

Music in Country Houses of the English Midlands, 1750-1810

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A thesis submitted in partial fulfilment of the requirements of Birmingham
City University for the degree of Doctor of Philosophy

February 2020

The Faculty of Arts, Design and Media, Birmingham City University
(Royal Birmingham Conservatoire)

Volume 2: Appendices

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APPENDIX 1. Notable Midlands Musicians

The following musicians were active between the mid-eighteenth century and around 1810 in the wider Midlands region. The information presented here is not exhaustive but largely derived from hitherto unstudied sources such as local newspaper advertisements and subscription lists in printed music, and enhanced by reference to a few key primary sources such as Doane's *A Musical Directory for the Year 1794*, Burney's *An Account of the Musical Performances* (1784), and a number of secondary sources. A description of these sources is presented in the footnotes. The musicians have been grouped by county and then town and presented alphabetically. The individual's position and/or instrument is indicated (where known) and their years of known activity. Where an individual was associated with two or more places, I have indicated this in the main text. Musical works referred to as a source are abbreviated but included in the bibliography in Volume 1.

Derbyshire

Ashbourne

Mr Binnell, organist, *fl.* 1753.¹

Mr King, harpsichord, *fl.* 1776–79.²

Paul Slater, organ, *fl.* 1784–90.³

Belper

Samuel Taylor, violin and violoncello, *fl.* 1794.⁴

Chesterfield

¹ He took part in a benefit concert, 'Mr. Saizoi and Binnell, Organists of Oakover and Ashbourne', Wednesday, 22 August 1753 (*Derby Mercury* (from hereafter *DM*), Friday, 10 August).

² 'Mr. King's Concert' took place at Ashbourne School, 18 October 1776 where 'A Concerto on the Harpsichord by Mr. King' was performed (*DM*, 11th October 1776); subscribed to Jeremiah Clark's *Six Sonatas*, op 3, 1779.

³ Subscribed to John Valentine's *Thirty Psalm Tunes*, 1784, and Edward Miller's *The Psalms of David*, 1790.

⁴ Listed in Doane, as a member of the New Musical Fund.

Thomas Bower, organist of Goss Hall, Ashover, 1757–65; organist of St Mary and All Saints, Chesterfield, c. 1787–90.⁵

Anthony Greatorex, organist of St Mary and All Saints, Chesterfield c. 1761–65, after which he moved to Leicester (see more under Leicester, below).

Thomas Layland, organ, harpsichord and violin, organist of St Mary and All Saints, c. 1758–66.⁶

Derby

Peter Saizoi (d. 1785), organist of Ashbourne and Okeover Hall, c. 1753–77.⁷

Messrs. Charles, French horn, fl. 1755–56.⁸

William Denby, organist of All Saints (now Derby Cathedral), c. 1747–79.⁹

⁵ Bower organized a benefit concert with Anthony Greatorex in Matlock-Bath, 17 August 1757 (*DM*, Friday, 5 August 1757). He subscribed to Samuel Wise's *Six Lessons*, 1765, Samuel Arnold's edition of Handel's *Theodora*, 1787; and Edward Miller's *Psalm of David*, 1790; and Joseph Mazzinghi's *Three Sonatas*, op 5, 1790, where he is described as 'Organist, Chesterfield'.

⁶ He subscribed to Bennett's *Ten Voluntaries*, 1758, where he is described as 'Organist of Chesterfield, Derbyshire'; John Jones' *Lessons for the Harpsichord*, 1761; John Valentine's *Epithalamium*, 1765; and Jeremiah Clark's *Eight Songs*, op 2, 1766. He organized a benefit concert at the Town Hall, Chesterfield, 30 March 1758 (*DM*, Friday, 10 March 1758).

⁷ He took part in a benefit concert, 'Mr. Saizoi and Mr. Binnell, Organists of Oakover and Ashbourne', Wednesday, 22 August 1753 (*DM*, Friday, 10 August); and a concert for his Scholars in Wolverhampton, on 20 December 1760 (*Aris's Birmingham Gazette* (from hereafter *ABG*), Thursday 22 December 1760). He subscribed to Jones' *Lessons for the Harpsichord*, 1761, and Clark's *Eight Songs*, op 2, 1766. He published *Six Sonatas for the Harpsichord or Piano forte*, 1770. His will is held in the National Archives (PROB 11/1135/6).

⁸ They subscribed to Avison's *Eight Concertos*, op 4, 1755, where his is listed as 'Mr Charles and Son, French Horns'.

⁹ A 'William Denby, junior' subscribed to Boyce's *Solomon*, 1743, whilst the 'Mr. Denby, Organist of Wakefield' who subscribed to Avison's *Six Concertos in Seven Parts*, op 2, 1740, and 'Mr. William Denby, Organist of Wakefield in Yorkshire' who subscribed to Greene's *Forty Select Anthems*, 1743, is probably the father. Denby junior held a benefit concert at the Derby town hall on 4 October 1752 (*DM*, Friday, 22 September 1752), and benefit concerts at the Assembly Room, Derby on Wednesday, 6 August 1760 (*DM*, Friday, 25 July) and Wednesday, 5 September (*DM*, Friday, 31 August 1770). He also subscribed to many other musical publications including Avison's *Twelve Concertos*, op 9, 1766, Jeremiah Clark's *Six Sonatas*, op 3, 1779, *Ten Songs*, op 4, 1791. He may also have been the 'Mr. Denby, Derby' who played violin in the Handel Commemorations (Burney).

John Stenson, tenor, *fl.* 1771–94.¹⁰

Matlock

Anthony Greatorex, organ, *fl.* 1758–61, then moved to Leicester (see more under Leicester).

Francis Roome, organ and bassoon, bookseller, *fl.* 1767–94.¹¹

Shepherd, tenor, *fl.* 1794.¹²

Okeover

Peter Saizoi, organ and voice, composer, *fl.* 1753–61.¹³

Sudbury

Jones, organ and violin, *fl.* 1760.¹⁴

Gloucestershire

Cirencester

Charles Smyth, organ, *fl.* 1736.¹⁵

Whatley, *fl.* 1760–66.¹⁶

Gloucester

Martin Smith (*d.* 1786), cathedral organist, 1739–81.¹⁷

¹⁰ A Stenson subscribed to Thomas Morley's *A Plain and Easy Introduction to Practical Music*, 1771, and John Alcock Jr's *Parochial Harmony*, 1777. He is listed in Doane.

¹¹ Listed in Doane, as taking part in the Westminster Abbey performances. He is probably the Derby bookseller and printer who published Alcock's *Parochial Harmony*, 1777.

¹² Listed in Doane, as taking part in the Westminster Abbey performances.

¹³ Organized a benefit concert with Mr Binnell, at the Blackamoor's Head, Ashbourne, 22 August 1753 (*DM*, Friday, 10 August 1753); Subscribed to Jones' *Lessons for the Harpsichord*, 1761.

¹⁴ Played first violin in a benefit concert for Denby in Derby, 6 August 1760 (*DM*, 25 July 1760); subscribed to John Alcock's *Fanny Brown*, 1760.

¹⁵ Subscribed to Gunn's *Two Cantatas and Six Songs*, 1736.

¹⁶ Subscribed to Clark *Eight Songs*, [op 1], 1760, and *Eight Songs*, op 2, 1766. He maybe the 'Watley' listed as playing violin in the Handel Commemorations (Burney) and is listed in Doane as 'Orgt Cirencester.'

¹⁷ Shaw, *The Succession of Organists of the Chapel Royal and the Cathedrals of England and Wales from c. 1538* (Oxford: Oxford University Press, 1991). Smith was a member of the Royal Society of Musicians from 1739 until at least 1755. He subscribed to Felton's *Six Concertos*, op 1, 1744.

William Mutlow (1760–1832), cathedral organist, 1780–1832.¹⁸

James Cleavely, singer Gloucester and Tewkesbury, *fl.* 1736–60.¹⁹

Thomas Price, bass, *fl.* 1745–84.²⁰

Stroud

Leonard Fitchew, *fl.* 1760–63.²¹

Tewkesbury

Chandler, organist, *fl.* 1766–70.²²

James Cleavely, organist, *fl.* 1747–51.²³

¹⁸ Shaw (1991) lists his appointment as starting in 1781, but he is listed as ‘Mr. William Mutlow, Organist, Gloucester’ in the list of subscribers to Beckwith’s *Six Voluntaries* (1780). Mutlow conducted Three Choirs meetings in Gloucester 1790–1829 and appeared as organist in all Hereford and Worcester meetings, 1791–1830.

¹⁹ Listed as ‘Mr. Cleavely of the choir at Gloucester’ in the subscription list to Gunn’s *Two Cantatas and Six Songs*, 1736, and he also subscribed to Boyce’s *Twelve Trio Sonatas*, 1747, where his is listed as ‘Mr. Cleavely for the musical society at Tewkesbury’. He held a benefit ‘Concert of Vocal and Instrumental Musick’ on 22 April 1760 (*Berrow’s Worcester Journal* (from hereafter, *BWJ*), 17 Apr 1760).

²⁰ According to Humphries and Smith’s *Music Publishing in the British Isles*, there was a bookseller in Gloucester in 1745 named Thomas Price, who is likely to have been the father of the singer. Thomas Price Jr was a member of the cathedral choir in Gloucester but travelled frequently as a concert soloist around the Midlands. He first appeared at Oxford performing at a benefit concert for J. Jackson at the Holywell Music Room on Wednesday, 23 August 1758 (*Jackson’s Oxford Journal* (from hereafter, *JOJ*), Saturday, 19 August 1758), and was a frequent visitor over the next few years. The extent of his professional appearances can be seen by looking at a single year in isolation: In 1760, for example, Price was singing in Handel’s *Judas Maccabæus* at the Holywell Music Room, Oxford on Monday, 28 April (*JOJ*, Saturday, 19 April 1760), at the Church Langton musical meetings 30–31 July (*DM*, 4 July 1760), in Handel’s *Messiah* and *Sampson* on 14–15 August in Wolverhampton (*ABG*, 7 July 1760), the Gloucester Three Choirs Festival, 9–12 September (*BWJ*, 28 August 1760) and in Handel’s *Sampson* and *Messiah* on 15–17 September in Coventry (*ABG*, Thursday 1 September 1760). He subscribed to numerous musical publications including Joseph Harris’s *Eight Songs*, 1768 and Beckwith’s *Six Voluntaries*, 1780.

²¹ Subscribed to Clark’s *Eight Songs*, [op 1], 1760; he held a benefit ‘Concert of Rough Musick’ on Friday, 7 January 1763 (*Gloucester Journal*, 3 January 1763).

²² Subscribed to Clark’s *Eight Songs*, op 2, 1766, where he is listed as ‘Organist in Tewkesbury’. He also held a benefit concert on 1 May 1770 at Tewkesbury Town Hall (*BWJ*, Monday, 19 April 1770).

²³ Subscribed to Boyce’s *Twelve Trios*, 1747, listed as ‘Mr James Cleavely, for the Musical Society at Tewkesbury’. He also subscribed to John Barker’s *Twelve Songs*, 1741, listed as ‘organist’.

Herefordshire

Hereford

Henry Swarbrick (*f.l.* 1720–54), cathedral organist 1720–54.²⁴

Richard Clack (*d.* 1779), cathedral organist, 1754–79.²⁵

William Perry (*d.* 1789), cathedral organist, 1779–89.²⁶

Dare, organist, *f.l.* 1801.²⁷

Miles Coyle (*f.l.* 1771–1805), cathedral organist, 1789–1805, and organist at Ludlow from at least 1778.²⁸

John Eckley, organist of St Peter's church, Hereford, *f.l.* 1782.²⁹

²⁴ Shaw, 1991. He subscribed to William Hine's *Harmonia Sacra Glastoniensis*, 1731, William Hayes's *Twelve Arietts or Ballads, and Two Cantatas*, 1735, Gunn's, *Two Cantatas and Six Songs*, 1736, John Barker's *Twelve Songs*, 1741, and Felton's *Six Concertos*, op 1, 1744. He is not the same as the Swarbrick organ builder (who also subscribed to Gunn's *Two Cantatas and Six Songs*).

²⁵ Watkins Shaw *The Organists and Organs of Hereford Cathedral* (Hereford: Friends of Hereford Cathedral Publications Committee, 1976). Clack was considered for the post of organist at St Laurence's Church, Reading in 1741, but the post was awarded to John Alcock (see Burrows, Donald and Rosemary Dunhill, *Music and theatre in Handel's world: the family papers of James Harris 1732-1780* (2002), pp 117-118.) He subsequently gained a position at Plymouth and is listed in the list of subscribers to Alcock's *Six Concertos in Seven Parts*, 1750, as 'Mr. Clack, Organist of Plymouth'. He conducted the Hereford Three Choirs meetings 1756–74. He subscribed to numerous musical publications including Langdon's *Ten Songs and a Cantata*, 1760, Bond's *Six Anthems*, 1769 and Nares's *Twenty Anthems*, 1778. He may also be the 'Clack, Organist at Worcester' who subscribed to Alcock's *Twelve English Songs*, 1743.

²⁶ Shaw, 1991. Subscribed to Thomas Pitt's *Church Music*, 1788.

²⁷ Dare subscribed to W. W. Holland and W. Cooke's edition of Thomas Morley's *The Canzonets and Madrigals*, 1801.

²⁸ Shaw, 1991. Coyle conducted the Hereford Three Choirs meetings, 1780-1804; and appeared as organist at the Gloucester meetings, 1796, 1799 and 1802. He took part in a concert 'by the Gentlemen of Hereford, assisted by the principal performers from Worcester, Ludlow, and Leominster' in Hereford on 22 December 1785 (*HJ*, Thursday, 15 December 1785); led concerts for Mr. Peene in Leominster 21 April 1786 (*HJ*, Thursday, 20 April 1786), and concerts 'for the Benefit of Mr. Pearce, his Assistant.' (*HJ* Thursday, 24 February 1790); and on 15 November 1792 (*HJ*, Thursday, 24 October 1792); and he was the principal viola in the 1794 Worcester Three Choirs meeting (*HJ*, Wednesday, 3 September 1794). Coyle's father (also Miles) came from York and was probably the 'Mr. Coyle' who subscribed to Hebden's *Six Concertos in Seven Parts*, 1745 and Avison's *Six Concertos in Seven Parts*, 1751.

²⁹ Subscribed to Valentine's *Eight Easy Symphonies*, 1782.

Francis Woodcock, violin, fl. 1775–76.³⁰

Leominster

Paul Francillon, organ, fl. 1760.³¹

G. J. Cheese, organ, fl. 1768–84.³²

Peene, fl. 1775–95, organist of the Priory church from c. 1779.³³

Leicestershire

Ashby-de-la-Zouch

Swedes, organist of St Helen's Church, c. 1763–69.³⁴

Gibbs, organist of St Helen's Church, fl. 1791.³⁵

Leicester

³⁰ He was probably ‘Mr. Francesco Woodcock, Hereford’ who subscribed to Clark’s *Eight Songs*, 1760; the ‘Mr. F. Woodcock, Hereford’ who subscribed to Hayes’s *Six Concertos*, 1769; and the ‘Mr. Francis Woodcock, Hereford’ who subscribed to Valentine’s *Eight Easy Symphonies*, 1782. He played first violin in Handel’s *Messiah* on Friday, 5 January 1776 in Welshpool (*Shrewsbury Chronicle*, Saturday, 30 December 1775).

³¹ Subscribed to Clark’s *Eight Songs*, 1760, where he is listed at ‘Mr. Paul Francillon, Organist in Leominster’.

³² Subscribed to Joseph Harris’s *Eight Songs*, 1768; and Morley’s *Plain and Easy*, 1771. Organised a benefit concert in Brecon on Friday, 5 January 1781 (*HJ*, Thursday, 4 January 1781). He maybe the same Mr Cheese, ‘Organist of Pembroke, South Wales’ who subscribed to Boyce’s *Fifteen Anthems*, 1780, and who organized a benefit concert in Brecon, Friday, 5 January 1781 (*HJ*, Thursday, 4 January 1781). The Mr Cheese who was among the tenor singers at the Handel Commemoration concerts was a different person, from Manchester (Burney).

³³ Promoted a Concert of Vocal and Instrumental Music at the King’s Arms, Leominster, 24 May 1775 (*BWJ*, 18 May 1775); held benefit concerts in Leominster on Friday, 21 April 1786 (*HJ*, Thursday, 6 April 1786), and on Thursday, 15 November 1792 with Mr. Coyle leading the violins. (*HJ*, Wednesday, 24 October 1792); Peene subscribed to Clark’s *Six Sonatas*, op 3, 1779, and Coyle’s, *Six Lessons*, 1795, listed as ‘Organist, Leominster’. His wife ran a boarding school for ladies which offered music tuition (*HJ*, Thursday, 29 March 1787).

³⁴ Swedes organized annual benefit concerts in Ashby-de-la-Zouch between 1763 and 1769, (e.g. ‘A Concert of Vocal and Instrumental Music’ on 28 September 1763 (*ABG*, 19 September 1763) and the ‘Annual Concert and Ball, for the Benefit of Mr. Swedes’ on 23 August 1769 (*ABG*, 14 August 1769).

³⁵ Subscribed to Clark’s *Ten Songs*, op 4, 1791.

Heighington Musgrave (1679–1764), organist of St Martin’s Church (now cathedral), 1748–c.1756.³⁶

John Dyson, organist, *fl.* 1751.³⁷

Bolton, organist of St Martin’s, c. 1763–65.³⁸

Anthony Greatorex, *fl.* 1765–72.³⁹

Martha Greatorex, organist of St Martin’s, 1772–1800.⁴⁰

John Valentine (1730–91), composer, viola, *fl.* 1794.⁴¹

Henry Valentine, oboist, *fl.* 1794.⁴²

Ann Valentine (1762–1845), organist of St Martin’s Church, 1800–c. 1834.⁴³

Thomas Valentine, violin, *fl.* 1775–76.⁴⁴

Mrs T. Valentine, *fl.* 1775.⁴⁵

³⁶ Subscribed to Alcock’s *Six Concertos*, 1750, as ‘Dr. Heighington, Organist of Leicester’.

³⁷ Subscribed to John Barker’s *Twelve Songs*, 1741.

³⁸ Bolton subscribed to Hale’s *Social Harmony*, 1763, and Wise’s *Six Lessons*, 1765.

³⁹ Anthony Greatorex was organist of St Mary and All Saints, Chesterfield c. 1761–65, but was associated with music making in Matlock Bath from 1758. He organized a benefit concert in Matlock Bath on 9 August 1758 (*DM*, 14 July 1758) and took part in William Denby’s benefit concert on Wednesday, 20 August 1760 (*DM*, 8 August 1760). He moved to Leicester in 1765/6. He is the father of Martha and Thomas Greatorex (*The Annual Biography and Obituary* Vol. 16 (London: Longman, Hurst, Rees, Orme, and Brown, 1832) pp. 381–87). He subscribed to Bond’s *Six Anthems*, 1766. He may have been the ‘Mr. Gretorex, Organist at Carlisle’ who subscribed to Charles Evans’s *Six Sonatas*, op 3, 1795.

⁴⁰ Martha Greatorex subscribed to Pixell’s *Odes, Cantatas, Songs &c.*, op 2, 1775, Clark’s *Eight Songs*, op 2, 1779, and *Ten Songs*, op 4, 1791, and Cecilia Maria Barthelemon’s *Three Sonatas for the Piano-Forte, or harpsichord*, op 1, 1791.

⁴¹ Took part in the Handel Commemoration performances in 1784 (Burney).

⁴² *Ibid.*

⁴³ Ann was the daughter of John Valentine (Karl Kroeger: ‘Leicester’s Lady Organists, 1770–1800’ *CHOMBEC News*. Bristol: Centre for the History of Music in Britain, the Empire and the Commonwealth (5): 9–10. 2008).

⁴⁴ Thomas was the son of John Valentine. He took part with ‘Mrs Valentine’ in a Grand Concert of Vocal and Instrumental Music in Northampton, Thursday, 9 February 1775 (*Northampton Mercury* (hereafter *NM*), Monday, 6 February 1775); took part in a Northampton concert under the direction of Dabney 4 July 1776 (*NM*, Monday, 3 June 1776).

⁴⁵ Took part, along with her husband, in a Grand Concert of Vocal and Instrumental Music in Northampton, Thursday, 9 February 1775, described as ‘of Leicester’ (*NM*, Monday, 6 February 1775).

Lincolnshire

Grantham

Jeremiah Parkinson, oboe, *fl.* 1759–94.⁴⁶

John Scamardine (Scamerdine), *c.* 1709–75, bassoon, *fl.* 1758–66.⁴⁷

M. Sharp, double bass and oboe, *fl.* 1758–94.⁴⁸

Francis Sharpe Jr, bassoon, oboe and harpsichord, *fl.* 1759–1823.⁴⁹

Stamford

Richard Cole, violin and violin, *fl.* 1794–1809.⁵⁰

Charles Fairchild, bassoon, *fl.* 1794.⁵¹

Charles Rogers, violin, *fl.* 1777–96.⁵²

⁴⁶ Took part in a benefit concert for Layland at the Royal Oak, Chesterfield on Thursday, 29 November 1759 (*DM*, Friday, 9 November 1759); he subscribed to Valentine's *Epithalamium*, 1765 and Hargrave's *Five Concertos*, 1765. He became a member of Royal Society of Musicians in 1780; took part in 1784 Handel Commemorations (Burney), and is listed in Doane, as a bassoonist living in Lambeth.

⁴⁷ Played a bassoon concerto in benefit concert for Layland, at Chesterfield Town Hall, Thursday, 30 March 1758 (*DM*, Friday, 10 March 1758); appeared at a benefit concert for Anthony Greatorex in Matlock, 9 August of that year playing a 'Solo and Concerto on the Bassoon' (*DM*, Friday 14 July 1758). He also subscribed to Jones's *Lessons for the Harpsichord* (1761), Hargrave's *Five Concertos*, 1765 and Garth's *Six Sonatas*, 1768. There is a memorial to him in St Wulfram's church, Grantham.

⁴⁸ Probably the same M. Sharp who appeared at a benefit concert for Anthony Greatorex in Matlock, 9 August 1758, 'The Double Bass to be perform'd by Mr. M. Sharp from *Grantham*'. (*DM*, Friday, 14 July 1758). He took part in Handel Commemoration performances in 1784 (Burney).

⁴⁹ Listed as a principal performer in a benefit concert for Denby at the Derby Assembly, Wednesday, 15 August 1759 (*DM*, Friday, 3 August 1759); he took part in the Westminster Abbey performances and New Musical Fund concerts, and as a professional subscriber to the New Musical Fund (Doane). He published: *Six Sonatas for the Harpsichord or Piano Forte. Three with an Accompaniment for the Violin* [1775?]; *Six Sonatas for the Piano Forte or Harpsichord, with accompaniments for the Violin (or Flute) & Violincello*, op 5 [1785?]; and *New Guida di Musika, being a Complete Book of Instructions for Beginners on the Piano Forte* [1790?].

⁵⁰ Doane. Cole subscribed to George Pratt's *Psalmody Cantabrigiensis*, 1809.

⁵¹ Ibid.

⁵² Rogers held subscription concerts at Mr. Pool's Great Room, Friday, 10 October 1777 (*Staffordshire Mercury* (from hereafter *SM*), 2 October 1777), and in October 1778 (*SM*, Thursday, 29 October 1778), on 22 December 1779 (*SM*, Thursday, 16 December 1779), and 1780 (*SM*, Thursday, 9 November 1780). He appears in the account books of Brownlow Cecil, 9th Earl of Essex as an occasional performer at Burghley House, 1784–96 (Gifford, Gerald, *A Descriptive Catalogue of the Music Collection at Burghley* (Aldershot: Ashgate, 2002)). He subscribed to the New Musical Fund (Doane).

Robert Saile, bassoon, *fl.* 1794.⁵³

Francis Sharp, piano, composer, *fl.* 1765–94.⁵⁴

Northamptonshire

Finedon

Thomas Burlingson, organist, *fl.* 1741.⁵⁵

John Perkins, organist of St Mary's Church, *fl.* 1757–80.⁵⁶

Northampton

Barrett (Barratt, Barat), harpsichord and voice, *fl.* 1773–82.⁵⁷

⁵³ Sang bass in the Handel Commemoration performances in 1784 (Burney), and subscribed to the New Musical Fund (Doane).

⁵⁴ He took part in a 'Second Subscription Concert', 22 January 1765 (*SM*, Thursday, 17 January 1765), and organized subscription concerts in 1773 (*Shrewsbury Chronicle*, Saturday, 16 December 1773), and 1779 (*SM*, Thursday, 16 December 1779); he continued to promote events until 1781, the year in which both he and Charles Rogers advertised subscription concerts at the Town Hall: 'Francis Sharp's First Subscription Concert will be on Tuesday next, the 2d of January, at the Town Hall, in Stamford' (*SM*, Thursday, 28 December 1780); 'A Subscription Ball will be at the Town Hall, Stamford, on Wednesday the 27th Instant, and to be continued every Fortnight. Subscriptions taken in by C. Rogers...' (*SM*, Thursday, 21 December 1780). Francis Sharp was probably related to the Sharp family of musicians also listed in Doane as living in Grantham and may well have been the one listed in Doane as playing piano-forte and taking part in the Handel commemoration concerts in 1784. He took part in the Westminster Abbey performances, 1786 (Doane).

⁵⁵ He subscribed to John Barker's *Twelve Songs*, 1741.

⁵⁶ Took part in a benefit concert for Anthony Greatorex in Matlock Bath, Wednesday, 17 August 1757 (*DM*, 5 August 1767). He subscribed to Beozzi's *Six Solos for the German-flute*, 1759, where he is listed as 'Mr. John Perkins, Organist of Finedon, and one of His Majesty's Musicians in Ordinary'. He also subscribed to Randall & Abell's edition of Handel's *Messiah*, 1767, and Boyce's *Fifteen Anthems*, 1780. His son, also an organist, subscribed to Boyce's *Fifteen Anthems*, 1780, and may well be the same Perkins who became organist of Wells Cathedral.

⁵⁷ Barrett played a Bach harpsichord concerto and Eichner sonata in a concert marking the anniversary of the Northampton County Infirmary on Tuesday, 28 September 1773; he sang in a concert in Daventry 7 April 1774 (*NM*, Monday, 4 April 1774). He is listed as 'Mr. Barrat, Organist of Northampton' in Beckwith's *Six Voluntaries*, 1780 and Alcock's *Eight Easy Symphonies*, 1782. He taught Henrietta, daughter of John, 1st Earl Spencer at Althrop 1774–75.

Dabney, bassoon, *fl.* 1771–75.⁵⁸

Schutz (Schutz), French horn, *fl.* 1773.⁵⁹

Nottinghamshire

Newark

Marley, *fl.* 1758.⁶⁰

John Alcock Jr, *fl.* 1760–65.⁶¹

Robert Sharp, violin, possibly 1780, 1794.⁶²

Nottingham

John King, violin, viola, drums, *fl.* 1784–94.⁶³

James Edenborough, bassoonist, *fl.* 1782–94.⁶⁴

Pearson, organist, *fl.* 1791.⁶⁵

⁵⁸ Dabney took part in a concert at the Red Lion, Northampton, Tuesday, 22 January 1771 (*NM*, Monday, 21 January). He played the bassoon in a concert marking the anniversary of the Northampton County Infirmary on Tuesday, 28 September 1773 (*NM*, 27 September 1773) and a bassoon concerto in a concert in Daventry 7 April 1774 (*NM*, Monday, 4 April 1774). The following year he is listed as selling the tickets for a Grand Concert with included Barrett and the Valentines (*NM*, Monday, 6 February 1775), and he directed a Concert of Vocal and Instrumental Music on 4 June 1776 (*NM*, Monday, 3 June 1776) and on Monday, 18 January 1783 (*NM*, 8 January 1783).

⁵⁹ He took part in a concert with Barrett playing a violin concerto by Giardini at the Red Lion, Northampton, 28 September 1773 (*NM*, Monday, 27 September 1773). He may be either the Daniel or George Shutze who became members of the Royal Society of Musicians in 1783, the former of whom played first violin in the Handel Commemoration performances in 1784 (Burney).

⁶⁰ Subscribed to Bennett's *Ten Voluntaries*, 1758, listed as 'Organist at Newark'. He is probably the same Marley as the organist of Hull c. 1765–90.

⁶¹ Subscribed to his father's *Life of Fanny Brown*, 1760, and Samuel Wise's *Lessons*, 1765.

⁶² He was probably the same Mr. Sharp who played first violin in Mr. Walton's Concert, Lichfield 13 and 14 September 1780 (*ABG*, Thursday 4 September 1780); He subscribed to Edward Miller's *The Psalms of David*, 1790; was a member of the New Music Fund and took part in the Westminster Abbey concerts in 1784 (Doane).

⁶³ John King subscribed to Valentine's *Thirty Psalm Tunes*, 1784, and Clark's *Ten Songs*, op 4, 1791, where he is listed as 'Organist, Nottingham'. He was a member of the New Musical Fund and played violin, viola and drums (Doane).

⁶⁴ Subscribed to Valentine's *Eight Easy Symphonies* (1782) and sung bass at the Handel Commemoration performances in 1784 (Burney); he is listed in Doane, without indication of the instrument he played.

⁶⁵ Subscribed to Clark's *Ten Songs*, op 4, 1791.

J. Sharp, cello, *fl.* 1758–59.⁶⁶

Samuel Wise (1757–91).⁶⁷

Retford

William Wilson, organ, *fl.* 1765.⁶⁸

Southwell

William Lee (*d.* 1754), minster organist, 1721–54.⁶⁹

Samuel Wise (1734–1808), minster organist, 1754–55 (and from 1754, organist of St Mary's Church, Nottingham).⁷⁰

Edmund Ayrton, *fl.* 1755–65, minster organist 1755–64.⁷¹

Thomas Spofforth (*d.* 1826), minster organist, 1764–1818.⁷²

Trowell

Joseph Smedley, oboe, cello, violin, bass, *fl.* 1782–94.⁷³

William Smedley, cello, violin, *fl.* 1782–94.⁷⁴

William Smedley Jr, violin, cello, *fl.* 1782–94.

⁶⁶ Appeared at a benefit concert for Anthony Greatorex in Matlock, 9 August 1758, playing a ‘Solo and Concerto on the Violoncello’ (*DM*, Friday, 14 July 1758); listed as a principal performer in benefit concert for Denby at the Derby Assembly Room on Wednesday, 15 August 1759 (*DM*, Friday, 3 August 1759). He was probably related to Francis Sharp, oboist.

⁶⁷ Described as ‘Organist at Nottingham’ in Marcello’s *Psalmis*, vol. 2, 1757; Bennett’s *Ten Voluntaries*, 1758; Antoniotti’s *L’arte armonica*, 1760; and Clark’s *Ten Songs*, op 4, 1791. He performed a harpsichord concerto at a benefit concert for Anthony Greatorex in Matlock, 9 August 1758 (*DM*, Friday, 14 July 1758).

⁶⁸ Listed as ‘organist, Retford’ in the subscribers list to Valentine’s *Epithalamium*, 1765.

⁶⁹ Subscribed to Prior’s *Eighteen Canzonets*, 1745, and Boyce’s *Twelve Trios*, 1747.

⁷⁰ Shaw, 1991. See above.

⁷¹ He played a ‘Lesson or Concerto on the Harpsichord’ in a benefit concert for Bower and Greatorex on Wednesday, 17 August 1757 (*DM*, Friday, 5 August 1757). He subscribed to Androux’s *Six Trios* (1759) and is listed as ‘Mr Ayrton, Organist of the Collegiate Church of Southwell’ in the list of subscribers to Clark *Eight Songs*, 1760, and Robert Wise’s *Lessons*, 1765.

⁷² Shaw, 1991.

⁷³ Subscribed to Valentine’s *Eight Easy Symphonies*, 1782, Valentine’s *Thirty Psalm Tunes*, 1784, and took part in the Westminster Abbey performances (Doane).

⁷⁴ Both William Smedley senior and junior subscribed to Valentine’s *Eight Easy Symphonies*, 1782 and *Thirty Psalm Tunes*, 1784. Both were members of the New Musical Fund (Doane).

Oxfordshire

Banbury

Jonathan Hobbs, organist, *fl.* 1767–69; later organist of Warwick, 1775.⁷⁵

Jarrat/Jarret, organist, *fl.* 1779–91.⁷⁶

Oxford

Richard Church (*d.* 1776), cathedral organist, 1741–76.⁷⁷

Thomas Norris (1741–90), organist of Christ Church cathedral and St John’s College, c. 1776–90.⁷⁸

Paul Hatton, violin, *fl.* 1794.⁷⁹

William Hayes (1708–77), professor of music, Oxford University from 1741.⁸⁰

Thomas Hayward, bassoon, *fl.* 1794.⁸¹

Inchbald, cello, *fl.* 1794.⁸²

Lates, bass, *fl.* 1794.⁸³

J. Jackson, violin, *fl.* 1758–94.⁸⁴

⁷⁵ Conducted a concert of Handel on Wednesday, 30 September 1767 (*Jackson’s Oxford Journal*, 5 September 1767); subscribed to Bond’s *Six Concertos*, 1766 and William Hayes’s *Six Concertos* (1769). He subscribed to Pixel’s *Odes, Cantatas, Songs, &c*, 1775, described as ‘Organist, of Warwick’. He may have been the brother of Richard Hobbs, organist in Birmingham (see below).

⁷⁶ He subscribed to Clark *Six Sonatas*, op 3, 1779, and *Ten Songs*, op 4, 1791; he may be the same as the ‘Mr. Jarrett, Organist, Coventry’, listed in the list of subscribers to Clark’s *Eight Songs*, 1760.

⁷⁷ Shaw, 1991.

⁷⁸ For a full biography see Bruce, Robert J. ‘Norris, Thomas’, *Grove Music Online. Oxford Music Online*. Oxford University Press

<<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020080>> [accessed 11th May 2019].

⁷⁹ Subscribed to the New Musical Fund (Doane).

⁸⁰ For a full biography see Jones, Peter Ward, and Simon Heighes. ‘Hayes family’ *Grove Music Online. Oxford Music Online*. Oxford University Press,

<<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012621>> [accessed 11th May 2019].

⁸¹ Sang bass at the Westminster Abbey performances, and 1793 Oxford Musical Meeting (Doane).

⁸² Subscribed to the New Musical Fund (Doane).

⁸³ Took part in the Oxford Musical Meeting, 1793 (Doane).

⁸⁴ Probably James Jackson who published *Six Voluntaries for the Organ or Harpsichord* around 1775, and not to be confused with the William Jackson of Exeter. He held a benefit concert at the Holywell

John Malchair, violin, *H*.1759–92.⁸⁵

Matthews, bass, *H*. 1772–94.⁸⁶

Vickery, organ and double bass, *H*. 1793–94.⁸⁷

William Walond (1719–68), deputy organist of New College, *c.* 1748–68.⁸⁸

Webb, alto, *H*. 1793–94.⁸⁹

Rutland

Oakham

John Rouse, organ builder.⁹⁰

Stamford

(Historically in the county of Rutlands, now in Lincolnshire – see above)

Shropshire

Ludlow

David Valentine, organist, *H*. 1735–65.⁹¹

Music Room, Wednesday, 23 August 1758, with a ‘Mr. W. Jackson from London’ (*JOJ*, Saturday, 19 August 1758). He sang bass at Westminster Abbey performances (Doane).

⁸⁵ Malchair was leader of the Oxford Music Room (Holywell) band, 1759–92, and leader of second violins of the Three Choirs Festival. Bruce, Robert J. ‘Malchair [Malscher], John.’, *Grove Music Online*. *Oxford Music Online*. Oxford University Press,

<<http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017528>> [Accessed 2 August].

⁸⁶ A ‘Mr Matthews’ sang in a performance of Handel’s *Messiah* in the Holywell Music Room, Monday, 23 March 1772 (*JOJ*, Saturday, 21 March 1772); sang bass at the Westminster Abbey performances (Doane).

⁸⁷ Took part in the Oxford Musical Meeting, 1793 (Doane).

⁸⁸ For a full biography see Johnstone, H. Diack, and Peter Ward Jones, ‘Walond, William’, *Grove Music Online*. *Oxford Music Online*. Oxford University Press

2019, <<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029855>> [accessed 11th May 2019].

⁸⁹ Principal alto in the Oxford Musical Meeting, 1793 (Doane).

⁹⁰ Subscribed to John Valentine’s *Eight Easy Symphonies*, 1782.

⁹¹ Presumably a relative of the Valentines of Leicester; He subscribed to William Hayes’s *Twelve Arietts or Ballads, and Two Cantatas*, 1735, John Barker’s *Twelve Songs*, 1741, and John Valentine’s *Epithalamium*, 1765.

Miles Coyle Jr, organist of St Laurence's, Ludlow, c. 1778–85, and violinist/violist.⁹²

Joseph Harris (1744–1814), organist of St Laurence's church, 1764–71, before moving to Birmingham (see above).⁹³

Charles Evans, *H.* 1782.⁹⁴

Clarke, organ, *H.* 1791–94.⁹⁵

Shrewsbury

James Macburny (Burney), 1678–1758, organist of St Laurence's Church.⁹⁶

James Burney, organist of St Margaret's.⁹⁷

Jones, organ, *H.* 1791.⁹⁸

Nicola Matteis, *H.* 1744.⁹⁹

Rocke, *H.* 1773.¹⁰⁰

Newport

Mr Acton, *H.* 1766.¹⁰¹

⁹² Sang at the Handel Commemorations, 1784 (Burney); subscribed to Boyce's *Fifteen Anthems*, 1780, and Reynolds's *Sonatas*, 1785.

⁹³ For a full biography of Harris see Thomas McGahey, 'Joseph Harris, Birmingham organist (1744–1814), and his *Messiah* manuscript' *Early Music* vol. 39, no. 2 (2011) pp. 165–84.

⁹⁴ Listed as a member of the Royal Society of Musicians from 1782 (Matthews, 1985).

⁹⁵ Subscribed to Jeremiah Clark's *Ten Songs*, op 4, 1791; listed in Doane as 'Organ'; led a benefit concert for Mr. Peene in Ludlow, Friday, 24 January 1794 (*HJ*, Wednesday, 15 January 1794).

⁹⁶ Father of Charles Burney. He subscribed to William Hayes's *Twelve Arietts or Ballads, and Two Cantatas*, 1735, where he is listed as 'Mr James Mackbourny Organist of St Mary's in Shrewsbury', Barnabas Gunn's *Two Cantatas and Six Songs*, 1736 and Bennett's *Ten Voluntaries*, 1758 where he is listed as Mr. Mackburny 'Organist in Shrewsbury'.

⁹⁷ Charles Burney's half-brother. He held a benefit concert during the Shrewsbury Races on Wednesday, 28 August 1776 (*Shrewsbury Chronicle*, Saturday, 13 July 1776).

⁹⁸ Subscribed to Clark's *Ten Songs*, op 4, 1791.

⁹⁹ Listed as 'Mr Nichola Matteis, Master of Musick and Modern Languages, in Shrewsbury' in the list of subscribers to Felton's *Six Concertos*, op 1, 1744. He is presumably the son of the Nicola Matteis of London, born in Naples.

¹⁰⁰ Advertised his services as a teacher of violin, oboe, flute, bassoon, guitar, harpsichord and vocal music (*Shrewsbury Chronicle*, Saturday, 18 September 1773).

¹⁰¹ Subscribed to Clark's *Eight Songs*, op 2, 1766.

Staffordshire

Burton upon Trent

Anthony Greatorex, *f.l.* 1758–94, bass and bassoon, (also organist at St Lawrence's, Church, North Wingfield *c.* 1758–73.¹⁰²

Leek

Mr Stanton, *f.l.* 1792.¹⁰³

Lichfield

Cathedral Organists

John Alcock (1715–1806), organ, 1750–65; tenor vicar choral 1749–1806; violin.¹⁰⁴

William Brown (*c.* 1737–1807), organ, 1765–1807.¹⁰⁵

Rev. John Batteridge, bass vicar choral, 1776–84, 1785–87.¹⁰⁶

Rev. Henry White, bass vicar choral, 1784–85.¹⁰⁷

Rev. John Oldershaw, bass vicar, 1787–1800.¹⁰⁸

Francis Bird, bass vicar, 1741–67.¹⁰⁹

Benjamin Mence, tenor vicar, 1742–59.¹¹⁰

Samuel Mence, tenor vicar choral, 1759–86.¹¹¹

¹⁰² Father of Thomas Greatorex (1758–1831). He held a benefit concert at Matlock Bath, Wednesday, 9 August 1758 (*DM*, Friday, 14 July 1758); described as ‘Organist, Burton upon Trent’ in the lists of subscribers to John Alcock Jr’s *Parochial Harmony*, 1777, and Clark’s *Ten Songs*, op 4, 1791. He sang bass at the Handel Commemoration performances (Doane).

¹⁰³ Subscribed to Saizoi’s *Sonatas*, 1770.

¹⁰⁴ For a comprehensive biography see Peter Marr, ‘John Alcock and Fanny Brown’ *The Musical Times* Vol. 118, No. 1608 (Feb., 1977), pp. 118–120. In addition to his well-documented activities at Lichfield cathedral he played violin across the region. For example, he is listed as a principal performer in the 1780 Ashby-de-la-Zouch Music Meeting (*ABG*, Thursday 7 August 1780).

¹⁰⁵ https://www.cathedralchoir.org.uk/personnel_organists.php; Listed as a principal performer in the 1780 Ashby-de-la-Zouch Music Meeting (*ABG*, Thursday 7 August 1780)

¹⁰⁶ *Ibid.*

¹⁰⁷ *Ibid.*

¹⁰⁸ *Ibid.*

¹⁰⁹ *Ibid.*

¹¹⁰ *Ibid.*

¹¹¹ *Ibid.* Subscribed to Chilcot’s *Six Concertos for the Harpsichord*, 1765, listed as ‘Mr. Samuel Mence, Chorister, at Litchfield’.

