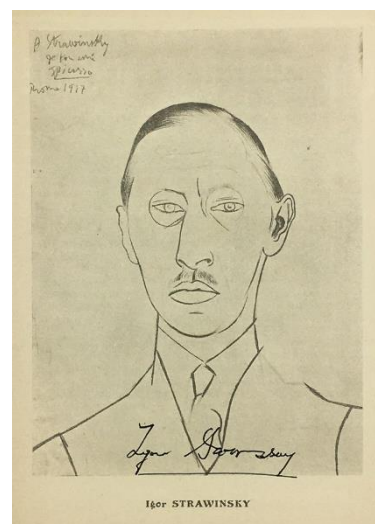


MUSIC

Composer's Annotated Copy

1. Stravinsky (Igor) Piano-Rag-Music. Dédié à Arthur Rubinstein (1919). J. & W. Chester... Rouart, Lerolle & Cie... Maison Chester, [1920], FIRST EDITION, printed piano music, five systems per page, numerous annotations including dynamic and expression marks, annotated notes, circled chords etc. in graphite and red pencil, a few minor tears at lower edge of margin and corners, pages faintly toned, pp. 10, [ii], folio, publisher's printed wrappers, faint central crease to rear panel, custom clamshell case with section for signed illustration (see below), very good

£17500



Stravinsky's most jazz-influenced piece, following on from the style of two movements from *l'Histoire du Soldat* and *Ragtime* of the previous year which the composer termed 'essays in jazz portraiture', but here with a notably more improvisational quality, untrammelled, in one section of the piece, by traditional barlines - musical ideas, including elements such as ostinati and bitonality from this Russian period, thrown together in a seemingly arbitrary manner, with the melodic line sometimes little more than fragments of the chromatic scale. In his *Chronicle* (1936), the composer writes 'I stressed the percussion possibilities of the piano. What fascinated me most was that the different rhythmic episodes were dictated by the fingers themselves... My own fingers seem to enjoy it...' [*Dialogues*, Stravinsky, 1963; *Stravinsky*, Paul Griffiths, 1992).

Although written for Arthur Rubinstein, the piece was premiered in Lausanne in November, 1919 by José Iturbi. From 1922, Stravinsky himself played the piano in public, the pleasure he clearly derived from *Piano-Rag-Music* leading to a number of performances and the renowned 1934 Columbia phonograph disc recording. It is difficult to establish for which performance this copy was used, the annotations - circled accents, annotated expression notes etc. - typical of practice/rehearsal marks, though, intriguingly, there are also several notational variations pencilled in - the demi-semi quavers at bars 10 and 15, for example. The 1934 recording differs in

minor respects from the published music, which, with the pencilled annotations here, suggests that Stravinsky allowed himself a measure of performance leeway, which, given the nature of the piece, seems entirely appropriate.

[with] **Picasso (Pablo) Igor Stravinsky**, illustration from 'Revue Musicale' supplement, December 1923, signed by the composer, single sheet, very good.

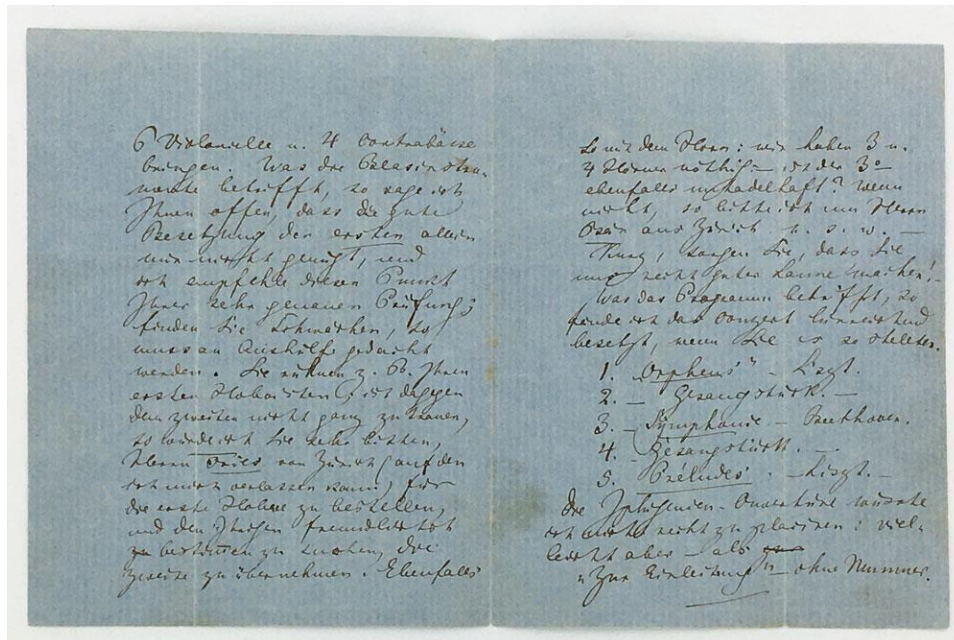


2. Wagner (Richard) Autograph letter signed with initials, 'R.W.' to 'Geheiber Freund!' [Heinrich Szadowsky]. [Regarding the arrangements for the concert at St. Gallen with Liszt]. Zurich, c. 1856, November, manuscript in German, written in ink in small neat hand, 4 pages, blue paper, bifolium, 13.6 x 10.6cm, faint stain near central fold, very good
£5500

The concert, which took place on 23rd November, 1856, was largely conceived in order to give Wagner the chance of hearing orchestral performances of Liszt's works, which may account for the detail to which he goes here in describing the orchestral forces he is keen that Szadowsky gathers for the performance. Following an expression of eager anticipation of the event, and a suggestion to increase the ticket prices if need be, in order to meet his orchestral demands, he stipulates the numbers of string instruments required - 'up to 18 good violins, 6 violoncellos and 4 basses' - and the organisation of the woodwind, recommending two musicians known to him from Zurich. He then provides a running order including Liszt's symphonic poems - Orpheus and Les Préludes - the Beethoven symphony and two unconfirmed choral works, possibly Senta's ballad and the Sailors Chorus from *Die Fliegende Hollander*, although these would require a male and female chorus.

