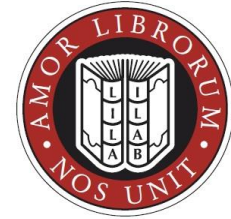


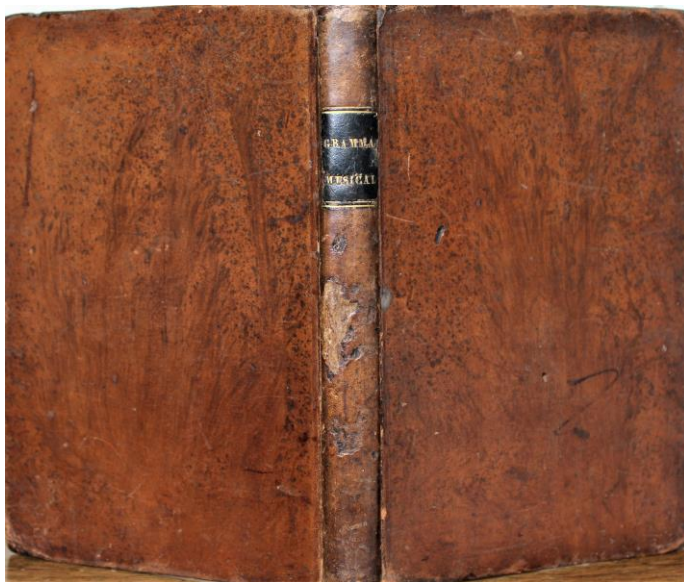


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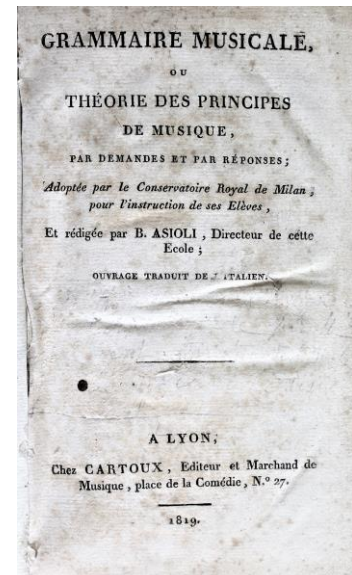


MUSIC AND MUSICIANS
21 JUNE 2023
PRICES IN POUNDS STERLING; POSTAGE EXTRA

- 1 ASIOLI (Bonifazio):** Grammaire Musicale, ou Théorie des Principes de Musique, par demandes et par reponses; Adoptée par le Conservatoire Royal de Milan, pour l'instruction de ses Elèves, Et rédigée par B. Asioli, Directeur de cette Ecole; ouvrage traduit de l'Italien. A Lyon, Chez Cartoux..., 1819.



First Edition of this translation. 8vo, 192 x 116 mms. 200 x 130 mms., pp.

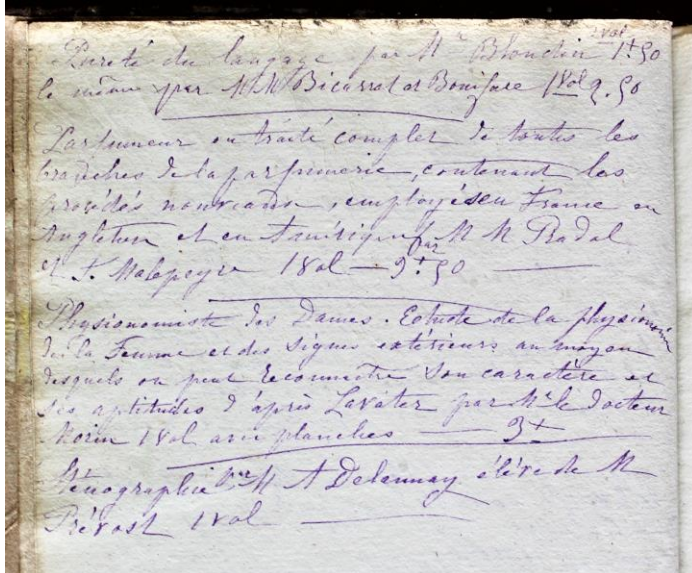


[iv], 64, 12 folding engraved plates of musical illustration, followed by 17 blank leaves and 2 leaves with notes in a contemporary hand in French, contemporary sheepskin, black morocco label; some musical illustrations in pencil on the plates, title-page a little creased and foxed.

£750

Asioli (1769 - 1832) was largely self-taught, but he also studied in Parma, Bologna, and Venice. He was appointed to the post of director of the new music school in Milan in 1808,

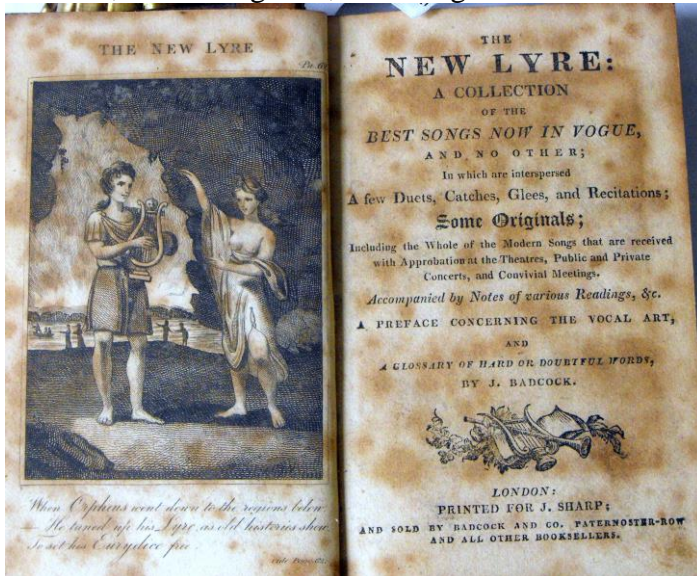
and it is from this period that the work derives. He had to leave the post in 1814. This work



was first published in Italian as *Principi Elementarai di Musica* in 1809. The popular question-and-answer form seems to have worked very well as a pedagogy for learning music theory.

OCLC locates copies in Newbery, California Berkeley, San Francisco State; and Staatsbibliothek zu Berlin. There is also an issue with title-page dated 1820: Princeton, Eastman; Koninklijke Bibliotheek. Copac locates only a third edition of 1840 in NLS.

2 BADCOCK (John), editor: *The New Lyre: A Collection of the Best Songs Now in Vogue, and no other; In which are interspersed, A few Duets, Catches, Glee's, and Recitations; Some Originals; Including the Whole of the Modern Songs that are received with*



Approbation at the Theatres, Public and Private Concert, and Convivial Meetings. Accompanied by Notes of curious Readings, &c. A Preface concerning the Vocal Art; and a Glossary of Hard or Doubtful Words by J. Badcock. London: Printed for J. Share; and sold by Badcock and Co..., [1820]. 12mo (in 6s), pp. [iii] - x, [13] - 212 [213 - 218 Index, 219 - 220 glossary; complete despite erratic pagination], engraved frontispiece; pp 119-120 neatly

repaired.

Bound with:

The English Minstrel; A Selection of Favourite Songs, with Music, Adapted to the Voice, Violin, or German Flute. Edinburgh: Printed by and for Oliver and Boyd...[c. 1815]. 12mo (in 6s), pp. viii, 216, engraved frontispiece, engraved vignette on title-page, some woodcuts in text, and music printed from movable type; "Vol. II." printed at the foot of p. [1]. 2 volumes in 1, early 9th century half calf, marbled boards (rubbed), spine blocked in gilt; frontispiece and title-page of first item severely foxed, other mild foxing in text. **£350**

The second item is a sequel to *The English Minstrel: A Valuable Selection of Popular Songs*, published by Oliver and Boyd c. 1814. The Preface to the first



volume also alludes to an earlier edition, and this appears not to be a second volume but a revised and expanded one.

