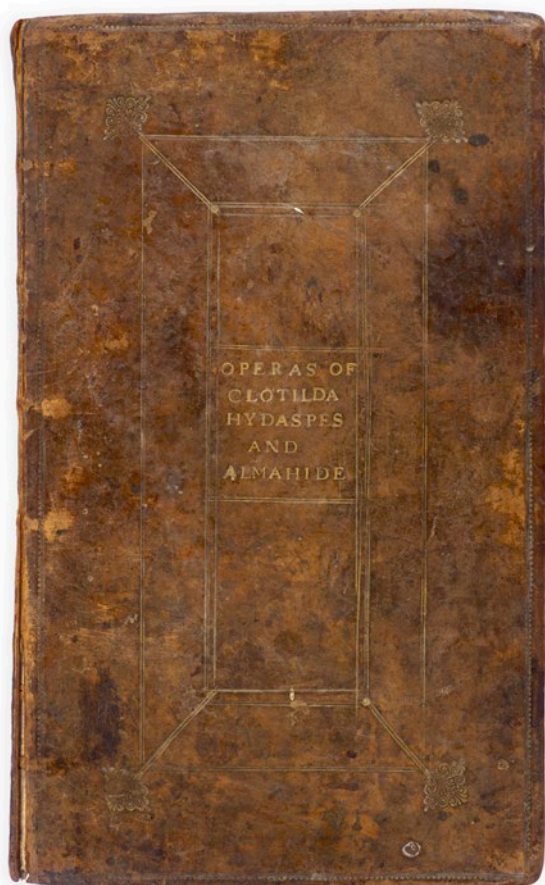
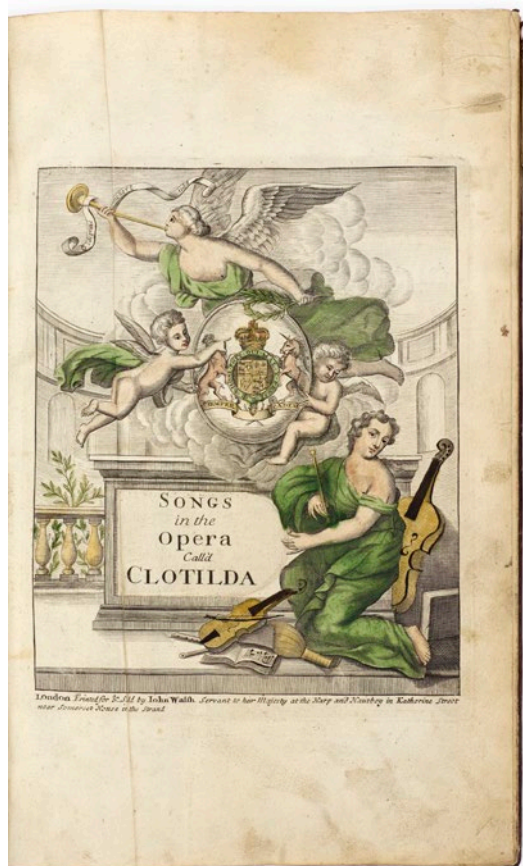
[PEPUSCH, Johann Christian, *arr.* MANCINI, Francesco]. Songs in the new Opera, call'd Hydaspes, as they are perform'd at the Queens Theatre. [London] Sold by J: Walsh ... & P. Randall ... and I. Hare. [1710–1711]. [and with:]

[HEIDEGGER, John Jacob, *arr.* ARIOSTI, BONONCINI *et al.*] Songs in the new Opera, call'd Almahide. The Songs done in Italian & English as they are perform'd at ye Queens Theatre. [London] Sold by J: Walsh ... & P. Randall ... and I. Hare. [1710].

Three works, folio, engraved throughout: *Clotilda* ff. [3, two title-pages, index], 4, 'o', 52; *Hydaspes* pp. [5, two title-pages, index], 72, [1], erroneously bearing the passe-partout title of *The Additional Songs ... in Hydaspes* (Smith 373), but with the correct supplementary title plate; and *Almahide* ff. [3, two title-pages, index], 4, 64; each work with a passe-partout title-page with the title on supplementary plate, and an additional illustrative passe-partout title-page (the title of *Hydaspes* added in manuscript rather than on supplementary plate as usual), some hand-colouring; a fine copy in contemporary panelled calf, gilt, front cover lettered direct, all edges gilt; ownership inscription to title-page of first work of William Crisall, dated 9 January 1730; later armorial bookplate of E[benezer?] Oliphant of Condie. £2750

First editions of three works from the first years of the Italian Opera at the Queen's Theatre in Haymarket, including the first two fully Italian operas on the London stage. The theatre had opened in 1705 with a very rocky first season, and was turned over to the performance of opera alone at the end of 1708; but its lasting success was not secure until the arrival of Handel, and his *Rinaldo*, in early 1711.

Clotilda was first staged on 2 March 1709, the third production in the first season of the new Italian Opera. A pasticcio by Heidegger based on Conti's original of 1706, it was performed seven times in 1709. 'This opera was composed by Conti and printed by Walsh, half in English and half in Italian as it was performed. The composition was not contemptible; and yet it seems to have come into the world and gone out of it so quietly as scarcely to have left any memorials of its existence' (Burney).



Almahide, a pasticcio by Heidegger based on Ariosti's *Amor tra nemici* (1708) but with many arias taken from Bononcini, has the distinction of being **the first opera in London sung entirely in Italian by Italian singers**. The libretto was adapted from Dryden (and then back-translated into the English as printed here). It premiered on 10 January 1710 and ran for fourteen nights, with a cast including three castrati and two women.

Hydaspes followed *Almahide* as the second fully Italian opera on the London stage (in fact a more fully monoglot experience, in that it lacked the English intermezzi that were included between the acts of *Almahide*). It was based by Pepusch on a score brought to London by the celebrated castrato Nicolò Grimaldi (Nicolini), who played the title-role to great acclaim. It was performed 12 times in the first season (its success much stimulated by the sensational scene in which Idaspe, 'naked' albeit in a flesh suit, strangles a lion), and the songs published by Walsh. The revival of 1711 marked the London debut of Giuseppe Maria Bosschi (who became a favoured basso to Handel), and a number of new songs were written for him, published as the *Additional Songs in ... Hydaspes*. Our copy of the *Songs* bears the passe-partout title-page of the *Additional Songs* (a much shorter selection six arias) in error.

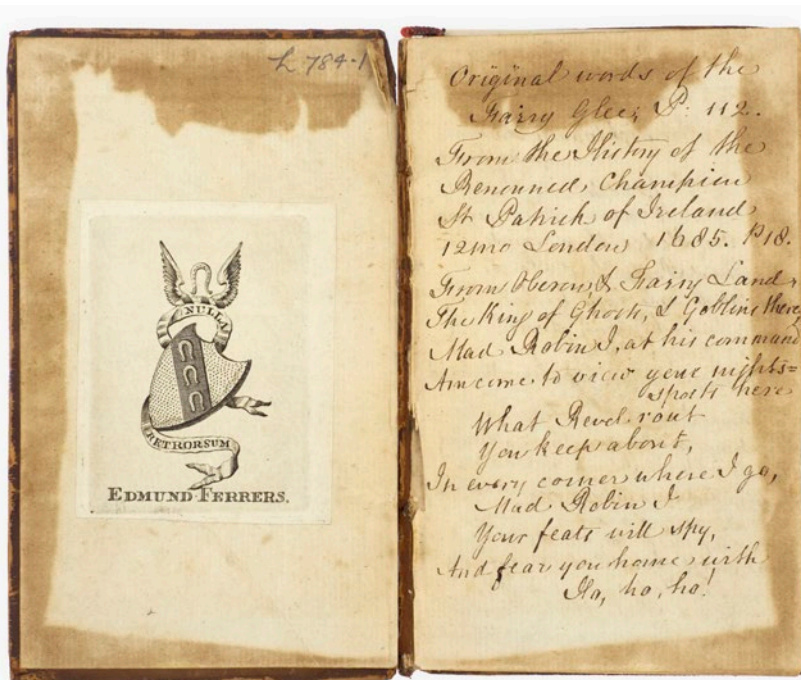
Smith 296, 354, 344; Hunter 53, 69, 64.

36 [HOARE, Prince]. Songs, Duets, and Chorus, in the Prize; or, 2, 5, 3, 8. A Farce, in two Acts. The Music composed by Mr. Storage. [London,] 1793.

8vo, pp. 11, [1], with a half-title; waterstain to foot of half-title, upper inner corner slightly gnawed, final blank page dusty, but a good copy, uncut, stitched as issued. £350

First edition, scarce, of the libretto to *The Prize* by Prince Hoare, scored by Stephen Storage. It premiered at Drury Lane in March 1793 as the afterpiece to Hoare and Storage's very successful *The Pirates*. The part of Caroline was played Storage's famous sister Ann ('Nancy') Storage.

ESTC lists six copies: BL, NLS, Bodley (2 copies), V&A; and McMaster. Another issue, omitting '2, 5, 3, 8' on the title-page is recorded in 3 copies.



GLEES AND MADRIGALS

37 HOBBLER, J[ohn] Paul (compiler). The Words of the favourite Pieces as performed at the Glee Club held at the Crown and Anchor Tavern, Strand, compiled from their Library ... London, Printed for the Editor. Sold by H. D. Symonds ... 1794 [-1800].

8vo, pp. [4], 98, 101-114, '85', [6], '116'; old tear to head of title-page repaired; ownership inscription of Edmund Ferrers, 25 January 1800, with his armorial bookplate, annotated by him on the endpapers and intermittently throughout; a good copy in contemporary tree calf, worn, front cover held by one cord only; laid in loose is a printed bifolium of Gleees for the Anniversary Dinner of the Asylum, 1804. £500

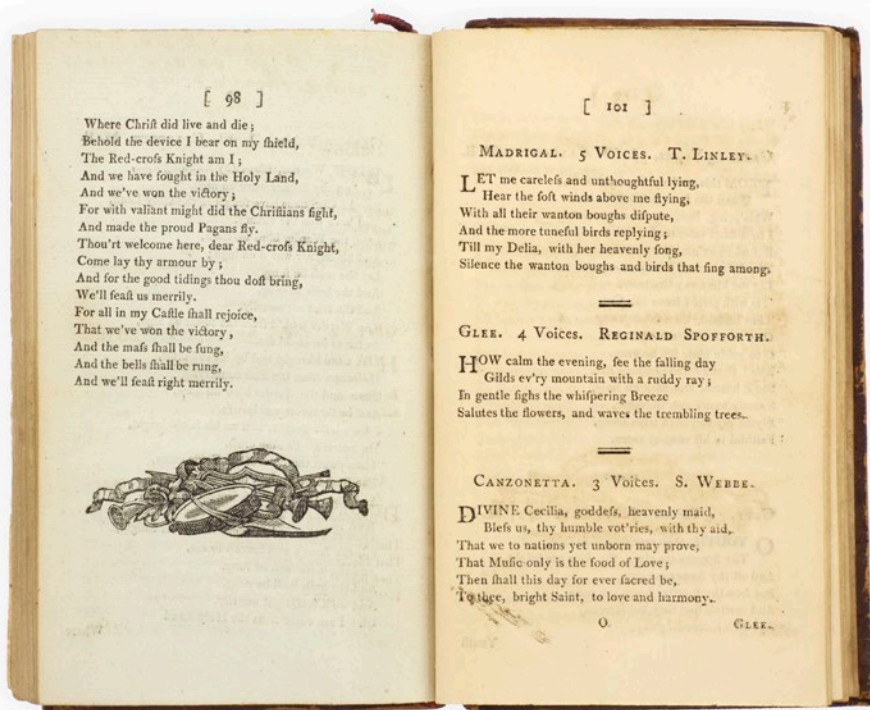
Very rare enlarged edition, adding an 'Appendix' (pp. 85-114), with the words to 45 new songs; the final page of the index is a cancel, adding the new contents. ESTC records only

the original printing of 1794 (paginated [4], 85, [7]). An inscription here dates the Appendix, printed by Smeeton, to 1800. It was presumably compiled for the use of members who had memorised the music.

The glee flourished in England from around 1750, inspired by the rediscovery of the English madrigal. The Glee Club was founded informally in 1783, and meetings were held first at various private houses before its official institution in 1787 – its professional membership included the pre-eminent composers of the glee, Samuel Webbe and John Wall Callcott, and the tenor (and compiler of the present work) John Paul Hobler, who also performed in concerts of the Academy of Ancient Music and the Handel concerts at Westminster Abbey. In 1791 it removed to the newly rebuilt Crown and Anchor Tavern in the Strand, a venue that had earlier hosted the Academy of Ancient Music and the première of Handel's *Esther* in 1732. Meetings opened with Webbe's 'Glorious Apollo', the first item here, 'written and composed expressly for the club', and the society welcomed to its meetings Samuel Wesley, Moscheles, and Mendelssohn. It was dissolved in 1857 and its library (from which Hobler compiled this work) sold. Most of the songs printed here are by members (Webbe, Callcott, Dyne), but earlier works by composers such as Hilton, Wilbye, Este, Weelkes, and Ravenscroft are also found.

Edmund Ferrers (1772–1825), rector of Cheriton and author of *Illustrations of Hogarth* (1816), was presumably a member of the Club and has annotated his copy, adding 'The original words of the fairy glee', the authors of many texts (which are listed by the composer's name only), and cross references in the index: 'The numbers answer to my books'.

Not in ESTC, but we have traced copies with the Appendix at Cambridge and the London Library.



38 KOO, T. Z. [Tsu-Jen Ku]. *Songs of Cathay*. An Anthology of Songs current in various parts of China among her People. Compiled by T. Z. Koo. 4th Impression. *Shanghai, The Association Press, [1931]*.

Large 8vo, pp. [64], the first and last blank leaves used as pastedowns; lithographed music with text in English and Chinese; publisher's blue cloth lettered and decorated with bamboo leaves in silver on upper cover, slightly shaken, upper board creased. £275

First edition, fourth impression, of a collection of twenty-five traditional Chinese songs compiled by the Chinese Christian leader Tsu-Jen Ku (1887–1971).

In the preface Ku acknowledges that Chinese music is a sealed book to most people in the West, and hopes that this volume will serve to introduce them to one branch of Chinese music, popular songs of 'mountains and running brooks, of moonlit gardens ... birds and flowers' and of love. Because in China today 'there is a distinct lack' of patriotic songs, Ku has adapted new patriotic sentiments to some of the original airs; in No. 10, for example, originally 'Ten Cups of Wine', 'in place of the old words, a song commemorating the Student Uprising on May Fourth 1919 is adapted to the music.'

Some of the songs were taken from books while others were collected by Ku 'from temples, street-singers, and county folks'. 'You will hear the lament of slave girls, the cry of orphans, the wailing of beggars, the chanting of priests, and the soft crooning of mothers over their babies' cradles.' Each song is introduced by a brief paragraph of explanation.

The idea for the book came from Dr Helena Rosa Wright, the family planning pioneer who worked for a time as associate professor of gynaecology at Shandong Christian University, and the English translations were supplied by Mrs W. A. Young of Mukden.

39 LEMIÈRE [DE CORVEY], [Jean] F[rederic] A[uguste]. *La Bataille d'Jena gagnée sur les Prussiens le 14 d'Octobre 1806 par les troupes françaises commandées par sa majesté imperiale et royale Napoleon I^{er}. grand [sic] pièce de musique composée pour le piano-forte ... dédiée a la grande armée. Hamburg, Jean Auguste Böhme, [1807?]*

Oblong folio, pp. [2], [17], [1], engraved throughout, with an engraved vignette on the title-page; title-page dusty, tear in final leaf with old repair; self-wrappers, spine worn. £250

Apparently unrecorded Hamburg edition of a programmatic piano sketch of the Battle of Jena. A lento introduction is followed by passages conjuring the infantry and cavalry, the arrival (allegro brillante) of Napoleon, marches and bivouacs, the post, and the trumpets, fusillades and cannonades of battle; a diminuendo ad infinitum 'pour imiter le depart des troupes' brings the piece to a close.

Lemière (1771–1832) had begun writing *opéras comiques* for the Paris stage, before a military career called him away in 1798 – the title-page here calls him 'aide de camp' to General Thiébault, governor of Fulda. This was one of a small number of pieces he wrote thereafter. 'Lemière's chamber works include romances praised for their simple but stylish character and descriptive compositions for the piano (then in vogue) evoking the dramatic effects of revolution and war.'



La Bataille d'Jena was popular enough to have printings in Bonn, Vienna, Leipzig & Frankfurt, and Amsterdam, all rare, as well as this seemingly unrecorded edition for Böhme in Hamburg. We have not been able to determine precedence.

Not in OCLC, or Library Hub.

LIGETI RILEGATO

40 LIGETI, [György], and Luigi CASTIGLIONI (*binder*). Artikulation: Elektronische Musik, eine Hörpartitur von Rainer Wehinger / Artikulation: Electronic Music, an aural Score by Rainer Wehinger. Mainz, B. Schott's sons, 1970.

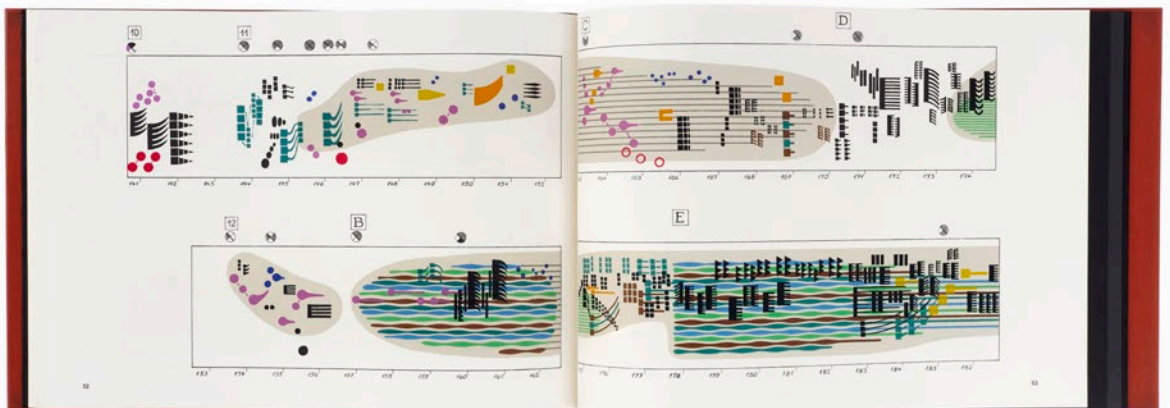
Oblong folio, pp. 55, [1], with 7" vinyl in envelope at rear; colour illustrations; in black calf with inlaid copper by Luigi Castiglioni (turn-ins signed 'Castiglioni' and 'X · 2019' in blind), upper board lettered 'Artikulation' and 'György Ligeti' in onlaid black calf mottled with copper and silver respectively, brick-red calf doublures, black suede endleaves, housed in a black calf-backed clamshell box with black coppered paper sides, copper-tooled, onlaid calf lettering and copper inlay to spine, lined with black suede.

