

3. tempo (47) *Jan*
----- a tempo (♩ = 60)

48

49

A II. tempo. befeprere



FRONT COVER
LOT 4 (DETAIL)
BACK COVER
LOT 32 (DETAIL)
THIS PAGE
LOT 63 (DETAIL)

MUSICAL MANUSCRIPTS



Handwritten musical notation on a staff, featuring various notes, rests, and clefs. A large diagonal line is drawn across the middle of the page, separating the top and bottom sections of the manuscript.

Handwritten musical notation on a staff, including notes, rests, and clefs. A large, irregular scribble or correction is present in the center of this section.

9. Antony

Handwritten musical notation for the section titled "Antony". It consists of multiple staves with notes, rests, and clefs. A large oval is drawn around the right side of this section.

2. Diaboli

Handwritten musical notation for the section titled "Diaboli". It consists of multiple staves with notes, rests, and clefs. A large oval is drawn around the right side of this section.

MUSICAL MANUSCRIPTS

AUCTION IN LONDON
28 NOVEMBER 2017
SALE L17406
2.30 PM

EXHIBITION

Friday 24 November
9 am-4.30 pm

Saturday 25 November
12 noon-5 pm

Sunday 26 November
12 noon-5 pm

Monday 27 November
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Handwritten musical score, first system. It features a treble clef staff with a melodic line and two bass clef staves for accompaniment. The music includes various accidentals and dynamic markings.

Handwritten musical score, second system. It continues the melodic and accompaniment lines. A large 'R' is written in the right margin, and the word 'non.' is written above the final measure.

Handwritten musical score, third system. The notation includes slurs and dynamic markings such as 'Dim' and 'cresc'.

Handwritten musical score, fourth system (left side). It includes the marking 'rall' above the staff and 'Dim' below it.

Otez les yeux d'A à tous les Saviers
 Otez les 16 piés au P et au 60
 1^{mo} tempo ma un poco meno lento

Handwritten musical score, fourth system (right side). It shows a change in time signature to 3/4 and includes dynamic markings 'P' and 'p'.

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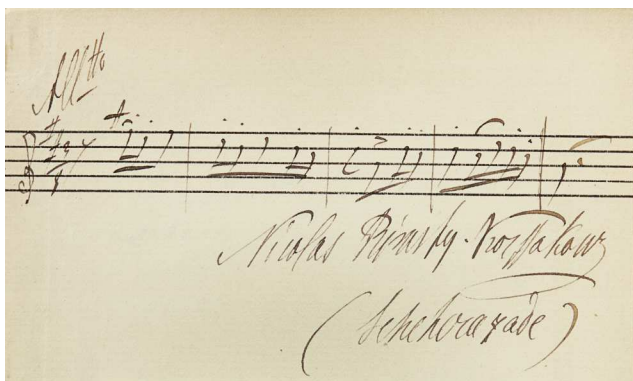
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fu-
 sperar da me non lo sperar da me non lo spe rar da
 me no
 Opus à Mrs. L. Carlin par
 P. Joplin
 Paris le 4 Mars

Cant
 piano forte
 Do-lente in-ma-gi-ne di Fille mi-a pueri si squallida mi-fidia=

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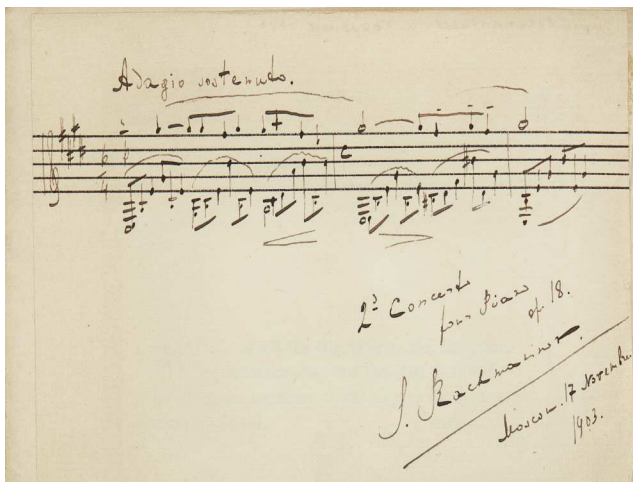
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1



1



1



3

1

ALBUM

Album of one hundred and seventy autograph musical quotations signed by Strauss, Puccini, Rachmaninov, Sibelius, Massenet, Saint-Saëns and others, including

SERGEI RACHMANINOV. From the slow movement Piano Concerto no.2, Op.18, (Moscow, 17 November 1903)—NIKOLAI RIMSKY-KORSAKOV. Five bars from *Scheherazade*—SIBELIUS, JEAN. Four bars from 'The Swan of Tuonela' (Legends, Op.22 no.2)—GIACOMO PUCCINI. Two bars from *La Bohème*—RICHARD STRAUSS. Two bars of the opening theme from the first movement of *Ein Heldenleben*, Op.40—ALEXANDER GLAZUNOV. Five bars from his Symphony no. 7—CÉSAR CUI. 3 bars from the *20 Poèmes de Jean Richepin*, (St. Petersburg, 25 December 1903)—Joseph Joachim. Five bars from Bach's Partita no.2 in D minor, BWV 1004; with other musical quotations signed by MASSENET, Scharwenka, Stephen Heller, Melba, Berta Morena, Lamond, Heifetz, Kreisler, Sarasate, Guilment, Louis Diemer, Edward German, Parry, Prout, Rheinberger, Brodsky, d'Indy, d'Albert, Liadov, Wieniawski, Auer, Weingartner, Philippe Rüfer, Damrosch, Reinecke, Jan Kubelík, Grainger, Ysaye, Riemann, Pauline Viardot, Oskar Merikanto, Chaminard, Moszkowski (five bars

from his *Caprice espagnol*, Paris, December 1903), Saint-Saëns (four bars from his Second Symphony), Humperdinck, Taneyev, Leschetizky, Somervell, Paderewski (signed photographic portrait), Casals, Homer N. Bartlett, and others

over 170 entries in a printed calendar (*Musical Messages for Every Day in the Year. A Musician's Birthday Book*, 1897), the quotations mostly either entered or written on pre-ruled slips of paper and mounted on the pages of the calendar, some items loose, one visiting card signed, with a loose photographic image of Pachmann signed, also including an autograph letter signed by Emil Sauer, with some unused slips of singly-ruled paper, calf gilt, Moscow, St. Petersburg and elsewhere, mostly first decade of the twentieth century, *binding worn but sound*

In this attractive and unusual collection, many of the autograph musical quotations are contained on similar pre-ruled slips of paper and mounted in the volume - a printed calendar containing a page for each day of the year - under the birthday of each particular composer. The Rachmaninov quotation is pasted in under the date of 2 April, that of Rimsky-Korsakov on 12 May. The collector of the quotations and the former owner of the volume was one Mary Greenshields of Spuyten Duyvil, New York.

£ 8,000-10,000 € 9,000-11,200

poco allarg.

13

Handwritten musical notation for the first system, featuring a treble clef and a key signature of two flats. The music includes a melodic line with slurs and a piano accompaniment. The dynamic marking *meno f* is present.

poco allarg.

Handwritten musical notation for the second system, including a piano part with a bass clef. The dynamic marking *meno f sub.* is present. The system concludes with the instruction *Fermata breve, poi attacca.*

Seconda parte

Allegro moderato, ♩ = 104

Handwritten musical notation for the beginning of the second part, featuring a treble clef and a 2/4 time signature. The music is marked *f, marcato, pesante* and includes the instruction *sempre simile*.

Allegro moderato, ♩ = 104

Handwritten musical notation for the piano accompaniment of the second part, featuring a grand staff with treble and bass clefs. The music is marked *mf, ben marcato, pesante* and includes the instruction *simile*.

1 *sul G*

Handwritten musical notation for the first ending of the second part, featuring a treble clef. The music is marked *meno f* and includes the instruction *sul G*.

Handwritten musical notation for the piano accompaniment of the first ending, featuring a grand staff. The music is marked *sempre pesante* and includes the instruction *simile*.

2

Handwritten musical notation for the second ending of the second part, featuring a treble clef. The music is marked *cresc.* and includes the instruction *simile*.

Handwritten musical notation for the piano accompaniment of the second ending, featuring a grand staff. The music is marked *cresc.* and includes the instruction *simile*.

BARTÓK, BÉLA

The autograph working manuscript of the Second Rhapsody for violin and piano, BB 96, containing many revisions and two distinct endings, 1928-1929

THE COMPLETE SCORE OF THE ORIGINAL VERSION, sent to the violinist Zoltán Székely in 1928, with a revised ending added on a separate leaf in 1929, CONTAINING SEVERAL PASSAGES CUT FROM ALL EDITIONS, the score notated mainly in blue-black ink on four systems per page, the two sections marked "Prima parte Moderato, ♩ = 108" and "Seconda parte, Allegro moderato, ♩ = 104" [published with the titles 'Lassú' and 'Friss'], with autograph rehearsal numbers throughout (1-49), containing deletions, alterations and revisions by the composer, including to the violin part at the end of page 18, with a cue for timpani added later on page 8; in the 'Seconda parte', there are many later annotations by the composer in pencil ("stringendo"; "agitato") and many cuts, presumably marked by Bartók during his work with Székely, the score also marked up by Székely with pencil fingerings and bowings throughout, and, on the wrapper, his draft of the violin passage at rehearsal figure 31 (Fig.28 in the 1935 revision)

19 pages, large 4to (c.34 x 27cm), (21 pages with Székely's inscribed title wrapper), pages 1-18 on 18-stave paper ("J.E. & Co. No.5 18-linig"), paginated by the composer, with an additional manuscript stave added by him at the foot of each page, comprising one gathering of 4 bifolia, the initial leaf affixed to the gathering at the beginning (the opening page written in black ink), *Budapest 1928*, the revised ending on an unpaginated page of 16-stave paper, Székely's inscribed wrapper on 10-stave Dutch paper (J.H.H. Siestrop of The Hague), 1929, *a few tears and creasing to edges*

WE HAVE NO RECORD OF THE AUTOGRAPH MANUSCRIPT OF A COMPLETE WORK BY BARTÓK BEING OFFERED FOR SALE AT AUCTION. Apart from this manuscript, only two four-page fragments have appeared in recent decades: one comprising the opening of the First String Quartet (sold in these rooms, 28 November 2012, lot 196); the other a transcription for two pianos of two pieces from the *Mikrokosmos* BB 120 (sold in these rooms, 18 May 1995, lot 76).

THE "SECOND RHAPSODY" IS A CORNERSTONE OF THE VIOLINIST'S REPERTORY; THIS IS THE MANUSCRIPT WRITTEN FOR THE DEDICATEE OF THE WORK. Bartók composed both Rhapsodies in 1928, intending them for his own concerts with the two great Hungarian violinists Josef Szigeti and Zoltán Székely; when Bartók asked Székely which of the two pieces he wished to have, he chose the Second. The Rhapsody shows two important characteristics of Bartók: the stylistic influence of Romanian folk music, on which he did much ethnomusicological field-work, and his habitual tendency to revise the endings of many of his works and to publish both alternatives (for example, *Duke Bluebeard's Castle*, *The Miraculous Mandarin*, Violin Concerto no.2, the Concerto for Orchestra and others). Both traits are seen here most clearly in the second movement: "It is probably the boldest of the four movements in the rhapsodies. For it, Bartók selected seven dances played by gypsy fiddlers in Transylvania, mostly longer dances improvised in an open form using a few motives, in a wild virtuoso style that in its full rhythmic and ornamental richness, as recorded and transcribed by Bartók, could not fit into the framework of a regular concert piece" (Somfai, p.199).

Bartók sent this manuscript to Székely in Nijmegen in 1928, so that he could incorporate the violinist's advice on difficult passages and performance markings. László Somfai describes it as the "autograph final copy", of which Bartók retained a photocopy, annotating it for the *Stichvorlage* of the first edition, published by Universal of Vienna in 1929. However, there are many differences from that edition, several passages cut in the second part ['Friss']; these comprise some twenty-two bars lightly crossed through in pencil, which do not appear in the first edition. It also contains Székely's bowings and his "performance options" for certain bars. Bartók's original composition draft is now in Basel; it includes drafts of both the endings present here, but lacks tempo indications, most performance markings and rehearsal numbers. Bartók arranged both works for violin and orchestra (and even for cello, at the request of Casals), but he composed them originally for his own recitals with Szigeti and Székely. It was for Székely that Bartók also wrote the Violin Concerto of 1938-1939; they were friends as well as collaborators (see next lot).

The original ending on this manuscript is forty-eight bars long (from rehearsal no.42 on page 17 until the end of page 18). Bartók at first tries a revision of the final three bars of the violin part, before adding a more comprehensive revision extending the ending to sixty-four bars, nineteen of which were newly-composed in 1929 on the separate 16-stave leaf. In the retained photocopy (the *Stichvorlage*), this new music was added by Bartók's wife Ditta, whereas in the present manuscript it is in Bartók's hand. These revisions are further altered in current editions, because the composer revised the ending once again in 1935 (only published in 1947). Somfai describes that third ending, the one played today, as basically new music in a softer, lighter, more appealing style ("We can indeed question whether it is a genuine improvement or just an alternative in a more popular style for the solution of a compositional dilemma"). The 1935 revision was apparently devised by Bartók to distinguish the Rhapsody from the Violin Sonata, which he often performed in the same concerts. For Székely's views of the endings, see Kenneson, pp.115-116.

Practically all Bartók's autograph manuscripts came eventually into the hands of his two sons, and are now located in Budapest or in the Sacher Institute in Basel. It seems that the only manuscripts that escaped the archives are those that Bartók sent to particular performers, particularly violinists, as in this case (Somfai, p.26). Similarly, the Quartet fragment sold here in 2012 had been sent by Bartók to Steffi Geyer, a violinist he was hopelessly in love with. In 1967, Sotheby's sold the Bartók papers of Adila Arányi, including arrangements from Strauss's *Don Quixote* and pieces for violin duo and for violin and piano BB 26a & 26b, written on postcards that the composer sent to her in November 1902 (our sale on 15 & 16 May 1967, lots 385-414).

This lot is illustrated on the front cover of the catalogue.

REFERENCES

L. Somfai, *Béla Bartók. Composition, Concepts, and Autograph Sources* (1996), especially pp.198-203 & 312 (BB 96); *TNG*, second edition, (2001), II, p.799; C. Kenneson, *Székely and Bartók, The Story of a Friendship* (1994), pp.112-116

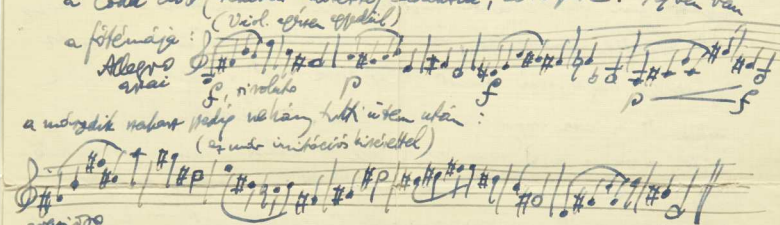
PROVENANCE

By descent from Zoltán Székely (1903-2001), Hungarian violinist, in 1928 the dedicatee of the Second Rhapsody, and thence gifted to the present owner.

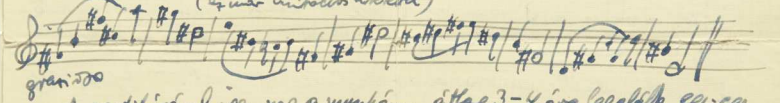
£ 150,000-200,000 € 168,000-224,000

rem): egeleste az az, ami fizik és vegyes.
 még akkor sem, ha csak az én önkéntes töltet nem jellemezte meg.

Groupolás voltam: az 1. és 2. tételnek partitúrája kézen van
 a 3. tétel vázlatban (egyetlen az- egyáltalán rögzítve) Coda
 kivételével) mint kézen van, 5 lap még is van más belső hangvétel.
 Azt kézem megjött írta a 3. tétel: tételkéje (variaciója
 az 1.-nek) (azaz megírta a 3. tétel kezdő részét, megírta a 3. tétel
 istán), megírta a 3. tétel kezdő részét, megírta a 3. tétel
 a Coda előtt (sebecs-kivétel) cadencia; kb. 8 perc. 3/4-be van
 a főleménye: (Viel. első epizód)



a második rész megírta a 3. tétel kezdő részét:
 (azaz a 3. tétel kezdő részét)



grazioso

A partitúrával írt meg a munkám, akkor 3-4 óra leghalibán egy-egy
 óra! Az 1. + 2. tétel = 51 lap., a 3. is kb. 35-40-re fog
 rugni.

Amikor: én magam voltam te ember nem! Székelője voltam
 a lipkovich (H.)-re vonatkozó állásfoglalásaidra, kérem ezért adtam
 azt a magyarázatot, hogy bele jött az, amit magam
 céljaimonk gondoltam (vél, vonatkozó H.). [Az első tétel Coda-
 riájában már kivételként az a kivétel-ként írt bejegyzés
 get; a 2. tétel utolsó felvétel) jött. var. - ez is hiányzottam]

Tehát most a küldd a magam az a magyarázatot, bejegyzés-
 seiddel, hogy bejegyzés a partitúra az ívet; most már
 csak a hiányzik. Ha nem nem terek meg, akkor nem tudom mit
 kezd, kérem ki írtam meg a 3. tétel kezdő részét?! Ha nem
 írtam az a koncertet, akkor írtam a te állásfoglalásaid alapján

5

5

BARTÓK, BÉLA

Highly important series of forty-three letters, all but two autograph, with other items, to the violinist Zoltán Székely, signed ("Bartók", "Bartók Béla" and, from 1935, "Béla"), one to Paul Sacher, including two unpublished items, many unpublished passages, and some musical examples

mainly in Hungarian, occasionally in German and English to Székely and his Dutch wife Mientje ("Mien"), about his later works, but especially the Second Violin Concerto, dedicated to Székely, reporting his progress on the concerto, recording the pages he is sending him, repeatedly asking him to mark up the bowing and slurs in difficult passages, three letters containing musical examples and one (to Mientje in English) a correction list, also reporting work on the Violin Rhapsodies (including his 1935 revision), the Piano Concerto no.2, and Paul Sacher and the *Music for Strings, Percussion, and Celesta*; Bartók also discusses Székely's performances of his music, expressing concern that Székely's work with the Hungarian String Quartet will affect playing the concerto, extensively discusses their plans, including three detailed proposed programmes (one unpublished, listing fifteen easy and difficult

pieces for the BBC in 1937), with their timings and publishers, reports the difficulty in securing financial interest for concerts in Holland, at the BBC and in Scotland, describing the violinists in Glasgow as the worst he has ever played with, expresses his reaction in 1938 to the *Anschluss* in Austria and his split from Universal-Edition, his wish to emigrate because of the "deplorable situation in Hungary", his uncertainty where to turn to and, finally in New York, he reports the almost complete impossibility of communicating with him and with Josef Szigeti, with an unpublished letter of recommendation for Székely addressed to Paul Sacher, in 1937.

74 pages, various sizes, autograph envelopes, 2 entries in the Székelys' guestbook at Santpoort, including a musical quotation from the First Rhapsody for Violin and Piano, together with an autograph programme listing pieces "für London 4 Febr [1937?]", 18 letters on postcards with autograph address-panels, the first two letters in the hand of his wife Márta and signed by Bartók, an additional letter to Mientje supplied in typescript and photocopy, mainly Budapest, also Bécs, London, Solda (Bolzano), Basel, Zurich, Frankfurt, Ankara, Adana, and (finally) Forest Hills (NY), 19 January 1923 to 10 December 1940, damp-staining to one letter

I. First Sonata for Viol. & Piano
 II. Seventeen early piano-pieces from „Mikrokosmos“:
 Melody against double stops
 Wandering
 A la russe
 Five-tone scale
 Like a folksong
 Parallel minor sixths
 Variations
 Messing
 Clashing sounds
 1. Chromatic Invention
 2. Chromatic Invention
 Sixths and Triads
 Alternating thirds
 Fourths
 Melody
 Staccato
 Chords together and opposed

15' 20"

Intervall

III. Ten piano pieces from „Mikrokosmos“:
 Syncopes
 Whole-tone scale
 Free variations
 From the Diary of a Fly
 Divided Allegrios
 March
 Minor Seconds - Major Sevenths
 3. Chromatic Invention
 Unison
 Artinato

19'

IV. Second Rhapsody for Viol. & Piano
 Élejt böbördűt egy programmal!
 No de legalább ez a rok bolha-darab mind „manuscript“

5

have nothing to do with these, only keep them at home
 2) two copies of page 61-80 of the same work; one of these you have to send to the copist who is writing the ~~the~~ orchestra-parts immediately.
 Enclosed in this letter you see „liste de fautes“ ^{or} deleted until now, you have to give it also to the copist, excepted the last part of it marked with red, this you have to send to Zoltán.
 In two days I will send you the following copies:
 1) Two other copies of page 61-80; keep them at home.
 2) Three copies of page 81-96; one of them you must give to the copist; and another you have to send immediately to Zoltán.
 3) One copy of the piano-arrangement of the concerto this you ~~have~~ must send immediately to Zoltán.
 (also) Please, will you kindly „accept reception“ of all these material.
 We will be in Paris from 25 Febr. until 3. March, it is very very important ~~to~~ for both of us: Zoltán and myself to have a meeting there and to be able to go through the work. He must arrange it, as - in any case he is going through Paris just at the same time. Yours very sincerely
 Béla

5

THIS IS ONE OF THE GREATEST SERIES OF LETTERS BY ANY TWENTIETH-CENTURY COMPOSER TO BE OFFERED AT AUCTION.

This is an almost complete series of letters by Bartók to one of his closest friends and collaborators, the Hungarian violinist Zoltán Székely (1903-2001). Even individually, Bartók letters of this quality have only appeared infrequently, for example: some written to Erwin Stein about the publication of the Violin Concerto in 1939, and the Sixth String Quartet in 1941 (sale in these rooms, 22 May 1987, lot 572 and 1 December 1993, lot 302). Of letters by other twentieth-century composers, only the one hundred and fifty letters (1923-1931) by Shostakovich, sold in these rooms, 6 December 1991, lot 184 (£65,000), can be regarded as comparable, although the content was arguably more of biographical than musical interest.

The present series gives an unparalleled opportunity to acquire letters offering an insight into the collaboration between a great composer and a great performer. It covers the whole period of Bartók's work with Székely in Europe, from two years after their first meeting in 1921 until 1940, when World War II and Bartók's emigration to New York brought an end to the correspondence. The letters were published in English by

Claude Kenneson, who omits two postcards (1932 and 1934) and presents sixteen others incomplete, discarding many long passages dealing with confidential financial matters.

The second half of this correspondence is largely devoted to one of Bartók's greatest works, the Second Violin Concerto BB 117, which he composed at Székely's request in 1937 and 1938. There are musical examples revealing his progress on the composition, and a number of lists of alterations and corrections. Back in the 1920s, Székely had asked Bartók about the First Concerto BB 48a (written for Steffi Geyer in 1907-1908), but he had refused to allow its performance or even discuss the work. The first mention of the Second Concerto comes in October 1936 (Letter 25), in which Bartók responds positively to Székely's request for such a piece. Only in the spring of 1937 is the matter dealt with in depth: the length of the proposed work, whether it should be in variation form, Bartók's draft of a seven-paragraph contract between the two men, mainly concerning Székely's period of exclusivity, the negotiations with Universal-Edition in Vienna, interrupted by Bartók's breach with the firm in 1938 and his refusal to deal with "Germans" ever again.



5

Besides prompting its composition, it is known that Székely had considerable influence on the work, including the ending, in which Bartók accepted the violinist's recommendation that the soloist play during the final passages. Here, the composer seeks his advice and suggestions regarding the articulation and bowing (Letter 38). Bartók regularly consulted his violinists on practical matters, including requesting copies of difficult passages annotated with their markings. Later Bartók sent Székely a list of detailed instructions on the copying of the parts, and marking errors in the parts (Letter 41) and a final correction-list appended to Letter 44 in 1939. Székely premiered the Second Concerto in Amsterdam with the Concertgebouw Orchestra under Willem Mengelberg on 23 March 1939, but Bartók was giving a concert in Budapest that day and in fact never heard Székely play the piece he had written for him (he first heard it only in 1943, at Carnegie Hall).

"...Neither while I am alive nor after my death do I want any German publisher to have any of my work even if it means that no work of mine will ever be published again. This is now what is fixed and final. I was diligent: the score for the first movement is ready, the third movement in sketches (with the exception of the coda that was planned to be short also, by the way) is also ready, five pages of it are already orchestrated. I think the third movement turned out very well, actually as free variation of the first (thus I got the best of you, I wrote *variations after all*), it is brilliant, effective, with some new things in it...I would need your counter suggestions concerning articulation, etc., after all that is why I gave you the piano reduction so that you could mark in your recommendations (slurs, bowings, etc... Thus you should now send me the piano score in a hurry with your notes, so that I can enter the slur markings in the score..." (14 September 1938, *translation*)

Székely had studied violin with Hubay and composition with Kodály, and began to play recitals with Bartók, twenty-two years his senior, in 1921. Székely moved to Nijmegen in 1922

and married a Dutch girl Mientje Everts in 1926; Bartók visited them frequently there and in Santpoort, where Székely named his house "The Rhapsody", after the violin piece that Bartók had composed for him in 1928 (see previous lot). In 1925, Székely arranged Bartók's *Rumanian Folk Dances* BB 68 (1915) for violin and piano, one of the few arrangements of his works that Bartók personally approved; he took it into his repertory and recorded it with Josef Szigeti in 1930. From 1935 until 1972, Székely was the leader of the Hungarian String Quartet, which gave Bartók concerns that he would not be free to exploit his agreed period of exclusivity with the Violin Concerto. These two great Hungarian musicians did not see each other after 1938. Székely was for two years the leader of Mengelberg's Concertgebouw Orchestra, until that conductor's links with the Nazis made it impossible for him to continue. He and his quartet gave many clandestine concerts and lessons in Holland, but performed in public only after the war ended. In 1948 they toured the USA, but by that time Bartók had died. In 1950, they moved to Los Angeles, becoming Quartet in Residence at the University of Southern California.

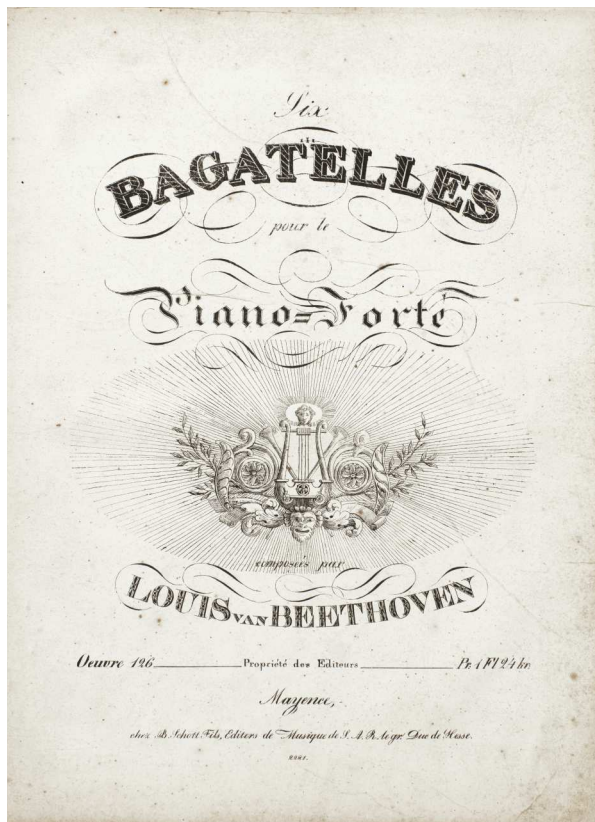
REFERENCES

C. Kenneson, *Székely and Bartók. The Story of a Friendship* (1994), pp.369-401. The numbering of the letters above follows Kenneson's edition. The polyglot letter to Mientje Székely supplied in facsimile (Knesson no.39) is also published in J. Demény, *Béla Bartok Letters* (1971), no.213 (pp.273-274) (Demény notes "A typewritten copy of the letter has been obtained from Professor H. Stevens, Los Angeles (1952)").

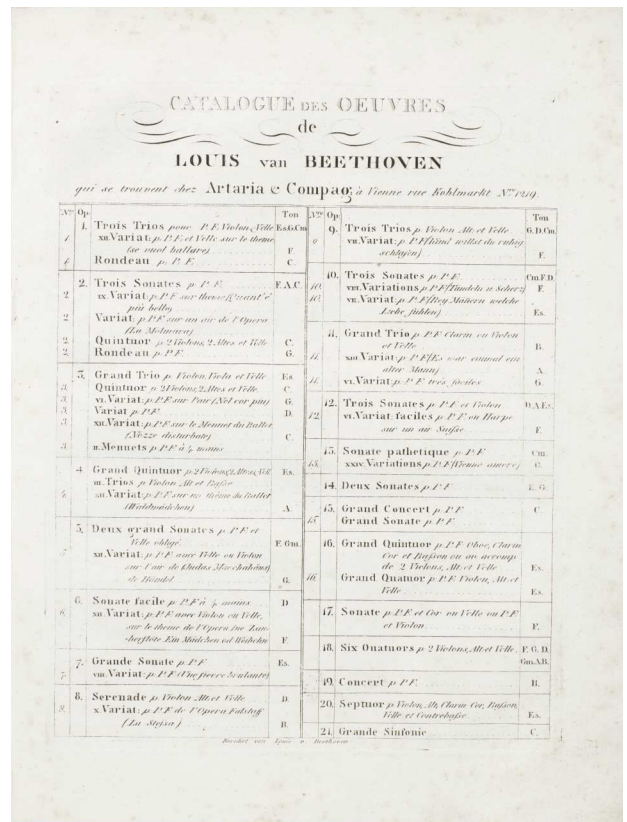
PROVENANCE

See previous lot.

