

The Juilliard Manuscript Collection

Composer	Title	Brief Description
Arensky, Anton	<i>Scherzo, op. 8, for piano</i>	Fine autograph manuscript of the “Scherzo” Op. 8 for piano, signed (“Ant. Arensky”), in A major, written in black ink on three systems per page, each of two staves, with deletions, revisions and alterations, some bars represented only by numbers in repeated passages, dedication to Vassily Il’yich Safonov on first page of music.
Bach, J. S.	<i>Cantata ‘Es ist ein trotzig und verzagt Ding’ BWV 176</i>	The lost manuscript of the transposed continuo part of the cantata ‘Es is ein trotzig und verzagt ding’, BWV 176, from the original set of performing materials for the premiere in Leipzig on 27 May 1725.
Bach, J.S.	<i>Choräle der Sammlung, C.P.E. Bach (Chorales from the C.P.E. Bach collection)</i>	Leipzig, 1765
Bach, J.S.	<i>Keyboard music, selections (Clavier-Übung) 6 Partitas BWV 825-830</i>	Clavier Übung bestehend in Praeludien... von Johann Sebastian Bach... Directore Chori Musici Lipsiensis. Opus 1, Leipzig, the author (“In Verlegung des Autoris”), Leipzig, 1731
Bach, J.S.	<i>St. Matthew Passion and St. John Passion</i>	First editions of the “St Matthew Passion” and the “St John Passion” in full score, Berlin, 1830, 1831.
Bach, J.S.	<i>Kunst der Fuge</i>	First Edition, second issue [?], Leipzig, 1752
Barber, Samuel	<i>Antony and Cleopatra (sketches)</i>	Autograph musical notebook with directions for cuts and alterations to Act II
Beethoven, Ludwig van	<i>Fidelio</i>	Important working manuscript of part of Fidelio, extensively revised by the composer, unsigned, being a scribal manuscript of part of the coda to No.14, the quartet in Act 2 Er sterbe!, containing the composers re-working of this passage of the text of Leonore (1805 and 1806) for the final version Fidelio (1814), beginning with Leonore’s words die Liebe wird im Bunde, notated in brown ink on sixteen staves, with Beethoven’s autograph

revisions in ink and in pencil; the composer writes additional notes to Leonore's part, drafts a new phrase for Leonore (die Liebe) subsequently deleted by him, recasts Pizarro's and Rocco's parts in order to stress the important and dramatic words Wthrich and Stunde, making necessary alterations to the music, rewrites Rocco's phrase "O Gott o Gott was wartet mein?", and adds many additional instrumental, dynamic and phrase markings throughout.

Beethoven, Ludwig van	<i>Fidelio. 3rd version</i>	First edition, first issue, of the piano vocal score. [220] PP. (in various pagings). Bound from the original seventeen fascicles. Engraved throughout. Artaria, 1814.
Beethoven, Ludwig van	<i>Grosse Fuge, string quartet (op.133)</i>	Grande Fugue tantot libre, tantot recherchee, Vienna, Math. Artaria, [1827] first edition of the "grosse fuge", in score, 37 pages, 4to, engraved throughout, elaborate title with the arms of the Archduke Rudolf, second title ("Partition de la Grand Fugue pour Violons, Alte & Violoncelle...Oeuvre 133"), plate no. "M.A. 876.", browning to title, some foxing to margins, titles loose
Beethoven, Ludwig van	<i>Grosse Fuge, string quartet; arr.</i>	The lost autograph manuscript of the Grosse Fuge in B flat major, in the composer's version for piano four-hands, op. 134, Beethoven's penultimate opus, written during his last summer, 1826
Beethoven, Ludwig van	<i>Autograph letter from Beethoven to Karl Holz</i>	Autograph letter signed ("Beethoven" in latin script), to his friend Karl Holz Vienna, 1826. Not in Anderson.
Beethoven, Ludwig van	<i>Piano Concerto no. 5, op.73, E-flat major</i>	Fine autograph manuscript of additions and corrections made to the Piano Concerto no.5 in E flat major Op.73 ("The Emperor"), apparently complete, containing passages and themes from all three movements, for the Breitkopf & Hartel edition, notated in dark brown ink on up to twelve staves per page, with deletions and alterations, extensive autograph indications and annotations in the margins ("1tes tutti..Beym Zweiten Mal des Thema...NB Diese Stellen kommen spater..."), together with dynamic markings. 3 pages, folio (c.318 x 232mm), on a single bifolium, 12-stave paper, watermarked "kie[sling]", stitching holes, with a letter of authentication by Franz Lachner (dated 10 November 1871), annotations to top margin in 2 other hands ("Errata zum Es dur Concert" and MS.

Beethoven, Ludwig van	<i>String Quartet, op.127, First movement</i>	Original De Beethoven”), modern fitted case, no place or date.
Beethoven, Ludwig van	<i>String Quartet, op.127, Scherzo Vivace movement</i>	Fine autograph draft of part of the first movement of the String Quartet in E flat Op. 127, comprising some 84 bars
Beethoven, Ludwig van	<i>Symphony no. 3 op.55, E-flat Major</i>	The working full score of the complete movement, marked "scherzo vivace", notated in dark brown ink, on three systems per page, each of four staves, with many important autograph revisions, deletions, additions and corrections, including important additions to the beginning and ending of the movement (with two pages added), one passage composed on a separate leaf, with several bars drafted and crossed out and others expanded with additional material, the repeat of the Scherzo written out schematically with only the first violin part fully notated, but otherwise complete
Beethoven, Ludwig van	<i>Symphony no.4 op.60, B-flat major</i>	First Edition; signed
Beethoven, Ludwig van	<i>Symphony no.5 op.67, C minor</i>	Simrock Pl. no. 2078
Beethoven, Ludwig van	<i>Symphony no.6 op.68, F major</i>	First Edition; Autographed
Beethoven, Ludwig van	<i>Symphony no.9 op.125, D minor</i>	Leipzig, 1826
Beethoven, Ludwig van	<i>Symphony no.9 op.125, D minor</i>	Beethoven’s manuscript prepared for the printer, with extensive revisions, corrections and alterations by the composer.
		Sinfonie mit Schluss-Chor uber Schillers Ode "An die Freude"...first edition of Ode “An die Freude”...first edition of Beethoven's Ninth Symphony, 226 pages, lithographed title page, with subscribers' list (three columns), without metronome markings, engraved throughout, a little worming in the lower margins of a few leaves, otherwise in good

		condition, modern half calf, gilt, plate number 2321, large folio
Beethoven, Ludwig van	<i>Symphony no.9, op.125, D minor</i>	Autograph sketchleaf containing the first draft of the opening of the movement.
Beethoven, Ludwig van	<i>Violin Sonata no.10 op.96, G major</i>	First Edition. Vienna, 1816
Bizet, Georges	<i>Caprice no.2, C major</i>	Autograph manuscript, signed. 1851
Brahms, Johannes	<i>Piano Concerto no.2 op.83, B-flat major; arr. for 2 pianos</i>	First edition, extensively revised and annotated in autograph and in other hands. Berlin, 1882
Brahms, Johannes	<i>Double Concerto for violin and Cello, op.102, A minor</i>	Copyist's manuscript of the "Double Concerto", extensively revised and annotated by the composer, including the addition of six bars in the Finale, with alterations to the solo violin and orchestral parts made by Joseph Joachim. Thun, 1888
Brahms, Johannes	<i>Deutsches Volkslieder, WoO 33</i>	Brahms, Johannes. Autograph working manuscript of some of the "Deutsche Volkslieder", containing annotated drafts of the piano accompaniments to five songs, two unidentified, with significant differences from the final published texts, including early versions of the titles: i) 'Des Markgrafen Tochterlein', WoO 32 no.5, here entitled "Des Markgrafen Tochtters", the complete piano accompaniment, with the incipit of the vocal line and with alterations and corrections, 14 bars. ii) 'Der Reiter', WoO 32 no.6, the complete piano accompaniment, without the vocal line, including two second-time bars at the end of the song, not present in the published version, 12 bars in all iii) 'Die beiden Konigskinder', WoO 32 no.15, an early draft for the piano accompaniment, in 6/8 time, 6 bars
Brahms, Johannes	<i>Sechs Klavierstücke, piano, op.118</i>	Stichvorlage for the "Sechs Klavierstucke" Op. 118. Extensively annotated and revised by Brahms. 1893

Brahms, Johannes	<i>Vier Klavierstücke, piano, op.119</i>	The manuscript Stichvorlage for the "Sechs Klavierstücke" Op.118, with the autograph title-page for both op.118 and op.119, signed with initials, extensively annotated and revised by Brahms throughout, with the addition of the autograph titles to each piece; Brahms has written the title page in ink ("Fantasien/ Fantasien für Pianoforte von J.B. Op.118..."), with autograph alterations and additions in blue crayon and pencil ("Clavierstücke...Ballade...Romanze..."), and an autograph instruction to the engraver ("Wiederholungen nicht ausstechen!"), with deletions and alterations (including: "gilt"); the score is written in the hand of the copyist Wilhelm Kupfer, in brown ink on four two-stave systems per page, with autograph titles to each piece written in pencil and blue crayon.
Brahms, Johannes	<i>Piano Quartet, op. 60, C minor, 3rd and 4th movements</i>	Stichvorlage with extensive annotations by Brahms.
Brahms, Johannes	<i>String Quintet no. 1, op. 88</i>	Proof copy. Extensively corrected in autograph by Brahms. Berlin, 1882.
Brahms, Johannes	<i>Symphony no.2, op. 73, D major first movement</i>	Manuscript of the Second Symphony in D major Op.73, first movement, extensively annotated in places by the composer, with autograph title: "Symphonie J.Brahms", predominantly in the hand of the copyist Franz Hlavacek, notated in brown ink on sixteen-stave paper, Brahms's annotations in brown ink, blue and red crayon and pencil, indicating several layers of working, outer wrapper with title in another hand: "Brahms Johannes, Symphonie II D.dur Manuscript Stichvorlage.", no place or date, [1878]
Brahms, Johannes	<i>Symphony no.4, op.98, E minor</i>	First Edition. Berlin, 1886
Bridge, Frank	<i>Quartet for Piano Violin, Viola and Cello in C minor</i>	Autograph manuscript. 1902
Bridge, Frank	<i>String Quartet in B flat</i>	Autograph manuscript. London, 1901

