1) ARNE, Thomas Augustine (1710-1778): Overture in Artaxerxes, Composed by Dr. Arne [for keyboard]. [London: Printed by Muzio Clementi, &c, ca. 1806]. Score: 4 pp., engraved, folio, drop title. Sewn in plain paper covers, thumbed and used with many fingerings and ornamentations added, small hole infilled on final margin. £30

Not in RISM.

2) ARNE, Thomas Augustine (1710-1778): Overture to King Arthur, Compos’d by Dr. Arne. Adapted for the Harpsichord by the Author. [London: Longman, Lukey & Co., ca. 1775]. Score: iv pp., engraved, folio, drop title. Disbound. £45

RISM A 1856 and BUC p. 44 (same single copy). Being the overture to Henry Purcell’s King Arthur with Arne’s additions.


First edition.


Le Retour de Windsor


6) **BEETHOVEN, Ludwig van (1770-1827): Trio, Op. 87, pour deux Hautbois et Cor anglais de L. van Beethoven, arrange pour le Piano Forte à quatre mains par Xav. Gleichauf.** Bonn: chez N. Simrock, [1829]. Score: 19 pp., oblong folio, engraved, plate number 2787. Folded as issued, edges a little worn, some lithe browning. **£250**

Kinsky-Halm p. 244.

7) **BOIELDIEU, François-Adrien (1775-1834): Ouverture de l’Opera du Calif de Bagdad, Pour le Piano Forte et Violon Obligé, Composeé [sic] par Boieldieu.** à Paris: [s.n., ca. 1810]. Parts: 7, 2 pp., engraved, folio, plate number 230. Piano part sewn and outer fold reinforced with old paper tape, miniscule hole to first leaf, imprint pasted over with the seller’s label of L. Plattner of Rotterdam. **£55**

Not in BnF.


RISM G 226. BUC p. 358. Hirsch III.759. Smith & Humphries no. 660. The original date of 1728 has been erased. Cantata for two voices.
10) **GIARDINI, Felice (1716-1796)**: *Sei Arie Composte al Sigº. De Giardini, Dedicate a Suae Eccellenza Ellisabetta [sic], Duchessa di Marlborough, &c. &c*. London: Printed by R. Bremner, [1762?]. Score: 1 f. (title), 58 pp., engraved, oblong folio. Stitched in contemporary plain makeshift wrappers. Title a little dusty otherwise an excellent copy with deep impressions. £400

Sole edition. RISM G 1873 and BUC p. 373 citing the same single copy. Scored for voice with orchestral accompaniment (flutes, horns and strings).


RISM G 2406 (5 copies, all incomplete). BUC p. 382.

12) **GIORNOVICH, Giovanni Mane (1747-1804)**: *A Favorite Rondo, Composed (and arranged by particular desire) for the Piano Forte or Harpsichord, with an Accompaniment for a Violin by Mº. Giornovichi*. London: Printed by Longman and Broderip [1792]. Score: 13 pp., folio, engraved. Disbound, sewn, final leaf with two slight holes not affecting text, few pencil fingerings. £80

RISM G 2414. BUC p. 382.

RISM G 3287a citing just one copy.


Early edition. Smith no. 5, p. 94. RISM H 461. BUC p. 432. Text from Milton adapted with the addition of *Il Moderato* by Charles Jennens. First performed at Lincoln’s Inn Fields Theatre, 27 February, 1740. Singers mentioned in the caption titles include John Beard (ca. 1717-1791), Elisabeth Duparc [Francesina] (d. ?1778), William Savage (1720-1789) and Henry Reinhold (d. 1751). With the Gilbert Samuel Inglefield’s bookplate; Inglefield was a noted collector of Handel’s works.

Smith no. 7 (p. 225). RISM H 1212. BUC p. 441.

