

OTTO HAAS

March, 2016

NOW OR NEVER

1) **ALGAZI, Léon**: *Chants Sephardis. Recueillis et notes par Léon Algazi*. [London: World Sephardi Federation, 1958]. Score: xvi, 63 pp., quarto. Publisher's cloth with dust-wrapper.

£60

Published by the cultural department of the Federation.

2) **ARNE, Thomas Augustine (1710-1778)**: *Damon & Florella ('Cast my Love thine Eyes')* [from *Harlequin Sorcerer*]. [London: 1760?]. Single sheet folio, engraved.

Disbound. £30

3) **BARBANDT, Charles (1716- after 1775)**. *Four favourite Italian Songs, Accompany'd with Violins, German Flute and Hautboy, To which are added Two Sonatas for the Harpsicord, Compos'd by Charles Barbandt, Opera terza*. London: Printed by W^m. Smith ... and sold by the Author, [ca. 1760]. Score: 2 ff. (title, dedication to Vicountess Fauconberg), 14 pp., engraved, folio. Disbound, sewn. £375

RISM B 859 (2 copies). BUC p. 83 (1 copy). A member of the Hanoverian court orchestra Barbandt ("junior") left and settled in London in the early 1750s, his name appearing on a concert programme in 1752 in a benefit for him. He played the oboe and flute but also appeared as an organist at the Covent Garden Theatre for the 1754-5 season; he started his own oratorio series at the Little Theatre in the Haymarket (a rival to the Covent Garden performances) and, as was customary, solos and concertos were performed during the intervals in this venue being his own compositions. These works are most galant in style.

4) **BARNETT, John (1802-1890)**: *The Mountain Sylph, A Grand Opera, In Two Acts, as Performed at the New Theatre Royal English Opera House*. Written by T.J. Thackeray. Composed by John Barnett. London: Published and sold by Hawes, [1834]. Vocal score: 2 ff. (title, dedication to Samuel James Arnold), 206 pp., 1 f. (index), folio, engraved, plate numbers 928-981. Quarter cloth, head and foot of backstrip worn, plain boards, edges dented. First edition. £140



5) [**BRAHMS, Johannes (1833-1897)**] **MCCORKLE, Margit L.**: *Johannes Brahms: Thematisch-Bibliographisches Werkverzeichnis. Herausgegeben nach Hemeinsamen vorarbeiten mit Donald M. McCorkle.* München: G. Henle, [1984]. Large octavo, lxxvii, 841 pp. Publisher's red cloth. **£80**

6) [**BROSCI, Carlo (1705-1782)**]: *Die Gesangkunst der Kastraten. Erster Notenband: A. Die Kunst des Cavaliere Carlo Broschi Farinelli; B. Farinellis berühmte Arien. Eine Stimmbiographie in Beispielen, aus Handschriften und frühen Drucken gesammelt und für den Studien- und konzertgebrauch bearbeitet und erläutert von Franz Haböck. Sämtliche Klavierauszüge von Ferdinand Rebay.* Wien: Universal-Edition, 1923. Vocal score: Ivii, 227 pp., large octavo, plate number U.E.7032a. Publisher's wrappers, head of backstrip a little nicked. **£45**

7) **BRUCKNER, Anton (1824-1896)**: *Streichquartett, C-moll.* [Wien: Musikwissenschaftlicher Verlag, [ca. 1955]. Parts: 10, 9, 10, 8 pp., folio. Folded as issued, without overall wrappers. **£35**

8) **CAREY, Henry (1687-1743)**: *And canst thou leave.* [London: s.n., ca. 1740]. Single sheet folio, engraved. Disbound. With arrangements for the German Flute and Guitar. Not in RISM. **£40**

9) **CARTER, Thomas (ca. 1750-1804)**: *The Sea Fight, Sung by M^r. Bannister in the Milesian ('Stand to your Guns')*. London: Printed for S. & A. Thompson, [1777?]. Vocal score: 3 pp., folio, engraved. RISM C 1293 cites the imprint of S., A. & P. Thompson. **£25**

10) [**CATALOGUES**], **BREMNER, Robert (fl. 1757- d. 1789)**: *A Catalogue of Vocal & Instrumental Music, Printed & Sold by R. Bremner opposite Somerset House Strand, London.* London: R. Bremner, [ca. 1775]. Single sheet folio, engraved. Disbound. **£150**

The catalogue is printed in five columns comprising sections of music relating to chamber music, single instrument music, Scots music, Treatises and English vocal music. With a small clipping from a dealer's catalogue of about 1950.

11) [**CATALOGUES**], **WELCKER, John (fl. 1775-1780)**: *A Catalogue of Vocal and Instrumental Music, printed & sold Wholesale & Retail by John Welcker at his Music and Instrument Warehouse, No. 10 Haye Market opposite the Opera House, London.* London: John Welcker, [1778?]. Single sheet folio, engraved. Sewing holes at margin. Decoratively bordered title with cherubs at head playing horns and pipes. **£175**

The catalogue is printed in four columns comprising sections of music relating to Keyboard music, Concertos, Military music, Quartets, Trios, Duets, Solos, English and Italian vocal music, Minuets and Cottillons, and for the Guitar.

12) [CATALOGUES], **GOW & SHEPHERD (fl. 1796-1814)**: *Gow & Shepherd, Music-Sellers, No. 16, Princes Street Edinburgh, Importers and Publishers of Music &c. Have always-on hand a Complete and Elegant, Assortment of* Edinburgh: Gow & Shepherd, [inter 1801-1811, wm 1801]. Single sheet folio, engraved. **£75**

The catalogue comprises instruments (including psalters, regimental tambourines and different bagpipes), instrument accessories, keyboard music by the standard names as well as Fodder, Tomich, Delaval, Essex, Ashly, Sardi, Pichl and Churchill and harp music by Lintz, Weippert, Staes and others.



13) [CATALOGUES], **J. POWER (fl. 1807-1838)**: *A Catalogue of Vocal and Instrumental Music, published by J. Power, 34, Strand, London.* London: J. Power, [1820?]. 8 pp., folio. Disbound. Includes notice of forthcoming volume 3 of *Popular National Airs* (printed in 1822). **£100**

14) [CATALOGUES], **J. POWER (fl. 1807-1838)**: *A Catalogue of Vocal and Instrumental Music, published by J. Power, 34, Strand, London.* London: J. Power, [1822]. 8 pp., folio. Disbound. Includes volume 3 of *Popular National Airs* (printed in February 1822) but no mention yet of volume 4 published in December 1822. **£100**

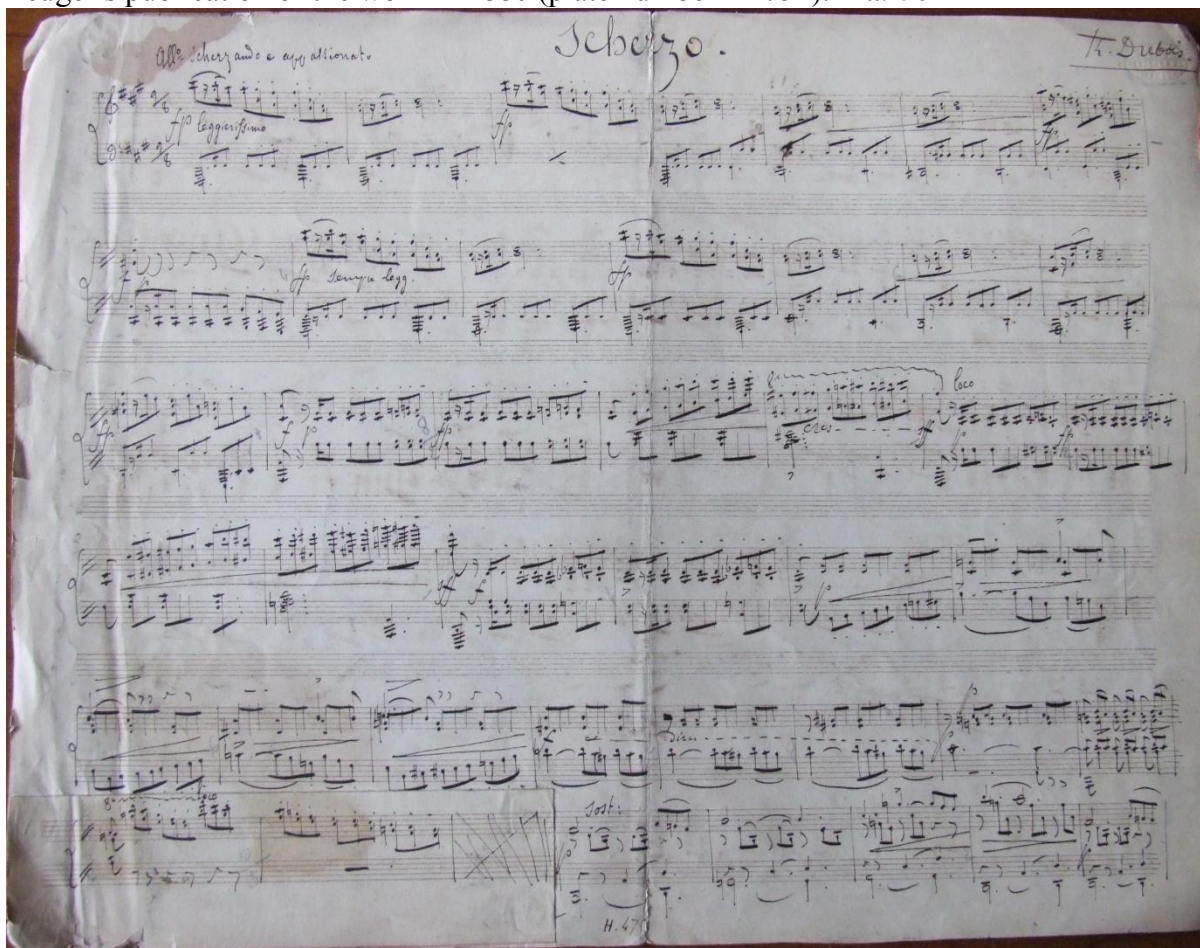
15) **CECERE, Carlo (1706-1761)**. *Twenty Four Duets for two German Flutes or Violins, Compos'd by Sig^r. Carlo Cecere of Naples.* London: Printed for I. Walsh [1761]. Score: 1 f. (title), 19 pp., engraved, folio. Half cloth with marbled boards, title and final leaf trimmed and laid down, rather used with light splashes on some pages. **£280**

