



**NUI MAYNOOTH**

Ollscoil na hÉireann Má Nuad

**The music of three Dublin musical societies of the late eighteenth  
and nineteenth centuries: The Anacreontic Society, The Antient  
Concerts Society and The Sons of Handel. A descriptive catalogue.**

**Catherine Mary Pia Kiely-Ferris**

**Volume I of IV: The Anacreontic Society Main Catalogue**

Thesis submitted to National University of Ireland, Maynooth for the Degree of  
Master of Literature in Music.

Head of Department: Professor Gerard Gillen  
Music Department  
National University of Ireland, Maynooth  
Maynooth  
Co. Kildare

Supervisor: Dr Barra Boydell  
Music Department  
National University of Ireland, Maynooth  
Maynooth  
Co. Kildare

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## **LIST OF VOLUMES**

1. The Anacreontic Society Main Catalogue
2. The Anacreontic Society Bound Sets Catalogue
3. The Sons of Handel Catalogue and The Antient Concerts  
Society Catalogue
4. The Antient Concerts Society Bound Sets Catalogue

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Accompanying photographs to The Anacreontic Society Main  
Catalogue: **CD 1a**

## PREFACE

The assimilation of this thesis began as an attempt to highlight that which lay uncatalogued, and therefore unknown about, in libraries. This was due to an unfortunate lack of qualified staff, time, or funding. Enquiries into the collections in The Royal Irish Academy of Music revealed the music of the three societies upon which this thesis focuses. Although musicologists have attempted to gather information from these collections, it was almost impossible. The scores and manuscripts were distributed throughout the entirety of the storage stacks of the library in disarray: uncollated and uncatalogued. The librarian, Philip Shields, had attempted to collate the items. However this was a time-consuming task and one which was impractical due to other responsibilities.

The first task in compiling these catalogues was to examine every item which was stored in the stacks of the library to ascertain those which may have been used by the three societies under examination: The Anacreontic Society, The Sons of Handel or The Antient Concerts Society. A large quantity of scores and manuscripts were discovered from the late eighteenth and nineteenth centuries.<sup>1</sup> The decision was made that, for this purpose, only items which bore the mark<sup>2</sup> of the society would be included in the catalogue. A digital image was then taken of the title page of each item (if one was extant), and of each distinguishing feature of the items. This resulted in a 'virtual' copy of the collection, from which the catalogue was compiled. These digital images are used throughout the catalogue for reasons three-fold. First, the items are at least 150 years old, and many are in bad condition. One will now be able to view the scores and manuscripts without touching the items. Secondly, the inclusion of the images removes subjective descriptions of the imprints, stamps, signatures, pictures and other idiosyncrasies found within the collection. Thirdly, musicologists will be able to compare or identify, with relative

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<sup>1</sup> This is as a consequence of the needs of the Irish Academy of Music's choral class, for which Joseph Robinson purchased The Antient Concerts Society's music in 1872. It is feasible that he purchased other music at the time for the same purpose.

<sup>2</sup> Stamp, inscription, label on cover or imprint.

ease, what was not ascertainable within the scope of this project. The accompanying CDs include photographs taken from the aforementioned 'virtual' copy of the collection.<sup>3</sup> Each contains directories which divide the photographs into specific areas e.g. copyist signatures, markings of societies, publisher's markings, local supplier's markings etc. The individual photographs names are referenced within the context of the catalogue.<sup>4</sup> These photographs highlight other possible areas of further research, for example into publishing in the nineteenth century.<sup>5</sup>

The decision has been made to alter capitalisation and spacing in the catalogue, for ease of interpretation. Terms such as 'Local Supplier' or 'Main Catalogue' have been given noun status, and always receive capitalisation on the first letter of the words. Spaces have been inserted before and after colons and semicolons, thereby making lists perceptible. The inclusion of '[...]' throughout the catalogue indicates the omission of original, but inessential, text from the transcriptions of the items. Diacritics have been omitted throughout, as it is the cataloguer's intention to transfer this printed catalogue to a web-based searchable catalogue, and many computer programmes do not recognize accents.

I would like to extend my thanks to the staff of the Music Department, National University of Ireland, Maynooth: to my supervisor Dr Barra Boydell whose assistance and encouragement was invaluable, to Professor Gerard Gillen for his constant support, and to Ms Marie Breen for her patience in helping me with every technological problem that arose. I wish to thank Anne Dempsey for her guidance on the initial stages of cataloguing, and Dr Sarah McCleave for her words of encouragement. I would especially like to thank Philip Shields and Laoise Doherty in the Royal Irish Academy of Music for their assistance in the final stages of

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<sup>3</sup> Some photographs may be unclear, as many of the items are in poor condition. Furthermore, several photographs have been edited to enhance the images and may appear affected.

<sup>4</sup> The CD contents are specific to each society, and not to each catalogue. Therefore, the CD provided with the Bound Sets Catalogues will be identical to those supplied with the Main Catalogues of the same society. The decision was made to duplicate the CDs to ensure that each catalogue was a unit in itself, and usable without reference to another catalogue.

<sup>5</sup> All Novello imprints and stamps are included and cross reference to addresses used at the time.

reorganising the catalogued items in the library. I am grateful to the library of the National University of Ireland, Maynooth and especially Regina Richardson for allowing me access to the books on the subject of cataloguing, normally restricted to internal library staff. I wish to acknowledge the work of Tony Fitzpatrick in producing the accompanying CDs and thank him for his help.

A special thank you to my family and friends, for their practical assistance throughout, without whom this thesis would not have been possible: to my mother, for 'the bread and roses', to my best friend for her words of wisdom, and to my boyfriend for his patience, support and for making me smile.

This thesis is dedicated to Dad – my role model for intensive hard-work.

## INTRODUCTION: THE ANACREONTIC SOCIETY, THE SONS OF HANDEL AND THE ANTIENT CONCERTS SOCIETY

The passing of the Act of Union in 1801 and the abolition of the Irish Parliament meant that Dublin increasingly became isolated from the rest of Europe, and lost its cultural position as 'the Empire's second city'.<sup>1</sup> Composers and performers ceased to include Dublin in their tours of Europe. Public concerts in Dublin diminished. This resulted in the upper-middle-classes, the 'professional aristocracy',<sup>2</sup> initiating their own musical entertainments, separate from the patronage-based concerts of the previous century. The cathedrals (a musical institution well established by the nineteenth century), trained composers and performers who were prominent in the formation of music societies. The members of such societies, the new Anglo-Irish aristocracy, were devoted to the regular performance of orchestral and choral music. For the International Exhibition of 1853, Joseph Robinson is said to have gathered together 'no less than a thousand performers'.<sup>3</sup> This clearly illustrates the number of active performers in Dublin, only fifty years after Vignoles said that 'instrumental music of all sorts, it would seem, had almost vanished.'<sup>4</sup>

The Anacreontic Society predates these political and social issues and was the earliest of these societies, for the performance of orchestral music. The Anacreontic Society was named after the Greek lyric poet Anacreon, noted for his short poetry celebrating love and wine. Similarly named societies were established in London, Belfast and Cork although the Dublin group is perceived to predate all three. The lack of certainty originates in the debate regarding the date of inception of the Dublin society. The 'Anacreontic Centenary Concert' which was held in Dublin in 1840, with much publicity, encourages the assumption that it was founded in 1740. Brian Boydell provides the additional possible dates of 1729 or 1749<sup>5</sup>, although in

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<sup>1</sup> Dibble: *Charles Villiers Stanford*, 4

<sup>2</sup> *Ibid.* 5

<sup>3</sup> *Ibid.* 8.

<sup>4</sup> Cited in White: *The Keeper's Recital*, 99, itself citing from Olinthus J. Vignoles: *Memoir of Sir Robert P. Stewart*, 5.

<sup>5</sup> Boydell, *A New History of Ireland IV*, 608

handwritten addenda's in his personal copy of *A History of Ireland IV*<sup>6</sup> he suggests that the society was a continuation of the activities of The Musical Academy of Crow St. and earlier The Philharmonic Society (c. 1741), 'especially since membership is confined (specifically) to amateurs'.

It was essentially a private society 'for the practice and cultivation of instrumental music'.<sup>7</sup> The members performed occasional public concerts, for which they employed professional conductors and soloists. Visiting virtuosi who participated in such concerts included Kalkbrenner in 1824,<sup>8</sup> Thalberg in 1842<sup>9</sup> and Liszt in 1840.<sup>10</sup>

As stated by Boydell, the membership was confined to amateurs, notably of both Protestant and Catholic denominations.<sup>11</sup> The society initiated an assembly of social groups that would not otherwise have interacted. Musicologists have ascertained that the following people were involved with the Anacreontic Society. The Duke of Leinster played double bass and held the role of President for a period in the nineteenth century at the same time as Paul Alday (the composer, violin teacher and music publisher) conducted the orchestra.<sup>12</sup> William Wallace is known to have been the leader of the society before 1839.<sup>13</sup> Samuel J. Pigott (the 'cellist) and Antonio Sapio were both noted as being respected members of the Dublin Anacreontic Society in Walsh's biography of Catherine Hayes.<sup>14</sup> The collection provides further, previously unknown, information regarding specific members of the society. The following names have been taken from inscriptions on the scores and manuscripts included in this collection, followed by dates if provided<sup>15</sup>: J. A. Barton (1830), Bell,

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<sup>6</sup> I am indebted to Dr Barra Boydell for providing me with the aforementioned book.

<sup>7</sup> Boydell, *A New History of Ireland IV*, 621

<sup>8</sup> Shields, *To Talent Alone*, 479

<sup>9</sup> The Strollers, *A book of dates, operatic, dramatic and musical*, 12

<sup>10</sup> The Strollers, *A book of dates, operatic, dramatic and musical*, 12

<sup>11</sup> *Ibid.* 609

<sup>12</sup> Boydell, *A New History of Ireland IV*, 608-9

<sup>13</sup> From the National Library of Australia catalogue. The score *Walze favorite du Duc de Reichstadt, arranged with variations for the piano forte by Willm. Wallace* bears the inscription 'Willm. Wallace late leader of "The Anacreontic Society"'. Dublin. 1839' <http://nla.gov.au/nla.mus-an10848980>

<sup>14</sup> Walsh, *Catherine Hayes 1818 - 1861*, 10

<sup>15</sup> These dates illuminate how the scores and manuscripts were used by other musicians after the demise of the Anacreontic Society.



M. Button, Collier (15 May 1846)<sup>16</sup>, M. Collins, Cree, Mr Defoe, Herr Elsner, William Fe, Dr Figgis (12 December 1919), Gleeson (3 February, '89), F. Holden, William Hull, McCalley, William Morley (28 March, 1846), Captain R. Speedy, Mrs Sterling, P. Swift, Mrs Therans, W. Turner, Wink and Woods.

Gillen and Johnstone give an account of the forces involved in the Anacreontic Society:

– an ensemble which existed from 1740 to 1865 – included up to fifteen basses, and had to introduce a regulation limiting the number of its flautists to twenty.<sup>17</sup>

However, an examination of the extant music from the society in this catalogue serves to illuminate the number of instruments involved in performances. List of forces are written on many of the title pages of the scores within the collection. The average amounts of instruments listed are two for each wind instrument and three for each string instrument.

Previously, it was only through reports of concerts and other newspaper articles that one could ascertain the activities of the Anacreontic Society. However, there is no comprehensive account, or surviving source that illustrates the repertoire of the society. It is known that in '1806, the members appeared in a concert held in aid of the fund for the erection of the Nelson Pillar';<sup>18</sup> that Catherine Hayes performed with the society on 9 December, 1839 in the Rotunda;<sup>19</sup> the Strollers indicate the involvement of the society in the *Concerts for the Poor of Dublin* at the Rotunda on 5 November and 12 November, 1847;<sup>20</sup> and that the Anacreontic Society held a concert on 13 November 1847, but give no further detail.<sup>21</sup> This collection of scores and manuscripts is the only source of information regarding the repertoire of the Anacreontic Society. It contains 191 works. There are seven sets of music within the

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<sup>16</sup> Copyist

<sup>17</sup> Gillen & Johnstone, *A Historical Anthology of Irish Church Music*, 177

<sup>18</sup> Ibid. 608

<sup>19</sup> Walsh, *Catherine Hayes 1818 – 1861*, 17

<sup>20</sup> Ibid.

