Partial Guide to the Memorial Library of Music Collection

Special Collections staff
Department of Special Collections
Green Library
Stanford University Libraries
Stanford, CA 94305-6004
Phone: (650) 725-1022
Email: specialcollections@stanford.edu
URL: http://library.stanford.edu/spc/
© 2006
The Board of Trustees of Stanford University. All rights reserved.
Partial Guide to the Memorial Library of Music Collection

Collection number: MLM

Department of Special Collections and University Archives
Stanford University Libraries
Stanford, California

Processed by:
Special Collections staff
Date Completed:
2003
Encoded by:
Bill O’Hanlon

© 2006 The Board of Trustees of Stanford University. All rights reserved.

Descriptive Summary
Title: Memorial Library of Music collection
Collection number: MLM
Collector: Keating, George T.
Collection Size: ca. 27 linear ft.
Repository: Stanford University. Libraries. Dept. of Special Collections and University Archives.
Abstract: This library is a collection of musical manuscripts and of printed and engraved scores inscribed by great composers, and constitutes a unique addition to Stanford's educational and cultural resources.
Languages: Languages represented in the collection: English
Access
Collection is open for research; materials must be requested at least 24 hours in advance of intended use.
Publication Rights
Property rights reside with the repository. Literary rights reside with the creators of the documents or their heirs. To obtain permission to publish or reproduce, please contact the Public Services Librarian of the Dept. of Special Collections.
Preferred Citation
Memorial Library of Music Collection, MLM. Dept. of Special Collections, Stanford University Libraries, Stanford, Calif.
Acquisition Information
Scope and Content of Collection
The Memorial Library of Music at Stanford University has been made possible by the interest and generosity of Mr. and Mrs. George T. Keating and the painstaking and devoted efforts of Professor Nathan van Patten. The Memorial Library of Music has quite fittingly been conceived as a part of Stanford’s memorial to her honored alumni who gave their lives in World War II. Their sacrifice has also been marked by the establishment of the University's Gold Star Scholarships for their children and by engraving their names forever on the Roll of Honor in beautiful Memorial Hall. The completion of this first volume of the catalogue affords occasion to express the University's deep appreciation of the contribution which Mr. and Mrs. Keating have made.
J.E. Wallace Sterling November 8, 1950.
Indexing Terms
The following terms have been used to index the description of this collection in the library's online public access catalog.
Barzun, Jacques, 1907-
Friedrich, Goetz.
Keating, George T., b. 1892
Litvinov, Maxim
Menotti, Gian Carlo, 1911-
Milhaud, Darius, 1892-1974.
Montenezzi, Italo.
Rachmaninoff, Sergei
Ritchie, Ward, 1905-
Rodgers, Richard, 1902-
Sandberg, Mordecai.
Schatzki, Walter.
Schulhof, Andrew.
Schwarz, Kurt.
Shostakovich, Dmitri*i Dmitrievich, 1906-1975.
Sibelius, Jean, 1865-1957.
Thompson, Virgil.
Valle, Rafael Heliodoro, 1891-1959.
Winternitz, Emanuel.
Stechert-Hafner, Inc.
Music.

**Chant de victoire à Jeanne d'Arc-paroles d'Alph. / ADAM, ADOLPHE CHARLES (1803-1856) MLM 1**

Scope and Content Note
Garalle. Mus. d' Ad. Adam. Original manuscript signed. March 30, 1855. 2 leaves (4 pages)
34 1/2 x 27 cm. Original manuscript of the text by Alphonse Garalle (cf. separate entry). (see #351)

**Giralda ou la nouvelle Psyche. / ADAM, ADOLPHE CHARLES (1803-1856) MLM 2**

Scope and Content Note

**[Autographed signed letter] / ADAM, ADOLPHE CHARLES (1803-1856) MLM 2A.**

Scope and Content Note
"Inserted is an autograph letter signed. To an unidentified correspondent, n. p.,n.d.

**Le postillon de Longjumeau. / ADAM, ADOLPHE CHARLES (1803-1856) MLM 3**

Scope and Content Note
"[Le postillon de Longjumeau] Alcindor's Air, no. 7. " / ADAM, ADOLPHE CHARLES (1803-1856) MLM 4
Scope and Content Note
"Original manuscript. ca. 1836. 2 leaves (3 pages) 341/2 X 26cm. In the ""Nouvelle edition"" of the piano and vocal score.

Le Roi des Halles / ADAM, ADOLPHE CHARLES (1803-1856) MLM 4A.
Le roi d'Yvetot. / ADAM, ADOLPHE CHARLES (1803-1856) MLM 5
Scope and Content Note

Le Torcador ou L'accord Paufait / ADAM, ADOLPHE CHARLES (1803-1856) MLM 5A.
Scope and Content Note
1849. Caqilostra

Pepita jiménez. / ALBENIZ ISAAC MANUEL FRANCISCO (1860-1909) MLM 6
Scope and Content Note

Iberia / ALBENIZ ISAAC MANUEL FRANCISCO (1860-1909) MLM 6A.
Scope and Content Note

VIII sonate per cembalo. / ALBERTI, DOMENICO (1710-1740) MLM 7
Scope and Content Note

L'ombre di Don Giovanni. / ALFANO, FRANCO (1876- ) MLM 8
Scope and Content Note

Sinfonia. / ARDITI, LUIGI (1822-1903) MLM 9
Scope and Content Note
"Original manuscript. 1841. 30 leaves (title-page, 58 pages) 22 x 32 1/2 cm. This is an overture and not a symphony as the title indicates. Arditi, who spent some time as a conductor in New York City, is remembered for his lilting waltz, ""Il bacio."

[Inserted program] / ARDITI, LUIGI (1822-1903) MLM 9A
The favourite songs in the opera called Coriolanus. / ARIOSTI, ATILLIO (1666-1740) MLM 10
Scope and Content Note
[A collection of songs] / ARNE, MICHAEL (1741-1786) MLM 11
Scope and Content Note
"A collection of favourite songs which were sung by Mrs. Arne at Ranelagh and Vauxhall, never before publish’d, with the new Scots ballad Pitty Patty, now sung by Mrs. Weichsel at Vauxhall, composed by Michael Arne. London, C. and S. Thompson [1775] First edition. Signed by the composer.

[The music in The judgment of Paris.] / ARNE, THOMAS AUGUSTINE (1710-1778) MLM 12
Scope and Content Note
"The music in The judgment of Paris. Consisting of all the songs, duettos and trio, with the overture in score as perform’d at the Theatre Royal in Drury Lane. To which are added the celebrated ode, in honour of Great Britain, call’d Rule Britannia, and Sawney & Jenney, a favourite dialogue, in ye Scotch stile. The whole compos’d by Thomas Augustine Arne. Opera sesta. London, Henry Waylett [1741] First edition. The text of The judgment of Paris is by Congreve. Rule Britannia 'Was performed for the first time in the masque of Alfred at Criefden, the residence of Frederick, Prince of Wales, August 1, 1740. The judgment of Paris was also first performed at Criefden the same year. When the latter was published in 1741, the music of "Rule Britannia" was added as an appendix. The music of Alfred was not published until 1751. The words by James Thomson were published separately three weeks after the performance. "It is just possible that the ascription to Thomson is incorrect as he had a partner in the writing of the masque, the dramatist David Mallet or Malloch (ca. 1705-1765), but it is thought that the particular song was Thomson's because its sentiment had already appeared in two poems of his and seems to be a personal specialty."" The Oxford companion to music, by Percy A. Scholes. London, Oxford University Press, 1947, p. 818.

Mazurka des traineaux. / ASCHER, JOSEPH (1829-1869) MLM 13
Scope and Content Note
"Orchestre par Georges Bizét. Paris, H. Lemoine, Ca. 1860. Proof-sheets: p. 2, 5, 6, 8, 10, II, 12, 13, 14, 15, 16 and their conjugates p. 30, 28, 27, 25, 23, 22, 21, 20, 19, 18, 17 are on blank sheets; p. 3, 4, 7 and their conjugates p. 30, 29, 26 are on sheets one side of which has in each instance been used for the proof of one page of an unidentified piano composition with the plate number 7418 H; p.9 and its conjugate p. 24 is on a sheet one side of which has been used for the proof of one page of another unidentified piano composition with the plate number 7397 P, 299 H. This is the first proof with Bizet's corrections. The first page (blank) has a note: "Ir épreuve faire une 2e épreuve. G. Bizet" There is a penciled note in another hand on the same page: Published by H. Lemoine. Page 2 has a penciled note in still another hand: "Ascher: Mazurka des Traineaux. Orchestrée par Georges Bizet." The pages with plate numbers 7418 H and 7397 P, 299 H have manuscript corrections.

ATTWOOD, THOMAS (1765-1838) See BISHOP, Sir HENRY Rowley (1786-1855) Guy Mannering.

Andante. / AUBER, DANIEL FRANCOIS ESPRIT (1782-1871) MLM 14
Scope and Content Note
"Original manuscript signed. 2 leaves (3 pages) 27 X 35-1/2 cm. Piano and vocal score. The text begins: "Quel pouvoir peut è cette fête hélas m'entrainer malgré moi."

[Postcard] / AUBER, DANIEL FRANCOIS ESPRIT (1782-1871) MLM 14A
Scope and Content Note
postcard
La bergère châtelaine. / AUBER, DANIEL FRANCOIS ESPRIT (1782-1871) MLM 15

Scope and Content Note

[Portrait] / AUBER, DANIEL FRANCOIS ESPRIT (1782-1871) MLM 15A

Scope and Content Note
Engraved portrait of the composer by Julien.

La fiancée. / AUBER, DANIEL FRANCOIS ESPRIT (1782-1871) MLM 16

Scope and Content Note

[Leocadie] / AUBER, DANIEL FRANCOIS ESPRIT (1782-1871) MLM 17

Scope and Content Note

La muette de Portici. / AUBER, DANIEL FRANCOIS ESPRIT (1782-1871) MLM 18

Scope and Content Note

Le testament et les billets doux / AUBER, DANIEL FRANCOIS ESPRIT (1782-1871) MLM 19

Scope and Content Note

[Autograph] / AUBER, DANIEL FRANCOIS ESPRIT (1782-1871) MLM 19A

Scope and Content Note
"Inserted is an autograph note signed to M. Berard, n. p., dated ""Décembre 3"

La forêt bleue. / AUBERT, LOUIS (1877-) MLM 20

Scope and Content Note
Serment d’amour. / AUDRAN, EDMOND (1840-1901) MLM 21
Scope and Content Note

L’éventail de Jeanne. / AURIC, GEORGES (1899-) See RAVEL, MAURICE JOSEPH (1875-1937)
"Six concerti pour le clavecin, deux violons & une violoncelle." / BACH, JOHANN CHRISTIAN (1735-1782) MLM 22
Scope and Content Note
"Très humblement dédiés à sa majesté Charlotte, reine de la Grande Bretagne ... Composés par Jean Bach. Œuvre premier [Œuvre première] Londres, Welcker [ca. 1763]. Separate parts.

"[Suite in F major] Four dances: Allemanda, Courante, Sarabande and Gigue." / BACH, JOHANN SEBASTIAN (1685-1750) MLM 23
Scope and Content Note
"Original manuscript unsigned. ca. 1705-1706. 2 leaves (4pages) 19 1/2 x 33 cm. Written on paper with the water mark: D.H. This is one of the earliest existing manuscripts of Bach. It was discovered by Manfred Gorke in 1929 and played for the first time after its discovery, May 25, 1930, at the Kreuzkirche in Dresden by Rudolph Mauersberger. Cf. Gorke, Manfred. "Suite in F-dur. Autograph Johann Sebastian Bach."

[Ich liebe den Höchsten] / "BACH, JOHANN SEBASTIAN (1685-1750) MLM 24
Scope and Content Note
"Original manuscript signed. 1 leaf (2 pages) 22x32 1/2 cm. Inserted is a letter dated August 1, 1901, to Sir Edward Speyer from Dr. A. Kopfermann of the Royal Library, Berlin, in which this cantata is referred to as follows: "'The Royal Library possesses the autograph score of this, but of the autograph parts only those of the organ, 1st and 2nd violin and viola. Your own bass air is therefore, as you will see, the one missing in our parts.'" Also inserted is an autograph letter of Sir Donald Francis Tovey to Sir Edward Speyer, July 31, 1901, referring to this manuscript and other musical matters. Bach-Gesellschaft, XVIII, no. 174.

[Magnificat] / "BACH, JOHANN SEBASTIAN (1685-1750) MLM 25
Scope and Content Note
"Magnificat a cinque voci, due violini, due oboe, tre trombi, tamburi, basson, viola e basso continuo, del Sigl. J. S. Bach ... Bonn, N. Simrock [ca. 1811] Pl. no. 770. First edition. Bach's Magnificat is one of his most masterly creations. It was composed for performance at Christmas, 1723, the first year of his cantorship at Leipzig. In its original form (E-flat major) it was interspersed, as was customary, with Christmas hymns; but the final form (D major) was without them (cf. Terry, J.S. Bach, 1933, p. 178). Fétis, p. 195.

[Prel and fugue, organ, S. 544, B minor] / BACH, JOHANN SEBASTIAN (1685-1750) MLM 25A
Scope and Content Note

[Koffeekantate] / BACH, JOHANN SEBASTIAN (1685-1750) MLM 25B
Grosse Passionsmusik nach dem Evangelium Matthaei von Johann Sebastian Bach. / BACH, JOHANN SEBASTIAN (1685-1750) MLM 26

Scope and Content Note
Volständiger Klavierauszug von Adolph Bernhard Marx ... Berlin, Schlesinger, 1830. Pl. no. 1571. First edition. Bach’s great St. Matthew Passion, published for subscribers only, was composed for Good Friday, 1729, but remained in manuscript for a hundred years. It was eventually published as a result of the enthusiasm aroused by its performance under Mendelssohn in 1829. Hirsch, IV, 1136; Wotquenne, 714.

[Engraved portrait of the composer] / BACH, JOHANN SEBASTIAN (1685-1750) MLM 26A

Scope and Content Note
Engraved portrait of the composer by F. W. Meyer after L. Wolf.

The favourite songs in the opera Orfeo. / BACH, JOHANN CHRISTIAN (1735-1782) MLM 27

Scope and Content Note

371 vierstimmige Choralgesänge von Johann Sebastian Bach. / BACH, JOHANN SEBASTIAN (1685-1750) MLM 28

Scope and Content Note
Dritte Auflage...Leipzig, Breitkopf & Härtel [1831] P1. no. 5089. Although called the third edition, strictly speaking this is the fourth, as 200 of the Chorales first appeared in 1765 and 1769. The second edition, which was the first to contain the 371 appeared in 1785-1787 in four volumes and the third in 1804. Cf. Hirsch, 111,42-43. V

Sheep may safely graze. / BACH, JOHANN SEBASTIAN (1685-1750) MLM 28A

Scope and Content Note
John Barbirolli

Where the bee sucks / BACH, JOHANN SEBASTIAN (1685-1750) MLM 28B

Scope and Content Note
Ernst Bacon

/ Bache, D.F.E. - see Additions. MLM 28.3A

Rêverie pour le piano par Mili Balakirew. / BALAKIREFF, MILY ALEXEIVICH (1837-1910) MLM 29

Scope and Content Note
Manuscript signed. April 10, 1903. 5 leaves (7 pages) 26 1/2 x36cm. The first page has a discarded version of that Part of the score which appears on the second page. A manuscript title-page in the composer’s handwriting is pasted over this. This includes a dedication: ““A Monsieur Serge Trailine”“ Between the fifth and eighth pages numbered in the manuscript ““S“” and ““G“” are two unnumbered pages on the first of which are six bars of music - a discarded version corresponding to a part of the score on the third page of the manuscript. The plate number Z3886 is written in at the bottom of the second page. A penciled note on the title indicates that the score was to be published by Zimmermann, St. Petersburg. From the collection of Michael D. Calvocoressi.
Russia. / BALAKIREFF, MILY ALEXEIVICH (1837-1910) MLM 30
Scope and Content Note

The Bohemian girl / BALFE, MICHAEL WILLIAM (1808-1870) MLM 31
Scope and Content Note
The Bohemian girl, a grand opera in three acts, as performed at the Theatre Royal, Drury Lane. Written by Alfred Bunn, Esqre. Composed and dedicated to Val. Morris, Junr., Esqre, by M. W. Balfe...London, Chappell [1843] P1. nos. 6753, 6798, 6743, 6780, 6757, 6752, 6809, 6751, 6809, 6742, 6764, 6797, 6747, 6746, 6799, 6814, 6803, 6859, 6754, 6810, 6767, 6810, 6783, 6763, 6784, 6779. First edition. Piano and vocal score. Presented for the first time at London, November 27, 1843. This opera, the first by a native British composer to acquire international fame, includes two songs that are familiar wherever English is spoken: ""I dreamt that I dwelt in marble halls"" and ""When other lips,"" better known as ""You'll remember me."" Inserted are the original manuscript of Balfe's ""The young soldier"" (cf. separate entry), and an autograph letter signed by Sir Robert Stewart, written to Dr. Frazer relating to this composition.

Les quatre fils Aymon. / BALFE, MICHAEL WILLIAM (1808-1870) MLM 32
Scope and Content Note

The young soldier. / BALFE, MICHAEL WILLIAM (1808-1870) MLM 33
Scope and Content Note
Original manuscript signed. Ca. 1837. 4 leaves (6 pages) 23 x 30 1/2 cm. The words are by Edward Fitzball. Inserted in Balfe's The Bohemian girl.

Satanella / BALFE, MICHAEL WILLIAM (1808-1870) MLM 33A.

Mon ami Pierrot. / BARLOW, SAMUEL L. M. (1892- ) MLM 34
Scope and Content Note

Achille all-assedio di Troja. / BASILY, FRANCESCO (1767-1850) MLM 35
Scope and Content Note
Original manuscript. 1798. 212 leaves (422 pages) 161/2 x 111/2 cm. The manuscript, written with the greatest care and exactness, offers a very instructive example of the opera seria cultivated in Italy at the close of the 18th century. Basily held two of the most important official positions of the Church in Italy: he was maestro di capella in Loreto and of St. Peter's in Rome. As director of the conservatory in Milan from 1827 till 1837, he was a teacher of Glinka and refused Verdi admission to the conservatory. Achille is a three-act opera following the pattern of the opera seria prior to Gluck. It contains twelve arias, three duettos and two quartetos with fourteen secco and eight accompagnato recitatives and two marches in between. The opera is scored for two flutes, oboes, clarinets, bassoons, horns, trumpets, and the customary strings. There are no chorus numbers and broad finales. A terzetto concludes the first act, a quartetto the second and a quintetto the short third act. The calligraphic make-up and the layout of this manuscript are an astounding achievement in view of the small size of the music paper and the by no means small orchestral apparatus which often required nine staves.
Third symphony / BAX, SIR ARNOLD TREVOR (1883- ) MLM 36
Scope and Content Note

/Bazin, F. - See Additions. MLM 36T
[Autograph letter signed.] / BEAUMARCHAIS, PIERRE AUGUSTIN (1732-1799) MLM 37
Scope and Content Note
To Mme. Pankouke. [November 22, 1779]. 4 leaves (3 pages) 19 x 23cm. Rossini's Il barbiere di Siviglia with libretto by Sterbini is founded on Beaumarchais' comedy: Le barbier de Seville. An interesting letter in response to one sent to him in which he apparently had been asked to recall a composition he had played on some social occasion many years previously. He expresses his regret that he is unable to recall it. Inserted in first edition of Rossini's Il barbiere di Siviglia, Rome, ca. 1817.

In questa tomba oscura. / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 38
Scope and Content Note
Arietta con accompagnamento di piano-forte composta in diverse maniere da molti autori e dedicata a S. A. U. Sig. Principe Giuseppe di Lobkowitz...Vienna, T. Mollo [1808] P1. no. M. 1487. First edition. The text is by Giuseppe Antonio Carpani (1752-1825). The work contains sixty-three versions by various composers of which Beethoven's is the last - LXIII, p. 201-203. Saint-Saëns' copy with his signature on front wrapper. Grove, 239. Original manuscript of Beethoven's In questa tomba oscura. (cf. separate entry) and a holograph copy of the arietta, signed by Carpani, Vienna, October 19, 1812.

In questa tomba oscura. / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 39
Scope and Content Note
Original manuscript unsigned. 1807. 2 leaves (4 pages) 32 x 23 -1/2 cm. Corrections in red pencil. First edition of in questa tomba oscura.

In questa tomba oscura. / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 39A
Scope and Content Note
Photographs of manuscript in Robert O. Lehman's collection on deposit in the Morgan Library.

/ BEETHOVEN, LUDWIG VAN (1770-1827) MLM 39B
Andenken von Matthison in Musik gesetzr von Louis van Beethoven. / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 40
Scope and Content Note

[Concerto, D major, opus 61] " / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 41
Scope and Content Note
Collection complète des sept concertos et d'une fantaisie pour piano, orchestre et choeur de L. van Beethoven pour piano et orchestre. Mis en partition par Henri Roubier...Paris, S. Richault [ca. 1857] P1 no.7813.R. This volume contains only the score for the sixth concerto with the caption title: 6ème concerto in ré maj. Op. 61. First edition. The instrumental parts were published in 1808 (cf. Hirsch, IV, 301). The concerto was composed and performed for the first time in 1806. Nottebohm, p. 58.
[Elegischer Gesange, opus 118] / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 42
Scope and Content Note
Original manuscript. 1814. 1 leaf (1 page) 181/2 x 231/2 cm. This was published in ? (Cf. Hirsch, IV, 385). Eitner, I, p.414.

Fidelio, drame lyrique en trois actes. / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 43
Scope and Content Note
Paroles de MM. N...&...arrangées pour la scène française par MM. J. T. et A. F....Musique de Ls. van Beethoven. Reprétépr. la première fois à Paris, sur le Théâtre Royal de l'Odéon...Paris, A. Farrenc [1826] P1. no. 72. First edition. Beethoven worked on this, his only complete opera, for twelve years. Begun in 1803, the first version was performed in Vienna in 1805 under conditions which foredoomed it to failure. Revised and with a new overture, it was again produced in 1806. In 1814 Treitschke revised the libretto and Beethoven announced the approaching publication of the opera in its final form. It was now an established success and triumphantly performed in all the capitals of Europe. This is the first edition of the complete orchestral score. It is so rare that its existence was unknown to such authorities as Nottebohm and Thayer. Only 57 copies were subscribed for. The Simrock edition of 1847 has often been accepted as the earliest. The first complete edition of the piano and vocal score was published in 1814 (Hirsch, IV, 318, Nottebohm, p. 71). An edition without the Overture and finales was published in 1810 (Hirsch, II, 37 and 39; Nottebohm, p. 68).

Das Heil-Genstadter / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 43A
Missa composita / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 44
Scope and Content Note
Missa composita, et Serenissimo ac Eminentissimo Domino Domino Rudolpho Joanni Caesareo Principi et Archiduci Austriae ... profundissima cum veneratione dedicata a Ludovico van Beethoven. Opus 123 ... Moguntiae, B. Schott filiorum, 1827. P1. no. 2346. First edition. Hirsch, IV, 392; Nottebohm, p. 118; Wotquenne, 1212. Inserted is an autograph note, mentioning this work-his immortal “Missa solemnis,” written to Josef August Röckel, n. p., n. d. (cf. Kastner-Knapp, no. 173). Translation: Here, my dear [friend] I make you a little gift, an English dictionary. With regard to the vocal pieces, I think we should let one of the singers, who is going to sing for us, first sing an air, then we would do two numbers of the Mass, but with German words. Look about you as to who could do this for us, it need not be exactly a masterpiece, if it only suits the music well. Yours Beethoven

Quintetto pour 2 violons, 2 altos et violoncelle composé et dédié à Monsieur le Comte Maurice de Fries par L. van Beethoven.” / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 45
Scope and Content Note
Oeuv. 29 ... Leipsic, Breitkopf & Härtel [1802] P1. no. 94. First edition. Inserted is the original manuscript of the first part of the pianoforte arrangement (cf. separate entry). Hirsch, IV, 267; Nottebohm, p. 32.

[Quintette in C, OPUS 29] / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 46
Scope and Content Note
Original manuscript, ca 1801. 1 leaf (2 pages) 32 x 21 cm. Inserted in the first edition of the score.
Trochnet nicht, Was zieht mir, Kleine Blumen." / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 47

Scope and Content Note

Sinfonie mit Schluss-Chor über Schillers Ode: "An die Freude" für grosses Orchester, 4 Solo- und 4 Chor-Stimmen, componiert ...von Ludwig van Beethoven." / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 48

Scope and Content Note

Engraved portrait by A. Krausse. / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 48A

[Sketch for a song] / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 49

Scope and Content Note
Original manuscript. 3 leaves (4 pages) 301/2 x 221/2 cm. This is a sketch (12 bars) for a vocal composition with Italian text, beginning: ""Tu mi traffigi il cor."" Each page is prepared for 11 lines, suggesting a larger ensemble, i.e., a song with orchestra. Heinrich Schenker, the great theoretician and Beethoven specialist, has expressed the opinion that this manuscript belongs to the studies which Beethoven wrote while studying with Antonio Salieri.

