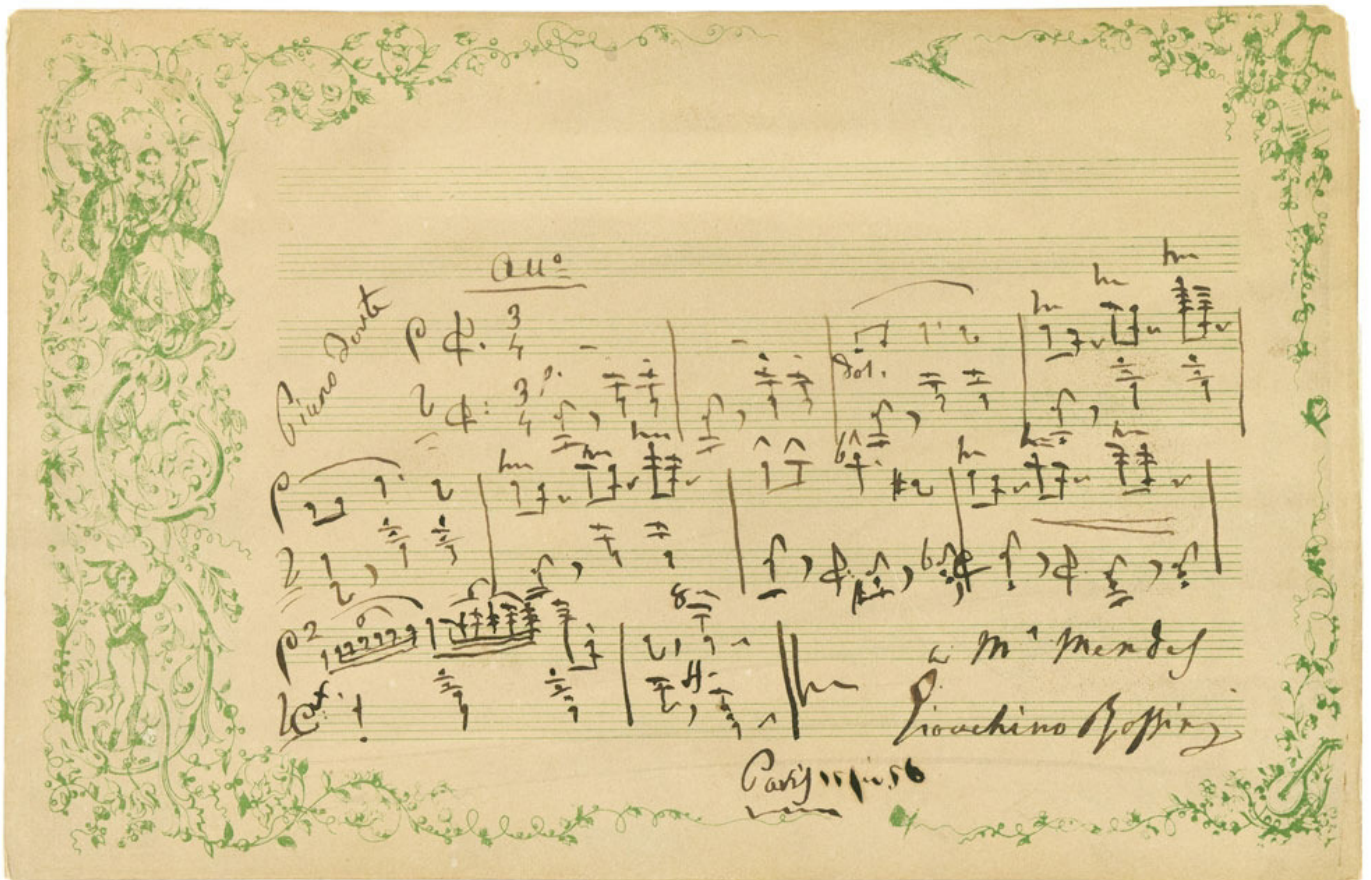


MUSIC

SHORT LIST 57



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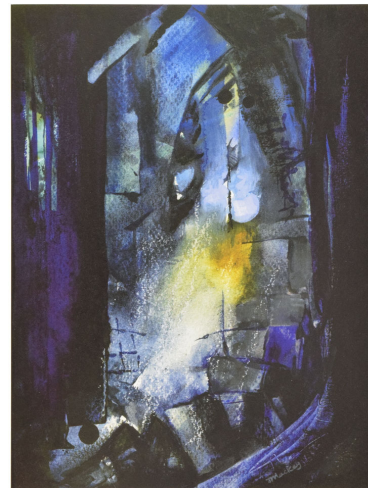
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1. **(Front Street Editions.) MÜLLER (Wilhelm)** Schubert's Winter Journey. The Poems of Wilhelm Müller. Translated by Ian Bostridge. *Binham, 2015, XI/20 COPIES (from an edition of 120 copies) printed on Somerset mould-made paper with a tipped-in frontispiece three-colour wood-engraving of Schubert by Chris Daunt after a portrait by Wilhelm August Riedler, pp. 53, 4to, original deluxe binding of quarter grey Harmatan leather, blue cloth sides with oval label inset to upper board, backstrip lettered in silver, blue cloth slipcase, fine £225*
Printed in parallel text, the verse set to music by Schubert in 'Winterreise' in a translation by this well-known tenor.



2. **(Sounding Art Press.) (BRITTEN.)** The Turn of the Screw. Visual Responses to Britten's Opera by Jane Mackay. Commentary by Andrew Plant. Preface by James Bowman. *2007, 192/300 COPIES signed by the contributors, 33 colour plates with facing excerpts of notation and commentary, further photographs, pp. 96, 4to, original blue cloth blind-stamped to upper board and backstrip, matching slipcase, fine £150*

A well-executed project - the influence of John Piper is evident, and not unexpected given his association with the composer (and indeed this work).



