

MELLOW FRUITFULNESS

OCTOBER 2010

1) **ALBINONI, Tomaso (1671-1750?):** *Balletti A tre, Due Violini, e Violoncello Col basso Continuo Da Tomasso Albinoni, Diletante Veneto, Opera Terza.* A Amsterdam: Chez Estienne Roger, [1714?]. Violin parts: 1 f. (title), 16 pp., 1 f. (title), 12 pp., engraved, folio, publisher's number 260. Sewn individually, lightly browned and dusty. **£250**

RISM A 712 – 5 copies only (none in GB or US).

2) **ALBINONI, Tomaso (1671-1750?):** *Balletti A tre, Due Violini, e Violoncello Col basso Continuo Da Tomasso Albinoni, Diletante Veneto, Opera Terza.* A Amsterdam: Chez Estienne Roger, [1714?]. Basso part: 1 f. (title), 11 pp., engraved, folio, without publisher's number. Sewn in plain wrappers. **£150**

RISM A 713 – 3 copies only. BUC p. 17.

3) **ALBINONI, Tomaso (1671-1750?):** *Concerti a Cinque, Con Violini, Oboe, Violetta, Violoncello e Basso Continuo ... Da Tomasso Albinoni, Opera Settima. Libro Primo [and Secondo].* A Amsterdam: Chez Estienne Roger, [ca. 1715]. Parts (lacking violin I, viola and second title-page of violin II: 1 f. (title), 10, 12 pp., 1 f. (title), 10 pp., 1 f. (title), 11 pp., 1 f. (title), 10 pp., 1 f. (title), 11 pp., 1 f. (title), 7 pp., 1 f. (title), 7 pp., 1 f. (title), 3 pp., 1 f. (title), 3 pp., engraved, folio, publisher's number 361. Quarter calf with limp marbled boards, one or two pages detached. **£650**

RISM A 733 – 6 copies only (not all complete, none in US). BUC p. 18.

4) **ARNE, Thomas Augustine (1710-1778):** *The Overture, Recitatives, Airs & Duets, in the Serious Opera of Artaxerxes, Composed by D^R. Arne, with an Accompaniment for the Piano Forte, Arranged from the Original Scores by J. Addison. In this Edition are added the Quartet "Mild as the Moon Beams", Composed by Braham, and the Accompanied Recitative & Grand Finale Composed by Henry R. Bishop, as performed at the Theatres Royal, Covent Garden & Drury Lane.* London: Printed by Goulding &

D'Almaine, [1815?]. Vocal score: 2 ff. (title, preface), 111 pp., engraved, folio, quarter cloth with plain boards. **£120**

Arranged by John Addison (1766?-1844), with additions to Arne's original by John Braham (1774-1856) and Henry Bishop (1786-1855).

5) **AVISON, Charles (1709-1770)**. *Twelve Concertos (Divided into two Sets) for Two Violins, One Alto, and a Violoncello. This Work is also adapted to the Practice of the Organ or Harpsichord alone. Or these to serve as an Accompaniment to the Parts in Concert, which may be Reinforced at Pleasure. Composed by Charles Avison, Organist in Newcastle upon Tyne, Opera Nona. Set I.* London: Printed for the Author and Sold by R. Johnson, 1766. Cello part only: 1 f. (title), 22 pp., engraved, folio. Disbound but with the following, lower half water-stained.

RISM A 2929. BUC p. 68. Bound with: **HERSCHEL, Jacob**. *Six Sonates à Deux Violons a la Basse, Composées & Très humblement Dediées à sa Majesté Charlotte, Reine de la Grande Bretagne, Par Jacob Herschel, Musicien de la Chambre de sa MajestéBritannique à Hannovre.* London: Printed for the Author and Sold by R: Bremner, [1769]. Basso part only: 1 f. (title), 13 pp., engraved, folio. Disbound but with the previous, some damp stains at edges. **£120**

RISM H 5197. BUC p. 479.

Nos 6-17 from the Werke

BACH, Johann Sebastian (1685-1759): *Werke. Herausgegeben von der Bach-Gesellschaft.* Leipzig: Breitkopf & Härtel. Folio, printed wrappers, unused and fine internally.

6) *Kirchencantaten. Erster Band. No. 1-10.* 1851. xviii, 303 pp. + facsimile plate at end. Engraved. **£60**

7) *Kirchencantaten. Erster Band. No. 1-10.* [1851]. xii, 303 pp. + facsimile plate at end. Engraved. **£50**

8) *Kirchencantaten. Zweiter Band. No. 11-20.* 1852. xvi, 327 pp. Engraved. **£60**

9) *Kirchencantaten. Dritter Band. No. 21-30.* 1855. xxxv, 409 pp. Opening x pp. detached. Engraved. **£40**

10) *Kirchencantaten. Dritter Band. No. 21-30.* [1855]. xxxv, 409 pp. Engraved. **£60**

11) *Kirchencantaten. Vierter Band. No. 31-40.* [1857]. xxxiii, 406 pp. Engraved. **£60**

12) *Kirchencantaten. Vierter Band. No. 31-40.* [1857]. xxxiii, 406 pp. Joints worn and opening pages detached. Engraved. **£40**

13) *Kirchencantaten. Neunzehnter Band. No. 181-190.* [1891]. xlviii, 269 pp. Engraved. **£60**

14) *Messe, H moll.* 1856. xxvii, 306 pp. Engraved. **£60**

15) *Messe, H moll. Zweite Hälfte. Neue Redaktion.* 1857. v, pp. 155-306. Engraved. **£25**

16) *Kunst der Fuge, 1749-1750. Anhang – Das Berliner Autograph in Anordnung und Lesarten.* [1878]. xxviii, 116 pp. Gatherings separated, volume in three pieces. Engraved. **£20**

17) *Clavierwerke. Erster Band.* 1853. xiv, 339pp. Joints broken. Engraved. **£60**