<sup>21</sup> The Strollers, *A book of dates ,operatic, dramatic and musical*, 16

collection containing symphonies, overtures, string quartets, glees, songs and movements from operas. Appendix A provides a list of composers and works that were performed by The Anacreontic Society.

The Sons of Handel collection was obtained by the Royal Irish Academy of Music as part of the Antient Concerts Society collection which was purchased in 1872. Francis Robinson (the elder) founded The Sons of Handel in 1810 according to the 1900 edition of *Grove's Dictionary*. It was described as 'probably the earliest society established for the execution of large scale works'.<sup>22</sup> Caitriona Doran, in her M.A. thesis on the Robinson family suggests that this was a revival of the society of the same name founded in 1786.<sup>23</sup> A study of the watermarks in the manuscripts included in the *Sons of Handel* collection shows that they date from 1807 to 1820. This verifies that the society under examination is that which was founded in 1810. This is further born out by the fact that the Sons of Handel stamp, of which there is only one extant, is dated 1818. The manuscripts in the Sons of Handel collection bear evidence of use by the Antient Concerts Society: binding of the Sons of Handel manuscripts by the Antient Concerts Society; the superimposition of Antient Concerts Society labels over Sons of Handel covers; and the manuscripts which bear both the Antient Concerts Society and the Sons of Handel stamps indicate that the original Sons of Handel manuscripts were used by Joseph Robinson's Antient Concerts Society. Larchet's states, in *Music in Ireland, A Symposium*, that the Sons of Handel was the earliest choral body in Ireland for the practice of oratorio.<sup>24</sup> Notably, there are only five works (in fifty-three part-books) surviving from the Sons of Handel society: *Joshua*, *Allegro ed il pensiersoso*, *Judas Maccabeus*, *Alexanders Feast* and *Acis and Galatea*. Three manuscripts in the Sons of Handel collection bear lists of forces. An example of vocal forces shows that one soprano, one alto, two tenors and two basses performed at one time. In the case of instrumental music, a list of sixteen books, played by nineteen performers illustrates the size of the orchestra. An examination of the manuscripts provides the names of

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<sup>22</sup> *A Dictionary Of Music and Musicians* (1900), 113

<sup>23</sup> Doran, *The Robinsons*, iv

<sup>24</sup> Larchet, *Music in Ireland, A Symposium*, 15

members: Mr Glover, Dr Stewart and McCarthy. The name J. C. Fitzgerald Esq. was found within the binding of a manuscript in the collection. His area of involvement within the society remains unknown.

The Antient Concerts Society was founded in 1834 by Joseph Robinson 'for the cultivation of vocal music, especially choral compositions of ancient masters.'<sup>25</sup> He was one of the most influential figures in music in nineteenth century Dublin and was highly regarded as a composer, vocal soloist and conductor. He was also integral in the establishment and success of the Royal Irish Academy of Music.

The Antient Concerts Society, which was considered the city's leading orchestral and choral society,<sup>26</sup> thrived under the baton of Robinson until 1862. It continued with George Torrance as conductor<sup>27</sup> until it came to an end in 1864. The society bought and renovated the Patent Oil Gas Light Co. premises in 52, Great Brunswick Street (now Pearse Street.) which was apparently 'a hall of about the same size as the Gewandhaus at Leipzig'.<sup>28</sup> These Ancient Concert Rooms continued to be used for performances for the remainder of the century and the building still stands today.<sup>29</sup>

An account from 1851 cited in *Anglo-Irish Music* states that Robinson started:

with one or two violins and a chorus in Dawson Street – from that he stole on, backed by the taste and judgement of the Ancient Concerts Society, and now he brings forward every winter four or five oratorios performed solely by local artists.<sup>30</sup>

Stanford maintained that Robinson would 'never consent to maimed rights and his band was always complete, even when he had to send to Liverpool or Manchester for the means'.<sup>31</sup> Occasionally, the scores and manuscripts in this collection bear

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<sup>25</sup> Boydell, *A New History of Ireland IV*, 608

<sup>26</sup> Barra Boydell: *A History of Music at Christ Church Cathedral, Dublin*, n.154

<sup>27</sup> Beausang: 'Dublin Musical Societies', *Irish Musical Studies* v, 170.

<sup>28</sup> Stanford: *Pages From An Unwritten Diary*, 23.

<sup>29</sup> It became a cinema but by all appearances now will be turned into office blocks.

<sup>30</sup> Beausang: 'Dublin Musical Societies', *Irish Musical Studies* v, 169.

<sup>31</sup> Stanford: *Pages From An Unwritten Diary*, 23-4.

lists of forces involved and photographs of these lists are referenced throughout the catalogue.<sup>32</sup> Beausang cites a *Freeman's Journal* entry of 1860 as noting that 'although the principal soloists were imported the chorus and orchestra were "entirely composed of our fellow citizens"'.<sup>33</sup> The most distinguished visiting soloists included Thalberg, Rubenstein and Joachim.<sup>34</sup> Contemporaneous newspaper articles provide a large amount of information regarding the performers and the repertoire, the most notable of the members being John Stanford (father of the composer) and Richard M. Levey (musical director of the Theatre Royal Orchestra).<sup>35</sup> This context does not allow for an account of members named in other sources, however the following are names taken from inscriptions on the scores and manuscripts of the collection, followed by the dates if provided: Miss Byrne, Mr F. Robinson, Lidel, Patton, J. J. Gleeson (1911), J. Sully, J. J. Finlay (6 December '25), Mrs Mac Mahon, W. H. Trundle, J. Coyle, M. Levy, Dowling, Miss Connors, Miss Mc Dermot, W. J. Nash (3 April 1852), McCalley, Herr Elsner (1860), Signor Sapio, Miss Searle, Mr Geary, Colman, Richard Smith, M. Smith, M. Whaley, Wm Robinson, Buckley (1894-7), Ellard (1909), Campbell (1909), Baxter (1942), Lowe, Simpson, Hawkes (27 March, '79), The Misses Reeves, Charles Graver, Ellis, J. Barton and Mr Shoales.

It is possible to ascertain the repertoire of The Antient Concerts Society from newspaper reviews of the time. Charles Villiers Stanford is cited by Beausang as noting that 'Robinson "introduced into Dublin the works of Mendelssohn almost contemporaneously with their performance in England"'.<sup>36</sup> Handel, Mendelssohn and Spohr were the most popular composers whose works are included in this collection. However, local composers were also supported, encouraged and their works performed. Each year, the society held a competition for composers and the winning composition was performed.<sup>37</sup> The collection includes a bound set of

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<sup>32</sup> Otherwise, view the Forces Directory in the Antient Concerts Society CD.

<sup>33</sup> Beausang: 'Dublin Musical Societies', *Irish Musical Studies* v, 170.

<sup>34</sup> Barra Boydell: *A History of Music at Christ Church Cathedral, Dublin*, n.154

<sup>35</sup> Beausang: 'Dublin Musical Societies', *Irish Musical Studies* v, 169.

<sup>36</sup> Ibid.

<sup>37</sup> Shields, *To Talent Alone*, 479

anthems on the texts 'Remember me, O Lord' and 'Proclaim ye this among the gentiles' anonymously composed. The winning anthem in 1838 was composed by Thomas Atwood Walmisley and survives separately in manuscript form in the collection. A second prize was awarded that year to Dr John Smith<sup>38</sup> which may, perhaps, be among those in the bound set. Interestingly, the Antient Concerts Society collection also contains the score of Mendelssohn's *Hear My Prayer*, arranged specifically for Joseph Robinson, and one of the last things written by Mendelssohn before his death.<sup>39</sup> A full account of the repertoire may be examined in appendix C.

Together, the scores and manuscripts of the Anacreontic Society, the Sons of Handel and the Anacreontic Society provide an insight into music in Dublin in the late eighteenth and nineteenth centuries that has heretofore been unexamined.

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<sup>38</sup> Doran, *The Robinsons*, 50

<sup>39</sup> *Grove's Dictionary*, 1984, 408

## CATALOGUING PROCEDURES AND USER GUIDE: THE ANACREONTIC SOCIETY

This catalogue was produced to fulfill the requirements of the Royal Irish Academy of Music library and to provide researchers with a descriptive and detailed catalogue of each score and manuscript associated with the Anacreontic Society. For one to be able to utilize the catalogue, one must first understand the methods of cataloguing and the format that the catalogue takes.

The format for this catalogue is derived from three sources: the Royal Irish Academy of Music library's current cataloguing standards, Anne Dempsey's catalogue of the Armagh Cathedral Collection<sup>1</sup>, and the Anglo-American Cataloguing Rules. It developed to incorporate the further requirements needed to represent these collections.

For the purpose of this catalogue, printed scores and manuscripts are not separated into individual catalogues.<sup>2</sup> Each item is included in the Anacreontic Society Main Catalogue. Should any two or more pieces be secured or bound together (a 'Bound Set') then these pieces are catalogued separately in the Bound Sets Catalogue. Each piece in the Bound Sets Catalogue has a corresponding entry in the Main Catalogue to facilitate the researcher<sup>3</sup>. Therefore, if accessing a work, the call number may be obtained from the Main Catalogue. However, if looking for a full descriptive and detailed account of an item, then the Bound Sets Catalogue should be referenced. The Main Catalogue entry will refer to the relevant entry in the Bound Sets Catalogue.

The catalogues are arranged alphabetically according to composer and uniform title. Each entry in the catalogue represents one unique item. Identical items are

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<sup>1</sup> Itself based on Sarah McCleave's catalogues of the Aylward and Mackworth collections. McCleave, Sarah: *A Catalogue of Published Music in the Mackworth Collection* (Cardiff University, 1996)

<sup>2</sup> One may assume that, in the case of multiple copies, these manuscripts were copied from the scores, so that more performers may participate in the work. Therefore, as they were used together, they should be stored together.

<sup>3</sup> The corresponding entry in the Main Catalogue contains minimum information: composer, text author, arranger, uniform title, opus number, main title, subsidiary title and statement of responsibility.

included in the 'copies' field of the relevant entry. Should a score have a different publisher address or publishers imprint (but be identical in every other sense) then this score is catalogued as an entry in its own right.<sup>4</sup> Manuscripts of the same work are catalogued as one entry.<sup>5</sup>

Any information provided in the catalogue in square brackets indicates that it did not originate from the item, but was ascertained from another source. The information within smart brackets refers to the relevant photograph on the accompanying CD.

The following is the layout of the catalogue. All fields may not be relevant in every entry.

Composer	call no.
<p>Text author</p> <p>Arranger</p> <p>[Uniform title, Opus No.]</p> <p>Series title, Series title number.</p> <p>Main title : Subsidiary title / Statement of responsibility.</p> <p>Numbering or part of work.</p> <p>Publisher information. Plate No.</p> <p>Medium, scoring (pagination)</p> <p>Additional notes.</p> <p>AS markings. RIAM marking. Other Stamps.</p> <p>Copies or Parts and call numbers.</p>	

<sup>4</sup> If items were published at different times, then the items may have been purchased at different times and therefore may have been originally performed at different times.

<sup>5</sup> The justification that holds above does not hold here. Two scribes may have been employed to copy works for one performance/rehearsal season, and as no additional evidence may be gleaned from manuscripts of the same work to identify or separate them, they are catalogued together as one item.

The following is a description of each of the fields, illustrating positioning on the page, capitalization and punctuation:

### **Call number**

E.g. **AS.1.BEE** or **AS.BS.7.4.SYM/1**

This field comprises three or four sections. The first denotes the society name, AS (for Anacreontic Society), followed by BS (for Bound Set) if applicable. The second section, following the full stop, denotes the number of the unique item in the collection <sup>6</sup> followed by the number of the instrumental or vocal part within that item group<sup>7</sup>. The third section, following the full stop, in the Anacreontic Society Main Catalogue denotes the first three letters of the composer's name. The third section, following the full stop, in the Anacreontic Bound Set Catalogue denotes the genre (as no one composer is responsible for the contents of the sets). This section is a generalization of the majority of the contents in the set. On occasion, the contents may differ from the specified genre. The fourth section, only applicable in the Anacreontic Society Bound Sets Catalogue, denotes the number of the work within the set. In the Anacreontic Society Main Catalogue, if the call number is not provided, in bold, at the right hand side of the entry, then it is a reference to the Bound Sets Catalogue and the call number appears on the last line of the entry.

