

Rootenberg Rare Books & Manuscripts Presents:

AN EIGHTEENTH- AND NINETEENTH-CENTURY MUSIC COLLECTION



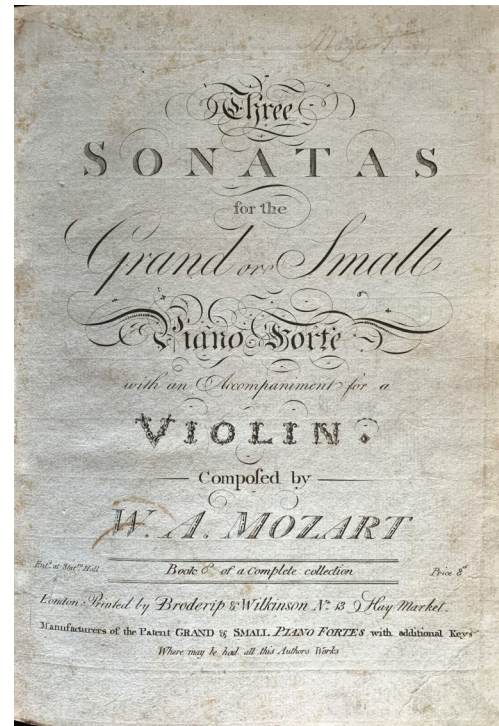
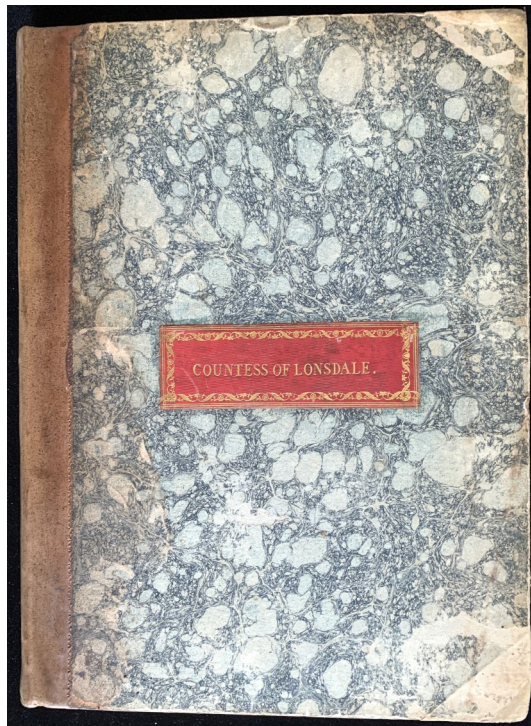
While History's Muse
"She saw History write,
"With a pencil of light,
"That illum'd all the volumes her Wellington's name!"