Trois trios pour le piano-forte, violon, et violoncelle." / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 50

Scope and Content Note
Composés et dédiés à son Altesse Monseigneur de Prince Charles de Lichnowsky par Louis van Beethoven. Oeuvre 1re. A Vienne chez Artaria [1795]. First edition. The three parts as issued. Beethoven's Opus 1 is so rare that Nottebohm had never seen a copy and could describe only Cappi's reissue of 1802. This is one of the subscribers' copies and contains the list of subscribers following the title-page of the pianoforte part. Examples of the subscribers' issue are of extreme rarity. The trios were performed for the first time from manuscript by Schuppanzigh, Kraft, and Beethoven himself. Hirsch, IV, 238.

Variazioni della thema Quant' è più bello l'amor contadino nell' opera La molinara, per il piano-forte composte e dedicate a Sua Altezza il Signore Principe Carlo di Lichnowsky del Signore Luigi van Beethoven." / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 51

Scope and Content Note

Der Wachtelschlag / BEETHOVEN, LUDWIG VAN (1770-1827) MLM 51A

[Davide penitente] / BELLINI, VINCENZO (1801-1835) MLM 52

Scope and Content Note
La cantata di Davide penitente [sic] -Tutte le mie speranze, terzetto del Sig: Maestro Amadeo Mozart's. Bellini. Manuscript signed: 10 leaves (title-page, 18 pages) 28 x 21 cm. This manuscript of Bellini's student years is a copy of No. 9 from Mozart's Davide penitente, composed in Vienna in 1785. The composition is largely based on the great fragmentary Missa in C-moll, composed in Vienna in 1782-1783. Köchel, 469, 427 (417a).
La straniera. / BELLINI, VINCENZO (1801-1835) MLM 53
Scope and Content Note

Aime-moi! / BEMBERG, HERMAN (1861) MLM 54
Scope and Content Note

Le baiser de Suzon. / BEMBERG, HERMAN (1861) MLM 55
Scope and Content Note

Absence, words from Goethe's Ballads, the music by Jules Benedict." / BENEDICT, SIR JULIUS (1804-1885) MLM 56
Scope and Content Note

The dead soldier (Der Todte Soldat) / BENEDICT, SIR JULIUS (1804-1885) MLM 57
Scope and Content Note

I know a song. / BENEDICT, SIR JULIUS (1804-1885) MLM 58
Scope and Content Note

Lost (Verloren) Song. / BENEDICT, SIR JULIUS (1804-1885) MLM 59
Scope and Content Note

The rose of Erin. / BENEDICT, SIR JULIUS (1804-1885) MLM 60
Scope and Content Note

Sleep on, sad heart." / BENEDICT, SIR JULIUS (1804-1885) MLM 61
Scope and Content Note
Written by Jessica Rankin. Composed by J. Benedict ... London, Chappell [ca. 1870] P1. no. 12303. Inscribed to Mrs. Weldon by the composer.

A set of dances. / BENEDICT, SIR JULIUS (1804-1885) MLM 61A
Scope and Content Note
Bergsma, William.
Sovennirs de la Patrie / BENEDICT, SIR JULIUS (1804-1885) MLM 61B

Scope and Content Note
Beriot, C. de., 3p.

/ BENEDICT, SIR JULIUS (1804-1885) MLM 61.4A

Scope and Content Note
Berg, A. See additions.

White Christmas. / BERLIN, IRVING (1888-) MLM 62

Scope and Content Note
Holograph manuscript signed. 2 leaves (1 page) 24 x 32 cm. The lead sheet (words and music) written for the collection by the composer.

Béatrice & Bénédict. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 63

Scope and Content Note

An autograph letter signed. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 63A.

Scope and Content Note
Paris, n.d. An interesting letter to an unidentified poet who had sent him some poems with a request that he set them to music-a request which he had to refuse as his use is too capricious. To illustrate this he tells the story of the tune of the refrain, "Pauvre soldat" in the cantata Le cinq mai. After seeking for two months a suitable melody, he gave up the search. Then one day, while walking along the Tiber, he stumbled into the river bed and found himself up to the knees in mud. "En me relevant je chantai ma phrase si longtemps cherché et le morceau fut fait."

Benvenuto Cellini. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 64

Scope and Content Note

An autograph letter signed. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 64A.

Scope and Content Note
To Gatayes, Paris, April 1, 1851.

La captive. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 65

Scope and Content Note
Autograph letter signed. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 65A
Scope and Content Note
To Leroy, February 14, 1838.

La damnation de Faust. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 66
Scope and Content Note

Autograph letter signed. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 66A
Scope and Content Note
To [Henry Fothergill] Chorley. Dresden, April 14 [1842?] Translation: My dear Chorley: Allow me to introduce to you Mr. Rosenhain, pianist and composer of the orthodox school, who is anxious to come out in London this spring, and will therefore be in grea

Inserted is a steel engraving of the composer / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 66B
Scope and Content Note
(Verlag v. Baumgartner's Buchhandlung, Leipzig).

La damnation de Faust. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 67
Scope and Content Note

La damnation de Faust. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 68
Scope and Content Note
Légende dramatique en quatre parties. Musique de Hector Berlioz. Oeuv. 24. Grande partition avec texte français et allemande. Quelques morceaux du livret sont empruntés à la traduction française du Faust de Goethe par Mr. Gérard de Nerval: une partie des scènes 1, 4, 6, et 7 est de Mr. Gandonnière; tout le reste des paroles est de Mr. H. Berlioz. Traduction allemande par Mr. Minslaff...Paris, Richault [ca. 1862] P1. no. R. 11605. First edition. Orchestral score. Wotquenne, 1051. An English translation of the text has been written in, parallel to the French and German texts. This and various notes, etc., are in blue pencil. Richault moved to 4 Boulevard des Italiens in 1862, the address upon the title-page. Except for an added portrait frontispiece, and the change of address in the imprint, the collation for the above edition agrees with that in Hirsch, IV, 694.

[Damnation de Faust, opus 24]" / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 69
Scope and Content Note
Theme du choeur des sylphes. Manuscript fragment signed. For the album of [heinrich] Schlesinger. Berlin, June 19, 1847. 1 leaf (1 page) 191/2 x 241/4 cm. The other side of this leaf contains ""Poème d'amour à Rosalie"" by Adolph von Henselt. [Not inserted] is the first edition of the orchestral score.
Grand ouverture des Francs juges par Hector Berlioz. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 70

Scope and Content Note

Engraved portrait of the composer. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 70A

Scope and Content Note
(Paris, J. Bestault).

Postcard portrait. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 70B

Grande messe des morts [Requiem] Dédiée au Comte de Gasparin. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 71

Scope and Content Note
Exécutée pour la première fois à l’église des Invalides, le 5 décembre 1837, pour le service funèbre du général Damrémont et des officiers et soldats français morts à la prise de Constantine ...Partition chant et piano ...Paris, Brandus [ca. 1882] Pl. no. B. & Cie. 12,808. At head of title: Hector Berlioz. Op. 5.

Roméo et Juliette. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 72

Scope and Content Note

An autograph letter signed. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 72A

Scope and Content Note

Die Sommernachte (Les nuits d'été) Sechs Gesänge von Th. Gautier ins Deutsche übertragen von P. Cornelius, componirt für eine Singstimme mit Begleitung von kleinem Orchester oder Pianoforte von Hector Berlioz" / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 73

Scope and Content Note

Group of five autograph notes signed. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 73A

Scope and Content Note
To an unidentified correspondent, n.p., n.d, [ca. 1848].
Symphonic descriptive [par] Hector Berlioz. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 74
Scope and Content Note

An autograph note signed. To M. Raudillon. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 74A
Scope and Content Note
n.p.,n.d.

Symphonie fantastique en cinq parties. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 75
Scope and Content Note

Autograph letter signed. To Maurice. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 75A
Scope and Content Note
n.p.,n.d.

[Symphonie fantastique] Thème du bal. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 76
Scope and Content Note
Fragment of manuscript. Dresden, May 1, 1854. 1 leaf (1 page) 19 x 12 cm. Inserted in the first edition of Adolphe Jullien's Hector Berlioz, sa vie et ses oeuvres.

Te Deum. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 77
Scope and Content Note

[Temple universelle, opus 28]" / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 78
Scope and Content Note
Fragment of original manuscript. [1861] 1 leaf (2 pages) 261/2 x 35 cm. Double choir with organ. Recto, five bars-"Tous chantons devant l’avenir immense. Le grand hymne de notre liber[té]" replacing canceled text, "Nous chantons sur la terre sainte cet hymne à la fratern[té]" Verso five bars-"Salut à toi France héroïque sa héritière de Rome antique..." In a letter to his son, February 14, 1861, Berlioz said that he intended to finish this choral on the text of J. F. Vaudin. It does not seem to have been performed at the meeting of the French and English "orphenistes" for which it was written. This meeting was the beginning of the "Internationale."
Les Troyens à Carthage. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 79

Scope and Content Note
Opéra en cinq actes avec un prologue. Paroles et musique de Hector Berlioz ...Représenté pour la Ire fois au Théâtre Lyrique Impérial sous la Direction de Mr. Carvalho. Edition conforme à la représentation. Paris, Choudens [1863] P1. no. A. C. 988. At head of title: Deuxième panic des Troyens... Piano and vocal score. The first published edition, of which very few copies are known, with two cuts.

Inserted is an autograph letter signed. To Janin. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 79A

Scope and Content Note
n.p, n.d.

[Les Troyens] Marche Troyenne. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 79B

Scope and Content Note
Tirée de l'opéra Les Troyens à Carthage, Arrangée pour orchestre seul. Choudens. (with composer's inscription.)

Les Troyens. / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 80

Scope and Content Note
Poème lyrique en 2 parties. Paroles et musique de Hector Berlioz ...Partition de piano et chant arrangée par l'auteur. La prise de Troie, Ire partie; Les Troyens à Carthage, 2me partie. Paris, Choudens [Ca. 1864] Pl. nos. 987-988. This includes the two operas La prise de Troie and Les Troyens à Carthage, with separate title-pages. First published edition of the former and first published edition, second issue of the latter, with three cuts and other alterations in the music. Pages 45-50 of Les Troyens à Carthage are missing and have been replaced with a manuscript copy. Presented for the first time at Paris, November 4, 1863. Wotquenne, 2597.

[Les Troyens] / BERLIOZ, LOUIS HECTOR (1803-1869) See also BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 81

Scope and Content Note

Esmeralda. / BERTIN, LOUISE ANGELIQUE (1805-1877) MLM 82

Scope and Content Note
Opéra en quatre actes. Paroles de Victor Hugo. Musique de Mile. Louise Bertin avec accompagnement de piano par F. Listz [sic] ...Paris, E. Troupenas [1837] Pl. no. T. 412. First edition. Inscribed by the composer. The adaptation of the libretto was made by Victor Hugo from his novel Notre Dame de Paris. This is the only operatic work of which Liszt made a piano and vocal arrangement. Berlioz is thought to have had a large share in its composition.

Les petits appartements. / BERTON, HENRI MONTAN (1767-1844) MLM 83

Scope and Content Note
Scena nel'quito Fabio. / BERTON, HENRI MONTAN (1767-1844) MLM 83A
Scope and Content Note
Bertoni, Ferdinando. Recitativo ed Aria, Lucca, 1780. Full score in manuscript.

The music in The antiquary. / BISHOP, SIR HENRY ROWLEY (1786-1855) MLM 84
Scope and Content Note
A musical drama in three acts, as performed at the Theatre Royal, Covent Garden. Composed, selected, and arranged by Henry R. Bishop ... The poetry by D. Terry, Esq. London, Goulding, D'Almaine, Potter [1820] First edition. Piano and vocal score. [The bloom is on the rye. See My pretty Jane.]

The overture & most admired songs & duetts in the last new opera of the Circassian bride, as performed at the late Theatre Royal, Drury Lane." / BISHOP, SIR HENRY ROWLEY (1786-1855) MLM 85
Scope and Content Note
Composed & arranged for the pianoforte or harp, by H. R. Bishop. London, Printed & published for the author by L. Lavenu [1809] First edition. In a preface, dated April 8, 1809, Bishop explains that the night following the first production of the Circassian bride, the theatre was destroyed by fire and the original music destroyed. He says: "'The whole of the music, here published is revised solely from the power of recollection and I flatter myself if not exactly according to the original copy... it is rather improved than otherwise.'

Clari or The maid of Milan. / BISHOP, SIR HENRY ROWLEY (1786-1855) MLM 86
Scope and Content Note

The fallen angel. / BISHOP, SIR HENRY ROWLEY (1786-1855) MLM 87
Scope and Content Note
Original manuscript signed. 207 leaves (title-page, 406 pages) 24 X 301/2 cm. The complete score of the oratorio which, according to Grove, has never been performed. The manuscript has a printed title-page.

Guy Mannering or The gipsey's prophecy. / BISHOP, SIR HENRY ROWLEY (1786-1855) MLM 88
Scope and Content Note

Let not a bell be toll'd. / BISHOP, SIR HENRY ROWLEY (1786-1855) MLM 89
Scope and Content Note
The poetry by C. C. Clarke. Composed and dedicated to Miss Clara Novello by Henry R. Bishop, April, 1834. Original manuscript, signed twice. 4 leaves (title-page, as above, 6 pages music and text) 30 x 24 cm. Clara Novello (1818-1908) English singer was the daughter of Vincent Novello, founder of the music-publishing firm of Novello & Company.
Melodies of various nations with symphonies and accompaniments by Henry R. Bishop. / BISHOP, SIR HENRY ROWLEY (1786-1855) MLM 90
Scope and Content Note

The Missle toe Bough / BISHOP, SIR HENRY ROWLEY (1786-1855) MLM 90A
Scope and Content Note

[My pretty Jane] / BISHOP, SIR HENRY ROWLEY (1786-1855) MLM 91
Scope and Content Note
Manuscript with the title: ""The bloom is on the rye,"" signed. ca. 1830. Score for small orchestra and voice. 1 leaf (2 pages) 301/2 x 241/2 cm. S. J. Adair Fitzgerald, in his Stories of famous songs, gives a detailed and amusing account of the story behind this ""most profitable song ever issued."" The words are by Edward Fitz-Ball.

Native land or Return from slavery. / BISHOP, SIR HENRY ROWLEY (1786-1855) MLM 92
Scope and Content Note

L’Arlésienne. / BIZET, ALEXANDRE CESAR LEOPOULD, called GEORGES (1838-1875) MLM 93
Scope and Content Note

L’Arlésienne. / BIZET, ALEXANDRE CESAR LEOPOULD, called GEORGES (1838-1875) MLM 94
Scope and Content Note

Carmen. / BIZET, ALEXANDRE CESAR LEOPOULD, called GEORGES (1838-1875) MLM 95
Scope and Content Note

Carmen. / BIZET, ALEXANDRE CESAR LEOPOULD, called GEORGES (1838-1875) MLM 96
Scope and Content Note
Carmen / BIZET, ALEXANDRE CESAR LEOPOLD, called GEORGES (1838-1875) MLM 97
Scope and Content Note

Carmen / BIZET, ALEXANDRE CESAR LEOPOLD, called GEORGES (1838-1875) MLM 98
Scope and Content Note

Djamileh / BIZET, ALEXANDRE CESAR LEOPOLD, called GEORGES (1838-1875) MLM 99
Scope and Content Note

Feuilles d'album / BIZET, ALEXANDRE CESAR LEOPOLD, called GEORGES (1838-1875) MLM 100
Scope and Content Note

Vingt mélodies pour chant et piano par Georges Bizet / BIZET, ALEXANDRE CESAR LEOPOLD, called GEORGES (1838-1875) MLM 101
Scope and Content Note

Les pêcheurs de perles / BIZET, ALEXANDRE CESAR LEOPOLD, called GEORGES (1838-1875) MLM 102
Scope and Content Note

Tarantella par Georges Bizet / BIZET, ALEXANDRE CESAR LEOPOLD, called GEORGES (1838-1875) MLM 103
Scope and Content Note
Macbeth. / BLOCH, ERNEST (1880-) MLM 104
Trois poèmes juifs pour grand orchestre, a, danse; b, rite; c, cortège funèbre. / BLOCH, ERNEST (1880-) MLM 105
Amphion Anglicus. / BLOW, JOHN (1649-1708) MLM 106

Scope and Content Note
A work of many compositions, for one, two, three and four voices with several accompaniments of instrumental musick and a Library thro'ough-bass to each song: figur'd for an organ, harpsichord, or theorboe-lute, by Dr. John Blow. London, Printed by William Pearson, for the author; and -are to be sold at his house and by Henry Playford, 1700. First edition. Inserted at front is a copy of the prospectus, dated 1699, with a receipt at the foot filled in and signed by the composer. Inserted at end is an engraving of Blow's monument in Westminster Abbey. Hirsch, III, 656.

Anthems with introductory symphony. / BLOW, JOHN (1649-1708) MLM 107

Scope and Content Note
Original manuscript signed. 1683. 14 leaves (27 pages) 201/2 x 32cm. John Blow was one of the first choir boys of the Chapel Royal after the organ and choir were again admitted to the service of the Anglican Church. He became organist of Westminster Abbey at the age of twenty and five years later a Gentleman of the Chapel Royal eventually becoming one of the three organists for this group. Purcell took Blow's place as organist at Westminster Abbey in 1679 but Blow returned to this post after the death of his famous pupil in 1695.

La dame blanche. / BOIELDIEU, FRANCOIS ADRIEN (1775-1834) MLM 108

Scope and Content Note

Autograph letter signed. / BOIELDIEU, FRANCOIS ADRIEN (1775-1834) MLM 108A

Scope and Content Note
To M. Fournier, n. p., ca. 1827, in which he mentions La dame blanche, his principal work.

Autograph letter signed. / BOIELDIEU, FRANCOIS ADRIEN (1775-1834) MLM 108B

Scope and Content Note
To M. Fournier, Paris, November 20, 1833, in which he refers to his uneasiness over the bankruptcy of the Opéra-Comique, the expulsion of Charles X from whom he had received a pension, and his poor health.

Autograph letter signed. / BOIELDIEU, FRANCOIS ADRIEN (1775-1834) MLM 108C

Scope and Content Note

[Galop] / BOIELDIEU, FRANCOIS ADRIEN (1775-1834) MLM 109

Scope and Content Note
Original manuscript with the title "Premier intention du galop pour l'opéra, no. 16." Signed. 1834. 1 leaf (1 page) 261/2 x 171/2 cm.
Mefistofele. / BOITO, ARRIGO (1842-1918) MLM 110
Scope and Content Note

Nerone, tragedia in quattro atti di Arrigo Boito." / BOITO, ARRIGO (1842-1918) MLM 111
Scope and Content Note

Astartus / BONONCINI, GIOVANNI BATTISTA (1672-1750) MLM 112
Scope and Content Note
An opera as it was perform'd at the Kings Theatre for the Royal Academy. Compos'd by Bononcini. London, I. Walsh and I. Hare [ca. 1721] First edition. The text is by Paolo Antonio Rolli, altered from an earlier libretto by Apostolo Zeno and Pietro Pariati.

The favourite songs in the opera call'd Calphurnia / BONONCINI, GIOVANNI BATTISTA (1672-1750) MLM 113
Scope and Content Note
[by] Bononcini. London, I. Walsh and Ino & Joseph Hare, 1724. First edition. A manuscript note on the title-page states that the words were written by Grazio Bracciola in 1713, altered by Haym, and set to music by Bononcini. It was first performed at the Royal Academy of Music, April 18, 1724, and had an uninterrupted run of nine nights. The score for the Italian version was by Johann David Heinichen. Wotquenne, 5428.

The favourite songs in the opera call'd Crispus. / BONONCINI, GIOVANNI BATTISTA (1672-1750) MLM 114
Scope and Content Note

For the birthday of the Sweet Angel," / BONONCINI, GIOVANNI BATTISTA (1672-1750) MLM 115
Scope and Content Note
November the 23rd 1731: Vivace, Andante, Gavotta, Marcha, Sarabanda, Gigna, 1-Menuet, 2-Menuet. A suite of eight movements. Full score and parts for first and second violins and bass. Original manuscript. 10 leaves (title-page as above, 16 pages) 231/2 x 301/4 cm. With Musique pastorale pour le 23 novembre 1730.

Griselda / BONONCINI, GIOVANNI BATTISTA (1672-1750) MLM 116
Scope and Content Note
Musique pastorale pour le 23 novembre 1730. / BONONCINI, GIOVANNI BATTISTA (1672-1750) MLM 117

Scope and Content Note
Jour de la naissance de Lady Mary Godolphin: Le triomphe, La marche, Dance de nimphe, Une gigue, V Menuet gay, Menuet doux, La follette, autre Menuet. A suite of eight movements. Full score and parts for first and second violins and bass. Original manuscript. 20 leaves (title-page as above, 3 pages part-titles, 28 pages) 221/2 x 271/2, 231/2 x 301/4 cm. With this is a photograph of the composer's portrait in the Royal College of Music. See also Scarlatti, Alessandro (1660-1725) Thomyris.

Songs in the new opera call’d Almahide. / BONONCINI, MARC ANTONIO (1675-1726) MLM 118

Scope and Content Note

Songs in the new opera call’d Camilla / BONONCINI, MARC ANTONIO (1675-1726) MLM 119

Scope and Content Note
As they are perform’d at the Theatre Royall [London] I. Walsh [1706] First edition. The text is by Stampiglia. This opera enjoyed an extraordinary popularity. In England it ran sixty-four nights in four years. Eitner, II, 125; Smith, Bibliography of musical works published by John Walsh, no. 221, p. 70; Wolffheim, II, 1326 (1).

Avril / BORDES, CHARLES (1863-1909) MLM 120

Scope and Content Note

Madrigal à la musique. / BORDES, CHARLES (1863-1909) MLM 121

Scope and Content Note

3 mélodies. / BORDES, CHARLES (1863-1909) MLM 122

Scope and Content Note

Trois danses béarnaises pour orchestre par Charles Bordes. / BORDES, CHARLES (1863-1909) MLM 123

Scope and Content Note

The Bogatyrs. / BORODIN, ALEXANDER PORPHYRIEVITCH (1833-1887) MLM 124

Scope and Content Note
Manuscript fragment signed. September 9, 1867. 1 leaf (1 page) 251/4 x 24 cm. This is a sketch for the tavern scene from Borodin's unpublished opera.
Le Prince Igor. / BORODIN, ALEXANDER PORPHYRIEVITCH (1833-1887) MLM 125
Scope and Content Note

Duetto per violoncello e contrabasso. / BOTTESINI, GIOVANNI (1821-1889) MLM 126
Scope and Content Note
Original manuscript. 20 leaves (40 pages) 301/2 x 24 cm. Bottesini autographs are very rare and this unpublished score of the duetto for violoncello and double bass reflects the technical capacities of two artists (Bottesini and Piatti) who had no rival

Alcestis. / BOUGHTON, RUTLAND (1878-) MLM 127
Scope and Content Note
A choral drama adapted from the play of Euripides. Englished by Gilbert Murray. Musicked by Rutland Boughton. Original manuscript signed. Finished June 3, 1922. 101 leaves (202 pages including title-page as above) 231/2 x 371/2 cm. Boughton's works reflect an effort to extend the theories of Wagner and at the same time to simplify the operatic idiom to suit popular taste and understanding.

The queen of Cornwall. / BOUGHTON, RUTLAND (1878-) MLM 128
Scope and Content Note

Cantique. / BOULANGER, NADIA (1887-) MLM 129
Scope and Content Note

Chanson. / BOULANGER, NADIA (1887-) MLM 130
Scope and Content Note

Versailles. / BOULANGER, NADIA (1887-) MLM 131
Scope and Content Note

Le carnaval d'Athènes. / BOURGAULT-DUCOUDRAY, LOUIS ALBERT (1840-1910) MLM 132
Scope and Content Note
La conjuration des fleurs / BOURGAULT-DUCOUDRAY, LOUIS ALBERT (1840-1910) MLM 133
  Scope and Content Note
  Inscribed: ""A Monsieur Morel, en souvenir de l'exécution au 22 mai 1894 au succès de
laquelle il a grandement contribué par la belle interprétation de rôle du Génie. Son bien
devoue et très reconnaissant. Bourgault-Ducoudray.""

Thamara. / BOURGAULT-DUCOUDRAY, LOUIS ALBERT (1840-1910) MLM 134
  Scope and Content Note

The chaplet. / BOYCE, WILLIAM (1710-1779) MLM 135
  Scope and Content Note
  A musical entertainment, as it is perform'd at the Theatre-Royal in Drury-Lane. Compos'd by
  163; Wolffheim, II, 1327.

The shepherds' lottery. / BOYCE, WILLIAM (1710-1779) MLM 136
  Scope and Content Note
  A musical entertainment. As it is perform'd at the Theatre-Royal in Drury Lane. Compos'd by
  3595.

[Tragic overture, opus 81]" / BRAHMS, JOHANNES (1833-1897) MLM 137
  Scope and Content Note
  The original manuscript signed with the caption-title ""Tragische Ouverture."" 28 leaves (56
  pages) 35 X 27 cm. Inserted, at the front, is a photograph of the composer with his
  signature. [See negative microfilm of each page single.] The Tragic overture

Concert für violine mit Begleitung des Orchesters von Johannes Brahms. / BRAHMS,
JOHANNES (1833-1897) MLM 138
  Scope and Content Note
  life and work, New York, 1947.

