

MUSIC IN HARVARD LIBRARIES

A CATALOGUE OF EARLY PRINTED
MUSIC AND BOOKS ON MUSIC IN
THE HOUGHTON LIBRARY AND THE
EDA KUHN LOEB MUSIC LIBRARY

By David A. Wood

HOUGHTON LIBRARY OF THE HARVARD COLLEGE LIBRARY
HARVARD UNIVERSITY DEPARTMENT OF MUSIC
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MUSIC IN HARVARD LIBRARIES

Michael Ochs, Editor

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INTRODUCTION

The first appearance of music in the collections of the Harvard College Library can no longer be traced with certainty. A catalogue of holdings published in 1720 lists several collections of hymn texts; Isaac Watts' *[Divine and Moral] Songs for Children*, also a collection of texts intended to be sung, is listed in a 1725 supplement. Occasional references to music appear in reports of the Librarian in the latter part of the nineteenth century, and some important acquisitions date from that period. But Harvard's research collection of music is largely a creation of the present century. Its growth has been marked by the interest and generosity of alumni and friends. The personal collections of Evert Jansen Wendell, '1882, Richard Aldrich, '1885, Ralph Isham, '1889, Ernest Lewis Gay, '1897, George Benson Weston, '1897, and Harry Elkins Widener, '07, all donated or bequeathed to Harvard, form a substantial portion of the material described in this catalogue. An equally substantial portion was purchased with income from special funds endowed by Francis Boott, '1831, Walter W. Naumburg, '1889, Elkan Naumburg, William Inglis Morse, and Mrs. Ralph Otis Isham. The remainder has come to Harvard through the generosity of many others by gift, bequest, exchange, or purchase.

The Libraries

This catalogue brings together descriptions of early printed music materials administered by three units of the Harvard College Library: the Houghton Library, the Eda Kuhn Loeb Music Library, and the Harry Elkins Widener Memorial Library. The Widener Library houses very little music material, the bulk of its music collection having been transferred to the Eda Kuhn Loeb Music Library in 1956.

The Music Library's collection of rare materials is housed in the Merritt Room of the Isham Memorial Library. The Isham Library itself, established originally in Memorial Church to house organ music, soon broadened greatly its collecting scope and now serves as a special collections adjunct to the Music Library.

The Houghton Library maintains the rare books and manuscripts belonging to Harvard College. Included among the Houghton items are some now housed separately in the Theatre Collection, several items in the Widener Memorial Room, and some volumes on deposit from other Harvard libraries. Numbered among the latter are fifty-one titles that were transferred from the Isham Memorial Library.

The Catalogue

This catalogue was begun in the early 1960's, under the auspices of the Eda Kuhn Loeb Music Library, with a purely local aim: to provide users of the Music Library's card catalogue with brief entries for the Houghton Library's musical holdings. Soon it became evident that the early music collections of the two libraries were both larger and richer than anyone had realized. At this juncture, the decision was made to prepare a formal printed catalogue that would provide ready access to the contents of both collections to members of the Harvard community and to scholars and researchers at large.

The principal research for the catalogue in its new format occurred between mid-1964 and early 1967, at which time the manuscript was essentially complete and my connection with it entered a lengthy hiatus. During the following three years, the manuscript was subjected to proofreading, but finally work drew to a halt. For nearly eight years, the project lay in abeyance and prospects for its revival seemed remote. In September 1977, however, the manuscript was exhumed and the entire project revived. I was reunited with the manuscript and spent the summer of 1978 bringing the catalogue portion to completion. Typesetting, proofreading, and indexing occupied the greater part of 1979.

The catalogue describes the music and books on music, printed before 1801, which had been added to the Harvard collections by January 1967. It includes scores; sets of parts; part-books; song books with music; monographs, treatises and pamphlets on music; music periodicals; and dance manuals containing music. Excluded are song books and dance manuals without music; songs in single-sheet form; liturgical books, hymnals and psalters; and librettos. Early items in all these categories may be found in Harvard library collections. Descriptions of these materials, of the musical manuscripts, and of the early printed musical works acquired since January 1967 undoubtedly will find their way into future publications.

Bibliographical Method

Because of the circumstances under which this catalogue was compiled, final decisions on bibliographical method did not rest entirely in my hands. Certain practices of informal library cataloguing were admitted, compromising the more rigorous principles of traditional descriptive bibliography that I would have favored. For this reason, I am not prepared to recommend to other bibliographers all elements of the bibliographical method employed in this catalogue.

Arrangement

Items are arranged in one alphabetical sequence by Entry (see below). Within a given entry arrangement is alphabetical by title, omitting extraneous words. Successive editions of a single work (for example, Händel's *Acis and Galatea*) are sub-arranged by date of publication. In a few cases (for example, Abel and Corelli) sub-arrangement is by opus number.

Name Forms

With some exceptions, name forms follow those established by the Library of Congress. *Die Musik in Geschichte und Gegenwart* served as a second authority. Cross references are provided from variant forms of each name, as well as from different parts of compound names.

Entry

Musical compositions are entered by composer, other works by author, and all anonymous by title. Anthologies are entered according to common usage by title, by editor, or by publisher, with appropriate cross-references. As a general rule, anthologies published before 1650 will be found under the publisher's name. *Pastiches* appear under the name of the chief composer or compiler if known, otherwise under the title. For the sake of simplicity, all editions of *The Beggar's Opera* are entered under Pepusch and all editions of *Love in a Village* under Arne.