John Saville, tenor vicar choral, 1755–1803.¹¹²

Thomas Spray, alto/tenor vicar choral, 1792–94.¹¹³

Thomas Birch, bass vicar choral, 1773–1818.¹¹⁴

Henry Walton, alto (or tenor) vicar choral 1772–91.

Joshua Warren, bass vicar choral, 1768–1819.¹¹⁵

Newcastle-under-Lyme

John Alcock, fl.1766.¹¹⁶

Rugeley

William Masters, violin, fl. 1794.¹¹⁷

Stafford

Baker, violinist, fl. 1791–98.¹¹⁸

Edwards, harpist, fl. 1798.¹¹⁹

Tamworth

John Alcock Jr (1740-91), organist of St Editha's Church, c. 1766–90.¹²⁰

¹¹² Ibid.

¹¹³ Took part in the Westminster Abbey performances (Doane).

¹¹⁴ He held a benefit concert at Lichfield Vicars Hall on Wednesday, 5 April 1780; subscribed to Clark's *Ten Songs*, op 4, 1791. He was possibly also organist of Tamworth, 1790–91.

¹¹⁵ Probably the same as 'Warten' listed in Doane, who took part in Westminster Abbey performances singing bass.

¹¹⁶ Subscribed to Clark's *Eight Songs*, op 2, 1766.

¹¹⁷ Was a member of the New Musical Fund (Doane).

¹¹⁸ Subscribed to Clark, *Ten Songs*, op 4, 1791; played first violin in Mr. Edwards's Concert in Stafford, Thursday, 1 March 1798 (*SA* – Saturday, 24 February 1798).

¹¹⁹ Took part in Mr. Edwards's Concert in Stafford, Thursday, 1 March 1798 (*SA* – Saturday, 24 February 1798)

¹²⁰ See Marr, Peter, 'Alcock, John (ii)', *Grove Music Online*. Oxford University Press,

<<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000000492>> [accessed 11th May 2019].

W. Alcock, violin, *fl.* 1780.¹²¹

Walsall (now West Midlands)

Josiah Herbert, *fl.* 1751, organist.¹²²

Balam, *fl.* 1766, organist of All Saints.¹²³

John Alcock Jr, organist of All Saints, from 1773.¹²⁴

Thomas Horton, *fl.* 1768–70.¹²⁵

Wolverhampton (now West Midlands)

William Bond, organist of St John's Church *c.* 1760–75.¹²⁶

James Lyndon (*c.* 1698–1761), organist from 1728–61.¹²⁷

Richard Jorden, organist, *fl.* 1751–69.¹²⁸

William Rudge Sr, organist (*fl.* 1731–81).¹²⁹

¹²¹ Took part in Tamworth Annual Concert, 17 October 1780 ‘in which will be introduced, a Solo on the Violin by Mr. W. Alcock.’ (*ABG*, Thursday 9 October 1780). It is not clear how this Alcock relates to John Alcock of Lichfield and son.

¹²² Subscribed to John Barker’s *Twelve Songs*, 1751.

¹²³ Held a benefit concert, 1766 (*ABG*, Thursday 22 September 1766); described in the list of subscribers to Capel Bond’s *Six Concertos*, 1766, as ‘Mr. Balam, Organist, Walsall’.

¹²⁴ See above under Tamworth.

¹²⁵ Horton organized benefit concerts at the Assembly Rooms, Walsall, on Thursday, 7 April 1768 (*ABG*, Thursday, 28 March 1768), and Friday, 28 September 1770 (*ABG*, Thursday, 17 September 1770). On both occasions Jeremiah Clark played first violin. It is not clear what instrument he played.

¹²⁶ Subscribed to Clark’s *Eight Songs*, [op 1], 1760; and Jones’ *Lessons*, 1761. He may have been related to Capel Bond and/or Nathaniel Bond.

¹²⁷ Subscribed to Gunn’s *Two Cantatas and Six Songs*, 1736, Coventry organist John Barker’s *Twelve Songs*, 1741, Felton’s *Six Concertos*, op 1, 1744, (listed as ‘Lindon, Organist’), Alcock’s *Six Concerto’s in Seven Parts*, 1750, John Barker’s *Twelve Songs*, 1741, and Pixell’s *A Collection of Songs*, 1759. He published two works: *Six Sonatas, for Two Violins and Two Basses*, 1742, and *Six Solos for a Violin*, 1751. He gave a benefit ‘Concert of Vocal and Instrumental Musick’ at the Town Hall, Wolverhampton on 24 August 1758 (*ABG*, Thursday, 28 August 1758). His death was announced ‘Mr. Lyndon, Organist of Wolverhampton, being very lately dead, Notice is hereby given of the Vacancy, to the End proper Persons may offer themselves to succeed him.’ (*ABG*, Thursday, 16 March 1761).

¹²⁸ Jorden subscribed to Lyndon’s *Six Sonatas*, 1751 and is mentioned by Samuel Hellier in letters of 1768 and 1769.

¹²⁹ He subscribed to Clark’s *Eight Songs* [op 1], 1760, Bond’s *Six Concertos*, 1766, and John Pixell’s *Odes, Cantatas, Songs, &c.*, 1775. Listed as ‘Assistant Organist’ in list of subscribers to Alcock’s *Thirty*

William Rudge Jr (b. 1774/5), organist of St John's Church from 1795, fl. 1780–96.¹³⁰

Mark Beaman, oboe and bassoon, fl. 1767.¹³¹

Warwickshire

Birmingham (now West Midlands)

Organists of St Philip's Church (consecrated 1715)

Barnabus Gunn, 1715–30.

William St Thunes, 1730–35.¹³²

John Ohio Eversman, 1735–65.¹³³

Jeremiah Clark, 1765–1803.¹³⁴

Organists of St Martin's Church

Barnabas Gunn, 1740–53.

Richard Hobbs, from 1753.

John Eversman, 1753.¹³⁵

Joseph Harris, 1771.

Samuel Stanley (1767–1822).¹³⁶

psalm tunes in four parts with symphonies, 1784. He is listed in Pearson and Rollason's *Birmingham, Wolverhampton, Walsall, Dudley, Bilston, and Willenhall Directory*, 1781.

¹³⁰ First appeared in concert at the Wolverhampton Concert for the benefit of his father: 'Between the Acts will be introduced, A Concerto upon the harpsichord, by Mr. Rudge's Son, a Child whose delicate Fingers and early Taste for Music (having not attained his sixth Year) will inspire the Lovers of Harmony with Pleasure and Surprize.' (*ABG*, Thursday 2 October 1780). He subscribed to Valentine's *Thirty Psalm Tunes*, 1784; visited Weston Park for music-making, November 1786 (SRO, D1287/19/1(P/1209)). Appointed organist of St John's, Wolverhampton in 1795 (Wolverhampton Archives: D/JSR/44/287: St Peter's church records transcript 1760–1895).

¹³¹ Referred to by Samuel Hellier in letters 15 and 18 January 1767.

¹³² Subscribed to William Hayes's *Twelve Arietts or Ballads, and Two Cantatas*, 1785, lists as 'Mr Will de Santhuns Organist of Birmingham'.

¹³³ Dates of Gunn, Thunes and Eversman's tenure are taken from a monument in the cathedral.

¹³⁴ See volume 1, chapter 1.3.2. of this study for a full biography.

¹³⁵ Joseph Sutcliffe Smith, 1945.

¹³⁶ According to Smith, 1945, Samuel Stanley was born in 1767. He was precentor of Carr's Lane congregational Chapel in Birmingham and played the violoncello in the Birmingham Theatre orchestra and may well have been organist of St Martin's church. He is known for his hymn-tunes 'Doversdale' and 'Warwick'.

St Bartholemew's, Edgbaston (now called Edgbaston Old Church)

John Pixell (1750 – 84), vicar and amateur composer.¹³⁷

Organist of St Bartholomew's, Digbeth (chapel of rest for St Martin's, consecrated 1749)

Richard Mudge (1750–56), curate and amateur composer.

Others

Sims, *fl.* 1791.¹³⁸

William Fletcher, double bass, *fl.* 1790–94.¹³⁹

William Holden, bass.¹⁴⁰

Thomas Bird, violin, *fl.* 1790–94.¹⁴¹

Dr. Heighington, *fl.* 1759.¹⁴²

Eller, horn, *fl.* 1768–74.¹⁴³

¹³⁷ Dates of Pixel's tenure at St Bartholemew's are taken from a monument in the church.

¹³⁸ Subscribed to Clark's *Ten Songs*, op 4, 1791, where he is listed as 'Mr. Sims, Organist, Birmingham'.

¹³⁹ Fletcher held at concert at the Birmingham hotel on 17 May, 1790, featuring local performers and 'madam Gautherot'. He sang bass at Westminster Abbey performances (Doane).

¹⁴⁰ He subscribed to Clark's *Eight Songs*, op 2 (1766), a number of the Randall editions of Handel's oratorios in the 1760s and 1770s, John Pixell's *Odes, Cantatas, Songs &c.*, op 2 (1775) and Clark's *Ten Songs*, op 4, 1791. He is listed as 'Mr. Holden, Birmingham' who say in the Handel Commemorations (Burney).

¹⁴¹ Bird was a freelance violinist active in Birmingham and Worcester. He played violin in the Vauxhall (Duddesdon) Gardens concert and cello in the Birmingham subscription concerts in 1790 (*ABG* 28 June 1790); took part in the opening concert of a new organ in St Swithun's, Worcester, December 1793 (*BWJ*, Monday, 5 December 1793). He is listed as subscriber to *New Musical Fund. Songs, chorusses, &c. performed at the King's Theatre*, 1794.

¹⁴² Performed in a 'Concert of Vocal and Instrumental Music, Birmingham 16 June 1759 (*ABG*, 25 June 1759).

¹⁴³ Subscribed to Pixell's *A Collection of Songs*, op 1, 1759; Clark's *Eight Songs*, op 1, 1760. He is mentioned in an advert in *ABC*: 'Wanted for General Elliott's Light-Horse, Six young Men to learn the French-Horn, and one that is capable of teaching it - Likewise several Recruits from five Feet four Inches to five Feet nine Inches high. Enquire of Cornet Child, at Mr. Nash's, in Bull-Street; of Mr. Lunn's, in Worcester-Street; or of Mr. Eller (Teacher of the Horn) in Mount-Pleasant, Birmingham.' (*ABG*, Thursday, 18 February 1760). He taught horn (and possibly trumpet) to members of Sir Samuel Hellier's orchestra in Wombourne.

Kelly, violin, *fl.* 1780.¹⁴⁴

James Kempson (1742–1822), voice and publisher, 1766–80.¹⁴⁵

Mr Blonck, instrumentalist, *fl.* 1772.¹⁴⁶

Michael Broome Sr (1700–75) chorister and choir trainer.¹⁴⁷

William Meadows, (*fl.* 1779–1809), voice.¹⁴⁸

Mills, tenor, *fl.* 1794.¹⁴⁹

Skinner, viola, *fl.* 1794.¹⁵⁰

Southall, alto, *fl.* 1794.¹⁵¹

Mr Tannett, voice, *fl.* 1781.¹⁵²

Tooth, bass, *fl.* 1794.¹⁵³

Coventry (now West Midlands)

Organists of Holy Trinity.¹⁵⁴

John Barker (c.1708–81), organist, 1736–43.¹⁵⁵

¹⁴⁴ Kelly took part in a ‘Concert of Music at the Golden Cross, Bromsgrove’, Thursday, 6 July 1780 (*ABG*, 3 July 1780), where he is described as a violinist ‘from the Theatre in Birmingham’. He may well have been part of a seasonal theatre company in Birmingham rather than a permanent resident.

¹⁴⁵ Kempson performed at a Birmingham Subscription concert, ‘Singing between the Acts by Messrs. [John] Saville, [Jeremiah] Clarke, [J] Probin, and Kempson’ (*ABG*, Thursday, 11th December 1780). He taught singing to members of the Birmingham Chappel Society from 1766 (Handford, 1991), and published three collections of psalm tunes and anthems, 1770, 1775 and 1780.

¹⁴⁶ Performed at the Duddeston Gardens concerts (*ABG*, Thursday 10 August 1772).

¹⁴⁷ Handford, 1991.

¹⁴⁸ Listed as a singing the principal vocal part in a Coleshill subscription concert alongside John Alcock playing first violin (*ABG* 24 July 1780); appeared at Duddeston Gardens concerts throughout the season, including the last performance, with Miss Field (also of the New Street Theatre company, Birmingham) on Thursday, 7 September 1780 (*ABG*, 4 September 1780).

¹⁴⁹ Mills sang bass at Westminster Abbey performances (Doane) although Burney does not list him in the comprehensive list for the 1784 performances.

¹⁵⁰ Doane.

¹⁵¹ Took part in Westminster Abbey performances (Doane).

¹⁵² Appeared at the King Street Theatre, Birmingham, 30 April 1781 (*ABG* 30 April 1781).

¹⁵³ Took part in Westminster Abbey performances (Doane).

¹⁵⁴ Holy Trinity church had an organ as early as 1732, when a faculty was granted (WCRO, DR0429/406).

¹⁵⁵ Barker published *Twelve Songs; Three for Two Voices; with Symphonies for the Violin, or German Flute*, in 1741. He subscribed to Gunn’s *Two Cantatas and Six Songs*, 1736, and Boyce’s *Solomon*, 1743.

Capel Bond, organist, 1752–90.¹⁵⁶

Organists of St Michael's and All Angels, (Coventry Cathedral, from 1918).

Capel Bond, 1749–90.

William Woodrousse, organist, harpsichord and viola, *fl.* 1782–94.¹⁵⁷

Jarrett, organist, *fl.* 1760.¹⁵⁸

Joseph Lee, violin, *fl.* 1794.¹⁵⁹

Price, organist, *fl.* 1775.¹⁶⁰

Owen, organist, *fl.* 1793.¹⁶¹

William Payne Jr, violin, *fl.* 1794.¹⁶²

Rugby

Hewill, organ, *fl.* 1804.¹⁶³

Solihull (Now West Midlands)

Joseph Weston, *fl.* 1769–94.¹⁶⁴

¹⁵⁶ Edwards, Owain, and Peter Holman. “Bond, Capel.” Grove Music Online. 2001. Oxford University Press. Date of access 15 Nov. 2019,

<<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000003499>>

¹⁵⁷ Subscribed to Valentine’s *Eight Easy Symphonies*, 1782. He was a member of the New Musical Fund (Doane 1794).

¹⁵⁸ Jarrett subscribed to Jeremiah Clark’s *Eight Songs*, 1760.

¹⁵⁹ Member of the New Musical Fund (Doane 1794).

¹⁶⁰ Subscribed to Pixell’s *Odes, Cantatas, Songs &c*, op 2, 1775, described as ‘Mr Price, Dep. Org. Coventry’.

¹⁶¹ Directed the Coventry Music Meeting, 1793 (*NM*, 4 May 1793).

¹⁶² Member of the New Musical Fund (Doane 1794).

¹⁶³ Listed as ‘Mr. Hewill, Organist, Rugby, Warwickshire’ in the list of subscribers to William Russell’s *Twelve Voluntaries*, 1804. Possibly Jonathan Hewitt who is described as ‘music master’ in the register of baptisms for St Andrew’s church, Rugby on the birth of his daughter, 1797. WRO DR0258/1.

¹⁶⁴ Described in list of subscribers to William Hayes’s *Six Concertos*, 1769, and John Alcock’s *Harmonia Festi*, 1791, as ‘Mr. Weston, Organist of Solihull, Warwickshire’. He also subscribed to Clark’s *Ten Songs*, op 4, 1791. He wrote a letter of recommendation to Rev. Matthews of Warwick for ‘Mr. Richards of Kenilworth, singing master’, who ‘attended a Choir at Solihull, about three years ago’.

Jonathan Hobbs, organ, *fl.* 1760 (after which he was appointed organist at St Mary's, Warwick).¹⁶⁵

Stratford

Barrett, *fl.* 1736.¹⁶⁶

Mr Ames, organ, *fl.* 1758–60.¹⁶⁷

Mr Canning, *fl.* 1778.¹⁶⁸

Sutton Coldfield (now West Midlands)

John Alcock, organist of Holy Trinity Church, *fl.* 1761–86.

Warwick

Mr Dean, organist of St Mary's Church, 1751.¹⁶⁹

Jonathan Hobbs, organ, *fl.* 1775.¹⁷⁰

Mr Russel, *fl.* 1769.¹⁷¹

Worcestershire

Dudley (now West Midlands)

(DR126/737/14/B Letter to Reverend Mr. Matthews, Warwick from Joseph Weston, Solihull, 6 April 1794').

¹⁶⁵ Hobbs held a benefit concert in Solihull on 19 April 1760 (*ABG*, Thursday 14 April 1760).

Subscribed to Clark's *Eight Songs*, [op 1], 1760.

¹⁶⁶ Subscribed to Gunn, *Two Cantatas and Six Songs*, 1736.

¹⁶⁷ Ames held benefit concerts at the Town Hall in Stratford on 18 April 1758 (*ABG*, Thursday 3 April 1758); on 8 May 1759 (*BWJ*, Monday, 26 April 1759); and on Tuesday, 8 July 1760 (*JOJ*, Saturday, 28 June 1760).

¹⁶⁸ He performed 'two Harpsichord Concertos' in his own benefit concert at Shakespeare's Hall, Stratford-upon-Avon on 6 October 1778 (*ABG*, Thursday, 5 October 1778); and again the following year on 5 October (*BWJ*, Monday, 4 October 1779). In a concert on 29 August 1781 under the direction of 'Mr. Hobbs, Organist' were performed 'Two Harpsichord Sonatas by Mr. Canning late pupil Mr. Hobbs' (*ABG*, Thursday, 20 August 1781).

¹⁶⁹ Dean subscribed to John Alcock's *Six Concertos*, 1750, and James Lyndon's *Six Sonatas*, 1751, where he is listed as 'Mr. Dean, Organist of Warwick'.

¹⁷⁰ See above, under Banbury.

¹⁷¹ Held a benefit concert on Friday, 14 April 1769 (*JOJ*, Saturday, 8 April 1769).

William Geast, 1768–71.¹⁷²

Kidderminster

Frances Lewis.¹⁷³

Stourbridge (now West Midlands)

Shepard, 1759–60.¹⁷⁴

H. Simms, organist, fl. 1806.¹⁷⁵

Worcester

Cathedral Organists

John Merifield, (d. 1747), cathedral organist, 1735–47.¹⁷⁶

William David, cathedral organist.¹⁷⁷

Elias Isaac, (d. 1793), 1747–93.¹⁷⁸

¹⁷² Was involved in a Concert and Ball, 5 September 1768 (although not named in the advertisement for this concert, a letter from Sir Samuel Hellier to John Rogers, 4 September details Geast borrowing Hellier's kettle drums for this concert which involved Handel choruses). He subscribed to Harris's *Eight Songs*, 1768, Randall's edition of Handel's *Jephtha*, 1769, and the 1771 edition of Thomas Morley's *Plain and Easy Introduction to Practical Music*.

¹⁷³ He took part in concerts in Bewdley, Stourbridge 1758–68 and possibly Kidderminster (*ABG*, Thursday, 9 October 1758; *BWJ*, Monday, 23 December 1762; *ABG*, Thursday 3 April 1758; *ABG*, Thursday, 10 May 1760). He was possibly the Mr Lewis of Kidderminster, who subscribed to Pixell's *A Collection of Songs*, 1759, Clark's *Eight Songs*, 1760 and *Eight Songs*, op 2, 1766.

¹⁷⁴ He held a benefit concert at the theatre in Worcester on 16 April 1759 (*BWJ*, Monday, 12 April 1759), and a benefit concert with Mrs Shepard at Trinity Hall, Worcester, 17 April 1760 (*BWJ*, Monday, 17 April 1760).

¹⁷⁵ Simms subscribed to William Mather's *Sacred Music*, 1806. He was part of a family of musicians active from the late eighteenth century

¹⁷⁶ He subscribed to William Hayes's *Twelve Arietts or Ballads, and Two Cantatas*, 1735, *Twelve English Songs*, 1743 and Felton's *Six Concertos*, op 1, 1744. Shaw, 1991.

¹⁷⁷ He is probably the 'Mr. William Davis, Organist, in Worcester' who subscribed to John Barker's *Twelve Songs*, 1741.

¹⁷⁸ Shaw, 1991. He subscribed to Felton's *Eight Concertos*, op 7, 1760, James Nares's *Twenty Anthems in Score*, 1778, John Clarke's *Three Sonatas, for the Piano Forte or Harpsichord*, op 1, 1789, and William Jones's *Ten Church Pieces for the Organ with Four Anthems*, op 2, 1789.

Thomas Pitt (*d.* 1806), 1793–1806.¹⁷⁹

Jeremiah Clark (1734–1809), organ and violin, 1806–7; previously organist in Birmingham (see above).

William Kenge, 1807–13.¹⁸⁰

Lay Clerks

Charles Clark, *fl.* 1752–89.¹⁸¹

Bond Jr, bass, *fl.* 1755–80.¹⁸²

Samuel Dangerfield, *fl.* 1791–1807.¹⁸³

Davis, alto, *fl.* 1794.¹⁸⁴

James Griffiths, chorister, *fl.* 1776–80. Presumably brother of John Griffiths.¹⁸⁵

John Griffiths, chorister, *fl.* 1776–80, tenor lay clerk, 1785–c. 1807)¹⁸⁶

Charles Radcliffe, *fl.* 1777/80–1807.¹⁸⁷

James Radcliffe, *fl.* 1777/80–94.¹⁸⁸

John Radcliffe, *fl.* 1777/80–1807.¹⁸⁹

¹⁷⁹ Pitt published two volumes of *Church Music* in 1788. Among the numerous musical publications he subscribed to are William Jones's *Ten Church Pieces for the Organ with Four Anthems*, op 2, 1789 which lists him as being 'Deputy Organist of Worcester Cathedral'.

¹⁸⁰ Shaw, 1991. Directed Worcester Three Choirs Festival 1809 and 1812.

¹⁸¹ Charles is listed in the Worcester Cathedral Chapter Acts as a member of the choir for the year 1752 through to 1789. It is likely that a John Clark who was admitted chorister of the cathedral on 15 December 1758 was Jeremiah's brother. One further Clark – James – is listed in the *Worcester Royal Directory* of 1791 as a musician living 'horn tavern, 7. Angel street', but he is not mentioned in the Worcester Cathedral Chapter Acts, so may not be of the same family.

¹⁸² Took part in Westminster Abbey performances (Doane).

¹⁸³ Doane. He subscribed to James Radcliffe's *Church Music*, 1801.

¹⁸⁴ Ibid. Possibly the son of William David/Davis (see above).

¹⁸⁵ Worcester Cathedral Chapter Acts.

¹⁸⁶ Made frequent appearances as a soloist at the Three Choirs meetings, at Worcester subscription concerts 1795–96 (e.g. *BWJ*, Monday, 1 January 1795), and in Birmingham, including a 'Grand Concert [...] for Mr Clarke's Benefit [...] 11th of October [...] the Anniversary of Admiral Lord Duncan's Victory over the Dutch Fleet' (ABG, Thursday 1 October 1798).

¹⁸⁷ Worcester Chapter Acts. These records do not always indicate forenames for the three Radcliffe musicians (sometimes spelt Ratcliffe). All three are listed from 1780 until 1794 when James presumably died.

¹⁸⁸ Ibid.

¹⁸⁹ Ibid.

Joseph Shelton, tenor, *fl.* 1793–95.¹⁹⁰

George Stephen Sikes [Sykes], organ, piano and cello, *fl.* 1791–95.¹⁹¹

John Southall, alto, *fl.* 1789–after 1807.¹⁹²

Nott, bass, *fl.* 1794.¹⁹³

Others

Charles Rousseau Burney, organ.¹⁹⁴

William Clark

William Crump, *fl.* 1776.¹⁹⁵

William Harris, flute, *fl.* 1772.¹⁹⁶

Mr Hyde, *fl.* 1786.¹⁹⁷

Mr Hyler, piano and clarinet, *fl.* 1796.¹⁹⁸

Richard Onions, organ, *fl.* 1776¹⁹⁹

¹⁹⁰ He sang at the inauguration of the St Swithun's organ on 10 December 1793 (*BWJ*, Monday, 12 December 1793); at the Worcester subscription concerts, 1795 (e.g. *BWJ*, Monday, 9 April 1795); and took part in Westminster Abbey performances (Doane). He subscribed to James Radcliffe's *Church Music*, 1801.

¹⁹¹ Was a member of the New Musical Fund (Doane). Organised subscription concerts, 1794–5 in Worcester (*BWJ*, Monday, 20 November 1794). He subscribed to Joseph Corfe's *Twelve Glees*, 1791.

¹⁹² Worcester Chapter Acts. Took part in Handel Commemoration performances (Burney).

¹⁹³ Sang bass at Handel Commemoration performances (Burney).

¹⁹⁴ Son of Richard, nephew of Charles Burney. See volume 2, chapter 2.3.5 for his activities teaching Maria and Anne Coventry of Croome Court during the 1770s. He subscribed to Pixell's *A collection of songs*, op 1, 1759.

¹⁹⁵ Held a benefit concert at Worcester Guildhall, 12 March 1776 (*BWJ*, Monday, 7 March 1776), in which he was 'Assisted by Mr. Clarke from Birmingham, and Others.' He was probably the Crump who gave a benefit concert with Jones at the Town Hall in Bewdley, 17 April 1759 (*BWJ*, Monday 12 April 1759).

¹⁹⁶ Held a concert for his own benefit at the Red-Lion in Digbeth, Birmingham (*ABG*, Thursday, 3 August 1772).

¹⁹⁷ Held a benefit concert at Worcester Town Hall, Friday, 29 September 1786 (*BWJ*, 28 September 1786)

¹⁹⁸ Performed in a concert for Mr. Farlo at the Talbot, Stourbridge, 18 January 1796 (*BWJ*, Monday, 14 January 1796).

¹⁹⁹ Held a benefit concert at Worcester Guildhall, 22 July 1776 (*BWJ*, Monday, 18 July 1776).

APPENDIX 2. ‘Rules and Orders to be Observed by a Choral Society who have agreed to meet at the House of Mr. Jos[eph] Cooke in the Cherry Orchard Birmingham begun 1769.’

This is a transcription of a document is preserved in the Birmingham Archives and Heritage, Library of Birmingham, at MS 254/10. It describes the rules of the Birmingham Choral Society, established 1769.

- 1st. The first Wednesday in every month shall be the club night.
- 2nd. Every member shall be in the Club Room at half an Hour after Seven o' Clock or forfeit sixpence unless prevented by sickness or be out of Town upon urgent Business.
- 3rd. At the first meeting in January & July three new Stewards shall be Chosen in Rotation from the List, one of which shall be an auditory Member, who shall take Care that Silence is kept & Order observ'd during the performance.
- 4th. If either of the Stewards omit attending on a Club night he shall forfeit one Shilling extra, unless he appoint one to act in his stead.
- 5th. There shall be a Box provided with One Lock & Three Keys for containing the Books &c. which shall be under the Care of the Stewards.
- 6th. Every Club-night each Member shall deposite six pence towards a Fund, which may be discontinued, when the Majority shall think proper.
- 7th. That each Member shall have the privilege every Club night of bringing with him one or more persons after paying sixpence each for their admittance, but if an indifferent Person desire to be admitted, he shall pay one shilling.
- 8th. The monies arising from forfeits, admittances, &c. to be expended in Music Books & Instrument & for such other purposes the Society may be in want of.
- 9th. That if any member absent himself three Club nights he shall be excluded, unless prevented by sickness or urgent business of which [...] shall be [...] the stewards.
- 10th. If any Member refuses to pay his due when Demanded by the stewards, shall be [ex]cluded, & if he shall screen himself by false reports from the Payment of his forfeitures shall for every Offence forfeit doubles or be excluded.
- 11th. Any Member leaving this Society at any time hereafter, provided his motives for so doing appear reasonable to the Majority, shall be intitled to his proportionable Share of the Cash Books & Instruments remaining in Stock, the Books and Instruments to be Valued at half their prime Cost if worth so much, his Dividend to be there made out and paid accordingly.

- 12th. At the Death of any Member his Widow or Heir to be paid in the same proportion as above.
- 13th. If any Person has a desire of becoming a Member of this Society he shall be regularly Ballotted for, and if unanimously Chosen shall become a Member, after his paying a proportional Share of what is then in stock reckoning the whole at prime Cost: but if such person has a reasonable objection to subscribe to the stock in hand, which shall appear satisfactory to the Majority, he shall nevertheless be admitted, & invested to such a share of Stock as shall be awarded during the Time of his being a Member, reckoning[?] the Books & at half Price as before.
- 14th. A Scheme shall be given out by the Stewards every Club night of what is to be perform'd the next meeting, that such Pieces may be Practised, & each Person shall write his part out or cause it to be wrote, of every such Piece, but if found more conveniently, may be done by any particular Person, & the Expence thereof paid out of the money in Stock - such Pieces then to be the property of the Society.
- 15th. Any member that applies to the Stewards may have any one Book or Instrument belonging to the Society for Practice, which shall be deliver'd in the Club Room by half an hour after Seven o'Clock the next Club night, for the neglect of which he shall Forfeit one Shilling - & if such Book or Instrument be Damag'd it shall be made perfect or Replac'd with a new One.
- 16th. The Steward shall have Power to call a Meeting at any Time when to them it appears requisite, & those Members that do attend shall Determine the Business they Came upon.
17. The Performance shall begin at half an Hour past Seven o'Clock or sooner if possible & end by Ten, when the reckoning shall be Discharg'd - No Smoaking will be allow'd during the Performance.
18. That a Cashier shall be Chosen by Ballot & the Majoring shall Determine.
19. The Stewards shall, at the expiration of their Time, give up their Acc[oun]ts to the Cashier; & he shall give a Receipt to The Society, for the Cash in hand.
20. All disputes, that may arise in this Society, shall be Determin'd by the Majority.

APPENDIX 3. Description of Zoffany portrait of the Sharp Family.

A transcription of ‘Copies of Zoffany’s portrait of the Sharp family with remarks by Granville Sharp, 1779–80; correspondence about two clarinets belonging to Sharp family and latterly at Hardwick Court 1934–35’, Gloucester Archives D3549/12/1/2.

The two Pieces of Paper enclosed, were detached from the back of the Family Picture at Clare Hall, by Catharine, the Daughter of James Sharp, – the only survivor of the Thirteen Persons of whom the Group is composed June 8th 1837 – upon sending the Picture to be cleaned by desire of the Proprietor Thomas Barwick Lloyd Baker the Grandson of William Sharp for whom the Picture was Painted by Zoffani 1780.

The Persons represented in the Zoffani’s Picture of the Sharp Family are.

- 1 - Dr. John Sharp Archdeacon of Northumberland &c. &c. &c.
in full Canonicals -
- 2 - His Lady - Mary the Daughter of Dr. Dering
Dean of Ripon -
- 3 - Anna Jemima their only Child - in Green & Pink -
- 4 - William Sharp taking off his Hat - his left
hand upon the Helm or Rudder Steering -
- 5 - his Lady, Daughter of Thomas Barwick Esqr blue habit
- 6 - Mary their only Child, with a kitten -
- 7 - James Sharp - with a Serpent -
- 8 - His Lady Daughter of John Lodge Esqr in Lilac -
- 9 - Catharine their only Surviving Child - Pink & black Feather
- 10 - Mrs Prowse, Widow of George Prowe Esqr of Wicken Park -
Northamptonshire, at the small Harpsichord -
- 11 - Mrs Judith Sharp, her Sister, with a Lute -
- 12 - Mrs Frances Sharp, her youngest Sister in Blue -
- 13 - Granville Sharp - Two Flutes in his right Hand -

William Lee Boat Master, - Dick Spikeman[?] Cabin Boy,

supposed to be alongside the Apollo in a small Boat bringing music Books.

Zoffani's favourite Dog, Poma - Scene the Thames between Fulham and Putney - Fulham Church - The Elmion yacht at anchor - Mr. William Sharp's Villa at Fulham - The Toll House at the Putney End of the Bridge - The Crimson silk flag behind Mrs Wm Sharp, bore the arms of Mr and Mrs Wm Sharp - & of Mr and Mrs James Sharp in Separate Shields, tyed together with a Blue Riband Held by a Spread Eagle - The Work of Mrs Judith Sharp, in Patchworkhand Embroidery -

My impression is that 200 Guineas were paid to Zoffani when the Picture was began 1779 - and 200 Guineas more when it was finished 1780 or 1781 -

APPENDIX 4. ‘Expenses [attaining] the Oratorio’s Performers &c / July 13 & 14th 1778 at Chapel in le Frith’

This is a diplomatic transcription of a document held in the Derbyshire Record Office under D3453/17/6 ‘Chapel en le Frith Organ and Oratorio 1778’. It presents details of the performers and finances of a two-day musical meeting in Chapel en le Frith, Derbyshire.

Folio 1 v. [List of performers]

Violins	£	S	D	Treble	£	S	D
Mr Josbon	12	12	0	Miss Barn[e]s	5	5	0
Mr Garner	3	3	0	Miss Harwood	3	3	0
Mr Garner Junr	2	2	0	Mrs Nield	1	11	6
Mr Marshall	0	0	0	Mrs Beaumon	1	11	6
Hautboys				Counter			
Mr Hutchinson	3	3	0	Mr W Nield	2	2	0
Mr Shepley	3	3	0	Mr Heywood	2	2	0
Trumpets & Horns				Mr Heywood Junr	1	11	6
Mr Hague	5	5	0	Tenor			
Mr Lucas	2	2	0	Mr Ogden	2	2	0
Violincello				Mr Haughton	2	2	0
Mr Hague				Mr Travis	2	2	0
Mr Wood Senr	1	1	0	Mr Walker	1	11	6
Bassoons				Bass			
Mr Park	2	2	0	Mr Jas Nield	3	3	0
Mr Whitehead	2	2	0	Mr Radcliffe	2	2	0
Mr Clough	2	2	0	Mr Hague	1	11	6
Drums & Clarinet				Mr Shaw	1	11	6
Mr Massey	2	12	6	Mr Tinker	1	1	0
Organ				[Total]	34	2	6
Mr Buckley	5	5	0	Temporary Stage	1	2	0
[Total]	46	14	6	[Carried over]	46	14	6
					81	19	0

Tickets [printing]	2	10	0
[Grand total]	85	9	0

Folio 2 r. [List of tickets sold by stewards]

Mr Orgill		
200 Ticketts Judas Maccab[æus]	Gallery 2/6	
200 D[itt]o Messiah Gallery	50 Books	
500 Ticketts Judas Maccab	Church 1s	
500 D[itt]o Messiah }		
Mr Slack		
99 Ticketts Judas Maccab		
98 D[itt]o Messiah } Church	Gallery / 50 Books	
200 Ticketts Judas Maccab }		
200 D[itt]o Messiah } Gallery Church		
1 Gallery Tickett given Mr Orgill		
1 D[itt]o given Mr Slack		
2 Church Ticketts to Constable		
1[?] D[itt]o to Church wardens		
4 D[itt]o to Clerk & Sexton		
1 D[itt]o to R[ev] Middleton		
200 D[itt]o Messiah } Gallery Church		

These Oratorios lost 19.15
that is to say the above in the whole.

APPENDIX 5. Bill, Francis Hackwood to Sir Henry Bridgeman, Bart., 1st March 1783.²⁰⁰

Folio 1 r.

Hackwood

March 1st

1783

Folio 1 v. [this page has been written on in landscape orientation]

Novem[be]r 28 1782 Attendance on Miss Bridgeman

9 Times	£2.7.3
Hermit ²⁰¹	£0.2.6
Nicollai Op[e]ra 3 ^d ²⁰²	£0.10.6
Kirkman's Lessons ²⁰³	£0.10.6
Viva tutti le Vezozi ²⁰⁴	£0.2.6
Opera Rosina ²⁰⁵	£0.6.0
Lucy & Colin ²⁰⁶	£0.2.6
Hire of Miss Bridge[man]'s Harp	£1.1.0
	£5.2.9
	<u>£54.19.0</u>
	£60.1.9

Received March 1st 1783

Of Sir Henry Bridgeman Bart. the
present[?] in full. Francis Hackwood
£60.1.9

²⁰⁰ SRO, D1287/3/12 (R310).

²⁰¹ Probably James Hook, *The hermit ... Adapted for two violins, voice and harpsichord*, op 24 (London: Thompson, 1782)

²⁰² Valentino Nicolai, *Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin* (London: Welcker, 1775?)

²⁰³ Probably Jacob Kirkman, *Six Sonatas for the Harpsichord or Piano Forte*, op 3 (London: Printed for the Author, [1783?])

²⁰⁴ Probably Giardini's *Viva tutte le vezzose: villanella a tre voci* (London: n. pub., n.d.)

²⁰⁵ Shield, William, unidentified edition of *Rosina*, c. 1782.

²⁰⁶ Giardini, *Colin and Lucy, a favorite English Ballad by Mr. Tickell* (London: W. Napier, [1783])

Folio 2 r.

1782 Sir Henry Bridgeman Bart: to Francis Hackwood		
	<i>L S D</i>	
Attendance on Miss Bridgeman		
& Miss Elizabeth 22 Times	5 : 15 : 6	
– [Attendance] Evening of May 20 th	1 : 1 : 0	
– [Attendance] – [Evening of] June 2 ^d	1 : 1 : 0	
– [Attendance] – [Evening of] – [June] 12 th	1 : 1 : 0	
[Attendance Evening of June] 16 th	1 : 1 : 0	
[Attendance Evening of June] 23 rd	1 : 1 : 0	
Stamitz's Sonatas ²⁰⁷	0 : 10 : 6	
Accompaniments to Bach's Concertos	0 : 8 : 0	
Staes Harpsichord Lessons ²⁰⁸	0 : 5 : 0	
Nicollai's D[itt]o – [Lessons] ²⁰⁹	0 : 10 : 6	
Deitz's Scotch Airs ²¹⁰	0 : 10 : 6	
Carters Fair American ²¹¹	0 : 10 : 6	
Rauzini's Airs ²¹²	0 : 10 : 6	
Xallon's Lessons ²¹³	1 : 10 : 6	
Staes Opera 5 th ²¹⁴	1 : 6 : 6	
Boccherini's Conversation Pieces ²¹⁵	0 : 6 : 0	

²⁰⁷ Carl Stamitz, probably *Six sonatas for the harpsichord or piano forte, with a violin accompaniment, the sixth for two harpsichords : humbly dedicated to the Rigt. Honble. Earl of Kelly*: op 15 (London: Scherer, [1778?])

²⁰⁸ Ferdinand Staes, *Three Favorite Sonatas for the Harpsichord or Piano-Forte. With an Accompaniment for a Violin*, op 4 (London: J. Cooper, [1780?])

²⁰⁹ Nicolai, probably *Six Trios for the Harpsichord or Piano Forte with Accompaniments for a Violin and a Bass obligato* [op 1], c. 1775.

²¹⁰ Probably Joseph Dietz, unidentified work.

²¹¹ Thomas Carter, probably *The Fair American, a Comic Opera*, op 10 (London: J. Preston, [1782])

²¹² Venanzio Rauzino, probably *Six favorite Italian canzonets for the voice and harp, harpsichord or piano forte*, op 9 (London: J. Blundell, [1782])

²¹³ Probably John Chalon, *Six sonates pour le clavecin et le piano forte avec accompagnement de violon ad libitum*, op 5 (London: Longman & Broderip, [c. 1780?])

²¹⁴ Ferdinand Staes, *Three Sonatas for the Piano Forte or Harpsichord, with Accompaniments for a Violin and Violoncello* op 5 (London: Longman and Broderip, [1780?])

²¹⁵ Luigi Boccherini, *6 conversazioni a tre*, op.7 (London: Napier, 1774)

	Cannales Quartetts	²¹⁶	0 : 10 : 6
	Pech's Sonatas	²¹⁷	0 : 7 : 6
	Webb's Songs	²¹⁸	0 : 3 : 0
	Sheilds Quartetts	²¹⁹	0 : 10 : 6
	D[itt]o Songs	²²⁰	0 : 3 : 0
	Noferi's Sonatas	²²¹	0 : 10 : 6
	Boccherini Opera 3 ^d	²²²	0 : 10 : 6
	3 Books Scotch Songs		0 : 7 : 6
	5 Times Tuning		1 : 5 : 0
	Past up Wrong 5e		<u>14 : 7 : 0</u>
	Journey to Weston		2 : 5 : 0
	Carriage of Trunk		1 : 0 : 0
	13 Weeks Attendance		27 : 6 : 0
	Strings to Harpsichord & PF.		1 : 1 : 0
	Expenses Weymouth to Weston		0 : 5 : 0
From Worcester to Weston only	- Thence to London		2 : 5 : 0
	Carriage of Trunk		<u>1 : 0 : 0</u>
To the 31 ^a of December last other order			<u>£49 : 19 : 0</u> 54 : 19 : -
			5 : 9 : 9
			£60 : 1 : 9

²¹⁶ Manuel Canales, *Six Quartettos for Two Violins a Tenor & Bass*, op 3 (London: William Napier, 1782)

²¹⁷ Carl August Pesch, *Six Sonates à deux Violons et Basse*, op 3 (London: W. Napier, [1775])

²¹⁸ Samuel Webbe, unidentified book of catches or songs.

²¹⁹ Shield, *Six Quartettos, five for two Violins a Tenor & Violoncello and one for a Flute, Violin, Tenor and Violoncello*, op.3 (London: William Napier, [1782?])

²²⁰ Shield, unidentified book of catches or songs

²²¹ Giovanni Noferi, probably *Six Trios for two Violins and a Violoncello*, op 17 (London: J. Blundell, [1780?])

²²² Boccherini, *6 Sonatas for the harpsichord of piano with an accompaniment for a violin or German flute*, op 3 (London: Longman & Lukey, n.d.)

