

J & J LUBRANO *Music Antiquarians*



RARE PRINTED MUSIC & MUSICAL LITERATURE • MUSICAL AUTOGRAPHS & MANUSCRIPTS

Herewith copies of descriptions of the Marcello and the Bishop,
as discussed... A bit easier to read than the faxes!

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39 Hollenbeck Avenue
Great Barrington, MA 01230 U.S.A.

Telephone (413) 528-5799
Fax (413) 528-4164

✓ **BISHOP, Sir Henry Rowley 1786-1855.** Archive of manuscripts and printed works by this important composer and conductor, who during a career spanning nearly half a century served as music director of the theatres at Covent Garden and Drury Lane and as conductor of the Antient Concerts in London: *"In his day he enjoyed a commanding reputation as the guardian of the best traditions of English song, and for a time he kept English opera alive almost single-handed."* TNG Vol. 2 p. 741. The archive contains a large collection of autographs including six complete autograph musical manuscripts (two dances for keyboard, dated 1807, and four songs, two dated 1835 and the other two probably from the same period), an autograph musical quotation signed, the manuscripts of three lectures on the history of music (undated, probably ca. 1848-1850), and 55 autograph letters and notes signed by Bishop, covering a period of more than 35 years. Also included are an autograph musical manuscript of a song by the Irish poet Thomas Moore, three autograph letters by Bishop's wife, the noted soprano Anna Bishop, and autograph letters to Bishop by the composers Stephen Elvey and Sir George Smart and the contralto Maria Hawes. Together with: printed editions of five complete stage works composed or arranged by Bishop; a prompt copy of the libretto of Bishop's adaptation of Mozart's *Marriage of Figaro*, with extensive stage directions and annotations, some in Bishop's hand; two additional libretti, and 137 pieces of sheet music including excerpts from 33 stage works as well as songs, ballads and glees. This archive was apparently assembled by the English music critic Richard Northcott, whose biography *The Life of Sir Henry R. Bishop* was published in 1920; included are six letters to Northcott responding to inquiries he had made while researching his work.

This archive provides a wealth of information not only about the career of Sir Henry Rowley Bishop but also about the musical life of England in the first half of the 19th century, in the theatre and in the concert hall, in London and in the provinces. The many printed editions give evidence of the sheer number as well as the popularity of Bishop's works as composer, adapter and arranger, first at Covent Garden, where he was music director from 1810 to 1824, then at Drury Lane and Vauxhall Gardens. The bulk of this music was published before 1830; the letters in the present archive, most of which date from after that time, document the difficulties Bishop faced in the ensuing decades as the English preference for foreign operas left him largely without an audience. During the 1830s Bishop wrote less and less for the theatre; instead he provided the accompaniments for song collections such as those by Thomas Moore and Thomas Haynes Bayly, while managing his wife's singing career and seeking teaching positions. In the 1840s, after his wife left him, he became increasingly active as a conductor and editor for the Antient Concerts in London, and held professorships at Edinburgh (1841-1843) and Oxford (from 1848). Bishop was knighted in 1842 at the suggestion of Prince Albert, himself a musician who conducted several Antient Concerts. The archive includes letters to several of Bishop's English contemporaries including William Hawes, George Rodwell, John Barnett and John Lodge Ellerton. Many of the letters are addressed to music publishers; with them Bishop discusses the usefulness of advertising, transcriptions and arrangements in promoting sales; the detrimental effect of the public demand for foreign works; and the difficulty of finding concert repertoire that is popular without being "hacknied" and of arranging touring schedules most effectively. The letters also show the wide range of Bishop's musical knowledge and interests, in spite of his limited formal education. Both as music director of the London theatres, where he was often called upon to adapt popular operas, and as conductor of the Antient Concerts, Bishop necessarily had to be familiar with the works of other composers; among those mentioned in the letters are Purcell, Eccles, Bach, Handel, Haydn, Boieldieu, Spohr, Rossini and Meyerbeer.

Autograph Musical Manuscripts:

✓ - "Pas Seul Composed expressly for Miss Horatia Nelson In honour of her Birth Day October 29th

1807." For piano, in two movements: "Introduzione Larghetto" and "Allegretto." Oblong folio, 24.5 x 30.5 cms. 3 pp. Notated in sepia ink on up to 14 hand-ruled staves per page. (Light foxing and soiling; stitching holes at inner margins).