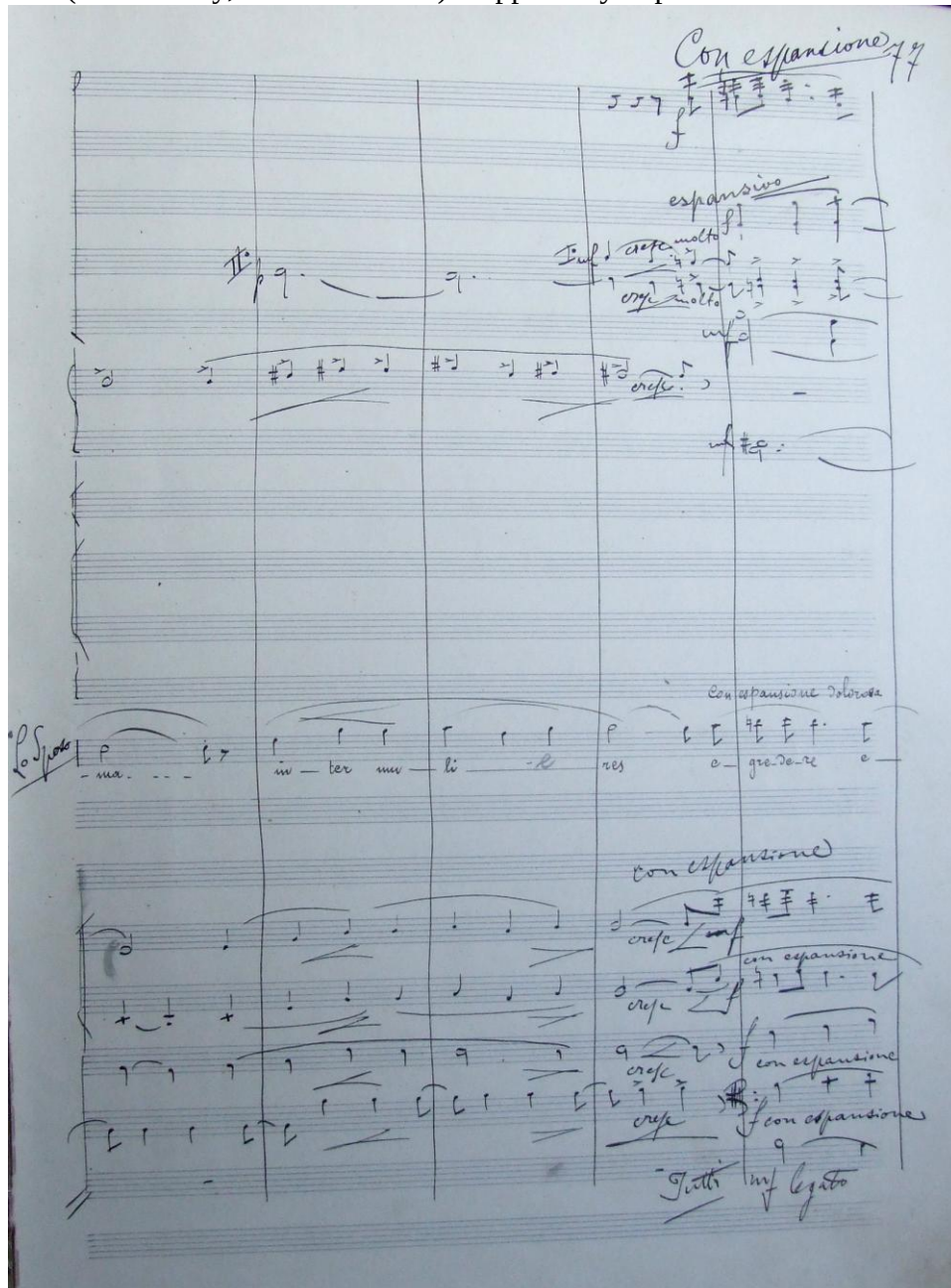
18) **BEETHOVEN, Ludwig van (1770-1827):** *Collection Complète des Symphonies de Beethoven, a Grand Orchestre, en Partition. No. 1 – 10. Édition corrigée avec soin, et dédiée aux Conservatoires de France et de Belgique.* Paris: E. Girod, [ca. 1855].

Scores: red morocco, corners bumped and worn and boards a little scuffed otherwise a nice matching set, some browning and spotting. Symphony no. 9 in two volumes (hence the numbering). Ownership signature, blind-stamp and gilt initials of Louis Lack, organist from Quimper. **£900**

Hirsch III.117. [vols 8-10 only]. With Launer's plate numbers, being a re-issue of that edition.

19) **BOSSI, Marco Enrico (1861-1925):** *Canticum-Cantorum, Op. 120* [biblical cantata for mezzo-soprano, baritone, chorus, orchestra and organ]. [Italy: 1899-1900?]. Full score: 353 pp., autograph manuscript full fair score on 20-stave paper, in ink, with some red ink performance markings and one or two corrections, with some crayon performance markings. Autograph dedication to Margherita d'Italia on front free end-paper and at the head of the music. Signed at the end of the score. **£3,000**

Bookplate of Robert Hinrichsen and newspaper excerpt advertising the third performance of the work (in Germany, 14 March 1900). Apparently unpublished.



20) **CHAUSSON, Ernest (1855-1899):** Concert en Ré majeur Pour Piano, Violon et Quatuor à Cordes. Paris: Rouart, Lerolle & Cie., [1919?]. Score and parts: 2 ff. (title, dedication to Eugène Ysaye), 85, 11, 8, 8, 8, 8 pp. Quarter cloth with printed boards, front joint split and worn. Ownership stamp of Ginette Neveu (1919-1949) with her extensive performance markings to the solo violin part. £220

21) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Douze Grandes Études pour le Pianoforte, composées et dédiées à son ami F. Liszt par Fréd. Chopin, Oeuvre. 10. Liv. 1.* Leipzig: Fr. Kistner, [ca. 1845]. 27pp., engraved, folio, plate numbers 1018.2961-2966. Disbound, sewn, some browning. Alfred Cortot's copy with his initial stamp. £125

Platzman² p. 60. Brown no. 42. Chomiński and Turło no. 14.

22) **CHOPIN, Fryderyk Franciszek (1810-1849).** *1^{ER}. Concerto Pour le Piano, avec accompagnement d'Orchestre, Dédié à Monsieur F. Kalkbrenner par Fréd. Chopin, Op. 11.* Paris: chez Maurice Schlesinger, [after 1845]. 1 f. (title), 44 pp., engraved, folio, plate number M.S.1409. Disbound, sewn, some foxing. Alfred Cortot's copy with his initial stamp. £175

First edition, later issue. Platzman² p. 66. Brown no. 53. Chomiński and Turło no. 47.

23) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Trois Nocturnes pour le Piano, dédiés à son ami Ferdinand Hiller par Frédéric Chopin, Op. 15.* A Paris: Chez Maurice Schlesinger, [ca. 1860]. 1 f. (title), 11 pp., engraved, folio, plate number M.S.1529. Folded as issued in printed wrappers of Brandus & Dufour. Alfred Cortot's copy with his initial stamp. £80

First edition, later issue. This issue not in Platzman². Brown no. 55. Chomiński and Turło no. 111.

24) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Grande Valse Brillante pour le Pianoforte, composée et dédiée A Mademoiselle Laura Harsford par Fr. Chopin, Op. 18.* Leipzig: chez Breitkopf & Härtel, [ca. 1845]. 11 pp., engraved, folio, plate number 9618. Folded as issued, title and final leaf separated. Alfred Cortot's copy with his initial stamp. £125

First German edition, later issue. Platzman² p. 87. Brown no. 62. Chomiński and Turło no. 207.

25) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Bolero pour le Pianoforte, composé et dédié à Mademoiselle la Comtesse Emilie de Flahault par Fréd. Chopin, Oeuv. 19.* Leipzig: au Bureau de Musique de C.F. Peters, [ca. 1845]. 14 pp., engraved, folio, plate number 2505. Disbound, sewn. **£110**

First German edition. Platzman² p. 91. Brown no. 81. Chomiński and Turło no. 8.

26) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Grande Polonaise Brillante, précédée d'un Andante Spianato pour le Piano avec accomp^t. d'Orchestre, dédiée à Madame d'Est Par F. Chopin, Op. 22.* Paris: chez Maurice Schlesinger, [1836]. 1 f. (title), 22 pp., engraved, folio, plate number M.S.1926. Folded as issued, first and final leaves torn, title repaired, final crumpled, some light water-staining. Alfred Cortot's copy with his initial stamp. **£90**

First edition. Platzman² p. 101. Brown no. 58. Chomiński and Turło no. 149.

27) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Quatre Mazurkas Pour le Piano, dédiés à Monsieur le Comte de Perthuis par Fréd. Chopin, Op. 24.* Paris: chez Maurice Schlesinger, [1835]. 15 pp., engraved, folio, plate number M.S.1070. Sewn, outer fold reinforced with old paper tape, some light foxing. Alfred Cortot's copy with his initial stamp. **£275**

First edition. Platzman² p. 108. Brown no. 89. Chomiński and Turło no. 64.

28) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Deux Polonaises pour le Piano, composes et dédiées à son ami J. Dessaur par F. Chopin, Op. 26.* Leipzig: chez Breitkopf & Härtel, [after 1845]. 17 pp., engraved, folio, plate number 5707. Disbound, sewn, outer fold reinforced. **£175**

Platzman² p. 118. Brown no. 90. Chomiński and Turło no. 150.

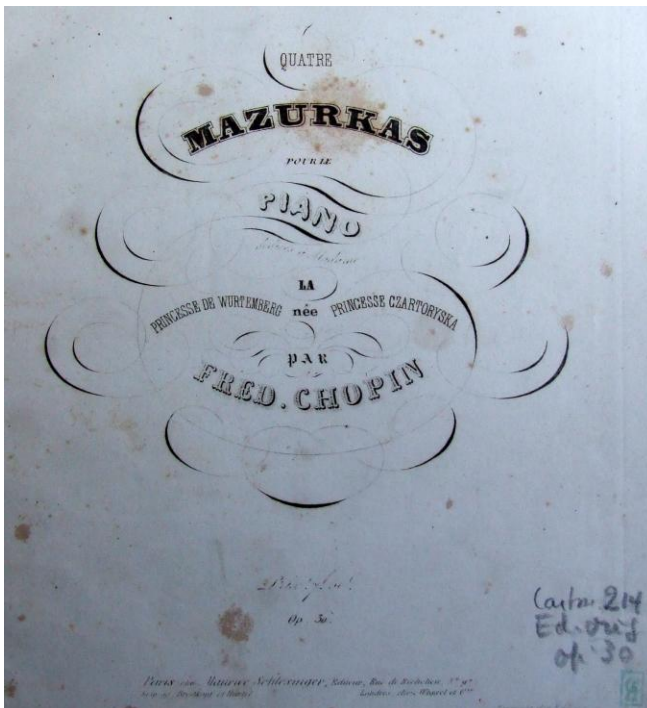
29) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Deux Nocturnes pour le Piano, Dédiés à Madame la Comtesse d'Appony par Fréd. Chopin, Op. 27.* Paris: chez Maurice Schlesinger, [ca. 1840]. 1 f. (title), 11 pp., engraved, folio, plate number M.S.1935. Folded as issued, inner edges reinforced with old paper tape, title torn and repaired,

pencil fingerings. Alfred Cortot's copy with his initial stamp. With the printed price of "7f 50". £85

First edition, later issue. This issue not in Platzman². Brown no. 91. Chomiński and Turło no. 114.

30) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Impromptu pour le Pianoforte, dédié à Mademoiselle la Comtesse de Lobau par Fréd. Chopin, Op. 29.* Leipzig: chez Breitkopf & Härtel, [ca. 1845]. 7 pp., engraved, folio, plate number 5850. Disbound, sewn. £95

Platzman² p. 129. Brown no. 110. Chomiński and Turło no. 43.
[2 copies]



31) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Quatre Mazurkas pour le Piano, dédiées à Madame la Princesse de Wurtemberg née Princesse Czartoryska par Fred. Chopin, Op. 30.* Paris: chez Maurice Schlesinger, [1837]. 1 f. (title), 13 pp., engraved, folio, plate number M.S.2489. Sewn, outer fold reinforced with old paper tape, some foxing. Alfred Cortot's copy with his initial stamp. £320

First edition. Platzman² p. 130. Brown no. 105. Chomiński and Turło no. 68.

32) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Scherzo pour le Piano, dédié à Mademoiselle la Comtesse Adèle de Furstenstein par Fr. Chopin, Oeuv. 31.* Leipzig: chez Breitkopf & Härtel, [ca. 1875]. 23 pp., engraved, folio, plate number 9671. Disbound, sewn, used copy, corners a little torn. £65

First German edition, later issue. This printing not in Platzman². Brown no. 111. Chomiński and Turło no. 198.

33) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Scherzo pour Piano, Dédié à Mademoiselle Adèle de Furstenstein par F. Chopin, Opéra 31.* Paris: chez Maurice Schlesinger, [1837]. 1 f. (title), 19 pp., engraved, folio, plate number M.S.2494. Folded as issued, outer folds a little worn and splitting, some light foxing. Alfred Cortot's copy with his initial stamp. £115

First edition, later issue. Platzman² p. 132. Brown no. 111. Chomiński and Turło no. 198.

34) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Deux Nocturnes Pour Piano, dédiés à Madame la Narone de Billing née de Courbonne par Fréd. Chopin, Op. 32.* Paris: chez Maurice Schlesinger, [1837]. 1 f. (title), 9 pp., engraved, folio, plate number M.S.2500. Folded, outer fold reinforced with old paper tape, occasional spot. Alfred Cortot's copy with his initial stamp. £125

First edition. Platzman² p. 134. Brown no. 106. Chomiński and Turło no. 116.

35) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Quatre Mazurkas pour le Piano, dédiées à Mademoiselle la Comtesse Rose Mostowska par F. Chopin, OEuv. 33.* Paris: chez Maurice Schlesinger, [1838]. 1 f. (title), 16 pp., engraved, folio, plate number M.S.2714. Sewn, outer leaves detached and foxed and reinforced with old paper tape, other edges a little curled. Alfred Cortot's copy with his initial stamp. £245

First edition. Platzman² p. 137. Brown no. 115. Chomiński and Turło no. 72.

36) **CHOPIN, Fryderyk Franciszek (1810-1849).** *N^o. 3, A Mademoiselle A. de Eichthal. Trois Valses Brillantes Composées Pour le Piano par Fréd. Chopin, OEuv. 34.* Paris: chez Maurice Schlesinger, [1838]. 1 f. (title), 9 pp., engraved, folio, plate number M.S.2717.3. Folded as issued in green printed wrappers, edges a little curled. Alfred Cortot's copy with his initial stamp. £95

First edition, separate issue. Platzman² p. 145. Brown no. 94. Chomiński and Turło no. 208.

37) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Sonate Pour Le Piano, Composée par Fred. Chopin, Op. 35.* a Paris: chez E. Troupenas & C^{ie}., [1851?]. 1 f. (title), 19 pp., engraved, folio, plate numbers T.891 and B.etC^{ie}.6475. Folded as issued in printed

wrappers, front one torn and lower half missing. Alfred Cortot's copy with his initial stamp. £75

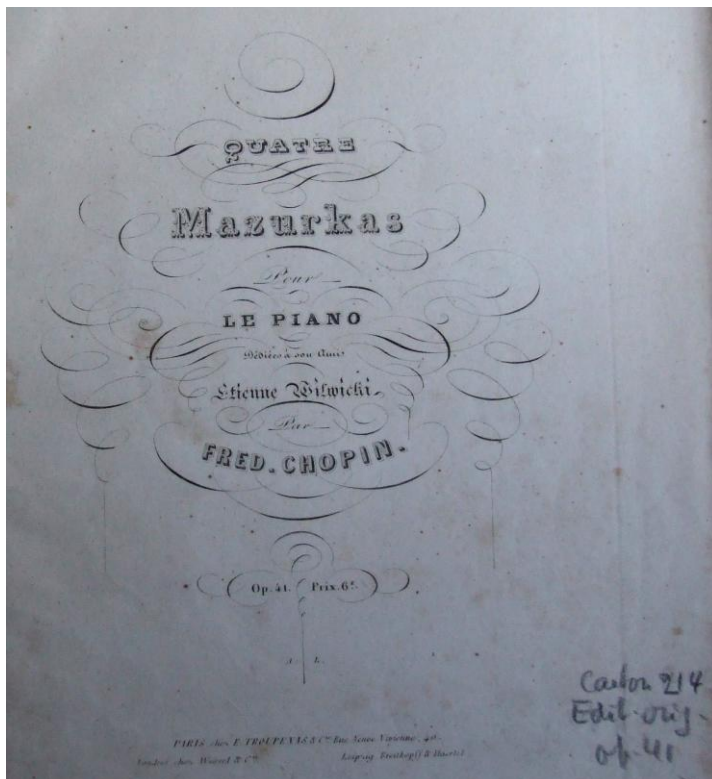
Platzman² p. 149. Brown no. 128. Chomiński and Turło no. 202. A Brandus re-issue from the Troupenas plates of the edition of 1840.

38) **CHOPIN, Fryderyk Franciszek (1810-1849).** *2^{ème} Impromptu pour le Piano, composé par Fréd. Chopin, Oeuvr. 36.* Leipzig: chez Breitkopf & Härtel, [ca. 1840]. 7 pp., engraved, folio, plate number 6333. Disbound, sewn. £90

First German edition, later issue. Platzman² p. 153. Brown no. 129. Chomiński and Turło no. 44.

39) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Deux Polonaises Pour Le Piano, Dédiées à M^r. Jules Fontana, Par Fred. Chopin, Op. [4]0.* à Paris: chez E. Troupenas & C^{ie}., [1851]. 1 f. (title), 9 pp., engraved, folio, plate numbers T.977 and B.etC^{ie}.6479. Sewn, title and final leaves detached and reinforced with old paper tape, title dusty, some light foxing. Alfred Cortot's copy with his initial stamp. £90

This issue not in Platzman². Brown no. 120. Chomiński and Turło no. 152. A Brandus re-issue from the Troupenas plates of the edition of 1840.



40) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Quatre Mazurkas Pour le Piano, Dédiées à son Ami Etienne Wilwiczki Par Fred. Chopin, Op. 41.* Paris: chez E. Troupenas & C^{ie}., [1840]. 1 f. (title), 11 pp., engraved, folio, plate number T.978. Sewn, outer fold reinforced with old paper tape, some light browning. Alfred Cortot's copy with his initial stamp. £225

First edition. Platzman² p. 165. Brown no. 122. Chomiński and Turło no. 76.

41) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Valse pour le Pianoforte, composée par Fréd. Chopin, Oeuv.* 42. Leipzig: chez Breitkopf & Härtel, [1840]. 11 pp., engraved, folio, plate number 6419. Sewn, outer fold reinforced with old paper tape. Alfred Cortot's copy with his initial stamp. **£160**

First German edition. Platzman² p. 168. Brown no. 131. Chomiński and Turło no. 211.

42) **CHOPIN, Fryderyk Franciszek (1810-1849).** *a mon ami Auguste Gathy. Tarantelle pour le Pianoforte par Fr. Chopin, Op. 43. à 2 mains. Nouvelle Edition.* Hambourg: Schuberth & Co., [after 1850]. 13 pp., engraved, folio, plate number 449. Disbound, sewn, few pencil fingerings. **£80**

Platzman² p. 170. Brown no. 139. Chomiński and Turło no. 205.

43) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Polonaise pour Piano, dédiée à Madame la Princesse Charles de Beauwan née de Komar, par F. Chopin, Op. 44.* A Paris: chez Maurice Schlesinger, [1841?]. 1 f. (title), 11 pp., engraved, folio, plate number M.S.3477. Sewn, outer fold reinforced with old paper tape, title-page quite heavily foxed. Alfred Cortot's copy with his initial stamp. **£120**

First edition, later issue. Platzman² p. 172. Brown no. 135. Chomiński and Turło no. 154.

44) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Polonaise pour Piano, dédiée à Madame la Princesse Charles de Beauwan née de Komar, par F. Chopin, Op. 44.* A Paris: chez Maurice Schlesinger, [1841?]. 1 f. (title), 11 pp., engraved, folio, plate number M.S.3477. Folded as issued, some light water-stain with pink finish throughout. Alfred Cortot's copy with pencil annotation by him. **£100**

First edition, later issue. Platzman² p. 172. Brown no. 135. Chomiński and Turło no. 154.

45) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Allegro de Concert, pour le Piano, dédiée à Madem^{lle}. F. Muller, de Vienne, par F. Chopin, Op. 46.* A Paris: chez Maurice Schlesinger, [1841?]. 1 f. (title), 15 pp., engraved, folio, plate number M.S.3481. Folded as issued, outer and inner folds worn and reinforced with old paper tape, extensively annotated with early ink and pencil performance markings, title and final leaves torn and repaired. Alfred Cortot's copy with his initial stamp. **£90**

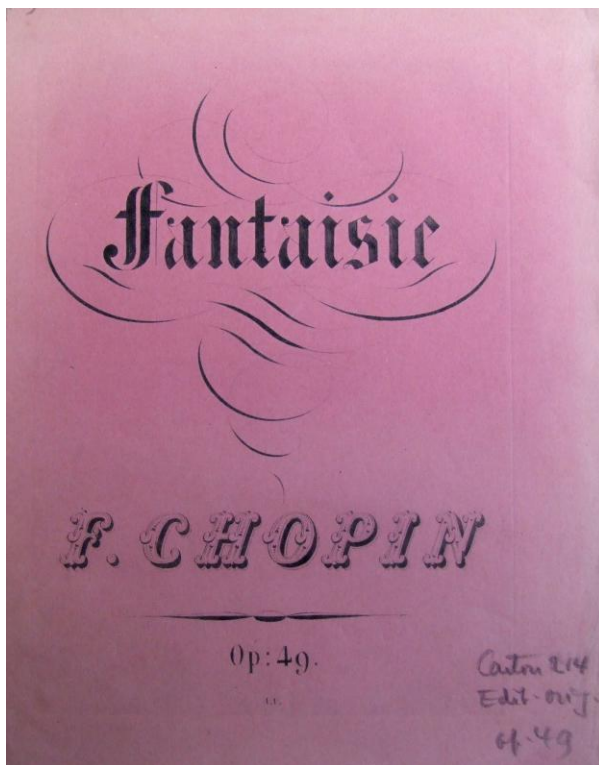
First edition, later issue. Platzman² p. 178. Brown no. 72. Chomiński and Turło no. 1.

46) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Allegro de Concert pour le Piano, composé et dédiée A Mademoiselle F. Müller par Fréd. Chopin, Op. 46.* Leipzig: chez Breitkopf & Härtel, [1841]. 23 pp., engraved, folio, plate number 6651. Disbound, sewn. £150

First German edition. Platzman² p. 178. Brown no. 72. Chomiński and Turło no. 1.

47) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Fantaisie pour Piano, dédiée à Madame La Princesse Catherine de Souzzo par F. Chopin, Op. 49.* A Paris: chez Maurice Schlesinger, [1841]. 1 f. (title), 16 pp., engraved, folio, plate number M.S.3489. Folded as issued in printed pink wrappers, outer fold separating. Alfred Cortot's copy with his initial stamp. £220

First edition. Platzman² p. 185. Brown no. 137. Chomiński and Turło no. 42.



48) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Fantaisie pour le Piano, composée et dédiée à Madame la Princesse Catherine de Souzzo par Fréd. Chopin, Op. 49.* Leipzig: chez Breitkopf & Härtel, [1842]. 22 pp., engraved, folio, plate number 6654. Sewn, pp. 1/2 detached. £130

First German edition. Platzman² p. 185. Brown no. 137. Chomiński and Turło no. 42.

49) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Trois Mazourkas pour le Piano, dédiées à Monsieur Léon Szmitkowski par F. Chopin, Oeuvre 50.* Vienne: chez Pietro Mechetti q^m Carlo, [1842]. 11 pp., engraved, folio, plate number P.M.N^o3682. Folded as issued, little light foxing. Alfred Cortot's copy with his initial stamp. **£140**

First Viennese edition. Platzman² p. 188. Brown no. 145. Chomiński and Turło no. 80.

50) **CHOPIN, Fryderyk Franciszek (1810-1849).** *Allegro Vivace pour le Pianoforte, dédié à Madame La Comtesse Esterházy neé Comtesse Bathyany par Frédéric Chopin, Op. 51.* Leipzig: chez Frédéric Hofmeister, [1843]. 11 pp., engraved, folio, plate number 2900. Sewn, little light foxing. **£160**

First German edition. Platzman² p. 191. Brown no. 149. Chomiński and Turło no. 45.

51) **CORELLI, Arcangelo (1653-1713):** *Sonate Da Camera à Tre, Due Violini e Violone Col Basso per l'Organo Di Arcangelo Corelli Da Fusignano Detto Il Bolognese. Nouvelle Edition, Trez Exactly Corrigée par Estienne Roger sur la Partition, Opera Seconda.* A Amsterdam: Chez Estienne Roger & Michel Charles le Cene, [1716]. Four parts: each 1 f. (title), 12 pp., engraved, folio, publisher's number 32. Sewn individually, some pages separated, rather used and thumbled, few edges a little creased and occasionally reinforced. **£800**

RISM C 3717 – 2 copies only (neither in GB or US).

52) **DEBUSSY, Claude (1862-1918):** *La Boîte à Joujoux. Ballet pour enfants par André Hellé. Musique de Claude Debussy.* Paris: A. Durand & Fils, 1913. Piano score: 1 f. (title), 48 pp. + 20 ff. (coloured illustrations), oblong folio, printed boards with cloth backstrip, corners a little rubbed and two light splashes at outer margin otherwise a superb copy. **£750**

First edition. Lesure p. 137. With the bookplate of the composer and Byzantine scholar Egon Wellesz (1885-1974), a pupil of Schoenberg and later his biographer.

53) **HANDEL, George Frideric (1685-1759).** *Acis and Galatea. A Serenata, Composed for the Duke of Chandos [sic] in the Year 1720 By G.F. Handel [HWV 49a].* [London: Printed for the editor by Longman & Broderip, 1788?]. Score: 103 pp., engraved, folio, nos 28-30 of Samuel Arnold's collected edition. Contemporary half

leather with marbled boards, corners worn, backstrip a little missing and joints cracked.
£180

Smith no. 17, p. 85. RISM H 1508. BUC p. 419. To a libretto by John Gay with additional texts by Alexander Pope and John Hughes.

54) **HAYDN, Joseph (1732-1809).** *Andante Per Clavicembalo del Sig^r. Haydn.* in Bonn: presso Simrock, [1796?]. Score: 3 pp., engraved, oblong folio, plate number 31. Folded as issued, a little creased. **£120**

RISM H4325 (2 copies). Not in BLIC. Hoboken, vol. 1, p. 803. An arrangement of the second movement of symphony no. 94.



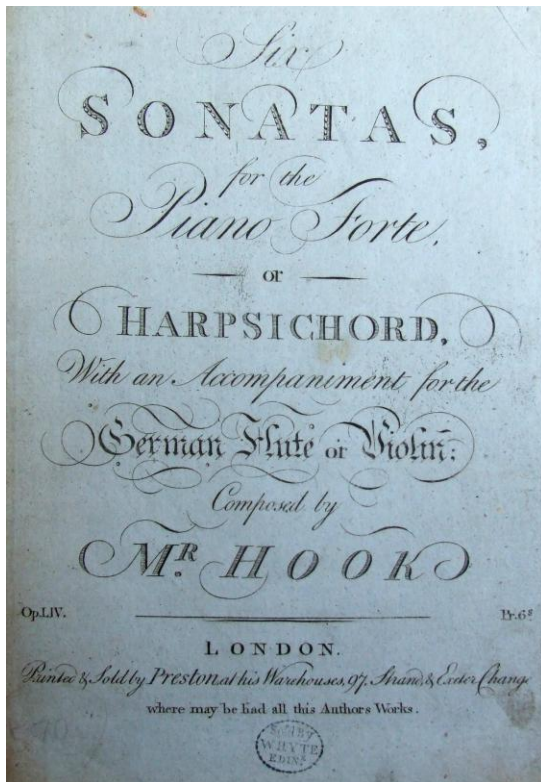
55) **HAYDN, Joseph (1732-1809).** *Die wüste Insel. Singspiel nach Metastasio [Hob.XXVIII/9].* Wien: Nickau u. Welleminsky, [1909].