An autograph letter signed. / BRAHMS, JOHANNES (1833-1897) MLM 138A
  Scope and Content Note
  To an unidentified correspondent, n.p., n.d. Translation: Honored and dear young lady:
  Tendering you my best thanks for the friendliness with which you keep me in mind, I send
  you herewith the desired portrait. It has been rather long in coming because I was unwilling
  to send it without being able to enclose the second picture with which Joachim sends his
  best regards. I very much hope the summer will again bring you to the Rhine and I shall then
  have the pleasure of seeing you again. With cordial greetings to you and Miss Leser, Your
  devoted Joh. Brahms

Partial Guide to the Memorial Library of Music Collection
Ein deutsches Requiem nach Worten der Heil. Schrift für Soli, Chor und Orchester (Orgel ad libitum) componirt von Johannes Brahms." / BRAHMS, JOHANNES (1833-1897)
MLM 139
Scope and Content Note
Op. 45. Leipzig, J. Rieter-Biedermann [ca. 1868-1869] P1. no. 593. First edition. Piano and vocal score. Hirsch, IV, 715; Wotquenne, 747. This is the composer's greatest choral work. It occupied him at intervals for more than ten years. The second movement, originally intended as a part of the projected Symphony in D minor (the later Pianoforte concerto, op. 15) was composed 1857-1859. In the autumn of 1861 Brahms arranged this as a cantata in four movements. The work remained in this preparatory stage for four years. In 1865 he took it up again and by August 1866 had completed movements one, two, three, four, six and seven. The fifth was composed in May 1868.

An autograph letter signed. / BRAHMS, JOHANNES (1833-1897) MLM 139A
Scope and Content Note
signed by Clara Schumann, to an unidentified friend, written from Baden-Baden on May 9, 1869, in which reference is made to the performance of Brahms's Requiem at Karlsruhe.

Romanzen und Lieder für eine oder zwei Stimmen mit Begleitung des Pianoforte von Johannes Brahms. / BRAHMS, JOHANNES (1833-1897) MLM 140
Scope and Content Note

An autograph letter signed. / BRAHMS, JOHANNES (1833-1897) MLM 140A
Scope and Content Note
To Fritz Simrock, Rome, April 24, 1881.

Serenade für kleines Orchester (Blasinstrumente, Violen, Violoncelli, u. Bässe) von Johannes Brahms." / BRAHMS, JOHANNES (1833-1897) MLM 141
Scope and Content Note

An autograph letter signed. / BRAHMS, JOHANNES (1833-1897) MLM 141A
Scope and Content Note
n. p., n. d. Translation: Dear Elise: Fortunately Mother and Christian have been kind enough to write about you-unfortunately not as favorably as I should wish. I hope very much that the news will soon be better and that you will write me so yourself. It

Ungarische Tänze [1-3] für Orchester gesetzt von Johannes Brahms. / BRAHMS, JOHANNES (1833-1897) MLM 142
Scope and Content Note

An engraved portrait. / BRAHMS, JOHANNES (1833-1897) MLM 142A
Scope and Content Note
by Hollyer.
Ungarische Tänze [1-3] / BRAHMS, JOHANNES (1833-1897) MLM 143

Scope and Content Note

Original manuscript signed. 17 leaves (33 pages) 321/2 x 26 cm. The Hungarian Dances are proof of Brahms's versatility as a creative artist. They achieved an unparalleled success. Brahms contrived, while preserving the characteristic melody, harmony, and rhythm of gypsy music, to give it an artistic form which raised it to a higher level.

[Nine songs, opus 32, no. 1] / BRAHMS, JOHANNES (1833-1897) MLM 144

Scope and Content Note

Wie rafft ich mich auf in der Nacht. Original manuscript. 1864. V. 2 leaves (3 pages) 33 x 251/2 cm. The text is by August, Count of Platen-Hallermund. Brahms probably found the model for this noble song in Schubert's works. It is reminiscent of certain songs for Winterreise such as "Estarrung" which expresses a similar mood. "The opening number of Op. 32, Wie rafft ich mich auf [in der Nacht] is a powerful composition. With its dramatic entry, its tremendous climax, and the wonderful interlocking of the voice and the almost symphonic accompaniment, it rivals the greatest songs of the later Schubert, by whom Brahms is here perceptibly influenced" (Geiringer, Brahms. His life and work, Oxford, 1947).

Zwei Gesänge für eine Altstimme mit Bratsche und Pianoforte von Johannes Brahms. / BRAHMS, JOHANNES (1833-1897) MLM 145

Scope and Content Note


An engraved portrait. / BRAHMS, JOHANNES (1833-1897) MLM 145A

Scope and Content Note

Portrait of the composer (Weger, Leipzig).

Andante ben moderato e tranquillo. / BRIDGE, FRANK (1879-1941) MLM 146

Scope and Content Note

Original manuscript signed. 2 leaves (title-page as above, 1 page) 38 x 28 cm. The gift of Mrs. Bridge.

Procesional [by] Frank Bridge. / BRIDGE, FRANK (1879-1941) MLM 147

Scope and Content Note


[A note signed] to Frank Bridge / BRIDGE, FRANK (1879-1941) MLM 147A

Scope and Content Note

from Walford Davis

A ceremony of carols [by] Benjamin Britten. / BRITTEN, BENJAMIN (1913-) MLM 148

Scope and Content Note


Peter Grimes / BRITTEN, BENJAMIN (1913-) MLM 149

Scope and Content Note

Gloriana, opera in 3 parts. Plomer, music by B. Britten, Op. 53." / BRITTEN, BENJAMIN (1913-)
MLM 149A

Heldenfeier, opus 89." / BRUCH, MAX (1838-1920) MLM 150
Scope and Content Note
Original manuscript signed. 1915. 8 leaves(16 pages) 27x331/2 cm. Score for organ and choir. Words by Margarete Bruch.

Das Lied von der Glocke. / BRUCH, MAX (1838-1920) MLM 151
Scope and Content Note

[Sketches, piano, C major, E major, A major]" / BRUCKNER, ANTON (1824-1896) MLM 152
Scope and Content Note
Original manuscript signed. 2 leaves (1 page) 33 x 251/2 cm. At upper right of p. 1: ""Zum no. 29."" In text: ""Frei 6-Diss. im Durchg., Variat., Hauptsatz a, Inversio b, a ad II, b ad II."" Seven variations on a seven-bar theme.

L'amoureuse leçon. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 153
Scope and Content Note

Chansons d'enfance et de jeunesse. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 154
Scope and Content Note

Les chants de la vie. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 155
Scope and Content Note

La faute de l'Abbé Mouret. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 156
Scope and Content Note

Geneviève. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 157
Scope and Content Note
Kérim. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 158
Scope and Content Note

Les lieds de France de Catulle Mendès. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 159
Scope and Content Note

Naïs Micoulin. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 160
Scope and Content Note

L’ouragan. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 161
Scope and Content Note

[Penethélie] / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 162
Scope and Content Note
Original manuscript with the title "Penethélie, poème symphonique avec chant." A fragment of the orchestral score. 1888. 1 leaf (1 page) 27 x 35 cm. Inscribed to Eugene Ysaïe by the composer.

Les quatre journées. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 163
Scope and Content Note

La rêve. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934) MLM 164
Scope and Content Note
**Le roi Candaule. / BRUNEAU, LOUIS CHARLES BONAVENTURE ALFRED (1857-1934)**

MLM 165

Scope and Content Note


**[Mazurka-fantaisie, opus 13]" / BULOW, HANS GUIDO, FREIHERR VON (1830-1894)**

MLM 166

Scope and Content Note

Transcription for orchestra by Franz Liszt. Original manuscript. Signed by Liszt. 1864. 8 leaves (15 pages) 24 x 331/2 cm. Inscribed to M. Krause by von Büllow.

**As I looked o'er yon castle wa'. / BURNS, ROBERT (1759-1796)** MLM 167

Scope and Content Note

Original manuscript. Music and text. 1 leaf (1 page) 30 x 141/2 cm. With a note in Burns's handwriting at the head of the manuscript: "'These words are inserted only to shew how the tune goes-they cannot be publ'd.-but the first stanza of the song I have sent, will suit as well." In full red levant case with manuscript of song by Burns, "'Wap & row.'"

**Buy braw troggin. / BURNS, ROBERT (1759-1796)** MLM 168

Scope and Content Note

An excellent new song. Tune. . . Buy brooms besoms. n. p., 1796 1 leaf (2 pages) 81/2 x 201/2 cm. Mounted in a volume made up of 16 blank leaves. Bookplates of W. Crabbe Angus and John A. Spoor. This election song is the fourth and last of a series written by Robert Burns in connection with the parliamentary contest for the stewardry of Kirkandbright in 1795-1796. It was written in 1796 when the dissolution of Parliament again threw Heron into the turmoil of election. The poet was confined to a sickbed, but could not refrain from penning these lines in support of the recently successful candidates whose second triumph he did not live to enjoy. This copy has additional letters added to the proper names in the handwriting of Robert Burns, which have a special and pathetic interest as having been filled in within a few weeks of his death. (Taken from note on flyleaf.)

**Wap & row, wap & row:" / BURNS, ROBERT (1759-1796)** MLM 169

Scope and Content Note

Original manuscript. Words only.

**Indianische Fantasie für Kiavier mit Orchester [von] Ferruccio Busoni. / BUSONI, FERRUCCIO BENVENUTO (1866-1924)** MLM 170

Scope and Content Note

Les noces Corinthiennes. / BUSSER, HENRI PAUL (1872-) MLM 171
Scope and Content Note

Sinfonia per la festa di S. Antonio. / CAPOTORTI, LUIGI (1767-1867) MLM 172
Scope and Content Note
Original manuscript signed. 1836. 1 leaf (2 pages) 291/2 x 221/2 cm. According to the learned Neopolitan archivist and historian, Francesco Florio, manuscripts of Capotorti are extremely rare. He was born in Malfetta, near Naples, studied at the Conservatorio S. Onofrio, and was chiefly an opera composer. This is reflected in the overture for Saint Anthony's Day. Scored for one flute, two oboes, clarinets, bassoons, horns, trumpets, and strings, it displays less religious spirit and more operatic traits instead.

Méha. / CAPOUL, JOSEPH VICTOR AMEDEE (1839-1924) MLM 173
Scope and Content Note
Chanson hongroise. Paroles et musique de Victor Capoul. Original manuscript signed. Piano and vocal score. 2 leaves (3 pages) 27 x 35 cm. Capoul, the famous French operatic tenor, appears here in an unfamiliar role as a composer. Capoul made his American debut at the Academy of Music, New York City, November 22, 1871, with Christine Nilsson in the first American performance of Mignon.

La prison d'Edimbourg. / CARAFA DI COLOBRANO, MICHELE ENRICO (1787-1872) MLM 174
Scope and Content Note

Beatrice, cantata pel centenario di Dante di Napoleone Giotti." / CASAMORATA, LUIGI FERDINANDO (1807-1881) MLM 175
Scope and Content Note
Original manuscript signed. 1865. 46 leaves (91 pages) 30 x 23 cm. A finely written manuscript whose first page shows the appeal: ""Onorate l altissimo poeta."" Born in Würzburg, Germany, of Italian parentage, Casamorata spent most of his life in Florence.

Concerto in la minore per violino ed orchestra: a - primo tempo; b - adagio; c - rondo-trascrizione per violino e pianoforte dell'autore. Alfredo Casella. (A. D. MCMXXVIII) / CASELLA, ALFREDO (1883 - ) MLM 176
Scope and Content Note
At end of score: ""Cominciato il 13/2 MCMXXVII a Roma-terminato il 2/7 MCMXXVIII a Boston, Mass."" Original manuscript signed. 25 leaves, 47 pages. This was performed for the first time by Joseph Szigeti and the Persymphans in Moscow, October 8, 1928. Casella's new tonal creed finds expression in this composition.
[Serenata Andalusa] / CATALANI, ALFREDO (1854-1893) MLM 177
Scope and Content Note
Al celebre violinista Tivadar Nacheèz. Serenata Andalusa per violino e pianoforte d' Alfredo Catalani. Original manuscript signed. 1887. 7 leaves (title, 12 pages) 24 x 35cm. Catalani, well known for his operas Loreley and La Wally, has provided a very effective composition for the violin virtuoso. This is divided into four, melodically different, sections and contains 210 measures. There is a facsimile of the first page of the score in Abbiati’s Storia della musica, IV, p. 232.

Ballade des gros dindons. / CHABRIER, ALEXIS EMMANUEL (1841-1894) MLM 178
Scope and Content Note

Briséis. / CHABRIER, ALEXIS EMMANUEL (1841-1894) MLM 179
Scope and Content Note

Autograph signed. / CHABRIER, ALEXIS EMMANUEL (1841-1894) MLM 179A
[An autograph letter] / CHABRIER, ALEXIS EMMANUEL (1841-1894) MLM 179B
Scope and Content Note
An autograph letter to Vincent d'Indy, Paris, February 20, 1890 and "Notes pour d'Indy" in Chabrier's handwriting and signed with his initials, Paris, April, 1886.

España. / CHABRIER, ALEXIS EMMANUEL (1841-1894) MLM 180
Scope and Content Note

Gwendoline. / CHABRIER, ALEXIS EMMANUEL (1841-1894) MLM 181
Scope and Content Note

Gwendoline. / CHABRIER, ALEXIS EMMANUEL (1841-1894) MLM 182
Scope and Content Note
Original manuscript signed. ca. 1885. 1 leaf (2 pages) 27 x 25 cm. This consists of the first fifty bars of the overture. Inserted in the first edition of the piano and vocal score.

Le roi malgré lui. / CHABRIER, ALEXIS EMMANUEL (1841-1894) MLM 183
Scope and Content Note
L’anneau d’argent. Rondel. / CHAMINADE, CECILE (1857-1944) MLM 184
Scope and Content Note

Les heureuses. / CHAMINADE, CECILE (1857-1944) MLM 185
Scope and Content Note

Scherzando pour piano par C. Chaminade. / CHAMINADE, CECILE (1857-1944) MLM 186
Scope and Content Note

Didon. / CHARPENTIER, GUSTAVE (1860-) MLM 187
Scope and Content Note

Impressions d’Italie. / CHARPENTIER, GUSTAVE (1860-) MLM 188
Scope and Content Note

Louise. / CHARPENTIER, GUSTAVE (1860-) MLM 189
Scope and Content Note

La vie du poète. / CHARPENTIER, GUSTAVE (1860-) MLM 190
Scope and Content Note

Cantique à l’épouse. / CHAUSSON, ERNEST (1855-1899) MLM 191
Scope and Content Note
Original manuscript signed. June 23, 1898. 2 leaves (4 pages) 27 x 361/2 cm. Piano and vocal score. The song is by Albert Jouenet.

Chanson perpetuelle pour voix de soprano et orchestre. / CHAUSSON, ERNEST (1855-1899) MLM 192
Scope and Content Note
Opus 37. Original manuscript. 1898. 6 leaves (7 pages) 27 x 351/2 cm. Piano and vocal score. The song is by Charles Cros.
Chansons de Miarka. / CHAUSSON, ERNEST (1855-1899) MLM 193
Scope and Content Note

Le colibri. / CHAUSSON, ERNEST (1855-1899) MLM 194
Scope and Content Note

Concert en ré majeur pour piano, violon et quatuor à cordes. / CHAUSSON, ERNEST (1855-1899) MLM 195
Scope and Content Note

Quelques danses pour piano...par Ernest Chausson. / CHAUSSON, ERNEST (1855-1899) MLM 196
Scope and Content Note

Cinq fantaisies pour piano par Ernest Chausson. / CHAUSSON, ERNEST (1855-1899) MLM 197
Scope and Content Note

Hébe. / CHAUSSON, ERNEST (1855-1899) MLM 198
Scope and Content Note

La légende de Sainte Cécile. / CHAUSSON, ERNEST (1855-1899) MLM 199
Scope and Content Note

5 melodies pour mezzo-soprano ou baryton avec accompagnement de piano par Ernest Chausson. / CHAUSSON, ERNEST (1855-1899) MLM 200
Scope and Content Note
La nuit. / CHAUSSON, ERNEST (1855-1899) MLM 201

Scope and Content Note

Poème de l'amour-et de la mer (Maurice Bouchor). / CHAUSSON, ERNEST (1855-1899) MLM 202

Scope and Content Note

Poème de l'amour et de lamer, opus 19" / CHAUSSON, ERNEST (1855-1899) MLM 203

Scope and Content Note
[A] Poème de l'amour et de la mer. II. La mort de l'amour [caption-title] Original manuscript signed. ca. 1882. 3 leaves (5 pages) 27 x 351/2 cm. Signature of Marie Escudier, one of the founders of La France musicale. [B] Poème de l'amour et de la mer. Le temps des lilas. Original manuscript signed. ca. 1882. 4 leaves (title-page, 5 pages) 27 x 351/2 cm. Both manuscripts are the final movements in the printed score of Poème de l'amour et de la mer. II. La mort de l'amour. Manuscript [A] has three additional bars at the end. These do not appear in the first printed edition of the score. The text is by Maurice Bouchor.

Symphonie en si bémol majeur [par] Ernest Chausson. / CHAUSSON, ERNEST (1855-1899) MLM 204

Scope and Content Note

Viviane. / CHAUSSON, ERNEST (1855-1899) MLM 205

Scope and Content Note

Sinfonia de antigona / CHAVEZ, CARLOS (1899 - ) MLM 206

Scope and Content Note
New York, G. Schirmer [1948] P1. 42028. At head of title: Carlos Chavez. First edition. Inscribed by the composer. Orchestral score. Carlos Chavez has been the conductor of the Mexican Symphony Orchestra since 1928. The composer has used a background of Mexican folk music which under his sound artistry achieves distinction. The Sinfonia de antigona is one of his major works.

Portrait (photograph) of the composer. / CHAVEZ, CARLOS (1899 - ) MLM 206A

Sinfonia de antigona. / CHAVEZ, CARLOS (1899 - ) MLM 207

Scope and Content Note
Original manuscript, signed. 1933. 15 leaves (30 pages) 311/2 x 41 cm.

Médée. / CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE (1760-1842) MLM 208

Scope and Content Note
Opéra en 3 actes d'Hofman. [sic] Musique de Cherubini. Représenté [sic] dans le Théâtre de la Rue Feydeau. ... 13 mars 1797 Orchestral score. The complete holograph manuscript. 266 leaves (title-page as above, 528 pages) 22 x 29 cm. This manuscript is cle
Médée. / CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE (1760-1842) MLM 208A
Scope and Content Note
Opera in III actes, paroles d'Hoffmann musique de Cherubini...Paris, [1797] 388 leaves. Full score.

Couplets pour la fête du Roi. / CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE (1760-1842) MLM 209
Scope and Content Note
Original manuscript signed. 2 leaves(3 pages) 181/2 x 24 cm. Text without music. In Cherubini's Messe a trois voix.

Incarnatus, Crucifixus." / CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE (1760-1842) MLM 209A

Lodoiska. / CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE (1760-1842) MLM 210
Scope and Content Note

Messe a trois voix et choeurs avec accompagnement par L. Chérubini... / CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE (1760-1842) MLM 211
Scope and Content Note
Paris, Magasin du musique [1810] Pl. no. 657. First edition. This mass was composed secretly while Cherubini was in retirement at a French chateau. It is important as the first sacred work of the composer's mature years. Hirsch, IV, 732; Wotquenne, 105. [For] original manuscript of Couplets pour la fête du Roi (cf. separate entry), [see item no. 209.]

Messe de requiem. / CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE (1760-1842) MLM 212
Scope and Content Note

Thème et variations pour piano par Camille Chevillard. / CHEVILLARD, CAMILLE PAUL ALEXANDRE (1859-1923) MLM 213
Scope and Content Note

Blue destiny (scherzo) from unpublished symphony ""Blue destiny"" by Alberte Chiaffarelli." / CHIAFARELLI, ALBERTE MLM 214
Scope and Content Note
Deux polonaises pour le piano par F. Chopin / CHOPIN, FREDERIC FRANCOIS (1810-1849) MLM 215

Scope and Content Note
Opus 26. . . Paris, Maurice Schlesinger [1836] P1. no. M. S. 1929. First edition. The two polonaises are those in C-sharp minor and E-flat minor. [Not inserted] is a manuscript fragment containing a Polish song beginning ""Bardo raniuchno."" Two sketches for the piano (cf. separate entries) [See item nos. 216, 217.]

[Sketches, piano] / CHOPIN, FREDERIC FRANCOIS (1810-1849) MLM 216

Scope and Content Note
Original manuscript. 1 leaf (2 pages) 22 x 181/2 cm. This is a part of the manuscript containing the song beginning: ""Bardo raniuchno."" [Note: item nos. 216-217 are two sides of the same leaf. The song [216] begins on the recto and ends on the verso. At the end of the verso are the ""sketches"" [216] for the Ecossaises Op. 72 nos. 2 and 3.]

[Song] / CHOPIN, FREDERIC FRANCOIS (1810-1849) MLM 217

Scope and Content Note
Original manuscript signed. A Polish song beginning: ""Bardo raniuchno."" 1 leaf (2 pages) 22 x 181/2 cm. [Not] inserted in the first edition of Deux polonaises (Op. 26). [Note: item nos. 216-217 are two sides of the same leaf. The song [216] begins on the recto and ends on the verso. At the end of the verso are the ""sketches"" [216] for the Ecossaises Op. 72 nos. 2 and 3.]

Trois nocturnes pour le pianoforte composés par Fréd. Chopin. / CHOPIN, FREDERIC FRANCOIS (1810-1849) MLM 218

Scope and Content Note

Etched portrait, unsigned." / CHOPIN, FREDERIC FRANCOIS (1810-1849) MLM 218A


Ancor per me, ancor per me." / CIMAROSA, DOMENICO (1749-1801) MLM 219

Scope and Content Note
Original manuscript. 1 leaf (2 pages) 291/2 x 22 cm. With attestation as to authenticity signed by his son, Paolo Cimarosa. In Cimarosa's Il matrimonio segreto.

[Che legge spitata] / CIMAROSA, DOMENICO (1749-1801) MLM 220

Scope and Content Note
Rec: vo con aria, Che legge spietata di Domenico Cimarosa, fatta per uso della Signra. D. Costanza Pallante. Original manuscript signed. 1772. 12 leaves (title, 19 pages) 29 x 211/2 cm. This composition, the recitativo containing 20 measures and the aria

Il matrimonio segreto. / CIMAROSA, DOMENICO (1749-1801) MLM 221

Scope and Content Note
Dramma giocoso in due atti ou, Le mariage secret. Opéra comique en deux actes. Musique de Cimarosa, paroles françaises de Moline. . . Paris, Imbault [ca. 1806] P1. no. 738. First edition with French and Italian text. Orchestral score. Italian text is by Giovanni Bertati. Presented for the first time at Vienna, February 7, 1792. Il matrimonio segreto is generally accepted as Cimarosa's greatest work. Eitner, II, p. 448; Wolffheim, II, 1352. [For original manuscript of Ancor per me, ancor per me (cf. separate entry), see item no. 219.]
Madrigali o duetti dell' abate Clari. / CLARI, GIOVANNI CARLO MARIA (1669-1754)
MLM 222
Scope and Content Note
Colli' accompagnamento di piano forte. Della composizione di Francesco Mirecki, polacco . . .

Madrigali o terzetti dell' abate Clari. / CLARI, GIOVANNI CARLO MARIA (1669-1754)
MLM 223
Scope and Content Note
Colli' accompagnamento di piano forte. Della composizione di Francesco Mirecki, polacco . . .

Ages ago. / CLAY, FREDERIC (1838-1889) MLM 224
Scope and Content Note
Opera in one act. The words by W. S. Gilbert. The music dedicated to Arthur S. Sullivan by
Frederic Clay. . . London, Boosey [1869] Pl. nos. 1-5. First editionn. Composer's signature on
title-page. Piano and vocal score.

Gradus ad Parnassum or the Art of playing on the piano forte exemplified in a series of
exercises in the strict and free styles composed by Muzio Clementi. . . / CLEMENTI,
MUZIO (1752-1832) MLM 225
Scope and Content Note
These imperishable studies have remained the foundation of all piano technique. With good
reason, Clementi has been called the father of modem piano playing.

Rondeau per soprano e cembalo solo, fatto per il Cecarelli. Idea di Sacchini, variata da
me Clementi." / CLEMENTI, MUZIO (1752-1832) MLM 226
Scope and Content Note
Original manuscript signed. 4 leaves (6pages) 32 x 231/2 cm.

Sonate pour le forte-piano composée et dédiée à son ami F. Kalkbrenner en témoignage
d'estime pour son talent distingué par Muzio Clementi. Oeuvre 46. Paris, Naderman
[181-?] P1. no. 1666. First edition. Inscribed by the composer: "De la paru de
l'auteur."" Clementi may be regarded as the originator of the proper treatment of the
modem pianoforte, as distinguished from the harpsichord. His example as a player and
teacher, together with his composition, have left a deep and indelible mark upon
everything that pertains to the piano, both mechanically and spiritually (Grove)." / 
CLEMENTI, MUZIO (1752-1832) MLM 227

The three bears (Les trois ours) From the fairy story ""Goldilock and the three bears."" / 
COATES, ERIC (1886- ) MLM 228
Scope and Content Note
A phantasy for orchestra by Eric Coates. . . London, Chappell [1929] Pl. no. 29189. Fist
dition. Inscribed by the composer.

