



MUSICAL
MANUSCRIPTS

LONDON 22 MAY 2018

Handwritten musical notation on aged paper. The page features several staves of music. The notation is dense and includes various musical symbols such as notes, rests, clefs, and accidentals. The paper shows signs of age, including discoloration and some ink bleed-through from the reverse side.

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FRONT COVER
LOT 37
BACK COVER
LOT 62
THIS PAGE
LOT 88 (DETAIL)

Handwritten musical notation on a staff. It features several measures of music with notes, rests, and clefs. The notation is somewhat dense and includes various accidentals.

Handwritten musical notation on a staff, showing notes and clefs. The notation is sparse and includes various accidentals.

Handwritten musical notation on a staff, showing notes and clefs. The notation is sparse and includes various accidentals.

Handwritten musical notation on a staff, showing notes and clefs. The notation is sparse and includes various accidentals.

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Amo. Sig. mio Bronstend.^{mo}

Dal Sig. Scipione Zanelli riceuerà V. S.^{ma} la sonata composta da me
à Viol.^o eleuto à posta di V. S.^{ma} e non l'ha persona di questo mondo
fuori che V. S.^{ma} et io che conseruo l'originale. Mi dispiace che non
farà cosa corrispondente al merito che conosco in V. S.^{ma} et alle grandi
obligazioni che io unitamente co' miei fratelli le professo. Quando
veda che la sonata riesca a Viol.^o eleuto, fauorisca anco prouarla
à Viol.^o e Violone che spero che habbi à fare buonissimo effetto.
Se mi conosci habile in altro di suo genio supp. V. S.^{ma} à comandarmi
e darmi ouagione di farmi conoscere quale professo d'essere cioè.

J. V. S.^{ma}

Roma li 13 Giugno 1679

Amo. Dew. et Ob. Sed.
Arcangelo Corelli

MUSICAL MANUSCRIPTS

AUCTION IN LONDON
22 MAY 2018
SALE L18402
3.00 PM

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2.) Liebeshymnus. (Karl Henckell)

Alf in G

Richter Strauss
Op. 22 No. III

Postumto

I. II.

3 Flöten
II

2 Oboen

2 Clar. (A)

2 Fagotte

4 Hörner (E)

1 Trompete (in E)

1 Singstimme

Handwritten musical score for the first system. It includes parts for 3 Flutes (II), 2 Oboes, 2 Clarinets (A), 2 Bassoons, 4 Horns (E), 1 Trumpet (in E), and 1 Singstimme. The woodwinds and brass parts feature complex rhythmic patterns with many beamed notes. The voice part has lyrics in German.

Frei vom Tag, der dich gab, er, frei von der Welt dich hat! In dieser Augenblick war.

1. Viol. I (8)

2. Viol. II (8)

3. Viol. III (8)

4. Viol. IV (8)

5. Cello

6. Bass

Handwritten musical score for the second system, featuring string parts: Violin I (8), Violin II (8), Violin III (8), Violin IV (8), Cello, and Bass. The strings play a melodic line with various dynamics and articulations.

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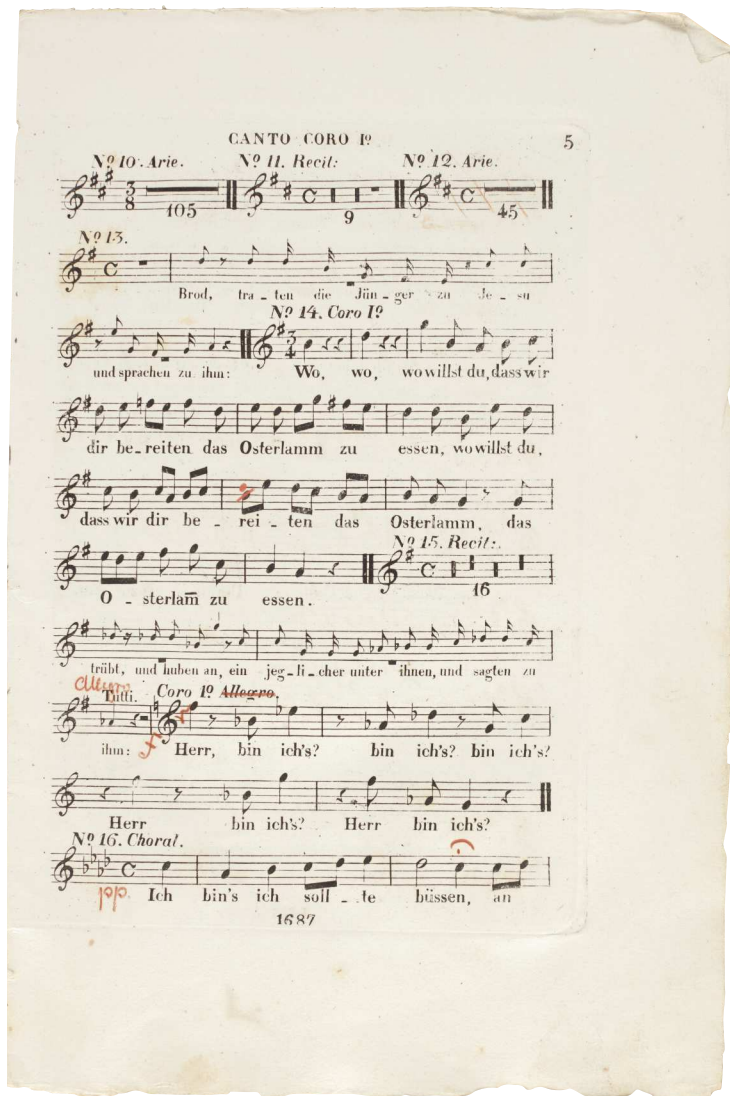
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46

AUBER, DANIEL-FRANÇOIS-ESPRIT

Autograph manuscript of the song "Sur les bords écumants des fleuves qui roulent des flots", for voice and piano

the composing manuscript, FROM THE COLLECTION OF THE GREAT MEZZO SOPRANO, PAULINE VIARDOT, essentially complete, notated in brown ink, comprising four strophes, only the voice part notated for the second, and much of the fourth, with numerous cancellations, revisions and corrections

3 pages, folio (35 x 26.4cm), 24-stave paper, blind-stamped "Collection Viardot", some later pencil annotations, no place or date [1840?], repairs to margins and spine, some browning and staining

Auber's *mélodie*, setting words by Alphonse de Lamartine, was performed at the Théâtre de la Renaissance in Paris for the benefit of the victims of the Lyon flood in October 1840.

£ 1,000-1,500 € 1,150-1,750

47

BACH, JOHANN SEBASTIAN

the corrected proof of the eight engraved choral parts for the "St Matthew Passion" BWV 244, [Berlin: Schlesinger, c.1831]

FIRST EDITION, 8 volumes, 8vo (c.27.5 x 18.5cm), engraved throughout, plate no.1687, for two four-part choruses (78 numbers), WITH CONTEMPORARY ALTERATIONS AND CORRECTIONS IN RED CRAYON THROUGHOUT, no title pages, unpressed & uncut, original stitching, in a nineteenth-century card slipcase,

the volumes titled above the music: "Erster Theil Canto Coro Iº [...Alto ...Tenor ...Basso]", each 28 pages, and: "Soprano Coro IIº [Alto... Tenor... Basso...]", 26, 27, 27 & 27 pages, some light foxing, small tear to final leaf of Basso Coro IIº

THESE PARTS ARE OF THE UTMOST RARITY: they are not in the British Library, the Staatsbibliothek zu Berlin, or the Bach-Archiv, Leipzig. We have only traced one other copy at the Riemenschneider Bach Institute, Baldwin-Wallace University, Berea, Ohio. Corrected proofs such as these are rarely encountered and are of the greatest interest.

This edition of the parts was produced by the Berlin publisher A.M. Schlesinger in 1831, the year after the appearance of his first edition of the full and vocal scores of Bach's masterpiece. This is an engraved proof for the separate choral parts (no.1687 in Schlesinger's Plate Books), without a title page, and extensively corrected in red crayon. It is an early proof: in the 'Canto Coro Iº' part, the start of the 'Zweiter Theil' ("no.36") is crossed through in red crayon (pp.13-14), because the engraver had copied the complete Alto part in their place. Similarly, in the Chorale ("No.16"), on page 6 of the "Tenor Coro Iº" part, the opening of the bass part was engraved in place of the tenor. The editor has also inserted missing notes, rests, accidentals, dynamic markings, and altered pitches, rhythms, the text, phrasing, and tempo-markings. The Riemenschneider copy is a later printing, incorporating some of the corrections made in this copy. For example, on p.6 the tenor part is re-engraved in the later printing. The wrongly engraved No.36 in the Canto part remains uncorrected, but the plate appears to be in a later state. Sotheby's is happy to acknowledge the kind assistance of Dr Christina Fuhrmann concerning the Riemenschneider copy.

REFERENCES

Schmieder p.423; Fuld, p.171; not in RISM or Hoboken.

£ 10,000-15,000 € 11,500-17,200



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BRAHMS, JOHANNES

Fine autograph manuscript of the song 'Es liebt sich so lieblich im Lenz!', op.71 no.1, for voice and piano, signed and inscribed ("Zum fröhlichen Ostermontag 1877. JBr ")

the hitherto lost manuscript of the complete song, here with the title "Wiegenlied für Klein u. Groß frei nach H[einrich] H[eine] u. Jul[ius] St[ockhausen]", and with some textual differences from the published scores

notated in black ink on three three-stave systems per page, with a few divergences from the published text at the start of the second verse ("Das knospet u. quillt mit Düften der Lust", rather than "Das knospet und quillt und duftet und blüht"), and again at the start of the third verse ("Es reitet ein Reiter den Fluß", rather than "Ein Reiter reitet den Fluss"), the rhythms of the vocal line also slightly different and here marked "Animato", a few phrase markings lacking,

4 pages, small oblong 4to (c.16 x 23cm), 12-stave laid paper, watermarked ("...E Co."), untrimmed, "Easter Monday" [2 April] 1877, slight browning to edges, 2 light vertical folds

THIS MANUSCRIPT IS A BRAHMS DISCOVERY, HITHERTO PRESUMED LOST, known only from a description in 1927. The autographs of all five songs from op.71 are lost as is the contemporary copy used for the first edition (*Stichvorlage*).

This is evidently a presentation manuscript for the Brahms's lifelong friend Julius Stockhausen (1826-1906), who in 1868 had sung the baritone solo part in the *German Requiem*, the first largely complete performance conducted by Brahms. He was the first singer to perform complete song cycles by Schubert (including *Die schöne Müllerin* in 1856) and by Schumann (*Dichterliebe* in 1861, accompanied by Brahms). The premiere of this song was given by Louise Dustmann in Vienna on 8 April 1878. As with the manuscript of 'Geistliches Wiegenlied' op.91 no.2 sent to Joachim in 1864, this one too is written on small paper, and possibly sent to the dedicatee in



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BRUCH, MAX, (1838-1920)

Important collection of autograph and corrected working manuscripts of the opera "Die Loreley" op.16, in Bruch's original four-act version of 1863

1) Autograph manuscript full score of the overture: "Einleitung zur Loreley. Partitur" (the original title "Overture" deleted), dated "Mannheim April 1863" on the title, notated for orchestra in full score, in dark brown ink on seventeen staves per page, with deletions and alterations, and additions in pencil

19 pages, folio (c.33 x 24cm), 20-stave paper, two blanks between pp.15 & 16 originally stuck together, Mannheim, April 1863 ("Instrumentiert am Pfingst-Sonntag 1863"), some staining, browning on title, modern cloth-backed boards, publishers' stamp: Kistner & Siegel of Leipzig, trimmed by the binder.

2) The twenty-three orchestral parts used for the premiere of the opera in June 1863, in scribal hands, WITH AUTOGRAPH REVISIONS AND ADDITIONS BY BRUCH, including new music written on slips of paper laid down over the old versions in most of the parts (nos 14 'Gesang der Loreley' and 24 'Finale'), including whole pages in places, extensively marked up in red and blue crayon for a later performance (including many cuts marked "Vi....de")

23 volumes, folio (c.33 x 26cms), 12-stave paper, a few stamps of the Mannheim opera house ("Gr. Bad. M. Theater. Mannheim"), the overture ('Einleitung') on a separately-titled bifolio (loose in the string and wind parts), most volumes dated by the scribe at the end (Mannheim, 19-30 May 1863), with contemporary and later inscriptions documenting performances in 1863-1866 ("Zum 1^{ten} male den 14^{ten} Juni 1863"), 1916 (Strassburg, under Hans Pfitzner) and in 1938 (Munich broadcast under Pfitzner), contemporary cloth-backed wrappers with manuscript labels, including Violin I (4 desks), Violin II (2), Viola (2), Violoncello (1, lacking Cello I), Basso (2), Flutes, Oboes, Clarinets, Bassoons, Horns (2), Trumpets, Trombones (2), Harp, Tympani and Cymbals. *the overture and some additional inserts ("Einlage") loose (some others possibly missing), corners well-thumbed and stained, some tears to margins and rust-stains from paper-clips; together with a later set of manuscript orchestral parts for No.5 Ensemble in G major (they are pitched down in F major in the original parts), in a wrapper inscribed: "Verl[age] no. 5346, Bruch Op.16...Alte Ausgabe"*

3) Die Loreley, Grosse romantische Oper...op.16 Partitur, Breslau: F.E.C. Leuckart, [c.1863-1865], FIRST EDITION, FULL SCORE, 124, 48, 111, & 91 pages, large 4to (c.34.5 x 26.5cm), lithographed from a manuscript full score, marked up for a later performance (possibly Hans Pfitzner's in 1916), in red & blue crayon and pencil, some later cuts with pages folded back and secured with paper-clips, the publisher's imprint deleted and stamped "C.F.W. Siegel's Musikalienhandlung", blue lithographed cloth-backed boards

4) Collection of four printed choral parts, PROOF COPIES, CORRECTED BY THE COMPOSER, for the edition in three acts (performed by Mahler in Leipzig in 1887), lithographed music, plate no. 8318, AUTOGRAPH WRAPPER SIGNED AND INSCRIBED BY BRUCH ("An die Siegel'sche Verlagshandlung (Herrn R. Linnemann) Leipzig/ Loreley/ 4 Chorstimmen/ Bad Landeck, 20. Juli 1887/ Max Bruch"), annotated by the editor ("Korrektur Exemplar"); the four choral parts MARKED UP BY THE COMPOSER IN BLUE CRAYON, with titles ("Sopran" etc.), tempo and dynamic markings, the pieces renumbered throughout ([1] to 21), but not exactly conforming to the 1887 vocal score [Leipzig: C.F.W. Siegel, c. 1887, pl.no.8137], EACH SIGNED AT THE END ("Revid, M.B. Bad Landeck, 18. Juli 87"), together with 42 further uncorrected copies: Soprano (8), Alt (12), Tenor (10) and Bass (12)

THIS IS THE MOST IMPORTANT SOURCE MATERIAL FOR MUSIC BY MAX BRUCH TO HAVE APPEARED AT AUCTION. The full orchestral score of the overture to *Die Loreley* is the most substantial autograph manuscript by the composer to have been offered for over twenty-five years. This is a richly lyrical piece, based on the 'Gesang der Loreley' in Act 2, and is still performed separately as a concert work.

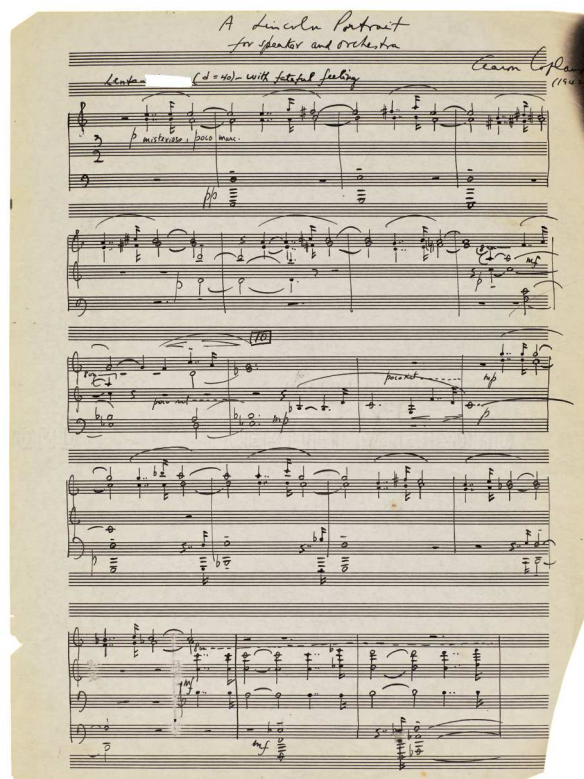
We have been unable to trace any other surviving autograph manuscript for *Die Loreley* (1863), the most successful of Bruch's three operas and one of his most significant works (composed three years before the famous Violin Concerto op.26). This collection of primary sources bears witness to the 1863 première, the reduced 1887 version in three acts (conducted by Mahler), and the revival of the four-act version by Hans Pfitzner (1869-1949) in 1916. The original manuscript orchestral parts, which still contain Bruch's autograph additions and revisions for the 1863 première, were evidently used in later performances, recorded in pencil annotations at the end. Pfitzner retained a lifelong devotion to Bruch's opera, which he staged with the composer's blessing at Strassburg in 1916. Despite falling seriously out of favour with the Nazis, Pfitzner apparently conducted *Loreley* again in Munich in 1938; the note at the end of the trombone part used for the broadcast performance reads "20 Febr. 1938 Franz Heigl Reichssender München unter Hans Pfitzner".

The choral parts for the 1887 three-act version provide new information about Bruch, who, on the face of it, might not have had much to do with that drastic rehash of his opera. These corrected proofs are signed and inscribed by the composer and contain annotations throughout, which he sent to the publisher C.F.W. Siegel in Leipzig. This collection also includes the rare lithographed full score of the original four-act opera, published in Breslau in c.1863-1865. The annotations and markings in red and blue crayon appear to relate to a much later production, since they contain references to Siegel's 1887 vocal score. The rehearsal numbers in red crayon match those added to the manuscript orchestral parts, as do the cuts in blue crayon. Since for his revival of the opera in 1916, Pfitzner reverted to the original four-act Mannheim version, the cuts and the markings in crayon in both score and parts would appear to have been written in preparation for that production.

REFERENCES

C. Fifield, *Max Bruch: His Life and Works* (1988), pp.41-46.
Hans Pfitzner, *Meine Beziehungen zu Max Bruch...Bericht über meine Aufführungen von dessen Oper "Die Loreley"*, (1938).

£ 30,000-40,000 € 34,300-45,700



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COPLAND, AARON

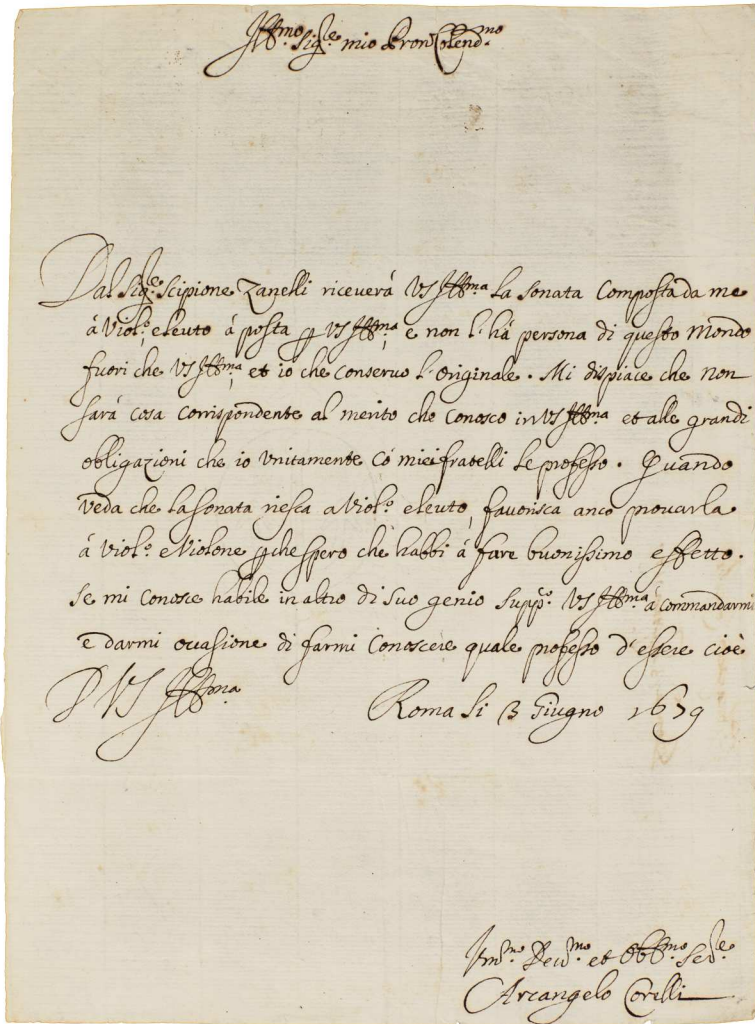
Autograph manuscript of part of "A Lincoln Portrait for speaker and orchestra", signed and dated ("Aaron Copland (1942)")

the original first page of the short score, notated in black ink on four three-stave systems and one four-stave system, with autograph tempo and expression markings, containing some erasures and alterations

1 page, folio (c.36.5 x 26cm), 24-stave translucent paper, the verso unruled and blank, no place, 1942, some browning, small hole with a word excised, some paper loss to margins

Copland's *Lincoln Portrait* is one of his most frequently-performed orchestral works. It incorporates spoken excerpts from Lincoln's speeches, and nineteenth-century American tunes, with Copland's own preludes and accompaniments. Of the score, Copland wrote: "The first section opens with a somber sound of violins and violas playing a dotted figure that turns into a melodic phrase by the eighth bar...my purpose was to draw a simple but excessive frame around Lincoln himself".

£ 5,000-7,000 € 5,800-8,000



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CORELLI, ARCANGELO, (1653-1713)

Fine and important letter to Count Fabrizio Laderchi about his first known work, written in an elegant contemporary scribal hand, 3 June 1679

sending him a copy of his sonata for violin and lute through the good offices of Scipione Zanelli, and assuring him that he is the only person in the world to have this music, save he himself who retains the original; Corelli suggests that, once the Count is satisfied with his Sonata performed with violin and lute, he might try it out with a violin and violone, since he feels that this will have the best effect of all, excusing himself and his brothers if it fails to measure up to the deep debt of gratitude that they all owe him, and conveying his deepest respects ("... Quando veda che la Sonata riesca a Viol^o e leuto, favorisca anco provarla à Viol^o e Violone perche spero che habbi à fare

buonissimo effetto...")

1 page, 4to (c.27 x 20.5cm), anchor watermark, Rome, 3 June 1679;

together with a letter by Scipione Zanelli about the commission, addressed to Count Fabrizio Laderchi, assuring him that he knows Corelli well, and that he will find out where he lives and once he has received the sonatas and his answer, he will forward them to him immediately, 1 page, 4to, Rome, 29 April 1679

THIS LETTER PROVIDES THE EARLIEST KNOWN WITNESS TO CORELLI AS A COMPOSER. Corelli is a key figure in the history of instrumental music. For centuries he was the most highly-regarded Italian Baroque composer, the most famous violinist, and the model for concertos and sonatas composed by Handel and countless other composers. Contemporary sources concerning Corelli's music are of the greatest rarity, particularly one so early and offering such illuminating information about performance practice.

