

# Digitizing rare music manuscripts at Stanford : a progress report

Ray Heigemeir, Stanford Libraries





*The Memorial Library of Music :*  
manuscripts, first & early  
editions

Catalogue published 1950



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OF  
MUSIC  
AT  
STANFORD UNIVERSITY

517] Judith. Drame biblique en trois actes. Musique de Arthur Honegger. Paroles de René Morax . . . Paris, Maurice Senart, c1925. Pl. no. E. M. S. 6718.

518] . . . Judith. Opéra sérieux en trois actes et cinq tableaux. Paroles de René Morax. Paris, Maurice Senart [c1925] Pl. no. E.M.S. 6938. At head of title: Arthur Honegger. First edition.

Presented for the first time at Monte Carlo, in 1926.

519] Les mille et une nuits.

Original manuscript signed.

2 leaves (4 pages) 27 x 33 cm.

A preliminary study. Piano score with text and synopsis for orchestration on the first page.

520] Le roi David. Psaume dramatique en deux parties de René Morax. Musique de Arthur Honegger. Partition pour chant et piano. Lausanne, Foetisch Frères, c1921. Pl. No. F. 1990 F. First edition.

Presented for the first time at Mezières, Switzerland, June 11, 1921.

521] . . . Sonatine pour deux violons . . . Paris, Editions de la Sirène, c1922. Pl. no. ED 113 LS. At head of title: Arthur Honegger. *Inscribed to M. Carembat by the composer.*

#### HOOD, BASIL (1864-1917)

522] The emerald isle: the caves of Carrig-Cleena. Written by Basil Hood. Composed by Arthur Sullivan and Edward German . . . London, Chappell, 1901. First edition of the libretto.

#### HUE, GEORGES ADOLPHE (1858- )

523] . . . Titania. Drame musical en trois actes de Louis Gallet et André Corneau. Musique de Georges Hüe. Partition piano et chant. Paris, Choudens, c1903. Pl. no. A. C. 11,298. First edition. *Inscribed to Mlle. de Craponne by the composer.*

Mlle. de Craponne played the role of Robin.

#### HUMMEL, JOHANN NEPOMUK (1778-1837)

524] A complete theoretical and practical course of instruction on the art of playing the piano forte, commencing with the simplest elementary principles, and including every information requisite to the most finished style of performance, written by J. N. Hummel . . . London, T. Boosey [1838]

Hummel's *Piano school* was one of the first to advocate a rational method of fingering.

*A Memorial  
Library  
of Music*



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Paroles de René Morax ... Paris, Maurice Senart, c1925. Pl. no. E. M. S. 6718. ✓

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Presented for the first time at Monte Carlo, in 1926. *A Memorial Library of Music*

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HOOD, BASIL (1864-1917)

522] The emerald isle: the caves of Carrig-Cleena. Written by Basil Hood. (written)  
Composed by Arthur Sullivan and Edward German ... London, Chappell, 1901. First edition of the libretto.

522A How, Mary, Excuse for piano. autograph ms. signed Case  
HUE, GEORGES ADOLPHE (1858- )

523] ... Titania. Drame musical en trois actes de Louis Gallet et André Corneau. Musique de Georges Hüe. Partition piano et chant. Paris, Choudens, c1903. Pl. no. A. C. 11,298. First edition. *Inscribed to Mlle. de Craponne by the composer.* ✓

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(*Inscribed are two autograph letters*)  
Gräz 17/9/1832  
Weimar 25/9/1832

letters MCM 524 A, B → File box 7

# Letter from Hummel to J.A. Rockel, 1832 November 28.

## At the library



### Special Collections

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#### Memorial Library of Music

MLM/7/524 B

✖ In process

## Description

### Creators/Contributors

Author/Creator

[Hummel, Johann Nepomuk, 1778-1837.](#)

Contributor

[Roeckel, August, 1814-1876.](#)

### Subjects

Local subject

[Memorial Library of Music.](#)

### Bibliographic information

Publication date

1832

Note

Removed from Hummel, Art of the Piano Forte (MLM 524)



Weimar J. 28<sup>th</sup> Nov. 1832.

[illegible]

Wir sind alle wohl.

*John Rogers*

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raremusic.stanford.edu

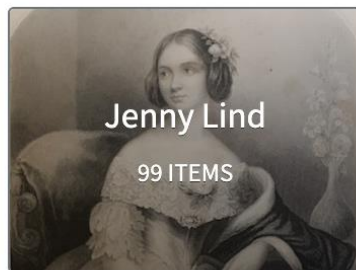
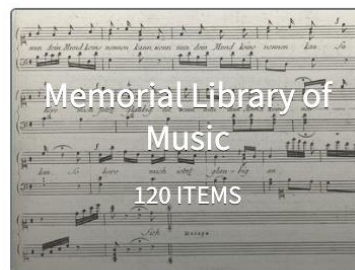
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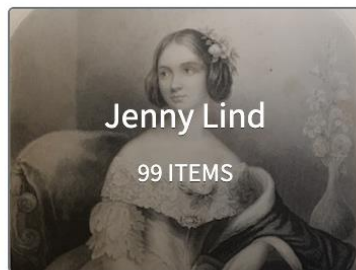
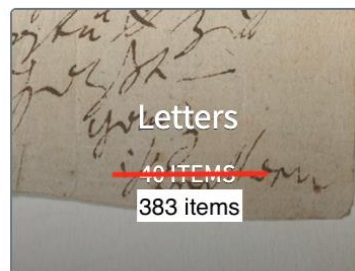
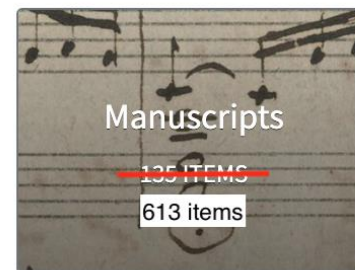
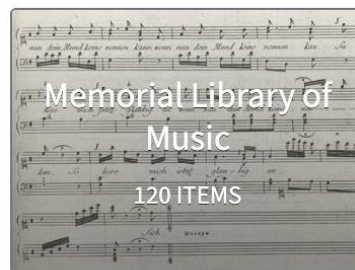
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Our first goal: the Jenny Lind Bicentennial

# Rare Music Materials at Stanford

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## Manuscripts from the Jenny Lind Collection

In celebration of Jenny Lind's 2020 bicentennial, Stanford Libraries is pleased to make available to the public the manuscript scores and letters contained in the Jenny Lind Collection, one of the largest extant collections of primary source materials once belonging to Lind. Comprising both manuscripts and print publications, the Lind Collection was assembled by her husband, composer and conductor Otto Goldschmidt (1829-1907). Upon his death it passed down through family members to Mrs. Frank Ward, a great granddaughter, and was then sold through a dealer to the theater historian and collector Samuel Stark. Stark donated it to Stanford Libraries in 1963.

The Lind Collection consists of manuscript and printed scores, letters, images, financial ledgers, and books owned by Lind. There are numerous pencil annotations authenticating Jenny Lind's hand throughout, likely made by Goldschmidt or one of their children. Scores written out by Lind as well as scores of works written for her by composers including Taubert, Dalayrac, and Ziedner, are present.

All of the digitized manuscripts are available for close viewing and download, and may be browsed in the [Rare Music Materials online exhibit](#). Also included there is the ca. 1846 [Jenny Lind paper doll set](#), a charming recent acquisition. Complete contents of the Jenny Lind Collection are listed in an [online finding aid](#).



Swedish soprano Jenny Lind (1820-1887) was one of the 19th century's most celebrated persons, following a successful operatic career with a remarkable (and remarkably-hyped) American tour sponsored by the great showman, Phineas T. Barnum. Lind was a child star on the Stockholm stage, singing, dancing, and acting in productions beginning at the age of 10. Her operatic career spanned from 1838 until her retirement in 1849. During those years she counted among her friends, admirers, (and a few rumored paramours?) Hans Christian Andersen, Felix Mendelssohn, Frédéric Chopin, and Robert and Clara Schumann. Queen Victoria, her contemporary, became both an ardent fan and close friend.



The image shows the front cover of an old, worn book. The cover is made of a light brown, textured material, possibly paper or vellum, which is heavily discolored and stained. A small, rectangular red label is pasted in the center, containing the title in gold lettering. The spine of the book is visible on the left, showing a brown leather binding that is also worn and peeling. The edges of the book are frayed and damaged.

MADAME LIND  
PIANCORTE  
VOL. I



1

Conduct

Scene e Air. Prendi per me

1

Adina  
Prendi  
Sarghetto

prendi per me sei li-be-ro resta nel suol na-

ti o non v'ha destini si ri-o non v'ha des-



Recluse di Tenda  
J. S. Martins

*Brillioso*

Handwritten musical score for the first system. The treble staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains several measures of music with notes, rests, and dynamic markings such as *pp* (pianissimo) and *rall.* (rallentando). The bass staff contains a continuous line of sixteenth notes. The system concludes with a double bar line.

Handwritten musical score for the second system. The treble staff continues the melody with various note values and rests. Dynamic markings include *pp* and *rall.* The system ends with a double bar line.

*La Dignita del Regimento*

Handwritten musical score for the third system. The treble staff contains musical notation with dynamic markings such as *p.* (piano) and *rall.* The system concludes with a double bar line.

*Op. 139  
J. S. Martins  
capo 1.*

Handwritten musical score for the fourth system. The treble staff contains musical notation with dynamic markings such as *rall.* and *pp sempre* (pianissimo sempre). The system ends with a double bar line.

Handwritten musical score for the fifth system. The treble staff contains musical notation with dynamic markings such as *pp*. The system concludes with a double bar line.