3. **(September Press.) DRYDEN (John)** Alexander's Feast, or the Power of Music. An Ode for Saint Cecilia's Day 1697. *Wellingborough: Printed by Christopher Skelton, 1985, 46/62 COPIES on Amalfi handmade paper (from an edition of 312 copies), decorative borders to each page of text by Peter Campbell printed in brown, pp. [23], 4to, original quarter tan morocco with pink boards printed in brown, backstrip lettered in gilt with a couple of small spots at head, edges untrimmed, medallion portraits of Handel and Dryden on endpapers, cloth slipcase, very good £50*

With sleeve-notes by Heaney

4. **(Heaney.) ENNIS (Séamus)** Féidhlim Tonn Ri's Castle, or The King of Ireland's Son. With music played on the uilleann pipes and tin whistle. [Vinyl Recording, 33 1/3 rpm.] *Dublin: Claddagh Records, 1977, FIRST EDITION,*

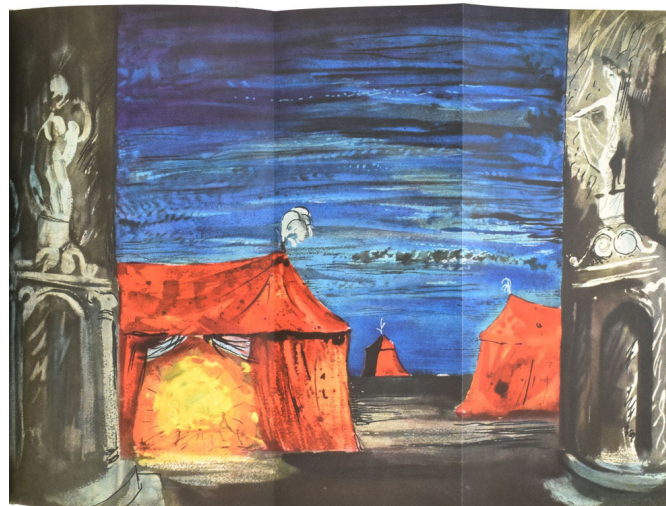


vinyl in excellent condition, 12 inch record, original sleeve with Gertrude Degenhardt illustration to front and notes by Heaney printed at rear, a few spots to rear, a little rubbing, original paper inner sleeve, very good (Brandes & Durkan H3) £85

A scarce and unusual Heaney item, with his sleeve-notes praising this recording of music and story-telling by this important Irish figure.

5. **Causley (Charles)** Timothy Winters. Music by Wallace Southam. *Turret Books, 1970, 17/100 COPIES signed by poet, composer and Ralph Steadman, printed in red and black, the poem as text followed by its musical setting, tiny spot at head of one page, pp. [ii], [1], 4, 4to, original plain grey wrappers, the dustjacket with an illustration by Ralph Steadman, near fine £160*

6. **Piper (John), illustrator.** The Rape of Lucretia. A symposium by Benjamin Britten, Ronald Duncan, John Piper, Henry Boys, Eric Crozier [and] Angus McBean. *Bodley Head, [1948], FIRST EDITION, tipped-in frontispiece by John Piper and 7 further colour-printed plates by the same with 3 of these folding out, 5 photographs by Angus McBean, some excerpts of musical notation, handling mark at foot of one page, erratum slip, pp. 101, 4to, original green cloth lettered in gilt to upper board and backstrip, gentle bump to top corner of upper board, dustjacket with Piper illustration to front, a little darkened to backstrip panel and borders, very good £100*



7. **(Pear Tree Press.) [COPLANDE (Robert) & John Guthrie]** *The Manner to Dance Bace Dances. Flansham, 1937, 57/100 COPIES printed on hand-made paper, title-page design by James Guthrie, initials, decorations, and some text printed in red, frontispiece and one further illustration by John Guthrie, pp. 14, [2], crown 8vo, original blue cloth lettered in gilt to upper board, a little sunning around head, original glassine jacket with chipping to backstrip panel ends, very good* **£250**

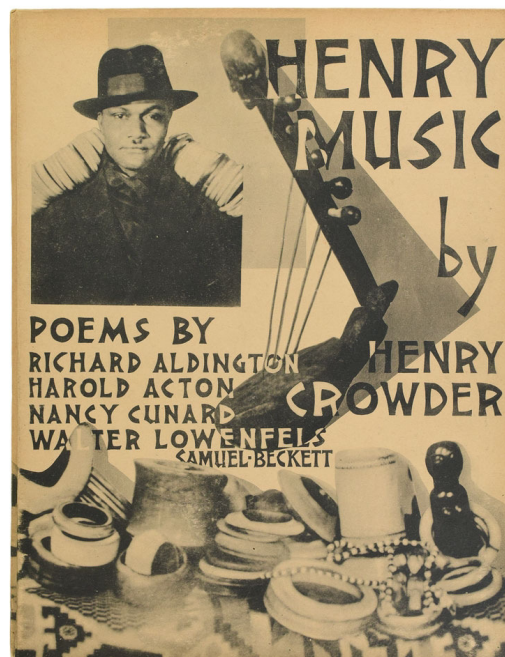
Printed in Black Letter type and with the colour of the decorations varying within the edition, a reprint of a 1521 work by Robert Coplande - 'an important early treatise on the basse dance' (Prospectus). The book would seem to have been the project of John Guthrie, son of the printer James Guthrie and a known authority on the subject, who provides (anonymously, though identified in the Prospectus) a 'Note by a Dancer' as well as two illustrations.

[With:] Noverre (Jean Georges) *Letters on Dancing and Ballets*. Translated by Cyril W. Beaumont from the Revised and Enlarged Edition published at St. Petersburg, 1803. C.W. Beaumont, 1930, frontispiece and 5 further plates with head and tail-pieces to each chapter, a small amount of foxing at head of some pages, pp. xiii, 169, 8vo, original blue cloth, backstrip lettered in gilt and a little faded, some bubbling to cloth, good

Inscribed on the half-title 'With all good wishes to John Guthrie from Mabel Dolmetsch, Sept. 15th 1935'. Guthrie had met the Dolmetschs whilst a teacher at Bedales, an acquaintance that had been the catalyst for his interest in early music and dance. Between the book translated by Beaumont, the inscriber, and the recipient, we have here an interesting convergence of three notable figures in the field.

