Rootenberg Rare Books & Manuscripts Presents:
AN EIGHTEENTH- AND NINETEENTH-CENTURY MUSIC COLLECTION

While History's Muse
She saw History write,
With a pencil of light,
That illum'd all the volume, her Wellington's name.
I. Countess of Lonsdale Music Collection

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

1. The following collection contains thirteen volumes with over 60 titles. The compositions include pieces for the voice, piano, violin, and cello, and range from sonatas to airs to operas. The majority of the works, many with fine engravings, were printed in Britain from notable music publishers. The publication dates vary from the late eighteenth to the mid-nineteenth century. The collection contains works by classical composers like Mozart, Handel, and Beethoven as well as poets like Felicia Hemans, Lord Byron, and Robert Burns. Overall, the books offer an interesting survey in the history of British music publishing, the printing of classical compositions, and the collecting of music. A complete list of all compositions is available upon request. $ 18,000.00
II. STEVENSON, Sir John & Thomas MOORE
A selection of Irish melodies, with symphonies and accompaniments by Sir John Stevenson Mus. Doc. And characteristic words by Thomas Moore, Esq.r. London: Published & sold at W. Powers, [c. 1808-1810].
Two bound volumes of issues of Stevenson’s and Moore’s Irish Melodies (c. 1808-1834). The first book includes issues 1-4 (issue 1 is lacking the title-page). The second book includes issues 4-6 (issue 4 is a duplicate). There were 10 total issues printed. Stevenson (1761–1833) was an Irish composer, and Moore (1779–1852) was an Irish poet, singer and songwriter. Irish Melodies is Stevenson’s best known work, and he collaborated with Moore on several other projects.
III. Original Scottish and Welsh Airs

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

WRITTEN

BY BURNS.

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

What can a young lassie, what shall a young lassie,
What can a young lassie do wi' an auld man?
Bad luck on the penny that tempted my minning
To sell her poor Jenny for iller and lain.

He's auld, &c.

He's always complimentin' free mornin' to s'ein,
He boasts and he hoples the weary day long;
He's daft and he's daisy, his blade it is frozen,
O dool on the day I met wi' an auld man!
He's daft, &c.

My mild auntie Katie, upon me takes pity,
I'll do my endeavour to follow her plain;
I'll cross him, and wrack him, until I heart-break him
And then his auld brass will buy me a new pan!
I'll cross him, &c.

CHORUS

FILTER AND LAND.

Bad luck on the penny that tempted my minning
To sell her poor Jenny for

FILTER AND LAND.

Bad luck on the penny that tempted my minning
To sell her poor Jenny for

FILTER AND LAND.

FILTER AND LAND.

FILTER AND LAND.

SINCE WEDLOCK'S IN VOGUE &c.

WRITTEN

BY CUNNINGHAME.

THE SAME AIR.

Since wedlock's in vogue, and stale virgin-despair'd,
To all bachelors greeting, these lines are premis'd;
I'm a mad that would marry—ah! could I but find
(I care not for fortune) a man to my mind!

I'm a maid, &c.

FILTER AND LAND.

FILTER AND LAND.

FILTER AND LAND.

FILTER AND LAND.

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


Arrangement of the vocal score for Handel’s (1685–1759) oratorio, Solomon (HWV 67). Until recently, the librettist of Solomon was unknown. However, it is likely that the English/Jewish financier-poet, Moses Mendes (c. 1690–1758) provided the lyrics to Handel’s oratorio according to a new documentary source. The previous owner of this volume was Charles Severn (1806–1894), a musician and member of the Royal Society of Musicians in Great Britain.
Rossini (1792–1868) was an Italian composer known for his comic operas including *William Tell* (1829). He composed *Mosè in Egitto* with the librettist, Andrea Leone Tottola, around 1818. Rossini later revised the opera, adding a fourth act and a ballet, in 1827 and renamed it *Moïse et Pharaon*. Both versions were highly successful and remain Rossini’s best known works.
VI. Voice and piano-forte
This volume contains 23 engraved pieces of music. The majority of works are romantic songs with lyrics for solos or duets. There are also works for the piano-forte. All entries, except four, are from British composers and/or poets. The exceptions are two songs from Italian composers (based in England), a duet from Mozart’s *The Marriage of Figaro* (printed by a British music firm), and a book of eight anonymous, Italian duets. Highlights include three songs from Lord Bryon’s and Isaac Nathan’s *Hebrew Melodies*, title-pages with lithographs from Maxim Gauci’s firm, and many works by women composers and poets like Felicia Hermans.
VII. Trios
Three volumes of trios for the piano, violin, and cello. There are six compositions in total with each volume containing the parts for each instrument. The sheet music comes from a variety of publishing firms with a date range of the early to mid-nineteenth century, and consists of works by Classical composers including Mendelssohn, Mozart, and Beethoven.

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

DNB, I, pp. 185-86

$ 450.00

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

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

$ 600.00
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