APPENDIX 6. Weston Park Music Catalogues

Four eighteenth-century manuscript catalogues and an auction sale catalogue relating to the music collection at Weston Park are transcribed with commentary for the first time in this appendix. These documents, dating from the early eighteenth century to 1836, are located in the Staffordshire Record Office, at D1287/4/1 (R/99), D1287/4/2/8 (R117) and D1287-20-2 (R-707).

The catalogues are the work of separate scribes, each of whom used a different method for indicating the music and presenting the information. The earliest catalogue, which contains the fewest number of works, lists only the composer and opus number of each work, and orders them by book sizes (folio, quarto, etc.). The later catalogues give more information, by categorising the works by genre and, in the case of catalogues 2 and 3, giving a brief description of the work, often including an opus number. These later catalogues were clearly intended to be finding aids in order that the family could search quickly for specific works that were contained within a set of partbooks or large bound volume of music. The curious spelling of many of the composers, particularly in catalogues 1 and 3, is an indication that points to the scribe was receiving dictation. It is clear that the scribe was not familiar with reading or spelling the names of the composers, and it is likely that some names were misheard. There are no indications of the edition or date of the works catalogued and this has limited the accuracy of identification in many cases. In the later catalogues, where the work survives in the Weston Park music collection, I have given details of that edition. Where a description of a work is not precise enough to pinpoint a specific publication, I have given one or two reasonable suggestions, taking into consideration the date of the catalogue and assuming the family did not own multiple copies of a single work. Work and publication information has been sourced using a combination of the British Library Catalogue of Printed Music and RISM A/I. For works listed in the first catalogue I have given details of the first edition, as it seems likely that these pieces were purchased in the original edition and there were generally fewer reprints and new editions of continental works produced in England during this period.

The printed sale catalogue of 1836 reveals that a great number of works were purchased after the creation of the fourth catalogue in 1790, and that many of the items had been published within just a few years of the sale. In this catalogue, many of the entries were too unspecific to give any meaningful suggestions of the possible works, and thus I have not commented on these items in the transcription. As much of this music was published at the end of the period of this thesis, I have only given brief a description of many of the later works.

6.1 ‘A Catalogue of Musick’¹

The earliest catalogue is written on one single side of paper (see Illustration 1, below) and refers to volumes of music, which is an indication that the music was bound in series of part books according to instrument. Apart from the ‘Alberti’ concertos (the earliest print of which dates from 1713) the music listed in the catalogue dates from the 1680s to 1703. Resident in Weston Park at that time was Richard Newport, 2nd Earl of Bradford, first creation (1644–1723). Newport’s second daughter Anne was married to Sir Orlando Bridgeman, 4th Baronet. It is likely that the music listed in this catalogue belonged to Richard. Of all the pieces listed in this catalogue, only Bonporti’s *Sonate da camera a tre*, op 2 (1698) and Caldara’s *Suonate da camera*, op 2 (1699) survive in the present collection at Weston Park.

¹ Staffordshire Record Office D1287/4/1 (R/99)

Illustration 1. 'A Catalogue of Musick' (top portion of page)

A Catalogue of Musick in Folio:	
	Operas
Volum: 3.	Albiciastero 1
Poz	1
Albionis	1
Tiore	1
Ravenscroft	1
Marini's Concertos	3
Torrellis	5
Torrellis	6
Corellis	1
Corellis	3
Kranchis	

TABLE 1. ‘A Catalogue of Musick’. Transcription.

[Original Listing]		[Commentary on likely works]
A Catalogue of Musick Volume 1		in Folio Opera
Albicastero	1a	Albicastro, Henricus (1660–1730): <i>Il giardino armonico sacro-profano di 12 suonate</i> , op 1 (Bruges, 1696)
Pez	1	Pez, Johann Christoph (1664–1717): <i>XII sonatas of three parts for two violins & a bass with a thro bass for ye organ, harpsicord or arch lute</i> , op 1 (London: 1701)
Albinoni	1	Albinoni, Tomaso (1671–1750/51): [12] <i>Suonate a tre</i> , op 1 (Venice: 1694)
Fiore	1	Fiorè, Andrea Stefano (1686–1732): <i>Sinfonie da chiesa</i> , op 1 (Modena: 1699)
Ravenscroft	1	Ravenscroft, John (d before 1709): [12] <i>Sonate a trè</i> , op 1 (Rome: 1695)
Martinis Concertos	3	Marini, Carlo Antonio (1670/71–1717): <i>Suonate da chiesa</i> , op 3 (Venice: [1693])
Torrellis	5 Concerti	Torelli, Giuseppe (1658–1709): <i>Sinfonie a 3 e concerti a 4</i> , op 5 (1692)
Torellis	6 Concerti	Torelli: <i>Concerti musicali. A quattro</i> , op 6 [1700?]
Correllis	1	Corelli, Arcangello (1653–1713): [12] <i>Sonate a tre</i> , op.1 (Rome: 1681 or 1685)
Correllis	3	Corelli: [12] <i>Sonate da camera a tre</i> , op 3 (Rome: 1689)
Franchis		Franchi, Giovanni Pietro (d 1731): <i>La cetera sonora, a 3</i> , op 1 (Rome: 1685)
Volume 2		[Opera]
Kaldaris	2	Caldara, Antonio (1671–1736): [12] <i>Suonate da camera</i> , op 2 (Venice: 1699 or Amsterdam: [1700?])
Rogiris	1	Possibly Ruggieri, Giovanni Maria (fl. 1690–1720): <i>Bizzarie armonische</i> , op 1 (Venice: 1689)
Sallieti	1	Possibly Taglietti, Luigi (1668–1715): <i>Sonate da camera a tre, due violini, e violoncello, con alcune aggiunte a violoncello solo</i> , op 1 (Bologna: 1697)
Carelios	1	Carelio, Antonio: <i>Suonate a tre, due violini e violone col basso per l’organo</i> , op 1 (Amsterdam: [1710?])
Varacinis	1	Veracini, Antonio (1659–1733): [10] <i>Sonate a tre</i> , op 1 (Florence: 1692)
Volume 3		[Opera]

Albinonis Concertos	2	Albinoni, Tomaso (1671–1750/51): <i>[6] Sinfonie e [6] concerti a cinque</i> , op 2 (Venice: 1700)
Alberti	1	Alberti, Giuseppe Matteo (1685–1751): <i>Concerti per chiesa, e per camera, ad uso dell' accademia, eretta nella sala del Sig. Co. Orazio Leonardo Bargellini</i> , op 1 (Bologna: 1713)
Albicastero	4	Albicastro, Henricus, 1660–1730: <i>XII suonate</i> , op 4 (Amsterdam: 1702)
Albicasteros Concertos	7	Albicastro: <i>XII concerti a quattro, due violini, alto, violoncello e basso continuo</i> , op 7, (Amsterdam: 1704)
Albicastero	8	Albicastro: <i>Sonate da camera</i> , op 8, (Amsterdam: 1704)
Bianchi	1	Bianchi, Giovanni (1660–1720): <i>12 sonate a 3</i> , op 1 (Modena: 1697)
Bianchi	2	Bianchi: <i>VI concerti di chiesa</i> , op 2 (Amsterdam: [1703?])
Corbet	1	Corbett, William (1680–1748): <i>12 sonate à tre</i> , op 1 (Amsterdam: [1700?])
Gentili	1	Gentili, Giorgio (1669–1730): <i>[12] Sonate a tre</i> , op 1 (Venice: 1701)
Mottas Concertos	1	Motta, Artemio (b. 1661?): <i>Concerti a cinque</i> , op 1 (Bologna: 1701)
Tibaldi	1	Tibaldi, Giovanni Battista (d. after 1736): [Trio sonatas], op 1, (Rome: 1701, reprinted in London: 1710)
Henry Pursills Vocall Musick	2 Volums	Henry Purcell (1659–1695): Probably <i>Orpheus Britannicus</i> , vols. 1 (London: 1698) and 2 (London: 1702)
Bassinas Vocall and Instrumentall	5 Volums	Bassani, Giovanni Battista (1657–1716): including possibly <i>Balletti, Correnti, Gighe, e Sarabande</i> , op 1 (Bologna: 1684) <i>XII Sonate da Chiesa à Tre, Due Violini Basso e Basso Continuo</i> , op 5 (Amsterdam: 1710), and <i>Cantate et arie amorose</i> , op 31 (1703)
Benidicts Sontata	1 Opera	unidentified composer and work

In Quarto

Volume 4	Opera
Bonporti	2
	Bonporti, Francesco Antonio, (1672–1749): <i>[10] Sonate da camera a tre</i> , op 2 (Venice: 1698)
Kadaris	2
	Caldara, Antonio (1671–1736): <i>[12] Suonate da camera</i> , op 2 (Venice: 1699)
Varracinis	1
	Veracini, Antonio (1659–1733): <i>[10] Sonate a tre</i> , op 1 (Florence: 1692)
Volume 5	[Opera]

Bernardies	2	Bernardi, Bartolomeo (1660–1732): [10] <i>Sonate a 3</i> , op 2 (Bologna: 1696)
Corellis	2	Corelli: <i>Sonate da Camera</i> , op 2 (Rome: 1685, or Bologna: 1685)
Corellis	4	Corelli: <i>Sonate a tre</i> , op 4 (Rome: 1694, or Bologna: 1694)
Kellers	1	Keller, J. Gottfried: <i>8 sonates à trois parties</i> (Amsterdam: 1699)
Two Large. Solo Books with many written Solos in and a great deal of spare Paper to write upon.		Unidentified works

6.2. ‘List of the Music’²

This catalogue dates from 1784 (see Illustration 2, below). The latest work it contains is ‘Overture to Dardanus’, which is presumably a keyboard arrangement of Sacchini’s opera, produced in Versailles and then Paris in late 1784. It comprises a collection of single-folded quarto sheets indicating composers and works with page numbers referring to bound volumes. The list is the work of two different hands, and additions have been made, possibly in a third hand. Some works are followed by an ‘X’ (which has been retained below and presented in red for clarity), presumably added at a later date to indicate a subsequent checking of items either missing or present. Some works and composers have been crossed through. These indications have been retained. The scarcity of the details given in this catalogue prevents the accurate identification of many of the pieces. Where multiple editions of a work were published, I have given the date of the earliest known print. The listing of pieces in the long book of sonatas (folio 1v) does not include page numbers.

² Staffordshire Record Office D1287/4/2/8 (R117).

Illustration 2. 'List of the Music' D1287/4/2/8 (R117), folio 1r.

List of the Music.		
Bound together.		Trios.
Sinfonies.		
Geminiani.	Giardini. Pian. Tr. V. Ten. or Basso.	
Lachnits.	Giardini. x V. Ten. & Violoncello.	75
Abel. — op. 10 ^a	Hammell. op. 6. x 2. V. & Basso.	86
Ouverture. Desorler.	Salustro. x Dito.	82
Ouverture.	Tyros. x D. ^o	88
Bach. + Concertos.	Tyros. — op. 4. D. ^o	92
Character.	Tyros. + op. 6. D. ^o	100
Quintets.	Portchakmon. op. 17. x D ^o or Violin. 106	
Quartetts.	Zappa. x D. ^o	103
Janacek. + op. 3 ^a	Boccherini. op. 7. x D. ^o	119
Davaux. x op. 9 ^a	Roch. op. 3. x D. ^o	125.
Miscellaneous Quartett.	Giardini. op. 17. x D. ^o	130.
Achill. op. 3. x 9 ^a	Giardini. op. 20 for 2. V. Ten. & Violoncello.	136.
Hammell. op. 9. x 6 ^a		
	Sonatas.	
	Monto. for Harpsicord & Violin.	142
	Bach. — D. ^o op. 15	147
	Orgitano. D. ^o	152.
	Giovai. D. ^o — op. 4 —	158
	Hammell. + D. ^o — op. 9 —	162
	Abel. op. 2. x D. ^o —	170
	Stas. op. 2. x D. ^o —	176.
	Quintets	
Schroeter. + Harpsicord. Flute		
op. 5. Hullmandel. Violin. & Tenor.		
var. 2. Domes. — 2 ¹ ₂		
Haydn. x 7 ^a .		

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TABLE 2. 'List of the Music'. Transcription.

Folio 1r

List of the Music			[Commentary on likely works]
[Composer]	Bound together.	[page number]	
<u>Symphonies</u>			
Guinin. X	—	1	Guénin, Marie-Alexandre (1744-1835) Possibly <i>Trois symphonies à premier et second dessus, alto, basse, deux hautbois obligés et deux cors ad libitum</i> , op 4 (Paris: 1774)
Lachnith X	—	4	Lachnith, Ludwig Wenzel (1746-1820) either <i>Six Symphonies à grand orchestre</i> , op 1 (Paris, [1779?]); or <i>Trois Symphonies à grand orchestre</i> , op 2 (Berlin and Amsterdam: [1779?]); or <i>Trois symphonies à grand orchestre</i> , op 4 (Paris, [1783?]), or <i>Trois Symphonies</i> , op 6 [1781?])
Abel X	Op 10 ^a	10	Abel, Karl Friedrich (1723-87) <i>Six Symphonies</i> , op 10 (1773)
Overture		16	unidentified
Desorten X			work
Overture X		16	unidentified
Abel X	Op 1a	18	Abel <i>Six overtures in eight parts</i> , op 1 (London: John Johnson, 1761)
DeGiardinis X		24	Giardini, Felice (1716-96) probably <i>Four Overtures & one Quattro ... Compos'd by Sig'r F. Degiardino and one Concerto with two Violins & two Hautboys Obbligato ... by Sig'r G. B. St Martini</i> , etc. (London: J. Cox, [1756])

Bach X	Concertos	29	Bach, Johann Christian (1735-82)	<i>Six concerti pour le clavecin, deux violons & une violoncelle, op 1</i> (London: Welcker, [c. 1765])
Schroeter X	[Concertos]	35	Schroeter, Johann Samuel (1752-88)	<i>Six Concertos for the harpsichord or pianoforte, op 5</i> (London: Welcker, 1777 or reprints)
<u>Quarttets</u>				
Canales. X	Op 3*	41	Canales, Manuel (1747-84)	<i>Six Quartettos for Two Violins a Tenor & Bass, op 3</i> (London: William Napier, 1782)
Davaux X	Op 9 ^a	47	Davaux, Jean-Baptiste (1742-1822)	<i>6 quatuors concertants, op 9</i> (Paris: Offenbach, 1779)
Miscellaneous	X quartett	53	Unidentified work	
Schield.	Op 3*X	54	Shield, William (1748-1829)	<i>Six Quartettos, five for two Violins a Tenor & Violoncello and one for a Flute, Violin, Tenor and Violoncello, op.3</i> (London: William Napier, [1782?])
Kammell.	Op 9 X	60	Kammell, Antonín (1730-84)	<i>Six Quartettos for two Violins, a Tenor and Violoncello obligato, op 4</i> (London: Welcker, [1770?]). ¹
<u>Quinttets</u>				
Schroeter. X	Harpsichord Flute + Violin & Tenor	66	<i>Three quintetto's for the harpsichord or piano forte, flute, violin, tenor and violoncello</i> (London: William Napier, [1778?])	
Op 3a		69	Hüllmandel, Nicolas-Joseph (1756-1823)	<i>Three Sonatas for the Harpsichord or Piano Forte, with an Accompaniment for the Violin ad libitum, op 3</i> (London: Printed for W. Napier, [1778])
Hullmandel				unidentified work
Dandonus		71		

¹ Two of these works are for oboe or flute with violin, viola and cello, thereby placing the set in the ‘miscellaneous quartett’ category.

Pan[...]		72		[undiscernible]
Haydn X		73	Haydn, Joseph	unidentified work
<u>Trios</u>				
Giardini.	Pian. F. V.	74	Giardini	Possibly <i>Six trios or the guitar, violin, and piano forte; or harp, violin and violoncello</i> , op 18 (London: William Napier, 1775)
	Ten. or Bass			
Giardini. X	V. Ten. &	75		<i>Six Trios for a Violin, Tenor and Violoncello</i> , op 17 (London: J. Blundell, [1773?])
Kammell.	2. V & Bass	76	Kammel	<i>Six Nottornos for Two Violins and a Bass</i> , op 6 (London: [1770?])
Op.6. X.				
Salpietro X	Ditto [2 vn & bass]	82	Salpietro, Giovanni	Possibly Deller, Florian Johann (1729-74) <i>Six sonatas for two violins and a violoncello with a thorough bass for the harpsichord</i> (London: J. Welcker, 1775-77) ²
Tissier ³ X	D[itt]o [2 vn & bass]	88	Various	Tissier (ed.) <i>Six trio d'ariettes d'opéra comiques ... op 2, or op 11.</i> (Paris: n.d.)
Agus X op 4	D[itt]o	94	Agus, Giuseppe (1725-1803)	<i>Six Nottornos for two Violins and a Violoncello obbligato</i> , op 4 (London: Welcker, [1770?])
Agus X op 6	D[itt]o [2 vn & bass]	100		<i>Six Sonatas, two for a Violin, Tenor and Violoncello, two for two Violins and a Thorough Bass, two for one Flute, a Violin and Thorough Bass</i> , op 6 (London: Welcker, [1775?])
Barthelemon. op 1a X	D[itt]o or Flute [2 vn & bass]	106	Barthélemon, François-Hippolyte (1741-1808)	<i>Six Sonatas for two Violins or German Flutes, with a Thorough Bass</i> , op 1 (London: [1765?])

² This collection was published after Deller's death. The title page inscription - 'Humbly dedicated to Sir Gregory Page Turner, Baronet, by his most obedient humble servant Giovanni Salpietro.' - may have lead the Bridgeman's to misattribute it in this catalogue.

³ Not listed in *Grove Music Online* or RISM A/I; British Library Catalogue of Printed Music lists vocal music only; no first name.

Zappa — X	D[itt]o [2 vn & bass]	113	Zappa, Francesco (fl. 1717-1803)	Probably: <i>Six Trios à deux Violons avec la Basse</i> , op 1 (London: Welcker, 1765)
Boccherini op 7 X	D[itt]o [2 vn & bass]	119	Boccherini, (Ridolfo) Luigi (1743-1805)	<i>6 conversazioni a tre</i> , op 7 (Paris: 1770, reprinted London: Napier, 1774)
Pesh op 3 X	D[itt]o [2 vn & bass]	125	Pesch, Carl August (1735-91)	<i>Six Sonates à deux Violons et Basse</i> , op 3 (London: W. Napier, [1775])
Noferi op 17 X	D[itt]o [2 vn & bass]	130	Noferi, Giovanni Battista (d. 1782)	<i>Six Trios for two Violins and a Violoncello</i> , op 17 (London: J. Blundell, [1780?])
Giardini op 20 X	for V. Ten & Violoncello	136		<i>A Second Sett of Six Trios for a Violin Tenor & Violoncello</i> , op 20 (London: J. Blundell, [1778])
Sonatas				
Vento.	for Harpsichord & Violin	142	Vento, Mattia (1735-76)	One of the 11 books of <i>Six Sonatas for two Violins and a Bass</i> (London: Welcker, 1764-76)
Bach	D[itt]o op 15	148	Bach, J. C.	<i>Four Sonatas and two Duetts for the Piano Forte or Harpsicord with Accompaniments</i> , op 15 (London: Welcker, 1778)
Orgitano	D[itt]o —	152	Orgitano, Vincenzo (fl. 1759-1805)	<i>Six duets for the harpsichord or piano forte and violin</i> , op 17 (London: Birchall & Andrews, n.d.)
Giorgio	D[itt]o — op 4	158	Giorgi, Giuseppe (fl. 1762-77)	<i>Six Sonatas for the Harpsichord or Piano Forte, with the Accompaniment of a Violin Obligato</i> , op 4 (London: T. Skillern, [1777?])
Kammell X	D[itt]o. Op.9	164	Kammell	<i>Six Sonatas for the Piano Forte, Harpsichord or Harp with Accompaniments for a Violin and Violoncello</i> , op 9 (London: Welcker, [1775])
Abel Op 2a X	D[itt]o. —	170	Abel	<i>Six Sonatas</i> , op 2 (London: R. Bremner, [1765?])

Staes Op.4	D[itt]o. —	176	Staes, Ferdinand (1748- 1809)	<i>Three Favorite Sonatas for the Harpsichord or Piano-Forte. With an Accompaniment for a Violin, op 4 (London: J. Cooper, [1785?])</i> ⁴
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Folio 1v

[Composer and Work]		
Long Book of Sonatas of		
Schuman —	op 9	Schumann, Frederic Theodor (fl. 1760-80) <i>A 3^d Set of Six Sonatas for the harpsichord or piano forte with accompaniment for the violin, op 9 (London: Welcker, [1777])</i>
Bach —	op 16	Bach, J.C. <i>Six sonatas for the harpsichord or pianoforte with an accompaniment for the violin or German flute, op 16 (London: John Welcker, [1776?])</i>
Butler. —		Butler, Thomas Hamly (c. 1755-1823) One of numerous works published 1775-1800.
Prati —	Op 1 ^a	Prati, Alessio (1750-88) <i>Six Sonatas for a Harpsichord or Piano Forte, with an Accompaniment for a Violin, op 1 (London: Longman & Broderip, [1780?])</i>
Xalon —	Op.5 ^a	Chalon, John (fl. 1760-62) <i>Six sonates pour le clavecin et le piano forte avec accompagnement de violon ad libitum, op 5 (London: Longman & Broderip, [c. 1780?])</i>
Weichsall —		Billington [née Weichsell], Elizabeth (1765-1818) <i>Six Sonata's for the Piano Forte or Harpsichord, op 1 (London: [1776?]) or Six Sonata's for the Piano Forte or Harpsichord, op 2 (London: 1778)</i>

⁴ It is likely that this estimated date of publication (from the British Library catalogue) is too late.

Haydn.	a Duett	Haydn, Franz (1732-1809)	Unidentified work.
Schroeter —	2d sett	Schroeter	<i>A Second Set of the favorite miscellaneous Quartetto's, adapted for the Harpsichord</i> (London: William Napier, [1780?])
Sharp. —		Sharp, Francis	<i>Six Sonatas for the Harpsichord or Piano Forte, Three with an Accompaniment for the Violin</i> (London: Welcker, 1775)
Guglilimi		Guglielmi, Pietro Alessandro (1728-1804)	Either <i>Six divertiments for the harpsichord, and violin, op 2</i> (London: The Author, 1770?), or <i>Six sonatas for the harpsichord or forte piano, op 3</i> (London: The Author, 1772)

Folio 2r

[Composer]			
Music for Harpsichord			
	Vol. I.	[Page]	
Schroeter & Pugnani —	3 quintetts —	1	Pugnani, and Schroeter <i>Three Quintetto's for the Harpsichord or Piano Forte, Flute, Violin, Tenor and Violoncello, one by G: Pugnani, and two by J. S. Schroeter</i> (London: William Napier, [1778?])
Giardini	a Quartett	4	Giardini Unidentified work, probably a single quartet in manuscript
Bach Op 7a	Concertos.	5	Bach, J. C. <i>Sei Concerti per il Cembalo o Piano e Forte con due Violini e Violoncello d'accompagnamento, op 7</i> (London: Welcker, 1770?; reprinted, London: Longman & Broderip, 1780)
Schroeter Op 3 ^a	— [Concertos.]	11	Schroeter, J. <i>Six Concertos for the Harpsichord or Piano Forte, with Accompaniment, op 3</i> (London: W. Napier, 1774, or later reprints)

Ouverture of Dardanus	17	Sacchini, Antonio (1730-86)	Probably <i>Ouverture ... avec plusieurs airs des ballets et plusieurs airs de chant ... arrangés pour clavecin ou forte piano</i> (Paris, Pitel; Sieber, [1784])	
[Ditto] of Panurge	18	Grétry, André- Ernest- Modeste (1741-1813)	One of many arrangements of the overture to <i>Panurge dans l'île des Lanternes</i> , first performed Paris, 1785.	
Kammell. Kammell	2 Sonatas Op 9 ^a Sonatas	19 21	Kammell Probably <i>A Second Set of Six Sonatas for two Violins & a Bass</i> , op 3 (London: Welcker, [1769])	Kammell Probably <i>Six sonatas for the piano forte, harpsichord or harp with accompaniments for a violin and violoncello</i> , op 9 (London: Welcker, [1775?])
Giorgi	Op 4 ^a	27	Giorgi	<i>Six sonatas for the harpsichord or piano forte, with the accompaniment of a violin obligato</i> , op 4 (London: T. Skillern, 1777)
Abel	Op 13 ^a	33	Abel	<i>Six Sonates pour le Clavecin, ou Piano Forte, avec accompagnement d'un Violon</i> , op 13 (London: Printed for the Author ... by R. Bremner, 1777)
Pugnani, Borghi &c	Divertimenti	39	Pugnani, Borghi and others	Unidentified collection of sonatas for violin and harpsichord. ⁵
Guest	Op 1 ^a	—	Guest, Jane Mary (1762- 1846)	<i>Six sonatas for the harpsichord or piano forte, with an accompaniment for a violin or german flute</i> , op 1 (London: [T. Harmar], 1783)
Rauzzini	—	51	Rauzzini, Venanzio (1746-1810)	Probably <i>Six Favourite Sonatas for the Piano Forte or Harpsichord, with an accompaniment for a violin</i> , op 1 (London: Welcker, 1777)
Vol 2.				
Bertoni	Op 1 ^a Sonatas —	1	Bertoni, Ferdinando (1724-1813)	<i>Six Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a</i>

⁵ It is likely that this set is the same set as item 152 in the Sale Catalogue, Appendix 6.5.

			<i>Violon, op 1 (London: Longman & Broderip, 1779)</i>
Abel.	Op 2 ^a –	7	Abel <i>Six Sonatas for the harpsichord with accomps, for a violin or German flute & violoncello, op 2 (London: Author, 1760; or London: R. Bremner, for the Author, [1770?])</i>
Cirri.	Op 2 ^a		Cirri, Giovanni Battista, (1724–1808) <i>Probably Six sonatas or the harpsichord with an accompaniment for a violin, op 2 (London: Straight & Skillern c. 1772)</i>
Orgitano			Vincenzo Orgitano (<i>fl.</i> 1759–1805) <i>Probably Six duets for the harpsichord or piano forte and violin, op 17 (London: Birchall & Andrews n.d.)</i>
Giardini	Op 21 ^a 6 quartettts		<i>Six Quartettos, three for the Harpsichord, Violin, Tenor & Violoncello, and three for the Harpsichord, two Violins & Violoncello, op 21 (London: J. Blundel, 1779; or London: Printed for S. A. & P. Thompson, [1780?])</i>
Staes	Op 4 ^a Sonatas		Staes <i>Three Favorite Sonatas for the Harpsichord or Piano-Forte. With an Accompaniment for a Violin, op 4 (London: J. Cooper, [1785?])⁶</i>
Pelligrino	Op 7 ^a		Pellegrini, Ferdinando (1715–66) <i>Three Sonates pour le Clavecin avec accompagnement de Violon, op 7 (London: Welcker, 1770)</i>
Hullmandel	Op 3 ^a		<i>Trois Sonates de Clavecin ou Piano Forte avec un accompagnement de Violon ad Libitum, op 3 (Paris: De la Chevardiere, [1763?], or reprint, London: Welcker, 1770)</i>
Le Brun. –			Lebrun, Franziska [née Danzi] (1756–91) <i>six sonatas for the harpsichord or piano forte with an accompaniment for a violin, op 1 (London: James Blundell for the Author, 1780).⁷</i>

⁶ It is likely that this estimated date of publication (from the British Library catalogue) is too late.

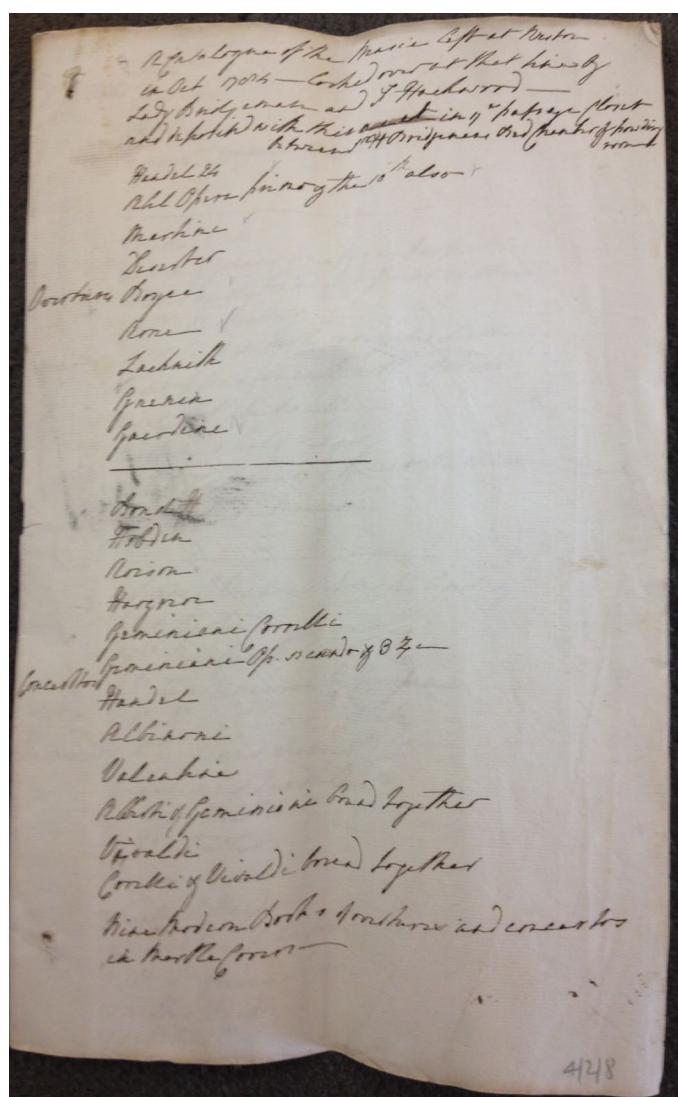
⁷ Catalogue 3 lists ‘1[st] sett Le Brun’, so it is unlikely that this entry refers to his *Six sonatas for the piano forte or harpsichord with an accompaniment for a violin, op 2 (London: Printed for the Author, 1780)*

Vento. —	5 th Sett	Vento	<i>A Fifth Sett of Six Sonatas for the Harpsichord with an accompaniment for a Violin or Flute</i> (London: Welcker, 1770)
Smith	2 ^d Sett Duetts	Smith, Theodore (1740-1810)	<i>Three Favorite Duett[s] [...] 2^d Sett</i> (London: 1780)
Vento	7 th Sett	Vento	<i>A Seventh Sett of Six Lessons for the Harpsichord or Piano Forte</i> , (London: Welcker, 1772)
Abel —	Op 13.	Abel	<i>Six Sonates</i> , hpd/pf, vn, op 13 (London: Bremner, 1777)
Vento	last Sett. —	Vento	<i>The Last Sett of Lessons for the Harpsichord or Piano Forte being a part of the posthumous Works of the late Mr M. Vento</i> (London: Welcker, 1776)

6.3. ‘Catalogue of Music’, October 1784.¹

The third catalogue comprises four sheets of paper folded into quarto-sized pages. The music is categorized by genre. Where possible, I have given the likely work and publication in the row below each entry. Where multiple editions of a work were published, I have given the date of the earliest known print.

Illustration 3. Catalogue of Music, October 1784. D1287/4/2/8 (R117).



¹ Staffordshire Record Office D1287/4/2/8 (R117).

TABLE 3. 'Catalogue of Music', October 1784. Transcription.
Folio 1r

[Original listing]	[Commentary on likely works]
Ouvertures	
Handel 24	Handel, George Frederick (1685-1759), <i>XXIV Overtures for Violins &c. in eight Parts as they were Perform'd at the King's Theatre in the Operas of Parthenope, Lotharius, etc.</i> (London: John Walsh, c.1760)
Abel Opera prima & the 10th also	Carl Friedrich Abel (1723-87), <i>VI symphonies à 4 parties, op 1</i> (Amsterdam: [1759?]) and <i>Six Symphonies, op 10</i> (London: Bremner, 1773)
Martini	Sammartini, Giuseppe (1695-1750), probably <i>Eight Overtures [op 7] in Eight Parts for Violins, Hoboys, French Horns, &c. with a Through Bass for the Harpsicord or Violoncello. And Six Grand Concertos for Violins [op 8]</i> , etc. (London: Walsh [1752])
Dinter[?]	[unidentified]
Boyce	Boyce, William (1711-79), <i>12 Overtures in 7, 9, 10 and 12 Parts</i> (London: n. pub. 1770)
Arne	Arne, <i>Eight Overtures in 8 Parts, Four for Violins, Hoboys or German Flutes, and Four for Violins, French Horns, &c. with a Bass for the Violoncello and Hapsicord</i> (London: Walsh, 1751)
Lachnist	Lachmuth, Ludwig Wenzel (1746-1820), either <i>Six Symphonies à grand orchestre, op 1</i> (Paris: [1779?] or later edition); or <i>Trois Symphonies à grand orchestra, op 2</i> (Berlin and Amsterdam: [1779?]); or <i>Trois symphonies à grand orchestre, op 4</i> (Paris: n. pub., [1783?]) or <i>Trois Symphonies, op 6</i> (Paris: n. pub., 1781?)

Guénin		Guénin, Marie-Alexandre (1744-1835), Possibly <i>Trois symphonies à premier et second dessus, alto, basse, deux hautbois obligés et deux cors ad libitum</i> , op 4 (Paris: n. pub. 1776)
Giardini		Giardini, Felice (1716-96), <i>Four Overtures & one Quattro</i> (London: J. Cox, 1756)
Concertos		
Bond		Bond, Capel (1730-90), <i>Six Concertos in Seven Parts</i> (London: Johnson, 1766)
Hebden		Hebden, John (1705-63), <i>Six Concertos</i> , op 2 (London: Printed for the Author, 1749)
Avison		Avison, Charles, (1709-70), <i>Eight Concertos in Seven Parts</i> , op.4 (London: Johnson, 1755)
Hargrave		Hargrave, Henry (1720-80), <i>Five Concertos</i> , (London: Printed for the Author, 1765)
Geminiani Corelli		Geminiani, Francesco (1687-1762), <i>Concerti grossi [...] della prima parte del'opera quinta d'Arcangelo Corelli</i> (1726) or <i>Concerti grossi [...] della seconda parte del'opera quinta d'Arcangelo Corelli</i> (1729) or reprints.
Geminiani Op. seconda & 3 4		Geminiani, Six Concertos, op 2 (1732), <i>Concerti Grossi</i> , op 3 (1732), <i>Concerti Grossi</i> [...] dalle sonate [...] dell'op.4 (1742), or reprint.
Handel		Handel, <i>Concerti grossi</i> , op 3 (London: Walsh, 1734).
Albinoni		Albinoni, Tomaso (1671-1750/51), [<i>6</i>] <i>Sinfonie e [6] concerti a cinque</i> , op 2 (Venice: Sala, 1700).
Valentini		Valentini, Giuseppe (1681-1753), probably <i>Concerti grossi a quattro e sei strumenti</i> , op 7 (Amsterdam; Roger and Le Cène, 1712).
Alberti & Geminiani bound together		Alberti, Giuseppe Matteo (1685-1751), <i>Concerti per chiesa, e per camera, ad uso dell' accademia, eretta nella sala del Sig. Co. Orazio Leonardo Bargellini</i> , op 1 (Bologna: Monti, 1713); Geminiani, probably <i>VI Concerti Grossi con Due Violini, Violoncello, e Viola di Concertino obbligati, e due altri Violini e Basso di Concerto grosso ad arbitrio</i> , op 2 (London: Walsh, 1732) ¹
Vivaldi		Vivaldi, Antonio (1678-1741), Probably: <i>Vivaldi's most Celebrated Concertos in all their parts for Violin and other Instruments with a Thorough Bass for the Harpsichord [...] op 3, L'Estro Ammonico</i> , (London: Walsh, 1715)

¹ The unspecified work by Geminiani is likely to be op 2, as this collection survives in the Weston Park music collection.

Corelli & Vivaldi bound together	Corelli, XII Concerti Grossi op 6 (unidentified edition), and Vivaldi, either II Cimento dell'armonia e dell'invenzione, op 8 (English edition, after 1725), or La Cetra. Concerti, op 9 (English edition, after 1727)
Nine modern books of overtures and concertos / in marble covers	Unidentified works

Folio 1v

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Folio 2r

[Original work listing]

Quartettos

	[Original work listing]	[Work]
Canales	Canales, Manuel Braulio (1747- c. 86), <i>Six Quartettos for Two Violins a Tenor & Bass</i> , op 3 (London: William Napier, 1782)	
Davaux	Davaux, Jean-Baptiste (1742-1822), <i>6 quatuors concertants</i> , op 9 (Paris: Offenbach, 1780)	
Shield	Shield, William (1748-1829), <i>Six Quartettos, five for two Violins a Tenor & Violoncello and one for a Flute, Violin, Tenor and Violoncello</i> , op.3 (London: Napier, [1782?])	
[undiscernable]	Concertos [crossed through] Quartetto	Unidentified works
Sonatas [Trio-Sonatas]		
Corelli 4 sets	Corelli, [12] <i>Sonate a tre</i> , op 1 (Rome: 1681 or 1685), <i>Sonate da camera a tre</i> , op 2 (Rome: 1685, or Bologna: 1685), [12] <i>Sonate da camera</i> , op 3 (Rome: 1689), and <i>Sonate a tre</i> , op 4 (Rome: 1694, or Bologna: 1694)	
Ledarti & Grauns sonatas imperfect	This probably refers to two separate publications since there are no known compilation prints containing both composers: Lidarti, Christian Joseph (1730-95)	

4 Vols neatly bound of different authors	Unidentified works
4 D[it]to [Vols] D[it]to [neatly bound of different authors] - smaller	Unidentified works
4 Vol bound in dark varnished Leather	Unidentified works
12 set of Sonatas in marble covers	Unidentified works
12 set of flute d[it]to [Sonatas]	Unidentified works
D[it]to [in marble covers]	Probably Sammartini, Giovanni Battista (1700/01-70), <i>Six Sonatas for Two Violins and a Thorough Bass</i> (London: J. Simpson, 1744)
38 sets unbound of different authors	Unidentified works
15 books flute music	Unidentified works
Harpsichord	
3 Books of Ventos Lessons old binding	Vento, Mattia (1735-76), probably the three books listed in Catalogue 2: <i>A Fifth Sett of Six Sonatas for the Harpsichord with an accompaniment for a Violin or Flute</i> (London: Welcker, 1770), <i>A Seventh Sett of Six Lessons for the Harpsichord or Piano Forte</i> , (London: Welcker, 1772); and <i>The Last Sett of Lessons for the Harpsichord or Piano Forte being a part of the posthumous Works of the late Mr. M. Vento</i> (London: Welcker, 1776) ²
1 Set Bartoni	Bertoni, Ferdinando (1724-1813): <i>Six Sonatas for the Harpsichord or Piano Forte with an Accompaniment for a Violon, op 1</i> (London: Longman & Broderip, 1779)
1 D[it]to [Sel] Miss Guest	Guest, Jane Mary (1762-1846), <i>Six sonatas for the harpsichord or piano forte, with an accompaniment for a violin or german flute, op 1</i> (London: [T. Harnar], 1783)

² However, this catalogue contains a separate entry for *A Seventh Sett* and *The Last Sett* (see below).

1 D[itt]o [Set] Divertimentos by Giordani	Giordani, Tommaso (1730-33-1806), probably <i>Fourth divertimento ... in which is introduced Queen Mary's lamentation</i> (London: Robert Birchall, [1812])
1 D[itt]o [Set] D[itt]o [Divertimentos] Dietz	Dietz, Joseph (fl. 1770-79) probably one of the 5 (?) books of <i>Six divertimentos for the harpsichord or piano forte</i> (London: James Blundell, [1779])
1 Do [Set] Staes Opera 4a	Staes, Ferdinand (1748-1809), <i>Three Favorite Sonatas for the Harpsichord or Piano-Forte. With an Accompaniment for a Violin</i> , op 4. (London: J. Cooper, [1785?]) ³
Giardinis Quartettos	Giardini, Felice (1716-96), <i>Six quartettos, three for the harpsichord, violin, tenor & violoncello, and three for the harpsichord, two violins & violoncello</i> , op 21. (London: James Blundell, [1782])
1 Set Pratti	Probably Pratti, <i>Six Sonatas for a Harpsichord or Piano Forte, with an Accompaniment for a Violin</i> , op 1 (London: Longman & Broderip, [1780?])
1 D[itt]o [set]. Butler	Butler, Thomas Hamly (c.1755-1823) Could be many works published 1775-1800.
Vento 7 th Set	Vento, Mattia (1735-76), <i>A Seventh Sett of Six Lessons for the Harpsichord or Piano Forte</i> (London: Welcker, 1772)
Duetto by Hayden	Unidentified work.
?? by (undiscernible)	Unidentified work.
1 Set D' Greens Lessons	Greene, Maurice (1696-1755), either <i>A Collection of Lessons</i> (London: Johnson, 1750) or <i>A Collection of Lessons</i> , vol.2 (London: Walsh, 1758)
Smiths Duetti	Smith, Theodore (1740-1810), one of 4 sets of <i>Three Favorite Duets</i> (London, 1779-83)
1 Set by Xalon	Chalon, John (fl. 1760-62) <i>Six sonates pour le clavecin et le piano forte avec accompagnement de violon ad libitum</i> , op 5 (London: Longman & Broderip, [c. 1780?])

Folio 2v

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³ It is likely that this estimated date of publication (from the British Library catalogue) is too late.

