CATALOGUE of the
FINZI COLLECTION

compiled by Cedric Thorpe Davie

St Andrews University Library Publications
CATALOGUE OF THE FINZI COLLECTION

IN

ST ANDREWS UNIVERSITY LIBRARY

COMPILED BY

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The cover portrait of Gerald Finzi is set against a page of score from John
Stanley's Zimri (item no. 501)
INTRODUCTION

When Gerald Finzi died in 1956, he left an enormous personal library. Its contents bore witness both to the catholicity of his interests and to the fastidiousness of his taste; yet at the same time the abundance of material in certain fields made clear his special literary and musical enthusiasms.

It is fortunate for posterity that Mrs Joy Finzi, the composer's widow, decided that two British university libraries should preserve intact large parts of this great collection. In the Finzi Book Room in its splendid modern library, the University of Reading has provided admirable conditions in which scholar, student or mere browser may enjoy the English prose and verse literature which it was the work (and pleasure) of a lifetime to assemble; while a substantial part of Finzi's library of music and books on music was acquired in 1966 by the University of St Andrews, through the generosity of the Pilgrim Trust and the far-sighted good offices of the late Earl of Crawford and Balcarres and the late Sir Malcolm Knox, who was at the time Principal and Vice-Chancellor of the University.

The object of the present volume is simply to supply scholars and enthusiasts with essential information as to identity and provenance. In the strictest bibliographical sense it is incomplete, since collations, watermarks, typography etc. are given only in rare cases where they are essential to distinguish an edition or issue. Each entry has title, publisher, date, description of contents, and references to RISM or other standard bibliographical sources; where applicable, indications are included of provenance, previous ownership, MS. marginal or other notes and so on.

This practical approach to the problems of describing the Collection would, I am certain, have met with Gerald Finzi's approval, for the Collection came into being as a result of specifically practical considerations. It consists principally of English music of the eighteenth century, with emphasis on certain composers such as Boyce, Stanley, T. A. Arne and Jackson of Exeter, and has been authoritatively described as "the finest collection of its period assembled by private hands during this century." Besides early editions, several of which were previously owned by Sir Hubert Parry, there are many photographic copies of printed music and MSS., some microfilms, and a considerable number of transcripts in various twentieth-century hands (including Finzi's own), for the most part full scores made from published sets of parts. The Collection is thus of interest both to scholar and to practising musician (where these are not the same); that it should have taken this form is explained by Finzi's own development of certain interests from about 1940.

In that year he formed the little band of mainly amateur musicians which still exists under its original name of the Newbury String Players. He rehearsed them weekly throughout the war and beyond, and for him it was work that was kept green by continually finding and playing fresh music. In searching for works that were within their technical capacity he discovered the eighteenth century; gradually the personalities of the composers emerged, and he responded to those whose music he felt to be significant. Opportunity and chance enabled him to build up his collection, and led to the publication of works by Boyce, Stanley, Mudge and Capel Bond. For him, music was a live thing that had to be played, and so he spent all his lunch hours when he worked in the Ministry of War Transport in London, searching in second-hand bookshops and endlessly keeping music alive during the war years when so much that was unfamiliar remained unheard; to him it was a life-line.

Having offered this explanation of the rather unusual and miscellaneous nature of the St Andrews Finzi Collection, I must refer to one or two other matters. For a number of reasons, not all easy to justify, certain additions were made to the collection after it had been housed in the old University Library building, replaced in 1976 by a fine modern one. Acquisitions by purchase and transfers from existing stock are indicated by an asterisk against the entry-number; but a considerable number of items which originally formed part of the Library's huge holding of material received under the Copyright Acts, though at present classified and shelved with the Collection, have been excluded from this volume, as it is intended eventually to return them to the Copyright Collection, and to include them in the catalogue presently being prepared by Mrs Elizabeth Ann Frame.
I gratefully acknowledge assistance by several members of the staff of St Andrews University Library, above all by two of its senior members: Mr R.N. Smart, Keeper of Manuscripts, and Mr G.D. Hargreaves, Keeper of Rare Books. Their unstinting help in matters of detail reduced the tedium of many an enquiry, and in more general ways cut down my labour at the cost of adding to their own. I have not thought it necessary to acknowledge individually the permission given by the custodians of various items to have photographic copies made, since the existence of these copies implies that Gerald Finzi had such permission; but users of the Collection have every reason to be grateful to them.

St Andrews, December 1981

Cedric Thorpe Davie

As Convener of the Library Publications Committee I would like to add acknowledgments of the work of Margot Munro, Assistant Librarian, compiler of the Library's working catalogue of the Collection, and of the late Euphie Robertson who at the time of her death early in 1980 was playing a major part in planning the preparation of Cedric Thorpe Davie's material for publication. During 1981 and the early part of 1982 Reg Pringle, Associate Librarian, dealt with the many technical problems of bringing the printed Catalogue to completion; throughout this time he enjoyed excellent co-operation from the staff of the University's Printing Department, to whom special thanks are due.

Dennis Doughty
LIST OF ABBREVIATIONS

Benton  Rita Benton: Ignace Pleyel — A thematic catalogue of his compositions
BL     British Library
BUC    British union catalogue of early music
Burney  Charles Burney: A general history of music
BWV    Wolfgang Schmieder: Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach (Bach-Werke-Verzeichnis)
DM     Day & Murrie: Early English song-books, 1651-1702
Fiske  Roger Fiske: English theatre music in the 18th century
Gerard  Yves Gerard: Thematic ... catalogue of the works of Luigi Boccherini
Harding Rosamund Harding: A thematic catalogue of the works of Matthew Locke
Hirsch  Paul Hirsch: Katalog der Musikhochschule Paul Hirsch
HO     Hopkinson & Oldman: Thomson's collections of national song (Edinburgh Bibliographical Society Transactions, 1940)
Hob.   Hoboken: Haydn-Verzeichnis
HS     Humphries & Smith: Music-publishing in the British Isles
MMR    Monthly Musical Record
RCM    Royal College of Music
RISM   Repertoire international des sources musicales

Series A is to be understood except where a different series is indicated by the addition of "B I", "B II" or "B VI"

S      William C. Smith: Bibliography of John Walsh 1695-1720
SH     Smith & Humphries: Bibliography of John Walsh 1721-1766
Smith  William C. Smith: Handel — A descriptive catalogue of the early editions
Tyson  Alan Walker Tyson: Thematic catalogue of the works of Muzio Clementi
Zim.   F.B. Zimmerman: Henry Purcell — An analytical catalogue of his music
CATALOGUE OF THE FINZI COLLECTION

1 INSTRUMENTAL WORKS

ARNE, Thomas Augustine (1710 — 1778)

1 Eight overtures in 8 parts ... with a bass for the violoncello & harpsicord
   London: printed for I. Walsh [1751]
   RISM A2154; SH 84
   List of Walsh publications (mostly concertos) on each t-p.
   Set of parts lacking trumpet p.9 (no loss of text) and timpani

2 Six favourite concertos, for the organ, harpsichord or piano forte, etc.
   London: printed for Harrison & Co., [c. 1787]
   RISM A2152
   Keyboard score and set of orchestral parts: the oboe parts are photostat reproductions

3 Six favourite concertos, for the organ, harpsichord or piano forte, etc.
   London: printed for Harrison & Co., [c. 1787]
   RISM A2152 (part)
   Keyboard score
   (Nos. 3 & 4 together constitute another copy of no. 2)

4 [Six favourite concertos, for the organ, harpsichord or piano forte]
   [London: printed for Harrison & Co., c. 1787]
   RISM A2152 (part)
   Set of orchestral parts in reduced photostat copies
   See note at the end of no. 3

5 VII sonatas for two violins with a thorough bass for the harpsicord or violoncello...
   Opera terza
   London: printed for I. Walsh, [1757]
   RISM A2159; SH 86
   Set of parts
   MS. note on verso of t-p. of 1st violin part signed by “J.S.” (J. Stewart)

ARNOLD, Samuel (1740 — 1802)

6 A set of progressive lessons for the harpsichord, or the piano forte expressly calculated for the ease of beginners. Book I. Opera XII
   London: Welcker, printed for the author, [c.1778]
   RISM A2467
   Bound with nos. 143, 267, 420, 462

AVISON, Charles (1710 — 1770)

7 Six concertos in seven parts... Opera secunda
   Newcastle; printed by Joseph Barber, musick and copper-plate printer; and sold by
   Benjamin Cooke, London, 1740
   RISM A2914
   List of subscribers
   Set of parts bound together: the t-p. prelims and concerto 1st violin parts are photostat copies
   See no. 569

8 Six concertos in seven parts for four violins, one alto-violia, a violoncello and a thorough bass for the harpsichord. With general rules for playing instrumental compositions in parts, but more especially calculated for the use of this work... Opera terza
   London: printed for John Johnson, 1751
   RISM A2915
   Set of parts bound together
   The "general" rules take the form of a long and important preface. The violoncello part is prefaced by
   Avison's rules as to the treatment of accented bass passing-notes by the harpsichordist
   A pencill note in Gerald Finzi's hand on p.ii compares Avison's practice in part-writing with that of
   Geminiani
   See no. 570

9 Eight concertos in seven parts, for four violins, one alto-violia, a violoncello and a thorough bass for the harpsichord... Opera quarta
   London: printed for John Johnson, 1755
   RISM A2917
   List of subscribers
   Set of parts bound together
   Full-page engraved pictorial frontispiece
   Composer's explanatory "advertisement"
   T-p. inscribed "Robt. Green"
10 Twelve concertos in seven parts for four violins, one alto-viola, a violoncello and a thorough-bass for the harpsichord... Opera sesta
Newcastle: printed for the author and sold by R. Bremner, London, 1758
(RISM A2921A)
Set of parts bound together
Differs from RISM A2921 in the imprint: R. Bremner instead of John Johnson

11 Twelve concertos (divided into two sets) for two violins, one alto-viola, and a violoncello. This work is also adapted to the practice of the organ or harpsichord alone... Opera nona
London: printed & sold by Preston & Son, 1766 [late issue c.1805]
RISM A2931
Keyboard score and set of 4 string parts
Advertisement for other works of Avison
See no. 571

12 Six concertos in seven parts for four violins, one alto viola, a violoncello, and a thorough bass for the harpsichord... Opera decima
London: printed & sold by R. Bremner, 1769
RISM A2932
Set of parts in photostat copy

13 Twenty six concertos composed for four violins, one alto-viola, a violoncello, and ripieno-bass. Divided into four books in score, for the use of performers, on the harpsichord, etc.
Newcastle: printed for the author, and sold by J. Johnson, J. Walsh, London; and R. Bremner, in Edinburgh, 1758
RISM A2935
Books I, II, III & IV bound together in one volume
Separate t.p. identical except for MS additions to "Bk. I"
The text is preceded by the composer's "advertisement" in the form of an essay on various aspects of music
Books I & II contain 12 concertos, op. 6; book III 6 concertos op.3; book IV 8 concertos op. 4
T.p. of book I inscribed by "Wm. Horsley M.B. Oxon-1832."
Bookplate of "C.C.W."
A pencil note on the fly-leaf in Gerald Finzi's hand gives the sources and comments on Avison's revisions
--- Twelve concertos in seven parts arranged from harpsichord sonatas by D. Scarlatti.
See no. 190

14 Six sonatas for two violins and a bass... Opera prima
London: printed for John Johnson, [c.1757]
RISM A2912
Set of parts
See no. 572

15 Six sonatas for the harpsichord with accompaniments for two violins and violoncello... Opera quinta
London: printed for John Johnson, 1756
RISM A2920
Set of parts
The composer's "advertisement" gives directions as to the manner of performance

16 Six sonatas for the harpsichord with accompaniments for two violins & a violoncello... Opera settima
London: printed for R. Bremner, [c.1765]
RISM A2924
Set of parts

17 Six sonatas for the harpsichord with accompaniments for two violins and a violoncello... Opera ottava
London: R. Johnson for the author, 1764
RISM A2926
Microfilm negative of BL g.256a

18 Sae merry as we twa ha' been. A favorite Scotch tune, with variations for the piano-forte or harpsichord
London: Longman & Broderip, [1785]
RISM A2911
Photostat copy
BACH, Johann Sebastian (1685 — 1750)

19 Clavier Sonaten mit obligater Violine
Zürich: bey Hans Georg Nägeli, [1804?]
RISM B456
BWV 1014-1019, score

20 Studio o sia tre sonate per il violino solo senza basso
Bonn: presso N. Simrock, [18257] (Pl. no. 169)
RISM B458
"Sonata I" is BWV 1001-2; "Sonata II" is BWV 1003-4; "Sonata III" is BWV 1005-6
Not mentioned in BWV; date from Hirsch
T-p. signed by Saml. Appleby

21 Exercices pour le clavecin. Oeuvre III (altered in MS. from I)
Vienne: chez Hoffmeister & Comp. Leipsic; au Bureau de Musique: [?c.1800]
RISM B490
Clavierubung part III BWV 689-689
T-p. inscribed "C.H.H. Parry, July 2 1867." There are some pencil references in the text in Parry's hand
The bookseller's name and address in pencil in fine MS. script at foot of page 63

22 Die Kunst der Fuge
Zürich: bey Hans Georg Nägeli, [1802]
RISM B523
Date taken from BWV
T-p. bears the initials C.H.H.P. in MS.

BENNET, John (?1725 — 1884)

23 Ten voluntaries for the organ or harpsichord
London: printed for the author, and sold by him at his house... [c.1750]
RISM B1954

BOCCHERINI, Luigi (1743 — 1805)

24 Six quintetti pour deux violons, alto & deux violoncelles concertants...Op. 12. 1°(2') suite
Paris: chez 1° Pleyel & fils aîné, [c.1795] (Pl. nos. 1387-8)
RISM B3157; Gerard 265-276; not in BUC
Set of parts separately bound with nos. 25-27.
The two "suites" have identical t-p. except for the no. added in MS.
The alto part is lacking, but the set includes a part for "alto-violoncelle", to be used as an alternative to violoncello I

25 Vingt-quatre nouveaux quintetti pour deux violons, deux violoncelles at alto... Oeuvre
37. 1er (2°, 3, 4°, 5, 6°, 7°, 8) livraison
Paris: chez Ignace Pleyel, [1798 — 1811] (Pl. no. 101-2, 146-7, 261, 648, 837, 924)
RISM B3182; Gerard 289-90, books 8-11, except for no. 1 of liv.5, which is Gerard 351, not Gerard 350. (Misprint in Gerard?)
Set of parts separately bound with nos. 24, 26, 27.
The eight "livraisons" have identical t-p. except for the no. added in MS.
See note at the end of entry 24

26 Douze nouveaux quintetti... Opera 47. 1° (2°, 3°, 4°) livraison
Paris: chez J. Pleyel, auteur, editeur de musique et fabricant de forte-piano,
[c.1795] (Pl. nos. 933-936)
RISM B3183; Gerard 290, books 12 & 13; not in BUC
Set of parts separately bound with nos. 24, 25, 27.
The four "livraisons" have identical t-p. except for the no. added in MS.
See note at the end of entry 24

27 Six nouveaux quintetti, etc... Op. 48. 1er (2me) livraison
Paris: chez I. Pleyel, auteur, editeur de musique et fabricant de forte-piano,
[c.1795] (Pl. nos. 1074-5)
RISM B3184; Gerard 291, book 14; not in BUC
Set of parts separately bound with nos. 24-26.
The "livraisons" have identical t-p. except for the no. added in MS.
See note at the end of entry 24

28 Six trios pour violon, alto et violoncelle... Oeuvre XXXVIII
Paris: Pleyel, [1793]
RISM B3091; Gerard 107-112
Set of parts
BOND, Capel (1730 — 1790)

29 Six concertos, in seven parts, for four violins, a tenor violin, a violoncello, with a thorough bass for the harpsichord... N.B. The first is for a trumpet, the sixth a bassoon concerto

[London]: printed for the author; and sold by Mrs Johnson, London, and by Mr Bond at Coventry, 1766
RISM B3450
Set of 9 parts in photostat copy, bound together
List of subscribers
See no. 573

BOYCE, William (1710 — 1779)

30 Eight symphonys in eight parts...with a bass for the violoncello and harpsichord.
Opera seconda
London: printed for I. Walsh, [1760]
RISM B4172; SH 252
Set of parts bound together; there are 11 parts in all (SH states 10) as follows:—
Vn. 1; vn.2; va, with horns for sym. IV and timp. for sym. V bound in; ob.1 with tpt.1 for sym. V; ob.2 with
ptp. 2 for sym. V; basso; basso differing at pp.5-7 for "bassoon e violoncello"
The origins of the symphonies are listed in typescript attached to the fly-leaf of no. 575
See no. 574

31 Twelve overtures in seven, nine, ten, and twelve parts, etc.
London: s.n., 1770
RISM B4173
Set of parts
The origins of the overtures are listed in typescript attached to the fly-leaf of no. 575
See nos. 575, 578

32 The instrumental overtures to 43 odes composed for Court celebrations of the King's birthday or of New Year's day. 6 vol.
Negative photostat copies of Bodleian Music School MSS. D298a — D340a
King's birthday odes for 1755-56; 1761-78
New Year odes for 1756-68; 1765; 1767-68; 1770-74; 1776-79, all in full score
See nos. 577-607

33 Overture to the Ode to Charity ("Lo! on the thorny bed of care")
Negative photostat copy of the full score, taken from RCM MS.784
See nos. 34, 35, 608.

34 Overture to the Ode of Charity ("Lo! on the thorny bed of care")
Negative photostat copy of the full score, taken from RCM MS.785
See nos. 33, 35, 608

35 Overture to the Ode of Charity ("Lo! on the thorny bed of care")
Photostat copy of the full score, taken from Tenbury MS. 1158
See nos. 33, 34, 608

36 Overture to Pindar's Ode
Negative photostat copy of the full score, taken from Bodleian Music School MS.c.111
P.1 is headed in Gerald Finzi's hand: "Mr (Walter) Hart's Pindars (First Pythian) ode set (to music) by Mr.
(Wm.) Boyce."
See no 57

37 Overture to Pindar's Ode
Photostat copy of the full score, taken from Tenbury MS. 1205
See no. 36

38 Overture to St. Cecilia's Ode (Lockman's "See fam'd Apollo")
Negative photostat copy of the full score, taken from Bodleian Music School MS. d266a
See no. 39

39 Overture to part II of St. Cecilia's Ode ("See fam'd Apollo")
Negative photostat copy of the full score, taken from Bodleian Music School MS. d266a
See no. 38

40 Overture to A St. Cecilia's ode by the Rev'd Mr Vidal
Negative photostat copy of the full score, taken from Bodleian Music School MS. c.110a
See no. 611.

41 Overture to "Peleus and Thetis"
Negative photostat copy of the full score, taken from Bodleian Music School MS. c.113a
See no. 609

42 Overture to "Saul and Jonathen"
Negative photostat copy of the full score, taken from RCM MS. 91
See nos. 43, 610

4
43 Overture to “Saul and Jonathen”
Negative photostat copy of the full score, taken from Bodleian Music School MS. d.267a
See nos. 42, 610

44 Symphony to The Secular Masque. Written by ye great Dryden
Negative photostat copy of the full score, taken from RCM MS.93

45 Symphony to the anthem “Blessed is he that considereth the sick and needy”
Negative photostat copy of the full score, taken from RCM MS.783

46 Overture to An Ode performed on the sixth of June 1763 before their majesties etc.
(“See white-rob’d peace”)
Negative photostat copy of the full score, taken from Bodleian Music School MS. c.118a
This overture became no.4 of “Twelve Overtures” (see no.31)

47 Overture to the anthem perform’d at the funeral of King George the Second...Nov’
the 15th 1760 (“The souls of the righteous”)
Negative photostat copy of the full score, taken from Bodleian Music School MS. c.115a
See no.612

48 The music for animating the statue, in Shakespeare’s play of the Winter’s Tale
Photostat copy of the full score, taken from Bodleian Music School MS. D14

49 Concertos for two violins, tenor and bass
Negative photostat copy of full score, taken from Bodleian Music School MS. d.230a
Autograph full score of two complete concerti grossi (B flat, E minor) and the incomplete 1st movement of a
third (D minor)
See no.618

50 [Concerto grosso for strings in B minor]
Photostat copy of the full score, taken from BL Add.MS. 17836
See no. 614

51 “Concerto”[grosso for strings in D minor]
Photostat copy of the full score, taken from Bodleian Music School MS.
The MS. also includes nos. 52, 55, 56
See note to no. 52

52 “Concerto for violins”
Photostat copy of the full score, taken from Bodleian Music School MS.
The MS. also includes nos. 51, 55, 56
A concerto grosso for strings in G minor
A note on the first page in Gerald Finzi’s hand refers to the provenance of this and nos. 51, 55 & 56

53 Twelve sonatas for two violins; with a bass for the violoncello or harpsicord
London: printed for the author; & sold by I. Walsh musick printer and instrument
maker to his Majesty, 1747
RISM B4174; SH249
Set of parts bound together
Composer’s initials in MS on t-p.
See no. 618

54 Three sonatas [F, A minor, D] for two violins and a bass
Negative photostat copy of set of parts, taken from Fitzwilliam Museum MS. 52.H18
T-p. inscribed: “Not published — copied from a manuscript in the handwriting of S. Wesley”
See no. 616

55 “Sonata or trio”
Photostat of the score, taken from Bodleian Music School MS.
The MS. also includes nos. 51, 52, 56
A sonata for 2 violins and continuo in B flat
At the end of the text. “Nov. 22.1751.”
See note to no. 52

56 “Trio sonata”
Photostat of the score, taken from Bodleian Music School MS.
The MS. also includes nos. 51, 52, 55
This is the same sonata as no. 56, copied in the same hand with minor differences of text
See note to no. 52

57 Ten voluntaries for the organ or harpsichord
London: printed for S.A. & P. Thompson, [c.1781]
RISM B4176

BURNET, Charles (1726 — 1814)

58 [Four sonatas or duets for two performers on one pianoforte or harpsichord]
London: Robert Bremner, 1777
RISM B5059
T-p. lacking
Preface inscribed “Mrs. Elrington !?”

5
BURTON, John (1730 — 1785)

59 Six sonatas for the pianoforte, harpsichord or organ with an accompanyment for the violin
  London: printed by Welcker, [c.1770]
  RISM B5087

CHILCOT, Thomas (c.1700 — 1766)

60 Six concertos for the harpsichord accompanied with four violins, viola, violoncello
  and basso ripieno, etc.
  London: printed for John Johnson, 1756
  RISM C2053
  Photostat copy of solo harpsichord part, including arrangement of the tuttis
  List of subscribers

61 Six concertos for the harpsichord with accompanyments... Opera seconda
  [Bath]: printed for the author, 1765
  RISM C2054
  Solo harpsichord part, including arrangement of the tuttis
  List of subscribers
  T.p. inscribed by Henrietta Eulalia Campbell

62 Another copy
  Photostat copy inscribed by Alfred Moffat, 17 May 1908, who has added MS. notes on the front endpaper

63 Six suites of lessons for the harpsicord or spinet
  London: printed and sold by Wm. Smith... and by the author, at his house... as also
  by Mr. James Leake, bookseller in Bath, [1734]
  RISM C2055
  Photostat copy of the original publication
  List of subscribers

CLARKSON, John ( ? — ? )

64* Musical entertainment. Being a selection of various tunes and pieces of music
  adapted for the piano forte or harp8
  London: printed for the author, [c.1796]
  RISM C2625
  Bound with no. 160

CLEMENTI, Muzio (1752 — 1832)

65 Clementi's musical characteristics...composed in the style of Haydn, Kozeluch,
  Mozart, Sterkel, Vanhal and the author. Opera 19
  London: printed by Muzio Clementi & Co., [c.1802]
  [RISM C2883A]: Tyson p. 57

CORELLI, Arcangelo (1653 — 1713)

66* The score of the four operas [i.e. op. 1-4] containing 48 sonatas...for two violins and
  bass...the whole revis'd and carefully corrected by Dr Pepusch. Vol. I
  London: printed for & sold by I. Walsh, etc. [1738] (pl. no. 550),
  RISM C3798; SH 402(1)
  Lacks the portrait described in SH
  See no. 79a

67 Opera prima. XII sonatas of three parts for two violins and a bass, etc.
  London: printed for I. Walsh serv'd to his Maie [1740] (pl. no. 364)
  RISM C3674; SH 413
  Set of parts bound with nos. 68-70
  See note to no. 70

68 Opera secunda. XII sonatas of three parts for two violins and a bass, etc.
  London: printed for I. Walsh serv'd to his Maie, [1740] (pl. no. 365)
  RISM C3711 (?3725); SH 416
  Set of parts bound with nos. 67, 69, 70
  See note to no. 70

69 Opera terza. XII sonatas of three parts for two violins and a bass, etc.
  London: printed for I. Walsh serv'd to his Maie, [1740] (pl. no. 366)
  RISM 3756; SH 420
  Set of parts bound with nos. 67, 68, 70
  See note to no. 70

6
70 Opera quarta. XII sonatas of three parts for two violins and a bass, etc.
London: printed for I. Walsh serv't to his Ma', [1740] (pl. no. 367)
RISM C3788 (73790); SH 424
Set of parts bound with nos. 67-69
Note to nos. 67-70: it is difficult to reconcile RISM, SH and BUC descriptions and datings of Walsh's editions of Corelli's op. 1-4

70a* The score of the twelve concertos [op. 6]... the whole revis'd and carefully corrected
by Dr Pepusch. Vol. II
London: printed for and sold by I. Walsh etc. [1735] (pl. no. 551)
RISM C3854; SH 40224
Lacks the portrait described in SH
See no. 66

71* Concerti grossi con due violini viola e violoncello... da Francesco Geminiani composti
delli sei soli della prima parte dell'opera quinta d'Arcangelo Corelli
London: printed for and sold by I. Walsh servant to his majesty, [c.1735] (pl. no. 376)
RISM C3889; SH 434
Set of parts bound with no.72
1st violin part signed by W. Hastings

72* Concerti grossi... composti della seconda parte del opera quinta d'Arcangelo Corelli
per Francesco Geminiani
London: printed for and sold by I. Walsh servant to his majesty and Ios. Hare, [c.1727]
RISM C3876; SH 437, except for the bass part, which is SH 438
Set of parts bound with no.71

CORNECK, Mrs. F. (? — ?)

