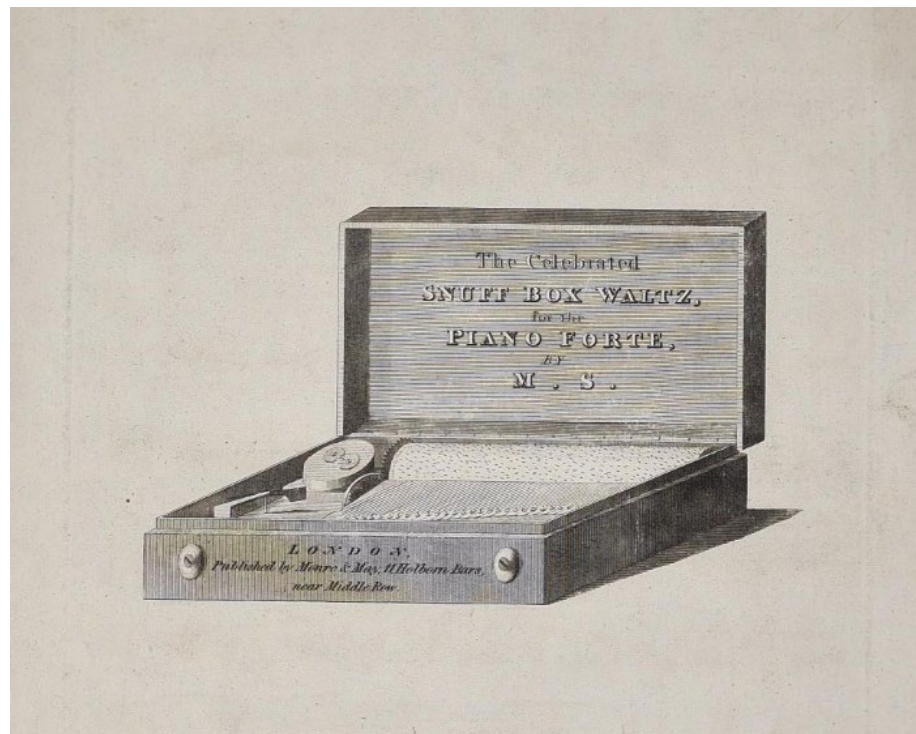

Simon Beattie

Music



From item 18

May 2024

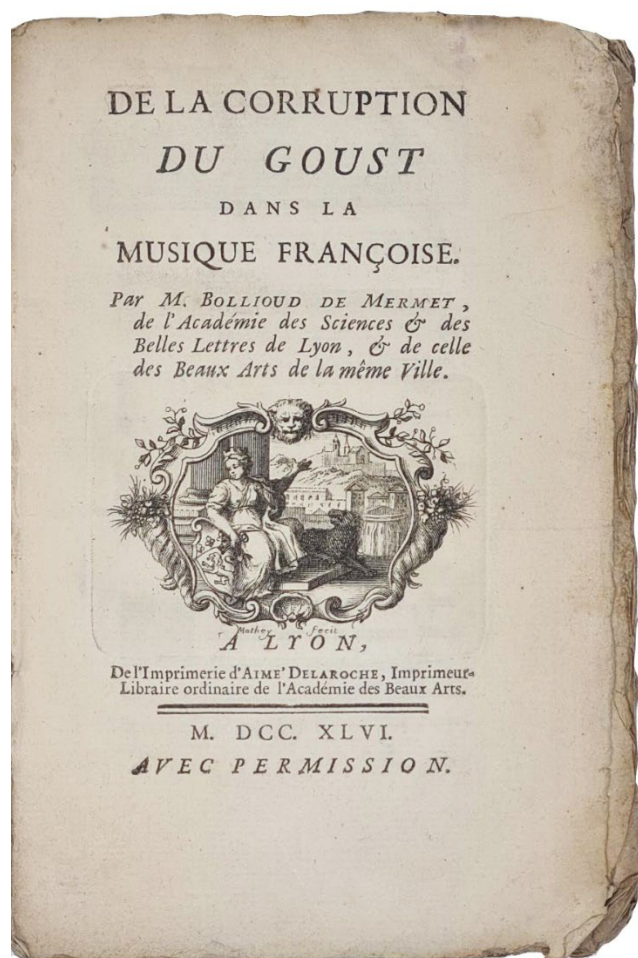


TINY TYPESET MUSIC

01. BIBLIA dat is de gantsche H. Schrift ... Dordrecht 1777.
[Bound with:] Het Nieuwe Testament ... Te Amsterdam, By H.
Brandt, D. onder de Linden, P. Schouten, J. de Groot, R.
Arrenberg, en Compagnie. 1781. [And:] Het Boek der Psalmen
... t' Amsterdam, by H. Brandt, D. onder de Linden, P. Schouten,
J. de Groot, en R. Arrenberg in Compagnie. 1782.

3 vols bound in one, 12mo (143 × 78 mm), ff. [2], 422, [2], including
engraved title; [3], 132; [174]; text printed in double columns, the music
in the Psalms printed typographically; contemporary mottled calf tooled
gilt, gauffred gilt edges, Italian block-printed endpapers; a few creases to
the spine, else very good; ink ownership inscription ('Wilh. Rittershausen
20. Nov. 1911') to verse of front free endpaper. £700

A very attractive Dutch pocket bible, in a typical Dutch binding of the
period, the music in the volume of psalms executed in tiny type. One
can hardly imagine how difficult it must have been to set, and proofread.



02. BOLLIOUD DE MERMET, Louis. De la corruption du goust dans la musique françoise ... A Lyon, de l'Imprimerie d'Aimé Delaroché ... 1746.

Small 8vo (168 × 110 mm) in half-sheets, pp. 53, [1], plus final blank; etched title vignette by Mathey; some light marginal browning; uncut in contemporary block-printed wrappers, worn in places, a few tears to spine. £475

Rare first edition. A German translation, *Abhandlung von dem Verderben des Geschmacks*, appeared in 1750.

Bollioud de Mermet (1709–1794) was 'elected to membership in the Académie des Beaux-Arts of Lyons in 1736, and in the Académie des Sciences et des Belles-Lettres in 1739; when these bodies combined in 1758 he was appointed *secrétaire perpétuel*. Between 1736 and 1757 he read before both bodies a number of essays on music, five of which remain in manuscript. His single published work on music, *De la*

Simon Beattie

Rare books, manuscripts, music, ephemera

corruption du goust dans la musique françoise, added to the controversy between the supporters of Lully and those of Rameau. A conservative, he took issue with the musical novelties of the time, rejecting virtuosity in favour of a simple, natural and rational art based on models of an earlier period, particularly the works of Lully and Lalande. While in his works he praised the theories of Rameau, he questioned the practical application of those theories. He proposed two inventions intended for use by performers: the *phrtongomètre*, an aid to tuning keyboard instruments, and the *chronomètre harmonique*, a means of regulating musical beats. According to La Borde and contemporary accounts he was a talented organist and singer, and by his own testimony (in the *Athénée de Lyon retabli*) he composed works for keyboard and chamber ensembles, a cantata and at least 40 motets. None of his compositions survives, although two sacred works by him were apparently published in Lyons' (*New Grove*).

The paper used for the wrappers here is reproduced in Kopylov, *Papiers dominotés français*, no. 192, as a variant of the *points de Hongrie* motif (a popular textile pattern at the time). It may well have been made locally. A number of Lyons papers illustrated in Kopylov (especially nos. 46, 47, 56) share the same palette.

RISM *Écrits*, p. 160. WorldCat locates 4 copies outside Europe (Columbia, NYPL, Newberry, Chicago).



‘ONE OF THE EARLIEST PUBLISHED GENERAL HISTORIES OF MUSIC
IN THE ENGLISH LANGUAGE’

03. BROWN, John. A Dissertation on the Rise, Union, and Power, the Progressions, Separations, and Corruptions, of Poetry and Music. To which is prefixed, The Cure of Saul, a sacred Ode ... London, Printed for L. Davis and C. Reymers ... Printers to the Royal Society. 1763.

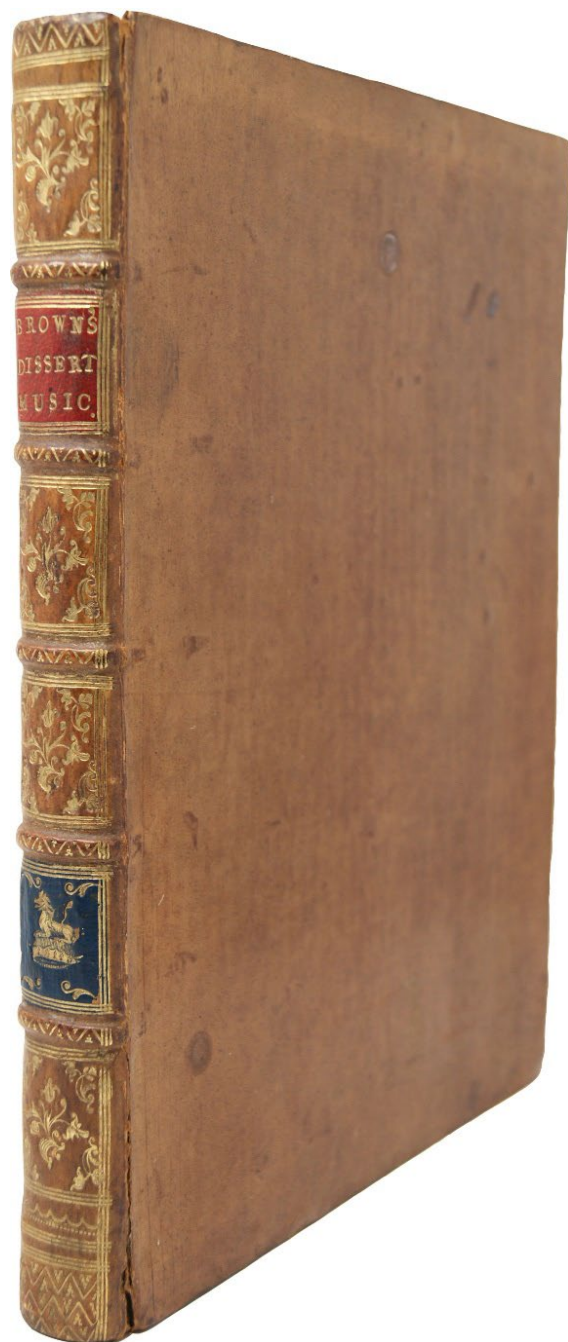
4to (260 × 204 mm), pp. iv, [5]–244, plus an advertisement leaf at the end; title printed in red and black; a little light browning to the title, but an attractive copy, with wide margins, in well-preserved contemporary full calf, rubbed at extremities, a couple of marks to the sides, short crack to front joint at foot, spine decorated gilt in compartments, contrasting labels, one with the Suffield crest; engraved armorial bookplate of Edward Harbord, third Baron Suffield (1781–1835; politician, anti-slavery campaigner, and prison reformer). £1100

