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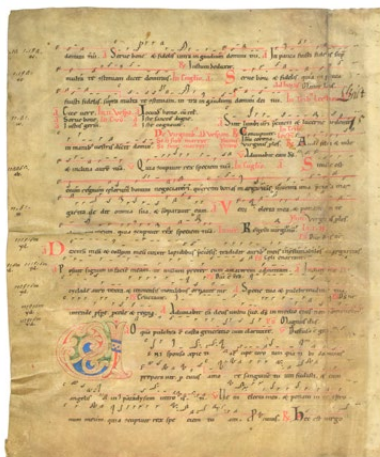
Please mention Music Catalogue when ordering.

Spring 2019

All books subject to prior sale.

Front cover illustration: Item 35

1. [Liturgy with Musical Notation] Vespers Antiphonal with neumes 'Serve bone et fidelis intra in audium domini tui.' c.1150, a complete leaf, written on both sides in dark brown ink in a clear early gothic bookhand, 18 lines, neumes above and below a single-line red F stave in Hufnagel notation, marginal differentia, one 3-line illuminated initial with intertwined tendrils on blue, green and red ground, red initials and rubrics, small hole through stem of illuminated initial, slightly trimmed at fore-edge, just touching the differentia, 300 x 246mm., recovered from a binding, with puncture holes at inner margin, slightly soiled
£2,750



Probably German in origin.

2. Music and morals Chiavelloni (Vincenzo) Discorsi della musica... Dedicati all'Emin. e Reveren. Sig. Card. Iacomo Rospigliosi Nipote della santita di nostro signore PP. Clemente Nono. Rome: Ignatio de Lazzeri, 1668, FIRST (only) EDITION, with an engraved frontispiece signed by Carlo Cesio, title-page woodcut vignette, woodcut decorated initials, head- and tail-pieces, damp-staining in inner margins at beginning, occasional browning, faint spotting throughout, small stains through leaves Pp3 to Qq2 and small internal tear to fore-margin (Yy1), early annotations at upper margin and through first 4 lines of opening of Discorsi I (A1r), repairs to title-page, with the loss of a letter or two of the banner, probably masking the removal of a library stamp, a few leaves at the beginning reinforced at inner margin, pp. [xvi, including frontispiece, the last leaf blank], 556, [2], 4to, contemporary gilt-tooled vellum over pasteboards, arabesque roll-tooled border, triple fillet panel surrounded by floral and star tools with outstretched eagle tools at each corner and delicate scrollwork cornerpieces, central coat of arms of Bernardino Cardinal Rocci, spine with lateral double arabesque roll-tooled design, title lettered in ink over the gilt, rear inner hinge repaired, minor soiling/staining, inside front cover ex libris 'Bibliothecae Petri Buoninsegni, Senis 1814' and Landau 16654 (Gregory-Sonneck p. 58)
£5,500



A significant association copy of this important work on morals and music, dedicated by Vincenzo Chiavelloni, canon of the Cathedral of Rieti and member of the famous Roman Accademia degli Sterili, where these Discorsi were delivered, to Bernardino Rocci (1627-1680), leader of the aforementioned Academy, who was named bishop on 22 April 1668 (and was later elevated to Cardinal in 1675).

‘[Chiavelloni]’s Discorsi della musica (Rome, 1668)... consist of 24 essays on the relationship of music to moral values and the development of virtue and as an aid to philosophy. The work relies entirely on ancient classical authors and is thus an example of the 17th-century Italian interest in the broad humanistic knowledge found in the works of philosophy, rhetoric and aesthetics of classical Greek and Latin sources. Of particular value to Baroque music aesthetics is the emphasis on music as a vehicle for representing and controlling the emotions of audiences, an aspect of ancient classical philosophy that was the basis for the Baroque theory of the Affects’ (Oxford Music Online).

Quoted from his latest catalogue in the Monthly Review, Vol. 16, 1757, a Mr. Baretti describes the point of the Discorsi as ‘not so much the instruction of Italian musicians, as the reformation of their morals; and to say truth... their morals want as much correction as their music, which has, for these fifty years past, much degenerated from its antient solemnity. Chiavelloni, amongst other good things, tells these pretended Virtuosi to abstain from expressing effeminate passions, and singing obscene songs, to which they are in general too much addicted.’



3. **Pez (Johann Christoph) Prodomus Optatae Pacis: Sive Psalmi de Dominicis, & Beata Virgine In Officio Vespertino decantari soliti, & secundum Genium ac Stylum modernum conoinne compositi 4 Voc. Concert. & totidem Rip. nec non tribus Instrum. & duplici Basso Generali...** Opus Secundum. Basso Continuo pro Organo. *Augsburg, Johann Christoph Wagner, 1703, FIRST EDITION, 44 pages of single-stave printed music for figured bass, predominantly bass clef, with occasional tenor and soprano clef pitch indications, with decorated first initial, head- and tail-pieces and printer's device on final leaf, free endpaper with contemporary inscription, pp. [ii], [48], [ii], small 4to, contemporary marbled wrappers, cover half detached, with composer and 'Organo' inscribed in pencil, rubbed*



£1,500

The bass accompaniment for 11 psalms by Johann Christoph Pez, composing at this point for the court of Prince Maximilian Emmanuel, Elector of Bavaria, having previously served as Kapellmeister to the Archbishop-Elector of Cologne, and having studied in Rome with Corelli. Though his reputation has faded, Pez was well regarded amongst his contemporaries and, in a lyric poem written by Telemann, is mentioned alongside Handel as a great composer of his era.

Only one copy listed on WorldCat (Bayerische Staatsbibliothek, Munich).

4. **Weldon (John)** *Divine Harmony. Six Select Anthems for a Voice a lone With a Thorow Bass for the Organ, Harpsichord or Arch-Lute Compos'd on several Occasions by Mr. Jn. Weldon Organist of this Majestys Chappell Royal and there Performd by the late Famous Mr. Richard Elford, Very proper not only in private Devotion, but also for Choirs, where they may be Sung either by a Treble or Tenor. J. Walsh and J. Hare, [1716], engraved frontispiece, title and dedication, music score with 2, 3 and 4 staves per system, frontispiece neatly restored with tape at gutter margin, title and dedication with a few small stains and marginal wormhole, occasional small tears at lower margin, fore-margin slightly soiled throughout, annotations to all six anthems in at least two near contemporary hands, pp. [vi], 29, folio, modern quarter calf with marbled boards, spine lettered in gilt, new endpapers, good £750*



Following an education at Eton, where he was a chorister, and a period of musical tutelage under Henry Purcell, by 1694 John Weldon was the organist of New College, Oxford, composing music for theatrical masques performed in the city, in addition to his college duties. He succeeded John Blow as Chapel Royal organist and in 1715 was appointed to the role of second composer, under William Croft.

While it is highly likely that the six anthems of *Divine Harmony*, Weldon's only sacred music published during his lifetime, were performed by the 'late Famous Richard Elford' at some point, at least four of them had originally been written to be performed at New College by John Bowyer. The edition itself is unusual, since the printing of anthems (as opposed to sacred songs, which set non-biblical texts) was rare during this period, and it wasn't until around the mid 1720s that larger scale anthems were printed in score.

The publication's popularity (it was reprinted the following year and in 1731) may have been partly due to the manifold claims of the title page - for 'voice alone', though each anthem features chorus sections, for 'organ, harpsichord or arch-lute, though the accompanying instrument is nearly always specified as 'organ', suitable for 'private devotion, but also for choirs' - thus maximizing sales through performance possibility suggestions.

The annotations include accidentals, written-out figured bass and ornamentation.

5. (Plainsong.) [Missal Propers for Easter] [c.1730], manuscript in black, with titles, initials, asterisks and occasional passages in red, musical notation throughout with 4-line staves, also in red, and black neumes, pp. [119], small 8vo, contemporary vellum, stained, vestiges of clasps and ribbon at page edge, pastedown with small worm trail, hinges neatly repaired, sound £850

A well-used volume of liturgical chants and responses including FERIA Quinta in Coena D[omi]ni ad Matutinum (Maundy Thursday), FERIA Sexta in Parasceve (Good Friday), Sabbato Sancto Ad Matutinum (Holy Saturday) and Complainte a la Ste. Vierge.



6. Purcell (Henry) A Song with a Trumpet in Don Quixot. [song text] Genius of England from they pleasant Bow'r of bliss arise and spread they sacred wings. c.1750, engraved score for vocal line, trumpet and continuo, arranged in 7 systems per page, pp. 112, 113, bifolio, edges slightly chipped, small hole at central fold just touching staff bracket £275

Originally published in 'The Songs to the new play of Don Quixote... All written by Mr. D'urfe', 1694, this particular work (Z578/7b) for Act 5. The song in this form (OCLC 863386371) appears to be held at the Universities of Virginia, Boulder, Yale and Oxford, though none of these entries mention page numbers. It is also included in Purcell's Orpheus Britannicus, so this may be from an early 18th century edition of this popular collection.