BUC p. 175 and RISM C 1679 (the same 2 copies). Smith & Humphries no. 347. Only one other published work (a flute concerto) is known by this composer although part of his infamy rests on the music he wrote for a satiric comic opera by P. Trinchera, *La tavernola abentorosa*, for which the king ordered both the poet and his publisher to be arrested. Cecere took sanctuary but was soon incarcerated. He committed suicide due to his financial affairs. "In his own time Cecere's reputation rested on his instrumental music. Napoli-Signorelli called him an 'excellent contrapuntalist' and a good violinist, although, as Mondolfi has observed, his surviving music suggests that he was a flautist. These works are characteristic of Italian chamber music about 1740–60. Thematic sections are built up in a mosaic fashion from short melodic ideas of no great lyrical distinction, with frequent repetitions, either literal or sequential" (*New Grove*).

16) **CRESCENTINI, Girolamo (1762-1846)**: *Raccolta di Esercizi per il Canto all' uso del Vocalizzo Con discorso preliminare Del Signor Giralamo Crescentini, membro Onorario del Conservatorio imperiale di musica di Parigi, e Academico Filarmonico di Bologna. Recueil d'Exercices Pour la Vocalisation musicale avec un discours préliminaire par J. Crescentini.* A St Petersburg: Chez Dalmas, [1812?]. Score: 49 pp., folio, engraved, plate number 542. Half leather with marbled boards, boards a little scuffed, morocco label to front cover. Some light browning. First published in Paris in 1811. Not in OCLC. **£350**

Bound with: **ROSSINI, Gioacchino (1792-1868)**: *Soirée Musicale ossia Raccolta di Otto Ariette e Quattro Duetti espressamente ora composti da Rossini per lo Studio del Canto Italiano, umilmente dedicate A Sua Altezza Principessa Reale di Savoia, Carignano, &..* Milano: presso Gio. Ricordi, [1840]. Score: 1 f. (title), 66 pp., engraved, plate numbers 8536-8538. Italian and French text. Hirsch III.1052.

17) **DUBOIS, François Clément Théodore (1837-1924)**: *Scherzo pour le Piano par Th. Dubois. à Mon cher Maître M^r. Marmontel.* [Paris: 1880?]. Score: 3 ff., oblong folio. Autograph manuscript, in black ink, on sixteen-stave paper, with a paste-down on the verso of the first folio. Sewn. Signed at the end. Annotated by the engraver in preparation for Heugel's publication of the work in 1880 (plate number H4751). **£950**

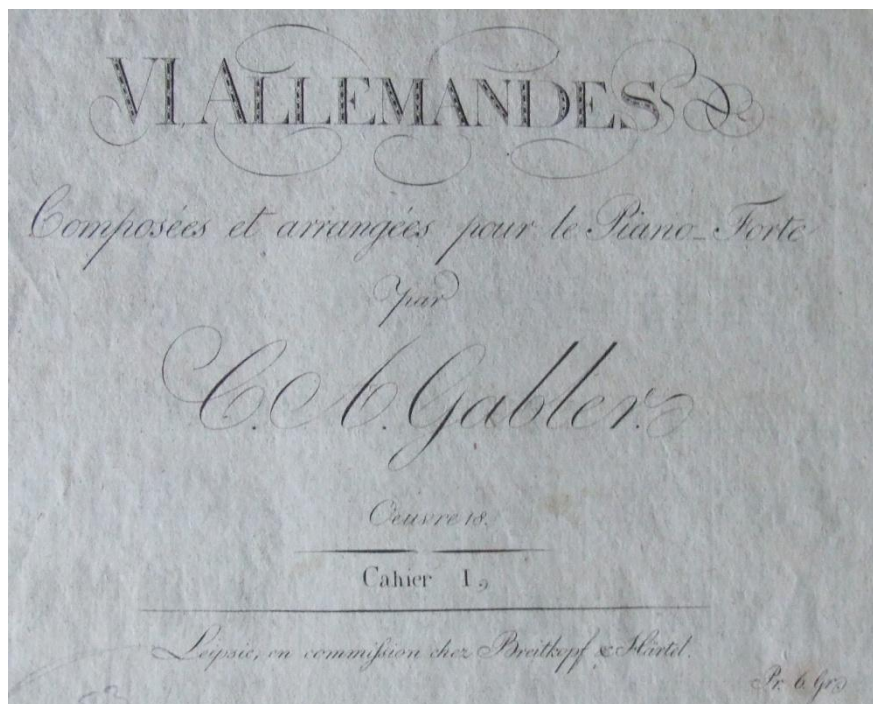


18) **ECCLES, John (ca. 1668-1735):** *The Power of Wine, Set for 3 Voices by M^r. John Eccles* ('Wine does wonders'). [London: ca. 1740]. Single sheet folio, engraved, paginated "27". Disbound. **£50**



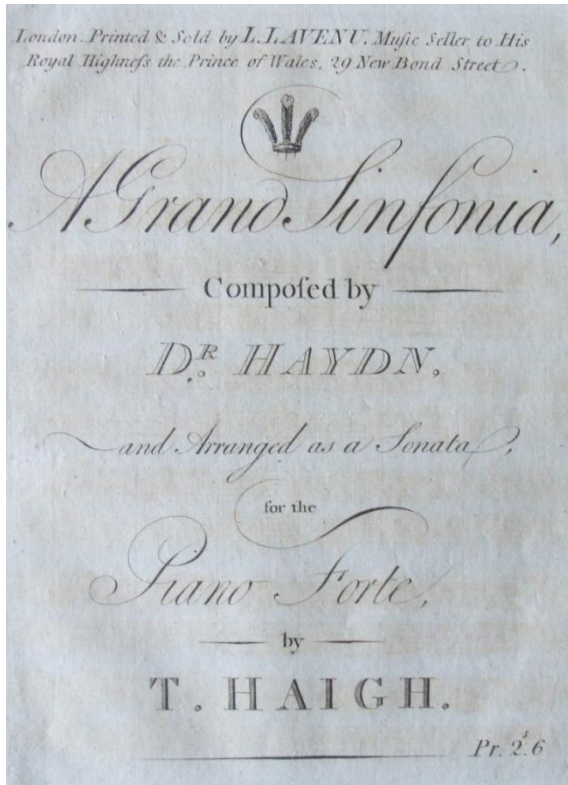
19) **GABLER, Christoph August (1767-1839):** *VI Allemandes, Composées et arrangées pour le Piano-Forte par C.A. Gabler, Oeuvre 18, Cahier I.* Leipsic: en commission chez Breitkopf & Härtel, [ca. 1805]. Score: 6 pp., oblong quarto, engraved. Disbound, sewn. **£175**

Not in BL, COPAC or SBB. RISM G7 citing two copies.