First edition: 'a pioneering work of conjectural history reminiscent of [Vico's] *Scienza nuova*' (*Oxford DNB*). It was printed by William Bowyer, his records showing that 1000 copies were printed (Maslen & Lancaster, *Bowyer Ledgers*, 4393).

Known as 'Estimate' Brown for his popular *Estimate of the Manners and Principles of the Times* (1757; six editions within a year), the Northumbrian clergyman—a favourite of William Warburton, the literary Bishop of Gloucester—was also a keen musician. He soon turned *The Cure of Saul*, a poem on the healing powers of music and nature, into an oratorio, selecting the music himself. 'Brown's *Dissertation*, which can be regarded as a sequel to his *Estimate*, sets forth the historical background to the musical conditions that Brown thought existed in his own day. It is one of the earliest published general histories of music in the English language ...' (Kassler, p. 119).

A handsome copy.

Eddy 76; RISM *Écrits*, p. 181.



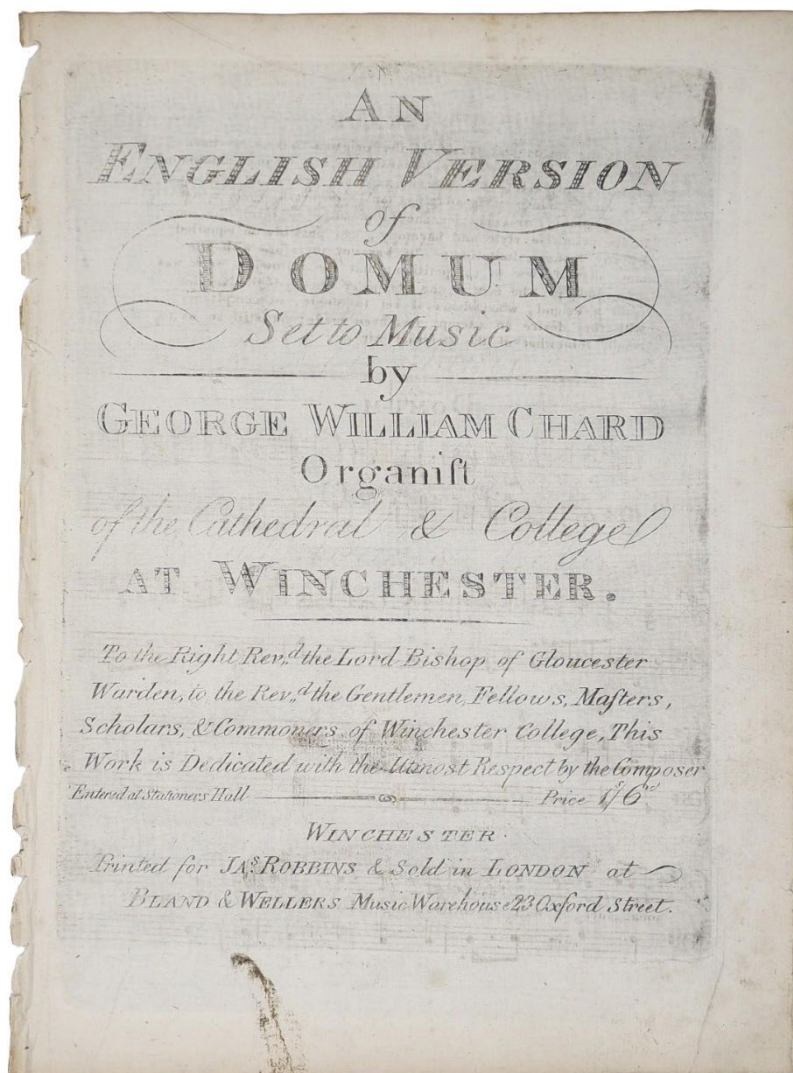


04. BURNEY, Charles. Abhandlung über die Musik der Alten.
Aus dem Englischen übersetzt, und mit einigen Anmerkungen
begleitet von Johann Joachim Eschenburg ... Leipzig, im
Schwickertschen Verlage. 1781.

Small 4to (199 × 154 mm), pp. [4], 216; engraved title vignette, the
musical examples in the text printed typographically; a little light
browning; still a good copy in contemporary boards with a secondary
cover of *Kiebitzpapier*, rubbed; early ms. ink monogram to title. £500

First edition of a translation of the 'Dissertation on the Music of the
Ancients' from the first volume of Burney's *General History of Music*
(1776), by the great contemporary translator, Johann Eschenburg
(1743–1820). It was the only part of the *History* to appear in German at
the time. In his preface, Eschenburg writes that he hopes the book
helps keep a promise he made some years before, sadly unfulfilled, to
write a general history of music, the initial impetus for which had been
his reading of Burney's book.

Price & Price, *Humaniora*, p. 40; RISM *Ecrits*, p. 191.

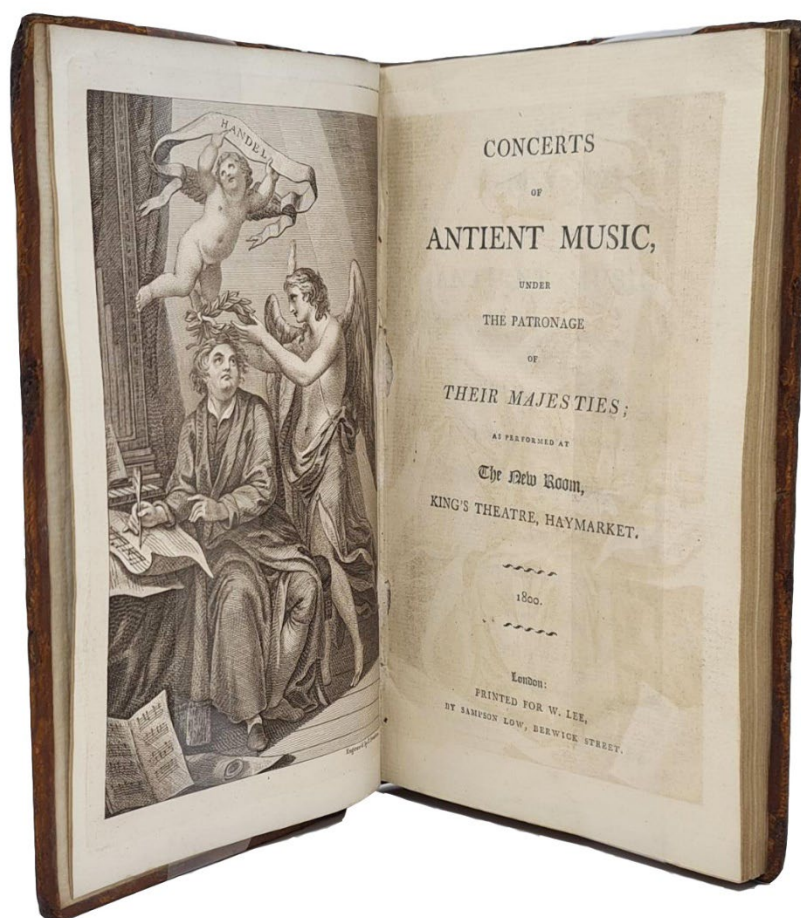


05. CHARD, George William. An English Version of Domum set to Music ... Winchester Printed for Ja^s Robbins & sold in London at Bland & Wellers ... [c.1811].

Folio (327 × 239 mm), pp. 3, [1]; some plate toning; disbound, stain at foot of title. £80

First edition thus: the school song of Winchester College, here set by George Chard (1765–1849), who was Organist at Winchester Cathedral, and the College, from 1802 to 1849 (directly before S. S. Wesley).

Library Hub Discover locates 2 copies only (BL, Winchester College).