± £ 50,000-60,000 € 56,000-67,500



6



6

6

BEETHOVEN, LUDWIG VAN

Collection of first and early editions of the Piano Sonatas and Bagatelles, in four volumes, *Vienna: Artaria & T. Haslinger, et al* [c.1820-1840], including:

Grosse Sonate für das Hammer-Klavier, Op.106, *first edition, 3rd issue (with the 'Catalogue des Oeuvres')*, 59 pages, priced at "4f.C.M.", *Simrock's label on title, engraved throughout, Vienna: Artaria, [c.1820]*—Six Bagatelles Op.126, **FIRST EDITION**, 19 pages, *lithographed title with lyre-vignette, priced ("Pr: 1 Fl 24 kr:"); 2 blank pages following title, engraved music, plate no. 2281, Mainz: Schott, [1825]*—the remaining sonatas in later editions: Opp.2, 7, 10, 13, 14, 22, 26, 27, 28, 31, 49, 53, 54, 57, 77 (Fantaisie), 78, 79, 81 & 90, *lithographed, Offenbach: André, [c.1840]*; Opp.101, 109, 110 & 111, *engraved, Vienna: Haslinger, [c.1833-1835]*

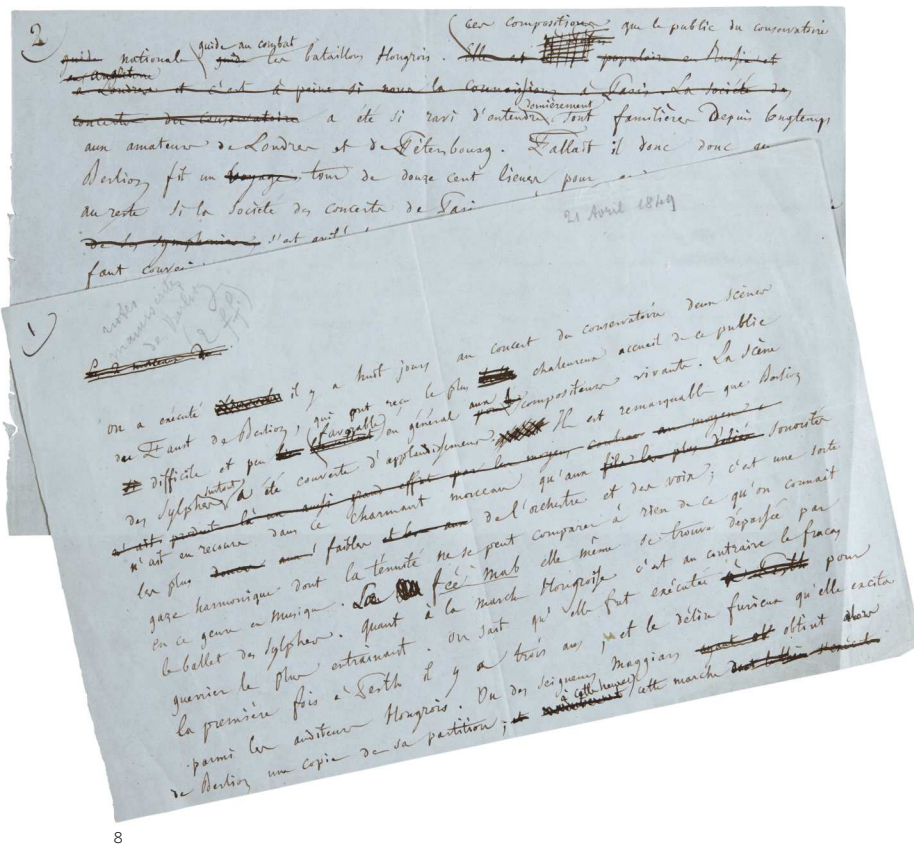
4 volumes, 4to, coloured titles to the André & Haslinger editions, contemporary black roan-backed boards, nineteenth-century ownership inscriptions of Auguste Ergmann, some staining and foxing, rather worn, spine on first volume detaching

ALL ISSUES OF ARTARIA'S EDITION OF THE GREAT "HAMMERKLAVIER" SONATA ARE RARE AT AUCTION. It was originally issued without the engraved price or four-page catalogue, evidently reviewed by Beethoven, which lists his compositions up to Op.106, omitting Op.103. The first edition of the Bagatelles Op.126 has not been offered for sale in these rooms since 2001.

REFERENCES

- 1) "Hammerklavier" Sonata op.106: Hoboken ii, 436 (& plate 26); Kinsky (2014), p.667 ('Später Auflage' 2b); the catalogue includes Artaria's address "qui se trouvent chez Artaria & Compagnie à Vienne rue Kohlmarkt N° 1219", which was dropped after 1820; Hirsch, iv 366b
- 2) Bagatelles Op.126: Hoboken ii, 506; Kinsky, p.805;
- 3) Sonatas Opp.101-111: Hoboken iii, 767-770 (Haslinger did not include Op.106 in his edition).

£ 4,000-6,000 € 4,500-6,800



8

7

BERLIOZ, HECTOR

Fine autograph letter signed ("H. Berlioz"), to James Ferrière, about the *Grande Messe des Morts*, 22 February 1845

giving details of the rehearsal schedule for concerts in Paris at which movements of the Requiem and *Roméo et Juliette* were to be performed, specifying the location and time for the different sections of the orchestras and the choir, asking him to secure the services of the cellist Seligman, and to ensure that a triangle and seven pairs of timpani are obtained, and enquiring about the cost of twenty pairs of cymbals ("...avertissez Bernadel qu'il faut un triangle et sachez de lui combien couteraient 20 paires de bonnes cymbales. Avertissez le qu'il n'apporte que 7 paires de Timbales...")

2 pages, 8vo (c.20.5 x 13.5cms), integral autograph address-leaf, "Samedi", postmarked "23 Fevrier 1845", [Paris, 22 February 1845], a little spotting, otherwise in good condition,

This letter is about two concerts Berlioz gave at the Cirque Olympique in 1845, including the 'Dies Irae' and 'Tuba mirum' from the Requiem. The rehearsal took place in the Salle Herz and the first concert was given on 16 March 1845. On 6 April, further excerpts from the Requiem and the fourth and seventh movements from *Roméo et Juliette* were performed.

REFERENCES

P. Citron, *Correspondance générale* no.944 (volume iii, 229-230)

£ 1,500-2,000 € 1,700-2,250

8

BERLIOZ, HECTOR

Autograph draft of a review of his own music from *La Damnation de Faust*, written for use by the critic Jules Janin, 21 April 1849

a remarkable exposition, written in the third person, giving an insight into Berlioz's attitude to his own music, comparing the 'Danse des Sylphes' with the 'Queen Mab Scherzo' from *Roméo et Juliette*, giving details of the history of the work, praising the music and the execution at the Paris Conservatoire

...on a executé il y a huit jours au concert de conservatoire deux scènes de Faust de Berlioz qui ont reçu le plus chaleureux accueil de ce public difficile et peu favorable en general aux compositeurs vivants. La scène des Sylphes surtout a été couverte d'applaudissemens. Il est remarquable que Berlioz n'ait en recourse dans ce charmant morceau qu'aux sonorités les plus faibles de l'orchestre et des voix...Quant à la marche Hongroise c'est au contraire le fracas guerrier le plus entraînant...

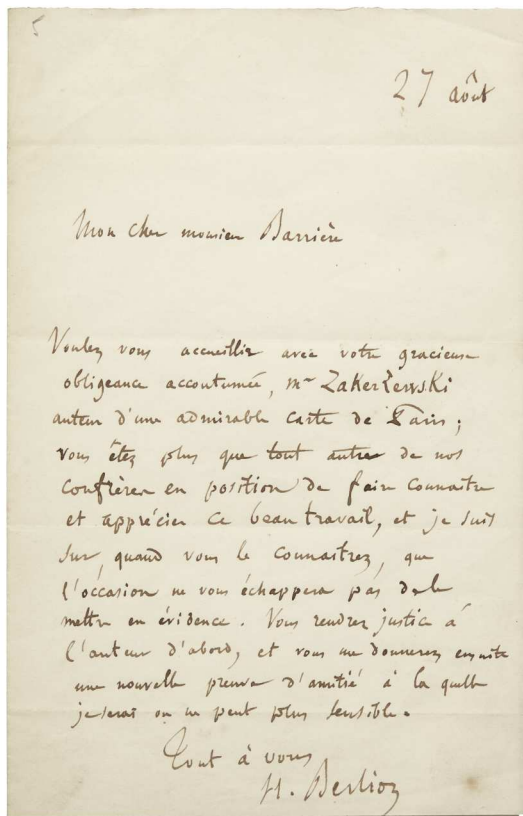
2 pages, oblong 8vo (c.12 x 21cms), no place, 21 April 1849; irregularly trimmed at left-hand edges

Berlioz was a great writer and critic as well as a composer. This draft shows the composer presenting himself to the world and his public in an unusual but very pointed way. He evidently had some difficulties in achieving this: the manuscript is full of deletions and revisions, some of which are visible beneath the crossings out.

REFERENCES

Correspondance générale, no.1256 (iii, 621-622)

£ 2,000-2,500 € 2,250-2,800



9

9

BERLIOZ, HECTOR

Autograph letter signed ("H. Berlioz"), to M. Barrière, undated

being a letter of introduction for Mr Zakerlewski, the cartographer, expressing admiration for his work ("...Vous êtes plus que tout autre de nos confrères en position de faire connaître et apprécier ce beau travail...")

1 page, 8vo (c.20.5 x 13cms), integral autograph address panel ("Monsieur Barrière, aux bureaux de la Prefecture de la Seine, Paris"), [Paris], 27 August [no year]

REFERENCES

P. Citron, *Correspondance générale*, SD20 (volume viii Supplément, p.550)

£ 1,000-1,500 € 1,150-1,700

-127-

Discarded pages from
The Age of Anxiety
Leonard Bernstein
1949

Pin.
Fl.
Ob.
Cl.
Cor.
Bcl.
Bcl.
Cb.
Harp.
Cesta.
Timp.
Str.

Bernstein
30 staves

10

10

BERNSTEIN, LEONARD

Autograph manuscript of part of Symphony no. 2, signed and inscribed by the composer ("Discarded pages from 'The Age of Anxiety' Leonard Bernstein 1949")

the full orchestral score, with music for piccolo, 2 flutes, 2 oboes, cor anglais, 2 clarinets, bass clarinet, celesta, harp, timpani and strings, written in black ink on one side only on two systems of varying length, with characteristic markings ("with purity"), and the composer's presentation inscription in blue crayon at the head of the first leaf, 23 bars in all

2 pages on separate leaves, large folio (c.51 x 33.2cm), transparent 30-stave manuscript paper by the Circle Blue Print Co., Inc., [1948-1949], light browning, creasing along horizontal folds

Bernstein's "The Age of Anxiety" (Second Symphony), for piano and orchestra, was written in 1949 and based on the poem by W.H. Auden.

£ 3,000-4,000 € 3,400-4,500

Du jour
 Le fleur que tu m'as
 ma prison - ni'écouie resté - e
 Ple - tie et ri - che cette
 fleur, fardait trig mes - ta d'au c - deur! -

à Madame
 Chénier, Souvenir
 de Camille
 20 Janvier 1793
 par Boyet

11

Complétez de l'impertinence - (Le Roi l'a dit.)
 Brevet.
 au dante.
 n'ai je pas l'imperti - nen - ce
 Du marquis le plus se - cret? un petit air in - te -

Tout rit. 2 tempo. Rell. Un peu plus lent.
 - lent une fière cour te - nau - ce le beau mé - tier que voi - la - Amuse ou l'effraye vi - te! l'oise à son mé - ri - te tout est
 la four est la - Cou - ce à son mé - ri - te tout est la - Cou! tout est la - Cou!

à Madame Thérèse.
 tri'lymphatique hommage
 Les Petites
 juillet 73.

11

BIZET, GEORGES

Fine autograph musical quotation from the celebrated 'Flower Song' from *Carmen*, SIGNED, in the album of Mme Clémence Lhérie, wife of the first Don José, Paul Lhérie

together with quotations and manuscripts by Cherubini, Saint-Saëns, Reyer, Massenet, Gounod, Delibes, Thomas, Auber and others:

1) Bizet, "La fleur que tu m'avais jetée" from Act 2 of *Carmen*, inscribed by Bizet ("à Madame Lhérie, souvenir de Carmen 20 janvier 1875 Georges Bizet"), written before the premiere, notated for tenor ("Don José") and piano, in brown ink on nine staves, 1 page, oblong 4to (c.18 x 33cms), mounted at one corner, 20 January 1875

2) L. Cherubini, "Canone a 4 voci uguali di L. Cherubini", notated on seven staves, comprising a work of twenty-eight bars in all, c.22 x 29cms, no place or date, c.1840 or earlier

3) Gounod, "O blanc bouquet de l'épousée!" from *Le Tribut de Zamora*, signed ("Ch. Gounod")

4) Delibes, "N'ai-je pas l'impertinence" from *Le Roi l'a dit*, signed and inscribed ("à Madame Lhérie, très sympathique Hommage Léo Delibes,"), notated for tenor ("Benoit") and piano on nine staves, comprising seventeen bars in all, 24.5 x 35.5cms, July 1873

5) Saint-Saëns, "Anime-toi, respire!", from the one-act opera *La Princesse jaune*, notated for voice and piano on six staves, signed and inscribed ("à Madame Lherie, C. Saint-Saëns, Juin 1872")

6) Massenet, the *cavatine* "Que de ta lèvres en fleur" from *Don César de Bazan*, signed and inscribed ("à Madame Lhérie, Hommage respectueux. J. Massenet"), notated in black ink on six staves, December 1872

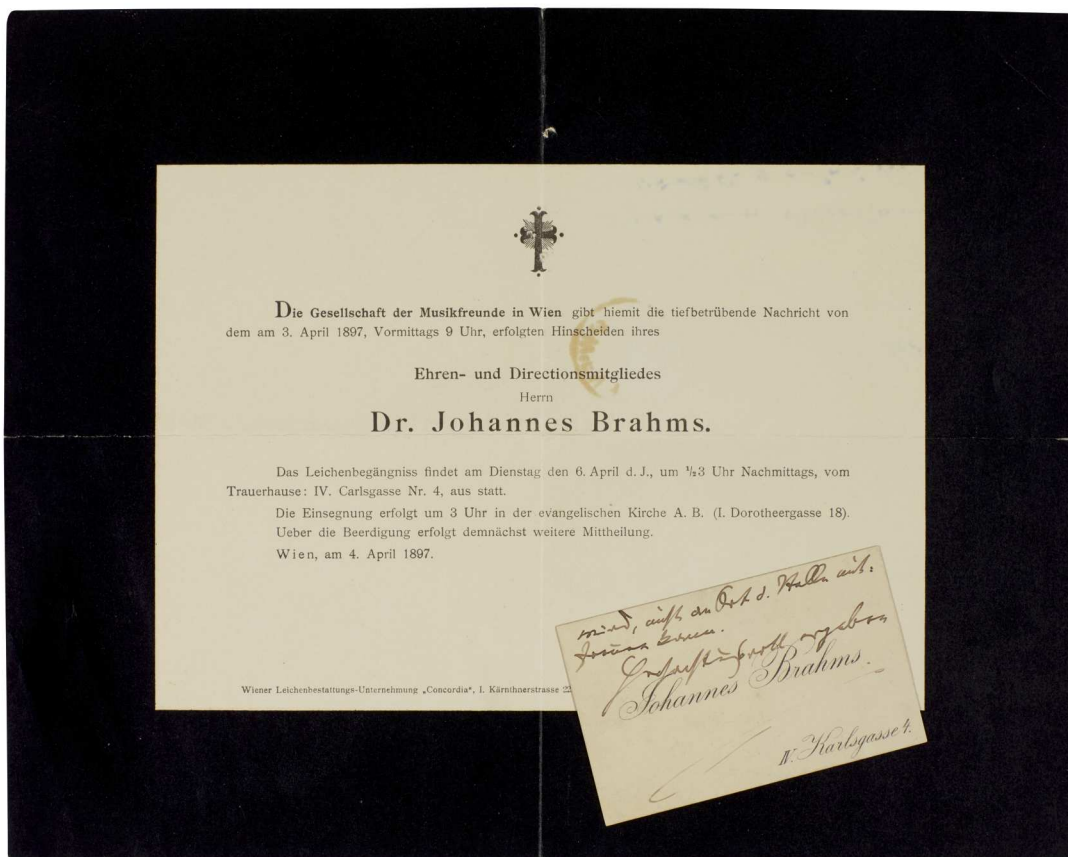
30 pages, oblong folio (overall size: c.25 x 36cms), some ruled with a rastrum, nineteenth-century red morocco, blocked in blind, gilt-lettered on cover ("C. L."), gilt clasps and edges, Paris, 1840-1945, (but mainly 1868-1875), some items laid down or mounted

A REMARKABLE COLLECTION OF AUTOGRAPH QUOTATIONS BY FRENCH COMPOSERS, INCLUDING AN EXCERPT FROM ONE OF THE BEST-LOVED OPERAS OF ALL TIME.

Carmen was first given at the Opéra-Comique on 3 March 1875 and its lurid "realism" was greeted with outrage by the audience and press. Bizet died only three months later, before its success was assured: *Carmen* is now one of the best-loved operas in the repertoire, but its comparative failure is thought by some to have contributed to Bizet's decline. When the rehearsals began in September 1874, Bizet faced opposition from the director of the theatre, who asked for the "realism" of the drama to be toned down. "Fortunately Bizet was firmly supported by Galli-Marié and his Don José, Lhérie, so that few compromises had to be made" (OG, i, 735). It would appear that Bizet penned the present rare memento of Don José's famous lyrical outburst, whilst the opera was still in rehearsal, and in recognition of his tenor's support during that trying period.

The album contains further autograph quotations, also mainly operatic, by Ambroise Thomas (from *Hamlet*), Reyer (from *Erostrate*), Auber, Massé (a piano piece), François Bazin (From *Le Voyage en Chine*), Carafa ('Il dispetto'), Raoul Pugno, Lenepveu (from *Le Florentin*), Auguste Mermet (from *Roland à Roncevaux*), Ferdinand Poise (from *Bonsoir, voisin*), Ambroise Dubois, Maillart, Eugène Gautier ('Nouvel Air'), Weckerlin, Jules Cohen, Gevaert, Henri Potier and others; together with signatures etc. by VICTOR HUGO, Alphonse Dubois and Line Zilgien. Some of the earlier entries are inscribed to Mademoiselle Clémence Abazaër or Lhérie-Abazaër.

£ 30,000-40,000 € 33,600-44,700



12

12

BRAHMS, JOHANNES

Autograph letter to an unnamed recipient, and a printed notice for Brahms's funeral

noting that his letter only reached him on the twenty-first of the month at Ischl, and therefore too late for him to provide a literary contribution for publication on the twenty-eighth, and expressing his regret that he will not be present personally to celebrate the first number [of the publication] ("...Ihr Brief erreichte mich erst heute den 21.^{ten} in Ischl; für einen "schriftstellerischen Beitrag" der den 28.^{ten} gedrückt sein soll, zu spät...")

2 pages, on a printed visiting card of the composer, 5.6 x 9cm, [presumably Ischl.] 1880s-1890s

together with a printed notice of Brahms's funeral on 6 April 1897, issued by the Gesellschaft der Musikfreunde, addressed on the verso in manuscript to Baron Nikolaus Dumba, 1 page, oblong 4to (c.23 x 29cm), heavy black borders, postmarked Vienna, 5 April 1897, a few tiny holes

The recipient of the printed notice for Brahms's funeral service was the industrialist and important patron of the arts Baron Nikolaus Dumba (1830-1900), who bequeathed over 200 autograph manuscripts of Schubert to the city of Vienna.

£1,500-2,000 €1,700-2,250

20

SOTHEBY'S

13

BRAHMS, JOHANNES

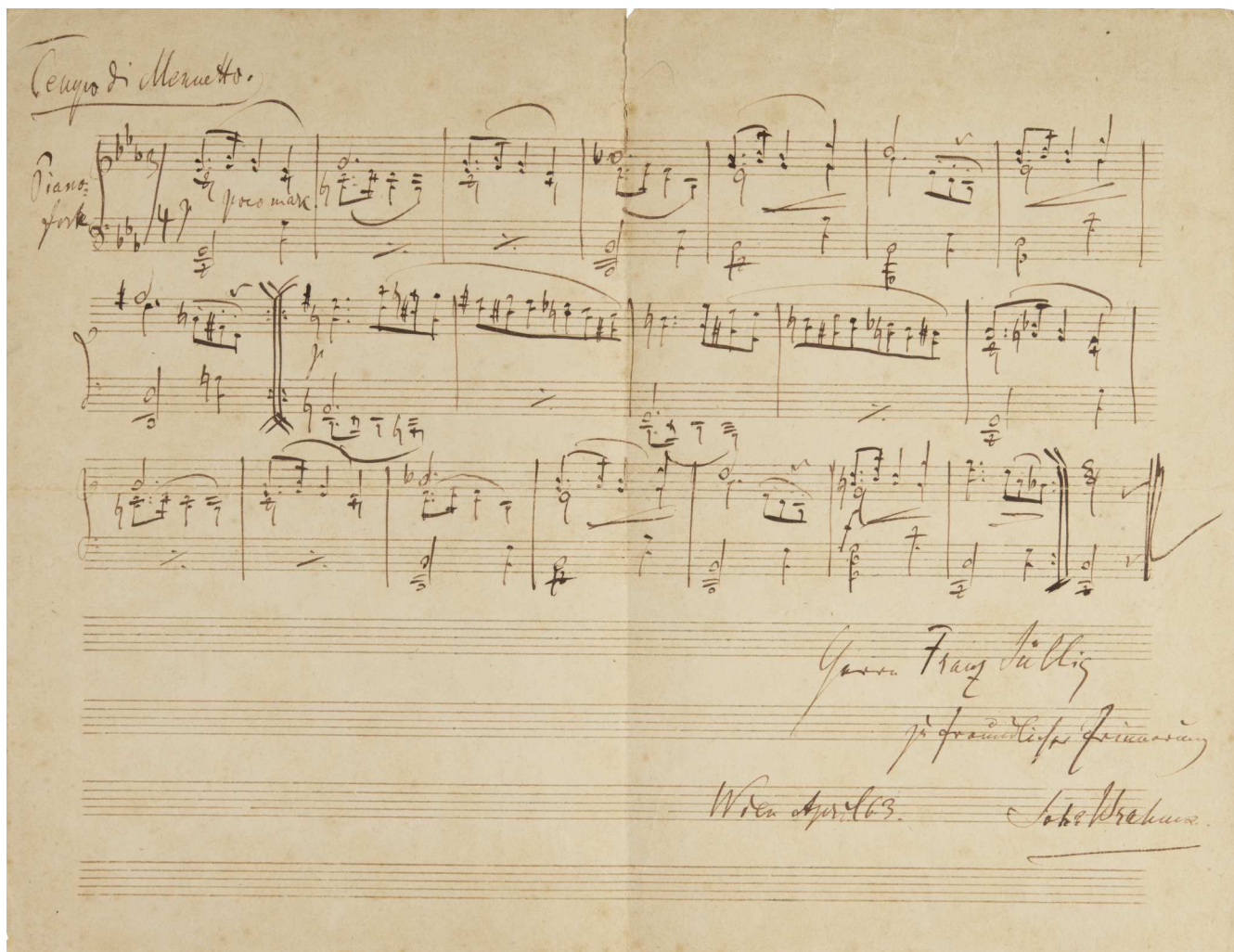
Autograph musical album-leaf of a "Tempo di Menuetto" for piano, in C minor, an early version of part of the vocal quartet, op.31 no. 1, signed and inscribed

("...Herrn Franz Jüllig zu freundlicher Erinnerung, Wien April 63, Joh^s Brahms")

notated for "Pianoforte" in dark brown ink on three systems, a piece in binary form, comprising eight and twelve bars, each marked with repeats, twenty-one bars of music in all

1 page, oblong 4to (c.25.5 x 33cm), 10-stave paper, verso blank, Vienna, April 1863, slightly worn with splitting at folds, small tears to margins

THIS UNRECORDED ALBUM-LEAF IS THE ONLY KNOWN AUTOGRAPH MANUSCRIPT FOR THE DREI QUARTETTE, OP.31 NO.1 ('Wechsellied zum Tanze'). McCorkle does not record any contemporary manuscript, autograph or copyist, for any of his vocal quartets op.31.



13

This manuscript contains the piano part for the opening section of the quartet, equivalent to the first two pages in the first edition. Brahms does not mention Goethe's 'Wechsellied zum Tanze' on this album-leaf; nor is there anything on the manuscript to indicate that it is taken from a larger work. The manuscript dates from about a year after Brahms's arrival in Vienna: he was to live there for the rest of his life.

Brahms sent Clara Schumann a setting of a "Wechsellied" on 11 September 1860. It was evidently a vocal piece, one of several sent in a package to mark her birthday. However, Clara's somewhat critical reply on the 16th, suggests Brahms was likely to have revised it. Her brief quotation of the ending ("der allerletzte Schluß") does not quite accord with the published quartet, and uses the wrong key signature.

The vocal quartet 'Wechsellied zum Tanze' op.31 no.1 was first performed in a private soirée on 18 December 1863, eight months after the date on this manuscript, and the two remaining quartets were apparently written only six days later. It seems not impossible that Brahms developed or revised the 'Wechsellied' not long before the performances, after this

manuscript, but the evidence to show this is lacking. The *Drei Quartette* op.31 were published in 1864 from Brahms's *Stichvorlage*, which is lost. The dedicatee of this leaf, Franz Jüllig (d.1886), was also known to Schumann and Liszt; he published the famous "Rakoczy" March in 1843 in his *Ungarische National Melodien*. Also included is a musical note about the music by Dr. Hedwig Kraus (1895-1985), archivist at the Gesellschaft der Musikfreunde in Vienna.

REFERENCES

B. Litzmann, *Clara Schumann-Johannes Brahms. Briefe aus den Jahren 1853-1896* (1927), pp. 321-326. McCorkle, *Thematisch-Bibliographisches Werkverzeichnis* (1984), pp.102-103.

£ 20,000-30,000 € 22,400-33,600

Wagner
cism



gilt

götts

ala



B. & H. No. 14. A.

5 güt gäs / a güt / 9 / 10 / 11 / 12

BRUCKNER, ANTON

Autograph sketchleaf for the Symphony no.3 in D minor

containing sketches for Bruckner's 1888 revision of the last movement, written in short score in pencil, on eight two- or three-stave systems, with many revisions, alterations and deletions, the pitches changed or confirmed by the composer in many places with letter-names ("...e d gis h a gis g fis" etc.), and annotated by him in the margins ("cism[oll]; gilt"); together with a transcription of a violin part on the facing page, in another hand

2 pages in all, folio (35 x 27cm), 24-stave paper (B & H. Nr 14.A), on a bifolium with an attestation by Franz Christ on the first page ("Original Handschrift von Anton Bruckner, Aus dem Besitz des Herrn Viktor Christ welcher für Bruckner dessen Symphonie in's Reine übertrug und für den Druck vorbereitete"), ownership stamp of Viktor Christ, [Vienna, summer 1888], *minor splitting at fold, dust-marking to margins*

AUTOGRAPH MUSIC FROM BRUCKNER'S SYMPHONIES IS RARE AT AUCTION. The Third Symphony is a crucial work in Bruckner's career as a symphonist, setting the pattern for his mature works. This is the symphony famously praised by Richard Wagner, and which Bruckner therefore named after him.

Bruckner's manuscript contains radical revisions to the last movement of his "Wagner" Symphony (1873). There has long been controversy surrounding the various versions of Bruckner's major works, many cuts and changes being urged on him by his pupils. For this revision of the finale of the Third Symphony, Bruckner used a version actually prepared for him by Franz Schalk, but he rejected passages recomposed by Schalk early on in the process and wrote all the music himself.

The present manuscript is therefore entirely in the hand of the composer. It is written in Bruckner's fully mature style, contemporary with his composition of the Ninth Symphony and first revisions of the Eighth.