73* Her Royal Highness the Duchess of York's march arranged for piano forte and a full
band
Not in RISM or BUC
Full score bound with nos. 117-125, 129, 140, 153, 162

CROTCH, William (1775 — 1847)

74 Specimens of various styles of music etc. Vol.I
London: printed for the author by Rt. Birchall, [c.1817]

75 Specimens of various styles of music etc. Vol. III (altered in MS from I)
London: printed for the author by Rt. Birchall, [c.1819]

ERSKINE, Thomas Alexander, 6th Earl of Kelly (1732 — 1781)

76 [Sinfonia in E flat.] The periodical overture in eight parts... Number XIII
London: printed and sold by R. Bremner, [1766]
RISM E775
Set of parts: ob. I & II and horns I & II are photostat copies

77 [Sinfonia in E flat.] The periodical overture in eight parts... [No. XVII]
London: printed and sold by Preston & Son, [c.1814]
[RISM E776]
A late issue from very worn plates purchased from R. Bremner in 1789. Not in RISM under Preston's imprint
Set of parts: clar. I & II and horns I & II are photostat copies

78 Minuets etc.
Edinburgh: s.n., 1836
Full score bound with optional wind parts. One item is for voice and orchestra; some for strings with or without optional wind; some for keyboard
Introductory notice by Charles Kirkpatrick Sharpe

FELTON, William (1713 — 1769)

79 Six concerto's for the organ or harpsichord with instrumental parts... Opera prima
London: printed for John Johnson, [c.1745]
RISM F218
Second issue. The work first appeared in 1744
Keyboard score, including arrangement of tuttis
See nos. 89, 92

80 Six concerto's for the organ or harpsichord, with instrumental parts... [Opera prima]
London: printed for John Johnson, [1744]
RISM F218
Set of parts bound separately with nos. 82, 84, 86, 88
Front end-paper of concertino violin part inscribed by Lady Cornewall, with table of contents in her hand
See nos 79, 82
<table>
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<tr>
<td>81</td>
<td>Six concerto's for the organ or harpsichord with instrumental parts... Opera seconda. London: printed for J. Johnston, [1747] RISM F221 Keyboard score, including arrangement of tutti. See nos. 82, 626.</td>
</tr>
<tr>
<td>82</td>
<td>Six concerto's for the organ or harpsichord with instrumental parts... Opera seconda. London: printed for J. Johnston, [1747] RISM F221 Set of parts, bound separately with nos. 80, 84, 86, 88. See nos. 81, 626.</td>
</tr>
<tr>
<td>83</td>
<td>Six concerto's for the organ or harpsichord, with instrumental parts... Opera quarta. London: printed for John Johnson, [1752] RISM F223 Keyboard score, including arrangement of tutti. See no. 84.</td>
</tr>
<tr>
<td>84</td>
<td>Six concerto's for the organ or harpsichord, with instrumental parts... Opera quarta. London: printed for John Johnson, [1752] RISM F223 Set of parts, bound separately with nos. 80, 82, 86, 88. See no. 83.</td>
</tr>
<tr>
<td>85</td>
<td>Six concerto's for the organ or harpsichord with instrumental parts... Opera quinta. London: printed for John Johnson, [1755] RISM F224 Keyboard score, including arrangement of tutti. See no. 86.</td>
</tr>
<tr>
<td>86</td>
<td>Six concerto's for the organ or harpsichord with instrumental parts... Opera quinta. London: printed for John Johnson, [1755] RISM F224 Set of parts, bound separately with nos. 80, 82, 84, 88. See no. 85.</td>
</tr>
<tr>
<td>87</td>
<td>Eight concerto's for the organ, or harpsichord, with instrumental parts, composed by Mr. Felton. Opera settima. London: printed by John Johnson, [c.1760] RISM F226 Keyboard score, including arrangement of tutti. List of subscribers. See no. 88.</td>
</tr>
<tr>
<td>88</td>
<td>Eight concerto's for the organ, or harpsichord, with instrumental parts, composed by Mr. Felton. Opera settima. London: printed by John Johnson, [c.1760] RISM F226 Set of parts, bound separately with nos. 80, 82, 84, 86. See no. 87.</td>
</tr>
<tr>
<td>89</td>
<td>Eight suits (sic) of easy lessons for the harpsichord... Opera terza. London: printed for John Johnson, [c.1750] RISM F222</td>
</tr>
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**Festing, Michael Christian (c.1705 — 1752)**

<table>
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<th>Page</th>
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<tr>
<td>91</td>
<td>Twelve concerto's in seven parts.... Opera terza. London: printed by William Smith, and sold only by the author, at his house... 1734 RISM F671 Set of parts, the 1st violin ripieno (partly a photostat copy) bound in two books. List of subscribers.</td>
</tr>
<tr>
<td>92</td>
<td>Eight concerto's in seven parts... Opera quinta. London: printed by William Smith, and sold only by the author, at his house.... 1739 RISM F675 Set of parts. List of subscribers.</td>
</tr>
<tr>
<td>93</td>
<td>Eight solo's for a violin and thorough-bass... Opera quarta. London: printed by William Smith, and sold only by the author, 1736 RISM F673</td>
</tr>
</tbody>
</table>
Six solo's for violin and thorough-bass... Opera settima
London: printed for John Johnson, 1754
RISM F671
List of subscribers

FLACKTON, William (1709 — 1773)

Six sonatas for two violins and a violoncello or harpsichord
London: printed for the author; & sold by Mr Walsh and Mr Johnson, 1758
RISM F1109; SH 630
Set of parts in photostat copy

Six solos three for a violoncello and three for a tenor accompanied either with a violoncello or harpsichord. Opera II
London: printed for the author and sold by him in Canterbury, C. and S. Thompson, Mr Randall, Mrs Johnson and Mr Longman and two others in London, [1770]
RISM F1110
Photostat copy, bound with no. 97
Pagination of nos. 96 & 97 continuous

Two solos one for a violoncello, and one for a tenor being a supplement to (the second edition of) Six solos... composed by W. Flackton
London: printed and sold by Mess. Thompson, Mess. Longman & Co. and Mrs Johnson and by Mr Randall and Mr Bremner, [1776]
RISM F1111
Photostat copy, bound with no. 96
Pagination of nos. 96 & 97 continuous

FRASER, Simon, of Knockie (1773 — 1852), ed.

The airs and melodies peculiar to the Highlands of Scotland and the Isles, communicated in an original, pleasing and familiar style, etc. ... for the piano forte, harp, organ or violoncello, etc.
Edinburgh: printed and sold for the editor, [1816]
Bookplate of Sir David Russell

GARTH, John (1722 — 1810)

Six concertos, for the violoncello. With four violins, one alto viola, and basso ripieno etc.
RISM G432
Set of parts bound together
See nos. 627, 628

Six sonata's for the harpsichord piano forte, and organ. With accompaniments for two violins, and a violoncello. Opera seconda
London: printed for the author and sold by R. Bremner, R. Johnson, T. Smith; and by T. Haxby, in York, 1768 (keyboard)
London: printed by Welcker, [c.1770] (strings)
RISM G434
Set of parts bound separately with nos. 101, 102, 103

A second sett of six sonata's... Opera IV
London: printed by Welcker, [1772]
RISM G440
Set of parts bound separately with nos. 100, 102, 103
The keyboard part contains a catalogue of music published by R. Bremner, and one (in French) of works by Schubert to be had at Bremner's

A third sett of six sonatas... Op. V
London: printed by Welcker, [c.1775]
RISM G441; not in BUC
Set of parts bound separately with nos. 100, 101, 103

A fourth sett of six sonatas... Opera VI
London: printed by Welcker, [c.1778]
RISM G442
Set of parts bound separately with nos. 100, 101, 102

A fifth set of six sonatas for the harpsichord, piano forte and organ, with accompaniments for two violins and a violoncello... Op. VII
London: for the author, [1782]
[RISM G443]
Negative microfilm of BL g.246.b
GEMINIANI, Francesco (1687 — 1762)

105 Concerti grossi... Opera seconda
London: printed for & sold by I. Walsh, [1745]
RISM G1454; SH 693 or 694
If SH 694, the date would be 1749
Set of parts bound together

106 Six concertos... Opera seconda. The second edition, corrected and enlarged, with some new movements
London: printed for the author by John Johnson, [1757]
RISM G1460
Full score; at the foot of p.2: “Gravée par M’dre Vandôme.”

107 Concerti grossi... Opera terza
London: printed for I Walsh, [?c.1760]
RISM G1467: SH see below
Set of parts bound together
The continuo parts have t-p. as SH 698-700. The remaining t-p. are from a badly-worn plate as SH 697

108 Six concertos, opera terza. The second edition, etc.
London: printed for the author by John Johnson, [1757]
RISM G1473
Full score; at the foot of p.2, “Grave (sic) par M’dre Vendôme”

109* XII solo’s for a violin with a thorough bass for the harpsichord or bass violin
London: printed for and sold by I. Walsh, serv’d in ordinary to His Majesty, [c.1730]
pl. no. 378
RISM G1492; SH 707

110 Le VI sonate di violoncello e basso continuo... Opera V
Londra: s.n., 1747
RISM G1513
See no. 629

--- See Corelli, Arcangelo, nos. 71 & 72

GIBBS, Joseph (1699 — 1788)

111 Eight solos for a violin with a thorough bass for the harpsichord or bass violin
London: printed for the author, and sold by Peter Thompson, [1746]
RISM G2002
Negative photostat of BL copy

GOW, Nathaniel (1763 — 1831)

112* New strathspey reels for the pianoforte violin and violoncello
Edinburgh: printed and sold by N. Stewart & Co., [1804]
RISM G2227
At the end, 2 pages of advertisements for N. Stewart’s publications, etc.
T-p. signed by James McCall Junr

113* Callar, herring... to which is added three favourite tunes
Edinburgh: printed for and sold by Gow & Shepherd, [c.1801]
RISM G2228
Pianoforte arrangement of Scottish tunes
Bound with nos. 114, 115, 116

114* Lady Mackenzie of Coul’s strathspey... to which is added two tunes composed by a gentleman
Edinburgh: printed & sold by Gow & Shepherd, [c.1803]
Pianoforte arrangement of Scottish tunes
Bound with nos. 113, 115, 116.

115* Shantruse, consisting of five favourite airs, etc.
Edinburgh: printed and sold by Gow & Shepherd, [c.1801]
Pianoforte arrangement of Scottish tunes
Bound with nos. 113, 114, 116

116 Three favourite new strathspeys and one reel
Edinburgh: printed and sold by Gow & Shepherd, [c.1801]
Pianoforte arrangement of Scottish tunes
Bound with nos. 113, 114, 115
GOW, Neil (1727 — 1807), and sons

117* A complete repository of original Scots slow strathspeys and dances... for the harp, piano-forte, violin and violoncello, etc. [Part I] Edinburgh: printed and sold by Gow & Shepherd, [1797] RISM G3257
Bound with nos. 73, 119-125, 129, 140, 153, 162
Signature of “Nathl. Gow” at foot of t-p.

118* Part second of the Complete Repository of original Scots tunes strathspeys jigs and dances... for the harp, piano-forte violin and violoncello &c. Edinburgh: printed and sold by Gow & Shepherd, [c.1801] RISM G3258(2)
Bound with Nos. 73, 117, 119-125, 129, 140, 153, 162
Signature of “Nathl. Gow” at foot of t-p.

119* Part third of the Complete Repository of original Scots slow strathspeys & dances, etc. Edinburgh: printed and sold by Gow & Shepherd, [c.1804] RISM G3258(3)
Bound with nos. 73, 117, 118, 129-125, 129, 140, 153, 162
Signature of “Nathl. Gow” at foot of t-p.

120* A collection of strathspey reels with a bass for the violoncello or harpsichord, etc. Edinburgh: printed by Corri, Dussek & Co., [1792] pl.no. 587 RISM G3244
Bound with nos. 73, 117-119, 121-125, 129, 140, 153, 162

121* A second collection of strathspey reels &c. with a bass for the violoncello or harpsichord. Dicated... to the noblemen and gentlemen of the Caledonian Hunt Edinburgh: printed for Corri & Sutherland, [c.1788] RISM G3248
This edition has the words “Caledonian Hunt” in capitals across the design engraved in brown, representing a running fox.
Bound with nos. 73, 117-120, 122-125, 129, 140, 153, 162

122* A third collection of strathspey reels &c. for the piano-forte, violin, and violoncello, etc. Edinburgh: printed and sold by N. & M. Stewart, [1795] RISM G3252
Bound with nos. 73, 117-121, 123-125, 129, 140, 153, 162

123* A fourth collection of strathspeys reels etc, for the pianoforte, violin, and violoncello, etc. Edinburgh: printed by Gow & Shepherd, [1800] RISM G3254
Bound with nos. 73, 117-122, 124, 125, 129, 140, 153, 162

124* A fifth collection of strathspeys, reels, etc. for the piano forte, harp, violin, & violoncello, etc. Edinburgh: printed and sold by Gow & Shepherd, [c.1809] RISM G3255
Bound with nos. 73, 117-123, 125, 129, 140, 153, 162

125* Second edition of Neil Gow’s 2d book of strathspeys, reels, etc... corrected & improved by Neil Gow & Sons Edinburgh: printed and sold by Gow and Shepherd, 1803
Bound with nos. 73, 117-124, 129, 140, 153, 162
Signature of “Nathl. Gow” at foot of t-p.

126* Neil Gow’s Recovery... to which is added the Irish Wedding a favourite dance and the favourite Egyptian dance, etc. Edinburgh: printed and sold by Gow & Shepherd, [1804] Piano-forte arrangement of fiddle music

GREENE, Maurice (1695 — 1755)

127 Six overtures for violins, German flutes, hoboons &c. in seven parts London: printed for I. Walsh, [1745] RISM G3794; SH 741
Set of parts
See no. 630

128 A collection of lessons for the harpsichord, etc. London: printed for John Johnson, [c.1750] RISM G3796
GWYNN, Mary ( ? — ? )

129* Her Royal Highness the Duchess of York's march... arranged for the piano forte and a full band
London; Bath: W.M. Cahusse, [c.1800]
Not in RISM or BUC
Bound with nos. 73, 117-125, 140, 153, 162

HANDEL, George Frideric (1685 — 1759)

130 The musick for the Royal fireworks, etc.
[London]: s.n. [1788]
RISM H1506; Smith no. 9
Full score; Arnold's edition no. 24

131 The celebrated water musick in score composed in the year 1716
[London]: s.n. [1788]
RISM H1505; Smith no. 8
Full score; Arnold's edition nos. 23-24
List of subscribers at the end
"Apotheosis" portrait
T.p. inscribed by Vernon B.F. Bayley, April 1883

132 Six concertos for the organ and harpsichord... Opera quarta
London: printed for William Randall, successor to the late Mr Walsh, [1770]
RISM H1225; Smith no. 13
Set of parts
T.p. of each part inscribed by William H. Stocks.

133 Six concertos in score, for the organ or harpsichord, with accompaniments for two violins, two hautboys, viola & violoncello. [Op. 4]
[London]: s.n., [c.1793]
RISM H1544; Smith no. 22
Arnold's edition nos. 121-124
Bound with no. 134

134 A second set of six concertos in score, for the organ or harpsichord, etc. [Op. 7]
[London]: s.n., [c.1793]
RISM H1545; Smith no. 8
Arnold's edition nos. 124-128
List of subscribers at the end
Bound with no. 133

135 Six sonatas for two violins, two hautboys, or two German flutes, & a violoncello. First published at Amsterdam 1731. [Op. 2]
[London]: s.n., [1789]
RISM H1513; Smith p. 245 no. 7
Score; Arnold's edition nos. 47-48
Bound with no. 136
T.p. inscribed by "F.S.B."; bookplate of "Mr Dowding, Upper Thornhaugh Street, Bedford; leather label bearing the name of "Mr Rauzini"

136 Seven sonatas or trios for two violins or two German flutes and a violoncello composed and published in the year 1739. [Op. 5]
[London]: s.n., [1789]
RISM H1514; Smith p. 247 no. 5
Score; Arnold's edition nos. 48-49
Bound with no. 135

137 Six fugues, or voluntaries, for the organ or harpsichord
RISM H1477; Smith p. 236 no. 4
"The New Musical Magazine," no. 50
Bound with no. 222

HARGRAVE, Henry ( ? — ? )

138 Five concertos the principal part for the bassoon or violoncello, composed and set for the harpsichord or violin
London: printed for the author, and sold by Mr Walsh, Mrs Johnson, Mr Wynne music seller at Cambridge and Mr Scamardine in Grantham; engrav'd and printed by John Phillips in St Martin's Court. [c.1765]
RISM H2027
Photostat copy of the composer's arrangement of no. 139
139 Five concertos the principal part for a bassoon or violoncello, etc.
London: printed for the author, and sold by Mr Walsh, Mrs Johnson, Mr Wynne
music seller at Cambridge, Mr Scamardine in Grantham and by the author at his
lodgings in Nottingham, [c.1765]
RISM H2026
Set of parts, the 2nd violin ripieno a photostat copy
List of subscribers in the solo part
See no. 631

HARRINGTON, Thomas (1727—1816)

140* Lord Broome's march adapted for the piano forte, and a military band
London: printed and sold by the author, [c.1800]
Not in RISM or BUC
Full score, bound with nos. 73, 117-125, 129, 153, 162
See no. 162

HAYDN, Joseph (1732 — 1809)

141* String quartets, 5 vol.
Berlin: Trautwein & Comp., 1844
Svo full score, with separate t-p. for each quartet
Publisher's preface in French and German in vol. 1
Thematic indices and collations (partly MS) in vol. 1

142 Six sonates pour deux violons et une basse... Opera IV
London: printed and sold by Preston & Son, [c.1801]
RISM H3796
Hob. V nos. 4, 20, 3, 17, G2, A1
Re-issue from plates acquired in 1789 from R. Bremner (1772)

HINE, William (1687 — 1780)

—— Organ Voluntary. See no. 384

HOOK, James (1746 — 1827)

143 Overture in the Lady of the Manor
London: E. A. & P. Thompson, [1778]
RISM H6488
Arrangement for keyboard
Lacks t-p.: bound with nos. 6, 267, 420, 462

144* A favourite concerto for the harpsichord, with twelve variations to Lovely Nancy
London: printed by Welcker, [1769]
RISM H7328
Solo keyboard part including arrangement of tutti
Lacks last three pages
T-p. inscribed "C.E. Holden"

145 Twelve sonatinos (sic) for the harpsichord or piano-forte for the use of scholars, etc.
London: printed and sold by C. & S. Thompson, [1776]
RISM H7380
Page following t-p. inscribed "Mary Walker 1795"

HORN, Carl Friedrich (1762 — 1830)

146* Six sonatas for the piano forte, or harpsichord with an accompaniment for a violin,
& violoncello... Opera prima
[London]: to be had of the author, [c.1785]
RISM H7422
Keyboard and violin parts

HUMPHRIES, John (?1707 — ?1730)

147 XII concertos in seven parts for four violins a tenor and violoncello with a thorough
bass for the harpsichord... Opera seconda
London: printed for John Johnson, [c.1755]
RISM H7922
Set of parts
See no. 682

148 XII concertos in seven parts... Opera terza. Engrav'd and corrected from ye
original score
London: printed for and sold by Benj. Cooke, [1741]
RISM H7923
Set of parts, the viola a photostat copy
See no. 633
HUMPHRIES, J. S. ( ? — ? )

149 XI sonatas, for two violins, with a through bass for the harpsichord... Opera prima
London: printed for and sold by I. Walsh, musick printer, and instrument maker to
his majesty. [c.1736]
RISM H7925; SH 852
Set of parts bound together
Note on the fly-leaf in Gerald Finzi's hand re confusion with John Humphries (see nos. 147 and 148)

JACKSON, William, of Exeter (1730 — 1803)

150 Eight sonatas for the harpsichord, accompanied with two violins, a tenor and bass.
Opera X
London: printed for the author, and sold at the music shops, [1773]
[RISM J134]
Harpsichord and string parts, lacking tenor. The string parts are photostat copies
RISM and BDC give Longman & Broderip as publisher

151 Six sonatas for the harpsichord accompanied with a violin. [Op. 2]
London: printed for John Johnson, [1760]
RISM J86
Score
T-p. inscribed by "Miss Fearon"

KELLY, Sixth Earl of

— — See ERSKINE, Thomas

KOZELUCH, Leopold (1752 — 1818)

152* Three favorite sonatas, for the harpsichord, with an accompaniment for the
violin... Opera 20th
London: printed and sold by J. Cooper, [c.1790]
RISM K1625
Bound in no. 164

LATOUR, T. (c.1766 — 1837)

153* Bonapartes, new march, with variations for the piano forte, with or without the
additional keys
London: printed and sold at Bland & Wellsers music warehouse, [c.1805]
Bound with nos. 73, 117-126, 129, 140, 162

LEO, Leonardo (1694 — 1744)

154 Concerto di violoncello, e di VV. il solo servizio di S[ua] Ecc[e]lenza il Sig[no]re
Duca di Madalena. Ag* 1738
21-page full score of a concerto in D minor, the pages alternately numbered 9-19
Negative photostat copy of presumed autograph MS. 6734 in the Real Collegio di Musica, Naples

155 — Another copy

156 Concerto di violoncello, e di VV, il solo servizio di S[ua] Ecc[e]lenza il Sig[no]re
Duca di Madalena
26-page full score of a concerto in F minor, the pages alternately numbered 32-44
Undated [1737-8]
Negative photostat copy of presumed autograph MS. 6735 in the Real Collegio di Musica, Naples

157 Concerto di violoncello, e di VV. e basso il solo servizio di S[ua] Ecc[e]lenza il
Sig[no]re Duca di Madalena. Sb* 1737
16-page full score of a concerto in A major, the pages alternately numbered 45-52
Negative photostat copy of presumed autograph MS. 6736 in the Real Collegio di Musica, Naples

158 Concerto di violoncello, il solo servizio di S[ua] Ecc[e]lenza il Sig[no]re Duca di
Madalena. Ag* 1738
24-page full score of a concerto in A major, the pages alternately numbered 20-31
Negative photostat copy of presumed autograph MS. 6737 in the Real Collegio di Musica, Naples

159 Concerto di violoncello con VV, per solo servizio di S[ua] Ecc[e]lenza il Sig[no]re
Duca di Madalena. Sb* 1737
24-page full score of a concerto in D major, the pages alternately numbered 63-84
Negative photostat copy of presumed autograph MS. 6738 in the Real Collegio di Musica, Naples

MACDONALD, Patrick (1729 — 1824)

160* A collection of Highland vocal airs [for keyboard], never hitherto published
Edinburgh: s.n. ("printed for the publisher"), [1784]
RISM M15
Preface (15pp.); list of subscribers (7pp.)
Fly-leaf inscribed "Miss McKellar" in 18th-century MS; t-p. inscribed "E. Mary Campbell, May 15th 1857
Bound with no. 64

14
McGIBBON, William (c.1690 — 1756)

161* A collection of Scots tunes for the violin or German flute and a bass for the violoncello or harpsichord. With some additions by R. Bremner
London: printed for R. Bremner, [1762]
RISM M27
Four books in one, with continuous pagination, and without separate t.p.
Bookplate and signature of James W. Newport, Hanley Court

MARCH

162 Grand march in honour of Admiral Nelson’s victory, for a military band also adapted for the piano forte
London: printed for Thos. Cahasac, [c.1802]
Full score, bound with nos. 78, 117-125, 129, 140, 153
Probably composed by T. Harington, whose signature appears at the end of the score
See no. 149

MARTINI, Giuseppe

— See SAN MARTINI, Giuseppe

MATTHESON, Johann (1681 — 1764)

163* Pieces de clavecin... consistant des ouvertures, preludes, fugues, alemandes, courantes, sarabandes, giques, et aires
London: printed for I.D. Fletcher and sold at most musick shops, 1714
RISM M1397
12 suites in two volumes bound as one

MISCELLANEOUS EIGHTEENTH CENTURY COMPOSITIONS

164* A bound volume including the following instrumental works: nos. 152, 205
For vocal works included in the volume, see no. 450

MUDGE, Richard (1718 — 1763)

165 Six concertos in seven parts, five for four violins, a tenor violin, and violoncello... and one concerto for the organ or harpsichord... to which is added, Non Nobis Domine, in 8 parts
London: printed for I. Walsh, [1749]
RISM M7726; SH 1122
Set of parts
See nos. 634—637

166 Concerto no.1 in D major, from Six concertos in seven parts [c.1749]
Photostat copy of 1st violin, 1st violin ripieno, 2nd violin ripieno, viola and trumpet parts, believed to be in the composer’s hand. The trumpet part lacks the third movement
Included also in a photostat copy of Walsh’s c.1749 edition of the trumpet part, and a copy of the same part in 20th century MS, with notes by W.C. Smith; also photostat copies of the t.p. and fly-leaf of a copy of Handel’s Six Overtures (fifth collection) in Walsh’s edition, bearing known hand-writing of Mudge for comparison

167 Concerto no. 4 in D minor for string orchestra and continuo edited and arranged by Gerald Finzi
London: Boosey & Hawkes, 1954

MUSICA ANTIQUA

— See SMITH, John Stafford, no. 201

NARES, James (1715 — 1783)

168 These lessons for the harpsicord with a sonata in score for the harpsicord or organ are humbly dedicated to the Rt. Hon. the Countess of Carlisle, etc. Opera II
London: printed for the author and sold at Johnson’s Musick Shop, [c.1759]
RISM N64
Five suites for harpsicord followed, in continuous pagination, by a Sonata for cembala (sic) and strings, in full score

NEEFE, Christian Gottlob (1748 — 1798)

169 Zwölf Klavier-Sonaten
Leipzig: bey Engelhart Benjamin Schwickert, 1773
RISM N352
T.p. inscribed by “C. Hubert H. Parry” in pencil, and with the initials F.B. in ink
Spine bears the incorrect spelling “Reese”
PAGANINI, Niccolo (1782 — 1840)

