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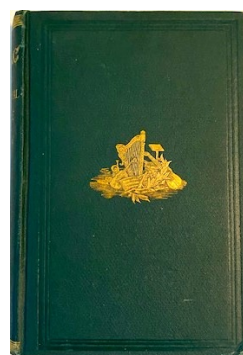
## A Music Miscellany - 18<sup>th</sup>-20<sup>th</sup> Centuries

1. (Accordion.) BINGHAM, Moses M. *The Accordion Instructor, or Pupil's Guide; Comprising directions for the pupil in learning the use of the accordion, and a selection of popular airs, as played by the author. By Moses M. Bingham, Teacher of the accordion.* Hamilton, N. Y.: Printed by J. & D. Atwood, nd [184-?]. Oblong 4to, printed title wrappers, stitched. Pp. 24. 2 corners chipped, moderate foxing; else very good. \$650.00

First edition, unrecorded. With two pages of instruction, followed by a collection of 48 tunes arranged for the instrument. Bingham was also author of *The Instructor for the French Accordion*, published in Rochester in 1847, located on OCLC by a single copy at the Eastman School of Music. It is the earliest accordion tutor recorded there. The present work, with its obscure imprint, likely pre-dates the Rochester printing, and could well be the earliest extant American guide for the instrument. It is not in OCLC, Imprints, or the collection of tutors at the Center for Popular Music.

2. (African-American.) TROTTER, James M. *Music of Some Highly Musical People: Containing brief Chapters on I. Description of music. II. The Music of Nature. III. A glance at the history of music. IV. The power, beauty, and uses of music. Following which are given Sketches of the Lives of Remarkable Musicians of the Colored Race. With portrait, and an appendix containing copies of music composed by colored men.* Boston: Lee and Shepard, 1880. Thick 8vo, green gilt decorated cloth. Pp. 353, 152. Frontis. + 12 plates. A fine, bright copy. \$250.00

"Fourth thousand." A landmark work containing much valuable information, illustrated with full page portraits cuts, and including a 150-page collection of music by black composers. The book was composed with a view to distance African-American music from the popular associations with blackface minstrelsy, "the often malicious caricaturing of an unfortunate race." Chapters are devoted to Elizabeth Taylor Greenfield (the "Black Swan,") Blind Tom, the Colored American Opera Company, the Luca Family, the Fisk Jubilee Singers, Nellie E. Brown, the Georgia Minstrels - "real colored men, and therefore not dependant on burnt cork" - and many others. A superior copy of a fascinating, principled compilation of biographical material regarding otherwise poorly documented African American musicians of the 19th century.



3. (Autoharp.) ZIMMERMANN, C. F. *C.F. Zimmermann's Simplified Harmony Teacher and Short-Hand Writing of Chords. In English and German.. Also, New method of music by figures.* Np, nd (ca.1890's). Sq 12mo, orig. printed wrappers. Pp. 24. Illus; tipped in folding keyboard chart. Minor wear; very good. \$80.00

Scarce book of theory and notation to accompany Zimmermann's recently invented autoharp, shown in a cut on the rear wrapper, and a full page illustration of a woman playing the instrument.

4. BROWN, Francis. *An Address on Music; delivered before the Handel Society, Dartmouth College, August, 1809, on the occasion of their anniversary.* Hanover, N.H.: Printed by Charles and William S. Spear, 1810. 8vo, removed. Pp. 23. Very good. \$150.00

First edition. An interesting address that begins with a general discussion of music's effect on society, its place in religious worship, the propriety of harmony, etc. and concludes with a critical appraisal of American psalmody, mentioning Billings, Holyoke, and Law. Imprints 19647.

5. CHORLEY, Henry F. *Music and Manners in France and Germany: A Series of Travelling Sketches of Art and Society.* London: Longman, Orme, Brown, Green and Longmans, 1841. 3 vols. 8vo, contemp. ¾ maroon morocco, marbled boards, morocco labels. Pp. xvi, 301, binder's errata leaf; viii, 302; xii, 290 + leaf of ads. Minor rubbing, an excellent set. \$375.00

First edition of a key eye-witness account of continental music and musicians by the principal English music journalist and critic of the time. "Three delightful volumes abounding not only in descriptions of musical performances, and observations in society, but in lively and incisive, if frequently prejudiced, sketches of foreign authors and artists... and a most valuable repertory not only of musical criticism but of musical history." --DNB

6. COPLAND, Aaron. *Concerto for Piano and Orchestra.* New York: Cos Cob Press Inc., (1929). Large 4to, original printed pale green wrappers. Pp. 67. Edges of wrappers moderately browned and rubbed, moderate soiling; a very good copy. \$500.00



First edition, the full orchestral score.