The sketches are for the climax of the last movement, the culmination of Bruckner's long-range tonal planning—specifically the trombone calls and accompanying strings at the final return of the principal theme in the third group. They begin at bar 407 (letter X), 1889 edition) and contain drafts of bars 407-416 (systems 1 & 2), bars 417-432 (systems 5, 6 & 7), together with other working preliminary drafts deleted by the composer. The manuscript has been heavily reworked by the composer with many deletions, so that he has had to resort to identifying the notes with letter-names. These sketches relate to drafts of the last movement (bars 393-425 etc) in the Biblioteka Jagiellonska in Kraków, which are on identical 24-stave paper. (These passages are revisions of those found at bars 193ff. of the 1877 version: cf. the Eulenburg miniature score by W. Altmann).

The manuscript is from the collection of Bruckner's pupil Viktor Christ, who acted as a copyist on the Eighth Symphony and, according to Franz Christ's annotation on the first page, also prepared the fair copy for the publication of this symphony by Josef Eberle in 1889.

REFERENCES

Anton Bruckner, *III. Symphonie (Fassung von 1889)*, edited by L. Nowak, (*Sämtliche Werke*, Vienna, 1958), pp.197-200; T. Röder, *III. Symphonie D-Moll, Revisionsbericht*, (Vienna 1997), pp.314-319

PROVENANCE

Viktor Christ, with his stamp at the top of the page ("Viktor Christ Wien").

£ 30,000-50,000 € 33,600-56,000

CHOPIN, FRÉDÉRIC

Collection of six first editions and fifteen early editions, in a volume bound for Georgiana, Lady Bloomfield, including

- 1) 4 Mazurkas op.24, 9 leaves, Leipzig, Breitkopf & Härtel, [1835], [24-1-B&H], label of A. Gabler of St Petersburg—2) Quatre Mazurkas op.33, 9 leaves (verso of title and p.1 blank), engraved title & music, Paris: Maurice Schlesinger, [c.1838], priced at 7f.50c., plate M.S.2714 throughout, bookseller's stamp to title ("Brandus"), [cf. 33-1-Sm], some foxing—3) Trois Mazourkas op.50, Vienna: Mechetti, [1842], engraved title and music, [50-1-ME]—4) Deux Nocturnes op.55; Breitkopf & Härtel, [1844], [55-1-B&H], overall browning—5) Deux Nocturnes op.62, Breitkopf & Härtel, [1846], [62-1-B&H]—6) Trois Mazourkas op.63, [1847], [63-1-B&H], lacks final blank;

together with a collection of early Russian and German editions etc., [1841 or later]: Trois nouvelles études, Berlin: Schlesinger; 24 Préludes, Milan, F. Lucca; Scherzo, op.31, Breitkopf & Härtel; Trois Nocturnes op.15, Breitkopf & Härtel; Deux Nocturnes op.37, Mendrisio: Pozzi; Deux Nocturnes op.27, Breitkopf & Härtel; Collection de compositions favorites [Impromptu in A flat op.29], St Petersburg: V. Flerov, plate 181; Deux Polonaises op.26, Breitkopf & Härtel; Deux Polonaises op.40, Breitkopf & Härtel; Trois Valses brillantes op.34, Breitkopf & Härtel; Trois Valses op.64, St Petersburg: C. R. Klever, Revue musicale Collection, [Mazurkas op.6 no.1 & op.7, no.1], St Petersburg, A. Gabler; Quatre Mazourkas op.41, Breitkopf & Härtel; Cinq Mazurkas, op.7 livre II, Leipzig: Kistner.

21 items in one volume, 4to (c.32 x 24.5cm), engraved music, a few titles annotated in pencil ("St Pétersbourg 1850" etc.), contemporary calf-backed boards, gilt-stamped on cover ("Lady Bloomfield"), very worn, spine defective and upper cover loose

RARE: Grabowski & Rink record only one copy of the German first edition of the Mazurkas op.24. This copy of the Mazurkas op.33 has an engraved title-page (lithographed according to AC online), followed by two blank pages (in all nine leaves, not eight, as in AC online). The plate number "M.S. 2714" is legible throughout including on pages 6 and 16.

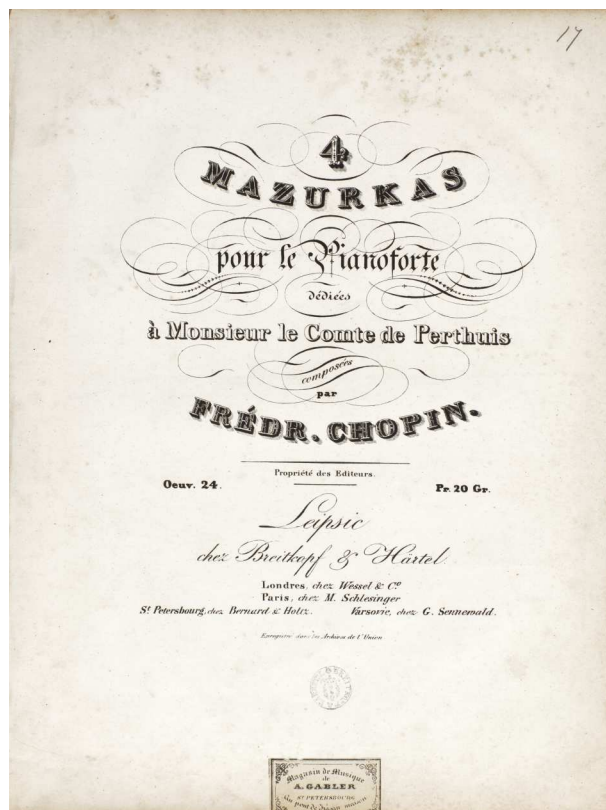
REFERENCES

C. Grabowski & J. Rink, *Annotated Catalogue of Chopin's First Editions* (AC online & CFEO)—online resource; E. Lee, 'Bloomfield, Georgiana, Lady Bloomfield', *Oxford DNB* (2004)

PROVENANCE

Georgiana, Lady Bloomfield (née Liddell, 1822–1905). She was maid of honour to Queen Victoria from 1841 until 1845 and married the diplomat John, 2nd Baron Bloomfield, accompanying him to Russia, where he was envoy-extraordinary and minister-plenipotentiary to the court of St. Petersburg (1844-1851), thereafter in Berlin and Vienna.

£ 6,000-8,000 € 6,800-9,000



15

16

COMPOSERS.

Collection of seven autograph letters signed by Liszt, Johann Strauss II, Donizetti, Puccini, Massenet, Gounod, and Saint-Saëns, including:

LISZT, to the violinist August Kömpel, leader of the Weimar court orchestra, asking him to call on him the next morning and let him know when his quartet will perform in the Hofgärtnerei, 1 page, 8vo, "Dienstag", autograph envelope, [Weimar, probably c.1880]—MASSENET, about the 'Elegie' and 'Extase de la Vierge' from Marie-Magdaleine, insisting that they must come second in the programme, giving details of the pieces including a brief musical quotation, 3 pages, 8vo, Paris, 14 November 1900—DONIZETTI, to Mme Le Baron Loewenstein, in French, informing her that there are rehearsals for his opera that day and the following morning, assuring her of a seat, 1 page, 16mo, integral autograph address panel, annotated in a later hand, presenting the letter to Perucchini, Paris, no date, with a note about the manuscript—PUCCINI, to an unidentified "signorina", giving his best wishes and those of his wife, 1 page, 8vo, autograph envelope, printed stationery of the Hotel Regina, Rome, 23 June 1911, creasing and remains of mount—JOHANN STRAUSS II, sending a card as a token of his great esteem, 1 page, no place or date—GOUNOD, to Victor Foucher, apologising for not knowing the whereabouts of a certain lady, and suggesting that she needs to take a lengthy cure in order to recover her spirits, 1 page, 8vo, [Paris, 1866 or earlier]—SAINT-SAËNS, giving someone his address in London at "49, George St, Portman Sq. W.", 1 page, 8vo, mourning paper, Paris, 14 May 1886

£ 2,000-3,000 € 2,250-3,400

DELIBES, LÉO

Collection of first editions of operas by Delibes, Massenet and Meyerbeer, two signed by the composers

DELIBES. Monsieur Griffard, opéra comique en un Acte, *Paris: au Magasin de musique du conservatoire, [1857]*, SIGNED AND INSCRIBED BY DELIBES TO THE ORIGINAL SINGER OF THE TITLE ROLE ("A Monsieur Griffard avec mille remerciements à l'ami Leroy. Léo Delibes, '58"), on the title page—MASSENET. Le Jongleur de Notre-dame, *Paris: Heugel, 1902*, signed and inscribed by the composer WITH AN AUTOGRAPH MUSICAL QUOTATION from Boniface's 'Légende de la Sauge' in Act 2, notated on a hand-drawn staff, with the words "Fleurissait une sauge au bord du chemin...à Mademoiselle Germaine Négresco en respectueux sentiment, J. Massenet, Paris Janv. 1911")—SAPHO, pièce lyrique, *Paris: au Ménestrel, 1897*, with extensive contemporary annotations and marginalia—ARIANE, opéra en cinq actes, *au Ménestrel, 1906*—MEYERBEER. L'Africana, opera in cinque atti, *Milan: F. Lucca, [1866]*, signed and inscribed by the publisher Giovannina Lucca to the scenographer at the Teatro della Pergola, Florence, Federico Rocca

5 volumes, 8vo and 4to, all but the second item in contemporary half calf

£ 1,500-2,000 € 1,700-2,250

20

DONIZETTI, GAETANO

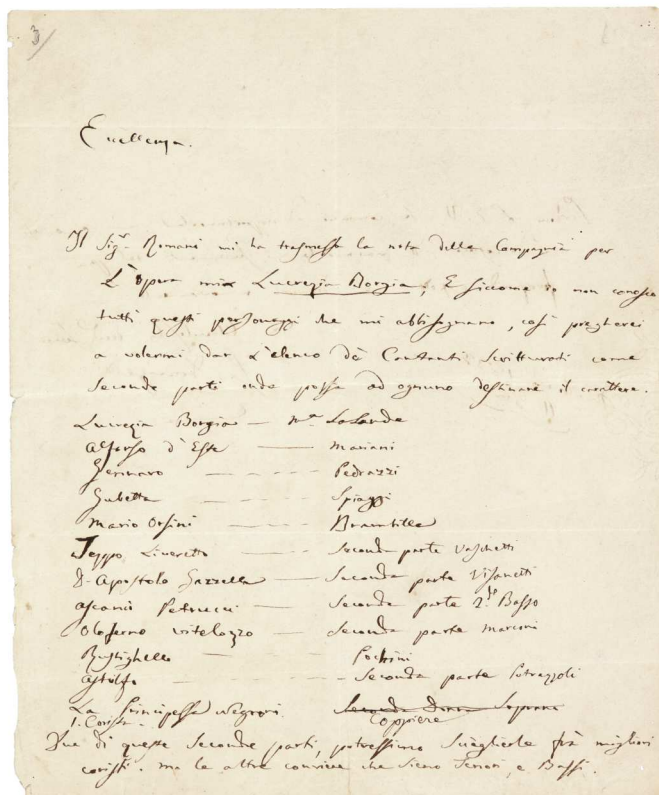
Autograph letter to the librettist Felice Romani, signed ("G. Donizetti"), 8 November 1831

acknowledging the debt he owes Romani for his libretto for *Anna Bolena*, and the international recognition he achieved through the opera, seeking to increase his indebtedness with their next collaboration, recalling that they had discussed an opera on the subject of Queen Christina of Sweden whilst at Giuditta Pasta's house, now suggesting another based on the death of Queen Elizabeth, but leaving this to Romani's best judgment, asking him to inform him of his choice, urging speed, conciseness and variety of poetic metre, which he will try to do justice to, promising to rewrite it should it fail to please, and reminding him that the public now expects a great deal from him and that his fate is in his hands ("...mi ricordo che una volta dalla Pasta, si parlò di *Cristina di Svezia*, ed ora io ti soggiungo *La morte di Elisabetta* tragedia d'Ancelet. Lasciando però sempre a te la pienissima libertà di scartare, scegliere etc, e farmi inteso soltanto di ciò che ti garbizza...")

1 page, 4to (25.7 x 20.9cm), autograph address-panel to verso, watermarked "Bondon" and "DC" monogram, [Milan], 8 November 1831, several holes repaired on verso, one affecting legibility, some staining

Donizetti's *Anna Bolena* at the Teatro Carcano Milan in 1830 had marked a watershed in his career. His next two collaborations with Romani in Milan were *Ugo, conte di Parigi* (La Scala, 13 March 1832) and one of his greatest successes, *L'elisir d'amore* (Teatro Canobbiana, 12 May 1832). Donizetti's leaving of the choice of subject matter ultimately to his celebrated librettist was typical of the period, although overturned by Verdi in the following decades.

‡ £ 1,500-2,000 € 1,700-2,250



21

21

DONIZETTI, GAETANO

Autograph letter signed ("G. Donizetti"), about the singers in *Lucrezia Borgia*, 11 September 1833

addressed to the Director of the Teatro alla Scala, Milan, ("Eccellenza", i.e. Carlo Visconti di Modrone), providing a list of all the singers and their parts for his forthcoming opera *Lucrezia Borgia*, reporting that the librettist Felice Romani has told him which singers are available at La Scala, assigning them their roles, and remarking that some of the minor parts could be filled by the better members of the chorus but that the others should be tenor and bass soloists ("...Due di queste seconde parti, potremmo scieglierle fra migliori coristi, ma le altre conviene che sieno Tenori, e Bassi...")

2 pages, 4to (c.25.3 x 21cm), Milan, 11 September 1833, very small tears to margins

Lucrezia Borgia was Donizetti's first major success at La Scala, premiered on 26 December 1833, with all the singers named here: Meric-Lalande, Luciano Mariani, Francesco Pedrazzi and Marietta Brambilla. Donizetti signed the contract for this opera with Visconti di Modrone on 10 October.

‡ £ 1,500-2,000 € 1,700-2,250



23

22

DONIZETTI, GAETANO

Good autograph letter signed ("Donizetti") to the publisher Giovanni Ricordi, 17 June 1841

about *Belisario, Il duca d'alba* and his publishers in Paris, in which he expresses surprise at hearing that the Antonio Pacini has requested the score of his opera *Belisario*, asking if he intends to send it to him, and if so, that he makes sure it is all correct, since he has translated it into French, added a few pieces to make it a four-act opera and hopes that the orchestral parts can also be printed ("...vi raccomando che sia corretto alla meglio poich  servir dare per stamparne le parti d'orchestra, avendone io fatta la traduzione in francese, ad aggiunto qualche pezzetto per farne 4. atti..."), reporting that he has sold some songs to Schlesinger and *Il duca d'alba* to Schonenberger.

1 page, 8vo (c.20.5 x 13.3cm), integral autograph address leaf, Hotel Manchester, [Paris], 17 June [1841]

Despite Donizetti's report of making a four-act version of *Belisario*, the opera was never published in that form and no such revision is mentioned by Ashbrook.

£ 1,500-2,000 € 1,700-2,250

23

DVORAK, ANTONIN

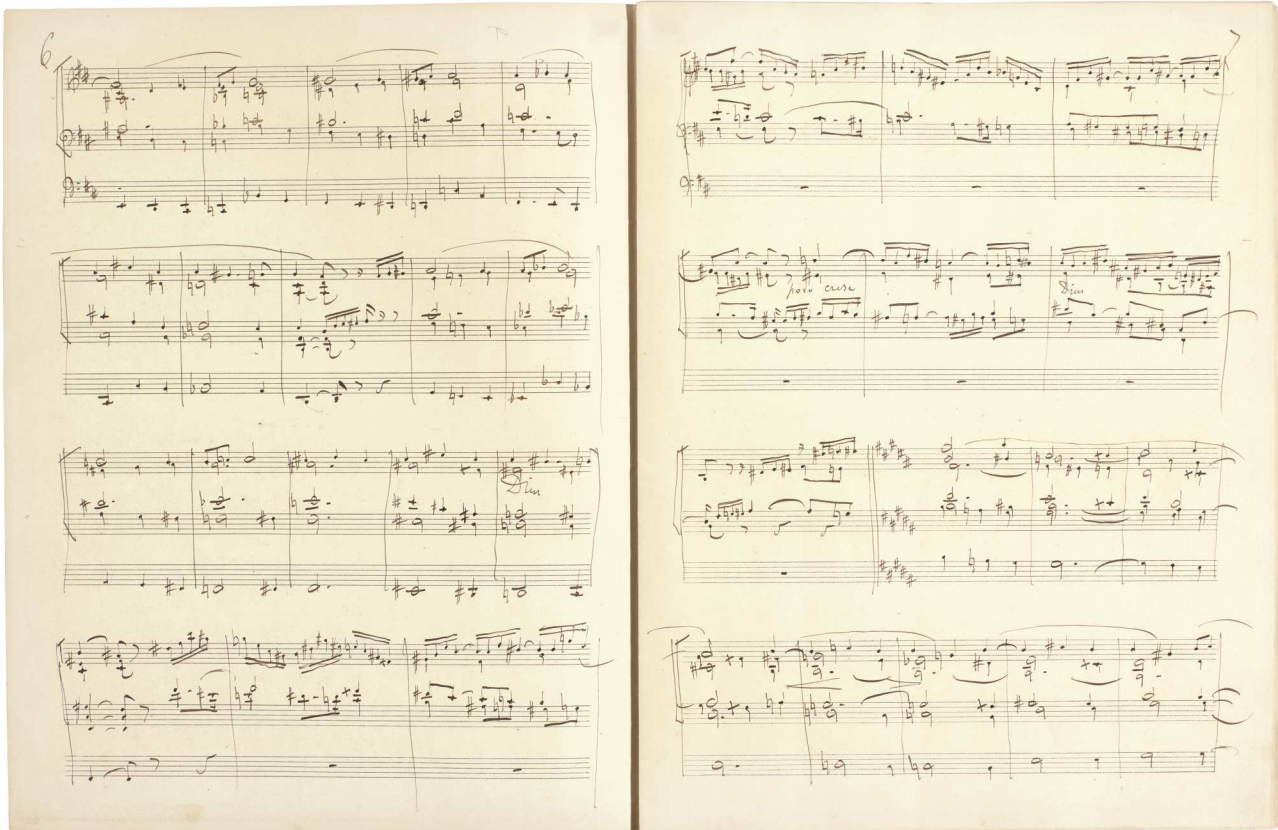
Good long autograph musical quotation from the "Scherzo-capriccioso" for orchestra op.66, signed ("Antonin Dvor k")

notated partly in orchestral score, and here titled "Scherzo-Capriccio", comprising twenty-eight bars, written in dark brown ink on six hand-drawn staves: the opening sixteen bars written on five staves, for horns, first and second violins, violas and cellos, the subsequent twelve bars written on a single staff, with the instrumental designations "Celli", "pizzic", "Viola", "2do", "Oboe", etc., inscribed by the composer "Scherzo-Capriccio pro Orkestr...z Prage 18 24/4 83...")

1 page, oblong 8vo (c.11.2 x 20cms), an album-leaf, Prague, 24 April 1883, *small stitching tears in the left-hand margin*

An extensive quotation from one of the Dvor k's most brilliant and popular orchestral showpieces. Unusually, this very full album-leaf is notated partly in orchestral score, with indications of all the instruments. The manuscript was written by Dvor k while still composing the work, which was not completed until 2 May 1883. The "Scherzo-capriccioso" was published by Simrock of Berlin in 1884: the present manuscript bears the pre-publication title of "Scherzo-capriccio". This is the magical opening of the work, the horns entering in B flat major before the music settles into the principal key of D flat.

£ 10,000-15,000 € 11,200-16,800



24

24

FRANCK, CÉSAR

Autograph manuscript of the "Choral II" in B minor for organ [Mohr 39]

Final draft of the complete work, differing in a few details from the published version, unsigned, dated at the end "14 7bre", organ registration added throughout, notated in brown ink on four systems per page, each of three staves

17 pages, large 4to (35.5 x 27cm), 14 September [1890]

The three organ *Chorals* are among the most enduringly popular works in the nineteenth-century organ repertory and are regarded among the finest works of Franck, showing to the last his mastery of thematic transformation evident in other masterpieces such as the Violin Sonata and the Symphony. Norman Demuth has described them as works "of a substance and inspiration which place them amongst the greatest music. They represent the acme of Franck's creative effort and they closed his life" (*César Franck*, London, 1949, p.112). They were the composer's final works, completed before he was overcome by illness. Vincent D'Indy describes Franck dragging

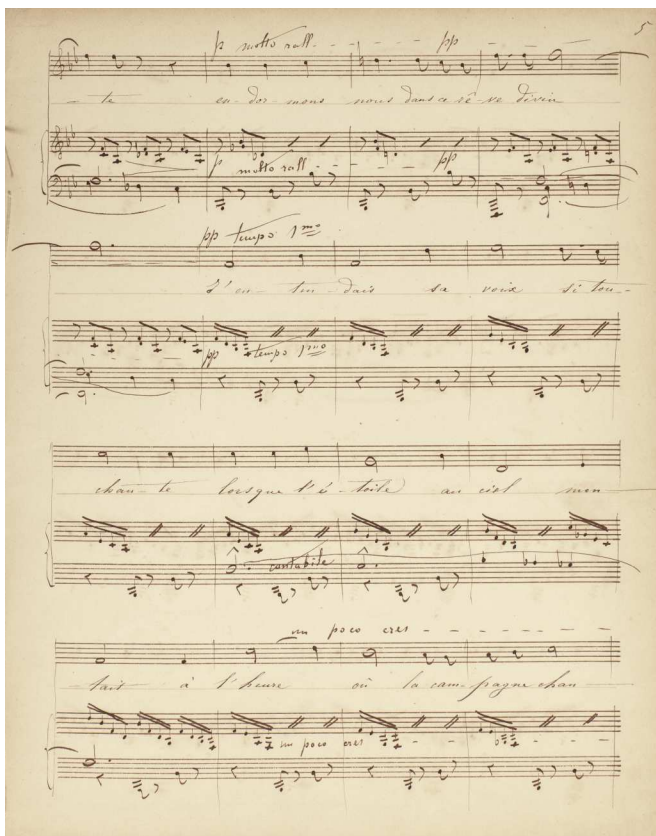
himself to the organ loft at Ste Clothilde in order to refine the organ registration, the combination of stops used throughout the pieces. In the present manuscript, dated less than two months before Franck's death, the registration is supplied by him. Not all the details reached the first publication which appeared posthumously.

The multi-sectional second *Choral* unites techniques of earlier centuries, passacaglia and fantasia with Franck's own thematic transformation in a rich, modern harmonic language often pushing the boundaries of tonality. Wagner's *Parsifal*, which Franck heard in Bayreuth in 1882, stalks these pages as surely is in other *fin de siècle* mystical works such as Elgar's *Gerontius*. The *chefs d'oeuvres* of French twentieth-century by Jehan Alain and Messiaen have their origins in such works by César Franck, the great master of nineteenth-century organ music.

REFERENCES

J.-M. Fauquet, *César Franck* (1999), CFF 106.

£ 30,000-50,000 € 33,600-56,000



25

25

FRANCK, CÉSAR

Autograph manuscript of the Song "Aimer", for high voice and piano in B flat major

notated in brown/black ink on brownish, twelve-stave paper, four systems of three staves, dated at the end "28 février 1849", a fair copy with a few small corrections

7 pages, large 4to (33x26cm), 1849

One of Franck's most famous songs, probably written for his wife to celebrate their first wedding anniversary. It is a setting of Méry's poem "J'entendais sa voix si touchante". The poet is best known today as the joint author of the original French libretto of Verdi's *Don Carlos* (1867).

REFERENCES

J.-M. Fauquet, CFF 147 [Mohr 76].

£ 6,000-8,000 € 6,800-9,000

26

FRANCK, CÉSAR

Autograph manuscript of "Sub Tuum Praesidium" for two voices and keyboard

In score and parts, a duet in B flat major for Tenor or Soprano and Baritone with keyboard, probably organ or piano, signed and dated at the end "C.Franck, ce 13 Juin 1849", the score

26

notated in brown ink on two systems of four staves per page, ten-stave hand-ruled paper, the baritone part written on the same paper, the tenor/soprano added on a later white paper, probably a substituted page

The score 8 pages (31 x 23cm); the tenor and soprano parts 2 pages (34.5 x 26cm) and the baritone part 2 pages, (31 x 23cm), 13 June 1849

UNPUBLISHED. This religious work, a setting of a prayer to the Virgin Mary, is not recorded by either Mohr or Fauquet and this manuscript would appear to be unknown.

Like Bach, César Franck was a deeply religious man, and as with his illustrious predecessor, he expressed his faith in his music, using complicated and intricate musical techniques in the service of his creator. Thus "Sub tuum praesidium" is written more or less as a strict canon between the two voices, with canonic and contrapuntal entries in the accompaniment. It is a tour de force. As an organist and renowned teacher, Franck was evidently fascinated with techniques of counterpoint. Few of his works are without some strict contrapuntal techniques, often lightly displayed such as in the canonic finale of the Violin Sonata. The duet was composed in 1849 and is scored for Tenor and Baritone. The Tenor part is a later replacement and seems to suggest a modification of Franck's original idea: he adds the alternative of a soprano. The part is also written on different paper, machine-ruled instead of rastrum-drawn as in the score and Baritone part.

£ 5,000-8,000 € 5,600-9,000



29

29

GRIEG, EDVARD

Fine long autograph musical quotation signed, from the "Ballade" op.24, on a decorative album-leaf,

SIGNED AND INSCRIBED BY THE COMPOSER ("Ballade op.24 Edvard Grieg Andante espr....Kopenhagen 1890"), notated for piano, in black ink, on two systems, comprising nine bars of music in all

1 page, oblong 4to (c.20 x 26.5cms), lithographed blue decorative borders ("Aus dem Album von Carl Gurckhaus"), Copenhagen, 1890

£ 2,000-3,000 € 2,250-3,400

30

HAHN, REYNALDO

Collection of nineteen autograph letters signed ("Reynaldo Hahn"; "RH."), including to the columnist Robert Brussel and committee of the "Quarante-Cinq"

urging a lady not to sing his 'Aubade espagnole', as he finds it mediocre, praising the violinist Jacques Thibaud, mentioning Saint-Saëns and Madame de Béarn, discussing his ballet *Le bal de Beatrice d'Este*, offering lengthy advice to Brussel as to how he should approach his craft, and referring to other matters

...Relisez Saint-Beuve, ce juge mordant, impitoyable; relisez les articles contre Veillot, contre Salammbô, contre un jeune éditeur des Maximes de la Rochefoucault, contre Vigny, contre Balzac; imitez cette grâce suprême et ce bon ton qui donne à ses décrets tant de force, tant d'insolence à ses railleries...

c.47 pages, various sizes, one embossed with his monogram, two letters with black borders, and one other, [Paris and elsewhere, c.1900s-1920s]

A good collection of letters by Hahn, lover of Marcel Proust, and one of the most fascinating composers of the *Belle Époque*.

Ω £ 2,000-2,500 € 2,250-2,800

GOUNOD, CHARLES

The autograph manuscript full score of the opera
Cinq-Mars [1877]

Gounod's revised version of the work as a grand opera in four acts, with recitatives (No.7bis; No.8bis, No.9 bis, etc), notated for voices and orchestra in dark brown ink on up to twenty-four staves per page, marked up for performance by or for the conductor in blue crayon, including apparently for an English production, with an English translation added throughout in another hand, cuts marked in pencil and in blue & red crayon (Nos. 10, 16, 20, 21)

c.860 pages, folio (c.35 x 26 x 7cm), 24-stave paper (by Lard-Esnault), the bifolia used sequentially and numbered by the composer 1-216, both in ink and in pencil, modern green half morocco, gilt title to spine, *without the 'Ouverture' (the 16-page engraved full score by Léon Grus bound in), some staining to lower outer corners, a few leaves possibly uncompleted or lacking from No.15 in Act 2*

THIS IS THE SUBSTANTIALLY COMPLETE MANUSCRIPT OF A GRAND OPERA BY GOUNOD.

Cinq-Mars was originally conceived as an *opéra comique*, like *Carmen*, with spoken dialogue. It premiered on 5 April 1877. Gounod then revised it as a full-blown grand opera with sung recitatives to replace the dialogue, and extensive ballets (*divertissements*) in Act scene 2, which is the version contained in this manuscript. It was first given in this form at Lyons on 1 December 1877. The opera, which was revived in 2017 in Leipzig, is based on the failed conspiracy by the court favourite of Louis XIII of France, the Marquis de Cinq-

Mars, against Cardinal Richelieu and the king in 1642, leading to the execution of the Cinq-Mars and his co-conspirator François De Thou. The extensive *divertissements* at the salon of the courtesan Marion Delorme in Act 2 depict the romance between Cinq-Mars and the Spanish princess Marie de Gonzague.

The manuscript diverges considerably from the printed vocal score by Léon Grus, particularly in the *divertissements*. Nos 14bis and 15 contain a different chorus and additional sections still apparently uncompleted by the composer (bifolia 113-119), before the Act 2 *finale* ('No.16 Final Conjunction'). The manuscript also contains some recitative scenes not found in the published score: No.9bis "Messieurs avez vous vu comme il était joyeux", in Act 2 (bifolia 58-62, 16 pages); No.12bis "Le Roi n'oubliera point", a duet for Cinq-Mars and Fontrailles at the end of Act 2 scene 1 (on an inserted bifolio "80bis"); No.17bis, Du Thou's 'Recit et cantabile' in Act 3; there is sung text added to No.18bis, the 'Mélodrame' and also in English to the orchestral introduction to Act 2 scene 2 (bifolios 81-83). The English translation and marked cuts appear to be early, although there is no recorded production in England during Gounod's lifetime; it was first given in 1900 at Leeds on 26 October and London on 17 November.