06. CONCERTS OF ANTIENT MUSIC, under the Patronage of Their Majesties. As performed at the New Rooms, Tottenham-Street, M,DCC,LXXXVIII. London: Printed for W. Lee [1788]. [With:]

CONCERTS OF ANTIENT MUSIC, under the Patronage of Their Majesties: as performed at the New Rooms, Tottenham-Street, M,DCC,LXXXIX. London: Printed for W. Lee [1789]. [And:]

CONCERTS OF ANTIENT MUSIC, under the Patronage of Their Majesties: as performed at the New Rooms, Tottenham-Street, M,DCC,XC. London: Printed for W. Lee [1790]. [And:]

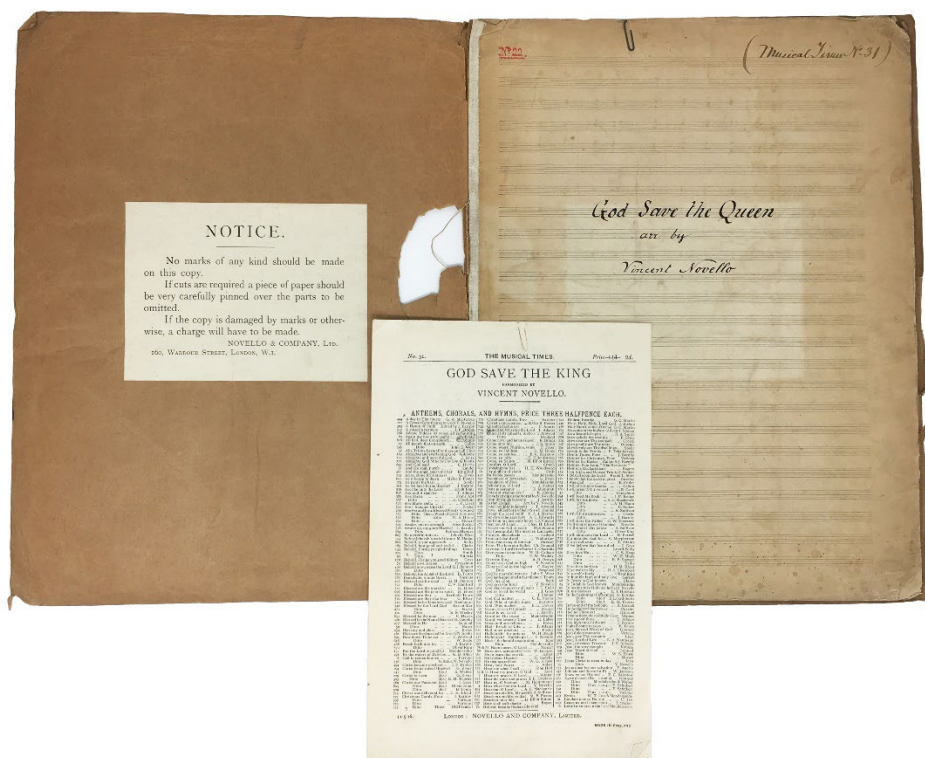
CONCERTS OF ANTIENT MUSIC, under the Patronage of Their Majesties: as performed at the New Rooms, Tottenham-Street, M,DCC,XCI. London: Printed for W. Lee [1791]. [And:]

CONCERTS OF ANTIENT MUSIC, under the Patronage of Their Majesties; as performed at the New Room, King's Theatre, Haymarket. 1800. London: Printed for W. Lee ... [1800].

5 vols, small 8vo (180 × 105 mm), pp. xvi, 92; xvi, 106; xvi, 93, [1]; xvi, 102; [2], xiv, [15]–18, 155, [1], with a stipple-engraved frontispiece by Swaine; with the early ink ownership inscription of William H. Coham (perhaps the Devonian minister the Revd William Holland Coham, d.1825) to the title-page of the first four volumes; title for the volume for 1791 browned; original sheep, spines dated gilt, worn, the boards mostly loose and scraped, offsetting from the turn-ins, the volume for 1800 rebacked. £1100

The Concerts of Antient Music was an annual series given in London between 1776 and 1848. 'Founded and directed by the upper ranks of society [the Earl of Sandwich and Sir Watkin Williams Wynn were prime movers in its establishment], it had an explicit artistic policy (a prohibition of music less than 20 years old) which deliberately linked traditional social values with the learning and understanding needed for the appreciation of old music – in outright opposition to the perceived ephemerality of frivolous modern music. Unusual and demanding works of the Renaissance and earlier Baroque were sought out, in a pioneering spirit that recalls the early days of the Academy [of Ancient Music, founded in 1732]; but a preference for Handel in some quarters came to overlay the repertory, and even during the 18th century programming began to fossilize around increasingly hackneyed Handel selections' (*New Grove*, sub 'London, Concert Life').

ESTC, which generally locates only a handful of copies for each title, queries whether the volumes should have plates. The first four here have certainly never had them.



07. GOD SAVE THE QUEEN arr. by Vincent Novello. [London, late 19th century.]

Folio (352 × 265 mm), pp. [11], [1]; neat ms. ink on 23 staves per page; slightly later paper wrappers, with printed paper labels; a little creased, some marginal browning, with offsetting from the wrappers on the first and last pages, hole to front cover, not affecting the label; with a copy of the printed vocal score (from 1916?) fastened with a paperclip to the first leaf. £150

Manuscript conducting score of Novello's arrangement of the National Anthem, as hired out by Novello & Co. to those performing it with an orchestra. 'No marks of any kind should be made on this copy. If cuts are required a piece of paper should be very carefully pinned over the parts to be omitted. If the copy is damaged by marks or otherwise, a charge will have to be made' (printed label on inside front cover).

The arrangement had been published as No. 31 in the supplements to *The Musical Times* (founded 1844) by Novello's son, Alfred (1810–1896). The wrappers, with their labels ('God Save the King'), must date from after 1906, when the firm moved to Wardour Street, but the manuscript itself is obviously Victorian.

A FAMOUS FIDDLER

08. GOW, Niel. A Second Collection of Strathspey Reels &c.

With a Bass for the Violoncello or Harpsichord. Dedicated (by Permission) to the Noblemen & Gentlemen of the Caledonian Hunt ... Edinburgh: Printed for Corri & Company Music Sellers to Her Majesty and sold by Stewart & Co.; R. Bremner; R. Ross; A. McGoun Glasgow; Mess^{rs} Longman & Broderip ... & D. Corri ... London ... [c.1790]. [Offered with:]

—————. **A Second Collection of Strathspey Reels &c.** With a Bass for the Violoncello or Harpsichord. Dedicated (by Permission) to the Noblemen & Gentlemen of the Caledonian Hunt ... Printed by Corri Dussek & Co. Music Sellers to their Majesties, their Royal Highnesses the Prince and Princess of Wales & Duchess of York ... Edin^b & ... London ... [c.1792].

Two editions, folio (360 × 253 mm and 340 × 245 mm), each pp. [2], 36; *Corri & Company edition*: title printed in sanguine and black; some spotting and dust-soiling; entirely uncut, stitched as issued; *Corri Dussek edition*: printed on tinted paper; some light offsetting; old ms. ink number to title, the odd mark, disbound. Together: £700

Gow (1727–1807) was a fiddler from Inver in Perthshire who ‘inaugurated a new professional era in Scottish fiddle playing and achieved national recognition as a performer and composer’ (*New Grove*).

He ‘was mainly self-taught, but by the age of 18 had already developed a distinctive playing style. In 1745 he entered a competition at which the judge, who was blind, declared he could “distinguish *the stroke of Niel’s bow* among a hundred players”. Later he was patronized by the Duke of Atholl, the Duchess of Gordon and other Scottish aristocrats. His services were soon in demand for balls and house parties throughout Scotland. He retained, however, a personal modesty, lived most of his life in the village where he was born, and was 57 before any of his compositions reached print.

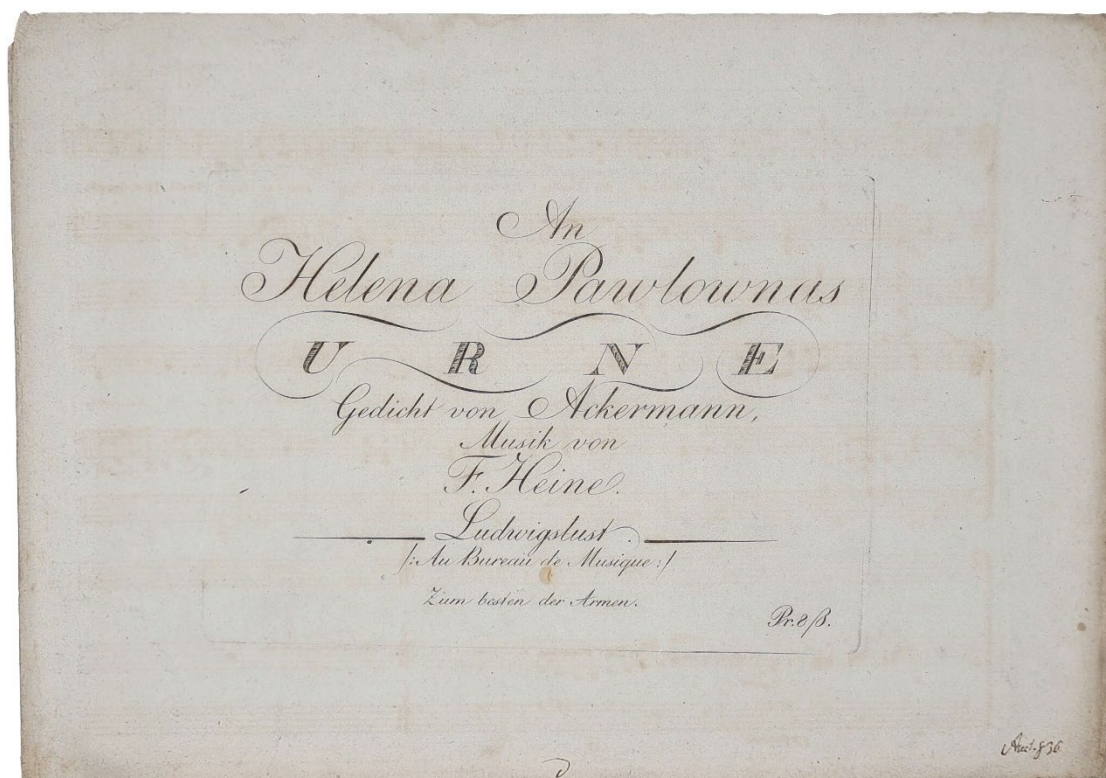
‘His *First Collection of Strathspey Reels* appeared in 1784, prepared for publication by his son Nathaniel. It was outstandingly successful and had a large subscription list, but erred in not distinguishing Gow’s compositions from older tunes, giving rise to confusions which persist today. Niel issued two further collections in 1788 and 1792’ (*ibid.*).