Although written by a scribe, this letter is almost certainly the version sent by Corelli to his patron Laderchi, to accompany the manuscript of his sonata, delivered by Zanelli. The sonata is not one of the known published compositions, but a lost early work, written when the composer was twenty-four years of age. Count Laderchi was an official at the court of the Grand Duke of Tuscany and Corelli had written to him in May promising a sonata "in which the lute will have equal status to the violin".

Corelli's recommendation that the *basso* part should be realized on a violone offers an important insight into contemporary performance practice. This *basso continuo* provided merely a single written line with chord symbols: whereas this is now most commonly realized on a harpsichord, Baroque practice allowed for lute and cello or other string bass. The reappearance of the original allows a correct interpretation, since from the published transcriptions, it was incorrectly inferred that Corelli recommended using a "violone piccolo" rather than a bass violin or violone (S. La Via, in *Studi corelliani* V (1990), 185; M. Vanscheeuwijck in *Arcomelo* 2013 (2015).

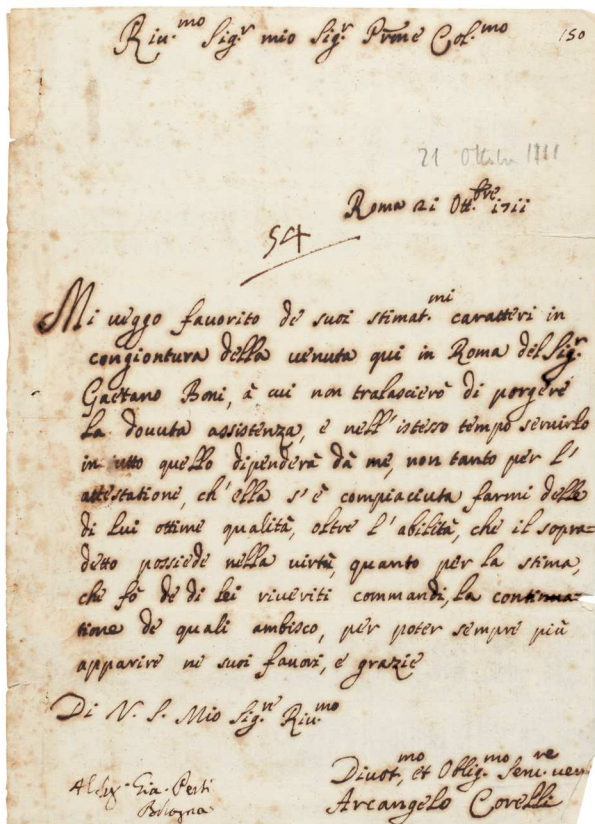
This letter was once in the collection of Count Piancastelli and described by him as "an exact contemporary transcript". This manuscript has not been available for study, even though the text was transcribed by Piancastelli (1913) and Rinaldi (1953). Autograph letters by Corelli are very rare. Two letters formerly in the Heyer collection in Cologne are both written to his brother Ippolito: one dated 1704 (illustrated by Piancastelli) is now in the Morgan Library & Museum in New York; the other was sold in these rooms on 5 December 2003, Lot 59.

Please see page 2 of this catalogue for a large image of this letter.

REFERENCES

C. Piancastelli, *In onore di Arcangelo Corelli* (1913), 39; M. Rinaldi, *Arcangelo Corelli* (1953), Document V (p.429); A. Cavicchi, 'Corelli e il violinismo bolognese' in *Studi corelliani* (1968), pp.36-39; P. Allsop, *Arcangelo Corelli* (1999), p.30; NB: not listed in the *Catalogo della mostra delle edizioni e manoscritti corelliani nelle raccolte Piancastelli della Biblioteca Comunale di Forlì* (1967)

± £ 8,000-10,000 € 9,200-11,500



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CORELLI, ARCANGELO

Letter to the composer Giacomo Perti in Bologna, written in a contemporary secretarial hand, 21 October 1711

thanking him for his letter of recommendation for Gaetano Boni, and assuring Perti that he will spare no effort to give him every assistance, in so far as his competence allows, not because of the glowing report he has given of Boni as out of respect for Perti himself, whose commands he looks forward to fulfilling in the future (“...non tanto per l’attestazione, ch’ella s’è compiaciuta farmi delle di Lui ottime qualità, oltre l’abilità, che il sopradetto possiede nella virtù, quanto per la stima, che fo’ de di lei riveriti commandi, la continuatione de’ quali ambisco...”)

1 page, 8vo (c.23.5 x 16.5cm), Rome, 21 October 1711, some foxing and holes caused by oxidation of the author’s ink, trace of mount on verso

Corelli writes to his fellow composer G.A. Perti (1661-1756) in Bologna, responding to a letter of introduction. Perti was *maestro di cappella* at San Petronio in Bologna for sixty years and composed over thirty operas staged all over Italy. There is a record of Gaetano Boni staying on in Rome, where he published his 12 *Sonate per camera a violoncello e cembalo* op.1 in 1717.

REFERENCES

M. Rinaldi, *Arcangelo Corelli*, (1953), p.445; see also G. Salvetti’s article “Boni” in *TNG*.

‡ £ 2,000-3,000 € 2,300-3,450

55

DEBUSSY, CLAUDE

Autograph letter signed (“Claude Debussy”), to the conductor and composer André Caplet, about Edgar Allan Poe and the unfinished opera *Le diable dans le beffroi*

confessing that his preoccupation with Poe amounts to an almost painful obsession, causing him to forgo social intercourse, thanking Caplet for his corrections, his piano arrangements of his music, teasing him about his devotion to *La Mer* (“...Madame la Mer et de ses filles, Mesdemoiselles les Vagues...”), which keeps him from Parisian Society and asking if he would not prefer to arrange *Images* (“... A ce propos je ne puis vous cacher que je me suis laissé aller à un peur du tant m’occuper des “Images”, au profit du Monsieur E.A.Poë... cet homme, quoique posthume, exerce sur moi un tyrannie presque angoissante. J’en oublie des affections essentielles...a moins que je me tienne compagnie au diable dans la Beffroi...”)

2 pages, 12mo (c.15.5 x 11cm), written in dark blue ink, on two leaves, versos blank, Debussy’s printed blue stationery (“Extra superfine” by De La Rue & Co.), including autograph envelope, 80 Avenue du Bois de Boulogne, Paris, 21 September 1909

Debussy worked on two major operatic projects based on Poe: *Le diable dans le beffroi* from 1902 to 1912, and *La chute de la maison Usher* from 1908 to 1917. André Caplet (1878-1925) made the published piano reductions of Debussy’s *La Mer* (1905-1909), *Images* (c.1910), and *Le martyre de Saint Sébastien* (1911).

£ 1,500-2,000 € 1,750-2,300

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DONIZETTI, GAETANO

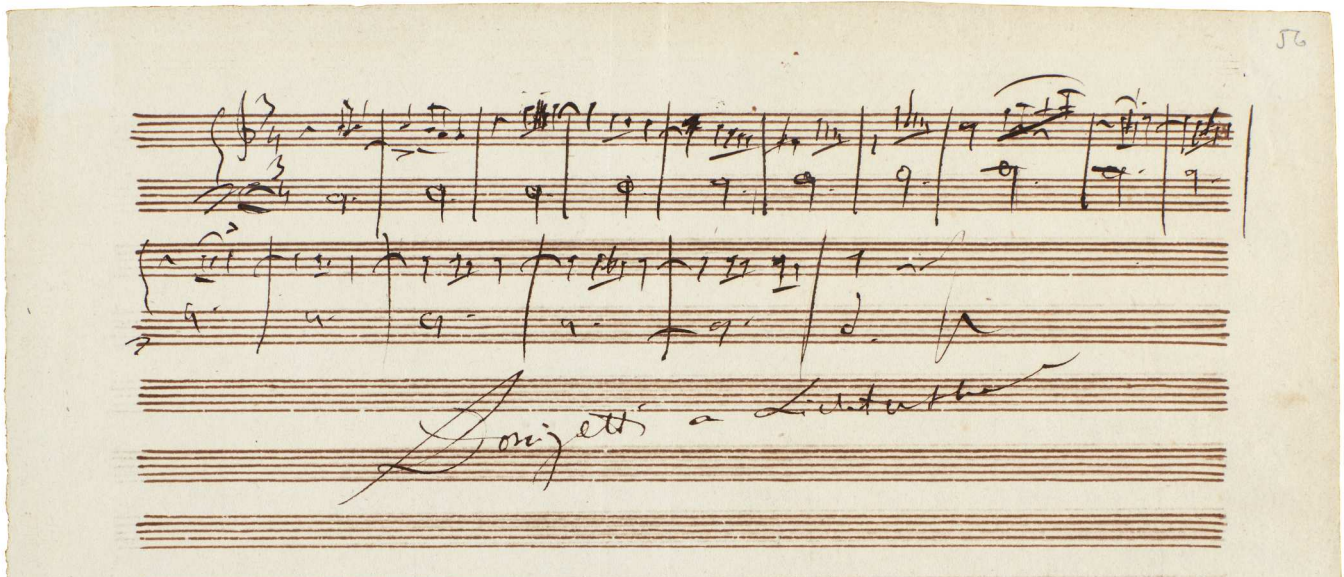
Autograph letter signed (“Donizetti”), to Agostino Perotti, *maestro di cappella* in Venice

a letter of introduction for Madame Mary de Cobianchi, who is visiting Venice with her mother, explaining that they are both English, although the daughter is married to an Italian, praying that he has time to direct them to the essential sights of Venice, and attaching her visiting card; he asks after Perotti and his family, pointing out that he did not receive any response to the Mass setting he sent him from Paris (“...Ed il mio Perotti che farà? Non ebbi risposta se ricevette la messa speditagli da Parigi...”)

1 page, 4to (24.8 x 20cm), integral blank, watermark of 3 fleurs-de-lys within a shield, crowned and wreathed, visiting card of Mme Mary de Cobianchi inscribed (“Hotel de la Lune”) and affixed to blank, no place, Milan, 14 September [probably 1841]

It is not clear which Mass Donizetti refers to here, but it could be the *Messa di Gloria e Credo* (c.1837). Mary de Cobianchi was the wife of Gaetano, a *Risorgimento* agent in Paris, working for Carlo Alberto of Savoy.

‡ £ 1,000-1,500 € 1,150-1,750



57

57

DONIZETTI, GAETANO

Autograph musical album-leaf, signed and inscribed to Peter Lichtenthal ("Donizetti a Lichtenthal")

A sixteen-bar passage of two-part counterpoint, the treble being a countermelody to a rising and falling scale in the bass, notated in dark brown ink on two systems, four staves in all

1 page, small oblong 4o (c.17 x 22.5cm), 12-stave paper, [probably 1830s]

Peter Lichtenthal (1778-1852) is believed to be the anonymous Milan correspondent of the *Allgemeine musikalische Zeitung* who made generally disparaging reports on the operas of Donizetti and Verdi. Donizetti addresses him rather familiarly here as "Lichtenthal", who in return is thought to be the author of a sketch of the composer in the *AmZ* in September 1845: "Donizetti: handsome man... his character resembles that of an honest German, pleasant and friendly, he sometimes makes witty remarks and has no trace of pride" (M. Conati, *Encounters with Verdi* (1984), p.12).

£ 1,200-1,500 € 1,400-1,750

58

DONIZETTI, GAETANO

Autograph letter signed ("D."), about revisions to the finale of the opera *Caterina Cornaro*, [9 March 1844]

about the last Queen of Cyprus, giving detailed instructions to the librettist Giacomo Sacchèro about the revisions needed, now that Caterina's lover Gerardo (tenor) will die before the end of the opera, defending Cyprus against the Venetians, explaining that he would almost prefer the curtain to come down after the tenor's final aria, rather than having him lying around dead, but that it would be more affecting to have a scene between Caterina and her mortally-wounded husband Lusignano, where he tells her that Gerardo died during the

assault; Donizetti also expands the King's part, asking for a new cabaletta in his entrance aria, more lines for him in the quartet and a duet with Caterina, where he declares his love for her

3 pages, 8vo (c.18.5 x 11.8cm), blind-stamped initials ("G.D."), integral autograph address panel, postmarks ("Wien [?]9. Mar:" and "Milano 41 Mar"), remains of red seal, [Vienna, c.9 March 1844]

This important undated letter is published in *Studi donizettiani I* (1962), but wrongly assigned to the year 1843. Caterina Cornaro was Queen of Cyprus from 1474 to 1489. In fact there was no battle: Caterina was persuaded to sell Cyprus to the Venetians and spent her remaining twenty years back home in Venice. Her palace in Potamia still survives, but as a ruin.

± £ 1,500-2,000 € 1,750-2,300

59

DONIZETTI, GAETANO

Good long autograph letter in French and Italian, about *Le duc d'Albe* and other works, to the French baritone Paul-Bernard Barroilhet, 24 April 1845

with a phrase of music in place of a signature at the end, notated on a hand-drawn staff, with the words "un abbraccio dal tuo aff[ettuoso] [nine-note musical phrase]...c'est un soldat qui revient de l'Allemagne, où il fait cocagne le jour, la nuit", comprising a lengthy diatribe against the management of the Paris Opéra, particularly the director Léon Pillet, regarding projects based on *Jeanne la folle* and *Le duc d'Albe*, as a "nightmare", complaining that he was continually asked by Pillet to wait for *Le duc d'Albe* to be produced, so that he came to feel he was merely a standby for Meyerbeer and decided to leave Paris for Vienna; Donizetti discusses a song for Barroilhet, asking if he wants him to change the middle section so that it ends in D major or B-flat major, reports on the parlous state of the Vienna Opera, saved only by the soprano Fanny Persiani—even the ballerina Fanny Elssler is not good as she was—so he does not attend much

3 pages, 4to (c.27.5 x 22cm), integral autograph address-panel, annotation by Ricordi's [Giacomo] Pedroni at the end, postmarked, Vienna 24 April 1845, the leaves separated, splitting and small tears at folds, some perforation from the oxidation of Donizetti's ink

Donizetti was already very ill by the time of this letter, but his handwriting is neat and clear. He and Scribe received fifteen thousand francs for Pillet's delays in producing *Le duc d'Albe* and Scribe later re-used his libretto for Verdi's *Les vêpres siciliennes*.

PROVENANCE

A Unique and Extremely Important Collection of Autograph Letters and Manuscripts of the World's Greatest Composers (ex- Meyer Cohn Collection), London: J. Pearson Ltd, [c.1905], item no.23; Parke-Bernet, NY, 1969, lot 131 (Estate of Ogden L. Mills)

‡ £ 2,000-2,500 € 2,300-2,900

60

ELGAR, EDWARD—HEDDLE NASH

Collection of annotated scores and autograph letters about *The Dream of Gerontius*,

1) Heddle Nash's working copy of Elgar's *The Dream of Gerontius*, the Novello vocal score marked up and signed by the tenor with TWO AUTOGRAPH ADDITIONS BY ELGAR, tipped in: i) Autograph letter signed ("Edward Elgar"), thanking Nash for his letter, advising on performing a number with a piano and looking forward to hearing him sing *Gerontius*, 1 page, 4to, Elgar's printed stationery, Worcester, 28 April 1930, laid down obscuring the title—ii) Album-leaf signed and inscribed by the composer praising Nash's performance in the title role (Elgar conducting *Gerontius* for the last time), laid down, with Nash's performance markings throughout, including for the gramophone recording (8-13 April 1945), with his hand-written list of appearances (1931-1939), 8vo, cloth, 1930-1945, worn, hinges broken, repairs with translucent adhesive tape

2) Heddle Nash's marked-up copy of *Così fan tutte* for Glyndebourne, with photographs, programmes and a pencil drawing of Nash's stage make up tipped in, 8vo vocal score, Novello, red cloth boards, 1934-1937

3) Heddle Nash's marked-up copy of Vaughan Williams's *Serenade to Music* (1938), SIGNED BY THE COMPOSER ("R VaughanWilliams"), and by Nash, together with copies of the invitation to sing at the premiere, card wrappers inscribed by Nash, programme signed by the composer laid down

4) Collection of ten music manuscripts written by Heddle Nash, being his performing versions of songs by Handel ('Ombra mai fu'), Purcell ('I attempt from Love's Sickness to Fly', 'Come all ye Songsters of the Sky', 'I See She Flies Me Ev'rywhere' and 'Love Quickly is Pall'd'), 'The Last Rose of Summer' and 'Dafydd y gareg wen'

Heddle Nash (1894-1961) was the leading British lyric tenor of his generation, appearing in operas at Covent Garden and Glyndebourne. He is especially remembered for performing *The Dream of Gerontius* with Elgar and for the first complete gramophone recording in 1945.

£ 2,500-3,000 € 2,900-3,450



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FRANCK, CÉSAR

Autograph orchestral performing parts of the oratorio "*Ruth*" (1845), containing passages revised by the composer in c.1860

comprising 24 playing parts for the 'églogue biblique' in three parts, notated in brown ink on up to sixteen staves per page, WITH THE COMPOSER'S ADDITIONS, ALTERATIONS AND REVISIONS made for a planned performance at Dresden in c.1860, added on new pages and slips of paper pasted into the score, comprising parts for: Violin I (2 copies: marked A and B), Violin II (2: AB & B), Viola (3: A, B & AB), Cello (2: one marked AB), Double Bass (2: A & AB), Flute, Clarinets, Oboe & Cor anglais, Bassoons, Horns, Valve horn (Cor à Pistons), Trombones 1 & 2, Trombone 3 & Ophecléide, Harp, Tympani, Cymbals and Triangle, but without vocal parts

24 volumes, large 4to (c.35.5 x 27cm), 489 pages in all, Franck's autograph address ("A Paris, Rue Labruyère, 15"), and his name stamp, contemporary wrappers, one stamp of the publisher G. Hartmann, Paris, 1845 & 1860-1861, dust-marking to titles

This is a substantial collection of autograph music by César Franck. Franck composed *Ruth* in 1845, and wrote out not just the score but also all the playing parts. The original 1845 version is unpublished.

REFERENCES

J.-M. Fauquet, 'Les deux versions de *Ruth*', *Revue belge de Musicologie*, volume 45 (1991); idem, *César Franck* (1999), pp.897-898 (CFF 179).

£ 2,000-3,000 € 2,300-3,450

George Gershwin

Sometime thing

listens to your daddy warn you 'for you start a trave-

ling woman may borrow you love you + mourn you

all but - a woman's a sometime thing yes a

woman is a sometime thing



PROPERTY OF THE HEIRS OF ALEXANDER SMALLENS

GERSHWIN, GEORGE

Autograph manuscript of "A Woman is a Sometime Thing" from the opera *Porgy and Bess*, Act One, Scene One

the first draft of the complete song in three verses, titled by Gershwin "Sometime thing" above the music, written in pencil for voice (treble clef) and piano on four systems, each of three-staves per page, the melodies and harmonies of the lullaby essentially complete, but without other the characters' interjections marking the ends of verses or the closing ensemble, the rhythms and the words diverging somewhat from the final version (beginning "listen to your daddy warn you"), comprising thirty-three bars of music in all, with a few alterations to the music and more to the words, marked by the composer on the second page "2nd verse"

3 pages, folio (33.5 x 25.5cm), a bifolio of 12-stave paper by Harms (No.2), Gershwin's signature clipped from a cheque and attached to the first page with a paper-clip, probably by Ira Gershwin, in an wrapper inscribed by Ira ("For Mr A. Smallens"), no time or place [probably New York, early 1934]

PORGY AND BESS IS THE GREATEST OF ALL AMERICAN OPERAS AND GERSHWIN'S MASTERPIECE, TO WHICH HE DEVOTED TWO YEARS OF HIS LIFE.

We have no record of an autograph manuscript a song from *Porgy and Bess* appearing at auction for thirty years. A manuscript of Porgy's "Where's Bess, Oh, Where's my Bess" in the final scene was sold at Christie's on 20 May 1988, lot 58. A brief sketch (eight bars) for the "Storm music" in Act 2 was sold in these rooms on 20 June 2000, lot 186.

This manuscript would appear to contain the first full draft of "A Woman is a Sometime Thing", without any mention of the fisherman Jake, who performs the song, and it is notated in the treble clef. The final version of this music is in the published vocal score, figures 56 to 61 (see next lot); it is mostly similar, but here the dotted rhythms are lacking. Jake's "bemused commentary on romance" (Crawford) is one of the best-known numbers in the opera, appearing in the opening scene (following Clara's famous lullaby, "Summertime"). The third verse subsequently reappears, sung by Porgy and Bess, during the "crap-game" on Catfish Row (see figures 96 to 98), which Howard Pollack judges "a forewarning of their own ill-fated relationship". The George and Ira Gershwin Collection at the Library of Congress contains the complete autograph vocal score of this scene, dated "1934, May 23", so this draft must predate that, and in fact Gershwin had reported making good progress on this first scene by 8 March. There does not seem to be any other preliminary sketch or draft for this number in *Porgy and Bess*, and it would appear to be one of the more significant such manuscripts: most sketches for the opera are only one or two pages long.

Gershwin collaborated closely with DuBose Heyward, the author of the novel *Porgy* (1925) and a successful stage play based on it; Heyward had been inspired by the lives of the Gullah community in his native South Carolina. He had sent Gershwin the text for Act 1, scene 1 in November 1933; so this draft could date from any time after that. In June and July 1934 Gershwin stayed in a cottage on Folly Island, near Charleston, to mingle with the Gullah community himself, composing a good deal of the opera there. On one occasion he played "A Woman is a Sometime Thing" to a young widow called Mrs Joseph Waring, saying "This one is great. No-one, not even DuBose has heard it before. You can remember later I told you it would be a classic". It is one of the five numbers which Jascha Heifetz arranged for violin and piano.

Porgy and Bess is a substantial work, up to four hours long, replete with arias, duets and ensembles, and furnished with the sophisticated orchestral textures that set Gershwin apart from contemporary American song-writers. He claimed to have had Bizet's *Carmen* and Wagner's *Die Meistersinger* in mind, although the dramatic and musical structures most obviously reflect the influence of Puccini (see Pollack). Gershwin's musical language is infused with the melodies and harmonies of blues and jazz, which had attracted him throughout his life, and which he brought to a magnificent culmination. These traits are seen in the frequent use of flattened melodic sevenths, such as at "your daddy" and "a-traveling" in the first line here, and most strikingly in the Act 2 duet 'Bess you is my woman now'. Gershwin wanted the work performed by an all-black cast, which meant that it could not be staged at the Metropolitan Opera House, which had hoped for an opera from the famous composer. These considerations have continued to affect the fortunes of *Porgy and Bess* ever since.

Sotheby's is pleased to acknowledge the help and advice of Wayne Shirley, the editor of the forthcoming critical edition of *Porgy and Bess*, in preparing the catalogue description for this lot.