Complete works

Henry Purcell

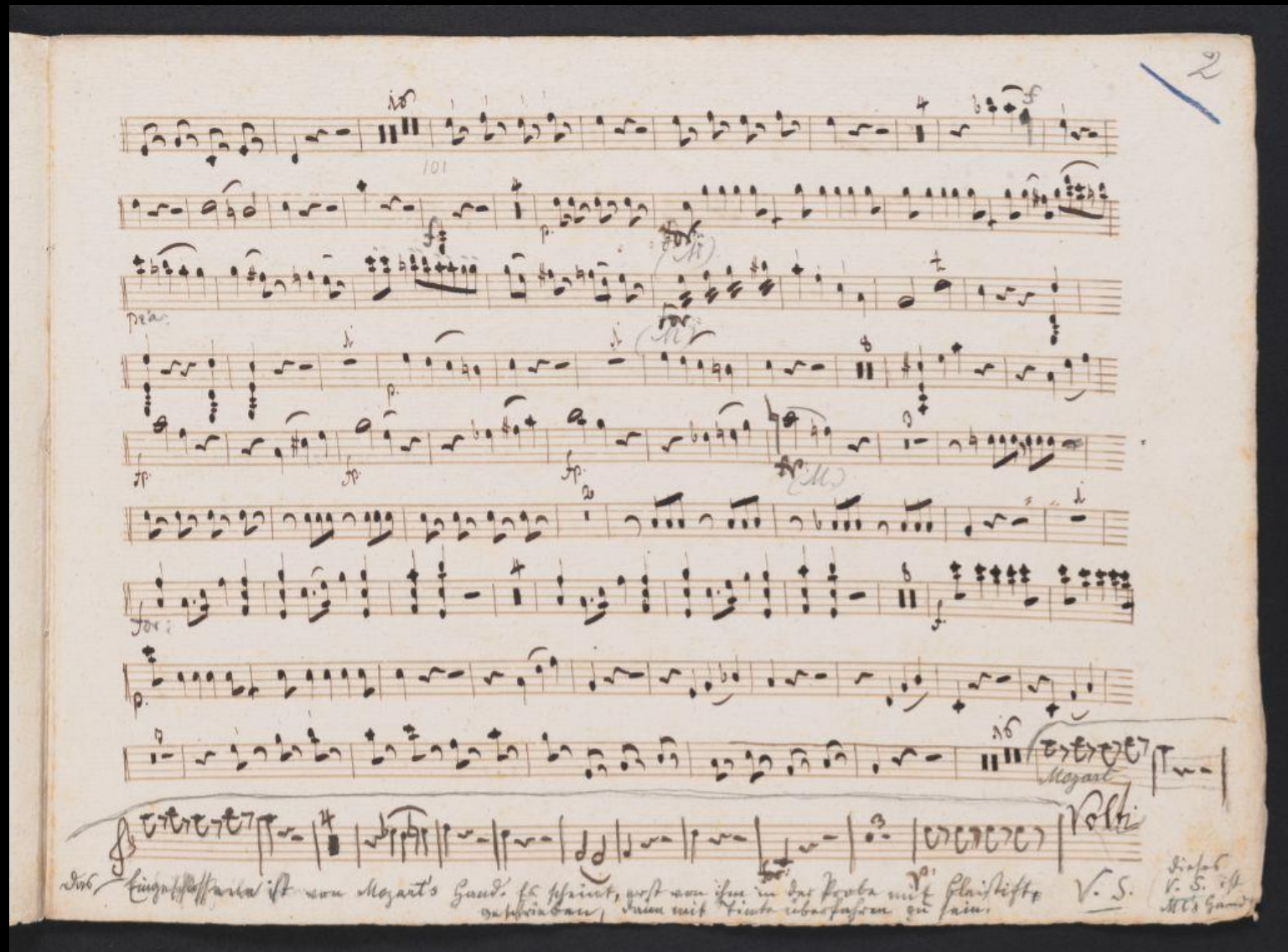
*Te Deum and Jubilate*  
[1697]





Wolfgang  
Amadeus Mozart

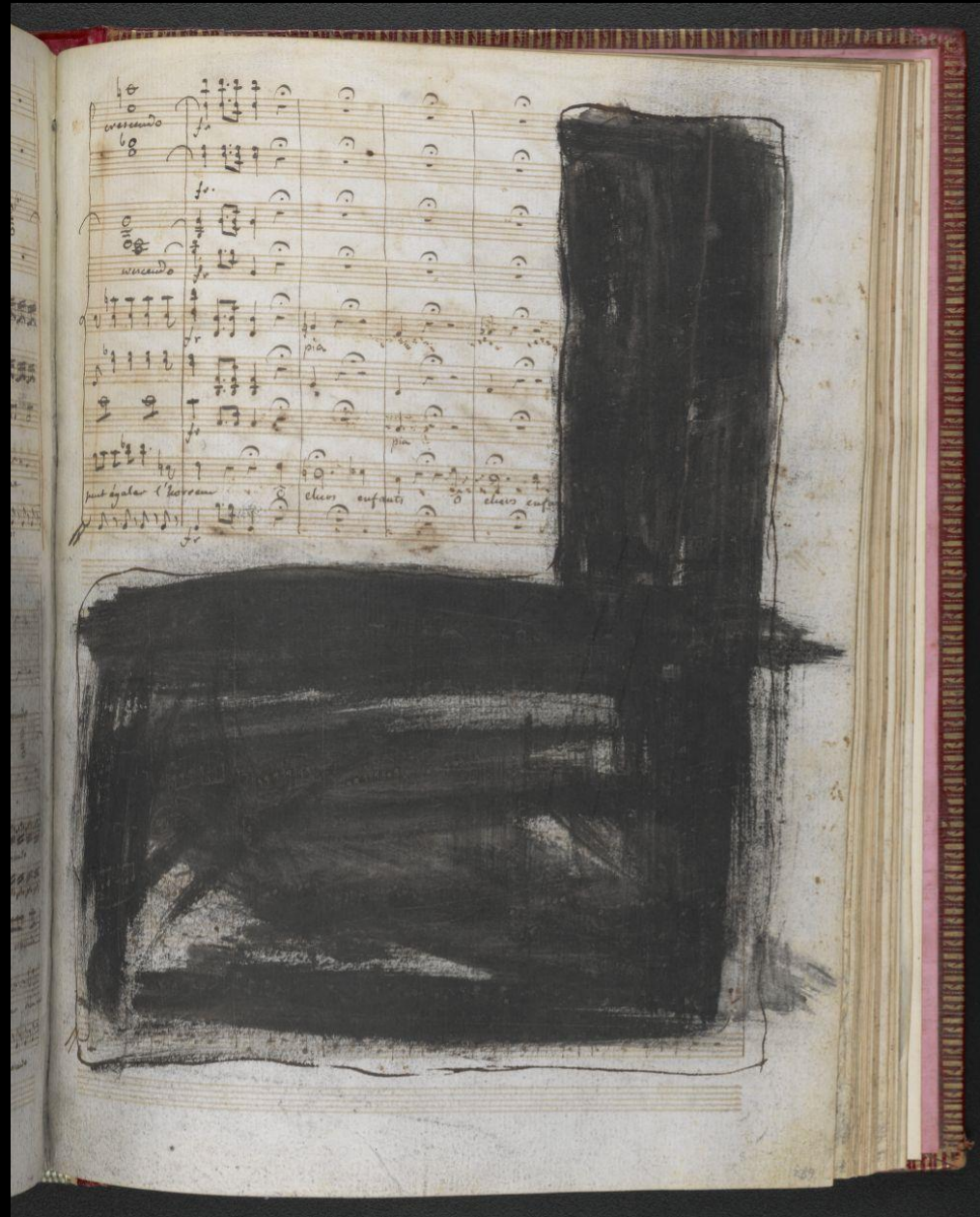
Concerto for 3  
pianos, K. 242  
[1776]





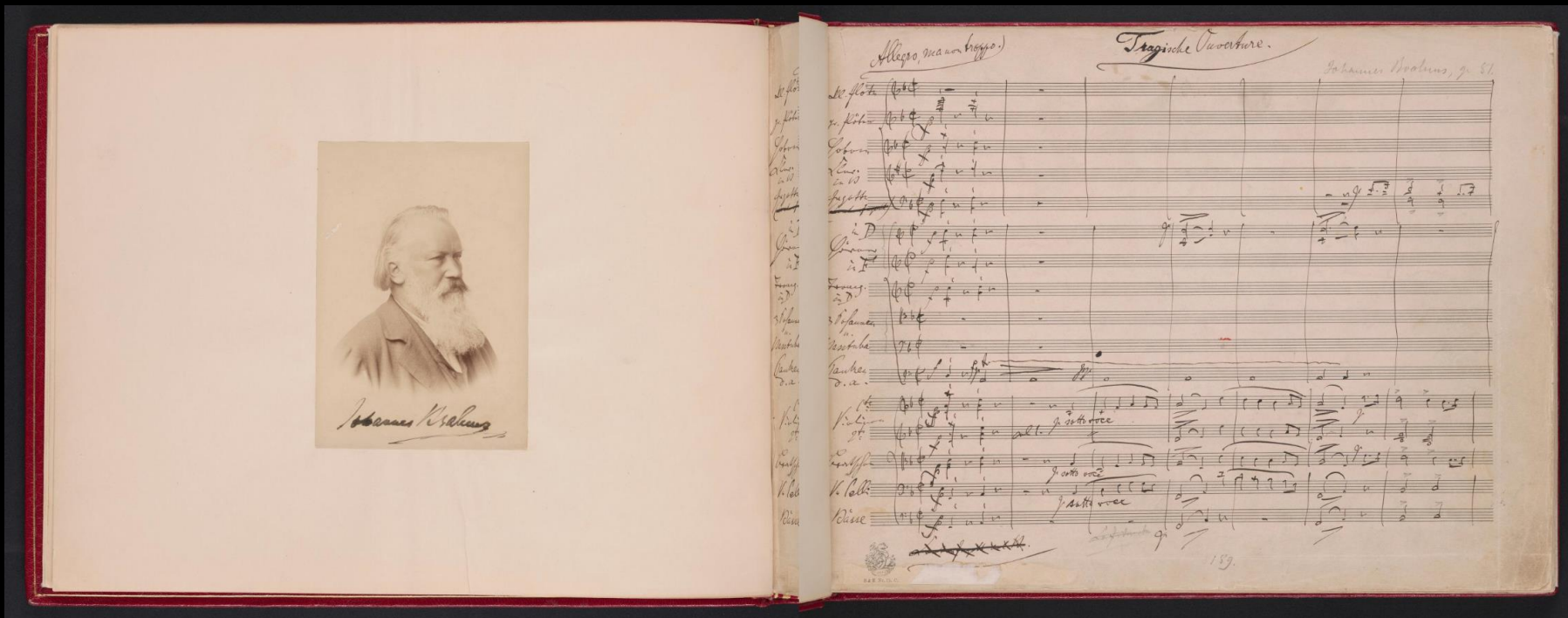
Luigi Cherubini

*Medée*  
[1797?]