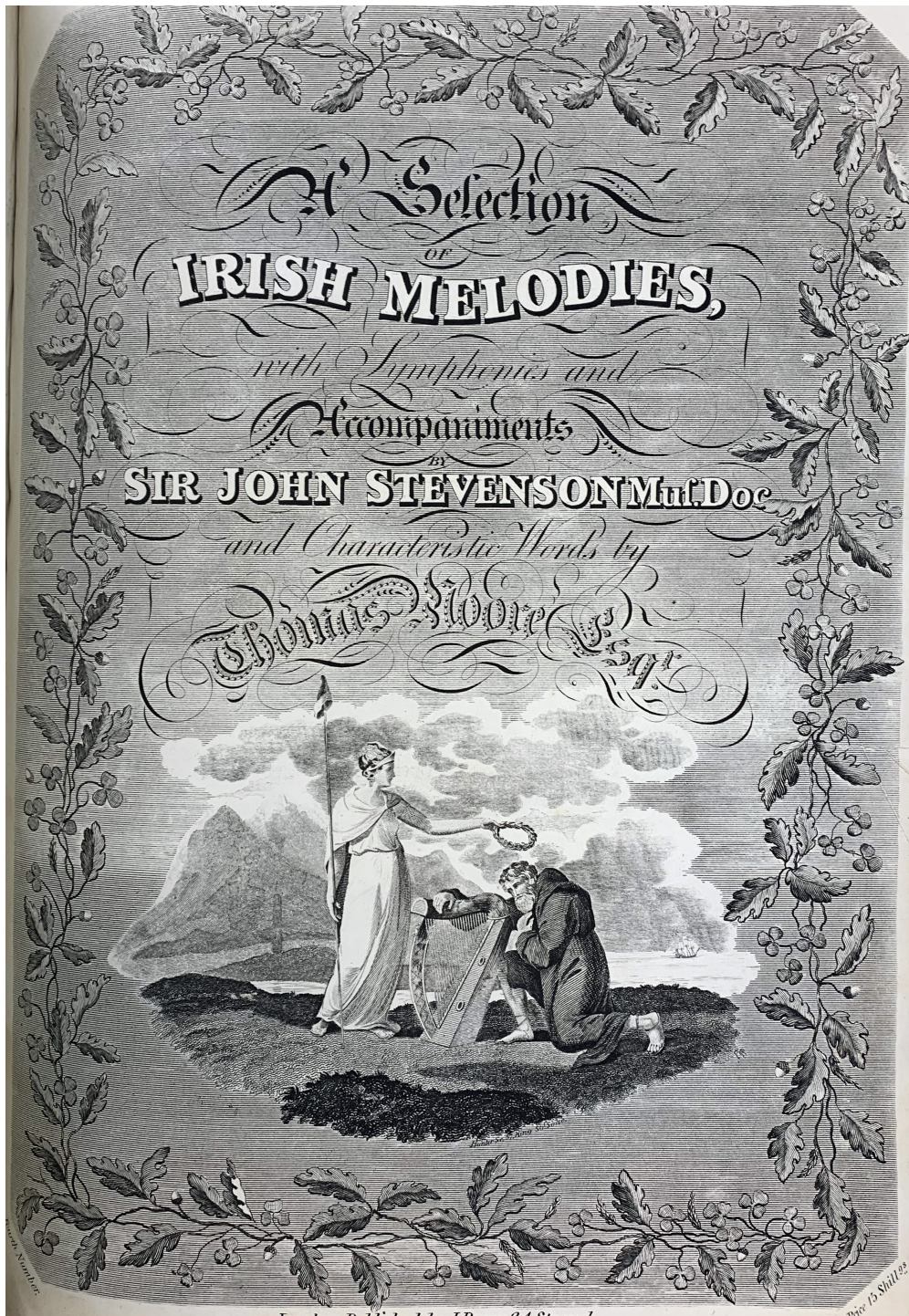


1. The following collection contains thirteen volumes with over 60 titles. The compositions include pieces for the voice, piano, violin, and cello, and range from sonatas to airs to operas. The majority of the works, many with fine engravings, were printed in Britain from notable music publishers. The publication dates vary from the late eighteenth to the mid-nineteenth century. The collection contains works by classical composers like Mozart, Handel, and Beethoven as well as poets like Felicia Hemans, Lord Byron, and Robert Burns. Overall, the books offer an interesting survey in the history of British music publishing, the printing of classical compositions, and the collecting of music. A complete list of all compositions is available upon request. \$ 18,000.00

I. Countess of Lonsdale Music Collection

Two volumes bound for the library of Grace Cecile Lowther (née Gordon), Countess of Lonsdale (1854–1941), wife of 5th Earl of Lonsdale and daughter of 10th Marquess of Huntly. The first volume contains eight violin compositions for sonatas, and the second volume has the corresponding parts for the piano. The volumes contain the earliest imprints, mostly from the 1790s, and has works by Mozart, Haydn, and Pleyel among others.





II. STEVENSON, Sir John & Thomas MOORE

A selection of Irish melodies, with symphonies and accompaniments by Sir John Stevenson Mus. Doc. And characteristic words by Thomas Moore, Esq.r. London: Published & sold at W. Powers, [c. 1808-1810].

Two bound volumes of issues of Stevenson's and Moore's *Irish Melodies* (c. 1808-1834). The first book includes issues 1-4 (issue 1 is lacking the title-page). The second book includes issues 4-6 (issue 4 is a duplicate). There were 10 total issues printed. Stevenson (1761-1833) was an Irish composer, and Moore (1779-1852) was an Irish poet, singer and songwriter. *Irish Melodies* is Stevenson's best known work, and he collaborated with Moore on several other projects.