Folio 3r

Original work listing	Work
[Harpsichord]	Bach, Johann Christian (1735-82), <i>Six sonatas for harpsichord or pianoforte, dedicated to Lady Melbourne</i> , op 10 (London: Welcker, 1773).
Bachs set of lessons dedicated to Lady Melbourne	Bach, Johann Christian (1735-82), <i>Six sonatas for harpsichord or pianoforte, dedicated to Lady Melbourne</i> , op 10 (London: Welcker, 1773).
1 Set Sharp	Sharp, Francis, <i>Six Sonatas for the Harpsichord or Piano Forte</i> , op 5 (London: Welcker, 1775)
1 Set of Guglielmi & the 3 rd Opera also	Guglielmi, <i>Six divertiments for the harpsichord, and violin</i> , op 2 (London: Printed for Author, 1770?); and <i>Six sonatas for the harpsichord or forte piano</i> , op 3 (London: Bremner, 1772)
Ventos set dedicated to Lady Bridgeman	Vento, <i>Six sonates pour le clavecin, où piano-forte / composées par Mathias Vento. Dédiées à Miss Charlotte Bridgeman</i> , op 4 (Paris: chez Me Lemenu et Boyer [c. 1770])
1 Set Orgitano	Orgitano, Vincenzo (d. after 1814; fl 1759-1805), <i>Six duets for the harpsichord or piano forte and violin</i> , op 17 (London: Birchall & Andrews, n.d.)
1 Set Cirri	Cirri, Giovanni Battista, 1724-1808, Probably <i>Six Easy Solos for a Violoncello accompanied by a Bass or Harpsichord and Three Duets for a Violin or German Flute and Violoncello obligato</i> , op 7 (London: Welcker, [1766])
Prati second Opera [Harpsichord continued]	Prati, Alessio (1750-88), <i>Trois sonates pour le clavecin ou la harpe avec l'accompagnement d'un violon</i> , op 2 (Berlin, Johann Julius Hummel; Amsterdam, au grand magazin de musique, aux adresses ordinaires, 1782)
Garths Dittlo [second operal - likewise his 4 th	Garth, John (c. 1722- c. 1810), <i>Six sonatas for the harpsichord, piano forte, and organ; with accompaniments for two violins, and a violoncello</i> , op 2, (probably second edition: London: J. Blundell, [1780?]) and <i>A second sett of six sonatas for the harpsichord, piano forte and organ; with accompaniments for two violins and a violoncello</i> , op 4 (London: Welcker, [1772])
Kammells Opera 13 th	<i>Six sonates à violon avec accompagnement de basse</i> , op 13 (Paris: n. pub., c. 1774?)
Schumanns Dittlo	Schumann, Frederic Theodor (fl. 1760-80), <i>A 3rd Set of Six Sonatas for the harpsichord or piano forte with accompaniment for the violin</i> , op 9 (London: Welcker, [1777?])
Abels 13 th Opera	Abel, <i>Six Sonates pour le Clavecin, ou Piano Forte, avec accompagnement d'un Violon</i> , op 13 (London: Printed for the Author by R. Bremner, 1777) (or London: J. Betz, [c.1780])
Bachs 16 th set of hpd opera	Bach, J. C., <i>Six sonatas for the harpsichord or pianoforte with an accompaniment for the violin or German flute</i> , op 16 (London: 1779)

Smyths 13 th set	Smith, Theodore, <i>Six Concertos for the Harpsichord, or Piano Forte; with an accompaniment for two violins and a violoncello</i> , op 13 (London: Longman & Broderip, [c.1784])
1 set Le Brun	Lebrun, Franziska [Francesca] (Dorothea) [née Danzil] (1756-91), Either <i>six sonatas for violin and keyboard</i> , op 1, 1780 (London: James Blundell for the Author, 1780)
1 D[it]to [set] Miss Weichsel	Billington [née Weichsell], Elizabeth (1765-1818), <i>Six Sonata's for the Piano Forte or Harpsichord</i> op 1 (c. 1776), or op 2 (c.1777)
Schroeters quintettos	Schroeter, <i>Three quintetto's for the harpsichord or piano forte, flute, violin, tenor and violoncello</i> , (London: William Napier, [1778?])
D[it]to [Schroeters] Concertos	Schroeter, <i>Six Concertos for the harpsichord or pianoforte</i> , op 5 (London: Welcker, 1777 or reprints)
Pellegrinis opera 7 th	Pellegrini, Ferdinando (1715-66), <i>Three Sonates pour le Clavecin avec accompagnement de Violon</i> , op 7. (Paris: De la Chevardiere, [1763?]), or reprint, London: Welcker, 1770)
Bachs accompaniments to his 13 th opera —	Bach, Johann Christian (1735-82), <i>A Third Sett of Six Concertos</i> , op 13 (London: Welcker, 1777)
A single Sonata of Rauzzino	Rauzzini, Venanzio (1746-1810), probably: <i>Six Favourite Sonatas for the Piano Forte or Harpsichord, with an accompaniment for a violin</i> , op 1, 1777; or <i>Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin</i> , op 8 (London: Welcker, [1781])
D[it]to Edelman also	Edelmann, Jean-Frédéric (1749-94), could be <i>Six Sonatas</i> , op 1 (1775), <i>Six Sonatas</i> , op 2 (1776), <i>Four Sonatas</i> , op 5 (1777), <i>Three Sonatas</i> , op 6 (1778), <i>Two Sonatas</i> , op 7 (1779), <i>Three Sonatas</i> , op 8 (1779), <i>Four Sonatas</i> , op 10 (1782) missing —
1 Set Campioni	Campioni, Carlo Antonio (1720-88), probably <i>Divertimento da camera: Six duets for a violin & violoncello or harpsicord</i> , op 7 (London: Walsh, [1765])
Accompaniments for Bachs 15 th Opera	Bach, Johann Christian (1735-82), <i>Four Sonatas and Two Duets</i> , op 15 (London: Welcker, 1778)
A Lesson by Miss Mary	Probably Guest, Jane Mary (1762-1846), <i>Six sonatas for the harpsichord or piano forte, with an accompaniment for a violin or german flute</i> , op 1 (London: T. Harnar, 1783)

Schroeter's 2 nd set of miscellaneous Quartettos	<i>A Second Set of the favorite miscellaneous Quartetto's, adapted for the Harpsichord [London: William Napier, [1780])</i>
Quartettos	<p>1 set favorite airs by Barthélémon</p> <p>Barthélémon, François-Hippolyte (1741-1808), either <i>Six Lessons with a Favorite Rondou in each for the Forte Piano or Harpsichord with an Accompaniment for a Violin and librum</i>, op. 5, or <i>Five New Favorite English Songs and One Italian Duett [...] Sett for the Harpsichord, Violin, German Flute and adapted to the Guitar</i> (Dublin : S. Lee, [1785?]).</p>
Ventos Last set of Lessons	<p>Ventos Last set of Lessons</p> <p>Venito, Mattia (1735-76), <i>The Last Sett of Lessons for the Harpsichord or Piano Forte being a part of the posthumous Works of the late Mr M. Venito</i> (London: Welcker, 1776)</p> <p>Unidentified works including 8 collections by Giardini.</p>

Folio 3v

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Folio 4r

[Original work]	[Details]
Vocal	Likely to be manuscript copies as the first date of a printed source is 1787.
Stefanis Duettos	Gunn, Barnabas (d. 1753) <i>Twelve English Songs Serious and Humourous</i> (London: Johnson, 1751). ¹
a Book given by Mr. G	Manuscript copies of Piccinni, Niccolò (1728-1800) 'Alla Larga Signore' and 'Caro amor' in the current collection (WP 59-60).
La Buona Figliola	The only printed source from this opera is <i>Overture of La buona figliola</i> (Glasgow: James Aird, [c.1784])
12 [...] parcelled together	Unidentified collections of vocal music

¹ This item is in the collection (WP 161) but not listed in any of the original catalogues.

21 Books of English songs of operas 5 of w[hilch] unbound	Unidentified collections of vocal music
3 Books of Scotch songs 1 of [?]	Unidentified collections of vocal music
Baldons Collection 4 books	Baldon, Joseph (c. 1727–74), probably the enlarged version of <i>The Laurel: A collection of new songs sung by Mr. Beard, Miss Stevenson & Miss Formantel at Ranelagh</i> (London: Harrison & Co, [1785]) ⁵
Catches	
Hayes 1 Set	Hayes, William (1708–77): One of <i>Catches, glees and canons for three, four and five voices ... the third edition. Catches, Glees and Canons, i–iv</i> (London, 1757–85)
Smythe [P] 1 D[itto]o [set]	Probably Theodore Smith, but he published no book of catches or glees. Therefore, it is like to be <i>A Collection of Favorite Songs Sung at Marylebone Gardens by Miss Harper</i> , (London: Straight and Skillern, c.1775)
Webb 1 D[itto]o [set]	Webbe, Samuel (1740–1816), unidentified work.
Paxton 1 D[itto]o [set]	Paxton, Stephen (1734–87), probably <i>A Collection of Glees, Catches &c. for three and four voices</i> , op. 5 (London: Printed for the Author, [1782])
Battishill 1 D[itto]o [set]	Battishill, Jonathan (1738–1801), <i>A collection of songs for three and four voices, never before publish'd</i> (London: Welcker, [1775?])
Collection 6 ⁶ 8 ⁶ 14 ⁶ 15 ⁶ 18 ⁶ & 19 ⁶ [catches]	Probably the series of catch publications published by Thomas Warren ('Warren's Collection') as <i>A Collection of Catches, Canons and Glees</i> , printed by Longman and Broderip between c. 1763 and 1794 in 32 volumes ⁶

⁵ Original publications include: *The Laurel. A new collection of English songs sung by Mr. Lowe and Miss Falkner at Marybone-Gardens (book I, II)* (London: Walsh, c. 1770), '*The Laurel: A favorite collection of English songs sung by Mr. Lowe and Miss Stevenson at Vaux-Hall Gardens 1757 ... book III.*' (London: n. pub. c.1757), *A Collection of New Songs sung [...] at Ranelagh* (London: Printed for John Johnson, [c. 1760]), *A Collection of New Songs, sung by Mr. Beard, Miss Stevenson and Miss Formantel* (London: Johnson, 1765)

⁶ Volume 6 dates from 1766–67 (contains Benjamin Cooke's *The Longitude* which 'gain'd a Prize Medal 1767'. Volume 19 dates from 1779–80 (contains dated items such as Luffman Atterbury's *Be gone dull Care* which 'gain'd a prize medal 1780'.

22 Vols bound which were part of the Collection of the late Sr John Bridgeman likewise 5 Books of Orpheus Britannicus	The volumes are likely to be those listed in the first catalogue dating from the early eighteenth century. There are twenty-six items listed on Catalogue 1 which are not already accounted for elsewhere in Catalogue 2 (4 books of Corelli's trios, etc.). ⁷
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⁷ It is not clear what '5 Books of Orpheus Britannicus' refers to: aside from the two publications with this name by Purcell (including various eighteenth-century editions), there is *Orpheus Britannicus; or the Gentleman and Lady's Musical Museum* (London: B. Cole, 1760), and *Orpheus Britannicus; or, a Collection of Songs, Dialogues, and Catches Set to Music by the most Eminent Masters* (Birmingham: Michael Broome, 1748), the latter is in the collection.

6.4. Catalogue of Music, 1790.¹

The fourth catalogue presents fewer details of the musical works than the first three (see Illustration 4, below): there are no indications of opus number or date for the various collections of solos, sonatas, duos and concertos. However, it is clear that the prime purpose of this catalogue was as an index to aid the finding of specific works or collections. Much of the family music collection was bound together, as is implied by the reference to page numbers in Catalogue 2, but there were many items that were loose sheets (such as much material listed in Catalogue 3). The present catalogue brings together the two formats and categorises the music firstly by genre and then by their bound or loose state. There are several annotations made in light pencil by a different hand on some of the pages. Most of these are not discernable.

¹ Staffordshire Record Office D1287/4/2/8 (R117).

Illustration 4: Catalogue of Music, 1790. D1287/4/2/8 (R117), folio 1r

The image shows an open manuscript book. The left page contains three entries under the heading "Sonatas in Boards". The right page contains four entries under the heading "Sonatas in Bound". The handwriting is in cursive ink.

Sonatas in Boards.		
Nº 1.	30. Sona:	- → Mr Corelli
Nº 2.	20. Sona:	- → Mr Rammell.
Nº 3.	40. Sona:	- → Mr Tomelli.
Sonatas in Bound.		
Nº 1.	42. Sona:	- → Mr Novell.
Nº 2.	49. Sona:	- → Mr Bizzarrie
Nº 3.	48. Sona:	- → Mr Corelli.
Nº 4.	62. Sona:	- → Mr Giovanni.

TABLE 4. Catalogue of Music, 1790. Transcription.

Folio 1r

[Original Listing]	[Commentary on likely works]
Sonatas in Boards	The items on this page are listed elsewhere: Sonatas in Boards on Folio 4r, under the heading 'Trios in Boards, and Sonatas in Bound on Folio 4v, under the heading 'Trios in Bound'.
No. 1. 36 Sona: - Mr. Corelli	Corelli, 3 of the 4 books of trio sonatas, opp. 1-4.
No. 2. 20 Sona: - Mr. Kammell	Kammell, unidentified works
No. 3. 40 Sona: - Mr. Jommelli	Jommelli, unidentified works
Sonatas in Bound	
No. 1. 42. Sona: - Mr. Novell	Probably Novell, Matthew, <i>Sonate da camera or chamber musick, being a sett of twelve sonata's</i> (London: Cross, [1704])
No. 2. 49. Sona: - Mr. Bizzarrie	Possibly a dictation mistake, Ruggieri, Giovanni Maria (fl. 1690-1720), <i>Bizzarie armonische</i> , op 1 (Venice: Sala, 1689).
No. 3. 48. Sona: - Mr. Corelli	Corelli. The four books of trio sonatas, opp. 1-4.
No. 4. 62. Sona: - Mr. Govanni	

Folio 1v

Quartuors in Sheets	
No. 1. 6. Quart. - Mr. Abel	Abel, unidentified string quartets
No. 2. 6. Quart - Mr. Pleyel	Pleyel, many sets including <i>Six Quartetts for two Violins, a Tenor and Violoncello</i> , op 1 (London: Printed by Longman & Broderip, [c. 1785]), <i>A Seventh Set of six Quartets for two Violins Tenor & Violoncello</i> (London: Printed by Longman & Broderip, [c. 1790])
[Written in pencil underneath:]	
6 Quart Mr Stamitz *	Stamitz, Carl (1745-1801) probably <i>Six Quartettos for Two Violins a Tenor & Violoncello Obbligato</i> , op 1 (London: William Napier, 1770.)

Folio 2r

Sonatas in Sheets	[Trio Sonatas]. The first 26 items on this page are also listed below: '[Trios] in Sheets' on Folio 5v, and 'Sonatas in Bound' on Folio 4v, under the heading 'Trios in Bound'.
No. 1. 12 Sona. — Mr. Valentine	Valentine, Robert (c. 1680- c. 1735) <i>Six Sonata's of two Parts for two Violins</i> , op 4 (London: John Walsh & J. Hare, [1733?]), or <i>Six Sonata's of two Parts made on purpose for two Flutes</i> , op .4 (London: John Walsh & J. Hare, [1731?])

No. 2. 6 Sona. — Mr. Humbel	Humble, M., one of the 5 sets of trio sonatas in the collection.
No. 3. 6 Sona. — Mr. Hotel	Probably Dôthel, Niccolò (1721-1810), <i>Six Sonatas in Three Parts for a German Flute, a Violin, with a Thorough Bass for the Harpsicord or Violoncello</i> [op 1] (London: Printed for C. and S. Thompson, [1761]) or op 4
No. 4. 6 Sona. — Mr. Kammell	Kammell, unidentified works
No. 5. 8 Sona. — Mr. Zuckert	Zuckert, Johann Friedrich (fl. 1740-70), <i>Six Sonatas for two German Flutes, or two Violins and Thorough Bass</i> , op 1 (London: John Walsh, 1758), or op 2
No. 6. 6 Sona. — Mr. Nulsen	Nulsen, Frederik, <i>Six Sonatas for two Violins violoncello or harpsichord</i> (London: John Walsh, [1785?]). Same as below?
No. 7. 6 Sona. — Mr. Gasparinis	Gasparini, Quirino (1721-78), <i>VI trii per due violini e violoncello, Compasti dal Sig:or Gasparini. Dedicati al Sig:or Cavalier Baronetto Carlo Bingham</i> (London: John Johnson, [1764?]). Same as below?
No. 8. 6 Sona. — Mr. Agus	Agus, Giuseppe, <i>Six Sonatas, two for a Violin, Tenor and Violoncello, two for two Violins and a Thorough Bass, two for one Flute, a Violin and Thorough Bass</i> , op 6 (London: Welcker, [1775?])
No. 9. 6 Sona. — Mr. Ruge	Ruge, Filippo (1725-67), <i>Six Sonatas in 3 Parts. Four for 2 German Flutes or Violins and a Bass and Two for 3 German Flutes without a Bass</i> , op 2 (London: John Walsh, 1752). Possibly same as below.
No. 10. 6 Sona. — Mr. Androux	Androux, Giovanni Giacomo (1727-87) <i>Six Trios for Two German Flutes or Two Violins with A Thorough Bass for the Harpsichord</i> (London: George Terry, [1762?]). Same as below?
No. 11. 10 Sona. — Mr. Autori	This is a volume by various composers (see listing on f8v, below, where the term ‘Divrenti Autori’ is used. A likely candidate for this collection is <i>Six select solos collected out of the choicest works of six eminent authors viz Signr. Martino Betti, Mr. Nicola Junr., Signr. Corelli, Signr. Torelli, Signr. Carlo Ambrogio, Mr. Pepusch, the first collection engraven and carefully corrected</i> (London: Walsh and Hare, 1706).
No. 12. 6 Sona. — Mr. Kammell	Kammell, Antonín (1730-84), probably <i>A Second Set of Six Sonatas for two Violins & a Bass Humbly Dedicated To his Excellency Count vincent of Waldstein</i> , op 3 (London: Welcker, [1770?]).
No. 13. 12 Sona. — Mr. Martini	Sammartini, probably, <i>XII Sonate a due Violini, e Violoncello, e Cembalo, se piace</i> op 3 (London: Walsh, [1747])
No. 14. 12 Sona. — Mr. Humphries	Humphries, John (c. 1707-33), <i>XII sonatas for two violins: with a through bass for the harpsichord</i> , op 1 (London: Walsh, [c. 1735])
No. 15. 8 Sona. — Mr. Eyre	Eyre, Joseph (1711-89), <i>Eight Sonatas in Three Parts, Six for Two Violins, and Two for Two German Flutes, and a Bass</i> (London: R. Thompson, for the Author, [1765?]). Same as below?

No. 16. 8 Sona. — Mr. Graun	Graun, Johann Gottlieb (1702-71), <i>Eight Sonatas for Two German Flutes or Violins with a Bass for the Violoncello or Harpsicord</i> (London: Printed for I. Walsh, [1759]). Same as below?
No. 17. 6 Sona. — Mr. Bezzozi	Besozzi, Alessandro (1702-93), trio sonata collections, op.2 (1750), op 4 (1760), op 5 (1764). Same as below.
No. 18. 6 Sona. — Mr. Barsante	Barsanto, Francesco (1690-1772), <i>Six Sonatas for Two Violins and a Bass. Composed by Francis Barsanti.</i> op 6 (London: Welcker, 1769)
No. 19. 6 Sona. — Mr. Weiderman	Weideman, Carl Friedrich (d. 1782), <i>Six Sonatas in three parts, two for one German Flute, one Violin and a Bass, two for two German Flutes and a Bass, and two for three German Flutes without a Bass</i> , op 3 (London: Printed for the Author, 1751).
No. 20. 6 Sona. — Mr. Fischer	Fisher, F. E., (fl. 1748-73), <i>Six Sonatas for two Violins with a Thorough Bass for the Harpsichord</i> (London: J. Johnson, [1760?])
No. 21. 6 Sona. — Mr. Martini	Sammartini, probably <i>Six Sonatas for two Violins and a Thorough Bass</i> (London: Simpson, 1744)
No. 22. 6 Sona. — Mr. Pla	Pla, Juan Bautista Pla or José, one of the three sets of <i>Six Sonatas for two German Flutes or Violins</i> published in London 1754, 1759 and 1770.
No. 23. 6 Sona. — Mr. Quantz	Quantz, Six Sonatas for two German Flutes or Two Violins with a Thorough Bass for the Harpsichord, op 3 (London: John Walsh, 1750)
No. 24. 6 Sona. — Mr. Liderti	Lidarti, Christian Joseph (1730-93), probably <i>Six sonatas for two german flutes or violins with a thorough bass for the harpsichord</i> (London: Welcker, c. 1700)
No. 25. 6 Sona. — Mr. Astorga	Juan Oliver y Astorga, 1733 or 1734-1830, <i>Six Sonatas for two German Flutes or two Violins and a Bass</i> (London: R. Bremner, for the Author, [1769])
No. 26. 6 Sona. — Mr. Kammell	Kammell, probably <i>A Second Set of Six Sonatas for two Violins & a Bass</i> , op 3 or op 9 (see below)
No. 27. 6 Sona. — Mr. Kammell	Kammell, probably <i>Six sonatas for the piano forte, harpsichord or harp with accompaniments for a violin and violoncello</i> , op 9 (London: Welcker, [1775?]), or op 3 (see above)
No. 28. 6 Sona. — Mr. Weiss	Weiss, Karl (c.1738-95), <i>Six Trios for a German Flute a Violin & Violoncello</i> (London: Welcker, 1772)
No. 29. 12 Sona. — Mr. Albinoni	Albinoni, Tomaso (1671-1750/51), <i>Balletti A Tre, Due Violini e Violoncello Col Basso Continuo</i> , op 3 (Amsterdam: Pierre Mortier, [1710?])
No. 30. 12 Sona. — Mr. Boyce	Boyce, William (1711-79), <i>Twelve Sonatas for Two Violins; With a Bass for the Violoncello or Harpsichord</i> (London: John Walsh, 1762)

Folio 2r

Duets in Sheets. Boards

No. 1. 6. – [no name]	Unidentified work
No. 2. 6. – Mr. Lyndon	Lyndon, James (c.1689-1761), probably <i>Six Solos for a Violin, and Thorough Bass</i> (Birmingham: Michael Broome, 1751) ²
No. 3. 6. – Mr. Weidman *	Weideman, C. F., Six Duets for Two German Flutes, op 4 (London: Printed for the Author, 1753).
No. 4. 6. – Mr. Groneman *	Groneman, Albertus (1710/12-78), <i>Six Sonatas for Two German Flutes</i> (London: J. Simpson, 1744)
No. 5. 6. – Mr. Tacet *	Tacet, Joseph (fl. 1762-71), <i>Six Duets for two German Flutes or Violins</i> (London: Welcker, c. 1760-70)
No. 6. 6. – Mr. Campioni *	Campioni, Carlo Antonio (1720-88), <i>Divertimento da camera. : Six duets for a violin & violoncello or harpsicord</i> , op 7 (London : printed for I. Walsh, [1765])
No. 7. 6. – Mr. [undiscernable]	This entry is presented with just 'Mr.' in ink and then in light pencil a later hand has written a name, now too feint to read.
No. 8. 6. Mr. Manceinello. *	Mancinelli, Dominico (c 1721-1804), <i>Eight duets for two German flutes, or violins, or a German flute & violin / composed by Sigr. Dominico Mancinello</i> , op 2 (London: Longman & Broderip, [1790?]).

Folio 3v

Solos in Bound	
No. 1. 12. – Mr. Corelli	Corelli, unidentified edition of <i>Sonatas</i> , op 5

Folio 3r

Solos. In Sheets	
No. 1. 12. – Mr. Mascitti	Mascitti, Michele (1663 or 1664-1760), [Twelve] <i>Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin</i> , op 4. (London: John Walsh & J. Hare, [1712?]). Or op 3 (see below).
No. 2. 12. – Mr. Handel	Handel, G. F., [Twelve] <i>Sonates pour un Traversiere un Violin ou Hautbois Con Basso Continuo</i> op 1 (London: John Walsh, 1730)
No. 3. 12. – Mr. Mascitti	Mascitti, M., [Twelve] Solos for a Violin with a Thorough Bass for the Harpsichord or Bass Violin Compos'd by Michele Mascitti, op 3 (London: John Walsh, [1712?]). Or op 4 (see above).
No. 4. 6. – Mr. Viner	Viner, William (fl. 1716), <i>Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin</i> (London: John Walsh & J. Hare, after 1716)

² Orlando Bridgeman is listed in the list of subscribers to Lyndon's *Six Solos*. Lyndon's only other printed work is *Six sonatas for two violins and two basses* (Birmingham: Aris, 1742), the scoring of which does not fit with the 'Duets' category the listing is found in.

No. 5. 12. — Mr. Ranish	Ranish, John Frederick (1692/3-1777), <i>XII Solos for the German Flute with the Thorough Bass for the Harpsicord</i> (London: John Walsh, 1744)
No. 6. 6. — Mr. Mascitti	Mascitti, M., [Six] <i>Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin</i> , op 1 (London: John Walsh & J. Hare, [1712?])
No. 7. 12. — Mr. Albinoni	Albinoni, T., <i>Trattenimenti Armonici per Camera Divise in Dodici Sonata a Violino Violone e Cembalo</i> , op 6. (London: John Walsh and J. Hare, 1718)
No. 8. 12. — Mr. Valentine	Valentine, R., <i>XII Sonatas or Solos [...] for a Flute with a Through-bass for the Harpsicord or Bass Violin</i> , op 2, (London: John Walsh & J. Hare, [1715?])
No. 9. 12. — Mr. Weidemans	Weideman, C. F., XII Sonatas or Solos for a German Flute with a Thorough Bass for the Harpsicord or Violoncello. op 1 (London: John Walsh, 1737). Or op 5 (see below).
No. 10. 12. — Mr. Valentine	Valentine, R., <i>XII Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin</i> . op 3, (London: John Walsh & J. Hare, [1729?])
No. 11. 12. — Mr. Mascitti	Mascitti, M., [Twelve] <i>Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin</i> , op 2 (London: John Walsh & J. Hare, [1712?])
No. 12. 6. — Mr. Pieltain	Pieltain, Dieudonné Pascal (1754-1833), <i>Six solos for a Violin</i> (London: Longman & Broderip, for the Author, [1785?])
No. 13. 12. — Mr. Weidman	A 2d. Set. <i>Twelve Solos for a German Flute and Harpsichord</i> , op 5 (London : Printed for I. Walsh, [1760]). Or op 1 (see above).
No. 14. 8. — Mr. — [no name]	Unidentified work
No. 15. 9. — Mr. Handel	Handel, unidentified work
No. 16. 10. — Mr. Figlio	Oswald, James (1710-69), probably <i>Six Devertimenti's or Solo's for a German Flute or Violin and Violoncello with a Thorough Bass for the Harpsicord</i> (London: J. Oswald, 1754) ³
No. 17. 6. — Mr. Martini	Sammartini, G., <i>Six Easy Solos for a German Flute or Violin with a Thorough Bass for the Harpsichord</i> (London: Robert Bremner, 1765)
No. 18. 6. — Mr. Bononcini	Bononcini, Giovanni, probably <i>Six solos for two violoncellos, composed by Sig: Bononcini and other eminent authors</i> (London: J. Simpson, 1748)
No. 19. 1[?]. — Mr. Cervetto	Probably Cervetto, James, <i>Twelve Sonatinas for a Violoncello and a Bass</i> , op 4 (London: The author 1781)

Folio 4r

Trios in Boards	
No. 1 36 Trios — Mr. Corelli	Same as above?
No. 2. 20 Trios — Mr. Kammells	Same as above?

³ Published under pseud. Dottel Figlio.

Folio 4v

Trios in Bound	This page duplicates items on f1r.
No. 1 42 Trios — Mr. Novell	
No. 2. 49 Sonatas — Mr. Bizzarri	
No. 3. 48 Sonatas — Mr. Corelli	

Folio 5r

No. 27 6 Sonatas Mr. Kammel	
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Folio 5v

in Sheets	Items on this page are duplications of those on folio 2r, under the heading 'Sonatas in Sheets'.
No. 1. 12. Sonatas. Mr. Valentine at Rome	
No. 2. 6. Sonatas. Mr. Humbel	
No. 3. 6. Trios Mr. Hotel	
No. 4. 6. Trios Mr. Kammell	
No. 5. 8. Trios Mr. Zuckert	
No. 6. 6. Sonatas. Mr. Nulsen	
No. 7. 6. Trios Mr. Gasparinis	
No. 8. 6. Trios Mr. Agus	
No. 9. 6. Sonatas. Mr. Ruge	
No. 10. 6. Trios Mr. Androux	
No. 11. 10. Sonatas. Mr. Divrente Autori	
No. 12. 6. Sonatas. Mr. Kammell	
No. 13. 12. Sonatas. Mr. Martinis	
No. 14. 12. Sonatas. Mr. Humphries	
No. 15. 8. Sonatas. Mr. Joseph Eyre	
No. 16. 8. Sonatas. Mr. Graun	
No. 17. 6. Sonatas. Mr. Bezzozi	
No. 18. 6. Sonatas. Mr. Barsanti	
No. 19. 6. Sonatas. Mr. Weideman	
No. 20. 6. Sonatas. Mr. Fisher	
No. 21. 6. Sonatas. Mr. Martini	
No. 22. 6. Sonatas. Mr. Pla	
No. 23. 6. Sonatas. Mr. Quantz	
No. 24. 6. Sonatas. Mr. Lidarti	
No. 25. 6. Sonatas. Mr. Astorga	

Folio 6r

Concerts in Sheets	
No. 1. 8. Con: — Mr. Avison	Avison, Charles, (1709–70), <i>Eight Concertos in Seven Parts</i> , op.4 (London: John Johnson, 1755).
No. 2. 14. Con: — Mr. Martini	Sammartini, <i>Eight Overtures and Six Grand Concertos</i> , op 10 (see below)
No. 2 3. 6. Con Mr. Grossi and 6 Mr. Geminiani	Geminiani, opp 2, 3, 4 or Concerti grossi after Corelli.
No. 3. 4. 6. Con. — Weideman	Weideman, probably <i>Six Concertos for the Harpsichord or Piano Forte, with Accompaniment</i> , op 2 (London: Printed for Iohn Walsh, [1746])
No. 4 5. 6. Con. — Hebden	Hebden, <i>Six Concertos</i> , op 2, (London: Printed for the Author, 1749)
No. 5 6. Con: Bond	Bond, <i>Six Concertos in Seven Parts</i> , (London: Johnson, 1766)
No. 6 7. Con — Handel	Handel, probably opp. 3, 4 or 7.
No. 7. 8. 5. Con. — Geminiani	Geminiani, opp 2, 3, 4 or Concerti grossi after Corelli.
No. 8. 5. Con. Hargrave	Hargrave, <i>Five Concertos</i> , (London: Printed for the Author, [1765?])

Folio 7v

Overtures Simphonys. in Sheets	
No. 1. 7. Ove. — Mr. Boyce	Boyce, W., probably <i>Twelve overtures in seven, nine, ten, and twelve parts; for violins, hautboys, flutes, horns, trumpets, and drums, a tenor, violoncello or bassoon, and a figured bass for the harpsichord</i> (London: n. pub. 1770)
No. 2. 7. Ove. — Mr. Arne	Arne, T., probably <i>Eight Overtures in 8 Parts, Four for Violins, Hoboys or German Flutes, and Four for Violins, French Horns, &c. with a Bass for the Violoncello and Harpsicord</i> (London: John Walsh, 1751.)
No. 3. 4. Ove Rodelina Tamerlane Agrippinna	Handel, G. F., probably <i>Six Overtures for Violins in all their Parts as they were Perform'd at the Kings Theatre in the Operas of Admetus, Alexander, Scipio, Rodelinda, Tamerlane, Agrippina. The 4th Collection</i> (London: John Walsh and Joseph Hare, [1728?])
No. 4. 24 Over. — Mr Handel	Handel, G. F., <i>XXIV Overtures for Violins &c. in eight Parts as they were Perform'd at the King's Theatre in the Operas of Parthenope, Lotharius, etc.</i> (London: John Walsh, before 1760)
No. 4. 14. Over — Martini	Sammartini, G., <i>Eight Overtures and Six Grand Concertos</i> , op 10 (London: John Johnson, 1756)

Folio 7v

'1790 Catalogue of Music'

6.5. Sale Catalogue, 1836.¹

The final document relating to the Weston Park music collection is a printed sale catalogue of 1836 with accompanying hand-written notes made by the auctioneer. The two manuscript notes, made out to Lucy Elizabeth Bridgeman, 1st Countess of Bradford, are a statement of account indicating the balance payable after the auctioneer's costs and duties, and a short letter: 'Mr Chappell most respectfully begs to inform the Countess of Bradford that the enclosed account is that of the auctioneer for the music submitted to Sale according to her Ladyships Directions'.

The sale catalogue is a simple list of items, each of which is a collection of partbooks, themselves often containing multiple works. The auctioneer indicated which items were sold by writing the price in shillings in the left-hand margin (with the exception of item 26 which was sold for £1). In the transcription below, I have included these indications in bold to the left of the relevant item number. Some items were sold as a pair, as is indicated by the bracket in the left-hand margin. Where possible, I have indicated likely works

¹ Staffordshire Record Office D1287-20-2 (R-707).

**Catalogue of Vocal & Instrumental Music, Instruments, &c. Which will be Sold by
Auction, by Mr. Watson, At the Mart, Bartholomew Lane, Bank, On Monday, June
13th, 1836, At Twelve o'Clock.**

[Source Listing]			[Commentary on likely works]
6	1	Corelli's Concertos, Op 6; Vivaldi, Ops 3 and 4; Albinoni, Op 2, &c. 7 books	Corelli, <i>Concerti Grossi</i> , op 6 (unidentified edition); <i>Vivaldi's most Celebrated Concertos</i> , op 3; op 4; Albinoni, <i>Sinfonie e concerti a cinque</i> , op 2; Vivaldi, [7 books = part-books, not 7 separate works]
4	2	— ditto, Op 6; Geminiani Ops 2, 3; and ditto from Corelli, Op 5; and 4 sets by Martini, Stanley, and Avison. 7 books	Corelli, <i>Concerti Grossi</i> , op 6 (unidentified edition); Geminiani, <i>VI Concerti Grossi</i> , op 2; <i>Concerti Grossi</i> , op 3; Corelli, <i>Sonate a Violino e Violone o Cimbalo</i> , op 5; Sammartini, <i>Eight Overtures and Six Grand Concertos</i> , op 10, or <i>Eight Overtures</i> [op 7] ... and <i>Six Grand Concertos</i> , op 8 (see item 106, below); Stanley, unidentified work; Avison, <i>Eight Concertos in Seven Parts</i> , op 4
5	3	Overtures &c. in parts by Bach, Abel, Geminiani, and others. 9 books	Abel, <i>Six overtures in eight parts</i> , op 1; or <i>Six Sinfonies</i> , op 10 (1773); unidentified works by J. C. Bach, Geminiani and others
5	4	Trios, Quartetts, Overtures, Concertos, &c. — a large collection by eminent masters in 8 volumes	
2	5	Albinoni's Concertos, Op 9. 8 books; and Valentine, Op 7, 7 books	Albinoni, <i>Concerti a cinque, Con Violini, Oboe, Violetta, Violoncello e Basso Continuo</i> , op 9 (1730?), and possibly Valentine <i>Six Sonatas of two Parts for two Flutes</i> , op 7 (c.1720). ²
2	6	Vivaldi, ditto, Ops 8 and 9. 12 books	Vivaldi, <i>Il Cimento dell'armonia e dell'inventione</i> , op 8 (1725), and <i>La Cetra. Concerti</i> , op 9 (1727)
3.6	7	Sonatas — Trios by eminent masters, a collection of, in 8 volumes, bound	

² Valentine's Op 7 is an arrangement of *Six Sonatas for Two Violins* op 4 (1713), which survive in the Weston Park collection; there are no known works by Valentine comprising 7 part-books.

3.6	8	A curious collection of Overtures, Fancies, Voluntaries, &c. for Violins & Bass, by Corelli, Purcell, Bononcini, Albinoni, and others 7 books	Probably, Various, <i>Medulla Musicæ; Being a Choice Collection of Airs Extracted from the Works of... Corelli, Bomperti, Torelli, Tibaldi, Albinoni, Bononcini, Pepusch, St Helene &c</i> (1727). ³
6	9	Corelli, Sonatas, Trios, 4 books; and a collection by various masters 8 books	Corelli, opp. 1-4.
2	10	10 Sonatas, Trios for Flutes or Violins and Bass, by Jomelli, Martini, Hasse, &c. 3 books	One or more of the ten sets of <i>Duets or Canzonets for two Voices</i> published from c.1753 by John Walsh.
	11	Trios, Quartetts, Quintetts, &c. – 4 vols by Haydn, Boccherini, Lidel, and others	Haydn, unidentified works; Boccherini, <i>6 conversazioni a tre</i> , op.7 (Paris, 1770, reprinted Napier, 1774); Lidel, either: <i>Six Trios for a Violin or Flauto, Violino Secondo, and Violoncello Obligato</i> , op 1 (1776); <i>Six quartettos</i> , op 2, c.1778, or <i>A second sett of six quartetto's</i> , op 7 (c.1780).
3	12	PF music by Storace, Garth, &c. 2 vols; and 2 ditto of accompts [in pencil:] <i>with lot 13</i>	Storace, probably <i>Collection of Original Harpsichord Music</i> (published in 2 volumes 1787-89, each volume comprising 6 parts); Garth, <i>Six sonatas for the harpsichord ... with accompaniments</i> , op 2 (1768 or reprint in 1780), <i>A second sett of six sonatas for the harpsichord ... with accompaniments</i> , op 4 (1772)
	13	Handel's Organ Concertos, & Sonatas with accpts by Clementi, Schroeter, Pleyel, &c. 4 books	Handel, <i>Six concertos for the harpsichord or organ</i> , opp. 4 or 7 (numerous editions); Schroeter, either <i>Six Sonatas for the Piano Forte or Harpsichord with Accompaniments for a Violin and Bass</i> , op 2 (1777?) or <i>Six Sonatas ... op 6</i> (1785); Clementi, presuming the scoring of at least keyboard, violin and cello (matching the Schroeter), either opp. 21-22 (1788), 27-29 (1791-3), or 32 (1793); Pleyel, one of numerous sets of accompanied keyboard sonatas, 1788-1803, but probably <i>Six Sonatas for the Piano Forte or Harpsichord with an accompaniment for a Flute or</i>

³ This is the only single collection from the early 18th century that contains works by Corelli, Purcell, Bononcini and Albinoni.