Britten, Benjamin	<i>A Boy was Born, Op. 3</i>	The corrected first proofs of “A Boy was Born”. Signed (“Benjamin Britten”) with occasionally extensive autograph alterations and annotations to the vocal parts and to the rehearsal piano accompaniment. 1933
Britten, Benjamin	<i>Three Letters</i>	Two autograph and signed and one signed. To the writer and critic Ernest Newman. London 1942-1943
Chausson, Ernest	<i>Nocturne Song for voice and piano words by Maurice Boucher</i>	Autograph manuscript of the song "Nocturne" for voice and piano, signed and dated at the end ("Cannes, fevrier 1886 Ernest Chausson"); written in black ink on twenty-four-stave paper, some corrections in pencil
Chopin, Fryderyk	<i>Waltz in F minor for piano op.70, no.2</i>	Autograph manuscript of the Waltz in F minor, signed (“FChopin”). A working manuscript of some 52 bars. 1841
Copland, Aaron	<i>Appalachian Spring “Ballet for Martha”</i>	Corrected copy of the published full score, with additions and annotations by the composer. London, 1945
Copland, Aaron	<i>Concerto for Clarinet and String Orchestra (with harp and piano)</i>	Original manuscript with corrections. Inscribed first free page: For Benny Goodman Concerto for Clarinet and String Orchestra (with harp and piano) Aaron Copland (1948).
Copland, Aaron	<i>Salón México; arr.</i>	Autograph manuscript of Bernstein's transcription for piano of Copland's ballet <i>El Salón México</i> , signed ("Bernstein") notated in blue-black ink on up to six systems per page, a working manuscript with deletions, including a passage of three bars, corrections and alterations, and with additional music by Bernstein in crayon; with pedal markings and autograph annotations ("observe the <i>detached</i> character of the melody!"), further annotations in pencil, some in another hand, the manuscript illustrated by Bernstein with two caricatures of Copland in brown ink and one in pencil
Copland, Aaron	<i>Symphonic Ode</i>	Autograph corrections and performance markings by the composer throughout.

Davies, Peter Maxwell	<i>O Magnum Mysterium</i>	Autograph manuscript, signed and inscribed by the composer on the autograph title (“...Peter Maxwell Davies 1950...for Mrs Llewely Davis. June 1960”). Working manuscript with extensive performance instructions.
Debussy, Claude	<i>L’Cahiers de [...] Lyriques</i>	Six pages of musical notation, title-page signed by composer.
Debussy, Claude	<i>Premiere Suite d’Orchestre</i>	Autograph signed manuscript of part of the “Premiere Suite d’Orchestre”, the full score, the final section of the second movement [“Ballet”], a working manuscript, signed and inscribed at the end “24 Janvier 1883 C. Ach. Debussy”, written in black ink on twenty-four staves per page, pagination (pp. 16-21) and some instrumentation in blue crayon.
Delibes, Leo	<i>Lakmé. Sous le dome épais</i>	Five leaves, single sided autograph manuscript; strung together through a punched hole in each leaf. Signed in pencil on 1 st page: “Lakme”; possible initials on 1 st page “L D”.
Delibes, Leo	<i>Epithalame</i>	Autograph manuscript of “Epithalame”, signed and dated at the Lot 75 end (“Leo Delibes...17 Novbre 87”), for bass voice and orchestra, the full score, inscribed by the composer on the autograph title page (“pour le Mariage de Mon Ami J. Leon”), notated in dark brown, almost black ink on up to eighteen staves per page, with many deletions, alterations and corrections, the words by Edouard Grenier beginning “Quand les bruns matelots des mers orientales”, with autograph rehearsal figures
Dvořák, Antonín	<i>Symphony no. 8, op.88, G major</i>	Autograph manuscript of part of the Eighth Symphony, unsigned, containing composition-drafts for the first movement in short score, containing two passages from the development section, including versions of both the main themes from the opening, with significant differences from the final versions, inscribed by the composer (“...Zacatek zde pak Flauta/ Pozanny...”), notated in dark brown ink, in two systems per page of two staves each, with deletions, alterations and additions.
Elgar, Sir Edward	<i>Salut d’amour; arr.</i>	Autograph manuscript of <i>Salut d’amour</i> , for piano solo, signed twice with the autograph title page signed and inscribed: “à Carice. Liebesgruss (Morceau mignon) Transcription pour piano seul par Edward Elgar”, the title also marked by him “B' piano seul” and signed above the music; the manuscript for the printer (Stichvorlage), written by Elgar on four two-stave systems per page, with alterations and corrections, and a few later

additions by him in brown ink and pencil, marked by and for the printer in pencil and black ink, including the plate number on the title ("16997...24787")

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| Elgar, Sir Edward | <i>Dream of Gerontius</i> | Proof copy, corrected by Elgar and signed by him twice on the wrapper. Signed, ("Edward Elgar Chorus Directions added"), in red ink, signed and inscribed "to J.W. Austin with kind regards from Edward Elgar Oct: 1903", in black ink; the score annotated by Elgar in red ink, with performance instructions for the chorus "S. Chorus Rise. B. Chorus Rise", and also autograph corrections to the music in pencil ("Add g/g") and in blue crayon, including on the wrapper ("Incomplete"). |
| Elgar, Sir Edward | <i>Souvenir d'amour; arr.</i> | Autograph full score, signed: "Ed: Elgar", a working manuscript, with numerous revisions and alterations, two autograph title-pages in German and English, signed in various places: ("a Caprice...Liebesgruss...fur Orcherster Ed: Elgard...Arrangement for small orchestra by the composer...Edward Elgar July 1888: Worcester"), one passage laid down over the original, notated in blue/black ink on up to twelve staves per page, the Stichvorlage, marked by and for the printer in pencil, rehearsal letters in blue crayon. |
| Flé, Georges | <i>Poesies Mises en Musiques
Par George Fle pour chant
& piano</i> | Printed music with lyrics and decorations. Original illustrated paper wrapper. Printed by MM. Vanderauwera and Mme. Vue Monnom in Brussels. |
| Furtwängler,
Wilhelm | <i>Symphony no.2</i> | Autograph music manuscript, a leaf from the draft full score of his Second Symphony, signed ("Wilhelm Furtwangler") and dated, La Prairie, 14 June 1945, 12 bars in full score on two pages, numbered '49' and '50'. Provenance: given by Elisabeth Furtwangler to a Dr. Nehaus, 15 June 1945 (letter of presentation accompanying the lot). Elisabeth Furtwangler's letter identifies the passage as 'a Tutti from the middle of the first movement of the '2 nd Symphony', and notes that this draft differs in some respects from the final version. |
| Goldmark, Carl | <i>Piano Quintet, op. 54, C major</i> | Autograph manuscript of the Piano Quintet in C major Op.54, each movement signed and dated ("Carl Goldmark"), the complete working manuscript of the substantial four-movement work, notated in black and violet ink, on three systems per page, each of six staves, some occasionally extended into the right-hand margin, with extensive revisions, |

some included on inserted and pasted leaves ("Einschaltung"), alterations, cuts and corrections, including two versions of the first four pages of the fourth movement, the Stichvorlage, marked by the printer in pencil and blue crayon, with autograph instructions to the copyist or printer.

Gounod, Charles *Romeo et Juliette*

Autograph manuscript of part of "Romeo et Juliette" containing Tybalt's death and Romeo's banishment (end of Act 3), and Friar Lawrence's description of the sleep Potion to Juliette in Act 4. Contains extensive revisions.

First and early editions of Handel works:

Handel *Il Radamisto Opera Rapresentata*
George Frideric *nel Regio Teatro d'Hay Market*

First edition. London, 1720. RISM H 258

Handel *Il Radamisto Opera Rapresentata*
George Frideric *nel Regio Teatro d'Hay Market...*
Arie aggiunte di Radamisto

Published by the author. Printed and sold by Richard Meares, [1720] First edition. 121 and 38 pages, large folio, engraved throughout, without privilege, manuscript contents page, stamped "No 54" in upper right-hand corner of title, contemporary marbled boards, name "Miss Parnell" on title with some other contemporary annotations, some spotting and staining, some annotations in pencil.

Handel *Il Radamisto Opera Rapresentata*
George Frideric *nel Regio Teatro d'Hay Market,*
Composta Dal, Sig Re, Georgio
Fredrico Handel [and] Arie
Aggiunte di Radamisto

Published by the author. Printed and sold by Richard Meares. First edition, first issues, 121 and 38 pages, engraved throughout, with privilege. Plate no. 62.

