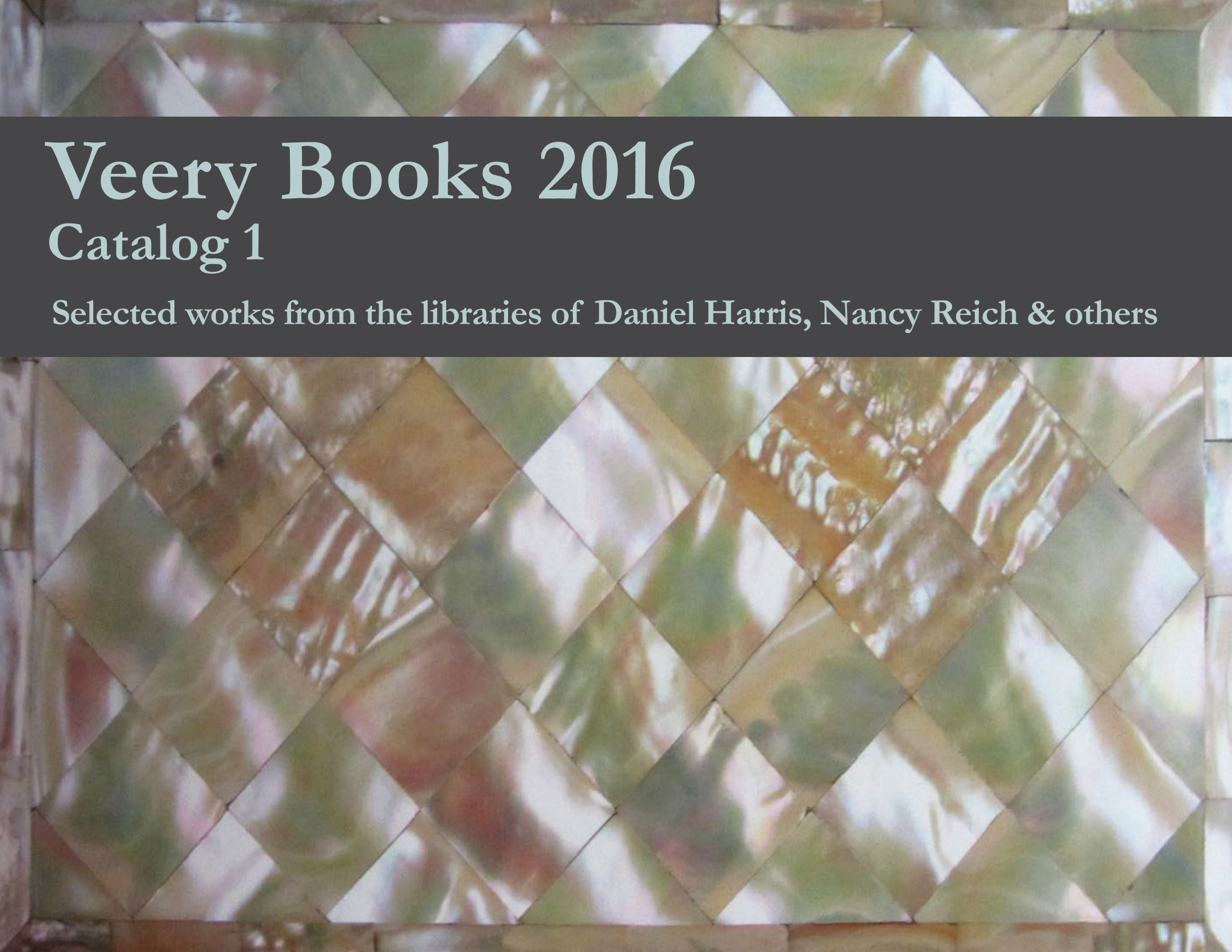




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After a long absence, it is my sincere pleasure to offer a new catalog. The catalog presents items from the libraries of eminent Clara Schumann scholar Nancy B. Reich and of musician, artist, writer, and raconteur Daniel Harris, including classic to avant-garde chamber works for clarinet and bass clarinet. In addition, I am pleased to offer more than 50 conductor's scores, including choral, operatic, and orchestral works.

The catalog is dedicated, with love, to the memory of my wife, Irene Demchyshyn. Вічна Їй пам'ять!

—Bruce Johnson

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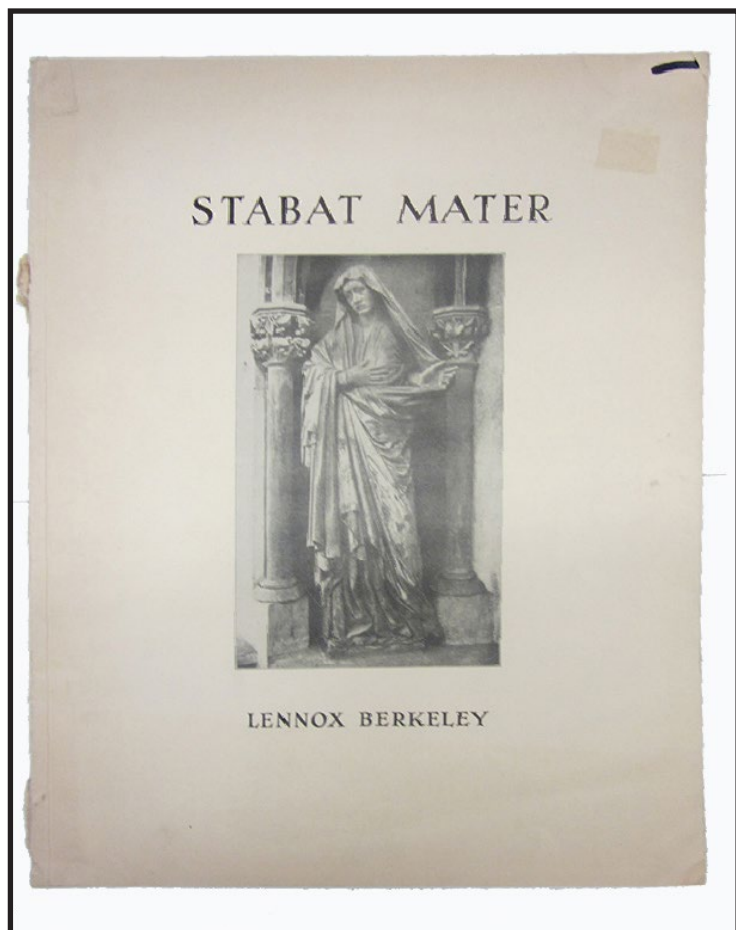


Cover Art: Item vb1385, Aus Clara Schumanns Photoalben, p. 66

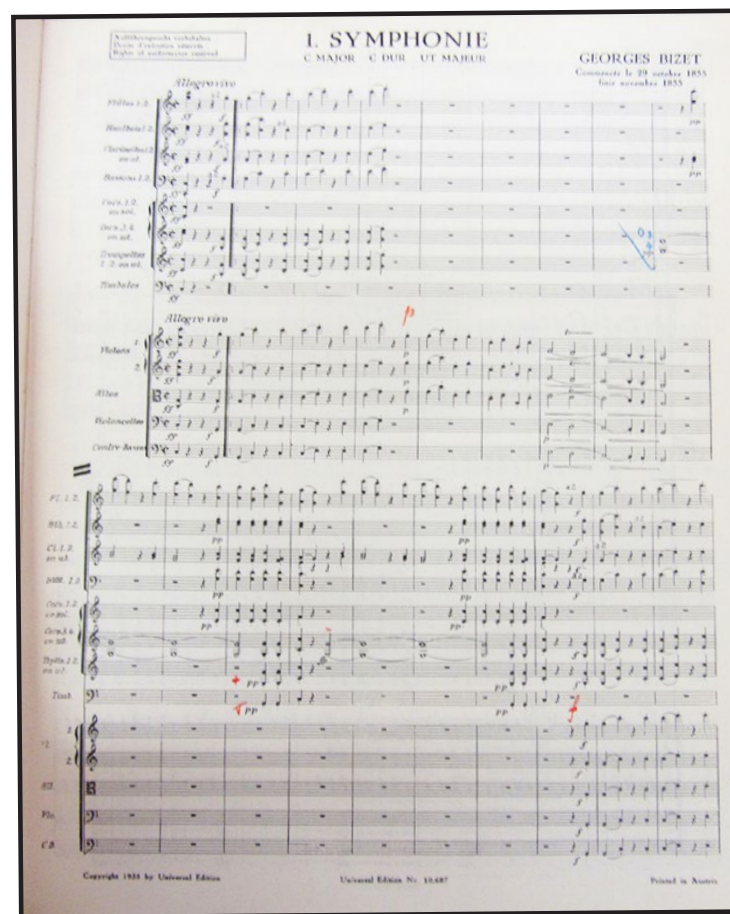
Orchestra Music

Conductor's Scores

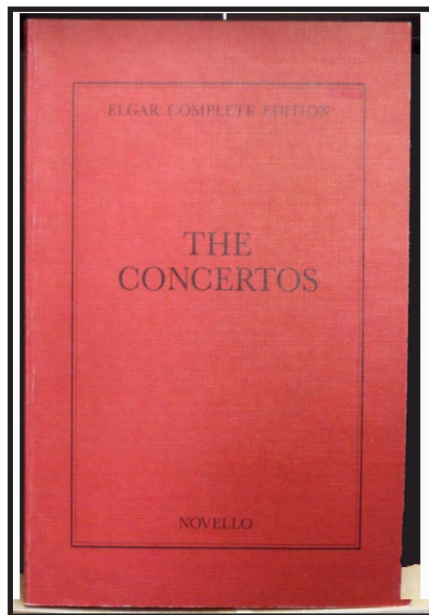
vb1280: Berkeley, Lennox—*Stabat Mater for six solo voices and chamber orchestra*. London: J. & W. Chester, 1950. Very Good, Folio. 79 pp. Full score with piano reduction at the base of each system. Plate JWC 9744. Chipped at middle and bottom of spine, else very good. Dedicated to Benjamin Britten. —\$62.00



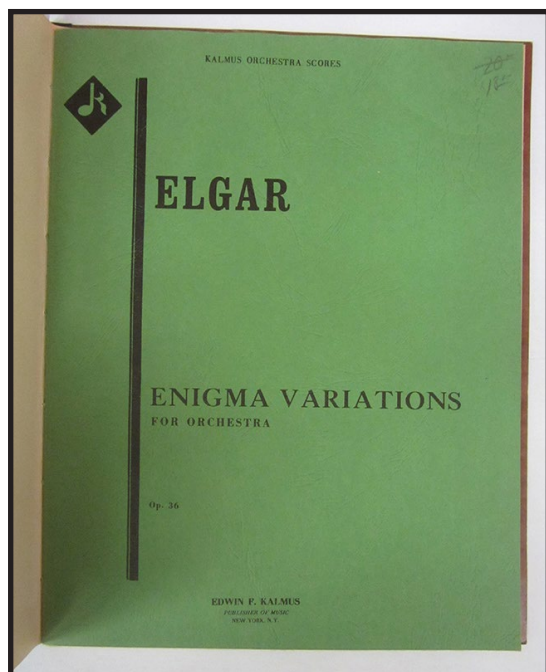
vb1281: Bizet, Georges—*1. Symphonie* [Symphony No. 1]. Wien: Universal Edition, Ca. 1955. Good. Folio, paper wraps. Full score. Universal Edition 10.687. Previous owner's signature with some professional marks in red and blue pencil, else very good. Duration 30 min. No reprises. Composed October/November 1855. First performed, Basel, Felix Weingartner, February 26, 1935. "Erste Veröffentlichung: Wien, September 1935." —\$88.00



Elgar

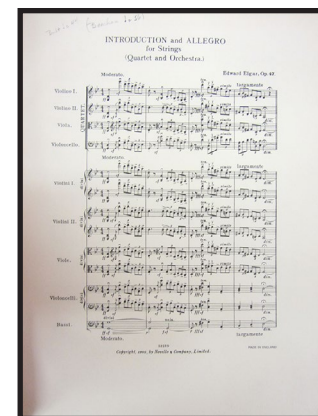


vb1283: Elgar, Edward—*The Concertos: Violin Concerto, Op. 61, Violoncello Concerto, Op. 85.* London: Novello, 1988. Very Good, xxviii, 206 pp. [+Facsimiles] Full score, tall folio, stiff red wraps. Edited principally from the 1st eds. published in 1912 and 1921 respectively. —**\$119.00**

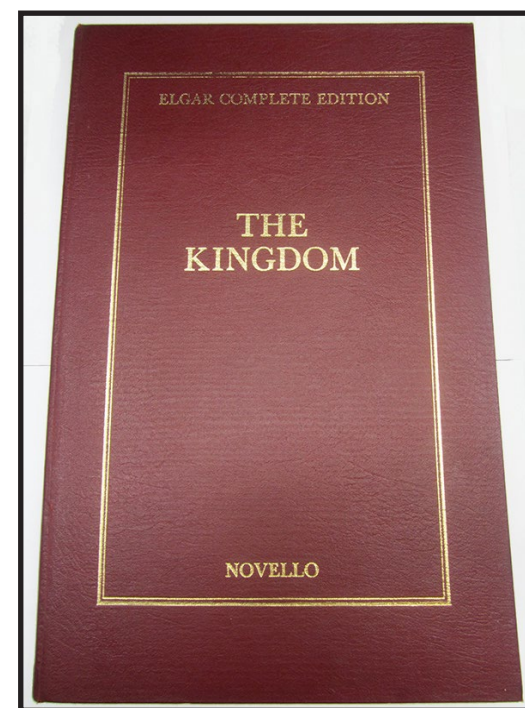


vb1284: Elgar, Edward—*Enigma Variations, Op. 36.* New York: Kalmus, n.d. Very Good, quarto, 128 pp. Sewn with wraps into library-style stiff covers with cloth spine lettered in white. P. O. stamp, some cues marked in red and blue pencil. —**\$43.00**

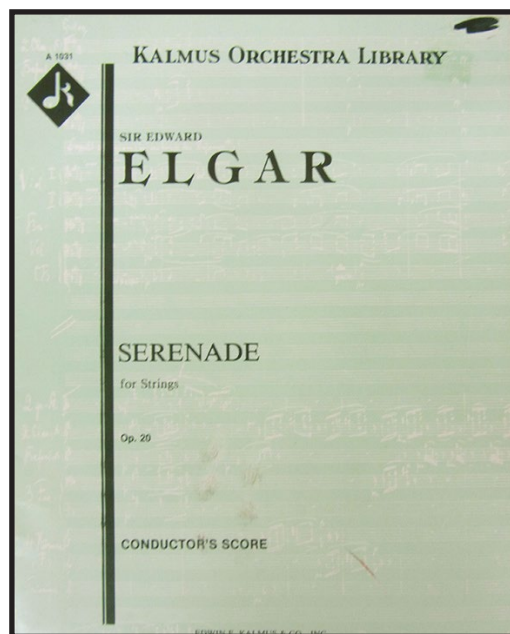
vb1285: Elgar, Edward—*Introduction and Allegro for Strings (Quartet and Orchestra), Op. 47.* London: Novello, 1905. Very good, quarto. 56 pp. PN 12130. Conductor's score, paper covered boards. Unmarked. —**\$82.00**



vb1286: Elgar, Edward—*The Kingdom: An Oratorio, Op. 51.* Borough Green, Seven Oaks, Kent: Novello, 1984. Very Good, tall folio (17 inches), red cloth with gilt stamping. xxxi, 220 pp., full score. Elgar complete edition. Series I: Choral Works, Vol. 9. For soloists, chorus and orchestra. Editors: Robert Anderson, Jerrold Northrop Moore. Contents: Foreword, Facsimiles, Critical commentary, Description of Sources, List of contents, Composer's note recording the forces required. The Kingdom full score. —**\$189.00**



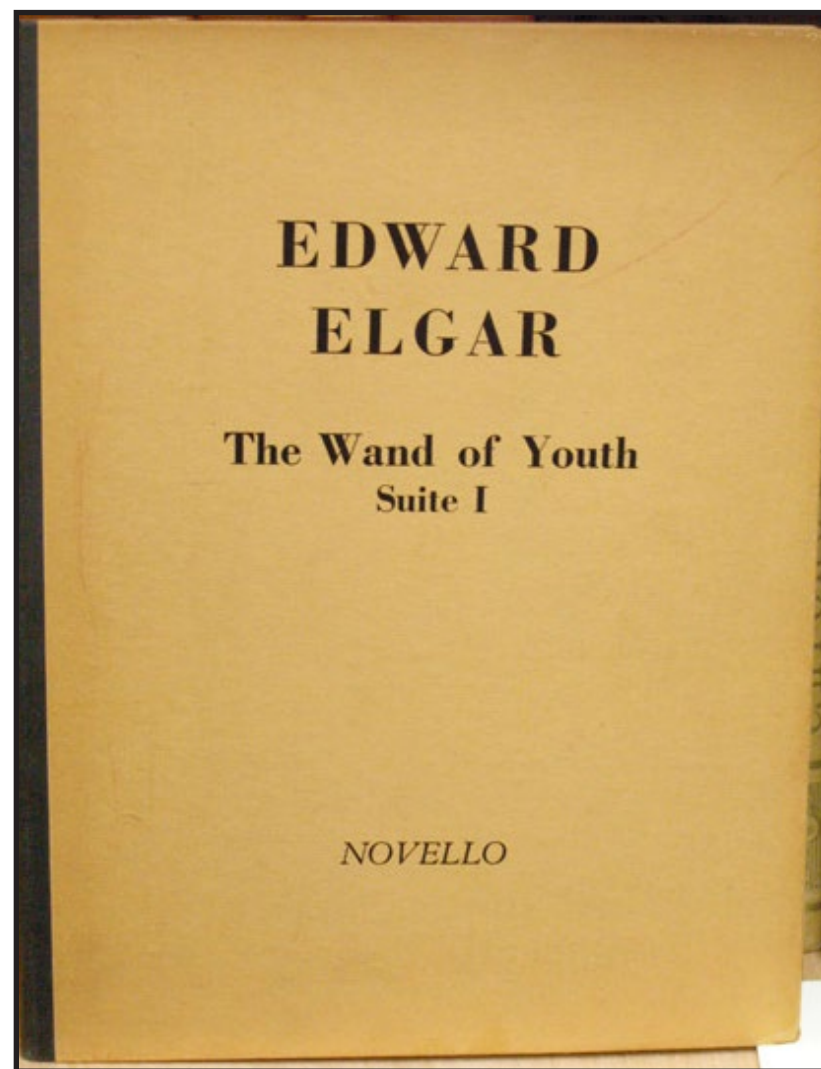
vb1287: Elgar, Edward—*Serenade for Strings, Op. 20*.
New York: Kalmus, n.d. Very good, quarto, 13 pp. wraps. Full score. —**\$14.00**



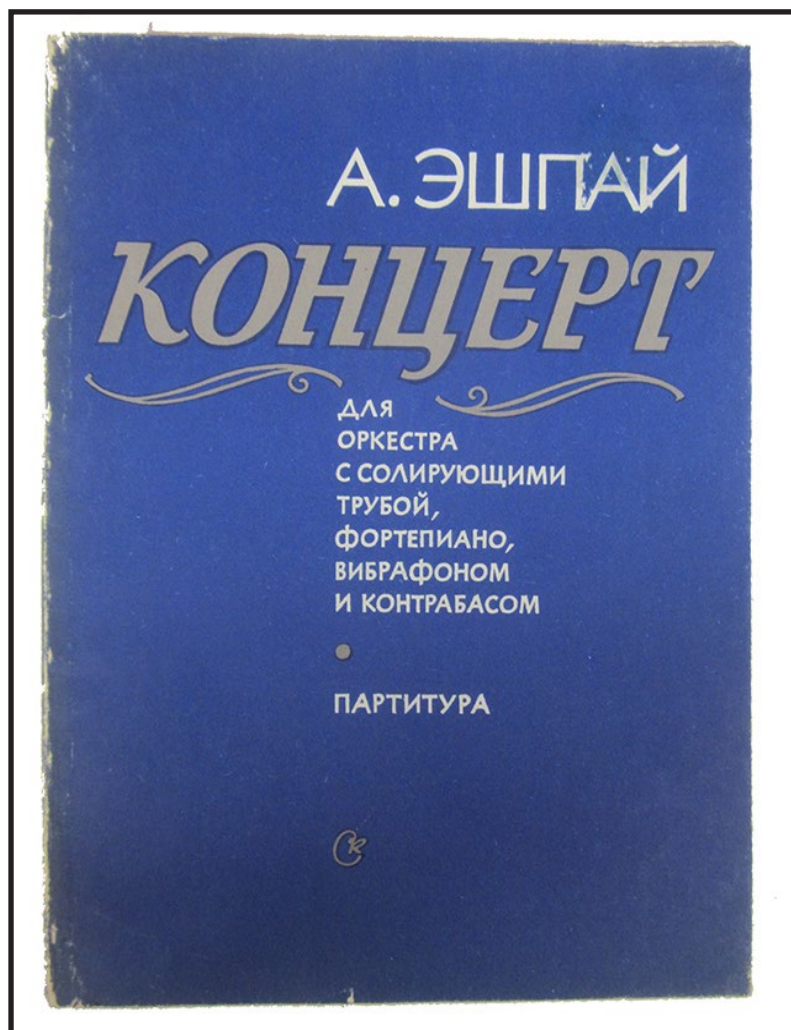
vb1288: Elgar, Edward—*Symphony No. 1 in A flat, Op. 55*. London: Novello, 1985. Very good, tall folio (17 inches), viii, 170 pp., [facsimile]. Red morrocco-colored cloth. Elgar Complete Edition, Vol. 30. —**\$189.00**

vb1289: Elgar, Edward—*Symphony No. 2 in E flat, Op. 63*. London: Novello, 1984. Very good, tall folio (17 inches), xxxvi, 184 pp., [facsimiles] Red morocco-colored cloth. Elgar Complete Edition Vol. 31. Dedicated to the memory of his late Majesty King Edward VII. —**\$189.00**

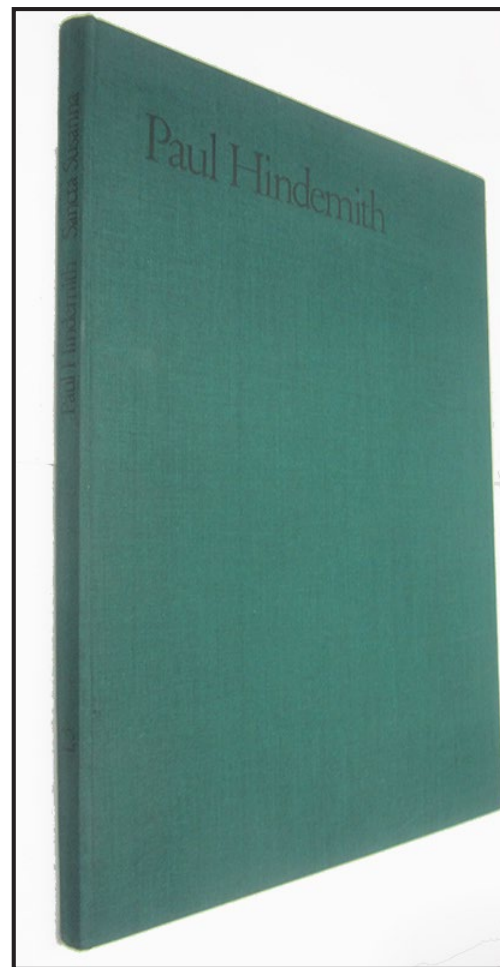
vb1290: Elgar, Edward—*Wand of Youth, Suite 1, Op. 1A*. London: Novello, 1936. 82 pp. Full score, folio, paper-covered boards. Unmarked. Very good. Overture; Serenade; Minuet (Old style); Sun Dance; Fairy Pipers; Slumber Scene; Fairies and Giants. —**\$79.00**



vb1291: Eshpai, A. [Andrei]—*Kontsert, dlia orkestra s soliruiushchimi truboi, fortepiano, vibrafonom i kontrabasom; Concerto for Orchestra with Solo Trumpet, Piano, Vibraphone and Double Bass*. Moscow: Soviet Composer, 1976. 86 pp. Full score, wraps. Wear to wraps, else very good. Plate Number C 3761 K. Eshpai was born in 1925. He studied with Myaskovsky and Khatchaturian. —**\$48.00**



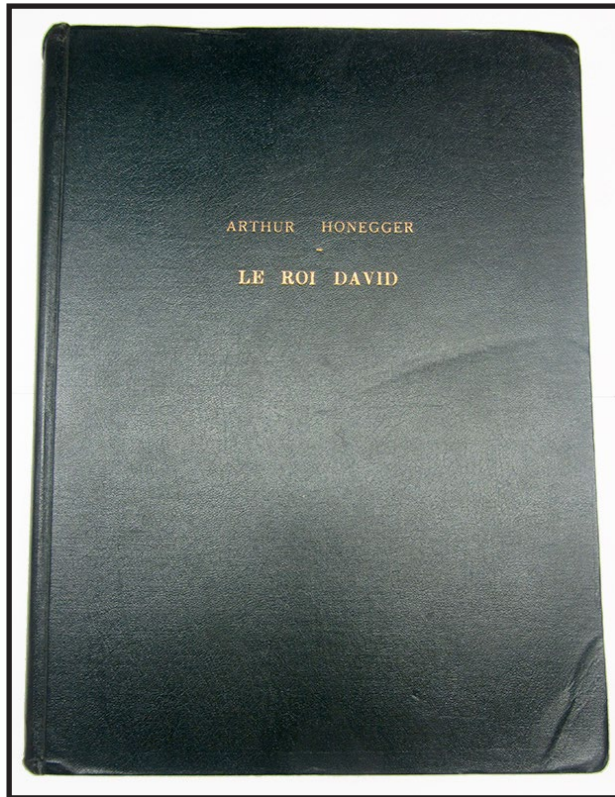
Hindemith



vb1292: Hindemith, Paul—*Samliche Werk, Band 1, 3, Sancta Susanna: Oper in einem Act, Op. 21*. Mainz: B. Schott's Sohne, 1975. Very good, folio. xv, 91, incl. facs. Green cloth. Clean and unmarked. Previous owner's stamp. Contents: Zur Edition; Einleitung, Faksimile, Full score, Kritischer Bericht. Collected Works, Series 1, Volume 3, Sancta Susanna: An opera in one act, op. 21. Text by August Stramm, Edited by Ludwig Finscher and Marianne Reissinger. —**\$99.00**

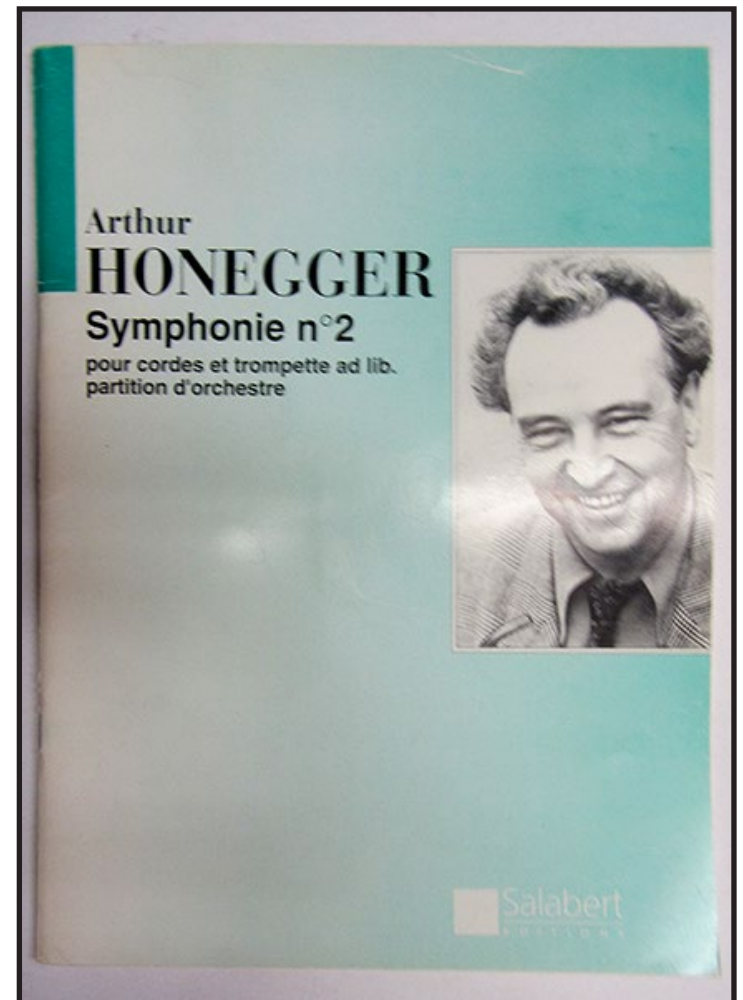
Honegger

vb1293: Honegger, Arthur—*Le Roi David: Psaume symphonique en trois parties d'après le drame de Rene Morax*. Lausanne: Foetische Freres, 1952, copyright renewed, printed 1959. Very good, quarto, 186 pp. Full score, green textured cloth. Some highlighting to German text, professional marks in red and blue pencil. Freie Deutsche Nachdichtung von Hans Reinharrt. English version by Edward Agate. “Le reproduction de cet ouvrage a été exécutée par les arts graphiques L. Speich a Zurich d’après les copies

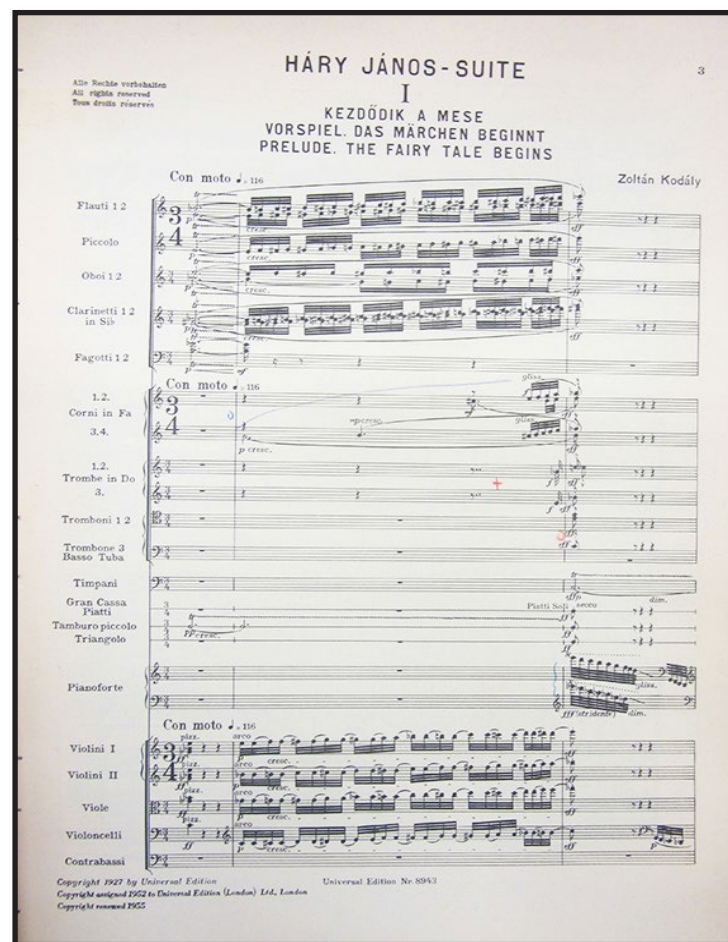


manuscrites de Roger Volet et achevée le 8 Septembre 1959 pour le compte de Editions Foetisch Freres S.A. A Lausanne.”
—\$135.00

vb1458: Honegger, Arthur—*Symphonie No. 2 pour cordes et trompette ad lib.* Paris: Editions Salabert, ca. 1994. 47 pp. Written 1941, copyright 1942, later printing. Quarto, Very Good. Plate number E.A.S. 14,303. “Commissioned by Paul Sacher for the Basler Kammerorchester (BKO). First performance at Zurich on May the 18th, 1942 by the Collegium Musicum, conducted by Paul Sacher.”—\$25.00

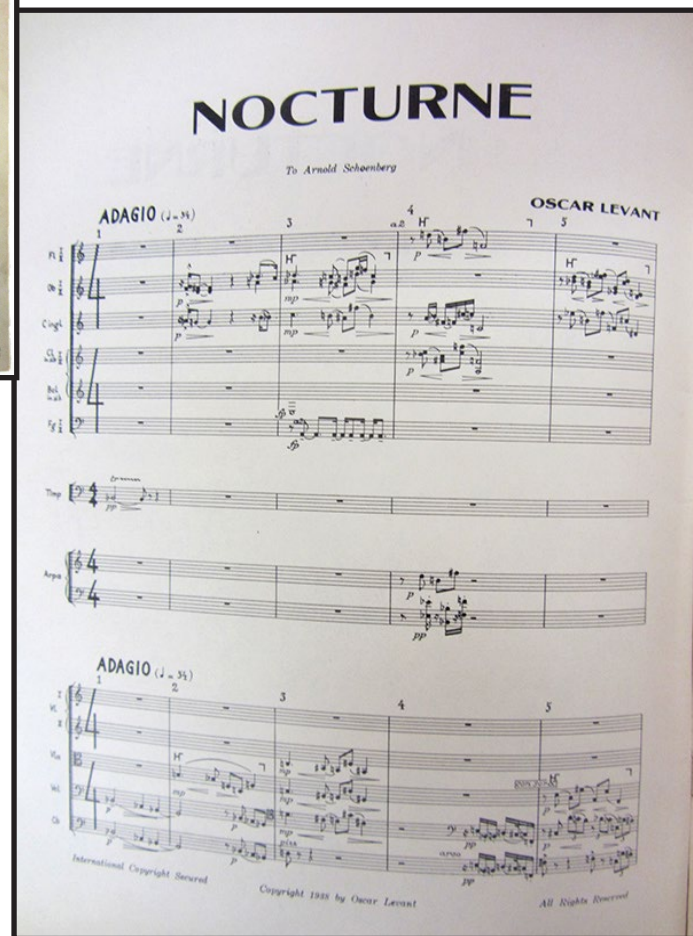
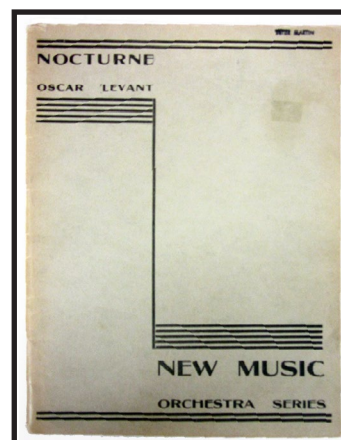


Kodály



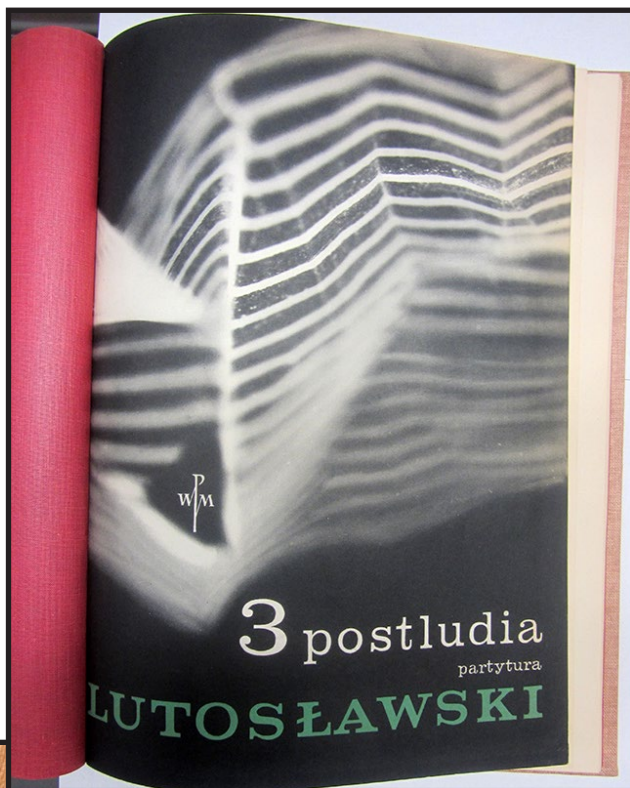
vb1294: Kodály, Zoltán—*Háry János—Suite*. Wien: Universal Edition, 1955. Very good, folio. 80 pp. UE Nr. 8943. Full score, folio, red cloth. Professional marks in red and blue pencil. Six movements: Prelude, the fairy tale begins — Viennese musical clock — Song — The battle and defeat of Napoleon — Entrance of the emperor and his court. —**\$126.00**

Oscar Levant



vb1295: Levant, Oscar—*Nocturne*. Los Angeles: New Music Society of California, 1938. Very good, quarto, 48 pp, some soiling to wraps. Full score, reproduction of the composer's manuscript. Dedicated to Arnold Schoenberg, with whom Levant studied composition. Levant was the author of *A Smattering of Ignorance*, *The Memoirs of an Amnesiac*, and *The Unimportance of Being Oscar* as well as composing numerous popular songs. —**\$164.00**

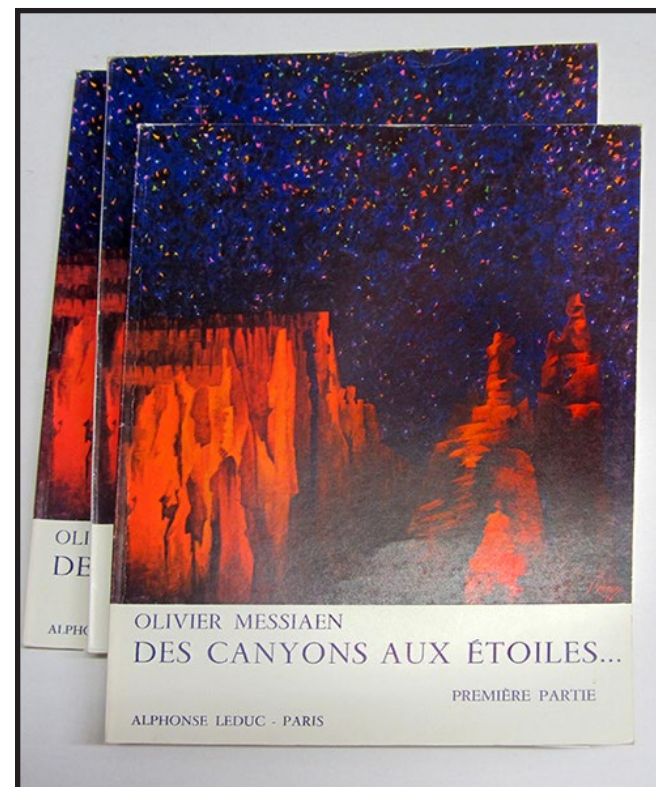
vb1297: Mahler, Gustav—*Symfonie No. 8* [Symphony No. 8]. Moscow: Izd-vo “Muzyka,” 1976. Very good, 256 pp. Full score, quarto, paper-covered boards. Plate number 8344. Some wear to corners. “Meiner lieben Frau Alma Mahler” printed at head of score. —\$54.00



vb1296: Lutoslawski, Witold—*Trzy [3] postludia na orkiestrę. Trois postludes pour orchestre*. Krakow: Polskie Wydawnictwo Muzyczne, 1964. End paper split in back, previous owner's signature, else very good, folio, 104 pp. Full score, rust-colored linen, paper wraps bound in. Printed in Poland. Copyright Przedstawicielstwo Wydawnictw Polskich assigned to SESAC, Inc., N.Y. —\$159.00

Messiaen

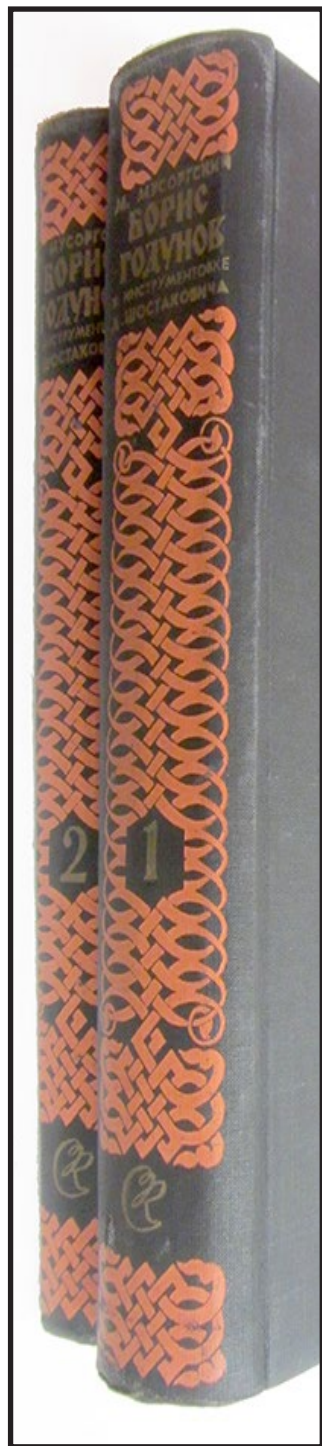
vb1459: Messiaen, Olivier—*Des Canyons aux Etoiles. For piano, horn, xyloimba, glockenspiel, and orchestra*. Paris: Alphonse Leduc, 1987. Near fine, full conductor's score, folio (3 volumes, 515 pp.). Errata laid in. Plate numbers A.L. 25.313—25.315. 1. partie: *Le désert—Les orioles—Ce qui est écrit sur les étoiles—Le cossyphe d'heuglin—Cedar Breaks et le don de crainte*. 2. partie: *Appel interstellaire—Bryce Canyon et les rochers rouge-orange*. 3. partie: *Les ressuscités et le chant de l'étoile Aldébaran—Le moqueur polyglotte—La grive des bois—Omao, Leiothrix, Elepaio, Shama—Zion Park et la Cité Céleste*. Imprimerie Rolland Pere et Fils—Paris, Fevrier, 1987. “Ceux qui découvrirent les murailles roses, blanches, mauves, rouges, noires, les arbres verts, et la rivière limpide de Zion Park, y virent un symbole du Paradis.”—from Messiaen's notes for the last movement. —\$250.00



