

The Songs of Sir John Andrew Stevenson

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Preface

Sir John Andrew Stevenson is well renowned for his symphonies and accompaniments to Thomas Moore's *Irish Melodies*, his glees and cathedral works. This thesis focuses on the songs of Sir John Andrew Stevenson and includes a catalogue of his works which amounts to more than three hundred individual pieces containing the majority of his output. Very little has been written about these songs so investigating this repertoire relies heavily on information provided in the catalogues. The aim of this thesis is to draw attention to Stevenson's songs and to provide a reliable and informative listing of these songs.

This thesis conforms to the house style of the Department of Music, the National University of Ireland, Maynooth.

Acknowledgements

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Dedicated to my parents, Liam and Laura Brady.

Introduction

Sir John Andrew Stevenson

John Andrew Stevenson was born in Crane Lane, Dublin in 1761¹. His father, a violinist from Glasgow and member of the State Band in Dublin was a friend of Richard Woodward who was organist of Christ Church Cathedral from 1763 to 1777 and master of choristers at Christ Church and St. Patrick's Cathedral. John Andrew was orphaned in early childhood when both his parents succumbed to a fever and died within a few days of each other. The bereaved boy was left in the care of a William G. Gibson, partner in a musical instrument firm on Grafton street who, after some difficulty, procured admission for John Andrew to the Christ Church Cathedral boys choir. Here he was boarded, clothed and educated. Indentured as a choirboy in 1775 he was appointed stipendiary in 1781, a position which he held for many years².

From an early age, it appears that John Andrew Stevenson exhibited a considerable musical talent which was encouraged by the musical instructor and organist of Christ Church, Dr. Woodward. One of his earliest compositions, a four part glee *One Night when all the Village Slept*³ won a prize for the Amateur Society. In his teens he composed incidental music for John O'Keefe's *The Dead Alive* which made a considerable impact on the playwright who later recalled

¹ W.H. Husk, W.H. Gratton Flood and Bruce Carr: *The New Grove Dictionary of Music and Musicians*, xxiv, 378. There is however a memorial monument in Christ Church Cathedral stating Stevenson's birth as 1767 (see appendices 1 and 2 pgs. 89-90). This is more likely to be the composers date of birth as in Barra Boydell's *Music in Christ Church before 1800*, 149 it is recorded that Stevenson was indentured as a chorister in 1775 making the boy eight years old.

² Barra Boydell: *Music at Christ Church before 1800*, 149

³ Bumpus: *A History of English Cathedral Music*, 3

'He composed some of the airs and played and sang them to me at my house in Capel Street, and very beautiful they were...'.⁴

In 1791 the University of Dublin conferred on Stevenson the honorary degree of Doctor in Music, and in 1800 he obtained the post of vicar choral to Christ Church cathedral.

In 1786 he married Anne Butler, a twenty-two year old widow who had been a former pupil of the composer. She died in 1802, leaving their two sons and two daughters in his care. In 1803 Stevenson was Knighted by the Earl of Hardwicke who had been greatly impressed by his setting of Thomas Moore's translation from *The Ode of Anacreon: Give me the Harp of Epic Song*⁵. This privilege provoked a negative reaction from some of his contemporaries.⁶

It is said that Stevenson was introduced to Thomas Moore by the Rev. Mr. Cradock, assistant librarian of Archbishop Marsh's Library. Moore had been given the benefit of constant access to the library where he translated, among other works, *The Ode of Anacreon*. On one occasion in 1798 Moore and Stevenson joined Mr. Ferns, verger of St. Patrick's Cathedral where Moore recited some of his translations which were subsequently published in 1800. Moore and Stevenson began a collaboration whereby traditional Irish airs were set to words by Moore and harmonized and arranged by Stevenson. Moore's *Irish Melodies*, which were published in London between 1808

NLI: Add. Mus. 9109, (Dublin, Willis, c. 1827)

⁴ John O' Keeffe: *Recollections* (vol. 1, p. 403, 1826)

⁵ NLI: JM 1978, (Dublin, Rhames, c. 1804)

⁶ Bumpus, 'Irish Church Composers and the Irish Cathedrals', mentions a couplet which was popular after his knighthood which indicates the attitude of some of his peers; 'We all of us know there's a Knight in the Shire
But who ever heard of a Knight in the choir?'

and 1834, led to a further collaboration between the two, but this time using a selection of airs from different countries called *National Airs*.

Stevenson also contributed to Moore's *Sacred Melodies* in c. 1816. Stevenson's arrangements of Moore's *Melodies*, despite gaining notable acclamation, also received much criticism, particularly from Edward Bunting who accused Stevenson of tampering with and altering the original character of the melodies.⁷

In 1814 Stevenson was appointed the first organist and director of the Chapel Royal at Dublin Castle.⁸ By the year 1825 he had composed an extensive quantity of cathedral music amounting to eight service settings, twenty six anthems, double chants, hymns and an oratorio.⁹ His anthems seldom call for exceptional vocal technique, those that do are written especially for singers of the Dublin Cathedrals and are notable for their melodiousness.¹⁰

Stevenson was also a prolific composer of secular songs, glees, catches, canzonets, madrigals and dramatic pieces, and these works are the subject of this thesis. One of the most highly regarded musicians of his day, he enjoyed a wide popularity among the gentry both as a composer and as a singer. He mingled with the fashionable society, and is reputed to have possessed a fine bass voice. As a chorister he sang difficult solo parts

⁷ Bunting, Edward (b. Armagh 1773; d. Dublin 1843) Pioneer student of Irish folk tunes, published standard collections (1796-1840)

⁸ In 1814, Dublin Castle had been newly erected. Prior to this date, Christ Church had been considered to be the Chapel Royal.

⁹ Ita Hogan : *Anglo Irish Music*, 178. The Oratorio *The Thanksgiving* was performed in London in 1826, but was never heard as a whole in Ireland.

¹⁰ Barra Boydell: *A Bright Exception to the General Rule*, 55

with steadiness and ease and distinguished himself not only as a composer but by the superior quality of his voice.¹¹ He was fond of convivial company and was noted for his playful humor. However, his predilection for aristocratic society sometimes expressed itself in a pomposity of manner which often led to him being the victim of practical jokes.¹²

Stevenson died on September 14th, 1833 at Headford House Co. Meath, the home of his daughter Olivia and her husband the Marquis of Headford. He was buried in St. Mary's Church, Meath and although there is no inscription to his memory at the church, there is a memorial at Christ Church.¹³ A tribute was paid to Stevenson by Moore in the last of the *Irish Melodies* which reflects the sentiments of the author and those who admired Stevenson's work:

Yes, Erin, thine alone the fame,-
Or if thy bard have shar'd thy crown,
From thee the borrowed glory came,
And at thy feet is now laid down;
Enough, if Freedom still inspire
His latest song, and still there be,
As evening closes round his lyre,
One ray upon the chords from thee.

¹¹ Bumpus: *A History of English Cathedral Music*, 4

¹² *ibid*, 38

¹³ A earlier stated (see appendices 1 and 2, pgs. 89-90)

The Songs

Stevenson was almost exclusively a composer of vocal music. In addition to his accompaniments for Moore's collections, he wrote a broad range of songs which fall into various categories: songs, ballads, canzonets, catches, glees and songs written either for a soloist or for two or more voices. Some of these works were written with a particular singer in mind, Dr. John Spray.

Dr. Spray was originally a chorister at Southwall, Nottinghamshire who then obtained a lay vicarage at Lichfield. In 1785 he moved to Dublin to sing at the Cathedrals. He was known as being one of the best tenors in Dublin at the time. 'Many now living (1877) can recall the lovely tenor voice of Dr. Spray, and how he would send it forth with its rich swells, and every note full and distinct, till it seemed to ripple along the walls like the summer waves of a river'.¹

Spray is especially noted for the way in which he sang the solos written for him by Stevenson, one of particular popularity being the song which is *Faithless Emma*.²

The manner in which Stevenson composed this song exemplifies the facility and rapidity in which he wrote. One evening in c. 1805 Stevenson and Spray joined Mr. George Alley (afterwards Sir George) for a meal. Through the course of the evening Stevenson is reputed to have complimented Spray's interpretation of Croft's anthem

¹ Rev. Sinclair Brooke: *Recollections of the Irish Church*, cited after Bumpus: *A History of English Cathedral Music*, 50

² NLI: Add. Mus. 10, 440. The popularity of this piece is reflected in the fact that seven different editions exist in the NLI and twelve from the BL, indicating the amount of times it has been published

O, Lord, thou searchest me and in response, Spray suggested that Stevenson should write a song for him to sing. Alley wrote the words, Stevenson set them to music and subsequently Spray sang *Faithless Emma* and on numerous occasions afterwards he performed this piece for both public and private recitals.³ In addition to many performances both in Ireland and England, it was ‘sung with great applause by Mr. Spray at the Music Hall Liverpool’ c. 1811.⁴

Faithless Emma is in ternary form with a coda at the end of each verse

(A, A, B, A, coda). The introduction to the song quotes the opening phrase of the song followed by a brief variation of this phrase ending in a perfect cadence in tonic key C major. Like much of Stevenson’s music, the charisma lies in the brief piano interludes, in this case the connection between the second A section with the B section.

Example 1 Stevenson: *Faithless Emma*, bars 17-18

³ A. G. Holliday: *The Dublin University Magazine*, xxxvii, 499

⁴ NLI: Add. Mus. 10, 440

This is followed by a discreet gesture leading back into the A section.

Example 2 Stevenson: *Faithless Emma*, bars 22-23

22 23

[s] soft - est - blue, And ventur'd - fearful -

p

For a full rendition of *Faithless Emma*, listen to accompanying compact disc (Appendix 3, p. 91).

Tell me where is Fancy Bred is a duet with an accompaniment for piano or pedal harp written by Stevenson, set to the poem by Shakespeare and dedicated to Spray.⁵ One edition of this piece was arranged with parts for horns, flutes and violins.⁶ Another was arranged for two treble voices by Henry R. Bishop and sung in Shakespeare's *Comedy of Errors* at the Theatre Royal, Covent Garden by Miss Stephens and Miss M. Tree.⁷

Other songs sung by Spray include *The Hour of Victory*, *Oh Tell Me*, *Mary Dear*, *Wellington & Victory*, *When Time was Entwining the Garland of Years*, *Whilst I*

⁵ NLI: JM 2009. Six editions exist in the NLI and twenty from the BL

⁶ NLI: Add. Mus. 9157

⁷ NLI: Add. Mus. 6409

Listen to Thy Voice and *The Year that's Awa*. Some of Stevenson's works mark historical events so can be dated more accurately, for example *The Hour of Victory* was composed 'On the death of the immortal Nelson' which occurred on the 2 December 1805. *Wellington & Victory* was 'Written on the glorious success of the British Arms in Portugal, dedicated to all his Majesty's loyal subjects' so is most likely to have been composed subsequent to Wellington's victory at Fuentes de Onoro in 1811.

A canzonet is a title given to a light, secular vocal piece, particularly in the Italian style from the late sixteenth century to the late eighteenth century.⁸ It was a musical setting of a strophic poem with piano accompaniment, occasionally the music was modified strophic or through composed. One of the best known examples of this style is Haydn's canzonetts.⁹

Stevenson is believed to have been an ardent admirer of Joseph Haydn and although he was lacking in formal compositional training, he appears to have been capable of assimilating his style.¹⁰ Haydn's influence is evident not only in his sacred compositions but also in his songs. In addition to the canzonets listed in the catalogue, Stevenson wrote a set of twelve canzonets which were published c. 1800.¹¹ Haydn in 1794 and the following year wrote two sets of six original

⁸ Ruth DeFord: 'Canzonetta', *The New Grove Dictionary of Music and Musicians*.

⁹ Haydn: *Lieder* (Munich, G. Henle Verlag, 1982), 34-66

¹⁰ W.H. Grindle: *Irish Cathedral Music*

¹¹ NLI: Add. Mus. 2647

canzonets. There are some striking similarities between the two composers sets of canzonets.

One of Stevenson's which appears to have been popular is *Fair Hebe*, a canzonet for two voices.¹² Similar to Haydn's canzonet *She never told her love*, this piece is through composed. The introduction in the piano accompaniment quotes the opening phrase of the vocal line as does the introduction in Haydn's canzonet *The Sailor's song*. Prior to the beginning of the vocal line in *Fair Hebe* there is chromatic alteration in the piano accompaniment followed by a 4-3 suspension.

Example 3 Stevenson: *Fair Hebe*, bars 7-8

The musical score for Example 3 shows two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. Bar 7 shows a whole rest for the vocal line and a piano accompaniment consisting of a chromatic descent: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter). Bar 8 shows the vocal line starting with the word 'Fair' on a dotted half note G4. The piano accompaniment continues with a 4-3 suspension: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), followed by a dotted half note G4.

A similar device appears in Haydn's canzonet *Despair*.