Johannes  
Brahms

*Tragische  
Ouvertüre*  
[1880]



Pietro Mascagni

*Cavalleria  
rusticana*  
[1890]

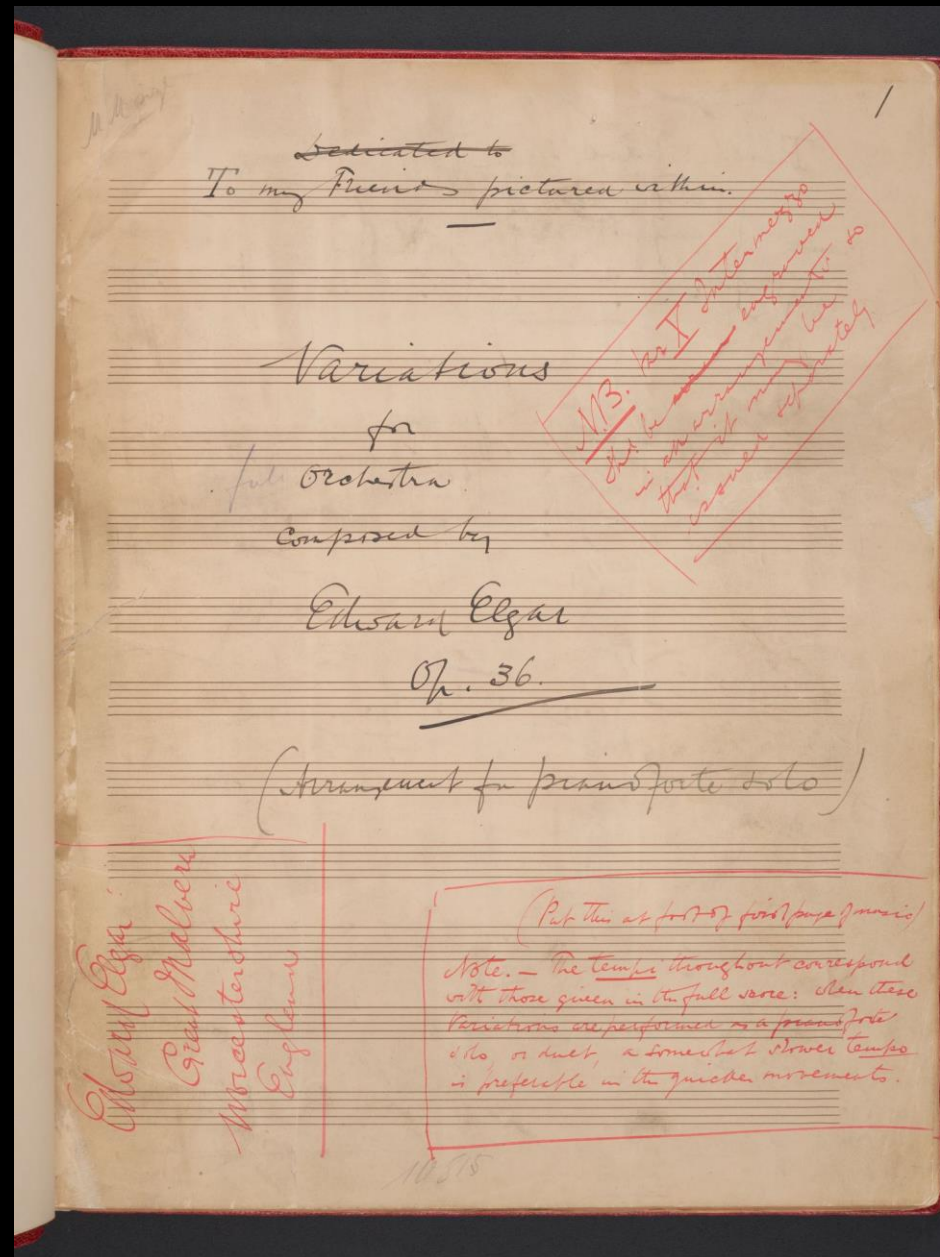
*= Cavalleria Rusticana =*  
*= Preludio =*  
*Andante sostenuto (M.M. 50)*

Flauto  
Oboe  
Clarinetto in sol  
Fagotto  
Corni in fa  
Trombe in sol  
Tromboni  
Tuba  
Timpani  
Gran cassa e piatti  
Organo  
Violini  
Viola  
Violoncelli  
Contrabbassi



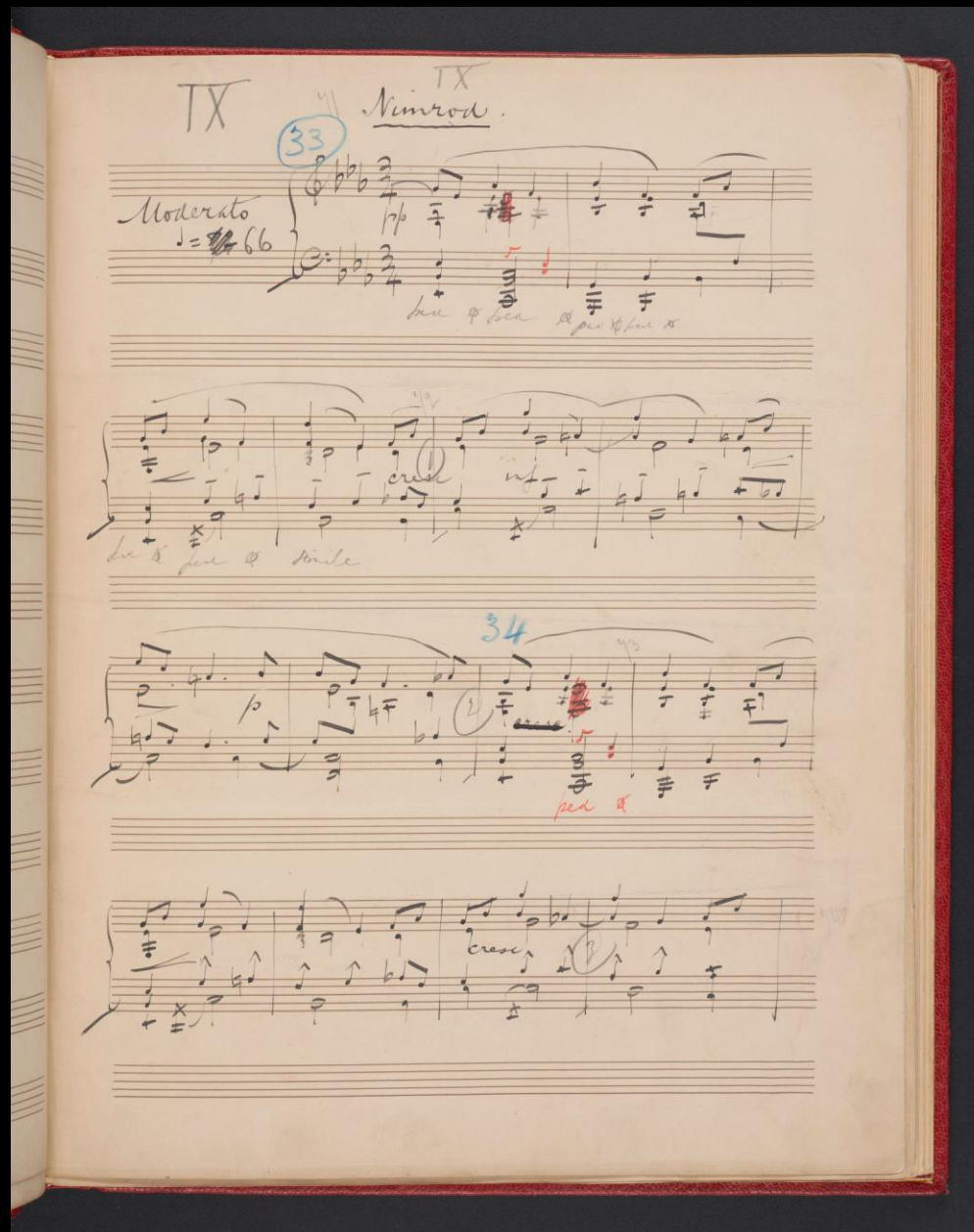
# Edward Elgar

## Variations for orchestra, op.36 [1899]



Edward Elgar

Variations for  
orchestra, op.36  
[1899] : Nimrod



Henry Cowell

*The God of Life*  
*(Harp of Life)*  
[1924?]

according to story  
Milton Rubinfeld 11/2/31  
The Playing of The Harp of Life. Henry Cowell

In Irish Mythology The God of Life, who was called The Dagda,  
possessed the Harp of Life, whose sound past extended above the ridge  
of heaven, while the peder-stool was beneath Hell; and the strings were stretched  
across time and space, and into eternity. And with each tone the Dagda played upon  
this mighty instrument, ~~and~~ something came to life in the Universe.

Largo (m.m. 60-70)