Title-Page Transcription

Title-pages are transcribed in quasi-facsimile. Details of the transcription process, which was devised to accommodate considerable variety in title-page and type-face

design, are enumerated below:

1. All type-faces are transcribed in roman form;
2. If a word is composed entirely of capital letters, only the first letter is capitalized;
3. Literary quotations, advertisements, volume and price statements, Stationer's Company notices, publishers' numbers, and part-book statements are omitted with ellipsis;
4. Devices and decorations, and any mottos associated with them, are omitted without ellipsis;
5. Engravers' signatures on ornaments, borders, or illustrations are omitted without ellipsis;
6. Punctuation is copied exactly, except that ornamental double punctuation is transcribed as single punctuation, and an apostrophe employed as a diacritical accent is transcribed as the appropriate modern accent;
7. Roman capital and lower-case letters *u*, *v*, *vv*, *i*, and *j* are copied as they appear on the title-page;
8. The gothic capital *J* is transcribed in terms of modern usage;
9. All superscript letters are lowered, except the superscript *e* employed as an umlaut;
10. Line endings are designated by a vertical bar.

Date of Publication

The thematic indexes, publishers' catalogues, plate-number lists, and special studies cited in the Bibliography were used to assign conjectured dates of publication. When prints could not be dated by means of these more authoritative sources, dates assigned in the *British Union-Catalogue of Early Music* were accepted.

Format

Format statements for books are based on the principles expounded in Ronald B. McKerrow's *An Introduction to Bibliography for Literary Students*. McKerrow's axioms regarding chain-line direction and watermark placement were used to determine the format of scores, but in some cases overriding consideration was given to size and shape.

Collation

Collations are given in full, and the presence of illustrative matter, plates, and music is noted. Signature collations are given only in the absence of printed page or folio numbers. Misnumbered pages, leaves, or signatures are noted only if the error affects the total collation.

Notes

Supplementary information, provided in notes below the collation statement, includes plate number statements, language statements, comments on significant errors in imprint or collation, and bibliographical references. The colophon is transcribed if it serves as the source of the imprint statement or if it contains important additional information. Publishers' catalogues appearing in the Harvard copies are noted. The Harvard College Library unit responsible for the present administration of each item is indicated.

Illustrations

The dimensions given in the captions refer to the maximum height and width of the printed portion of the page or pages shown.

Bibliography

The bibliography is limited to works drawn upon in the preparation of this volume. The Devriès and Lesure study could not be utilized to the fullest extent because it appeared after the catalogue portion had reached the corrected page proof stage.

Index

The index contains all names appearing on title-pages or in supplementary notes, except names of dedicatees and names of composers and authors when they appear as entries in the catalogue. References are to item numbers.

Acknowledgments

It is a pleasure to record my gratitude to the Houghton Library, the Harvard University Department of Music, and the Harvard College Library for providing the funds to publish this book. Professor Nino Pirrotta, Librarian of the Eda Kuhn Loeb Music Library from 1956 until 1970, was a kind and generous mentor. Professor William H. Bond, Librarian of the Houghton Library, graciously provided me with office space and extended to me the considerable hospitality of his library. Members of the staff of the Houghton Library who were generous with advice and assistance include Carolyn Jakeman, Assistant Librarian for Reference; James E. Walsh, Keeper of Printed Books; Rodney G. Dennis, Curator of Manuscripts; Ruth Mortimer, Cataloguer in the Department of Printing and Graphic Arts; and Joseph McCarthy, Supervisor of the Stacks.

The finished manuscript was typed by Marte Shaw (who also was helpful in her subsequent capacity as Curator of the Houghton Library Reading Room) and Esther Hecht. Most of the typescript was proofread against the original title-pages by Professor Mary Rasmussen of the University of New Hampshire, with the assistance of Esther Hecht and Philip Gambone. John Lynch most capably typed the bibliography and index. Richard Rainville read the galley and page proofs. Susan Hayes of the Harvard University Press gave freely of her expertise in book production.

Professors John M. Ward, Christoph Wolff (Curator of the Isham Memorial Library), and Lowell Lindgren (now of the Massachusetts Institute of Technology) read major portions of the galley proofs and offered valuable suggestions and corrections. At the eleventh hour, Dr. Hans-Joachim Schulze of Leipzig reduced by one the number of more serious errors in the book.

Florence Lynch, Cataloguer in the Eda Kuhn Loeb Music Library, checked the alphabetization and confirmed the locations. Larry G. Mowers, Assistant Librarian of the Music Library and Keeper of the Isham Library, contributed wise and perceptive advice. Dr. Michael Ochs, Librarian of the Music Library and Lecturer on Music, who served as editor of this volume, was a constant source of expert technical and editorial counsel and an indefatigable collaborator.

I am grateful to Merle Boylan, Director of Libraries at the University of Washington, who assigned my reporting station to Cambridge for a period of one month during the final stages of the project, and to Woodley Chapman and Mary Hogan, who generously provided me with living quarters for the summer of 1978. Christoph Wolff, Rodney Dennis, and Michael Ochs have gained my enduring gratitude for their part in bringing about the completion and publication of this catalogue. My friends Woodley and Catherine Weeks Chapman, Masakata Kanazawa, and Larry Mowers were a special source of encouragement and support.

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CATALOGUE

A

1 AARON, PIETRO

Toscanello In Mvsica Di Messer | Piero Aron Fiorentino Del Or-dine Hierosolimitano Et | Canonico In Rimini Nvo-|vamente Stampato | Con Laggivnta | Da Lvi Fatta | Et Con Di-|ligen-|tia | Corretto. | . . . | Con Privilegio. [Venice, 1529]

2° a⁴, A-K⁴, L⁶, M-N⁴, O⁶, illus. (incl. port.), music

Colophon: Stampato in Vinegia per maestro Bernardino & maestro Matheo | de Vitali venitian el di. v. Iulii mille cinquecento .xxix.