170* 24 capricci per violino solo... Op. 1a
   Milano: presso Gio. Ricordi, [1817] (pl.no. 403)
   T-p. inscribed by Samuel Appleby, Gray's Inn

PARADIES, Pietro Domenico (1710 — 1792)

171 Sonate di gravicembalo, etc.
   London: printed by Welcker, [c.1770]
   RISM P895

PARK, Maria Hester (1775 — 1822)

172 A concerto, for the piano-forte or harpsichord... Op. VI
   London: printed for the author and sold by Rt. Birchal, [c.1795]
   RISM P917
   Set of parts (Pf., Vn.1., Vn.2., Va., Vo.)
   List of subscribers
   T-p. inscribed by the composer; string parts inscribed by Miss Jane Hughes

PAXTON, Stephen (1735 — 1787)

173 Four duets for a violin and violoncello, and two solos for a violoncello and bass...
   Opera IV
   London: printed for the author and sold at his house, [c.1780]
   RISM P1077
   P.2 inscribed by the composer

PERGOLESI, Giovanni Battista (1710 — 1736)

174 Twelve sonatas for two violins and a bass or an orchestra
   London: printed and sold by Preston & Son, [c.1804]
   RISM P1427
   Set of parts re-issued from plates acquired from R. Brenner in 1789 [c.1780]

PLEYEL, Ignaz Joseph (1757 — 1831)

175 Six quatuors à deux violons, taille, et violoncelle... Oeuvre première
   Berlin: chés J.J. Hummel; Amsterdam: au grand Magazin de music et aux
   adresses ordinaires, [1785] (pl.no.467)
   RISM P3119; Benton 3017
   Set of parts bound separately, with nos. 176-182
   Bound in contemporary sheepskin; the back cover of each volume bears a leather label inscribed LORD
   VISCT DELVIN (i.e., George Frederick Nugent (1760 — 1814), later Earl of Westmeath)

176 Six quatuors concertants à deux violons alto et basse... Oeuvre 2°
   Paris: chez le S. Sieber Musicien, [1788]
   RISM P3147; Benton 3100
   Set of parts bound separately with nos. 175, 177-182
   2 pages of price-list of Sieber's publications

177 Six quartettes for two violins a tenor and violoncello... Opera III (altered from II in MS.)
   London: printed by Longman and Broderip, [1786]
   RISM P3160; Benton 3126
   Set of parts bound separately with nos. 175-6, 178-82
   Price-list of Longman & Broderip's publications

178 Six quatuors concertants à deux violons, taille et violoncelle... Oeuvre VI
   Berlin: chés J.J. Hummel; Amsterdam: au grand Magazin de musique et aux
   adresses ordinaires, [1786] (pl.no. 607)
   RISM P3173; Benton 3151
   At head of t-p.: "Troisième livre"
   Set of parts bound separately with nos. 175-7, 179-82

179 Trois quatuors à deux violons, taille et violoncelle... Oeuvre IX (altered from X in MS.)
   Berlin: chés J.J. Hummel; Amsterdam: au grand Magazin de musique et aux
   adresses ordinaires, [1787] (pl.no. 626)
   RISM P3199; Benton 3240
   Pagination of nos. 179-182 continuous
   Set of parts bound separately with nos. 175-8, 180-82

180 Trois quatuors à deux violons, taille et violoncelle... Oeuvre X
   Berlin: chés J.J. Hummel; Amsterdam: au grand Magazin de musique et aux
   adresses ordinaires, [1787]
   RISM P3226; Benton 3241
   Set of parts bound separately with nos. 175-9, 181-82

16
181 Trois quatuors à deux violons, taille et violoncelle... Oeuvre XI (altered from X in MS.)
Berlin: chêz J.J. Hummel; Amsterdam: au grand Magazin de musique et aux
adresses ordinaires, [1787]
RISM P3250; Benton 3242
Set of parts bound separately with nos. 175-80, 182

182 Trois quatuors à deux violons, taille et violoncelle... Oeuvre XII (altered from X in MS.)
Berlin: chêz J.J. Hummel; Amsterdam: au grand Magazin de musique et aux
adresses ordinaires, [1787]
RISM P3273; Benton 3243
Set of parts bound separately with nos. 175-181

PORPORA, Niccola Antonio (1686 — 1766)

183 Concerto per violoncello del Sig' Nicola (sic) Porpora [G major]
Negative microfilm of part of BL add. MS. 14125
See no. 184
Set of parts in contemporary MS: Solo & bass; Vn.1; Vn.2; violleta; cembalo

184 Sonata a violoncello solo del Sig' Nicola (sic) Porpora [F major]
Negative microfilm of part of BL add. MS.14125
See no. 183
Score for solo and continuo in contemporary MS.

ROSEINGRAVE, Thomas (1690 — 1766)

185 A celebrated concerto for the harpsicord
London: printed for C. and S. Thompson, [c.1770]
RISM R2539
There is no t.p., the title (with name spelt Rosingrave) and imprint appearing at the head of the first page of
music text
Keyboard part including arrangement of tuttis
Photostat copy, bound with no. 186

186 Eight suits (sic) of lessons for the harpsicord or spinnet, etc.
London: printed for and sold by I. Walsh and Joseph Hare, [1728]
RISM R2533; SH 1278
Photostat copy, bound with no.185

187 [15] voluntaries and fugues made on purpose for the organ or harpsicord.
London: printed for and sold by I. Walsh and Joseph Hare, [1728]
RISM R2535; SH 1289
Following the imprint, in MS., "No. 193"

188 Six double fugues for the organ or harpsicord... To which is added, Sig' Dominico
Scarlatti's celebrated lesson for the harpsichord, with several additions by Mr
Roseingrave
London: printed for I. Walsh, [1750]
RISM R2538; SH 1286
Photostat copy
See no. 191

SAMMARTINI, Giuseppe

— See SAN MARTINI, Giuseppe

SAN MARTINI, Giuseppe (c.1693 — 1750)

189 XII sonate a due violini, e violoncello, e cembalo, se piace, opera terza
Londra: [I. Walsh, for the author], 1743
RISM S720. Not in BUC
From the measurements (1.2 in x 10.5 in) this appears to
be SH 1239, i.e. one of "a few copies printed on Imperial paper, for the curious."
Set of parts, inscribed by Sir C.H.H. Parry on each fly-leaf

SCARLATTI, Domenico (1685 — 1757)

190 Twelve concerto's in seven parts for four violins, one alto viola, a violoncello & a
thorough bass, done from two books of lessons for the harpsicord... by C. Avison
London: engraved by R. Denson, and printed for the author by Joseph Barber in Newcastle,
etc., 1744
RISM S1194
Photostat copy of set of parts
List of subscribers in 1st violin part
See no. 638

191 Celebrated lesson for the harpsicord. See Roseingrave, Thomas, no. 188
SHEPHERD, William (? — 1812)

192* A second collection of strathspey reels, etc. for the piano-forte violin and violoncello, etc.
Edinburgh: printed and sold by Gow and Shepherd, [c.1803]
RISM S2918

SHIELD, William (1748 — 1829)

193 Six quartetos... Op.III
London: printed for Wm. Napier, [c.1782] pl.no.122
RISM S3354
Set of parts in reduced negative photostat
See no. 639

194* Six trios for violin, tenor and violoncello, etc.
London: printed for the author by Longman & Broderip, 1796
RISM S3355
Set of parts
Shield's autograph signature on t-p. of violin part
See no 640

195 Another copy
Negative photostat of BL copy

196 Three trios for a violin, tenor & violoncello... with an appendix consisting of a
divertimento, musette, and pollacca, for a flute, violin & bass
London: printed for the author by Clementi & Co., [1811]
Set of parts
See nos. 197 and 641

197 Divertimento for flute violin and violoncello
London: Clementi, [1811]
Set of parts included in no. 196
See no. 642

198 Six duettos, five for two violins and one for two German flutes... Opera 1
London: printed for Willm Napier, [c.1777] pl.no. 68
RISM S3351
Set of parts in photostat copy
See no. 643

199 Six duets for two violins... Opera 2d
London: printed for Wm Napier, [c.1780] pl.no. 87
RISM S3353
Set of parts in photostat copy
See no. 644

SMITH, John Christopher (1712 — 1795)

200 A collection of lessons for the harpsicord... Opera III (altered in MS from I) and
Opera IV (altered in MS. from I)
London: printed for I. Walsh, [c.1757]
RISM S3682; SH 1378 and 1379
Opera III (lessons I—VI) and opera IV (lessons VII—XII) have individual t-p. but continuous paginations
(1—41, 42—81)

SMITH, John Stafford (1750 — 1836), ed.

201 Musica Antiqua. A selection of music... from the commencement of the twelfth
to the beginning of the eighteenth century; comprizing... motetts, madrigals, hymns,
anthems, songs, lessons & dance tunes... selected and arranged by John Stafford
Smith, Organist to His Majesty
London: printed and sold by Preston, 1812
Vol. 1 (pp. 14, 1 — 102); vol.2 (pp. 104 — 212); both volumes marked vol. 1, each containing instrumental
and vocal music
List of subscribers
Catalogue of some of Preston's publications, including works by Handel, Haydn, Mozart and Beethoven
Each volume signed by C.H.H.Parry

SMITH, Theodore (c.1740 — c.1810)

202* Three favourite duets for two performers on one harpsichord or pianoforte, etc.
London: printed by Longman & Broderip, music-sellers to the Royal Family,
[c.1779]
RISM S3766

18
203* Three favorite duets for two performers on one harpsichord or piano forte... New edition by permission of the author.
London: printed for & sold by J. Dale, [c.1791]
RISM S3772

SPOHR, Louis (1784 — 1859)
204 Die Weihe der Töne, vierte Sinfonie... 86th Werk
Wien: bei Tobias Haslinger, 1833; pl.no. 6534
Full score
T-p. and front cover inscribed “C.H. Parry, Dec. 15 1866”

STAES, Ferdinand Philipp Joseph (1748 — 1809)
205* Three favorite sonatas for the harpsichord or piano forte. With an accompaniment for a violin, [Op. IV]
London: printed and sold by J. Cooper, [1783]
RISM S4318
Catalogue of music published by Cooper
Bound in no. 164

STANLEY, John (1713 — 1786)
206 Six concertos in seven parts for four violins, a tenor, with a bass for the harpsicord and violoncello
London: printed for I. Walsh, [c.1745]
RISM S4674; SH 1414
T-p. does not follow SH 1412 or 1413. May be 1414?
See nos. 207-210, 216, 651
Set of parts bound together

207 Another copy
Set of parts bound separately. The 2nd violin concertino part is a photostat copy, from a different edition (SH 1412).
1st violin ripieno part inscribed “Edwd Strafford”
See nos. 206, 208-210, 216, 651

208 Six concertos in seven parts for four violins a tenor violin a violoncello with a thorough bass for the harpsicord, etc.
Set of parts in 18th century MS. copied presumably from the Walsh edition of c.1745. See no. 206-7
Bookplate of W.H. Cummings
A note on the t-p. in Gerald Finzi’s hand states: “this follows the title page of the 2nd edition.” If by 2nd edition he meant SH1413, this appears not to be the case. The wording is almost as given in SH1412; G.F. may have regarded the latter as the 2nd edition, the first in that case being that of 1742, “printed for the author”

209 Six concertos set for the harpsicord or organ... N.B. the 1st and 2nd ripienos, tenor & basso ripieno of his violin concertos, are the instrumental parts to the above
London: printed for I. Walsh, [c.1745]
RISM S4675 (but cf. S4676); SH 1415
These are the keyboard versions of no. 206, from which the string parts are to be taken
T-p. inscribed “Riedl, Randall Dull: Coll:”

210 Another copy
211 Six concertos for the organ, harpsichord, or forte piano. With accompaniments for two violins and a bass
London: printed for Harrison & Co., [1785]
Negative photostat copy of the keyboard part, including arrangement of the turtis
See no. 650

212 Eight solo’s for a German flute, violin or harpsicord... Opera prima
London: printed for & sold by J. Johnson... and at all ye’ music shops, [1740]
RISM S4671
See nos. 652, 655

213 Another copy, bound with no. 214
214 Six solo’s for a German flute, violin or harpsicord... Opera quarto (sic)
London: printed for & sold by J. Johnson... and at all ye’ music shops, 1745
RISM S4678
Bound with no. 213
See no. 652a

215 Another copy
The last two pages in MS. in Gerald Finzi’s hand
216 Six solos for a German flute violin or harpsicord taken from the six concertos for violins &c.
London: printed for I. Walsh, of whom may be had all Mr Stanley's works, [c.1745]
RISM S4677; SH 1417
See no. 206
T.p. inscribed "Wm. Oakeley Forton 13 Feb: 1764"

217 Ten voluntaries for the organ or harpsicord. Opera (quinta, inserted in MS)
London: printed for John Johnson, [1745]
RISM S4680 or S4681
Bound with nos. 219 and 221
Bookplate of Lord Arundell of Wardour

218 Ten voluntaries for the organ or harpsicord... (Opera V)
London: printed for Harrison and Co., [c.1785]
RISM S4679
The New Musical Magazine, nos. 51-52
Bound with no. 220
References on front endpaper in Gerald Finzi's hand:— (a) dated advertisements for first publication of Stanley's op. V, VI and VII; (b) cross-references to other works of Stanley

219 Ten voluntaries for the organ or harpsicord. Opera sessa
London: printed for C. and S. Thompson, [c.1765]
RISM S4685
Printed from the plates of Johnson's edition of 1752
Bound with nos. 217 and 221
A few pencil annotations in Gerald Finzi's hand

220 Ten voluntaries for the organ or harpsicord. (Opera VI)
London: printed for Harrison and Co., [c.1785]
RISM S4683
The New Musical Magazine, nos. 52—54
Bound with no. 218

221 Ten voluntaries for the organ or harpsicord... Opera settima
London: printed for C. and S. Thompson, [c.1765]
RISM S4688
Bound with nos. 217 and 219
A few pencil annotations in Gerald Finzi's hand

222 Ten voluntaries for the organ or harpsicord. (Opera VII)
London: printed for Harrison and Co., [c.1785]
RISM S4686
The New Musical Magazine nos. 54-55
Bound with no. 137

TREMAIN, Thomas ( ? — ? )

223 Six sonatas for the harpsichord
London: printed for the author, and sold by David Rutherford, [c.1770]
Not in RISM or BUC
List of subscribers
Pencil note on page 1 in Gerald Finzi's hand
T.p. signed "N30 T Tremain"

224 Six sonatas spirituale or voluntarys for the organ or harpsicord. Op. VII
London: Preston & Son, [c.1800]
RISM T1156
Price-list of Preston's publications precedes text
Photostat copy, lacking pp. 11-12

VALENTINE, Robert (?1673 — c.1735)

225* Six sonata's of two parts for two violins... Opera quarta
London: printed for I. Walsh servî in ordinary to his Majesty and I. Hare, [c.1715]
RISM V59; S 480
Set of parts

226* Seven sets of aires for two flutes & a bass... Opera (nona, added in MS)
London: printed for & sold by I. Walsh, servî to his Majesty, & I. Hare, [1721]
RISM V76; SH1476
Set of parts; the flute parts in 18th century MS
Bound with no. 227
Bookplate of W.H. Cummings in base part; bookplate of Thomas Ferrers in 1st flute part; each flute part inscribed "Barlow Evetts 1726"
227* Seven sets of aires for two flutes & a bass... Opera (decima, added in MS.)
London: printed for & sold by I. Walsh, serv't to his Majesty, & I. Hare, [1721]
RISM V77: SH1478
Set of parts; the flute parts in 18th century MS.
Bound with no. 256

VANHAL, Jan Baptist (1739 — 1813)
228 Six trios a deux violons et basse... Oeuvre sixième
Berlin: chés J.J. Hummel, avec privilège du Roi;
Amsterdam: au grand magasin de musique et aux adresses ordinaires, [c.1781]
pl.no. 411
RISM V446
Set of parts

WAINWRIGHT, Robert (1748 — 1782)
229* Six sonatas for the harpsichord or piano forte, with an accompaniment for a violin...
Opera 1
London: printed for the author, and sold by C. & S. Thompson... and Mr Cahusac,
[1774]
RISM W72
List of subscribers
Defective copy of score, lacking all after p. 30

WESLEY, Charles (1757 — 1834)
230 Six concertos for the organ or harpsichord with accompaniments for two violins a
 tenor & bass two hautboys & two French horns... Opera IIId
London: printed for the author, to be had at his house... and at R. Bremner's music
shop [1781]
RISM W905
Keyboard score, including arrangement of tutti

231 A second edition of six concertos for the organ or harpsichord with accompaniments
for two violins a tenor & bass two hautboys & two French horns... Opera IIId
London: printed for the author, to be had at his house... and at R. Bremner's music
shop [?c.1789]
RISM W906
Keyboard score and set of 10 orchestral parts
See no 679

232 Six quartetto's for two violins a tenor, and violoncello, etc.
London: sold by the author; printed by John Johnston,[1778]
RISM W908
Set of parts bound together
See no. 680

WESLEY, Samuel (1766 — 1837)
233 (12) Voluntaries for the organ... Op. 6
London: printed & sold by W. Hodsoll, [c.1810-1818] (nos. 1-6, 8-12);
printed and sold by R. Birchall, [c.1812] (no.7)
This is an assemblage of 12 single copies bound together (possibly to Gerald Finzi's order). Each voluntary
has one of three different t-p. signed by the composer

234* Six voluntaries for the organ... Op. 6
London: Z.T. Purday, [1831]
Printed from the same plates as no. 233 (1-6)
ALBINONI, Tommaso (1671 — 1750)

235 Al fin m'ucciderete o miei pensieri
Cantata for soprano and continuo, copied in 18th century MS on pp. 257-271 of no. 459, q.v.

ANFOSSI, Pasquale (c.1736 — 1797)

—we— See RICHARD COEUR DE LION, no. 454

ANTHEMS

236 Six select anthems in score... with a thorough bass for the harpsichord or organ.
Composed by Dr Croft, Dr Blow, Mr Henry Purcell and Jeremiah Clarke
London: Wm. Randall, [1769]
RISM B II p.351
Details of the contents are given in cross-references under each composer

ARNE, Michael (1740 — 1786)

237 The violet. A collection of XII English ballads... Book II
London: printed for I. Walsh, [1756]
RISM A1492; SH 63
Vocal score and flute part
—we— Songs. See no. 332 and Appendix I
—we— Almena. See no. 275

ARNE, Thomas Augustine (1710 — 1788)

238 Artaxerxes. An English opera as it is performed at the Theatre Royal, etc.
London: Act 1 printed for the author, [1762]; Acts 2 & 3 printed for John Johnson
RISM A1615
Libretto by the composer, after Metastasio
Full score
The acts are bound in the order 3, 2, 1; act 1 is "engraved by Phillips"; the overture precedes Act 2 and is engraved in a style differing from any of the remainder
Bookplate of Robert, Lord Clive

239 The overture songs and duetts, in the opera of Artaxerxes... For the voice, harpsicord, violin German flute or guitarr (sic)
London: printed and sold at the music shops both in town and country, [c.1780]
RISM A1625

240 Eliza. An English opera as performed at the Theatre Royal in Drury-Lane
London: printed for I. Walsh, [c.1758]
RISM A1808; SH 79
Libretto by Richard Holt
Full score
Bookplate of G.E.P. Arkwright
—we— See GOLDEN PIPPIN, no. 343
—we— See LOVE IN A VILLAGE, no. 424
—we— See ARNOLD, Summer Amusement, no. 269

241 Thomas and Sally. A dramatic pastoral as perform'd in the Theatre Royal in Covent Garden... For the harpsicord, voice, German flute, or violin
London: printed for I. Walsh, [1765]
RISM A1926; SH 89
Text by Isaac Bickerstaffe

242 The masque of Alfred
London: printed for I. Walsh, [c.1757]
RISM A1578; SH 67
Text by James Thomson
Full score, with bookplate of G.E.P. Arkwright

243 The musick in the masque of Comus. Written by Milton. As it was perform'd at the Theatre-Royal in Drury-Lane ... Opera prima
London: printed by William Smith and sold by the author at his lodgings, at Mr West's a frame-maker and at the musick-shops in London and Westminster, [c.1740]
RISM A1745
Text by John Dalton, after Milton
Full score: t-p. and pp. 43, 44 & 47 are photostat copies
First impression, with imprint "... at Corelli's Head, etc."
244 Another copy
Second impression, with imprint "... at the Musicke-Shop in Middle-Row, etc."
Otherwise identical with no. 243
T.p. inscribed by T. Arne
3 pp of MS notes on fly-leaves written by A.H. Mann, a former owner. Against one of these Gerald Finzi has
added a pungent comment in pencil

245 Comus ... For the voice, harpsichord, and violin
London: printed for Harrison & Co., [c.1785]
RISM A1749
T.p. inscribed by Mary Moore

--- King Arthur. See no. 448

246* Eight songs in Comus
London: s.n., [c.1740]
Issued as separate sheets and here bound together:
1 RISM A1781: Would ye taste ye noon tide air
2 RISM A1770: How gentle was my Damon's air
3 RISM A1773: Now Phoebus sinketh in the west
4 RISM A1769: Fly swiftly, ye minutes
5 RISM A1765: By the gayly circling glass
6 RISM A1713: By dimpl'd brook
7 RISM A1780: The wanton god who pierces hearts
8 RISM A1775: Preach me not your musty rules
See also no. 332 (Appendix I)

247 The Fairy Prince a masque, etc. ... [The overture] adapted for the harpsichord, or
piano forte; [the dances, etc. (pp. 38 - 45) arranged for keyboard; the remainder in
full score]
London: printed by Welcker, [1771]
RISM A1823
Text by George Colman (the elder) adapted from Ben Jonson
Bookplate of Godfrey E.P. Arkwright

248 The music in The Judgment of Paris ... To which ... are added the celebrated ode, in
honour of Great-Britain, call'd Rule Britannia, and Sawney and Jenney, a favourite
dialogue, in ye Scotch stile, etc. ... Opera sesta
London: printed for Henry Waylett, [c.1745]
RISM A1844
Libretto by Wm. Congreve
The first edition of "Rule Britannia"
Full score

249 [Six cantatas for a voice and instrument]
[London: I. Walsh, c.1755]
RISM A1948; SH 75 (or 776)
Full score and flute part issued together with continuous pagination
Lacks t.p.

250 Cymon and Iphigenia. A cantata
London: printed by authority and sold by Eliz. Hare, [c.1750]
RISM A1792
Vocal score
See also nos. 251 and 332 (Appendix I)

251* Cymon and Iphigenia. A cantata
[London: Jo* Johnson, c. 1760]
RISM A1796
Vocal score
See also nos. 250 and 332 (Appendix I)

252 Lyric harmony, consisting of eighteen entire new ballads with Colin and Phaebe, in
score ... Opera quarta
London: printed for I. Walsh, [c.1745]
cf. RISM A1991.2
Not in SH. This is perhaps RISM A1991 with altered imprint.

253 The second volume of Lyric harmony, consisting of eighteen entire new songs and
ballads ... with Damon and Cloe, in score ... Opera quinta
London: printed for the author by Wm. Smith, [c.1746]
RISM A1993
cf. SH 81
254* Lyric harmony. Part I. For the voice, harpsichord and violin
London: printed for Harrison & Co., [1784]
RISM A1995(1)
The New Musical Magazine no. 20
Bound with no. 255

255* Lyric harmony. Part II. For the voice, harpsichord and violin
London: printed for Harrison & Co., [1784]
RISM A1995 (2)
The New Musical Magazine no. 21
Pages 1-18 only; lacks pp. 19-33
Bound with no. 254

256 Vocal melody. [Book I.] An entire new collection of English songs and a cantata
London: printed for I. Walsh, [1749]
RISM A2008 (1); SH 91
Full score

257 Vocal melody. Book II. An entire new collection of English songs and a cantata
London: printed for I. Walsh, [1750]
RISM A2008 (2); SH 92
Pagination continuous with no. 256
Full score

258 Vocal melody. Book III. A favourite collection of songs and dialogues sung at
Marybon-Gardens, etc.
London: printed for I. Walsh, [1751]
RISM A2008 (3); SH 93
Full score

259 Vocal melody. Book IV. A favourite collection of English songs sung at the publick
gardens, etc.
London: printed for I. Walsh, [1752]
RISM A2008(4); SH 94
Pagination continuous with no. 258
Full score

260 Numb. V. The agreeable musical choice. An entire new collection of English songs,
etc.
London: printed for I. Walsh, [1753]
RISM A2009; SH 95
Full score, bound with nos. 261-262. These three are a continuation of the series "Vocal Melody"
See nos. 256-9, 263-4

261 Numb. VI. The agreeable musical choice. A favourite collection of English songs, etc.
London: printed for I. Walsh, [1754]
RISM A2009; SH 96
Full score, bound with nos. 260 and 262
See note to no. 260

262 Numb. VII. The agreeable musical choice. A pastoral collection of songs sung at
the publick gardens
London: printed for I. Walsh, [1756]
RISM 2009; SH 97
Full score, bound with nos. 260-1.
See note to no. 260

263 [Vocal melody] No. IX. A collection of songs... in which are the new songs sung by
Miss Brent in the Jovial Crew &c.
London: printed for I. Walsh, [1760]
RISM 2010; SH 99
Full score

264 [Vocal melody] A favourite collection of songs with the dialogue in the Arcadian
Nuptials, etc. Book XIV
London: printed for I. Walsh, [1764]
RISM A2015; SH 103
Full score

265 Summer amusement, a collection of lyric poems, with the favourite airs set to them
.... With the new cantata, called Love and Resentment, sung by Miss Brent
London: printed for the author; and sold at Pearce's china shop, etc., [c.1760]
RISM A2004
Full score
--- Songs. See no. 332 (Appendix I)

**ARNOLD, John** (1720 — 1792)

266* The compleat psalmist, etc. The third edition, with large additions.
4 vol. (in 1.)
London: printed by Robert Brown, 1753
RISM A2175
Signature of F. Dixon 1800 on t-p.