A country maiden's lullaby. / COATES, ERIC (1886- ) MLM 228A
Scope and Content Note
Cohen, Frieda Pauline. 2 pages (1 leaf).
Scenes from the Song of Hiawatha by H. W. Longfellow set to music for soprano, tenor, and baritone soli, chorus, and orchestra by S. Coleridge-Taylor. / COLERIDGE-TAYLOR, SAMUEL (1875-1912) MLM 229

Scope and Content Note
(Ok. 30) . . . London, Novello, c1900. Pl. nos. 8285, 8299, 8305. At head of title: Novello's original octavo edition. Composer's signature on front cover. [Inserted are two photos.].

Correli Concertos. / COLERIDGE-TAYLOR, SAMUEL (1875-1912) MLM 229A

Scope and Content Note
In score, manuscript copy.


Scope and Content Note
Original manuscript signed. 1857. 16 leaves (title-page, 29 pages) 171/2 x 211/2 cm. An extraordinary manuscript by the composer of Der barbier von Bagdad. Text only.

Amerind suite. / COWELL, HENRY DIXON (1897- ) MLM 231

Scope and Content Note
Original manuscript signed. 1938. 8 leaves (11 pages) 231/2 x 311/2 cm. At the end is a sketch of "Chiaroscuro" (3 pages).

Ancient desert drone. / COWELL, HENRY DIXON (1897- ) MLM 232

Scope and Content Note
Original manuscript of the orchestral score. Signed. 1940. 9 leaves (17 pages) 271/2 x 341/2 cm.

Shelter my soul, o my love." / COWELL, HENRY DIXON (1897- ) MLM 232A

Scope and Content Note
Cowell, Henry. 1 page.

Ridiculous / COWELL, HENRY DIXON (1897- ) MLM 232B

Scope and Content Note
Mimograph with miscellaneous annotations.

The harp of life. / COWELL, HENRY DIXON (1897- ) MLM 232C

Scope and Content Note
Cowell, Henry. 1925. 3 leaves.

Elégies. / CRASS JEAN EMILE PAUL (1879-1932) MLM 233

Scope and Content Note

La nuit revécue (The night remembered) / CRIST, BAINBRIDGE (1883- ) MLM 234

Scope and Content Note
by Bainbridge Crist . . . after the poem "Senlin" by Conrad Aiken. . . Partitur for symphony orchestra. The original manuscript signed, ca. 1933. 36 leaves (30 pages) 27 x 341/2 cm. Title-page, etc. in the composer's handwriting. This was performed for the first time on March 22, 1933, by the West Roxbury Sinfonietta with the composer conducting.
O praise the Lord of Heaven. / CROFT, WILLIAM (1678-1727) MLM 235

Scope and Content Note
Anthem with organ accompaniment. Original manuscript signed. ca. 1730. 12 leaves (24 pages) 30 x 24 cm. With note on page 1, ""This is Dr. Croft's original score. J. Alcock, 1730.""
From the collection of Thomas William Taphouse with his signature. Dr. Croft was famous both as an organist and composer. He was organist of Westminster Abbey and composer to the Chapel Royal. For the latter he wrote many of these noble anthems which have gained him so distinguished a place among English church composers.

Le flibustier. / CUI, CESAR ANTONOVICH (1835-1918) MLM 236

Scope and Content Note

Vingt poèmes de Jean Richepin. / CUI, CESAR ANTONOVICH (1835-1918) MLM 237

Scope and Content Note

Etude courante composé pour le piano par Charles Czerny. / CZERNY, CARL (1791-1857) MLM 238

Scope and Content Note
Oeuvre 765. Original manuscript signed. 1 leaf (2 pages) 24 x 32 cm.

Attendez-moi sous l'orme. / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 535

Scope and Content Note

Le chant de la cloche. / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 536

Scope and Content Note

La chevauchée du Cid [Opus II] Scène hispano-moresque pour baryton et choeur avec accompagnement d'orchestre ou de piano. / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 537

Scope and Content Note
Fervaal. [Opus 40] / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 538
Scope and Content Note

Istar, variations symphoniques [Opus 42] Partition d'orchestre. / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 539
Scope and Content Note
Paris, A. Durand, c1897. Pl. no. F. & F. 5178. At head of title: Vincent d'Indy. First edition. The composer's copy with full page of notes on verso of front wrapper and throughout the score. [Leaf of manuscript "Istar. Theme de lied en 3 périodes" (cf. separate entry).]

Istar. / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 540
Scope and Content Note
Thème de lied en 3 périodes. Manuscript fragment. 1 leaf (1 page) 28 x 141/2 cm. [See first edition of the orchestral score. Item no. 539.]

La légende de Saint-Christophe par Vincent d'Indy. / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 541
Scope and Content Note

Le rêve de Cinyras. / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 542
Scope and Content Note

Sur la mer. / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 543
Scope and Content Note
Choeur pour voix de femmes. Opus 32. Original manuscript signed. 1888. 6 leaves (title-page, 9 leaves) 27 x 351/2 cm. Words and music by D'Indy. Inscribed by the composer.

Deuxième symphonic en si b par Vincent d'Indy. / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 544
Scope and Content Note

Tableaux de voyage. Oeuv. 33. / D'INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 545
Scope and Content Note
Wallenstein. / D’INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 546
Scope and Content Note
Trilogie d'après le poème dramatique de Schiller, par Vincent d'Indy. Op. 12. 3e partie à
Camille Benoit. La mort de Wallenstein. Partition d'orchestre. Paris, Durand & Schoenewerk,
1887. P1. no. D. S. 3792. First edition. See also MONTEVERDI, CLAUDIO (1567-1643)

/ D’INDY, PAUL MARIE THEODORE VINCENT (1851-1931) MLM 546A
Les amants de Véroné. / D’IVRY, PAUL XAVER DESIRE, MARQUIS DE RICHARD
(1829-1903) MLM 547
Scope and Content Note
Drame lyrique en 5 actes et 6 tableaux (imité de Shakspeare) Paroles & musique de Marquis
Piano and vocal score. Inserted is a photograph of the composer, signed.

Cyrano. / DAMROSCH, WALTER JOHANNES (1862-1950) MLM 239
Scope and Content Note
Opera in four acts by Walter Damrosch. Book by W. J. Henderson after the drama by Edmond
Rostand. Vocal score arranged by the composer . . . New York, G. Schirmer, c1913. Pl. no.
23691. First edition. Inscribed to the librettist by the composer: ""To Will, the wordmaker
from Walter, the musicmaker, and here is wishing us success! Feb. 4, 1913."

Eoline. / DAVID, FELICIEN (1810-1876) MLM 240
Scope and Content Note
Original manuscript signed. Piano and vocal score. 2 leaves (2 pages) 261/2 x 35 cm.

Hornpipe for a gay dolphin. / De Filippi, Amedeo, 1900 - MLM 247B
Scope and Content Note
Hornpipe for a gay dolphin for wood-wind quartet. . . New York, Concord Music Publishing
Co., 1942 (8p.) 30 cm. inscribed by Composer.

In nostalgic mood. / De Filippi, Amedeo, 1900 - MLM 247C
Scope and Content Note
In nostalgic mood for wood-wind quartet (flute, oboe, clarinet, and basson) New York,

March of the Little Tumblers. / De Filippi, Amedeo, 1900 - MLM 247D
Scope and Content Note
March of the little tumblers for wood-wind quartet . . . New York, Concord Music Publishing
Co., 1942 (8p.) 30 cm. Inscribed by Composer.

Sonatina, no. 4, piano. 4th sonatina for piano. New York, Concord Music Publishing Co.
1940. 11p. 30 cm. Inscribed by the Composer." / De Filippi, Amedeo, 1900 - MLM 247E
Suite for 2 trumpets in B-flat, Horn in F, and trombone. 10 pages. Manuscript, signed." / De
Filippi, Amedeo, 1900 - MLM 247F
Threnody and Dithyramb for flute and piano. / De Filippi, Amedeo, 1900 - MLM 247G
Scope and Content Note
21 pages. Manuscript.

Liebster Jesu, wir sind hier. Strings. Choral prelude. Blessed Jesus, we are here." / De
Filippi, Amedeo, 1900 - MLM 247H
Scope and Content Note
Bach, Johann Sebastian, 1685-1750. Transcribed by Amedeo de Filippi.
**Sonata, op. 5, 3d mvt., strings. Adagio.** / De Filippi, Amedeo, 1900 - MLM 247

**Scope and Content Note**
Corelli, Arcangelo, 1653-1713. Trascribed by Amedeo de Filippi.

**Concerto for orchestra.** / De Filippi, Amedeo, 1900 - MLM 247

**Scope and Content Note**
New York, Concord Music Publishing Co. [1940].

**Oh promise me.** / DE KOVEN, HENRY LOUIS REGINALD (1859-1920) MLM 248

**Scope and Content Note**
Song with piano accompaniment. The words by Clement Scott. The music by Reginald de Koven... Medium voice in F...New York, G. Schirmer [c1889] PL no. 7551. First edition. With the original manuscript of the first draft (cf. separate entry [item no. 249]). De Koven, a facile melodist, composed nineteen comic operas and two grand operas. Robin Hood, into which this well-known song was introduced, was one of the most successful American comic operas.

**Oh promise me.** / DE KOVEN, HENRY LOUIS REGINALD (1859-1920) MLM 249

**Scope and Content Note**
Original manuscript of the first draft. 2 leaves (3 pages) 261/2 x 341/2 cm. With the first edition of the vocal score.

**The Algerian.** / DE KOVEN, HENRY LOUIS REGINALD (1859-1920) MLM 249A

**The Canterbury Pilgrims.** / DE KOVEN, HENRY LOUIS REGINALD (1859-1920) MLM 249B

**Prélude à ""L'après-midi d'une faune.""** / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 241

**Scope and Content Note**

**Autograph letter signed.** / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 241A

**Scope and Content Note**
To an unidentified correspondent on stationery stamped "58 Rue Cardinet" n. d.

**Choéur des brises.** / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 242

**Scope and Content Note**
Original manuscript signed. 4 leaves (title-page, 4 pages) 27 x 35 cm.

**L'enfant prodigue.** / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 243

**Scope and Content Note**

**Autograph letter signed.** / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 243A

**Scope and Content Note**
To an unidentified correspondent, Seville, n. d.

**Mais il-tochait son luth. Title: ""La Saulaie.""** / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 244

**Scope and Content Note**
Manuscript fragment. 1 leaf(1 page) 30 x 20 cm. Words and music with many corrections in Debussy's hand.
Noël pour célébres Pierre Louÿs, pour toutes les voix y compris celle du people." / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 245
Scope and Content Note
Original manuscript signed. December 25, 1903. 1 leaf (2 pages) 20 x 26 cm. A naughty little piece.

Pelléas et Mélisande. / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 246
Scope and Content Note

Autograph note signed. / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 246A
Scope and Content Note
To an unidentified correspondent, ca. 1892. Translation: La demoiselle élue, withheld from Heaven, charges me with thanking you for your sympathy for her, anyhow this Fra Angelico Debussy presses your hand vigorously. Claude Debussy

Pelléas et Mélisande. / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 247
Scope and Content Note

L'enfance de Pelleas, lettres de Claude Debussy à Andre Messager." / DEBUSSY, ACHILLE-CLAUDE (1862-1918) MLM 247A

Coppélia ou La fille aux yeux d'émail. / DELIBES, CLEMENT PHILIBERT LEO (1836-1891) MLM 250
Scope and Content Note

L'écossois dechatou. / DELIBES, CLEMENT PHILIBERT LEO (1836-1891) MLM 251
Scope and Content Note

Jean de Nivelle. / DELIBES, CLEMENT PHILIBERT LEO (1836-1891) MLM 252
Scope and Content Note
Lakmé. / DELIBES, CLEMENT PHILIBERT LEO (1836-1891) MLM 253
Scope and Content Note

Monsieur Griffard. / DELIBES, CLEMENT PHILIBERT LEO (1836-1891) MLM 254
Scope and Content Note

Le roi l’a dit. / DELIBES, CLEMENT PHILIBERT LEO (1836-1891) MLM 255
Scope and Content Note

Le serpent à plumes. / DELIBES, CLEMENT PHILIBERT LEO (1836-1891) MLM 255A
Sylvia ou La nymphé de Diana. / DELIBES, CLEMENT PHILIBERT LEO (1836-1891) MLM 256
Scope and Content Note
Ballet en trois actes et cinq tableaux de MM. Jules Barbier & Mérante. Représenté pour la première fois à Paris sur la scène de l’Opéra, le mercredi 14 juin 1876. Musique de Léo Delibes. Partition piano. . . Paris, Heugel & Cie, 1876. P1. no. H. 6041. First edition, first issue. This copy has the number 10452-6 at the bottom of the "Personnages" page. This agrees with the copy deposited in the Bibliothèque Nationale. Presented for the first time at Paris, June 14, 1876. Inserted is a manuscript fragment of nine bars from the "Valse lente" in the composer's hand (cf. separate entry).

Sylvia ou La nymphé de Diana. / DELIBES, CLEMENT PHILIBERT LEO (1836-1891) MLM 257
Scope and Content Note

Sylvia. Valse lente. / DELIBES, CLEMENT PHILIBERT LEO (1836-1891) MLM 258
Scope and Content Note
Manuscript fragment signed. 1886. 1 leaf (1 page) 18 x 111/2 cm. Inserted in the first edition, first issue, of the piano and vocal score. [See item no. 256].

2 Stücke für kleines Orchester. / DELIUS, FREDERICK (1862-1934) MLM 259
Scope and Content Note
Over the hills and far away. Fantasia. / DELIUS, FREDERICK (1862-1934) MLM 260
Scope and Content Note
Original manuscript signed. 1897. 21 leaves (38 pages) 27 x 36 cm.


Autographed Letter to Mrs. Kingston / Deriza, L.1881 Dec. 16 MLM 261A

Issé: Pastorale heroique. / Destouches, André MLM 261B
Scope and Content Note
First complete edition.

The padlock. / DIBDIN, CHARLES (1745-1814) MLM 262
Scope and Content Note

Poor Tom, or The sailor's epitaph." / DIBDIN, CHARLES (1745-1814) MLM 263
Scope and Content Note
Written and composed by Mr. Dibdin for his entertainment called the Oddities. London, The author [ca. 1790] First edition. Signed by the composer. Vocal score with score for ""Flute or guitter"" and ""Guitar in F"" at the end.

[Betyl ossia La capanna svizzera] ""Duetto aggiunto del Maestro Donizetti pella Betly in due atti per soprano e basso."" / DONIZETTI, GAETANO (1797-1848) MLM 264
Scope and Content Note
Original manuscript. 1836. 15 leaves (29 pages) 391/2 x 28 cm. The one-act opera Betly ossia La capanna svizzera was first performed at the Teatro Nuovo in Naples, July 24, 1836. Its libretto used Scribe's Châlet on which Adolphe Adam's most successful one-act opera Le châlet was based. Donizetti enlarged the opera to two acts and this duet was written for the enlarged version. Numerous corrections indicate Donizetti's haste to complete the score for the fall season in Palermo in 1836.

Don Pasquale. / DONIZETTI, GAETANO (1797-1848) MLM 265
Scope and Content Note

Autograph letter signed. / DONIZETTI, GAETANO (1797-1848) MLM 265A
Scope and Content Note
This was written to Tomaso Persico, his financial adviser, from Vienna February 21, 1843. It refers inter alia to Don Pasquale.

Don Sebastian. Finale, act 4. / DONIZETTI, GAETANO (1797-1848) MLM 266
Scope and Content Note
Autograph manuscript. Ca. 1843. 1 leaf (2 pages) 35 x 271/2 cm.
La fille du régiment. / DONIZETTI, GAETANO (1797-1848) MLM 267
Scope and Content Note

[La fille du régiment] Madlle. / DONIZETTI, GAETANO (1797-1848) MLM 268
Scope and Content Note

La fille du regiment. / DONIZETTI, GAETANO (1797-1848) MLM 269
Scope and Content Note

[La fille du régiment] The rataplan. / DONIZETTI, GAETANO (1797-1848) MLM 270
Scope and Content Note

[Invito alla danza] / DONIZETTI, GAETANO (1797-1848) MLM 271
Scope and Content Note
Piano and vocal score. ca. 1844. Original manuscript signed. sketch for a song. 1 leaf (1 page) 34 x 26 cm.

L’Elisir d’amore. / DONIZETTI, GAETANO (1797-1848) MLM 272
Scope and Content Note

Lucia di Lammermoor. / DONIZETTI, GAETANO (1797-1848) MLM 273
Scope and Content Note

Lucrezia Borgia. / DONIZETTI, GAETANO (1797-1848) MLM 274
Scope and Content Note

Autograph letter signed. / DONIZETTI, GAETANO (1797-1848) MLM 274A
Scope and Content Note
This was written to "Teodoro" from Vienna [ca. 1844] The composer mentions the Naples performance of some of his operas including Catarina Cornaro and of intrigues against him there.
Le frère Philippe. / DOURLEN, VICTOR CHARLES PAUL (1780-1864) MLM 275
Scope and Content Note

A collection of canzonettts in the handwriting of Dragonetti. / DRAGONETTI, DOMENICO (1763-1846) MLM 276
Scope and Content Note
Original manuscript signed. 10 leaves (17 pages) 33 x 23 cm.

Des Evangelischen Zions musicalische Harmonie. / DRETZEL, CORNELIUS HEINRICH MLM 277
Scope and Content Note
Oder: Evangelisches Choral-Buch, worinnen die wahre Melodien/ derer so wohl in denen beeden Marggrathümern Bayreuth und Onoltzbach/ als auch in der Stadt Nürnberg, deren Gebiete und andern Evangelischen Gemeinen üblichen Kirchen-Lieder, mit aufmerksamste

Après la moisson. / DUBOIS, FRANCOIS CLEMENT THEODORE (1837-1924) MLM 278
Scope and Content Note

Messe solennelle. / DUBOIS, FRANCOIS CLEMENT THEODORE (1837-1924) MLM 279
Scope and Content Note
Choeurs, soli et grand orchestre, par Th. Dubois. Original manuscript signed. Roma, 1863. 75 leaves (150 pages consisting of 2 title-pages, 145 music, and 3 blank. A leaf with two pages of music in pencil attached to p. 98 has not been counted in the collation) 37 x 28 cm. Two title-pages in the composer's handwriting, the second as above. The first reads: ""Messe pontificale, Ière version, Inédite dans cette forme"" and inscribed: ""Souvenir affectueux à mon éditeur et ami Mr. Ad. Pérégally. Paris, 16 avril 1894. Th. Dubois."

Poème de mai. / DUBOIS, FRANCOIS CLEMENT THEODORE (1837-1924) MLM 280
Scope and Content Note

Les sept paroles du Christ. / DUBOIS, FRANCOIS CLEMENT THEODORE (1837-1924) MLM 281
Scope and Content Note

Traité de contrepoint et de fugue / DUBOIS, FRANCOIS CLEMENT THEODORE (1837-1924) MLM 282
Scope and Content Note
L’apprenti-sorcier. / DUKAS, PAUL (1865-1935) MLM 283
Scope and Content Note

Ariane et Barbe-Bleue. / DUKAS, PAUL (1865-1935) MLM 284
Scope and Content Note

La péri. / DUKAS, PAUL (1865-1935) MLM 285
Scope and Content Note

Variations, interlude et finale pour piano sur un thème de J. Ph. Rameau, par Paul Dukas / DUKAS, PAUL (1865-1935) MLM 286
Scope and Content Note

Stabat Mater a tre voci con ripieni di Francesco Durante. / DURANTE, FRANCESCO (1684-1755) MLM 287
Scope and Content Note
Original manuscript. 31 leaves (title-page, 60 pages) The first eight pages are not in Durante's hand. The manuscript lacks eight pages. Works by Durante were not published, according to Riemann, during the composer's life and the existence of a Stabat Mater remained unknown. It calls for three solo voices (two sopranos and alto) and a two-voice chorus (soprano and alto). The great importance of the manuscript is evident.

Dussek, Jan Ladislav" / DURANTE, FRANCESCO (1684-1755) MLM 287A
Scope and Content Note
[Songs]

Rusalka (The water witch) / DVORAK, ANTONIN (1841-1904) MLM 288
Scope and Content Note
Manuscript fragment signed. 111/2 x 81/2 cm. Four bars from the score.

[Seven gypsy songs] Opus 55, no.4." / DVORAK, ANTONIN (1841-1904) MLM 289
Scope and Content Note
Manuscript signed. 1900. 1 leaf (1 page) 24 x 331/2 cm. The manuscript of the first stanza of ""Songs my mother taught me"" for piano and voice with the Czech text. Inscribed to Blanche Marchesi, the famous singer. This is probably the most popular song composed by Dvorák.

Scope and Content Note

The Spectre's Bride / DVORAK, ANTONIN (1841-1904) MLM 290A
Autograph letter signed. / DVORAK, ANTONIN (1841-1904) MLM 290B
Scope and Content Note

Stabat Mater for soli, chorus and orchestra, composed by Anton Dvorák. / DVORAK, ANTONIN (1841-1904) MLM 291
Scope and Content Note

The apostles (Parts I and II) An oratorio by Edward Elgar. / ELGAR, SIR EDWARD (1857-1934) MLM 292
Scope and Content Note

La Capricieuse. / ELGAR, SIR EDWARD (1857-1934) MLM 292A
Scope and Content Note
Op. 17. 1893.

Cockaigne (In London town) Concert overture for full orchestra, composed by Edward Elgar. / ELGAR, SIR EDWARD (1857-1934) MLM 293
Scope and Content Note

Concerto. / ELGAR, SIR EDWARD (1857-1934) MLM 294
Scope and Content Note

Liebesgrüss für Violine mit Begleitung Pianoforte. / ELGAR, SIR EDWARD (1857-1934) MLM 295
Scope and Content Note
Edward Elgar. Op. 6. July 1888. Original manuscript. 3 leaves (6pages) 261/2 x 35 cm.

Salut d'amour for solo piano. / ELGAR, SIR EDWARD (1857-1934) MLM 295A
Scope and Content Note
Urtext edition by Donald Burrows.

Salut d'amour for violin and piano. / ELGAR, SIR EDWARD (1857-1934) MLM 295B
Scope and Content Note
Urtext edition by Donald Burrows.

Symphony no. 2 (in E-flat) for full orchestra, composed by Edward Elgar. (Op. 63)" / ELGAR, SIR EDWARD (1857-1934) MLM 296
Scope and Content Note
Te Deum and Benedictus. / ELGAR, SIR EDWARD (1857-1934) MLM 296A

Scope and Content Note

Variations on an original theme for orchestra composed by Edward Elgar. (Op. 36). / ELGAR, SIR EDWARD (1857-1934) MLM 297

Scope and Content Note
Arranged for pianoforte by the composer . . London, Novello (c1899) Pl. no. 10815. First edition. Bound with this is the original manuscript signed (cf. separate entry). Elgar was not generally appraised at his true worth until the performance of the "Enigma" Variations under Richter in 1899. The nobility of this music is a measure of the composer's appreciation of his great friend and adviser, A. J. Jaeger of the Novello publishing house-the "Nimrod" of the composition.

Variations for orchestra composed by Edward Elgar. Op. 36 / ELGAR, SIR EDWARD (1857-1934) MLM 298

Scope and Content Note
(Arrangement for pianoforte solo). Original manuscript signed. 1899. 34 leaves (47 pages). Bound with the first edition of the score.

Octuor (ut majeur) pour 4 violons, 2 altos et 2 violoncellos." / ENESCO, GEORGES (1881-) MLM 299

Scope and Content Note
Original manuscript signed. 2 leaves (4pages) 27 x 351/2 cm. Inscribed to Mme. Blanche Marchesi, June 24, 1904.

Silence! / ENESCO, GEORGES (1881-) MLM 300

Scope and Content Note
Original manuscript signed. April 23, 1905. 3 leaves (title-page, 4 pages) 261/2 x 351/2 cm. Inscribed to Mlle. Victoire Péridé. The text is from Albert Samain's Jardin de l'Infante.

Trois rhapsodies roumaines. Op. 11. / ENESCO, GEORGES (1881-) MLM 301

Scope and Content Note

Le bon gîte. / ERLANGER, CAMILLE (1863-1919) MLM 302

Scope and Content Note
Original manuscript. 4 leaves (4 pages). Piano and vocal score. The song is by Paul Déroulde.

1896-1903. Le fils de l'étoile. / ERLANGER, CAMILLE (1863-1919) MLM 303

Scope and Content Note
Poëmes russes. / ERLANGER, CAMILLE (1863-1919) MLM 304
Scope and Content Note

La sorcière. / ERLANGER, CAMILLE (1863-1919) MLM 305
Scope and Content Note

El amor brujo. / FALLA Y MATHEU, MANUEL MARIA DE (1876-1946) MLM 306
Scope and Content Note
Manuscript fragment signed. 1 leaf (1 page) 24 x 181/2 cm. Four bars from the movement “Tranquillo e misterioso” for piano and strings.