7. (Music.) COLE (Benjamin, engraver) [Songs from The New Universal Magazine] [M. Cooper, 1752-1758], engraved songsheets, 2 double-page, the rest single, for voice and continuo (figured bass), each with a fine engraving at the head, lower outer corner torn from first sheet without loss to engraved surface, 1 other with a piece torn from the fore-margin with slight loss to 4 staves, first 2 leaves reinforced at gutter, sporadic minor soiling or staining, 8vo, contemporary calf, rebaked somewhat crudely in a darker calf so that it now resembles a half binding, front inner hinge reinforced with strong tape, good (see ESTC P2511) £1,250

The Bodleian Library has 2 similar 'made up volumes', one of 60 songs, the other of 75 (the latter including a title-page). The topics are amorous and convivial, &c. In most cases we are told who sang the song, or where it was



sung, theatres and gardens, including Marybon. Armorial bookplate of Peter Ramsay, Banker, Edinburgh, and a note recording the volume as being in the Tyssen sale at Leigh Sotheby, December 1801 (possibly Lot 2239 - 'Songs, with music and plates').

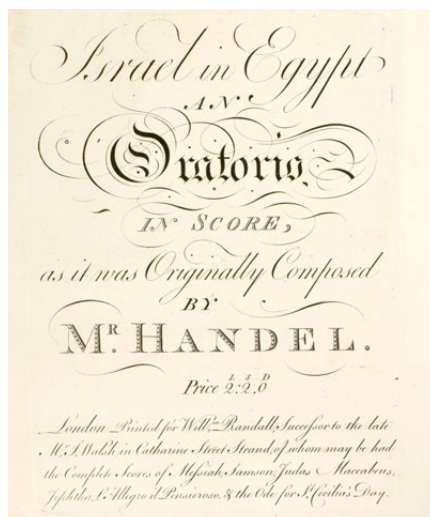
The New Universal Magazine, or Gentleman's and Lady's Polite Instructor, 1752-1758 is recorded in ESTC at Bodley, National Trust, Chicago and Yale.

8. **Handel (George Frideric) Israel in Egypt. An Oratorio, in score, as it was Originally Composed by Mr. Handel. Printed for Willm Randall, Successor to the late Mr I. Walsh, [c. 1770,] FIRST EDITION OF THE SCORE, engraved frontispiece portrait by Houbraken, with all pages apart from the 2 leaves of subscribers also engraved, pp. [viii], 281, [1], folio, original quarter sheep, marbled boards, green morocco lettering piece (lettered vertically), spine rather rubbed with loss of surface, extremities worn, good (ESTC N29033) £3,000**

The scarce first printing of Handel's music for this oratorio, first performed in 1739 and substantially revised thereafter; this version is another revision, with the publisher trimming several arias and short choruses. It also omits the first part, which was at first an altered version of the Funeral Anthem and so likely did not exist in manuscript to be printed from. In addition to being the first edition, this is the only eighteenth-century printing in England to contain the music at all: there were several printings of the libretto on its own in 1739 and again following a revival in the 1750s.

Through the nineteenth century the Messiah and this work were the most popular of Handel's works, and Mendelssohn oversaw an important edition of it for the English Handel Society (which was ultimately based on this printing and therefore also omitted the first part). 'Israel in Egypt takes a new path, however, being the first non-dramatic English oratorio, with a libretto compiled from purely scriptural texts. It also has a substantial and unprecedented number of choral movements. Israel in Egypt achieved a commendatory notice in the London Daily Post – the only such appraisal for any oratorio in Handel's lifetime... The only successor in the same line was Messiah' (Oxford Music Online).

ESTC locates copies in KCL, the Folger, NYPL, Yale, and Adelaide only.



9. **Herschel (Frederick William)? [Motets and Arias]. c.1770, manuscript single stave for tenor voice with German lyrics, 38 numbered motets, 106 arias (numbered 1 to 96, 106 to 108 and 111 to 117), faint library stamp at upper fore-corner of first page, gatherings detached, slightly soiled throughout, several pages spotted with smudged ink offsetting, contemporary calf, cover with blind-stamped 'Tenore I', spine strengthened with crudely cut sheep strip, with tattered**

paper labels at head and foot, lower board damaged, worn **£1,500**

A much-used collection, with many performance indications (*tutti*, *piano*, *fuga*, *langsam*, *echo* etc.) clearly inscribed, but only three composer attributions: Motet 8 is ascribed to 'Di Rolla', possibly the seventeenth-century composer Giorgio Rolla, Aria 43 to Halie(?), and most intriguing of all, Motet 38 to 'Hershell'. The motet is certainly the longest and most developed of the collection, and the style is that of the later eighteenth-century, suggesting that this is the tenor part of a motet by the renowned astronomer and musician, Frederick William Herschel, whose compositions drew the admiration of Mozart and Beethoven.



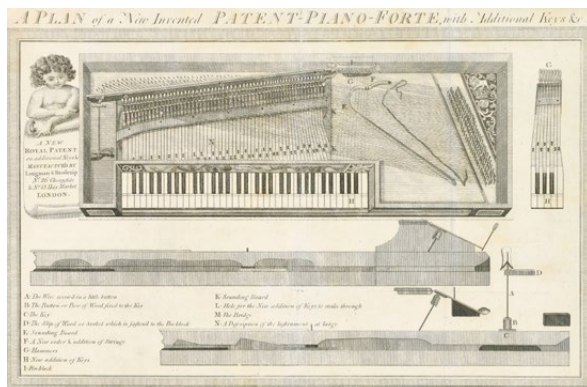
10. **Grétry (André Ernest Modeste) L'Ami de la Maison.** Comédie en trois actes et en vers mêlée d'Ariettes Représentée devant sa Majesté à Fontainebleau le 26 octobre 1771 et sur le Théâtre de la Comédie Italienne, le Jeudi 14 mai 1772. Dédiée à Monseigneur le Duc de Duras. Paris: Houbaut; Lyon: Castaud, [1772?], engraved throughout (both music and text), pp. [ii], 169, folio, contemporary green boards, upper board with gilt title, both boards with gilt arms of the Duc de Brancas, hinges cracked, backstrip slightly soiled, edges rubbed, a few smudges on rear board, good **£650**



Grétry was one of the leading proponents of early French opéra comique, and, following Voltaire's suggestion, he established himself in Paris in 1767. Here, he wrote more than 60 works for the stage to great acclaim. He was eventually granted a pension by the King which was cancelled during the Revolution, but doubled by Napoleon who also granted him the Légion d'honneur. In *L'Ami de la Maison*, a re-telling of Marmontel's *Le connaisseur*, Grétry uses a number of techniques which anticipate Mozart's *Figaro*, notably his use of stylistic parody and alternation between the comic style and the 'high' style, thus creating an effect of complex sensibility.

11. **Southwell (William) A Plan of a New Invented Patent-Piano-Forte.** With Additional Keys &c. A New Royal Patent on additional Keys & Manufactur'd by Longman & Broderip No. 26, Cheapside & No. 13 Hay Market: London. 1794, engraved advertisement, half-sheet, fleur-de-lys watermark, slightly fraying top edge backed with conservation tape, also present at lower left corner behind small tear beside clipped right margin, three faint vertical fold marks, mounted, very good **£1,500**

An advertisement for the new pianofortes of Longman and Broderip, incorporating the inventions of William Southwell. Southwell moved from Dublin to London in 1794 and immediately submitted a patent application for two significant pianoforte innovations: a new wire-operated damper system and an extended range of over half an octave. James Longman and Francis



Broderip were so impressed by the enhanced instrument which Southwell had brought over from Ireland, that, under exclusive contract, they offered to sell the improved instruments under their company name. The copper plate of Southwell's original patent was altered for the subsequent advertisement, Longman & Broderip replacing the inventor's name, and the lion and crown of England replacing the Irish harp in the triangular fretwork behind the instrument's wrestplank. Longman and Broderip were declared bankrupt in 1795, but Broadwood (without permission or fee) immediately employed Southwell's system for extending the keyboard's range and, a decade later, his form of damper, creating, in effect, the earliest form of the piano that we know today. (Michael Cole, *The Pianoforte in the Classical Era*, 1998, pp. 104–5)

12. (Manuscript.) 50 Canzonetti Da Batello Veneziane. c.1800, manuscript music, vocal and bass lines on ruled staves, with lyrics on facing pages, clearly inscribed with calligraphic flourishes, pp. 100, oblong 4to, [with:]

Kelly (Michael) Fifteen French Country Dances. With French & English Figures to each Dance adapted for the Piano Forte, and Inscribed (by permission) to her Grace the Duchess of Devonshire. M. Kelly at his Musical Saloon. [c.1802 - 1811], engraved title, 3 and 4 systems of piano music per page, final 6 pages with dance step instructions in French and English, pp. [ii], 22, oblong 4to, [and:]

Millico (Giuseppe) A Third Sett of Six Canzonets. With an Accompaniment for the Pedal or Small Harp, Forte Piano, or Harpsichord Composed and humbly Dedicated to Lady Clarges. Longman and Broderip, [1786], engraved title, predominantly 2 systems of keyboard-accompanied vocal line with Italian text per page, pp. [ii], 22, oblong 4to,



3 works bound together in contemporary blue wrappers, corners and spine strengthened with patterned paper, crudely sewn with string, tears to spine with loss, covers finger-marked, edges rubbed £550

According to Rousseau's Dictionary of Music, the traditional boat songs, sung for passengers' entertainment by Venetian gondoliers, were often versions of contemporary popular arias performed at the city's many theatres. These were supplemented by original pieces - canzoni or canzonetti da battello, characterised by a simple harmonic and melodic structure - which became very popular during the eighteenth century, performed, particularly during the Carnevale, throughout the network of Venetian canals.