John Carnegie Glasgow 15th March 1810.

A

Select Collection of
Original
WELSH AIRS
Adapted for the Voice
UNITED TO CHARACTERISTIC
English Poetry
never before Published.

With Introductory & Concluding Symphonies
and Accompaniments for the
PIANO FORTE or HARP, VIOLIN & VIOLONCELLO
Composed Chiefly by
Joseph Haydn.

Price of each Volume the Voice and Piano Forte or Harp L. 1. The Violin & Violoncello parts 2/6 Each.
Vol. 1. Em^d at Stationers Hall.
London. Printed & Sold by Preston, 97 Strand, And by G. Thomson the Editor & Proprietor, Edinburgh.
G. Thomson

LLANGOLLEN VALE.

<i>Come every shepherd with his love,</i>	<i>There with a sigh the ardent Youth</i>
<i>And court the western gale;</i>	<i>May urge his tender tale.</i>
<i>Come let us seek the oak grove</i>	<i>The evening hours in joy beguile.</i>
<i>In sweet Llangollen vale,</i>	<i>And happy be beneath the tree,</i>
	<i>Whose fair rewards him with a smile.</i>

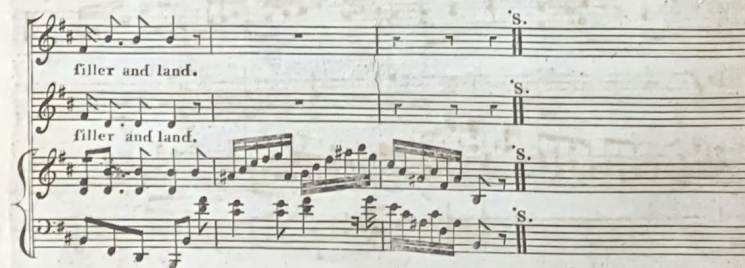
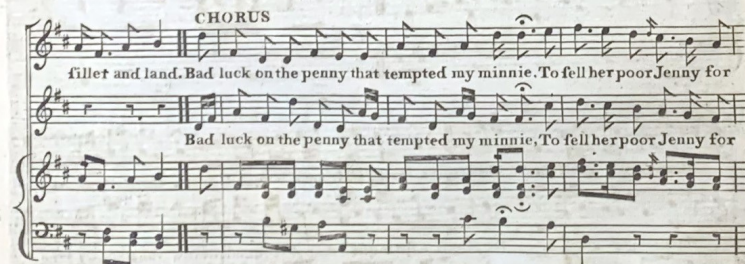
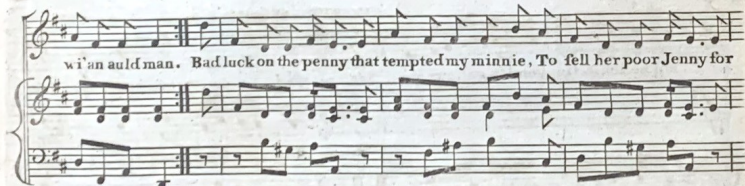
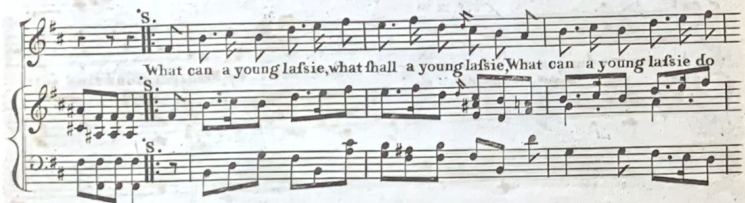
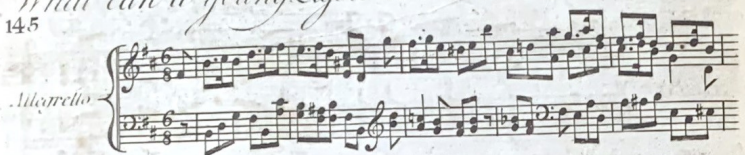
Published May 1810, by G. Thomson Edinburgh.