**ARNOLD, Samuel** (1740 — 1802)

267 The agreeable surprise, a comic opera in two acts... For the voice, harpsichord, or violin. Op. XVI
London: J. Bland, [1781]
RISM A2194
Libretto by J. O'Keefe
Bound with nos. 6, 148, 420, 462

268* A collection of the favourite songs sung at Vaux Hall by Mrs Pinto, Mrs Weichsell and Mr Vernon
London: printed by Weleker, [1767]
RISM A2411
Full score; page 39 is a photostat copy

269 Summer amusement or an Adventure at Margate, a comic opera ... The music by Dr Arne, Giordani, Dibdin, and Dr Arnold. For the voice, harpsichord, or violin
London: printed for S.A. & P. Thompson, [1779]
RISM A 2359b; RISM B II p. 377
Text by M.P. Andrews
At the end is a 4-page catalogue and price-list of publications of Samuel, Ann and Peter Thompson

**ATTWOOD, Thomas** (1765 — 1838)

270 The Mariners, a musical entertainment in two acts, etc.
London: printed by Longman & Broderip, and sold for the author at Mr Beckett’s bookseller to his Royal Highness the Prince of Wales, [1793]
RISM A2702
Vocal score
Text by Samuel Birch
T-p. inscribed “Mrs. Turner, 1795” and initialled by the composer

**BACH, Carl Philipp Emanuel** (1714 — 1788)

271 Die Israeliten in der Wüste [1796]
MS. full score in 18th century copyist’s hand
Fly-leaf inscribed “C. Hubert H. Parry”

**BAGLEY, ---**

--- Songs. See no. 332 (Appendix I)

**BAILDON, Joseph** (17127 — 1774)

272* An ode to contentment. The words by Mr S. Boyce
London: printed for John Johnson, [c.1765]
RISM B673

--- Song. See no. 332 (Appendix I)

**BARBER, Robert [of Newcastle] (c.1750 — after 1783)

273 Thomsons Hymn to the Seasons in score ... Opera IV
London: printed and sold by Preston, [c.1780]
RISM B897
List of subscribers

**BATES, William** (c.1730 — c.1780)

274* The airs in the Jovial Crew or Merry Beggars ... The overture in score and the accompaniments to the airs composed by Mr Bates
London: printed for John Johnson, [1760]
RISM B1245
T-p. is a photostat copy

--- See GOLDEN PIPPIN, no. 343
BATTISHILL, Jonathen (1738 — 1801)

275 Almena, an English opera... adapted for the voice, violin, and harpsichord
London: printed for Chas and Sami' Thompson, [1765]
RISM B1296
Text by Richard Rolfe
In fact this is a full score, including oboes, violins, tenor, bassoon and basso
This was Battishill's contribution to the jointly-composed opera of which Michael Arne's part was published
in a separate volume (RISM A1427)
Bookplate of G.E.P. Arkwright

276* A collection of songs for three and four voices [and continuo] never before publish'd.
2 vol. (in 1)
London: printed and sold by Welcker, [c.1775]
RISM B1300
T-p. of book 2 altered in MS from I to II
The base of one song is figured; four have independent unfigured keyboard bass; the remainder show
instrumental alternatives engraved in the vocal bass line

277* A collection of songs for three and four voices [and continuo] never before publish'd.
2 vol. (in 1)
London: printed and sold by Longman and Broderip, [1777]
RISM B1301
T-p.: Book I, Book II (altered from I in MS)
Price-list of Longman & Broderip's publications precedes page 1
Printed from the same plates as no 276, and identical with it except for the imprint, addition of "Book I" to
t-p., and price-list

278 Six anthems and ten chants, etc.
London: printed for the editor [John Page]. 1804
Text preceded by a Memoir of Battishill by Dr Thomas Busby
Bound with no. 279

279 Two anthems as they are sung at St Pauls Cathedral
London: printed for C. & S. Thompson, [1767]
RISM B1298
Bound with no. 278. The "Two anthems" were formerly the possession of Archdeacon Heathcote of
Winchester who died in 1829
The bound volume belonged to the English ecclesiologist J.S. Bumpus

BEETHOVEN, Ludwig van (1770 — 1827)

—— Melodies of Scotland. See no. 518
—— Select collection of original Scottish Airs. See no. 515
—— Select collection of original Irish airs. See no. 513
—— Select collection of original Welsh airs. See no. 519

BERTONI, Ferdinando Giuseppe (1725 — 1813)

280 The favourite songs in the Opera Demofoonte
London: printed by William Napier. [1778]
RISM B2379
Text adapted from Metastasio
Full score, bound with nos. 341, 352, 354 and 458
This Demofoonte is a pastiche with music by, or adapted from, Bertoni, Sarti and others. The score of 32 pp.
contains 3 arias by Bertoni and one "de Sig" Misliweek". (cf. BL catalogue, G201.a., s.v. "Demofoonte").
Not to be confused with the pasticcio referred to in Burney (IV, p.463)
—— See RICHARD COEUR DE LION, no. 454

BISHOP, Sir Henry Rowley (1786 — 1855)

281 The Miller and his men, a melo drama ... composed and arranged for the pianoforte,
by Henry R. Bishop
Text by J. Pocock
Vocal score

282* Evenings in Greece. First evening
London: published by J. Power. [c.1830]
Words by Thomas Moore
Partly composed by Bishop and partly adapted from other sources. The songs, for solo voice or trio SSIB or
STB alternate with recitations

283* Songs for spring mornings
London: published by Goulding & D'Almaine. [1828]
Words by Thomas H. Bayly
284* Songs for summer days, etc.
London: published by Goulding & D'Almaine, [1827]
Words by Thomas H. Bayly

285* A selection of Irish melodies, etc. 9th number
London: published by J. Power, [1824]
Words by Thomas Moore
For solo voice, duet SS or trio SSB
Nos. 1-7 of the series were arranged by Sir J.A. Stevenson: nos. 8-10 by Bishop

BLOW, John (1649 — 1708)

286 Amphion Anglicus. A work of many compositions, for one, two, three and four voices; with several accompaniments ... theorboe-lute
London: printed by William Pearson for the author; and are to be sold at his house ... and by Henry Playford, 1700
RISM B2985; DM 183
T.p. inscribed by Si.Child and Richard Doane. Note on front end-paper: "from the library of Mr. Jos. Corfe, organist of Salisbury Cathedral"

— Catch. See no. 332 (Appendix I)

— Anthem, "Lord, how are they increased". See no. 236

BOND, Capel (?1730—?1790)

287 Six anthems in score, one of which is for Christmas Day, etc.
London: printed for the author and sold by Longman, Lukey and Co., Mr Bond, Bookseller at Gloucester (sic), and by the author at Coventry, 1769
RISM B3445
Reduced photostat copy of vocal score for voices with figured bass
List of subscribers

BOYCE, William (1710 — 1779)

288 The chaplet. A musical entertainment, etc.
London: printed for I. Walsh, [1750]
RISM B4054; SH 236
Text by Moses Mendez
Full score

289 The Chaplet. A musical entertainment ... for the voice, harpsichord, and violin
London: printed for Harrison & Co., [1784]
RISM B4055
The New Musical Magazine no. 7

— The original songs and airs ... in the tragedy of Macbeth ... revised and corrected by Dr Boyce. See no. 423

290 Thy sword within the scabbard keep [from The Secular Masque]
Words by Dryden
Photostat copy of full score for tenor, violins and bass. part of RCM MS 93

291 The shepherd's lottery. A musical entertainment, etc.
London: printed for I. Walsh, [1751]
RISM B4071; SH 246, but does not have Privilege verso of t.p.
Text by Moses Mendez
Bookplate of G.E.P. Arkwright

292 Solomon. A serenata, in score, taken from the canticles
London: printed and sold for the author, by J. Walsh, 1743
RISM B4047; SH 247
Text by Edward Moore
Libretto published by Robert Bremer, Edinburgh, bound between cover and front end-paper
List of subscribers
Pencil note on fly-leaf in Gerald Finzi’s hand, giving details of early performances

293 Solomon, a serenata. Composed by Dr Boyce, for the voice, harpsichord, and violin.
With the choruisses in score
London: printed for Harrison & Co., [c.1787]
RISM B4077
The Piano-Forte Magazine nos. 64-66

294 Cantata, "Through flow'ry meads of verdant plains" for two sopranos and strings
Negative photostat of full score, from RCM MS 782, f.19
Part of the same MS as no. 285
295 Serenade, “Gentle zephyrs smoothly rove”, for soprano, oboes (or flutes), violins and bass
Negative photostat of full score, from RCM MS 782. f.19
Part of same MS as no. 294

296 An Ode perform’d in the Senate house at Cambridge, on the First of July, 1749 ... to
which is added an anthem perform’d ye following day, etc.
s.l., s.n., [1749]
RISM B4107
The text of the Ode, beginning “Here all thy active fires diffuse” is by "Mr. Mason, Fellow of Pembroke
Hall". The verse-anthem begins “O be joyful in God, all ye lands.”
A copy of the libretto of the ode (RISM B4108) is bound with the music text

297 Ode to Charity. [Lo! on the thorny bed of care] [1774]
Negative microfilm of the autograph full score in the Library of Congress, USA (call number ML66.B674)
Text by Joseph Craddock
See no. 618

298 Duoetto, Here shall soft charity from Joseph Craddock, Esq”\”ode for the Leicester Infirmary
[London: Bland & Wellaers for the proprietor Mr Ashley, 1802]
RISM B4109
Full score bound with nos. 306 & 307
Pencil references on p. I in Gerald Finzi’s hand
P.1 inscribed by Henry Barrett
Bound in at the front of the volume are two typescript notes by Gerald Finzi, concerning this and no. 306

299 Common births. Song for tenor from the Ode for His Majesty’s Birthday, 1763
Negative photostat copy of full score, from Bodleian Music School MS D1818A

300 Again returns the circling year. Song for soprano, from the Ode for the New Year,
1771
Negative photostat copy of the full score, from Bodleian Music School MS d.328(a)
See nos. 622 & 623

301 Lyra Britannica, 6 vols.
Bk. II(II) being a collection of songs, duets and cantatas, on various subjects
Book 3: A cantata and English songs, etc.
Numb. IV... in which are inserted some songs in Lethe
Numb. V (VI, altered in MS.) English songs and cantatas
London: printed for and sold by I. Walsh, [1747 — 1759]
RISM B4112; SH 239-244
6 books in 1, with continuous pagination
Books I & II in short score; books III-VI in full score
Imprint of books IV — VI does not include the words "and sold by"
Bookplate of O.E.P. Arkwright
See no 524

302 Lyra Britannica. A collection of English songs and cantatas ... for the voice, harpsichord, and violin
London: printed for Harrison & Co., [c.1790]
RISM B4113
The New Musical Magazine nos. 109-113
Page 50 is printed upside-down
— Songs. See no. 332 (Appendix I)

303 Fifteen anthems, together with a Te Deum, and Jubilate ... composed for the royal
chapels, etc.
London: printed for the author's widow and family, 1780
RISM B4050
Score for voices and organ
Fly-leaf inscribed by T.N. Philips (1814), with a note concerning the volume's provenance

304 A collection of anthems, and a short service in score ... compos’d for the use of the royal
chapels, etc.
London: printed for the author's widow, 1790
RISM 4049
Score for voices and organ
Portrait of Boyle by J.K. Sherwin
List of subscribers
Complimentary note to John Stafford Smith on front endpaper in the handwriting of Boyle's son Wm.
Boyle Jr. A note on the flyleaf says "J. Stafford Smith's copy presented by the son of the composer."
Pasted on the fly-leaf is a sheet of proposals for printing by subscription
305 Services and anthems. 4 vol. (in 2)
London: J. Alfred Novello, [1847 — 1849]
Organ part realised by Vincent Novello
List of subscribers: memoir of Boyce by [Sir] J[ohn] H[awkins]; postscript by Alfred Novello; thematic
catalogue at start of vol. IV

306 Anthem, “Blessed is he that considereth the poor”
London: published for the proprietor Mr Ashley by Messrs Bland & Wellers, 1802
RISM B4051
Full score bound with nos. 298 & 307
T.p. inscribed by Henry Barrett
See note to no. 298

307 Anthem, “Lord thou hast been our refuge”... dedicated (by permission) to the
stewards of the Sons of the Clergy
London: published for the proprietor Mr Ashley, by Messrs Bland & Wellers, 1802
RISM B4052
“An anthem compos’d for the Sons of the Clergy’s annual performances... 1755...”
Full score bound with nos. 298 & 306
Flyleaf and t.p. inscribed by “Mr. Turner”

308 Cathedral music, being a collection in score ... by the several English masters of the
last two hundred years ... 2nd ed. 3 vol.
London: printed for John Ashley, 1788
RISM B II p.124
Portrait of Boyce by J.K. Sherwin in vol. I
List of subscribers to the 2nd edition in vol. I
Account of the authors in each volume
Prefaces to vols. I & III

BRIDE, Richard (? — ?)
—— Songs. See no. 332 (Appendix I)

BRYAN, Joseph (? — ?)
—— See GOLDEN PIPPIN, no. 343

CAREY, Henry (1690 — 1743)
309* The songs duettand dialogue in the Contrivances, etc. The words & music by Mr Carey
London: printed for ye author, [1729]
RISM C1079
BUC states “pp.37”; this copy is of 17pp. printed recto only, but appears to be complete
Bound with nos. 431 & 527

310* Nancy or The parting lovers, a musical interlude as performed at ye Theatre-Royal
in Covent Garden. The words & music by Mr Carey
London: printed for the author, [c.1740]
Not in RISM
Bound with nos. 311, 385, 419 & 453

311* Six ballads on the humours of the town, suited to all voices, instruments and
capacities. The words and music by Mr Cary (sic). Vol. II part II
London: s.n., 1728
RISM C1053
Pagination runs 7 (altered in MS from 1), 8 (altered in MS from 2) 9-12
Bound with nos. 310, 385, 419 & 453
—— Songs. See no 332 (Appendix I)

CAROLAN, Terence (1670 — 1738)
—— See RICHARD COEUR DE LION, no. 454

CAVALLI, Pietro Francesco (1602 — 1676)
312* Artemisia. Dramma per musica
MS excerpts in the hand of Wm. Barclay Squire, with marginal comments

Full score in 19th century hand, copied from autograph (?) MS. 213 pp.
T.p. bears the inscription: “A large part of this opera is by Mattioli. Cavalli only wrote additions to it.
W.B.S. [William Barclay Squire] Venice 16.10.88”
There is a considerable number of notes and emendations in W.B.S.’s hand
up to page 36, at which point is noted “collated down to here. WBS. 16.10.88”

314 L’elioigabolo. Dramma per musica di F. Cavalli [dal Cod.Marciano, CCLVIII]
Full score in 19th century hand, copied from autograph (?) MS. 146 pp.
A note on p. 1 in Wm. Barclay Squire’s hand refers to Tobias Wiel’s catalogue entry no. 81, concerning the
authenticity of the work
315 Ercole amante... Musica del Signor Maestro Cavalli Francesco [dal Cod. Marciano CCCLIX]
Full score in 19th century hand, copied from autograph (?) MS. 172 pp.
Some pencil notes on p. 1 and an index on p. 196 in Wm. Barclay Squire's hand

316 Il Giasone
Excerpts in 19th century hand showing comparisons between the Eitner edition and the autograph (?) MS in the Biblioteca di San Marco in Venice

Full score in 19th century hand, copied from autograph (?) MS. 81 pp.
A note on p. 1 in Wm. Barclay Squire's hand refers to the "enormous number of characters"

318 Xerse. Dramma per musica di Nicolo Minato... Musica di Francesco Cavalli [dal Cod. Marciano CCCLXIV]
Full score in 19th century hand, copied from autograph (?) MS. 78 pp.
Some notes on p. 1 and other pp. in hand of Wm. Barclay Squire

CESTI, Pietro Antonio (1623 — 1669)

319 La Dori
Excerpts in 19th century hand showing comparisons between the Eitner edition and the autograph (?) MS in the Biblioteca di San Marco in Venice

CHALON (or SHALON), John (? — ?)
—— See DAPHNE AND AMINTOR, no. 325

CHILCOT, Thomas (c.1700 — 1766)

320 Twelve English songs with their symphonies. The words by Shakespeare and other celebrated poets, etc.
London: printed and sold by John Johnson... Mr Leak and Mr Fredrick... Bath,
[1744]
RISM C2048
List of subscribers

CIMAROSA, Domenico (1749 — 1801)

321 [Gli orazi e i curiazi] Acte II (only)
[Paris: Imbault, 1802] (pl. no. 732)
[RISM C2396]
Full score lacking t-p., pp. 260 — 492

CLARKE, Jeremiah (1673 — 1707)
—— Anthems: "I will love thee O Lord my strength"; "The Lord is my strength and my song". See no. 236

CLAYTON, Thomas (?c. 1670 — after 1718)

322 Songs in the opera call'd Arsinoe Queen of Cyprus
London: printed for and sold (sic) by I. Walsh, musicall instrument maker in ordinary to Her Majesty
RISM C2642; S 220 [c.1706]
For voices and bass, with flute part printed at the end of many of the arias
Libretto after the Italian of Tomaso Stanzani
Lacks the overture (pp. 1 — 2) though this is included in the table of contents

COCCHI, Gioacchino (c.1715 — 1804)
—— See DAPHNE AND AMINTOR, no. 325

CORELLI, Arcangelo (1653 — 1713)
—— Song, adapted from. See no. 332 (Appendix I)

CORFE, Joseph (1740 — 1820)
—— Song. See no 332 (Appendix I)

COURTEVILLE, Raphael (the third: ? — 1772)
—— Song. See no 332 (Appendix I)
CROFT, William (1678 — 1727)

323 Musica sacra, or, select anthems in score ... to which is added, the burial-service as it is now occasionally perform’d in Westminster-Abbey. 2 vol. (in 1)
London: printed for and sold by John Walsh ... and John and Joseph Hare, [1724—25]
RISM C4505; SH 523-5 (see note below)
Engraved portrait of Croft by T. Murray
Vol. I appears to be SH 524; vol. II appears to be SH 523. In the absence of detail in SH it is not easy to be sure that either or both may not be SH 525. List of subscribers is lacking
On the end fly-leaf is a MS table of the contents of vol. I and an inaccurate note on two of the anthems
T-p stamped “T. Vaughan”

324 Musicus apparatus academicus, being a composition of two odes with vocal and instrumental music, etc.
London: printed for the author; and are to be had at his house, at Mr Turner’s, and at Rich¢ Mears musical instrument maker, and musick printer, [c.1715]
RISM C4523
1 With noise of cannon and of rattling drums
2 Laurus cruentes
Full score of Croft’s exercise for the Doctor’s degree at Oxford, 1713; words by Joseph Trapp
Each ode has a separate t.p. in addition to the general title
— Anthems: “Blessed is the people O Lord”; “Deliver us O Lord our God.” See no. 236

DAPHNE AND AMINTOR

325 Daphne and Amintor, a comic opera ... for the voice and harpsichord by the author of the Maid of the Mill
London: printed for and sold by Robert Bremner, [1765]
RISM B II p. 149
The overture is by “Mr Shalon” (i.e. John Chalon, q.v.) and various arias are by Cocchi, Galuppi, Monsigny, Pictini and Vento (q.v.)
Text by Isaac Bickerstaffe, adapted from Saint-Foix
Bookplate of G.E.P. Arkwright
See Fiske, pp. 341-2

DEFESCH, William (1687 — 1761)

— Songs. See no. 332 (Appendix I)

DEMOFOONTE

— Pasticcio opera. See no. 280

DIBDIN, Charles (1745 — 1814)

326 The overture & favorite songs in the Blackamoor, etc.
London: printed for J. Johnston, [1776]
RISM D2289
Text by Henry Bates
Vocal score, bound with no. 328
Bookplate of G.E.P. Arkwright

327 The Ephesian matron or The widow’s tears, a comic serenata, etc.
London: printed and sold by John Johnston, [1769]
RISM D2359
Text by Isaac Bickerstaffe
Vocal score, bound with no. 329
At the end is attached (with separate pagination) “An additional song sung by Mr. Bannister”
T-p. inscribed “Mrs. Elizabeth Mary Thomas. The gift of Miss S. Hollington of Kennington June 1827”
Bookplate of G.E.P. Arkwright

328 The padlock, a comic opera, etc.
London: J. Johnston, for the author, [1768]
RISM D2557
Text by Isaac Bickerstaffe
Vocal score, bound with no. 326

329 The overture, songs, duettos, chorusses, dances, comic-tunes, &c. in the new speaking pantomime called The Touchstone, etc.
London: printed for S. & A. Thompson, [1779]
RISM D2722
Text by the composer
Vocal score, bound with no. 327

330 Ode to gratitude on the preservation of his Majesty
London: printed & sold by the author, [c.1800]
RISM D2947
T-p. signed by the composer
DIGARD, David ( ? — ? )
— Songs. See no. 332 (Appendix I)

D’URFÉY, Thomas (1653 —1723), ed.
331 Wit and mirth, or Pills to purge melancholy, etc. 6 vol.
London: s.n., 1872
Type facsimile of the edition printed by W. Pearson for J. Tonson, 1719 — 20
1The title given is that of the re-issue, by which the work is universally known. However it appears thus in
vols. 2, 3, 4 and 6 only. The title given in vols. 1 and 5 is the original “Songs compleat, pleasant and
diverting; set to musick by ...”

EIGHTEENTH CENTURY SONGS
332 A bound volume consisting of 165 single songs published in London between c.1715
and c.1770. Full details are given in Appendix I
See also no. 246

FARINELLI, Michel (1649 — ? )
— Song adapted to “Farinel’s Ground”. See no. 332 (Appendix I)

FESTING, Michael Christian (?1680 — 1752)
333 An English cantata call’d Sylvia, and two English songs, etc.
London: printed by William Smith, [1744]
RISM F646
The two songs are entitled “Phillis and Silvane” and “Chloris”. The latter is for voice and continuo; the other
items are in full score
— Song. See no. 332 (Appendix I)

FISCHIETTI, Domenico (c.1725 — after 1810)
— See GOLDEN PIPPIN, no. 343

FISCHER, John Abraham (1744 — 1806)
— See GOLDEN PIPPIN, no. 343

FLACKTON, William (1709 — 1793)
334* The chace ... to which is added, Rosalinda. With several other songs in score
London: printed for the author and sold by Mr Walsh, [1743]
RISM F1105; SH 628
Words by William Somerville
List of subscribers

FOULIS, John ( ? — ? )
— Song. See no. 332 (Appendix I)

FRANCESCO (di MAJO) (1740 — 1771)
— See GOLDEN PIPPIN, no. 343

GALLIARD, Johann Ernst (1687 — 1749)
335* The songs in the new entertainment call’d The rape of Proserpine
[London: sold by Mickepher Rawlins, [1725]
RISM G212
Text by L. Theobald
Full score bound with nos. 310, 311, 419 & 453
— Songs. See no. 332 (Appendix I)

GALUPPI, Bardasare (1706 — 1785)
— See DAPHINE AND AMINTOR, no. 325
See GOLDEN PIPPIN, no. 343

GARTH, John (1722 — 1810)
336 Dust thou art. Verse anthem for SATB with organ
Negative photostats of excerpts from 18th century part-books in Durham Cathedral Library:
Treble MS.B24, pp. 106 & 129 (incomplete)
Alto MS.B12, p. 354; MS.B13, pp. 165-d
Tenor MS.B8, pp.91-93
Bass MS.B31, p.129; MS.B35, p.36
Cued organ part, MS.A36 pp.184-189

33
337 Out of the deep. Full anthem for SATB with organ
  Negative photostats of excerpts from 18th century part-books in Durham Cathedral Library:
  Treble MS.B34, pp. 118-9
  Alto MS.B12, pp. 362-3; MS.B17, pp. 164-5
  Tenor MS.B56, pp. 196-9; MS.B8, pp. 90-91; MS.B9, pp. 76-77
  Bass MS.B33, pp. 196-7; MS.B34, pp. 15-17; MS.C29, pp. 554-7
  Organist's short score, MS.A20, pp. 22-25

338 Unto Thee, O God. Full anthem for SATB with organ
  Negative photostats of excerpts from 18th century part-books in Durham Cathedral Library:
  Treble lacking; see below
  Alto MS.B16, pp. 101-2; MS.B18, p.34
  Tenor MS.B11, pp. 91-92
  Bass MS.B58, p.180; MS.B34, pp. 130-1
  Organ short score showing treble part. MS.A16, pp.199-201

339 Thirty collects set to music, etc.
  London: printed for the author and sold by Mr Birchall, [1794]
  RISM G431
  --- See MARCELLO, Fifty Psalms, no. 428

GENII

340 [The comic tunes in the Genii ... set for the violin, German flute or hautboy with a
  thorough bass for y' harpsichord]
  [London: James Oswald, 1762]
  RISM O166
  Pantomime devised by Henry Woodward; composer unknown, but possibly James Oswald or (less probably)
  Charles Burney
  Lacks t-p. and last 4 pp. containing 2 further numbers, "Auretty Dance" and "The Ballad"
  See Fiske, pp. 231-234

GIORDANI, Tommaso (1730 — 1806)

341 The favorite songs as sung by Sig* Sestini in the comic opera La marchesa
giardinera
  London: printed for the author by Welcker, [1783]
  RISM G2136
  Full score bound with nos. 280, 352, 354 & 458

342 Six English canzonets, with an accompaniment for a piano forte or harp ... Opera
  XVI
  London: Longman & Broderip, [1777]
  RISM G2161
  Bound with no. 454
  --- See ARNOLD, Summer Amusement, no. 269
  --- See GOLDEN PIPPIN, no. 343

GIORNOVICH, Giovanni Mane (1740 — 1804)

--- See SHIELD, Abroad and at home, no. 464

GOLDEN PIPPIN

343* [The songs, duets, trios &c in the Golden-Pippin an English burletta ... compiled
  from the works of the most celebrated masters by the author of Midas(i.e. Kane O'Hara)]
  RISM B II p. 371
  Music compiled by, and overture composed by John Abraham Fischer (q.v.). Includes adaptations of music
  by T.A. Arne, Wm. Bates, Joseph Bryan, Fischetti, Francesco di Majo, Galuppi, Giordani, Monsigny and
  Vivaldi, as well as popular tunes and numbers by Fischer himself
  See Fiske pp. 275, 388, 382
  Photostat copy of the vocal score, lacking t-p.