Hirsch I, no. 4; RISM B VI, 97
HOUGHTON

2 AARON, PIETRO

Toscanello | in Musica di messer Piero Aron | Fiorentino del ordine Hiero|solimitano & Canonico | in Rimini. Nuoua|mente Stapa|to con la | Gionta da lui fatta & con di-|ligentia corretto. | . . . [Venice, 1539]

2° A-I⁴, illus. (incl. port.), music

Colophon: Stampato in Vineggia per Marchio Sessa Nelli anni del | Signore M.D.XXXIX. a di XIX. Marzo.

Mortimer I, no. 1; RISM B VI, 97-98
HOUGHTON

3 ABEL, KARL FRIEDRICH

Op. 1

Six | Overtures | in Eight Parts | For | Violins, French-horns, Hoboys, one Tenor | With a Thorough Bass for the | Harpsicord Or Violoncello | Compos'd by | C. F. Abel | Opera Prima | London, Printed for C and S Thompson No. 75 St Pauls Church Yard. | . . . [176-?]

2° 8 pts.: *hautboy primo, hautboy secondo*: 1 £., 6 p. each; *corno primo, corno secondo*: 1 £., 4 p. each; *violino primo, violino secondo, viola, basso*: 1 £., 12 p. each

RISM A I, no. A 54
HOUGHTON

4 ABEL, KARL FRIEDRICH

Op. 1

Six | Overtures, | Composed and Adapted | For The | Piano Forte | By | C. F. Abel. | London. | Printed for Harrison & Co. No. 18 Paternoster Row. [1798?]

8° *Score*: 1 £., 5-40 p. (*The Piano-Forte Magazine*, vol. III, no. 8)

Plate nos. 44-45

RISM A I, no. A 57 (op. 1)
MUSIC LIBRARY

5 ABEL, KARL FRIEDRICH

Op. 2

Six | Sonatas | for the | Harpsichord | With Accompaniments for a | Violin or German Flute, | & | Violoncello. | Dedicated to the Right Honble., | The Earl of Buckinghamshire. | Composed by | C. F. Abel. | Opera. II. | London Printed and Sold by R. Bremner opposite Somerset | House in the Strand. | . . . [ca. 1765]

2° *Score*: 1 £., 40 p.

RISM A I, no. A 107
MUSIC LIBRARY

6 ABEL, KARL FRIEDRICH

Op. 3

Six | Sonatas | For | Two Violins, or a German Flute | and Violin, with a Thorough Bass | for the | Harpsichord, | Dedicated | To the Right Honourable | The Earl of Aschburnham &c. | Composed by

| Charles Frederick Abel. | Opera III | London Printed for the Author and sold at his Lodgings, at the | Dial in Greek Street St. Ann's Soho. [ca. 1765]

2° 3 pts.: *violino primo*: 1 £., 13 p.; *violino secondo, basso*: 1 £., 11 p. each

RISM A I, no. A 109

MUSIC LIBRARY

7 ABEL, KARL FRIEDRICH

Op. 4

Six | Overtures | in Eight Parts | For | Two Violins, Two Hoboys, Two French Horns, one Tenor | with a Thorough Bass for the | Harpsichord Or Violoncello | Dedicated to | His Royal Highness the Duke of York | Composed by | Charles Frederick Abel. | Opera 4th. | London. | Printed and Sold by R: Bremner opposite | Somerset House Strand. | . . . [ca. 1785]

2° 8 pts.: *oboe primo, oboe secondo*: 1 £., 6 p. each; *corno primo, corno secondo*: 1 £., 4 p. each; *violino primo, violino secondo, viola, basso*: 1 £., 13 p. each

RISM A I, no. A 61

HOUGHTON

8 ABEL, KARL FRIEDRICH

Op. 5

Six | Sonates | Pour le | Clavecin | Avec l'accompagnement | D'un Violon. or Flute Traversiere. et d'un Violoncelle. | Tres humblement dediées | A Sa Majeste | Charlotte | Reine de la Grande Bretagne | Composées par | Chas. Fredk. Abel. | Musicien de la Chambre | Sa Majeste la Reine de la | Grande Bretagne | Opera V. | London Printed for the Author and Sold by R. Bremner. | Opposite Somerset house in the Strand. | . . . [ca. 1780]

2° Score: 1 £., 25 p.

RISM A I, no. A 120

MUSIC LIBRARY

9 ABEL, KARL FRIEDRICH

Op. 5

Six | Sonates | Pour le | Clavecin | avec l'accompagnement | D'un Violon ou Flute Traversiere et d'un Violoncelle |

Tres humblement dediées | A Sa Majeste | Charlotte | Reine de la Grande Bretagne. | Composées par | Chas. Fredk. Abel. | Musicien de la Chambre | de Sa Majeste la Reine de la | Grande Bretagne. | Oeuvre V. | London. Printed for the Author, and Sold by R: Bremner, in the Strand. | . . . [ca. 1780]

2° 1 pt.: *violino o flauto*: 1 £., 6 p.

RISM A I, no. A 117

HOUGHTON

10 ABEL, KARL FRIEDRICH

Op. 5

Six Sonatas | For The | Piano Forte. | With | An Accompaniment for a Violin. | Composed, | And | Dedicated to the Queen, | By | Charles Frederick Abel, | Musician to her Majesty. | London: | Printed for Harrison & Co. No. 18, Paternoster Row. [1797?]