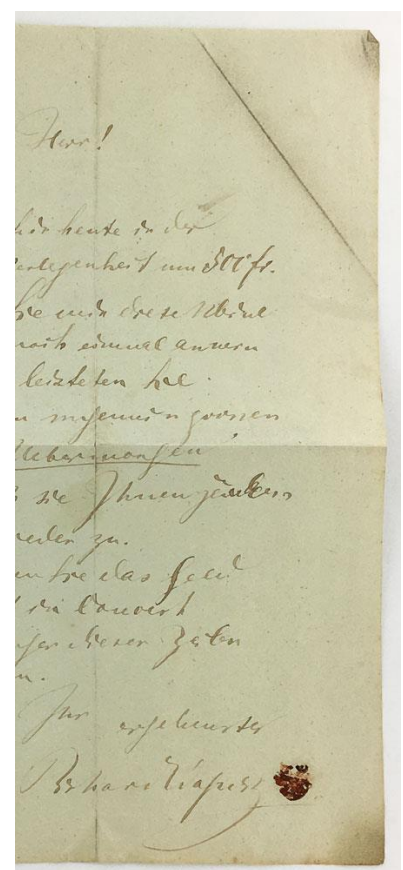
Though there was some suggestion that a Mozart work might be included (his 'unhappy clarinet aria' [18th November letter to Szadowsky]), the final programme consisted of Liszt's two symphonic poems, two romances from Gluck operas, conducted by Szadowsky, and Beethoven's Eroica, conducted by Wagner, whose Beethoven symphony direction was legendary. The composer himself describes the performance with his usual combination of enthusiasm and complaint: 'Orpheus and the Prelude, upon the orchestra with complete success, in spite of the limited resources at his command. The performance turned out to be a really fine one, and full of spirit.'

I was especially delighted with the Orpheus and with the finely proportioned orchestral work, to which I had always assigned a high place of honour among Liszt's compositions. On the other hand, the special favour of the public was awarded to the Prelude, of which the greater part was encored. I conducted the Eroica Symphony of Beethoven under very painful conditions, as I always caught cold on such occasions, and generally became feverish afterwards. My conception and rendering of Beethoven's work made a powerful impression upon Liszt, whose opinion was the only one which had any real weight with me. We watched each other over our work with a closeness and sympathy that was genuinely instructive.' (*My Life*, 1870)



3. Wagner (Richard) Autograph Letter Signed. [regarding a gratuity of 500 francs]. *Paris, 14th Juni, 1860, manuscript in brown ink, with remains of red wax seal, single sheet written on one side, 22 x 30.5cm, folded in 4, corner crease, one edge slightly tattered, good*
£2000

In autumn, 1859, Wagner, in Zurich in exile since 1849, moved to Paris with the express intention of earning money and popularity by giving concerts, in order to realize his ambitious project of bringing an entire model German opera company to Paris to perform in April/June of 1860. With this in mind, he had taken, on a 3-year lease, a splendid apartment on the rue Newton, re-decorating and hiring servants for his renowned salon, attended by the likes of Saint-Saëns, Gounod and Doré. However, as a result of the concerts' disappointing reception and disastrous financial consequences, Wagner, recognizing that his grand project was unattainable, compromised with a scheme to employ a Paris opera company for *Tannhäuser*, while retaining a German lead - the charismatic Albert Niemann. It is within this context that Wagner writes essentially this 'begging' letter to an unnamed potential patron, 'Venerabler Herr!', just 9 days before he writes to his landlord requesting leniency regarding his expenses, and his



intention to move out after only a year (Jean-Pierre Osenat Auctions, 2020). Although he encountered numerous difficulties with the preparations for the Paris premiere of *Tannhäuser*, not least the initial rejection of the translation and the controversy regarding the placement of the ballet, the opera was finally staged in March 1861.

4. Strauss (Richard) [Programmes:] Elektra (Manhattan Opera House, New York, 1910); Cap al vespre & Las travesuras de Till euleuspiegel (Gran Teatre del Liceo, Barcelona, 1901); Symphonia Domestica, (Queen's Hall, London, 1905); Enoch Arden, Die Nacht...; Leider...; Also sprach Zarathustra (Grossen Musikvereins-Saale, Vienna, 1910; 1913; 1922); Don Juan, Ainsi parlait Zarathustra (Théâtre des Champs-Élysées, Paris, 1930); Der Rosenkavalier (Salzburg Festival, 1932); Don Juan, Burleske... (Royal Albert Hall, London, 1947). 1901-1947, programme notes, many programmes with photographs of the composer / performers & numerous topical advertisements, occasionally faint stains and toning, but largely very good £650

A testament to Richard Strauss' popularity in the New World and the Old, during the first half of the twentieth century, with many performances conducted by the composer himself. The *Elektra* programme is the most significant since it records the first performance of Strauss' expressionist opera in the US (January 25th, 1910), presented by Mr. Oscar Hammerstein, with a cast including Mariette Mazarin and Gustave Huberdeau. Several of the collected programmes are decoratively printed, particularly the Barcelona example, which includes a photograph of the composer with his signature in facsimile printed in blue opposite an attractive advertisement for soda syphon sparklets.

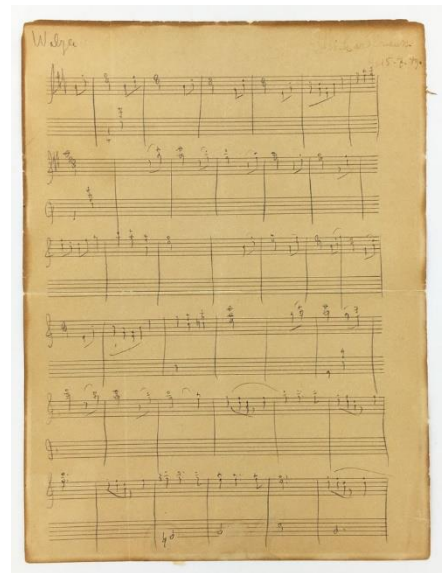


5. Strauss (Richard) [Autograph manuscript signed] Waltz from Der Rosenkavalier. 1949, 10 paired staves, 60 bars, the music written in pencil, melody line with frequent thirds, accompanied by traces of harmony in the bass clef, titled 'Walzer', signed and dated at upper corner 'Richard Strauss, 15.7.49', one small folio sheet, written on both sides, paper toned, signature faded but clearly visible £17500

An intriguing sketch, without amendment or revision, as if straight from the composer's thoughts, which became one of the most famous waltzes from Strauss' opera, *Der Rosenkavalier* (beginning Act III, bar 101), with a fascinating provenance. The manuscript, which differs in some respects from its published form, was given to Erich Wolfgang Korngold, a musical prodigy, now most well-known for his film scores, and an advocate of both Strauss and Mahler. Although Korngold was unable to visit Strauss, due to the composer's ill health, when he visited the family to offer his condolences, Strauss' son Franz asked him to choose a manuscript as a memento. The occasion, as related to him by Korngold's son, Georg, is described in Brendan G.

Carroll's biography of the composer, *The Last Prodigy*: 'Dr. Strauss... went over to a large chest, pulling the top drawer. Inside were dozens of pages of music, sketches... Before his father's death, his son had got him to sign and date everything... ', which explains the date here, just 3 weeks before Strauss' death. Georg continues by relating his father's description of the manuscript he chose: 'He explained that it was the famous waltz melody from *Der Rosenkavalier* but harmonized very simply... He believed that it was Strauss' first sketch of this melody... and from the age of the paper and the style of notation, it must have been written about 1908.'

Provenance: by descent through the Korngold family.