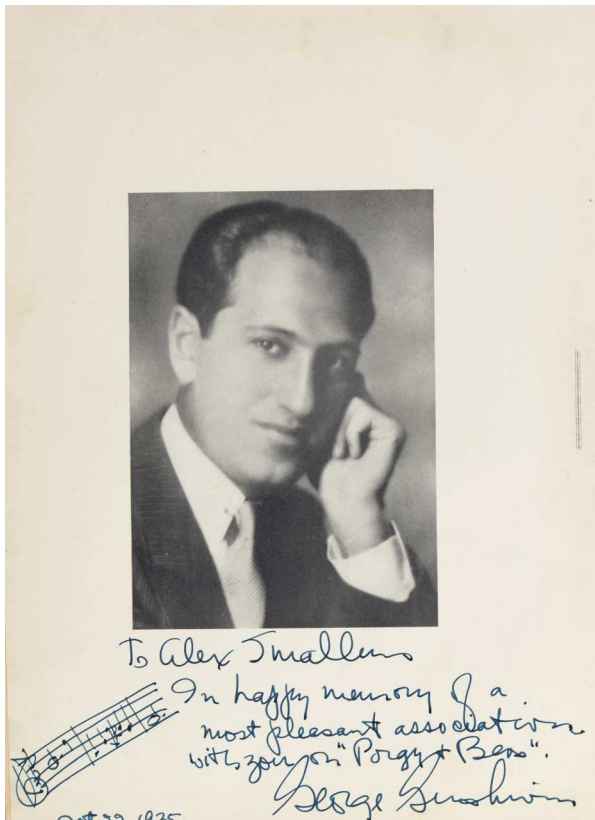
REFERENCES

H. Alpert, *The Life and Times of Porgy and Bess* (1990), pages 87-89 (for a photograph inscribed by Gershwin to Heyward with a quotation from this song, see page 119); H. Pollack, *George Gershwin: His Life and Work* (2006), pp.575-585; L. Starr, *George Gershwin* (2011), p.136 & 180 n.19; For a comparable sketch from *Porgy and Bess*, see E. Jablonsky & L. Stewart, *The Gershwin Years* (1973), p.215. For *Porgy and Bess* at The Library of Congress, see: <http://hdl.loc.gov/loc.music/eadmus.mu010014>

PROVENANCE

by descent from Alexander Smallens (1889-1972), conductor of the first performances of *Porgy and Bess* in Boston and New York, and the first recordings; given to him by Ira Gershwin, the composer's brother and lyricist

£ 60,000-80,000 € 68,500-91,500



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PROPERTY OF THE HEIRS OF ALEXANDER SMALLENS

GERSHWIN, GEORGE

The Theatre Guild presents *Porgy and Bess*, [printed vocal score], *New York: Gershwin Publishing Corporation, [1935]*, SIGNED AND INSCRIBED BY GERSHWIN, Ira Gershwin and Rouben Mamoulian, to Alexander Smallens, the conductor of the premiere

including an AUTOGRAPH MUSICAL QUOTATION BY GERSHWIN, from 'Bess you is my woman now' (inscribed "To Alex Smallens In happy memory of a most pleasant association with you on "Porgy & Bess", George Gershwin, Oct. 22. 1935"), in blue-black ink under the frontispiece portrait, and a small caricature ("For Alex") on the title

FIRST EDITION, [4 &] 559 pages, 4to (c.29.5 x 22.5cm), printing error on p.538 ("opinior"), without Ira's bowdlerizations to the libretto, contemporary blue cloth boards, Alexander Smallens's bookplate and initials on spine ("A.S."), programme for the premiere at the Colonial Theatre Boston tipped in, a few annotations and cuts marked in pencil, *lacking wrappers and the "Story" leaf preceding the music, extremities rubbed*

A MAGNIFICENT ASSOCIATION COPY. Alexander Smallens (1889-1972) was the conductor chosen by Gershwin for the first performance of *Porgy and Bess* at the Colonial Theater, Boston, on 30 September 1935, and at the Alvin Theatre on Broadway on 10 October. He also was the principal conductor of the "first-cast" recordings of highlights. As director of the



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Philadelphia Civic Opera, Smallens had given the American premieres of Strauss's *Ariadne auf Naxos* and *Feuersnot*, and was also Stokowski's deputy conductor of the Philadelphia Orchestra. Gershwin's quotation is from the celebrated duet for Porgy and Bess in Act 2, 'Bess you is my woman now' (page 252). Smallens's annotations in pencil may relate to the cuts made during the tour or the recorded highlights: for example, on pages 207, 295, 433 ("tympani roll"), 524 ("spoken?") etc.

£ 15,000-25,000 € 17,200-28,600

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PROPERTY OF THE HEIRS OF ALEXANDER SMALLENS

GERSHWIN, GEORGE

Fine large self-portrait, executed in black crayon, with a later presentation inscription signed by Ira Gershwin to the conductor Alexander Smallens

"For Alex With love—Self-portrait by George—From Ira Christmas, 1955"

the undated drawing showing the composer full face with collar and tie, together with two smaller self-portraits at the bottom of the sheet, one an outline profile and the other full-face, a cut signature ("George Gershwin") laid down in the field, almost certainly by Ira

framed and glazed, overall size: c.57 x 45.5cm, on heavy cartridge paper, [probably c.1935]

± £ 15,000-20,000 € 17,200-22,900



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PROPERTY OF THE HEIRS OF ALEXANDER SMALLENS

GERSHWIN, GEORGE

Photograph of Gershwin at the piano, signed and inscribed with a musical quotation from "Rhapsody in Blue", 1929

inscribed by Gershwin "For Alexander Smallens—Every good wish George Gershwin June 20, 1929"

framed and glazed, overall size: c.21 x 27cm, light overall browning

This photograph dedicated to Alexander Smallens predates Gershwin's association with him over *Porgy and Bess* by five years. At this time Smallens was director of the Philadelphia Civic Opera, where he conducted the American premieres of Strauss's *Ariadne auf Naxos* and *Feuersnot*, and was also Stokowski's deputy at the Philadelphia Orchestra. He first met Gershwin in Philadelphia in the summer of 1926, for the rehearsals for *Strike Up The Band*.

£ 10,000-15,000 € 11,500-17,200

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GERSHWIN, GEORGE—SIR RICHARD RODNEY BENNETT

Autograph manuscripts by Bennett of five "Gershwin Songs", in unpublished arrangements for chamber ensemble, 1991

Including 'Maybe', 'Soon', 'Who cares', 'Embraceable you' and 'By Strauss', arranged by Bennett for voice, flute, clarinet, harp and string quartet, the full score notated in black ink on two systems of up to twelve staves each, with time-signatures added in blue ink, comprising 4 songs in 5 manuscripts ('Maybe' and 'Soon' are segued):

1 'Maybe—soon (1926/9)', comprising the chorus: "Soon or late, maybe if you wait...", from the duet in the 1926 musical *Oh Kay!*, with lyrics by Ira Gershwin), and 'Soon', the chorus: "[...and] soon, my dear, you'll never be lonely", from the song in the 1930 revival of *Strike up the Band* with lyrics by Ira Gershwin, 11 pages, dated "Sept. 2", with Bennett's timing: 4'35"

2. 'Who cares (1931)', with the lyrics found in the separate editions (and as used in *Ella Fitzgerald Sings the George and Ira Gershwin Song Book*, 1959), "Let it rain and thunder! Let a million firms go under!" (altered from Ira Gershwin's original version found in the musical *Of Thee I Sing*), 8 pages, dated "Sept 5.", with the timing: 1'50"

3. 'Embraceable you (1930)', from the musical *Girl Crazy*, with Ira Gershwin's lyrics (slightly adapted), "Dozens of guys would storm up. I had to lock my door", 10 pages, dated "Sep.4", with the timing: 3'45"

4. 'By Strauss (1936)', with Ira Gershwin's lyrics "Away with the Music of Broadway, Be off with your Irving Berlin!", used for the Gershwins' private performances, but subsequently included in Vincente Minnelli's musical *The Show is On*, 11 pages, dated "Sep.9", with the timing 2'20"

40 pages, folio (c.37 x 25.5cm), 24-stave paper, the leaves written on one side only and taped back-to-back at the edges, New York, 2 September to 9 September [1991], remains of adhesive tape at edges

These unpublished Gershwin arrangements have remained in the possession of the present owner, who commissioned them from Sir Richard Rodney Bennett (1936-2012) in 1991. Bennett was the composer of the opera *The Mines of Sulphur* (1965), the Academy Award-nominated film scores for *Far from the Madding Crowd* (1967), *Nicholas and Alexandra* (1971), and *Murder on the Orient Express* (1974); and also for *Four Weddings and a Funeral* (1994). The precise timings at the end of each manuscript reflect Bennett's professional practice as a film composer.

£ 4,000-5,000 € 4,600-5,800



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GODOWSKY, LEOPOLD

Important collection of autograph manuscripts, including original pieces, cadenzas and Godowsky's arrangements of Chopin's *Études* for the left hand, signed ("Leopold Godowsky")

1) Partly autograph manuscript of Godowsky's *Studien über die Étüden von Chopin* (Berlin: Schlesinger, 1902-1909), the *Stichvorlage* (42 numbers), without the title, comprising a) Godowsky's autograph manuscripts, together with b) printed and manuscript copies of thirty further numbers (c.1902), extensively revised by Godowsky and marked up by the editor (see below), largely complete, lacking nos.5, 20, 30, 36, 39 & 41, some tears and staining:

a) THIRTEEN AUTOGRAPH MANUSCRIPTS of Godowsky's arrangements of Chopin's *Études*, opp.10 and 25, mainly for the left hand, written in violet or black ink, c.70 pages, numbered by Lienau for the new edition ("zu No. 1" etc), folio, mainly 8-stave paper (unmarked) and 10-stave paper (B & H Nr.18C), Berlin (September 1902) and Alt Aussee (19 June 1908-7 August 1908), namely:

["zu No. 1"] 'Additional exercises' for the left-hand arrangement of op.10 no.1, in C major, 2 pages, 8-stave paper—["No.2"], Godowsky's second arrangement of op.10 no.1, for left hand in D-flat major, 1908 —["zu no.3"] The exercises ('Übungen') prefacing the left-hand arrangement of op.10 no.2, with annotations in English, 2 pages, 8-stave paper—[No.6] Godowsky's arrangement of op.10 no.3, for left hand in D-flat major, in violet ink, 4 pages, Alt Aussee, 22-25 June 1908—["No.7"] The left-hand arrangement of op.10 no.4, 4 pages, 1908—["No. 12"] Godowsky's fifth arrangement of op.10 no.5 ("Umkehrung [Inversion], for the left hand"), 6 pages, 25 July 1908—["No.12 A"] Godowsky's sixth arrangement of op.10 no.5 ("Umkehrung [Inversion] for the right hand"), 6 pages, 8-stave paper 1-3 August 1908—["No.12 B"] Godowsky's seventh arrangement of op.10 no. 5, for the left hand alone, 9 July 1908—["No.13"] Godowsky's arrangement of op.10 no.6, 6 pages, 26-28 June 1908—["18"] Godowsky's second arrangement of op.10 no.9, for the left hand, ("Nachahmung [in imitation of] der

Étude op. 25 No.2"), signed and inscribed at the end ("Berlin, d. 27 August 1902, Leopold Godowsky", 5 pages, Berlin 1902—["No. 18 A"] Godowsky's third arrangement of op.10 no.9 for the left hand alone in F-sharp minor, 8 pages, 1908—["No. 22"] Godowsky's arrangement of op.10 no.12 ("the Revolutionary"), for left hand, in C-sharp minor, 6 pages, 1908—["No.28"]—Godowsky's arrangement of op.25 no.2 (third version), 11 pages, including autograph title page, 8-stave paper, Berlin, 10 September 1902—Autograph manuscript of Godowsky's exercise "Fingering for double chromatic minor thirds" for the arrangement of op.25 no.6, for left hand, 2 pages—["No.43"] Godowsky's arrangement of the *Étude* op.25 no.12, in C-sharp minor, 3 pages, 1908

b) Some thirty printed copies of Chopin *Études*, EXTENSIVELY REVISED BY GODOWSKY, from the edition *Selected Studies for Pianoforte, arranged for the Left Hand by Leopold Godowsky* (New York: Schirmer, 1899), marked up by Godowsky and Robert Lienau for Schlesinger's edition, plate no. S.9236 (Berlin, c.1902-1914), also including several copyist manuscripts (dated 1900), some with autograph title-pages and dedications to Josef Hofmann, Busoni and others, Godowsky's autograph revised passages and explanatory notes inserted on slips of paper, including four additional numbers: No.45 (Chopin op. posth no.2), No.46 (op posth. no.3), No.47 'Badinage' ("op.10 no.5 and op.25 no.9 combined in one study") and No.48 (op. 25, no.3)

2) Autograph manuscript of Godowsky's cadenzas for Beethoven's Fourth Piano Concerto op.58, for the first and third movements, written in black ink on four 2-stave systems per page, pages 8 & 9 containing extensive revisions to the first-movement cadenza on 10-stave paper, the *Stichvorlage* marked up by the editor ("copyright 1909 by Schlesinger'sche Buch & Musikhandlung (Rob. Lienau), Berlin S.9487"), 13 pages, 12-stave paper marked "B.C No.2", Schierke, 3-4 September 1905

3) Scribal manuscript with important autograph additions of Godowsky's Piano Sonata in E minor [1911], the complete work in five movements, INCLUDING AN AUTOGRAPH DRAFT



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(7 PAGES) OF THE FINAL MOVEMENT and other additional passages inserted by the composer, 55 & 15 pages, 10- & 12-stave paper by Eberle, the autograph draft on 12-stave paper marked "B.C. no.2", cloth-backed boards, the binding broken, some staining

4) Three autograph manuscripts signed of Godowsky's arrangements of works by C.M. von Weber, all with autograph title-pages, including "Momento capriccioso" op.12, 8 pages, Berlin, 14 [October] 1902; "Perpetuum mobile (Rondo aus der Sonate op.24)", 12 pages, Berlin, 8 August 1902; and the partly autograph manuscript of Godowsky's contrapuntal arrangement for piano two hands of Weber's "Aufforderung zum Tanz (op.65)", 27 pages, 8-stave paper, no place or date

5) Seventeen autograph manuscripts [from Godowsky's Walzermasken], comprising mainly original compositions, including 'Karneval', 'Pastel' (after Schubert), 'Skizze' (after Brahms), 'Profil' (after Chopin), 'Silhouette' (after Liszt), 'Legende', 'Karikatur', 'Momento capriccioso', 'Französisch', 'Elegie', 'Perpetuum mobile', 'Schuhplattler', 'Valse macabre', 'Orientale', 'Wienerische', 'Eine Sage', and 'Portrait' (after Johann Strauss II), 74 pages, folio, 10-stave paper, [probably 1912]

6) Twelve manuscripts, mainly autograph, [from Godowsky's Renaissance], comprising arrangements of pieces by Scarlatti (Concert Allegro in A [K.113]), Rameau (6), Schobert, Corelli, Lully, Dandrieu and John Loeillet, on 12-stave papers marked "B.C. (Nos. 1, 2 and 5)", Schierke and Heringsdorf, 1905-1906

Leopold Godowsky (1870-1938) was one of the greatest piano virtuosos of the late Romantic tradition, whom Busoni rated as the most important since Liszt. He became best known as a composer for his arrangements of Chopin's *Études* for the left hand. One of the most remarkable pieces here is no.47, the 'Badinage', where Chopin's op.10 no.5 appears in the right hand simultaneously with op.25 no.9 in the left.

£ 12,000-15,000 € 13,700-17,200

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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 Veuillot, 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 £ 1,200-1,500 € 1,400-1,750

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KORNGOLD, ERICH WOLFGANG

Autograph manuscript of *Passover Psalm* op.30, signed and inscribed at the end ("ErichWKorngold/ April 1941")

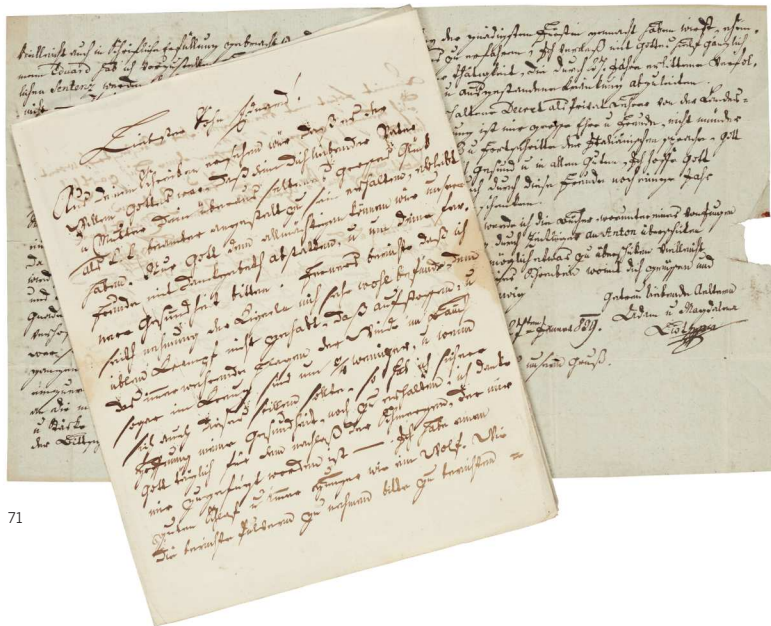
the full score for soprano solo, mixed chorus and orchestra, including piano and organ, the words in English, notated in black ink and pencil on up to twenty-six staves per page, marked for performance in red crayon, with autograph title above the music "Passover-Psalm (Lyric—based on Hebrew prayers—by Jacob Sonderling)"

48 pages, large folio (c.41.5 x 27cm), the leaves written on one side and then pasted back-to-back, with the composer's copyright notice at the foot of the first page (1941), some clefs stencilled, a few inked over, contemporary cloth boards, with title to cover, April 1941, trimmed by the binder, hinges reinforced with tape

Korngold's *Passover Psalm* is apparently unpublished: performing materials were issued for hire, but we have traced no commercial edition. The words are taken from the *Haggadah*, by Jacob Sonderling, chief rabbi of the Jewish community of Los Angeles, who commissioned the work. This is Korngold's orchestration manuscript: he has written the vocal parts in ink and added the orchestral parts in pencil. The writing is fluent and detailed, the orchestration full and richly-textured.

The *Passover Psalm* was written during Korngold's years in Hollywood, when he composed film scores such as *Elizabeth and Essex* (1939) and *The Sea Hawk* (1940). Both before and after this period, he had career as a composer of chamber music, lieder, works for the stage and the concert hall, and been hailed by Mahler as a "genius". The Violin Concerto in D Major, which Korngold composed in 1945 and dedicated to Alma Mahler, is particularly successful, one of the most widely-performed concertos in the modern violinist's repertory.

£ 8,000-10,000 € 9,200-11,500



71

70

LISZT, FRANZ

Autograph letter signed ("F. Liszt"), in French, to Huber, 28 November 1847

recounting an amusing anecdote at a performance of Sacchini's *Œdipe à Colonne*, witnessed also by Berlioz, and which gave them both goose bumps, lamenting the non-arrival of his trunk which contains many things indispensable for his return journey to German, and begging him 'by the daughters of Styx, the terrible Furies' to expedite its sending-on to him ("...Il vous souvient peut-être encore de la magnifique scène du 2^e Acte "Filles du Styx, terribles Euménides!" qui nous a fait venir plus d'une fois la chair de poule, à Berlioz et à moi...")

4 pages, 8vo (21.8 x 14.4cm), "BATH" paper, annotated by the recipient, Berdychiv, 28 November 1847

An amusing, long, letter written by Liszt at an important juncture in his life, during the time of his stay at Woronince with Princess Carolyne von Sayn-Wittgenstein, just after his retirement as a public virtuoso.

£ 2,000-3,000 € 2,300-3,450

71

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LISZT, GEORG ADAM (1755-1844, THE GRANDFATHER OF FRANZ LISZT)

Two autograph letters and a document signed ("Adam u. Magdalena List[paraph]mpia", "Adam u. Magdalena Liszt[paraph]mpia" and "Adam List[paraph]mpia"),

the letters to his son Eduard, giving thanks piously for the birthday of his son, referring to appointment as a private teacher of the *Landesregierung*, confessing that his letter of the 10th gave him the greatest joy of his life, expressing the wish that God may grant him the gift of a few more years of

life; and in the second letter, referring to Eduard's parents and his appointment as a civil servant ("...Das erhaltene Decret als PrivatLehrer von der Landesregierung ist mir grosse Ehre u. Freude nicht minder dein Fleiß u. Fortschritte der Italiänischen sprache, gott erhalte dich gesund...")

5 pages, small 4to (22.2 x 18 cm and 20 x 16.5cm), autograph address panel and remains of seal to the letter of 1839, Pottendorf, 27 January 1839 and 6 April 1843; together with: an autograph document signed by Georg Adam Liszt ("Adam Listmpia"), concerning the estate of his deceased daughter Catharina Liszt, no place or date, 1 page, 11.5 x 14.7cm, laid down on paper; and a carte-de-visite size photographic portrait of Franz Liszt's mother, Anna Liszt, née Lager.

Autograph letters by the grandfather of Franz Liszt are of the greatest rarity. We have not traced any documents in the hand of Georg Adam Liszt (1755-1844) at auction during the last forty years.

In 1806 Georg Adam List (later "Liszt") married his third wife, Magdalena Richter (1780-1856); the youngest son of this marriage was the recipient of the present two letters, Eduard Liszt (1817-1879), half-uncle to Franz Liszt, and later a notable criminal lawyer. Through Georg Adam's own somewhat temperamental character his financial situation in his sixties became precarious, until the emergence of his grandson Franz's talent at a concert in Pressburg in 1820, after which the old man revelled in the accolades paid to the young boy. In the later letter of 1843, he also now signs himself "Liszt". In 1821 he was made an honorary organist and choirmaster at Pottendorf, an act of kindness by his princely employer which rescued Georg Adam from financial ruin. He died in the year following the second letter here at the venerable age of eighty-eight.

REFERENCES

Alan Walker, *Franz Liszt. The Virtuoso Years* (1983), pp. 34ff. see also: M. Lorenz in <http://michaelorenz.blogspot.co.uk/2012/10/>

PROVENANCE

This lot and the twelve lots that follow mainly derive from Eduard Ritter von Liszt (1867-1961), son of Eduard von Liszt (1817-1879) and Henriette von Liszt (1825-1920).

£ 2,000-3,000 € 2,300-3,450

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LISZT, FRANZ

Six autograph letters signed ("F. Liszt") to the publisher Joseph Marie Lefebvre in Cologne, 1841-1848

in French with occasional phrases in German, telling him of his travels, including to Rotterdam, Münster, Magdeburg, Cologne, Amsterdam and Bonn to attend the committee to establish a monument to Beethoven, suggesting a day they could meet there, and subsequently complaining that he has received no reply nor any invitation from the Beethoven committee; Liszt asks him to send him the beginning of the Schubert song that he played in Cologne, reports that he has been invited by the Dombau-Verein to support Cologne Cathedral, asks him to print a letter (included as a postscript) about Rumpf in a Cologne newspaper, the *Köllner Zeitung*, tells him that the Princess of Orange has lent him a fine Érard piano and that he will not be able to promote his instruments, although he may give a concert in Münster, where they have hardly any pianos, so he might have to play on a kitchen dresser, asks for some medals to be returned to him from Strasbourg, introduces his "Cousine" Eduard, professor at Vienna University and his secretary Gaetano Belloni, and mentions Adolph Koettlitz, Chrétien Urhan and Karl Dietzmann ("...M'envoyer sous couvert le commencement de cette Melodie de Schubert que j'ai écrite à Cologne (ce n'est qu' une Page) et que tu auras sûrement retrouvé...")

23 pages, 8vo and 4to, embossed initials (FL"), 2 autograph envelopes, address panels with remains of seals, Nonnenwerth, [Paris], Rotterdam and Weimar, 16 October 1841-27 June 1848, some splitting at folds

This series of letters shows the young Liszt at the height of his career as a travelling virtuoso, corresponding with one of his closest friends at that time, Joseph Marie Lefebvre of the Cologne publishers Eck & Lefebvre. He gives Lefebvre several tasks relating to concerts in Cologne and Bonn, his work for the Beethoven memorial and finding a Schubert song (dating from the start of his long series of piano transcriptions of Schubert). Eck & Lefebvre published Liszt's *Sechs Männerchöre* in 1844, but more often supplied him with music paper and ran errands for him.