8. **(Hours Press.) CROWDER (Henry, Composer)** *Henry-Music. Paris, 1930, ONE OF 100 COPIES (this unnumbered) signed by the composer, faint foxing to prelims and poems but notational pages clean, pp. [ii], [6, poems], 20, 4to, original illustrated boards with Man Ray photomontage of Cunard's own collection, lightly toned with gentle rubbing to extremities and two small strips of surface removal to lower board, a small amount of faint foxing to endpapers with small Australian bookseller's stamp at foot of front pastedown, promo info for a modern recording of these songs laid in, good* (Ritchie B4; Federman & Fletcher 6) **£5,000**

Formerly the copy of Acton's bibliographer Neil Ritchie, with his sales notes loosely inserted. Poems by Samuel Beckett, Richard Aldington, Nancy Cunard, Harold Acton, Nancy

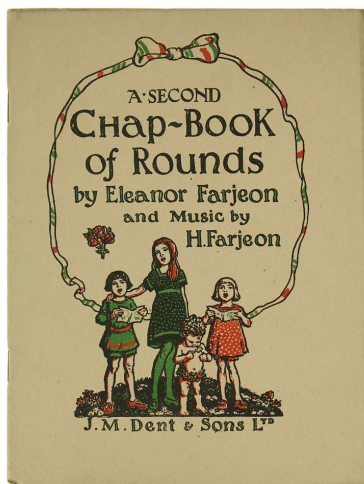


Cunard, and Walter Lowenfels set to music by Crowder, an African-American jazz pianist based in Paris who was Cunard's lover at the time and assisted her at the Press. Beckett's contribution 'From the only Poet to a shining Whore' was written expressly for Crowder and is uncollected elsewhere.

A very well preserved copy of what is - like many Hours Press publications - a fragile book.

With a proof for the cover illustration by John Garside

9. **Farjeon (Eleanor)** A Chap-Book of Rounds, Parts 1 & 2. With Music by Harry Farjeon. Illustrated by John Garside, notation and script by Winifred How [2 vols.] *J.M. Dent 1919, FIRST EDITIONS, illustrations around borders of musical notation on each page*, pp. 15; 15, foolscap 4to, *original brown wrappers printed in black, red and green, a little creasing to borders of front on first volume, with a darkened strip at head of rear cover on second volume, very good*



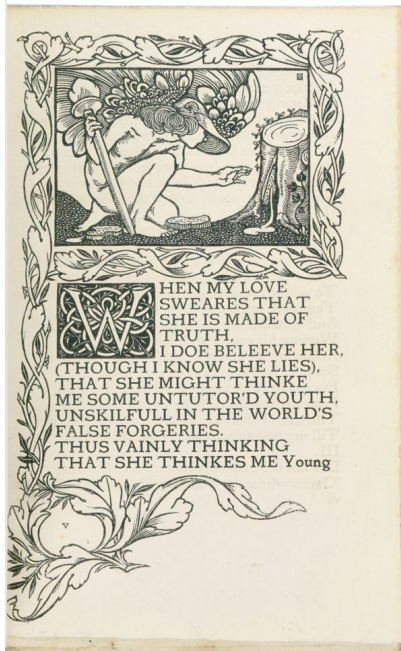
£250

With an original proof for the cover illustration on 14.5 x 10.5 inch white card, black ink with detail heightened in white, pencil annotations referring to sizing of final version and submission guidelines.

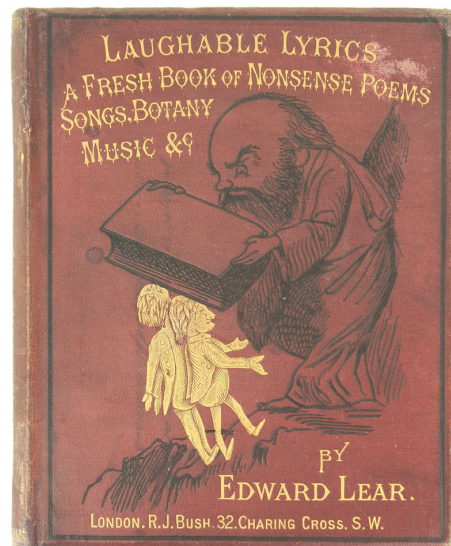
10. **(Colum.) BROAD-SHEET BALLADS** being a Collection of Irish Popular Songs. With an Introduction by Padraic Colum. *Maunsel, Dublin. [1913], FIRST EDITION, frontispiece line-drawing by Jack B. Yeats*, pp. xvi, 76, 16mo., *original mid green cloth, backstrip and front cover gilt lettered, faint endpaper browning, roughtrimmed, very good* **£50**
11. **(Pound.) GUILBERT (Yvette)** Selection from Collection. English Translations by Ezra Pound. Harmonized and arranged by Gustave Ferrari. *Augener Ltd, 1912, FIRST EDITION, the second issue with the stamp regarding Ferrari to the title-page, musical notation throughout, a couple of spots at page-heads, one page with some faint erased pencil markings*, pp. 30, 1, 4to, *original first issue binding of quarter cloth with greyish-tan boards, printed label to upper board, the edges rubbed and a trifle worn, a couple of faint water-spots at foot of upper board, light adhesive browning to endpapers, pencilled ownership inscription to flyleaf, good* (Gallup B3) **£1,000**

Singing translations undertaken by Ezra Pound for the celebrated French chanteuse's American tours - a scarce addition to his oeuvre, with some characteristic touches to the translation. The first song, 'Suivez, beautez' (its text from Villon) was used by Pound in his one-act opera 'Le Testament'.