Piano  
ppp  
mpp

L.H.  
Basso 8VA Sempre  
211 Tones Tied

dim.  
p

dim.  
p

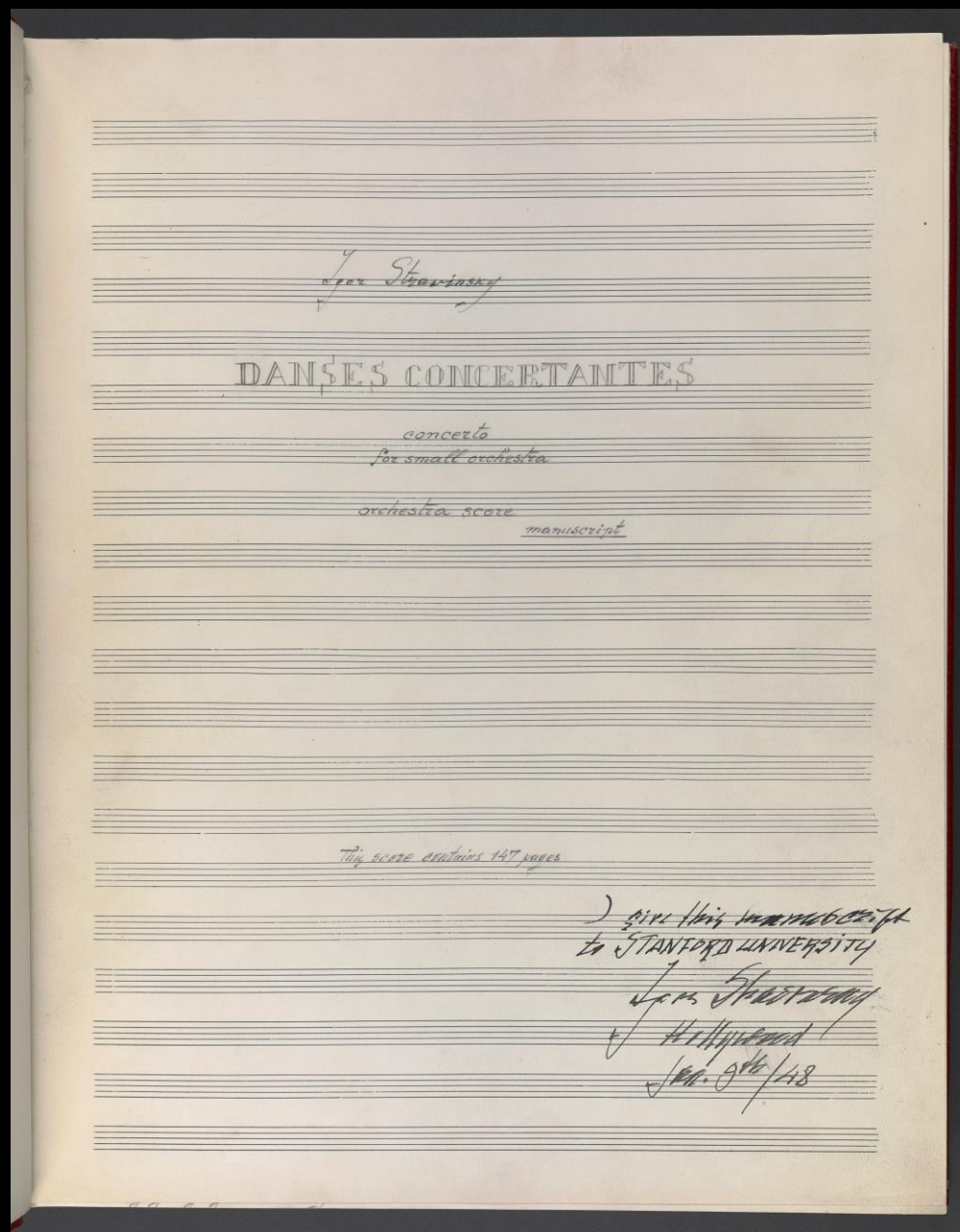
Stinova 4

Copyright 1927 by Breitkopf Publications Inc



Igor Stravinsky

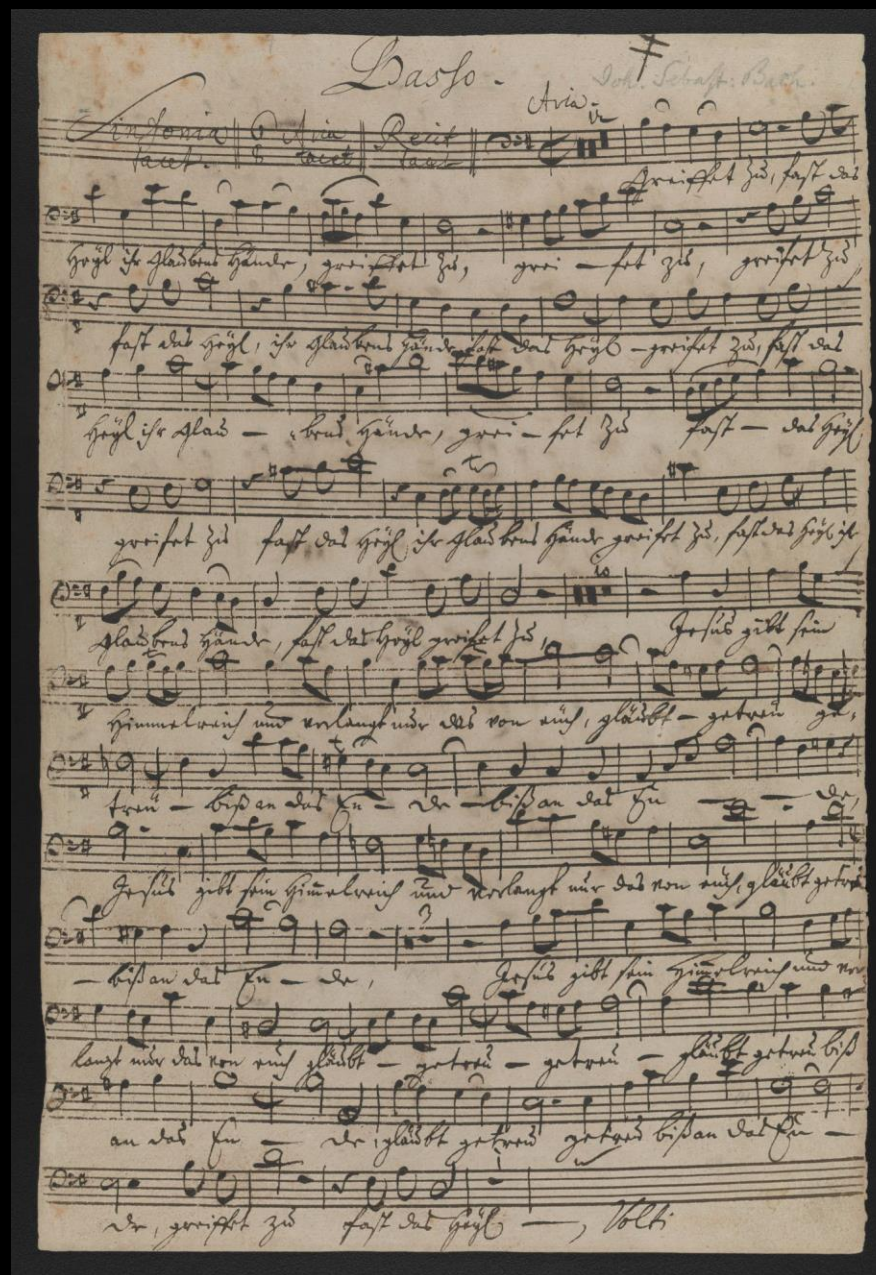
*Danses  
concertantes*  
[1941-2]



Fragments & sketches

# Johann Sebastian Bach

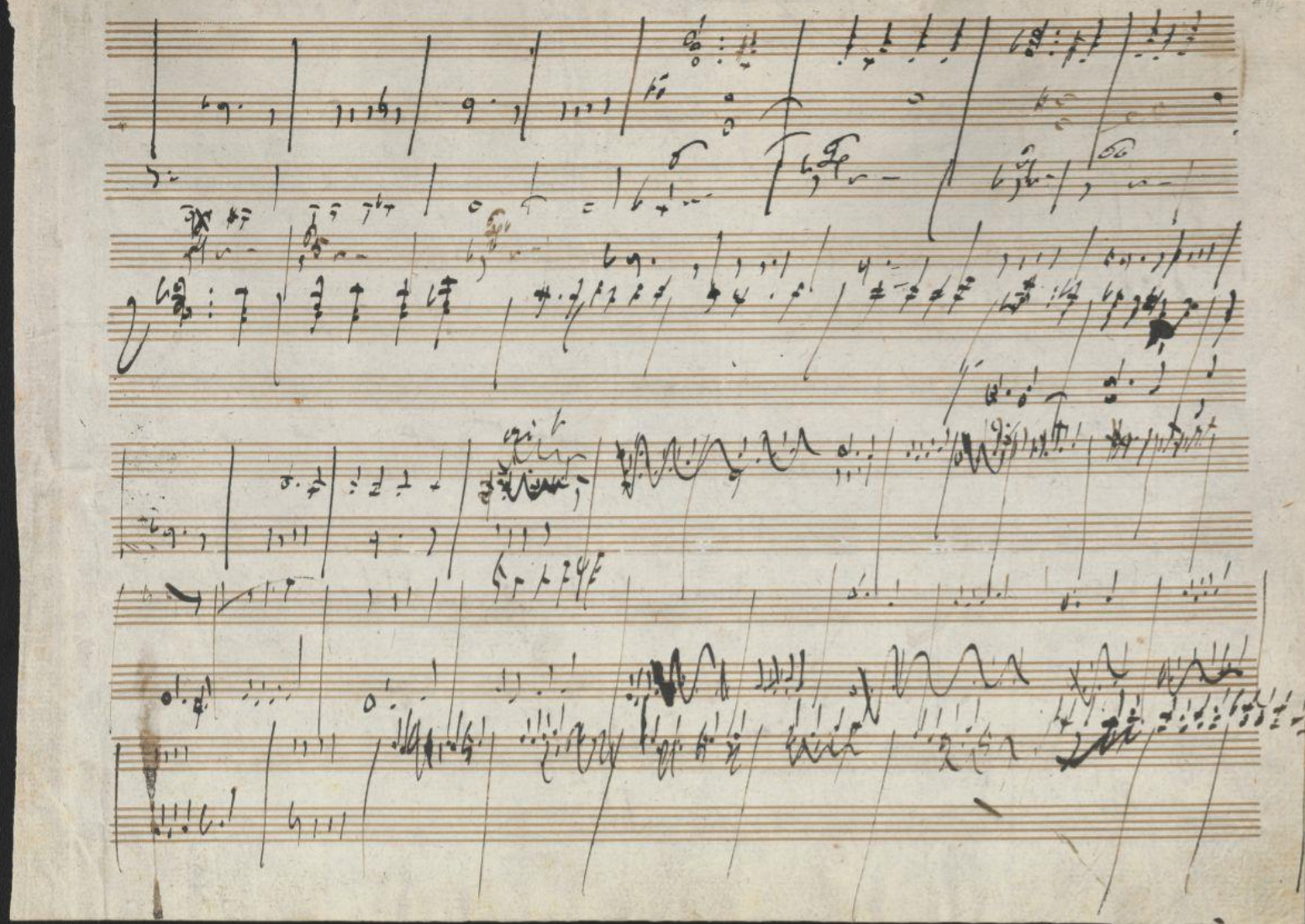
## Basso aria from *Ich liebe den Höchsten* (BWV 174) [1729]