GOUGE, ?
  --- See no. 332 (Appendix I)

GREENE, Maurice (1695 — 1755)

344 Catches and canons for three and four voices. To which is added a collection of songs
  for two and three voices. With a through bass for the harpsicord
  London: printed for I. Walsh, [1747]
  RISM G5746; SH 737
345 Spenser’s Amoretti
London: printed for Inr Walsh, [1739]
RISM G3750; SH 743 (variant as in Hirsch III 782)
Pencil note on flyleaf in Gerald Finzi’s hand concerns bibliographical details
T-p. inscribed by “Penelope Morrison Junior”
Bookplate of G.E.P. Arkwright

346 A cantata and four English songs
London: printed for I. Walsh, [1745]
[RISM G3747; SH 735]
This copy does not meet exactly the cited RISM and SH descriptions. There is no reference to “Bk 1” or “Bk 2”; the pagination is as follows: Licence (verso of t-p.), blank, 2-7, blank, 8-12.
— Songs. See no. 332 (Appendix I)

347 Six solo anthems ... for a voice alone with a thorough bass for the harpsicord or organ
London: printed for I. Walsh, [1748]
RISM G3743; SH 734

348 Forty select anthems in score, composed for 1, 2, 3, 4, 5, 6, 7, and 8 voices. 2 vol. (in 1)
London: printed for and sold by I. Walsh, 1743
RISM G9798; SH 736, but the table of anthems in both volumes precedes the text of vol. 1.
For voices with figured bass
List of subscribers
Advertisement at end of vol. I for Walsh publications
On fly-leaf in contemporary MS, a list of errata and of some of the contents, applying to both vols.

349 [Forty select anthems]
London: Novello, Ewer & Co. [1858]
19th century reprint of no. 348, with organ part realised by Vincent Novello
The pagination is continuous, but each anthem has an independent half-title with price and other details, and there is no general t-p.
In a few cases, the imprint has J. Alfred Novello in place of Novello, Ewer & Co.

GRÉTRY, André Ernest Modeste (1741 — 1813)

350 Oeuvre III. Le tableau parlant, comédie parade en un acte et en vers, etc.
Paris: aux adresses ordinaires de musiques;
Lion: M. Castaud, de l'imprimerie de Montulay, [c.1770]
RISM G4446
Full score, bound with no. 351
Formerly the property of Sir C.H.H. Parry

351 Oeuvre IV. Silvain, comédie en un acte, etc.
Paris: Sieber (pasted over “aux adresses ordinaires”), [1770]
RISM G4438
Full score, bound with no. 350
Publisher’s price list of Grétry’s operas on verso of t-p.
T-p. signed by “Mr. Lewin”
— See SHIELD, Abroad and at home, no. 464
— See RICHARD COEUR DE LION, no. 454
cf. Fiske, p. 466

HALL, Henry (1655 — 1707)
— Te Deum. See no. 384

HANDEL, George Frideric (1685 — 1759)

352 Atalanta, an opera as it is perform’d at the Theatre Royal in Covent Garden
London: printed for and sold by I. Walsh, [1736] no. 589
RISM H118; Smith no. 1, but without list of subscribers
Libretto after Belisario Valeriani
Full score, bound with nos. 280, 341, 354 & 458
Front end-paper inscribed by “Mary Anne Morgan — 1808”

353 Giulio Cesare, opera in tre atti ... nell’anno 1723
London: s.n. [1789]
RISM H1512; Smith no. 12
Libretto by N. Haym
Arnold’s edition nos. 43 — 47. “Apothecosis” portrait
List of subscribers
354 Julius Caesar. [7 arias in full score in 18th century MS.]
   1 Se pietà di me non senti
   2 Non ha più che temere quest’alma
   3 Empio dirò, tu sei, togliiti
   4 Svegliatevi nel core
   5 L’empio spleale, indegno vorrà
   6 Si spietata il tuo rigore sveglia
   7 Quel torrente, che cade dal monte

Bound with nos. 280, 341, 352 & 458

355 Teseo, opera in cinque atti ... nell’anno 1713, etc.
   London: s.n., [1788]
   RISM H1509; Smith no. 2
   Libretto by N. Haym, after Quinault
   Arnold’s edition nos. 38 — 34
   Full score bound with no. 357

356* Acis and Galatea, a serenade with the recitatives, songs and symphonys
   London: printed for I. Walsh, [c.1760]
   [RISM H379; Smith no. 7, but see note below]
   Text attributed to John Gay, with passages from Dryden, Pope and Hughes
   Full score bound in no. 430
   This copy is almost as Smith no. 7. However, see remarks under Smith no. 8 re Randall’s practice of selling
   Walsh editions. This is clearly a hybrid not seen by Smith, differing from Smith 7 as follows—
   a. has double-column index as in Smith 8
   b. lacks p. 12 (i.e. here pp. 13-22)
   c. lacks p. 33; therefore 34 & 36 appear on recto, 35 on verso
   d. Initials WR appear at foot of pp. (1st) 14, (2nd) 15, 29 & 32
   T-p. inscribed “Eliza Flinders Crew”

357 Acis and Galatea, a serenata composed for the Duke of Chandois (sic) in the year 1720
   London: s.n., [1788]
   RISM H1508; Smith no. 17
   Arnold’s edition nos. 28-30
   Full score bound with no. 355

358 Alexander’s feast, an ode on Saint Cecilia’s Day. The words by Dryden, the musick
   composed in the year 1736
   London: s.n., [1790]
   RISM H1521; Smith no. 13
   Full score in Arnold’s edition, nos. 65-67
   Portrait by Houbraken
   List of subscribers

359 L’Allegro, il Pensieroso, ed il Moderato. The words taken from Milton, the music
   composed in the year 1739
   London: s.n., [c.1795]
   RISM H1555; Smith no. 15
   Arnold’s edition nos. 150-153
   Full score bound with nos. 362 & 363

360 The complete score of the Choice of Hercules, etc.
   London: printed for Willm Randall (successor to the late Mr Walsh), [1773]
   RISM H989; Smith no. 4
   Text probably adapted by Thomas Morell
   Houbraken portrait

361 [Il Pastor Fido]. Masque consisting of a prelude, airs duettes, a chorus, and dances
   London: s.n., [c.1795]
   RISM H1563; Smith no. 6
   Text by Giacomo Rossi
   Arnold’s edition nos. 159-60

362 An ode or serenata for the birth day of Queen Ann (sic), composed in the year 1713
   London: s.n., [1789]
   RISM H1516; Smith p. 132
   Arnold’s edition no. 54
   Full score bound with nos. 359 & 363

363 Ode to St. Cecilia’s day, the words by Dryden, set to musick in the year 1736
   London: s.n., [c.1792]
   RISM H1540; Smith no. 6
   Arnold’s edition nos. 105-6
   Full score bound with nos. 359 & 362
364 Thirteen chamber duetto's and twelve cantatas, etc.
   London; s.n., [1797]
   RISM H1570; Smith p.180, no. 7
   Arnold's edition nos. 176-179
   "Apotheosis" portrait
   T-p. inscribed by "Mary Anne Morgan 1807"
   —— Songs. See no. 332 (Appendix I)

365 Athalia, an oratorio or sacred drama, in score, the music composed in the year 1733
   London: s.n., [1787]
   RISM H1494; Smith no. 5
   Text by S. Humphreys
   Arnold's edition nos. 1-4

366 Hercules, an oratorio, in score, composed in the year 1744
   London: s.n., [c.1788-89]
   RISM H1510; Smith no. 5
   Text by J. Broughton
   Arnold's edition nos. 34-39

367 Israel in Egypt, an oratorio, in score, as it was originally composed by Mr Handel
   London: printed for Willm Randall, successor to the late Mr. I. Walsh, [1771]
   RISM H566; Smith no. 1
   Houbraken portrait
   List of subscribers
   Reverse side of portrait inscribed "W.R."

368 Jephtha, a sacred oratorio, in score, composed in the year 1751
   London: s.n., [c.1792]
   RISM H1543; Smith no. 7
   Text by Thomas Morell
   Arnold's edition nos. 116-121

369 Joseph, a sacred oratorio, in score, composed in the year 1746
   London: s.n., [c.1792]
   RISM H1541; Smith no. 5
   Text by James Miller
   Arnold's edition nos. 107-111

370 Joshua, a sacred oratorio, in score, composed in the year 1747
   London: s.n., [1789]
   RISM H1518; Smith no. 8
   Text by Thomas Morell
   Arnold's edition nos. 56-60

371 New edition. Messiah an oratorio (in score) as it was originally performed.
   composed by Mr Handel. To which are added his additional alterations
   London: printed and sold at Bland & Wellers, [c. 1818-15]
   RISM H721; Smith no. 12
   The date is taken from Smith; the copy is on paper with watermark dated 1806
   T-p. inscribed "T. Turner"

372 Samson, an oratorio, in score ... The words taken from Milton
   London: printed for Willm Randall successor to the late Mr. I. Walsh, [1769]
   RISM H832; Smith no. 7
   T-p. stamped and signed "Stanley Parsonson"

373 The triumph of Time and Truth, an oratorio in score, composed in the year 1751, etc.
   London: s.n., [c.1795]
   RISM H1565; Smith no. 5
   Text by Thomas Morell, after Benedetto Pamfili
   Arnold's edition nos. 165-169

374 A grand Te Deum composed in the year 1713 for the peace of Utrech (sic)
   London: s.n., [1788]
   RISM H1499; Smith no. 8
   Arnold's edition nos. 15-16. Full score bound with nos. 375-377

375 A grand Jubilate composed in the year 1713 for the peace of Utrech (sic)
   London: s.n., [1788]
   RISM H1500; Smith no. 9
   Arnold's edition nos. 16-17. Full score bound with nos. 374, 376-7
376 Te Deum in score composed for His Grace the Duke of Chandos (in the year 1719)  
London: s.n., [1788]  
RISM H1498; Smith p. 159  
Arnold's edition nos. 14-15. Full score bound with nos. 374-5, 377

377 A short Te Deum in score composed for her late Majesty Queen Caroline in the year 1737  
London: s.n., [1788]  
RISM H1497; Smith p. 159  
Arnold's edition no. 13. Full score bound with nos. 374-6

378 Anthem. For the coronation of George IIª. Composed in the year, 1727. [Zadok the priest]  
London: s.n., [c.1795]  
RISM H1561; Smith no. 10  
Arnold's edition no. 158  
T-p. inscribed by Henry Barrett

HARINGTON, Henry (1727 — 1816)  
—— Song. See no. 332 (Appendix I)

HARMONIA SACRA  
—— See PLAYFORD, Henry, nos. 439-442

HASSE, Johann Adolf (1699 — 1783)  
379 [Arias]  
[?; c.1746]  
An oblong folio volume containing the full score of 16 arias from Hasse's operas written in mid-18th century MS. The conjectural date is based on identification of the watermark which appears to be no. 1830 in Heawood's "Watermarks", where two publications of 1746 are cited as being printed on this paper  
For list of first lines see Appendix II

HAYDN, Franz Joseph (1732 — 1809)  
380* Die Jahreszeiten nach Thomson, etc. Partitur. Originalausgabe  
Leipzig: Breitkopf & Haertel, [1802]  
RISM H2542; Hirsch IV 796  
—— A select collection of original Scottish airs, etc. See nos. 514-516  
—— Thomson's collection of the songs of Burns, etc. See no. 517  
—— The melodies of Scotland, etc. See no. 518  
—— A select collection of original Welsh airs, etc. See no. 519

HAYES, Philip (1738 — 1797)  
See RICHARD COEUR DE LION, no. 454

HAYES, William (1705 — 1777)  
381 Catches, glees and canons, for three, four and five voices, etc.  
London: printed for the author, 1757  
RISM H4893  
Inscription at end of preface: "W.H. Oxon May 21"

382* Catches, glees and canons, for three, four, five and six voices, etc. Book IV  
London: printed for S.A. & P. Thompson, [1785]  
RISM H4852  
Wrongly ascribed in RISM and BUC to William Hayes's son Philip, who wrote the dedication to Sir T. Heathcote, which makes it clear that they are posthumous works of William Hayes (the elder)

383 Six cantatas etc.  
London: engraved, printed & sold for the author by I. Simpson; sold also at all the music-shops & by the author in Oxford, [1743]  
RISM H4898  
Score for high voice with strings and continue. English text from various sources  
List of subscribers
HINE, William (1687 — 1730)
384 Harmonia sacra Glocestriensis, or Select anthems for 1, 2 & 3 voices and a Te Deum and Jubilate together with a voluntary for the organ
s.l., s.n., [London, 1731]
RISM H5613

List of subscribers
Hadow has shown (Grove 5) that the Te Deum in this publication (but not the Jubilate) is the work of Henry Hall (q.v.)
Bookplates of Alexander Meyrick Brodley and ... Glazebrook

HODSON, William (? — ?)
— Song. See no. 332 (Appendix I)

HOLCOMBE, Henry (c.1693 — c.1750)
385 The Garland, a collection of songs and cantatas [for voice and continuo]
London: printed for T. Simpson, [1745]
RISM H6264

HOOK, James (1746 — 1827)
386* A favourite collection of songs, sung ... at Vauxhall Gardens
London: printed for S.A. & P. Thompson, 1790
RISM H6571

Bound in no. 430

387* A collection of favorite songs sung ... at Vauxhall Gardens ... Book 1st
London: printed & sold at A. Bland and Wellers, 1795
RISM H6582
Price-list of the other Vauxhall songs published by Bland and Weller
Bound in no. 430

388* The favorite songs sung at Vauxhall Gardens ... Book 2nd
London: printed & sold by Preston & Son, 1796
RISM H6583
Price-list of new publications by Preston
Bound in no. 430

389* [A collection of favourite songs sung ... at Vauxhall Gardens ... 1799. Book 1st]
[London: A. Bland and Wellers, 1799]
RISM H6590

T-p. lacking; 17pp., the first song being "I'll be true to thee, lassie"

Bound in no. 430

390* A second collection of favorite songs sung ... at Vauxhall Gardens
London: printed & sold at A. Bland & Wellers, 1799
RISM H6591

Bound in no. 430

391* The Wreath. A collection of ariettas for the voice and harpsichord ... Op. 52
London: printed by Longman & Broderip, [1788]
RISM H6637

392* The Hermit, written by the late celebrated Dr. Goldsmith ... Adapted for two violins, voice and harpsichord. Opera XXIV
London: printed for S.A. & P. Thompson, [1782]
RISM H6859

Bound in no. 430

393* Lillies and roses. [A single song]
London: sold by J. Downing; [c.1795]

Not in RISM or BUC

The words by a lady
Bound in no. 430

394* The sweet little girl that I love. [A single song in full score]
London: printed by Longman & Broderip; [c.1793]
RISM H7165

Bound in no. 430
HORSLEY, William (1774 — 1858), ed.

395 Vocal harmony, a collection of glees and madrigals ... The second edition carefully revised, etc. 6 vol. (in 3)
100 pieces for unaccompanied voices in 3 — 6 parts, by 25 composers from Byrd to the editor himself
Portrait
T.p. of vols 1, 3 & 5 signed "Charles Iucham 1867"

HOWARD, Samuel (?1710 — 1782)

—— Songs. See no. 332 (Appendix I)

HUDSON, Robert (1732 — 1815)

—— Song. See no. 332 (Appendix I)

HUMMEL, Johann Nepomuk (1778 — 1837)

—— The melodies of Scotland. See no. 518

JACKSON, Joseph ( ? — ? )

—— Song. See no. 332 (Appendix I)

JACKSON, William, of Exeter (1730 — 1802)

396 The lord of the manor, a comic-opera ... Opera XII
London: printed for John Preston, [c.1781]
RISM J141 (ii) (97 pp.)
Text by John Burgoyne
Price-list of Preston's publications on verso of last page

397 The lord of the manor, a comic opera ... adapted for the voice and harpsichord. Opera XII
London: printed & sold by John Preston, [1781]
RISM J141 (i) (51 pp.)

398 The metamorphosis, a comic opera ... Opera XIV
London: printed by Longman & Broderip, [1783]
RISM J185
Vocal score

399 An ode to Fancy, etc. Opera ottava
London: printed for the author, [1773]
RISM J115
Text by Thomas Warton
Vocal score

400 [6] Elegies, etc. Opera terza
London: printed for the author, [c.1762]
RISM J87
For three male voices and continuo
Bound with nos. 401—403

401 Six quartets for voices, etc. Opera XI
London: printed for the author and sold by Messrs. Longman & Broderip, [c.1780]
RISM J136
Arrangements for mixed voices of songs by T.A. Arne (4) Greene (1) and Jackson (1)
Bound with nos. 400, 402-3

402 Six epigrams for two, three, and four voices [and pianoforte], etc. Opera XVII
London: printed for the author and sold by Longman & Broderip, [c.1798]
RISM J194
T.p. signed by the composer
Bound with nos. 400-1, 403

403 Six madrigals, for two, three and four voices [and pianoforte], etc. Opera XVIII
London: printed for the author and sold by T. Preston, [1798]
RISM J196
Bound with nos. 400-402

404 Twelve canzonets for two voices ... Opera nona
London: printed for the author, [c.1770]
RISM J116
Bound with nos. 405-6
405 A second set of twelve canzonets for two voices ... Opera XIII
London: printed & sold by John Preston, [c.1782]
RISM J170
Bound with nos. 404, 406

406 Twelve pastorals for two voices ... Opera XV
London: printed for the author, [c.1784]
RISM J186
Bound with nos. 404-5

407 Twelve songs, etc. [Op.1]
London: printed for J. Longman, [c.1768]
RISM J69
Full score, for voice, strings and continuo
Two price-lists of Longman & Broderip's publications (following t.p., and on verso of last page)
Bound with nos. 408-410

408 Twelve songs, etc. Opera quarta
London: printed for the author, [c.1765]
RISM J96
Full score, for voice, strings, horns and continuo
Text preceded by an extended prefatory essay on the setting of words
Bound with nos. 407, 409-10

409 Twelve songs, etc. Opera settima
London: printed for the author, [c.1769]
RISM J113
Full score, for voice, strings, horns, flutes and continuo
Bound with nos. 407-8, 410

410 Twelve songs, etc. Opera XVI
London: printed by Longman & Broderip, [1798]
RISM J191
Full score: nos. 3, 5, 8-11 for voice and pianoforte. The remainder for various combinations of strings (including viola da gamba), flutes, horns and continuo

411 Ye nymphs & shepherds of the dale
London: printed & sold by W. Boag, [c.1808]
Op. 13 no. 1 (cf. no. 405)

412 Anthems and church services ... edited ... by ... James Paddon
London: D'Almaine & Co., [c.1835]
Catalogue of D'Almaine's publications of sacred music follows the text

413 An Anthem, selected from the psalms; and an Ode written by Pope ... Opera quinta
London: printed for the author, [1766]
RISM J111

414 Hymns in three parts; which are also adapted for a single voice ... Opera sesta
London: printed for the author, [1768]
RISM J112

KELLY, Michael (1762 — 1826)

415* The castle spectre
London: J. Dale, [1798]
RISM K319
Vocal score

KENT, James (1700 — 1776)

416* Twelve anthems
London: printed by Goulding, Phipps, D'Almaine & Co.; likewise may be had of J. Stevens, Glasgow, [c.1807]

KOZELUCH, Leopold Antonin Tomas (1752 — 1818)

— Select collection of original Scottish airs. See nos. 514, 515
— Select collection of original Welsh airs. See no. 519

LANGDON, Richard (1729 — 1803)

417* Twelve songs and two cantatas ... Opera IV
London: printed for the author by Messrs Thompson's, [c.1770]
RISM L569
List of subscribers
LEVERIDGE, Richard (1670 — 1758)

418 A collection of songs, with the musick, by Mr Leveridge. 2 vol. (in 1)
   London: engrav'd and printed for the author, 1727
   RISM L2181
   Bookplate of Henry B.H. Beafoy, F.R.S.

419* A new book of songs, etc.
   s.l., s.n., [London: c.1730]
   RISM L2180
   Bound with nos. 310, 311, 335 & 453

--- Songs. See no. 332 (Appendix I)

LINLEY, Thomas (the elder) (1733 — 1795)

420 The strangers at home, a comic opera, etc.
   London: Longman & Broderip, [1786]
   RISM L2533
   Libretto by James Cobb
   Price-list of new publications of Longman & Broderip on final page
   Vocal score, bound with nos. 6, 143, 267 & 462

421* Elegies for three voices with an accompanymnet for a harpsichord and violoncello
   London: printed by P. Welcher (sic), in Gerrard Street Soho, for the author, and sold
   at his house in Bath; etc., [c.1770]
   RISM L2537

LINLEY, William (1771 — 1835)

422* Flights of fancy, in six new glees for four voices, etc.
   London: printed and sold at Thompson's warehouse, [c.1797]
   RISM L2559

LOCKE, Matthew (1630 — 1677)

423* The original songs airs & chorusses which were introduced in the tragedy of
   Macbeth ... revised and corrected by Dr Boyce, etc.
   London: printed and sold by John Johnston, [1770]
   RISM L2631; Harding p. 67 et seq.
   Full score with some MS amendments to the text

LOVE IN A VILLAGE

424 Love in a Village, a comic opera, as it is performed at the Theatre Royal Covent
   Garden, the music by Abel, Agus, Dr Arne ... For the harpsichord, voice, German
   flute or guitar
   London: printed by Muzio Clementi & Co., [c.1802]
   This edition not in RISM or BUC
   Libretto by Isaac Bickerstaffe
   Vocal score of pasticcio opera preponderantly the work of T.A. Arne, but including music by 14 others. Against
   each number is printed the name of its composer
   This edition was first published by Longman, Clementi & Co. c.1800. The imprint has been crudely altered
   to replace "Longman" by "Muzio"
   Bookplate by G.E.P. Arkwright
   Bound with no. 463

LULLY, Jean Baptiste (1632 — 1687)

425 Armide, tragédie ... 
   Paris: Christophe Ballard, 1686
   RISM L2954
   Text by Quinault
   Full score with t-p. initialled "C.H.P."

426 Thésée, tragédie ... 
   Paris: Christophe Ballard, 1688
   RISM L3037
   Text by Quinault
   Full score with fly-leaf inscribed by "C. Hubert H. Parry"
   There is a gap in pagination of pp. 217-224 inclusive, but no break in the sequence of gatherings. The text appears
   to be complete, which is supported by the fact that the same gap is found in copies in the Reid Music
   Library Edinburgh and in the Henry Watson Music Library, Manchester

427 Idylle sur la paix, avec l'église de Versailles, et plusieurs pièces de symphonie, etc.
   Paris: Christophe Ballard, 1685
   RISM L3044
   Text by Racine
   Full score with bookplate of Lionel Benson
427a Ballet du Temple de la Paix, etc.
Paris: Christophe Ballard, 1685
RISM L3049
Full score with bookplate of Lionel Benson

MAJO, Francesco di (1732 — 1770)
— See GOLDEN PIPPIN, no. 343

MARCELLO, Benedetto (1686 — 1739)
428 The first fifty psalms. Set to music by Benedetto Marcello, patrizio Veneto, and adapted to the English version, by John Garth. [For 1, 2, 3 or 4 voices with figured bass.] 8 vol.
London: [vol. 4, 5, 6, 8] printed for John Johnson, 1757
[vol. 1, 2,] printed by [Peter] Welcker, [c.1770]
[vol. 3, 7] printed and sold by Longman & Broderip, [c.1780]
RISM M426, 427, 428
All volumes have the same title-page, presumably from the same plate. In vols. 1, 2, 3 & 7 the volume number has been added in MS; in vols 4, 5, 6 & 8 it is engraved. The name Willm Cler, engraver of the t-p. is present in vols. 1, 2, 4, 5, 6 & 8, deleted in 3 & 7. The last two have "Price 10/6d" added.
At the foot of the first page of text in vol. 1 — 4 is "Engraved by Thos. Baker". Each of vols. 4 — 8 has a preface to that particular volume at the front, an index at the end and finally (except for vol. 8) an advertisement of proposals for publishing the remaining volume(s). There is no indication of Charles Avison's known substantial participation in the preparation of the work, other than the use of the plural "authors" in the prefaces.

MÉHUL, Étienne Nicolas (1763 — 1817)
429 Joseph. opéra en trois actes. Paroles de Monsieur Alexandre Duval, etc.
Paris: au magasin de musique, dirigé par MM Cherubini, Méhul, Kreutzer, Rode, N. Isouard et Boieldieu, [c. 1807] Pl.no.505
RISM M1933
Full score with t-p. initialed by "C.H.H.P."

MISCELLANEOUS EIGHTEENTH CENTURY COMPOSITIONS
430* A bound volume including the following vocal works: nos. 356, 386-390, 392-394, 475
For instrumental works included in the volume, see no. 164

MONROE, George ( ? — 1731)
— Song. See no. 332 (Appendix I)

MONSIGNY, Pierre Alexandre (1729 — 1817)
— See DAPHNE AND AMINTOR, no. 325
— See GOLDEN PIPPIN, no. 343

MOZE, J.H. ( ? — ?)
— Song. see no. 332 (Appendix I)

MUSA ET MUSICA
431* Musa et musica or Humour & musick being an extraordinary collection of pleasant and merry humours with Scotch & love songs ... The words by Mr D'urfeay all entirely new. [For voice and bass with flute parts]
London: printed for L. Pippard, [1709-10]
Not in RISM
Bound at the back are two anonymous single-sheet songs, "The true use of the bottle" and "The moderate man" both printed for J. Cullen, 1710
Bound with nos. 309 and 527

MUSICAL MISCELLANY
432 The Musical miscellany; being a collection of choice songs, set to the violin and flute, by the most eminent masters. 6 vol.
London: printed by and for John Watts, 1729—31
RISM B II p. 247
T-pp. of vols 3—6 have "choice songs, and lyric poems: with the basses to each tune, and transpos'd for the flute."
Flyleaves of vols. 1, 2, 4, 5 & 6 inscribed by "Thos. Theckerey" (deleted) and "J. Hutton M.A."