PROVENANCE

Autographes et livres anciens et modernes. Précieux manuscrits musicaux de Charles Gounod. Manuscrits complets de Mireille, Sapho, Cinq-Mars, sale in Paris, 13 December 1966, lot 66. *Hotel Drouot (Pierre Cornuau)*

£ 40,000-50,000 € 44,700-56,000

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in Italian. The score includes a vocal line and a basso continuo line. The lyrics are:

pi.
 In questo amore che di fare gode deve temer la spide non è puzza amore oca
 forte
 In questo amore che di fare gode deve temer la spide non è puzza amore oca
 per di lei pietà le

The score is written in a historical style, likely from the 17th or 18th century, and includes various musical notations such as clefs, notes, rests, and ornaments. The paper shows signs of age, including discoloration and a small stain on the right side.

HANDEL, GEORGE FRIDERIC

Autograph working manuscript of part of an aria from an Italian opera, intended for *Il pastor fido* in 1734

notated for soprano voice and orchestra, in black ink on two five-stave systems, with revisions and alterations in pencil, probably a revision of 'Se povero il ruscello' from *Ezio*, comprising the final seven bars of the middle ("B") section of a *da capo* aria in G major, with, at the end of the manuscript, the first three bars of the repeat of the opening orchestral ritornello, with the main theme of the aria in the violins, and the opening syllable of the repeat of the "A" section ("Se..."), the staves rules in brown ink, the ends in red ink

1 page, oblong 4to, (24 x 28.2 cms), 10-stave paper, watermarked "LVG" with a shield, inky fingerprints on verso (Handel's?), [probably 1734], some restoration around the margins not affecting the text, Handel's ink strong and clear, trace of mount on verso, staining and small tears to margins

AUTOGRAPH MUSIC BY HANDEL IS VERY RARE AT AUCTION; THIS ARIA IS OTHERWISE UNKNOWN.

Handel is, along with J.S. Bach, the greatest composer of the late Baroque, of which his Italian operas represent the high point of the *bel canto* tradition. After these two giants of music, only Haydn and Mozart are of comparable importance in eighteenth-century music. Handel's vocal writing is unparalleled in Baroque opera for its emotional power, expressing the predicaments of his protagonists.

Autograph music by Handel is arguably the rarest of all the great composers of Western music: it so rare that it is generally "unobtainable" on the open market, because the great majority of his autographs were bequeathed to George III in the 1780s; since when they have been in the Royal Library, now in the British Library, perhaps the most important concentration of any great composer's autographs in one place. Of the eight autograph manuscripts that we have traced at auction during the last century, only this and one other are not now in institutional libraries. This is one of the very few examples still in private hands and one of only three Handel manuscripts listed by Donald Burrows as lost. Of the other two, one is believed to have been destroyed by a fire in 1860, and the other is the property of the Handel House Collections Trust in London.

This manuscript is thought to contain the final page of an aria for soprano castrato, that Handel intended to insert into his important revised edition of *Il pastor fido* in May 1734, reusing music originally composed for *Ezio* two years earlier. Donald Burrows has pointed out that the music is closely related to Massimo's aria 'Se povero il ruscello' in *Ezio*, and offers this explanation: "In his annotated copy of *Il pastor fido* (RM 19.e.4), Handel indicated that for this revival 'Se povero' was to be inserted for Mirtillo (sung by Carestini) in place of the aria 'Lontan dal mio tesoro' in Act 1, and there are some pencil amendments to 'Se povero' in the conducting score of *Ezio* which may be connected to the same plan." John Roberts suggests that the aria is more suited to Silvio's character, which was a tenor part in the 1734 *Il pastor fido*, but in this manuscript the part is notated for a soprano castrato, like Carestini.

The music comes from an aria laid out in the traditional *da capo* form of Italian opera, with an "A" section repeated after a contrasting "B" section. The main theme of 'Se povero il ruscello' from *Ezio* is seen at the start of the *ritornello* for the violins in the lower system of the manuscript; the bass and viola parts have been revised but obviously connected with the aria from *Ezio*. The words for the close of the "B" section in this manuscript are "...si questo mio core, che sol di fere godò, deve temer la frode, non ascoltar amore, n' aver di lei pietà", which are naturally quite different from *Ezio*. The music is also very different from the original aria, where the "B" section is strongly contrasting and in 4/4 time. Indeed, what remains of 'Se povero il ruscello' from *Ezio* is the three-bar *ritornello* incipit and the syllable "Se" marking the return of the "A" section (the *da capo*). Bernd Baselt does not record this adaptation from *Ezio* among the four numbers that Handel reused in the second version of *Il pastor Fido*

REFERENCES

D. Burrows, 'In Pursuit of "Lost" Handel Autographs', in *Göttinger Händel-Beiträge*, III, (1989), 188-194; J.H. Roberts, 'The Aylesford Collection', in T. Best, *Handel Collectors and their History* (1993), p.43; B. Baselt et al, HWV 29 *Ezio*, p.363 (*Handel-Handbuch*, volume 1)

PROVENANCE

Charles Jennens; 3rd Earl of Aylesford; [Sotheby's, 13 May 1918?]; Sotheby's, 18 December 1936, lot 148; Sotheby's, 20 May 2005

£ 150,000-200,000 € 168,000-224,000

LISZT, FRANZ

Autograph letter signed ("F.Liszt"), in French, to the English publisher Frederick Beale, about Liszt's transcription of Beethoven's *Gellert Lieder* Op.48, [c.1840]

chiding him for not coming to see him and urging him to do so to discuss the engraving of the 'Melodies religieuses d'après Beethoven', noting that the work should appear in Germany on the 15th or 20th of July, but if he wishes to have the publication delayed he should inform him ("...Voulez vous en attendant graver ces melodies religieuses d'après Beethoven? Je vous envoie par Minasi les epreuves allemandes...")

4 pages, 8vo (19 x 11cm), no place or date [c.1840], creased at folds, old repair to second leaf

Frederick Beale was in partnership with J.B. Cramer. Beale apparently suggested the word "recital" to describe Liszt's solo piano concerts. The works by Beethoven discussed here are probably the *Geistliche Lieder* to texts by Gellert, which Liszt arranged for piano.

Liszt's transcriptions were first published by Schubert of Hamburg in 1840, and also by Wessel of London (LWV A 70; Raabe 122).

£ 1,200-1,500 € 1,350-1,700

LISZT, FRANZ

Good early autograph letter signed ("F.Liszt"), to the father of Konstantin Bulgakov, about his 'Galop', 29 January 1844

Liszt expresses pleasure with the 'Galop' written by the recipient's son Konstantin, which has made "le plus surnaturel *Furore*", at Weimar, offers to orchestrate the work for military band and to publish it in Leipzig, mentions his article and gives news of his intention to visit Paris soon, using extravagant language, he assures his correspondent that he has not received his letter from Munich, discusses a problem with the Russian ambassador,

...Plaisanterie à part, si Constantin n'y met point d'objection, je ferai instrumenter son Galop (car il est bien tout à fait et exclusivement sien la mechante sauce que j'y ai ajouté n'a meme pas le mérite d'être ce que vous appelez si ingénieusement à Petersburg "sauce au Diable"...

4 pages, 4to, some staining on outer pages, repairs at folds and along top edge, annotated in red ink by another hand, presumably Konstantin's, "Lettre de Liszt à mon père", and dated by the recipient "29 Janvier 1844 sur l'enveloppe Weymar"), Weimar, 29 January 1844

This letter appears to relate to the 'Russischer Galop' by Konstantin Alexandrovich Bulgakov (1812-1862). Liszt had made a piano arrangement of Bulgakov's piece the previous year (LW A99; R.143), but we have traced no orchestral version.

£ 1,500-2,000 € 1,700-2,250



JANÁČEK, LEOS

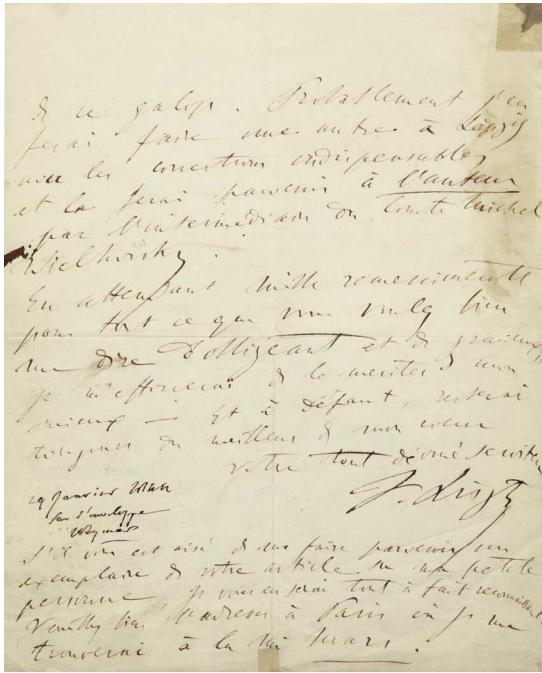
Photographic portrait inscribed and signed, and an autograph letter signed ("Dr.ph. Leos Janáček")

the photographic portrait on a postcard, showing the elderly composer, signed and inscribed on the image (requesting a photograph in return), 1 page, 8vo (14.1 x 8.9cm), dated London, 30 April 1926, two light creases, a few small marks

the letter to "G.T.", concerning the Glagolitic Mass and the payment of his fee, 1 page, 8vo (23.3 x 14.3cm), integral blank, some later pencil inscriptions, Brno, 1 December 1927, four tiny pinholes, horizontal fold; together with an visiting card inscribed by Janacek, concerning the Lachian Dances, 1 page, 7 x 11cm, Brno, 1 July 1924

Janáček's great celebration of Slavic culture, the Glagolitic Mass, was completed in October 1926 and first performed in Brno, only four days after the letter contained here. The Lachian Dances, Janáček's first mature work, were composed in the late 1880s, and revised in 1925.

£ 1,500-2,000 € 1,700-2,250



35

36

LISZT, FRANZ

Autograph letter signed ("F. Liszt"), [to the mezzo-soprano Caroline Unger-Sabatier], 29 September 1865

a letter of recommendation for a nineteen-year-old opera singer from Pest, who wishes to study with her in Florence; Liszt remarks that the unnamed girl is attractive, endowed with a fine wide-ranging voice, has a good musical intelligence, and has the means to stay on in Florence with her mother for as long as necessary in order to prepare her for a career on the stage ("...Une jeune personne de dix-neuf ans, fort bien élevée, d'un extérieur avantageux, donnée d'une voix étendue qui me paraît belle, et d'une intelligence musicale perfectible, ambitionne d'obtenir vos conseils et de se placer sous votre direction...")

2 pages, 8vo (21.2 x 13.5cm), integral blank, with a modern manuscript translation, the Vatican, 29 September 1865, *integral detached*

Caroline Unger (1803-1877) was an Austrian mezzo soprano who, like Liszt, came from what is now part of Hungary. She sang at the premieres of Beethoven's *Missa Solemnis* and Ninth Symphony, later creating roles in operas by Bellini, Donizetti and Mercadante. In 1841 she married the writer François Sabatier.

PROVENANCE

Sale in these rooms, 26 May 2000, lot 160

‡ £ 2,000-3,000 € 2,250-3,400

37

LISZT, FRANZ

Autograph letter, to the critic Jules Janin, ABOUT MALLEFILLE, THE ORIGINAL LIBRETTIST OF HIS UNFINISHED OPERA *SARDANAPALE*, 21 May 1846

alluding to the poor reception of his Beethoven cantata in Paris, contrasting predictions concerning his earlier career as a performer and his present career as a composer, noting that it was predicted that he would never do anything other than smash up all pianos, and disfigure and massacre all music, discussing his librettist Mallefille, not so as to complain about him, for, as he says, he never complains about anyone, but so as to keep him up to date; for much of the rest of the letter, Liszt quotes sections of a letter to him from Mallefille, in which the latter says he is pursuing other projects as he has received no money from him, a version of events which Liszt contradicts, noting further that Mallefille had promised to send him the outline of his opera *Sardanapale* by February; the composer baulks at complying with his request for 2000 francs, for what amounts to a pig in a poke, and says that he has not yet replied to him, admitting that Mallefille's letter has affected him greatly ("...je ne puis vous dire combien cette lettre de M. m'a péniblement affecté. Quelle raison a-t-il pour me traiter ainsi en Juif? A quoi bon me carotter vulgairement de la sorte? Je ne le comprends guère en vérité...")

8 pages, 8vo (20.8 x 13.7cm), with some autograph cancellations, [Vienna, 21 May 1846], *lacking the conclusion and signature*

Although incomplete, this letter sheds light on Liszt's unfinished opera *Sardanapale*. The concluding leaf of this letter, where Liszt discusses his literary activity, was sold in these rooms on 1 December 1995, lot 206.

£ 800-1,200 € 900-1,350

38

LISZT, FRANZ

Autograph letter signed ("F. Liszt"), in French, to an unnamed correspondent, 21 June 1874

excusing his tardy reply, explaining that he is prevented by a thousand obligations from doing those things which he would rather do, namely writing to his friends, and composing; Liszt also thanks him for the volume he has sent him, and compliments him on his observations on his songs, particularly regarding "Am Rhein" and "Über allen Gipfeln", which have touched the core of his being and which persuade him that, despite his feeble talent, he does not offer a bad path for others to ascend so that they might shine more brightly ("... Vous avez trouvé quelques accents sympathiques dans mes Lieder, et les relevez avec un sens poétique et d'une finesse d'observation musicale et psychologique des plus rares...")

3 pages, 8vo (17.5 x 11cm), Villa d'Este, 21 June 1874, *some browning along folds*

In this letter Liszt mentions his setting of one of the most perfect lyrics in the German language, Goethe's "Über allen Gipfeln".

£ 1,000-1,500 € 1,150-1,700

LISZT, FRANZ

Autograph letter signed (FLiszt"), in French, to the Polish composer Juliusz Zarebski, WITH AN AUTOGRAPH MUSICAL EXAMPLE, 9 May 1878

informing him that he is going to arrive at Paris on 28 May as a member of the Hungarian jury at the Paris World's Fair, and that he is going to experience the marvels of the "double piano", supplying a musical example to illustrate an aspect of the instrument, and also requesting the address of his former secretary and friend, Gaetano Belloni ("...j'entendrai les merveilles du piano à double clavier...")

2 pages, 8vo (18 x 11.5cm), integral blank, with the upper cover only of the autograph envelope, Weimar, 9 May 1878, traces of mount to integral, some spotting, splitting along hinge

In 1876 the Mangeot brothers patented a 'piano à claviers renversés', an instrument which consisted of one grand piano reversed and placed upon another. With this instrument, the left hand played the lower keyboard and the right hand the upper keyboard, although with the latter the pitches were reversed.

£ 1,000-1,500 € 1,150-1,700

40

LULLY, JEAN-BAPTISTE

Early French manuscript of the opera *Cadmus et Hermione*,

the full score of the *tragédie en musique*, in a prologue and five acts, notated for voices and instruments on up to twelve staves per page, with instrumental designations ("viollons", "Basse Continue"), without a separate title-page and titled on the first page above the music "Cadmus Tragedie Mise En Musique par Monsieur de Lully—Prologue"), blank at end,

205 pages, large folio (c.42 x 28.5cm), eighteenth-century calf, blue marbled endpapers, lacking a title page, inside lower corners affected by damp, worn, rebounded

Cadmus et Hermione (1673) was the first of Lully's long series of *tragedies en musique*, and thus was the first important French Opéra of the *grande siècle*. This work established the essential characteristics of the tradition that culminated in the French Grand Opera, concentrating on instrumental ballets, divertissements and choruses rather than Italianate virtuoso singing, typically in the large imposing *Chaconne* in Act 1 (pp.82ff). No autograph manuscripts by Lully for any of his music survive.

£ 2,000-2,500 € 2,250-2,800



41

41

MAHLER, GUSTAV

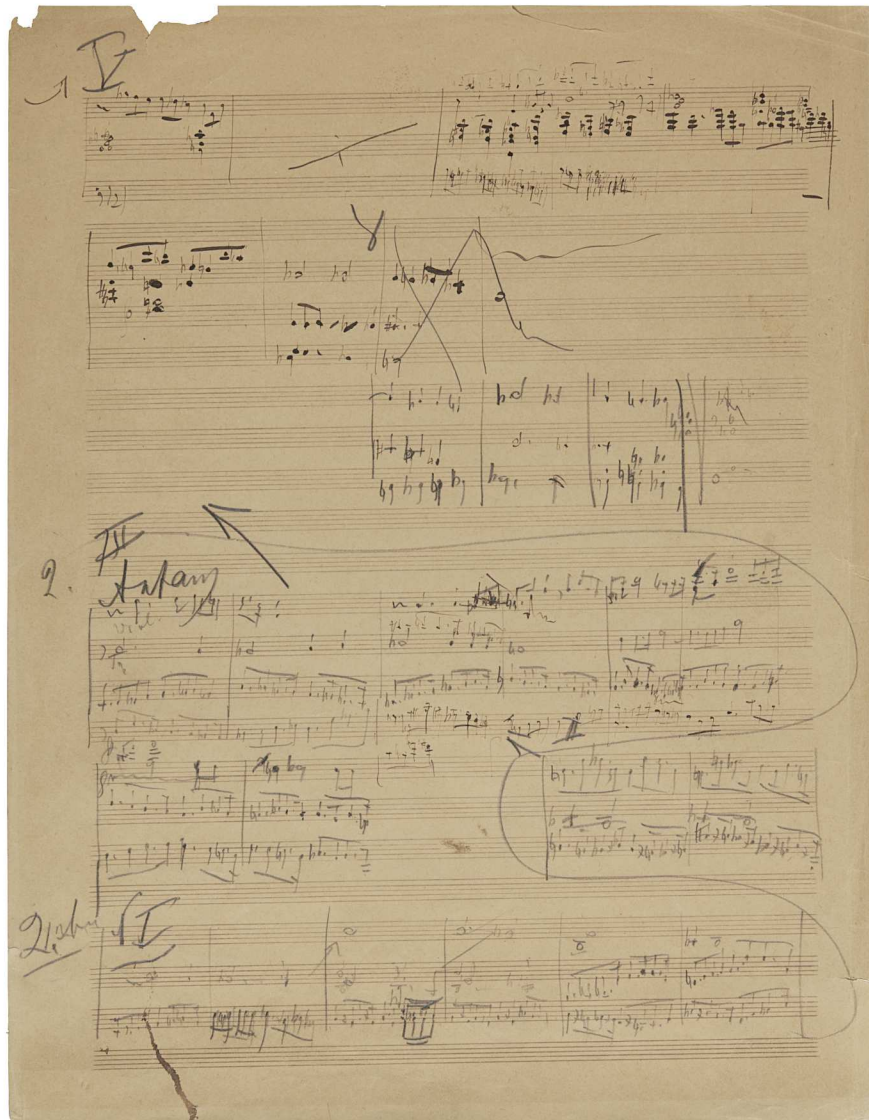
Fine photograph of the composer, signed and inscribed ("Dem lieben, treuen Freunde...Dr. Theobald Pollak...Gustav Mahler"), 1907

by Moritz Nähr of Vienna, showing the composer seated in the foyer of the Vienna Hofoper, overall size 17.5 x 15cm, framed and glazed, photographer's blind stamp on the image, Vienna, December 1907

together with: i) engraved portrait of Mahler by Ferdinand Michl (1877-1951), overall size 47 x 45cm, number 38 of 150, signed by the artist in pencil below the image, framed and glazed, no place or date; ii) a photographic portrait of the young composer, overall size 22 x 17.2cm, on a postcard, framed and glazed, no place or date; and iii) a postcard addressed to Carl Moll by an unidentified writer, postmarked 1925

A classic image of the composer, taken in December 1907 shortly before Mahler's first trip to New York. Theobald Pollak (1855-1912), a councillor in the ministry for railways, was one of Mahler's closest friends. It was he who gave Mahler the volume of Chinese poems which inspired *Das Lied von der Erde*.

£ 5,000-7,000 € 5,600-7,900



42

42

MAHLER, GUSTAV

Autograph sketchleaf for the Second Symphony

comprising part of the first movement, ALMOST CERTAINLY THE ORIGINAL VERSION ("TODTENFEIER"), notated in pencil and black ink, in short score, with many reworkings, alterations and deletions, containing material from the E-flat minor section of the development, an early version of material eventually used between bars 262 and 303, the climax of the passage before the recapitulation, comprising 34 bars, with many melodic and contrapuntal differences from the final version,

1 page, with three bars on a second page, folio (c.31.5 x 25cm), [1888], 24-stave paper, overall browning, a few minor tears and chipping to margins

A SKETCH-LEAF FOR "TODTENFEIER", THE EARLY VERSION OF THE FIRST MOVEMENT OF MAHLER'S SECOND SYMPHONY.

Mahler composed the first draft of this movement in 1888 as the opening of a symphony in C minor, but then decided to

present it as *Todtenfeier* (1891), a work in one movement; a fair copy of this movement (sold in these rooms on 28 November 1986, lot 575) has the title "Symphonie in C-moll") deleted and replaced by "Todtenfeier". Only in 1894 did Mahler return to his original conception and complete the work, using this as the first movement of his Second Symphony. The present sketch-leaf evidently derives from Mahler's earliest conception of the work. His usual procedure was to jot down and elaborate preliminary ideas on two, three or four staves, later joining these up in order to form a continuous draft of a movement. This sketch comprises largely early contrapuntal drafts that are still some way from their definitive versions. At the bass-line (bar 262 in the final version), Mahler originally worked on incorporating the passage in triplets from the main thematic material of the movement (cf bar 7) as the counter subject. Other sketches for this movement survive in libraries in Vienna and Jerusalem.

£ 40,000-50,000 € 44,700-56,000



43

43

MARTINU, BOHUSLAV

Important series of twenty autograph letters signed ("B. Martinu"), and one autograph letter, to his friend and supporter Pavel Deutsch

in Czech and in French, about Martinu's former lover, the young composer Vitezslava Kaprálová (1915-1940), asking whether he might not be able to help her out, announcing her death, mentioning Safránek's booklet about him, his wife Charlotte, financial matters, his propaganda work, reflecting on the nature of the artist, commenting that the artistic oeuvre will endure as evidence of a nation's aspirations and achievements, observing that were it not for the war, his music would be played all over the world, informing him that his compatriots not only did nothing to help him [leave Paris] but also were unwilling to save his manuscripts, reflecting bitterly that his government saved its own pointless employees and ministers, but is not interested in artists capable of really doing something, DISCUSSING MANY OF HIS COMPOSITIONS, including: the Field Mass, which he describes as embodying a longing for home as well as faith in the future, *Tre Ricercari*, the ballet *Spalicek*, Sonata for flute, violin and piano, Double Concerto, Concerto grosso for chamber orchestra, Sonata no.1 for violoncello and piano, *Sinfonietta giocosa*, and the Concerto for String Quartet and Orchestra; in the letters Martinu also describes his situation in New York, states that he is well-known and appreciated there, regrets that he has not been able to salvage any of his manuscripts or clothing, and mentions various musicians including Ansermet, Sacher, Koussevitzky, who has offered him a position, the pianist Germaine Leroux, Rodzinski and Mitropoulos, 35 pages, various sizes, sixteen in Czech and five in French, five on postcards, with six autograph envelopes, Paris, Aix en Provence, Lisbon, Rio de Janeiro, Jamaica, N.Y., and elsewhere,

16 October 1939-11 June 1943, where indicated; together with:

KAPRÁLOVÁ, VITEZSLAVA. Seven autograph letters in Czech to Pavel Deutsch signed ("Vita Kaprálová"; "Vitka-listicka" etc.), written just before her untimely death on 16 June 1940, ABOUT MARTINU, admitting that she would like to escape to Africa since two men have suddenly asked her to marry them, describing Mucha as her main suitor, discussing Martinu's sadness at her wedding, referring to her compositions, noting that she would like to compose some small orchestral pieces inspired by the landscape near Policka, and touching on other matters, 22 pages, various sizes, with three autograph envelopes, one stamped "3. V 1940", and another "31.I 1940") Paris, 1 November 1939 to 11 May 1940, where indicated; with a letter signed by Kaprálová's husband Jirí Mucha, [to Deutsch], about Kaprálová in hospital, 7 June 1940; an autograph letter signed by Charlotte Martinu to Deutsch, describing Martinu's unhappiness in America (1942), drafts of letters by Deutsch to Tomáš Hejzlar (1975), to Kaprálová, 4 pages, and carbon copies of others to Stokowski (1940), and letters to Deutsch from Universal edition in Vienna and Otto Kraus in Paris (1940),

PROBABLY THE MOST IMPORTANT COLLECTION OF MARTINU LETTERS EVER TO APPEAR AT AUCTION: dating from the most difficult and tormented period of the composer's life, these twenty-one letters cover the anxious months before the fall of Paris in June 1940, Martinu's flight from the city, his eventual escape to America, and his first few years in the New World. Martinu's correspondent, the Jewish-Czech entrepreneur Pavel Deutsch, played an important role in Martinu's life in the late '30s and early '40s, providing financial support, as well as lobbying influential people and authorities, including the legation in Washington, in support of Martinu.

£ 8,000-12,000 € 9,000-13,500



45

44

MASSÉ, VICTOR

The autograph working manuscripts of two opéras-comiques, CONTAINING EXTENSIVE MUSIC NOT FOUND IN THE PRINTED EDITIONS

1) "FIOR D'ALISA", the autograph full score for voices and orchestra in four acts, signed ("Victor Massé"), comprising forty-five numbers, each with an autograph title-page, notated on up to twenty-eight staves per page, with heavy deletions, alterations and revisions, marked up in orange and blue crayon, with the list of characters named Fior d'Alisa (soprano), Geronimo (tenor), Hilario (bass), Magdalena (soprano), Antonio (bass) and others, *over 1,000 pages, folio, unbound bifolios, 22- to 28- stave papers, [Paris, c.1866], a few tears to margins, stains and pin-holes; together with a copy of the contemporary Choudens vocal score [1866]*

2) "LE FILS DU BRIGADIER", here titled "Le Brigadier Cléopâtre", the autograph full score for voices and orchestra in three acts, containing comprising eighteen numbers, each with an autograph title page, notated on up to twenty-two staves per page, with heavy deletions, alterations and revisions, marked up in crayon, with the characters Thérèse, Catalina, Le Brigadier and others, *over 700 pages, folio, 22-stave paper, unbound bifolios, [Paris, 1867], the final leaf defective, some tears to margins; together with a copy of the contemporary Choudens vocal score [1867]*

£ 1,500-2,000 € 1,700-2,250

45

MENDELSSOHN BARTHOLDY [HENSEL], FANNY

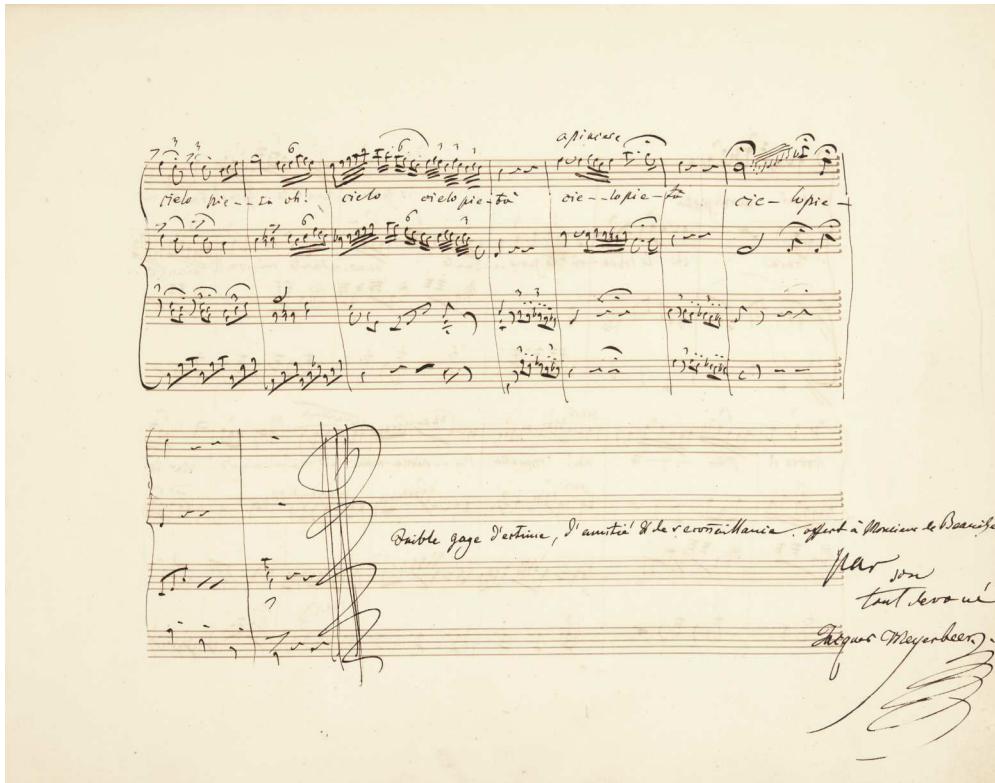
Album of autograph letters and musical manuscripts by Fanny Mendelssohn, Dargomyzhsky, Hummel and many others, from the collection of the singer Elisa Meerti

including autograph manuscripts, quotations and letters signed etc., by FANNY MENDELSSOHN BARTHOLDY (autograph manuscript of the song *Schwanenlied*, Op.1 no.1, signed at the end "Fanny Hensel geb. Mendelssohn Bartholdy", 4 pages, with two pencil drawings on the manuscript by Wilhelm Hensel, one a portrait of Fanny, signed by Hensel, the other of a swan, highlighted with chalk)—CÉCILE MENDELSSOHN BARTHOLDY (autograph letter signed, lamenting her sad fate [following the death of Mendelssohn], 2 pages, no date), Hummel (autograph letter, 1 page, Weimar, 12 October 1831)—ALEXANDER DARGOMYZHSKY (autograph manuscript, signed, of the romance "Vanne, o rosa fortunata" for voice and piano, 6 pages, St. Petersburg, 1849?)—Anton Schindler (autograph letter, describing the singing voice of Meerti, 2 pages, Aachen, 24 February 1840), J. J. Viotta, Kufferath, Johannes Verhulst (autograph letter and an autograph musical quotation), Malibrán, Mayseder, H. W. Ernst, Thalberg, Kittl, Wieniawski, Dreyschock, Benedict, Rosenhain, L. Lablache, Dragonetti, Pierre Erard, Litolff, Ignaz Moscheles, Charlotte Moscheles, Rietz, Reissiger, Panofka, Piatti, Cherubini, Bischoff, Ganz, Elisa Meerti (visiting card), and many others

containing over 290 items in all, c.75 album-leaves, with the traces of many others extracted, oblong 4to (25 x 33cm), most items laid down, some detached, c.20 laid down cartes de visite (including those of Liszt, Meyerbeer and Spontini), later inserted plastic interleaves, the Fanny Mendelssohn song loose in transparent wrappers, manuscript index at end, morocco embossed and gilt covers, gilt initials to upper cover ("E.B."), Leipzig, Brussels, Paris, and elsewhere, 1831-1875, *some leaves and various items removed, spine and covers detached, browning and staining to the edges of the Fanny Mendelssohn song, the Cécile Mendelssohn Bartholdy letter torn and repaired with translucent adhesive tape, the Schindler letter torn with some loss of text*

The nineteenth-century Belgian coloratura singer Elisa Blaes-Meerti (1815-1878) was admired by Mendelssohn, who engaged her for concerts at the Leipzig Gewandhaus in 1839, 1841 and 1842. In September 1843 she married the clarinetist Joseph Blaes, which whom she toured Europe extensively. A particular favourite aria of hers on tour was 'Parto, parto' with obbligato clarinet from Mozart's *La clemenza di Tito*.