### **Composer 1, Composer 1 dates**

Text Author / Text Source : Author 1, Author 1 dates ; Author 2, Author 2 dates ; Author 3, Author 3 dates.

Arranger : Arranger 1, Arranger 1 dates ; Arranger 2, Arranger 2 dates ; Arranger 3, Arranger 3 dates.

e.g. **Beethoven, Ludwig van, 1770-1827**

Text Author : Kotzebue, August von, 1761-1819.

e.g. **Handel, George Frideric, 1685-1759**

Arranger : Mozart, Wolfgang Amadeus, 1756-1791.

<sup>6</sup> Arranged alphabetically according to composer and uniform title.

<sup>7</sup> Arranged according to strict score order hierarchy e.g. (depending on the number of parts extant), flute will be number 1, and cello number 23.



The definitive version of the composer's, author's (of the sung text or libretto) and arranger's names and dates are taken from the *New Grove Online* or *The British Library Catalogue Online*. The more obscure names etc. are taken from Grove's 1900 edition of *A Dictionary Of Music and Musicians*, Brown's *British Dictionary of Musicians* and *Cathedral Anthems* (1895). The composer's name is placed in bold format, and it is according to this name that the alphabetical arrangement of the catalogue is sorted. Every field of information following the composer's is indented to emphasize the beginning of each entry. The details regarding the origins of the text follow on a new line. The author of the original text (Author 1), or the origins of the text (e.g. Bible) appears first; those who adapted or translated the text are named following a semicolon, with their specific involvement noted subsequently in square brackets. The arranger's details follow on a new line. Should more than one arranger have been involved, their details are included following a semicolon. The details of those who provided accompaniment are provided in this field with their specific involvement noted subsequently in square brackets.

**[Uniform Title, Opus No.]**

e.g. [Clemenza di Tito, K.621]

The uniform title is the definitive title under which all versions, arrangements or publications of the same work are known. The uniform title for distinctive titles generally reverts to the original language or that which was used when first published (e.g. the uniform title for *The Seasons* is *Die Schöpfung*). Uniform titles for generic works are constructed using the following information in the order: the genre of the work, in the plural (e.g. Concertos), the instrumentation (e.g. violin), the opus number, the key and if the work is arrangement of the original (e.g. Symphony, No.6, Op.68, F Major, arr.).<sup>8</sup> All indefinite articles are omitted at the beginning of uniform titles to enable the alphabetization of the catalogue. If a uniform title could not be ascertained, the main title was substituted in its stead. The opus numbers are taken from the *New Grove Online* and *The British Library Catalogue Online* and not from the item. Not all opus

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<sup>8</sup> Not all of this information was available at time of submission. The *New Grove Online* and *The British Library Catalogue Online* were referenced in each case.

numbers could be established. Further research and examination of the scores may clarify the identity of many of these works.

**Series Title : Series Title, Series Number**

e.g. Series title : Novello's Edition of the Works of Felix Mendelssohn Bartholdy, Op.52. Selections from Mendelssohn's Hymn of Praise, Symphonia Cantata No.1, Op.52, No.8.

The series title is included if the item is part of a greater published collection which was sold in separate parts.

**Main Title : Subsidiary Title / Statement of Responsibility.  
Numbering or Part of Work.**

e.g. Lobgesang : Eine Symphonie-Cantate / nach Worten der heiligen Schrift componirt von Felix Mendelssohn-Bartholdy.

This is a transcription of the title page maintaining spelling, punctuation and capitals as far as possible. Where words were originally in block capitals, only the first letter of the word is kept capitalized.<sup>9</sup> Information regarding the section or movement of the work, included within the item, which is not specified on the title page is taken from the music and is stated following the transcription.

**City of publication 1 : Name of publisher, address of publisher ; City of publication 2 : Name of publisher 2, address of publisher 2 ; City of publication 3 : Name of publisher 3, address of publisher 3 ; City of publication 4 : Name of publisher 4, address of publisher 4 ; City of publication 5 : Name of publisher 5 : {Publisher stamp/imprint} ; {Publisher**

<sup>9</sup> For aesthetic purposes, and for ease of reading for the user.

stamp/imprint 2} ; {Publisher stamp/imprint 3} ; {Publisher stamp/imprint 4}. Plate No.: {Plate No.}.

e.g. Paris : H. Naderman ; London : Longman & Broderip, No.26 Cheapside & 13 Haymarket : {AS.pub.15} ; {AS.pub.16} .

The publication details are taken from the title page, caption or colophon. Only the essential information is transcribed: the city, name and address of the publisher.<sup>10</sup> In order to clarify this information, punctuation is not maintained.<sup>11</sup> If publisher details are not supplied on the score, but markings are evident then the latter information is prefixed in the catalogue by 'Publisher markings'.

Local supplier : Local supplier, Local supplier address [dates of the local supplier at this address] : {Local supplier stamp} ; Local supplier 2, Local supplier address 2 : {Local supplier stamp 2} ; Local supplier 3, Local supplier 3 address : {Local supplier stamp 3}.

e.g. Local supplier : Robinson, Bussell and Robinson, 7 Westmorland Street [1836-43], Dublin : {ACS.SS.3}.

The local supplier information is taken from the stamps and/or labels on the scores. These fields do not refer to secondary publishers or music sellers in general, but to businesses in Dublin that sold the scores. All of the dates have been taken from Barra Boydell's *Dublin Music Trade to 18??*.

Medium : Scoring (Pagination)

e.g. Manuscript ; Orch ([1] 1f, 44p lvs)

<sup>10</sup> Thereby omitting notes e.g. "Where may be had the scores of ..."

<sup>11</sup> Frequency of commas saturated the phrases in the original e.g. "Novello, 24, Poultry, and 69, Dean St., Soho".

The medium specified either score or manuscript. The scoring field outlines the orchestral or vocal parts for which the work is scored. This may not correspond to what the piece was originally written for. The information is taken from the music and not from the title page. Pagination in the Main Catalogue follows the following format: [# of blank leaves] #folio, # leaves.<sup>12</sup> Pagination in the Bound Sets Catalogue refers to the page number within the book, if one was provided by the binder/copyist and follows the following format: 'page #'. The size in centimeters of the item should be included at this stage, but due to the time restraints of this project, this information was omitted.

#### **Additional notes**

This field includes additional information on each of the items<sup>13</sup> and refers to the relevant photograph on the accompanying CD. The order of information, if relevant to an entry, is as follows:

- Cross-reference: in the Main Catalogue this refers to the full descriptive entry in the Bound Sets Catalogue, or to another catalogue for a related entry: e.g. Cross ref. : AS.BS.2.OPERA/43
- If no title page is extant, where the title information as taken from: e.g. Title information from caption and cover.
- Description of contents: e.g. Vn I part AS.2.5.HAN incomplete : No.44 etc. missing [including back cover].
- Appendages: manuscripts, scores or other paraphernalia found secured to, or originally stored within the item.
- Binding idiosyncrasies: e.g. Pages are different sizes in bound volumes AS.3.1.HAY, AS.3.3.HAY, AS.3.5.HAY - AS.3.6.HAY, AS.3.8.HAY, AS.3.12.HAY & AS.3.14.HAY : {AS.fig.131}.
- Information taken from the publication (e.g. printers).

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<sup>12</sup> [#] #f, #lvs

<sup>13</sup> In the Anacreontic Society Bound Sets Catalogue, there may be a duplication of information within this field, in different entries. This occurs when the information relates to the Bound Set rather than the piece within it, and so will be duplicated in each entry regarding that Bound Set. In these cases and only within the additional notes section, the call number named will not include the fourth section (i.e. /#), as this specifies the piece within the Bound Set and will not be relevant.

- Notable anomalies on publisher markings: e.g. Publisher name on AS.BS.4.13.ORCH/4 obscured and replaced with "Muzio" : {AS.fig.175}.
- Date and source. All dates follow the format: day month, year (except in the case of Novello imprints which are provided, and therefore transcribed as dd.mm.yy): e.g. Inside front cover of AS.BS.4.13.ORCH dated Friday 21 May, 1847 : {AS.fig.170}.
- Copyist / Publishing idiosyncrasies (the omission of clefs, and key signatures etc.): e.g. In some cases, copyist omits clef and key signature after first line of manuscript : {AS.fig.118}.
- Copyist signatures, initials and /or dating: e.g. Copyist of AS.3.11.HAY = Collier : {AS.cp12}.
- Information on differing copyists, providing a handwriting comparison, where relevant.
- Editing idiosyncrasies (e.g. text altered, music altered and the means of altering etc.): e.g. Score edited with addition of handwritten manuscript. : {AS.fig.20}.
- Performance editing. This field illustrates the methods used to obscure sections or movements of scores and manuscripts: e.g. Performance editing : paper threaded to manuscript AS.3.15.HAY, with a nail, to obscure music : {AS.fig.165}.
- Bars of music written, included or bound onto the item.
- Notes on the music regarding the performance (e.g. duration)
- General notes on the music (e.g. notes by performers)
- Drawings (e.g. by performers)
- Forces (e.g. number of books, or number of performers as delineated on the item)
- Inscription information (e.g. presented to the society and by whom):e.g. Principal's score AS.BS.3.23.ORCH/6 reads "Presented to the Anacreontic Society by M [...?]" : {AS.fig.65.}.
- Societies or individuals who had possession of the items: Part II is signed by William Hull and dated 1823 : {AS.fig.121}.
- Other musical societies who had possession of the items:

- Other usage by same society (i.e. a cover used to bind one piece, but originally used to bind another): e.g. Back cover of AS.BS.2.6.OPERA, upside down, reads "Cinque, dieci, Venti" : {AS.fig.161}.
- Photographic facsimile of important scores.

AS marking : {AS marking}. RIAM marking : {AS.RIAM marking}. Other stamps : {AS.os}.

The AS markings fields refer to the photographs which justify the inclusion of the item in the catalogue, including labels on covers or inscriptions. The RIAM markings include both stamps and imprints. Other stamps are those whose provenance is, thus far, unidentifiable.

Copies:  
Parts :

The copies field lists the call numbers of the items identical to that of the main entry. The parts field lists all of the call numbers of the extant individual parts which correspond to the information in the main entry.<sup>14</sup>

The following is a list of the abbreviations used throughout the catalogues:

<b>A</b>	alto (voice) or to define pitch of instrument (e.g. Alto trombone)
<b>Accomp.</b>	Accompaniment
<b>ACS</b>	Antient Concerts Society
<b>Adapt.</b>	Adapted
<b>Anon.</b>	anonymous [composer]
<b>AS</b>	Anacreontic Society
<b>B</b>	bass (voice), or to define pitch of instrument (e.g. Bass trombone), or double bass [the latter only when listed last in the 'parts' section]
<b>b</b>	binder

<sup>14</sup> This is constructed from the title page, usually only surviving with the principal's score.