Sotheby's is happy to acknowledge the assistance of Professor Rena Mueller in our cataloguing of this lot.

REFERENCES

Three of these letters appear in P. Ellmar, "Hitherto unpublished material in Private Collections", *Liszt Saeculum*, volume 45 (1990), pp.34-37

£ 4,000-6,000 € 4,600-6,900

Oui, mon cher magnolet,
je prierai pour vous tous,
et de grand cœur je vous
l'assure. Car je ne suis pas
faux. Voté.
F. Liszt

73

Je vous remercie
pour l'envoi
de l'ouvrage
et de la somme destinée au
monument de
Beethoven. Seulement comme il
me faut absolument être à retour
à 5 heures à Nonnenwerth j'ai
demandé qu'on fît le Diner pour
1 heure. Je vous prie de faire
un plaisir, venez à Bonn ce jour là
- mais pas plus tard qu'aujourd'hui.
quand faisons nous le concert de Rotterdam?
Je suis bien bon pour le jour, et vous attend
avec votre architecte
en attendant votre triste figure que
je vous offre cordialement.
à Nicotot - et toujours
F. Liszt

72

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LISZT, DANIEL

Autograph note signed ("DLiszt"), in French, to [Marie Sayn-Wittgenstein]

informing her that he will pray for all of them, giving her his heartfelt assurance, because, as he notes, 'he is not false'

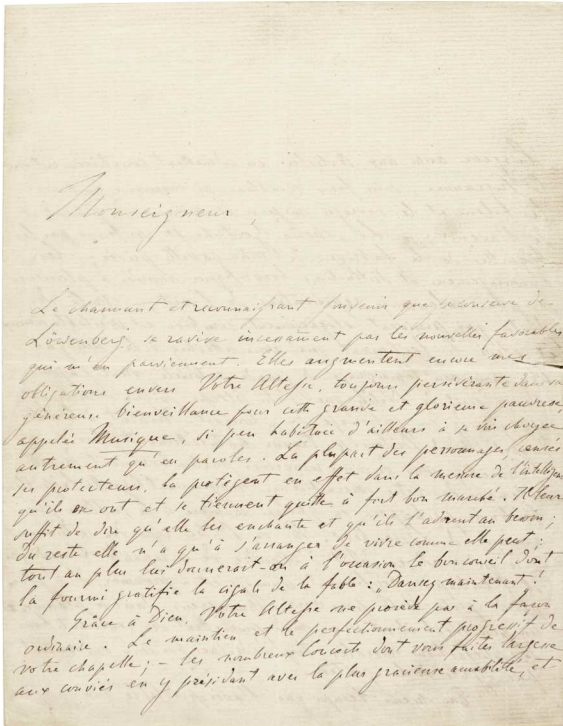
...je prierai pour vous tous, et de grand Coeur je vous l'assure. Car je ne suis pas faux...

1 page, 6.7 x 10.4cm, cut down from a larger leaf, no place or date, [c.1855-1856]; together with an autograph postcard, signed, by Robert Bory, in which Bory suggests a date for the autograph note, 1 page, Coppet, 6 September 1936

EXCEEDINGLY RARE.

Daniel Liszt was Franz Liszt's son with the Countess Marie d'Agoult, whose relationship with Liszt ended in 1844. Born at Rome on 13 December 1839 Daniel died tragically of tuberculosis in his twenty-first year at Berlin on 13 December 1859. Liszt was distraught at his death, and the first of his Three Funeral Odes was written under the shadow of that sad event.

£ 2,000-3,000 € 2,300-3,450



75

75

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LISZT, FRANZ

Good long autograph letter signed ("F. Liszt") to Prince Konstantin Hohenzollern-Hechingen ("Votre Altesse") about Berlioz and Bülow, 31 July 1863

In French, recalling his memorable visits to Löwenberg, praising the Prince's devotion to music in general and his support for Hans von Bülow as director of the "Konzert-Institut" in particular, expressing confidence in Bülow's "capacité extraordinaire", drawing his attention to Carl Friedrich Weitzmann's *History of Piano Playing* (1863), mentioning his important theories about augmented fifth chords (1853), recommending the Prince bestow an honour on him; he also remarks on the splendid concert given by Berlioz at Löwenberg, noting how the Prince has supported his daring style ("...L'articles de Mr Pohl dans la 'Neue Zeitschrift' m'ont fait assister au splendide Concert-Gala, illustré par Berlioz a Löwenberg, et je me suis vivement réjoui de l'accueil dont vous avez honoré ce grand oseur, souvent victorieux..."), and finally expresses the wish to return to his château although several matters of great importance detain him in Rome ("aucune affaire ne m'y retient, mais quelque choses de plus absolu, et j'ose dire de plus haut me fixe...")

4 pages, 4to (c.25 x 19cm), "Madonna del Rosario" on the Monte Mario, near Rome, 31 July 1863, two small tears near folds

This is a characteristically generous letter by Liszt, seeking to further the careers of his contemporaries Hector Berlioz and Hans von Bülow, with a Princely musical patron who maintained a small orchestra at Löwenberg in Silesia. Liszt had gone to Rome two years earlier, ostensibly to marry Princess Carolyne Sayn-Wittgenstein, but when this was postponed indefinitely, the composer decided to stay and enter the musical life of the city. In 1863 he moved into a retreat, the "Madonna del Rosario", where he completed his oratorio *Christus*.

£ 2,500-3,000 € 2,900-3,450

74

76

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LISZT, FRANZ

LISZT, FRANZ

Autograph letter signed ("F. Liszt"), to the publisher Bartholf Senff, about the First Hungarian Rhapsody, 2 October 1850

Two autograph letters signed ("F. Liszt"), 1871 & 1880s

A letter of recommendation for the singer Mathilde Graumann (later Marchesi), entrusting this letter to her, thanking the Leipzig publisher for the splendid edition of the "Mazurka brillante", and offering a somewhat longer work, his Hungarian Rhapsody, which he feels will go well with the Mazurka; he urges him above all to take care of Miss Graumann, a most interesting artist with a good voice and technique ("...Stimme, Methode und Persönlichkeit bilden bei Fräulein Graumann einen sehr harmonischen attraktiven Dreiklang..."), who he predicts will make a great success with the Leipzig public when she first appears at the Gewandhaus ("...so schicke ich Ihnen mit Vergnügen ein etwas längeres Stück, *Rhapsodie hongroise*, welches sich mit der Mazurka ganz gut gesellen wird...")

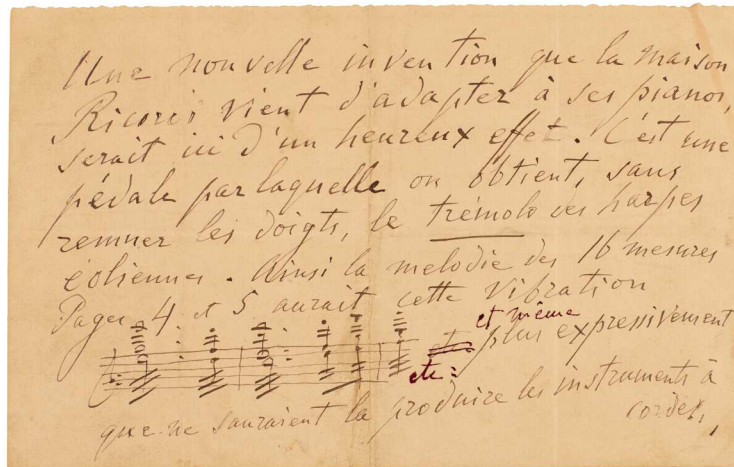
1) in French to Onorato Caetani, son of the 13th Duke of Sermoneta, thanking him for his kind letter, which he hopes to reciprocate during his forthcoming concert at Frascati and asking him to extend to his father the best wishes of the Grand Duke of Weimar, 1 page, small 8vo (14.5 x 11.5cm), Rome, 17 September 1871, laid down in card—2) in German, to an unidentified lady, thanking her for sending him, once again, delicious gifts, 1 page, 8vo (c.17.5 x 11cm), integral blank, "Donnerstag", [1880s], splitting at folds repaired

3 pages, 8vo (c.21 x 13cm), blue-grey paper, annotated by the recipient on the final blank page, Weimar, 2 October 1850, slight wear at folds, some offsetting slightly affecting- the first three lines

£ 1,000-1,500 € 1,150-1,750

Mathilde Graumann (1821-1913) married Salvatore Marchesi in 1852 and went on to become one of the greatest singing-teachers of the age; her pupils included Nellie Melba, Selma Kurz and Mary Garden. Bartholf Senff published Liszt's *Mazurka brillante* LWV A168 (S.221) in 1850 and the *Rhapsodie hongroise* in C-sharp minor LWV A 132/1 (S.244 no.1) in 1851.

£ 1,500-2,000 € 1,750-2,300



77

77

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LISZT, FRANZ

Autograph working manuscript of the preface for an edition, with a musical quotation, Signed ("F. Liszt"), [c.1875-1880]

In which he recommends a newly-invented pedal on pianos by Ricordi, which imitates the *tremolo* effect of Aeolian harps without the player having to move his fingers, quoting part of a 16-bar passage on pages 4 and 5 of the edition, and advising its discreet use to obtain an effect surpassing that on stringed instruments, and a poetic sonority not achieved without it, written in black ink and revised by the composer in violet ink

"Une nouvelle invention que la maison Ricordi vient d'adapter à ses pianos serait ici d'un heureux effet. C'est une pédale par laquelle on obtient, sans remuer les doigts, le *tremolo* des harpes éoliennes. Ainsi la mélodie des 16 mesures page 4 et 5 aurait cette vibration [musical quotation] etc: et même plus expressivement que ne sauraient la produire les instruments à cordes, une telle sonorité poétique est d'impossible effectuation sur les pianos dépourvus de la pédale *tremolo* a dont je recommande aux pianistes l'usage. le discret emploi de la nouvelle pédale".

2 pages, oblong 8vo (c.12.5 x 20cm), no place or date, probably c.1875-1880

£ 2,000-2,500 € 2,300-2,900

78

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LISZT, FRANZ

Prayer book signed and inscribed by Liszt to Henriette von Liszt

Prières recueillies et mises en ordre par M^{re} Isoard. Paris: Henri Plon, 1873. 358 pages, 8vo (16 x 10cm), edges red and stamped with small gilt crosses, original cloth, inscribed and signed by the composer on the verso of the second front free endpaper ("Meine sehr Lieben Cousine Henriette von Liszt in dankbar ergebenster Freundschaft FLiszt"), the inscription dated Vienna, May 1877, inscription leaf becoming detached

This attractive volume of prayers and psalms, in Latin and French, was given by Liszt to Henriette von Liszt (1825-1915), the second wife of his celebrated lawyer cousin Eduard (1817-1879). Liszt had entered the lower orders of the church in 1865, after which time he was known as 'Abbé Liszt'. See the note of provenance for Lot 71.

£ 1,500-2,000 € 1,750-2,300

79

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

[LISZT, FRANZ]

Collection of autograph letters signed by Hanslick, Spohr, Joachim and others, many about Liszt [F. Liszt], mainly 1843-1916

including by Hanslick (to Liszt, expressing his admiration, and enclosing a copy of his *Vom Musikalisch-Schönen* [not included here], 3 pages, Vienna, 19 January 1855), Louis Spohr (to Mr French at Windsor, 20 June 1843, 1 page), Joachim (2, one about a violin, 3 pages, and 3 photographs of older images of the musician), Pauer ("Ich halte das ganze Wagner Festival für einen grossartigen Schwindel"), Eduard Strauss (returning a score, 4 pages), Franz Servais (4, to the Liszt pupil Pauline Fichtner, about Liszt, mentioning Smetana, 13 pages, one letter fragmentary), Reinecke, Richard Pohl (2), Stavenhagen (3-page fragment, mentioning Cosima Wagner), Eugen d'Albert (2, with autograph envelopes), Hans von Bronsart, Sir William Cusins (recalling seeing Chopin and Mendelssohn at the house of Lucy Anderson, 4-page fragment, [c.1878-1879]), Holbrooke, Nikisch (about the autograph manuscript of Liszt's *Dante Symphony*), Weingartner and Cortot; together with the autograph manuscript essay on Liszt's instrumentation by Richard Wetz, 13 pages, no date [c.1916]

c.82 pages, various sizes, London, Berlin, Vienna, and elsewhere, 1843-1958, a few small tears including to the Hanslick letter

A good collection of letters, many Liszt-related. Particularly noteworthy is the fine early letter by Hanslick to Liszt. The former had first met the composer in Vienna in 1846, armed with a letter of introduction by Berlioz.

£ 1,500-2,000 € 1,750-2,300



81

80

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LISZT, FRANZ

Manuscript of a letter by an unidentified writer, concerning plans for an international polyglot encyclopaedia, annotated by Liszt

asking for his views on the proposed contents of the encyclopaedia, with Liszt's quizzical annotations written in red crayon ("und unterliegt noch weiterer Modifizierung... wieso und wozu?...zunächst Dr. E. Hanslick...Als aus Anlaß der internationalen Kunstausstellung eine grosse Zahl von Freunden verschiedener Nationen sich versammelt hatte, welche Kunst und Wissenschaft pflegen, gaben wir unsere Zustimmung dem Plan einer grossen illustrierten internationalen polyglotten Encyclopaedie...")

4 pages, 4to (29 x 23cm), later pencil annotations, Vienna, 23 November [1882?], the letter apparently lacking a conclusion; together with: two autograph envelopes by Liszt, to Eduard von Liszt and Henriette von Liszt, one docketed 19 August 1873; one nineteenth-century photographic portrait of the composer (printed on the reverse "Souvenir of J. Schubert, on the celebration of the Liszt Festival Soirée, April 9th, 1870, New York"); and a printed programme of Liszt's Grosvenor Gallery concert in London, 8 April 1886, with an accompanying letter by G. Robertson to Sir Adrian Boult concerning the programme.

£ 1,500-2,000 € 1,750-2,300

81

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

[LISZT, FRANZ]—PRINCESS CAROLYNE VON SAYN-WITTGENSTEIN

Collection of eleven autograph letters, mostly in French, to Eduard von Liszt

comprising five autograph letters and six autograph letters signed ("Carolyne"), ABOUT LISZT, discussing his father, his health and wellbeing ("Confidentiel...la santé de Liszt est dans un mauvais état..."), his entry into the church, financial matters, her literary plans, decrying Wagner ("...mais c'est un fait hors de doute, Wagner est impossible à Munich...") and calling him a rascally genius, fearing for the future of Liszt's children, referring to the Bülows, Ludwig II, Pfordten, Raiding, the Altenburg, the Vatican, politics, and many other matters

...J'en suis profondément attristée. Voir les propres enfants de Liszt sacrifier le beau rôle qu'ils eussent pu prendre envers lui, envers l'Art, pour une Canaille de Genie comme ce Wagner, c'est bien douloureux!—Liszt est inquiet pour leur avenir...

together with an autograph letter by Princess Carolyne, signed, to Eduard von Liszt's children Hedwig and Eduard von Liszt, on the death of their father, 3 pages, 27 February 1879; an autograph letter signed by her to Daniela von Bülow, [Rome, 1881?]; an autograph letter signed by Marie d'Agoult, [to Eduard von Liszt?], mentioning *Lohengrin* and *Tannhäuser*; and three others

c.79 pages in all, mostly 8vo (20.8 x 13.4cm), two on visiting cards of Princess Carolyne, eight autograph envelopes, with a printed programme of a concert at the Barberini Palace on 20 April 1865, and a reproduction of a small portrait of Liszt, the letters mostly Rome, c.1863-1881

A closely-written collection of letters by Liszt's long-time partner Princess Carolyne von Sayn-Wittgenstein, mostly to Liszt's half uncle Eduard von Liszt (1817-1879), a noted criminal lawyer, with whom Liszt was on close terms. See note of provenance to Lot 71.

£ 2,000-3,000 € 2,300-3,450

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LISZT, FRANZ

Collection of twenty printed and manuscript invoices for Liszt and Princess Carolyne von Sayn-Wittgenstein, two annotated and one signed by Liszt, 1861

comprising: thirteen manuscript invoices for Liszt, regarding expenditure on musical instruments (tuning and transport etc.), wine, paper, shoes, book-binding (including the binding of volumes of his own compositions: "...6 Bd. F. Liszt Männergesang in ganz Leinwand mit Gold Aufschrift..."), carpentry work, carriage rides, and other services, ONE INVOICE FOR WINE ("...1 Kiste enth.; 50 Bout. Marsala...") annotated by Liszt, ("Richtig - mit Ausnahme des Niersteiner FLiszt"); and seven invoices for Princess Carolyne von Sayn-Wittgenstein for paintings, drawings and book-binding, including the binding of works by Liszt ("...12 Bänd. F Liszt Lieder...2 Ex. F. Liszt Symphonie zu Dante's Divina Comedia in Roth Moire mit Goldschrift...")

c.28 pages, various sizes, some on printed stationery, mostly received by the vendors or providers of services, the majority Weimar, 1861 (one from 1862); together with one other document detailing expenditure at Weimar, and a letter to Liszt signed by representatives of the Katholischer Weisen-Hilfsverein, Vienna, 3 pages, no date

These invoices date from the last months of Liszt's residency at the Altenburg in Weimar, before his attempt to marry Princess Carolyne von Sayn-Wittgenstein in Rome.

£ 2,000-3,000 € 2,300-3,450

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

LISZT AND WAGNER FAMILIES

Collection of autograph letters signed, by Anna Liszt, Daniela von Thode, Eva Wagner, many to Eduard Liszt and his son Eduard Ritter von Liszt (1867-1961)

including: a telegram from Liszt to Eduard Liszt, on the occasion of the latter's marriage, 24 January 1859; one letter by Anna Liszt (1788-1866, mother of Franz Liszt) apparently to Eduard Liszt (1852); seven letters by Daniela von Thode, to Eduard Ritter von Liszt, mentioning Cosima, rejecting aspects of his recent book on Liszt; four letters by Eva Wagner, three to Eduard Ritter von Liszt; and an autograph letter to Franz Liszt by Charlotte von Jagwitz (1886); fourteen letters and three visiting cards by Princess Marie von Hohenlohe to Henriette and Eduard von Liszt; three letters by Malwida von Meysenbug to Siegfried Wagner, *Sorrento and Rome*, 1898-1900

over 80 pages, various sizes, some letters on postcards, some autograph envelopes by Princess Marie von Hohenlohe, Daniela von Thode and Eva Wagner, two photographic portraits of Winifred Wagner, signed, Bayreuth, Weimar, Paris, and elsewhere, c.1852-1975

£ 1,500-2,000 € 1,750-2,300



84

LOEWE, FREDERICK, (1901-1988)

Autograph manuscript of the song 'If ever I would leave you', from the musical *Camelot* (1960)

a fair copy in pencil comprising the vocal line without accompaniment, written on twelve staves, text for the first verse only, some erasures

*If ever I would leave you—it wouldn't be in summer.
seeing you in summer I would never go.*

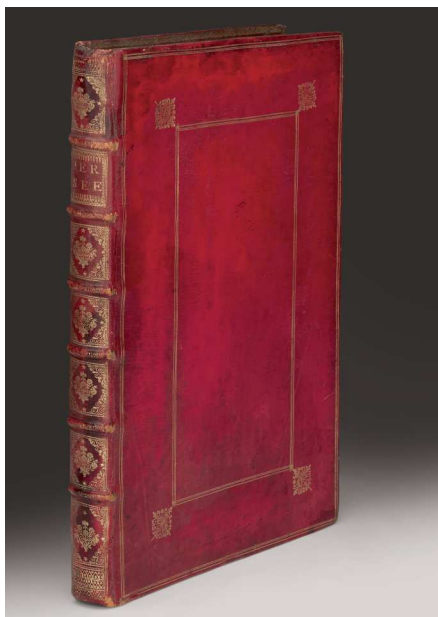
*Your hair streaked with sun-light—your lips red as flame,
your face with a lustre—that puts gold to shame!*

*not spring and not summer—not winter not Fall
No, never leave you—at all!*

1 page, folio (c.31.5 x 24cm), with autograph title ("If ever I would leave you/ Lancelot Act II. Scene 1"), in all 2 pages on a bifolium, 12-stave paper, by Chappell, 1960s

Camelot was the last great musical that Frederick Loewe created with Alan Jay Lerner, written in 1959 and premiered in Toronto and Boston. It ran for 873 performances on Broadway in 1960, with a cast including Richard Burton, Julie Andrews and Robert Goulet (in the role of Lancelot). The stary world of *Camelot* became associated with the world of the newly-elected President Kennedy, who much admired the musical. A film version was released in 1967.

£ 5,000-6,000 € 5,800-6,900



85

85

LULLY, JEAN-BAPTISTE

Persée, tragédie mise en musique, Paris: Christophe Ballard, 1682

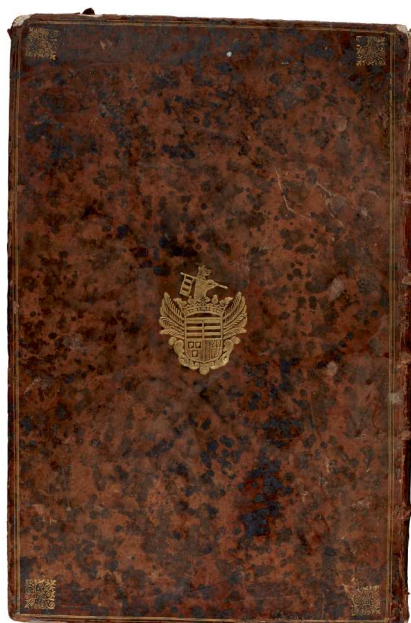
FIRST EDITION, [4], xviii & 328 pages, folio (35.5 x 23.5cm), fine woodcut title device and headpieces, epistle to Louis XIV with fine historiated capital, type-set music throughout, CONTEMPORARY RED PANELLED MOROCCO GILT "à la Duseuil", fleurons, and 3-line fillets to covers, spine richly gilt in compartments with title ("Per/see") and turn-ins, marbled endpapers and fore-edges, frontispiece engraving of Persée (by Juan Dolivar after Jean Berin) inserted from the 1682 libretto, *light spotting, title and epistle remargined at top, some wear to joints*

RARE: we have not seen a copy of this Lully first edition since 1995; before that only in 1962 and 1947 (Hill collection), and none so fine as this. *Persée* was among the first full scores of Lully's *tragedies-lyriques* to be published: only *Bellérophon* (1679) was earlier. It was the first French opera to make extensive use of orchestral accompaniment for solo voices and so has an important place in the history of music. The frontispiece comes from a copy of the libretto for the first production at the "Académie royale de musique" in April 1682 (for examples of the libretto see *Bibliothèque nationale de France*, RES-YF-1095, and Pierre Bergé Associés, Paris, 28 June 2017, lot 619). For a similar binding, see the "à la Duseuil" designs in Yves Devaux, *Dix siècles de reliure* (1977), p.124.