12. (Vale Press.) **SHAKESPEARE (William)** *The Passionate Pilgrim & the Songs in Shakespeare's Plays.* [Edited by T. Sturge Moore.] *Printed at the Ballantyne Press, 1896, ONE OF 310 COPIES printed on handmade paper, wood-engraving and surrounding wood-engraved floral border and half-border by Charles Ricketts, 4 large wood-engraved initial letters, one page faintly browned, pp. lxxix, crown 8vo, original blue boards, upper board with printed label a shade darkened, a couple of very faint handling marks, partial browning to endpapers, very good (Vale Press Bibliography p.xx) £250*



13. **Lear (Edward)** *Laughable Lyrics. A Fourth Book of Nonsense Poems, Songs, Botany, Music, &c.* *Robert John Bush, 1877, FIRST EDITION, final 2 sections heavily illustrated and printed on rectos only, illustrations throughout poems and a few verso pages of musical notation, lacks half-title and ads at rear, light handling marks throughout, pp. [128], small 4to, recased in the original cloth, stamped in gilt and black to upper board and in blind to lower, some discolouration, fading and rubbing to cloth with bubbling to lower board, a few marks, rebacked with original spine, lettered in gilt, edges dustsoiled, new endpapers with bookplate tipped in to flyleaf, good (Noakes 87; Osborne I, p. 70) £300*



14. (United States of America. Civil War.) **WREN (George W.)** *The Chant of the Veterans, A true record of the gallantry of Billy Barlow, Dedicated to the remnant of the 61st N.Y. Vols.* [?New York: 1864?], *single sheet broadside printed in 2 columns, folio (305 x 200 mm), browned in places, sometime folded several times with short tears at 2 of the folds, abrasion to printed surface with the loss of a few letters (sense recoverable), sound £500*

The record of the 61st New York Volunteers 'is a long and glorious one and it bravely earned its right to rank among the most gallant organizations of the Union army' (article on the regiment on the New York State Military Museum, on-line). There was a colonel in the regiment by the name of

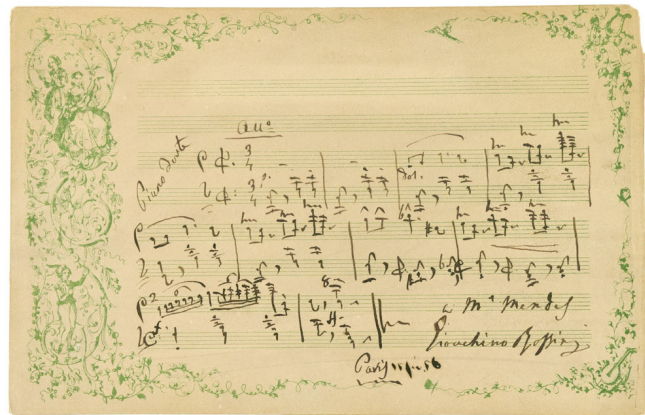
Barlow, but his first name was Francis. The song consists of 22 4-line stanzas with a 2-line refrain. In the second half mention is made of various other regiments, including the Irish Brigade - 'For fighting and drinking are their greatest joys', and one stanza is written in a, one supposes drunken, Irish accent.

15. **Rossini (Gioachino)** Autograph music manuscript *Paris: 15 June, 1856, Signed by the composer and inscribed to 'M. Mendes', a short 10-bar piece for pianoforte in 3/4 time with pedal marks, trills and dynamics, notated in brown ink on three systems, each of two staves, on a decorated eight-stave album leaf, with the staves and historiated border printed in green. single sheet, oblong 8vo, (16.6 x 25.8cm), faintly toned, edges of verso with thin remnant strips from album attachment.* **£3,250**

A delightful musical autograph in C major (with a brief D minor development) written a year after the composer settled in his Paris apartment on rue de la Chaussée-d'Antin.

The dedicatee, 'M. Mendes' may possibly be Maria do Céu da Silva Mendes, daughter of the eminent Portuguese writer

João da Silva Mendes. She would have been nine at the time, but was an able pianist even then and later became a notable performer and teacher; the image of the famous composer jotting down a musical flourish for a young admirer is a difficult one to resist.

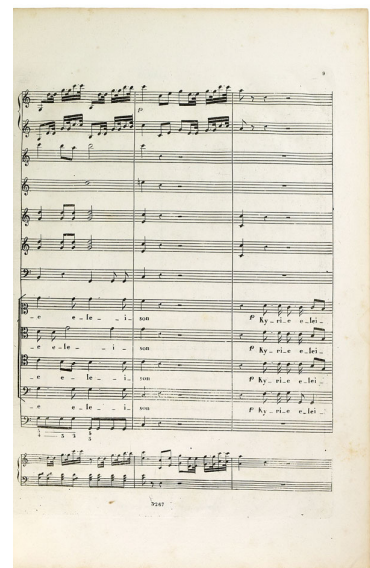


Listen to a recording of the autograph at the below link:

<https://soundcloud.com/user-510379226/rossini-autograph>

16. **Mozart (Wolfgang Amadeus)** *Messa in C a quattro voci in piena Partitura ... con l'aggiunta della riduzione del piano forte del E. Picchi. Florence: Ferdinando Lorenzi, [between 1836 and 1856], entirely engraved, some foxing, Continental armorial ownership stamp to title-page, pp. [ii], 132, folio, contemporary quarter green sheep, marbled boards, spine lettered in gilt, a little rubbed and worn, gutter cracking in places but binding strong, good* **£750**

A rare printing of Mozart's Coronation Mass in C major, K.317. Completed and first performed in 1779, it acquired the name 'Coronation Mass' only about a century later, though this is thought to be because it 'was probably sung at the coronation of Leopold II in Prague in 1791, and it was certainly heard a year later for the coronation of Leopold's



son Francis as King of Bohemia. Although it is called simply a Missa (rather than a Missa solennis), it is one of Mozart's most brilliant works' (Cambridge Companion to Mozart, p. 122).

