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MUSIC



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MUSIC



BERNARD QUARITCH

Catalogue 1435

MMXVII

ZOROASTRE,
TRAGÉDIE,
MISE EN MUSIQUE
PAR M. RAMEAU,

Représentée pour la première fois par l'Académie Royale de Musique,
le 2. Decembre 1749.

Le prix en blanc 13. liv. & 15. liv. relié.



A PARIS,

Chez { La Veuve BOIVIN, rue Saint Honoré, à la Regle d'Or.
M. LECLAIR, rue du Roule, à la Croix d'Or.
M. LE C. ASTAGNIERE, rue des Prouvaires.
Et chez l'AUTEUR, rue Saint Honoré, près le Palais Royal.

AVEC APPROBATION ET PRIVILEGE DU ROI.

1. ALBERTI, Domenico, and others. XX sonate per cembalo di varri autorri. Galuppi; Merola; Tasso; Ben[edet]to Marcello; Alberti è Scarlatti. Toutes les meilleurs pièces d'Alberti se trouvent dans ce recueil. La plupart peuvent s'exécuter sur la harpe. Opera prima . . . Gravée par M[ademoiselle] Vendôme. *Paris, Venier, Bayard and Castagneri, [c. 1758].*

Folio, pp. [iv], 25, engraved throughout; accidentals, ornamentation or extra notes added to three pieces (all of them by Alberti) in a contemporary hand, an alternative ending scribbled in the lower margin of one of the three pieces in the same hand; trimmed close at head and foot with occasional loss of title or page numbers and sometimes touching engraved music (with loss of an ornament and two slurs in first sonata), a few small stains. [bound with:]

LUSTIG, Jacob Wilhelm. Sonates pour le clavecin . . . Gravées par Mme. Le Clair. Première partie. *Paris, Le Clair, Boivin and Le Clerc, [1742].*

Folio, pp. [ii], 54, engraved throughout; some light spotting, corner of final leaf a little creased. [and:]

STAES, Ferdinand-Philippe-Joseph. Trois sonates pour le clavecin ou le forte piano avec accompagnemens d'un violon et violoncelle dédiées à Son Altesse Royale Monseigneur le Duc Charles de Lorraine et de Baar . . . Oeuvre premier. *Brussels, Van Ypen and Pris, [c. 1775].*

Folio, keyboard part only, pp. [iv], 21, engraved throughout. [and:]

BRUNINGS, Christiaan. Trois sonates pour le piano forte ou le clavecin avec accompagnement d'un violon et violoncelle dédiées à Mademoiselle Westerhoff composées par C. Brunings Inspecteur general des rivières de Hollande et de Westfrise etc. Oeuvre Ier. *Brussels, Van Ypen and Pris, [n. d.].*

Folio, keyboard part only, pp. [iv], 19, engraved throughout; small stain at foot of title.

Four works bound together; contemporary green vellum-backed boards, red morocco lettering- and numbering-pieces on spine; slightly rubbed; trade card of the stationer 'Quentin, success[eu]r de Mr. Jolivet' on front pastedown; from the collection of André Meyer (1884–1974), with stamp on verso of final leaf of final work. £1750

First edition of this collection of harpsichord sonatas; very rare. An 'opera seconda' appeared in 1760. Eleven of the pieces here are by Domenico Alberti (c. 1710–1746); all but three of them (sonatas XV, XVI and XIX) had appeared in the first edition of his *VIII sonate per cembalo* (London, John Walsh, 1748).

'Alberti's claim to historical recognition rests traditionally on his harpsichord sonatas, in which the arpeggiated bass that lent his name a posthumous notoriety is a prominent feature Alberti's sonatas survive in manuscripts as complete works and isolated movements and it is not yet possible to state accurately how many survive, although the

number probably exceeds 40. Eight sonatas, constituting the so-called op. 1, were published by Walsh in 1748 in response to an act of flagrant plagiarism by Alberti's former pupil, the castrato Giuseppe Jozzi (c. 1710–c. 1770), which became a *cause célèbre*. (Jozzi continued the deception after his removal to Amsterdam.) All Alberti's sonatas follow the two-movement scheme popular with contemporary Italian keyboard composers. The two movements are contrasted in character rather than tempo; although both are cast in binary form, that of the first often prefigures sonata form, whereas the second retains the modest proportions and uncomplicated design of a dance movement. Alberti's *galant* idiom, much admired as a novelty in its day, proves an adequate vehicle for musical thought that is sometimes facile and short-winded, though not lacking in taste and workmanship' (*New Grove*).

RISM *Receuil* p. 367, locating two copies (Bibliothèque nationale and Library of Congress). COPAC records a copy at the British Library (dated '[1768?]').

II. A partial reprint, with additions, of the first edition (Amsterdam, 1735).

Jacob Wilhelm Lustig (1706–1796) was a Dutch theorist and organist of German descent. Although his teachers had included Mattheson, Telemann and Kuntzen, Lustig 'was a composer of little originality or importance. His sonatas, despite French titles to individual movements, show exclusively Italian and German stylistic influences; there are occasionally striking harmonic progressions, but usually suggesting awkwardness rather than invention. In his lifetime he was highly regarded as an organist, organ examiner and teacher' (*New Grove*).

BUC p. 636; RISM L 3105, locating two copies only (Bibliothèque nationale and King's College Cambridge).

III. First edition of these keyboard sonatas with instrumental accompaniment (the violin and cello parts are not present here).

Ferdinand Staes (1748–1809) was a harpsichordist and organist active in Brussels.

BUC p. 971; RISM S4306.

IV. First edition of these keyboard sonatas with instrumental accompaniment (the violin and cello parts are not present here).

As the title indicates, Christiaan Brunings (1736–1805) was a Dutch hydraulic engineer. He had been taught music, mathematics, physics, astronomy and engineering by Jan Noppen (1706–1764), superintendent of the *Hoogheemraadschap van Rijnland*, and acceded to that post following Noppen's death. The present work is, as far as we know, Brunings's only published music.

RISM B 4824, locating two copies only (Bibliothèque nationale and Moscow).



ITALIAN CANTATAS IN LONDON

2. ARIOSTI, Attilio. [Cantatas and lessons for the viola d'amore.] Alla Maesta di Giorgio Rè della Gran Britagna etc. etc. [*London, for the composer, 1724.*]

Folio, ff. [3, dedication to the Royal family], pp. 12 (list of subscribers), [12, text of the six cantatas], 47 (engraved music), [1, blank], [5: 'Al lettore', 'Avvertimenti' and engraved 'Accordatura']; woodcut head- and tail-pieces; patchy oxidisation affecting first few and (more heavily) last few leaves, some light marginal staining and soiling; mid-twentieth-century calf preserving contemporary mottled calf covers with central gilt roll-tooled panels and corner fleurons, gilt edges; slightly rubbed; from the collection of André Meyer (1884-1974), with ink ownership inscription on rear free endpaper. **£2500**

First edition of this celebrated collection of six vocal cantatas and six lessons for the viola d'amore by the Italian composer Attilio Ariosti (1666-1729), published at the composer's expense and offered on subscription in 1724. Very little solo music for the viola d'amore was published during the baroque era, and Ariosti's *Lezione* were frequently reprinted in the nineteenth and twentieth centuries.

Ariosti, a singer, viola d'amore virtuoso and composer, had already had long tenures as Kapellmeister in Mantua, Berlin, and Vienna when he arrived in London in 1716. At his first public appearance he played the viola d'amore during the intervals of Handel's *Amadigi di Gaula*, and he went on to build a successful career in London, composing operas and cantatas as well as his works for viola d'amore, which were extremely popular. From 1722–23, Ariosti, Bononcini and Handel were appointed as composers at the first Royal Academy of Music, the company founded in 1719 by a group of aristocrats to support the performance of operas in London. Ariosti continued to be employed by the Academy until 1728. The present work is dated by Eitner and BUC to 1728, but an analysis of the subscribers' list by the late Albi Rosenthal argues for the earlier date of 1724, which is now generally accepted.

All known copies of the book lack a title-page and begin with a sumptuous three-page dedication to George I and the Royal family. The six vocal cantatas (pp. 1–33) comprise: 'La rosa' (for soprano, two violins and continuo); 'L'amor onesto' (for soprano and continuo); 'L'olmo' (for soprano, two violins and continuo); 'Libertà acquistata in amore' (for alto and continuo); 'Il naufragio' (for alto, two violins and continuo); and 'La gelosia' (for alto and continuo). The text of the cantatas is printed in letterpress with elaborate woodcut head- and tail-pieces. Pp. 34–47 contain the six *Lezione* for viola d'amore and basso. The six lessons are engraved in a unique *scordatura* system designed to allow their performance with violin fingerings on the viola d'amore. The work concludes with instructions for reading and tuning the viola d'amore in *scordatura*.

Of particular interest is the long list of subscribers, listing 764 names over 12 pages, which reads like a 'Who's who' of Handel's London. The book was sumptuously produced at the high cost of two guineas per volume, and the subscribers include 42 dukes and duchesses, 105 earls and countesses and 146 other lords and ladies. 133 of them were subscribers to the Royal Academy, presumably for the 1723–4 season. Much discussion has surrounded the authenticity of this list, which points to a print-run far above what was usual for the period, and although the book was known to be popular, the rarity of surviving copies has provoked some scepticism as to the actual number of subscribers.

BUC p. 1; RISM A 1420.

3. [ARNE, Thomas Augustine.] God save the King as sung at the theatres, etc. Adapted for three voices, also for a single voice, by B. J. Richardson. *London, Samuel, Anne and Peter Thompson, [c. 1790].*

Engraved folio, pp. 4, the first blank; vignette portrait of George III on the first page of music; slight damage to blank inner margin; disbound. £125

First edition of this arrangement, scored for three voices and a single voice with keyboard accompaniment, followed by an arrangement for two voices and by an accompaniment for two German flutes. Arne's patriotic anthem dates from 1745. This

version is undated, but according to the *British book trade index*, the music publishers Samuel, Anne, and Peter Thompson of 75 St. Paul's Churchyard were in business between about 1779 and 1793 (when Henry was added to the imprint).

RISM R 1308 lists one copy in Germany and one in the UK. Not in BUC.



4. BACH, Carl Philipp Emmanuel. Una sonata per il cembalo solo di Carlo Filippo Emanuele Bach. *Leipzig and Dresden, Johann Gottlob Immanuel Breitkopf, 1785.*

Oblong 4to, pp. 11, title within woodcut neoclassical frame (just shaved at head), letterpress music throughout; paper very lightly toned, a few spots and a small ownership stamp on title, but a very good copy in contemporary (possibly original) marbled wrappers. £750

First edition of Bach's Sonata in C minor, Wq 60; rare. Begun in the 1760s, it is his only sonata to have been published during his lifetime as a single sonata; the majority of Bach's other sonatas appeared in sets (mostly of six) or in anthologies.

The sonata comprises an opening allegretto, a brief transitional slow movement and a presto final movement. 'Bach stated that this work is "easy and practical without any Adagio [middle movement]", adding that such slow movements were "no longer in fashion" It is graceful and pleasing in spite of being written in the "tragic" key of c minor. The use of dynamics shows that the work was definitely intended for a large German clavichord or a fortepiano' (M. Hinson and W. Roberts, *Guide to the pianist's repertoire*, fourth edition, 2014, pp. 47-8).

BUC p. 73; RISM B 92, locating copies at Bonn, the British Library, Brussels, Edinburgh, Tokyo and Vienna (Gesellschaft der Musikfreunde and Österreichische Nationalbibliothek).



RARE AIRS

5. [BALLARD, Robert.] VII. livre d'airs de differents autheurs à deux parties. Paris, Robert Ballard, 1664.

Small 8vo, ff. 35, [1], title within elaborate woodcut border, letterpress music throughout, woodcut initials; second half of volume rather damp-stained at gutter (affecting text, but paper still strong), ownership inscription cut away from head of title; modern vellum. **£800**

First edition; rare. This is the seventh instalment in the remarkable series *Livres d'airs de differents autheurs à deux parties* which had been initiated by the music publisher

Robert Ballard (III) in 1658 and which came to an end, thirty-seven volumes later, in 1694.

The composers of the thirty-four airs for two voices contained in the present work are not named, but songs can be attributed with some certainty to Bénigne de Bacilly (one), Michel Lambert (one), Sébastien Le Camus (one) and Jean-Baptiste Lully (three). Possible composers of other songs are Jacques Champion de Chambonnières, Chevalier, Honoré d'Ambruis, Lambert, Le Camus, Lully, Louis de Mollier, Etienne Moulinié, and Perdigal (see Anne-Madeleine Goulet, *Paroles de musique (1658–1694). Catalogue des 'Livres d'airs de différents auteurs' publiés chez Ballard, 2007*, pp. 116–7). Two of the pieces here are prefaced by a brief lute introduction; no doubt it was intended that the lute should continue to accompany for the duration of the song.

Guillo, *Ballard 1664-A*; RISM, *Recueils* p. 545, recording only three copies outside France (Bologna, Library of Congress and Newberry Library).

6. BEECKE, Ignaz von. Six sonates pour le clavecin dédiées à Son Altesse Monseigneur le Prince de Turenne, Gran Chambellan de France en survivance . . . Oeuvre II. *Paris, Madame Berault, [c. 1767]*.

Large 4to, pp. [ii], 29, engraved throughout; some light browning and occasional spotting. [bound with:]

BEECKE, Ignaz von. Quatre duo pour un clavecin et un violon dédiées à Son Altesse Monseignr. le Prince de Turenne, Grand Chambellan de France en survivance . . . Oeuvre IIIe. *Paris, Madame Berault, [c. 1767]*.

Large 4to, pp. [ii], 32, engraved throughout; some light browning. [and:]

ALBERTI, Domenico. VIII sonate di cembalo . . . opera prima. *Paris, Le Clerc and Dufour, [c. 1760]*.

Large 4to, pp. 27, engraved throughout; five pasted-on slips in third sonata each bearing several bars of music in a neat contemporary hand; a few ornaments and directions added in a contemporary hand; first two leaves slightly browned. [and:]

KOHAUT, Josef. Trio [no. 7] pour le clavecin, la harpe ou le luth avec accompagnement d'un violon et la basse . . . Gravé par Gerardin. *Paris, Le Clerc, 1767*.

Large 4to, pp. [ii], 7 (harpsichord part only, without the violin and bass parts). [and:]

KOHAUT, Josef. Trio [no. 8] pour le clavecin, la harpe ou le luth avec accompagnement d'un violon et la basse . . . Gravé par Gerardin. *Paris, Le Clerc, 1767*.

Large 4to, pp. 7 (harpsichord part only, without the violin and bass parts).

Together five works bound in one volume; contemporary green vellum-backed boards, red morocco lettering piece on spine; slightly rubbed and soiled; from the collection of André Meyer (1884–1974), with stamp on rear free endpaper. **£2500**

A good collection of rare instrumental music from 1760s Paris.

I. First edition of these early works by Beecke; very rare. Ignaz von Beecke (1733–1803) served as an officer in the Seven Years' War and kept his military affiliation throughout his life, being steadily promoted until only a few years before his death. He was also a self-taught pianist of some talent. In 1790 he played a four-hand piano concerto with Mozart when in Frankfurt for the coronation of Emperor Leopold II. 'As a pianist Beecke developed an expressive style of his own. One of his pupils was the celebrated pianist Nanette von Schaden (who visited the young Beethoven in Augsburg in 1787). The poet and composer Schubart, who dedicated to Beecke a poem and a volume of his *Musikalische Rhapsodien* (Stuttgart, 1786), numbered him among those "blessed of the gentle piano"; Mozart and his admirers, however, found his playing shallow and undisciplined. Beecke's music reveals a composer of considerable versatility and skill. While he was quite at home in the tuneful idioms of Singspiel and song, many of the instrumental works composed for court and domestic use are more intricate and serious, sometimes at the expense of a sense of harmonic direction' (*New Grove*).

RISM B 1639, recording the present copy only. OCLC records a further copy (The Hague, apparently a variant issue with the title dated 1767).

II. **Apparently unique.** We have been unable to trace another copy of Beecke's op. 3.

RISM B 1640, recording the present copy only. Not found in OCLC.

III. First published in 1748 (London, John Walsh). The pasted-on slips in the third sonata, the music of which differs significantly from the engraved music, are presumably evidence of a contemporary owner's access to a manuscript source.

RISM A 655, recording one copy only (Bibliothèque nationale).

IV. First edition; harpsichord part only. Josef Kohaut (1738–before 16 July 1777) was a Bohemian lutenist and composer active in France. His trios could be purchased separately or subscribed to; twelve trios are announced on the title, although only eight are known.

RISM K 1300 (all eight trios), giving one location only (Bibliothèque nationale).

V. First edition; harpsichord part only. The present copy bears the contemporary inscription 'Monsieur Monsieur [sic] Didereau au Grandwal' at the head of the title. 'Didereau' must be the great French philosopher and critic Denis Diderot (1713–1784). Grandval, near Paris, was the country estate of Diderot's fellow-encyclopedist the Baron d'Holbach; in a letter of 28 September 1767, Diderot writes 'Je suis toujours a Grandval'.

*Monsieur
Monsieur de Dureau
au Grandwal.*

TRIO

POUR LE CLAVECIN,

la Harpe ou le Luth

Avec accompagnement d'un Violon et la Basse.

de la Composition

DE M.^r KOHAUT,

*Ordinaire de la Musique de S. A. S. Monseigneur
le Prince de Conti.*

Pour le 1.^{er} Aout 1767

l'Année 1767.

*La souscription du Recueil de douze Trios, pour la
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pour six Mois port franc pour Paris.*

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AVEC PRIVILEGE DU ROI.

It seems plausible, given the spelling 'Grandwal', that the inscription is in the hand of Kohaut himself.

RISM K 1300 (all eight trios), recording copies at the Bibliothèque du Conservatoire and the Bibliothèque nationale only.

IN THE ORIGINAL WRAPPERS

7. BERLIOZ, Hector. *Mémoires . . . comprenant ses voyages en Italie, en Allemagne, en Russie et en Angleterre 1803–1865. Avec un beau portrait de l’auteur. Paris, Michel Lévy, 1870.*

Large 8vo, pp. [vi], 509, [5], with a photographic portrait of Berlioz as frontispiece; one or two minor spots, but a fine, large copy, uncut and unopened in the original printed wrappers. £2750

First edition, a fine copy in entirely original condition in the original wrappers. Berlioz’s colourful autobiography reads like a work of literature and remains the principle source for his life. This posthumous first edition of the *Mémoires* was preceded by excerpts which were serialised in *Le Monde Illustré* in 1859, and by a small pre-publication printing for distribution among Berlioz’s friends in 1865.

8. BLANCHET, Joseph. *L’art, ou les principes philosophiques du chant. Ile edition, corrigée et augmentée. Paris, Augustin-Martin Lottin, Michel Lambert and Nicolas-Bonaventure Duchesne, 1756.*

8vo, pp. xlviii, 148, [4], with an anatomical plate of the lungs; woodcut head- and tail-pieces; some minor spotting and staining, but a good copy in contemporary red morocco, spine gilt, gilt edges; extremities rubbed. £750

First edition. The designation ‘Ile edition, corrigée et augmentée’ on the title arises from the publication in 1755 of *L’art du chant, dédié a Madame de Pompadour* by Jean-Antoine Bérard, whom Blanchet accuses of incorporating his material. The two works certainly include many passages which are almost identical, notably the first and third chapters, ‘La voix considérée par rapport au chant’ and ‘La formation de la voix’. Blanchet in turn seems to have based much of his work upon the physician and anatomist Antoine Ferrein’s *De la formation de la voix de l’homme* (1741), although he refutes this imputation at the end of the ‘avertissement’ here.

Joseph Blanchet (1724–1778) was not a musician but a priest and, in his own words, ‘homme de lettres amateur’.

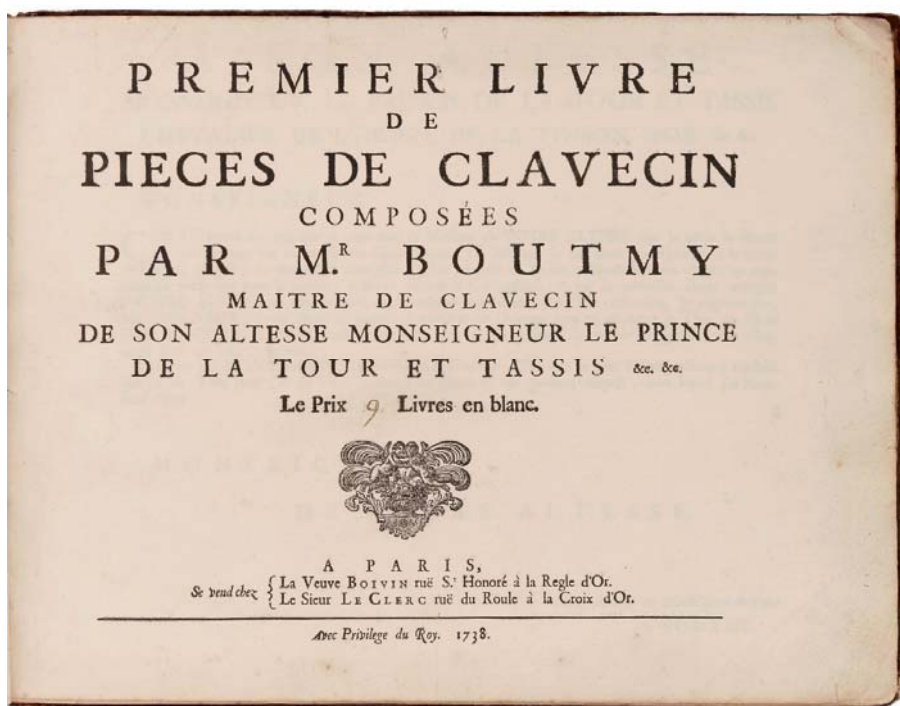
RISM, *Ecrits* p. 153.

9. BOUTMY, Josse. *Premier livre de pièces de clavecin. Paris, Boivin and Le Clerc, 1738.*

Oblong 4to, pp. [v], 21, [1], 22–43, [1], the first five pages and the final page in letterpress, the remainder engraved; two tiny wormholes and some occasional light soiling; contemporary speckled calf, rebaked in the nineteenth century; rubbed, a few old

repairs, joints cracking; from the collection of André Meyer (1884–1974), with stamp and ink inscription on final fly-leaf. £2000

First edition; very rare. 'Boutmy is best known for his three books of harpsichord music. French influence is apparent in the first, which contains two suites comprising character-pieces (*L'Agnès*, *La fanfarinette*, *La brillante*, *L'obstinée*), personal tributes (*La Dandrieux*, *La Saumis*) and stylized movements such as overtures, allemandes, courantes, menuettes, and giges; the music adheres closely to the later French tradition of Dandrieu, Rameau and Duphy in both harmonic language and extensive ornamentation, particularly the *port de voix* and *coulé*. He was, however, a cosmopolitan composer and frequently interspersed movements in the Italian style as well as airs and miscellaneous movements containing sequential passage-work and harmonic writing that indicates familiarity with the keyboard music of Handel' (*New Grove*).



Boutmy (1697–1779) was born in Ghent but had settled in Brussels by 1720. He served the Prince of Thurn and Taxis from 1736, and from 1744 to 1777 he was the organist at the Brussels court chapel. He was harpsichord teacher to the Princess of Arenberg and also at the court of Charles of Lorraine, brother-in-law of Empress Maria Theresa and governor-general of the southern Netherlands.

RISM B 3941, recording three copies only (Bibliothèque du Conservatoire, Bibliothèque nationale and Library of Congress). OCLC adds no further copies.

CHRISTMAS CAROLS

10. BROWN, Arthur Henry. Autograph manuscript notebook mainly of Christmas carols. [C. 1864–1887.]

Small 8vo, pp. 174, neatly written in black ink in a strong, clear Victorian hand; contemporary limp leather, spine torn, but basically in very good condition. £450

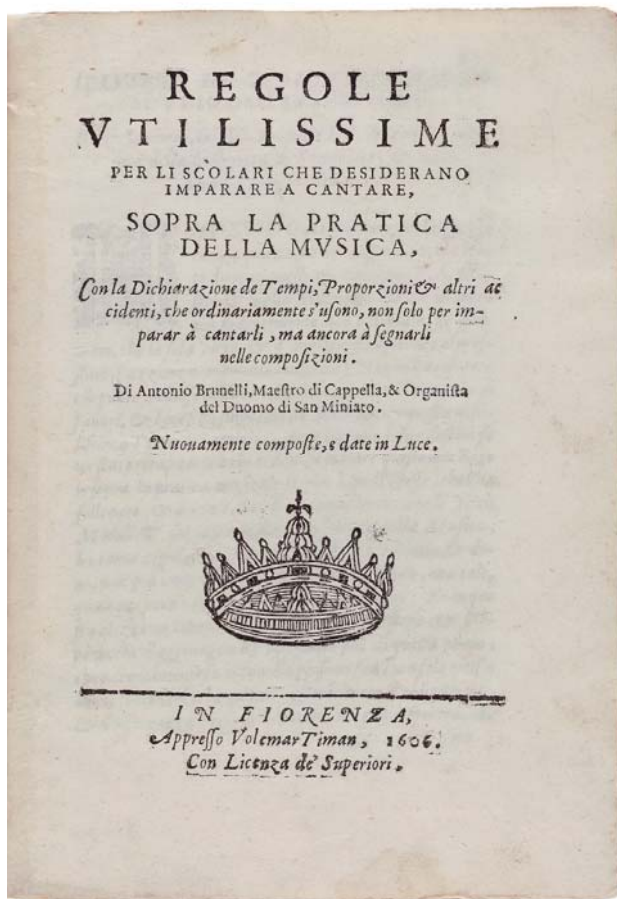
A notebook compiled carefully over some twenty-five years from various sources including manuscripts in the British Museum, early printed books, and contemporary books and periodicals. Brown transcribes a few other poems too, suggesting that one purpose of the notebook was to identify carols and verse that he might set to music. An endleaf is inscribed 'Ascension Day 1864' and the latest dated entry is 1887.