El retablo de maese Pedro. / FALLA Y MATHEU, MANUEL MARIA DE (1876-1946) MLM 306A
Scope and Content Note
1823

Trois mélodies (Théophile Gautier) Les colombes, Chinoiserie, Séguedille / FALLA Y MATHEU, MANUEL MARIA DE (1876-1946) MLM 307
Scope and Content Note

La vie brève (La vida breve) / FALLA Y MATHEU, MANUEL MARIA DE (1876-1946) MLM 308
Scope and Content Note

Barcarolle pour piano par Gabriel Fauré. Op. 26 / FAURE, GABRIEL URBAIN (1845-1924) MLM 309
Scope and Content Note

2me. Impromptu (en fa mineur) pour piano par Gabriel Fauré. Op. 31. / FAURE, GABRIEL URBAIN (1845-1924) MLM 310
Scope and Content Note

Mazurka (si b majeur) pour piano par Gabriel Fauré. Op. 32 / FAURE, GABRIEL URBAIN (1845-1924) MLM 311
Scope and Content Note
Manuscript. / FAURE, GABRIEL URBAIN (1845-1924) MLM 311A

Pénélope. / FAURE, GABRIEL URBAIN (1845-1924) MLM 312

Scope and Content Note

An autograph letter signed. / FAURE, GABRIEL URBAIN (1845-1924) MLM 312A

Scope and Content Note
To Massenet, Bologna, October 27, 1878. Refers to Massenet's Le roi de Lahore.

Requiem pour soli, choeurs & orchestre [Opus 48] / FAURE, GABRIEL URBAIN (1845-1924) MLM 313

Scope and Content Note

Songs / FAURE, GABRIEL URBAIN (1845-1924) MLM 313A [Bound with item no. 313B]
Songs / FAURE, GABRIEL URBAIN (1845-1924) MLM 313B [Bound with item no. 313A]

Thème et variations pour piano par Gabriel Fauré. Op. 73 / FAURE, GABRIEL URBAIN (1845-1924) MLM 314

Scope and Content Note

[Qui tollis] / FENAROLI, FEDELE (1730-1818) MLM 315

Scope and Content Note
For soprano and orchestra. Original manuscript. 9 leaves (17 pages) 30 x 221/2 cm. Fenaroli, a pupil of Durante and subsequently teacher of Cimarosa and Zingarelli at the Conservatorio della Pietà in Naples, wrote chiefly ecclesiastical works. A learned musician and rigid teacher, he established an extraordinary reputation as a theorist and his text book on the art of accompaniment from a figured bass had to be reprinted often. The Qui tollis for soprano and orchestra, two oboes, clarinets, bassoons, horns, strings, and organ in E-flat remained unpublished. It shows, as a typical Neapolitan creation, the influence of the opera in design, character, and detail.

La femme nue. / FEVRIER, HENRI (1875-) MLM 316

Scope and Content Note

Gismonda. / FEVRIER, HENRI (1875-) MLM 317

Scope and Content Note

Monna Vanna. / FEVRIER, HENRI (1875-) MLM 318

Scope and Content Note
Le roi aveugle. / FEVRIER, HENRI (1875-) MLM 319

Scope and Content Note

Sonate pour piano et violon par Henry Février. / FEVRIER, HENRI (1875-) MLM 320

Scope and Content Note

Introduction and rondo for the piano forte on Blewitt’s celebrated cavatina “Come again, come again.” / FIELD, JOHN (1782-1837) MLM 321

Scope and Content Note

A new fantasia for the piano forte, composed & arranged from the subject of the popular melody of We met.” / FIELD, JOHN (1782-1837) MLM 322

Scope and Content Note
Most humbly dedicated to His Imperial Majesty, the Emperor of Russia by John Field of Petersburgh. . . London, Published for the proprietor of the “Songs of the boudoir” by Betts [1835] First edition. Inscribed by the composer.

Nocturne, no. 5 (L’incendie par l’orage)” / FIELD, JOHN (1782-1837) MLM 323

Scope and Content Note
Original manuscript. 2 leaves (3 pages) 281/2 x 21 cm. Field, an Irish pianist, was a pupil of Clementi. He spent most of his life in Russia, hence his nickname, “Russian” Field. His nocturnes, setting the form and style for these pieces, were the models Chopin used in developing his own popular works. This particular composition is the best known of all his nocturnes. Violinists particularly have made it their own. The manuscript came from the collection of Prince Dolgorouki and bears his stamp. It was given to him by Robert Müller, Naples, January 26, 1840, and is so inscribed at the end. Bound with this are a manuscript fragment written by Field, a photograph of his portrait by James Lonsdale, an autograph letter signed from W. H. Grattan Flood to Arthur Hill, November 7, 1925, referring to the portrait, and an autograph letter signed from Field to Fétis, February 8, 1832.

Composition without title for piano. Fragment. / FIELD, JOHN (1782-1837) MLM 324

Scope and Content Note
Original manuscript. ca. 1794. 1 leaf (1 page) 28 x 141/2 cm. This was written for Mrs. Alpe of Hardingham Hall near Attleborough, Norfolk. A note signed by Mrs. Alpe written at the head of the score reads: “Composed by John Field (aged 12 years) afterwards Pianiste to the Emperor of Russia and given to me by him, in the presence of Mr. Clementi, in the year 1795.” Bound with the original manuscript of Field’s Nocturne. No. 5.

Wiegenlied von Gotter. / FLIESS, BERNHARD VON (1768-1840) MLM 325

Scope and Content Note
Original manuscript signed. 1 leaf (1 page) 32 x 24 cm. The first version of this famous lullaby, probably the most popular one ever composed, was erroneously attributed to Mozart and included in Breitkopf & Härtel’s edition of Mozart’s complete works.
Notte amica. / FLORIMO, FRANCESCO (1800-1888) MLM 326
Scope and Content Note
Piano and vocal score of a song without title beginning "'Notte amica.'" Original manuscript. 2 leaves (4 pages) 28 x 39 cm. A very rare manuscript of the distinguished archivist, historian, chronicler of Naples' musical institutions, and most intimate friend of V. Bellini. The composition, being in the key b minor, contains 16 bars. The voice part covering the third stanza is written separately and breaks off in the eighth measure. Serious circumstances must have prevented Florimo from writing down the last lines and inserting the title and dedication. Nevertheless the composition as such is complete.

Martha. / FLOTOW, FRIEDRICH, FREIHERR VON (1812-1883) MLM 327
Scope and Content Note
Text nach Hg. von W. Friedrich. Componirt im Jahre 1847. ...F. von Flotow. Original manuscript signed. 336 leaves (title-page, 670 pages) 26 x 331/2 cm. Although Flotow was intended by his father for a diplomatic career, he went to Paris when he was five

Photograph of Mme. Frieda Hempel as Lady Harriet. / FLOTOW, FRIEDRICH, FREIHERR VON (1812-1883) MLM 327A
Scope and Content Note
Inscribed for the collection by Mme. Hempel.

Martha. / FLOTOW, FRIEDRICH, FREIHERR VON (1812-1883) MLM 328
Scope and Content Note

Indra. / FLOTOW, FRIEDRICH, FREIHERR VON (1812-1883) MLM 329
Scope and Content Note
Romantische Oper in drei Akten von Gustav zu Putlitz. Musik von F. von Flotow. ... vollst: Klavier Auszug mit Text. ... von F. Brissler. Berlin, Ed. Bote & G. Bock [1853] P1. no. 5. B. & B. 2170-2190. First edition. This opera originated as L'esclave de Camoëns in one act which was first performed at Paris in 1843. It went through several versions until it was first produced in this, the final version, at Vienna, December, 1852.

Autograph letter signed. / FLOTOW, FRIEDRICH, FREIHERR VON (1812-1883) MLM 329A
Scope and Content Note
To "'Mon cher Directeur,'" n. p., n. d. [And postcard.]

Signed fragment and letter. / FLOTOW, FRIEDRICH, FREIHERR VON (1812-1883) MLM 329B

L'ange gardien. / FRANCK, CESAR AUGUSTE (1822-1890) MLM 330
Scope and Content Note

L'ange gardien. / FRANCK, CESAR AUGUSTE (1822-1890) MLM 331
Scope and Content Note
Original manuscript'signed. 1864. 2 leaves (3 pages) 27 x 351/2 cm. Piano and vocal score.
Les bédatitudes (Die Seligkeiten) Poème de Madame Colomb. / FRANCK, CESAR AUGUSTE (1822-1890) MLM 332
Scope and Content Note

Le chasseur maudit. / FRANCK, CESAR AUGUSTE (1822-1890) MLM 333
Scope and Content Note

[Choral] / FRANCK, CESAR AUGUSTE (1822-1890) MLM 334
Scope and Content Note
Original manuscript signed. 1 leaf (1 page) 32 x 25 cm. A pencil note on the verso states that this is ""No. 3 in Bach's 371 Vierstimmige Choralgesänge. 3rd edn. B. & H. 'Ach Gott von Himmel.'"

Hulda. / FRANCK, CESAR AUGUSTE (1822-1890) MLM 335
Scope and Content Note

Psyche. / FRANCK, CESAR AUGUSTE (1822-1890) MLM 336
Scope and Content Note

6 pièces d'orgue. / FRANCK, CESAR AUGUSTE (1822-1890) MLM 337
Scope and Content Note
...Paris, Mme. Maeyens-Couvrier [ca. 1863] P1. nos. JP. 161-166. At head of title: César Franck, ainé. First edition. Inscribed to Ambroise Thomas by the composer. The contents include: (1) "Fantaisie," opus 16; (2) "Grand pièce symphonique," opus 17; (3)

Rédemption. / FRANCK, CESAR AUGUSTE (1822-1890) MLM 338
Scope and Content Note

Ruth. / FRANCK, CESAR AUGUSTE (1822-1890) MLM 339
Scope and Content Note

Sonate pour piano et violon par César Franck. / FRANCK, CESAR AUGUSTE (1822-1890) MLM 340
Scope and Content Note
**Le sylphe.** / **FRANCK, CESAR AUGUSTE (1822-1890)** MLM 341  
**Scope and Content Note**  
Original manuscript signed. 2 leaves (2 pages) 261/2 x 351/2 cm. Vocal score with pianoforte and violoncello accompaniment. Words by Alexandre Dumas.

**Am Strome.** / **FRANZ, ROBERT (1815-1892)** MLM 342  
**Scope and Content Note**  
Original manuscript signed. 2 leaves (4 pages) 34 x 261/2 cm. Song for soprano with piano accompaniment.

**Dialogo di Vincentio Galilei nobile fiorentino, della musica antica et della moderna."** / **GALILEI, VINCENTIO (ca. 1520-1591)** MLM 343  
**Scope and Content Note**  
In Firenze, Giorgio Marescotti, 1581. First edition. The very rare first edition of Galilei's treatise on music which was originally inspired by a controversy with his teacher, Zarlino. It contains, however, much interesting material but very slightly connected with the controversy with Zarlino, including, for instance, the text and musical notation of the three apocryphal Greek hymns to Apollo, Calliope, and Nemesis, which have since given rise to so much speculation and so many contradictory theories. Vincentio Galilei, the father of the great astronomer, dedicated his work to Giovanni Bardi in whose palace a little group of "philosophic dilettanti" used to meet. Brunet, II, 1463; Grove, II, 339; Eitner, IV, 128; Hirsch, I, 200.

**Carmen.** / **GALSWORTHY, JOHN (1867-1933)** MLM 344  
**Scope and Content Note**  
An opera in four acts. Taken from the story of Prosper Mérimée, the original libretto by H. Meilhac and L. Halévy. New English version by John and Ada Galsworthy, London, Elkin Mathews and Marrot, 1932. No. 7 of an edition limited to 650 copies, signed by the authors.

**The favourite songs in the opera call'd L'Olimpiade.** / **GALUPPI, BALDASSARE (1706-1785)** MLM 345  
**Scope and Content Note**  

**Ave Maria.** / **GAMBINI, CARLO (1819-1865)** MLM 346  
**Scope and Content Note**  
Manuscript signed. 1862. 13 leaves (26 pages) 26 x 23cm. The manuscript includes the parts for soprano, contralto, tenor, bass, violins I and II, viola, and violoncello.

**Les colles des femmes.** / **GANNE, LOUIS GASTON (1862-1923)** MLM 347  
**Scope and Content Note**  

**Hans, le joueur de flûte."** / **GANNE, LOUIS GASTON (1862-1923)** MLM 348  
**Scope and Content Note**  
Nel giappone. / GANNE, LOUIS GASTON (1862-1923) MLM 349
Scope and Content Note

Phryné. / GANNE, LOUIS GASTON (1862-1923) MLM 350
Scope and Content Note

An autograph letter signed. / GANNE, LOUIS GASTON (1862-1923) MLM 350A
Scope and Content Note
To M. Louis Schneider [Paris] May 18 [1905].

[Chant de victoire à Jeanné d'Arc] / GARALLE, ALPHONSE MLM 351
Scope and Content Note
Original manuscript signed. 20 mars 1855 1 leaf (1 page) 22 x 281/2 cm. Original manuscript of the music by Adolphe Charles Adam (see item no. 1)

Lo sposo in bersaglio, burletta in due atti." / GENERALI, PIETRO (1782-1832) MLM 352
Scope and Content Note
Original manuscript signed. 1808. 21 leaves (42 pages) 28 x 21 cm. This interesting manuscript leads us to one of the sources from which Rossini drew. The overture to Lo sposo in bersaglio displays certain traits commonly associated with Rossini. Generali composed fifty-two operas.

Miarka. / GEORGES, ALEXANDRE (1850-1938) MLM 353
Scope and Content Note

Norwich symphony (No. 2 in A minor) / GERMAN, SIR EDWARD (real name, EDWARD GERMAN JONES) (1862-1936) MLM 354
Scope and Content Note

An autograph letter signed. / GERMAN, SIR EDWARD (real name, EDWARD GERMAN JONES) (1862-1936) MLM 354A
Scope and Content Note

Porgy and Bess. / GERSHWIN, GEORGE (1898-1937) MLM 355
Scope and Content Note
Rhapsody in blue for jazz band and piano by George Gershwin. / GERSHWIN, GEORGE (1898-1937) MLM 356
Scope and Content Note
Inscribed to Templeton Crocker by the composer.

Cradle song. / GIBBS, CECIL ARMSTRONG (1889-) MLM 357
Scope and Content Note
Original manuscript signed. 2 leaves (2 pages) 24 x 30 cm. The poem is by Blake.

The favourite rondeau sung by Sigr. Sestini in the opera La Fraschetana. / GIORDANI TOMMASO (1733-1806) MLM 358
Scope and Content Note
Composed by Sigr. Tommaso Giordani . . . London, Printed for the author by Longman & Broderip [ca. 1778] The opera La Fraschetana was a pasticcio by Paisiello, Perez and Anfossi, published in 1777. This aria was sung at the revival of the opera, December 12, 1778.

The favorite songs sung by Sigr. Pozzi and Sigr. Jermoli in the comic opera La vera costanza. / GIORDANI TOMMASO (1733-1806) MLM 359
Scope and Content Note

Andrea Chénier. / GIORDANO, UMBERTO (1867-) MLM 360
Scope and Content Note

Fedora. / GIORDANO, UMBERTO (1867-) MLM 361
Scope and Content Note

Siberia. / GIORDANO, UMBERTO (1867-) MLM 362
Scope and Content Note

Huitième symphonie. / GLAZUNOFF, ALEXANDER KONSTANTINOVICH (1865-1936) MLM 363
Scope and Content Note

Preludio e fuga. / GLAZUNOFF, ALEXANDER KONSTANTINOVICH (1865-1936) MLM 364
Scope and Content Note
Arranged for organ. Manuscript fragment signed. 1 leaf (2 pages) 22 x 171/2 cm.
Stenka Razin. / GLAZUNOFF, ALEXANDER KONSTANTINOVICH (1865-1936) MLM 365

Scope and Content Note

2me symphonie en fa # mineur pour grande orchestre par Alexandre Glazounow. / GLAZUNOFF, ALEXANDER KONSTANTINOVICH (1865-1936) MLM 366

Scope and Content Note
Op. 16. Leipzig, M. P. Belaieff [1889] P1. no. 121. First edition. Inscribed to L. A. Bourgault-Ducoudray by the composer. Inserted is an autograph letter signed. To Alexander Petrovich. Berlin-Wilmersdorff. January 23, 1931. Translation: Dear Alexander Petrovich: I changed temporarily my residence and moved to Berlin. I am listening much to the excellent music-opera and symphonies. Saw the "Golden Rhine" and was delighted by the excellent performance and absence of the mechanical excisions which I dislike so much. During my visit in New York you were so kind and introduced me to Mr. Engel, the representative of the Schirmer's publishing house. Now I take the liberty of asking for your assistance, as it seems to me, Mr. Engel misunderstood me. I sold him my prelude and the fugue in E-Moll for the piano-this was precisely stated in our contract. However, I received a copy of my work in excellent adaptation by Edward Shipper Barnes, for the organ. Would you do me a favour and ask Mr. Engel whether he is going to publish my prelude and the fugue in the original form for the piano keeping the dedication to my friend Leonid Nikolaevich. And if he is going to publish my work, when is he going to do that? I would like very much to have my prelude and the fugue published in the original form for the first time in America. In case Mr. Engel agrees to it, I would like to correct the proof-sheets myself because in Mr. Barnes' printed adaptation several annoying misprints occurred, the list of which I am enclosing herewith. I am very sorry to bother you. Remember me to your wife. Best regards from Olga Nikolaevna. Sincerely yours, A. Glazunoff. The above translation was prepared by Mrs. Maria Volkov.


Scope and Content Note
Two variations. 1.Allegro; 2. Brillante. Original manuscript signed. Ca. 1830. 4 leaves (7 pages) 32 x 221/2 cm. Glinka is regarded as the father of the Russian national school and is best known for his patriotic Russian opera A Life for the Czar. The ballet Chao-Kang was composed during his stay in Milan, 1828-1831.

Das Leben für den Czaar. / GLINKA, MICHAEL IVANOVITCH (1804-1857) MLM 368

Scope and Content Note

Armide. / GLUCK, CHRISTOPH WILLIBALD (1714-1787) MLM 369

Scope and Content Note
The favourite songs in the opera call’d Artamene by Sigr. Gluck. / GLUCK, CHRISTOPH WILLIBALD (1714-1787) MLM 370

Scope and Content Note
London, I. Walsh [1746] First edition. This early work was written at Milan in 1743 when Gluck was completing his studies in harmony there. As a consequence of the success of this and other operas he was invited to London in 1745 to compose other works the Hay-market Theater. At the beginning of the following year Artamene was rewritten and produced there, but without success, Handel declaring that Gluck knew "no more counterpoint than his cook." The original version was never published on the continent or in England so that this is the first edition of the work in any form. Hirsch, IV, 1566; Wotquenne, 5420.

Iphigénie en Aulide, tragédie. / GLUCK, CHRISTOPH WILLIBALD (1714-1787) MLM 371

Scope and Content Note

Autograph letter signed. To an unidentified correspondent Vienna, February 22, 1783. / GLUCK, CHRISTOPH WILLIBALD (1714-1787) MLM 371A

Orfeo ed Euridice. / GLUCK, CHRISTOPH WILLIBALD (1714-1787) MLM 372

Scope and Content Note
Azione teatrale per musica del Signr. Cav. Christofano Gluck, al servizio delle MM. LL. II. RR. Rappresento in Vienne nell’anno 1764 . . . Gravé par Chambon. In Parigi [Duchesne, 1764] First edition. Signed by the composer. Orchestral score. The text is by Calzabigi. Wotquenne (no. 2112) records only copies with Duchesne’s imprint. This copy is one of a few on heavy paper issued for the composer’s friends. It was printed at the expense of Count Durazzo. Here Gluck carried out his new theories, as far as he had perfected them, made his music everywhere subservient to the action of the drama, finished his airs without the stereotyped "de cape," and never sacrificed the true rendering of a dramatic situation for the sake of attracting attention to his own powers as a composer or of affording a popular singer the opportunity of displaying the flexibility of his voice (Grove). Orfeo ed Euridice is of such importance that the history of operatic reform is commonly said to date from its production.

[Orfeo ed Euridice] A favorite song [Che faro fenza] / GLUCK, CHRISTOPH WILLIBALD (1714-1787) MLM 373

Scope and Content Note
Sung by Mr. Tenducci at the Theatre Royal in Covent Garden. Compos’d by Mr. Gluck. [London] Welcker [ca. 1771] First separate English edition. For string quartet and voice. In the original production this song was sung by Sig. Guadagni and published in the key of C major; on the revival of the opera the part of Orfeo was taken over by Sig. Tenducci and in this edition the key was transposed to D major.

Orphée et Euridice, tragédie. / GLUCK, CHRISTOPH WILLIBALD (1714-1787) MLM 374

Scope and Content Note
[Orphée et Euridice] / GLUCK, CHRISTOPH WILLIBALD (1714-1787) MLM 375

Scope and Content Note
Original manuscript. 1 leaf (2 pages) 201/2 x 291/2 cm. Part of a song beginning: “Delà contends ma voix.” Inserted in the first edition with French text of the orchestral score. See also BACH, JOHANN SEBASTIAN (1685-1750) The favourite songs in the opera Orfeo.

[Fragments poétiques pour piano] / GODARD, BENJAMIN LOUIS PAUL (1849-1895) MLM 376

Scope and Content Note
Original manuscript signed. 1870. No. 1. The caption includes the title, “3 Fragments poétiques pour piano par Benjamin Godard” and four lines of a poem by Lamartine, beginning “Depuis l’heure charmante.” 2 leaves (4 pages) 271/2 x 35 cm.

[Légende et scherzo pour violon et piano par Benjamin Godard. / GODARD, BENJAMIN LOUIS PAUL (1849-1895) MLM 378

Scope and Content Note

Pedro de Zalamea. / GODARD, BENJAMIN LOUIS PAUL (1849-1895) MLM 379

Scope and Content Note

Seconde sonate pour piano et violon par Benjamin Godard. / GODARD, BENJAMIN LOUIS PAUL (1849-1895) MLM 380

Scope and Content Note

2me sonate pour piano par Benjamin Godard. / GODARD, BENJAMIN LOUIS PAUL (1849-1895) MLM 381

Scope and Content Note

Le Tasse. / GODARD, BENJAMIN LOUIS PAUL (1849-1895) MLM 382

Scope and Content Note
Partial Guide to the Memorial Library of Music Collection

---

**Le tasse. Danse des Bohemiens. / GODARD, BENJAMIN LOUIS PAUL (1849-1895) MLM 383**

**Scope and Content Note**

Piano à quatre mains. Original manuscript. 3 leaves (title-page, 5 pages) 261/2 x 35 cm. This is the copy used by the engraver.

---

**[Die Königin von Saba, opus 27] / GOLDMARK, KARL (1830-1915) MLM 384**

**Scope and Content Note**

Original manuscript sketches for Die Königin von Saba. ca. 1865. Includes both orchestral score and piano arrangement. 50 leaves (91 pages) 261/2 x 331/2 cm. Presented for the first time at Vienna, March 10, 1875. Ten years later (December 2, 1885) Die Königin von Saba was presented for the first time at the Metropolitan Opera House, with Lilli Lehmann as Sulamith, where it scored the popular triumph of the season (fifteen performances). Opera-goers enjoyed a sensation of a kind which they had not previously experienced.

---

**Concerto, violin & piano, Op. 28, A minor., 38 leaves. / GOLDMARK, KARL (1830-1915) MLM 384A**

---

**Missa pro defunctis del Signor Gossec. / GOSSEC, FRANCOIS JOSEPH (1735-1829) MLM 385**

**Scope and Content Note**

Manuscript. ca. 1780. 72 leaves (title-page, 143 pages) 231/2 x 30 cm. This contemporary manuscript of the orchestral score has been revised by the composer himself. He has added indications in the margin and one page at the end.

---

**Toinon et Toinette. / GOSSEC, FRANCOIS JOSEPH (1735-1829) MLM 386**

**Scope and Content Note**


---

**Autograph letter signed. To M. Langlé, Paris [ca. 1800]. / GOSSEC, FRANCOIS JOSEPH (1735-1829) MLM 386A**

**Abraham’s request. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 387**

**Scope and Content Note**


---

**Ave verum. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 388**

**Scope and Content Note**


---

**Cinq-Mars. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 389**

**Scope and Content Note**

La colombe. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 390
Scope and Content Note

The daisy. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 391
Scope and Content Note

Faust. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 392
Scope and Content Note
Opéra en cinq actes, représenté pour la Ire fois à Paris, le 19 mars 1859. Paroles de MM. J. Barbier et M. Carré. Musique de Ch. Gounod. Partition grand orchestre. Paris, Choudens [1859] Pl. no. A. C. 675. The rare first edition of the full orchestral score. This is copy no. 14 issued to M. Cross. The ballet was published later and copies of the score containing it are later impressions. Wolffheim, II, 1412. This copy was presented to Sir Alexander Campbell Mackenzie by the family of Eaton Faning after the latter's death. Faning's signature appears inside the front cover. [Fragment of the manuscript of the bass solo, "La mot de Valentm' with orchestral accompanment (cf. separate entry) See item no. 397.]

