

Charles Warren

RARE & ANTIQUARIAN MUSIC



Catalogue No. 2
Opera

Cover image: from Massenet's *Esclarmonde* by G. Clairin, item #478.

See final page of catalogue for terms of sale.

FULL SCORE OF AN EIGHTEENTH CENTURY FRENCH OPERA

MONTECLAIR, Michel Pignolet de

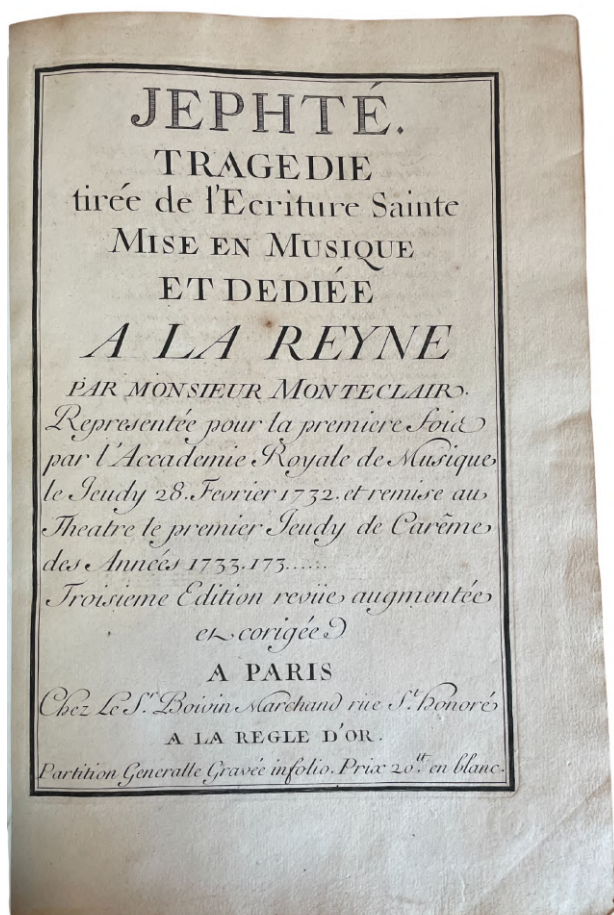
Jephté. Tragedie tirée de l'Écriture Sainte. Mise en musique et dédiée a la Reyne par Monsieur Monteclair [...]. Troisième Edition revue augmentée et corrigée. [Full score].

Paris: Chez Le Sr. Boivin Marchand, [post-1733, possibly prepared for 1737 revival].

Folio (38 x 28cm). [vi],232,[ii] pp. Catalogue of works at rear. Mottled calf with gilt tooling, spine gilt in compartments with raised bands, hinges and corners reinforced. Recently rebacked. Marbled endpapers. Some light foxing and browning, else remarkably clean and seemingly little handled internally. Engraved.

Based on the same biblical source material as Handel's oratorio Jephtha (1752), Jephté was a great success on its premiere in 1732, and was revived many times up to the mid-eighteenth century. This edition includes a note before the title page to the effect that it is the composer's final edition, with a notated musical correction at the foot.

#79 £1200



SONG FROM A RESTORATION PLAY

PURCELL, Daniel

A Song in Amalasant Queen of the Goths, Sung by Mrs. Erwin, Set by Mr. Danl. Purcell. [In a Groves forsaken Shade'. Voice and keyboard].

[London]: [s.n.], ca. 1700. RISM A/I P 5668 citing just three copies. BUC p. 855.

Single sheet folio (32 x 20cm). Disbound, edges a little chipped. Engraved, printed one side.

'Amalasant, Queen of the Goths, or Vice Destroys Itself' was a Restoration play by John Hughes, and likely appeared on the stage in 1699. Many plays from this era were never printed, and some are survived solely by songs such as this one.

"The quantity and importance of music in late seventeenth-century English plays is frequently underestimated. Most plays produced during the period 1660-1706 had songs, dances, masques and instrumental music for special effects, and even those few plays that wholly lack music within their scenes had obligatory 'act music', a series of nine pieces played before the play and during its intervals." William J. Burling, *Music & Letters*, Vol. 65, No. 1 (Jan., 1984), pp. 45-47.

#480 £100



SIGNED VOCAL SCORE WITH LETTER

HALÉVY, Fromental

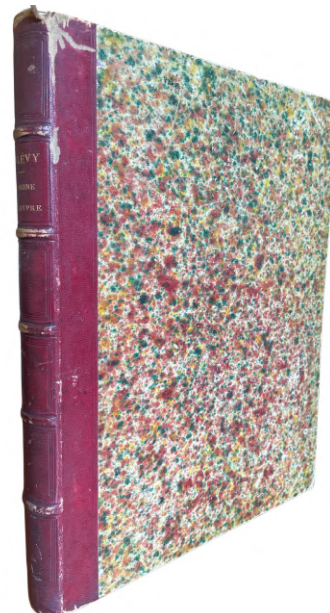
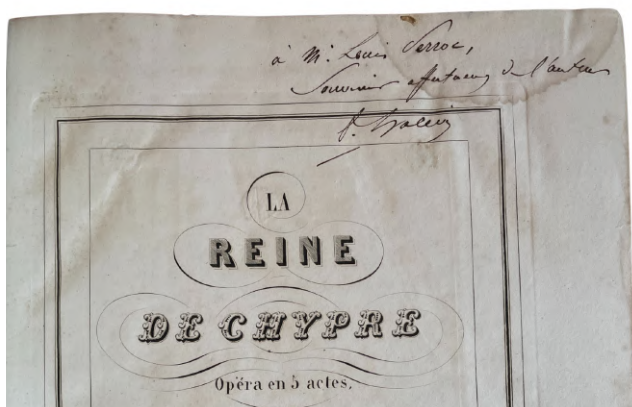
La reine de de Chypre. Opéra de Mr. de St. Georges. Musique de [...]. Partition Acct. de Piano arrangée par R. Wagner. [Vocal score].