(with above) ✓
- "Pas Seul composed expressly in honour of the Birth Day of Miss Horatia Nelson October 29th 1807." For piano, in two movements: "Allegretto Schierzando" and "Coda." Oblong folio. 2 pp. (As above).

✓
- "To Weave a Garland for the Rose." Piano-vocal score. Oblong folio, 24 x 30 cms. 5 pp. Sewn at inner margins. Notated in sepia ink on up to 12 hand-ruled staves per page. Signed at the head of the first page: "Symphonies & accompt. by Henry R. Bishop 1835." Together with: "To Weave a Garland for the Rose." Autograph musical manuscript in the hand of the Irish poet Thomas Moore (1779-1852). Unsigned. Oblong folio, 24.2 x 30 cms. 2 pp. At the head of the first page, in Moore's hand, "Song from the anthology (Paul, The Silentiary)" and the annotation, in another hand, "Received Augst. 4th 1831 J.P." (probably the publisher James Power). Moore has notated the melody and three verses of the text, with only a portion of the piano accompaniment sketched in; several autograph corrections to the text are evident. With: "To Weave a Garland for the Rose." Oblong folio. 4 pp. Copyist's manuscript of Moore's original, with additional space left for Bishop to fill in the introduction and accompaniment. At the head of this copy Bishop has written "Transposed a third lower, as this version would be too high for the generality of voices," and signed "HRB." Bishop's autograph is indeed transposed to C from the original E flat. At the head of all three manuscripts has been added the number "3," presumably referring to its position in an anthology. There is no separate listing in CPM for this song. *Bishop collaborated with Thomas Moore on numerous occasions and provided accompaniments to several volumes of the poet's Selection of Irish Melodies and Selection of Popular National Airs.*

✓
- "Row Gently Here. Duett." Piano-vocal score. Oblong folio. 4 pp. (Slightly soiled; creased at folds). At the head of the first page: "No. 4. National Melodies," signed "Henry R.B." No separate listing in CPM, but a printed edition of this song is included in the present archive (see below).

✓
- "Joys of Youth, how fleeting! Portuguese Air, brought from Rio de Janeiro." Piano-vocal score. Oblong folio. 3 pp. (Slightly soiled; creased at folds; stitching holes at inner margins). At the head of the first page: "No [8, crossed out] 11. National Melodies." Unsigned. No separate listing in CPM.

✓
- Untitled song beginning "In the hour of my distress." Piano-vocal score. Folio, 27.5 x 22.5 cms. 4 pp. (Small stain at lower margins). Signed at the foot of the last page: "London May 6th 1935 Henry R. Bishop. The Poetry by Robert Herrick 1647." Not in CPM.

✓
- Autograph musical quotation signed and dated August 1847. Four bars headed "Adagio" notated on a slip of paper, 11 x 9 cms.

✓
Together with: Copyist's manuscript headed "God Save the King, Verse & Chorus As Sung at Public Festivals, Arranged by H.R. Bishop." Keyboard-vocal score. Folio, 30 x 24 cms. 3 pp. The tenor part only completed; several measures of the other voices and partial keyboard accompaniment added.

Autograph Manuscripts:

Three lectures on the history of music, apparently given by Bishop while Professor of Music at

Oxford University. No date, ca. 1848-1850. Unsigned. Octavo, 25.5 x 20 cms. Three volumes. Marbled wrappers with manuscript labels (slightly worn). The labels and the title pages in another hand. Written on one side only of each leaf, with additions and corrections to facing pages.

- "On ancient minstrelsy." 6 ff.

- "On the progress of English dramatic music during the 17th and 18th centuries." 15 ff. in Bishop's hand with 2 additional leaves by a second hand pasted in.

- "Lecture V... on the true purposes of music." 10 ff.

Together with: a note in Bishop's hand regarding the history of the song "Castabella going to sea." Octavo. One page, n.p., n.d.

Autograph Letters:

A collection of 55 autograph letters and notes, all but one (incomplete) signed in full by Bishop.

