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## **Printed Music Before 1800**

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**Unit 9: British Printed Music  
in the British Library, 1750-1800:  
Individual Composers A-B and  
Tract Volumes A-B**

## **PRINTED MUSIC BEFORE 1800**

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Composers A-B and Tract Volumes A-B

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### **PRIMARY SOURCE MEDIA LTD. LTD.**

50 Milford Road  
Reading  
Berkshire RG1 8LJ  
England

### **PRIMARY SOURCE MEDIA**

12 Lunar Drive  
Woodbridge  
Connecticut 06525  
U.S.A.

## TECHNICAL NOTE

Primary Source Media has set itself the highest standards in the field of archivally-permanent library microfilming. Our microfilm publications conform to the recommendations of the guides to good microfilming and micropublishing practice and meet the standards established by the Association for Information and Image Management (AIIM) and the American National Standards Institute (ANSI).

Attention should be drawn to the nature of the original material. Printed material within the British Library sometimes consists of articles, records and correspondence printed with a variety of inks and on paper which has become discoloured or stained which renders the original document difficult to read. Occasionally volumes have been tightly bound and this leads to text loss. These original characteristics present difficulties of image and contrast which stringent tests and camera alterations cannot entirely overcome. Every effort has been made to minimise these difficulties though there are some pages which have proved impossible to reproduce satisfactorily. Conscious of this we have chosen to include these pages in order to make available the complete volumes.

## **PUBLISHER'S NOTE**

*Printed Music Before 1800* has been described by Richard Jones, former Music Librarian of the University of Wisconsin as "one of the most exciting series I have noted in recent years... a truly monumental accomplishment."

The General Editor for this project is Professor Roger Bray of the University of Lancaster and Oliver Neighbour, formerly music librarian at the British Library, is Consultant Editor.

The aim of the collection is to give access to printed music from major collections throughout the world.

Units are arranged by nationality of composer, source library and period. The eight *Units* of the project already published cover *British Printed Music Before 1800, Before 1650* and *1650-1750*.

Unit 9 begins our extended coverage of British Printed Music in the British Library to 1800, encompassing Individual Composers A-B and Tract Volume items by these same composers. The average projected extent of each unit is 23 reels, but there may be variations depending on the number of works falling within the parameters of genre and period upon which the collection is organised.

The next unit will extend the present coverage of British Printed Music in the British Library as follows: Unit 10: Individual Composers C-E.

### **Selection Procedure**

In order to guarantee the projected rate of publication, our editors are working on a number of projects simultaneously, based on different libraries and covering different nationalities. Units are released as they become available, but we may occasionally need to substitute one unit for another within our schedules, to reflect the practical constraints of filming on this scale.

### **Access**

The *Catalogue of Printed Music in the British Library* (London, 1981-87) and on CD-Rom (*CPM Plus*, Bowker-Saur, 1997) and the source catalogue RISM (*Repertoire International des Sources Musicales*), Series A/I/1-12 and II and Series B/I/1 and B/II from the basis of the organisation of this project.

RISM Series A and B have provided universal standards for the identification of early printed music, and all libraries with a serious interest in music will have ready access to the RISM volumes on their shelves. We are very grateful to the

RISM committee and the publishers Bärenreiter Verlag and G. Henle Verlag for permission to use the RISM identification numbers and full descriptive entries to arrange and identify the works filmed in this programme.

British Library press marks are included in both the Contents of Reels and the Detailed Listing. Users may therefore refer directly to the *Catalogue of Printed Music in the British Library* for details of works filmed from the British Library Collection.

Tract Volumes is a term used by the British Library to describe volumes consisting of works which were originally published as distinct entities but are now bound together into a single volume. Tract Volumes of single songs by individual composers in Unit 9 are filmed at the end of this unit, in the order in which they are bound. Since the contents are not in RISM order, cross-references are provided in the listing.

In RISM A/I/1-12 individual composers are identified by a code consisting of the first letter of the composer's surname, followed by a numerical sequence. Works which are not listed by RISM have been inserted in the correct sequence and are denoted by the prefix Har. followed by a code in the style of RISM (eg. Har.LL.2050a).

RISM gives full entries for the first editions and only abbreviated details of contents for early editions which are not first editions. Both entries are referenced in the listings for *Printed Music* and the British Library press mark is shown next to the entry for the early edition included in the collection.

Where a work is recorded in both RISM A and RISM B, it is generally included with the anthologies and a cross reference is provided in the listings.

## **Principles of Selection**

For music before 1650, an effort has been made to include all editions and variants in the programme. This enables comparisons to be made between not only different editions of a work, but also various impressions of a single edition.

The great increase in publishing activity after 1650 led to an explosion in the number, not just of works printed, but in the number of impressions of each work produced.

Therefore for the period 1650-1800:

Only first and early editions are included; later editions are presented only if they bear significant differences.

Song sheets are only included if they form the only known source for a work.

Didactic works are included only if they contain a large proportion of exercises and studies, making them, in effect, performing editions. (A separate series, entitled *The History of Musical Instruments* has been published by Primary Source Media which presents a wide selection of didactic work ie. manuals, tutors and méthodes.)

Liturgical and sacred music such as psalters and hymnals are only included when they can be identified by named composers.

Music from periodicals is only included when these are known to be unique sources for a given work.

### **Arrangement by Date**

Arrangement is organised according to the composer's dates of birth and death, or the period in which the composer was most prolific. Anthologies are also included according to date of publication.

### **Arrangement by Nationality**

For individual composers nationality is determined primarily by the country of birth. Alternatively, composers who spent a *significant* proportion of their working life in another country, or who exerted a considerable influence there, will appear in a unit devoted to the works of that country. Whichever approach is adopted, it is applied consistently, so that all works of an individual composer will be brought together under a single nationality. The unit in which an anthology is included is determined by the place of publication rather than the nationality of the contributor.

### **Finding Aids**

The specially prepared hard-copy listing and guide for Unit 9 consists of a general introduction to the programme, Contents of Reels - a quick reference check list giving the contents of each reel by composer, RISM number and British Library pressmark -and a Descriptive Listing giving the full RISM description for each work, arranged in order of filming.

Comprehensive cross-references are given to tract volumes wherever they appear and also to anthologies.

On film the first reel of Unit 9 contains the Introduction and the complete Contents of Reels. Subsequent reels have the Introduction and the relevant section of the Contents of Reels.

Primary Source Media also publish an on-line Music Index covering our complete range of manuscript music on microfilm, offering access to all manuscripts editions by composer, title, date and genre.

## INTRODUCTION

The ready availability of more of this wealth of printed music will increase interest in the major composers of this period (Arne, Avison, Boyce) and those not quite so well-known (Michael Arne, Battishill, Arnold, Attwood, Ayrton). In this first tranche of Printed Music 1750-1800 we include large numbers of printed songs, some by obscure composers who require no further comment. Of the more established figures, however, we include a large amount of music by the following.

(Thomas Augustine) Arne: including *Alfred*, and 'Rule, Britannia', which comes from this masque, *Artaxerxes*, *Comus*, *Eliza*, *The Fairy Prince*, *Judith*, and *Thomas and Sally*, and many other works and individual songs, notably his *Hymn of Eve*, the only remaining song from *The Death of Abel*, and *The Lass with the Delicate Air* (1790).

Michael Arne: *Cymon*, and many songs, including those published as *The Flow'ret*.

Samuel Arnold: several operas including *The Agreeable Surprise*, *Dr Faustus Harlequin*, *Inkle and Yarico*, *The Maid of the Mill*, *Peeping Tom of Coventry*, *Zorinski* and *The Shipwreck*. Perhaps of greater interest is *The Spanish Barber* (1778), with text from Beaumarchais, the 'Fandango Overture' of which has been compared to Mozart's Overture to the *Marriage of Figaro* of eight years later (1786). We also include some of Arnold's church music (*Psalms of David*, 1808), his *Six Overtures* (1780), and the *Second sett* (1775) and *Third sett* (1785), his *Three Concerto's* (1782) and *Three Grand Sonatas* (1784).

Thomas Attwood, pupil of Mozart: several pasticcios and operas, including *The Adopted Child*, *Caernarvon Castle*, *The Castle of Sorrento*, *The Magic Oak*, *The Poor Sailor*, *The Prisoner* and *The Convent Bell*, together with piano music (*Three Trios* and *Three Sonatas*).

We also include the Newcastle composer Charles Avison's Concertos, Op. 1, 2, 3, 4, 6, 7, 8, 9, and 10, and Edmund Ayrton's *Ode to Harmony*, and 'Begin unto my God', his Anthem for the Thanksgiving Service for the end of the War of American Independence (St Paul's Cathedral, 29 June 1784).

Robert Barber, also of Newcastle, is hardly known today, but wrote a setting of Thomson's *Hymn to the Seasons* (1785), thought to have been performed in London during Haydn's visit there, one of the duets of which is very similar to one of the arias from Haydn's *The Seasons* of nearly fifteen years later (1799/1801).

Jonathan Battishill is known only for his church music today and we include his *Twelve Hymns* (1765) and *Two Anthems [for] St Paul's Cathedral* (1767) ('Call to remembrance' and 'How long wilt thou forget me'). He was also a composer of operas and songs, including *Almena* (jointly composed with Michael Arne), *The Charms of Silvia* and *The Shepherd and Shepherdesses*.

Finally, William Boyce, from whose works we have a large number of separate songs, *Lyra Britannica* (1747-59, six books), operas etc., including *Orpheus and Euridice*, *Palaemon and Pastora*, *The Protestation*, *The Ravish'd Lover* and *The Herefordshire Winter*; and instrumental music, the *8 Symphonys* (1760), *Twelve Overtures* (1770), *Twelve Sonatas for Two Violins* (1747), and *Ten Voluntaries for the Organ* (1785).

Among the more interesting curiosities we include several songs by Willoughby Bertie, 4th Earl of Abingdon, a friend of Haydn's, including his *Representation of the Execution of Mary Queen of Scots* ('to those female Philosophers, Members of the Blue Stocking Club, 1790'), and also several songs by Harriet Abrams, including the song *Crazy Jane* ('Why, fair maid?'), which was very popular at the time of its composition (1799).

John Alcock, one of the most eminent church musicians of the time, assisted Samuel Arnold in the compilation of his *Cathedral Music* and was organist of Lichfield Cathedral and of the parish churches of Sutton Coldfield and Tamworth. We include his *Psalmody* (1745), *Divine Harmony* (Birmingham, 1752), *Six and Twenty Select Anthems* (1771), *Six Concerto's in 7 parts* (1750), *Six Suite's of easy Lessons* (1741), and *Ten Voluntaries for the Organ* (1774).

Other important church music includes John Arnold's *The Complete Psalmody* (1741, reprinted several times: we also include the 1761 edition which has an important introduction).

Theodore Aylward, largely forgotten today, wrote church music, songs and instrumental music, and we include his *Eight Canzonets for 2 Sopranos* (1800), *Ode on the Dawn of Peace* (1763), *Six Lessons for ... Harpsichord* (1784), and *Six Quartettos for 2 Violins* (1795).

We also reproduce substantial amounts of printed material by composers of more interest to specialist scholars, such as James Adams, Joseph Agus, John Ambrose, Joseph Baidon, Charles Barbandt, Francois Barthelemon, a friend of Haydn's, and his daughter Cecilia Maria Barthelemon, William Bates, John Beckwith, George Berg, Edward Biggs, Thomas Billington, William (Hamilton) Bird, Jonas Blewitt, and Cesare Bossi.

Roger Bray  
General Editor

## NOTE ON OMISSIONS

In a programme of this size and complexity, while every effort has been made to produce as complete an edition as possible, there will inevitably be a few items which we are unable to film. This unit met with special difficulties and delays in many departments of the British Library, as the majority of the ordering and filming of volumes took place during 1997 and 1998, when the library was in the process of moving from its home within the British Museum building in Bloomsbury to new premises at St Pancras. It is hoped that now both the Music Library and the Printed Books Department are settled into their new homes, some of the larger sections of the project (Periodicals in particular) which it proved impossible to access during the months of the move, can be appended to Unit Ten during 1999.

Please note that the following works were either lost, mislaid, in transit or undergoing major repair work during the preparation for this edition. We regret that we are unable to include the following works:

- RISM A 148: W. Bertie, Earl of Abingdon: A selection of twelve psalms.
- RISM A 283: A.Adams: The Psalmist's new companion, 6th edition
- RISM A 1997: T.A.Arne: The monthly melody, or polite amusement...
- RISM A 2022: T.A.Arne: The caution
- RISM A 2069: T.A.Arne: The lover's petition.
- RISM A 2079: T.A.Arne: "No more of my Harriot"
- RISM A 2181: J.Arnold: The Psalmist's Recreation
- RISM A 2182: J.Arnold: The Leicestershire Harmony.
- RISM A 2183: J.Arnold: The Leicestershire Harmony, 2nd edition.
- RISM AA 2227i: S.Arnold: "My fair one like a blushing rose"
- RISM A 2418: S.Arnold: "Blithsome cherry"
- RISM A 2425: S.Arnold: "From Earth to Heaven"
- RISM A 2439: S.Arnold: Ode for the Anniversary of the London Hospital 1785.
- RISM AA 2640 I,1: Astley: Astley's admired tunes
- RISM AA 2655 I,2: Miss Atkinson: The shepherd's complaint
- RISM A 2690: T.Attwood: From the Lynx eye.
- RISM A 2691: T.Attwood: "In liquid notes"...trio...in The Fairy Festival.
- RISM A 2758: T.Attwood: The third regiment of Royal East India Volunteers slow and quick marches.
- RISM B 648: J.Baildon: The Laurel for the voice, harpsichord & violin
- RISM B 863: C.Barbandt: Six sonatas for 2 violins, 2 german flutes &c
- RISM BB 1104a: F.H. Barthelemon: Sure neer I forget the days
- RISM B 1105: F.H.Barthelemon: "Under sweet friendship's.."
- RISM B 1110: F.H.Barthelemon: Six overtures for 2 violins..Op. VI.
- RISM BB 1130a: F.H.Barthelemon: Tutor for the harp
- RISM B 1246: W.Bates: The Jovial Crew
- RISM B 1387: K.F.Baumgarten: Six solos for a violin.
- RISM BB 1712 I,1: G.Bellas: Nunc Dimittis.

RISM B 2665: T.Billington: A second set of glees  
 RISM B 2838: N.Blanck: Six solos for the german flute.  
 RISM B 3445: C.Bond: Six anthems in score  
 RISM B 3448: C.Bond: Six anthems in score...the sixth edition  
 RISM BB 3839 I,12: J.Bourke: Ye shepherds so careless and gay.  
 RISM B 4055: W.Boyce: The Chaplet for the voice, harpsichord and violin  
 RISM B 4058: W.Boyce: Contented all day.  
 RISM B 4315: R.Bremner: The Rudiments of Music first edition.  
 RISM BB 4635 I,18: D.Bruguier: England's sorrow, an anthem.  
 RISM B 4873: T.Budd: Fourteen favourite cotillons..the tenth book for 1782.  
 RISM B 5040: C.Burney: Alfred: "We have fought, we have conquer'd"  
 RISM B 5081: J.Burton: The courtship: three favourite dances for the piano forte.  
 RISM BB 5109: J.Busby: Six sonatas for the piano forte  
 RISM BB 5173b: T.H.Butler: A slow movement and rondo..on "She's aye a  
 plagueing me".

The following musical items from periodicals were unavailable at the time of filming due to the move to St Pancras:

RISM AA 788e: J.Alcock jnr: Flutt'ring spread thy purple pinions  
 RISM AA 862 I,1: G.Sax Allen: Advice to a shepherd  
 RISM AA 862 I,3: G.Sax Allen: The Queen of May  
 RISM A 1502: M.Arne: Chloe's power  
 RISM A 1567: M.Arne: The lass with the delicate air  
 RISM A 1676: T.A.Arne: In infancy our hopes and fears  
 RISM A 1688: T.A.Arne: Psalm xxi. The king, O Lord, with songs of praise  
 RISM A 1830: T.A.Arne: The Foundling: "For a shape and a bloom"  
 RISM A 1842: T.A.Arne: Harlequin Sorcerer: Harvest home.  
 RISM A 1903: T.A.Arne: The Sacrifice of Iphigenia: "How sweet are the flowers"  
 RISM A 1946: T.A.Arne: Th' happy news at last is come  
 RISM A 1950: T.A.Arne: Tom's return, an additional song  
 RISM A 2020: T.A.Arne: Blith Jockey  
 RISM A 2023: T.A.Arne: The Norwich toast: "The charming object of my care"  
 RISM A 2027: T.A.Arne: Come, come, live with me: The new Scotch song  
 RISM A 2050: T.A.Arne: The bonny broom: "How blest was I each morn"  
 RISM A 2057: T.A.Arne: Nan of the vale, a new song  
 RISM A 2076: T.A.Arne: The fickle fair: "My dear mistress has a heart"  
 RISM A 2098: T.A.Arne: Pitty Patty, a favourite Scotch song  
 RISM A 2126: T.A.Arne: Lotharia: "Vainly now ye strive to charm me"  
 RISM A 2127: T.A.Arne: The morning conversation, a new song  
 RISM A 2133: T.A.Arne: Hebe: "When forc'd from dear Hebe"  
 RISM A 2148: T.A.Arne: The Retort: "Ye fair, from man's insidious love"  
 RISM BB 643 I,4: Bagley: Miranda  
 RISM B 655: J.Baildon: Adieu to the village  
 RISM B 672: J.Baildon: Mirtilla was handsome.  
 RISM B 680: J.Baildon: The slighted maid.  
 RISM B 680: J.Baildon: The spinning wheel  
 RISM BB 928 II,1: J.Barker of Aldborough: The pleasure of a rural life

RISM BB 937 II,1: J.Barnes: Lovely Goddess, sprightly May.  
 RISM BB 951 I,1: W.Barre: Address to a Robin Redbreast  
 RISM BB 951 I,3: W.Barre: The cares of love: an ode from the German  
 RISM BB 951 I,4: W.Barre: Cupid and Chloe, a duetto  
 RISM BB 951 I,5: W.Barre: The ferryman's daughter  
 RISM B 1040 I,1: Barry: Where peace waves her ensigns  
 RISM B 1105: F-H. Barthelemon: "Under sweet friendship's name" A canon.  
 RISM B 1266: W.Bates: Lye on, while my revenge..Glee for 3 voices  
 RISM B 1315: J.Battishill: May-Eve or Kate of Aberdeen  
 RISM B 1319: J.Battishill: What are riches?  
 RISM BB 1951 I,1: Bennet: The complaint, a new song  
 RISM B 4057: W.Boyce: Boast not mistaken swain  
 RISM BB 4058c: W.Boyce: In vain I try my ev'ry art.  
 RISM BB 4059b: W.Boyce: Vain is ev'ry endeavour  
 RISM BB 4059c: W.Boyce: What medicine can soften the bosom's keen smart  
 RISM B 4073: W.Boyce: To dear Amaryllis  
 RISM B 4115: W.Boyce: Again to the garden: a new ballad  
 RISM B 4141: W.Boyce: The Lord my pasture shall prepare. A pastoral hymn  
 RISM B 4148: W.Boyce: Palaemon and Pastora: "Farewell my Pastora"  
 RISM B 4149: W.Boyce: Phyllis  
 RISM B 4156: W.Boyce: Saw you Phaebe pass this way.  
 RISM B 4158: W.Boyce: The Nonpareil: "Tho' Chloe's out of fashion"  
 RISM B 4435: R.Bremner: Turn Amaryllis to thy swain  
 RISM B 5044: C.Burney: I'll sing you a song that shall suit you all round  
 RISM B 5110: T.Busby: Ten original marches for military band or piano

Also, please note that due to the original film arrangement by the British Library, we have had to include certain items of music which are not relevant to this edition of *Printed Music Before 1800* and which are not mentioned in the Contents of Reels and the Detailed Listing.

## CONTENTS LISTING

### BRITISH PRINTED MUSIC BEFORE 1800

#### UNIT 9: BRITISH PRINTED MUSIC IN THE BRITISH LIBRARY, 1750-1800

##### Individual Composers A-B and Tract Volumes A-B

### CONTENTS OF REELS

This listing gives the reel number, the composer, the RISM number and the British Library press mark for each work in Unit 9. Cross references are included to works recorded in RISM B which are filmed in subsequent units and to works in the Tract Volumes filmed on the last nine reels of this unit.