The engraving here was done by James Johnson, friend of Burns and editor of *The Scots Musical Museum* (1787–1803). 'It was claimed that he was "the first who attempted to strike music upon pewter, whereby a great saving is made in the charge of that article" (*European Magazine*, 59–60, Mar. 1811, 236)' (Alexander, *Biographical Dictionary of British and Irish Engravers*).

Interestingly, these two editions reveal that the (red) fox on the title-page was printed separately to the lettering.

BUCEM, p. 392; RISM G 3249 and 3250.





09. HEINE, Samuel Friedrich. An Helena Pawlownas Urne.

Gedicht von Ackermann ... Ludwigslust. Au Bureau de Musique.
Zum besten der Armen [1803].

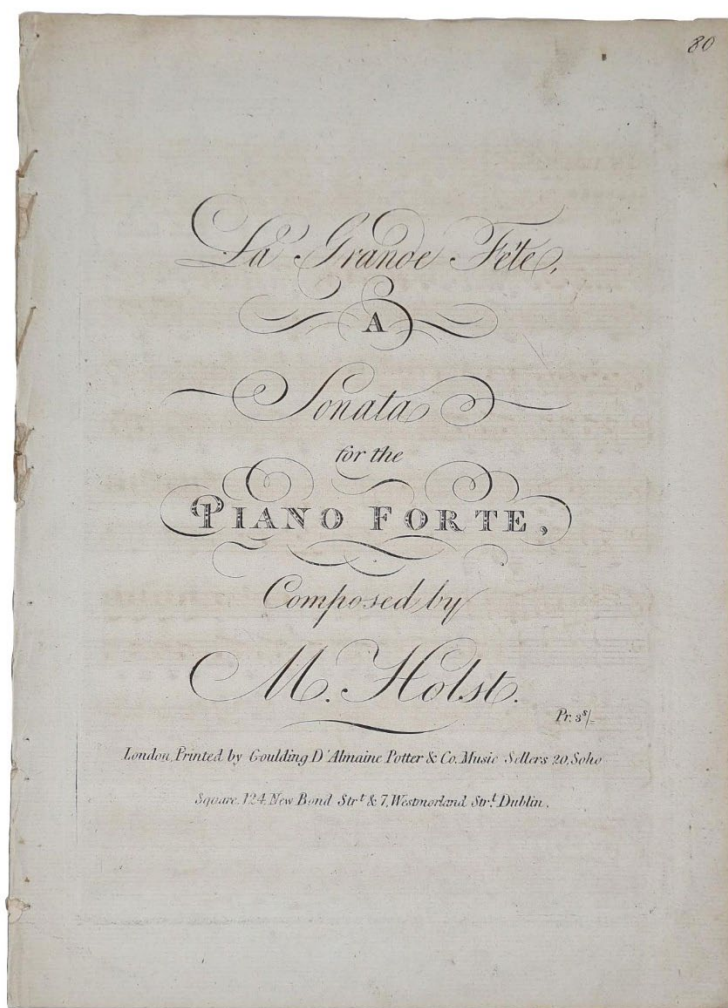
Oblong 4to (228 × 324 mm), pp. 3, [1]; some light offsetting; unbound, as issued; marginal dust-soiling; sold in the Breitkopf & Härtel sale, Leipzig, 1836 (ms. note at foot of title-page). £1100

First (and only?) edition, extremely rare, published to benefit the poor and needy. Grand Duchess Elena Pavlovna of Russia (1784–1803), daughter of the Tsar, died suddenly, probably from pneumonia, aged just 18 years old. She was married to Friedrich Ludwig zu Mecklenburg and is buried in the specially built Helenen-Paulownen-Mausoleum at Ludwigslust (hence the imprint here), site of the Mecklenburg residential palace about 25 miles south of Schwerin.

The composer, Friedrich Heine (1764–1821), played as a flautist in the Mecklenburg-Schwerin court chapel from 1788, later becoming registrar (1809) and secretary (1815) of the local archives. 'He composed symphonies, an overture, concertos, flute duets, a sonata for clarinet or violin and piano, and church music, but he was considered to be at his

best as a composer of songs' (*New Grove*). 'In the young Helena Pawlowna, Heine found a patron for his music' (MGG, my translation).

RISM HH 4949 (Landesbibliothek Mecklenburg-Vorpommern only); *Verzeichniss geschriebener und gedruckter Musikalien aller Gattungen ... von Breitkopf & Härtel* (1836), p. 413 (this copy, as part of lot 11160, 'Arien, Balladen etc.'). Not found in Library Hub Discover, WorldCat, or KVK.



10. HOLST, Matthias von. La Grande Fête, a Sonata for the Piano Forte ... London, Printed by Goulding D'Almaine Potter & Co. ... [1809?].

Folio (333 × 241 mm), pp. 11, [1]; some light offsetting; disbound; lower corner of final leaf torn away (no loss), old ms. ink pagination. £120

First edition of a piano piece by Gustav Holst's great-grandfather. Born in Riga, Matthias Holst (c.1767–1854) had decided to leave his position teaching the harp to the Imperial family at St Petersburg, and move to London with his Russian wife, Katharina, and son Gustavus (who later also became a composer) in 1799, 'apparently as a political exile' (New Grove).

A survey of Library Hub Discover and WorldCat locates the British Library copy only.



11. [KÖNIGSBERG.] A collection of 49 playbills, largely for performances at the Königsberger Stadttheater, 1843–71.

Varying formats, either small folio (c.345 × 200 mm) or large 4to (c.420 × 360 mm); some spotting, soiling, or browning (more so to the later bills), sometimes trimmed, in two instances sections of the bill cut away, but still present, inkblot to one bill, the occasional tear; creased where previously folded; but in good condition overall. £1200*

The Baltic port city of Königsberg (since 1946, Kaliningrad in Russia) was the easternmost outpost of the German-speaking world, and the seat of the Prussian kings. 'From 1701 to 1914, as the new state of Prussia grew in strength and importance, marginal, liminal Königsberg retained its special, almost mythical place as the seat of monarchy. The royal residence may have been in the palace in Berlin, but the city in the east had a status of its own' (Neil MacGregor, *Germany: Memories of a Nation*, p. 50). It was also an important cultural centre and for over 200 years its Stadttheater was one of the most prestigious theatres in Prussia. It had first opened in 1808, only to burn down a few months later; it reopened the following year. Wagner was kapellmeister there in the 1830s.

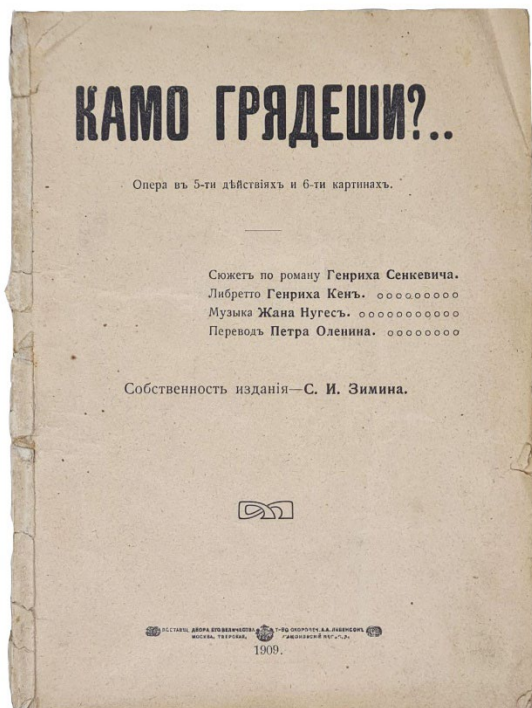
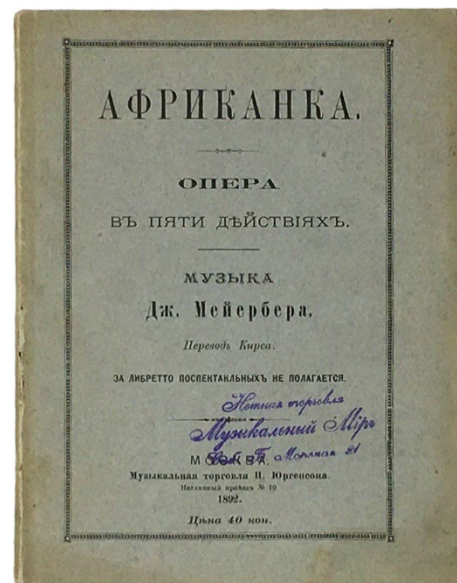
The playbills in the present collection range in date from 1843 (three bills) to 1871 (just one), but the majority come from 1853 and 1854 (fourteen bills for each year). Overall, the offering is a mix of plays, opera (Mozart, Weber, Verdi, etc, plus *Die Nibelungen*, an early treatment of the myth by the Königsberg-born Heinrich Dorn, which Liszt had premiered the year before in Weimar), ballet, and concerts, but also acrobatics (the Italian dancer and acrobat Giovanni Viti in a 'großes gymnastisches Potpourri', 28 September 1853), magic (guest performances by one Professor Herrman in a display of 'Indian and Chinese magic', nine dates in December 1854), and 'the American equestrian artist Miss Ella' on 2 September 1855. This I take to be Emil Mario Vacano (1840–1892), 'one of the strangest literary figures of the nineteenth century' (ADB), who performed under that stage name. Often cited in histories of gay writing, he was a transvestite circus performer from Moravia who specialised in high-wire acts and feats of horsemanship before devoting himself to writing in 1861; his novel *Moderne Vagabunden*, which is set in America, was published 1862–3.