- N.p., n.d. (ca? 1817). 4 pp. To the music publisher Thomas D'Almaine, suggesting that the engraver consult the printed texts of his stage works so that the capitalization of the engraved text would not need so many corrections, and regarding the desirability of arranging glees for 3 or 4 voices to improve sales. "If printed for four voices only, as they are sung, be assured the sale of them, for glee singers only, will amply repay you all that you give me for the whole opera!" Bishop also suggests that the song "Sweet Rose" be transposed down one note to "bring it more into the general compass of voices, & thereby increase its sale!" *The song "Sweet Rose of England" was published in 1817.*

- London, September 14th 1819. One page, with integral address panel. To a Mr. Bacon, offering to lend a copy of *Il Barbiere di Siviglia* and noting that the song "An Old Man Would be Wooing" was arranged from a Venetian air. *Bishop's adaptation of The Barber of Seville was first performed at Covent Garden October 13th 1818; it included the song mentioned.*

- N.p., n.d. 3 pp. To D'Almaine, reporting on the success of his opera (not named) and asking him to tell Mr. Purday that he cannot obtain tickets now but will do so later.

- London, n.d. (ca. 1826). Note regretting his inability to obtain tickets and asking when the score of *Aladdin* will be ready. *Bishop's Aladdin was first performed at Drury Lane April 29th 1826.*

- N.p., n.d. (ca? 1827). 3 pp. with address panel. To D'Almaine, returning proofs of the *Lays and Legends of the Rhine* and inquiring about the engraving of the *Songs of the Old Chateau*. Bishop stresses the need for advertising "as regards our joint interest." He is "gratified to find that Boieldieu's opera has succeeded." *Bishop's Lays and Legends of the Rhine was published in 1827, the Songs of the Old Chateau in 1831.*

- N.p., June 6th 1829. 3 pp. To Sir John Herschel, the astronomer (according to a note in another hand), regretting that he has not been able to procure tickets for him because he has been ill.

- N.p., July 27th 1830. 4 pp. To George Bartley, "requesting the gift of £ 50 from Covent Garden"

in compensation for expenses incurred in preparing his adaptation of *Ninetta* for the theatre. Bishop had purchased the scores, hired the librettist himself, and waived his customary fees in order to help the theatre through a financial crisis, thinking that the profit from his own music inserted in the work would make it up to him. *Based on Rossini's La Gazza ladra, Bishop's Ninetta, or The Maid of Palaiseau was first performed at Covent Garden February 4th 1830; it was never published.*

✓ - Brighton, September 14th 1831. One page (laid down on another leaf). To the composer **William Hawes** (1785-1846), asking to borrow scores of *Faust* and *Jessonda* (by Spohr). *Bishop's Der Alchemist of 1832 was adapted from several Spohr operas.*

✓ - Cheltenham, October 7th 1833. One page. To D'Almaine, asking him to forward a letter to Robertson of Edinburgh, inquiring about the possibility of obtaining a position teaching singing there, and asking D'Almaine to provide a letter of reference without mentioning that **Nicolas Bochsa** (1789-1856) will be accompanying the Bishops to Edinburgh. *Bochsa, a French composer and noted virtuoso on the harp, had fled France in 1817 because he was accused (and later found guilty) of forgery; he frequently appeared in concert with Anna Bishop, and eloped with her in 1839.*

✓ - Birmingham, October 25th 1833. 3 pp. with address panel. To publisher **Thomas Mackinley** of D'Almaine and Co., regarding Anna Bishop's choice of repertoire for her concerts. "You can have no idea of the difficulty of getting songs that are likely to do any good -- all mine are from being so much sung, hacknied." Bishop complains that they have barely enough money to live on and so cannot possibly pay anything to D'Almaine (who had apparently charged breach of contract). "It was not my fault I could not give you an opera. Heaven knows I tried every nerve to do it -- but foreign music, & all that was foreign was the cry!"

✓ - Cheltenham, November 6th 1833. 2 pp. with address panel. To the music publisher **Nicolas Mori**, regarding scheduling and fees for Anna Bishop's concerts during an upcoming tour.

✓ - Cheltenham, November 13th 1833. 2 pp. with address panel. To Mori, regarding concerts with Bochsa or Lindley (probably the cellist Robert Lindley); a proposed schedule noted on the address panel lists Bath, Bristol, Clifton, Wells, Taunton, Exeter, Marlboro and Reading in eleven days.

✓ - Cheltenham, November 15th 1833. 2 pp. with address panel. To Mori, regarding the tour.

✓ - Bath, November 17th 1833. 2 pp. with address panel. To Mori, regarding the hiring of halls and the desirability of morning vs. evening concerts.