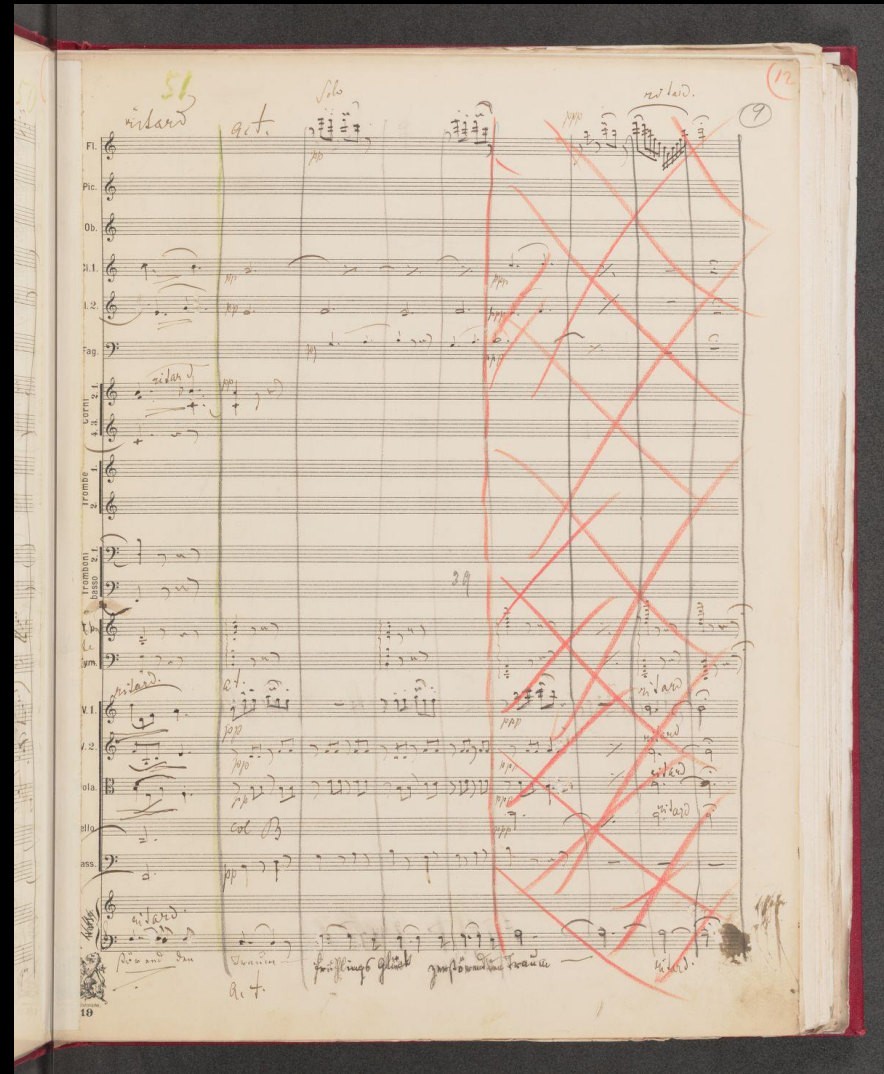
Ludwig van  
Beethoven

Quintet in C  
op. 29  
[1801]



Johann Strauss

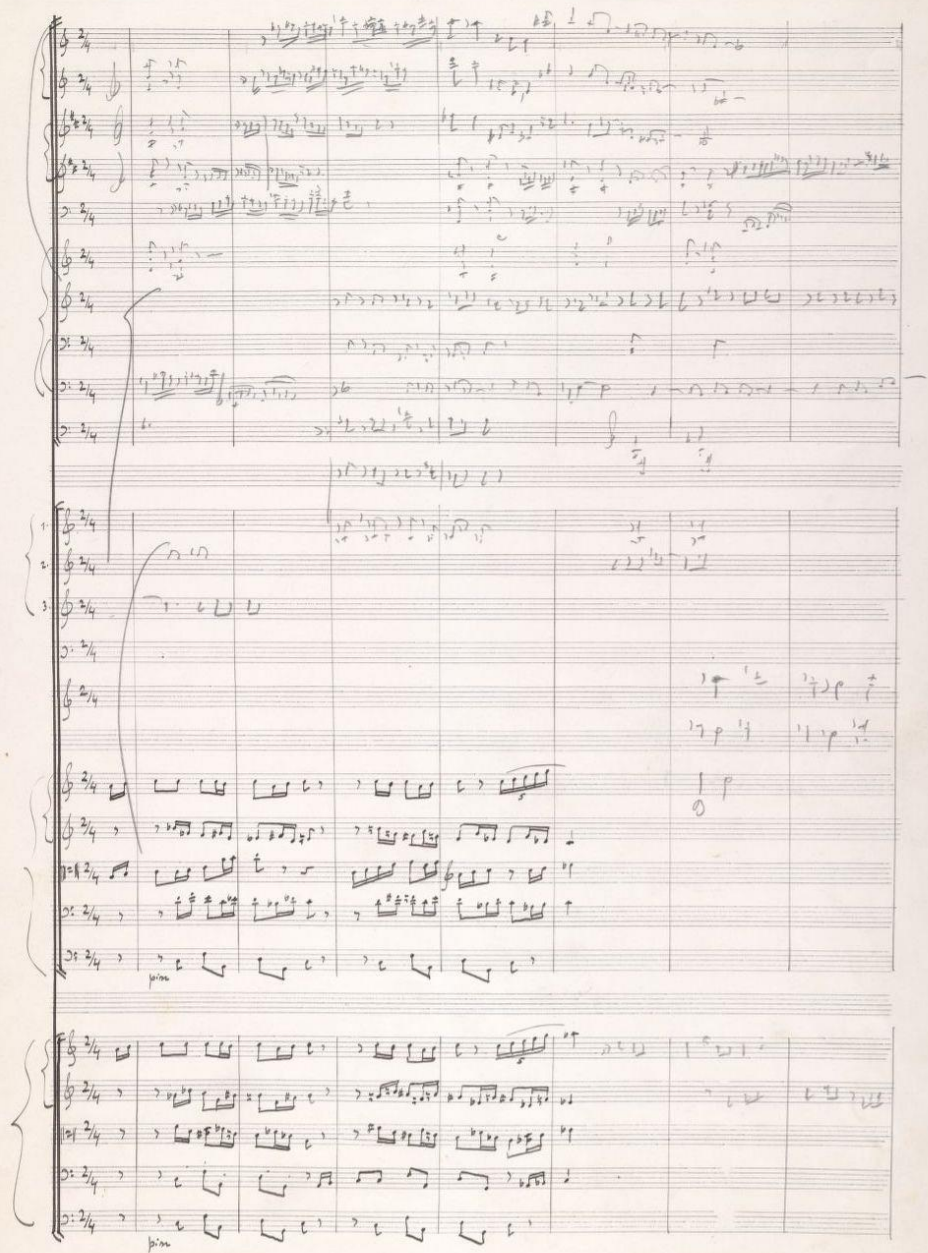
*Simplicius*  
[1887]





Bohuslav  
Martinů

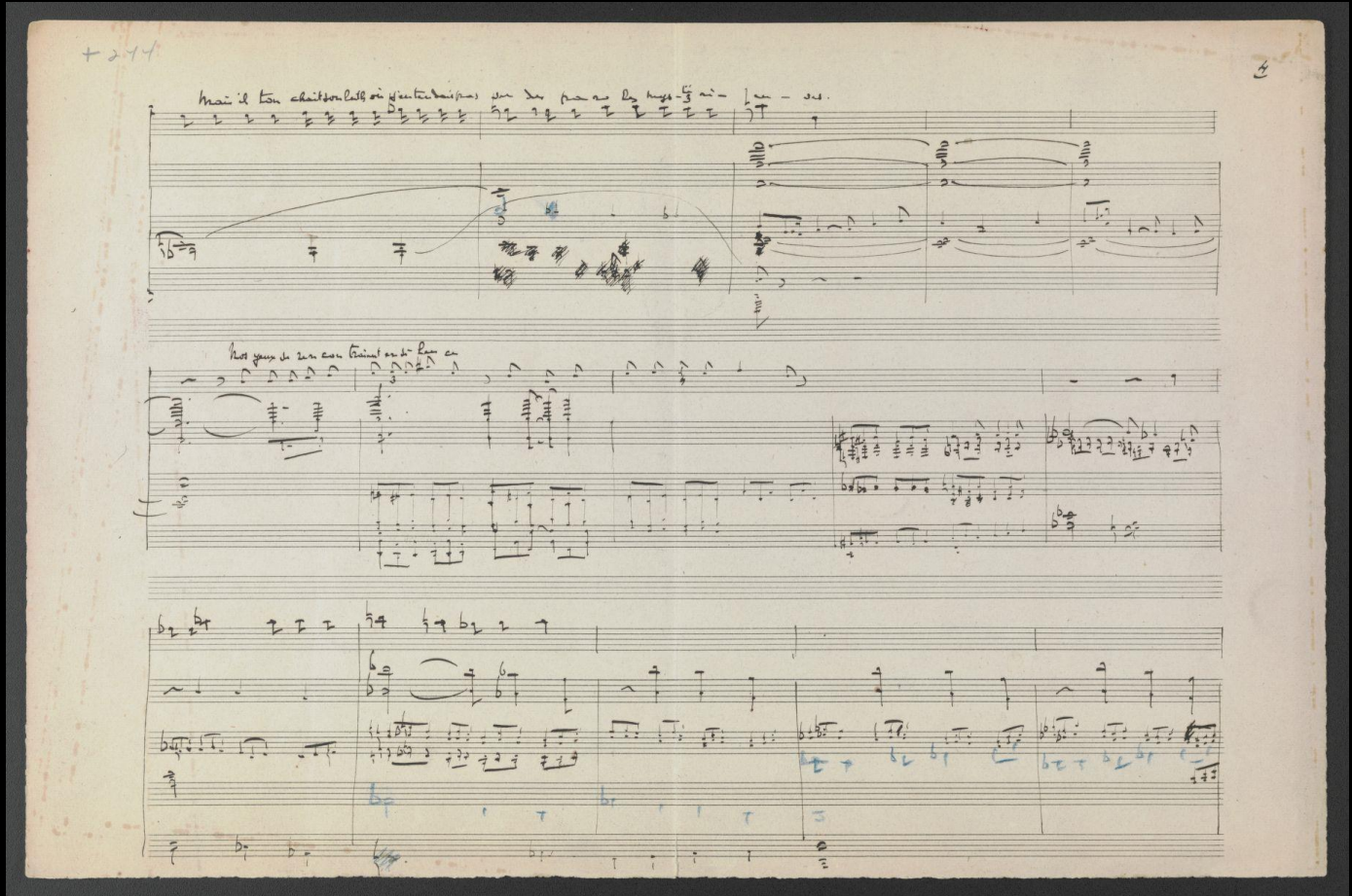
Sketches for  
string sextet  
[19--?]