<b>B drum</b>	bass drum
<b>Bn</b>	bassoon
<b>BS</b>	bound set
<b>C</b>	canto (voice)
<b>c</b>	cover
<i>c</i>	<i>circa</i>
<b>Ca</b>	contralto
<b>Cb</b>	contrabass
<b>Cl</b>	clarinet
<b>Cp</b>	copyist
<b>Ct</b>	contratenor
<b>Cross ref.</b>	cross-reference
<b>Cym</b>	cymbals
<b>f</b>	folio (s) [paper printed/written on only one side]
<b>fig.</b>	figure
<b>Fl</b>	flute
<b>Frc</b>	forces
<b>Fs</b>	full score
<b>Hn</b>	horn
<b>Hrp</b>	harp
<b>lbl</b>	label [on cover]
<b>No.</b>	number
<b>Ob</b>	oboe
<b>Op.</b>	opus
<b>Oph</b>	ophicleide
<b>Orch</b>	orchestra
<b>ORCH</b>	orchestral
<b>Org</b>	organ
<b>Os</b>	other stamp
<b>p</b>	pages
<b>Pf</b>	piano (instrument)
<b>Pic</b>	piccolo
<b>pub</b>	publisher
<b>RIAM</b>	Royal Irish Academy of Music

<b>S</b>	soprano (voice)
<b>Sig.</b>	signature
<b>SOH</b>	Sons of Handel
<b>Srp</b>	serpent
<b>SS</b>	local supplier stamp
<b>STG QT</b>	string quartets
<b>SYM</b>	symphonies
<b>T</b>	tenor (voice), or to define pitch of instrument (e.g. Tenor trombone)
<b>Timp</b>	timpani
<b>Tpt</b>	trumpet
<b>Tr</b>	treble (voice)
<b>Transl.</b>	translated
<b>Trbn</b>	trombone
<b>Tri</b>	triangle
<b>UNA</b>	unattributed [composer]
<b>VAR</b>	various composers
<b>Vol.</b>	volume
<b>vv</b>	voices
<b>Vla</b>	viola
<b>Vn</b>	violin
<b>Vc</b>	'cello
<b>Vc &amp; B</b>	'cello and double bass
<b>Vn</b>	violin
<b>wm</b>	watermark



**Alday, Paul, c1763-1835**

*[Symphonies, No. 1]*

Alday's Gd Sinfonie No.1.

Cross ref. : AS.BS.7.SYM/1

**Alday, Paul, c1763-1835**

*[Symphonies, No. 2]*

Alday's Gd Sinfonie No.2.

Cross ref. : AS.BS.7.SYM/2

**[Arne, Thomas Augustine, 1710-1778]**

*[Where the bee sucks]*

Where the Bee Sucks.

Cross ref. : AS.BS.5.VOCAL/24

**[Arne, Thomas Augustine, 1710-1778]**

*[Which is the properest day to drink]*

Which is the Properest day to drink.

Cross ref. : AS.BS.5.VOCAL/3

**Auber, Daniel-François-Esprit, 1782-1871**

*[Ambassadrice]*

L'ambassadrice : Musique de D.F.E. Auber. Ouverture a Grand Orchestre.

Cross ref. : AS.BS.3.ORCH/21

**Auber, Daniel-François-Esprit, 1782-1871**

*[Cheval de Bronze]*

Le Cheval de Bronze Musique de D. F. E. Auber. Ouverture a Grand Orchestre.

Cross ref. : AS.BS.3.ORCH/8

**Auber, Daniel-François-Esprit, 1782-1871**

*[Fra Diavolo]*

Fra Diavolo [...]: Ouverture a Grand Orchestre / Musique de D. F. E. Auber.

Cross ref. : AS.BS.3.ORCH/16

**Auber, Daniel-François-Esprit, 1782-1871**

*[Gustavus the Third]*

Overture to the celebrated opera Gustavus the Third : or The Masked Ball, performed with unexampled success at the Theatre Royal, Covent Garden, in parts for a full orchestra / Composed by Auber.

Cross ref. : AS.BS.3.ORCH/17

**Auber, Daniel-François-Esprit, 1782-1871**

*[Lac des Fees]*

Ouverture de l'Opera: Le Lac des Fees : a Grand Orchestre / Composee par D. F. E. Auber.

Cross ref. : AS.BS.3.ORCH/19

**Auber, Daniel-François-Esprit, 1782-1871**

*[Lestocq]*

Lestocq : Opera comique Musique de D. F. E. Auber. Ouverture a Grand Orchestre.

Cross ref. : AS.BS.3.ORCH/20

**Auber, Daniel-François-Esprit, 1782-1871**

*[Serment]*

Overture, Le Serment : ou les Faux Monnoyeurs [...] ouverture a grande orchestre / Musique de D.F.E Auber.

Cross ref. : AS.BS.3.ORCH/18

**Bach, Johann Sebastian, 1685-1750**

*[Military Pieces]*

Military Piece's *[sic]* : For Two Clarinets Two Horns & A Bassoon /  
Composed (By The Late) J. S. Bach And Most Respectfully Dedicated To The  
Right Honorable Lord O Neill, Col. Of The Antrim Militia.

Cross ref. : AS.BS.4.ORCH/35

**Baillot, P.**

*[Concertos, violin, No.8]*

Huitieme Concerto Pour le Violon, : Avec Accompagnement de premier,  
Second Violon, deux Alto, Basse, Flute, deux Hautbois, 2 Cors, 2 Bassoons et  
Timballes / Dedie a son Ami Rodolphe Kreutzer, par P. Baillot.

Cross ref. : AS.BS.4.ORCH/7

**Beethoven, Ludwig van, 1770-1827**

*[Christus am Oelberge]*

Cross ref. : See Beethoven, Ludwig van : Christus am Oelberge.

**Beethoven, Ludwig van, 1770-1827**

**AS.1.BEE**

Text Author : [ F.X. Huber].

*[Christus am Oelberge, Op.85]*

Beethoven's Hallelujah Chorus from the Mount of Olives.

Score / Manuscript ; Chorus, pf. (6 lvs)

Date from watermark : 1807. Signed [copied?] by "William Hull, Member" :  
{AS.fig.12} .

Watermark : {AS.wm.6} ; {AS.wm.7} ; {AS.wm.8} ; {AS.wm.9} .

AS marking : {AS3}. RIAM marking : {RIAM1}.

**Beethoven, Ludwig van, 1770-1827**

Text Author : [ F.X. Huber].

*[Christus am Oelberge, Op.85]*

March & chorus of Roman Soldiers from the Mount of Olives / by Beethoven.

Cross ref. : AS.BS.2.OPERA/30 ; AS.BS.2.OPERA/33

**Beethoven, Ludwig van, 1770-1827**

*[Concertos, violin, Op.61]*

Concerto for the Violin : With Accompaniments for 2 Violins, 2 Tenors, Flute,  
2 Hoboys, 2 Clarinets, 2 French Horns, 2 Trumpets, 2 Bassoons, Drums,  
Violoncello & Double Basses / Composed by Louis [*sic*] Van Beethoven.

Cross ref. : AS.BS.4.ORCH/26

**Beethoven, Ludwig van, 1770-1827**

*[Fidelio]*

Ouverture de l'Op Fidelio / de Beethoven.

Cross ref. : AS.BS.3.ORCH/11

**Beethoven, Ludwig van, 1770-1827**

*[Ruinen von Athen, Op.113]*

Overture / Aufgefuhrt bei der Eröffnung des neuen Theaters zu Pest Verfasst  
von Ludw von Beethoven.

Cross ref. : AS.BS.3.ORCH/13

**Beethoven, Ludwig van, 1770-1827**

*[Symphonies, No.5, Op.67]*

5me Sinfonie / van Beethoven.

Cross ref. : AS.BS.7.SYM/8

**Beethoven, Ludwig van, 1770-1827**

*[Symphonies, No.6, Op.68]*

Sinfonie Pastorale / van Beethoven.

Cross ref. : AS.BS.7.SYM/9

**Beethoven, Ludwig van, 1770-1827**

*[Symphonies, No.8, Op.93]*

Huitieme Grand Symphonie En Fa Majeur : pour deux Violons, Alto, Basse et Contre-Basse, deux Flutes, deux Hautboise, deux Clarinettes, deux Bassons, deux Cors, deux Trumpettes et Timbales / Composee par L. van Beethoven.  
Cross ref. : AS.BS.3.ORCH/4

**[Bishop, Sir Henry R.]**

*[Hark Apollo]*

Hark Apollo.

Cross ref. : AS.BS.2.OPERA/26

**Danby, John, c1757-1798**

*[Awake Aeolian lyre]*

Awake Aeolian lyre.

Cross ref. : AS.BS.5.VOCAL/6

**[Danby, John, c1757-1798]**

*[Come ye party jangling swains]*

Come ye party Jangling Swains.

Cross ref. : AS.BS.5.VOCAL/7

**Devienne, Francois, 1759-1803**

*[Concertos, flute, No.3]*

Troisieme Concerto : Pour la Flute / Par Mr. De Vienne Le Jeune.

Cross ref. : AS.BS.4.ORCH/31

**Devienne, Francois, 1759-1803**

*[Concertos, flute]*

Concertos For A Flute Principale. : Two Violins, Tenor & Bass, Two Hautbois, Two Horns, (ad.lib.) / Composed by F. Devienne.

Cross ref. : AS.BS.4.ORCH/28

**Drouet, Louis, 1792-1873**

*[Concertos, flute, No.3, Op.19]*

1re. No. de la Souscription. Troisieme Concerto pour la Flute : Avec Accompagnement de Grand Orchestre / Compose et Dedie a Madame Catalani Par L. Drouet, Premier Flute de la Chapelle du Roi de France.

Cross ref. : AS.BS.4.ORCH/22

**Dykes Bower, Sir John, 1905-1981**

**AS.BS.5.VOCAL/21**

Text Author : Baker, Sir Henry Williams, 1821-1877.

*[God of Love]*

Series title : The Musical Times December 1, 1890, No.3 Hymns For Use In Times Of War.

O God of Love : Hymn for use in time of war / by Sir H. W. Baker set to music by J. B. Dykes.

London : Novello & Company Ltd : New York : Novello, Ewer & Co.

Score ; Chorus (2lvs)

Cross ref. : Included, loose, as part of AS.BS.3.ORCH Viola part book.

AS marking : {AS5}.

**Fontaine, Ant.**

*[Airs, violin, No.4]*

Quatrieme Air Varie Pour Violon Principal : Avec Accompagnement de deux Violons, Alto et Basse ou Piano Forte. Dedie a son ami St. Auben, Chevalieu de la Region d'honneur . / Par Ant. Fontaine.

Cross ref. : AS.BS.4.ORCH/8

**Gaudry, Richard, 1800-1824**

*[Descend celestial Queene]*

Descend celestial Queene : A glee for four voices / by R. Gaudry.

Cross ref. : AS.BS.1.OPERA/14

**Giordani, Tommaso, c1730/33 -1806**

*[Take oh take those lips away]*

Take oh take those lips away.

Cross ref. : AS.BS.5.VOCAL/30

**[Giornovichi, Giovanni Mane, 1747-1804]**

*[Concertos, violin, No.6]*

No.6 Concerto : A Violon Principal, Deux Violon, Alto et Basse Deux Hautbois, Deux Cors / Composes par Mr. Jarnowich.

Cross ref. : AS.BS.4.ORCH/34

**[Giornovichi, Giovanni Mane, 1747-1804]**

*[Concertos, violin, No.9]*

No. Concerto : A Violon Principal, Deux Violon, Alto et Basse Deux Hautbois, Deux Cors / Composes par Mr. Jarnowich.

Cross ref. : AS.BS.4.ORCH/33



**[Giornovichi, Giovanni Mane, 1747-1804]**

*[Concertos, violin, No.12]*

No.XII Concerto : A Violon Principal, Deux Violon, Alto et Basse Deux Hautbois, Deux Cors / Composes par Mr. Jarnowich.

Cross ref. : AS.BS.4.ORCH/32

**[Giornovichi, Giovanni Mane, 1747-1804]**

*[Concertos, violin, No.13]*

No.13 Concerto : A Violon Principal, Deux Violon, Alto, et Basse, Deux Hautbois, Deux Cors / Composes par Mr. Jarnowich.

Cross ref. : AS.BS.4.ORCH/2

**Haigh, Thomas, 1769-1808**

*[Concertos, violin]*

A Concerto for the Violin : in which is Introduced the Beautiful Scots Air "Gilderoy" with Accompaniments for a full Orchestra / Composed by T. Haigh.

Cross ref. : AS.BS.4.ORCH/29

**Handel, George Frideric, 1685-1759**

*[Acis and Galatea]*

New Edition. Handel's Overtures in Parts for Violins, Tenor, Oboes, Horns, Violoncello &c. for an Orchestra . Containing Acis & Galatea.