The most famous of these is present here - 'La biondina in gondoleta' by Johann Simon Mayr (1763-1845), who, having fled Germany, resided in the city until 1802.

WorldCat cites only 2 copies of the second mentioned title (Houghton, BL), and 4 of the third (BL, Oxford, Cardiff and RAM), with no copies of this listed in the US.

13. **Gastaldi (Giovanni)** Cantata. A voce sola di Soprano Con accompagnamento di Piano Forte. 1803, manuscript music for soprano and keyboard ('cembalo' inscribed beside stave), 3 staves per system, 3 systems per page, p. 22, oblong folio, self wrappers, sewn, [with] Quattro Ariette e due Duettini Notturmi Con Accompagnamento di Clavicembalo. 4 songs in manuscript for soprano and keyboard, 3 staves per system, 3 systems per page, 2 songs for soprano duet with keyboard, 4 staves per system, 2 systems per page, p. 21, oblong folio, self wrappers, sewn, armorial bookplate of Biblioteca Papafava pasted on cover £750

A similar manuscript is held at Northwestern University, and attributed to Gastaldi (c. 1554 to 1609), though, on enquiry, it appears that their manuscript is accompanied by a note "Gastaldi?? No information available. Not in HH." The style of the music, however, in accord with our own copy, appears to be early Classical rather than late Renaissance. A Giovanni Gastaldi has proved very difficult to trace. His Cantata in E-flat major, with its balanced phrases and bold modulation (to E-flat minor/G-flat major), suggests that this is a fair copy of a near contemporary work. The work itself is composed of more melodic sections interspersed with recitative, with much ornamentation in the vocal and right hand lines.

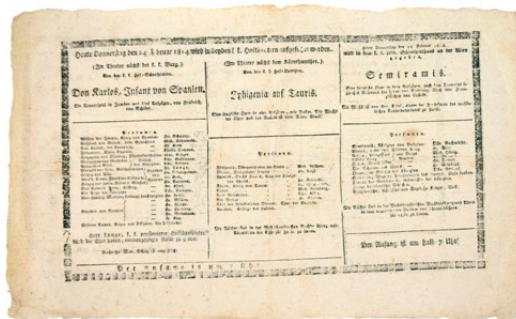
The light Ariette all follow a simple model, opening in the major (A, D, E, G etc.) and modulating to the dominant for the middle section, again with an ornamented vocal line with Alberti bass and similar devices from the keyboard.



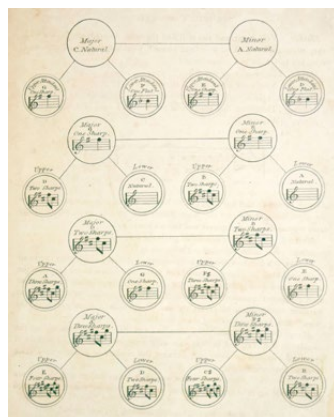
14. (Playbill.) **GLUCK (Christoph Willibald)** Iphigenia auf Tauris / Don Karlos, Infant von Spanien... von Schiller / Semiramis... von Catel. Vienna, 24th February, 1814,

casts and details of 3 performances in Vienna on one night, at the Hof-Theatre, the Kärntnerthor Theatre and the Schauspielhaus (Theater an der Wien), listings within typographical border with wide margin, 24.5 x 40cm, edges slightly frayed, cast list for *Don Carlos* with pencil annotations £750

The most notable performers listed here include Anna Milder-Hauptmann (Iphigenia), whose highly praised performance in the role in 1812 was instrumental in the Gluck revival in both Vienna and Berlin, and who played Leonore in the first performance of Beethoven's *'Fidelio'*; and Cathinka Buchwiesser (Semiramis), to whom Schubert dedicated several songs.



15. **[Kilner (Dorothy)]** *The Child's Introduction to Thorough Bass. In Conversations of a Fortnight, Between a Mother, and her Daughter of Ten Years old. Baldwin, Cradock, and Joy, 1819, numerous single and double-stave musical examples in the text, two engraved plates, one printed on both sides (inversions and circle of keys diagrams), occasional spots, faint damp-staining at plate edges, pp. [vi], 10-96, 4to, original gilt-ruled half-morocco, marbled boards, double-layered at spine and corners, with printed labels, edges rubbed, boards discoloured, with slight abrasions, front endpaper with pasted-on inscribed note concerning history of the copy within the Pitcher family, contemporary ownership inscriptions of Amos and Mary S. Pitcher, good*



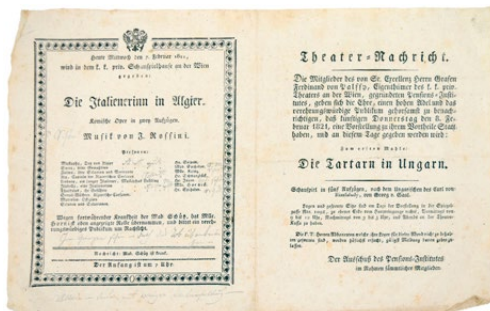
£575

A thorough grounding in the art of realising figured bass, arranged in twelve chapters, each titled with a consecutive day of the week. In the Preface, the author emphasises the unique nature of her endeavour, addressing children on this rather technical subject, and her singular approach, in avoiding all unintelligible terms. As a well-known children's author and a musician at a time when women music teachers were becoming highly fashionable among the more affluent classes, Dorothy Kilner was in an ideal position to write and publish a work such as this. Its popularity and originality is attested by the fact that as a child, some sixty years later, Vaughan Williams 'received his first lessons from a Wedgwood aunt, who not only taught him the piano but took him through *The Child's Introduction to Thorough Bass* and Stainer's *Harmony*.' (Vaughan Williams, Simon Heffer, 2000)

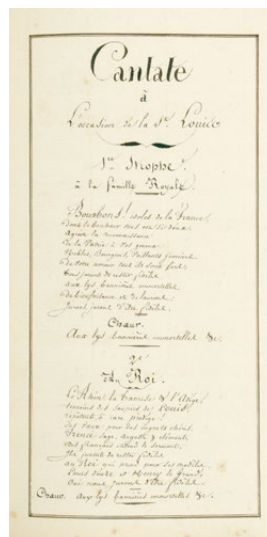
WorldCat cites only one copy in the US (Baylor).

16. (Playbill.) ROSSINI (Gioachino) Die Italienerin in Algier. [With] Die Tartarn in Ungarn... Carl von Kissfauldy. Vienna, 7th February 1821, cast and details of performance of Rossini's opera at the Schauspielhaus (Theater an der Wien) including notice of indisposition of Mme Schütz, printed within typographical border with central Viennese armorial crest, facing notice of following night's production in German of Kisfaludy's 'A tatárok Magyarországon', wide margin, 23.5 x 37cm, faint spotting, central fold, cast list with pencil annotations £750

A star-studded cast for the Rossini, despite the absence of the renowned prima donna, Amalia Schütz, including Joseph Seipelt, a pupil of Salieri, who went on to sing the bass part at the 1924 premiere of Beethoven's Ninth, and Franz Jäger, a well-known tenor, who, in February, 1819, made the first public performance of a Schubert song.



17. (Boisset.) Cantate En L'honneur de L'Auguste Famille des Bourbons. Offerte par les Prisonniers de Bicêtre A Monsieur Delaveau, Préfet de Police, Chevalier de L'ordre Royal de la Legion d'honneur. [c.1825], manuscript full score in ink, with 14 staves per system (3 clarinets, flute, 2 horns, trumpet, 3 vocal lines, bassoon, serpent, trombone and bass drum), manuscript calligraphic title and central 4-page verse section, light spotting, p. [ii], [17, music], [iv, verse], [13, music], small folio, quarter green calf, red stippled boards each with armorial shield of the Bourbons, decorated with 3 fleur-de-lys, gilt spine lettered direct with fleur-de-lys and flower tools, faint paste stains around shields on both boards, slightly soiled, edges worn £850



It is interesting to note that despite the notoriously poor conditions at Bicêtre prison, home of the first straitjacket and location of the first trials of the guillotine, it was possible to muster a choir of prisoners to sing in harmony to welcome the infamous Prefect of Police, Guy Delaveau.

The music itself, harmonically very straightforward, virtually two chords throughout, but embellished by a variety of fanfare devices - dotted rhythms, rolls, arpeggios, semi-quaver scalic ornaments - manages to maintain a triumphal tone throughout.

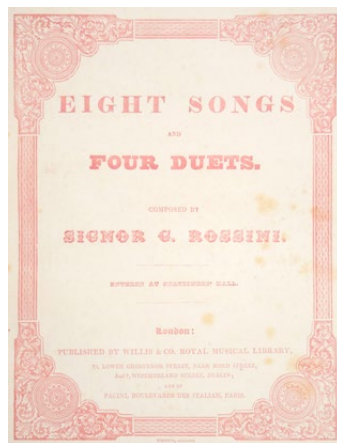
Whether the music owes anything to the works of the only known composer bearing the name Boisset (Antoine, d. 1643) is questionable. The inscription on the final page 'Musique de Boisset' perhaps refers to a local musician for whom a work of this nature would not have been a testing assignment.