		<i>Violin & Violoncello ... Dedicated to ... The Queen of Great Britain, 1788.</i>
2	14	PF Sonatas, &c. Handel's Water Music, Corelli's Concertos by Billington, Nos. 2, 8, 9, and 10; and Sonatas by Attwood, Collizzi, Pleyel, &c. 3 books Handel, unidentified edition of <i>Water Music</i> ; Corelli (ed. Billington), <i>Corelli's celebrated concerto as performed by M. Cramer ... adapted for the organ, harpsichord, or piano forte by Thomas Billington</i> , (issued separately all as op 9, 1784); Pleyel, unidentified sonatas; Attwood, <i>Three Trios for the Piano Forte or Harpsichord, with Accompaniments for a Violin and Violoncello obligato</i> op 1 (1789), or <i>Three Sonatas for the Piano Forte or Harpsichord; with accompaniments for a Violin and Violoncello ad libitum</i> , op 2 (1791); Collizzi, probably <i>Six sonatas pour le piano-forte avec l'accompagnement d'un violon</i> , op 8 (1800).
	15	PF Mnsic [sic], a volume by Clementi, Mazzinghi, Cramer, &c.
5	16	Clark [Jer.], 8 Songs; Shield's ditto, Jackson's Canzonets, and other pieces. Clark, Jeremiah, <i>Eight Songs, with Instruments Parts in Score Composed by Jeremiah Clark Organist in Birmingham</i> , op 2 (1775); Shield, William, <i>A Collection of Canzonetts and an Elegy, with an Accompaniment for the Piano Forte or Harp, etc.</i> (1796); Jackson, William, <i>Twelve canzonets for two voices</i> , op 9 (1770), or <i>A second set of Twelve canzonets for two voices</i> , op 13 (1782)
	17	Sonatas, Quartetts, Concertos, &c. by highly esteem composers 13 books
2	18	Besozi's Trios 2 Violins and Bass, MSS; Martini's Notturnos, 3 bks; and a set of Quartetts, MS Besozi, Trio sonatas in manuscript; Sammartini, probably <i>Six sonatas call'd Notturni's</i> (1762) and later sets.
	19	Schobert's Works for PF, 1 vol; a collection for PF and Violin, and 4 others
	20	Mascitti's Solos for Violin and Bass, 5 Operas; Weideman's Concertos, Op 2; and Albinoni, Op 5 Mascitti, unidentified edition of violin sonatas, opp. 1-4 (1712-14), and one other of opp. 5-9; Weideman, <i>Six Concertos in Seven Parts</i> , op 2

		(1746); Albinoni, <i>XII. Concerti a Cinque. Due Tre Violini, Alto, Tenore, Violoncello e Basso per il Cembalo</i> , op 5 (1708)
1.6	21	Trios. 13 sets by Stamitz, Agus, Monzani. Valentine, &c.
	22	Music various, odd parts, &c. by Handel
1.6	23	Geminiani's Solos, Op 4; Valentini, Ops 3 and 12;
1.6	24	Greene's Lessons; Orpheus Elianus, 4 parts; Bennett's Voluntaries, Jones's Monody, & other pieces
£1	25	Odd parts to Corelli, Vivaldi, &c.
	26	<i>Dr. Arnold's edition of the Works of Handel, Nos. 15 to 66, both inclusive</i>

		consent'), <i>Anthem XII</i> ('O praise the Lord, ye Angels of His'), <i>Alcides</i> , <i>Solomon</i> , <i>Israel in Egypt</i> , <i>Concertante in nine parts</i> (Concerto grosso), <i>The occasional oratorio</i> , <i>Ode of St. Cecilia's day</i> , <i>Joseph</i> , <i>Saul</i> , <i>Jeptha</i> , <i>Six concertos</i> (op 4), <i>A second set of six concertos</i> (op 7), <i>Lessons for the harpsichord</i> , <i>A second set of lessons for the harpsichord</i> , <i>A third set of lessons for the harpsichord</i> , <i>Six fugues or voluntary's for the organ or harpsichord</i> , <i>Susanna</i> , <i>Esther</i> , <i>Twelve sonatas</i> (op 1), <i>Deborah</i> , <i>Agrippina</i> , <i>L'Allegro, il pensieroso, ed il moderato</i> , <i>Anthem. For the wedding of Frederick Prince of Wales, and the Princess of Saxa-Gotha</i> ('Sing unto God'), <i>Anthem, For the funeral of Queen Caroline, Anthem. For the victory at Dettingen</i> ('The King shall rejoice in Thy strength'), <i>Anthem. For the coronation of George II</i> ('Let thy hand be strengthened'), <i>Anthem. For the coronation of George II</i> ('Zadok, the priest').
4	27	Large quantity of odd parts
	28	Twenty Glees various by Stevenson, Horsley, Webbe, &c.
	29	Twenty ditto by Spofforth, Shield, Cherubini, &c.
	30	Kalkbrenner's compositions for the PF 14 pieces
	31	Pixis ditto 12 various
	32	National Melodies of England, Ireland, Scotland and Wales, arranged as Rondos 16 nos.
	33	Fifteen pieces various by Hummel, Herz, Kalkbrenner, &c.
	34	Ten ditto by Beethoven
	35	Sacred Music by Handel, Pergolese, Marcello, &c. 35 pieces

36	Duets for 2 flutes by Devienne, Wragg, Weidner, &c. 10 sets	Devienne, Wragg, Weidner, unidentified works for flutes
37	— ditto by Hoffmeister [<i>sic.</i>], Krasibsky, Pleyel, &c. 9 sets	Hoffmeister, Krasibsky, Pleyel, unidentified works for flutes
38	Riley's collection of 27 original Duets, with Bass part to form Trios 3 vols bound	Riley, Edward, <i>Riley's Collection of original Duets</i> (1805)
39	Purdry's Sacred & Moral Divertimentos, & 12 pieces	Purdry, Thomas, <i>Sacred and Moral Divertimentos for one, two, and three voices, with accompaniments for the Organ or Pianoforte</i> (1830?); unidentified work(s)
40	Eleven pieces for the PF by Mayseder, &c	
41	Eighteen ditto by Chaulieu, Czerney, Mayseder, &c.	
42	Eighteen ditto by Herz, Czerny, &c.	
43	Thirteen ditto by Beethoven, Mozart, Hummel, &c.	
44	Musard's Quadrilles, 18 sets	One of numerous works by Philippe Musard
45	Thirty pieces of Italian Vocal Music by the most eminent masters	
46	Fifty-three ditto ditto	
47	Sixty-eight ditto ditto	
48	Eight pieces for the PF by Hummel, &c. and 4 PF Duets	
49	Favorite Airs from the Operas of Rossini, Spohr, Meyerbeer, &c. 15 books	
50	Musard's Quadrilles 14 sets various	One of numerous works by Philippe Musard
51	English Operas. Artaxerxes, and Cymon by Arne, and the Farmer by Shield	Unidentified editions of Arne, <i>Artaxerxes</i> , Arne, <i>Cymon and Iphigenia a cantata set by Mr Arne</i> <i>and sung by Mr Lowe at Vaux-Hall Gardens</i> (London: Johnson, 1750), unidentified works by Farmer by Shield
52	— Two Faces under a Hood, Abroad and at Home, and Love in the Camp, Shield	Shield, one of many publications of music from <i>Two Faces under a Hood</i> (c.1807); <i>Abroad and at Home</i> (c. 1796); and <i>Love in a Camp</i> (c. 1786).
53	The Lays of the Wanderer	

54	Moore's National Airs, No. 6; & Tyrolese Melodies, vol 3	Unidentified edition of <i>A Selection of Popular National Airs</i> edited by John Stevenson and Thomas Moore.
55	Bach's compositions for the Harpsichord 1 vol	Bach, J. C., unidentified works for harpsichord
56	<i>Symphonies, &c. in parts by Haydn, Davaux, & other eminent masters</i> 9 vols.	
57	<i>Quartetts. Beethoven, Op 18, book 1; 59, 62, 95, 127, 130, 132, and 134</i>	
58	— Viotti, Op 25, 2 books; Woelfl, Op 30, 3 books; and 4 others by Haydn, Beethoven, &c.	
59	<i>Trios</i> , Vanhall, Ops 1, 2, 4, 5, 6, and 12	
60	— Romberg Op 8, Libon Op 6, and 4 others	Unidentified editions of Rombert, <i>Grand trio pour violoncelle, violon et alto</i> , op 8; and Libon string trio.
61	<i>Violin Duets</i> . 12 sets by Krommer, Kreutzer, Viotti, Pleyel, &c.	
62	<i>Overtures 10 various, and PF Duets, by Mozart, Gluck, Weber, Winter, Cherubini, &c.</i>	
63	— 10 ditto by Mozart, Gluck, Weber, Spohr, &c.	Unidentified editions of piano duets
64	Horsley's 4 th collection of Glees, Canons, &c.	Unidentified editions of glees, probably including <i>A collection of glees, canons, and catches including some pieces never before published; the whole selected, and arranged with an accompaniment for the piano-forte, ad libitum, together with a memoir of the author by William Horsley</i> (1824)
65	— Canons for 2, 3, 4, and 6 voices; and Purday's Beauties of Sacred Harmony	Unidentified editions canons by William Horsley; Unidentified work by William Purday.
66	<i>Quintett</i> , Pleyel Op 9, Giardini Op 2, and Ricci Op 5	
67	Davy's Anthems, Op 9 and 10; Madrigals, Op 13; and Paddon's Psalms	Unidentified works by John Davy; Paddon, John <i>Twenty Psalms as used at Quebec Chapel</i> , (c.1810).

	68	Overtures, &c. as PF Duets, 12 various, by Mozart, Spohr, Weber, Auber, &c.	
	69	Eleven PF Duets by Beethoven, Czerny, Logier, &c.	
	70	Holst's Compositions for the PF, 22 pieces, various	Unidentified works by Matthias von Holst
	71	Flute Solos, a collection of, in 1 vol. by Adami, Gabrielsky, Klingenbrunner and others	
	72	— by Dressler, Saust, Drouuet, Berbiguier, &c. 2 books; and 2 sets of Duets by Rombery and Farrenc	
	73	Methode de Flute, par Hugot et Wunderlich, Berbiguier's Exercises, Vogel's Preludes, Mozart's Don Giovanni, and other pieces.	Hugot, Antoine (1761-1803) <i>Methode de Flute</i> (Paris: c.1805); Berbiguier, Tranquille (1782-1838), unidentified edition of <i>18 Exercises or Etudes pour Flute</i> ; unidentified editions of works by Vogel and Mozart
	74	The German Erato, Songster, and 12 Ballads and Songs.	Various, <i>The German Erato, or a Collection of Favourite Songs, translated into English, with their original Music</i> (Berlin: Nauk, 1787); Various <i>The German Songster, or a Collection of Favourite Airs, with their original Music</i> , (Berlin: Nauk, 1788); and unidentified flute music
	75	Sixteen sets of Musard's Quadrilles	Musard, Philippe (1793-1859), unidentified collections of Quadrilles
	76	Fifty-two pieces of Italian, &c. Vocal Music by the most eminent composers	
	77	Thirty-eight ditto	
	78	Thirty-four ditto	
	79	Eighteen pieces for the PF by Herz, Cramer, Rawlings, &c.	
	80	Seventeen ditto by Herz, Czerny, Bach, &c.	
	81	Eighteenth ditto by Herz, Hunten, &c.	
	82	Eighteen ditto by Plachy, Kuhlar, Herz, Czerny	

	83	Favorite Airs, &c. from the Operas of Spohr, Bellini, Auber, Rossini, &c. 20 pieces	
	84	Ditto by Meyerbeer, Himmel, Boildieu, &c. 15 ditto	
	85	Quadrilles, &c. for PF, 13 sets various	Unidentified editions of dances for piano
	86	Meyerbeer, Opera Il Crociato in Egitto	Meyerbeer, unidentified edition of <i>Il Crociato in Egitto</i> (c.1824)
	87	Catel. Ditto Die Baideren, 3 books, Sclesinger's Edition Leipsic	Catel, Charles-Simon, unidentified edition of <i>Les bayadères</i> (c.1810)
	88	Rossini, La Pietra del Paragone; and Gallenberg's Jeanne D'Arc arranged for PF by Leidesdorf	Rossini, unidentified edition of <i>La Pietra del Paragone</i> (c.1812); Gallenberg, Wenzel Robert, <i>Jeanne d'Arc ... arrangé pour le Piano-Forte par M.J. Leidesdorf</i> (1821).
	89	Twenty pieces for PF and Fl &c. by eminent composers	
	90	Flute, Fl [sic.] and PF Music, &c. 27 pieces by Gabrielsky; Furstenau, Farrenc and others	
	91	The Commandments in Canons for 3, 4, and 5 voices, by Haydn	Haydn, <i>The commandments in ten canons</i> (c.1810)
	92	Another copy	Haydn, <i>The commandments in ten canons</i> (c.1810)
	93	Eight Overtures as PF Duets by Gluck, Weber, Rossini, and Hummel	
	94	Eleven books of PF Duets, by Czerny	
	95	Italian Vocal Music by Mozart, Rossini and other eminent masters	
	96	A GRAND CABINET PIANO FORTE, of 6 ½ OCTAVES	
	97	AN ORGANIZED PIANO FORTE, WITH 4 STOPS, IN INLAID CASE	
	98	A RICH TONED VIOLONCELLO	
	99	Two Clarinets B & C, 16 brass keys, Gutteridge's patent	

100	Two ditto	
101	An Ebony Patent Flute, 8 silver keys, by W. H. Potter	
102	A Military Trumpet	
103	Ditto Bugle	
104	Handel's Apollo's Feast, 5 vols. Complete	Handel, <i>Apollo's feast or The harmony of the opera stage</i> (London: Walsh, [1755] or reissue, [1762]). ⁴
105	Ditto 24 Overtures as Quartetts, and Riceiotti's Concertos, 7 parts	Handel, possibly <i>XXIV Overtures for Violins &c</i> (1760); Wassenaer, Unico Wilhelm, <i>Concerti Armonici</i> (probably London: Walsh, [1755], rather than original edition of 1740).
106	Pleyel's Quartett's, Op 23, and Martini's Concerto's 19 books	Sammartini, <i>Eight Overtures and Six Grand Concertos</i> , op 10, or <i>Eight Overtures [op 7] ... and Six Grand Concertos</i> , op 8 (see item 10, above)
107	Bellini's Opera, La Straniera, Schlesinger's edition	Bellini, <i>La Straniera. Melodramma in 2 atti</i> (Paris: Maurice Schlesinger, [1829])
108	Weber's Opera, Sylvana, PF Duet	Unidentified piano duet arrangement of Weber's <i>Sylvana</i> (c.1810)
109	Haydn's Quartett, The Passions, Mozart's Violin School, 4 sets of Violin Duets, &c.	Haydn, unidentified edition of <i>The seven last words</i> ; Mozart, L. unidentified edition of <i>Violinschule</i> ; probably <i>Mozart's Violin School on the Art of Bowing</i> (London: C. Wheatstone & Co, [1812]); unidentified violin duet works
110	Thompson's Melodies of various Nations, and Hayes' 6 Cantatas	Possibly Hayes, William, <i>Six Favorite Scots Melodies, harmonized by Dr. Hayes</i> (London: Thompson, [1785?]; Hayes, <i>Six Cantatas</i> (London: Simpson, 1748)
111	Dr. Callcott's Glees, book 1, The Edinburgh collection and 3 others	Callcott, John Wall (1766-1821), <i>A first Collection of Catches, Glees, Canons op.4</i> (London: Warren, 1789); unidentified collections of glees
112	Pasquali's Thorough Bass, Hawkes's Theory of Tuning, Opera Songs bound and 2 MS books	Pasquali, <i>Thorough Bass Made Easy</i> (London: Bremner, 1757, or, more likely, London: Preston, [1805?]); Hawkes, unidentified work; unidentified collection of songs
113	Auber, <i>Opera Le Dieu et la Bayadere</i> , full score Paris	Auber, unidentified edition of <i>Le Dieu et la Bayadere</i> (c.1830)

⁴ This series was issued in 5 volumes.

114	Weber ditto, Sylvana, arranged for PF	Unidentified piano arrangement of Weber's <i>Sylvana</i> (c.1810)
115	Mozart, ditto, Le Mariage de Figaro for PF; and Weber's Freischutz, for PF and Violin	Unidentified arrangements for piano and violin of Mozart's <i>Die Zauberflöte</i> , Weber's <i>Der Freischutz</i> .
116	<i>Concertos, &c. Flute Principal</i> , Furstenau Ops. 4, 12, 43 and 45; and Tulou, Op 16	
117	— Gabrielsky, Ops. 36, 48 and 50; and Dressler Ops 4 and 11	
118	Handel's Chorusses in the Messiah, as Pianoforte Duettts, with acceptts. By S. F. Rimbault, 4 copies	<i>Handel's Choruses, arranged for the Organ, with pedal obbligato ...</i> by E. F. Rimbault (c.1830)
119	<i>Handel's Messiah, full score</i> , with Mozart's additions bound	
120	Arne and Wesley's Concertos bound with the Instrumental parts	Arne, probably <i>Six Favourite Concertos for the Organ, Harpsichord or Piano Forte</i> (1793); Wesley, Charles, <i>Six concertos for the organ or harpsichord</i> , opp. 1, 2 or 3 (1775-8)
121	<i>Mozart's Clemenza di Tito</i> , Vocal score, fine copy bound	
122	Handel's Concertos in score, and Tattersall's Psalmody 2 vols.	Handel, unidentified edition of <i>Twelve Concerti Grossi</i> op.6; Tattersall, William, <i>Improved Psalmody</i> , vols. 1 and 2 (1794)
123	Haydn's Seasons, Vocal score, fine copy, foreign edition bound	
124	Mozart's 6 Concertos, foreign edition, in 1 vol. bound with the Instrumental parts	
125	Handel's Chorusses as Pianoforte Duets, 35 in 1 vol. boards	
126	Jarnowick's Concertos, Nos. 1, 2, 3, 5, 7 and 9; and Viotti, Nos. 14 and 17	Giornovichi, unidentified editions of violin concertos (first published 1773-82); Viotti, unidentified editions of violin concertos 14 (first published c.1788-89) and 17 (first published c. 1790-91)
127	Select Airs from the Operas of Mozart and Rossini, arranged for PF and Fl. 10 books	

128	Ditto from Auber, Spontini, Weber and Winter 10 books	
129	The Cadeau, Poetry by Bayley, Music by Neuland	Neuland, Wilhelm, <i>The Cardeau</i> [musical annual]. <i>A Christmas, New Year's, Midsummer, or Birth-day Present for 1831</i> (1832)
130	Ditto	
131	Ditto	
132	Ditto	
133	Ditto	
134	Ditto	
135	The Cadeau, Poetry by Scott, Burns, Sforza, Music by Weber, Marschner, Neukomm, &c.	Various, <i>The Cadeau</i> [musical annual], probably 1832
136	Ditto	
137	Ditto	
138	Ditto	
139	Ditto	
140	Ditto	
141	Duets for 2 Flutes, by Gabrielsky, Devienne, &c. 9 sets	
142	Beethoven, Concerto Op 61; and Viotti, Nos 13 and 17,	Unidentified editions of Beethoven's violin concerto, and Viotti's violin concertos nos. 13 (c. 1788) and 17 (c. 1790-91)
143	Lafont's 2 nd and 3 rd Concertos; Viotti, letter A; and Bomtempo Op 11	Lafont, Charles Philippe, unidentified editions of violin concertos nos. 2 and 3; Viotti, unidentified work; Bomtempo, João Domingos, unidentified edition of <i>First grand Symphony</i> , op 1 (c. 1810)
144	Thirty Songs, Ballads, &c. by Cooke, Blewitt, &c.	Blewitt, Jonas, <i>A Collection of Favourite Ballads</i> , op 3 (c. 1785); Cooke, Benjamin, unidentified song collections; other works
145	Pleyel's Quartetts Ops. 1, 2, 6, 9, 17, 18, 20, 23 and 25 4 vols.	
146	Quartetts by Haydn, Vanhall and others 4 vols.	
147	— by ditto, Kozeluch and Giuliani, and 5 sets of Trios by Boyce, Martini, Giardini, &c. 7 books	Unidentified editions of string quartets by Kozeluch and Giuliani; Boyce, <i>Twelve Sonatas for Two Violins; With a Bass for the Violoncello or Harpsichord</i> (1762); Sammartini, <i>Six Sonatas for two Violins and a Thorough Bass</i> (1744); Giardini, unidentified collection of trio sonatas.

148	Avison's 8 Concertos, Op 4, 7 parts	Avison, <i>Eight Concertos in Seven Parts</i> , op 4 (London: Johnson, 1755)
149	Overtures, &c. in parts, by Borghi, Haydn, Arne, Stamitz, &c.	
150	Haydn's Symphonies, Nos. 2, 3 and 40; Pleyel, Nos. 1, 2, 5 and 8, Marsh's 6 ditto, Schwindl's Quartetts; and Overture to Lodoiska 15 parts	Unidentified editions of works; Storace, unidentified edition of overture to <i>Lodoiska</i> (c.1794)
151	Concertos in parts, 10 books, by Borghi, Giardini, Barthelemon, Cramer, &c	Borghi, Luigi, unidentified editions of <i>Six Concertos for the Violin, in nine parts</i> , op 2; unidentified editions of concertos by Giardini, Barthelemon, Cramer and others
152	Violin solos, by Kammel, Desaubry, Pugnani, Borghi, &c. 1 vol.	
153	Handel's Messiah, half bound Arnold	Handel, <i>Messiah. A sacred oratorio in score with all the additional alterations</i> , (1787)
154	— Samson (with apothesis) ditto [Arnold]	Handel, <i>Samson, a sacred oratorio in score, the words taken from Milton, the musick composed in the year 1742</i>
155	— Theodora ditto [Arnold]	Handel, <i>Theodora an oratorio in score. Composed in the year, 1737</i> (1787)
156	— Athalia ditto [Arnold]	Handel, <i>Athalia an oratorio or sacred drama in score the music composed in the year 1733</i> (1787)
157	— Alexander Balus ditto [Arnold]	Handel, <i>Alexander Balus, an oratorio in score composed in the year 1747</i>
158	— Wedding and Funeral Anthems ditto [Arnold]	Handel, <i>Anthem. For the wedding of Frederick Prince of Wales, and the Princess of Saxe-Gotha. Composed in the year, 1736</i>
159	— Semele ditto [Arnold]	Handel, <i>Semele a dramatick performance in score, the words altered from Congreve, the musick composed in the year 1743</i>
160	— Deborah ditto [Arnold]	Handel, <i>Deborah a sacred oratorio in score composed in the year 1733</i>
161	— Triumph of Time and Truth ditto [Arnold]	Handel, <i>The triumph of time and truth, an oratorio in score composed in the year 1751</i>
162	Forty pieces of Vocal Music, Italian, &c. by Rossini and other eminent masters	

	163	Forty-eight ditto ditto [pieces of Vocal Music, Italian, &c. by Rossini and other eminent masters]	Unidentified editions of vocal music
	164	Eighteen pieces for the PF by Pixis, Mayseder, &c.	Unidentified editions of piano music
	165	Twenty-three by Herz, Hunten, &c.	Unidentified editions of piano music
	166	Nineteen by Plachy, Hunten, Kuhlau, &c.	Unidentified editions of piano music
	167	HANDEL'S 400 SONGS, SELECTED FROM HIS ORATORIOS 5 vols <i>Walsh</i>	Handel, probably <i>A Set of Favourite Bass Songs collected from the late Oratorios ... proper for two violoncellos</i> (c.1750-69)
	168	— Sonatas, or Chamber Airs 6 vols ditto [<i>Walsh</i>]	Handel, <i>Sonatas or chamber aires for a violin & bass, being the most celebrated songs and ariets collected out of the late operas</i> (c.1730)
	169	— Saul, and Judas Maccabeus 1 vol <i>Harrison</i>	Handel, probably, <i>Harrison's edition, corrected by Dr Arnold. The overture and songs in Saul; an oratorio, for the voice, harpsichord, and violin, composed by Mr Handel.</i> (London, Harrison & Co.); and <i>Judas Maccabaeus. Harrison's edition, corrected by Dr Arnold. The overture and songs in Judas Maccabaeus, an oratorio; for the voice, harpsichord, and violin, composed by Mr Handel.</i> (London, Harrison & Co.)
	170	— Messiah, Alexander's Feast, & Samson ditto [<i>Harrison</i>]	Handel, probably <i>The Messiah. An oratorio, composed by Mr. Handel, for the voice, harpsichord, and violin; with the chorusses in score</i> (London, Harrison & Co., 1784); <i>Alexander's feast. An oratorio, composed by Mr Handel, for the voice, harpsichord, and violin, with the chorusses in score</i> (London, Harrison & Co.); and <i>Samson. An oratorio, the words taken from Milton, composed by Mr Handel, for the voice, harpsichord, and violin, with the chorusses in score</i> (London, Harrison & Co.)
	171	— Acis and Galatea, Cecilia's Day, Funeral Anthem, 6 Fugues; Opera songs, vol 1; and Suites de Pieces 3 vols	Handel, unidentified editions
	172	— Rodelinda, Dettingen te Deum adapted by Billington, Chandos	Handel, unidentified edition <i>Rodelinda, Handel's Grand Dettingen Te Deum, arranged for the organ</i>

	ditto, 1720; & 12 Anthems selected from Handel by Bond 4 books	<i>or piano forte by Mr Billington.</i> (London: Robert Birchall, c.1825)
173	Purcell's <i>Harmonia Sacra</i> ; & Corelli's Solos in 1 vol	Purcell, unidentified edition of <i>Harmonia sacra or select anthems in score for one, two, and three voices</i> ; Corelli, unidentified edition of <i>12 Sonatas</i> , op 5.
174	— <i>Orpheus Britannicus</i> , scarce Walsh	Purcell, <i>Orpheus Britannicus</i> , vols. 1 and/or 2
175	Corelli's Sonatas Trios with Organ part 4 books	
176	— ditto [Corelli's Sonatas] ditto [Trios with Organ part]	
177	— Concerti Grossi Op 6, Geminiani Ops 2 and 3, and from Corelli's Op 5	Unidentified editions of Corelli 12 sonatas, op 5, <i>12 Concerti Grossi</i> , op 6, and Geminiani <i>VI Concerti Grossi</i> , op 2, and <i>Concerti Grossi</i> , op 3 ⁵
178	— 6 Sonatas adapted by Miller, and 12 Concertos by Billington 1 vol	Corelli (arr. Edward Millar), <i>Six sonatas opera Imo (-IIIzo) adapted for the organ, six sonatas opera IIdo (-IVto) adapted for the piano forte or harpsichord</i> (c.1790); Corelli (arr. Thomas Billington) <i>Corelli's celebrated concerto as performed by M. Cramer ... adapted for the organ, harpsichord, or piano forte by Thomas Billington</i> , (issued separately all as op 9, 1784) ⁶
179	Miller's Elements of Thorough Bass and Composition 1 vol	Miller, Edward, <i>Elements of Thorough Bass and Composition</i> , op 5 (1787)
180	Quartetts, Haydn Ops 1, 2 & 5 with others in 4 vols	
181	The new Musical and universal Magazine 3 vols	Probably <i>The new Musical and universal Magazine</i> (R. Snagg and J. French, 1774)
182	English Operas. Artaxerxes, Fontainbleau, Rosina, Liberty Hall, and Gentle Shepherd 1 vol	Arne, <i>Artaxerxes</i> ; Shield, <i>Fontainbleau, or Our Way in France</i> (c.1784); Shield, <i>Rosina</i> (c. 1782); Dibdin, <i>Liberty Hall</i> (c.1785); Linley (after Ramsey), <i>The Gentle Shepherd</i> (c.1781)

⁵ This set appears not to be the same as item 1, above, which is bound together with collections Vivaldi and Albimoni. The listing is similar to item 2, above, which also lists Corelli opp. 5 and 6, and Geminiani opp. 2 and 3.

⁶ The Billington arrangements were issued separately; it is likely therefore that this item contains concerto nos. 2, 8, 9 and 10.

	183	— King Arthur, by Purcell and Arne; Comus and 6 Cantatas by Arne; the Syren, and other pieces 2 vols	Purcell, unidentified edition of <i>King Arthur</i> ; Arne, unidentified edition of <i>Comus</i> ; Arne, <i>Six Cantatas,</i> <i>for a Voice, and Instruments</i> (1755); Arne, <i>The</i> <i>Syren</i> (1777)
	184	Handel's Organ Concertos, 3 sets; with 3 vols of vocal and instrumental music 4 books	Handel, unidentified edition of <i>Six Concertos for</i> <i>the Harpsichord or Organ</i> , op 4 or op 7
	185	Arne's Organ Concertos, Geminiani's ditto, & music various	Arne, <i>Six Favourite Concertos for the Organ,</i> <i>Harpsichord or Piano Forte</i> (1793); Geminiani, <i>Celebrated six concertos as perform'd by Mr.</i> <i>Cramer ... adapted for the harpsichord, organ, or</i> <i>pianoforte, op 3</i> ; and various other works
	186	Derwort's Swiss Melodies, Jarvis's Songs, No song no supper, and various	Derwort, George Henry, probably <i>Duett aus der</i> <i>Schweizer Familie</i> (c.1810) or similar; Jarvis, Samuel, <i>Twelve Songs, to which is added an</i> <i>Epitaph for three Voices</i> (1786); Storace, one of many editions of <i>No Song No Supper</i> (c.1790).
	187	Fifteen pieces for the Piano and Flute, &c.	
	188	Twenty-three for the Piano Forte by Cramer, Plachy, &c.	
	189	Twenty-one by Herz, Czerny, and others	
	190	Fourteen sets of Quadrilles by Musard	
			[£] 1 - 19. 6
			[£] 2 -- 6
			£ 4 - 0 - 0

APPENDIX 7. Weston Park Music Collection

Weston Park's previously uncatalogued music collection contains manuscripts and prints dating from the late seventeenth to the early twentieth centuries, most of which are included in one or more of the five surviving catalogues (see appendix 6). In the process of cataloguing the music, I have sourced publication details from the British Library Catalogue of Printed Music, the English Short Title Catalogue and RISM A/I. Manuscripts are presented first, followed by prints, in alphabetical order except for the first twenty-two manuscripts by as yet unidentified composers; the numbering of these works for cello reflects a recent publication and recording by the present author.¹ Unless indicated in the 'Notes' column, the items are in an unbound state. Details of inscriptions and other markings on the music have been noted, and any proof of ownership has been indicated using the following abbreviations:

Key to Ownership (in chronological order)

- JB3 Sir John Bridgeman, 3rd Baronet (1667–1747).
- HB5 Sir Henry Bridgeman, 5th Baronet and 1st Baron (1725–1800).
- HSB Henry Simpson Bridgeman (1757–82), eldest son of Sir Henry Bridgeman, 5th Baronet.
- CB Charlotte Anne Lewis née Bridgeman (1761–1802), eldest daughter of Sir Henry Bridgeman, 5th Baronet, married Henry Greswold Lewis 1784.
- LEB Lucy Elizabeth Georgina Bridgeman (d. 1840), daughter of Orlando Bridgeman, 1st Earl of Bradford (1762–1825), married William Wolryche-Whitmore, 1819.

¹ Perkins, Martin (Ed.) *Weston Park Cello Music* (Frome: Septenary Editions, 2018); *Weston Park Cello Music*, Musical & Amicable Society (Barn Cottage Records, bcr020, 2018).

TABLE 5. Weston Park Music Collection.
MANUSCRIPTS

WP No	Composer	Title	Publisher/ Date	Inscription	Owner r	RISM A/I	Notes
1	Unidentified	<i>Solo a Violoncello</i> [C major, 3 movs]	c. 1780		HSB		Scoring: vc, bc
2	Unidentified	<i>Solo a Violoncello</i> [C major, 3 movs]	c. 1780		HSB		Scoring: vc, bc
3	Unidentified	<i>Solo a Violoncello</i> [E-flat major, 3 movs]	c. 1780		HSB		Scoring: vc, bc
4	Unidentified	<i>Solo Violoncello</i> [F major, 3 movs]	c. 1780		HSB		Scoring: vc, bc
5	Unidentified	<i>Solo Violoncello</i> [F major, 3 movs]	c. 1780		HSB		Scoring: vc, bc
6	Giardini, Felice	<i>Solo a Violoncello</i> [G major, 3 movs]	c. 1780		HSB		Scoring: vc, bc
7	Unidentified	<i>Solo Violoncello</i> [G major, 3 movs]	c. 1780		HSB		Scoring: vc, bc
8	Unidentified	<i>Minuetto per il Violoncello</i> [G major]	c. 1780		HSB		Scoring: vc, bc
9	Unidentified	<i>Minuetto</i> [G minor]	c. 1780		HSB		Scoring: vc, bc
10	Unidentified	<i>Solo Violoncello</i> [A minor, 3 movs]	c. 1780		HSB		Scoring: vc, bc
11	Unidentified	<i>Arpeggio</i> [6 exercises] <i>Minuet with Variations</i> <i>on the Cello</i> [C major]	c. 1780		HSB		Scoring: vc, bc
12	Terradellas, Domingo (1713-51)	<i>Favorite air in Miridale Opera. Sung by Sig^r</i> <i>Frasì.</i> 'Non sò se sdegno amore'	c. 1780		HSB		Scoring: vc, bc. In same booklet as 13- 17
13	Unidentified	<i>Gavotta</i>	c. 1780		HSB		Scoring: vc, bc. In same booklet as 12
14	Anne, Thomas (1710- 78)	<i>In Artaverses. Song by Miss Brent.</i> 'If e'er the cruel tyrant love'	c. 1780		HSB		Scoring: vc, bc. In same booklet as 12

15	Unidentified	<i>Song in Galligantus, By Mr Dunn. 'Wanton Cupid sooth my anguish'</i>	c. 1780		HSB	Scoring: vc, bc. In same booklet as 12
16	Arne, Thomas ¹	<i>Mrs Vernon's Hornpipe in the Beggar's Opera</i>	c. 1780		HSB	Scoring: vc, bc. In same booklet as 12
17	Unidentified	<i>Garotta</i>	c. 1780		HSB	Scoring: vc, bc. In same booklet as 12
18	Unidentified	<i>Duetto a Violoncelli [C major, 3 movs]</i>	c. 1780		HSB	Scoring: 2 vc
19	Unidentified	<i>Duet for 2 Violoncellos [C major, 2 movs]</i>	c. 1780		HSB	Scoring: 2 vc
20	Cervetto, James (1748-1837)	<i>Sonatina, Cervetto Junr. [C major, 2 movs]</i>	c. 1780		HSB	Scoring: 2 vc
21	Cervetto, J.	<i>Sonatina, Cervetto Junr. [D major, 3 movs; Sonatina III from <i>Twehre Sonatinas for a Violoncello and a Bass Composed and humbly Dedicated to Thomas Dundas Esq, op 4, 1781]</i>]</i>	c. 1781		HSB	Scoring: 2 vc
22	Cervetto, J.	<i>Solo by Mr Cervetto Junr [D major]</i>	c. 1780		HSB	Scoring: 2 vc
23	Cervetto, J.	<i>Rondeau [D major]</i>	c. 1780		HSB	Scoring: 2 vc
24	Unidentified	<i>The Hyland Laddie with Variations on the Violoncello. [D major, 7 variations]</i>	c. 1779		HSB	Scoring: 2 vc
25	Unidentified	<i>Duetto a Violoncelli [F major, 4 movs]</i>	c. 1780		HSB	Scoring: 2 vc. In same booklet as 26
26	Unidentified	<i>Duetto a Violoncelli [F major, 2 movs]</i>	c. 1780		HSB	Scoring: 2 vc. In same booklet as 25
27	Unidentified	<i>Sonata a Violoncelli [G major, 3 movs]</i>	c. 1780		HSB	Scoring: 2 vc

¹ This hornpipe is an apparent addition to the original score, dating from Arne's revival.

28	Unidentified	<i>Sonata a Violoncelli</i> [G major, 2 movs]	c. 1780	HSB	Scoring: 2 vc
29	Unidentified	<i>Duetto a Violoncelli</i> [A major, 3 movs]	c. 1780	HSB	Scoring: 2 vc
30	Ferrari, Carlo (1722-80)	<i>Duetto a Violoncelli Del Sigre Carlo Ferrari</i> [A major, 3 movs]	c. 1780	MS ²	Scoring: 2 vc
31	Unidentified	<i>Duetto a Violoncelli</i> [A minor, 3 movs]	c. 1780	HSB	
32	Unidentified	<i>Allegro, Tempo di Minuetto</i> [cornetto primo]	c. 1780		
33	Unidentified	<i>Balli di Panarge</i>	c. 1780	Violino Primo, Violino Secondo, Cembalo, Violoncello parts only	
34	Unidentified	<i>Ballo Patriziale 'Overtura', D major.</i> [10 movements]	c. 1780	7-folio booklet	none Violino Primo
35	Unidentified	<i>Coro</i> [Chorus from 'del mio Contento']	c. 1780		Parts: vn 1, vn 2, va, hn in G 1, hn in G 2, fl/ob 1, fl/ob 2, bns
36	Corri, Domenico (1746-1825)	<i>Sinfonia a grande orchestra con flauti</i> <i>Thaversi Comi obligati del Signor Corri</i>	1779	Inscribed on the front page of all but viola part: 'Hen. Basso Simpson Bridgeman Paris March 18	Parts: fl 1, fl 2, vn 1, vn 2, va obbligato, Basso
37	Unidentified	<i>In Milano 1774 Rondo.</i>	1774	none	
38	Unidentified	<i>Glee for 3 Voices</i> ['Tis Wine makes us Love']		Probably copied by HB ₅	

² MS copy in the Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung, at Mus.ms. 6171.

39	Unidentified	<i>I love sixpence</i>	[1820?]	Landscape, hardbacked ms book with colour illustration and decorative faux gilt edging
40	Unidentified	Italian Songs, early 19 th C]	before 1819 ³	Inscribed on inside front cover: 'Lucy E G Whitmore'
41	Various authors	<i>Weston Choir Book</i>	LEB	Psalm book from Weston church
42	Anne, Thomas	<i>In Araxes Song by Miss Brent</i>	[1780?]	Small landscape printed manuscript book 'The Universal Manuscript Book, 3d' On label stuck to top right corner: 'Weston Choir / Treble / alto'
43	Bach, Johann Christian	<i>Lesson: Moderato. [Allegretto from Sonata VI, Six Sonatas for the Harpsichord or Piano-Forte with an Accompaniment for a German Flute or Violin ... op 16, [1773]</i>	After 1773	Score
44	Galuppi, Baldassare	Fragment of work for two cellos (1706-85)	[1780?]	Score

³ Lucy became a Bridgeman in 1819 when she married Orlando.

				Score
45	Galuppi, B.	<i>Argentina 1759 Del sig Baldassare Galuppi detto Burranello</i> ‘Ti parla il core sul labbro’		
46	Galuppi, B.	<i>Argentina 1770 Del Sigrr. Carlo Franchi</i> ‘Ah non Sperar che il Core’	Inscribed on wrapping cover: ‘Charlotte Bridgeman / Given by Mr Glover’	Manuscript booklet contains: Franchi: ‘Ah non sperar’ (Argentina); Franchi: ‘Se vuoi che il cor l'accenda’ (Argentina, 1770); Piccini: ‘Dov rei ma no l'amor’ (Argentina 1770); Piccini: ‘Quando saprachi sono si fiero’ (Argentina 1770)
47	Giardini, Felice (1716-96)	<i>Solo a Violoncello</i>	[1780?]	Scoring: vc, bc
48	Graun, Johann Gotlieb (1702-71)	<i>Sonata a 3 Flauto Traverso Primo, Flauto Traverso Secondo et Basso Continuo</i>		Separate parts: fl 1 and bc only
49	Guglielmi, Pietro Alessandro (1728- 1804)	<i>Signu[a]. Lovatini Nelli Viaggiatori</i> ‘Da quel viso prendo’		Score
50	Handel, George Frederick (1685- 1759)	<i>Sung by Sigra Cuzzoni in Admetus [Admeto re di Tessaglia]</i> ‘Sen vola lo sparvier’		Score, <i>Admeto re di Tessaglia</i> was first performed 31 January

			1727 at King's Theatre, Haymarket
51	Handel, G. F.	<i>Sung by Sigra Senesino in Admetus [Admeto re di Tessaglia]</i> 'Ah si morro'	Score
52	Handel, G. F.	<i>Sung by Sigra Cuzzoni in Admetus [Admeto re di Tessaglia]</i> 'Datani attani'	Score
53	Handel, G. F.	<i>Sung by Sigra Faustino in Admetus [Admeto re di Tessaglia]</i> 'Vetro fra poco se'	Score
54	Handel, G. F.	'See the Conquering Hero Comes' [<i>Judas Maccabaeus</i>] On front of binding: 'G. E. Moncreiff'; On Spine: 'Irish / Melodies'	Score
55	Handel, G. F.	'Dangio il fatto il tuo rigore' [<i>Amadigi di Gaula</i>].	Score
56	Lampugnani, Giovanni Battista (1708-88)	'A me ritornate speranze' [<i>Alceste</i>].	Score
57	Mortellari, Michele (1750-1807)	[Aria]: 'E ben si vada trionfi'.	Manuscript book with marbled paper covers
58	Pasiello, Giovanni (1740-1816)	<i>Rondo</i> [from <i>Il Demofonte</i>] <i>In Napolis 1774</i> <i>Del Sigr Pasiello</i> 'Non temer bell'idol mio'.	Score
59	Piccinni, Niccolò (1728-1800)	<i>La Buona Figliola. Sig[ñ]al. Zamporini</i> 'Alla Larga Signore'.	Score
60	Piccinni.	<i>La buona Figliona. Sigra. Zamporini</i> . 'Caro amor'.	Score

61	Pugnani, Gaetano (1731-98)	<i>Quartetto Per Due Violini, Viola e Basso Del Sign. Gaetano Pugnani.</i>	Inscribed on front cover: 'Hen. Simpson Bridgeman Paris March 18 1779'	HSB	Parts, wanting va part
62	[Pugnani]	<i>Quartetto No. 2</i>	Parts. Same copyist as WP 63		
63	[Pugnani]	<i>Quartetto No. 3</i>	Inscribed on front cover: 'Hen. Simpson Bridgeman Paris March 18 1779'	HSB	Parts. Same copyist as WP 62
64	Rauzzini, Venanzio (1746-1810)	<i>[Rondo Piramo e Tisbe] Del sign[al]. Rauzzini</i> 'Fuggiam dove sicura in dolce'	Score		
65	Sammartini, Giuseppe (1695- 1750)	<i>Sonata a tre</i>	Parts: vn 1, vn 2, basso		
66	Vento, Mattia (1735- 76)	<i>Aria dell Sig. Vento 'Senza I dolci interni' (ff 1-2), 'Dolce parte' (ff 3-4), 'Ah pur troppo il dio' (ff 5-6), 'Per pietà maggior tormento' (ff 7-8), 'Part for Fidamante e D. Giovanni - Tenore o Bassi', (ff 9-10)</i>	Inscribed on front page: 'Charlotte Bridgeman'	CB	Separate parts for 'Dolce parte' (ff 1 and 2, vn 2, hn 1, hm2, cl 1 and 2), and 'Senza I dolci' (ff 1 and 2, cl 1 and 2, hn 1, hm 2, vn 1, vn 2, va)
67	Vento	'del mio Contento'	none	[matches 'Reverente a chi m'ascolta l'alma'	

			in a MS <i>Arias from Italian operas</i>
		RISM ID no.:	
		000106399. Aria from <i>Il bacio</i>	
68	Wiseman, Charles (fl1738-78)	<i>Solo By Mr. Wiseman</i> [in D]	none
		Weideman's <i>XII Sonatas</i> (WP 292).	Bound with Weideman's <i>XII Sonatas</i> (WP 292).
69	Wiseman	<i>Solo By Mr. Wiseman</i> [in E minor]	As above.