£14,000

First edition of the graphic Hörpartitur to Ligeti's ground-breaking electronic composition, with a vinyl recording of the piece, number 186 of 200 copies signed and numbered by the composer, in a striking binding by the acclaimed contemporary bookbinder and musicologist Luigi Castiglioni.



Composed and recorded in early 1958, *Artikulation* is a comic pendant to the composer's *Gesang*, a piece in which synthetic sounds mimic vocal behaviour. It consists of combinations of sounds forming 'a conversation without words' (Morin). In contrast to the charts and tables of Ligeti's original notation (here partially reproduced), Rainer Wehinger's 1970 Hörpartitur or 'score for listening' – approved by the composer – uses graphic representations of the sounds to produce an aesthetic transcription which can be followed alongside the recording.



SUNG BY A CHOIR OF PENITENT PROSTITUTES

42 [MAGDALEN CHAPEL.] The Hymns, Anthems & Tunes with the Ode used at the Magdalen Chapel set for the Organ, Harpsichord, Voice, German-Flute, or Guitar. *London, Printed for C. and S. Thompson ... [1770?]*

Large 8vo, ff, [2], pp. 37, [1], with a frontispiece of 'A Magdalen in her Uniform'; engraved throughout; a fine copy, in contemporary half calf and marbled boards; ownership inscription 'Charlotte Strickland her Book'. £1750

First edition thus, very rare, of this Magdalen Chapel Hymnbook, with a total of 38 tunes: 24 hymns, 3 anthems, 9 psalms, 'The Wish' and 'The Ode'.

The Magdalen Hospital was founded in 1758 in Whitechapel for the rehabilitation of 'penitent prostitutes', its denizens being able-bodied (the venereal went to the Lock Hospital), and of an average age of fourteen. 'The singing of psalms, hymns, and responses by the Magdalens became a great attraction of London society' (Temperley), especially in the 1770s after a move to larger premises in Southwark, where its octagonal chapel became a fashionable place of worship, the choir of penitents concealed by a grill or a canvas screen to protect their modesty. Though the Hospital never issued its own hymnbook, a variety of commercial publications capitalised on this popularity. The first of these was Thomas Call's *The Tunes & Hymns as they are used at the Magdalen Chapel* (1760), with 22 tunes (11 of which were new), which was quickly pirated in an edition by Philips. From around 1765 to 1775 Henry Thorowgood published a series of four books of *Tunes* (later re-issued by Longman, *see next*), adding a distinctive frontispiece of a Magdalen, which was much re-used thereafter.

Meanwhile, in 1770, C. & S. Thompson issued the present rival collection. Its contents were based on the Philips piracy, with an anthem drawn from *The New Musical Pocket Companion* by Adam Smith, an organist to the Magdalens, 'and there are a few entirely new pieces', their inclusion probably not authorised. The frontispiece has a different background from the one used by Thorowgood, featuring the building at Whitechapel in the background.

Not in ESTC. We have traced copies at the British Library and Princeton only.

Nicholas Temperley, 'The Hymn Books of the Foundling and Magdalen Hospital Chapels', in *Studies in English Church Music 1550–1900* – his edition D/a.

AND TWO MORE...

43 [MAGDALEN CHAPEL.] The Hymns Anthems and Tunes with the Ode used at the Magdalen Chapel set for the Organ Harpsichord, Voice German-Flute or Guitar. Book I. *London, Printed for Longman and Broderip ... [1780?]. [Bound after:]*

[MAGDALEN CHAPEL.] The Hymns, Anthems & Tunes, with the Ode used at the Magdalen Chapel sett for the Organ, Harpsichord, Voice, German-Flute, or Guitar. Book 1. *London, Printed & sold by Preston & Son ... [1797?].*



A MAGDALEN in her UNIFORM.

Ms. 4

THE
HYMNS ANTHEMS & TUNES
with the Ode used at the
MAGDALEN CHAPEL

Set for the
ORGAN
HARPSICHORD, VOICE,
GERMAN-FLUTE,
or
GUITAR

Price 2
London. Printed for C. and S. Thompson N^o 75
Pauls Church-Yard.



A MAGDALEN in HER UNIFORM.

THE
HYMNS, ANTHEMS and TUNES
with the ODE used at the
MAGDALEN CHAPEL

Set for the
ORGAN
HARPSICHORD, VOICE,
GERMAN-FLUTE
or
GUITAR

BOOK I. Price 2
LONDON
Printed for LONGMAN and BROTHERS, N^o 26 CheapSide

Two works, large 8vo, pp. [2], 42; and pp. [2], 40, [2], each with a frontispiece of 'A Magdalen in her Uniform'; engraved throughout; the second work printed on paper watermarked 1797; fine copies, in early nineteenth-century (endpapers dated 1812) half red morocco and marbled boards, unidentified monogram booklabel. £2000

Two rare later editions of the Magdalen Chapel hymnbook. The Longman and Broderip edition, with 25 hymns, 2 anthems, and the Ode, is a reissue of that of Henry Thorowgood (c. 1766), whose name is visible faintly under theirs on the title-page. Thorowgood's edition had added the Ode and the now-famous frontispiece of the Magdalen in her uniform. The Preston & Son edition is an earlier issue than that listed by Nicholas Temperley, which is on paper watermarked 1806. The contents are identical to the Longman edition but entirely re-engraved, as is the frontispiece – rather more finely. Although Preston did not issue separate editions of Books II–IV, he did publish a 'Fifth Set' in c. 1790 as well as a full combined edition in 1810.

I: **not in ESTC**, which only lists a *Companion to the Magdalen-Chapel* printed by Longman and Broderip. Library Hub records copies at NLS, BL, and Bodley; OCLC adds Oberlin College and UC Berkeley.

II: **not in ESTC**. Library Hub records only a later printing at the BL (watermark 1806); OCLC adds Harvard, and British Columbia, with a suggested date of [179-?].

Nicholas Temperley, 'The Hymn Books of the Foundling and Magdalen Hosptial Chapels', in *Studies in English Church Music 1550–1900* – his edition B1/c, and cf. B1/g.



ROSSINI AS A RADICAL

44 MAJER, Andrea. *Discorso sulla origine, progressi, e stato attuale della musica italiana ... Padova, 'dalla Tipografia e Fonderia della Minerva', 1821.*

8vo, pp. 173, [3], with loosely inserted errata slip (56 x 76 mm); occasional light foxing, but a very good copy; uncut and unopened in publisher's blue printed wrappers; spine a little darkened with small chips at head and tail, some minor creasing and dust-staining; 'duplicato confronto' in ink to upper wrapper. £450

First edition of Majer's treatise on Italian music, 'a conservative defence of tradition as part of a backlash against the popularity of Rossini's reforms' (Baragwanath, p. 29).

Andrea Majer (1765–1838) was an art and music critic, originally from Venice, who wrote several works directed against new developments in both fields. In this treatise he turns his attention to the decline of music, which had supposedly reached its zenith in the eighteenth century and was in danger of being corrupted by contemporary extravagances. Majer finds this decline best embodied by Rossini's operatic reforms, which had earned the composer a hero's welcome on his arrival in Vienna: although he does not mention Rossini by name, he denounces him in a footnote as the 'Marini of modern Music' (p. 163 *trans.*).

See Baragwanath, *Italian Traditions & Puccini: Compositional Theory & Practice in Nineteenth-Century Opera* (2011); Gallo, *Gioachino Rossini: A Research and Information Guide* (2010), p. 194.

MUSIC AT KILRAVOCK

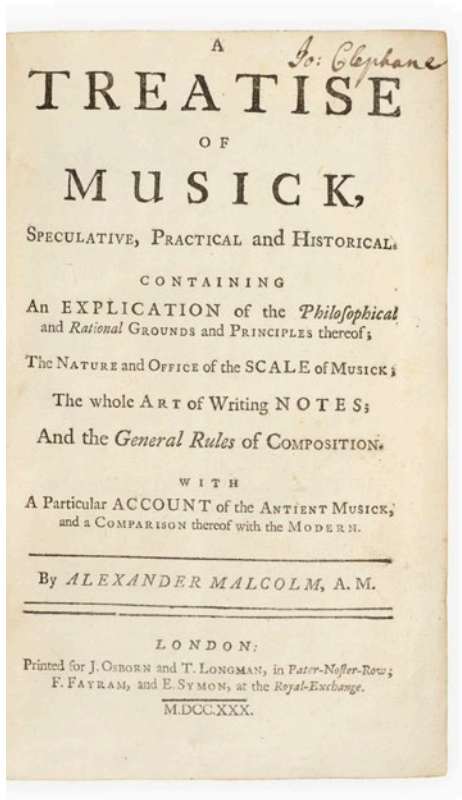
45 MALCOLM, Alexander. *A Treatise of Musick, speculative, practical and historical. Containing an explication of the philosophical and rational grounds and principles thereof; the nature and office of the scale of musick; the whole art of writing notes; and the general rules of composition. With a particular account of the antient musick, and a comparison thereof with the modern ... London, J. Osborn and T. Longman, F. Fayram, and E. Symon, 1730.*

8vo, pp. xxiv, 608, with seven leaves of folding plates at the end (diagrams and engraved music, some printed both sides, last plate cropped at right edge with slight loss); a fine copy in contemporary calf; ownership inscription to title-page ('Jo. Clephane', physician, of Kilravock), armorial bookplate of his brother-in-law Hugh Rose Young of Kilravock. £1100

First London edition of the first history of music in English by a British author; it is a reissue of the Edinburgh-printed first edition of 1721 with a cancel title-page and the dedication removed.

Assembling material from Descartes, Mersennes, Kircher, and others, Malcolm covered ancient music, equal temperament, directions for tuning a harpsichord, harmony, counterpoint, etc., providing 'one of the most valuable treatises on the subject of theoretical and practical music to be found in any of the modern languages' (Hawkins, *General History* 1776).

Shortly after this London edition was published Malcolm emigrated to New York as master of a grammar school, later moving to Maryland; he probably later took part in the first performance in America of an opera with orchestral accompaniment, in Maryland in 1752.



Kilravock had a reputation for music-making, and among the children of Hugh Rose, 17th of Kilravock and Elizabeth Clephane was Elizabeth Rose (1747–1815), head of the family from 1782 and an important hostess and accomplished musician. She sang glees along with her father and brother, and was proficient on the violin, spinet and guitar, and when Robert Burns visited in 1787 and 1788 she afterwards sent him copies of the music for two reels he heard there (see Cosmo Innes, *Genealogical Deduction of the Family of Rose of Kilravock*, 1848). Her manuscript reel-book recently sold at auction.

Gregory, p. 163; RISM B/VI/2, p. 530.

46 MASCITTI, Michele. Sonate a violin solo e basso ... Opera quinta. *Paris, Foucault, [1714].*
[Bound with:]

MASCITTI, Michele. Sonate a violin solo e basso ... Opera sesta ... *Paris, Boivin, 1722.*

Two works, folio, pp. [4, arms of Cardinal Ottoboni, title-page, dedication], 58, [2, privilege leaf]; and pp. [2, title-page], 61, [1, privilege]; engraved throughout, the title-pages by De Berey, the music by De Baussen (Op. 5) and Du Plessis (Op. 6); fine copies in contemporary mottled calf, spine gilt in compartments, corners worn, head and foot of spine chipped; later bookseller's ticket of Amadeo Dallai, Genoa. £1500

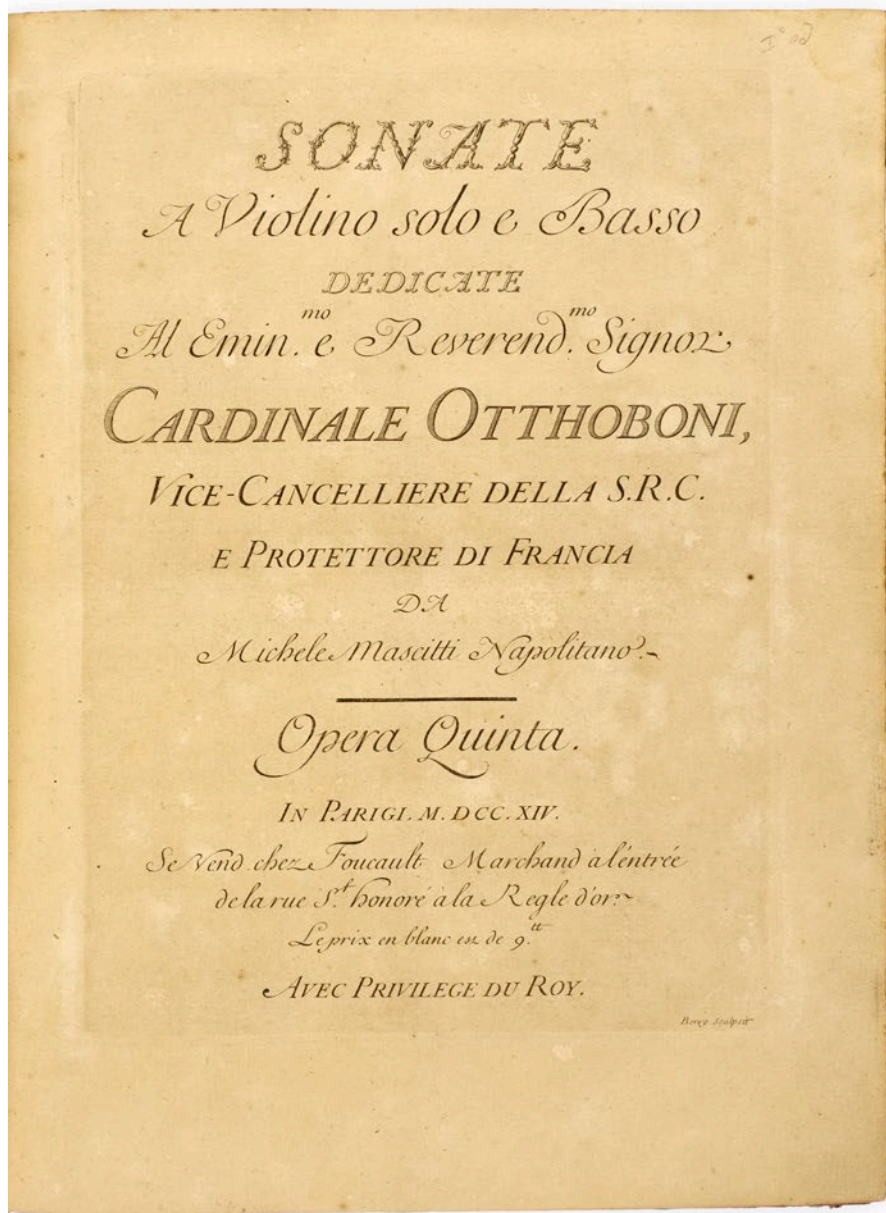
First editions of two collections of twelve (Op. 5) and fifteen (Op. 6) sonatas for violin and basso continuo by the Italian violinist Michele Mascitti (1663/4–1760).

Born in Naples, Mascitti had led a peripatetic life before settling in Paris in 1704. 'He soon attracted the attention of the Duke of Orléans and through him gained the opportunity to play before the king, the dauphin and the whole court. Mascitti became a figurehead of Italian instrumental music in France and was regarded as the peer of Corelli and Albinoni' (*Grove online*). He published nine collections of string music in Paris between 1704 and 1738 and his works were often reprinted in England – though famed for his virtuosity the published sonatas, intended for an audience of amateurs, are more restrained. The models are almost entirely Italian rather than

French, an exception being the fashionably programmatic final sonata of Op. 5, a 'divertissement' entitled 'Psiché', in ten movements, each with a descriptive title (see *DBI*).

Op. 5 was dedicated to Cardinal Pietro Ottoboni, 'protecteur des Sciences et des arts', and cardinal-protector of France; Ottoboni was also a patron of Corelli, whose death in 1713 left a hole that Mascitti may have been trying to fill.

RISM M 1230 and 1233.



FÊTES

47 [MENESTRIER, Claude François]. Des représentations en musique anciennes et modernes. Paris, René Guignard, 1681.

8vo, pp. [24], 313, [3]; a very good copy in contemporary mottled calf, spine gilt, rubbed, corners and headcaps chipped. £600



First edition. A Jesuit professor at Lyons and later Paris, Menestrier developed 'a special interest in the history and organization of public festivals and ceremonies'. He devised ballets for the visit of Louis XIV to Lyons in 1658 and published a series of works on the subject. 'The four works by Menestrier that have particular relevance to music are among the earliest publications to combine what was, for the time, a thorough study of the history and aesthetics of theatrical performance with practical and detailed descriptions of actual events (chiefly ballet and opera in France and Italy)' (*Grove online*).

Here Menestrier deals among other matters with music among the Greeks, Hebrews and Chinese, and the arrival of opera in France; many performances are described in great detail, and at the end is a long descriptive catalogue of all the fêtes organised at the court of Savoy since the beginning of the century.

Brunet, II, 1622.

THE MAGIC FLUTE

48 MOZART, Wolfgang Amadeus. Les Mistères d'Isis, opéra en quatre Actes. Représenté à Paris au théâtre des Arts. Paroles de E. Morel. Arrangé et mis en scène par Lachnith. Musique de W. A. Mozart. Dédié a son A. S. Monseigneur Maximilien Joseph électeur palatin de Bavière ... A Paris, chez Sieber père ... [1801?]