20) **GRETRY, André-Ernest-Modeste (1741-1813):** *Oeuvre VII^e. Zemire et Azor.* *Comédie-Ballet En Vers et en Quatre Actes. Représentée devant sa Majesté à Fontainebleau le 9. Novembre 1771, et à la Comédie Italienne le 16. Decembre 1771. Par M. Gretry.* A Paris: Chès Houbaut, [1772?]. Full score: 1 f. (title), 216 pp., folio, engraved. Polished half calf, corners worn, joints split, back cover detached, marbled boards. **£475**

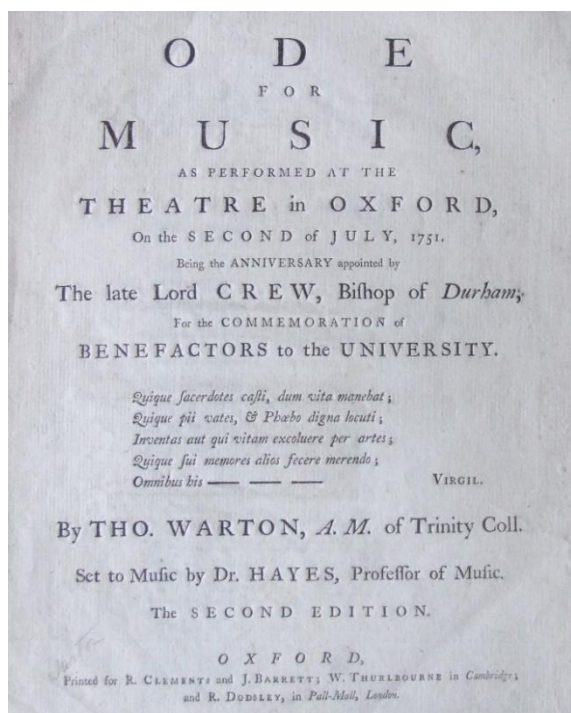
First edition. RISM G 4497. BUC p. 405. With ownership signature of William Crotch (1775-1847) dated February 1836.



21) **HAYDN, Joseph (1732-1809):** *A Grand Sinfonia, Composed by D^r. Haydn, and Arranged as a Sonata for the Piano Fort by T. Haigh.* [*Hob. I/92*]. London: Printed & sold by L. Lavenu, [wm 1800]. Score: 9 pp., folio, engraved. Disbound, sewn. Arranged by Thomas Haigh (1769-1808). **£75**

BL with later imprint of Lavenu & Mitchell. Not in RISM. COPAC cites a copy in Oxford.

22) [**HAYES, William (1706-1777)**] **WARTON, Thomas (1728-1790):** *Ode for Music, as performed at the Theatre in Oxford, On the Second of July, 1751. Being the Anniversary appointed by The late Lord Crew, Bishop of Durham, For the Commemoration of Benefactors to the University ... By Tho. Warton. Set to Music by Dr. Hayes, Professor of Music. The Second Edition.* Oxford: Printed for R. Clements and J. Barrett, 1751. Small quarto. As issued, outer folds worn and separated. **£350**





23) **HOOK, James (1746-1827)**: *Now or never, sung by M^r Vernon* ('To make the most of fleeting time'). [London: C. & S. Thompson, 1775]. Single sheet folio, engraved. Disbound. No. 1, from Vauxhall Songs for 1775. **£35**

24) **HOWARD, Samuel (1710-1782)**: *The Lass of S^t. Osyth, Set by M^r. Howard* ('At St Osyth by the Mill'). [London: s.n., 1740?]. Single sheet folio, engraved. Disbound. With flute tune arrangement. RISM H 7493. **£35**

25) **[IN]**: *In airy dreams*. [London]: P.H. [Peter Hodgson, 1780?]. Single sheet folio, engraved. Disbound. With German flute or guitar tune arrangement. RISM AN 1319 listing just one copy. **£40**

26) **JACKSON, William (1730-1803)**: *Delia, Sung by Mr Squibb at Marybone Gardens. Set to Music by Mr. Wm. Jackson of Exeter* ('With Delia ever could I stay') [Op. 4, no. 11]. [London: ca. 1765]. Single sheet folio, engraved. Disbound. RISM J 106. **£25**

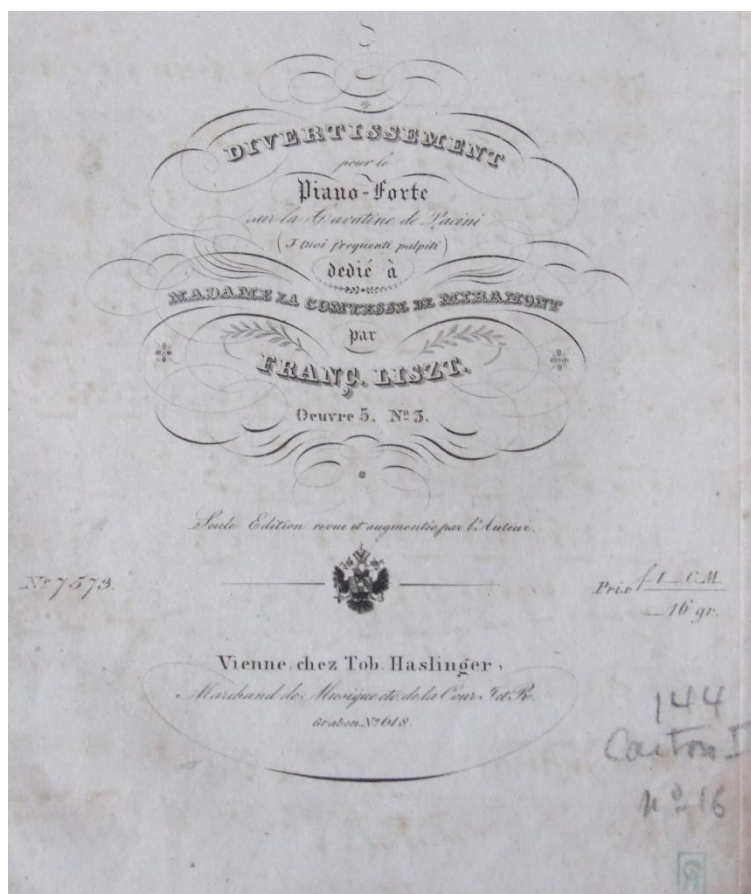
27) **JENNER, Charles (1736-1774)**: *The Syren. A Song Written, & Set to Music by the late D^r. Jenner, Author of the Town Eclogues* ('Sweet Syren of the enamour'd Grove'). [London]: A.P. [Ab Portal, 1777]. Score: 2 ff., engraved, drop title. Disbound. RISM J529 listing just three copies. **£30**

28) **JONES, Edward (1752-1824):** *Minstrel Serenades; Composed for the Harp, or Piano Forte: and Respectfully inscribed to his Scholar, Miss Willan, by Edward Jones; Bard to his Royal Highness the Prince of Wales.* London: Printed for the Author ... And sold by Mess^{rs}. Birchall, etc., [1809?]. Score: 2 ff. (frontispiece designed by Cipriani, title), 31 pp., folio, engraved. Sewn, although mainly broken, original makeshift front wrapper. **£250**

Not in RISM. Watermark date of 1808. Includes, amongst many others, "Military Serenade", "Bridal Serenade", "The Waits", "Lover's Serenade", "The Hunters Call", "The Hunters Recheate" and "Silvia's Serenade".