Handel *Arie dell'Opera di Rinaldo*
George Frideric

Arie dell'Opera di Rinaldo composta dal Signor Hendel Maestro di Capella di sua altezza elettorale d'Hannover, J. Walsh ("Servant in ordinary to her Brittanick Majesty"), and J. Hare, [1714]

Holbrooke, Joseph *Ulalume*

Symphonic Poem "Ulalume", Op. 35 signed and inscribed by the composer ("Ulalume' (Poeana No 4)...3rd Poeme Symphonique Josef Holbrooke") on the title, notated in blue-black ink on twenty-four staves per page, numerous alterations, deletions, corrections and

revisions, with many corrections on pasted-down strips, additional markings in blue and red crayon and also pencil

Lalande,
Michel Richard de

Motets de Feu

20 volumes in 12. First editions, mainly first issues, second issues of volumes 17-19, engraved throughout, 2 engraved portraits of the composer by Thomassin after Santerre. Some of the volumes bear the arms of Joseph Bonnier, Baron de La Mosson (1702-1744). Volume 2 is bound before volume 3, volume 14 bound with volume 6, a second copy of volume 4 (lacking title) bound with volume 15.

Liszt, Franz

*Andantino Pour Emile et
Charlotte Loudon 19 Mai 1828*

Original manuscript signed, "F. Liszt". Two leaves, double-sided, other artist's work on verso of each leaf.

Liszt, Franz

*Années de pèlerinage, 3e année
'Aux cyprès de villa d'Este, (No.2)*

Scribal Stichvorlage, with an autograph title page written in violet ink: "Pilger Jahre (Annees de Pelerinage) "Den Cypressen der Villa d'Este" (ax cypress del la Ville d'Este (II)", numbered (No.III) by Liszt in orange crayon, with deletions, and revisions, including a three-bar passage on page 10 and a revised ending, with corrections (including to notes and accidentals), fingerings, expression and pedaling marks throughout, in ink and occasionally in blue and orange crayon.

Liszt, Franz

*Années de pèlerinage, 3e année
Sunt lacrymae rerum*

Stichvorlage with revisions and additions by Liszt, notated in black in on four systems per page, a working manuscript in places, corrected by Liszt throughout, including revised ending of nine bars, other autograph music written on a slip of blue paper laid into the score (page 5), many tempo and pedal markings, an autograph title page in violet ink ("Pilger Jahr annees de Pelerinage/'Sunt lacrymae rerum'"), the title and dedication written by Liszt above the music ("Sunt lacrymae Rerum' (in ungarischer Weise...an Hans von Bulow"), and his deletions and corrections in orange crayon; the music preceded by a leaf containing a partly-erased autograph beginning for piece no. 7 ['Sursum Corda'], with Liszt's marking "Andante Maestoso [...]" the numbering "VII" corrected by him to "V".

Liszt, Franz

Ballade no.2, B minor

A working manuscript, notated in black and red ink on up to twelve staves per page, containing an extended final Presto section (pages 15-17), not in the first edition, and with extensive revisions, including additional music written on inserted leaves of blue

paper, or on slips of paper pasted into the score and extensive passages deleted with orange crayon; Liszt's autograph title-page also contains sketches by Ede Remenyi, notated in pencil on eleven staves.

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| Liszt, Franz | <i>Schubert, F. Gondelfahrer, men's solo voices, piano; arr. by Liszt for piano</i> | Corrected manuscript of Liszt's transcription of Der Gondelfahrer by Schubert, signed (F.Liszt) at the end, the Stichvorlage, in a scribal hand, revised throughout by Liszt, the final page entirely autograph, with a revised shorter ending to the work written on a separate slip of paper, pasted onto the last page (the rest of the page deleted in crayon), and inscribed by the composer on the title (Mnnes Quartett von F.Schubert fr Pianoforte transcribirt von F.Liszt), the extensive autograph additions in brown and red inks, including four other, shorter, passages written by the composer on the free staves or in the margins on hand-drawn staves, fingerings and metronome, pedal, dynamic and expression markings, deletions by him in orange and blue crayon, and with autograph annotations in red ink (Dieses ganze Stck ist sehr leise vorzutragen: meistens pp, und nur die Melodie etwas hervorhebend, mehr getrumt als betont), marked by and for the printer in blue crayon and pencil, including plate numbers 35682 & 36895. |
| Liszt, Franz | <i>Hungarian Rhapsody no.9, arr. "Pester Karneval"</i> | Remarkable autograph working manuscript of the "Hungarian Rhapsody" no.9 no.9 ("Pesther Carnival"), in E major, for piano trio, comprising a draft of the piece, incomplete at the end, notated in brown ink on twenty-stave paper, hand-drawn staves, revised in brown ink, and pencil, by Liszt himself, pagination by the composer in red crayon, some additions written in hand-drawn staves in the margins, without title, unsigned. |
| Liszt, Franz | <i>Années de pèlerinage, 3e année Jeux d'Eaux á la Villa d'Este</i> | Written in a scribal hand, extensively annotated and revised by Liszt, with the recomposition of many passages, including the addition of nine new bars at the end and the insertion of added bars throughout, including in the margins and on the free staves, with autograph title "Jeux d'eaux a la Villa d'Este (Wasserspiele in Villa d'Est)", the original title altered by the composer, notated in brown ink on twelve-stave paper, Liszt's revisions in black, violet and red ink, pencil, blue and orange crayon, and with a |

Latin quotation from St. John's Gospel iv.14 added on p.16: "Sed aqua quam ego dabo ei, fiet in eo fons aqua[e] salientis in vitam aeternam".

Liszt, Franz	<i>Reminiscences de 'Norma'</i> (Bellini)	Substantially autograph manuscript of the "Reminiscences de 'Norma' Grande Fantaisie", signed ("F.Liszt"), for piano solo, some sections in a scribal hand, apparently the Stichvorlage, written by Liszt and a scribe, working in tandem, the scribe breaking off for passages to be written out by the composer himself, and with many additional passages written by him on inserted leaves (including six pages entirely autograph), between the staves and on paper pasted into the score, notated in dark brown ink on up to four systems per page, each of two (occasionally four) staves, with revisions, deletions, alterations and corrections throughout, and with annotations by Liszt to the printer in pencil ("Während den Seiten 27, 28, und 29 meiner 2 kleine Zeilen leer lassen zu ossia più facile"), with casting-off marks by printer in pencil and the edition number on the title.
Mahler, Gustav	<i>Symphony no. 9</i>	Remarkable autograph manuscript draft of the last fifty or so bars of the first movement of the Ninth Symphony, with thirteen bars deleted, an extensively worked manuscript, with many corrections, alterations, deletions and revisions, written in black ink, in short score, on eighteen-stave paper, comprising four systems, each of four staves, marked: "Nicht schnell (sempre Andante mosso)".
Malipiero, Gian Francesco	<i>Mascherata delle principesse prigioniere</i>	Autograph draft, with autograph title signed, dated at the end: "Roma 17 Dicembre 1918"; a heavily worked manuscript, in short score, in pencil, some additions in black ink, with many erasures, deletions, additions and corrections, some on hand-drawn staves in the margins, with some indications of orchestration, written on up to eight staves per page, with sketches on two additional pages.
Malipiero, Gian Francesco	<i>Pause del silenzio, no. 1</i>	Autograph draft, signed on the title and dated at the end: "Roma 26.4.1917", a heavily worked manuscript in short score, in pencil, some additions in black ink, with many erasures, deletions, additions and corrections, some on hand-drawn staves in the margins, written on up to eight staves per page.
Massenet, Jules	<i>Noël païen</i>	Autograph manuscript signed "J. Massenet", notated in black ink on four systems per

	<i>text A. Silvestre</i>	page, each of three staves. The Stichvorlage, marked by and for the printer in pencil, with autograph annotations in blue crayon, repeated bars indicated by blue numerals.
Mendelssohn- Bartholdy, Felix	<i>Athalie, op.74</i>	Autograph manuscript, comprising the whole of the section, beginning: "Comment en un plomb vil", in vocal score, text in French with instructions in German ("... Wenn der Chor aufhort spricht Joad..."), notated in brown ink on sixteen and twelve staves, 2 pages, folio, no place or date [1844]; together with and autograph letter boldly signed ("Felix Mendelssohn Bartholdy"), to the publisher Kistner, enclosing the Overture and other sections of "Athalia", 1 page, 4to, London, 4 June 1844.
Mendelssohn- Bartholdy, Felix	<i>Konzertstück no.1, op.113</i>	Fragment of the "Konzertstuck" in F minor for Clarinet, Bassethorn and Piano", in the copyist's hand, with autograph annotations and drawings by Mendelssohn, comprising the first page of music and the title-page, here entitled "Die Schlacht bei Prag. Ein grosses Duett fur Dampfndel oder, Rahmstrudel. Clarinett und Bassethorn componirt und demuthig dedicirt an Barmann Senior und Barmann junior von Ihrem ganz ergebenen...Bartholdy", with two drawings of instrumentalists and animals and a piano player with a written comment; also inscribed by the clarinetist Carl Baermann: "Auf diesem Titelblatt sind die Zeichnungen von Fel: Mendelssohn Barth: Carl Baermann[paraph]"; the music in another hand, with autograph additions and corrections by Mendelssohn.
Mendelssohn- Bartholdy, Felix	<i>Liederbuch für Cecile M.B.</i>	Autograph music manuscript, a song book prepared for his wife, inscribed in autograph on title, 'Liederbuch fur Cecile M.B.', Christmas 1845, comprising 17 songs with piano accompaniment in Mendelssohn's hand, including a number of autograph cancellations and emendations in pen and pencil, together with eight other compositions in two other hands (one that of Mendelssohn's sister, Rebekka Dirichlet). The songs in Mendelssohn's hand comprise: <ol style="list-style-type: none"> (1) 'Auf dem Wasser ('Mein Liebchen, wir sassen Beisammen') (2) 'Minnelied' [op.47 no. 1] (3) 'Suleika' [op. no.3] (4) 'Morgengruss [op.47 no.2] (5) 'Der Blumenstraus' [op.47 no.5] (6) 'Volkslied' [solo arrangement of the Duet op.63 no.5]