REFERENCES

LWV 60; RISM L 2993; Hirsch II.542;

£ 8,000-10,000 € 9,200-11,500



86

86

LULLY, JEAN-BAPTISTE

Manuscript full score of the opera *Cadmus*, with a printed title page, Paris: Foucault, c.1700

the complete *tragédie en musique* with prologue and five acts, notated in brown ink on up to twelve staves per page, some instrumental designations ("violons"), with printed title "Cadmus, tragédie, mise en musique par Mr de Lully, écuyer, conseiller, secrétaire du roy, maison, couronne de France et de ses finances et sur-intendant de la musique de sa majesté... Se vend à Paris : chez le Sieur Foucault, Marchant, ruë S. Honoré, à l'Enseigne de la Règle d'or, près la Place aux Chats"

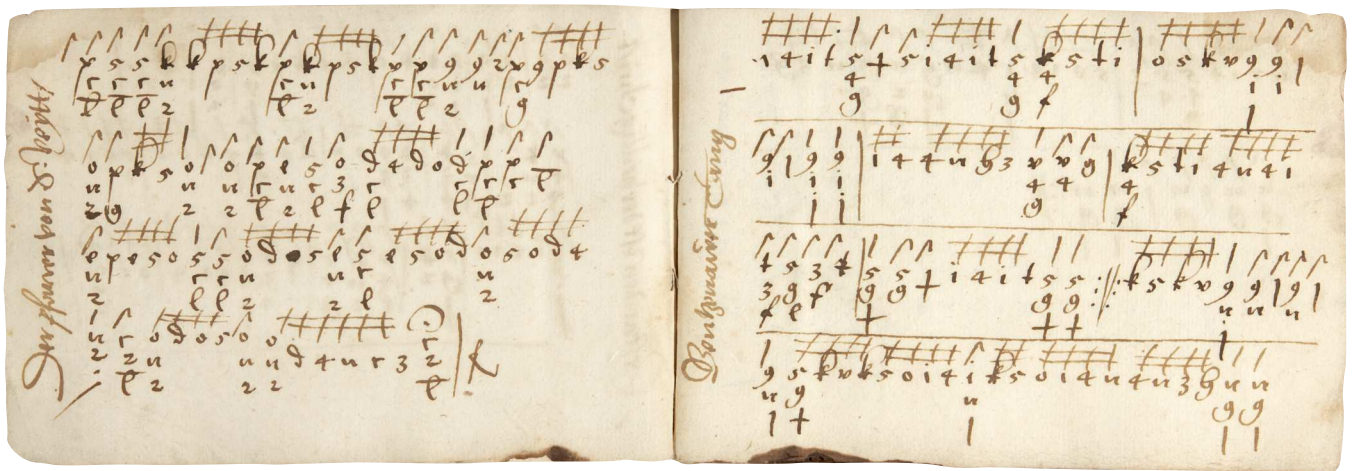
242 pages, folio (c.38 x 24cm), 12-stave paper, grapes watermarks, contemporary mottled calf, gilt arms of Manuel de Sentmenat-Oms de Santa Pau y de Lanuza to covers, spine gilt in compartments with small dolphin tools, red-gilt title label, *corners worn, spine defective at head*

Cadmus et Hermione was the first of Lully's epoch-making *tragédies en musique*, which were of enormous influence in Baroque music throughout Europe, not least in establishing the modern opera orchestra. *Cadmus* established the essential characteristic of the French Grand Opera as a representation of the power of the state under Louis XIV. In contrast with Italian opera, the French repertory emphasizes ballets, the string band, *divertissements*, choruses and spectacle. This is a good clean copy in a contemporary binding, which internally is practically identical to the 242-page score in the Bibliothèque nationale de France, Musique, VM2-6. The two volumes have the same printed title and the same page-breaks throughout. No music in Lully's own hand survives.

PROVENANCE

Manuel de Sentmenat-Oms de Santa Pau y de Lanuza (1651-1710), 1st Marquis of Castellodosrius, ambassador to France 1698, viceroy of Peru 1707-1710 and man of letters.

£ 4,000-6,000 € 4,600-6,900



LUTE

Mid-sixteenth-century manuscript of German lute tablature, comprising 35 pieces, nearly half unrecorded,

the composers not named, but containing some intabulations after Ludwig Senfl, Hans Neusidler, Thomas Stolzer and Paul Hofhaimer, including the songs 'Es wolt ain Maidlein wasser hollen' (by Senfl), 'Ich Clag den Tag' (by Stolzer) and 'Mein ainigs A' (by Hofhaimer); popular tunes 'Cara Cossa', 'Wo soll lich mich hin kheren' and 'Es Ritt ain armes Reiterle auß' (by Neusidler); the chorale tunes 'Erstanden ist der heilige Christ' and 'Aus tieffer not schrey Ich zu dier Herr gott' (by Luther); dances such as 'Bentzenauer Tanz', 'La francescina' and others, including a few three or five pages each ('Feldt geschray', 'Pass ë mezo' and 'La traditora'), all containing differences from any other recorded copies of these pieces, notated in German lute tablature on three systems per page, the pitches indicated by letters and numbers, the rhythms written above, without time signatures

55 pages, oblong 8vo (c.11 x 16cm), Italian paper (anchor watermark [Briquet 523]), sewn in one gathering, eighteenth-century flyleaves, later vellum covers, possibly Swiss (or Austrian) provenance, second third of the sixteenth century, damp-staining to top outer corners, the paper generally sound, slight loss to title on f.8, lacking at end (final work is incomplete)

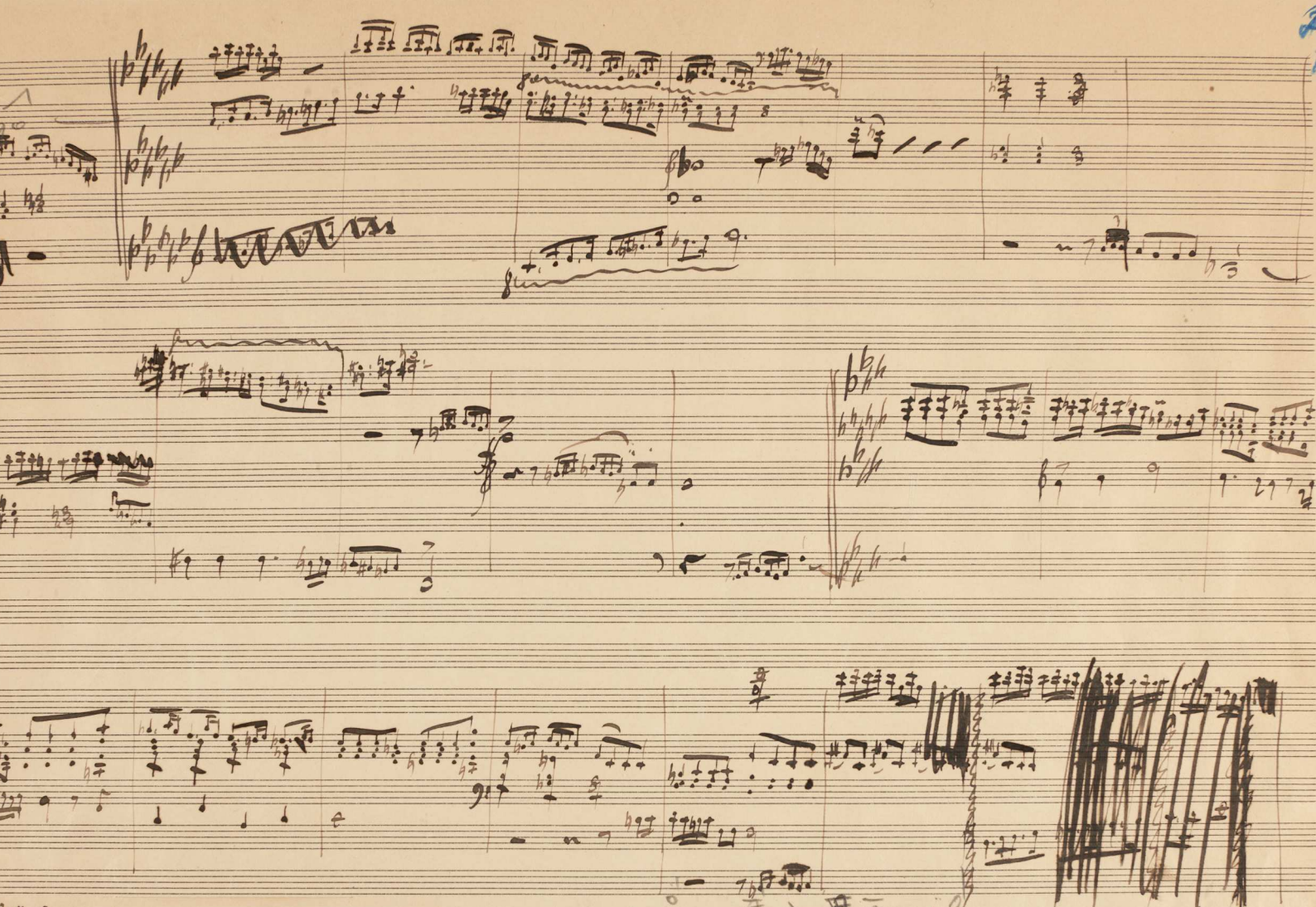
VERY RARE: This is an unrecorded source for Renaissance lute music. Such manuscripts are of the greatest rarity at auction, German lute tablature especially so. There are only around fifteen manuscripts of German tablature, contemporary or earlier than this one, surviving in libraries. We have no record of a comparable example appearing at auction for over twenty years. All the pieces contain unique features: they are either hitherto unknown or contain divergences from the other known manuscripts of these pieces. Some of the repertory, such as the 'Bentzenauer Tanz', suggest that a Swiss provenance is likely.

The *New Grove* (2001) lists fewer than ten sixteenth-century manuscripts of German lute music and *RISM B/VII* (Boetticher, 1978) fewer than twenty. This is the most important such manuscript to appear at auction since the "Wertheim" lute book, sold at Sotheby's, 1 December 1995, Lot 220 (now Austrian National Library, *Mus.Hs.41950*); dating from c.1525, this also contained works by Senfl and Hofhaimer. Printed lute tablatures from this era include Neusidler's *Ein newgewordent künstlich Lautenbuch* (1536 and other editions), Ochsenkun's *Tablaturbuch* (1558) and Jobin's *Das erste Buch* (1572, a copy sold here in 2002), most extant in a handful of copies, emphasizing the importance of a manuscript such as this in the early history of German solo instrumental music.

The manuscript contains the following sixteen apparently unrecorded numbers: 'Der pfarrer von S. Veytt' (f.1v), 'Eins zway drey' (f.5), 'Welsch tannz' (f.6v), 'Der Herman in der [...] lag' (f.8), 'So ist es doch kain Reitterlein es ist ain Edlman' (f.10), 'Ein lauf durch dy gannz lautten Wälsch st[...]]' (f.13), 'Nach lauf' (f.14), 'Pass ë mezo' (f.14v), 'La mais le may meray mason' (f.16), 'Passemezo im abzug' (f.18v), 'Saltarelo' (f.19), 'Pass ë mezo' (f.19v), 'Kaiser Maximilian Tanz' (f.23v), 'Gaiarda' (f.24), 'Paduana' (f.24v) and 'Ein türckisch Tannz' (f.26). The volume now comprises a single gathering of 28 leaves; there is no title and the final piece ('La traditora') lacks the ending, so it is possible that there was originally another sheet on the outside, which was lost before the present binding was applied. Illustrated in the cover of this catalogue.

Sotheby's is happy to acknowledge the kind assistance of Professor Tim Crawford in our cataloguing of this lot.

£ 30,000-50,000 € 34,300-57,500



88

88

MAHLER, GUSTAV

Autograph working manuscript of part of Symphony no.4, a hitherto unknown leaf from the composition draft, 1899

being "folio 4", from the first movement, the short score notated in black ink on four systems of four or five staves each, with additions in pencil, some heavy deletions, comprising thirty bars of music (equivalent to bars 154 to 183, starting one bar before figure 12 in the final version), the music essentially complete, without any instrumental designations or dynamics

1 page, oblong folio (26.5 x 34.3cm), numbered by the composer in blue crayon ("4", previously "3"), 24-stave paper (J.E. & Co. no.14), watermarked ("J.E. & Co. / Wien"), signed and inscribed on the verso by the composer's widow ("Skizzenblatt aus der IV Symphonie, Alma Maria Mahler"), [Vienna, late July 1899], some holes in the lowest system slightly affecting the text in the first bar

HITHERTO UNRECORDED: this manuscript has not been seen by scholars and is not described in the literature.

This draft contains part of the development of the first movement with key signatures of E-flat minor [Figure 12] and F minor [Figure 13], although the tonality of this passages is rather fluid. Up to this point Mahler has mostly explored

the relative keys around G major, but here his modulations are more far-reaching. The music is continuous throughout the whole page. Mahler writes on four-stave (occasionally five-stave) systems, of which three staves are notated almost throughout, although three bars (bars 7, 11 & 12) are represented by a single line on one staff alone.

Mahler's composing manuscript for the first movement covers eleven sheets like this, of which the first is also unrecorded. The remaining leaves are dispersed in Stanford, Geneva-Cologne, Munich, Chicago, Vienna and a private collection. There were also some rejected leaves that were replaced by the composer. Sotheby's sold one such rejected leaf ("folio 9") in New York on 25 November 1997, lot 113, a draft of the last 54 bars. A nineteen-bar replacement for it ("Einlage 10") was sold at Stargardt, 27 November, 1985, lot 823, and is now in the Austrian National Library. Those two leaves apart, autograph music for the Fourth Symphony is rarely offered for sale at auction.

Sotheby's is happy to acknowledge the advice of Professor Paul Banks in our catalogue description of this lot.

PROVENANCE

Alma Maria Mahler (1879-1964), the composer's widow; her inscription to verso.

£ 60,000-80,000 € 68,500-91,500

40

Fräulein Winifeld Ker Seymer



ffff

Gustav Mahler

Dresden Januar
1897

89

89

MAHLER, GUSTAV

Autograph musical quotation from the Second Symphony ("Resurrection"), signed (Gustav Mahler"), 1897

comprising the opening two bars of the third movement, written on a single hand-drawn staff, marked "ffff" and heavily accented, inscribed by the composer: "Fräulein Winifeld Ker Seymer"

1 page, on an albumleaf (c.22 x 17.5cm), paginated ("40"), Dresden, January 1897

Mahler quotes the fortissimo drum-strokes at the beginning of the third movement "Scherzo" of his Second Symphony. These were in fact a very late addition to the symphony, not present when Mahler wrote the complete autograph full score, which begins marked "piano" (sale at Sotheby's 29 November 2016, lot 36). In fact, the present version can be discerned there, albeit only faintly, sketched out on the blank staves of the initial page. The third movement was composed in July 1893 (at that time numbered the second) and premiered by the composer in Berlin in May 1895. The full score was published in 1897.

£ 5,000-7,000 € 5,800-8,000

90

MAHLER, GUSTAV

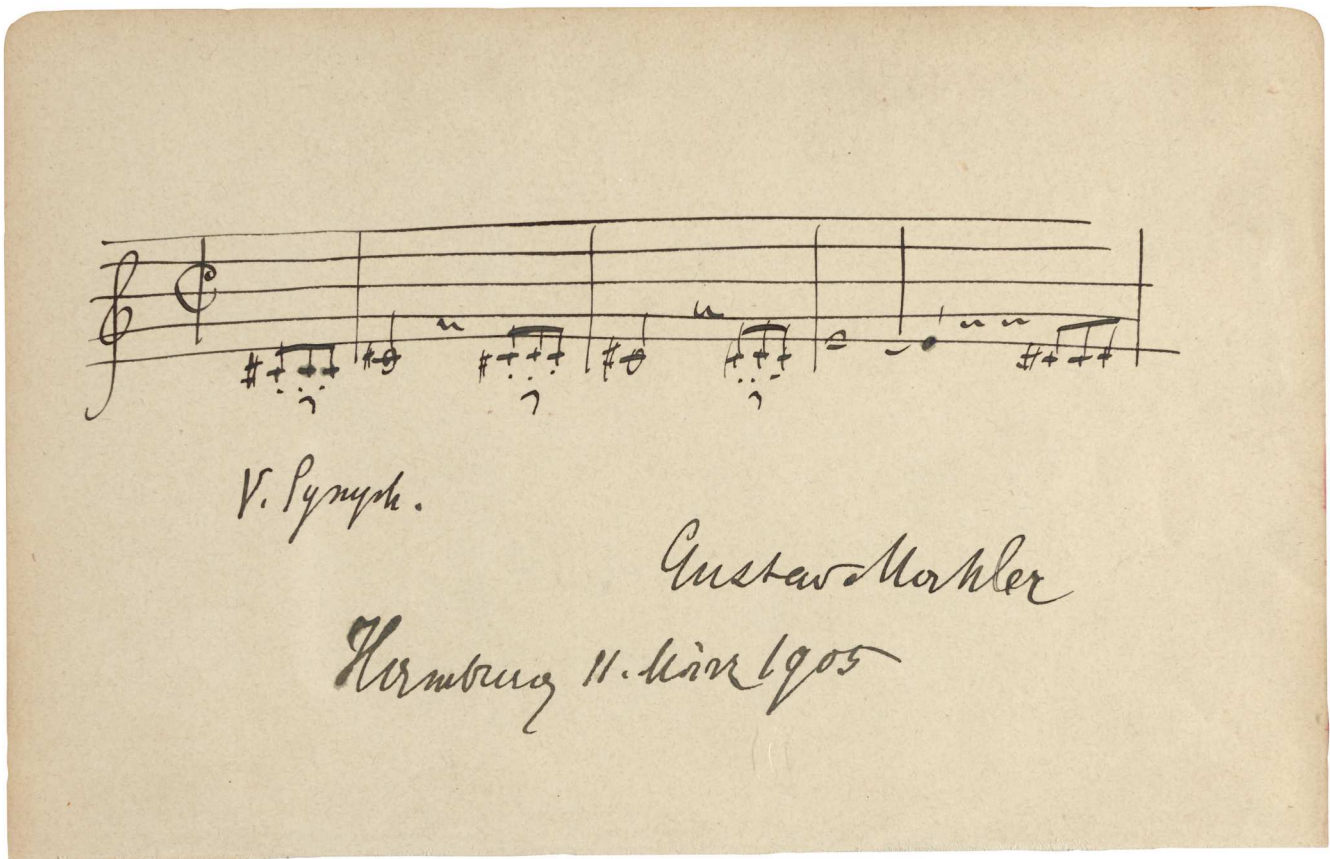
Fine autograph musical quotation from the start of Symphony no.5, signed and inscribed ("V. Symph. Gustav Mahler Hamburg 11. März 1905")

comprising the first five bars of the trumpet call at the start of the first movement funeral march ["Trauermarsch"], in black ink, here notated at sounding pitch on C sharp, without dynamics

1 page, oblong 8vo (11.7 x 18.5cm), Hamburg, 11 March 1905

RARE: we have no record of any other autograph quotation from the Fifth Symphony appearing at auction. It is a famous and striking beginning to one of Mahler's most popular symphonies. This one was acquired at Sotheby's, 22 November 1989, lot 124. The work was first performed at Cologne on 18 October 1904. Illustrated on the next page.

£ 6,000-8,000 € 6,900-9,200



90

91

[MAHLER, GUSTAV]

Moriz Rosenthal's autograph reminiscences of Mahler, apparently unpublished in the original German

describing his first meeting with Mahler at Julius Epstein's, and Mahler's playing of a symphony of his on the piano, recording Mahler's interest in him as a pianist, expressing his feeling that he had made a close friendship, recalling a meeting in Toblach, detailing Mahler's views on Scharwenka, Dostoevsky and Chopin, finding the latter too much of a miniaturist, referring to Riemann's phrasing reforms, noting Mahler's claim that phrasing depended on the disposition and current attitude of the performer, commenting on Mahler's negative remarks concerning the audience at a recital in Hamburg, disagreeing with Mahler's use of octave doublings in Beethoven, and recording a meeting at a Viennese café at which he extolled the material prospects of an American tour

...Das Mittagessen bei Prof. Julius Epstein dem Doyen der Wiener Klavierprofessoren, verlief sehr angeregt. Mir gegenüber saß ein noch junger Mann mit scharf geschnittenen interessanten Gesichtszügen u. nervös-fahrigen Bewegungen. Epstein stellte ihn vor: Gustav Mahler, Componist, Dirigent u. mein "Klavierschüler"...

9 pages, small 4to (27 x 21.3cm), autograph heading by Rosenthal ("Mahleriana"), no place or date [after 1911?], a few small stains, tiny tear to first leaf

together with: a collection of autograph letters and postcards signed by other composers and musicians, including Pfitzner, Moszkowski (declining an invitation), Bruno Walter (to Paul Breisach), Schreker (mentioning rehearsals), Ricardo Viñes (to Calvocoressi), Lehár, Cyril Scott and Martinu, 11 pages, various sizes, autograph envelope by Lehár, Vienna, London and elsewhere, 1894-1952, where indicated

Moriz Rosenthal (1862–1946) was one of the foremost performers from the golden age of late romantic pianism. Like Mahler he had studied in Vienna in the 1870s, but apparently the two only met for the first time at Julius Epstein's in 1888 - this meeting being one of a number of memorable occasions described here.

REFERENCES

Mark Mitchell and Allan Evans (eds.), *Moriz Rosenthal in Word and Music: A Legacy of the Nineteenth Century* (Bloomington, 2006), pp.58-60 (translation)

‡ £ 2,000-3,000 € 2,300-3,450



93

92

MATTHESON, JOHANN

Autograph document in English, signed and inscribed ("Ad mandatum John Mattheson"), also signed by James Cope MP

in which Cope, as ambassador in Hamburg ("His Majesty's Minister to the Hans-Towns in the Circle of Lower-Saxony"), certifies that Peter Caturanon, who has arrived in Hamburg on the "good Ship *John and Elisabeth*", has now been furnished with papers enabling him to continue his journey on to his native Slavonia (in the Austrian Empire), in accordance with the order that the Justices of the Peace gave at Exeter on 14 October to the Shipmaster, Bernhard Paul, all written in Mattheson's late hand

1 page, folio (c.30 x 18.5cm), integral blank, "Pro Patria" watermark, red seal bearing the Cope family arms and motto ("Aequo adeste animo"), docketed on panel on verso, "Hamburgh", 20 November 1749

RARE: we have no record of any other autograph by Johann Mattheson (1681-1764) being sold at auction. The most important German writer on Baroque music, Mattheson outlined the "Doctrine of Affections" as the primary means of musical expression in *Der vollkommene Capellmeister*. He was the secretary to the English ambassadors in Hamburg from 1704 until 1756. Much of his diplomatic correspondence is in the National Archives; some letters are also found in the British Library, Add MS 22216, including one in English (f.449v). See Fiebig (1983), below, for a letter from 1723 and MGG I, volume 8 (1960), plate 97, for one from 1735.

REFERENCES

Folkert Fiebig, 'Johann Mattheson als Diplomat in Hamburg' in *New Mattheson Studies*, edited by G.J. Buelow and H.-J. Marx (1983), pp.45-74.

£ 2,000-3,000 € 2,300-3,450

93

MEDTNER, NIKOLAI

Working manuscript by Nikolai and Anna Medtner of the posthumously published Piano Quintet in C major

the *Stichvorlage*, notated in black and blue ink over pencil, on two six-stave systems per page, signed by the composer in Russian and English over the music in blue ink, comprising three movements paginated separately and with separate title-pages, a working manuscript with alterations and corrections, including a passage deleted before inking over the final Coda, and the addition of Biblical texts in Russian to the violin part in two places, marked up by the publisher in pencil and red crayon, the last bar of the second movement, deleted in crayon and marked ("Attacca Finale"), with remarks to the publisher by Anna Medtner in pencil ("Hier endet die Seite 42 der Korrektur. Also muss ich diese Blatt wieder haben. A.M."); together with Anna Medtner's autograph correction leaf for the proof at the end

76 pages in all, including titles and the correction list, with blanks, folio (35.7 x 26cm), 16-stave paper, the movements paginated (20, 9 & 43 pages), and later by the publisher (1-76), the title (and blanks) preceding the 2nd & 3rd movements added on 14-stave paper [c.1949]; *staining and some paper-loss to corners; together with a German copyist manuscript of the playing parts (c.1955), with annotations and corrections by Anna in blue ink (occasionally also over pencil)*

This is a working manuscript in pencil, copied over calligraphically in ink by Anna Medtner, and with notes and other material for the publisher also by Anna. Just before the final Coda (lower half of page 38), a passage is crossed through and rewritten on the following page (rather than being inked over), before Medtner has completed the pencil original. Medtner regarded the Piano Quintet as his final testament as a man and a composer. He worked on it for over forty-five years, the early sketches dating back to 1903 and completed only in 1949. The Quintet was published posthumously in 1955.