For all but five years of his long career Arthur Brown (1830–1926) was organist at churches in Brentwood, Essex, and at Sir Anthony Browne's School in the town. He was a fertile composer of more than 800 pieces of church music, including the hymn tunes 'Ingatestone', 'Purleigh', 'Saffron Walden', and 'Tiltey Abbey' named for Essex churches. Ten of his tunes figured in various editions of *Hymns ancient and modern*, including St. Anatolius composed for 'The day is past and over', which is still in *H&M revised*. His setting of the traditional carol 'When Christ was born of Mary free' was widely popular, and his settings of other hymns and carols such as 'Sing we now the Christmas tiding', 'A little child is born tonight', 'Arise, and hail the sacred day', and 'O, sing we a carol all blithe and free' were published in contemporary collections and sheet music.

Something of a scholar, he took an early part in the revival of plainsong, and here he has transcribed a number of carols from Sloane, Cotton, and Additional manuscripts in the British Museum and one from a manuscript at Cambridge. The words of the carol 'Nowell, nowell, this is the salutation off the angell Gabriell', 'set to music by A. H. Brown and printed', come from Wright's *Percy Society carols*. Five carols come from the unique 1540s fragment *Christmas carolles newly imprinted* (Brown adds a note on the printer); 'The glorious day doth now begin to dawn' comes from 'an old broadside'; the 1635 or a later edition of Donne was the source of 'In that, o queen of queens, thy birth was free' (which is, however, by Henry Constable not by Donne); and there are further carols by Dunbar, Crashaw, Drummond, Jeremy Taylor, W. M. Thackeray ('The mahogany tree'), J. M. Neale, and the clergyman, stained glass designer, and protégé of Ruskin, Selwyn Image. Other sources mined by the industrious Brown are Ritson's *Ancient songs* and Sandys's *Christmas carols*.

Among secular pieces are a poem on women from Dr. Percy's manuscript and another from a manuscript in Sion College Library, poems by Sackville, Dekker, Suckling, Shelley ('Autumn – a dirge'), and a well-known quip by Coleridge ('Swans sing before they die: 'twere no bad thing / Should certain persons die before they sing').

See Maurice Frost, *Historical companion to hymns ancient and modern* (1962); Maggie Humphreys and Robert Evans, *Dictionary of composers for the Church* (1997).



ONE OF TWO COPIES KNOWN

11. BRUNELLI, Antonio. Regole utilissime per li scolari che desiderano imparare a cantare, sopra la pratica della musica, con la dichiarazione de tempi, proporzioni e altri accidenti, che ordinariamente s'usano, non solo per imparar à cantarli, ma ancora à segnarli nelle composizioni. Nuovamente composte, e date in luce. *Florence, Volmar Timan, 1606.*

4to, pp. 35, [1], woodcut printer's device on title, with numerous musical examples in letterpress; woodcut head- and tail-pieces; a few negligible stains, but an excellent, fresh copy, almost as issued, in the original carta rustica (partly re-stitched, a few small restorations), 'Regole de musica di Antonio Brunelli' inscribed on upper cover in a contemporary hand; preserved in a cloth box. £8500

First edition: one of only two known copies of Brunelli's important treatise on singing, among the earliest published methods for the voice; the other copy is in the Civico museo bibliografico musicale, Bologna.

Antonio Brunelli (1577–before 19 November 1630) was born in Santa Croce sull'Arno in Tuscany but received much of his musical education in Rome where he was a pupil of Giovanni Maria Nanino, the most prominent figure of the Roman school after Palestrina. As he states in the preface to the present work, he studied in 'many other cities' besides Rome, and in 1603 became *maestro di cappella* and organist of the cathedral at San Miniato, near Pisa.

Brunelli's career straddled the end of the golden age of the madrigal and the emergence of baroque monody. Much of his *Regole utilissime* is concerned with proportions: perceiving ambiguity in existing notational procedures, he proposes a complete reordering of the traditional organisation of the proportional system (one, however, that seems not to have caught on among contemporary musicians). The treatise ends with several canons and other contrapuntal pieces. The music font used is the same as that found in works printed by Giorgio Marescotti (d. 1602), the first, and during his lifetime the only, music printer in Florence. Volcmar Timan was a German printer active in the city.

'Brunelli is an important, versatile figure in the period of stylistic transition in Florence at the beginning of the seventeenth century. Until recently, he has been studied mainly as a composer of songs, dances and dance-songs, but he was brought up in the polyphonic traditions of Rome and he published a good deal of sacred polyphony as well as pedagogical writings, vocal exercises and canons. Indeed, recent studies confirm that he was one of the most significant Italian music theorists of his time. In the preface to his *Regole utilissime* (1606), dating from after his arrival in Tuscany from Rome, he questioned the lasting quality of the new monodic style, which he clearly considered an ephemeral fashion. Contact with the lively Florentine environment, home of Caccini, Peri and other monodists and an active centre of court entertainment music, must, however, have tempered his enthusiasm for polyphony, and in his opp. 9, 10 and 12 he produced some of the most attractive of all Florentine monodies, duets and trios' (*New Grove*).

RISM, *Ecrits* p. 184. See P. Gargiulo: 'Le regole "prattiche" e "utilissime" nei trattati di Brunelli', *Nuova rivista musicale italiana* 18 (1984), pp. 554–71.

12. BYRD, William, John BULL and Orlando GIBBONS. Parthenia or the maydenhead of the first musicke that ever was printed for the virginalls. [*London, Chiswick Press for W. Heffer & Sons, Cambridge, 1943.*]

Small folio, ff. [17]; tiny stain at foot of first two leaves, but an excellent copy, in brown morocco by Zaehnsdorf, title stamped in gilt on upper cover, top edges gilt, some others untrimmed. £225

Facsimile reprint of the original edition of c. 1612/13, handsomely bound by Zaehnsdorf. At the end is a short introduction to the work by the great Austrian musicologist and bibliographer Otto Erich Deutsch.

ONE OF THE FIRST *OPÉRA-BALLETS*

13. CAMPRA, André. *Le carnaval de Venise*, ballet. Mis en musique, par M. Campra le Cadet. Paris, Christophe Ballard, 1699.

Oblong 4to, pp. lii, 286, [2]; large pictorial woodcut head-piece at beginning of Prologue, decorative woodcut head-pieces at beginning of each Act; early ownership inscription on title scored through, small wormhole in inner margins of first few leaves, not affecting printed surface, one or two headlines shaved, a little light browning and staining, but a very good copy in contemporary calf, spine gilt; extremities rubbed, a few scratches, upper joint cracked at head and foot. £3750

First edition, rare: an *opéra-ballet* in three acts and a prologue, to a libretto by Jean-François Regnard. It was published under the name 'Campra le Cadet' to suggest Campra's younger brother Joseph, in an apparently unsuccessful attempt to hide André Campra's authorship of works for the stage during his tenure (1694–1700) as *maître de musique* at Notre Dame.



One of the first *opéra-ballets* (Campra introduced the genre with *L'Europe galante* in 1697), *Le carnaval de Venise* is a very early example of Campra's innovative use of real human characters in familiar contemporary settings. It is 'a romantic comedy concerning a double rivalry: that of Léonore (soprano) and Isabelle (soprano) for

Léandre (bass), and that of Léandre and Rodolphe (bass) for Isabelle. It may be viewed in part as a study for Campra's and Danchet's *Les Fêtes vénitiennes* (1710). "La place St-Marc" is the location for Act 1 of *Le carnaval de Venise* and for the first and second entrées of *Les fêtes vénitiennes*. Both operas use the device of a play within a play. Part of the concluding divertissement of Act 3 of *Le carnaval* is an autonomous one-act Italian opera, *Orfeo nell'inferni*, introduced by its own sinfonia. Other innovations are the strikingly realistic divertissement of Act 3 scene iv, which celebrates the victory of the "Castellani" over their rival street gang, the "Nicolotti"; the realistic stage directions, rare in a 17th-century mythological prologue, that describe workers' preparation of a theatrical event in a room "filled with pieces of wood and unfinished stage sets"; and the use of a trio of basses ("Joignons nos voix") in the prologue to the first version of the opera. Campra anticipated his *Tancrède* by three years in scoring the main roles of Léandre and Rodolphe for bass voice' (*New Grove*).

Some copies have an additional 12-page 'Supplément du Carnaval de Venise, ballet' ('L'ordonnateur chante tout de suite ce recit, à la place du trio du prologue, page xxiii'), perhaps indicating a later printing.

Provenance: 'Ce livre de Carnaval de Venise opera fait par M. Campra appartient a Nicolas Adam dem[eurant?] chez M. Busard . . . rue St. Denis Paris 1707' (inscription on verso of front fly-leaf); 'Victor Galhau' (later eighteenth-century inscription on verso of front fly-leaf).

BUC p. 158; RISM C 709, recording only the British Library and the Harding collection in the UK.

BURLESQUE AND BALLAD OPERA

14. CAREY, Henry. The dramattick works. *London, S. Gilbert, 1743.*

4to., pp. [xvi], 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 *Dramattick 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.

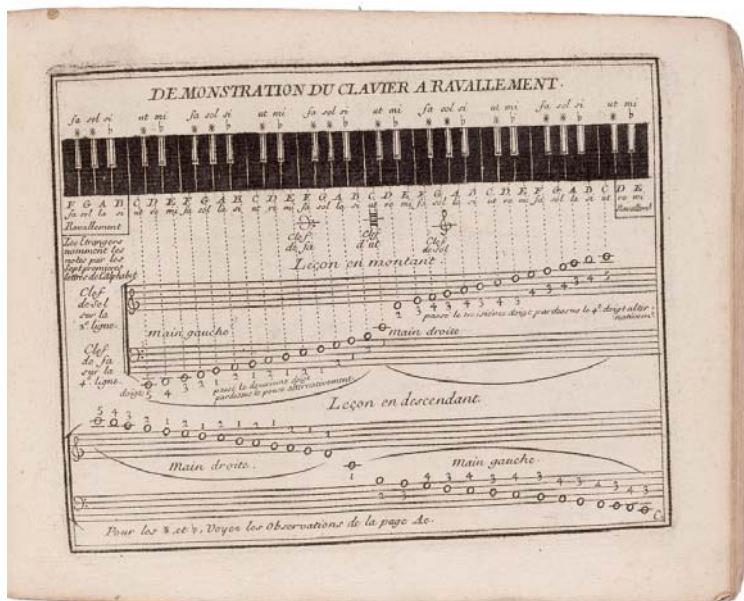
The dragon of Wantley, 'based on a traditional English ballad story . . . parodied Italian opera by debasing familiar operatic traits (such as a quasi-mythological plot and a pair of rival divas) and employed sophisticated music. Its initial run of sixty-nine performances eclipsed even *The beggar's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

'ANACHORETES'

15. CORRETTE, Michel. *Les amusemens du Parnasse, methode courte et facile pour apprendre à toucher le clavecin, avec les plus jolis airs à la mode, où les doigts sont chiffrés pour les commençans. Avec des principes de musique. Livre 1er. Paris, for the author, Boivin and Le Clerc, [1749].*

Oblong 4to, ff. [18], engraved throughout; some light dust-soiling and a few minor stains, manuscript song ('A nôtre bonheur l'amour préside') added in an early hand on blank staves on f. [14]r; contemporary limp vellum covered in block-printed paper; rubbed and stained. **£1800**

First edition of Corrette's harpsichord method; very rare. Corrette was to publish in total eight volumes in the series 'Les amusemens du Parnasse' (books V and VII are lost and the others survive in only a handful of copies at most). The present volume is the only one to contain a harpsichord method and is of particular importance for its information concerning fingerings.



‘Though little is known of [Corrette’s] life, his works, which span nearly 75 years, provide an extraordinarily broad view of ordinary light music in France during the 18th century, and his methods are a rich source of information about performing practice and music of the period He was well known as a teacher, though his reputation was not always favourable. Unsympathetic people called his pupils “anachorètes” (*ânes à Corrette*) and in 1779 the *Mercure* said of a new edition of *Les amusemens du Parnasse* (a harpsichord method) that it was good in its time but contemporary students would find little of value in it. Yet for historians his little treatises are full of value’ (*New Grove*).

Following on from the brief method proper, the music (ff. [5–18]) comprises a ‘Suite en ut pour les commençans’ (Prélude; Menuet; Quitte ta musette; Jardins que la nature; Menuet; A la façon de Barbari; Nanette dormez-vous; Belle charmante brune; Flon flon la rira dondene; Robin turelure); Les folies d’Espagne; Menuets; Menuet allemand; La marche du Roy de Prusse; Fanfare; Air anglois; Prend ma Philis; La Sultane favorite de Mr. Corrette; Le sabotier hollandois; and La Furstemberg.

BUC p. 223 (calling for a frontispiece but ‘pp. 34’ only); RISM C 4034, recording four copies only: the British Library, Bibliothèque du Conservatoire, Bibliothèque nationale and The Hague. Not found in OCLC.

16. DANOVILLE. L’art de toucher le dessus et basse de viole, contenant tout ce qu’il y a de nécessaire, d’utile, et de curieux dans cette science. Avec des principes, des règles et observations si intelligibles, qu’on peut acquérir la perfection de cette belle science en peu de temps, et même sans le secours d’aucun maître. *Paris, Christophe Ballard, 1687.*

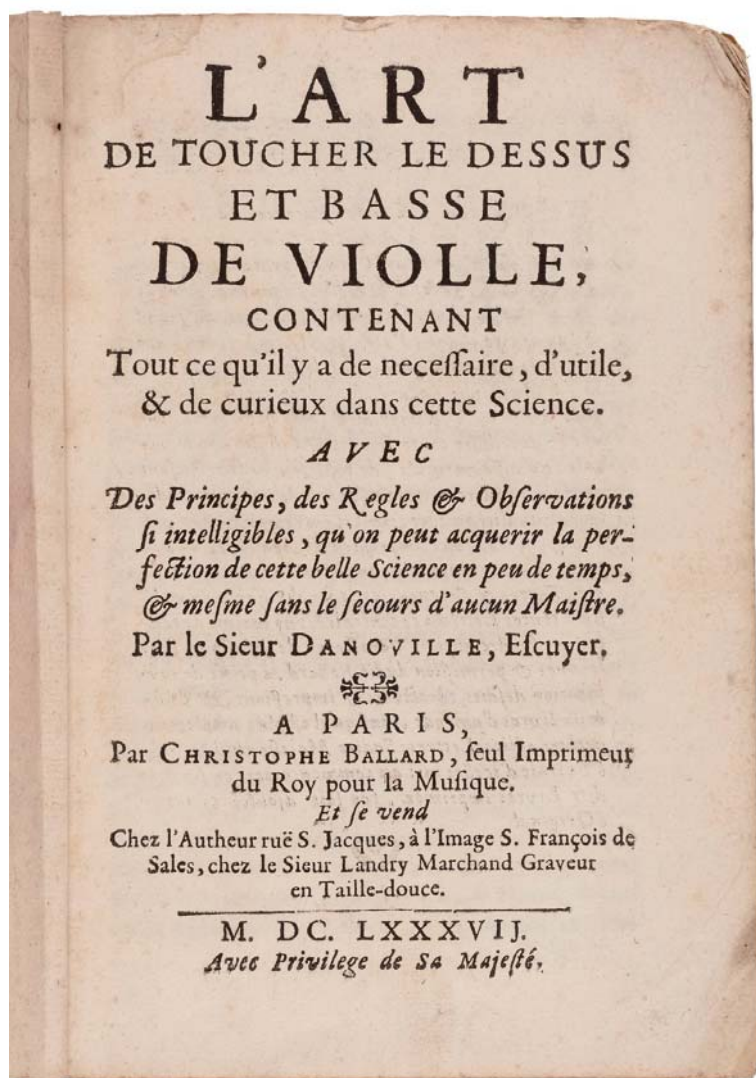
8vo, pp. 47, [1]; musical examples in letterpress, woodcut head- and tail-piece; signed by the author at the foot of p. 6; manuscript corrections of the text on pp. 20, 23 and 34; light damp-stain in four leaves, worming in some upper outer corners occasionally just touching page-numbers, but a good copy, stitched in the original wrappers (slightly spotted, stained and frayed, spine missing). £2750

First edition of Danoville’s extremely rare treatise for the viol, one of two important treatises for the instrument to be published in the same year (the other being Jean Rousseau’s more extensive *Traité de la viole*). We have been able to locate only two other copies.

‘Danoville considers four topics: the way the left hand is held; an explanation of the scale and notes within the viol’s range; an explanation of the notes both in staff notation and in tablature; and an explanation of the ornaments and signs used in viol playing. The title of Danoville’s treatise indicates that it was intended both for the bass and treble viols, although most of his instructions are directed toward the bass. In his preface, he refers to the viol as the primary instrument because of “its divine harmony, its sweetness and continuous sound” (*sa divine harmonie, . . . sa douceur, & son son continu*). His praise for Monsieur de Sainte-Colombe as an outstanding player and teacher of the viol suggests that Danoville may have studied with him, but virtually all that is known about

Danoville is that he lived in Paris and held the title of *Escuyer*. A significant portion of Danoville's treatise is devoted to explaining staff notation, tablature, note values, and ways of tuning the viol. In the last portion of his treatise, he explains the manner of performing ornaments and the meaning of other marks such as *balancement de main*, the *tenuë*, *couché de doigt*, and the names for the two bow directions (*poussez* and *tirez*, marked *p* and *t* respectively)' (Mary Cyr, *Style and performance for bowed string instruments in French Baroque music*, 2016, p. 49).

RISM, *Ecrits* p. 250, recording only a copy at Brussels, Bibliothèque royale. OCLC adds a copy at the Bibliothèque nationale de France.



‘THE FOUNDATION OF THE MATHEMATICAL AESTHETICS OF SOUND’

17. DESCARTES, René. *Musicae compendium*. Utrecht, Gisbertus a Zijll and Dirck van Ackersdijck, 1650.

4to, pp. 58, with several diagrams and musical examples in the text; large woodcut printer's device on title; some very light spotting, scored-through manuscript shelf-mark at head of title, but a good, crisp copy in contemporary vellum; early ownership stamp of an unidentified cardinal at foot of title. **£2000**

First edition of Descartes's first book, written in 1618 but published posthumously.

‘The *Compendium musicae* shows that by late 1618 Descartes had already taken at least the first steps toward working out a theory of the communication of proportions from the external world to the senses. It attempts to demonstrate that the rhythms and tones of music are subject to a logic inherent in the senses in general and in the sense of hearing in particular, a logic (from *logos*, one of whose meanings in Greek is “ratio” or “proportion”) of arithmetic proportion. Both rhythm and tone are governed by relations that can be expressed in terms that are arithmetically increased or decreased through the addition or subtraction of a unit Because sound, like all other sensibles, reflects the order and measure of the world, it implicitly contains and reflects the principles that Descartes educes and represents through mathematics. The specific qualities of sound are in no way eliminated; they are rather understood to necessarily carry with them a proportional structure that can be, and is, communicated from thing to thing, and from thing to mind The recognition of such proportions constitutes the foundation of Descartes's theory. The theory is expressed in the mathematics of proportions, but this mathematics is precisely what is detected or perceived in the sensation of sound, in its aisthesis. In this precise sense, the *Compendium musicae* is the foundation of the mathematical aesthetics of sound’ (Dennis L. Sepper, *Descartes's imagination: proportion, images, and the activity of thinking*, 1996, pp. 42–44).

‘The distinction [Descartes] made in the *Compendium*, between sound as a physical phenomenon and sound as understood by the human conscience, permitted him to pass from a rationalist concept of aesthetics to a sensualist one in his later work. This concept was influential in the development of a philosophy for the affections in music in late 17th-century Germany, especially through his treatise *Les passions de l'âme*’ (*New Grove*).

RISM *Ecrits* p. 261; Gregory & Bartlett p. 73; Tchernerzine II p. 797.

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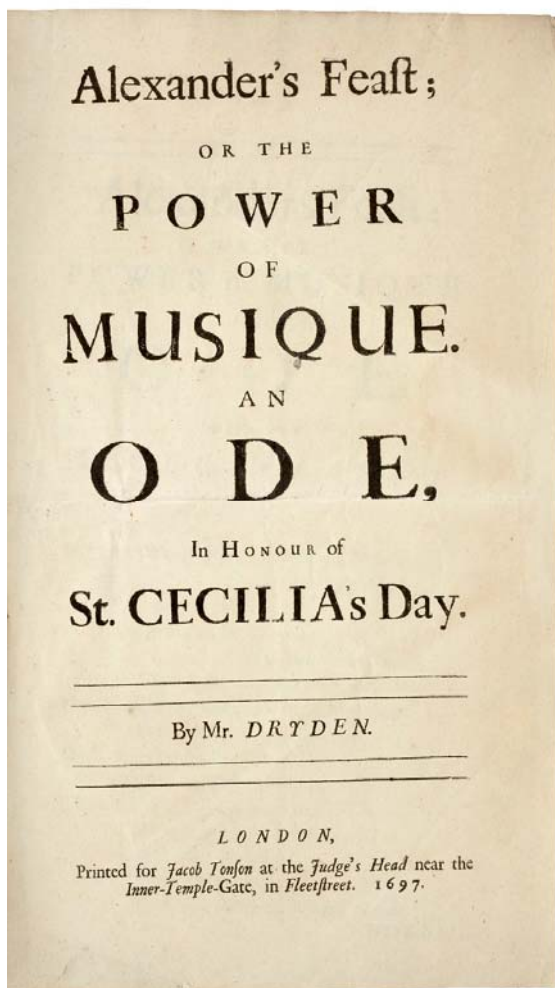
TRAJECTI AD RHENUM,
TYPIS Gisberti à Zijll, & Theodori ab Ackerfleyck,
c l o l o c l .



'NONE BUT THE BRAVE DESERVES THE FAIR'

18. DRYDEN, John. *Alexander's feast; or The power of musique. An ode, in honour of St. Cecilia's Day. London, Jacob Tonson, 1697.*

Folio, pp. [iv], 8; with the half-title ('Mr Dryden's ode in honour of St Cecilia's Day, 1697'), which has a printed notice on the verso, 'Perform'd at Stationers-Hall on Monday, November 22. 1697'; some slight crease marks but a fine copy, apparently still stitched as issued but then incorporated in a tract volume ('No 14' written on the half-title and stab marks in inner margin); cloth box; from the libraries of John Brett-Smith, J. O. Edwards, and Robert S. Pirie. £1500



First edition. The Feast of St. Cecilia was celebrated by the Musical Society each year from 1683 to 1703. Dryden's ode, written for the secular part of the celebration, was originally performed with music by Jeremiah Clarke. A new setting by Handel in 1736 gave the poem renewed popularity in the eighteenth century.

Wing D 2228; Macdonald 34.

THE DEATH OF PURCELL

19. DRYDEN, John, and John BLOW. An ode, on the death of Mr. Henry Purcell; late servant to His Majesty, and organist of the Chapel Royal, and of St. Peter's Westminster. The words by Mr. Dryden, and sett to musick by Dr. Blow. *London J. Heptinstall for Henry Playford, 1696.*

Folio, pp. [ii], 30; title within a mourning border, printed music throughout, with the text of the ode on the verso of the title-page as well as within the music; small dampstain to lower inner margin, two or three short nicks to blank lower margin neatly repaired, but a very good copy in modern panelled calf, gilt; bookplate of Thomas Wyatt Bagshawe, book-label of J. O. Edwards. £6500

First edition of Dryden's moving elegy to his friend Purcell. The musical setting by Blow, for flutes and two counter-tenors, is generally considered his finest work.

On Purcell's death in November 1695 he was at the height of his powers and reputation, with stage and publishing commissions pouring in. The advertisements here list the *Harmonia sacra* and *Deliciae musicae* as well his revision of Playford's *Introduction to music* and proposals for the publication of his instrumental works by his widow. His pre-eminence would be sealed by Playford two years later with the publication of the first volume of *Orpheus Britannicus*.

Dryden and Blow were both old friends of Purcell. Purcell was linked to Dryden through the Howards (Dryden's wife, Lady Elizabeth, was a patron, her niece a pupil) and composed new music for the 1690s revival of Dryden's *The tempest*, as well as *King Arthur* (1691, often considered Purcell's dramatic masterpiece) and *The Indian queen* (1695). Blow's career had intertwined with that of Purcell for many years. Purcell may once have studied under him; Blow's *Venus and Adonis* (1681) was an important precedent for Purcell's operas; they worked together closely on the music for James II's coronation in 1685; and they travelled together with William III to the Netherlands in 1691. Purcell's death brought Blow's reappointment as organist to Westminster Abbey (he had relinquished the briefly-held role to Purcell in 1679-80) and tuner of the royal instruments, but his personal sadness at Purcell's death was authentic, and his setting of the *Ode* shows 'a genuinely rich vein of expression . . . deeply felt' (*Oxford DNB*).

BUC p. 115; Macdonald, *Dryden* 32a.