Paris: Maurice Schlesinger, [1842]. First edition. P/no. M.S.3556.

Folio (34 x 27cm). [4],325,[3] pp. Quarter morocco with raised bands and gilt titles, marbled boards, endpapers and edges. Some wear and loss to extremities, small tear to head of backstrip. Some minor cracking to front hinge, binding generally firm. Some creasing and foxing internally, 4cm tear to foot of title page and some water staining to head, affecting the inscription and continuing with diminishing size through to p. 100. Title page inscribed in black pen above title 'à M. Louis Serroc, / Souvenir affectueux de l'auteur / F. Halévy'. Signed letter from the composer pasted verso title page a letter, dated 27th August [18]44, and also addressed to M. Serroc. The letter is a single folded leaf pasted on the address, resulting in some creasing to the loose right side.

"Two more grand operas, La reine de Chypre (1841) and Charles VI (1843), may be considered among Halévy's most successful achievements. The first acquired celebrity as one of the operas on which Wagner laboured as an arranger; he devoted a series of articles to it in the Revue et gazette musicale in 1842. The contrast of characters and locales provided by Saint-Georges' libretto drew out all Halévy's considerable resourcefulness and skill." (Hugh Macdonald, Grove Music Online).

#473 £250



LETTER WITH MUSICAL QUOTATION

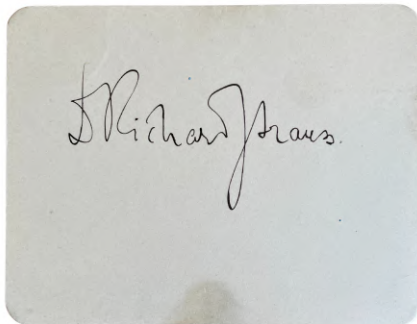
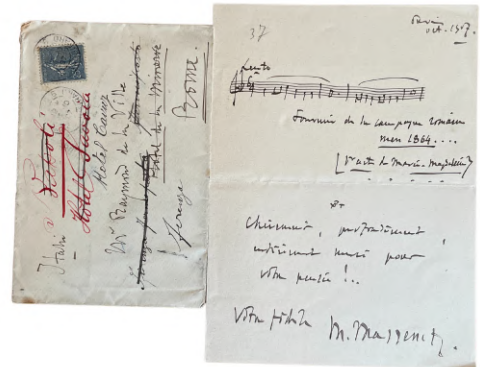
MASSENET, Jules

Autographed letter with autograph musical quotation, from Jules Massenet (1842-1912) to Raymond Vroncourt de la Ville (1883-1956).

Paris: 1907.

Bifolium letter, previously folded once more (18 x 13.5cm), written only on one side. With original envelope (10 x 14.5cm). Dated October 1907, the letter is headed with a four bar musical quotation from the first act of Massenet's 'Maria-Magdeleine', first performed 11 April 1873, and starring mezzo-soprano Pauline Viardot. Only the envelope bears the name of Massenet's friend Raymond de la Ville, with several crossed-out attempts at an address, and multiple postmarks.

#482 £250



SIGNATURE OF A MAJOR COMPOSER

STRAUSS, Richard

Notecard signed by Richard Strauss (1864-1949).

Notecard (11 x 9cm). Signed in black fountain pen by Richard Strauss, composer. Slight yellowing, small mark below signature.

#481 £150

INTRIGUING MEMENTO OF THE RUSSIAN OPERA IN PARIS

ROWE, Vivian and SCHLOEZER, Boris de

Russian Opera. Souvenir of the Opéra Russe à Paris.

Paris: Loubok, undated, likely 1931. No copies in WorldCat.

Folio (31 x 24cm). [36] pp. Illustrated throughout. Decorative gilt card wrappers, rather worn and creased, corners torn away, fold repaired with clear tape, also used internally between pp. 2 and 3, and at rear hinge. Internally slightly creased with a little foxing. A lavishly produced book, unpaginated, with many paste-in plates reproducing illustrations by Ivan Bilibin, Alexandre Benois, Boris Bilinsky and Constantin Koravine, alongside many photographic portraits of the famous figures in the Russian Opera in Paris. Includes two essays in English by Vivian Rowe and Boris de Schloezer, seemingly intended to accompany a visit by the company to London in 1931, organised by Thomas Beecham. The texts are oddly rife with typographical errors.

#483 £150



A UNIQUE COLLECTION OF TURN OF THE TWENTIETH CENTURY OPERATIC POSTCARDS

OSBORNE, Charles

The Opera House Album. A collection of turn-of-the-century postcards. Described by Charles Osborne. [Author's copy, with original postcards].

London: Robson Books Ltd, 1979.

Oblong 8vo (17 x 24cm). 128 pp. Photographic illustrations throughout. Cream cloth, slightly worn and corners bumped, in dust-jacket with tears to edges and corners, significant tear to head of rear hinge. Internally very good. Author's signature to front endpaper in blue pen. Accompanied by a collection of 108 postcards to Emil Wipperich, horn player in the Vienna Philharmonic and Vienna State Opera from 1882-1914. Osborne's introduction to the book states that Wipperich 'had apparently instructed his family, friends, pupils and colleagues to send him postcards of the theatres and opera houses in the towns they visited on travels abroad'.

There is a recording of Wipperich playing the long call from Richard Wagner's 'Siegfried', and he played under Gustav Mahler's directorship of the Vienna Opera. 65 of these postcards are reproduced in the book, which focuses on opera houses in the old Austro-Hungarian Empire and Germany, while the remaining 43 either represent duplicate subjects, or other theatres/subjects not included. These latter postcards number 17, and include two of the Austro-Hungarian Emperor Franz Joseph I produced during the First World War, and images of opera houses in Paris, Copenhagen, Moscow and Montevideo, among more from Germany and Austria-Hungary.