Vocal score: 175 pp., lithographed from a manuscript, 4to, plate number N.&W.104, Edition Moderne no. 4. Printed pictorial wrappers with cloth backstrip, head of backstrip a little torn, fore-edge of front wrapper with two small tears and lower outer corner curled. **£125**

First edition. Hoboken vol. 2, p. 394.

56) **HAYDN, Joseph (1732-1809).** *Die Worte des Erloesers am Kreuze, in Musik gesetzt von Joseph Haydn [Hob.XX/2].* Leipzig: Bey Breitkopf & Härtel, [1801]. Score: 2 ff. (title, foreword), 112 pp., typeset, oblong folio. Half vellum with pink marbled boards, some upper edges trimmed a little close to text through some slurrings, title-page a little dusty and lightly foxed with engraved vignette. **£400**

First edition. Hoboken vol. 2, p. 6. RISM H 2519. Text in German and Italian.



57) **HOOK, James (1746-1827):** *Six Sonatas, for the Piano Forte, or Harpsichord, With an Accompaniment for the German Flute or Violin; Composed by M^R. Hook, Op. LIV.* London: Printed & Sold by Preston, [1788].

Score: 1 f. (title), 27 pp., disbound, sewn, engraved, seller's stamp of Whyte of Edinburgh. **£150**

RISM H 7340. BUC p. 505.

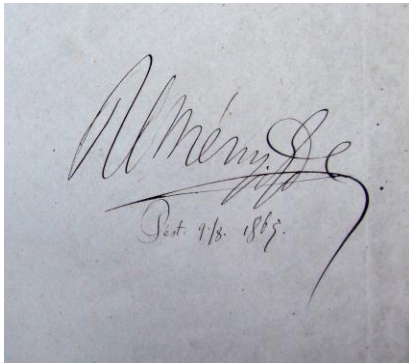


58) **JONES, Edward (1752-1824):** *Maltese Melodies; or National Airs, and Dances, usually performed by the Maltese Musicians at their Carnival, & other festivals; with a few other characteristic Italian Airs & Songs. To these are annex'd a selection of Norwegian Tunes, never before Published; and to which are added basses for the Harp or Piano Forte. Respectfully Dedicated to Miss Willan, by Edward Jones, Harp Master, &*

Bard to his Royal Highness the Prince of Wales. London: Printed for the Editor, [1801?]. Score: 1 f. (title), 40 pp., engraved, oblong quarto, plain makeshift wrappers, stitching detached, decoratively bordered title-page with harp and foliage, small hole at the centre. **£450**

Not in RISM . With a watermark date of 1801; the BL date their copy "1805?" and New Grove, 2nd ed., "c.1807".

59) **LISZT, Franz (1811-1886):** *Missa Solennis quam ad mandatum Eminentissimi ac reverendissimi domini domini Joannis Scitovszky a Nagyker, S.R. eccl. Presbyteri Cardinalis Archiepiscopi Strigoniensis Principis Primatis Regni Hungariae, etc., etc. composuit Franciscus Liszt.* Viennae Austriacorum: Typis Caes. Reg. Status Officinae, 1859. Full score: 1 f. (title), 130 pp., elephant folio publisher's printed boards, edges and corners worn, dust-stained, with cloth backstrip mostly worn away, internally excellent. **£4,200**



First edition, printed in Vienna at the expense of the State. Searle 9. Raabe 484. With ownership signature of Ede Remenyi (1828-1898), dated "Pest 9/8 1865", dating to the period of his amnesty following his exile after being involved with the Hungarian uprising against Austria in 1848. The autograph manuscript of the "Graner Messe" is untraced.

With an autograph letter signed (undated), to the Countess Dorothé Malatesta, concerning Remenyi and asking for introductions for this "extraordinarily talented artist".

60) **MARQUET, François Nicolas (1687-1759) and BUC'HOZ, Pierre-Joseph (1731-1807):** *Nouvelle Méthode facile et curieuse, pour connoître le pouls par les notes de la musique, par feu M.F.N. Marquet. Seconde Édition, Augmentée de plusieurs observations et Réflexions critiques, & d'une Dissertation en forme de Thèse sur cette Méthode; d'un Mémoire sur la manière de guérir la mélancolie par la Musique, & de l'Éloge historique de M. Marquet., Par M. Pierre-Joseph Buchoz.* A Amsterdam et se trouve à Paris: Chez P. Fr. Didot, 1769. Small octavo, ii ff. (half-title, title), vi (dedication, notice), 216 pp., 6 folding plates, contemporary mottled leather, joints worn and slightly splitting, gilt, upper outer corner of pp. 159/160 missing and infilled. **£1,250**

RISM B/VI/2, p. 547. Gregory and Bartlett, p. 68.

Uncommon second revised and expanded edition (first: 1747) of this innovative guide to the pulse, by the Lorraine doctor Marquet. Marquet attempts to describe the various types of pulse by means of a comparison with musical rhythms, see the scores forming the folding plates. He first gives a description of heartbeats and the rhythm of the arteries in general, and offers instruction on taking the pulse, before going on to elaborate the differences between the different types of pulse. In particular, he distinguishes between the pulse of an adult and that of a child, and describes the rhythms of slow pulses, feverish pulses, uneven and convulsive pulses, and trembling pulses in all, twenty-four varieties of pulse are described and explained, both in terms of their rhythms and in terms of the ailments of which they were symptomatic. Marquet's description of the various pulses is colourful. A normal pulse has the rhythm of a minuet, while the convulsive pulse is described as follows: "Il est fort élevé et tendu, par fois grand, ensuite concentré,

si l'on met la main sur la region du Coeur, l'on sentira ce viscère faire des bonds, et des mouvemens si grands et si violens, et par fois si précipités, qu'il semble que ce soit quelque bête qui fasse des efforts pour sortir de la poitrine du malade" (p. 62).

This posthumous second edition has been revised and edited by Marquet's son-in-law Joseph Pierre Buc'hoz, and the work includes a series of his own observations, together with a section on the treatment of melancholy by music, as well as a eulogy to Marquet. Buc'hoz, personal physician to Duke Léopold of Lorraine and Dean of physicians at Nancy, later penned his own essay on the subject in 1806, *L'Art de connoitre et de designer le pouls par les notes de la musique*, as well as publishing works on apoplexy and paralysis (1760), and a *Veni mecum de botanique* (1773).