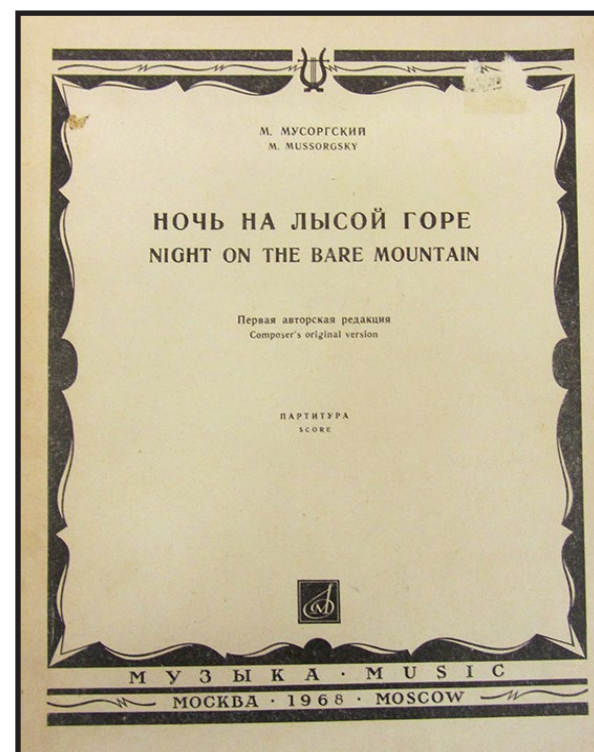
vb1298: Miaskovsky, N.
[Nikolai]—*Fragment Lyrique*.
San Francisco:
New Music
Orchestra
Series, 1934.
15 pp. 12.5
inches. Wraps
brittle, corners
chipped
thus poor,
interior approaching very good.
—\$44.00



vb1299: Mussorgsky, M.,
Shostakovich, D.—*Boris
Godunov: Opera in Four Acts
after the dramatic chronicle
of the same title by A. S.
Pushkin with the greater
part of his poetry preserved*.
Moscow: Soviet Composer, 1963.
Very good, 2 volumes,
v. 1: 554 pp., v. 2: 458 pp. Full
score, black cloth with orange and
gilt decorations. Errata slip tipped
in. Instrumentation by Dmitri
Shostakovich. Plate number
C2738K. Binding somewhat
worn, corners frayed, light tilt to
spines. —\$395.00



vb1301: Mussorgsky, M. —*Night on the Bare Mountain*,
Coper's original version. Moscow: Muzika, 1968. Quarto,
paper-covered boards.
124 pp. Pages lightly
tanned, else very good.
—\$45.00

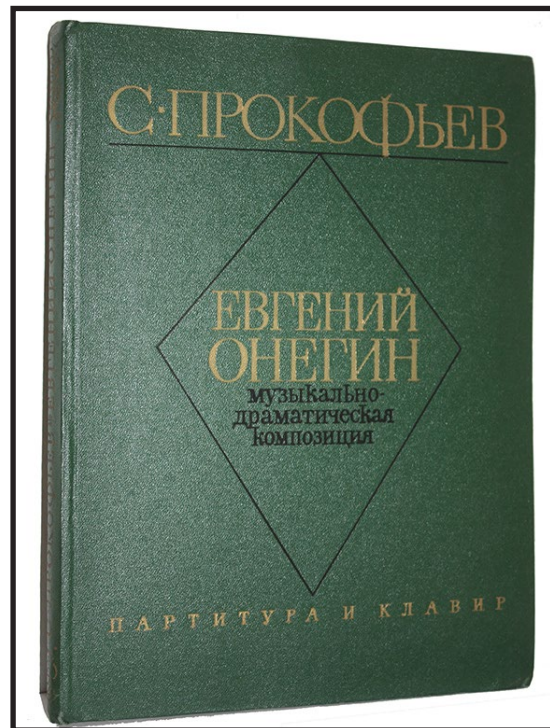


Prokofiev

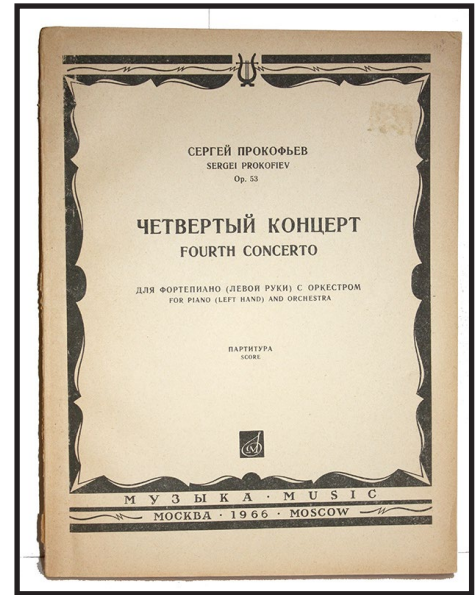
vb1302: Prokofieff [Prokofiev], Serge [Sergei];
Lugovskoi, V. —*Alexander Nevsky* [Aleksandr
Nevskii]: *cantata for chorus and orchestra, op. 78 (1938)*.
Moscow: Voks, 1944. Very good, Quarto. Full score, 11.5 × 8.75
inches, clean and unmarked. For mezzo-soprano solo, chorus
(SATB), and orchestra. Russian and English words. Words by
the composer and V. Lugovskoi; developed from the composer's
score to the film of the same title. Contents: Russia under the
Mongolian yoke; Song about Alexander Nevsky; The crusaders
in Pskov; Arise, ye Russian people; The battle on ice; Field of the
dead; Alexander's entry in Pskov. —\$159.00

vb1303: Prokofiev, Sergei—*Evgenii Onegin* (1936) [Eugene Onegin]. Moscow: Sovetskii kompozitor/ Soviet Composer, 1973. Very good, quarto, 11.75 × 9.0 inches. 230 pp. The composer's piano score and full orchestral score, green cloth. Plate number C9K. "Musical Dramatic Composition after A. Pushkin's likenamed novel for reciters, actors [*sic*], and Symphony Orchestra. Score and Authors Transcription for Piano." Incidental music to a staged version written in 1936 and never performed as such. Finally performed as incidental music in February, 2012, in Princeton. —\$159.00

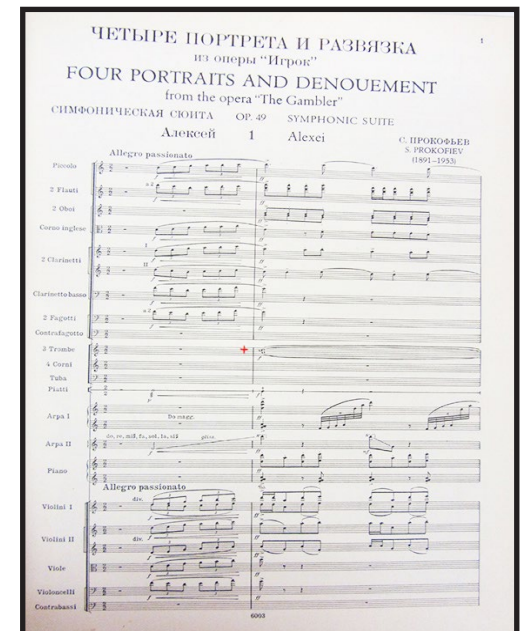
Прокофьев, Пушкина: Евгений Онегин



vb1304: Prokofiev, Sergei—*Chetvertyi kontsert dlia fortepiano (levoi ruki) s orkestrom. Fourth concerto for piano (left hand) and orchestra, op. 53*. Moskva: Muzyka, 1966. Very good, quarto. 81 pp. Full score, stiff paper wraps, quarto, 11.5 × 8.75 inches. Plate number 3400. All transposing instruments written in the key of C. —\$67.00

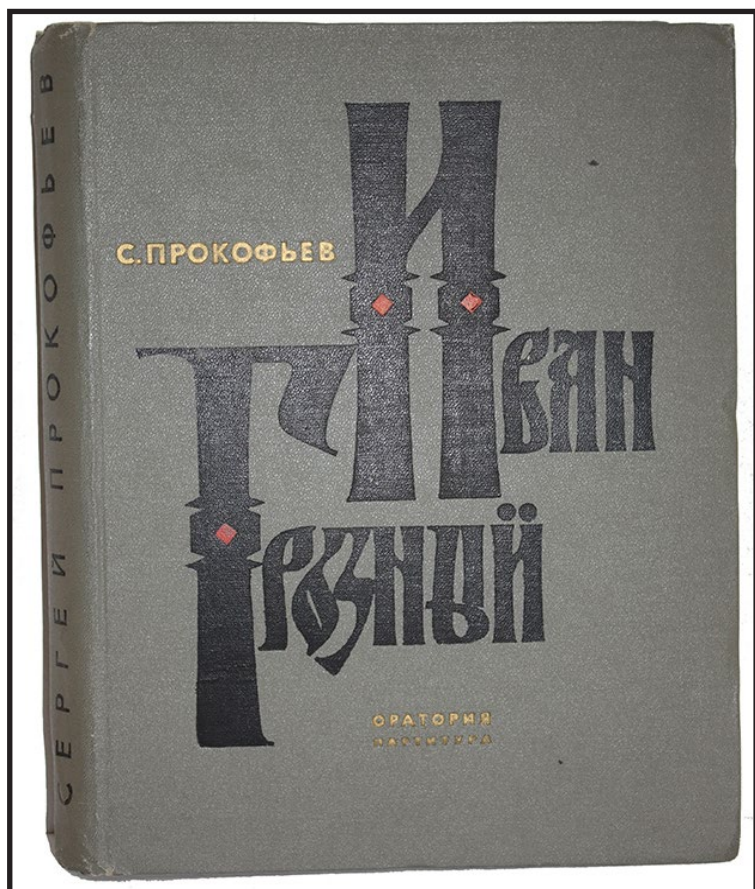


vb1305: Prokofiev, Sergei—*Chetyre portreta i razviazka na opery Igrok, Op. 49. Four portraits and a denouement from the opera The Gambler, Op. 49. Simfonicheskaiia Suita: Symphonic Suite*. Moskva: Muzyka, 1970. 155 pp. Full score, quarto (11.5 × 8.75), paper-covered boards with cloth spine. P. O. has made some professional marks in red & blue pencil. Plate number 6003. Contents: Alexei; Babulenska; General; Polina; Razviazka [Denouement]. —\$124.00

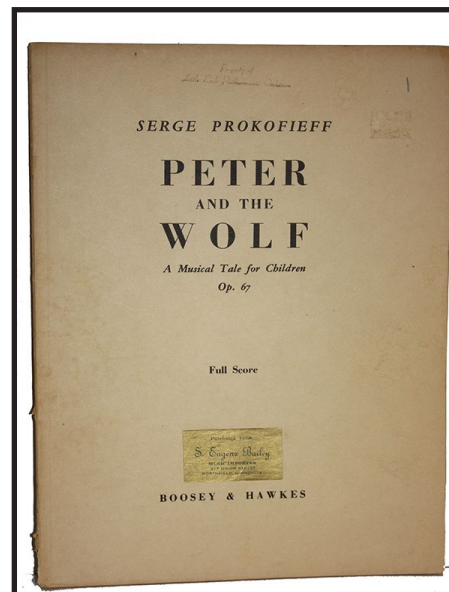


Иван Грозный

vb1306: Prokofiev, Sergey [Sergei]—*Ivan Groznyi; oratoriia dlia chtetsa, solistov, khora i bol'shogo simfonicheskogo orkestra. Ivan the Terrible (Oratorio)*. Moscow: Sovetskii kompozitor/Soviet Composer, 1972. Very good, quarto, 334 p. Cloth, with red black and gold stamping. Beautifully decorated two-page half-title. A slight tilt to volume, some professional marks in red and blue pencil to score. Ivan the Terrible; oratorio for reciter, soloists, chorus, and full symphony orchestra. Reconstructed by A. Stassevich; Reading text by S. Eisenstein. Verses by V. Lugovskoi. —**\$189.00**

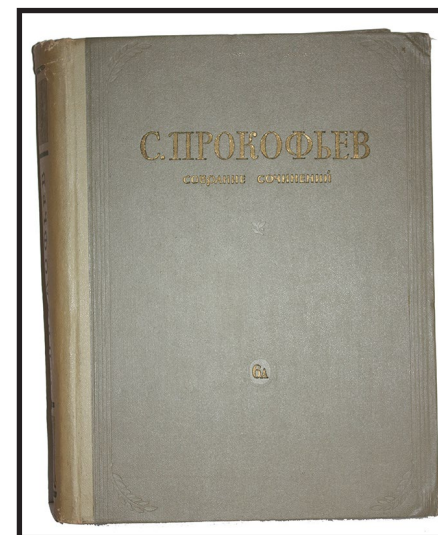


vb1307: Prokofieff [Prokofiev], Serge [Sergei]—*Peter and the Wolf: A Musical Tale for Children, Op. 67*.



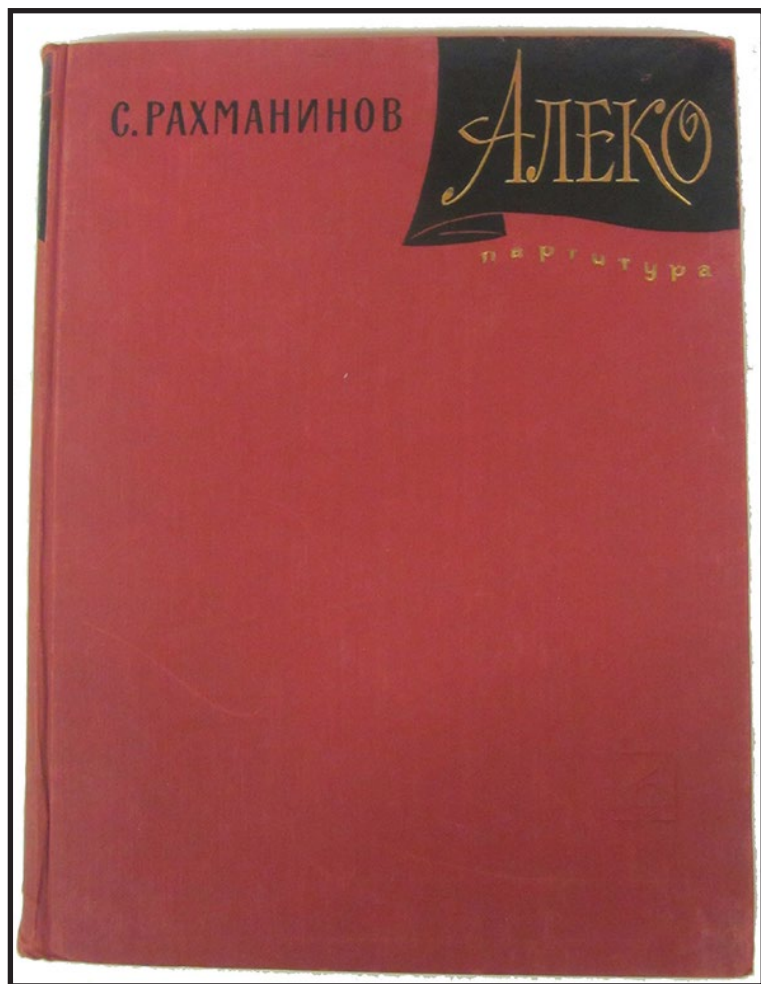
London: Hawkes & Son, 1956. Very good, quarto, 72 pp. Full score, text in English and Spanish. Duration 35 minutes. Score in C. Plate number H & H 8740. Printed in England by Lowe and Brydone, copyright 1942. Texto español por Juan Serrallonga. “Early one morning Peter opened the gate and went out into the big green meadow.”— “Tempanito por la mañana Pedro abrio la puerta y salio al vasto y verde prado.” Spine frayed at bottom. —**\$109.00**

vb1308: Prokofiev, S.[Sergei]; Tolstoy, Leo; Mendelson, Mira—*Voina i mir. War and peace*. (Vols. 1 & 2 of 3, only) Moskva: Gosudarstvennoe Musykalnoe Izdatelstvo State Music Publishers, 1958. Very good, quarto, 459 pp., 289 pp. Sobranie sochineniia [Complete Works] Tom 6a, 6b. V. 1 binding loose, V. 2 spine frayed at top. Gray paper boards with blindstamping and gilt lettering, faux leather spine with gilt lettering. Photograph of Prokofiev and editorial notes. —**\$215.00**

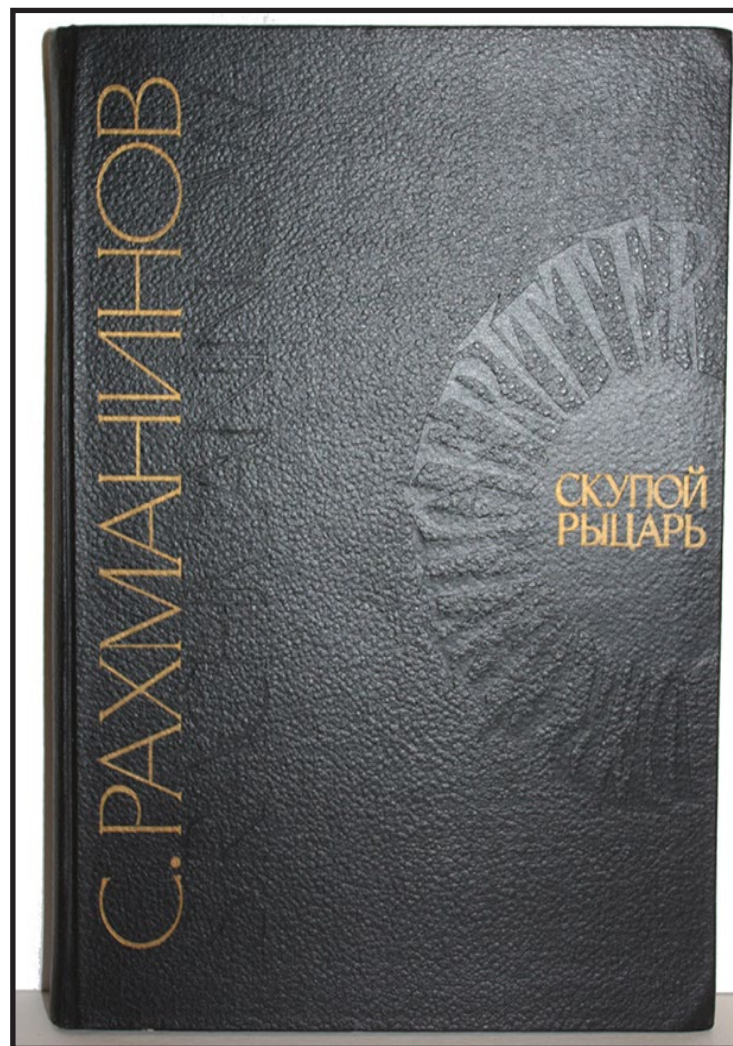


Алеко

vb1278: Rakhmaninov [Rachmaninov], Sergei—
Aleko: opera v odnom dejstvii [Aleko: Opera in one
 act]. Moskva: Muzyka, 1965. Very good, quarto. 236 pp.
 Full score, red cloth with black and gilt stamping, decorative
 title page. Previous owner's stamp, some rubbing to binding.
 Text is clean and unmarked. Libretto by Vl. I. Nerirocicha-
 Danchenko after the poem "Cygany [Gypsies]" by A. S.
 Pushkin. Written and performed as a graduation thesis at the
 Moscow Conservatory in 1892. —**\$149.00**

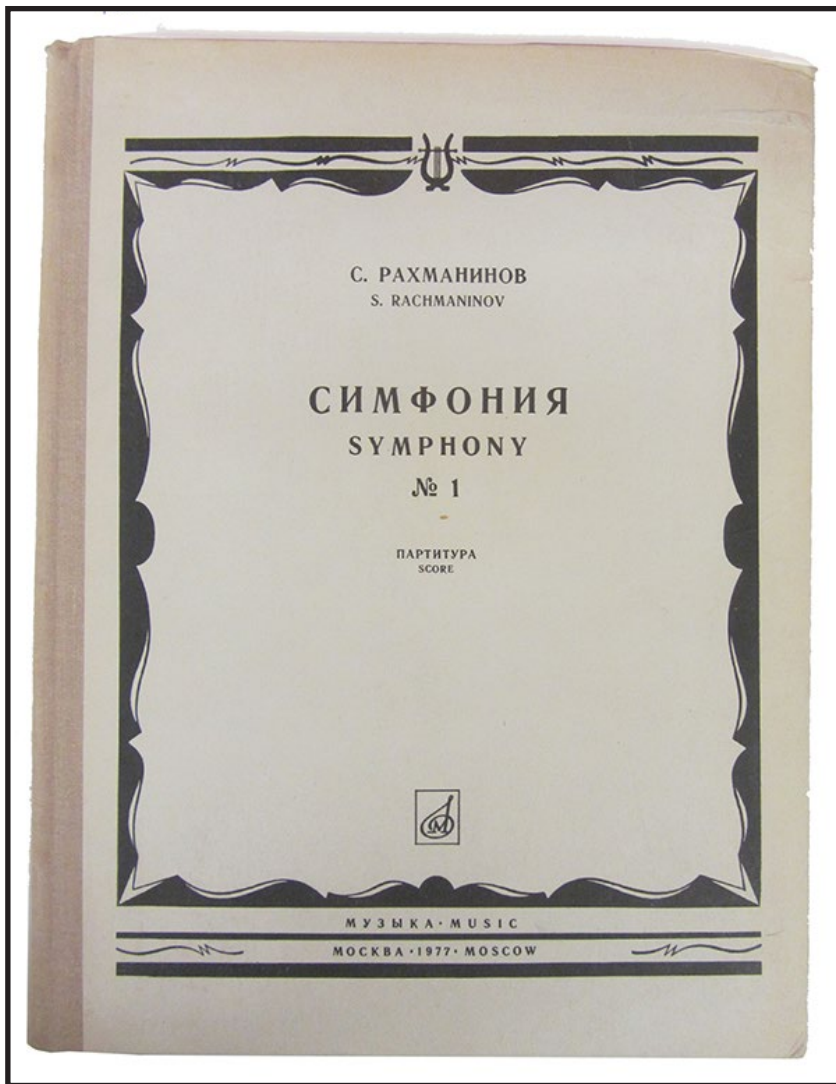


Rachmaninov

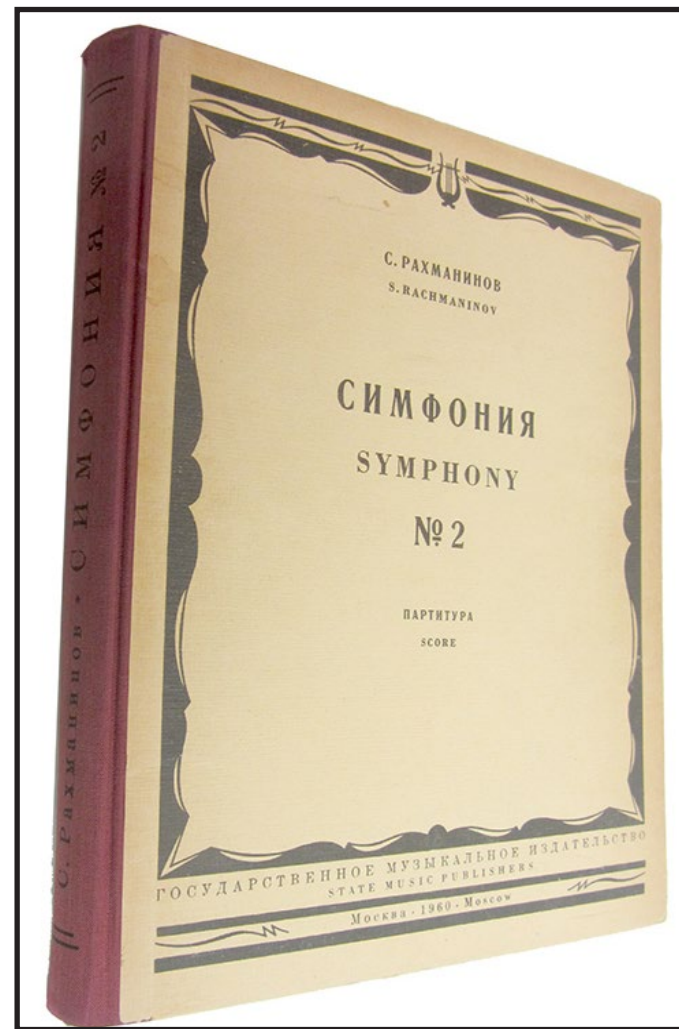


Скупой Рыцарь

vb1309: Rachmaninov, S.—*Der Geizige Ritter* [The Miserly
 Knight]: *Oper in einem Aufzuge*, Op. 24. Moskau: Verlag "Musik", 1972.
 Very good, quarto. 268 pp. + [inhalt]. Full score, quarto, black leatherlike cloth
 elaborately stamped with gilt titles. Previous owner's signature. Triangle cut from
 ffep. The Miserly Knight, an opera in one act, three scenes, after the text of the
 like-named tragedy of A. Pushkin. Plate number 6820. —**\$189.00**



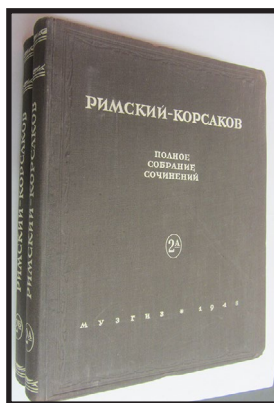
vb1310: Rachmaninov, S.—*Symphony No. 1*. Moscow: Music, 1977. Near fine, quarto. 285 pp. Full score, (11.5 × 9 inches), quarter-cloth, paper-covered boards. Edited by I. Jordan and G. Kirkor. Plate number 9326. I. Grave, Allegro ma non troppo II. Allegro Animato, III. Larghetto, IV. Allegro con fuoco. —**\$109.00**



vb1311: Rachmaninov, S.—*Symphony No. 2, Op. 27*. Moscow: Gosudarstvennoe Muzikalnoe Izdatelstvo/State Music Publishers, 1960. Very good, quarto, 329 pp. Full score, quarter cloth, paper-covered boards. Plate number 28320. Spine slightly tilted, wraps tanned and worn. Some marks to score in red and blue pencil. Edited by G. Kirkor from the 1908 Guthiel score and parts and proofs corrected by the composer. —**\$109.00**

vb1275: Rimsky-Korsakov, Nicolay; Shteinberg, Maksimilian—*Maiskaia noch: opera v trekh deistviakh po povesti Gogolia. Polnoe Sobranie Sochinenii Tom 2a, 2b*. [May Night: Opera in three acts on a story by Gogol. Collected Works V, 2a, 2b]. Moskva:

Gos. muzykal'noe izd-vo, 1948. Two quarto cloth vols.: 304, 370 pp. Full score. black cloth with white lettering and blindstamping, some wear to extremities and rubbing, some toning to pages, very good. Soderzhanie [contents]: v. 1: Vstupitelie zamechaniia; Deistvuiushchie litsa i sostav orkestra; Uvertiura; Deistvie I; Prilozheniia; Primechaniia; v. 2: Deistvie II; Deistvie III; Prilozheniia; Primechaniia. [v. 1: Preface, Characters, Orchestra List, Overture, Act I, v. 2: Acts II and III]. —**\$150.00**

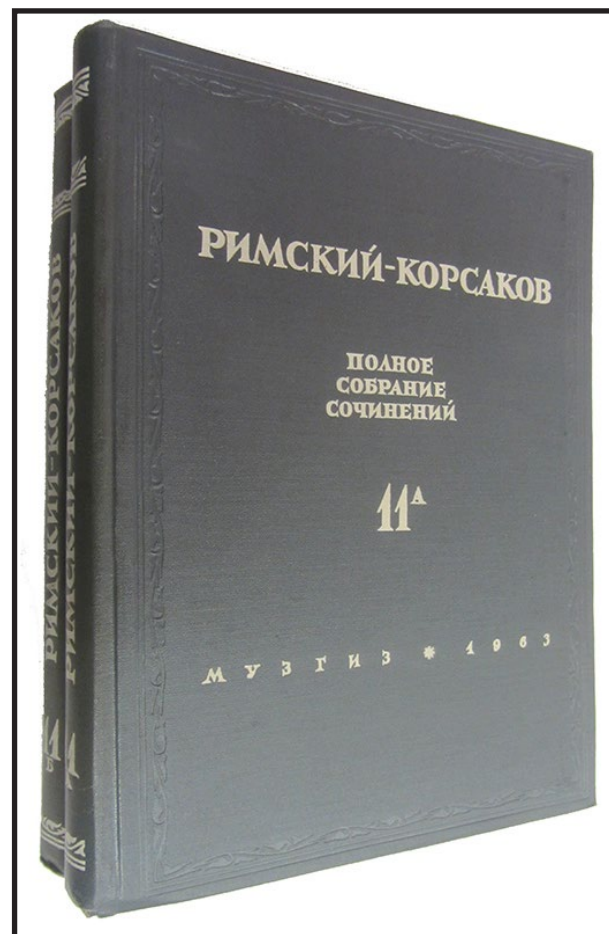
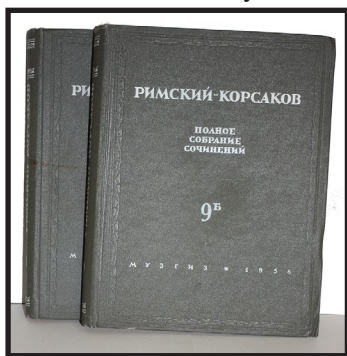


Rimsky-Korsakov

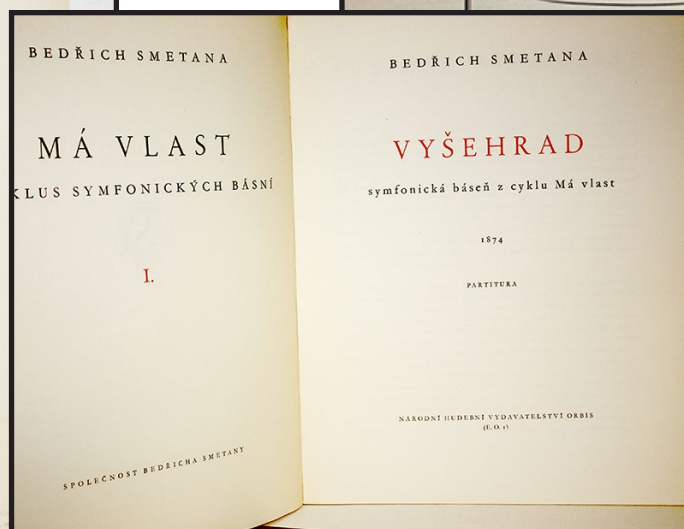
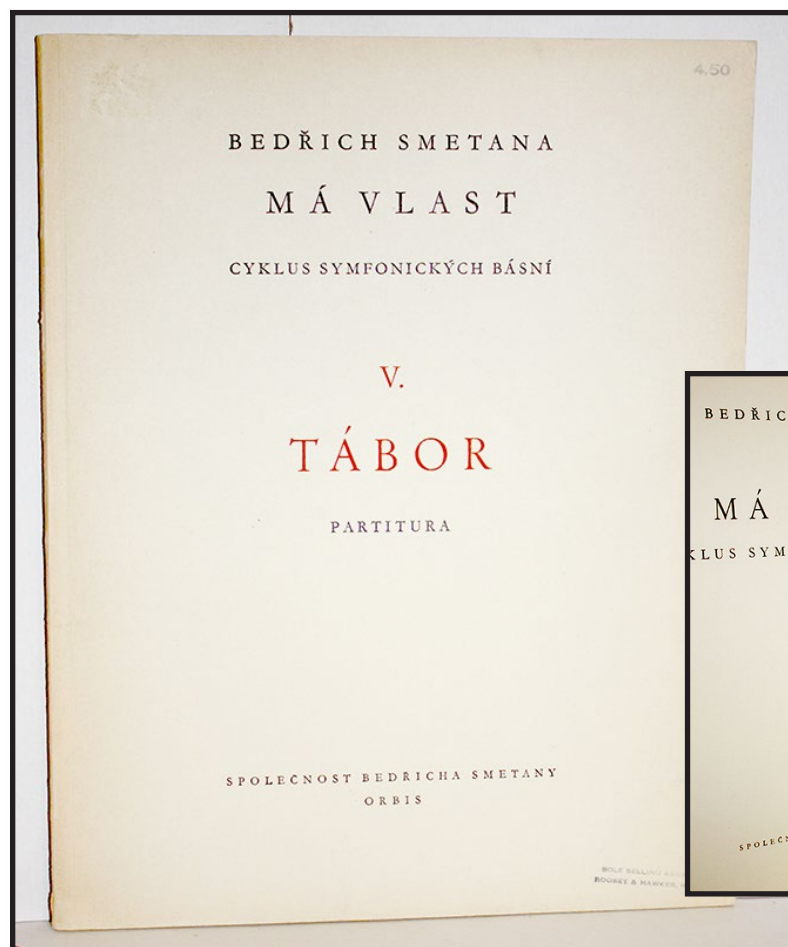
vb1277: Rimsky-Korsakov, Nicolay—*Servilia opera v 5-ti deistviakh; [Servilia: opera in five acts]* Tom podgotovlen G. B. Kirkorom. [Volume prepared by Kirkor] Partitura. Polnoe Sobranie Sochinenii Tom 11a, 11b. [Full score. Collected Works, V. 11a, 11b]. Moskva: Gos. muzykal'noe izd-vo, 1963. Two quarto cloth vols.: xi, 238 & 328 pp. with 1 plate, inscribed photo portrait of the composer. Full score. black cloth with white lettering and blindstamping, some wear to extremities and rubbing, some toning to pages, very good. —**\$150.00**

vb1276: Rimsky-Korsakov, Nicolay; Tyumenev, Iliia; Mei, Lev Aleksandrovich—*Tsarskaia Nevesta: opera v 4-kh deistviakh, Soderzhanie zaimstvovano iz dramy L. Meia, Dopolnitelnye stseny napisany I. Tiumenevym; Tom podgotovlen G. B. Kirkorom: Partitura. Polnoe Sobranie Sochinenii Tom 9a, 9b*.

[Tsar's Bride, Collected Works V 9a, 9b]. Moskva: Gos. muzykal'noe izd-vo, 1956. Two quarto cloth vols.: xii, 247 & vii, 389 pp. with 1 facsimile plate. Full score. black cloth with white lettering and blindstamping, some wear to extremities and rubbing, some toning to pages, very good. —**\$150.00**



vb1312: Bedřich Smetana—*Má vlast: cyklus*
symfonických básní. Praha [Prague]: Národní Hudební
 Vydavatelství Orbis, 1950. Very good, folio. Six volumes: 38,
 61, 69, 70, 55 & 75 pp. Full score, wraps. I. Vyšehrad, II. Vltava,
 III. Šárka, IV. Z Českých Luhů A Hájů, V. Tábor, VI Blaník.
 Volumes I and II with professional marks in red and blue pencil,
 the remaining unmarked. —\$256.00



Arnold Schönberg

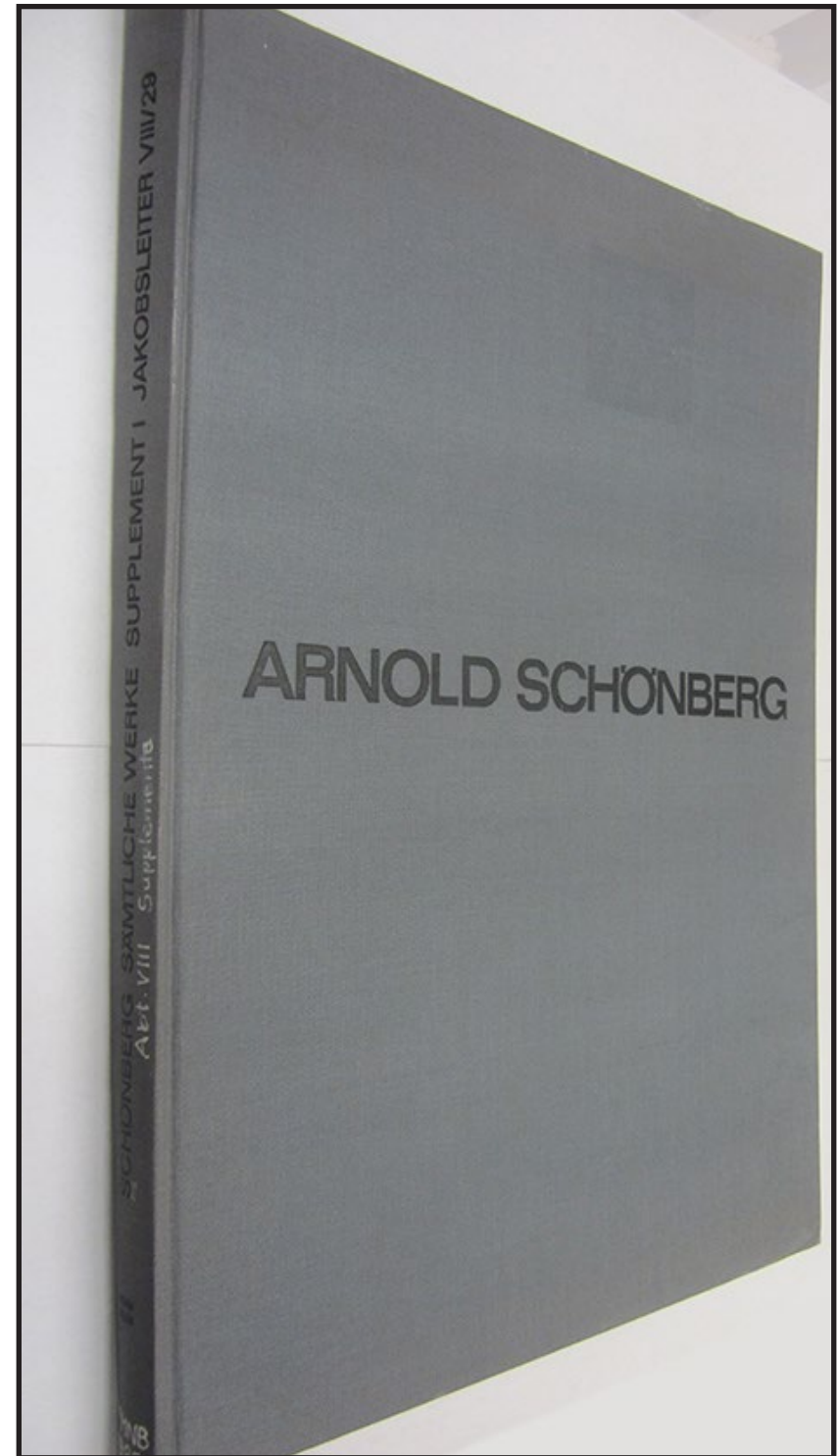
vb1313: Schoenberg, Arnold—*Von heute auf Morgen: Oper in einem Akt*, Op. 32. Mainz:

B. Schott's Sohne, 1970. x, 249 pp. Very good, full score, folio, gray cloth. Water damage to top of spine affecting 4 inch area. Slight visibility of stain on pages, not affecting usability, pages very good none-the-less. Herausgegeben von Richard Hoffmann unter Mitarbeit von Werner Bittinger. The libretto is by "Max Blonda" (Gertrude Schoenberg, Arnold Schoenberg's wife). —\$150.00

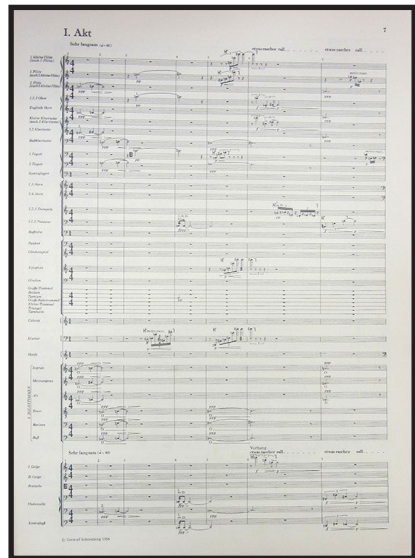


vb1314: Schoenberg, Arnold—*Die Jakobsleiter: Oratorium* (1917–1922): *Fragment, für Soli, Chore, und Orchester*.