20. FESTING, Michael Christian. Twelve sonata's in three parts; dedicated to Her Grace Henrietta, Dutchess of Marlborough, etc. etc. . . . Opera secunda. *London, William Smith for the author, 1731.*

Three part-books, folio, pp. [ii, letterpress title-page], [ii, engraved dedication leaf], [iv, letterpress subscribers' list], 21, [1] (engraved music); [ii], 18 (engraved music); [ii], 18 (engraved music); a fine set, on thick paper, in a contemporary presentation binding of panelled red morocco, gilt with two wide borders of curlicues and crowns, upper covers lettered direct; joints rubbed; bookplate of Robert S Pirie. **£5000**

The dedication copy, to Henrietta Godolphin, Duchess of Marlborough, of the first edition of Festing's trio sonatas for two violins (or two flutes, or one of each) and bass continuo. The list of subscribers includes, as well as the Duchess, Bononcini, Greene (whose daughter later married Festing's son) and Pepusch, and music clubs in London, Oxford, Norwich, Edinburgh, and other places.



Festing (1705–1752) came from a musical family – his brother John was a flautist much in demand as a teacher. Michael himself was a virtuoso violinist, taught by Geminiani, and in turn teacher to Thomas Arne. His *Twelve solos* (opus 1), in fact sonatas for violin and continuo, was published in 1730, dedicated to the Earl of Plymouth. ‘His output in general is more adventurous than that of Geminiani, although in some respects close parallels can be drawn between the two composers All Festing’s works include sudden and unusual modulations. Key changes up or down a tone are common, and other dramatic modulations reflect the Spanish harmonies of Domenico Scarlatti’ (*New Grove*).

A member of the King’s Musick and the Academy of Ancient Music (until 1731, when he left and helped set up the rival Apollo Academy with Greene), he played for Handel at the King’s Theatre Haymarket, and was later director of music at Ranelagh Gardens. In 1738 he was instrumental in the foundation of the Fund for Decay’d Musicians (later the Royal Society of Musicians).

The dedicatee, Henrietta Godolphin (1681–1733), daughter of John Churchill, the first Duke of Marlborough, was an important patroness of the arts, though her support of William Congreve was of a more intimate nature – she bore him a daughter in 1723. After the death of her father, who had no male heir, in 1722 she had a substantial inheritance (including his title), sponsoring concerts by Bononcini, and receiving bids for patronage from John Gay and others. Festing was probably tutored in composition by Bononcini – his dedication to Henrietta here speaks of ‘an improvement, almost unavoidable, under the eye and direction of that great master; whose elegant performances in this art . . . are render’d more illustrious by your Grace’s approbation’.

BUC p. 333; RISM F 668.

21. FOUCQUET, Pierre-Claude. Les caractères de la paix. Pièces de clavecin. Oeuvre P[remi]er . . . Gravé par M[ademoiselle] Vandôme. *Paris, for the author, Boivin, Le Clerc and Castagneri, and Lyon, de Bretonne, [1749].*

Oblong 4to, pp. [ii], 17, engraved throughout; signed by the composer at the end of the first piece; a number of careful corrections (including erasures), a few appoggiaturas and accidentals added in ink or in sepia crayon in contemporary hands; a little light soiling and a few small stains, a few pen trials at foot of title. [bound with:]

FOUCQUET, Pierre-Claude. Second livre de pieces de clavecin . . . Gravé par M[ademoiselle] Vandôme. *Paris, for the author, Boivin, Le Clerc and Castagneri, and Lyon, de Bretonne, [1750/1].*

Oblong 4to, pp. [ii], 21; signed by the composer at the end of the first piece; dynamic instructions (‘doux’ and ‘fort’) added to second piece in a contemporary hand; title and two further leaves slightly creased, some light soiling and staining.

Together two works bound in one volume; contemporary vellum over boards, red morocco label lettered in gilt on upper cover; slightly soiled, spine a little frayed at head and foot; from the library of André Meyer (1884-1974), with pencil inscription on rear pastedown. £2500

First editions of two of Foucquet's three harpsichord books; very rare.



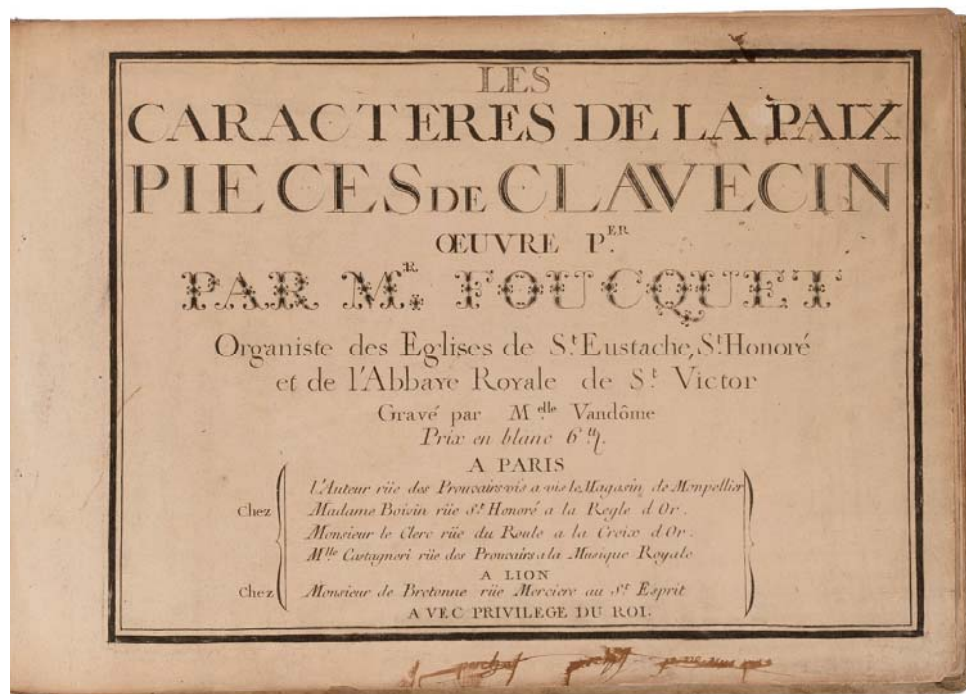
Pierre-Claude Foucquet (1694/5-1772) came from a family of musicians. He served as organist at some of the most prestigious churches in Paris (St Honoré, the Abbey of St Victor, St Eustache) and in 1758 replaced Dagincourt as organist of the royal chapel. 'Foucquet's surviving works are few and include no organ music. Although the three harpsichord books were published between 1749 and 1751, the clear evolution between the first and last suggests that they were composed well before, as does the preface to book 1: "The special study that I have made of the organ and harpsichord impels me to share with the public the fruit of my labours. I shall be happy if this first essay finds favour. The harpsichord as well as the organ can express all the things that good music should portray. I have tried to represent them in several pieces which I have composed and which I shall publish presently, to prevent the faulty copies that exist from spreading further" '.

'The first book comprises a preface, a method for learning the keyboard in one lesson, tables of ornamentation and scale fingerings, and eight pieces with descriptive titles. Compared with those of Couperin, Rameau, Dandrieu and Corrette, Foucquet's

ornament table is the most informative. His fingerings show him to be an experienced teacher. The pieces which follow, all in G, are less original than those of the other books. *Le feu* is notable for its frankly descriptive style and its virtuosity. The second book is composed of six pieces in F and seven in A, all with such evocative titles as *La marche des pèlerins de Cythère*, *Le passe-temps* and *La destrade*, which serve to indicate the spirit in which the piece is to be played. In this collection the rondo form is used frequently, including varied rondos like *La laborieuse* and rondos with two themes like *Soeur Agnès*, anticipating the rondo-sonata While remaining faithful to harpsichord sonority, Foucquet was not insensitive to modern tendencies and took advantage of such pianistic devices as arpeggiations, long rising and falling scales, and chord effects. The evolution from old-fashioned, short binary forms to new, more highly developed ternary forms can be seen in his works. Certain of his pieces such as *Soeur Agnès*, *L'Hortense* and the allemandes deserve to be brought out of oblivion to illuminate this particularly happy period of French musical history' (*New Grove*).

I. RISM F 1547, recording copies at the Bibliothèque nationale and Bibliothèque de l'Arsenal only. OCLC records the Bibliothèque nationale copies only.

II. RISM F 1548, recording two copies only (both at the Bibliothèque nationale). OCLC records no further copies.



22. GAFFURIUS, Franchinus. *Practica musicae utriusq[ue] ca[n]tus excelle[n]tis Fra[n]chini Gaffori Laude[n]sis.* Quattuor libris modulatissima: su[m]maq[ue] dilige[n]tia novissime i[m]pressa. [*Colophon:*] Venice, Augustino de Zannis de Portesio, 1512.

Small folio, ff. 82, roman letter, with two full-page woodcuts (ff. 4v and 43v), very large woodcut on title depicting a choir of men and boys singing from an open choirbook in a Renaissance chapel; numerous woodcut musical examples in the text; several large and small woodcut initials; occasional light spotting or foxing, but a good, crisp copy in nineteenth-century French brown morocco, gilt, gilt edges; slightly rubbed and marked, rebacked preserving spine, traces of bookplate on front pastedown; French bookseller's ticket of Arthur Lauria on front pastedown, with (presumably) his clipped catalogue note below and, on rear pastedown, pencilled collation note dated 1949. £12,500

Fifth edition of Gaffurius's most celebrated work, first published in 1496. All editions are rare; the present edition is the only one to contain the splendid woodcut depicting a choir, signed 'L', on the title, and Gaffurius's 'Prohaemium' addressed to Lodovico Maria Sforza (pp. 2–3).

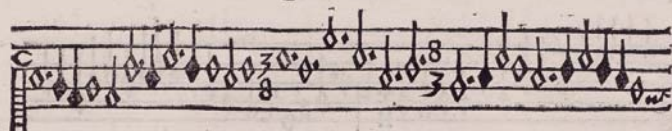
Gaffurius (1451–1522) 'was the first theorist to have a substantial number of his writings published, and his influence can be traced for more than a century, both in Italy and abroad' (*New Grove*). After spells in Mantua, Verona, Genoa, Naples, Monticelli and Bergamo, in 1484 he became choirmaster at the cathedral of Milan, remaining in that city for the rest of his life.

Practica musicae is divided into four books. Book I is devoted to the elements of music, including the eight Tones, and the performance of plainsong. The relationship of the Gregorian and Ambrosian liturgies is also discussed. Book II concerns poetic feet, rhythm, notation, mensuration, and the relation of poetry to music. Book III, on counterpoint, is clearly aimed at the composer rather than the singer. Book IV deals at length with proportional relationships, containing the great majority (111 out of 155) of the polyphonic musical examples in Gaffurius's work. These relationships are treated systematically from the simple 'de proportione tripla' (i.e. 3:1) through to the progressively more abstruse 'de proportione subduplasupertripartientequartas' (i.e. 11:4), 'de proportione subtriplasuperbipartientetertias' (i.e. 11:3) and even 'de proportione subquadruplasupertripartientequartas' (i.e. 19:4). 'Close examination of Book IV reveals . . . that it is a highly organized and minutely detailed textual and musical exposition of the principles of proportional writing, and that even the most complex of the proportions is based on one unified and consistently employed method of organization. In regard to unity of conception, thoroughness of treatment, both textual and musical, and organizational design, it is without parallel among treatises of the time' (Clement A. Miller, Gaffurius's *Practica musicae*: origin and contents', in *Musica Disciplina*, vol. 22, 1968, pp. 105–128, pp. 123–4).

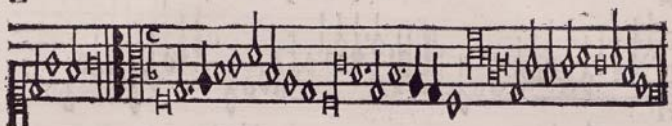
Eitner IV p. 121; Essling 1749; RISM, *Ecrits* p. 343; Sander 2988. OCLC records seven copies (British Library, Copenhagen, Eastman School of Music, The Hague, Illinois, Madrid and Paris Mazarine).

Practica musicae vtriusq; cātus excellētis Frā-
chimi gaffori laudēsis. Quattuor libris modula-
tissima: Sūmaq; diligētia nouissime impressa.





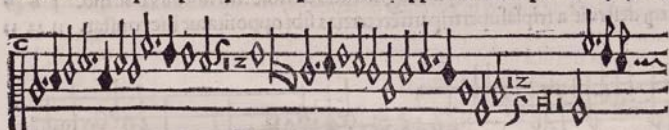
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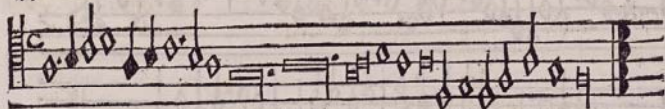
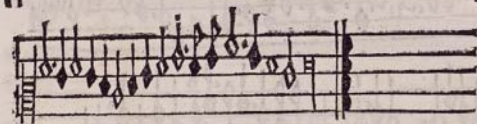
TENOR

¶ De proportionē subduplasuperbipartiente quintas,

¶ Subduplasuperbipartiens quintas proportio fit quū minor sequentiū notularum numerus ad minorem precedentium ductus continet bis in ipso & duas eius quintas partes: ut. y. ad. xii. &. x. ad. xiiii. &. xv. ad. xxvi. Hæc enim proportio quæ notulas coæquat in potentia & temporis mensura duodecim sibi consimilibus: ita ut singula quæque ipsarum quinque de septem quintis partibus propriæ quantitatatis acquirant augmentum. Figuratur aut in notulis hoc modo 5 10 15 Atque destruitur a duplasuperbipartiente quintas sibi opposita ut hic pa 12 24 36 tet.



CANTVS



TENOR

¶ De proportionē subduplasupertripartiente quartas.

¶ Subduplasupertripartiens quartas proportio fit quum minor sequentiū notularum numerus ad maiorem precedentium ductus continetur in ipso bis & tres in sup eius quæ partes: ut. iiii. ad. xi. &. viii. ad. xxi. &. xii. ad. xxxiii. & deinceps. In hac proportionē quattuor notulæ æquivalent & cōmensurantur undecim sibi consimilibus: ita ut unaquæque ipsarum quattuor augeat de septem quartis partibus propriæ quantitatatis. Describit in cantilenis hoc modo 4 8 12 Et destruitur a duplasupertripartiente quartas sibi opposita ut hoc 11 22 33 concentu percipitur.

23. GAY, John. Achilles. An opera. As it is perform'd at the Theatre-Royal in Covent Garden . . . with the musick prefix'd to each song. *London J. Watts, 1733.*

8vo., pp. [viii], 68, [4, advertisements], with the half-title; browned due to paper quality, but a good copy in mottled calf by Rivière; joints reinforced. £400

First edition of Gay's last ballad opera; he was arranging for its production at the time of his death. The work is a farcical burlesque of classical myth, in which Achilles, dressed as a woman, is admitted to the court of Lycomedes, who falls in love with him while he in turn is trying to woo Deidamia. The sly Ulysses unravels the confusion in the end. There are 54 songs, and an element of political satire, reflected in the contemporary 'key', *Achilles dissected*.

24. GEMINIANI, Francesco Saverio. Concerti grossi con due violini, violoncello, e viola di concertino obligati, e due altri violini, e basso di concerto grosso ad arbitrio. Il IV. V. e VI. si potranno suonare con due flauti traversieri, o due violini con violoncello. Dedicati a Sua Eccellenza Henrietta, Duchessa di Marlborough, etc. etc. . . . Opera seconda. *London, for the author, and sold by John Walsh, [1732].*

Seven parts, small folio, engraved throughout, [violino primo:] pp. [ii, engraved title], 11; [violino secondo:] pp. 11; [alto viola:] pp. [ii], 9; [violoncello:] pp. 11; [violino primo ripieno:] pp. 11; [violino secondo ripieno:] pp. 11; [basso ripieno:] pp. 8; engraved title in first violin part only, apparently as issued; some light browning and marginal soiling, marginal wax stain affecting a few leaves of viola part. [bound with:]

GEMINIANI, Francesco Saverio. Concerti grossi con due violini viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso . . . Opera terza . . . No. 379. *London, John Walsh, [1732].*

Seven parts, small folio, engraved throughout, [violino primo:] pp. [ii], 19; [violino secondo:] pp. [ii], 15; [alto viola:] pp. [ii], 13; [violoncello:] pp. [ii], 13; [violino primo ripieno:] pp. [ii], 15; [violino secondo ripieno:] [ii], 13; [basso ripieno:] pp. 13; some light soiling and browning, a few wax spots in violino secondo ripieno part, marginal tear in second leaf of viola part (just entering plate-mark, without loss).

Together two works, each in seven parts, bound in seven volumes; untrimmed and stitched as issued in the original stiff paper wrappers, titled in ink in a contemporary hand on upper covers; stained and worn, extremities chipped, spine of one volume strengthened with vellum at an early date; from the collection of André Meyer (1884–1974), with inscription in ink or pencil on verso of final leaf of each volume and/or with stamp on rear inside cover. £1600

First editions of Geminiani's most enduring works. 'In 1728 Geminiani was offered the position of master and composer of the state music in Ireland through the influence of William Capel, third earl of Essex, a former pupil who was a gentleman of the bedchamber to George II. He declined, possibly because of his Catholic beliefs, and his

pupil Dubourg took up the post. Rather than the relative financial security this position could have offered, Geminiani was henceforth destined to experience economic hardship and fluctuating professional fortunes. A subscription series of twenty concerts over five months at Hickford's Room, London, beginning in December 1731, made possible the publication of the op. 2 and op. 3 concerti grossi, long established in the repertory, in 1732. These two sets, infused with Roman stylistic traits, secured his reputation during his lifetime and have endured to the present day; however, they mark the onset of decline in his personal circumstances' (*Oxford DNB*).



'In Geminiani's concerti grossi opp. 2 and 3 (1732) Corelli is the principal point of reference, but Geminiani also demonstrated a style of his own. The concertos are in four movements on the model of the Corellian *sonata da chiesa*, which has led critics to

dismiss Geminiani as a conservative, as if this structure were itself sufficient grounds for a historical and aesthetic appraisal rather than merely a distinctive aspect of his Roman training. It is true that the concertos contain rhythmic and melodic formulae and harmonic formations that can be clearly linked to his teacher's style. There are, indeed, some genuine quotations: for example, the Adagio that opens op. 3 no. 3 clearly recalls the Allemande of Corelli's op. 5 no. 8. But the use of common components of musical language does not necessarily mean that the results are similar. Both in the homophonic movements and in the fugues Geminiani showed little regard for the structural value of themes and subjects. In the former he faithfully adhered to a principle of spontaneous germination, in which the initial phrase has no thematic or "punctuating" function but is simply the antecedent of the next phrase, which in turn leads to the next, and so on. Similarly, in the fugues the subject rarely returns in full, and is often reduced to its initial notes. There is, however, no lack of unity in the music; the phrases are asymmetrical, but the total effect is far from chaotic. The irregularity of the phrases, and the rhapsodic effect that results from this, are tempered by rhythmic and melodic homogeneity' (*New Grove*).

The present copy of the op. 3 concertos, with 'No. 379' added to the title, seems to belong to the second issue since there is an issue without this numbering (Smith & Humphries' dating of the presumed earlier issue 'c. 1730' is, however, surely wrong).

I. BUC p. 366; RISM G 1454; Smith & Humphries 690.

II. BUC p. 367; RISM G 1467; Smith & Humphries 696.

25. GEMINIANI, Francesco Saverio. Concerti grossi con due violini viola e violoncello di concertino obligati, e due altri violini e basso di concerto grosso . . . Composti delli sei soli della prima parte dell'opera quinta d'Arcangelo Corelli. *London, John Walsh, [1734]*.

Seven parts, small folio, engraved throughout, [violino primo:] pp. [ii], 22; [violino secondo:] pp. [ii], 19; [alto viola:] pp. [ii], 13; [violoncello:] pp. [ii], 15; [violino primo ripieno:] pp. [ii], 13; [violino secondo ripieno:] pp. [ii], 13; [basso ripieno:] pp. [ii], 13 (title misbound in the second violin part); a few dynamic markings ('pianiss[imo]', 'for[te]') added in a contemporary hand to one movement in the first violin part, a few other markings elsewhere; some soiling here and there, closed tear in one leaf (pp. 13/14 of first violin part, partly repaired, without loss). [bound with:]

GEMINIANI, Francesco Saverio. Concerti grossi con due violini, viola e violoncello di concertini obligati, e due altri violini e basso di concerto grosso quali contengono preludii allemande correnti gigue sarabande gavotte e follia composti della seconda parte del opera quinta d'Arcangelo Corelli . . . No. 377. *London, John Walsh, [c. 1732]*.

Seven parts, small folio, engraved throughout, [violino primo:] pp. [ii], 15; [violino secondo:] pp. [ii], 11; [alto viola:] pp. [ii], 7; [violoncello:] pp. [ii], 13; [violino primo del concerto grosso:] pp. [ii], 9; [violino secondo del concerto grosso:] pp. [ii], 8; [basso del concerto grosso:] pp. [ii, misbound at beginning of volume], 8; occasional light soiling.

Together two works, each in seven parts, bound in seven volumes; contemporary English sheep-backed marbled boards, black morocco label lettered in gilt on upper covers; rubbed, worn and rather dry, head and/or foot of some spines chipped, free endpapers lacking; from the collection of André Meyer (1884–1974), with stamp on rear pastedown of each volume.

£1250



A complete and attractively bound set of Geminiani's concerto arrangements of Corelli's 12 Violin Sonatas op. 5. The first six concertos were first published in 1726 by the masonic lodge (called the Philo-Musicae et Architecturae Societas but also known as Queen's Head) of which Geminiani had been one of the founder-members a year before. The concertos, dedicated to the 'Sacra Maestà di Giorgio, Re della Gran Brettagna, Francia ed Ibernica' and subscribed to by leading members of the English nobility,

enjoyed considerable success and were reprinted several times. The second six concertos were first published in 1729.

I. BUC p. 221; RISM C 3870; Smith & Humphries 435.

II. BUC p. 221; RISM C 3878; Smith & Humphries 438.

MUSIC AT THE COURT OF MORITZ, LANDGRAVE OF HESSE-KASSEL

26. GEUCK, Valentin, and MORITZ, Landgrave of HESSE-KASSEL. Novum et insigne opus continens textus metricos sacros: festorum, dominicarum, et feriarum, ex mandato illustriss[imi] Principis ac Dn. D. Mauritii, Landgravii Hassiae etc. a Valentino Geuckio, olim C. S. cubiculario, et musico eximio, octo, sex et quinq[ue] vocib[us] inceptum. Denique a morte illius immatura illustriss. suae cels. opera, per otium et successivas horas, perfectum et absolutum: et tum vivae voci, tum omnis generis instrumentis optime accomodatum. Liber primus [-secundus] motetarum festalium, octo vocom. Sexta vox. *Kassell, ex officina typographia Mauritiana, Wilhelm Wessel, 1603-4.*

Two parts, small 4to, ff. 18 (last blank); 28 (last blank); each part with its own title within ornamental border, music in letterpress, large woodcut initial at the head of each piece.

OTTO, Georg. Opus musicum novum, continens textus evangelicos, dierum festorum, per totum annum: ex mandato illustrissimi Cattorum Principis D. Mauritii, etc. summa diligentia et industria: octo, sex, et quinque vocibus compositum, et tum vivae voci, tum omnis generis instrumentis optime accomodatum . . . Liber primus [-secundus] motetarum octo vocom. Sexta vox. *Kassell, ex officina typographia Mauritiana, Wilhelm Wessel, 1604.*

Two parts, small 4to, ff. 26 (last blank); 55; each part with its own title within ornamental border, music in letterpress, large woodcut initial at the head of each piece.

Together four parts bound in one volume; excellent copies bound in contemporary German brown morocco stamped in gilt (oxidised, presumably due to a high silver content), **arms of Moritz, Landgrave of Hesse stamped in centre of upper cover with '6-VOX' stamped above, arms of Moritz's second wife Juliane of Nassau-Dillenberg in centre of lower cover**, gilt edges; slightly rubbed, a few minor scratches and digs, ties lacking, neatly rebacked preserving original spine. **£8000**

First editions. An evocative volume bound for Moritz, Landgrave of Hesse, uniting the sixth voice part of eight-part motets by two important composers employed at his court, and including his own compositions. The presence on the binding of the arms of both Moritz and his wife Juliane of Nassau-Dillenberg is unusual and may suggest intended use within his court or as a gift to a close friend or associate.