18. **Schubert (Franz)** *Der Wanderer*. Von Schmidt von Lübek; in Musik gesetzt von Fr. Schubert. c.1830, manuscript music, 3 staves per system, 3 systems per page, fair copy in brown ink, with pencil annotations, slightly soiled, particularly title, also with frayed upper and lower edges, and final leaves, p.8, oblong 4to, modern quarter claret calf with marbled boards, backstrip lettered in gilt £650



An early fair copy of the 1821 revised version, Opus 4, No.1.

19. **Rossini (Gioachino)** *Eight Songs and Four Duets*. Willis & Co., [1835], FIRST EDITION, engraved portrait frontispiece, engraved title printed in red, music score for vocal line with piano accompaniment, 4 systems per page, faint library stamp at lower margin of title page, damp stain at lower margin through initial leaves, damp spots, particularly through final 10 leaves, pp. [vi], 87, [i, advertisement], folio, cloth-backed boards with title-page engraving printed on both boards, gilt edges, rear board and final gathering detached, backstrip torn with loss at head and foot, boards slight soiled and spotted, sound £750



Undated, but advertised in the Literary Gazette of 1835, 'Eight Songs and Four Duets, the last Compositions of Sig. Rossini... To be published on the 4th April.' (vol. 19). This collection of pieces is also known as *Les soirées musicales*.

20. **Marcaillhou (Gatien)** *Donna Maria Valse à quatre mains*. [c.1840], manuscript score for piano duet with 5 systems per page, 16 bars of final page (Secondo) crossed through where previous section was repeated in error, p. 9, [vii, blank], folio, self wrappers, sewn, outer leaves slightly soiled £500

A contemporary fair copy of an unpublished waltz from the master of the French form, Gatien Marcaillhou. In E-flat major, the main theme of the Primo part is characterised by a triplet ornament on the second beat while the Secondo provides a typical waltz accompaniment with a touch of chromaticism.

Ravel cited Marcaillhou as the true creator of the modern French waltz, 'les valse de Marcaillhou restent documentaires de leur temps comme les camélias blancs ou pâlement roses aimés de nos aïeules du second Empire' (1933) while Paul Valéry attributed the composer with the popularisation of the form: 'Il faut lui associer le nom du musicien qui, le premier, fixa le type de cette loi des mouvements tourbillonnaires et donna l'âme du rythme à tant de couples: Marcaillhou.'

The composer was a friend of George Sand, and taught Gabriel Fauré.

21. **(Rossini) Küffner (Joseph)** Potpourri de la Tancredi. [4 parts] [with] Variations par Rummel [and] Valse. [c. 1840] manuscript in ink in 4 parts for flute, 2 violins and bass, with occasional corrections, particularly in 1st violin part; Andante, Aria, Andante con variatione, Allemande, Aria, Poco Adagio, Andante, Poco Adagio and Thema Variations de Flummel, also Valse (for 3 parts, excluding the 2nd violin), first leaf of flute part with water stain through upper corner, slightly soiled throughout with occasional ink smudges, contemporary blue wrappers, sewn, with title 'Variations de Tancredi par Kuffner' inscribed on cover of each part, creased, edges frayed, sound £2,000

This appears to be a rather free arrangement of Küffner's opus 86 'Potpourri for Flute (or Violin) and Guitar on Tancredi', known from a manuscript copy dated 1856, but composed in the 1820s, a theme and variations by Christian Flummel and an unattributed lively waltz.

Joseph Kuffner (1776 - 1856), violinist and bandmaster with the Bavarian army, now best known for his significant contributions to the guitary repertoire, also wrote symphonies and chamber music.

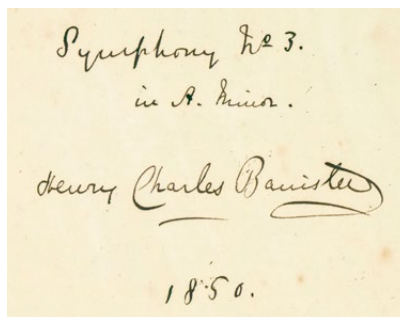
It is certainly possible, particularly given the corrections, that this is in the hand of the composer, perhaps called upon to provide music in his position as bandmaster for the instrumentalists at his disposal.



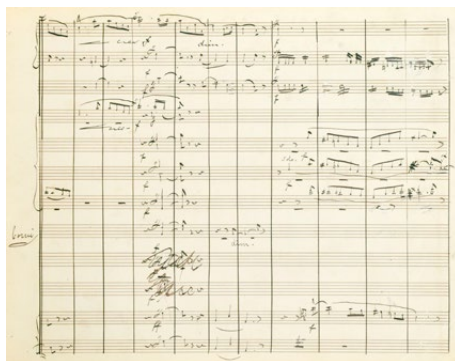
22. **Signed 'Lost' Symphony**
Banister (Henry Charles) Symphony No. 3 in A minor. [4 movements: Allegro, Andante, Scherzo & Trio, Allegro assai con energia]. 1850, manuscript score with 12 staves per page, scored for contemporary orchestra (4 woodwind, 5 string, French horn, trumpet and timpani lines), dated and signed by the composer (fully or with initials) at end of each movement, written in brown ink, with occasional corrections and expression marks in pencil, inscribed title page detached, signed on the final page 'Henry Charles Banister, May 16th, 1850.'; p. 31, oblong 4to, contemporary half calf, cloth boards detached, lacking backstrip, worn £4,000

Professor at the Royal Academy of Music from 1853, then at the Guildhall School of Music from 1880, Henry Charles Banister also taught at the Royal Normal College for the Blind. He wrote several significant works on music theory in later life, but, having himself studied at the Royal Academy under Cipriani Potter, he wrote his first symphony at the age of 16, and continued with string quartets, songs, choral works and piano pieces.

This, a fair copy of his third symphony, opens with the Allegro, a pastoral motif from the violins, and continues in a clear sonata form; the ink of the Andante, scored largely for strings with woodwind colour, becomes fainter and the writing more fragmentary towards the movement's end; a dramatic Scherzo and delicate Trio with much use of pizzicato is followed by the final Allegro, the most sketchy movement of all, with clear opening and closing bars, but a more faintly inscribed and possibly not entirely finished mid section. The style is direct and melodic, with little chromaticism, owing more to the classical period than the more contemporary Romantic movement.

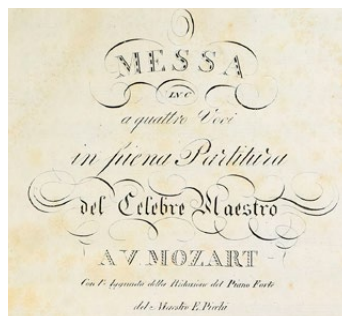


We have been unable to trace any copies of this, or indeed any of his symphonies in print or manuscript. Where the symphonies are mentioned in the literature, for example, in Schaarwächter's 'Two Centuries of British Symphonism', their location is described as 'unknown.'



23. **Mozart (Wolfgang Amadeus)** *Messa in C a quattro voci in piena Partitura... con l'aggiunta della riduzione del piano forte del E. Picchi. Florence: Ferdinando Lorenzi, [between 1836 and 1856], entirely engraved, some foxing, Continental armorial ownership stamp to title-page, pp. [ii], 132, folio, contemporary quarter green sheep, marbled boards, spine lettered in gilt, a little rubbed and worn, gutter cracking in places but binding strong, good* £750

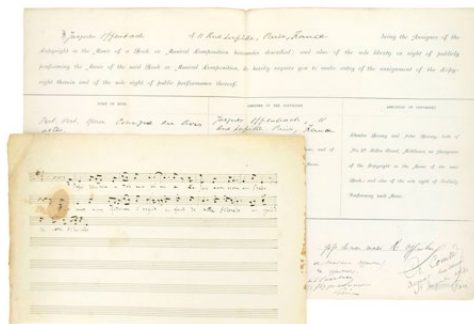
A rare printing of Mozart's Coronation Mass in C major, K.317. Completed and first performed in 1779, it acquired the name 'Coronation Mass' only about a century later, though this is thought to be because it 'was probably sung at the coronation of Leopold II in Prague in 1791, and it was certainly heard a year later for the coronation of Leopold's son Francis as King of Bohemia. Although it is called simply a Missa (rather than a Missa solemnis), it is one of Mozart's most brilliant works' (Cambridge Companion to Mozart, p. 122).



It had been printed several times before this edition, which is likely an unauthorised Florentine piracy of one of the earlier German printings, although it does add a piano reduction below the main score, arranged by the Florentine composer, teacher, and musical critic Ermanno Picchi (1811-1856). We have been unable to trace any other

printing of Picchi's arrangement and this may be its first edition. Worldcat locates copies of this edition in St Gallen, the Southern Baptist Theological Seminary, and Yale only (this last lacking its title-page).