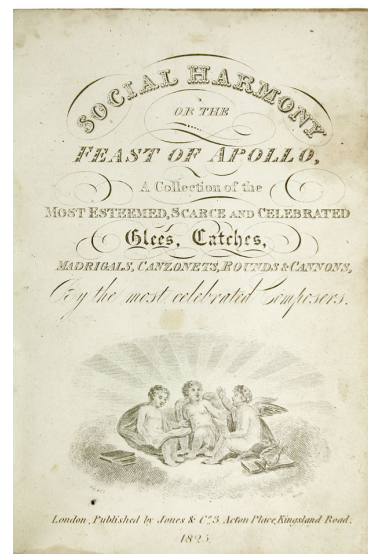
It had been printed several times before this edition, which is likely an unauthorised Florentine piracy of one of the earlier German printings, although it does add a piano reduction below the main score, arranged by the Florentine composer, teacher, and musical critic Ermanno Picchi (1811-1856). We have been unable to trace any other printing of Picchi's arrangement and this may be its first edition. Worldcat locates copies of this edition in St Gallen, the Southern Baptist Theological Seminary, and Yale only (this last lacking its title-page).

17. **(Bible. Psalms. English. Metrical Versions.) WATTS (Isaac)** Psalms, Hymns, and Spiritual Songs ... Newly revised edition: with all the additional Hymns and copious indexes. *Romsey: John Gray, 1832, first few leaves nibbled in the upper margin, pp. 552, 12mo, original black hard-grained morocco by Remnant & Edmonds, the sides blind stamped with a bold floral design, echoed on spine, gilt edges, slightly worn, good* **£200**

A scarce provincial printing in a relatively early Remnant and Edmonds binding. The firm became well known for its Cathedral bindings, and also Relievo bindings on chromolithographed texts. The binding here is signed with a barely discernable stamp in minuscule letters upside down at the top of the panel on the upper cover.

18. **(Music.)** Social Harmony, or The Feast of Apollo, A Collection of the most Esteemed, Scarce and Celebrated Glees, Catches, Madrigals, Canzonets, Rounds & Cannons, By the most celebrated Composers. [Compiled by Thomas Hale]. *Jones & Co., 1825, engraved throughout, apart from letterpress Index at end, title-page with vignette, some thumbing and soiling, occasional slight browning, poor impression at foot of Contents and occasionally elsewhere near the plate mark, pp. [i], 344, 3, [1, ads], Royal 8vo, modern tan calf, red lettering piece on spine, good* **£450**

A popular collection, first published in 1763.



19. **(Slavery. Music.) COLLINS (John)** The Desponding Negro. A favorite [sic] song ... sung by [Collins] with Universal Applause In his New Embellished Evening Brush at the Lyceum Theatre. Composed by W. Reeve. *Printed by Muzio Clementi, & Co., [between 1798 and 1806], engraved throughout, lower margin and lower part of fore-margin ragged and with chunks missing at the corner, without however any loss to engraved surface, pp. 3, folio, unbound, [together with:] Pindar (Peter) The Captive Negroe. Set to Music by J. Ambrose. Engraved and Printed by E. Riley, [1796], engraved throughout, pp 3, folio, disbound, very good* **£1,750**



A pair of songs on the subject of slavery, both focussing on the moment the captive is forced from home, in the case of *The Captive* this is identified as Domohay (i.e. Dahomey). *The Captive* is a straightforward, defiant, lament. *The Desponding* is subtler: the captive dashes out onto the deck of the ship, but is blinded by a bolt of lightning. Being now useless, he is thrown overboard. He is rescued by a passing Christian ship, but is reduced to beggary. *The Desponding Negro* was published many times in many places, but this particular issue is unrecorded. The imprint here has been amended, but traces of the beginning of 'Longman' can be seen before the over-stamping of 'Muzio'. COPAC records 2 copies of this title

published by Longman and Broderip published in [1792], though this is not in ESTC. Clementi took over Longman and Broderip in 1798, and Longman left in 1801. *The Captive Negroe*, written in a kind of patois, is recorded at the Bodleian only in COPAC, and no other in WorldCat.

20. **(Sea Songs.)** *The Mariner's Concert, being a New Collection of the most favorite Sea Songs, written and sung by Dibden [sic], Dignum, Fawcett, &c. and sung at the places of public amusement in the year 179[?7]. Printed by J. Evans, [1797], with a large woodcut vignette on the title, poorly printed on cheap paper with a bit consequent browning, pp. 8, 4to, early twentieth-century navy blue buckram, lettered on upper cover, slightly worn, pencil note inside front cover 'From the library of Lovat Fraser', good (ESTC T84939) £250*

A rare collection of Sea Songs, but 3 copies recorded in ESTC, 1 in the BL and 2 in Bodley. It begins with *A Salt Eel for Mynheer*. The woodcut vignette on the title pictures a party of ladies being rowed out to a ship, and would clearly have appealed to Claude Lovat Fraser, both as designer and as an expert on chapbooks.