6. Spohr (Louis) Autograph fragments of second movement, Larghetto, of Piano Trio no. 1, Op. 119. 1841, 2 leaves, (one split into 3 parts with narrow strips lacking at the centre, the other, half-sheet size, split into 2 parts) written on both sides, comprising a total of 78 bars of manuscript music in ink, bracketed in 4-bar systems for piano, cello and violin, with several corrections and amendments, and a few details which differ from the printed edition, 'Spohr's Manuscript' written in pen and pencil in several hands at margins, leaf edges with several short tears and chips, but music clear and legible, 27.5 x 37cm (in 3 pieces); 27.5 x 23.5cm (in 2 pieces) £1500

Although Louis (Ludwig) Spohr was highly regarded in his lifetime, as a virtuoso violinist (and inventor of the chin-rest), conductor (pioneering the use of the baton), and composer (of symphonies, operas, concertos, oratorios, songs and numerous chamber works), perhaps partly due to his style and the period, at the cusp between late Classical and early Romantic music, his compositions are now rarely heard. Yet,

his piano trios have been described as ‘among his freshest, most appealing chamber works, full of attractive ideas and fine craftsmanship’, and comparisons have been made with the harmonic effects of the early string quartets of Schubert. Spohr’s even-handed approach to the part-writing is particularly notable - clearly his writing for the violin from a virtuoso’s point of view, but also his innovative approach to the ‘cello part, which is often given the true bass line (with the piano an octave above), and the piano writing itself, an instrument which he had taken pains to master late in his career. The Piano Trio no.1 was a great success at its premiere, several critics claiming that it had no parallel from Beethoven to Mendelssohn either in its form or its part writing. (*Louis Spohr*, Brown, 2006; Spohr Society of Great Britain website; *Clara Schumann Studies*, Davies, 2021)

The fragment here begins with the final bar of p.19 of the Wessel & Co. edition in the Series of Piano Forte Trios, no. 47.

Of the slight variations between this and the printed edition, the most notable is in the cello part of p.22, bar 6, where the printed edition line continues with the previous bar’s pattern of repeated demi-semi quavers, whereas the manuscript version takes the note, with an ornamental flourish, up one, then two octaves. Several passages are struck through, or scribbled out, a few with the correction at the end of the line, a few where the original thought was restored in the printed version.

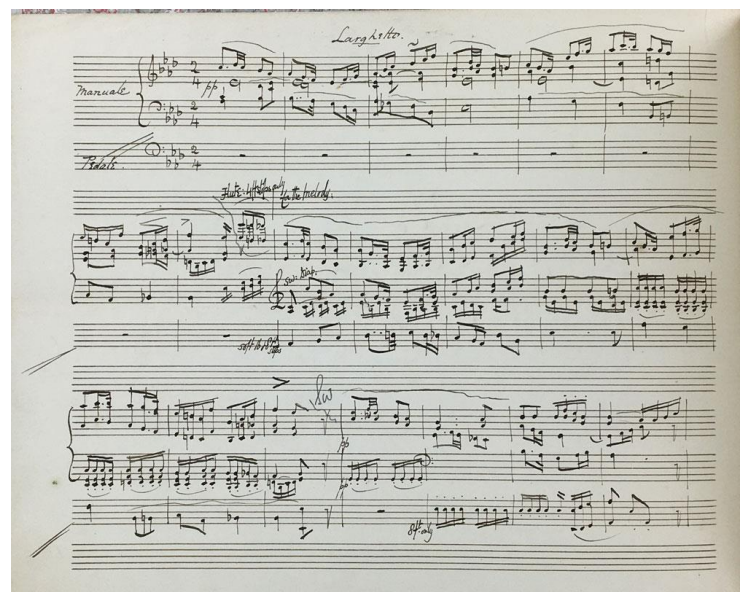
7. Garrett (George, arranger and composer) and J.W. Kalliwoda (composer)

[Manuscript Music] *Larghetto* (from the *Second Grand Symphony*) composed by J.W.

Kalliwoda: and arranged for the organ with Ped. ob. by George M. Garrett Mus: Bac., organist of St Johns College, Cambridge; Andante Con Moto for Pianoforte [by] George M. Garrett. *September, 1857, neat music manuscript in ink, with annotated stop indications for the organ arrangement, and expression marks, faint transverse crease through the whole, pp. [11], [i], [5], oblong, modern marbled boards, front board with printed label, very good*

£650

A full arrangement of a then popular work from the prolific composer Johann Wenzel Kalliwoda (Kalivoda), ‘a sort of symphonic ‘missing link’ between Beethoven and Schumann’ (D. Hurwitz) by George Mursell Garrett, who began his music education as a chorister at New College, Oxford, gained a music degree at Cambridge and a fellowship of the Royal College of Organists, and held positions as organist at Madras Cathedral and St. John’s College, Cambridge, where he was appointed Director of Music the very year of this manuscript. His own composition, a decorative 3/8 Andante in C major, is reminiscent of Mendelssohn, with chromatic inflections.



8. Lewy (Charles) and Vladimir Sollogub (librettist) [Manuscript music] *La Nuit de St. Sylvestre*. (opéra proverbe en un acte paroles du Conte Sollohub, musique de Charles Lewy) 1860, *neatly inscribed music manuscript in ink scored for flute, oboe, clarinet, bassoon, horns, timpani, strings, chorus and two soloists, with several amendments and crossed-through bars, the one act divided into 7 scenes, a few wilder pencil inscriptions, the manuscript concluding with the signed inscription 'A Petersbourg par l'ordre du Czar le 15 Avril 1860 / Charles Lewys.'*, 23 loose landscape bifolios (93 pages), 26 x 38cm, *title bifolio repaired with tape at gutter margin, outer leaves dusty, occasional short tears at leaf edges, otherwise good* **£4000**



An apparently unpublished work from the composer Charles (Karl) Lewy, (1823-1883), who later in his career became a mainstay of the musical life of Vienna, and the writer, Vladimir Sollogub, an aristocratic member of St. Petersburg high society, close friend of Pushkin, the painter Prince Gagarin and Tolstoy, librettist of 'Undina' (later used by Tchaikovsky for his opera), and central to the artistic salons and cultural life of St. Petersburg. Behind this work lies the notable figure of Anton Rubinstein, celebrated pianist and composer, and favourite of the Imperial family (he had performed for Tsar Nicholas I at the Winter Palace at the age of 14), who, with the help of Grand Duchess Elena Pavlovna, founded the highly influential Russian Musical Society in St. Petersburg in 1859, an organisation which heralded a period of rich musical life within the city, responsible for regular symphonic and chamber concerts with frequently adventurous programming. It is, therefore, no surprise, that Rubinstein may well have approached the somewhat obscure Lewy, a friend since childhood (in Berlin), dedicatee of his second piano concerto, and fellow lodger when he first arrived in the city, to provide a score for his programme of concerts. (Pursglove, *V.A. Sollogub and High Society*, 1998; Taylor, *Rubinstein*, 2007)

The tone of the libretto, featuring a love-struck couple on New Year's Eve, is reflected in the musical style - suspenseful violin staccato accompaniment, dramatic use of timpani, extreme dynamics, touches of chromaticism and rapid key changes - one of the pencil inscriptions, perhaps in Lewy's hand, hinting at the effort involved: 'je suis mort en le maudi (?) [cursed] d'art!'