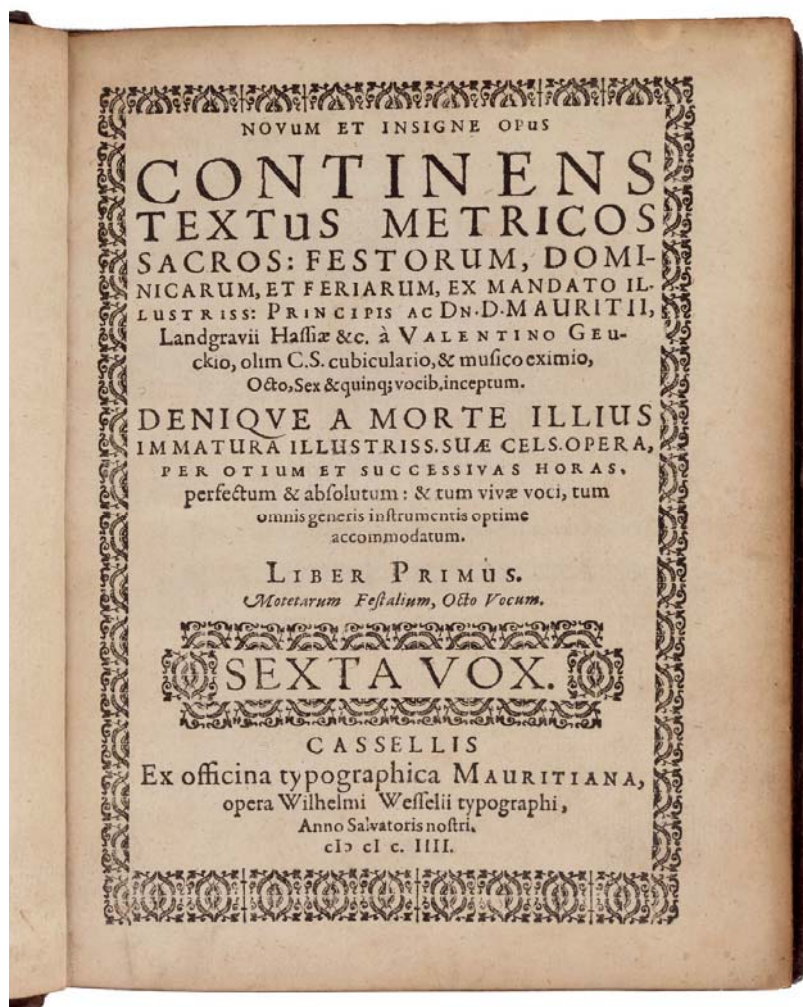
Moritz, Landgrave of Hesse (1572-1632), known as 'Moritz der Gelehrte' (Moritz the Learned), studied music under Georg Otto (1550-1618), who had been Hofkapellmeister

at Kassel since 1586. Under Moritz's patronage as landgrave from 1592, Otto established a flourishing 'Kassel school' of composers, including Heinrich Schütz, Christoph Cornet, Valentin Geuck and the landgrave himself.



Valentin Geuck (1570/2–1596) was a treble in the Hofkapelle at Kassel by 1585, becoming a tenor in 1588. 'In 1594, the landgrave made him his valet. The landgrave . . . held him in high esteem and not only encouraged him to compose but after his untimely death completed some unfinished works and was instrumental in getting some of his music printed. The texts of the *Novum et insigne opus* are paraphrases in tetrastichs by Landgrave Moritz of the Gospels for the Sundays and festivals of the church's year. Some 60 motets by Geuck survive and bear witness to his great promise. They are closely related in style to those of Georg Otto: they are in a smooth, predominantly harmonic idiom, with natural word-setting and expressive declamation' (*New Grove*).

Nineteen of the motets in Geuck's two books here are by Moritz, displaying his rather conservative style.



'Otto's reputation rested as much on his compositions as on his services to the musical establishment at Kassel. He cultivated a conservative, harmonically orientated polyphonic style heavily dependent in both form and expressive content on his chosen texts. Much of his output consists of introits and motets that relate to the sequence of Gospel readings for the church year and offer a valuable contribution to the Proper of the Mass' (*New Grove*).

The printer, Wilhelm Wessel, is the prototypographer of Kassel and worked there from 1597 to 1626 directly under Landgrave Moritz (see C. Reske, *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet*, 2007, p. 410).

A further book of motets by both Geuck and Otto appeared in 1604.

Provenance: Margaret Thomas (juvenile inscription 'Margreat Thomas' in an eighteenth-century hand on rear pastedown); subsequently in the library of the Barons Harlech.

I. BUC p. 372; RISM G 1745 and G 1746, locating parts or sets at Berlin, the British Library, Copenhagen, Fulda, Kassel, Prague, Regensburg and Vienna; VD17 75:708634Q and 75:708731X, giving one location only (Nuremberg).

II. BUC p. 749; RISM O 276 and O 277, locating parts or sets at Berlin, the British Library, Copenhagen, Fulda, Kassel, Prague, Regensburg, Vienna and Wrocław; VD17 75:708721R and 75:708722Y, giving one location only (Nuremberg).

A MONUMENT OF EARLY VIENNESE MUSIC PRINTING

27. [GLUCK, Christoph Willibald.] *Paride ed Elena*. *Dramma per musica . . . dedicato a sua altezza, il Signor Duca Don Giovanni di Braganza. Vienna, Johann Thomas von Trattner, 1770.*

Tall folio, pp. [xii] (title, dedication, tables and *argomento*), 196; full score in letterpress; a few early corrections in red crayon; occasional slight browning and a few isolated spots, but a very good, crisp copy in contemporary vellum; slightly rubbed, a few stains on lower cover, small loss of vellum at fore-edge of upper cover. £5000

First edition of Gluck's *Paride ed Elena*, which tells the story of events between the judgment of Paris and the flight of Paris and Helen to Troy. It was premiered at the Burgtheater in Vienna on 3 November 1770.

Paride ed Elena was the third of Gluck's Italian reformist operas, following *Orfeo ed Euridice* (1762) and *Alceste* (1767); the poet and diplomat Ranieri de' Calzabigi provided the subjects and librettos for all three operas. Opera had previously followed the stylised conventions of the Baroque *opera seria*, acting as a vehicle to show off the beauty of the human voice, but Gluck and Calzabigi introduced elements of human interest, passion, and dramatic intensity to the operatic stage for the first time. Their reforms were highly controversial and met with great opposition, particularly after Gluck moved to Paris in 1773.

The edition is a monument of early Viennese music printing, with type-set music, a process which was technically far ahead of music engraving in Austria at the same date. Johann Thomas von Trattner (1717–1798) was the leading music publisher and retailer in Vienna between 1770 and 1790, who became a wealthy society figure and an intimate friend of Mozart. He is particularly remembered for the present edition and a similar type-set edition of *Alceste* published in 1769.

PARIDE ED ELENA.

D R A M M A

PER

M U S I C A.

Bella gerant fortes, Tu Pari, semper ama.

OVID. HEROID.

D E D I C A T O

A

S U A A L T E Z Z A,

IL

S I G N O R D U C A

D O N G I O V A N N I

D I

B R A G A N Z A

ETC. ETC. ETC.

Price 45 + ?

I N V I E N N A,

NELLA STAMPARIA AULICA

D I G I O V A N N I T O M A S O D E T R A T T N E R N.

M D C C L X X

The work begins with a long dedicatory preface to Duke Juan Carlos de Braganza, one of Gluck's earliest supporters, then living in exile in Vienna. Although signed by Gluck it was probably drafted by Calzabigi, and outlines the composer's and librettist's intentions to depict 'the different character of the Phrygian and Spartan nations, contrasting the roughness and savagery of the one with the delicacy and softness of the other'.

Provenance: the French pianist and composer Jules Bordier (1846–1896), whose music library was one of the richest in France, with his stamp on title and on front free endpaper; the French musicologist Henry Prunières (1886–1942), with bookplate.

BUC p. 386; Hopkinson 39A; RISM G 2876.

GOUNOD IN LONDON

28. GOUNOD, Charles François. A volume of ten songs bound together, all signed and inscribed by Gounod to Arthur Cecil Blunt. [*London, c. 1870–1873.*]

Ten works in one volume, folio; a few spots here and there, but very good copies, bound with all the original printed wrappers, in contemporary English marbled boards, red morocco label lettered in gilt on upper cover ('A. C. B. from Ch. Gounod. 1873'); spine and corners renewed in calf. **£2000**

A specially bound volume containing ten of Gounod's London-published songs, all signed and inscribed in pencil on the upper wrapper to the English actor Arthur Cecil Blunt (stage name Arthur Cecil, 1843–1896): 'To my friend Arthur C. Blunt. Ch. Gounod'. The songs, of which eight are in English, one in French, and one in Italian, all date from the years 1870–74 when Gounod lived in England, residing for three of those years in the home of Harry and Georgina Weldon in Tavistock Square, London. Three of the songs here are dedicated to Mrs Weldon, two others are described as 'sung by Mrs Weldon', and one is dedicated to her husband.

Arthur Cecil Blunt was an actor, comedian, playwright and theatre manager. He appeared in numerous comedies, farces, operettas and burlesques, and was particularly active during the years of Gounod's London stay.

The contents of the volume comprise:

Maid of Athens, set to music and dedicated to Byron's original Maid of Athens, Mrs Black. *London, Goddard & Co., [1873];* pp. 7; plate no. 133.

Loins du pays, (Far from my native mountains.) Song, the words and music by Ch. Gounod. [The English translation by Miss Horace Smith.] *London, Goddard & Co., [1873];* pp. 4; plate no. 154.

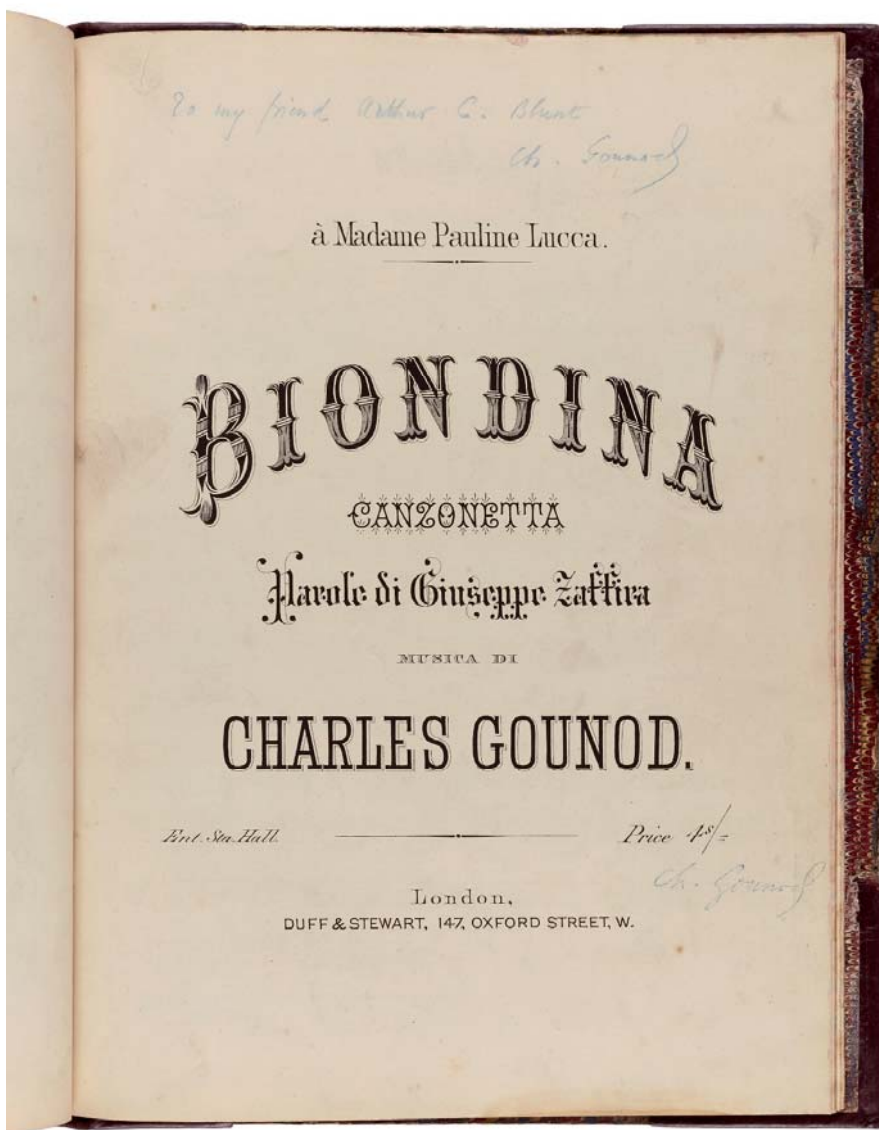
A lay of the early spring, words by Miss Horace Smith. *London, Rudall, Carte & Co., [1873];* pp. 9.

Oh, happy home! Oh, blessed flower! Song, verses by Ed. Maitland. *London, Rudall, Carte & Co., [1872];* pp. 7, [1, advertisements].

If thou art sleeping maiden awake! Words by Longfellow. *London, Goddard & Co., [1873];* pp. 5, [1, advertisements]; plate no. 153.

Passed away, song, the words by Edwin Saunders. *London, Lamborn Cock & Co., [1872];* pp. 5; plate no. 808a.

La fauvette, chanson, paroles de Millevoeye. *London, Novello, Ewer & Co., [1870];* pp. 5, [1, advertisements]; plate no. 4738.



When in the early morn, song, written by Edward Maitland. *London, Wood & Co., [1870]; pp. 7, [1, advertisements]; plate no. 1579.*

The better land, song, verses by Felicia Hemans. *London, Duff & Stewart, [c. 1870]; pp. 9; plate no. 3445.*

Biondina, canzonetta, parole di Giuseppe Zaffira. *London, Duff & Stewart, [1873]; pp. 7, [1, advertisements]; plate no. 3446.*

THE FIRST DICTIONARY OF MUSIC IN ENGLISH

29. GRASSINEAU, James. A musical dictionary; being a collection of terms and characters, as well ancient as modern; including the historical, theoretical, and practical parts of music: as also, an explanation of some parts of the doctrine of the antients; interspersed with remarks on their method and practice, and curious observations on the phenomena of sound mathematically considered, as it's [sic] relations and proportions constitute intervals, and those again concords and discords. The whole carefully abstracted from the best authors in the Greek, Latin, Italian, French, and English Languages. *London, J. Wilcox, 1740.*

8vo, pp. xii, 347, [1], complete with half-title (bound here after the title) and four folding engraved plates of tables and music, some musical notation in the text; old ownership inscription at head of title scratched away (a small hole resulting), slightly toned throughout, but a good copy in nineteenth-century calf, rubbed, rebacked preserving most of the old spine; armorial bookplate of Joseph Gwilt. **£650**

First edition, based largely on the *Dictionnaire de musique* of Sébastien de Brossard and the musical articles in Chambers's *Cyclopaedia*, with some original material. One of two variant issues, this has 'A' on the title-page above the 'i' in 'Dictionary'.

Grassineau's *Dictionary* 'contains much of interest and ranks as the first work of its kind in English' (*Grove*). It is particularly informative on the subject of 'ancient music'. Grassineau probably had some assistance from the composer J. C. Pepusch, at whose instigation the project was apparently undertaken. Pepusch, who employed Grassineau as secretary and amanuensis, provides an admiring testimonial on the verso of the half-title ('worthy the perusal of all lovers of musick'), a testimonial subscribed also by Maurice Greene (then Master of the King's Music) and Johann Ernst Galliard; all three were founding members of the Academy of Ancient Music.

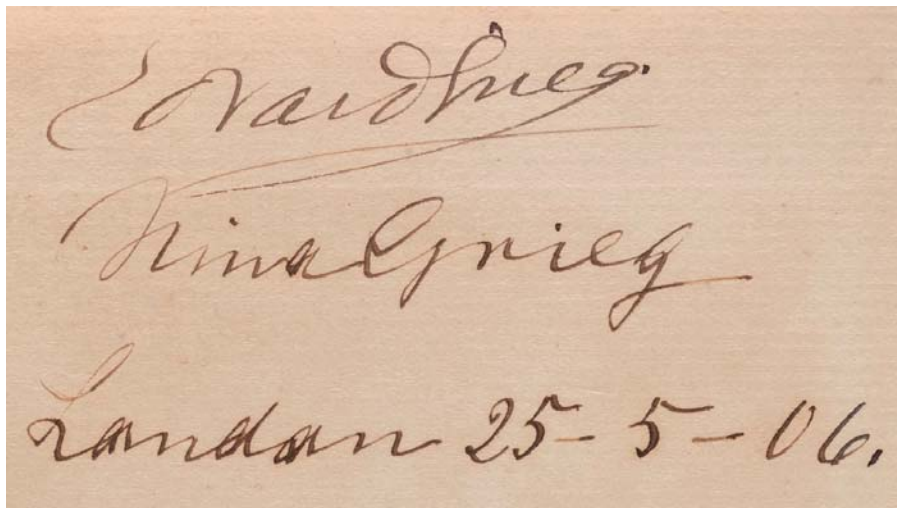
GRIEG IN LONDON

30. [GRIEG, Edvard.] FINCK, Henry Theophilus. Edvard Grieg. *London, John Lane, The Bodley Head, [1905].*

8vo, pp. viii, [vi], 130, [10, advertisements], with 15 plates (of 16, without the plate facing p. 8) and a facsimile; original red cloth, composer's gilt monogram stamped on upper cover; slightly rubbed and faded, corners bumped. **£1000**

First edition of Finck's biography of Grieg, **inscribed by both Edvard and Nina Grieg on the front free endpaper** and dated (in Nina Grieg's hand) 'London 25-5-06'. Beneath these inscriptions is a note by the book's publisher John Lane: 'The above autographs were written by my desire in my house. This volume is now presented to Dr. L. Ash by John Lane'.

'Henry Theophilus Finck's biography of Grieg came out in December [1905] as one of a series of biographies ("Living Masters of Music") edited by [Rosa] Newmarch. Finck, an American, was a skilful writer and critic with a thoroughly-grounded musical education at Harvard, which had been continued in Berlin, Heidelberg and Vienna. He lectured on music history at the National Conservatory of Music in New York and was a critic for the city's *Evening Post*. If Grieg's first impression was that the book was "fragmentary", he nonetheless professed himself particularly pleased with the chapter entitled "Norwegian Folk-Music - Grieg's Originality": "It is exceptionally well-written and finally makes amends in a way for the unjust and obtuse criticism to which I have been subjected by a number of German and English-American critics"' (Lionel Carley, *Edvard Grieg in England*, 2006, p. 353).



Grieg and his wife inscribed this copy the day after what was to become the composer's final public concert in England. It seems to have been an exhausting time for Grieg, both physically (he was suffering from a bout of bronchitis) and emotionally: on 23 May he had been informed of the death of his friend Henrik Ibsen.

John Lane (1854–1925) was responsible for making the Bodley Head one of the most celebrated literary publishing houses of the 1890s. 'He was a tireless networker . . . for he recognized early on that his survival, not to mention his success, as an undercapitalized new publisher depended on his ability to collaborate effectively with others. This meant the careful cultivation of relationships with well-to-do private investors, innovative fine printers in Britain and America, and, not least of all, the diverse poets, novelists, dramatists, essayists, and artists who made up his list and often worked on his staff' (*Oxford DNB*).

PROUST'S PORTRAITS OF ARTISTS

31. HAHN, Reynaldo. Portraits de peintres. Pièces pour piano d'après les poésies de Marcel Proust. *Paris, Au Ménestrel, 1896.*

Four parts in one volume, folio, pp. 5; 3; 3; 5; with four engraved portraits; music engraved throughout on thick paper; plate nos. 18,387–18,390; a very good copy, each part loose as issued in the original pale green paper wrappers printed in red and black, small publisher's stamp on verso of each part. **£1750**

First edition of Hahn's piano suite based on four poems by Marcel Proust, inspired by portraits Proust had seen of four artists in the Louvre: Albert Cuyp, Paulus Potter, Anthony Van Dyck, and Antoine Watteau. Each piece, for spoken text with piano accompaniment, is preceded by a leaf containing an engraved portrait of the artist and the text of Proust's poem, followed by the engraved music.

The Venezuelan (later naturalised French) *Belle Epoque* composer Reynaldo Hahn (1874–1947) first met Marcel Proust in Paris at the home of the artist Madeleine Lemaire (to whom these pieces are dedicated) in 1894. Proust, at 23, was still a little-known aspiring writer. Hahn was the younger by three years, but he had been a child prodigy, entering the Paris Conservatoire at the age of ten, where he studied under Massenet. He was already well known for his musical settings of French poetry, and the darling of the salons. Proust and Hahn became lovers, and were to remain close friends until Proust's death in 1922, collaborating on many projects together. Proust, who once commented 'Everything I have ever done has always been thanks to Reynaldo', portrays Hahn in his novel *Jean Santeuil*. His first book, *Les plaisirs et les jours*, was published later in 1896 and included the four *Portraits de peintres* set to music by Hahn.

32. [HANDEL, George Frideric.] [William COXE.] Anecdotes of George Frederick Handel and John Christopher Smith. With select pieces of music, composed by J. C. Smith, never before published. *London, W. Bulmer & Co. for Cadell and Davies, 1799.*

4to, pp. [viii], iv, 64, 34 (engraved music), with two portraits (stipple engravings of Handel and J. C. Smith); occasional ink or pencil annotation to the music section; with an **autograph letter of John Stanley** (laid down on an inserted folio between pp. 50 and 51); nineteenth-century cloth; skilfully rebaked preserving the original spine, corners a little bumped. **£1250**

First edition. The author of this volume was the stepson of John Christopher Smith (1712–1795) who had acted, along with his father (also J. C. Smith), as Handel's amanuensis; between them, during the composer's lifetime, they had organised concerts and rehearsals, copied music manuscripts and worked as general secretaries. After Handel's death in 1759 the elder Smith inherited the autograph manuscripts, which he in turn gave to his son; J. C. Smith junior gave the collection to King George III in return for a handsome pension, and the great composer's manuscripts thus became part of the Royal Music Library and later the British Library. Smith junior

became the first organist (1754–1770) at the Foundling Hospital where Handel was a governor. Handel had given the chapel its first instrument and it was here that the success of *Messiah* had become established; Smith continued to give charity performances of the oratorio after Handel's death. A new organ was erected in 1769 and at the opening performance the famous blind organist John Stanley (1712–1786) gave a concerto.

Stanley was organist at St Andrew's Holborn (just down the road from the Foundling Hospital) and at the Temple Church, which Handel regularly visited in order to hear him perform. He held both positions until his death. He was married to Sarah Arlond (daughter of Captain Edward Arlond of the East India Company) and it was her sister Ann who acted as his music copyist and helped him learn new works. Stanley was much in demand to direct performances of Handel's oratorios and give opening recitals on new organs; he was elected as a governor at the Hospital in 1770 and directed the annual *Messiah* performances in 1775–77. He went into partnership with J. C. Smith in 1760 to continue the oratorio seasons at Covent Garden which had been established by Handel; during these seasons when the opera was forbidden, Stanley accompanied the performances and played a concerto during the interval.

The letter included here is from John Stanley to Joseph Corfe, dated 26 November 1767, and discusses Stanley's meeting with Smith about the following season's oratorio concerts; he writes to ask if Corfe will sing in the Lenten concerts. Joseph Corfe (1741–1820) was one of the principal tenors in the Handel Commemoration concerts at Westminster Abbey in 1784. The book bears the ownership inscription of Joseph's son Arthur Thomas Corfe (1773–1863) who followed his father as organist at Salisbury Cathedral from 1804 until his death.

Curiously the List of Subscribers (pp. i–iv) does not include any musicians of the period although several members of the Coxe family (and by marriage the Rivers family) are included as well as some prominent music sellers.

RISM, *Ecrits* p. 241.

THE LONDON MESSIAH

33. [HANDEL, George Frideric.] [Charles JENNENS.] *Messiah*. An oratorio. As it is perform'd at the Theatre-Royal in Covent-Garden. Set to musick by Mr. Handel. London, J. Watts, 1749.

4to, pp. 16, with three large woodcut head-pieces and three woodcut initials; horizontal tears to B1-2, but a very good copy, **stitched as issued in the original drab paper wrappers**, lettered in manuscript 'Messiah 1749' on the upper cover. £1850

Rare libretto for Handel's *Messiah*, printed for the successful 1749 revival in London, the first in what was to become a series of annual performances conducted by Handel himself, and which would establish the work's lasting reputation.

Messiah had premiered to an enthusiastic audience in Dublin in 1742, but when it was first performed in London the following year, it attracted controversy over the appropriateness of its subject matter in a theatre. A second attempt came in 1745, with two new settings introduced at Jennens's request, which again sank without trace; but in 1749, the single theatrical performance, on Maundy Thursday, was quickly followed by Handel's charity concert for the new Foundling Hospital, in May, which included the 'Hallelujah' chorus from *Messiah*.

'The publication of printed texts for Handel's London oratorios was a continuation from established operatic practice. The word-books (libretti) were sold at the theatres, and sometimes also at the office of the printer-publisher on the days of performance and perhaps also during the few days preceding' (Donald Burrows, *Handel: Messiah*). Inevitably, survival rates for these ephemeral publications are very low. There were Dublin editions of 1742, 1745 and 1746, all rare, and one earlier London edition (1743; not in ESTC, but we have traced copies at the Morgan Library and Texas). The present edition was the first published by Handel's official publisher, John Watts.

ESTC shows five copies: Advocates Library (ex Abbotsford), King's College Cambridge, Taylorian Institute, Westminster Abbey; and UC Berkeley in the US.

34. HANDEL, George Frideric. *Floridant*. An opera as it was perform'd at the Kings Theatre for the Royal Accademy . . . Publish'd by the author. *London, John Walsh and John and Joseph Hare, [c. 1726]*.

Folio, pp. [ii, engraved title leaf], [i, engraved 'Table of Songs'], 81 (engraved music); a very good copy in contemporary speckled calf, red morocco cover label, gilt; joints cracked but cords sound. **£1000**

First edition, second issue, with some of the plates renumbered at the centre head as they appeared in volume I of *Apollo's feast* (1726), and with the addition of the English words to 'Finche lo strade'.

Floridante, to a libretto by Paolo Rolli, was first performed in December 1721 and published the following year. Some of the plates were re-used for *Apollo's feast*, and renumbered at the head. When they appeared again here, continuous pagination was reinstated by means of smaller numerals in the upper right corner.

Senesino took the title-role. The female lead, Elmira, was originally composed for Margerita Durastini, but when it was clear she would not make the season due to illness, it was partly rewritten for the English contralto Anastasia Robinson. The opera itself was the first of the season at the Royal Academy and was designed to compete with the success of Bononcini, with shorter, more lilting tunes than *Radamisto*.