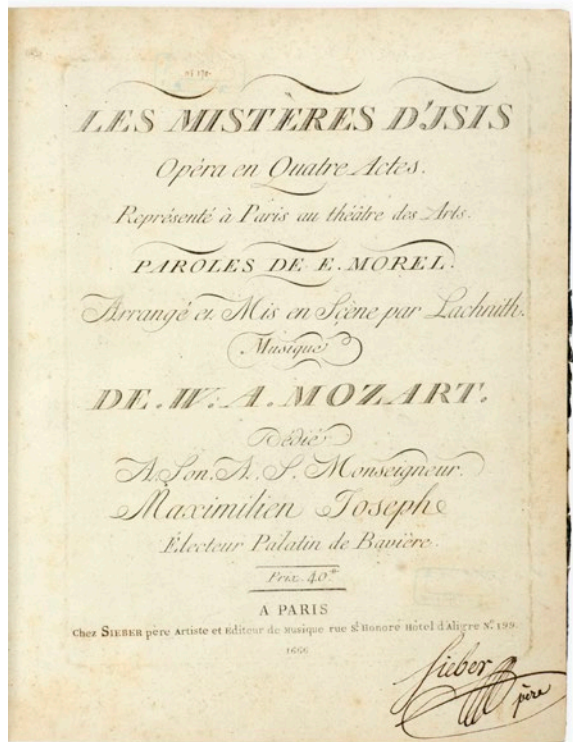
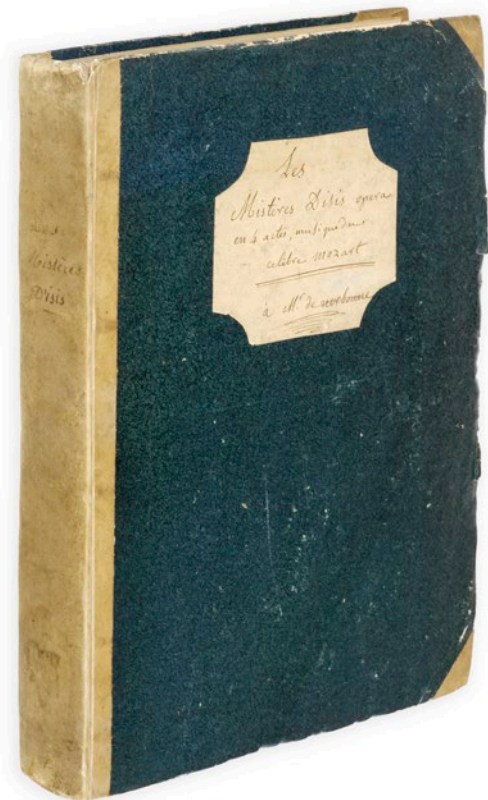
Folio, pp. [4], 365, [1], engraved throughout, Plate no. 1666, signed by the publisher on the title-page as usual; a very good copy in contemporary half vellum and marbled boards, manuscript cover label presenting this copy 'à Mr. de Nerbonne'; unidentified small blue stamps to title-page, armorial bookplate of George Lascelles, 7th Earl of Harewood, with a letter presenting it to him and his wife on the occasion of their marriage in 1949. £4250

First edition, scarce, printing much of the score of *Die Zauberflöte* (1791) for the first time, albeit in the distorted form of a pasticcio by Ludwig Lachnith, adapted to the tastes of contemporary Paris with a new text by Étienne Morel de Chédeville. The full unadulterated score was not published until 1814.

In *Les Mystères d'Isis* the two acts of the original were expanded to four, the spoken dialogue of the *Singspiel* was replaced with recitative, and most of the names were changed; the music itself was reordered, partly rewritten and often transposed, and Lachnith added arias borrowed from *La Clemenza di Tito*, *Le Nozze di Figaro*, and *Don Giovanni*.

Première in Vienna in September 1791, *Die Zauberflöte* was an immediate success, great succour to Mozart in his final illness. It had reached a hundred performances by the following November. A piano and vocal score was published by Artaria sometime after November 1791 and a version for string quartet in May 1792. In its adapted form it was equally successful in Paris (*Les Mystères* saw 134 performances in 26 years after its premiere in 1801), which paved the way for more Mozart on the Paris stage.

RISM A/I M 4773 (listing six copies, Toronto only in North America). Library Hub shows copies at BL and Glasgow.



DAUGHTERS OF AN ETON HEAD MASTER

49 MOZART, *et al.* A volume of 12 piano duets adapted from overtures by Mozart, Rossini and others by J. F. Burrowes. J. Mazzinghi, Augustus Meves, etc. *London, mostly Birchall & Co. 1810s–1820s.*

12 works folio, each with an engraved title-page and engraved music, ownership inscriptions to several title-pages of Mary Keate, Eton, 1823 where dated; bound together in contemporary half blue morocco and marbled boards, front cover label 'The Misses Keate', rubbed, spine reinforced with later buckram. £350

A good collection of late Georgian piano duets, including adaptations from *The Magic Flute*, *Don Giovanni*, *La Clemenza di Tito*, *Le Nozze di Figaro*, and *Il Barbiere di Siviglia*, along with a few original compositions by Dussek, Mazzinghi, etc. A full list is available on request.

Mary Keate, who has signed several title-pages, was the daughter of John Keate (1773–1852), who served as Head Master of Eton from 1809 until 1834, a tenure characterised by harsh discipline, which culminated in the so-called 'great flogging' of 1832. Mary would go on to marry Edward Coleridge, nephew of the poet, who was assistant master at Eton from 1824.

50 [ORGANS.] BERGER, Anton. *Accurater Entwurff gantz neu inventirter u. noch nie an das Tageslicht gekommener Orgelkästen ... [Augsburg, Joseph Leopold, 1718.] [Bound with 11 suites of plates, most complete, plus a few others, published by Jeremias Wolff, Augsburg, c. 1700–1720].*

Folio, ff. 8, imprint sometimes cropped; bound with in total 65 plates (7 complete suites of six plates, four incomplete suites, and a few individual plates) devoted to architectural decoration (mostly for churches), covering funerary plaques, cartouches, fireplaces, altar decorations, ceiling designs, columns and stucco work; generally in very good condition, bound in contemporary Italian stiff vellum, blue speckled edges, inscription to foot of the first work (Nicolas Blasset, *Unterschiedl. Epitaphien*, c. 1720) 'Questo libro è per usso del fratt[ell]o Placido ...', the rest obscured in pen. £2750

First and only edition of a collection of baroque designs for organ cases by the Munich organ-builder Anton Berger, bound with an extensive collection of plates for church ornamentation published by Jeremias Wolff of Augsburg.

Born in Oberthingau, the Munich-based Berger had built new bellows and a sub-bass for the Barfüsserkirche in Augsburg in 1708, and also worked on organs at Gabelbach and Thalkirchen. His *Orgelkästen* was dedicated to Johann Anton I, Prince-Bishop of Eichstätt, under whose orders numerous baroque churches were constructed in Eichstätt – presumably Berger was angling for a commission.

The other prints found here include an attractive suite of six ceiling designs, engraved by Karl Remshard, probably after Paul Decker (Augsburg, Wolff, suite no. 83), six plates of ornate altar decoration with biblical scenes by Johann Leonhard Wüst (Augsburg, Wolff, suite no. 110); and three suites of chimney-pieces by or in the manner of Jean le Pautre (Augsburg, Wolff, suites no. 108, 112, and 113).



SECRETUM EXCELSIS DEO

Gloria et divitiae in domino eius in Seculum Seculae

Laudate pueri Dominum

laudate nomen Domini

Reverendissimo
et Celeberrimo Dño
D. IOANNI ANTONIO
D. G. Episcopo, et S. R. I.
Principi Eystetenri, omni-
um Scientiarum artium
que liberalium Protectori
ac Amatori incompara-
bili, Episcopo et Prin-
cipi meo Clementissimo
opusculum hoc divini-
mum dedicat
humillimus Servus
Antonius Berger.

Accurater Engraviert durch mich in
Kunst und Wissenschaft nach dem Original
des Herrn Antonius Berger. Vacca, inder
Kunst des Architectur.

Cum Gratia et Privilegio Sac. Caesar. Majest.

J. S. Joseph Friedrich Leopold excudit.



Of Berger's *Orgelkästen* we can trace three copies only: Museum für Kunst und Gewerbe Hamburg, Staats- und Stadtbibliothek Augsburg, Bayerische Staatsbibliothek. A facsimile was published in 1979.

Further details of the other contents are available on request.



68 SPECCHIO SECONDO

Alia 6. sotto.

Alia 3. sotto il primo soggetto.

Soggetto sopra il contrapunto.

Primo contrapunto, variato.

Contrapunto sotto il soggetto variato.

Alia 3. sopra.

Alia 10. sopra.

Alia 12. sopra il primo contrapunto.

Alia 6. sotto.

Alia 6. sotto.

69 DI MUSICA:

Alia 8. sotto il primo contrapunto.

Primo soggetto principale sopra il contrapunto, variato.

Contrapunto innanzi.

Alia 3. sotto.

Alia 10. sotto.

Alia 11. sotto il primo soggetto.

Alia 6. sopra.

Alia 8. sopra il primo soggetto.

51 PICERLI, Silverio. *Specchio primo di musica*, nel quale si vede chiaro non sol' il vero, e breve modo d'imparar di cantare di canto figurato, e fermo; ma vi si vedon'anco dichiarate con bellisim'ordine tutte le principale materie, che iui trattano, sciolte le maggiori difficoltà, che all'incipienti, proficenti, e perfetti in essa occorrono, e scoperti nuovi segreti nella medesima circa il cantare, comporare, e sonar di tasti, nascosti. *Naples, Ottavio Beltramo, 1630.* [Bound with:]

PICERLI, Silverio. *Specchio secondo di musica*, nel quale si vede chiaro il vero, e facil modo di comporre di canto figurato e fermo, di fare con nuove regole ogni sorte di contrapunti, e canoni [etc.] ... *Naples, Matteo Nucci, [1631].*

Two parts, 4to, pp. 81, [11]; [16], 176, 181–196, with an initial blank in *Specchio Secondo*; title-pages printed in red and black, woodcut diagrams, typeset musical examples; somewhat shaken, spine skewed, else a good copy in eighteenth-century half mottled calf and marbled boards, slightly scraped, insect damage to spine; **Jean-Baptiste Colbert's copy**, inscribed 'Bibliothecae Colbertinae' to head of title-page, item 10164 in the sale catalogue of 1728. £4250

First editions, scarce, of two treatises by Silverio Picerli, a Franciscan friar who was in 1629 superior of the convent of S Maria Maddalena, Naples.

'In the *Specchio primo* Picerli formulated a new system of solmization made necessary by the increasingly widespread use of accidentals; in it he tabulated three "orders" of music. The *Specchio secondo*, which is concerned almost exclusively with counterpoint, is less original, but its subject matter is presented in a notably clear, well-ordered way, and it was the principal source for the fifth book of Kircher's *Musurgia universalis* (1650) ... Chapter 22 is specially interesting; it deals

with “the particular considerations concerning composition for two, three, four and more voices and for two or more choirs, together with other important matters” (*Grove online*). Picerli also seems to have been the first theorist to discuss retrograde canons (‘fuga, o canone cancherizzato, o gambarizzato’, p. 128).

A *Specchio terzo* on the mathematics of music was announced in the *Specchio primo* but if published it has not survived. A copy was listed among the possessions of the composer Girolamo Chiti, but that was perhaps a manuscript.

Library Hub and OCLC locate copies of both parts at the British Library, Biblioteca Casanatense, Staatsbibliothek Berlin, Bibliothèque nationale de France, Newberry, Boston Public, San Francisco State, and Harvard, plus scattered holdings of a single part.

FOUR-PART HYMN TUNES

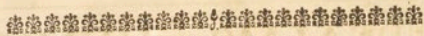
52 PLAYFORD, John. Psalms & Hymns in solemn Musick of foure Parts on the common Tunes to the Psalms in Metre: used in Parish-Churches. Also six Hymns for one Voyce to the Organ ... London, Printed by W. Godbid for J. Playford, at his Shop ... 1671.

Folio, pp. [12], 12, 17–97, [3], complete despite pagination, with an engraved vignette on the title-page surrounded with letterpress music, and a leaf facing the titlepage with ‘A Hymn on the divine use of musick’ by John Jenkins (portion torn away at foot with loss of Jenkins’s name); tear to V1 without loss, slightly toned, a few spots, withal a good copy in recent wrappers. £1850

First edition of the first harmonised Psalter after the Restoration, a landmark work in the re-introduction of part-singing into churches.

Most earlier English harmonised psalters, such as that of Ravenscroft (1621), had been intended for domestic not parish use, but Playford’s intent was ‘to restore this part of Gods Service to its former Honour and Esteem’, and as such he gave a number of copies of his *Psalms & Hymns* to the Company of Parish Clerks of London. ‘I have done but one half in Setting the Musick, which yet remains as a dead letter: It being your part to Complete it, and to add life to its Harmonious body, by your sweet According Voyces’. It was ambitious given that even in London many churches still lacked an organ or a choir. ‘Success came only after his death, with the burgeoning of voluntary parish choirs in the 1690s; many of his tune harmonizations were used throughout the 18th century in England, Scotland and North America’ (*Oxford DNB*).

Playford’s long ‘Preface’ analyses the current state of psalmody, finding both the tunes and the poetry wanting. Sternold and Hopkins were ‘Men whose Piety exceeded their Poetry’ (Playford should know, as the printer of 23 editions after the Restoration), and their metrical psalms will no longer serve, nor will many old tunes, inappropriate to the psalms they set. Playford’s concern was to record the current popular version of hymn tunes, to restore some old tunes to present use, and to match tune to psalm appropriately not ad hoc. He includes **6 new hymn tunes of his own composition** (though closely related to existing tunes), and variant translations are provided for some psalms, as well as suggestions of other psalms that can use the same tune.



A HYMN on the Divine Use of MUSICK.

WE Sing to Him whose Wisdom form'd the Ear;
Our Songs, O Thou, who gavst us Voyces hear:
We joy in God, who is the spring of Mirth,
Whose Love's, the Harmony of Heaven and Earth:
Our Humble Sonnets shall that praise rehearse
Which is the Musick of the Univerſe.

Cho. And whilst we Sing, we Consecrate our ART,
And offer up with every Tongue a Heart.

Thus whilst our Thoughts grow audible in Words,
And Body with the ravish'd Soul accords,
We hallow Pleasure, and redeem the Voyce
From vulgar uses, to serve Nobler Joies:
Whilst hollow Wood, and well-Tun'd Strings do give
Praises, the Dumb and Dead both Speak and Live.

Cho. And whilst we Sing, we Consecrate our ART,
And offer up with every Tongue a Heart.

Through cheerful Ayr with quicker wings we fly,
And make our labour sweet with Melody:
Thus we do imitate the Heavenly Chaires,
And with high Notes lift up more rais'd desires:
And that Above we may be sure to know
Our Part, we practice often here below.

Cho. Thus whilst we Sing, we Consecrate our ART,
And offer up with every Tongue a Heart.

Compled to Apsel
Three Voyces.

PSALMS & HYMNS

IN SOLEMN MUSICK
OF FOURE PARTS

On the Common Tunes to the PSALMS in Metre:
Used in PARISH-CHURCHES.

Also Six HYMNS for One Voyce to the ORGAN.

As also is King of all the Earth, King to Princes both Understanding, Psal. 47. 7.

By JOHN PLAYFORD.

Musical score for 'Gloria in Excelsis DEO, in Excelsis DEO.' featuring a central illustration of a king playing a harp, surrounded by vocal staves for Soprano, Alto, Tenor, and Bass.

London, Printed by W. Goddard for J. Playford, at his Shop in the Inner-Temple, 1671.

Musical score for Tenor part of 'Ome Holy Ghost, Eternal God, proceeding from above...' by J. Playford.

Musical score for Alto part of 'Ome Holy Ghost, Eternal God, proceeding from above...' by J. Playford.

Musical score for Contratenor part of 'Ome Holy Ghost, Eternal God, proceeding from above...' by J. Playford.

2. Thou art the very Comforter in grief and all distress:
The heavenly gift of God most high,
no tongue can it express.
The fountain and the living spring of joy celestial:
The fire to brighten, the love so sweet,
the Anction spiritual.
3. Thou in the gifts art manifest,
by them Christs Church doth stand:
In factuall hearts thou writst thy finger of Gods hand.
According to the promise, Lord,
thou givest speech with grace,
That through thy help Gods praises

Musical score for Bass part of 'Ome Holy Ghost, Eternal God, proceeding from above...' by J. Playford.

'In harmonizing the tunes, Playford essentially added two counter-tenor parts, one high, the other very low ... The resulting four-part texture is rich and dark, especially when a soprano line is added in octaves with the tenor, as Playford suggests in the preface' (Nicholas Temperley, 'John Playford and the Metrical Psalms', *Journal of the American Musicological Society* 25:3, 1972). At the end are six tunes for one voice and an accompaniment, including a setting of George Herbert's 'The Altar'; a four-part Gloria Patri by Benjamin Rogers; and a canon on Psalm 115.

John Playford (1623-1686?), was the pre-eminent music publisher of his day, exercising a virtual monopoly in this field under the Commonwealth and earlier years of Charles II through his close connection to the Stationers' Company; he was known and admired by Purcell who set a pastoral elegy by Nahum Tate after his death. As a publisher he had pioneered the use of type-set rather than engraved music.

Wing P2498.

53 [PLEYEL, Ignace]. Manuscript score: 'Deux sonatines pour le clavecin ou Piano Forte'. France, 1790s?

Folio, ff. [6], thick paper watermarked with a crowned eagle, 'W. Winkel' and 'J. Fournier' (Josua Fournier owned the Wolfswinkel papermill near Eberswalde 1790-c. 1803); title-page and rear cover toned and dusty, else in good condition, stitched. £200

Two keyboard arrangements from Pleyel; Sonatina 1 comprises a rondo from quartet BenP. 342/3, and a menuetto from symphony BenP. 133. Sonatina 2 is arranged from the quartet BenP 349/2, an andante theme with six variations. Both date from Pleyel's extremely productive years in Strasbourg.

DEDICATED TO MOZART JUNIOR

54 POLLINI, Francesco. Preludio cantabile e rondo per piano forte composti e dedicati al sigr W. A. Mozart, figlio ... Opera 44. Milan, *Ferdinando Artaria*, [1821].

Folio, pp. [2], 16, [2, blank], engraved throughout; title-page and final blank dusty, else a very good copy, in contemporary stiff paper covers, cover label (blank) with a woodcut border; with scattered contemporary corrections and additions in red pen (accidentals, slurs, etc.). £350

First edition, rare, of a work for solo piano dedicated to Mozart's youngest son Franz Xaver Wolfgang Mozart. Born to a Venetian family in Ljubljana, now Slovenia, Pollini (1762-1846) lived in Vienna from 1783 to 1790; he was the dedicatee of two pieces by Mozart and sang the role of Idamante in a private performance of *Idomeneo* in 1786. After 1790 he was based in Milan, where he was made an honorary member of the Milan Conservatory on its foundation, and composed the first Italian piano method in 1812. As a pianist and teacher he was admired by Bellini and Liszt, but he was also a professional chemist and used his family's proprietary anti-syphilitic cure Paganini in 1824.