#490 £150



TWO UNUSUAL MANUSCRIPT SETS

ROSSINI, Gioachino

Introduzione dell'Opera Il Barbiere di Siviglia [The Barber of Seville] del atto Cav. G. Rossini. Riduzione del atto Ro. Baragatti. [Manuscript set of parts].

Manuscript, ca. 1920, with stamp of 'Societa filarmonica di mutuo soccorso di Grassina'. Folio (30 x 22cm). 32 sewn parts in manuscript black pen, hand-drawn staves. 4, 6 or 8 pp. per part, in an overall card folder. Parts labelled as follows: Ofleide (x5), Elicon, Tamburo, Grancassa, Fliscorno 1 and 2, Basso fliscorno 1 and 2, Bombardino 1 and 2, Eufonio 1 and 2, Clarino 1 (x3) and 2 (x4), Genis 1, 2 and 3, Trombone 1, 2 and 3, Tromba 2 and 3, Quartino. It is not possible to judge their completeness, but it would seem that a Tromba 1 part is missing. Parts are somewhat worn, with occasional grubby marks, foxing and a few tears, and some amendments made in a purple pen. The arrangement comprises the Introduction to Rossini's Barber of Seville, which follows the Overture.

An exemplary set of parts for the Italian wind band. Such ensembles developed from military bands in the early nineteenth century, and were often featured as the 'banda sul palco' in the opera scores of Rossini, Verdi and Puccini, with a local band filling the role in each opera house. As in the rest of Europe and America, operatic repertoire was a staple of wind band concerts, which were more broadly accessible than the opera house or symphony orchestra. The arranger of this set and cat. #471 below is most likely the same Romeo Baragatti named in two manuscripts held by the Biblioteca civica di Ala.

#470 £125

BELLINI, Vincenzo

Duetto Finale Secondo dell' Opera I Puritani del atto V. Bellini. Riduzione per Banda del Romeo Baragatti. [Manuscript set of parts].

Manuscript, ca. 1920, with stamp of 'Societa filarmonica di mutuo soccorso di Grassina'. Folio (30 x 22cm). 31 sewn parts in manuscript black pen, hand-drawn staves. 4, 6 or 8 pp. per part. Parts labelled as follows: Elicon (x2), Ofleide (x3), Clarino 1 (x4) and 2 (x4), Quartino (x2), Trombone 1, 2 and 3, Eufonio 1 and 2, Tamburo, Cassa, Fliscorno 1 and 2, Fliscorno basso 1 and 2, Genis 1, 2 and 3, Tromba 2 and 3.. It is not possible to judge their completeness, but it would seem that a Tromba 1 part is missing. Parts are somewhat worn, with occasional grubby marks, foxing and a few tears, and some amendments made in a purple pen. The arrangement comprises the Introduction to Rossini's Barber of Seville, which follows the Overture.

#471 £125

FOUR OPERATIC STARS

CALLAS, Maria

Photograph of Maria Callas.

Photograph (21.5 x 16.5cm) in black wooden frame (27 x 22cm). Black and white photograph of Callas, seen in two mirrors at once, possibly at a dressing table. '1 of 2 copies made from Maria Callas's personal photo album as sold at auction, Paris, December 2000'.

#500 £150

CARUSO, Enrico

Self-caricature of Enrico Caruso, inscribed to Ida Isori, 1914.

Self-portrait (26.5 x 20.5cm) in pen on graph paper of the famed Italian tenor Enrico Caruso (1873-1921), framed (39 x 33cm). The portrait is full length, Caruso smiling and holding a cane under his arm, and is signed and dated 1914. There is a further inscription 'alla Signora Ida Isori [1875-1926, operatic singer] / souvenir', and the personal library stamp of Paolo Litta (1871-1931, composer).

One of a number of self-caricatures by Caruso, who was the first international recording star, and much associated with the medium of the early phonograph. Ida Isori was the wife of Paolo Litta.

#505 £400



#500



#505

THOMAS, Nap

Print of Maria Malibran.

Paris: Le Cabinet de Lecture, ca. 1850.

Undated, likely mid nineteenth century. Single sided monochrome print (27 x 20cm), pasted to windowed card mount (40 x 31cm) on one edge, mount can be opened. Print slightly creased and a few marks. Malibran wears a simple dress, and gazes wistfully with one hand touching a harp. Text above the print reads 'Le Cabinet de Lecture, Journal Littéraire, rue des Petits Augustins. 5.', and below 'Mme. Malibran, Morte le 29 Septembre 1836 à Manchester'. The same print, in colour, appears in the Victoria and Albert Museum collection.

#516 £60

GARCIA, Manuel

Hints on Singing. Translated from the French by Beata Garcia. [Book].

London: E. Ascherberg & Co., 1894.

8vo (25 x 19cm). vi,[2],77,[3] pp. Diagrams and music examples. Quarter cloth and boards, worn and stained, loss to corners and edges, spine fraying a little. Evidence of a sharp pin having been pushed through from rear board to p. 24 to outer corner at head, some impressions visible beyond that. Previous owner's signature to front cover and title page. Some light foxing, else internally clean. Manuel Garcia (1775-1832) was a Spanish tenor and teacher, credited with a key role in the development of modern vocal pedagogy. His daughters Maria Malibran and Pauline Viardot were famed mezzo-sopranos.

#521 £60

AN OPERA POSTER

ROCHEGROSSE, Georges

Original poster for Jules Massenet's "Roma".

Paris: [s.n., 1912].

Lithographed poster in gilt frame (95 x 73cm). Some light creasing and wear. First performed at the Théâtre National de L'Opéra in Paris, Jules Massenet's *Roma* was the last opera by the composer to be premiered in his lifetime. It set a libretto by Henri Cain based on the play *Rome vaincue* by Dominique-Alexandre Parodi. The poster by Georges Rochegrosse (1859-1938) depicts the denouement of the opera. Fausta, the daughter of Fabius, is stabbed by her blind grandmother to spare her from the worse fate of burial alive, in punishment for allowing the sacred fires of the Vestal Temple to burn out.