III. Original Scottish and Welsh Airs

Three bound volumes that consist of *Original Scottish airs* and *Original Welsh airs* from the music publisher George Thomson with his signature. Between the three books there are early editions of four volumes of *Original Scottish airs*, four volumes of the rare violin parts for *Scottish airs*, and one volume of the *Original Welsh airs* and a volume of its optional violin part. Thomson employed composers like Pleyel and Haydn and the poet Robert Burns to produce his series of national airs. These volumes also contain many copperplate engravings in addition to the sheet music. Signature of John Carnegie, Glasgow, 1810, on all volumes.

What can a young Lassie do wi' an auld man

Allarghetto



WHAT CAN A YOUNG LASSIE DO WI' AN AULD MAN?

WRITTEN

By BURNS.

AIR—WHAT CAN A YOUNG LASSIE DO WI' AN AULD MAN?

WHAT can a young lassie, what shall a young lassie, He hums and he hankers, he frets and he cankers,
 What can a young lassie do wi' an auld man? I never can please him, do a' that I can;
 Bad luck on the penny that tempted my minny He's peevish, and jealous of a' the young fellows,
 To sell her poor JENNY for siller and lan'. O dool on the day I met wi' an auld man!
Bad luck, &c. He's peevish, &c.

He's always compleenin frae mornin to e'enin, My auld auntie KATIE upon me takes pity,
 He hosts and he hirples the weary day lang; I'll do my endeavour to follow her plan;
 He's doyl't and he's dozin, his blude it is frozen, I'll cross him, and wrack him, until I heart-break him,
 O dool on the day I met wi' an auld man! And then his auld brass will buy me a new pan!
He's doyl't, &c. I'll cross him, &c.

SINCE WEDLOCK 'S IN VOGUE &c.

WRITTEN

By CUNNINGHAME.

THE SAME AIR.

SINCE wedlock 's in vogue, and stale virgins despis'd, Not the ruby-fac'd sot, who topes world without end;
 To all bachelors greeting, these lites are premis'd; Nor the drone, who can't relish his bottle and friend;
 I'm a maid that would marry—ah! could I but find Nor the fool that's too fond; nor the churl that's unkind;
 (I care not for fortune) a man to my mind! Neither this—that—nor t'other's the man to my mind.
I'm a maid, &c. Not the fool, &c.

Not the fair-weather fop, fond of fashion and dress; Not the wretch with full bags, without breeding or merit;
 Not the squire, who can relish no joys but the chace; Nor the flash, that's all fury without any spirit;
 Nor the free-thinking rake, whom no morals can bind; Nor the fine Master Fribble, the scorn of mankind;
 Neither this—that—nor t'other's the man to my mind. Neither this—that—nor t'other's the man to my mind.
Nor the free, &c. Nor the fine, &c.

But the youth whom good sense and good nature inspire;
 Whom the brave must esteem, and the fair should admire;
 In whose heart love and truth are with honour conjoin'd—
 This, this, and no other's the man to my mind.
In whose heart, &c.

1

O V E R T U R E

S O L O M O N

LARGO.

No 62. Solomon.

IV. HANDEL, George Frederic

Solomon, composed by G.F. Handel, arranged for the organ or piano-forte, by Dr. John Clarke, Cambridge. London: Printed by Clementi, Collard, & Collard, [c. 1825]. Folio. [iii], 193, 1 pp. Engraved title with border design and vignette by Isaac Taylor; inscription in brown ink of Charles Severn.

Arrangement of the vocal score for Handel's (1685–1759) oratorio, *Solomon* (HWV 67). Until recently, the librettist of *Solomon* was unknown. However, it is likely that the English/Jewish financier-poet, Moses Mendes (c. 1690–1758) provided the lyrics to Handel's oratorio according to a new documentary source. The previous owner of this volume was Charles Severn (1806–1894), a musician and member of the Royal Society of Musicians in Great Britain.



V. ROSSINI, [Gioachino Antonio]

Mosè in Egitto, oratorio in tre atti, musica di Rossini, nuova edizione. Paris: Ou Magazin de Musique de Pacini, [c. 1825]. Folio. [ii], 1, [ii], 203 pp.