#### REEL ONE

##### ABINGDON, W.Bertie Earl

A 150	E.577.a
A 151	H.2824 (5)
A 152	G.750
A 153	D.297
A 155	H.1652.cc (13)
<i>(See Tract volumes on Reel 30)</i>	
A 156	g.443.d (2)
AA 162a	G.306 (2)
<i>(See Tract volumes on Reel 26)</i>	
A 168	G.306 (9)
<i>(See Tract volumes on Reel 26)</i>	
AA 169a	G.306 (8)
<i>(See Tract volumes on Reel 26)</i>	

##### ABINGTON, Leonard

AA 174 I,1	G.316.a (1)
<i>(See Tract volumes on Reel 28)</i>	
AA 174 I,2	G.306 (184)
<i>(See Tract volumes on Reel 26)</i>	
AA 174 I,5	G.316 (2)
<i>(See Tract volumes on Reel 28)</i>	
AA 174 I,6	G.316.f (26)
<i>(See Tract volumes on Reel 28)</i>	
AA 174 I,8	G.316.d (107)
<i>(See Tract volumes on Reel 28)</i>	
AA 174 I,9	G.316.d (63)
<i>(See Tract volumes on Reel 28)</i>	

## CONTENTS LISTING

AA 174 I,11                    G.307 (239)  
*(See Tract volumes on Reel 26)*

### REEL ONE (cont.)

#### **ABINGTON, Leonard (cont.)**

AA 174 I,12                    G.316.e (98)  
*(See Tract volumes on Reel 28)*  
 AA 174 I,14                    G.316.f (49)  
*(See Tract volumes on Reel 28)*  
 AA 174 I,15                    G.316 (1)  
*(See Tract volumes on Reel 28)*  
 AA 174 I,16                    G.316.d (33)  
*(See Tract volumes on Reel 28)*

#### **ABINGTON, William**

A 175                            G.358 (1)  
 A 176                            G.361 (2)  
*(See Tract volumes on Reel 29)*  
 A 177                            g.133 (1)  
*(See Tract volumes on Reel 31)*  
 A 178                            h.3213.k (1)

#### **ABLE, \_\_\_\_\_**

AA 178 I,1                    h.1568.u (8)

#### **ABRAMS, Harriet**

A 186                            B.699.b (1)  
 A 187                            R.M.8.b.6  
 A 189                            E.270.e (1)  
 A 190                            G.805.h (2)  
*(See Tract volumes on Reel 30)*  
 A 192                            E.318 (11)  
 A 195                            H.1653.j.(53)  
*(See Tract volumes on Reel 30)*  
 A 198                            H.1652.g (17)  
 A 199                            G.805.m (2)  
*(See Tract volumes on Reel 30)*  
 A 200                            G.805.j (1)  
*(See Tract volumes on Reel 30)*  
 A 203                            G.806.j (1)  
*(See Tract volumes on Reel 30)*  
 A 205                            G.808.g (1)  
 A 206                            G.361 (4)  
*(See Tract volumes on Reel 29)*  
 A 207                            G.805.j (3)  
*(See Tract volumes on Reel 30)*  
 A 209                            G.805.h (3)  
*(See Tract volumes on Reel 30)*  
 A 211                            G.805.j (2)  
*(See Tract volumes on Reel 30)*  
 A 213                            H.1652.cc (9)  
*(See Tract volumes on Reel 30)*

## CONTENTS LISTING

A 214 G.805.h (4)  
*(See Tract volumes on Reel 30)*  
A 215 H.1653.j (11)  
*(See Tract volumes on Reel 30)*  
A 216 H.2832.l (1)

### REEL ONE (cont.)

**ADAMS, Abraham**  
A 284 A.133.a  
A 285 A.133.b

### REEL TWO

**ADAMS, G.**  
AA 288 I,1 g.139 (1)

**ADAMS, James B.**  
A 289 G.805.e (3)  
AA 289a H.1980.q (16)  
A 290-294 G.360 (1)  
*(See Tract volumes on Reel 29)*  
AA 295 G.426.pp (39)  
*(See Tract volumes on Reel 29)*  
AA 296 G.426.pp (37)  
*(See Tract volumes on Reel 29)*  
Har AA 297 G.361 (5c)  
*(See Tract volumes on Reel 29)*  
HarAA 298 G.361 (5d)  
*(See Tract volumes on Reel 29)*  
AA 298a G.426.pp (38)  
*(See Tract volumes on Reel 29)*  
AA 298b G.306 (211)  
*(See Tract volumes on Reel 26)*  
AA 298d G.313 (12)  
*(See Tract volumes on Reel 27)*  
AA 298e G.306 (200)  
*(See Tract volumes on Reel 26)*  
AA 298f G.307 (67)  
*(See Tract volumes on Reel 26)*  
AA 298g G.314 (67)  
*(See Tract volumes on Reel 28)*  
AA 298h G.310 (53)  
*(See Tract volumes on Reel 27)*  
AA 298i G.306 (167)  
*(See Tract volumes on Reel 26)*  
AA 298k G.311 (116)  
*(See Tract volumes on Reel 27)*  
AA 298l G.316.k (1)  
*(See Tract volumes on Reel 28)*  
AA 298m G.316.k (2)

## CONTENTS LISTING

*(See Tract volumes on Reel 28)*

AA 298n G.314 (69)

*(See Tract volumes on Reel 28)*

AA 298o G.316.k (3)

*(See Tract volumes on Reel 28)*

HarAA 298q G.805.k (14)

A 299 h.61

### REEL TWO (cont.)

#### **ADDISON, John**

A 301 G.361 (7)

*(See Tract volumes on Reel 29)*

A 302 g.270.r (1)

#### **AGUS, Joseph**

A 451 A.868.l (1)

A 452 G.197 (1)

A 453 g.691 (1)

A 454 g.691.a

A 455 g.691 (2)

A 456 g.242 (10)

A 458 R.M.17.a.2 (2)

A 459 R.M.17.a.2 (16)

HarAA 461a H.285 l

A 462 g.421.t (1)

A 464 a.26.a (1)

A 465 b.51.f (1)

HarAA 465a a.149.a

AA 465a b.51.g (3)

AA 465b b.51.a (1)

AA 465c b.51.g (2)

A 466 b.51.f (2)

AA 466a b.51.d (1)

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A 753 C.15

A 756 F.276

A 759 I.189

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A 762 E.343.d

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A 764	E.343.a
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A 1492 D.267 (4)  
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#### **ARNE, Michael (cont.)**

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- A 1558                      H.131 (6)  
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A 1579 G.226.f  
A 1581 E.105  
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A 1586 H.1653.yy (20)  
A 1589 G.295.t (5)  
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A 1638	g.100.j
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AA 1640	g.100.k (1)
A 1644	g.443.vv (10)
A 1645	g.352.f (4)
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A 1652	G.226 (1)
A 1653	G.306 (159)
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A 1655	G.306 (217)
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A 1663	H.1601.u (94)
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A 1666	H.1601.f (15)
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A 1672	G.309 (141)
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A 1686	H.1601.f (28)
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A 1687	G.309.e (3)
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A 1689	G.312 (153)
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A 1691	G.310 (52)
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A 1788 H.1994.c (4)  
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A 1854 g.100.h  
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A 1885 G.310 (124)  
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A 1886 G.316.d (165)  
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A 1887 G.313 (182)  
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A 1888 D.261 (4)  
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A 1890 G.316.q (18)  
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A 1897 g.443.s (20)  
A 1898 G.227 (1)  
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A 1899 G.322 (3)  
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A 1926	D.262 (5)
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AA 1931	G.321.b (2)
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A 1945	I.530 (152)
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A 1953	G.316.h (37)
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A 1958	I.596 (74)
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A 1961	G.226.c
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A 1967	G.316.j (8)
A 1974	158.1.6
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A 1978	R.M.8.b.8
A 1979	G.323 (6)
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AA 1982	G.321.b (1)
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A 2045 G.309 (6)

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A 2072 I.600.d (178)

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A 2077 G.227 (9)

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A 2438	H.1601.a (95)
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<b>BONWICK, Miss</b>	BB 3667 I,1	H.1653.b (11)
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**BUTLER, Thomas Haml(e)y (cont.)** B 5172 g.140 (10)  
*(See Tract volumes on Reel 31)*  
HarBB 5173 g.1138.zz (18)  
B 5174 g.443.mm (6)  
*(See Tract volumes on Reel 32)*  
B 5176 g.140 (11)  
*(See Tract volumes on Reel 31)*  
B 5177 g.140 (9)  
*(See Tract volumes on Reel 31)*  
B 5178 g.140 (14)  
*(See Tract volumes on Reel 31)*  
B 5179 g.443.b (5)  
B 5180 h.722.c (16)  
B 5181 g.443.q (26)  
BB 5181c h.61.e (17)  
B 5182 g.443.p (9)  
B 5185 g.139 (6)  
*(See Tract volumes on Reel 31)*  
BB 5185a h.60.jj (7)  
BB 5186 g.1780.nn (12)

## TRACT VOLUMES

Please refer to the introduction for a definition of the term "Tract Volume".

The following listing gives details of works in Tract Volumes. It contains the reel number, the British Library pressmark, the tract number (in brackets), RISM entry number and composer for each work.

### REEL TWENTY-FOUR

#### **D.261**

(1) A 1576 ARNE, T.A.  
(3) A 1786 ARNE, T.A.  
(4) A 1888 ARNE, T.A.

#### **D.262**

(2) A 1998 ARNE, T.A.  
(3) A 1749 ARNE, T.A.  
(5) A 1926 ARNE, T.A.

#### **D.263**

(2) A 1805 ARNE, T.A.  
(3) A 1823 ARNE, T.A.

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## CONTENTS LISTING

### REEL TWENTY-FOUR (cont.)

#### **D.267**

- |     |        |          |
|-----|--------|----------|
| (1) | A 1436 | ARNE, M. |
| (2) | A 1442 | ARNE, M. |
| (3) | A 1490 | ARNE, M. |
| (4) | A 1492 | ARNE, M. |

#### **D.268**

- |     |        |          |
|-----|--------|----------|
| (1) | A 1431 | ARNE, M. |
| (2) | A 1427 | ARNE, M. |
| (3) | A 1466 | ARNE, M. |

#### **D.280**

- |     |        |             |
|-----|--------|-------------|
| (1) | A 2715 | ATTWOOD, T. |
| (3) | A 2702 | ATTWOOD, T. |

#### **D.285**

- |     |        |            |
|-----|--------|------------|
| (1) | A 2203 | ARNOLD, S. |
| (2) | A 2207 | ARNOLD, S. |
| (3) | A 2228 | ARNOLD, S. |
| (4) | A 2292 | ARNOLD, S. |
| (5) | A 2327 | ARNOLD, S. |

#### **D.286**

- |     |        |             |
|-----|--------|-------------|
| (1) | A 2676 | ATTWOOD, T. |
| (2) | A 2682 | ATTWOOD, T. |
| (3) | A 2711 | ATTWOOD, T. |

#### **D.402**

- |      |        |               |
|------|--------|---------------|
| (1)  | A 2665 | ATTERBURY, L. |
| (2)  | A 2674 | ATTERBURY, L. |
| (3)  | A 2662 | ATTERBURY, L. |
| (4)  | A 2670 | ATTERBURY, L. |
| (5)  | A 2666 | ATTERBURY, L. |
| (9)  | B 720  | BAKER, J.     |
| (11) | B 2753 | BISHOP, S.M.  |

### REEL TWENTY-FIVE

#### **E.100.b**

- |     |        |            |
|-----|--------|------------|
| (4) | A 2210 | ARNOLD, S. |
| (5) | A 2314 | ARNOLD, S. |

#### **E.111.b**

- |     |        |            |
|-----|--------|------------|
| (1) | A 2317 | ARNOLD, S. |
| (2) | A 2352 | ARNOLD, S. |
| (3) | A 2338 | ARNOLD, S. |
| (5) | A 2395 | ARNOLD, S. |

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### REEL TWENTY-FIVE (cont.)

#### **E.111.c**

- |     |        |            |
|-----|--------|------------|
| (1) | A 2194 | ARNOLD, S. |
| (2) | A 2220 | ARNOLD, S. |
| (3) | A 2254 | ARNOLD, S. |
| (4) | A 2250 | ARNOLD, S. |
| (5) | A 2260 | ARNOLD, S. |
| (6) | A 2261 | ARNOLD, S. |

#### **E.318.c**

- |     |        |               |
|-----|--------|---------------|
| (1) | A 2432 | ARNOLD, S.    |
| (2) | A 2656 | ATTERBURY, L. |

#### **E.600.j**

- |     |       |              |
|-----|-------|--------------|
| (4) | A 791 | ALCOCK, J.Dr |
| (5) | B 865 | BARBANDT, C. |

#### **G.227**

- |      |        |            |
|------|--------|------------|
| (1)  | A 1898 | ARNE, T.A. |
| (4)  | A 1487 | ARNE, M.   |
| (5)  | A 1489 | ARNE, M.   |
| (6)  | A 1831 | ARNE, T.A. |
| (7)  | A 1900 | ARNE, T.A. |
| (8)  | A 2080 | ARNE, T.A. |
| (9)  | A 2077 | ARNE, T.A. |
| (10) | A 2054 | ARNE, T.A. |
| (11) | A 1430 | ARNE, M.   |
| (12) | A 1467 | ARNE, M.   |
| (13) | A 1494 | ARNE, M.   |
| (14) | A 1479 | ARNE, M.   |
| (15) | A 2062 | ARNE, T.A. |
| (16) | A 1518 | ARNE, M.   |
| (17) | A 1428 | ARNE, M.   |
| (18) | A 1563 | ARNE, M.   |

#### **G.229**

- |     |        |            |
|-----|--------|------------|
| (1) | A 1578 | ARNE, T.A. |
| (2) | A 1744 | ARNE, T.A. |

#### **G.230**

- |     |         |            |
|-----|---------|------------|
| (1) | AA 1844 | ARNE, T.A. |
| (2) | A 1833  | ARNE, T.A. |
| (3) | A 1925  | ARNE, T.A. |

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### REEL TWENTY-FIVE (cont.)

#### **G.250**

- |     |        |             |
|-----|--------|-------------|
| (1) | A 2692 | ATTWOOD, T. |
| (2) | A 2689 | ATTWOOD, T. |
| (3) | A 2693 | ATTWOOD, T. |
| (4) | A 2721 | ATTWOOD, T. |
| (5) | A 2718 | ATTWOOD, T. |
| (6) | A 2694 | ATTWOOD, T. |
| (7) | A 2696 | ATTWOOD, T. |

### REEL TWENTY-SIX

#### **G.295.p**

- |      |        |             |
|------|--------|-------------|
| (1)  | B 652  | BAILDON, J. |
| (5)  | A 2259 | ARNOLD, S.  |
| (16) | A 2440 | ARNOLD, S.  |

#### **G.295.x**

- |      |        |             |
|------|--------|-------------|
| (48) | A 917  | AMBROSE, J. |
| (50) | A 1574 | ARNE, T.A.  |

#### **G.296**

- |      |             |            |
|------|-------------|------------|
| (2)  | AA 1073 I,1 | ANDRE, J.  |
| (22) | A 2227      | ARNOLD, S. |
| (27) | A 1559      | ARNE, M.   |

#### **G.305**

- |       |        |             |
|-------|--------|-------------|
| (63)  | B 661  | BAILDON, J. |
| (74)  | A 1583 | ARNE, T. A. |
| (78*) | B 678  | BAILDON, J. |
| (112) | A 1773 | ARNE, T.A.  |

#### **G.305**

- |       |             |            |
|-------|-------------|------------|
| (116) | B 4124      | BOYCE, W.  |
| (121) | AA 1227 I,4 | ANGLOSINI  |
| (127) | B 4147      | BOYCE, W.  |
| (128) | B 4165      | BOYCE, W.  |
| (132) | A 1901      | ARNE, T.A. |
| (171) | B 4132      | BOYCE, W.  |
| (273) | B 4134      | BOYCE, W.  |
| (287) | A 2092      | ARNE, T.A. |
| (291) | B 4163      | BOYCE, W.  |

#### **G.306**

- |      |         |                     |
|------|---------|---------------------|
| (2)  | AA 162a | ABINGDON, W.B. Earl |
| (8)  | AA 169a | ABINGDON, W.B. Earl |
| (9)  | A 168   | ABINGDON, W.B. Earl |
| (40) | B 4131  | BOYCE, W.           |

## CONTENTS LISTING

- (65) B 5042 BURNEY, C.  
(75) A 2117 ARNE, T.A.  
(111) B 4463 BRIDE, R.

### REEL TWENTY-SIX (cont.)

#### **G.306**

- (113\*) B 1306 BATTISHILL, J.  
(132) AA 1227 I,2 ANGLOSINI  
(159) A 1653 ARNE, T.A.  
(164) B 1263 BATES, W.  
(167) AA 298 i ADAMS, J.B.  
(173) BB 4079 (i) BOYCE, W.  
(179) BB 785 I,1 BAMBER  
(184) AA 174 I,2 ABINGTON, L.  
(192) B 1956 BENNETT, W.  
(197) B 4130 BOYCE, W.  
(200) AA 298e ADAMS, J.B.  
(207) B 2670 BILLINGTON, T.  
(208) B 4116 BOYCE, W.  
(211) AA 298b ADAMS, J.B.  
(217) A 1655 ARNE, T.A.  
(219) A 1493 ARNE, M.  
(233) A 1765 ARNE, T.A.

#### **G.307**

- (31) B 4118 BOYCE, W.  
(56) B 4847 BRYAN, J.  
(59) B 4841 BRYAN, J.  
(67) AA 298f ADAMS, J.B.  
(74) B 4060 BOYCE, W.  
(85) B 4064 BOYCE, W.  
(109) A 2247 ARNOLD, S.  
(114) A 1483 ARNE, M.  
(116) A 1536 ARNE, M.  
(118) BB 5004 I,1 BURGESS, \_\_\_\_\_  
(206) A 1769 ARNE, T.A.  
(207) B 4082 (i) BOYCE, W.  
(208) B 4150 BOYCE, W.  
(221) B 1264 BATES, W.  
(237) B 1313 BATTISHILL, J.  
(239) AA 174 I,11 ABINGTON, L.  
(250) AA 1227 I,1 ANGLOSINI

#### **G.308**

- (5) B 4126 BOYCE, W.  
(36) B 5050 BURNEY, C.  
(39) A 1605 ARNE, T.A.  
(50) A 1770 ARNE, T.A.  
(58) A 1907 ARNE, T.A.

## CONTENTS LISTING

- (88) B 670 BAILDON, J.  
(94) A 1532 ARNE, M.  
(95) B 4142 BOYCE, W.  
(101) A 2047 ARNE, T.A.  
(114) AA 2655 I,1 ATKINSON, Miss  
(121) B 2675 BILLINGTON, T.

### REEL TWENTY-SIX (cont.)

#### **G.308**

- (124) B 668 BAILDON, J.  
(145) A 1874 ARNE, T.A.  
(149) B 5124 BUTLER, T.H.  
(152) A 2113 ARNE, T.A.  
(153) AA 2193c ARNOLD, J.

#### **G.309**

- (6) A 2045 ARNE, T.A.  
(52) B 671 BAILDON, J.  
(95) A 2365 ARNOLD, S.  
(100) A 2366 ARNOLD, S.  
(121) B 4452 BRIDE, R.  
(141) A 1672 ARNE, T.A.  
(146) B 4453 BRIDE, R.  
(159) A 1690 ARNE, T.A.

### REEL TWENTY-SEVEN

#### **G.310**

- (42) B 1265 BATES, W.  
(45) A 1478 ARNE, M.  
(52) A 1691 ARNE, T.A.  
(53) AA298h ADAMS, J.B.  
(71) B 4845 BRYAN, J.  
(101) A 1815 ARNE, T.A.  
(121) BB 2728 II,1 BIRD II  
(124) A 1885 ARNE, T.A.  
(131) B 4151 BOYCE, W.  
(151) AA 1227 I,3 ANGLOSINI  
(169) A 1846 ARNE, T.A.  
(197) B 4145 BOYCE, W.  
(199) B 4144 BOYCE, W.  
(258) B 675 BAILDON, J.  
(277) A 2093 ARNE, T.A.  
(283) B 4146 BOYCE, W.

#### **G.311**

- (16) B 4041 BOWMAN, T.  
(25) B 1088 BARTHELEMON, F.H.  
(35) B 4849 BRYAN, J.

## CONTENTS LISTING

(82)	B 5051	BURNEY, C.
(106)	A 2445	ARNOLD, S.
(116)	AA 298k	ADAMS, J.B.
(122)	AA 788g	ALCOCK, J.Dr
(130)	BB 1951 I,2	BENNET, ___
(144)	HarAA 1869c	ARNE, T.A.
(156)	B 1268	BATES, W.
(164)	A 2355	ARNOLD, S.

### REEL TWENTY-SEVEN (cont.)

#### **G.312**

(14)	B 4065	BOYCE, W.
(18)	A 2125	ARNE, T.A.
(19)	B 4080	BOYCE, W.
(26)	BB 4093	BOYCE, W.
(66)	B 4160	BOYCE, W.
(89)	A 1780	ARNE, T.A.
(129)	B 4465	BRIDE, R.
(133)	AA 1227 I,6	ANGLOSINI
(147)	B 1269	BATES, W.
(153)	A 1689	ARNE, T.A.
(163)	B 4440	BREWSTER, H.
(187)	A 1709	ARNE, T.A.
(204)	A 2121	ARNE, T.A.
(226)	B 1262	BATES, W.
(239)	A 2257	ARNOLD, S.
(240)	B 4548	BRODERIP, R.

#### **G.313**

(12)	AA 298d	ADAMS, J.B.
(14)	A 1912	ARNE, T.A.
(100)	A 1537	ARNE, M.
(108)	B 4164	BOYCE, W.
(126)	B 4143	BOYCE, W.
(142)	A 1876	ARNE, T.A.
(160)	AA 788p	ALCOCK, J.Dr
(165)	BB 5117 I,5	BUSWELL, J.
(182)	A 1887	ARNE, T.A.
(193)	B 1320	BATTISHILL, J.
(202)	A 2068	ARNE, T.A.
(206)	A 1875	ARNE, T.A.

#### **G.313**

(209)	A 2968	AYRTON, E.
(223)	A 2132	ARNE, T.A.
(238)	A 2146	ARNE, T.A.
(248)	A 2139	ARNE, T.A.
(259)	B 4067	BOYCE, W.

## CONTENTS LISTING

- (265) B 674            BAILDON, J.  
(271) A 1610          ARNE, T.A.

### REEL TWENTY-EIGHT

#### **G.314**

- (19) BB 4106        BOYCE, W.  
(30) A 1837        ARNE, T.A.  
(31) B 4168        BOYCE, W.  
(41) A 2151        ARNE, T.A.  
(48) B 4455        BRIDE, R.  
(50) AA 2193b      ARNOLD, J.

### REEL TWENTY-EIGHT (cont.)

#### **G.314**

- (62) B 1261        BATES, W.  
(65) A 2104        ARNE, T.A.  
(66) a 2097        ARNE, T.A.  
(67) AA 298g       ADAMS, J.B.  
(69) AA 298n       ADAMS, J.B.  
(74) A 2058        ARNE, T.A.  
(83) A 1877        ARNE, T.A.

#### **G.315**

- (45) BB 1699 II,1   BELL, J.  
(53) A 2100        ARNE, T.A.  
(59) B 4848        BRYAN, J.  
(101) B 4139       BOYCE, W.

#### **G.316**

- (1) AA 174 I,15    ABINGTON, L.  
(2) AA 174 I,5    ABINGTON, L.  
(5) A 2119        ARNE, T.A.  
(6) A 2031        ARNE, T.A.  
(17) B 1271        BATES, W.  
(19) B 1311        BATTISHILL, J.  
(24) B 4451        BRIDE, R.  
(27) BB 5117 I,6   BUSWELL, J.  
(50) A 2032        ARNE, T.A.

#### **G.316.a**

- (1) AA 174 I,1    ABINGTON, L.  
(3) A 1506        ARNE, M.  
(4) A 1551        ARNE, M.  
(5) A 1554        ARNE, M.  
(16) A 2033        ARNE, T.A.  
(39) A 1775        ARNE, T.A.

#### **G.316.c**

## CONTENTS LISTING

- (5) AA 1076 II,2 ANDREWS
- (6) AA 1076 II,1 ANDREWS
- (7) AA 1076 II,4 ANDREWS
- (8) A 2052 ARNE, T.A.
- (12) B 4059 BOYCE, W.

### **G.316.d**

- (9) A 1606 ARNE, T.A.
- (12) AA 764b ALCOCK, J. Dr
- (33) AA 174 I,16 ABINGTON, L.
- (63) AA 174 I,9 ABINGTON, L.
- (64) BB 5117 I,1 BUSWELL, J.
- (101) A 1845 ARNE, T.A.
- (107) AA 174 I,8 ABINGTON, L.
- (161) AA 764f ALCOCK, J. Dr

### **REEL TWENTY-EIGHT (cont.)**

### **G.316.d**

- (165) A 1886 ARNE, T.A.

### **G.316.e**

- (36) B 4123 BOYCE, W.
- (38) B 4137 BOYCE, W.
- (40) A 2067 ARNE, T.A.
- (98) AA 174 I,12 ABINGTON, L.
- (138) A 2959 AYLEWARD, T.

### **G.316.f**

- (26) AA 174 I,6 ABINGTON, L.
- (46) BB 5117 I,4 BUSWELL, J.
- (49) AA 174 I,14 ABINGTON, L.
- (55) AA 862 I,4 ALLEN, G.Sax
- (128) BB 5117 I,3 BUSWELL, J.
- (133) B 4843 BRYAN, J.

### **G.316.h**

- (27) B 5045 BURNEY, C.
- (35) A 1570 ARNE, T.A.
- (37) A 1953 ARNE, T.A.