Copland's contribution to jazz-influenced orchestral works, and one of the first works from the Cos Cob Press, established in 1928 by Copland and Alma Wertheim to promote the works of young composers.

Copland dedicated his piano concerto to Wertheim.

7. EASTCOTT, Richard. *Sketches of the Origin, Progress and Effects of Music, With an Account of the Ancient Bards and Minstrels.* Bath: S. Hazard, 1793. 8vo, contemp. mottled calf, morocco label, spine and boards ruled in gilt. Top of spine worn, front cover nearly detached, clean and tight within. Engraved armorial bookplate of Garbett Watsham, Knill Court and pencilled ownership signature of distinguished Princeton literary historian Willard Thorp. \$375.00

First edition. The historical aspects of Eastcott's book owe a large debt to Dr. Burney, freely acknowledged in a prefatory note which quotes liberally from Boswell's Life of Johnson, and includes a brief anecdote of Eastcott's own regarding Johnson's opinion of Burney. James Boswell was a subscriber for this book; he is omitted from the official list, but the error corrected in the errata. Eastcott's work was "received with remarkable favour" (DNB), and is most often cited for its argument against fugal treatment of church choral music, a notion which took hold in America. ESTC.

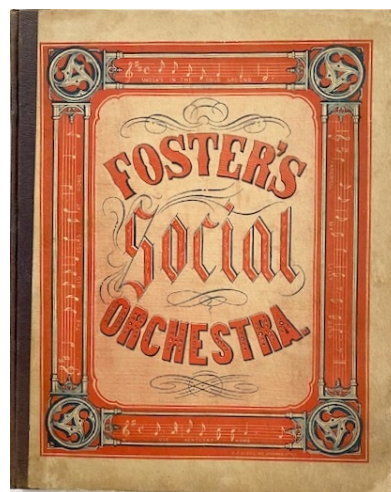
8. EMERSON, Samuel. *An Oration on Music. Pronounced at Portland -- May 28th, 1800.* Portland: From the Press E. A. Jenks, 1800. 8vo, removed. Pp. 20. Browned; very good. \$250.00

First edition, inscribed by the printer "E. A. Jenks to Samuel May." A rhapsodic discourse, with a broad overview of music history, with specific attention to Handel and Corelli, arguments for allowing instrumental music in church worship and encouraging music in the home, and the establishment of musical societies. Evans 37366.

#### A STEPHEN FOSTER RARITY

9. FOSTER, Stephen C. *The Social Orchestra for Flute or Violin: A Collection of Popular Melodies Arranged as Solos, Duets, Trios, and Quartets*. New York: Firth, Pond & Co., 1854. Quarto, color printed ornamental boards, cloth spine. Pp. 83, (1). Minor rubbing of extremities. A fine copy. \$2,500.00

First edition of Foster's only collection of instrumental music, which includes original compositions by Foster, including two 4-part sets of quadrilles, along with his settings of popular airs and works by Donizetti, Mozart, Schubert and other classical composers. In typical fashion, a time-consuming, laborious effort for which Foster was paid a flat \$150. proved to be very popular and went through many subsequent editions. This first edition is a rare book, with no copies located on OCLC (the single copy located turns out to be a facsimile and otherwise the earliest edition there is 1856), and none in the auction records of the past fifty years. A handsome copy.



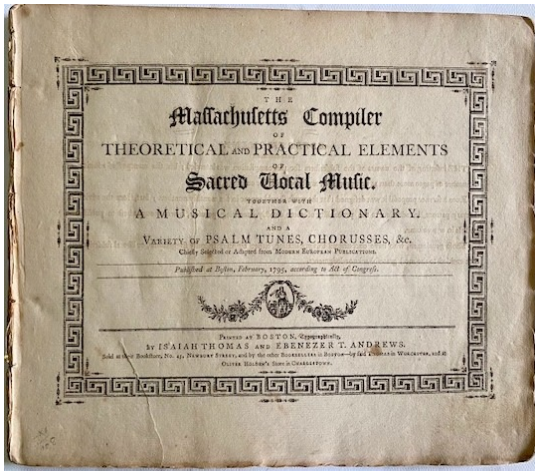
10. (French Horn.) TAMPLINI, Gieuseppe. *The Bandsman, Course of instructions for Military Musical Instruments... Book 9. French Horn, (Hand & Valve.)*. London: Key, Rudall, Rose, Carte & Co, nd [1850]. Oblong 8vo, early marbled boards, morocco spine, preserving the original title wrapper within. Pp. 20; folding table. Title soiled, shaved a bit close at bottom. A very good copy. \$200.00

A rare tutor for the French horn, one of a series of which only a few volumes are recorded on OCLC; this is not recorded there. Tamplini (1807-1888) is principally remembered today as a composer for the bassoon. With the striking bookplate of music historian Algernon S. Rose, whose *Talks With Bandsmen* (1895) was the first book to be devoted to band instruments and their making.