433* The Musical miscellany ... Another copy of volume 4

ORME, Robert ( ? — ?)
— Songs. See no. 332 (Appendix I)

OSBORNE, Richard ( ? — ?)
— Song. See no. 332 (Appendix I)
PARTRIDGE, R. (? — ?)

434* Sacred music consisting of five anthems ... also thirty psalm tunes with symphonies
London: published for the author, by J. Hart; sold in Exeter by W. Roberts and W.
Skinner, [1835]
List of subscribers

PEPUSCH, John Christopher (1667 — 1752)

435 The beggar's opera. As it is acted at the Theatre-Royal in Lincolns-Inn Fields.
Written by Mr Gay ... The third edition, etc.
London: printed for John Watts, 1729
RISM P1195
This edition consists of the libretto, Pepusch's overture in full score, and the airs with Pepusch's bass
Bound with no. 444

— Polly. See no. 444
— Song. See no. 332 (Appendix I)

PERGOLESI, Giovanni Battista (1710 — 1736)

436 La serva padrona, intermezzo, etc.
Paris: aux adresses ordinaires, imprimé par Auguste de Lorraine, [c.1752]
RISM P1939

437 Motetto
[London: Goodison, c.1790]
RISM P1932
Full score of the motet "Domine ad adjuvandum me festina," issued as the last item in the volume "Odes and
Choral songs" (by Purcell). See no. 449

PHILIDOR, Francois André (1726 — 1795)

— See no. 457

PICCINNI, Niccolo (1728 — 1800)

438 Atys, tragédie lyrique en trois actes ... Paroles de Quinault, etc.
Paris: gravé et corrigé par Huguet ... chez le Suisse de l'Hôtel de Noailles, de la
Chevardière; Lyon: chez Castaud, et aux adresses ordinaires, 1781
RISM P2051
Full score with t-p. inscribed by Sir C.H.H. Parry

— See DAPHNE AND AMINTOR, no. 325

PLAYFORD, Henry (1657 — 1709), ed.

439 Harmonia sacra, or, Divine hymns and dialogues. With a thorow-bass ... composed
by the best masters of the last and present age. The words by several learned and
pious persons.
London: printed by Edward Jones, for Henry Playford, 1688
RISM B I 1688
Dedication, preface, errata-list and table of contents precede the text; list of Playford's publications at end
T-p. signed "Sarah Hodges"
Bound with no. 440

440 Harmonia sacra ... The second book, etc.
London: printed by Edward Jones, for Henry Playford, 1693
RISM B I 1693
Engraved frontispiece by S. Gribelin; dedication, laudatory poems, table of contents and advertisement
precede the text
Last page inscribed "J. Andrew"
Bound with no. 439

441 Harmonia sacra ... The first book. The 3d edition very much enlarg'd and
corrected, etc.
London: printed by William Pearson, for S.H. and sold by John Young ... 1714
RISM B II p. 196
Engraved frontispiece by S. Gribelin; dedication, preface, table of contents and advertisement precede text
Bookplate of G.E.P. Arkwright
T-p. inscribed "Eliza Rose Lawrence"
Bound with no. 442

442 Harmonia sacra, etc. Book II. The 2d edition very much enlarged, etc.
London: printed by William Pearson, for S.H. and sold by John Young ... 1714
RISM B II p. 196
Engraved frontispiece by S. Gribelin; dedication, laudatory poems, table of contents and advertisement
precede text
Bound with no. 441
PLEYEL, Ignaz Joseph (1757 — 1831)
—— A select collection of original Scottish airs. See nos. 514 & 515
—— Thomson’s collection of the songs of Burns, etc. See no. 517
—— The melodies of Scotland, etc. See no. 518

POCKET COMPANION
443* A pocket companion for gentlemen and ladies: being a collection of the finest opera songs & airs, in English and Italian ... The 2d edition. [Vol. 1]
London: printed at Cluets printing-office, [c.1730]
RISM B II p. 94
List of subscribers
T-p. inscribed by “Jno Jenings. 1733 etc.”

POLLY
444 Polly: an opera. Being the second part of the beggar’s opera. Written by Mr Gay, author of the first part ... The second edition
London: printed for T. Astley, 1742
Not in RISM
Gay’s text followed by the airs with bas (by Pepusch)
Bound with no. 438.

POLEY, W. (? — ?)
—— Song. See no. 332 (Appendix I)

PSALMS
445 Psalms, hymns & anthems used in the chapel of the hospital for the maintenance & education of exposed & deserted young children
[London: s.n., 1774]
RISM B II p. 293
Flyleaf inscribed by “Jane Van 1790” and “Gerald Finzi”
A note in Gerald Finzi’s hand says “Given to me by Edmund Blunden Nov. 1951”

446* A select collection of psalm & hymn tunes ... published for a Society in Edinburgh
Edinburgh: sold by McDonald & Johnstone ... and W. Whyte ... [c.1800]
Not in RISM
Flyleaf inscribed on verso: “M. and J.A. Bell Edin” 29 March 1802

PURCELL, Henry (1659 — 1695)
447 [The vocal and instrumental music of the Prophetess, or the history of Dioclesian]
[London: J. Heptinstall, for the author, 1691]
RISM P5927; Zim. 627 (1691f)
Words by Thos. Betterton from Fletcher and Massinger
Full score, lacking t-p.

448 The songs, airs, duets and choruses in the masque of King Arthur ... compos’d by Purcell (sic) & Dr Arne
London: printed for Longman Lukey & Co., [?1773]
RISM P5895 and A1856; Zim. 628 (71773)
Words by Dryden
Arne’s original contributions are in vocal score; those of Purcell in full score

449 [Odes and choral songs]
[London: Godison, ?1790]
RISM P5997
Besides the following three works by Purcell, the copy contains a motet by Pergolesi (see no. 437)
(a) Ode on the Queen’s birthday [April 30 1693] Zim. 321(1790b) (“Celebrate this Festival”). Words by Nahum Tate
(b) The song perform’d at the Yorkshire Feast 1689 Zim. 333 (1790b). Words by Thomas D’Urfe
(c) Commemoration Ode perform’d at Christ-Church in Dublin Jan’ 9 1693/4 Zim. 327 (1790b) (“Great Parent, hail”). Words by Nahum Tate
The volume was published as part of a projected complete edition of Purcell. See MMR March-April 1954
Full score, lacking t-p.

450 Orpheus Britannicus. A collection of all the choicest songs for one, two, and three voices ... The second edition with large additions, etc.
London: printed by William Pearson and sold by John Cullen, 1706
RISM P5980; Zim. 1706a; DM 210
Bookplate of Edward Hailstone; (ie Hailstone?) t-p. inscribed “Frances Augusta Smith”
Bound with no. 451
451 Orpheus Britannicus ... The second book, which renders the first compleat. The second edition with additions.
London: printed by William Pearson, for S.H. Sold by J. Young ... J. Cullen ... 1711
RISM P5984; Zim. 1711b; DM 220
Bound with no. 450

— Song. See no. 332 (Appendix I)

452 Te Deum et Jubilate, for voices and instruments, performed ... on the thanksgiving-day, for the glorious successes of Her Majesty’s army the last campaign. Compos’d by the late famous Mr Henry Purcell (sic). The second edition
London: sold by J. Walsh ... J. Hare ... and P. Randall, [1707]
RISM P5815; Zim. 232 (1707d); S 248
As Smith no. 248 with the dedication, but lacks the original H epistniall t-p., following the Walsh one. At the foot of the last page of score, a list of works printed for Purcell’s widow, and sold for her by H. Playford begins: “Since Musick-Books of the late Mr. H. Purcell” ... and ends ... “timely notice will be given in the Gazette.”
Page 48 wrongly headed 34
The fly-leaf has two inscriptions on recto: “And. Shaw A.M. Magd. Coll. Cant. Soc.”, one dated 1708, the other 1709. One the t-p. a further inscription dated 1715; a few annotations in the text are probably in the same hand.
Also on recto of the fly-leaf a MS. quotation in Greek, from Aristides

— Anthem: Behold I bring you good tidings, Zim. 2. See no. 236

READING, John (71677 – 1764)

453* A book of new songs (after the Italian manner) with symphonies & a thorough-bass fitted to the harpsichord &c. all within y* compass of the flute, etc.
London: printed for y* author, [c.1710]
RISM R489
Bound with nos. 310, 311, 335, 419

RICHARD COEUR DE LION

454 Richard Coeur de Lion, an opera ... composed by the celebrated Gretry, Anfossi, Bertoni, Dr Hayes, Dr Wilson, Carolan and William Shield
London: printed and sold by Longman & Broderip, [1786]
RISM G4329
Libretto by Leonard McNally, after Sedaine
Vocal score of the Covent Garden version of Gretry’s opera. See Fiske p. 466
Bound with no. 342

ROSSINI, Gioacchino Antonio (1792 – 1868)

455 Il Mosè in Egitto, opera seria in tre atti
Magonza: presso B. Schott figli, editore di musica di S.A.S. il gran Duca d’Asasia [?1823] pl. no. 1739
Libretto by A.L. Totzola
Vocal score with Italian and German text
Stamp on t-p.: “Captain Bulkeley, Clewer Lodge, Windsor”

456 Semiramide, melodramma tragico, etc.
Vienna: Artaria e Compagni, [c.1830] pl.nos. 2750, 2759. 1-10
Libretto by G. Rossi
Vocal score including ouverture and Act I only; 10 numbers, each with separate pagination
Stamp on t-p.: “Captain Bulkeley, Clewer Lodge, Windsor”

ROUSSEAU, Jean-Jacques (1712 – 1778)

457 Le devin du village ... avec l’ariette ajoutée par Mr Philidor, etc.
Paris: chez Le Clerc; imprimé par Courbet, [1753]
RISM R2902
Full score

RUSSEL, Davidson (? – ?)

— Song. See no. 332 (Appendix I)

SACCHINI, Antonio Maria Gaspare (1730 – 1786)

458 The favourite songs in the opera Lucio Vero
London: printed and sold by R. Bremner, [1773]
RISM S192
3 songs in full score preceded by the overture arranged for keyboard
Price-list of other operas published by Bremner on t-p.
Bound with nos. 280, 341, 352 and 354

46
SCARLATTI, Alessandro (1660 — 1725)

459 Cantata (sic)
Score of 271 pp. in 18th century MS. followed by 46 blank sheets ruled
The MS. consists of 19 cantatas for soprano and continuo followed by one cantata by Albinoni (see no. 235).
These are the precise contents of the first 20 items in BL Add. MS. 31512
The contents are listed in Appendix III
The fly-leaf is inscribed in pencil "C.H. Parry 1883" and also in ink, "S[arah] S[ophia] B[anks] 1770" in handwriting probably the same as that of the text.

460 Thirty six arietta's for a single voice with a thorough bass for the harpsicord and
within compass of the German flute
London: printed for Thos. Vanderman, and sold by Mr Cox ... at Mr Walsh's ... at Mr Wayet's ... and at Mr Westcoat's at Windsor, [c.1755]
RISM S1185
Fly-leaf inscribed in pencil "C.H.H. Parry"
Bookplate of Julian Marshall

461* Another copy

SHALON (CHALON), John ( ? — ? )
— See DAPHNE AND AMINTOR, no. 325

SHIELD, William (1748 — 1829)

462 Rosina, a comic opera, etc.
London: printed for Will Napier, [1783]
RISM S3173
Libretto by Frances Brooke
Vocal score bound with nos.6, 143, 267, 420

463 A new edition of Rosina, a comic opera, etc.
London: Muzio Clementi & Co., [c.1805]
[RISM S3179]
This edition was first published by Longman, Clementi & Co., c.1800. The plate of the t-p. has been very
crudely altered
Vocal score bound with no. 424

464 Abroad and at home. A comic opera, etc. composed by Gretry, Giornovichi, &c. and
William Shield
London: Longman & Broderip, 1796
RISM B II p. 58 and S2927
Libretto by George Holman
Vocal score

— See RICHARD COEUR DE LION, no. 454

465 A collection of [10] canzonettes and an elegy etc.
London: printed for the (author) (sic) by Longman & Broderip, [1796]
RISM S3281
Recto of t-p. signed "Egerton"
Verso of t-p. inscribed by the composer


466* The Edinburgh musical miscellany. A collection of the most approved Scotch,
English, and Irish songs, set to music. Selected by D. Sime. 2 vol.
(vol. 1) Edinburgh: printed for W. Gordon, T. Brown, N.R. Cheyne, C. Elliot &
Sylvester Doig; [and 4 others in Leith, Glasgow and Dundee], 1792
(vol. 2) Edinburgh: printed for John Elder, T. Brown, and C. Elliot, Edinburgh; and
W. Coke, Leith, 1793
Not in RISM but in BUC

SMITH John Christopher (1712 — 1795)

467 The enchanter, a musical entertainment etc.
London: printed for I. Walsh, [1760]
RISM S3668; SH 1373
Libretto by David Garrick
Full score bound with no. 468
See nos. 645 and 646

468 The fairies, an opera. The words taken from Shakespear &c.
London: printed for I. Walsh, [1755]
RISM S3666; SH 1374
List of works by Handel published by Walsh
Full score bound with no. 467
469* Another copy

470 Songs in the new English opera call'd the Tempest ... NB A 2d collection will be publish'd in a few days
        London: printed for I. Walsh. [1756]
        RISM S3670; SH 1387
        Full score bound with nos. 471 and 471a

471 (2nd set of) Songs in the new English opera call'd the Tempest, etc.
        London: printed for I. Walsh. [1756]
        Not in RISM or SH, but see no. 471a
        "2nd set of" has been added in MS. to t.p., which also has "NB A 3d (altered in ink MS. from 2d) collection
        will be publish'd in a few days"
        Includes the overture (pp.1-6), after which pagination is a continuation (47-84) of that in no. 470
        Full score, bound with nos. 470 and 471a

471a The Tempest, an opera, etc.
        London: I. Walsh, [1756]
        (SH 1386)
        Words taken from Shakespeare etc. possibly by David Garrick
        T.p. is followed by table of contents then pp. 85—110 of full score. This is presumably the "3rd collection"
        referred to on the t.p. of no. 471. Thus nos. 470, 471 and 471a together make up SH1386 (RISM S3669)

—— Teraminta, See nos. 482, 656-663

472 Paradise lost, an oratorio
        London: printed for I. Walsh, [1760]
        RISM S3671; SH 1382
        Beneath the table of songs is a list of works by Handel published by Walsh
        Full score, bound with no. 473

473 Rebecca, an oratorio
        London: printed for I. Walsh, [1761]
        RISM S3672; SH 1388
        Beneath the table of songs is a list of works by Handel published by Walsh
        Full score, bound with no. 472

SMITH, John Stafford (1750 — 1836)

474 A collection of English songs, in score for three and four voices. Composed about the year 1500 ... revised and digested by John Stafford Smith
        London: printed for Bland, [1779]
        RISM S3691
        Illustrated frontispiece with 4 engravings showing old instruments
        List of subscribers

—— Musica Antiqua. See no. 201

SPOFFORTH, Reginald (1770 — 1827)

475* The twelfth cake, a juvenile amusement consisting of little ballads ... with an accompaniment for the piano forte. Op.III
        London: Longman & Broderip, [1807]
        RISM S4172; not in BUC
        Price-list of Longman & Broderip's publications
        Bound in no. 480

SPONTINI, Gasparo Luigi Pacifico (1774 — 1851)

476 La vestale, tragédie lyrique en trois actes ... 2 vol.
        Paris: chez Sieber, [1807] pl.no. 700
        Full score. Libretto by Etienne Jouy
        Each t.p. with stamped signature "J. Erard"

STANLEY, John (1713 — 1786)

477 Arcadia, or, The shepherd's wedding, a dramatic pastoral ... etc.
        Negative photostat copy of RCM MS. 1022
        Full score. Libretto by Robert Lloyd
        First performed in 1761
        See nos. 647, 661-3

478 Hither haste and bring along [Chorus from "Arcadia"]
        Reduced negative photostat copy of part of RCM MS. 2106
        The copy also contains the first five bars of the aria "Hercules, thou son of Jove" from "The choice of
        Hercules"

48
479 With joy the father loves to trace [Aria from “Arcadia”]
Reduced negative photostat copy of part of RCM MS. 2106

480 The Choice of Hercules
Negative photostat copy of BL. Add. MS. 5288
Full score followed by libretto
See nos. 664-666

— The Choice of Hercules. See no. 483

— Pan and Syrinx. See no. 483

481 When love at first approach is seen [from “A Summer’s Tale”]
Negative photostat copy of BL. printed copy D273, possibly part of SH 141/9 (1765)
For voice and figured bass
Words by Richard Cumberland
“A Summer’s Tale” was a pasticcio with music by many leading composers of the day. See RISM B II, p. 378

482 Teraminta
Negative photostat copy of RCM MS. 1020
Libretto by Henry Carey
A pencil note in Gerald Finzi’s hand reads: “See ‘The Problem of Teraminta’ by Mollie Sands, Music & Letters vol. XXXIII no. 3 July 1952”
Teraminta has also been attributed to J.C. Smith. The Finzi Collection contains a considerable quantity of MS. material relevant to the subject
See nos. 654 — 660

483 Three Odes (sic)
Negative photostat copy of Keynes MS. RW.63.4 in the Rowe Music Library, King’s College, Cambridge
The works mistitled “Odes” are as follows:—
Full score of “The Choice of Hercules” lacking the overture
Full score of the cantata “Rise, Harmony, thou pleasing charm”
Full score of “Pan and Syrinx”
See nos. 648, 667, 669

484 Six cantatas for a voice and instruments [first set]
London: printed for John Stanley, [1742]
RISM S4639
Preface by the composer
Bookplate of G.E.P. Arkwright

485 Another copy
Bound with nos. 487 and 489

486 Six cantatas for a voice and instruments [second set]
London: printed for John Stanley, [1748]
RISM S4640
Subtitle to Cantata 1: “Imitated from the Italian of Guarini”
Pencilled notes on front end-paper in Gerald Finzi’s hand
See no. 669

487 Another copy
Lacks licence
Bound with nos. 485 and 489

488 Three cantatas and three songs for a voice and instruments
London: printed for the author, [1751]
RISM S4641
With pencil corrections in Gerald Finzi’s hand, taken from no. 489

489 Another copy
With MS corrections in a contemporary hand
Bound with nos. 488 and 487

490 The redbreast, a cantata ... The words by Mr. McClellan
London: Henry Holland, [1784]
RISM S4667
Score and guitar part in negative photostat copy

491 Sweet pretty bird. Soprano aria from the cantata “The Redbreast”. Arranged by M. Bevan
London: Elkin & Co., 1951
Note on t.p. in Gerald Finzi’s handwriting

— Cantata, Rise Harmony, thou pleasing charm. See no. 483

492 A collection of twelve English songs set to music by Mr J. Stanley, M.B.
London: Edward Ryland, 1741
RISM S4638
Negative photostat copy of the score and flute part
See nos. 495-5, 670
493 Thoughtful nights and restless waking
   Positive and negative photostat copies of the vocal line only, from BL add. MS. 33351, item 11
   "The Lover's Progress", no. 7 of "A collection of twelve English songs." See no. 492

494 Advice to Celia
   London: s.n., 1738
   RISM S4642
   Single sheet containing vocal and flute parts only, from The Gentleman's Magazine, vol. 8
   No. 6 of "A collection of twelve English songs." See no. 492

495 The blind boy
   London: s.n., 1738
   RISM S4664
   Single sheet containing vocal and flute parts only, from The Gentleman's Magazine, vol. 8
   No. 4 of "A collection of twelve English songs." See no. 492

496 Immortal Goddess heav'nly fair
   s.l., s.n., [J1740]
   Not in RISM or BUC
   Score for voice, violin and bass in negative photostat copy, from Library of Congress printed copy

497 The inconstant swain
   London: s.n., 1738
   RISM S4655
   Single sheet containing vocal and flute parts only, from the Gentleman's Magazine, vol. 8

498 See Chloe how the new blown rose
   Positive and negative photostat copies of the vocal line only, from BL Add. MS.33351, item 5.

— Songs. See no. 332 (Appendix I)

499 The fall of Egypt
   Full score in 3 vols. in negative photostat copy of RCM MS. 596
   Oratorio composed in 1774
   See nos. 671-674

500 Jephtha
   Full score in negative photostat copy of RCM MS.1021
   Oratorio composed in 1757

501 Zimri. An oratorio [in score]
   London: printed for I. Walsh, [1760]
   RISM S4635; SH 1418
   Text by John Hawkesworth (see no. 566)
   The lower half of the table of contents gives a list of Walsh's publications of works by Handel
   Signed bookplate of the composer
   Verso of t.p. bears the stamp of "Chas. Hatchett"
   See nos. 649, 675-6

502 Arise, pour out thine heart
   Negative photostat copy of a contemporary MS.
   Full score of an anthem from the Foundling Hospital volumes, vol.110

503 Three anthems from the Foundling Hospital volumes, vol. 147
   Negative photostat copy of printed extracts, with title in Gerald Finzi's handwriting
   1 Attune the song
   2 To Thee, great God
   3 Spirit of mercy

504 Three anthems from the Foundling Hospital volumes, vol. 102
   Negative photostat copy of contemporary MS. with title in Gerald Finzi's handwriting
   1 Jehovah Lord
   2 Hearken unto me
   3 My strength will I ascribe

505 Two anthems
   Negative photostat copy of Bodleian MS. MUS C.1 (1742)
   1 Hear me when I call
   2 My strength will I ascribe unto Thee
   See nos. 677-678

506 Anthem, My strength will I ascribe unto Thee
   Positive and negative photostat copies of Christ Church MS.MUS 1233

507 Anthem, My strength will I ascribe unto Thee
   Positive photostat copy of Christ Church MS.MUS 22, the first page only
   Thought to be the composer's autograph

508 Hymn tune, Inner Temple
   Positive and negative photostat copies of BL Add. MS.31420
STEVENSON, Sir John Andrew (1761 — 1833)

509* A selection of Irish melodies with symphonies and accompaniments by Sir John Stevenson Mus.Doc. and characteristic words by Thomas Moore Esq.
London: printed and sold at J. Power's music instrument warehouse, and at W. Power's music warehouse, Dublin [c.1807]
RISM S6119
[Vol. I] nos. 1 and 2 together, with continuous pagination

510* Morning and evening services and anthems, for the use of the Church of England, composed with an accompaniment for the organ or piano forte. 2 vol.
London: published by J. Power, 1825
Vol. 1 has an engraving of a portrait of Stevenson by C. Robertson

TANSUR, William (1706 — 1783)

511* The royal psalmist compleat
[London: c.1750]
RISM T80
Wants t.p.
Verso of last page states thrice: "Richard Household his book 1783"

TELEMANN, Georg Michael (1748 — 1831)

512 Beytragen zur Kirchen-Musik, bestehend in einer Anzahl geistlicher Chöre, etc.
Königsberg und Leipzig: bey Gottlieb Lebrecht Hartung, 1785
RISM T385
Part I — Chöre, pp. 1 — 122
Part II — Choräle, für die Orgel, pp. 123 — 137
Part III — Fugen, für die Orgel, pp. 138 — 140
BL duplicate, formerly owned by Sir C.H.H. Parry
(G.m. Telemann must not be confused with his grandfather Georg Philipp)

THOMSON, George (1757 — 1851), ed.

513* A select collection of original Irish airs etc... with symphonies & accompaniments...
by Beethoven. Vol.II (altered in MS. from I)
London: printed and sold by Preston, etc. [1816]
HO p. 22: pl. XI
Signature of G. Thomson on t-p.

514* A select collection of original Scottish airs... with... symphonies & accompaniments...
by Pleyel, Kozeluch & Haydn, etc. Vol. 1
London: printed and sold by T. Preston [1804]
HO p. 18: pl. II
The second edition:
T-p. signed by G. Thomson and stamped "J.C. Tyre"

515* A select collection of original Scottish airs... with... accompaniments... by Pleyel,
Kozeluch & Haydn etc. Vol. 3
London: printed and sold by T. Preston, [1802]
HO pp. 14 & 18: pl.II
The first edition

516* A select collection of original Scottish airs... with... accompaniments... by Pleyel,
Haydn, Weber, Beethoven &c.
London: printed and sold by Preston, [1826]
HO p. 21: pl. VI
The sixth edition
T-p. signed by G. Thomson

517* Thomson's collection of the songs of Burns, Sir Walter Scott ... and other ... poets...
with symphonies and accompaniments... by Pleyel, Haydn, Beethoven &c. 6 vols. in 2
London: printed and sold by Preston, [1825]
HO goes far to clarify the bibliographical complexities of Thomson's editions; however, this copy varies in
many ways from HO's descriptions and collations of copies examined by them. The dating is tentative
T-p. signed by G. Thomson

518* The melodies of Scotland, with symphonies and accompaniments... by Pleyel,
Haydn, Beethoven, Weber, Hummel &c... Vol.2
London: printed and sold by T. Preston, 1831
HO p. 15
The seventh edition
Initialed by G.T. on t-p.
A select collection of original Welsh airs ... with ... symphonies and accompaniments... (vol. 1) composed by L. Kozeluch and Josef Haydn; (vol.2) composed chiefly by Haydn and Beethoven
London: printed & sold by Preston, etc., [1809-11]
Vols. 1 & 2 (of 3)
Bookplate of Sir David Russell

THOMSON, William (c.1684 — c.1760), ed.