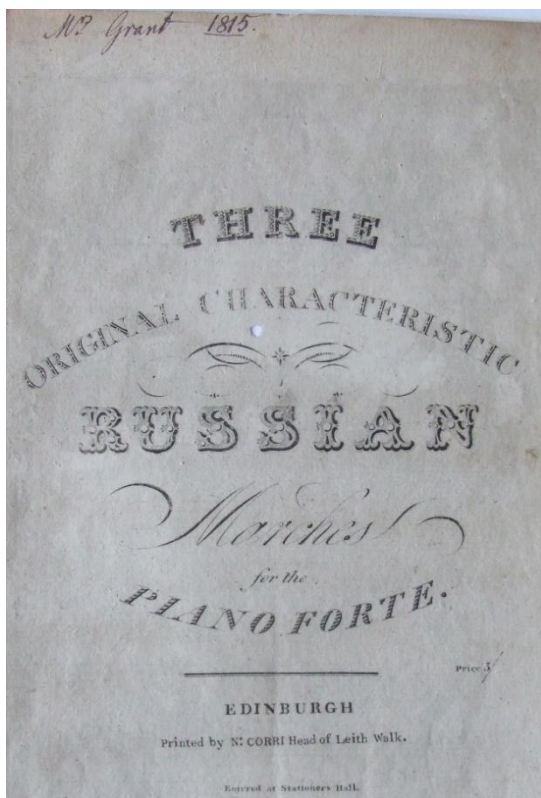
29) **LISZT, Franz (1811-1886):** *Les Soirées Musicales de G. Rossini, transcrites pour Piano solo par F. Liszt.* Paris: chez G. Brandus & S. Dufour, [1858 or later]. Score: 1 f. (title), 55 pp., folio, engraved, plate number BetCie6646. Publisher's printed pink wrappers, detached, as are a few leaves, edges a little worn. Alfred Cortot's pencil markings and ownership initial stamp. **£120**

30) **LISZT, Franz (1811-1886):** *La Sérenata e l'Orgia. Grande Fantaisie Pour le Piano, Sur des Motifs des Soirées Musicales de Rossini, Dédiée à M^{me}. Jenny Montgolfier par F. Liszt, Op. 8. No. 1.* Mayence et Anvers: chez les fils de B. Schott, [1836?]. Score: 1 f. (title), 17 pp., folio, engraved, plate number 4724.1. Sewn, some foxing. Alfred Cortot's pencil markings and ownership initial stamp. **£75**



31) **LISZT, Franz (1811-1886):** *Divertissement pour le Piano-Forte, sur la Cavatine de Pacini (I tuoi frequenti palpiti), dédié à Madame la Comtesse de Miramont par Franç. Liszt, Oeuvre 5. No. 3.* Vienne: chez Tob. Haslinger, [1838?]. Score: 23 pp., folio, engraved, plate number T.H.7573. Sewn, pp. 1/2 detached, some foxing. Alfred Cortot's pencil markings and ownership initial stamp. **£75**

Revised edition, following the first edition of 1835.



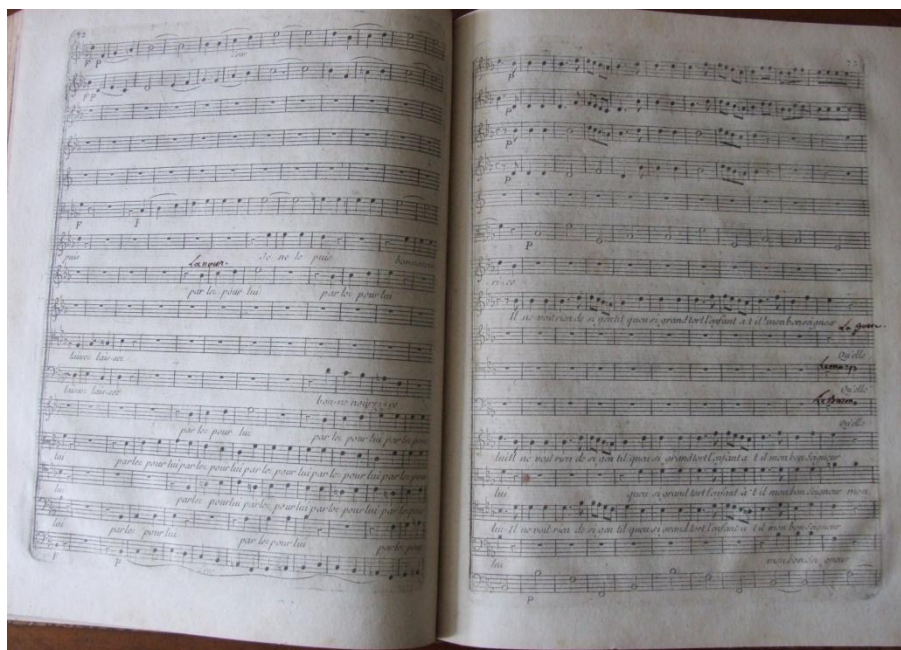
32) [MARCH]: *Three Original Characteristic Russian Marches for the Piano Forte.*

Edinburgh: printed by N. Corri, [1813?]. Score: 8 pp. (lacking p. 9), folio, engraved. Sewn. £75

March on the taking of Polotzki by the Russian army; March on the Death of Major Genl. Kulinco; March on the death of the General of Infantry, Prince Peter Bogration. Not in COPAC or BL.

33) **MARTINI, Johann Paul Aegidius (1741-1816):** *L'Amoureux de Quinze Ans ou La Double Fête. Comedie En trios Actes et en Prose mêlée d'Ariettes, Représentée pour la première fois par les Comediens ordinaires du Roy, Sur le Theatre Italien le 18 Avril 1771. Dédiée A Son Altesse Sérénissime Madame La Duchesse de Bourbon Par M^R. Martini, Officier à la Suite du Régiment de Chamborant Hussards, Oeuvre VII^e.* A Paris: Au Bureau d'Abonnement Musical, [1771]. Full score: 145 pp., folio, engraved. Polished quarter calf, a little rubbed, with marbled boards. Some occasional spots. £350

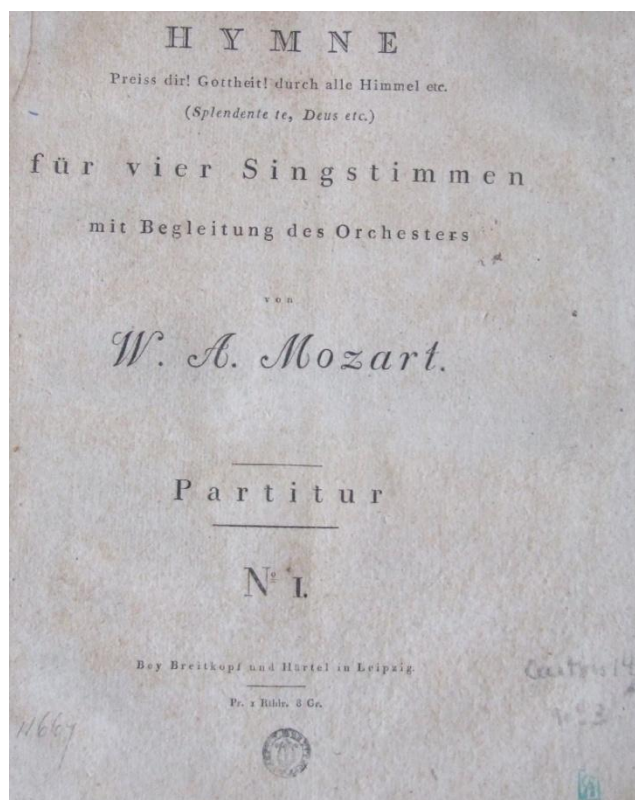
RISM M 1017/1022. BUC p. 657. Sonneck p. 102. Hirsch II.871.



34) [MINUET]: *Dodici Minuetti novissimi A Doi Stromenti. Dal Vari Virtuosi.* A Paris: Chez Bignon, 1776. Score: 13 pp., oblong octavo, engraved. Sewn as issued. £350

Not in RISM or BUC, BL or BnF. Comprising two minuets each by Antonio Nazari (a pupil of Tartini), Baldassare Galuppi (1706-1785), Gaetano Pugnani (1731-1798), Angiola Colona, Ludwig Wenzel Lachnith (1746-1820) and Santo Trento (ca. 1691-after 1766).