3 BROWN (John): A Dissertation on the Rise, Union, and Power, The Progressions, Separations, and Corruptions, of Poetry and Music. To which is prefixed, The Cure of



Saul. A Sacred Ode. London, Printed for L. Davis and C. Reymers..., 1763. FIRST EDITION. 4to, 263 x 188 mms., pp. 248 [249 - 250 adverts], title-page in red and black, contemporary calf, sympathetically rebaked with old red label preserved.



£500

From the library of the the Magdalen College, Oxford, scholar, Dr. Richard Luckett (1945 - 2000) with his ticket on the front paste-down the motto “pejus letho flagitium” also present. Brown's argument is an elegant example of cultural primitivism: the simplicity and power to move of music has been corrupted by modern refinement and impositions: “The Poet's and Musician's Office cannot probably be again united in their full and general Power. For in their present refined State, either of their Arts separately considered, is of such Extent, that although they may incidentally meet in one Person, they cannot often be found together.” Jaime Croy Cassler, in the entry on John Brown in *The New Grove Dictionary of Music and Musicians*, claims that Brown's *Dissertation* “is remarkable for being one of the earliest systematic, self-contained treatises in English on the general history of music. In it Brown isolated 36 stages in musical history, from the early united of melody, dance and song and its perfection in Greek society to the separation and degeneration of those arts in the 18th century.” Eddy 76.

4 [DALRYMPLE (Alexander)], compiler: A Collection of English Songs, with an Appendix of Original Pieces. London, Printed by William Bennett, 1796. FIRST EDITION. 8vo, 180 x 112 mms., pp. xvi, 172, 32, recently recased in quarter calf, gilt spine, red morocco label, vellum corners. A fine copy. **£500**

Dalrymple (1737-1808), a hydrographer for the East India Company, is perhaps better-known as the author of *An Historical Collection of the Several Voyages and Discoveries in the South Pacific Ocean* in 1769–71.

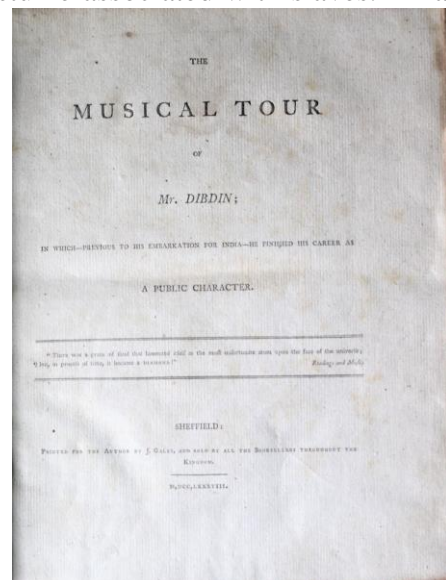
4 **DIBDIN (Charles):** The Musical Tour of Mr. Dibdin; in which - previous to his



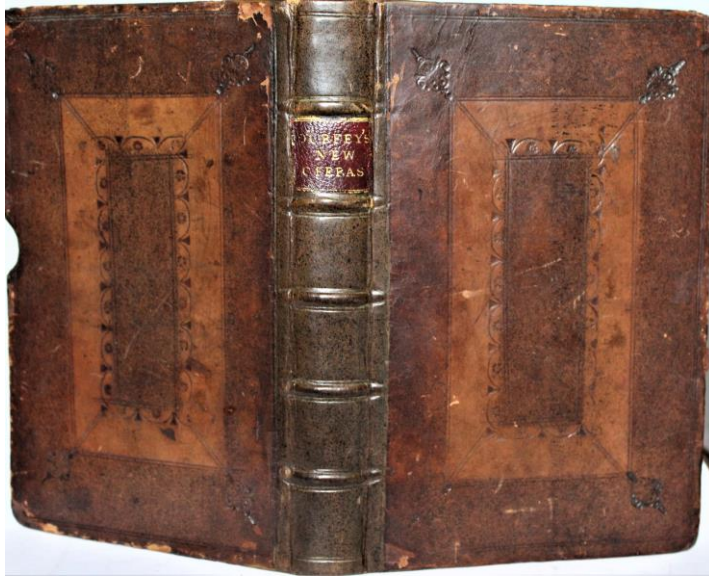
embarkation for India - he finished his career as a Public Character. Sheffield; Printed for the Author by J. Gales and sold by all the booksellers throughout the Kingdom. 1788. FIRST AND ONLY EDITION. 4to, 252 x 202 mms., pp. [vi], iv, 208, 221 - 338, 335 - 443 [44 blank], complete despite erratic pagination, including four pages of subscribers, two pages on two leaves of engraved music between pages 312 and 313, two pages between 336 and 337, two pages between 443 and 343, and four pages (printed on two leaves) between pages 404 and 405, contemporary calf, spine ornate gilt to a

musical motif, red leather label (chipped); front joint cracked but securely attached, rear joint slightly cracked, some wear to spine and corners but a good copy. **£500**

Dibdin (1745 - 1814) left England in 1786 for a tour of India, and the present book derived from his experiences there. As is well known, many of his songs were about English sailors. At the time of publication, the slave trade was very much in the news, and Dibin made a contribution to notions about slaves, appearing in the costume associated with slaves. In an article published in *Charles Dibdin and Late Georgian Culture* (2018) Felicity Nussbaum notes, “Enslavement in its various manifestations, then, connects Dibdin’s dramatic entertainments, whether the captive is West Indian, African, Moor, or Turk, male or female. *Letters in The Musical Tour of Mr Dibdin* (1788) reflect the composer’s conflicted attitude towards slavery as a staged epistolary debate between advocates from Manchester (pro-abolition) and Liverpool (pro-slavery). Dibdin’s abolitionist letter accuses his countrymen of inciting ‘the natives to commit partial depredations on each other’ and urges merchants to give up the trade, ‘a disgrace to humanity’. The Liverpoolians, on the contrary, claim that slavery is a blessing that the Africans prefer to being sacrificed, eaten, or sold in their native lands. The happy slaves are treated with ‘mildness and lenity’ in the Middle Passage;⁴⁵ they are mercifully subject to no more than thirty-nine lashes, and are granted a bit of ground to work. Dibdin’s final ameliorizing sentiment is probably most reflective of his views: simply correcting slavery’s abuses rather than abolishing the trade would have made the reasonableness of this position self-evident because, he contends improbably, at least one slave ship offered the slaves more ‘comfort and convenience’ than the crewmen.”

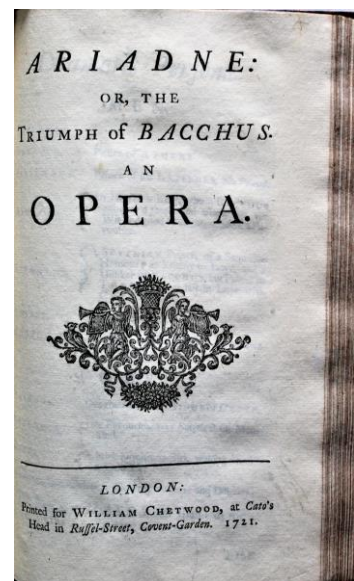


5 **D'URFEY (Thomas), Mr.:** *New Opera's, with Comical Stories, and Poems, on Several Occasions, Never before Printed. Being the Remaining Pieces, Written by Mr. D'Urfey.* London: Printed for William Chetwood, at Cato's Head in Russel-Street, Covent-Garden, 1721. 8vo, 190 x 118 mms., pp, [10], 88,[4], 89-349, 348-382, in each with a separate title-page; the pagination and register are continuous, pages 348-349 repeated in pagination, but text is continuous, contemporary panelled calf, neatly rebaked in matching style, red morocco label; a very good copy, with the armorial bookplate of Stanley Earl of Derby on the front paste-down end-paper **£250**