Example 4 Haydn: *Despair*, bars 5-7

¹² NLI: Add. Mus. 12, 446

The musical score is written in A major (three sharps) and 4/4 time. It consists of three staves: a vocal line and a piano accompaniment. The piano accompaniment is divided into a right-hand and left-hand part. The vocal line begins with a whole rest, followed by a half note G5, a quarter note A5, and a quarter note B5. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The right hand starts with a quarter note A4, followed by eighth notes B4, C5, D5, E5, and a half note F#5. The left hand plays a series of chords: A4, B4, C5, D5, E5, and F#5. The score includes fingering numbers 5 and 6 above the vocal line, and 6 above the piano right-hand line. A double bar line is present after the first measure of the piano accompaniment. The word "The" is written above the final note of the vocal line.

The Catches and Gleees

A catch is a type of comic round, originally written for male voices and sometimes of a bawdy nature. They were mainly written for three or four voices, sometimes for as many as ten and were a celebration of irresponsible male leisure time. By the mid-eighteenth century singing groups meeting in taverns were increasingly being represented as formal catch clubs which developed in England, Ireland and Scotland: the lyrical content of catches began to take on a more gracious manner.¹

Stevenson wrote two catches: *Come buy my cherries* subtitled *The Dublin Cries*² and *Here each lad may toast his lass*.³ The former was particularly popular, written for four voices dedicated to a Mrs. Stace of Woolwich.

The term 'glee' is derived from the old English 'gleo' meaning entertainment.

Gleees are a type of part song, characteristically for male voices, though often including female voices. They were fostered by the Catch Clubs in the mid eighteenth-century when the form developed into a through composed song with contrapuntal inflections. From 1763 onwards, the Noblemen and Gentlemen's Catch Club in London gave competitions for serious gleees, light gleees, catches and canons, encouraging the composition of gleees. In Ireland, gleees and catches were sung at the Hibernian Catch Club, The Beefsteak club and The Gentlemen's Club. Stevenson wrote many of his

¹ David Johnson: 'Catch', *The New Grove Dictionary of Music and Musicians*, v, 280-281

² NLI: JM 2509

³ NLI: JM 2651

glees and catches for the Hibernian Catch Club, founded by the vicars-choral of Christ Church and St. Patrick's Cathedral in c. 1680.

In the late eighteenth-century, the most popular vocal groupings for glees were ATB, TTB and ATTB, alto parts were sung by male falsettists, however glees began to be written for SATB reflecting a general acceptance of women into choral clubs. There was a fashion for glees to be written with instrumental accompaniment between 1795 and 1815 which is evident in Stevenson's compositions.⁴ Towards the end of his life he was awarded by both the Hibernian Catch Club and the Beefsteak club for his contribution towards their entertainment.⁵

Some of Stevenson's most popular music is to be found in his catches and glees. There are two sets of Stevenson's glees existing in the National Library. The first is dedicated to the 'Noblemen and Gentlemen of the Amateur Society' c. 1785. The second, dedicated to Lord Viscount Valentia c. 1795, contains *With Tender Lambkins*, a particularly admired glee.⁶ It is written for three voices without accompaniment and in keeping with his other works, the music circles around the tonic and dominant keys with contrasting dynamic markings. Triplets and ornamentation are assigned to the treble voice throughout the piece.

⁴ David Johnson: 'Glee', *The New Grove Dictionary of Music and Musicians*, viiii, 942

⁵ John S. Bumpus: *A History of English Cathedral Music*, 11-12

Example 5 Stevenson: *With Tender Lambkins*, bars 7-9

Tr. ⁷ ⁹ ⁹ ⁹ ⁹ ⁸ *tr* ⁹ *f*

sport it thro' the ru - ral - scene, to sport it thro' the

C. *f*

sport it thro' the ru - ral - scene, to sport it thro' the

B. *f*

sport it thro' the ru - ral scene, to sport it thro' the

⁶ NLI Collection Catalogue: NLI : JM 5457 and NLI: Add. Mus. 7383 respectively

The Operas

The term opera in the eighteenth to early nineteenth century in Dublin relates to many types of vocal productions; operatic dramas, comic operas, romances, dramas and melodramas.¹ These musical productions varied from one to three acts, often incorporating interludes of ballets while some were merely plays with overtures and incidental music. Operas were written on themes which mirrored topics of interest of the time: the charms of rural life, classical themes, and comedies. Towards the end of the eighteenth century, many operas had exotic settings, others romanticized the past.

The operas performed in the eighteenth to early nineteenth century tended to be amended drastically for different productions in order to meet the expectations of the audience, new scenes being added and popular songs included. Many of these operas were effectively no more than medleys of songs designed to feature the popular singers, while others were dramas with incidental music. The demand for this indiscriminate form of entertainment began to fade in the second decade of the nineteenth century as opera began to develop into the form more familiar today.

Some of the most prominent opera composers of the eighteenth and nineteenth centuries active in Dublin were John Braham, Thomas Carter, Thomas Cooke, Michael Kelly, William Rooke and Sir John Andrew Stevenson.

¹ Ita Hogan: *A Survey of Anglo-Irish Music* (Cork, Cork University Press, 1966), 123

John Andrew Stevenson's earliest involvement in the writing of music for opera was with the playwright John O'Keeffe.² The additional songs he wrote to O'Keeffe's operatic farces are among the most popular of his operas. *The Son-in-Law* and *The Dead Alive* were written in 1781, *The Agreeable Surprise* was written the following year in 1782. Music for *The Son-in-Law* was written by Dr. Samuel Arnold three years before Stevenson's version as was *The Agreeable Surprise* in 1781.³

Stevenson also wrote additional songs for Shadwell's *Psyche* and for J. Kenny's *False Alarms*. He set music to David Garrick's libretto *Cymon*, a work which had been previously set to music by Michael Arne and subsequently set to music by Sir Henry Bishop⁴ and an opera called *The Out-Post* with a libretto by William Smith Junior (1818).⁵ For further details on additional songs to operas, see the catalogue, p. 66.

Stevenson composed no less than ten full operas. See list in (Appendix 4, p. 92)

The libretto for the comic opera *The Contract* was written by Robert Houlton and is considered to be his first successful effort for the Dublin stage.⁶ This has been attributed to the composers who worked in collaboration on the opera; Philip Cogan, Tiomosa Giordani and John Andrew Stevenson.⁷ It was first performed at the Smock Alley Theatre on 14th May 1782 and was performed five times the following year and again revived in 1785. The

² John O'Keeffe was born in Dublin in 1747 and died in 1833. He wrote more than thirty-five farces, comedies and operettas, some of which held the stage for many years.

³ Brian Boydell: *Rotunda Music in Eighteenth-Century Dublin* (Dublin, 1992), 212

Dr. Samuel Arnold (1702-1802) English composer, organist and teacher

⁴ T.J. Walsh: *Opera in Dublin 1798-1820 : Fredrick Jones and the Crow Street Theatre* (New York, Oxford University Press, 1993), 58 This opera is not mentioned in the New Grove Dictionary nor is it mentioned in John Bumpus's literature.

⁵ *The Out-Post* is not listed in the New Grove Dictionary

⁶ T.J. Walsh: *Opera in Dublin 1705-1797* (Dublin, Figgis, 1973), 228

⁷ Ita Hogan: *Anglo- Irish Music* (Cork., Cork University Press, 1966), 129

cast for the first performance included Mitchell, Fotteral, Wood, Cornelys, Kane, Gamea, Murphy, Johnstone, Mrs. Heaphy, Mrs. Hitchcock, Miss Hitchcock, Miss Wood and Miss Johnstone.⁸

Love In a Blaze with a libretto by Joseph Atkinson was first performed on the 29th May in 1799 at the Theatre Royal, Crow Street, Dublin. This comic opera was received with great applause and had a 'Lively and sentimental dialogue appropriate to the several characters, adorned with elegant songs and choruses'.⁹

Stevenson wrote the music for another comic opera called *The Bedouins* or *The Arabs of the Desert* with a libretto by Eyles Irwin, an orientalist and writer who had been born in Calcutta and died in England.¹⁰ The production of this opera was elaborate with scenery designed by Mr. Chalmers and Filippo Zafforini and machinery by Peter Martinelli. It was first performed on the 1st May 1801 at the Theatre Royal, Crow Street, Dublin.

In 1811 he wrote a melodrama called *The Patriot* or *The Hermit of Saxellen* with a libretto by H.B. Code. A glee from this opera *See our oars with feather'd spray* was performed on the 11th August 1814 at the Rotunda for Madame Catalini's Dublin Concerts.¹¹ This opera contains no incidental music but does feature some songs which were published separately.

⁸ *Hibernian Journal*. May 8/10, 1782

⁹ *Freeman's Journal*, 21st March 1799

¹⁰ T.J. Walsh: *Opera in Dublin 1798-1820: Frederick Jones and the Crow Street Theatre* (Oxford, 1993), 20

¹¹ T.J. Walsh: *Opera in Dublin 1798-1820: Frederick Jones and the Crow Street Theatre* (Oxford, 1993), 251

In that year he also wrote a musical play called *The Border Feuds* or *The Lady of Buccleuch* based on *The Lady of the Lake* by Walter Scott. This was first performed on the 2 May 1811 at the Theatre Royal.

The dramatic romance *The Spanish Patriots* with libretto by H.B. Code was first performed in 1812 and is said to have attracted little attention.¹²

The character of Pedro was played by a Mr. Penson and featured in the comic song *Our Good Father Adam* from this dramatic romance.¹³ In addition to its humorous lyrical content, its most interesting feature lies in the middle section of the song where there is an alternation between diminished and major chords, far removed from its tonic key of B flat major.

Example 6 Stevenson: *The Spanish Patriots*. 'Our Good Father Adam' (Pedro), bars 21-24

The musical score for Example 6, bars 20-24, is presented in two systems. The top system shows the vocal line in a single treble clef staff with a key signature of two flats (B-flat major) and a common time signature. The lyrics are: "with-out any - care with - out any - care, Till". The bottom system shows the piano accompaniment in a grand staff (treble and bass clefs). The right hand plays chords, and the left hand plays single notes. The score is numbered 20, 21, 22, 23, and 24 above the vocal staff.

¹² Ita Hogan: *Anglo Irish Music* (Cork, Cork University Press, 1966), 129

¹³ NLI: JM 1999

In 1813 he wrote *The Burning of Moscow* or *The Russian Sacrifice* to a play by H.B. Code and in the same year he wrote music to *Edwin and Angelina* inspired by a work by Oliver Goldsmith.

A piece of particular interest in *The Russian Sacrifice* is *The Fisherman's Glee*.¹⁴ It is scored for Treble, Contratenor, Tenor and Bass with piano accompaniment in compound duple time. Harmonically, it keeps to the tonic G Major and dominant keys, the most attractive element is the descending bass line with broken arpeggios in the piano accompaniment (bars 11-15) before a modulation to the dominant in the middle section.

Example 7 Stevenson: *The Russian Sacrifice*. 'The Fisherman's Glee' (Mary, Ivar, Michael and Paul), bars 11-15

The image shows a musical score for five parts: Treble (Tr.), Contratenor (C-T.), Tenor (T.), Bass (B.), and Piano (Pno). The score is in G major and compound duple time. The lyrics are: "throw, our nets to the deep, our nets to the deep we throw, our". The piano accompaniment features a descending bass line with broken arpeggios. The score is numbered 11 through 15 at the top of the vocal staves.

In 1815, Stevenson wrote music for *Cymon*, a work which David Garrick had fashioned after John Dryden's poem *Cymon and Iphigenia*.¹⁵ It was first performed at the Theatre Royal on 9th May 1815 and prompted the following remarks:

'Sir John has been hitherto more decidedly known to us as composer of the most delightful and popular ballads in the English language. In this opera he has taken a higher flight, and has executed some pieces that equal the loftier productions of the Italian school.'¹⁶

In 1818 *The Outpost* was composed with words by William Smith Junior.¹⁷ It was first performed on the 11th April 1818. The music is said to have been in some instances beautiful but the libretto was of extensive length and difficult to follow it subsequently disappearing from performance.¹⁸

Stevenson's final opera *The Cavern* or *The Outlaws* with a libretto by S. Isdell was first performed on the 22nd April 1825.

¹⁴ NLI: Add. Mus. 12, 447

¹⁵ Eric Walter White: *A History of English Opera* (Faber, 1983), 249. This work is not mentioned in *The New Grove*.

¹⁶ *Freeman's Journal*, 25th May 1815

¹⁷ This opera is not mentioned in *The New Grove*

¹⁸ T.J. Walsh: *Opera in Dublin, 1798-1820: Fredrick Jones and the Crow Street Theatre* (Oxford, 1993), 206

Catalogue of Stevenson's Songs

This catalogue has been compiled from the card catalogue of Stevenson's single works in the National Library of Ireland and also the on line catalogues of The Library of Congress, Washington and the British Library.

The catalogue has been categorised alphabetically by song type. The format for the entries adheres to the following layout: name of piece, additional information, publisher, year of publication, page description, location of selected edition followed by the number of existing editions and the reference number.

Multiple copies of many of these pieces exist in the above collections. Where this occurs, I have provided the catalogue reference for one copy and indicated the number available from each source. Because I have chosen editions which offer the most information in the title, the date given refers to that particular edition. The date entered in inverted commas represents the date given on the earliest known edition. Where this occurs the date in inverted commas is preceded by an indication of the source of the earliest edition. Dates in square brackets have been added when a more accurate date can be suggested due to historical events.