BUC p. 427; Smith p. 28: 4.

35. HAYDN, Franz Joseph. Dr Haydn's VI original canzonettas, for the voice with an accompaniment, for the piano-forte. Dedicated to Mrs. John Hunter. [*London,*] *for the author*, [1794].

Folio, pp. 31, [1].

[*bound with:*]

Second sett of Dr Haydn's VI original canzonettas, for the voice with an accompaniment, for the piano forte. Dedicated to the Right Hon.ble Lady Charlotte Bertie. *London, Corri Dussek & Co., [1795].*

Folio, pp. [ii], 23, [1].

Together two works; ownership inscription on each title of Osborne Wight, dated 1795; bound with five other contemporary works (*see below*) in near-contemporary half calf over marbled boards; rebounded and recorned. **£8500**

First edition of both sets of Haydn's English Canzonettas, the first signed by Haydn on the title-page (as usual). This is an early issue of the first set, with the fifth song untitled.

'It seems clear that Haydn's intention was to compose technically easy songs which could be sung at sight by any educated music-lover and played on the piano *a prima vista* by the average lady of musical inclination Haydn's earlier *Lieder* had not been entirely successful, for the texts were generally second-rate – in accordance with the prevailing bad literary taste in Vienna at the time – and some of the criticisms in German literary and musical journals had been distinctly unfavourable. The English texts by Mrs Hunter, although in the pastoral-cum-sentimental English tradition, are far better than Haydn's previous German texts. Musically, too, the English Canzonettas are worlds away from the *kleinbürgerliche* literary trash which Haydn, who like Leonardo used to call himself "un uomo senza lettere", indiscriminately set to music' (H. C. Robbins Landon, *Haydn: chronicle and works*. [Vol. III] *Haydn in England, 1791-1795* (1976), pp. 377-8).

Anne Hunter (*née* Home, 1742-1821) was already a published poet (in a couple of Edinburgh magazines) before her marriage in 1771 to the great surgeon John Hunter brought her to London and fashionable literary society. 'Her married life is always characterized as happy, despite the partners' widely divergent interests. John Hunter avidly collected specimens of various sorts, making theirs a most unusual house to manage. In addition, it was home for large numbers of servants, relatives, and students. While Hunter was involved in pursuing his medical and scientific interests, Anne's interests were literary. Her conversation parties were considered among the most enjoyable of the time, lacking affectation, formality, and pedantry. Her friendships were among women with similar literary interests: Elizabeth Carter and Mary Delany were friends of long standing, as were Elizabeth Montagu and Fanny Burney. Anne did not affect deep learning and preferred to be known as a good housewife and amiable member of society. In this she was successful; contemporaries referred to her sagacity,

good taste, amiability, and sense of humor' (*Dictionary of British and American women writers 1660–1800*). William Beloe thought her a principal Bluestocking hostess.

Haydn met Hunter in the early 1790s. She provided the composer with all the texts for the first set of six songs and selected a further six (Shakespeare, Metastasio, and at least one by herself, 'The wanderer') for the second. Haydn suitably dedicates the first set to her (Nares even claims that she became 'Haydn's muse'), and his songs brought Hunter's work to the attention of a wider audience than could ever have been achieved by the first published collections of her poems at the beginning of the nineteenth century. Haydn set two further songs by her, published separately (Hunter even wrote a libretto for *The creation*, but in the event it was passed over in favour of another, earlier text, originally intended for Handel), but it is the twelve Canzonettas which have retained a place in the recital repertoire. A recent event at the British Library (as part of this year's anniversary celebrations) looked at the significance of the English Canzonettas in shaping early twentieth-century conceptions of Haydn.

Provenance: From the library of the Rev. Osborne Wight (d. 1800), Fellow of New College, Oxford, whose bequest (rich in seventeenth- and eighteenth-century English music, including over 200 manuscripts, among them autographs of Purcell, Green, Boyce etc.) laid the foundations for the music manuscript collections at the Bodleian (Madan, *A summary catalogue of Western manuscripts in the Bodleian Library* (1897), vol. IV, p. 1). Wight evidently knew Haydn, possibly through membership of the Music Graduates Club, which Haydn joined on receiving his DMus at Oxford in 1791. In addition, Wight was involved with Haydn in William Tattersall's *Improved Psalmody* (1794), an attempt to improve English parish church music by providing a more modern alternative to 'Sternhold and Hopkins' and 'Tate and Brady'.

Our copy of the first set is the trade edition (the work also exists without Corri, Dussek & Co. on the title; RISM lists only six copies worldwide).

BUC pp. 457 and 458; Hoboken, Gruppe XXVIa, Nr. 25–30 and 31–36; RISM H 2656 and 2678. See also A. Peter Brown, 'Musical settings of Anne Hunter's poetry', *Journal of the American Musicological Society* 47 (1994), 39–89.

The other works bound up with the Canzonettas are:

TINDAL, William. Six vocal pieces for two, three and four voices, accompanied. The words selected from Shakespeare, Gray and Guarini. *London, Wright & Co. [1783]*. Pp. [2], 22; signed by Tindal on p. 1 (a blank).

BUC p. 1010; RISM T 804 (Royal Academy of Music and British Library only). Tindal's published compositions, small-scale works for limited forces, are all very rare. Of the four listed by the BUC, three are located in only one copy.

SIX SONNETS with an accompaniment for the piano-forte or harp. *London, for the author [1794]*. Pp. [ii], 13, [1, blank]; initialled by the composer ('J H D') on the title.

BUC p. 965 (British Library, Bodley, and Glasgow; 'The dedication shows that the composer was a woman').

GRAEFF, [Johann] G[eorg]. Six songs, with an accompaniment for a piano forte. *London, for the author, [c. 1795].* Pp. [ii], 16; signed by Graeff (slightly cropped) on the title.

BUC p. 393; RISM G 3283 (locating copies at the Bodleian, the British Library, Cambridge University Library, Glasgow and King's College Cambridge).

HINDLE, John. A collection of songs for one and two voices composed and humbly dedicated to Lady Vernon. *London, for the Author [c. 1792].* Pp. [iv], 32; initialled by Hindle on the title; ink ownership inscription to title of Osborne Wight, dated 1792.

BUC p. 483; RISM H 5606 (locating eight copies, of which only three are in the US: Newberry (incomplete), New York Public Library, Folger). Hindle (1761–1796), a countertenor lay vicar at Westminster Abbey, published at least two song collections.

CALLCOTT, John Wall. A collection of five songs, four duetts, and three glees, as sung at the Academy of Ancient Music, Catch Club, Glee Club, etc. etc. *London, G. Goulding, [c. 1790].* Pp. 33, [1] blank; inscribed to 'Rev^d M^r Osborne Wight' on blank verso of final leaf.

BUC p. 150; RISM C 78 (Bodleian, British Library and Cambridge only). A London organist well-known for his vocal writing, Callcott (1766–1821) studied instrumental composition under Haydn during the latter's trip to London in 1791.

36. [HUME, Abraham, attributed artist, after Thomas ORDE.] A concert [at Cambridge]. [*Cambridge, c. 1767.*]

Etching, 270 x 360 mm; the words 'at Cambridge' added to title in manuscript in a contemporary hand and, in the same hand, a key to five of the musicians depicted (*see below*); trimmed just outside platemark, some light soiling, two tears at edges entering image and a small closed tear in right-hand area of background (all repaired), two vertical creases.

£950

Second state (of two) of this scarce caricature, with the words 'Publish'd According to Act of Parliament' added at bottom left.

Several of the known copies of this print are inscribed with identifications of the musicians, as here ('1 Hellendall / 2 Keamer / 3 Alixis / 4 Winn / 5 Wood'). In the copy at the Fitzwilliam Museum, the musicians are identified, from left to right, as follows: 'HELLENDALE / NEWELL SEN^R / RENNISH / WEST / WYNNE / NEWELL JUN^R / WOOD'. Pieter Hellendaal (*see New Grove*) was a Dutch violinist and composer who lived at Cambridge from 1762 until his death in 1799; John Frederick Ranish had been a flautist with the Covent Garden orchestra; John Wynne was a music publisher; and Georg Noëlli (Noel or Nowell in some sources) was a Portuguese Jew who had studied the pantaleon (a large dulcimer with 185 double strings of metal and gut) with its inventor, Pantaleon Hebenstreit. Two concerts featuring Noëlli were advertised in *The Cambridge Chronicle and Journal* during the summer of 1767, one on 28 May and one on 8 June. The present etching of the Cambridge concert was therefore presumably made c. 1767. It is attributed to Sir Abraham Hume and is based on a drawing by the young Thomas Orde, later Lord Bolton, who was an undergraduate at King's College.



Commenting on the inscription on the Fitzwilliam copy of the print, Christopher Hogwood writes thus: 'Both "West" and "Newell Senr" present difficulties; no mention of a West is to be found in Cambridge documentation, and no report suggests that Noëlli travelled with his father Alternative identifications of these players, however, have recently come to light inked in the margin of a newly discovered copy of the second impression of the etching . . . where the second violinist is "Keymur" and the bespectacled cellist "Alexis". John Keymer (also spelt Kymer and Keymour) was a chorister at Norwich Cathedral, and for many years a Lay Clerk at King's College. According to his obituary (*Norwich Mercury*, 8 September 1770) he also sang in the choirs of St John's and Trinity Colleges. "Mr. Alexis" appears regularly in the Cambridge concert scene of 1767, but without surname; a benefit on 21 February "For Mr. Alexis", a concert with "violincello Mr. Alexis" on 28 March and, more conclusively, a benefit concert in Trinity on 6 July involving "Messrs. Hellendaal, Alexis, and Ranish" (*Cambridge Chronicle*, 27 June). An undated publication from about this period solves the mystery: "Six Sonate for the Violoncello e Basso, composed by Alexis Magito, Opera Prima" issued by "John Wynne, for the Author: Cambridge" (copies in the Rowe Library and the British Library). It seems likely from the limited number of appearances in Cambridge and the hybrid Italian-English of his title that Magito was a visiting Italian, probably invited by Hellendaal for the 1767 season' (C. Hogwood, 'A note on the frontispiece: A concert in Cambridge', in C. Hogwood and R. Lockett, eds., *Music in eighteenth-century England: essays in memory of Charles Cudworth*, 1983, pp. xv-xviii, p. xviii). Our copy of the print can therefore be placed with the copy described by Hogwood in bearing the most plausible identification of the musicians depicted.

37. [KELLNER, David.] Trogen underrättelse uti general-basen . . . af D. K. Men nu sedermera af autoren sielf tillökt och förbättrad, samt til fädernes landets tjenst och nytta, med egen bekostnad på Swänska öfwersatt och til trycket befordrad. Af J[onas]. L[ondée]. *Stockholm, widow of Benjamin Gottlieb Schneider, 1739.*

4to, pp. [viii], 98, [6]; woodcut musical notation throughout, 3 engraved diagrams in the text, that on p. 6 complete with volvelle (a diagram showing the relationship between any given tonic and the 11 other notes of the chromatic scale); old paper repair to margin of final leaf, light dampstain to upper edge of gatherings I–N, but a very good copy in contemporary marbled wrappers; spine faded; Fideikommissbibliothek bookplate.

£1200

First edition in Swedish – **the first music method to be published in the language** – of the author's popular thorough-bass manual, *Treulicher Unterricht im General-Bass* (Hamburg, 1732).

Born in a village near Leipzig, Kellner (c. 1670–1748) studied in Turku (Åbo) and Tartu, and served in the Swedish army until about 1711 when he took up the post of organist at the Jacobskyrka in Stockholm. It was there that he wrote the *Treulicher Unterricht*. Kellner 'had obvious reasons for publishing his book in Germany and in the German language: he could write in his native tongue; the book could expect a much larger sale and wider diffusion; there was a lack of facilities for music printing in Sweden as well as high charges for paper . . . Jonas Londée [music copyist at the Hovkapell] was responsible for the Swedish translation [but] we may be sure that Kellner took an active part in the editorial process of the Swedish version and this was probably the only one he was really able to supervise personally. As mentioned earlier, it was not easy to get a music book printed in Sweden due to the lack of skilled printers and paper. But Londée had other problems, which he expresses in his preface [new to the present edition]. The Swedish language lacked many of the terms needed for such a treatise. This is not surprising as the *Trogen underrättelse* was the first music method published in Swedish' and while no further editions followed, 'it must have exerted a considerable influence in Sweden, being the only available method of its kind during the eighteenth century, and it was used well into the nineteenth century. Several manuscript versions of it were done and it is referred to in many eighteenth-century Swedish sources, printed as well as manuscript' (Kenneth Sparr, 'David Kellner: a biographical survey', online).

'The long-lived popularity of Kellner's treatise, especially in Sweden, where it was almost the only instructional work of its type in use for a long period, can be explained by its brevity (less than 100 pages) and the conciseness of the explanations. The work stands in marked contrast to the more important thoroughbass works of the period by Mattheson and Heinichen, which were exceedingly complex, lengthy and undoubtedly expensive' (*New Grove*).

OCLC lists the copy at the National Library of Sweden only.

he stayed close to Vivaldian models in the fast movements, more often introducing the French taste in the slow movements Although none of his works can be dated other than by the *terminus ad quem* provided by their first publication, there is some evidence that Leclair, like Corelli, composed the bulk of his music early in his career and published it little by little Leclair is rightly considered the first great figure of the French violin school, and his influence on French violinists persisted to the end of the 18th century' (*New Grove*).

Leclair's compositions demanded a high degree of competence in the violinist, involving complex bow work, constantly changing positions and multiple stops. The final movement of the twelfth sonata, a *ciacconna*, is hailed as requiring a 'veritable art of bowing' (David D. Boyden).

William Hanbury was created Viscount Bateman in 1725. A number of musical volumes from his collection can be identified in libraries, including at the British Library, shelfmark G244, *Sonates à violon seul avec la basse continue* . . . *Oeuvre 4e*, by Mondonville, which is in an identical binding. He died in 1744.

BUC p. 606; Hirsch III 357/3; RISM L 1320.

THE LUTE MADE EASY

39. MACE, Thomas. Musick's monument; or, A remembrancer of the best practical musick, both divine, and civil, that has ever been known, to have been in the world. *London, T. Ratcliffe and N. Thompson for the author, 1676.*

Folio, pp. [xx], 272, with the engraved portrait of the author by William Faithorne after Henry Cooke (neatly inlaid and possibly supplied), three full-page engraved illustrations, one engraving in the text, and many pages of lute music in tablature from movable type; title-page slightly foxed, a few spots and stains, but a very good copy in late nineteenth-century polished panelled calf, gilt; bookplate of Kennett of the Dene, book-label of John Charrington; slipcase. **£6200**

First edition of 'one of the most important and informative source-books for English seventeenth-century instrumental music which we possess' (*Grove*, fifth edition). The author was a clerk of Trinity College, Cambridge, and an acknowledged master of the lute. The first part of the book concerns Church Psalms, their poetry and music. The second and longest is the 'civil part: or, the lute made easie'. There are directions for choosing, tuning, repairing, performing on, and composing for the lute, and numerous examples in tablature (pp. 32–230). The final part is devoted to the viol and 'musick in general'. For a serious treatise *Musick's monument* is written in an unusually informal, personal style that leaves the reader with a striking impression of Mace's 'love of his art', his patience in adversity, and 'his devout and amiable disposition' (*Grove*). At the front are a number of dedicatory epistles in verse, including one 'by way of answer to some, who seem to dislike my way of rhyming'.

God wth have made a Lute beyond Compare. The Lute Dyphone
 or Two Lutes in One. The English & y^e French Lute Joy-ned are



Concerning this Instrument Reade Page:

W. Faithorne fecit.

Mace was born in about 1613 and lived into the reign of Queen Anne: 'he could have sat on Shakespeare's knee, and . . . he could have complimented the young Handel on the great promise of his genius' (Watson). During the parliamentary siege of York he was resident in the loyal city where he heard the 'most excellent singing of Psalms'. Later at Cambridge he seems to have been involved with early public concerts, and one of the plates is a plan for a 'musick-roome' with galleries for auditors, but it was never built.

At some time Mace suffered two broken arms, and as he grew older he became almost totally deaf, a terrible disability for a teacher and performer. In order to lessen the effects of his infirmities, he devised a lute with 50 strings which he called the 'dyphone' or double-lute (half lute and half theorbo). He could hear himself playing the double-lute by placing his teeth 'close to the edge of it'. Then 'I hear all I play distinctly, so that it is to me, I thank God, one of the principal refreshments and contentments I enjoy in this world'. One of the full-page engravings shows the double-lute, and another a table organ, also of Mace's devising.

Sadly for Mace growing deafness was not his only problem, for his beloved lute had fallen out of fashion, overwhelmed by a new enthusiasm for 'scolding' violins. *Musick's monument*, published by subscription, was probably one consequence of his declining fortunes. Subscribers – many from York and from Cambridge – included the Vice-Chancellor, masters of seven colleges, Henry More, Isaac Newton, James and Thomas Lawes, and in London 'Hum: Salt, the printer-composer of this book', apparently otherwise unrecorded, whose skill Mace praises in 'An advertisement concerning the value and price of this book'. The price to subscribers was twelve shillings, which was to be increased three months after publication, 'there being not many of them printed'.

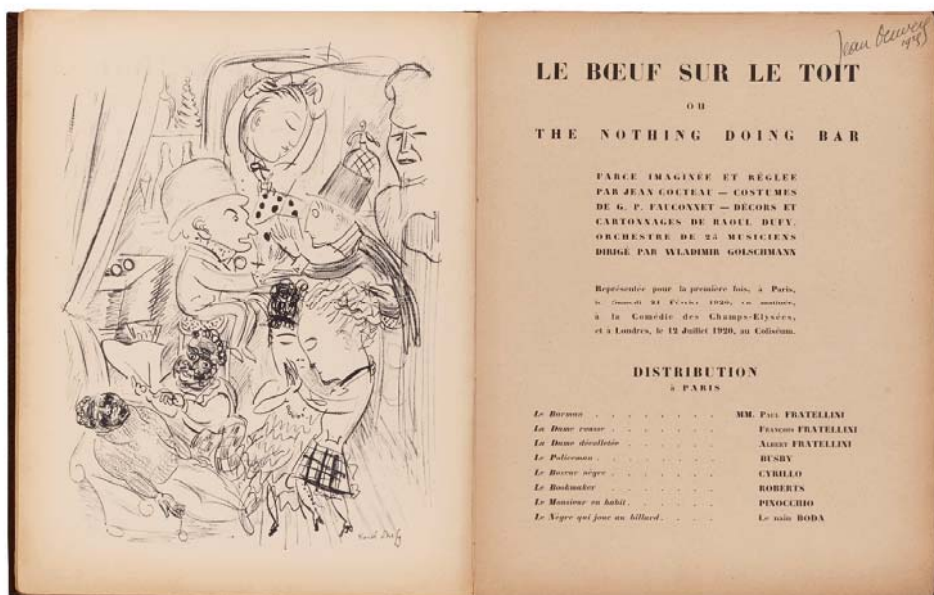
Wing M 120. See Henry Watson, 'Thomas Mace, the man; the book; and the instruments' (with plates transcribing some examples of lute tablature into modern notation), *Proceedings of the Musical Association*, 1908–9, pp. 88–107.

40. MILHAUD, Darius, and Stéphane MALLARMÉ. Deux petits airs. [Paris, Editions de la nouvelle revue française, 1921.]

4to, pp. 4; printed music; a fine copy in the original printed wrappers, with a fauvist illustration by Othon Friesz on the front cover. £750

First edition of Milhaud's polytonal musical setting of two poems by Mallarmé, published as a New Year supplement for *La revue musicale*. The work (Milhaud's Op. 51) had been composed in 1918 in Rio de Janeiro, where Milhaud was serving as secretary to the French ambassador to Brazil, the poet Paul Claudel. *La revue musicale*, founded in 1920 by Milhaud's friend Henri Prunières, was pre-eminent in its day – contributors of articles and illustrations including Cocteau, Claudel, Gide, Valéry, Derain, Dufy and Picasso.

Very rare. OCLC shows a single copy, at the Bibliothèque nationale.



'FAIRE LE BOEUF'

41. **MILHAUD, Darius.** *Le boeuf sur le toit*, ou *The nothing doing bar*. Farce imaginée et réglée par Jean Cocteau – costumes de G. P. Fauconnet – décors et cartonnages de Raoul Dufy. Orchestre de 25 musiciens dirigé par Wladimir Golschmann. Représentée pour la première fois, à Paris, le samedi 21 Février 1920, en matinée, à la Comédie des Champs-Élysées, et à Londres, le 12 Juillet 1920, au Colisée. *Paris, Editions de la Sirène, 1920.*

Folio, pp. [viii], 56, with **full-page lithographed frontispiece illustration by Raoul Dufy**; plate no. E.D. 24 L.S.; paper very lightly browned, one or two small marginal repairs, but a very good copy in the original printed grey wrappers; edges slightly discoloured, a few losses along spine; preserved in a cloth folder with slip-case; price stamp of Paris music-seller on end-leaf, contemporary ownership inscription on upper cover and on title-page. **£2400**

First edition of Milhaud's *Le boeuf sur le toit*, Op. 58 (*The ox on the roof*, or *The nothing-doing bar*), a surrealist ballet-farce which became extremely popular in 1920s Paris. The scenario is provided by Jean Cocteau, and the work is arranged for two pianos by the composer. This is one of Milhaud's most frequently performed and recorded orchestral works.

Milhaud had originally intended the piece to accompany a silent Charlie Chaplin film, but he was persuaded by Cocteau to let it be staged as a pantomime for acrobats and clowns. The first actors were clowns from the Medrano circus, the Fratellini. Raoul Dufy provided the stage designs, and the costumes and large masks were by Guy-Pierre

Fauconnet. The première was given in February 1920 at the Théâtre des Champs-Élysées with an orchestra of 25, in a programme which also included *Trois petites pièces montées*, written by Erik Satie for the show, the ballet *Adieu New York* by Georges Auric, and Francis Poulenc's *Cocardes*. The action was performed in slow motion like a dream sequence, while the music rushed full speed ahead. The stage set is that of a bar frequented by a number of characters: a boxer, a dwarf, a lady of fashion, a red-headed woman dressed as a man, a bookmaker, a gentleman in evening dress, a policeman who is decapitated by the blades of an overhead fan before he is revived, and a number of others. A London production ran for two weeks in July 1920, although *The Times* reported that 'a Coliseum audience could make nothing of it'.

The title of the piece is taken from an old Brazilian tango, and the composition is strongly influenced by Brazilian music. The overall structure, however, is a *rondeau-avec-reprises* in the spirit of Couperin or Rameau. In 1921 *Le boeuf sur le toit* gave its name to a Parisian cabaret-bar, formerly La Gaya, which was a meeting place for Cocteau, Milhaud, and their circle: Milhaud could often be heard playing a six-handed version of the piece on the piano there, with Georges Auric and Arthur Rubinstein. The new club became a very popular centre of Paris cabaret society; jazz musicians from other Paris clubs would gather there after hours and play long into the night, giving rise to the expression 'faire le boeuf' – still used today in French to describe a jam session.

42. [PANERAI, Vincenzo.] Principi di musica. Nei quali oltre le antiche, e solite regole vi sono aggiunte altre figure di note, schiarimento di chiari, scale dei tuoni, lettura alla francese, scale semplice delle prime regole del cimbalo, violino, viola, violoncello, contrabasso, oboe, e flauto. *Florence, Giovanni Chiari, [c. 1780]*.

8vo, pp. [v], 10, [1, blank] (including wrappers), engraved throughout; title engraved by Giuseppe Poggiali after Giuseppe Servolini, depicting a river god (the Arno) and the Grand Duke of Tuscany with, in the background, the city of Florence and, above, Saint Cecilia playing the organ on a cloud and accompanied by putti; some light staining on title, a few small spots or smudges elsewhere, but a good copy in the original wrappers; stained and slightly soiled, stitching partly renewed; ownership inscriptions of 'Gaudenzio' and of 'Antonio Poggiali' (the latter dated 1812) on upper wrapper. £375

First edition of this elegantly printed music treatise for beginners.

Vincenzo Panerai studied at the music school in Florence founded by the distinguished composer and teacher of counterpoint Bartolomeo Felici. He became one of the most prolific of Tuscan composers for the piano during the 1780s.

RISM, *Ecrits* p. 634. OCLC records five copies (Brigham Young, Newberry, Princeton, Utrecht and Yale).



[42, Panerai]

APPARENTLY UNIQUE

43. PELLEGRINI, Ferdinando, and others. Six sonates pour le clavecin, trois composées par Mr. Ferdinando Pellegrino. Opera VI. Trois de differens auteurs italiens modernes. Paris, De la Chevardière, [n. d. but c. 1763?].

Oblong 4to, pp. [ii], 25, engraved throughout; one leaf loose and consequently a little frayed and dust-soiled at edges, last few leaves slightly browned. [bound after:]

PELLEGRINI, Ferdinando. Six sonates pour le clavecin seul dédiées à Madame Michel . . . Opera V. Gravées par M^{de} Oger. Paris, De la Chevardière, [n. d. but c. 1760].

Oblong 4to, pp. [ii], 17, engraved throughout; some slight spotting, lowest note at end of fifth sonata just shaved.

Together two works bound in one volume; contemporary green vellum-backed boards, red morocco lettering-piece on spine; lightly rubbed and soiled; mid-eighteenth-

century engraved trade card of the stationer Jollivet on front pastedown; from the collection of André Meyer (1884–1974), with stamp on front and rear free endpapers.