D'Urfey. London: Printed for William Chetwood, at Cato's Head in Russel-Street, Covent-Garden, 1721. 8vo, 190 x 118 mms., pp, [10], 88,[4], 89-349, 348-382, in each with a separate title-page; the pagination and register are continuous, pages 348-349 repeated in pagination, but text is continuous, contemporary panelled calf, neatly rebaked in matching style, red morocco label; a very good copy, with the armorial bookplate of Stanley Earl of Derby on the front paste-down end-paper **£250**

The texts are 1): *The Queens of Brentford: or Bayes no Poetaster: A Music Farce, or Comical Opera.* 2) *The Grecian Heroine: Or, The Fate of Tyranny. A Tragedy.* 3) *The Athenian Jilt: Or, Intriguing Cullies. The First Comick Story.* 4): *Ariadne: Or, The Triumph of Bacchus. An Opera.* 5): *The Plague of Imperitence: Or, A Barber a Fury. The Third Comical Story.* 6): *Socrates and Timandera: Or, Love the best Philosopher.* 7): *Elegies, Poems, and New Song by Mr. D'Urfey.* 8): *Poems on Several Occasions, and Songs. Bt Mr. D'Urfey.*



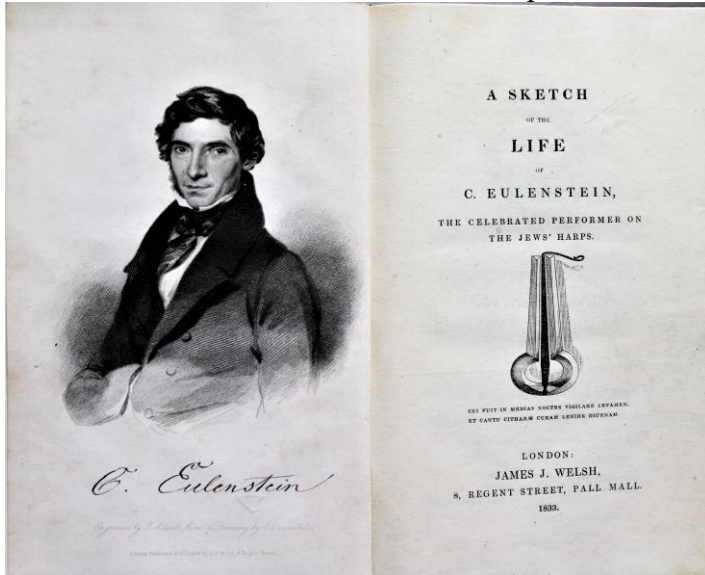
The playwright and author Thomas D'Urfey (1653?–1723) was said to have a terrible stutter, which disappeared when he was singing. He had

his first major success with *Madam Fickle* (1677), and later as *ODNB* notes, Charles II “was present at three of the first five performances of *A Fond Husband* (1677), an extremely successful bawdy romp which held the stage for days, was frequently

revived, and which went through three seventeenth-century editions, and later attended the third performance of *The Royalist* (1681; published 1682), the author's benefit. He even stood shoulder to shoulder with the writer in their rendition of 'Advice to the City'—'a famous Song', D'Urfey's subtitle recalls, 'so remarkable, that I had the Honour to Sing it with King Charles at Windsor; He holding one part of the Paper with Me' (D'Urfey, *Pills*, 1.246).” Alexander Pope was impressed with his skill, writing in a letter to Henry Cromwell that he had “learn'd without book a Song of Mr Tho: Durfey's, who is your only Poet of tolerable Reputation in this Country'. 'Dares any one despise Him', he continues, 'who has made so many men Drink?' “

Foxon, page 208.

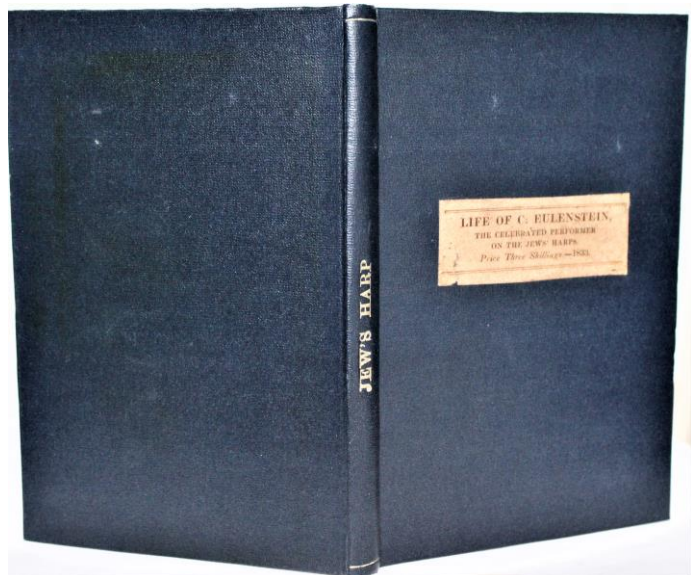
6 EULENSTEIN. [SAYER (John)]: A Sketch of the Life of C. Eulenstein, The Celebrated Performer on the Jews' Harp. London: James J. Welsh, 8, Regent Street, Pall Mall. 1833. FIRST EDITION. 8vo (in 4s), 185 x 121 mms., pp. [iv], 69 [70 adverts], followed by errata slip, engraved portrait of Eulenstein as frontispiece, bound in later cloth, spine blocked in gilt, paper label on front cover. A very good copy.



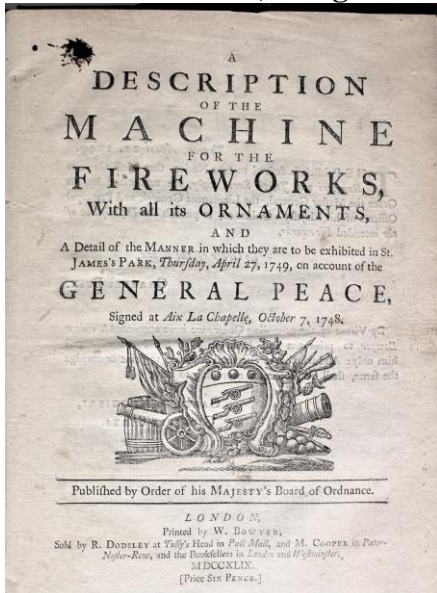
£500

“EULENSTEIN, Charles, was born in 1802 at Heilbronn, in Wurtemberg. His father was a respectable tradesman; but nothing could deter the son from following his strong predilection for music. After enduring all sorts of privations and ill-success, he appeared in

London in 1827, and produced extremely beautiful effects by performing on sixteen Jew's-harps, having for many years cultivated this instrument in an extraordinary manner. The patronage of the Duke of Gordon induced him to return in 1828; but he soon found that the iron Jew's-harp had so injured his teeth that he could not play without pain, and he therefore applied himself more and more to the guitar. At length a dentist contrived a glutinous covering for the teeth, which enabled him to play his Jew's-harp again. He was very successful in Scotland, and thence went to Bath, to establish himself as teacher of the guitar, concertina, and the German language. After remaining there a considerable time he returned to Germany, and is now (1878) living at Günzburg, near Ulm” (Grove). The biography was reviewed in 1834 in *The Gentleman's Magazine*: “We have seldom met with a more interesting little piece of biography, interesting both from the character and the peculiar talents of the subject. M. Eulenstein has the merit of having raised a most humble and hitherto ignoble instrument, to celebrity, and having for the first time evoked the musical spirit that had so long dwelt within it.” *The Westminster Review* for 1834 devoted ten pages in a review.