✓ - Bath, November 18th 1833. 3 pp. with address panel. To Mori, regarding scheduling problems. Bishop's inquiries have shown that "the people here are famishing for Evening amusements!" so their plans should be changed accordingly. "Perhaps if in the Eve'g we must have a Quartet Band to make any sort of show."

✓ - Bath, November 19th 1833. One page. To "My dear Rodwell," probably the composer and playwright **George Rodwell** (1800-1852), asking him to send copies of his most recent pamphlet for Bishop to distribute while on tour, as the response so far has been very favourable. *Rodwell campaigned for many years to establish a national opera in England.*

✓ - January 11th 1838. One page with address panel (tipped onto another leaf). To the music

publisher **Robert Addison**, offering to compose an opera which would be published jointly by Cramer, Addison & Beale and D'Almaine & Co.: "the words of the opera to be procured by you... On delivery of the score, one hundred pounds to be paid to me. On the first performance of the opera fifty pounds more to be paid and for each of the first ten nights... an additional sum of five pounds to be paid to me, making altogether Two Hundred Pounds." *Bishop, who had published more than 50 stage works in less than 25 years, composed few and published even fewer after 1830.*

✓ - London, n.d. (ca? 1839). 2 pp. (one corner torn away). To Mackinley, regarding the difficulty of writing a preface for a collection of glees. *Bishop's glees were published in ten volumes in 1839.*

✓ - N.p., n.d. Note to Mackinley, requesting an appointment.

✓ - London, n.d. Note to Mackinley, requesting a set of pitch pipes he had seen advertised.

✓ - London, n.d. Note to W.H. Seguin, regarding the substitution of a piece by Arne (in an anthology?); Bishop is not sure whether it is by Thomas Augustine or Michael Arne.

✓ - N.p., n.d. Note requesting tickets for some friends.

✓ - N.p., n.d. (ca? 1840). Note to William Hawes, regarding scheduling of a rehearsal with Hawes's daughter Maria, a singer.

✓ - London, November 5th, n.y. Note to William Hawes, assuring him he intends to vote for a Mr. Kearns (probably the Irish violinist, composer and conductor William Henry Kearns, who was closely associated with Hawes).

✓ - London: May 31st 1841. One page. To G.J. Bell, seeking a letter of reference in support of his application for the post of professor of music at the University of Edinburgh. *Bishop was elected to the Reid Professorship in 1841 but resigned in 1843.*

✓ - London, December 6th 1841. Note to the music publisher **Christopher Lonsdale**, regarding Bishop's conducting of the Antient Concerts.

✓ - London, n.d. Note to Lonsdale, regarding proofs of "Adelaide."

✓ - London, n.d. Note to Lonsdale, requesting a copy of Haydn's *Creation* with the Italian text.

✓ - London, April 6th 1842. Note to the contralto Maria Hawes (1816-1886), hiring her for a performance of the Antient Concerts to be directed by Prince Albert.

✓ - London, n.d. (ca. 1842-1845). 4 pp. (incomplete). Probably to Lonsdale, requesting music and music paper for Prince Albert's concert, and commenting on two new versions of the hymn "Alla trinita." *Bishop's arrangement of "Alla Trinita" was published in 1845.*

✓ - London, April 7th 1842. Note to Maria Hawes, regarding her fees for a private concert.

✓ - Edinburgh, October 22nd 1842. Note to a Mr. Emerson, declining a position on a committee proposing a "national music hall."