24. **In the composer's hand**
Offenbach (Jacques) [Manuscript music.] *Passé demain a toi mon vie. Le jois nous irons au Prado. La nuit nous feterons l'orgie au fond de notre Eldorado, au fond de notre Eldorado.* c.1860s, vocal line of 13 bars on single stave, 17.5 x 27.5cm, left edge finger-soiled, right edge stained, brown spot (coffee?) over first note of second phrase £1,200

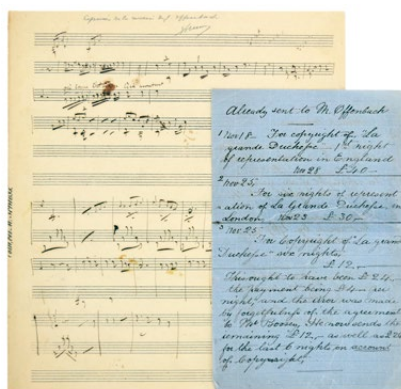


In E minor with a 6/8 time signature, a lilting melodic line for mezzo-soprano, of two phrases, the second repeating the beginning of the first, but continuing with a repeated ornamented phrase, leading to a perfect cadence. We have found no trace in manuscript or published form of either the text or melody thus far.

[With:] Copyright Contract for Vert, Vert, Opera Comique en trois actes. April 1869, printed contract with title, assigner and date inscribed, signed by Madame Offenbach on behalf of the composer, by a representative of Charles Boosey and John Boosey, and by Ch. Comte, lawyer, 26.5 x 47cm, folded in 4, Arriving at the end of a succession of highly successful Offenbach operettas of the later 1860s, Vert-Vert, inspired by a 1732 poem concerning a parrot, brought up by Nevers nuns, whose vocabulary is corrupted by a Loire boatman, was first performed on 10th March 1869 at the Paris Opéra-Comique. It met with little critical success at the time, but was well received when revived at Garsington in 2014.

[Also:] card-mounted portrait print of Offenbach, engraved from a photograph by August Weger, 27.5 x 21cm, undated.

25. **Offenbach (Jacques)** Manuscript music. 1880s (?), two manuscript musical sketches on a single sheet, the first of 18 bars, single stave, with five inscribed words 'qui losque [----unintelligible] c'est montant', the second of 23 bars, double stave, a few spots, inscribed at sheet edge in a different hand, 'Cöln, bei M. Schloss', 26 x 22.5cm £1,200



The first sketch, with groups of semi-quavers in turns and scales, for piano right hand, the second in F-major, a Bacarolletype piano sketch, with a rocking left hand repeated figure included for the first 7 bars

beneath clear melodic phrases. We have been unable, so far, to trace a complete or published version with this opening.

[With:] Inscribed note of Royalty Payments for 'La Grand Duchesse' and 'Robinson Crusoe' made between 18th November and 2nd December 1867, one sheet of blue onionskin paper, folded in 2, inscribed on 3 sides, in English on first 2, with French translation/summary on 3rd, short tears at lower edge and fore-edge, without loss. A note presumably from Boosey and Boosey, detailing royalty payments: "'La grande Duchesse" - 1st night of representation in England [at the Theatre Royal], £40; 'For Copyright of Robinson Crusoe - first performance in Paris [at the Opéra-Comique], £40.' The note also includes a corrected amendment '...the error was made by forgetfulness of the agreement by Mr Boosey. He now sends the remaining £12' - plus ça change!

26. (Reményi) Tema Hangok [Manuscript music: 95 pieces for solo violin, 3 songs, one with keyboard accompaniment, 2 keyboard pieces]. 1860, manuscript music on red-ruled staves, with titles, dates and page numbers also in red, generally 12 staves per page, written on recto only, 101 titled pieces, with several leaves inscribed with verse, p. (i), 143, (i), small folio, brown velvet boards, ruled in gilt with cut-away Hungarian armorial device on cover with crown in gold braid and patterned cloth, cover lettered in gilt, 'Tema Hangoz, Remenyihez, 1860', impressed scroll device on rear cover, green silk endpapers, gilt edges, hinges cracked, boards attached by endpaper strengthening tape, backstrip velvet worn away, rubbed £1,250



Ede Reményi (born Eduard Hoffman) was one of the nineteenth century's most famous violin virtuosos, described by his friend and mentor, Liszt, as "the sole surviving possessor of the esoteric spirit of gipsy [sic] music... his heart is with the Hungarian melodies, which he plays with deep feeling." (Paine and Thomas, *Famous Composers and Their Works*, 1891). Banished from Austria for participating in the 1848 Hungarian Revolution, (as a non-combatant, since his role as camp violinist was regarded as of strategic importance to troop morale), Reményi travelled to the US and Germany where he befriended and toured with the then little-known pianist, Johannes Brahms. It is without doubt through Remenyi that Brahms became familiar with the characteristic rhythms and style (the *alla zingarese* and *csardas*) of Hungarian folk music which would later feature in some of his most famous works. In 1854, Remenyi became solo violinist to Queen Victoria, and in 1860, having being granted amnesty from the Hungarian state, he returned home and was appointed soloist to Emperor Franz Joseph.

An English translation of the title page reads 'Mute Sounds / To Reményi / In memory of the impact of his Hungarian tour and princely playing. / Felt and written by "a living dead", 1860', the self-identification, 'living dead' perhaps referring to the political climate in Hungary after the 1848/49 War of Independence. There are also

references to the collection as a diary (napló), a piece entitled, in English translation, 'Recollection of the first meeting with Reményi', notes praising his technique and a poem dedicated to him, again signed 'Egy élő-halott.' In essence, this appears to be a collection of pieces, inspired by the violinist and presented to him, possibly by a Hungarian patriot who wished to remain anonymous and who may have received him with such a gift. (Translations, with thanks, from Mikusi Balázs, National Library of Hungary).

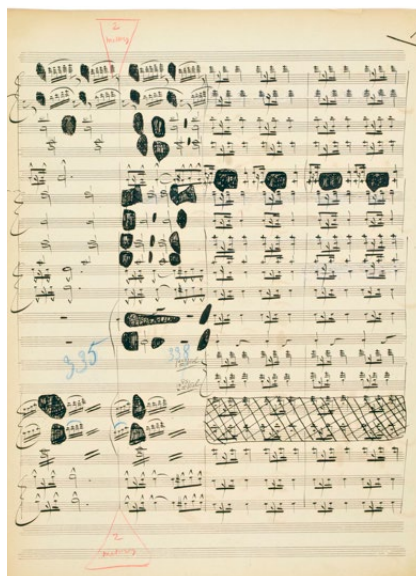
The accompanied song is a highly dramatic piece with the chromaticism and virtuosic devices of full-blown Romanticism, while many of the violin pieces, graced with typically nineteenth-century Hungarian titles - 'Sohaj' (sigh), 'Rögeszme' (Obsession), 'Lehangoltság' (Depression) - display several Hungarian Roma characteristics (dactylic rhythm, pentatonic scale forms etc.) The material appears to be unpublished.

Unpublished passages

27. **Massé (Victor)** *Le Fils du Brigadier*. [Paris], [1867], manuscript full score for orchestra and voices, three acts consisting of eighteen numbers (Air, Chanson, Romance, Quintette etc.), each with manuscript title page, numerous revisions, deletions, section marks and performance indications in blue and red pencil and ink, final leaf defective, occasional tears to margins, pp. c.800, 22-stave paper, folio, unbound bifolios, [with:] contemporary copy of Choudens vocal score, [1867] £2,750

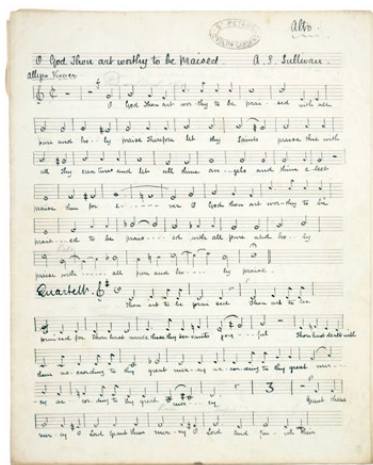
An intriguing working score of Massé's opera, originally titled in ink 'Le Brigadier Cléopâtre', but amended to the published title in blue pencil. While there are detailed orchestration revisions throughout, ink cross-hatching deletions, for example, the triangle part on p.19, section marks in red pencil (including the use of numbers and letters to avoid part-writing repetition), and performance indications in blue, such as the energetically inscribed 'plus anime' on p.64, the most marked features of the score are the crossed-out passages, often up to 8 bars long, from orchestral introductions and soloist and ensemble numbers, such as the Duo 'Au régiment' of Act I, which do not appear in the printed editions.

Victor Massé studied at the Paris Conservatoire under Jacques Halévy, winning the coveted Prix de Rome in 1844 with his cantata, 'Le renégat de Tanger'. His early operas 'Galathée' (1852) and 'Les noces de Jeannette' (1853) met with considerable acclaim, and though 'Le Fils du Brigadier', first performed on February 25th, 1867, by the stars of the Paris Opéra-Comique (Marie Roze, Sainte-Foy, Achille-Félix Montaubry etc.), was not a financial success, Naumann cites this work amongst the three most popular of Massé's operas (History of Music, 1880).