It does not include the composer's collections, nor does it include any songs which feature in Thomas Moore's collection of *Irish Melodies*, *Popular National Airs* and *Sacred Songs*.

A small number of instrumental works exist in both the National Library of Ireland and the British Library collections which I have omitted from the catalogue. These instrumental works are three marches; *His Excellency Lord Whitworth's grand slow and quick march* (NLI: Add. Mus. 12,339), *Lord Donoughmore's first Grand march and quick step* (BL: G.352.qq.(2). G and *Lord Cathcart's march for the piano forte* (NLI: JM 4163). A waltz entitled *The Earl of Errol's Grand Waltz* from *The Louvre Quadrilles* (NLI: Add. Mus. 5659) and an Overture (BL: g. 272. D. (24.)) have also been omitted.

All of the works listed are written for piano forte accompaniment unless otherwise stated. There is a list of abbreviations in (Appendix 5, p. 94).

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Airs

The battle is fought.

Arranged to a French air. The poetry by Thomas M. Bayly
Esqr. Inscribed to the right Honble. Viscountess Duncan.

London, I. Willis

c.1820

fol., [2] + 5pp.

NLI (NLI (1))

NLI Add. Mus. 1013.

The Celebrated Spanish Air.

Introduced in the National Melodies. W/ acct. for the flute, ad libitum, by C. N.

London ; Dublin, WM : At Falkner's Opera Music Warehouse : at Mrs Smith

Attwoods

1817

5p (fol)

Without the accompaniment

BL (BL (1))

BL h.724.q.(18.)

Deeper and deeper still.

... [Recitative.] <Waft her Angels thro' the Skies. [Air.]> Arranged by Sir J. A.

Stevenson

Handel George Frideric

London : J. Power

1828

6p (fol)

BL (BL (1))

BL H.1652.bb.(10.). H

For a thousand years. Recit. and air

London

1877

fol

BL (BL (1))

BL H.1273.a.(28.). H

Forget thee!

The words written and dedicated to the Countess of Belfast, by J. Butler Danvers Esqr. Adapted to the much admired Italian air *Benedetta sia la madre*.

London I. Willis,

c.1820

fol., 3pp.

NLI (NLI (1); BL (1))

NLI Add. Mus. 1070.

Hark the convent bells.

a Portugese air, from Bayly's *Melodies of various nations harmonized for three voices, w/ symphonies and acct. for pf*

London, Goulding, D'Almaine & Co., 20 Soho Sq.

c. 1825

4to. [2] + pp. 26-32 incl.

NLI (NLI (1); BL (1))

NLI Add. Mus. 5083.

Love is a little runaway.

Spanish air, arranged with symphonies ... the words by A. Dallas.

London

1824

fol

BL (BL (1))

BL H.1273.(39.). H

[Thanksgiving.] For a thousand years.

Recitve. and air

London

1830

fol

BL (BL (1))

BL H.1273.a.(28.). H

To the brook and the willow.

Air comp and harmonized for four voices.

Dublin, Power

c.1815

5p. fol. Add.

NLI (NLI (1); BL (1))

NLI Mus. 9354.

Toll not the Bell.

A Spanish air. <No tocaran campanas.> Arranged with symphonies and accompaniment ... The words by Alexander Dallas, etc

London : J. Power

1824

fol

BL (BL (1))

BL G.806.e.(39.). G

Twas his own voice.

Recitative and air from "Lalla Rookh". Written by Moore. (words).

London, Power.

c.1816

4to, 7pp. [sold by Elizabeth Attwood ... Dublin]

NLI (NLI (1); BL (1))

NLI Add. Mus. 7268.

Ballads

Adieu to the grotto and glade.

A favourite pastoral ballad.

London, Goulding, Phipps and D'Almaine

c.1803

8p. fol.

NLI (NLI (1))

NLI Add.Mus 12,444.

Ah why should love

London

1825

fol

BL (BL (1))

BL H.1273.(35.). H

Be gay, be gay.

Words by - M -, Esq.

London

1815

fol

BL (BL (1))

BL H.2818.c.(42.). H

The blighted rose

Written by J. W. Lake. Begins: 'A Rose in all its pride'.

London

1816

fol

BL (BL (1))

BL H.1273.(34.). H

Blue Eyes & black Eyes.

The words by Butler Danvers, etc

Dublin: I. Willis

1821

7p (fol)

BL (BL (1))

BL H.1660.f.(12.). H

The blue eyed maid.

Beg.: 'Farewell Sweet Maid'. W/ pf. acct. and arr. for flute.
 Liverpool, Hime, 53 Castle Street, & 23 Church St.

c. 1805

fol., 3pp.

NLI (NLI (1); BL (1))

NLI Add. Mus. 6816.

Cease not yet sweet bard thy strain.

An answer to Moores celebrated ballad of Here's the bower
 London and Dublin [J. and W. Power]

c. 1808

7p. fol.

NLI (NLI (4); BL (1))

NLI Add. Mus. 10,432.

Dearest girl I soon must leave thee.

Sung w/ unbounded applause by Mr. Braham to whom it was dedicated.

Dublin, Goulding & Co., 124 New Bond St., & 20 Soho Sq.,

c.1811 NLI 'c.1810'

4to, 3pp.

NLI (NLI (3); BL (2))

NLI Add. Mus. 6038

Dear Fanny.

Beg.: 'She has beauty', written by T. Moore

London

1815

fol

BL (BL (1))

BL H. 2831. J. (38.) . H

Doubt not sweet maid.

Sung ... at the Theatre Royal Lyceum, by Mr. Braham. The words (Moore) The
 music composed and inscribed to Miss Mary Westby, of York Street.

London, Goulding & Co., 20 Soho Sq., and 7 Westmorland St., Dublin

c. 1817 BL '1815'

fol., [2] 5 pp

NLI (NLI(1); BL (1))

NLI Add. Mus. 7069

Edwin and Ellen.

Beg.: 'Battle called young Edwin', the words by J. Duigan

London

1825

fol

BL (BL (1))

BL H.1273.(36.). H

Emily's Bower.

The words by H. Bryson, etc

London : Goulding, D'Almaine, Potter & Co

1811

4p (fol)

BL (BL (2))

BL H.1652.u.(6.). H

Erin's king.

Sung ... by Miss Stephens at the Theatre Royal, Dublin ... the words by Luke Terman. Beg.: 'The harp that late so silent hung'

Dublin, I. Willis

N.D.

fol., 3pp

NLI (NLI(1))

NLI JM 1971.

Fairy hill.

The words by H.B.C. Esqr. Beg. 'In fairy hills embowered retreat.'

London, Goulding & Co., 20 Soho Square and 7 Westmoreland St. Dublin.

N.D.

fol., [2], 5 pp.

NLI (NLI (1))

NLI Add. Mus. 7948.

The frantik maid.

Sung by Mr. Braham, Beg: 'To Mary's sad story give ear gentle stranger'

London, Goulding & Co., 124 New Bond St., & 7 Westmoreland Street Dublin.

c.1815 BL '1808'

fol., 3pp.

NLI (NLI (1), BL(1))

NLI Add. Mus. 7076.

The gallant Troubadour.

Beg.: 'Glowing with love', translated from the French by Sir W. Scott

London

1816

fol

BL (BL (1))

BL H.1273.(57.). H

Give that wreath to me.

Sung ... by Mrs. Waylett, the words by T.M. Bayly. The music selected from an English melody.

London, I. Willis, 7 West ... St.

c.1820

4to [2] + 5 pp

NLI (NLI (1); BL (3))

NLI Add. Mus. 956.

Hark the bell is ringing.

For three voices. Beg.: 'Wasted weary wherefore stay' The words from Guy Mannering.

Dublin, W. Power,

W/m 1818

Fol., 7pp.

NLI (NLI (2); BL (1))

NLI JM 1980

Here in this lone little Wood.

A ballad by Sir Thomas Moore

London; Dublin, WM : J. Power : W. Power

1809

7p (fol)

BL (BL (1))

BL G. 295. Ee. (7.). G

How slowly move the Hours.

Composed & arranged with an accompaniment for the harp...

London, Dublin : Printed by Goulding & Co

1810

3p (fol)

BL (BL (1))

BL G.426.cc.(9.). G

I ask no tender parting kiss.

In the Scots style ...

Dublin, E. Lee

c. 1810

[2p.] fol.

NLI (NLI (1))

NLI Add. Mus. 9355.

If then to love thee be offence.

By ... G. Ogle

London

1825

fol

BL (BL (1))

BL G.806.e.(31.). G

I'll watch for thee from my lonely bow'r!

Sung by Miss Carew at the nobility's concerts, festivals etc. From the 2nd vol of Melodies of various nations, poetry by Thomas H. Bayly Esqr. Symph & accts. London, Goulding, D'Almaine & Co., 20 Soho Sq., & 7 Wm St, Dublin.

c. 1816

4to [2] 5pp.

NLI (NLI (3); BL (3))

NLI Add. Mus. 6228.

I mark not eyes.

An answer to Shields ballad "Mark'd you her eye"

Dublin, Rhames

c. 1795

fol.

NLI (NLI (1); BL (1))

NLI Add. Mus. 9800.

I'm wearing away.

Words by Mrs. Opie.

London

1815

fol

BL (BL (1))

BL H.2831.j.(36.). H

In pity spare a heart so true.

London

1810

fol

BL (BL (1))

BL G.808.g.(30.). G

I see in that face.

Words by W. Smith

London

1816

fol

BL (BL (1))

BL H.1273.(40.). H

The kiss of affection.

Words by J.L. Lewes.

Liverpool, Hime

c.1810

3p. fol.

NLI (NLI (1); BL(1))

NLI Add. Mus. 9316.

The land of the stranger.

Words & melody by Edward Marlbro' FitzGerald Esqr. With Symp and acc.

Dublin, I. Willis, 7 W St.

c.1820

4to, 7pp.

NLI (NLI (1); BL (2))

NLI Add. Mus. 1870

Let the Persian adoring the splendor of Nature.

Words by M. Haugton

Liverpool

1802

fol

BL (BL (1))

BL G.805.k.(29.). G

Lo the pipe of poor Colin.

A favourite pastoral ballad.

London, Goulding, Phipps and D'Almaine,

c. 1803

4p. fol

NLI (NLI (1))

NLI Add. Mus. 12,803.

The Maid of Marlivale.

From Moore's poems. W/ pf/pedal harp acct. Beg.: 'Where is the nymph whose azure eye'

Dublin, W. Power,

N.D. 'c. 1816'

fol., 6pp.

NLI (NLI (2); BL (7))

NLI JM 2016

The maid whose heart was cold to love.

Beg.: 'Mild thro' the groves'. Words by E. J. B. F.

London and Dublin

1812

fol

BL (BL (1))

BL H.1248.(4.). H

Marian's Complaint.

Written by Peter Pindar . W/ pf/ harp acct.

London : G. Walker

1805

fol

BL (BL (1))

BL H.1650.b.(32.). H

Mary Dear.

The words by C. E. Esquire

London, Goulding & Co.

c. 1810

3P. fol

NLI (NLI (1); BL (1))

NLI Add. Mus. 12, 635

Morning, noon, evening and night.

Four ballads for the harpsichord or piano-forte [words by J. Cunningham] ... op. 4.

[1],

Dublin, Hime,

c.1793 BL '1792'

10p. fol.

NLI (NLI (1); BL (1))

NLI Add. Mus. 9420.

My Henry is gone.

Beg.: 'O green are the groves where with Henry I strayed'. Sung ... by Miss Cheese at the private concerts, Westmoreland. St. Dublin. The words by C.E. ... sung ... at the Bath and London Concerts by Mrs. Ashe for whom it was composed and for whom it is inccribed.

London, Goulding & Dublin, 7 W St.

N.D. BL '1810'

fol., [2] + 5pp [w/ 'sold by P. Alday ...' pasted on] [cntd.]

NLI (NLI (1); BL (2))

NLI JM 1987

My pretty Bower.

Sung by Miss Paton, etc. <The words by H. B. Code.>

London, Dublin : I. Willis & Co

1829

5p (fol)

BL (BL (1))

BL H.1654.hh.(21.). H

Oh doubt not my love

In the old English style, the words by J. A. Wade

London

1826

fol

BL (BL (1))

BL H.1273.(42.). H

Oh! I ne'er shall forget the sad moment we parted.

The words by H. Noblett

London

1815

fol

BL (BL (1))

BL H.2818.c.(43.). H

O leave me to my sorrow.

Sung by Mr. Manners at the Bath concerts, also by Mr. T. Russell. Poetry by Thomas H. Bayly Esqr. W/ symph. and acc.

London. D'Almaine & Co., Soho Sq.

N.D. 'c. 1830'

4to, [2], 4pp.

NLI (NLI (2); BL(4))

NLI Add. Mus. 7344.

Oh! Stay sweet fair!

An answer to Moore's favourite ballad of Oh Lady fair!. The words by G.A. Esqr.

Dublin, W. Power

N.D. 'c. 1816'

fol., [2] +7 pp. [stamped 'H. Hime, Col. Green'.].

NLI (NLI (5); BL (3))

NLI JM 1991.

Oh! stranger, lend thy gentle barque.

For three voices. The words by J. A. Wade

London

1820

fol

BL (BL (1))

BL H.2835.d.(38.). H

Oh tell me pilgrims.