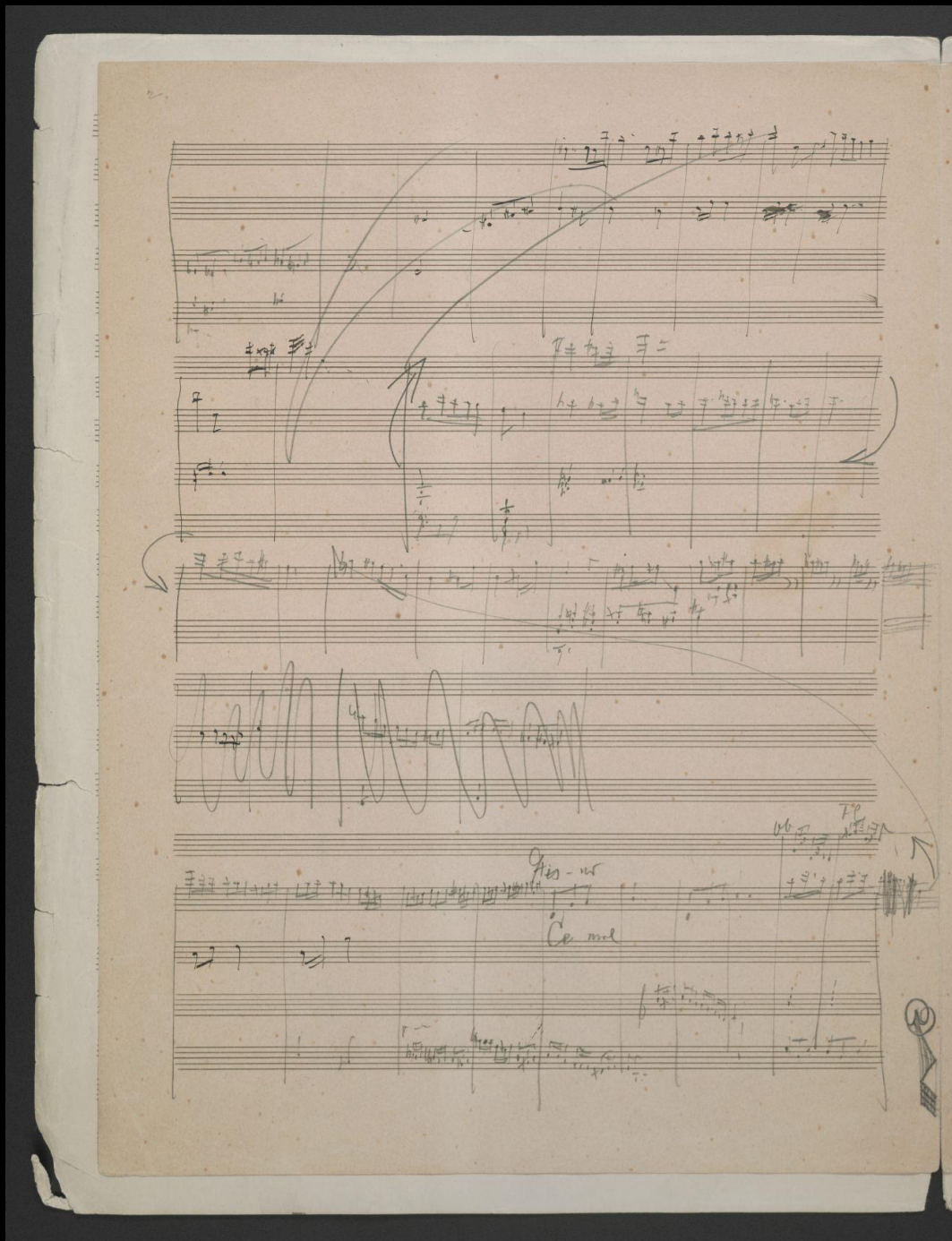
Claude Debussy

*La Saulaie*  
[1896-7]



Gustav Mahler

Symphony no. 3  
[1893]

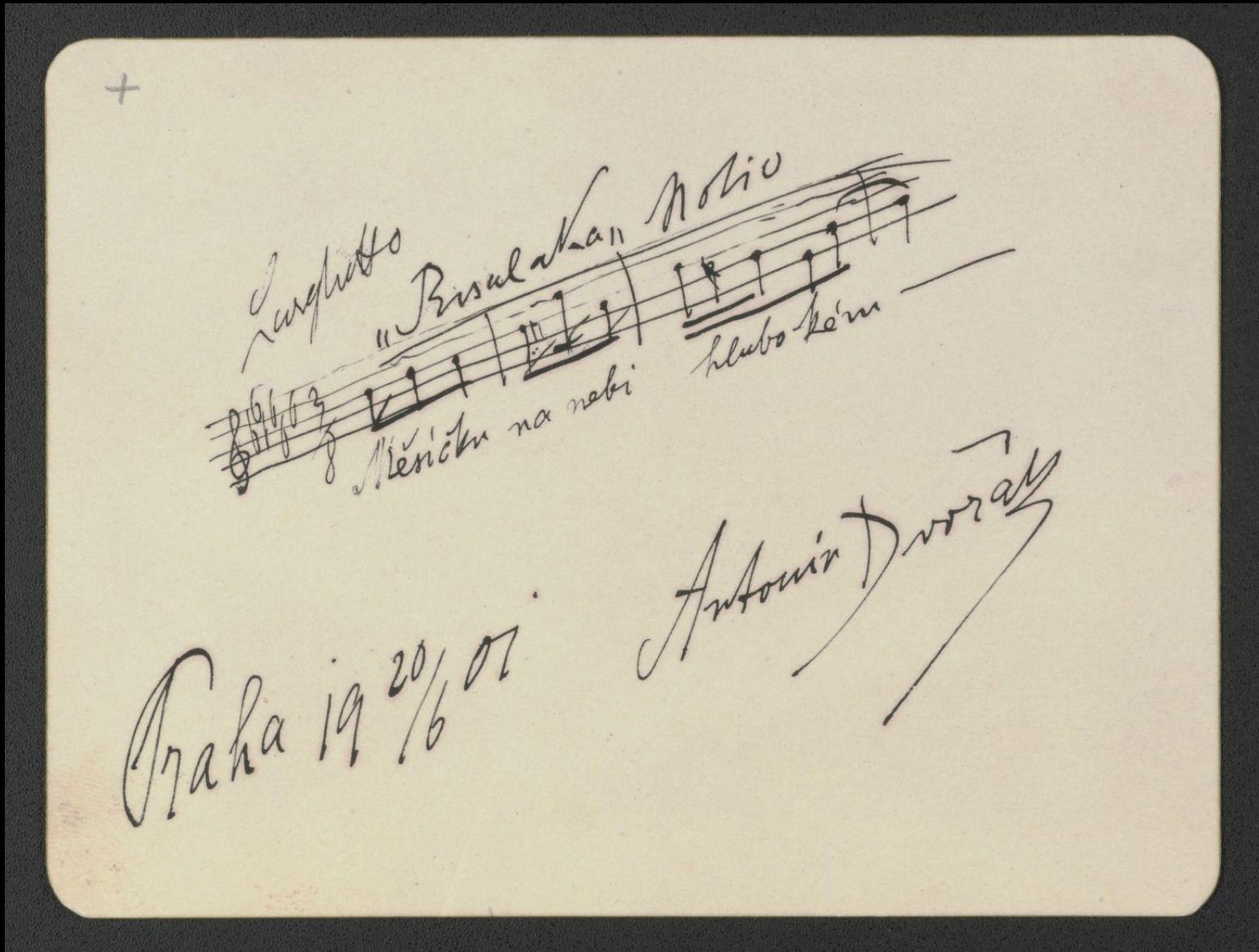


Autograph musical quotations



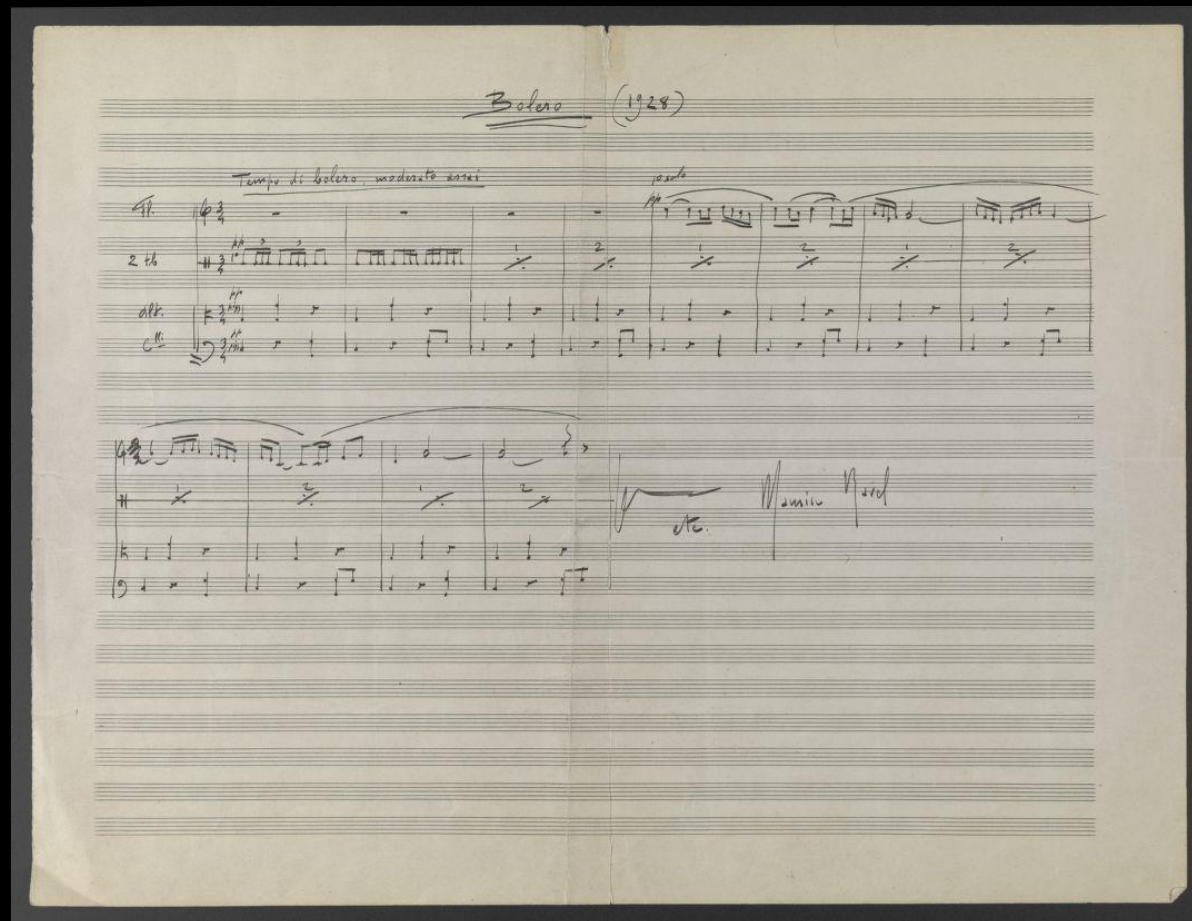
Antonín Dvořák

*Rusalka*  
[1901]



Maurice Ravel

*Bolero*  
[1928]



# Léo Delibes [1887]

(Lakmé)

Blau — che Dou fa!

à Madame Cazalix

Respectueux hommage  
de son très dévoué

Léo Delibes

aix - G - Barz.  
sept<sup>bre</sup> 87

(Lakmé)

fautai - si - e

aux divins moments

(Nila Kantha)

may je veux re - trouver ton sou - ri - re.

(Lakmé)

tu m'as donné le plus doux ré - ve qu'on puisse avoir / my hope the Ciel. ....

L - B.