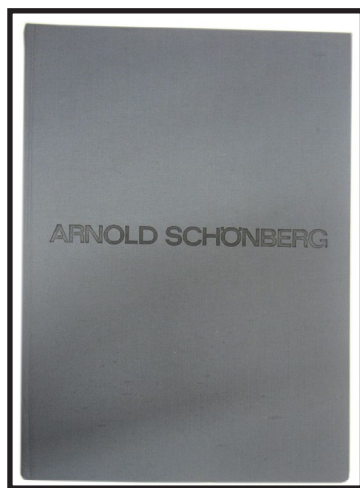
Samtliche Werke Abteilung VIII: Supplemente; Reihe A, Band 29. Mainz: Schott's Sohne, 1985. 181 pp. Very good, full score, folio, gray cloth. White library markings on spine, else very good or better. Schoenberg Samtliche Werke, Band VIII/A/29. Nach Angaben des Komponisten für Aufführungszwecke in Partitur gesetzt von Winfried Zillig. (The scoring by Zillig requested by Gertrude Schoenberg after the composer's death.) —\$152.00



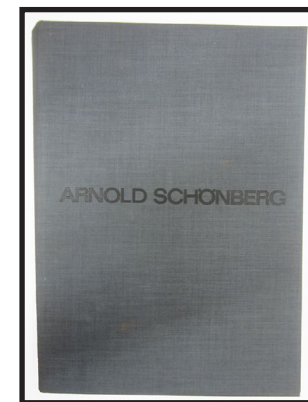
vb1315: Schoenberg, Arnold—*Moses und Aron: Oper in drei Akten*
 Samtliche Werke: Abteilung III:
 Bühnenwerke; Reihe A, Band 8,
 Teil 1, 2. Mainz: B. Schott's Sohne,
 1977. Two volumes, xi, [facsimile],
 1–222 pp.; 223–502 pp. Folio, near
 fine, gray cloth, full score. *Moses
 und Aron: Oper in drei Akten*
 (II). Herausgegeben von Christian
 Martin Schmidt. Mainz: B. Schott's
 Sohne, 1977, 1978. Contents: v.
 1: Faksimilia, *Moses und Aron:*
Oper in drei Akten, Akt I; v. 2:
Zwischenspiel, II. Akt, Text zum III. Akt. —**\$454.00**



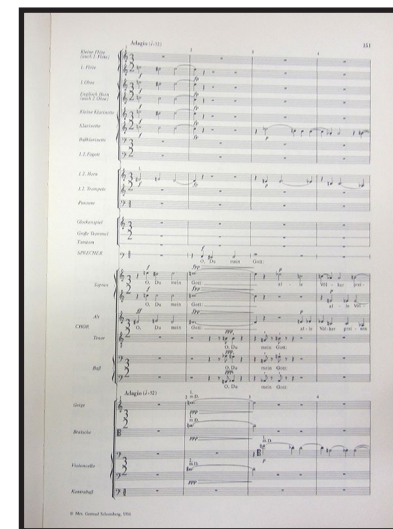
vb1316: Schoenberg, Arnold—*Fünf Orchesterstücke,*
Op. 16; Begleitungsmusik zu einer Lichtspielszene,
Op. 34; Thema und Variationen für Orchester, Op.
43B. Mainz: B. Schott's Sohne,
 1983. Very good, folio, gray
 cloth, full score. Schoenberg
 Samtliche Werke: Abteilung IV:
 Orchesterwerke; Reihe A, Band
 14, Orchesterwerke III. Contents:
 Faksimilia; *Fünf Orchesterstücke,*
op. 16; Begleitungsmusik zu einer
Lichtspielszene, op. 34 (Drohende
Gefahr, Angst, Katastrophe);
Thema und Variationen für
Orchester, op. 43 B. —**\$179.00**



vb1317: Schoenberg, Arnold—*Konzerte [Concerti]: Concerto*
for Violin and Orchestra op. 36;
Concerto for Piano and Orchestra op.
42. Mainz: B. Schott's Sohne, 1975. xi,
 272 pp. Very good, full score, folio, gray
 cloth, facsimiles. Schoenberg Samtliche
 Werke, Abteilung IV: Orchesterwerke;
 Reihe A, Band 15. Contents: Faksimilia;
 Hinweise für den Benutzer, Explanatory
 Notes; *Konzerte für Geige und Orchester op. 36;*
Konzerte für
Klavier und Orchester op. 42. —**\$198.00**



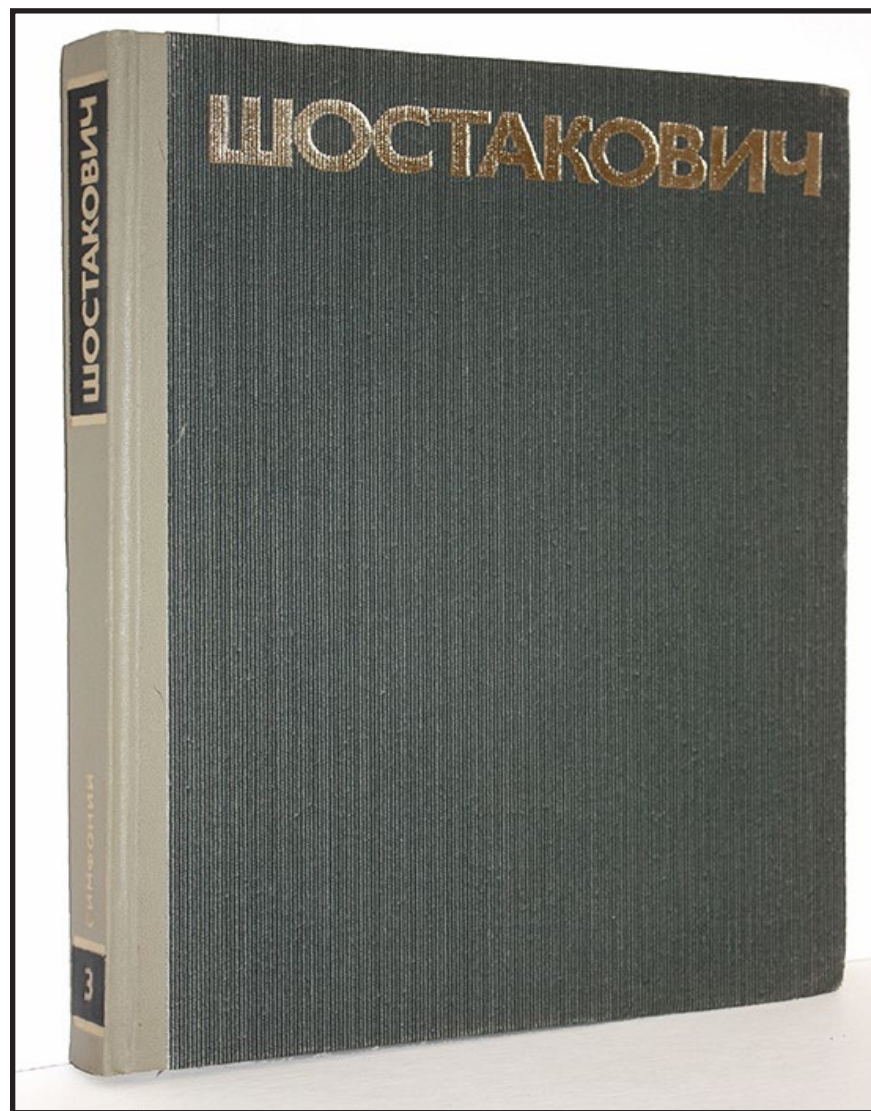
vb1318: Schoenberg, Arnold—*Kol nidre, op. 39; Prelude,*
op. 44; A survivor from Warsaw, op. 46; Drei Volkslieder,
op. 49; Dreimal tausend Jahre, op. 50A; Psalm 130,
op. 50B; Moderner Psalm,
op. 50C; Israel exists again
(fragment). Mainz: B. Schott's
 Sohne, 1975. xii, 182 pp. Very
 good, folio, gray cloth, full score.
 Schoenberg Samtliche Werke:
 Abteilung V: Chorwerke; Reihe A,
 Band 19, Chorwerke II. Contents:
 Faksimilia; Hinweise für den
 Benutzer, [Explanatory Notes];
Kol nidre, op. 39; Prelude, op. 44;
A survivor from Warsaw, op. 46;
Drei Volkslieder, op. 49; Dreimal
tausend Jahre, op. 50A; Psalm 130, op. 50B; Moderner Psalm, op.
50C; Israel exists again (fragment). —**\$177.00**



Шапорин

vb1319: Shaporin, Juri [Yurii]—*Na Pole Kulikovom: simfoniia-kantata dlia solistov, khora i orkestra. op. 14. On the Field of Kulikovo, Symphony—Cantata for soli, chorus and orchestra.* Moskva: Gos. muzykalnoe izd-vo, 1946. Good, folio. 337 p. Full Score. Cloth binding with blindstamping and red stamped lettering is worn with discoloration and unorthodox tape reinforcements to corners and spine. Split at front endpaper but still attached. Errata slip tipped in to first page of score. Title pages in English facing Russian in red and black. Recipient of the Stalin Prize in 1941. Inscribed by the composer on the title page. Verses by Alexander Blok with alterations and suppliment by Mikhael Lozinsky. English version by Olga Moisseyenko.

—\$133.00

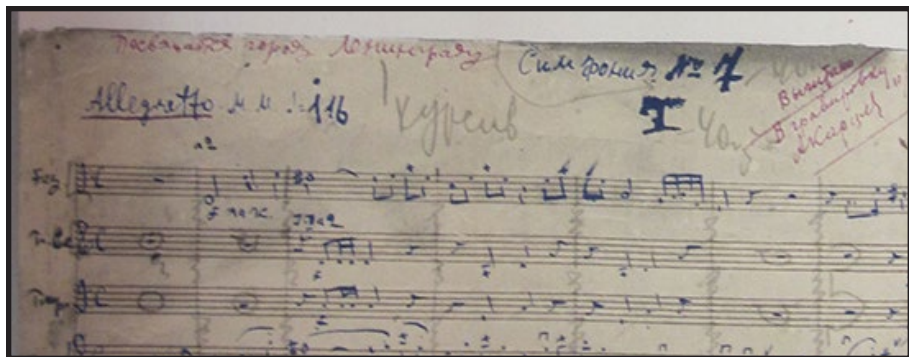


Шостакович

vb1279: Shostakovich, Dmitri—*Complete Works, V. 3; Simfoniia No. 5, Simfonia No. 6* [Symphony No. 5, Symphony No.6]. Partitura Moskva: Izdatelisvo "Musika," 1980. Very good, quarto, vii, 307 pp. Full score, quarto. Leatherlike spine printed in black and gold; handsome

gray cloth boards with bright gilt stamping of the composer's name. Light wear to extremities, text is clean and unmarked. (Sobranie Sochineniia. Tom Tretiia [Complete Works, Vol. 3]). Full-page photographic portrait of a young Shostakovich, two score-page facsimiles in color. Editor's notes in several languages. Symphony No. 5: I. Moderato, II. Allegretto, III. Largo, IV. Allegro non troppo; Symphony No. 6 I. Largo, II. Allegro, III. Presto. Notes. Symphony No. 5 in d minor, op. 47, was written in a three month period in 1937. It was premiered by the Academic Leningrad Philharmonic Orchestra at the Large Philharmonic Hall in Leningrad on November 21, 1937. The Symphony No. 6 in b minor, op. 54, was written in 1939 and premiered by the Academic Leningrad Philharmonic Orchestra on November 5, 1939, at the Large Philharmonic Hall. —\$130.00

vb1320: Shostakovich, Dmitri—*Complete Works*, V. 4.; *Simfoniia No. 7, Simfonia No. 8* [Symphony No. 7, Symphony No. 8] *Partitura* Moskva: Izdatel'svo "Musika," 1981. Very good, quarto. vii, 379 pp. Full score, quarto. Leatherlike spine printed in black and gold; handsome gray cloth boards with bright gilt stamping of the composer's name. Light wear to extremities, text is clean and unmarked. A tilt to spine. (Sobranie Sochineniia. [Complete Works, Vol. 4]. Full-page photographic portrait of Shostakovich, two score-page facsimiles in color. Editor's notes in several languages. Symphony No. 7: I. Allegretto, II. Moderato (poco Allegretto), III. Adagio, IV. Allegro non troppo; Symphony No. 8: I. Adagio, Allegro non Troppo, II. Allegretto, III. Allegro non Troppo, IV. Largo, V. Allegretto. Notes. "Symphony No. 7 in C major, Op. 60, dedicated to the city of Leningrad, was written in 1941, during the first months of the great patriotic war." "I wrote the seventh, Leningrad symphony fast. That was the least that I could do. The war was raging all around."—Shostakovich. The Symphony No. 8, in C minor, was written in 1943. The edition is based on autograph scores and first editions with corrections and variants from archival fragments, variants, and piano scores. —**\$130.00**



vb1321: Shostakovich, Dmitri—*Complete Works*, V. 5; *Simfoniia No. 9, Simfonia No. 10* [Symphony No. 9, Symphony No. 10] *Partitura*. Moskva: Izdatel'svo "Musika," 1979. Very good, quarto, 324 pp. Full score, quarto. Leatherlike spine printed in black and gold; handsome gray cloth boards with bright gilt stamping of the composer's name. Light wear to extremities, text is clean and unmarked. (Sobranie Sochineniia. [Complete Works, Vol. 5]. Full-page photographic portrait of Shostakovich, two score-page facsimiles in color. Editor's notes in several languages. Symphony No. 9: I. Allegro, II. Moderato, III. Presto, IV. Largo, V. Allegretto; Symphony No. 10: I. Moderato, II. Allegro, III. Allegretto, IV. Andante; Notes. This edition of the Symphony No. 9 based on the Soviet Composer edition of 1961 collated with the composer's ms. score. This edition of the



Symphony No. 10 based on the Muzgiz score of 1954 taking into account the composer's handwritten corrections to the score as well as the autograph ms. —**\$130.00**

vb1322: Shostakovich, Dmitri—*Complete Works, V. 10; Scherzo in F-sharp minor; Theme with Variations; Scherzo in E-flat major; Five Fragments for Orchestra; Suite for Jazz Orchestra; Tahiti Trot; Partitura.* Moskva: Izdatel'svo

“Musika,” 1984.

185 pp. Full

score, quarto very

good. Leatherlike

spine printed in

black and gold;

handsome gray

cloth boards

with bright gilt

stamping of

the composer's

name. Light wear

to extremities,

text is clean

and unmarked.

(Sobranie

Sochineniia.

[Complete Works,

Vol. 10)]. Full-page photographic portrait of Shostakovich,

two score-page facsimiles in color. Editor's notes in several

languages. Volume 10 comprises scores of orchestral works

written between 1919 and 1935. “Tahiti Trot” is an orchestral

transcription of the popular song “Tea for Two” from

Vincent Youman's musical *No, No, Nanette*. —**\$130.00**



vb1323: Shostakovich, Dmitri—*Complete Works, V. 11; Festive Overture; Novorossiisk Chimes; Overture on Russian and Kirghiz Folk Themes; Funeral and Triumphal Prelude; October: Symphonic Poem; Partitura.*

Moskva: Izdatel'svo

“Musika,” 1984. Very good,

quarto. 215 pp. Full score.

Leatherlike spine printed in

black and gold; handsome

gray cloth boards with

bright gilt stamping of the

composer's name. Light wear

to extremities, text is clean

and unmarked. (Sobranie

Sochineniia. [Complete

Works, Vol. 11]). Full-page

photographic portrait of

Shostakovich, two score-page

facsimiles in color. Editor's

notes in several languages.

Volume 11 comprises one-

movement works for symphony orchestra written in the 1940s

and '60s. Festive Overture was written in 1947 to celebrate the

30th anniversary of the October Revolution. Novorossiisk

Chimes (The Fire of Eternal Glory), two minutes long, is

played every hour by the clock over the Fire of Eternal Glory

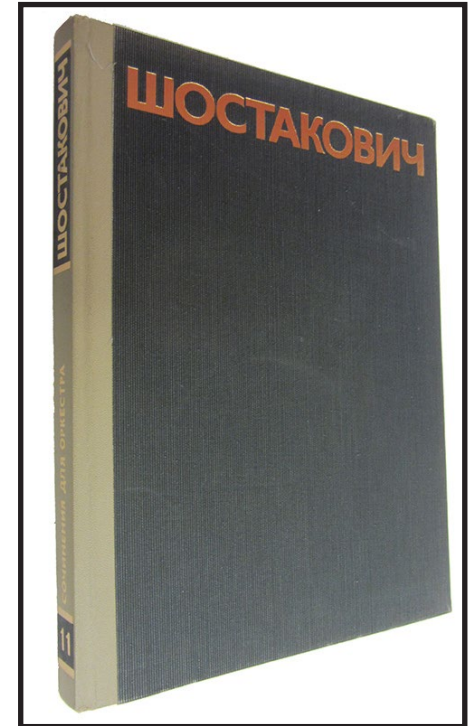
in Novorossiisk Heroes Square. The Overture on Russian

and Kirghiz Folk Themes, Op. 115, was written in 1962. The

Funeral and Triumphal Prelude, Op. 130, was written in 1967

and October, Op., 131, was written in 1967 to celebrate the 50th

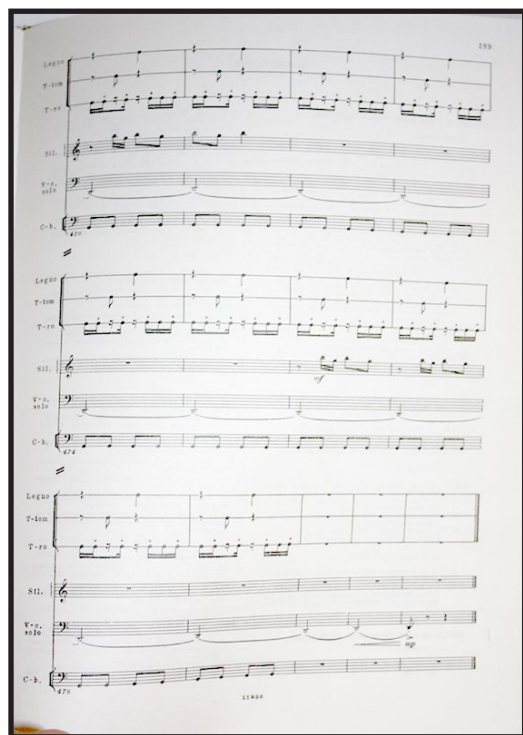
anniversary on the October Revolution. —**\$130.00**



vb1324: Shostakovich, Dmitri—*Complete Works, V. 16; Concertos no. 1 and no. 2 for Violoncello and Orchestra; Partitura*. Moskva: Izdatel'svo "Musika," 1985.

Very good, quarto. 190 pp. Full score. Leatherlike spine printed in black and gold; handsome gray cloth boards with bright gilt stamping of the composer's name. Light wear to extremities, text is clean and unmarked. (Sobranie Sochineniia. [Complete Works, Vol. 16]). Full-page photographic portrait of Shostakovich, two score-page facsimiles in color. Editor's notes in several languages. The concerto for violoncello

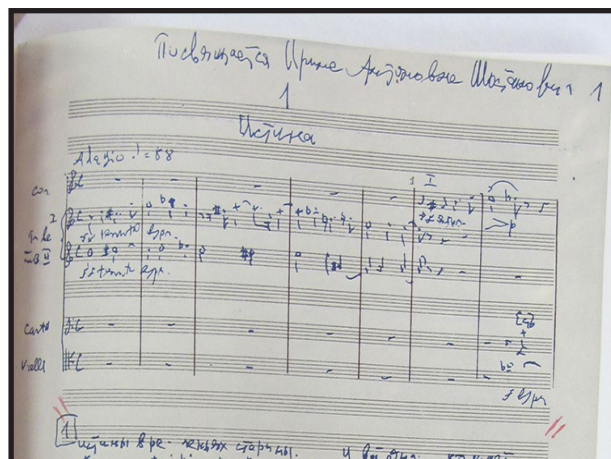
No. 1, Op. 107, was composed in 1959 and premiered by Mstislav Rostropovich on October 4, 1959, with the Leningrad Philharmonic at the Large hall at the conservatory. The second cello concerto, Op. 126 was composed in 1966 and was also written for Rostropovich and premiered in Moscow on September, 26, 1966, to celebrate the composer's 60th birthday. Concerto No. 1: I. Allegretto, II. Moderato, II. Cadenza, Allegro con Moto. Concerto No. 2: I. Largo, II. Allegretto, III. Allegretto. —**\$130.00**



vb1325: Shostakovich, Dmitri—*Complete Works, V. 24; Cheryomushki, Moscow Musical Comedy in 3 Acts and 5 Scenes, Op. 105; Partitura*. Moskva: Izdatel'svo "Musika," 1986. Very good, quarto. 495 pp. Full score.

Leatherlike spine printed in black and gold; handsome gray cloth boards with bright gilt stamping of the composer's name. Slight tilt to spine, light wear to extremities, text is clean and unmarked. (Sobranie Sochineniia. [Complete Works, Vol. 24]). Full-page photographic portrait of Shostakovich, two score-page facsimiles in color. Editor's notes in several languages. Libretto by V. Mass and M. Chervinsky. —**\$130.00**

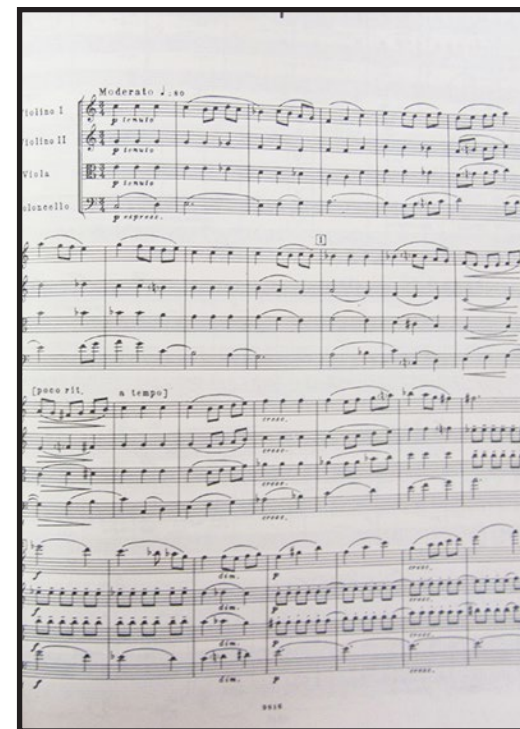
vb1326: Shostakovich, Dmitri—*Complete Works, V. 31; Romances and Songs for Voice and Orchestra. Partitura.* Moskva: Izdatelstvo “Musika,” 1982. Very good, quarto. 287 pp. Full score. Gray cloth with tan spine lettered in gilt. Leatherlike spine printed in black and gold; handsome gray cloth boards with bright gilt stamping of the composer’s name. Light wear to extremities, text is clean and unmarked. (Sobranie Sochineniia. [Complete Works, Vol. 16]). Full-page



photographic portrait of Shostakovich, two score-page facsimiles in color. Editor’s notes in several languages. Two Fables of Krylov, Op. 4 for Mezzo-soprano(s) and Orchestra (“The Dragonfly and the Ant” and “The Ass

and the Nightingale”); Six Romances on Words by Japanese Poets for Tenor and Orchestra, Op. 21; Three Romances on Poems of Alexander Pushkin for bass and chamber orchestra; Six Romances on Verses of W. Raleigh, R. Burns, and W. Shakespeare, Op. 64/140. From Jewish Folk Poetry, song cycle for soprano, contralto, tenor with orchestra Op. 79a. Six Poems of Marina Tsvetayeva for contralto and chamber orchestra, Op. 143a. Suite on verses of Michelangelo Buonarroti for bass and orchestra, Op. 145a. —**\$130.00**

vb1327: Shostakovich, Dmitri—*Complete Works, V. 35; String Quartets Nos. 1–8; Partitura.* Moskva: Izdatelstvo “Musika,” 1979. Very good, quarto. 265 pp. Full score. Gray cloth with tan spine lettered in gilt. Leatherlike spine printed in black and gold; handsome gray cloth boards with bright gilt stamping of the composer’s name. Light wear to extremities, text is clean and unmarked. (Sobranie Sochineniia.



[Complete Works, Vol. 35]). Full-page photographic portrait of Shostakovich, two score-page facsimiles in color. Editor’s notes in several languages. “The present edition is based on the scores which appeared in the composer’s lifetime. The dynamic marks and nuances approved by Shostakovich during rehearsals are given in square brackets.” StrQ No.1, C major (1938), Op. 49; StrQ No. 2, A major(1944), Op. 68; StrQ No.3, F major (1946), Op. 73; StrQ No. 4, D major (1949), Op. 83; StrQ No. 5, B-flat major (1952), Op. 92; StrQ No. 6, G major (1956), Op. 101; Strq No. 7, F-sharp minor (1960), Op. 108; StrQ No. 8, C minor (1960), Op. 110. —**\$130.00**

Twentieth-century Music and Literature

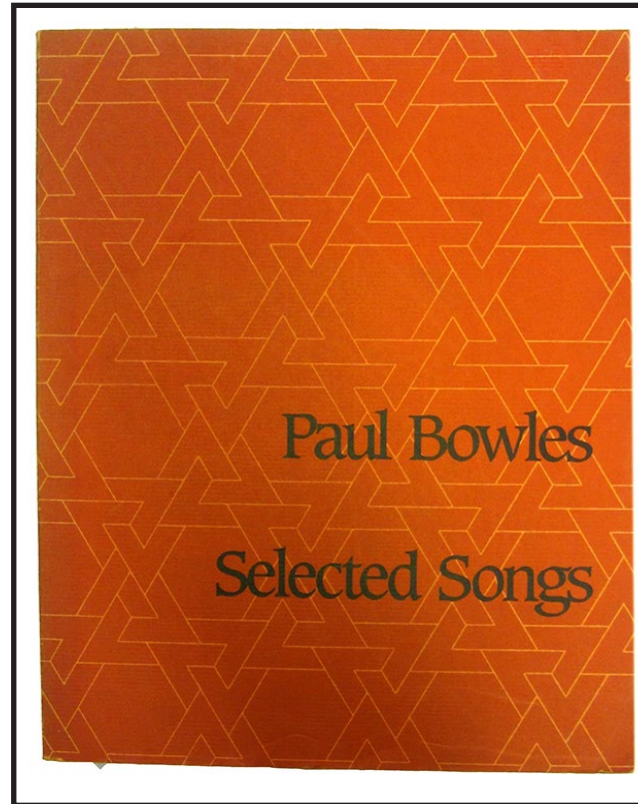
vb1329: Boretz, Benjamin; Cone, Edward T.—*Perspectives on Contemporary Music Theory*. New York: W. W. Norton, 1972. Wear to cover and spine, else very good, trade paperback. Errata sheet tipped in. First edition, 2nd printing. Contents: Past and present concepts of the nature and limits of music; Milton Babbitt; New linguistic modes and the new theory; Arthur Berger; Nelson Goodman's Languages of Art from a musical point of view; Benjamin Boretz; Alea; Pierre Boulez; Music: a view from Delft; Beyond analysis; Edward T. Cone; On the proto-theory of musical structure; Richard M. Martin; The question of order in new music; Henri Pousseur; Two lectures to scientists; J. K. Randall; Set structure as a compositional determinant; Twelve-tone rhythmic structure and the electronic medium; Milton Babbitt; A theory of segmental association in twelve-tone music; David Lewin; Operations on waveforms; J. K. Randall; The concept of unity in electronic music; Karlheinz Stockhausen; Some problems in rhythmic theory and analysis; Toward a twelve-tone polyphony; Peter Westergaard; Composition with arrays; Godfrey Winham. —**\$18.00**

vb1330: Bowles, Paul—*Selected Songs*. Santa Fe, New Mexico: Soundings Press, 1984. Very good; wraps, quarto. 169 pp. "Researched, edited and produced by Peter Garland with the supervision of the composer." With a preface by Virgil Thomson and a biographical statement by Peggy Glanville-

Hicks. Contents: Previously published songs. "A little closer, please," William Saroyan; "On a quiet conscience," Charles I; "David," Frances Frost; "In the woods," Paul Bowles; "Letter to Freddy," Gertrude Stein; "Three," from Blue Mountain Ballads: "Lonesome Man," "Sugar in the Cane," Tennessee Williams; "Farther from the Heart," Jane Bowles. Previously unpublished songs. "Cancionilla," "Media Luna," "Balada Amarilla," "Murío

al Amanecer," Federico Garcia Lorca; "Song for my sister," "Night without sleep," Charles Henri Ford; "April fool baby," Gertrude Stein; "This place of fire," D. H. Lawrence; "Voici la Feuille," "In the platinum forest," Paul Bowles; Three pastoral songs: "Down in yonder meadow," Anonymous; "The feathers of the willow," Canon Dixon; "The piper," Seamus O'Sullivan; from Green Songs: "Grass," "Moon," "Silence," Richard Thoma; "They cannot stop death," Joe Massey; "Mes de Mayo," Anonymous; "The heart grows old," Villiers

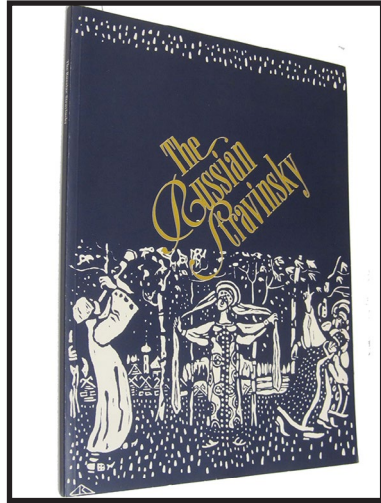
David; "Her head on the pillow," Tennessee Williams; Gothic Suite: "Testa dell' Efebo," "San Sebastiano di Sodoma," "The Goths," "Faint as leaf shadow," "Death is high," Tennessee Williams; "My sister's hand in mine," Jane Bowles; "Secret words," Paul Bowles; Three guitar transcriptions, by Benjamin Yarmolinsky. —**\$110.00**



Stravinsky

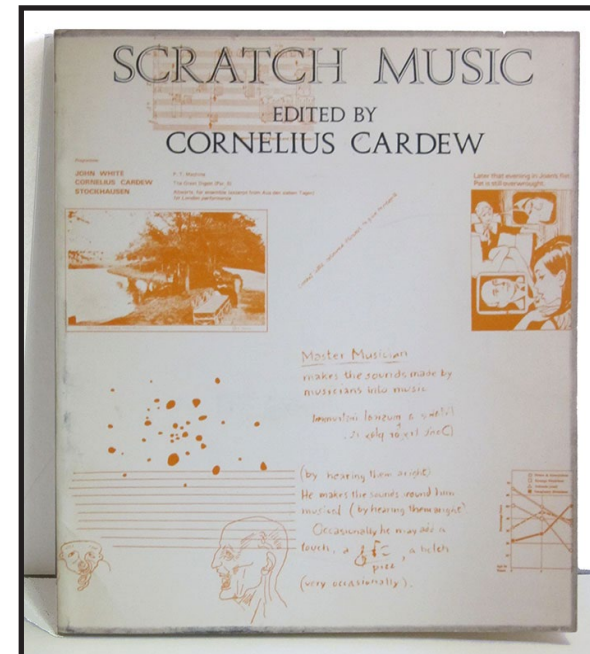
Brooklyn Philharmonic

vb1331: Joseph Horowitz, Igor Stravinsky, Brooklyn Philharmonic Orchestra—*The Russian Stravinsky*. Brooklyn, New York: Brooklyn Philharmonic, 1994. Unpag., illus. Very good, quarto. A program companion, edited by Joseph Horowitz, for a weekend festival exploring the folk roots of early Stravinsky. Presented by the Brooklyn Philharmonic Orchestra at the Brooklyn Academy of Music, May 6, 7, and 8, 1994. Also containing English translations of the libretti for *Renard* and *Les Noces*. —\$28.00

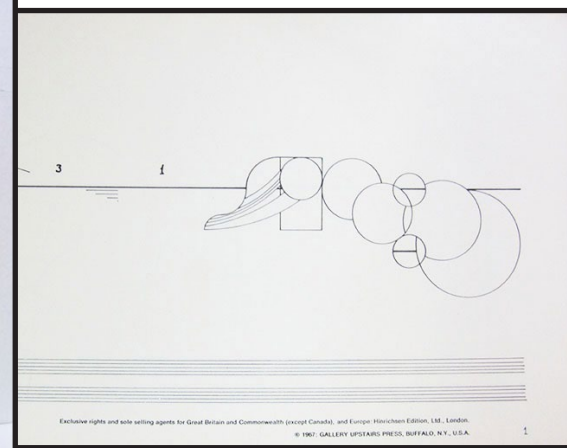
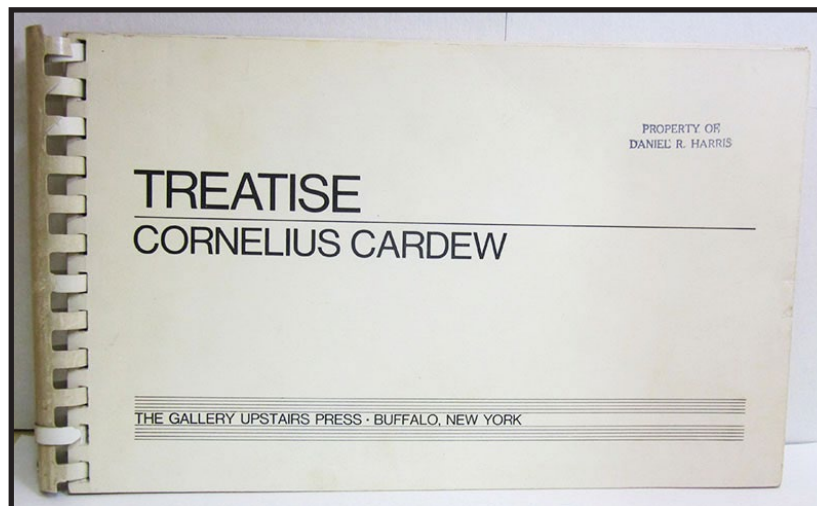


vb1332: Cardew, Cornelius—*Scratch Music, Including Scratch Music by Cornelius Cardew, Stella Cardew, Carole Finer, Lou Gare, Phil Gebbett, Bryn Harris, Christopher Hobbs, David Jackman, Diane Jackman, Christopher May, Tim Mitchell, John Nash, Michael Parsons, Tom Phillips, Howard Skempton, Catherine Williams*. Also including '1001 Activities' by members of the Scratch Orchestra, and musical compositions by David Ahern, Greg Bright, Michael Chant and Roger Frampton. Cambridge, Massachusetts: MIT Press, 1974. 128 pp. Very good squarish octavo. 8.5 × 7.25 inches. Previous owner's signature. Cover soiled at margins. Printed in G. B.

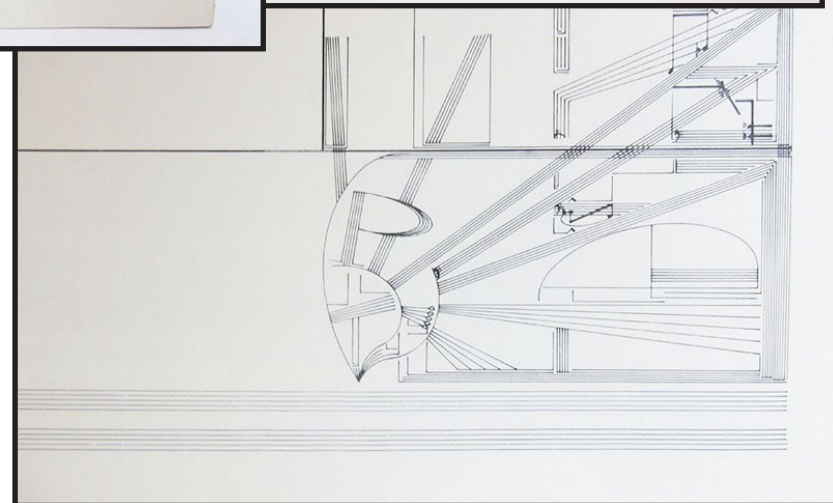
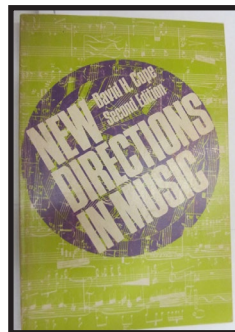
First MIT Press paperback edition (first published in 1972). Also including "1001 Activities" by members of the Scratch Orchestra, and musical compositions by David Ahern, Greg Bright, Michael Chant and Roger Frampton. "Definition: A Scratch Orchestra is a large number of enthusiasts pooling their resources (not primarily material resources) and assembling for action (music-making, performance, edification)—Draft Constitution of the Scratch Orchestra. "The main body of the book depicts a selection of . . . scores. They are composed of written words, photographs, maps, graphs, diagrams, musical flow charts, conventional musical notation, whimsical drawings, playing cards, crossword puzzles, and other devices. Together, they give the reader some idea of what it is like to put on a scratch music event."—back cover. Contents: Introduction; Scratch Music—Early Outlines and Later Notes; Scratch Music; Key to Scratch Music; Scratch Music Catalogue; 1001 Activities; Appendix: Four Compositions. —\$80.00



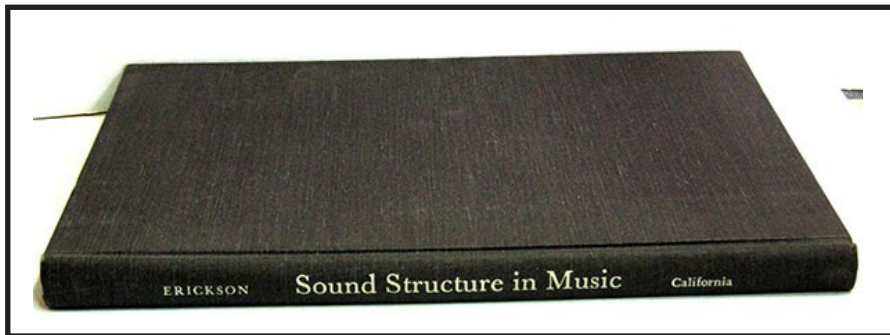
vb1333: Cardew, Cornelius—*Treatise*. Buffalo, N.Y.: The Gallery Upstairs Press, 1967. 18 × 28 cm. 192 pp. Very good, previous owner's stamp on cover. Comb binding and wraps discolored, interior clean and unmarked. Blind stamp of Gallery Upstairs Press on title page. Composed between 1963 and 1967. Graphic score, no musical resources are specified. —\$325.00



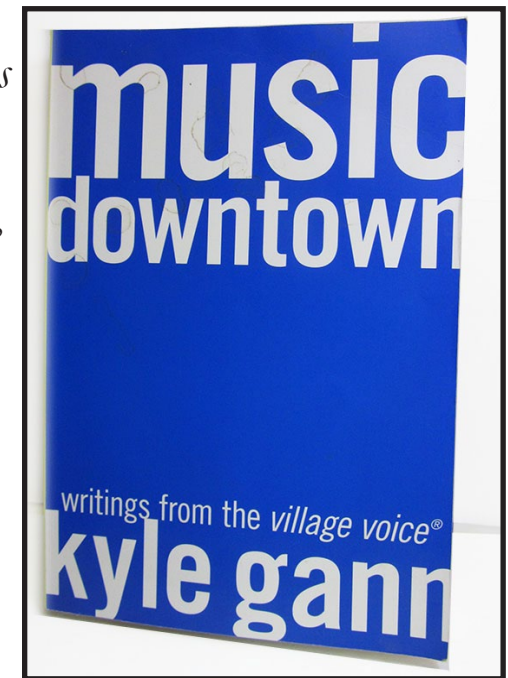
vb1335: Cope, David H.—*New Directions in Music*. Dubuque, Iowa: Wm. C. Brown, 1976. Very Good, Trade paperback, 9 × 6 inches. xiii, 271 pp. illus, musical examples. Second edition. Contents: Some thoughts on beginnings. Overview; Total control: the parting of the ways; Sound-mass; Instrument exploration; Electronic music; Media Forms; Improvisation; Indeterminate music; Antimusic; The post avant-garde; Bibliography; Sound-mass, rhythm and microtones. Sound-mass evolution; Current examples; Rhythmic developments; Rhythmic control; Microtones; Bibliography; Instrument explorations. Observations; Strings; Wind; Percussion; Vocal; Keyboard instruments; Harp; Mixed ensembles and unique works; Timbre modulation; Antiphonal and spatial modulation; New instruments; Bibliography; Electronic and computer music. Brief background; Aesthetics; Fundamentals; Synthesizers; Studios; Other developments; Notable composers and works; Tape and . . .; Live electronic music; Notations; Computer music; Computer composition; Computer-generated sound; Computer aid; Computer control of synthesizer functions; Visual notation and control; Future; Bibliography; Media forms. Definitions, aesthetics, and origins; Multimedia; Mixed-media; Inter-media; Quotes; Bibliography; Improvisation. Aesthetics and definition; Immediate background; Improvisation groups; Works; Bibliography; Indeterminacy. Background; Definition; Composer indeterminacy; Performer indeterminacy; Composer and performer indeterminacy; Bibliography; Antimusic. Some fundamentals; Danger music; Minimal and concept music; Biomusic; Soundscapes; Bibliography; The post avant-garde. Evaluation; Direction; Leakage; Composers and works; Bibliography.—\$12.00



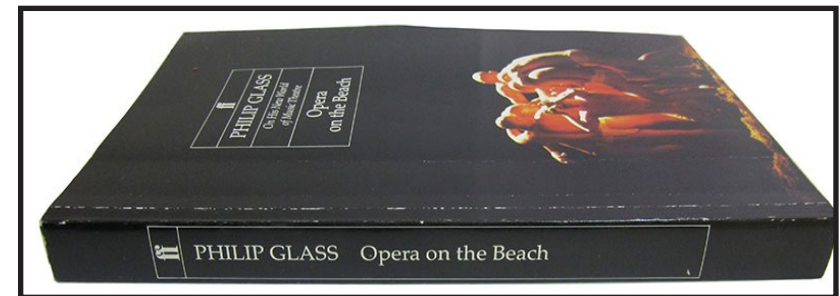
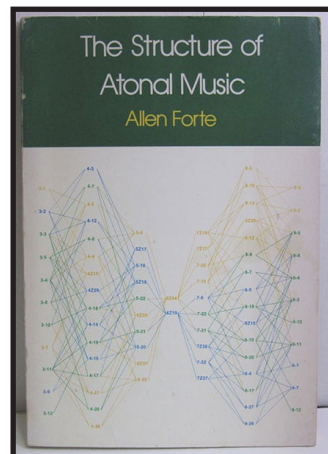
vb1341: Erickson, Robert—*Sound Structure in Music*. Berkeley, Calif.: University of California Press, 1975. ix, 205 pp. Very good octavo black-cloth hardcover. Bumped at top edge, previous owner's signature. Contents: 1. The sounds around us, 2. Some territory between timbre and pitch, 3. Timbre and time, 4. Drones, 5. Klangfarbenmelodie: Problems of linear organization, 6. Timbre in texture, Bibliography, Index. —**\$48.00**



vb1343: Gann, Kyle—*Music Downtown: Writings from the Village Voice*. Berkeley and Los Angeles: University of California Press, 1986. xix, 314 pp. Very good, Octavo. Contents: Interviews; Music and/versus society; Musical politics; Aesthetics; Reflections of books, figures, and events; Concert reviews; Passings. —**\$16.00**