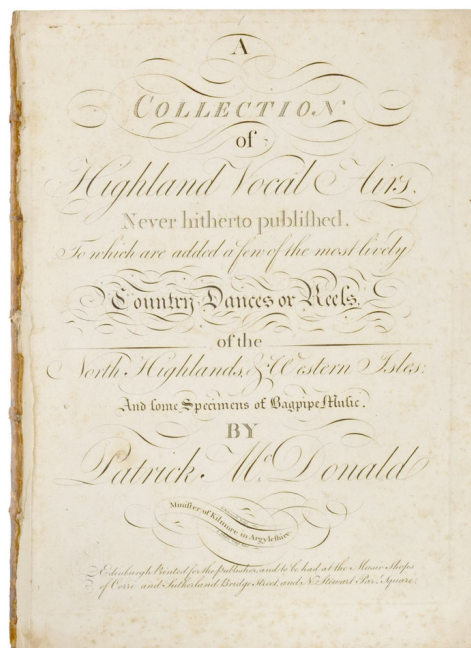
21. **(Juvenile. Moravians.)** *HYMNS FOR CHILDREN. Printed by A. Pari; and sold by Henry Haslop; and at the chapels of the United Brethren in Great Britain and Ireland, 1797, some foxing and staining, the latter particularly at the end, pp. viii, 129, [3, Errata an 2pp. ads], 12mo, original sheep, spine defective at either end, corners worn, pice cut from top of front fly-leaf, ownership inscription inside rear cover with just the surname Crawford legible, sound (ESTC T53167) £750*

The Preface speaks of an earlier edition of 1789, but we can find no trace of such. This edition is recorded in only 3 copies in ESTC, BL, Congregational Library, and the Moravian Archives: COPAC adds NLS and Edinburgh University. This edition is said to contain a greater number of hymns, 'some of them new ... [and some] beautiful hymns by the late Dr. Watts' - Watts had died half a century before. A charming little book.

Leicester evangelism

22. **Robinson (Thomas, compiler)** A Collection of Psalms and Hymns from Various Authors: chiefly designed for the use of public worship. The fourth edition. *Leicester: Printed and sold by J. Brown, 1795, lacking 4 leaves of index at the end, some occasional staining*, pp. xii, 332, [6, of 14], 12mo, *contemporary calf, a bit worn, with agglomerations of glue, varnish, etc., sound* (ESTC N32138, BL and Union Theological Seminary only) **£250**
 Psalms and hymns extracted from the work of Dr Watts. The first edition seems to have been in 1783 (BL in COPAC, but not in ESTC). The earliest edition in ESTC is the third, London, 1791. Leicester produced this fourth, the fifth, 1796, and sixth, 1803, editions. It was regularly reprinted until the 1840s, and again in 1900. The compiler was the influential Evangelical Vicar of St. Mary's, Leicester, 1774-1813. In an unusual arrangement, the four languages are given in four columns over 2 pages, the words numbered, and these cross-referenced in the English vocabulary.
23. **Sandilands (Richard)** Psalms, Hymns, and Anthems, selected for the use of Ebury-Chapel, near Sloane-Square, Chelsea. *Chelsea: Printed by D. Jaques 1793, FIRST EDITION*, pp. vi, 154, small 8vo, *contemporary speckled calf gilt roll tooled borders on sides, flat spine gilt in compartments, short crack at head of upper joints, lower corners slightly worn, ownership inscription on flyleaf of (or for) the Right Honble. Lady Mary Martin, very good* (ESTC T125784: BL, O, Whitchurch) **£750**
 A charming Chelsea hymnal, clearly intended for aristocratic use. The versions of the Psalms, and the Hymns, are by various authors, the greatest number by James Merrick, followed by Sandilands himself. Merrick's version of the Psalms had first appeared in 1765, 'evidently aiming to capture a different audience from the nonconformists who were singing Isaac Watts's The Psalms of David of 1719' (ODNB), so it is interesting to find Watts in this collection as well. There was a later edition, 1818.
24. **McDonald (Patrick)** A Collection of Highland Vocal Airs, Never hitherto published. To which are added a few of the most lively Country Dances or Reels, of the North Highlands, & Western Isles: And some Specimens of Bagpipe Music. *Edinburgh Printed for the publishers and to be had at the Music Shops of Corri and Sutherland, and N. Stewart, [1784], FIRST EDITION, with engraved title-page and engraved Dedication, 43 pages of engraved music, title-page and Dedication foxed, engraved music a little browned*, pp. [4], engraved title and Dedication, printed on rectos only], 22, [1], plus 43 pages of engraved music printed on recto and verso, last leaf on recto only, folio, *disbound, good* (Cannon's Bibliography of Bagpipe Music I, stating that there is a copy in NLS; ESTC N51075) **£2,000**

A highly important collection. Although over 800 copies were subscribed for (60 alone for the Highland Society of London, to whom the work is dedicated), this is a very scarce book, not quite as rare as the ESTC entry (Bodleian (2 copies) and Harvard only) implies but still remarkably thin on the ground: COPAC adds the Universities of Glasgow and Edinburgh, WorldCat adds Bangor, UCLA, Penn State and the University of S. Carolina. There are 2 copies in the NLS, in music collections not yet reported to ESTC. There are modern editions.



Patrick McDonald 'wrote his parish's account for Sinclair's Statistical Account of Scotland (1791-9) and published the important Collection of Highland Vocal Airs (1784), which contained music he had collected in Argyll, Perthshire, and, probably with Joseph [his brother] (who visited Patrick there), in Ross-shire, while the Sutherland section, 'North Highland Airs', was Joseph's own; music from the Hebrides came from correspondents. The successful collection, which went into five editions, contains the first printed versions of various Scottish and Gaelic melodies, as well as music thought to be originally for bagpipe and clarsach (the highland harp), which influenced many later figures, including Robert Burns, who wrote some of his poems to its melodies ... Patrick was also farsighted in the presentation of the music, having grace-note stems up and melody stems down, which later became standard pipe notation' (ODNB).

'The sections of McDonald's Preface in which he explains the principles upon which his Collection was compiled are remarkable. Lucy Broadwood, Cecil Sharp, or any of the great collectors of the first revival, could have been justifiably proud if they had written the same things more than a century later' (Lewis Jones, Patrick McDonald's Highland Vocal Airs, in *English Dance & Song*, September 1999).

The music is the airs only, without words. Most of the tunes have titles in Gaelic, and, some of these, English translations.