For three voices. Comp. and dedicated to Louisa Addison

London, Power,

c.1818 'c. 1811'

N/A

NLI (NLI (4); BL (1))

NLI Add. Mus. 951

Oh tell me, Mary dear.

Sung at private concerts, Westm. St. by Mr. Spray.

London, Goulding, Dublin, 7 W St.

N.D. 'c. 1818'

fol., [2], 5pp.

NLI (NLI (2))

NLI JM 1995.

Oh then dearest Ellen I'll love you no more.

Beg.: 'When the rosebud of Summer' comp. and dedicated to Miss Fanny Nickson

Words by E.J.B.Fitzsimmons]

Dublin, W. Power

N.D. BL '1812'

fol., [2] + 4pp. [w/ 'sold by F. Rhames ... 'pasted on.]

NLI (NLI (3); BL (3))

NLI JM 1996

Oh! would I ne'er had seen thee.

London

1815

fol

BL (BL (1))

BL G.806.e.(36.). G

O List unto my tale of woe.

London

1810

fol

BL (BL (1))

BL G.805.a.(42.). G

Our cot in the vale.

Written by John Hamilton. Beg.: 'A posie of flowers, which is lovely and fine'. W/ arr. for fl.

Edinburgh, Hamilton, Hamilton: London, Thompson.

N.D.

fol., 3pp

NLI (NLI (1))

NLI JM 1998.

Peace peace to him that's gone.

An elegiac ballad written by T. Moore.

1835

fol

BL (BL (1))

BL H. 1273. (33.). H

The Poor Little Wandering Beggar.

London : Printed by Goulding & Co

1805

3p (fol)

BL (BL (1))

BL H.1652.rr.(10.). H

The rose and the lover.

The words by E. Fitzsimmons Melody by Braham & Stevenson By whom it is dedicated to the President and Gentlemen of the Irish Harmonic Society. W/ symph and accts.

London, Goulding and Compy.,

c. 1815

5p. fol.

NLI (NLI (2))

NLI JM 2022

See ev'ry blooming leaf.

Written by Joseph A. Wade

Dublin, W. Power.

N.D.

7p. fol.

NLI (NLI (1))

NLI Add. Mus. 12,865.

The sigh of her heart was sincere.

Words by Peter Pindar,

London Goulding, Phipps & D'Almaine

w/m 1803

fol., 4pp.

NLI (NLI (2); BL (1))

NLI JM 2024.

The sun was set behind the hill.

Sung at the Lyceum Theatre, London by Mr. Phillips. Words by C.E. Esqr.

London, Goulding & co., 20 Soho Sq., & 7 W St. Dublin.

N.D. BL '1815'

fol., [2] 5pp.

NLI (NLI (1); BL (1))

NLI Add. Mus. 7950.

The sunny hill.

Sung by Mrs. Vaughan at Mess. Knyvett and Mrs. Vaughan's vocal concerts.

London. Goulding, D'Almaine, Potter & Co.

N.D. 'c. 1818'

fol., 3pp.

NLI (NLI (2))

NLI JM 2028.

The tablet of love.

Beg.: 'You bid me be happy'.

London

1817

fol

BL (BL (1))

BL H.1273.(43.). H

That Shepherd sure is he.

Beg.: 'Ah! Should your village rounds'

Dublin, W. Power,

N.D.

fol., 4pp.

NLI (NLI (1))

NLI JM 2011.

There lives a shepherd in the vale.

Words by C.R. Esq.

London, Goulding & Co., 124 New Bond St., & 7 W St. Dublin.

c. 1810

fol., 3pp

NLI (NLI (1))

NLI Add. Mus. 7947.

There's not a joy this world can give.

Written by Lord Byron

London

1817

fol

BL (BL (1))

BL H.1273.(44.). H

There's the Bower.

London : J. Power

1805

4p (fol)

BL (BL (2))

BL Hirsch M.1277.(31.). H

The Twilight Dews.

New York, Atwill, 201, Broadway

N.D.

N/A

LCW (LCW (1))

Wake Maid of Lorn!

From 'The Lord of the Isles' written by M. Scott

London

1817

fol

BL (BL (1))

BL H.1273.(47.). H

A weary lot is thine fair maid

From poem Rokeby by Walter Scott ... Dedicated to Lady Glenworth.

London, Goulding; Dublin 7

N.D.

fol., 7pp.

NLI (NLI (1))

NLI JM 1948.

When first from the girl of my bosom.

Liverpool

1807

fol

BL (BL (1))

BL H.1273.(11.). H

When night was spreading o'er me.

Words Edward Fitzsimons Esqr. Sung in Guy Mannering by Mr. Braham for whom it was written.

Dublin & London, Power.

c. 1816 'c. 1810'

fol 7pp.

NLI (NLI (4); BL (1))

NLI Add. Mus. 8152.

When time was entwining the garland of years.

Sung by Spray. Written by Moore.

Liverpool, Hime

N.D. BL '1807'

fol., 3pp

NLI (NLI (1); BL (1))

NLI JM 2039.

When twilight dews.

Words by T. Moore.

London

1816

fol

BL (BL (1))

BL

Winds whisper gently.

London

1867

fol

BL (BL (1))

BL H.1273.a.(21.). H

The woodbine cottage.

Beg.: 'Oh give me the glow'. The words by J. W. Lake

London

1816

fol

BL (BL (1))

BL H.1273.(50.). H

The wood-pecker. Here in this lone little wood.

Ballad by Moore. Beg.: 'I knew by the smoke'

Dublin, Power

c. 1808

N/A

NLI (NLI (1))

NLI JM 1981

The year that's awa.

Sung ... by Mr. Braham, also by Dr. Spray. Comp. and dedicated to Lt. Coll. Blacker.

Dublin, T. Willis, Royal Harmonic Saloon, 7 W. St.

c. 1820

4to, 7pp.

NLI (NLI (1); BL (1))

NLI Add. Mus. 6175.

Young Ella was the happiest maid.

Written by Moore.

Liverpool, Hime & Son.

c. 1815

4to, 3pp.

NLI (NLI (1); BL (2))

NLI Add. Mus. 5718.

Canzonets

Ah! Love is like the rose.

Dublin, E. Lee

c.1810

[3p.] fol.

NLI (NLI (1))

NLI Add. Mus. 9359.

Ah! Say lovely Emma.

W/ pf/harp acct. Beg.: 'Ah! Say, lovely Emma, a look can express it'.

Dublin, F. Rhames, 16 Exchange Street.

c.1804

4to, 3pp.

NLI (NLI (3); BL (1))

NLI Add. Mus. 5919

Come take the Harp.

Dedicated to the Honble. Miss Butler. The words by Th. Moore.

London, J. Power; Dublin W. Power

N.D. BL '1815'

fol., 7pp.

NLI (NLI (3); BL (1))

JM 1955.

The Cypress Wreath.

Beg.: O Lady twine. The words ... by W. Scott.

London

1814

fol

BL (BL (1))

BL G.806.e.(29.). G

Dear is my little native vale.

W/ flute or guitar part

Dublin, J. Lee,

c.1794

fol

NLI (NLI (1); BL (1))

NLI Add. Mus. 12,392.

Dear! In pity do not speak.

For two voices, w/ pf/ harp acct. The poetry by Thos. Moore Esqr.

Dublin, Rhames's, 16 Exchange St.,

c.1802

fol., 4pp.

NLI (NLI (2); BL (1))

NLI Add. Mus. 7968.

Does the harp of Rosa slumber.

W/ pf/harp acct. Poetry: Moore.

Dublin, F. Rhames, 16 Exchange St.

N.D. BL '1803'

fol., 3pp.

NLI (NLI (4); BL (1))

NLI Add. Mus. 7936

The Faded Wreath.

A Sonnet written by T. H. Bayly ... Arranged as a Terzetto for Two Soprano Voices and a Tenor or Bass - with an Accompaniment, and which may be also sung as a Canzonet for a single voice by Thomas Philipps

London : Willis & Co

1835

fol

BL (BL (2))

BL G.581.b.(5.). G

Fair Hebe.

For two vioces.

Dublin, F. Rhames,

c. 1808

2p. fol.

NLI (NLI (3))

NLI Add. Mus. 12,446.

Go gentle breeze.

Written by M. J. O'Sullivan

London

1836

fol

BL (BL (1))

BL H.1273.(32.). H

Hence faithless hope.

London

1816

fol

BL (BL (1))

BL H.1273.(38.). H

Hush'd be that Sigh.

The words by R. B. Sheridan

London : J. Power

1835

3p (fol)

BL (BL (1))

BL H.1601.kk.(27.). H

Hushed are the waves

London

1816

fol

BL (BL (1))

BL H.1273.(37.). H

If I swear by that eye

Poetry by Moore Esqr. ...

London, Broderip and Wilkinson; Dublin, F. Rhames.

c. 1808 BL '1807'

3p. fol.

NLI (NLI (1); BL (1))

NLI Add. Mus. 10,450.

My Love is far away.

Beg.: 'Not the charms of blooming spring'.

London, Clementi; Dublin.

N.D. BL '1806'

fol., 4pp [w/ 'sold at ... W. Power ...' pasted on.]

NLI (NLI (1); BL (1))

NLI JM 1988.

Stay one moment stay.

Dublin, S. Holden

c. 1810

7p. fol.

NLI (NLI (1); BL (1))

NLI Add. Mus. 12,946.

The Surprise.

For two voices w/ a figured bass for pf. Poetry by Moore. Beg.: 'Chloris, I swear by all I ever swore'.

Dublin, F. Rhames

c. 1800.

fol., 2pp

NLI (NLI (2); BL (1))

NLI JM 2029

Sweet is the dream.

W/ pf/harp acct. Poetry by Moore. Beg.: 'Sweet is the dream, divinely sweet'.

Dublin, F. Rhames.

c. 1800

fol., 2pp

NLI (NLI (2); BL (1))

NLI JM 2005.

The sweets of a dew sprinkled rose.

Dublin, E. Lee.

c. 1810

4p. fol

NLI (NLI (1))

NLI Add. Mus. 9358.

There's not a word a look of thine.

Written by Moore. Composed w/ pf/harp acct.

Liverpool, Hime & Son, 53 Castle St., & 23 Church St.

c. 1815

4to, 3pp

NLI (NLI (1))

NLI Add. Mus. 5717.

Though fate, my girl.

W/ pf/harp acct. Poetry by Moore.

Dublin, F. Rhames

c. 1800

fol., 2pp

NLI (NLI (3))

NLI JM 2035.

To Julia... weeping.

Poetry by T. Moore.

London

1807

fol

BL (BL (1))

BL H. 1273. (4.). H

Turn to me love.

Words by Moore.

London, Goulding, Phipps & D'Almaine

c. 1804

4p. fol.

NLI (NLI (1))

NLI Add. Mus. 12,947.

When Delia on the plain appears.

Dublin, E. Lee.

c. 1810

[3p.] fol.

NLI (NLI (1))

NLI Add. Mus. 9360.

Catches

Come buy my cherries subtitled *The Dublin Cries*.

For four voices

London, Fletcher & Co

c. 1800

fol., 1 p.

NLI (NLI (3) BL (4))

NLI JM 2509.

Here each lad may toast his lass.

Printed with: *On every hill, under ev'ry green tree*. Printed for the Gentleman's and

London Magazine

[Dublin]

N.D.

4to, 1p.

NLI (NLI, (1))

NLI JM 2651.

Category Unknown

Ah what woes are mine to bear.

An Irish fragment. Sung by Mr. Braham.

N.D. BL '1815'

London, Power; . Dublin, W. Power

fol., [2] + 5pp.

NLI (NLI (1); BL (1))

NLI JM 1944

Along the mead one morn I stray'd

Dublin, B. Cooke

c. 1796.

N/A

NLI (NLI (1))

NLI JM 1947

Come, we will have a quadrille.

Sung by Mrs. Ashe. The words by Thos. Bayly

London, Goulding; Dublin, I. Willis

N.D.

fol., 4pp.

NLI (NLI(1))

NLI JM 1954

A farewell.

Written by Lord Byron.

London

1816

fol

BL (BL (1))

BL H.1273.(54.). H

Hope with her rainbow.

N.P.

N.D.

fol., 2pp [23-4]

NLI (NLI (1))

NLI JM 3607: 24.

The Lady of my Love.

Poetry by T. Moore.

London

1855

fol

BL (BL (1))

BL H. 1767. (36.). H

Love's young dream.

Sung by Mr. Braham, from Moore's selection, arr. w/ symph. and acc. Beg.: Oh!

The days are gone

London, J. Power

c.1815

4to, 7pp

NLI (NLI (1); BL (2))

NLI Add. Mus. 1154.

The maid with eyes so blue.

Beg.: 'The lily pure as virgin snow'

N/A

w/m 1811

Fol., 5pp.

NLI (NLI (1))

NLI JM 2019.

The minstrel boy.

From Moore. Beg.: 'The minstrel boy to the war is gone'.

Dublin, S.J. Pigott, at the Harmonic Institution 13 W. St.

N.D. BL '1823'

fol., 6pp

NLI (NLI (1); BL (2))

NLI Add. Mus. 6560.