28. **Sullivan (Arthur Seymour)** [Manuscript] O God Thou art worthy to be Praised. [1867,] 6 treble, 2 alto, 2 tenor and 2 bass parts, fair copies in ink on printed staves with occasional pencil annotations, 12 bifolios, edges finger-soiled, a few short tears at folds, treble parts with blind stamps of St. Andrew's, Wells St, Marylebone, alto part with stamp of St Peter's, Onslow Gardens, good £2,000

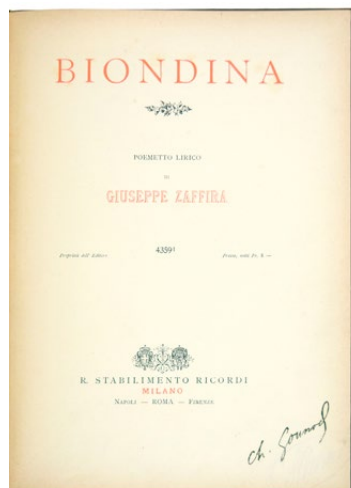
The original parts for the anthem, a setting from Psalm 20 in 3 sections (Allegro Vivace, Quartett, Allegro con Brio), composed for the wedding of Sullivan's friend Adrian Hope to Lady Ida Duff at St. Andrew's Church, Marylebone, on 3rd June 1867. Within weeks of this event, Sullivan was installed as organist at the fashionable Kensington church, St Peter's, Onslow Gardens. Though the composer's output was predominantly secular at this point - the first performance of the Marmion Overture coincided with the wedding date - a similar work for a friend, Rev. R. Brown-Borthwick in this case, was composed in the following year. The pencil annotations include note corrections, dynamics and performance indications - 'lead without org', 'Rall.' etc. The anthem was published by Novello in 1871.



29. **Signed by Poet & Composer**
Gounod (Charles) and Giuseppe Zaffira. Biondina. Milan: Ricordi, [1878], faint spotting through initial and final leaves, half-title fore-corner with publisher's 1878 blindstamp, pp. xxvii, [v], 72, [ii], tall 8vo, publisher's brown boards, upper board with title and decoration stamped in gilt and black, rear board blindstamped, good £400

Signed by the composer 'Ch. Gounod' at lower corner of the title page, with a presentation inscription 'A Mrs. Arthur Goodeve in attestato di riconoscenza e di stima/G. Zaffira/20 Settembre 1882' on the facing endpaper.

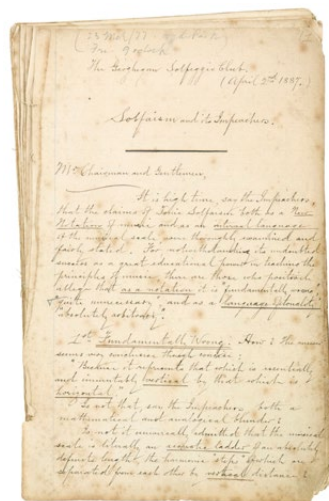
Biondina, Gounod's only song cycle, was written between 1871 and 1872 during the composer's stay in London, in collaboration with the poet Giuseppe Zaffira, who happened to be lodging at the time with Georgina Weldon, talented amateur singer, friend of the composer, orphanage founder and inspiration for the Married Women's Property Act, 1882. The result is a skilful work which evokes the Italian music which the composer had heard in his student days in Rome and pays homage to Giuseppe Verdi.



Florence Everilda Goodeve (wife of Louis-Arthur Goodeve, a High Court advocate in Calcutta) was an English composer and lyricist who wrote many popular songs, notably 'Ah, Well-a-Day' and 'The Jovial Beggar.'

30. **The Geoghegan Solfeggio Club.** Solfaism and its Impeachers. [Edinburgh], April 2nd, 1887, manuscript in ink on lined paper, written on verso only, faint spotting, particularly on initial and final leaves, pp. 19, 8vo, unbound, sewn, initial and final leaves detached £500

An impassioned paper, with much underlining and several amendments to the final pages, concerning the disadvantages of Solfaism - a hot topic of the period, widely debated in music circles and the national press, including the Glasgow Herald and the Melbourne Age. While the anonymous author does admit some educational advantages to the new system of notation, he is, on the whole, in complete agreement with the 'impeachers' who decry the system not least 'because it represents that which is essentially and imutably vertical by that which is horizontal.' He dismisses the 'dancing dots' criticism of staff notation, highlights the arbitrary nature of the Solfa system ('Bebisation and Bobibation were at war for many years'), and suggests that the 7 notes of the scale could be represented by the 7 colours of the rainbow, and thus 'charm the eye of the young as well as delight their ear.' He ends on a rhetorical high, comparing notation universality with human evolution, the tonic as father, the subdominant (the fourth rib) as mother, and ends 'Master, we are seven.'



The Club was formed in Edinburgh in the 1880s, by Matthew Hay and J.O. Sinclair, conductor of St Giles' Cathedral Choir, who studied under Joseph Geoghegan, and continued until the late 1930s.

31. **Weeks (Henry)** Small archive of manuscript and printed music and ephemera. [Including an 1892 setting of Tennyson's 'Crossing the Bar'.] 1892-1926, 'Crossing the Bar' (manuscript and printed 3rd edition), *Reverie du Soir* (printed), both for voice and piano, *The Kue-Kue Valse*, *Marche Nuptiale* (printed), both for piano, with annotated manuscript copy of the latter, further fair copy manuscript pieces for piano including *Little Blue Eyes Waltz*, *Marche Solennelle* (annotated), *Lohengrin*,

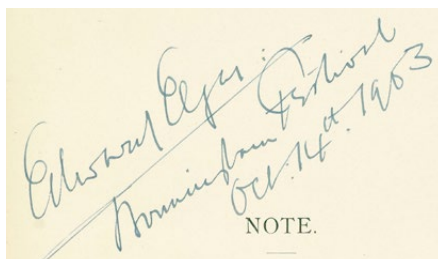


Christmas Carol and an unfinished 'Ave Maria' composition, 2 manuscript books containing student chord progression exercises with corrections, manuscript roll-call of 1901 concert listing Clara Butt and Adelina Patti, 8 letters, printed music with printed wrappers, manuscripts unbound, manuscript books with red and green wrappers printed in black and gold £450

Two of the letters, which all appear to be drafts and copies, are addressed to The Universe, the Catholic newspaper, and concern the composer's entry for a competition to compose the official hymn for the Chicago Eucharistic Congress of 1926; Weeks praises the verses to be set, the work of a Sister Mary: 'Such a wide range! From the very Creation right up to date; and even beyond into Heaven!' It appears that his entry was not selected.

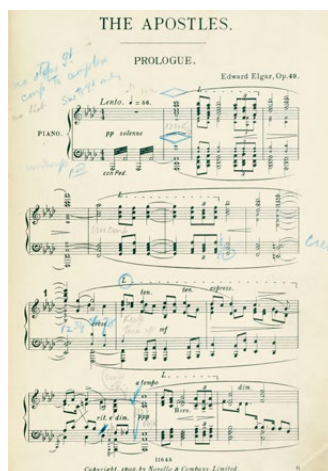
In a further letter to The Universe, Weeks comments on the proposed designs for a Catholic flag for the British Empire; and in two letters to his publisher, Paxton, the composer expresses his concerns over paying for the engraving of the title page of *Marche Nuptiale*.

32. **Signed at the Premiere**
Elgar (Edward) *The Apostles* (Parts I & II). An Oratorio. Novello and Company, 1903, title and final ad page faintly toned, crease and slight soiling at lower fore-edge corner of the initial 6 score leaves, 3 pages annotated with blue pencil, pp. xiii, [3], 214, [2, blank], [10, ads], royal 8vo, original maroon cloth-backed decorated boards, slightly rubbed, front hinge beginning to weaken, upper board with booksellers stamp at lower margin and ownership inscription, inscribed on Note page 'Edward Elgar: Birmingham Festival Oct: 14th. 1903', very good



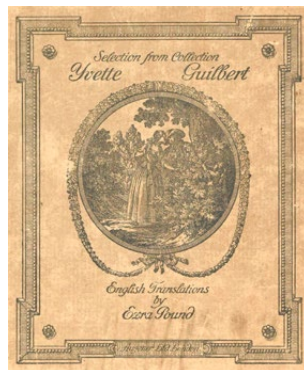
£2,000

The idea of a piece of music characterising the 12 apostles had haunted Elgar since childhood, and though he made preliminary sketches in the 1880s, it was not until the Birmingham Festival's 1903 commission (after 'Gerontius') that he embarked on this great work. As often, he left everything to the last minute, only completing the full score on 17th August, leaving the soloists and orchestra (complete with double bassoon, organ, shofar and antique cymbals) only 8 weeks to master the demanding new work. Though its immediate reception was not rapturous, Elgar's friend, A.J. Jaeger wrote of the music's 'message of beauty and peace in these days of unprecedented stress and complexity'; and the choral writing, orchestration and use of leitmotifs have since been highly praised.