Faust. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 393
Scope and Content Note

Faust. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 394
Scope and Content Note

Faust. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 395
Scope and Content Note

Faust. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 396
Scope and Content Note
Choeur des soldats.

Faust. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 397
Scope and Content Note
La mort de Valentin. Fragment of the manuscript of bass solo with orchestral accompaniment. Inscribed to Raoul Madier de Montzan. 2 leaves (4 pages) 18 x 27 cm. In the first edition of the orchestral score.
Jeanne d'Arc. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 398
Scope and Content Note

Jesus de Nazareth. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 399
Scope and Content Note

Marche funèbre d'une marionette. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 400
Scope and Content Note
Musique de Ch. Gounod. Texte par Georges Price et Jean Ker Mary... Paris, Henry Lemoine [ca. 1883] Inscribed to the composer by both of the authors of the text.

Vingt mélodies pour chant et piano par Ch. Gounod. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 401
Scope and Content Note

Vingt melodies pour chant et piano par Ch. Gounod. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 402
Scope and Content Note

Vingt mélodies pour chant et piano par Ch. Gounod. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 403
Scope and Content Note

Mireille. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 404
Scope and Content Note
Opéra en 5 actes, tiré du poëme de Frédéric Mistral par Michel Carré. Musique de Ch. Gounod. Partition chant et piano. Paris, Choudens [1864] P1. no. A. C. 1005. First edition, first issue. Mireille was first produced at the Théâtre Lyrique, Paris, on March 19, 1864, when it was in five acts, and a shortened version in three acts followed at the same theater on December 15 of the same year. The first and third editions cover these two productions and show tremendous differences. Midway between these there was a second edition, also showing considerable alterations. Wotquenne, 2793.

Mireille. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 405
Scope and Content Note
Mireille. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 406
Scope and Content Note

Mireille. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 407
Scope and Content Note

My beloved spake. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 408
Scope and Content Note

La nonne sanglante. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 409
Scope and Content Note

Phléémon et Baucis. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 410
Scope and Content Note

Polyeucte. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 411
Scope and Content Note

La rédemption. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 412
Scope and Content Note

Autograph letter signed. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 412A
Scope and Content Note
To A1bert Delacourtie Paris, October 1, 1882.
La reine de Saba. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 413
Scope and Content Note

Requiem. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 414
Scope and Content Note

Roméo et Juliette. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 415
Scope and Content Note

Roméo et Juliette. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 416
Scope and Content Note

Songs of France. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 417
Scope and Content Note

Autograph letter signed. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 417A
Scope and Content Note
To "Le Rédacteur en Chief." [London] October 11, 1873. This long letter (4 pages) to the editor of a London newspaper relates to his treatment in England with regard to his rights to copyright protection. Gounod says that he could not even secure the rights to his opera Faust. He considers the law a farce which ruins the authors and protects the publishers.

Stabat Mater. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 418
Scope and Content Note

Sweet baby sleep (Lullaby). / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 419
Scope and Content Note
There is a green hill far away. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 420
Scope and Content Note
Sacred song written by Mrs. C. F. Alexander. The music by Ch. Gounod. London, Novello, Ewer [ca. 1871] Pl. no. 4577. Inscribed to G. Weldon by the composer. A song which has become one of the more familiar hymns in evangelical churches.

Thy will be done. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 421
Scope and Content Note
A prayer in mezzo-soprano (with harmonium accompaniment ad libitum). The words by Charlotte Elliot. The music composed by Ch. Gounod. London, Goddard [ca. 1873] Pl. no. G & Co. 119. First edition. Signed by the composer. The Italian text by G. Zaffira has been added in manuscript.

Tobie (Tobias) Petit oratorio. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 422
Scope and Content Note

La Toussaint. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 423
Scope and Content Note
Original manuscript 2 leaves (3 pages) 221/2 x 30 cm. Piano and vocal score. Inscribed to Mlle. Berthe de Besplas by the composer.

Le tribut de Zamora. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 424
Scope and Content Note

Ulysse. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 425
Scope and Content Note

Autograph letters signed. / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 426
Scope and Content Note
November 23, 1882-November 2, 1887. Paris [et al.] to Alfred Lyttleton of Novello & Co. An important group of thirty-eight letters to his publisher relating to many of his works. Accompanied by a translation of each letter by Dolores van Patten.

Letter / GOUNOD, CHARLES FRANCOIS (1818-1893) MLM 426A
Scope and Content Note
Collection Contents

Partial Guide to the Memorial Library of Music Collection

Passions-Cantate / GRAUN, CARL HEINRICH (1701-1759) MLM 427

Scope and Content Note
Der Tod Jesu, in einem Clavier-auszuge herausgegeben von Johann Adam Hiller...Breslau, Gottlieb Löwe, 1785. At head of title: Herrn Carl Heinrich Grauns. First edition. English text to some movements added in manuscript partly from Latrobe and partly from a manuscript in the University of Birmingham Library which gives the words used when this oratorio was performed at the Birmingham Musical Festival. Graun's Der Tod Jeru held to a considerable extent the same position in Germany that Handel's Messiah did in England. It was annually performed in Passion Week. Eitner, IV, p. 347. Wotquenne, 1136.

[Sur les champs jaunes] Original manuscript signed. ca. 1900. 3 leaves (title-page, 4 pages) 251/2 x 381/2 cm. Piano and vocal score. Russian text. / GRETCHANINOFF, ALEXANDER (1864-) MLM 428

/ GRETRY, ANDRE ERNEST MODESTE (1741-1813) MLM 428A

Scope and Content Note
(ca. 1778)

Le Huron. / GRETRY, ANDRE ERNEST MODESTE (1741-1813) MLM 429

Scope and Content Note

Autograph letter signed / GRETRY, ANDRE ERNEST MODESTE (1741-1813) MLM 429A

Scope and Content Note
To "Citoyen Ministre," Paris, "3 Pluviôse An. XI," in which Grétry acknowledges and thanks him for the grant of a pension. [Also included are two portrait postcards.]

Richard Coeur de Lion. / GRETRY, ANDRE ERNEST MODESTE (1741-1813) MLM 430

Scope and Content Note

Autograph letter signed. / GRETRY, ANDRE ERNEST MODESTE (1741-1813) MLM 430A

Scope and Content Note
To M. de Croix, Secrétaire du Roy, à Lille, Paris, April 4, 1789. This refers to the success of his Barbe bleu et Aspasie.

Zémire et Azor. / GRETRY, ANDRE ERNEST MODESTE (1741-1813) MLM 431

Scope and Content Note

Quarante-trois lettres / GRETRY, ANDRE ERNEST MODESTE (1741-1813) MLM 431A

Scope and Content Note
inédites de Grétry à Alexandre Rousselin, 1806-1812.
Autograph note signed. / GRETRY, ANDRE ERNEST MODESTE (1741-1813) MLM 431B
Scope and Content Note
To an unidentified correspondent, Paris, December 2, 1809.

Zwei elegische Melodien nach Gedichten v. A. O. Vinje für Streichorchester componirt von Edvard Grieg. / GRIEG, EDVARD HAGERUP (1843-1907) MLM 432
Scope and Content Note
Op. 34. Klavierauszug zu 2 Händen von Componisten. Original manuscript signed. March 9, 1887. 4 leaves (title-page, 6 pages) 26 x 34 cm.

Zwei Melodien für Streichorchester (nach eigenen Liedern) von Edvard Grieg. / GRIEG, EDVARD HAGERUP (1843-1907) MLM 433
Scope and Content Note

Zweite Orchestersuite aus der Musik zu "Peer Gynt" (Dramatische Dichtung von H. Ibsen) zur Concertauflührung neu bearbeitet von Edvard Grieg. Op. 55. / GRIEG, EDVARD HAGERUP (1843-1907) MLM 434
Scope and Content Note

Signed photograph. / GRIEG, EDVARD HAGERUP (1843-1907) MLM 434A
Scope and Content Note
Cologne, November, 1878.

Grand Canyon suite. / GROFE, FERDE (1892-) MLM 435
Scope and Content Note

Black Gold-Symphonic Poem. / GROFE, FERDE (1892-) MLM 435A
La chambre blanche. / GROVLEZ, GABRIEL (1879-1944) MLM 436
Scope and Content Note

Maimouna. Fantaisie-ballet en 2 tableaux de P. André Gérard. / GROVLEZ, GABRIEL (1879-1944) MLM 437
Scope and Content Note

The favorite songs in the comic opera Le pazzie d'Orlando by Sigr. Guglielmi. / GUGLIELMI, PIETRO (1727-1804) MLM 438
Scope and Content Note
[VI Missae] / HABERMANN, FRANZ JOHANN (1706-1785) MLM 439
Scope and Content Note
At foot of recto of first leaf of each signature: Messe del Signore Habermann. Without
833.]

Agnus Dei à deux voix (soprano et baryton) [par] Reynaldo Hahn. / HAHN, REYNALDO
(1875-) MLM 440
Scope and Content Note

Au clair de lune. / HAHN, REYNALDO (1875-) MLM 441
Scope and Content Note
Musique de Reynaldo Hahn. Texte et dessins de Louis Montégut. Avec une preface de
composer.

Cantique sur le bonheur des justes et sur le malheur des réprouves. / HAHN, REYNALDO
(1875-) MLM 442
Scope and Content Note

La chère blessure. / HAHN, REYNALDO (1875-) MLM 443
Scope and Content Note

Les cygnes. / HAHN, REYNALDO (1875-) MLM 444
Scope and Content Note
8047. First edition. Inscribed to Mlle. Suzanne Lemaire by the composer. The inscription
includes three bars from the score.

Dans l'été. / HAHN, REYNALDO (1875-) MLM 445
Scope and Content Note
Pl. no. H. & Cie. 23,906. First edition. Inscribed by the composer.

D'une prison. / HAHN, REYNALDO (1875-) MLM 446
Scope and Content Note
Inscribed by the composer.

Les fontaines. / HAHN, REYNALDO (1875-) MLM 447
Scope and Content Note
L’île du rêve. / HAHN, REYNALDO (1875-) MLM 448
Scope and Content Note

Le marchand de Venise. / HAHN, REYNALDO (1875-) MLM 449
Scope and Content Note

[Les muses pleurant la mort de Ruskin] / HAHN, REYNALDO (1875-) MLM 450
Scope and Content Note
Original manuscript signed. On front cover in the Composer's handwriting: "A Marcel Proust. Les muses pleurant la mort de Ruskin. R. H. 1902." 10 leaves (17 pages, music) 28 1/4 x 33 cm. Inscribed to Mlle. Lemaire by the composer.

Nausicaa. / HAHN, REYNALDO (1875-) MLM 451
Scope and Content Note

La paix. / HAHN, REYNALDO (1875-) MLM 452
Scope and Content Note

Phidyle. / HAHN, REYNALDO (1875-) MLM 453
Scope and Content Note
Original manuscript signed "R. H." 2 leaves (2 pages) 27 x 35 1/2 cm. Voice part.

[Portraits de peintres] / HAHN, REYNALDO (1875-) MLM 454
Scope and Content Note
Original manuscript [ca. 1896] consisting of four parts: Albert Cuyp. 4 leaves (4 pages) Signed "R. H." at end. In folder with title in the composer's handwriting. Paulus Potter. 2 leaves (2 pages) Signed "R. H." at end. In folder with title on front and back in the composer's handwriting. Anton van Dyck. 3 leaves (3 pages) Signed "R. H." at end. In folder with title and inscription signed by the composer. Antoine Watteau. 4 leaves (4 pages) Signed by the composer at the end. In folder with title in the composer's handwriting. The four manuscripts are laid in a folder upon the front-cover of which the composer has written: "A Madame Madeleine Lemaire. Portraits de peintres, d'après la Marcel Proust. Manuscrits originaux pour être reproduits dans le livre de M. P. Reynaldo Hahn." With these manuscripts are the corresponding engraved scores.

Le ruban dénoué. / HAHN, REYNALDO (1875-) MLM 455
Scope and Content Note
Suite de valses. Souvenirs d’Albi et d’ailleurs. Nos. 1-8, 10-12. Original manuscript. 79 leaves (8 title-pages, signed, 138 pages music) 27 x 36 1/2 cm. Score for two pianos. There is a long explanatory note in the composer's handwriting at the bottom of p. [2-3.] of No.12, signed "R.H."
[Sonatine en ut majeur] / HAHN, REYNALDO (1875-)

MLM 456

Scope and Content Note


Le souvenir d'avoir chanté. Poésie de Catulle Mendès. Musique de Reynaldo Hahn.

MLM 457

[Allegro a capriccio] / HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862)

MLM 458

Scope and Content Note

Original manuscript with the title "Alo. a capriccio." Signed. Dated "Ir fevrier '42." 1 leaf (1 page) 33 x 25 cm. [In Halévy's Le lazzarone. Item no. 461.] [See also HEROLD, Louis JOSEPH FERDINAND (1791-1833) Ludovic. Item no. 506.]

La dame de pique. / HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862)

MLM 458A

Scope and Content Note

Paris. [See also HEROLD, Louis JOSEPH FERDINAND (1791-1833) Ludovic. Item no. 506.]

L'éclair. / HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862)

MLM 459

Scope and Content Note

Fragment of the manuscript of the orchestral score. 1 leaf (1 page) 27 x 22 cm. Inserted in Halévy's Jaguarita l'Indienne. [See also HEROLD, Louis JOSEPH FERDINAND (1791-1833) Ludovic. Item no. 506.]

L'éclair. / HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862)

MLM 459A

Scope and Content Note

Opera comique. Paris. [See also HEROLD, Louis JOSEPH FERDINAND (1791-1833) Ludovic. Item no. 506.]

Jaguarita l'Indienne. / HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862)

MLM 460

Scope and Content Note


Le lazzarone. / HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862)

MLM 461

Scope and Content Note


Le nabab. / HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862)

MLM 461A

Scope and Content Note

Paris. [See also HEROLD, Louis JOSEPH FERDINAND (1791-1833) Ludovic. Item no. 506.]
Poésie du seizième siècle. / HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862) MLM 462
Scope and Content Note
Original manuscript signed. 4 leaves (title-page, 6 pages) 24 x 151/2 cm. Piano and vocal score. Words by Mlle. Du Rocher. Inscribed to Madame la Duchesse d'Orléans by the composer. From the library of the Comte de Paris. [See also HEROLD, Louis JOSEPH FERDINAND (1791-1833) Ludovic. Item no. 506.]

Les treize. / HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862) MLM 463
Scope and Content Note

Seven autograph letters signed. / HALEVY, JACQUES FRANCOIS FROMENTAL ELIAS (1799-1862) MLM 463A
Scope and Content Note
To Camille Pleyel, n. p., n. d. These friendly letters refer to various contemporary artists and composers. [See also HEROLD, Louis JOSEPH FERDINAND (1791-1833) Ludovic. Item no. 506.]

Carousel, a musical play by Richard Rodgers and Oscar Hammerstein II. / HAMMERSTEIN, OSCAR, II (1895-) MLM 464
Scope and Content Note
Based on Ferenc Molnár's Liliom (as adapted by Benjamin Glazer) Book and lyrics by Oscar Hammerstein. New York, Alfred A. Knopf, 1946. First edition. Inscribed for the collection by Richard Rodgers and Oscar Hammerstein II. [See also RODGERS, RICHARD (1902-)]

Oklahoma! / HAMMERSTEIN, OSCAR, II (1895-) MLM 465
Scope and Content Note

Va speme infida. Duet. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 466
Scope and Content Note
Original manuscript. ca. 1715. 2 leaves (3 pages) 24 x 30 cm. This is no. 13 from the Thirteen Italian duets.

Acis and Galatea. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 467
Scope and Content Note
A mask as it was originally compos'd with the overture, recitativo's, duets & choruses for voices and instruments. Set to musick by Mr. Handel. London, Printed for I. Walsh [1743] First edition. The text is by John Gay. This copy is a variant. The table of contents is printed on the verso of the title-page which is usually blank instead of on a separate leaf.

Atalanta. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 468
Scope and Content Note
Belshazzar. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 468A
Scope and Content Note
London.

An engraved portrait of the composer. / HANDEL, GEORGE FREDERICK (1685-1759)
MLM 468B
Scope and Content Note
By Anne Clément after C. D.

Berenice. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 469
Scope and Content Note

Six concertos for the harpsicord or organ. Compos'd by mr. Handel. These six concertos were publish'd by mr. Walsh from my own copy corrected by myself, and to him only have I given my right therein. George Frideric Handel. London, I. Walsh [ca. 1738] First edition. Opus 4. Hirsch, III, 234. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 470
Flavius. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 471
Scope and Content Note
An opera as it was perform'd at the Kings Theatre for the Royal Accademy. Compos'd by Mr. Handel. London, Publish'd by the author. Printed and sold by I. Walsh and Ino. & Ioseph Hare [1723] First edition. Presented for the first time at London, May 25, 1823, according to Loewenberg. Instead of a final chorus, Flavius has a veritable quintet which seems to be the first scenic quintet ever composed.

Floridant. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 472
Scope and Content Note

Judas Macchabaeus. A sacred drama. / HANDEL, GEORGE FREDERICK (1685-1759)
MLM 473
Scope and Content Note
**Messiah. an oratorio in score, as it was originally perform'd. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 474**

**Scope and Content Note**

Composed by Mr. Handel. To which are added his additional alterations. London, Randall & Abell (1767) First edition of the complete score. Inserted, following p. 188, is a leaf of original manuscript (cf. separate entry). Performed publicly for the first time at Neal's Musick Hall, Dublin, April 13, 1742. The first edition of the Messiah, but not containing the complete score, was issued by Walsh in London, ca. 1763. Cf. Schölcher, Life of Handel (London, 1887), p. 272-273. "It is impossible to imagine anything more sublime than the scheme of the work, with its gradual unfolding of the plan of redemption, from the prophecies, becoming more and more definite as the fact of the Nativity is approached, to the ineffable expressiveness of the so-called 'Passion music,' the words of which are wholly taken from the Old Testament, and thence to the salvation of mankind through the efficacy of the great Sacrifice" (Oxford). "It was the achievement of a giant inspired - the work of one who, by some extraordinary mental feat, had drawn himself completely out of the world, so that he dwelt - or believed he dwelt - in the pastures of God. What precisely happened was that Handel passed through a superb dream. He was unconscious of the world during that time, unconscious of its press and call; his whole mind was in a trance. He did not leave the house; his man-servant brought him food, and as often as not returned in an hour to the room to find the food untouched, and his master staring into vacancy. When he had completed Part II, with the 'Hallelujah Chorus' his servant found him at the table, tears streaming from his eyes. 'I did think I did see all Heaven before me and the great God himself,' he exclaimed. Of a certainty Handel was swept by some influence not of the world during that month - an influence not merely visionary. Never in his life had he experienced the same emotional sense, and he never experienced it again. For twenty-four days he knew those lands reached only by the higher qualities of the soul" (Flower). Hirsch, IV, 774; Wolffheim, II, 1662.

**[Messiah, aria, tenor] / HANDEL, GEORGE FREDERICK (1685-1759) MLM 475**

**Scope and Content Note**

Original manuscript. ca. 1743. 1 leaf (2 pages) 22 x 291/2 cm. This arrangement was made by Handel for his friend, Thomas Lowe, the famous tenor. The text begins: "But who may abide the day of His coming" and ends with the repetition of: "For He is like a refiner's fire." Inserted in Handel's Messiah, London (1767).

**Messiah. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 476**

**Scope and Content Note**


**Das Autograph des Oratoriums "Messias" von G. F. Händel. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 477**

**Scope and Content Note**

Für die deutsche Händelgesellschaft herausgegeben von Friedrich Chrysander. Hamburg, Strumper, 1892. "Although this work, the crown of oratorial music, will be welcomed everywhere and in every form, and although the documents which prove that it was composed in twenty-four days, certainly justify an imitation [facsimile] of the autograph; yet these considerations alone would not have induced me to undertake the work, had not a previously existing and faulty and unworthy facsimile made it my duty to show Handel's autograph in its true form. "The facsimile alluded to appeared in London: 'published by the Sacred Harmonic Society, Exeter Hall, June 1868." - Preface. Wotquenne, 1064.
The songs in Messiah an oratorio set to musick by Mr. Handel. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 478
Scope and Content Note

The favourite songs in the opera call'd Otho. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 479
Scope and Content Note

Il Radamisto. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 480
Scope and Content Note
Opera representata nel Regio Teatro d'Hay Market. Composta del Sigre. Georgio Fredrico Handel. London, Publisht by the author, printed and sold by Richard Meares...& by Christopher Smith [1720] At head of title: No. 57. First edition. Orchestral score. The text is by Nicola Francesco Haym. The première of Il Radamisto (April 27, 1720) was the greatest triumph Handel had yet obtained. It was the most popular opera of its day. This was the first work of Handel produced under the auspices of the Royal Academy of Music which may partly explain the lavish style of its publication. One of the finest engraved works of the period.

A proof of the engraved portrait by J.Thomson. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 480A
Scope and Content Note
[Serse. See Xerxes.]

The triumph of time and truth. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 481
Scope and Content Note

Handel's celebrated water musick compleat. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 482
Scope and Content Note
Set for the harpsicord. To which is added two favourite minuets with variations for the harpsicord by Geminiani [Geminiani, Francesco (1687-1762)] London, I. Walsh [ca. 1743] First edition in this form. According to the well-known story, these pieces were composed by Handel when he was out of favor with his patron George I. It was arranged, without the King's knowledge, that Handel and his orchestra should follow the royal barge and perform the new compositions. The King was so enchanted with them that he and the composer were reconciled. Cf. William C. Smith, "The earliest editions of Handel's Water music," Musical quarterly, January 1939, p. 60 et seq. Hirsch, IV, 1608.

Xerxes, an opera. / HANDEL, GEORGE FREDERICK (1685-1759) MLM 483
Scope and Content Note
A treasury of the blues. / HANDY, WILLIAM CHRISTOPHER (1873-) MLM 484
Scope and Content Note

Unsung Americans sung. / HANDY, WILLIAM CHRISTOPHER (1873-) MLM 485
Scope and Content Note
Edited by W. C. Handy. New York, Handy Brothers Music Company [c1894] Imprint rubber-stamped on title-page. First edition. Inscribed for the collection by Mr. Handy. The inscription includes two bars of music with the words "I hate to see de ev-nin sun go down" from his epochal "St. Louis Blues" and a note "I can't see these notes, my hand was guided. W. C. Handy." The universally loved composer, William C. Handy, has been a prominent figure in music for over half a century. Affectionately known as the "Father of the Blues," he is an expert performer on the trumpet, a band leader, arranger, and publisher.

W.C. Handy's Collection of Negro spirituals. [New York, Handy Brothers, c1938] First edition. Inscribed for the collection by Mr. Handy. / HANDY, WILLIAM CHRISTOPHER (1873-) MLM 486

Ode to truth. / Harris, Roy (1898-) MLM 486A
Scope and Content Note
(1941)

Cleopatra. / HARRISON, JULIUS (1885-) MLM 487
Scope and Content Note
Original manuscript signed. June 20, 1907. 32 leaves (62 pages) 27 x 36 1/2 cm. Inserted is a signature of music paper with the following inscription on the front page: "To Gerald Cumberland do I give this sketch of my immortal work, Cleopatra, because he has worried me so much about it that there is no peace for me. As the sketch is valueless he wont be able to sell. Hooray! Anyhow I give it to him, cherishing fond thoughts of him at 'Eastertide' (Ave Jesu!) 1909. Julius Harrison.

Scope and Content Note
Autograph manuscript signed.

Marcha Gual Francisco Morazan. / Härtling, Lupe de MLM 487A
Scope and Content Note
Autograph manuscript signed.


Ariana a Naxos. / HAYDN, FRANZ JOSEPH (1732-1809) MLM 489
Scope and Content Note

Deux duos avec accompagnement de piano forte, paroles italiennes, allemandes, & françaises. / HAYDN, FRANZ JOSEPH (1732-1809) MLM 490
Scope and Content Note
Divertimento 24 [degrees] per il pariton [sic] / HAYDN, FRANZ JOSEPH (1732-1809) MLM 491
Scope and Content Note
Original manuscript signed. 1766. 1 leaf (2 pages) 22 x 35-1/2 cm. [First leaf only of probable two-leaf item as originally written.] For baritone, viola, and bass. The composition has never been published. Eltner, V, p. 63. (First edition of Haydn's Orfeo & Euridice. See item no. 495.)