#529 £300

TWO OPERA DESIGNS

MONTRESOR, Benito

Set design painting for act 2, scene 7 of Debussy's 'Pelléas et Mélisande', entitled 'The Death of Melisande'.

Ink and watercolour (23.5 x 26.5cm). Pencilled detail of set design to margins. Unsigned.

Benito "Beni" Montresor (1926-2001) was an artist in several fields, especially known for his opera designs and children's book illustrations, winning the 1965 Caldecott Medal for illustrating Beatrice Schenk de Regniers' 'May I bring a friend?' This opera set design was produced for the Glyndebourne production of Debussy's Pelléas et Mélisande in 1962.

#501 £250



#501

HUDSON, Richard (b. 1954)

Drawing of Count Tomskey, Act II, Sc I, Queen of Spades by Tchaikovsky.

1992.

Pencil and ink drawing, framed (36 x 45cm). Signed and dated by the artist in pencil. Design from 1992 Glyndebourne production.

#514 £150



#504

A SOUVENIR PROGRAMME

Programme for The Gala Performance, in celebration of the Centenary of the Royal Opera House, 10th June, 1958.

London: Royal Opera House, 1958.

Silk programme (56 x 30cm), mounted on roller, in blue and red striped cardboard tube. Performers included Joan Sutherland, Maria Callas, Margot Fonteyn and conductors Rafael Kubelik and Edward Downes, with operatic scenes from Weber, Balfe, Berlioz, Bellini, Britten and Verdi, and Glazunov's 'Birthday Offering'. Scroll in excellent condition, tube a little bumped to ends.

#502 £150

A PERSONAL ALBUM

[Sigrid Onégin Album].

S.l.: s.n., ca. 1930.

Oblong 4to (21 x 31cm). Cloth, with string binding threaded through two holes, very worn, rear board creased, some grubby marks. 20 album leaves with protective semi-transparent sheets. A collection of newspaper clippings relating to the concert and operatic career of Sigrid Onégin (1889-1943), likely all dating from the early 1930s. Most of the 20 leaves of the album have newspaper clippings and photographs, primarily in German, with one page in English from a visit to America in 1932.

One of the great sopranos between the wars, Onégin premiered the role of Dryad in Richard Strauss' 'Ariadne auf Naxos' in 1912, and was widely in demand as a concert performer.

#513 £40

A VERDI BOARD GAME

Il gioco delle Opere di Giuseppe Verdi / The Giuseppe Verdi Opera board game.

Parma: C.d.O, 2000.

Board game, folded (44 x 31cm), in original plastic wrapper. Based on the operas of Giuseppe Verdi, 'illustrated with drawings and images from musical scores, costume fashion sketches and original contemporary posters'.

#524 £30

PARIS PUBLISHED VOCAL SCORES OF THE LATE NINETEENTH AND EARLY TWENTIETH CENTURIES, INCLUDING RARITIES BY VERDI AND MASSENET, IN ALPHABETICAL ORDER BY COMPOSER - SELECTED PHOTOGRAPHS AT END OF LIST

ADAM, Adolphe

Giralda, ou la nouvelle Psyché. Opéra comique en trois actes, Paroles de Mr. E. Scribe. Partition Piano et Chant arrangée par Garaudé. [Vocal score].

Paris: Brandus et Cie., [1850]. First edition. P/no. B. et Cie. 5303.

8vo (29 x 20cm). [4],293,[1] pp. Green quarter morocco and boards, raised bands, gilt title and tooling to spine. Margins of boards worn, corners bumped, slight loss to backstrip at head and foot. Marbled endpapers. 'Ex Musica O Reilly' written in pen at head of title page, stamp of Brandus & Cie to foot. Fairly heavy foxing, especially to first and last few leaves. Lithographed.

#509 £75

AUBER, Daniel François Esprit

Marco Spada. Opéra-comique en 3 actes. Poème de M. Eugène Scribe. Partition pour Piano et Chant. Réduite par A. de Garaudé. [Vocal score].

Paris: J. Meissonnier Fils, [1853]. First edition. P/no. 3229.

8vo (27 x 19cm). [4],304 pp. Paper covered boards, three-quarter marbled, slightly worn, a few chips and tears, some loss to corners. Front free endpaper detached, not present. Publisher's stamp to lower outer corner of title page. Some foxing and light wear throughout. Engraved.

"Marco Spada played for two years only, until 1854, and was not revived. The work was destined for transformation into a ballet five years later. In all, there were a respectable 78 performances. The opera was translated into German, Polish and Swedish, and performed in Brussels, Berlin, Hannover, Dresden, Mannheim, Vienna, Warsaw and Stockholm. It was never given in London, although a drama by J. P. Simpson, based on Scribe's libretto, with Auber's overture and incidental music by R. Stöpel, was produced at the Princess's Theatre on 28 March 1853." (Vocal score ed. Robert Ignatius Letellier, 2011).

#497 £175

AUBER, Daniel François Esprit

Le premier jour de bonheur. Opéra comique en trois actes. Poème de M.M. Dennery & Cormon. Partition chant et piano. Réduction au Piano par A. Bazille. [Vocal score].

Paris: Léon Escudier, [1868]. First edition. P/no. L. E. 2884.

8vo (28 x 19cm). [4],226 pp. Quarter morocco and textured cloth, raised bands, gilt titles and decoration to backstrip. Slightly worn, some loss to corners and edges, nick to fore-edge of front board. Marbled endpapers. Edges of book block trimmed. Hand-stamp of Escudier to lower outer corner of title page. Internally very good condition. Lithographed.

#522 £100

DAVID, Félicien

Lalla-Roukh. Opéra comique en deux actes. Paroles de M.M. Michel Carré & Hippolyte Lucas. Partition réduite pour Piano et Chant. [Vocal score].

Paris: E. Girod, [1862]. First edition. P/no. E. G. 4505.