61) **MENDELSSOHN-BARTHOLDY, Felix (1809-1847):** *Ouverture aus der Oper Die Hochzeit des Camacho, für das Piano-Forte zu vier Händen arrangirt. Musik von F. Mendelssohn Bartholdy [Op. 10. MWV L5].* Frankfurt a/m: in Commission bei G.H. Hedler, [ca. 1835]. Score: 15 pp., engraved, oblong folio, plate number 56. Folded as issued, light water-staining, title sunned and dusty. **£125**

62) **MOUNT EDGCUMBE, Richard (1764-1839):** *Musical Reminiscences of an Old Amateur, for fifty years, from 1773 to 1823.* London: W. Clarke, 1824. Small octavo, 148 pp., half morocco with marbled boards, front paper a little torn, bound by Zaehnsdorf with gilt lyre motif in compartments, printed by J.F. Dove. **£650**

First edition. Bookplate of Joyce Scudamore. "Frequently his own eye-witness account, the *Reminiscences* are a valuable complement to contemporary British writings such as those of Charles Burney and William Parke. Mount Edgcumbe's tastes were formed during the late 1770s and early 1780s and were reinforced during his European tour of 1783–5, when he visited Vienna and various Italian cities (he again travelled abroad in 1802). His vivid descriptions of the leading singers of the age, several of whom he knew personally, shed light on matters such as the allocation of roles. No performers met his criteria of tone, technique, variety of expression, and tasteful use of ornamentation more than Banti and the castrato Gasparo Pacchierotti, in works by Bertoni, Bianchi, Gluck, Nasolini, Paisiello, Sacchini and others. Weak singers recieved [sic] withering criticism. During the 19th century Mount Edgcumbe perceived social changes in the audiences at the King's Theatre and he considered raised prices, caused by increases in singers' fees, responsible. He blamed Rossini's works for undermining the golden age of opera, lamenting the popularity of *pezzi concertati*, the neglect of Metastasian conventions, and changes in vocal styles" (*Grove Online*).

63) **MOZART, Wolfgang Amadeus (1756-1791).** *Variations pour le Forte-Piano, composées par W.A. Mozart. No. 9 [KV 352].* à Leipsic: au Bureau de Musique de C.F. Peters, [1803?]. Score: 7 pp., engraved, oblong folio, plate number 244. Folded as issued, foxed. £175

RISM M 6999. Köchel p. 386. Variations on “Dieu d’amour” from Gretry’s *Les Mariages Samnites*.

64) **MOZART, Wolfgang Amadeus (1756-1791).** *Il Dissoluto Punito ossia (sic) Il Don Giovanni. Drame giocoso in due Atti posto in Musica da Wolfgang Amadeus Mozart. In Partitura. [KV527].* in Lipsia: presso Breitkopf & Härtel, [1801]. [Half-title before each act]: *Don Juan oder der steinerne Gast, komische Oper in zwey Aufzügen ...* 590 pp., oblong folio, typeset, title-page with the famous vignette by F. Bolt after V.G. Klinger; a good copy in two volumes, mid-nineteenth-century half leather, slightly rubbed, with marbled boards, recent spine labels copying the earlier ones. Without the libretto which is said to have been added only to later copies; the frequently missing last leaf pp. 589-590 with the additional trombone parts is present here. With the ownership signatures of **Muzio Clementi** whose signature is on the title-page and also on the half-title in the second volume. £5,750

Köchel⁷ p. 591 ff. Hirsch II.645. Haberkamp p. 295 ff. RISM M 4502. **First edition of the full score of *Don Giovanni*.** This is the first of Mozart’s operas to have been published thus; it was part of Breitkopf’s attempt at a complete edition of Mozart’s works. A vocal score had already been published in 1791, with Mozart’s name in the subscribers’ list.

Probably acquired by Clementi during his eight-year European tour which started in 1802; the tour was partly to obtain music for his London publishing business including works by Beethoven of whom he was an admirer. Beethoven was equally admiring of Clementi and his keyboard sonatas, which he often played and made his pupils study. In 1808 Breitkopf & Härtel started to publish a collected edition of Clementi’s keyboard works. Also with the ownership signature and blind-stamp of Willoughby Hunter Weiss (1820-1867), the celebrated bass singer who may have sung the part of the Commendatore: his father was a music publisher and professor of the flute. Willoughby was also a composer and in 1854 set Longfellow’s poem *The Village Blacksmith* to music which proved a financial success.

Don Giovanni was first performed in Prague on 29th October 1787, only one day after the completion of the overture. The performance received “*den lautesten beifall*” (“the loudest applause”), as Mozart wrote to his friend G. v. Jacquin. The work spread from Prague very quickly although the early reviews made strong objections for moral reasons.

65) **POLYPHONIC MUSIC:** *Polyphonic Music of the Fourteenth Century. Volumes I – XXIV.* Monaco: Éditions de l'Oiseau Lyre, 1956-1985. 24 volumes + accompanying paperback volumes of commentary to the first four volumes as required. Green cloth, some fading, few bumped corners and one or two slight stains otherwise a very good set. Limited edition, no. 45 of 350 copies. **£2,950**

66) **[PUCCINI, Giacomo (1858-1924)]: DRY, Wakeling:** *Giacomo Puccini.* London: John Lane, 1906. viii, 114 pp., octavo, publisher's cloth, plates and portraits frontispiece, edges slightly rubbed; from the series *Living Masters of Music*. With Puccini's signature, dated 1920, on the front free fly-leaf. Extra-illustrated with copious newspaper cuttings (including reviews and portraits of the composer), cut-down programmes and slip of paper attached to the title with the autograph of the author, with letter and other related items loosely inserted. **£425**



67) **SAUST, Charles:** *A Collection of Favorite melodies with Appropriate Embellishments, Adapted for the German Flute by Charles Saust. No. 1.* London: Printed for & Sold by the Author, [wm 1800]. Score: 1 f. (title), 21pp., original marbled wrappers, edges worn and torn, fine internally. The works in book 1 include “La mia Crudel”, “Within a Mile of Edinburgh Town”, “Belerma”, “She Rose and Loot Me In” and “Sul Margine” amongst the fourteen. **£200**

Not in RISM or BUC. British Library date their copy to 1812.

68) **SHIELD, William (1748-1829):** *Three Duets, Two for Two Violins, And One for Two Flutes, or Violins, Composed by WM. Shield, Book Ist. [Op. 1, nos 1, 2 and 6].* London: Printed by C. Wheatstone, [ca. 1810]. Parts: 7, 7 pp., engraved, cloth tape backstrips. **£75**

Not in RISM.

69) **SHIELD, William (1748-1829):** *The Airs in Mr. Loutherbourg's Pantomime of Omai. Composed and adapted for the Piano Forte or Harpsichord by W. Shield.* London: Printed by Longman & Broderip, [1785]. Score: 1 f. (title), 38 pp., oblong octavo, disbound, engraved. **£300**

RISM S 3101 and BUC p. 946 citing just one copy only (British Library).