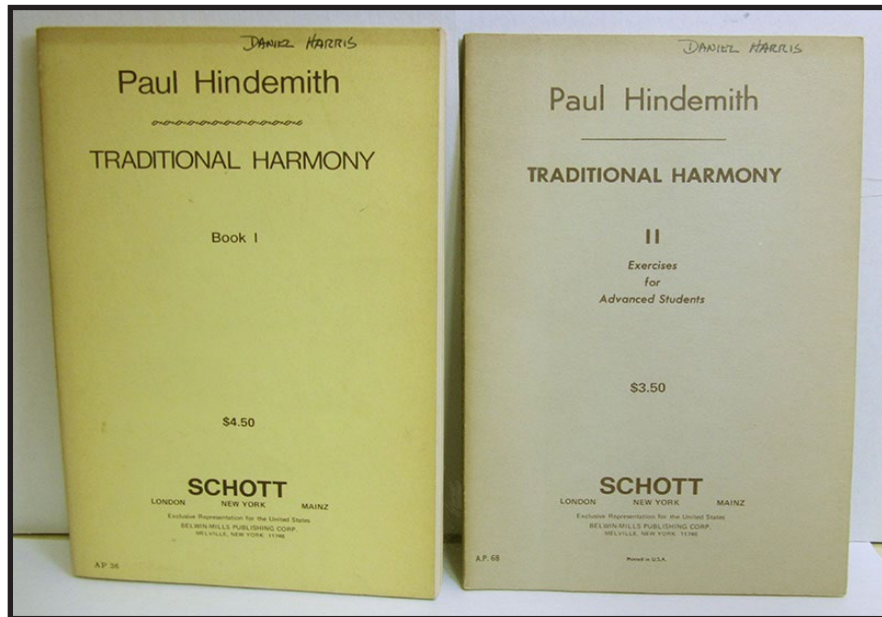
vb1342: Forte, Allen—*The Structure of Atonal Music*. New Haven: Yale University, 1973. ix, 224 pp. Paper octavo. Second printing, 1977. Wear to wraps, else very good. Contents: Part I: Pitch-class sets and relations; Part II: Pitch-class set complexes; Appendix 1, Prime forms and vectors of pitch class sets; Appendix 2: Similarity relations, Appendix 3: The Subcomplexes Kh; Glossary of technical terms; References; Index of musical examples, Index of Pc sets in musical examples, General index. —**\$19.00**



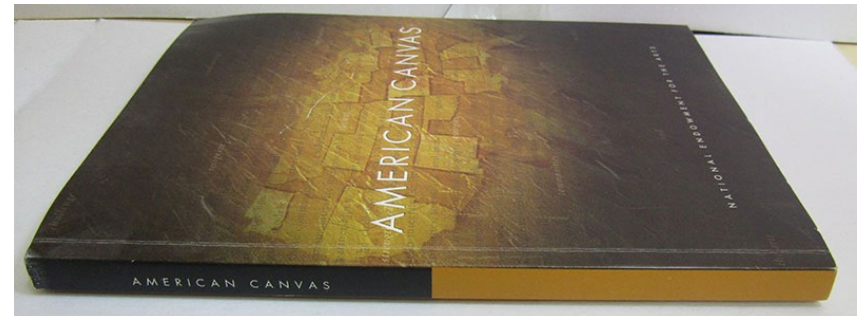
vb1345: Glass, Philip—*Opera on the Beach: On His New World of Opera Theater*. London: Faber and Faber, 1988. Some wear to wraps, else a very good octavo. xvii, 222 pp., [24] pp. of plates: illus. (some color), music, portraits. Contents: Introduction; Apprenticeship of sorts, Paris, Soho; *Einstein on the Beach*, the music, the libretto; *Satyagraha*, the music, the libretto, *Akhnaten*, the music, the libretto; Some other music; Music catalog; Discography; Index. —**\$20.00**

vb1347: Barry Truax, World Soundscape Project—*Handbook for Acoustic Ecology*. Music of the environment Series 5: Handbook for Acoustic Ecology. Vancouver, B.C.: Acoustic Research Centre Publications, 1978. Very good octavo. xiv, 171 pp. Slight wear to wraps, previous owner's signature, else very good. Contents: Preface (R. Murray Schafer); Introduction (Barry Truax); Notes on the Handbook and its Use; A Comparison of the Terminology of Six Acoustic Disciplines; A Request (John Grayson); A Handbook for Acoustic Ecology. Appendix A. Abbreviations, B. Units, C. Comparison of Tuning Systems and Frequency Equivalents, D. Conversion from Power or Voltage Ratios to Decibels, E. Examples of Critical Bandwidth, F. Loudness Summation. —**\$62.00**

vb1348: Hindemith, Paul—*Traditional Harmony*. Volumes I & II of 2. Schott. —**\$28.00**

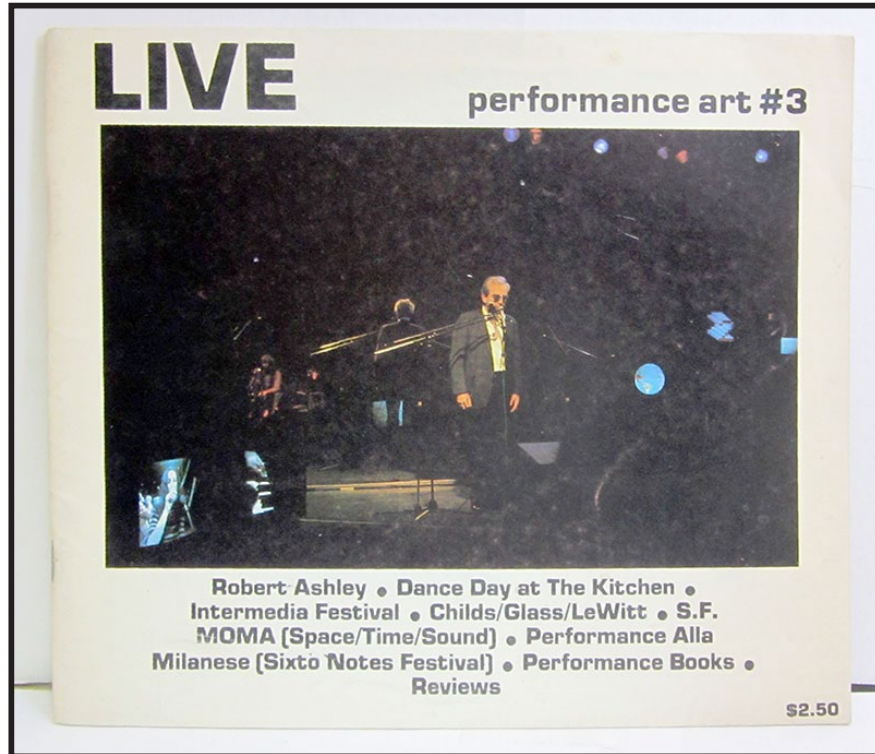


vb1349: Kluver, Billy; Martin, Julie; Rose, Barbara, eds.—*Pavilion: Experiments in Art and Technology*. New York: E. P. Dutton, 1972. xxi, 346 pp. Very good, octavo. Some soiling and creasing to wraps. Contents: The Pavilion by Billy Kluver; Part I: History (Articles by Nilo Lindgren, Barbara Rose, Calvin Tomkins); Part II: Hardware (Elsa Garmino, Fujiko Nakaya, Thomas R. Mee, Marlowe Pichel, Niels Young, Lowell Cross, Gordon Mumma, Billy Kluver, John Pearce); Part III: Live Programming (Software by John W. Pan; Live Programming for the Pepsi Pavilion, Request for Proposals; Proposals for Live Programming from Red Grooms, Allan Kaprow, Alvin Lucier, Gordon Mumma, Pauline Oliveros and Lynn Lonidier, Terry Riley, La Monte Young and others.); Technical Bibliography; E.A.T Bibliography; Biographical Notes; Index. —**\$69.00**

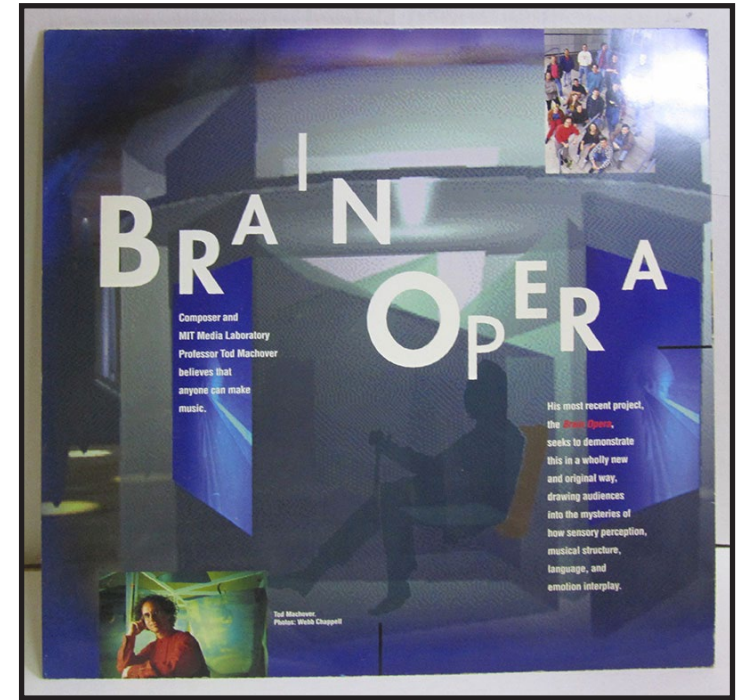


vb1350: Larson, Gary O.—*American Canvas: An Arts Legacy for Our Communities*. Washington, D.C.: National Endowment for the Arts, 1997. 194 pp. Very good, quarto. Paper cover. Light wear to cover, else fine. Contents: Introduction, Improving the climate for culture, The evolving cultural landscape, Americans and the arts, Culture and community, Arts and education, The arts and telecommunications, Seeking new solutions, The challenge to act; Calls to action. —**\$25.00**

vb1351: *Live: Performance Art #3*. Very Good. 8 × 9 inches. New York: Performing Arts Journal. Cover showing use, else very good. Contents: Robert Ashley; Dance Day at the Kitchen; Intermedia Festival; Childs/Glass/LeWitt; S.F. MOMA (Space/Time/Sound); Performance Books; Reviews. With this issue, *Performance Art Magazine* changed its name to *Live*.—\$36.00



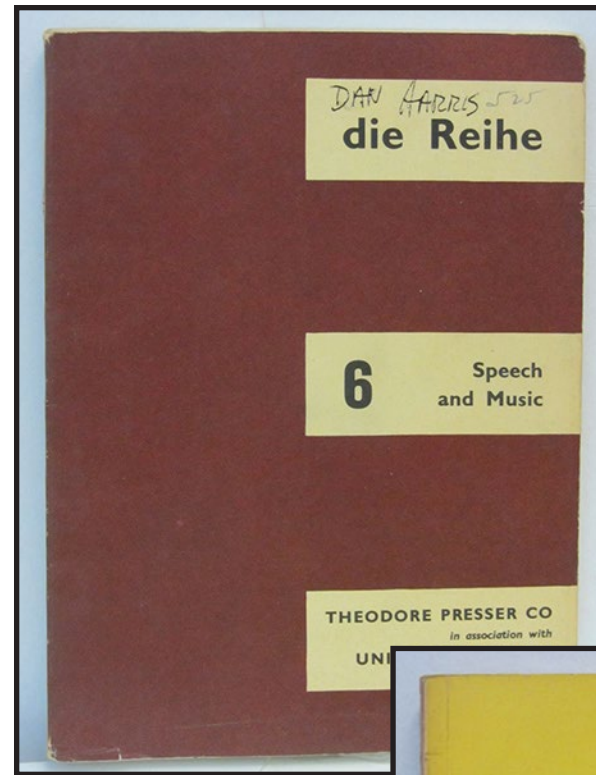
vb1352: Machover, Tod—*Brain Opera Brochure + Stagebill*. Lincoln Center. “Composer and MIT Media Laboratory Professor Tod Machover believes that anyone can make music. His most recent project, the Brain Opera, seeks to demonstrate this in a wholly new and original way, drawing audiences into



the mysteries of how sensory perception, musical structure, language, and emotion interplay.” —\$50.00

vb1355: Lang, Paul Henry, ed. *Problems of Modern Music*. (Princeton Seminar in Advanced Musical Studies). Princeton University Press, 1960. 121 pp. Good. Problems and issues facing the composer today—Roger Sessions; Analysis today—Edward T. Cone; Shop talk by an American composer—Elliott Carter; Notes on A piece for tape recorder—Vladimir Ussachevsky; Extents and limits of serial techniques—Ernst Krenek; Bartok’s “serial” composition—Allen Forte; Twelve-tone invariants as compositional determinants—Milton Babbitt. —\$12.00

vb1433: *die Reihe 6: Speech and Music*. Bryn Mawr, Pa.; London: Theodore Presser in association with Universal Edition, 1964. 95 pp. Good, Octavo. Wraps with wear and soiling, previous owner's signature. Translation of *Sprache und Musik*. Contents: "Mallarmé and serialist thought"—Hans Rudolf Zeller; "Brouillards, tendencies in Debussy"—Dieter Schnebel; "Music and speech"—Karlheinz Stockhausen; "Contradictions within the serial language"—Nicolas Ruwet; "Music, form and practice (an attempt to reconcile some contradictions)"—Henri Pousseur. —\$50.00



vb1461: *die Reihe 7: Form—Space*. Bryn Mawr, Pa.; London: Theodore Presser in association with Universal Edition, 1965. 87 pp. Good, Octavo. Wraps with wear and soiling, previous owner's signature. Edited by H. Eimert & K. Stockhausen. Contents: György Ligeti—"Metamorphosis of Musical Form"; Ursula Burghardt-Kagel—"Amancio Williams Space Theatre"; Christian Wolff—"On Form"; Mauricio Kagel—"Translation-Rotation"; John Whitney—"Moving Pictures and Electronic Music"; Rainer Fleischhauer/Jörn Janssen—"Project for 200,000 Inhabitants"; Jörn Janssen—"Initial Project. Designed for Gottfried Michael Koenig"; Details to other volumes of *Die Reihe*. (All but Christian Wolff translated by Cornelius Cardew.) —\$50.00



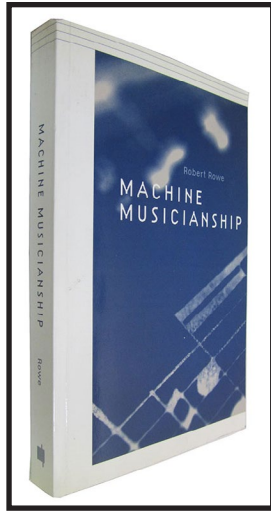
vb1358: Rowe, Robert—*Machine Musicianship*.

Cambridge, Mass.: MIT Press, 2004. Fine, Wraps, octavo.

vii, 399 pp. + CD-ROM. Machine

Musicianship is both a programming tutorial and an exploration of the foundational concepts of musical analysis, performance, and composition. The theoretical foundations are derived from the fields of music theory, computer music, music cognition, and artificial intelligence. The book will be of interest to practitioners of those fields, as well as to performers and composers.

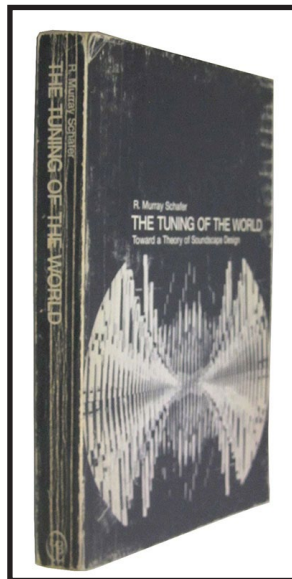
The concepts are programmed using C++ and Max. The accompanying CD-ROM includes working versions of the examples, as well as source code and a hypertext document showing how the code leads to the program's musical functionality. —\$45.00



vb1359: Schafer, R. Murray—*The Tuning of the World*. Philadelphia:

University of Pennsylvania Press, 1977. Good, octavo. xii, 301 pp. Wear to wraps, inside, very good or better.

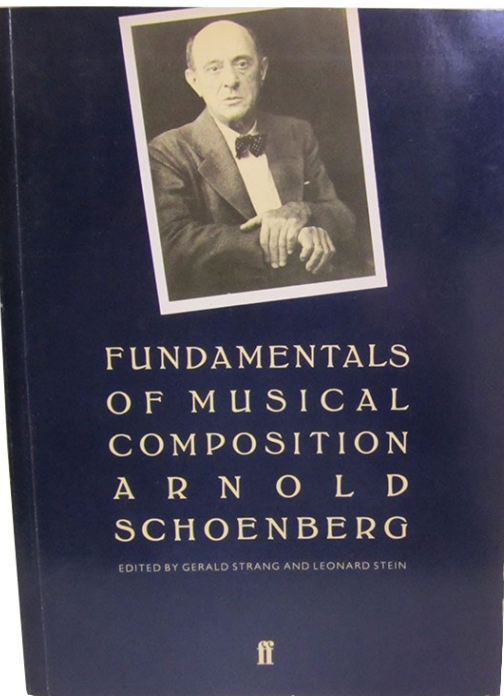
Paperback edition. "Schafer's historical rendition of the acoustical past makes it possible to hear the evolution of sound—to follow from the primordial soundscape to the beginning noises of civilization developing and finally to the clamor we now hear. Our job, Schafer



maintains, is to listen, to analyze, and to make distinctions.

Schafer combines the composer's nerve-deep sensitivity to sound with the scientist's curiosity about it and the humanist's ability to engage our feelings with his own. Lively, learned, and pungent, *The Tuning of the World* is in effect a cheer for the ear, a book bound to change the way we live with sound." —\$15.00

vb1360: Schoenberg, Arnold (edited by Gerald Strang and Leonard Stein.)—*Fundamentals of Musical Composition*. London, Boston: Faber and Faber, 1987. Very good, octavo. xvi, 224 pp. First published in 1967. Edited by Gerald Strang, with the collaboration of Leonard Stein. Contents:



Part I Construction of Themes—The concept of form; The motive; Connecting motive-forms; Construction of simple themes (1-4); The accompaniment; Character and mood; Melody and theme; Advice for self-criticism; Part II Small Forms—The small ternary form; Uneven, irregular and asymmetrical construction; The minuet; The scherzo; Theme and variations; Part III Large Forms—The parts of larger forms (subsidiary formulations);

The rondo forms; The sonata-allegro (first movement form), Appendix—(Author's statement); index. —\$18.00

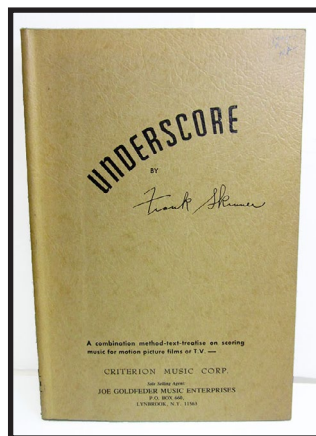
vb1361: Skinner, Frank—

Underscore. Very good, octavo.

New York, N.Y.: Criterion Music, 1960. vi, 239 pp. Previous owner's signature, crease in cover, else fine. "A combination method-text-treatise on scoring music for motion picture films or T.V." "Dr. Miklos Rozsa says: Underscore should be in every music lover's library." Frank

Devol: "Recommended to friends who were fine composers and conductors and needed guidance in scoring films."

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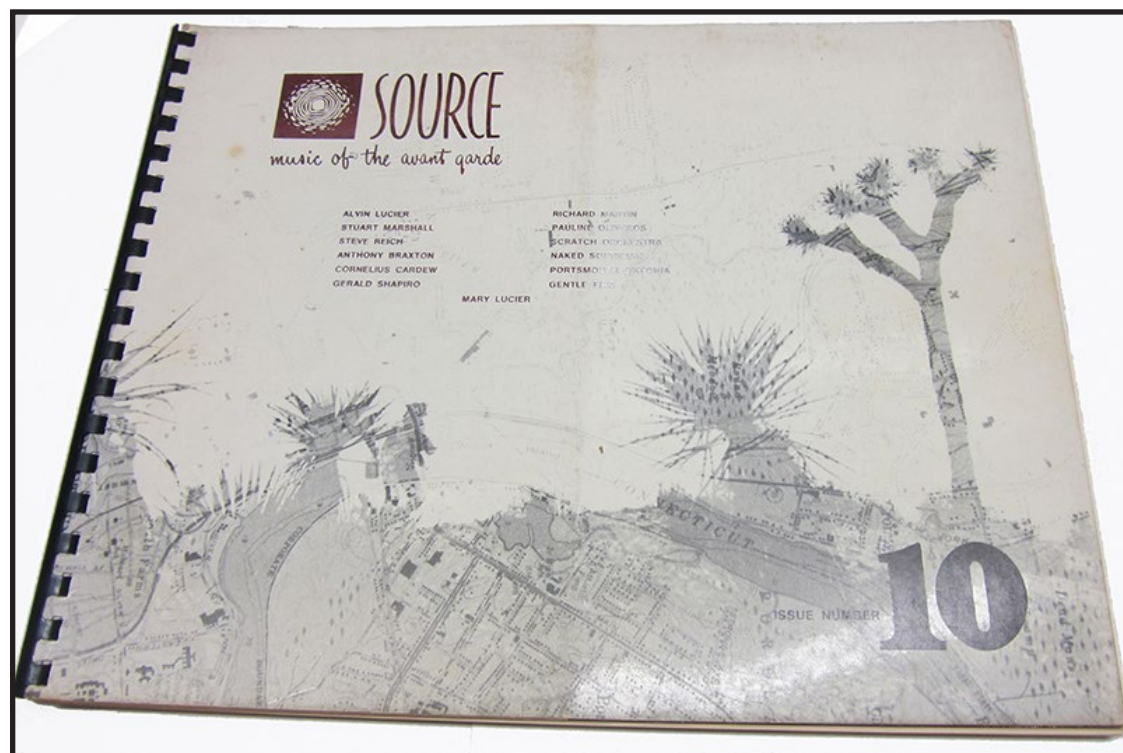
cow; Harvey Matusow—Cassette spatial sound system; Anna Lockwood—River archive; John Lifton—International concert of public noise; Gavin Bryars—Verbal pieces; Ivan Hume Carter—The Ross and Cromarty waltz; Endless Gaelic music 2, with accidentals; Endless Gaelic music 1, without accidentals; Tha fìor-vìsge an fhuarain; Robin P. Mortimore—Very circular pieces started in April 1970; Graham Hearn—Drencher; Stuart Jones—Leave to lean to; Hugh Davies—Quintet (Alstrabal . . .); Gerald Shapiro—From the yellow castle; Richard Martin—Sounds from the inside; Alvin Lucier—Hartford memory space; Pauline Oliveros—Sonic meditations; Alvin Lucier—Queen of the South; Throughout the magazine: Polaroid Image Number Three by Mary Lucier.

—\$220.00

Source: Music of the Avant Garde

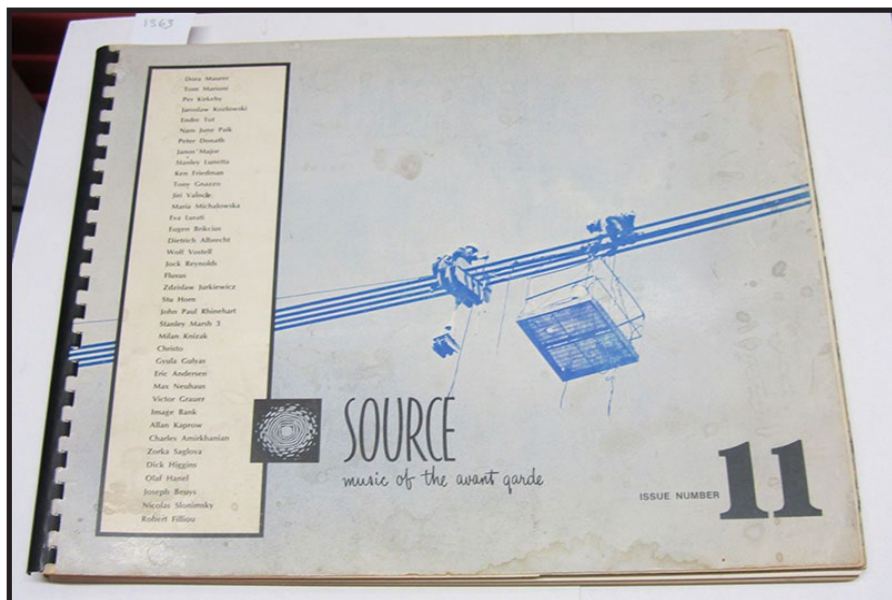
vb1362: *Source: Music of the Avant Garde. Issue*

Number 10. Sacramento, California: Composer/Performer Edition, 1971. 111 pp. 28 × 35 cm. Some soiling to covers, wear to edges, else fine. Alvin Lucier—Duke of York; Stuart Marshall—Zones; Steve Reich—Music as a gradual process; Anthony Braxton—'KN-(J-6); Alvin Lucier—Gentle fire; Cornelius Cardew—The great learning; Scratch Orchestra—Breach of the peace, Whoopee; Greg Bright—The Balkan Sobranie smoking mixture; Michael Parsons—Mindfulness of breathing; Chris Robbins—Pocket music I, Pocket music II; Michael Chant—Beautiful music; David Jackman—12 pieces 1969/70 / David Jackman; Howard Skempton—A humming song; Christopher Hobbs—The Friesian



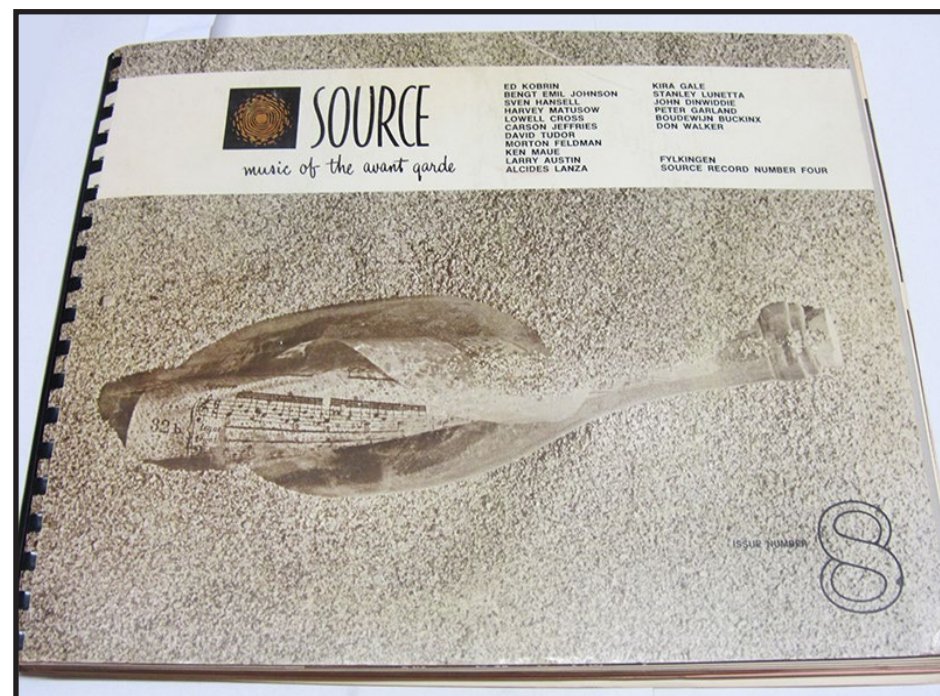
vb1363: *Source: Music of the Avant Garde. Issue Number 11.* Sacramento, Calif.: Composer/Performer Edition, 1972. 117 pp. Wear and soiling to wraps, else very good, 28 × 35 cm. Contents: Christo. —Tom Marioni. —Dora Maurer. —Tony Gnazzo. —Constellations for the theater (number X), by Dick Higgins. —Stu Horn. —Endre Tot. —Fluxus. —Firing the pond (planetarium), by Olaf Hanel. —Eric Andersen. —Ken Friedman. —Per Kirkeby. —Metaphysics, 1972, by Jaroslaw Kozlowski. —Moosack machines, by Stanley Lunetta. —Zorka Saglova. —Fire and wind, by Jiri Valoch. —Water whistle, by Max Neuhaus. —Image bank, by Robert Filliou. —Lines from Chuang-Tzu, by Martin Bartlett. —Gyula Gulyas. —Zdzislaw Jurkiewicz. —The sun dial, by Eugen Brikcius. —Nam June Paik. —Maria Michalowska. —Janos Major. —Book of the year three thousand, by Victor Grauer. —Jock Reynolds. —Stone ceremony, by Milan Knizak. —Selfseeking, by Peter Donath. —Activity, by Allan Kaprow. —Dietrich Albrecht. —Charles Amirkhanian. —T.O.T., by Wolf Vostelle. —Chromatic tree harp, by John Rhinehard and Stanley Marsh, 3. —Minitudes, by Nicolas Slonimsky.

—\$200.00



vb1364: *Source: Music of the Avant Garde. Issue Number 3.* Davis, Calif.: Composer/Performer Edition, 1968. 91 pp. Wear to wraps else very Good, 28 × 35 cm. Contents: Pitch out—Allan Bryant; Groups—New Music Ensemble, ONCE Group, Sonic Arts Group, Musica Elettronica Viva; Wave train—David Behrman; Usable music I—Douglas Leedy; III—Harold Budd; Paesaggio naturale—Jon Phetteplace; Three pieces—Daniel Lentz; First festival of live-electronic music 1967—Will Johnson; Radial energy I—John Mizelle; Plan for Spacecraft—Frederic Rzewski; Reed phase—Steve Reich; Nocturne—Paul Chihara; Some sound observations—Pauline Oliveros; Titus no. 1—Robert Moran. —\$380.00

vb1365: *Source: Music of the Avant Garde. Issue Number 7 + 8* (double issue). Sacramento, Calif.: Composer/Performer Edition, 1970. Wear to wraps, else very good. The two issues are bound back-to-back so that there are two front covers and two tables of contents. 28 × 35 cm + 2 audio discs, 71, 67 pp. respectively. Issue 7: Plexigram IV—John Cage, Calvin Sumsion; Mewantemooseicday, John Cage in Davis, 1969—John Dinwiddie; Phase 1a—Ben Johnston, Ed Kobrin; Toward the 'seventies—Dick Higgins; Velox—Arthur Woodbury; Notes on soundtrack—Barry Spinello; The indefinite integral of Psi, Star psi d tau equals one—Pauline Oliveros; Phlegethon—Mark Riener; 39 minutes for 39 autos—Robert Moran; Crystals and light—Keith Muscutt; Nira speculum—Allen Strange; I am sitting in a room, Vespers—Alvin Lucier; How to cook an albatross—Ben Johnston; Polinterações—Jocy de Oliveira. Issue 8: I ching—Ed Kobrin; Fylkingen—Hengt Emil Johnson, Sven Hansell, Harvey Matusow; Audio/video/laser—Lowell Cross; Boola boola—Morton Feldman; Info-matrix #1, Three days of red—Ken Maue; Caritas, Transmission one—Larry Austin; Penetrations I—Alcides Lanza; Cornstarch drip—Kira Gale; moosack machine—Stanley Lunetta; Off, The chromatic fish—John Dinwiddie; Sea fever—Peter Garland; The sound womb—Boudewijn Buckinx; The Spiro T. Agnew songs—Don Walker.
—\$200.00

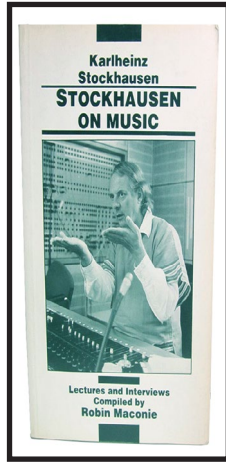




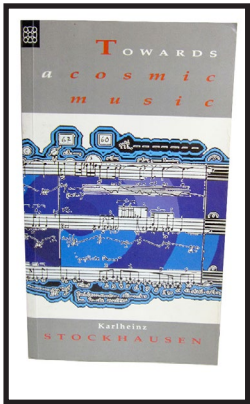
vb1366: *Source: Music of the Avant Garde. Issue Number 9.* Sacramento, Calif.: Composer/Performer Edition, 1971. 69 pp.; 28 × 35 cm + 2 audio discs. Very good. One of 2,000 copies. Musica instrumentalis—Lowell Cross; English phonemes 1970 —Arrigo Lora-Totino; Events in environments —Marilyn Wood ; Jim Burns; Bio-music—Manford L. Eaton; Reality filter—Jacques Brodier; Rip off—Ed Kobrin; Magic carpet —Alvin Curran; Piano burning ; Tiger balm —Anna Lockwood; Fur music—Nelson Howe; Möbius strip—Nicolas Slonimsky. —\$200.00



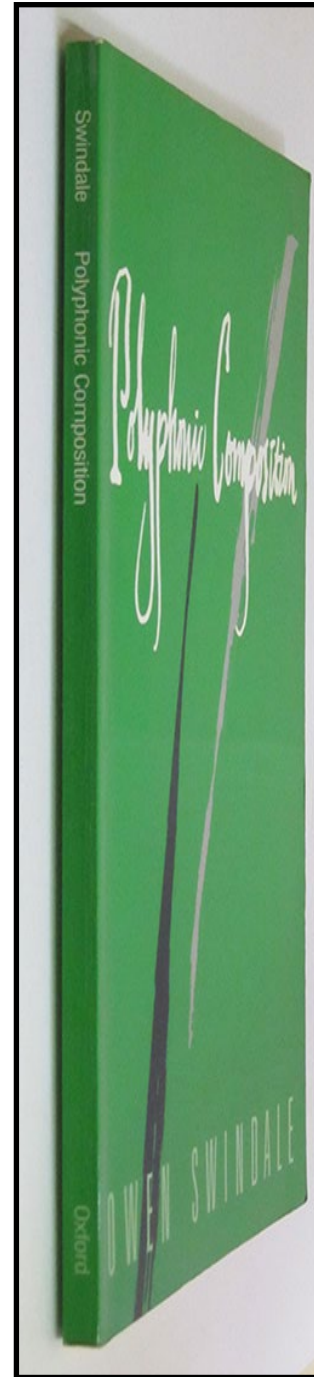
vb1367: Stockhausen, Karlheinz—*Stockhausen on Music*. Lectures and Interviews Compiled by Robin Maconie. London: Boyars, 1991. 119 pp. + index. Very good, trade paperback. Pages lightly tanned at edges. First published in 1989. Contents: Part 1: About my childhood; On the musical gift; Points and Groups; Composing statistically; Lyric and dramatic form; Moment-forming and MOMENTE; Microphony; Four criteria of electronic music; Intuitive music; Part 2: Some questions and answers; Afterword—Beauty and necessity; Suggested further reading; Chronological list of works; Discography; Selected films; Index. —\$20.00



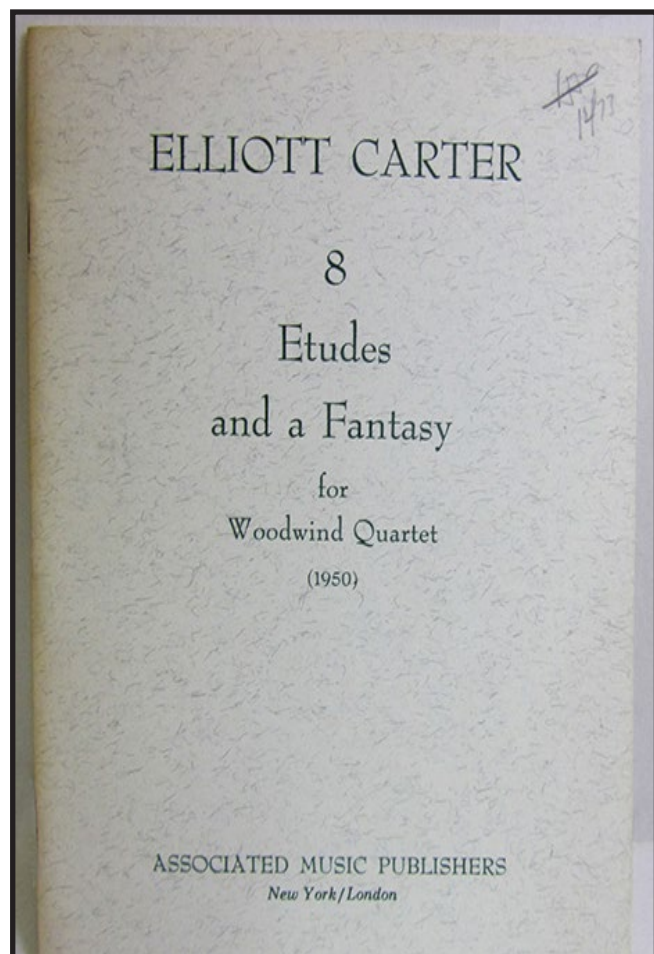
vb1368: Stockhausen, Karlheinz—*Towards a Cosmic Music*. Longmead, Shaftesbury, Dorset: Element Books, 1989. Very good, octavo. xi, 146 pp. Some wear to wraps. Texts by Karlheinz Stockhausen; selected and translated by Tim Nevill. Contents: Preface—Master musician and mystic; 1. Stockhausen as myth; 2. Spiritual dimensions; Beyond global village polyphony; 4. Intuitive music; 5. Supra-humanisation; 6. Synthesis. 7. Light—The summation; 8. The way ahead; Appendices— 1. Chronology of life and works; 2. Five revolutions since 1950; 3. Comes awakening, comes time . . .; To the International Music Council; 5. Mantra; Sources; Selected Discography; Selected Bibliography. —\$69.00



vb1370: Swindale, Owen—*Polyphonic Composition: An Introduction to the Art of Composing Vocal Counterpoint in the Sixteenth Century Style*. Oxford: Oxford University Press, 1986. iv, 140 pp. Very good, octavo. Light crease to wraps, previous owner's signature. Plainsong; First species; Second species: The passing note; Third species: Melodic decoration; Fourth species: Dissonant syncopation or suspension; The synthesis: Fifth species; Fifth species with a cantus firmus; The modal system in the 16th century; Two part fugal style: counterpoint without a cantus firmus; The homophonic style in three parts; Fantasia on a plainsong cantus firmus; Three-part fugal style; The three-part motet; Four-part counterpoint; Synopsis of rules; Semibreve time and crochet time; Double counterpoint; Plainsong cantus fermi. —\$26.00



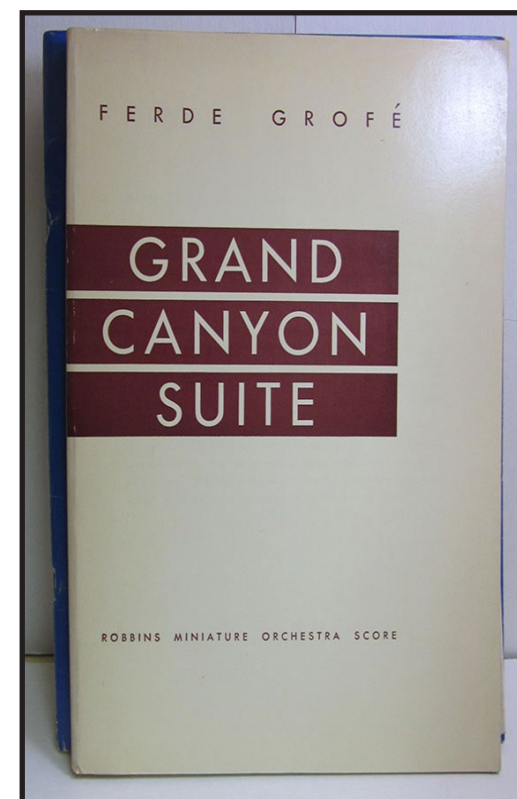
vb1334: Carter, Elliott—*8 [Eight] Etudes and a Fantasy for Woodwind Quartet* (1950). New York: Associated, 1955, 1959. 42 pp. Very good octavo (19 cm.; 7.5 × 5.5 inches). Study score. AMP-95825-42. For flute, oboe, clarinet in Bb, and bassoon. Dedicated to Richard Franko Goldman. Duration ca. 23 minutes. I. Maestoso, II. Quietly, III. Adagio possibile, IV. Vivace, V. Andante, VI. Allegretto leggero, VII. Intensely, VIII. Presto, IX. Fantasy. Score only. —\$20.00



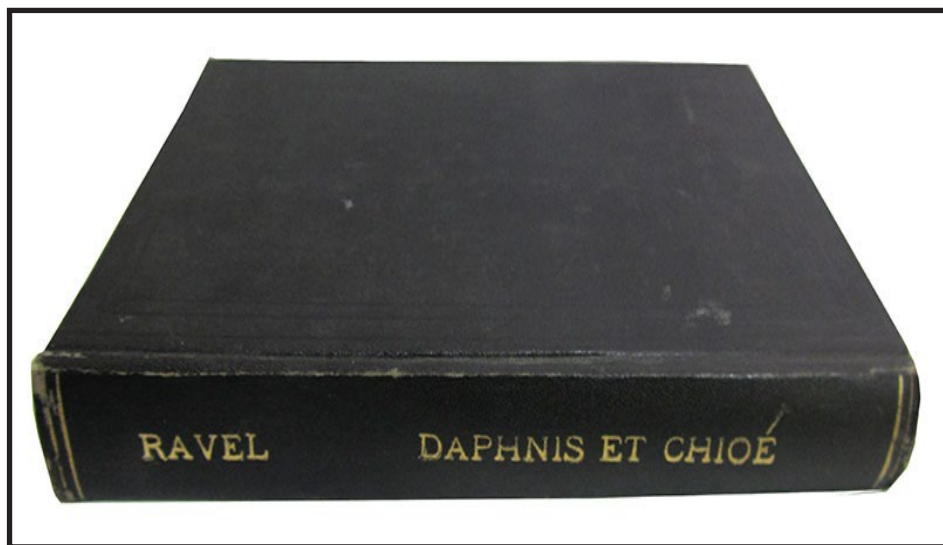
vb1344: Gershwin, George—*Rhapsody in Blue; scored by Ferde Grofé*. New York: Warner Bros., —\$30.00



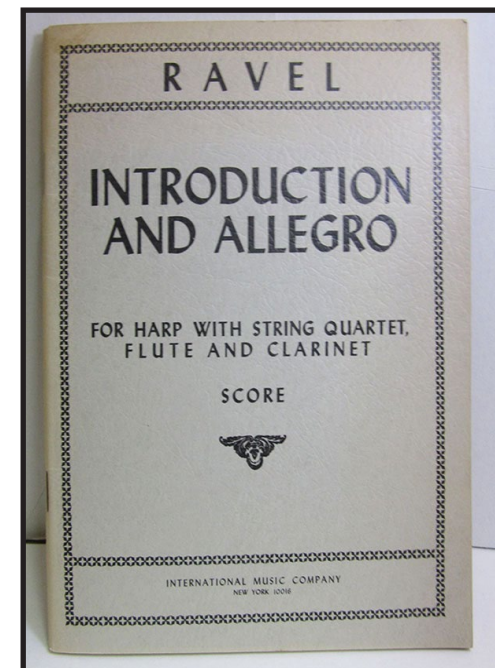
vb1346: Grofé, Ferde—*Grand Canyon Suite*. New York: Robbins, Copyright 1931, 1932, renewed 1959, 1960. 170 pp. Study score, full orchestra. 11.25 × 7.0 inches. Very Good, octavo. Sunrise, Painted desert, On the trail, Sunset, Cloudburst. —\$24.00



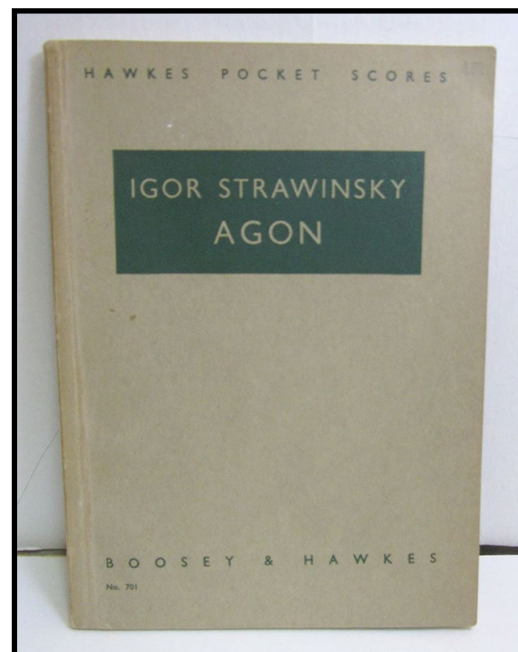
vb1356: Ravel, Maurice—*Daphnis et Chloé: Ballet en un Acte de Michel Fokine, musique de Maurice Ravel*. Partition d'orchestre, format de poche. Paris: Durand & Ce., Editeurs. 1913. Very good, octavo. 1–92 pp. This edition copyright 1913. Black cloth with gold stamping on spine, light wear. With the signature of composer Burt Levy (1936–2010) on the front pastedown. In preliminaries: principal dancers (Karsavina, Nijinsky, et al.), Chef d'Orchestre (M. Pierre Monteaux), Mise en Scène (M. Michel de Fokine), and Decors et Costumes, (M. Léon Bakst) listed for first performance at the Theatre du Chatelet Saison Russe organized by M. Serge de Diaghilew [Diaghilev] (8 Juin 1912); nomenclature des instruments. —**\$65.00**



vb1357: Ravel, Maurice—*Introduction and Allegro for Harp with String Quartet Flute and Clarinet*. New York: International, n.d. 37 pp. Very good, octavo. 9 × 6.5 inches. Spine discolored. Study Score. —**\$15.00**



vb1369: Stravinsky [Stravinsky], Igor—*Agon: Ballet for twelve dancers*. London: Boosey, n.d. 85 pp. Very good, 12mo. Previous owner's signature. Study score. Boosey Copyright 1937; 60s printing. Plate number B & H 18336. Hawkes Pocket Score No. 701. "Made in England" Lowe & Brydone (Printers) Limited, London. —**\$35.00**



Edgard Varèse

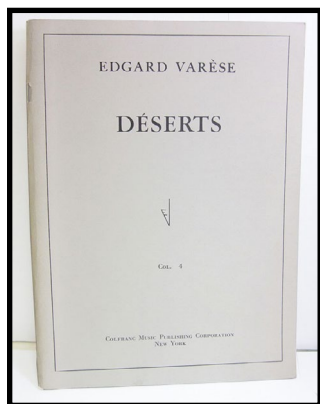
vb1371: Varèse, Edgard—*Déserts*. New York, N.Y.:

Colfranc, 1959. 82 pp. Very good, octavo, 10 × 7 inches.