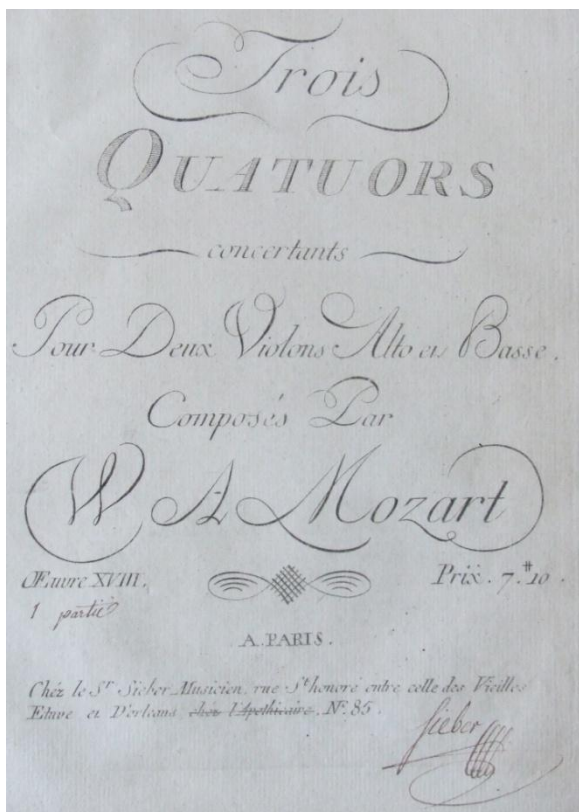
35) **MOZART, Wolfgang Amadeus (1756-1791)**: [KV 345 (336a)] *Hymne Preiss dir! Gottheit! durch alle Himmel etc. (Splendete te, Deus etc.) für vier Singstimmen mit Begleitung des Orchesters [...] Partitur N° I. [...] Pr. 1 Rthlr. 8 Gr.* Leipzig, Breitkopf & Härtel [1803]. Title-page, 38 pp. full score in typeset, folio (34.5 × 26cm). Slightly browned, some spottings. From Alfred Cortot's collection (initial stamps "AC" on title-page). £300



Köchel/7 p. 778; RISM M 5244 (only 1 copy 1 in GB). – **First edition.** – Mozart composed the incidental music to Gebler's drama *Thamos, König in Ägypten* mainly in 1779; the first two choruses (of which no. 1 is offered here) were already written, however, in Vienna, in 1773, on the occasion of the first Viennese performance of the drama (4 April 1774). This

production, as well as a new one in 1779, was not successful, and further performances or a publication proved impossible although Mozart held his music in high esteem, and in it, anticipated ideas for *Die Zauberflöte*. As late as 15 February 1783, he wrote to his father: "I am extremely sorry that I shall not be able to use the music of 'Thamos', but this piece, which failed to please here, is now among the rejected works which are no longer performed. For the sake of the music alone it might possibly be given again..."

Finally, the music was re-used, with Mozart's consent, by 1790 at the latest, in a drama called *Lanassa* (Mozart reports that he heard it in Frankfurt, on the occasion of the coronation of Emperor Leopold II). From 1796 onwards, several versions of religious Latin texts appear, arranged for the three great choruses of *Thamos*, perhaps still on Mozart's behalf; but it is more likely that this was done only after his death. Here, we offer the first movement of the incidental music, which became the *First Hymn*, published by Breitkopf as a highly impressive typeset full score. Only in this form did the work become immensely popular, and remained so through the whole of the nineteenth century.



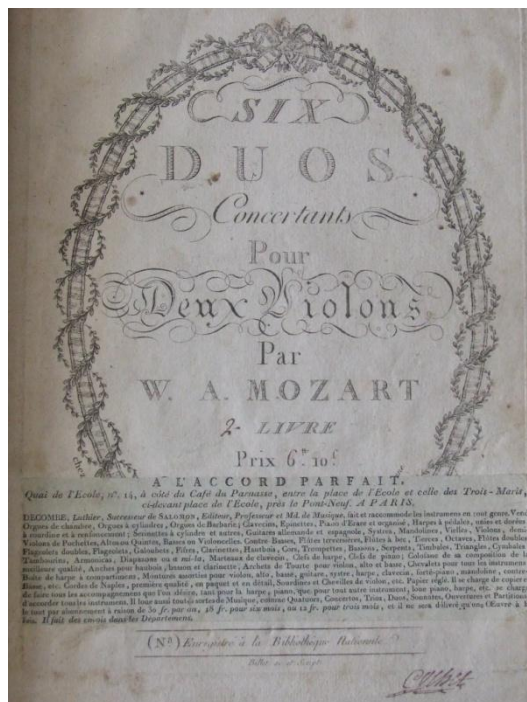
36) **MOZART, Wolfgang Amadeus (1756-1791):** *Trois Quatuors concertants Pour Deux Violons Alto et Basse, Composés Par W.A. Mozart, Oeuvre XVIII. 1 partie* [KV 590, 589, 575] [and] 2 partie. A Paris: Chez le S^r Sieber Musicien, [1793?]. Set of parts: 1 f. (title), 15, 15, 15, 13, [i] (title), 17, 17, 15 pp. (lacking second set cello part), folio, engraved, plate number 1228. Disbound. Signed by Sieber; a good clean set, seemingly unused. **£750**

RISM M 6186. BUC p. 79. Part 2 unidentified and not listed in RISM.

37) **MOZART, Wolfgang Amadeus (1756-1791):** *Das Bändchen, ein scherzhaftes Terzett von W.A. Mozart.* [KV 441]. Leipzig: Bei Breitkopf & Härtel, [1829]. Vocal score: 11 pp., oblong folio, letterpress, plate number 4716. Disbound, sewn. **£45**

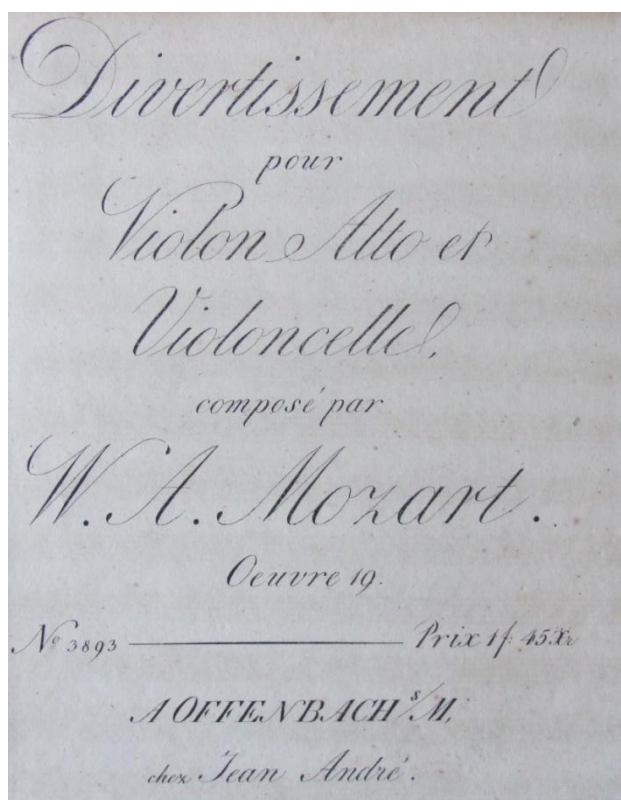
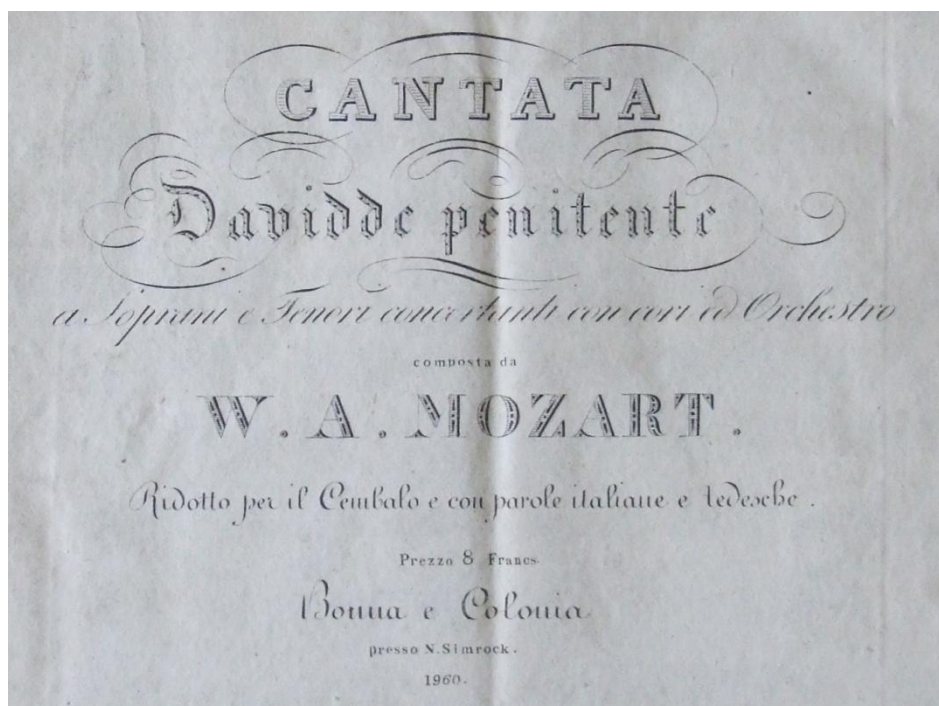
38) **MOZART, Wolfgang Amadeus (1756-1791):** *Six Duos Concertants Pour Deux Violons Par W.A. Mozart.* 2 Livre. [KV 502, 293c]. Paris: [Cochet, ca. 1795]. Parts: 1 f. (title), 13, 11 pp., folio, engraved by Billet. Sewn in plain wrappers. Title signed by the publisher; both titles with seller's label of Decombe pasted over the imprints. **£750**

Köchel pp. 791, 776. Not in RISM. Third item not identified.