11. GOULD, Nathaniel D. *Social Harmony, or A Compilation of Airs, Duets, and Trios. Also, a number of anthems and chorusses, suitable for churches and singing societies. The whole selected from the most approved authors*. Boston: Printed by Thomas Badger, 1823. 4to, marbled boards, leather spine. Pp. 152. Spine worn, boards rubbed, front cover nearly detached; moderate foxing and stains. \$250.00

First edition. See DNB for Gould's career as conductor, composer and music historian, author of *Church Music in America* (1853). Imprints 12711.

12. [GRAM, Hans, Oliver Holden, and Samuel Holyoke.]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music. Together with a Musical Dictionary. And a variety of Psalm Tunes, Chorusses, &c. Chiefly selected from modern European publications*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Oblong 4to, contemp boards, paper spine. Pp [v], vi-xxxvi, 71, (1). Spine worn, front board detached, moderately browned and foxed; a very good, uncut copy. With the ownership signature "Otis Everett, 1813." \$1,500.00



First edition. An influential compilation which contributed to the eventual domination of American psalmody by European models. There are six American compositions among the seventy-two included, and of the total, fifty-five are identified by Britton & Lowens as first American printings, notably "Hark the Herald Angels Sing." Evans 28848 (under Holden); Britton and Lowens 226.

13. HAMILTON, James Alexander. *A Practical Introduction to the Art of Tuning the Pianoforte, written for the use of persons desirous of tuning their own instruments.* London: H. Cocks, nd [184-?]. 12mo, orig. printed wrappers. Pp. 36. \$150.00

"Second edition, with additions." Rare early edition of a standard authority, which went through at least seven editions. This is the earliest edition on OCLC, with 2 copies located, both at Yale, one noted a photocopy. A third edition was published in 1844. Hamilton (1785-1845) wrote numerous works on music theory and keyboard instruments. Not on NSTC or COPAC.

14. (Harp) BOCHSA, Robert Nicolas Charles. *A New and Improved Method of Instruction for the Harp.* Philadelphia: A. Fiot, nd [ca. 1820's]. Folio, original printed boards, cloth spine. Pp. 68, entirely engraved. Full page plate, showing details of "The Double Movement Harp, Invented by Sebastian Erard." Binding worn and stained, foxed throughout, with running marginal stain. \$275.00

First American edition, unrecorded. Bochsa (1789-1856) was a noted harp virtuoso and composer of the time, a popularizer of the newly invented pedal harp, here explained in detail. He taught in London at the Royal Academy of Music beginning in 1822, likely the time this manual was written. A worn but serviceable copy of an otherwise unknown American edition. Not in Imprints, Wolfe, OCLC or NUC.

15. HASSE, Johann Adolph. *Venetian Ballad's [sic] by Sigr. Hasse and all the Celebrated Italian Masters.* [London]: Printed for Jno. Walsh, [1735]. Oblong folio, later half-morocco, cloth boards. Illustrated title + 40 pp. music, entirely engraved. Bookplate of Louis Thompson Rowe and The Rowe Music Library, King's College, Cambridge, with number of the latter's discreet discard stamps. Spine and extremities scuffed, a small patch of abrasion on the title, but a very good, sound copy. \$325.00



The composer's scarce initial collection of Venetian songs, written during Hasse's youthful long stay in Italy, where he would become the dominant figure in the Italian opera seria.. On the verso of the title page a dedication of these "Raccolta di Gondoliere, &c." to Charles Sackville (1711-1769,) the dissolute

spendthrift Duke of Dorset. "One of his chief passions was the direction of operas, in which he wasted immense sums of money." - DNB The ballads are elaborate solo vocal pieces, with figured bass. In addition to Hasse, the composers named are Auletta, Lampugnani, and Pergolesi.