### **G.316.k**

- (1) AA 2981 ADAMS, J.B.
- (2) AA 298m ADAMS, J.B.
- (3) AA 298o ADAMS, J.B.
- (5) AA 788b ALCOCK, J. Dr
- (6) A 2122 ARNE, T.A.
- (9) BB 1699 II,2 BELL, J.
- (10) B 2678 BILLINGTON, T.
- (11) B 2920 BLEWITT, J.

## CONTENTS LISTING

- (12) B 4442 BREWSTER, H.
- (13) B 4444 BREWSTER, H.
- (34) A 1468 ARNE, M.

### **G.316.q**

- (9) A 1763 ARNE, T.A.
- (18) A 1890 ARNE, T.A.

### **G.320**

- (1) A 2005 ARNE, T.A.
- (2) A 2006 ARNE, T.A.
- (3) B 1079 BARTHELEMON, F.H.
- (4) A 2013 ARNE, T.A.

### **G.320.e**

- (1) A 1569 ARNE, T.A.
- (2) A 1597 ARNE, T.A.
- (8) A 1781 ARNE, T.A.

### **REEL TWENTY-EIGHT (cont.)**

### **G.321**

- (1) A 1984 ARNE, T.A.
- (2) A 2008 ARNE, T.A.
- (3) A 2009 ARNE, T.A.

### **G.321.b**

- (1) AA 1982 ARNE, T.A.
- (2) AA 1931 ARNE, T.A.

### **REEL TWENTY-NINE**

### **G.322**

- (1) A 2004 ARNE, T.A.
- (2) A 2015 ARNE, T.A.
- (3) A 1899 ARNE, T.A.
- (4) A 2003 ARNE, T.A.
- (6) A1994 ARNE, T.A.

### **G.323**

- (2) A 1793 ARNE, T.A.
- (4) A 2011 ARNE, T.A.
- (5) A 2012 ARNE, T.A.
- (6) A 1979 ARNE, T.A.
- (7) A 2010 ARNE, T.A.

### **G.352**

- (1) A 2664 ATTERBURY, L.
- (2) A 2663 ATTERBURY, L.
- (3) A 2667 ATTERBURY, L.

## CONTENTS LISTING

- (5) B 772 BALL, J.
- (6) B 773 BALL, J.
- (8) BB 2636 I,37 BIGGS, E.S.
- (9) BB 2636 I,30 BIGGS, E.S.
- (22) B 721 BAKER, J.
- (28) A 2110 ARNE, T.A.

### **G.353**

- (1) A 2661 ATTERBURY, L.
- (2) A 2966 AYRTON, E.
- (3) B 1703 BELLAMY, R.
- (6) BB 2636 I,10 BIGGS, E.S.
- (9) BB 3839 I,7 BOURKE, J.
- (21) A 1884 ARNE, T.A.
- (22) A 2043 ARNE, T.A.
- (33) BB 2636 I,4 BIGGS, E.S.

## CONTENTS LISTING

### REEL TWENTY-NINE (cont.)

#### **G.360.**

- |      |             |                |
|------|-------------|----------------|
| (1)  | A 290       | ADAMS, J.B.    |
| (2)  | HarA 926a   | AMBROSE, J.    |
| (3)  | HarA 924a   | AMBROSE, J.    |
| (4)  | A 1609      | ARNE, T.A.     |
| (5)  | A 2671      | ATTERBURY, L.  |
| (6)  | B 1693      | BEILBY, T.     |
| (7)  | B 2688      | BILLINGTON, T. |
| (8)  | B 2918      | BLEWITT, J.    |
| (9)  | BB 4513 I,1 | BRISTOW, _____ |
| (10) | B 5166      | BUTLER, T.H.   |

#### **G.361**

- |      |              |                |
|------|--------------|----------------|
| (1)  | A 2741       | ATTWOOD, T.    |
| (2)  | A 176        | ABINGTON, W.   |
| (4)  | A 206        | ABRAMS, H.     |
| (5c) | HarAA 297    | ADAMS, J.B.    |
| (5d) | HarAA 298    | ADAMS, J.B.    |
| (7)  | A 301        | ADDISON, J.    |
| (8)  | HarA 912b    | AMBROSE, J.    |
| (9)  | A 930        | AMBROSE, J.    |
| (10) | A 913        | AMBROSE, J.    |
| (11) | A 912        | AMBROSE, J.    |
| (12) | A 931        | AMBROSE, J.    |
| (13) | A 918        | AMBROSE, J.    |
| (14) | A 916        | AMBROSE, J.    |
| (15) | A 927        | AMBROSE, J.    |
| (16) | A 920        | AMBROSE, J.    |
| (17) | A 926        | AMBROSE, J.    |
| (18) | B 688        | BAILEY, E.     |
| (23) | BB 2491a     | BEWLAY, H.     |
| (24) | B 2723       | BIRCH, W.      |
| (25) | B 2764       | BLADWELL, C.D. |
| (26) | BB 2984 I,2  | BLOOMFIELD, I. |
| (27) | B 3312       | BOHLIUS, J.F.  |
| (28) | B 3420       | BOLTON, T.     |
| (32) | B 4541       | BRODERIP, R.   |
| (33) | BB 4635 I,21 | BRUGUIER, D.   |
| (34) | BB 4635 I,24 | BRUGUIER, D.   |

#### **G.363**

- |     |        |            |
|-----|--------|------------|
| (1) | A 2454 | ARNOLD, S. |
| (2) | A 2433 | ARNOLD, S. |
| (3) | A 2321 | ARNOLD, S. |

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### REEL TWENTY-NINE (cont.)

#### **G.364**

- |      |              |                   |
|------|--------------|-------------------|
| (1)  | A 2669       | ATTERBURY, L.     |
| (2)  | A 2668       | ATTERBURY, L.     |
| (3)  | A 2734       | ATTWOOD, T.       |
| (4)  | A 2749       | ATTWOOD, T.       |
| (6)  | B 1097       | BARTHELEMON, F.H. |
| (7)  | BB 2636 1443 | BIGGS, E.S.       |
| (8)  | BB 2636 1,33 | BIGGS, E.S.       |
| (9)  | BB 2636 1,18 | BIGGS, E.S.       |
| (10) | BB 2636 1,19 | BIGGS, E.S.       |

#### **G.376.**

- |      |        |                |
|------|--------|----------------|
| (5)  | B 691  | BAILEY, J.     |
| (11) | B 4951 | BURBRIDGE, R.. |

#### **G.377**

- |     |        |              |
|-----|--------|--------------|
| (1) | A 2442 | ARNOLD, S.   |
| (2) | A 2278 | ARNOLD, S.   |
| (3) | A 2277 | ARNOLD, S.   |
| (4) | B 4537 | BRODERIP, R. |
| (5) | B 4550 | BRODERIP, R. |

#### **G.383.h**

- |     |        |            |
|-----|--------|------------|
| (3) | A 1474 | ARNE, M.   |
| (9) | A 2453 | ARNOLD, S. |

#### **G.424.ff**

- |     |        |             |
|-----|--------|-------------|
| (1) | A 914  | AMBROSE, J. |
| (2) | B 4585 | BROOKS, J.  |

#### **G.426.pp**

- |      |         |             |
|------|---------|-------------|
| (29) | AA 2720 | ATTWOOD, T. |
| (37) | AA 296  | ADAMS, J.B. |
| (38) | AA 298a | ADAMS, J.B. |
| (39) | AA 295  | ADAMS, J.B. |

#### **G.426.xx**

- |     |          |               |
|-----|----------|---------------|
| (1) | BB 4325  | BREMNER, R    |
| (2) | BB 5128b | BUTLER, T.H.. |
| (5) | BB 5140a | BUTLER, T.H.  |

#### **G.793**

- |      |        |             |
|------|--------|-------------|
| (1)  | B 4587 | BROOKS, J.  |
| (11) | B 4853 | BRYAN, M.A. |

## CONTENTS LISTING

### REEL TWENTY-NINE (cont.)

#### **G.798**

- |      |        |             |
|------|--------|-------------|
| (2)  | A 2296 | ARNOLD, S.  |
| (3)  | A 2419 | ARNOLD, S.  |
| (14) | B 4851 | BRYAN, M.A. |

#### **G.800.m**

- |     |        |             |
|-----|--------|-------------|
| (3) | A 2105 | ARNE, T.A.  |
| (5) | A 2413 | ARNOLD, S.  |
| (6) | B 673  | BAILDON, J. |

### REEL THIRTY

#### **G.805**

- |      |              |              |
|------|--------------|--------------|
| (3)  | A 2681       | ATTWOOD, T.  |
| (14) | BB 4635 I,10 | BRUGUIER, D. |

#### **G.805.h**

- |      |        |              |
|------|--------|--------------|
| (2)  | A 190  | ABRAMS, H.   |
| (3)  | A 209  | ABRAMS, H.   |
| (4)  | A 214  | ABRAMS, H.   |
| (5)  | A 2272 | ARNOLD, S.   |
| (10) | B 4553 | BRODERIP, R. |

#### **G.805.j**

- |      |        |              |
|------|--------|--------------|
| (1)  | A 200  | ABRAMS, H.   |
| (2)  | A 211  | ABRAMS, H.   |
| (3)  | A 207  | ABRAMS, H.   |
| (6)  | A 2285 | ARNOLD, S.   |
| (7)  | A 2957 | AYLEWARD, T. |
| (8)  | B 2919 | BLEWITT, J.  |
| (22) | A 2316 | ARNOLD, S.   |

#### **G.805.m**

- |      |              |              |
|------|--------------|--------------|
| (2)  | A 199        | ABRAMS, H.   |
| (4)  | A 1471       | ARNE, M.     |
| (5)  | A 2087       | ARNE, T.A.   |
| (11) | BB 4635 I,29 | BRUGUIER, D. |

#### **G.806**

- |      |              |              |
|------|--------------|--------------|
| (4)  | A 925        | AMBROSE, J.  |
| (5)  | A 928        | AMBROSE, J.  |
| (6)  | A 932        | AMBROSE, J.  |
| (11) | A 1475       | ARNE, M.     |
| (13) | A 2246       | ARNOLD, S.   |
| (14) | A 2308       | ARNOLD, S.   |
| (15) | A 2402       | ARNOLD, S.   |
| (37) | BB 2636 I,48 | BIGGS, E.S.. |

## CONTENTS LISTING

### REEL THIRTY (cont.)

#### **G.806.g**

- (1) B 859 BARBANDT, C.
- (6) B 4839 BRYAN, J.

#### **G.806.h**

- (2) A 2707 ATTWOOD, T.
- (3) A 2956 AYLEWARD, T.

#### **G.806.j**

- (1) A 203 ABRAMS, H.
- (23) B 4542 BRODERIP, R.
- (24) B 4850 BRYAN, M.A.
- (25) B 5074 BURTON, J.

#### **G.807.b**

- (1) A 915 AMBROSE, J.
- (2) A 921 AMBROSE, J.
- (3) A 923 AMBROSE, J.
- (4) A 929 AMBROSE, J.
- (5) A 922 AMBROSE, J.
- (7) A 1510 ARNE, M.
- (9) A 1533 ARNE, M.
- (11) A 2216 ARNOLD, S.

#### **G.807.d**

- (12) B4576 BROOKS, J.
- (77) A 1552 ARNE, M.
- (82) B 5123 BUTLER, T.H.

#### **G.809.m**

- (10) A 2728 ATTWOOD, T.
- (11) B 659 BAILDON, J.

#### **H.129**

- (1) A 2284 ARNOLD, S.
- (2) A 2219 ARNOLD, S.
- (4) A 2704 ATTWOOD, T.

#### **H.131**

- (1) A 1445 ARNE, M.
- (2) A 1562 ARNE, M.
- (3) A 1564 ARNE, M.
- (4) A 1565 ARNE, M.
- (5) A 1497 ARNE, M.

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- (6) A 1558 ARNE, M.
- (7) A 2424 ARNOLD, S.
- (8) A 2444 ARNOLD, S.
- (9) A 2416 ARNOLD, S.
- (10) A 2339 ARNOLD, S.
- (12) B 4581 BROOKS, J.

### REEL THIRTY (cont.)

#### **H.230.a**

- (1) A 2683 ATTWOOD, T.
- (2) A 2725 ATTWOOD, T.

#### **H.1601.a**

- (3) A 2248 ARNOLD, S.
- (9) A 2202 ARNOLD, S.
- (10) A 2200 ARNOLD, S.
- (11) HarAA 2201c ARNOLD, S.
- (12) A 2201 ARNOLD, S.
- (13) HarAA 2201e ARNOLD, S.
- (14) HarAA 2201d ARNOLD, S.
- (17) A 2240 ARNOLD, S.
- (22) A 1435 ARNE, M.
- (29) A 2358 ARNOLD, S.
- (30) A 2356 ARNOLD, S.
- (31) A 2351 ARNOLD, S.
- (32) A 2350 ARNOLD, S.
- (33) A 2347 ARNOLD, S.
- (35) A 2349 ARNOLD, S.
- (49) A 1504 ARNE, M.
- (53) A 1501 ARNE, M.
- (60) A 2422 ARNOLD, S.
- (66) A 1499 ARNE, M.
- (94) B 4443 BREWSTER, H.
- (95) A 2438 ARNOLD, S.
- (104) A 1819 ARNE, T.A.
- (119) AA 2227f ARNOLD, S.
- (197) A 1681 ARNE, T.A.

#### **H.1601.b**

- (26) A 1433 ARNE, M.
- (29) A 1527 ARNE, M.
- (60) A 2061 ARNE, T.A.
- (77) B 5126 BUTLER, T.H.
- (86) AA 1076 II,3 ANDREWS
- (104) A 2447 ARNOLD, S.
- (108) A 1560 ARNE, M.
- (110) A 1724 ARNE, T.A.

#### **H.1601.e**

## CONTENTS LISTING

- (3) A 2232a ARNOLD, S.  
(94) AA 2227i ARNOLD, S.

### **H.1601.f**

- (12) A 1664 ARNE, T.A.  
(13) A 1675 ARNE, T.A.  
(15) A 1666 ARNE, T.A.  
(18) A 2211 ARNOLD, S.  
(28) A 1686 ARNE, T.A.

### **REEL THIRTY (cont.)**

### **H.1601.f**

- (45) A 2274 ARNOLD, S.  
(60) A 1694 ARNE, T.A.  
(78) A 2281 ARNOLD, S.

### **H.1601.g**

- (1) A 2388 ARNOLD, S.  
(3) A 1778 ARNE, T.A.  
(18) A 2381 ARNOLD, S.  
(24) A 2378 ARNOLD, S.  
(51) A 2303 ARNOLD, S.  
(52) A 2231 ARNOLD, S.  
(65) A 1548/9 ARNE, M.  
(72) A 2236 ARNOLD, S.  
(77) A 2705 ATTWOOD, T.  
(90) A 2323 ARNOLD, S.

### **H.1601.p**

- (7) AA 912a AMBROSE, J.  
(8) AA 2502 I,1 ASHBURNHAM, D.  
(9) AA 920a AMBROSE, John

### **H.1601.s**

- (9) AA 1227 I,5 ANGLOSINI, \_\_\_\_\_  
(15) HarAA 2227m ARNOLD, S.

### **H.1601.u**

- (86) A 1659 ARNE, T.A.  
(94) A 1663 ARNE, T.A.  
(115) HarBB 4148a BOYCE, W.  
(123) A 1546 ARNE, M.  
(129) HarAA 1870e ARNE, T.A.  
(131) HarAA 1869b ARNE, T.A.  
(148) HarAA 1868b ARNE, T.A.  
(151) HarAA 1869e ARNE, T.A.  
(152) HarAA 1868a ARNE, T.A.  
(161) A 1695 ARNE, T.A.

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### **H.1601.v**

(22) AA 1507 ARNE, M.  
(30) BB 690 BAILEY, E.

### **H.1648.e**

(8) A 766 ALCOCK, J. Dr  
(10) B 4456 BRIDE, R.

### **H.1652.cc**

(9) A 213 ABRAMS, H  
(13) A 155 ABINGDON, W.B. Earl

### **REEL THIRTY (cont.)**

### **H.1652.nn**

(13) A 2348 ARNOLD, S.  
(14) A 2017 ARNE, T.A.

### **H.1653**

(2) B 2910 BLEWITT, J.  
(3) B 2911 BLEWITT, J.  
(4) B 2912 BLEWITT, J.  
(5) B 2916 BLEWITT, J.  
(6) B 2917 BLEWITT, J.  
(7) B 2923 BLEWITT, J.  
(8) B 2932 BLEWITT, J.  
(10) B 2933 BLEWITT, J.  
(11) B 2928 BLEWITT, J.  
(12) B 2935 BLEWITT, J.  
(13) B 2939 BLEWITT, J.  
(14) B 2940 BLEWITT, J.  
(15) B 2944 BLEWITT, J.  
(16) B 2945 BLEWITT, J.  
(17) B 2947 BLEWITT, J.  
(18) B 2927 BLEWITT, J.  
(19) B 2948 BLEWITT, J.  
(20) B 2949 BLEWITT, J.  
(21) B 2951 BLEWITT, J.  
(22) B 2934 BLEWITT, J.  
(23) B 2907 BLEWITT, J.  
(24) B 4544 BRODERIP, R.

### **H.1653.a**

(4) A 2304 ARNOLD, S.  
(17) B 4583 BROOKS, J.

### **H.1653.j**

(1) HarAA 2309 ARNOLD, S.  
(2) A 2329 ARNOLD, S.

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- (3) A 2408 ARNOLD, S.
- (11) A 215 ABRAMS, H.
- (12) B 4584 BROOKS, J.
- (44) B 2008 BERG, G.
- (49) HarBB 2008b BERG, G.
- (53) A 195 ABRAMS, H.
- (54) A 2039 ARNE, T.A.

### **H.1653.jj**

- (33) BB 4083 BOYCE, W.
- (42) HarBB 4132b BOYCE, W.

## **REEL THIRTY (cont.)**

### **H.1653.n**

- (3) A 2280 ARNOLD, S.
- (5) B 2841 BLAND, M.T.
- (22) A 1916 ARNE, T.A.
- (37) B 667 BAILDON, J.

### **H.1654.p**

- (1) HarAA 2199a ARNOLD, S.
- (7) AA 1935a ARNE, T.A.

### **H.1662**

- (48) BB 2636 I,49 BIGGS, E.S.
- (49) BB 2636 I,35 BIGGS, E.S.
- (52) BB 2636 I,34 BIGGS, E.S.

## **REEL THIRTY-ONE**

### **H.1663**

- (40) B 4539 BRODERIP, R.
- (41) B 4549 BRODERIP, R.
- (42) B 4546 BRODERIP, R.
- (44) BB 4635 I,32 BRUGUIER, D.
- (45) BB 4635 I,28 BRUGUIER, D.
- (46) BB 4635 I, 20 BRUGUIER, D.

### **H.1860.ss**

- (40) BB 656a BAILDON, J.
- (41) BB 4435a BREWER, T.

### **H.1860.yy**

- (2) B 5040 BURNEY, C.

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- (16) HarAA 1602b ARNE, T.A.  
(18) HarAA 2079b ARNE, T.A.

### **H.1980.jj**

- (1) A 1519 ARNE, M.  
(2) B 4191 BOYTON, W.

### **H.1994.**

- (6) B 1310 BATTISHILL, J.  
(7) B 4044 BOWMAN, T.  
(10) A 1813 ARNE, T.A.  
(64\*) AA 788f ALCOCK, J.Dr

### **H.1994.a**

- (1) B1270 BATES, W.  
(30) AA 788I ALCOCK, J Jnr  
(51) AA 788m ALCOCK, J.Dr  
(56) B 664 BAILDON, J.

### **REEL THIRTY-ONE (cont.)**

#### **H.1994.a (cont.)**

- (60\*) A 2451 ARNOLD, S.

#### **H.1994.a**

- (64) AA 788c ALCOCK, John Junior  
(67) A 1734 ARNE, T.A.  
(71) AA 788k ALCOCK, J.Dr  
(78) A 2073 ARNE, T.A.  
(87) BB 937 I,1 BARNARD, \_\_\_  
(93) A 1448 ARNE, M.  
(97) A 1613 ARNE, T.A.  
(110) A2140 ARNE, T.A.  
(130) A 1821 ARNE, T.A.  
(131) B 1102 BARTHELEMON, F.H.  
(185) A 2059 ARNE, T.A.  
(196) B 1267 BATES, W.  
(207) AA 1870b ARNE, T.A.  
(220) A 1712 ARNE, T.A.  
(221) AA 793a ALCOCK, J.Dr

#### **H.1994.b**

- (2) A 2197 ARNOLD, S.  
(77) B 682 BAILDON, J.  
(101) A 1914 ARNE, T.A.

#### **H.1994.c**

- (4) A 1788 ARNE, T.A.  
(7) HarAA 1868c ARNE, T.A.  
(11) A 1556 ARNE, M.

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(12) A 1962 ARNE, T.A.

### **H.1994.d**

(5) B 1314 BATTISHILL, J.  
(17) A 2390 ARNOLD, S.

### **H.2818.a**

(8) A 2253 ARNOLD, S.  
(14) A 2701 ATTWOOD, T.  
(34) B 4545 BRODERIP, R.

### **H.2826.c**

(1) A 2960 AYLEWARD, T.  
(2) B 692 BAILEY, J.

### **H.2830.f**

(21) B 4580 BROOKS, J.  
(22) B 4577 BROOKS, J.  
(23) B 4578 BROOKS, J.  
(24) B 4854 BRYAN, M.A.

## **REEL THIRTY-ONE (cont.)**

### **I.530**

(2) AA 788h ALCOCK, J.Dr  
(3) AA 764c ALCOCK, J.Dr  
(8) A 1538 ARNE, M.  
(15) A 2961 AYLEWARD, T.  
(21) B 4119 BOYCE, W.  
(22) B 5049 BURNEY, C.  
(152) A 1945 ARNE, T.A.

### **I.596**

(1) A 1851 ARNE, T.A.  
(2) A 2090 ARNE, T.A.  
(3) A 1654 ARNE, T.A.  
(22) HarAA 2110a ARNE, T.A.  
(23) A 2124 ARNE, T.A.  
(31) B 1321 BATTISHILL, J.  
(34) A 2038 ARNE, T.A.  
(74) A 1958 ARNE, T.A.

### **I.600.d**

(171) A 2103 ARNE, T.A.  
(172) A 2102 ARNE, T.A.  
(173) A 2091 ARNE, T.A.  
(174) A 2026 ARNE, T.A.  
(175) A 2114 ARNE, T.A.  
(177) A 2150 ARNE, T.A.

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- (178) A 2072 ARNE, T.A.
- a.9.e**  
(1) B 4877 BUDD, T.  
(3) B 5038 BURNETT, W.
- b.53**  
(6) B 2745 BISHOP, Sir H.M.  
(8) B 2835 BLAKE, R.
- e.5.b**  
(5) B 2657 BILLINGTON, E.  
(6) B 5061 BURNEY, C.
- e.5.f**  
(1) A 2473 ARNOLD, S.  
(2) B 18 BAPTICOCHI, D.
- e.101**  
(1) A 2963 AYLEWARD, T.  
(2) B 1127 BARTHELEMON, F-H

### REEL THIRTY-ONE (cont.)

- e.284.a**  
(2) B 2011 BERG, G.  
(3) B 4445 BREWSTER, H.
- g.70.tt**  
(5) BB 3310a BOHLIUS, J.F.  
(6) BB 4224a BRANDI, G.
- g.116**  
(2) B 1541 BECKWITH, J.C.  
(3) B 4554 BRODERIP, R.
- g.132**  
(1) A 2759 ATTWOOD, T.  
(2) B 2491 BEWLAY, H.
- g.133**  
(1) A 177 ABINGTON, W.B.  
(4) BB 914a BARBIERI, C.  
(5) B 1113 BARTHELEMON, F-H
- g.137**  
(18) B 909 BARBIERI, C.