8vo (27.5 x 19cm). [4],221,[1] pp. Textured cloth, gilt title to spine, slightly worn. Hinges partially cracked, binding otherwise firm. Previous owner's inscription to front free endpaper dated 1938, and another to cast list dated 1877. Publisher and shop hand-stamps to illustrated title page. Internally toned, else very good. Lithographed.

#525 £50

DELIBES, Léo

Kassya. Opéra en Quatre Actes et Cinq Tableaux. Poème de M.M. Henri Meilhac et Philippe Gille. Partition pour Chant et Piano. [Vocal score].

Paris: Heugel & Cie, 1893. First edition. P/no. H. & Cie. 7148.

8vo (28 x 20cm). [6],369,[1] pp. Recent cloth with gilt title to spine, original wrappers bound in, slightly worn and chipped, stabilised at edges with clear paper tape. Ex Huegel lending library with stamps to front wrapper, polychrome title page and following three leaves. A few spots of foxing, else very good internally. Lithographed.

#523 £75

DELIBES, Léo

Lakmé. Opéra en 3 Actes. Poème de MM. Edmond Gondinet & Philippe Gille. Partition Chant et Piano. [Vocal score].

Paris: Heugel & Fils, [1883]. First edition, second issue. P/no. H. 5683.

8vo (28.5 x 20cm). [8i],vi (prelude),275,[1] pp. Red quarter calf and textured cloth boards, gilt title to backstrip and gilt initials 'A.A.' to front board. Generally worn and corners bumped, rear board detached but present, backstrip consequently coming away, and 12cm tear from head of front hinge. Some foxing to first few leaves, polychrome title bright and clean, occasional foxing throughout. Lithographed.

Delibes' best known opera, Lakmé is set in mid-nineteenth century British India, and includes the famous 'Flower Duet'.

#528 £60

FAURÉ, Gabriel

Pénélope. Poème lyrique en trois actes de René Fauchois. Partition Chant et Piano. [Vocal score].

Paris: Heugel & Cie, 1913. First edition.

8vo (28.5 x 20cm). [4],274,[2] pp. Recent gilt red cloth, original wrappers bound in, very good condition. Wrappers slightly worn and toned, dedication page and rear flyleaf neatly reinforced with clear paper tape. Internally very good condition.

Dedicated to Saint-Saëns, Pénélope is one of only two operas by Fauré, and has received more attention in recent decades.

#527 £60

FÉVRIER, Henry

Gismonda. Drame lyrique en quatre actes d'après Victorien Sardou. Poème de Henri Cain et Louis Payen. Partition, Piano et Chant. [Vocal score].

Paris: Heugel & Cie, 1919. First edition. P/no. H. et Cie. 26,357.

8vo (28 x 19cm). [8],300 pp. Quarter morocco and calf, both marbled, raised bands and red gilt title labels to spine. Generally slightly worn, lower corners bumped, and foot of backstrip torn. Noticeable scuff mark to centre of front board. Marbled endpapers. Some toning to margins, else internally very good. Publisher's stamps to title and half-title.

#496 £75

MASSENET, Jules

Esclarmonde. Opéra Romanesque. Poème de M.M. Alfred Blau et Louis de Gramont. [Vocal score].

Paris: G. Hartmann & Cie., [1889]. First edition, second issue. P/no. 1921.

8vo (28 x 20cm). [xvi],306,[ii] pp. Red cloth, gilt title to spine and decorative bands to covers. Some wear and loss to corners and backstrip at head and foot, margins and backstrip sunned, a few white paint spots to rear cover. Edges browned. Endpapers toned with a few chips, else only minimal wear internally. Lithographed.

Publisher's vivid decorative wrappers bound in, with striking image of Esclarmonde by G. Clairin to front wrapper [see cover of catalogue], in excellent condition. Decoratively bordered half-title, title and preliminaries in art nouveau style by E. Grasset, printed by Gillot.

#478 £150

MASSENET, Jules

Ariane. Opéra en cinq actes. Poème de Catulle Mendès. Partition chant & piano. [Vocal score].

Paris: Heugel & Cie, 1906. First edition. P/no. H. & Cie. 22,179.

4to (32.5 x 25cm). [6],252 pp. Quarter morocco and marbled boards, gilt title to spine. Some wear and loss to corners and edges, binding firm. Marbled endpapers. Corners a little thumbed, else internally very good.

This rarely performed work by Massenet was praised by Gabriel Fauré, and has been revived twice in the twenty-first century, with a concert recording made in 2023.

#492 £100

MASSENET, Jules

Chérubin. Comédie chantée en Trois Actes. Poème de MM. Francis de Croisset & Henri Cain. Partition chant et piano. [Vocal score].

Paris: Heugel & Cie, 1905. First edition, second issue. P/no. H. & Cie. 21,746.

4to (28 x 20cm). [10],312 pp. Marbled calf, raised bands and gilt title to spine. Some loss to corners, and slight cracking to front and rear hinges externally towards head. Attractively marbled endpapers and edges, shop sticker of H. Baron to front pastedown. Lithographed.

First performed in Monte Carlo in 1905, with Mary Garden in the lead role, this sequel to Beaumarchais' 'Figaro' plays takes place shortly after the action of The Marriage of Figaro, and has been revived many times in recent decades. A beautifully bound example of the vocal score.

"In Chérubin Massenet and Cain developed an idea from Francis de Croisset's play, advancing Beaumarchais's adolescent to the age of 17 and providing him with new ladies to pursue - a Spanish singer named L'Ensoleillad and Count Almaviva's ward Nina. The opera offers some music in 18th-century style and ends appropriately with a reference to the serenade from Don Giovanni. This 'comédie chantée' has three fine female roles and a fluent conversational manner appropriate to its intimate theatrical style. The lure of Mozartian classicism is never far from view in Massenet's work, and here the subject obviously allowed more than a suggestion of such nostalgia." (Hugh Macdonald, Grove Music Online).