- (7) 'Frühlingslied' [op.47 no.3]
- (8) 'Morgenlied' [op.86 no.2]
- (9) 'Venetianisches Gondellied/Rendez vous' [op.57 no.5]
- (10) 'Fahrwohl!' [Wenn sich zwei Herzen scheiden', op.99 no.5]
- (11) 'In dem Wald' ['Altdeutsches Lied', op.57 no.1]
- (12) 'Trostung' [op.71 no.1]
- (13) 'Rheinisches Volkslied' ['O Jugeng, o schone Rosenzeit', op.57 no.4]
- (14) 'Der Mond' [op.86 no.5]
- (15) 'And den Wind' ['Auf der Wanderschaft', op.71 no.5]
- (16) Nachtlid' [op.71 no.6]
- (17) 'Frühlingslied [op.71 no.]

Milhaud, Darius	<i>Cinq Études pour piano et orchestre, op.63</i>	Autograph manuscript signed three times, including on the autograph title ("Milhaud 1920"). The working manuscript and the orchestral reduction piano four hands, notated in black ink on two systems per page, each of six staves, with revised passages on slips of paper pinned into the score, the originals still legible, and with many other deletions, alterations and corrections, with an autograph title page ("Reduction de l'orchestre a piano 4 mains (partition d'etude)..."), including a list of the movements.
Milhaud, Darius	<i>Suite pour le piano</i>	Autograph working manuscript signed several times ("Darius Milhaud") inscribed by the composer on the autograph title to the pianist Georgette Guller ("Ma chere Georgette. Je vous donne ce manuscrit en souvenir du 24 Mars 1914, Bruxelles, Darius Milhaud"), written in black ink on five (occasionally six) two-stave systems per page, with corrections, alterations and revisions in green ink.
[N.A.]	<i>Missal</i>	Directorim seu Index divinorum officorum. Venice, 1516.
Moszkowski, Moritz	<i>Trois Bagatelles pour piano op.63, no.1-2</i>	Autograph manuscript Stichvorlage, signed by the composer at the head of no.1 ("Maurice Moszkowski Op.62 [sic]"), notated in pencil on up to six two-stave systems per page, some non-autograph additions in black ink, marked up by and for the printer in pencil and crayon, a few autograph deletions and corrections.
Mozart, Leopold	<i>Gründliche Violinschule mit vier</i>	Engraved portrait of Leopold Mozart by Fridrich after Eichler, 3 engraved plates

*Kupfertafeln und einer Tabelle,
Zweyte vermehrte Auflage,
Augsburg, J.J. Lotter for the
author, 1770*

illustrating violin playing, type-set music on folding table at end, many musical examples, dedication and author's preface dated 24 [September] 1769, later vellum boards, red-gilt label to spine, Edward Dannreuther's copy with his ownership inscription dated 1886.

Mozart, Wolfgang
Amadeus

Don Giovanni

Important early Viennese scribal manuscript score, prepared by the copying house of Wenzel Sukowaty. A copy of the complete opera, in two volumes, the first entitled "Il Don Giovanni ossia Il dissoluto punito Drama giocoso in due atti Del Sig^{re}: Wolfgango Amadeo Mozart", the second, "Il Don Giovanni osia Il dissoluto punito Atto 2^{do}:", notated in a variety of brown inks on up to twelve staves per page by at least seven different copyists, the parts for flutes, oboes, clarinets, bassoons, horns, trumpets and timpani in the finale No.13 written in score at the end of volume one, similar accompanimental parts for the sextet and finale Nos.19 and 24 written in score at the end of volume two, a few bars cancelled, some in red crayon.

Mozart, Wolfgang
Amadeus

*Don Giovanni, vocal score,
German & Italian*

First edition of the piano/vocal score of "Don Giovanni". Mainz, 1792. Text in German and Italian. This copy of the first edition has particular points which have yet to be solved. A shortened stub after the first blank is conjugate with the pastedown. The blank is conjugate with the engraved title. This, by reference to Haberkamp, brings some uncertainty into the precise order of the issue.

Mozart, Wolfgang
Amadeus

Don Giovanni, vocal score

Engraved title page. "Don Giovanni. Il Dissoluto Punito osia Il D. Giovanni Dram giocoso La Musica del Signore Wolfgango Mozart messa per il Piano Forte Del Carlo Zuchner." Magonza, 1791. Plate no. 138.

Mozart, Wolfgang
Amadeus

Don Giovanni

First edition of the full score. Two oblong folio volumes. Engraved title in Italian in volume I with vignette by Bolt after Kinninger, letterpress title in German in each volume (Don Juan oder Der Steinerne Gast Komische Oper in zwey Aufzugen in Musik Gesezt von W.A. Mozrt. Mit unterlegtem destuschen Texte nebst sammtlichen von dem Komponisten spatter eingelegten Stucken. In Partitur), letterpress music, text in German and Italian. Leipzig, 1801

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| Mozart, Wolfgang
Amadeus | <i>Idomeneo, vocal score</i> | Piano reduction. Leipzig, 1797. |
| Mozart, Wolfgang
Amadeus | <i>Nozze di Figaro</i> | Important early Viennese copyist's manuscript score of Mozart's <i>Le nozze di Figaro</i> , the 1789 Vienna version, with some remarkable textual features, apparently prepared by the copying house of Wenzel Sukowaty. The complete opera in three volumes, the first, containing Acts I and II, entitled "Le Nozze di Figaro: Comedia per Musica: in Quattro Atti Rappresentata nel Teatro di Corte: a Vienna L'Anno 1786: La Musica è del Sig: Wolf: Ama: Mozart:", notated in a variety of brown inks on up to twelve staves per page by apparently five different copyists, additional accompanimental parts for the Act II Finale No.16, the Sextet No.19, the Act III Finale No.23 [here '25'] and the Act IV Finale No.29 [here '32'] bound in a third volume. |
| Mozart, Wolfgang
Amadeus | <i>Nozze di Figaro (final scene)</i> | Autograph manuscript of the final scene of act iv of "le nozze di Figaro" ("the marriage of Figaro"), k.492, the separate autograph score for the woodwind, brass and timpani instruments, complete in itself, notated on up to twelve staves per page, with a few alterations and corrections; the score entirely in the hand of Mozart, including the instrumental designations and, at the head of the manuscript, the opening words for the Count "...(<i>gente gente à l'armi à l'armi</i>) 4 ^{to} Atto finale..." This manuscript is in two sections: [pages 1-5], Allegro assai in G major, for wood-wind and horns, with the autograph instrumental designations "2 flauti/ 2 oboe/ 2 Corni in g/ 2 fagotti", notated on two systems per page, each of six staves, the scene opening with the Count's dragging Figaro from his hiding place in the garden, and also containing the celebrated "Recognition scene" for the Count and the Countess (Andante [page 4]) [pages 6-10], the concluding All ^o Assai in D major, for the above instruments together with clarinets, trumpets and timpani, designated by the composer "2 flauti/ 2 oboe/ [<i>deleted: '2 cla'</i>] 2 Clarinetti in A/ 2 Corni/ 2 fagotti/ 2 clarini in D/ Timpany in D", notated on a single system of eleven staves per page, comprising the music of the final chorus. |
| Mozart, Wolfgang | <i>Rondo for Piano and Orchestra,</i> | Autograph manuscript. Part of the working full score notated in brown ink, containing, |

Amadeus	<i>K.386. Fragment</i>	on the recto, the music for violins and viola in bars 116-119 (excepting the last note in the violin I part in b.119) and, on the verso, the music for violins, viola, oboes and horns in bars 133-135 (excepting some notes for horn II in bars 134-135).
Mozart, Wolfgang Amadeus	<i>Rondo for Piano and Orchestra, K.386. Fragment</i>	Autograph manuscript. A portion of the working full score, notated in brown ink, containing, on the recto, the keyboard, violoncello and bass parts of bars 105-107 and, on the verso, the music for the same parts in bars 108-110 (excepting the the last quaver beat in the keyboard, r.h., and the last semiquaver beat in the keyboard, l.h.).
Mozart, Wolfgang Amadeus	<i>Sei Quartetti: Per Due Violini, Viona, e Violoncello. Composti e Dedicati al Signor Guiseppe Haydn, Maestro di S.A. il Principe d'Esterhazy &, Dal Suo Amico W.A. Mozart Opera X. In Vienna presso Artaria Comp. Mercanti ed Editori di Stampe, Musica, e Carte Georafiche.</i>	First edition, first issue, of the original parts – four engraved folios. Modern marbled wrappers. Title page of Violin 2 slightly stained, otherwise this is in remarkable condition, with the famous and attractive title pages as well as the legendary dedication “Al mio caro Amico Haydn” dated September 1785. Haydn had already heard the quartets several months before their publication: In January 1785 Mozart invited Haydn hear him and his friends play the first three, and in February he returned to hear the rest. There are four listed copies in the United States and three in the UK (of which this is one). This copy was from the collection of the famous British musicologist Alan Tyson, with his ownership signature on the front wrapper.”
Mozart, Wolfgang Amadeus	<i>Sei Quartetti: Per Due Violini, Viona, e Violoncello. Composti e Dedicati al Signor Guiseppe Haydn, Maestro di S.A. il Principe d'Esterhazy &, Dal Suo Amico W.A. Mozart Opera X. In Vienna presso Artaria Comp. Mercanti ed Editori di Stampe, Musica, e Carte Georafiche.</i>	First edition with the famous epistolary dedication by Mozart to Haydn in the violin part (“Al mio caro Amico Haydn...”). Plate no. 59, contemporary stenciled wrappers, contemporary manuscript labels, some later annotations, modern fitted folder.
Mozart, Wolfgang Amadeus	<i>Thematisches Verzeichnis</i>	First edition of Mozart’s thematic index. Text on even-numbered pages facing musical incipits on odd-numbered pages. German and French titles and prefaces. Offenbach: J. André, 1805.