12. MEYERBEER, Giacomo. Afrikanka ... Pervod Kirs [L'Africaine ... Translated by Kirs]. Moskva. Muzykal'naia trgovlia P. Iurgensona ... 1892.

8vo (166 × 130 mm), pp. 71, [1]; final gathering browned (as usual); original printed wrappers, a little rubbed, spine chipped at extremities, old inkstamp of the music sellers Muzykal'nyi Mir (St Petersburg) to front cover and another old bookseller's stamp to rear cover. £25

A Russian libretto for Meyerbeer's opera, featuring the Portuguese navigator Vasco de Gama and Séilka, queen of an African tribe who falls in love with him, which had been revived at the Bolshoi in 1890.



13. NOUGUÈS, Jean. Kamo griedeshi? ... Pervod Petra Olenina [Quo vadis? ... Translated by Pyotr Olenin]. Sobstvennost' izdaniia—S. I. Zimina ... T-vo A. A. Livenson Moskva ... 1909.

8vo (169 × 125 mm), pp. 56; a few short marginal tears, a little soiling to pp. 36–7, finger-marks elsewhere, some creasing to corners; wanting front cover, rear cover present, tears to spine. £275

First edition in Russian: Henri Cain's libretto for *Quo vadis?* (1909), Nouguès' 'most celebrated work' (*New Grove*), based on the 1896 novel by Henryk Sienkiewicz, 'a large-scale affair dealing with the plight of Christian martyrs in Rome' (*ibid.*). The

Russian premiere took place at Moscow's Solodovnikov Theatre in September 1910, performed by members of the Zimin Opera.

Sergei Zimin (1875–1942), the publisher here, was the founder of a private opera company in Moscow which ran from 1904 until the Revolution, staging the premieres of works such as Rimsky-Korsakov's

Golden Cockerel (1909), as well as the Russian premieres of various Western operas. The translator is the baritone Pyotr Olenin (1871–1922), a singer at the Bolshoi who between 1907 and 1915 was Zimin's director-in-chief.

Not listed in WorldCat.



14. [OPÉRAS COMIQUES.] A bound collection of ten *opéras comiques*, two with printed music. Various places, 1750–62.

10 works in one vol., 8vo (193 × 117 mm), some in half-sheets; contemporary sheep, one corner worn, some worm damage and the other odd mark to the sides, also head of spine, spine gilt, with a morocco lettering-piece; engraved armorial bookplate of Augustin Bernard, marquis de Montebise (1749–1816). £1500

A nice collection of mid eighteenth-century *opéras comiques*, in an attractive contemporary binding with striking *papier dominoté* endpapers. While the design is not recorded in the usual sources, it is reminiscent of some of the stencilled block-printed papers produced 'chez les Associés' in Paris (e.g. Jammes 160), a firm active from 1751 until the Revolution.

The genre of the *opéra comique* has its origins in Paris's so-called Fair Theatres (the Foire St Germain and the Foire St Laurent), and initially

denoted a stage work mixing vocal and instrumental music with spoken dialogue. 'The essentially popular appeal of these repertoires formed the antithesis of the stately *tragédie mise en musique* and allied works at the Académie Royale de Musique (the Opéra) ... In spite of inconsistencies in terminology among some theorists, critics and authors during the 1750s and 60s, the phrase *comédie mêlée d'ariettes* soon became the generally accepted designation during the *ancien régime* for the majority of what are now called *opéras comiques* ... "Comédie" attests to the significance of certain literary norms in part judged by the standards of French spoken theatre, and "mêlée d'ariettes" to the unique quality of the genre in which specially written music (mostly, though not exclusively, lighter *airs* for soloists was implied) had an increasingly significant role' (*New Grove*). Public appetite for such productions, and the songs performed in them, was further catered for by booksellers, who brought out word books, along with printed music, for their customers. The present collection highlights this trade, and includes a number of well-known *opéras comiques* from the 1750s, a period when the *comédie mêlée d'ariettes* (with songs expressly composed for the work) was ousting the *opéra en vaudevilles* (which used pre-existing tunes) from the stage.

i) FAVART, Charles-Simon. *Soliman second*, comédie en trois actes, en vers. [Paris, 1762.] Pp. 63, [1]. See Cioranescu 28305 for a printing with 102 pages.

Favart (1710–1792) was 'one of the most highly regarded and prolific librettists of *opéra comique* during the mid-18th century ... According to his own fragmentary memoirs Favart inherited from his father, a pastrycook, a love of the theatre and of song; his mother encouraged his literary studies ... During the latter part of his career Favart attempted, with mixed success, to come to terms with the new *comédie mêlée d'ariettes*, of the sort being written by younger authors such as Sedaine and Marmontel. *Soliman second* (1761), which did achieve wide and lasting success, is really a verse play interspersed with a few musical numbers and with a closing *divertissement*. *Annette et Lubin* (1762, after Marmontel [see item x, below]) contains some new music, but many more vaudevilles; in writing the piece (with which the newly reconstituted troupe of the Comédie-Italienne made its début) Favart had aimed to "ramener le public à l'ancien goût de l'opéra comique", and indeed the work was immensely popular' (*New Grove*).

ii) LE SAGE, Alain-René. *Crispin, rival de son maître*. Comédie ... Paris, chez Sébastien Jorry, Imprimeur-Libraire ... 1750. Pp. 50. This edition not in Cioranescu.

iii) PARMENTIER, *Monsieur*. *Le plaisir et l'innocence*, opéra-comique en un acte ... Représenté pour la première fois sur le Théâtre de l'Opéra-Comique, le 14. Août 1753. A La Haye, chez Jean Neaulme. 1754. Pp. 40; some spotting. Cioranescu 49071 (1753 Paris edition).

iv) [FAVART, Charles-Simon]. *La Bohémienne*, comédie en deux actes en vers, mêlée d'ariettes, traduite de la Zingara, intermède italien [de Rinaldo di Capua]. Représentée pour la première fois par les Comédiens Italiens Ordinaires du Roi, le 28 Juillet 1755. A La Haye, chez Jean Neaulme. 1755. Pp. 39, [1]. Cioranescu 28278 (Paris printing, identical pagination).

v) LA NOUE, Jean-Baptiste SAUVÉ, *dit de*. *La coquette corrigée*, comédie. En deux actes, et en vers ... Représentée pour la première fois, par les Comédiens Français Ordinaires du Roi, le 5. Août 1756, & remise au Théâtre le 25 Novembre. A Paris, chez Duchesne ... 1757. Pp. 84; some light offsetting. Cioranescu 36856.

vi) [SAURIN, Bernard-Joseph]. *Les Mœurs du tems*, comédie en un acte. Représentée pour la première fois par les Comédiens Français, le vingt-deux Décembre 1760. A Paris, chez Prault, petit-fils ... 1761. Pp. 58, plus final blank. Cioranescu 59505.

vii) QUÉTANT, François-Antoine. *Le maréchal ferrant*, opéra-comique. En un acte; représenté pour la première fois sur le Théâtre de l'Opéra-Comique de la Foire St. Laurent, le 22 Août 1761 ... La Musique de M. Philidor. Seconde Edition, revue, corrigée & augmentée par l'Auteur. A Avignon, chez Louis Chambeau, Imprimeur-Libraire ... 1762. Pp. 36, [2], plus final blank. See Cioranescu 51811 for the first edition (Paris, 1761).

According to Quétant (1733–1823), *opéra comique* required 'as much skill as tragedy. His blend of sentiment and farce is robustly supported by the composer in [this,] his most colourful *opéra comique*, enlivened by mixed metres, parody, onomatopoeia and inventive ensemble writing. An astounding success, *Le maréchal ferrant* was played before 1800 all over Europe and in the New World' (*New Grove*).

viii) [LEMONNIER, Pierre-René]. *Le cadu dupé*, opéra-comique en un acte; par l'Auteur du Maître en Droit: représenté pour la première fois sur le Théâtre de l'Opéra-Comique de la Foire S. Germain, le 4 Février 1761. Le prix est de 24 sols avec les Ariettes & Airs notés. A Paris, chez Duchesne ... 1761. Pp. 64; typographic music on pp. 43–64; some light foxing. Cioranescu 39158.

ix) POINSINET, Antoine-Alexandre-Henri. *Sancho Pança dans son isle*, opéra bouffon en un acte. La musique est de M. Philidor. Représentée pour la première fois par les Comédiens Italiens Ordinaires du Roi, le 8 Juillet 1762 ... A Avignon, chez Louis Chambeau, Imprimeur-Libraire ... 1762. Pp. 40. See Cioranescu 50726 for the first edition (Paris, 1762, pp. 83).

x) FAVART, Justine, [Jean-Baptiste LOURDET DE SANTERRE, and Charles-Simon FAVART]. *Annette et Lubin*, comédie en un acte en vers; mêlée d'ariettes & de vaudevilles. Par Madame Favart, & Mr. ***. Représentée pour la première fois par les Comédiens Italiens Ordinaires du Roi, le 15 Février 1762. Le prix est de 24 sols avec la Musique. A Paris, chez Duchesne ... 1762. Pp. 76, plus initial blank; typographic music in the text. Cioranescu 28303.