16) **HANDEL, George Frideric (1685-1759): The dead shall live, the living die.** [London]: Publish’d 29th May, 1784. 25 x 19 cm. Stipple engraving by Francis Haward (1759-1797) after the painting by Robert Smirk (1752-1845). The muse is at the monument to Handel with Westminster Abbey in the background. Foxed and a little creased. £50

Ticket to the third performance (Messiah) in the Handel Commemoration Concerts of 1784.

17) **HANDEL, George Frideric (1685-1759): George Frederic Handel, Born at Halle, in Saxony, the 24th of Feb', 1682. Died in London, the 13th of April, 1759.** [London]: For Clementi & Co., [ca. 1800]. 36 x 26 cm. Line engraving incorporating a medallion portrait of the composer surrounded by muse and putti above the title, within overall decorative surround, engraved by Francesco Bartolozzi (1727-1815) after a drawing by Giovanni Battista Cipriani (1727-1785). Small tears at margins. £95

Adapted from its use as one of several frontispieces to Dr Samuel Arnold’s collected “complete” edition [1787-1797]; this imprint not recorded by Smith.


First edition. With original issue of *Der Sturm*, No. 20 of 14th July 1910, loosely inserted (folded horizontally and separating), containing the first appearance in print of Kokoschka’s text and the reproduction of a drawing illustrating it.


RISM HH 5707b (1 copy).

23) **HOOK, James (1746-1827):** *The favorite Overture to the Lady of the Manor; Adapted for two Performers on One Harpsichord or Piano Forte; By the Original Composer M⁸. Hook.* London: Printed & sold at A. Bland & Weller’s, [ca. 1795?]. Score: 1 f. (title), 13 pp., folio, engraved. Disbound. **£60**

This arrangement not in the BL. ? RISM H 6491a (1 copy). Not in BUC.


First edition. With an early pencil drawing of a castle on the front free end-paper.

25) **ITURBI, José (1895-1980):** *Soliloquio.* [S.l.]: 1941-1942. Set of orchestral parts, folio. String parts (8, 9, 7, 6, 5), comprising reproductions of copyist’s manuscript, each with a manuscript pasted down between bars 150-160 and extensive performance annotations; wind, brass and percussion parts in manuscript, with pastedowns and performance markings. **£200**

Probably unpublished. “In 1936 he was appointed conductor of the Rochester PO, a post he held for several seasons. His connection with films began when his fingers impersonated Chopin’s in *A Song to Remember*; he then appeared in several more films. He was the most famous Spanish pianist of his day, with a large popular following: in 1950 he became the first classical musician whose sales of a single record exceeded a million copies. Some critics held reservations about his Beethoven and Chopin, but his playing of the music of his native land
was idiomatic, ebullient and vital. Iturbi composed a number of pieces in a Spanish idiom, including the *Pequeña danza española* for piano and a *Seguidillas* for orchestra” (Grove Online).

26) **JONES, Edward (1752–1824)**. *A Choice Collection of Italian Songs, Adapted with proper Accompaniments for the Harp or Harpsichord, Humbly Dedicated to her Royal Highness The Duchess of Cumberland* By Edward Jones. London: Printed for the Editor, [1781]. Score: 1 f. (title), 23 pp., oblong folio, engraved. Stitched in original plain makeshift wrappers, title with beautiful ornamental frame printed in bistre, light marginal stains to title and general foxing otherwise a splendid copy. £325

First edition. RISM J 618 (3 copies only, all in the UK). BUC p. 558. The collection contains songs by Gluck, Bertoni, Paisiello and Giordani amongst others.


RISM K 83. BUC p. 564.


RISM K 91. BUC p. 564.
29) **KOHLER, Gottfried Heinrich (1765-1833):** *Six Rondeaux Instructives et Agreeables pour le Piano Forte, composée par Henry Köhler, Oeuvre 95, L. I [and II].* à Rotterdam: L. Plattner, [ca. 1820]. Scores: 15 pp., folio, engraved, publisher’s numbers 623 and 626. Sewn, outer folds reinforced with cloth tape. Seller’s label of J.B. Nolting of Amsterdam pasted over the imprints.  

£85  

RISM KK 1195a (1 copy).