- ✓ - Edinburgh, November 13th 1842. 3 pp. To the English composer **John Barnett** (1802-1890), congratulating him on an honour to be presented to him in Germany.
- ✓ - London May 5th 1843. Note to Maria Hawes, engaging her for a concert.
- ✓ - London, May 18th 1843. 3 pp. To the Reverend P. Kelland, apologizing for not having been able to see him, and sending tickets to a performance.
- ✓ - London, June 13th 1843. Note regarding the fees for a Mr. Pistrucci.
- ✓ - London, June 28th 1843. Note to Mr. Card, hiring him as first flute at the Edinburgh Festival.
- ✓ - London, February 12th 1844. Note to Maria Hawes, asking about her terms.
- ✓ - London, February 28th 1845. 2 pp. To Professor Kelland, regarding re-election to the professorship in Edinburgh.
- ✓ - London, July 1st 1845. 2 pp. To C. Gruneisen, regretting he cannot attend a performance of *Les Huguenots*.
- ✓ - London, July 10th 1846. Note to Lonsdale, requesting payment in advance for a Mr. Hedgley.
- ✓ - London, October 19th 1846. Note to Lonsdale, requesting a copy of Haydn's "My Mother Bids Me Bind My Hair."
- ✓ - London, November 6th 1846. Note to Lonsdale, requesting copies of music by Purcell and Eccles.
- ✓ - London, June 7th 1847. Note to Lonsdale, requesting a copy of *Samson* with the German text, and some music paper.
- ✓ - London, July 14th 1847. 3 pp. To Lonsdale, requesting proofs of a volume to be published in association with the Antient Concerts.
- ✓ - London, March 13th 1848. Note to Lonsdale, asking whether he would be permitted to preview a work by Bach to be sold at auction. Includes a list of singers for an upcoming concert.
- ✓ - London, March 24th n.y. (ca? 1848). Note to a Mr. Pervis (?), regarding proofs of a syllabus. *Bishop's Syllabus of a Course of 6 Lectures on... Vocal Music was published in 1848.*
- ✓ - London, May 25th 1848. Note to Lonsdale, regarding the advertisement of an appearance by the singer Emma Lucombe.
- ✓ - London, July 13th 1849. To W. Card, regarding his performance at an upcoming concert.
- ✓ - London, July 23rd 1849. One page, printed facsimile of Bishop's hand, with name of addressee and signature in autograph. To W. Card, thanking all those who assisted him in his concert.
- ✓ - London, May 18th 1850. Note to B. Lumley, accepting a dinner invitation.

✓ - London, August 10th 1850. 2 pp. To the manager of Covent Garden, **Frederick Gye**, thanking him for tickets to *Le Prophète*, regretting that he was forced to miss the performance because of illness.

✓ - London, March 13th 1854. 3 pp. To C.W. Jones, returning a proof of a song anthology.

✓ - London, May 30th 1854. Note to the composer **John Lodge Ellerton** (1801-1873), regretting that he could not attend a performance of Ellerton's quartets.

✓ - London, July 15th 1854. 4 pp. To Lonsdale, requesting copies of chorales for an upcoming concert and proofs of a Rossini duet to be corrected, and asking that his daughter be permitted to subscribe to the musical circulating library at a reduced rate, because she cannot afford the full price and would only borrow older, less popular piano music.

✓ ✓ With: a ticket for two box seats at Drury Lane, January 28th 1826, signed in full, and an envelope signed and dated November 14th 1851.

Together with: three autograph letters by Bishop's second wife, the soprano **Anna Bishop** (1810-1884).

- N.p., n.d. (probably London, before 1831). 2 pp. with integral address panel. To Charles Lucas, regarding her father's insistence on her having a chaperone. Signed "Annette Rivière."

- London, May 17th 1833. 2 pp. To Lonsdale, requesting payment of the salary due her for performances in the Antient Concerts. Signed "Ann Bishop."

✓ - N.p., n.d. (probably Vienna, after 1839). 2 pp. To the music publishers Mecchetti of Vienna, regarding publicity for an upcoming concert that she will be giving with Nicolas Bochsa. Unsigned. *Anna Rivière studied singing with Henry Bishop and married him in 1831. They toured the English provinces throughout the 1830s, giving concerts in which she performed sacred music and songs, many by her husband. In 1839 she eloped with Nicolas Bochsa, a harpist, and toured with him throughout the world, performing in opera as well as in recitals.*

Also with: three letters to Bishop.

✓ - **Stephen Elvey** (1805-1860), English organist and composer. March 11th 1855. 2 pp.

✓ - **Maria Hawes** (1816-1886), English contralto. March 22nd 1855. 4 pp.

✓ - **Sir George Smart** (1776-1867), English conductor and composer. March 3rd 1855. One page.

Stage Works, Complete Piano-Vocal Scores:

✓ - *Tamerlane et Bajazet, The New Grand Heroic Ballet...* by Sigr. Rossi... arranged for the Piano Forte. London: Pearce & Co. [1806]. Folio. Disbound. 1f. (title), 50 pp. Engraved. *Bishop's first published work, first performed at the King's Theatre April 8th 1806.*

✓ - *The Overture, Songs, Duett, Glee & Chorusses in... Guy Mannering or The Gipsy's Prophecy.* London: Goulding, D'Almaine, Potter & Co. [1816]. Folio. Disbound. 1f. (title), 66 pp. Engraved.