Rossini (1792–1868) was an Italian composer known for his comic operas including *William Tell* (1829). He composed *Mosè in Egitto* with the librettist, Andrea Leone Tottola, around 1818. Rossini later revised the opera, adding a fourth act and a ballet, in 1827 and renamed it *Moïse et Pharaon*. Both versions were highly successful and remain Rossini's best known works.

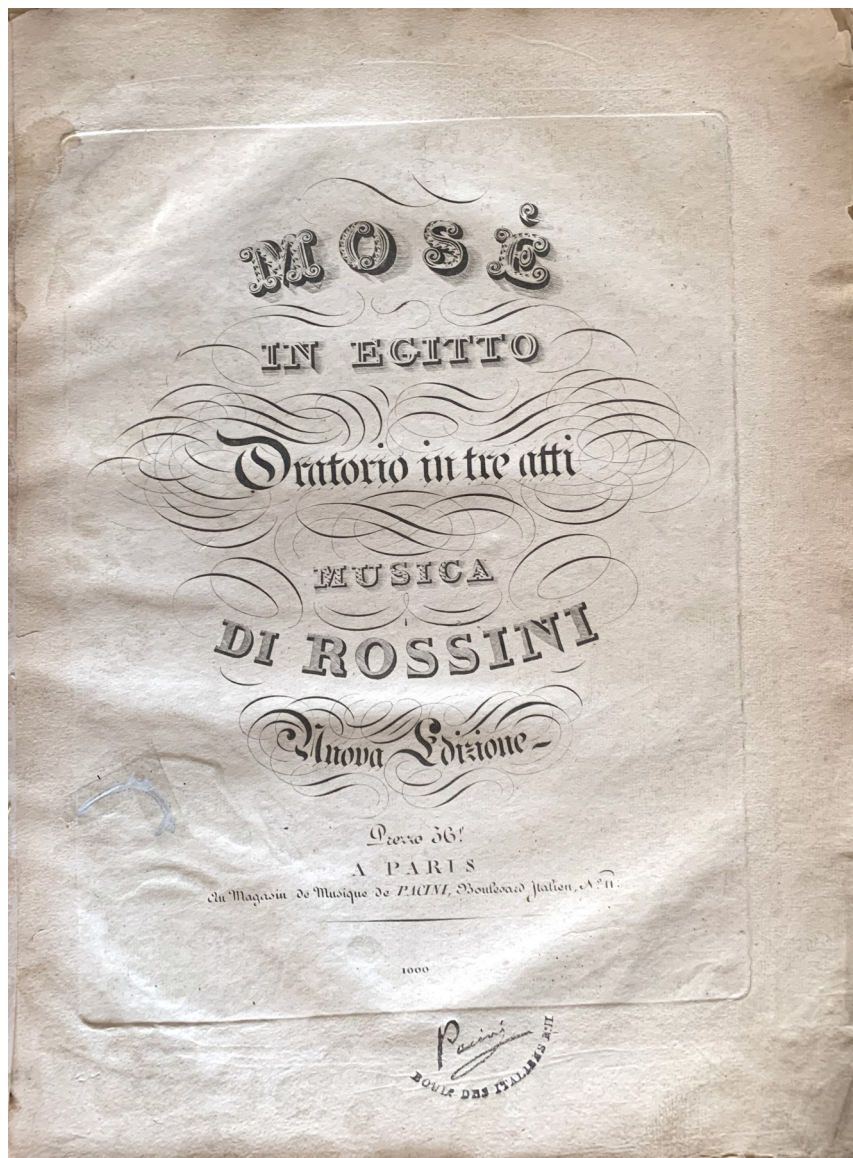


TABLE THEMATHIQUE
di Mosè in Egitto
Opera di Rossini
a Paris, Chez PACINI, Boulevard des Italiens, N.º II.