Irving Berlin

*White Christmas*  
[1949]

"White Christmas" Words & Music  
by Irving Berlin

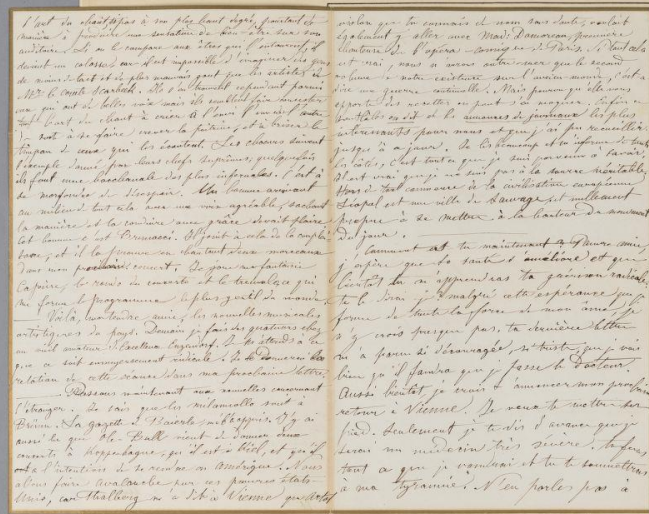
I'm dreaming of a white Christmas  
just like the ones I used to know - where the  
tree-tops glisten and children laugh to  
hear sleigh bells in the snow  
I'm dreaming of a white Christmas  
with every Christmas card I write - "may your  
days be merry and bright and may  
all your Christmases be white"

Irving Berlin  
Dec 9, 1949

Letters

# Henri Vieuxtemps

52 letters





Constanze  
Mozart letter to  
Gaspare Spontini  
March 1838

[illegible]

Richard Wagner  
letter to  
August Röckel  
January 1854

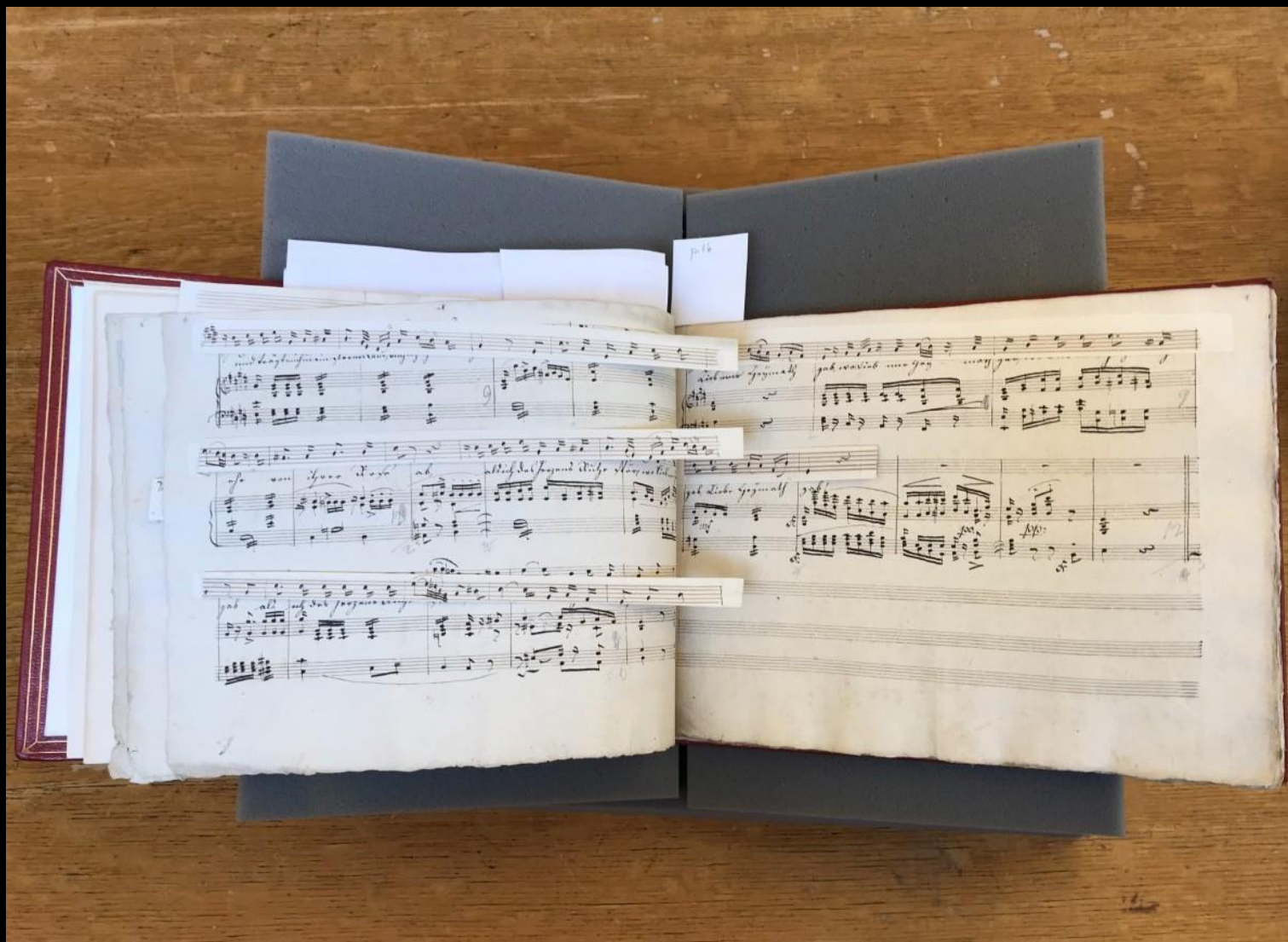
Wie es gekommen ist, dass ich Ihnen brief an vier Monate  
untergeblieben liegt, ist mir selbst sehr räthselhaft, aber schwer  
wird mir so wenig, so die zu erklären, belübt. Jedoch  
folgt leicht die Hauptursache die Abwesenheit dieses Briefes:  
aus einer einzigen Ursache entspringend zu erklären, nicht wohl  
kann vom Norden, sondern nachher auch vom Vermisch. ab.  
Ich war von ausgereiztem Schmerz sehr unruhig, & durch die Wärme  
mir in Juli, dann war ich in einem Lager, das Monats  
in Frankreich (Voorfuß des den Meer), und lagst auf  
in nach Italien - und war mir offen steht & durch, Genoa  
wegen. Daund wollte ich nach Neapel, um dort auch einige Zeit  
aufzuhalten; meine absichtliche, den dinstag kam ich aber  
nicht in diese Stadt, so sehr ich gewüth, dass ich plötzlich  
durch die Hitze von Neapel nach Neapel fuhr. In Neapel  
Mekanothos dank, und war ich schnell genug, das Lager magere  
und den St. Jakobst nach Haus zurück kam. Nachher  
ich & hier zuhause, kam mir der Kopf: garstlich aber auch eine  
Einladung von Neapel zu einem Bekannten - über den Jüngsten, von  
werhaupt nicht, der Neapel Bekannte - über den Jüngsten, von  
Neapel gab, mir und die die Jüngsten, der Aufführung wurde  
durch den Paris angekündigt. Dieser Brief hat sich in dem  
Merkmal nicht bekommen können, und wollte es nun bei  
meiner Krankheit nicht sein. Wie es gekommen ist, weiß ich  
aber nicht, die schmerzhaft nach dem musikalischen Compositionen  
des, "Mikroton" & so weiter, dass mir in dieser Hinsicht  
unmöglich war, die auf dieser Richtung, immer noch  
den Jüngsten zu antworten, so dass ich, & so kam  
ich nicht. Ich mit der Schicksal, nach der Zeit - nach der Zeit  
gibt die Unbequemlichkeit auf die Musik, so dass ich nicht  
genommen die mir nicht, aber zu schaden aber nach der Veränderung  
der Compositionen der Mikrotonen. Nun, so hat sich  
Joh. Reiche ist auch schon in Neapel, & so hat sich  
den Jüngsten, der die Compositionen - in der Zeit, so  
in der Zeit, so zu antworten, nicht auf die Musik, so  
ich wie es möglich zu antworten, was auch unmöglich ist, so  
nicht ich wird: Denn Du hast ganz recht, zu antworten, als  
ich habe recht, wenn ich die Sache nicht und auf die, wie  
ich kann und was. Also - sondern wie ich nicht mit Dir nicht,  
also gegen die Fall der dort aber nicht.

Surprises & mysteries



Carl Maria  
von Weber

*Oberon* (piano  
score of Act II)  
[1826?]



Aleksei L'vov

Бо́же, Царя́  
хранí!

(God save the  
Tsar!)

[1833-4]

Письмо Русскихъ.

„Бо́же Царя́ храни!“

Сочинена въ 1833 Году.

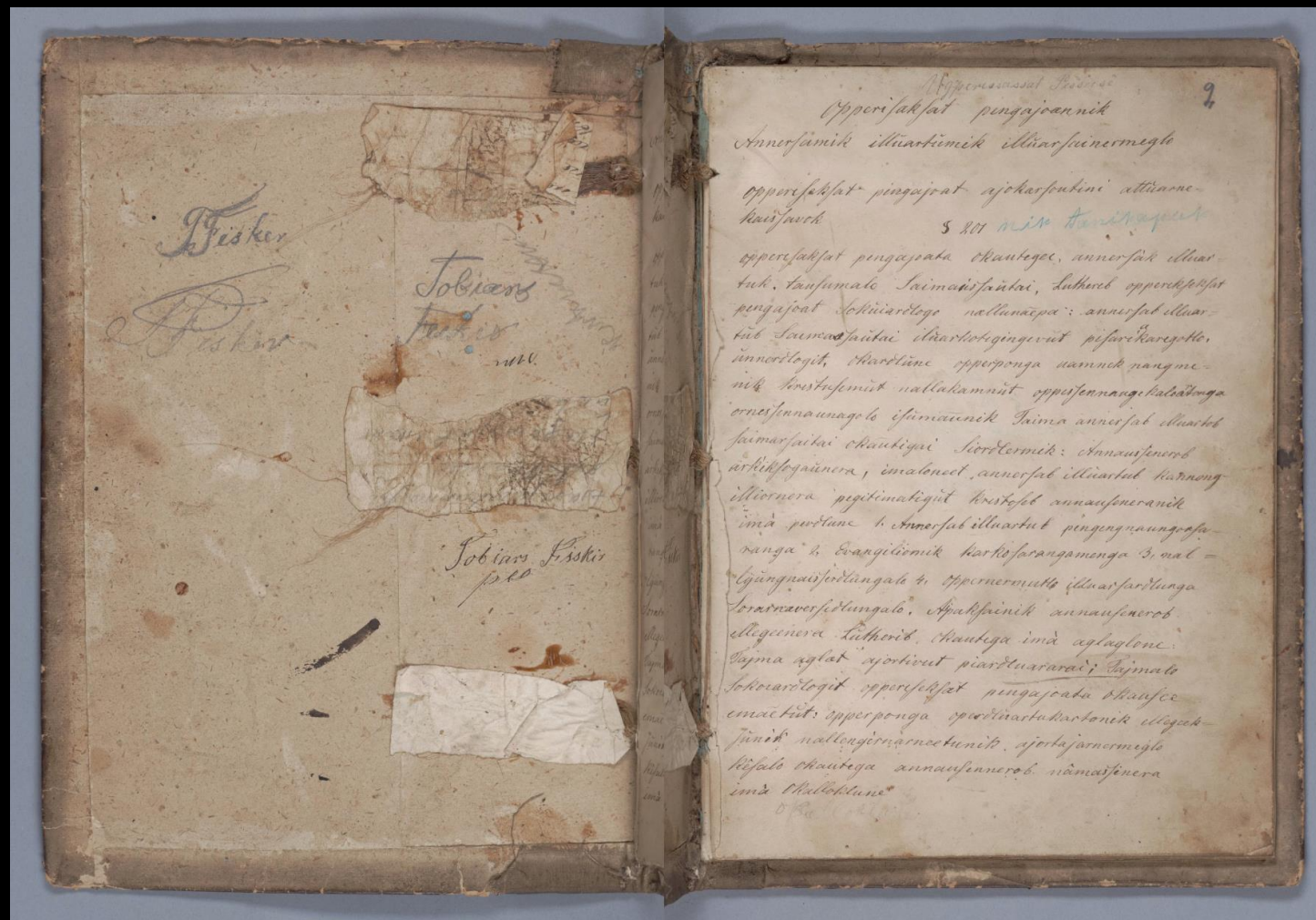
A Monsieur C. Lipinski  
En marque d'amitié & d'estime  
de la part de l'auteur