#495 £150

MASSENET, Jules

Panurge. Haulte farce musicale en trois actes de Georges Spitzmüller & Maurice Boukay (d'après Rabelais). Partition chant et piano. [Vocal score].

Paris: Heugel & Cie, 1912. First edition. P/no. H. & Cie. 25,131.

4to (32.5 x 25cm). [8],327,[1] pp. Green cloth, rather worn and a few grubby marks, additional cloth backstrip with gilt title, with a few small tears. Vibrant green and gold marbled endpapers. Some light wear and creasing internally. Stamps of Max Eschig and M. J. Vieu, music publishers, to half title and title page, Eschig and Heugel to cast list, and a stamp 'A M. Eschig / Hommage de Editeur' to first page of music, with the name Eschig handwritten in blue pencil. Lithographed.

#503 £100

MASSENET, Jules

Thérèse. Drame musical en deux actes de Jules Claretie. Partition Chant et Piano. [Vocal score].

Paris: Heugel & Cie, 1907. First edition, first issue, with Monte Carlo 1907 cast list only. P/no. H.&Cie.22,792.

4to (32 x 25.5cm). [10],147,[1],III,[1] pp. Half cloth and marbled boards, gilt morocco title label to spine, slightly worn and corners bumped. Decorative blue endpapers with gilt fleur-de-lis device. Shop stickers of A. Cisneros, Bordeaux, and H. Baron to front endpaper, stamp of Cisneros to title and cast pages. Price scratched from title page, and perhaps another stamp scratched from cast list. Some light foxing, else internally very good.

"The first Paris performance on 19 May 1911 shared a double bill at the Opéra-Comique with the world première of Ravel's L'heure espagnole. Thérèse survived in the French repertory until 1930 and has only occasionally been revived." (Grove Music Online).

#508 £150

MASSENET, Jules

Le Roi de Lahore. Opéra en cinq actes de Louis Gallet. Partition chant et piano. [Vocal score].

Paris: G. Hartmann, [1877]. First edition. P/no. G. H. 910.

8vo (27.5 x 19cm). [6],363 pp. Red quarter morocco and textured cloth, gilt title to spine, blue cloth title label incorporated in front board. Generally rather worn and some loss to corners and extremities. Marbled endpapers. Front hinge partly cracked at rather foxed title, previous owner's signature to title and following leaf. Some foxing throughout. Final leaf pasted to rear endpaper. Lithographed.

The opera which gained Massenet his international reputation, its performances dropped off precipitously in the twentieth century. It was revived in the UK in 2023 by Dorset Opera.

#510 £125

MASSENET, Jules

Grisélidis. Conte lyrique en 3 Actes, avec un Prologue. Poème de Armand Silvestre et Eugène Morand (D'après Le Mystère représenté à la Comédie-Française). Partition Piano et Chant. [Vocal score].

Paris: Heugel & Cie, 1901. First edition. P/no. 8114.

8vo (28 x 19cm). [8],233,[1] pp. Quarter calf and marbled boards, endpapers and edges. Gilt decoration with raised bands and morocco title labels to backstrip. Slightly worn, small tear to head of backstrip. Previous owner's signature in pen verso front flyleaf, publisher's hand-stamps to title page. Pages somewhat toned and impression sometimes a little faint, else internally very good. Lithographed.

#518 £125

MEYERBEER, Giacomo

Il crociato in Egitto. Opera Seria del Maestro [...]. Ridotto con accompagnamento di piano-forte. [Vocal score].

Paris: Pacini, [1825]. P/no. 1081.

Folio (34.5 x 27cm). [6],257 pp. Frontis. portrait of the composer. Red card wrappers, front wrapper detached but present, backstrip significantly worn, but binding fairly firm. Edges of wrappers chipped, first and last few leaves likewise. Corners a little worn, and some light creasing and occasional foxing throughout, else internally clean. Stamp of London publishers Ewer & Johanning to title page and index. Engraved.

Perhaps the last opera with a leading role for a castrato, Il crociato was a great success for Meyerbeer after its Venetian premiere in 1824, being produced by Rossini in Paris, and most of the major opera houses in Europe and the New World. After a century without a full performance, it was staged in Venice in 2007 with male soprano Michael Maniaci in the lead.

#491 £200

SAINT-SAËNS, Camille

Ascanio. Opéra en 5 Actes et 6 Tableaux. D'après le drame 'Benvenuto Cellini' de Paul Meurice. Poème de Louis Gallet. Partition Chant et Piano réduite par l'Auteur.

Paris: Durand et Schoenewerk, [1890]. First edition. P/no. 4025.

8vo (28 x 20cm). [10],363,[1] pp. Frontis. and one illustration. Quarter calf and marbled boards, raised bands, gilt title and tooling to spine. Marbled endpapers. Small publisher's 'DS' stamp to half-title, bookseller's stamp to title page. Some very minor foxing internally, else in excellent condition. Facsimile of one of Benvenuto Cellini's coins printed between title page and 1890 cast list. Lithographed.

"As an opera composer Saint-Saëns had an unerring sense for accurate declamation, [...] Etienne Marcel [...] and Ascanio merit study and revival." (Grove Music Online).

#493 £100

SAINT-SAËNS, Camille

Phryné. Opéra-Comique en Deux Actes. Poème de L. Augé de Lassus. Partition Chant et Piano, réduite par l'Auteur, avec un dessin de F. Marcotte.

Paris: A. Durand et Fils, Éditeurs, 1893. First edition. P/no. D.&F.4642.

8vo (28 x 19cm). [10],145,[3] pp. Frontis. Quarter vellum and marbled boards, gilt morocco title label to backstrip, slightly worn. Marbled endpapers, edges of book block dyed red. Stamp of the Bibliotheque du Chateau de Rosny verso front free endpaper, to half title and title, first two cancelled in thick black pen. Some foxing, especially to first few leaves, else internally very good. Lithographed.