ATTO PRIMO

N.º 1. Coro Prix 4. 50.
INTRODUZIONE Page 1
Ah! chi ne ai-ta

N.º 2. Mosè
INVOCAZIONE Page 12
E-ter-no in-ve-ni-so

N.º 3. Osiride
QUINETTO Page 15
Ce-les-te-man-pla-ca-ta

N.º 4. Osiride
DUETTO Page 59
Ah se puoi co-si-la-se-ar-mi

N.º 5. Faraone
ARIA Page 53
Ca-da dal ca-glio

N.º 6. Coro
CORO Page 60
All'etra al ciel lie-to i-stra-el

N.º 7. Eliza
DUETTO Page 67
Tal-to mi-ride in-to-no

N.º 8. Mosè Osiride
FINALE 1.º Page 71
che-ri? Il-ver

ATTO SECONDO

N.º 9. Osiride Prix 3. 25.
DUETTO Page 101
Par-lar spie-gar non pos-sa

N.º 10. Amaltea
ARIA-CORO Page 112
La-pa-ce-mia-smar-ri-la

N.º 11. Osiride
DUETTO Page 121
Do-ve mi-gui-di

N.º 12. Amaltea
QUARTETTO Page 156
Mi-man-ca la-vo-ce

N.º 13. Amaltea
QUARTETTO Page 144
Ces-ti dal suo la-to

N.º 14. Mosè
ARIA Page 169
Tu di-se-pi-m'ag-gra-vi la-ma-no

N.º 15. Coro
CORO Page 167
Se-a mi-li-gar-tue-cu-re

N.º 16. Mosè
FINALE 2.º Page 175
Por-gi la-detra-a-ma-ta

ATTO TERZO

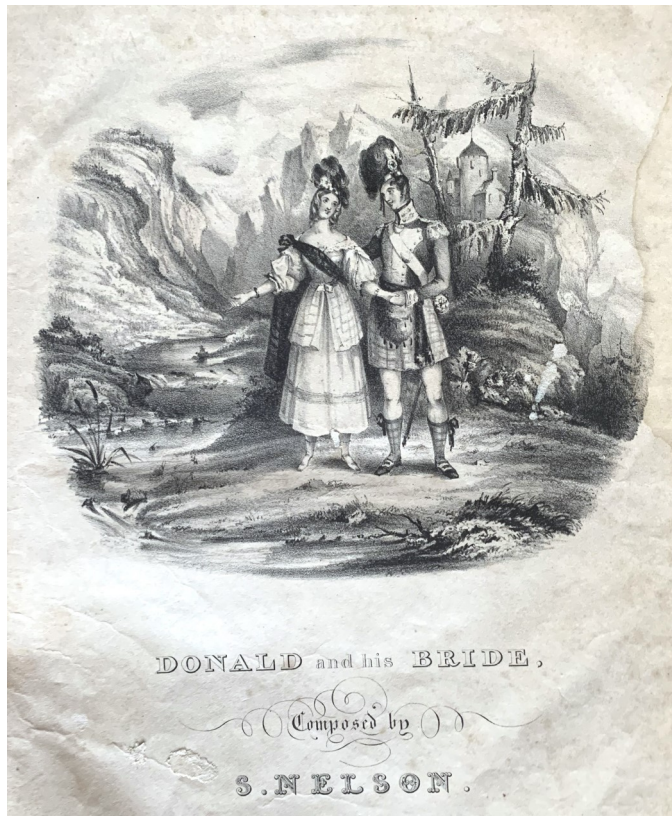
N.º 14. Faraone Prix 3.
PREGHIERA Page 192
Dal tuo stel-la-to so-glio

N.º 15. Faraone
CORO
FINALE Page 197
Me-qual fo-gor che mi-ro

PERSONAGGI

ELIZA	} Soprani	OSIRIDE	} Tenori	FARAONE	} Bassi
AMALTEA		ARONNE		MOSE	
AMENOSI		MAMBRE			

1000



VI. Voice and piano-forte

This volume contains 23 engraved pieces of music. The majority of works are romantic songs with lyrics for solos or duets. There are also works for the piano-forte. All entries, except four, are from British composers and/or poets. The exceptions are two songs from Italian composers (based in England), a duet from Mozart's *The Marriage of Figaro* (printed by a British music firm), and a book of eight anonymous, Italian duets. Highlights include three songs from Lord Bryon's and Isaac Nathan's *Hebrew Melodies*, title-pages with lithographs from Maxim Gauci's firm, and many works by women composers and poets like Felicia Hermans.