Cross ref. : AS.BS.4.ORCH/39

**[Handel, George Frideric, 1685-1759]**

*[Acis and Galatea]*

The flocks shall leave the mountains.

Cross ref. : AS.BS.2.OPERA/35

**Handel, George Frideric, 1685-1759**

*[Coronation anthem]*

Cross ref. : See Handel, George Frideric : Zadok the priest.

**Handel, George Frideric, 1685-1759**

Arranger : Eley, F.

*[Harmonious Blacksmith]*

The Harmonious Blacksmith : A Celebrated Air / Composed by Handel,  
Arranged in Parts by F.Eley.

Cross ref. : AS.BS.4.ORCH/40

**[Handel, George Frideric, 1685-1759]**

*[Joshua]*

Oh! Had of Jubel's lyre.

Cross ref. : AS.BS.2.OPERA/37

**Handel, George Frideric, 1685-1759**

*[Messiah, HWV 56]*

For unto us a child.

Cross ref. : AS.BS.2.OPERA/43

**Handel, George Frideric, 1685-1759**

Arranger : Mozart, Wolfgang Amadeus, 1756-1791.

*[Messiah, HWV 56]*

Messiah : O thou that tellest / Mozart's accompts, Handel's Messiah.

Cross ref. : AS.BS.2.OPERA/16

**[Handel, George Frideric, 1685-1759]**

**AS.2.HAN**

Text Author : [Bible] ; [Prayer Book Psalter] ; [Jennens ].

*[Messiah, HWV 56]*

Messiah.

Local supplier : T. Cooke & Co., 45 Dame Street [1812-17], Dublin :

{AS.SS.2}.

Manuscript ; Orch ([1] 1f, 44lvs)

Title information from caption and cover. Vn I part AS.2.5.HAN incomplete :

No.44 etc. missing [including back cover]. 20 - 40 pages of blank manuscript

conclude each volume. Date from watermark : 1808. Copyist omits clef and

key signature after first line of manuscript : {AS.fig.6}. Page 18 of

AS.2.5.HAN edited by copyist that originally made error : {AS.fig.11}.

Instrumental forces delineated on title page of AS.2.6.HAN : {AS.fig.10}.

AS.2.9.HAN signed : {AS.fig.8}. Inside back cover of AS.2.7.HAN signed:

"Mr. Defoe [?], Dalys Club House, Colledge Green" : {AS.fig.7}.

Watermark : {AS.wm.1} ; {AS.wm.2} ; {AS.wm.3} ; {AS.wm.4} ;

{AS.wm.5} .

AS marking : {AS2}. RIAM marking : {RIAM1}.

Parts : Fl & Ob I : AS.2.1.HAN ; Fl & Ob II : AS.2.2.HAN ; Bn :

AS.2.3.HAN ; Tpt : AS.2.4.HAN ; Vl 1 : AS.2.5.HAN ; Vn II : AS.6.HAN –

AS.2.7.HAN ; Vla : AS.2.8.HAN ; Vc / B : AS.2.9.HAN – AS.2.10.HAN.

**Handel, George Frideric, 1685-1759**

*[Redemption]*

Lord remember David / Handel.

Cross ref. : AS.BS.2.OPERA/36

**Handel, George Frideric, 1685-1759**

*[Samson]*

Ye men of Gaza.

Cross ref. : AS.BS.2.OPERA/40

**Handel, George Frideric, 1685-1759**

*[Samson]*

"Let the Bright Seraphims" / Handel.

Cross ref. : AS.BS.2.OPERA/41

**[Handel, George Frideric, 1685-1759]**

*[Semele]*

Where e'er you walk.

Cross ref. : AS.BS.2.OPERA/39

**Handel, George Frideric, 1685-1759**

*[Zadok the priest, HMV 258]*

Handel's Coronation anthem : Zadok the Priest.

Cross ref. : AS.BS.2.OPERA/16b

**[Haydn, Joseph, 1732-1809]****AS.3.HAY**

*[Schopfung, Hob XXI]*

Die Vorstellung des Chaos Einleitung : 1st Act, 2nd Act.

Manuscript ; Orch (6 lvs).

Title information from title page and caption. Vn I and Vla scores contain 1st and 2nd part of Creation, Vn II score AS.3.14.HAY contains part 1 only and AS.3.13.HAY contains part 2 only. All other scores contain only Part I.

Movement No.7 missing from AS.3.6.HAY [title written but music omitted].

Pages are different sizes in bound volumes AS.3.1.HAY, AS.3.3.HAY, AS.3.5.HAY - AS.3.6.HAY, AS.3.8.HAY, AS.3.12.HAY & AS.3.14.HAY : {AS.fig.131}. Date from watermark : 1810 ; from signature : 1823. In some cases, copyist omits clef and key signature after first line of manuscript : {AS.fig.118}. Copyist of AS.3.6.HAY = Collier : {AS.cp11}. Copyist of AS.3.11.HAY = Collier : {AS.cp12}. Performance editing : paper threaded to manuscript AS.3.15.HAY, with a nail, to obscure music : {AS.fig.165}. Part II is signed by William Hull and dated 1823 : {AS.fig.121}.

Watermark : {AS.wm.30} ; {AS.wm.31} ; {AS.wm.32} ; {AS.wm.33} ; {AS.wm.34} ; {AS.wm.35} ; {AS.wm.36} ; {AS.wm.37} ; {AS.wm.38} ; {AS.wm.39} ; {AS.wm.40} ; {AS.wm.26} ; {AS.wm.24} ; {AS.wm.17} ; {AS.wm.44} ; {AS.wm.45} ; {AS.wm.46} ; {AS.wm.47} ; {AS.wm.48} ; {AS.wm.49} ; {AS.wm.50} ; {AS.wm.51}.

AS marking : {AS8}. RIAM marking : {RIAM1}.

Parts : Fl I : AS.3.1.HAY ; Fl II : AS.3.2.HAY ; Ob II : AS.3.3.HAY ; Cl I : AS.3.4.HAY ; Cl II : AS.3.5.HAY ; Bn I & II : AS.3.6.HAY ; [...?]; Hn II : AS.3.8.HAY ; Tpt I : AS.3.9.HAY ; Tpt II : AS.3.10.HAY ; Vn I : AS.3.11.HAY - AS.3.12.HAY ; Vn II : AS.3.13.HAY – AS.3.14.HAY ; Vla : AS.3.15.HAY ; Vc : AS.3.16.HAY.

**Haydn, Joseph, 1732-1809**

*[Symphonies, Hob. i/44]*

Sinfonia : Letter 1 / Hayden *[sic]*.

Cross ref. : AS.BS.7.SYM/23

**Haydn, Joseph, 1732-1809**

*[Symphonies, Hob. i/69]*

Simphonie *[sic]* Periodique : A Grande Orchestre / Composes Par Mr.

Giuseppe Haydn.

Cross ref. : AS.BS.4.ORCH/37

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.93]*

Haydn's Symphony : Sinfonia No.1.

Cross ref. : AS.BS.7.SYM/11

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.94 (The Surprise)]*

Haydn's Sinfonia No.2.

Cross ref. : AS.BS.7.SYM/12

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.95]*

Haydn's Symphony's *[sic]* : Sinfonia No.3.

Cross ref. : AS.BS.7.SYM/13

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.96 (The Miracle)]*

Haydn's Symphony's *[sic]* : Sinfonia No.4.

Cross ref. : AS.BS.7.SYM/14

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.97]*

Haydn's Sinfonia No.5.

Cross ref. : AS.BS.7.SYM/15

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.98]*

Haydn's Sinfonia No.6.

Cross ref. : AS.BS.7.SYM/16

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.99]*

Haydn's Symphony's *[sic]* : Sinfonia No.7.

Cross ref. : AS.BS.7.SYM/17

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.100 (Military)]*

Haydn's Sinfonia No.8.

Cross ref. : AS.BS.7.SYM/18

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.100 (Military)]*

No.8 of Haydn's Twelve Grand Symphonies Composed for Mr. Solomon's  
Concerts For A Full Band.

Cross ref. : AS.BS.4.ORCH/41

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.103 (Drumroll)]*

Haydn's Symphony's *[sic]* : Sinfonia No.11.

Cross ref. : AS.BS.7.SYM/21

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.104 (London)]*

Haydn's Symphony's *[sic]* : Sinfonia No.12.

Cross ref. : AS.BS.7.SYM/22

**Haydn, Joseph, 1732-1809**

*[Symphonies, No.105]*

A Concertante Sinfonia : for two Violins a Tenor a Violoncello, two Hautboys  
German Flute & French Horns. Obligato. / Composed by Giuseppe Haydn of  
Vienna.

Cross ref. : AS.BS.4.ORCH/38

**Haydn, Joseph, 1732-1809**

*[Quartets, Op.17]*



Six Quatuor : a deux Violons, Taille, et Baisse Obliges / Composses [*sic*] par  
Giuseppe Haydn a Vienna.

Cross ref. : AS.BS.6.STG QT/1

**Haydn, Joseph, 1732-1809**

*[Quartets, Op.17]*

VI Quatuor : a deux Violons, Taille, et Basse / Dedies a Monsieur F. C.

Stolkert. Composes par Giuseppe Haydn a Vienna.

Cross ref. : AS.BS.6.STG QT/2 ; AS.BS.6.STG QT/3

**Haydn, Joseph, 1732-1809**

*[Quartets, Op.17]*

Six Grand Quartettos : For two Violins, a Tenor and Violoncello Obligato /

Composed by Giuseppe Haydn of Vienna.

Cross ref. : AS.BS.6.STG QT/4

**Haydn, Joseph, 1732-1809**

*[Quartets, Op.20]*

Six Quatuors Concertants : A Deux Violons, Viola Et Violoncello / Composés

Par Giuseppe Haydn.

Cross ref. : AS.BS.6.STG QT/5

**Haydn, Joseph, 1732-1809**

*[Quartets, Op.33]*

Trois Quatuor : Pour Deux Violons, Alto et Violoncello / Composés Par

Joseph Haydn.

Cross ref. : AS.BS.6.STG QT/6 ; AS.BS.6.STG QT/7

**Hayseder, J.**

*[Polonaises, violin, No.3]*

Troisieme Polonaise : pour le Violon avec accompagnement de 2 Violons,  
Alto, et Violoncello / Composee et Dediee a son ami Louis Ratzesbergm par J.  
Hayseder.

Cross ref. : AS.BS.4.ORCH/16

**Herold, Ferdinand, 1791-1833**

Text Author : [Mérimée, P.] ; [Planard].

*[Pre aux clerics]*

Le Pre aux Clercs Musique de F.Herod. Ouverture a Grand Orchestre.

Cross ref. : AS.BS.3.ORCH/17

**Herold, Ferdinand, 1791-1833**

*[Zampa]*

Zampa : ou La Fiancee de Marbre Musique de F. Harold. Ouverture a Grand  
Orchestre.

Cross ref. : AS.BS.3.ORCH/22

**Hoffmeister, Franz Anton, 1754-1812**

*[Concertos]*

Concertos / di Hoffmeister.

Cross ref. : AS.BS.4.ORCH/18

**Hoffmeister, Franz Anton, 1754-1812**

*[Concertos, flute]*

Concerto : per Flauto Traverso Deux Violini, Deux Oboe, Deux Cors, Deux Clarinets, Timpany, Viola e Basso. / Composes par F. A. Hoffmeister.

Cross ref. : AS.BS.4.ORCH/27

**[Janiewicz, Feliks, 1762-1848]**

*[Concertos, violin, No.1]*

No.1 A favorite Concerto : A Violon Principal, Deux Violon, Alto et Basse, Deux Hautbois, Deux Cors / Composees par Mr. Janiewicz.

Cross ref. : AS.BS.4.ORCH/5

**[Janiewicz, Feliks, 1762-1848]**

*[Concertos, violin, No.2]*

No.2 A favorite Concerto : A Violon Principal, Deux Violon, Alto et Basse, Deux Hautbois, Deux Cors / Composees par Mr. Janiewicz.