First performed at Covent Garden March 12th 1816.

✓ - The Overture, Songs, Two Duets & Glee's in Shakspeare's [!] Comedy of Errors. London: Goulding, D'Almaine, Potter & Co. [1819]. Folio. Modern paper-covered boards. 1f. (title), 94 pp. Engraved. **With an autograph inscription** "With the composer's best compts. to J. Fawcett Esqr. 1820" at the head of the title page. *First performed Covent Garden December 11th 1819.*

✓ - The Fall of Algiers, A Grand Opera... London: Goulding, D'Almaine & Co. [1825]. Folio. Half-morocco with marbled boards; bookplate of G.E.P. Arkwright to front pastedown endpaper. 1f. (title), 130 pp. Engraved. **With an autograph inscription signed by the composer** to "Elizabeth Windsor" at the head of the title page. *First performed at Drury Lane January 19th 1825.*

✓ - The Overture, and the Whole of the Music in Aladdin or The Wonderful Lamp, A Fairy Opera... London: Goulding & D'Almaine [1826]. Folio. Quarter-calf. 2 ff. (title, dedication signed in the plate), 186, [i] (catalogue) pp. Engraved. *First performed at Drury Lane April 29th 1826.*

Stage Works, Libretti:

✓ - The Marriage of Figaro; a Comic Opera... as Performed at the Theatre-Royal Covent Garden... March 6, 1819... The Music chiefly selected from Mozart's Operas... [Libretto]. London: John Miller, 1819. Octavo. Half-calf (slightly worn and scuffed; cloth tape to spine). 2 ff. (title, cast list), 56 pp. Bound with blank pages interleaved throughout. With extensive stage directions and annotations, some in Bishop's hand. Owner's name "Made. Feron" to front free endpaper.

✓ - Songs, Duets, Recitative, etc. etc. in the Grand Opera Sonnambula. The Music by Bellini. Adapted to the English Stage by Sir H.R. Bishop... London: John Miller [after 1842]. Octavo. Disbound. 8, 13-19 pp. Lacking pp. 9-12.

✓ - Solos, Duets, Trios, Recitative, Chorusses, Concerted Pieces, &c. in Rossini's Celebrated Opera Entitled Guillaume Tell... Adapted to the English Stage by Sir H.R. Bishop. London: W.S. Johnson, 1844. Octavo. Disbound. 31 pp.

Stage Works, Excerpts:

A total of 100 pieces including 70 different single numbers from 33 different theatrical works. Published in London unless otherwise noted; many in first edition with Bishop's handstamp "HRB" to title, the remainder roughly contemporary with the first performances. Folio. Disbound.

✓ - [The Circassian Bride (Drury Lane February 23rd 1809)]:

- The Blind Minstrel (Philadelphia) [The title page lists this song as being excerpted from The Russian Impostor, possibly Addison's Siege of Smolewsko of 1809; the theatre at Drury Lane had burned down the night following the première of The Circassian Bride and the score was destroyed, but Bishop wrote it out again from memory and published it. It may have been inserted in Addison's work.]

- The Maniac, or The Swiss Banditti (Lyceum Theatre, March 13th 1810):

✓ - Go My Love, a Rondo (New York)

✓ - Home, Love and Liberty (New York)

✓ - The Knight of Snowdoun (Covent Garden February 5th 1811):