£ 3,000-5,000 € 3,450-5,800

MENDELSSOHN BARTHOLDY, FELIX

Autograph working manuscript of the final recitative and chorus of the oratorio *Paulus (St Paul)*, op.36

THE *STICHVORLAGE* FOR THE FULL SCORE, comprising two complete numbers: the recitative for soprano solo ('Und wenn er gleich geopfert wird'), and the final four-part chorus ('Nicht aber ihm allein...Lobe den Herrn, meine Seele'), the composer's titles to each number ("No.44 Recit..No.45 Schluß=Chor / Maestoso"), notated for orchestra and voices, in dark brown ink on up to seventeen staves per page, with the composer's extensive deletions, revisions, alterations and corrections in ink, the score marked up throughout by and for the printer in pencil, including the page-numbers for Simrock's first edition and a few proof corrections in orange crayon, probably by the editor

15 pages, folio (c.28.5 x 22cm), 16-stave paper, with an extra hand-drawn stave at the bottom of page 9, no place or date, with a later English translation in pencil added by another hand, the leaves loosely held in archival sleeves, modern green folding case (c.39.5 x 32.5cm), gilt titles to cover and spine, no place or date, [Frankfurt, July 1836], some dust-marking to lower corners

THIS IS A SUBSTANTIAL SOURCE FOR ONE OF MENDELSSOHN'S MAJOR WORKS. This manuscript incorporates Mendelssohn's revisions after the first performances in 1836 for the publication of the full orchestral score the following year. The composer sent his *Stichvorlage* to Simrock piecemeal during July 1836 and, while Mendelssohn's autograph of his original version is in Krakow, THIS MANUSCRIPT REPRESENTS THE ONLY AUTOGRAPH OF HIS FINAL DEFINITIVE VERSION TO SURVIVE.

This is a working manuscript by Mendelssohn. Although written out elegantly, as always with this composer, he continues to make many alterations and revisions, deleting and rewriting passages of the orchestration and choral parts. The spectacular first performance took place at the eighteenth Lower Rhine Music Festival on 22 May 1836, but throughout the summer 1836, Mendelssohn continued to work on improvements for the publication of the full score. He wrote to Moscheles and to his sister Rebecca from Frankfurt, explaining "even now I am at work...on the orchestral score; so much is there that completely fails to express my idea, in fact does not come near it... The whole time I have been here I have worked on *St Paul* because I wish to publish it in as perfect a form as possible..." (letters of 20 July and 2 August 1836). The manuscript contains copious revisions and bears the casting-off marks for pages 347-369 of Simrock's engraved first edition, with page 348, marking the start of the chorus, written in pencil at the bottom of the first page.

St Paul was Mendelssohn's first oratorio, and he appears to have considered it his most important work thus far. He began in 1834, after making several arrangements of Handel's oratorios. Mendelssohn had been inspired by a performance of Handel's *Israel in Egypt* at Düsseldorf in 1833, particularly impressed with the final soprano recitative and chorus: "The soprano solo was sung behind the scene, as if proceeding from the picture: and when the chorus came in forte, real trombones and trumpets and kettledrums were brought on the stage and burst out like a thunderclap" (letter to Rebecca of 26 October 1833).

REFERENCES

MWV A 14 (source h)

£ 40,000-60,000 € 45,700-68,500

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 systems of four-staves 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 brown 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, the *melodramma semiserio*, *Romilda e Costanza* (1817). 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.

£ 1,500-2,000 € 1,750-2,300

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 Pisaroni (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 sbagli 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.

‡ £ 1,000-1,200 € 1,150-1,400



97

97

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 systems, each of two-staves, with 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.

£ 1,200-1,500 € 1,400-1,750

98

MOZART, WOLFGANG AMADEUS

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

1) *Idomeneo Rè di Creta* [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 label ("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 [RISM M 4187]—**2)** *Zaide*, Oper in zwei Acten [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 [RISM M 4186, Hoboken, 103]

See catalogue note at SOTHEBYS.COM

£ 600-800 € 700-950



99

MOZART, WOLFGANG AMADEUS

Nineteenth-century lithograph of part of the lost autograph manuscript of the piano duet sonata K.381 (123a), [London: Joseph Mainzer, 1843]

comprising the opening forty-five bars of the first movement ['Allegro']; the *Secondo* part on the left-hand page of a bifolium, with the *Primo* part facing, reproduced from Mozart's composing manuscript, showing many deletions and alterations, especially to the *Secondo* part

2 pages, oblong 4to (c.24 x 30cm), versos blank, tipped into a later C19 edition of Mozart's "Variations pour piano", *small tears and dust-marking to edges, affixed with translucent adhesive tape to verso*

VERY RARE. This is a good early lithograph of the opening of Mozart's autograph manuscript of K.381, most of which is lost. We have so far been able to trace one other copy of this lithograph, in the British Library, which includes a lithographer's imprint not present here. Only leaves 5 & 6 (of 7) of Mozart's autograph manuscript survive (in New York and Berlin), although there are early facsimiles of two other pages, also exceedingly rare, so that eight of the original twelve pages of music can now be reconstructed. Mozart's sonata K.381, composed in c.1773 to play with his sister Marianne ("Nannerl", 1751-1829), was published by Artaria in 1783.

Nannerl gave most of Mozart's autograph manuscript to the German musician Joseph Mainzer (1801-1851), when he visited her in Salzburg in 1828 (she had already given away leaves 5 & 6 in 1801). Fifteen years later, on 1 January 1843, before the manuscript was lost, Mainzer issued this "exact fac-simile of the original Sketch", comprising just the opening of the *Secondo* and *Primo* parts on facing pages, as a supplement to subscribers to his fortnightly journal *Mainzer's Musical Times and Singing Circular* (1842-1844). Mainzer's journal is itself rare; we have traced four copies in the UK and America, but none, apart from that in the British Library, appears to include the precious supplement. The lithograph was only given to subscribers, rather than included in the journal (for example there are no stitching-holes at the hinge). The present copy reproduces the first opening of the manuscript on a bifolium (as described by Mainzer), whereas in the British Library the two pages are divided and folded on mounts.

Mainzer's description of his visit to Mozart's blind seventy-seven-year-old sister is of particular interest (see King). She had evidently "never seen the *Nozze di Figaro*, and *Don Juan* only once, and then heard [it] indifferently performed... 'Perhaps', cried she... 'you may find some piece of his that you never yet heard of, amongst papers in my possession'. She ordered some old portfolios to be brought to her, and begged us to examine them. The first thing we lighted on was the sketch of his first sonata for four hands. We discovered from this sketch that Mozart, when he composed for four hands, did not write the different parts in score, but on two distinct pages, which considerably enhances the difficulty of composition..." (*Mainzer's Musical Times and Singing Circular*, 14 January 1843, page 19). Indeed, in the second and third movements, the page-breaks do not even coincide.

Sotheby's is happy to acknowledge the advice of Michael Twyman regarding this item.

REFERENCES

NMA, IX/24/2 (Critical Report, 1955-1957), pp.74-75 & 174-175; A. Hyatt King *Mozart in Retrospect* (1970), pp.120-130.

£ 1,500-2,000 € 1,750-2,300



100

100

PATTI, ADELINA

Large album of sixteen fine carte-de-visite photographs, THREE SIGNED AND INSCRIBED BY PATTI 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*,

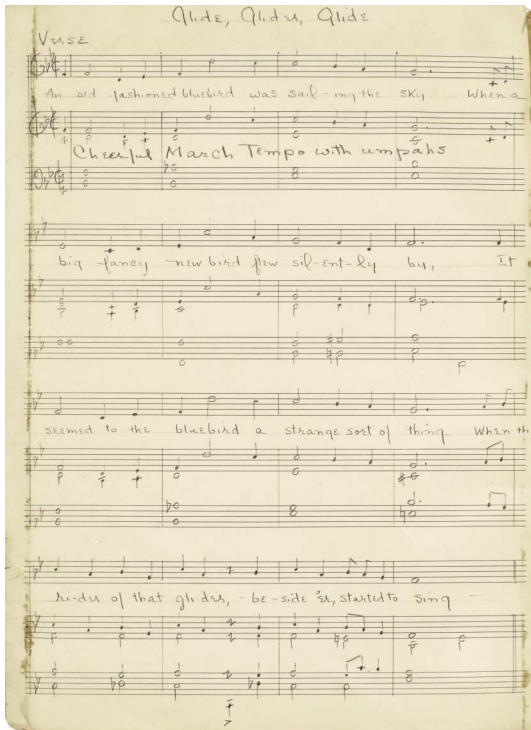
by Charles Reutlinger of Paris, Camille Silvy of London, each c.9.5 x 5.5cm, laid down in elaborately painted card mounts in a large 4to album, that for Patti's portrait decorated with the opera titles, late nineteenth-century red calf by Schäfer of London, brass corner-pieces, title to cover and clasp ("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. They 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 opened his studio on Boulevard Montmartre in 1850.

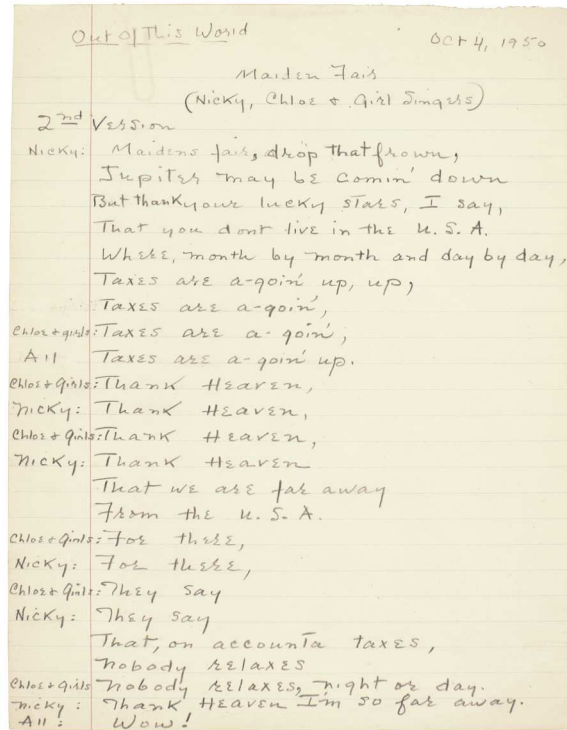
REFERENCES

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

£ 3,000-4,000 € 3,450-4,600



101



101

101

PORTER, COLE

Autograph manuscript of the song *Glide, Glider, Glide*, together with the autograph lyrics of three songs and a music manuscript inscribed by Porter, including

1) Porter's war-time song *Glide, Glider, Glide* written in pencil on four systems per page, each of three staves, with first- and second-time bars, with a few alterations, comprising the verse, notated on the first page:

An old-fashioned bluebird was sailing the sky,
When a big fancy new bird flew silently by,
It seemed, to the bluebird, a strange sort of thing
When the rider of that glider, beside 'er, started to sing:

and a refrain notated on the second and third pages:

Glide, glider, glide, Over mountain, valley and sea
Glide, glider, glide, 'Round the map,
Till we trap Ev'ry Japonee,

Glide, glider, glide,
Till the skies of Deutschland we roam
And when the job is done,
Then glide me, Little One,
Back to Home, Sweet, Home!

3 pages, folio (c.31.5 x 23.5cm), "Chappell Prof" paper, two bifolia joined together with transparent adhesive tape, with a typescript of the lyrics on a sheet taped down on the back of the first page of music, no place or date, [c.1943], the tape rather discoloured

2) Collection of autograph lyrics of three songs, 'Maiden Fair (Nicky, Chloe & Girl Singers)', 'So in Love' [from *Kiss Me Kate*] and 'I Sleep Easier Now (Juno)', written in pencil, 5 pages, 4to (c.27.5 x 22cm), ruled note-paper, 4 October 1950

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SOTHEBY'S

3) Scribal manuscript of the song 'When the Hen Stops Laying', INSCRIBED BY PORTER: "LEAVE IT TO ME", written in pencil on three three-stave systems per page, including the verse for Dolly "Ev'ry time I ask 'Do you love me?'" and the refrain for Buck "When the hen stops laying" (annotated at the head "Clear all wires"), 7 pages, folio, 12-stave paper, the verse refrain written on separate bifolios, [c.1938]

5 items, fitted green folding case, gilt lettered

RARE: Autograph musical manuscripts by Cole Porter seldom appear at auction. Although album-leaves and quotations are occasionally offered, we have no record of another complete song in his hand.

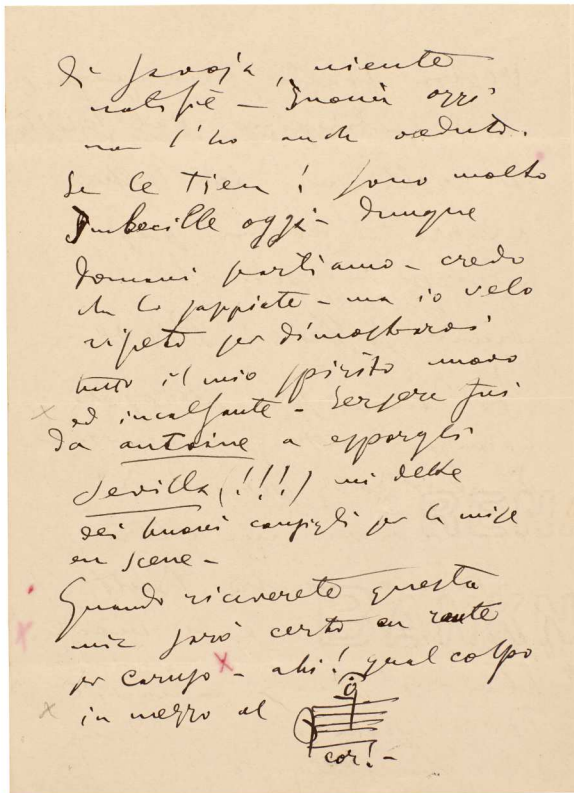
Glide, glider, glide was a war-time song not related to any musical. It was published by Chappell in New York in 1943, illustrated with a picture of an U.S. Army glider. Copies appear to be scarce even in American libraries, and none are traced in the U.K. Porter responded to war-time patriotism with another song displaying this optimistic tone: "Sailors of the Sky".

The autograph song-lyrics in this collection were written for famous Broadway musicals: 'So in Love' for *Kiss Me Kate* (1948), 'Maiden Fair' and 'I Sleep Easier Now' for *Out of This World* (1950). The song 'When the Hen Stops Laying' was written for *Leave it to Me* (1938), but was dropped for the production at Boston and replaced by 'When All's Said and Done'; it was revived for a staging in New York in 2001.

REFERENCES

A. L. Wolff, *The Hollywood Musical Goes to War* (1983) p.69;
D.M. Randall, M. Shaftel & S.F. Weiss, *A Cole Porter Companion* (2016), p.26.

£ 20,000-30,000 € 22,900-34,300



102

102

PUCCINI, GIACOMO

Four autograph letters and a short note signed ("GP" or Puccini") to Sybil Seligman, 1906-1907

About his visit to Paris for the first French production of *Madama Butterfly*, also discussing *Conchita* and Enrico Caruso (including a musical notation of his singing top B ("...ah! Qual colpo in mezzo al cor!...")); Puccini repeatedly expresses his disgust at Mme Carré singing the role of Butterfly ("...mi sembra una vomitatrice che non può farlo! Povera Butterfly... Toujours faible e antipatica appena appena mi saluta! E chi se ne frega!..."), reports talks about a possible opera based on Pierre Louys's *Conchita*, complaining that "Inouï" (Louys) will not leave him alone and nor will Madame Stern, who is going to make him listen to the French tenor Albert Saléza, who might sing in the opera, describing his nocturnal visits the "Forum Antoine" ("...lersera fui da antoine a esporgli Sevilla (!!!) mi dette dei buoni consigli per la mise en scene..."), possibly referring to *Conchita*, reveals his growing disaffection with Paris and anticipation of his journey to New York, telling her that he has received a letter of credit to present to the Seligman bank there, asking her to extend best wishes to her husband David, Tosti, Bethe and Alfredo Angeli

14 pages, 8vo, together with an autograph note by Puccini written on the back of the envelope to a letter by Carlo Carignani to Sybil, 6 items in all, printed stationery of the "Grand Hotel de Londres", a few editorial markings in red crayon to the last letter, Paris, 6 December 1906 to 8 January 1907

Sybil Seligman (1868-1936) was Puccini's greatest female friend from 1904 until his death, and arguably his most influential advisor after Ricordi.

REFERENCES

Vincent Seligman, *Puccini Among Friends*, (1938), pp.101-103; two letters are published largely complete, and two only in part: the editor has omitted certain passages referring to Stern, Caruso and "Antoine".

£ 2,500-3,000 € 2,900-3,450

103

PUCCINI, GIACOMO

Three autograph letters signed ("G.Puccini"), together with one by Elvira Puccini, to Sybil Seligman

About his visit to New York, praising Caruso and Lina Cavalieri in *Manon Lescaut*, his despair at the prospect of returning to write *Conchita* and his desire to see the Niagara Falls; Puccini describes the great success of *Manon Lescaut*, reports the rehearsals for *Madama Butterfly* with Geraldine Farrar, who lacks subtlety, and a conductor who is an imbecile ("...magnifica serata accoglienza grande, vero grande successo, Caruso straordinario bene Cavalieri. Ora si prova Butt[erfly]: con la Farrar..."); he confesses that he is exhausted, that his nerves cannot cope with the strain of being an opera composer, exacerbated by Elvira's constant bad moods, which leave him resentful ("...sono stufo stufo stufissimo!..."), expressing his dread at having to return to Milan to work on *Conchita*, and his disappointment at missing Sybil since she is leaving Nice before he returns: if she had stayed throughout March, he would have come up to meet her there ("...Bisogna cambia mestiere o trovare un buon libretto cara Sybil. Io non so più cosa fare e il ritorno a Milano è per me una tortura e la Spagna e Vaucaire!...Forse andrò al *Niagara Falls*. Domani sera andrò a *China Twon* [sic], tutto engagé fino alla partenza...")

4 items in all, one incomplete, 8 pages by Puccini, 4 pages (partly cross-written) by Elvira (complaining that she hates being in America, cannot go out alone because of the language and that Puccini is exhausted by the rehearsals: "è cattivo come una bestia e faccio una vita orribile"), printed stationery of the Hotel Astor, New York, 23 January-18 February 1907

Puccini alludes to the projected opera *Conchita*, with which he was disillusioned, by the location ("Spagna") and the librettist ("[Maurice] Vaucaire"). Puccini describes Caruso as extraordinary in *Manon Lescaut* opposite Lina Cavalieri, the soprano dubbed "The Most Beautiful Woman in the World", and portrayed by Gina Lollobrigida in a film of that name. It is quite clear from Elvira's letter that, whatever complaints she had against Puccini, she felt no jealousy towards Sybil; indeed they remained on good terms.

REFERENCES

Seligman, *Puccini Among Friends*, (1938), pp.116-119

£ 1,800-2,200 € 2,100-2,550



103

104

PUCCHINI, GIACOMO

Five autograph letters, one on a postcard portrait of the composer, signed ("G.Puccini") to Sybil Seligman, *October to December 1911*

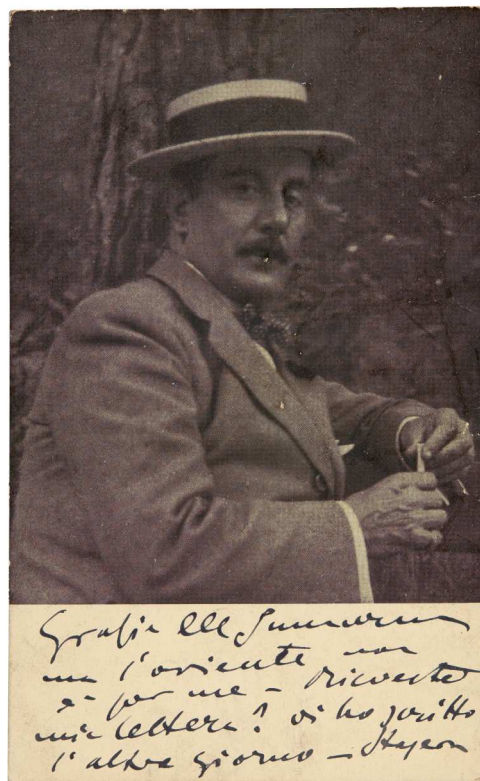
Asking her help in finding a good subject for an opera, especially a sad one, telling her that he frequents theatres in Milan searching for a suitable subject without success, responding to a number of her suggestions, including *Sumurun* (Max Reinhardt's pantomime on the *Arabian Nights*, warning her that the Orient is not really for him, but promising that he will get it translated), *Lorna Doone*, *Garrick* and *Anima Allegra* (not bad but a bit light), remarking that he is looking for something different, very sorrowful, expressive of moral suffering but without any violence, as that is the very essence of life; he also discusses performances of *La fanciulla del West*, including at Treviso, Waterbury, Turin and Naples, where he criticizes the lethargic conducting of Leopoldo Mugnone ("... sono sempre *alla cerca senza profitto*...Ora che la cosa Allegra la posso avere, cerco un contrasto—*dolore—dolore—dolore* che è la bandiera della vita, ho voglia di esprimere degli strazi morali senza pugne nè drama forte...")

6 pages, 8vo, five on letter-cards with his printed address and autograph address-panels (c.24.5 15.5cm), and one postcard (c.14 x 9.5cm) showing the composer wearing a hat and holding a cigarette, stamped and postmarked, Torre del Lago and Milan, 21 October to 30 December 1911

In these letters, Puccini gives an insight into his search for a good libretto, essentially one that expresses human suffering but without bloodshed or violent melodrama (so, not *verismo*, for example). Always on the lookout for suitable plots, he generally followed up Sybil Seligman's useful suggestions.