Cross ref. : AS.BS.4.ORCH/4

**[Janiewicz, Feliks, 1762-1848]**

*[Concertos, violin, No.3]*

No.3 A favorite Concerto : A Violon Principal, Deux Violon, Alto et Basse, Deux Hautbois, Deux Cors / Composees par Mr. Janiewicz.

Cross ref. : AS.BS.4.ORCH/3

**Kalliwoda, Johann Wenzel, 1801-1866**

*[Overtures, Op.101]*

Septieme Ouverture : A grand Orchestre / Dediee a la Societe du Concert  
D'Euterpe a Leipzig par J. W. Kalliwoda.

Cross ref. : AS.BS.3.ORCH/35

**Kalliwoda, Johann Wenzel, 1801-1866**

*[Overtures, Op.38]*

Premiere Ouverture : A grand Orchestre / Composee et dediee au Comite du  
Concert a Magdeburg par J. W. Kalliwoda, Maitre de Chapelle de S.A.S. le  
Prince de Furstenberg.

Cross ref. : AS.BS.3.ORCH/29

**Kalliwoda, Johann Wenzel, 1801-1866**

*[Overtures, Op.44]*

Seconde Ouverture : A grand Orchestre / Composee et dediee aux membres  
d'Orchestre a Leipzig par J. W. Kalliwoda, Maitre de Chapelle de S.A.S. le  
Prince de Furstenberg.

Cross ref. : AS.BS.3.ORCH/30

**Kalliwoda, Johann Wenzel, 1801-1866**

*[Overtures, Op.55]*

Troisieme Ouverture : A grand Orchestre / Composee par J. W. Kalliwoda,  
Maitre de Chapelle de S.A.S. le Prince de Furstenberg.

Cross ref. : AS.BS.3.ORCH/31

**Kalliwoda, Johann Wenzel, 1801-1866**

*[Overtures, Op.56]*

Quatrieme Ouverture : A grand Orchestre / Composee par J. W. Kalliwoda,  
Maitre de Chapelle de S.A.S. le Prince de Furstenberg.

Cross ref. : AS.BS.3.ORCH/32

**Kalliwoda, Johann Wenzel, 1801-1866**

*[Overtures, Op.76]*

Cinquieme Ouverture : A grand Orchestre / Composee et dediee aux membres  
d'Orchestre a Dessau par J. W. Kalliwoda, Maitre de Chapelle de S.A.S. le  
Prince de Furstenberg.

Cross ref. : AS.BS.3.ORCH/33

**Kalliwoda, Johann Wenzel, 1801-1866**

*[Overtures, Op.85]*

Sixieme Ouverture : A grand Orchestre / Composee et dediee a Monsieur L.  
Spohr Docteur de Musique et Maitre de Chapelle Electorale de Hesse Cassel  
par J. W. Kalliwoda, Maitre de Chapelle de S.A.S. le Prince de Furstenberg.

Cross ref. : AS.BS.3.ORCH/34

**Kalliwoda, Johann Wenzel, 1801-1866**

*[Symphonies, Op.106]*

Cinquieme Sinfonie : A grand Orchestre / Dediee a l'Academie Royale de  
Musique a Stockholm par J. W. Kalliwoda, Maitre de Chapelle de S.A.S. le  
Prince de Furstenberg.

Cross ref. : AS.BS.3.ORCH/28

**Kalliwoda, Johann Wenzel, 1801-1866**

*[Theme and Variations]*

Theme & Variations.

Cross ref. : AS.BS.3.ORCH/30b

**Kleinwachter, L.**

*[Overtures, Op. 1]*

Ouverture : fur Orchester / Componirt und dem Conseratorium der Tonkunst  
in Prag gewidmet von L. Kleinwachter.

Cross ref. : AS.BS.3.ORCH/39

**Kreutzer, Rodolphe, 1766-1831**

*[Concertos, No. 11 [?]]*

Onzieme et Nouveau Concerto : a Violon Principal avec accompagnement de  
deux Violons, Alto, Basse, Flute, Clarinettes, Hautbois, Cors, Bassoon,  
Trompettes, et Timbales / Compose et Dedie a son ami Nicolo Ssouard [?] de  
Malte par Rodolphe Kreutzer.

Cross ref. : AS.BS.4.ORCH/12

**Kreutzer, Rodolphe, 1766-1831**

*[Concertos, violin, No. 4]*

Quatrieme Concerto : Pour le Violon / compose et dedie a son ami Rode par R.  
Kreutzer.

Cross ref. : AS.BS.4.ORCH/6

**Kreutzer, Rodolphe, 1766-1831**

*[Concertos, violin, No.9]*

Neuvieme Concerto : Pour le Violon / Compose Par Rodolphe Kreutzer.

Cross ref. : AS.BS.4.ORCH/11

**[Kucken, Friedrich Wilhelm, 1810-1882]**

*[Hark the lark]*

Hark! Hark the lark.

Cross ref. : AS.BS.5.VOCAL/15

**Lamotte, [Franz, 1751-1780]**

*[Concertos, violin]*

A favorite Concerto For The Violin : in Nine Parts. / Composed by La Motte.

Cross ref. : AS.BS.4.ORCH/25

**Lindpaintner, Peter Josef von, 1791-1856**

*[Overtures, Op.65]*

Ouverture du ballet Joko [?] : le Singe du Bresil a grand Orchestre / Composee par P. Lindpaintner, Maitre de Chapelle du S. M. le Roi de Wurtemberg.

Cross ref. : AS.BS.3.ORCH/37

**[Linley, Thomas]**

*[Bumper of good liquor]*

A Bumper of good Liquor.

Cross ref. : AS.BS.5.VOCAL/5

**Lobe, Johann Christian, 1797-1881**

*[Solabella]*

Overture to Solabella : (Die Princessinn von Grenada) / Composed by J.C.

Lobe.

Cross ref. : AS.BS.3.ORCH/24

**Logier, [Johann Bernhard, 1777-1846]**

*[Pieces (?)]*

Logier Pieces [Including No.4 Slow March ; No.5 Tyrone Quick Step ;  
Abercorn's Slow March ; Miss Pattin's Quick Step].

Cross ref. : AS.BS.4.ORCH/36

**Marschner, Heinrich August, 1795-1861**

*[Overtures, Op.78]*

Grande ouverture solennelle : (Fest ouverture) pour grand orchestre /  
Composee et dediee a la Societe Philharmonique de Londres par H. Marschner,  
Maitre de Chapelle de Sa Majeste le Roi d'Angleterre et d'Hanovre.

Cross ref. : AS.BS.3.ORCH/43

**Marschner, Heinrich August, 1795-1861**

*[Overtures, Op.80]*

Ouverture zu der Oper Hans Heiling : fur Grosses Orchester / Componirt von  
Heinrich Marschner.

Cross ref. : AS.BS.3.ORCH/36



**Mayseder, J., 1789-1863**

*[Concertos, violin, No.3]*

Troisieme Concerto : pour le Violon Principal avec Accompagnement de l'Orchestre / compose et dedie a Monsieur C. Moser, Premier Maitre de Concert de la Chapelle de S. M. le Roi de Prusse. par I. Mayseder.

Cross ref. : AS.BS.4.ORCH/19

**Mehul, Etienne-Nicolas, 1763-1817**

Text Author : [Bouilly].

*[Folie]*

Ouverture d'une Folie / par Mehul.

Cross ref. : AS.BS.3.ORCH/12.

**Mendelssohn, Felix, 1809-1847**

*[Hebriden]*

Ouverture zu den Hebriden : (Fingals Hohle), Fur ganzes Orchester / Componirt und Herrn Franz Hauser geroidmet von F. Mendelssohn-Bartholdy.

Cross ref. : AS.BS.3.ORCH/40

**Mendelssohn, Felix, 1809-1847**

*[Hymn of praise]*

Cross ref. : See Mendelssohn, Felix : Lobgesang. Op.52.

**Mendelssohn, Felix, 1809-1847**

**AS.4.1.MEN**

*[Lobgesang, Op.52]*

Series title : Novello's Edition of the Works of Felix Mendelssohn Bartholdy,  
Op.52. Selections from Mendelssohn's Hymn of Praise, Symphonia Cantata  
No.1, Op.52, No.8.

Let all men praise the Lord

London : J. Alfred Novello, 69 Dean Street, Soho : Leipzig : Breitkopf &  
Hartel. Plate No. : 1025.

Local supplier : S. J. Pigott, 112 Grafton Street [1836-66], Dublin : {AS.SS.1}.

Score ; (1f, 3 lvs).

Score AS.4.2.MEN dated March 18th 1842 : {AS.fig.13}.

AS marking : {AS4}. RIAM marking : {RIAM1}.

Copies : AS.4.2.MEN ; AS.4.3.MEN

**Mendelssohn, Felix, 1809-1847**

**AS.5.MEN**

*[Lobgesang, Op.52]*

Lobgesang : Eine Symphonie-Cantate / nach Worten der heiligen Schrift  
componirt von Felix Mendelssohn-Bartholdy.

Leipzig : Breitkopf & Hartel ; London : Alfred Novello. Plate No. : 6533.

Local supplier : S. J. Pigott, 112 Grafton Street [1836-66], Dublin : {AS.SS.1}.

Score ; Orch. (1f, 13lvs)

Only AS.5.14.MEN and AS.5.16.MEN have title pages extant. Loose  
manuscript inserted in AS.5.5.MEN : {AS.fig.2}. Loose manuscript inserted in  
AS.5.13.MEN : {AS.fig.3}. Performance editing : pages sewn together :  
{AS.fig.1}. Four signatures on the inside back cover of AS.5.12.MEN :  
{AS.fig.4}. Signature on front cover of AS.5.22.MEN : {AS.fig.5}.

AS marking : {AS1}. RIAM marking : {RIAM1}.

Parts : Fl I : AS.5.1.MEN ; Fl II : AS.5.2.MEN ; Ob I : AS.5.3.MEN ; Cl I :  
AS.5.4.MEN ; Cl II : AS.5.5.MEN ; Bn I : AS.5.6.MEN ; Bn II : AS.5.7.MEN  
; Hn III : AS.2.8.MEN ; Hn IV : AS.5.9.MEN ; Tr I : AS.5.10.MEN ; Tpt II :  
AS.5.11.MEN ; Tmb : AS.5.12.MEN ; Timp : AS.5.13.MEN ; Vn I :

AS.5.14.MEN – AS.5.16.MEN; Vn II : AS.5.17.MEN – AS.5.19.MEN ; Vla :  
AS.5.20.MEN ; Vc : AS.5.21.MEN – AS.5.23.MEN

**Mendelssohn, Felix, 1809-1847**

*[Meeresstille und Gluckliche Fahrt, Op.27]*

Ouverture Meeresstille und gluckliche Fahrt.

Cross ref. : AS.BS.3.ORCH/15

**Mendelssohn, Felix, 1809-1847**

*[Schone Melusine]*

Ouverture zum Mahrchen von der schonen Melusine : Fur ganzes Orchester /

Componirt von Felix Mendelssohn-Bartholdy.

Cross ref. : AS.BS.3.ORCH/41

**Mendelssohn, Felix, 1809-1847**

*[Sommernachtstraum, Op.21]*

Overture : Midsummer night's dream.

Cross ref. : AS.BS.3.ORCH/14

**Mendelssohn, Felix, 1809-1847**

*[Symphonies, No.2]*

Cross ref. : See Mendelssohn, Felix : Lobgesang. Op.52.

**Mendelssohn, Felix, 1809-1847**

*[Symphony Canata No. 1]*

Cross ref. : See Mendelssohn, Felix : Lobgesang. Op.52.

**[Morley, Thomas, 1557/58-1602]**

*[It was a lover and his lasse]*

It was a Lover.

Cross ref. : AS.BS.5.VOCAL/33

**[Morley, Thomas, 1557/58-1602]**

*[Mistress mine]*

O mistresse mine.

Cross ref. : AS.BS.5.VOCAL/32

**[Morley, Thomas, 1557/58-1602]**

*[Se ben mi e'ha bon tempo]*

Now is the month of Maying.