'In his compositions Pollini explores the dramatic and romantic possibilities of the piano, while maintaining a solidly constructed musical discourse. His piano writing calls for a complete mastery of touch, since the melody is normally combined with two accompanying parts' (*Grove online*).

RISM PP 5070 I,31.

55 [PRELLEUR, Peter]. The Compleat Tutor for the Harpsichord or Spinnet wherein is shewn the Italian Manner of Fingering with suits of lessons for beginners & those who are already proficient on that instrument & the organ: with rules for tuning the harpsichord or spinet. London, Peter Thompson, musical instrument maker [1755?]

8vo, pp. [2, engraved title], 32 [engraved text and music], with a frontispiece (a man playing a harpsichord, by Henry Roberts), and a folding engraved plate of the gamut on a keyboard with text above and below; frontispiece and title-page window mounted, some stains to final few leaves, else a good copy in modern half calf. £1250

First edition thus?, an abridgment of part 6 of Prelleur's *Modern Musick-Master* (1731) but with different musical examples. The examples, printed on pp. 5–32, include popular tunes and dances alongside pieces adapted from Handel and Corelli.



Peter Thompson was active c. 1751–8, succeeded by other members of the family through to the end of the century. There was also an edition printed for Thompson's direct contemporary John Johnson, which features a near-identical though entirely re-engraved title-page – perhaps they had a partnership in the work.

RISM B/II, p. 140.

EARLY SPANISH MUSIC PRINTING

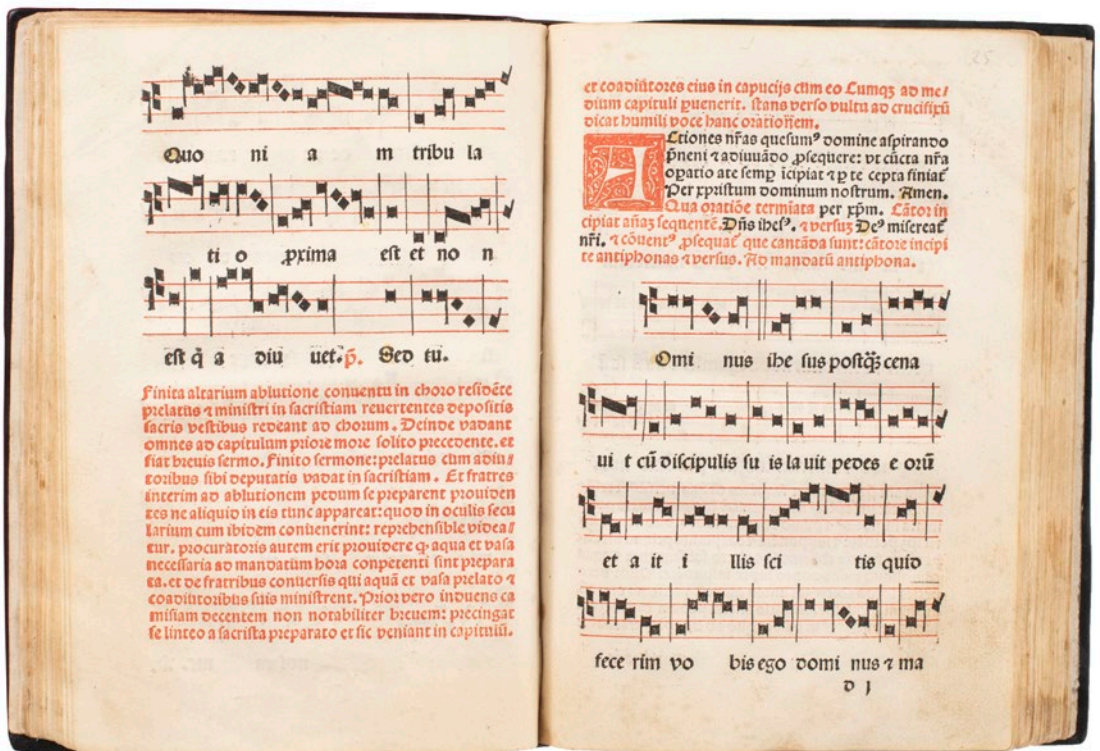
56 [PROCESSIONAL, Dominican use.] Processionarium ordinis fratrum praedicatorum. Seville, Meinardus Ungut and Stanislaus Polonus, 3 April, 1494.

4to in 8s, ff. [112]; [a]²⁻⁸, b–n⁸, o⁹, without the first and final blanks [a]1 and o10; with printed signatures, 33 lines, gothic letter, printed in red and black, printed musical notation throughout in black on a red four-line staff, spaces for initial capitals, guide letters, ornamental woodcut initials, woodcut printer's device at end; repaired tear to inner margin of first leaf (no loss), another couple of minor marginal repairs, occasional stains and thumbing to lower corners, remains of wax droplets on surface of several pages, a few ink smudges in the last couple of pages, later colouring along the blank spaces of first initial and printer's device, overall a very good copy; in Spanish contemporary calf, skilfully relaid over modern black morocco, sides filleted in blind to a central rectangular panel enclosing gilt stamp of a lion and two hearts, surrounded by gilt-stamped acorns, acorn motif repeated on spine; endpapers renewed; preserved in a modern custom-made cloth box, backed in black morocco, lettered in gilt and lined in black velvet; several contemporary and near-contemporary inscriptions (see below). £35,000

First edition of the first Spanish book to make extensive use of typeset music printing, one of the finest products of early Spanish typography.

The German printer Meinhard Ungut and the Pole Stanislaus had worked with Mathias Moravus (Matthias of Olmütz) at Naples, before setting up business in Seville, having carried punches and type models from Naples. Their publications excelled in elegance, as well as covering a variety of subjects, from liturgical to legal, to editions of classics – notably Seneca in the vernacular. Their partnership continued until Ungut's death in 1499. Stanislaus carried on, first alone, then in partnership with Jakob Cromberger, and independently as the founder of a printing workshop in Alcalá de Henares, until 1504.

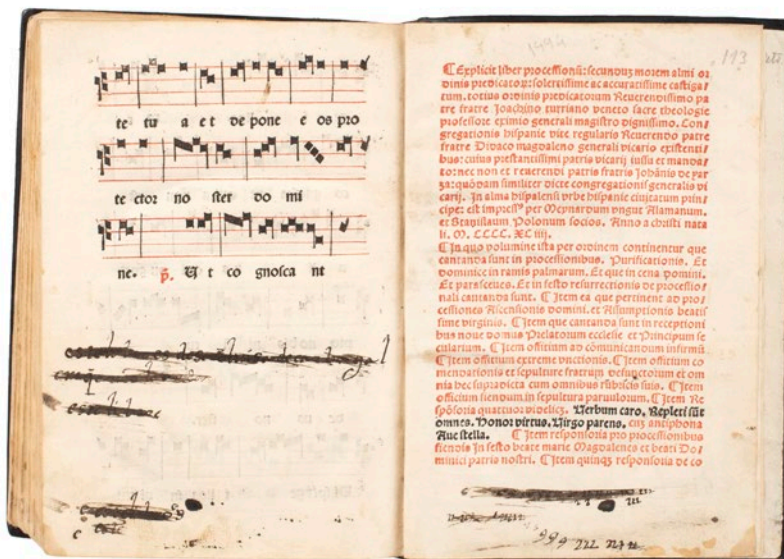
'At about the same moment that the Cuatros Compañeros [the four German printing pioneers who set up a workshop in Spain] began printing, Meinardo Ungut and Stanislao Polono arrived in Seville from Naples. Among the more than seventy titles which they produced in the nine years of their joint enterprise were a number of liturgical books, some with chant notation, including the ... *Processionarium* of 1494. **More than any other single incunable, this established the concept of a book of printed music in the Spanish trade**' (I. Fenlon, in *Early printed music and material culture in Central and Western Europe*, Routledge, 2021, p. 304).



'As part of his inheritance, Cromberger acquired at least three fonts from the stock of the Compañeros Alemanes, and eight from the workshop of Ungut and Polono. Among the latter was the music font for printing chant notation in liturgical books, which the two collaborators had used in their processional of 1494. This was used by Cromberger in his masterpiece of liturgical music printing, the *Missale secundum usum alme ecclesie Hyspalensis* which survives in three copies ... He also used it elsewhere, notably in his edition of the Franciscan *Processionarium*. At Cromberger's death, control of the family press passed to his son Juan. [Seville missals printed by the generation after Ungut and Polono using their musical types] were widely circulated, not only in Spain but also in the New World' (*idem*, p. 305).

This copy stands as an extraordinarily charming and evocative witness of Renaissance readership. One Brother Ferdinando de Palma pens his near-contemporary ownership inscription on the first and last pages, having obscured with a stroke a slightly earlier one on the first page; on the last page, Ferdinando formalises his gift of the book to the Convent of St Stephen in Salamanca, for the use of the brothers; in the lower margin of f. [53v] a slightly later ownership inscription reveals that this book was used by a nun, Dona Theresa Martinez Calderon, 'I belong to Dona Theresa ... until she is ordered to let me go'; several droplets of wax still punctuate some of the pages, evoking the ambience and the difficulties of chanting during night offices; Dona Theresa's hand, or perhaps a contemporary's, annotates in Spanish the upper margins of some of the pages with the relevant name of the feast day for each portion of the liturgy, for ease of retrieval.

HC 13380; Proctor 9534; Vindel, *El Arte Tipografico en Sevilla y Granada*, n. 67; Heredia I, 137; Palau 238143; Stillwell P912; ISTC ipoo997000; see Norton, p. 275. Though apparently a bulk of a hundred wholly unused copies was retrieved in Spain in the early 1900s, this book is rare on the market, particularly copies which bear evidence of contemporary use and readership. ISTC finds three copies in the UK (BL, Cambridge, Ulster UL). Auction records show only three copies in the last sixty years.





FOR USE BY THE FRENCH CHURCH IN LONDON

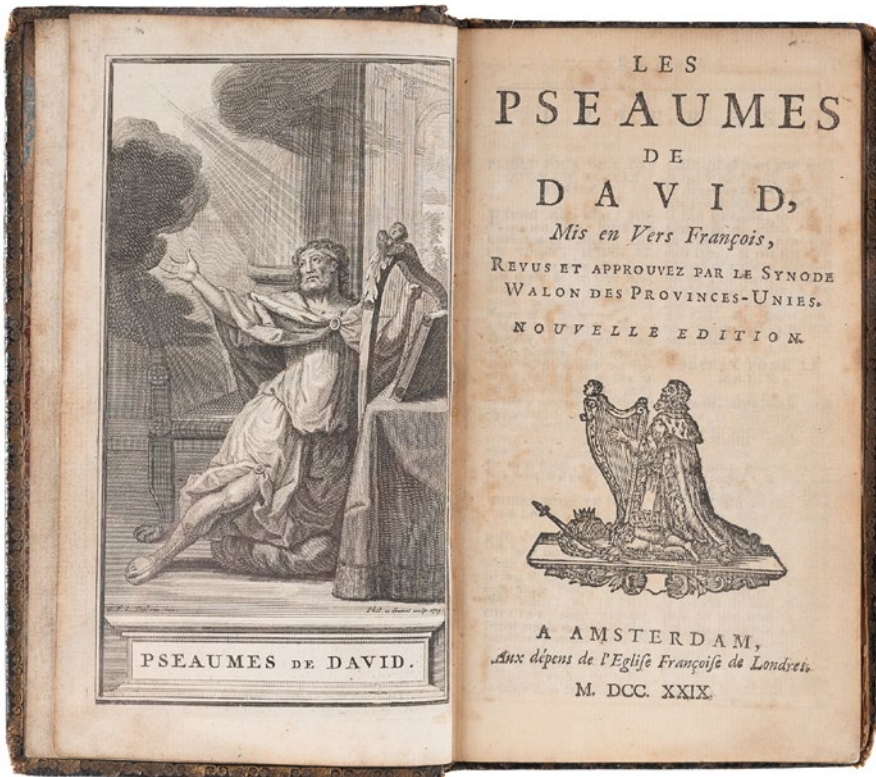
57 [PSALMS.] Les Pseaumes de David, mis en Vers François, revus et approuvez par le Synode Walon des Provinces-Unies. Nouvelle Edition. Amsterdam, 'aux dépens de l'Eglise François de Londres', 1729'.

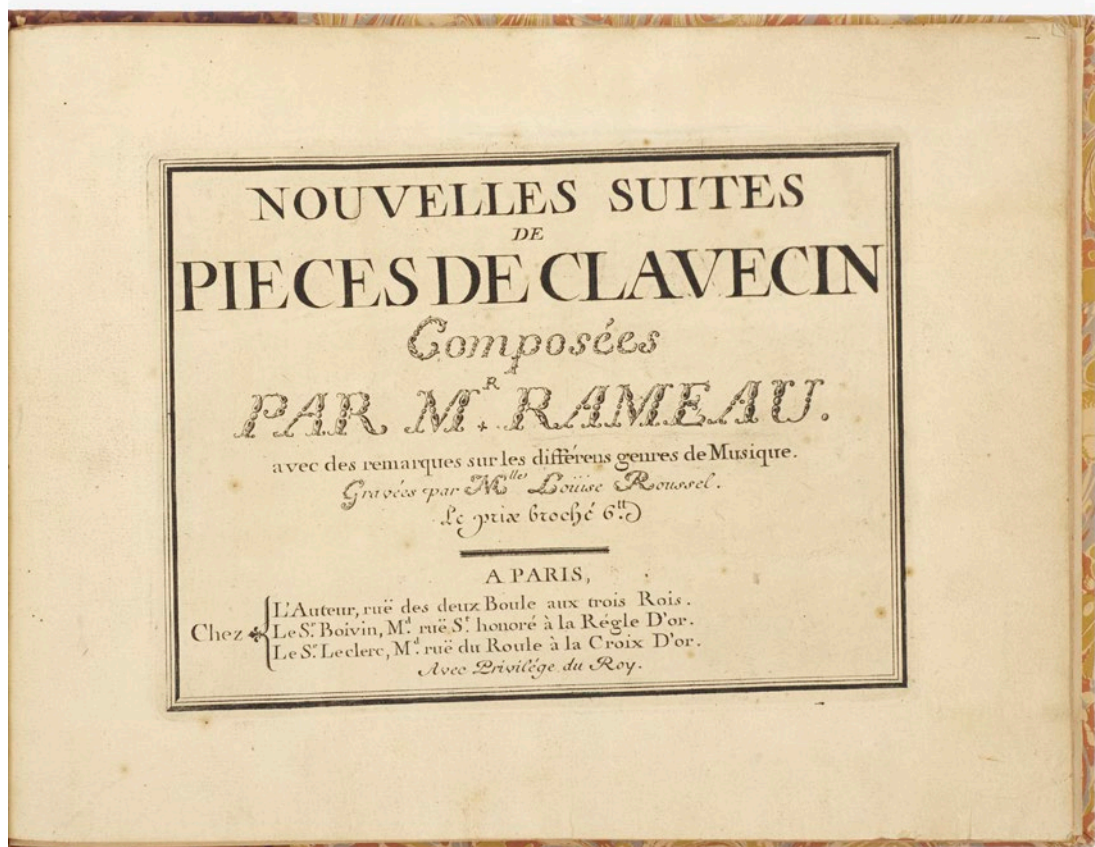
12mo, pp. viii, 355, [1], with engraved frontispiece (by Philip à Gunst after Guillaume-François-Laurent Debrie), printed in double columns with a line of music for each line of text; a very good copy in contemporary dark brown morocco, broad floral fillet on covers, spine gilt within compartments. marbled endpapers, all edges gilt, very slight wear. £950

New edition of the metrical Psalms of the Pléiade poet Clément Marot and the theologian Théodore de Bèze, extensively revised, with a new version of 149 Psalms, printed for the use of Huguenot émigrés.

Following the revocation of the Edict of Nantes in 1685 thousands of French Protestant refugees emigrated to England. By 1700 there were nine French Protestant churches in Spitalfields alone. It was for the use of these congregations that the Psalms were printed. At the end are tables of the 'nouvelle' and 'l'ancienne' versions, prayers, liturgies for various occasions, and 'Le Catechisme, pour instruire les Enfants'.

Small and much used books of this kind were particularly vulnerable over time: ESTC records this one at Bodley and National Library of Wales only.





58 RAMEAU, Jean-Philippe. *Nouvelles suites de pieces de clavecin ... avec remarques sur les différens genres de musique. Gravées par Mlle Louise Roussel ... Paris, chez l'auteur, Boivin and Leclerc, [1726–7].*

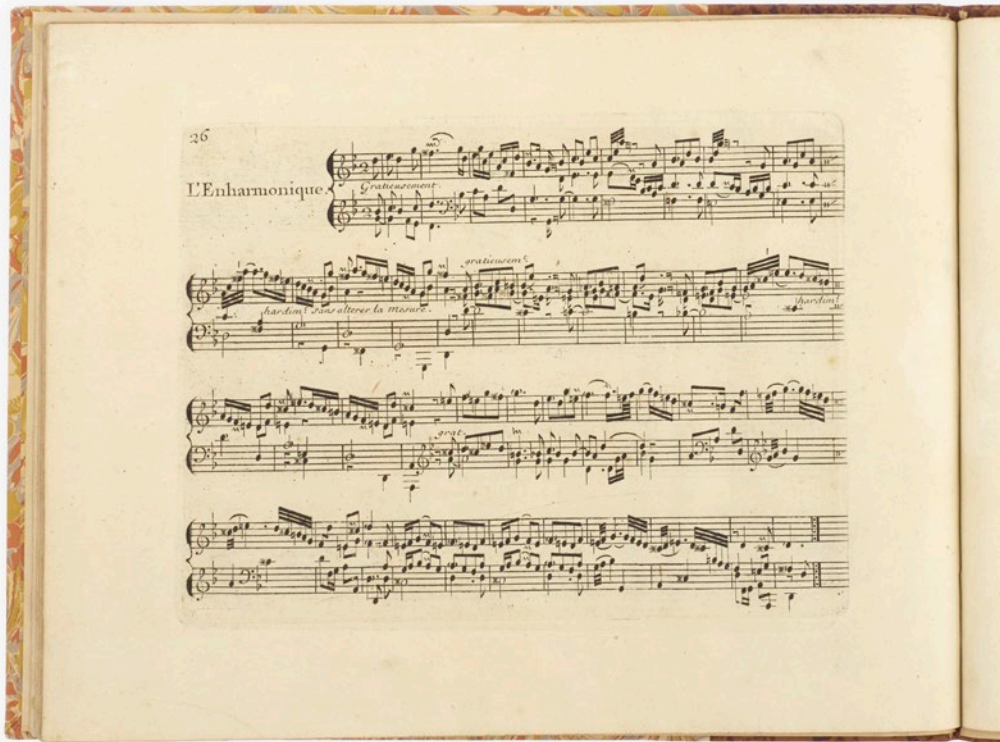
Oblong folio, ff. [2], pp. 2–29, engraved throughout, on Auvergne paper from the Sauvade mill with chaplet watermark; a very good copy in recent quarter mottled calf and marbled boards. £5500

First edition of Rameau's third collection of keyboard music, published at his own expense. The work opens with traditional dance forms, before introducing more modern pieces with genre titles – 'La poule', with its repeated 'co co co co' opening, for example, or 'Les sauvages', 'the popularity of which was to be unrivalled in the 18th century', inspired by 'the dancing of two Louisiana Indians at the Théâtre Italien in 1725' (*Grove online*).