£2500

I. First edition; apparently the only known copy. Little is known for certain about the Italian harpsichordist and organist Ferdinando Pellegrini (b. ?Naples, c. 1715; d. ?Paris, c. 1766), but he was active in Rome, Lyon, Paris and probably also London (c. 1763–5). ‘In Paris (1762) he served La Pouplinière, whose brother-in-law the Abbé de Mondran described Pellegrini as a “true demon at the keyboard”. A series of works, largely for harpsichord, was issued from about 1753 to 1770 in Paris and London. The keyboard style is somewhat shallow, making much use of conventional *galant* string and keyboard mannerisms’ (*New Grove*).

Although the title of the present work states that three of the six sonatas are by ‘*differens auteurs italiens modernes*’, the composers are not named, nor are the three sonatas supposedly by Pellegrini distinguished from the other three. Sonata II here is in fact C. P. E. Bach’s Sonata in F minor from his ‘Probestücke’ Sonatas Wq 63 (Berlin, 1753), a deservedly popular piece with hand-crossing which also circulated widely in manuscript, while Sonata III comprises the Minuet with variations from Platti’s Sonata VI in his 1742 collection. On a brief play through of the remaining four sonatas, I, IV and VI seem the most likely to have been composed by Pellegrini, leaving the source of Sonata V to be identified.

The publisher’s catalogue on the verso of the title mentions ‘Kohaut avec violon’ among the pieces published. Although undated, like the present work, Kohaut’s sonatas were probably published c. 1763.

II. First edition; one of two copies known.

I. RISM P 1164, recording the present copy only. We have been unable to trace another copy.

II. RISM P 1161, recording two copies only (Bibliothèque du Conservatoire national de musique and the present copy).

44. PES CETTI, Giovanni Battista. Sonate per gravicembalo nuovamente composte e in segno d’ossequiosa gratitudine dedicate all’ illustrissima signora Grazia Boyle degnissima ed unica figlia dell’ eccellentissimo Lord Viceconte Shanon. *London, no printer, 1739.*

Oblong 4to, pp. [ii], 59, engraved throughout; title lightly toned, corner of one leaf torn away (pp. 7–8, without loss of music); a good copy in nineteenth-century speckled calf by F. Bedford, gilt edges; old reback, extremities rubbed, a few old repairs, front fly-leaf torn and repaired.

£1750

First edition. The Venetian Giovanni Battista Pescetti (1704–1766) studied with Antonio Lotti and subsequently supplied operas to various Venetian theatres, collaborating with

his friend Baldassare Galuppi. He travelled to London probably in 1734 and replaced Porpora as director of the ill-fated Opera of the Nobility in 1737. By 1747 he had returned to Italy.

'Pescetti's opera arias are notable for their easily singable lines, simple accompaniments, short, clearly articulated phrases and restricted harmonic vocabulary. He was nevertheless capable of fugal writing, as in his overture to *La conquista del velo d'oro*, in several of his sonatas and in his church music. Burney faulted him for a lack of fire and of fertility of invention' (*New Grove*).



The present set of nine keyboard sonatas displays characteristics typical of the transition from the Baroque to the *galant* style. Appended are Pescetti's arrangement of his overture to *La conquista del velo d'oro* together with several arias from that opera. The work is dedicated to the Hon. Grace Boyle, daughter of Richard Boyle, second Viscount Shannon, and quite possibly a pupil of Pescetti's. She is described by Walpole as 'very short, very plain, and very yellow: a vain girl, full of Greek and Latin, and music, and painting; but neither mischievous nor political'. In 1744 she married Charles Sackville, earl of Middlesex and later second duke of Dorset, who was the principal director of the Italian opera in London in the 1740s.

Provenance: from the library of the great music collector Julian Marshall (1836–1903; see *Oxford DNB*), with bookplate; subsequently in the celebrated collection of the singer

and musical antiquary William Hayman Cummings (1831–1915; see *Oxford DNB*), with bookplate; his sale, Sotheby, 23 May 1917, lot 1241, to Ellis (against Quaritch); latterly in the collection of André Meyer (1884–1974), with stamp on rear free endpaper.

BUC p. 775; RISM P 1518, recording nine copies, of which two in the UK (British Library and St Michael's College, Tenbury) and three in the US (California, Library of Congress and Michigan). OCLC adds a copy at Harvard.

‘AMONG THE MORE IMPORTANT FIGURES OF HIS TIME’

45. PLATTI, Giovanni Benedetto. VI sonates pour le clavessin sur le goût italien, dédiées à Son Altesse Serenissime Marie Therese Princesse d’Ottingue, née Duchesse de Holstein etc. Composées par Jean Platti, musicien de la chambre de Son Altesse Reverendissime, le Prince et Evêque de Bamberg et Wurtzbourg etc. Oeuvre premier. Nuremberg, Johann Ulrich Haffner, [1750?].

Oblong 4to, pp. [iv], 44, engraved throughout; plate no. 2; some light waterstaining in first few leaves, short tear in outer margin of title, verso of final leaf a little soiled, but a good, crisp copy in contemporary green vellum-backed marbled boards; slightly rubbed; mid-eighteenth-century engraved trade card of the stationer Jollivet on front pastedown; from the collection of André Meyer (1884–1974), with stamp on front free endpaper and on rear pastedown. **£2000**



First edition, second issue. First published c. 1742; the British Library dates its copy of the present issue ‘1750?’.

Platti was born in Padua or Venice in 1692 or earlier. Little is known about him before 1722, in which year he entered the service of the court of the Prince-Archbishop of

Bamberg and Würzburg, Johann Philipp Franz von Schönborn. At Würzburg, where he continued to work until his death in 1763, he was active as a singer and played various instruments, including the violin, the cello, the oboe, the flute and the harpsichord.

Platti's surviving output 'is not very substantial in comparison with that of his contemporaries. It displays two constant characteristics: an exceptional sense of structure and, even in the least inventive pieces, a lively, elegant manner. He made use of both Baroque and pre-Classical forms, almost completely bypassing the *galant* style. Some of his pieces, including the op. 1 harpsichord sonatas and the masses, employ the Baroque *fortspinnung* technique, while others, for example the *Miserere*, are more Classical in outlook, with a richer harmonic content Some of his harpsichord sonatas and concertos not only constitute contributions to the developing sonata form but also convey a richness and inspiration that looks forward to the pre-Romantic age; rhythmically restless, the music races towards the final chord through ever-changing modulations. Platti seems to have been aware of the possibilities offered by the nascent pianoforte, for some of his pieces include passages in which the range of the keyboard is extended, and some of his adagio movements appear to have been conceived for an instrument that can vary its dynamics or that responds to a sensitive touch Platti's placement among minor composers such as Vento, G. M. Rutini and Domenico Alberti deserves to be reviewed. Analysis of much of his music has revealed a composer who can be placed among the more important figures of his time' (*New Grove*).

BUC p. 788; RISM P 2584, recording nine complete copies (including the present copy), of which only one in the UK (British Library) and only one in the US (Library of Congress).

UNRECORDED

46. [PLEYEL, Ignace Joseph.] [Constance-Marie-Thérèse de VOUGNY DE BOQUESTANT.] Trois trios tires du 2e. livre de trios de Mr. Pleyel arrangés pour le clavecin ou pianoforte par Mme. de B***. Dédiés à Madame Pochet. *Paris, Imbault, [c. 1789].*

Two parts, small folio, [keyboard part:] pp. [ii, verse dedication to Madame Pochet], 32; [violin part:] pp. 11; engraved throughout, plate number 224; some later pencilled fingering in keyboard part; contemporary French straight-grain red morocco gilt, keyboard part with elaborate gilt border on covers in the style of Derome, oval in centre of covers bearing painted initials 'D L' on iridescent fabric under mica and surrounded by a border of green morocco stamped in gilt, spine gilt, gilt edges, endpapers covered in blue watered silk, violin part bearing gilt initials 'D L' within cartouche in centre of covers, corner fleurons, spine gilt, gilt edges; extremities rubbed, dig in centre of upper cover of keyboard part with consequent cracking of mica, spines slightly chipped at head and foot, short cracks in joints, rear free endpaper of violin part cut away. **£1750**

Sumptuously bound and apparently unrecorded arrangements of three Pleyel trios (B 407 in E minor, B 408 in B flat major and B 409 in G major) by the amateur musician

Constance-Marie-Thérèse Pochet de Vouigny de Boquestant. The music is prefaced by a touching verse dedication 'A Maman'.



Constance-Marie-Thérèse Pochet married Anne-Marie-Louis de Vouigny de Boquestant, a captain in the dragoon regiment of the Languedoc, in September 1788. She was clearly an enthusiastic amateur musician and composer: a portrait miniature of c. 1789 by Louis Sené is in the Tansey Miniatures Foundation on display at the Bomann-Museum, Celle, and depicts her seated at a keyboard, quill pen in hand. On the music stand in front of her is a manuscript entitled 'Les Alchimistes. Comédie en 2 actes en prose mêlée d'ariettes par Madame De B***'.

Provenance: the Marquise de Boquestant, with bookplate; Château du Boulay-Thierry, with bookplate bearing the arms of the Pochet and Vouigny de Boquestant families; subsequently in the collection of Gustav Leonhardt (1928–2012; the pencilled fingering in the keyboard part is conceivably in his hand).

Not found in RISM or OCLC.



47. [PROCESSIONAL, *Dominican use.*] Processionariu[m] ordinis fratr[u]m predicatorum rursus recognitus, et multis orationibus adauctum. [Colophon:] Venice, Lucantonio Giunta, 21 April 1509.

Small 8vo, ff. [iv], 147 (final leaf mis-numbered '119'), without the final blank leaf; gothic letter, printed in red and black throughout, title printed in red and with small woodcut of St. Dominic printed in black at head, woodcut printer's device below title, with four full-page woodcuts, eight smaller woodcuts (some repeated) and 17 historiated woodcut initials (some repeated), music in black on four-line staves printed in red; occasional light soiling and a few stains, minor worming in first two leaves slightly affecting first full-page woodcut, small wormhole through most of volume (affecting text but not legibility), some headlines slightly shaved, fore-margin of one leaf cut away and replaced with blank paper (not affecting text); nevertheless a good, crisp copy preserving the original gilt and modestly gauffered edges, in modern blind-stamped brown morocco in imitation of contemporary Venetian work, upper cover lettered 'PROCESSIONAR.' in gilt and with three ropework lozenges stamped in gilt on each cover; extremities slightly rubbed. £4000

An attractive and very rare Dominican Processional. This is the service book which provided the music, spoken texts, and directions for festival processions, at the altar, in the choir, or elsewhere inside and outside the church.

The full-page woodcuts depict the arms and celebrated figures of the Dominican Order (f. [ii]r, first used in the edition dated 9 October 1494); a procession, bearing the monogram 'N' (f. [iv]v, also first used in the 1494 edition); the elevation of the Host (f. 82v) and the Crucifixion (f. [110]v).

Essling 752; Sander 5904. OCLC records three copies only (Munich, National Art Library and Trento). EDIT 16 adds a copy at Florence.



EMBROIDERED BINDING

48. [PSALMS.] The whole booke of Davids Psalmes, both in prose and meeter. With apt notes to sing them withal. *London, R. C. for the Company of Stationers, 1643.*

Squarish 16mo, pp. 439, [9, Prayers and Table], with music in letterpress throughout; a couple of gatherings slightly loose but withal a very good copy with generous margins (some lower edges untrimmed) in a contemporary embroidered binding of red, yellow, green and blue silk thread on a white linen ground, with a central flower motif surrounded by strawberries, the covers edged in silver thread; gilt edges; front cover

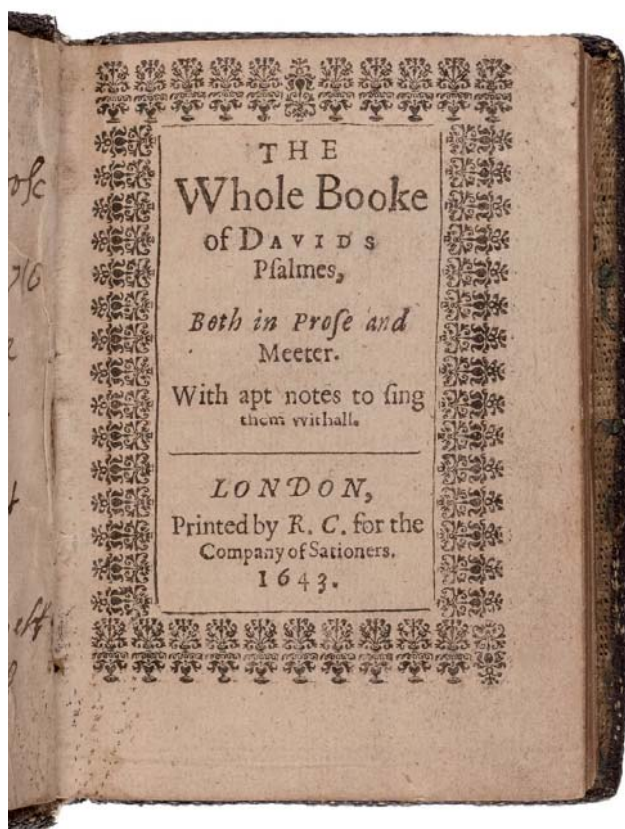
slightly faded, ties wanting; early eighteenth-century inscription recording (in Dutch) the birth of Anna Catherine Sperling (1705–1773) and her sister, with Miss Sperling's own subsequent ownership note, in English, aged 10. £3750

An attractive psalter with 'proper' tunes (i.e. printed along with the psalms) and the prose psalms as marginal glosses, in a charming amateur embroidered binding.

The metrical Psalms of Sternhold and Hopkins were a publishing phenomenon. 'Sales . . . outstripped those of Bibles, prayer books, catechisms, sermons and the rest' (I. M. Green, *Print and Protestantism in early modern England*, 2000). Between 1562 and 1640 there were 482 editions, and the number of copies printed was 'quite possibly a million' (*ibid.*). Not all were printed with tunes as here. The fashion for embroidered bindings in England peaked in the first quarter of the seventeenth-century but continued up until the Civil War.

Of this edition, ESTC shows copies at the Bodleian (two), Boston Public Library, the British Library, the Huntington, New York Public, St Paul's Cathedral and UCLA.

Wing B 2395.





49. PURCELL, Henry. Ten sonata's in four parts. Compos'd by the late Mr. Henry Purcell. London, J. Heptinstall for Frances Purcell, 1697.

Four parts (parts for two violins, 'Thorough Bass for the Harpsichord, or Organ' and 'Bassus'), folio, pp. [iv], 21; 21; 21; 21; without the final blank leaves; letterpress music, woodcut device on titles, with an engraved frontispiece-portrait of Purcell (by White after Closterman) inserted into the first violin part; first violin part and frontispiece-portrait very stained at head, some light staining and soiling elsewhere; nineteenth-century cloth-backed card wrappers mounted with earlier (eighteenth-century) blue paper wrappers; nineteenth-century cloth slipcase lettered in gilt (worn); preserved in a modern cloth box. **£6500**

First edition; rare. Purcell's twenty-two trio sonatas have come down to us in two printed collections: the present, posthumously published, work and a set of twelve *Sonnata's of III parts* (1683), publication of which was overseen by the composer himself. Unlike the 1683 sonatas, which were probably composed shortly before publication, the present sonatas were seemingly written over a longer period, between c. 1678 and c. 1684. Despite the titles of the two sets, they both use the same scoring of two violins, bass viol, and organ or harpsichord. 'Purcell's sonatas use the conservative "à tre" scoring, in which the bass viol contributes to the contrapuntal argument on more or less equal terms with the violins, rather than the more forward-looking "à due" scoring,

and there is no sign of the slightly later distinction between the *da chiesa* and *da camera* types; instead, dances are mixed freely with “abstract” movements, as in mid-century Italian works, and the sonatas tend to consist of five or more short linked sections rather than the more modern sequence of four discrete movements which predominates in Corelli’s op. 1 (1681). The contrapuntal canzona sections, in particular, reflect the influence of a group of sonatas thought in England to be by Colista, though an example of “Double Descant” (invertible counterpoint) quoted by Purcell in his 1694 treatise is actually from a work by the Milanese violinist C. A. Lonati’ (*New Grove*).

Despite his indebtedness to Italian models, Purcell fashions a musical language entirely of his own, most strikingly in the contrapuntal writing that characterizes some of the faster movements. Sonata VI, in G minor, comprises a superb chaconne over a ground bass probably ultimately derived from Draghi.

Provenance: ‘Wm. Sloane’ (ownership inscription on each title); Sir Thomas Dyke Acland, tenth baronet (1787–1871), of Killerton, Exeter, with his ownership inscription on upper wrappers; Robert S. Pirie (1934–2015), with bookplate.

BUC p. 865; ESTC R201034 (giving four locations in the US: Harvard, McMaster, New York Public Library and Library of Congress); RISM P 6085; Wing P4222; Zimmermann 802–811.

MARKED UP FOR A COPYIST

50. RAMEAU, Jean-Philippe. *Zoroastre*, tragedie, mise en musique par M. Rameau, représentée pour la première fois par l’Académie Royale de Musique, le 2 Decembre 1749. *Paris, Boivin, Leclair, Castagneri and the author, [c. 1750]*.

Oblong 4to, pp. [ii], 189, letterpress title, music engraved throughout; woodcut vignette on title; numerous pasted-on slips bearing manuscript instructions or indicating cuts, additional viola part added in manuscript to music on pp. 100–1 (*see below*); old repaired tear in inner margin of one leaf (pp. 107–8, without loss), some occasional light browning and spotting; contemporary mottled sheep, spine gilt; rubbed, head and foot of spine slightly chipped, upper joint cracked at head and foot. **£6000**

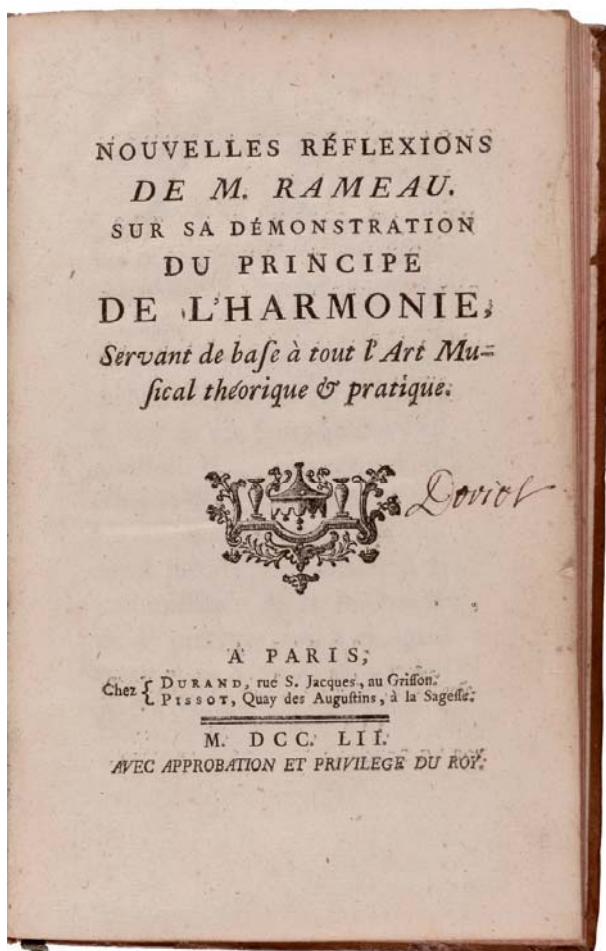
First edition; rare. Despite a strong cast and a lavish production, *Zoroastre* met with only limited success (and, it seems, much bewilderment) when first performed at the Opéra in 1749. By May 1752 Rameau and the librettist Louis de Cahusac had begun an extensive reworking of the opera. The resulting version was considerably more successful when it was first given on 19 January 1756. It was revived, with minor modifications, on 26 January 1770 to inaugurate the Opéra’s Palais Royal theatre, rebuilt after the fire of 1763.

‘*Dardanus* [1739] and *Zoroastre* are both marred by serious defects in their librettos. The former suffers from an inept and puerile plot. The latter, though its theme is the conflict of Good and Evil as found in the dualist religion of ancient Persia (Cahusac’s libretto

also contains much masonic symbolism), is weakened by structural flaws and by the introduction of a conventional love element that implausibly involves the great religious reformer Zoroaster himself. Both works also make excessive use of the supernatural. Although many of the worst failings of these operas were eliminated or lessened at their first revivals, neither opera succeeds more than fitfully in dramatic terms. Yet they are full of music that is at times awe-inspiring in its power and seldom below Rameau's best' (*New Grove*).

The manuscript instructions in the present copy are of considerable interest. They comprise instructions to a copyist, indicating cuts (by the pasting of thin paper strips over the relevant sections), substitution of movements from elsewhere in the opera, and expansion of the scoring: 'copiez ici l'ariette qui est page 189. Et celle ci vous la mettez à la fin de l'acte' (p. 182), '5 voix[,] la taille est séparée[,] 2 viol et basse[,] 8 portées' (p. 158), 'ici le Rigaudon du supplément. Voyez page 186' (p. 55), and so forth. On pp. 100–1 an extra part (marked 'alto', i.e. viola) has been added, on its own staff, to the second of the two passepièds of Act III. It seems unlikely that this added music does not derive from the composer himself, nor is it plausible that any of the manuscript instructions post-date the revival of the opera (by that time substantially reworked) in early 1756.

BUC p. 872; Hirsch II 792; RISM R 171.



SUPERBISSIMUM AURIS JUDICIUM

51. RAMEAU, Jean-Philippe. Nouvelles réflexions de M. Rameau sur sa démonstration du principe de l'harmonie, servant de base à tout l'art musical théorique et pratique. Paris, Durand and Pissot, 1752.

8vo, pp. [iv], 85, [2], woodcut vignette on title; an excellent copy in contemporary mottled sheep, spine gilt; extremities expertly restored. £2500

First edition; rare. 'This short treatise, which appeared in 1752, is ostensibly a postscript to Rameau's *Démonstration [du principe de l'harmonie]*, published two years earlier. It nevertheless marks a radical shift in Rameau's thinking about the *corps sonore* [Rameau's term for any vibrating system which emitted harmonic partials above its fundamental frequency]. In that same year, the architect Charles Briseux (c. 1680–1754)

published a *Traité du beau essentiel dans les arts* in which he used the evidence of Rameau's discoveries to demonstrate that architecture was based on the principles of harmony. Rameau seized on this corroboration of his theories, which confirmed his growing belief that the principles derived from the *corps sonore* were "common to all those arts of taste that have our senses for object and proportions for rules". By now, too, he had discovered the "sensationalist" psychology of John Locke . . . which held that all knowledge is acquired primarily through the senses. Rameau could thus validate the *corps sonore* by empirical means, in showing that it was "drawn from nature and perceptible to three of our senses" (hearing, sight, touch). This elevation of experience over reason prompted Rameau to adopt as his watchword the aphorism *superbissimum auris judicium* ("the judgement of the ear is best"), which appears for the first time in these *Nouvelles réflexions*. He set great store by this publication, sending copies to the Swiss mathematicians Jean II Bernoulli and Leonhard Euler and the Italian philosopher Francesco Maria Zanotti . . . with a request for their opinions of it' (Graham Sadler, *The Rameau compendium*, 2014, pp. 141–2).

Provenance: almost certainly Abbé François-Robert Doriot (1713–c. 1792), maître-de-chapelle at Besançon and, from 1758 to 1780, at the Sainte-Chapelle in Paris, with his ownership inscription 'Doriot' on title; Doriot wrote an unpublished treatise entitled 'Principes de composition', containing numerous musical examples from Rameau's operas; subsequently in the library of the noted music collector Pierre-Alfred Frappier (1832–1895), with his ownership inscription on front free endpaper.

RISM, *Ecrits* p. 684.

52. RAMEAU, Jean-Philippe. Extrait d'une reponse de M. Rameau à M. Euler, sur l'identité des octaves, d'où résultent des vérités d'autant plus curieuses qu'elles n'ont pas encore été soupçonnées. *Paris, Durand, 1753.*

8vo, pp. [iv], 41, [3, blank]; paper flaw in upper outer corner of one leaf (B₂, with loss of page numbers only), but an excellent copy. [bound after:]

GALLIMARD, Jean-Edme. Le théorie des sons applicables à la musique, où l'on démontre dans une exacte precision les rapports de tous les intervals diatoniques, et chromatiques de la gamme. *Paris, Ballard, Bauche, Saugrain fils, and the author, 1754.*

8vo, pp. [ii], [ii, advertisements], 14, [2, blank]; an excellent copy.

Together two works in one volume; contemporary mottled sheep, spine gilt; extremities expertly restored. **£2500**

I. First edition; very rare. Having received from Rameau his *Nouvelles réflexions sur la démonstration du principe de l'harmonie* in 1752, the great Swiss mathematician Leonhard Euler wrote a reply in September of that year in which he politely disagreed with Rameau's theory on the *identité des octaves*; in contrast to Rameau, Euler did not accept that any two intervals related by octave compounding or inversion could be

considered identical because their degree of consonance will necessarily be different. Defending his position, Rameau published an open letter to Euler in the *Mercure de France* (December 1752), of which the present work is a revised version.