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(25) BB 3792 I,31 BOSSI, C.

### **g.138**

(8) B 4448 BRIDDAULT, T.  
(10) B 5151 BUTLER, T.H.

### **g.139**

(4) B 4952 BURBRIDGE, R.  
(5) B 5069 BURNEY, C.R.  
(6) B 5185 BUTLER, T.H.  
(9) A 1611 ARNE, T.A.

### **g.140**

(2) B 4953 BURBRIDGE, R.  
(3) BB 3839 I,2 BOURKE, J.  
(4) BB 3839 I,1 BOURKE, J.  
(7) B 5168 BUTLER, T.H.  
(8) B 5138 BUTLER, T.H.  
(9) B 5177 BUTLER, T.H.  
(10) B 5172 BUTLER, T.H.  
(11) B 5176 BUTLER, T.H.  
(12) B 5167 BUTLER, T.H.  
(13) B 5169 BUTLER, T.H.  
(14) B 5178 BUTLER, T.H.  
(15) B 5148 BUTLER, T.H.  
(16) B 5134 BUTLER, T.H.  
(17) B 5146 BUTLER, T.H.

### **REEL THIRTY-ONE (cont.)**

### **g.149**

(1) B 1704 BELLAMY, R.  
(18) B 4558 BRODERIP,R.

### **g.186**

(1) B 2490 BEWLAY, H.  
(2) B 5133 BUTLER, T.H.

### **g.230**

(1) BB 3792 I,12 BOSSI, C.  
(2) BB 3792 I,26 BOSSI, C.  
(3) BB 3792 I,14 BOSSI, C.  
(4) BB 3792 I,6 BOSSI, C.  
(5) BB 3792 I,22 BOSSI, C.

### **REEL THIRTY-TWO**

### **g.271**

(6) A 2951 AVONDANO, P.A.  
(12) B 4624 BROWN, T.

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(14) BB 4635 I,8 BRUGUIER, D.

### **g.271.c**

(13) B 4557 BRODERIP, R.  
(14) BB 4635 I,2 BRUGUIER, D  
(15) BB 4635 I,3 BRUGUIER, D.  
(16) BB 4635 I,4 BRUGUIER, D.  
(17) BB 4635 I,5 BRUGUIER, D.  
(18) BB 4635 I,6 BRUGUIER, D.  
(19) BB 4635 I,19 BRUGUIER, D.  
(23) B 5158 BUTLER, T.H.

### **g.272**

(6) A 1743 ARNE, T.A.  
(10) BB 1958 I,3 BENNISON, T.T.  
(31) B 5147 BUTLER, T.H.  
(32) B 5141 BUTLER, T.H.

### **g.272.g**

(3) BB 3792 I,3 BOSSI, C.  
(6) B 5150 BUTLER, T.H.  
(7) B 5170 BUTLER, T.H.  
(31) BB 3792 I,4 BOSSI, C.

### **g.272.t**

(4) A 2708 ATTWOOD, T.  
(5) B 1076 BARTHELEMON, C.M.  
(10) BB 3792 I,7 BOSSI, C  
(11) B 5084 BURTON, J.  
(12) B 5082 BURTON, J.

## **REEL THIRTY-TWO (cont.)**

### **g.421.u.**

(1) BB 3792 I,1 BOSSI, C.  
(3) B 5087 BURTON, J.

### **g.422.f**

(1) B 885 BARBELLA, E.  
(2) B 886 BARBELLA, E.

### **g.443.mm**

(6) B 5174 BUTLER, T.H.  
(11) HarBB 3420b BOLTON, T.

### **g.501**

(2) BB 3839 I,11 BOURKE, J.  
(7) BB 3839 I,5 BOURKE, J.

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### **h.16.c**

- (1) BB 3792 I,8 BOSSI, C.
- (3) BB 3792 I,29 BOSSI, C.

### **h.102**

- (1) B 1126 BARTHELEMON, F-H
- (3) B 1383 BAUMGARTEN, K.F
- (16) B 4588 BROOKS, J.

### **h.103**

- (18) BB 2636 I,55 BIGGS, E.S.
- (27) B 2832 BLAKE, B.

### **h.298**

- (1) BB 4635 I,23 BRUGUIER, D.
- (2) BB 4635 I,11 BRUGUIER, D.
- (3) BB 4635 I,15 BRUGUIER, D.

### **h.299**

- (20) BB 4635 I,16 BRUGUIER, D.
- (33) BB 4635 I,7 BRUGUIER, D.
- (34) BB 4635 I,26 BRUGUIER, D.

### **h.726.1**

- (1) BB 3792 I,21 BOSSI, C.
- (8) B 2658 BILLINGTON, E.

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### SONGS IN PERIODICALS

The following listing gives details of works in Periodicals. It contains the reel number, the British Library pressmark, RISM entry number, composer and title for each work.

#### REEL THIRTY-THREE

A 1843            80.c.18.3            T.A.ARNE: An Hospital for Fools

##### *The London Magazine:*

A 2112            158.l.8            T.A.ARNE: Spring, an Ode  
A 1456            159.n.4            M.ARNE: A Favourite song in *Cymon*

##### *The Gentleman's Magazine:*

A 764a            249.c.10            J.ALCOCK: Almeria's face  
B 4128            249.c.15            W.BOYCE: Idleness  
AA 764e           249.c.16            J.ALCOCK: How faint a joy  
AA 765h           249.c.16            J.ALCOCK: 'Tis not your beauty  
AA 766a           249.c.20            J.ALCOCK: When e'er for each other we feel...  
A 1522            249.c.20            M.ARNE: The Highland Laddie  
AA 2193a          249.c.22            J.ARNOLD: Blooming Bacchus  
B 4166            249.c.24            W.BOYCE: The Patriot Fair  
B 4140            250.c.1            W.BOYCE: Lady Harriote

##### *Martin's Miscellaneous Correspondence:*

AA 2655 II,2    250.k.16            W.ATKINSON: One evening in spring  
BB 643 I,5      250.k.17            BAGLEY: My Sukey, while I fondly gaze  
BB 643 I,6      250.k.17            BAGLEY: Spring returns  
BB 643 I,8      250.k.17            BAGLEY: Tho' lovely Delia thou  
BB 643 I,9      250.k.17            BAGLEY: Whilst in the Grove

##### *The London Magazine:*

A 1480            158.l.1            M.ARNE: The Winter's Tale: "Come come my good.."  
BB 643 I,1      158.l.2            BAGLEY: Haste Phillis, haste  
A 2082            158.l.4            T.A.ARNE: Now the happy knot  
A 1974            158.l.6            T.A.ARNE: Instructions for the fair  
AA 2655 II,3    158.l.9            W.ATKINSON: Time in pity  
AA 2655 II,1    158.l.9            W.ATKINSON: Dear Chloe  
B 662            158.l.11            J.BAILDON: Attend ye nymphs

##### *The Lady's Magazine:*

A 1585            P.P.5141            T.A.ARNE: If those who live  
AA 7881          P.P.5141            J.ALCOCK: On Music, a catch  
B 666            P.P.5141            J.BAILDON: Gentle Air

##### *Walker's Hibernian Magazine:*

AA 2640 I,2    P.P.6154.k            ASTLEY: Astley's Hornpipe  
A 2266            P.P.6154.k            S.ARNOLD: Come let us dance and sing  
A 2346            P.P.6154.k            S.ARNOLD: Alla stagion  
A 1513            P.P.6154.k            M.ARNE: Foes of old England

## CONTENTS LISTING

A 2212	P.P.6154.k	S.ARNOLD: Moderation and Alteration
B 4194	P.P.6154.k	W.BOYTON: The Morning Chase

## DETAILED LISTING

### PRINTED MUSIC BEFORE 1800

**Unit 9:** *British Printed Music in the British Library, 1750-800: Individual Composers A-B and Tract Volumes A-B*

### DETAILED LISTING

The following are reproduced from RISM A/1/1-9 and A/1/11. For explanations of the abbreviations used in the RISM entries see RISM A/1/1 on page 38. Typed additional entries are included for items not recorded in RISM.

Entries are arranged in the order in which works appear on film. Cross-references are included to works recorded in both RISM A and RISM B which have been filmed in units of Anthologies for this period.

### REEL ONE

#### **ABINGDON, Willoughby Bertie 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. — [London], *Theobald Monzani, 1797*. Score  
A 150            E.577.a

Six of the last vocal pieces . . . arranged, with a pianoforte accompaniment . . . by T. Monzani.—  
*London Monzani & Cimador. [1800]*  
A 151            H.2824 (5)

Six songs & a duet for voice, two flutes, two violins, a bass, harpsichord, or piano forte. —  
*[London], Theobald Monzani. [1788] - Score*  
A 152            G.750

A representation of the execution of Mary Queen of Scot's in seven views, the music composed for and adapted to each view.—*London, Theobald Monzani (engraved by W. N. Gardiner after J. E. Rigaud). - Score*  
A 153            D.297

(A 155 - see Tract Volume H.1652.cc (13) on Reel 30.)

Mentre dormi. Duetto italiano [with accompaniment for flutes and strings]. — *London, Theobald Monzani. - Score*  
A 155    H.1652.cc (13)

Twelve country dances and three capricios for two flutes and a bass, with three minuets for two flutes, two violins, horns and bass. — *London, Theobald Monzani [1787]*  
A 156            g.443.d (2)

(AA 162a - see Tract Volume G.306 (2) on Reel 26)

The effects of gaming. [Song]. — [London], *James Balls*.  
AA 162a            G.306 (2)

(A 168 - see Tract Volume G.306 (9) on Reel 26)

The Political Rationalist. —*s.l., s.n.*  
A 168    G.306 (9)

(AA 169a - see Tract Volume G.306 (8) on Reel 26)

The state test, or the subversion of parties. [Song]. — [London], *James Balls*.  
AA 169a            G.306 (8)

## DETAILED LISTING

### REEL ONE (cont.)

#### **ABINGTON, Leonard**

*(AA 174 I,1 - see Tract Volume G.316.a (1) on Reel 28)*

The bashful shepherd. [Song]. — *s. l., s. n.*

AA 174 I,1      G.316.a (1)

*(AA 174,2 - see Tract Volume G.306 (184) on Reel 26)*

Be still ye winds. Chloe sleeping. [Song]. — *s.l., s. n.*

AA 174 I,2      G.306 (184)

*(AA 174,5 - see Tract Volume G.316 (2) on Reel 28)*

Bright Celia's charm. [Song]. — *s.l., s. n.*

AA 174 I,5      G.316 (2)

*(AA 174 I,6 - see Tract volume G.316.f (26) on Reel 28)*

Charming Sally. Sung by Master Phillips. — *s.l.,s.n.*

AA174 I,6      G.316.f (26)

*(AA 174 I,8 - see Tract volume G.316.d (107) on Reel 28 )*

Damon. A new song. — *s. l, s. n.*

AA 174 I,8      G.316.d (107)

*(AA 174 I,9 - see Tract volume G.316.d (63) on Reel 28)*

Damon and Celia. A dialogue. — *s.l., s. n.*

AA 174 I,9      G.316.d (63)

*(AA 174 I,11 - see Tract volume G.307 (239) on Reel 28)*

For many a year. The luckless lover. A new song — *s.l., s.n.*

AA 174 I,11      G.307 (239)

*(AA 174 I,12 - see Tract volume G.316.e (98) on Reel 28)*

No more, oh! then my soul. A midnight thought. [Song]. — *s l., s. n.*

AA 174 I,12      G.316.e (98)

*(AA 174 I,14 - see Tract volume G.316.f (49) on Reel 28)*

An ode address'd to a young lady. Sung by Mr. Wilder. — *London, s. n.*

AA 174 I,14      G.316.f (49)

*(AA 174 I,15 - see Tract volume G.316 (1) on Reel 28)*

Phillis's resolution. [Song]. — *s l., s. n.*

AA 174 I,15      G.316 (1)

*(AA 174 I,16 - see Tract volume G.316.d (33) on Reel 28)*

The power of love. Sung by Mr. Baker. — *s.l., s.n.*

AA 174 I,16      G.316.d (33)

#### **ABINGTON, William**

Six favorite canzonets for the piano forte, with an accompaniment for a violin ... opera I<sup>mo</sup> -  
[London], author (engraved by Thomas Skillern) [1795]

A 175              G.358 (1)

*(A 176 - see Tract Volume G.361 (2) on Reel 29)*

The Jew. A favorite song. — *London, Culliford, Rolfe & Barrow [1796]*

A 176              G.361 (2)

## DETAILED LISTING

### REEL ONE (cont.)

#### **ABINGTON, William (cont.)**

(A 177 - see Tract Volume g.133 (1) on Reel 31)

The Royal East India quick march, for a trumpet, horns, clarinets, and bassoons, also adapted for the piano forte. — *London, Culliford, Rolfe & Barrow*. [1796]- Score.

A 177           g.133 (1)

The Royal East India slow march, for a trumpet, horns, clarinets and bassoons, also adapted for the piano forte. — *London, Culliford, Rolfe & Barrow* [1797] - Score.

A 178           h.3213.k (1)

#### **ABLE**

*The Buckinghamshire march*. [For horns, oboes and bassoon]. — *s. l., s. n.* [c.1775]- P.

AA 178 I,1       h.1568.u (8)

#### **ABRAMS, Harriet**

Eight Italian and English canzonets for one or two voices, with an accompaniment for the harpsichord or piano forte.— *London, author* [1780?]

A 186           B.699.b (1)

A second sett of Italian and English canzonets, for one, two, and three voices; with an accompaniment for the piano forte or harp.—*London, Longman & Broderip, for the author* [1785?].-P.

A 187           R.M.8.b.6

— [ *Second sett of canzonetts. No. 1* ] And must we part for ever. A favorite duets for two voices.

— [ *London, 1800?* ]

A 189           E.270.e (1)

(A 190 - see Tract volume G.805.h (2) on Reel 30)

The shade of Henry . . . song . . . with an accompaniment for the harp or piano forte. — *London, Lewis Lavenu* [1800] - P.

A 190   G.805.h (2)

The birks of Aberfeldy; a favorite Scotch air, to which is added a movement. — *London, Lewis Lavenu*. - P.

A 192           E.318 (11)

(A 195 - see Tract volume H.1653.j (53) on Reel 30)

Crazy Jane. (Why fair maid in ev'ry feature). A favourite song...with an accompaniment for the harp or piano forte. — *London, Lewis Lavenu* [1799] - P

A 195   H.1653.j (53)

The Emigrant, a favorite song. - *London, Lewis Lavenu* [1800]

A 198           H.1652.g (17)

(A 199 - see Tract volume G.805.m (2) on Reel 30)

Female Hardship ... song ... with an accompaniment for the harp or piano forte. — *London, Lewis Lavenu* [1800]- P.

A 199   G.805.m (2)

(A 200 - see Tract volume G.805.j (1) on Reel 30)

The Friend of my Heart . . . song . . . set to music with an accompaniment for the harp or piano forte. — *London, Lewis Lavenu* [1799] - P.

A 200   G.805.j (1)

## DETAILED LISTING

### REEL ONE (cont.)

#### **ABRAMS, Harriet**

(A 203 - see Tract volume G.806.j (11) on Reel 30)

If silent oft you see me pine . . . song . . . with an accompaniment for the harp or piano forte. — London, Robert Birchall [1795].

A 203 G.806.j (11)

Little boy blue . . . glee, for three voices. — London, Lewis Lavenu [1799] - P.

A 205 G.808.g (1)

(A 206 - see Tract volume G.361 (4) on Reel 29)

O memory thou fond deceiver. A favorite song, with an accompaniment for the piano forte or harp. — London, Longman & Broderip [1794] - P.

A 206 G.361 (4)

(A 207 - see Tract volume G.805.j (3) on Reel 30)

The orphan's prayer (The frozen streets in moonshine glitter) ... ballad ... set to music with an accompaniment for the harp or piano forte. — London, Lewis Lavenu [1800] - P.

A 207 G.805.j (3)

(A 209 - see Tract volume G.805.h (3) on Reel 30)

Ye silvan pow'rs that rule the plain . . . duett for two voices, with an accompaniment for the harp or piano forte. — London, Lewis Lavenu [1800] - P.

A 209 G.805.h (3)

(A 211 - see Tract volume G.805.j (2) on Reel 30)

A smile and a tear . . . song. — Lewis Lavenu, London [1799]

A 211 G.805.j (2)

(A 213 - see Tract volume H.1652.cc (9) on Reel 30)

The soldier's grave; A favorite song ... with an accompaniment for the harp or piano forte. — London, Lewis Lavenu [c.1800] - P.

A 213 H.1652.cc (9)

(A 214 - see Tract volume G.805.h (4) on Reel 30)

Tom Halliard. . . song . . . with an accompaniment for the harp or piano forte. — London, Lewis Lavenu [c.1800] - P.

A 214 G.805.h (4)

(A 215 - see Tract volume H.1653.j (11) on Reel 30)

The White Man. A favorite ballad with an accompaniment for the piano forte or harp.—Dublin, M. Hime [1800] - P.

A 215 H.1653.j (11)

The Ballad of William and Nancy, written to commemorate an interesting incident which happened on the embarkation of the 85th Regt. August 10th, 1799 at Ramsgate ... composed and arranged for the harp or piano forte. — London Lewis Lavenu [1799]

A 216 H.2832.l (1)

#### **ADAMS, Abraham**

The Psalmist's new companion, containing an introduction to the grounds of musick . . . also forty-three psalm tunes & twenty-three anthems ... the tenth edition. — London, Charles & Samuel Thompson [1765?]

A 284 A.133.a

— . . . the eleventh edition; — *ib.*, S. A. & P. Thompson [1785?]

A 285 A.133.b

## DETAILED LISTING

### REEL ONE (cont.)

#### **ADAMS, Abraham (cont.)**

— . . . the twelfth edition. — *ib.*, printed for Messrs Thompson [1795?]  
A 287                      A.133.c

### REEL TWO

#### **ADAMS, G.**

Janie's Bawbie. A favourite strathspey with variations, composed expressly for the use of juvenile performers on the harp. — *London, James Platts [1800?]*  
AA 288 I, 1                      g.139 (1)

#### **ADAMS, James B.**

A collection of songs. — *London, J. Fentum.*  
A 289 (Nr. 1, 2, 5, 7 auch in Einzelausgaben)                      G.805.e (3)

A new air (Eliza, the words by Mr Jerningham) for the voice and harpsichord with other accompaniments. N° 1. — *London, J. Blundell - P.*  
AA 289a                      H.1980.q (16)

(A 290 - 294 - see Tract volume G.360 (1) on Reel 29)

A new air (Ode to may. the words by Miss Whately) for the voice and harpsichord with other accompaniments N° 2. — *London, Longman & Broderip for the author. [1789]*  
A 290                      G.360 (1)

A new air (L'Amour timide, the words by Sir John Moore) for the voice and harpsichord with other accompaniments. N° 3. — *London, Longman & Broderip, for the author [1789]*  
A 291                      G.360 (1)

A new air (Lovely seems the moon's fair lustre, the words . . . from Percy's collection) for the voice and harpsichord with other accompaniments N° 4. — *London Longman & Broderip, for the author [1789]*  
A 292                      G.360 (1)

A new air (Invocation to the nightingale the words by Miss Hays) for the voice and harpsichord with other accompaniments . . . N° 5. — *London, Longman & Broderip for the author [1789]*  
A 293                      G.360 (1)

A new air (The Death of Daphne, the words . . . from Pope's pastorals) for the voice and harpsichord with other accompaniments . . . N° 6. — *London, Longman & Broderip, for the author*  
A 294                      G.360 (1)

(AA 295 - see Tract volume G.426.pp (39) on Reel 29)

Select songs . . . No. 13 (The Nightingale, a canzonet). — *London, author [1798]*  
AA 295                      G.426.pp (39)

(AA 296 - see Tract volume G.426.pp (37) on Reel 29)

Select songs ... No. 14 (Wine and war, or Military conviviality). — *London, author [1799]*  
AA 296                      G.426.pp (37)

(HarAA 297 - see Tract volume G.361 (5c) on Reel 29)

Select songs . . . No. 15 (Come peace repose with me. A canzonet). — *London, author [1799]*  
HarAA 297                      G.361 (5c)

(HarAA 298- see Tract volume G.361 (5d) on Reel 29)

Select songs ... No. 16 (Let the thrush awake my love, a valentine). — *London author [1799]*  
HarAA 298                      G.361 (5d)

## DETAILED LISTING

### REEL TWO (cont.)

#### **ADAMS, James B. (cont.)**

(AA 298a - see Tract volume G.426.pp (38) on Reel 29)

Select songs . . . No. 17 (Sing my fair love good morrow. A canzonet). — London, author [1799]

AA 298a G.426.pp (38)

(AA 298b - see Tract volume G.306 (211) on Reel 26)

L'adieu. [Song]. - [London], A. Portal [1780?]

AA 298b G.306 (211)

(AA 298d - see Tract volume G.313 (12) on Reel 27)

As Dolly sat milking her cow. The disaster sung by Miss Spencer at Sadler's Wells —... A new song. — [London], A. Portal [1780?]

AA 298d G.313 (12)

(AA 298e - see Tract volume G.306 (200) on Reel 26)

The Bacchanalian. [Song] — London, John Fentum [1780?]

AA 298e G.306 (200)

AA 298f - see Tract volume G.307 (67) on Reel 26)

Come gentle god of soft repose. For the voice and harpsichord. — [London], John Welcker [1780]

AA 298f G.307 (67)

(AA 298g - see Tract volume G.314 (67) on Reel 28)

Daphne. [Song]. — [London], John Fentum [1775?]

AA 298g G.314 (67)

(AA 298h - see Tract volume G.310 (53) on Reel 27)

The jealous lover. [Song]. — [London], John Welcker [1780?]

AA 298h G.310 (53)

(AA 298i - see Tract volume G.306 (167) on Reel 26)

Maria. [Song]. — [London], A. Portal [1780?]

AA 298i G.306 (167)

(AA 298k - see Tract volume G.311 (116) on Reel 27)

Myrilla. A sonnet. - s.l., s.n.

AA 298k G.311 (116)

(AA 298l - see Tract volume G.316.k (1) on Reel 28)

The nectareous kiss. [Song, with accompaniment for flute or violin and piano forte]. — [London], John Fentum. - P.

AA 298l G.316.k (1)

(AA 298m - see Tract volume G.316.k (2) on Reel 28)

Nelly. [Song]. — London, John Fentum.

AA 298m G.316.k (2)

(AA 298n - see Tract volume G.314 (69) on Reel 28)

Phyllida, a pastoral. [Song]. — [London], John Fentum [1775?]