'The traditional dance movements ... and particularly the monumental allemande and courante, are indeed among the finest and most highly developed in the French repertory'.

But this is also the most harmonically bold of his collections: ‘Examples include the strange progressions of the A major Sarabande, the quirky chromaticisms in *La triomphante* ... and above all the frankly experimental *L'enharmonique*’ (*ibid.*).

RISM R 188.



59 RECUEIL DE QUADRILLES pour le Piano. [France, 1840s?]

Large 4to calligraphic manuscript, ff. [55], comprising a decorative title-page and dedication leaf in watercolour in red, blue, green, and yellow, and 16 manuscript quadrilles (each in five parts, titled in blue and red), and one waltz, with 15 decorative title-pages, 1 lithograph, two pencil drawings, and a decorative finis leaf in blue; in very good condition, with original tissue-guards, in contemporary red roan and red-orange boards, edges worn. £850

A delightful album, evidently produced as a gift, collecting 17 popular dances arranged for the piano, each with a different decorative title-page. Composers whose work is featured include Philippe Musard (1792–1859), one of the most famous musicians in Europe in the 1830s and '40s, ‘the doyen of dance composers and popular conductors until 1852’ (*Grove online*); the piano teachers Adolphe-Claire Le Carpentier (1809–1869) and Gervasius Redler; and the composer and music publisher ‘Camille Schubert’ (i.e. Charles Edouard Prilipp, 1810–1899).

RECUEIL

DE

QUADRILLES

POUR LE

MAI

**COLIN-
MALLARD.**

**Quadrille
original.**

PAR
C. REDLER.

**LADY
HENRIETTE**

musique

de
BUGMILLER.

PAR
Camille Schubert.

Camille Schubert

QUADRILLE BRILLANT

sur des motifs
de
FAT L'ENFON.

musique
de
MUSARD

arrangé
pour le piano par
Charlemagne

LES
**PEAUX
ROUGES A PARIS**

**CAUDRON
SAUVAGE**

REDLER

One of the most popular ballroom dances of the nineteenth century, with elaborate steps danced by sets of couples in a square formation, the quadrille was made of five parts: ‘Le pantalon’, ‘L’été’, ‘La poule’, ‘La pastourelle’, and ‘La finale’. Having stormed Paris in the early century, the quadrille reached London in 1815 and Berlin in 1821 and was the ultimate source of the American ‘square dance’.

The elaborate title-pages here include an extraordinary diversity of letter-forms alongside floral and botanical decoration, and in one a small Egyptian scene. The tail-piece shows a pair of butterflies on stage with a spider overhead – one proffers a flower on bended knee, the other raises a stiletto.

A full list of contents is available on request.

IN UNBOUND SHEETS

60 RINUCCINI, Ottavio. *La Dafne*, nuovamente stampata in occasione delle felicissime nozze del signor marchese Pier Francesco Rinuccini, ciamberlano di S.A.I.R. la granduchessa di Toscana, barone dell’Impero, con la nobil donzella la signora Teresa Antinori. *Florence, Borgognissanti, 1810.*

4to, pp. 62, [2, blank]; an excellent example folded in sections, unsewn and unopened, with deckle-edges.

£650

Scarce edition of Rinuccini’s *Dafne*, the first printed opera libretto; a rare survival preserved unbound in folded sheets.

‘Generally considered the first opera’ (*Grove*), *Dafne* was performed in Florence for the Carnivals of 1598, 1599, and 1600, and its libretto published in 1600 (although a single copy of an undated edition, today preserved in New York Public Library, could possibly be associated with the first performance of 1598). The present edition, curated by Luigi Fiacchi, was printed for the prominent patron of music Pietro Leopoldo Ricasoli (1778–1850) to celebrate the marriage of his brother-in-law, Pierfrancesco Rinuccini, the last descendent of *Dafne*’s author Ottavio, with the noblewoman Teresa Antinori.

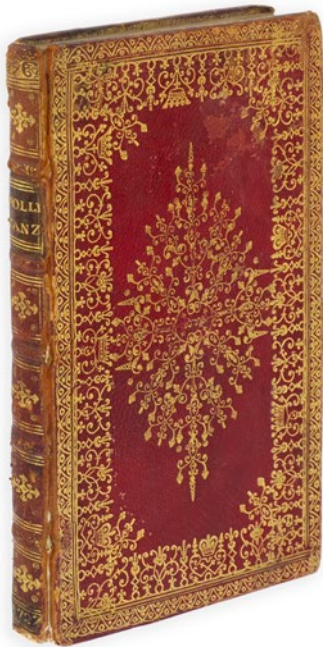
Library Hub records only three copies in UK, at Oxford, Leeds, and the Rylands.

Gamba 844 (‘Bella, nitida e corretta edizione’).

61 ROLLI, Paolo. *Di Canzonette e di Cantate libri due ... London, Thomas Edlin, 1727.*

8vo, pp. [8], 124, with a half-title, an engraved frontispiece by Baron after Grisoni, and XXIV pages of engraved music bound before p. [59]; woodcut device to title-page, woodcut head- and tail-pieces and initials; Libro II has a separate title-page dated 1727; **a fine copy in a handsome (probably presentation) binding of contemporary red morocco, gilt** with a wide border of small tools and crowns and a central lozenge, gilt turn-ins, all edges gilt, spine rubbed, front joint cracking but sound, covers slightly scraped; from the library at West Horsley Place, though without marks of provenance.

£1600



First edition, uncommon complete with the engraved music (the 24 canzonette set for basso continuo). Three of the cantate were set by Handel; a generation later the second canzonetta, ‘Solitario Bosco ombroso’, was a childhood favourite of Goethe.

Rolli (1687–1765), the celebrated émigré Italian poet and translator, was resident in London in 1716–44, where, as secretary to the Royal Academy of Music, he wrote libretti for Handel and his rivals (among them *Rosalinda*, adapted from *As You Like It*), translated *Paradise Lost* into Italian (1729–35), and published a number of Italian classics that were under ecclesiastical censorship in Italy. His daily bread was earned as an Italian tutor to the royal family and the aristocracy. The present collection is dedicated to the Countess of Pembroke – it was Thomas Herbert, 8th Earl of Pembroke, who had first invited Rolli to England from Italy.

The work is often found without the engraved music; all four copies at the BL lack it, for example, as do both at the Bodleian.

RISM A/I R 2083.

62 ROSSI, Giuseppe. Manuscript score: 'Tantum ergo' for voice and organ. *Italy, early nineteenth century?*

Oblong 8vo, ff. [6], on laid paper, manuscript staves, three systems; stitched in later wrappers. £200

An apparently unknown setting of the 'Tantum ergo' for organ, by an unidentified Giuseppe Rossi of Perugia. The stops marked include 'tromboncino', 'fagotto', 'oboè', 'voce umana' and 'corno inglese', the last of which was in use from around 1807 (see *Encyclopedia of Organ Stops*).



'I'M AN EXCELLENT MUSICIAN'

63 SAINT-IGNY, Jean de? Six engravings of grotesque singers. [*Paris?*] Pierre Gallays, [*first half of the eighteenth century*].

Complete suite of six etchings engravings, numbered 1–6 in the lower righthand corner, trimmed to the plate mark (c. 125 x 140 mm); captions in Italian; some very pale foxing, else in very good condition, each engraving in a modern window mount. £3750

A very rare complete suite of six 'concerts grotesques' apparently first issued by Saint-Igny (c. 1595/1600–1647), and presumed to have been etched by him, though he is best known for his fashion plates of finely dressed ladies and gentlemen. Pierre Gallays was active 1702–1749.



Bondi bon anno signor di 'poc' in testa na na na *Gallay's ex. 2*



Voglio parlar et dire que la guera el mio martir *Gallay's ex. 6*

Plates 2–6 feature groups of singers, one of whom always in spectacles, reading from sheet-music; in the last there are also musicians playing a horn and bagpipe (cornemuse). The text on the first image, ‘Io son El Capitan Escarbonbardon de la papirotonde’, suggests a *commedia dell’arte* context. Other plates are captioned ‘Behold the ship of malcontents’, and ‘I’m an excellent musician and I know how to play the guitar’. **All impressions are extremely rare - we trace plates 1, 2, 5 and 6 from an issue without imprint at the British Museum (formerly RCM), 4 plates from the same issue at the Bibliotheque nationale, plate 1 of the St Igny issue at the Getty Centre, plates 1-5 of the Gallays issue at the Wellcome, 2 plates (issue unspecified) at the National Library of Sweden, and plate 4 only (unnumbered) at Harvard.**

A.-P.-F. Robert-Dumesnil, *Le peintre-graveur français*, VIII, pp. 190–191, nos. 43–8 (‘Concerts grotesques. Suite de six estampes’) (the state issued by Saint-Igny).

64 [SCHOLZE, Johann Sigismund]. Sperontes singende Muse an der Pleisse in 2 mahl 50 Oden, der neuesten und besten musicalische Stücke mit den darzu gehörigen Melodien zu beliebter Clavier-Übung und Gemüths-Ergötzung nebst einem Anhang aus J. J. Günthers Gedichter. *Leipzig, auf kosten der lustigen Gesellschaft [Breitkopf], 1741. [Bound with:]*

[SCHOLZE, Johann Sigismund]. Sperontes singende Muse an der Pleisse, erste Forsetzung, in 2 mahl 25 Oden ... *Leipzig, [Breitkopf], 1742.*

Two parts bound together, 4to, pp. [4], 68 [i.e. 76], [24], with an engraved title-page and folding double-page frontispiece (a view of Leipzig re-used from the first edition of 1736); [2], 50 [i.e. 52], [2, index], with an engraved title-page; each song with engraved music at the head and letterpress verse below (songs 69–102 in the first work are printed without music); woodcut head- and tail-pieces, woodcut vignettes or initials; a fine copy in contemporary speckled sheep, covers and spine ruled in blind. £4500

Second edition of the first part, first edition of the second part – a hugely influential collection of German songs that laid the groundwork for the Romantic Lied. ‘Its engraved titles,





imprinted notes and numerous charming woodcut vignettes make this one of the age's most delightful creations of book art' (Mannheimer cat. 5, 1398). Two further parts appeared in 1743 and 1745.

'Sperontes' was only identified in the nineteenth century as Johann Sigismund Scholze (1705–1750), of Leipzig, a poet and anthologist in the circle of Gottsched. 'Sperontes's most significant work is the *Singende Muse an der Pleisse*, a collection of poems set as strophic songs to adaptations of the "newest and best music compositions" ... The initial publication of 1736, containing 100 poems (and 68 compositions), proved to be so popular that it was followed by three further sets with 50 numbers each' (*Grove online*).

'The *Singende Muse* clearly fulfilled a need among the emerging German middle classes. The deliberately unpretentious poetry affirmed their values and sympathetically depicted their everyday activities. The texts extol variously the virtues of patience, constancy, love, friendship, moderation and hope, and recount the delights of country and city life, the seasons, billiards, keyboard and card playing, tobacco, coffee and tea ... The music of the *Singende Muse* consists overwhelmingly of popular pre-existing instrumental and vocal compositions to which Sperontes invented his verses ... For the most part Sperontes seems to have drawn on French, but also on English, German and Italian, musical sources.' **In the first collection No. 33 'Ich bin nun, wie ich bin', and No. 48 'Dir di Liebe, werthes Hertze' are ascribed to J. S. Bach (BWV Anh. 40 and 41).**

'The remarkable success of Sperontes's anthology initiated almost immediately a powerful resurgence of song production which was to continue throughout the century, forming the matrix for the lieder masterpieces of the 19th-century Romantics' (*ibid.*).

RISM II, p. 372; Hirsch III, 1078; Hayn/G. IV, 128 ('Enormously rare!').

Singende Weise

an der
Weise

in
2. mahl 50 Sten,

Der neuesten und besten musicalischen Stücke
mit den darzu gehörigen Melodien
zu beliebet

Clavier-Übung und Gemüths-Ergözung
Nebst einem Anhange
aus J. L. Günthers Schriften.



aus Kosten der
41. 17. 41. 17. 41. 17.

Singende Weise

an der
Weise

Erste Fortsetzung
in

2. mahl 25 Sten

Derer neuesten besten und leichtesten
musicalischen Stücke,
mit denen dazu gehörigen Melodien versehen
und zu beliebet

Clavier-Übung und Gemüths-Ergözung
aus Licht gestellt:



in Leipzig
1742.

N. 78.

Mel. Das Glück lag in seinen Fügen an.
Die Mädchen sah ich doch be-
sehen.
Und trauer fernem - - - nicht;
Und wenn er noch mit Hand und
Schwestern
Wohl taufendmal die Oh ver-
ferst.
Da Meere sich gar bald ver-
schoben,
Und fallen weber Maß nach Ged;
Doch merkt, daß kaum in tausend Wochen
Ein einziger Partel bilt.

Ja, wenn er alle Tage linte,
Und auch zur Zeit und Jorvertrieb
Wie sich auf alle Dörfer nähme;
So wirt er lichte vor seinen Leib
Durch euren Umgang das Verlangen,
So bald es immer möglich sey,
Mit gutem Schein euch zu betrigen,
Und geht auf lauter Mühsert.

Den Vortheil, den sie haben haben,
Ist - - - nicht dem Schaden gleich;
Denn hier, wenn er noch begehrt,
Das macht euch inder arm noch reich,
Ein Wägen kumpen um die Feden,
Ein selbtes Zerlegen um den Stoff!
Das nehmt sie ihm mit beven Händern,
Und schmeichelt den verlorren Trost.

O lernet doch mir - - - is noch heute
Gefahr und Schimpf um Schande flucht!
Und euch dem Uebel aller Feind
Durch besser Lebens-Art entzihen!
Oh sie auf euch mit Fingern weisen,
Und endlich zur Vernunft frey,
Das ist, wenn sie hoch zu preisen,
In Wägen - Fäden auch zu seyn.

N. 79.

Mel. Ihr Orislen weicht, ihr Sorgen an.
Ein freyes Herz, ein freyer
Sinn,
Und brauch die Keuschung: Im-
merhin!
Das ist ein Ehdot, der mich ver-
güht,
Und allen Kummer überwiegt;
Das merkt, daß ich frey lüch bin.

Was siet ich mich um Guck und Guck!
Es siet doch alles an der Welt;
Und hab ich mir mein täglich Brodt;
Was hat es denn mit mir vor Nütz?
Wollt also feiner südes behält.

Ich frage nichts nach Hof und Haus;
Denn mich doch mit der Zeit hinaus,
Ein klein Wohlthat find ich ja
Wer mich auch, denn es darf bey nah
Nicht größer seyn, als einer Wäus.

Ich hab den Ebern Feig ich nicht;
Doch derk Bedacht lichte gerücht,
Erdot, recht und sichtlich ist mein Nütz,
Wien allerley Eigentum,
Ein rechtlich Dert und Anzichte.

Der Erste bin ich herzlich feind;
Doch aller Menschen guter Freund.
Der Ralldert zu mir unersüß;
In Wägen hab ich keine Lust;
Denn ihr geredt, so auch gemint.

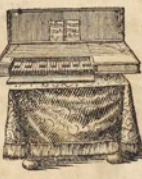
Und so behalt ich auch den Sinn,
Es lauz ich noch auf Erden bin.
Es len mir nicht nachtheillich frey;
Denn künat er wenig Verloß ein;
So siet der Schaden auch noch bin.

N. 80.

Mel. Ein edles Herz ist stets vergnügt.
Ist Speiter meiner Beilich-
fert.
Wo künat sie rechtlich fin?
Stank nicht, daß ich ja jeter-
ist
Ein Doll der Götter bin.
Wer weiß, wer Wägen lacht;
Nehmt euch ja nicht in acht!
Der Jäten sind veränderlich;
Das Glück hat keinen Zeit.

Es wie sich oft ein taubes Nitz
In Wägen Kinder bracht;
So siet doch, daß es in der Zeit
Auch mit dem Glück geht.
Ist siet die oben an;
Wie künat es gedun;
Es irigt sich das Wiederpiel.
Denn trauer nicht ja viel!

Wein rechtlich seyn wird endlich doch
Geweß gemint behält.
Nimm euch nichtlich des Anglückes, Joch
Wier, als mich ich, nicht,
Ich traag es mit Gedult;
Es ist nicht meine Schuld;
Die aber künat, kein Götter - Schrein
Kling und beschreiben seyn.



N. 81.

Mel. Wenn mich Gertz und Augen haßten,
Dacht nicht, glichter Angst,
Däß ich der gewesen bin;
Doch kein lichter als Wägen
Denn - und Glichter wollen
Sinn.
Der mich hier zu beven Jäten
Schimpf um ich, unersüß,
Und auf dem beilich Glichter
Freden: soll die Dande lacht.

Der dem Himmel keiner Anzen,
Der den Stergen meiner Teun,
Die mir hier zum Keitern traun,
Schone ich die den Handlert;
Däß ich, lichter aufschien,
Hert und Wägen lücht überren,
Dich, mein Engel, will werden,
Und fern seher Stoßel seyn.

Quelle mir die trauer Trück
Nicht mit langem Wägen,
Und rechtlich dich meiner lichte;
Gicht! hier ist Kling und Hand!
Nimm dich Glichter Dert - Jäten,
Und wüchler ich bey;
Däß an Teun meines glichter
Ist kein Wägen auf Erden bin.