Oh say not woman's heart is caught.

A parody on Oh say not woman's love is bought, as sung by Miss Clara Fischer

Dublin, I. Willis,

c. 1826

3p. fol.

NLI (NLI (1))

NLI Add. Mus. 11,086.

The Rosebud of Summer.

Arranged with variations for the piano forte, with an (ad lib.) accompaniment for the flute ... by George Kiallmark.

London : J. Power

1819

7p (fol)

Without the accompaniment

BL (BL (1))

BL h.724.q.(13.)

The Rose of Affection.

Words by M.J. Sullivan Esqr. Beg.: 'The Rose which you gave me at parting'

Dublin, Power,

c. 1818.

fol., 3pp

NLI (NLI (1); BL (1))

NLI Add. Mus. 949.

The sweetest eyes that e'er were seen.

(from Lord Strangford's Cameons) as sung by Miss Bolton. Beg.: 'The heart that warm'd my guileless breast'.

Dublin, Hime, 29 College Green.

c. 1813

fol., 3pp.

NLI (NLI (1))

NLI Add. Mus. 7298.

Thyrsis.

A fragment from J.J.Rousseau. Set to music... dedicated to Countess of Barrymore.

Beg.: 'Thyrsis I cannot listen anymore to thy pipe'.

Dublin, Power

c. 1802

4to 3pp [stained]

NLI (NLI (1); BL (1))

NLI Add. Mus. 939

The vernal blooms return again.

Edinburgh, Hamilton; London, Thompson

N.D. BL '1805'

fol., 3pp

NLI (NLI (1); BL (1))

NLI JM 2031.

Whilst I Listen to thy voice.

Sung by Mr. Spray at the Music Hall, Liverpool.

Liverpool, Yaniewicz

c. 1801-1802

fol., 5pp.

NLI (NLI (1); BL (1))

NLI JM 2040

Duets

Alas! poor Lubin.

Dedicated to Miss Abrams. Words by J. Atkinson. Beg. : 'Young Cupid my fond heart beguiles'; with p.f. acct. and arr. for 2 German fls. or guitars.

Dublin, Gough

c. 1800

fol

NLI (NLI (3); BL (2))

NLI JM 1945.

All things around me.

The words by I. B. Danvers

Dublin

1825

fol

BL (BL (1))

BL H.2831.j.(40.). H

The Catherine.

A favourite melody of Lady Catherine Stewarts arranged as a duet and dedicated to her Ladyship. Beg.: 'If to gaze on thee waking'

London and Dublin, J. Power and W. Power.

c. 1808

7p. fol

NLI (NLI (3); BL (1))

NLI Add. Mus. 10,451.

The Chieftain and Lord Ullin's Daughter.

The words by Thos. Campbell

London : J. Power

1824

8p (fol)

BL (BL (1))

BL H.1660.y.(5.). H

Come send round the bowl ... arranged... by Stevenson

Ditchfield J

Dublin

1825

fol

BL (BL (1))

BL H.2831.i.(20.). H

Congenial to friends is the gay rosy.

Words by Joseph Atkinson. Accompaniment has a figured bass.

Dublin, W. Power

c. 1807

4p. fol.

NLI (NLI (2))

NLI Add. Mus. 10,442

Edmund of the hill.

The poetry by M.B.C. Esqr. Beg.: 'Who wakes the echoes'

Dublin, W. Power, 4 Westmoreland St.,

c. 1805 BL '1802'

fol., 5pp.

NLI (NLI (2); BL (1))

NLI Add. Mus. 7970.

Fare thee well!

The words by Lord Byron

London: J. Power

1816

6p (fol)

BL (BL (1))

BL H.1980.ss.(16.). H

The Heart unknown to Pride.

Sung by Mr. Phillipps and Mrs. Dickons in the opera of *The Maid of the Mill*, performed at the Lyceum Theatre,

London, Goulding, D'Almaine, Potter & Co., 20 Soho Sq.

c. 1828

4to, pp. 93-96.

NLI (NLI (1))

NLI Add. Mus. 4154.

I'll be true to thee.

written by Thos. H. Bayly Esqre. Sung by Miss Stephens and Miss Johnstone. Beg.: "They tell thee to doubt me ..."

London, Willis & Co., 75 Lr. Grosvenor St., & 7 Wm St, Dublin.

c. 1830

4to. [2]. 5pp.

NLI (NLI (1); BL (1))

NLI Add. Mus. 7324

I'll think on thee.

W/ pf/harp acct. Beg.: 'Think on me, e'vn while mem'ry remains'.

Dublin, Hime

c. 1800

Fol., 3pp.

NLI (NLI (1); BL (1))

NLI JM 1984.

Let sorrow seek her native night

The words by P. Pindar

London

1809

fol

BL (BL (1))

BL H.1654.(3.). H

Love in thine eyes.

Jacksons favourite duet, newly arr. Beg.: 'Love in thine eyes for ever plays.'

Dublin, I. Willis, 7 W.St.,

c. 1820

fol., 7pp.

NLI (NLI (1))

NLI Add. Mus. 4323.

Love my Mary dwells with thee.

A favourite duet the music selected from the ancient ballads. The words Moore.

London, J. Power

c. 1808

NLI (NLI (2); BL (1))

NLI Add. Mus. 10,448.

Mourn not silly mortals

London

1817

fol

BL (BL (1))

BL H.1273.(29.). H

Oh! how happy was the time

London

1825

fol

BL (BL (1))

BL H.1273.(31.). H

Oh! Never shall my Soul forget.

Words by T. Moore.

London; Dublin, WM : J. Power : W. Power

1808

7p (fol)

BL (BL (1))

BL G. 581. B. (13.). G

Peace

Beg.: We saw the hope. The words by P. Crampton

London

1816

fol

BL (BL (1))

BL H.1273.(27.). H

Return sweet Peace.

London, Dublin : Printed by Goulding & Co

1813

50p-54 (fol)

BL (BL (1))

BL H.3400.f.(11.). H

Send home those long strayed eyes.

The words by Dr. Donne

London

1817

fol

BL (BL (1))

BL H.1273.(30.). H

Since then by fate.

The words by J. A. Wade

London

1825

fol

BL (BL (1))

BL H.1273.(26.). H

Sparkling fountains sweetly flowing.

Composed ... after the manner of Vaghi Colli

Dublin, S. Holden

c. 1810

6p. fol.

NLI (NLI (1))

NLI Add. Mus. 12,945.

The speaking eye.

Composed by J. Blewitt and Sir J. Stevenson. Beg.: 'I've seen a sweet and speaking eye'

London

1854

fol

BL (BL (1))

BL H.1748.(9). H

Streplion and Phillis.

Duett iv [of Eight songs and four duetts (?)].

Dublin, Rhames

c. 1800

pp. 29-34. fol.

NLI (NLI (1))

NLI Add. Mus. 12,451.

Sweet gentle Nymphs.

Dublin, Published at no. 4 Sackville St. [i.e. Coote or his successor at this address].

c. 1795-1800

4to, 3pp.

NLI (NLI (1); BL (1))

NLI Add. Mus. 6264.

Sweet Little Margaret.

Words by Edward Lysaght.

Dublin, Hime.

c. 1800

fol., 3pp.

NLI (NLI (2); BL (1))

NLI JM 2007.

Tell me where is fancy bred.

W/ pf/harp acct. Words from Shakespeare. Dedicated to Mr. J. Spray.

Dublin, Wm. Power

c.1800

N/A

NLI (NLI (6); BL (20))

NLI JM 2009.

That I no longer wish to rove.

W/ pf/harp acct.

Dublin, Power.

N/A

fol., 3pp.

NLI (NLI (1))

NLI JM 2010.

Think on me.

Beg.: 'Whilst you glory's path pursue'. Words by J. Atkinson

London

1818

fol

BL (BL (1))

BL H.1273.(28.). H

Walking among the shades alone.

Dublin, Hime

c. 1800

fol., 4pp.

NLI (NLI (1); BL (1))

NLI Add. Mus. 947.

We're told that man.

The words by C. Butler

London

1842

fol

BL (BL (1))

BL H.2831.j.(41.). H

Where is the light from Lara's tow'r.

Duet ... in the style of All's well...

Dublin, S. Holden.

c. 1807

8p. fol.

NLI (NLI (1); BL (1))

NLI Add. Mus. 12,405.

Glees

Alice Brand.

From *The Lady of the Lake*, for three voices, composed and dedicated to Walter Scott Esqr. (Author of the words) Beg.: 'Merry it is in the good green wood'.

London, Goulding, D'Almaine, Potter & Co., 20 Soho Sq.,
c. 1805

Fol., 12 pp

NLI (NLI (1))

Add.Mus. 943.

Alone on the Sea-beaten Rock.

A serious... for five Voices ... The Words from Ossian

Dublin : F. Rhames

1802

fol

BL (BL (2))

BL G.353.(28.). G

And will he not come again.

(Shakespeare's Ophelia). For three voices w/ pf/harp acct. Composed and dedicated to Mr. J. Williams

Dublin, Wm. Power

N.D. BL '1802'

fol., 4pp

NLI (NLI (2); BL (3))

NLI JM 1946

The Archer's Glee.

For three voices, the poetry by Josh Atkinson

Dublin : F. Rhames

1802

4p (fol)

BL (BL (3))

BL H.1652.ee.(16.). H

As it fell upon a Day.

For five voices. The Words taken from Shakespeare

Dublin : B. Cooke

1795

fol

No. 1 of an unidentified musical weekly periodical

BL (BL (1))

BL G. 581. b. (1.). G

Bards of the Days of Old.

For Three Voices, the Words taken from Ossian, etc

Dublin : F. Rhames

1802

fol

BL (BL (1))

BL G.352.(40.). G

The Boat Song.

From the Lady of the Lake by W. Scott ... composed and
arranged as a Glee for Three Voices, with an Accompaniment for Two
Performers on One Piano Forte ...

London and Dublin : Goulding, D'Almaine, Potter & Co

1815

fol

BL (BL (1))

BL G.581.b.(2.). G

Borne in yon Blaze of Orient Sky.

London : D'Almaine & Co

1840 BL '1802'

fol

A reissue of H.1273.a.(7.)

BL (BL (2))

BL H.1202.s.(7.). H

A broken cake.

For three voices. The poetry translated from Anacreon, by Thos. Moore

London, Broderip, Dublin, F. Rhames

w/m 1802

fol., 4pp.

NLI (NLI (2); BL (1))

NLI JM 1942.

Buds of roses, virgin flowers.

A cheerful... for four voices, the poetry translated by T. Moore, Esqr. dedicated to the Honble. Augustus Barry

Dublin, F. Rhames, 16 Exchange St.

c.1800

fol., 5 pp.

NLI (NLI (2); BL (3))

NLI Add. Mus. 945.

Come unto these yellow sands.

For three voices, as sung at the Hibernian

Catch Club, with an accompaniment for two performers on one piano forte. The words from Shakespeare.

Dublin, Hime

c.1800 NLI 'c. 1798'

fol., [2] + 15 pp

NLI (NLI (6); BL (4))

NLI JM 1957

The Contrast.

For four equal voices, the words written by G.F. Joseph ... 12p. fol.

Dublin, Willis,

c.1827

N/A

NLI (NLI (1))

NLI Add. Mus. 9110.

Cupid.

For three or four voices, from the opera of Cymon ...

Dublin, Willis,

c.1827

15p. fol.

NLI (NLI(1))

NLI Add. Mus. 9107.

Fair and young.

For four voices... written by T. Moore.

London: Printed by Clementi, Banger, Hyde, Collard & Davis

1803

5p (fol)

BL (BL (1))

BL G. 424. KK. (1). G

The Fairy Glee.

With choruses and accompaniments for two performers on the piano forte ... The words from Shakespeare, etc. [Score.]
London : Printed by Clementi, Banger, Hyde, Collard & Davis
1805

22p (fol)

BL (BL (1))

BL H.2184.d.(2.). H

Fare thee well perfidious maid.

For four voices.

London, Goulding; Dublin, 7 Westmorland [sic.] St.

w/m 1803

fol., 5pp.

NLI (NLI(1); BL (1))

NLI JM 1974.

For Anna once I culled a flower!

Arranged for 3 voices

Liverpool, Hime and Son,

c.1808 BL '1807'

... 4p. fol.

NLI (NLI (1); BL (2))

NLI Add. Mus. 10,447.

Give me the harp.

A chorus glee, w/ an acct. for two performers on one p.f. sung ... at the Irish Harmonic Club ... 4th May 1803 ... The words translated from Anacreon, by Thos Moore Esq

Dublin, F. Rhames

c.1804 BL '1803'

fol., [2] + 18pp.

NLI (NLI (5); BL (2))

NLI JM 1978.

Hail to the mighty power of song.

A charter glee, for five voices. Composed for the Beefsteak Club

London, Goulding and Co.

c. 1815

... 17p. fol.

NLI (NLI (1); BL (1))

NLI Add. Mus. 12,448

Happy love. Adapted to ladies' voices. The words by H.B.

Beg.: 'Come sing with me, my lov'd companions gay'

- Dublin, F. Rhames

c. 1802 NLI 'c. 1800'

fol., 4pp.

NLI (NLI (3); BL (1))

NLI JM 1979.