AA 298n G.314 (69)

(AA 298o - see Tract volume G.316.k (3) on Reel 28)

The softest of kisses. [Song, with accompaniment for flute or violin and piano forte]. — London, John Fentum [1785?] - P.

AA 298o G.316.k (3)

## DETAILED LISTING

### REEL TWO (cont.)

#### **ADAMS, James B. (cont.)**

The Paphian Doves... — *London, Adams & Smart, 1780.*

HarAA 298q G.805.k (14)

Three sonatas [F, C, B] for the piano forte or harpsichord with an accompaniment for a german flute or violin . . . op. 4.— *London, Longman & Broderip, for the author.*

A 299 h.61

#### **ADDISON, John**

(A 301 - see Tract volume G.361 (7) on Reel 29)

My Jamie is a bonny lad. A favorite Scotch song.—*London, A. Bland & Weller.*

A 301 G.361 (7)

Six sonatas or duets [D, C, D, G, F, a] for 2 violins, or two german flutes ... opera prima — *Edinburgh, James Johnson, 1772. - P.*

A 302 g.270.r (1)

#### **AGUS, Joseph (Giuseppe)**

Twelve duets for the voice and harpsichord. — *London, Welcker [1772]*

A 451 A.868.1 (1)

Six Italian duetts for two voices, with a thorough bass for the piano forte . . . op.9. — *London, J. Dale [1790]*

A 452 G.197 (1)

Six solos [A, B, C, G, F E] for a violin with a thorough bass for the harpsichord . . . (op. 1).— *London, John Johnson [1751]. - P*

A 453 g.691 (1)

Sonate a violino solo e basso . . . [op. 1]. — *s.l., s. n. [c.1750]*

A 454 g.691.a

Six solos [Es, B, A, C, G, E] for a violin with a thorough bass for the harpsichord. Opera seconda. — *London, John Johnson [1751].*

A 455 g.691 (2)

Sei trii per due violini e violoncello ... opera III. — *s.l., s. n. [1764?] - St.*

A 456 g.242 (10)

Six nocturnos [G, B, D, Es, A, F] for two violins and a violoncello obligato ... Opera IV— *London, Welcker (1770). - St.*

A 458 R.M.17.a.2 (2)

Six sonatas, two for a violin, tenor and violoncello, two for two violins and a thorough bass, two for one flute, a violin and thorough bass ... opera sesta.— *London, Welcker [1775]. - St.*

A 459 R.M.17.a.2 (16)

Solfèges pour servir à l'étude dans le Conservatoire de Musique à Paris par les citoyens Agus, Catel, Cherubini, Gossec, Langlé, Le Sueur, Martini, Méhul et Roy. Livre I. Gammes et Solfèges faciles pour la voix de dessus ou Soprano.

HarAA 461a H.2851

Six duetts for two violins. — *London, James Blundell, No. 56 [1778] - St.*

A 462 g.421.t (1)

## DETAILED LISTING

### REEL TWO cont.

#### **AGUS, Joseph (Giuseppe) cont.**

The allemands danced at the King's Theatre . . . to which is added Mr. Slingsby's hornpipe, set for the german flute, violin or harpsichord. — *London, Welcker [1768]*.

A 464 a.26.a (1)

The Ballet Champêtre, a comic dance [for the pianoforte], as danced at the King's Theatre. — *London, William Napier [1775]*.

A 465 b.51.f (1)

The serious and comic tunes of the Opera Dances, at the King's Theatre. Set for the german flute, violin or harpsichord. — *London, Welcker [c.1770]*.

HarAA 465a b.51.g.(3)

Comic tunes of the Opera Dances Volume 8 part 2 — 1761

AA 465a a.149.a

The Opera Dances both serious and comic, danced at the King's Theatre 1771, for the german flute, violin or harpsichord, book III. — *London, Welcker [1768]*.

AA 465b b.51.a (1)

The Opera Dances danced by Sigr. Pietro, M. Fierville and Mlle Nina Favier at the King's Theatre 1774. For the german flute, violin or harpsichord, book IV. — *London, Welcker [1774]*.

AA 465c b.51.g (2)

The Opera Dances both serious and comic, danced at the King's Theatre ... for the german flute, violin or harpsichord, book V. — *London, Longman & Broderip*.

A 466 b.51.f (2)

A second book of Opera Dances for 1776, including the favourite ballet "La fête du Village" for the piano forte, german flute & violin. — *London, Welcker [1778?]*.

AA 466d b.51.d (1)

A choice collection of catches and glees adapted for a violin and violoncello, to which are added some favorite airs with variations. — *London, Fentum. - P.*

A 467 g.514 (3)

— *ib.*, *Birchall & Andrews*.

A 468 h.210.f (1)

A second set of glees and airs adapted for a violin, a violoncello or piano forte. — *London, L. Lavenu*

AA 469 g.1655.a (1)

### REEL THREE

#### **AIRD, James**

A selection of Scotch, English, Irish and foreign airs, adapted for the fife, violin or german flute. Vol. I, III. — *Glasgow, author*.

AA 549 I, I a.27.c

#### **ALCOCK, John (Doctor in Music)**

Psalmody: or a collection of psalm tunes with several festival hymns ... set ... for one, two, three, and four voices, with choruses to which are added, canons for three, four, five and six voices, with a thorough bass. — *Reading, author [1745?]* - Parts

A 752 A.1014

## DETAILED LISTING

### REEL THREE (cont.)

#### **ALCOCK, John (Doctor in Music) (cont.)**

Divine Harmony; or a collection of the fifty-five double and single chants, for four voices, as they are sung at the Cathedral of Lichfield. — *Birmingham, author, M. Broome, 1752.* -P.

A 753            C.15

A morning and evening service, consisting of a Te-Deum, Jubilate, Kyrie eleison, Nicene creed, Magnificat and Nunc dimittis: for three, four, five and six voices. — *London, author, John Johnson 1753.* - P.

A 756            F.276

Six and twenty select anthems in score: for one, two, three, four, five, six & eight voices, to which are added a burial service, for four voices; and part of the 150th Psalm in Latin, for eight voices & instruments, in twenty one parts. — *s. n. s. l., 1771.* - P.

A 759            I.189

Miserere, or the 51st psalm, in Latin, for four voices. — *Lichfield-London, author, 1771.* - P.

A 761            I.359 (4)

The Harmony of Sion, or a collection of ... psalm-tunes ... for four voices, to which are added, nine . . . hymns, and a chant. . . the contra-tenor, tenor, and bass parts composed by Dr. Alcock... the whole selected by E. Roome. — *London, editor [1779].* - P.

A 762            E.343.d

Let cheerful smiles in ev'ry face. A favourite hymn for Christman Day 1779. — *London, S., A. & P. Thompson*

AA 762a        G.517.gg (8)

Twelve English songs, with a recitatives & duet out of the opera of Rosamond.—*London, author [1743].*

A 763            E.343

Harmonia festi or a collection of canons, cheerful & serious glees, & catches: for four & five voices. — *Lichfield, author 1791.* -P.

A 764            E.343.a

(AA 764a - see *Songs in Periodicals on Reel 33*)

Almeria's face, her shape, her air. Song (in: *The Gentleman's Magazine, 1740*). — *London, s.n., (1740).*

AA 764a        249.c.10

(AA 764b - see *Tract volume G.316.d (12) on Reel 28*)

As Chloe o'er the meadow past. A song, for the german flute. — *s.l., s.n. [1750?]*

AA 764b        G.316.d (12)

(AA 764c - see *Tract volume I.530 (3) on Reel 31*)

Celinda when I view that face. A song — *London, Daniel Wright junior [1746].*

AA 764c        I.530 (3)

(AA 764e - see *Songs in Periodicals on Reel 33*)

How faint a joy the maid imparts. A two-part song (in *The Gentleman's Magazine, 1746*) — *London, s.n., (1746).*

AA 764e        249.c.16

(AA 764f - see *Tract volume G.316.d (161) on Reel 28*)

On Mr. Handel. [Song]. — *s.l., s.n. [1735?]*

AA 764f        G.316.d (161)

## DETAILED LISTING

### REEL THREE (cont.)

#### **ALCOCK, John (Doctor in Music)**

(AA 764h - see *Songs in Periodicals on Reel 33*)

'Tis not your beauty can engage. To Flavia. [Song]. (In *The Gentleman's Magazine*, 1746). — *London, s.n., (1746)*.

AA 764h            249.c.16

(AA 766 - see *Tract volume H.1648.e.(8) on Reel 30*)

Venison and Claret, a cantata, in honor of Nimrod, the illustrious founder of the most noble Order of Bucks, the words by Brother Riley. — *London, Charles & Samuel Thompson [c.1770]*.

A 766                H.1648.e (8)

(AA 766a - see *Songs in Periodicals on Reel 33*)

When e'er for each other we feel. [Song]. (in: *The Gentleman's Magazine*, 1750). — *London, s.n., (1750)*.

AA 766a            249.c.20

Six concerto's [D, B, g, e, B, d] in seven parts, for four violins, a tenor, a violoncello & a thorough bass for the harpsichord. — *London, author, 1750*. - St.

A 767                g.101

Six suites of easy lessons for the harpsichord or spinnet, with a trumpet piece. — *London, Plymouth, author, Mr. Walsh, Mr. Pierce, all the music-shops, 1741*.

A 768                e.400.a (1)

Ten voluntaries for the organ or harpsichord . . . book I. — *London, Charles & Samuel Thompson [1774]*

A 770                e.400.a (2)

A familiar lesson for the harpsichord or piano forte. — *London, Charles & Samuel Thompson [c.1770]*

A 772                h.60.i (13)

A favorite lesson for the harpsichord or forte piano. — *[London], G. Gardom [c.1775]*.

A 773                e.5.s (1)

### REEL FOUR

#### **ALCOCK, John jr.**

A collection of anthems [for 4 St., bc und Instrumente] for . . . Christmas, Easter & Whitsuntide, with a hymn for the Nativity and a Christmas Carol. — *London, Charles & Samuel Thompson [1777]- P.*

A 774                H.866 (1)

Parochial Harmony, or a collection of divine music in score. — *London, F. Roome, 1777*. - P.

A 775                H.866 (2)

A cantata and six songs. — *London, author [1765?]*

A 785                G.424.a (2)

Six canzonets or glees in three parts. — *London, Longman, Lukey & Co. - P.*

A 786                E.601.k (1)

Come shepherds we'll follow the hearse. A song. — *London, Robert Falkener.*

AA 788a            H.1648.f (1)

## DETAILED LISTING

### **REEL FOUR (cont.)**

#### **ALCOCK, John jr. (cont.)**

(AA 788b - see Tract volume G.316.k (5) on Reel 28)

The coquette. [Song]. — *s.l., s.n.* [1775?].

A 788b G.316.k (5)

(AA 788c - see Tract volume H.1994 (156) on Reel 31)

Damon and Pastoral A new song. — *London, Robert Falkener* [1775?]

AA 788c H.1994 (156)

(AA 788f - see Tract volume H.1994 (64\*) on Reel 31)

The golden ode. For two voices or the harpsichord. — [*London*], *L[ongman], L[ukey and Co.]* [1770?]

AA 788f H.1994 (64\*)

(AA 788g - see Tract volume G.311 (122) on Reel 27)

In praise of fox hunting. [Song]. - [*London*], *P. H[odgson]*, [1780?].

AA 788g G.311 (122)

(AA 788h - see Tract volume I.530. (2) on Reel 31)

Let me sink to the regions of shade. A favorite elegy. - [*London*], *J. R[utherford]* [1770?].

AA 788h I.530 (2)

(AA 788i - see Tract volume H.1994.a (30) on Reel 31)

The lover's resolution. [Song]. — [*London*]. *C. & S. T[hompson]*

AA 788i H.1994.a (71)

(AA 788k - see Tract volume H.1994.a (71) on Reel 31)

The mince pye. [Song]. — *London, Robert Falkener* [1775?]

A 788k H.1994.a (71)

(AA 788l - see Songs in Periodicals on Reel 33)

On music. A catch for three voices (in: *The Lady's Magazine*, 1781). — [*London*], *s.n.*, (1781)

AA 788l P.P.5141

(AA 788m - see Tract volume H.1994.a (51) on Reel 31)

Take those lips away. A two-part song. — *London, Robert Faulkener* [1775].

AA 788m H.1994.a (51)

(AA 788p - see Tract volume G.313.(160) on Reel 27)

Venus and Bacchus. A two-part song. — *London, L[ongman], L[ukey and Co.]* [1775].

AA 788p G.313 (160)

Three sonatas for two violins & a violon with a thorough bass for the harpsichord. — *London, John Preston.* [1780?] - St.

A 789 g.420.d (11)

(AA 791 - see Tract volume E.600.j(4) on Reel 25)

Eight easy voluntaries for the organ. — *London, Longman, Lukey & Co.* [1775?]

A 791 E.600.j (4)

Six easy solos for the German flute or violin also for the harpsichord and piano forte. — *London, Charles & Samuel Thompson* [1770?].

A 792 d.161.a (5)

## DETAILED LISTING

### **REEL FOUR (cont.)**

#### **ALCOCK, John jr. (cont.)**

The Chace. A favourite lesson for the harpsichord or piano forte. — *London, Charles & Samuel Thompson. [1770].*

A 793                   g.271 (3)

*(AA 793a - see Tract volume H.1994.a (221) on Reel 31)*

A favourite rondo for the harpsichord or piano forte. — *[London], C. & S. T[hompson] [1770?]*

AA 793a               H.1994.a (221)

#### **ALCOCK, John, Dr in Music and Alcock, John**

Six new anthems for Two, Three and Four voices, with two Hautboys and a Bassoon, and Figured for the Organ. — *London, Bland & Weller [1795]*

HarAA 793b       H.1187.f (2)

#### **ALDRIDGE**

The Irish lilt. A favourite dance. — *s. l., s. n.*

AA 814 I, I       g.443.p (25)

#### **ALLEN, G Sax**

*(AA 862 I,4 - see Tract volume G.316.f (55) on Reel 28)*

The sun was setting in the west. A new song. — *s.l., s.n.*

AA 862 I. 4       G.316.f (55)

#### **AMBROSE, John**

*(A 912 - see Tract volume G.361 (11) on Reel 29)*

Address to Cynthia, a favorite rondo. — *London, Edward Riley. [1796].*

A 912               G.361 (11)

*(AA 912a - see Tract volume H.1601.p (7) on Reel 30)*

Anna, a favourite song. — *London, Edward Riley [c.1800].*

AA 912a           H.1601.p (7)

*(AA 912b - see Tract volume G.361 (8) on Reel 29)*

The Blithest bird [Song]. (1793)

HarAA 912b       G.361 (8)

*(A 913 - see Tract volume G.361 (10) on Reel 29)*

The Captive Negroe [Song]. — *London, Edward Riley [1796].*

A 913   G.361 (10)

*(A 914 - see Tract volume G.424.ff. (1) on Reel 29)*

The earth is a toper [Song, with accompaniment for strings and pf].— *London, Edward Riley [1800]. - P.*

A 914               G.424.ff (1)

*(A 915 - see Tract volume G.807.b. (1) on Reel 30)*

Farewell the beams of early day, a new song. — *[London], Edward Riley [1800?]*

A 915               G.807.b (1)

*(A 916 - see Tract volume G.361. (14) on Reel 29)*

Go chaunt ye sweet warblers along, a new song, sung at the public gardens. — *London, Edward Riley [1797]*

A 916               G.361 (14)

## DETAILED LISTING

### REEL FOUR (cont.)

#### **AMBROSE, John (cont.)**

(A 917 - see Tract volume G.295.x (48) on Reel 26)

Great God to thee my voice I raise, a duett for juvenile improvement. — London, Edward Riley [c.1800]

A 917            G.295.x (48)

(A 918- see Tract volume G.361(13) on Reel 29)

I'll wait a little longer, a favorite ballad — London, W. Cope [1795].

A 918    G.361 (13)

(A 920- see Tract volume G.361. (16) on Reel 29)

Jessey, a favorite sonnet. — London, Edward Riley [1796]

A 920            G.361 (16)

(A 921- see Tract volume G.807.b. (2) on Reel 30)

My cottage in the lowly dell [Song]. — London, Edward Riley [1800?].

A 921    G.807.b (2)

(A 922- see Tract volume G.807.b. (5) on Reel 30)

My Laura sighs [Song].—London, Edward Riley [1800?].

A 922            G.807.b (5)

(A 923- see Tract volume G.807.b. (3) on Reel 30)

My own fire side [Song]. — [London] Edward Riley [1800?].

A 923            G.807.b (3)

(HarAA 924- see Tract volume G.360 (3) on Reel 29)

Nannette (If thou, Nannette, wilt share my cot [pf, vl, fl]), a favorite song. — London, Edward Riley [1794].

HarAA 924        G.360 (3)

(A 925- see Tract volume G.806 (4) on Reel 30)

The Negro's Revels [Song]. — London Edward Riley [1800?].

A 925            G.806 (4)

(A 926- see Tract volume G.361 (17) on Reel 29)

Slinging the bowl [song]. — London Edward Riley 1796].

A 926            G.361 (17)

(HarAA926a - see Tract volume G.360 (2) on Reel 29)

Sweep soot o' [Song] — 1793.

HarAA 926a        G.360 (2)

(A 927- see Tract volume G.361 (15) on Reel 29)

The Sympathising Sigh [Song].— London Edward Riley [1796].

A 927            G.361 (15)

(A 928- see Tract volume G.806. (5) on Reel 30)

Their groves of sweet myrtles, a Scotch ballad — London, Edward Riley [1800].

A 928            G.806 (5)

(A 929- see Tract volume G.807.b (4) on Reel 30)

To me a smiling infant came, a favorite song. — London, Edward Riley [1800].

A 929            G.807.b (4)

## DETAILED LISTING

### **REEL FOUR (cont.)**

#### **AMBROSE, John (cont.)**

(A 930- see Tract volume G.361. (9) on Reel 29)

When love and truth together play'd [Song].—London, Edward Riley [1796].

A 930            G.361 (9)

(A 931- see Tract volume G.361. (12) on Reel 29)

William's Return, a favorite sea song [2 v and pf]. — London, Edward Riley [1796].

A 931            G.361 (12)

(A 932- see Tract volume G.806. (6) on Reel 30)

The Wish, a favorite canzonet.— London, Edward Riley [1800?].

A 932            G.806 (6)

#### **ANDERSON, John**

The bank's of Beauty. [Song, also arrangement for the flute]. — *Edinburgh, Muir, Wood & Co. [c.1805]*

AA 1036 I,1      G.426.dd (4)

A collection of new Highland strathspey reels for the violin or german flute with a harpsichord & violoncello bass.— *Edinburgh, J.Anderson [1795].*

AA 1036 I,4      g.229.b (2)

A selection of the most approved Highland strathspeys, country dances, English & French dances; with a harpsichord & violoncello bass. — *Edinburgh, Corri & Sutherland, for the author (J.Johnson sculp.). [1792?] - (SD).*

AA 1036 I,6      g.833.f (3)

A selection of the most approved Highland strathspeys, country dances, English & French dances; with a harpsichord & violoncello bass. — *Edinburgh, J.Anderson [1795] - (SD)*

AA 1036 I,7      g.229.b (1)

A second selection of the most approved Highland strathspeys, country dances... — *Edinburgh, Johnson & Co., for the author (J.Johnson sculp.) [1792] (SD)*

AA 1036 I,8      g.542 (1)

A second selection of the most approved Highland strathspeys, country dances... — *Edinburgh, J.Anderson [c.1795] - (SD)*

AA 1036 I,9      g.229.b (1\*)

#### **ANDRE, John**

(AA 1073 I,1- see Tract volume G.296. (2) on Reel 26)

Return enraptured hours, a favorite sonnet; composed by Major André during his confinement. — *London, Longman & Broderip [1785?]*

AA 1073 I, 1      G.296 (2)

#### **ANDREWS**

(AA 1076 II,1- see Tract volume G.316.c (6) on Reel 28)

Drink to me only with thine eyes. [Song]. — *s.l.,s.n. [1750?]*

AA 1076 II,1      G.316.c (6)

(AA 1076 II,2- see Tract volume G.316.c (5) on Reel 28)

The dying swan. [Song]. — *s. l., s.n. [1750?]*

AA 1976 II,1      G.316.c (5)

## DETAILED LISTING

### **REEL FOUR (cont.)**

#### **ANDREWS (cont.)**

(AA 1076 II,3- see Tract volume H.1601.b (86) on Reel 30)

Go, happy flower. Song. — *Dublin, H. Mountain [1780?]*.

AA 1076 II, 3 H.1601.b (86)

(AA 1076 II,4 see Tract volume G.316.c (7) on Reel 28)

Spring renewing all things gay. [Song]. — *s.l., s.n. [1750?]*

AA 1076 II, 4 G.316.c (7)

#### **ANGIER, J. H.**

Six hymns, in score. — [*London*], *William Hodsoll, for the author [c.1795]*. - P.

A 1217 H.879.s (6)

Sweet month of may. A pastoral duet.— *London, William Hodsoll, for the author [1800?]*. - P.

A 1218 G.354 (1)

#### **ANGLOSINI**

(AA 1227 I,1 see Tract volume G.307 (250) on Reel 26)

Florella. [Song]. — *London, W. Bailey [1780?]*

AA 1227 I, 1 G.307 (250)

(AA 1227 I,2 see Tract volume G.306 (132) on Reel 26)

The milkmaid. [Song]. — *ib. [1775?]*

AA 1227 I, 2 G.306 (132)

(AA 1227 I,3 see Tract volume G.310. (151) on Reel 27)

New kissing song. — *ib. [1780?]*

AA 1227 I, 3 G.310 (151)

(AA 1227 I,4 see Tract volume G.305. (121) on Reel 26)

Whilst Strephon on fair Chloe hung. A new cantata. — *Bickham's Musical Entertainer.*

AA 1227 I, 4 G.305 (121)

(AA 1227 I,5 see Tract volume H.1601.s. (9) on Reel 30)

—*s.l.,s.n. [c.1740]*

AA 1227 I, 5 H.1601.s (9)

AA 1227 I,6 see Tract volume G.312. (133) on Reel 27)

The wretched captive. [Song]. — *London, W. Bailey [1775?]*

AA 1227 I, 6 G.312 (133)

#### **ARNE, Michael**

##### **Almena**

(A 1427 see Tract volume D.268. (2) on Reel 24)

The overture, songs and duets in the opera of Almena ... adapted for the voice & harpsichord. — *London, author [1764]*.

A 1427 D.268 (2)

##### **The belle's stratagem**

(A 1428 see Tract volume G.227. (17) on Reel 25)

Wake thou son of dulness. The favorite airs sung by Miss Young in the Belle's Stratagem, to which is added the . . . minuet perform'd at the masquerade scene.— *London, Longman & Broderip [1780]*.

A 1428 G.227 (17)

## DETAILED LISTING

### **REEL FOUR (cont.)**

#### **ARNE, Michael (cont.)**

##### **The capricious lady**

(A 1430 see Tract volume G.227. (11) on Reel 25)

Now jolly we're met. A new favourite glee, in the comedy of the capricious lady. —London, Longman & Broderip, for the author [1783].