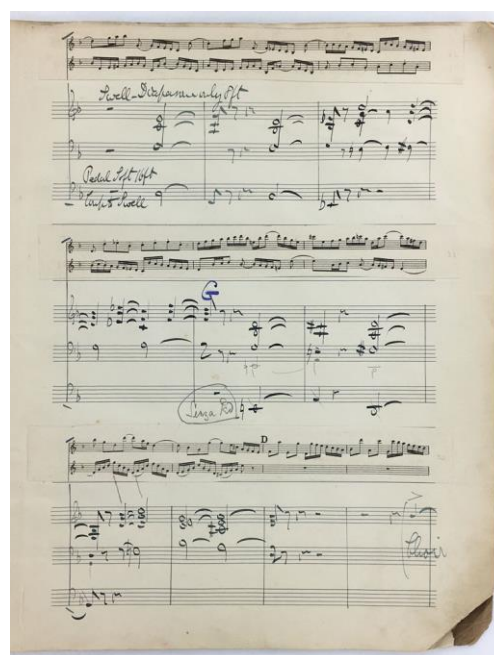
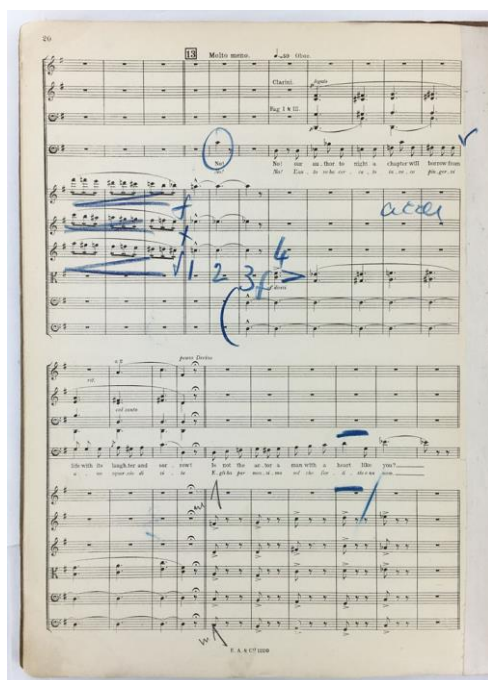
9. [Wood (Henry)] Bach (J.S.) and Leoncavallo (Ruggero) [Annotated & Manuscript Scores:] *Double Concerto in D minor for Two Solo Violins, Strings & Organ*, Organ part [BMV 1043]; Prologue to the Opera 'Pagliacci' [2 vols]. c.1920; 1895, *title-page with Wood's ownership stamp, inscribed title, and his signature, printed solo violin parts pasted in, with organ part in manuscript in ink, with divisional marks in purple ink and annotated directions ('Pedal. Bourdon 16ft only' etc.) in ink and pencil, excised lower fore-corners, small tear to second leaf affecting 2 bars; printed full score with one system per page, first page pasted over with sheet bearing purple stamp of Henry J. Wood and '6 mins' inscribed in blue pencil, second*

page, the alternative start-point of the introduction, with orchestration inscribed in full in ink, numerous annotations in graphite and blue pencil, gutter margins neatly strengthened with tape; pp. 26; 33, small folio, brown wrappers with pale tape spine, cover with Wood's stamp, inscribed with title and composer, edges a little frayed, good; pebbled brown cloth-backed boards, cover with manuscript label, conductor's stamp and '6 mins' inscribed, corners rubbed, good
£750

Two scores, the first, a manuscript arrangement part, the second, an annotated conducting copy, belonging to the illustrious Henry Wood, organist, orchestrator and co-founder of the Proms, both illustrating his constant endeavour, to popularise and disseminate 'high art' music to a wider general public.

His contribution to the re-discovery of Bach in the early twentieth century, both through programming and though his arrangements of the Baroque composer's works, was considerable, and though their reception amongst critics was mixed ('Not only is it bad, it is wrong' Frank Howes on his lavish orchestration) to the point where Wood, at one point, assumed an arranging pseudonym, they were warmly received by audiences. It is difficult to establish when (or even if) this arrangement was performed or published - the organ part is relatively spare and the work doesn't appear to be cited in any of Hannah French's articles and books on this subject.

Wood's signed and annotated full score of the Pagliacci Prologue is of particular significance, since this piece was performed on the first night of the very first Promenade concert, held at the Queen's Hall, Langham Place, on 10th August, 1895, with the Queen's Hall Orchestra directed by Robert Newman, the baritone part sung by David Ffrangcon-Davies who gave 'a most intelligent rendering of the Prologue from Pagliacci' according to *The Observer* published the following day. The review begins: 'If the succeeding concerts of the Promenade season inaugurated last night are as brilliantly successful as the first of the series, no one interested in the venture, either financially or artistically, will have reason to complain. The audience was an immense one, and both on the score of enthusiasm and discrimination did its duty.'



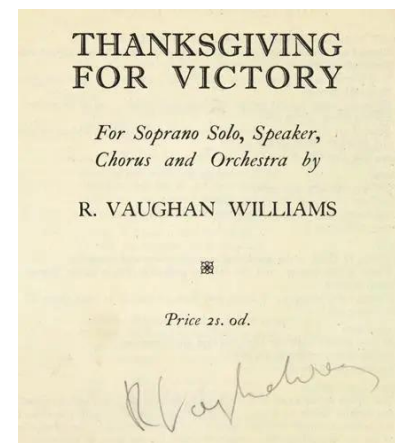
10. [Vaughan Williams.] Mendelssohn (Felix) No. 2. Symphonie-Cantate (Lobgesang) Op. 52. Partitions d'Orchestre revues par H. Böhme. Braunschweig: Henry Litolff, c. 1878, printed full score, title signed by Vaughan Williams in pencil, a few pencil annotations within the music, title with Foyle's Music Dept. stamp at lower margin, pp. 179, folio, dark pink boards, spine with plain label, boards with a little fading, very good
£1500

Not an entirely obvious choice for Vaughan Williams, given that his major influences were Elizabethan music and English folk-song and his inclination, from the outset was to break away from the German-dominated style of the later 19th century ('We now have to believe that Mendelssohn is NOT a great composer...', 1889 letter to his sister); and not purchased during his years of study, at the Royal College or at Cambridge (Trinity), since the Charing Cross Road Foyle's stamp dates the purchase to 1906 at the earliest. Mendelssohn, however, was still highly popular amongst the concert-going public during this period, and the few annotations relate to the organ part, which was one of Vaughan Williams' instruments



Signed by Ralph Vaughan Williams

11. Vaughan Williams (Ralph) Thanksgiving for Victory. For Soprano Solo, Speaker, Chorus and Orchestra. Oxford University Press, n.d. [circa 1945,] FIRST EDITION, the lyrics followed by the 22pp. score, pencil note at head of p. 21 ('no crescendo'), offset browning from covers at foot of title-page and final page, pp. 26, 4to, original sewn buff wrappers, contemporary ownership inscription ('C. Deryck Chamberlain, 1946') to front, light rubbing and soiling, very good
£750