‘MOST INGENIOUS’ (PURCELL)

65 SIMPSON, Christopher. *A Compendium of practical Musick in five Parts. Teaching, by a new, and easie Method, 1. The Rudiments of Song. 2. The Principles of Composition. 3. The Use of Discords. 4. The Form of figurate Descant. 5. The Contrivance of Canon. Together with Lessons for Viols, &c. The third Editio [sic] ... London, M. C. for Henry Brome, 1678.*

8vo, pp. [16], 192, with an engraved frontispiece portrait; letterpress music examples within the text and an appendix of ‘Short and Easie Ayres’ (pp. 145 ff), some printed partly upside down (for reading by two players on opposite sides of a table); a very good copy in contemporary sheep, worn, rebacked and recornered.

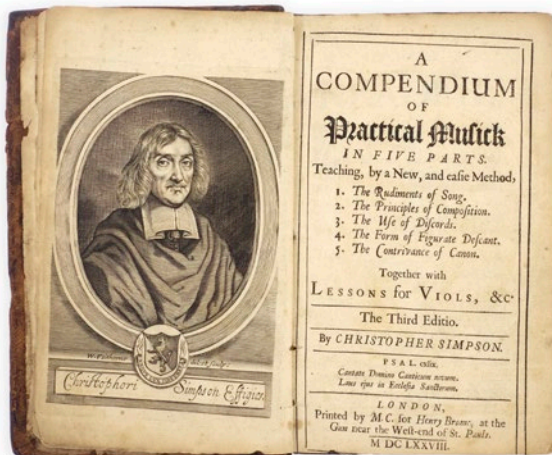
£1200

‘Third’ (actually second and most complete) edition of ‘the most Ingenious Book I e’er met with upon this Subject’ (Purcell), by ‘the most important English writer on music of his time’ (*Grove online*).

The first part of the work and the ‘Short and easie Ayres’ were first published in 1665 as *The Principles of practical Music* (5 in ESTC); the text was then revised and four new parts added for the first edition of *A Compendium* in 1667, but that publication omitted the ‘Ayres’ at the end. For the present posthumous edition, the Ayres were restored, along with a new set of ‘Lessons by sundry Authors for the Treble Bass-Viol, and Harp’ (pp. 183–92), with tunes by Francis Forcer (1650–1750), and a new prefatory poem ‘To all Lovers of Harmony’.

The early life of Christopher Simpson (or Symphon, 1602–1669) is somewhat uncertain, but by the Civil War he was serving as quartermaster under the Duke of Newcastle, for whom he composed several works. Later patronage came from Sir Robert Bolles – he taught his patron’s son John Bolles the viol, and the *Principles* was initially written for the instruction of a nephew of John’s wife.

Wing S3811.





UNRECORDED SONG-SHEETS

66 [SONGS.] An exceptional collection of 190 eighteenth-century engraved songsheets (plus one song in manuscript), fifteen apparently unrecorded (and many others in unrecorded printings), featuring works by Handel, Arne, Ariosti, Bononcini, Pescetti, Gluck, Carey, De Fesch, Boyce, Festing, Howard, Galliard, Oswald, the Comte de Saint Germain, John and James Worgan, etc., and many anonymous or as yet unidentified. [London, mostly without imprint, but the named publishers include Joseph Hill, James Oswald, Richard Bride, J. Simpson, Elizabeth Hare and Welcker Gerrard, undated but c. 1720s-70s].

Folio album, with 190 complete engraved song sheets (and seven imperfect), mostly single page but 21 are longer pieces (2-4pp); mounted on blue paper stubs, numbered in manuscript up to 224 (some evidently lost or removed); various sizes, from quarto to folio, condition generally very good, with a few old tears repaired, some creases and soiling, edges thumbbed; in contemporary mottled calf, spine and edges worn, morocco spine label ('Musick'); Chippendale-style engraved bookplate (largely defaced) of James Morris, 1747, engraved by Bickham. £8500

(8)
*A Favourite Minuet Song by Sig^r. Senefino
 in Artaxerxes with English words.*

Par - to si da te mia vi - ta || *Oh my Throats do I love you*
Ma date non parte il cor || *Yet my heart with you remains*
Il german en chide a l'ita || *Let me show my affections true*
Il ma bitta - mi chide a vor || *Since words pride I cover your chain*

for the
 FLUTE

(9)
*On Wind for Castle.
 Sung by M. Low, at the Theatre Royal in Drury Lane.*

When ev'ry Plain of fresh mine Eyes,
 Thro' with thy Precious unconfined,
 it thousand times before me rise,
 it thousand Beauties charm my Mind,
 Tho' different each get each agree,
 Nor this nor that but all things please.

||

That Stephen views his lovely Fair
 From Dawn to Dawn in Rapture's light;
 Yet not her Face, nor Shape, nor Air,
 Her yet her Eyes transport him night,
 But tis the beamy /singlet White,
 With matchless Grace delights his soul.

FLUTE

An extraordinarily rich collection of rare engraved song-sheets, mostly with settings for figured bass and German flute, but some scored for guitar or for several voices. Song-sheets such as these were issued for popular consumption, sometimes without reference to the composer or lyricist. Most were associated either with the theatre – marketed under the names of the performers who made them popular – or with the various pleasure gardens of mid-eighteenth-century London – Ranelagh, Vauxhall, Marylebone, Finch's Grotto. The songs in the present album were evidently collected piecemeal, in broadly chronological order, by a contemporary aficionado over the course of many years – most show evidence of having been folded for the pocket before they were tipped into this album.

Although a small number of the songs here have been extracted from larger works, the vast majority were issued separately, for sale at the theatres and pleasure gardens, or from popular music shops, and are consequently extremely rare; where it is possible to determine with certainty the edition in question (some songs went through multiple printings), most are found in no more than a couple of copies at the British Library and Bodleian. Fifteen are apparently unique (i.e. we cannot trace any printing) and at least fifteen more in demonstrably different printings from any we can trace. Among the unrecorded works are three songs ('The Bee', 'Ode in Laudem Gulielmi', and 'Charming Delia') set by Potts Crookenden, an organist at Great Yarmouth from 1746; some of his songs, but not these, were included in *Calliope, or, English Harmony* (1737–46), but he is otherwise little known; two Scots songs sung by the Scottish actor and singer James Lauder;

one song by the organist Edmund Larken, who shortly after moved to (and died in) Charleston, South Carolina; and three songs ‘Sung by Mr [John] Beard in Proteus, or Harlequin in China’: these would appear to be the only surviving record of a lost pantomime of that name by Henry Woodward first performed in 1755. Beard was the great favourite of Handel, who composed major tenor roles for him in his oratorios, but he delighted in the ‘English songs’ written for him by Arne, Boyce, De Fesch and others, and ‘Dozens of the songs “as sung by” Beard were printed and published at the theatres and the popular music shops’ (Highfill, Burnim, Langhans) – his name is on the head of at least 11 other compositions here, including the favourites ‘The Cock and Bull’, and a song on the taking of Porto Bello in 1739.



Among the other song-sheets found here are five by Handel: *The Jene Scay quoi* [c. 1740]; *Strephon's Complaint of Love* [c. 1730]; *The Bagpipe Song in Porus* [1735]; *A Song 'Spring renewing all things Gay'* [1745?]; and *A hunting Song for two Voices* [1740?]. There are no fewer than three different printings, each with different words, of the popular minuet from the 'outstanding overture' to *The Amorous Goddess* (1744) by Samuel Howard. From Thomas Arne there is a plethora, with songs from *Comus*, *The Miller of Mansfield*, *Rosamond*, and *Abel*, and other single works written for the pleasure gardens from 1745 onwards; 'According to Burney, Arne's dialogue Colin and Phaebe was "constantly encored every night for more than three months"' (*Grove online*). But the setting here of 'Where the bee sucks' from *The Tempest*, as sung by Kitty Clive, is not that of Arne but of De Fesch: before the run of 1745–6 Clive had had a fallout with Arne (Burney says he had spanked her for being out of tune), and refused to sing his songs as Ariel, commissioning De Fesch to write replacements. There are two songs by the Comte de Saint Germain, who launched into British

10

Damon's Request .

Ye gentle gales that fan the Air and wanton in y^e flowry Grove

oh whisper to my absent fair my Secret Pain my Endless Love .

2
 And at the breezy close of Day,
 When she does seek some cool Retreat,
 Throw spicy odours in her way,
 And scatter Roses at her Feet .

3
 That when she sees their Colour fade,
 And all their Pride neglected lye,
 Let it instruct the lovelly Maid,
 That Sweets not gather'd timely; Dye .

4
 And when she lays her down to Rest,
 Let some auspicious Vision shew,
 Who 'tis that loves Camilla best,
 And what for her I undergo .

Flute

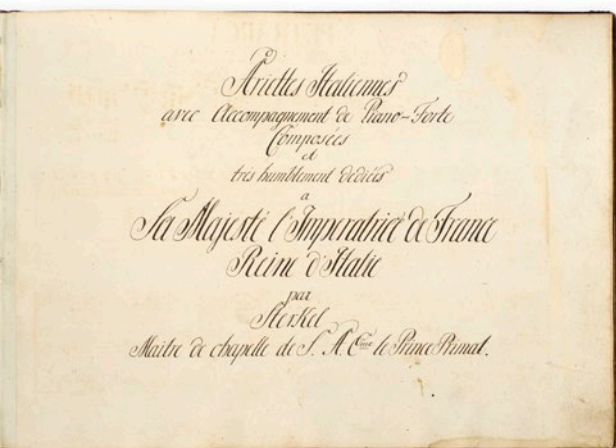
THE BEE

A Song Set by M^r P. Crookenden

As CELIA in her Garden stray'd, Secure nor dreamt of harm,
 BEE approach'd the Lovely Maid, And rested on her arm.
 The Curious insect thither flew, To taste the tempting bloom; But with a thousand
 sweets in view, It found a sudden doom.

2
 Her nimble hand of Life bereav'd
 The darling little Thing;
 But first the snowy arm receiv'd,
 And felt the painful sting.
 Oh! would the short-Liv'd burning smart,
 The Nymph to pity move,
 And teach her to regard the heart
 She fires with endless Love.

FLUTE



SONGS FOR AN EMPRESS

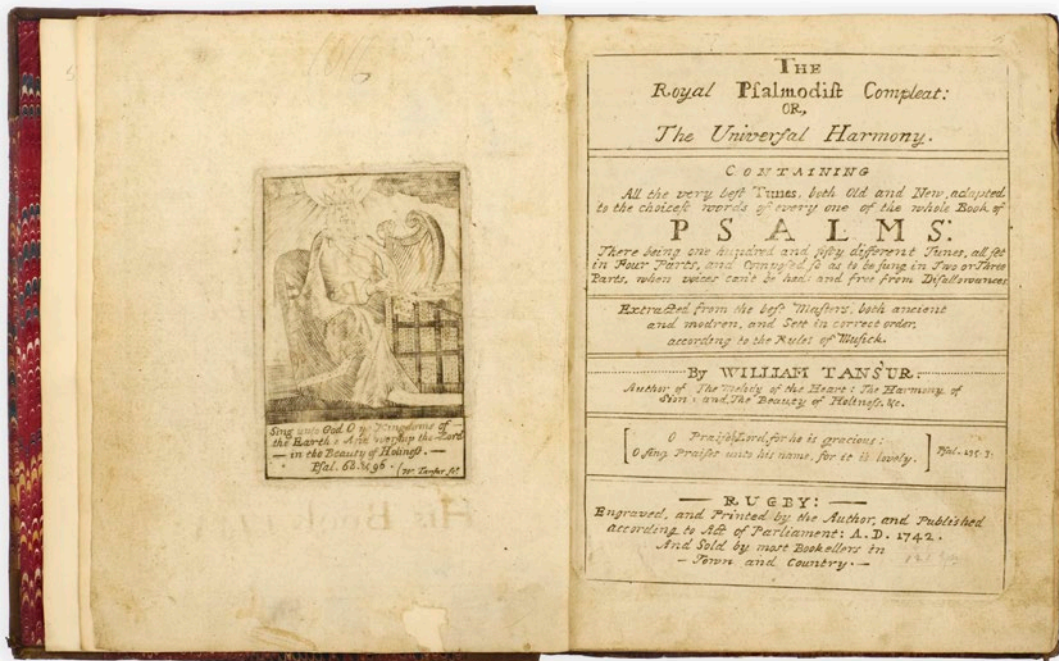
67 STERKEL, Johann Franz Xaver. Manuscript score: 'Ariettes Italiennes avec accompagnement de Piano-Forte composés et très humblement dédiées a Sa Majesté l'Imperatrice de France, Reine d'Italie par Sterkel' ... [France, 1810?]

Oblong folio, pp. [1, title-page], 50; ink on paper, staves ruled in manuscript, written on three systems; in very good condition in contemporary red morocco, gilt fillet border, a few stains to covers, corners bumped.

£1250

A manuscript collection of twelve songs apparently produced for presentation to Marie Louise, Empress consort of France and Queen consort of Italy, who became Napoleon's second wife in 1810. Pieces I and II had been published separately (c. 1808) with dedications to the Countess von Salm (born von Hatzfeld – her mother was a singer and patron of Beethoven); and pieces VI–XI were published as *Six Ariettes Italiennes* (1806, RISM S 5776), dedicated to Baroness Amelie d'Ende. Pieces III–V, which were not published at the time, are the 'Tre ariette per li soprani' composed in around 1807. The final and longest piece here, 'Col tempo vien Spirito' ('Noi siamo ne' primi istanti timide per natura'), is not recorded in the *Sterkel Werkverzeichnis* and we cannot trace it in any other copies. It sets a passage taken from *I Fuoriusciti di Firenze* (1802).

Sterkel (1750–1817) had received a rigorous training by the court organist in Würzburg, before being called to Mainz in 1778, then sent by the Elector on an extended tour of Italy, from which he learned much. He spent the 1790s in Mainz (his famous piano duel with Beethoven took place in 1791) and Würzburg, and then after the death of the Elector, moved to Regensburg under the patronage of Karl Theodor Anton Maria von Dalberg. The title-page here names Sterkel as Kapellmeister to the 'Prince-Primat', the title granted Dalberg by Napoléon in 1806.



ENGRAVED AND PRINTED BY THE AUTHOR

68 TANS'UR, William. *The Royal Psalmodist compleat: or, the universal Harmony.* Containing all the very best Tunes both old and new, adapted to the choicest Words of every one of the whole Book of Psalms ... extracted from the best Masters, both ancient and modern [sic], and sett in correct Order, according to the Rules of Musick ... *Rugby: Engraved, and printed by the Author, and published according to Act of Parliament: A. D. 1742. And sold by most Book[s]ellers in Town and Country.*

4to, ff. [89], engraved throughout, comprising frontispiece, engraved title-page, subscriber's leaf and 86 leaves of music, printed rectos only; slightly thumbled, a few blank margins torn without loss (weakness at the plate mark), some plates slightly pale from imperfect inking, else a very good copy in nineteenth-century quarter calf, bookplates of M. H. Bloxham and Rugby School; ownership inscriptions to blank recto of frontispiece - 'Richard Salisbury 1744', and some later; manuscript music fragment (possibly authorial) on the final blank verso. £3750

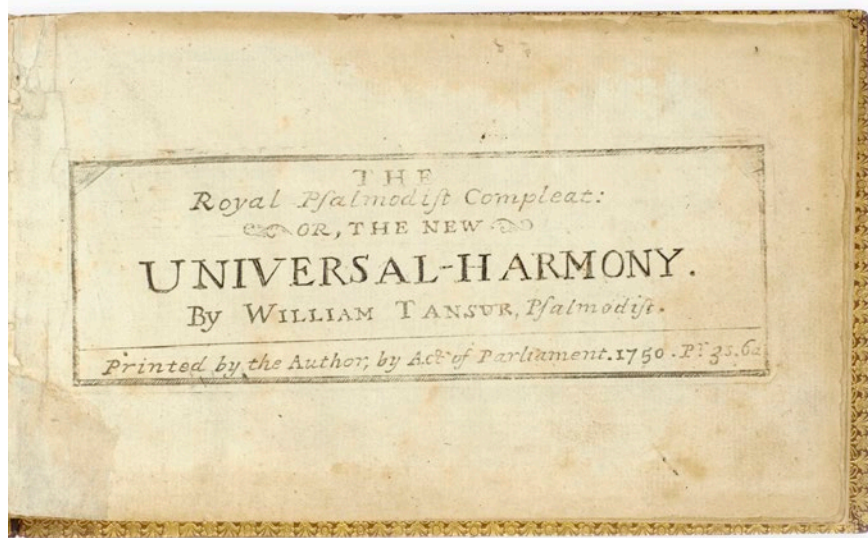
First edition, extremely rare, a collection of 150 psalm tunes (with settings in four parts) and one anthem, by the psalmodist and composer William Tans'ur (1700–1783).

Tans'ur seems to have become a teacher of music at an early date, and to have published psalmody collections from various locations throughout his career, the first being *A Compleat Melody, or The Harmony of Sion* (1735, with four further editions by 1744, all very rare). Although his son, also named William, was a chorister at Trinity College, Cambridge, Tans'ur himself 'had no links with the upper strata of English musical life', let alone the royal connections that the present title implies. 'His field was country church music, and here he established a dominance that extended as far as the American colonies' (*Oxford Music online*).

'Tans'ur was one of the most successful exponents of the elaborate hymn tune of the time, with repeating last lines, solo sections and heavily ornamented melodies. **His tunes were enormously influential, especially in America ...** Four of them were among the 15 pieces most often printed in America before 1811' (*ibid.*). Indeed he was 'the most reprinted British anthem writer to appear in late-eighteenth-century New England collections, as well as a singularly unrecognized contributor to American white gospel music' (Russell Sanjek, *American Popular Music and Its Business. The First Four Hundred Years*, 1988).

The present collection was the first to be engraved, printed, and published by Tans'ur himself, and was supported by weekly subscription. The subscribers' list has 66 names in Warwickshire, Leicestershire, and Northamptonshire, among them a William Salisbury, of Barby, presumably related to the Richard Salisbury who has signed this copy several times. Shortly after publishing the present work, Tans'ur seems to have settled in St Neots, as a stationer, bookseller, binder, and music teacher.