Simon Beattie

Rare books, manuscripts, music, ephemera

Justine Favart (1727–1772) met her husband while performing in the Opéra-Comique troupe in the 1740s. 'Her versatility (e.g. in mimicking accents and dialects, and in trouser roles), and the seductiveness, mischievousness, and naivety she brought to her roles quickly established her as a favourite with the public ... [and] her singing of italianate *ariettes* ... in translations or parodies of *opere buffe*, was crucial in establishing the vogue for such music in *opéra comique* ...

'Mme Favart's part in conceiving the pieces attributed to her was widely doubted during her lifetime ... but in a posthumous tribute her husband confirmed her authorship, specifying that she had helped choose subjects, draft scenarios, compose or choose vaudevilles, and write couplets; for the most part, she left versification to her husband or other collaborators' (*New Grove*).

COMPANY AND CONVIVIALITY

15. ORPHEUS. A Collection of Glees, of the most admired German Composers ... London, Novello, Ewer & C^o. ... [after 1867].

42 vols, oblong 8vo (142 × 198 mm), each comprising four part-books, lettered A–D, and a piano reduction, loose as issued in the original printed wrappers; entirely uncut and unopened; wrappers to vol. 1 dust-soiled, loose and ragged, tear along spine of vol. 2, to vols 3 and 41 missing, to vols 4, 16, 20, 22, 33, 40, and 42 loose, section of lower cover of the final volume torn away, some dust-soiling, rubbing, and tears elsewhere. £700

A remarkable survival: a complete run, in the original printed wrappers, of all four series of this popular Victorian collection, 'long known and appreciated as the only Collection of German Part-Songs in England' (inside front wrapper). The run totals over 200 four-part songs; composers include Beethoven, Mendelssohn, Mozart, Schubert, Schumann, and Weber. The collection is born out of the German tradition of the *Liedertafel* (lit. 'song-table'), 'originally a small group of poets, singers and composers that came together to perform partsongs in an informal setting' (*New Grove*) at the beginning of the nineteenth century.

The publishing programme was originally Ewer's (c.1835–58). When Novello acquired the business in 1867, and with it the copyright to Mendelssohn's works, they decided to reissue the series, at a new price: 'Moderate as the price has hitherto been, the new Proprietors have resolved to place these admired Compositions still further within the reach of all who love Choral Part-Music; and it will in future be issued therefore as 2s. instead of 3s. 6d. a Book' (*ibid.*).



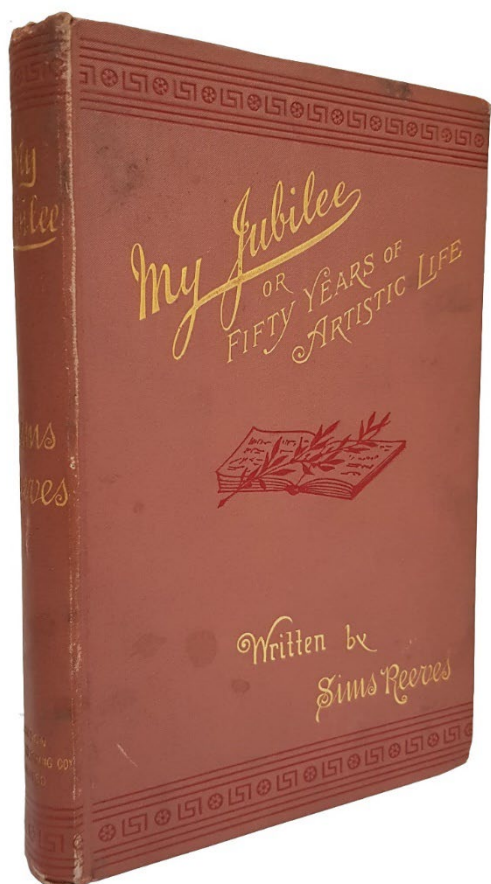
Of the Novello edition, Library Hub Discover locates copies at Sheffield (Books 1–12) and Bodley (a complete run of 42 books, as here). WorldCat adds those at UCLA (Books 1–21), Illinois (details unknown), Melbourne (Books 1–36), and the Newberry (Books 1–16).

A PERFORMER'S LIFE, INSCRIBED

16. REEVES, John Sims. My Jubilee or Fifty Years of artistic Life ... With six Plates, and a Preface by Thomas Ward ... London The London Music Publishing Company, Limited and Simpkin, Marshall & Co., and Hamilton, Adams & Co. [1889].

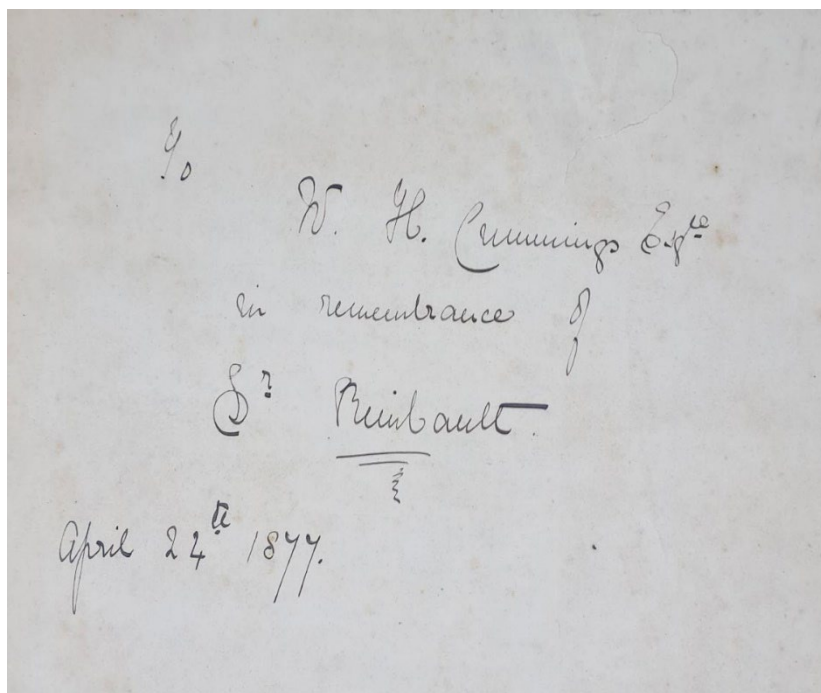
8vo (218 × 137 mm), pp. viii, 280, [4] advertisements; with a portrait frontispiece ('Printed by C. G. Röder, Leipzig', a well-known lithographic printer for music) and 6 plates; occasional light spotting; original

publisher's decorated cloth, upper cover and spine lettered gilt; a little rubbed; inscribed 'Yours faithfully J. Sims Reeves 1890' on the verso of the frontispiece, to T. H. Peirce. £150



First edition. Sims Reeves (1818–1900) was one of the leading English tenors of the nineteenth century. 'He made his début at La Scala in 1846 as Edgardo in *Lucia di Lammermoor* [featured in one of the plates here, opposite p. 74] and in 1847 he appeared as Zamoro in Verdi's *Alzira*. Returning to London in December that year he sang Edgardo at Drury Lane, where on 20 December 1847 he created the role of Lyonnell in Balfe's *The Maid of Honour*. In February 1848 he sang Faust in the first performance in England of Berlioz's *La damnation de Faust* under the composer. From 1848 he sang at Her Majesty's Theatre, first under Lumley's and then Mapleson's managements. In 1851 he was briefly engaged at the Théâtre Italien, Paris. In London he sang the title role in *Faust* in the opera's first performance in English in 1864, and Huon in the revival of *Oberon* in 1866. In 1848 he appeared at the Norwich Festival and

sang in Handel's *Messiah* at the Sacred Harmonic Society, and thereafter he appeared regularly at the various choral festivals. He was particularly admired in Handel oratorios and for his performance of the Evangelist in Bach's *St Matthew Passion*, which he sang under Sterndale Bennett in 1862 ... He made his formal farewell appearance at the Royal Albert Hall in 1891, but reappeared in a concert in 1893, and made a tour of South Africa in 1896 with his pupil Maud Richard, whom he had married the previous year' (*New Grove*).



PRESENTATION COPY

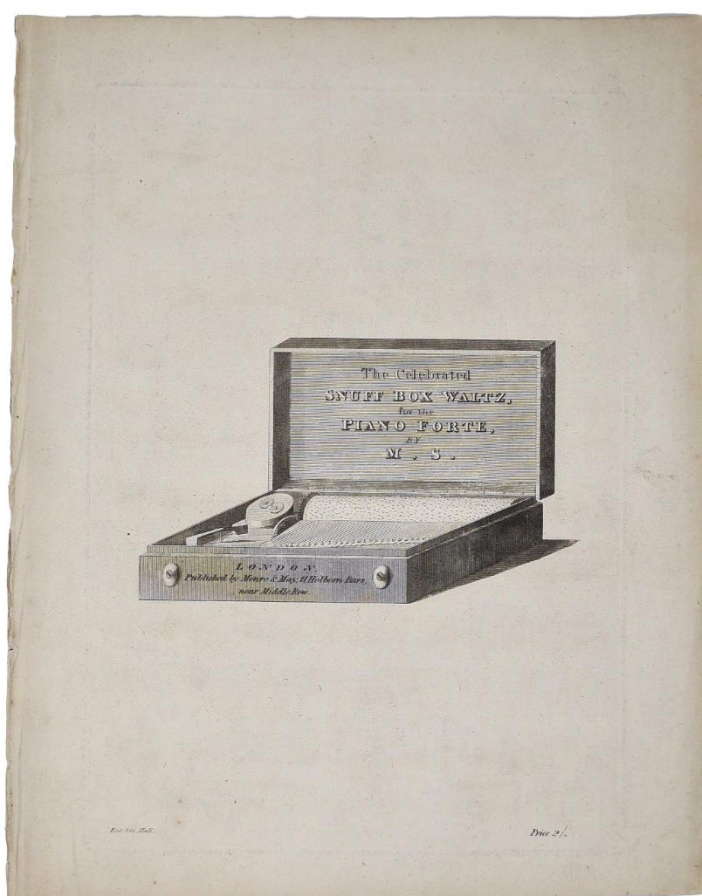
17. RIMBAULT, Edward. *The Pianoforte*, its Origin, Progress, and Construction; with some Account of Instruments of the same Class which preceded it: viz. the Clavichord, the Virginal, the Spinnet, the Harpsichord, etc. to which is added a Selection of interesting Specimens of Music ... London: Robert Cocks and Co. ... 1860.