✓ - What News My Pretty Page

- ✓✓✓ - The Virgin of the Sun (Covent Garden January 31st 1812):
 - ✓ - The Bed of Roses (one London and one American edition)
 - ✓ - For Home & Native Land, Duett
- ✓ - The Lord of the Manor (Covent Garden October 24th 1812):
 - ✓ - The Dashing White Sergeant (Philadelphia)
- ✓✓ - Selima and Azor (Covent Garden October 5th 1813):
 - ✓ - And Has She Then Fail'd in Her Truth (London and New York editions)
- ✓ - The Miller and His Men (Covent Garden October 21st 1813):
 - ✓ - Overture... In which is introduced a favorite Waltz
- ✓ - For England Ho! (Covent Garden December 15th 1813):
 - ✓ - The Sailors' Welcome Home from Sea. Glee for Three Voices
- ✓ - The Farmer's Wife (Covent Garden February 1st 1814):
 - ✓ - Fly Swift ye Zephyrs (New York)
 - ✓ - Love Has Eyes (New York)
 - ✓ - Trifler Forbear (two, New York and Philadelphia)
- ✓ - Lionel and Clarissa (Covent Garden May 3rd 1814):
 - ✓ - Oh! Still Remember Me, Ballad
- ✓ - The Maid of the Mill (Covent Garden October 18th 1814):
 - ✓ - No Flower can Compare with the Rose of the Valley, Ballad
- ✓ - Brother and Sister (Covent Garden February 1st 1815):
 - ✓ - The Celebrated Echo Song (New York)
- ✓ - A Midsummer Night's Dream (Covent Garden January 17th 1816):
 - ✓ - By the Simplicity of Venus' Doves
- ✓ - Guy Mannering, or The Gipsy's Prophecy (Covent Garden March 12th 1816):
 - ✓✓✓ - Overture (3 London editions, one Philadelphia)
 - ✓✓ - Caledonia, Native Land!
 - ✓ - The Chough & Crow to Roost are Gone, The Celebrated Gypsey Glee (2 editions)
- ✓ - The Slave (Covent Garden November 12th 1816):
 - ✓ - Blow Gentle Gales... Glee for Three Voices
 - ✓ - Blow Gentle Gales... Glee for Five Voices
 - ✓ - A Highland Laddie Heard of War (Philadelphia)
 - ✓ - The Celebrated Mocking Bird Song (Philadelphia)
 - ✓ - My Native Highland Home
 - ✓ - Sons of Freedom Hear My Story
- ✓ - The Barber of Seville (Covent Garden October 13th 1818):
 - ✓ - Oh! Maiden Fair, Duetto (New York)
- ✓ - Comedy of Errors (Covent Garden December 11th 1819):
 - ✓(5) - As it Fell upon a Day, Duetto (first and 2nd editions, with 3 American editions)
 - ✓ - Lo! Here the Gentle Lark
 - ✓ - What Shall He Have that Killed the Deer? Hunting Glee for Four Voices
- ✓ - Henri Quatre, or Paris in the Olden Time (Covent Garden April 22nd 1820):
 - ✓ - My Pretty Page, Look Out Afar, Duetto
 - ✓ - Tell Me, My Heart (2 editions)
- ✓ - Twelfth Night (Covent Garden November 8th 1820):
 - ✓ - Bid Me Discourse (two London and two American editions)
 - ✓ - O How Much More doth Beauty, Cavatina
- ✓ - Two Gentlemen of Verona (Covent Garden November 29th 1821):
 - ✓ - Should He Upbraid (one London and one American edition)