#507 £100

SAINT-SAËNS, Camille

Proserpine (d'après Auguste Vacquerie). Drame lyrique en 4 Actes de Louis Gallet. Partition Chant et Piano par Ph. Bellenot. [Vocal score].

Paris: Durand & Schoenewerk, 1887. First edition. P/no. D. S. 3714.

8vo (28 x 19cm). [8],245,[3] pp. Publisher's decorative printed wrappers, slightly worn and some minor chipping and creasing to backstrip, but otherwise in remarkably fine condition. Lithographed. Housed in a brown Solander box.

#511 £250

SAINT-SAËNS, Camille

Déjanire. Tragédie Lyrique en 4 Actes. Poème de Louis Gallet et C. Saint-Saëns. Partition pour chant et piano réduite par l'auteur. [Vocal score].

Paris: A. Durand et Fils, Éditeurs, 1910. First edition.

4to (31 x 22.5cm). [12],213,[1] pp. Publisher's printed wrappers, slightly worn, margins toned, some creasing and small chips to backstrip at head and foot. Previous owner's inscription to title page. Some foxing to endpapers, edges and margins, else internally clean.

#526 £100

THOMAS, Ambroise

Le caïd. Opera Bouffe en deux Actes. Paroles de M. T. Sauvage. Partition piano et chant. [Vocal score].

Paris: Léon Escudier, [1849]. Reprinted from Bureau Central de musique plates (after 1853). P/no. B. C. 1108.

8vo (28 x 18cm). [4],212 pp. Quarter red morocco and boards, cloth corners, raised bands and gilt title to spine. Slightly worn, some loss to corners. Marbled endpapers. Edges somewhat toned, occasional foxing internally. Publisher's stamp and 'Belgique' stamped to lower outer corner of title page. Impression occasionally faint. Lithographed.

"Thomas' next success was the opera Le Caïd which was the most frequently performed of his operas after Mignon, achieving 362 performances at the Opéra-Comique by the time of the composer's death. An intrigue of two couples, set in Algeria, it is thoroughly Italian in style and has only hints of the exotic musical effects which became popular in France in the wake of the works of Félicien David. The piece reflects the colonial power of France in a conquered Algeria which had become something of an exotic playground for the émigré French." (Grove Music Online).

#494 £75

THOMAS, Ambroise

Le Songe d'une Nuit d'Eté. Opéra Comique en trois Actes dédié à sa Majesté Guillaume III Roi des Pays-Bas, Prince d'Orange-Nassau Grand Duc de Luxembourg. Poème de MM. Rosier et de Leuven. Accompagnement de Piano par M. Vauthrot. [Vocal score].

Paris: Léon Escudier, [1860]. Reprinted from Bureau Central de musique plates. P/no. B. C. 1149.

8vo (27.5 x 19cm). [4],272 pp. Quarter morocco and marbled boards, gilt tooling and title to spine. Worn, some scuffs to backstrip. Marbled endpapers. Front free endpaper and first two leaves detached together, but present, binding otherwise firm. Some light foxing and occasional pencil markings internally. Single leaf of manuscript pasted with two strips of paper to p. 121, adding a recit. Lithographed.

#506 £75

THOMAS, Ambroise

Françoise de Rimini. Opéra en quatre actes Avec Prologue et Épilogue. Paroles de MM. Jules Barbier et Michel Carré. Partition chant et piano. Réduite par M. L. Delahaye. [Vocal score].

Paris: Heugel et Fils, [1882]. First edition. P/no. H.5327.

8vo (28 x 20cm). [10],461,[1] pp. Quarter morocco and textured boards, raised bands, gilt title and decoration to spine. Slightly worn, some loss to head and foot of backstrip. Marbled endpapers. Front hinge partially cracked, but binding remains firm. Publisher's stamp to cast list. Internally very good condition. Lithographed.

#512 £100

VERDI, Giuseppe

Les vêpres Siciliennes. Gd. Opéra en 5 actes. Poème de MM E. Scribe et G. Duveyrier. Partition Piano et Chant. Prix 20f. net. Sur étain par A. Vialon. Accompagn. de piano par H. Potier. [Vocal score].

Paris: Léon Escudier, [1856]. Second version, early complete French edition with additional aria, Hopkinson 56 B (f). P/no. L. E. 1578.

8vo (27.5 x 19cm). [4],409,[1] pp. Quarter calf and textured cloth, worn, gilt tooled backstrip very worn, some loss and tears to head and foot. Marbled endpapers. Publisher's stamp to lower outer corner of title page. Impression occasionally faint. Engraved.

Although premiered at the Paris Opéra in French in 1855, Les vêpres was swiftly translated into Italian, albeit in a new version with a change of location from Sicily to Portugal. This copy is an early French edition of that second version.

#498 £250

VERDI, Giuseppe

Ernani. Opera seria in quattro atti. Prix 12F. net. [Vocal score].

Paris: Bureau Central de Musique, [1846]. Hopkinson 41 A (n), later complete Italian edition. P/no. B.C.828.

4to (27 x 17cm). [2],199,[1] pp. Textured cloth, gilt title to backstrip, worn, some loss to extremities. Edges of book block dyed red. Some minor foxing and creasing, else internally good. Stamp of Leon Escudier to title page. Engraved.

#504 £75

VERDI, Giuseppe

I vespri siciliani. Opera in 5 Atti di E. Scribe et Ch. Duveyrier. [...]. [Vocal score].

Paris: Leon Escudier, [1856]. An early French edition in Italian of the second version of the opera. Not catalogued by Hopkinson, but mentioned on p. 111. of his bibliography. P/no. L. E. 1583.

8vo (27.15 x 18cm). [4],400 pp. Half leather and marbled boards, very worn. Backstrip detached and not present, rear board detached. Bookplate of Alice Bective [née Hill, 1842-1928], Underley Hall to front pastedown. Hand-stamp of Boosey & Sons and sticker of C. Lonsdale's Musical Circulating Library to title page, the latter pasted over the original publisher, hand-stamp of Leon Escudier to its right. Title and cast list/index leaves torn across middle, neatly repaired to verso with paper. Some foxing and wear internally. Engraved.