Not in ESTC, BUCEM or RISM; ESTC records no edition earlier than that of 1745 (at UCLA), and BUCEM/RISM none earlier than 1748. **Of this, the true first edition, we have traced copies at the British Library (2 imperfect copies), and UCLA only.** An edition of 1743 (also possibly printed in Rugby), is recorded at Cambridge only.



69 TANS'UR, William. The Royal Psalmodist compleat: or, the universal-Harmony ... [St Neots?,] Printed by the Author, 1750.

Oblong 8vo, ff. [108], printed on one side only, engraved throughout, comprising a title-page, an explanatory leaf 'The Gamut' and engraved music; one leaf (Psalm 145) smaller and loose; apparently lacking one leaf of Psalm 18 and the final leaf of the anthem on psalm 1745 (*see below*); four-verse manuscript hymn to blank verso of Psalm 136 (with the signature Robt Bones); original lower endpaper of printer's waste; some spots

and stains, but generally good, in full modern calf; laid in loose is a letter from the Australian composer Arthur Benjamin presenting the book to the pianist Marion Stein on the occasion of her marriage to George Lascelles, 7th Earl of Harewood, in 1949. £850

Unrecorded edition of Tans'ur's *Royal Psalmodist* (first 1742), comprising 73 psalm tunes, a 'Jubilate Deo', a 'Doxology', 'A New Magnificat', and 11 anthems. It is based on the same selection (and plates) as he had issued in an edition of 1748 (BL only in ESTC), 'Engraved and printed, by and for the author ... and sold by the author; and in London, by J. Robinson'. But there are some changes here: Psalms 32, 41, and 126 are removed, Psalms 23 and 145 are added, Psalms 47 and 138 are in new settings, and there are four new anthems (on Psalms 47, 103, 105, and 136).

The first edition of the *Royal Psalmodist* had included 150 psalm tunes, four anthems, and one Magnificat, all engraved in quarto by Tans'ur himself. By the following year he had cut the plates in half horizontally for an oblong format as here. But he continued to make changes, and by 1748 almost of all of the tunes were different from those used in 1742, and almost all were by Tans'ur – the earlier edition had incorporated existing tunes.

By this date Tans'ur seems to have settled in St Neots, Cambridgeshire, as stationer, bookseller, binder, and music teacher.

70 TAYLOR, John. A Collection of Tunes in various Airs adapted to Psalms taken out of Dr Watts's Imitation of David's Psalms. With a scheme of supporting the Spirit and Practice of Psalmody in Congregations. To which are prefixed Instructions in the Art of Psalmody in a natural and easy Method ... London, Printed by J. Waugh ... [1750].

Oblong 8vo, pp. 82, with letterpress text and music (plus one engraved plate), pp. 1–46, and engraved music pp. 47–80, pp. 81–2 being blank staves not mentioned in ESTC; **bound with 29 leaves of manuscript music**, plus blanks, in several hands; a very good copy, in contemporary reversed calf, ownership inscription to title-page: 'William Thomasson His Book 1751'. £950

First edition, very rare, of a work of psalmody and music instruction by the dissenting minister John Taylor (1694–1761). Taylor had moved to Norwich in 1733, slowly diverting from orthodoxy under the influence of Samuel Clarke, before laying the foundation stone of the Octagon Chapel there in 1754, the same year he began to publish his Hebrew Concordance. His *Collection of Tunes* is interesting in being pitched in part towards an audience that sings by ear, with some basic instruction on how to balance the parts and some singing exercises to train the voice.

At the end, early users have added in manuscript two-parts settings of Psalm 51 by Green, and Psalm 149 by Uriah Davenport, and anthems by Thomas Broom, John Smith, and William Knapp.

Not in RISM. ESTC records copies at the British Library and Harris Manchester (Oxford) only; no further copies added by Library Hub or OCLC.

CANTO.
DI HORATIO
VECCHI DA
MODENA.

*Piu è diversi Madrigali è Canzonette
à 5. 6. 7. 8. 9. & 10. voci, per avan-
ti separatamente iti in luce, & ora in
sieme raccolti.*



IN NORIMBERGO,
Nella Stamperia della Gerlachii.

M. D. XCIII.

a 6. XXVII. CANTO.

SITENE Canzonet- c'al mio Signore, Gitene
Canzonet' al mio Signore, Gitene Canonnet-
c'al mio Signo- re, Et cor mio gli porge- te, ij E
fe u'accorgere- te, Che grato il don gli sia Sciogliet' il fuono,
Sciogliet' il fuon' à la Sampogna mi- Sciogliet' il fuon' à la Sam-
pognami- Sciogliet' il fuono, ij Sciogliet' il fuon' à la Sampogna
mi- a à la Sampogna mia, à la Sampogna oua.

a 6. XXVIII. CANTO.

SAltavan Ninfe Satire Passori, Saltavan Ninfe Sari-
ri e Passori, Satire e Passori, Fra gli odorati fiori, Saltavan Ninfe Satire e Passo-
ri, Saltavan Ninfe Satire e Passori, ij Fragli odorati
fio- ri, E cantando diccan ij viva l'Amore, ij viva l'A-
more, Ch'in un moment' impug' e fan' il core, ij e fan' il core, ij
E cantando diccan ij viva l'Amore, ij viva l'Amore, Ch'in
un moment' impug' e fan' il core, ij e fan' il core.

cc 2

MADRIGALS, MOTETS, AND POLYGLOT QUODLIBETS

71 VECCHI, Oratio. Piu è diversi madrigali e canzonette à 5. 6. 7. 8. 9. & 10. voci, per avanti separatamente iti in luce, & ora in sieme raccolti. Nuremberg, Gerlach, 1594.

4to, 1 part only (of 6), ff. [57], comprising a title-page, 55 leaves of type-set music and a final contents leaf; followed by 39 leaves of early manuscript music in several hands; slightly shaken (bb4 having come loose is now tipped in), but a very good copy in limp vellum reusing a manuscript leaf from a 14th-century German missal, vellum ties, rear pastedown of printer's waste; edges stained red. £13,500

The Cantus part only of an extremely rare collection of 81 canzonette and madrigals for 5 to 10 voices, published by Katherina Gerlach of Nuremberg, **here supplemented by a manuscript anthology of 42 madrigals and motets by Italian and German composers c. 1580s-1620s, a number of which we have not been able to trace in printed or manuscript sources, including two unusual polyglot quodlibets.**

Vecchi (1550–1605) was largely a composer of music for entertainment, most notably the madrigal comedy *L'Amfiparnaso* (first performed 1594, published 1597). Taught music by the Servite monk Salvatore Essenga, he was well-established in Venetian circles by the time his first collection of motets was published in 1579. Appointed maestro di capello at Salò (1581), Modena (1584), and Reggio nell'Emilia (1586) and then canon at Correggio, he returned to Modena in 1593. After a hiatus he published a large number of works in 1597, then began to work at the Este court but had to turn down the post of maestro to Rudolph II because of ill-health.

Nuremberg, with its strong trade links to Northern Italy, was a crucial conduit for the introduction of Italian music to Germany. Katharina Gerlach had published a monumental three-volume set of Italian madrigals in 1588–90 – *Gemma musicalis*; ‘Gerlach and her successor Paul Kauffmann then issued reprints of Italian single-composer editions such as canzonettas and madrigals by Orazio Vecchi and Luca Marenzio’ (Stephen Rose, ‘Patriotic purification: cleansing Italian secular vocal music in Thuringia, 1575–1600’). The present collection reprints pieces from several of Vecchi's collections of the 1580s.

To this copy a contemporary hand has added two sequences of madrigals and motets in manuscript, of which the first is the earlier and more interesting. It opens with ‘Vola pensier’ (published 1588) by Giovanni de Macque, a Flemish composer active in Naples, and ‘Musica noster amor’ by Jacobus Gallus (Handl) a Slovene active in Bohemia (two madrigals from his *Moralia*, Nuremberg 1596 – Gallus was unusual in choosing secular texts in Latin). **But it is the two pieces that follow that are the most exciting: two musical medleys or quodlibets, assembling lines from numerous musical sources, both sacred and secular, with texts in Italian, German, Latin, and nonsense syllables.** ‘Anchor che col partire ...’, opens No. 5, from a madrigal by Cipriano de Rore, ‘... Liquide per l'amor da glocchi sparse ...’ (this from Luca Marenzio), ‘... Chi passa per questa strata’ (after Azzaioli) ... etc. No. 6 opens ‘Te Deum laudamus / frisch auf frisch auf / currebant duo simul alleluia ... Non posso piu tardar [a snippet from Vecchi] ... la la la la ... [etc. etc.]. The German portions we have not yet been able to identify. Quodlibets had been a fashion in German musical circles since the mid-sixteenth century, most notably in Wolfgang Schmeltzl's *Guter seltzamer und künstreicher teutscher Gesang, sonderlich etliche künstliche Quodlibet* (Nuremberg, 1544), though they rarely swap languages so freely as here.

Among the other pieces that follow are several works by works Hans Leo Hassler (1564–1612), a Nuremberg-born composer who studied in Italy and ‘played a pivotal role in the then-flourishing dissemination of italianate formal and stylistic idioms in Germany. His compositional efforts in several vocal genres, including his published collections of canzonettas, masses, motets and lieder, were widely circulated and notably influential ... Hassler’s vocal compositions on Latin texts ... are among the finest German musical works of their time, displaying great expressive subtlety as well as a pervasive concern for sheer beauty of sonority ... Hassler was equally renowned for his secular vocal compositions on both Italian and German texts. These include canzonettas (likely inspired by the publications of such composers as Gastoldi, Marenzio and Orazio Vecchi), superb Italian madrigals, through-composed narrative songs, and homophonic dance-songs with strongly profiled rhythms, including ballettos with ‘fa-la-la’ refrains such as *Tantzen und springen* (1601)’ (*Grove online*). He was director of town music in Nuremberg 1601–4, and the works included here that we have identified date from that period – perhaps he also had a hand in other as-yet-unidentified pieces in the volume. **Two other pieces ‘Mente tota supplicamus’ and ‘Par purpuratum martyrum’, are by the Jesuit mathematician and astronomer Christophorus Clavius (1538–1612), a correspondent of Tycho Brahe and Galileo, whose musical work though little known, earns him a short entry in *New Grove*.**

The second manuscript sequence, numbered 1–22, is likely drawn from the first volume of Johann Donfrid’s *Promptuarii musici* (1622), an anthology of motets by the best Italian composers of the day – there are pieces by Lodovico Viadana (c.1560–1627), Leone Leoni (c.1560–1627), Agostino Agazzari (1580–1642), Nicolo Spinello, Giovanni Damasceni Uffereri, Antonio Burlini (fl. 1612–17), Adriano Banchieri (1568–1634), Silvio Marazzi (1577–1598) etc, as well as a more local name, Urban Loth (c. 1580–1636). Prefacing these two sequences is another short piece not numbered: ‘Barbara Darii Ferio Baralipton Celantes ...’, curiously setting a mnemonic for the study of logic.

The content of both printed and manuscript material here suggest a likely South German Catholic origin, quite plausibly one of the amateur music societies, or *Kränzlein*, which were active in Nuremberg from the second half of the sixteenth century.

Vecchi: RISM V 1047, listing complete sets at Royal Library of Belgium and Hamburg only; among the incomplete sets or single parts elsewhere we can find the Cantus part at Vienna, Royal Library of Denmark, Biblioteka Jagiellonska, and Uppsala only. No parts are known in the UK and in the US only a Quintus part at Harvard.



Massa de Requiem de Vachon No. 10.

Largo non troppo

Re quem eternam dona e-is Do... mi...

ne re... qui... em a... ternam dona e-is

De... mi... ne et lux per pe-tu-a et lux per

petu-a lu-ce-at e-is Et lux per pe... tu-

lu-ce-at lu-ce-at e-is lu-ce-at e-

is. Et lux per pe... tu-a

et lux per pe-tu-a lu-ce-at e-

is, et lux per pe-tu-a lu-ce-at e-is.

Poco più Allegro

Et tu bi red-de-tur

ro-lum in je-ru... Sa-lu-

am Ora-ti-onem me-am. Ad te

25 separate parts for voices and instruments, large 4to (approximately 300 x 255 mm), [soprano:] ff. [9] (ff. [3] an insertion); [alto:] ff. [6]; [two tenor parts:] ff. [5] and [7]; [two bass parts:] ff. [4] and [8]; [three first violin parts:] ff. [8], [8] and [10]; [two second violin parts:] ff. [8] and [10]; [two viola parts:] ff. [6] and [9]; [two double bass parts:] ff. [10] and [11]; [first flute:] ff. [6]; [second flute:] ff. [5]; [first clarinet:] ff. [5]; [second clarinet:] ff. [5]; [bassoon:] ff. [6]; [serpent:] ff. [4]; [first horn:] ff. [6]; [second horn:] ff. [6]; [trombone:] ff. [4]; [organ:] ff. [12]; written in several scribal hands, many of the parts inscribed 'De Verheyen' in pencil in a contemporary or near-contemporary hand; some dust-soiling and browning, but generally in good condition, each part stitched and unbound. £6000

A very grand unpublished Requiem mass by the Flemish composer and singer Pierre Emmanuel Verheyen (1750–1819).

Although not so indicated, this must be the Requiem mass dedicated to Haydn which Verheyen, a devoted follower, is known to have written following Haydn's death in 1809 and which was first performed in St Nicholas's church, Ghent, on 9 April 1810. The Requiem was also apparently performed again at Bruges in 1814 by seventy-two musicians. Fétis, referring to Verheyen's sacred works, describes it as 'un de ses plus beaux ouvrages en ce genre'.

According to an early biographer, Verheyen, 'profondément pénétré de la perte du grand symphoniste ... composa une messe de Requiem pour le repos de l'âme de l'illustre défunt. Appartenant aux fondateurs de la Société des Beaux-Arts et des Lettres, qui était érigée depuis deux ans, cette association l'engagea à concourir avec lui pour rendre un dernier hommage à l'illustre compositeur de la Création. Cette messe fut célébrée avec pompe dans l'église de St-Nicolas. Un catafalque, élevé sur les dessins d'un membre de la société, l'architecte P.J. Goetghebuer, et entouré d'emblèmes funéraires, rappelait le nom de l'immortel défunt. La Société, ravie de la belle composition du digne élève d'Haydn, lui décerna une médaille avec cette inscription: "La Société des Beaux-Arts de Gand honore la mémoire du grand symphoniste en célébrant des obsèques solennelles dans l'église de St-Nicolas le IX Avril MDCCLXX". Verheyen devint le plus fécond de nos auteurs: des succès éclatants couronnèrent ses efforts, mais peu de générosité les accueillit: on se contenta de le payer en applaudissements, et, à la honte des contemporains, l'infortune accabla encore une fois un talent distingué, qui avait eu le tort de vouloir parcourir sa carrière dans sa propre patrie' (Van Duyse, pp. 8–9).

'As a choirboy at St Baaf Cathedral, Ghent, [Verheyen] took his music lessons with the organist J.J. Boutmy. Later he studied composition with Ignaz Vitzthumb, a director of the Théâtre de La Monnaie, Brussels, and with F.-J. Krafft, the music director at St Baaf Cathedral, Ghent. As a singer, he was employed at churches in Bruges and Ghent and by several lyric theatres; he was also a conductor in Maastricht. His first compositions, which are church music, date from the year 1778; in 1786 he was appointed *compositeur ordinaire* to Prince Ferdinand Lobkowitz, the Bishop of Ghent. Having lost his voice, Verheyen obtained an administrative post under the French regime and was appointed organist at the Temple de la Raison in 1793 and later at the Ursuline Convent. He was one of the founders of the Société des Beaux-Arts in Ghent. Verheyen admired Haydn and composed a Requiem in his memory; he imitated Haydn's style in his piano sonatas,

which are in a single movement. He left an extensive output, which for the most part remains unpublished and awaits rediscovery' (*New Grove*).

The present set of parts seems to lack a cello part; its accompaniment to the 'Lacrimosa' (*andante espressivo*) is, however, present in full in both the double bass parts, and the cello part is indicated in numerous other places in the score.

See Fétis VIII, p. 326, and Van Duyse, *Notice biographique sur Pierre Verheyen* (1841).



THE FATHER OF THE ENGLISH PLAINCHANT REVIVAL

73 WADE, John Francis. Manuscript 'Graduale Romanum. Pars secunda. Cui accessit Ana. Asperges. Vidi aquam. Kyrie. Gloria. Credo. Sancto. Agnus. & Ite missa est. Cum Hymnis & Antip. ad Elevationem & Benedictionem. Jacobus Christie, ejus Graduale. 1752 ... *Joannes Franciscus Wade scripsit Anno Domini 1752*.'

8vo, pp. 258, in red and black ink on five-line staves, decorative initials in red; title-page dusty, else in very good condition, in modern brown morocco. £1200

An attractive manuscript Gradual (from Easter until November, the 'pars prima' not traced), executed by the Catholic plainchant scribe, hymnist, and probable Jacobite, John Francis Wade (d. 1786), best known for his association with the hymn 'Adeste Fideles', which first appears in a manuscript of 1750 executed by Wade.

‘He was much more significant, however, as a plainchant scribe and publisher of liturgical books for use in the Roman Catholic church. These undertakings, in combination with the extensive influence his manuscripts exerted on the revival of English choral worship in the late eighteenth and nineteenth centuries, have rightfully earned him the title of “father of the English plainchant revival”. **His plainchant manuscripts are exquisite examples of the art of illumination and calligraphy; small hand-held manuscripts were written primarily for use by aristocratic Catholics resident in London, or at ancestral homes elsewhere,** while larger, choir-size books were produced for the choirs of the foreign embassy chapels in London’ (Bennett Zon, in *Oxford DNB*). At the end of the present manuscript are a series of masses, some presumably relating to the embassy chapels: In Dominicis per annum; Hispanica; de spiritu sanctu; Duacena; Germanica; Gallica; Italica; Portugallis; sanctae Cæcilie; Angelica; and de Angelis.

Probably educated at the Catholic college in Bornheim in 1731–4, Wade’s origins are obscure, and a historic association with Douai does not seem to bear scrutiny, as it is clear most of his working life was spent in London. Zon (‘The Origin of “Adeste Fideles”, *Early Music* 24:2, 1996) lists eighteen surviving manuscripts by Wade, 1737 to 1767 where dated, including three other later Graduals (dated 1760 and 1765). It is tempting to think the James Christie for whom the current manuscript was executed is the future auctioneer (1730–1803), then a newly-married assistant to Annesley in Covent Garden, but Christie’s early life and origins are as murky as Wade’s.