How sweetly could I lay my Head.

For four voices, etc

London: Printed by Clementi, Banger, Hyde, Collard & Davis

1805

6p (fol)

BL (BL (1))

BL H.1601.kk.(26.). H

Now the Star of Day is high.

For four voices, the words translated from Moore's Anacreon, etc.

Dublin: W. Power

1810

fol

BL (BL (1))

BL G. 581. B. (13.). G

Merrily oh!

For three voices arr from Moore's Tyrolese song of Liberty. Beg.: 'Merrily ev'ry bosom boundeth ...'

London, J. Power, 34 Strand & W. Power, 4 W St.,

c. 1816 BL '1815'

Fol. 7pp.

NLI (NLI (1); BL (2))

NLI Add. Mus. 7306.

Oh wine rare wine!

An anacreontic glee for three voices, ... inscribed ... to ... W. Wellesley Pole, words by E. Fitzsimmons Esqr. Beg.: 'Oh wine! Rare wine! Life to mirth, and death to care'.

London, Goulding & 7 W St., Dublin.

c. 1806

vign. (col.), fol., [2], 5pp.

NLI (NLI (1))

NLI Add. Mus. 7511.

One night when all the village slept.

For four voices

Willis,

c. 1827

9p. fol.

NLI (NLI (1))

NLI Add. Mus. 9109.

Raise the Song and Strike the Harp.

The Charter Glee and Chorus of the Irish Harmonic Club, the Words selected and composed by J[ohn] W[ilson]

C[roker], etc

Dublin : E. Rhames

1803

fol

BL (BL (1))

BL G.352.(36.). G

The Red Red Rose.

Arranged for four voices.

Thompson Thomas

Londod : Goulding & Co

4p (fol)

c. 1805

BL (BL (1))

BL G.809.n.(25.). G

The Original Boat Glee, See our bark scuds o'er the main.

Words by Joseph Atkinson Esqr. Music composed and dedicated to Moore

London, Willis & Co., Royal Musical Library, 75 Lwr Grosvenor St.

N.D. BL '1817'

4to [2], 7pp.

NLI (NLI (4); BL (2))

NLI Add. Mus. 4801.

See our oars with feather'd spray.

Boat glee, sung ... at Messrs. Knyvett and Mrs. Vaughan's vocal concerts.

London, Goulding, D'Almaine, Potter & Co.,

w/m 1818 NLI 'C. 1805'

fol., 7pp.

NLI (NLI (3); BL (9))

NLI JM 2003.

See the lovely nymph reposing.

Ladies Glee for three voices
 Dublin, Hime, 34 College Green.
 c. 1800
 fol., 3pp.
 NLI (NLI (1); BL (1))
 NLI Add. Mus. 937.

Sweet lady! Look not thus again.

Glee particularly adapted for ladies voices. Words by Moore. Dedicated to Lady Eleanor Butler.
 Dublin, Power
 N.D. BL '1820'
 fol., [2] + 9pp.
 NLI (NLI (1); BL (2))
 NLI JM 2006.

Tis love that murmurs in thy breast.

For three voices. Poetry by Moore.
 Dublin, F. Rhames
 c. 1810 NLI 'c. 1800'
 4to, 3pp
 NLI (NLI) (2); BL (2))
 NLI Add. Mus. 6109.

Under the greenwood tree.

For three voices. Words from Shakespeare
 London, Power.
 c. 1820
 7p. fol.
 NLI (NLI (1))
 NLI Add. Mus. 9350.

Under the Hawthorn trees.

The Archer's Glee, for three voices, the poetry by J. Atkinson, etc
 Dublin : F. Rhames
 1800
 fol
 BL (BL (1))
 BL G.581.b.(3*). G

Welcome sons of harmony.

For five voices as sung at the Beef Steak Club, Dublin. Dedicated to president and members of that soc. Words by H.B. Code Esqr.

Dublin, I. Willis

c. 1820

4to 16pp.

NLI (NLI (1))

NLI Add. Mus. 959.

When Damon is present.

For four voices, viz., S A T B or Treble, Treble T & B.

Dublin, Willis.

c. 1827

8p. fol.

NLI (NLI (1))

NLI Add. Mus. 9108.

When that I was a little tiny boy.

For four voices, the words from Shakspeare [s Twelfth Night]

London

1834

fol

BL (BL (1))

BL H.1273.(18.). H

When winds breath soft.

Composed by Webbe (Samuel) the Elder: arr for 3 voices.

Dublin, Willis,

c. 1826

11p. fol,

NLI (NLI (1))

NLI Add. Mus. 9097.

With tender Lambkins.

For three voices

Dublin, Hime.

c. 1800

2p. fol. Add.

NLI (NLI (1))

NLI Mus. 9120.

With the Sun we rise at Morn.

For A. T. T. B. B.

London : J. Curwen & Sons

1905

8

The Apollo Club, No. 281

BL (BL (1))

BL F.667.. F

Madrigals

Love's wrangle.

Beg.: My love & I

London

1826

fol

BL (BL (1))

BL H.1273.(24.). H

Sweet fancy free.

For four voices

London

1834

fol

BL (BL (1))

BL H.1273.(19.). H

To thy lover.

London

1822

fol

BL (BL (2))

BL H.1273.(21.). H

Operas

Border feuds or The Lady of Buccleuch.

A musical drama in three acts ...

London : printed by Goulding & Co

1811

65p ; fol

BL (BL (1))

BL H.1273.g.(1.). H.

The Patriot or Hermit of Saxellen.

Melodrama, as performed at the Royal Hibernian Theatre Dublin

London, Goulding, D'Almaine, Potter & Co., 20 Soho Sq.

BL '1810'

4to [2] + 151 pp [title page wanting]

NLI (NLI (1); BL (1))

NLI Add. Mus. 2646.

The Russian Sacrifice or The Burning of Moscow.

A grand Melo Drama, performed at the Theatre Royal

London, Goulding & Co.

c. 1805

vign., fol., [ii] + 86pp.

NLI (NLI (2))

NLI JM 5458.

Spanish Patriots or a thousand years ago.

A dramatic romance ... The words by H. B. Code

London

1812

fol

BL (BL (1))

BL G. 581.. G

Additional Songs to Operas

The following list of Stevenson's additional songs to operas has been compiled from the National Library of Ireland and British Library catalogues. It has also been stated in the *New Grove* that Stevenson wrote additional songs to: *The Agreeable Surprise*, *The Dead Alive*, *False Alarms*, *Psyche* and *The Son-in-Law*.

Agreeable Surprise

I love a bit of fun, O!

Song beg.: 'For while some love full bowls to quaff'. Sung by Mr. Moss in *The Agreeable Surprise*. Printed w/ Hibernia's liberty restored
Dublin Printed for the Gentleman's and London Magazine
N.D.

4to, 1p

NLI (NLI (1))

NLI JM 2128

Cymon

Cupid.

For three or four voices, from the opera of *Cymon* ...

Dublin, Willis,

c.1827

15p. fol.

NLI (NLI(1))

NLI Add. Mus. 9107.

False Alarms

Poor senseless Mary.

Sung by Mr. Braham at Theatre Royal, Drury Lane, in the celebrated opera of *False Alarms*. Words D.A.O'Meara Esq. Beg.: 'The night was dark, keen blew the wind'
London, Goulding, Dublin 7 W St.

N.D.

fol. 3pp

NLI (NLI (1))

NLI JM 2000.

The Haunted Tower

Come tell me where the mind is found.

Introduced in the opera of The haunted tower by Mr. Braham

Dublin, W. Power,

N.D. BL '1808'

fol., [2] + 5 pp.

NLI (NLI (3); BL (1))

NLI JM 1956

Lionel and Clarissa

From Childhood's dawn to noon of youth.

An additional air in Lionel and Clarissa, introduced by Mr. Philipps at the Theatre Royal, Dublin.

London, Goulding, Phipps, D'Almaine, and Dublin Westmorland [sic] St.,

N.D.

fol., 3pp.

NLI (NLI (1))

NLI JM 1977

Love in a Village

My Heart's my own, my Will is free.

Arne's admired air, sung ... in the opera of Love in a Village. Arranged by Stevenson

Arne Thomas Augustine

Dublin : Printed by I. Willis

1830

3p (fol)

BL (BL (1))

BL H.1980.r.(11.). H

Lovers Dream

Young Love bloomed.

Words by Mrs. Leoni Lee, sung ... in the musical farce of Loves Dream, etc

London : Mayhew & Co

1824

fol

BL (BL (1))

BL H.1660.h.(24.). H

Maid of the Mill

The Heart unknown to Pride.

Sung by Mr. Phillipps and Mrs. Dickons in the opera of The Maid of the Mill, performed at the Lyceum Theatre,

London, Goulding, D'Almaine, Potter & Co., 20 Soho Sq.

c. 1828

4to, pp. 93-96.

NLI (NLI (1))

NLI Add. Mus. 4154.

Possessing thee my Treasure.

Introduced ... in the Maid of the Mill, etc

London, Dublin : Printed by Goulding & Co

1808

112p-114 (fol)

BL (BL (1))

BL G.809.yy.(22.). G

The Poor Soldier

The meadows look cheerful.

A celebrated air in The Poor Soldier [by W. Shield]. Harmonized [for 5 voices].

Dublin, E. Rhames.

c. 1796

2p. fol.

NLI (NLI (1))

NLI Add. Mus. 12,443.

Psyche

Oh swiftly pass ye gloomy hours.

A pollacca duet in the opera of Psyche. Words by Revd. G.A. ... dedicated to the Countess of Charlemont.

Dublin, I. Willis

c. 1816

9p. fol.

NLI (NLI (1); BL (1))

NLI Add. Mus. 12,426.

Prepare ye nymphs, prepare.

The much admired trio in the opera of Psyche. Dedicated to Lady Caroline Lamb.

Words by Rev. Gilbert Austin.

London, Goulding, D'Almaine, Potter & Co., 20 Soho Sq & 7 W St.

c. 1818

fol., 7pp.

NLI (NLI (1); BL (1))

NLI Add. Mus. 7307

Individual Songs from Stevenson's Operas

The Outpost

Love and the echo.

Sung by Miss Hammersley, in the opera of The Out Post. Written by William Smith Junr. Esqr. Beg.: 'Young love the little urchin boy'.

Dublin, W. Power. 4 W. St.

c. 1815

4to 7pp

NLI (NLI (1))

NLI Add. Mus. 6263.

O'er woods and wilds.

Sung in the opera: The Out Post, and at the private and public concerts London, by Mr. Horn, composed expressly for him by Stevenson

Dublin, W. Power, 4 W St.

c. 1818

fol., 6pp.

NLI (NLI (1))

NLI Add. Mus. 6929

The Patriot/The Hermit of Saxellen

The minstrel.

Sung by Sigr. Isaco, in a favourite melodrama of The Patriot or Hermit of Saxellen, (and by Mr. Braham) as performed at the Royal Hibernian Theatre Dublin. Beg.: 'A minstrel over hill and dale.'

London, Goulding; Dublin, 7 W St.

w/m 1810 'c.1805'

fol., 3pp. [w/ 'sold by F. Rhames ...' pasted on.]

NLI (NLI (2))

NLI JM 2021.

Russian Sacrifice

Little Robin sing sweet.

Sung by Mrs. Cooke, in the Russian Sacrifice. Beg.: 'So blest in our village delights'
London, Goulding & Co., 20 Soho Sq., & 7 W St., Dublin.

c.1818

fol., [3]pp. [p. 58-60 of collection].

NLI (NLI(1))

NLI Add. Mus. 7291.

The Fisherman's glee.

From the opera of the Russian sacrifice,

London, Goulding and Co.,

c. 1815

pp. 12-22. fol.

NLI (NLI(1); BL(3))

NLI Add. Mus. 12,447.

Spanish Patriots

Our good father Adam.

A much admired comic song sung ... by Mr. Penson, in the favourite melodrama of
The Spanish patriots, as performed at the Theatre Royal Lyceum.

London, Goulding, Dublin, 7 W St.

N.D.

fol., 3pp.

NLI (NLI(1))

NLI JM 1999.

Part Songs

The following editions are written for three voices except *Oh! Had I Allen Ramsey's art* which is harmonized for four voices

Alice Brand.

From *The Lady of the Lake*, for three voices, composed and dedicated to Walter Scott Esqr. (Author of the words) Beg.: 'Merry it is in the good green wood'

London, Goulding, D'Almaine, Potter & Co., 20 Soho Sq.,
c. 1805

Fol., 12 pp

NLI (NLI (1))

Add.Mus. 943.

The Consent.

Written expressively for Mrs. Willis and Miss Cheese's private concerts. – Westmorland St., where it was sung with distinguished approbation. The words by C.E. Esqr. Beg. 'Sweet object of my warmest love.'

London, Goulding & Co., 20 Soho Sq., and 7 Wstmorland St.
c.1818

fol [2]. 11pp.

NLI (NLI (1))

NLI Add. Mus. 7510.

Hark the bell is ringing.

For three voices. Beg.: 'Wasted weary wherefore stay' The words from Guy Mannering.

Dublin, W. Power,

W/m 1818

Fol., 7pp.

NLI (NLI (2); BL (1))

NLI JM 1980

The Lovers Toast.