That clever dog

25. **Burney (Charles)** *The Present State of Music in France and Italy. [Together with:] The Present State of Music in Germany and the Netherlands. Printed for T. Becket, J. Robson, and G. Robinson, 1773-75, 3 vols., some scattered foxing in vol. i of Germany, pp.viii, 409, [10, without final advertisement leaf]; viii, 380; [iv], 352, 8vo, contemporary tree calf, rebacked, contrasting lettering pieces, evidence of scorching around the edges, corners worn, sound (ESTC T143468 and T127794) £750*

Second editions. 'In the 1770s Burney established himself as a literary man, no longer simply the music teacher to the upper classes. In 1770 he undertook a tour of France and Italy to collect material for what later became his *A General History of Music* (4 vols., 1776-89), but which was published separately as *The Present State of Music in France and Italy* in May 1771. This was widely acclaimed, doubtless partly because he had efficiently taken steps to ensure favourable reviews in London's literary monthlies. A further volume, covering Germany and the Netherlands, followed in 1773. Perhaps on the strength of his first volume he was elected FRS in 1772. Following the success of both books of tours, which guaranteed him a welcome in noble circles, Burney immediately issued an invitation to subscribe to his *History*' (ODNB) - advertisements for subscriptions appear in two of the volumes here. Dr. Johnson professedly imitated Burney in his own *Tour of the Hebrides*, saying, 'I had that clever dog Burney's Musical Tour in my eye.'

26. **Handel (George Frideric)** *Israel in Egypt. An Oratorio, in score, as it was Originally Composed by Mr. Handel. Printed for Willm Randall, Successor to the late Mr I. Walsh, [c. 1770,] FIRST EDITION OF THE SCORE, engraved frontispiece portrait by Houbraken), with all pages apart from the 2 leaves of subscribers also engraved, pp. [viii], 281, [1], folio, original quarter sheep, marbled boards, green morocco lettering piece (lettered vertically), spine rather rubbed with loss of surface, extremities worn, good* (ESTC N29033) **£3,000**

The scarce first printing of Handel's music for this oratorio, first performed in 1739 and substantially revised thereafter; this version is another revision, with the publisher trimming several arias and short choruses. It also omits the first part, which was at first an altered version of the Funeral Anthem and so likely did not exist in manuscript to be printed from. In addition to being the first edition, this is the only eighteenth-century printing in England to contain the music at all: there were several printings of the libretto on its own in 1739 and again following a revival in the 1750s.

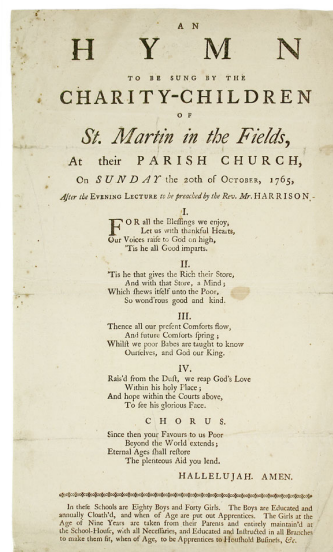
Through the nineteenth century the *Messiah* and this work were the most popular of Handel's works, and Mendelssohn oversaw an important edition of it for the English Handel Society (which was ultimately based on this printing and therefore also omitted the first part). 'Israel in Egypt takes a new path, however, being the first non-dramatic English oratorio, with a libretto compiled from purely scriptural texts. It also has a substantial and unprecedented number of choral movements. *Israel in Egypt* achieved a commendatory notice in the *London Daily Post* – the only such appraisal for any oratorio in Handel's lifetime... The only successor in the same line was *Messiah*' (Oxford Music Online). ESTC locates copies in KCL, the Folger, NYPL, Yale, and Adelaide only.



27. (Charity School. St. Martin in the Fields.)

An Hymn to be sung by the Charity-Children of St. Martin in the Fields, at their Parish Church, on Sunday the 20th of October, 1765, After the Evening Lecture to be preached by the Rev. Mr. Harrison. [No printer, 1765], single sheet broadside, folio (290 x 175 mm), slightly soiled and spotted in places, formerly folded, repairs to short slits at folds, clean tear at the foot passing through one letter (repaired), sound **£350**

The hymn, consisting of four 4-line stanzas and a chorus, begins 'For all the blessings we enjoy/Let us with thankful hearts'. The second verse begins 'Tis [God] that gives the Rich their Store/And with that Store, a Mind'. Below the hymn is a brief summary of the charity school's undertakings. ESTC records 80 similar printings, both London and provincial, almost all of which are known only in single copies. The present one is not recorded, nor indeed is any for St. Martin in the Fields.

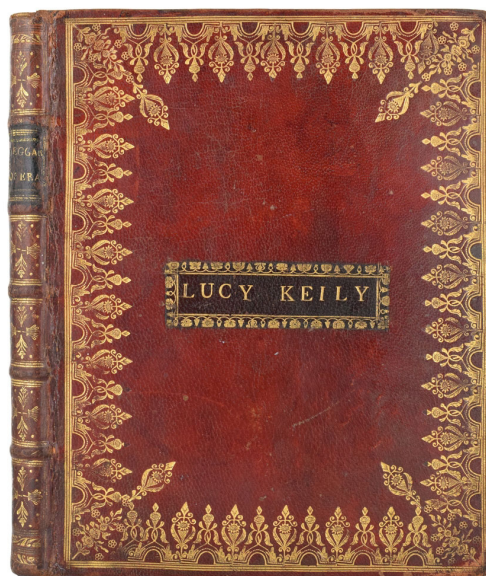


28. **Gay (John)** The Beggar's Opera. As it is Acted at the Theatre-Royal in Lincolns-Inn Fields ... The third edition: with the Overture in Score, the Songs, and the Basses, (the Overture and Basses compos'd by Dr. Pepusch) Curiously Engrav'd on Copper Plates. Printed for John Watts, 1729, title printed in red and black, a marked up copy (see below), a little thumbing, last leaf and fly-leaves a bit water-stained, pp. [viii], 60, 46 (engraved music), 4to, contemporary? Irish red morocco, elaborate wide gilt tooled borders on sides, black lettering piece at the centre of the upper cover with the name Lucy Keily, spine gilt in compartments, black lettering piece, gilt edges, a bit rubbed, good (ESTC T13773) **£3,500**