8° Score: 1 £., 44 p. (*The Piano-Forte Magazine*, vol. I, no. 3)

RISM A I, no. A 122 (op. 5)

MUSIC LIBRARY (2 copies)

11 ABEL, KARL FRIEDRICH

Op. 8

Six | Quartettes | à Deux | Violons, Alto Viola, | et | Violoncello. | Obligato. | par | Charles Frederick Abel. | Opera VIII. | Chez S. Markordt, Marchand de Musique, à la Salle d'Estampes au haut de l'escalier | de la Bourse, à Amsterdam. [ca. 1780?]

2° 4 pts.: *violino primo*: 1 £., 13 p.; *violino secondo*: 1 £., 16 p.; *viola, violoncello*: 1 £., 13 p. each

RISM A I, no. A 94

MUSIC LIBRARY

12 ABEL, KARL FRIEDRICH

Op. 14

Six | Overtures, | in Eight Parts; | With A Thorough Base | for the | Harpsichord; | Composed by | C: F: Abel, | Opera XIV. | London. | Printed for the Author and Sold by R. Bremner. opposite Somerset House in the Strand. | . . . [1778?]

2° 8 pts.: *oboe primo, oboe secondo, corno primo, corno secondo*: 7 p. each; *violino primo, violino secondo, viola, basso*: 1 *ℓ.*, 13 p. each

RISM A I, no. A 75
HOUGHTON

13 ABEL, KARL FRIEDRICH

Op. 15

Six | Quatuors | pour | Deux Violons, Alto, et Violoncello, | obligés | Dediés avec le plus profond Respect | à | Son Altesse Royale, Monseigneur | Le Prince De Prusse | &. &. &. | Composés par | Charles Frédéric Abel | Musicien de la Chambre de Sa Majesté | Le Reine De La Grande Bretagne. | London | Printed for the Author and Sold at his House, | No. 6 Duke Street, Portland Place. | [ca. 1780]

2° 4 pts.: *violino primo*: 1 *ℓ.*, 16 p.; *violino secondo, viola, violoncello*: 1 *ℓ.*, 13 p. each

RISM A I, no. A 102 (op. 15)
HOUGHTON

14 ABEL, KARL FRIEDRICH

Op. 18

Six | Sonates | Pour le | Clavecin ou Piano-Forte, | avec l'accompagnement d'un Violon, | Dediées très respectueusement | à Son Altesse Serenissime Madame | La Duchesse Douairiere de Saxe-Weimar, | et Composées par | Charles Frederic Abel | Musicien de la Chambre de Sa Majesté | La Reine De La Grande Bretagne. | Oeuvre XVIII . . . | Londres | Imprimées Chez S. A. & P. Thompson, | No. 75, St. Pauls Church Yard. [ca. 1785]

2° Score: 1 *ℓ.*, 43 p.
RISM, A I, no. A 139
MUSIC LIBRARY

15 ABELL, JOHN

A | Choice Collection | Of | Italian Ayres, | For All Sorts Of | Voices, Violin, or Flute: | Printed in the English Cliff, and Sung to the Nobility and Gentry in the North of England; and at | both Theatres in London. | By Mr. John Abell. | London: | Printed by William Pearson, in

Red-Cross-Alley in | Jewen-street; and Sold by the Author at his House | in Piccadilly; and at Mr. Whites's Chocolate-House | in St. James's-street, 1703.

2° Score: 2 *ℓ.*, 16 p.
RISM A I, no. A 145
HOUGHTON

16 ABELL, JOHN

A | Collction [sic] | Of | Songs, | In Several | Languages. | Compos'd by Mr. John Abell. | London: | Printed by William Pearson, in Red-Cross Alley in Jewin-street, for the Author. 1701.

2° Score: 2 *ℓ.*, 24 p.
Day, no. 192, first entry; RISM A I, no. A 143
HOUGHTON

17 ABINGDON, WILLOUGHBY
BERTIE, 4TH EARL OF

Twenty-One | Vocal Pieces | For several Voices | with a | Piano Forte | Accompaniment. | Selected from various English Poets. | Also | Seven Sonnets | Extracted from the late | very Ingenious Specimens | of Oriental Poetry, | By I. D. Carlyle. | With a | Frontispiece | of a | Turkish Pauper, | well known in the Metropolis | Of London: | and the | Original Words of his Prayer. | The Gift Of The Earl of Abingdon | To | Mr. Monzani, Humbly Dedicated | (with Permission) | To | Lady Viscountess Gage. | [London] Publish'd. Octr 1st. 1797 by Mr. Monzani No. 5 Hamilton Street Piccadilly. . . .

obl. 2° Score: 2 *ℓ.*, 31 p.
RISM A I, no. A 150
MUSIC LIBRARY

18 ADGATE, ANDREW

Rudiments | Of | Music. | By Andrew Adgate, P. U. A. | The Fourth Edition. | Philadelphia, | Printed and sold by John McCulloch, and also sold by the Author, at No. 59, North Front-street. | M.DCC.XCI. | . . .

obl. 8° 20 p., 1 *ℓ.*, 24 p., illus., music
The second section, which contains

music for two to four voices, has a separate title-page: Philadelphia Harmony, | Or, | A Collection of Psalm Tunes, Hymns, and Anthems, | Selected by Andrew Adgate. | . . .