Previous owner's signature on title page. For 14 winds, 5 percussionists, piano, and tape (electronically organized

sounds). Dedicated to Red Heller.

"All those that people traverse or may traverse: physical deserts, on the earth, in the sea, in the sky, of sand, of snow, of interstellar spaces or of great cities, but also those of the human spirit, of that distant inner space no telescope can reach, where one is alone."—Varèse. —\$18.00



vb1372: Varèse, Edgard—*Ecuatorial*. New York, N.Y.:

Colfranc, 1961. 56 pp. Very good,

octavo, 10 × 7 inches. Previous owner's signature on cover. Text from the

Popul-Vuh, translation from Spanish to English in front matter. "O Builders, O

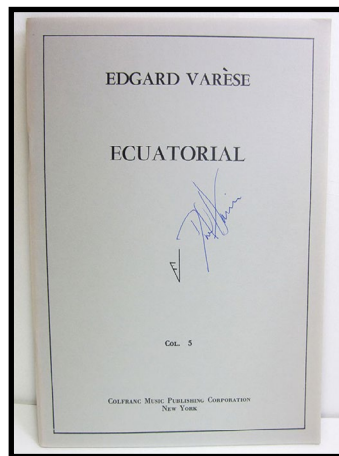
Moulders! You see. You hear. Do not abandon us, Spirit of the Sky, Spirit of

the Earth. Give us our descendants, our posterity as long as there are days,

as long as there are dawns. May green roads be many, the green roads you

give us. Peaceful, very peaceful may the tribes be. Perfect, very perfect may life be, the existence you give us. . . ." "I conceived

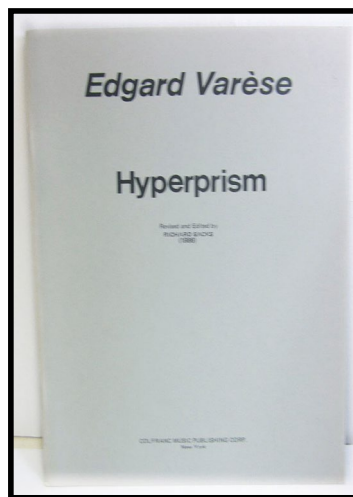
the music as having something of the same elemental rude intensity of those strange primitive works. The execution



should be dramatic and incantatory, guided by the imploring fervor of the text."—Edgard Varèse. Using 2 Ondes Martenots, Piano, Organ, 4 Trumpets, 4 Trombones, Percussion: 2 Snare drums, 2 Tenor Drums, 3 Bass Drums, 2 Tam Tams, Gong, Cymbals, Suspended Cymbal, Temple Blocks, Tambourine, and Chorus. —\$25.00

vb1373: Varèse, Edgard—*Hyperprism, for small orchestra and percussion*. New York, N.Y.: Colfranc, 1986. 29 pp. Very

good, octavo, 10 × 7 inches. Previous owner's signature on title page. Duration circa 4'. Revised and edited Richard Sacks. For flute (piccolo), Eb clarinet, 3 F horns, 2 C trumpets, tenor and bass trombones, and 9 or 10 percussionists playing sleigh bells, indian drum, lion roar, anvil, tambourine, slap stick, bass drum, snare drum, susp cymbal, ratchets, siren, triangle, chinese blocks, tam-tam, and 2 cymbals. —\$25.00



vb1374: Varèse, Edgard—*Intégrales, for 11 Wind Instruments and Percussion*. New York,

N.Y.: Colfranc, 1980. 45 pp. Very good,

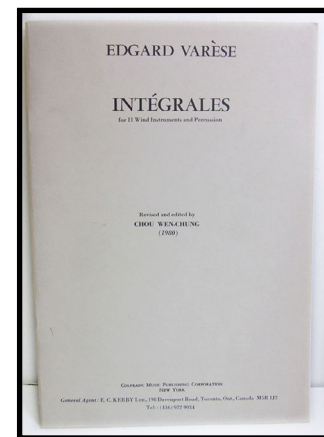
octavo, 10 × 7 inches. Previous owner's signature on title page. Duration 10'30".

Revised and edited Chow Wen-Chung.

A list of editorial decisions and rationale is given in front matter. Sources were

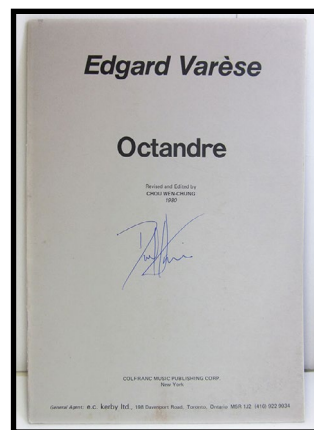
Varèse's manuscript and his handwritten corrections to previous editions.

—\$25.00

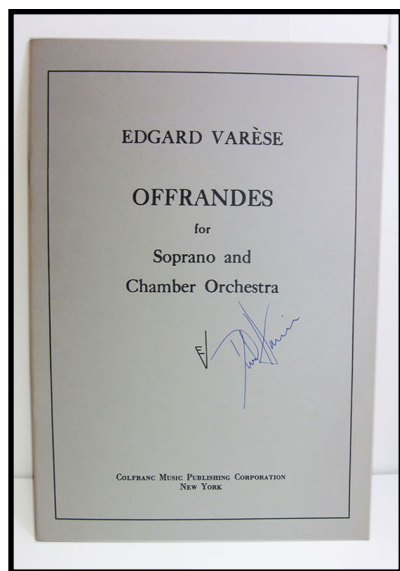


vb1375: Varèse, Edgard—*Ionisation, for percussion ensemble of 13 players*. New York, N.Y.: Colfranc, 1967. 29 pp. Very good, octavo, 10 × 7 inches. Previous owner's signature on cover. Duration 6½ minutes. Dedicated to Nicolas Slonimsky with an analysis by him. —\$25.00

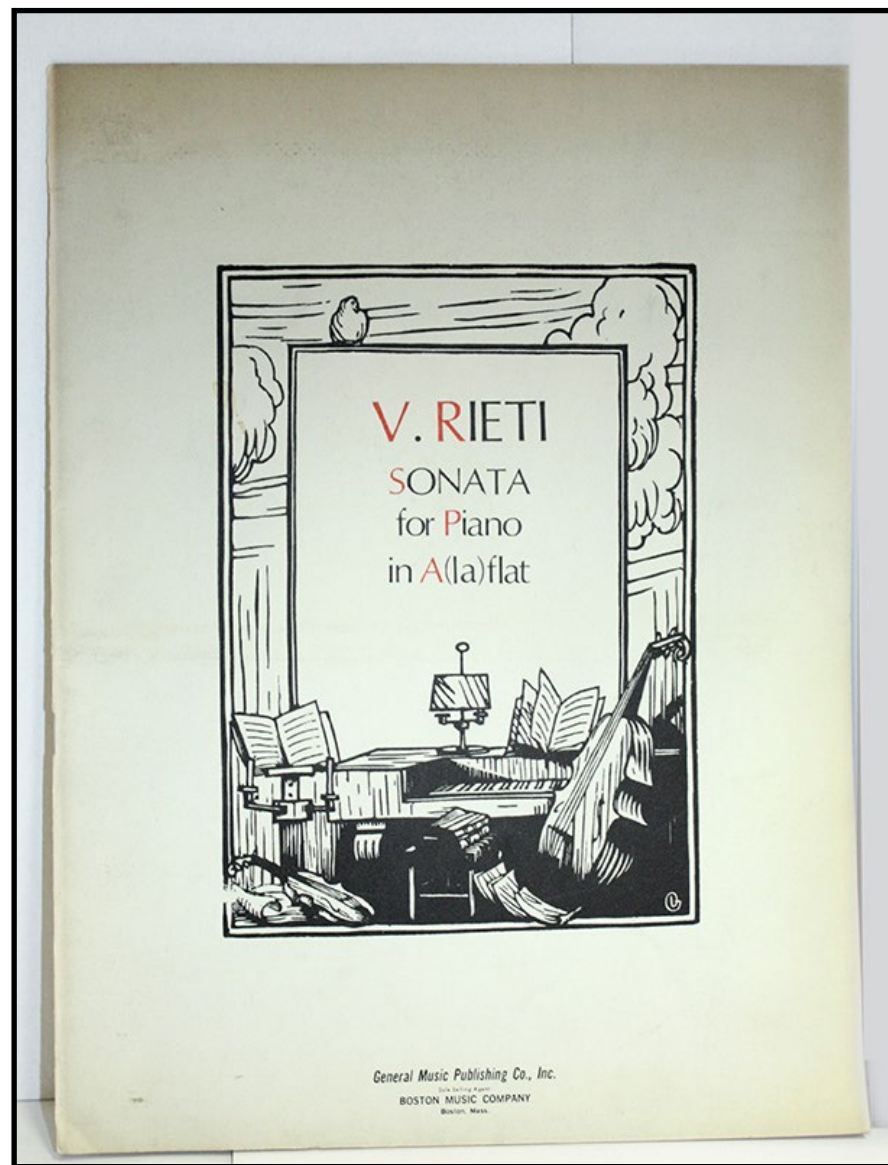
vb1376: Varèse, Edgard—*Octandre*. New York, N.Y.: Colfranc, 1980. 26 pp. Very good, octavo, 10 × 7 inches. Previous owner's signature on cover. Octet for bassoon, clarinet, flute, horn, oboe, trombone, trumpet, double bass. Revised and edited by Chow Wen-Chung with respect to the Curwen edition of 1924, the 1956 Ricordi edition, and Varèse's reference copy of Curwen and ms. —\$26.00



vb1377: Varèse, Edgard—*Offrandes*. New York, N.Y.: Colfranc, n.d. 31 pp., very good octavo, 10 × 7 inches. Previous owner's signature on cover. For soprano and chamber orchestra. Revised and edited Chow Wen-Chung. —\$20.00



vb1273: Rieti, Vittorio—*Sonata, for piano, in A (la) flat*. Boston, Mass.: Boston Music Company, 1966. Very good, quarto. 21 pp. Vittorio Rieti (January 28, 1898–February 19, 1994) Decorative wraps. 1. Allegro con moto, 2. Andante Moderato, 3. Rondo (Perpetuum Mobile). —\$34.10



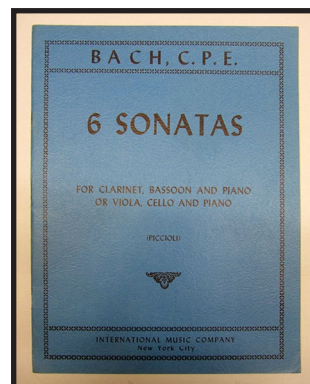
vb1460: Auric, Georges—*Partita, pour deux pianos*.

Paris: Max Eschig, 1958. Quarto. 40 pp. One part of two, containing score for two pianos. Presumably the other part, with wraps, contained both parts. Wear to outer leaves, else very good. Paris, Imp. Mounot. Plate M.E. 6944. Grandjean Grav., Fountainebleau. —\$15.00

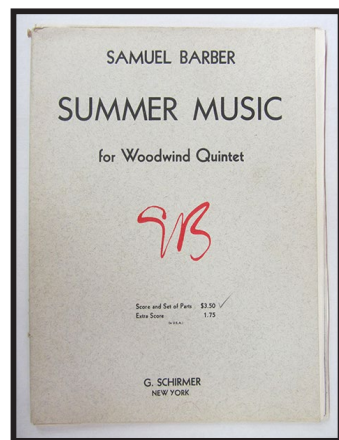


vb1274: Dello Joio, Norman—*Concertante for Clarinet and Orchestra*. New York: Carl Fischer, 1955. Very good, quarto. 39 pp. Piano score and part for Bb clarinet. Version for clarinet and piano by the composer. Plate numbers O 3919 and N 3919. Duration 17 minutes. —\$23.00

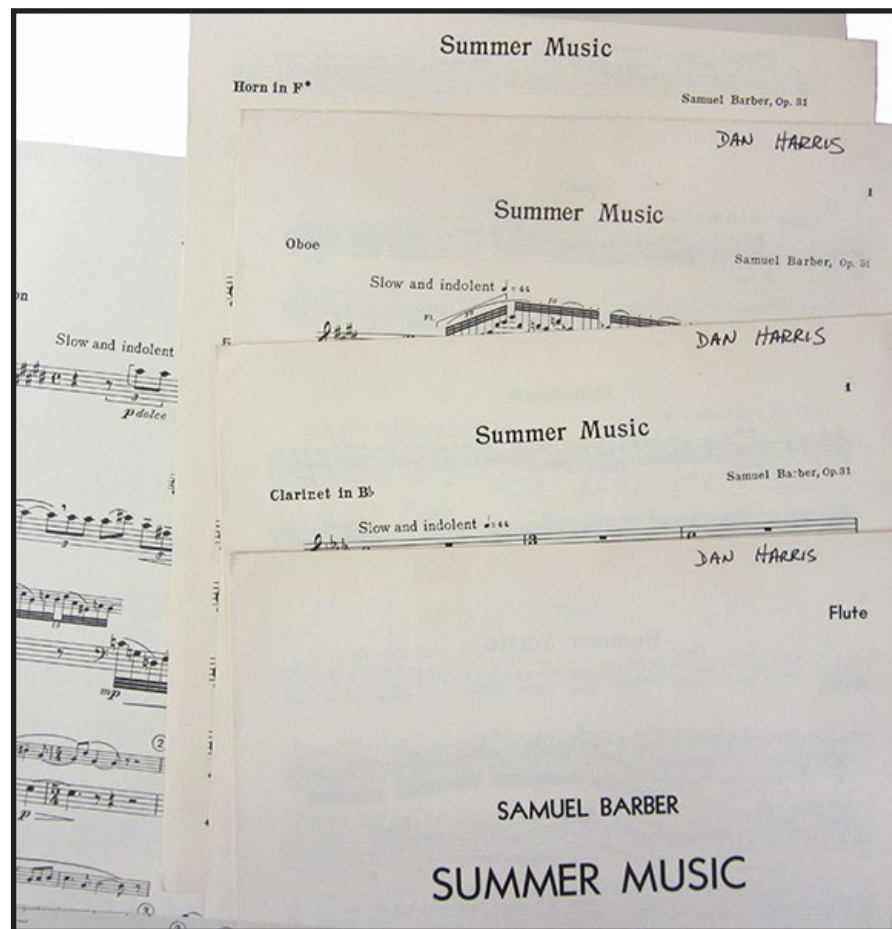
vb1443: Bach, C. P. E.; Piccioli, Guiseppe—*6 Sonatas for Clarinet, Bassoon and Piano or Viola, Cello and Piano (Piccioli)*. New York, N.Y.: International, n.d. Quarto. One piano score (16 pp.) 3 parts (4 pp. ea., Bb Clarinet, Viola, Bassoon or Cello). Very good, previous owner's signature on score and wraps. —\$15.00



vb1440: Barber, Samuel—*Summer Music for woodwind quintet.*

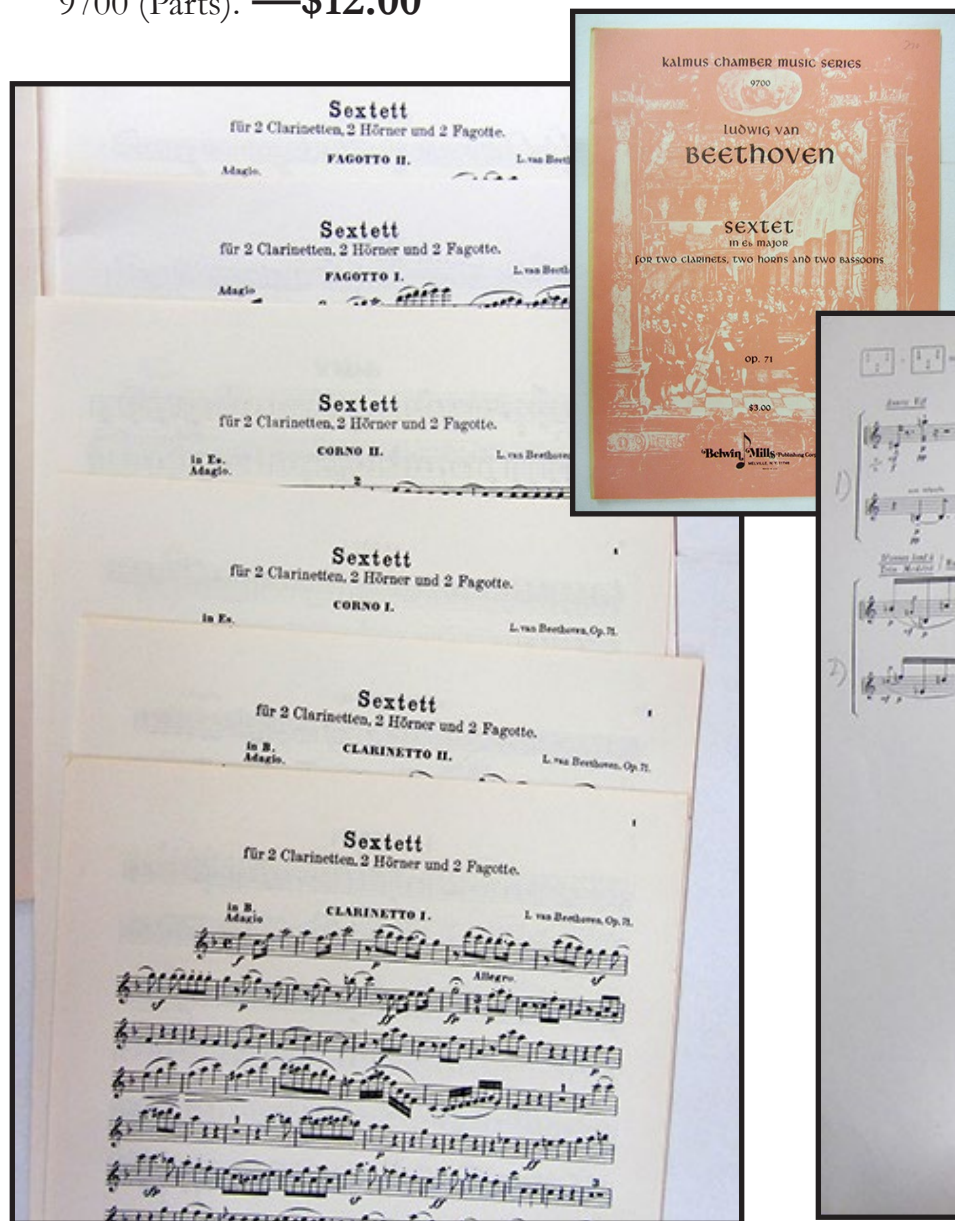


New York, N.Y.: G. Schirmer, 1957. Very Good, Quarto score (22 pp.) and five parts. For flute, oboe, clarinet, horn, and bassoon. Previous owner's signature on score and parts, else fine. "This work was commissioned by the Chamber Music Society of Detroit, Karl Haas, President. It was first performed on March 20, 1956 at the Detroit Institute of Arts by James Pellerite, flute; Arno Mariotti, oboe; Albert Luconi, clarinet; Charles Sirard, bassoon and Ray Alonge, French horn." —**\$26.00**

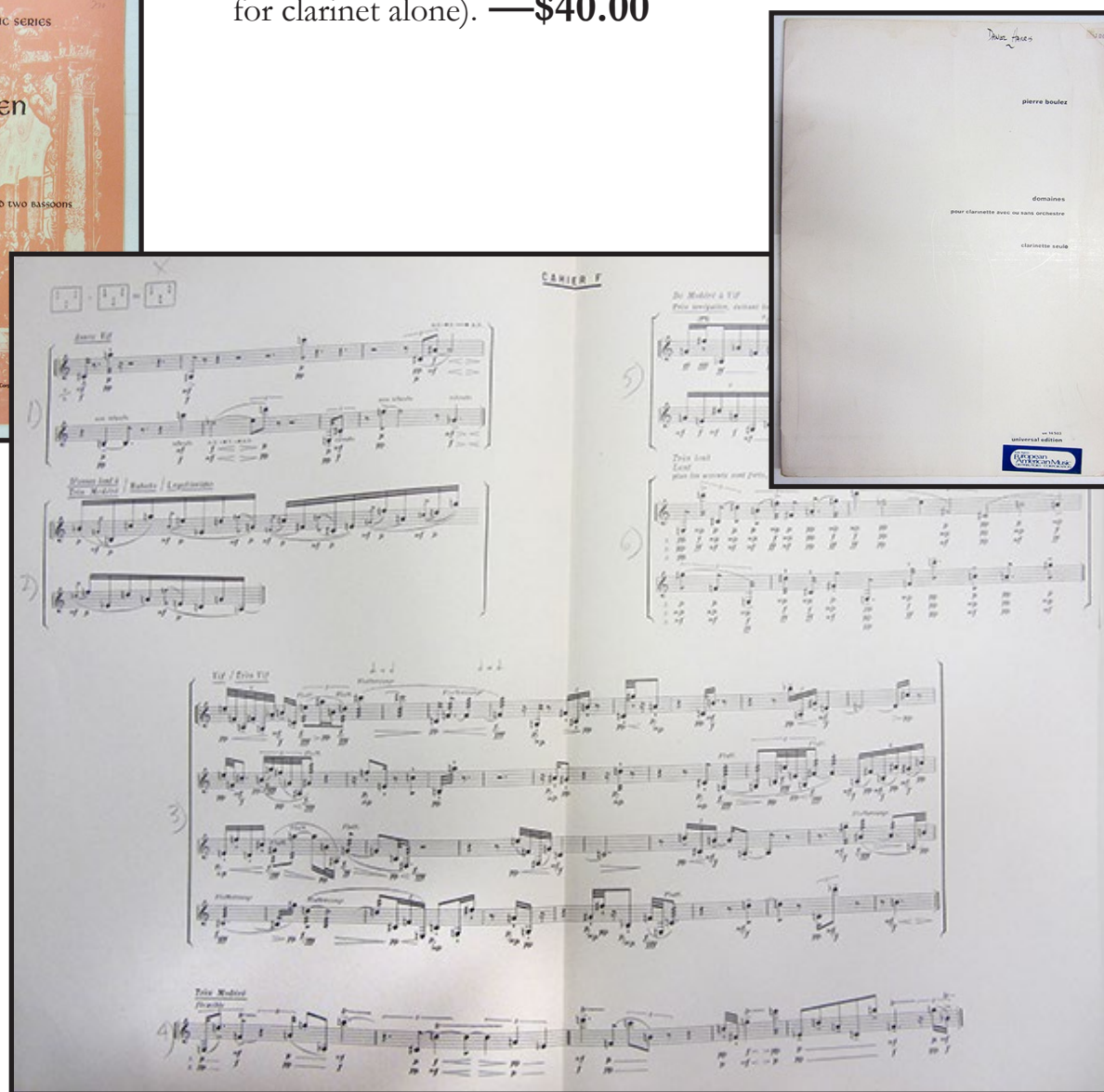


vb1447: Beethoven, Ludwig van—*Drei Duos (C-dur, F-dur, B-dur) für Klarinette (in B) und Fagott; Three Duos (C major, F Major, Bb major) for Clarinet and Bassoon; Trois Duos (Sol majeur, Fa majeur, Si bemol majeur) pour Clarinette et Basson.* Wien: Österreichischer Bundesverlag, 1950. Good, quarto. Parts. Three duos for clarinet and bassoon. Paper becoming brittle. For reference only. Herausgegeben von Friedrich Wildgans. Plate number OBV 6781-41. Series Hausmusik OBV 6781,41. —**\$15.00**

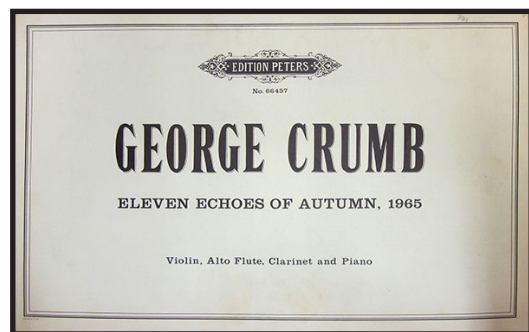
vb1442: Beethoven, Ludwig van—*Sextet in Eb major for two clarinets, two horns and two bassoons, Op. 71*. Parts Melville, N. Y.: Belwin Mills, n.d. Quarto parts, 6, 4, 4, 4, 4, and 4 pp. for 2 clarinets, 2 horns and 2 bassoons. Very Good. Clean and unmarked. Kalmus Chamber Music Series: 9700 (Parts). —**\$12.00**



vb1457: Boulez, Pierre—*Domaines: pour clarinette avec ou sans orchestre*. London: Universal Edition, 1970. Large folio folder containing various leaves, some folded. Instructions in French, German, and English. Some wear and soiling to containing folder, previous owner's signature outside and on one interior leaf. Very Good. UE 14503 lw (Clarinette seule: edition for clarinet alone). —**\$40.00**

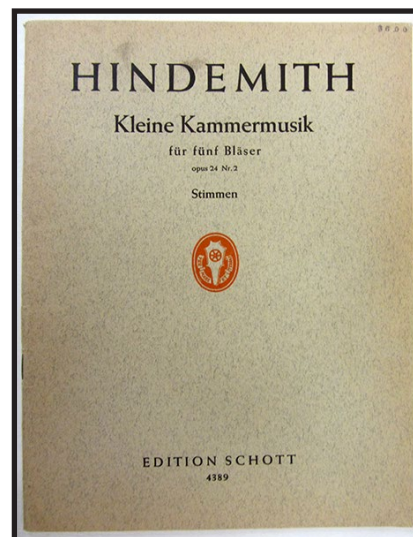


vb1454: Crumb, George—*Eleven Echoes of Autumn*, 1965. Violin, Alto Flute, Clarinet and Piano. New York, N.Y.: C. F. Peters Corporation, 1972. 11 pp. and performance notes. Wraps with some soiling, used as a clarinet score, with light marks regarding timing for clarinetist, else fine. Edition Peters 66457. Commissioned by Bowdoin College for the Aeolian Chamber Players. Duration ca. 16 minutes. —\$36.00



vb1441: Hindemith, Paul—*Kleine Kammermusik für fünf Bläser*, Opus, 24 nr. 2. Mainz: Schott's Söhne, 1949. Quarto. Parts. Plate number BSS 30928. Previous owner's

stamp on parts. Clarinet part with yellow (coffee?) stains, else very good. I. Lustig. Mäßig schnell Viertel; II. Walzer: Durchweg sehr leise; III. Ruhig und einfach; IV. Schnelle Viertel; V. Sehr lebhaft. —\$19.00



Eco 11. Adagio; like a prayer [♩=40]

(f) sempre non vibrato sul D

con sordino

actual sound:

ppppp

quasi lontano, senza colore (il più piano possibile)

on keys

ppp

Piano

touch strings at mode to produce 5th partial harmonic

PI. (sempre) - - -

Loosen hair of bow until it is completely slack. The bow should move very slowly, i.e. no faster than necessary to produce a continuous tone. Each phrase should be done with a single bow.

pizz. (d) on keys

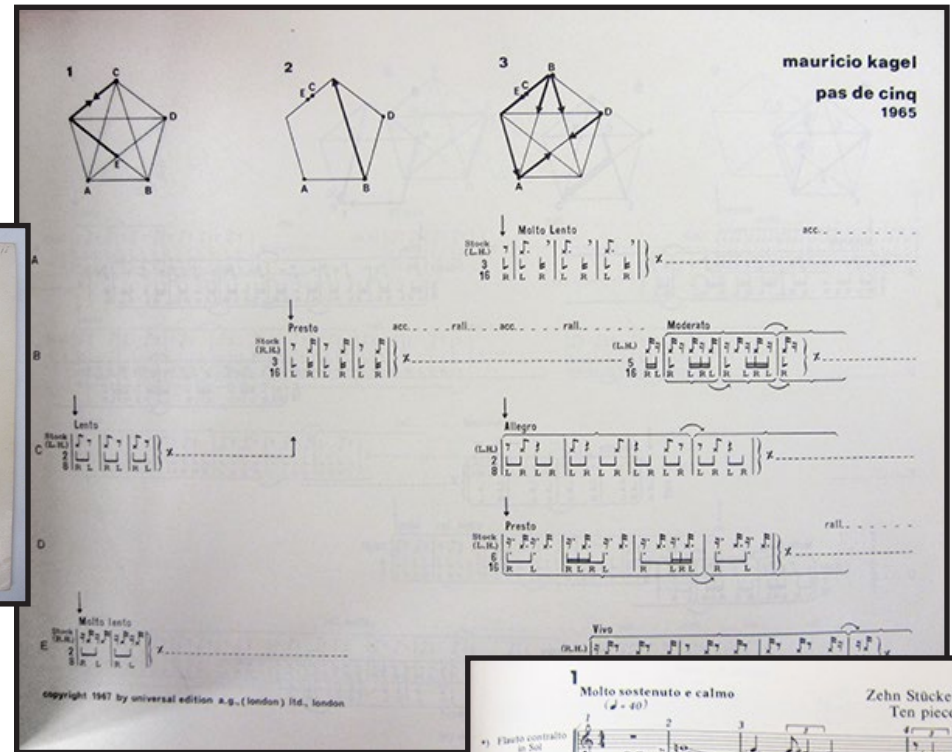
pizz. (d)

pppp

mute string (near pins)

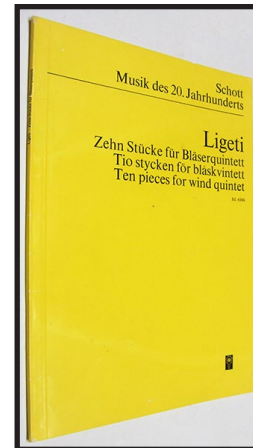
vb1449: Kagel, Mauricio—*pas de cinq, wandelszene*.

London: Universal Edition, 1967. Very Good, Score. UE 14686. Previous owner's signature, wraps with some soiling, else fine. All participants carry a walking stick or perhaps an umbrella. The performers walk along lanes constructed to form a regular pentagon. —\$35.00

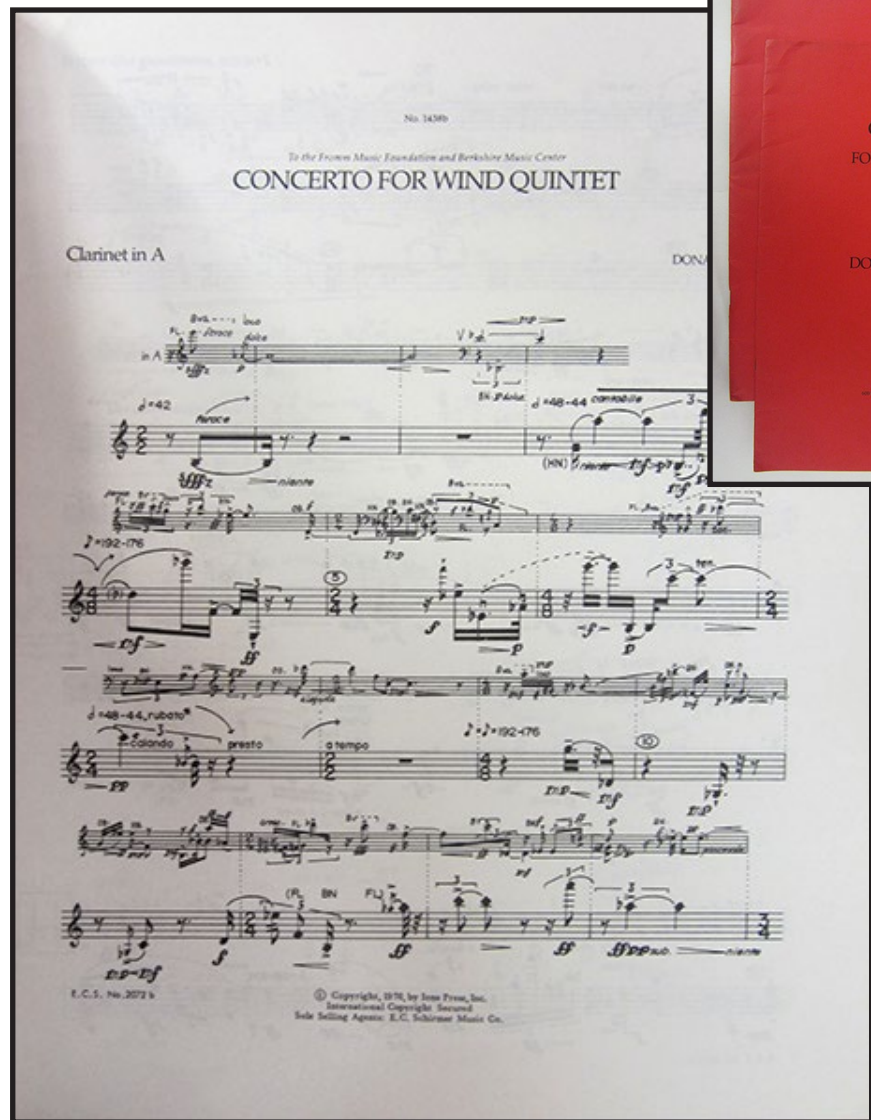


vb1445: Ligeti, Gyorgy—*Zehn Stücke für Bläserquintett; Tio stycken för blåskvintett; Ten pieces for wind quintet* (1968). Mainz: Schott's Söhne, 1969. Very Good, 25 pp. Quarto. Studienpartitur.