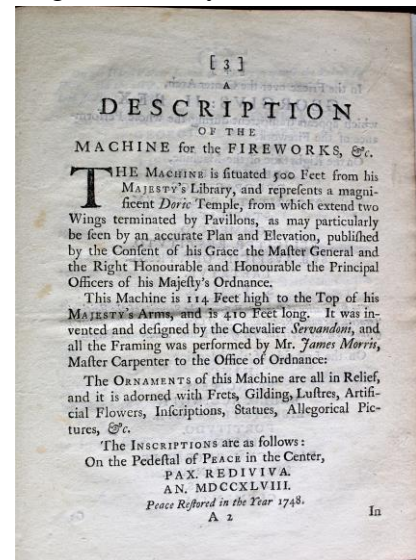
7 **HANDEL (George Frideric).** A Description of the Machine for the Fire Works,



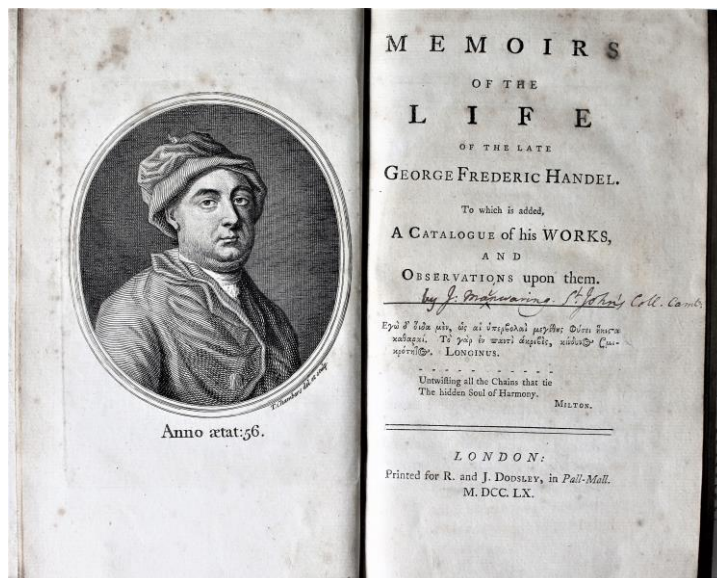
With all its Ornaments, And A Detail of the Manner in which they are to be exhibited in St. James's Park, Thursday, April 27, 1749, on account of the General Peace, Signed Aix La Chapelle, October 7, 1748. Published by Order of his Majesty's Board of Ordnance. London: Printed by W. Bowyer, Sold by R. Dodsley..., 1749. FIRST EDITION. 4to, 215 x 156 mms., pp. 16, modern cloth (text a little browned). **£300**

Dame Jane Glover in her magisterial work, *Handel in London: The Making of a Genius* (2018) comments, "Handel's Music for the Royal Fireworks' presented at the time as a 'Grand Overture of Warlike Instruments', however much it may have been literally outshone on its initial performance, was predictably brilliant. He handles his huge bodies of instruments with the dexterity of a chamber musician, dividing his twenty-four oboes into

three judicious groups (of twelve, eight and four), his twelve bassoons into two (of eight and four), and his nine horns and nine trumpets all into groups of three; and he alternated, combined and balanced them with apparently effortless skill.... Alert as always to the circumstance in which his music would be performed, out of doors and with little acoustical help, Handel nevertheless gave enormous variety of colour, texture and mood. No doubt aware that it would be challenging for wind and brass players to maintain lip control for such a long time, he made sure that each group got enough bars' rest to allow facial muscles to recover. But the addition of strings before his performance of the 'Fireworks Music' gave considerably more opportunity for such respite, as the extremely practical Handel knew all too well."



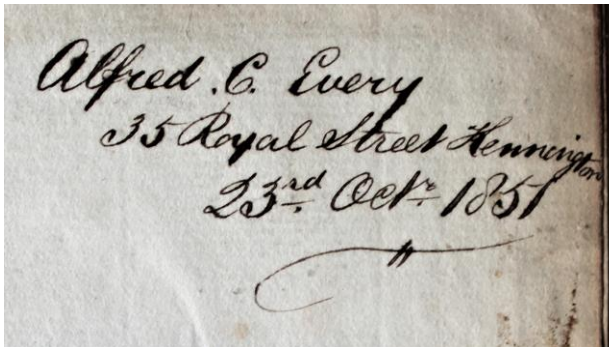
8 **HANDEL. [MAINWARING (John)]:** Memoirs of the Life of the late George



Frederic Handel. To which is added, A Catalogue of his Works, and Observations upon them. London: Printed for R. and J. Dodsley..., 1760. FIRST EDITION. 8vo, 210 x 122 mms., pp. [iv], 208, including half-title, engraved portrait of Handel at the age of 56 by T. Chambers as frontispiece, contemporary calf, neatly rebacked, with title blocked in gilt on spine. A very good copy with the book label of Richard Luckett on the front paste-down end-paper and on the top margin of

the recto of the front free end-paper, “Alfred C. Every/ 35 Royal Street Kensington/ 23rd Oct. 1857.”

£950



Dr Richard Lockett (1945-2020) of Magdalene College, Cambridge, was a lecturer and sometime Pepys librarian, distinguished for his work on 17th century literature and his contribution to music as recorded in Pepys’ diary.

Mainwaring (1724 - 1807) studied at St. John’s College, Cambridge, and was ordained in 1748. He had several collaborators for this work; some of the factual information is from John Christopher Smith, some of it was written by Robert Price, and the list of compositions is by James Harris. It was reviewed and quoted extensively in various source of information about Handel’s life and activities. There is a footnote in the “Observations” to James Harris’s *Hermes*, citing Harris’ discussion “with great judgment and accuracy” the “imitative power in Music...” As for the accuracy of Mainwaring’s accounts, I quote a distinguished conductor: “While these memoirs are always riveting and deeply touching, they must to an extent be read with a raised eyebrow, especially with

regard to Handel’s early years. Generational hearsay dissolves fable into fact, and historians have learned to question the unreliability of Mainwaring’s memory. We cannot know, for example, if Handel’s father’s disapproval of the boy’s passion for music was really as stern as Mainwaring implied... Nor should the faintly preposterous story of young George having “a little clavichord privately convey’d to a room at the top of the house...be taken to literally: he was not yet seven years old when this is supposed to have happened.” (Dame Jane Glover: *Handel in London: The Making of a Genius* (2018).

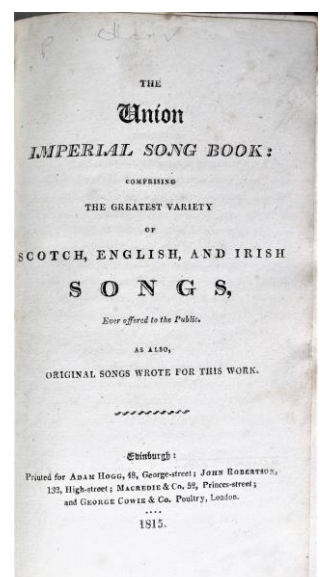
Peter Kivey, “Mainwaring’s Handel: Its Relation to English Aesthetics” (*Journal of the American Musicological Society*

Vol. 17, No. 2 (Summer, 1964), pp. 170-178.

9 [HOGG (Adam), publisher inter alia: The Union Imperial Song Book: Comprising The Greatest Variety of Scotch, English, and Irish Songs, Ever offered to the Public. As also, Original Songs wrote for this Work. Edinburgh: Printed [by D. Chalmers..., Aberdeen] for Adam Hogg..., John Robertson, Macredie & Co..., and George Cowie & Co. Poultry, London. 1815 FIRST AND ONLY EDITION. 12mo (in 6s), 179 x 103 mms., pp. viii, 244, recently recased in boards, paper label on spine.