Orpheus Caledonius: or, a collection of Scots songs. Set to musick by W. Thomson.
2 vol.
London: printed for the author, 1733
RISM B II p. 274 and T727
List of subscribers in vol. 1

TRAVERS, John (1703 — 1758)

Eighteen canzonets for two, and three voices [with continuo]. (The words chiefly by Prior Esq?)
London: printed for the author by John Simpson, [c.1745]
RISM T1101
List of subscribers

Eighteen canzonets for two, and three voices
London: printed for the author by John Johnson, [c.1750]
RISM T1102
A poorly printed copy, identical with no. 521 except for the imprint and absence of list of subscribers

Songs. See no. 332 (Appendix I)

TREMAIN, Thomas (? — ?)

Thirteen canzonets for two voices. Op. 5
London: Longman & Broderip, [1786]
RISM T1149
Negative microfilm copy of BL H.1652(8)

The brown jugg. canzonet for 2 voices
s.l., s.n., [c.1780]
RISM T1150
Words by F. Fawkes
Negative microfilm copy of BL G.307(173)

Past twelve o'clock. The words by Mr Selway, etc.
s.n., s.l., [c.1780]
RISM T1152
Negative microfilm of BL G.310(226)

VANBRUGHE, George (? — ?)

Songs. See no. 332 (Appendix I)

VENTO, Mattia (1735 — 1776)

See DAPHNE AND AMINTOR, no. 325

VIVALDI, Antonio (1675 — 1741)

See GOLDEN PIPPIN, no. 343 (The finale is Vivaldi’s op.3 no.5, 1st movement, adapted by J.A. Fischer and with superimposed voice-parts (!))

VOCAL HARMONY

See no. 395

WALL, ( ? — ?)

Song. See no. 332 (Appendix I)

WARREN, Thomas (c.1730 — 1794), ed.

A thirty-second collection of catches canons and glees for three four and five voices, etc.
London: printed for and sold by J. Dale, [c.1795]
RISM B II p. 75
Includes works by Pring, Calcott, Cooke, Webbe, Supfort, Blandford, etc.
WELDON, John (1676 — 1736)

527* Divine Harmony. Six select anthems for a voice a lone (sic) with a thorow bass for the organ, harpsicord or arch-lute, etc.
London: printed for I. Walsh and I. Hare, [1716]
RISM W629; S 491, lacking the frontispiece
Bound with nos. 309 and 431
— Song. See no 332 (Appendix I)

WESLEY, Charles (1757 — 1834)

528 Ode on War & Peace
London: published by Proud & Co., [c.1820]
T-p. refers to a glee in the romance of Almena and a waltz with variations for the pianoforte, but these are lacking
Bound with nos 529 and 530

529 Dirge, written on the death of Captain George Nicholas Hardinge, etc.
London: R. Birchall, [1808]
Bound with nos. 528 and 530

530 Duetto. May kind attendant angels
London: W. Napier for the author, [c.1788]
Not in RISM or BUC
Bound with nos. 528 and 529

531 VIII Songs, Op.3
London: printed for the author, [1784]
RISM W898
Photostat copy of short score with figured bass and string parts condensed on one slave

WESLEY, Samuel (1766 — 1837)

532 Confitebor
Microfilm copy of BL add.MS 35002

533 [38] Original hymn tunes, adapted to every metre, etc.
London: published for the author, [Goulding and D'Almaine, 1828]
T-p. inscribed: "Kindly presented by H.J.G. ... (rest undecipherable but quite possibly Gauntlett to Mrs. Gwill 1869")

534 Anthems, vol.1
London: Novello, 1853
List of subscribers
Errata-list bound in
Fly-leaf inscribed by Arthur M. F(ox?)

WILSON, --- ( ? — ? )
--- See RICHARD COEUR DE LION, no. 454

WISE, Michael (1648 — 1687)
--- Song. See no. 332 (Appendix I)

WORGAN, James jr. (1770 — ?)
--- Song. See no. 332 (Appendix I)

WORGAN, John (1724 — 1790)

535 Hannah, an oratorio as perform'd at the Kings Theatre in the Hay-market ... Opera prima
London: printed for the author by Mrs Johnson, 1764
RISM W1879
Text by C. Smart
Full score; the t-p. is a photostat copy
Advertisement for other publications of Worgan follows contents-table

YATES, William ( ? — ? )
--- Song. See no. 332 (Appendix I)
AIKIN, John ( ? — ? )
536 Essays on song-writing. With a collection of such English songs as are most eminent for poetical merit ... A new edition, with additions and corrections, and a supplement, by R.H. Evans
London: printed for R.H. Evans, 1810

AVISON, Charles (1709 — 1770)
537 An essay on musical expression
London: printed for C. Davis, 1752
RISM B VI p. 103
The spine bears the wrong date 1762
Bound with no. 563

538 An essay on musical expression ... with alterations and large additions. To which is added a letter to the author ... likewise, Mr Avison’s reply ... The third edition
London: printed for Lockyer Davis, 1775
RISM B VI p. 103

— See no. 563

[BOYCE, William (1710 — 1779)]
539 Catalogue of Bodleian Music School MSS.
Photostat copy of pp. 245-250

540 An interleaved music MS. book in Gerald Finzi’s handwriting containing incipits, notes and other matter concerning Boyce’s Overtures; being part of his preparatory work for Musica Britannica vol. XIII, and including; inter alia, a list of Boyce MSS. in the Bodleian Library

BURGH, A. ( ? — ? )
541 Anecdotes of music ... in a series of letters, etc. 3 vol.
London: printed for Longman, Hurst, Rees, Orme, and Brown, 1814

COLLIER, Joel, ( ? — ? )
542 Musical travels through England ... The second edition, with additions
London: printed for G. Kearsley, 1775
RISM B VI p. 231
Stamp on fly-leaf of Alexander Gardner 1883

CORFE, Joseph (1740 — 1820)
543 Thorough-bass simplified, etc.
London: printed and published by Preston, [c.1800]
RISM B VI p. 235
Bound with no. 560
T.p. signed by B.M. Swafford

CROTCH, William (1775 — 1847)
544 Elements of musical composition, comprehending the rules of thorough-bass, and the theory of tuning

CUDWORTH, Charles (1908 — 1977)
545 English eighteenth-century symphonies
Nendeln Liechtenstein: Kraus-Thomson, 1969
Paper and thematic index reprinted from the Proceedings of the Royal Musical Association vol. 78, 1952/3

GEHOT, Joseph (1756 — c.1820)
546 A treatise on the theory and practice of music, etc.
London: printed for the author, [c.1786]
RISM B VI p. 353
T.p. inscribed “John Beale, ejsx liber”; also, “Albert John Dobson May 1861”
On verso of t.p., 11 lines of MS. quotation from Dryden’s “St. Cecilia Ode”, in handwriting presumably of John Beale
GEMINIANI, Francesco (1687 — 1762)
547 A treatise of good taste in the art of musick
London: n.p., 1749
RISM G1538; RISM B VI p. 356
T.p. inscribed by G. Wentworth
A pencill note in Gerald Finzi’s hand draws attention to the date (1739) of the privilege

HANDEL, George Frideric (1685 — 1759)
London: printed for T. Heptinstall, 1799
Libretti of over 50 works in English text. Full index at end of part II

HAYES, William (1705 — 1777)
—– See REMARKS, no. 563

HOLDEN, John ( ? — c.1771)
549 An essay towards a rational system of music
Glasgow: printed for the author, 1770
RISM B VI p. 419

HOYLE, John (c. 1744 — c.1796) pseudonym of John Binns
550 Dictionarium Musicae (sic), being a complete dictionary or treasury of music, etc.
London: printed for the author and sold by S. Crowder ... and J. Binns, in Leeds, Yorkshire, 1770
RISM B VI p. 425
Fly-leaf inscribed by “H. Hoste Henley, Aug.2d. 1785”

JACKSON, William, of Exeter (1730 — 1803)
551 The four ages, together with essays on various subjects
London: printed for Cadell and Davies, 1798
Verso of fly-leaf inscribed “from the author”

552 The lord of the manor. An opera in three acts, etc. [Libretto]
London: John Dicks, [c.1880]
Libretto altered from General Burgoyne by Charles Dibdin, Jun.

553 Thirty letters on various subjects. The third edition, with considerable additions
London: printed for T. Cadell, jun., and W. Davies, 1795
RISM B VI p. 431
On the verso of the fly-leaf is a sonnet in contemporary MS. quoted from The Gentleman’s Magazine, Dec. 1786

554 Observations on the present state of music in London. [Second edition]
London: printed for Harrison & Co., 1791
RISM B VI p. 431

KOLLMANN, Augustus Frederick Christopher (1756 — 1829)
555 An essay on musical harmony, etc.
London: printed by J. Dale, 1796
RISM B VI p. 460
T.p. signed by the author
Fly-leaf inscribed “Jeremiah Bakewell Smith Organist Chepstow Monmouthshire March 16th 1840”

MARPURG, Friedrich Wilhelm (1718 — 1795)
556 Traité de la fugue et du contrepoint, divisé en deux parties. Première (Seconde) partie
Berlin: chez Haude et Spener, 1756
RISM B VI p. 540
Fly-leaf inscribed by “C.H.H. Parry. 1875”

MILLER, Edward (1731 — 1807)
557 Elements of thorough bass and composition, etc. Opera quinta
London: printed by Longman & Broderip, [1787]
RISM B VI p. 583
T.p. signed by the author

MOZART, Wolfgang Amadeus (1756 — 1791)
558 Mozart’s practical elements of thorough bass, etc. Translated ... by Samuel Gödde
London: Robert Cocks & Co., [c.1845]
PASQUALI, Nicolo (c. 1718 — 1757)
559 Thorough-bass made easy, etc.
   Edinburgh: printed and sold by Robert Bremner, [1757]
   RISM B VI p. 638

560 Another edition
   London: printed by Longman & Broderip, [c.1785]
   This edition not in RISM
   The author's name here spelt Pasquali.
   Price-list of Longman & Broderip's publications
   Bound with no. 543

POTTER, Samuel (? — ?)
561 A treatise on music, by question and answer, etc.
   London: for the author, [c. 1820]

QUANTZ, Johann Joachim (1697 — 1773)
562 The tables [only] extracted from a copy of Quantz’s Flute treatise
   [German edition uncertain]
   Fly-leaf inscribed “C.Hubert H. Parry 17 Kensington Square”

REMARKS
563 Remarks on Mr Avison’s Essay on Musical Expression
   London: printed for J. Robinson, 1753
   RISM B VI p. 400
   By William Hayes, published anonymously
   Bound with no. 387

SIMPSON, Christopher (c. 1605 — 1669)
564 A compendium or introduction to practical music ... The ninth edition, etc.
   RISM B VI p. 785
   The author's name here spelt Symson

565 The division-viol, or, the art of playing extempore on a ground, etc. Editio secunda
   [second issue]
   London: printed by W. Godbid for Henry Brome, 1667
   RISM B VI p. 786
   Engraved portrait by W. Faithorne
   The original date of the second edition, M.DC.LXV, has been rather crudely extended by II showing this to
   be a later issue, as recorded in RISM
   Pasted on the fly-leaf is a printed description of an exhibition of keyboard instruments in Oxford, 1890, by
   Mr. T.W. Taphouse
   Descriptive catalogue-entry on end fly-leaf with provenance in Gerald Finzi’s handwriting

[STANLEY, John (1713 — 1786)]
566 Zimri. An oratorio as it is perform'd at the Theatre-Royal in Covent-Garden. [Libretto]
   London: printed for R. Griffiths, 1760
   By John Hawkesworth, See no. 501

TANSUR, William (1706 — 1783)
567 The elements of musick display’d, or, its grammar, or ground-work made easy, etc.
   London: printed for Stanley Crowder, 1772
   RISM B VI p. 818
4 MSS IN 20TH CENTURY HANDWRITING

ARNE, Thomas Augustine (1710 — 1778)

568 Hail immortal Bacchus (from "Judith")
Vocal score and parts in Gerald Finzi's hand
Full score in another hand; continue unrealized

AVISON, Charles (1710 — 1770)

569 Six concertos, op. 2
Full score, from no. 7: unrealized

570 Six concertos, op. 3
Full score, from no. 8

571 Twelve concertos, op. 9
Full score from no. 11, incorporating keyboard part. Unrealized

572 Six sonatas, op. 1
Separate scores from no. 14, unrealized

BOND, Capel (?1730 — 1790)

573 Nos. 2, 3 & 4 of Six concertos of seven parts (1766)
Scored from no. 29. Nos. 2 & 3 full scores with unrealized bass. No. 4 full score realized and prepared for publication in Gerald Finzi's hand. T-p. of no. 4 marked "This for next publication"

BOYCE, William (1710 — 1779)

574 Eight symphonies, op. 2
Full score, from no. 30

575 Twelve overtures
Full score, from no. 31

576 Twelve overtures, nos. 8 & 11
Second trumpet part written in Gerald Finzi's hand clearly to complete no. 31 for practical use

577 Overtures to 31 of the Court Odes
Full scores, from no. 32

607 577 Birthday 1755
Partly realized in pencil in Gerald Finzi's hand. Note at foot of page 1 in G.F.'s hand

578 New Year 1757
Unrealized

579 Birthday 1757
Unrealized

580 New Year 1758
Partly realized in G.F.'s hand

581 Birthday 1758
Unrealized

582 New Year 1759
Unrealized. Note in G.F.'s hand on t-p.

583 Birthday 1759
Unrealized

584 New Year 1760
Unrealized

585 New Year 1761
Unrealized

586 Birthday 1763
Unrealized

587 Birthday 1766
Partly realized in G.F.'s hand

588 Birthday 1768
Realized in pencil not in G.F.'s hand

589 Birthday 1769
Partly realized in pencil in G.F.'s hand

590 New Year 1770
Unrealized

591 Birthday 1770
Unrealized

592 New Year 1771
Partly realized in pencil in G.F.'s hand

593 Birthday 1771
Unrealized except for 1st page (not in G.F.'s hand)

595 Birthday 1772
Realized in G.F.'s hand

596 New Year 1773
Unrealized

597 Birthday 1773
Unrealized

598 New Year 1774
Unrealized

599 Birthday 1774
Unrealized

600 Birthday 1775
Unrealized

601 New Year 1776
Unrealized

602 Birthday 1776
Unrealized

603 Birthday 1776
Another MS., realized in G.F.'s hand

604 New Year 1777
Unrealized

605 Birthday 1777
Unrealized

606 New Year 1778
Unrealized

607 Birthday 1778
Unrealized

59
608 Overture, Ode to Charity
Full score, from 33, 34 & 35, realized in G.F.'s hand

609 Overture, Peleus and Thetis
Full score from no. 41. Unrealized. Bass part figured in Gerald Finzi's hand, with a note: "figuring taken from part — not in score."

610 Overture, Saul and Jonathan
a-b 2 full scores, from nos. 42 & 43
(a) Continuous realization in Gerald Finzi's hand. Separate staves for the oboes
(b) Different realization, only partially in Gerald Finzi's hand. No separate oboe staves
Both scores are based on Bodleian Music School MS. D287a with variants from RCM MS 91 in smaller notes
Both scores have pencil annotations as if in preparation for publication

611 Overture to A St. Cecilia's Ode by the Revd. Mr Vidal
Full score, from no.40
No provision made for realization

612 Symphony from the anthem “The Souls of the righteous”
Full score, from no. 47

613 Concerto in B flat for two violins, tenor & bass
Full score of the start only, in Gerald Finzi's hand
From no. 49

614 Concerto grosso in B minor
Full score, from no. 50, in Gerald Finzi's hand. Partly realized and with notes in preparation for publication

615 Twelve sonatas for two violins, etc.
Score of nos 1, 2 and part of 3, from no. 58. In Gerald Finzi's hand. Unrealized

616 Three sonatas for two violins and a bass
Separate scores and sets of parts, from no. 54. Unrealized

617 Come, cheer up my lads (from “Harlequin's Invasion”)  
For voice and bass, in Gerald Finzi's hand. Taken from an unidentified copy
London: printed by authority. [c.1759] (RISM B4060)

618 Ode to Charity
Vocal score in hand of Cedric Thorpe Davie, from transparencies. From no. 297

619 Here shall soft Charity repair (from “Ode to Charity”)  
A-c 3 full scores, from 297 and 298
(a) In Gerald Finzi's hand, with realization and notes
(b) & (c) from transparencies made from (a)

620 Cantata, Through flow'ry meads
Full score, from 294. Words not entered under vocal line

621 Serenade, Gentle Zephyrs
Full score, from 295. Words entered and partial realization in Gerald Finzi's hand. Remainder in another hand

622 Again returns the circling year (from New Year Ode, 1771)
Full score from no. 300. Partly realized in Gerald Finzi's hand. Remainder of MS. in another hand

623 Set of parts corresponding to no. 622
The strings on transparencies; flute and voice on music paper. From no. 300

624 Rail no more, ye learned asses
A-b Two textually identical full scores from no. 301. V:
(a) in hand of Gerald Finzi, realized
(b) in another hand; words added in Joyce Finzi's hand

FELTON, William (1713 — 1769)

625 Concerto for organ or harpsichord with instruments, op. 1 no. 3
Full score and set of parts, from 79 and 80. Parts in Gerald Finzi's hand; score in another hand

626 Concerto for organ or harpsichord with instruments, op. 2 no. 1
Score and keyboard part, from 81 and 82

GARTH, John (1722 — 1810)

627 No. 4 of Six concertos for violoncello and strings
Full score from no.99. Partly realized in Gerald Finzi's hand

628 No. 6 of Six concertos for violoncello and strings
Full score from no.99. Realised in Gerald Finzi's hand
GEMINIANI, Francesco (1687 — 1762)
629 Sonata for violoncello, op. 5 no. 2
   Score, from no.110, realized; entirely in Gerald Finzi’s hand. Cello part in another hand
   An interesting note in pencil on the front cover, in Gerald Finzi’s handwriting

GREENE, Maurice (1695 — 1755)
630 Six overtures
   Full scores from no. 127. Unrealized

HARGRAVE, Henry (? — ?)
631 Five concertos ... for bassoon
   Full score, from no. 139

HUMPHRIES, John (?1707 — ?1730)
632 Twelve concertos, op. 2
   Full score of nos. 1-6, from no 147. Unrealized
633 Twelve concertos, op. 3
   Full scores of nos. 3, 6-11. No.7 partly realized in Gerald Finzi’s hand; the rest unrealized. From no.148

MUDGE, Richard (1718 — 1763)
634 Six concertos in seven parts, etc.
   Full scores of nos. 1, 2, 3 and 5, from no. 165
   No. 1: Realization and trumpet part in Gerald Finzi’s hand; remainder in another hand (Score prepared for publication)
   No. 2: Two copies, (a) Entirely in Gerald Finzi’s hand, prepared for publication. (b) Realization in Gerald
   Finzi’s hand; remainder in another hand
   No. 3: Unrealized
   No. 5: Realized, partly in Gerald Finzi’s hand
635 Non nobis Domine, for strings and continuo
   Full score, from no. 165. Realized in Gerald Finzi’s hand; remainder in another hand. Prepared for publication
636 Concerto no. 1 from Six concertos
   Trumpet part only, from no 165. See no. 634
637 Concerto no. 6 from Six concertos
   Keyboard score, from no. 165. Suggested cadenza in Gerald Finzi’s hand; remainder in another hand

SCARLATTI, Domenico (1685 — 1757)
638 Twelve concertos ... arranged by C. Avison
   Full scores, from no. 190. Unrealized

SHIELD, William (1748 — 1829)
639 Six quartetos, op. 3
   Score, from no. 193
640 Six trios, etc.
   Score, from no. 194. Also includes nos. 641 and 642
641 Three trios, etc.
   Score, from no. 196, together with nos. 640 and 642
642 Divertimento for flute, violin and violoncello
   Score, from no. 197, together with nos. 640 and 641
643 Six duettos, etc., op. 1
   Score, from no. 198, together with no. 644
644 Six duettos etc., op. 2
   Score, from no. 199, together with no. 643

SMITH, John Christopher (1712 — 1795)
645 I burn, I burn (from “The Enchanter”)
   Vocal score, from no. 467, in Gerald Finzi’s hand
646 I burn, I burn (from “The Enchanter”)
   Full score, from no. 467, in Gerald Finzi’s hand. Unrealized

STANLEY, John (1713 — 1786)
647 Symphony from “Arcadia”
   Incomplete full score, from 477, in Gerald Finzi’s hand
648 Overture to “Pan and Syrinx”
   Full score from no. 488, in Gerald Finzi’s hand. Realized
649 Overture to “Zimri”
Incomplete full score, from 501. Crude copy, unrealized

650 Six concertos for the organ, etc. (Harrison, 1785)
Full score of no. 4 in C minor, from no. 211. This is a rough pencil reconstruction of the untraced string parts in an unknown hand

651 Six concertos in seven parts, etc. (Walsh 1745)
Full scores of no. 1 in D, no. 2 in B minor, no. 4 in D minor and no. 6 in B flat, prepared for publication from nos. 206 and 209. Nos. 1 & 2 entirely in Gerald Finzi’s hand; nos. 4 & 6 in another hand, with realizations and other additions in Gerald Finzi’s hand

652 Eight solos, op. 1
Score of no. 3 in G, from no. 212. In Gerald Finzi’s hand including realization

652a Six solos, op. 4
Score and part of no. 5 in D, prepared for publication from no. 214. MS. in an unknown hand, with cadenza and editorial additions in Gerald Finzi’s hand

653 (a) Gavot by Mr Stanley
(a) Rough copy and fair copy in Gerald Finzi’s hand, from BL add. MS.31763
(b) From BL add. MS.36655

654 Teraminta
20 pages of the start of the opera, from no. 482. In Gerald Finzi’s hand. Unrealized. Words inserted partly in pencil

655 Laugh ye valleys, from “Teraminta”
Short score from no. 482 in Gerald Finzi’s hand, with the note “This is identical with the minuet in John Stanley’s op. 1 (1742) 8 solos for a flute etc. no. 1” See no. 212

656 Let me behold my son, from “Teraminta”
Short score, from no. 482 See no. 667

657 Recit., Curtz fate of war and Aria, Let me behold my son, from “Teraminta”
Full score from no. 482, hastily written in Gerald Finzi’s hand See no. 666

658 Shall strangers weep, from “Teraminta”
Full score on music paper and set of parts on transparencies, from no. 482

659 The turtle lamenting the loss of her mate, from “Teraminta”
(a) Rough copy for voice and bass, in Gerald Finzi’s hand
(b) Realized; entirely in Gerald Finzi’s hand
(c) Another copy as (b)
(d) Realized; in another hand; words added in Joyce Finzi’s hand
(e) Another copy, as (d)
Note on copy (b) in Gerald Finzi’s hand draws comparison with an air from “Zimri” All from no. 482

660 Welcome death, from “Teraminta”
Rough short score, from 482, in Gerald Finzi’s hand

661 Hither haste and bring along, from “Arcadia”
Full score and set of parts, from no. 477. Score in Gerald Finzi’s hand, unrealized, but with viola part amplified in red ink. Parts on transparencies in another hand

662 Hither haste and bring along, from “Arcadia”
Full score, realized, from no. 477

663 Hither haste and bring along, from “Arcadia”
Rough copy of realized continuo part (only) in Gerald Finzi’s hand. From no. 477.

664 The Choice of Hercules
Reproduction from transparencies, in hand of Cedric Thorpe Davie; from no. 480

665 Great Hercules, Jove’s warlike son, from “The Choice of Hercules”
Recitative only, unrealized, plus five bars ritornello of the following aria. From no. 480

666 My soul now feels a genial flame, from “The Choice of Hercules”
(a) Short score, from no. 480
(b) Incomplete short score and complete cello part, from no. 480; all in Gerald Finzi’s hand

667 Pan and Syrinx
(a) Full score from no. 483, realized and prepared for publication. Mostly in Gerald Finzi’s hand
(b) Incomplete full score from no. 483, in Gerald Finzi’s hand, partly realized

62
668 Pan and Syrinx
Vocal score from no. 667a in hand of Audrey Moncrieff. From transparencies belonging to Cedric Thorpe Davies

669 By the moon's soft-beaming light: no. 2 of Six cantatas, etc. 2nd set
Full score from no. 486 in Gerald Finzi's hand. Cello and keyboard parts are transparencies in another hand

670 Songs by John Stanley
MS. in Gerald Finzi's hand containing most of no. 492 and some other songs

671 The fall of Egypt
Vocal score of fragments of Part 1, together with full score of the first 2 bars of the overture. From no. 499, in Gerald Finzi's hand

672 O! God of Hosts, from "The Fall of Egypt"
Incomplete full score from no. 499 in Gerald Finzi's hand. Unrealized

673 With gen’rous tears, from "The Fall of Egypt"
Full score from no. 499, in Gerald Finzi's hand. Partly realized

674 Recit., Again the tyrant and duet, The gliding stream, from "The Fall of Egypt"

a-c (a) Short score entirely in Gerald Finzi's hand, from no. 499. Realized
   (b) and (c) 2 short scores in another hand, with words added in Joyce Finzi's hand.
From 499

675 Ah to be guilty. Duet from "Zimri"

a-d (a) and (b) 2 scores from no. 501, in Gerald Finzi's hand. Realized
   (c) and (d) 2 scores in another hand, with words added in Joyce Finzi's hand

676 The future is not mine nor thine, from "Zimri"
Working sketch in Gerald Finzi's hand, from no. 501

677 Anthem, Hear me when I call
Incomplete vocal score from no. 505 in Gerald Finzi's hand. Unrealized

678 Anthem, My strength will I ascribe unto thee
Vocal score of bars 1—16 only from no. 506 in Gerald Finzi's hand. Unrealized

WESLEY, Charles (1757 — 1834)

679 Six concertos for the organ, etc., op. 2
Full score of nos. 1—3, 5—6, from no. 231. No. 5 is "Edited by Gerald Finzi", with suggested cadenzas etc.
Typescript note on Wesley's concertos by G.F.

680 Six quartettos, etc.
Scores of nos. 3, 4 & 6, from no. 232
## APPENDIX I

### Contents of No. 332, “Eighteenth Century Songs”

The volume is a bound collection of 165 songs, apparently from its alphabetical title-order the second of three such volumes assembled by an unknown enthusiast. As far as can be ascertained, all are London publications ranging between c.1720 and c.1780. The fact that only a single song appears to have been published so early as 1702 raises the suspicion that that particular item must be a late issue, though no real evidence of this has been found. Very few of the songs indicate publishers’ names, but in the few instances these have been included along with the date.