Previous owner's signature, else fine. Studien Partitur Edition Schott 6304. Commissioned by and dedicated to the Wind Quintet of the Stockholm Philharmony [sic]. Duration: ca. 14'-15'. For flute/alto flute/piccolo (1 player), oboe/oboe d'amore/English horn (1 player), clarinet in Bb, horn, and bassoon. 1. Molto sostenuto e calmo; 2. Prestissimo minaccioso e burlesco; 3. Lento; 4. Prestissimo leggiero e virtuoso; 5. Presto staccatissimo e leggiero; 6. Presto staccatissimo e leggiero; 7. Vivo, energico; 8. Allegro con delicatezza; 9. Sostenuto, stridente; 10. Presto, bizzarro e rubato. " '... but—' There was a long pause. 'Is that all?' Alice timidly asked. 'That's all,' said Humpty Dumpty. 'Good-bye.' " —\$24.00



vb1450: Martino, Donald—*Concerto for Woodwind Quintet*. Boston, Mass.: Ione Press, 1970. Quarto score, 46 pp. One part (Clarinet in A), 16 pp. Previous owner's signature on wraps of score and part, some light bumps and creases to edges, else fine. For flute, clarinet in A, horn in F, oboe, and bassoon. Plate numbers E.C.S. 2072 and E.C.S. 2072 b. —**\$45.00**



vb1451: Martino, Donald—*Parisonatina al'Dodecafonìa* (*Violoncello Solo*). Boston: Ione Press, 1966. 7 pp. First edition. Previous owner's signature, bumps to corners, else very good or better. "Parisonatina is like a cadenza; it must be played with great rhythmic freedom." Composed for Aldo Parisot in 1964. Edition bowed and fingered by Parisot. Plate E.C.S No. 2059. Suggested program note: Agitato [Motto sul nome Aldo Parisot: Con larghezza.]; Scherzevole; [Motto: agitato] Teneramente, Agitato, Teneramente; [Cadenza sul nome Aldo Parisot: Barbaro, Dolce, Feroce, Regale.] —**\$20.00**

vb1436: Mendelssohn Bartholdy, F.—*Zwei Konzertstücke für Klarinette und Bassethorn mit Begleitung des Pianoforte. Nr. 1, Op. 113; No. 2, Op. 114.* POB 229 Planetarium Station, .New York, N.Y.: McGinnis & Marx Music Publishers, n.d. Good. Quarto. Piano score and parts (Clarinetto in B, Cornetto di Bassetto in F). Previous owner's stamp. Folded leaves, unbound. Black line copy of a Brietkopf & Härtel edition. —**\$15.00**



vb1452: Messiaen, Olivier—*Quatuor pour la Fin de Temps.* Paris: Editions Durand & Cie., n.d. Very good, quarto. Piano score (52 pp. Preface: 1. Sujet de l'oeuvre et commentaire de chaque mouvement, 2. Petite theorie de mon langage rythmique, 3. Conseils aux executants) and 3 parts (Violin, Clarinet). Plate D.F. 13,091. I. Liturgie de cristal; II. Vocalise, pour l'ange qui annonce la fin du temps; III. Abîme des oiseaux; IV. Intermède; V. Louange à l'éternité de Jésus; VI. Danse de la fureur, pour les sept trompettes; VII. Fouillis d'arcs-en-ciel, pour l'ange qui annonce la fin du temps; VIII. Louange à l'immortalité

de Jésus. "Je vis un ange plein de force, descendant le ciel, revêtu d'une nuée, ayant un arc-en-ciel sur la tête. Son visage était comme le soleil, ses pieds comme des colonnes de feu. Il posa son pied droit sur la mer, son pied gauche sur la terre, et, se tenant debout sur la mer et la terre, il leva la main vers le Ciel et jura par celui qui vit dans les siècles des siècles, disant: 'il n'y aura plus de temps; mais au jour de la trompette du septième ange, le mystère de Dieu se consommera.'" Apocalypse de Saint Jean. Written and first performed in Stalag VIII A, January 15, 1941, by Jean Boulaire (violin), Henri Akoka (clarinet), Etienne Pasquier (violoncello), and Messiaen (piano). —**\$60.00**

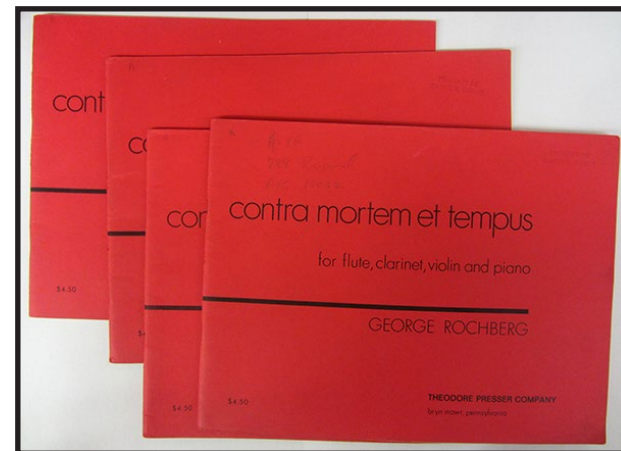


vb1435: Mozart, W. A.—*Serenade No. 10, Bb major, K. 361, for Wind Instruments*. Parts. New York, N.Y.: Edwin F. Kalmus, n.d. Very Good, 13 parts: 2 oboes, 2 clarinets (Bb), 2 basset horns, 4 horns (2 in F, 2 in Bb), 2 bassoons, and double bass (contrabassoon). with alternate parts (2 clarinets in Bb for basset horns, 2 horns in F for horns in Bb). Previous owner's stamp, a few professional marks in pencil. Some minor sunning on a few parts.
—\$20.00



vb1434: Mozart, W. A.—*Serenade No. 11, K. 375*. Parts. New York, N. Y. : Edwin F. Kalmus, n.d., 10 parts for the octet, very good with some wear to some parts, no wrappers, previous owner's stamp. Oboe 1 & 2, Clarinet 1 & 2 (Bb), Bassoon 1 & 2, Horn 1 & 2 (in F), Horn 1 & 2 (in Eb). Unmarked. —\$20.00

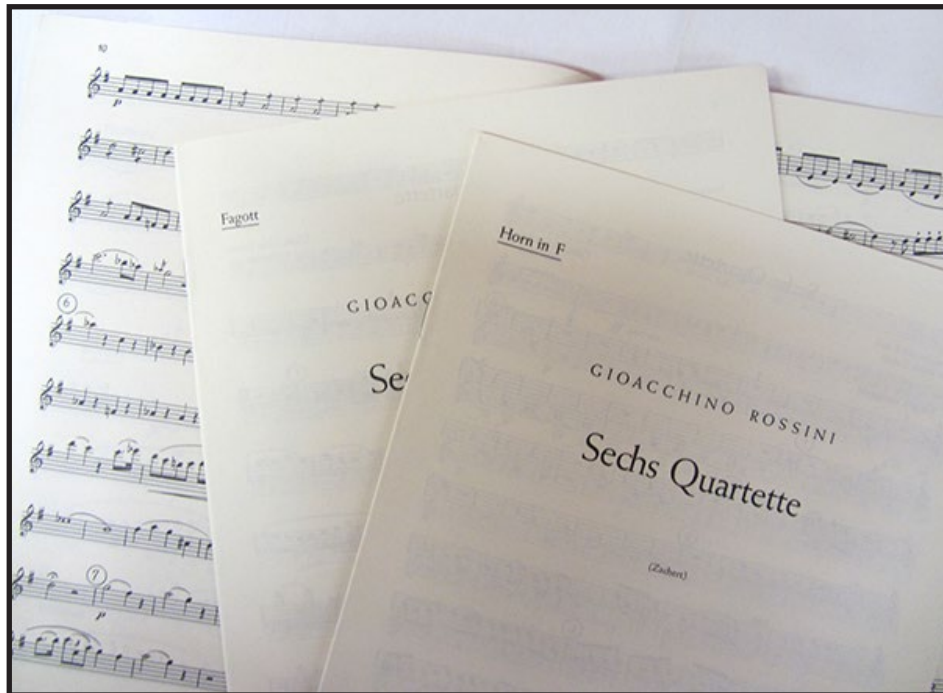
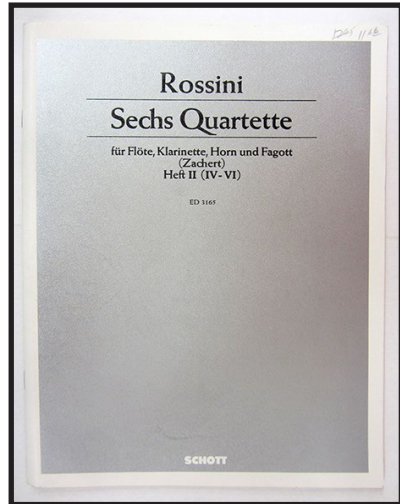
vb1453: Rochberg, George—*contra mortem et tempus for flute, clarinet, violin and piano*. Bryn Mawr, Pa.: Theodore Presser Company, 1967. Four performance scores (4 × 39 pp.). Previous owner's stamp. Used for performance. All parts with some useful and informative annotations. Very Good. Red paper wraps, stapled. Oblong folio. First edition. Plate number 114-40116.
—\$80.00



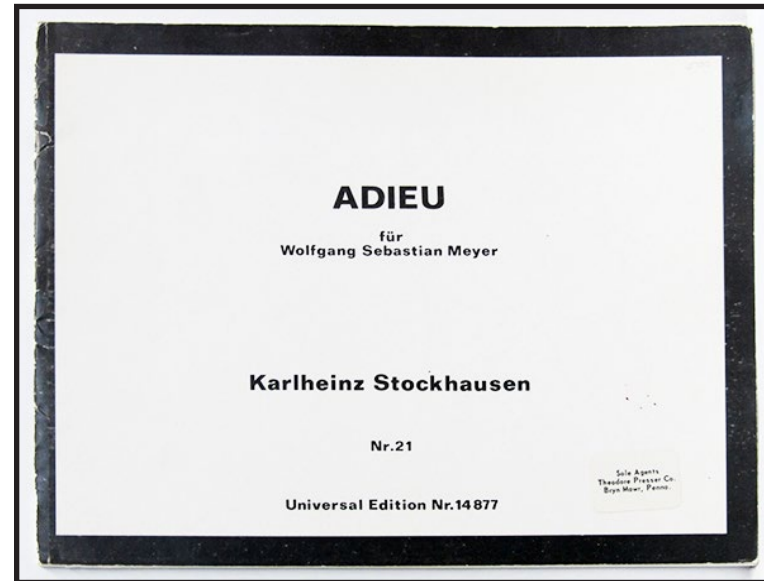
vb1448: Rossini, Gioachino—*Sechs Quartette für Flöte, Klarinette, Horn und Fagott (Zachert) Heft I (I–II) and Heft II (IV–VI)*. Mainz: B. Schott's Söhne, n.d..
Quarto, 2 Volumes. Parts [Flute, Bb Clarinet, Horn, Bassoon].

Neuauflage nach F. Berr von Walter Zachert. Printed in Germany.

Previous owner's stamp, else fine.
Edition Schott 3165. Copyright by B. Schott's Söhne, Mainz 1936, later printing. —\$60.00



vb1437: Stockhausen, Karlheinz—*Adieu: für Wolfgang Sebastian Meyer, Nr. 21*. Wien: Universal Edition, 1969.
Quarto, Universal Edition Nr. 14877. For Flute, Oboe, Clarinet, Horn, and Bassoon. Instructions in German and English. One score of 9 leaves. Some wear and bumping to extremities, else very good. —\$30.00



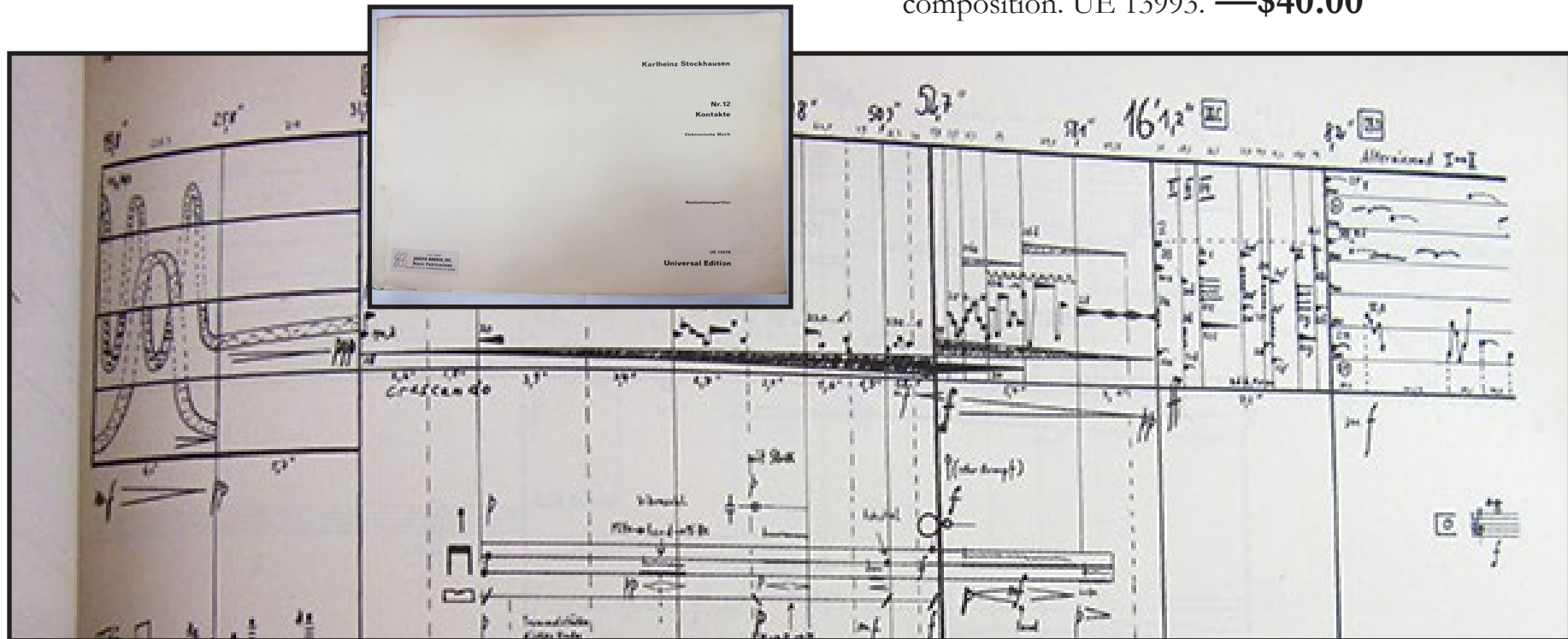
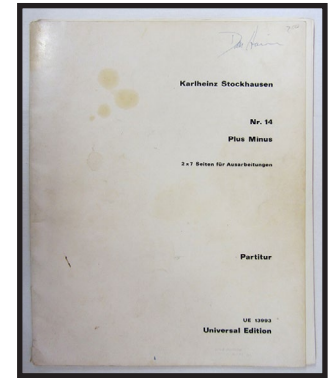
EXTREM LEISE von ganz weit

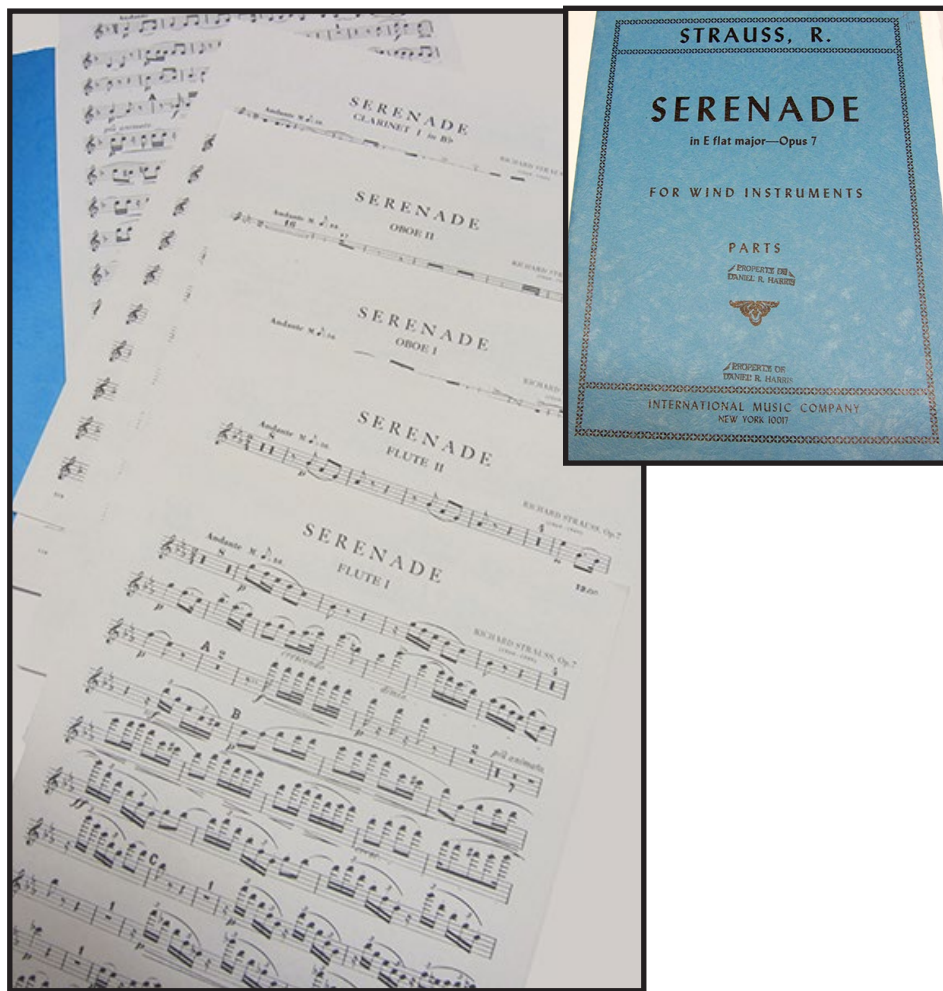
	1 89	2 55	3 8
Fl	INDIVIDUELL SEHR LANGE DAUERN UNREGELMÄSSIG	INDIVIDUELL LANGE DAUERN UNREGELMÄSSIG	IN GRUPPEN MITTLERE DAUERN REGELMÄSSIG
Ob			
Kl	G sehr langsam unregelmässig		
Hn	ATEMPAUSEN ad lib, nach jedem Atmen unauffällig einsetzen	JEDER 1 mal ATEMLÄNGE Flutterzunge	
Fg			
			G SUMMEN

Bei Tonbandaufnahmen ebenfalls
EXTREM LEISE SPIELEN, aber so nahe an den
Mikrofonen (verhält), daß mit vollem Pegel
aufgenommen werden kann.

vb1455: Stockhausen, Karlheinz—*Nr. 12 Kontakte. Elektronische Musik. Realisationspartitur.* London: Universal Edition, 1968. UE 13678 (Realisationspartitur, 68 pp.), UE 14246 (Aufführungspartitur, 37 pp.) bound together in one wrap. Some moisture damage to fore edge of back wrap lightly affecting edges of final pages, else fine. “Die Komposition KONTAKTE (1959/1960) existiert in 2 Fassungen: I Kontakte, Elektronische Musik; II Kontakte für elektronische Klänge, Klavier und Schlagzeug. Für die erste Fassung realisierte der Komponist ein 4-Spur-Tonband elektronischer Musik, sowie stereophone und monophone Kopien dieses 4-Spur-Tonbandes, im Studio für elektronische Musik des Westdeutschen Rundfunks Köln. Die Herstellung des 4-Spur-Tonbandes ist in der hier vorliegenden Realisationspartitur beschrieben.” —**\$250.00**

vb1439: Stockhausen, Karlheinz—*Nr. 14: Plus Minus. 2 × 7 Seiten für Ausarbeitungen.* Partitur. London: Universal Edition, 1965. Folio. Wrapper with Erläuterungen and Instructions (15 pp.) stapled in. Seven leaves with notes and seven leaves with symbols laid in. Previous owner’s signature on the wrapper, which is well soiled. Else, the instructions and leaves are very good. As per instructions, one or several interpreters can realize one or several layers with the 14 pages. Up to 7 layers can be combined. The concept represents seven musical types in combination with their waxing and waning (plus/minus) and although rigorously specified, requires input from the performer verging on composition. UE 13993. —**\$40.00**





vb1446: Strauss, Richard—*Serenade in Eb Major, Opus 7, for Wind Instruments, Parts*. New York, N.Y.: International Music Company, n.d.. Fine, Quarto. For 13 wind instruments, parts (2 flutes, 2 oboes, 2 clarinets, 4 horns (2 in Eb, 2 in Bb), 2 bassoons, contrabassoon or tuba) in folder. Previous owner's stamp on wraps, else fine. First performance, November 27, 1882, in Dresden by the Court Orchestra ensemble; Franz Wüllner, conductor. Duration ca. 10 minutes. —\$25.00

vb1444: Stravinsky [Stravinsky], Igor—*Octet for Wind Instruments*, [1952 version, parts]. New York, N. Y.: Edition Russe de Musique, Boosey & Hawkes, 1952. Very Good, quarto, 9 parts, flauto, clarinetto in Sib and La, fagotto I & II, tromba I in Do, tromba II in La, trombone I tenore, trombone II, basso in folder. Previous owner's stamp on folder and parts, else fine. Plate Number B. & H. 17272. Printed in USA. "The Octet began with a dream, in which I saw myself in a small room surrounded by a small group of instrumentalists playing some attractive music,"—Stravinsky. Sinfonia; Tema con variazioni; Finale. —\$32.00



vb1438: Webern, Anton—*Fünf Canons nach lateinischen Texten für hohen Sopran, Klarinette und Bassklarinette, Op. 16*. Wien: Universal Edition, 1956.

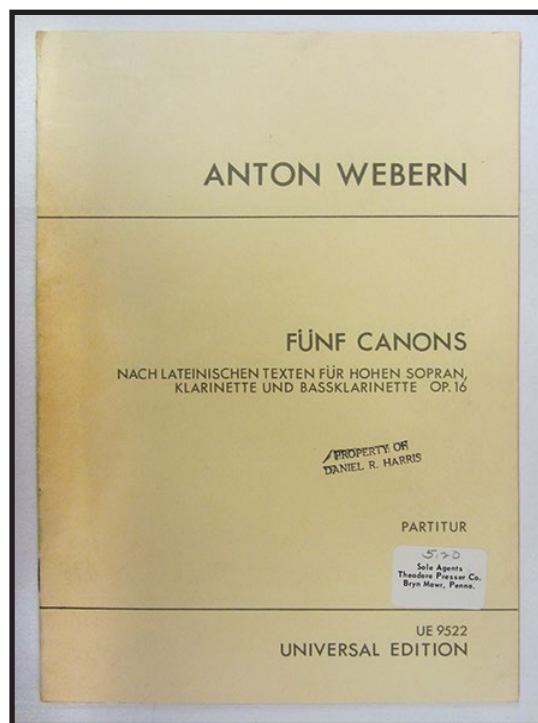
Very Good, 13 pp. Score, for Soprano voice, clarinet, and bass clarinet. Universal Edition, Nr. 9522. The previous owner has neatly copied and taped in a transposed A clarinet or transposed bass clarinet part into the nontransposing score. Much more useful for the performer than the part that comes from the publisher. Texts for the canons are I. *Christus factus est pro nobis obediens usque ad mortem . . .*

II. (Aus: "Des Knaben Wunderhorn") *Dormi Jesus, mater ridet, / Quae tam dulcem somnem videt, / Dormi Jesus blandule. / Si non dormis, mater plorat, / Inter fila cantans orat: / Blande veni somnule.*

III. *Crux fidelis, inter omnes arbor una nobilis: / nulla silva talem profert, fronde, flore, germine. / Dulce lignam, dulce clavos, dulce pondus sustinet.*

IV. *Asperges me, Domine, hyssopo, et mundabor: / lavabis me, et super nivem dealbador. / Miserere mei, Deus, / secundum magnam misericordiam tuam.*

V. *Crucem tuam adoramus, Domine: / et sanctam resurrectionem tuam laudamus / et glorificamus: ecce enim propter lignum / venit gaudium in universo mundo.* —\$75.00



4 **FÜNF CANONS**

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I

Rasch (♩ = ca 88) Anton Webern, Op. 16

Gesang

Klarinette*

Baß-Klarinette

1 2 *f*

3 4 *mf*

5 6 7 *f*

fac - tus est pro no - - - bis ob -

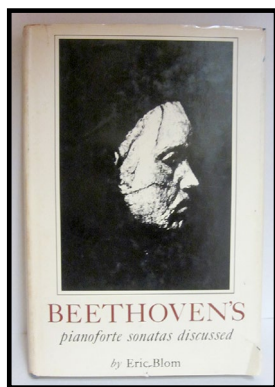
e - di - ens us - que ad mor - tem, mor - tem au - tem

* Klängt wie notiert

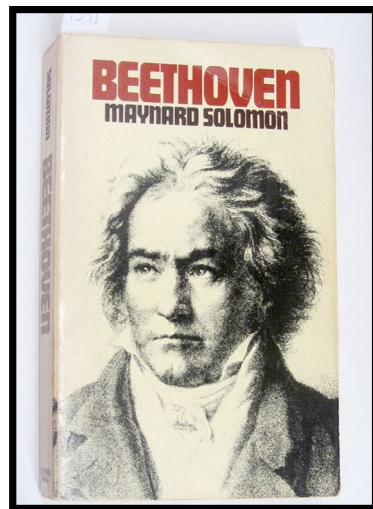
Copyright 1928 by Universal Edition
Copyright renewed 1956 by Anton Webern's Erben

Universal Edition Nr. 9522

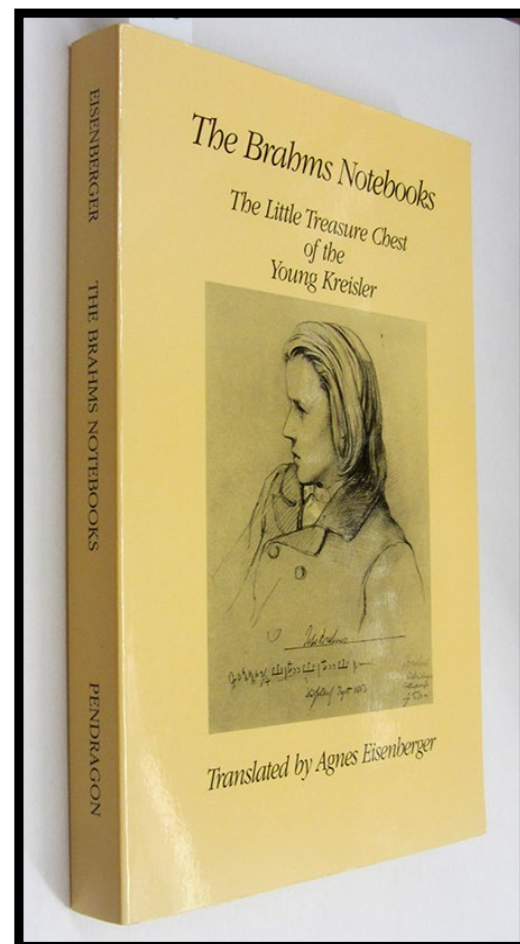
vb1395: Blom, Eric—*Beethoven's Pianoforte Sonatas Discussed*. New York: Da Capo, 1968. viii, 251 pp. Dust jacket with wear and one inch tear, else good. (Unabridged reprint of Dutton New York & Dent London, 1938.) —**\$30.00**



vb1391: Solomon, Maynard—*Beethoven*. New York: Schirmer, 1977. Good, octavo. xvi, 400 pp. Cover worn and discolored, else very good. —**\$12.00**



In 1909, twelve years after the composer's death, the German music critic, author, and scholar Carl Krebs collected and published these notebooks in one small, handsome volume. The limited edition was soon exhausted and the collection was never reprinted. Krebs was aided in writing his informative Preface by the author Max Kalbeck, the first volume of whose monumental biography of Brahms had appeared in 1903. Kalbeck calls attention to these notebooks, convinced that they offer the key to Brahms' innermost being. The present volume, translated and introduced by Agnes Eisenberger, provides the original German with its English equivalent on facing pages. The annotations and descriptions of the various authors are by Siegmund Levarie."—from the book jacket. —**\$50.00**



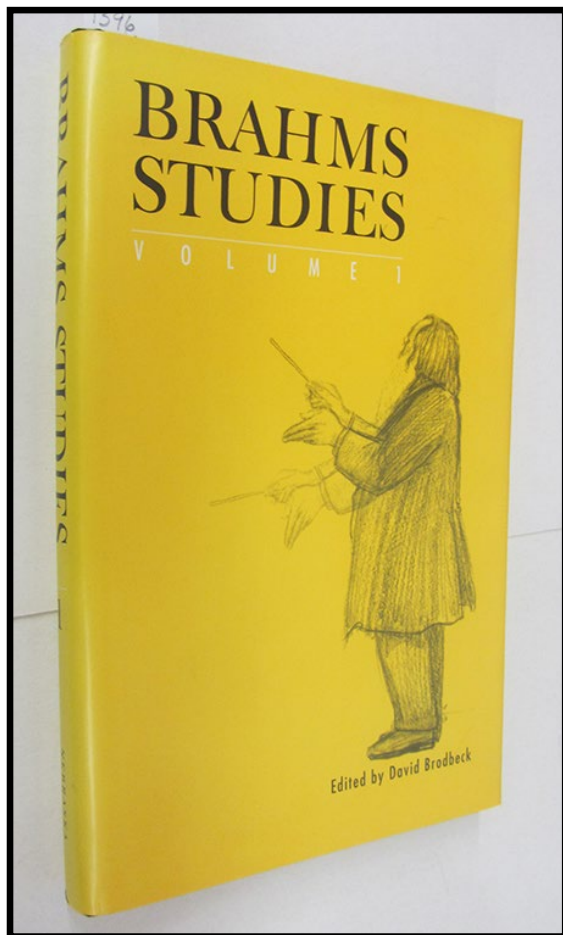
Brahms

vb1410: Brahms, Johannes (compiler); Krebs, Carl (editor); Eisenberger, Agnes (translator)—*The Brahms Notebooks: The Little Treasure Chest of the Young Kreisler: quotations from poets, philosophers, and artists*. Hillsdale, New York: Pendragon Press, 2003. xviii, 371 pp. Very good, trade paper. "When Brahms was about twenty years old, he began to copy into the notebook he always carried, long or short passages he had read and wished to keep. This practice belongs to an old tradition followed by Erasmus, Ben Jonson, and John Milton, to mention but three examples. Four of Brahms' notebooks have been preserved.

vb1396: Brodbeck, David, Editor—*Brahms Studies, Vol. 1*. Lincoln, Neb.: University of Nebraska Press in affiliation with the American Brahms Society, 1994. x, 198 pp. Fine octavo in fine dust jacket. Index included. Contents: Johannes Brahms Collection of Deutsche Sprichworte (German Proverbs) Edited and Translated by George S. Bozarth; The Brahms-Joachim Counterpoint Exchange, or, Robert, Clara, and “the Best Harmony between Jos. and Joh.” by David Brodbeck; Contradictory Criteria in a Work of Brahms by Joseph Dubeil; “Concertante Rondo” to “Lyric Sonata”: A Commentary on Brahms’s Reception of

Mozart by John Daverio; Brahms’s Cello Sonata in F major and its Genesis: A Study in Half-Step Relations by Margaret Notley; An Unwritten Metrical Modulation in Brahms’s Intermezzo in E minor, Op. 119, No. 2 by Ira Braus; Brahms on Schopenhauer: The *Vier ernste Gesänge*, Op. 121, and Late Nineteenth-Century Pessimism by Daniel Beller-McKenna.

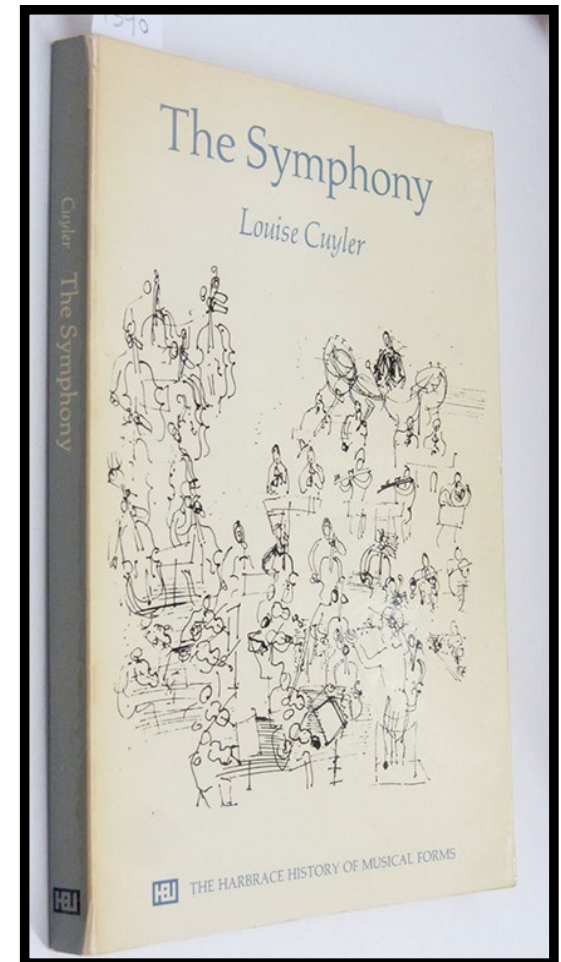
—\$21.00



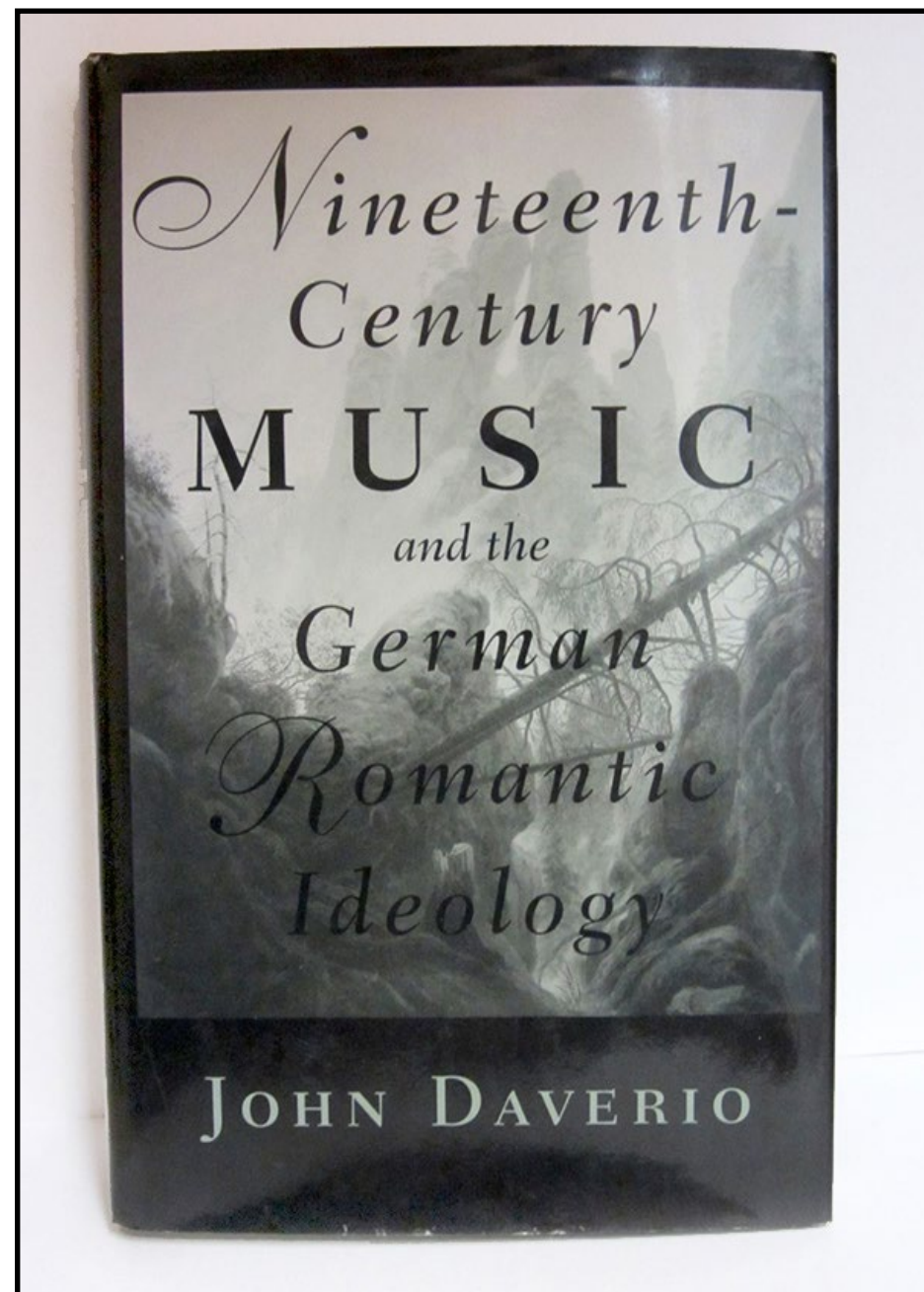
vb1390: Cuyler, Louise—*The Symphony. The Harbrace History of Musical Forms*. New York: Harcourt Brace Jovanovich, 1973. x, 236 pp. Good, octavo trade paperback, wear and soiling to wraps. The Harbrace history of musical forms under the general editorship of Karl Geiringer, University of California, Santa Barbara. Part One: The mainstream of symphonic development: The Symphony in Austria and Germany. 1. The background and heritage of the classical symphony; 2. The earlier Viennese period: The symphonies of Haydn and Mozart; 3. The later Viennese period: The symphonies of Beethoven

and Schubert; 4. A time of temporizing: Mendelssohn and Schumann; 5. Brahms: A great mediator of classical and romantic styles; 6. The end of a tradition: Bruckner and Mahler. Part Two: Tributary streams of symphonic development: 1780–1914. 7. The symphony in France; 8. The symphonies of Tchaikovsky, Dvorak, Sibelius and Ives; 9. A parasymphonic type: The symphonic poem.

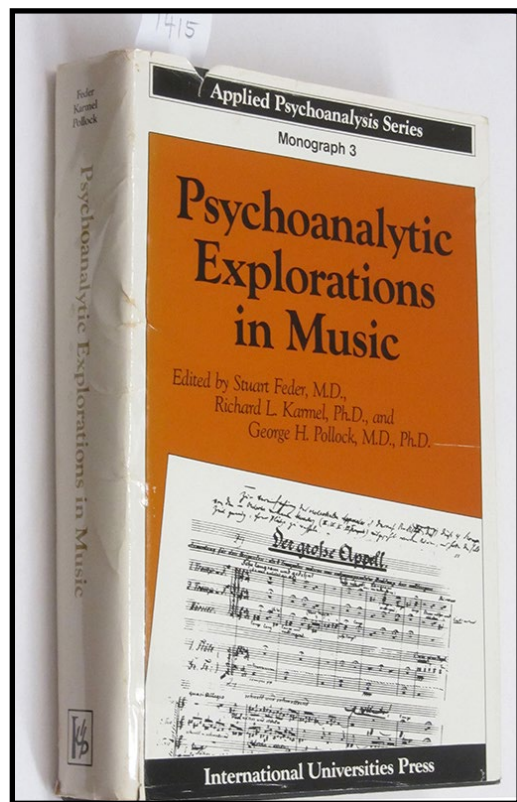
—\$13.00



vb1401: Daverio, John—*Nineteenth-Century Music and the German Romantic Ideology*. New York: Schirmer Books, A division of MacMillan, 1993. Fine, octavo. xiii, 274 pp. 1st ed., 1st printing. Light wear to DJ, else fine. 1. Romantic Ideas and Romantic Music; 2. Schumann's Opus 17 *Fantasie* and the *Arabeske*. A Monument to Beethoven. New Forms. Leaden Arabesques in the Nuremberg Style. Ruins; 3. Schumann's Systems of Musical Fragments and Witz. Schumann and the Incomprehensibility Topos. Schumann and the System of Musical Fragments: Precedents and Typology. Schumann and the System of Musical Fragments: Categories. "Zusammenhangende abenteuerliche Geschichten" Schumann the Allegorizer; 4. Euryanthe and the Artwork as Critique. A Challenge for the Historian of Reception. Euryanthe and the Gesamtkunstwerk Idea. Euryanthe in the Wilderness; 5. Brahms and the Romantic Imperative. "All the classical genres are now ridiculous in their rigid purity" "One might just as well say that there are infinitely many poetic genres, or that there is only one progressive genre" "Up to now, modern poetry has seen no new genres, yet every classical work creates its own genre"; 6. Wagner's Ring and Universalpoesie. Friedrich Schlegel's Romantic Manifesto and Wagnerian Music Drama. Reflection, the Romantic Artwork, and The Ring. The Ring as an Epic Portrayal of Interiority. The Ring as Memory Preserved; 7. Tristan, Parsifal, and the "New" Organicism. The New Mythology and the New Organicism. Tristan and the Art of Transition. Parsifal and Rhetorical Dialectics; 8. Richard Strauss's Also sprach. Zarathustra and the "Union" of Poetry and Philosophy. Poetry, Philosophy, and Program Music. "... frei nach Friedrich Nietzsche" Fin de siecle Form. —\$45.00



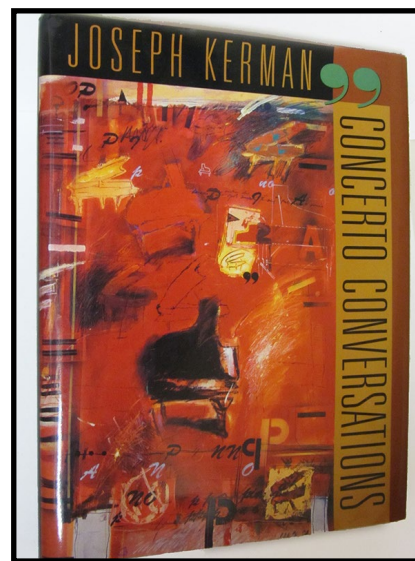
vb1415: Feder, Stuart; Karmel, Richard L.; Pollack, George H., Eds.—*Psychoanalytic Explorations in Music*. Madison, Conn.: International Universities Press, 1990. xvii, 525 pp. Some wear, tears, and soiling to dust jacket, else very good overall. Inscription to previous owner on ffep. Contents: On the enjoyment of listening to music (1950)/Heinz Kohut and Siegmund Levarie; Observations on the psychological functions of music (1957) Heinz Kohut; Some considerations of a psycholanalytic interpretation of music (1971)/Martin L. Nass; Freud's theory of jokes and the linear-analytic approach to music: a few points in common (1979)/Daniel Sabbeth; The development of musical ability (1968)/Pinchas Noy; Transitional tunes and musical development (1970)/Marjorie McDonald; A psychoanalyst's view of Clara Schumann (1968)/Anna M. Burton; Charles and George Ives: the veneration of boyhood (1981)/Stuart Feder. On hearing and inspiration in the composition of music (1975)/Martin L. Nass; Mourning



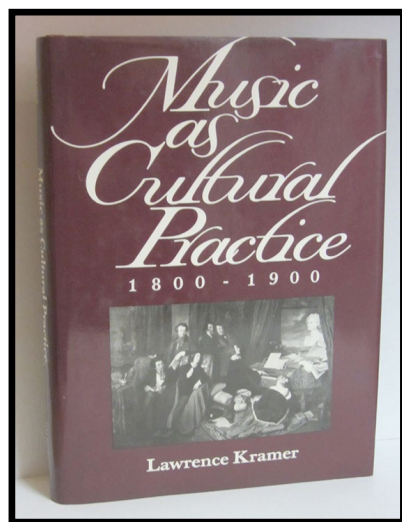
and memorialization through music (1975)/George Pollock; From creation in art: an ego psychological approach to creativity (1979)/Pinchas Noy; The nostalgia of Charles Ives: an essay in affects and music (1981)/Stuart Feder; The development of creative imagination in composers (1984)/Martin L. Nass; On Beethoven's deafness (1978)/Maynard Solomon; Johannes Brahms: music, loneliness, and altruism (1985)/Peter Ostwald; Mourning through music: Gustav Mahler (1974)/George Pollock; Gustav Mahler: the music of fratricide (1981)/Stuart Feder. Mozart: a study in genius (1951)/Aaron H. Esman; Mozart's Zoroastran riddles (1985)/Maynard Solomon; Rossini: a psychoanalytic approach to "The great renunciation" (1965)/Daniel W. Schwartz; Robert Schumann and Clara Wieck: a creative partnership (1985)/Anna M. Burton; On falling in love: the mystery of Tristan and Isolde (1986)/Richard D. Chessick. Applied Pschoanalysis Series, Monograph Vol. 3. —\$55.00

vb1397: Kerman, Joseph—*Concerto Conversations*.