£150  

RISM K 2230. Comprising parts for solo violin, strings, flute, oboes and horns.


£300  

RISM L519. BUC p. 593. Smith & Humphries no. 919.
32) **LATOUR, Francis Tatton (1766?–1837):** *Le Retour de Windsor, a New Sonata, for the Piano Forte, With or Without the Additional Key’s [sic], With an Accompaniment for a Violin (ad Libitum), Composed & Dedicated to Miss Olympia Cazalet By M. Latour, Op. 9.*
London: Printed & sold at Bland & Weller’s, [1807?]. Piano part: 1 f. (title), 11 pp., folio, engraved. Disbound, sewn, two marginal tears (pp. 5/6 being across part of text) and final leaf worn along inner margin. With superb title-page illustration of Windsor Castle from the river Thames. £45

Not in RISM.

33) **LULLY, Jean-Baptiste (1632–1687):** *Cadmus et Hermione. Tragedie, representée par l’Academie Royale de Musique.* A Paris: Par Christophe Ballard, 1690. Libretto: 68 pp., octavo, typeset, with woodblock head and tailpieces and capitals. Modern vellum covered boards, generally lightly browned throughout. £325

First performed April 1673 in Paris, in the presence of Louis XIV, to a text by Philippe Quinault after Ovid. This edition appears to have been printed for a Paris revival of 4 December 1690. Loewenberg 52. Not in Sonneck.


Sole edition. Dedicated to Alfred Cortot. “American music educator, pianist and composer. The son of David and Clara Mannes, he studied the piano with Elizabeth Quaile, Guy Maier, Berthe Bert and Alfred Cortot, and composition with Johannes Schreyer, Percy Goetschius and Rosario Scalero. … Mannes’s compositions are mostly small-scale pieces for piano or organ, works for vocal ensembles and solo songs.” *(Grove Online).*
35) MAURER, Ludwig Wilhelm (1789-1878): Tre Quartetti per il Violino primo concertante coll’accompagnamento di Violino 2°, Viola e Violoncello, Composti e dedicati al célèbre maestro J.B. Viotti da Luigi Maurer, Op. 17. Bonn e Colonia: presso N. Simrock, [1820?]. Parts: 11, 5, 4, 4; 9, 3, 2, 2; 11, 5, 3, 3 pp., folio, engraved, plate numbers 1797, 1799 and 1800. Blue card covers with manuscript label. £175


First edition. RISM M 1612 (2 copies only). BUC p. 665.


RISM M 3013. Not in BUC.
38) **MOZART, Wolfgang Amadeus (1756-1791).** *Six Differentes Pieces Arrangés a quatre Mains Pour le Clavecin ou Piano-Forte. Dedies A Son Altesse Serenissime Madame la Princesse Lablonowska, née Comtesse de Czaplic, Composées par W.A. Mozart, Oeuvre 28.* a Vienne: chez Artaria Comp., [1793]. Score: 29 pp., oblong folio, engraved, plate number 448. Disbound, sewn. Decoratively bordered oval title. £950

First edition of these arrangements. RISM M 6212. Köchel\(^6\) p. 784, etc. Comprising arrangements of KV 421/2, KV 458/2, KV 421/4, KV 421/3, the larghetto from the duet in Clementi’s Op. 6 and KV 563/3.

![Image of the title page of the arrangement by Mozart](image-url)


[and with]: **Neujahrs-Geschenk für die Zürchersche Jugend von der Musik-Gesellschaft auf der deutschen Schule. Auf das Jahr Eintausend, Achthundert, und Ein; Der Schweizerknabe an sein Vaterland; [II: Lied auf den Frieden; III: Geduld und Hoffnung; IV: Der neue Schweizer-Bund].** Zürich: gedruckt bey David Bürkli, 1801-1804]. Score: 32 pp. Each part with title-page and a separate engraved
frontispiece.