39) **MOZART, Wolfgang Amadeus (1756-1791):** *Cantata Davidde penitente, a Soprani e Tenori concertanti con cori ed Orchestra composta da W.A. Mozart. Ridotto per il Cembalo e con parole italiane e tedesche.* [KV 469]. Bonna e Colonia: presso N. Simrock, [1822]. Vocal score: 57 pp., oblong folio, engraved, plate number 1960. Folded as issued, unbound, edges and corners a little chipped and curled. **£200**

Köchel p. 511. RISM M4149.



40) **MOZART, Wolfgang Amadeus (1756-1791):** *Divertissement pour Violon, Alto et Violoncelle, compose par W.A. Mozart, Oeuvre 19 [KV 563].* Offenbach s/M: chez Jean André, [1818]. Parts: 11, 9, 9 pp., folio, lithographed, plate number 3893. Disbound. Seller's stamp of Boosey & Co. **£350**

Köchel p. 634. RISM M6252.

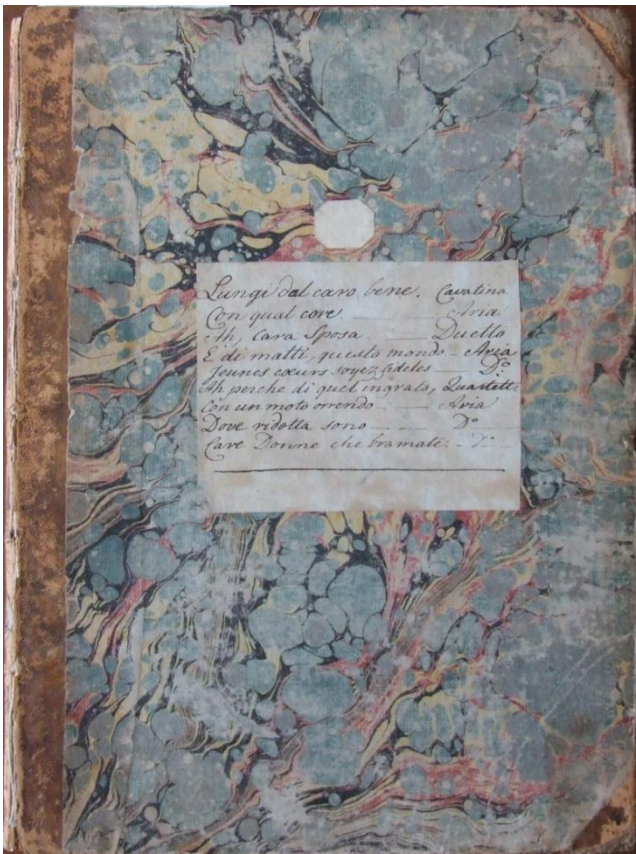
41) **MOZART, Wolfgang Amadeus (1756-1791):** *Grand Trio per Violino, Viola, e Basso, Composto dal Sig^r. Mozart, Op. 19. [KV 563].* London: Printed & Sold by Preston, [wm 1810]. Parts: 1 f. (title), 13 pp., 1 f. (title), 13, 10 pp., folio, engraved. Disbound, sewn. **£200**

Köchel p. 791. RISM M6261. Re-issue of the Broderip and Wilkinson edition.

42) **[NOVENA]** *Novena da protectora das Cousas Difficeis, e advogada contra os terremotos a bemaventurada Santa Rita de Cassia, da Ordem dos Eremitas Calçados de Santo Agostinho, Que se venera no Collegio do mesmo Santo na Cidade de Lisboa. Por hom sue devoto.* Lisboa: Na Offic. de Simao Thaddeo Ferreira, 1796. 59 pp., small octavo. Contemporary marbled wrappers detached and worn, a little light water-staining to outer margins. With chants. Not in OCLC. **£600**

43) **OGINSKY, Michel (1765-1833)**: *Vier National Polonaisen für das Piano-Forte componirt vom Grafen Oginsky*. Wien: bey A. Diabelli et Comp., [1822?]. Score: 7 pp., oblong folio, engraved, plate number C. et D. No. 784. Disbound, sewn. **£80**

Not in BL.



44) **[OPERA]**. Volume of nine opera arias in full score from the London seasons of 1787 and 1788, engraved, folio.

Contemporary half leather and marbled boards, a little rubbed and hinges weak. Three of four works by Storace signed by the composer. With the ownership signature of Lady Cornwall dated 1788 on the front end-paper and with manuscript index. **£475**

Comprising:

1. SARTI, Giuseppe (1729-1802).

Cavatina, Lungi dal Caro bene, Sung by Sig^f. Marchesi in the Opera of Giulio Sabino, Composed by Sig^f. Sarti. London: Printed by Longman and Broderip, [1788]. 7 pp. RISM S 990. BUC p. 922.

2. SARTI, Giuseppe (1729-1802).

Con qual core oh Dio, Sung by Sig^{ra}. Giuliane, in the Opera of Giulio Sabino, Composed by Sig^f. Sarti. London: Printed by Longman and Broderip, [1788]. 9 pp. RISM S 981. BUC p. 922.

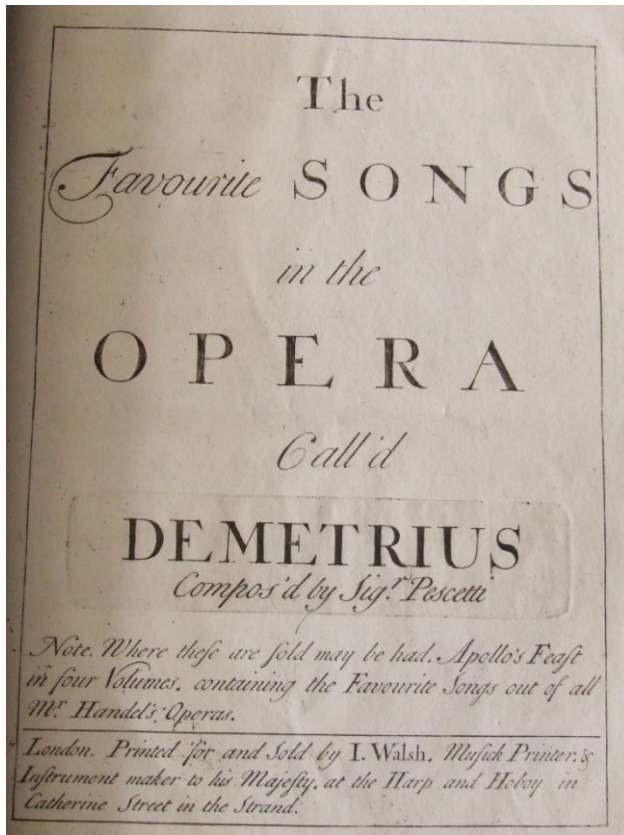
3. **SARTI, Giuseppe (1729-1802).** *Duetto, Ah Cara Sposa, Sung by Sig^{ra}. Giuliane, and Sig^r. Marchesi, in the Opera of Giulio Sabino, Composed by Sig^r. Sarti.* London: Printed by Longman and Broderip, [1788]. 21 pp. RISM S 970. BUC p. 922.
4. **STORACE, Stephen (1762-1796).** *E di Matti questo Mondo, a favorite Air, Sung by Sig^{ra}. Storace, at the King's Theatre in the Haymarket, in the Opera of La Cameriera Astuta, Composed by S. Storace.* London: Printed for S. Storace & Sold by Birchall & Andrews, [1788]. 9 pp. RISM S 6645. BUC p. 982. Signed by Storace.
5. **STORACE, Stephen (1762-1796).** *Beaux Yeux and Jeunes Cœurs soyez fidelles, the Favorite French Air & Gavotte Sung by Sig^{ra}. Storace, at the King's Theatre in the Haymarket, in the Opera of La Cameriera Astuta, Composed by S. Storace.* London: Printed for S. Storace, & Sold by Birchall & Andrews, [1788]. 11 pp. RISM S 6644. BUC p. 982. Signed by Storace.
6. **STORACE, Stephen (1762-1796).** *Ah perche di quell Ingrato, the Favorite Quartetto, Sung at the King's Theatre in the Haymarket, in the Comic Opera of La Cameriera Astuta, Composed by S. Storace.* London: Printed for S. Storace, & Sold by Birchall & Andrews, [1788]. 8 pp. RISM S 6643. BUC p. 982. Signed by Storace.
7. **MENGOZZI, Bernardo (1758-1800).** *Con un moto, Sung by Sig^r. Morelli in the Opera of Gli Schiavi per Amore, Composed by Sig^r. Mengozzi.* London: Printed by Longman and Broderip, [1787]. 17 pp. RISM M 2254. BUC p. 669. This composer's London debut was as a tenor singer in the Haymarket company in this year.
8. **PAISIELLO, Giovanni (1740-1816).** *Dove ridotta sono, Sung by Sig^{ra}. Storace in the Opera of Gli Schiavi per Amore, Composed by Sig^r. Paisiello.* London: Printed by Longman and Broderip, [1787]. 8 pp. RISM P 320. BUC p. 757.
9. **STORACE, Stephen (1762-1796).** *Care Donne che bramate, Sung by Sig^{ra}. Storace in the Opera of Il Re Teodoro in Venezia, Composed by Sig^r. Storace.* London: Printed by Longman and Broderip, [1787]. 10 pp., 1 f. (publisher's catalogue entitled "III Musical Publications"). RISM S 6870. BUC p. 985.