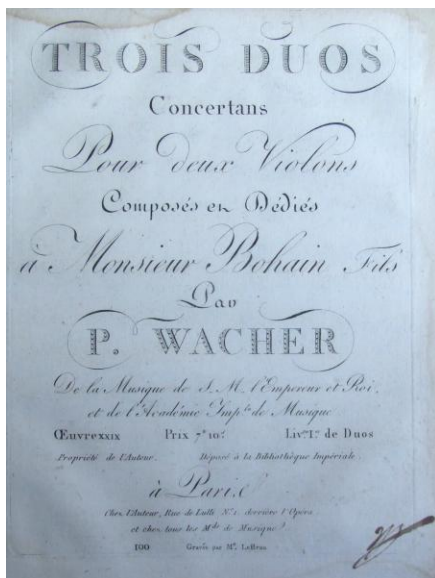
70) **SLATTER, George Maximilian (1789?-1868)**: *Ten Collects, or Anthems, Selection of Chants, A Sanctus and Kyrie Eleeson, for Four Voices with an Accompaniment for the Organ, or Piano Forte. Composed and Respectfully Dedicated (by Permission) to The Right Reverend the Lord Bishop of Exeter by the Reverend George Maximilian Slatter, B.D. (of St. Peter's College Cambridge), Vicar of St. Mary Anstey, Devon, Priest Vicar and Sub Treasurer of Exeter Cathedral.* London: Printed for the Author by Paine & Hopkins, [1835?]. 1 f. (title), 75 pp., 1 f. (list of subscribers). Half leather, marbled boards, edges worn and rubbed, engraved, folio. Initialled by Slatter. Bookbinder's label of Cowing of Barnet. List of subscribers mainly local to Devon and the church but also including Mount Edgecumbe. **£300**

71) **SMITH, John Stafford (1750-1836)**: *Anthems, Composed for The Choir-Service of the Church of England by John Stafford Smith.* London: Printed & Sold by Preston & Son, [ca. 1795]. Score: 2 ff. (title and dedication to John Moore, Archbishop of Canterbury), 167 pp., folio, engraved, half calf, rubbed and worn, marbled boards overprinted with medical forms from a Regimental Hospital. **£600**

RISM S 3687. This imprint not in BUC, citing only edition published by the Author in 1793. Bound with: **JACKSON, William (1730-1803)**: *Twelve Songs, Composed by William Jackson of Exeter, Opera XVI.* London: Printed & Sold by Preston, [ca. 1795]. Score: 1 f. (title), 41 pp. RISM J 190 – three copies only. BUC p. 552 - one copy only (Tenbury). Not in BLIC.

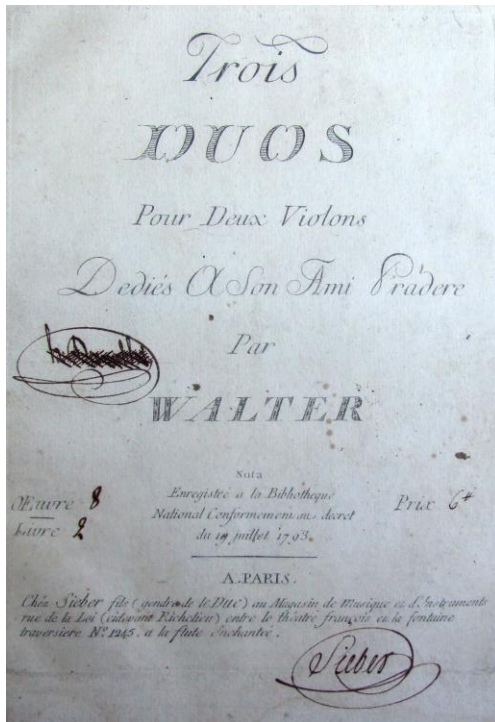
72) **STAES, Godefroid.** *Deux Grandes Walzes Pour le Forté-Piano, Avec Accompagnement de Flûte, composées par Godefroid Staes cadet.* à Paris: Chez Naderman, [ca. 1800]. Piano part: 1 f. (title), 9 pp., engraved, folio. Unbound. **£80**

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



73) **WACHER, P. [?WACHLER]**: *Trois Duos Concertans Pour Deux Violons, Composés et Dédiés à Monsieur Bohain Fils Par P. Wachser, Oeuvre XXIX, Liv 1re. I rede Duos.* à Paris: Chez l'Auteur, [ca. 1800].

Parts: each 1 f. (title), 15 pp., disbound, sewing broken, light marginal water-stain to both parts, engraved by Me. LeBrun, plate number 100. **£150**



74) **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 19th July, 1793. **£200**

RISM W 141 – 1 copy only (US-Wc).

75) **WEIDNER, Johann Carl.** *A Solo, for the German Flute, With an Accompanient for the Piano Forte. Composed & Inscribed to Sir John Stevenson by J.C. Weidner.* London: Printed by Goulding, D'Almaine, Potter & Co., [wm 1818]. Score: 1 f. (title), 13 pp., engraved, folio. Disbound. **£60**

Not in BLIC.

76) **WOLF, Ernst Wilhelm (1735-1792):** *Musikalischer Unterricht. Vom Ton; von der Tonleitern; von den Ton- und dissonirenden Tönen; denen daraus entstehenden Akkorden u.s.w.; von den Fortschreitungen der Töne und Akkorde; von ihren Ausweichungen, Auflösungen und den daraus entstehenden verschiedenen Kadenzen; vom Takt ... vom Tempo; von der Melodie ... vom Generalbass, und von der harmonischen Modulazion; vom Kontrapunkt ... von der Bewegung in Rücksicht der Nachahmung, von der Fuge, und Doppelfuge. Alles durch praktische Beyspiele erläutert; vom Ausdruck, und Etwas von der Einrichtung musikalischer Tonstücke für Liebhaber und diejenigen, welche die Musik treiben und lehren wollen ... Geschrieben und herausgegeben von Ernst Wilhelm Wolf.* Dresden: im Hilscherschen Musikverlage, 1788. Two volumes: 3 ff. (title, introduction, list of subscribers), 76 pp. (text); 1 f. (title), 54 pp. (music examples, engraved with beautiful decorative title-page). Original plain wrappers, text volume blue and with old Berlin Royal Library stamp, very lightly stained throughout, upper edges more so and slightly curled, examples volume backstrip worn away otherwise in excellent condition. **£1,800**

Sole edition. RISM B/VI/2, p. 897. "Wolf's writings on music were directed primarily at amateurs, although they were acclaimed even in specialist circles. His aesthetic ideas, while embracing elements of *Empfindsamkeit* and Classical style, reflect the ideals of old-fashioned counterpoint; he recommends the preludes and fugues of J.S. Bach and vocal scores of Handel to students" (Grove Online).



77) **WRAGG, Jacob:** [*The Flute Preceptor, Op. III. 21st edition, with additions*]. [London: the Author, [1803]. Score: 2 ff. (introduction), 106 pp., small oblong 4to, half calf, rubbed, with cloth boards a little stained, engraved. Lacking title-page. **£120**

This edition not in BLIC.

78) **ZAPPA, Giuseppe.** *Scena ed Aria, Composta e dedicata A Sua Maesta La Regina, dall' Umilissimo, e Rispettosissimo Servo Giuseppe Zappa.* [Italy: ca. 1820]. Full score: 1 f. (title), [49] pp. Beautifully embossed bordered manuscript paper, decorative ties, a.e.g., title-leaf detached. Scored for voice, strings, winds and horns, manuscript written in brown ink. With bar lines drawn in red. **£225**

Recitative begins "Basta Fanan".

List compiled by Colin Coleman