Large 4to (321 × 248 mm), pp. xvi, [2], 420, with 6-page subscription list (+ errata slip adding two more subscribers) and 4 pp. advertisements at the end; with a chromolithographed frontispiece by Stannard & Dixon after Laby; wood-engraved illustrations in the text; the section of printed music with the plate no. 12,059; some light scattered spotting and marginal browning; original publisher's red cloth stamped in blind and gilt, rubbed with some dust-soiling and wear to extremities, rebacked with the original spine laid down; W. H. Cummings's copy (see below), with his distinctive bookplate to the front pastedown and ink presentation inscription (dated 1877) to front flyleaf; various pieces of ephemera tipped in and loosely inserted throughout the volume, one early ink ms. note to p. 401. £400

First edition of a major work of musicological scholarship by the Victorian musical antiquary Edward Francis Rimbault (1816–1876), this copy presented in memory of the author to the famed tenor and organist, William Hayman Cummings (1831–1915). Both men were impressive

musicians and collectors; Rimbault's library was sold, after his death, at Sotheby's for nearly £2000 (*Oxford DNB*), while Cummings cultivated a 'superb library of some 4500 pieces, the last of the great Victorian collections', also sold by Sotheby's after his death (*op. cit.*).

The book also reprints several pieces for keyboard instruments across the centuries, including works by Blitheman, Byrd, Frescobaldi, Lully, Purcell, Scarlatti, Couperin, Bach (J. S. and C. P. E.), and Handel.



18. S., M. The Celebrated Snuff Box Waltz, for the Piano Forte, by M. S. London, Published by Monro & May ... [1825?].

Folio (321 × 251 mm), pp. [2], 5, [1]; entirely engraved; disbound; some light marginal browning. £120

First edition. Online catalogues give the earliest publication date as '1840?', but there was an advertisement for the piece in the Musical Review section of *The Repository of Arts, Literature, Fashions,*

Manufactures, &c. in July 1825, and another, for a 'new edition', in *The Harmonicon*, February 1826.

The attractive engraved title-page depicts a musical box.

Library Hub Discover locates the British Library copy only.

(179)

1

Shakespear's
DUEL AND LOADSTARS
Set to Music by
MR SHIELD
Musician in Ordinary to his Majesty. Pr. 2^s

London Printed & sold for the Author, by Preston & Son, No 7, Strand.
Entered at Stationers Hall.

Moderato

It

was a Lordling's daughter The fairest one of three That liked of her Mas - ter as

well as well might be, 'Till looking on an Englishman the fairest eye could see, Her fancy fell a

turning, Her fancy fell a turning. Sym:

2

Long was the Combat doubtful
That love with love did fight:
To leave the Master loveless, or kill the gallant Knight,
To put in practice either,
Alas! it was a spite
Unto the silly Damsel.

3

But one must be refused,
More mickle was the pain?
That nothing could be used, to turn them both again:
For of the two the trusty Knight
Was wounded with disdain
Alas! she could not help it.

W^m Shield

19. SHIELD, William. [Drop-head title:] Shakespear's Duel and Loadstars, set to Music ... London Printed & sold for the Author, by Preston & Son ... [1797].

Folio (328 × 246 mm), pp. 5, [1]; disbound, old ms. ink pagination;
signed 'W^m Shield' at foot of the title.

£100

First edition, setting 'It was a lordling's daughter' (from the poetry collection *The Passionate Pilgrim*, 1599) for solo voice and 'O happy fair' (from *A Midsummer Night's Dream*) as a three-part glee.

William Shield (1748–1829) was among the most popular composers of theatrical music of his day, his renown born out of a canny awareness of the latest trends and tastes in music. Upon his death, he gifted George IV his viola and left his vast library to his wife, Ann Stokes Shield. He is buried in the south cloister of Westminster Abbey.

BUCEM, p. 949, and RISM S 3308.

The image shows the title page of a musical score. At the top, the title 'YE SPOTTED SNAKES!' is printed in large, bold, serif capital letters. Below it, 'GLEE for four Voices' is written in a smaller, elegant script. Further down, 'Words from Shakespeare' and 'Music R. J. Stevens' are written in cursive. The page includes publication information: 'Entered at Stationer's Hall.' and 'Price 1^s. 6^d'. The publisher's address is 'LONDON Printed by Longman and Broderip N^o. 26 Cheapside and N^o. 13 Hay Market.' The musical notation is for four voices: Soprano, Alto, Tenore, and Basso. Each part begins with the tempo marking 'Andante' and the time signature 'C'. The lyrics are: 'Ye spotted Snakes with double tongue! thorny Hedge-hogs be not feen.' for the first three parts, and 'Ye spotted Snakes with double tongue! thorny Hedge-hogs be not feen. Newts and' for the Bass part. The page is numbered '1' in the top right corner.

20. STEVENS, Richard John Samuel. [Drop-head title:] Ye Spotted Snakes! Glee for four Voices. Words from Shakespeare ... London Printed by Longman and Broderip ... [c.1783].

Oblong folio (226 × 318 mm), pp. 6; some offsetting and light browning, more so to the corners; disbound. £80

First edition. Stevens (1757–1837), later Gresham Professor of Music, was organist at the Charterhouse from 1797 to 1837. ‘Stevens’s chief claim to attention is as a composer of glees. He was not prolific, considering the length of his life; the bulk of his composing was done between 1780 and 1800. His glees are among the most polished of their time ... Stevens was more careful than many contemporaries in his choice of texts, and devoted special attention to Shakespeare. Of his 15 Shakespearean glees, composed between 1782 and 1807, five are among his best-known pieces: *Ye spotted snakes* (1782, rev. 1791), *Sigh no more, ladies* (1787), *Crabbed age and youth* (1790), *Blow, blow, thou winter wind* (1793) and *The cloud-cap’t towers* (1795). As Cudworth has pointed out, the word-setting in these pieces is “very apt for the period, for Stevens came from a family which loved good literature and particularly good poetry” (*New Grove*).

BUCEM, p. 980; RISM S 6101.

21. STEVENS, Richard John Samuel.
[Drop-head title:] Dialogue and Duetto,
the Poetry by Sir Philip Sidney, the Music,
composed & dedicated to M^{rs} Hughes ...
[London:] Printed for the Author,
Charterhouse ... [c.1797?].

Folio (340 × 246 mm), pp. 5, [1]; signed by Stevens on the title, early ownership inscription of F. Rundall; some offsetting; fore-edge of the second leaf a little ragged, a few short tears; disbound, old ms. ink pagination. £80

First edition, setting Sidney’s ‘Who is it that this dark night’.

BUCEM, p. 980 (suggesting c.1795 as the publication date); RISM S 6099. Both locate copies at the Royal Academy of the Music and the British Library only. Library Hub Discover adds those at Bodley and the Fitzwilliam Museum.



22. STEVENSON, Sir John Andrew. [Drop-head title:] Tell me where is fancy bred, a Duett, for Two Voices, with an Accompaniment for the Piano Forte or Harp, the Words from Shakespeare ... Dedicated to ... Mr J. Spray. Liverpool, Printed (by permission of the Proprietor) by H. Hime ... & sold by Clementi & C^o. ... London [between 1803 and c.1805].