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| Mozart, Wolfgang
Amadeus | <i>Die Zauberflöte</i> | First edition of a reworking of the libretto for performance at the court theater at Weimar, where Goethe was director from 1791 to 1817. |
| Mozart, Wolfgang
Amadeus | <i>Die Zauberflöte (overture)</i> | First edition in the original twenty-four fascicles. Piano score. Engraved throughout. |
| Offenbach, Jacques | <i>La Vie parisienne</i> | The working full score of the complete opera-bouffe in five acts (including the original fourth act, later discarded), together with unpublished autograph manuscripts and early drafts, including rejected numbers and revisions for the 1873 revival, signed and inscribed by the composer (“Vie Parisienne 7bre 73 Jacques Offenbach”), and elsewhere with initials, the full score notated in brown ink on up to twenty-four staves per page, with autograph cuts and deletions, corrections and revisions, with an autograph piano reduction added at the foot of the page in places. |
| Poulenc, Francis | <i>Valse chantée</i> | Written for Yvonne Printemps, the text by Jean Anouilh, signed and dated, “Francis Poulenc...Noizay Octobre 1940”. The Stichvorlage, marked by and for the printer, a working manuscript in places, some corrections, erasures and deletions, notated in Poulenc’s characteristic blue ink on up to five systems per page, each of three staves, some markings in red and blue crayon and pencil, some stamps of the publisher, typed names of Poulenc and Anouilh. |
| Puccini, Giacomo | <i>La fanciulla del West</i> | A working manuscript of part of the opening ensemble scene in Act One, notated in vocal score for piano and voices in dark brown ink on twelve staves per page, with many deletions, revisions and alterations, with musical directions (“tutte le voci”) and with some of the words for some of the miners (“al telajo tesser, lino e duolo, per lenzuol che la copirà...”) including quotations from Jake Wallace’s song “Che faranno I vecchi miei”. |
| Purcell, Henry, et al. | <i>Banquet of Musick, or,
A Collection of the newest and
best SONGS sung at Court,
and at Publick Theatres.
“Lady’s entertainment”</i> | “The Banquet of Musick: or, A Collection of the newest and best SONGS sung at Court, and at Publick Theatres. With A THOROW BASS for the Theorbo-Lute, Bass-Viol, Harpsichord, or Organ. Compiled by several of the Best Masters. The Workds by the Ingenious Wits of the Age. The FOURTH and LAST BOOK. This may Printed. Octob. 19. 1689. Rob. Midgley. In the SAVOY: Printed by E. Jones, for Henry Playford, at his Shop Near the Temple Church, 1690.”-title page |

Purcell, Henry	<i>Dido and Aeneas</i> <i>[together with:] The Tempest</i>	Eighteenth-century volume containing one of the earliest surviving manuscripts of “Dido and Aeneas”, together with “The Tempest”, comprising a manuscript full score, in a scribal hand, entitled “Dido and Aeneas, a Masque, by Henry Purcell, 1677. Aetatis 19, from a copy in the hands of Saml Howard Mus: D” notated in brown ink on up to ten staves per page, for violins, viola chorus and continuo with the characters Anna, Aeneas, and Dido, with 118 pages. Possibly the earliest manuscript source for this opera.
Rachmaninov, Sergei	<i>Rhapsody sur un thème de Paganini, Op.43</i>	The full score, written in two scribal hands, the music extensively revised and altered by Rachmaninov, autograph dedication, in Russian, on the title, to the choreographer Michel Fokine (“...Dear Mikhail Mikhailovich, music for the ballet “Paganini” S. Rachmaninov, 23 November 1940” [translation]); also inscribed in capitals above the first page of music (“S.Rachmaninov, Op. 43); the conductor’s score, used at rehearsals and at the premieres, marked up by Rachmaninov, Stokowski and Bruno Walter; with many autograph revisions in black ink throughout, including alterations to the scoring, refinements to the orchestration and phrase and articulation marks, the variations renumbered by the composer; the markings by Stokowski in pencil and by Walter in blue and orange crayon.
Rameau, Jean-Philippe	<i>Castor et Pollux (1737)</i>	“Castor et Pollux Tragedie, mise en musique, par Monsieur Rameau, Representee pour le livres. Se vend a Paris, Chez: PRAULT fils, Quay de Conty, vis-à-vis la descente du Pontneuf, a la Charite, la veuve BOIVIN, rue Saint Honore, A le Regle d’or, M. LECLAIR, rue du Roule, A la Croix d’or, M. DUVAL, Marchand Papetier, proche l’Opera. & chez l’AUTEUR, Rue des Bons-Enfans. Avec Approbation & Privilege du Roy.” –title page. Paris, 1733, 1737
Ravel, Maurice	<i>L’Enfant et les sortilèges and Rapsodie espagnole</i>	Autograph working manuscript of parts of <i>L’Enfant et les sortilèges</i> and <i>Rapsodie espagnole</i> , unsigned, including 1) an extended pencil draft of the ensemble for The Dragonfly (“le Libellule”), Nightingale (“le Rossigno”) and chorus of Frogs, from Part Two of <i>L’Enfant et les sortilèges</i> , “Où es tu?”, the short score, the libretto by Colette, notated in pencil on three systems of five staves and a final system of twelve staves, with alterations and some revisions in black ink, comprising a continuous passage of thirty-seven bars in all. 2) a page from the working manuscript full score of <i>Rapsodie</i>

espagnole, notated in black ink on some thirty-two staves, comprising an eight-bar rendition of the opening *ostinato* motif scored for divided strings, wood-wind, cymbals and tam-tam, with additional markings for the two harps added by Ravel in pencil.

Rimsky-Korsakov, Nikolai Andreevich *The Maid of Pskov, Act III, scene 2*

Autograph manuscript signed (in Russian “N.Rimsky-Korsakov”) and dated 1898, and dated 1898, “Dedicated to Fyodor Ivanovich Chaliapin/Aria Asar Ivan” from The Maid of Pskov, Act III, scene 2, the full score, in ink, a number of erasures, cancellations and emendations, in particular to the woodwind parts, further annotations (perhaps in other hands) in lead pencil and red and blue crayons, autograph title and 12 pages, 4to (380 x 255mm).

Schnittke, Alfred *Collection of autograph manuscripts comprising drafts and sketches*

I) Incidental music for Schiller's *Don Carlos*, “Nadyezhda”, “Proshyenie”, “Nachalo novogo vyeka”, “Gornaya doroga”, “Durni'e moarkhi”, “K gyot'ye-- O teatr'ye” “Tsruz'yam” and “Mudretsi”, “K Tsvyetam” “Idyeal Zhizni” and “Pyesn' liuyu'bi”, 43 pages, various sizes, some sketches written on typescript poems, [c.1975]
 II) Drafts for the Requiem, in full and short score, comprising sketches for a Sanctus, Credo (“Et incarnatus”, “Crucifixus”, “Et resurrexit” etc), Agnus Dei, Benedictus, Kyrie, Dies Irae, drafts of letters in German and Russian relating to the work, an analysis of Bruckner's First and Second Symphonies transcriptions of plainchant, with many notes and plans for the work, 116 pages, large folio, folio and 4to, some hand-ruled [1975]
 III) Extensive draft for the Passacaglia for orchestra, with many notes and plans for the work in German and Russian (“...vielleicht mit Tonband (à la Penderecki)”), 113, large folio, folio and 4to, some hand-ruled [c.1980]
 IV) Concerto grosso (1976-1977), 26 pages, large folio
 V) Curriculum vitae [Lebenslauf], 40 pages, various sizes
 VI) Dialogue for Cello and Seven Instruments, (?) partially autograph, 28 pages, folio
 VII) Collection of drafts and sketches for various works, often borrowing styles from other earlier and contemporary composers, Third Symphony, fourth movement entitled “Explosion”; the opera *Historia von D. Johann Fausten*; Variations for piano on the theme from the last movement of Haydn's Symphony no.45 (“Farewell”), a Suite on themes by many other composers, and other works, c.120 pages, various sizes, [c.1965-after 1990]; written in pencil, ink, crayon, ballpoint and other media, with numerous

reworkings and additions, alterations, deletions and revisions, with numerous descriptions and plans of the form of the works and references to other composers and influences.