#517 £175

VERDI, Giuseppe

Don Carlos. Grand opéra en cinq actes. Représenté sur le Théâtre Impérial de l'Opéra. Poème de M. M. Méry & C. du Locle. Partition, in-8, piano et Chant. [...]. [Vocal score].

Paris: Léon Escudier, [1867]. First edition, French text, Hopkinson 61 A. P/no. L. E. 2765.

8vo (28 x 18cm). [4],359,[1] pp. Quarter morocco and textured cloth, raised bands and gilt title to spine, initials 'M. C.' stamped to front board. Generally rather worn, some loss to corners and extremities, including head and foot of backstrip. Hinges partially cracked, but binding generally firm. Marbled endpapers, front free endpaper slightly chipped. Two leaves (pp. 87-8 and 355-6) detached but present. Book-block appears to have been slightly trimmed. Title page bears hand-stamp of Escudier to lower outer corner. Lithographed.

"Don Carlos, Verdi's second and final attempt to write a French grand opera, both tends towards the mosaic and has a famously unstable text, the work changing shape significantly during its rehearsal period and then over several years after its first performance. [...] It is perhaps an indication of our changing views and tastes that, in spite of these difficulties, Don Carlos has become one of the best-loved and most respected of Verdi's operas." (Roger Parker, Grove Music Online).

#519 £800

VERDI, Giuseppe

Le trouvère [Il trovatore]. Grand Opéra en quatre actes. Représentée sur le Théâtre de l'Opéra Impérial. Traduction Française de Mr. Emilien Pacini. Partition in 8 Piano et Chant [...]. [Vocal score].

Paris: Léon Escudier, [1857]. First edition, second issue of the revised version. Hopkinson 54 B. P/no. L. E. 1648.

8vo [4], 312 pp. Quarter morocco and textured cloth, gilt titles, raised bands and tooled compartments to backstrip. All edges gilt. Slightly worn, corners bumped, some loss to corners, raised bands and joints. Hinges partially cracked, but the binding remains firm. Silk endpapers, discoloured. Previous owner's signature in blue pen to front flyleaf. Hand-stamp of Escudier to title page. Some light foxing and occasional creasing throughout. Lithographed.

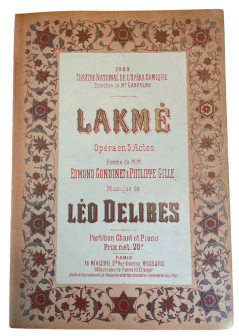
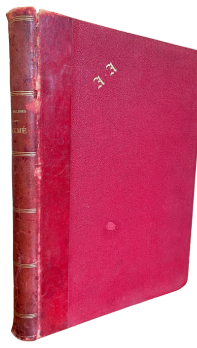
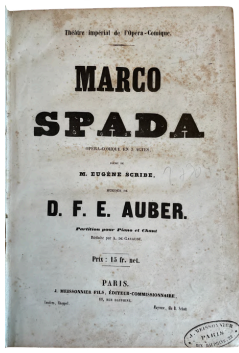
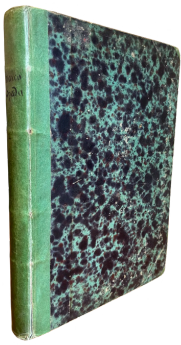
This edition includes newly composed ballet music by Verdi for the Paris Opéra, along with other cuts and rewritings.

"Il trovatore clearly started life as a sequel to Rigoletto, this time with an outcast female protagonist (the gypsy Azucena) claiming sympathy. But the drama's operatic manifestation proved very different, almost a contradiction of the 'advances' made in the earlier opera. [...] The success of Trovatore should remind us that it is dangerous to see Verdian development in too simple a line, still less tie it unthinkingly to a gradual 'emancipation' from formal restrictions: in spite of its celebration of traditional forms, the opera is anything but a throw-back to earlier achievements." (Roger Parker, Grove Music Online).

#520 £300

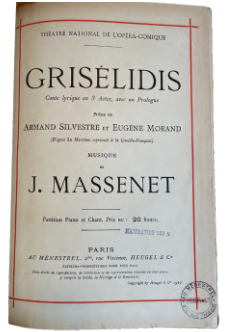
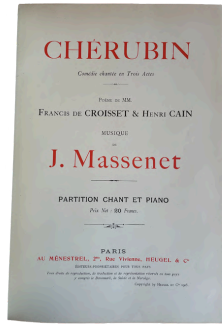
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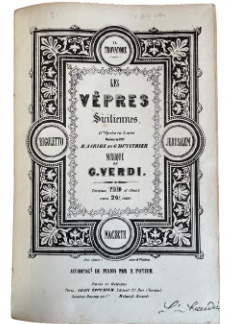
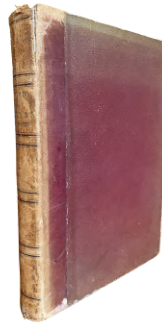
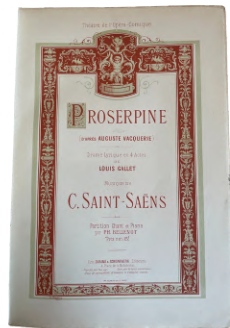
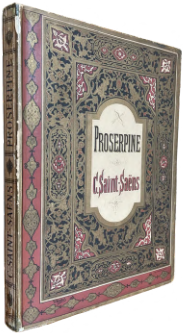
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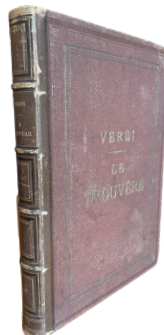
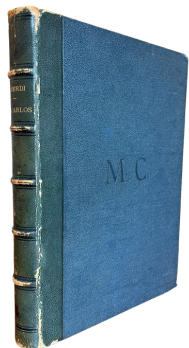
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