PRINTED MATERIAL

	Composer	Title	Publisher	Inscription	Owne	RISM	Notes
70	Abel, Carl Friedrich (1723-87)	<i>Sei Sonate a Solo per il Flauto Traverso</i> e <i>Basso, op 6</i>	London: Robert Brenner, 1765	r	A 123	No wrappers	
71	Abel, C. F.	<i>Six Quatuors pour Deux Violons, Alto et Violoncello, obligés</i>	London: Printed for the Author, 1781		A 102	No wrappers. Parts: vn 1, vn 2, va, vc	

72	Ablingdon, Willoughby Berrie, 4 th Earl of, (1740-99)	<i>Six Songs & a Duet, for Voice, Two Flutes, Two Violins, a Bass, Harpsichord, or Piano Forte, etc</i>	London: T. Monzani, 1788	A 152	No wrapper
73	Agrell, Johan (1701-65)	<i>Six Sonatas for two German Flutes or Violons with a Thorough Bass for the Harpsicord or Violoncello, op 3</i>	London: Printed for J. Walsh, [1757?]	A 428	Paper wrappers. Parts: fl/vn 1, fl/vn 2, Basso
74	Albinoni, Tomaso (1671-1750/51)	<i>Trattenimenti Armonici per Camera Divise in Dodici Sonata a Violino Violone e Cembalo, op 6. An Entertainment of Harmony. Containing Twelve Solos ... for a Violin with a Through Bass for the Harpsicord or Bass Violin</i>	London: John Walsh ... and J. Hare, 1718	A 731	2 copies, paper wrappers
75	Albinoni, T.	<i>Balletti A Tre, Due Violini e Violoncello Col Basso Continuo, op 3</i>	Amsterdam: Pierre Morier, [1710?]	Reprint of org	Parts: vn 1, vn 2, vc, basso
76	Androux, Giovanni Giacomo (1727-87)	<i>Six Trios for Two German Flutes or Two Violins with A Thorough Bass for the Harpsichord</i>	London: George Terry, [1762?]	A 1077	2 x fl/vn, fl/vn 2 basso
77	Unidentified	[2 pages from a book of glees] p. 18 Glee: 'Hail lovely Shade where my love-stricken mind'	[unidentified]	Page 17-18	
78	Unidentified	[Collection of Glees and Catches Title page missing, but could be <i>Ladies Amusement</i>] pp. 3-62 plus contents page. Includes: 'On thy sweet Lips'; 'Return blest days'; Anne's 'Hush Peaceful wind';	1776 or before	No title page, no wrapper	

		Webbe's 'you gave me your Heart' other day' which 'gain'd a Prize Medal 1776'		
79	Unidentified	[<i>VI Canzonett's accompaniment for Harp or Piano Forte</i> : Includes: 'I prithee give me back my heart'; 'The night was still, the air serene'; 'Farewell, ungrateful Traytor'; 'My days where once so wond'rous free'; 'Ye crystal fountains, softly flow, The words by Mrs. Robinson'; 'When Delia on the plain appears, Aw'd by a thousand tender fears']	No wrappers	
80	Unidentified	<i>The First Favorite Rondeau Sung by Tenducci (for the Season 1778) at Messrs Bach and Abels Concert. Accompanied on the Piano Forte by Mr. Bach and on the Hautboy by Mr. Fischer</i>	London: Thomas Cahusac 1778	none No wrapper
81	Unidentified	<i>The Lass of peaties mill with variations for the harpsichord or piano forte, also for the german flute or violin.</i>	London: Straight & Skillern, [1780?]	AN Bound with 95, item 7 1475
82	Unidentified	<i>New Lango Lee, with Variations for the Harpsicord or Piano Forte also for the German Flute or Violin.</i>	London: Straight & Skillern, [1775?]	none Bound with 95, item 8
83	Unidentified	<i>The Birks of Endermay, with Variations for the Harpsichord or Piano Forte, also for the German Flute or Violin.</i>	London: Straight & Skillern, [1778?]	none Bound with 95, item 9

84	Unidentified	<i>Aileen a Roon, a favorite Irish Air, with Variations for the Harpsicord or Piano Forte, German Flute or Violin</i>	London: Longman, Lukey and Broderip, [1776?]	An earlier print of AN 54; bound with 95, item 10
85	Unidentified	<i>Granachree Molly with variations for the harpsichord or piano forte, also for the german flute, violin or guitar</i>	London: Straight & Skillern, [1775?]	AN 1181 Bound with 95, item 11
86	Unidentified	<i>Book the XIX for the Year 1786 Twelve new Country Dances, with their proper Figures for the Violin, Harp or Harpsichord.</i>	London: Printed for the Author, 1786	none Front cover missing
87	Anme, Thomas Augustine (1710-78)	<i>Cymon and Iphigenia a cantata set by Mr Anme and sung by Mr Lowe at Vaux-Hall Gardens</i>	London: John Johnson, [1750?].	A 1797 No wrapper
88	Anme, T. A.	<i>Eight Overtures in 8 Parts, Four for Violins, Hoboys or German Flutes, and Four for Violins, French Horns, &c. with a Bass for the Violoncello and Harpsicord</i>	London: John Walsh, 1751.	Parts (no wrappers): vn 1, vn 2, va, basso, ob/fl 1, ob/fl 2. hn/tr 1, hn/tr 2
89	Avison, Charles (1709-70)	<i>Eight Concertos in Seven Parts for four violins, one Alto-Viola, a Violoncello and a Thorough Bass for the Harpsichord, op 4</i>	London: John Johnson, 1755.	Paper wrappers. Parts: vn 1 con, vn 2 con, vn 1 rip, vn 2 rip, va, bc, basso rip
90	Bach, Johann Christian (1735-82)	<i>A third collection of favourite songs, sung at Vaux Hall by Miss Cooper [The Storm]</i>	London: Printed by Welcker, 1771. [unidentified]	B 190 Bound with 95, item 23
91	Baker, George			Single vc part only. 'Storm. / Violincello'.

The Storm. Ms. Geo.						
92	Barsanto, Francesco (1690-1772)	<i>Six Sonatas for Two Violins and a Bass, Composed by Francis Barsanti. op 6</i>	London: Welcker 1769		Baker	Paper wrappers. Parts: vn 1, vn 2, basso
93	Bausset, Alexandre De (fl. 1790-1810)	<i>Six Rondes pour deux et trois Voix avec Accompagnement de Piano Forte</i>	London: A. de Bausset, 1793		B 1404	Wrapper
94	Bennett, Charles (c. 1740-1804)	<i>The Apollo, being a Compleat Sett of Dances upon an Entire new Plan Consisting of Ten English Couillions Six French Couillions and Eight Pastoral Dances with the Figures annex'd</i>	London: Longman & Broderip, [1770-90?]			none
95	Billington, Thomas (1754- c. 1832)	<i>Gray's Elegy, set to music, op 8</i>	London: Printed for the Author, 1786	Inscribed on title page: 'C Bridgeman'	CB	B 2674
96	Blow, John (1649-1708)	<i>Amphion anglicus. A work of many compositions, for one, two, three and four voices: with several accompangements of instrumental musick.</i>	London: William Pearson; for the author, 1700			B 2985
97	Bononcini, Giovanni (1670-1747)	<i>A Collection of the Song Tunes and Ariets in the Opera of Camilla Contriv'd and Fitted to the Harpsichord or Spinnett by Mr Ramondon</i>	London: John Walsh 1706			Paper wrapper
98	Bononcini, G.	<i>Songs in the new Opera, call'd <i>Camilla</i>, as they are performed at the Theatre Royal</i>	London: John Walsh, 1710, Overlaid with		B 3537	No wrapper

			paper 'Sold by John Young'	
99	Bonporti, Francesco Antonio (1672-1749)	<i>Sonate Da Camera a due Violini Violone Cimbalo o Arcileuto</i> , op 4	Amsterdam: Estienne Roger, 1703	B 3651 Wrappers. Parts: vn 2, 2 x 'Organo e Violoncello'
100	Bonporti, F. A.	<i>Sonate da Camera a due Violini Violone Cimbalo o Arcileuto</i> , op 2	Amsterdam: Estienne Roger, 1698	BB Wrappers. vn 1, vn 2, 'Organo e Violoncello'
101	Bonporti, F. A.	<i>Sonate da Camera a Violino Solo Col Basso Continuo</i> , op 6	Amsterdam: Estienne Roger, 1707	B 3656 Wrappers. vn 1, vn 2, 2 x 'Organo e Violoncello'
102	Bonporti, F. A.	<i>Sonate da Camera a due Violini Violone Cimbalo o Arcileuto</i> , op 4	Amsterdam: Estienne Roger, 1703	B 3651 Paper wrappers. 2 x vn 2, 2 x Organo e Violoncello parts only
103	Bonporti, F. A.	<i>Sonate da Camera a due Violini Violone Cimbalo o Arcileuto</i> , op 2	Amsterdam: [1698?]	BB Paper wrappers. Parts: Violoncello parts only
104	Bonporti, F. A.	<i>Sonate da Camera à Violino Solo Col Basso Continuo da Antonio Buonporti</i> , op 7	Amsterdam: Estienne Roger, 1707	3645b vn 1, vn 2, org/hpd Paper wrapper
105	Borghi, Luigi (1745-1806)	<i>Six Overtures in Four Parts, with Hautboys and French Horns ad libitum</i>	London: Printed for the Author, 1787	B 3732 No wrappers: Parts: vn 2, va, 2 x Basso, ob 1, ob 2, hn 1, hn 2 [no vn 1]
106	Borghi, L.	<i>The Celebrated Opera Dances, as perform'd at the King's Theatre ... 1783 for</i>	London: W. Forster, 1783	none No wrapper

		<i>the Harpsichord, Violin, &c. Composed by Sig. Borghi, and others.</i>		
107	Boyce, William (1711-79)	<i>Tirche Sonatas for Two Violins; With a Bass for the Violoncello or Harpsichord</i>	London: John Walsh, 1762	Paper wrappers. Parts: vn 1, vn 2, Basso e Violoncello
108	Boyce, W.	<i>Lyyra Britannica A Collection of English Songs and Cantatas Compos'd by Dr. Boyce Numb. IV</i>	London: John Walsh, [1754?]	B 4112 No wrapper
109	Braham, John (1774-1856) and Nathan, Isaac (1792- 1864)	<i>A Selection of Hebrew Melodies, Ancient and Modern with Appropriate Symphonies and Accompaniments by I. Braham and I. Nathan.</i>	London: J. Nathan, 1815-16. page: 'G. R. Moncrieffe'	On title 12
110	Bremner, Robert (1713-89)	<i>Thirty Scots songs adapted for a voice and harpsichord [...] Book First</i>	London: Robert Bremner, [1770-80?]	B 4320 Bound with 95, item 12
111	Bremner, R.	<i>A Second Set of Scots Songs Adapted for a Voice & Harpsichord [...] The Words by A. Ramsey</i>	London: Robert Bremner, [1770-80?]	B 4324 Bound with 95, item 13
112	Bremner, R.	<i>Twelve Scots Songs for a Voice or Guitar with a Thorough Bass.</i>	Edinburgh: Robert Bremner, [1760?].	BB 4325b No wrapper
113	Breval, Jean-Baptiste Sébastien, 1753-1823	<i>Six Duos a deux violoncelles, op 2</i>	Paris: le Sr Sieber, 1783 front cover: 'H S	B 4353 2 parts: vc 1, vc 2. No wrappers Bridgeman 1781 Inscribed on vc 2 part:

114	Caldara, Antonio (c. 1670-1736)	<i>Sonate Da Camera a due violini con il Basso Continuo</i> , op 2	Amsterdam: Etienne Roger Marchand libraire, [1700?]	C 216	Score; bound with 95, item 5	Parts: vn1, 2 x org/vc 78'
115	Callcott, John Wall (1766-1821)	<i>Wenter to Charlotte, from the Sorrows of Werter for the Harpsichord or Pianoforte</i>	London: Thomas Skillern, 1784.	C 665	No wrapper	
116	Campioni, Carlo Antonio (1720-88)	<i>Divertimento da camera : Six duets for a violin & violoncello or harpsicord, op 7</i>	London: John Walsh, 1765.			
117	Carey, Henry (1687-1743)	<i>A Collection of Songs The Words and Musick compos'd by Mr. Henry Carey</i>	London: John Walsh, [1714-1723?]			
118	Cervetto, Giacobbe Basevi (1680-1783)	<i>Twelve Solos for a Violoncello. With a Thorough Bass for the Harpsicord, Dedicated to S. A. S. E.</i>	London: Printed for the Author, [1750?]	C 1726	Marble paper wrapper	
119	Cervetto, G.	<i>Six Lessons or Divertiments for Two Violoncellos, op 4</i>	London: J. Johnson, 1761	C 1730	Wrapper	
120	Cervetto, G.	<i>Six Solos for a Violoncello with a Thorough Bass for the Harpsichord, op 3</i>	London: J. Johnson, [1750?]		none	Wrapper.

¹ First edition: Venice: Giuseppe Sala, 1699.

					Inscribed on	HSB	C 1738	Wrapper
121	Cervetto, James (1748-1837)	<i>Twelve Sonatinas for a Violoncello and a Bass Composed and humbly Dedicated to Thomas Dundas Esqr., op 4</i>		London: The author 1781	The front cover: 'H S			
122	Chiabrano, Gaspare Giuseppe (1725-90)	<i>Sei sonate a Violoncello solo O sia Fagotto e Basso</i>		Paris: bureau d'abonnement musical, [1780?]	London: John Walsh, 1757	C 1770	No wrapper	
123	Cocchi, Giacchino (1712-96)	<i>The favourite songs in the opera call'd Demetrio</i>		London: John Walsh, 1757	London: John Walsh, 1757	C 3230	Volume 2 'Caro Spiegar' No wrapper	
124	Cocchi, G.	<i>The favourite songs in the opera call'd Demetrio</i>		London: John Walsh, 1757	London: John Walsh, [1702?]	C 4345	Copy of WP 123; last 13 folios only	
125	Courteville, Raphael (fl. 1687- c. 1735)	<i>Six Sonata's of two Parts for Two Violins composed by Mr Raphael Courteville</i>		London: John Walsh, [1702?]	London: J. Preston, [1785?]	Parts: vn 1, vn 2	Paper wrappers for va only. Parts: vn, va/vn 2, vc	
126	Churchill, William (fl. 1790- 1810)	<i>Six Trios for a Violin, Tenor and Violoncello-obbligato, and two for two Violins & Violoncello-obbligato, op 1</i>		London: J. Johnson, [1755?]	London: J. Johnson, [1755?]	C 2131	No wrapper	
127	Ciampi, Legrenzio Vincenzo	<i>Sei arie con recitativi, accompagnate con violini, tenore e basso</i>		London: Welcker, [1775?]	London: Welcker, [1775?]	C 2524	No wrapper	
128	Cirri, Giovanni Battista, 1724-1808	<i>Six Solos for a Violoncello and a Bass In an easy Pleasing taste proper for young Practitioners on that instrument, op 11</i>		London: Birchall & Andrews, [1783-85?]	London: Birchall & Andrews, [1783-85?]	C 2533	Wrapper	
129	Cirilli	<i>A Favorite Madrigal for 5 Voices Composed by Sig Cirilli 1619 Published by Sig.r Quilići</i>						

130	Clark, Jeremiah (1742/3-1809)	<i>Eight Songs, with Instruments Parts in Score Composed by Jeremiah Clark Organist in Birmingham, op 2.</i>	London: Straight & Skillern; for the author, [1775?]	C 2618	Bound bur boards removed
131	Corri, Domenico (1746-1825)	<i>Donald. A favorite song to the original Scotch tune</i>	London: S. Babb, [1782?]	CB C 4065	Bound with 95, item 6
132	Corelli, Arcangelo (1653-1713)	<i>Sonate a Violino e Violone o Cimbalo [...] op 5. Parte Prima. (Preludii Allemande ... Parte Seconda.) Troisième Edition ou l'on joint les agréments des Adagio de cet ouvrage, composez par Mr A. Corelli comme il les joue</i>	Amsterdam: Estienne Roger, 1715? Paris: Troisième Edition ou l'on joint les agréments des Adagio de cet ouvrage, composez par Mr A. Corelli comme il les joue	C 3806	
133	Cupis, Jean-Baptiste (le Jeune)	<i>Recueil D'Airs D'Opera Comiques Arrangés pour deux Violoncelles</i>	Paris: Mmes Le Menu et Boyer, n.d.	C 4594	No wrapper
134	De Fesch, Willem (1687-1761)	<i>VI Sonatas, for a Violoncello Solo, with a Thorough Bass for the Harpsichord, op 13.</i>	London: [n. pub.], [1740?]	F 639	Score; no wrapper
135	De Fesch, W.	<i>Canzonette ed Arié a Voce Soh dì Soprano, coll Basso continuo; e da potersi suonare con Violino o Flauto traversiero</i>	London: B. Cooke, [1740?]	F 547	Score; paper wrapper
136	Dibdin, Charles, 1745-1814.	<i>Shakespear's Garland, or the Warwickshire Jubilee. Being a Collection</i>	London: John Johnston, [1769]	D 2910	Score. Paper wrapper

		<i>of Ballads as perform'd at the Theatre Royal, Drury Lane</i>			
137	Dieupart, Charles, 1760-40.	<i>Select Lessons for the Harpsicord or Spinnett as Allemands Sarabands Corants Gavots Minuets and Jiggs</i>	London: John Walsh and I. Hare, 1705	J Bridgeman	Score. Paper wrapper
138	Edwards, Thomas (fl. 1788)	<i>Twelve favorite new Country Dances for the Violin, Harp, or Piano Forte, danced at the Ball given by ... the Prince of Wales, Duke of York and Prince William Henry</i>	London: Longman & Broderip, for the Author, 1788	E 459	Score. Marble paper wrapper
139	Eilert, Philip Peter	<i>Six Solos for a Violoncello with a Thorough Bass for the Harpsichord</i>	London: Printed for the Author, 1761	E 581	Score. Paper wrapper
140	Elouis, Joseph (1752- c.1817)	<i>First Volume of a Selection of favourite Scots Songs with Accompaniments for the Harp or Piano Forte which may be performed on these Instruments either with the Voice or without it</i>	London: Gow & Shepherd: Edinburgh, R. Birchall, 1807		Score
141	Eyre, Joseph (1711-89)	<i>Eight Sonatas in Three Parts, Six for Two Violins, and Two for Two German Flutes, and a Bass</i>	London: R. Thompson, for the Author, [1765?].	E 906	With List of subscribers. Parts: vn 1, [paper wrapper], vn 2, Basso
142	Fisher, F. E., (fl. 1748-73)	<i>Six Sonatas for two Violins with a Thorough Bass for the Harpsichord. Dedicated to the Musical Society at Cambridge</i>	London: J. Johnson, [1760?]	F 1049	No wrapper

143	Forbes, Lady Helen, (1874-1926)	<i>The Blair Atholl Eightsome Reels dedicated to the Atholl Highlanders</i>	Aberdeen: J. Marr, Wood, & Co., [1900]
144	Galliard, John Ernst, (1666/7-1747)	<i>Six Sonatas for the Bassoon or Violoncello with a Thorough Bass for the Harpsicord.</i>	London: John Walsh, 1733
145	Gasparini, Quirino, 1721-78.	<i>VII triū per due violini e violoncello, Compasii dal Sigor Gasparini. Dedicati al Sigor Cavalier Baronetto Carlo Bingham</i>	London: John Johnson, [1764?] book stamp on front cover: 'Harry Bourne, / 1764'
146	Gawler, William (fl. 1781-1800)	<i>A Miscellaneous Collection of fugitive Pieces ... calculated ... for Improvement on the Harpsichord or Piano-Forte. op 2</i>	London: John Preston, [1784?]
147	Geminiani, Francesco (1687-1762)	<i>VII Concerti Grossi con Due Violini, Violoncello, e Viola di Concertino obbligati, e due altri Violini e Basso di Concerto grosso ad arbitrio, op 2</i>	London: John Walsh, for the Author, 1732 In wrappers labeled
148	Geminiani, F.	<i>Concerti Grossi con Due Violini Violoncello di Concertino obbligati, e Due altri Violini e Basso di Concerto Grosso, op 3</i>	London: John Walsh & Joseph Hare, 1732
149	Geminiani, F.	<i>Concerti grossi [...]delli sei soli della prima parte dell'opera quinta d'A. Corelli</i>	London: John Walsh, 1732

150	Gherardi, Giovanni Battista (fl. 1758-70)	<i>Twelve new Allemandes and Twelve new Minuets, the most in Vouge at Paris, collected by Mr. Gherardi ... To this Collection Mr. Gherardi has prefixed Instructions and Advice respecting the Allemandes, etc.</i>	London: Welcker, 1769	none	No wrapper
151	Giordani, Tommaso (c. 1733-1806)	<i>The Favorite Rondeau sung by Sig[no]ra Sestini in the Opera La Fraschetana</i>	London: Longman & Broderip 1776	[another edition of G 2118]	Paper wrapper
152	Giordani, T.	<i>The Favorite Rondo Sung by Sig[no]ra Sestini, in the New Comic Opera II Bayone di Torre Forte</i>	London: S. Babb, 1782	Inscribed on front page: 'Charlotte Bridgeman'	CB G 2120 Loosely bound with 95
153	Giordani, T.	<i>Below, my babe. A favorite Scotch ballad ... adapted for the piano forte, german flute & violin</i>	London: Longman & Broderip, [1782?]	G 2177	Score; bound with 95, item 3
154	Giordani, T.	<i>Youth and age. A favorite duett for two voices. The words from Shakespear.</i>	London: R. Birchall, 1783	G 2249	Bound with 95, item 16
155	Giordani, T.	<i>The Graces, [Song,] sing by Mr. Leonii at the Theatre Royal in Dublin</i>	London: Longman & Broderip, [1785?]	G 2200	Bound with 95, item 20
156	Gluck, Christoph Willibald (1714-87)	<i>Un Ruisselet Bien-Clair, a favorite French Song, as Sung by Miss Wheeler At the Theatre Royal Covent Garden in the Musical Lady</i>	London: F. Skillern, [1770?]	G 2891	Bound with 95, item 13

					G 4658	Paper wrapper
157	Groneman, Albertus (1710/12-78)	Six Sonatas for Two German Flutes	London: J. Simpson, 1744			
158	Guest, Ralph	The Psalms of David suited for every day in the month ... The words ... from the version of Tate and Brady	London: Preston, [1815?]			
159	Guglielmi, Pietro Alessandro (1728-1804)	The favourite songs in the comic opera I <i>vaggiatori ridicoli</i>	London: Robert Brenner, 1768	G 4968	[no title page, from p.282]	
160	Gunn, Barnabas (c. 1680- 1753)	Tweve English Songs Serious and Humourous	London: Johnson, 1751	G 5152	No wrapper	
161	Handel, G. F.	Sonates pour un Traversiere un Violin ou Hautbois Con Basso Continuo op 1	London: John Walsh, 1730 ⁵	H 1340	No wrapper	
162	Handel, G. F.	Concerti Grossi con Due Violini e Violoncello di Concertino Obligato e Due Altri Violini, Viola e Basso di Concerto Grosso ad arbitrio, op 3	London: John Walsh, 1734	H 1241	Parts: ob 1, ob 2, vn 1 con., vn 2, con., va, vc, bc	
163	Handel, G. F.	Six Overtures for Violins in all their Parts as they were Perform'd at the Kings Theatre in the Operas of Admetus, Alexander, Scipio, Rodolinda, Tamerlane, Agrippina. The 4th Collection	London: John Walsh and Joseph Hare, [1728?]		Parts: vn 1, vn 2, va, ob 1, ob 2, vc, bc	
164	Handel, G. F.	XXIV Overtures for Violins &c. in eight Parts as they were Perform'd at the King's Theatre in the Operas of Parthenope, Lotharius, etc.	London: John Walsh, before 1760		Parts: vn 1, vn 2, va, ob 1, ob 2, bn/vc, bc/org, bc/vn 2 ip./vn 3	

⁵ Label on front cover with publisher's details and short catalogue matches 1732 Walsh edition.

		[Songs from 'Julius Caesar']			25 folios, printed on one side; no wrappers
165	Handel, G. F.				
166	Handel, G. F.	<i>The People's Edition. Messiah, An Oratorio, Composed in the Year 1741 [...] Accompaniment for the Pianoforte or Organ, Arranged by John Bishop</i>	London: Robert Cocks and Co., 1855	Lucy Bridgeman	LEB
167	Handel, G. F.	<i>Handel's Oratorio Israel in Egypt Edited by Mendelssohn</i>	London: Novello, Ewer & Co., [1870?]		
168	Handel, G. F.	<i>Handel's Overtures Arranged for the Piano-Forte, with an Accompaniment Ad Libitum for a Flute or Violin by I. Mazzinghi</i>	London: Goulding, Phipps & D'Almaine, 1800		none
169	Handel, G. F.	<i>Come Ever Smiling Liberty, a Favorite Song in Judas Maccabeus by G. F. Handel Esqr.</i>	London: Birchall [1800?]	On title page: L.E. Bridgeman	LEB none
170	Hargrave, Henry (1720-80)	<i>Five Concertos, the principal Part for a Bassoon or Violoncello, the First, Second and Fourth, for a Bassoon or Violoncello, four Violins, a Tenor, Harpsichord and a Part for the Double Bass</i>	London: Printed for the Author, [1765?]		H 2026 Parts: vn 1, 2 x vn 2, va, bn, vnc or vc, 2 x hpd or vc, ob
171	Hayden, George (fl 1710-46)	<i>Three Cantatas [Martillo, Thyssis and Neptune and Amymone]</i>	London: John Walsh, 1717		H 2441 Score
172	Hook, James (1746-1827)	<i>The Wedding Day, a favourite Song Sung by Mrs. Kennedy at Vaux-Hall-Gardens</i>	London: Printed for S. A. & P.	On the title page, in pencil: 'Play	H 7245 Score. Bound with 95, item 19

		Thompson, [1784?]	it without the Symphony'			
173	Hook, J.	<i>The hermit. Written by ... Dr. Goldsmith ... Adapted for two violins, voice and harpsichord, op 24</i>	London: Printed for S., A. & P. Thompson, 1782.	On title page: C	CB	H 6859 Score; bound with 95, item 2
174	Humble, Maximilian (d. 1777)	<i>Six Sonatas for two Violins and a Thorough Bass for the Harpsichord</i>	London: Welcker, 1767			Paper wrappers. Parts: vn 1, vn 2, basso
175	Humble, M.	<i>A Second Sett of six Sonatas for two Violins with a Thorough Bas for the Harpsichord</i>	London: Welcker, 1769		H 7875	Paper wrapper. Parts: vn 1 only
176	Humble, M.	<i>A Fourth Sett of six Sonatas for two Violins and a Thorough Bass</i>	London: Printed by Welcker, [1770?]		H 7878	Paper wrapper on vn1. Parts: vn 1, vn 2, basso
177	Humble, M.	<i>A Favorite Set of Sonatas for two Violin, Violoncello or a Thorough Bass for the Harpsicord</i>	London: Longman, Lukey and Co., [1775?]		H 7881	Score
178	Humble, M.	<i>A Favorite Set of Sonatas for two Violin, Violoncello or a Thorough Bass for the Harpsicord, op 7</i>	London: Longman, Lukey and Co., [1775?]		H 7881	Paper wrappers.
179	Jommelli, Niccolò (1714-74)	<i>Sweet is the breath of Morn. A Favorite Duett for Two Voices</i>	[London?]: [n. pub.], [n.d.]			Score. Bound with 95, item 15. Words by Milton, music adapted from Jommelli's duet 'Non dan pace'

180	Jones, Thomas (fl. 1790-1810)	<i>Ten new County Dances & three Cotillions for the Harp, Harpsichord or Piano Forte with an Accompaniment for a Violin</i>	London: Longman & Broderip, 1788	J 648	Marble paper wrapper.
181	Jones, Edward (1752-1824)	<i>Musical and poetical relicks of the Welsh bards; preserved by tradition, and authentic manuscripts from remote antiquity; never before published; to the tunes are added variations for the harp, harpsichord, violin, or flute</i>	London: Printed for the author, 1784	J 607	Score
182	Kammell, Antonín (1730-84)	<i>A Second Set of Six Sonatas for two Violins & a Bass Humbly Dedicated To his Excellency Count vincent of Waldstein, op 3</i>	London: Welcker, [1770?]	Paper wrappers. Parts: vn 1, vn 2, basso	Paper wrappers. Parts: vn 1 part only. Paper wrapper, missing front
183	Kammell, A.	<i>Six Notturnos for Two Violins & Violoncello most humbly Dedicated to Sir William Young Bt. By Antonio Kammell, op 19</i>	London: Printed for the Author	C 3856	Parts: vn 1 part only. Paper wrapper, alto va, ten va, org/vc, tr
184	Various (Caldara, Corelli, Gabrielli)	<i>Six Sonates a 4, 5, & 6 Parties Don't les 2 Premiers Son's de Mr. Arcangelo Corelli le 3me de Mr. Antonio Caldara & les 3 derniers de Mr. Dominico Gabrielli & Dedees Monsieur G Keller</i>	Amsterdam: Estienne Roger, 1699		Wrappers (except vn 1); parts: vn 1, vn 2, alto va, ten va, org/vc, tr
185	Lanzetti, Salvatore.	<i>Six Solos for two Violoncellos or a German Flute and a Bass, Dedicated to his Royal Highness Frederick Prince of Wales, op 2</i>	London: John Walsh, [1745?]	L 643	Score; no wrapper

			Score
186	Lemare, Frederick.	<i>Offerings to the Young</i>	[London]: [C. Tilt], [1830]
187	Lemare, F.	<i>Moral Songs, The Music Composed for and affectionately Dedicated to his own dear children</i>	London: C. Tilt, [1830]
188	Locatelli, Pietro (1695-1764)	<i>6 Introductioni teatrali e 6 Concerti grossi</i>	Amsterdam: Le Cene, 1735
189	Locatelli, P.	<i>Parte Prima VI introduzioni teatrali Parte Seconda VI Concerti, op 4</i>	Amsterdam: Le Cene, 1735
190	Locillet, Jean Baptiste (1688- c. 1720)	<i>Six Sonatas of two Parts, Fitted and Continu'd for two Flutes</i>	London: John Walsh and J. Hare, 1728
191	Mancinelli, Dominico (c 1721-1804)	<i>Eight duets for two German flutes, or violins, or a German flute & violin / composed by Sig: Dominico Mancinello, op 2</i>	London: Longman & Broderip, [1790?]
192	Marcello, Benedetto, 1686- 1739.	<i>Six Solos for a Violoncello with a Thorough Bass for the Harpsicord, op 2</i>	London: John Walsh, 1732
193	Mascitti, Michele (1663 or 1664-1760)	<i>Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin, op 4. ['Quarta' written by hand after 'opera']</i>	London: John Walsh ... & J. Hare, [1712?]
194	Mascitti	<i>Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin, op 1 ['Prima' written in hand after 'opera']</i>	London: John Walsh & J. Hare, [1712?]

195	Mascitti	<i>Solos for a Violin with a Thorough Bass for the Harpsichord or Bass Violin</i>	London: John Walsh, n.d.	Paper wrapper; score
		<i>Compos'd by Michele Mascitti, op 3</i>		
196	MacGibbon, William (1696-1756)	<i>A collection of Scots tunes, some with variations for a violin hautboy or german flute, with a bass for a violoncello or harpsicord [2 vol.]</i>	Edinburgh: Richard Cooper, 1742	M 25 Wrappers but title page missing ⁶
197	Mendelssohn-Bartholdy, Felix (1809-1847)	<i>Lohgesang</i>	London: Novello, Ewer & Co., [1870]	Vocal score
198	Mortellari, Michele (1750-1807)	<i>Journal D'ariettes Italiennes [...] No. 94 Del Sigr. Mortellari [...] 'Ombra felice'</i> [from Arsace]	Paris: Mr. Baileux, 1782	No wrapper
199	Mortellari	<i>Six Canzonets with an Accompaniment for the Piano Forte or Harp, etc.</i> [from Arsace]	London: Longman & Brodeip, 1786	M 3778 wrapper
200	Nilsen, Frederik	<i>Six Sonatas for two Violins violoncello or harpsichord</i>	London: John Walsh, [1785?]	No wrappers; parts: vn 1, vn 2, Basso
201	Offenbach, Jacques (1818-1880)	<i>Madame Favart, Opera Comique en trois actes, Musique de Jacques Offenbach, English Adaption by H. B. Farnie.</i>	London: J. B. Cramer & Co., [1880?]	Vocal Score
202	Figlio, Dottel [James Oswald (1710-69)]	<i>Six Devertimenti's or Solo's for a German Flute or Violin and Violoncello with a Thorough Bass for the Harpsicord</i>	London: J. Oswald, 1754	D 3453 Score; no wrapper

⁶ This work is not MacGibbon's *A Collection of Scots Tunes for the Violin*, Books I-IV, but possibly MacGibbon and Oswald's *A Favouite Collection*

203	Oswald, James (1710-69)	<i>Twelve Divertimenti for the Guitar Dedicated to Her Grace the Duchess of Grafton</i>	London: Printed for the author, 1758	Score; no wrapper
204	Pasqualini, Peter (d. 1766)	<i>Six Sonatas for the Cetra or Kitara with a thorough Bass. Dedicated to the Right Hon^{ble}. Countess of Pembroke [1750?]</i>	London: Printed for the Author, [1750?]	Score; no wrapper
205	Pasqualino, de Marzis, Peter	<i>Six Solos for two Violoncellos, op 2</i>	London: J. Johnson, 1751	P 996 Score; no wrapper
206	Pescatore, Leonardo	<i>Douze duos italiens diuisez en deux parties, pour chanter à la promenade, ou pour deux flutes traversières, ou pour toutes sortes d'instruments, et la basse</i>	[n.p.]: [n. pub.], [1750?] Bridgeman / St Jas Square	HB5 P 1501 Evidence of marble paper wrapper, now removed
207	Pescetti, Giovanni Battista (1704-66)	<i>The Favourite Songs in the Opera call'd Demetrius</i>	London: John Walsh, 1737	P 1505 Score
208	Pixel, John Pryn Parkes (1725-84)	<i>Odes, cantatas, songs, &c., divine, moral, entertaining, op 2</i>	Birmingham: William Fletcher, for the author, 1775	P 2485 Bound with 95, item 23
209	Pontreau, Joseph (1739-1823)	[In hand:] 8 [printed:] <i>Recueil Periodique D'Ariettes d'Opera Comiques et Autres. Romance de Julie: Je suis simple née au Village'</i>	Année 177 [last number missing, but not filled in ms]	none Score; no wrapper
210	Pontreau	[In hand:] 16 [printed:] <i>Recueil Periodique D'Ariettes d'Opera Comiques et Autres. Rien ne Plait tant aux yeax des Belles'</i>	Année 177? [last number missing, but not filled in ms]	none Score; no wrapper

211	A. Prati	<i>Trois Rondeaux Italiens Traduit en François Avec Accompagnement, De deux Violons, Alto et Basse.</i>	Paris: Nicolas-Antoine Huguet, 1781	'Charlotte Bridgeman'	CB	P 5395	Score. Loosely bound with 1.54
212	Purcell, Henry (1659-1695)	<i>Sonata's of III parts: two violins and basse; to the organ or harpsicord. Composed by Henry Purcell, composer in ordinary to his most Sacred Majesty, and organist of his Chappell Royall Harpsichord, op 3</i>	London: J. Playford and J. Can, [1683/4]	P 6083	Parts with loose wrappers labeled 'First Treble, Second Treble, Base, Through Base		
213	Quantz, Johann Joachim (1697-1773)	<i>Six Sonatas for two German Flutes or Two Violins with a Thorough Bass for the Harpsichord, op 3</i>	London: John Walsh, 1750	Q 29	wrappers		
214	Quilici, Gaetano (fl. 1754-90)	<i>A Collection of Catches and Glees humbly dedicated to Evedale Price Esq.</i>	London: Welcker, [1770?].	Q 78a	Not in BL Marble paper wrapper		
215	Quilici	<i>A Fourth Book of Six Italian Duets for two Voices. Composed and most humbly dedicated to Mrs Hyde by G. Quilici</i>	London: Welcker, [1775?]	Q 71	Score		
216	Quilici	<i>Eight Songs, with an accompaniment for the harp, or piano forte, op 14</i>	London: Rd Birchal [sic], [1790?]	Q 78	Score; no wrapper		
217	Quilici	<i>Six Italian Duets Composed and humbly Dedicated to Miss Louisa Skrine</i>	London: Welcker, [1765?]	Q 68	Score; wrapper		
218	Ranish, John Frederick (1692/3-1777)	<i>XII Solos for the German Flute with the Thorough Bass for the Harpsicord</i>	London: John Walsh, 1744	R 238	Score; paper wrapper		
219	Rauzzini, Venanzio (1746-1810)	<i>La Regina di Golconda, a Serious Opera.</i>	London: Longman & Broderip, 1784	R 377	Score; wrapper		

220	Reid, John (1721-1807)	<i>Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord.</i> <i>Inscrib'd to the Countess of Aiesbury by I[ohn] R[eid] Esqr.</i>	London: J. Oswald, 1756	O 245	Score; wrapper
221	Reid	<i>A Second Scott of Six Solos for a German Flute or Violin, with a Thorough Bass for the Harpsichord. By I[ohn] R[eid] Esqr.</i>	London: J. Oswald, 1762	R 1000	Score; wrapper
222	Relfe, John (1763- c.1837)	<i>Mary's Dream, or Sandy's Ghost, Set to Music with Accompaniments by J. Relfe</i>	London: Printed for the Author, [1790?]	An earlier print of R 1116	Score; bound with 95, item 13
223	Rossini, Gioacchino (1792-1868)	<i>Scabat Mater. Novello's Original Octavo Edition.</i>	London: Novello, Ewer & Co. [1912?]	Vocal Score.	Vocal Score.
224	Ruge, Filippo (1725-67)	<i>Six Sonatas in 3 Parts, Four for 2 German Flutes or Violins and a Bass and Two for 3 German Flutes without a Bass, op 2</i>	London: John Walsh, 1752	R 3096	Parts: 2 x fl 1, 2 x fl 2, and basso; paper wrappers
225	Rutherford, David (fl. 1750-65)	<i>A Curious Collection of the most Celebrated Country Dances & Airs which are now in Vogue To which are added Four favorite Italian Songs Neatly fitted for the Guitar</i>	London: David Rutherford [n.d.]	AN 730	Score; no wrappers

226	Rutherford, John (fl. 1771-83)	<i>A Second Collection of Volume the 2^d of the most favourite Minuets with their Basses. Which are now in Vogue, and performed at all publick Assemblies and Entertainments, neatly fitted for the German flute, violin or harpsicord</i>	London: David Rutherford, [1750?]	none	Score; paper wrappers
227	Sacchini, Antonio (1730-86)	[no title page] <i>The Favourite Songs in the Opera II Cid</i>	London: Robert Bremner, 1773	\$ 148	Score; no wrapper
228	Sammartini, Giuseppe (1695-1750)	<i>Eight Overtures [op 7] in Eight Parts for Violins, Hoboys, French Horns, &c. with a Through Bass for the Harpsicord or Violoncello. And Six Grand Concertos for Violins, op 8</i>	London: John Walsh, [1752?]	\$ 704	Parts for vn 1, vn 2, vn 1 rip/ob, vn 2 rip./ob, va, 2 x 'Violoncello e Cembalo'; paper wrappers
229	Sammartini, G.	<i>Six Easy Solos for a German Flute or Violin with a Thorough Bass for the Harpsichord</i>	London: Robert Bremner, 1765	\$ 691	Score; no wrapper
230	Sammartini, G.	<i>Eight Overtures and Six Grand Concertos, op 10</i>	London: John Johnson, 1756	\$ 710	
231	Sammartini, G.	<i>Six Sonatas for two Violins and a Thorough Bass, etc.</i>	London: J. Simpson, 1744	\$ 674	Paper wrappers. Parts: vn 1, vn 2, Basso
232	Shield, William (1748-1829)	<i>Distress me with these tears no more, Sung by Mr. Brett in the Pantomime of Harlequin Rambler</i>	London: John Bland, [1785?]	\$ 2993	Score; bound with 95, item 17
233	Shield, W.	<i>Let an empty fluttering spirit. The favorite rondo, sung by Miss Wheeler ... in: The musical lady</i>	London: F. Skillern 1784	\$ 3315	Score; bound with 95, item 18

234	Shield, W.	<i>The favorite song [Ah how vainly Mortals treasure hopes of happiness] sung by Mr. Johnstone in the Maid of the mill with an accompaniment for a piano-forte</i>	London: William Napier, 1784	S3054a	Score; bound with 95, item 22
235	Smith, Robert Archibald (1770-1829)	<i>The Scotch Minstrel. A selection from the vocal melodies of Scotland, ancient & modern, arranged for the piano forte [...]</i> <i>Vol. I</i>	Edinburgh: Robert Purdie, [1820-24]	Vocal score	
236	Smith, R. A.	<i>The Scotch Minstrel. A selection from the vocal melodies of Scotland, ancient & modern, arranged for the piano forte [...]</i> <i>Vol. II</i>	Edinburgh: Robert Purdie, [1820-24]	Vocal score	
237	Smith, R. A.	<i>The Scotch Minstrel. A selection from the vocal melodies of Scotland, ancient & modern, arranged for the piano forte [...]</i> <i>Vol. IV</i>	Edinburgh: Robert Purdie, [1820-24]	Vocal score	
238	Smith, R. A.	<i>The Scotch Minstrel. A selection from the vocal melodies of Scotland, ancient & modern, arranged for the piano forte [...]</i> <i>Vol. VI</i>	Edinburgh: Robert Purdie, [1820-24]	Vocal score	
239	Spohr, Louis (1784-1859)	<i>Spohr's Oratorio, The Last Judgment</i>	London: Novello, Ewer & Co., n.d.	Vocal score	
240	Stamitz, Carl (1745-1801)	<i>Six Quartettos for Two Violins a Tenor & Violoncello Obbligato, op 1</i>	London: William Napier, 1770.	S 4483	Parts: vn 1, vn 2, va (with wrapper), vc
241	Stevenson, John (1761-1833)	<i>A Selection of Popular National Airs with symphonies and Accompaniments</i>	London: J. Power, 1818	Vocal score	

242	Stevenson, J.	<i>Second Number: A Selection of Popular National Airs with Symphonies and Accompaniments</i>	London: J. Power, 1818	Vocal score
243	Stevenson, J.	<i>A Selection of Irish Melodies with Symphonies and Accompaniments by Henry R. Bishop, and Characteristic words by Thomas Moore [...] No. IX</i>	London: J. Power, [1808-34]	Vocal score
244	Stevenson, J.	<i>A Selection of Irish Melodies with Symphonies and Accompaniments by Henry R. Bishop, and Characteristic words by Thomas Moore [...] No. X</i>	London: J. Power, [1808-34]	Vocal score
245	Stevenson, J.	<i>A Selection of Irish Melodies with Symphonies and Accompaniments by Henry R. Bishop, and Characteristic words by Thomas Moore [...] Supplement</i>	London: J. Power, [1808-34]	Vocal score
246	Stevenson, J.	<i>A Selection of Irish Melodies with Symphonies and Accompaniments by Henry R. Bishop, and Characteristic words by Thomas Moore [...] (Second number of First Volume)</i>	London: J. Power, [1808-34]	Vocal score
247	Stevenson, J.	<i>A Selection of Irish Melodies with Symphonies and Accompaniments by Henry R. Bishop, and Characteristic words by Thomas Moore [...] Vol. 5 (First number of Third Volume)</i>	London: J. Power, [1808-34]	Vocal score