16. HOLYOKE, Samuel. *The Instrumental Assistant; Vol. II. Containing a Selection of Minuets, Airs, Duettos, Rondos and Marches: With Instructions for the French-Horn and Bassoon. Compiled by Samuel Holyoke, A.M.* Exeter, New Hampshire: Printed and sold by Ranley and Norris, 1807. Oblong quarto, 8 ¾ x 10 ¾ inches. Printed mustard paper wrappers, stitched. Pp. viii, [9]-103, (1, index). Engraved frontispiece; title within ornamental border. Off setting of frontis. on title (as seen in other copies); a fine, fresh copy. \$1,200.00

First edition, separately published; the first volume appeared in 1800. Holyoke was the most prolific composer of his time, primarily of sacred music, and made his living as a singing school master. The handsome engraved frontispiece is an advertisement for the publisher, within an ornamental framework composed of swags, a bass drum, a cello and woodwind instruments. The contents include Instructions for the French Horn, Instructions for the Bassoon, followed by Holyoke's compilation of eighty-five American and European tunes, many scored for full wind ensemble. A lovely copy of a scarce collection. Imprints 12775; Wolfe, Secular Music, 3935.

17. HOLYOKE, Samuel, comp. *The Vocal Companion; containing a concise introduction to the practice of music, and a set of tunes of various metres, arranged progressively for the use of learners.* Exeter, N.H.: From the Music Press of Norris & Sawyer, 1807. Oblong 8vo, orig. boards, sheep spine. Pp. 174, (2.) Boards worn and considerably chipped, splits repaired with early stitching; lightly browned throughout; very good internally. \$850.00

First edition. Samuel Holyoke's only specifically didactic work, consisting of 9 "Lessons for the Exercise of the Voice," followed by a compilation of 136 compositions, of which 53 are indentified by Lowens as first American printings, and 35 are traced to American sources. Britton & Lowens 271; Imprints 12776.

18. HOOD, George. *A History of Music in New England: With biographical sketches of Reformers and Psalmists.* Boston: Wilkins, Carter & Co., 1846. 12mo, orig. brown blind-stamped cloth. Pp. 252, with 4 preliminary pp. of testimonials. Spine ends a little chipped, otherwise a very good, bright copy. Ownership signatures "Lydia Gates [to] Henry Phelps." \$250.00

First ed. An early contribution to American musicology, entirely devoted to the history of sacred music, including a history of singing schools and choirs, with a 9-page list of tune books published before 1800. Hood was manager of a music academy in Philadelphia. "This was the first work published in this country that contained a connected history of psalmody from the landing of the Pilgrims."-- Appleton's. Imprints 3422; Howes H-621; Sabin 32801.

19. HOPKINS, Edwin. *Crosstown Stroll. An Operetta in Three Movements for Soprano and Contralto.* New York:[Edwin Hopkins, 1947.] Folio, printed wrappers. Pp.36. Wrappers lightly soiled; fine within. \$225.00

First edition, inscribed "To Miss Una Clayton, with the compliments of the composer, Edwin Hopkins, November 24, 1947." Interesting minor period piece in three movements: 8th Avenue, 9th Avenue and 10th Avenue. Two women are stood up by their dates, pick up a couple of sailors, and wax wistful about domestic bliss in New Jersey.

20. LAW, Andrew. Select Harmony. *Containing in a plain and concise manner the Rules of Singing. Together with a Collection of Psalm Tunes, Hymns and Anthems.* Np [?Cheshire, Ct.]: [?Andrew Law], Nd [1782-87]. Oblong 4to, contemp plain paper boards, calf spine. Pp. 4 (letterpress), 100 (engraved). Moderate wear to boards, lacking flyleaves; a very good copy. Early ownership signatures of Sarah Bradley and Josiah Bellows, of Vermont. \$1,650.00

Second edition of the first copyrighted American tune book, first published in 1778, this being one of a number of issues printed in the 1780's. These issues are generally thought to have been published by Law himself in Cheshire, Ct., based on evidence in the Law papers. Lowens sorted out the various issues using typographical evidence (see B&L, p. 430) and this appears to be his edition 'M'. Britton & Lowens 359A; Evans 23492.



21. (Manuscript copy.) MANCINI, Giambatista. *Pensieri, e Riflessioni pratiche Sopra il Canto Figurato di Giambatista Mancini, Maestro di Canto della Corte Imperiale e Accademico Filarmonico. In Vienna nella Stamperia di Ghelen 1774.* Folio manuscript in Italian, 75 leaves, both sides on laid paper. Bound in later vellum backed boards, corner piece chipped. Fine within. \$750.00

Interesting manuscript copy of an important 18th century treatise on singing. A bookseller's typed letter from the 1930s is laid in, tracing the provenance of the volume to the German firm of Lengfeld in Cologne, and citing their catalogue entry of this as Mancini's original manuscript, but we think it is more likely a contemporary transcription. The text omits the dedication and apparently a portion of one chapter. Mancini (1714-1800) was a famous castrato; his treatise was one of the first to discuss vocal register, and is considered one of the most important sources for the history of 18th coloratura technique.