45) [OPERA] **MOOSER, R.-Aloys:** *Opéras, Intermezzos, Ballets, Cantates, Oratorios, joués en Russie durant le XVIIIe siècle. Avec l'indication des oeuvres de compositeurs russes parues en Occident, à la meme époque. Essai d'un repertoire alphabétique et chronologique. 2 édition revue et complétée.* Genève, Monaco: Éditions René Kister et Union Européenne d'Éditions, 1955. Small octavo. xiv, 169 pp. Publisher's printed paperback. **£15**



46) **OSWALD, James (1710-1769):** *The Wheel Barrow, a favourite Cantata, sung at the publick Gardens, Set by M^r Oswald ('As Porter Will along S^t. Paul's did move').* [London]: ... sold at his Musick-Shop in S^t. Martin's Church Yard, [1765?]. Vocal score: 2 ff., folio, engraved. Disbound, sewn. RISM O 231 listing just two copies. **£75**

47) **OSWALD, James (1710-1769)**: *The Maid that's made for Love & me, Set to Musick by M^r Oswald ('O wouldst thou know')*. [London: s.n., 1760?]. Single sheet folio, engraved. Disbound. Not in RISM. **£60**



48) **PESCETTI, Giovanni Battista (1704?-1766)**: *The Favourite Songs in the Opera Call'd Demetrius, Compos'd by Sig.^r Pescetti*. London: Printed for and sold by J. Walsh, [1737]. Score: 1 f. (title), 20 pp., folio, engraved. Sewn as issued in plain blue wrappers, with manuscript titling as found on items from the Mapledurham library. **£575**

First edition. RISM P1505. BUC p. 775. Text by Metastasio. The opera was revised for the King's Theatre and first performed there on 12 February 1737.

49) **[PIANO]**: *Art, Ancient and Modern, [Vols XV-XVII]. A Selection of Compositions for the Piano Forte. New and Special Edition for the United Kingdom, the British Colonies and the U.S. of America. Edited by Mrs Henry Crewe*. London: Tito di Gio. Ricordi, [1883/4]. Score: three volumes in one, 161, 139, 123 pp., quarto, plate numbers 45258, 45259 and 47186. Leather, edges rubbed, gilt, a.e.g. **£40**

50) **PLEYEL, Ignaz (1757-1831)**. *Sei Duetti Per due Violini del Signor Ignazio Pleyel, Opera 19. [Benton nos 519-524]*. In Napoli: Presso Luigi Marescalchi, [1790?]. Set of parts: 19, 19 pp., engraved, folio, plate number 178. Sewn, outer fold worn, some light water-staining mainly at corners. **£200**

RISM P 4050 (1 copy only (Milan Conservatorio)). Not in BUC. Benton no. 5162.

“On 15 November 1785 he [Marescalchi] obtained an exclusive royal licence for the printing of music in Naples, and, in partnership with his brother Francesco, he began to publish there in 1786 ... he opened his own shop, where he sold music and instruments as well as running a hire library and a flourishing *copisteria*. His engraved publications of instrumental music included several works by Haydn and Pleyel and an early edition of Mozart's violin and viola duet K423.” (*Music Printing and Publishing*, edited by Krummel and Sadie, p. 331).

51) **PLEYEL, Ignaz (1757-1831)**. *Pleyel's Celebrated Concertante, as performed with the greatest applause at the Pantheon & Hanover Square Concerts, Adapted for the Piano Forte*. [Benton 111]. [London: s.n., wm 1801]. Score: 1 f. (title), 9 pp., engraved, folio. Disbound, sewn. **£150**

Not in Benton, RISM or BL.

52) **PROBST, Charles**: *Quatuor brilliant pour 2 Violons, Viola, et Violoncelle, compose et dédié à Monsieur Louis Spohr par son Elève Charles Probst, Oeuv. 1. à Leipsic: Chez Breitkopf & Härtel, [1818?]*. Parts: 11, 6, 6, 6 pp., folio, engraved, plate number 2712. Folded as issued. **£220**

Not in BL, COPAC or SBB. We have been unable to find the composer indexed in Grove, MGG, Eitner, Fétis or Clive Brown's critical biography of Spohr.

53) **PSALM**: *Psalm XXXIII, As sung at the Rev. M^r. Sellon's Chapel, Portman Square ('Let all the just with fervent joy')*. London: Published by Alex. Hogg, [ca. 1785]. Engraved for the *New Christian's Magazine*. Single sheet octavo, engraved. Disbound. **£20**

54) **REICHA, Antoine (1770-1836)**: *2^e. Quintette, Op. 88*. [Versailles?: ca. 1830]. Score: 12 ff., oblong folio. Stitched in plain blue wrappers. Neat manuscript, in black ink, on 16-stave paper in the hand of M. Mathieu: "mis en partition et copié par M. Mathieu, ex-maitre de Chapelle de St Louis à Versailles, certifié Mathieu fils". **£450**

The quintets, Op. 88, for flute, oboe, clarinet, bassoon and horn were composed in the period 1811-17 and first published in 1817 in Paris. Jean-Baptiste Mathieu (1762-1847) was Maître de Chapelle at Versailles Cathedral for thirty years.



55) **SAMMARTINI, Giovanni Battista (1700-1775)**: Trio sonata partbooks. [France: mid-eighteenth century]. Parts: 8, 6, 4 ff., folio. Second violin and basso parts in limp marbled covers. Manuscript in brown ink, on 12-stave paper, watermark Auvergne. **£675**

Comprising:

[i] Sammartini's Op. 5 - Andantino, Minuetto, [G major]

[ii] Trio del Sr Paganelli – Adagio, Allegro, Allegro, [A major]

[iii] Galimberti – Largo, Alegro, Minuetto and Variation, [A major]. RISM incipit search identifies three manuscripts of this music of which two have the attribution to Martini and one to Lampugnani.

[iv] Presto, [D major], Andante [G major], Allegro [D major]. RISM incipit search identifies two movements from an Overture by Filippo Ruge.

[v] Trio del Sigr Svitz, [Allegro], Andante, Allegro, [A major]. RISM incipit search identifies three manuscripts of this music of which two have the attribution to Gaspard Fritz.



56) **SCHUBERT, Franz (1797-1828)**: *“Die Schöne Müllerin”*, ein Cyclus von Liedern, gedichtet von Wilh. Müller, für eine Singstimme mit Begleitung des Pianoforte, componirt und dem Herrn Carl Freiherrn v. Schönstein gewidmet von Franz Schubert, Op. 25. Heft 3 [-5]. Copenhagen: bei Horneman & Erslev, [ca. 1850]. Three volumes: 18, 26, 15 pp., folio, engraved, plate numbers 2776-2778, 2801-2804 and 2805-2807. Sewn individually, outer folds reinforced, generally foxed and some light water-stains. **£75**

57) **SCHUMANN, Robert (1810-1856)**. *Quintett für Pianoforte, 2 Violinen, Viola und Violoncello. Clara Schumann geb. Wieck zugeeignet von Robert Schumann, Op. 44*. Leipzig: bei Breitkopf & Härtel, [1843]. Set of parts: 31, 10, 10, 10, 10 pp., engraved, folio, plate number 6899. Folded as issued in printed yellow wrappers, all edges of wrappers torn and chipped, fine internally. **£220**

First edition. McCorkle p. 194. Hofmann p. 103. The quintet was composed in the autumn of 1842 for, and dedicated to, Clara Schumann; it is “a very ‘public’ and brilliant work that nonetheless manages to incorporate a private message – the bass theme of Schumann’s *Impromptus sur une Romance de Clara Wieck*, Op. 5 appears as the theme of Trio I of the *Scherzo*” (*The Cambridge Companion to Schumann*, edited by Beate Perrey, p. 133).