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| Schoenberg, Arnold | <i>Eine neue Zwölftonschrift [In:] Musikblätter des Anbruch, Inhaltsverzeichnis des VII. Jahrganges Januar bis Dezember 1925.</i> | First edition. Vienna, 1925 |
| Schubert, Franz | <i>Erlkönig</i> | First edition of “Erlkönig” (D 328), 15 pages, oblong 4to (c.23.8 x 34 cm), with Schubert’s Control Mark “Sch[para] 138”, by him or on his behalf, engraved throughout, manuscript annotation in blue crayon to inner margin of title, modern boards, out double-leaf strengthened at hinge, a few very small stains to title. |
| Schubert, Franz | <i>Magnificat, D.486, C major</i> | Autograph manuscript of the second trumpet part, inscribed by composer “Clarino Iido in C Magnificat”, notated in brown ink on twelve staves per page, with some autograph deletions. |
| Schubert, Franz | <i>Collection of first and early editions of songs</i> | Including some of Schubert’s most famous lieder, one containing his Control Mark, with numerous posthumous first editions and some first editions of instrumental works. The first editions including: : [Op.6] Memnon, Antigone und Oedip...6tes Werk, 15 pages, with Schubert's Control Mark ("Sch[paraph] 184"), by him or on his behalf, Vienna: in Comission bey Cappi und Diabelli, [1821]; [Op.8] Der Jüngling auf dem Hügel...8 ^{tes} Werk, Vienna: bey Cappi und Diabelli, [1822]; [Op.12] Gesänge des Harfners...12tes Werk, Vienna, bey Cappi und Diabelli, [1822]; [Op.13] Der Schäfer u: der Reiter...13tes Werk, Vienna: bey Cappi und Diabelli; [Op.20] Drey Lieder...20 ^{tes} Werk, Vienna: Sauer & Leidesdorf, [1823]; [Op.21] Auf der Donau...Vienna: Sauer et Leidesdorf, [1823]; [Op.31] Suleika's Ilter Gesang...31. Werk, Vienna: A. Pennauer, [1825]; [Op.52] Sieben Gesänge...Op.52, Vienna: Math. Artaria, [1826]; [Op.62] Gesänge aus Wilhelm Meister von Göthe...62. ^{tes} Werk, Vienna: bei Ant. Diabelli e Comp., [1827]; and Opp. 19, 22, 24, 34, 37, 39, 43, 44, 56, 57, 65, 79-81, 83, 85, 86, 87, 92, 95, 97, 98 and 108. |

The posthumous first editions including: Schwanengesang...Letztes Werk [D 957], *Vienna: Haslinger, [1829]*; [Op. post.129] *Der Hirt auf dem Felsen...Vienna: Haslinger, [1830]*; and Opp. post. 115-118, 123, 130, 132, 135; the first editions of the instrumental works being those of Op.54 (*Divertissement à la Hongroise pour le Pianoforte [D 818], Vienna: Math. Artaria, [1826]*) and Op. post.137 (*Drei Sonatinen für Piano-Forte und Violine [D 384, 385, 408], Vienna: Diabelli, [1836]*); the early editions including: Opp.1-5, 7,14, 25, 32, 41, 96, 101.

Over 80 volumes in all, including other early Schubert editions, mostly oblong 4to, some contemporary annotations, mostly unbound in modern cloth folders. This is a unique collection containing a remarkable number of first editions, some of these of Schubert's greatest lieder. Some of the finest items include the great Goethe settings, "Nur wer die Sehnsucht kennt", "Wer sich der Einsamkeit ergiebt" from *Wilhelm Meister*, and the great *Der Hirt auf dem Felsen* (The Shepherd on the Rock), D 965, for soprano, clarinet and piano, composed shortly before the composer's death on 19 November 1828. A point of great significance here and in the following two lots is, of course, the Control Marks. These have aroused much debate and speculation, some scholars stating that these markings were not written by Schubert himself, but by his brother Ferdinand or his friend Leopld Sonnleithner. A study of the early Schubert editions in the Gesellschaft der Musikfreunde, Vienna, which owns important collections once owned by Spaun, Sonnleithner, Brahms, Witteczek and Hoboken, shows that the situation is, in fact, a good deal more complicated, since a number of early hands are involved. A few of the markings, for example, in Brahms's, Spaun's and Sonnleithner's copies would indeed appear to be in Schubert's own hand. Brahms himself identifies Schubert's hand on his copy of "Der Wanderer" Op.4. However, the positive identification of the composer's hand from such short inscriptions is always open to some differences of opinion. We can say that the control markings are present only on the earliest issues of the songs published as Opus 1 to Opus 14, dating from 1821-1822. Thus they would all appear to be authentic in the sense of being made either by Schubert himself or on his behalf as a control mark for the earliest issues of his song publications from those two years.

Schubert, Franz

String Quartet, D.46, C major

Autograph manuscript of the String Quartet in C, D.46 the four separate parts for "Violin I^{mo}", "Violino II^{do}", "Viola" and "Basso Violoncello", notated in dark and light

brown inks on up to thirteen staves per page, extended by the composer into the right-hand and lower margins, with many deletions and corrections, the final three pages of the viola part written rather more hurriedly by the composer, in lighter ink.

Schubert, Franz

*String Quintet; Overture
D.8, C minor*

Fine autograph manuscript of the Overture for String Quintet, D.8, the complete autograph score and parts, inscribed and dedicated to his brother Ferdinand on the autograph title page ("P-a-r-t-i-t-u-r-a Overture puor [sic] le Quintetto Gewidmet meinem Bruder Ferdinand Del Sig[nor] N. [Frz Schubert]N. Den 29. Juny 1811"), comprising: the full score notated in brown ink on two systems per page, each of five staves, with corrections occasionally entered on a sixth staff, extended into the margin on the final page, marked at the end ("Fine"), with deleted passages and many corrections and revisions, about 323 bars of music in all, also containing autograph revisions of the work for string quartet, probably dating from c.11 July 1811, entered by the composer throughout the manuscript in pencil, 19 pages, oblong folio, 12-stave paper, [Vienna] 29 June 1811 together with the autograph manuscripts of all the instrumental parts, with a title page ("Ouverture per il Violino Imo ... Violoncello Del Sig[nor] Schubert Den 12 July 1811"), comprising individual parts for "Violino Imo " (7 pages, upright folio), "Violino Secundo" (4 pages, extended into the lower margins on the last page), "Viola Ima " (4 pages, oblong folio, 8-stave paper, bearing Schubert's earliest autograph revision of the part for the quartet version, also written in ink), "Viola Iida (4 pages, oblong folio, 8-stave paper), "Violoncello" (4 pages, folio), notated on up to twelve staves per page, with autograph revisions, deletions, corrections and alterations.

Schubert, Franz

*Violin Sonata
D.384, D major*

The autograph working manuscript, signed twice, with a separate autograph manuscript of Schubert's revision of the piano part of the first movement

- 1) the heavily-worked composition draft of the first two movements and bars 1-73 of the third movement, signed and inscribed ("Sonate pour Pianoforte et Violons. März 1816 Franz Schubert [paraph]ia"), notated for violin and piano in brown ink on four systems per page, each of three staves, containing extensive autograph cancellations, alterations and revisions, the first movement struck out by the composer in pencil.
- 2) autograph manuscript of Schubert's revision of the piano part for the first movement only, signed and inscribed at the head ("Sonate ["pour" deleted] für's Pianoforte mit

Begleitung einer Violin von Franz Schubert"), notated in brown ink on up to eight two-stave systems per page.

Schubert, Franz

Wanderer

"Der Wanderer von Schmidt v. Lubeck. Morgenlied von Werner:- Wandrers Nachtlid von Goethe" Title page. Vienna: Cappi & Diabelli, n.d.

Schumann, Robert

*Impromptus uber ein Thema von Clara Wieck Op.5;
Albumblätter, op.124, Burla
(and other sketches)*

Early autograph sketches for several works including the "Impromptus uber ein Thema von Clara Wieck" Op.5 and the "Burla" from Op.124 no.12 in a new version containing much new and apparently unpublished music by Schumann, including several new keyboard works, a "Fandango", "Burla" and also a sketch for an orchestral piece in C minor, in score, probably the opening of a symphony, written in black ink, the orchestral staves ruled in red crayon, with extensive alterations, revisions and corrections. The manuscript comprises two bifolia and a single leaf and contains the following material:

Bifolium 1. Folio 1 verso. Three piano works in A flat major, 6/8 time, marked "Burla 1. Fandango", the material based on the falling fifths motif from the "Impromptus", but not included in either published version, c. 56 bars.

Folio 1 verso. Three piano works including two apparently unknown compositions, numbered by Schumann: 1) in B flat major, 2/4 time, mark "Burla" (16 bars); 2) in C minor, 2/4 time, in fact the original version of the "Burla" in F minor, from Albumblätter Op.124 no.12, sited in a lower register of the keyboard and having a completely different sonority to the published version (42 bars) in A flat major (5 bars only).

Folio 2 recto and verso (the paper inverted), opening of an orchestral movement [Symphony] in C minor, scored for strings, timpani, clarini, in C, horns, flutes, oboes, clarinets and bassoons, 32 bars; on the verso, upside down, is a short sketch for a piano work (?Impromptus), using the falling fifths motif, 6 bars, written in one stave.

Bifolium 2 (Folios 3 and 4). An extended piano piece in A flat major, 6/8 time, beginning with a modified version of Folio recto above, using the falling fifths motif from the Impromptus but in A flat, marked "Allegro", a passage of approximately 220 bars.

Folio 5 verso. Draft of a passage from the Impromptus (no.10) from bar 19 onwards, though with many differences and alterations from the final versions, including several canonic sections, a passage of some 80 bars.