A 1430 G.227 (11)

##### **The choice of Harlequin**

(A 1431 see Tract volume D.268. (1) on Reel 24)

The overture, songs, duetts, catch, choruses & comic-tunes, with the marches and dances in the procession of the new pantomime called the Choice of Harlequin or the Indian Chief ... adapted for the harpsichord, and a violin accompaniment added. — London, Longman & Broderip 1782].

A 1431 D.268 (1)

(A 1432 see Tract volume H.1601.b. (26) on Reel 30)

The overture, songs, duetts, catch, choruses & comic-tunes, with the marches and dances in the procession of the new pantomime called the Choice of Harlequin or the Indian Chief ... adapted for the harpsichord, and a violin accompaniment added — Dublin, John Lee [1785?].

A 1432 H.1601.b (26)

As you mean to set sail. The favorite song. — London, Longman & Broderip [1782]

A 1433 G.808.f (5)

Brave boys let us go. — London, Longman & Broderip [1782]

A 1434 Mad.Soc. 21 (15)

(A 1435 see Tract volume H.1601.a (22) on Reel 30)

Ye scamps, ye pads, ye divers. Mr. Edwin's favorite song. — London, Longman & Broderip [1782]

A 1435 H.1601.a (22)

#### **Cymon**

(A 1436 see Tract volume D.267 (1) on Reel 24)

Cymon. A dramatic romance. — London, author, John Johnston.

A 1436 D.267 (1)

(A 1442 see Tract volume D.267 (2) on Reel 24)

Three additional songs in Cymon. — London, John Johnston [1767].

A 1442 D.267 (2)

The songs &c in Cymon, adapted for one and two german flutes. — London, John Johnston.

A 1443 b.171.h

(A 1442 - see Tract volume D.267 (2) on Reel 24)

If pure are the springs of the fountain. A favorite song. —London, Longman & Broderip [1787].

A 1445 H.131 (1)

(A 1448- see Tract volume H.1994.a (93) on Reel 31)

Sweet passion of love (This cold flinty heart). Song. — London, Longman & Broderip [c.1770]

A 1448 H.1994.a (93)

(A 1456- see Songs in Periodicals on Reel 33)

Take this nosegay, gentle youth. Duet... a favourite song. — London, The London Magazine, Dec. 1772.

A 1456 159.n.4

## DETAILED LISTING

### **REEL FOUR (cont.)**

#### **ARNE, Michael (cont.)**

Yet awhile sweet sleep deceive me. —s. l., s. n [c.1785].

A 1457            Mad.Soc.21 (43)

#### **The fairy tale**

(A 1466 - see Tract volume D.268 (3) on Reel 24)

The favourite new songs & duet in the Fairy Tale . . . with the favorite airs & duets of the . . . interlude call'd laymen.—*ib.*, Charles & Samuel Thompson [1764].

A 1466            D.268 (3)

#### **The fathers**

(A 1467 - see Tract volume G.227 (12) on Reel 25)

While the sweet blushing spring. The favorite song in the new comedy of the Fathers.— London, Longman & Broderip [1778]

A 1467            G.227 (12)

#### **Harlequin's invasion**

(A 1468 - see Tract volume G.316.k (34) on Reel 25)

Old women we are. The old woman's song, in Harlequin's invasion. — London, Universal Museum, Jan., 1768.

A 1468            G.316.k (34)

#### **Linco's travels (Arne und Vernon)**

Linco's Travels as perform'd by Mr. King at the Theatre Royal Drury Lane ... the music by Mr. Arne and Mr. Vernon.— s.l., s.n. [c.1767]

A 1470            G.808.c (4)

#### **The maid of the mill**

(A 1471 - see Tract volume G.805.m (4) on Reel 30)

I am young and I am friendless. Sung by Mrs. Kennedy.—London, Longman & Broderip [1783?].

A 1471            G.805.m (4)

#### **The positive man**

(A 1472 - see Tract volume G.297 (13) on Reel 26)

Cupid's drum. Sung by Mrs. Martyr in the Positive man.—London, Longman & Broderip [1782?].

A 1472            G.297 (13)

(A 1474 - see Tract volume G.383.h (3) on Reel 29)

Sweet Poll of Plymouth, sung by Mrs. Kennedy.— London, Longman & Broderip [1782]

A 1474            G.383.h (3)

#### **Tristram Shandy**

(A 1478 - see Tract volume G.310 (45) on Reel 27)

Let eloquence boast of her pow'r. The favorite epilogue song, sung by Mrs. Kennedy in Tristram Shandy. — London, Longman & Broderip [1783].

A 1478            G.310 (45)

(A 1479 - see Tract volume G.227 (14) on Reel 25)

What tho my tongue did never move. A favorite song, sung by Mrs. Kennedy in Tristram Shandy.—London, Longman & Broderip [1783].

A 1479            G.227 (14)

## DETAILED LISTING

### REEL FOUR (cont.)

#### **ARNE, Michael (cont.)**

##### **The winter's tale**

(A 1480 - see *Songs in Periodicals on Reel 33*)

Come, come my good shepherds. The new sheep-shearing song in the Winter's tale, sung by Mrs. Cibber. — *London, The London Magazine, 1765, p. 84.*

A 1480           158.1.1

(A 1483 - see *Tract volume G.307 (114) on Reel 26*)

— . . . sung in the Winter's tale. — *London, Thomas Skillern.*

A 1483           G.307 (114)

#### VOKALWERKE

##### Sammlungen

A favourite collection of English songs sung by Mr. Beard & Miss Young &c. at the publick gardens and both theatres — . . . book III. — *ib., s. d. [1757].*

A 1486           G.234.a

(A 1487 - see *Tract volume G.227 (4) on Reel 25*)

A collection of favourite songs which were sung by Mrs. Arne at Ranelagh and Vauxhall . . . with the new Scots ballad, Pitty Patty. — *London, Charles & Samuel Thompson, for the author [1773].*

A 1487           G.227 (4)

The flow'ret. A new collection of English songs sung at the publick gardens. — *London, John Walsh [1750].*

A 1488           G.234

(A 1489 - see *Tract volume G.227 (5) on Reel 25*)

Ranelagh songs, 1780, sung by Miss Morris.— *London, Ab. Portal, (1780).*

A 1489           G.227 (5)

(A 1490 - see *Tract volume D.267 (3) on Reel 24*)

The new songs and ballads sung by Miss Brent, Miss Wright & Mr. Vernon at Vaux-Hall, containing the favourite song of Thro' the wood laddie. — *London, Charles & Samuel Thompson, for the author [1765].*

A 1490           D.267 (3)

(A 1492 - see *Tract volume D.267 (4) on Reel 24*)

The violet. A collection of XII. English ballads . . . book II. — *London, John Walsh [1756].*

A 1492           D.267 (4)

##### Einzelgesange

(A 1493 - see *Tract volume G.306 (219) on Reel 26*)

All the blessings of mankind. A dialogue, between a gypsie boy and girl. — *London, Henry Waylett [1760?].*

A 1493           G.306 (219)

(A 1494 - see *Tract volume G.227 (13) on Reel 25*)

The Amazon. Sung by Mrs. Kennedy at Vauxhall, 1783. — *London, Longman & Broderip, (1783).*

A 1494           G.227 (13)

(A 1497 - see *Tract volume H.131 (5) on Reel 30*)

The balloon. A favorite song, sung by Mr. Arrowsmith at Vauxhall Gardens. — *London, Longman & Broderip [1785].*

A 1497           H.131 (5)

## DETAILED LISTING

### REEL FOUR (cont.)

#### **ARNE, Michael (cont.)**

(A 1499 - see Tract volume H.1601.a (66) on Reel 30)

The bonny Scotman. A new ... Scotch song. — *Dublin, John Lee [1780?]*.

A 1499            H.1601.a (66)

The cottage on the lawn. As sung by Mrs. Farrell. — *London, Longman & Broderip [1780?]*.

A 1503            G.805.i (1)

(A 1504 - see Tract volume H.1601.a (49) on Reel 30)

— . . . a very favourite new song. — *Dublin, John Lee [1780?]*.

A 1504            H.1601.a (49)

(A 1506- see Tract volume G.316.a (3) on Reel 28)

Cupid confin'd . . . sung by Mr. Vernon. — *London, N. Waylett [1760?]*.

A 1506            G.316.a (3)

(AA 1507 - see Tract volume H.1601.v (22) on Reel 30)

Dear Mary; or the farewell to old England. A favourite new song, sung . . . by Mr. Incedon. — *London, Mrs. Arne [1787?]*.

A 1507            H.1601.v (22)

(A 1510 - see Tract volume G.807.b (7) on Reel 30)

The delusions of hope. Sung by Mr. Arrowsmith at Vauxhall. — *London, Harrison & Co. [c.1785?]*

A 1510            G.807.b (7)

(A 1513 - see Songs in Periodicals on Reel 33)

The foes of old England. Song in praise of His Royal Highness Prince William — . . . sung at Vauxhall by Mrs. Kennedy. — *Dublin, Hibernian Magazine, Appendix, 1781.*

A 1513 P.P.6154.k

The foes of old England, France, Holland & Spain. Duncan's victory or British valor triumphant, a favorite song on that memorable event. — *London, Preston & Son [1789]*.

A 1516            H.2826.c (16)    FILMED FOLLOWING A 1553

(A 1517 - see Tract volume G.227 (16) on Reel 25)

The gift of the gods. Sung by Mr. Arrowsmith at Vauxhall. — *London, Longman & Broderip [1783]*.

A 1518            G.227 (16)

(A 1519 - see Tract volume H.1980.jj (1) on Reel 31)

Hark forward my boys, a favorite hunting song sung by Mr. Wilson. — *London, Longman & Broderip [1784]*.

A 1519            H.1980.jj (1)

The Highland laddie. Set by Mr Arne and sung by Mr Mattocks. — *s. l., s. n. [c.1770]*.

A 1521            H.1653.kk (6)

(A 1522 - see Songs in Periodicals on Reel 33)

... written by Allan Ramsay, and now sung at Ranelagh and all the other gardens. — *London, Gentleman's Magazine, 1750, Vol. 20., p. 325.*

A 1522            249.c 20

(A 1527 - see Tract volume H.1601.b (29) on Reel 30)

Homeward bound. . . a particularly admir'd sea song. — *[Dublin, John Lee, 1780?]*.

A 1527            H.1601.b (29)

## DETAILED LISTING

### REEL FOUR (cont.)

#### **ARNE, Michael (cont.)**

(A 1532 - see Tract volume G.308 (94) on Reel 26)

How court Dorinda. The female tyrant. . . sung at the publick gardens. — *London, H. Waylett [1760?]*.

A 1532            G.308 (94)

(A 1533 - see Tract volume G.807.b (9) on Reel 30)

Jamie gay. Sung by Mrs. Kennedy at Vauxhall. — *London, Harrison & Co. [c.1785]*.

A 1533            G.807.b (9)

The lass with the delicate air. [Song]. Sung by Mr. Corry. — *s.l., s.n. [1790?]*

AA 1535a        G.295 (18)

(A 1536 - see Tract volume G.307.b (116) on Reel 26)

The mistress, or the force of beauty . . . sung at the publick gardens. — *London, H. Waylett [1760?]*

A 1536            G.307 (116)

(A 1537 - see Tract volume G.313 (100) on Reel 27)

My grandmother's cot. A new ballad, sung by Mrs. Yates at Sadler's Wells. — *s. l., s.n. [1780?]*.

A 1537            G.313 (100)

(A 1538 - see Tract volume I.530 (8) on Reel 31)

— . . . sung at the publick gardens. — *s.l., s.n.*

A 1538            I.530 (8)

(A 1541 - see Tract volume H.1601.s (16) on Reel 30)

Oh Sandy why leav'st thou. Thro' the wood laddie, Sung by Miss Wright at Vauxhall. — *s. l., s. n. [1766?]*

A 1541            H.1601.s (16)

(A 1546 - see Tract volume H.1601.u (123) on Reel 30)

—Thro' the wood lassie, or Swany's return [A parody of the song "Oh Sandy why leaves thou thy Nelly"].—*s. l., s. n.*

A 1546            H.1601.u (123)

(A 1548 - see Tract volume H.1601.g (65) on Reel 30)

Pitty-Patty . . . a new song introduc'd . . . in Cymon. — *Dublin, John Lee.*

A 1548            H.1601.g (65)

(A 1551 - see Tract volume G.316.a (4) on Reel 28)

The roses . . . sung by Mr. Vernon. — *London, H. Waylett [1760?]*.

A 1551            G.316.a (4)

(A 1552 - see Tract volume G.807.d (77) on Reel 30)

The roses of thirty-one. Sung by Mr. Arrowsmith at Vauxhall. — *London, Longman & Broderip [1784]*.

A 1552            G.807.d (77)

The seasons of love. Sung by Mrs. Kennedy at Vauxhall.— *London, Harrison & Co. [c.1785]*

A 1553    G.295.ee (15)

(A 1554 - see Tract volume G.316.a (5) on Reel 28)

The silent fair.—*s. l., s.n. [1760]*

A 1554    G.316.a (5)

## DETAILED LISTING

### **REEL FOUR (cont.)**

#### **ARNE, Michael (cont.)**

*(A 1556 - see Tract Volume H.1994.c (11) on Reel 31)*

Sweet thrush that makes. The thrush. Sung by Miss Wright at Vauxhall. — *London, John Simpson [1765?]*.

A 1556 H.1994.c (11)

*(A 1558 - see Tract volume H.131 (6) on Reel 30)*

Tax on old maids. A favourite song, sung by Mrs. Kennedy at Vauxhall Gardens.— *London, Longman & Broderip [1785]*.

A 1558 H.131 (6)

*(A 1559 - see Tract volume G.296 (27) on Reel 26)*

The topsails shiver in the wind. Sung by Mr. Arrowsmith at Vauxhall. — *London, Longman & Broderip [1783]*.

A 1559 G.296 (27)

*(A 1560 - see Tract volume H.1601.b (108) on Reel 30)*

Twelve of one and a dozen of t'other. Sung by Mr Arrowsmith at the Rotunda. — *Dublin, John Lee, for Mr Arrowsmith.[1780?]*

A 1560 H.1601.b (108)

*(A 1562 - see Tract volume H.131. (2) on Reel 30)*

What tender passions. A favorite song sung at Vauxhall by Mr. Incedon. — *London, Longman & Broderip [1787]*

A 1562 H.131 (2)

*(A 1563 - see Tract volume G.227. (18) on Reel 25)*

When join'd in the chace. A new hunting song, sung by Mr. Arrowsmith at Vauxhall. — *London, Longman & Broderip [1783?]*.

A 1563 G.227 (18)

*(A 1564 - see Tract volume H.131. (3) on Reel 30)*

When the night and the mid-watch. The mid-watch. A favorite song, sung by Mr. Arrowsmith at Vauxhall Gardens. — *London, Longman & Broderip [1785]*.

A 1564 H.131 (3)

*(A 1565 - see Tract volume H.131. (4) on Reel 30)*

The winter its desolate train. A favourite song, sung by Mrs. Arne at Vauxhall.— *s.l.,s.n. [1787]*

A 1565 H.131 (4)

#### **ARNE, Thomas Augustin**

*(A 1569 - see Tract volume G.320.e (1) on Reel 28)*

A selection from the much admired works of the late Dr. Arne, consisting of airs, songs, duets, overtures &c., adapted for the voice, harpsichord, german flute, & guitar, vol. 1. — *London, Charles Wheatstone [c.1790]*.

A 1569 G.320.e (1)

#### **Abel**

*(A 1570 - see Tract volume G.316.h (35) on Reel 28)*

How cheerful along the gay mead. The favourite hymn of Eve, in the oratorio of Abel. — *s.l., s.n. [1755?]*

A 1570 G.316.h (35)

*(A 1574 - see Tract volume G.295.x (50) on Reel 26)*

—The hymn of Eve from the oratorio of Abel.— *London, Edward Riley.*

A 1574 G.295.x (50)

## DETAILED LISTING

### REEL FOUR (cont.)

#### **ARNE, Michael (cont.)**

##### **Achilles in petticoats**

(A 1576 - see Tract volume D.261 (1) on Reel 24)

The overture, songs &c. in the opera of Achilles in Petticoats. — *London, Welcker*

A 1576 D.261 (1)

### REEL FIVE

#### **Alfred**

The masque of Alfred [without "Rule Britannia"]. — *London, John Walsh. [1757]* - P.

A 1577 G.226.e

— [including "Rule Britannia"]. — *ib., John Walsh.* - P.

A 1578 G.229 (1)

Songs in the masque of Alfred.—*London, John Walsh [1756].* - P.

A 1579 G.226.f

Alfred, a masque . . . for the voice, harpsichord and violin.—*London, Harrison & Co., No 67-69 [1785]* - P.

A 1581 E.105 FILMED AFTER A 1980

(A 1583 - see Tract volume G.305 (74) on Reel 26)

O peace, &c. — *London, John Phillips [1760?].*

A 1583 G.305 (74)

(A 1585 - see Songs in Periodicals on Reel 33)

If those who live in shepherd's bower. A favourite song.— *London, The Lady's Magazine, July 1789.*

A 1585 P.P.5141

The score of the celebrated ode in honour of Great Britain call'd Rule Britannia. — *s. l., s. n. [c.1800]* -P.

A 1586 H.1653.yy (20)

—Rule Britannia. A favorite song [followed by an accompaniment for the guitar]. — *London, Preston & Son [c.1795].*

A 1589 G.295.t (5)

(A 1597 - see Tract volume G.320.e (2) on Reel 28)

— Rule Britannia, adapted for the harpsichord, violin & german flute, with the chorus harmoniz'd.

— *London, Charles Wheatstone.* — P.

A 1597 G.320.e (2)

—Rule Britannia [with an arrangement for the guitar]. — *s. l., s. n.*

A 1599 G.295.ff (5)

— . . . Britannia rule the waves. — *s. l. [1750]*

HarAA 1602b H.1860.yy (16)

(A 1605 - see Tract volume G.308 (39) on Reel 26)

— England's guardian (Hail, Britain, Hail [adapted from "Rule Britannia"]). — [*London*], *William Randall [1780].*

A 1605 G.308 (39)

## DETAILED LISTING

### **REEL FIVE (cont.)**

#### **ARNE, Thomas Augustin (cont.)**

(A 1606 - see Tract volume G.316.d (9) on Reel 28)

— An occasional ode (And shall the muse [adapted to Rule Britannia]), sung...on the fifth of December, 1760 — *s.l., s.n.*

A 1606 G.316.d (9)

(A 1609 - see Tract volume G.360 (4) on Reel 29)

— Tippoo's defeat, duet and chorus . . . 1792 ... the music [Rule Britannia] by Dr. Arne. — [London], J. Dale. - P.

A 1609 G.360 (4)

(A 1610 - see Tract volume G.313 (271) on Reel 27)

— While Gallia's sons their shores regain. Victoria Augustus Keppel . . . Formidable Sir Hugh [i. e. Sir H. Palliser] . . . Song. Tune, Britannia. — *s. l., s. n. [1778]*.

A 1610 G.313 (271)

(A 1611 - see Tract volume g.139 (9) on Reel 31)

— Rule Britannia! A favorite song ... with variations for the piano forte or harpsichord, by J. Casson. — London, *author.*

A 1611 g.139 (9)

#### **The Arcadian nuptials**

(A 1613 - see Tract volume H.1994.a (97) on Reel 31)

Colin & Phillis. A pastoral dialogue. — *s. l., s. n. [1760]*.

A 1613 H.1994.a (97)

#### **Artaxerxes**

Artaxerxes, an English opera as it is per formed at the Theatre Royal in Covent Garden. — London *author (Philips); [2. u. 3. Akt.] John Johnson.* - P.

A 1615 R.M.11.a.1

Artaxerxes, a serious opera, as it is performed at the Theatres Royal in Covent Garden and Drury-Lane. — London, Harrison & Co. (*Piano-Forte Magazine, Vol. II, No. 8, 1797-1802*). - KLA.

A 1620 D.854

The overture, songs & duetts in the opera of Artaxerxes ... properly dispos'd for the voice and harpsichord. — London, John Johnson.—KLA.

A 1623 Hirsch IV.3 (5)

The overture, songs & duets in the opera of Artaxerxes. — *ib.* -KLA.

A 1624 D.260.b

The airs with all the symphonies in the opera of Artaxerxes, correctly transpos'd for the german flute, violin & guittar. — London, John Johnson. -P.

A 1626 b.95

The airs in the opera of Artaxerxes, set for the german-flute, violin & guittar. — London, Henry Thorowgood [1762].

A 1627 b.95

Dale's new edition of Artaxerxes . . . for the voice, harpsichord and violin. — London, J. Dale [1792]

A 1636 E.100.b (1)

## DETAILED LISTING

### REEL FIVE (cont.)

#### **ARNE, Thomas Augustin (cont.)**

##### **Artaxerxes: Overture**

The overture in Artaxerxes, for violins &c. in all its parts. — *London, Thorowgood & Horne. [1763]*

- St.

A 1638 g.100.j

— . . . with all its parts. — *ib., James Longman & Co. [1770]*—St.

A 1639 g.474.b (26)

The favorite overture in Artaxerxes for a grand orchestra.— *London, John Preston & son [c.1790].*

- St.

A 1640 g.100.k (1)

Overture in Artaxerxes — *ib., Charles & Samuel Thompson [c.1770].*

A 1644 g.443.vv (10)

Overture to Artaxerxes. — *London, John Bland [c.1790]* - KLA.