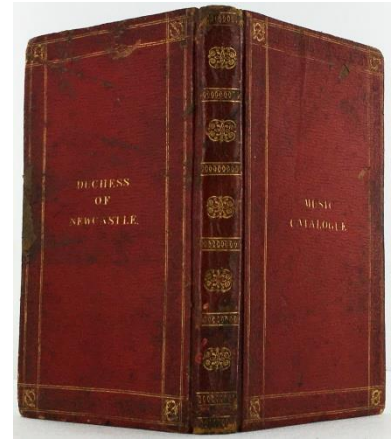


Who would the BBC turn to, to commission a piece of music which would be ready to broadcast the moment Victory in Europe was declared at the end of WWII, but the most English of all twentieth-century composers, Ralph Vaughan Williams, then in his 72nd year. With inventive scoring (this edition, with reduced orchestration) and lyrics selected from the Bible, Shakespeare and Kipling, the work's tone succeeds in avoiding 'any suggestion of rhetorical pompousness.' (Lockspeiser, E., *Music and Letters*, 1945).

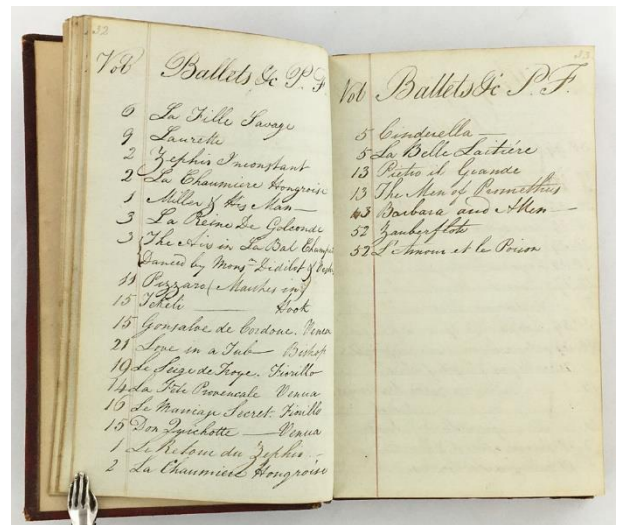
Signed by the composer in pencil on the title-page.

Regency domestic music making

12. Duchess of Newcastle Manuscript catalogue of music. c. 1820, manuscript catalogue in ink in attractive hand, 4-page Contents/Index, headed sections including *Piano Forte, Piano Forte Duets, Ballets, Harp Music, Vocal Italian, Scotch Songs etc.*, front free endpaper with pencil note 'from the Clumber sale October 1937' and later ownership inscription, pp. [iv], 62 [numbered by hand], [63 blank leaves], 8vo, contemporary crimson straight-grained morocco, boards with blind-tooled decorative borders, gilt ruled with corner gilt ornaments, front board with 'Music Catalogue', rear board with 'Duchess of Newcastle' gilt-lettered, richly gilt spine, boards with abrasions, edges rubbed, good
£850



An intriguing insight into the choice of music played, during this period, at home by the nobility, namely Georgiana Elizabeth Mundy, 4th Duchess of Newcastle, wife to Henry Pelham Fiennes Pelham-Clinton, the 4th Duke, who was largely responsible for the magnificent library at Clumber House, famously sold at Sotheby's in 1937. The beautifully written catalogue reveals, in addition to the fashionable instrument combinations of the day - piano duet, harp and piano, ballet arrangements for solo piano, vocal music ('Italian Vocal' occupying 8 pages, in contrast to 3 pages of Scottish, and 2 of English songs) - a combination of the classical canon, Beethoven, Mozart, Handel etc., the now lesser known but highly popular composers of the period, eg. Pleyel, Paisiello, Haigh etc., and folk songs, such as 'Tweedside', 'The Bells of St. Michael's Tower' and 'Canadian Boat Song'. Several sections reflect the international and topical qualities of the music scene - eg. Kotzwara's *Battle of Prague* and von Esch's *Russian Divertissimo* - particularly the Rondos - M. Holst's *Fall of Paris* and Latour's *Bonaparte's March*; while the ballets listed include Hooks' *Tekeli*, *Love in a Tub* by Henry Bishop, and 'The Air' in *La Bal Champêtre*, danced by Mons. Didelot.



13. [Early US Printed Music Publishers] Pleyel, Steibelt, Ferrari, Crammer, Chateaudun, Mozart. [Compendium of printed piano, piano & violin, piano/harp & voice, and solo violin music]. [12 publications including:] Six Sonatinas. Progressive for the Piano Forte Composed by D. Steibelt; Deux Quatuors de J. Pleyel Arrangés pour Piano Forte avec accompagnement de violon par Mr Lachnitt; Marche Turque par Crammer; Six Romances Nouvelles avec accompagnement de Harpe ou de Piano par R. Chateaudun. Philadelphia: G. Willig; Carr; John Aitken, c.1810, printed music, a few short tears, the Six Romances with repaired margin and central tear with slight loss, the Marche Turque second page creased and repaired, faint dampstain through several gatherings, but otherwise internally good, pp. [156, each publication with its

own pagination], folio, *contemporary half straight-grained dark red morocco, marbled boards, front board with morocco label gilt-stamped 'Eugenie M. D'Anfossy', boards and edges rubbed, front board with faint damp marks, fair* £750

A revealing snapshot of the popular music played in a domestic East Coast post-Revolution American setting, and a roll call of the major figures, emigrées from Europe, of one of the hot spots of early music publishing in the US, Philadelphia. German-born George Willig, took over the publishing business Moller and Capon in 1794, and built on its success - one of the pieces included here identifying his premises as No. 12 South 4th St, an establishment he occupied between 1808 and 1810; Benjamin Carr, who had studied in England under Charles Wesley and Samuel Arnold, ran a renowned music shop and publishing business in addition to his singing,



organ-playing and composing careers; while John Aitken, originally from Scotland, was publishing music in Philadelphia as early as 1787, one of the works compiled here listing his address as No. 76 North 2nd St, his premises from 1807 to 1811. Trying to trace the volume's owner has not revealed many candidates, though Sophie Marie Eugénie D'Anfossy, who died in Norfolk, Virginia in 1824, aged 21, appears the most likely. All works are uncommon.