Dr. Haydn's VI original canzonettas, for the voice with an accompaniment for the piano-forte. / HAYDN, FRANZ JOSEPH (1732-1809) MLM 492
Scope and Content Note

Second sett of Dr. Haydn's VI original canzonettas for the voice with an accompaniment for the piano forte. / HAYDN, FRANZ JOSEPH (1732-1809) MLM 493
Scope and Content Note
Dedicated to the Right Honble. Lady Charlotte Bertie. London, Corri, Dussek [1795] First edition. Note on front flyleaf: "Cecilia Maria Henslow. I had the great pleasure to hear the famous Doct. Haydn play & sing his beautiful Canzonettas, (in my youth) in my Dear Father's House at Vauxhall. Oh! what a treat it was! The dear good & respected Haydn was often with us-& express'd much pleasure, when my beloved mother took the upper part (with me) of a Duett of Handels (in his fine Opera of Poro)-She had a fine high soprano voice-& had been (when very young) a scholar of the famous Geminiani. Given into my hands by my dear Mother, Fanny H. Henslowe." François Hippolyte Barthélemon was one of Haydn's closest friends in London. The composer enjoyed the Barthélemon home at Vauxhall which was a favorite refuge from the turmoil of the great metropolis. Barthélemon's wife, the former Mary Young, was a niece of Dr. Arne and a well-known operatic soprano. The daughter Cecilia was a singer, pianist, and composer. These two volumes which include the famous "My mother bids me bind my hair," have the closest possible connection with Haydn's life in London. Hirsch, III, 800. Bound with Dr. Haydn's VI original canzonettas.

Die Jahreszeiten nach Thomson in Musik gesetzt von Joseph Haydn. / HAYDN, FRANZ JOSEPH (1732-1809) MLM 494
Scope and Content Note
Partitur. Originalausgabe. Leipzig, Breitkopf & Härtel [1802] 2 V. First edition. Text in German and French. Die Jahreszeiten is not strictly speaking an oratorio. The words are taken from Thomson's poem, translated and altered by Van Swieten. The music was for a long time almost as popular as that of Die Schoepfung. The songs are charming and the storm scene a notable instance of vivid pictorial effect. The first performance took place at the Schwarzenberg Palace, April 24, 1801 and was repeated twice within a week. [Autograph letter signed. To Joseph Weigl, Vienna, January 11, 1794. (this item is missing, as of 08/15/1985)] Translation: Dearest Godchild: When I bore you in my arms after your birth and as I had the pleasure of being your godfather, I implored the Almighty to grant you the most perfect degree of musical talent. My most fervent wish has been fulfilled. Since a very long time I have not heard any music with such enthusiasm as your "La principessa d'Amalfi." It is full of ideas, sublime, full of expression-in short, a masterpiece. I took the warmest part in the great applause they gave you. Do continue, dearest godson, to observe always this genuine style, in order to show the foreigners what Germans are able to do. Keep me, the old boy I am, in your memory. I love you heartily and am, dearest Weigl, your bosom friend and servant. Joseph Haydn. Hirsch, IV, 795; Wotquenne, 1073.
Partial Guide to the Memorial Library of Music Collection

Orfeo & Euridice. / HAYDN, FRANZ JOSEPH (1732-1809) MLM 495

Scope and Content Note


Die Schoeppfung. Em Oratorium in Musik gesetzt von Joseph Haydn. The creation. An oratorio composed by Joseph Haydn. / HAYDN, FRANZ JOSEPH (1732-1809) MLM 497

Scope and Content Note
Vienna, 1800. First edition. The full score, engraved throughout, of Haydn's first and greatest oratorio. This was published by subscription at the expense of the composer himself. The presence of the list of subscribers and Haydn's personal stamp on the title-page indicate that this is a copy of the earliest issue. Presented for the first time at the Schwarzenberg Palace, April 29, 1798. Haydn left London for the last time in 1795, taking with him a libretto which had been written by Lydley after Milton's Paradise lost and originally intended for Handel. In Vienna, Haydn submitted this to Van Swieten who translated it and made numerous changes. It was produced in London, March 28, 1800. Hirsch, IV, 799; Wolffheim, II, 1667.

Autograph letter, in Italian, signed. / HAYDN, FRANZ JOSEPH (1732-1809) MLM 497A

Scope and Content Note
To an unidentified correspondent, Vienna, September 14, 1799. Translation: My dear Doctor! I regret very much that you did not receive my reply, sent immediately on September 21st, [sic] in which I stated that I could not wait as long as you were thinking of doing in connection with the subscription after having publicly promised to bring out my Creation toward the end of September or at the latest, by the middle of January 1800. In the meantime it is a source of great consolation to me that I am still able to print all the names indicated by you in your good letter, and I shall also include the name of Sir William Parson and the name of the son of the Duke of Leeds. I am extremely sorry to learn of the death of your dear Father. As soon as the opus is finished and printed, I shall not fail to send all the copies and also a small supply besides. I consider myself very fortunate to be able to show the world how much I was, and still am, esteemed in England. I do not deserve such a fine list of subscribers, but I hope that this work will give satisfaction to everybody, especially when it is produced. Dear Doctor, I cannot adequately express all the thanks that I should give you for the trouble that you have taken on my account. May God bless you! I shall always remember your kindness. I only regret that I cannot show my gratitude in kind. I find no suitable words. But enough of this! Whoever knows of your great talent also knows of your fine character. Fortunate indeed is he who can boast of enjoying your precious friendship. In closing, with the expression of my highest regard and esteem, I can only say, my dear Doctor that I am, and always will be Your most humble and devoted servant, Joseph Haydn. Vienna, September 14, 1799. [The above translation was prepared by Dr. Stanley Astredo Smith, Professor of Romance Languages, Emeritus, Stanford University.]

Dernière sonate pour le piano forte avec accompagnement de violon composée expressément pour madame la maréchale Moreau par le célèbre Jos. Haydn. / HAYDN, FRANZ JOSEPH (1732-1809) MLM 498

Scope and Content Note
XII Lieder [13-24] für das Clavier gewidmet aus besonderer Hochachtung und
Freundschaft der Freülen Francisca, Liebe Edle v. Kreutzern von Joseph Haydn. / HAYDN, FRANZ JOSEPH (1732-1809) MLM 499
Scope and Content Note
Ilter Teil. Wien, Artaria Comp. [ca. 1781] Pl. no. 24. Bound with his Ariana a Naxos. See also
THOMSON, GEORGE (1757-1851) Item nos. 1084-1085.

Three Gospel Hymns for Orchestra. / HELM, EVERETT MLM 499A
Scope and Content Note
First draft of the second movement. 12 pages.

Three Gospel Hymns for Orchestra. / HELM, EVERETT MLM 499B
Scope and Content Note
Pencil sketch of the first movement of 8 pages.

Sonata for Flute and Piano. / HELM, EVERETT MLM 499C
Scope and Content Note
Second draft of 53 pages.

Poème d’amour à Rosalie. / HENSELT, ADOLPH VON (1814-1889) MLM 500
Scope and Content Note
Manuscript fragment signed. Berlin, August 1850. 1 leaf (1 page) 191/4 x 241/4 cm. The
other side of this leaf contains the “”Thème du choeur des sylphes“” by Hector Berlioz.

The debutante. / HERBERT, VICTOR (1859-1924) MLM 501
Scope and Content Note
The original manuscript signed. 1914. 279 leaves (425 pages) 271/2 x 35, 28 x 37cm. With
this is the original manuscript of “”Selections from ‘The debutante’ arranged from the
original score by Harold Sanford.“” 22 leaves (39 pages) 28 x 37 cm. The work and

Babette. / HERBERT, VICTOR (1859-1924) MLM 502
Scope and Content Note
score. New York, M. Witmark & Sons, c1903. Pl. no. 5976. First edition. Inscribed by the
composer. The inscription includes five bars of music from the score.

Madeleine. / HERBERT, VICTOR (1859-1924) MLM 503
Scope and Content Note
A lyric opera in one act. Adapted from the French of Decourcelles & Thibaut by Grant
First edition. Inscribed by the composer. The inscription includes three bars of music from
the score. Madeleine was performed for the first time at the Metropolitan Opera House,
January 24, 1914, with Mme. Frances Alda in the title role.

Mlle. Modiste. / HERBERT, VICTOR (1859-1924) MLM 504
Scope and Content Note
Novellis, the excellent conductor. Victor Herbert, May 1906.“” The inscription includes two
bars of music from the score.
**Natoma, an opera in three acts." / HERBERT, VICTOR (1859-1924) MLM 505**

Scope and Content Note

**Photograph portrait of the composer. / HERBERT, VICTOR (1859-1924) MLM 505A**

Scope and Content Note
Inscribed to Lon F. Gottschalk, November 1912. The inscription includes three bars from Natoma.

**Lodovic. / HEROLD, LOUIS JOSEPH FERDINAND (1791-1833) MLM 506**

Scope and Content Note

**Trois caprices pour le pianoforte dédiés a son ami Frédéric Chopin par Ferdinand Hiller. Op. 12. / HILLER, FERDINAND (1811-1885) MLM 507**

Scope and Content Note
Original manuscript signed. 10 leaves (title, 15 pages) 24X 31 cm.

**Apollo and the seaman. / HOLBROOKE, JOSEF (1878-) MLM 508**

Scope and Content Note

**The bathers, opus 74, no. 1." / HOLBROOKE, JOSEF (1878-) MLM 509**

Scope and Content Note
Original manuscript signed. 6 leaves (6 pages) 27x32 cm. Piano and voice with flute obbligato. The poem is by Gerald Cumberland.

**Prelude to Dylan. / HOLBROOKE, JOSEF (1878-) MLM 510**

Scope and Content Note

**Les hommages. / HOLBROOKE, JOSEF (1878-) MLM 511**

Scope and Content Note
Grand suite no. III. Arranged for string orchestra. Opus 37. Original manuscript signed. 27 leaves (54 pages) 23 x 291/2 cm. Contents: "Festival" ("March heroïque"); "Serenata"; "Elégie"; "Introduction & Danse russe." Inserted is an autograph letter signed, written by the composer to [William] Saunders, April 4, presenting the original manuscript to him. In this letter Holbrooke says, 'I always burn my early MS. [sic]!"'

**Sextet, no. 1, opus 20." / HOLBROOKE, JOSEF (1878-) MLM 512**

Scope and Content Note
Slavonic dance. Original manuscript signed. 10 leaves (title-page, 18 pages). An arrangement for piano duet.
Symphonic quartet, opus 37, no. 2." / HOLBROOKE, JOSEF (1878-) MLM 513
Scope and Content Note

Lutèce. / HOLMES, AUGUSTA MARY ANNE (1847-1903) MLM 514
Scope and Content Note

Les aventures du roi Pausole. / HONEGGER, ARTHUR (1892-) MLM 515
Scope and Content Note

Le cantique des cantiques. / HONEGGER, ARTHUR (1892-) MLM 516
Scope and Content Note

Judith. / HONEGGER, ARTHUR (1892-) MLM 517
Scope and Content Note

Judith. / HONEGGER, ARTHUR (1892-) MLM 518
Scope and Content Note

Les mille et une nuits. / HONEGGER, ARTHUR (1892-) MLM 519
Scope and Content Note
Original manuscript signed. 2 leaves (4 pages) 27 x 33 cm. A preliminary study. Piano score with text and synopsis for orchestration on the first page.

Le roi David. / HONEGGER, ARTHUR (1892-) MLM 520
Scope and Content Note

Sonatine pour deux violins. / HONEGGER, ARTHUR (1892-) MLM 521
Scope and Content Note
Paris, Editions de la Sirène, c1922. Pl. no. ED 113 LS. At head of title: Arthur Honegger. Inscribed to M. Carembat by the composer.
The emerald isle: the caves of Carrig-Cleena. / HOOD, BASIL (1864-1917) MLM 522
Scope and Content Note

Berceuse for piano. / Howe, Mary MLM 522A
Scope and Content Note
Autograph ms. signed.

Titania. / HUE, GEORGES ADOLPHE (1858-) MLM 523
Scope and Content Note

A complete theoretical and practical course of instruction on the art of playing the piano forte, commencing with the simplest elementary principles, and including every information requisite to the most finished style of performance, written by J. N. Hummel." / HUMMEL, JOHANN NEPOMUK (1778-1837) MLM 524
Scope and Content Note
London, T. Boosey [1828]. Hummel's Piano school was one of the first to advocate a rational method of fingering. Inserted are two autograph letters. Gräz, 17/9/1832; Weimar, 28/9/1832.

Concert für das Piano-forte, mit Begleitung zweyer Violinen; Viola und Violoncello (nebst einigen Blassinstrumenten ad libitum) von J. N. Hummel. 73tes Werk." / HUMMEL, JOHANN NEPOMUK (1778-1837) MLM 525
Scope and Content Note
Wien, S. A. Steiner [1816] Pl. no. 2500. First edition. Original manuscript of a dance composed about 1830 (cf. separate entry, see item no. 526).

[Dance] / HUMMEL, JOHANN NEPOMUK (1778-1837) MLM 526
Scope and Content Note
Original manuscript. ca. 1830. 1 leaf (1 page) 33 x 24cm. Concert für das Piano-forte, opus 73. See item no. 525.

Etudes pour le piano-forte par J. N. Hummel. / HUMMEL, JOHANN NEPOMUK (1778-1837) MLM 527
Scope and Content Note

Autograph letter signed. / HUMMEL, JOHANN NEPOMUK (1778-1837) MLM 527A
Scope and Content Note
To Sir George Smart, London, ca. April 10, 1833.

Repertoire de musique pour les dames. / HUMMEL, JOHANN NEPOMUK (1778-1837) MLM 528
Scope and Content Note
Ouvrage périodique et progressif, composé par Jean Nep. Hummel. A Vienne, l'Auteur [182-] Année I, cahiers 1-12 in II parts (8-9 is a double issue) each with its own title-page. Each part signed by the composer.
[Variations] / HUMMEL, JOHANN NEPOMUK (1778-1837) MLM 528A
Scope and Content Note
Theme varie pour le piano forte. Oeuvre 34. no.1 La sentinelle. Offenbach s/M, J. Andre [181]

Hänsel und Gretel. / HUMPERDINCK, ENGELBERT (1854-1921) MLM 529
Scope and Content Note

Hänsel und Gretel. / HUMPERDINCK, ENGELBERT (1854-1921) MLM 530
Scope and Content Note

Die Heirat wider Willen. / HUMPERDINCK, ENGELBERT (1854-1921) MLM 531
Scope and Content Note

Königskinder. / HUMPERDINCK, ENGELBERT (1854-1921) MLM 532
Scope and Content Note

Das Maedchen an ihren Geliebten. / Hurka. MLM 532A
Scope and Content Note

Concerto pour violoncelle et orchestre d'instruments à vent. Réduction pour violoncelle et piano. / IBERT, JACQUES (1890-) MLM 533
Scope and Content Note

Le Ballade de la geole de Reading. / IBERT, JACQUES (1890-) MLM 533A
Scope and Content Note

Escales. mcmxxii. / IBERT, JACQUES (1890-) MLM 533B
Scope and Content Note
Le roi d’Yvetot. / IBERT, JACQUES (1890-) MLM 534

Scope and Content Note

The mariner’s toast, a national song as sung by Mr. Bridgewater at the Canterbury catch club, the words by I. R. Stevens, the music by Wm. Jackson, Masham." / JACKSON, WILLIAM (1815-1866) MLM 548

Scope and Content Note
Original manuscript signed. 3 leaves (title-page, 5 pages) 241/2 x 30 cm.

Ouverture zu einem Gozzi’schen Lustspiel fur gorsses Orchester. / Joachim, Joseph (1831-1907) MLM 548A

Scope and Content Note

J. Rosamond Johnson’s (Musical episode) ””De chain gang”” based on work songs of the Southland for male voices with descriptive continuity and light effects." / JOHNSON, JOHN ROSAMOND (1873-) MLM 549

Scope and Content Note

Sixteen new Negro spirituals arranged and adapted by J. Rosamond Johnson. [New York, Handy Brothers, c1939] First edition. Inscribed for the collection by Mr. Johnson." / JOHNSON, JOHN ROSAMOND (1873-) MLM 550

The favourite songs in the opera call’d Andromaca by Sigr. Jomelli. / JOMMELLI, NICCOLO (1714-1774) MLM 551

Scope and Content Note

The favourite songs in the opera call’d Orazio. / JOMMELLI, NICCOLO (1714-1774) MLM 552

Scope and Content Note

Le chevalier Jean. / JONCIERES, VICTORIN (real name, FELIX LUDGER ROSSIGNOL) (1859-1903) MLM 553

Scope and Content Note

Dimitri. / JONCIERES, VICTORIN (real name, FELIX LUDGER ROSSIGNOL) (1859-1903) MLM 554

Scope and Content Note
Le reine Berthe. / JONCIERES, VICTORIN (real name, FELIX LUDGER ROSSIGNOL) (1859-1903) MLM 555
Scope and Content Note

San Toy; or, The emperor's own." / Jones, Sidney MLM 555A
Scope and Content Note

Fantaisie brillante pour le piano sur les motifs de La barcarolle de D. F. E. Auber par F. Kalkbrenner. / KALKBRENNER, FRIEDRICH WILHELM MICHAEL (1788-1849) MLM 556
Scope and Content Note

Ben Bolt, or Oh! don't you remember." / KNEASS, NELSON MLM 557
Scope and Content Note

Sinfonietta für grosses Orchester. / KORNGOLD, ERICH WOLFGANG (1897-) MLM 558
Scope and Content Note

Sonate für das Pianoforte. / KORNGOLD, ERICH WOLFGANG (1897-) MLM 559
Scope and Content Note

Le beau Nicolas. / LACOME D'ESTALEUX, PAUL JEAN JACQUES (1838-1920) MLM 560
Scope and Content Note

Madame Boniface. / LACOME D'ESTALEUX, PAUL JEAN JACQUES (1838-1920) MLM 561
Scope and Content Note

La nuit de Saint-Jean. / LACOME D'ESTALEUX, PAUL JEAN JACQUES (1838-1920) MLM 562
Scope and Content Note
Vingt melodies de P. Lacome. / LACOME D’ESTALEUX, PAUL JEAN JACQUES (1838-1920)
MLM 563
Scope and Content Note
the composer. Piano and vocal score.

Allegro maestoso pour piano et violon composé par E. Lalo. / LALO, VICTOR ANTOINE
EDOUARD (1823-1892) MLM 564
Scope and Content Note
the composer.

Au fond des halliers. / LALO, VICTOR ANTOINE EDOUARD (1823-1892) MLM 565
Scope and Content Note
Père & Fils [1886] Pl. no. A. C. 7480. First edition. Inscribed to Mme. Russeil by the
composer.

L’aube noir. / LALO, VICTOR ANTOINE EDOUARD (1823-1892) MLM 566
Scope and Content Note
Original manuscript signed. 4 leaves (4 pages) 27 x 351/2 cm.

Fantaisie originale pour le violon avec accompagnement de piano par E. Lalo. / LALO,
VICTOR ANTOINE EDOUARD (1823-1892) MLM 567
Scope and Content Note

Fiesque. / LALO, VICTOR ANTOINE EDOUARD (1823-1892) MLM 568
Scope and Content Note
Divertissement pour orchestre par Edouard Lalo. Réduction pour piano seul par J. Massenet.
the composer. Signed by Colonel.

Namouna. / LALO, VICTOR ANTOINE EDOUARD (1823-1892) MLM 569
Scope and Content Note
Weber by the composer. The J. Weber to whom this is inscribed may have been Johannes

Le roi d’Ys. Légende bretonne. / LALO, VICTOR ANTOINE EDOUARD (1823-1892) MLM 570
Scope and Content Note

6 romances populaires de P. J. de Béranger. / LALO, VICTOR ANTOINE EDOUARD
(1823-1892) MLM 571
Scope and Content Note
Musique de E. Lalo. no. 1. La pauvre femme, no. 2. Beaucoup d’amour, no. 3. Le suicide, no.
[Sonata, opus 72] / LALO, VICTOR ANTOINE EDOUARD (1823-1892) MLM 572
Scope and Content Note

Trio pour piano, violon, et violoncelle, par E. Lalo." / LALO, VICTOR ANTOINE EDOUARD (1823-1892) MLM 573
Scope and Content Note

Trio pour piano, violon et violoncelle, par E. Lalo." / LALO, VICTOR ANTOINE EDOUARD (1823-1892) MLM 574
Scope and Content Note

2e. trio pour piano, violon et violoncelle par Edouard Lalo." / LALO, VICTOR ANTOINE EDOUARD (1823-1892) MLM 575
Scope and Content Note

Pomona. / LAMBERT, CONSTANT (1905-) MLM 576
Scope and Content Note

The Rio Grande. / LAMBERT, CONSTANT (1905-) MLM 577
Scope and Content Note

Romeo and Juliet. / LAMBERT, CONSTANT (1905-) MLM 578
Scope and Content Note

Sonata for pianoforte, by Constant Lambert." / LAMBERT, CONSTANT (1905-) MLM 579
Scope and Content Note

Terpsichoren Walzer, opus 12." / LANNER, JOSEPH FRANZ KARL (1801-1843) MLM 580
Scope and Content Note
Original manuscript signed. [ca. 1825] 8 leaves(14 pages) 32 x 25 cm. Full orchestral score consisting of a short introduction and six waltzes. Lanner, one of the founders of Viennese dance music, alternated with Johann Strauss as conductor at the court balls. [also a letter in German (dealer’s letter)]
Chants de la mer et des villages pour voix graves et moyennes. / LAPARRA, RAOUl
(1876-1943) MLM 581

Scope and Content Note

Un dimanche Basque (A Basque Sunday). / LAPARRA, RAOUl (1876-1943) MLM 582

Scope and Content Note

La Habanera. / LAPARRA, RAOUl (1876-1943) MLM 583

Scope and Content Note

La jota. / LAPARRA, RAOUl (1876-1943) MLM 584

Scope and Content Note

La camargo. / LECOCQ, ALEXANDRE CHARLES (1832-1918) MLM 585

Scope and Content Note

Fleur de thé. / LECOCQ, ALEXANDRE CHARLES (1832-1918) MLM 586

Scope and Content Note

Giroflé girofla. / LECOCQ, ALEXANDRE CHARLES (1832-1918) MLM 587

Scope and Content Note

La petite Mariée. / LECOCQ, ALEXANDRE CHARLES (1832-1918) MLM 588

Scope and Content Note
Plutus. / LECOCQ, ALEXANDRE CHARLES (1832-1918) MLM 589
Scope and Content Note

Le pompon. / LECOCQ, ALEXANDRE CHARLES (1832-1918) MLM 590
Scope and Content Note

La Princesse des Canaries. / LECOCQ, ALEXANDRE CHARLES (1832-1918) MLM 591
Scope and Content Note

Nephté. / LEMOYNE, JEAN BAPTISTE (1751-1796) MLM 592
Scope and Content Note

Chatterton. / LEONCAVALLO, RUGGIERO (1858-1919) MLM 593
Scope and Content Note
Dramma lirico in tre atti. Parole e musica di Ruggero [sic] Leoncavallo. Opera completa per canto e pianoforte. Riduzione dell' autore. Bologna, Achille Tedeschi, c1896. Pl. no. A. 3000 T. First edition. This opera was accepted for production at Bologna, but the impresario absconded. It was finally presented at Rome, March 10, 1896.

I Medici. / LEONCAVALLO, RUGGIERO (1858-1919) MLM 594
Scope and Content Note
Azione storica in quattro atti. Parole e musica di R. Leoncavallo. Riduzione per canto e pianoforte. Milano, Edoardo Sonzogno, c1893. Pl. no. E 833 S. First edition. This is the first part of a projected trilogy. The other parts, Savonarola and Cesare Borgia, were never completed.

Autograph letter signed. / LEONCAVALLO, RUGGIERO (1858-1919) MLM 594A
Scope and Content Note
To "'Paolo,'" Brissago, October 23, 1901.

Pagliacci. / LEONCAVALLO, RUGGIERO (1858-1919) MLM 595
Scope and Content Note
Paillasse. / LEONCAVALLO, RUGGIERO (1858-1919) MLM 596
Scope and Content Note

Zaza. / LEONCAVALLO, RUGGIERO (1858-1919) MLM 597
Scope and Content Note

Zingari. / LEONCAVALLO, RUGGIERO (1858-1919) MLM 598
Scope and Content Note

Le chemineau. / LEROUX, XAVIER HENRY NAPOLEON (1863-1919) MLM 599
Scope and Content Note

Le nil. / LEROUX, XAVIER HENRY NAPOLEON (1863-1919) MLM 600
Scope and Content Note

La nuit consolatrice. / LEROUX, XAVIER HENRY NAPOLEON (1863-1919) MLM 601
Scope and Content Note

Musique de scène pour Les Perses. / LEROUX, XAVIER HENRY NAPOLEON (1863-1919) MLM 602
Scope and Content Note

La reine fiammette. / LEROUX, XAVIER HENRY NAPOLEON (1863-1919) MLM 603
Scope and Content Note
Venus et Adonis. / LEROUX, XAVIER HENRY NAPOLEON (1863-1919) MLM 604
Scope and Content Note

Cantate religieuse suivie du motet: Veni sponsa coronaberis. Soli & choeurs. / LESUEUR, JEAN FRANCOIS (1760-1837) MLM 605
Scope and Content Note

Première messe solennelle à grande orchestre. / LESUEUR, JEAN FRANCOIS (1760-1837) MLM 606
Scope and Content Note

Autograph letter signed. / LESUEUR, JEAN FRANCOIS (1760-1837) MLM 606A
Scope and Content Note
To M. Delaferté, n. p., January 23,1814. A long letter (four closely written pages). The composer tabulates the amounts he receives from his official appointments and compares these sums with those received by his confrères. He protests against a proposed reduction of his emoluments from a figure of 18,000 to one which he says would bring him only 6,000 francs, less than he received when he was twenty-three, as composer and Master of the Chapel of the Metropole, Paris, which was worth 10,000 francs, when living was much cheaper. This letter has a contemporary ring to it.