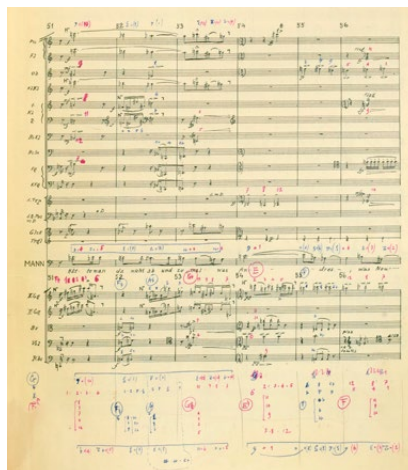
This copy of Novello's original octavo edition (the vocal score with piano reduction) was signed and dated by the composer at the first performance of the work which he conducted at the Birmingham Triennial Music Festival of 1903. It clearly began its existence as a working copy, the blue pencil marks highlighting the dynamics, phrasing, and, particularly, timing. A most intriguing annotation appears on the first page of the score 'no stops gt comp to explain', a note which bears testament to Elgar's late revisions, which continued into September. So, presumably, this was the organist's rehearsal copy which he used in advance of receiving the organ part, but was produced on the morning of the performance itself as a presentable copy for the illustrious composer's signature.

33. **(Pound.) GUILBERT (Yvette)** Selection from Collection. English Translations by Ezra Pound. Harmonized and arranged by Gustave Ferrari. Augener Ltd, 1912, FIRST EDITION, the second issue with the stamp regarding Ferrari to the title-page, musical notation throughout, a couple of spots at page-heads, one page with some faint erased pencil markings, pp. 30, 1, 4to, original first issue binding of quarter cloth with greyish-tan boards, printed label to upper board, the edges rubbed and a trifle worn, a couple of faint water-spots at foot of upper board, light adhesive browning to endpapers, pencilled ownership inscription to flyleaf, good (Gallup B3) £1,000



Singing translations undertaken by Ezra Pound for the celebrated French chanteuse's American tours - a scarce addition to his oeuvre, with some characteristic touches to the translation. The first song, 'Suivez, beautez' (its text from Villon) was used by Pound in his one-act opera 'Le Testament'.

34. **Colin Davis' annotated copy Schoenberg (Arnold)** Von Heute auf Morgen. Oper in Einem Akt von Max Blonda... Partitur. Berlin-Charlottenburg, Edition Benno Balan, [1930], full score, facsimile of fair copy, partially in Schoenberg's own hand (pages 3-9, 18, 29, 34, 38, 46, 48-49, 57, 66, 72-72, 79, 89, 92, 102-164), partially semi-printed, with 'Copyright 1930 by Arnold Schönberg, Berlin' at foot of first facsimile page and 'beendet 3.VIII. 1929' at foot of final printed page, tone-row analysis annotation in pink and blue pen, with occasional pencil division marks, pp. 164, large folio, modern black boards by Stoakley, Cambridge with their stamp, original



printed cover bound in, slightly dust soiled, with occasional paint spot, good
£3,500

An intriguing association copy of the rare self-published full score of the first 12-tone opera with which the composer hoped to prove that dodecaphonic music and popular success were not entirely incompatible. The reception to the premiere of this comic marriage eulogy, with libretto by Schoenberg's second wife, Gertrude (pseud. Max Blonda) at the Frankfurt Opera in February, 1930 was not what he had hoped for, and was followed by a similarly non-plussed reaction to a broadcast of the work later in the year. Though the opera was not performed again in his lifetime, it has been staged more recently, notably at the Leipzig Opera in 2009 and a film version made by Jean-Marie Straub and Danièle Huillet (*Du jour au lendemain*) in 1997.

The various coloured annotations made by the renowned conductor – circled note figures in pink, tone-row numbers in pink and blue, row divisions in looping pencil lines – would have served both for analytical and interpretation purposes.

35. **Gershwin (George)** George Gershwin's Song-book. Alajalov, Illustrator. New York: Simon & Schuster, 1932, *FIRST EDITION*, colour-printed fly-title illustrations by Alajalov for each of the 18 songs, frontispiece and 11 further photographs, pp. xi, 167, 4to, original quarter terracotta suede-effect cloth with beige linen sides, lettering to backstrip and upper board printed in blue with border design in same to upper board, dustjacket by Alajalov a little frayed, very good **£450**



With a TLs from the publisher, Richard L. Simon, presenting the book to fellow-publisher Mitchell Kennerley tipped to the initial blank – Simon's note concludes by mentioning that 'I have just acquired a Steinway Grand', and inviting the recipient for lunch at his apartment.

36. **Lehár (Franz)** Carbon copy of letter to publisher regarding 'Das Land des Lächelns'. 1938, one sheet of headed paper (with the composer's Vienna and Bad Ischl addresses), folded in four, two short tears at fold edges, upper edge with two date stamps, both 12.1.1939, inscribed in ink with same date at lower corner **£350**

A faint carbon copy of a letter signed by the composer, to the Viennese publisher Waldheim-Eberle, suggesting amendments to an edition of the operetta 'Das Land des Lächelns', first performed in 1929 at the Metropol Theatre, Berlin. This appears to have been written in haste, with arrows, underlining, and three slanted bars of music, and though difficult to decipher, seems to relate to changes in tempo, accent emphasis and pause placement. The operetta was published by Waldheim-Eberle in 1929, but there are no signs of a later edition, suggesting that either a further edition was mooted at this point, or that the date stamps were added to an earlier note – the date itself,

exactly three months before the annexation of Austria by the Third Reich, led, of course, by Lehár's greatest admirer.

37. **Moore (Gerald)** *The Unashamed Accompanist*. Ascherberg, Hopwood & Crew Ltd, 1943, *FIRST EDITION*, a few pages with occasional spots, pp. viii, 77, 8vo, publisher's mottled card wrappers, cover with slightly rubbed printed label, very good £40

An insightful, practical guide for accompanying soloists from the leading accompanist of his day, including notes on sight-reading, transposition, bad habits (in essence, the bad habits of certain singers which, Moore insists, shouldn't dictate interpretation), balance and green room psychology.

38. **Piper (John), illustrator.** *The Rape of Lucretia*. A symposium by Benjamin Britten, Ronald Duncan, John Piper, Henry Boys, Eric Crozier [and] Angus McBean. Bodley Head, [1948], *FIRST EDITION*, tipped-in frontispiece and 7 further colour-printed plates (including 3 folding) by Piper, 5 photographs by Angus McBean, some excerpts of musical notation, erratum slip, pp. 101, 4to, original green cloth lettered in gilt to upper board and backstrip, upper board corners knocked, dustjacket with Piper illustration to front, front flap clipped, backstrip, borders and top of rear cover slightly toned, top edge frayed, good £80

Flyleaf with pencil ownership inscription of Peggy Shinstrom (?)

39. **Signed by Armstrong and his band**
Armstrong (Louis) *Satchmo. My Life in New Orleans*. Illustrated. [Second printing.] Peter Davies, 1955, 8 plates showing numerous monochrome photographs, pp. 216, crown 8vo, original maroon cloth, backstrip lettered in gilt, a couple of faint marks to cloth, good £600

Signed on the half-title by the members of Armstrong's band, and on the photographic portrait opening the second section of plates by the man himself.



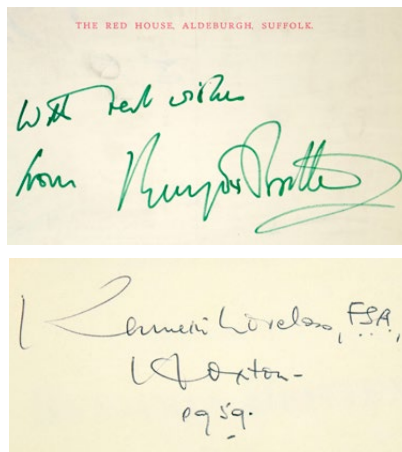
(Copyright: Ruth Bloch)
Louis Armstrong, shortly after he joined King Oliver's Creole Jazz Band in Chicago, 1923.

40. **Aldeburgh Festival Programmes.** 1959, 1960, 1961, 1963, 1965, 1966, 1969. Colchester: Benham and Co., 1959-1969, photographic illustrations, several issues with colour-printed maps and sections printed on blue paper, pp. 90, [vi, ads]; 108; 92; 71; 84; 96; 127, small 4to, original pictorial wrappers, 1960 issue cover faintly spotted, 1959 issue spine faded, otherwise very good £250



An attractive group of programmes, particularly the 1963 issue with a striking cover design by John Piper, with articles by the usual suspects, Peter Pears, Imogen Holst, Myfanwy Piper etc., and listed performers including Julian Bream, Janet Baker, George Malcolm, Rostropovitch, Osian Ellis, James Blades, and Britten himself. Loosely inserted, several 'Bach at Long Melford' programmes and, in the 1961 issue, a paper slip requesting volunteers for hymn-singing for the recording of Noye's Fludde.

- Voice of God's copy**
41. Britten (Benjamin) Noye's Fludde. The Chester Miracle Play... Op. 50. Vocal Score by Imogen Holst. Hawkes & Son, 1959, vocal score, with 'Notes on Production' 8-page leaflet tipped in, pages with 'Voice of God' entries marked with paper clips at upper margin, pp. (vii), 76, 4to, pebble-grained navy cloth, cover with owner's initials 'K.N.J.L.' in gilt at lower corner, backstrip lettered in gilt, gilt edges, signed by the composer on headed note paper attached to pastedown, flyleaf with owner's signature 'Kenneth Loveless, FSA, Hoxton, 1959', very good £950



The Rev. Kenneth Loveless MBE (for services to Morris dancing) was Britten's inspiration for the 'Voice of God' and performed the part for the production at All Saints' Church, East Finchley in April 1959 - a community project which was much closer to Britten's original intention for the production of the work than the professional premiere the previous year at the Aldeburgh Festival.