£ 10,000-15,000 € 11,200-16,800



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46

MEYERBEER, GIACOMO

Autograph manuscript of the nocturno "Ah! come palpiti" from the opera *Romilda e Costanza*, signed twice ("G. Meyerbeer"; "Jacques Meyerbeer")

notated in dark brown ink on two four-stave systems per page, scored for two voices and piano accompaniment, with an autograph title ("Notturmo a 2 Voci, nell'Opera Romilda e Costanza, di G. Meyerbeer"), and inscribed and signed also at the end ("Faible gage d'estime, d'amitié & de reconnaissance, offert à Monsieur de Beauchèsne par son tout dévoué Jacques Meyerbeer."), thirty-five bars in all

3 pages, oblong 4to (26.5 x 33cm), 8-stave paper, no place or date [c.1829], light browning to outer pages

AUTOGRAPH MUSIC FROM MEYERBEER'S OPERAS IS RARE AT AUCTION, PARTICULARLY SO EARLY. This is fine long album-leaf from one of Meyerbeer's earliest operas, his 1817 *melodramma semiserio Romilda e Costanza*. The present manuscript probably dates from the late 1820s, from the album of a Monsieur de Beauchèsne. For another leaf, dated 1829, from the same album and on identical paper, see the duet from Rossini's opera *Armida*, sale in these rooms, 26 October 2017, lot 100.

£ 2,500-3,000 € 2,800-3,400

47

MEYERBEER, GIACOMO

Fine and important autograph letter signed ("Giacomo Meyerbeer"), to the publisher Giovanni Ricordi, 24 April 1818

in idiosyncratic Italian, about his opera *Romilda e Costanza*, asking him to publish the music in full or vocal score, since, on his last visit to Italy, he has noticed a large number of pirated manuscript copies of a cavatina and a terzetto, in which the vocal parts, harmony and orchestration have been badly mangled, after they had been popularized by the contralto Benedetta Pisoni (for whom he had written the opera), introducing them into other operas she sang; Meyerbeer agrees to send him 24 lire for a copy of Winter's *Il sacrificio interrotto*, that not been accounted for, and asking if he can get hold of a copy of Mayr's *Medea in Corinto* ("...E' incredibile quanto siano sparse e quanto siano mutilate questi dui [sic] pezzi, Nell'armonia, nella Istromendazione, nella parte cantante, da per tutto si trovano sbaglie immensi...Bramo che la stampa ristabilisce questi dui pezzi nella lora forma primaria; se lei dunque avrebbe voglia di stampare (sia in partitura, sia ridotto per Cembalo) ve le darò con piacere...")

1 page, 4to (c.24.5 x 19cm), watermarked paper ("Al Masso"), integral autograph address leaf, Venice, 24 April 1818

UNPUBLISHED. Not in the *Briefwechsel und Tagebücher*, volume 1, ed H. Becker (1960). This is an important early letter about the music publisher Ricordi of Milan, dating from before it began issuing complete operas. Ricordi published only the cavatina "Se il fato barbaro" and the terzetto "Tu sai qual oggetto" from *Romilda e Costanza* in 1818. For another piece from this early opera, see previous lot.

‡ £ 1,500-2,000 € 1,700-2,250



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MEYERBEER, GIACOMO

Autograph musical quotation signed ("Giacomo Meyerbeer"), from *Il crociato in Egitto*

being an excerpt from the canzonetta "Giovinetto cavalier" (Meyerbeer writes "Giovanello..." here) from the Act I trio for Palmide, Felicia and Armando, notated in brown ink on two hand-drawn two-stave systems, with an autograph title (...*Il Crociato*...), signed below the second system, nine bars in all

1 page, oblong 4to (23.4 x 29.8cm), on an album-leaf, no place or date [not before 1824], light browning and spotting to edges

THIS IS AUTOGRAPH MUSIC FROM MEYERBEER FIRST GREAT OPERATIC SUCCESS. Such manuscripts are rare. Meyerbeer's opera *Il crociato in Egitto* ("The Crusader in Egypt") was first performed at Venice on 7 March 1824 and became his first international success, staged in Milan and Paris. It was the last major opera to contain a role for castrato, namely that of Armando, sung by Giovanni Battista Velluti. For a scene design by Sanquirico for the spectacular 1826 staging at La Scala, see lot 63.

£ 2,000-2,500 € 2,250-2,800

49

MEYERBEER, GIACOMO

Autograph letter signed ("G. Meyerbeer"), TO ROSSINI ("Divino maestro!"), about the *Petite messe solennelle*, 15 March 1864

IN ITALIAN, thanking him profusely for the pleasure of a second hearing of his latest creation [the *Petite messe solennelle*], asking the heavens to preserve him till he is a hundred so that he might bring forth similar masterpieces, and requesting that he be granted a similar lifespan in order to be able to experience the latest signs of his immortal genius ("... Che il cielo vi conserva fino a cento anni, per procreare ancora qualche altri Capi d'Opere simile...")

1 page, 8vo (21 x 13.4cm), integral blank, embossed with Meyerbeer's monogram, with an autograph envelope ("Giovine - Rossini Rue de la Chaussée d'Antin Meyerbeer") Paris, 15 March 1864, some light creasing

This famous encomium of Rossini's *Petite messe solennelle* is one of Meyerbeer's last letters, its location unrecorded by scholars since 1904. Meyerbeer attended the premiere on 14 March 1864, at the home of the dedicatee, Countess Louise Pillet-Will, where it was repeated the following day before a larger audience. Meyerbeer attended both performances against the advice of his doctors, and apparently embraced the composer. He died only a few months later, on 2 May 1864, causing Rossini, when he heard the news, to faint with shock.

REFERENCES

G. Radiciotti, *G. Rossini*, (1929), ii, 444; S. Henze-Döring, *Giacomo Meyerbeer. Briefwechsel und Tagebücher*, volume 8 (2006), pp.606-607 (partly in French); H. & G. Becker, *Giacomo Meyerbeer. A Life in Letters*, (1989), no.116 (in English); H. Weinstock, *Rossini, A Biography* (1968), p.325

± £ 1,500-2,000 € 1,700-2,250



51

50

MOZART, WOLFGANG AMADEUS

Early editions of the operas "Idomeneo" and "Zaide"

1) *Idomeneo Rè di Creta o sia Ilià e Idamante* Drama Eroico in tre atti Musica [full score]. Bonn and Paris: Simrock, [c.1806]—first edition, Haberkamp's fourth issue, 365 pages, 4to (33.1 x 24.7cm), engraved music, plate number 444, publisher's catalogue, list of characters, bookseller's printed label to title ("Chez Aug.^{te} Le Duc et C...."), a few later pencil annotations, manuscript label to spine, green paper-covered boards, some browning to edges, binding worn but sound

2) *Zaide*, Oper in zwei Acten von W. A. Mozart [vocal score]. Offenbach am Main: Johann André, [c.1831]—[with additions by André], first edition, later issue, 105 pages, oblong 4to (23.3 x 32cm), lithographed music, plate number 5351, printed preface dated 1838, contemporary red half cloth, gilt lettering to spine ("Zaide v. Mozart"), title-leaf loose, spotting and browning

Idomeneo, Mozart's first great opera, was published first in vocal score by Schmidt und Rau, in 1797. *Zaide*, Mozart's unfinished opera from 1779-1780, was not published in score until André's (incomplete) edition of 1838 (plate number 6256). The title of the opera, famously, is André's own.

REFERENCES

RISM M 4187 (*Idomeneo*); RISM M 4186, Hoboken, 103 (*Zaide*) (not in Hirsch)

£ 1,500-2,000 € 1,700-2,250

51

OFFENBACH, JACQUES

Autograph manuscript of the overture for Henri Murger's play *Le Bonhomme jadis*, apparently unpublished

a composing manuscript, notated in brown ink, on one thirteen-stave system per page, scored for flutes, oboes, clarinets, horns, bassoon, trumpets, trombone, cymbals, triangle and strings, with an autograph title ("Le Bonhomme Jadis"), some passages indicated by the use of numbers or letters, a few deletions and corrections, one bar cancelled later in pencil

14 pages, plus two blanks, oblong 4to (c.23 x 30.5cm), 16-stave paper, paginated '129'-'144' in pencil in a later hand, disbound, no place or date [1852], ink blots to p.140, thumbled, browning to edges

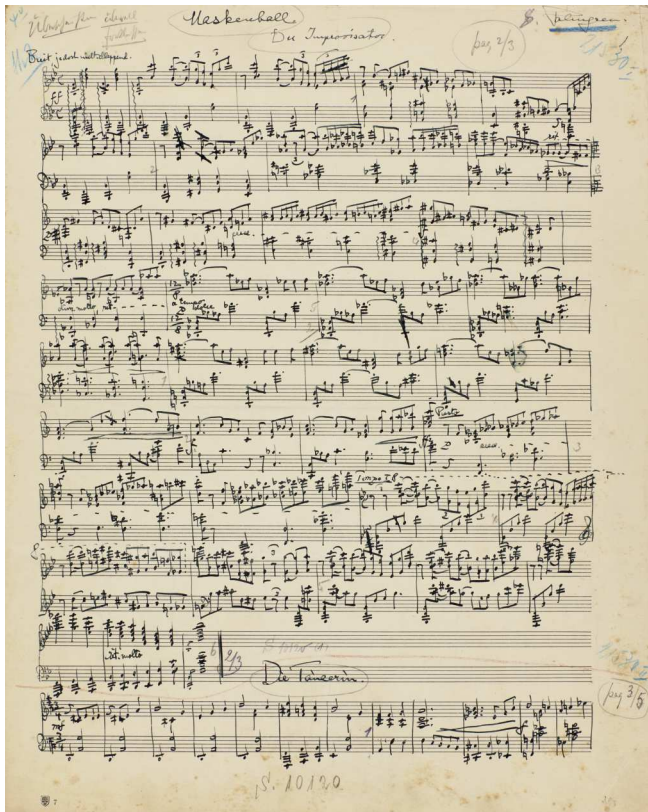
UNPUBLISHED: A complete composition by Offenbach.

Offenbach's overture was written by way of incidental music for Henri Murger's one-act play *Le Bonhomme jadis*, first performed at the Comédie Française on 21 April 1852. It is apparently unpublished.

REFERENCES

Alexander Faris, *Jacques Offenbach* (1980), p.254; not listed in *TNG*

£ 3,000-4,000 € 3,400-4,500



53

52

OFFENBACH, JACQUES

Five autograph letters signed ("Jacques Offenbach"; "J. Offenbach"), including to Paul de Saint-Victor, [Henri Meilhac] and [Victorien Sardou]

expressing his appreciation of a favourable review of *Orphée aux Enfers*, concerning a plan to write a pantomime for the 1877 Exhibition, noting that there is more to life than chasing women, discussing *Robinson Crusoé*, *La Haine* ("I guarantee you a hundred performances and twelve per cent of the receipts [translation]"), Zulma Bouffar's request for a larger fee and the stupid clauses in her contract, mentioning other singers, including Dubouchet, with whom he could do nothing, his brother and Ludovic Halévy, as well as other matters ("... Quel chef d'oeuvre, quel style, quelle poésie, quelle richesse d'expression dans votre feuilleton d'hier, mon cher ami. Merci, mille fois merci, vous ne sauriez croire combien je suis touché de tout ce que vous dites d'une façon si merveilleuse sur la représentation d'Orphée...")

18 pages, various 8vo sizes, two letters with his initialled letterhead, two on printed stationery of the Théâtre de la Gaîté, one autograph envelope with seal of the Théâtre de la Gaîté, modern manuscript translations, Paris and Étretat, 1864-1874, where indicated, *some spotting and browning*; together with an autograph letter signed by the violinist and composer Georg Jacoby, recording in great detail the success of a triumphant production of Offenbach's *Le Voyage dans la Lune* in London, 4 pages, London, 16 April 1879

± £1,500-2,000 €1,700-2,250

53

PALMGREN, SELIM

Collection of autograph manuscripts, including of "Masked Ball for Two Pianos", Op. 36

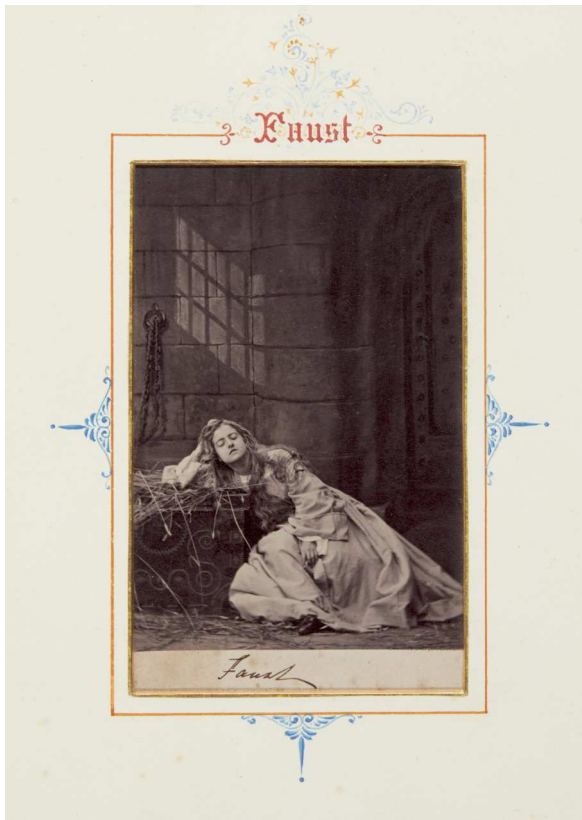
1) *Masked Ball for Two Pianos* Op. 36, THE STICHVORLAGE, each of the four movements signed ("Selim Palmgren"; "S. Palmgren"), written in black ink on up to three 4-stave systems per page, autograph general title-page and individual title-page for the first three numbers, the original series apparently consisting of three movements ("Der Improvisator", "Die Tänzerin" and "Humoristisches Gefolge"), some corrections to the final movement written on strips of manuscript paper and affixed to the score, marked up by and for the printer in pencil and in blue crayon, 6, 9, 6, 13 pages, folio, no place or date [c.1913?], some browning and dust-staining

2) *Finnish Lyrics: 12 Pieces for Piano* Op. 22, THE STICHVORLAGE, written in black ink on up to five two-stave systems per page, with autograph movement titles and general title-page ("Finnische Lyrik [corrected from "Poesien aus Finnland"] 12 Klavierstücke von Selim Palmgren op. 22..."), each movement signed ("Selim Palmgren") and beginning on a new gathering, a revision to no. 1 written on a strip of manuscript paper and affixed to the score with translucent adhesive tape, marked up by and for the printer in pencil, a number of autograph deletions and revisions, over 30 pages, plus blanks, folio, no place or date [1901-1904?], without no. 3, some browning, staining and creasing

together with scribal arrangements for single piano of *Masked Ball for Two Pianos*, Op. 36, and *Aus Finnland: 4 Symphonic Pieces for Orchestra*, Op. 24, these arrangements forming the *Stichvorlage* of the *Finnische Kabinettstücke* (7 Piano Pieces), without opus number, 10 pages, folio, no place or date [by 1923], folded twice

Selim Palmgren (1878-1951) was an important Finnish composer of the generation after Sibelius.

£ 2,500-3,000 € 2,800-3,400



54

54

PATTI, ADELINA

Large album of sixteen fine carte-de-visite photographs, THREE SIGNED AND INSCRIBED BY HER ON VERSO AND ALL CAPTIONED BY HER ON THE MOUNTS (“...Martha...Don Juan...Faust [etc.]”), 1860s

showing the great soprano in various operas during the 1860s, including a frontispiece portrait, SIGNED AND INSCRIBED ON THE VERSO (“In kind remembrance of Adelina Patti. London, July 30th 1865”) and fine original photographs of Patti, CAPTIONED BY HER THROUGHOUT in *Martha*, *Don Giovanni*, *Faust* (3), *Don Pasquale*, *Lucia di Lammermoor*, *Il barbiere di Siviglia*, *La sonnambula*, *La gazza ladra*, *L’elisir d’amore*, *Il trovatore*, *La figlia del reggimento*, *La traviata* and *Dinorah*,

by Charles Reutlinger of Paris, Camille Silvy of London, each c.9.5 x 5.5cm, laid down in elaborately painted card mounts in a large 4to album, that for Patti’s portrait decorated with the opera titles, late nineteenth-century red calf by Schäfer of London, brass corner-pieces, title to cover and clasp (“Adelina”), porcelain central feature with hand-painted musical trophy, *rebacked*, *small cracks to the porcelain*

This is a collection of fine photographs of Patti at the height of her early fame during the 1860s, prepared for the “opera fan” Mrs M^{rs} Henry. Patti made her début in New York in 1859 in *Lucia di Lammermoor*, and her Covent Garden debut in 1861 in *La sonnambula*. The photographs include Patti in *Il barbiere di Siviglia* from the time she sang ‘Una voce poco fa’ to Rossini at one of his famous soirées at the Rue Chaussée d’Antin. At this time, Patti possessed a light, *coloratura* of great purity and flexibility, ideal for the operas of Mozart, Rossini, Bellini and

46

SOTHEBY’S



55

Donizetti. These are crisp, original (or very early) prints from leading photographers in Paris and London, with their imprints on the verso. Camille Silvy (1834-1910) maintained a studio in Bayswater only from 1858 to 1868; Charles Reutlinger’s studio on Boulevard Montmartre ran from 1850 until 1937.

REFERENCES

H. Weinstock, *Rossini, A Biography* (1968), pp.276-277 & 306-307.

± £ 6,000-8,000 € 6,800-9,000

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PUCCINI, GIACOMO

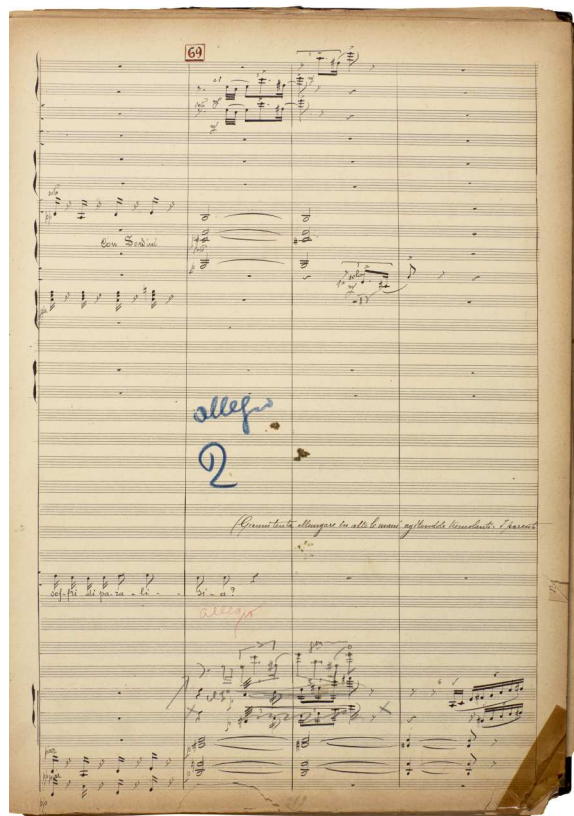
Important pre-publication manuscript full score of *Gianni Schicchi*, WITH AUTOGRAPH ALTERATIONS, MARKED UP AND PROBABLY USED FOR THE PREMIERE [1918]

written in black ink on up to thirty-two staves per page, mainly by two separate copyists, WITH AN AUTOGRAPH REVISION BY PUCCINI, in pencil at figure 69, and one or two others possibly in his hand, an early version of the opera with differences from the final version, including a 27-page passage pitched a semitone lower than current scores, some scratched-out deletions (figure 39), marked up by or for the conductor in blue and red crayon, together with pencil instructions to the conductor in English (“Note: from here on the *orch* parts are ½ Tone higher”), and occasional translations of words or phrases, also in pencil

332 pages, folio, 17 gatherings of 5 bifolios (numbered I-XVII), 32-stave paper (Ricordi’s device and “Extra Str[ong]” blind-



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stamped to lower corners), pencil paginations (occasionally lost), card covers, Ricordi's title-label, stamped "Partitura" and annotated "Full Score" and "Manuscript", pencil notice to conductor about transpositions on inside cover, probably late summer of 1918, heavily used, binding broken, browning throughout, mainly to margins, small tears and chips to edges (very occasional slight loss), some repairs with translucent adhesive tape.

THIS IS PROBABLY THE CONDUCTING SCORE USED AT THE FIRST PERFORMANCE OF "GIANNI SCHICCHI" IN 1918: A printed score was not available until 1919 and NO OTHER MANUSCRIPT COPY OF THIS OPERA IS KNOWN TO SURVIVE.

PRE-PRODUCTION MANUSCRIPTS OF COMPLETE OPERAS BY PUCCINI ARE OF THE UTMOST RARITY AT AUCTION.

Dieter Schickling does not record this manuscript in his 2003 catalogue of Puccini's works, nor indeed any contemporary full score, except for Puccini's autograph manuscript in the Ricordi Archives, Milan. It evidently predates the premiere, given in at the Metropolitan Opera, New York, on 14 December 1918. It shows signs of heavy use, marked up, almost certainly for the first production, with many annotations in English, notes to the conductor and passages of text in English translation.

In Puccini's boldly-written revision to two bars at figure 69, he changes the first and second violin parts to double the flute and oboe parts. Since this alteration can already be discerned in the first printed vocal score, which was set up in September 1918 and printed in October, this manuscript must predate that. There is no sign that this score was used to prepare any edition, but many that it was used for performance. The New York premiere was sung by an Italian and American cast, including Giuseppe de Luca (Gianni Schicchi), Florence Easton (Lauretta), Kathleen Howard (La vecchia) and Giulio Crimi (Rinuccio); it was conducted by Roberto Moranzoni, who may have made the extensive markings in blue and orange.

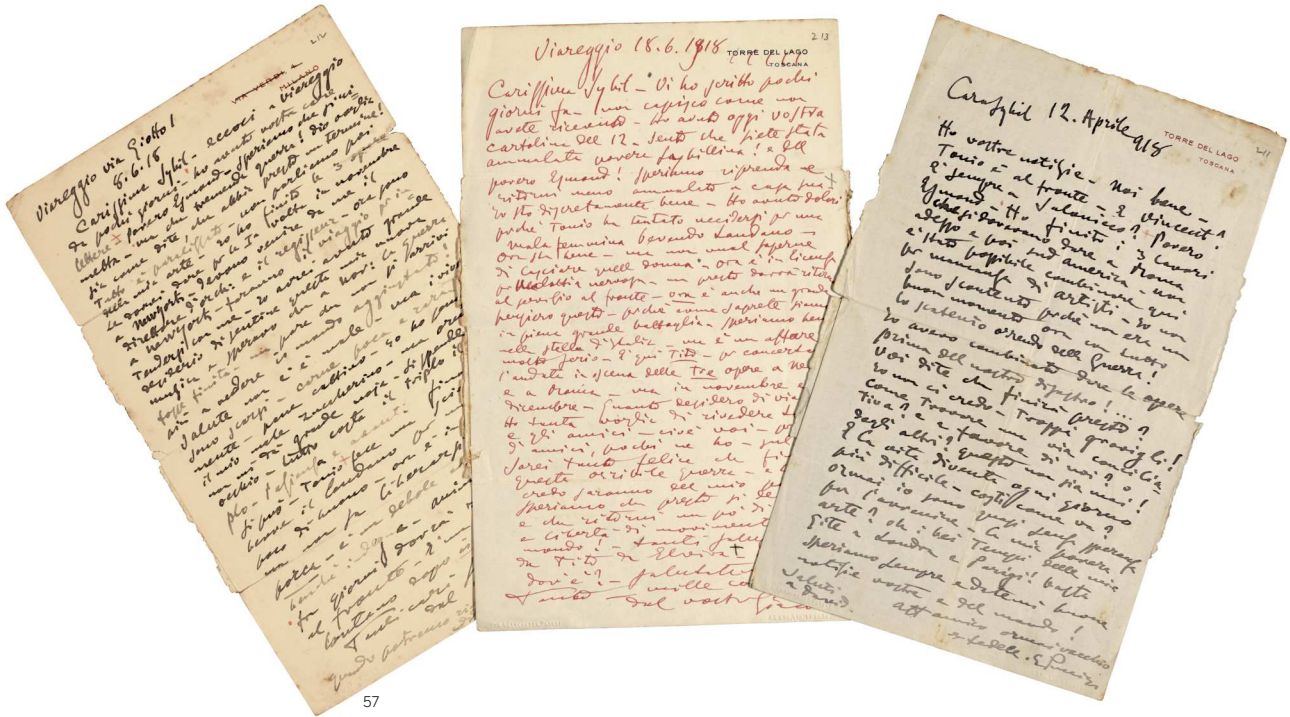
Gianni Schicchi is Puccini's late comic masterpiece, analogous to Verdi's *Falstaff*, the final opera in his triptych (*Il trittico*), containing one of his most familiar melodies, Lauretta's 'O mio babbino caro'. This manuscript preserves an early version of the full score, probably written in late summer of 1918, only a few months after Puccini's completion of the autograph manuscript in mid-April. In fact, Puccini was already making corrections to a copyist's full score, though probably not this one, as early as May and June 1918 (that score was apparently "rather faulty", whereas this one contains only a few alterations attributable to his hand: see Schickling p.369).

This score did not originally contain the distinctive revisions Puccini made sometime between the printing of the first vocal score in the autumn of 1918, and a revised issue in early 1919 (together with the first printed full score: both contain those revisions). These alterations have been marked in the score by a later hand, mainly in English and presumably in New York, which would suggest that they were indeed incorporated into the first performance. The most obvious and extensive revision is to Rinuccio's aria 'Firenze è come un albero fiorito', which he later transposed up a semitone. Here the Moderato passage from fig.28 is notated with the old key-signature of E-flat major, rather than E as in the second vocal score; the Andante at nos.30 & 31 in A major rather than in B-flat; the 'Stesso Movimento' at fig.34 in E-flat major rather than E. Another alteration made after this manuscript was written is the optional cut of four bars at (5 bars after figure 14), which has been boldly marked-up on this score by or for the conductor Moranzoni in blue crayon on page 56.