‘The polemic with Euler – if we can really call it that, since Euler never responded to Rameau’s pamphlet – is another example of the irrational and self-destructive behaviour of the composer [in engaging in] arguments with those whose friendship and support he should have had most reason to value. While Rameau was always testy when it came to his theory . . . until the 1750s he had enough sense to consolidate his alliances when he went on the attack. In his last years, however, he abandoned this sensible strategy and lashed out at any and all who he perceived to veer from the sacred truth of the *corps sonore*’ (Thomas Christensen, *Rameau and musical thought in the Enlightenment*, 1993, pp. 246–7). ‘Despite the many polemics, which consumed much of Rameau’s energy for the last dozen years of his life, even his most ardent critics continued to acknowledge the profound intellectual accomplishment of his theory and its indispensable value to music pedagogy’ (*New Grove*).

II. First edition; very rare. Jean-Edme Gallimard (1685–1771) was a follower of Rameau. The present pamphlet prints a *mémoire* on the ratios of intervals which Gallimard had presented to the Royal Academy of Sciences in 1754 and which the Academy had judged ‘utile’, chiefly on account of its tables.

Provenance: almost certainly Abbé François-Robert Doriot (1713–c. 1792), with ownership inscription ‘Doriot’ on both titles (*see previous item*).

I. Gregory & Bartlett p. 224; RISM, *Ecrits* p. 683, recording two copies in the UK (Cambridge and Glasgow) and two in the US (Library of Congress and North Texas).

II. RISM *Ecrits* p. 346, recording one copy in the UK (Glasgow) and two in the US (Boston Public Library and Library of Congress).

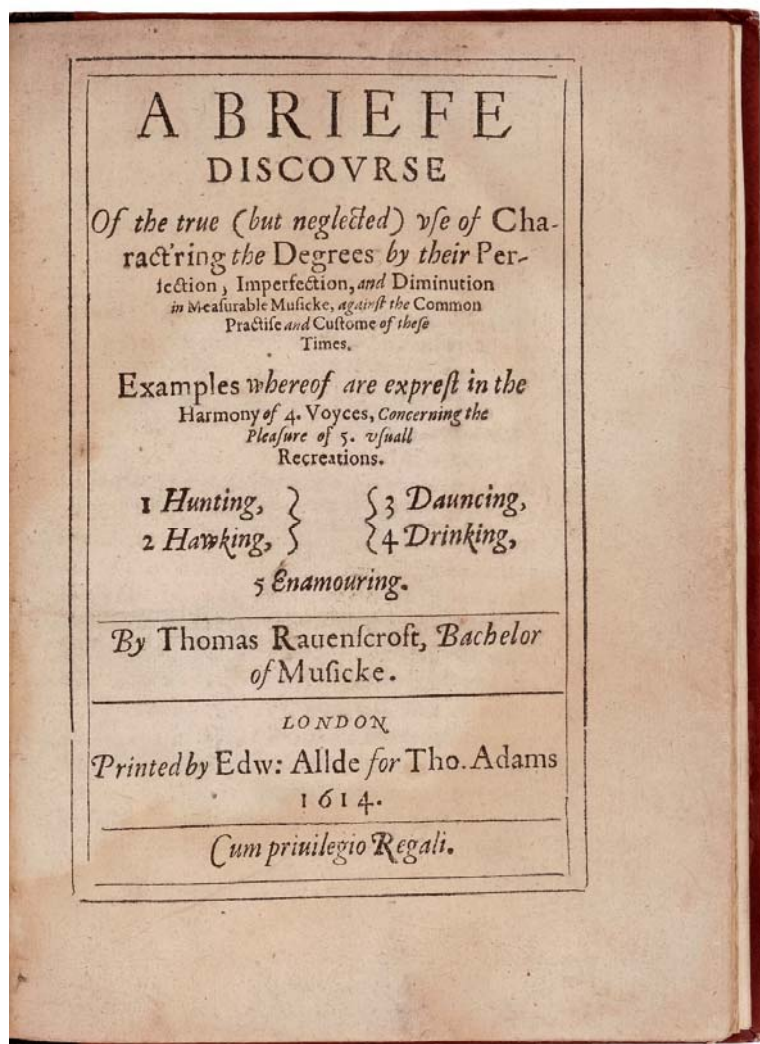
WITH TWENTY PART-SONGS, THREE FOR THE ELIZABETHAN STAGE

53. RAVENSCROFT, Thomas. A briefe discourse of the true (but neglected) use of charact’ring the degrees by their perfection, imperfection, and diminution in measurable musicke . . . Examples whereof are exprest in the harmony of 4. voyces, concerning pleasure of 5. usuall recreations. 1 Hunting, 2 Hawking, 3 Dauncing, 4 Drinking, 5 Enamouring. *London, Edward Allde for Thomas Adams, 1614.*

4to, pp. [xxviii], 22, [58], with woodcut headpieces and initials, and 55 pages of letterpress music; tear through ¶4 repaired, corners of a few leaves with old restoration (slight loss to woodcut headpiece but not to text), but a very good copy, in an early nineteenth-century Roxburghe binding of quarter green roan and red boards; the Haslewood–Schwerdt–Duke of Gloucester–Pirie copy. **£16,000**

First edition of a scarce and unusual work of music theory, with particular focus on various types of vernacular music – hunting songs, dances, drinking-songs, love-songs

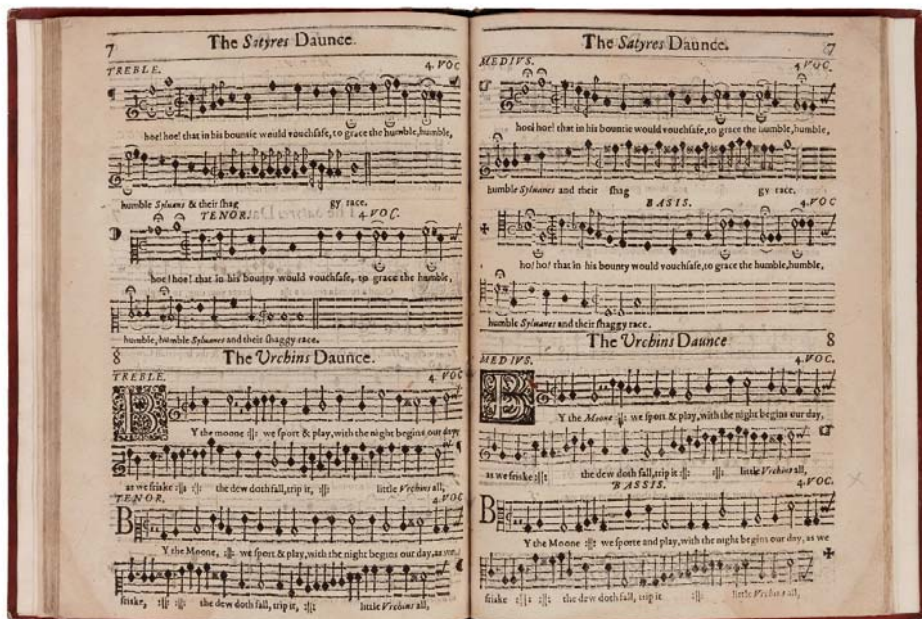
and so on. The 'Discourse' is followed by twenty printed exempla in the form of part-songs for four voices, twelve by Ravenscroft himself, five by John Bennet, two by Edward Pearce, and one anonymous. There are dedicatory poems by Thomas Campion, John Dowland, John Davies of Hereford, and others.



Ravenscroft (b. 1591/2) was a chorister at St Paul's from 1598 (where Edward Pearce was his master from 1600), later progressing to Cambridge, where he graduated BMus at 14. His first publication, *Pammelia* (1609), was the earliest English collection of rounds and catches, with 100 anonymous musical examples drawn from the theatre, the tavern, the street and the church, and was followed by the similar collections *Deuteromelia* (1609), which includes the first appearance of 'Three Blind Mice', and *Melismata* (1611). *A briefe*

discourse changes tack by included attributed works, including his own compositions, comprising play-songs, madrigals and some unusual vocal jigs in a West Country accent.

When he was at St Paul's, it is almost certain that Ravenscroft was involved with the resident theatrical company, the Children of St Paul's. Across his collections, he includes no fewer than 11 pieces setting lyrics from the stage, a number from productions staged by the Children of St Paul's in 1598–1604. Here there are three such pieces: the 'Urchins dance' (anonymous) and the 'Elves dance' (by Bennet) from *The maydes metamorphoses* (1600), and 'The mistris of her servant' (by Pearce) from *Blurt, Master Constable* (1601–2), where it is sung by a courtesan.



It is likely that Ravenscroft continued to maintain some links to the stage in later life, as he was witness to the will of the actor Richard Cowley in 1617 (along with Burbage and Heminges). He was later responsible for 55 of the 105 psalm tunes in the important 1621 *Whole book of Psalms*.

There are several variants of *A brief discourse*. This is the one with no comma after 'Discourse', and 'Bachelor' not 'Bachelar' in the title.

BUC p. 876; RISM R 458; STC 20756. See Linda Phyllis Austen, 'Thomas Ravenscroft: musical chronicler of an Elizabethan theater company', in *Journal of the American Musicological Society* 38:2 (1985).



54. **REBEL, Jean-Fery.** *Ulysse*, tragedie, mise en musique par Monsieur Rebel. Représentée pour la premiere fois par l'Academie Royale de Musique le vingt-troisième jour de Janvier 1703. *Paris, Christophe Ballard, 1703.*

Oblong 4to, pp. [viii], xliii, [i], 282, [2]; large pictorial woodcut head-piece at beginning of Prologue, decorative woodcut head-pieces at beginning of each Act, woodcut tail-pieces, woodcut vignette on title; two leaves (D2-3) slightly frayed and dust-soiled at head, one or two headlines shaved, some light browning and minor staining; contemporary mottled sheep; rubbed, rebacked; early ownership inscription 'Dussol' on title.

£1750

First edition of Rebel's only opera; rare.

Ulysse proved unsuccessful when performed at the Paris Opéra in 1703 (according to a note on one of the extant copies, it received only five or six performances) and was never revived. This is perhaps to be explained rather by faults in the plot and the libretto (by Henry Guichard) than by the music. After a Prologue unexpectedly featuring Orpheus (who, sitting on a grassy knoll by the river Seine, offers his voice and his lyre to sing the praises of Louis XIV), much of the ensuing action revolves around Circe's attempts to bewitch Penelope into infidelity. Ulysses doesn't make an appearance until Act 3, and the opera ends somewhat joylessly with the defeated Circe abandoning love for ever. Rebel's score, on the other hand, even at this early stage of his career, shows the flair for

drama (notably in the earthquake and storm scenes) that makes his last work, *Les elemens* (1737–8), so strikingly original. He was ahead of his time in his intensive employment of the orchestra, his abandonment of dances, and the often unusual combinations of instruments used.

The orchestration is here reduced to one or two trebles ('violons', 'flutes', 'hautbois' and 'bassons' are often indicated) and basso continuo, and the haute-contre and tenor parts of the choir are omitted.

BUC p. 877; RISM R 496 (recording copies at Berkeley, Library of Congress and Yale in the US).

VENETIAN MONODY WITH GUITAR TABLATURE

55. ROMANO, Remigio. Prima raccolta di bellissime canzonette musicali, e moderne, di autori gravissimi nella poesia, e nella musica. *Venice and Vicenza, Angelo Salvadori, [c. 1622]–1627.*

Five parts in one volume, 12mo, pp. [vi], 306, '49'–'72', 331–593; title of first part within engraved architectural border (slightly trimmed at head and at fore-edge), remaining parts each with its own title bearing woodcut printer's device; occasional faint browning and spotting, one or two headlines just shaved, one fore-edge strengthened, but a very good copy in later seventeenth-century mottled sheep, spine gilt in five compartments, crowned fleur-de-lis in uppermost compartment, shelf-mark 'A 21' in lowermost but one compartment, fleurs-de-lis in remaining compartments; minor wear, some expert restoration; eighteenth-century armorial bookplate of the Trevisani family pasted to verso of first title.

£3750

Very rare early editions of Remigio Romano's anthology of early seventeenth-century Italian poems, some of which give guitar tablature. 'Romano appended guitar *alfabeto*, printed above the verse without melodies or rhythmic indications, to 43 of the over 400 poems. 17 of these tablatures correspond to solo song accompaniments in monody collections by the Venetians G. P. Berti, Carlo Milanuzzi, Alessandro Grandi (i), and Guglielmo Miniscalchi (the remainder are unattributable); the high incidence of poetic concordance with musical collections by Flamminio Corradi and Bartolomeo Barbarino underscores this compiler's reliance on Venetians in deriving his anthologies. Since Romano published some selections as much as a decade before their appearance in musical collections, his volumes indicate that solo arias flourished in Venice before Grandi's arrival in 1617, and that he himself frequented the Venetian nobles' homes in which these songs were first heard' (*New Grove*).

The publication history of Romano's anthology is complicated, but the five parts were first published probably in 1618, 1618, 1620, 1623 and 1626 respectively. The five titles of the present copy bear the following imprints: [Venice], 'Per Angelo Salvadori libraro a S. Moise', [n. d.]; Vicenza, Angelo Salvadori, [n. d.]; Vicenza and Venice, Angelo Salvadori, 1622; Venice, Angelo Salvadori, 1627; Venice, Angelo Salvadori, 1627.

Salvadori's series was based on an earlier set of eight Romano anthologies entitled *Scielte* and published by Righettini in Treviso, but only reprints from 1619 and 1620 survive of the latter series.



See RISM, *Recueils* p. 482 for the second and third parts; different editions/issues of the first, fourth and fifth parts are recorded on pp. 481, 490 and 494 respectively. OCLC records five copies: Bibliothèque nationale, Michigan (apparently without the final part), Newberry Library, Paris Mazarine and San Francisco State (also apparently without the final part). See S. Leopold, 'Remigio Romano's collection of lyrics for music', in *Proceedings of the Royal Musical Association*, 110, (1983-4), pp. 45-61; and R. Miller, 'New information on the chronology of Venetian monody: the *Raccolte* of Remigio Romano' in *Music and Letters* 77 (1996), pp. 22-33.

56. SACCHI, Giovenale. Del numero e delle misure delle corde musiche e loro corrispondenze. Dissertazione del P. D. Giovenale Sacchi Bernabita. *Milan, [Giuseppe Mazzucchelli (colophon)], 1761.*

8vo, pp. 126; one or two small spots, very mild foxing to final leaf; a very good copy in contemporary boards (lightly soiled). £2250

First edition of Sacchi's first work: a theoretical study of music and acoustic from a mathematical and physical perspective built upon the most innovative eighteenth-century physics. Galilei, Kepler, Newton, Mersenne, and contemporary works on the nature of air form the basis of Sacchi's study of strings and their number, ratio, length and correspondence, as the basis for the solution of the problem of temperament. Sacchi's innovation takes its cue from Newton's parallel treatment of optics and acoustics and his matching of the seven musical tones with seven light bands obtained from a prism. Sacchi suggests matching the seven colours with eleven strings (the twelfth corresponding to the first) instead of seven, to outline a major and minor mode, and provides for each of them a fractional formula.

Sacchi went on to publish other tracts on musical theory, and to become the first biographer of Farinelli.

Riccardi I/2 p. 406.

57. SCALETTA, Orazio. Scala di musica molto necessaria per principianti. Di Horatio Scaletta da Crema. Dall'istesso corretta, et ampliata, con bellissimo ordine, et maggior facilità. Accomodata ancora con gli esempj per qual si voglia parte, et con alcuni avvertimenti molto utili, et convenienti a sapersi per cantar polito, e bene. Duodecima impressione. *Milan, Filippo Lomazzo, 1630.*

4to, pp. [ii], 30, text within decorative border, woodcut printer's device on title, numerous musical examples in letterpress, full-page woodcut of the Guidonian hand; small inkstain in fore-edge of a few leaves, but a very good copy in contemporary *carta rustica*. £2000

Very rare edition of this popular music treatise, printed in the year of the author's death. The earliest known edition was printed at Como in 1597, and at least a dozen editions preceded the present one. All early editions are of great rarity.

The composer Orazio Scaletta (c. 1550–1630) seems to have been active at various times at Milan, Venice, Lodi, Bergamo, Crema and Salò. Towards the end of his life he may have been at the basilica of San Antonio in Padua, in which city he apparently died of the plague.

'Scaletta is principally known as the author of two treatises, of which the more popular, *Scala di musica*, was reprinted 14 times, in a variety of formats, up to 1647, appearing in a revised version as late as 1685. In both books he dealt with simple didactic matters in

a straightforward manner. According to Lederer they demonstrate freedom from Zarlino's strict teachings (unusual for their early dates), and by concentrating on practical issues they suggest that theorists had begun to appreciate the developing *seconda pratica*' (New Grove).

Eitner VIII p. 446; RISM *Ecrits* p. 757, recording a single copy at Bologna. USTC and OCLC add no further copies.



ENGLISH SONGS

58. [SONGS.] A collection of 103 seventeenth- and eighteenth-century song-sheets, one in manuscript, the rest engraved, mostly single-sheet songs, but a few longer works. *London, Walsh, Wright, Cluer, Cross, and others, [c. 1700–1800].*

103 items (containing 104 songs) on c. 122 leaves, mostly printed on one side only and laid down on nineteenth-century album paper, a few printed on both sides and window-mounted; some scattered browning and soiling, a few songs cropped at the head or foot, the mount paper somewhat brittle, else very good, bound in late nineteenth-century grey buckram; from the library of the Irish musicologist A. Martin Freeman (1878–1959), with a letter to him from the previous owner, dated 1913, noting that it seems to have been assembled by someone intending ‘a projected publication of English songs’.

£1350

A fine collection of English songs for the stage, by composers including Blow, Geminiani, Galliard, and Handel, and based in part on the John Walsh song-book/miscellany *A collection of the choicest songs and dialogues* (c. 1703). Of the 103 song-sheets here, 53 are listed in the engraved ‘Cattalogue’ of Walsh’s *Collection*; the other 50 include some separate Walsh publications, but mostly come from different sources, the vast majority published c. 1700–40 and intended for sale individually in the theatres. Many are very rare, some possibly unique. There is one more substantial composition: *The black birds, a cantata*, by Elias Isaac (c. 1760, pp. 9, [1]).

The Walsh *Collection* of c. 1703 was a confection of varying contents, sometimes issued with a title-page and catalogue, sometimes not – David Hunter (‘The publication and dating of an early eighteenth-century songbook’, *BLR*, XI:4, 1984) knew of ten copies, all with different contents drawn from a range of perhaps 250 songs published by Walsh. ‘The work consists of songs by major English composers of the late seventeenth and early eighteenth centuries such as Henry and David Purcell, Eccles, Weldon, Croft and Jeremiah Clarke, written for theatres, catch clubs and pleasure gardens’. Eccles is very well represented here, with twelve songs, two not found in the Walsh ‘Cattalogue’, as is Clarke (ten songs). The largest contribution comes from the singer and composer Richard Leveridge (1670–1758) – twenty-six songs, ten not in the ‘Cattalogue’, plus a number in which he is credited as the singer. Leveridge had ‘a long connection with the firm of John Walsh’, who published two books of his songs in 1697 and 1699, ‘and his popular theatre songs also appeared as single sheets’ (*New Grove*). A wide gamut of popular musician-composers from early eighteenth-century London are represented, from the trumpeter John Baptist Grano, to the organists George Hayden (his most popular song, ‘Mad Tom’) and Raphael Courteville.

Two songs by Blow are included – ‘Go perjurd man’, setting a poem by Herrick, and ‘Thou flask once fill’d’, the latter present in two different printings. There are also two by Handel, both uncredited: a song *Sung by Mr Leveridge in the entertainment of love and wine*, setting an aria from *Ottone* (1723); and *Love and good humour*, again sung by Leveridge to music adapted from Handel’s *La Resurrezione*.

Significant groups of songs from other sources than the *Walsh Collection* include four published by John Cluer (fl. 1710–28), and a dozen pieces engraved and published by Walsh's rival Thomas Cross. Cross 'scorned Walsh's frequent use of punches rather than pure engraving' and one of his songs here, 'Loves a trifling silly passion' by George Monro, has the imprint 'Ingrav'd by T. Cross and the blunders in the puncht ones corrected by the author'. There is one manuscript item: 'For England when with fav'ring gale', here attributed to Dibdin.

A full list of contents is available on request.

FRENCH SONGS

59. [SONGS.] *Recueil de chansons chiosies depuis 1616 jusques a present 1736. [France, c. 1736.]*

Manuscript on paper, large 4to (285 x 225 mm), pp. [xxx], 602, [16, blank]; written in a good, clear hand in brown ink; eighteenth-century design for a chimney-piece loosely inserted; in excellent condition; contemporary French calf, roll-tooled gilt border on covers, spine gilt and with red morocco lettering-piece; slightly rubbed and stained; blindstamp of Château Houtain-le-Val, Brabant, in first two leaves. £2000



A substantial and carefully compiled manuscript of 125 popular French songs connected with notable historical events or personages, 69 of them with music. Marginal notes explain or clarify references within the lyrics, and at the beginning is a 'Table des personnes nommées, et matieres contenuës en ce recueil' (these include various members of the French royal family, Colbert, Richelieu, Bossuet, Voltaire, William of

Orange, the Cardinal de Fleury, 'Milord Pertembourough' (i.e. Henry Mordaunt, Earl of Peterborough), the dukes of Rohan, Berry, Arenberg, Savoy, Beaufort, Bournonville and La Vallière, the duchesses of Bouillon and Choiseul, as well as significant battles, treaties, and so forth).

'Ce recueil contient l'élite des meilleures chansons anecdotes depuis le ministère du Cardinal de Richelieu jusqu'à présent: on s'est attaché à la fidélité des noms; à l'ordre et à la justesse des époques, et des faits intéressants, à la solidité des émargements; on a rendu les airs faciles, sans négliger néanmoins de mettre en tête leurs noms pour ceux qui ne sachant point de musique les connoissent ordinairement par le desigènement qui en est fait' ('Avertissement', p. [iii]).

FRENCH AND ITALIAN SONGS

60. [SONGS.] Manuscript volume of French and Italian songs. [*France, c. 1790–1800.*]

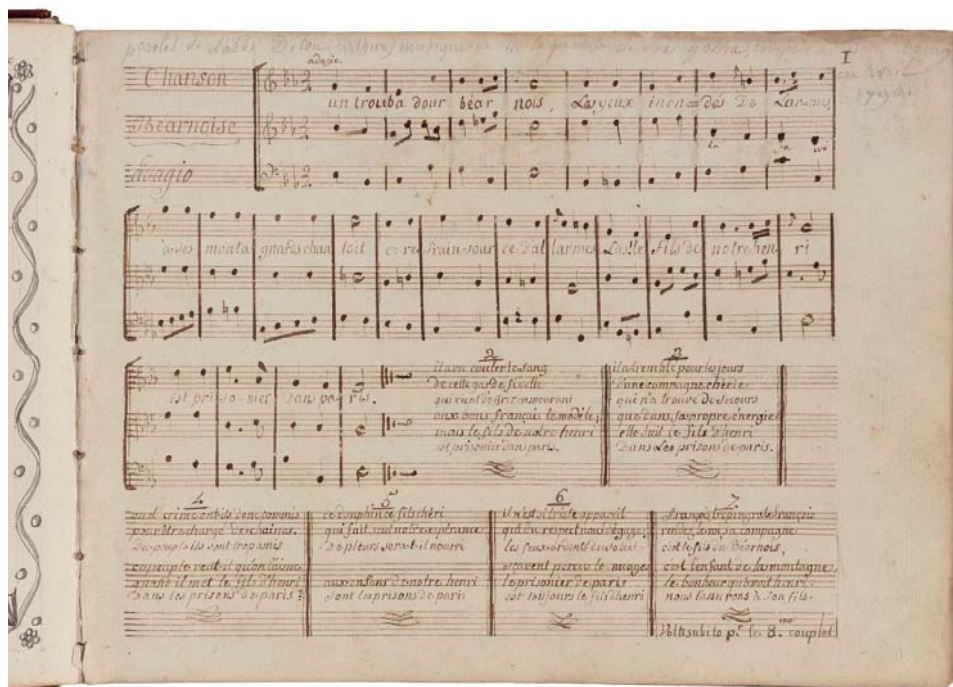
Manuscript on paper, oblong 4to (234 x 315 mm), pp. [viii, index within decorative borders in pen and grey wash], 318, ruled with twelve staves and written in brown ink on up to four three-stave systems (some works presented in full score on up to two six-stave systems), in several hands, further verses written on blank staves below the music; upper margin slightly shaved, affecting headline on p. 157; early nineteenth-century French red roan, 'Recueil de Romances à Madame la Marquise de Roche Lambert' lettered in gilt on upper cover, gilt edges; extremities rubbed, corners bumped, some stains and scratches on covers. **£900**

A substantial late eighteenth-century manuscript volume comprising over 160 French and Italian romances, airs, cavatinas and chansons for voice and keyboard accompaniment, many by popular eighteenth-century opera composers.

The first piece in the volume is a 'Chanson Béarnaise' beginning 'Un troubadour béarnais, les yeux inondés de larmes . . .'. This song seems to have been popular with royalist sympathisers during the French Revolution, its refrain 'le fils de notre Henri est prisonnier dans Paris' being seen to refer to Louis XVI's house arrest in the Tuileries. A marginal pencil note in a contemporary hand reads: 'paroles de l'abbé Dillon (Arthur)[,] musique de M. la princesse de Sax gotha, composé à Petersbourg en avril 1790'. Arthur Dillon (1750–1794; see *Oxford DNB*), an army officer in the French service, was the second son of Henry Dillon, eleventh Viscount Dillon. He was accused of being a leader of an alleged royalist conspiracy and was condemned to death by the revolutionary tribunal on 13 April 1794.