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SOTHEBY'S



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REFERENCES

V. Seligman, pp.211-214, the letter on card unpublished

£ 2,500-3,000 € 2,900-3,450

105

PUCCHINI, GIACOMO

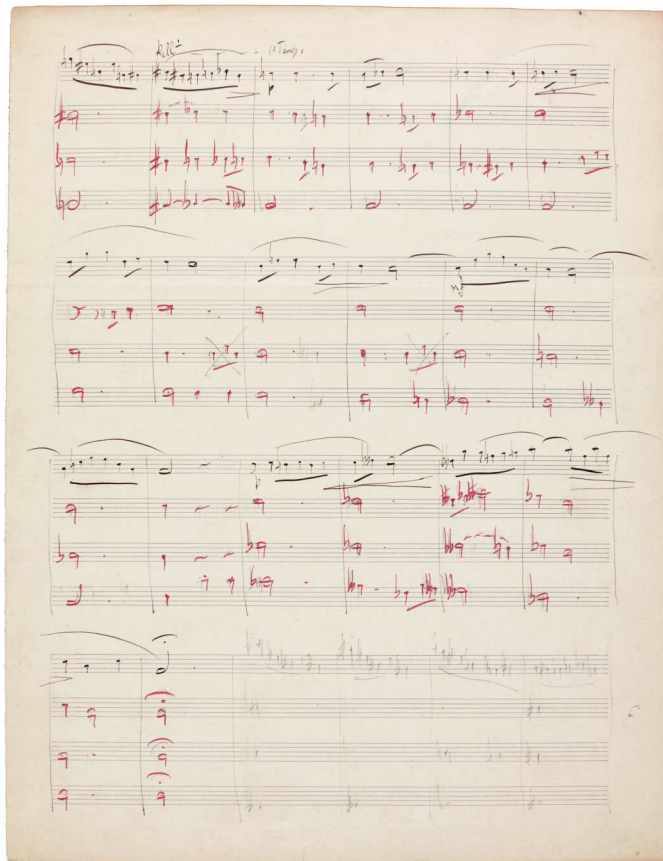
Autograph letter signed ("GPuccini"), to Maria Bianca Ginori, *24 December 1923*

Reporting the revival of *Manon Lescaut* at La Scala with Gilda Dalla Rizza in the title role, which has been more successful than the previous year, informing her that he has occasionally been hunting but there's little or nothing to catch, so he is stuck with his wife Elvira who has been confined to bed with influenza for that week ("...figurati che allegria!..."), and thanking her for her letter to the Ministry on his behalf (... Fu ripresa *Manon* alla Scala con la dalla Rizza con maggiore successo dell'anno scorso...").

1 page, 4to (c.26.7 x 21cm), printed stationery, autograph envelope, Viareggio, "Vigilia di natale", [24 December] 1923

1923 saw the thirtieth-anniversary production of *Manon Lescaut*, containing Puccini's final revisions to the score. It was conducted by Toscanini, with Gilda Dalla Rizza (1892-1975) in the title role; she was one of Puccini's favourite sopranos and his preferred choice for Liu in *Turandot*. Maria Ginori Lisci was the daughter of Marchese Carlo Ginori-Lisci, the dedicatee of *La bohème*, who granted Puccini hunting rights on his neighbouring estate.

£ 800-1,000 € 950-1,150



106

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RAVEL, MAURICE

Autograph musical manuscript of a musical exercise notated for four voices in open score

lacking the opening, written in pencil, black ink and red ink, notated on four four-stave systems per page, apparently to be read with soprano, alto, tenor and bass clefs and a key-signature of two sharps, the music drafted in pencil throughout, the second page sketched but not completed, the first page gone over by the composer in red and black ink, ending in D major, the top part annotated by Ravel ("Rallo...10 Tempo")

2 pages, folio (34.8 x 26.9cm), 16-stave paper, no place or date, probably 1890s

This manuscript contains part of Ravel's exercises in harmony and counterpoint at the Paris Conservatoire during the 1890s or early 1900s. The use of antiquated C-clefs was standard at the Conservatoire at this time; *ie* middle C on the bottom line of the staff in the soprano, C on the middle line in the alto, C on the fourth line up in the tenor, with a normal bass clef on the bottom line. Unlike Debussy, Ravel believed this type of rigorous education was indispensable, for it assisted the composer in mastering his craft. Nevertheless, under Ambroise Thomas and Théodore Dubois, Ravel fared badly at the Conservatoire. In 1895 he was expelled (for failing to win any prizes) and had to reapply in 1897. Dubois's refusal to let Ravel proceed to the final round of the *Prix de Rome* competition in 1905 became a national scandal, leading to

radical reforms under the new director Gabriel Fauré. Ravel's harmony exercises are discussed in Orenstein, *Ravel. Man and Musician* (1991), p.152. Sotheby's is pleased to acknowledge the advice of Roger Nichols in preparing the catalogue description for this Lot. See also Lot 27

£ 6,000-8,000 € 6,900-9,200

107

RAVEL, MAURICE

Typed letter signed ("Maurice Ravel"), about the Piano Concerto in G

To the pianist Franz Osborn in Berlin, explaining that his agreement with his publisher means that he has exclusive performing rights to "his Concerto" for eighteen months from its premiere, a period of time sufficient for him to play it in all five continents, and he can seek dispensation only before then

1 page, 4to (c.27.5 x 21.5cm), small correction and annotation by the composer, Ravel's printed stationary with his monogram and address, typed envelope, Montfort l'Amaury, 20 June, 1930

Marguerite Long gave the first performance of the Piano Concerto in G on 14 January 1932, with the composer conducting; they began a tour of twenty cities throughout Europe. Franz Osborn was a distinguished pianist, who left Berlin in 1933 and settled in England.

£ 800-1,000 € 950-1,150



108

108

RIMSKY-KORSAKOV, NIKOLAI

Two autograph musical quotations from the operas *Christmas Night* and *The Snow Maiden*, signed ("N. Rimsky-Korsakov")

on a single leaf, inscribed "à Mademoiselle B Lataste", comprising two quotations on one leaf, each titled by the composer in French and notated in brown ink on single staves

1) "La Nuit de Noël", from Act 3 scene 8, the melody for the off-stage chorus hailing the procession of a young girl and a boy (in a carriage and on a boar), four bars notated on one staff, marked "Andante", without the text, the last bar containing an motif for instruments rather than chorus

2) "Snegourochka", [*The Snow Maiden*], the shepherd's pipe-tune (played on the cor anglais) from the scene for Snegurochka and the shepherd at the start of Act 1, the six-bar introduction to his first song

1 page, oblong (7.5 x 14cm), 5-stave paper, cut down from a larger sheet, no place or date, after 1895

The Snow Maiden, composed in 1882, is regarded as one of Rimsky-Korsakov's finest operas. The pipe-tune introduces the scene where the shepherd sings two songs for Snegurochka in return for a kiss. This quotation contains the slightly extended repeat of the melody for flute. The tune itself was apparently provided to the composer by Lyadov.

£ 4,000-5,000 € 4,600-5,800

109

RIMSKY-KORSAKOV, NIKOLAI

Autograph musical quotation from the opera *Snegurochka*, ["The Snow Maiden"], signed and inscribed in Russian ("N. Rimsky-Korsakov, 5 March 1908")

three bars from Snegurochka's aria in the 'Prologue', comprising her vocalise introducing the aria (without words), written in black ink on one hand-drawn staff

1 page, oblong (8 x 14cm), cut from a larger albumleaf, inscriptions in Russian laid down on verso, no place (probably St Petersburg), 5 March 1908, *light creasing*

£ 2,000-2,500 € 2,300-2,900

110

ROSSINI, GIOACHINO

Autograph letter about Donizetti and the 'Stabat Mater', signed ("G. Rossini"), 26 February 1842

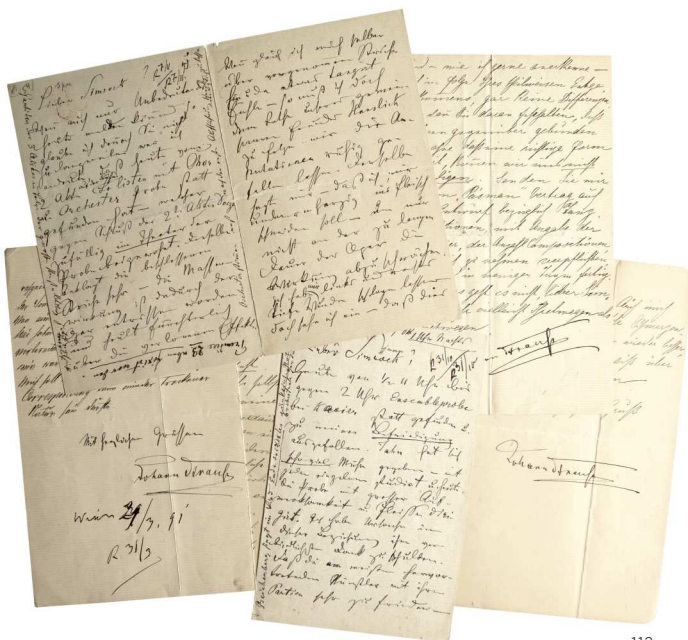
to his friend Giacomo Pedroni of the publishers Ricordi's in Milan, expressing his great delight that Donizetti might conduct the Italian premiere at Bologna ("...il mio *modesto* Stabat Mater..."), informing him that he would give his life and all his worldly goods if it were so, averring that Donizetti would be fêted like a bridegroom and it would counter the unfortunate impression some people still have of him; Rossini also discusses securing the principal singers for the performance and organising their travel, expressing concern over their passports, undertaking to act as surety for Count Pompeo Belgiojoso, and to pay his fees if the Padre cannot, urging him to see Clara Novello, and persuade her to come to Bologna as there is no time to lose, and finally asking how he is himself ("...E tu????????...")

"...Sarebbe vero che Donizetti voglia venire a Bologna? Per Dio se ciò fosse vero io sarei il più beato degli uomini, dille che a lui confiderei il mio Stabat; che egli me lo diriggerà, le offro in Cambio la mia vita e quanto posesso al mondo, sarebbe egli onorato e festeggiato come lo marito e si ricrederebbe forse sulle false impressioni di cui [è] tutt'ora in Preda..."

2 pages, 4to (c.25 x 20cm), integral autograph address leaf ("Al Signore / Il Sig' Maestro Pedroni"), Bologna, 26 February 1842, *splitting along folds, some repaired with white tape, small seal tear*

The *Stabat Mater* was one of Rossini's most important later works. He did not hear the first public performance in Paris on 7 February 1842. A few weeks later he wrote to Donizetti asking him to come to Bologna to conduct it, putting his house at his disposal. Donizetti directed three very successful performances in Bologna on 18-20 March. Rossini's long-term aim was to persuade Donizetti to assume the directorship of the Liceo Musicale in Bologna. Giacomo Pedroni worked for Ricordi, liaising with composers about performances of their works; Rossini addresses him in the familiar "tu" form, according him the title "Maestro", which usually means a composer or conductor.

± £ 2,000-3,000 € 2,300-3,450



112

111

SCHUMANN, CLARA

Cabinet-style photograph signed, and five autograph letters and cards to Sophy Horsley and her circle

The photograph signed and inscribed ("Klara Schumann, London March 1888"), by Elliott & Fry of Gloucester Terrace, London, c.16 x 10.5cm, framed and glazed; the letters and visiting cards signed ("Clara Schumann"), in English and German, enquiring after her health and expressing regret at losing contact with her friends in Kensington, two letters on visiting cards, 2 autograph envelopes, Frankfurt & Munich, 21 September 1886 to 4 October 1893; together with a letter by Fanny Davies (1887), cards by Sophy Horsley (about "Alle Mendelssohns und Joachim"), and carte-de-visites of Sophy Horsley and "Lilli" Wach (Mendelssohn's youngest daughter, Elisabeth), 8 items in all

Sophy Horsley (1819-1894) was the daughter of William Horsley, a friend of Mendelssohn, and maintained the connection with him and with Clara Schumann. Mendelssohn dedicated his "Songs without Words" op. 53 to Sophy and his set op.62 to Clara. Fanny Davies was a pupil of Clara.

£ 800-1,000 € 950-1,150

112

STRAUSS, JOHANN II

Five mostly unpublished letters, two entirely autograph, all signed ("Johann Strauss") to Fritz Simrock, ABOUT HIS OPERA "RITTER PÁSMÁN", 29 March - 6 November 1891

1) Letter signed ("Mit herzlichen Grüßen Johann Strauss"), referring to the contract for his opera [Ritter Pásmán], accepting the changes he has suggested, discussing terms regarding the publication of his waltzes and polkas, observing that he was not aware of a binding agreement between them, noting that the case of the 'Chorwalzer' [ie the Gross-Wien

waltz, Op.440] is somewhat different, and asking him to suggest a price himself, explaining that he does not wish to have it published before its performance in July ("...Den Walzer zu publicieren, ehe er vom heutigen Kämmergesangverein gesungen wird, würde Ihren Interessen...schaden..."), 2 pages, 8vo (20.2 x 12.4cm), Vienna, 29 March 1891, horizontal and vertical folds

2) Letter signed ("Johann Strauss"), expressing his anger at Simrock's last letter concerning his 'Chorwalzer', stating that he no longer wishes to discuss the matter as he has lost interest in completing it, complaining he is not to blame if he has little experience in this area [i.e. of choral waltzes], and objecting to his threatening to go to court, questioning whether he is really contractually obliged to him, demanding a clear statement of their business relations, and asking him to send him with the contract for his opera Ritter Pásmán a draft [contract] concerning the dance compositions ("...Es ist auch nicht meine Schuld, wenn Sie auf diesem Gebiete nicht genug Erfahrung haben, u. in Folge dessen einen Chorwalzer u. einen gewöhnlichen Walzer für gleichwertig halten..."), 4 pages, 8vo (20.2 x 12.5cm), annotated by the recipient, [Vienna,] 9 April 1891

3) Letter signed ("Johann Strauss"), continuing the discussion of their business relationship, going into the details of a possible contract and expressing the fervent wish that they may come to an agreement ("...Sie sehen, ich thue Alles möglich um Ihnen entgegenzukommen u. würde ich mich sehr freuen, wenn wir endlich im Reinen wären..."), 2 pages, 8vo (20.2 x 12.7cm), lacking the beginning of the letter, annotated by the recipient, [Vienna, 17 April 1891]

4) Autograph letter signed ("Johann Strauss"), describing a rehearsal for his opera Ritter Pásmán, noting that it had gone off to his satisfaction, remarking on the care and attention of the conductor Jahn, reporting on the merits of various singers ("...Reichenberg (Pasman) vorzüglich Ritter (Rodomonte) glänzend..."), discussing the ballet music, expressing his approval with the performers, but wondering how it will be performed elsewhere, confiding to him that as the time approaches for the birth [of the opera] he wonders whether he has not got him involved in something that he might regret, admitting that no one wants to believe that a Johann Strauss is capable of writing something better than a good waltz or a good operetta, and confessing that it is hard to fight against such prejudice ("...Kein Mensch will daran glauben, daß man etwas Besseres als einen guten Walzer, eine gute Operetta schaffen kann, wenn man Johann Strauss heist..."), 4 pages, 8vo (17.3 x 11.2cm), annotated by the recipient, [Vienna,] 29 October [1891]

5) Autograph letter signed ("Johann Strauss"), describing a stage rehearsal of the second act at which the librettist Dóczi was present, discussing the cuts to the opera and recording Dóczi's distraught reaction to them, noting that the ballet has not been shortened, and also referring to Hanslick ("...Derselbe [Dóczi] beklagt die beschlossenen Striche sehr - die Massenwirkung ist dadurch der Oper entrisen worden und heult fürchterlich über die verlorenen Effekte..."), 4 pages, 8vo (17.7 x 11.3cm), annotated by the recipient, [Vienna, c.6 November 1891]

UNPUBLISHED: only the second letter appears in Franz Mailer's edition, incomplete, undated and without recourse to the original manuscript (see Johann Strauss, *Leben und Werke in Briefen und Dokumenten* v (1996), pages 165-166). Strauss discusses in detail the contracts, rehearsals and cuts for Ritter Pásmán, which received its premiere at the Hofoper in Vienna on New Year's Day, 1892. For a larger image of this lot, please see page 6.

‡ £ 6,000-8,000 € 6,900-9,200

Andante grazioso. *Andante grazioso.* x 1.) Das Rosenbäum (bei von Klopstock) Rich. Strauss, 1

kleine Flöte *fl.*
2 große Flöten *fl.*
2 Oboen *ob.*
2 Clarinetten (A) *cl.*
Fagot *fg.*
2 Hörner (F) *tr.*
Fingerringe *tr.*

Viol. I (10)
Viol. II (10)
Brassiere (6)
Cello (6)
Bass (4)

kleine Fl. *fl.*
2 gr. Fl. *fl.*
2 Oboen *ob.*
2 Clar. (A) *cl.*
Fagot (A) *fg.*
2 Hörner (F) *tr.*
Fingerringe *tr.*

fin, du best ist für mich über für ein Baum: Sonne für Apfel? es nicht der Apfelbaum.

Viol. I (10)
Viol. II (10)
Br. (6)
Cello (6)
Bass (4)

STRAUSS, RICHARD

Fine autograph manuscript of two songs for soprano and orchestra, "Das Rosenband" and "Liebeshymnus", each signed ("Richard Strauss")

the full score for voices and orchestra, with autograph title and list of the instrumentation, the title naming four songs in all, including two not present here

"4 Gesänge mit Orchester / von / Richard Strauss

- I.) Das Rosenband
- II.) Liebeshymnus
- III.) Morgen
- IV.) Cäcilie ..."

notated in dark brown ink on up to twenty-eight staves per page, with discreet corrections in pencil and crayon, marked up by Strauss for performance in red and blue crayon, the opus number assigned by composer to 'Liebeshymnus' ("op.32 No.1", later changed in pencil to "No.III").

11 pages in all, folio, 28-stave paper by Lard Esnault of Paris, the songs stitched separately, trace of binding at hinge, Munich, 25 & 27 September 1897, well thumbled (presumably by the composer)

THIS AUTOGRAPH MANUSCRIPT OF STRAUSS'S TWO SONGS FOR SOPRANO AND ORCHESTRA IS UNRECORDED.

The two songs were originally published for piano and voice, in two separate collections: *Fünf Lieder* op.32 no.3 ('Liebeshymnus') and *Vier Lieder* op.36 no.1 ('Das Rosenband'). Strauss created these orchestral versions for his wife, Pauline de Ahna, to sing in a concert in Brussels on 21 November 1897, the composer conducting. They were not published until 1911 and the autograph manuscripts have remained hitherto unknown.

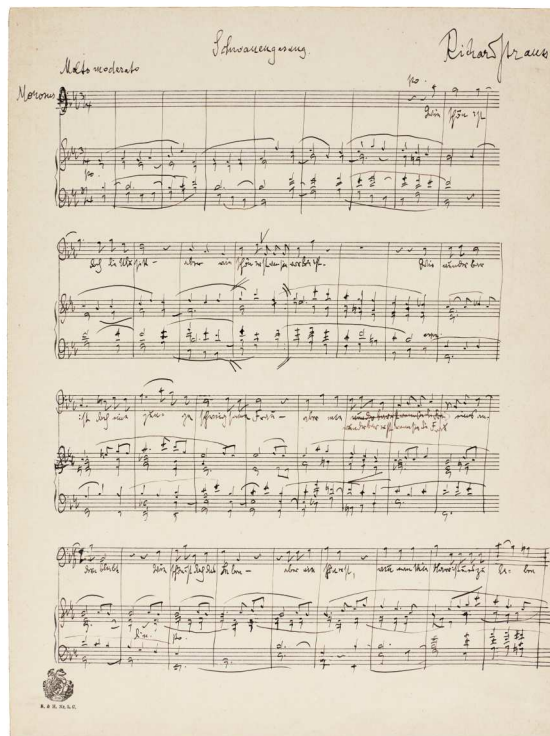
The provenance of this manuscript is related to that of the other two songs listed on the title page, 'Morgen' and 'Cäcilie', both also performed by Pauline de Ahna at the Brussels concert in 1897. The four orchestrations originally formed a set, albeit later published under different opus numbers. The songs were divided after World War II between the two directors of Universal-Edition who had revitalized the company after the war, Alfred Kalmus and Alfred Schlee (1901-1999): 'Das Rosenband' and 'Liebeshymnus' going to Schlee. Schlee had heroically subverted the German take-over of Universal after 1938. Together with Gottfried von Einem and others, he had set about preserving the company's autographs by removing those of Jewish and so-called *entartete* ("degenerate") composers to safe havens, ostensibly so that they could be protected from bombing, but actually to save them from the Nazis. Autographs of Mahler, Schoenberg and Weill were hidden behind organs in country churches and private homes, including those of von Einem's mother and Schlee's own house in Semmering, where they were preserved until the end of the war. Of the two songs given to Kalmus, 'Morgen' is in the Pierpont Morgan Library and Museum, but 'Cäcilie' is as yet untraced.

Strauss has written a note retaining sole rights of performance on the title page ("Die Partituren sind Manuscript und Eigenthum des Componisten. Aufführungsrecht vom Componisten vorbehalten"). 'Der Rosenband' is well-known from the recordings by Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau. There are no printer's markings on either of these manuscripts. *For an illustration of 'Liebeshymnus', please see page 4.*

REFERENCES

Trenner 186/I and 174/III ("unbekannt"); RSQV q00403 and q00358 ("unbekannt")

£ 70,000-90,000 € 80,000-103,000



114

114

STRAUSS, RICHARD

Fine autograph manuscript of the final scene of the opera *Die schweigsame Frau*, signed ("RichardStrauss")

here titled 'Schwanengesang', the vocal score notated in dark brown (almost black) ink on up to four systems per page, for bass voice ("Morusus") and piano, with a few alterations to the words and the music ("[aber wie] wunderbar erst wenn sie die Frau" deleted and rewritten), comprising eighty-six bars in vocal score in all, not including a repeat

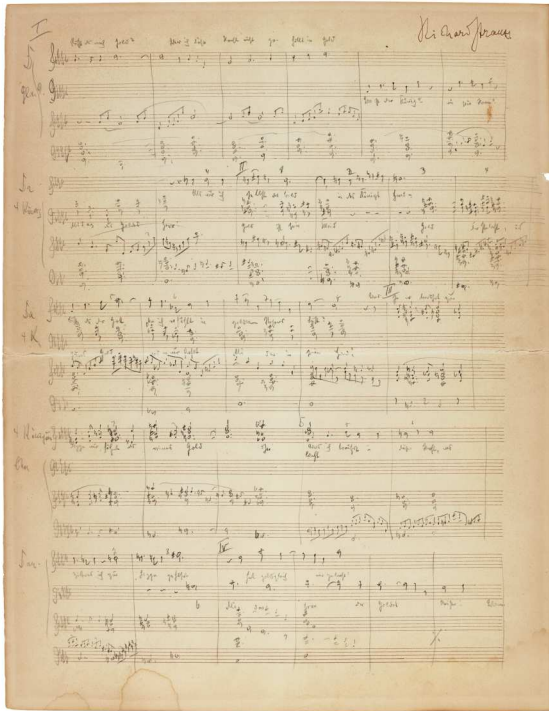
3 pages, folio (c.35.5 x 26.5cm), 12-stave paper (B. & H. Nr.5.C., with their watermark), no place or date [c.1938-1940], in an archival sleeve, modern green folding box, gilt titles to cover and spine (c.42.5 x 33cm), small hole from erasure to one word on page 2, very slight browning to margins

Die schweigsame Frau was Strauss's major collaboration with his Jewish librettist Stefan Zweig, occasioning a serious falling-out with the Nazi authorities over his wish to acknowledge him in the playbills. Hitler and Goebbels decided not to attend the premiere in Dresden on 24 June 1935 and the opera was taken off after three performances. It is a domestic comedy based on a play by Ben Jonson; the plot treats some similar themes to Donizetti's *Don Pasquale*. In the final scene the elderly duped bridegroom Dr Morusus, resigns himself to his fate and declaims an extended soliloquy 'Wie schön ist doch die Musik' ("How beautiful is music, but especially when it is over").

REFERENCES

Trenner 265; RSQV q12394.