Third, first 4to, edition. 'What led [the publishers] to issue the quarto Third Edition in 1729 was their publication of Polly in that year. The banning of Polly from the stage aroused widespread curiosity in this sequel to the Beggar's Opera, and the publishers made the most of the opportunity by issuing the play in a large, handsome and expensive volume ... TE [i.e. the third edition] is musically superior to FE and SE, the text is another matter. Instead of giving only the basic tunes for the songs like FE and SE, TE provides a musical score showing how each syllable is related to each note of music and how the tunes are slightly modified at times to fit the words. The bass lines ... are also given. This invaluable score, which shows exactly how the Airs were sung in early performances and is therefore very useful to modern producers' (Lewis, P. E. (ed.). John Gay. The Beggar's Opera. Edinburgh, 1973, pp. 35-39). 'The Beggar's Opera in particular has kept Gay's memory green. It was performed nearly every year until the 1880s. Revived in 1920 by Nigel

Playfair at the Lyric, Hammersmith, it ran without a break for 1463 performances, the longest run of any opera. More famously, it supplied the plot for Brecht's and Weill's *Die Dreigroschenoper* (The Threepenny Opera), first performed in Berlin in 1928. Post-war versions of *The Beggar's Opera* include those by Benjamin Britten (1948) and Arthur Bliss (for a 1953 film); another film version, by Jiri Menzel, from a play by Václav Havel, appeared in 1991. Gay's text continues to be performed worldwide' (David Nokes in ODNB).

This is a very nice copy in a lavish contemporary binding, and with an intriguing, but so far inelucidatable provenance. In the first place it is marked up for performance, both in ink and pencil: mainly cuts, but with some stage directions, and on occasion the identity of the singer added to the music. The first owner, perhaps, was Robert Dobby, who signed the title page with a date - unfortunately the last 2 digits have been cropped, so we can only surmise that it was close to the date of publication (it does begin 17, and the binding is probably contemporary, or nearly so). Then there are various inscriptions, more or less legible, and one (no doubt the potentially most informative) crossed out. The latter is on a fly-leaf at the end. The words 'Arthur Keily scripsit' remain legible. Lucy Keily (label on the upper cover) was perhaps Arthur's wife. The other inscription are, in the order in which they appear: WEA MacDonnel (this is later, probably 19th-century; tipped in above it is a newspaper clipping regarding Victorian actors by the name of Keeley); My Dr. Lucy ?Sheridan/ Thomas Meads; given to Fanny Musgrave by her [4 illegible words, one of which might be Lucy] 1785 [the date is altered from 1775). There are also various pen trials, and at the end, childish scribbling.



29. **(Music.) PURCELL (Henry)** Mr. Henr. Purcell's Favourite Songs out of his most celebrated Orpheus Britannicus [sic] and the rest of his Works the whole fairly Engraven and carefully corrected. *Printed for and sold by John Walsh; and John and Joseph Hare, [1725], engraved throughout, on one side only (see below), outer leaves heavily browned, variable browning throughout, small rust hole in one leaf, a few minor stains and spotting, ff. [i], 62, folio, 19th-century green pebble grain cloth, lettered in gilt on the spine, spine a little defective at head, bright yellow endleaves, good* (Zimmerman, F.B. Henry Purcell : an analytical catalogue of his music, appendix IV, 1725c) **£500**

Rare. Engraved on one side only, variably rectos only, or versos and rectos facing. Songs and vocal selections from masques for or arranged

for voice and continuo, most songs followed by parts for flute. Single Songs (17), Two part Songs (11), and Dialogues (4). Not in ESTC or Day and Murrie, but see Richard Lockett in *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth*, p. 66.



30. **Mace (Thomas)** *Musick's Monument; or, A remembrancer of the best Practical Musick, both Divine, and Civil, that has ever been known, to have been in the world ... Printed by T. Ratcliffe, and N. Thompson, for the Author, and are to be sold by himself, at his House in Cambridge, and by John Carr ... 1676, FIRST EDITION, with an engraved portrait frontispiece, 3 engraved plates and 1 engraving in the text, and many pages of lute music in tablature from movable type, some browning and spotting, damp-staining in the upper outer corner towards the end, small triangular nick out of fore-margin of the frontispiece, not affecting the printed surface, pp. [xx], 272, folio, modern panelled calf [by Bernard Middleton], red lettering piece on spine, spine a trifle faded, good (ESTC R21066) £5,000*

'Mace visited London in 1676 to arrange for the publication of the book for which he is most famous, *Musick's monument, or, A remembrancer of the best practical musick, both divine, and civil, that has ever been known, to have been in the world* (1676). This is a volume of remarkable interest divided into three parts dealing, respectively, with psalm singing in parish churches ("also shewing, How Cathedral Musick, may be much Improved and Refined"); playing the lute (an instrument on which Mace was evidently highly skilled); and "The Generous Viol, In its Rightest Use ... and Musick in General". *Musick's Monument* was written between 1671 and 1676 and shows Mace to have been of a conservative frame of mind in musical matters, defensive of traditions and chiefly of English music as it stood in the early seventeenth century (preferring, for instance, viols to

violins - "Squaling-Scoulding Fiddles"), and deeply suspicious of newly imported French idioms that accompanied the restoration of Charles II. His conservatism is apparent too in the dozen or so fantasias, lessons, and suites for lute and theorbo appended to Musick's Monument. Paradoxically, he was one of the few writers on music in seventeenth-century England to grasp the importance of the affective element in music, advising his students to consider carefully, in learning to play a piece on the lute, not only the technicalities of its composition, but also its "humour", that is, its emotional content. Towards the end of the book, he turns attention towards suitable acoustics for musical performances, implying an awareness of the growing importance of public concerts' (ODNB).