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| Schumann, Robert | <i>Symphony no.2,
op.61, C major;</i> | Autograph manuscript, an almost continuous draft of the entire work together with other drafts and sketches comprising a working draft in ink on two staves of all four movements, unsigned, extending over twenty-one pages (sections 3-9 of the manuscript: see below), together with two pages of preliminary pencil drafts for the Finale (section 12), diverging from the final version, and several shorter sketches (sections 9-11), including for the Introduction, and annotations, the music notated in short score, generally on eight systems, each of two staves, occasionally reduced to a single staff, with further projections indicated by tiny bar-lines in the margins or above the staves, with extensive deletions and revisions, some inserted passages marked with cues, and a number of small musical additions and alterations in pencil, with the instrumentation and dynamics indicated in many places and copious bar-numbering and calculations of bar numbers in the margins; Schumann has first titled and paginated the first three movements in orange crayon (“Skizze zu einer Symphonie 1ster bis 3ter Satz”), and then inscribed a title-wrapper in pencil: “Skizzen zur Symphonie (in C)” . |
| Schumann, Robert | <i>Symphony no.2,
op.61, C major;
Lieder und Gesänge aus
Wilhelm Meister.
Heiss’ mich nicht reden</i> | Autograph sketch leaves for the first movement of the Second Symphony Op.61 and for the setting “Heiss’ mich nicht reden” from the “Lieder, Gesänge und Requiem aus Goethes <i>Wilhelm Meisters Lehrjahre</i> ”, Op.98a no.5. Comprising a heavily-worked and practically complete draft of the song for voice and piano, with extensive revisions, alterations and deletions, notated in brown ink on sixteen-stave pages, showing various levels of working, with alterations in ink, pencil and red crayon; together with a passage approximating to bars 25-49, the end of the slow introduction of the first movement of the Second Symphony, with details of scoring and many revisions and alterations; and another approximating to bars 166-173, second violin part; paginated in another hand in red ink over pencil. |
| Schumann, Robert | <i>Sketches for an unfinished
symphony in C minor and the
drafts of fours songs.</i> | Unrecorded autograph manuscript, containing sketches for an unfinished symphony in C minor and the drafts of fours songs, including three works from Schumann’s finest period of song composition, ‘So wahr die Sonne scheint’ Op.37 no. 12, ‘Der Himmel hat eine Träne geweint’ Op.37 no.1 and ‘Liebste, was kann den nuns scheiden?’ Op.37 no.6, dated by the composer in three places (“Rückert (4 jan. 1841)”), and Der Reiter ind der Bodensee” W.o.O.11 no.1, a working manuscript, the text containing many differences from the final published versions (except yhe symphonic sketch, which is unpublished), |

written in brown ink on ten and fourteen staves, with deletions, revisions and alterations, comprising the melodic lines and text, notated on a single staff, with occasional additional indications of piano accompaniment, dynamics, some 136 bars of music in all, inscribed by Clara Schumann at the top of the second page (“Handschrift von Robert Schumann Clara Schumann”), 2 pages, folio, 16 staff pages, probably October 1840 to 4 January 1841.

Schumann, Robert *Myrthen. Widmung, Op.25 no.1;*
Gedichte, op.35 Stille Liebe

Signed and inscribed by the composer on the autograph title (“Widmung’ von Ruckert und ‘Stille Liebe’ von J. Kerner, Frau Majorin Serre zu freundlicher Erinnerung. Robert Schumann”), settings of Ruckert’s poem “Du meine Seele, du meine Herze” and Justinus Kerner’s “Könnt ich dich in Liedern preisen”, notated by the composer in ink on four systems per page, each of three staves, with a few divergences in the rhythms of the vocal line from the text in the published complete edition.

Schumann, Robert *Album of the Schlik family*
of Prague

Bound album of original manuscripts; some signed and dated. Includes inserted autograph and signed notes. Including the autograph manuscript of Schumann’s son, “Dein Bildnis wunderselig”. A collection of manuscripts by composers and musicians working in or visiting Prague in the first half of the nineteenth century. Approximately 300 pages, some blanks.

Scriabin, Alexander *Deux Morceaux Op.59;*
Poème-Nocturne Op.61;
Piano Sonata no.6, Op.62;
Deux Poèmes Op.63;
Piano Sonata no.7, Op.64

The autograph manuscripts of five major works for piano, including the Sixth and Seventh Sonatas, each with separate autograph title-wrappers signed, comprising the complete manuscripts of seven works in all, signed in several places (“A.Scriabine”), with some important divergences from the final published versions, occasionally annotated by the editor, the manuscripts marked by and for the printer, each with the red stamps of the “Russischer Musikverlag” at the foot of the first page of music 76 pages, folio, various 12-staff papers by P. Jurgenson of Moscow, c.36 x 26.5 cms, the last Sonata on different paper, separate paginations by the composer, the title-wrappers on 12-staff paper with printed braces, plate-numbers written on the title of each in crayon. Contemporary half morocco, gilt title to spine (“Deux Morceaux Op. 59, Op.61, 62, 63, 64”), [Moscow, 1910-1911], some dust-marking and creasing from use by the printer comprising the autograph manuscripts of:

1) “Deux Morceaux” Op.59, with the autograph title page inscribed in black ink (“A.

Scriabine Deux morceaux I Poème II Prélude op.59"), comprising two separate manuscripts of "Poème", signed ("A.Scriabine"), notated in violet ink on five and four systems per page, each of two staves, and "Prelude", signed ("A.Scriabine"), notated in black ink on four systems per page each of two staves, with several erasures and alterations by the composer, and with a revised passage notated by him on a separate piece of paper and pasted into the manuscript, 6 pages, folio, 12-stave paper by Jurgenson of Moscow (2 types: "No.5 (I)." with printed braces, and "No.1. (I)."), with blank leaf (wrapper) at end, with a few discreet editorial annotations including plate number 19421? in blue crayon and elsewhere in red ink, red stamps on title and first page of music, [1910]

2) "Poème-Nocturne" Op.61, with the autograph title page inscribed ("A. Scriabine Poème-Nocturne op.61"), signed at the head of the music ("A Scriabine op.61"), written throughout in violet and black ink, on four systems per page, each of two (occasionally three) staves, the notation of the rhythms diverging in places from the published editions, an autograph revised passage of five bars written on a slip of paper pasted into the manuscript, 12 pages, Jurgenson no. 1 paper, paginated by the composer, dust-marking, creases and inky fingerprints from the printer, with the plate number inscribed in pencil on the title 19424, [1911]

3) Piano Sonata no.6, Op.62, with the autograph title page inscribed ("A. Scriabine 6me Sonate pour Piano op.[62]", in black ink), notated in violet ink on four systems per page, each of two or three staves, with five passages revised by the composer and written by him on separate slips of paper pasted into the manuscript, including two passages of 10 bars each, and with many discreet deletions (scratched out) and alterations by him throughout, 25 pages, on Jurgenson no.1 paper (the wrapper on Jurgenson no.5), paginated by the composer/publisher's red stamp at foot of the first page of music, and plate number inscribed in crayon on title (19423?), [1911]

4) "Deux Poèmes" Op.63, with the autograph title-page ("A.Scriabine Deux Poemes/ 1 Masque/ 2.Etrangete op. [63], in black and violet ink, comprising two separate autograph manuscripts, the first entitled "Masque", written in violet ink, notated on five and two two-stave systems, with some of the superscriptions, expressive descriptions and tempo markings in a different cursive hand, the second entitled "Etrangete", entirely autograph, written in black ink, notated on four systems per page, with deletions, erasures, corrections and alterations (including to the clefs) by the composer in black and red ink, 8

pages, 12-stave paper (Jurgenson no.1), editorial annotations in blue crayon of the plate number 19426, [1911]

5) Piano Sonata no.7, Op.64 ["The White Mass"], the music autograph with some of the superscriptions, expressive descriptions and pedal markings in a different cursive hand, notated in black ink on four systems per page of two, occasionally four staves each, with some deletions and alterations, , 25 pages, folio (c.34.5 x 25cms), on paper marked "Zurich...Schutzmarke No.7", dustmarks and inky fingerprints from use by the printer, with a few discreet editorial annotations in red ink, and the plate number 19430 in blue crayon, publisher's stamps on title and first page of music, [1911]

Shostakovich,
Dmitry

Intervision;
Symphony no. 14, Op.135
(title page)

Two autograph music manuscripts signed (in Cyrillic 'D. Shostakovich') comprising the piano score and the orchestral full score of 'Intervision', his fanfare for Soviet Television, n.d. [1971], both inscribed at head in Russian 'Piece written for Soviet Intervision', the former marked 'Moderato', the latter 'Moderato maestoso', the piano score six bars on two systems of two staves on one leaf, 4to (298 x 220mm), the orchestral six bars on one system of 22 staves on one leaf, 4to (360 x 262mm), bifolium; the verso of the piano score is the autograph title page for the piano score of Shostakovich's Symphony no. 14 (op. 135), inscribed in Russian 'Dimitri Shostakovich / op. 135 / For soprano, bass and string orchestra / Words Federico Garcia Lorca, Guillaume Apollinaire, Wilhelm Küchelbecker, Rainer Maria Rilke / Klavier'. Provenance: given by Shostakovich to the Armenian composer Boris Parsadianian; and by descent. Shostakovich's brief fanfare was one of his best known compositions within the Soviet Union, as it prefaced all directly broadcast transmissions of foreign news items on state television from March 1971 until the collapse of the Soviet Union in 1990.