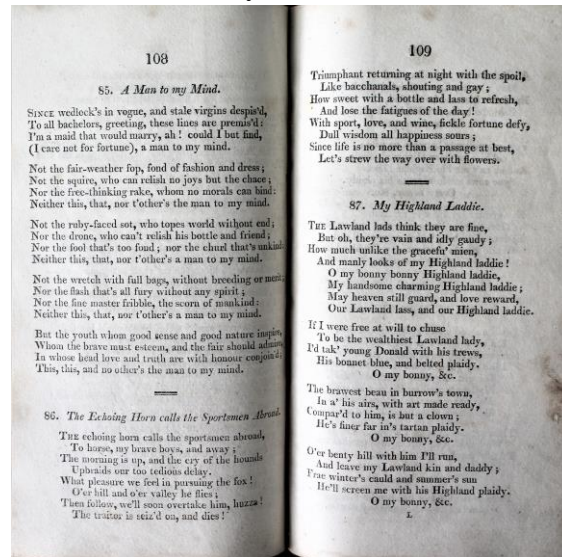
£350

From the Preface: “There will be found many old Scotch Songs, which have ben rescued from total oblivion; especially many of those

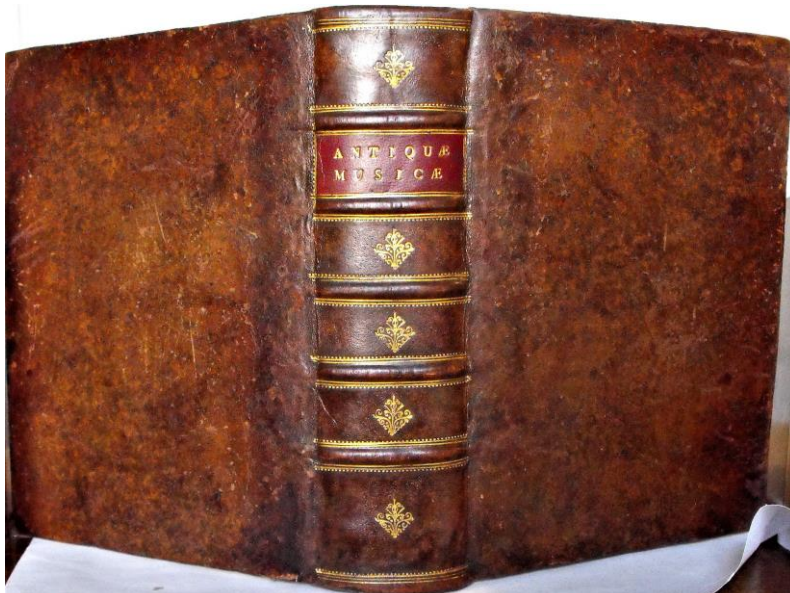


composed about the years 1715 and 1745, which are not to be found in any collection whatsoever.”

The only copies listed in OCLC were two in the National Library of Scotland.



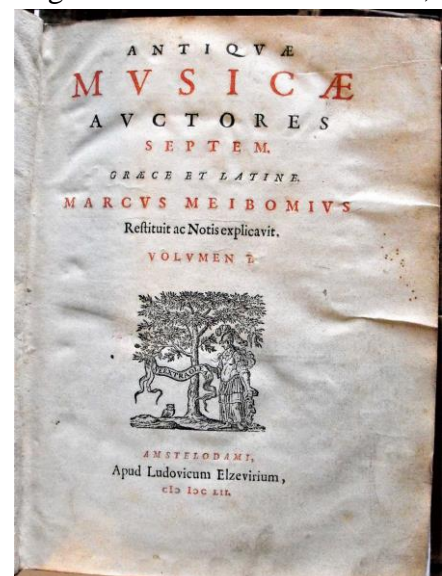
10 MEIBOM (Marcus): Antiquae Musicae Auctores Septem. Graece et Latine. Restituit ac Notis explicavit.



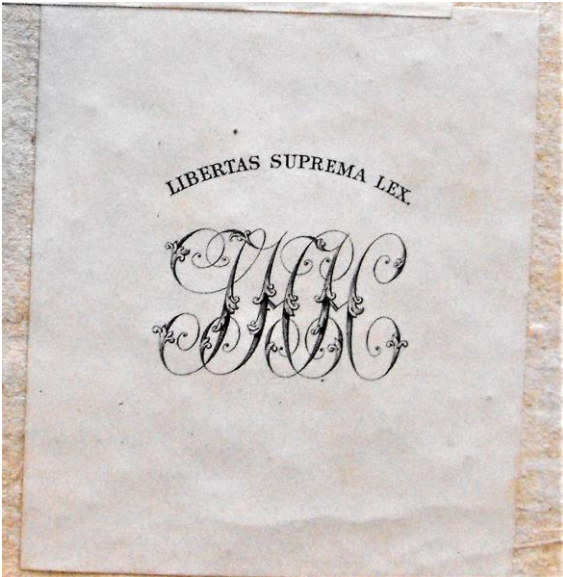
Amstelodami, Apud Ludovicum Elzvirium, 1652. **FIRST EDITION.** 2 volumes in 1. Thick 4to, 215 x 158 mms., pp. [lii], 132, [4], 68, [4], 60, [4] 5 - 8, 80, [4], 40, [4], 36; [viii], 363 [364 blank], both title-pages in red and black, printed in double columns, text in Greek and Latin, and with woodcut printer's device, 5 folding letterpress tables, of which 4 are printed in red and black, woodcut musical annotation, diagrams and decorative initials,

contemporary mottled calf, expertly rebacked, with raised bands between gilt rules, red morocco label; some occasional staining but a very good copy of this remarkable work. **£4000**

The bookplate of Rugby School Library appears on the front paste-down end-paper, along with a small cypher bookplate, “Libertas Suprema Lex,” as well, and on the verso of the title-page the bookplate of Sir John Anstruther of that ilk. This is probably Sir John Anstruther, 4th Baronet and 1st Baronet PC (27 March 1753 – 26 January 1811), rather than his father, Sir John Anstruther, fourth baronet and first baronet (1753–1811).



Marcus Meibomius (c. 1630, Tönningen – 1710/1711, Utrecht) was a Danish scholar, probably He is best known as a historian of music, as an antiquarian, and as the first librarian at the Denmark's Royal Library. He was also a philologist and mathematician. The present book, on antique Greek music, and “It printed works, in Greek originals with Latin translation, by Aristoxenos, Cleonides (though attributed to Euclid), Gaudentius, Nicomachus, Alypius, Bacchius, and Aristides Quintilianus (supported by Martianus Capella). It is now seen as pioneer scholarship, not supplanted until the twentieth century, and largely comprehensive on the topic. He attempted concert performances reconstructing Greek music” Wikipedia.



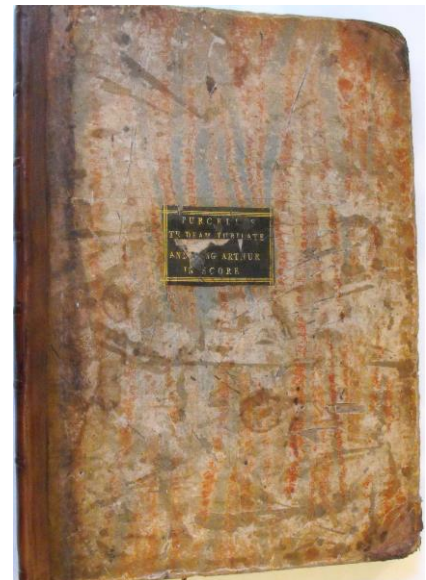
Hagel Stefan, and Christine Harrauer, *Ancient Greek Music in Performance: Symposion Wien*

29. Sept.-1. Okt. 2003.

11 PURCELL (Henry): Te Deum et Jubilate, for Voices and Instruments Perform'd before the Sons of the Clergy at the Cathedral-Church of St. Paul.