A 1645 g.352.f (4)

The favorite overture in the opera of Artaxerxes adapted for two performers on one harpsichord or piano forte — *London, Longman & Broderip [1780?].*

A 1649 e.5.(2)

Anthem (O be joyful unto the Lord), adapted to the . . . overture of Artaxerxes by Dr. Arnold. — *London, editor.*

A 1652 G.226 (1)

(A 1653 - see Tract volume G.306 (159) on Reel 26)

A Masonic hymn to a favorite movement of Dr. Arne's [Overture, Larghetto]. — *London, John Fentum.*

A 1653 G.306 (159)

##### **Artaxerxes Einzelgesange**

(A 1654 - see Tract volume I.596 (3) on Reel 31)

Adieu, thou lovely youth. Sung by Miss Brent in Artaxerxes.— *[London]. S. Phillips [c.1770]*

A 1654 I.596 (3)

(A 1655 - see Tract volume G.306 (217) on Reel 26)

— *s.l., s. n. [1765].*

A 1655 G.306 (217)

(A 1659 - see Tract volume H.1601.u (86) on Reel 30)

Fair Aurora prithee stay, a duet. — *s.l., s.n. [1765].*

A 1659 H.1601.u (86)

(A 1663 - see Tract volume H.1601.u (94) on Reel 30)

Fair Semira. Sung by Mr. Peretti in Artaxerxes — *s.l., s.n. [c.1765]*

A 1663 H.1601.u (94)

(A 1664 - see Tract volume H.1601.f (12) on Reel 30)

Fly soft ideas fly. As sung by Madam Mara. — *Dublin, Hime [1800?].*

A 1664 H.1601.f (12)

## DETAILED LISTING

### **REEL FIVE (cont.)**

#### **ARNE, Thomas Augustin (cont.)**

(A 1666 - see Tract volume H.1601.f (15) on Reel 30)

For thee I live my dearest. The favorite duet. — *Dublin, Henry Mountain [1790?]*

A 1666 H.1601.f (15)

(A 1672 - see Tract volume G.309 (141) on Reel 26)

If o'er the cruel tyrant love. A favourite song. — *London, s.n. [1770?]*

A 1672 G.309 (141)

(A 1681 - see Tract volume H.1994.a (197) on Reel 31)

— . . . sung by Mr. Jagger at Vauxhall. — *s.l., s.n. [1797].*

A 1681 H.1994.a (197)

(A 1686 - see Tract volume H.1601.f (28) on Reel 30)

— ... as sung by Madam Mara. — *Dublin, Henry Mountain [1790?]*

A 1686 H.1601.f (28)

(A 1687 - see Tract volume G.309.e (3) on Reel 26)

—Infancy. — *s.l., s.n. [1770?]*

A 1687 G.309.e (3)

(A 1689 - see Tract volume G.312. (153) on Reel 27)

—The Queen of hearts she made some tarts. — *[London, W. Bailey, 1775?].*

A 1689 G.312 (153)

(A 1690 - see Tract volume G.309. (159) on Reel 26)

—In rip'ning age, the female breast. The progress of love, a parody on the song of Infancy. — *London, P. Hodgson.*

A 1690 G.309 (159)

(A 1690 - see Tract volume G.310. (52) on Reel 27)

Let not rage. Sung by Miss Brent. — *s.l., s.n. [1770?]*

A 1691 G.310 (52)

(A 1694 - see Tract volume H.1601. (60) on Reel 30)

Let not rage. —... a much admired song. — *Dublin, Hime [1800?].*

A 1694 H.1601.f (60)

(A 1695 - see Tract volume H.1601.u. (161) on Reel 30)

The soldier tir'd, sung by Miss Brent in Artaxerxes—*s.l., s.n. [c.1765].*

A 1695 H.1601.u (161)

(A 1709 - see Tract volume G.312. (187) on Reel 27)

Thy father, away. Sung by Mr Beard. — *s.l., s.n.*

A 1709 G.312 (187)

(A 1712 - see Tract volume H.1994.a. (220) on Reel 31)

Water parted from the sea. Sung by Mr Tenducci. — *s.l., s.n. [1765?]*

A 1712 H.1994.a (220)

#### **As you like it**

The musick in the comedy of As you like it; in score. — *London, Harrison & Co. No. 114 [1786].*

A 1723 E.105

## DETAILED LISTING

### REEL FIVE (cont.)

#### **ARNE, Thomas Augustin (cont.)**

(A 1724 - see Tract volume H.1601.b. (110) on Reel 30)

Blow, blow thou winter wind. Sung by Mrs. Clive.— *s.l., s.n.*

A 1724 H.1601.b (110)

(A 1734 - see Tract volume H.1994.1. (67) on Reel 31)

When daisies pied. The Cuckow . . . sung by Mrs. Clive.— *s.l., s.n. [1745?]*

A 1734 H.1994.a (67)

When daisies pied and violets blew, sung by Mrs. Jordan.—*London, S. A. & P. Thompson [1803?].*

A 1738 H.1652.p (3)

#### **The beggar's opera** (— John Gay)

(A 1743 - see Tract volume g.272. (6) on Reel 32)

Overture to the Beggar's opera. — *London, George Walker.* - KLA.

A 1743 g.272 (6)

#### **Britannia**

(A 1744 - see Tract volume G.229. (2) on Reel 25)

Britannia. A masque. — *London, John Walsh [1760?].* - KLA

A 1744 G.229 (2)

#### **Comus**

The musick in the masque of Comus, written by Milton ... opera prima. — *London, William Smith [c.1740].* - P.

A 1745 G.320.d

(A 1744 - see Tract volume D.262. (3) on Reel 24)

Comus. A masque ... for the voice, harpsichord and violin. — *London, Harrison & Co. [1783]*

A 1749 D.262 (3)

The songs, duetto and trio in the masque of Comus . . . dispos'd properly for a harpsichord & voice, and may be accompanied with a violin or german flute & violoncello.— *London, William Smith [c.1745]*

A 1753 D.260.c

The songs, duet & trio with the overture in the masque of Comus, set for the violin, german flute and harpsichord. — *London, Henry Thorowgood [c.1765].*

A 1756 G.226.d

Comus, a masque . . . for the german flute. — *London, Harrison & Co. [1787]*

HarAA 1762a f.241.f

By dimpled brook. Sung by Mrs. Clive. — *s.l., s.n. [c.1740]*

A 1763 G.316.q (9)

(A 1765 - see Tract volume G.306 (233) on Reel 26)

By the gayly circling glass. Sung by Mr. Beard. — *s.l., s.n. [1740?]*

A 1765 G.306 (233)

(A 1769 - see Tract volume G.307 (206) on Reel 26)

Fly swiftly ye minutes. Sung by Mr. Beard. — *s.l., s.n. [1740?]*

A 1769 G.307 (206)

## DETAILED LISTING

### **REEL FIVE (cont.)**

#### **ARNE, Thomas Augustin (cont.)**

(A 1770 - see *Tract volume G.308 (50) on Reel 26*)

How gentle was my Damon's air. Sung by Mrs. Arne.—*s.l., s. n. [1740?]*

A 1770 G.308 (50)

(A 1773 - see *Tract volume G.305 (112) on Reel 26*)

Now Phoebus sinketh in ye west. Sung by Mr. Beard.—*s.l., s. n. [1740?]*

A 1773 G.305 (112)

(A 1775 - see *Tract volume G.316.a (39) on Reel 28*)

Preach not me your musty rules. Sung by Mrs. Clive in Comus. — *s.l., s. n. [1745?]*

A 1775 G.3216.a (39)

(A 1778 - see *Tract volume H.1601.g (3) on Reel 30*)

Sweet Echo. —. . . sung by Miss Catley. — *s.l., s. n. [1790?]*

A 1778 H.1601.g (3)

(A 1780 - see *Tract volume G.312 (89) on Reel 27*)

The wanton god who pierces hearts. Sung by Mrs. Clive in Comus. — *s. l., s. n. [1740?]*

A 1780 G.312 (89)

(A 1781 - see *Tract volume G.320.e (8) on Reel 28*)

Wou'd you taste ye noontide air. Sung by Mrs. Arne in Comus.—*s.l., s. n. [c.1740]*

A 1781 G.320.e (8)

#### **The cooper**

(A 1786 - see *Tract volume D.261 (3) on Reel 24*)

The cooper. A comic opera. — *London, William Napier [1772]. - K.L.A.*

A 1786 D.261 (3)

#### **The crusade (Pasticcio)**

The songs, dialogue, duetts, trios and marches in the historical romance of the Crusade ... composed by Dr. Arne. — *London, Longman & Broderip [1790].*

A 1787 D.293.b

#### **Cymbeline**

(A 1788 - see *Tract volume H.1994.c (4) on Reel 31*)

To fair Fidele's grassy tomb. The favorite song, sung in Cymbeline. — *s. l., s. n. [1780?]*

A 1788 H.1994.c (4)

#### **Cymon and Iphigenia**

(A 1793 - see *Tract volume G.323 (2) on Reel 29*)

Cymon and Iphigenia. A cantata . . . sung by Mr. Lowe at Vaux Hall Gardens. — *s. l., s. n. [1750?]*

A 1793 G.323 (2)

#### **Elfrida**

(A 1805- see *Tract volume D.263 (2) on Reel 24*)

The songs duets and chorusses in the tragedy of Elfrida . . . with the overture adapted for the harpsichord. — *London, John Johnston & Longman, Lukey & Co. [1772] — K.L.A.*

A 1805 D.263 (2)

A select overture, In 8 parts . . . for Elfrida, No. 11. — *London, John Johnston; Longman Lukey & Co. [1772] - St.*

A 1807 g.100.e

## DETAILED LISTING

### REEL FIVE (cont.)

#### **ARNE, Thomas Augustin (cont.)**

##### **Eliza**

Eliza, an English opera.—*London, John Walsh [1758]. - P.*

A 1808 G.228 (1)

— . . . for the voice, harpsichord and violin. - *ib.*, *Harrison & Co. (New Musical Magazine, No. 27-29). [c.1784] - P.*

A 1809 E.105                      FILMED AFTER A 1980

(*A 1813 - see Tract volume H.1994 (10) on Reel 31*)

Come Britannia shake thy lance. — [*London*], *John Carr [1770?]*

A 1813 H.1994 (10)

(*A 1815 - see Tract volume G.310 (101) on Reel 27*)

My fond shepherds. Sung by Sigra Frasi — *s.l., s. n. [1755]*

A 1815 G.310 (101)

(*A 1819 - see Tract volume H.1601.a (104) on Reel 30*)

We've fought, we have conquer'd. Sung by Mr. Beard. — *s.l., s. n. [c.1760]*

A 1819 H.1601.a (104)

### REEL SIX

#### **ARNE, Thomas Augustin cont.**

When all the Attic fire was fled. Sung by Mrs. Vernon.— *s.l., s. n.*

A 1820 G.426.kk (55)

(*A 1821 - see Tract volume H.1994.a (130) on Reel 31*)

The woodlark.— *London, Robert Falkener [1770?]*

A 1821 H.1994.a (130)

#### **The fairy prince**

(*A 1823 - see Tract volume D.263(3) on Reel 24*)

The fairy prince, a masque. — *London Welcker [1771]. - P.*

A 1823 D.263 (3)

The new overture to the Fairy prince, adapted for the harpsichord or piano forte. — *London, T. Welcker [1771].*

A 1829                      f.65.b (4)

#### **The foundling**

(*A 1831 - see Tract volume G.227 (6) on Reel 25*)

— . . . the new song in the Foundling. Sung by Mrs. Cibber.— *London, J. Oswald (S. Phillips) [1750?]*

A 1831                      G.227 (6)

#### **The guardian outwitted**

(*A 1833 - see Tract volume G.230 (2) on Reel 25*)

The overture, songs and duets in the opera call'd The guardian outwitted, for the voice and harpsichord. — *London, Robert Bremner [1765]*

A 1833                      G.230 (2)

The periodical overture, in 8 parts ... No. XXVII. — *London, Robert Bremner [1770].*

AA 1834                      h.3210 (31)

## DETAILED LISTING

### REEL SIX (cont.)

#### **ARNE, Thomas Augustin (cont.)**

##### **Harlequin mercury**

(A 1837 - see Tract volume G.314 (30) on Reel 28)

The beer drinking Briton. A new song — . . . sung by Mr. Beard in the new pantomime call'd Harlequin Mercury. — *ib.*, s. n.

A 1837            G.314 (30)

##### **Harlequin sorcerer**

The comic tunes in the celebrated entertainment call'd Harlequin sorcerer . . . for the harpsicord, violin, &c. — *London, John Walsh [1766]*.

A 1840            e.5.f (5)

##### **An hospital for fools**

(A 1843 - see Songs in Periodicals on Reel 33)

An hospital for fools. A dramatic fable . . . to which is added the songs with their basses and symphonies and transposed for the flute.— *London, John Watts [1739]*.

A 1843            80.c.18 (3)

##### **The judgment of Paris**

(A 1844 - see Tract volume G.230 (1) on Reel 25)

The music in the Judgment of Paris, consisting of all the songs, duettos and trio, with the overture in score . . . to which . . . are added the celebrated ode . . . call'd Rule Britannia, and Sawney & Jenny, a favourite dialogue, in ye Scotch stile . . . opera sesta. — *London, Henry Waylett*.

A 1844            G.230 (1)

(A 1845 - see Tract volume G.316.d (101) on Reel 28)

Distracted I turn. Sung by Mr. Beard in the Judgment of Paris. — *s.l.*, s. n. [1745]

A 1845            G.316.d (101)

(A 1846 - see Tract volume G.310. (169) on Reel 27)

Nature fram'd thee sure for loving. Sung by Mrs. Arne in the Judgment of Paris. *s.l.*, s. n. [1750?]

A 1846            G.310 (169)

##### **Judith**

Judith, an oratorio. — *London, John Walsh [1764]*. - P

A 1848            G.321 (1)

(A 1851 - see Tract volume I.596. (1) on Reel 31)

Vain is beauty's gaudy flower. A favourite song in Judith, sung by Miss Brent. — *s.l.*, s.n. [c.1765].

A 1851            I.596 (1)

##### **King Arthur (von Arne und Henry Purcell)**

A select overture in 8 parts . . . No. 10, King Arthur. — *London, John Johnston. [1772]* - St.

A 1854            g.100.h

— . . . adapted to the harpsichord by the author. — *ib.*, *Longman, Lukey & Co. [1773]*

A 1856            g.272.t (2)

##### **Love in a village (Pasticcio)**

Love in a village. A comic opera . . . the musick by Handel, Boyce, Arne . . . for the harpsicord, voice, german flute, or violin. — *London, John Walsh. [1763]* - P.

A 1857            D.269

— . . . for a german flute, hoboy or violin.— *ib.*, *John Walsh [1763]*.

A 1858            e.340.h (2)

## DETAILED LISTING

### REEL SIX (cont.)

#### **ARNE, Thomas Augustin (cont.)**

— . . . for the piano-forte, voice, german flute or guittar. — *ib.*, *Harrison & Co.: The Piano-Forte Magazine, Vol. 1 1797-1802.*

A 1862            D.854

— . . . a new edition . . . to which is added the celebrated Bravura song introduced by Mrs. Billington, composed by Sgr. Giordani. — *ib.*, *Robert Birchall [1795?]*

A 1863            H.108

*(HarAA 1868a - see Tract volume H.1601.u (152) on Reel 30)*

Go naughty man. [Song]. Sung by Miss Brent. — *s.l., s.n. [c.1765]*

AA 1868a            H.1601.u (152)

*(HarAA 1868b - see Tract volume H.1601.u (148) on Reel 30)*

How happy were my days. Sung by Miss Davis [à v, bc]. — *s. l., s. n. [c.1765]*

AA 1868b            H.1601.u (148)

*(HarAA 1868c - see Tract volume H.1994.c (7) on Reel 31)*

In vain I ev'ry art essay. [Song]. Sung by Mr. Mattocks. — *s.l., s.n. [c.1765]*

AA 1868c            H.1994.c (7)

*(AA 1869b - see Tract volume H.1601.u (131) on Reel 30)*

Since Hodge. [Song.] Sung by Mr Davies. — *s.l., s.n. [c.1765]*

AA 1869b            H.1601.u (131)

*(AA 1869c - see Tract volume G.311 (144) on Reel 27)*

Still in hopes to get the better. A song. Sung by Mr. Mattocks. — *s. l., s. n. [c.1765]*

AA 1869c            G.311 (144)

*(AA 1869e - see Tract volume H.1601.u (151) on Reel 30)*

The traveller benighted, sung by Mrs. Billington. — *[London, H. Andrews, c.1800].*

AA 1869e            H.1601.u (151)

*(AA 1870b - see Tract volume H.1994.a (207) on Reel 31)*

Under the rose. [Song]. Sung by Mr. Beard. — *London, R. Falkener [1775].*

AA 1870b            H.1994.a (207)

*(AA 1870d - see Tract volume H.1601.u (129) on Reel 30)*

When once love's. [Song]. Sung by Miss Hallam. — *s.l., s.n.*

AA 1870d            H.1601.u (129)

#### **May day**

May day, or The little gypsy . . . dispos'd for the voice, organ, harpsichord and piano forte. — *London, P. Hodgson.*

A 1872            D.260

*(A 1874 - see Tract volume G.308 (145) on Reel 26)*

How can my heart rest. Sung by Mr. Vernon. — *London, P. Hodgson [1775].*

A 1874            G.308 (145)

*(A 1876 - see Tract volume G.313 (142) on Reel 27)*

Wou'd women do as I do. - Sung by Mrs. Wrighten. — *London, P. Hodgson [1775].*

A 1876            G.313 (142)

## DETAILED LISTING

### REEL SIX (cont.)

#### **ARNE, Thomas Augustin (cont.)**

(A 1877 - see Tract volume G.314 (83) on Reel 28)

Yes I'll give my heart away. Sung by Mr. Vernon. — London, P. Hodgson [1775].

A 1877            G.314 (83)

#### **The merchant of Venice**

To keep my gentle Jessy. A favourite song in The merchant of Venice. — *s.l., s.n.* [1790?]

A 1882            H.2818 (26)

(A 1884 - see Tract volume G.353 (21) on Reel 29)

— Quartetto from a favourite song of Dr. Arne's, harmonized by R. Langdon. — London, Broderip & Wilkinson [1800?].

A 1884            G.353 (21)

(A 1885 - see Tract volume G.310 (124) on Reel 27)

My bliss too long my bride denies. The serenade, sung by Mr. Mattocks in the Merchant of Venice. — *s.l., s.n.* [1770?]

A 1885            G.310 (124)

#### **The miller of Mansfield**

(A 1886 - see Tract volume G.316.d(165) on Reel 28)

How happy a state does ye miller possess. A song in The miller of Mansfield. — *s.l., s.n.*

A 1886            G.316.d (165)

#### **Miss in her teens**

(A 1887 - see Tract volume G.313.(182) on Reel 27)

When I was a child. Miss in her teens. A ballad. Sung by Miss Jameson at Vauxhall. — London, John Bland [1780?].

A 1887            G.313 (182)

#### **Ode upon dedicating a building to Shakespeare**

(A 1888 - see Tract volume D.261(4) on Reel 24)

An ode upon dedicating a building to Shakespeare. — London, John Johnston [1769].

A 1888            D.261 (4)

(A 1890 - see Tract volume G.316.q(18) on Reel 28)

Thou soft flowing Avon. — London, John Johnston [c.1770].

A 1890            G.316.q (18)

... with variations for the harpsichord or piano forte, also for the german flute or violin.— London, Welcker [c.1775]

A 1897            g.443.s (20)

#### **Reffley spring**

(A 1898 - see Tract volume G.227(1) on Reel 25)

Reffley spring, a cantata. Composed for the dedication of the water to the deities of love and social enjoyment. — London, Charles & Samuel Thompson [1764]

A 1898            G.227 (1)

#### **Romeo and Juliet**

(A 1899 - see Tract volume G.322(3) on Reel 29)

A compleat score of the solemn dirge in Romeo and Juliet as perform'd at the Theatre Royal in Covent Garden.— London, Henry Thorowgood [1765?].

A 1899            G.322 (3)

## DETAILED LISTING

### REEL SIX (cont.)

#### **ARNE, Thomas Augustin (cont.)**

##### **Rosamond**

(A 1900 - see Tract volume G.227(7) on Reel 25)

Rise, glory, rise. Sung by Mrs. Vincent at Marybone.—s.l., s.n. [1770?]

A 1900            G.227 (7)

(A 1901 - see Tract volume G.305(132) on Reel 26)

Was ever nymph like Rosamond so fair. Sung by Miss Arne in Rosamond. — s.l., s. n. [1734?]

A 1901            G.305 (132)

##### **The rose**

A select overture in 8 parts ... for the comic opera of The rose. No. XII. —[London] John Johnson; Longman, Lukey & Co. [1773] - St.

A 1902            g.100.g

##### **The sacrifice of Iphigenia**

(A 1907 - see Tract volume G.308 (59) on Reel 26)

— . . . within compass of the german flute.— s.l., s. n. [1750?]

A 1907            G.308 (59)

##### **The tempest**

(A 1912 - see Tract volume G.313 (14) on Reel 27)

Where the bee sucks. —. . . Ariel's song in The tempest. — London, William Randall [1775?].

A 1912            G.313 (14)

(A 1914 - see Tract volume H.1994.b (101) on Reel 31)

— ... german flute in the symphonies and solo part of the song. — s.l., s. n. [1770]

A 1914            H.1994.b (101)

(A 1916- see Tract volume H.1653.n (22) on Reel 30)

— ... sung by Miss Romanzini in the character of Ariel. — London, S. A. & P. Thompson [c.1785].

A 1916            H.1653.n (22)

##### **Thomas and Sally**

Thomas and Sally, or The sailor's return, a dramatic pastoral, with the overture in score, songs, dialogues, duettos and dance tunes. — London, author (J. Phillips), 1761

A 1924            H.130 (2)

(A 1925- see Tract volume G.230 (3) on Reel 25)

— ... with the overture in score. — *ib.*, John Walsh [1765].

A 1925            G.230 (3)

(A 1926- see Tract volume D.262 (5) on Reel 24)

— . . . for the harpsichord, voice, german flute, or violin. — *ib.*, John Walsh [1765].

A 1926            D.262 (5)

— a musical entertainment. — *ib.*, John Phillips [1765?].

A 1929            d.17

— London, John Walsh [c.1765].

HarAA 1929a    e.340.h (5)

(AA 1931 - see Tract volume G.321.b (2) on Reel 28)

The overture with the songs in Thomas and Sally.— London, Henry Thorowgood. [c.1765]—

KLA.

AA 1931            G.321.b (2)

## DETAILED LISTING

### REEL SIX (cont.)

#### **ARNE, Thomas Augustin (cont.)**

(AA 1935a- see Tract volume H.1654.p (7) on Reel 30)

— Overture in Thomas and Sally (The Scotch air in the overture ... sung by Mr. Tenducci and Miss Brent). — [London], David Rutherford [c.1765].

AA 1935a        H.1654.p (7)

(A 1945- see Tract volume I.530(152) on Reel 31)

The echoing horn. — *ib.*, *s. n.*

A 1945        I.530 (152)

Sure Sally is the loveliest lass. — *s.l.*, *s.n.* [c.1765]

HarAA 1949a    H.1860 (19)

(A 1953 - see Tract volume G.316.h (37) on Reel 28)

When late I wander'd o'er the plain — *s. l.*, *s. n.*

A 1953        G.316.h (37)

(A 1958 - see Tract volume I.596 (74) on Reel 31)

The way to succeed with a lass —... sung by Mrs. Vernon in the new entertainment of Thomas and Sally, *s. l.*, *s. n.* [c.1765]

A 1958        I.596 (74)

#### **Tom Thumb**

The most celebrated aires in the opera of Tom Thumb. — London, Benjamin Cooke (Cross).

[1733]

A 1961        G.226.c

(A 1962 - see Tract volume H.1994.c(12) on Reel 31)

To have my bold actions. — London, John Simpson [1733]

A 1962        H.1994.c (12)

#### **The trip to Portsmouth (Pasticcio)**

The music in The trip to Portsmouth . . . the overture and dances composed by Dr. Arne, and the songs by Charles Dibdin, with transpositions for the german flute & guitar. — London, Longman & Co. [1773]

AA1964        D.275 (3)

#### **Twelfth night**

The musick in the comedy of Twelfth night; in score. — London, Harrison & Co., No. 144. [1786]

A 1966        E.105            FILMED AFTER A 1980

#### **The way to keep him**

Ye fair marri'd dames. The new song, sung by Mrs. Cibber. — *s.l.*, *s. n.* [1760].

A 1967        G.316.j (8)

(A 1974 - see Songs in Periodicals on Reel 33)

Ye fair, possess'd of every charm. Instruction for the fair, a new song. — London, London Magazine, 1761, p. 666.