Cross ref. : AS.BS.5.VOCAL/9

**[Mornington, Garret Wesley, 1st Earl of, 1735-1781]**

*[Here in cool grot]*

Here in Cool Grot.

Cross ref. : AS.BS.5.VOCAL/13

**[Mozart, Wolfgang Amadeus, 1756-1791]**

*[Clemenza di Tito, K. 621]*

La Clemenza : Duetto di Tito e il volto.

Cross ref. : AS.BS.2.OPERA/6

**[Mozart, Wolfgang Amadeus, 1756-1791]**

*[Clemenza di Tito, K. 621]*

La Clemenza : Serbate O Dei custodi.

Cross ref. : AS.BS.2.OPERA/12

**[Mozart, Wolfgang Amadeus, 1756-1791]**

*[Clemenza di Tito, K. 621]*

La Clemenza : Ah perdona.

Cross ref.: AS.BS.2.OPERA/11

**[Mozart, Wolfgang Amadeus, 1756-1791]**

*[Clemenza di Tito, K. 621]*

La Clemenza di Tito : Deh prendi.

Cross ref.: AS.BS.2.OPERA/10

**[Mozart, Wolfgang Amadeus, 1756-1791]**

*[Clemenza di Tito, K. 621]*

La Clemenza di Tito : Des per questo istante solo.

Cross ref. : AS.BS.2.OPERA/2

**[Mozart, Wolfgang Amadeus, 1756-1791]**

*[Clemenza di Tito, K.621]*

La Clemenza : Ah grazie si rendano.

Cross ref. : AS.BS.2.OPERA/8

**[Mozart, Wolfgang Amadeus, 1756-1791]**

*[Clemenza di Tito, K.621]*

La Clemenza : Come ti piace.

Cross ref. : AS.BS.2.OPERA/7

**Mozart, Wolfgang Amadeus, 1756-1791**

Text Author : [Da Ponte]

*[Cosi fan tutte, K.588]*

Soave sia il vento : Terzetto.

Cross ref. : See AS.BS.1.OPERA/3

**[Mozart, Wolfgang Amadeus, 1756-1791]**

Text Author : [Da Ponte]

*[Cosi fan tutte, K.588]*

Cosi fan tutti : Secondate aurette amiche ; Prendero quel brunettino.

Cross ref. : AS.BS.2.OPERA/15 ; AS.BS.2.OPERA/16a.

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Crudel! Pirche fuora]*

Crudel! Pirche fuora : Duetto / Mozart.

Cross ref. : See AS.BS.2.OPERA/27

**Mozart, Wolfgang Amadeus, 1756-1791**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Dalla sua pace.

Cross ref. : AS.BS.1.OPERA/10

**[Mozart, Wolfgang Amadeus, 1756-1791]**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Don Giovanni : Notte e giorno faticar.

Cross ref. : AS.BS.2.OPERA/4

**[Mozart, Wolfgang Amadeus, 1756-1791]**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Don Giovanni : Ah taci ingiusto core.

Cross ref. : AS.BS.2.OPERA/3

**[Mozart, Wolfgang Amadeus, 1756-1791]**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Don Giovanni : Il mio tesoro.

Cross ref. : AS.BS.2.OPERA/1

**[Mozart, Wolfgang Amadeus, 1756-1791]**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Don Giovanni : Eh via buffone.

Cross ref. : AS.BS.2.OPERA/20

**[Mozart, Wolfgang Amadeus, 1756-1791]**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Don Giovanni : O statua gentilissima!

Cross ref. : AS.BS.2.OPERA/21

**[Mozart, Wolfgang Amadeus, 1756-1791]**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Don Giovanni : Finale, 1st Act / Mozart.

Cross ref. : AS.BS.1.OPERA/1

**[Mozart, Wolfgang Amadeus, 1756-1791]**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Don Giovanni : Madamina il catalogo e questo.

Cross ref.: AS.BS.2.OPERA/32



**[Mozart, Wolfgang Amadeus, 1756-1791]**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Don Giovanni : Deh vieni al finestrал.

Cross ref. : AS.BS.2.OPERA/19

**[Mozart, Wolfgang Amadeus, 1756-1791]**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Don Giovanni : Non mi dir.

Cross ref. : AS.BS.2.OPERA/22

**Mozart, Wolfgang Amadeus, 1756-1791**

Text Author : [Da Ponte]

*[Don Giovanni, K.527]*

Don Giovanni : Sola, sola inbujo / Mozart.

Cross ref. : AS.BS.1.OPERA/11

**Mozart, Wolfgang Amadeus, 1756-1791**

Arranger : Cimador, Giambattista, 1761-1805.

*[Symphonies, K.425, C major, arr.]*

No.1 of Mozart's Grand Symphonies / Arranged as Sestettos, with additional  
Wind Instruments Ad Libitum for a Full Band by J. B. Cimador.

Cross ref. : AS.BS.7.SYM/3

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Misera! Dove Son]*

Dove Son : Finale / Mozart.

Cross ref. : AS.BS.1.OPERA/4

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Non ti fidar omisora]*

Non ti fidar omisora : Quartetto / Mozart.

Cross ref. : AS.BS.1.OPERA/9

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Nozze di Figaro, K. 492]*

Non piu Andrai : Figaro / Mozart.

Cross ref. : AS.BS.1.OPERA/12

**[Mozart, Wolfgang Amadeus, 1756-1791]**

*[Nozze di Figaro, K. 492]*

Figaro : Porgi Amor.

Cross ref. : AS.BS.2.OPERA/5

**[Mozart, Wolfgang Amadeus, 1756-1791]**

*[Nozze di Figaro, K. 492]*

Figaro : Susanna or via sorlile.

Cross ref.: AS.BS.2.OPERA/9

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Quintetto]*

Quintetto / Mozart [?].

Cross ref. : AS.BS.1.OPERA/8

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Requiem, K.626]*

Overture to the Requiem / Mozart.

Cross ref. : AS.BS.7.SYM/25

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Symphonies, K.16]*

1 Sinfonia / Del Sig Mozart.

Cross ref. : AS.BS.7.SYM/4

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Symphonies [?]]*

III<sup>me</sup> Sinfonia / de Mozart.

Cross ref. : AS.BS.7.SYM/5

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Symphonies, K.22]*

5<sup>me</sup> Sinfonia / de Mozart.

Cross ref. : AS.BS.7.SYM/6

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Symphonies, K.43]*

Mozart 6 Sinfonie.

Cross ref. : AS.BS.7.SYM/7

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Zauberflöte, K.620]*

Zauberflöte *[sic]* : Oh cara imagine / Mozart.

Cross ref. : AS.BS.1.OPERA/7

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Zauberflöte, K.620]*

Zauberflöte *[sic]* : Gentle, e qui l'uccellatore / Mozart.

Cross ref. : AS.BS.1.OPERA/6

**Mozart, Wolfgang Amadeus, 1756-1791**

*[Zauberflöte, K.620]*

Zauberflöte *[sic]* : Introduction, Oh stelle succorse / Mozart.

Cross ref. : AS.BS.1.OPERA/5

**[Mozart, Wolfgang Amadeus, 1756-1791]**

*[Zauberflöte, K.620]*

Zauberflöte : Lui sdegno non s'accende.

Cross ref. : AS.BS.2.OPERA/13

**Onslow, [George, 1784-1853]**

*[Colporteur]*

Ouverture de l'Op . le Colporter / de Onslow.

Cross ref. : AS.BS.3.ORCH/10

**Paer, Ferdinando, 1771-1839**

*[Cari accente]*

Cari accente : Terzetto / Paer.

Cross ref. : AS.BS.1.OPERA/13

**Paer, Ferdinando, 1771-1839**

*[Sargino]*

Overture De Sargino : A Grand Orchestre / par F. Paer.

Cross ref. : AS.BS.3.ORCH/38

**[Paxton, Stephen, 1735-1787]**

*[Answer to turn Amarillis]*

Go Damon go.

Cross ref. : AS.BS.5.VOCAL/31

**[Paxton, Stephen, 1734-1787]**

*[How sweet! How fresh!]*

How Sweet how Fresh.

Cross ref. : AS.BS.5.VOCAL/14

**Pieltain, [Dieudonne-Pascal, 1754-1833]**

*[Concertos, violin, No.11]*

Xlme. Concerto : A Violon Principale Premiere et Second Violon Alto et Basse deux Flutes deux Cors et Timbales. Dedie A Monsieur le Baron de Bagge / Compose Par Mr. Pieltain.

Cross ref. : AS.BS.4.ORCH/23

**Pleyel, Ignace [Joseph, 1757-1831]**

*[Concertos, clarinet]*

Concerto : pour Clarinette principale, deux Violons, Alto, Basse, deux Oboe et deux Cors / Composes par Ignace Pleyel.

Cross ref. : AS.BS.4.ORCH/15

**Pleyel, Ignace [Joseph, 1757-1831]**

*[Concertos, violin]*

A Favorite Concerto : for a Violino Principale and a Full Band / Composed by Ignace Pleyel.

Cross ref. : AS.BS.4.ORCH/24

**[Pucitta, Vincenzo, 1778-1861]**

*[Caccia di Enrico]*

Viva Enrico.

Cross ref. : AS.BS.2.OPERA/31

**Reeve, William, 1757-1815**

*[Oscar and Malvina]*

The Celebrated Overture To Oscar & Malvina : in Parts, Calculated for a full or small Band. Engraved From The Theatre Copy / Composed by Wm. Reeve.

Cross ref. : AS.BS.4.ORCH/42

**Reissiger, Carl Gottlieb, 1798-1859**

*[Overtures, Op.128]*

Ouverture : A grand Orchestre / Composee et dediee a Monsieur Le Docteur L. Spohr par C. G. Reissiger, Maitre de Chapelle de S.M. le Roi de Saxe.

Cross ref. : AS.BS.3ORCH/42

**[Rock, William]**

*[Alone thro' unfrequented wilds]*

Alone thro' unfrequented wilds.

Cross ref. : AS.BS.5.VOCAL/28

**Rode, P[ierre, 1774-1830]**

*[Airs, violin, No.6]*

No.6 Introduction and Marital Air with Variations : for the Violin, With Accompaniment for Two Violins, Tenor, & Violoncello or Piano forte /

Composed by P. Rode.

Cross ref. : AS.BS.4.ORCH/17

**Rode, P[ierre, 1774-1830]**

*[Concertos, violin, No.10]*

Souvenir : Dedie aux Amis de Stalgeu en Courlaude Concerto de Violon  
No.10 avec Accompagnement de deux Violons, Alto et Basse, une Flute, deux  
Hautbois, deux Bassoons, deux Cors, Trompettes, et Timballes / Compose par  
P. Rode.

Cross ref. : AS.BS.4.ORCH/13

**Rode, P[ierre, 1774-1830]**

*[Concertos, violin, No.9]*

Neuvieme Concerto pour Violon principal : Dedie A son Excellence Mr. le  
Comte Jlinsky Senateur, Chambellan de S. M. l'Empereur de toutes les Russies  
Chevalier de l'Ordre de St. Alexandre Nenski 1o Classe & des Ordres de  
Pologne. / Par P. Rode [...].

Cross ref. : AS.BS.4.ORCH/30

**Rosquellas, P[ablo, 1784-1859]**

*[Concertos, violin, No.2, Op.6]*

Second Concerto : for the Violin With accompts. for Two Violins, Tenor,  
Violoncello, Flutes, Hautboys, Horns, & Bassoons / Composed and Dedicited  
by Permission To His Royal Highness The Duke Of Cambridge, by P.  
Rosquellas.

Cross ref. : AS.BS.4.ORCH/1

**Rosquellas, P[ablo, 1784-1859]**

*[Grand Concerto]*



A Grand Concerto : for The Violin With Accompaniments For two Violins, Tenor, Violoncello, Flutes, Hautboys, Horns, Bassoon & Drum. / Composed and Dedicated to Colonel Murphy by P. Rosquellas.