248	Stevenson, J.	<i>A Selection of Irish Melodies with Symphonies and Accompaniments by Henry R. Bishop, and Characteristic words by Thomas Moore [...] Vol 6 (Second number of Third Volume)</i>	London: J. Power, [1808-34]	Vocal score
249	Stevenson, J.	<i>A Selection of Irish Melodies with Symphonies and Accompaniments by Henry R. Bishop, and Characteristic words by Thomas Moore [...] Vol 7 and 8</i>	London: J. Power [1824]	Vocal score
250	Sullivan, Arthur (1842-1900)	<i>Iolanthe, or, The Peer and the Peri</i>	London: Chappell & Co., [1920?]	Vocal score
251	Tacet, Joseph (fl. 1762-71)	<i>Six Duets for two German Flutes or Violins</i>	London: Welcker, 1760-70	T 6 Score; no wrapper
252	Tartini, Giuseppe (1692-1770)	<i>Sei Concerti a Cinque Stromenti, op 1, book 2</i>	Amsterdam: Le Cene, 1730	T 236 Parts: vn prin, vn 2, va, 2 x org/vc. (vn 1 missing)
253	Valentine, Robert (c. 1680-c. 1735)	<i>XII Sonatas or Solos [...] for a Flute with a Through-bass for the Harpsicord or Bass Violin, op 2</i>	London: John Walsh & J. Hare, [1715?]	V 53 Score; paper wrappers; 2 copies
254	Valentine, R.	<i>XII Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin, op 3</i>	London: John Walsh & J. Hare, [1729?]	V 53 Score
255	Valentine, R.	<i>Six Sonata's of two Parts for two Violins, op 4</i>	London: John Walsh & J. Hare, [1733?]	V 59 Paper wrapper; parts: vn 1, vn 2

256	Valentine, R.	<i>Six Sonata's of two Parts made on purpose for two Flutes, op .4</i>	London: John Walsh, [1731?]	V 61	Paper wrapper; parts: fl 1, fl 2
257	Various	<i>The Ladies Amusement being a Selection of favorite Catches, Glees and Madrigals ... Composed by Dr. Ame, Dr. Hayes, Dr. Cooke, M. Webbe, Mr. Smith & Mr. Battishill, etc.</i>	London: Longman & Brodeip, [1780?]		Score; last page of music and contents page only
258	Various (Walsh, John (1665/6-1736), and Hare, John (H. 1695-1725)	<i>The Monthly Mask of Vocal Music,</i> November 1709	London: J. Walsh & J. Hare, 1709	JB3	Score
259	Various (Walsh and Hare)	<i>The Monthly Mask of Vocal Music,</i> December 1709	London: John Walsh & J. Hare, 1709	JB3	Score
260	Various (Walsh and Hare)	<i>The Monthly Mask of Vocal Music,</i> January 1709	London: John Walsh & J. Hare, 1709	JB3	Score
261	Various (Walsh and Hare)	<i>The Monthly Mask of Vocal Music,</i> February 1709	London: John Walsh & J. Hare, 1709	JB3	Score
262	Various (Walsh and Hare)	<i>The Monthly Mask of Vocal Music;</i> March 1709	London: John Walsh & J. Hare, 1709	JB3	Score
263	Various (Walsh and Hare)	<i>The Monthly Mask of Vocal Music;</i> April 1709	London: John Walsh & J. Hare, 1709	JB3	Score

			<i>The Monthly Mask of Vocal Music</i> , June	London: John Walsh & J. Hare, 1709	J Bridgeman	JB3	Score
264	Various (Walsh and Hare)						
265	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , October 1717	London: John Walsh & J. Hare, 1717	JB3		Score
266	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , November 1717	London: John Walsh & J. Hare, 1717	JB3		Score
267	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , December 1717	London: John Walsh & J. Hare, 1717	JB3		Score
268	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , March 1718	London: John Walsh & J. Hare, 1718	JB3		Score
269	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , July 1721	London: John Walsh & J. Hare, 1721.	JB3		Score
270	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , August 1721	London: John Walsh & J. Hare, 1721	JB3		Score
271	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , January 1706	London: John Walsh & J. Hare, 1706.	JB3		Score
272	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , November 1710	London: John Walsh & J. Hare, 1710.	JB3		Score
273	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , October 1710	London: John Walsh & J. Hare, 1710.	JB3		Score
274	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , [June 1710?]	London: John Walsh & J. Hare, [1710?]	JB3		Score
275	Various (Walsh and Hare)		<i>The Monthly Mask of Vocal Music</i> , [July 1710?]	London: John Walsh & J. Hare, [1710?]	JB3		Score

276	Various (Walsh and Hare)	<i>The Monthly Mask of Vocal Music,</i> [January 1710?]	London: John Walsh and J. Hare, [1710?]	JB3	Score
277	Various (Walsh and Hare)	<i>The Monthly Mask of Vocal Music,</i> [August 1710?]	London: John Walsh and J. Hare, [1710?]	JB3	Score
278	Various (Walsh and Hare)	<i>Divine Harmony. The 2d collection being select anthems for a voice alone as also some for 3 and 4 voices with a thorough bass for ye organ, harpsicord, or arch lute</i> 1731	London: John Walsh, 1731	JB3	none
279	[Various]	<i>Six select solos collected out of the choicest works of six eminent authors viz Signr. Martino Betti, Mr. Nicola Junr., Signr. Corelli, Signr. Torelli, Signr. Carlo Ambrogio, Mr. Pepusch, the first collection engraven and carefully corected</i>	London: John Walsh and J. Hare, 1706		Score; paper wrappers
280	Various, incl. Bononcini, Giovanni (1670-1747)	<i>Six solos for two violoncellos, composed by Signr Bononcini and other eminent authors</i> Simpson, 1748	London: J. Simpson, 1748	none	Score; wrapper
281	Various	<i>Orpheus Britannicus; or, a Collection of Songs, Dialogues, and Catches Set to Music by the most Eminent Masters</i> Michael Broome, 1748	Birmingham: Michael Broome, 1748	none	Score; wrapper
282	Various	<i>A Collection of Psalm and Hymn-Tunes As they are performed at the Magdalen and Foundling Chapels, Properly set for the Organ, Harpsichord and Guitar by Several Eminent Masters</i> Phillips, [1762?]	London: John Phillips, [1762?]	none	Score; wrapper

283	Vento, Mattia (1735-76)	<i>Six Overtures in eight parts Composed and humbly dedicated to The Right Honourable Lord Coleraine</i>	London: Peter Welcker, [1774?]	W 1152	Paper wrappers; parts: vn 1, vn 2, va, ob 1, ob 2, hn 1, [no wrapper], hn 2 [no wrapper], 2 x Bass.
284	Vento, M.	<i>The Favourite Songs in the Opera La Vestale. Poesia del Signor Badini, etc.</i>	London: Robert Brenner, 1776	V 1142	Score; no wrapper
285	Vento, M.	[No title page, possibly:] <i>H bacio. A new comic opera. Written by Mr. Badini, and set to music by Signor Vento</i>	Probably London: Robert Bremner, 1776		Score; no wrapper
286	Vinci, Leonardo (1696-1730)	<i>The Favourite Songs in the Opera call'd Epidia</i>	London: John Walsh, 1725	V 1650	Score; no wrappers
287	Viner, William (fl. 1716)	<i>Solos for a Violin with a Thorough Bass for the Harpsicord or Bass Violin. Compos'd by the late Mr. Viner of Dublin</i>	London: John Walsh & J. Hare, after 1716	V 1689	Score; no wrappers
288	Vivaldi, Antonio (1678-1741)	<i>[Vivaldi's most Celebrated Concertos in all their parts for Violin and other Instruments with a Thorough Bass for the Harpsichord [...] op 3, L'Estro Armonico</i>	London: Printed for John Walsh	V 2201	No wrappers; parts: Missing Bass Continuo
289	Vivaldi, A.	<i>Two Celebrated Concertos the one Commonly call'd the Cuckow and the other Extravaganza Compos'd by Sig Antonio Vivaldi</i>	London: John Walsh & J. Hare, 1720	V 2237	Publisher details pasted over with seller's label: London: Sold by John Young
290	Webbe, Samuel (1740-1816)	<i>From glaring shew. A favorite song, as Sung by Miss Hartop In the Dilettanti Concerts</i>	London: John Bland, 1780?	W 335	Score; bound with 95, item 4

291	Weideman, Carl Friedrich (d. 1782)	<i>XII Sonatas or Solos for a German Flute with a Thorough Bass for the Harpsicord or Violoncello, op 1</i>	London: John Walsh, 1737	W	Score; no wrappers
292	Weideman, C. F.	<i>Six Sonatas in three parts, two for one German Flute, one Violin and a Bass, two for two German Flutes and a Bass, and two for three German Flutes without a Bass, op 3</i>	London: Printed for the Author, 1751	W 529	Paper wrappers; parts: fl 1, fl 2, Basso/fl 3.
293	Weideman, C. F.	<i>Six Duets for Two German Flutes, op 4</i>	London: Printed for the Author, 1753	W 530	Score; paper wrapper
294	Weideman, C. F.	<i>Six Sonatas, <MS: Second Set of six Sonatas> or Solos, for the German flute; with a thorough-bass, for the harpsichord or violoncello</i>	London: John Walsh, 1787	Hen. Bridgeman	Score
295	Weideman, C. F.	<i>A 2^o. Set. Twelve Solos for a German Flute and Harpsichord, op 5</i>			Score; paper wrapper
296	Weideman, C. F.	<i>A Second Set Six Concertos in 8 Parts for Two German Flutes, Two Violins, Two French Horns, a Tenor; with a Bass for the Violoncello and Thro' Bass for the Harpsicord. op 7</i>	London: John Walsh, [1765?]	none	Paper wrappers; parts: fl 1, fl 2, vn 1, vn 2, hn 1/2, va, Basso
297	Weiss, Karl (c.1738-95)	<i>Six Trios for a German Flute a Violin & Violoncello, etc.</i>	London: Welcker, H. Bridgeman		Parts: fl, vl, Basso (without wrapper)
298	Weldon, John (1676-1736)	<i>Divine Harmony. Six select anthems for a voice alone with a thorow bass for the organ, harpsicord or arch-lute ...</i>	London: John Walsh and J. Hare, 1716	W 629	Vocal score; wrapper

		<i>performed by the late famous Mr Richard Ellford</i>				
299	Werner, Francis (fl. 1775-85)	<i>Six new Minuets, with three favorite cotillions and figures, for the harp, harpsichord or violin, etc. Three New Minuets, with Six favorite Cotillions and figures, for the Harp, Harpsichord, or Violin, Humbly Dedicated to the Nobility and Gentry</i>	London: John and Gerard Vogler, [1780?]	W 811	Score; no wrapper	
300	Werner, F.	<i>Book XVII for the Year 1784. 10 Favorite Cotillions, 8 Country Dances</i>	London: W. Campbell, 1784	Z 180	Score	
301	Wesley, Charles (1757 - 1834)	<i>Duetto [May kind attendant angels wait?] Words by Miss Wesley, Music by Charles Wesley</i>	London: W. Napier, [1782-1791?]	JN 899b	Bound with 95, item 21	
302	Ziani, Pietro Antonio (1616-1684)	<i>VII sonates a due violini col basso per Organo</i>	Amsterdam: Estienne Roger, 1702	Z 367	Paper wrapper. Parts: 2 x fl/vn 1, fl/vn 2, vc/hpd	Parts: vn 1, vn 2, 2 x org/vc
303	Zuckert, Johann Friedrich (fl. 1740-70)	<i>Six Sonatas for two German Flutes, or two Violins and Thorough Bass, op 1</i>	London: John Walsh, 1758			
304	Zuckert, J. F.	<i>Eight Sonatas or Trios for two Violins or two German Flutes and a Violoncello with a Thorough Bass for the Harpsichord. op 2</i>	London: Printed for the Author, 1765	Z.369	Parts: Violino e Flauto 1 ^{mo} , Violino e Flauto 2 ^{do} , Violoncello	Parts: Violino e Flauto 1 ^{mo} , Violino e Flauto 2 ^{do} , Violoncello
305	Zuckert, J. F.	<i>Eight Sonatas or Trios for two Violins or two German Flutes and a Violoncello with</i>	London: Printed for the Author, 1765		Paper wrappers. Parts: vn/fl 1, vn/fl 2, vc	

a Thorough Bass for the Harpsichord. op

2

306 Zuckert, J. F.

*Six Sonatas or Solos for the Guitar and
Bass, Dedicated to The Right Honourable
the Countess of Northumberland, op 2⁷*

London: Printed
for the author,
1765

Score; three copies,
one without wrappers

⁷ British Library Catalogue of Printed Music lists Zuckert's *Eight Sonatas or Trios* as op 2.

APPENDIX 8. Catalogue of Sir Henry Harpurs Bart. Music

The following is a transcription of a manuscript catalogue made between 1799 and 1808 by Sir Henry, 7th Baronet, before he changed his surname to Crewe. Most of the music listed in the catalogue that can be identified dates between the 1770s and 1790s. Original spelling has been retained, and where identifiable, I have given the likely work in square brackets followed by the item number in the Calke Abbey Music Collection referred to in appendix 9 (e.g. CA 23). Items marked * have been located in at Calke Abbey, either in the house library or storerooms.

Illustration 5. 'Catalogue of Sir Henry Harpurs Bart. Music'

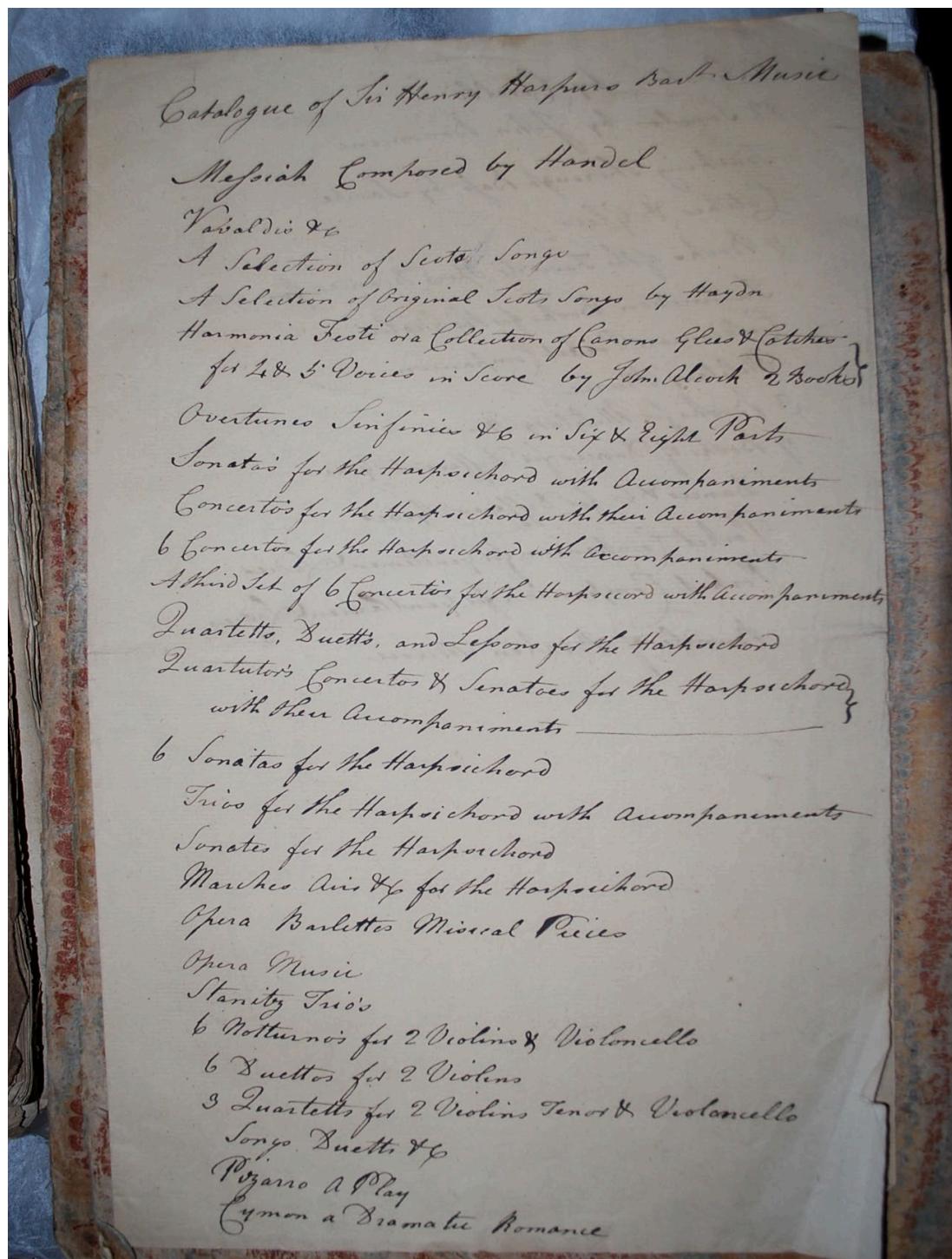


TABLE 1. ‘Catalogue of Sir Henry Harpuns Bart. Music’.¹

Item No.	Work(s) listed
	Catalogue of Sir Henry Harpuns Bart. Music
1.	Messiah Composed by Handel
2.	Valvaldis &c
3.*	A Selection of Scots Songs by Haydn [Probably <i>A selection of the most favourite Scots songs, chiefly pastoral: adapted for the harpsichord, with an accompaniment for a violin</i> , (London: William Napier, 1790) CA 190]
4.*	Harmonia Festa or a Collection of Canons Glees & Catches / for 4 & 5 Voices in Score by John Alcock 2 Books (Lichfield: Printed for the Author, 1791) CA 10-11
5.	Overtures Sinfonias &c in Six & Eight Parts
6.	Sonata's for the Harpsichord with Accompaniments
7.	Concerto's for the Harpsichord with their Accompaniments
8.	6 Concertos for the Harpsichord with Accompaniment [Possibly J. C. Bach's op 7, 1775? CA 38]
9.*	A third Set of 6 Concerto's for the Harpsichord with Accompaniment – [Probably J. C. Bach, op 13, 1777 (London: Welcker, 1777; or London: Dale, 1785.)] CA 36
10.	Quartetts, Duett's, and Lessons for the Harpsichord
11.	Quartitor's Concertos & Sonatas for the Harpsichord with their Accompaniments
12.	6 Sonatas for the Harpsichord
13.	Trios for the Harpsichord with Accompaniments [Possibly Valentino Six Trios, 1776 or 1789]
14.	Sonatas for the Harpsichord
15.	Marches Airs &c for the Harpsichord
16.	Opera Ballettes Musical Pieces

¹ Calke Abbey. (Uncatalogued document located in store rooms).

17. Opera Music
18. Stamitz Trio's
19. 6 Notturno's for 2 Violins & Violoncello [Probably Kammell, op 19]
20. * 6 Duettos for 2 Violins [Probably Kammell, op 18, London: Kerpen's music shop (engraved by T. Straight) 1782. CA 154]
21. 3 Quartetts for 2 Violins Tenor & Violoncello
22. Songs Duette &c
23. * Pizarro A Play [Probably *The Music of Pizarro ... Michael Kelly, 1799, CA 158]*
24. Cymon a Dramatic Romance [Michael Ame, *Cymon. A dramatic romance* (London: J. Johnston, [1767?]) and later editions]
- [On the reverse:]
25. * 12 Sonatas by Corelli [Probably *XII Sonatas of three parts op 1* (London: John Walsh & Joseph Hare, 1730) CA 64]
26. * 12 Sonatas by John Bononcini [Probably *XII sonatas for the chamber for two violins and a bass doubled, etc.* (London: 1732), CA 47]
27. * Teaching Thorough Bass by Lampe [Lampe, *A plain and compendious method of teaching thorough bass* (London: Printed for J. Wilcox, 1737), 164]
28. Catches & Glees
29. * 7 Books of the Favorite Opera Dances for 1789 [Mazzinghi, *The Favorite Opera Dances for the Year 1789*, (London: Longman & Broderip, 1789), CA 172]
30. * Instruction Books for the Violin [Among which could be *Twelve Progressive Lessons*, Goulding, CA 19]
31. Caledonian Pocket Companion
32. Military Music [Probably: Eley A Set of Military Pieces (London: n.d.); *Twelve Select Military Pieces* (London: Longman & Broderip, [1789-94?])], CA 89; or Mazzinghi, *Twelve Favorite Military Airs*, CA 171]
33. 3 Books for Military Music [Possibly same as 32, above]
34. * 7 Books of Dances for Different Years [Probably country dance collections, 1787, CA 92; Mazzinghi, 1789, CA 172; Preston, 1793, CA 264.]
35. Pocket Companion for Gentlemen & Ladies [Possibly Richard Neale, *Pocket Companion for Gentlemen & Ladies* (London: Chur and B. Creake, [1724-26?]) or second edition (London: B. Creake, [1730?])]
36. Pocket Companion for Gentleman & Ladies [as above]

APPENDIX 9. Calke Abbey Music Collection

The Calke Abbey collection of music is in the care of the National Trust which had started to create a partial catalogue within the last ten years. This ongoing catalogue lists short titles and publication dates, with identifying features such as bookplates and sellers' marks.¹ The catalogue below enhances the National Trust's catalogue by adding bibliographical detail such as publisher and place of publication, and a RISM identifier, which are relevant to this study. This information has been included in the list below for works before 1810 (the end date of the scope of this study). Details of any annotations or inscriptions made on the title pages have been indicated in the list, and any proof of ownership has been indicated using the following abbreviations:

Key to Ownership (in chronological order):

HH5	Sir Henry Harpur, 5 th Baronet (1708–48).
CM	Lady Caroline Harpur nee Manner (d. 1769), wife of Sir Henry Harpur, 5 th Baronet, married 1784.
HH6	Sir Henry (Harry) Harpur, 6 th Baronet (1739–89).
FG	Frances Greville nee Harpur (Lady Frances Greville (1744–1825), wife of Sir Henry Harpur, 6 th Baronet, married 1762.
HH7	Sir Henry Harpur, 7 th Baronet. Sir Henry changed his surname to Crewe in 1808.
NH	Nanette Harpur nee Hawkins (1765/6–1827), m. Sir Henry Harpur, 7 th Baronet, in 1792.
GC8	Sir George Crewe, 8 th Baronet (1795–1844).
MAC	Mary Adeline Crewe (1834–1930), daughter of Sir George Crewe, 8 th Baronet, and Jane Whitaker.
JHC9	Sir John Harpur Crewe, 9 th Baronet (1824–1886).
MAHC	Mary Adeline Harpur Crewe (1834–1930)

¹ The National Trust's catalogue can be viewed at www.nationaltrustcollections.org.uk; the information can be viewed as part of the wider collections at Calke Abbey but not downloaded as a list.

GSL	Georgiana Stanhope Crewe nee Lovell (1824–1910), married Sir John Harpur Crewe, 9 th Baronet, 1845.
VHC10	Sir Vauncey Harpur Crewe, 10 th Baronet (1846–1924).
IA	Isabel Crewe nee Adderley (1852–1932) marries Sir Vauncey Harpur Crewe, 10 th Baronet, in 1876.
FA	Frances Georgina Mary Adderley (1849–1942), sister of Isabel Adderley.
AC	Airmyne Catherine (1882–1958), daughter of Sir Vauncey Harpur Crewe, 10 th Baronet, and Isabel Adderley.

TABLE 7. Calke Abbey Music Collection

	Composer	Title	Publisher and Date	Inscription	Owner	RISM	Notes
1	Arnold, Samuel (1740-1832)	<i>The mountaineers: as performed with the utmost applause at the Theatre-Royal Hay-Market</i>	London: Preston, [1793?]	Inscribed in ink: 'H. Crewe'	HH7	A 2292	
2	Arnold, S.	<i>Little Bess the ballad singer: as sung with the greatest applause by Mrs. Crouch, Miss Leak, and Miss Poole</i>	London: Printed for the Author, [1795?]			A 2435	
3	Arnold, S.	<i>The prince of Arcadia: a pastoral elegy occasioned by the king's melancholly indisposition</i>	London: Harrison and Co., [1788]	Inscribed with a monogram (in ink) on p. 2 [not deciphered]		A 2442	
4	Arnold, S.	<i>The castle of Andalusia: a comic opera as it is performed, with universal applause, at the Theatre Royal in Covent Garden; the selected airs by Handel, Vento, Giordani, Bertoni, Giardini, Dr. Arne, and Carolan the Irish Bard. The overture, chorusses, new airs &c</i>	London: J. Bland, 1782	MS title on upper cover: 'Castle of Andalusia'; on upper cover: 'Music'. With small armorial bookplate on inside of upper cover, lettered 'Calke Abbey Library'		A 2220	
5	Abel, Karl Friedrich (1723-87)	<i>Six overtures in eight parts. Composed, and by Permission Most Humbly Dedicated to His Royal Highness George Prince of Wales, op 17</i>	London: Robert Brenner, 1780			A 78	
6	Agus, Giuseppe (c.1725-1803) (editor)	<i>Six favourite overtures in 8 parts from the late Italian operas perform'd at the Hay Market: for violins, hoboys & French horns with a bass for the harpsicord and violoncello [Works by Cocchi, Galuppi, Jommelli and Graml]</i>	London: 1762			None	

7	Agus, Giuseppe	<i>Six favourite overtures in 8 parts from the late Italian operas perform'd at the Hay Market: for violins, hoboys & French horns with a bass for the harpsicord and violoncello</i>	London: 1762	None
8	Alary, Giulio (1814-1891)	<i>Le nozze. (The three marriages): an opera buffa, in three acts. [Libretto]</i>	London: 1851	Provenance: Gardner Wilkinson library, no bookplate or inscription
9	Alcock, John (1715-1806)	<i>Harmonia festi: or a collection of canons; cheerful & serious glees & catches: for four & five voices in score, never before publish'd</i>	London: Printed for the Author, 1791	No ownership marks, but subscriber's list entry: 'Sir Henry Harpur, Bart. Caulk, 5 books'
10	Alcock	<i>Harmonia festi: or a collection of canons; cheerful & serious glees & catches: for four & five voices in score, never before publish'd</i>	London: Printed for the Author, 1791	No ownership marks, but subscribers list includes: 'Sir Henry Harpur, Bart. Caulk, 5 books' [Henry Harpur, 7 th Baronet (1763-1819)]
11	Alcock, John	<i>Harmonia festi: or a collection of canons; cheerful & serious glees & catches: for four & five voices in score, never before publish'd</i>	London: Printed for the Author, 1791.	As above.
12	Anon.	<i>La carnagnole: a popular French air with an accompaniment for the piano forte</i>	London: Longman & Broderip, [1795?]	Inside of upper cover: nineteenth century small armorial book plate, lettered 'Calké Abbey Library'
13	Anon.	<i>Five favorite catches for three voices</i>	London: A. Bland 1790	Inside of upper cover: nineteenth century small armorial book plate, lettered 'Calké Abbey Library'

14	Anon.	<i>The much admivied catch of care thou canker of our joy: adapted for the harpsichord and voice, also for the ger. flute & guitar</i>	London: A, S. & P. Thompson, 1780	Inside of upper cover: nineteenth century small armorial book plate, lettered 'Calké Abbey Library'	AN 464
15	Anon.	<i>God save the King: For two voices</i>	London: Longman & Broderip, 1790	Inside of upper cover: nineteenth century small armorial book plate, lettered 'Calké Abbey Library'	AN 1164
16	Anon.	<i>Twelve of the most favourite French songs: collected from the comic operas represented at Paris and adapted to the guitar. By his majesty's royal letters patent</i>	[1770?]	Inside of upper cover: nineteenth century small armorial book plate, lettered 'Calké Abbey Library'	none
17	Anon.	<i>The Compleat Tutor for the Guitar, containing the best and easiest instructions for learner s to obtain a proficiency. To which are added a choice collection of the newest & most celebrated songs and airs now in vogue, adapted to that instrument</i>	London: Peter Welcker, [1770?]	none	
18	Anon.	<i>Instructions for playing the Harmonicon, with an elegant collection of airs, duetts, waltz's, dances &c. Adapted for that new & fashionable instrument, etc.</i>	[Manchester]: J. Pigot, [1815]	none	
19	Unidentified	<i>Twelve Progressive Lessons For The Violin in an elegant Style By an eminent Italian Master</i>	London: G. Goulding. [1790?]	AN 2214	
20	Unidentified	<i>Neapolitan boat song.</i>	England: 1880.	Single leaf of ms	

21	Unidentified	<i>Entrance of Queen Mary with her Suite (March); Proclamation of the Herald, Tromba Sola</i>	Title page missing Keyboard d piece
22	Unidentified	<i>6 or 12 Divertimenti ... two German Flutes ...</i>	
23	Unidentified	<i>Royal Westminster Regiment of Militia March, in all its Parts as Perform'd by the Regimental Band, also Adapted for the Piano Forte or Harpsichord Dedicated to John Fenton Cawthorne Esq.</i>	London: Longman & Brodeip, [1790?]
24	Unidentified	[Overture: Allegro Moderato]	Title page missing: scored for keyboard
25	Unidentified	[Sonata for keyboard with obbligato violin]	Title Page Missing, C major, Sonata with accompa niment for violin

26	Unidentified	[Collection of Catches/Glees]					
27	Archer, Frederic (1838-1901)	<i>The collegiate organist's book</i>	London: 1899				
28	Archer, Frederic	<i>The collegiate organist's book</i>	London: 1899				
29	Ame, Thomas Augustine (1710- 78)	<i>The Overture In Artaxerxes, in all its Parts, for Violins, &c. Compos'd by Dr. Ame</i>	London: John Johnson, [1770?]	On the back cover MS 'Violono Primo / Hallelujah / Messiah' First 26 bars of violin 1 part; followed by MS 'Overture in Artaxerxes by Dr. Ame'	A 1637		
30	Ascher, Joseph (1829-1869)	<i>Toujours gai : galop brillante. Duo pour piano</i>	London: 1880				
31	Asuni, Għillini di (fl. 1770)	<i>The lady's amusement : being an entire new collection of favourite French & Italian songs, airs, minuets & marches, none ever before publish'd, composed and adapted for the guitar</i>	London: P. Welcker, [1765?]	Inside of upper cover: nineteenth century small armorial book plate, lettered 'Calké Abbey Library'	none		
32	Auge, Peter (fl. 1775)	<i>New and Compleat Instructions for the Small Harp ... To which is added, a Collection of the most Favourite Minuets, Marches, Airs, & Songs, with Accompaniments, properly dispos'd for that Instrument, etc.</i>	London: J. Rutherford, [1775?]		none		
33	Bach, Johann Christian (1735- 82)	<i>Six sonatas, for the harpsichord or piano forte : with an accompaniment for a violin. Humbly Dedicated to The Right Honble. Lady Mellbourne. And Composed By John Christian sic.] Bach, Music Master To Her Majesty, op 10</i>	London: John Welcker, 1780	Inscribed (and crossed out): 'Frances Harpur'. Also inscribed: 'HCrewe'	FG / HH7	B 333	

			B 321
34	Bach, Johann Christian	<i>Six sonates pour le clavecin : accompagnées d'un violon ou flute traversière et d'un violoncello.</i> op 2	London: Welcker,
35	Bach	<i>Six concerti pour le clavecin deux violons & une violoncelle Tres humblement dedies A Sa Majesté Charlotte Reine de la Grande Bretagne &c &c &c. Composés par Jean Bach Oeuvre Premier.</i>	London: Welcker, [1765?] FG Inscribed on title page: F. Harpur'
36	Bach	<i>A Third Sett of Six Concertos for the Harpsichord, or Piano Forte,</i> op 13	London: Welcker, 1777; or London: Dale, 1785
37	Bach	<i>Four Sonatas and two Duets for the Piano Forte or Harpsicord with Accompaniments,</i> op 15	London: Welcker, 1778
38	Bach	<i>A Second Sett of Six Concertos for the Harpsichord or Piano Forte with accompaniments for two violins & a violoncello,</i> op 7	London: Welcker, 1775? B 281
39	Bach	<i>A Favorite Rondo for the Harpsichord or Forte Piano with an Accompaniment for a Tenor</i>	London: J. Betz, n.d. HH7 Inscription on front cover: 'Harewe / Rondo / Harpsichord / and / Tenor'
40	Bache, Francis Edward (1883-1958)	<i>Bache's l'irrésistible galop: arranged as a piano-forte duet</i>	London: 1880

41	Barbella, Emanuele (1718- 77)	<i>Duetto for a violin, and violoncello: composed for the Right Honble. Earl of Pembroke By Emanuel Barbella</i>	London: George Goulding, 1760	none
42	Bates, William (fl. 1750-80)	<i>Six Lessons for the harpsichord or Piano-Forte With an Accompaniment for a Violin or German Flute Composed by Mr. Bates, op 12</i>	London: Longman, Lukey and Co., n.d.	none
43	Behr, Franz (1837-1898)	<i>Compositions pour piano à 4 mains</i>	London: 1893	Inscribed on front cover: 'A.C. Calke Abbey'
44	Bianchi, Francesco (c. 1752-1810)	<i>Non piangete: a favorite song, as sung at the King's Theatre in the Haymarket by Madame Banti, in the serious opera of <i>Antigona</i></i>	London: L. Lavenu, 1796	Inscribed on first page: 'HH Harpur'
45	Bishop, Henry Rowley (1786- 1855)	<i>Overture to the heroic pastoral burletta called <i>Hatty le Roy</i>: performed at the Theatre Royal Covent Garden</i>	London: Goulding, D'Almaine, Potter & Co., 1813	Inscribed on p. 1 in a pinkish ink: 'N[?] Crewe'
46	Blumenthal, Jacques (1829- 1908)	<i>Les deux anges: morceau caractéristique</i>	London: Joseph Williams, 1880	
47	Bononcini, Giovanni (1670- 1747)	<i>XII sonatas for the chamber for two violins and a bass doubled, etc.</i>	London: [n. pub.], 1732	B 3618 3 parts
48	Borghè, Luigi (1745-1806)	<i>Six Overtures In four Parts with hautboys and French-Horns Ad Libitum; Calculated for Small or Great Concerts. Most humbly Dedicated to His Grace the Duke of Dorset, Ambassador from His Britannic Majesty to the Court of Versailles By Lewis Borghè, op 6</i>	London: Printed for the Author, 1787	B 3732

49	Boscoviz, Frédéric (1836/1838-1903)	<i>La fanfare des dragons; esquisse militaire pour piano à quatre mains</i>	London: 1870
50	Budd, Thomas (fl. 1775)	<i>Six favorite new Minuets, as they are perfor m'd at the Pantheon</i>	London: John Rutherford, before 1775
51	Burns, Felix	[Dance music]	London: 1897. Inscribed on upper flyleaf: 'Crewe Calke Abbey'
52	Busby, Thomas (1754-1838)	<i>The Monthly Musical Journal, Consisting of Original British and of New Foreign Music Vocal & Instrumental. Conducted by Dr. Busby. No. 2 /</i>	London: Richard Phillips 1800
<i>Vol 1</i>			
53	Busby, Thomas	<i>The Monthly Musical Journal, Consisting of Original British and of New Foreign Music Vocal & Instrumental. Conducted by Dr. Busby. No. 3</i>	London: Richard Phillips, 1800
54	Busby, Thomas	<i>The Monthly Musical Journal, Consisting of Original British and of New Foreign Music Vocal & Instrumental. Conducted by Dr. Busby. No.</i>	London: Richard Phillips, 1800
<i>4/Vol. 1</i>			
55	Busby, Thomas	<i>The Monthly Musical Journal, Consisting of Original British and of New Foreign Music Vocal & Instrumental. Conducted by Dr. Busby. No.</i>	London: Richard Phillips, 1800
<i>2/Vol. 1</i>			
56	Busby, Thomas [Attr.]	<i>New Musical Magazine; Compleat Library of Vocal and Instrumental Music. Number 3</i>	London: Harrison and Co., 1783-4

57	Callcott, John Wall (1766–1821)	<i>The New Manners, A favorite Glee for Three Voices, as Originally Sung at Messrs Harrison & Knyvets Vocal Concerts, & Introduced in the New Opera of The Travellers in Switzerland</i>	London: J. Dale, 1794	Reprint of C 238
58	Campbell, William	<i>Campbell's Collection of the newest & most favorite Country Dances</i>	London: William Campbell, [1790?]	none
59	Chiabano, Gaspare Giuseppe (1725–90)	<i>Six solos for a violoncello: with a thorough bass for the harpsichord</i>	London: Peter Weldker, 1767	C 1769
60	Chipp, Thomas Paul (1793–1870)	<i>Fantasia for the Harp in which is introduced the Air, Had I a heart for falsehood framed, Composed expressly for Miss Sharp</i>	London: J. B. Cramer, n.d.	none
61	Clark, Frederick Scotson (1840– 1883)	<i>Chinese march</i>	London: 1880	
62	Clendon, Hugh	<i>Danse des fées; as a duet</i>	London: Metzler & Co., 1883	
63	Corelli, Arcangello (1653– 1713)	<i>Concerti Grossi Con duei Violini, e Violoncello di Concertino obligati, e duoi altri Violini, Viola, e Basso di Concerto Grosso, ad arbitrio, che si potranno radoppiare; Da Arcangelo Corelli da Fusignano, op 6. XII Great Concertos, or Sonatas, for two Violins and a Violoncello or for two Violins more, a Tenor, and a Thorough-Bass: which may be doubled at Pleasure. being the Sixth and last work of Arcangelo Corelli</i>	London: John Walsh	C 3672

			C 3672
64	Corelli, A.	XII Sonatas of three parts for two violins and a bass with a through bass for ye organ harpsichord or arch harpe op 1	London: John Walsh & Joseph Hare, 1730
65	Costa, Michael Andrew Agnus (1808-1884)	March of the Israelites: from the oratorio 'Elie'.	London: 1870
			Inscribed on front cover: ‘Frances & Isabel Adderley 1873’
66	Cramer, Johann Baptist (1771-1858)	J. B. Cramer's Studio per il piano forte, etc.	London: [1855-62]
67	Crotch, Dr William (1775-1847)	A concerto for the harpsichord or piano forte.: With an accompaniment for two violins and bass. Humbly dedicated to Dr. Burney, F.R.S.	London: John Welcker [1785?]
68	d'Haenens, Albert	The prince consort's own rifle brigade: quickstep for the piano-forte for four hands	London: 1880
69	d'Ourville, Léon	Gondolína.	London: 1860
70	Dalayrac, Nicolas-Marie (1753-1809)	Nina, or Love distracted Maid, Translated from the French With all the original Music adapted for the Voice and Harpsichord as acted at Paris and London, with universal applause. To which are added two favorite Airs by Haydn and Gossec	London: G. Goulding, 1787
71	Dezède, Nicolas (1740-92)	Romance d'Alevis et Justine: accompagnement de harpe ou piano forte.	Paris: Frère, [1790?]
72	Dibdin, Charles (1745-1814)	The recruiting sergeant: a new musical entertainment perform'd with universal applause	London: C. & S. Thompson, 1770
			Inscribed on front flyleaf: ‘William Brett’, on title page:
			GC / JHC D 2666

			'William Brett Manchester'. On front cover: 'Wm Brett'. Also, on second flyleaf: John Brett Kenn[...]. On pastedown: Nineteenth century small armorial book plate, lettered: 'Calké Abbey Library'
73	Dibdin, Charles	<i>The songs, &c. in the Wedding ring: a new comic opera, perform'd at the Theatre Royal in Drury Lane</i>	London: John Johnston; Longman, Lukey & Co., 1773
74	Dibdin, Charles	<i>I was, dye see, a waterman: a favorite ballad</i>	London: Longman & Broderip, 1790
75	Dibdin, Charles	<i>Lionel and Clarissa; or a School for Fathers. A Comic Opera, etc.</i>	London: The Piano-Forte Magazine, Vol.vi. No. 6. [1797-1802?]
76	Dibdin, Charles	<i>The songs in the comic opera of the padlock adapted for the Guitar</i>	London: John Johnston; Longman, Lukey & Co., [1770?]
77	Dibdin, Charles	<i>The Christmas Tale. /An entertainment written by D. Garrick, / as perform'd ... at ... Drury Lane, etc.</i>	London: Longman, Lukey and Co., and J. Johnston, 1774
78	Dobrowolski, Valentine S. (1847-1896)	<i>Rosa gavotte: vocal part</i>	London: 1860
79	Dobrowolski	<i>Rosa gavotte: vocal part</i>	London: 1860
80	Dobrowolski	<i>Rosa gavotte : vocal part</i>	London: 1860

81	Dobrowolski	<i>Rosa gavotte : vocal part</i>	London: 1860
82	Dobrowolski	<i>Rosa gavotte : vocal part</i>	London: 1860
83	Dobrowolski	<i>Rosa gavotte : vocal part</i>	London: 1860
84	Dobrowolski	<i>Rosa gavotte : vocal part</i>	London: 1860
85	Dobrowolski	<i>Rosa gavotte : vocal part</i>	London: 1860
86	Dohler, Théodore	<i>Romance et cavaine de Donizetti: variée pour le piano. No. 3, op 40</i>	London: 1840
87	East, John	<i>The universal psalmody: a collection of three hundred popular and new psalm and hymn tunes, adapted to the various metres in the collections of Dr. Rippon, Dr. Watts, the Rev. E. Bickersteth; the new version of Tate and Brady; and the Congregational, and Burder's supplements, adapted for congregational and family use; the whole newly arranged for four voices, and the organ, pianoforte, or seraphine</i>	London: 1856
88	Eckard, Johann Gottfried (1735-1809)	<i>Six Sonatas for the Harpsichord or Forte Piano. op 1</i>	London: Robert Bremner, 1776
89	Eley, Christopher Friedrich (1756-1832)	<i>A Set of Military Marches</i>	London: [1795?]
90	Eley, Christopher Friedrich	<i>Twelve Select Military Pieces for Two Clarinettes, two French Horns and a Bassoon, with a Trumpet ad Libitum. Perform'd by the Band of the Coldstream Guards</i>	London: Longman & Broderip; for the author, [1789-94?]