58) **SOLIVA, Carlo Evasio (1792-1851)**: *Duetto e Terzetto, Federico mi ravvisa, Nell’ Opera La Festa di Bronzo, del Sig^r. M^o. Soliva, Eseguito al R. Teatro della Scala, Dalla Sig^{ra}. Fabbrè e dalli Sig^{ri}. Bonoldi e Romorini. Dedicato dall’ Editore Alla Signora Principessa Donna Fulvia Pietrasanta, Nata Contessa Verri*. Milano: Presso Gio. Ricordi, [1817]. Full score: 1 f. (title), 28 pp., engraved, oblong folio, plate number 293. Original red limp boards, gilt decorative borders, a little water-damaged and bumped, very light water-stain throughout. **£120**

Il Catalogo Ricordi, vol. I, p. 10.

59) **SPONTINI, Gaspare (1774-1851)**: *Die Vestalin. Oper in drei Akten. Französisch und Deutsch. Musik von Spontini, in das Clavier gesetzt und der Madame Dael, gebohrne von Köth, gewidmet von Carl Zulehner*. zu Eltville: in dem Rheingau bey George Zulehner, [ca. 1810]. Vocal score: 208 pp. + 2 ff. (titles to second and third acts), engraved, oblong folio, plate number 198. Sewn in original blue limp card wrappers in three volumes, heads and feet of backstrips a little worn, with decoratively cut paper labels. **£400**

First performed at the Opéra in Paris on 15 December 1807.



60) **STAES, Godefroid**: *Deux Grandes Walzes Pour le Forté-Piano, Avec Accompagnement de Flûte, composées par Godefroid Staes cadet*. à Paris: Chez Naderman, [ca. 1800]. Piano part: 1 f. (title), 9 pp., engraved, folio. Unbound. **£80**

Not in RISM or BUC. Printed between 1797-1807; an English edition appeared ca. 1815.

61) **[SWEETER]**: *Sweeter than the blushing rose*. [London]: CTS [C. & S. Thompson, 1775?]. Single sheet folio, engraved. Disbound. With German flute or guitar tune arrangement. Small hole towards inner margin with small loss to one (obvious) bass note.

£20

62) **VANHAL, Jan Baptist (1739-1813)**: *Six Quartettos, for two Violins, a Tenor and Bass, Selected from the different Works of C: Vanhall*. London: Printed for & sold by W^m. Napier [ca. 1775]. Set of parts: 1 f. (title), 17 pp., 1 f. (title), 13 pp., 1 f. (title), 13 pp., 1 f. (title), 13 pp., engraved, folio, plate number 49. Sewn, each part with contemporary paper tape around the outer folds, titles a little dusty and occasional light brown spot. **£170**

BUC p. 1055. RISM V 387.

Vanhal was one of the leading composers in Vienna during the 1760s contributing to the so called “Viennese style”. “D.W. Jones’s study (1978) of 53 ‘authenticated’ string quartets (out of 94 that Weinmann (1988) attributed to Vanhal) points also to important differences from the symphonies, especially in the treatment of the first violin, which is treated as a virtuoso solo instrument ... The normal order of movements (fast–minuet–slow–fast) also differs from that in the symphonies. Jones points to Vanhal as second only to Haydn in the number of quartets he composed, and describes him as the prominent figure in the evolution of the virtuoso string quartets of the early 19th century” (*New Grove*).

63) **WAGENSEIL, Christoph (1715-1777)**: *Six Lessons for the Harpsicord or Piano Forte, Composed by Christop^R. Wagenseil of Vienna*. London: Printed for and sold by R. Wornum [ca. 1770]. Score: 1 f. (title), 31 pp., engraved, folio. Disbound, sewn, a good unused copy. **£280**

BUC p. 1052 and RISM W 48 (both citing the same single copy).

“Wagenseil was also renowned as a keyboard virtuoso, and elicited the highest praise from contemporaries such as C.F.D. Schubart (who remarked that Wagenseil ‘played with extraordinary expressive power and was capable of improvising a fugue with great thoroughness’). Among Wagenseil’s pupils were Leopold Hofmann, J.A. Štěpán, F.X. Dušek, Johann Gallus-Mederitsch, G.A. Matielli, P. le Roy, the brothers Franz and Anton Teyber, and J.B. Schenk. The last, who began instruction in 1774, provided in his autobiography a detailed account of his mentor’s teaching methods which, not surprisingly, were based on Fux (a legacy Schenk was then to transmit to Beethoven later in the century) but which were also remarkable for their time in drawing on Handel and Bach” (*New Grove*).

64) **WALTER, Georg Anton (fl. 1795-1801):** *Trois Duos Pour Deux Violons, Dediés A Son Ami Pradere Par Walter, Oeuvre 8, Livre 2.* A Paris: Chez Sieber, 1793. Parts: 1 f. (title), pp. 12-22, 1 f. (title), pp. 10-20, disbound, sewn, plate number 15, some light foxing. Opus and book numberings added in manuscript. Signed by the publisher; registered 19 July, 1793. **£200**

RISM W 141 – 1 copy only (US-Wc).

65) **[WALTZES]:** Group of waltzes for piano from an unidentified set, published by Schott in Mainz, each 3 pp., octavo, lithographed. **£180**

Comprising:

[i] *No. 71, Favorit Walzer von Carlsbad, für das Piano Forte.* in Mainz: Bei B. Schott, [ca. 1818]. Plate number 924. Pages separated.

[ii] *No. 94, Favorit-Walzer der Helden der Bagage, nach Einnahme ihrer Gage.* Mainz: in der Grhz. Hessischen Hofmusikhandlung von B. Schott, [1818?]. Plate number 1001.

[iii] *No. 102, Favorit-Walzer des Herrn Ober Casse Einnchmers Plunderhannes, beim Eintreiben der Abgabe-Gelder.* Mainz: in der Grhzt. Hess. Hofmusikhandlung von B. Schott, [1818?]. Plate number 1029.

[iv] *No. 111, 5^r Münchner Favorit Walzer von Bruno Held.* Mainz: in der Grhzt. Hess. Hofmusikhandlung von B. Schott, [1818?]. Plate number 1132. Not in SBB.

[v] *No. 131, Der Huttler und Der Schussbartler zwei Neue Oesterreichische Oberländler.* Mainz: bei B. Schott Söhnen, [ca. 1819]. Plate number 1292. Not in SBB.

[vi] *No. 133, Halt's enck z'am und N' Hans Michl seiner. Zwei Neue Oesterreichische Oberlaendler.* Mainz: bei B. Schott Söhnen, [ca. 1819]. Plate number 1294. Not in SBB.

[vii] *No. 151, Sand. Favorit Walzer.* in Mainz: bei B. Schott, [ca. 1821]. Plate number 1540. Not in SBB.

[viii] *No. 165, II^{me} Walse favorite de Mayence pour Pianoforte, composée par M. Hollerr.* Mayence: chez B. Schott fils, [ca. 1822]. Plate number 1587. Not in SBB.



66) **WEISKOPF, Louis (fl. late-eighteenth - early-nineteenth century):** *Sonate [G minor] Pour le Forte Piano avec Accompagnement de Violon & Basse, Composée & Dediée a Mad^{lle}. Christine Loppin de Gemeaux Par son très humble Serviteur Louis Weiskopff.* [S.l.: early-nineteenth century]. Parts: 6, 2, 2 ff., folio. Sewn. Neat copyist's manuscript, in ink, on 16-stave paper, watermark "P♥SERVE", with dynamic and expression markings and the dedication on the title added in red ink. Another work (in E-flat major: Allegro moderato – Adagio ma non troppo – Tempo di Minuetto) comprising 8, 2, 2 ff., has the piano part annotated throughout with fingerings in red ink and the string parts with alternative harmonies. **£325**

Fétis lists sonatas for the composer's Opp. 4, 6 and 14 although RISM lists only one copy of Op. 6.