- 42. Coventry Cathedral Festival Programme Book.** 25 May - 17 June 1962. [1962], numerous illustrations and photographs, pp. 72, [xii, ads], 4to, original purple wrappers lettered in white with cathedral angel illustration on cover, spine slightly rubbed, very good £80

The 1962 festival, marking the consecration of the new Coventry cathedral, included the first performance of both Britten's War Requiem and Tippett's King Priam and recitals by, among others, Peter Pears, Julian Bream and Yehudi Menuhin. The programme also includes a note on the new cathedral by Sir Basil Spence.

Loosely inserted, two grey paper sheets: the first, an erratum leaf, the second, the text of the War Requiem, printed at the Kynoch Press.

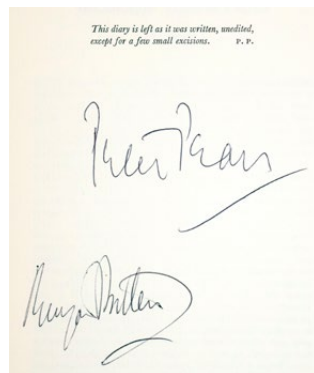
- 43. Britten (Benjamin) and Peter Pears. Armenian Holiday.** August 1965. [Privately printed for Benjamin Britten and Peter Pears by Benham and Company Ltd], [1965], a few faint spots at upper edge of final pages, pp. 38, 8vo, original cream wrappers lettered in red, sewn, slightly faded cover edges, very good £60

'This casual record of a very happy month is left as it was written, inconsistent in spelling and punctuation. Such interest as it has would not be increased by editing!'

44. **Britten (Benjamin) and Peter Pears.** Moscow Christmas. December 1966. [*Privately printed for Benjamin Britten and Peter Pears by Benham and Company Ltd*], [1966], faint vertical crease throughout, pp. 19, 8vo, original pink wrappers, cover lettered in black, sewn, front and back covers with faint vertical crease, cover edges slightly faded, good £175

Signed by Benjamin Britten and Peter Pears.

An entertaining diary account of their 1966 Moscow visit - concerts, musicians, Russian service, vodka and 'marvellous Georgian chicken crushed in garlic and butter.' Printed as a keepsake for friends.



45. **Aldeburgh Festival.** The Aldeburgh Festival. *The Maltings Rebuilding Fund*, [1969], captioned black-and-white photographs throughout, pp. [24], original pink wrappers, cover lettered in black with musical instrument vignette, front flap with text extract of 1967 Queen's speech on opening the Maltings concert hall, rear flap with explanation and fund information £30

A fundraising booklet of photographs in aid of the rebuilding of the concert hall, destroyed by fire, including images of the ruins, the re-located concerts in local churches and performers from previous festivals, including Copland, Richter and an umbrella-wielding Kodály.

46. **Blythe (Ronald, editor)** Aldeburgh Anthology. *Snape Maltings Foundation in association with Faber Music*, 1972, FIRST EDITION, NUMBER 82 OF 100 COPIES signed by Benjamin Britten, Peter Pears, Imogen Holst and Ronald Blythe, numerous photographic illustrations, pp. [xvi], 436, [ii], tall 8vo, grey cloth, spine with black gilt label, dustjacket, front flap clipped, backstrip slightly faded, very good £400

An intriguing collection of essays concerning English music, Suffolk poetry, folk song, the sea, and the festival itself.



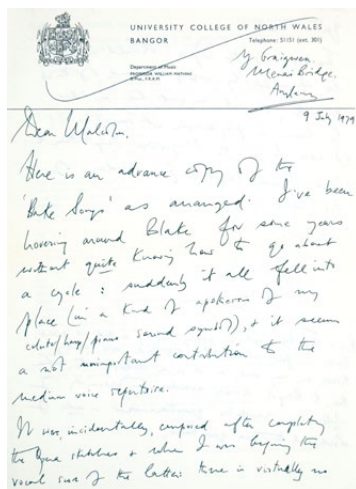
47. **(Piper.) SITWELL (Edith, Poet) & William Walton (Composer)** *Facade*. An Entertainment. [Decorations by John Piper.] Oxford University Press, 1972, FIRST EDITION THUS, 11/250 COPIES (from an edition of 1,000 copies) signed by the composer, frontispiece and section-title designs

by John Piper, reproductions of two sketches for set designs for the ballet by John Armstrong, pp. xxxix (the poems), 111 (the score), 4to, original quarter black morocco, the boards repeating a design by John Piper in black, red and green, backstrip lettered in gilt, top edge gilt, endpapers repeating Piper design, acetate dustjacket, with 7-inch EP of original 1929 recordings of Constant Lambert and Edith Sitwell speaking the poems over music conducted by Walton, these together in cloth solander box lettered in gilt to top with back a little faded, the contents fine £300



48. (Blake.) MATHIAS (William) Songs of William Blake. For Mezzo-Contralto, Celeste, Harp, Piano and String Orchestra. [Op. 82]. Oxford University Press Music Dept [stamp], 1979, proof of manuscript copy, pp. [ii], 88, small folio, original green wrappers with taped spine, front cover with printed label, both covers with faint vertical crease, very good £475

Originally commissioned by the 1979 Fishguard Music Festival, 'Songs of William Blake' is a typical example of the melodic style, sensitivity to poetic metre and intricate orchestration of William Mathias (1934-1992), pupil of Lennox Berkeley, contemporary of Harrison Birtwistle and Professor of Music at the University of North Wales, Bangor. With a copied typed sheet, 'Note by the Composer' concerning the choice of poems.



Also with ALs, dated 9 July 1979, from the composer to the musicologist and Bach scholar Malcolm Boyd: 'Here is an advance copy of the 'Blake Songs' as arranged... it seems a not unimportant contribution to the medium voice repertoire.' Mathias mentions the sketches and vocal score of the opera ('The Servants', libretto by Iris Murdoch) which he was also writing at the time, and suggests a play-through at the end of the month: 'I have foregone the Wagnerian temptation to collect friends together for readings of the libretto!' He ends by thanking the musicologist for his monograph: 'Quite a few students in the U.S. are writing theses on my work and it is a delight to refer them to Boyd thereby avoiding the necessity of filling in numberless questionnaires.' (Boyd wrote the composer's entry for the New Grove Dictionary, 1980).

49. **Weir (Judith, composer)** *Airs from Another Planet. [c.1986], 8 photocopied manuscript single-stave treble-clef melodies comprising 'Air: Ellrick Banks; Strathspey: The Leys of Luncarty; Reel: Miss Margaret Graham of Gartmore's Favourite; Jigs; Gaelic Airs; Ardnamurchan Point; Serbian Melodies; Medieval Lyrics', 35 staves in all, inked cartoon planet with star at upper corner of first sheet, 3 sheets, folio, very good condition* £80

'I once read of an idea to establish a human colony on Mars which was at once visionary and practical. In order to acclimatise themselves, potential settlers would at first live together, sealed off from the human race on a remote Scottish island.

This is the music of the Scottish colonisers, several generations later, marooned on a lonely and distant planet; the ancient forms of their national music almost completely lost in translation, with only the smallest vestiges of the national style remaining.

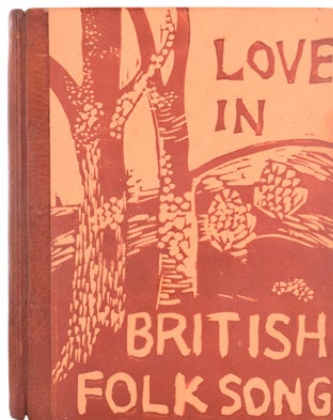
Three traditional melodies are quoted, but as if refracted through space time, far distances and strange atmospheric effects. These are 'The Leys of Luncarty' (heard on the horn in the opening Strathspey); 'Ettrick Banks' (played on the clarinet in the Traditional Air) and 'Miss Margaret Graham of Gartmore's Favourite' (played by everyone in the Jig)' (Judith Weir, programme note for Novello edition, 1986).

Airs from Another Planet, commissioned by the Nash Ensemble in 1986, is scored for 5 wind instruments and piano. This manuscript presumably represents the source material for the work, although only the Scottish melodies were explicitly used in the final piece.

Inscribed by the composer, to film-maker Jonathan Gili, at the foot of the first sheet; his pencil notes at foot of same.

50. **[Swift (John), illustrator?]** *Love in British Folk Song. [c.2005], manuscript in ink, with 5 striking original painted illustrations, vestiges of pasted-in broadsheet reproduction at end of chapter 4, pp. 29, 8vo, morocco-backed boards, with linocut cover featuring wooded hillside and title, a few marks to rear board, slightly worn, good* £250

An unfinished examination of the nature, origins and form of the British folk song, which highlights the importance of oral transmission, defines the ballad structure and discusses modes and word-setting, drawing on the work of commentators and collectors such as Nina Epton, Baring-Gould, Cecil Sharp and Frank Kidson.



From the library of John Swift, Emeritus Professor of Art Education at the University of Central England, Birmingham until his retirement in 2001. We suspect that Professor Swift illustrated the work, provided the cover design, and at the publishing house he established with his wife, produced the book, but we have been unable to establish the identity of the author.