14. Callcott (J.W., composer & compiler), Samuel Harrison and Richard Webb (composers) [Compendium of Glees and Madrigals including:] A Collection of Four Glees, Composed at Blenheim, 1799; The Celebrated Glee Sung at Harrison & Knyvett's Vocal Concerts; A Collection of Six Glees. The Sylvens, Urchins, Elves, & Fairies' Dance; Slow Men of London, 'Oh, Nanny! wilt thou gang with me', Birchall; Preston; Longmand & Broderip, Clementi..., 1799-1804, printed music, 2 or 3 staves per page, predominantly 3-part a-capella (one madrigal for 6 voices 'Padre del Ciel' by Callcott), various paper stock, with only two leaves showing signs of spotting ('Harold the Valiant'), contents list in manuscript to pastedown and front endpaper, several glees with vertical advertisement catalogue on final leaf verso, pp. [322, each title with separate pagination], oblong folio, *contemporary half calf, marbled boards, spine gilt-ruled, edges worn, boards with abrasions, good* £675

Catalogue of GLEES DUETTS &c.		
Lately Published by R. Birchall 133, New Bond Street, London.		
Aldibrentiphosphorhnia.	CALLCOTT 10	Queen of the Valley. CALLCOTT 30
*Borne in yon blaze.	CLARKE 26	Rosabella (O listen Ladies). CALLCOTT 26
Cold is Cadwallor's tongue.	HORSLEY 26	Robin Adair (You're welcome) HAWES 16
Come Sisters come.	KING 16	Retire my love. HORSLEY 26
Come Letia fill the Goblet up.	HAIGH 26	Retirement (I envy none). WEBBE 16
*Constancy (Happy thrice happy).	WEBBE 10	Rise winds of Autumn. CALLCOTT 20
D-solate is the dwelling.	CALLCOTT 26	See the Chariot at hand. HORSLEY 20
*Fair Solima.	CLARKE 26	Spectre Knight (Pilgrim pass not) HAWES 16
Go tuneless Bird.	CROTCH 10	The Bells of St. Michael's Tower. KNYVETT 16
Gently let the web.	WEBBE 10	— Boatie rows. D ² 16
Garvan (Where are the Sons).	CALLCOTT 26	— Beggars. D ² 16
Hark to Philomela.	KNYVETT 26	— Sound of the Harp. KING 26
*How painful to part.	KING 16	— Orgies. D ² 20
Hark! tis a Voice from the Tomb. HORSLEY 26		— Lord of Falkenstein. CALLCOTT 20
Jesse (True hearted was he).	KNYVETT 20	— Erl Kings Daughter. D ² 16
Lady as the lilly fair.	KING 16	— Traveller (Sweets to the Morn) HORSLEY 16
Let on yon long resounding shore. HORSLEY 26		To love thee O my Emma. CROTCH 16
*Lovely Laura.	KING 16	The Halcyon (Wilt thou be the verdant) COOKE 16
Mine be a Cot (The Wish).	HORSLEY 26	Think not my Love. CALLCOTT 26
Monks on Snowdon calls.	CROTCH 26	Urchins Dance (By the Moon). CALLCOTT 10
My Lullaby is gone far away.	KNYVETT 26	With twenty Chords my Lyre. KNYVETT 16
Maid of Marlvaire.	D ² 20	Within her humid melting Eye. D ² 16
Music's the Language.	WEBBE 10	When sable Night. KING 16
Nanie O! (Behind yon Hills).	KNYVETT 16	When spring returns. CALLCOTT 10
Nymph with thee.	CROTCH 10	When time was entwining. D ² 16
Nymph of the Rock.	CALLCOTT 20	Ye Mariners of England. FERRARI 30
No more shall I live.	D ² 20	
Ode to Liberty.	WEBBE 20	
Oh Nanny wilt thou gang.	HARRISON 26	
O'er Nelson's tomb.	NORRIS 10	
O greenwell thy Hills.	KING 10	
Pia bianca di giglio.	KING 10	

John Wall Callcott, Oxford University alumnus and organist at St. Paul's, Covent Garden, and the Asylum for Female Orphans in Lambeth, was the undisputed king of the glee form in the late 18th century. His domination of the popular Catch Club competitions led to a limitation on the number of entries per composer, but even within this stricture, he won all the prizes in 1789 (one of the prize-winning glees included here), and in 1792, 'This gained a Prize Medal' (also included). Callcott sets lyrics by the more famous poets of the day, including Southey and Ossian, the lesser known, such as John Rannie, 'Aldiborontiphoscophornio', 'The Erl King's Daughter', 'Green Thorn of the Hill of Ghosts', to name but a few.

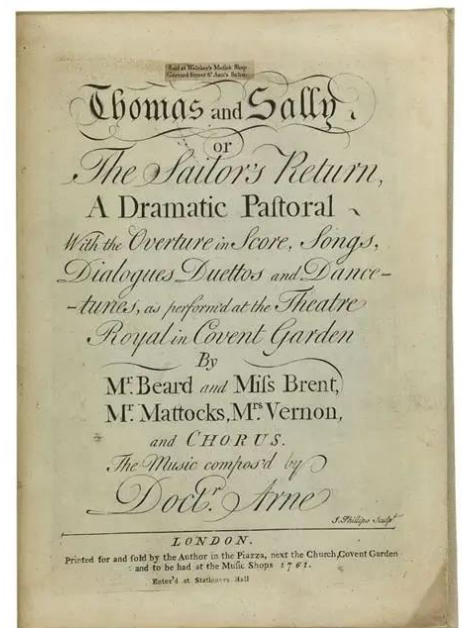
Samuel Harrison, renowned tenor, particularly at the Concerts of Antient Music and the Three Choirs Festival, and member of the Noblemen and Gentlemen's Catch Club, supplies one 4-part glee, which he has signed on the title-page; while Richard Webb, 'of Magd. Coll., Oxford' contributes a group of 4 Glees, including 'On a Bee Stifled in Honey'.

15. Arne (Thomas) Thomas and Sally, or The Sailor's Return. A Dramatic Pastoral... as perform'd at the Theatre Royal in Covent Garden By Mr. Beard and Miss Brent, Mr. Mattocks, Mrs. Vernon, and Chorus. *Printed for and sold by the Author in the Piazza, 1761, FIRST EDITION OF SCORE, engraved title and 2-page catalogue advertisement of Peter Welker, Gerrard Street, Soho, music seller, his small printed label attached to upper margin of title, engraved music with 12-15 staves per page, engraver J. Phillips, pp. [iv], [i], 2-49, [i], folio, modern textured boards, spine and upper board with black morocco labels, gilt lettered, very good*
£675

Thomas and Sally, libretto by Isaac Bickerstaffe, is a light pastoral opera, written as an 'after piece' to a spoken play, and has the distinction of being the first English comic opera to be sung throughout. The work was first performed in November 1760 at the Theatre Royal, and starred Charlotte Brent as Sally, the milk maid, in constant peril from the unwanted attentions of the Squire, but ultimately rescued by Thomas, a sailor, returning from service at sea, defending king and country. Despite some nautical critics objecting to its sea-language as technically inaccurate, the opera proved to be very popular, particularly in America, where it inspired a slew of sea songs, including one by Susanna Rowson. American's proclivity for the work continued into the 20th century with the successful Broadway Revival by the Intimate Opera Company.