Sibelius, Jean

Night Ride and Sunrise
Öinen ratsastus ja auringonnousu

The autograph manuscript, signed ("Jean Sibelius"), the orchestral full score, notated in black and brown ink on twenty-two staves per page, with deletions and corrections, in ink and pencil, a few autograph corrections written on slips of paper pasted onto the staves, the earlier readings partly visible, with rehearsal numbers added by Sibelius in red crayon, and with Sibelius's autograph title page: "*Nächtlicher Ritt und Sonnenaufgang./ Tondichtung/ für/ Orchester/ Comp. von/ Jean Sibelius/ Op.55*", [1908]

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| Strauss, Richard | <i>Ariadne auf Naxos</i> | A musical quotation on top with inscription and signature, with date in the body. Signed and inscribed to the tenor Alfred Piccaver ("Meinem lieben, grossartigen Bacchus, Alfred Piccaver, in aufrichtigen Bewunderung dankbar ergeben Richard Strauss. Wien, Weihnachten 1929"), comprising three bars in D-flat major, from the climax of Bacchus's scene with Ariadne at the end of the opera, notated on one hand drawn stave, 1 page, 4 to, Vienna, Christmas 1929. |
| Strauss, Richard | <i>Daphne</i> | the typescript of the complete libretto by Joseph Gregor, with Strauss's additions and corrections written in pencil and ink, including: numerous sketches in short-score and on single staves, notated by the relevant passages in the libretto, some with text and one annotated by the composer ("Gute Cadenz!"); inserted vocal designations for all the parts ("[1.Schäfer:] Bariton...[2.Schäfer:] Tenor...[3.Schäfer:] Bass...[Daphne:] lyrisch dramatischer Sopran...[Gaea:] tiefer Alt...[Peneios:] hoher Bass ", etc.); indications of mode ("dur") and tempo ("Bewegter 2/4...Sehr bewegt. 3/4..."); with numerous additions and corrections to the text of the libretto itself, and some entries in pencil in another hand |
| Strauss, Richard | <i>Elektra</i> | Serge Diaghilev's copy, signed and inscribed by the composer, "A mon ami Diaghilew DrRichardStrauss. Munich, 3,8[19]29" Berlin, Furstner: 1908 Vocal score, 250, large folio, probably first edition, early issue, repairs to spine, stamp of Serge Lifar. |
| Strauss, Richard | <i>Frau ohne Schatten, Act I</i> | Autograph sketchbook written in short score, on two or three staves, in pencil, six staves per page, with autograph dedication signed by Strauss to the critic Specht ("Meinem lieben Freunde Richard Specht zur Erinnerung an Weihnachten 1915 in Garmisch DrRichardStrauss") and inscribed by him in ink above the first page of music: "Skizzen zum I.Akte der Frau ohne Schatten", comprising Strauss's composition drafts, mainly for the first scene of the opera, with numerous revisions, alterations and deletions |
| Strauss, Richard | <i>Brentano Lieder</i> | Fine autograph working manuscript of five of the six Lieder Op.68, in the 1940 orchestral version; the texts by Clemens Brentano, comprising: "An die Nacht", "Säusle, liebe Myrthe", "Ich wollt' ein Sträusslein binden, " "Als mir dein Lied erklang" and "Amor", for soprano and orchestra; notated in black ink on up to two large systems per page, each song signed at the beginning ("Richard Strauss"); each dated at the end ("Garmisch 27. Juli...2. August... 6. Juli...22. Juli... 3.Juli 1940"), separate pagination, the staves of |

numerous systems continued into the margins, some autograph deletions, revisions and corrections, manuscript rehearsal numbers in blue crayon

Stravinsky, Igor	<i>Baiser de la fée</i>	Manuscript annotated and signed by Stravinsky ("Igor Stravinsky 1928") in a scribal hand, with numerous autograph alterations, deletions, revisions and annotations, mostly in pencil, some entries in blue and red crayon, including changes to orchestration, additional dynamic markings, tempo and phrasing indications and metronome markings, with conductor's annotations and stage directions
Stravinsky, Igor	<i>Canticum Sacrum ad Honorem sancti marci Nominis</i>	Autograph manuscript full score, signed ('Igor Stravinsky') with initials 'I. Str.' and dated at end 24 november 1955, a calligraphic copy in pencil
Stravinsky, Igor	<i>L'Oiseau de feu</i>	Piano score written in a scribal hand, lacking the last leaf, written on twenty- stave paper, the annotations of Stravinsky in pencil, sometimes overwritten in ink, blue crayon and ink, an early version on the score, many differences from final score, with autograph cuts, paste-overs, many deletions and alterations. Titles (some different from published version) tempo and expression marks throughout in Stravinskys's hand
Stravinsky, Igor	<i>Petrushka (sketches)</i>	Autograph sketchbook, containing the lost early drafts for the ballet, a working manuscript in short score, for piano and orchestra, with details of orchestration, containing music not included in the final version of the ballet, including substantial drafts from Tableaux I-III, with many alterations, deletions, corrections and revisions, the first page with stamped date "28 Sep 1910", and another section dated by Stravinsky: "Clarens (Vaud) 11/XI/-10"; the last pages undated; two sections marked with titles in Russian "Fokus" and "Russkaya", corresponding to "Le tour de passe-passe" and "Danse Russe" of the ballet, another marked "Arap", the original title for the third tableau; notated in brown and black ink and pencil on staves ruled by Stravinsky (using his wheeled rastrum), some in violet ink
Tartini, Guiseppe	<i>Trattato di Musica: Secondo La Vera Scienza Dll'Armonia</i>	Engraved portrait frontispiece of Tartini Ilus: b&x diagrams and music. First edition, title device, engraved folding Table at end, engraved page of music on XI, Woodcut ornaments and musical examples in the text, contemporary vellum boards, Paris Book-seller's label, [Gregory \$ Barlett, I, 265], 4to, Padua, Manfre, 1754

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| Wagner, Richard | <i>Siegfried-Idyll</i> | The Stichvorlage for the first edition, with the title altered by the composer in violet ink from “Symphonie” to “Siegfried Idyll”, the full score written by a scribal hand in dark brown ink on up to twelve staves per page, with a few corrections and additions, some probably by Wagner (e.g. on pages 8 & 12 “Bog[en]”), including alterations to notes, accidentals and dynamic markings in lighter brown ink, pencil and blue crayon, marked up by and for the engraver in pencil and blue and orange crayon. |
| Wagner, Richard | <i>Tannhäuser und der Sängerkreis auf Wartburg</i> | First edition of the full score, one of 100 copies lithographed by the composer, numbered “no. 43” with the publisher’s title-stamp, pages 431-450 the score replaced by manuscript (“Zu Dir Frau Venus”; pp 431-462), signed by the copyist at the end (“copirt von Carl mehner in Dresden”), lithographed revision for page 79 paster into the score, many manuscript corrections in brown ink, included passages written on separate pieces of manuscript paper pasted into the score additional passages in two fascicles, loosely inserted at end. |
| Wagner, Richard | <i>Tannhäuser. Partitursiete 2. Akt Sängerkrieg, Pariser Fassung.</i> | Autograph working manuscript of part of Tannhäuser, comprising two revised passages from Act 2 of the Paris version Tannhäuser’s words Wolfram! quell pouvoir tinspire! Quel pauvre amour pleure en tes vers!, and with the second passage [le corps dont la beaut, men]ivre, mlant son tre avec le mien:, notated on two and four systems of up to sixteen staves each, with important revisions, deletions, and alterations, including a three-bar passage deleted by the composer and a new revised version sketched by him in pencil and then worked up in ink, the whole manuscript inscribed by the composer with notes to the copyist, at the beginning (Tannh. 2me Acte. pag.174) and on the second page (...continuez pag: 178, la 12me Mesure, (grande partition).jusqu pag: 180, 10me Mesure. Il est entendu que le ton des Sol, avec un dize a la clef sera gard et que les i et correspondants seront placs devant les notes...), with the vocal line and words of the second passage completed in another hand and with annotations and deletions in red crayon. |
| Wagner, Richard | <i>Die Walküre.</i> | Toscanini's marked-up copy signed ("AToscanini") on the first page, and copiously annotated by the conductor the vocal score in Italian published by Ricordi of Milan, with additional music written by Toscanini on the staves and on hand-drawn staves in the |

margins, and with many instrumental and performance markings throughout, written in pencil and dark brown ink, some inked over earlier annotations in pencil, with cuts marked in blue crayon, and a few passages cut, the pages stitched together, including one of twenty-seven pages in Act Two (pp.169-196)

Warlock, Peter *Bethlehem Down*
(aka: Heseltine, Philip)

Autograph music manuscript signed (“Peter Warlock”), words by Bruce Blunt for solo voice and organ, dedicated ‘For Arnold Dowbiggin’, dated at foot, ‘Chelsea, 1 December 1930’, an elegant fair copy with a few erasures and emendations, pencil annotations apparently in Dowbiggin’s hand, 41 bars on four pages, 4to (312 x 233mm), brown paper covers with title and ownership stamp of E. Arnold Dowbiggin.

Zemlinsky, *Cello Sonata*
Alexander

Autograph manuscript for cello and piano, dedicated to Friedrich Buxbaum on the autograph title-page ("Herrn Friedrich Buxbaum zugeeignet. 3 Stücke für Cello und Clavier...Jänner 1891"), the score notated on four systems per page, each of three staves, with some deletions and alterations, and with one short passage for the cello written in the lower margin.