HYMNS, CATCHES, AND SCOTTISH SONGS

74 WILSON, David (*editor*). A Collection of Psalm and Hymn Tunes, &c. in three Parts ... [*Edinburgh:*] Sold by the Editor at his House ... and by J. Hamilton, Music Seller ... [c. 1800?]

8vo, pp. 56 (pp. 49–56 are an ‘Appendix’); engraved throughout, with a final index page; somewhat foxed and soiled, but a good copy in contemporary or early roan-backed card with marbled sides; ownership inscriptions of James Wilson, of Simprin (Berwickshire). £500

Second(?), expanded edition of this collection of (mostly) hymn tunes scored for treble, tenor, and bass. Though for most hymns the tunes only are printed, there are words for Cowper’s ‘Hark, my Soul!’ and one other, and at the end are the words and tunes for seven secular catches (in three parts), and the songs ‘The Lass of Peatie’s Mill’, ‘The Yellow Hair’d Laddie’, ‘The Soldier’s Return’, and ‘Gilderoy’. **The Appendix here adds fourteen new hymn tunes, including two apparently by Wilson himself.**

The music seller John Hamilton was active on the North Bridge from around 1796 to 1811, normally at No. 24 – here he is given at No. 26. We have been unable to identify the editor David Wilson with any certainty – he is named here as a ‘Teacher of Music’, from his house at the foot of Stonelaws Close, Cowgate.

Very rare – there were evidently a number of printings under the same title, all undated. Together Library Hub and OCLC show copies of an edition of forty-eight pages, presumably the first, at NLS, Aberdeen, Edinburgh, and Pittsburgh; copies of the present edition at Illinois and (possibly) NLS; and an oblong octavo edition of sixty-two pages (circa 1812) at NLS and BL.

75 ZARLINO, Gioseffo. Le Istitutioni harmoniche ... nelle quali; oltre le materie appartenenti all musica; si trovano dichiarati molti luoghi di Poeti, d'Historici, & di Filosofi ... Venice, [Pietro da Finò], 1558.

Folio, pp. [12], 347, [1]; woodcut publisher's device to title-page; woodcut initials, woodcut diagrams in parts I and II, woodcut music in parts III and IV; dampstains to foot of first third of text and to head towards the end, short wormtracks to blank upper margin of first three leaves, upper outer corner of the last leaf restored; withal a good copy in eighteenth-century quarter vellum and paper boards, block-printed in red, black and ochre in a floral pattern; ownership inscription 'De i libri del Cave Anto Benedetti' dated 1636 to the foot of the title-page; presentation inscription to head of title from the bibliophile, musician and soldier General Émile Mellinet (1798–1894) to the composer and musicologist Jean-Georges Kastner (1810–1867). £15,000

First edition, rare, of 'arguably the most important and influential book in the history of music theory ... [It] opened the way for the new tonality which has governed music from the seventeenth century to the present day' (*Printing in the Mind of Man*).

'*Le istitutioni harmoniche* (1558) is one of the most important works of music theory. Zarlino [1517–1590] aimed in it to unite speculative theory with the practice of composition on the grounds that "music considered in its ultimate perfection contains these two parts so closely joined that one cannot be separated from the other" (i, 2). The composer must not be content to master his craft; he should know the reason for what he does, and this can be discovered through an alliance of the rational and sensory faculties. The first two parts (they are designated "books" in the 1573 edition) present the traditional curriculum of *musica theorica* from a fresh viewpoint. In part i Zarlino reviewed the philosophical, cosmological and mathematical basis of music. Part ii sets forth the Greek tonal system and supplants it with a modern theory of consonances and tuning ... Zarlino acknowledged that the numerical criteria that he established in parts i and ii for the tuning of the consonances did not apply to instrumental music, which employed artificial tunings made necessary by the imperfection of instruments. But in the natural medium of the voice it was possible, he maintained, to realize all the inherent perfection of harmony' (*Grove online*).

Zarlino's rules of counterpoint had wide influence across Europe, but his theoretical foundations were quickly challenged, first by Giovanni Battista Benedetti, and then by Vincenzo Galileo, whose *Dialogo* (1581) 'pointed out numerous instances in which Zarlino had misunderstood his ancient sources. Zarlino replied at great length in his *Sopplimenti musicali* (1588), in which he displayed much greater penetration into the ancient authors, particularly Aristoxenus and Ptolemy ... than in *Le istitutioni harmoniche*; but he failed to refute Galilei's valid criticisms' (*ibid*).

Provenance: General Mellinet inscribed this copy 'à l'ami Georges Kastner ... pendant la campagne d'Italie – 1859'. The Second Italian War of Independence was fought in that year between the Second Empire, with the Kingdom of Sardinia, and the Austrian Empire, and helped pave the way towards Italian unification. Kastner published several works on military music (at least one mentioning Mellinet), and they both were friends with Adolphe Sax.

PMM 81; *Eitner* X 331–332; *Gregory & Bartlett* 296; *Graesse* VIII-508; *Grove* 20–646.

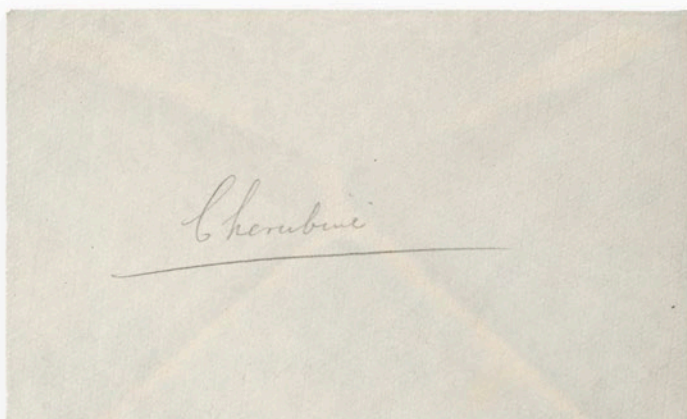
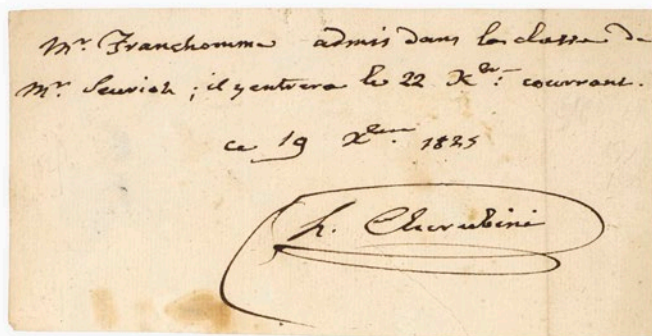
APPENDIX: MUSICAL AUTOGRAPHS

76 CHERUBINI, Luigi. Autograph note signed 'L. Cherubini' regarding the cellist Auguste Franchomme. [Paris,] 19 December 1825.

Note on a piece of paper (78 x 152 mm) evidently cut from a larger sheet; three lines; one fold-line, some minor staining. £350

A short note in which the composer and director of the Conservatoire de Paris Luigi Cherubini records that 'Mr. Franchomme' has been admitted into the class of 'Mr. Seuriot' and that he will begin there on 22 December 1825.

'Mr. Franchomme' is almost certainly the French cellist and composer Auguste Franchomme (1808–1884). Considered by his contemporaries 'the King of the French school', Franchomme was a friend of Mendelssohn and Chopin, collaborating with the latter on the Grand Duo (1833) and also performing his Cello Sonata op. 65 at its première in 1847. 'According to Fétis, he began his study of the cello at the age of 12, with Mas, at the Lille Conservatoire. He received his first prize in 1821, and continued his studies with Pierre Baumann. He then went to the Paris Conservatoire, studying with Norblin for one year before gaining a *premier prix* in December 1825' (Grove). The present note suggests that Franchomme continued his studies at the Conservatoire after gaining his *premier prix*, under the supervision of the violinist and composer Louis-Auguste Seuriot, who taught counterpoint and fugue at the Conservatoire from 1823 to 1830.



HIS FIRST TRIP TO ENGLAND

78 DVOŘÁK, Antonín. ALS to 'Sehr geehrter Herr'. *Prague, 9 February 1884.*

8vo bifolium (178 x 115 mm), pp. [3]; comprising 38 lines in German; horizontal crease from folding; very good. £3000

Dvořák writes that he will be going to London in March, and refers to his 'Ouverture Husitska', 'Simfonie und Rhapsodie', 'Chorcomposition', and 'Stabat Mater'. **This was Dvorak's very first trip to England**, during which he conducted 'Stabat Mater, Op. 58, the Hussite Overture, Op. 67, Symphony in D major, Op. 60, the second Slavonic Rhapsody, Op. 45, Scherzo capriccioso, Op. 66, among others' (antonin-dvorak.cz).

A NEW COMPOSITION

79 DVOŘÁK, Antonín. ALS to 'My dear friend'. *Prague, 28 December 1885.*

8vo bifolium (178 x 115 mm), pp. [3], comprising 40 lines; some ink staining below signature, horizontal crease from folding; very good. £3000

He will soon have finished the full score of the first part of 'Ludmila' and will send it in the New Year; asks if Littleton is satisfied with Zubaty's German translation; 'I have a composition for (men voices) (Psalm 149) with orchestra and will be very glad if you take it. It is a work composed after the Stabat Mater and has been several times performed in Prague with great success. It is not to [sic] long and difficult (it last only 10 minutes) and I would give it you for £80'.

SUMMER AT VYSOKA

80 DVOŘÁK, Antonín. ALS to 'My dear friend'. [*Prague, 1886*].

8vo bifolium (210 x 132 mm), pp. [3], comprising 57 lines; some creases from folding, short closed tear to fore-edge; very good. £3500

Dvořák thanks Littleton for sending 'so much copies of my Ludmila' (Saint Ludmila Op. 71 which premiered in October 1886), is glad to have a vocal score, expresses his like for Alexander Mackenzie's overture, is working on his 'Requiem', will be spending summer at Vysoka, refers to a present given to his wife my Mrs Littleton, and ends 'The dedication and title for the mass I send you next. Excuse my bad writing! I have a quill pen which I use for my scoring'.

'I DON'T EARN NOTHING'

81 DVOŘÁK, Antonín. ALS to 'My dear friend'. *Prague, [1886]*.

8vo bifolium (178 x 115 mm), pp. [4], comprising 49 lines; horizontal crease from folding, short tear to fold, light thumb marks to last page; very good. £3000

He has sent the vocal score of the second part of *Ludmila* and Psalm 149 (Op. 79) 'for chorus and orchestra'; hopes the recipient will take the latter 'without any objections' for £50, writing 'I want money now very much. Since the last September I don't earn nothing because I only work on the *Ludmila*'; is going to Kremsier for a performance of his *Stabat Mater* (Op. 58) and then to Hradec Kralove to conduct his *The Spectre's Bride* (Op. 69) [17 April 1886], writing 'I have so much to do'.

82 DVOŘÁK, Antonín. ALS to 'My dear friend'. *Prague, 30 January 1886.*

8vo bifolium (178 x 115 mm), pp. [3], comprising 39 lines; horizontal crease from folding; very good. £3500

He asks Littleton to send back *Ludmila* 'immediately to put the German words (which you already have from Zubaty) under the notes'; 'You ask me what I require for *Ludmila*. I think it is not too much when I say 1000 £. I assure [sic] you you will not complain if you pay me thus [sic] sum. I[t] will be a very great work, a [sic] do not hesitate to say it is the best one which I ever wrote.'

83 DVOŘÁK, Antonín. ALS to 'My dear friend'. *Pisek, 11 July 1886.*

8vo bifolium (230 x 145 mm), 'Pisek' printed at head, pp. [2], comprising 39 lines; some creases from folding, some chips and a little browning to edges; good. £3000

He is in Pisek seeing his friend Antonin Rus; describing Karel Knittel, conductor of the Prague Hlahol choir, he writes 'He is a small, little and most ignorant man, conducting the chorus of the Prague Society Hlahol, a "good friend" of my works and quite different from the direktor M. Schubert of the National Theater'; asks Littleton to make no promise about performing *Ludmila* to Hlahol as he will be conducting the first performance at the National Theatre in November and asks when they can have the parts and vocal score.

MAKING A MANUSCRIPT LIBRARY

84 DVOŘÁK, Antonín. ALS to 'My dear friend'. *Prague, 27 March 1887.*

8vo bifolium (179 x 112 mm), pp. [3], comprising 30 lines in blue ink; horizontal crease from folding; very good. £3000

He thanks Littleton for sending him the full score of *Ludmila*; is 'making a library [sic] of all my M.S.' and asks Littleton to send the scores of *Spectre's Bride* and *Ludmila*, writing 'it is so much interesting for an artist to look sometime at his sketches'; asks if Littleton is interested in 'the psalms for Chorus and Orchestra' he sent last year.

IN NEED OF REST

85 DVOŘÁK, Antonín. ALS to 'My dear friend'. *Vysoka*, 23 May 1889.

8vo bifolium (175 x 112 mm), pp. [3] comprising 38 lines; three horizontal creases from folding; very good. £3500

He would like to compose a new work for his visit to England 'but after having been much engaged on my new opera *Jakobin* [Op. 89] I need now a little rest'. He continues: 'It was and still is a matter of great consideration to me what shall [sic] I write to please the poeple [sic] in England for the present I cannot promise you anything because I dont know what I beginn [sic] at one day – one month – or year ... A Mass or Requiem would be the most favoured work for me & perhaps for England too'.

CONDUCTING IN RUSSIA

86 DVOŘÁK, Antonín. ALS to 'My dear friend'. *Vysoka*, 8 September 1889.

8vo bifolium (175 x 112 mm), pp. [2], comprising 34 lines; horizontal and vertical crease from folding; very good. £2500

He thanks Littleton for the invitation to stay at his house in Spring but will not be able to come because he will be going to Russia 'to conduct two great concerts in Petersbourg and Moskow' in March; suggests the middle of April instead.

'HARD UP FOR MONEY'

87 DVOŘÁK, Antonín. ALS to 'Dearest friend'. *Vysoka*, 16 June 1890.

8vo bifolium (175 x 112 mm), pp. [2], comprising 44 lines; horizontal crease from folding; very good. £3000

He asks Littleton to send the parts of his 'Sinfonie' when ready and mentions a possible performance at the 'Richter Concerts'; asks how the printing of his 'Mass' is coming on and requests his honorarium 'which I want so much just now'; 'you will kindly excuse me because you know well the artists what they want when they are hard up for money'.

WITNESSES 'IN THE SOLITUDE'

88 DVOŘÁK, Antonín. ALS to 'My dearest friend'. *Vysoka*, 26 June 1890.

8vo bifolium (175 x 112 mm), pp. [3] comprising 42 lines; horizontal crease from folding; very good. £3000

He thanks Littleton for the cheque; will send back the 'inventure' but asks if it should be signed by one or two witnesses, wondering 'where shall I find them here in the solitude?'; when his Requiem is ready he will 'try to score the Mass'; 'The conductor of St Michaels Roman Catholic Church Choir of Newcastle on Tyne (England) asked me some time ago, if I should have a Mass

– they would perform it at the solemn opening of their new church next year’; asks Littleton to write to their conductor A. Lohmeyer.

89 DVOŘÁK, Antonín. ALS to ‘My dear friend’. *Prague, 8 February 1891.*

8vo bifolium (178 x 115 mm), pp. [3], comprising 49 lines; horizontal crease from folding; very good.

£3000

He writes ‘we have plenty of time to settel [sic] the affaire [sic] of my Requiem because I hear from my friend Dr Stanford of Cambridge that the festival will take place at the beginning of October’; asks what the Birmingham committee will offer him for the right of first performance of his Requiem and for him conducting; ‘It would give me the greatest pleasure should it be possible for me to come to England and conduct my work’.

90 DVOŘÁK, Antonín. ALS to ‘My dear friend’. *Prague, 13 March 1891.*

8vo bifolium (175 x 110 mm), pp. [3], comprising 41 lines; three horizontal creases from folding; very good.

£3000

He writes ‘perhaps you know that the university of Cambridge has invited me to conduct my Stabat Mater and my new Sinfonie on which occasion I shall take the degree of Doctor of Music!’; asks if Littleton will take his Symphony at the price he offered some time ago and names several parties interested in it including the Philharmonic Societies of London and Vienna, Frankfurt, and M. Bülow of Berlin; asks Littleton to let the Birmingham committee know that the parts for the Requiem are not yet printed.

91 DVOŘÁK, Antonín. ALS to ‘My dear friend’. [*May 1891*].

8vo bifolium (178 x 115 mm), pp. [3], comprising 46 lines in black ink; note in red ink in another hand to final page ‘Cheque for £100 sent May 16 1891’; horizontal crease from folding, ink stain to p. 2; very good.

£3000

He refers to his Symphony no. 8 in G major (Op. 88) which premiered in Prague in February 1890 and which he conducted at Cambridge on 15 June 1891, when he received an honorary degree.

‘M. Stanford writes me about the performance at Cambridge of my Simfonie G-dur where I shall conduct it June 15. If the parts are not printed at that time will you kindly lent [sic] them for this purpose?’; asks Littleton if he has received the vocal score of his Requiem and the score and parts of the Symphony, and requests payment for the Symphony.

92 HALÉVY, Jacques-François-Fromental-Élie. Autograph musical quotation, signed.
Paris, 15 May 1846.

Oblong 8vo (160 x 240 mm), pp. [1], on a leaf evidently cut out of an album, 22 bars of music on three staves, marked 'Scherzando'; some light soiling, but in very good condition. £750

Fromental Halévy (1799–1862) showed musical promise at an early age and entered the Paris Conservatoire in 1810, becoming a pupil of Cherubini for composition the following year. In 1827 he became professor of harmony and accompaniment there, in 1833 of counterpoint and fugue, and in 1840 of composition. His pupils included Gounod, Massé, Deldevez, Bizet, Lecocq and Saint-Saëns.

The present extensive quotation is from one of Halévy's hugely popular comic operas, *Les mousquetaires de la reine*, set in Poitiers during the reign of Louis XIII, one month before the siege of La Rochelle. It had its première at the salle Favart of the Opéra-Comique on 3 February 1846.

'Halévy's music was fluent and professional. The style, like Meyerbeer's, owed much to Italian music and also to Boieldieu and Auber. His works display most of the mannerisms associated with 19th-century grand opera, both French and Italian: block choruses without counterpoint, triple metres, dotted rhythms, large ensembles built out of a single dramatic moment, and fondness for local colour, especially in divertissements' (*Grove online*).