Premier

TRIO

pour le

Pianoforte, Violon et Violoncelle,

composé et dédié

À MADAME

Josephine noble de Schnerling

NÉE ERLACH

par

JOS: MAYSEDER.

Oeuvre 54.

N^o 3971.

Propriété de l'Éditeur.

Prix 3 Grs.

VIENNE,

chez Tobie Haslinger,

sur le Graben N^o 572.

VII. Trios

Three volumes of trios for the piano, violin, and cello. There are six compositions in total with each volume containing the parts for each instrument. The sheet music comes from a variety of publishing firms with a date range of the early to mid-nineteenth century, and consists of works by Classical composers including Mendelssohn, Mozart, and Beethoven.

2. [AIKIN, John]. *Essays on song-writing: with a collection of such English songs as are most eminent for practical merit. To which are added some original pieces.* London: Printed for Joseph Johnson, [1772]. (bound with) [GRAY, Thomas]. *Poems by Mr. Gray. A new edition.* London: J. Dodsley, 1770. 8vo. xvi, 280; [ii], 120, [1] pp. Contemporary vellum, beautiful spine label. Aside from some very minor browning, a fine copy with the bookplate of James Martin.

The very scarce first edition of Aikin's contribution to eighteenth-century song theory. The book was initially published anonymously, as was a number of Aikin's early literary and political efforts. Aikin (1747-1822) was a physician who practiced successfully for a number of years until a stroke forced his retirement. Thereafter he devoted himself to literature and related pursuits, along with his numerous friends such as Priestley, the naturalist Pennant, Erasmus Darwin, and the philanthropist John Howard, for whom he acted as literary executor.

DNB, I, pp. 185-86

\$ 450.00

ESSAYS
ON
SONG-WRITING:
WITH A COLLECTION OF SUCH
ENGLISH SONGS
AS ARE MOST EMINENT FOR
POETICAL MERIT.
TO WHICH ARE ADDED,
SOME ORIGINAL PIECES.

Nec, si quid olim lusit Anacreon
Delevit ætas; spirat adhuc amor,
Vivuntque commissi calores
Æoliæ fidibus puellæ.

HORAT.

L O N D O N :

Printed for JOSEPH JOHNSON, No. 72, St. Paul's Church-Yard.

Brooks 206
1057/207
Castone della Torre di Rezzonico
UE
K978

ALESSANDRO

E

TIMOTEO

DRAMMA PER MUSICA

DA RAPPRESENTARSI

NEL R. D. TEATRO DI CORTE

NELLA PRIMAVERA DELL'ANNO

M. DCC. LXXXII. 1792



IN PARMA

NELLA STAMPERIA REALE.

3. **BODONI, Giambattista.** *Alessandro e Timoteo*: dramma per musica da rappresentarsi nei R.D. Teatro di Corte. Parma: Stamperia Reale, 1782. 4to [xvi], 37 pp. Engraved title vignette. Wrappers; light waterstains.

First edition. Parma, the city of the great printer Bodoni, and the city of music, is worthily represented in this beautifully printed and elegant libretto. The theme of Alexander the Great was a favorite subject with opera composers. This version, set to music by Giuseppe Sarti (1729-1802), a pupil of Padre Martini and the teacher of Cherubini, stands chronologically between Cimarosa's (Rome, 1781) and Cherubini's (Mantua, 1784) opera with the same title. The author of the libretto was the Conte Castone della Torre di Rezzonico. He dedicated it to the Duke of Parma, Ferdinand I and his wife Maria Amalia; the first performance took place on April 6, 1782, in the Court Theatre in Parma. The libretto gives the full cast of the singers and dancers, the chorus, the corps de ballet and the extras; the costume designer, Antonio Droghi, and the scenic designer, Pietro Gonzaga of Venice.

Brooks, *Bodoni*, 206; Sonneck, *Opera Librettos*, 1.46

\$ 600.00

Rootenberg Rare Books & Manuscripts

(818) 788-7765

blroot@rootenbergbooks.com

www.rootenbergbooks.com

@rootenbergbooks

PO Box 5049 Sherman Oaks, California 91403

PO Box 51072 Durham, NC 27717