Folio (339 × 243 mm), pp. 6;
upper corner first leaf torn away
(no loss), disbound; early book-
seller's stamp at head of first
page. £80

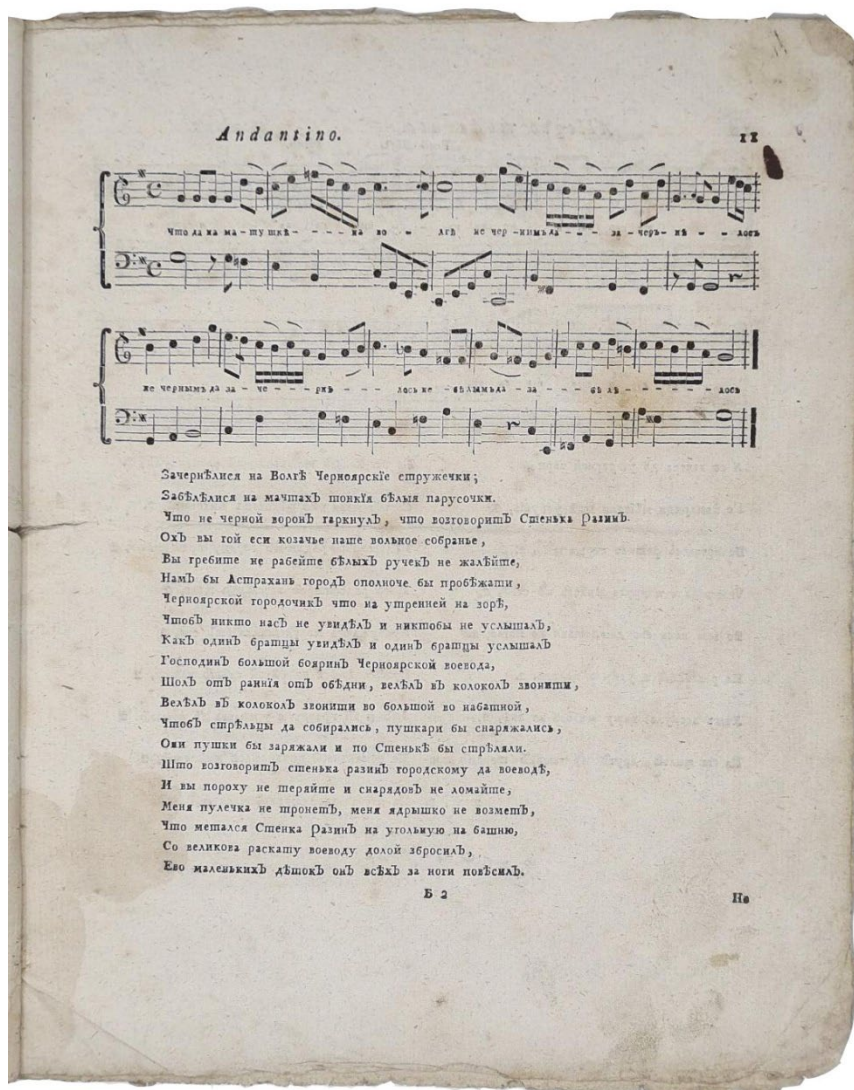
Apparently first English edition of
this Shakespeare song, taken
from Act 3, Scene 2 of *The
Merchant of Venice*. There were
earlier printings in Dublin.

The Irish composer John Steven-
son (1761–1833) received his
knighthood in 1803. Humphrey
Hime traded under that name until
about 1805, when the business
became Hime & Son.

Library Hub Discover locates the British Library copy only.

TELL ME WHERE IS FANCY BRED,
A Duett, for Two Voices,
with an Accompaniment for the PIANO FORTE or HARP,
The Words from SHAKESPEARE The Music by
Sir J. A. Stevenson, Mus. Doc
Dedicated to his Friend M^{rs} J. SPRAY.
Liverpool, Printed by permission of the Proprietor, by H. Hime, Castle St. & Church St.
& Sold by Clementi & C^o 26, Cheapside, London. Price 1/6.

Flutes
Horns
Violins
MODERATO
p
p, tempo
lento
Tell me tell me tell me where is fancy
tempo
Tell me tell me
cres
f
p
Tell me where is Fancy bred tell me where is Fancy bred tell me tell me tell me
tell me where is Fancy bred tell me where is Fancy bred tell me tell me tell me
the small notes to be played on the repeat, and the large ones left out.



FIRST PRINTED COLLECTION OF RUSSIAN FOLKSONGS WITH MELODIES

23. TRUTOVSKY, Vasilii Fedorovich. *Sobranie ruskikh prostykh pesen s notami. Chast' tretia* [A Collection of simple Russian songs with music. Third part]. V Sanktpeterburge [Tipografiia Akademii nauk], 1779 goda.

4to (265 × 212 mm), pp. 23, [1]; music printed typographically; dust-soiled and some staining, the paper rather limp; disbound, short tear in the gutter, creased in places and a few tears to the final leaf, remains of old stitching, publisher's stamp to title verso. £1500

First edition, the third part, of the first printed collection of Russian folksongs with music, 'unquestionably the first example of national

musical ethnography' (Marina Ritzarev, *Eighteenth-Century Russian Music*, p. 152).

Trutovsky (c.1740–c.1810) came from Ukraine. 'In 1761 he entered the Russian Imperial court as a singer and *gusli* player. Apparently by 1792 he left the court and continued to pursue his musical activities under the patronage of the Russian aristocracy. His *Sobraniye russkikh prostikh pesen s notami* ("Collection of Simple Russian Songs with Music") was the first printed collection of Russian folksongs with melodies. Parts i–iii were published anonymously with texted melodies and a single bass line. In part iv and the 1796 edition of part i, Trutovsky added a fuller harmonic texture. The collection contained songs popular in St Petersburg at the time; parts iii–iv also contained Ukrainian songs' (*New Grove*).

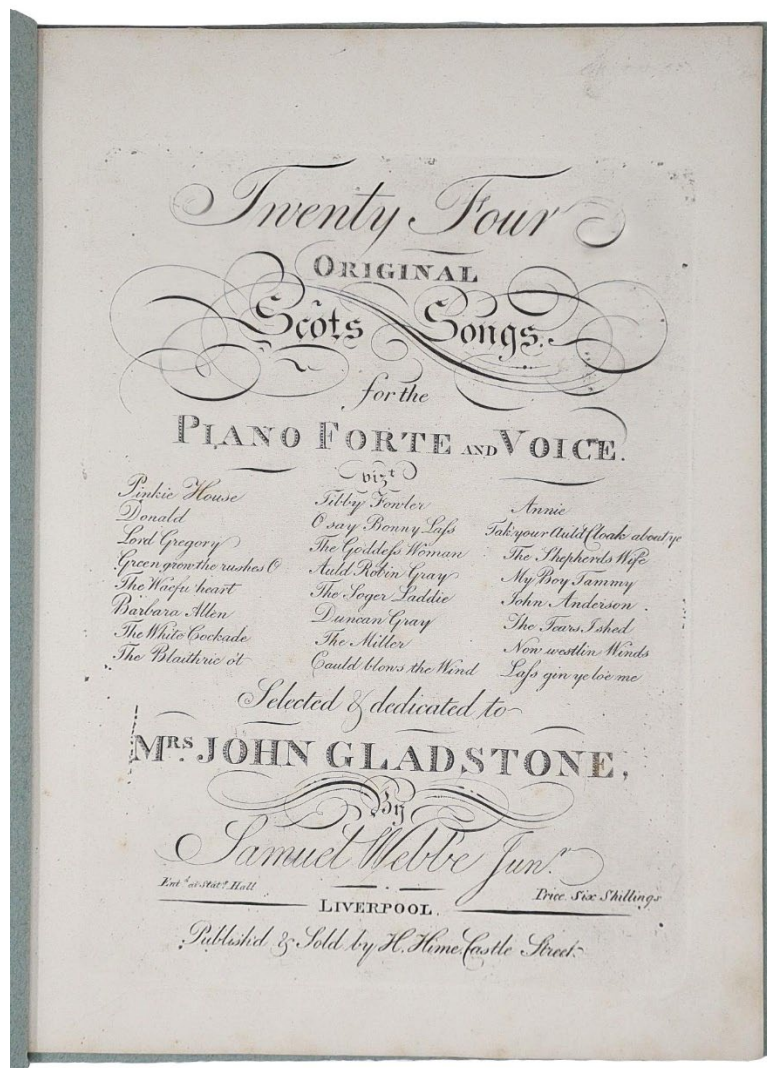
The four parts were published over nineteen years: 1776 (no copy extant; any surviving copies of the first part, e.g. at the British Library, are either the 1782 or 1796 reprint), 1778, 1779, and 1795 and are all extremely rare: RISM gives only two locations—Santini Collection, Münster (parts 1, 3, and 4) and British Library (parts 1–4)—and the *Svodnyi katalog* but three (Russian State Library, Moscow (parts 2–4); Academy of Sciences, St Petersburg (part 4 only), State Public Historical Library, Moscow (parts 2–3 only)). No locations are given by WorldCat, which only lists a 1953 reprint.

'The melodies were mostly transcribed by Trutovsky himself although he used some materials from manuscript songbooks, previously published collections of songs texts, [and] music by Russian composers ... Trutovsky did not organize the songs into categories; the ordering is based only on alternation between fast and slow songs ... The collection has considerable interest as a document of musical practices and repertory of the time. L'vov and Pratsch published 46 of the songs in their collection [*Sobranie narodnykh russkikh pesen*, 1790] and several were used by the Russian composers Pashkevich, Serov, Musorgsky and Rimsky-Korsakov' (*ibid.*).

RISM T 1300; *Svodnyi katalog* 7384; Vol'man, p. 210.

24. WEBBE, Samuel, *the younger*. *Twenty Four original Scots Songs*, for the Piano Forte and Voice ... Selected & dedicated to M^{rs} John Gladstone ... Liverpool. Published & sold by H. Hime ... [c.1802].

Folio (338 × 251 mm), pp. [2], 27, [1]; a very nice, bright copy in recent wrappers. £200



First edition. 'Webbe [1768–1843] followed in his father's footsteps as a Roman Catholic church musician, and by the time of his election to membership of the Royal Society of Musicians in 1791 he was already organist of the Bavarian Chapel. Like his father he was also a successful composer of glees and catches; his numerous published compositions also include piano and organ music, and church music for both the Roman Catholic and Anglican rites ... About 1798 Webbe moved to Liverpool, where he became organist of the Unitarian chapel, Paradise Street ... Little is known of Samuel Webbe's activities in Liverpool. In 1810 or 1811, for reasons perhaps connected with the advancing years and failing health of his father, he returned to London and resumed his musical career there' (*Oxford DNB*).

Library Hub Discover locates a sole copy, at the National Library of Scotland. There is another at the British Library.