Other pieces in the volume include works by André Gretry (airs from *L'épreuve villageoise*, *Richard Coeur-de-lion*, *La caravane du Caire*), Giovanni Paisiello (from *Il barbiere di Siviglia*), Domenico Cimarosa (cavatina 'La donna che amante' from *Marchese di Tulipano*), Antonio Sacchini (from *Renaud and Dardanus*), Pietro Guglielmi (from *La villanella ingentilita*), Martin lo Spagnuolo, Joseph Bologne, Chevalier de Saint-Georges ('Soir et matin sur la fougère' from *La chasse*), Niccolò Piccinni ('Viens, ma rose'

from *Le dormeur éveillé*), Jean-Jacques Rousseau's 'Air de trois notes' from *Les consolations des misères de ma vie, ou Recueil d'airs, romances et duos*) and Michele Mortellari ('Helas! Si j'étais jolie').



Provenance: probably Marie-Anne-Elisabeth-Josephine Bonvoust de Pruslay, wife of Joseph, marquis de la Rochelambert-Montfort; subsequently in the collection of Gustav Leonhardt (1928–2012).

GERMAN SONGS

61. [SONGS.] Manuscript compilation of lieder and opera arias. [Germany, c. 1850.]

Manuscript on paper, oblong 4to (230 x 320 mm), ff. [77] (last 27 blank), music written in black, dark brown and red inks in several hands; tear in one leaf, without loss; German calf binding of c. 1730–40 richly gilt to a design of strap-work painted in black enclosing elaborate arabesques and stars, gilt edges; rubbed, joints worn, head and foot of spine slightly chipped, covers slightly bowed, front free endpaper torn away. **£600**

A compilation of opera arias and lieder, doubtless intended for domestic performance. Among the composers included are Mozart (Rosina's aria 'Heil'ge Quelle reiner Triebe' (i.e. 'Porgi amor qualche ristoro') from *Le nozze di Figaro*), Mendelssohn (Volkslied op. 63 no. 5), Wagner (Wolfram's cavatina and Wolfram's first song at the tournament from

Tannhäuser), Schubert ('Der Wanderer'), Schumann, Ferdinand Gumbert, Anton Hackel, Carl Maria von Weber, Louis Köhler, Friedrich Wilhelm Kücken and Wilhelm Taubert.



Unusually, the songs have been written in what must have been a blank book bound (and very elaborately so) over a century earlier.

BLIND ORGANIST TO HANDEL

62. STANLEY, John. Six concertos in seven parts for four violins, a tenor violin, a violincello, with a thorough bass for the harpsichord. *London, John Walsh, [1745].*

Seven parts, folio, engraved throughout; 'violin primo del concertino' pp. [ii], 19; 'violincello' pp. [ii], 13; the remaining parts all pp. [ii], 12; good copies, bound individually in modern half cloth. £2250

Second edition, 'among the finest English string concertos in the Corelli–Handel tradition', by the blind organist John Stanley. This edition is printed from the same plates as the very rare first (printed for the author, 1742). These concerti grossi were popular enough to be reissued in arrangements for organ and as solos for violin, flute or harpsichord.

John Stanley (1712–1786) had been left almost completely blind by a domestic accident at the age of two, but his precocious musical talent (he studied under Maurice Greene) and a prodigious auditory memory secured him his first post as a church organist at 11, and a BMus from Oxford at 17. As organist to St Andrew's Holborn (from 1726) and the Inner Temple (from 1734) his organ voluntaries attracted great fame. 'It was common .

. . . to see forty or fifty organists at the altar, waiting to hear his last voluntary: even Mr. Handel himself I have many times seen at each of those places' (John Alcock, quoted in *Oxford DNB*). Stanley's compositions also included several oratorios, and after Handel's death he assumed joint-responsibility for the Lenten oratorios at Covent Garden. He was 'look'd upon as the best organist in Europe, it may be, in the world' (Thomas Hearne, *Remarks and collections*), was a founder governor of the Royal Society of Musicians, and a governor of the Foundling Hospital, directing their annual *Messiah* in 1775-7.

BUC p. 973; RISM S 4673; Smith & Humphries 1412.

63. STANLEY, John. Six cantata's, for a voice and instruments: set to musick by John Stanley, MB, organist of the Temple and St. Andrew's in London. *London, John Walsh, [1751?]*.

Folio, pp. 49, [1], with a passepartout engraved title-page; engraved throughout.
[bound with:]

STANLEY, John. Six cantata's [second set] for a voice and instruments. *London, for the author, [c. 1748]*.

Folio, pp. [ii], 45, [1], with an engraved title-page (with a vignette), a letterpress imprimatur leaf; music engraved throughout.

Two works bound together; fine copies in contemporary half calf, red morocco label on upper cover; rubbed. **£1600**

First edition, rare, of Stanley's second set of cantatas (op. 8), with a reissue of the first set (1742, op. 3). All but one of the twelve cantatas here set words by Stanley's friend, the future music historian John Hawkins. A third set, of *Three cantata's*, was published in 1751 (and is advertised at the foot of the title page of the first set here), and several further cantatas are known in manuscript, making Stanley one of the most prolific composers of the form in eighteenth-century England.

The 'cantatas . . . illustrate the part played by Stanley in the transition from the Handelian Baroque to the galant style associated in England with J. C. Bach The first shows a command of *da capo* technique rare among Stanley's English contemporaries; each cantata includes at least one example of the form. In the later set there are none at all, most of the arias being in binary form with the two vocal sections often separated by short instrumental symphonies' (*New Grove*).

See Tony Frost, 'The cantatas of John Stanley' in *Music and letters* 53:3, 1972.

I. Smith & Humphries 1409.

II. BUC p. 973; RISM S 4640 (locating copies at the British Library, Glasgow and St. Andrews only in the UK).

STRAVINSKY AND RAGTIME

64. STRAVINSKY, Igor. Piano-rag-music. Dédicé à Arthur Rubinstein (1919). *London and Geneva, J. & W. Chester, [1920].*

Large 4to, pp. 10, [2], plate no. J. W. C. 2061; lightly toned; original wrappers; a little soiled. £9500

First edition, first printing of this important work for solo piano. This copy has been extensively revised and annotated by Stravinsky in pencil and red crayon and was probably the composer's own performance copy. The annotations include notes added to chords, written-out arpeggiations and dynamic instructions, and provide significant clues regarding the performance and overall conception of the work.

Stravinsky wrote *Piano-Rag-Music* to encourage Arthur Rubinstein to play contemporary music. Rubinstein was not tempted, however, and the work was instead premiered by José Iturbi in Lausanne on 8 November 1919. Far from obviously parodying ragtime, a genre that was enormously popular in the first two decades of the twentieth century, *Piano-Rag-Music* is notable for its systematic avoidance of ragtime cliché and may be characterised rather as a cubist interpretation of the style. 'As regards Stravinsky's specific "problem" in constructing the *Piano-Rag-Music*, a non-octatonic, closely related set family, functioning as architectural determinants, seems to have provided the solution. Every detail is thoughtfully plotted in relation to the whole. Whatever the stream of surface events imparts, substructural erosion is nowhere detectable. The clever disguise of a rhapsodic improvisation is uncovered. Even in thrashing out a barroom rag, Stravinsky remained ever the vigilant guardian of both an ordered content and process' (Charles M. Joseph, 'Structural coherence in Stravinsky's *Piano-rag-music*', in *Music Theory Spectrum*, vol. 4 (1982), pp. 76–91 at p. 91).

Stravinsky himself obviously derived great pleasure from playing it: 'What fascinated me the most of all in the work was that the different rhythmic episodes were dictated by the fingers themselves. My own fingers seemed to enjoy it so much that I began to practice the piano simply for my own personal satisfaction . . . Fingers . . . are great inspirers, and, in contact with a musical instrument, often give birth to subconscious ideas which might otherwise never come to life (Stravinsky, *Autobiography* p. 82).

Kirchmeyer 32-1. See also E. W. White, *Stravinsky. The composer and his works*, 1966, pp. 280–281.

Piano-Rag-music.

Igor Strawinsky.
Juin 1919.

M. M. $\text{♩} = 144.$
8^{va} *alta*

très fort *moins fort* *scm -*

p stacc. *m. d.* *5 de nouveau très fort* *m. g.*

brillante e secco *senza ped* *col 8*

Handwritten notes and markings: *scm -*, *8va*, *col 8*, *2*, *4*, *5*, *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*.

col 8va

FOR THE ENGLISH CHURCH IN AMSTERDAM

65. TRIEMER, Johann Zewalt. A new version of the Psalms of David, by N. Tate and N. Brady. And set to musick by J. Z. Triemer. *Amsterdam, Antony Bruyn, 1753.*

4to, pp. [iv], 202, [4], with an imprimatur leaf in Dutch and an index; letterpress music in two columns throughout; title-page foxed, library stamps (withdrawn) and bookplate of Richmond Public Library; old inscription scratched out at head of title; contemporary calf; rubbed, upper cover detached. £250

First edition, rare, setting the famous Tate and Brady metrical psalms (first, 1696) to music by the German composer and musician J. Z. Triemer (1700–1762), the first German virtuoso cellist. Also included (pp. 183–202) are Triemer's settings of thirty-two hymns collected from Stennet, Watts and Browne.

Triemer was raised and studied in Weimar, and afterwards travelled widely, settling in Amsterdam in the 1730s. His settings of Tate and Brady were designed for the use of the English Reformed Church in the Begijnhof in Amsterdam.

ESTC shows a single copy, at the British Library, and we have traced several in the Netherlands; there was also a 12mo setting in the same year (three copies in ESTC), and further editions in 1765 and 1772.

UNPUBLISHED REQUIEM IN MEMORY OF HAYDN

66. VERHEYEN, Pierre Emmanuel. Requiem in C minor. [*Flanders, c. 1810.*]

Manuscript on paper, 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. £8000

A very grand unpublished Requiem 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 72 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 MDCCCX". 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' (P. Van Duyse, *Notice biographique sur Pierre Verheyen*, Ghent, 1841, 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.

THE NEW IMPROVED PLEASURE-GARDEN

67. [VLACQ, Michiel, Jacob STAM, Karel van MANDER, Joost van den VONDEL, and others.] Den nieuwen verbeterden lust-hof, gheplant vol uytglesene, eerlijcke, amoreuse ende vrolijke ghesanghen, als Mey, bruylofts, tafel, ende nieu jaers liedekens, met noch verscheyden tsamen-spreckinghen tusschen vryer en vryster. Verciert met seeckere copere figuren die opte liedekens accorderen . . . Den vierden druck ghebetert. *Amsterdam, Dirck Pietersz. Pers, [c. 1610.]*

Two parts in one volume, oblong 4to, pp. [viii], 96; 24; printed in civilité, roman and gothic letter, each part with its own title bearing the same large engraving after David Vinckboons depicting outdoor music-making and feasting; nine column-width engravings in the text; some very light browning and marginal soiling, but a very good copy in modern vellum. **£8000**

Fourth edition of this charming and rare Dutch songbook. First published in 1602, it was revised for subsequent editions c. 1604 and in 1607. The content of the present edition, published c. 1610, follows that of 1607 but was printed using a different civilité type.

Among several significant additions introduced in the 1607 edition were the first published poems of the Dutch poet and playwright Joost van den Vondel (1587–1679), namely 'Dedicatie aan de jonkvrouwen' ('Dedication to the maidens'), 'De jacht van Cupido' ('Cupid's hunt') and 'Oorlof-lied' ('Valedictory song'). These poems 'are full of classical mythology and mild eroticism in line with the latest literary trend . . . [They] also mark the commencement of years of cooperation between Vondel and publisher Dirck Pietersz. Pers, who was launching a career of his own in publishing with new editions of the anthologies *Emblemata amatoria* and *Den nieuwen verbeterden lust-hof*. The texts and illustrations had been purchased from the list of works owned by the widow of publisher Hans Mathysz., who had died young. But as the title suggests, *Den nieuwen verbeterden lust-hof* was a thoroughly revised version. The anthology, which

initially comprised works by second-rate rhetorician poets, had been expanded by Pers to include twelve songs by major writers including Pieter Cornelisz. Hooft and Karel van Mander, as well as the three aforementioned poems by Vondel' (Mietke B. Smits-Veldt and Marijke Spies, 'Vondel's life' in J. Bloemendal and F-W. Korsten, eds., *Joost van den Vondel (1587-1679)*, 2012, pp. 51-83, pp. 52-3).



Although without music, most of the poems here are preceded by a rubric giving the popular melody to which they were to be sung: 'Passomezo Cicili', 'Tant que vivray', 'Alemande lonnette', 'Fortuyn Anglois', and so forth.

Provenance: the art dealer and bibliophile Vincent van Gogh (1866–1911), cousin of the artist, with his bookplate (presumably transferred from previous binding).

Scheurleer I p. 137; Simoni V211. Carter & Vervliet (p. 108, no. 309) cite an edition dated 1608, but we have been unable to verify the existence of such an edition. OCLC records nine copies of the present edition, of which only five appear to contain the second part as here (Amsterdam, Erfurt, Glasgow, National Library of Sweden and The Hague).



OPERATIC HARBINGER OF THE FRENCH REVOLUTION,
FROM GLUCK'S LIBRARY

68. [VOGEL, Johann Christoph.] Démophon. [France (doubtless Paris), c. 1787].

Manuscript on paper, oblong 4to (225 x 310 mm), ff. [180], comprising 24 numbered gatherings, on paper ruled with ten staves, vocal score comprising most of the recitatives and all the arias and choruses, notated in brown ink on mostly three-stave systems (but

up to seven for the choruses), beginning with Narbal's song 'N'ai je pas comme lui des entrailles' (Act I, Scene 1) and ending with the final chorus 'Le plaisir qui suit la tristesse' (Act III, Scene 8), title 'Demophon' in ink and in pencil on recto of first leaf; watermarks of three crescent moons and the initials 'B V A'; dampstain at gutter of most leaves (sometimes rendering text and music a little faint), a few marginal tears and some dust soiling; unbound, some gatherings stitched together but the majority loose. £5250

A contemporary scribal manuscript of Johann Christoph Vogel's opera *Démophon*, from the library of Christoph Willibald Gluck.

The opera was first performed posthumously at the Paris Opéra on 15 September 1789, Vogel having died on 15 June 1788. The libretto, by Philippe Desrieux, was published by de Lormel in 1789, while Sieber printed the full score in 1790. 'Among the musical qualities of this dramatically powerful work are the variety of recitative forms, the treatment of the woodwind as solo instruments and the harmonic colour of the choruses. The overture, composed in monothematic sonata form, remained popular into the early nineteenth century, and was incorporated into Gardel's ballet-pantomime *Psyché* (1790), which had more than 1000 performances at the Opéra between its première and 1829' (*New Grove*). The overture is not present in our manuscript, perhaps because it had not theretofore been written.

'*Démophon* deserves a place of honour among the artistic harbingers of the Revolution. Surely, its celebrated overture anticipated the revolutionary *élan* far more directly and powerfully than any other instrumental work at that point in history. And its story, which shifts the main argument from the conventional complicated relationships between operatic figures – devoid of substantive dramatic credibility – to real life issues both of an individual and a collective nature, exudes the same progressive spirit that animated the enlightened minds who as publicists did so much to create the psychological climate for the Revolution to come and hence were anathema to those anxious to preserve the status quo' (A. Ringer, 'A German Gluckist in Pre-Revolutionary France', in *Music in the classic period: essays in honor of Barry S. Brook*, New York, 1985, pp. 221–31, p. 227).

Johann Christoph Vogel (1756–1788) studied with Georg Wilhelm Gruber in Nuremberg and with Joseph Riepel in Regensburg. He moved to Paris in 1776 and became one of Gluck's most devoted followers. The first of his two operas, *Le toison d'or*, was dedicated to Gluck as 'législateur de la musique'. Gluck responded in a letter dated Vienna, 3 August 1787: 'I have received through M. Salieri a copy of your first opera, the Golden Fleece, which you wished to do me the honour of dedicating to me. My eyes no longer permit me to read; M. Salieri gave me the pleasure of listening on the harpsichord to this music, which I find worthy of the praises it has evoked in Paris. It is the dramatic talent which shines above all other qualities and it is on this that I congratulate you with all my heart. It is a talent that is all the more rare because it derives not from experience but from nature. The same M. Salieri has also told me all that he had heard in praise of your second work [*Démophon*], may it add to your reputation as much as I would wish and make you the most famous of artists' (H. and E. H. Mueller von Asow, eds., *The collected correspondence and papers of Christoph Willibald Gluck*, 1962, pp. 208–9).



Provenance: from Gluck's library, with his blind-stamp (a lyre and, below it, 'Gluck' in gothic letters) on a square piece of paper attached with red wax to the upper outer corner of the recto of the second leaf and again to the verso of the penultimate leaf. As Vogel did not begin writing the work until c. 1786, and since the manuscript presumably came into Gluck's possession before his death on 15 November 1787, the manuscript can be dated to within (and probably towards the end of) this relatively narrow period.

QUARTETS AND CHAMBER SONATAS

69. WALSH, John, editor. *Harmonia Anglicana* or The musick of the English stage, containing six sets of ayres and tunes in 4 parts made for the operas tragedys and comedys of the Theater Royal. The first collection [*with:* The 2d, 3d and 4th collections]. London, J. Walsh and I. Hare [1701-2]. [*bound with:*]

WALSH, John, editor. Bononcini's ayres in 3 parts, as almands corrans preludes gavottes sarabands and jiggs with a thorough bass for the harpsichord. London, J. Walsh and I. Hare [1701]. [*and:*]

WALSH, John, editor. Arcangelo Corelli opera quarto XII sonatas or ayres. London, J. Walsh and I. Hare, [1701-2].

Three volumes, oblong folio, comprising part books for Bassus, Tenor and Second Treble only, wanting the First Treble: engraved title-pages and engraved music throughout, printed on rectos only; the '4th collection' of *Harmonia Anglicana* bound first, the '3d and 4th collections' with title-pages identical to the 2d, altered in manuscript; one leaf in second treble (*Harmonia Anglicana*, first collection p. 7) shaved at foot with loss of last few notes, worm-track in lower margin at beginning of Bassus

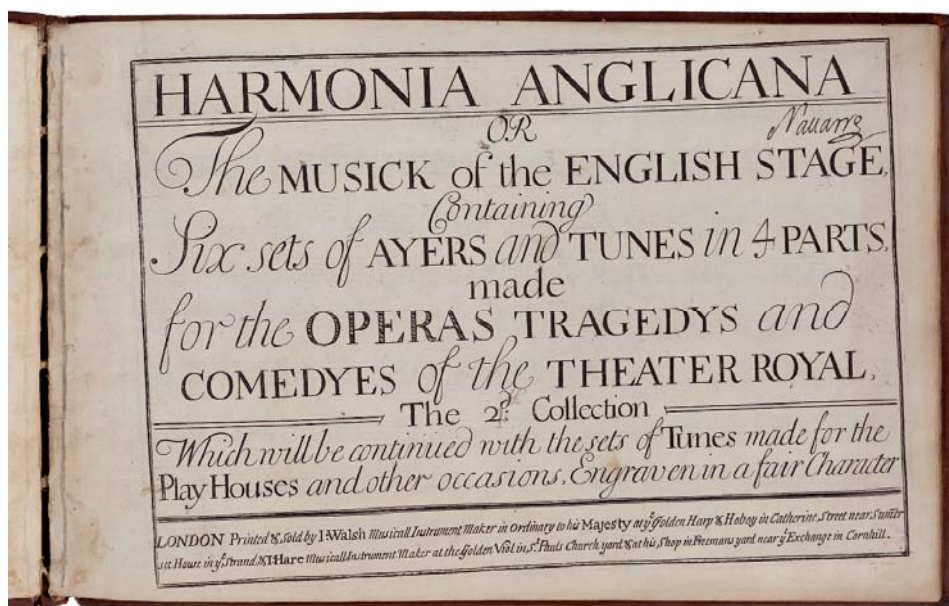
part book, some slight foxing, but good copies, in contemporary panelled speckled calf; rubbed; contemporary ownership inscription in each volume 'Navarre'. **£1250**



Three (of four) part-books, rare, of the first four collections of *Harmonia Anglicana* (together twenty-four quartets), bound with two (of three) of the part-books of the Bononcini and Corelli 'Ayres'.

Walsh's *Harmonia Anglicana* was in effect a sort of musical periodical, each issue collecting six works separately published by him during the year, reproducing overtures and entr'acte music from the London stage. The series was designed for the domestic market, with reduced scores for quartet; for a number of works, these reduced scores are the only form in which the music survives. Composers whose work features include Daniel Purcell (*The faithful bride of Granada*, *The inconstant*), Gottfried Finger (*The fate of Troy*, *The fop's fortune* and so on), John Eccles (music for the coronation of Queen Anne, and *The mad lover*), John Lenton (*The royal captive*), James Paisible (*Edward the Third*), and William Croft (*The funeral*). A Fifth collection was published in 1703.

During his lifetime Corelli published five sets of sonatas, 'although this must represent but a small part of his output, as suggested by the mountain of apocryphal works' (*Oxford Companion to Music*). Written for three parts (two violins and continuo), opus 4 is a suite of twelve sonatas, each with several dances, needing no keyboard accompaniment. 'They achieved immense status as didactic works' (*ibid.*). It was first published in Rome in 1694 with a dedication to Cardinal Ottoboni.



The Ayres by Bononcini, twenty-four short pieces, are most likely by Giovanni Maria Bononcini rather than his more famous son.

Although bound in England, the gilt lettering on the upper covers ('second dessus' and 'basse') indicates a French patron, presumably the 'Navarre' whose ownership inscription appears on the titles. Navarre may well have been a Huguenot refugee.

Smith, *John Walsh 1695-1720* 48, 75, 90, 106 (*Harmonia Anglicana*); 63 (Bononcini); 76 (Corelli).

BALLAD OPERA

70. [WATTS, John.] The musical miscellany; being a collection of choice songs [and lyrick poems], set to the violin and flute [or with the basses to each tune, and transpos'd for the flute], by the most eminent masters. *London, John Watts, 1729[-1731].*

Six volumes, 8vo, each with an engraved frontispiece (two designs, repeated alternately), and woodcut head- and tailpieces; title-pages printed in red and black; woodcut music throughout; a superb, fresh and large copy in pale calf, gilt, by Zaehnsdorf, top edges gilt, lower edges untrimmed. £3850

First edition of an influential collection of over 450 songs and ballads, published in the years of the brief flowering of English ballad opera subsequent to *The beggar's opera* (1728). For each song, Watts prints the melody (and from volume III on a bass

continuo), the lyrics, and a flute or violin setting. *The musical miscellany* includes the first printing of two songs attributed to Handel: 'Dull bus'ness hence' and 'As on a sunshine summer's day', and, in volume VI, an early contribution by Fielding: 'A dialogue between a beau's head and his heels', as well as songs by Gay, Prior, Pope, Theobald, and settings by Handel, Daniel Purcell, Pepusch, Galliard and others.

The music was printed from woodcuts rather than copperplates, unusual by this date but particularly useful for Watts, as it allowed him to set lyrics within the music, and to re-use the musical settings (perhaps with different lyrics) in his publication of ballad operas. Watts was responsible for the printing of almost all the ballad operas with music in the late 1720s and 1730s. Many used song settings that first appeared here, and the choice of songs used in these operas was often heavily influenced by whether Watts had woodcuts of the music.

BUC p. 719.

71. WEBER, Karl Maria Friedrich Ernst von. *Hinterlassene Schriften . . . Erster Band [Tonkünstlers Leben, eine Arabeske], Zweiter Band, Dritter und letzter Band.* [Edited by Theodor Hell, pseudonym for Carl Gottfried Theodor Winkler]. *Dresden and Leipzig, Arnold, 1828.*

Three volumes in one, 8vo, pp. [ii], lxxx, 120; [ii], iv, 195; [ii], xlv, 172; some light spotting on pp. 85–106 of the first volume; a very good copy in contemporary German cloth, spine gilt, head of spine a little worn and foot slightly torn. **£950**

First edition of Weber's work as novelist, critic, and music journalist; a second edition was published in 1850. The achievements Weber made in his short life (he died aged 39) tend to be overshadowed by the success of *Der Freischütz* (1821). But 'to view Weber's accomplishments primarily through the prism of *Der Freischütz* obscures the ways in which his career reflected various cultural and social cross-currents in the German-speaking world of his day . . . Weber learnt at a tender age the power of the press, and throughout his life he took up the pen for a variety of practical and idealistic reasons: as a source of income, to promote his own artistic activities and those of his own associates, to raise the level of critical discourse about music, to educate largely bourgeois audiences to an appreciation of "the good" and on occasion to express poetic urges' (*New Grove*).

The present collection, edited by Weber's friend Theodor Hell, who provides two long prefaces, draws together the composer's work as novelist, critic, and music journalist. Volume I is taken up by Weber's novel *Tonkünstlers Leben*. Heavily autobiographical, it was conceived as 'a forum for discussion of social and aesthetic issues in modern music and opera' (*ibid.*), but remained unfinished at his death. The other volumes contain criticism and reviews, with much of interest about performers, performances, and cultural life in Germany and Prague in the years 1809–21, including his 'important review' (*ibid.*) of Hoffmann's *Undine*, Berlin, 1817. The final volume ends with a list of

Weber's compositions, in chronological order, some of the latter works with music incipits.

'Weber's writings deal with a number of crucial issues in early 19th-century music, such as the relationships between artist and society (particularly the problems of the touring virtuoso), the function and nature of criticism, and new developments in instrument construction. His numerous writings on opera, based on extensive knowledge of repertory and years of experience in the theatre, are of exceptional interest' (*New Grove*).

Goedeke IX 310, 3.

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