2 Mars 1834.  
St. Pétersbourg

A. L'vov



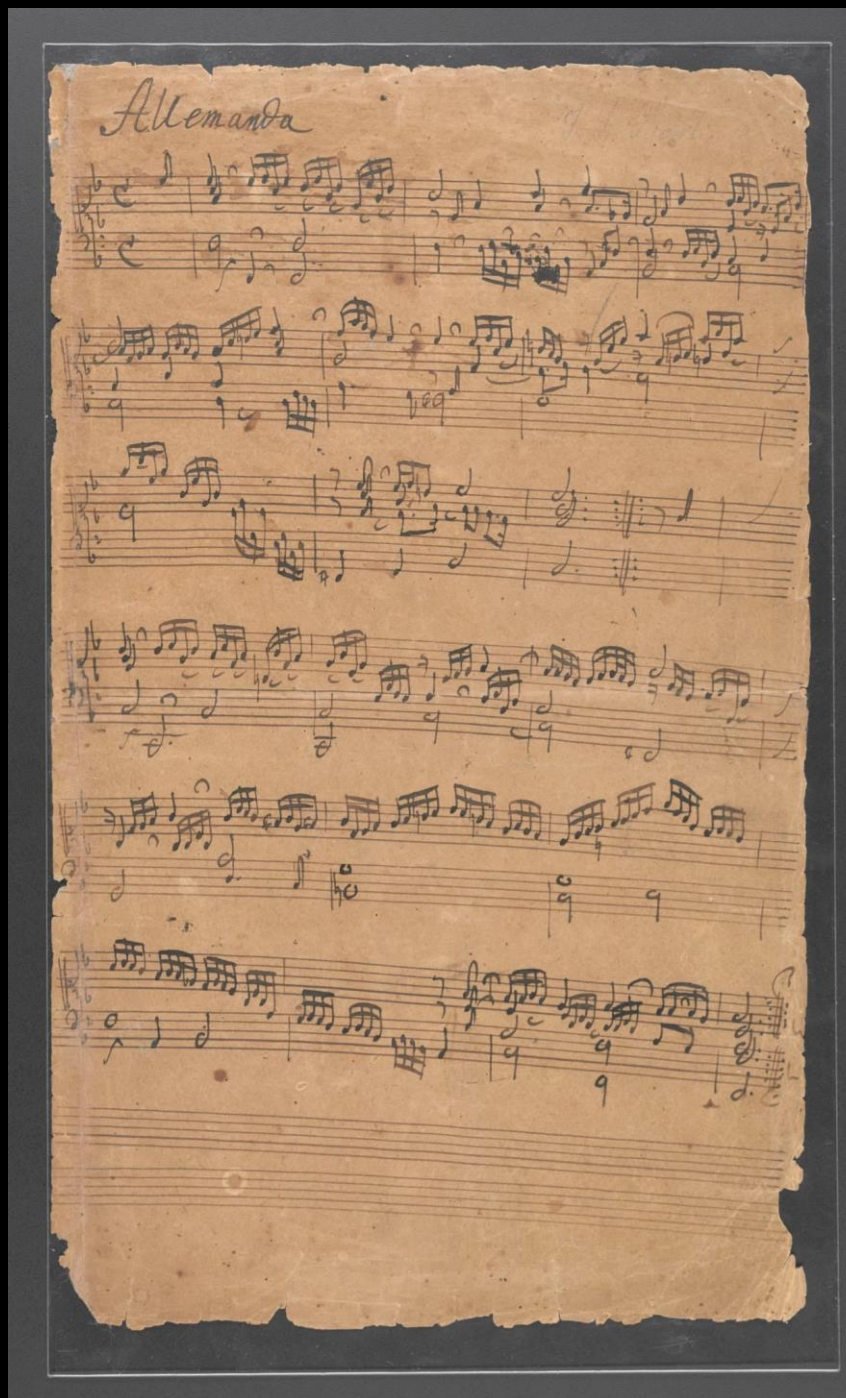
[Alaskan Inupiaq  
Lutheran hymn  
text?]





[anon.]

Suite in F  
[17--?]



Georg Frideric  
Handel

Va, speme infida  
[1710-11?]

*Suelto.*

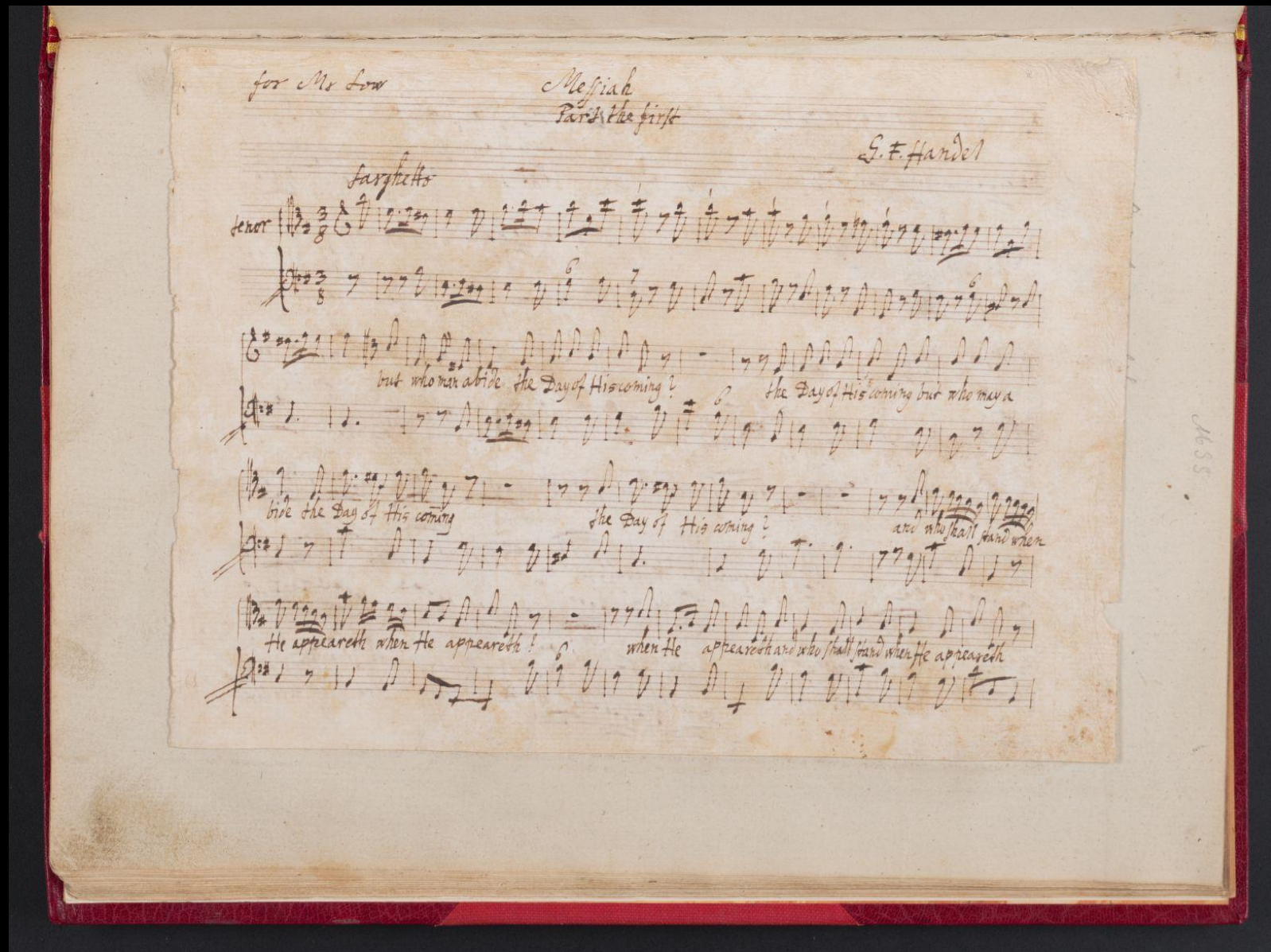
Va, speme infida, pur va non ti credo  
Va, speme infida  
va non ti cre- - - do Va - - - non ti cre- - do  
pur va non ti cre- do va non ti cre- - - do na Va non ti  
Va, speme infida, pur va non ti cre- do  
cre- - - do va Va Va speme infida  
va non ti cre- - - do in  
pur va non ti cre- do va non ti cre- - -



George Frideric  
Handel

Aria from  
*Messiah*

Tobia Nicotra,  
forger  
[early 20<sup>th</sup> c.]





Album amicorum  
of Amalia  
Rådberg  
[1825-35]



Album amicorum  
of Amalia  
Rådberg  
[1825-35]





Variations on *La Marseillaise*  
[185-?]





# Variations on *La Marseillaise* [185-?]



Variations on *La  
Marseillaise*  
[185-?]