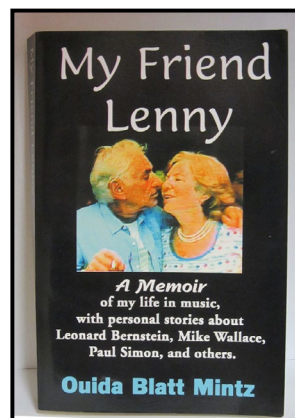
Cambridge, Mass.: Harvard University Press, 1999. Fine, hardcover. 125 pp. + Sound CD in unopened sleeve. Contents: Getting Started; Particularity and Polarity; Reciprocity, Roles, and Relationships; Virtuosity/Vertu; Diffusion: Concerto Textures; The Sense of an Ending; Conversation-stopper (After-words); Notes; Musical Examples; Credits; Index; Music on CD. —\$27.00



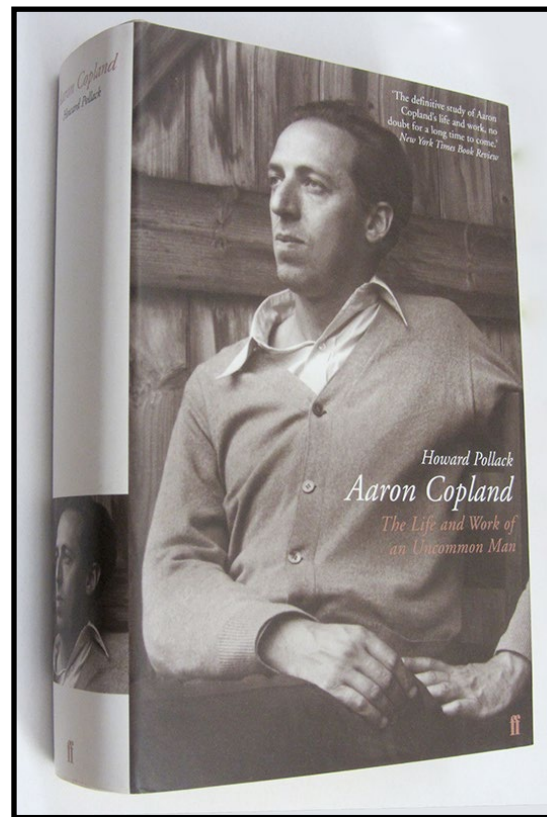
vb1403: Kramer, Lawrence—*Music as Cultural Practice: 1800—1900*. xv, 226 pp. Very good in very good dust jacket. With 4 illustrations and 28 musical examples. Berkeley: University of California Press, 1990. Contents: 1. Tropes and Windows: An Outline of Musical Hermeneutics; 2. Beethoven's Two-Movement Piano Sonatas and the Utopia of Romantic Esthetics; 3. Impossible Objects: Apparitions, Reclining Nudes, and Chopin's Prelude in A Minor; 4. Liszt, Goethe, and the Discourse of Gender; 5. Musical Form and Fin-De-Siècle Sexuality; 6. "As If a Voice Were in Them": Music, Narrative, and Deconstruction. Series: California studies in 19th century music, Vol. 8. —**\$35.00**



vb1407: Mintz, Ouida Blatt—*My Friend Lenny*. Prepublication hardback, inscribed by author in 2005. —**\$38.00**



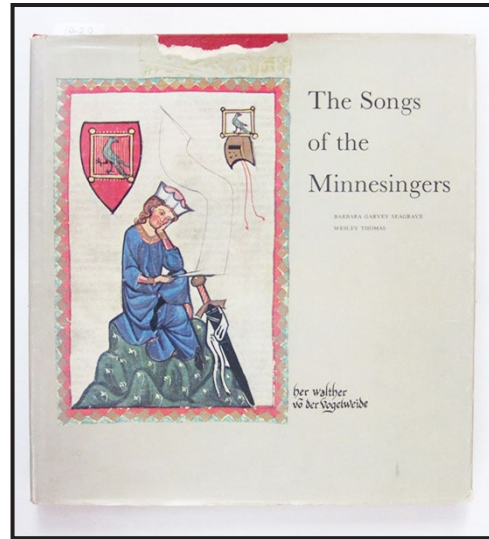
vb1400: Pollack, Howard—*Aaron Copland: The Life and Work of an Uncommon Man*. London: Faber & Faber, 1999. xi, 690 pp. First UK ed. Fine in near fine dust jacket. Contents:



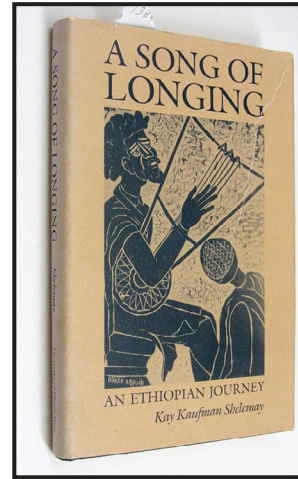
A Copland Portrait; Background Matters; Early Education and First Works; Paris; Copland the Music of Europe; From *Sonata Movement* to *Grohg* (1921–24); Return and Rediscovery; The Usable Past; From the *Organ Symphony* to "Vocalise" (1924–28); From *Vitebsk* to the *Piano Variations* (1928–30); Copland Among his Peers; Copland and Younger American Composers; South of the Border; Personal Affairs; Copland and the American Theater; An Engaged Citizen; From the

Short Symphony to *A Prairie Journal* (1933–37); From *Billy the Kid* to *John Henry* (1938–40); Music for the Movies and for Keyboard (1939–41); From *Lincoln Portrait* to *Danzón Cubano* (1942). From *The North Star* to *Appalachian Spring* (1943–44); From "Jubilee Variation" to *Four Piano Blues* (1945–48); From *The Red Pony* to the *Piano Quartet* (1948–50); The Changing Scene; From *Old American Songs* to the *Piano Fantasy* (1950–57); From *Dance Panels* to *Connotations* (1959–62); From *Emblems* to *Proclamation* (1964–82); Identity Issues; The later years. —**\$25.00**

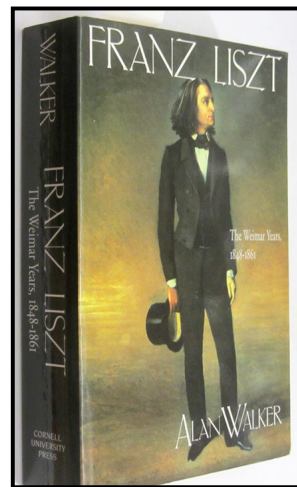
vb1420: Seagrave, Barbara Garvey; Thomas, Wesley—*Songs of the Minnesingers*. Urbana and London: University of Illinois Press, 1966. Near Fine, Quarto. 323 pp., Hardcover, 1st ed. 10" 33-1/3 record present. Dust jacket generally very good, with one large piece missing from front. Table of Contents: **The Early Minnesingers**—Kürenberg, Spervogel, Dietmar von Aist, Friedrich von Hausen, Heinrich von Veldeke, Rudolf von Ferris; **The Classical Minnesong**—Hartmann von Aue, Heinrich von Morungen, Wolfram von Eschenbach, Walther von Vogelwiede; **The Early Realists**—Neidhard von Reuenthal, Reinmar von Zweter, Tannhäuser; **The Later Thirteenth Century**—Alexander, Konrad von Würzburg, Robyn, Der Unverzagte, Hermann Damen; **Dissolution of the Minnesong**—Frauenlob, Wizlaw von Rügen, The Monk of Salzburg, Hugo von Montfort, Oswald von Wolkenstein. Featuring historical and critical analysis of the German Minnesong period. A Large and representative anthology of music and lyrics in German, with English verse translations. Numerous illustrations from the original manuscripts. —\$35.00



vb1384: Shelemay, Kay Kaufman—*A Song of Longing: An Ethiopian Journey*. Urbana: University of Illinois, 1991. xii, 177 pp. Book fine, dj torn. Contents: Acknowledgments; Introduction; A Note on Transliteration; 1. The Scholar's World; 2. North to Gondar; 3. In a Beta Israel Village; 4. Life on Benin Sefer; 5. Monks and Missionaries; 6. Marriage and Revolution; 7. Transitions; 8. Sounds of Change; 9. Unexpected Findings; 10. A Song of Longing; Postscript; Selected Bibliography; Index. —\$35.00

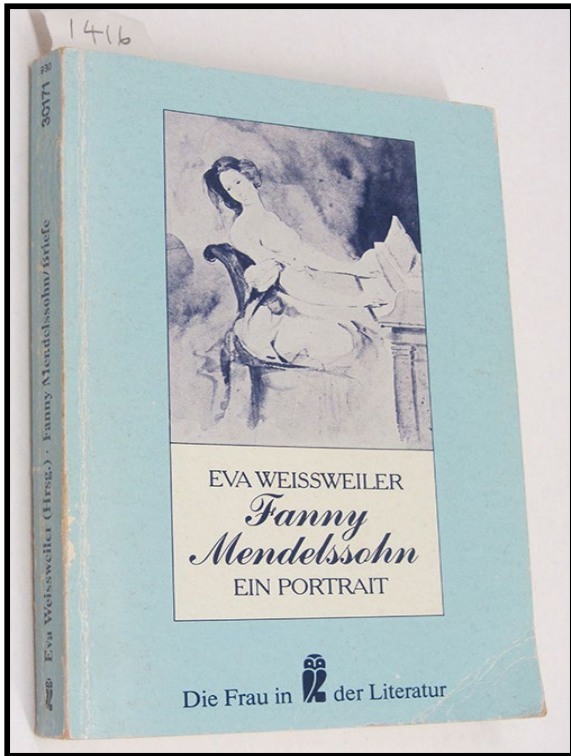


vb1389: Walker, Alan—*Franz Liszt: The Weimar Years; 1848-1861*. (Vol. 2 of 3 volumes) New York: Cornell University Press, 1993. xvii, 626 pp., frontis + 27 illus. Very good, octavo with light wear, but crease to spine. Contents of volume 2: Book One: New Beginnings 1847–1848. Enter Carolyne von Sayn-Wittgenstein; The Journeys of the Princess, 1847–1848; Funerailles, 1848–1849; The Altenberg. Book Two: Court and Kapellmeister, 1848–1853; Music at the Court of Weimar; Years of Struggle I, 1849–1852; A Gathering of Eagles; The Raff Case; Liebestraume; Book Three: The Years of Maturity, 1853–1855; Growing Achievements, 1853–1855; Liszt the Conductor; Liszt and the Orchestra; The War of the Romantics; The Scribe of Weimar; Vienna, Gran, and Aachen, 1856–1857; Book Four: Gathering Storms, 1857–1861; Liszt and His Children; The Death of Daniel Liszt; Of Triumph and Tragedy. 1857–1859; Of Marriage and Divorce; Liszt Makes a Testament and Leaves Weimar, 1860–1861; Appendixes 1–3. —\$55.00



Fanny Mendelssohn Hensel

vb1416: Weissweiler, Eva—*Fanny Mendelssohn: Ein Portrait in Briefen*. Frankfurt/M.: Ullstein, 1985. 250 pp. trade paper, octavo. Wear to extremities, good. Hrsg. u. mit e. Nachwort vers. von Eva Weissweiler. Content: Kindheit



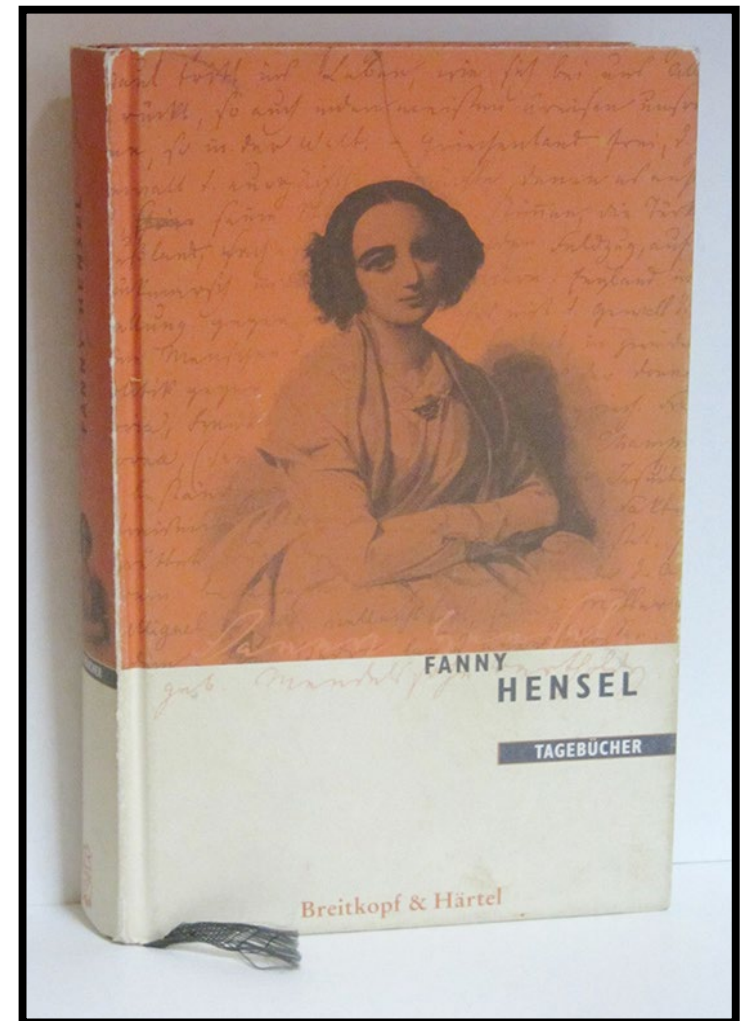
in Hamburg und Berlin (1805–1820). Die Briefe an den Bruder I. Nach Weimar, Paris und Neustadt-Eberswalde (1821–1828); II. Nach Grossbritannien (1829); III. Nach Leipzig, München und Düsseldorf (1830–1835); IV. Nach Leipzig, Frankfurt und Berlin

(1835–1845). Im Kommentar verwendete Abkürzungen. Literaturverzeichnis. Chronologisches Verzeichnis der veröffentlichten Werke Fanny Mendelssohns. Quellen- und Bildnachweis. Nachwort. Personenregister. Series: Die Frau in der Literatur. —\$30.00

vb1398: Mendelssohn Hensel, Fanny—*Tagebücher*.

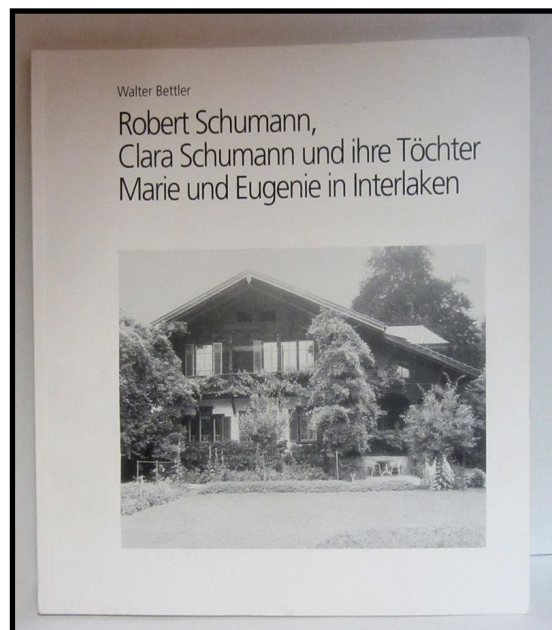
Wiesbaden: Breitkopf & Hartel, 2002. Very good, octavo, hardcover. xxxii, 378 pp. Some wear to edges of covers, many light pencil markings. Hrsg. von Hans-Günter Klein und Rudolf Elvers. Introduction, list of illustrations, Fanny Hensels diaries from 1829 to 1847, including the two Italian journeys beginning in 1839 and 1845, documents concerning her death, commentary, bibliography, index of Fanny Hensel's works, index of Felix Mendelssohn's works, index of persons. In German. A genealogical table of the Mendelssohn family on the endpapers.

—\$40.00



Clara and Robert Schumann

vb1393: Bettler, Walter—*Robert Schumann, Clara Schumann und ihre Tochter Marie und Eugenie in*

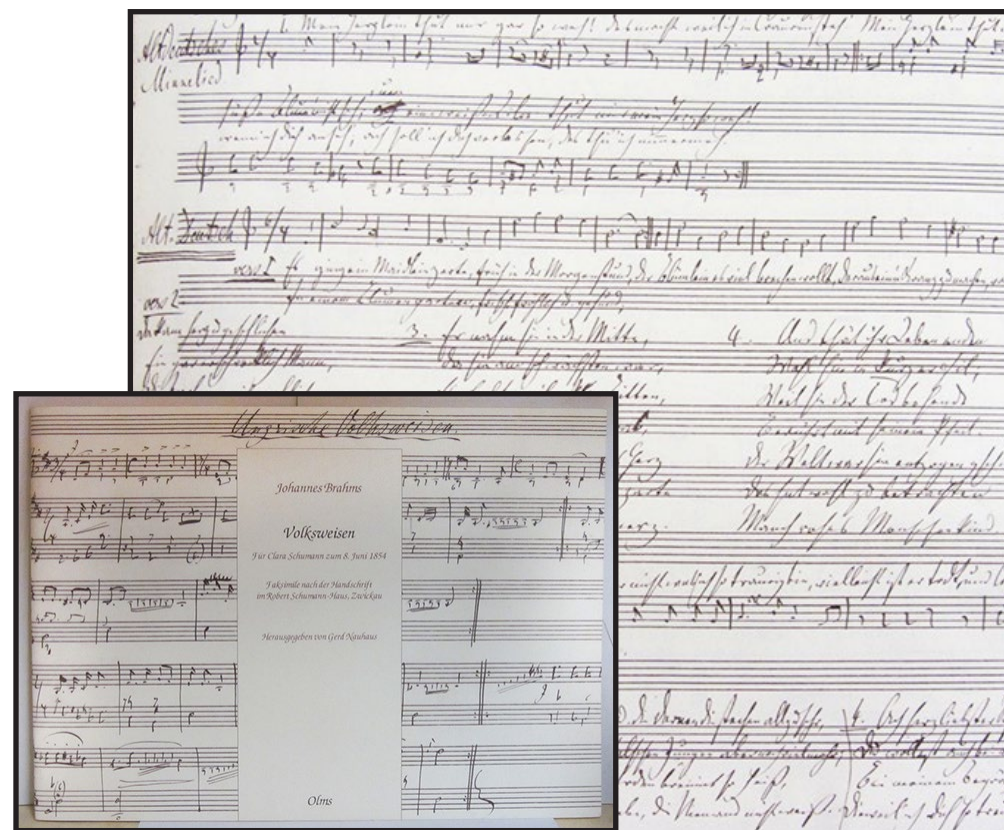


Interlaken. Interlaken und Spiez: Privatdruck der grafischen Betriebe Schlaefli & Maurer, [1994]. 104 pp. Very good. Privatdruck der grafischen Betriebe Schlaefli & Maurer, Interlaken und Spiez in einer Auflage von 800 numierten Exemplaren herausgegeben. (No exemplar number for this item.) Contents: Einleitung; Der Geist

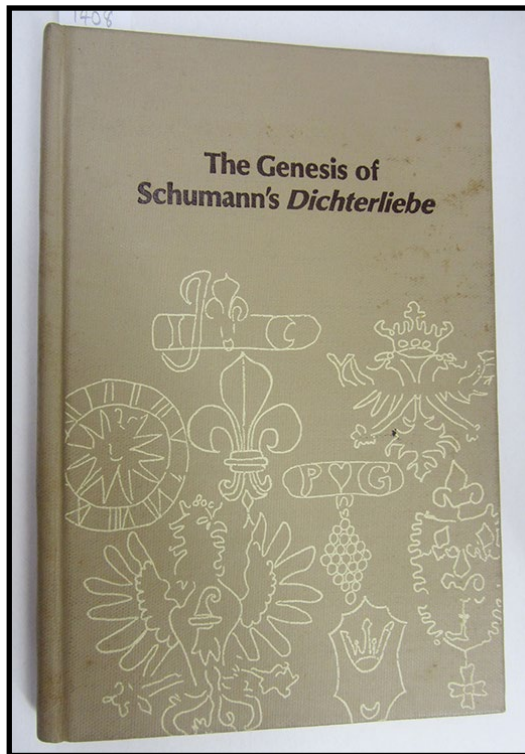
der Romantik; Robert Schumann; Clara Weick – Clara Schumann: Clara Schumann in Matten und Interlaken. Clara Schumann aus der Sicht ihrer selbst, aus der Sicht ihrer Tochter, Clara Schumann aus der Sicht ihrer Biographinnen; Die Kinder der Robert und Clara Schumann; Marie Schumann; Marie Schumann in Interlaken: Der Bau des Chalets Schumann, Hüterin der Familienpapiere und der Familielegende, Ihr Hiersein ist in mehr als einer Hinsicht Interlaken zugute gekommen, Ein Buch von Robert Schumann mit einer Widmung von Clara Schumann für Marie Schumann, Tod von Marie Schumann; Eugenie Schumann: Marie Fillunger, Eugenie Schumann in Matten-Interlaken, 26

Originalbriefe und Karten von Eugenie Schumann, Geschenk an die Konservatoriums-Bibliothek in Bern, Eugenie Schumann in Bern, ihr Tod, Das Schumann-Grab auf dem Friedhof Gsteig bei Wilderswil, Das Chalet Schumann in Interlaken, Zwei Temperapanneux; Quellen- und Literaturverzeichnis. —\$60.00

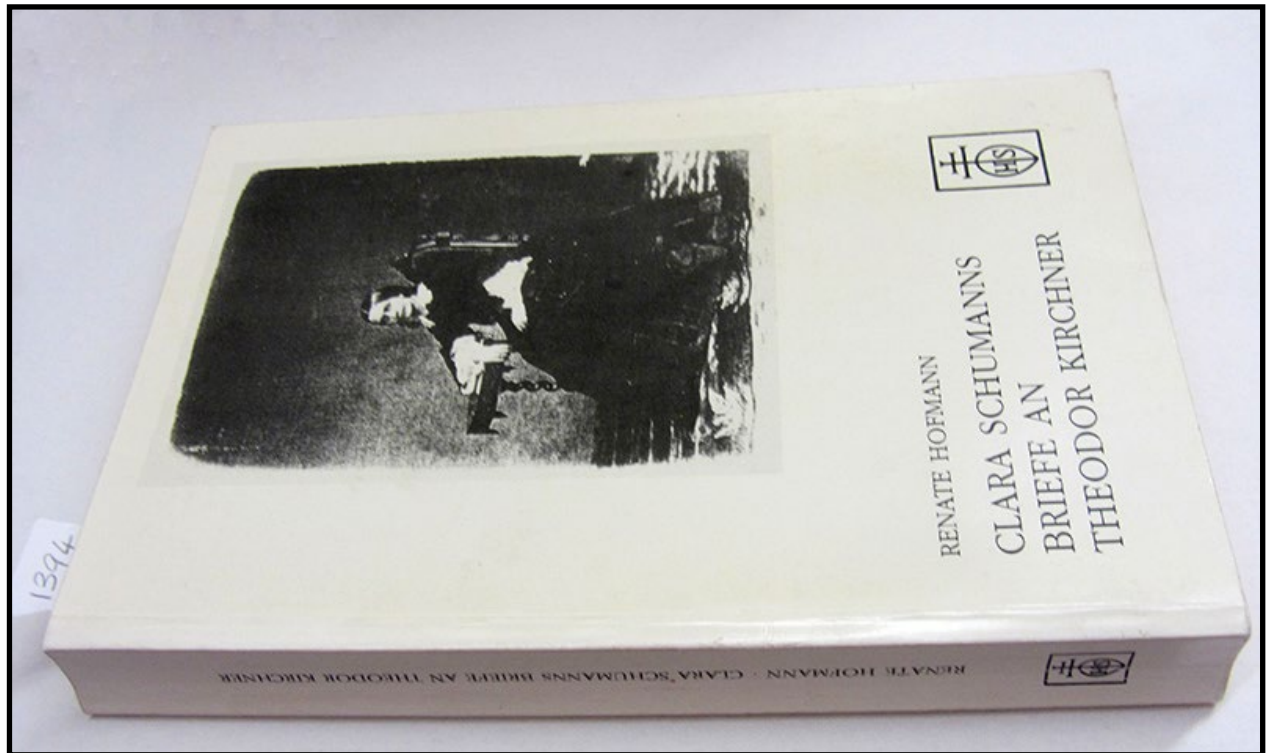
vb1421: Brahms, Johannes; Nauhaus, Gerd—*Volksweisen: für Clara Schumann zum 8. Juni 1854: Faksimile nach der Handschrift im Robert Schumann-Haus, Zwickau*. New York: Olms, 1997. 15 pp. 15 Facsimile, Musical manuscript in the hand of Johannes Brahms held at the Robert Schumann-Haus in Zwickau. Very Good, Oblong quarto. Introduction by Gerd Nauhaus. —\$45.00



vb1408: Hallmark, Rufus E.—*The Genesis of Schumann's Dichterliebe: A Source Study*. Detroit: UMI, 1979. xvi, 208 pp.: illustrations, music. Binding somewhat soiled, no dust jacket. Series: Studies in Musicology 12. Contents: Chapter I: Preliminary Considerations. Schumann's Liederjahr. Heine's Buch der Lieder. Schumann and Heine. Chapter II. The Sources for the Study of Dichterliebe. Terminology. Description of the Sources. Schumann's Song-Composing Procedure. III. The Genesis of Dichterliebe. The Composition of Individual Songs. [16 individual songs] A Song Cycle from Lyrisches Intermezzo. Publication History. Chapter IV. Analytic Observations. Declamation and Tempo. Inner Form. Tonal Plan. Chapter V. Conclusions. —**\$76.00**

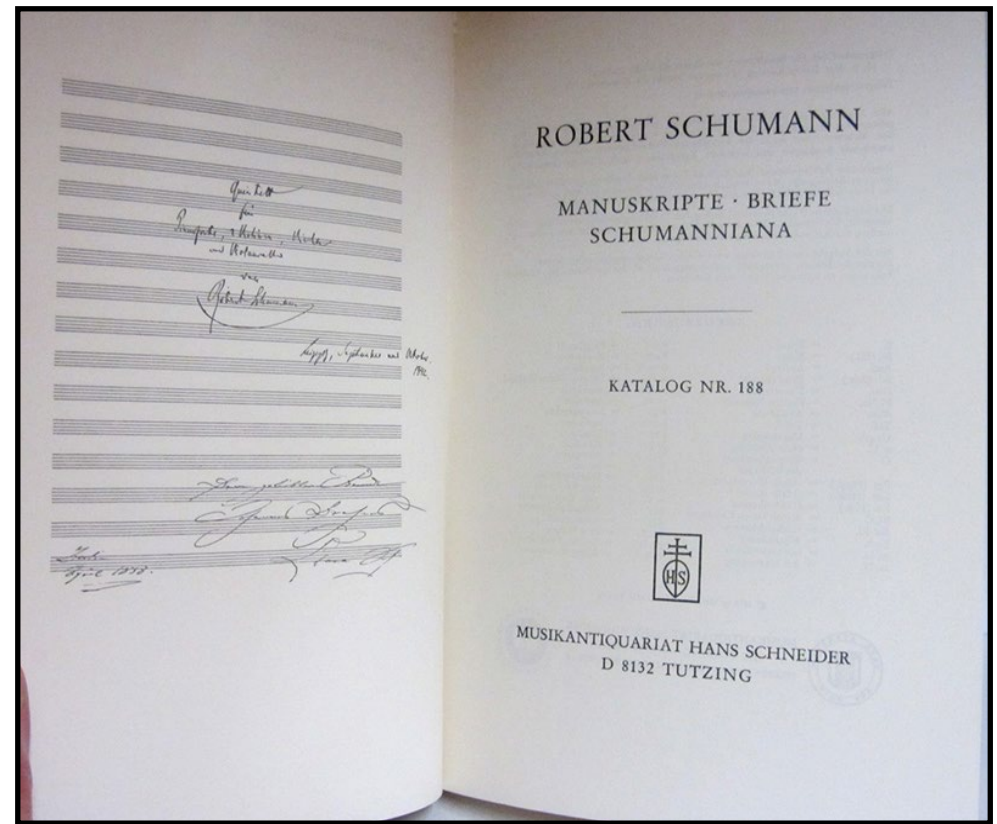
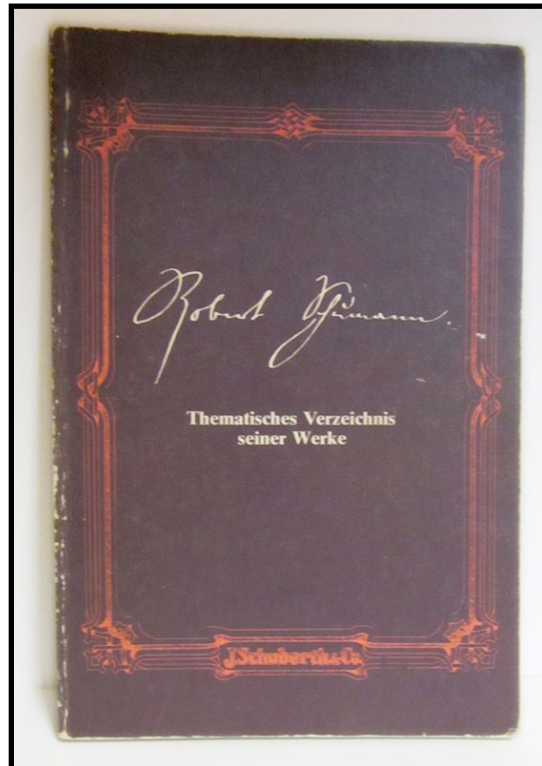


vb1394: Hofmann, Renate—*Clara Schumanns Briefe an Theodor Kirchner. Mit einer Lebensskizze des Komponisten*. Tutzing: Verlegt bei Hans Schneider, 1996. Very good, octavo wraps. 223 pp. [17] pp. of plates. Contents: Vorwort; Einleitung; Brieftexte; Personenregister; Ortsregister; Clara Schumanns Konzertprogramme; Siglen; Verzeichnis der Briefe; Verzeichnis der Abbildungen; Bildteil. —**\$60.00**



vb1392: Hoffmann, Kurt; Keil, Siegmars—*Robert Schumann: Thematisches Verzeichnis sämtlicher im Druck erschienenen musikalischen Werke mit Angabe des Jahres ihres Entstehens und Erscheinens. 5. erweiterte und revidierte Auflage.* Hamburg: J. Schuberth & Co., 1982. 175 pp. Cover worn, else very good octavo trade paperback.. Thematic index of all musical works appearing in print with indication of the year of their creation and appearance. Fifth extended revised edition. Contents: Vorwort, Abkürzungsverzeichnis, Thematische Verzeichnis: Veröffentlichte Werke mit Opuszahl, Veröffentlichte Werke ohne Opuszahl; Übersichten und Register: Verzeichnis der im Druck erschienenen musikalischen Werke Robert Schumanns nach Gattungen geordnet, Verzeichnis der Klavierwerke und einzelnen Klavierstücke nach Titeln, Verzeichnis der Vokalkompositionen nach Titeln und Textanfängen, Verleger der Erstausgaben.

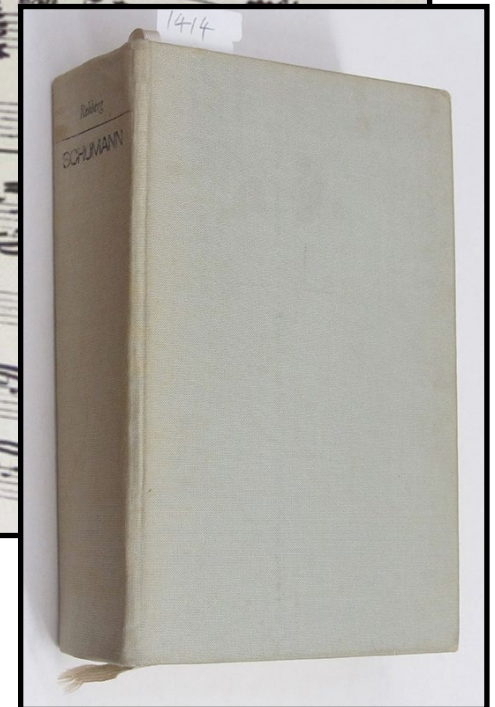
—\$50.00



vb1387: Musikantiquariat Hans Schneider—*Katalog Nr. 188: Robert Schumann: Manuskripte, Briefe, Schumanniana.* Musikantiquariat Hans Schneider. Tutzing: Musikantiquariat Hans Schneider, 1974. 246 pp. Stiff wraps with some wear and soiling. A dealer's catalog presenting 256 items related to Robert Schumann, illustrated. Includes music manuscripts with and without opus numbers, letters, a section relating to Clara Wieck/Clara Schumann, concert programs, first editions and early editions, and Schumanniana. Worldcat finds 12 copies, only 2 copies are found in trade. —\$45.00

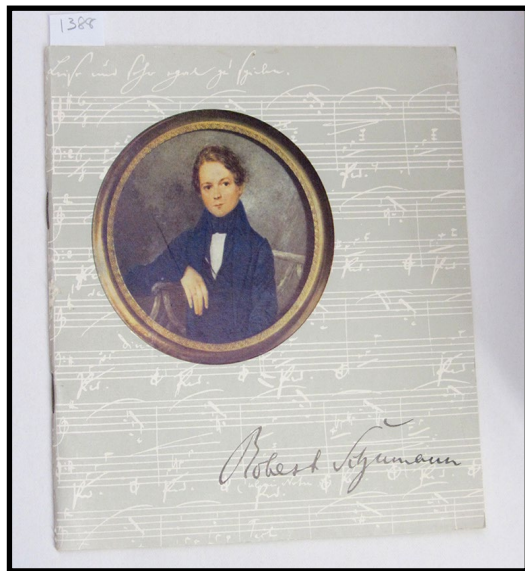
vb1414: Rehberg, Paula; Rehberg, Walter—*Robert Schumann: Sein Leben und Sein Werk*. Zurich: Artemis Verlag, 1969. 828 pp. [6] leaves plates. Soiling to spine of book, else very Good, no dust jacket. With decorative music-manuscript facsimile end papers. Contents: **die Geschichte des Lebens und der Werke, der Musiker und seine Werke, das Instrumentale schaffen.** Klavierwerke. Symphonien und Ouvertüren, Konzerte und Konzertstücke für Streich- und Blasinstrumente. Kammermusik. **das Vokale schaffen.** Lieder, Gesänge und Melodramen für eine Stimme. Duette. Die drie- und mehrstimmigen Gesänge. Chorwerke für Männergesänge. Werke für gemischten Chor a cappella. Kleinere Chorwerke mit Orchester. Die geistlichen Chorwerke. Grosse Werke für Soli, Chor und Orchester: “Das Paradies und die Peri”, “Genoveva”, “Manfred”, “Szenen aus Goethes ‘Faust’” **Schlussbetrachtung. Lebenschronik. Aus Robert Schumanns Schriften.** Über berühmte Musiker. Aus den musikalischen Haus- und Lebensregeln. Charakteristik der Tonarten. Über Musik, Über Künstler. Über Musikkritik und Zeitschriften. **Clara Weick-Schumann als Komponisten. Erläuterungen. Verzeichnis der Werke**

in systematischer Ordnung: Instrumentalmusik, Vokalmusik. **Verzeichnis nach Opuszahlen. Verzeichnis der Leier und Gesänge für eine Stimme. Namenregister. Stammbaum der Familie Robert Schumann. Werkregister,** a. Robert Schumann, b. Clara Weick-Schumann. **Sachregister. Quellennachweis. Verzeichnis der Abbildungen. Inhaltverzeichnis.** —\$25.00



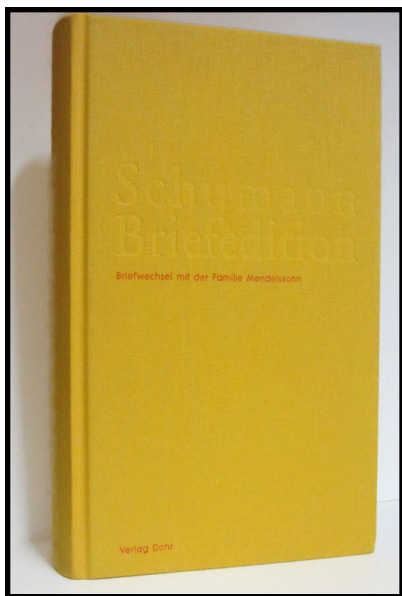
vb1388: Schoppe, Martin—*Schumanns Kindheit und Jugend in Zwickau.*

Zwickau: Robert Schumann-Haus, 1985. 32 pp. Herausgegeben vom Robert Schumann-Haus Zwickau. Fine, square 8vo. —\$45.00



vb1386: *Schumann Briefedition Serie II: Freundes und Künstlerbriefwechsel*

Band 1: Briefwechsel Robert and Clara Schumann im Briefwechsel mit der Familie Mendelssohn. Köln: Verlag Christoph Dohr, 2009. Fine, no dust jacket, octavo. 517 pp. Edited by Kristin R. M. Krahe, Katrin Reyersbach und Thomas Synofzik. With cloth ribbon bookmark. The correspondence of Robert and Clara Schumann with the Mendelssohn family, in German.



Series II, of which the correspondence with the Mendelssohns is a part, represents correspondence with friends and artists. —\$80.00

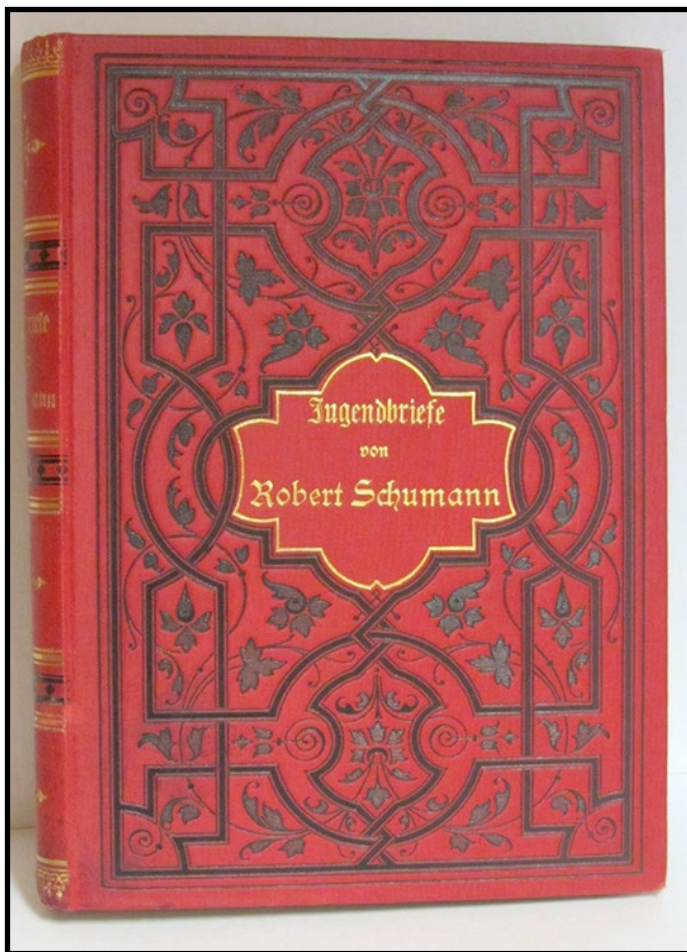
vb1405: Schumann, Clara . . . *das Gott mir ein Talent geschenkt: Clara Schumanns Briefe an Hermann Hartel und Richard Helene Schone.* Mainz: Atlantis Musikbuch-Verlag AG, 1997. Fine, Very Good. 280 pp. with b/w illustrations. Schumann's correspondence with the Leipzig publisher Hartel, his daughter Helen and her husband, the Berlin archaeologist Richard Schone. Letters from 1839 to 1893. With bibliography, list of names, list of works mentioned. —\$25.00



vb1399: Clara Schumann—*Jugendbriefe von Robert Schumann Nach den Originalen mitgeteilt [mitgeteilt] von Clara Schumann*. Zweite Auflage. Leipzig: Brietkopf & Hartel, 1886.

Very good, Cloth octavo. Red cloth with black blindstamped designs and gilt lettering.

A beautiful exemplar with very little wear to the binding. “Leider weiss die Welt mehr von Schumanns Eigenheiten als von seinen Eigenschaften, da er sich nur Wenigen, nur seinen Liebsten, denen aber



ganz und rückhaltlos erschloss, und so find uns als schönes Denkmal diese Briefe geblieben, in denen sich der ganze Reichthum einer ideal angelegten, mit Kraft und Energie ausgestatteten und den höchsten Zielen zustrebenden Jünglingsnatur offenbart.”—Clara Schumann. [Unfortunately, the world knows more of Schumann’s idiosyncrasies than of his qualities . . .] —**\$125.00**

vb1404: Schumann Robert—*On Music and Musicians*.

New York: Pantheon, 1946. 274 pp., plates: illustrations, portrait, music, facsimile. Good octavo in fair dust jacket. APHORISMS.

House-Rules and Maxims for Young Musicians; From Master Raro’s, Florestan’s and Eusebius’ journal of poetry and thought.

ARTICLES. On certain probably corrupted passages in the works of Bach, Mozart, and Beethoven; On the comic spirit in music; Characterization of the keys. SURVEYS. OBSERVATIONS.

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a la Hongroise. Choral Works. The Literature of Dancing. CHOPIN. An

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and Orchestra. Works for Piano. Chamber Works. MENDELSSOHN

AS CONDUTOR AND PERFORMER. Letters of an Enthusiast

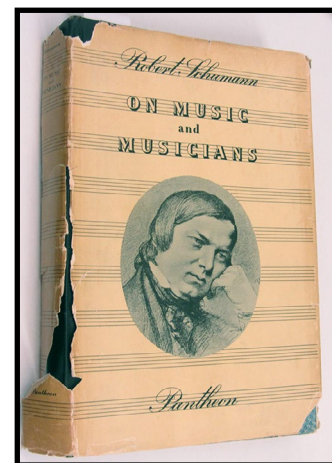
(Gewandhaus Concerts 1835). Ignaz Moscheles. Musical Life in Leipzig 1836–1840. Gutenberg Festival in Leipzig.