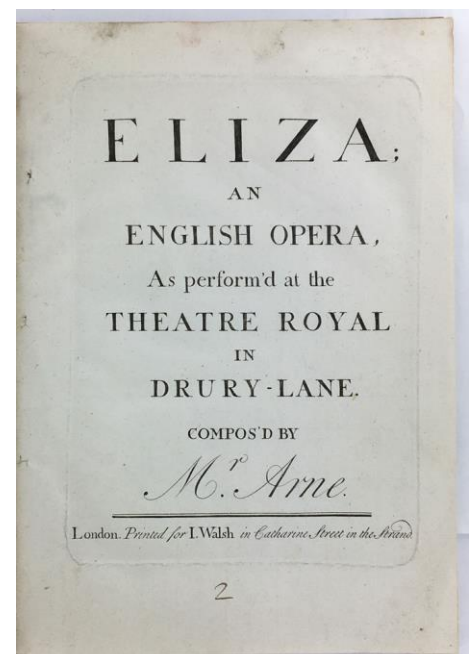
(Gilje, *Free Trade and Sailors' Rights in the War of 1812*, 2013)

From the library of Richard Luckett, Pepys Librarian, Magdalene, Cambridge, with his neat typographical book label designed by Will Carter of the Rampant Lions Press.



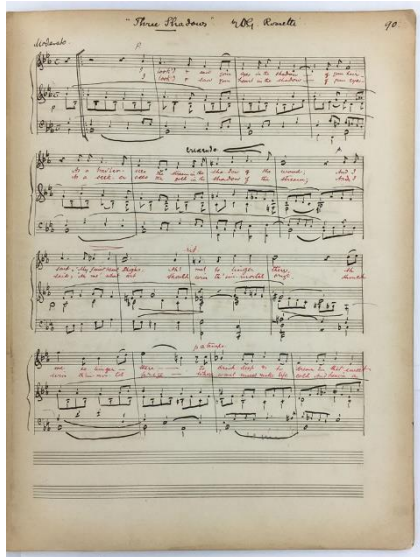
16. Arne (Thomas) Eliza; An English Opera, As perform'd at the Theatre Royal in Drury-Lane. *Printed for I. Walsh, [c. 1758], FIRST EDITION OF SCORE, engraved title, contents table with small ad for further Arne compositions published by Walsh at foot of page, music with 15 to 18 staves per page, inscribed '2' at title lower margin, faint smudge at upper edges of title and front free endpaper, pp. [iv], 2-105, folio, modern half calf with marbled boards, spine with gilt-lettered label, very good*
£1100

Thomas Arne's early years were spent at Eton and under the tutelage and friendship of the composer Michael Festing who introduced him to Italian opera and the oratorios of Handel. Arne was notably prolific, writing approximately 90 stage works between 1733 and 1776. Though *Eliza* (Queen Elizabeth I), a celebration of English character set against the backdrop of the threat of the Spanish Armada, the libretto by Richard Rolt, was suppressed following its first performance in May 1754 at the Haymarket, by the Lord Chamberlain, it was successfully revived at the Smock Alley Theatre, Dublin, 1755, before returning to London at the Theatre Royal, Drury Lane in 1756. The singers mentioned in the caption titles of this edition are those who performed in these revivals: Mr. Beard, Miss Eliza Young, Mrs Vernon, Signora Frasi, and not least, Miss Brent, Arne's pupil and mistress (following the separation from his wife in 1755). The edition itself was published without recitatives or choruses, the instrumentation is modern for its day, employing drums, horns, trumpets, oboes, bassoons and strings, and the influence of both Handel and Italian baroque opera are to the fore. (Parkinson, 'Eliza', *Grove Online*, 2007). 'Some of the music is very beautiful, and long remained popular.' (*The Select Circulating Library*, Vol 13, part I, 1839). From the library of Richard Lockett, Pepys Librarian, Magdalene, Cambridge, with his book label.



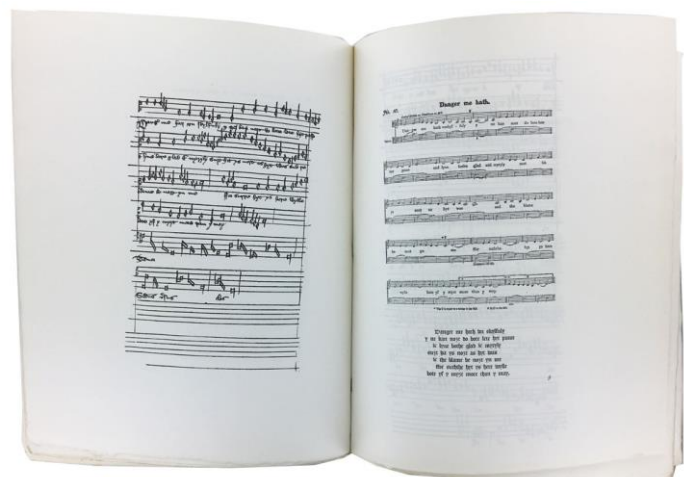
17. Legge (Robin Humprey)) Signed Manuscript Composition Sketchbooks [3 vols.] *Leipzig: 1888, 1889, first volume with harmonized composition exercises & analysis, and several fully realized short pieces for the piano and accompanied songs including Rossetti's 'Three Shadows', written in ink with few amendments, pastedown inscribed 'Leipzig' with date and composer's signature; second volume with compositional sketches in pencil, hastily annotated themes, some partially or fully harmonized with many corrections; third volume, further exercises in pen and pencil, 'cadences' etc., pp. 102 (numbered by hand), [v]; [86], [24], folio, original black pebbled cloth with tape spines and labels (first two volumes) annotated with the dates, 1888 and 1889, 'Composition Sketches' and 'Scribbling Book' signed by the composer and with his stamp, edges rubbed; third volume with printed wrapper (Augener's Manuscript Music Book), cover detached, good overall*
£1000

Robin Legge was a major figure on the London music scene in the early 20th century, highly active member of The Savile and The Arts Clubs, and as chief music critic of the Daily Telegraph, was an independent advocate of both new music and old, notably recognising the brilliance of Elgar, and the power of Puccini when he was largely unfashionable. This was in no small part due to his own considerable music education in Leipzig and Frankfurt, and his talent as a composer, exhibited here. In addition to the Rossetti, his completed works include a setting of Byron's 'She walks in beauty', a piano Waltz, Polonaise, Minuet & Trio and a sketch for a Benedictus. Despite his early promise, Legge published only one piece, 'Romance' for cello and piano.



18. (Early Music.) MYERS (L.S., editor) Music Cantelenas, Songs Etc. from an early Fifteenth Century Manuscript. [Printed at the Dryden Press by J. Davy & Sons], 1906, ONE OF 100 COPIES, 16 songs (12 in English, 4 in French) for 2-3 voices in facsimile with transcription and song texts on facing pages, introduction and song texts in black letter, title printed in red and black, 4-page Appendix facsimile depicting eclipses of the sun and moon, glossary, pp. x, [45], 4to, publisher's vellum, cover with title in gilt within circular decorated gilt border, spine richly gilt, green ribbons, rear cover with a few faint marks, very good
£275

A handsome edition of previously unpublished music, the manuscript, purchased at Sotheby's in 1904, belonging to Thomas Turke and given to 'John' in 1418 (inscribed on its final leaf). The editor was asked by Lord Howard de Walden to interpret both the words and music for a modern reader/performer, and, in his note, thanks Cecile Stainer for her help with the transcription of the music. In addition to the clear and intricately notated neumes, the manuscript included details of carpentry and masonry repairs to the Chapel of Bridmere and illustrated eclipses between 1414 and 1462.