REFERENCES

D. Schickling, *Giacomo Puccini. Catalogue of Works* (2003), p.363 ("Copies Not known").

£ 15,000-20,000 € 16,800-22,400



56

PUCCINI, GIACOMO

Autograph manuscript of part of *La fanciulla del West*, a page from the working full score of Act 2

a spectacular large manuscript notated for full orchestra and voices, in brown ink on thirty-one staves (one added by Puccini in the lower margin), with the characters [Dick] Joh(nson) and Wowlke, with her words "Ugh neve", and the start of Johnson's "Un [bacio] almen", the page rejected and crossed through by the composer with the dismissive remark ("Merde"), comprising six bars of music

1 page, large folio (c.59 x 47cm), 30-stave paper with printed instrumental designations and clefs, Puccini's monogram ("GP"), and running head ("La fanciulla del West"), *creasing along horizontal fold*

AN IMPOSING PAGE BY PUCCINI FOR THE AUTOGRAPH FULL SCORE OF "THE GIRL OF THE GOLDEN WEST", composed for the Metropolitan Opera, New York. This scene comes from the middle of Act 2, introducing the blizzard that forces Dick Johnson to stay overnight in Minnie's cabin, where they are served on by the native American woman Wowlke (mezzo soprano). The passage begins five bars after Figure 26 ("Allegro vivo") in Ricordi's editions: Wowlke's second utterance of "Ugh neve!" on opening the cabin door and reacting to the snow. Puccini strikes through his original orchestration, presumably because it is too similar to the first. In the final version, this second statement marks a decrescendo and is much more lightly accompanied than the first. See pages 230-231 of the Ricordi full score and p.178 of the vocal score.

£ 6,000-8,000 € 6,800-9,000

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PUCCINI, GIACOMO

Three autograph letters to Sybil Seligman signed ("Giacomo" and "GPuccini"), about *Il trittico*, April-June 1918

reporting the completion of the three operas of *Il trittico*, reporting that the Great War and the lack of available singers has prevented their production in Rome and South America, and that progress is paralysed, explaining that the operas will be given first in New York, and later in Rome, but not until the end of the year, that the orchestra leader and the producer will visit him from America to arrange things and that Tito Ricordi is there preparing the *mise en scène* for both New York and Rome, expressing his longing to travel and lamenting that he will not be able to hear the New York premiere himself, repeatedly expressing his horror at the effects of the war, reporting that his son Tonio is at the front and asking if her son Vincent is still at Salonica, and sharing his doubts that it will soon end ("...Ho finite i 3 lavori che si dovevano dare a Roma adesso e poi sud america, non è stato possibile combinare qui per mancanza di artisti. Io non sono scontento perchè non era un buon momento ora con tutto lo scatenato orrendo della guerra...Le dovrei dare per la 1ª volta in novembre a New York—devono venire da me il direttore d'orch: e il regista. Ora sono a New York—faranno il viaggio per intendersi con me...")

3 pages, 8vo, closely written in red and black ink, on lettercards, autograph address panels and stamps, one with a postscript by Puccini's step-daughter Fosca, *Viareggio and Torre del Lago, 12 April, 8 June & 18 June 1918*

Il trittico comprises three one-act operas, *Il tabarro*, *Suor Angelica* and *Gianni Schicchi*. These letters explain how, due to war conditions, the operas came to be premiered in New York at the end of 1918. For a contemporary score of *Gianni Schicchi* see Lot 55.

REFERENCES

Vincent Seligman, *Puccini among Friends*, (1938), pp.276-278.

£ 2,000-2,500 € 2,250-2,800



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[PUCCINI, GIACOMO]—ELVIRA PUCCINI

Remarkable long trenchant autograph letter by Elvira to her errant husband Giacomo, detailing her manifold grievances against him, signed (“Elvira”)

denouncing his selfishness in leaving the mother of his two children alone and undefended for months to face prosecution [for defaming their housemaid Doria], when he could easily have put an end to all the false accusations, which, even if she is guilty, he Giacomo is the root cause of it all, as she will certainly be pointing out in court, reminding him how accommodating she has been whilst he has been cavorting with “la Torinese” for the last three years, keeping quiet about behaviour that could have landed him in prison, taunting him about the craven letter he had sent her about fleeing to Switzerland when he feared prosecution, warning him that she feels confused and does not know how she will respond to the conflicting advice of her lawyers, once accusations start flying around, but he will have to bear the consequences; Elvira then turns her fire on Giacomo as a man and husband more generally, for rejecting her love and turning her from a passionate woman into a victim, calling on God to punish him, when it will all be too late to feel regret as, through his selfishness, he has destroyed their family, reminding him that he probably has barely twenty years more to live, his health being weak, that when he finally needs the love of an affectionate woman, it will be too late, and he will live out his last days isolated and alone, since not even all his money will reconcile his son to the man who has so mistreated her, urging him to stop lying to evade his responsibilities, as he is deludes only himself, concluding that it is useless to say more since it is all so obvious now

16 pages, 8vo (c.18 x 11cm), on 4 bifolios, a few holes in the first sheet through oxidization of Elvira’s heavy brown ink, [Milan] 25 March 1909

This is a famous letter, written at the height of the “Doria” affair, but made public only in the 1970s. Elvira was convinced that Puccini was having an affair with their housemaid Doria Manfredi and conducted a relentless campaign of public vilification against the poor girl, in which she was as single-minded as she appears in this letter. Despite Giacomo’s attempts to restrain his wife, Doria was finally driven to commit suicide in January 1909. Puccini subsequently tried to defend her but Elvira was successfully prosecuted by Doria’s family for defamation, libel and threatening behaviour and was condemned to jail for five months and a large fine. Puccini eventually came to a substantial settlement with the Manfredis; indeed he had tried to buy them off beforehand. Elvira appears remarkably unconcerned to excuse her own behaviour against Doria; she devotes all her considerably energy to lambasting her husband.

REFERENCES

A. Marchetti (editor), *Puccini com’era* (1973), letter no.359 (pp.256-365, including a facsimile); the letter is referred to in subsequent biographies of Puccini, notably by Julian Budden (2004).

PROVENANCE

Bubb Kuyper, 22 May 2008, lot 4208.

£ 3,000-5,000 € 3,400-5,600

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PUCCINI, GIACOMO

Three autograph letters to Sybil Seligman, signed (“Giacomo”) about the end of The Great War, September-November 1918

at first doubting her hope that the war will end quickly, fearing that the Americans will prolong the affair, and then responding enthusiastically to the final victory in November, after the nightmare of defeat at Caporetto the year before, looking forward to the abdication of the Kaiser, so that they can all enjoy some peace at last, reports the terrible toll taken by Spanish influenza, which has killed more people than the war in Torre del Lago, including his friend Alfredo Angeli, lamenting the approach of his sixtieth birthday, telling her of his surprise at receiving an invitation to Caruso’s wedding to the American Dorothy Benjamin, but noting approvingly that his former girlfriend has been cast aside and onto the streets where she belonged, sending Sybil a recent photograph, although admitting it is a poor one (“...Un fulminea vittoria! pare un sogno! a pensare all’anno scorso di questo tempo a sotto l’incubo di Caporetto! Viva L’Italia! e viva gli alleati...qui la febbra spagnola ha fatto più strage della Guerra. In Torre del Lago ci sono stati 15 morti in Guerra e 80 per la spagnola... non vedo l’ora di volar via un po’—speriamo presto che Guglielmone si ritira e che venga un buona pace per tutti noi da potere godere prima di crepare...”)

8 pages, 8vo and 12mo, two on letter-cards, autograph address panels, Viareggio, 24 September 1918 to 5 November 1918, one item split into two pieces (stamps removed)

REFERENCES

V. Seligman, *Puccini among Friends*, pp.281-283 (not published complete).

£ 1,500-2,000 € 1,700-2,250



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ROSSINI, GIOACHINO

Fine album of twenty autograph manuscripts of songs by Rossini, Bellini, Meyerbeer, Cherubini and others, originally presented by Rossini to Louise Carlier in 1835

with an illuminated calligraphic dedication page by A.G. Taupier: "Album de Musique offert par G. Rossini à Mademoiselle Louise Carlier, Mars 1835", including:

1) ROSSINI, GIOACHINO. The song "Mi lagnerò tacendo", signed and inscribed at the end "Offert à Mad^{le} L. Carlier par G. Rossini, Paris a 4 Mars", 4 pages,

2) BELLINI, VINCENZO. The *arietta* "Dolente immagine di Fille mia", signed and inscribed "offert à Mad^{le} L. Carlier, V. Bellini, Paris 30: Mars 1835", 6 pages—3) Auber, an 'All[egr]o agitato' in A minor for piano, 2 pages, Paris: 27 June 1835—4) Paër, 'Vous, Romance, paroles de Mons[ieu]r E. Barateau' a song with the words "Ange à voix tender", 5 pages, Paris, 10 October 1835—5) Edouard Brugière, 'Le printemps arrive. Ronde Villageoise', a vocal duet for voice, "2^d dessus" and piano, notated on two four-stave systems, 4 pages, Paris: 12 October 1835—6) Panseron, 'Romance d'Auguste', for voice and piano, 2 pages—7) Tadolini, 'Arietta' ("Com'è soave l'anima mirar la

cast Luna"), 4 pages, Paris, 18 December 1835—8) Michele Costa, a song, 3 pages, 1835—9) Marliani, 'La gita in gondola' ("Voli l'argile barchetta"), 6 pages, Paris, 11 January 1836

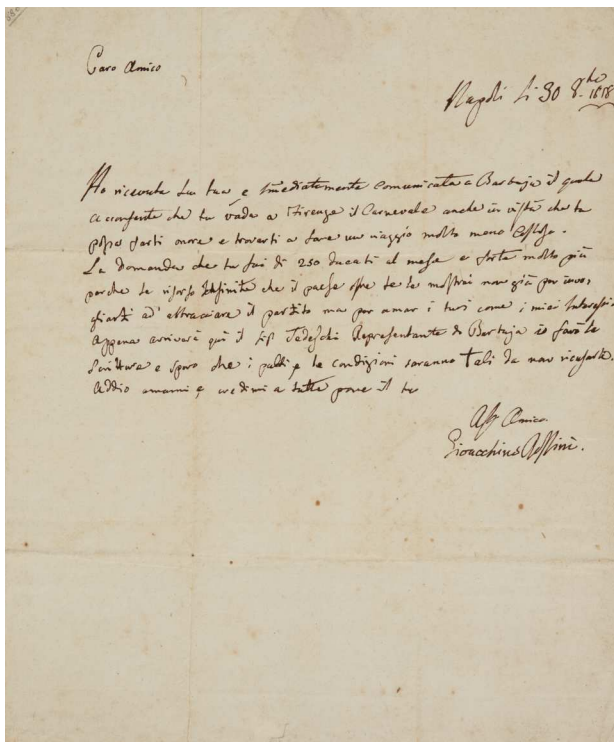
10) MERCADANTE, SAVERIO. "Aure amiche, ah! non spirare per pietà", signed ("S. Mercadante"), 6 pages, Paris, 20 February 1836—

11) MEYERBEER, GIACOMO, 'Arietta' ("Soave l'istante a un' anima amante"), signed ("Paris 16 fevrier 1837 Giacomo Meyerbeer"), 4 pages, Paris, 16 February 1837—12) G. Bertoni, 'Air à Trois Notes', signed ("G. Bertoni, chambre de 'Institut officier de la Légion d'honneur")—13) Louise Bertoni, "Ah dors en paix mon bel enfant", signed and inscribed ("offert à M^e Benazet par Louise Bertoni, 1^{er} octobre 1837"), 11 pages, 1 October 1837—14) Thalberg, 'Canon' in four parts, an album-leaf, 1 page, Paris, April 1838

15) CHERUBINI, LUIGI. 'Arietta mise en musique par L. Cherubini' ("Se cerca, se dice"), [from Metastasio's *L'Olimpiade*], 3 pages, Paris, 1 January 1839—16) HALÉVY, a vocalise, notated for Chant and Piano, 1 page, 10 December 1842—17) George Onslow, 'Le Dante dans le Paradis', ("De ciel en ciel par l'amour entraîné"), 6 pages, 23 march 1843—18) Camillo Sivori, 'Capricciotto Allegro', for violin, 1 page, Paris, 11 April 1843—19) A. R. v. Adelburg, "In Stiller Nacht", Nocturno für Bass", 1 page, Paris, 7 June 1856; together with: *ibid.*, 'Cadenza' for violin, 1 page—20) Clapissou,

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SOTHEBY'S



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ROSSINI, GIOACHINO

Autograph letter signed ("Gioacchino Rossini"), to the tenor Zenone Cazzoletti, 30 October 1818

Informing him that Barbaja is happy for him go to Florence this carnival season, so that he might succeed there and save on travel costs, but pointing out that his demand for 250 ducats per month is very steep, all the more so since he has offered him unlimited funds to appear at Naples, not just to have him in his cast but because it serves both their interests; he tells him that Signor Tedeschi, Barbaja's representative, will draw up the contract immediately he arrives, and trusts that the conditions will be such that he will not refuse them ("... La domanda che tu fai di 250 ducati al mese e forte molto più perché le risorse infinite che il paese offre te le mostrai non già per invogliarti ad abbracciare il partito ma per amar i tuoi come i miei interessi...").

1 page, 4to (25.3 x 20.9cm), integral autograph address leaf ("Il Sr Zenone Cazzoletto [sic] / Primo Tenore al Teatro / Treviso"), postmarked, Naples, 30 October 1818

LETTERS DATING FROM THE TIME OF ROSSINI'S ITALIAN OPERA CAREER ARE RARE, AND SELDOM SEEN ON THE MARKET. Apart from the remarkable volume of autograph letters to his parents, sold in these rooms on 7 December 2001, lot 175 (now at the Fondazione Rossini, Pesaro), only forty-seven Rossini letters from the years 1812-1822 are recorded in the first volume of the *Lettere e Documenti* (1992).

This letter shows Rossini negotiating with a tenor to sing at Naples, rather than leaving it to the impresario there, Domenico Barbaja. It is not clear for which opera Rossini hoped to secure Cazzoletti's services, as he did not appear in the premieres of *Ricciardo e Zoraide* in December 1818, or the revised *Armida* in January 1819, but instead sang Don Ramiro in *La Cenerentola* in Venice. Rossini did on rare occasions sign himself "Gioacchino": see the letter to his mother of 27 February 1816, and another letter to Cazzoletti of 20 January 1818. Although known as Gioachino, he more often signs these early letters just "Rossini" (or, to his parents, "V[ostro] F[iglio]"). Rossini was evidently close to the singer, addressing him in the familiar "tu" form.

REFERENCES

Gioachino Rossini. Lettere e documenti, edited by B. Cagli & S. Ragni: Volume 1 (1992) no.155 (p.342); for more on Cazzoletti, see also letter no.114 (p.240n).

± £ 3,000-4,000 € 3,400-4,500

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ROSSINI, GIOACHINO

Autograph letter signed ("Rossini"), to Donizetti ("Diletteissimo amico"), 14 March 1843

a letter of recommendation for the young contralto singer Marietta Alboni, a pupil of Rossini's at the Liceo Musicale in Bologna (from which he laments Donizetti's absence), praising her natural talents, describing her training, reporting that she has been given a contract to sing [at the Kärntnertheater] in Vienna by the impresario Bartolomeo Merelli, and that all she needs now is Donizetti's support, asking him to help further her career ("...Marietta Alboni allieva di quell Liceo a cui Fortuna non arrise ti consegnerà la presente, scritturata da Merelli si produrrà a Vienna qual Contralto. La natura ha dotata questa buona ragazza di molti mezzi...")

1 page, 8vo (c.20.5 x 12.5cm), integral autograph address leaf ("a Donizetti"), Bologna, 14 March 1843, *light creasing along folds*

A remarkable letter by one great Italian opera composer to another, about a young singer who was to become a leading operatic contralto, Marietta Alboni (1826-1894). Rossini had taken a personal interest in Alboni since she was thirteen years old and his recommendation was one that Donizetti could not ignore. Rossini has here given his seventeen-year-old pupil a letter of introduction to present to Donizetti in Vienna, where he was preparing his new opera, *Maria di Rohan*, premiered at the Kärntnertheater on 5 June. Whilst there, Alboni sang for Donizetti the trouser role of Pierotto in *Linda di Chamounix* (premiered there the previous year). Rossini laments that "Fortune has not smiled" on the Liceo, subtly reminding Donizetti that he had been unable to persuade him to take over his position as principal there. Donizetti had directed the premiere of Rossini's *Stabat Mater* at Bologna the previous year, when Alboni had sung in the chorus. For a famous letter to Rossini by another composer, see Lot 49

± £ 3,000-4,000 € 3,400-4,500



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SANQUIRICO, ALESSANDRO

Scene eseguite pel Melodramma serio *L'ultimo giorno di Pompei* [...]; Raccolta di Varie Decorazioni Sceniche inventate, e dipinte dal pittore Alessandro Sanquirico per l'I.R. Teatro della Scala in Milano, [Milan, c.1827]

FIRST EDITION, 72 leaves, large oblong folio (39.2 x 47cm), watermarked: "J. Whatman Turkey Mill 1824 [...1827]", 2 calligraphic title-pages, 70 FINELY-COLOURED AQUATINTS, including neo-classical frontispiece, 7 plates illustrating scenes from Giovanni Pacini's opera *L'ultimo giorno di Pompei*, and 62 illustrating scenes from operas by Mozart, Rossini, Meyerbeer and ballets, by Carlo Sanquirico, Castellini, Diastoli, Carolina Latose and others after Alessandro Sanquirico, interleaved throughout with original watermarked tissue guards, CONTEMPORARY CROSS-GRAINED RED MOROCCO GILT, Greek-key panels, thin serrated fillets, the outer frame with neo-classical roundels, leafy margins & turn-ins, flat spine gilt in compartments, with simple intersecting geometrical devices, brown endpapers, stubs from wrappers, corners and spine worn at head and foot, a few light stains in the margins, legend to Mayr's "La Fedra" rather faint, small tear to margin of "Numa Pompilio" repaired on verso

This is the earliest set of Sanquirico's magnificent coloured lithographs of operas at La Scala, Milan that we have seen. The plates show not just set designs, but also the stage action for important productions up to an including the 1827 season, but no further. They were crowned with a series of seven

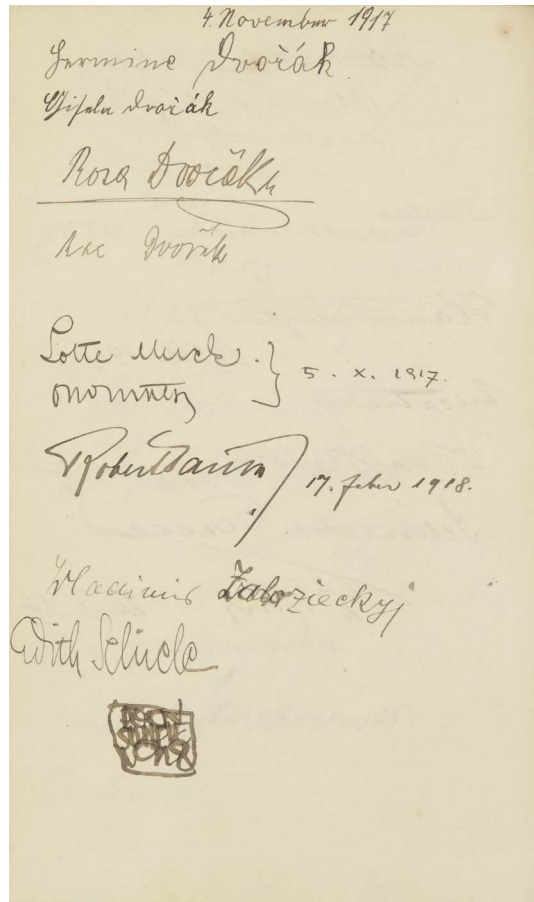
spectacular designs for Pacini's *L'ultimo giorno di Pompei*, depicting the eruption of Vesuvius (see the inside front cover of the catalogue). In this early issue, the plates for Pacini's opera appear at the beginning rather than the end, so the opening title differs from that found in most later issues. The paper bears watermark dates only of 1824 and 1827. It does not contain five scenes added later: a single plate for Bellini's *Norma* (1832 season), three ballets, *Pelia e Miletto* (1827), *Imelda e Bonifacio* (1831), *Oreste* (1826) and a supplementary plate of costume designs for Pacini's *Pompei*. We have found these plates in other copies printed on 1830-watermarked paper. Apart from the five added later, the plates are common to all copies, but not bound in any particular order.

Alessandro Sanquirico (1777-1849) was the chief designer and scene-painter at La Scala during this most important period in its history. His sets are notable for the introduction of exotic locations and architecture (including in the "Egyptian" style), grandiose neoclassical arcades, subterranean temples and Romantic cataclysms. There are spectacular designs for scenes set in Egypt (Memphis, the Pyramids and Damietta), Babylon, Ancient Greece, Crete, Mecca, the Ottoman Empire (including Tarsus), and Persia. The operas illustrated include Mozart's *La clemenza di Tito* (3 plates, 1819), Rossini's *La gazza ladra* (the premiere), *Ciro in Babilonia* (2) and *Semiramide* (1824, set in Babylon), and, one of the most splendid: Meyerbeer's *Il crociato in Egitto*.

£ 30,000-40,000 € 33,600-44,700



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SCHOENBERG, ARNOLD, ALBAN BERG AND ANTON WEBERN

Album containing three autograph musical quotations on one page, from the pieces played at the *Skandalkonzert* at the Vienna Musikverein on 31 March 1913

entered in the visitors' book of Hugo and Lily Steiner, first occupants of the celebrated "Haus Steiner" in Vienna, designed in 1910 by Adolf Loos,

1) the quotations contained on a single page and comprising, in order, by ANTON WEBERN, two bars, on two hand-drawn staves, from the opening of the third piece of *Six Pieces for Orchestra*, Op.6, signed and dated "Anton v. Webern 27 III. 1913"—ALBAN BERG, the opening two bars of the vocal part from the fifth number of *Five Orchestral Songs on Picture-Postcard Texts by Peter Altenberg*, Op. 4, signed "Alban Berg"—ARNOLD SCHOENBERG, three bars, on a single hand-drawn staff, of the theme at fig.21 from the *Chamber Symphony No. 1*, Op. 9, signed and dated "Arnold Schoenberg 27/3/1913")

2) the volume also containing over 550 other signatures and inscriptions, including by EGON SCHIELE (his 'block' signature dated 1918) and Edith Schiele, Peter Altenberg, Adolf Loos (signed at the beginning of the book, and also inscribed later, in January 1933), Karl Kraus, Josef Frank, George Besson, Marcel Ray, Karl Nierendorf, Otto Benesch, Heinrich and Anna Benesch

c.87 inscribed pages in all, plus blanks, 8vo (20.4 x 12.5cm), stamps to front paste-down ("Nachlass Otto und Eva Benesch Unveräusserlich Unentlehnbar"), two watercolours by O. Laska, original red morocco, metal clasps, Vienna, c.1910-1933, a few pages excised, one clasp lacking, light wear to binding

THIS IS A REMARKABLE ALBUM REFLECTING VIENNESE CULTURE IN 1913, JUST BEFORE THE OUTBREAK OF WORLD WAR I.

The concert given by Webern, Berg and Schoenberg at the Musikverein, Vienna, on 31 March 1913, was the occasion of a celebrated fracas, one of the most scandalous in music history, on a par with the riot which accompanied the premiere of Stravinsky's *Rite of Spring* a few months later, on 29 May 1913. For the conservative tastes of the Viennese public, the experimental expressionism of the Second Viennese School - as represented that evening by Webern's Op.6, Zemlinsky's *Four Orchestral Songs*, Op.13 nos.1,2, 3 and 5, Berg's *Fünf*



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[SCHUBERT, FRANZ.] CIRCLE OF SCHUBERT.

Collection of autograph letters signed

by Ludwig Rellstab (to Franz von Schober, concerning Liszt), Moritz von Schwind (3, to Carl von Schönstein, referring to several works, including his painting *Die Rückkehr des Grafen von Gleichen*), Eduard von Bauernfeld (autograph poem signed, "Wie fangen wir's nur an?"), Joseph Christian von Zedlitz (offering his condolences); together with letters by Erzherzog Karl von Österreich, Joseph Lewinsky, Auguste Wilbrandt-Baudius and Roderich Anschütz

c.29 pages in all, various sizes, Munich, Vienna and elsewhere, 1842-1871, where indicated, *some leaching of the ink in the Rellstab letter; together with poems and drawings by Marie and Betty Haslinger, in a folder, red velvet covers, Prague, Vienna, 1823-1836*

A good collection featuring central personalities in Schubert's life, including Rellstab, author of seven of the *Schwanengesang*, Carl von Schönstein, the dedicatee of *Die schöne Müllerin*, Franz von Schober, author of *An die Musik*, Eduard von Bauernfeld, the librettist of Schubert's *Der Graf von Gleichen*, and Moritz von Schwind, who made a famous drawing of a Schubertiade. It is possible that the 'Zeichnung' mentioned by Schwind was the study for that drawing.

PROVENANCE

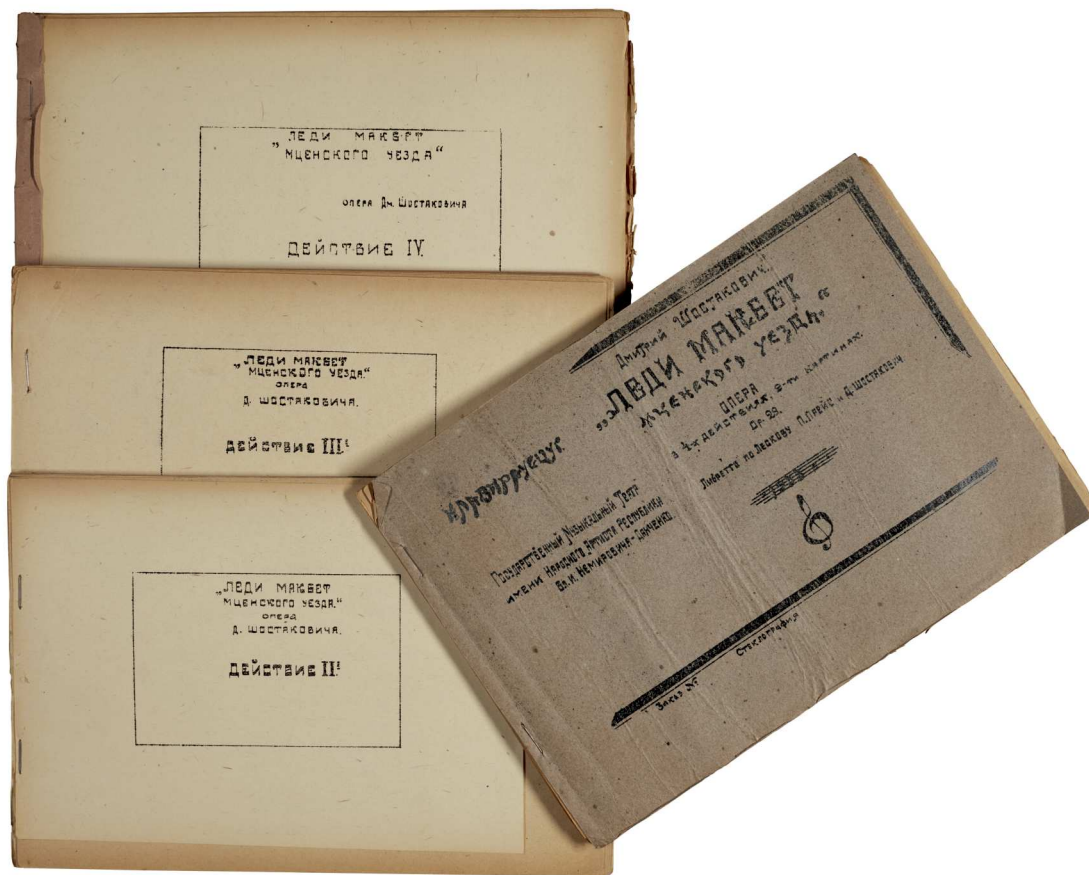
Formerly in the collection of Ida von Schweitzer (1842-1917), from whom the letters have passed to the present owner by descent.

£ 1,500-2,000 € 1,700-2,250

Orchesterlieder, nach Ansichtkarten-Texten von Peter Altenberg, Op. 4, nos.2 and 3, and Schoenberg's Chamber Symphony No. 1, Op. 9 - was a musical bridge too far. Fighting broke out in the course of the Berg songs, and the concert was abandoned prematurely before Mahler's Kindertotenlieder, also on the programme, could begin.

Quite aside from the historical nature of its musical contents, the visitors' book is a remarkable document in its own right, recording as it does the visitors to one of the major buildings of the architect Adolf Loos, considered by some the first completely modern dwelling: the residential house "Haus Steiner", St.-Veit-Gasse 10, in the Unter-Sankt.-Veit district of Vienna. The first occupants of the house, which was built in 1910, were the artist Lily Steiner and her husband Hugo, who moved in 1927 to Paris. Uniting the worlds of architecture, the visual arts and music, the volume provides a remarkable conspectus of Viennese culture at its apogee. Another signature in the volume is that of the noted Austrian art historian, and subsequent owner of the book, Otto Benesch (1896-1964), son of Heinrich Benesch, an important patron of the artist Egon Schiele (also represented here with his famous 'block' signature).