[And]:

ARNE (Thomas): [King Arthur]. London. Printed for and Sold by John Walsh Musick Printer and Instrument maker to his Majesty..., [no date], [?1730, c. 1770. Folio, 335 x 225 mms., title-page, 18 + 4 + 2 [1 blank] - 81 engraved pages of music [82 blank], with 6 other pages unengraved], contemporary marbled boards (soiled and rubbed), with black leather label (chipped) on front cover ("Purcell's/ Te Deum Jubilate/ and King Arthur in Score"); occasional contemporary annotation in ink, including a note in an 18th century hand on the lower margin of page 65, "Sound a Parley, ye Fair, & surrender/ Orpheus Britannicus [by Purcell] Page 130 2d Edition"); and with the ownership autograph "W. Mitford" on the upper margin of the front paste-down end-paper. This is possibly the historian of ancient Greece, William Mitford (1744–1827). The same autograph appears on a copy of Bemetzrieder 's *Music made Easy to every Capacity* (1778/1779) in McGill University Library.

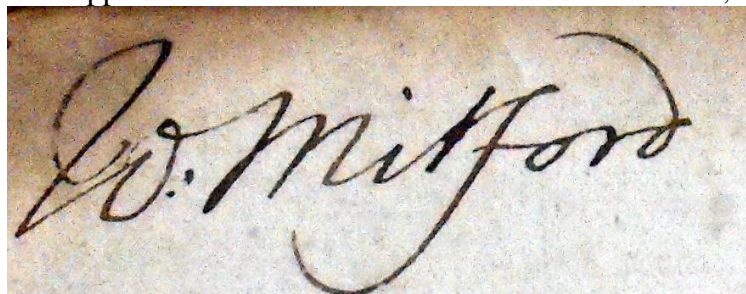


£950

Purcell (1659 - 1695) composed this in November, 1690, and it was first published in 1697. The Te Deum is followed by, first (no title-page), the "Overture to King Arthur, Composd' by Dr Arne." Other music, arias and duets, is attributed to Purcell and "Grimbald" (presumably Grimbaldi Nicolini [1673 - 1732]). Purcell's opera was famous for the music of the "Frost Scene," which is printed here, pages 56 - 59. Among the singers whose names are printed with the music are Mr. Vernon, Mrs. Scot, Mrs. Baddeley, Mr. Bannister, Mrs. Dorman, Miss Rogers, and Mr Champness. Sophia Baddeley (?1745 - 1786) began her singing career in the 1760s and worked with David Garrick, who wrote the libretto for Arne's King Arthur; she

also sang with Joseph Vernon in the pleasure gardens Jonathan Tyers.. Samuel Champness gave singing lessons to Thomas Busby (1754 - 1838) when he was a boy.

This appears to be a re-issue of the first edition of 1697, with a new title-page; the pagination is the same as the first edition (ESTC R182271). W. Smith and C. Humphries: *A Bibliography of the Musical Works published by the Firm of John Walsh...1721 - 1766* (1968), no. 1255 (c. 1730). However, the pagination given there is 48, so this seems to be

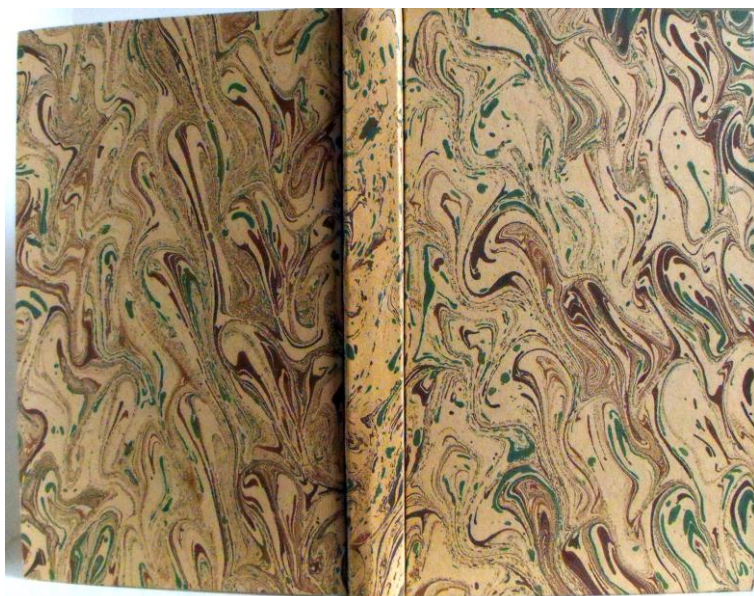
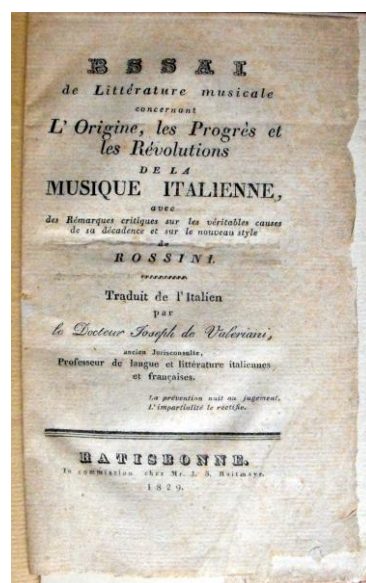


that title-page with the 1697 text. The copy of King Arthur has no title-page, but is almost certainly to be identified with Songs, Airs, Duets & Choruses in the Masque of King Arthur, published by John Johnston in 1770 or shortly after (see BL Integrated Catalogue online), which has the same pagination (pp. iv, 81) as this copy.

12 ROSSINI. ITALIAN MUSIC. MAJER (Andrea): Essai de Littérature musicale concernant L'Origine, les Progrès et les Révolutions de la Musique Italienne, avec des Rémarkques critiques sur les véritable causes de sa décadence et le nouveau style de Rossini. Traduit de l'Italian par le Docteur Joseph de Valerian. Ratisbonne. In commission chez Mr. J. B. Reitmayer. 1829. FIRST EDITION OF THIS TRANSLATION. 8vo, 187 x 114 mms., pp. viii, 208 [209 errata, 210 blank], uncut, recently recased in marbled boards, with a photograph of Rossini, 100 x 60 mms., dated on verso 1863 with dates in contemporary hand, the photograph from Carjat & Cie.

£950

Andrea Majer (1776 - 1845) published his *Discorso sulla Origine, Progressi, e Statto Attuale della Musica Italiana* in 1821; it was described in Peter Lichtenthal's *Dizionario e bibliografia della musica* (1826) as "Questo eccellente libro..." The French translator, de Valerian, says of him, "Majer est aujourd'hui l'un des hommes les plus estimés de l'Italie. Il es à la fois peintre, littérateur



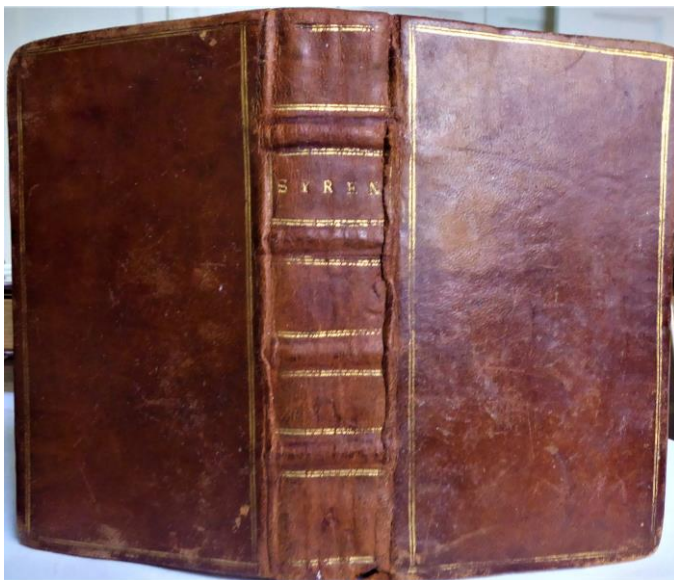
et musicien. Cette triple qualité donne un charme particulier à tout ce qui sort de sa plume...." This early assessment seems to be confirmed by Denise Gallor in *Gioachino Rossini: A Research and Information Guide* (2012): "An outspoken critic of the *primo Ottocento* was the Venetian Andrea Majer, whose writings on art and music criticized the 'outlandishness of the Italian Parnassus gone made. This treatise, divided into four parts, deals with the history of music in Italy from antiquity to the

present.... Majer deemed the eighteenth century as the apex of musical culture. Prior to that, he said, art was corrupted by the extravagances and abuses of taste that he felt had returned in his own day. Not mentioning Rossini by name, Majer nonetheless denounces him in a footnote by calling him ‘the Marini of Modern Music’ because of the liveliness of his imagination....”