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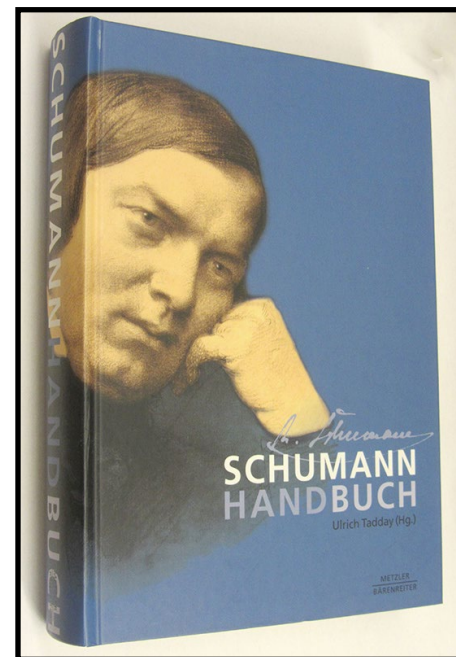


vb1385: Synofzik, Thomas; Voight, Jochen—*Aus Clara Schumanns Photoalben*. Chemnitz: Edition Mobilis, 2006. Fine, oblong octavo. 208 pp. From the Robert-Schumann-Haus in Zwickau, the composer's birthplace. Hardcover, the front cover is a convincing replica of the mother of pearl cover of the Perlmutter-Alben held by the Schumann Haus. Photographs are presented as cartes de visite and represent not only the Schumann family but friends and singers, actors, musicians, composers, conductors, and music critics. A charming and informative publication. —**\$65.00**

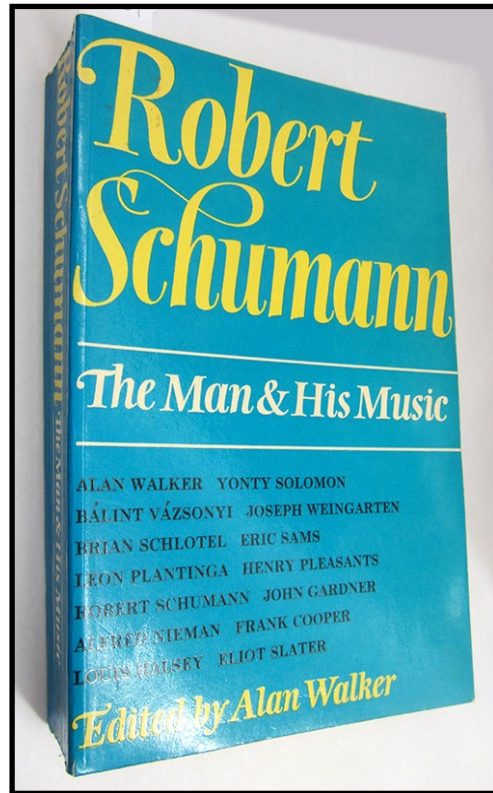


vb1419: Tadday, Ulrich (Hg.)—*Schumann Handbuch*. Stuttgart: Metzler/Barenreiter, 2006. xxii, 602 pp. Illus., music. Fine, no dust jacket. Herausgegeben von Ulrich Tadday. Contents: **Tendenzen der Schumann-Forschung**/Gerd

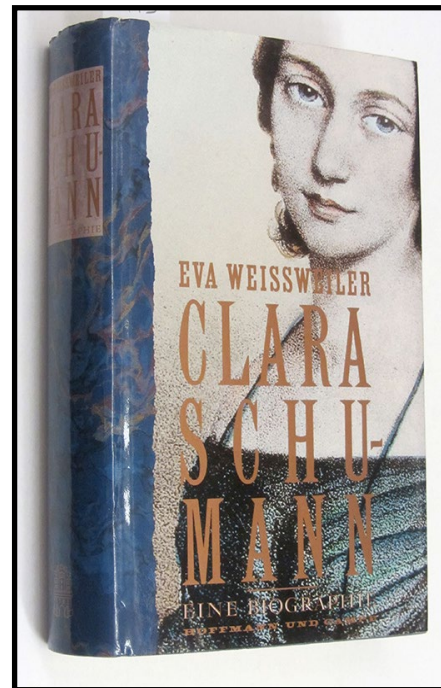
Nauhaus. **Leben**. Robert Schumanns jubelnd erlittene Romantik/Peter Gülke. **Ästhetik**. Robert Schumann und die Bildende Kunst/Bettina Baumgärtel; Das literarische Werk : Lektüre, Poesie, Kritik und poetische Musik/Uwe Schweikert; Zur Musikästhetik Robert Schumanns/Ulrich Tadday. **Kompositionstheorie**. Poesie und Handwerk : Robert Schumanns Schaffensweise/Bernhard R. Appel; Poetische Harmonik/Hubert Mossburger. **Klaviermusik**. Werke für Klavier zu zwei Händen bis 1840/Arnfried Edler; Werke für Klavier zu zwei Händen nach 1840/Joachim Draheim; Werke für Klavier zu vier Händen und zwei Klaviere/Ulrike Kranefeld; Werke für Orgel und Pedalflügel/Ulrike Kranefeld. **Kammermusik**/Irmgard Knechtges-Obrecht. **Orchestermusik**. Sinfonien/Jon W. Finson; Ouvertüren/Peter Jost; Konzertante Werke/Joachim Draheim. **Vokalmusik**. Lieder/Christiane Tewinkel; Weltliche a capella-Chormusik/Thomas Synofzik; Die grossbesetzten vokal-instrumentalen Werke/Hansjörg Ewert. **Wirkungsgeschichtliche Aspekte**. Robert Schumann in fremden Werken : von Clara Wieck-Schumann bis zur Neuen Musik/Wolf Frobenius; Robert Schumann in Musikgeschichtsschreibung und Biographik/Frank Hentschel; Das Schumann-Bild in der Belletristik/Matthias Wendt. **Anhang**. Werkverzeichnis; Werkverzeichnis nach Opuszahlen; Verzeichnis der Autorinnen und Autoren; Personenregister; Werkregister. —**\$70.00**



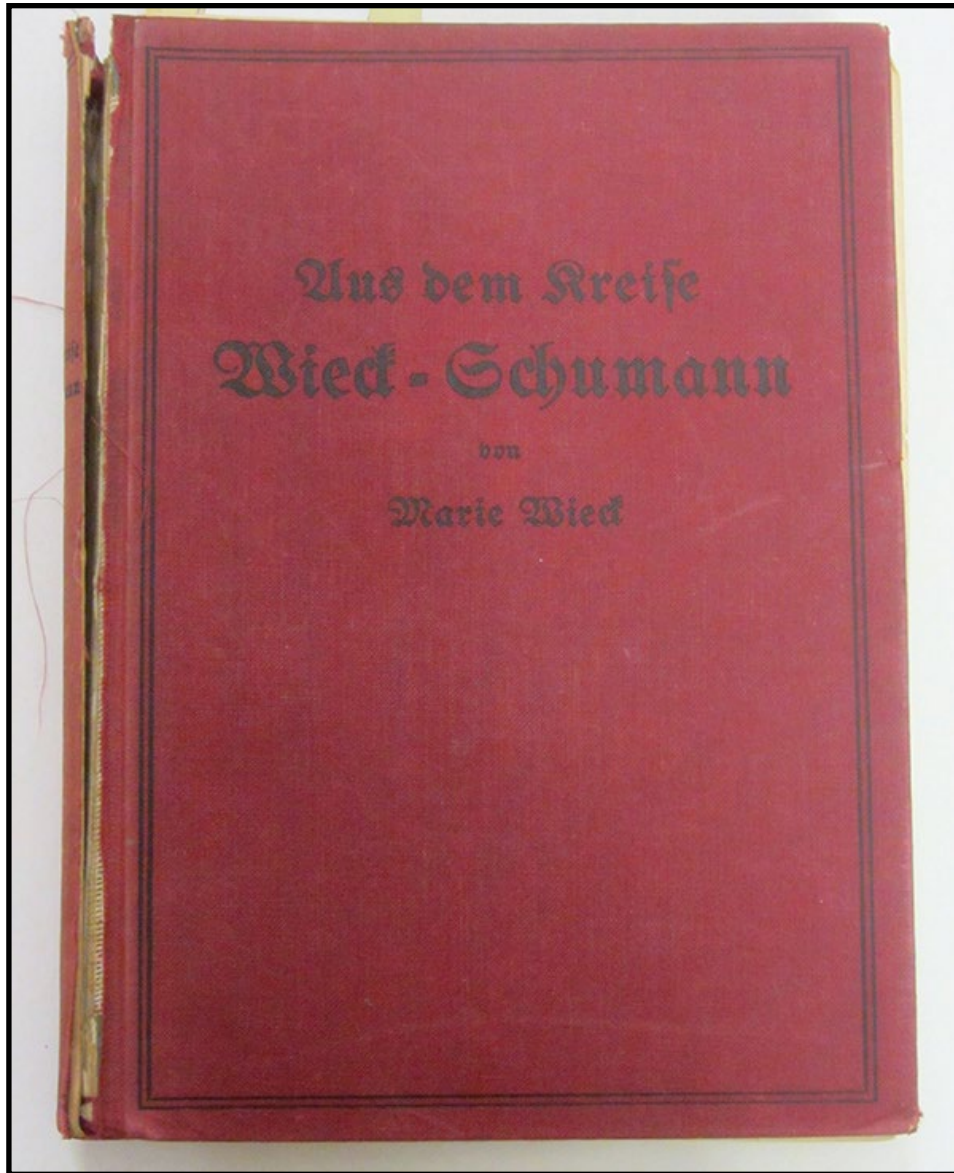
vb1409: Walker, Alan, Ed.—*Robert Schumann: The Man & His Music*. London: Barrie & Jenkins, 1976. xi, 489, [13] pp. plates, illustrations, facsimiles, music, portraits. Very Good. Contents: Schumann and His Background—Alan Walker: Solo Piano Music I. The Sonatas and Fantasie—Yonty Solomon. Solo Piano Music II. The Piano Cycles—Balint Vazsonyi. Interpreting Schumann's Piano Music—Joseph Weingarten. Schumann and the Metronome—Brian Schlotel. The Songs—Eric Sams. Schumann and the Neue Zeitschrift für Musik—Leon Plantinga. Schumann the Critic—Henry Pleasants. Aphorisms, Maxims, and Quotations—Robert Schumann. The Chamber Music—John Gardner. The Concertos—Alfred Nieman. The Orchestral Music—Brian Schlotel. Operatic and Dramatic Music—Frank Cooper. The Choral Music—Louis Halsey. Schumann and the Tonal Analogue—Eric Sams. Schumann's Illness—Eliot Slater. —**\$40.00**



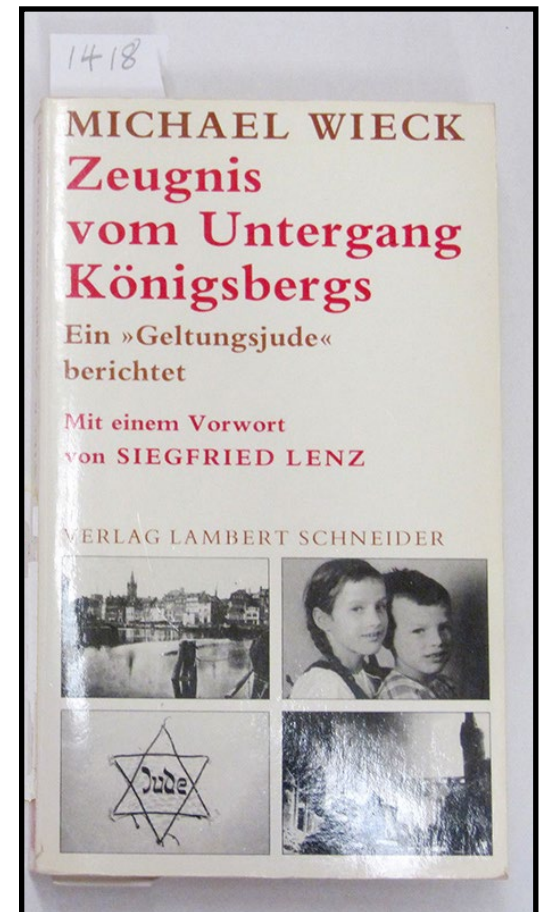
vb1413: Weissweiler, Eva—*Clara Schumann: Eine Biographie*. Hamburg: Hoffmann und Campe Verlag, 1990. 396 pp. Fine with fine dust jacket. Contents: I. Zwei Familien aus Sachsen, 1798–1819. II. Das Wunderkind und der Tondichter, 1819–1830. III. Kümmermisse eines Impressarios, 1830–1832. IV. C – F – G – C, 1832–1834. V. Charakterstücke und ein Körbchen von Porzellan, 1834–1835. VI. Florestan, Beda und Ambrosia, 1835–1837. VII. Die Liebe ist sehr schön, aber aber, 1837–1838. VIII. Träumerie, 1838–1839. IX. Die Sache ist abgemacht und zu Ende, 1838–1839. X. Gar zu viel Gluck taugt nichts, 1839–1840. XI. Frühlingssinfonie, 1840–1841. XII. Tempora Mutantor, 1842–1843. XIII. Ist Nähe zusammengerückte Distanz? 1844–1845. XIV. Als Clara Weick vergöttert, als Clara Schumann Ignoriert, 1846–1847. XV. Vor der grossen Revolution, 1847. XVI. Maiaufstand, 1848–1849. XVII. Entscheidung für Düsseldorf, 1849–1850. XVIII. Im Dampfwagen, Spetember, 1850. XIX. Das erste Jahr am Rhein, 1850–1851. XX. Das Ende einer Ehe, 1851–1853. XXI. Eine infame Intrige, 1863–1854. XXII. Eendenich, 1854. XXIII. Wieder auf Reisen, 1854–1855. XXIV. Schumanns letztes Jahr, 1855–1856. XXV. Die Witwe oder der Anfang eines Mythos, 1856–1896. Anhang, Literatureverzeichnis, Fundorte der unveröffentlichten Quellen, Werkverzeichnis, Kommentiertes Personenregister. —**\$25.00**



vb1406: Wieck, Marie—*Aus dem Kreise Wieck-Schumann von Marie Wieck*. Dresden, v. Zahn & Jaensch, 1914. 427 pp., 13 illustrations, frontis portrait; “Zweite vermehrte und verbesserte Auflage.” Good at best, split at spine, lacking free endpaper, no DJ. Contents: Vorwort. I. Friedrich Weick. II. Klara Schumann geb. Wieck. III. Robert Schumann. IV. Marie Wieck. V. Reminiszenzen aus meinem Künstlerleben. VI. Die Nachkommen Klara u. Robert Schumann. VII. Schlusskapitel. —**\$110.00**

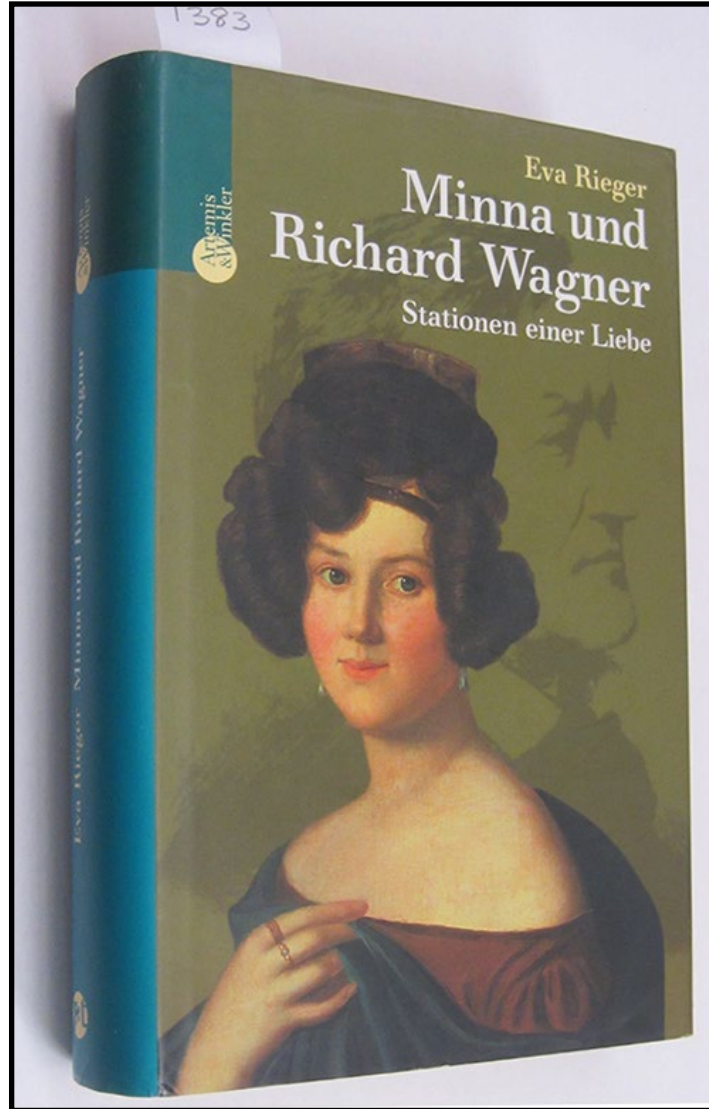


vb1418: Wieck, Michael—*Zeugnis vom Untergang Königsbergs: Ein “Geltungsjude” berichtet*. Heidelberg: Verlag Lambert Schneider, 1989. Stated Orig. Ausgabe: Dritte, verbesserte Auflage mit 37 Abbildungen. Signed by author, a distant cousin of Clara Weick-Schumann, and with a quotation from Hannah Arendt. —**\$65.00**

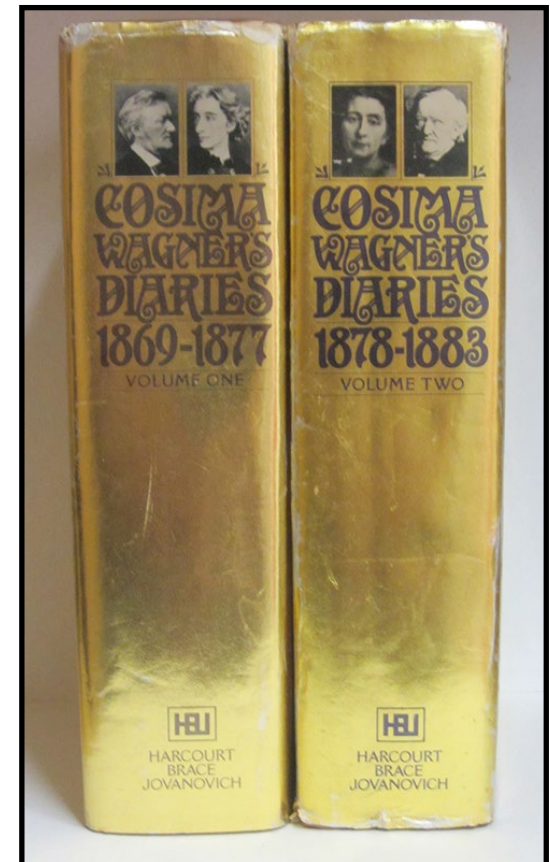


Minna und Cosima

vb1383: Rieger, Eva—*Minna und Richard Wagner: Stationen einer Liebe*. Dusseldorf: Artemis & Winkler, 2003. Fine, fine, octavo. 444 pp. Inscribed by author, also with a postcard of a song by Fanny Hensel illuminated by her husband, Wilhelm Hensel, with signed note from Rieger. Contents: Einleitung: “Ohne sie fehlte ihm die Luft zum Atmen”; Ch. 1 “Ich bin ihr Despot geworden” Von der Liebe zur Ehe; Ch. 2 “des Muttergluckes verlustig” Riga, London, Paris 1836–1842; Ch. 3 “Meine Heimath aber, das bist Du” Dresden 1842–1847; “Meine Knubeltopf von Mann” Die Revolution und die Folgen 1848–1850; “Diese dumme Lebensintrigue” Die Jessie-Laussot-Affare 1850–1851; “Die gute, narrische Mann” Das Zurcher exile 1852–1854; “Ich dumme, arme Frau, dass ich Dich nur fortgelassen hab” Zurich, London 1854–1856; “Ich habe schon manches nicht bemerken wollen” Der Wesendonck-Eklat 1857–1858; Das bittere Ende 1858–1859l “In treuer Liebe Deine Emma” Emma Herwegh; “Ich bin nicht Frau, nicht Haushalterin, nicht Freundin” Dresden, Paris, Biebrich 1859–1862; “Der schwache, blinde Mann” Das Ende einer Ehe 1863–1866; Nachwort; Anhang; Ammerkungen; Siglen und Abkürzungen; Literaturverzeichnis; Personenregister, Editorische Vermerk. —\$50.00

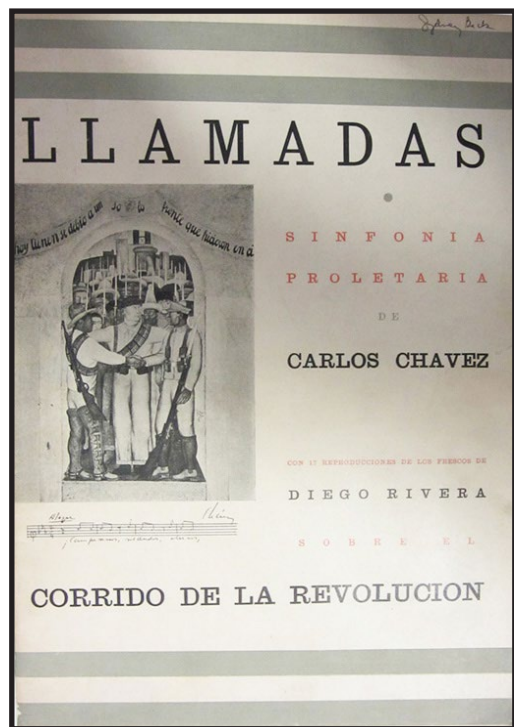


vb1402: Gregor-Dellin, Martin; Mack, Dietrich—*Cosima Wagner's Diaries*. New York: Harcourt Brace Jovanovich, 1978. (2 of 2 volumes). v. 1. 1869–1877; v. 2. 1878–1883. Very good in very good dust jackets. Edited and annotated by Martin Gregor-Dellin and Dietrich Mack; translated and with an introduction by Geoffrey Skelton. —\$50.00



Música Mexicana—Carlos Chavez and Mario Lavista

vb1431: Chavez, Carlos—*Llamadas: Sinfonia Proletaria*. Partitura de piano y coro, reduccion de la orquesta al piano por el autor. Mexico: Secretaría de Educación Pública: Departamento de Bellas Artes, 1934. Very Good. 4to. [40] pp. Illus. For orchestra and chorus, this, choral score with piano reduction by Chavez. The texts are taken from Mexican revolutionary ballads and reproduced below reproductions of murals by Diego Rivera interspersed throughout. “Con 17 reproducciones de los frescos de Diego Rivera sobre el Corrido de la Revolucion.” First performed at the inauguration of the Palacio de Bellas Artes, September 2, 1934. “Se acabo de imprimir el dia 26 de Noviembre de 1934. La edicion consta de 5,000 Ejemplares. Las fotografias de los frescos de Diego Rivera fueron tomadas por Manuel Alvarez Bravo.” —**\$160.00**



This image shows a double-page spread from the musical score. The left page features a reproduction of a mural by Diego Rivera, depicting a group of people in a room. Above the mural, the text 'manejadas en coope' and 'sin patronos sobre si' is visible. Below the mural, there is musical notation for a vocal part with the lyrics: 'Responde de Moscha! Las en due fias y grandes em pre sas de w - gidas se ran por o bre res, mal re ja das en coope ra - tivas sin pa trones so bre sus co - bre ras.' The right page shows musical notation for a piano and chorus, with measures 15 and 16 marked. The notation includes various musical symbols, notes, and rests.

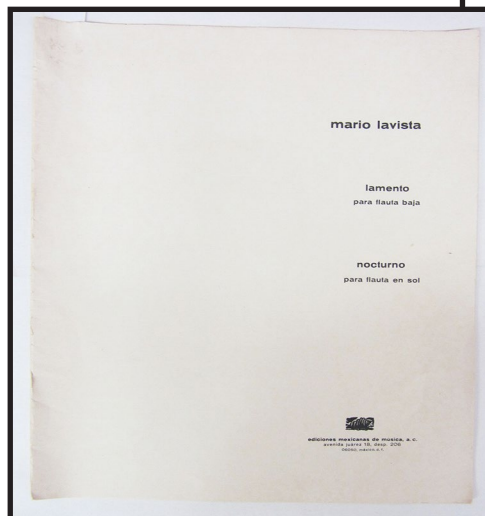
vb1260: Lavista, Mario—*Quotations: para violoncelo*



y piano. Mexico: Ediciones Mexicanas de Musica, 1979. Very Good. 4to. 15 pp. Very good, light wear. Printed April 1979, one of 200 exemplars. Two scores, as necessary for performance, one with colored wraps. Arion No. 136. Quotations. Instructions in Spanish and English. Dedicated to David Tomatz. “Su corazon es un laud suspendido, tan pronto se le toca, resuena.”—E. A. Poe

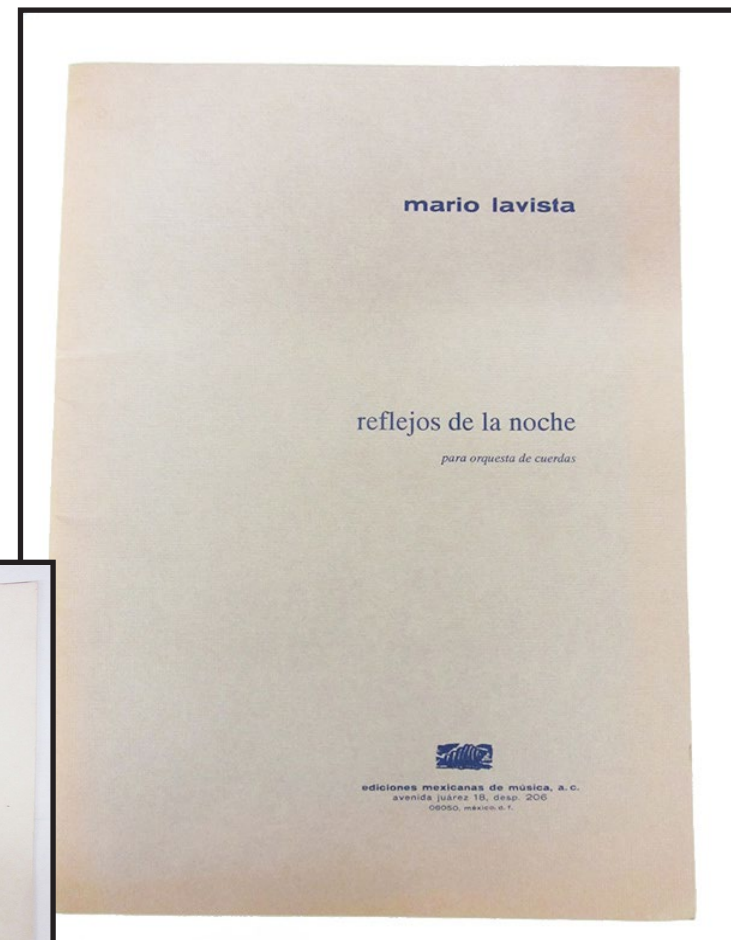
quotes de Beranger. “La Casida de la casa Usher.” Lavista was born in 1943 in Mexico City. —\$16.00

vb1261: Lavista, Mario—*Nocturno para flauto en sol* (1982). Mexico: Ediciones Mexicanas de Musica, 1984. Poor. Folio. Wraps for Lamento para flauto baja and Nocturno para flauto en sol, but contains two copies of Nocturno, thus poor, else very good. Each copy is one large leaf folded with the piece and instructions. 3 leaves. Nocturno is a lyric piece using alternate fingerings and multiphonics. Flute and clarinet catalog from the publisher included featuring compositions by Lavista, Rodolfo Halffter, Gutierrez Heras, Jimenez Mabarak, Blas Galindo, Luis Sandi, Mario Kuri-Aldana, Jesus Bal Y Gay, and Leonardo Valazquez. —\$15.00



vb1262: Lavista, Mario—*Reflejos de la noche para orquesta de cuerdas* [1984]. Mexico: Ediciones Mexicanas de Musica, 1993. Very Good, quarto. 28 pp. + 2 pp. (chart of natural harmonics). Serie E No. 41. One score for string orchestra, quarto. This score 1 of 150 exemplars printed in November 1993. “La noche juega con los ruidos copiandolos en su espejos de sonidas.”—*Eco*, Xavier Villaurrutia. This is the string orchestra version of the piece for string quartet. Features natural harmonics rhythmically articulated throughout.

—\$45.00



vb1263: Lavista, Mario—

Reflejos de la noche para cuarteto de cuerdas [1984]. Mexico:

Ediciones Mexicanas de Musica,

1993. Very Good, quarto. 4 parts

[2 vln, vla, vc] laid in folded stiff

leaf. “La noche juega con los

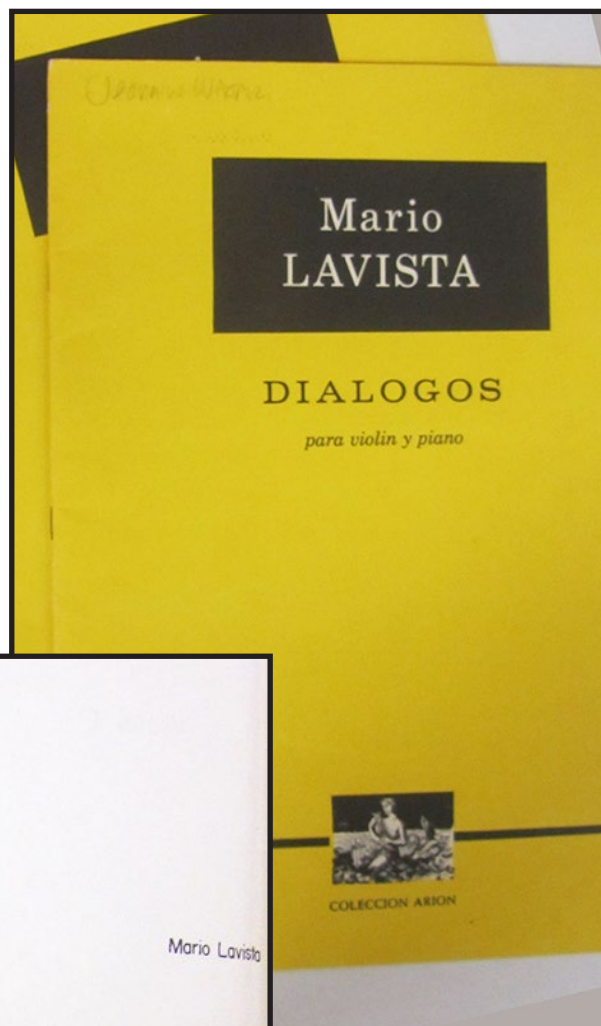
ruidos copiandolos en su espejos

de sonidos.”— Xavier Villaurrutia.

This piece for string quartet features

natural harmonics rhythmically

articulated throughout. —\$25.00



vb1264: Lavista, Mario—

Dialogos: para violin y piano.

Mexico: Ediciones Mexicanas de Musica, 1988. Very Good, quarto.

Score, 9 pp. and part, 5 pp. This is

the segunda edición. First edition

was published 1977. Composed in

1974. “Se terminó de imprimatur

esra partitura el día 19 de febrero

de 1988 en el taller de Offset

Arturo Sandoval Hernández. . . .

Su tiro consta de 300 ejemplares.

Le edición estuvo al cuidado

de la profesora Isolda Acevedo

Jiménez.” —\$21.00

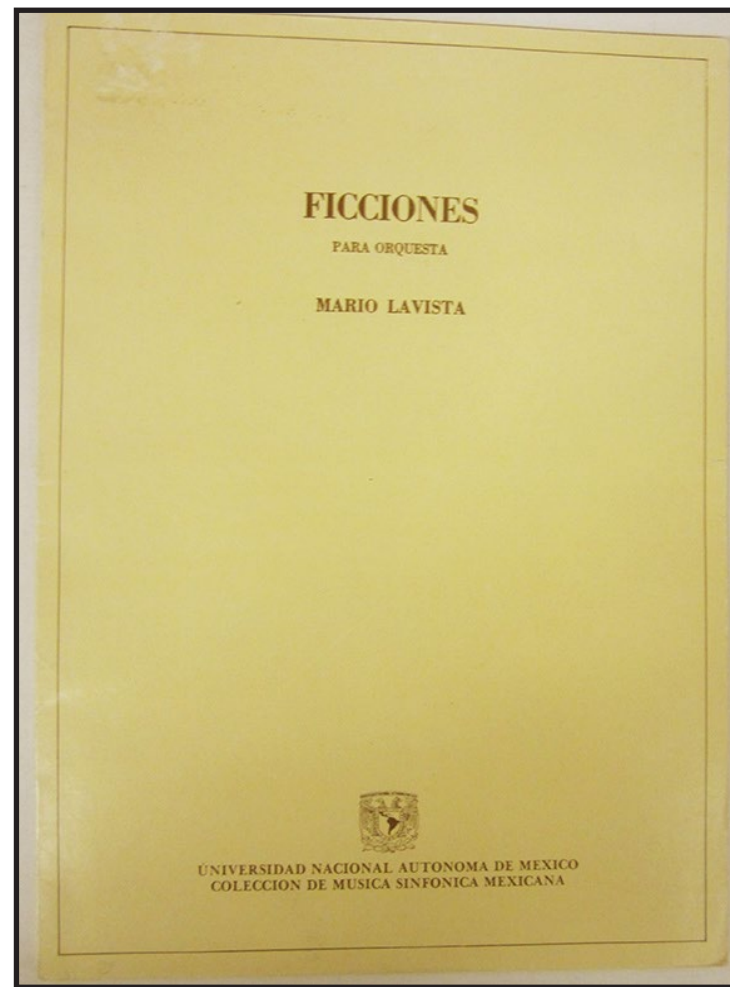
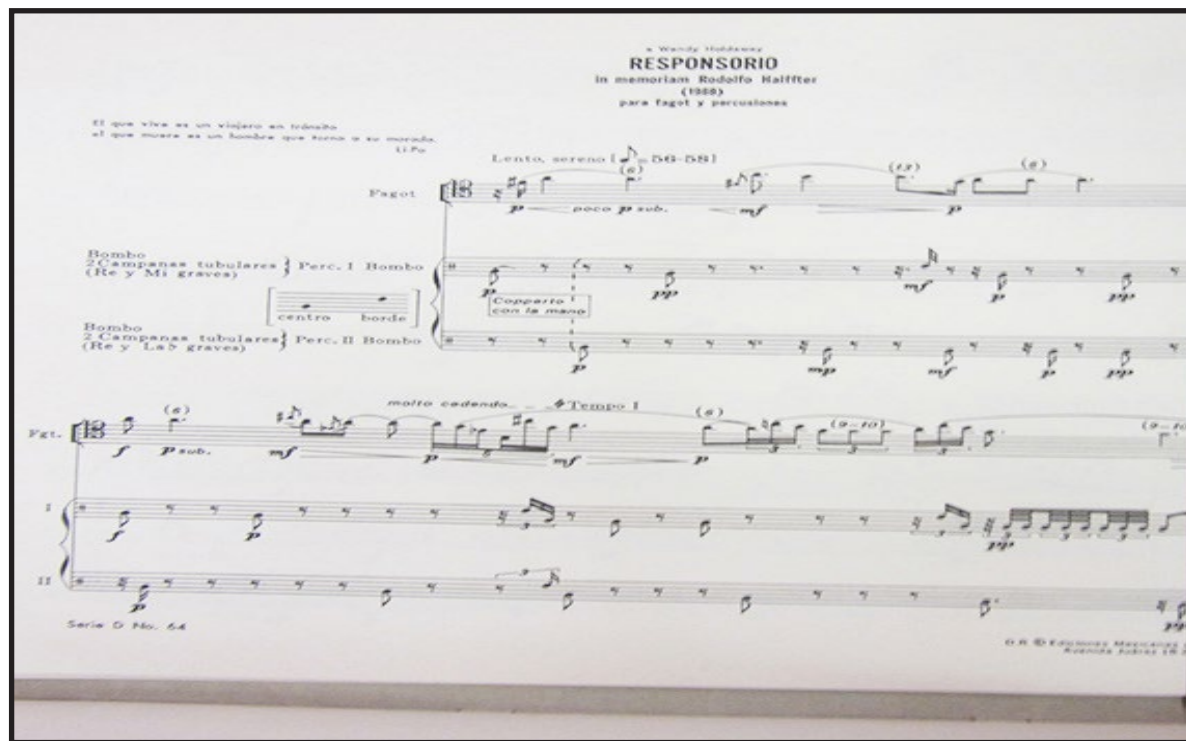
vb1266: Lavista, Mario—*Simurg para piano*. Mexico: Ediciones Mexicanas de Musica, 1983. 9 pp. Quarto, very good. Colección Arión, no. 144. One of 300 printed in July of 1983. For solo piano. Dedicated to Gerhart Meunch. Composed in 1980. “. . . no de un pájaro, sino de muchas.” —Ezra Pound. “El remoto rey de los pájaros, el Simurg, deja caer en el centro de la China una pluma espléndida; los pájaros resuelven buscarlo, hartos de su antigua anarquía. Saben que el nombre de su rey quiere decir treinta pájaros; saben que su alcázar está en el Kaf, la montaña circular que rodea la tierra. Acometen la casi infinita aventura; superan siete valles, o mares; el nombre del penúltimo es «Vértigo»; el último se llama «Aniquilación». Muchos peregrinos desertan; otros perecen. Treinta, purificados por los trabajos, pisan la montaña del Simurg. Lo contemplan al fin: perciben que ellos son el Simurg y que el Simurg es cada uno de ellos y todos.” Jorge Luis Borges, *El acercamiento a Almotásim*. —\$24.00



vb1267: Lavista, Mario—*Aura: parafrasis orquestal de la opera*. Mexico: Ediciones Mexicanas de Musica, 1990. Very Good, Folio. Serie E (Ediciones Mexicanas de Musica), no. 31. 44 pp. Folio, full score. Warmly inscribed by the composer on the title page, Oct. 1990. For winds, brass, percussion, and string quintet. Limited to 100 copies printed May 18, 1990. —\$71.00

vb1268: Lavista, Mario—*Aura: parafrasis orquestal de la opera*. Mexico: Ediciones Mexicanas de Musica, 1990. Very Good, Folio. Serie E (Ediciones Mexicanas de Musica), no. 31. 44 pp. Folio, full score. For winds, brass, percussion, and string quintet. Limited to 100 copies printed May 18, 1990. —**\$51.00**

vb1270: Lavista, Mario—*Responsorio in memoriam Rodolfo Halffter: para fagot y percusiones*. Mexico: Ediciones Mexicanas de Musica, 1991. Very Good, 4to. Serie D (Ediciones Mexicanas de Musica), no. 64. 11 leaves, folio, full score. For bassoon and percussion. One of 150 copies. Printed January 19, 1991. Wraps with instructions and catalog stapled within. 11 leaves in pocket of wrap. —**\$33.00**



vb1269: Lavista, Mario—*Ficciones: para orquesta*. Mexico: Universidad Nacional Autónoma de México, 1987. Very Good, 4to. 43 pp., quarto, full score. Colección Música Sinfónica Mexicana. Holograph reproduction of the composer's score. Dedicated to Juan Vicente Melo (Mayo-Junio/1980). For large orchestra with piano and percussion battery. Printed January 10, 1987, one of 1,300 copies. —**\$61.00**

vb1271: Lavista, Mario—*Lacrymosa: a la memoria de Gerhart Muench; para orquesta*. Mexico: Ediciones Mexicanas de Musica, 1993. Very Good, Folio. Serie E (Ediciones Mexicanas de Musica), no. 39. 20 pp. Folio, full score. Commissioned by the Minería Symphony Orchestra of Mexico. “Nuestras vidas son los ríos que van a dar en la mar que es el morir.”—Jorge Manrique. One of 150 copies. Printed June 24, 1993. Lavista was born in 1943 in Mexico City. —\$33.00

The image shows a page from the musical score for *Lacrymosa* by Mario Lavista. The title "LACRYMOSA" is centered at the top, with the subtitle "a la memoria de Gerhart Muench (1907-1968)" below it. The composer's name "Mario Lavista" and the year "1992" are in the top right. The lyrics "Nuestras vidas son los ríos que van a dar en la mar que es el morir. Jorge Manrique" are on the left. The score is for a large orchestra, including Oboe, Clarinet in Bb, Flute, Contrabassoon, Trumpet I & II, Trombone I & II, Cornet, Bassoon, Clarinet in Bb, Violin I & II, Viola, Violoncello, Double Bass, and Percussion. The percussion section includes Tambor Indio, Tambor Militar I, Tambor Militar II, and Redoblante. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mp*. The bottom of the page includes the publisher information: "D.R. © Ediciones Mexicanas de Música, A.C. México 1993 Avenida Juárez 18 - 206, 06050 México, D.F." and "Serie E. No. 39".

vb1272: Chavez, Carlos—*Toccata; para instrumentos de percusion: for percussion instruments*. New York: Mills Music, Inc., 1954. Very Good, 4to. 28 pp. (score) and 6 parts. Composed Mexico, D. F., 1942. —\$25.00

The image shows the cover and a page of the musical score for *Toccata* by Carlos Chavez. The cover features the composer's name "CARLOS CHAVEZ" at the top, followed by the title "TOCCATA" and the subtitle "PARA INSTRUMENTOS DE PERCUSSION - FOR PERCUSSION INSTRUMENTS". The tempo and meter are "Allegro, sempre giusto 4/138". The cover lists four parts: 1. Tambor Indio Indian Drum, 2. Tambor Militar I Side Drum I, 3. Tambor Militar II Side Drum II, and 4. Redoblante Tenor Drum. The cover also features the name "CHÁVEZ" in large letters and "TOCCATA For Percussion Instruments" below it. The page shows the musical notation for the percussion instruments, including notes, rests, and dynamic markings like *mf* and *mp*. The bottom of the page includes the copyright information: "Copyright © 1954 by MILLS MUSIC, INC. Made in U.S.A. All Rights Reserved".