HOUGHTON

19 ADLUNG, JAKOB

M. Jacob Adlungs, | Der churfürstl. maynzis. Akademie nützlicher Wissenschaften allhier | ordentl. Mitgliedes, des evangel. Rathsgymnasii ordentl. Lehrers, | wie auch Organistens an der evang. Raths- und Predigerkirche, | Anleitung | zu der | musikalischen | Gelahrtheit | theils | vor alle Gelehrte, | so das Band aller Wissenschaften einsehen; | theils | vor die Liebhaber der edlen Tonkunst überhaupt; | theils und sonderlich | vor die, so das Clavier vorzüglich lieben; | theils | vor die Orgel- und Instrumentmacher. | Mit Kupfern und einer Vorrede | des | Hochedlen und Hochgelahrten Herrn, | Herrn Johann Ernst Bachs, | Sr. hochfürstl. Durchlaucht zu Sachsen-Weimar | und Eisenach würllichen Kapellmeisters. | Erfurt, | drucks und verlegt J. D. Jungnicol, Sen. 1758.

8° 30, 814, [34] p., illus., 8 fold. pl. [music]

Hirsch I, no. 8; RISM B VI, 67

MUSIC LIBRARY

20 ADLUNG, JAKOB

Musica Mechanica | Organoedi. | Das ist: | Gründlicher Unterricht | von | der Struktur, Gebrauch und Erhaltung, &c. | der Orgeln, Clavicymbel, Clavichordien | und | anderer Instrumente, | in so fern | einem Organisten von solchen Sachen etwas zu wissen nöhtig ist. | Vorgestellt von | M. Jakob Adlung, | weil. der Churfürstl. Maynzis. Akademie nützlicher Wissenschaften in Erfurt ordentl. Mitgliede, | des evangel. Rathsgymnasii ordentl. Lehrer, wie auch Organisten an der evang. | Raths- und Predigerkirche daselbst. | Aus | der hinterlassenen Handschrift des seel. Hrn. Verfassers in Ordnung gebracht, | mit einigen Anmerkungen und einer Vorrede versehen, | und zum Drucke befördert |

von | M. Johann Lorenz Albrecht. | kaiserl. gekrönten Dichter, Collegen der vierten Classe am Gymnasio, wie auch Cantor und Musikdirektor | bey der oberstädtischen Hauptkirche, Beata Maria Virginis, zu Mühlhausen in Thüringen, | und der hochlöbl. deutschen Gesellschaft zu Altdorf Ehrenmitglieder. | Nebst zwey Tabellen und vielen Figuren. | Berlin, | gedruckt und verlegt von Friedrich Wilhelm Birnstiel, königl. privil. Buchdrucker, | 1768.

4° 2 vols.: vol. I: 2 *ℓ.*, 291 p., illus.; vol. II: 4 *ℓ.*, XX, 185 [i. e. 187], [14] p., illus., 3 fold. pl., music

Nos. 71, 72 repeated in paging in vol. II
Gregory, p. 8; Hirsch I, no. 9; RISM B VI, 67

MUSIC LIBRARY

21 AGRICOLA, MARTIN

[Musica instru-|mētalis deudsch | ynn welcher begrif-|fen ist, wie man | noch dem gesange auff mancherley | Pfeiffen lernen sol, Auch wie auff | die Orgel, Harffen, Lauten, Gei-|gen, vnd allerley Instrument vnd | Seytenspiel, noch der recht-|gegründten Tabelthur | sey abzusetzen. | Mart. Agricola. (Wittenberg, 1529)]

8° lvi numb. *ℓ.*, [7] p., illus., music

Colophon: Gedruckt zu Wittemberg | durch Georg. Rhaw. | M. D. XXIX.

Imperfect: title-page lacking; supplied in facsimile

Brown, no. 1529; Davidsson II, no. 1; Wolfenbüttel, no. 1010; RISM B VI, 70

HOUGHTON

AIDES, NICOLAS DES See Dezède, Nicolas

22 AIGUINO, ILLUMINATO

La Illvminata | De Tvtti I Tvoni Di | Canto Fermo, | Con Alcuni Bellissimi Secreti, | non d'altrui piu scritti, | Composta Per Il Reverendo Padre | Frate Illuminato Aiguino da Bressa, | dell' ordine Seraphico | d'Osservanza. | Con Priuilegio dell' Illustrissima Signoria di Vene-

tia, | per anni XV. | In Venetia Per Antonio | Gardano, MDLXII.

4° 58 numb. *ℓ.*, [4] p., music
Hirsch I, no. 17; RISM B VI, 74
HOUGHTON

23 AIGUINO, ILLUMINATO

Il Tesoro | Illvminato | Di Tvtti I Tvoni
| Di Canto Figvrato, | Con Alcvni Bellis-
simi Secreti, | non da altre più scritti: |
Nuouamente composto dal Reuerendo
Padre | Frate Illuminato Aiguino Bre-
sciano, | dell'ordine Serafico d'os-
seruanza. | Con Privilegio. | In Venetia,
Appresso Giouanni Varisco. | MDLXXXI.

4° 2 *ℓ.*, 88 numb. *ℓ.*, [8] p., pl. (port.),
music
Hirsch I, no. 18; RISM B VI, 74
HOUGHTON

24 [AIKIN, JOHN]

Essays | On | Song-Writing: | With A
Collection Of Such | English Songs | As
Are Most Eminent For | Poetical Merit. |
The Second Edition, | With Additions
And Corrections. | . . . | Warrington: |
Printed by William Eyres, | For | Joseph
Johnson, No. 72, St. Paul's Church-Yard,
London. | MDCCLXXIV.