Two copies located: Glasgow and Danish National Library

**ESTC FINDS ONLY ONE COPY,
AND IT IS IMPERFECT,
MISSING MANY LEAVES**

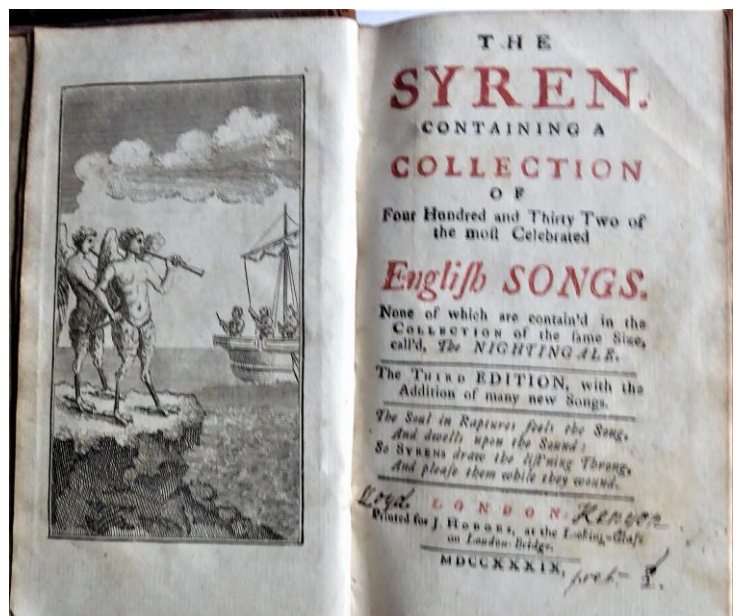
14 SONGBOOK. The Syren. Containing a Collection of Four Hundred and Thirty Two



of the most Celebrated English Songs. None of which are contain'd in the same Size, call'd The Nightingale. The Third Edition, with the Addition of many new Songs. London: Printed for J. Hodges, at the Looking-Glass on London-Bridge. MDCCXXXIX. 1739 12mo, 132 x 72 mms., pp. [xiv], 372, title-page in red and black, engraved frontispiece, contemporary sheepskin, gilt spine (worn and rubbed), lower front joint very slightly cracked. **£1500**

With the armorial bookplate of Lloyd Kenyon on the front paste-down endpaper, and his autograph on the title-page. ODNB notes that he eventually opposed the war with the American

colonials: “Kenyon practised for over twenty-five years before becoming a parliamentary crown lawyer, an unusually long period for a future chief justice. An expected vacancy in the Commons for Flint Boroughs in 1774 disappeared, but in 1780 he was elected for the borough of Hindon, in Wiltshire, where Thurlow managed the interest of the Beckford family. His opponents unsuccessfully alleged bribery. Kenyon seems to have been loyal to the North ministry until after the fall of Yorktown, and from December 1781 opposed the continuation of the American War of Independence in the Commons. In April 1782 [my emphasis]. the incoming home secretary, William Petty, second earl of Shelburne, offered Kenyon the post of attorney-general in the second Rockingham administration, which he accepted on Thurlow's advice (17 April

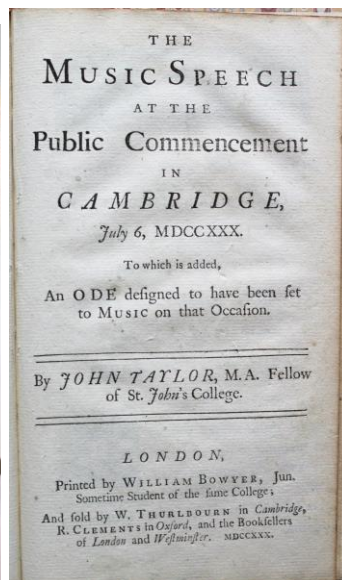
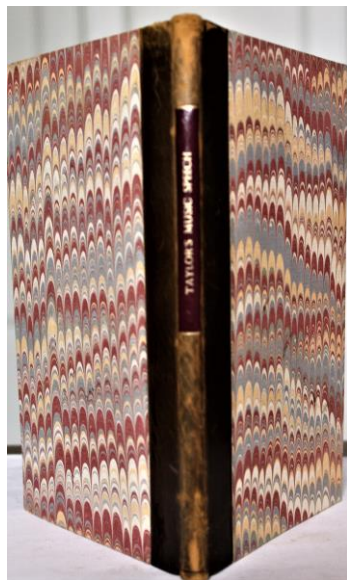


1782).” Kenyon He was also famous among other things for his abhorrence of adultery, his uxoriousness, and his vast wealth.



The ESTC records three issues of the third edition from 1739 of this early songbook. All three are extremely rare. This issue, published by Sir James Hodges (d. 1774), has been known to the ESTC in a single copy only: the copy at the Advocates Library in Edinburgh, which ESTC N498573 says is “damaged”, “torn”, and is “missing pp. 51-70, 121-2, 143-144, 215-218, 239-244, 2261-264, 273-280”, as well as “missing half of pp. 7, 17, 18, 211”. The third edition is Case, 423 (c), but the ESTC qualifies this by explaining that Case does not note the Hodges issue (ESTC N498573), and in fact notes only the Osborn issue (ESTC N21187) of the third edition. Library Hub (COPAC) locates no copies of this Hodges issue at all. The copy on offer is, therefore, likely the only intact copy extant. It's hard to find a book rarer than this.

15 TAYLOR (John): The Music Speech at the Public Commencement in Cambridge,



July 6, MDCCXXX. To which is added, An Ode designed to have been set to Music on that And sold by W. Thurlbourn in Cambridge, R. Clements in Oxford, and the Booksellers of London and Westminster. 1730 FIRST EDITION. 8vo (in 4s), 195 x 115 mms., pp [5] 6 - 26 [27 advert, 28 blank], including half-title, recently recased and very closely trimmed at fore-edge in quarter morocco, red leather spine, marbled boards; and the book label of Richard Luckett on the front paste-down end-paper. Luckett (1945 - 2020) was formerly Pepys Librarian and University Lecturer in

Seventeenth-Century Literature at Cambridge.

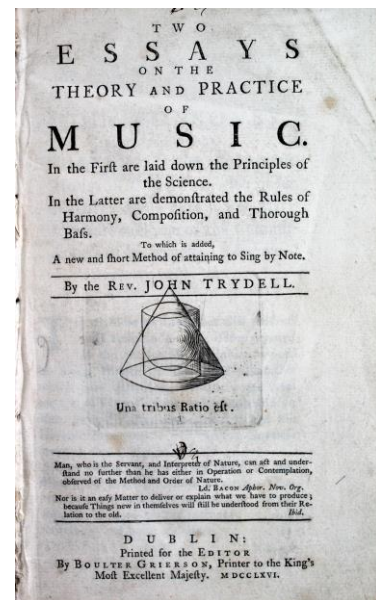
£250

ESTC notes, “Bowyer’s records are internally contradictory, but the most detailed entries indicate three printings (not two, as Foxon suggests) in close succession, of 1000, 2000, and 500 copies respectively. Signatures: [A]⁴ B-C⁴ D². Signatures from Maslen & Lancaster, and Foxon. Foxon T103. See also, Muriel Silbulrn, “Eighteenth Century Music Speeches,² in *Music & Letters* Vol. 1, No. 4 (Oct., 1920), pp. 348-352.