[Dublin] : Joshua Stokes

1780

fol

BL (BL (1))

BL H.1601.a.(45.). H

Now is the merry Month of May.

Trio & Chorus with an Accompaniment for
Two Performers on one Piano Forte, written by H. B. C
London : J. Power

1810

fol

BL (BL (1))

BL G.581.b.(12.). G

The Rose and the Lily.

The words by J. Deacon

London

1817

fol

BL (BL (1))

BL H.1273.(25.). H

Row gently row

The Boat Trio

Dublin, Power.

c. 1816

fol., 7pp.

NLI (NLI (1); BL (3))

NLI Add. Mus. 8142.

Venite per me subtitled Are you coming for me.

Beg.: Oft as the faintly plashing oar The words & melody by L- Esq. ... arranged &
harmonized by Sir J. Stevenson

Dublin

1825

fol

BL (BL (1))

BL H.2832.q.(5.). H

Wreaths of flowers

London

1816

fol

BL (BL (1))

BL H.1273.(22.). H

Oh! had I Allen Ramsey's art.

Harmonized for four voices

London

1856

fol

No. 265 of the "Cyclopedia of Music. Miscellaneous Series of Songs"

BL (BL (1))

BL H.2342.. H

Rondos

Streams ever limpid is a Canon, the remaining three are Rondos

Streams ever limpid.

Composed and dedicated to the Earl of Westmeath.
 London, Goulding & Co., 20 Soho Sq., & 7 W St., Dublin.
 c. 1808
 fol., [2], 7pp.
 NLI (NLI (1))
 NLI Add. Mus. 7962.

Return my love!

London, J. Power
 w/m 1815
 5p. fol
 NLI (NLI (2); BL (1))
 NLI Add. Mus. 12,864.

The Fairest Flowers.

W/ pf/harp acct.
 Dublin : Printed by I. Willis
 1815
 7p (fol)
 BL (BL (1))
 BL H.1652.II.(3.). H

Tell me how to bid adieu .

Written by J. K. Anderson
 London
 1809
 fol
 BL (BL (1))
 BL H.1654.(17.). H

Songs

Included in this category are two editions of Stevenson's arrangements of the English National Anthem, a selection of Oriental Melodies and a pastoral song: *Ye Shepherds, give ear to my Lay*

Ah! nought can compare with the maid that I love.

London

1807

fol

BL (BL (1))

BL H.1654.(27.). H

Bonny Lasses O.

Dublin, Hime

c.1800

3p. fol.

NLI (NLI (2))

NLI JM 1949

Bright from the East the god of day.

Written by Lieut. Colnel S - W/ pf/harp acc. Respectfully dedicated by author to his ... majesty, and the friends of Ireland.

Dublin, I. Willis.

N.D.

fol., 4pp.

NLI (NLI (1))

NLI JM 1950

By a murmuring brook

Arr. for German fl. Sung by Mr. Brahm

Dublin, Hime

c.1800

fol., 3pp.

NLI (NLI (3); BL(1))

NLI JM 1951

Come buy my nosegays pretty.

Sung ... by Mrs. Creswell, at the Theatre Royal ...

Dublin, Hime

c.1795

3p. fol.

NLI (NLI (1); BL (1))

NLI Add. Mus. 11,089.

Come tell me says Rosa.

Words by Thomas Moore

London, J. Carpenter

1804

24p. fol.

NLI (NLI (2); BL (2))

NLI Add. Mus. 9320 – 9326

The Day Beam is over the Sea.

A Venetian Boat Song. Words by J. A. Wade.

Choral. The Choral Handbook. No. 380. [1885, etc.]

1895 BL '1830'

8

BL (BL (3))

BL E.862.. E

Dear Lucy.

Song beg.: 'Ye valleys to which I complain'

Dublin, Hime

N.D.

fol., 1p.

NLI (NLI (1))

NLI JM 1965.

Dost thou remember ...

Arr. with symphonies and acc.

London : J. Power

1824

7p (fol)

BL (BL (1))

BL H.1980.m.(6.). H

Early days how fair and fleeting.

Sung by Mr. Ashe, at Hanover Square concerts.

London, Goulding, Phipps, D'Almaine, 117 New Bond St., and 7 Westmoreland St.,
c. 1815

4to, 3pp.

NLI (NLI(1))

NLI Add. Mus. 5716

Emma's plaint.

Song beg.: 'Sweet zephyr, tho' midst rosebuds playing.'

Dublin, Rhames,

N.D.

fol., 1p.

NLI (NLI(1))

NLI JM 1970.

Faithless Emma.

Sung w/ great applause by Mr. Spray at the Music Hall Liverpool, the., words by G.A. Esqr. of Dublin. Song beg. 'I wander'd once at break of day'.

Dublin, Hime, 34 Col. Green.

c.1811 BL '1802'

4to, 3pp.

NLI (NLI (7); BL (12))

NLI Add. Mus. 10, 440

For her I die

Dublin : S. Holden

1805

fol

BL (BL (1))

BL G.581.b.(6.). G

Go burning sighs.

London, pr. for C. Wheatstone

2p. fol.

c. 1804 BL '1800'

NLI (NLI (1); BL (1))

NLI Add. Mus. 9319.

The goddess Flora sends me here.

Sung ... by Mrs. Creswell, at the Theatre Royal. the words by Joseph Atkinson

Dublin, Hime,

c.1795

N/A

NLI (NLI (1))

NLI JM 1953

'God save the King!'

The national anthem of England, with an additional stanza for our gracious queen. Arranged for one, two, or three voices (and chorus) with an accompaniment for the piano forte by Sir J. Stevenson, etc. <2nd edition.>

London : I. Willis & Co

1830

6p (fol)

BL (BL (1))

BL G.295.dd.(4.). G

Half hid in the Grove.

W/ pf/harp acc. The words taken from the celebrated poem of Oscian [sic]

Dublin : B. Cooke

1795

fol

BL (BL (1))

BL G.426.dd.(27.). G

The harp in softly pleasing strains.

w/ pf/harp acc.

Dublin, Hime,

c.1800

fol., 3pp.

NLI (NLI (2); BL (1))

NLI JM 2015.

He is gone on the mountain.

The Cronach or Funeral song from *The Lady of the Lake*, by Walter Scott Esqr ... composed and inscribed to Miss Westby of York Street

London, Goulding; Dublin 7 Wm St.

N.D. NLI 'c. 1810'

fol. [2] + 7 pp. [with 'sold by F.Rhames ...' pasted on.]

NLI (NLI (3))

NLI JM 1982.

Her Majesty's authorized Edition of God save the Queen. Arranged for one, two or three voices (and chorus) with an accompaniment for the piano forte, etc

London : Willis & Co

1837

5p (fol)

BL (BL (1))

BL H.2830.g.(67.). H

The Hermits,

A tale written by ... T. Lyster ...

London : Printed by Clementi, Banger, Hyde, Collard & Davis

1805

8p (fol)

BL (BL (1))

BL G.295.ff.(1.). G

The Hour of Victory.

W/ a familiar chorus on the death of the immortal Nelson, sung with uncommon applause by Mr. Spray at the Irish Harmonic Club. [beg.: 'While notes of triumph swell the gale']

Dublin, S. Holden, 26 Parliament St.

c. 1800 [c. 1805]

4to, 4pp. [Foxed]

NLI (NLI (1); BL (1))

NLI Add. Mus. 6517.

How dear to me the Hour .

Arr. w/ symphonies and acc.

Moore Thomas

London : J. Power

1825

5p (fol)

BL (BL (1))

BL H.1392.d.(3.). H

How sweet when the nightingale sings in the grove.

Dublin, Hime

c.1800

fol., 3pp.

NLI (NLI (1))

NLI JM 1983.

I once believ'd my Shepherdess unkind.

W/ pf/harp acc.

London : C. Wheatstone

1810

fol

BL (BL (1))

BL G.581.b.(8.). G

Lay of the imprisoned huntsman.

A song from the *Lady of the Lake*, by Walter Scott Esqr. Song beg.: 'My hawk is tired of perch and hood'

London, Goulding & Co., 20 Soho Sq., 124 New Bond St., & 7 W St. Dublin.
c.1810

4to [2], 5pp.

NLI (NLI (1))

NLI Add. Mus. 6438

Light as the shadows

Words by J. A. Wade

London

1818

fol

BL (BL (1))

BL H.1273.(56.). H

Louis the Sixteenth's Lamentation.

Written by W. C. Oulton

London : Preston & Son

1793

fol

BL (BL (1))

BL G.364.(47.). G

Love's young dream.

Words by T. Moore

London : J. Power

1830

7p (fol)

NLI (NLI (1); BL (2); LCW (1))

NLI Add. Mus. 1154

Love to madness.

Song beg.: 'O! bright in ev'ry grace of youth'

Dublin, Gough

c. 1800

fol., 2pp. (song VI of some collection.)

NLI (NLI (1); BL (2))

NLI JM 1985.

The maid of the rock.

From the poem of Ossian. Song beg.: 'It is night, I am alone'

Dublin, Gough.

c. 1800

fol., 3pp (song IV of some collection.)

NLI (NLI (2))

NLI JM 2017.

The maniac song.

From the Lady of the Lake by Walter Scott ... composed and dedicated to Miss Newland. Song beg.: 'They bid me sleep, they bid me pray'

London, Goulding, Dublin 7 W St.,

N.D. BL '1810'

fol., 4pp.

NLI (NLI (2); BL (1))

NLI JM 2020.

Mary, I believed thee true.

A song in the Scottish style, w/ pf/harp acc. Poetry by Moore

Dublin, F. Rhames, 16 Exchange St.,

c. 1816 BL '1803'

4to. 3pp.

NLI (NLI (6); BL (7))

NLI Add. Mus. 5542.

May the king live forever.

Sung by Mr. Incedon in his new entertainment of the songsters Jubilee ...

London, Goulding & Co.,

c. 1808

4p. fol.

NLI (NLI (1))

NLI Add. Mus. 10,446.

Now Morn is Blushing.

From Lalla Rookh written by Moore.

London

1816

fol

BL (BL (1))

BL H. 1273. (45.). H

"Och! Is it himself that's in Ireland"

Written on the occasion of the King's arrival in Dublin by Lady Clarke, adapted by Stevenson

Dublin, I. Willis

c.1821

NLI (NLI 1); BL (1)

NLI JM 1989.

O cou'd I cease to love thee.

W/ pf/harp acc.

London : Balls & Co

1807

fol

Followed by an arrangement for the flute

BL (BL (2))

BL G.295.xx.(25.). G

Oh! if those eyes deceive me not

Written by J. H. Davis

London

1815

fol

BL (BL (1))

BL H.1273.(51.). H

Oh! Nanny wilt thou gang with me.

A song composed by T. Carter, newly arr. for 1 or 2 voices

Dublin, I. Willis,

w/m 1819

7p. fol.

NLI (NLI (1))

NLI Add. Mus. 12,449.

O ever skill'd to wear the form.

Dublin, B. Cooke.

NLI (NLI (1))

c. 1796

fol., 3pp. [no. 2 of some collection]

NLI JM 1990.

Parodies on Popular Songs.

W/ a Parodotical [sic] Preface by Lady Clarke ...

London : J. Willis & Co

1826

fol

BL (BL (1))

BL H.1273.d.. H

Pretty weeping figure.

Dublin, F. Rhames,

c. 1799

fol., 2pp.

NLI (NLI (1))

NLI JM 2001.

The rising Aurora.

A favourite new Hunting song sung by Mr. Tuke, at the Rotunda ..

N/A

Dublin, c. 1790

s.sh. fol. n.p.

NLI (NLI (1); BL (2))

NLI Add. Mus. 10,596.

Robin Adair,

W/ variations 'expressly composed for Madame Catalani, arr for pf by Pio Cianchettini.'

Dublin, I. Willis, Royal Harmonic Saloon, 7 W St.

c. 1820

4to, 7pp.

NLI (NLI (2); BL(1))

NLI Add. Mus. 6179.

The rose.

Liverpool, Hime.

c. 1810 BL '1802'

3p. fol.

NLI (NLI (1); BL (1))

NLI Add. Mus. 9376.

Say, Shepherds have ye seen my Fair.

A New Scotch Song ... the Words by a Lady

[Dublin] : Joshua Stokes

1780

fol

BL (BL (1))

BL H.1601.a.(54.). H

A Selection of Oriental Melodies, with Symphonies and Accompaniments.

Characteristic words by T. E. Power, etc

Dublin : W. Power

1818

fol

BL (BL (1))

BL H.1273.b.. H

*The soldier bridegroom's song.*From the *Lady of the Lake*, by Walter Scott. Song beg.: 'The heath this night must be my bed'.

London, Goulding; Dublin, 7 W St.

N.D. NLI 'c. 1809'

fol., [2]. + 5pp. [w/ 'sold by F. Rhames' ... pasted on].

NLI (NLI (6); BL (1))

NLI JM 2026.

Song ... <No 2.>

Dublin : B. Cooke

1795

3p (fol)

BL (BL (1))

BL G.809.j.(17.). G

The song of Ireland.