Cross ref. : AS.BS.4.ORCH/20

**Rosquellas, P[ablo, 1784-1859]**

*[Pot-Pouri]*

Pot-Pouri : for the Violin obligato, With Accompts. For Two Violins, Tenor, Violoncello, Flute, Hautboys, Horns, & Bassoon / Composed & Dedicated To his Friend M. R. Lacy, by P. Rosquellas.

Cross ref. : AS.BS.4.ORCH/9

**Rossini, Gioachino, 1792-1868**

*[Barbieri di Seviglia]*

Il Barbieri di Seviglia : Zitti Zitti piano.

Cross ref. : AS.BS.2.OPERA/25

**Rossini, Gioachino, 1792-1868**

*[Barbieri di Seviglia]*

Il Barbieri di Sioiglia *[sic]*.

Cross ref. : AS.BS.2.OPERA/17

**Rossini, Gioachino, 1792-1868**

*[Barbieri di Seviglia]*

Il Barbieri di Seviglia : All' idea.

Cross ref. : AS.BS.2.OPERA/24b

**Rossini, Gioachino, 1792-1868**

*[Barbiere di Siviglia]*

Il Barbiere di Siviglia *[sic]* : All'idea di quel metallo / by Rossini.

Cross ref. : AS.BS.2.OPERA/18

**Rossini, Gioachino, 1792-1868**

*[Barbiere di Siviglia]*

Il Barbiere di Siviglia, Scene premier : Piano! Pianissimo.

Cross ref : AS.BS.2.OPERA/24a

**Rossini, Gioachino, 1792-1868**

*[Gazza Ladra]*

La Gazza Landra : O! Nume benefico.

Cross ref. : AS.BS.2.OPERA/14

**[Rossini, Gioachino, 1792-1868]**

*[Gazza Ladra]*

Ouverture.

Cross ref. : AS.BS.3.ORCH/26

**Rossini, Gioachino, 1792-1868**

Text Author : [Schiller, F. von] ; [Jouy] ; [Bis, H.-L.-F.].

*[Guillaume Tell, EC I/xxxix]*

Overture in Parts for an Orchestra To The Celebrated Grand Opera "Guillaume

Tell" / Composed by G. Rossini.

Cross ref. : See AS.BS.3.ORCH/9

**Rossini, Gioachino, 1792-1868**

*[Mose et Egito]*

Mose et Egito : Celeste man placata / from Mose.

Cross ref. : AS.BS.2.OPERA/18

**Ruolz, H. de**

*[Vendetta]*

Vendetta : Musique de H. de. Roulz. Ouverture a Grand Orchestre.

Cross ref. : AS.BS.3.ORCH/23

**Sarti, Giuseppe, 1729-1802**

*[Rivali delusi]*

"Che vi par".

Cross ref. : AS.BS.2.OPERA/29

**Smith, J[ohn (?), 1797-1861]**

*[Lord now callest thy servant]*

"Lord now callest thy servant" / J. Smith.

Cross ref. : AS.BS.2.OPERA/34

**Spohr, Louis, 1784-1859**

*[Jessonda]*

Ouverture De Jessonda : a Grand Orchestre / Par Louis Spohr.

Cross ref. : AS.BS.3.ORCH/3

**Spohr, Louis, 1784-1859**

*[Symphonies, No.3, Op.78]*

Troisieme Symphonie : a grand Orchestre / composee par Louis Spohr.

Cross ref. : AS.BS.3.ORCH/2

**Spohr, Louis, 1784-1859**

*[Symphonies, Op.86]*

Naissance de la musique : ou Tableau Characteristique en forme de  
Symphonie a Grande Orchestre / d'apres la Poeme de Carl Pfeffer Compose  
par L. Spohr.

Cross ref. : AS.BS.3.ORCH/27a ; AS.BS.3.ORCH/27b

**Spohr, Louis, 1784-1859**

*[Symphonies, No.1, Op.20]*

Premiere Symphonie : pour 2 Violons, 2 Flutes, 2 Hautbois, 2 Clarinettes, 2  
Bassons, 2 Cors, 3 Trombones, 2 Trompettes, Tymbales, Viole et Basse /  
composee et dediee a Messieurs Les Directeurs Du Grand Concert A Leipzig  
par Louis Spohr.

Cross ref. : AS.BS.3.ORCH/1

**[Stevenson, John Andrew]**

*[With the sun we rise at morn, Op.5]*

With the Sun we rise.

Cross ref. : AS.BS.5.VOCAL/39

**[Stevenson, Sir John, 1761-1833]**

*[Take o take those lips away]*

Take o take those lips away.

Cross ref. : AS.BS.5.VOCAL/40

**[Unattributed]**

*[Anacreon]*

Ouverture d'Anacreon.

Cross ref. : AS.BS.7.SYM/10

**[Unattributed]**

*[Ask me why I send you here]*

Ask me why I send you here.

Cross ref. : AS.BS.5.VOCAL/23

**[Unattributed]**

*[Come friendly brothers]*

Come Friendly Brothers.

Cross ref. : AS.BS.5.VOCAL/22

**[Unattributed]**

*[Come live with me]*

Come live with me.

Cross ref. : AS.BS.5.VOCAL/4

**[Unattributed]**

*[Come shepherd we'll follow]*

Come shepherd we'll follow.

Cross ref. : AS.BS.5.VOCAL/2

**[Unattributed]**

*[Discord]*

Discord.

Cross ref. : AS.BS.5.VOCAL/25

**[Unattributed]**

*[Don Giovanni]*

Dalla sua pace.

Cross ref. : AS.BS.1.OPERA/10

**[Unattributed]**

*[Fruit of Aurora's tears]*

Fruit of Aurora's tears.

Cross ref. : AS.BS.5.VOCAL/35

**[Unattributed]**

*[Glory to God]*

Glory to God : Chorus.

Cross ref. : AS.BS.2.OPERA/42

**[Unattributed]**

*[Hail lovely sounds]*

Hail Lovely Sounds.

Cross ref. : AS.BS.5.VOCAL/42

**[Unattributed]**

*[Laci darem la mono]*

Laci darem la mono : Duettino.

Cross ref. : AS.BS.1.OPERA/2

**[Unattributed]**

*[Lead me ye muses]*

Lead me ye Muses.

Cross ref. : AS.BS.5.VOCAL/17

**[Unattributed]**

*[Lesbie live to love]*

Lesbie live to love

Cross ref. : AS.BS.5.VOCAL/36

**[Unattributed]**

*[Make haste to meet]*

Make haste to meet.

Cross ref. : AS.BS.5.VOCAL/11

**[Unattributed]**

*[Meadows look chearful]*

The Meadows look Chearfull *[sic]*.

Cross ref. : AS.BS.5.VOCAL/29

**[Unattributed]**

*[Now steals the punctual hour]*

Now steals the Punctual hour.

Cross ref. : AS.BS.5.VOCAL/45

**[Unattributed]**

*[One night when all the village]*

One Night when all the Village.

Cross ref. : AS.BS.5.VOCAL/20

**[Unattributed]**

*[Saw you the nymph]*

Saw you the Nymph.

Cross ref. : AS.BS.5.VOCAL/12



**[Unattributed]**

*[Say not so friar]*

Say not so Friar.

Cross ref. : AS.BS.5.VOCAL/27

**[Unattributed]**

*[See beneath yon bower]*

See Beneath yon bower.

Cross ref. : AS.BS.5.VOCAL/16

**[Unattributed]**

*[Sigh no more ladies]*

Sigh no more Ladies.

Cross ref. : AS.BS.5.VOCAL/26

**[Unattributed]**

*[Slender's ghost]*

Slender's Ghost.

Cross ref. : AS.BS.5.VOCAL/37

**[Unattributed]**

*[Symphonies, No. 1]*

Sinfonia I (O)

Cross ref. : AS.BS.7.SYM/20

**[Unattributed]**

*[Symphonies, No.10]*

Sinfonie X

Cross ref. : AS.BS.7.SYM/24

**[Unattributed]**

*[Symphonies, No.2]*

Sinfonia II

Cross ref. : AS.BS.7.SYM/19

**[Unattributed]**

*[They play'd in air]*

They Play'd in air.

Cross ref. : AS.BS.5.VOCAL/21

**[Unattributed]**

**AS.BS.5.VOCAL/21**

*[Tol lol lol lol lol']*

Song, chorus : "Tol lol lol lol lol" No.5.

Manuscript : (1f)

Title information from caption. Included, loose, as part of Violin I part book of AS.BS.5.ORCH.

**[Unattributed]**

*[Twas a sweet summers morning]*

'Twas a Sweet Summers Morning.

Cross ref. : AS.BS.5.VOCAL/34 ; AS.BS.5.VOCAL/41

**[Unattributed]**

*[What tho of trace]*

What tho of Trace.

Cross ref. : AS.BS.2.OPERA/38

**[Unattributed]**

*[When Damon is present]*

When Damon is present.

Cross ref. : AS.BS.5.VOCAL/19

**[Unattributed]**

*[When generous wine]*

When Generous wine.

Cross ref. : AS.BS.5.VOCAL/38

**[Unattributed]**

*[When the morning sun]*

When the Morning Sun.

Cross ref. : AS.BS.5.VOCAL/44

**[Unattributed]**

*[Yes! Damon yes]*

Yes! Damon yes.

Cross ref. : AS.BS.5.VOCAL/43

**[Unattributed]**

*[You gave me your heart]*

"You gave me your heart".

Cross ref. : AS.BS.5.VOCAL/1

**[Unattributed]**

*[You gave me your heart 'tother day]*

You gave me your heart 'tother day.

Cross ref. : AS.BS.5.VOCAL/18

**Vaccari, F.**

*[Concertos, violin, No. 1]*

Premier Concerto pour le Violon : Avec Accompagnement de Grand Orchestre. Dans lequel il est introduit le Minuet Afandangado avec Variations, Execute dans plusieurs Concerts par l'Auteur / Compose et dedie a son ami F. Cramer par F. Vaccari.

Cross ref. : AS.BS.4.ORCH/10

**Viotti, [Giovanni Battista, 1755-1824]**

*[Concertos, violin]*

Concerto de Violon : Avec Accompagnements de deux Violons, Alto, Basse,  
deux Flutes et deux Cors. / Compose par J. B. Viotti.

Cross ref. : AS.BS.4.ORCH/14

**Viotti, M.**

*[Concertos, violin, No.13]*

No.13 A favorite Concerto : A Violon Principal, Deux Violon, Alto et Basse,  
Deux Hautbois, Deux Cors / Composees par M. Viotti.

Cross ref. : AS.BS.4.ORCH/21

**[Webbe, Samuel, 1768-1843]**

*[Generous friendship]*

A Generous Friendship.

Cross ref. : AS.BS.5.VOCAL/8

**[Webbe, Samuel, 1768-1843]**

*[If love and all the world were young]*

If Love and all the world were young.

Cross ref. : AS.BS.5.VOCAL/10

**Weber, Carl Maria von, 1786-1826**

*[Freischutz]*

Overture to the Celebrated Opera Der Freischutz : for a Full Orchestra /

Composed by C. M. von Weber.

Cross ref. : AS.BS.4.ORCH/43

**Weber, Carl Maria von, 1786-1826**

*[Grande Symphonie]*

Grand Symphonie : pour Deux Violons, Alto, Violoncello, Contrebasse, Flute, deux Hautbois, deux Bassons, deux Cors, Trompettes et Timbales / Dediee a son amie G. Weber Et Composee Par Ch. M. de Weber.

Cross ref. : AS.BS.3.ORCH/5

**Weber, Carl Maria von, 1786-1826**

*[Jubel, Op.39]*

Jubel Overture : fur Das Grosse Orcheser fur [...] des 50 juhriegen Regierungs Antrills [...] M: des Konigs von Jackson den 20ten [?] September 1818 / componirt von Carl Maria von Weber.

Cross ref. : AS.BS.3.ORCH/25

**Weber, Carl Maria von, 1786-1826**

Text Author : [Wieland, C.M.] ; [Planché, J.R.].

*[Oberon]*

Overture to the grand romantic & fairy opera Oberon : For a full orchestra / Composed by Carl Maria von Weber.

Cross ref. : AS.BS.3.ORCH/16