91	Elmington, William (fl. 1790-95)	<i>The Favorite Troop performed by the Band of his Royal Highness the Duke of Gloucester ... Adapted for the piano forte or harpsichord</i>	London: Preston & Son, [1795?]	E 649
92	Fentum, John (fl. 1787)	<i>Sixteen New Country Dances with their proper Figures, for the Harp, Harpsichord and Violin, etc. For the year 1787</i>	London: Printed for the Author, 1787	none
93	Finche, E. (fl. 1800)	<i>Six New Marches with Quick Steps and a Song</i>	Edinburgh: Muir, Wood & Co., 1805	Inscribed on front cover: 'Sir H. Harpur Calk Hall'
94	Finche, E.	<i>Five new songs and a duet : with an accompaniment for the piano-forte</i>	London: 1800	No ownership marks, but subscribers list includes: 'Sir H. Harpur Bart.' for 4 copies in total. Also inscribed on title page: 'Sir H. Harpur Bart. Calk Hall'
95	Finche, E.	<i>Five new songs and a duet : with an accompaniment for the piano-forte</i>	London: 1800	Inscribed on title page: 'Sir H. Harpur Bart. Calk Hall'. Subscribers list includes: 'Sir H. Harpur Bart.' for 4 copies in total.
96	Galuppi, Baldassare (1706- 85)	<i>The Favorite Songs in the Opera call'd Scipione in Cartagine</i>	London: John Walsh, 1742	G 287
97	Geminiani, Francesco (1687- 1762)	<i>The celebrated air & chorus of nuns</i>	London: Preston & Son, 1789	G 1480

98	Giardini, Felice (1716-96)	<i>Six Trios for Two Violins and a Bass Composed & Humbly Dedicated to The Right Honorable Lady Elizabeth Foster, by Felice Giardini.</i> op 28	London: Robert Birchall, [1780?]
99	Giordani, Giuseppe (c.1730/3-1806)	<i>Caro mio ben : a celebrated song, sung by Sign. Pachierotti, with universal applause at the concert, for the musical fund, at the Opera House</i>	London: Longman & Broderip, between 1782 and [1792?]
100	Gluck, Christoph Willibald (1714-87), arr. Bach, Johann Christian	<i>The favourite songs in the opera Orfeo</i>	London: Robert Brenner, 1770
101	Gluck	<i>The favourite songs in the opera Orfeo</i>	London: Robert Brenner, 1770
102	Gounod, Charles (1818-1893)	<i>Funeral march of a marionette</i>	London: 1875
103	Graun, Karl Heinrich (1704-59)	<i>A favourite lesson for the harpsichord of piano forte</i>	London: Longman & Broderip, 1760
104	Greatorex, Thomas (1758-1831)	<i>The Staffordshire Military March adapted for a Military Band and for one or two Performers on The Piano Forte or Harpsichord by Mr. Greatorex. Organist of Burton upon Trent</i>	London: Longman & Broderip, n.d.
105	Greene, Dr Maurice (1696-1755)	<i>Go rose : a favorite song</i>	London: [n. pub.], [1760?]

106	Grétry, André-Ernest-Modeste (1741-1813)	<i>Septième recueil, composé d'airs de Richard Cœur de Lion, du faux Lord et autres : Avec accompagnement de harpe</i>	Paris: Corbelin, François Vincent [1784?]	none
107	Grétry	<i>Ariette de Théodore et Paulin : avec accompagnement de harpe, ou piano forte</i>	Paris?: M. Desforges, 1790	none
108	Grétry	<i>Aucassin et Nicolette ou les Moeurs Du Bon Vieux Temps Comédie en Trois Actes [...] Dedice a Madame la Duchesse De Gramont</i>	Paris, Houbaut (Huguet, Basset) 1782	G 3982
109	Grieg, Edvard Hagerup (1843-1907)	<i>Album for pianoforte</i>	London: 1890	Inscribed on front cover: 'M. MAC Ad. Crewe'
110	Guglielmi, Pietro Alessandro (1728-1804)	<i>The favourite songs in the comic opera I viaggiatori ridicoli [Volume 2]</i>	London: Robert Brenner, 1768	Inscribed on title page: 'F.H.' FG G 4968
111	Guglielmi, Pietro Alessandro	<i>The favourite songs in the comic opera I viaggiatori ridicoli [Volume 1]</i>	London: Robert Brenner, 1768	Inscribed on title page: 'F.H.'
112	Guiraud, Omer (1847-1912)	<i>Gavotte du Dauphin : pour piano à quatre mains</i>	London: 1880	FG G 4968
113	Haigh, Thomas (1769-1808)	<i>A Second Set of three Divertimento's for the Piano-forte, consisting of marches, Scottish airs for slow movements, and original German waltz's with an accompaniment for a tamburino and triangle, (ad libitum), op 18</i>	London: Robert Birchall, 1797	H 1788
114	Haigh, Thomas	<i>A second set of three divertimento's for the piano-forte : consisting of marches, Scottish airs</i>	London: Robert Birchall, 1797	H 1788

for slow movements, and original German waltz's

*with an accompaniment for a tamburino and
triangle, (ad libitum). Tambourine part*

115	Haigh, Thomas	A second set of three divertimento's for the piano-forte :: consisting of marches, Scottish airs for slow movements, and original German waltz's with an accompaniment for a tamburino and triangle, (ad libitum) [Triangle part]	London: Robert Birchall, 1797	H 1788
116	Haigh, Thomas	Madam Parisot's favorite Dance. Arranged for the har p or piano forte	London: L. Lavenu, 1796	H 1851b
117	Hammond, J. (fl.)	The first passion : a favorite song	London: [1790?]	none
				Not in Groves, or RISM
118	Handel, George Frederic (1685-1759)	Suites de pièces pour le clavecin	London: John Walsh, [1735?]	H 1433?
				Inscribed on title page: 'HMCrewe' [?]
119	Handel, G. F.	Suites de pièces pour le clavecin [...]. Second Volume	London: John Walsh, [1735?]	H 1430?
				Inscribed on title page: 'HMCrewe' [?]
120	Handel, G. F.	Six fugues or voluntaries for the organ or harpsichord, op 3	London: John Walsh, 1735	H 1475
				Inscribed on title page of first item: 'HMCrewe' [?]
121	Handel, G. F.	A collection of lessons for the harpsichord [...] 4th Book	London: John Walsh, 1735	none
				Provenance: Inscribed on title page of first item: 'HMCrewe' [?]
122	Handel, G. F.	The favourite song from the opera of <i>Rodelinda</i> , sung by Miss Harrap	London: William Randall, [1775?]	H 304

123	Handel, G. F.	<i>Popular pieces</i>	Offenbach: 1870 H.C. to M.H.C. Aug. 1871 [probably Alice Georgiana Harpur Crewe (1847–1920) to her aunt MAC]	Inscribed on front cover: 'A.[G?]' MAC
124	Handel, G. F.	<i>Händel's hornpipe</i>	London: 1869.	
125	Haydn, Joseph (1732–1809)	<i>The favorite sinfonie as performed at the nobility's concert: for a grand orchestra</i>	London: J. Bland, [1790?]	Symphon y in D major, Hob.1:72
126	Haydn, J.	<i>The favorite sinfonie as performed at the nobility's concert: for a grand orchestra</i>	London: J. Bland, [1790?]	Symphon y in D major, Hob.1:61
127	Haydn, J.	<i>The favorite sinfonie as performed at the nobility's concert: for a grand orchestra</i>	London: J. Bland, [1790?]	Symphon y in D major, Hob.1:75
128	Haydn, J.	<i>A favorite overture in all its parts Composed by Giuseppe Hayden of Vienna and Published by his Authority</i>	London: W. Forster, [1790?]	possibly Symphon y in C minor, Hob.1:78
129	Haydn, J.	<i>A favorite overture in all its parts</i>	London: W. Forster, [1790?]	possibly Symphon y in E- flat, Hob.1:76

130	Haydn, J.	<i>[A favorite overture in all its parts]</i>	London: W. Forster, [1790?]
131	Haydn, J.	<i>A favorite Overture in all its parts, composed by Giuseppe Haydn ... and published by his authority</i>	London: Printed for W. Forster, 1782 Symphony in E-flat major, Hob.I:74
132	Haydn, J.	<i>Three Quartetts For Two Violins, Tenor. & Violoncello. Composed by Giuseppe Haydn, and Performd under his Direction, at Mr. Salomon's Concert, the Festino Rooms, Hanover Square. Set I, op 65</i>	London: J. Bland, 1791 H 3541
133	Haydn, J.	<i>Three Quartetts For Two Violins, Tenor. & Violoncello. Composed by Giuseppe Haydn, and Performd under his Direction, at Mr. Salomon's Concert, the Festino Rooms, Hanover Square. Set II, op 65</i>	London: J. Bland, 1791 H 3541
134	Haydn, J.	<i>Two Marches, composed by J. Haydn M.D. for Sir Henry Harpur, Bart. And presented by him to the Volunteer Cavalry of Derbyshire; Embodied in the Year 1794</i>	London: Printed for Sir Henry Harpur, Bart. by Wilm Simpkins, 1794 H 2730
135	Haydn, J.	<i>A selection of original Scots songs in three parts : the harmony by Haydn. Dedicated by permission to Her Royal Higness the Duchess of York. Vol. II</i>	London: William Napier, 1795 No ownership marks, but subscribers list includes: 'Sir Henry Harpur' Allen, Be Kind to the young

		thing,		
	The			
	Birks of			
	Abergeldi			
	e, The			
	Black			
	Eagle,			
	Etc.			
136	Haydn, J.	<i>Andante et variations de symph. l'imperiale et romance de la symph. de la reine : pour piano</i> Paris: 1870	Inscribed on front cover: 'M. [?]' Crewe'	Possibly MAC
137	Haydn, J.	[Title Page Missing] <i>Sinfonia XI</i> Probably part of <i>Periodical Overture</i> . Oboe Part only		Symphony 51 in B flat
138	Haydn, J.	<i>Three Symphonies [Hobij/85-87] for a Grand Orchestre ... Dedicated to ... the Duke of York</i> ... op 52. [Paris.] [Title Page Missing] <i>Sinfonia I / Haydn: 3. Sinf. op 52</i>	London: Longman & Brodeip, 1788	On back of front [blank] cover, inscribed in blue pencil: 'Haydn / Symphonies / Op 52
139	Henselt, Adolf von	<i>Henselt Album : 12 selected pianoforte pieces</i>	London: 1879. [A?] Crewe'	Inscribed on front cover: 'M. MAC
140	Hook, James (1746-1827)	<i>Hark the martial fife and drum : a favorite new song, sung by Mrs Mountain at Vauxhall Gardens</i>	London: A. Bland & Weller, 1794.	H 6847
141	Hook, J.	<i>The much admired song of Je pense à vous : sung by Mr Incldon at Vauxhall Gardens</i>	London: S. A. & P. Thompson, 1790	H 6933
142	Hook, J.	<i>Ma chère amie : a favorite song sung by Mr. Incldon at Vauxhall</i>	London: Longman & Brodeip, 1790	H 7004

143	Hook, J.	<i>Willy's race and Willy's fair : sung by Mrs. Wrighten</i>	London: S., A. & P. Thompson, 1780	H 7283
144	Hook, J.	<i>The favourite overture to the Lady of the manor : in thirteen parts, as performed at the Theatre Royal in Covent Garden, and Vaux-Hall-Gardens</i>	London: S., A. & P. Thompson, 1785	H 6487
145	Hook, J.	<i>The House of Love, A Collection of Sonnets, Containing Morning, Noon, Evening, and Night, Composed by James Hook. Properly Adapted for the Voice, Harpsichord, Violin</i>	London: Printed for S. A & P. Thompson [n.d.]	none
146	Hullmandel, Nicholas-Joseph (1756-1823)	<i>Principles of music : chiefly calculated for the pianoforte or harpsichord, with progressive lessons</i>	London: author, 1796	H 7802
147	I. W. S. [unidentified]	<i>Waltz</i>	London: 1894	
148	Jackson, William (1730-1803)	<i>Time has not thin'd my flowing hair: a favorite canzonet</i>	London: Longman & Broderip, 1780-85	J 125
149	Jansen, Louis (c. 1774-1840)	<i>Twelve Favorite Welch Airs, Or Melodies, Arranged with Variations As Solos For the German Flute, By Louis Jansen</i>	London: Printed & Sold by G. Walker. [1815]	HH7
150	Jones, Edward (1752-1824)	<i>A choice collection of fifty-one Welsh airs. adapted for the harp, piano-forte, harpsichord, violin, or flute</i>	Carnarvon: H. Humphreys, 1863	none [i.e. Sir John Gardner Wilkinson (1795-1875)]. Nineteenth century armorial bookplate: John Gardner Wilkinson Brynfield House.' [Sir John

		Gardner Wilkinson (1795–1875)]
151	Jouve, Joseph	<i>Second Book of Marches & Quick Steps, for Clarinets, Horns, Bassoons, Trumpet, Serpent, Drum & Octave B. Flutes ad libitum, Composed for His Royal Highness the Prince of Wales for 10th Regiment of Light Dragoons</i>
152	Judge, Jack	<i>It's a long, long way to Tipperary</i> London: 1914
153	Just, Johann August (c. 1750–91)	<i>Six sonates pour le clarecin avec l'accompagnement d'un violon</i> Den Haag: Burchard Hummel, 1775
154	Kammell, Antonín (1730–84)	<i>Six duettos for two violins, op 18</i> London: Kerpen's music shop (engraved by T. Straight) 1782
155	Kaps, Karl (fl. 1895)	<i>Francis & Day's 1$\frac{1}{4}$ dance album</i> London: 1895. 'Crewe Calke Abbey'
156	Kelly, Michael (1762–1826)	<i>Feudal times : a musical drama ...</i> London: Edinburgh, Corri, Dussek & Co.; London: for the author; Edinburgh, Michael Kelly, 1799
157	Kelly, M.	<i>Blue Beard; or Female curiosity</i> Dublin: Edmund Lee, 1798?]
158	Kelly, M.	<i>The Music of Pizarro, a play ... composed & selected by Michael Kelly</i> London: Mr Kelly, 1799 Inscribed on front cover: 'N. NH K 348 Crewe'

159	Kettle, Charles Edward (1833- 1895)	<i>Marche nuptiale for the organ</i>	London: 1883
160	King, Matthew Peter (1773-1823)	<i>The Mary-le-Bone March, etc.</i> [Score and P. F.]	London: J. Booth, 1798
161	Kozeluch, Leopold (1747- 1818)	<i>Trois Quatuors pour deux Violons, Alto et Violoncelle, Composés & Dédies à Mondr. Cramer, Le Famex Joueur de Violon à Londres par Leopold Kozeluch.</i> op 32. Liv. 1	London: J. Bland, [n.d.]
162	Kozeluch, L.	<i>Three Quartets, for Two Violins, Tenor. And Violoncello. Composed by Leopold Kozeluch.</i> op 33. 2 Liv. Quart.	London: J. Bland, [n.d.]
163	Lafuente, M.	<i>Je suis prêt! I am ready! : galop brillant, pour piano (& quatre mains)</i>	London: 1874
164	Lampe, John (1703-51)	<i>A plain and compendious method of teaching thorough bass, . after the most rational manner</i>	London: Printed for J. Wilcox, 1737
165	Latrobe, Christian Ignatius (1758- 1836)	<i>Dies Irae &c, an Ancient Hymn on the Last Judgment, translated ... by ... the Earl of Roscommon ... Adapted for the Piano Forte, and Four Voices</i>	London: Printed for the Author, 1799
166	Lee, George Alexander (1802- 1851)	<i>He wipes the tear from every eye : sacred song</i>	London: 1870
167	Legrand, Émile Louis Jean (1841- 1903)	<i>Adorée : valse lente</i>	Paris: 1903

168	Lessler, Adam	<i>Sixteen Favorite Military Divertimentos for Two Horns, Two Clarinets, & Two Bassoons, Composed and Arranged from the Works of Haydn and Pleyel</i>	London?: [1800?]	none
169	Linley, Thomas (1732-95)	<i>A favorite song in the new comedy of the Heiress; as performed with universal applause at Drury Lane Theatre ; adapted to an air of Sig. Paciello</i>	London: Samuel, Ann & Peter Thompson, 1790	LL 2540a
170	Mattei, Tito (1841-1914)	<i>Bouquet des fleurs; 2me valse brillante pour piano à 4 mains</i>	London: 1875	
171	Mazzinghi, Joseph (1765-1844)	<i>Twelve Favorite Military Airs, for Two Clarinets, Two French Horns, a Trumpet, and Bassoons, Dedicated to His Royal Highness the Duke of York</i>	London: [n.d.]	none
172	Mazzinghi, J.	<i>The Favorite Opera Dances for the Year 1789, performed at the King's Theatre ... Composed, selected & adapted for the Piano-Forte, Flute or Violin by J. Mazzinghi. Book II</i>	London: Longman & Broderip, 1789	M 1656
173	Mazzinghi, J.	<i>Mazzinghi's musical pleasing instructor: consisting of rondos, marches, Scotch & English airs &c. Expressly calculated for the use of schools and juvenile performers</i>	London: G. Goulding, 1799	M 1657
174	Mazzinghi, J.	<i>Mazzinghi's musical pleasing instructor: consisting of rondos, marches, Scotch & English airs &c. Expressly calculated for the use of schools and juvenile performers</i>	London: G. Goulding, 1799	M 1657

175	Mazzinghi, J.	<i>Mazzinghi's musical pleasing instructor: consisting of rondos, marches, Scotch & English airs &c. Expressly calculated for the use of schools and juvenile performers</i>	London: G. Goulding. 1799	M 1657
176	Mendelssohn-Bartholdy, Felix (1809-1847)	<i>The oratorio of St. Paul</i>	New York: 1890 Inscribed on front cover: 'Crewe' Probably VHC10	
177	Merchi, Giacomo (1730-89)	<i>Dodici suonate per la chitarra : sei a due chitarre o con accompagnamento di violino e sei a solo,</i> op 16	London: Printed for the Author, 1766	M 2294
178	Michaud, Antoine (fl. 1780)	<i>Variations pour le violon : avec accompagnement de basse sur le Vaudeville du mariage de Figaro et lair Dans mon petit reduit</i>	Paris: M. Michaud 1780	M 2650
179	Mondonville, Jean-Joseph Cassanea de (1711-72)	<i>Six sonates or lessons for the harpsicord : which may be accompanied with a violin or german flute</i>	London: John Walsh 1753 Provenance: Nineteenth century small armorial book plate, lettered 'Calle Abbey Library'	GC8/JH M 3025 C9
180	Monsigny, Pierre-Alexandre (1729-1817)	<i>A choice collection of XII of the most favorite songs for the guitar : sung at Vaux Hall and in the Deserter. Now performing at the Theatre Royal in Drury Lane with an addition of the Overture in the Deserter, two favorite rondeaus & six cotillions properly adapted for that instrument with an easy bass throughout by D. Ritter</i>	London: author, 1780	R 1754

181	Moore, Thomas (1779-1852)	<i>Songs and gleeſ : the music and words</i>	London: James Carpenter, 1804	Inscribed on title page: 'HHarpur 1806'	HH7	none
182	Moore, T.	<i>Sequel to Oh lady fair! : the music and words</i>	London: James Carpenter, 1804	Inscribed on title page: 'HHarpur 1806'	HH7	none
183	Moore, T.	<i>Good night! : A ballad</i>	London: 1803	Inscribed on title page: 'HHarpur 1806'	HH7	none
184	Moore, T.	<i>When time who steals our years away. A ballad, dedicated to Mrs. Henry Tighe, of Rosanna M.P. or the Blue Stocking. A Comic Opera in Three Acts, As Performed at the Theatre Royal Lyceum. Composed & Selected By Thomas Moore Esqr. Author of the Piece</i>	[London]: J. & T. Carpenter, 1802	Inscribed on title page: 'HHarpur 1806'	HH7	M 3550a
185	Moore, T.	<i>The deserted hamlet : a favorite ballad</i>	London: [1811?]	none		
186	Moulds, John (fl. 1791)	<i>Overturen von W. A. Mozart : für zwei Pianoforte zu acht Händen</i>	London: G. Goulding, 1791		M 3856	
187	Mozart, Wolfgang Amadeus (1756-91)	<i>Overturen von W. A. Mozart : für zwei Pianoforte zu acht Händen</i>	Leipzig: 1870			
188	Mozart, W. A.	<i>Overturen von W. A. Mozart : für zwei Pianoforte zu acht Händen</i>	Leipzig: 1870			
189	Mugnier, Jean (fl. 1796-1800)	<i>A Grand Military Divertimento, in which is introduced a Second Pastoral & Polaca for the Piano Forte with Accompaniments for a Flute & French Horn, as libitum. Composed & Humbly dedicated by Permission to His Royal Highness The Duke of York by John Mugnier</i>	London: Lavenu & Mitchell, [1805?]	none		

			London: Printed for the	none
190	Napier, William (1740/41-1812)	<i>A selection of the most favourite Scots songs, chiefly pastoral : adapted for the harpsichord, with an accompaniment for a violin</i>	Author, 1790	
191	Neale, Richard (c. 1681-1728)	<i>A pocket companion for gentlemen and ladies: . being a collection of the finest songs & airs, in English and Italian. A work never before attempted. Carefully corrected, & also figur'd for ye organ, harpsicord, and spinet, by Mr. Rid. Neale</i>	London: J. Chier & B. Creake, 1724	Nineteenth century armorial bookplate (at rear): 'Sir John Harpur Crewe, Bart.' Title page inscribed: 'Mary Thacker'
192	Nicolai, Valentino (1750-98)	<i>Six Trios for the Harpsichord or Piano Forte with Accompaniments for a Violin and Bass obbligato</i>	London: Welcker, [1775:]	N 307
193	Nicolai, V.	<i>Six sonatas for the harpsichord or piano forte : with a violin accompaniment obligate, op 5 obbligato</i>	London: Longman & Broderip, 1784	N 603
194	Novello, Vincent (1781-1861)	<i>Cathedral Voluntaries from the works of O. Gibbons, Dr. Blow, P. Humphreys, Purcell, Weldon, Dr. Croft, Dr. Greene, Dr. Boyce, Cooke, Battishill and other sterling Church composers of the English School ... arranged for the organ</i>	London: 1831	Either 1776 or 1789.
195	O'Hara, Kane (c. 1714-82)	<i>The golden pipkin : an English burletta ... / adapted with the words for the guitar</i>	London: Printed for Longman, Lukey and Co. & J. Johnston, 1773	N 637
196	Olivieri, Alessio (1830-1867)	<i>All'armi! All'armi! : inno di guerra dei cacciatori delle Alpi (Si scopron le tombe - si levano i</i>	1850	Inscribed on p. [1] 'No. 89' and 'Di Parravicini[?]' none

		<i>morti), trascrizione per piano forte e canto o piano forte solo</i>		
197	Paëri, Ferdinando (1771-1839)	<i>Per vivere contento: sung by Sigr. Viganoni at the King's Theatre Haymarket in the opera of I due gobbi</i>	London: Longman & Broderip, 1796	Inscribed in ink on first page: 'G. Viganoni'
198	Paisiello, Giovanni (1740-1816)	<i>Picche comacchie e nottole sung by Sigra Storace & Sig. Morelli in the opera of Gli schiavi per amore</i>	London: Longman & Broderip, 1787	none
199	Paisiello, G.	<i>Chi mi mostra : sung by Sigra. Storace, in the opera of Gli schiavi per amore</i>	London: Longman & Broderip, 1787	P 315
200	Pescetti, Giovanni Battista (1704-66)	[Title Page Missing] Aire by Sigr. Pescetti in <i>Anglica and Medora [Angelica e Medoro], Si verrà bella clemente'</i>	Fragment from larger volume, possibly anthology .	Keyboar d score, no text. Page 12 only
201	Piani, Giovanni Antonio (1678- after 1759)	<i>Sonate a violino solo e violoncello col cimbalo</i>	Amsterdam: Estienne Roger & Le Cène, 1720	P 2028

202	Piccinni, Niccolò (1728-1800)	<i>La schiava : Opera comica rappresentata al Teatro Reale nell' Hay-Market</i>	London: Robert Brenner, 1768	P 2188
203	Piccinni, N.	<i>La Buona Figliuola, Opera Comica; Representata Al Teatro Reale, nel' Hay-Market. Composta da Signr. Nicolo Piccini, Napolitano</i>	London: Robert Brenner, 1767	P 2065
204	Pick, Henry	<i>A set of military diversiments: for clarines, B.&C., octave flutes, (ad lib.) French horns, bassoons, serpent, (ad lib.) trumpet, and kettle drums; as performed before their majesties at Windsor. Most humbly dedicated (with gracious permission) to the King</i>	London: Longman & Broderip, 1800 With nineteenth century small armorial book plate, lettered 'Calké Abbey Library' on inside of upper cover. With handwritten list of contents on pasted label on inside of upper cover	none
205	Platts, Martin, Junr. (fl. 1789)	<i>Eight Cotillions and Six Country Dances, with their proper Figures for the Harp, Harpsichord, Piano Forte or Violin, etc. Book xxii. For the Year 1789</i>	London: Longman & Broderip, 1789	P 2595
206	Pleyel, Ignaz (1757-1831)	<i>Six Duets Concertants for two German Flutes Composed by Ignace Pleyel. Book I.</i>	London: Preston & Son, 1805	
207	Pleyel, I.	<i>Pleyel's Six /or rather twelve/ Progressive Sonatinas with Violin Accompaniments (ad libitum)</i>	London & Edinburgh: Corri, Dussek & Co., [1796/98?]	P 4439
208	Pleyel, I.	<i>Six duets, for two violins : composed and dedicated to Wilson Braddyll Esqr: op 15</i>	London: Longman & Broderip, 1789 Handwritten list of contents on inside of upper cover. Also on inside of upper cover: nineteenth century small armorial book	P 4041

		plate, lettered 'Calké Abbey Library'
209	Pleyel, I.	[Title Page Missing] ' <i>Concertante</i> ', Pleyel, op 20 [n.p.]: Kistner & Siegel, [1786?]
		Probably Pleyel's celebrate concertan te London: Dale RISM P2838
210	Pridham, John	<i>John Pridham's Wayside sketches as duets</i> London: Evans & Co., 1876
211	Purcell, Henry (1659-1695)	<i>Ode on the Queen's birthday</i> 1695 35 p. music . 34 cm.
212	Raff, Joseph Joachim (1822- 1882)	<i>Suite si bémol majeur (B flat) pour le piano</i> London: 1877
213	Rameau, Jean- Philippe (1683- 1764)	<i>Pièces de clavecin en concert, avec un violon ou une flute, et une viole ou un deuxième violon</i> Paris: Chez l'Auteur, 1741 Nineteenth century small armorial book plate, lettered 'Calké Abbey Library' [associated with GC8/JHC9]
		GC8/JH R 190 Original C9 French edition

214	Rauzzini, Venanzio (1746- 1810)	<i>Six Sonatas for the Piano Forte or Harpsichord with an Accompaniment for a Violin Composed by Venanzio Rauzzini.</i> op 8	London: Printed for the Proprietor [in MS: Chas: Rauzzini] Sold by Welcker	Inscribed on front cover: HH7.
215	Rawlings, Alfred (1855-1924)	<i>Robert Cocks & Co's dance album (no. 2)</i>	London: [1890].	Inscribed on upper flyleaf: 'Crewe Calke Abbey'
216	Reeve, William (1757-1815)	<i>The Celebrated Overture To the admired Musical Farce Who'd To Have Her, Performed with the most unbounded applause At the Theatre Royal, Drury Lane, Composed by Mr. Reeve</i>	London: Button & Whitaker	none
217	Relfe, John (1763- c. 1837)	<i>Mary's dream or Sandy's ghost : sung by Miss Cham at Hanover Square Concerts, and at the Pantheon</i>	London: Longman & Broderip, [1790?]	R 1116
218	Righini, Vincenzo (1756-1812)	<i>Twelve Dances & Marches in Character, for the Quadrille, at the Close of the Berlin Carnival, 1799. Adapted for the Harp or Piano Forte</i>	London: Robert Birchall, 1799	Inscribed on front cover: HH7 [HH Harpur]
219	Robbins, Gertrude Minnie	<i>Hymn for the war</i>	London: 1914	Gertrude Minnie Robbins, Mrs Louis Bailie Reynolds
220	Rousseau, Jean- Jacques (1712-78)	<i>The cunning-man : a musical entertainment; in two acts : As it is performed atthe Theatre-</i>	London: R. Bremner, 1766	none

		<i>Royal in Drury-Lane / originally written and composed by Mr J.J. Rousseau; imitated and adapted to his original music by Charles Burney</i>		
221	Royle, Thomas Popplewell (c.1860-1913)	<i>Enoch's dance album no. 7</i>	London: [1890]	Inscribed on upper flyleaf: 'Crewe Calke Abbey'
222	Royle, Thomas Popplewell	<i>Enoch's dance album no. 6</i>	London: 1889	Inscribed on score: 'Crewe'; Inscribed on upper flyleaf: 'Crewe Calke Abbey'
223	Rubinstein, Anton (1829-1894)	<i>Songs & duets</i>	London: 1890	Inscribed in pencil on p. [1]: 'C.J.H[.]' [unidentified]
224	Saizoi, P. (fl. 1770)	<i>Six Sonatas for the Harpsichord or Piano Forte, with an accompaniment for a German Flute or Violin and Violoncello</i>	London: Robert Brenner, 1770	B 389
225	Scharwenka, Franz Xaver (1850-1924)	<i>Suites de danses : pour piano à quatre mains</i>	New York: 1880	
226	Scharwenka, F. X.	<i>Album für piano</i>	London: 1880	
227	Schobert, Johann (1735-67)	<i>Trois sinfonies pour le clavecin avec l'accompagnement d'un violon & deux comes de chasse ad libitum</i>	London: Robert Brenner, 1780	S 1963
228	Schroeter, Johann Samuel (1752-88)	<i>Six sonatas for the piano forte or harpsichord : with an accompaniment for a German flute or violin. Most humbly dedicated to Miss Scott</i>	London: William Napier, 1772	S 2182
229	Schroeter, J. S.	<i>Six concertos for the harpsichord or piano forte : with accompaniments for two violins, a tenor</i>	London: William Napier, 1780	S 2187

and bass. Composed & Dedicated to J. C.

Hanken Esqr. op 5

- 230 Schroeter, J. S. *Six Sonatas for the Piano Forte with Accompaniments for a Violin and Bass Composed by J. S. Schroeter, op 2* London: William Napier, 1773 \$ 2982
- 231 Shield, William (1748-1829) *Ah wela day my poor heart : the favorite song of the page sung by Mrs. Martyr in the new comedy of The follies of the day* London: Longman & Broderip, 1784
- 232 Shield, W. *The woodman, a comic opera, as performed with universal applause at the Theatre Royal Covent Garden* 1794 HH7 \$ 3255
Inscribed on p. 2: 'HCrew'
With small armorial bookplate
on inside of upper cover,
lettered 'Calke Abbey Library';
with handwritten contents list
pasted in on inside upper cover
- 233 Shield, W. *Rosina. A Comic Opera, as Performed at The Theatre Royal, Covent Garden; Composed and Selected by William Shield* London: William Napier, [1790?] S 3173
- 234 Smith, Edward Sydney (1839-1889) *Fandango for two performers on the pianoforte* London: 1880
- 235 Smith, F. S. *Sleigh bells : a Canadian reminiscence, pianoforte duet* London: 1870
- 236 Smith *Golden bells : caprice de concert pour piano à quatre mains.* London: 1870

237	Smith, John Stafford (1750- 1836)	<i>The Anacreontic song; as sung at the Crown & Anchor Tavern in the Strand</i>	London: Longman & Broderip, [1785?]	S 3712
238	Sponholz, Adolph Heinrich	<i>Scherzo brillant : en forme d'un grand galop pour piano à quatre mains</i>	London: Augener, 1900	
239	St Paul's Cathedral, London, England	<i>The St. Paul's Cathedral chant book</i>	London: Novello, Ewer and Co., Ditson and Co., 1878	Inscribed on upper pastedown: 'Calke Church organ'; inscribed on index page: 'Lady Crewe Calke Abbey'
240	Stamitz, Carl (1745-1801)	<i>Six Trios for a German Flute, Violin, and Violoncello or Two Violins and a Violoncello. Composed by Charles Stamitz</i>	London: Printed & sold, by J. Preston at his Music Warehouse, No 97 Strand	S 4515
241	Steibelt, Daniel Gottlieb (1765- 1823)	<i>Steibelt's Grand March, for a Piano Forte, or Harp, with an Accompaniment for a Tambourine</i>	London: Printed & Sold by Lavenu & Mitchell	Inscribed on front cover: HH7
242	Storage, Stephen (1762-96)	<i>Care donne che bramate : sung by Sigra Storage in the opera of Il re Teodoro in Venezia</i>	London: Birchall & Andrews; for the author, 1787	Handwritten list of contents on inside of upper cover; On inside upper cover: nineteenth century small armorial book plate, lettered 'Calke Abbey Library'
243	Storage, S.	<i>Ah perche di quel ingratto : the favorite quartette sung at the King's Theatre in the Hay Market in the comic opera of La cameriera astuta</i>	London: Birchall & Andrews; for S. Storage, 1788.	S 6643

244	Storace, S.	<i>Beaux yeux and Jeunes coeurs soyez fidèles : the favorite French air & gavotte sung by Sigis- Andrews, for S. Storace at the King's Theatre in the Hay-Market in the opera of La camérière astută</i>	London: Birchall & Andrews, for S. Storace, 1788	Inscribed on first page: 'S. Storage'. Inside of upper cover: nineteenth century small armorial book plate, lettered 'Calke Abbey Library'	S 6644
245	Storace, S.	<i>The Haunted Tower. A Comic Opera in three Acts ... [Words by J. Cobb,] the Music selected, adapted & composed by S. Storace</i>	1789	none	
246	Storace, S.	<i>The Siege of Belgrade, An Opera in Three Acts</i>	1791	none	
247	Strauss, Johann (1825-1899)	<i>Wo die Chronen bhäh'n! : Walzer für pianoforte</i>	Hamburg: 1880	Inscribed in pencil: 'Crewe' JHC9	Probably
248	Strauss, J.	<i>Rosen aus dem Süden : Walzer nach Motiven der Operette 'Das Spitzentuch der Königin'</i>	Hamburg: 1880	Inscribed 'Crewe' JHC9	Probably
249	Taylor, Raynor (1747-1825)	<i>The solemn chaunt in the Champ de mars &c. : sung by Mr. Gray, with universal applause, at Sadler's Wells. To which is added the same air for four voices, and the chorus Vive la loi! &c.</i>	London: Longman & Broderip, 1790		T 337
250	Thackray, Thomas (1740- 93)	<i>Twelve divertimenti for two guitars or a guitar & violin Compos'd by Thomas Thackray. Dedicated To the Right Honble Lady Orvyn, op 3</i>	London: Longman, Lukey & Co., 1750	Inscribed in ink on title page: 'The Right Honorable Lady Caroline Harper'	CM T 639
251	Thalberg, Sigismund (1812- 1871)	<i>Home sweet home : air anglais, varié pour le piano</i>	London: 1860		

			V 331
252	Vanhal, Johann Baptist (1739-1813)	<i>The Periodical Overture in 8 Parts, Numberdii. (Sinfonia xlii.) [Parts.]</i>	London: Robert Brenner, [1775?]
253	Various	[A collection of music for violin]	1750 Vn1 part-book Nineteenth century small armorial bookplate lettered 'Calle Abbey Library'
254	Various	[A collection of music for different instruments.]	1750 Vn2 part-book Nineteenth century small armorial bookplate lettered 'Calle Abbey Library'
255	Various	[A collection of music for different instruments and voice]	1750 Inscribed on front pastedown: 'Calle Abbey Library'. Inscribed on flyleaf: 'Crewe'. Faint inscription on upper cover: 'Harp[ur?]'
256	Various	<i>Six Elegant Ballads, by the following Celebrated Composer, Vanhall, Haydn, Baccherni, Sterkel, Echner, & Kozeluch. To which is prefixed an Original Sonata by John Christian Bach</i>	London: Printed for G. Goulding, 1790 none
257	Various	[A collection of 12 musical pieces, perhaps for a masque]	1770 HH7 Inscribed on first page: 'HCrew' 'HCrew'

258	Various	[Music for violin]	1870	Nineteenth century armorial bookplate: 'John Gardner Wilkinson Brynfield House' ¹
259	Various	<i>A Collection of Catches Canons Glees Duets &c.</i>	London: Corri & Sutherland, [1780?]	Inscribed on front pastedown: 'Calk Abbey Library'
260	Various	<i>A Collection of Catches Canons Glees Duettos &c.</i>	Edinburgh: Printed for J. Sibbald & Co., 1780	Inscribed on front pastedown: 'Calk Abbey Library'
261	Various	<i>A Collection of Catches Canons Glees Duettos &c.</i>	Edinburgh: Printed for J. Sibbald & Co., 1780	Inscribed on front pastedown: 'Calk Abbey Library'
262	Various	<i>Twenty-four country dances for the year 1793: with proper tunes & directions to each dance</i>	London: Longman & Broderip, 1793	none
263	Various	<i>Twenty-four Country Dances for the Year 1789, with proper tunes & directions to each dance, etc.</i>	London: Printed by Longman & Broderip, 1789	none
264	Various	<i>Preston's twenty-four County Dances for the year 1793, with proper Tunes and Directions to each Dance, etc.</i>	London: Preston and Son, 1793	none
265	Various	<i>A choice collection of airs, minuets, marches, songs and country dances &c. / By several eminent authors; Adapted for the guitar</i>	London: printed and sold by Fred: Hintz, [1765?]	none
266	Various	<i>Bland's Collection (continued by F. Linley) of Sonatas, Lessons, Overtures, Capricios,</i>	London: F. Linley, [1795?]	none

¹ Sir John Gardner Wilkinson (1795-1875).

		<i>Divertimentos &c, &c, for the Harpsichord or Piano Forte, etc. no.89</i>					
267	Various	[Fragmentary collection of keyboard music]	England				
268	Various	[Fragmentary collection of teaching pieces for the violin with some keyboard accompaniment]	England: 1800				
269	Various	[Fragment of a hymn book with music set for four voices and organ accompaniment]	England: [n. pub.]				
270	Various	[Manuscript with various pieces of music for clarinet and keyboard]	England: [n. pub.], [1780?]	Inscribed on first page: 'H.H.'	HH7		
271	Various	[Printed collection of organ music].	London [1890]				
272	Various	[A single leaf of music for piano duet]	London: 1900				
273	Various	<i>Six Periodical Overtures In Eight Parts, by the following Eminent Composers. Toeschi, Stamitz Senr. Sarti, Stamitz Junr. And Haydn</i>	London: Printed for W. Napier, between 1772 and 1791	none	fl/ob 1 and 2, 2		
				vn 1, vn 2, hn 1, hn 2			
274	Various	<i>Manuscript book containing Scots tunes, some arr. For keyboard: Careless Saly; Nightingal; Pack Satin; The Highland Lady with 8 Var.;</i>	Millionen or Sir Watkins Sr. [?y] ²				
275	Vento, Mattia (1735-76)	<i>A Seventh Sett of Six Lessons for the Harpsichord or Piano Forte</i>	London: Welcker, 1772	V 1166			

² lots of similarities to Weston Park cello version WP 24.

		V 2204	
276	Vivaldi, Antonio (1678-1741)	<i>Vivaldi's Most Celebrated Concertos in all their parts for Violins and other instruments with a Thorough bass for the Harpsichord, op 3</i>	London: John Walsh, 1715
277	Waldteufel, Emil (1837-1915)	<i>Enoch's dance album no. 4</i>	London: 1885 Inscribed on upper flyleaf: 'Crewe Calke Abbey'
278	Watson, William Michael (1840-1889)	<i>Morris danse in F</i>	London: 1885
279	Watson, W. M.	<i>The parade: grand march, pianoforte duet</i>	London: 1875 Music seller's stamp: 'William Orme, piano & music seller, Derby & Burton'
280	Watson, W. M.	<i>The grand festival march for the pianoforte</i>	London: 1880.
281	Webbe, Samuel (1740-1816)	<i>Glorious Apollo</i>	London: George Walker, 1789. No ownership marks
282	Williams, Maria Jane (1795-1873)	<i>Ancient Welsh music : Reprinted from the 'Cambrrian Journal'</i>	England: Williams Rees, 1855. Nineteenth century armorial bookplate: John Gardner Wilkinson Brynfield House. [Sir John Gardner Wilkinson (1795-1875)]. Binding: printed paper wrappers; as issued
283	Winter, Peter von (1754-1825)	<i>A pastoral divertimento, in which is introduced the celebrated airs of Lieti Fiori and Vaghi colli composed by Winter, arranged for two performers on the piano forte by Augustus Merves</i>	London: Henry Falkner, 1819 none

284	Winter, P. von	<i>A 1st set of twelve military marches & divertimentos : for a compleat band, composed expressley for M. Kelly By Mr. Winter Master of the Chapel to the Elector of Bavaria And Composer to the King's Theatre Haymarket</i>	London: M. Kellys, 1800	Handwritten paper title label on spine. With nineteenth century small armorial book plate, lettered 'Calke Abbey Library' on inside of upper cover. Hand-written list of contents on a pasted label on inside cover	none
285	Wurson [?]	<i>Six Sonatas for the Harpsichord</i>			
286	Unidentified.	<i>Le recueil de contre danses nouvelle françoise</i>			