- ✓ - Montrose, or The Children of the Mist (Covent Garden February 14th 1822):
 - ✓ - Ah! Weep not, Lady. Duetto
 - ✓ - When Darkness Reigns
- ✓ - The Law of Java (Covent Garden May 11th 1822):
 - ✓ - Away When We Flee, Love, Duetto
 - ✓ - Dungeons and Slavery, Cavatina
 - ✓ - Mynheer Vandunck, Glee for Three Voices
 - ✓ - Was it the Nightingales' Note of Love, Duetto
- ✓ - Maid Marian, or the Huntress of Arlingford (Covent Garden December 3rd 1822):
 - ✓ - Come Hither, Thou Little Foot-Page, Duetto
 - ✓ - A Damsel Stood to Watch the Fight
 - ✓ - Let Us Seek the Yellow Shore
 - ✓ - O Well Do I Remember
 - ✓ - The Slender Beech
- ✓ - Clari, or The Maid of Milan (Covent Garden May 3rd 1823):
 - ✓ - Home! Sweet Home! (the first edition, with the 5th and 9th editions, one additional London edition and 9 American editions: Baltimore, Boston, Cincinnati, New York and Philadelphia, two of these with lithographed pictorial title pages; with one set of piano variations)
 - ✓ - Little Love is a Mischievous Boy
 - ✓ - Sleep, Gentle Lady! Serenade for Four Voices
 - ✓ - To Smiles More Bewitching To-Morrow! Duet
- ✓ - Cortez, or The Conquest of Mexico (Covent Garden November 5th 1823):
 - ✓ - Yes! 'tis the Indian Drum! Round for Four Voices
- ✓ - Native Land, or The Return from Slavery (Covent Garden February 10th 1824):
 - ✓ - Lo! When Showers Descending! Duetto
 - ✓ - A Cousin I Have, Sir!
 - ✓ - Is't Art, I Pray, or Nature?
- ✓ - Der Freyschütz (Drury Lane November 10th 1824):
 - ✓ - We Weave with Flow'rs Thy Bridal Wreath
- ✓ - Faustus (Drury Lane May 16th 1825):
 - ✓ - Come Love to Me!
- ✓ - Englishmen in India (Drury Lane January 27th 1827):
 - ✓ - A Briton's Birthright - Liberty!
 - ✓ - Oh, Firm as Oak & Free from Care
 - ✓ - Say, What is Love? Duetto
- ✓ - The Rencontre, or Love Will Find Out the Way (Little Theatre in the Haymarket, July 12th 1827):
 - ✓ - Over the Sea
- ✓ - Hofer, the Tell of the Tyrol (Drury Lane May 1st 1830):
 - ✓ - At Close of Day, Tyrolien Duetto
 - ✓ - Beautiful War
 - ✓ - Fast From the Lake, Admired Harp Song
 - ✓ - Strike for Tyrol & Liberty
 - ✓ - Sweetly on the Wings of Morning
- ✓ - The Romance of a Day (Covent Garden February 3rd 1831)
 - ✓ - Karoline, Rondo
 - ✓ - O Why When the Cup is Just Rais'd to the Lip (New York)
 - ✓ - Styrian Peasants' Song (New York)
- ✓ - La Sonnambula (Drury Lane May 1st 1833):

- ✓ - As I View these Scenes So Charming
- ✓ - Do Not Mingle, One Human Feeling

Non-Theatrical Vocal Works:

Collection of 36 pieces including 30 different works. London, unless otherwise noted. Folio. Disbound.

- ✓ - The Bloom is on the Rye.
- ✓ - Buy a Broom! (with a lithographed pictorial title vignette by M. Gaucci)
- ✓ - Come, Chace [!] that Starting Tear Away From Moore's National Melodies (Philadelphia)
- ✓ - Common Sense and Genius From Moore's National Melodies (Philadelphia)
- ✓ - The Distant Drum
- ✓ - Farewell Theresa... for Two Voices (from Moore's National Airs)
- ✓ - Follow Follow Thro' the Sea. The Mermaid Song... by Martini (New York)
- ✓ - Foresters Sound the Cheerful Horn! Glee, for Four Voices
- ✓ - The Georgian Maid from Lalla Rookh... by Thomas Moore (Boston)
- ✓ - Hark! Apollo Strikes the Lyre, Glee for Three Voices
- ✓ - He is All the World to Me
- ✓ - I'm Saddest When I Sing
- ✓ ✓ - Isabel, Spanish Serenade (three editions, London, New York, Philadelphia)
- ✓ - T'was One of Those Dreams (Moore's Selection of Irish Melodies)
- ✓ - The Last Token, or Remember Me
- ✓ ✓ - Loch na Garr (two editions)
- ✓ - O Lovely is the Summer Morn
- ✓ - Oh No, Not E'en When First We Lov'd (from Moore's National Airs)
- ✓ - Oh Patrick, Ballad
- ✓ - Oh Tempt Me Not with Jewels Bright (New York)
- ✓ - Oh! Where do Fairies [!] Hide their Heads (New York)
- ✓ ✓ - Pretty Sophy (London and Philadelphia)
- ✓ - Row Gently Here (from Moore's National Melodies) (two Philadelphia editions)
- ✓ ✓ - She Never Blamed Him! Never! (two London editions)
- ✓ - Teach Me to Forget
- ✓ - Thou Lov'st No More! French Air... by Thomas Moore (Philadelphia)
- ✓ - To Greece We Give Our Shining Blades. Trio from Moore's Evenings in Greece
- ✓ - When Love is Kind, Austrian Melody by Thomas Moore (Philadelphia)
- ✓ - When Meteor Lights Dance O'er the Fen, A German Air from Bayly's Melodies of Various Nations Arranged as a Glee for Three Voices
- ✓ With: O Twine a Wreath of Evergreen (set of variations for piano by George Kiallmark).

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