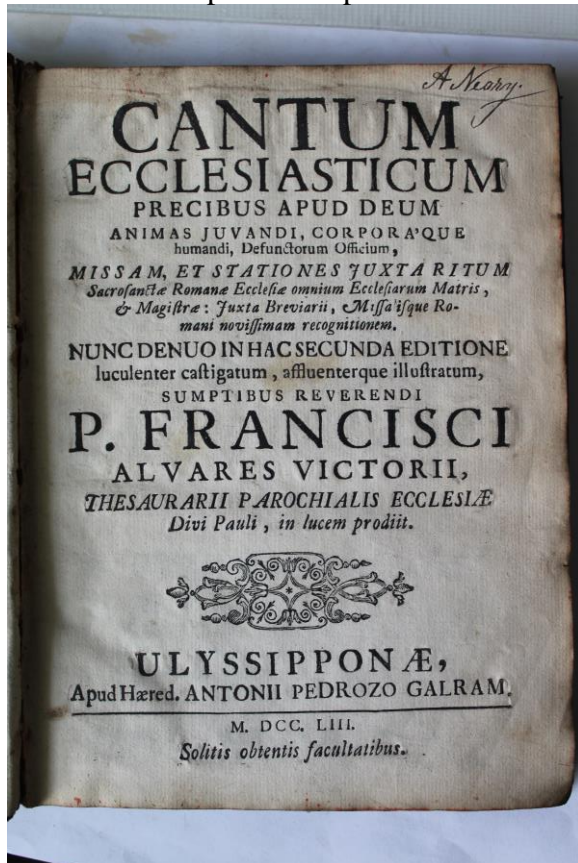
16 TRYDELL (Rev. John): Two Essays on the Theory and Practice of Music. In the First are laid down the Principles of the Science. In the Latter are demonstrated the Rules of Harmony, Composition, and Thorough Bass. To which is added, A new and short Method of attaining to Sing by Note. Dublin: Printed for the Editor By Boulter Grierson..., 1766. FIRST AND ONLY EDITION. 8vo, 195 x 120 mms., pp. xx, 140, disbound; **lacks all 51 plates.**

£150

Ellen T. Harris, in *The Music Lover in Seventeenth and Eighteenth Century England* (Tufts Digital Library) writes that, 'John Trydell published his Two Essays on the Theory and Practice of Music with the hope of rendering "the knowledge of Music easy; and Composition more practicable than it seems to me it is among us at present." Trydell's strategy for making music easier was to construct a system based on geometrical reasoning (Kassler, p. 1024), in which he took great care, as he put it, "to avoid all obsolete Words, or such as are derived from other languages: and to speak as plain English, as the nature of the Subject would admit, that I may be understood by every English reader." [Trydell's essays were used for the article on 'Music' in the *Encyclopaedia Britannica* in 1771, but never reprinted thereafter, since, as Kassler writes, "the opinion that music and geometry were congenial and inseparable was losing ground" (Kassler, p. 1025).]



17 **VITORIO (Francisco Alvares):** [MUSIC. CATHOLIC CHURCH:] Cantum ecclesiasticum precibus apud Deum animas



juvandi, Corpora'que humandi, Defunctorum Officium, missam, et stationes juxta ritum Sacrosanctae Romanae Ecclesiae omnium Ecclesiarum Matris, & Magistrae: Juxta Breviarii, Miss'isque Romani novissimam recognitionem. Nunc denuo in hac secunda editione luculenter castigatum, affluenterque illustratum, sumptibus reverendi P. Francisci Alvares Victorii, Thesaurii Parochialis Ecclesiae Divi Pauli, in lucem prodiit. Ulyssipponae: apud Haered. Antonii Pedrozo Galram. M. DCC. LIII. 4to, 195 x 138 mms., pp. [iv], 155 [156 blank], printed throughout with music, three pages of ms. notes before title-page and 4 pages at end of book, contemporary sheepskin, spine faintly gilt in compartments; top of spine chipped, base of spine slightly defective, corners worn, front cover scratched, front paste-down end-paper lifting, but with a clear text, and a contemporary inscription "A. Neavey" on top margin of the title-page, and an inscription in pencil on the verso of the leaf facing the title-page, "W. J. A. Flynn/ Oxford/ Sept 1975."

£1500

The Portuguese priest Francisco Alvares Vitorio is said to have been born in 1702, but his death date is not known. The Lisbon office of the Portuguese printer Antonio Pedroso Galrão (Latinized as Galram) was "founded c. 1695", according to The Oxford Companion to the

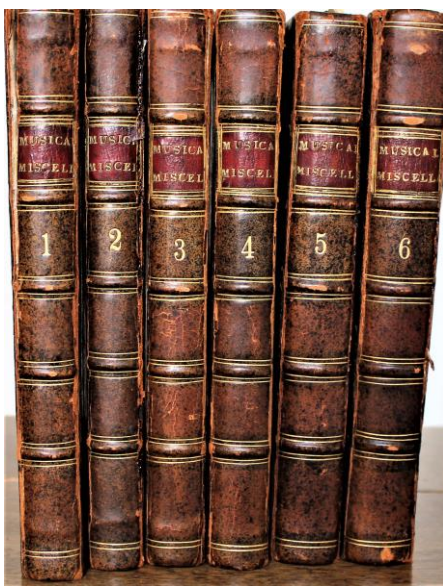
Book (2010), which also says he died “c 1742”, but the imprint of the item on offer shows the man, or his firm, still flourishing in 1753.

This quarto with ecclesiastical music from 1753 is so rare that COPAC finds only a single copy: the one in the Special Collections Library at the University of Aberdeen. OCLC



WorldCat has an entry on the book (OCLC Number 1113386154), and locates the aforementioned Aberdonian exemplar, but finds no others. As the title-page asserts, this is the second edition, but I have not found an earlier first edition.

18 WATTS (John), editor: *The Musical Miscellany Being a Collection of Choice Songs, Set to the Violin and Flute, by the most Eminent Masters.* London: Printed by and for John Watts..., 1729 - 1731 FIRST EDITION. 6 volumes, 8vo, 190 x 118 mms., pp. [xiv], 275 [280 blank]; [iv], 179 [180 blank]; [xiv], 200; [x], 204; [xiv], 208; [xiv], 208, engraved frontispiece for each volume, title-pages in red and black, engraved music throughout, Bound in later 18th century calf, raised bands between gilt borders on spines, red leather labels; some joints worn but intact (thanks, perhaps, to some amateur repair work), but a fair to good set, from the library of the Magalen College, Oxford, scholar, Dr. Richard Lockett (1945 - 2000) with his ticket in each volume.



Eleven of the songs are attributed to Handel, and two are printed here for the first time. In the early part of his career as printer and publisher John Watts (1678 - 1763) worked with Jacob Tonson, and he was responsible for the first printings of *The Beggar's Opera* in 1728. He also issued music for the songs from early operas in this period, and as *New Grove* (1980) notes, “These editions print the airs for the songs, printed from engraved wood blocks, as an appendix, and especially valuable for giving the names of the tunes. Another important work is the six-

£950

Another important work is the six-

volume *The Musical Miscellany* (1729 - 1731), also printed from woodblocks and considered the finest pocket songbook of the period.” A large pocket, I should think.

F. Kidson: *British Music Publishers, Printers and Engravers* (1900). C. Humphries and W. C. Smith: *Music Publishing in the British Isles* (1954)