8° xix, 286 p.
RISM B VI, 74
HOUGHTON

25

Airs | De Covr, | Et De | Differents |
Avthevrs. | A Paris, | Par Pierre Ballard,
Impri-meur de la Musique du Roy,
demeu-rant ruë S. Iean de Beauuais, à
l'en-seigne du mont Parnasse. | [1615] |
Auec Priuilege de sa | Majesté.

8° 77 numb. *ℓ.*, [4] p.
Imperfect: date erased on title-page;
numbered leaves 36, 39-41 lacking
RISM B I, no. 1615¹²
HOUGHTON

26

II. Livre | D'Airs | De Covr, | Et De |
Differents | Avthevrs. | A Paris, | Par

Pierre Ballard, Impri-meur de la Mu-
sique du Roy, demeu-rant ruë S. Iean de
Beauuais, à l'en-seigne du mont Par-
nasse. | 1617. | Auec Priuilege de sa | Ma-
jesté.

8° 63 numb. *ℓ.*, [2] p.
Imperfect: numbered leaves 50, 51, 59
lacking
RISM B I, no. 1617⁹
HOUGHTON

27

III. Livre | D'Airs | De Covr, | Et De |
Differents | Avthevrs. | A Paris, | Par
Pierre Ballard, Impri-meur de la Mu-
sique du Roy, demeu-rant rue S. Iean de
Beauuais, à l'en-seigne du mont Par-
nasse. | 1619. | Auec Priuilege de sa | Ma-
jesté.

8° 63 numb. *ℓ.*, [2] p.
Imperfect: numbered leaf 48 lacking
RISM B I, no. 1619¹⁰
HOUGHTON

28

III. Livre | D'Airs | De Covr, | Et De |
Differents | Avthevrs. | A Paris, | Par
Pierre Ballard, Impri-meur de la Mu-
sique du Roy, demeu-rant ruë S. Iean de
Beauuais, à l'en-seigne du mont Par-
nasse. | 1621. | Auec Priuilege de sa | Ma-
jesté.

8° 35 numb. *ℓ.*, [2] p.
RISM B I, no. 1621¹²
HOUGHTON

29

V. Livre. | D'Airs | De Covr, | Et De |
Differents | Avthevrs. | A Paris, | Par
Pierre Ballard, Impri-meur de la Mu-
sique du Roy, demeu-rant ruë S. Iean de
Beauuais, à l'en-seigne du mont Par-
nasse. | 1623. | Auec Priuilege de sa | Ma-
jesté.

8° 51 numb. *ℓ.*, [2] p.
Imperfect: numbered leaves 18, 19, 46
lacking
RISM B I, no. 1623⁵
HOUGHTON

30

VI. Livre. | D'Airs | De Covr, | Et De |
Differents | Avthevrs. | A Paris, | Par
Pierre Ballard, Impri-meur de la Mu-
sique du Roy, demeu-rant ruë S. Iean de
Beauuais, à l'en-seigne du mont Par-
nasse. | 1624. | Auec Priuilege de sa | Ma-
jesté.

8° 61 numb. *ℓ.*, 2 *ℓ.*
RISM B I, no. 1624¹⁰
HOUGHTON

31

VII Livre. | D'Airs | De Covr, | Et De |
Differents | Avthevrs. | A Paris, | Par
Pierre Ballard, Impri-meur de la Mu-
sique du Roy, demeu-rant rue S. Iean de
Beauuais, à l'en-seigne du mont Par-
nasse. | 1626. | Auec Priuilege de sa | Ma-
jesté.

8° 56 numb. *ℓ.*, 2 *ℓ.*
RISM B I, no. 1626¹¹
HOUGHTON

32

VIII. Livre | D'Airs | De Covr, | Et De |
Differents | Avthevrs. | A Paris, | Par
Pierre Ballard, Impri-meur de la Mu-
sique du Roy, demeu-rant ruë S. Iean de
Beauuais, à l'en-seigne du mont Par-
nasse. | 1628. | Auec Priuilege de sa | Ma-
jesté.

8° 51 numb. *ℓ.*, [2] p.
Imperfect: numbered leaves 22, 30, 31
lacking
RISM B I, no. 1628⁹
HOUGHTON

ALAYRAC, NICOLAS D' See Dalayrac,
Nicolas

33 ALBERTI, GIUSEPPE MATTEO

Alberti's | Concerto's | for three | Vio-
lins | an Alto Viola and a | Through Bass |
for the | Harpsicord | or | Bass Violin |
Compos'd by | Giuseppe Matteo Alberti |
Opera Prima | London Printed for I:
Walsh Servt: in Ordinary to his Majesty |
at the Harp and Hoboy in Catherine
street in the Strand | . . . [ca. 1730]

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p.; *violino primo*: 1 *ℓ.*, 17 p.; *violino se-
condo*: 1 *ℓ.*, 15 p.; *alto viola*: 1 *ℓ.*, 11 p.;
organo e violoncello: 1 *ℓ.*, 12 p. (2 copies)
No. 344 on title-page
RISM A I, no. A 669; Walsh II, no. 16
MUSIC LIBRARY

34 ALBRECHTSBERGER, JOHANN
GEORG

Johann Georg Albrechtsbergers, | K. K.
Hoforganistens zu Wien | gründliche |
Anweisung | zur | Composition; | mit |
deutlichen und ausführlichen Exempeln,
| zum Selbstunterrichte, | erläutert; | und
mit | einem Anhang: | Von der Beschaf-
fenheit und Anwendung aller jetzt übli-
chen | musikalischen Instrumente. |
Leipzig, | bey Johann Gottlob Immanuel
Breitkopf, 1790.