### 1 ALPHABETICAL INDEX OF FIRST LINES

<table>
<thead>
<tr>
<th>First line</th>
<th>Composer</th>
<th>Notes</th>
<th>Date</th>
<th>RISM No.</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ghosts of ev'ry occupation</td>
<td>J.E. Galliard</td>
<td>from the pantomime “Harlequin Faustus”</td>
<td>1724</td>
<td>G203</td>
<td>4</td>
</tr>
<tr>
<td>Gin thou wert mine one thing</td>
<td>anon.</td>
<td>“A Scotch Song”</td>
<td>c.1730</td>
<td>—</td>
<td>2</td>
</tr>
<tr>
<td>Goddess of ease, leave Leth's brink</td>
<td>Wm. Boyce</td>
<td>words by C. Smart</td>
<td>c.1745</td>
<td>B4126</td>
<td>1</td>
</tr>
<tr>
<td>God save great George our king</td>
<td>anon.</td>
<td>“for two voices”</td>
<td>1745</td>
<td>—</td>
<td>3</td>
</tr>
<tr>
<td>Had Neptune when first he took charge</td>
<td>Wm. Popple[e]y</td>
<td>“A drinking song”</td>
<td>c.1725</td>
<td>P5096</td>
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<td>Hail Burgundy, thou juice devine</td>
<td>anon.</td>
<td>inscrib'd to the Musical Society, etc.</td>
<td>c.1740</td>
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<td>Hail Greenewich crown'd with sweet delight</td>
<td>Joseph Jackson</td>
<td>“words by Mr Young”</td>
<td>c.1740</td>
<td>J61</td>
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<td>Hail Masonry thou craft divine</td>
<td>anon.</td>
<td>“or, The Fellow Crafts song”</td>
<td>c.1775</td>
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<td>Hail to the myrtle shade</td>
<td>anon.</td>
<td>words by N. Lee from “Theodosius”</td>
<td>c.1750</td>
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<tr>
<td>Hail Windsor crown'd with lofty tow'rs</td>
<td>John Travers</td>
<td>—</td>
<td>1745</td>
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<td>11</td>
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<tr>
<td>Happy's the love that meets return</td>
<td>anon.</td>
<td>words by Allan Ramsay</td>
<td>c.1740</td>
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<tr>
<td>Hark away, 'tis the merry ton'd horn</td>
<td>Henry Carey</td>
<td>from “Cephalus and Procris”</td>
<td>c.1731</td>
<td>C1071</td>
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<td>Hark hark the hunts man sound his horn</td>
<td>?J.E. Galliard</td>
<td>words by Lewis Theobald from “Apollo and Daphne”</td>
<td>c.1740</td>
<td>?G173</td>
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<td>Hark hark ye hunts-man sounds his horn</td>
<td>?J.E. Galliard</td>
<td>words by H. White</td>
<td>c.1740</td>
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<td>Haste, haste Phillis haste</td>
<td>—— Bagley</td>
<td>“A pastoral dialogue”</td>
<td>c.1765</td>
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<td>13</td>
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<td>Hear me, ye nymphs</td>
<td>anon.</td>
<td>“The bush abune Traquair”, words by W. Crawford</td>
<td>c.1725</td>
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<td>He who a virgin's heart would win</td>
<td>T.A. Arne</td>
<td>“Advice”</td>
<td>c.1770</td>
<td>A2047</td>
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<td>How can you lovely Nancy</td>
<td>anon.</td>
<td>“words by Mr Lockman”</td>
<td>c.1750</td>
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<td>21</td>
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<tr>
<td>How can you slight a lover so</td>
<td>Henry Carey</td>
<td>two copies</td>
<td>c.1740</td>
<td>C1139</td>
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<td>How dully wise ye grave disdain</td>
<td>anon.</td>
<td>duetto</td>
<td>c.1730</td>
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<td>28</td>
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<td>How gentle was my Damon's air</td>
<td>T.A. Arne</td>
<td>from “Comus”</td>
<td>c.1740</td>
<td>A1770</td>
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<td>How happy a state does y' miller possess</td>
<td>T.A. Arne</td>
<td>from “The miller of Mansfield”</td>
<td>c.1737</td>
<td>A1886</td>
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<td>How happy is the maid</td>
<td>Samuel Howard</td>
<td>“Rural life”</td>
<td>1750</td>
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<tr>
<td>How heard (sic) is the fortune</td>
<td>anon.</td>
<td>“The lady's case”</td>
<td>c.1740</td>
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<td>How is it possible</td>
<td>Handel</td>
<td>“A favourite minuet in Ariadne”</td>
<td>c.1740</td>
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<td>How much egregious Moore</td>
<td>anon.</td>
<td>“To the ingenious Mr Moore, author of the celebrated worm powder”</td>
<td>?1740</td>
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<td>How welcome my shepherd</td>
<td>J.E. Galliard</td>
<td>“The fond shepherdess”</td>
<td>c.1740</td>
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<td>I am a country parson</td>
<td>anon.</td>
<td>“The words by a private gentleman”</td>
<td>c.1730</td>
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<td>I at my window sit and see</td>
<td>Robert Hudson</td>
<td>“Autumn”</td>
<td>1770</td>
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<td>If beauty sense and virtue</td>
<td>anon.</td>
<td>not in BUC</td>
<td>?c.1730</td>
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<tr>
<td>I feel new passions rise</td>
<td>John Stanley</td>
<td>score with violin and bass</td>
<td>c.1740</td>
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<tr>
<td>If ever I wed as most girls do</td>
<td>anon.</td>
<td>“The favourite man”</td>
<td>1765</td>
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<td>46</td>
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<tr>
<td>If love's a sweet passion</td>
<td>John Foulis</td>
<td>words by S. Boyle</td>
<td>c.1750</td>
<td>—</td>
<td>38</td>
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<tr>
<td>If ever O Hymen I add to thy tribe</td>
<td>Purcell</td>
<td>from “The Fairy Queen”</td>
<td>c.1740</td>
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<td>If ever the cruel tyrant love</td>
<td>T.A. Arne</td>
<td>from “Artaxerxes”</td>
<td>c.1770</td>
<td>A1670</td>
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<td>If the treasure'd gold could give</td>
<td>J.H. Moze</td>
<td>Anacreon, Ode 13th</td>
<td>c.1760</td>
<td>M7680</td>
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<td>If truth can fix thy wav'ring heart</td>
<td>Samuel Howard</td>
<td>words by Mr Garrick</td>
<td>c.1745</td>
<td>H7553</td>
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<td>I had a pretty lass</td>
<td>anon.</td>
<td>“The condescending lass”</td>
<td>c.1735</td>
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<td>I have rambled, I own it</td>
<td>anon.</td>
<td>—</td>
<td>c.1750</td>
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<tr>
<td>I'll sing to my lover all night and all day</td>
<td>anon.</td>
<td>“Jockey, a new song”</td>
<td>c.1750</td>
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<td>I'll tell you my neighbours</td>
<td>anon.</td>
<td>“The tinker”</td>
<td>c.1780</td>
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<tr>
<td>I'm old mad Tom</td>
<td>anon.</td>
<td>words of stanzas 2, 3 and 5 by D'Urfe</td>
<td>c.1725</td>
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<tr>
<td>In a cellar at S[od]om at y* sing of y* T[ot]</td>
<td>John Blow</td>
<td>the first of three catches published on a single sheet; words in “Pills to purge melancholy” not in BUC</td>
<td>c.1740</td>
<td>——</td>
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<tr>
<td>In a small pleasant village</td>
<td>T.A. Arne</td>
<td>“Sweet Nan of the vale”</td>
<td>c.1751</td>
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<td>In a sweet healthy air</td>
<td>anon.</td>
<td>“Sung by Mr Keen... in the Medley or Cupid’s Frolic”</td>
<td>1765</td>
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<tr>
<td>I never yet beheld a maid</td>
<td>anon.</td>
<td>not in BUC</td>
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<td>——</td>
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<tr>
<td>In good King Charles’s golden days</td>
<td>anon.</td>
<td>“The Vicar of Bray”</td>
<td>c.1750</td>
<td>——</td>
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<tr>
<td>In infancy our hopes and fears</td>
<td>T.A. Arne</td>
<td>from “Artaxerxes”</td>
<td>c.1775</td>
<td>A1681</td>
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<td>In penance for past folly</td>
<td>anon.</td>
<td>“The Pilgrim”</td>
<td>?c.1770</td>
<td>——</td>
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<td>In pursuit of some land</td>
<td>anon.</td>
<td>“Labour in vain”</td>
<td>c.1775</td>
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<tr>
<td>In spite of love at length I find</td>
<td>anon.</td>
<td>“The free mistress”</td>
<td>c.1735</td>
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<tr>
<td>In vain the force of female arms</td>
<td>Maurice Greene</td>
<td>“A new song set by Dr Green”</td>
<td>c.1750</td>
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<td>I sing not of battles</td>
<td>W. Defesch</td>
<td>“Monsieur Pantin”</td>
<td>?1748</td>
<td>F547</td>
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<td>Is there a charm ye pow’rs above</td>
<td>anon.</td>
<td>“The power of beauty”</td>
<td>c.1735</td>
<td>——</td>
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<tr>
<td>I that was once great now full little am grown</td>
<td>anon.</td>
<td>“The fantastast prodigal”</td>
<td>c.1730</td>
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<tr>
<td>Jockey and Jenny together were laid</td>
<td>——Gouge</td>
<td>“Set by Mr Gouge”</td>
<td>c.1730</td>
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<tr>
<td>Jockey and Jenny to kirk together went</td>
<td>anon.</td>
<td>“...a Scotch song”</td>
<td>c.1750</td>
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<td>Jolly mortals fill your glasses</td>
<td>J.E. Galliard</td>
<td>words by E. Ward</td>
<td>c.1735</td>
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<td>Joy to great Caesar</td>
<td>anon.</td>
<td>“set to Farinels Ground, the words by Mr Durfey”</td>
<td>?c.1725</td>
<td>F105</td>
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<td>Kind god of sleep</td>
<td>J.E. Galliard</td>
<td>“An address to the God of Sleep”</td>
<td>c.1740</td>
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<td>Lads and lasses blithe and gay</td>
<td>Wm. Yates</td>
<td>“A new dialogue... the words by Mr Boyce, etc.” not in BUC</td>
<td>?c.1770</td>
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<td>Last holiday e’en</td>
<td>anon.</td>
<td>“Colin and Phoebe”</td>
<td>?c.1760</td>
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<tr>
<td>Lend your aid now my muse</td>
<td>Richard Bride</td>
<td>“Taste alamode”</td>
<td>?c.1775</td>
<td>[B4462]</td>
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<tr>
<td>Let ambition fire thy mind</td>
<td>T.A. Arne</td>
<td>from “The judgement of Paris”</td>
<td>Waylett</td>
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<tr>
<td>Let ambition fire thy mind</td>
<td>John Weldon</td>
<td>words by Congreve score for violin, voice and bass</td>
<td>c.1745</td>
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<tr>
<td>Let meander not unseen</td>
<td>anon.</td>
<td>“Juno — in the Prize” from “The judgement of Paris”, words by Congreve</td>
<td>?1702</td>
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<td>Let meander not unseen</td>
<td>anon.</td>
<td>“The Nonpareil (sic)”</td>
<td>?1760</td>
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<td>Let’s drink and be merry</td>
<td>George</td>
<td>“The good fellow”</td>
<td>c.1745</td>
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<tr>
<td>Let’s tope and be merry</td>
<td>anon.</td>
<td>“The jolly bacchanal”</td>
<td>c.1740</td>
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<td>Let the tempest of war</td>
<td>Robert Orme</td>
<td>this edition not in BUC</td>
<td>?c.1761</td>
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<tr>
<td>Love’s a gentle gen’rous passion</td>
<td>Henry Carey</td>
<td>“A two part song, etc.” from “The honest Yorkshireman”</td>
<td>c.1745</td>
<td>C1094</td>
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<td>Love’s goddess in a myrtle grove</td>
<td>anon.</td>
<td>words by Allan Ramsay</td>
<td>c.1735</td>
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<tr>
<td>Maria prithee don’t destroy</td>
<td>Raphael</td>
<td>“A song by R. Covrutiil Esq.’(sic)</td>
<td>c.1745</td>
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<tr>
<td>Maria prithee don’t destroy</td>
<td>Courteville</td>
<td>“The milk-maid by Mr W.B.”</td>
<td>c.1730</td>
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<tr>
<td>Maria when my sight you bless</td>
<td>anon.</td>
<td>“To the tune of God save the King.”</td>
<td>c.1760</td>
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<tr>
<td>May this good company</td>
<td>anon.</td>
<td>“A favourite minute... for two voice’s not in BUC sarabande from op.1/5</td>
<td>?c.1735</td>
<td>C173</td>
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<tr>
<td>Moggy and Jenny both do undo me</td>
<td>[Corelli]</td>
<td>“The advice” set by Mr Handel [Stringo al fine, from “Eziò”]</td>
<td>c.1735</td>
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<td>Musick has charms and so have I</td>
<td>anon.</td>
<td>“An aenigmatical song by Mr H...y”</td>
<td>Waylett</td>
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<tr>
<td>Musick has pow'r to melt the soul</td>
<td>John Stanley</td>
<td>“Musick and beauty”</td>
<td>c.1745</td>
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<td>My banks they are furnish'd with bees</td>
<td>T.A. Arne</td>
<td>words by W. Shenstone</td>
<td>?c.1775</td>
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<td>My fond shepherds of late were so blessed</td>
<td>T.A. Arne</td>
<td>from “Eliza”</td>
<td>c.1760</td>
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<td>My goddess Celia</td>
<td>George Monroe</td>
<td>“Celia the fair”</td>
<td>c.1730</td>
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<tr>
<td>My Jockey is the blithest lad</td>
<td>anon.</td>
<td>“Jockey, a favourite Scotch ballad, etc.”</td>
<td>c.1770</td>
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<td>My jolly companion thou hast a good face</td>
<td>David Digard</td>
<td>Not in RISM or BUC</td>
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<td>My joy depends on you alone</td>
<td>anon.</td>
<td>“The virtuous lover” for 3 voices not in BUC</td>
<td>?c.1730</td>
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<td>My love was once a bonny lad</td>
<td>anon.</td>
<td>“The flower of Edinburgh”</td>
<td>c.1760</td>
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<td>My maid Mary she minds her diary</td>
<td>anon.</td>
<td>“The spinning lass”</td>
<td>c.1745</td>
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<td>Near a thick grove</td>
<td>T.A. Arne</td>
<td>“Cymon and Iphigenia, a cantata”</td>
<td>c.1760</td>
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<td>words by T. Carew</td>
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<td>Near the side of a pond</td>
<td>anon.</td>
<td>“The miller’s song”</td>
<td>c.1750</td>
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<tr>
<td>No glory I covet</td>
<td>anon.</td>
<td>“Contenement” (sic)</td>
<td>c.1745</td>
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<tr>
<td>No mortalist since can blame</td>
<td>anon.</td>
<td>“The original coal-black joak”</td>
<td>c.1730</td>
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<td>No more shall meads be deck'd with flow'rs</td>
<td>Wm. Boyce</td>
<td>“The protestation”</td>
<td>c.1740</td>
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<td>words by T. Carew</td>
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<tr>
<td>No more shall the muses dance round in a ring</td>
<td>T.A. Arne</td>
<td>“The tinkling guitar”</td>
<td>Waylett</td>
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<td></td>
<td></td>
<td>(mistitled)</td>
<td>c.1750</td>
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<td>No nymph that trips the verdant plains</td>
<td>anon.</td>
<td>this edition not in BUC</td>
<td>?c.1775</td>
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<td>Not far from the town, a country squire</td>
<td>anon.</td>
<td>“The chambermaid”</td>
<td>c.1775</td>
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<td>Now Phoebus sinketh in the west</td>
<td>T.A. Arne</td>
<td>from “Comus”</td>
<td>c.1740</td>
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<td>Now to pant on Thetis’ breast</td>
<td>anon.</td>
<td>“The shepherd’s evening”</td>
<td>?c.1760</td>
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<td>this edition not in BUC</td>
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<tr>
<td>O Betsey will thou gang wi’ me</td>
<td>anon.</td>
<td>“Lovely Bettsey”</td>
<td>c.1780</td>
<td>——</td>
<td>105</td>
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<tr>
<td>Of all professions in the town</td>
<td>anon.</td>
<td>“Lovely Bettsey”</td>
<td>c.1750</td>
<td>——</td>
<td>106</td>
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<tr>
<td>Of all the nymphs that blest the plains</td>
<td>anon.</td>
<td>not in BUC</td>
<td>?c.1765</td>
<td>——</td>
<td>109</td>
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<tr>
<td>Of all the nymphs that tript the green</td>
<td>anon.</td>
<td>“Lucy. The words by Mr Green”</td>
<td>?c.1745</td>
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<tr>
<td>Of all the occupations a toper is the best</td>
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<tr>
<td>0 greedy Midas I’ve been told</td>
<td>D. Digard</td>
<td>“The jolly toperas”</td>
<td>c.1780</td>
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<tr>
<td>0 how could I venture to love one like thee</td>
<td>anon.</td>
<td>“The tippler’s wish”</td>
<td>c.1730</td>
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<td>0h Sawny why leaves thou thy Nelly to mourn</td>
<td>Michael Arne</td>
<td>“Thro’ the wood laddie”</td>
<td>1765</td>
<td>A1541</td>
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<td></td>
<td></td>
<td>(mistitled)</td>
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<tr>
<td>0h who’ (sic) is me, poor Walley cryd</td>
<td>anon.</td>
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<tr>
<td>Old Chiron thus preach’d to his pupil</td>
<td>Michael Wise</td>
<td>“Poor Walley’s complaint”</td>
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<td>Achilles</td>
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<td>A two part song set by Mr Wise</td>
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<td></td>
<td></td>
<td>formerly attrib. to Purcell [Zim. S61]</td>
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<tr>
<td>O lovely Fanny, charming maid</td>
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<td></td>
<td></td>
<td>not in BUC</td>
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<td>O my pretty Punchinello</td>
<td>[Handel]</td>
<td>“On the humours of the town, a dialogue between Columbine and Punch, etc.”</td>
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<td></td>
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<td>words by Craey to the air “Seacciato del suo nido” from “Rodelinda”</td>
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<td>On Belvidera’s bosom lying</td>
<td>H. Harington</td>
<td>“Belvidera... by Mr H. Harrington” (sic)</td>
<td>c.1760</td>
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<td></td>
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<td>words by G.A. Stevens</td>
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<td>One day at noon, as pensive in the shade</td>
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<td></td>
<td></td>
<td>“The advice. Cantata, the words by Mr. Boyce”</td>
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<td>One morn e’er sweet Peggy arose from her bed</td>
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<td>One summer's eve as Strephon rov'd</td>
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<td>full score for VVB</td>
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<td>Plenty, mirth and gay delights</td>
<td>John Travers</td>
<td>for “Comus”</td>
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<td>Pretty little modest fair</td>
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<td>“Advice to Daphne”</td>
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<td>Prithie foolish boy give o'er</td>
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<td>Push about the brisk glass</td>
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<td>Remember Damon you did tell</td>
<td>George Vanbrughe</td>
<td>“The Irish howl”</td>
<td>c.1730</td>
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<td>Save women and wine there is nothing in life</td>
<td>anon.</td>
<td>“The pleasures of life”</td>
<td>c.1745</td>
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<td>Say mighty love &amp; teach my song</td>
<td>Wm. Hodgson</td>
<td>“The words by Dr Wats” (sic)</td>
<td>c.1745</td>
<td>H5694</td>
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<td>Say Myra why is gentle love</td>
<td>Samuel Howard</td>
<td>“Myra”</td>
<td>c.1750</td>
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<td>Say Plato why should man be vain</td>
<td>anon.</td>
<td>“Plato's advice”</td>
<td>c.1765</td>
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<tr>
<td>Say Plato why should man be vain</td>
<td>anon.</td>
<td>this edition not in BUC</td>
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</tr>
<tr>
<td>Says my uncle I pray you discover</td>
<td>anon.</td>
<td>“Molly Mogg. A song set by an eminent master”</td>
<td>c.1727</td>
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<td>Say Sylvia shall I speak or die</td>
<td>?Robert Orme</td>
<td>“Sylvia. A new song”</td>
<td>c.1750</td>
<td>O117</td>
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<td>Say! Amanda</td>
<td>anon.</td>
<td>“A new song. By a gentleman”</td>
<td>c.1740</td>
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<td>Say Cloe how the new blown rose</td>
<td>Samuel Howard</td>
<td>“Advice to Cloe”</td>
<td>c.1750</td>
<td>H7489</td>
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<tr>
<td>Say from the silent grave</td>
<td>J.C. Pepusch</td>
<td>“Alexis. A cantata”</td>
<td>c.1745</td>
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<td></td>
<td></td>
<td>words by John Hughes</td>
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<td>See how thy captive lark</td>
<td>anon.</td>
<td>“A new song on a young lady's lark”</td>
<td>c.1752</td>
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<tr>
<td>See Myra see thou the lilly fair</td>
<td>anon.</td>
<td>“The comparison. A new song, the words by a lady”</td>
<td>c.1755</td>
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<tr>
<td>See see O see thou tender creature</td>
<td>Richard Osborne</td>
<td>“Strephon's request. The words by Osborne J.A. Esq., etc.”</td>
<td>c.1730</td>
<td>O138</td>
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<tr>
<td>See the radiant queen of night</td>
<td>anon.</td>
<td>“Arethusa”</td>
<td>c.1730</td>
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<tr>
<td>See while thou weepst Lucinda</td>
<td>-Wall</td>
<td>“Set and sung by Mr Wall”</td>
<td>c.1760</td>
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<td>Since artists who sue for the trophies of fame</td>
<td>anon.</td>
<td>“The English padlock”</td>
<td>c.1770</td>
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<tr>
<td>Sir Walter enjoying his damsel one night</td>
<td>Purcell</td>
<td>The third of three catches published on a single sheet Zim. 273, not in BUC</td>
<td>c.1740</td>
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<td>Six subjects as loyal</td>
<td>anon.</td>
<td>“The loyal toast”</td>
<td>c.1760</td>
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<td>Sixteen years old was black-eyed Sue</td>
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<tr>
<td>Should I dye by the force of good wine</td>
<td>Richard</td>
<td>——</td>
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<td>Leveridge</td>
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<tr>
<td>Soft pleasing pains unknown before</td>
<td>T.A. Arne</td>
<td>&quot;To Delia&quot;, from Vocal Melody VII</td>
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<tr>
<td>Soldier, soldier, take off thy wine</td>
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<td>The second of three catches published on a single sheet</td>
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<td>Sportive Zephyrus fondly blowing</td>
<td>Samuel Howard</td>
<td>&quot;To Zephyrus... made to a favourite minuet in The amorous goddess&quot;</td>
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<td>Spring renewing all things gay</td>
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<td>c.1750</td>
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<td>Spring returns; the fawns advance</td>
<td>——Bagley</td>
<td>&quot;Daffodil, or the shepherd's complaint&quot;</td>
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<td>Damon is the blithest swain</td>
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<td>Sure ne'er was a dog so wretched</td>
<td>Richard</td>
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<td>Leveridge</td>
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<td>Swains I scorn who nice and fair</td>
<td>Samuel Howard</td>
<td>&quot;The Amazon&quot;</td>
<td>c.1745</td>
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<td>Swain Annie fra the sea beach came</td>
<td>Maurice Greene</td>
<td>&quot;Scots sang set by Dr Green&quot; (sic)</td>
<td>c.1740</td>
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<td>Sure bird, whose heavenly native strain</td>
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<td>&quot;To the nightingale&quot;</td>
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<td>Sure companion of the muse</td>
<td>Worgan Jr.</td>
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<td>Sweet day so cool, so calm, so bright</td>
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<td>Sweet Phyllis well met</td>
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<td>Sweet were once the joys I tasted</td>
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## 2 Alphabetical List of Composers

Songs whose composers have not been identified are marked "anon." in section 1 of this appendix, and are not included in the following list.

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APPENDIX II

Contents of no. 379 — 16 arias from operas by Johann Adolf Hasse

1 Quando abbandona il lido
2 Vedi l'amata figlia
3 Non ti ricuso amante
4 Reca la pace in dono
5 Amore a lei giurasti
6 Lungi dagl'occhi tuoi
7 Vedrai morir costante
8 Se a me torranno i Dei (from "Caio Fabrizio", 1732)
9 Lo sposo va a morte
10 Varchero la flebil onda
11 Se tu mi vuoi felice
12 Digli ch'io son fedele (from "Alessandro nell'Indie", 1731)
13 Conservati fedele (from "Artaserse", 1730)
14 Almen se non poss'io
15 Amo te solo (from "Cleonice", 1740)
16 Se l'amor tuo mi vendi

APPENDIX III

Contents of no. 459 — 19 cantatas by A. Scarlatti, with one by Albinoni

The numbers in parentheses represent the order in which the cantatas appear in the (unnumbered) manuscript volume.

(16) Arse felice un tempo d'una fida
(1) Bei prati, freschi rivi ("Il disperato")
(6) Che sai, mio cor?
(8) Come volubil gira la ruota di fortuna
(5) E lunghi dal mio bene
(14) Fu d'oro il primo dardo che mi vibrò nel core
(7) Ho una pena intorno al core
(2) Ne' tuoi lumi
(11) Oh che pena è la mia
(13) Ove fuor del mio seno
(17) Per un momento solo
(10) Quando stanche dal pianto
(18) Questo di bei giacinti serto odoroso
(19) Scorgo il fiume, e scorgo il rio (marked "8 Giugno 1704")
(15) Se a quel fiero dolor che il cor mi strugga l'alma resisti
(3) Se amor con un contento
(4) Sento nel core certo dolore
(9) Le vaghe tue pupille
(12) Veggio l'idolo mio
(20) Al fin m'ucciderete o miei pensieri (by Albinoni)