22. (National Musical Convention.) *Proceedings of the National Musical Convention of the United States in the Years 1869 & 1870.* Folio manuscript volume, so titled. Quarter leather and marbled boards, ms. title label on front. 30 leaves ruled paper, one side only, in a fine secretarial hand. With calling card of Elisha Dyer mounted on front fly. Front boards partly separated, binding rubbed; fine within. \$600.00

Transcriptions of several detailed newspaper reports, revised, of the first national congress of music teachers in America. The manuscript was prepared by a professional copyist for Elisha Dyer (1811-1893,) ex-governor of Rhode Island and the first president of the Convention. The Convention was organized by Eben Tourgee, musical educator and a founder of the New England Conservatory of Music, in the wake of the hugely successful National Peace Jubilee and Musical Festival. Held in Boston and New York respectively, the conventions were intended to address the state of music in America in general, its applications in religious services and the furtherance of public school music education on a national level. Interspersed with committee business, elections and musical performances, papers on a wide variety of subjects were read, including the elevating aspects of music, organ performance, congregational singing, appropriate music for church (including the deficiencies of tune books,) and one on "The Popular Taste" arguing that America is behind Europe, and that popular American music of the day is "simply trash." In the discussion following, one delegate argued that the "so-called trash music did more good than classical music."

A fascinating narrative regarding an influential movement in the history of American music, prepared for its first president, with Dyer's calling card mounted in front. The manuscript concludes with a statement by the Providence copyist J. A. Brooks, that the text is "as copied from the public journals mentioned herein, the same having been revised and compared with their reports."

23. ROOT, George Frederick. *The Haymakers. An Operatic Cantata.* Boston: Oliver Ditson & Company, nd (1857). Oblong 4to, marbled boards, cloth spine. Pp. 104. Very good copy of a later printing. \$135.00

A rural cantata by the popular composer and song writer, who grew up on a farm in Sheffield, Mass. Among the songs penned by Root are "Tramp, Tramp, Tramp", "Hazel Dell," and "Just Before the Battle Mother."

24. ROOT, Riley. *Musical Philosophy; Comprising the Transposition of Musical Keys, in all its varied forms, together with many abstruse questions relating to transposition, and the nature and changes of musical intonation*. Galesburg [Ill.]: Wm. J. Mourer, book and job printers, 1866. 12mo, pale yellow printed wrappers, stitched. Pp. 20. A fine copy. \$350.00

Sole edition. A curious catechism of musical theory and practice, the text crudely printed within ornamental borders; a number of the textual errors are here corrected in pencil. Riley Root is best remembered for his *Journal of Travels from St. Joseph to Oregon* (Galesburg:1850), one of the fullest published accounts of the 1848 emigration, and a notable rarity. A copy of the present pamphlet accompanied Streeter's copy of the *Journal*, see Streeter 3162.

25. SMITH, Rev. William. *The Churchman's Choral Companion to His Prayer Book. Consisting of chants, responses, and anthems, with Scripture hymns set to appropriate melodies; composed, selected and adapted to the use of the Protestant Episcopal Church in the United States of America*. New York: Printed for the author, 1809. Oblong 4to, contemp. marbled boards, calf spine. Pp. 8 (letterpress), 45 (engraved.) Boards worn, spine lacking; old paper tape repair to inner hinges; still a good, sound copy. Old inscription on title, "George Grundy. Gift To his daughter Mary Grundy. Baltimore, Feby. 1810." \$600.00

First edition, the second issue, enlarged with five additional pages of music. Scarce compilation, including 17 American compositions, some composed specifically for the work. Smith was a Scottish-born clergyman, composer and teacher, and "an early and effective advocate of chanting in the Episcopal church service." - B&L. Imprints 18644, 2 copies; Britton and Lowens 473A, 4 copies: NUC, 1 copy.

26. (Stradivari.) FETIS, François Joseph. *Notice of Anthony Stradivari, the Celebrated Violin-Maker, Known by the Name of Stradivarius: Preceded by historical and critical researches on the origin and transformation of bow instruments... Translated (with permission of the author) by John Bishop of Cheltenham*. London: Robert Cocks and Co., 1864. 8vo, original stamped cloth. Pp. xiv, 132. Edges a bit scuffed, repair to spine; a very good, tight copy internally. \$135.00

First English edition. By the famed Belgian music critic, composer and theoretician. First published in 1856.