4° 2 *ℓ.*, 440 p., music
RISM B VI, 76-77
MUSIC LIBRARY

35 ALCOCK, JOHN, THE ELDER

Harmonia Festi, | or a Collection of |
Canons; Cheerful & Serious Gleees, &
Catches: | for | Four & Five Voices, in
Score, | never before Publish'd, | Com-
posed by | John Alcock. | Doctor in
Music, & Senior Vicar Choral of the Ca-
thedral at Lichfield. | . . . | Printed for the
Author, & Sold by him at Lichfield Mr.
Smart, Oxford Street, Mr. Skillern, | No.
17 St. Martins Lane, Charing Cross,
Messrs. Thompson's St. Pauls Church
Yd. Music Sellers London. | MDCCXCI |

obl. 2° Score: 1 *ℓ.*, iv p., 1 *ℓ.*, 59 p.
Alcock's autograph signature (initials)
on title-page
RISM A I, no. A 764
MUSIC LIBRARY

36 ALCOCK, JOHN, THE YOUNGER

Six | Canzonets | Or | Gleees | in three
Parts | Composed By | J: Alcock M. B. |
. . . | London: Printed for Longman
Lukey and Co. No. 26 Cheapside. [ca.
1770]

obl. 2° Score: 1 £., 13 p.
RISM A I, no. A 786
MUSIC LIBRARY

37 [ALEMBERT, JEAN LEROND D']

Éléments | De | Musique, | Théorique Et
Pratique, | Suivant | Les Principes De M.
Rameau. | A Paris, | Chez {David l'ainé,
rue S. Jacques, à la Plume d'Or. | Le Bre-
ton, Imprimeur ordinaire du Roi, au | bas
de la rue de la Harpe. | Durand, rue S. Jac-
ques, à S. Landry, & au Griffon. |
M.DCC.LII. | Avec Approbation Et Privi-
lege Du Roi.

8° xvj, 171, [2] p., illus., 10 fold. pl.
(music)
RISM B VI, 77
HOUGHTON

38 [ALEMBERT, JEAN LEROND D']

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Pratique, | Suivant | Les Principes De M.
Rameau. | A Paris, | Chez Charles-An-
toine Jombert, Imprimeur-Libraire, rue
Dauphine. | A Lyon, | Chez Jean-Marie
Bruyset, Imprimeur-Libraire, | rue Mer-
ciers, au Soleil. | M.DCC.LIX. | Avec Ap-
probation Et Privilege Du Roi.

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Rameau, | Éclaircis, Développés Et Sim-
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plifiés, | Par M. D'Alembert, de
l'Académie Française, des | Académies
Royales des Sciences de France, de
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8° 2 £., xxxvj, 236, [4] p., illus., 10 fold.
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Hirsch I, no. 23; RISM B VI, 78
MUSIC LIBRARY

42 ALEMBERT, JEAN LEROND D'

Hrn. d'Alembert, | Mitglieds der
königl. preuss. Academie der Wissen-
schaften, und der königl. Academie | der
Wissenschaften zu Paris, | Systematische
Einleitung | in die | Musicalische Setz-
kunst, | nach | den Lehrsätzen des Herrn
Rameau. | Aus dem Französichen über-
setzt | und mit Anmerkungen vermehret
| von | Friedr. Wilh. Marpurg. | Leipzig,
1757. | bey Joh. Gottlob Immanuel Breit-
kopf.

4° 6 *ℓ.*, 136 p., illus., music
Page 119: Anmerkungen des Uebersetzers, | über einige Oerter | der vorhergehenden d'Alembertischen Einleitung | in die musicalische Setzkunst.

Hirsch I, no. 21; Wolfenbüttel, no. 1020; RISM B VI, 78

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ALESSANDRO, CHARLES GUILLAUME *See*
Alexandre, Charles Guillaume

43 ALEXANDRE, CHARLES
GUILLAUME

Georget | Et | Georgette | Opera Comique | En Un Acte. | Mis En Musique | Par Mr. Alexandre | Représenté sur le Théâtre de l'Opera Comique | A La Foire St. Laurent, | Le 28. Juillet 1761. | . . . | Gravez par Le Sr. Hue | A Paris | Chez Mr. Huberty, Rue des deux Ecus, au Pigeon blanc, | Et aux adresses ordinaires de Musique, | A Lyon chez Mrs. Les Freres le Goux Place des Cordeliés, | A Rouen chez les Marchand de Musique. | Avec Privilege Du Roy. [ca. 1766]

2° Score: 1 *ℓ.*, 119 p.

On verso of preliminary leaf: Catalogue | des Oeuvres de Mr. Huberty . . . (issued between dates of JohanssonF facs. 27 and 28)

Imperfect: pages 115–119 lacking; supplied in positive photostat

RISM A I, no. A 834

MUSIC LIBRARY

44 ALGAROTTI, FRANCESCO, CONTE

Essai | Sur | L'Opéra, | Traduit De L'Italien | Du Comte Algarotti; | Par M. ***; | A Pise; | & se trouve | A Paris, | Chez Ruault, Libraire, rue de la Harpe, | près de la rue Serpente. | MDCCLXXIII.

8° viii, 190 p.

Pages [107]–174: the author's *Énée a Troye* and *Iphigénie en Aulide*

Pages [iii]–viii: Préface du Traducteur

RISM B VI, 80

HOUGHTON

45 ALGAROTTI, FRANCESCO, CONTE

An Essay On The Opera | Written In Italian | By Count Algarotti | F. R. S

F. S. A | Etc. | London, Printed For L. Davis And | C. Reymers. MDCCLXVII.

8° 4 *ℓ.*, 192 p.