Oblong octavo. Nineteenth-century marbled boards, edges a little worn, else a very handsome and superb set. £1,600

40) NICOLAI, Valentino (fl.1775-1798?): Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin, Composed and humbly Dedicated to Miss Mathew by Valentino Niccolai, Opera III. London: Printed and Sold by John Welcker, [ca. 1780]. Score: 2 ff. (title, dedication), 57 pp., folio, engraved. Disbound. £140

RISM N 616. BUC p. 730.

42) **PERGOLESI, Giovanni Battista (1710-1736):** *Stabat Mater del Sig'. Giovanni Battista Pergolesi, delle Città della Pergola Stato di sua Santità, Maestro di Musica à Loretto.* A Paris: Chez M'. Bayard, M'. le Clerc, M'ile. Castagneri; A Lion: chez M’as. Le Goux et M’. Castaud, [ca. 1760]. Full score: 1 f. (title), 29 pp., folio, engraved. Old plain wrappers, water-stained across lower half and at margins, some foxing, one or two margins reinforced, tear across p. 2. With a decorative title-page incorporating performing musicians at the head and a Pietà at the foot. With Alfred Cortot’s bookplate. £475

RISM P 1354 (2 copies). Not in BUC.

43) **PIXIS, Johann Peter (1788-1874):** *Cinquième Grand Trio Pour Piano, Violon et Violoncelle, dédié à Monsieur F. Mendelssohn-Bartholdy par son ami J.P. Pixis, Oeuv. 129.* Leipzig: chez Fréderic Hofmeister, [1835?]. Score: 23, 10, 8 pp., folio, engraved, plate number 2075. Sewn and folded as issued, sewing broken. Good condition. £200

Not in BL.


Not in BL. Pierre Baillot (1771-1842). “Rode’s virtuosity was always controlled by charm and taste and never served pure exhibitionism. He also composed a dozen string quartets (so-called ‘quatuors brillants’ with a dominant first violin part), and 24 duos for two violins. He was co-author of the violin method (together with Baillot and Kreutzer) adopted by the Conservatoire (1803).” (Grove Online).

Rossini’s hugely popular opera was first performed in Vienna on 28 September 1819 some three and a half years after the very first performance in Rome as “Almaviva o sia l’Inutile precauzione”; this arrangement thus coincides with the rise in its reputation in Viennese circles.


RISM S 678. BUC p. 919. Smith & Humphries no. 1308.

47) **SPOHR, Louis (1784-1859)**: Neuvième Concerto pour le Violon, accompagné de 2 Violons, Alto, Violoncelle & Contrebass, 2 Flûtes, 2 Clarinettes, 2 Cors, 2 Bassons, (2 Hautbois & 3 Trombonnes ad lib.), Trompettes & Timbales, compose par Louis Spohr, Oeuvre 55. A Offenbach s/m: chez J. André, [1822]. Parts: folio, engraved, plate number 4484. Folded as issued, preserved in a quarter cloth and marbled boards portfolio. £450


48) **[SWEDEN]**. Schwedische Lieder und Gesaenge von Lindblad, Geyer, Nordblom, etc., in vielen Concerten vorgetragen von Jenny Lind, in deutscher Bearbeitung der gefeierten Künstlerinn dargebracht von Ferd. Gumbert. [III, i.e. nos 13-18]. Berlin: Schlesinger, [ca. 1845]. Score: 8, 8 pp., oblong folio, engraved, plate number S1435. Disbound, sewn, water-stain at upper inner corners covering text, together with some contemporary manuscript copies of other vocal works. £40


49) **TOLBECQUE, Jean-Baptiste (1797-1869)**: Trois Quadrilles de Contredanses et Trois Valses Pour le Piano, avec Acc. de Violon, Flute ou Flageolet ad libitum, Composes sur les Motifs du Dieu et la Bayadère par J.B. Tolbecque. Paris: chez E. Troupenas, [1831?]. Parts: 7, 3, 4 (flute/flageolet) pp., oblong folio, engraved, plate number 453. Folded as issued with old silk tie, outer edges a little worn. £80


First edition. Dedicated to Dudok van Heel

List compiled by Colin Coleman