£ 12,000-15,000 € 13,500-16,800



66

66

SHOSTAKOVICH, DMITRI

Ledi Makbet Mtsenskogo Uyezda, Opera v 4-kh deystviyakh, 9-ti kartinakh, op.29 Klaviraustsug [Lady Macbeth of the Mtsensk District, Opera in 4 acts, 9 scenes...vocal score], [Moscow:] Nemirovich-Danchenko National Music Theatre, 1933

FIRST EDITION, ISSUED BEFORE THE PREMIERES, 4 volumes, oblong 8vo (c.20.8 x 29.5cm), 74, 97, 82 & 66 pages, each volume preceded by 2 leaves (titles, cast-lists and indices), crudely printed by "steklografia", title to Act 1 within simple borders, the text only in Russian, music on up to eleven staves per page, attested and dated at the end of each act ("corrected from the score: D. Lyubich-Yakovlev, checked and supplemented by the author 26/V/[1]933... This act corrected by the author [..]VI 1933", etc. translations), each act stapled separately, in a contemporary Russian card folder, *browning to edges, but generally sound*

VERY RARE: There are no auction records for this early score, apparently produced in small numbers, a year before the premieres and two years before the first public edition by Muzgiz. We have traced four copies in the West, one being incomplete. There are copies in the Library of Congress and at Harvard (John Ward collection). The only copy we have traced so far in a European institution, the British Library, lacks the index and final seven leaves of Act 2; it is supplemented with a volume of reproductions from the copy formerly belonging to the late William Crawford III and now in the University of Washington in Seattle. This score is not mentioned by Laurel Fay in her article about early versions of the opera.

Lady Macbeth of the Mtsensk District is a standard repertory work of twentieth-century opera and is regularly performed worldwide (it occupies a prominent position in the current exhibition *Opera: Power and Politics* at the Victoria and Albert Museum). It was also a turning point in Shostakovich's own career both as a composer and as an Artist of the Soviet Union. Composed in 1930-1932, and staged in 1934, this was the opera denounced in *Pravda* on Stalin's orders, after its production at the Bolshoi Theatre in 1936. This catastrophic rebuke cast the composer into despair and peril and he initially composed nothing more, although rehabilitation came the following year with the Fifth Symphony ("A Soviet artist's practical creative reply to justified criticism"). Until Stalin's intervention, the opera had been very successful with many productions following the almost simultaneous premieres in Leningrad and Moscow: at the Mal'yi Opera House on the 22 January 1934 and the Nemirovich-Danchenko Theatre two days later.

There are differences between this score and the first regular edition, published by Muzgiz in 1935, although it is closer to that than to the so-called "Urfassung 1932" published by Sikorski in 1979; for example, Katarina has the 1935 words for her great lament in Scene 3 (Act 1, Fig.140). However the ensuing rape scene with Sergei (Fig. 188ff.) is longer than in 1935: 113 bars, including what Fay terms the "post-tumescient trombone glissandi" [before Figure 191], but not Sergei's 14-bar taunting recitative at Figures 193-194. During the years 1956-1963, after Stalin's death, Shostakovich revised his score completely as *Katerina Izmaylova* op.114, although it is *Lady Macbeth* that it is more often staged.



66

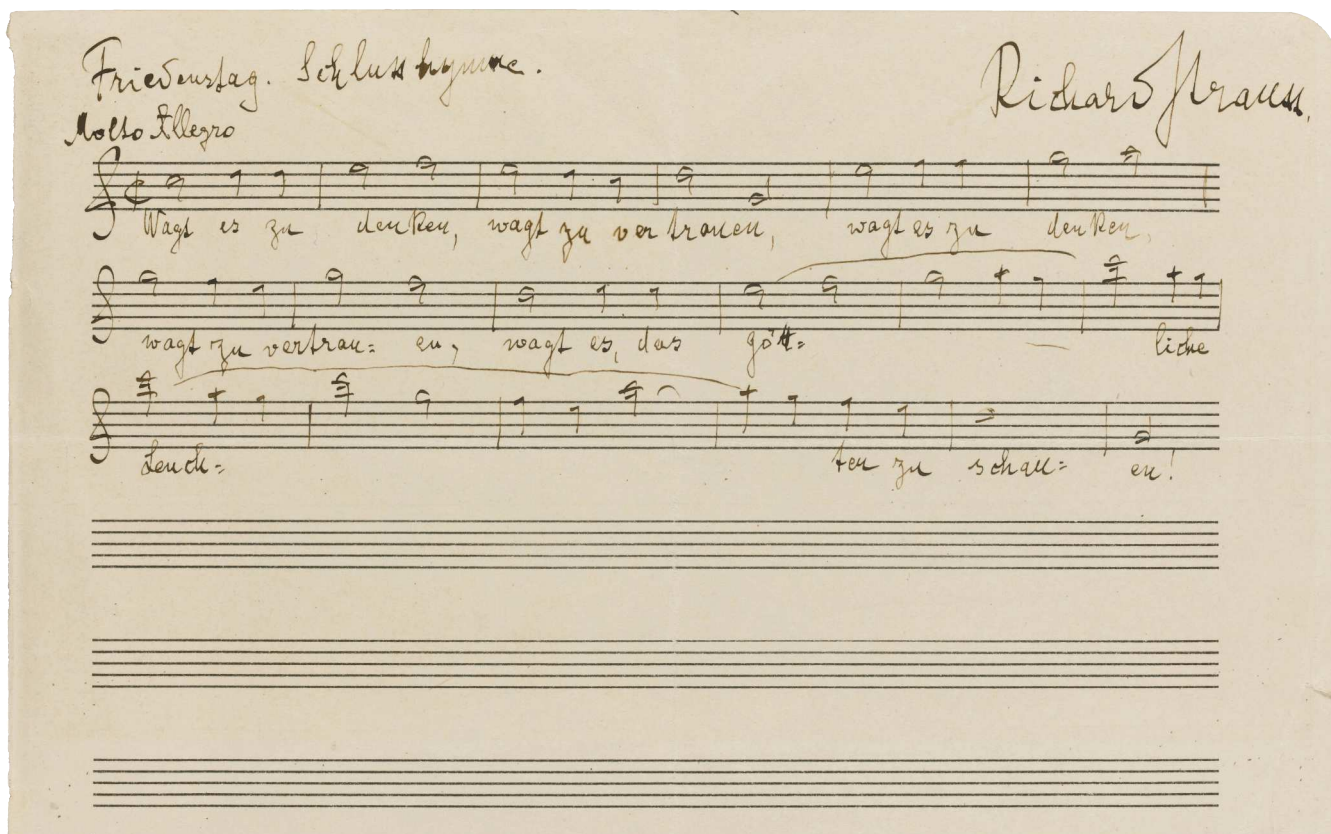
It seems likely that this vocal score was privately printed for circulation within the Nemirovich-Danchenko Theatre, where the 1934 Moscow premiere was given, with a very small print-run, accounting for the few surviving copies, at least in the West. Unusually, the indices to each act list the page numbers where each character appears, perhaps indicating its use for rehearsals. According to the note printed at the bottom of the title, the score was produced by "steklografiya", a simple process akin to lithography, where a chemically-sensitive primer is applied to a glass plate ("steklo"), upon which the design is impressed with special inks. The technique is basic, but its potential as a means of publication was very limited, both in terms of quality and quantity, and it was soon replaced by "Rotator" and "Rotaprint". It seems most unlikely that this score was intended for general circulation.

REFERENCES

D. Hulme, *Dmitri Shostakovich. A Catalogue, Bibliography, and Discography*, second edition (1991), p.68 (the British Library copy bears the stamp of J & W Chester, London). Hulme's bibliography is the only one to mention this edition. L.E. Fay, 'From *Lady Macbeth* to *Katerina*: Shostakovich's versions and revisions', in D. Fanning, *Shostakovich Studies* (1995), pp.160-188. D.D. Shostakovich, *Lady Macbeth von Mzensk: Oper in 4 Akten (9 Bildern), Urfassung 1932 (Erstausgabe)* (Hamburg: Sikorski, 1979).

69

£ 6,000-8,000 € 6,800-9,000



68

67

STRAUSS, RICHARD

Autograph sketches for the ballet *Josephslegende*, Op.63, and the incidental music *Der Bürger als Edelmann*, Op.60, the original conception for *Ariadne auf Naxos*

SIGNED AND DATED AT THE END BY THE COMPOSER ("DrRichard Strauss Garmisch, 18 August 1912"), in short-score, contained on a double leaf and notated in pencil on up to ten two-stave systems per page, the sketches for *Josephslegende* being for the 'Tanz der Frauen' and including the music for the boxers, Figures 17-27/4 and 55 onwards, the sketches for *Der Bürger als Edelmann* being for the entrance of the cooks, no.11 ("Das Diner"), Figures 67-74/9, numerous autograph inscriptions and annotations ("Ballet...Emoll...für Potiphars Frau...Boxer...Ariadne: das Diner..."), some bars with autograph numbering, repeated bars indicated by oblique double strokes, with a number of autograph cancellations, corrections and revisions

4 pages, folio (c.35 x 27cm), no place or date [1912], folded several times, splitting along horizontal fold, a few small stains, dust-staining to final page

A remarkable manuscript containing sketches for two celebrated dramatic works by Strauss.

Josephslegende was Strauss's first complete ballet score, commissioned by Diaghilev for the Ballet Russes. Premiered in Paris on 14 May 1914, its composition overlapped to some

extent, as this fascinating sketchleaf shows, with that of the incidental music to *Der Bürger als Edelmann*. Dealing with the attempted seduction of the biblical Joseph by Potiphar's wife, the ballet is a sultry affair on which Strauss lavished music of great psycho-sexual intensity. The passages sketched here are for dances in Scenes II and III, Scene II culminating in the erotic Dance of the Sulamith.

As initially conceived by Strauss and Hofmannsthal, *Ariadne* was designed to be performed after a performance of Molière's *Le bourgeois gentilhomme* (*Der Bürger als Edelmann*), the latter being provided with incidental music by Strauss. The premiere of this first version of *Ariadne* (a later revision of 1916 sacrificed the incidental music to the Molière part of the score) took place in Stuttgart on 25 October 1912. The dinner scene (partly sketched here) is perhaps the *pièce de résistance* of the instrumental music to *Der Bürger als Edelmann*: here Strauss gave his imagination full rein, beginning with a grand march into which the composer introduces a reference to the Coronation March from Meyerbeer's *Le Prophète*, moving on to vivid musical representations of Rhine salmon, mutton and song-birds and concluding with the whirling dance of the kitchen boy

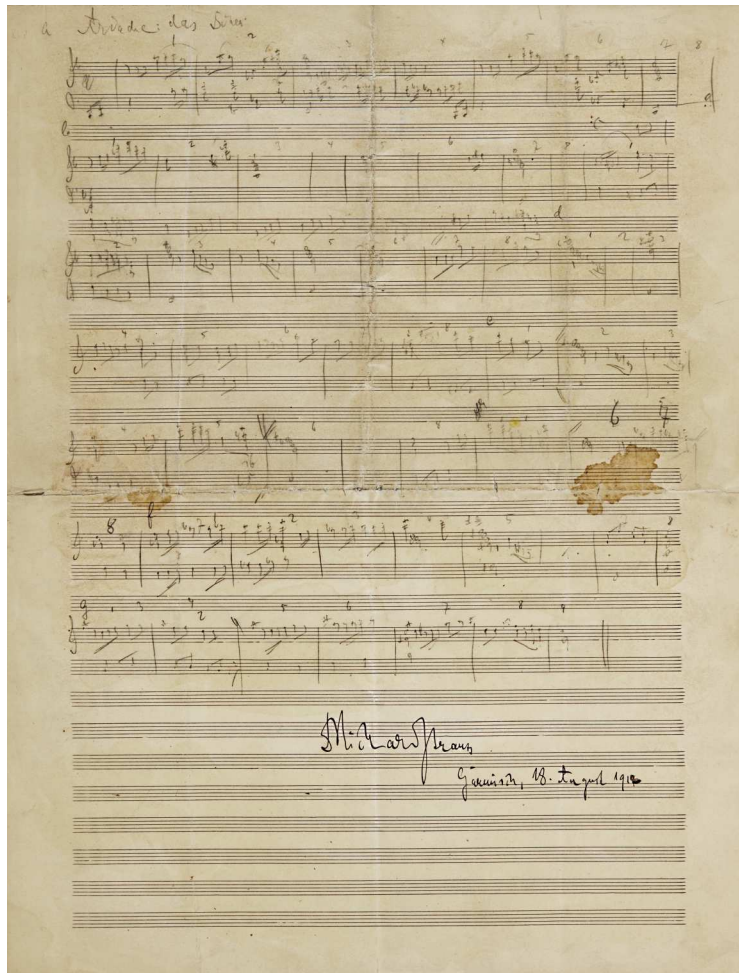
REFERENCES

E.H. Mueller von Asow, *Richard Strauss. Thematisches Verzeichnis*, ii (Vienna, etc., 1912), p.531; Trenner 231; Norman Del Mar, *Richard Strauss*, ii (1969), pp.1ff.

£ 15,000-20,000 € 16,800-22,400

58

SOTHEBY'S



67

68

STRAUSS, RICHARD

Autograph musical quotation of the theme of the closing chorus from *Friedenstag*, SIGNED ("Richard Strauss")

the eighteen-bar theme with underlaid words ("Wagt es zu denken, wagt zu vertrauen") notated in brown ink on three staves, with autograph title ("Friedenstag. Schlusshymne.")

1 page, cut down from a larger leaf (13.5 x 21.8cm), the strip of "Zurich...No. 32" paper containing 6 machine-ruled staves, no place or date (c.1938, or later), two small stains, one slightly affecting the first letter of the signature, central vertical crease, tiny tear to leading edge, creasing to corners and at hinge

AN ATTRACTIVE QUOTATION WITH A BOLD SIGNATURE BY THE COMPOSER. Strauss's one-act opera *Friedenstag*, Op.81 was composed between 1935-1936 and first performed at the Munich Staatsoper on 24 July 1938.

£ 2,000-3,000 € 2,250-3,400

69

STRAUSS, RICHARD

Fine autograph manuscript of part of the Waltz-sequence 'Einleitung und Walzer aus "Der Rosenkavalier"', op.59, for full orchestra

unsigned but inscribed by the composer: "Einlage zur Partitur von Einleitung und Walzer aus Rosencavalier, Seite 36 5^{ter} Akt drittes Viertel unter 'Sehr schnell'", being the inserted page 36 in the full orchestral score, elegantly notated in black ink on twenty-five staves, with tempo markings ("lebhafter" and "sehr schnell")

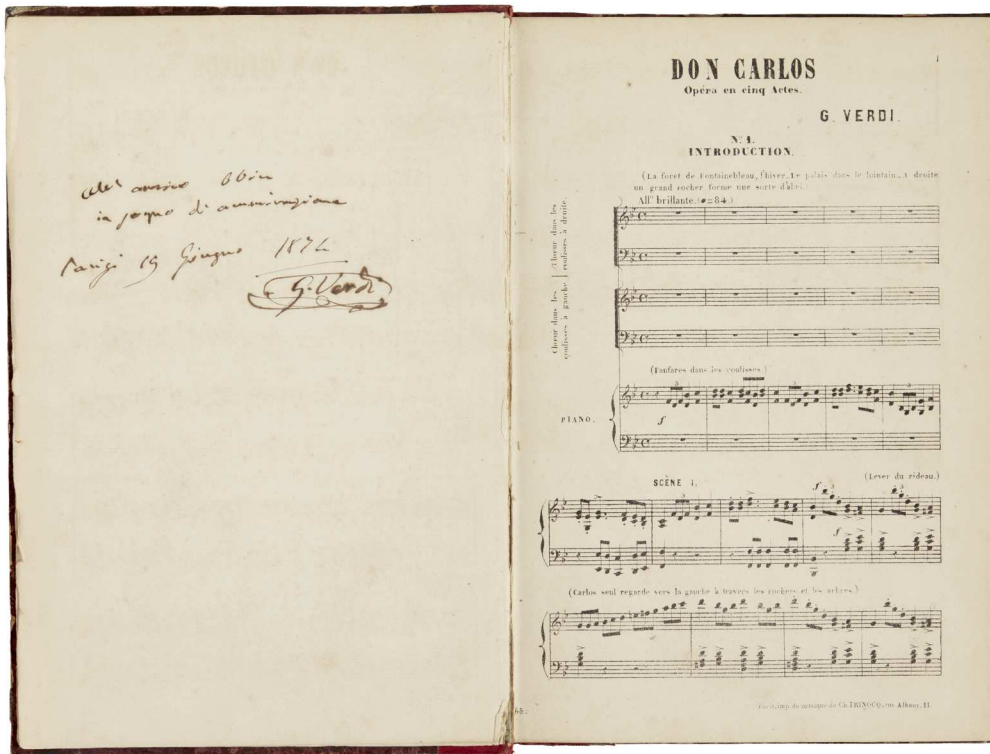
1 page, large folio (c.33 x 27cm), 30-stave paper, [c.1944]

This is a splendid autograph page by Strauss for a Waltz-Sequence from *Der Rosenkavalier*, with the fulsome waltz theme associated with the odiously self-confident Baron Ochs ("with me no night will be too long"). Del Mar observes that "it is on this undeniably *ben trovato* ditty that Strauss's fame as a writer of waltzes and the world-wide popularity of the opera most securely rests".

REFERENCES

Trenner 227c; RSQV ID q14009; Asow, Thematisches Verzeichnis, Bd. 3, 1974, S. 1657.

£ 6,000-8,000 € 6,800-9,000



71

70

THALBERG, SIGISMOND

Autograph manuscript of *Fantaisie sur Lucrezia Borgia* op.50, signed and dated by the composer at the end ("Juin 1843, S. Thalberg"), together with a collection of album leaves.

the *Stichvorlage* for the first edition by Bernard Latte of Paris, notated in dark brown ink on five two-stave systems per page, a working manuscript with extensive deletions, alterations and corrections, and staves extended into the margins in places; the title, composer's name, pagination and publishing data added by the editor, including the plate number and engraver's name at the foot of the first page ("B.L.3313"), marked up by the engraver in pencil

10 pages, large oblong 4to (c.17.5 x 36cm), 10-stave paper by Lard-Esnault of Paris, June 1843, some wear at folds, some dust-marking and browning, including from use by the engraver; together with a collection of C19 American album-leaves including music by Otto Dresel, A. Apelles and William Scharfenberg, 6 items, some on leaves from the album of Laura W. Gibbs of New York, embossed borders, including a facsimile of Donizetti's air "Connais-tu mes douleurs", 1843-1852 where dated

RARE. Sigismond Thalberg (1812-1871) was, besides Liszt, the greatest virtuoso pianist of the mid nineteenth century, and his operatic fantasias are among his best works. This *fantaisie* is based on two final ensembles in Donizetti's opera *Lucrezia Borgia* (Milan, 1833). The lengthy and florid introduction is followed by elaborations of No.6, concluding the Prologue ("Maffio Orsini, signora, son io"), and No.10, the terzetto finale to Act One ("Guai se ti fuggi un moto").

£ 1,200-1,500 € 1,350-1,700

60

SOTHEBY'S

71

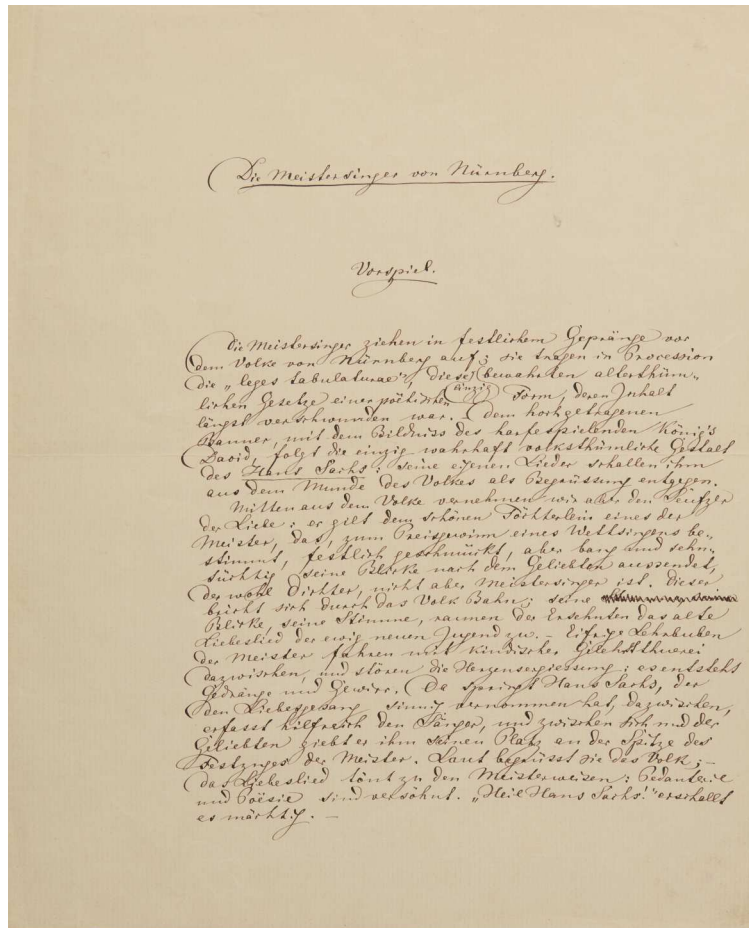
VERDI, GIUSEPPE

Don Carlos Grand Opéra en cinq actes [vocal score], Paris: Léon Escudier, 1867; FIRST EDITION, SIGNED AND INSCRIBED BY THE COMPOSER TO THE CREATOR OF THE ROLE OF PHILIP II

"All' amico Obin in segno d'ammirazione Parigi 19 Giugno 1874 G. Verdi", on the verso of the index & cast-list, [4] & 359 pages (c.27 x 19cm), lithographed, contemporary quarter red morocco, flyleaf, title and cast-list loose, pages 171-178 misbound (after page 270), [Hopkinson 61 A]

A FINE ASSOCIATION COPY. Louis-Henri Obin (1820-1895) created the role of Philip II in *Don Carlos* at the Paris première in 1867, and is named in the printed cast-list. He had also sung at the premiere of *Les vêpres siciliennes* in 1855. The King's first entry is marked on the contents page by the singer "Entrée p.117".

£ 2,000-3,000 € 2,250-3,400



72

72

WAGNER, RICHARD

Autograph programme note for the overture to *Die Meistersinger von Nürnberg*

describing the procession of the Mastersingers, with their banners and proudly displayed *leges tabulaturae*, Hans Sachs, whose own songs are sung back to him in greeting by the people of Nuremberg, the two lovers (not mentioned by name), one the beautiful daughter of a Mastersinger, the other a young poet whispering his love-song, and the scurrying apprentices, disturbing the romantic outpourings and causing tumult and confusion, and detailing the intervention of Sachs, who places himself supportingly between the two lovers and gives the young man his place at the head of the procession; finally, the famous climactic superimposition of musical themes is also alluded to by Wagner, where 'pedantry' and 'poetry' are united, to the cries of "Heil Hans Sachs"

...es entsteht Gedränge und Gewirr, da springt Hans Sachs, der den Liebesgesang sinnig vernommen hat, dazwischen, erfasst hilfreich den Sänger, und zwischen sich und der Geliebten giebt er ihm seinen Platz an der Spitze des Festzuges der Meister. Laut begrüsst sie das Volk; - das Liebeslied tönt zu den Meisterweisen: Pedanterie und Poësie sind versöhnt...

1 page, 4to (28.4 x 23cm), containing one autograph cancellation, no place or date [by 2 December 1863], some light creasing

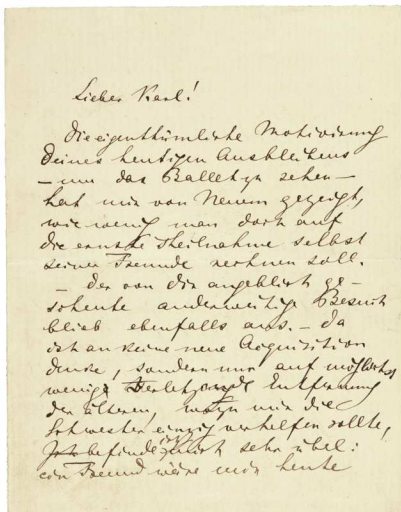
THIS IS WAGNER'S DESCRIPTION OF THE "PROGRAMME" BEHIND ONE OF HIS BEST-LOVED ORCHESTRAL SCORES. It is historically important for the composer's wish to "explain" the meaning of a concert piece in advance of his completion of the opera.

This attractive manuscript was written by Wagner as a programme note for a performance of the overture to *Die Meistersinger* at a concert conducted by Wagner in the private chapel of Prince Constantine of Hohenzollern-Hechingenin at Löwenberg, Silesia (now Lwówek Śląski in Poland), on 2 December 1863. This concert was one of a number given by Wagner in the course of a somewhat disappointing fund-raising tour during the early winter of 1863-1864. Although Wagner had completed the text of the opera by 1862, the composition of the score was not finally completed until 1868, in which year the opera was first performed. Wagner's programme note provides a lively elucidation of the overture, which has remained one of his most popular scores, in or out of the opera house.

REFERENCES

Sämtliche Schriften, xii, pp. 347-8 and 429; Ernest Newman, *The Life of Richard Wagner*, iii (1941), pp. 205-6; U. Müller & P. Wapnewski, edited by J. Deathridge, *Wagner Handbook* (1992), p.645 (no.115).

£ 10,000-15,000 € 11,200-16,800



73

73

WAGNER, RICHARD

Unpublished autograph letter signed, ("RW"), [to the pianist Karl Tausig] ("Lieber Karl!"), [October 1861]

in which he reproves the young virtuoso, taking umbrage at his absence due to his attending a performance of the ballet *Gräfin Egmont*, declaring how little one can count on the support of one's friends, observing that today he finds himself feeling very ill, stating that he could have done with a friend by him, and commenting slyly that who knows long he still has to demonstrate his friendship; in the second part of the letter Wagner asks whether he will in fact need him tomorrow, noting that he would have come to him this evening, but that he has gleaned from the newspaper that the *Gräfin Egmont* is being performed ("...Wer weiss, wie lange du noch Gelegenheit hast, ... mich als Freund zu bewähren...")

3 pages, cut down from a larger leaf, 13.5 x 10.6cm, no place or date [probably Vienna, October 1861], some very slight damp-staining, affecting a few words, some creasing

Karl Tausig (1840-1871) was one of the most celebrated prodigies among Liszt's pupils, who went on to work for Wagner. This letter is a revealing one, demonstrating the withering reproofs anyone might expect who showed less than total compliance to the will of the master. The two-act ballet *Gräfin Egmont*, referred to here, was composed by Paolo Giorza, and received its first performance in Vienna in October 1861. Despite criticizing Tausig for attending the piece, Wagner had apparently his own reasons for being interested in it: a complimentary review of it, supposedly by him, in the *Oesterreichische Zeitung* of 8 October, which was published under the initials of another of his amanuenses, Peter Cornelius, took the opportunity to praise the courage of the Opera director Salvi for choosing to stage *Tristan* - an event, which famously never came to pass. We are most grateful for the assistance of Prof. John Deathridge in our cataloguing of this lot.

REFERENCES

Ernest Newman, *The Life of Richard Wagner*, iii (1941), p.150; see also Wagner's letter to Minna, 3 October 1861 (SB volume 13, no.198 (p.240)).