Rachel. / LESUEUR, JEAN FRANCOIS (1760-1837) MLM 607
Scope and Content Note

La rôtisserie de la reine pédauque. / LEVADE, CHARLES GASTON (1868-) MLM 608
Scope and Content Note

Die Legende von der heiligen Elisabeth. / LISZT, FRANZ (1811-1886) MLM 609
Scope and Content Note

Autograph note signed. / LISZT, FRANZ (1811-1886) MLM 609A
Scope and Content Note
To an unidentified correspondent, n. p., [April?] 1868. Also inserted is an engraved portrait of the composer by McRae. [1841?] London.
Missa pro organo lectarum celebrationi missarum adjumento inserviens. / LISZT, FRANZ (1811-1886) MLM 610
Scope and Content Note

Autograph note signed. / LISZT, FRANZ (1811-1886) MLM 610A
Scope and Content Note
To an unidentified correspondent, n. p. [dated later than 1865]. This is of particular California interest. It reads: "In San Fran (Californien) würde kürzlich Liszt's Ungarische Krönungs-messe (Soli, Chor, und Orchester) unter Leitung der Herrn Director Dohrmann ausgeführt. [Also a portrait of the composer.] [Les préludes. See Symphonische Dichtungen für grosses Orchester. No. 3. Les préludes.

Prometheus. / LISZT, FRANZ (1811-1886) MLM 611
Scope and Content Note

Psalm 129. "'De profundis clamavi;', "Aus der Tiefe rufe ich"'; für eine "Bass-oder Altstimme und Pianoforte-oder Orgelbegleitung." / LISZT, FRANZ (1811-1886) MLM 612
Scope and Content Note

Symphonische Dichtungen für grosses Orchester. / LISZT, FRANZ (1811-1886) MLM 613
Scope and Content Note

Grande valse di bravura pour le piano à quatre-mains, dédiée à son ami P. Wolff par F. Liszt." / LISZT, FRANZ (1811-1886) MLM 614
Scope and Content Note

Concerto symphonique no. v. Op. 123. / LITOLFF, HENRY CHARLES (1818-1891) MLM 615
Scope and Content Note

[Die Heilung des Blindgeborenen, opus 131]." / LOEWE, JOHANN KARL GOTTFRIED (1796-1869) MLM 616
Scope and Content Note
Original manuscript signed. ca. 1861. Full score for alto recitative, four-part chorus, and organ or piano. 18 leaves (34 pages) 27 x 34cm. (1 leaf, 27 x 241/2 cm.) Inserted at end is a sheet with directions for the engraver.
Little grey home in the West. / LOHR, HERMANN MLM 617
Scope and Content Note
Piano and vocal score. Text by D. Eardley-Wilmot. Original manuscript signed. 4 leaves (title-page, 3 pages) 241/2 x 301/2 cm. This was one of the most popular ballads of the century.

Czaar und Zimmermann oder die beiden Peter, komische Oper in drei v Acten von G. A. Lortzing." / LORTZING, GUSTAV ALBERT (1801-1851) MLM 618
Scope and Content Note

Autograph note signed. / LORTZING, GUSTAV ALBERT (1801-1851) MLM 618A
Scope and Content Note
To an unidentified correspondent, n. p., January 22, 1843.

Amadis, tragédie, mise en musique par Monsieur de Lully." / LULLY, JEAN BAPTISTE (1632-1687) MLM 619
Scope and Content Note

Armide, tragédie mise en musique par Monsieur de Lully." / LULLY, JEAN BAPTISTE (1632-1687) MLM 620
Scope and Content Note

Phaeton. / LULLY, JEAN BAPTISTE (1632-1687) MLM 620A
Scope and Content Note
Paris, 1683.

Proserpine, tragédie mise en musique par Monsieur de Lully, surintendant de la musique de Roy." / LULLY, JEAN BAPTISTE (1632-1687) MLM 621
Scope and Content Note

Document signed by the composer. / LULLY, JEAN BAPTISTE (1632-1687) MLM 621A
Scope and Content Note
November 26, 1686. A receipt on vellum for 1,200 livres received from M. Baudouin, Trésorier Payeur des Gages de Messieurs les Conseillers Secrétaires de Sadite Majesté.

Les adieux. / LVOFF, ALEXIS FEODOROVICH (1799-1870) MLM 622
Scope and Content Note
Hymne composé à l’occasion de la sortie des élèves de l’institut patriotique à St. Petersbourg, par A. Lvoff. Original manuscript signed. 6 leaves (11 pages) 291/2 x 241/2 cm. Complete score. Lvoff is best known for his arrangement of Giardini’s "“God Save the Czar,”" the Imperial Russian national anthem.
[Russian national anthem] / LVOFF, ALEXIS FEODOROVICH (1799-1870) MLM 623
Scope and Content Note
Original manuscript signed. 1833. 7 leaves (12 pages) 241/2 x 31 cm. The manuscript of Lvoff's arrangement of Giardini's "'God Save the Czar,'" the Imperial Russian national anthem. Inscribed to C. Lipinski, March 2, 1834.

3e symphonie. / MAGNARD, ALBERIC (1865-1914) MLM 624
Scope and Content Note

Fünf Kindertotenlieder. / MAHLER, GUSTAV (1860-1911) MLM 625
Scope and Content Note
Words by Rückert. Music by Gustav Mahler. Leipzig, C. F. Kahnt, C1905. Pl. nos. 4459, a-e. Caption-title. Proof-sheets with the composer's corrections throughout and inscribed to Frau Edytha Moser by him. Contents: No. 1. "'Nun will die Sonn' so hell aufgeh'n"; No. 2. "'Nun seh' ich wohl, warum so dunkle Flammen'"; No. 3. "'Wen dein Mütterlein'"; No. 4. "'Oft denk' ich, sie sind nur ausgegangen!'"; No. 5. "'In diesem Wetter!'" These famous and moving songs on the death of a child are here in a unique proof copy as sent to the publisher. Frau Moser was the wife of Kolo Moser. Both were members of the Vienna "'Secession'" and intimate friends of the composer.

Ich bin der Welt abhanden gekommen. / MAHLER, GUSTAV (1860-1911) MLM 626
Scope and Content Note

Lieder und Gesänge für eine Singstimme und Klavier. von Gustav Mahler. / MAHLER, GUSTAV (1860-1911) MLM 627
Scope and Content Note
Heft I für hohe Stimme. Mainz, B. Schott's Söhne [1885] Pl. no. 25183. First edition. Inscribed: "'Alte Bekante und Neue Gesandte leget zu Fussen mit freundlichen Grüssen der-unter Genante! Hamburg 8 Februar 92.'" Contents: 1. "'Frühlingsmorgen'" (R. Leander); 2. "'Erinnerung'" (R. Leander); 3. "'Hans und Grethe'" (Volkslied); 4. "'Serenade aus 'Don Juan'" (Tirso de Molina); 5. "'Phantasie aus 'Don Juan'" (Tirso de Molina).

Symphonie in C moll No. 2 von Gustav Mahler. / MAHLER, GUSTAV (1860-1911) MLM 628
Scope and Content Note
Clavierauszug à 4 ms. arrangirt v. Bruno Walter. Wien, Josef Weinberger [c1895] Pl. no. 3. First edition. Inscribed by the composer. With this is bound the Chor-Particelle, 1, 2, 3, 4, Satz tacet, 5, Satz tacet bis: Der grosse Appell. Pl. no.4. The "'Resurrection'" symphony. Performed for the first time at Berlin, March 4, 1895, with Richard Strauss conducting.

3 Symphonie von Gustav Mahler. / MAHLER, GUSTAV (1860-1911) MLM 629
Scope and Content Note
Partitur. Wien, Josef Weinberger [1896] Pl. no. 9. First edition. With corrections in red ink by the composer. The corrections were incorporated into the Universal Edition of the score.
[Symphony-no. 3, D minor] / MAHLER, GUSTAV (1860-1911) MLM 630
Scope and Content Note

[Symphony no. 3, D minor] / MAHLER, GUSTAV (1860-1911) MLM 631
Scope and Content Note
Original manuscript 1895. 4 leaves (7 pages) 27 x 351/2 cm. This has the title "Was das Kind erzählt." It is a sketch for the first and second movements. "Merkwürdig, ist dass ein Blatt aus dem Nachlass der Verfasserin unter der Überschrift 'Was das Kind erzählt' die Skizzen zum Blumensatz enthält" (Bauer-Lechner, Erinnerungen an G. Mahler, Leipzig, 1923, p. 20). These sketches are from Natalie Bauer's papers.

Symphonie in G dur No. 4 von Gustav Mahler. / MAHLER, GUSTAV (1860-1911) MLM 632
Scope and Content Note

[Symphony no. 4, G major] / MAHLER, GUSTAV (1860-1911) MLM 633
Scope and Content Note
Original manuscript, "Skizzenblatt' ca. 1900. 1 leaf (1 page) 341/2 x 261/2 cm. Authenticated on first page by Alma Maria Mahler. Inserted in the first edition of the score.

Symphonie No. 5 für grosses Orchester von Gustav Mahler. / MAHLER, GUSTAV (1860-1911) MLM 634
Scope and Content Note

A Treatise of Musick. / Malcom, A. MLM 634A
San Francesco d'Assisi, mistero. / MALIPIERO, G. FRANCESCO (1882-) MLM 635
Scope and Content Note
London, J. et W. Chester, 1921. No. 161 of an edition limited to 250 copies, signed by the composer.

Songs in the new opera call'd Hydaspes as they are perform'd at the Queens Theatre. / MANCINI, FRANCESCO (1679-1739) MLM 636
Scope and Content Note

Aria. / MANDANICI, PLACIDO (1798-1852) MLM 637
Scope and Content Note
Original manuscript signed. 13 leaves (26 pages) 271/2 x 201/2 cm. A finely written manuscript of an opera aria in the key of C major and containing 101 measures. The tenor is called Cavaliere. The coloratura "fireworks" as well as the orchestration indicate the composer to be a follower of Rossini. Mandanici was a pupil of Raimondi and wrote many operas and church music.
Credo a 3 voci con orchestra. / MANNA, RUGGIERO (1808-1864) MLM 638
Scope and Content Note
Original manuscript signed. 1828. 39 leaves (77 pages) 311/2 x 21 cm. An interesting autograph of a contemporary of Rossini, Donizetti, Bellini, and Verdi. A native of Trieste, Manna became a pupil of Vincenzo Lavigna, the teacher of Verdi. As a boy of fo

La Première Pierre de l'Eglise d'Argis. / Manry, Charles MLM 638
Scope and Content Note

Der Bäbu. / MARSCHNER, HEINRICH AUGUST (1795-1861) MLM 639
Scope and Content Note

Kaiser Adolph von Nassau. / MARSCHNER, HEINRICH AUGUST (1795-1861) MLM 640
Scope and Content Note

Der Vampyr. / MARSCHNER, HEINRICH AUGUST (1795-1861) MLM 641
Scope and Content Note

Autograph letter signed. / MARSCHNER, HEINRICH AUGUST (1795-1861) MLM 641A
Scope and Content Note
To an unidentified conductor, Leipzig, May 1, 1828, Marschner discusses Der Vampyr which promises to become a great box-office success. (Also postcard portrait.)

Manuscript fragment. / MARSCHNER, HEINRICH AUGUST (1795-1861) MLM 642
Scope and Content Note
1842. 1 leaf (1 page) 24 x 281/2 cm. (Eight bars of an unidentified composition for piano. In the first edition of the piano and vocal score of Der Bäbu.

[Canons] / MARTINI, GIOVANNI BATTISTA (""PADRE MARTINI""") (1706-1784) MLM 643
Scope and Content Note
302 canons for various voices. Original manuscript. 70 leaves (136 pages of music, 4 pages of index). [Martini] had a predilection for the canons He [is said to have composed not less than 1,273. The importance of this manuscript is obvious since some 240 of these canons have never been published.] There is a remarkable diversity in the text and music. Although a few of the canons are serious, the greater number are humorous and gay reflecting the life of Bologna as Martini observed it.
Ave Maris. / MARTINI, GIOVANNI BATTISTA ("PADRE MARTINI") (1706-1784) MLM 644
Scope and Content Note
Original manuscript signed. n.d. 1 leaf (2 pages) 161/2 x 221/2 cm. "Padre Martini" was the foremost Italian musicologist and musical theorist of the eighteenth century.

Duo pour violon e violoncelle. / Martinu, Bohuslav (1890-) MLM 645
Scope and Content Note

Sketches to string sextette. Dedicated to Mrs. E. Sprague Coolidge. / Martinu, Bohuslav (1890-) MLM 646
Scope and Content Note
Original manuscript signed. 7 leaves (14 pages) 27 x 351/2 cm.

2a sinfonia a grande orchestra (in fa maggiore) di Giuseppe Martucci. / MARTUCCI, GIUSEPPE (1856-1909) MLM 647
Scope and Content Note

Cavalleria rusticana. / MASCAGNI, PIETRO (1863-1946) MLM 648
Scope and Content Note
Original manuscript. 1890. 139 leaves (277 pages) 271/2 x 39 cm. [This is the actual manuscript which Mascagni submitted to the Milan music publisher Sonzogno] in the second contest established by him [and has at the end the Milan prefectural certificate

Cavalleria rusticana. / MASCAGNI, PIETRO (1863-1946) MLM 649
Scope and Content Note

(1) a contemporary print of Mme. Gemma Bellincioni, the first Santuzza, inscribed for the collection, and (2) a photograph of Mme. Emma Eames in the role of Santuzza at the Metropolitan Opera House, 1891-1892, inscribed for the collection." / MASCAGNI, PIETRO (1863-1946) MLM 649A
7 photographs of Emma Eames. / MASCAGNI, PIETRO (1863-1946) MLM 649B
Scope and Content Note
n.d.

Essay on La Cavalleria Rusticana. / MASCAGNI, PIETRO (1863-1946) MLM 649C
Scope and Content Note
n.d.

Chevalerie rustique. / MASCAGNI, PIETRO (1863-1946) MLM 650
Scope and Content Note
Drame lyrique en un acte de MM. J. Targioni-Tozzetti et G. Menasci. Musique de Mr. Pierre Mascagni. Version française de Mr. Paul Milliét. Réduction pour piano de Mr. Léopold Mugnone. Milan, Edouard Sonzogno [1897] Pl. no. E 493 S. First edition with French text. Inscribed to Signora Bice Corte by the composer. This version was presented for the first time at Paris, January 19, 1892. Wotquenne, 2920.
Photograph of the composer with an inscription to Max Rikoff, signed, Frankfurt, October 15, 1895. / MASCAGNI, PIETRO (1863-1946) MLM 650A  
Scope and Content Note  
The inscription includes two bars from Cavalleria Rusticana.

[Cavalleria rusticana] / MASCAGNI, PIETRO (1863-1946) MLM 651  
Scope and Content Note  
Manuscript signed. Berlin, September 21, 1924. 2 leaves (1 page) 26 x 161/2 cm. Nine bars from the score with accompanying text in the composer's hand. Cinquantenario della "'Cavalleria rusticana'" Milano, 1940.

Cinquantenario della 'Cavalleria Rusticana' di Pietro Mascagni, MDCCXC-MCMXL. / MASCAGNI, PIETRO (1863-1946) MLM 652  
Scope and Content Note  
Le lettere ai librettisti durante la creazione del capolavoro (inedite) Milano, Emilio Bestetti [1940] A magnificent publication. The contents include a portrait (photograph by da Guigoni and Bossi) of Mascagni at the time of the composition of Cavalleria rusticana, color plates of the scenery and costumes, facsimiles of a manuscript of the Intermezzo signed by Mascagni in 1888, the title-pages of the first edition of the libretto, the first French edition, the first German edition, the first English edition, and two letters relating to the opera, the first written by Mascagni "'Cari amici e collaborati,'" Cerignola, February 22, 1890, and the second "'Miei cari amici ora più che mai,'" Cerignola, March 10, 1890. [Manuscript comprising nine bars from Cavalleria rusticana, signed, Berlin, September 21, 1924 (cf. separate entry). See item no. 651.]

Amica. / MASCAGNI, PIETRO (1863-1946) MLM 653  
Scope and Content Note  

L'amico Fritz. / MASCAGNI, PIETRO (1863-1946) MLM 654  
Scope and Content Note  

Photograph of the composer, inscribed to Miss Davis, Florence, June, 1896. / MASCAGNI, PIETRO (1863-1946) MLM 654A  
Scope and Content Note  
Original manuscript signed. 69 leaves (123 pages), Prelude (8 pages) 221/2 x 31cm.; remainder of score, 261/2 x 381/2 cm. This is the almost complete manuscript of the vocal score of L'amico Fritz, Mascagni's greatest success after Cavalleria rusticana.

Iris. / MASCAGNI, PIETRO (1863-1946) MLM 656  
Scope and Content Note  
Libretto di Luigi Illica. Canto e pianoforte. Milano, G. Ricordi, c1898. Pl. no. 102181. First edition. Inscribed by the composer. The inscription includes four bars from the score with accompanying text.
Manuscript fragment. / MASCAGNI, PIETRO (1863-1946) MLM 656A
Scope and Content Note
Iris - la Pivra (cf. separate entry). With this is a photograph of the composer.

Iris - la Pivra. / MASCAGNI, PIETRO (1863-1946) MLM 657
Scope and Content Note
Manuscript fragment signed. Ferrara, January 22, 1900. 1 leaf (1 page) 251/2 x 19 cm. In the first edition of the piano and vocal score.

Pater Noster, volgarizzato da D. Capellina, posto in musica per canto in chiave di Sol, con accompagnamento di quintetto a corda, da Pietro Mascagni. Premiate con menzione onorevole all’Esposizione Musicale di Milano nel 1881. Partitura." / MASCAGNI, PIETRO (1863-1946) MLM 658
Scope and Content Note
Original manuscript signed. October 10, 1880. 12 leaves (title-page, 1 page text, 19 pages music) 23 x 31 cm.

Il piccolo Marat. / MASCAGNI, PIETRO (1863-1946) MLM 659
Scope and Content Note

Le fils du brigadier. / MASSE, FELIX MARIE, called VICTOR (1822-1884) MLM 660
Scope and Content Note

Scope and Content Note

La mule de Pedro. / MASSE, FELIX MARIE, called VICTOR (1822-1884) MLM 662
Scope and Content Note

Les noces de Jeannette. / MASSE, FELIX MARIE, called VICTOR (1822-1884) MLM 663
Scope and Content Note
Chants d’autrefois. / MASSE, FELIX MARIE, called VICTOR (1822-1884) MLM 663A
Scope and Content Note

[Paul et Virginie] ""Variantes"" and ""Entr' acte."" / MASSE, FELIX MARIE, called VICTOR (1822-1884) MLM 664
Scope and Content Note

Paul et Virginie. / MASSE, FELIX MARIE, called VICTOR (1822-1884) MLM 664A
Scope and Content Note
Paris, 1876.

La terre promise. Oratorio en 3 parties (d’après la Vulgate). Rédaction de la orchestre. . . / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 665
Scope and Content Note
Original manuscript signed. 1897-1899. Signed at end: ""Massenet, Paris, 1900."" 107 leaves (title-page and 107 leaves numbered 1-11, 1 leaf numbered 12-13, 14-41, 41 bis, 42-107). Score on rectos only. This manuscript was used by the engraver in preparing the first edition of the full score and has the publisher's note: ""H. et Cie. 19934"" at the bottom of the first page.

Amadis. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 666
Scope and Content Note

Ariane. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 667
Scope and Content Note

Bacchus. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 668
Scope and Content Note

Le carillon. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 669
Scope and Content Note
Cendrillon. / **MASSENET, JULES EMILE FREDERIC (1842-1912)** MLM 670

**Scope and Content Note**

Chérubin. / **MASSENET, JULES EMILE FREDERIC (1842-1912)** MLM 671

**Scope and Content Note**

Autograph letter signed. / **MASSENET, JULES EMILE FREDERIC (1842-1912)** MLM 671A

**Scope and Content Note**
To an unidentified correspondent, Monaco, June 8, 1905 The composer refers to the forthcoming performance of his Chérubin at the Monaco Opera House.

Le Cid. / **MASSENET, JULES EMILE FREDERIC (1842-1912)** MLM 672

**Scope and Content Note**


**Scope and Content Note**
Pl. no. 1608. Page proofs of the piano score with the composer's corrections throughout. (begins with p. 17, p. 16 at the back, pp. 1-15 not present.)

Cigale. / **MASSENET, JULES EMILE FREDERIC (1842-1912)** MLM 673A

**Scope and Content Note**

Don César de Bazan. / **MASSENET, JULES EMILE FREDERIC (1842-1912)** MLM 674

**Scope and Content Note**

Don Quichotte. / **MASSENET, JULES EMILE FREDERIC (1842-1912)** MLM 675

**Scope and Content Note**
Les Erinnyes. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 675A
Scope and Content Note
Tragédie antique en duex actes de Leconte de Lisle. Partition pour chant et piano. Paris, G. Hartmann [188-].

Esclarmonde. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 676
Scope and Content Note

Esclarmonde. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 677
Scope and Content Note

Eve. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 678
Scope and Content Note

Grisélidis. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 679
Scope and Content Note

Hérodiade. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 680
Scope and Content Note

Hérodiade. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 681
Scope and Content Note

Le jongleur de Notre-Dame. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 682
Scope and Content Note
**Le mage. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 683**

**Scope and Content Note**


**Manon. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 684**

**Scope and Content Note**


**Scope and Content Note**

Pl. no. G. H. 1386. Piano and vocal score. Proof sheets of first edition without preliminary leaves and with blanks at the head of all 'Actes'' and ''Tableaux'' for the vignettes which appeared in the published edition. The score ends on p. 387, as in the first edition, but inserted is a set of proofs (p. 386-390) of the revised and longer version which was substituted in the second edition. With many corrections by the composer. Inscribed: "''A Madame Emilie Ambre, à ma charmante interprète à ma première Manon en France. Lille, 8 mars / 84 J. Massenet.'' The inscription includes four bars of music from the score.

**Manon. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 686**

**Scope and Content Note**


**An autograph letter signed by the composer. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 686A**

**Scope and Content Note**

Written to [Wilhelm] Jahn, Director of the Imperial Opera at Vienna, Paris, February 4, 1891, in which he mentions the admirable interpretation of Manon by Mlle Renard.

**Manon. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 687**

**Scope and Content Note**

[Manon] / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 689
Scope and Content Note
Autograph manuscript signed. Paris, January 1, 1892. Four bars of music with text beginning ""Ou l'appelle Manon"" from Act 2. 1 leaf (1 page) 111/2 x 18 cm. In the first edition, first issue of the score.

20 mélodies. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 690
Scope and Content Note

Narcisse. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 691
Scope and Content Note
Idylle antique pour solo & choeur par J. Massenet. Paris, G. Hartmann [ca. 1880] Title-page missing. The score ends on p. 52. Bound with Massenet's Poème du souvenir. [2 copies; one is bound with item no. 696.]

La Navarraise. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 692
Scope and Content Note

Noël de fleury. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 693
Scope and Content Note
Original manuscript signed. 4 leaves (4 pages) 27 x 351/2 cm. Piano and vocal score. The text is by Louis Schneider.

Poème d’amour (Printemps 1879) Poésie de Paul Robiquet. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 694
Scope and Content Note

Poème d’avril (tiré de Mignonne) poésies d’Armand Silvestre, mises en musique par J. Massenet." / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 695
Scope and Content Note

Poème du souvenir. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 696
Scope and Content Note
Poème pastoral. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 697
Scope and Content Note

Le roi de Lahore. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 698
Scope and Content Note

Le roi de Lahore. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 699
Scope and Content Note

Roma. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 700
Scope and Content Note

Memorandum (5 pages) signed. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 700A
Scope and Content Note
Paris [1912] Accompanied by an envelope addressed to M. L. Borgex, Paris. The memorandum relates to the opera Roma and includes the "Distribution" and "Table" and to the operas Amadis and Panurge. He refers to the latter as "Le seul ouvrage au quel je travailla depuis deux années."

[Roma, act 3] / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 701
Scope and Content Note
Le bois sacré. Original manuscript signed. 1 leaf (1 page) 271/2 x 36 cm. Score for piano and flute.

Sapho. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 702
Scope and Content Note

Scope and Content Note
Paris, Hartmann [Ca. 1882] Pl. no. G. H. 1331. Proof-sheets with many corrections throughout by the composer and his signature as a part of the manuscript caption.
Septembre. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 704
Scope and Content Note

La terre promise. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 705
Scope and Content Note

Thaïs. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 706
Scope and Content Note

1792-1793. Thérèse. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 707
Scope and Content Note

Toccata pour piano par J. Massenet. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 708
Scope and Content Note

La vierge. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 709
Scope and Content Note

Werther. / MASSENET, JULES EMILE FREDERIC (1842-1912) MLM 710
Scope and Content Note