£ 8,000-10,000 € 9,200-11,500



116

115

STRAUSS, RICHARD

Manuscript arrangement by Paul Juon, of Strauss's *Feierlicher Einzug der Ritter des Johanniter-Ordens* for brass and drums, TrV 224, WITH AN AUTOGRAPH INSCRIPTION BY STRAUSS

scored for flutes, oboes, clarinets, bassoons, contrabassoon, horns, trumpets, trombones, percussion, organ, choir and strings, written in pencil on one 30-stave system per page, INSCRIBED IN PENCIL BY STRAUSS AT THE FOOT OF THE FIRST PAGE ("... Bitte aber der Verfasser der Bearbeitung zu nennen, dass es ... doch wirklich nicht meine Hand ist. DrRichardStrauss")

19 pages, plus one blank, folio (34.3 x 26.9cm), "B. C. No.10" 30-stave paper, no place or date [1913?], *old repair to hinge of outer bifolium, horizontal fold, browning to edges*; together with the chorus part and the chorus text in an unidentified hand (Thomas Rehbaum?), 2 pages, no date

Strauss's *Feierlicher Einzug* was a military march written originally for brass and drums in 1909. The present manuscript transmits the Russian-born Swiss composer Paul Juon's 1913 arrangement of this work for orchestra; the added choral part in this arrangement was supplied by Theobald Rehbaum. The manuscript is not recorded in Trenner, or in RSQV.

£ 1,500-2,000 € 1,750-2,300

116

STRAUSS, RICHARD

Autograph manuscript of part of *Die Liebe der Danae*, Act 1, signed over the music in ink ("RichardStrauss"), 1939

a working draft of two passages in the second scene: i) for Danae (soprano) and the Four Kings and ii), on the second page, for Xanthe (soprano), the short score notated in pencil on five systems per page, the characters named as Dan[ae], Gl[äubige]r, 4 Könige, 4 Königinnen, X[anthe] and Chor, comprising

1) Danae's solo "Rufst du mich, Gold?", an early draft in G-flat major, and with other differences from the final version, without a part for Pollux, including the section in 5/4 for the four kings and four queens and the entry of the Gläubiger [Figures 64 to four bars after 67], marked by Strauss in four sections (I-IV), the first page-and-a-half of the manuscript, comprising 42 bars in short score

2) Xanthe's solo "Du böses Kind, kein Freiser", in G-flat major, part of her duet with Danae, comprising 17 bars in short score, notated on two systems on the second page, [Figure 47 to four bars after Figure 48], with a 11-bar sketch of the violin parts at Figure 49-50, inserted on a single staff between the two systems,

2 pages, large folio (c.34.8 c 27cm), 20-stave paper, no place or date [Baden (near Zurich) 1939], *browning to margins, some splitting and creasing along central fold*

This sketch-leaf for *Die Liebe der Danae* is apparently unrecorded.

Richard Strauss's penultimate opera is a mythological comedy ("heitere Mythologie") treating the tale of Jupiter, Danae and the shower of gold, and giving full rein to Strauss's luxuriant orchestration and vocal writing. The key of G-flat major is that of the "Golden Rain", in which guise Jupiter has been secretly descending upon Danae. This is depicted in the shimmering orchestral introduction to this scene. Her father Pollux seeks to give her away to one of the four kings, but Danae is only interested in a man who can bring her the joy of gold. Although Danae's solos in the present manuscript are notated in G-flat, they were later printed in F-sharp major.

Strauss composed the opera in 1939, completing Act 1 on 7 September, but it was not immediately performed. The planned production at Salzburg in 1944 was cancelled on Goebbels's orders after the dress rehearsal, the only occasion on which Strauss saw the opera staged, and the first performance did not take place until 1952.

For further autograph music manuscripts by Richard Strauss, including *Aus Italien*, please see lots 34-37 in the sale of *Fine Autograph Music: the Property of Helmut Nanz and family*.

REFERENCES

Trenner no.278 (op.83), pp.320-322; not in the RSQV.

£ 10,000-15,000 € 11,500-17,200

VERDI, GIUSEPPE

Unpublished autograph letter signed ("G. Verdi"), about staging *I Lombardi* and writing operas for Paris, 24 October 1844

addressed to "Signor Escudier", probably Marie Escudier, discussing the arrangement of the principal bass part for baritone (Pagano), informing him that he has asked Ricordi to send him a copy, emphasizing that the opera is particularly difficult and that it requires a large orchestra and chorus, urging him to take care of these matters so that the opera is produced well; Verdi also discusses plans to write an opera for the Escudiers, explaining that he is committed to Naples and Venice for the following year and that he would not be able to write for the Théâtre-Italien for another two years, between from October 1846 and March 1847, and that, although he is happy to discuss this with the Director, M. Vatel, he would really prefer to stage one of his operas before then ("...I *Lombardi* è l'opera mia più difficile ed oltre ai tre artisti principali ha bisogno d'un insieme e d'orchestra e di cori imponente. A Lei spetto sotto occhio queste cose onde l'opera sia messa in scena bene..."); Verdi also thanks Escudier for the kind things he has written about him [in *Le France musicale*], popularising his name in France

2 pages, 8vo (c.19.3 x 13.3cm), blind-stamped stationery ("Bath"), no address leaf, Rome, 24 October 1844, *moderate overall browning, remains of mount at top margin (translucent adhesive tape), creased along central fold*

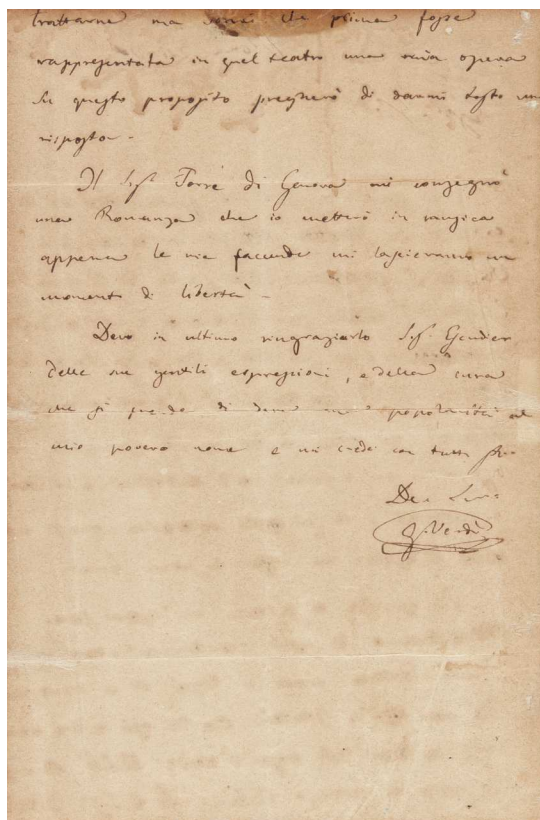
This letter contains Verdi's earliest negotiations to write an opera for Paris, the ultimate aspiration for any leading nineteenth-century Italian opera composer. It anticipates those with Léon Escudier in 1845 (see Budden, *The Operas of Verdi*, i, 342). Verdi is already discussing staging *I Lombardi*, composed for La Scala Milan in 1843, which in 1847 became *Jérusalem*, Verdi's first opera for France (at the Paris Opéra, rather than the Théâtre-Italien). The culmination of Verdi's career in Paris came with *Don Carlos*, written for the Paris Opéra in 1867. Pagano, the principal bass role in *I Lombardi*, was also a bass in *Jerusalem*, rather than adapted for baritone as planned here. This is the earliest known letter from Verdi to the Escudiers, who were to become his main publishers in France. Verdi expresses his delight in being in direct communication, apparently for the first time, so predating Marie's visit the following summer, recounted in *Le France musicale* (see 'A Visit to Verdi', [Milan, 18 May 1845], in M. Conati, *Encounters with Verdi* (1984), pp.1-9)

‡ £ 4,000-6,000 € 4,600-6,900

VERDI, GIUSEPPE

Autograph letter about the celebrated failure of "La Traviata" at its premiere in Venice, signed ("GVerdi"), 7 June 1853

to the architect Vincenzo Luccardi in Rome, urging him not to castigate the good patrons of the La Fenice opera house as imbeciles (expressed by Verdi very coarsely), merely because they judge *La traviata* a load of junk, as who knows if they are wrong? ("...ma i Veneziani hanno giudicato quell'opera una porcheria. Ebben? Chi ha torto?...Vorresti dare del *Mona* a tutta quella rispettabile popolazione del *Gran Teatro* la Fenice?..."), explaining that he does not like the subject



of Hugo's *Marie Tudor* as an opera subject since it is too relentlessly grim ("...trista, terribile dal principio al fine..."), and criticizing the impresario Jacovacci for wasting money on fruitless projects

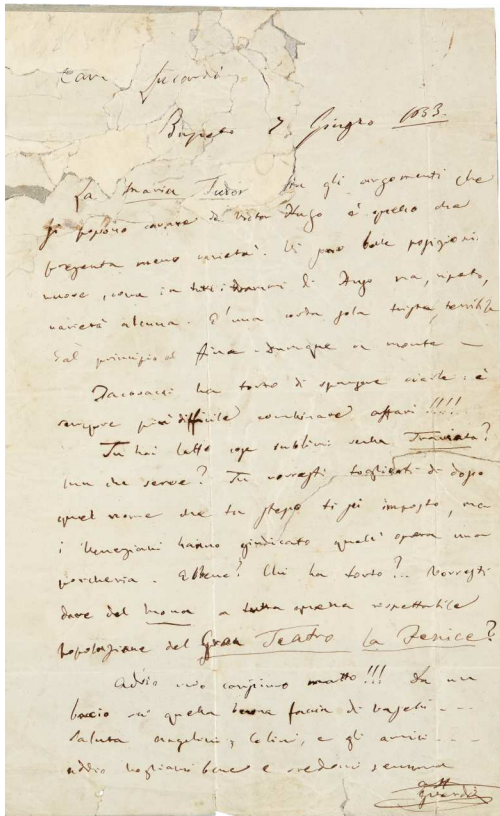
1 page, 8vo (21.5 x 13.5cm), integral autograph address leaf, remains of red seal, Busseto, 7 June 1853, *tears and creases, repaired and partly laid down on thin paper, slight loss of text to opening, minor restoration to the address leaf*

Verdi's *La traviata* is arguably the best-loved of all Romantic operas, yet its première at La Fenice, Venice, on 6 March 1853 was one of the most famous debacles in the history of music. Verdi refrains from criticizing the audience, whilst maintaining his confidence in the opera, which was shortly to be justified. *La traviata* triumphed in Venice the following year: at the Teatro San Benedetto, for which the composer made important adjustments. Verdi's aversion to Hugo's *Marie Tudor* (1833) contrasts with his enthusiasm for *Hernani* (Ernani in 1844) and *Le roi s'amuse* (*Rigoletto* in 1851). However, *Marie Tudor* had been used by Pacini in 1843.

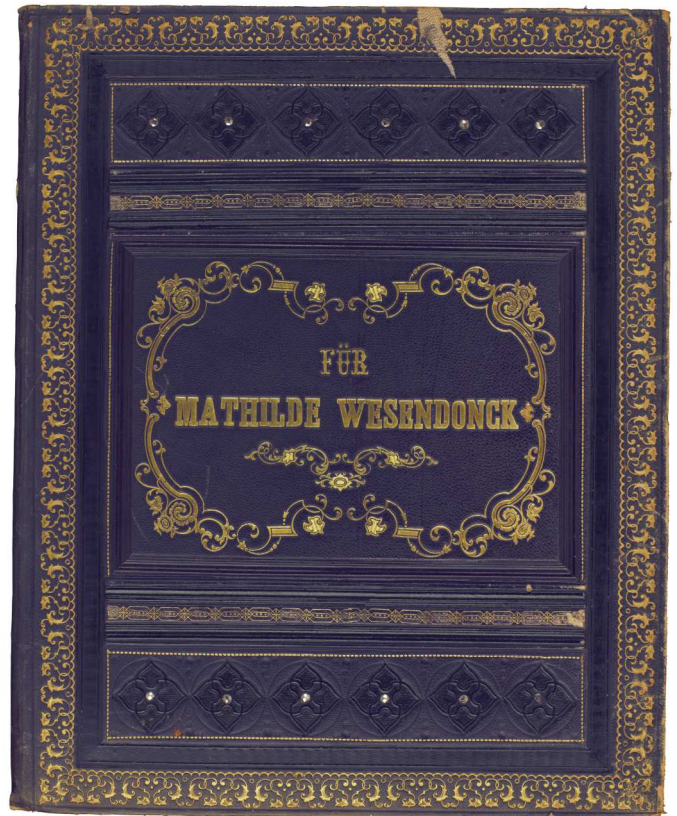
REFERENCES

Carteggi Verdi-Luccardi, edited by Laura Genesio (2008), no.32; published with several divergences from the autograph and lacking two lines. Genesio's text derives from a 1896 magazine and a 1974 auction catalogue description.

‡ £ 3,000-4,000 € 3,450-4,600



118



120

119

WAGNER, RICHARD

Autograph transcript of two lines from the libretto of *Die Meistersinger von Nürnberg*, Act 1, scene 3, signed ("Richard Wagner")

"Dass Volk und Kunst gleich blüht und wachst,
 Bestellt ihr so, mein' ich, Hans Sachs!"

["So both people and Art may bloom and thrive,
 Let's do it this way, say I, Hans Sachs!"]

1 page, oblong 8vo (c.11.5 x 17cm), framed and glazed with a printed portrait of the composer (overall size: c.42.5 x 28.5cm), Lucerne [Tribtschen], 12 December 1870, some browning, including from the frame

‡ £1,000-1,500 €1,150-1,750

120

WAGNER, RICHARD

Two first editions bound by Wagner for his beloved, 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

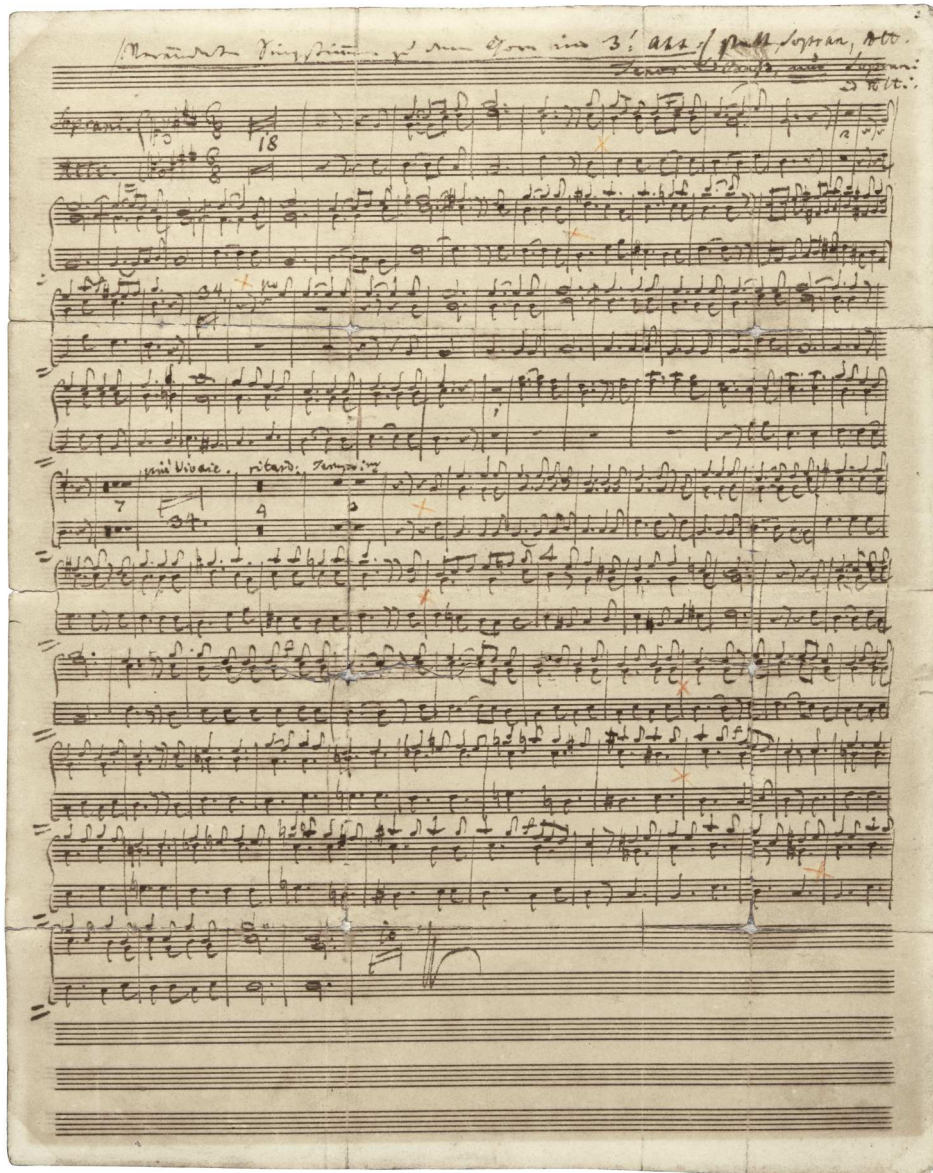
These early issues are not recorded in the *Wagner Werk Verzeichnis*. WWV 85 calls for a price of "Pr. Net. M.3" on the title-page of the first edition of *Eine Sonate für das Album von Frau M.W.* and WWV 91A for a price of "Pr. 1 Fl. 48 kr" on the title page of the first edition of the *Wesendonck Lieder*.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

Mathilde Wesendonck, with whom he was certainly infatuated and 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* and he designated two of them, 'Träume' and 'Im Treibhaus', as studies for the opera. This extraordinary, wonderful copy of the *Wesendonck Lieder* is deeply connected with one of the greatest and most influential operas of the 19th century.

For the autograph manuscript of the libretto of *Tannhäuser*, and six autograph letters by Wagner, please see lots 39-45, in the sale of *Fine Autograph Music. The Property of Helmut Nanz and family*, immediately preceding this sale.

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121

REFERENCES

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

£ 5,000-7,000 € 5,800-8,000

121

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^e Akt: statt Sopran, Alt, Tenor & Bass, nur Soprani und Alt"), notated in dark brown ink 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 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. Weber had made a draft of 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. He repulses her advances and is led away to be burnt at the stake.

£ 10,000-12,000 € 11,500-13,700

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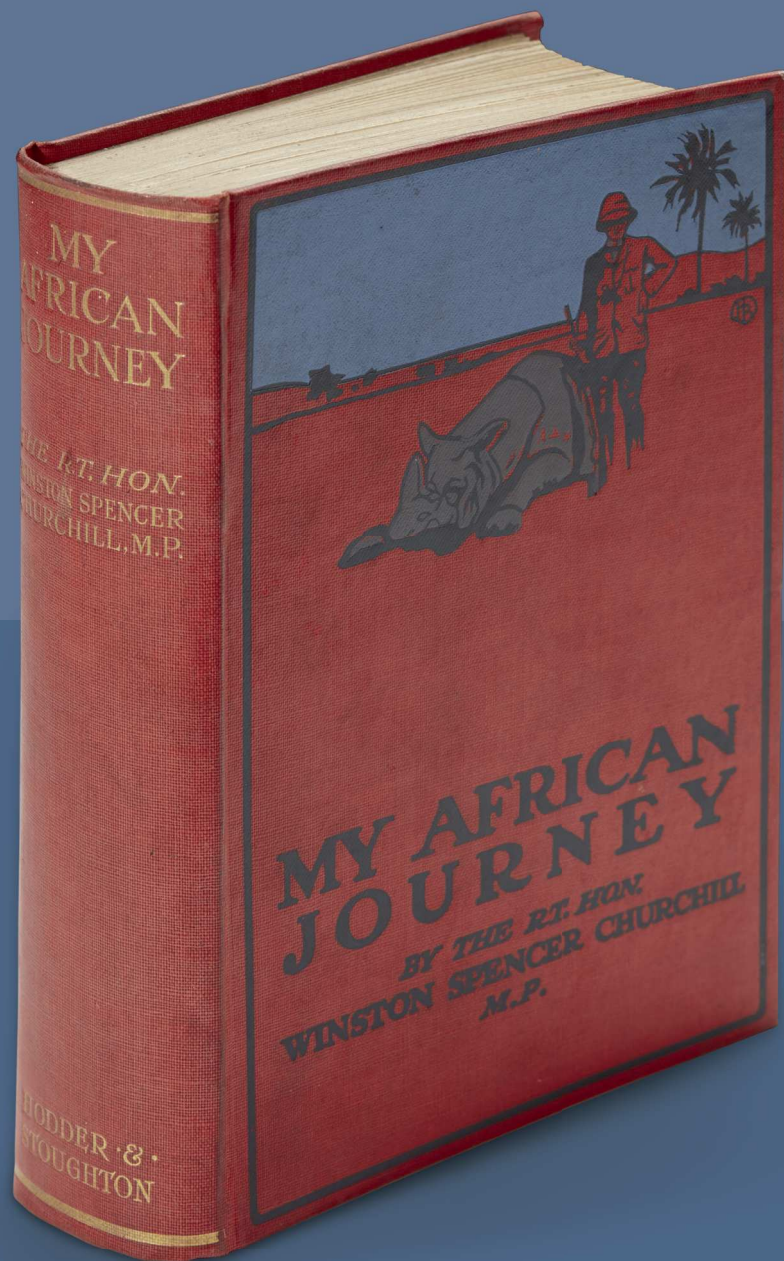
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ANDY WARHOL. \$(4), 1982

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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 5 pm)
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: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611

Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. 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 □ 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 Custord 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.

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 = €1.14

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

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate

prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

COLLECTION OF LOTS MARKED 'W'

All purchased lots marked in the catalogue with a W will be transferred from the saleroom to Sotheby's Greenford Park Fine Art Storage Facility after 5 pm on the day of the sale. Collection can be made from Sotheby's Greenford Park two days after the sale, but not on the day immediately following the sale.

Exceptions to this procedure will be notified by auction room notice and announced at the time of the sale. After 30 days storage charges will commence.

Please see the Buying at Auction guide for further information.

SAFETY AT SOTHEBYS

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

PHOTOCOPIES OF BOOKS AND MANUSCRIPTS

The proliferation of photocopying machines makes it impossible for Sotheby's to know whether copies of lots have been taken. We will endeavour to contact vendors about the existence of photocopies, on request.

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FORTHCOMING AUCTIONS

A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

TRAVEL, ATLASES, MAPS AND NATURAL HISTORY

15 May 2018
London

HISTORIC COINS & MEDALS FEATURING MAGNIFICENT MORGAN SILVER DOLLARS FROM THE COLLECTION OF RALPH AND LOIS STONE

21 May 2018
New York

LIVRES ET MANUSCRITS

24 May 2018
Paris

FINE BOOKS AND MANUSCRIPTS

18 June 2018 – 28 June
2018
New York

MEDIEVAL & RENAISSANCE MANUSCRIPTS & CONTINENTAL & RUSSIAN BOOKS

3 July 2018
London

ENGLISH LITERATURE, HISTORY & CHILDREN'S BOOKS

9 & 10 July 2018
London



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Sometime thing

Handwritten musical score for the song "Sometime thing". The score is written on ten staves. The first staff is the vocal line, with lyrics: "listens to you daddy", "warn you", "' for you start a trav-". The second staff is the piano accompaniment, showing chords and some melodic lines. The third staff continues the vocal line with lyrics: "ling", "woman may bow you", "love you + mourn you". The fourth staff continues the piano accompaniment. The fifth staff continues the vocal line with lyrics: "but -", "a woman is a sometime thing", "yes a". The sixth staff continues the piano accompaniment. The seventh staff continues the vocal line with lyrics: "woman is a sometime thing". The eighth staff continues the piano accompaniment. The score is written in a key with one flat (F major or D minor) and a 4/4 time signature. The handwriting is in ink on aged paper.