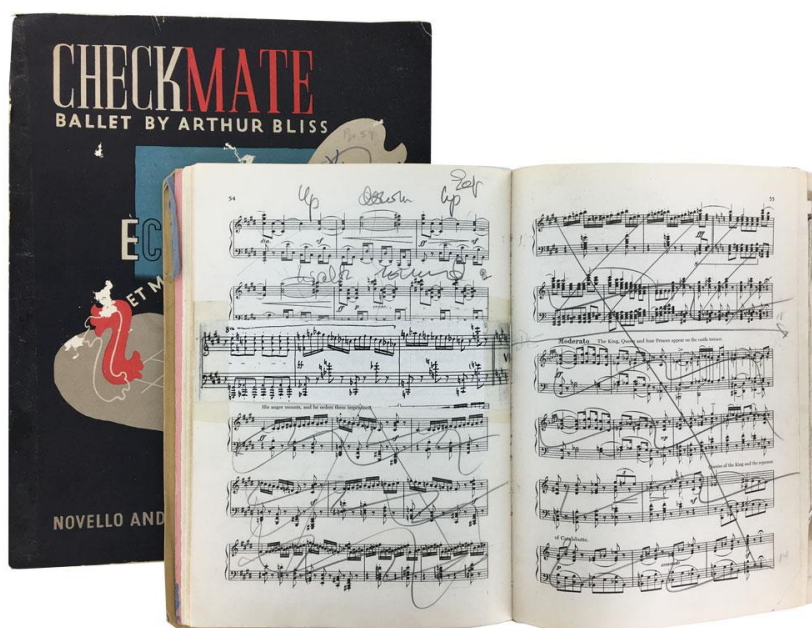
Ballet for TV - Conductor's Annotated Copies

19. [Ballet.Tchaikovsky.] Lanchbery (John, conductor) and Beryl Grey (dancer) La Belle au Bois Dormant. The Sleeping Beauty. Piano Score. *New York: The Tschaikovsky Foundation, 1950, printed music for piano, copious pencil annotations, including 'green marks for TV' on first page of music, two sections taped in, loose sheet diagram of choreography, fly leaf with ownership inscriptions of Beryl Grey with her East Sussex address, and John Lanchbery, 'Sadlers Wells Theatre, London, E.C.1.', further inscription 'to Jack Lanchbery from Peter and Joe', edges of prelims with folds and a couple of tears, pp. 214, small folio, modern boards with red tape backstrip, front cover with printed label and annotated label, publisher's wrapper bound in (loose) signed by Lanchbery and Grey, very good*
£750

The annotated, performance copy of John Lanchbery, the greatest ballet conductor of his era (according to Nureyev among many others), and principal conductor at Sadler's Wells (1948-1959) and the Royal Ballet (1959-1972), of *The Sleeping Beauty*, as performed in December 1955 for NBC TV in colour. The cast for this televised performance included Margot Fonteyn and Michael Somes, in addition to Beryl Grey, one of the most renowned ballerinas of her generation, who had danced the title role of Giselle at Sadler's Wells at the age of 16. Lanchbery's annotations consist of cuts, performance directions, and choreography notes - 'hold side bend', 'pirouette', 'diagonal temp levé' 'Carab creeps across', 'up a fourth', 'trumpet with spears to men', 'full light frieze' 'gauze out' etc. - the green marks (for TV), largely divisional with numbers, disappearing after the first few scenes. Lanchbery was an advocate of televised ballet, having written the music for *The Eve of St Agnes*, one of the first commissioned ballets to be shown on the BBC.

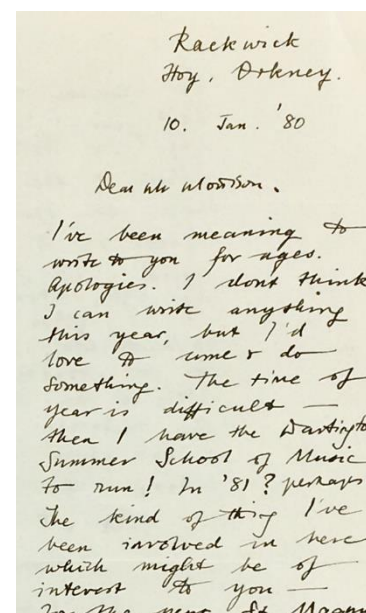
[with:] **Bliss (Arthur) Checkmate. A Ballet in One Scence with a Prologue...** Piano Score. *Novello, 1937, printed music for piano, text in English, French and German, numerous pencil annotations, a few leaves loose, pp. 92, small folio, publisher's printed wrappers, cover with graphic chess board design by E. McKnight Kauffer, with ownership inscription of Beryl Grey, front cover with a few abrasions and annotated label, near detached, good*

A further annotated performance copy belonging to Lanchbery, also for a televised production, this time for the BBC, first shown in July, 1963, with choreography by Ninette de Valois, direction from Michael Somes, scenery and costumes by McKnight Kauffer, and Beryl Grey, dancing The Black Queen. The annotations concern orchestration, tempo ('strong tango rhythm'), stage directions ('Red Knight down centre') in addition to several cuts.



20. Davies (Peter Maxwell) Autograph Letter signed to Mr. Morrison. Rackwick, Hoy, Orkney: 10th January, 1980, manuscript letter in brown ink, one sheet, written on both sides, folded in 3, very good
£225

An engaging letter from the Master of the Queen's Music, written in the very year of the composition of his most popular piece, 'Farewell to Stromness' from *The Yellow Cake Revue* (mentioned here). Davies appears to be replying to a request from Mr. Morrison (possibly David Morrison, poet, painter and director of various Wick festivals) to write a piece, with an encouraging apology: 'I don't think I can write anything this year, but I'd love to come & do something.' His time is taken, he explains, by his directorship of the Dartington Summer School of Music, and two new works for the next St. Magnus Festival: 'Cinderella', for the Kirkwall Primary School, and 'some cabaret-style songs' (*The Yellow Cake Revue*) with Eleanor Bron and the composer himself at the piano, written in protest against the uranium mining proposals. He concludes with a helpful paragraph outlining how easy it would be for him to detour to Wick, signing with his full name.



Rackwick
Hoy, Orkney.
10. Jan. '80

Dear Mr Morrison,

I've been meaning to write to you for ages. Apologies. I don't think I can write anything this year, but I'd love to come & do something. The time of year is difficult — then I have the Dartington Summer School of Music to run! In '81? perhaps. The kind of thing I've been involved in here which might be of interest to you — in the new St Magnus