The prince of our love George our Father and King. Sung ... at the Grand coronation concerts, Dublin, written for the ... occasion of his majesty's ... visit to Dublin, August 1821 by H.B.Code ... and adapted to that admired Irish melody. Song beg.: 'Ever blest be the day until time be no more'.

Dublin, I. Willis.

c. 1821

fol., 7pp

NLI (NLI (1))

NLI JM 2027.

The Sparkling Cup, a song ... the words by Fielding Morrison ...

adapted to an admired Irish melody <Second edition.> In A minor and E minor.

London, Dublin : I. Willis & Co

1830

5p (fol)

BL (BL (1))

BL H.1601.ii.(28.). H

Summer.

Song beg.: ' Now that Summer's rip'n'd bloom'

Dublin, Gough

c. 1800

fol., 2pp. (song VIII of some collection.).

NLI (NLI (1))

NLI JM 2004.

Summer eve is gone and past.

The harpers first song from the celebrated poem Rokeby. Written by Walter Scott.
w/ pf acct.

London, Goulding; Dublin W St.

N.D.

fol., 7pp

NLI (NLI (1))

NLI JM 2014.

The Sunflower.

By T. Moore.

Arranged with symphonies and Accompaniments.

London: J. Power

1824

7p (fol)

BL (BL (2))

BL H.1847.m.(23.). H

Sweet is the Beam of the Morning.

Basque Song ... Words by A. Dallas.

London & Dublin : W. Power

1820

fol

BL (BL (1))

BL H.1650.b.(33.). H

Sweet is the Woodbines fragrant Twine.

London, Dublin : Printed by Goulding, D'Almaine, Potter & Co

1813

4p (fol)

BL (BL (1))

BL H.1601.kk.(28.). H

Sweet minstrel sing.

An answer to Moore's celebrated song of Good night. W/ pf/harp acc.

Dublin, Power

N.D. BL '1805'

fol. 3pp

NLI (NLI (1); BL (2))

NLI JM 2008.

Thy fatal shafts unerring prove.

Inscribed ... to Mr. Rauzzini of Bath,

Dublin, Hime

c. 1800

4p. fol.

NLI (NLI (1))

NLI Add. Mus. 12,406.

Welcome as the flowers in May.

The Words by H. B. C

Dublin : E. Lee

1802

fol

BL (BL (1))

BL G.364.(49.). G

Wellington & Victory.

Song written on the glorious success of the British Arms in Portugal, dedicated to all his Majesty's loyal subjects. Sung ... by Mr. Spray at the Beef Steak and Harmonic Clubs. Words by H.B. Code Esqr.

London, Goulding & Co., 20 Soho Sq & 7 W St. Dublin

N.D. [c. 1811]

fol., [2] 5pp.

NLI (NLI (1))

NLI Add. Mus. 7955.

What's Life unblest with Love.

W/ pf/harp acc.

London : Printed by C. Wheatstone

1808

3p (fol)

BL (BL (2))

BL H.1648.n.(34.). H

When night was spreading o'er me.

Words Edward Fitzsimons Esqr. Sung in Guy Mannering by Mr. Braham for whom it was written.

Dublin & London, Power.

c. 1816 'c. 1810'

fol 7pp.

NLI (NLI (4); BL (1))

NLI Add. Mus. 8152.

Why does my love her linnet mourn.

London, Goulding, Phipps, D'Almaine & W.St. Dublin.

c. 1811 BL '1810'

4to 4pp.

NLI (NLI (2); BL (1))

NLI Add. Mus. 5871.

Why thus from the Plain.

De La Main Henry

Dublin : John & Edmd Lee

1800

s. sh fol

BL (BL (1))

BL G.426.kk.(2.). G

The Willow.

Dublin, Gough.

c. 1800

p. 19-20 (song VIII of a collection).

NLI (NLI (2))

NLI Add. Mus. 10,228.

The winds that waft to love.

Words by R.B. Sheridan. Song beg.: 'Thinkst thou my Damon I'd forgo'.

Dublin, Hime.

c. 1800

fol., 3pp

NLI (NLI (2))

NLI JM 2033.

With Delight will I sing.

Liverpool : H. Hime

1802

3p (fol)

BL (BL (3))

BL G.425.tt.(12.). G

Ye Shepherds, give ear to my Lay.

Liverpool : H. Hime

1800

fol

BL (BL (1))

BL G.805.h.(43.). G

Ye zepfers where's my blushing rose.

The answer to the mansion of peace. With flute or guitar part.

Dublin, J. Lee.

c.1790

2p. fol.

NLI (NLI (1); BL (1))

NLI Add. Mus. 12,389

Appendix 1

Memorial Monument erected in 1843 at Christ Church Cathedral to
 Sir John Andrew Stevenson



Appendix 2

Close up photograph of the memorial monument stating the year of

Sir John Andrew Stevenson's birth to be in 1767

JOHN ANDREW STEVENSON, KNT. MUS. DOCT. BORN AT CRANE LANE DUBLIN IN 1767. WHO AS CHORISTER, VICAR-CHORAL, AND COMPOSER GAVE HIS SERVICE TO THIS CATHEDRAL THROUGHOUT HIS LIFE; BEING THE FIRST NATIVE OF IRELAND ADMITTED TO OFFICE IN THE CHOR OF CHRISTCHURCH. IN HIS LIBRARY HE HAS LEFT EIGHT SERVICES AND TWENTY EIGHT ANTHEMS, FOLLOWING THE STYLE OF HARRY MEAL MASTER. OF SECULAR MUSIC HE CONTRIBUTED TO THE BRITISH SCHOOL COMPOSITIONS CONSISTING OF SONGS, DANCES, AND MINUETS, WHOSE CHARM STILL SURVIVES FOR LOVERS OF MELODY, AND WAS WIDELY KNOWN BY HIS ADAPTATION OF IRISH MELODIES TO THE LYRICS OF THOMAS MOORE. HE ALSO HELD THE OFFICES OF VICAR-CHORAL OF ST. PATRICK'S, ORGANIST OF THE CASTLE CHAPEL, AND MASTER OF THE STATE BAND OF MUSICIANS. HE DIED SEPTEMBER THE 14TH 1832, AND IS BURIED AT ST. MARY'S PAINESTOWN CO. MEATH.

THIS MONUMENT, ERECTED BY PUBLIC SUBSCRIPTION, 1843, WAS REPLACED IN THE RESTORED CATHEDRAL AND INSCRIBED BY HIS LINEAL DESCENDANTS AND HIS SUCCESSORS IN THE SERVICE OF CHRISTCHURCH OF THE HOLY TRINITY WHO STILL LOVE HIS MUSIC AND REVERENCE HIS GENIUS.

ANNO SALUTIS MDCCCXCVI

Appendix 3

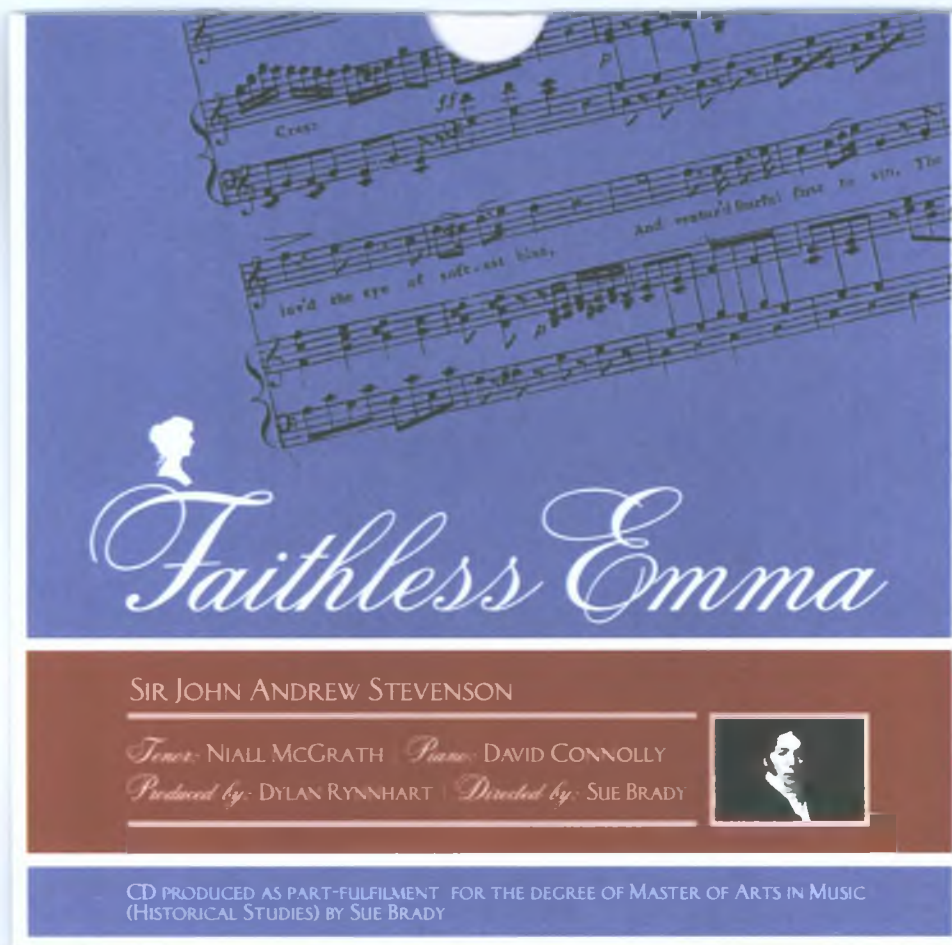
Recording of Sir John Andrew Stevenson's *Faithless Emma*

Tenor Niall McGrath

Piano David Connolly

Recorded & Produced by Dylan Rynhart

Directed by Sue Brady



Appendix 4

List of Stevenson's Operas

The following operas are listed by the title followed by the type of work, librettist and place and date of first performance.

The Bedouins/The Arabs of the Desert

Comic Opera

Eyles Irwin

Dublin, Theatre Royal, 1 May 1801

The Border Feuds/The Lady of Buccleuch

Musical Play

Walter Scott (based on the poem *The Lay of the Last Minstrel*)¹

Dublin, Theatre Royal, 2 May 1811

The Cavern/The Outlaws

Comic Opera

S. Isdell

Dublin, April 1825²

The Contract

Comic Opera

Robert Houlton

Smock Alley Theatre, 14 May 1782³

Edwin and Angelina

Comic Opera

Oliver Goldsmith

Dublin, 3 April 1815

Love in a Blaze

Comic Opera

Joseph Atkinson

Dublin, Theatre Royal, 29 May 1799⁴

¹ T.J. Walsh: *Opera in Dublin 1798-1820* (Oxford University Press, 1993)

² Husk, Flood & Carr: *The New Grove Dictionary*, xxiv, 378. This opera is not mentioned in any other publications.

³ This opera was a collaboration between Tiomasa Giordani, Philip Cogan and Stevenson.

⁴ T.J. Walsh: *Opera in Dublin 1798-1820*

The Outpost

Opera

William Smith Junior

Dublin, Theatre Royal 11 April 1818⁵*The Patriot(s)/The Hermit of Saxellen*

Melodrama

H.B. Code

Dublin, Royal Hibernian Theatre, 1811⁶*The Russian Sacrifice/The Burning of Moscow*

Melodrama

H.B. Code

London, Theatre Royal, c. 1813⁷*The Spanish Patriots/A Thousand Years*

Dramatic Romance

H. B. Code

London, Lyceum, 22 September 1812⁸

⁵ *ibid.* There is an edition of the ballad *Love and the echo* from the opera *The Outpost* in the NLI catalogue dated c. 1815.

⁶ This date is given in *The New Grove Dictionary*. The ballad *The Minstrel* from the opera *The Patriot* is watermarked with the date 1810, furthermore another edition of this ballad is dated c. 1805. According to Francis P. Kerry in *the Music Scene in Dublin during the Early Nineteenth Century. (1800-1820)*, there were six performances of this opera in February, 1810.

⁷ This date appears in the *New Grove Dictionary*. The date suggested in the NLI catalogue is c. 1805. Perhaps the *New Grove* entry refers to a publication subsequent to the burning of Moscow by Russian saboteurs in September, 1812 indicating the subtitle.

⁸ Husk, Flood and Carr: *The New Grove Dictionary*, xxiv, 373

Appendix 5

List of Abbreviations

ADD MUS	Additional Music
au	author
BL	British Library
fol	folio
JM	Jasper Joly music collection
LCW	Library of Congress, Washington
NLI	National Library of Ireland
s sh	single sheet
Westm St	Westmoreland Street
w/pf/harp acc	with piano forte or harp accompaniment

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Abstract

On studying Sir John Andrew Stevenson, some inconsistencies have appeared, particularly in relation to his date of birth, the distinction between his full operas and ones to which he added songs and the publication dates of his works. The thesis offers a foundation for the clarification of these matters.

The catalogue of Stevenson's songs provides a point of reference to his works, indicating the types of songs existing in the libraries and additional information which sheds light as to where and for whom they were performed. A closer look at these works combined with (to the knowledge of the author) the first recording of one of the composer's most popular songs portrays an image of musical life in the late eighteenth and early nineteenth centuries.

The extensive amount of songs composed by Sir John Andrew Stevenson has been neglected for a long time and it is hoped that more research will be carried out on his life and works, particularly on his songs.