Pages 113–186: the author's *Aeneas in Troy* and *Iphigenia in Aulis*

RISM B VI, 80

HOUGHTON, MUSIC LIBRARY

46 ALGAROTTI, FRANCESCO, CONTE

Saggio | Sopra | L'Opera In Musica. | . . . [In Venezia | Per Giambatista Pasquali. | MDCCLXVII. | Con Licenza De' Superiori.]

12° In his *Opere varie*, vol. II, p. [277]–364

Pages 307–364: the author's *Enea in Troia* and *Iphigenie en Aulide*

Caption title; imprint supplied from title-page

HOUGHTON

47 ALGAROTTI, FRANCESCO, CONTE

Saggio | Sopra | L'Opera | In Musica. | . . . | Livorno M.DCC.LXIII. | Per Marco Coltellini In Via Grande. | Con Approvazione.

8° 157 p.

Author's name in dedication (page [3])

Pages 89–157: the author's *Enea in Troja* and *Iphigenie en Aulide*

RISM B VI, 80

HOUGHTON

ALINE, REINE DE GOLCONDE *See* Monsigny, Pierre Alexandre *Aline, reine de Golconde*

48 ALLACCI, LEONE

Drammatvrgia | Di | Leone Allacci | Diuisa | in | Sette Indici. | In Roma, Per il Mascardi. 1666. | Con licenza de' Superiori.

12° 12 *ℓ.*, 816 p.

RISM B VI, 81

HOUGHTON

49 ALLACCI, LEONE

Drammaturgia | Di | Lione Allacci | Accresciuta | E Continuata | Fino All'Anno

MDCCLV. | In Venezia | MDCCLV. |
Presso Giambatista Pasquali. | Con Li-
cenza De' Superiori.

4° 4 *ℓ.*, 1016 [i. e. 1014] col.

Numbers 301, 302 omitted

Columns 837–946 [i. e. 835–944]:

Supplemento.

Two columns to the page

RISM B VI, 81

HOUGHTON

ALLCOCK, JOHN *See* Alcock, John

50

Almanach | Général | De Tous Les
Spectacles | De Paris Et Des Provinces, |
Pour L'Année 1791. | Contenant une no-
tice exacte de tous les Spec-tacles de la
Capitale, depuis l'Opéra jusqu'aux |
Cafés les plus célèbres, Les noms des Di-
recteurs, | Acteurs, Musiciens, Em-
ployés; la critique im-partiale de toutes
les pièces jouées à Paris en | 1790; le nom
des Auteurs et Compositeurs; | l'em-
placement et la description des salles; le |
prix des places; des anecdotes et des
réflexions | relatives à tous les Spectacles
en général, et à | chacun en particulier;
un tableau philosophique | de l'utilité
générale et particulière de chaque |
théâtre, de leurs succès relatifs, des ob-
stacles | qui peuvent s'opposer à leurs
progrès, &c. et | généralement de tout ce
qui contribue aux | progrès de l'art dra-
matique en France. | Ouvrage absolu-
ment nouveau dans ce genre, | nécessaire
à tous ceux qui ont des relations avec |
les théâtres; curieux pour tous les ama-
teurs, | et utile à tous les étrangers. | Par
Une Société De Gens De Lettres. | . . . |
A Paris, | Chez Froullé, Libraire, quai des
Augustins. | M.DCC.LXXXXI.

12° 314, [6] p.

Imperfect: pages 169, 170 lacking

Grand-Carteret, no. 1008

WIDENER

51 ALSTED, JOHANN HEINRICH

Templvm Mvsicvm: | Or The | Musi-
cal Synopsis, | Of | The Learned and Fa-
mous | Johannes-Henricus-Alstedius, |
Being | A Compendium of the Rudiments

| both of the Mathematical and | Practical
Part of | Musick: | Of which Subject not
any Book is extant in our English |
Tongue. | Faithfully translated out of
Latin | By John Birchensha. Philomath. |
. . . | London, Printed by Will. Godbid
for Peter Dring at the | Sun in the Poul-
trey next Dore to the Rose-Tavern. |
1664.

8° 7 *ℓ.*, 93 [i. e. 94] p., front., illus.,
music

Page 94 misnumbered 93

Hirsch I, no. 24; RISM B VI, 82–83

HOUGHTON

52

The | American | Musical Magazine. |
Published in Monthly Numbers; | In-
tended to Contain, | A Great Variety of
Approved Music; | Carefully Selected
from the works of best American | and
Foreign Masters. | . . . | New-Haven: |
Published & Sold by Amos Doolittle &
Daniel Read. [1786–1787]

4° *Score: vol. I:* 48, [2] p.

Twelve undated issues, published
from May, 1786 through September,
1787; no more published

RISM B II, 85

HOUGHTON

53

The | American Musical Miscellany: |
A | Collection | Of The Newest and Most
Approved [*sic*] | Songs, | Set To Music. |
. . . | Printed At Northampton, Massa-
chusetts. | By Andrew Wright, | For Dan-
iel Wright and Company. | Sold by them,
and by S. Butler, in Northampton; by I.
Thomas, | Jun. in Worcester; by F.
Barker, in Greenfield: and by | the princi-
pal booksellers in Boston. 1798.

8° 300 p.

RISM B II, 85

HOUGHTON (3 copies)

54 AMIOT, JOSEPH MARIE

Mémoire | Sur La Musique | Des
Chinois, | Tant Anciens Que Modernes, |
Par M. Amiot, Missionnaire A Peking; |