£ 1,500-2,000 € 1,700-2,250



74

74

WAGNER, RICHARD

Die Meistersinger von Nürnberg. Vollständiger Klavierauszug, Mainz: B. Schott's Söhne, [1868], SIGNED AND INSCRIBED BY WAGNER TO OTTO AND MATHILDE WESENDONCK

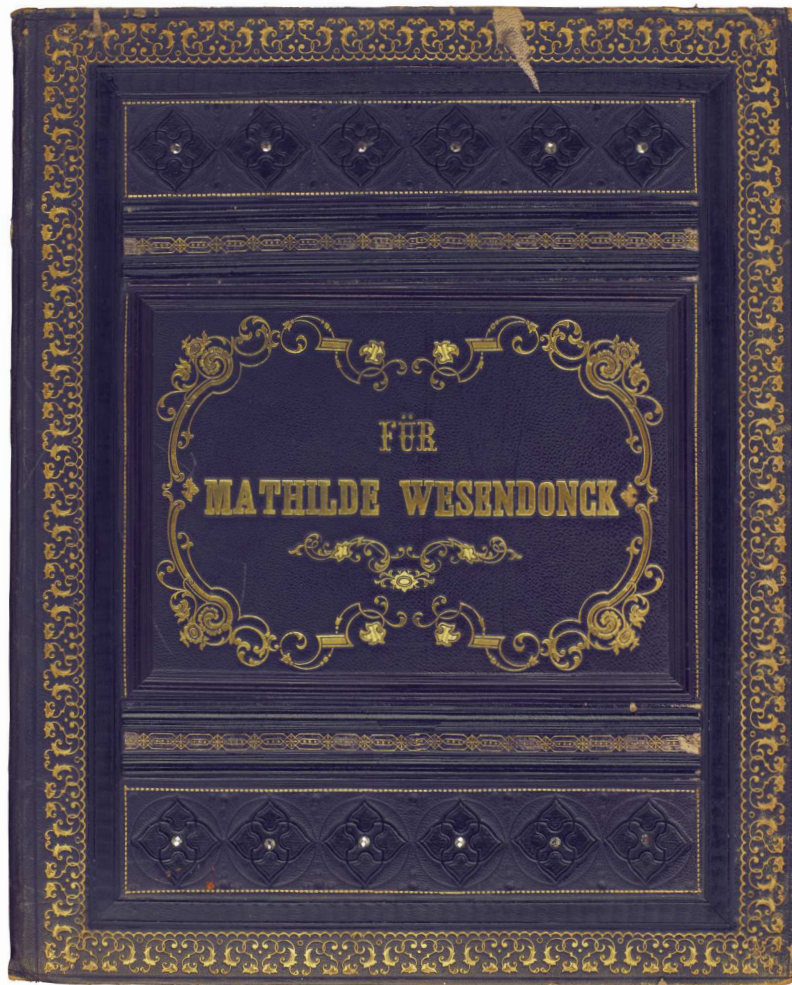
FIRST EDITION, PRESENTATION COPY, inscribed by Wagner on the title ("Seinen werthen Freunden auf dem grünen Hügel in dankbarer Erinnerung. Richard Wagner. Mai 1868"). 402 pages, large 4to (32.7 x 25.5cms), music plate no.18975, nineteenth-century red morocco, white silk endpapers, binding worn, covers becoming loose

Only 150 copies of the engraved first edition, including the prelude arranged by Hans von Bülow, were printed in 1868. Wagner sent various copies with inscriptions to friends and admirers, among them one of his greatest patrons in the 1850s, Otto Wesendonck and his wife Mathilde. Der "grüne Hügel" refers to the couple's home in Zurich (today Museum Rietberg, Gablerstr. 15), where Wagner had lived for about a year and which he called affectionately his "asylum" until he was forced to leave Zurich in August 1858 after having started an affair with Mathilde. Despite the amorous entanglement Wagner sustained a lasting friendship with the couple. Otto attended the premiere of the Meistersinger in Munich in 1868 on the occasion of which he will have been sent this inscribed copy.

REFERENCES

WVW 96, Drucke XV (p.481); *Richard Wagner an Mathilde Wesendonck: Tagebuchblätter und Briefe, 1853-1871* (Berlin 1904), pp.XXX-XXXI

£ 10,000-15,000 € 11,200-16,800



75

75

WAGNER, RICHARD

Two first editions bound by Wagner for Mathilde Wesendonck

1) 5 Gedichte für eine Frauenstimme mit Pianoforte-Begleitung [Wesendonck Lieder] – Mainz: B. Schott's Söhne [1862], FIRST EDITION, unpriced on title, 17 pages (33.3 x 26.9cms), music plate 17049, sumptuous contemporary black and blue morocco binding, blocked in gilt and blind, with dedication in gilt on cover ("Für Mathilde Wesendonck"), gilt dentelles, gilt edges, white silk endpapers, *binding worn*

2) Eine Sonate für das Album von Frau M.W. [Sonate in As-Dur für Klavier], Mainz: B. Schott's Söhne, [1878], FIRST EDITION, unpriced on title, 17 pages (33 x 25.8cms), music plate no.22431, nineteenth-century calf, white silk endpapers, bookbinders stamp on flyleaf "Joh.Wolfg.Senfft Buchbinderei Bayreuth", *binding worn*

These issues are not recorded in the Wagner Werk Verzeichnis. WWV 85 calls for a price of "Pr. Net. M.3" on the title page of the first edition of "Eine Sonate für das Album von Frau M.W." and WWV 91A for a price of "Pr. 1 Fl. 48 kr" on the title page of the first edition of the "Wesendonck Lieder". Both copies are unpriced and unknown and therefore appear to be unrecorded dedication copies *hors commerce*.

Mathilde Wesendonck, with whom he was probably having an affair, soon became a great source of inspiration for Wagner. In 1853 he composed the Piano Sonata in A-flat major (WWV 85) for her and in 1857-1858 the Wesendonck Lieder (WWV 91) for which he set poems by the young poetess for voice and piano. Wagner generally only set his own texts and this is a rare example of his setting words by someone else. Wagner composed these songs at the same time as *Tristan und Isolde*; two of them, 'Träume' and 'Im Treibhaus', being "studies" for the high-points of this great music-drama. This extraordinary, wonderful copy of the Wesendonck Lieder is deeply connected with one of the most important and far-reaching operas of the 19th century.

REFERENCES

WWV 85, Drucke IV (p. 347) and WWV 91A, Drucke VI (p. 453).

£ 8,000-10,000 € 9,000-11,200

Musica... 3: ass. / p... Soprano, Alto.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and performance markings. The score includes a vocal line for Soprano and another for Alto. Performance directions such as *ritard.* and *Tempo imp.* are present. Measure numbers 18, 24, and 34 are clearly visible. The notation includes various rhythmic values and accidentals.

WEBER, CARL MARIA VON

Autograph manuscript of part of the opera "Oberon", a late revision of a passage for the opera's premiere, with an explanatory note by the composer

being Weber's adaptation for women's voices of the chorus "For Thee hath Beauty" in Act 3 (originally for mixed voices), inscribed by him over the music ("Veränderte Singstimmen zu dem Chore im 3^r Akt: statt Sopran, Alt, Tenor & Bass, *nur* Soprani und Alti"), notated in dark brown in on ten two-stave systems, and marked up in orange crayon

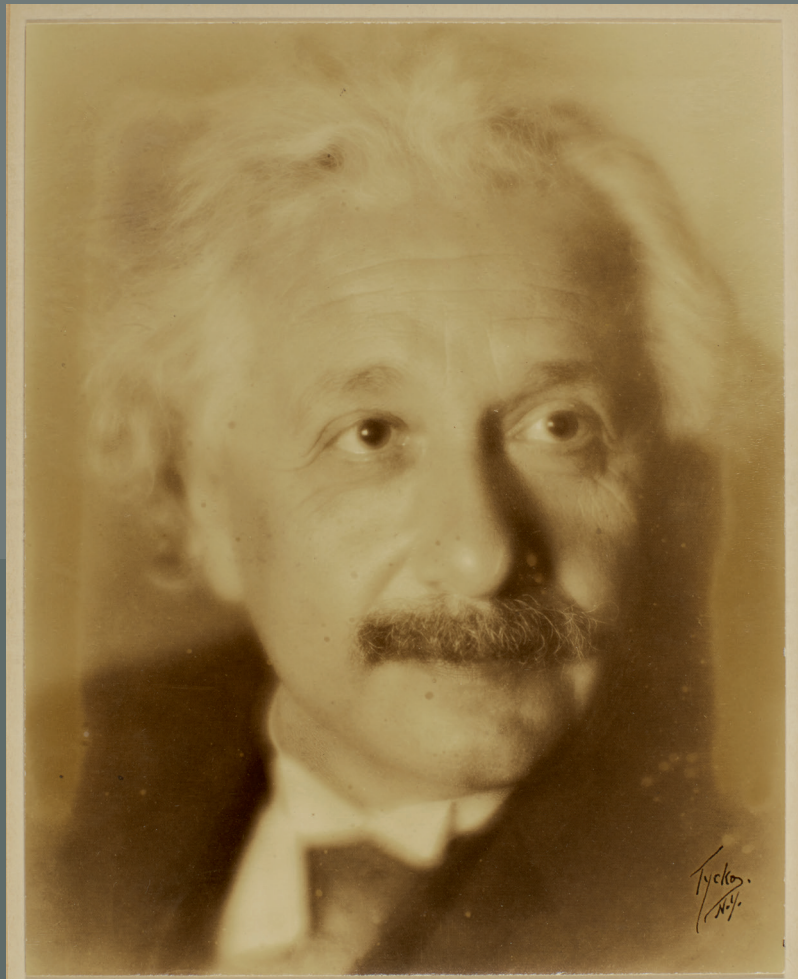
1 page, 4to (c.25.5 x 20.5cm), 24-stave paper, laid down, overall browning, some wear at folds (some paper loss), [London, late February or March 1826]

Autograph manuscripts from Weber's operas are very rare at auction.

Oberon was Weber's final opera, staged in English at Covent Garden on 12 April 1826, less than two months before his early death. This manuscript contains some of his final alterations for the premiere, which were not included in Schlesinger's first edition of the opera. Weber had originally drafted this chorus for four voices before travelling to England in the middle of February, which is the version he sent to the publisher. The scene is where Roshana tried to seduce Sir Huon of Bordeaux, summoning her Arab slaves to serenade him. Her repulses her advances and is lead away to be burnt at the stake.

£ 15,000-20,000 € 16,800-22,400

END OF SALE



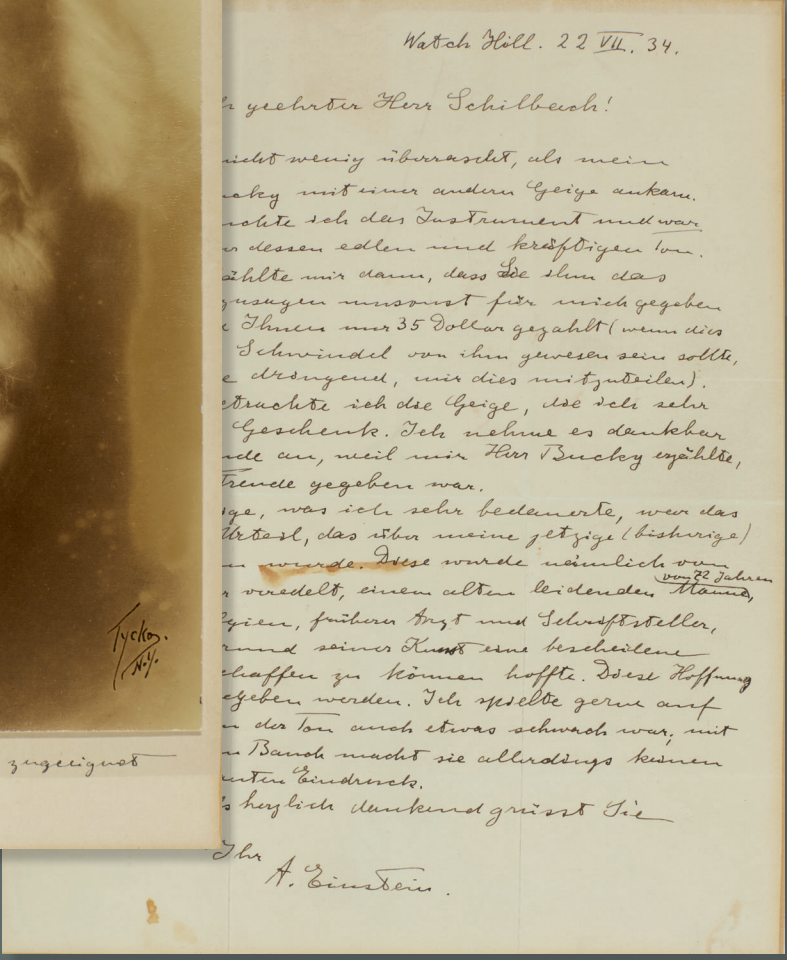
Herrn Schilbach in Hochachtung zugeeignet

Albert Einstein.
22. VII. 1934.

J. J. K. N.Y.

ALBERT EINSTEIN

Autograph letter signed ("A. Einstein") about violins, to the violin maker and restorer Oswald Schilbach, with a fine signed photograph of Einstein, 1934 Estimate £15,000–20,000



Watsch Hill. 22 VII. 34.

...geschriebener Herr Schilbach!

...nicht wenig überrascht, als mein
...ley mit einer andern Geige ankam.
...achte sich des Instrument und war
...dessen edlen und kräftigen Ton.
...sahlte mir dann, dass Sie ihm das
...gesungen mussonst für mich gegeben
...e Thaler nur 35 Dollar gezahlt (wenn dies
...Schwindel von ihm gewesen sein sollte,
...e Drogenel, mir dies mitzuteilen).
...trachte ich die Geige, die sehr sehr
...Geschenke. Ich nehme es dankbar
...nde an, weil mir Herr Buschley erzählte,
...Tunde gegeben war.
...ige, was ich sehr bedauerte, wer das
...Witzel, das über meine jetzige (bisherige)
...wunde. Diese wurde nämlich von
...wredelt, einen alten leidenden ^{von 72 Jahren} Mann,
...yisen, früheren Arzt und Schriftsteller,
...und seines Kunst eine besondere
...schaffen zu können hoffte. Diese Hoffnung
...geben werden. Ich spielte gerne auf
...er Ton auch etwas schwach war, mit
...Bausch macht sie allerdings keinen
...unter Eindruck.
...s herzlich dankend grüßt Sie
...
...A. Einstein.

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		£
		£

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS _____

POSTAL CODE _____ COUNTRY _____

- I will collect in person I authorise you to release my purchased property to my agent/shipper (provide name)
 Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Business" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Business.

SIGNATURE _____

PRINT NAME _____ DATE _____

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Completing This Form

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions. Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £180,000; 20% on any amount in excess of £180,000 up to and including £2,000,000; and 12.9% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any

lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments

will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:
Post Sale Services (Mon-Fri 9am to 5pm)
Tel +44 (0)20 7293 5220
Fax +44 (0)20 7293 5910
Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If

the quotation is accepted, we will arrange the shipping for you and will despatch the property as soon as possible after receiving your written agreement to the terms of the quotation, financial release of the property and receipt of any export licence or certificates that may be required. Despatch will be arranged at the buyer's expense. Sotheby's may charge an administrative fee for arranging the despatch.

All shipments should be unpacked and checked on delivery and any discrepancies notified immediately to the party identified in your quotation and/or the accompanying documentation.

Export The export of any lot from the UK or import into any other country may be subject to one or more export or import licences being granted. It is the buyer's responsibility to obtain any relevant export or import licence. The denial of any licence required or delay in obtaining such licence cannot justify the cancellation of the sale or any delay in making payment of the total amount due.

Sotheby's, upon request and for an administrative fee, may apply for a licence to export your lot(s) outside the UK

- An EU Licence is necessary to export cultural goods subject to the EU Regulation on the export of cultural property (EEC No. 3911/92, Official Journal No. L395 of 31/12/92) from the European Community.
- A UK Licence is necessary to move cultural goods valued at or above the relevant UK Licence limits from the UK.

For export outside the European Community, an EU Licence will be required for most items over 50 years of age with a value of over £39,219. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives (excluding printed matter)
EU LICENCE THRESHOLD: ZERO
Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £11,766
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £11,766
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £39,219
Paintings in oil or tempera
EU LICENCE THRESHOLD: £117,657
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £23,531
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £11,766

There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)

UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

Sotheby's recommends that you retain all import and export papers, including licences, as in certain countries you may be required to produce them to governmental authorities.

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation.

Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

The following key explains the symbols you may see inside this catalogue.

◊ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may

bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∟ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

□ No Reserve

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential hammer price established between Sotheby's and the seller and below which a lot will not be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate for the lot. If any lots in the catalogue are offered without a reserve, these lots are indicated by a box (□). If all lots in the catalogue are offered without a reserve, a Special Notice will be included to this effect and the box symbol will not be used for each lot.

⊕ Property Subject to the Artist's Resale Right

Purchase of lots marked with this symbol (⊕) will be subject to payment of the Artist's Resale Right, at a percentage of the hammer price calculated as follows:

Portion of the hammer price (in €)

Royalty Rate	
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and

above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of Buyers and the absence of the Symbol is not a warranty that there are no restrictions regarding import or export of the Lot; Bidders should refer to Condition 10 of the Conditions of Business for Buyers. Please also refer to the section on Endangered Species in the Buying at Auction Guide. As indicated in the Endangered Species section, Sotheby's is not able to assist buyers with the shipment of any lots with this symbol into the US. A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Buyers are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Please refer to VAT information for Buyers for VAT symbols used in this catalogue.

Value Added Tax (VAT) may be payable on the hammer price and/or the buyer's premium. Buyer's premium may attract a charge in lieu of VAT. Please read carefully the "VAT INFORMATION FOR BUYERS" printed in this catalogue.

VAT AND OTHER TAX INFORMATION FOR BUYERS AT BOOKS SALES

The following paragraphs are intended to give general guidance to buyers on the VAT and certain other potential tax implications of purchasing at Sotheby's book department sales. The information concerns the most usual circumstances and is not intended to be complete. In all cases the relevant tax legislation takes precedence and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Sotheby's is not usually treated as an agent and most property is sold as if it is the property of Sotheby's.

In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending sale room notice).

1. PROPERTY WITH NO VAT SYMBOL

Where there is no VAT symbol the property is free from VAT and Sotheby's will not charge VAT on either the hammer price or the buyer's premium.

2. PROPERTY WITH A # SYMBOL

Although these items are not free from VAT, Sotheby's is able to use the Auctioneer's Margin Scheme and VAT will not normally be charged on the hammer price.

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this

premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the amount in lieu of VAT in the buyer's premium may be cancelled or refunded.

(VAT-registered buyers from within the European Union (EU) should note that the amount in lieu of VAT contained within the buyer's premium cannot be cancelled or refunded by Sotheby's or HM Revenue and Customs.)

Buyers from within the EU requiring an invoice under the normal VAT rules, instead of a margin scheme invoice, should notify the Post Sale Service Group or the Client Accounts Department on the day of the auction and an invoice with VAT on the hammer price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Client Accounts Department for assistance.)

3. PROPERTY WITH A † SYMBOL

These items are standard-rated and will be sold under the normal UK VAT rules. Both the hammer price and buyer's premium will be subject to VAT at the standard rate.

Please see 'Exports from the European Union' for the conditions to be fulfilled before the VAT charged on the hammer price may be cancelled or refunded. Sotheby's must always charge VAT on the buyer's premium for these lots and will neither cancel nor refund the VAT charged.

(VAT-registered buyers from other European Union (EU) countries may have the VAT on the hammer price cancelled or refunded if they provide Sotheby's with their VAT registration number and evidence that the property has been removed from the UK within three months of the date of sale. The evidence of removal required is a certificate of shipment or, if the lots were carried by hand, proof of travel and completion of a form available from the Post Sale Service Group.

(All business buyers from outside the UK should refer to 'VAT Refunds from HM Revenue and Customs' for information on how to recover VAT incurred on the buyer's premium.)

4. PROPERTY WITH A α SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had a # symbol (see 'Property with a # symbol' above). However, if the property is to be exported from the EU, Sotheby's will re-invoice the property under the normal VAT rules (see 'Property sold with a † symbol' above) as requested by the seller.

Items sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules (see 'Property sold with a † symbol' above). Although the hammer price will be subject to VAT this will be cancelled or refunded upon export - see 'Exports from the European Union'. The buyer's premium will always attract VAT. However, buyers who are not intending to export their property from the EU should notify our Client Accounts Department on the day of the sale

and the property will be re-invoiced showing no VAT on the hammer price (see 'Property sold with a # symbol' above).

5. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the European Union (EU) to be sold at auction under temporary importation. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

- ‡ - the reduced rate
- Ω - the standard rate

You should also note that the appropriate rate will be that in force at the date of collection from Sotheby's and not that in force at the date of sale.

These lots will be invoiced under the auctioneers margin scheme. Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot be cancelled or refunded by Sotheby's, however you may be able to seek repayment by applying to HM Revenue and Customs - see VAT refunds from HM Revenue and Customs.)

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme. Sotheby's will transfer all lots sold subject to Temporary Admission to its Custom warehouse immediately after sale.

(VAT-registered buyers from the UK should note that the invoice issued by Sotheby's for these items is not suitable evidence in respect of import VAT.)

On request, immediately after sale, the Temporary Admission Department can either ask HM Revenue and Customs to generate a C79 certificate (for UK buyers), or obtain a copy of the import C88 (for other EU VAT registered buyers), which may be used to claim recovery of the VAT. Otherwise Sotheby's may re-invoice the lot as if it had been sold with a † symbol and charge VAT at the standard rate on both the hammer price and premium and provide a tax invoice to the buyer. This may enable a buyer who is VAT registered elsewhere in the EU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

6. EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Sotheby's on exports made within three months of the sale date if strict conditions are met:

- the amount in lieu of VAT charged on buyer's premium for property sold under the margin scheme i.e. with a # symbol or a α symbol.

- the VAT on the hammer price for property sold under the normal VAT rules i.e. with a † symbol or a α symbol.
- the import VAT charged on the hammer price and VAT on the buyer's premium for property sold under temporary importation i.e. with a ‡ or a Ω symbol.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Sotheby's to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made. If a buyer later decides not to use Sotheby's shipping services a revised invoice will be raised charging VAT.

Where the buyer carries purchases from the EU personally or uses the services of another shipper, Sotheby's will charge the VAT amount due as a deposit and refund it if the lot has been exported within three months of the date of sale and the following conditions are met:

- for lots sold under the margin scheme (no VAT symbol) or the normal VAT rules († symbol), Sotheby's is provided with appropriate documentary proof of export from the EU. Buyers carrying their own property should obtain hand-carry papers from the Shipping department to facilitate this process.
- for lots sold under temporary importation (‡ or Ω symbols), Sotheby's is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue and Customs which show the property has been exported from the EU via the United Kingdom. It is essential for shippers acting on behalf of buyers to collect copies of the original import papers from our Shipping Department. HM Revenue and Customs insist that the correct Customs procedures are followed and Sotheby's will not be able to issue any refunds where the export documents do not exactly comply with their regulations. Property subject to temporary importation must be transferred to another Customs procedure immediately if any restoration or repair work is to be carried out.
- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a charge of £30 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.
- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary importation and the property is exported from the EU within three months of the date of sale.
- any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary importation (‡ or Ω symbols) should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Sotheby's being unable to refund the VAT charged on deposit.

7. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

Where VAT charged cannot be cancelled or refunded by Sotheby's, it may be possible

to seek repayment from HM Revenue and Customs. Repayments in this manner are limited to businesses located outside the UK and may be considered for

- VAT charged on buyer's premium on property sold under the normal VAT rules (i.e. with a † or α symbol) or
- import VAT charged on the hammer price and buyer's premium for lots sold under temporary importation (i.e. with a ‡ or Ω symbol).

Claim forms are available from:

HM Revenue and Customs
VAT Overseas Repayments Unit
PO Box 34, Foyle House
Duncreggan Road, Londonderry
Northern Ireland, BT48 7AE
Tel: +44 (0)2871 305100
Fax: +44 (0)2871 305101
enq.oru.ni@hmrc.gsi.gov.uk

8. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York and California, USA. In the event that Sotheby's ships items for a purchaser in this sale to a destination within New York State USA, or California State USA, Sotheby's is obliged to collect the respective state's sales or use tax on the total purchase price and shipping costs, including insurance, of such items, regardless of the country in which the purchaser resides or is a citizen. Where the purchaser has provided Sotheby's with a valid Resale Exemption Certificate prior to the release of the property, sales and use tax will not be charged. Clients to whom this tax might apply are advised to contact the Post Sale Manager listed in the front of this catalogue before arranging shipping.

CONDITIONS OF BUSINESS FOR BUYERS

The nature of the relationship between Sotheby's, Sellers and Bidders and the terms on which Sotheby's (as auctioneer) and Sellers contract with Bidders are set out below.

Bidders' attention is specifically drawn to Conditions 3 and 4 below, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and Sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and Bidders should pay particular attention to these Conditions.

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;

(iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
(iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
(v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,
in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information

provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and
- (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

(d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.

(e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.

(f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of

registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

(a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;

(b) cancel the sale of the lot;

(c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;

(d) apply any payments made to Sotheby's by the buyer as part of the Purchase Price and Buyer's Expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

(e) reject future bids from the Buyer or render such bids subject to payment of a deposit;

(f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds (both before and after judgement);

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

(b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

It is the Buyer's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and offer Bidders general guidance only. Without prejudice to Conditions 3 and 4 above, Sotheby's and the Seller make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or any delay in payment.

11. GENERAL

(a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.

(b) Notices to Sotheby's should be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.

(c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.

(e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.

(f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials.

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take reasonable steps to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance or emailing enquiries@sothebys.com.

13. LAW AND JURISDICTION

Governing Law These Conditions of Business and all aspects of all matters, transactions or disputes to which they relate or apply (including any online bids in the sale to which these Conditions apply) shall be governed by and interpreted in accordance with English law.

Jurisdiction For the benefit of Sotheby's, all Bidders and Sellers agree that the Courts of

England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Business relate or apply. All parties agree that Sotheby's shall retain the right to bring proceedings in any court other than the Courts of England.

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below. In addition all purchased lots that have not been collected from our New Bond Street premises within 90 days of the auction will be transferred to Sotheby's Greenford Park Fine Art Storage Facility.

Collect your property from:
Sotheby's Property Collection

Opening hours:
Monday to Friday 9.00am to 5.00pm
34-35 New Bond Street
London, W1A 2AA
Tel: +44 (0)20 7293 5358
Fax: +44 (0)20 7293 5933

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's, together with settlement of any removal, interest, handling and storage charges thereon, appropriate identification has been provided and a release note has been produced by our Post Sale Service Group at New Bond Street, who are open Monday to Friday 9.00am to 5.00pm.

Purchasers must ensure that their payment has been cleared prior to collection and that a release note has been forwarded to Sotheby's Greenford Park by our Post Sale Service Group at Sotheby's New Bond

Street. Buyers who have established credit arrangements with Sotheby's may collect purchases prior to payment, although a release note is still required from our Post Sale Service Group as above.

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the rates set out below.

Collect your property from: **Sotheby's Greenford Park Fine Art Storage Facility**
Opening hours:
Monday to Friday 8.30am to 4.30pm
Sotheby's Greenford Park,
13 Ockham Drive, Greenford, Middlesex,
UB6 0FD
Tel: +44 (0)20 7293 5600
Fax: +44 (0)20 7293 5625

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

From Bond Street head towards Regents Park, take the A40 Marylebone Road to Western Avenue. Take the exit off the A40 signposted Greenford A4127. At the roundabout take the third exit signposted Harrow and Sudbury, A4127 onto Greenford Road. Go under the railway bridge and at the traffic lights turn first left into Rockware Avenue. At the T Junction turn right onto Oldfield Lane North and then left into Ockham Drive. Stop at the security barrier and say you are visiting Sotheby's. Once cleared, travel 300 yards down the road and Unit 13 is situated on the left hand side.

STORAGE CHARGES

Any purchased lots that have not been collected within 30 days from the date of the auction will be subject to handling and storage charges at the following rates:

Small items (such as jewellery, watches, books or ceramics): handling fee of £20 per lot plus storage charges of £2 per lot per day.

Medium items (such as most paintings or small items of furniture): handling fee of £30 per lot plus storage charges of £4 per lot per day.

Large items (items that cannot be lifted or moved by one person alone): handling fee of £40 per lot plus storage charges of £8 per lot per day.

Oversized items (such as monumental sculptures): handling fee of £80 per lot plus storage charges of £10 per lot per day.

A lot's size will be determined by Sotheby's on a case by case basis (typical examples given above are for illustration purposes only).

All charges are subject to VAT, where applicable. All charges are payable to Sotheby's at our Post Sale Service Group in New Bond Street.

Storage charges will cease for purchased lots which are shipped through Sotheby's Shipping Logistics from the date on which we have received a signed quote acceptance from you.

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

SOTHEBY'S AUTHENTICITY GUARANTEE FOR BOOKS

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", or which in Sotheby's opinion is materially defective in text or illustration, subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) the item complained of comprises an atlas, an extra-illustrated book, a volume with fore-edged paintings, a periodical publication or a print or drawing; or
- (iv) in the case of a manuscript, the lot was not described in the catalogue as complete; or
- (v) the defect complained of was mentioned in the catalogue or the item complained of was sold un-named in a lot; or
- (vi) the defect complained of is other than in text or illustration. (For example, without limitation, a sale will not be set aside on account of damage to bindings, stains, foxing, marginal wormholes, lack of blank leaves or other conditions not affecting the completeness of the text or illustration, lack of list of plates, inserted advertisements, cancels or any subsequently published volume, supplement, appendix or plates or error in the enumeration of the plates; or
- (vii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years (in respect of counterfeit items) or twenty-one (21) days (in respect of items materially defective in text or illustration) after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months (for counterfeit items) or twenty one (21) days (for items materially defective in text or illustration) with the reasons why the Buyer considers the item to be counterfeit or materially defective in text or illustration, specifying the lot number and the date of the auction at which it was purchased; and

- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE BOOKS

IMPORTANT NOTICES

ESTIMATES IN EUROS

As a guide to potential buyers, estimates for this sale are also shown in Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = €1.116

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

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Catalogue Designer
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+44 (0)20 7293 5297

AUCTION OPERATIONS

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GENERAL ENQUIRIES

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pi.

Handwritten musical notation on three staves, featuring complex rhythmic patterns and dense note clusters.

Handwritten musical notation on two staves with lyrics in Italian: "liqua ponda core che sal di fere gaio deve tener la frade".

Handwritten musical notation on two staves with the word "forte" written below the first staff.

Handwritten musical notation on one staff, continuing the complex rhythmic patterns.

Handwritten musical notation on two staves with lyrics in Italian: "er di lei pietà" and "le".