A 1974        158.I.6

#### **GEISTLICHE VOKALWERKE**

A second collection of psalms and hymns used at the Magdalen chapel . . . the musick . . . by Dr. Arne, Mr. W. Selby and Mr. A. Smith . . . set for the organ, harpsichord, voice, violin, german flute and guitar. — London, Henry Thorowgood. SD S. 70 [1772]

A 1977        E.602.y (1)

## DETAILED LISTING

### REEL SIX (cont.)

#### **ARNE, Thomas Augustin (cont.)**

##### WELTLICHE VOKAL WERKE

##### Sammlungen

Amusement for the ladies, being a selection of the favorite catches, canons, glees and madrigals.—

*London, Broderip & Wilkinson. SD S. 88 [c.1780]*

A 1978 R.M.8.b.8

*(A 1979 - see Tract volume G.323 (6) on Reel 29)*

British amusement, a favourite collection of songs sung at the publick gardens. Book 1(-3).—

*London, Thompson & sons. [1762]*

SD S. 117

A 1979 G.323 (6)

Two English cantatas for a voice and instruments. — *London, John Walsh.*

A 1980 H.1648.c (1)

*(A 1982 - see Tract volume G.321.b (1) on Reel 28)*

A 2d set of two English cantatas for a voice and instruments. — *London, John Walsh. [1755]*

AA 1982 G.321.b (1)

*(A 1984 - see Tract volume G.321 (1) on Reel 28)*

Six cantatas for a voice and instruments.— *London, John Walsh. [1755]*

A 1984 G.321 (1)

Six cantatas . . . for the voice, harpsichord and violin. — *London, Harrison & Co., No.97 (98). [1785]*

A 1985 E.105

Lyric harmony,- consisting of eighteen entire new ballads with Colin and Phaebe in score . . . opera quarta. — *London, William Smith, for the author. [1745]*

A 1991 G.320.a (1)

*(A 1994 - see Tract volume G.322 (6) on Reel 29)*

The second volume of Lyric harmony . . . opera quinta. — *London, John Simpson. [1748]*

A 1994 G.322 (6)

Lyric harmony. Part I (II) ... for the voice, harpsichord and violin.— *London, Harrison & Co., No. 20 (23). [1784]*

A 1995 E.105 FILMED AFTER A 1980

*(A 1998 - see Tract volume D.262 (2) on Reel 24)*

New favourite songs as sung by Mrs. Arne at Ranelagh House. — *London, author. [1768]*

A 1998 D.262 (2)

*(A 1999 - see Tract volume G.320.a (2) on Reel 28)*

The new songs sung at Vaux-hall by Mr. Gilson, with favorite Scots air sung by Miss Brent. — *London, Robert Bremner. [1765]*

A 1999 G.320.a (2)

### REEL SEVEN

#### **ARNE, Thomas Augustin cont.**

The songs and duetto in the Blind Beggar of Bethnal-Green . . . with the favourite songs . . . in the Merchant of Venice . . . to which will be added, a collection of new songs and ballads, the words . . . selected from the best poets. — *London, author William Smith. [1741?]*

A 2000 G.320.f

## DETAILED LISTING

### REEL SEVEN (cont.)

#### **ARNE, Thomas Augustin (cont.)**

The songs in the comedies called *As you like it*, and *Twelfth night*, written by Shakespear; with a favourite air in the *Fall of Phaeton*; another in the *Tender husband*; and the scene of the ghosts of *Darius* and *Statira* in the *Rival Queens* or the *Death of Alexander the great*. For two voices. —

*London, author, William Smith. [1741]*

A 2002            H.145.d

*(A 2003 - see Tract volume G 322 (4) on Reel 29)*

The songs in *As you like it*, with the duet in the *Rival queens*; to which are added the songs in *Twelfth night*, with a song in the *Fall of Phaeton* and the *Tender husband*. — *London, John Cox. [1750?]*

A 2003            G.322 (4)

*(A 2004 - see Tract volume G 322 (1) on Reel 29)*

Summer amusement. A collection of lyric poems, with the favourite airs set to them . . . with the new cantata called *Love and resentment*. — *London, author. [1766]*

A 2004            G.322 (1)

*(A 2005 - see Tract volume G 320 (1) on Reel 28)*

The syren. A new collection of favorite songs sung by Mrs. Farrell. — *London, Longman & Broderip [1777]*

A 2005            G.320 (1)

*(A 2006 - see Tract volume G 320 (2) on Reel 28)*

The vocal grove, being a collection of favorite songs sung ... at *Vaux-Hall Gardens*. — *London, Longman, Lukey & Co., 1774.*

A 2006            G.320 (2)

*(A 2008 - see Tract volume G 321 (2) on Reel 28)*

Vocal melody. [Book I(-II):] An entire new collection of English songs and a cantata ([III:] A favourite collection of songs and dialogues; [IV:] A favourite collection of English songs ... with the songs in *Harlequin Sorcerer*, and the *Oracle*). — *London, John Walsh. [1746-52]*

A 2008            G.321 (2)

*(A 2009 - see Tract volume G 321 (3) on Reel 28)*

—[Book V:] The agreeable musical choice. An entire new collection of English songs with the duet in *Harlequin Sorcerer*. ([VI:] A favourite collection of English songs. [VII:] A pastoral collection of songs; [VIII:] A favourite collection of English songs). — *ib., John Walsh. [1752-7]*

A 2009            G.321 (3)

*(A 2010 - see Tract volume G 323 (7) on Reel 29)*

—[Book IX:] A collection of songs . . . in which are the new songs ... in the *Jovial crew*. — *ib., John Walsh. [1760]*

A 2010            G.323 (7)

*(A 2011 - see Tract volume G 323 (4) on Reel 29)*

—[Book XI:] *British melody*. A favourite collection of English songs and a cantata. — *ib., John Walsh. [1760]*

A 2011            G.323 (4)

*(A 2012 - see Tract volume G 323 (5) on Reel 29)*

—[Book XII:] A choice collection of songs sung at *Vaux-Hall Gardens* by Miss Brent and Mr. Lowe. — *ib., John Walsh. [1761]*

A 2012            G.323 (5)

## DETAILED LISTING

### REEL SEVEN (cont.)

#### **ARNE, Thomas Augustin (cont.)**

(A 2013 - see Tract volume G 320 (4) on Reel 28)

—[Book XIII:] The winter's amusement. Consisting of favourite songs and cantatas. — London, author [1761]

A 2013            G.320(4)

(A 2015 - see Tract volume G 322 (2) on Reel 29)

— [Book XIV:] A favourite collection of songs with the dialogue in the Arcadian nuptials. — London, John Walsh. [1764]

A 2015            G.322 (2)

#### Einzelgesänge

(A 2017 - see Tract volume H.1652.nn (14) on Reel 30)

At length too soon. The contest between love and glory, a favorite song — London, Riley & Willis. [c.1795]

A 2017            H.1652.nn (14)

(A 2021 - see Tract volume I.600.d (178) on Reel 31)

The blooming vale.— London, G. Kearsly [1760?].

A 2021            I.600.d (178)

(A 2026 - see Tract volume I.600.d (174) on Reel 31)

Cloe's way. Written by a young lady— London, G. Kearsly [1760?]

A 2026            I.600.d (174)

(A 2032 - see Tract volume G.316 (50) on Reel 28)

A dawn of hope. A new song. — s. l., s. n. [1745?]

A 2032            G.316 (50)

(A 2038 - see Tract volume I.596 (34) on Reel 31)

The dusky night. — s.l., s n [c.1780]

A 2038            I.596 (34)

(A 2039 - see Tract volume H.1653.j (54) on Reel 30)

—... a favorite hunting song, sung by Mrs. Kennedy in the Beggar's opera.— London, Samuel, Ann & Peter Thompson. [c.1780]

A 2039            H.1653.j (54)

(A 2043 - see Tract volume G.353 (22) on Reel 29)

Gentle youth, ah tell me why. The fond appeal. Quartetto . . . harmonised by R. Langdon. — London, Broderip & Wilkinson. [1800?]

A 2043            G.353 (22)

(A 2045 - see Tract volume G.309 (6) on Reel 26)

Heigh ho. A song. — s. l., s. n. [1750?]

A 2045            G.309 (6)

(A 2047 - see Tract volume G.308 (101) on Reel 26)

—Advice. Sung by Mr. Morgan. — s. l., s. n..

A 2047            G.308 (101)

(A 2052 - see Tract volume G.316 .c (8) on Reel 28)

Ianthe and Iphis. — s.l., s. n. [1750?]

A 2052            G.316.c (8)

## DETAILED LISTING

### REEL SEVEN (cont.)

#### **ARNE, Thomas Augustin (cont.)**

(A 2054 - see Tract volume G.227 (10) on Reel 25)

In a small pleasant village. Nan of the vale. — *s.l., s.n.* [1750?]

A 2054            G.227 (10)

(A 2058 - see Tract volume G.314 (74) on Reel 28)

The Inconstant. — *London, Longman, Lukey & Co.* [1775?]

A 2058            G.314 (74)

(A 2059 - see Tract volume H.1994.a(185) on Reel 31)

Jemmy and Nanny. Sung by Mrs. Arne . . . at Ranelagh and Master Brown at Marybone Gardens.  
— *s. l., s. n.* [1770?]

A 2059            H.1994.a (185)

(A 2061 - see Tract volume H.1601.b(60) on Reel 30)

Let others to London go roam.— *Dublin, John Lee* [1775?].

A 2061            H.1601.b (60)

(A 2062 - see Tract volume G.227(15) on Reel 25)

Long time I serv'd young Rosalind. Sung by Mr. Jagger at Vauxhall.— *s. l., s. n.* [1762?]

A 2062            G.227 (15)

(A 2067 - see Tract volume G.316.e.(40) on Reel 28)

Love relaps'd. — *s. l., s.n.* [1750?]

A 2067            G.316.e (40)

(A 2068 - see Tract volume G.313(202) on Reel 27)

Love's true object. — *s. l., s. n.* [1760?]

A 2068            G.313 (202)

(A 2072 - see Tract volume I.600.d(178) on Reel 31)

The mutual symptoms, wrote by a lady.— *London, G. Kearsly* [1760?]

A 2072            I.600.d (178)

(A 2073 - see Tract volume H.1994.a(78) on Reel 31)

My banks they are furnish'd. The words by W. Shenstone. — *London, Robert Falkener* [1775?]

A 2073            H.1994.a (78)

(A 2077 - see Tract volume G.227(9) on Reel 25)

— . . . a new french horn song.— *s.l., s.n.* [1760?]

A 2077            G.227 (9)

New blessings, new life, a favorite air. — *London Bland & Weller* [1795?].

A 2079            G.424.a (1)

(A 2080 - see Tract volume G.227(8) on Reel 25)

No more shall the tinkling guitar.— *London, Henry Waylett* 1750?].

A 2080            G.227 (8)

(A 2082 - see Songs in Periodicals on Reel 33)

Now the happy knot is ty'd. Colinet. A new song, sung by Mr. Lowe and Mrs. Lampe. — *London, London Magazine, 1759, p.54*

A 2082            158.1.4

## DETAILED LISTING

### REEL SEVEN (cont.)

#### **ARNE, Thomas Augustin (cont.)**

(A 2087 - see Tract volume G.805.m (5) on Reel 30)

Nymphs and shepherds. Sung by Miss Brent at Ranelagh.— *s.l., s. n.*

A 2087            G.805.m (5)

(A 2090 - see Tract volume I.596 (2) on Reel 31)

— . . . sung by Miss Brent at Ranelagh, and by Mrs Vincent at Vauxhall Gardens — *s. l., s. n.*  
[c.1770]

A 2090            I.596 (2)

(A 2091 - see Tract volume I.600.d (173) on Reel 31)

An ode to love.— London, G. Kearsly. [1760?]

A 2091            I.600.d (173)

(A 2092 - see Tract volume G.305.(287) on Reel 26)

Oh—the same is intitled Strephon and Molly. An excellent new Ball-it as sung by Bess Tatter. —  
*s. l., s. n.* [1750?]

A 2092            G.305 (287)

(A 2093 - see Tract volume G.305(277) on Reel 26)

One morning young Roger. A ballad. — *s. l., s. n.* [1760?]

A 2093            G.310 (277)

(A 2097 - see Tract volume G.314 (66) on Reel 28)

Phillis, a pastoral. The words by Mr. Pott, sung by Mr. Vernonb at Vauxhall. — London, John  
Fentum. [1775?]

A 2097            G.314 (66)

(A 2100 - see Tract volume G.315 (53) on Reel 28)

Pitty Patty. A favourite Scotch song, as altered from the tune of the Yellow-hair'd laddie. . . with  
the addition of instrumental parts.— London, Henry Waylett [1750?].

A 2100            G.315 (53)

(A 2102 - see Tract volume I.600.d (172) on Reel 31)

Platonic love.— London, G. Kearsly. [1760?]

A 2102            I.600.d (172)

(A 2103 - see Tract volume I.600.d (171) on Reel 31)

The pride of May. — London, G. Kearsly. [1760?]

A 2103            I.600.d (171)

(A 2104 - see Tract volume G.314(65) on Reel 28)

The retort . . . sung by Mr. Lowe at Vauxall. — *s.l., s. n.* [1750?]

A 2104            G.314 (65)

(A 2105 - see Tract volume G.800.m (3) on Reel 29)

The shepherd's invitation. A favorite Scotch air, sung by Miss Catley. — London, Longman &  
Broderip [1780?].

A 2105            G.800.m (3)

Soft pleasing pains. To Delia (Vocal Melody, Book VII). — *s. l., s. n.* [c.1780]

A 2107            Mad.Soc. 21 (29)

—Trio from a favorite song of Dr. Arne's, harmonised by R. Langdon. — London, Broderip &  
Wilkinson [1800?].

A 2110            G.352 (28)

## DETAILED LISTING

### REEL SEVEN (cont.)

#### **ARNE, Thomas Augustin (cont.)**

(*Har AA 2110a - see Tract volume I.596 (22) on Reel 31*)

Soft sleep why fly'st thou from the woe. Sung by Miss Young in Harry the 8<sup>th</sup> [à v, bc.] — *s.l., s.n. [c.1760]*

HarAA 2110a     I.596 (22)

(*A 2112 - see Songs in Periodicals on Reel 33*)

Spring, an ode. Set by Dr. Arne. — *London, The London Magazine, 1763, p.269*

A 2112             158.I.8

(*A 2113 - see Tract volume G.308 (152) on Reel 26*)

The street intrigue. Catch a 3 voci, adapted for the piano forte or harpsichord. — *London, S. Babb [1775?]*

A 2113             G.308 (152)

(*A 2114 - see Tract volume I.600.d (175) on Reel 31*)

Strephon and Phoebe. — *London, G. Kearsly. [1760?]*

A 2114             I.600.d (175)

(*A 2117 - see Tract volume G.306 (75) on Reel 26*)

The Sussex: toast. A ballad.— *s.l., s. n. [1740?]*

A 2117             G.306 (75)

(*A 2119 - see Tract volume G.316 (5) on Reel 28*)

—Take me, Jenny. Sung by Mrs. Arne at Ranelagh. — *s.l., s. n. [1760?]*

A 2119             G.316 (5)

(*A 2121 - see Tract volume G.312 (204) on Reel 27*)

The sycamore shade. Sung at Vauxhall.— *s.l., s.n. [1765?]*

A 2121             G.312 (204)

(*A 2122 - see Tract volume G.316.k (6) on Reel 28*)

Timely caution, sung by Mr. Fawcett at Ranelagh. — *London, Richard Duke. [1775?]*

A 2122             G.316.k (6)

(*A 2124 - see Tract volume I.596 (23) on Reel 31*)

The timely warning. — *s.l., s.n. [c.1760]*

A 2124             I.596 (23)

To soften care. A favorite glee. — *London, S Babb [c.1780].*

AA 2124a         F.I.e (1)

(*A 2125 - see Tract volume G.312 (18) on Reel 27*)

To the words that I sing. The new subscription song . . . sung by Mr. Lowe at the Theatre Royal in Drury Lane.— *s.l., s.n. [1745]*

A 2125             G.312 (18)

(*A 2132 - see Tract volume G.313 (223) on Reel 27*)

— Excuse for a love slip. — *s. l., s. n. [1760]*

A 2132             G.313 (223)

(*A 2139 - see Tract volume G.313 (248) on Reel 27*)

Which is the properest day to drink. A favorite glee.— *London, S. Babb [1770].*

A 2139             G.313 (248)

## DETAILED LISTING

### REEL SEVEN (cont.)

#### **ARNE, Thomas Augustin (cont.)**

— . . . a favourite glee for four voices. — *ib.*, Robert Falkener [1770]

A 2140            H.1994.a (110)

(A 2146 - see Tract volume G.313 (238) on Reel 27)

Why Caelia this constant upbraiding. Sung by Mr. Jagger at Vauxhall. — *s. l., s.n.* [1760?]

A 2146            G.313 (238)

(A 2150 - see Tract volume I.600.d (177) on Reel 31)

Ye verdant woods. The complaint. The words by a young lady. — *London, G. Kearsly.* [1760?]

A 2150            I.600.d (177)

(A 2151 - see Tract volume G.314 (41) on Reel 28)

You ask me dear Jack. Punch an emblem of the medium of life. — *London, S. Babb* [1780?].

A 2151            G.314 (41)

#### **INSTRUMENTALWERKE**

Six favourite concertos, for the organ, harpsichord, or piano forte: with instrumental parts. — *London, Harrison & Co. - St.* [1793]

A 2152            G.116 (1)

Eight overtures in 8 parts, four for violins, hoboys or german flutes, and four for violins, French horns, &c. with a bass for the violoncello & harpsicord. — *London, John Walsh. — St.* [1751]

A 2154            g.100

A fourth book of hornpipes in which is that celebrated hornpipe danc'd by Mrs. Vernon in the Beggars opera . . . for the harpsichord, violin or german flute. — *London, John Walsh.* [1760]

A 2155            a.5.a

Six medley or comic overtures in seven parts, for violins and hoboys with a bass for the harpsichord and violoncello. — *London, John Walsh. - St. SD S. 229* [1763]

A 2157            g.100.c

Four new overtures or symphonies in eight and ten parts for violins, tenors, oboes, horns, flutes, &c. — *London, John Johnston. — St.* [1767]

A 2158            g.100.d

VII Sonatas for two violins, with a thorough bass for the harpsichord or violoncello . . . opera terza. — *London, John Walsh. - St.* 1757]

A 2159            g.100.a

(A 2160 - see Tract volume D.263 (1) on Reel 24)

VIII Sonatas or lessons for the harpsichord. — *London, John Walsh.*

A 2160            D263 (1)

### REEL EIGHT

#### **ARNOLD, John**

The Compleat Psalmist. In four books. Containing I. An Introduction to . . . musick . . . II. Great variety of chanting-tunes, together with eighteen anthems . . . III. The whole book of psalms, containing near two hundred . . . tunes, collected from the best authors . . . with above fifty new tunes never before in print . . . IV. A select number of divine hymns . . . with several canons . . . the whole is composed in four parts . . . for either voice or organ. — *London, A. Pearson, for the author, 1741 (book II/III: 1740). — P.*

A 2173            C.380.h

## DETAILED LISTING

### REEL EIGHT (cont.)

#### **ARNOLD, John (cont.)**

—The Compleat Psalmist . . . Containing I. An introduction to . . . music. II. A set of services, commonly called chanting-tunes; together with four and twenty . . . anthems . . . III. The whole book of psalm-tunes . . . with several new tunes . . . IV. A set of divine hymns. . . with several canons . . . the whole is composed for one, two, three, four, and five voices . . . the second edition, with large additions. - *ib.*, *Robert Brown, for the author, 1750 (book II/IV: 1719).—P.*

A 2174 C.380.b

— The Compleat Psalmist . . . Containing I. An introduction to the grounds of music . . . To which is added, a new alphabetical dictionary, explaining . . . all such Greek, Latin, Italian and French words as are generally made use of in music. II. A set of services, commonly called chanting-tunes; together with four and twenty . . . anthems . . . III. The whole book of psalm-tunes; containing near two-hundred different tunes . . . IV. A set of divine hymns . . . with several canons . . . the third edition, with large additions. — *ib.*, *Robert Brown, C. Hitch, 1753. - P.*

A 2175 C.15.b

—The Compleat Psalmist: or the organist's, parish-clerk's and psalm-singer's companion. Containing I. A new and compleat introduction to the grounds of music . . . II. A set of services, commonly called chanting-tunes; together with five-and-thirty . . . anthems . . . III. A set of grave and solemn psalm-tunes . . . containing near one hundred different tunes . . . IV. A set of divine hymns . . . with several canons . . . the fifth edition, corrected, with large additions. — *ib.*, *C. Hitch & L. Hawes (Robert Brown), 1761. - P.*

A 2177 C.15.c

— . . . the sixth edition, corrected, with large additions. — *ib.*, *Dryden Leach, for J. Buckland, 1769.-P.*

A 2178 C.380.c

### REEL NINE

#### **ARNOLD, John (cont.)**

— . . . the seventh edition, with large and new additions.—*ib.*, *J. Buckland, J. F. & C. Rivington, S. Crowder, T. Longman & B. Law (G. Bigg), 1779.—P.*

A 2179 C.380.d

—A supplement to the Complete Psalmist; containing a new sett of capital anthems . . . to which are added a new sett of psalm tunes . . . composed by several eminent masters. — *ib.*, *Longman & Broderip, for the author. - P. [1777]*

A 2180 D.561.r (3)

Church Music Reformed: or the Art of Psalmody universally explained unto all people. Containing, I. A new introduction to the grounds of music . . . To which is prefixed a prefatory discourse on the present use of psalmody . . . II. Select portions of the psalms of David, properly adapted to a set of grave and solemn psalm-tunes, both ancient and modern . . . with three . . . hymns. — *London, Robert Brown, for the author, 1765.*

A 2184 C.380.j

The Essex harmony: being a choice collection of the most celebrated songs and catches, for two, three, four and five voices: from the works of the most eminent masters . . . the third edition with large additions . . . by J. Arnold [Vol. I]. — *London, Robert Brown, 1767.*

A 2185 C.380.g

— Vol. 1. the fourth edition, with large additions by John Arnold.— *ib.*, *Robert & M. Brown, 1771.*

SD S. 167

A 2187 C.380 (1)

## DETAILED LISTING

### REEL NINE (cont.)

#### **ARNOLD, John (cont.)**

—The Essex Harmony . . . being an entire new collection of . . . songs and catches, canzonets, canons, and glees, for two, three, four, five, and nine voices . . . Vol. II. — *ib.*, Robert & M. Brown, 1769. SD S. 166

A 2188            C.380 (2)

— ... Vol. II., the second edition with large additions by John Arnold. — London, J. Buckland & S. Crowder (C. Bigg), 1777. SD S. 167

A 2191            C.380.a

(AA 2193a - see *Songs in Periodicals on Reel 33*)

Blooming Bacchus ever young. A song for two voices (in: The Gentleman's Magazine, Auld Robin Gray 1752). — [London], s. n., (1752).

AA 2193a            249.c.22

(AA 2193b - see *Tract volume G.314 (50) on Reel 28*)

The friendly advice. A new song. — [London], Longman, Lukey & B[roderip]. [1775]

AA 2193b            G.314 (50)

(AA 2193c - see *Tract volume G.309 (153) on Reel 26*)

In a full flowing bowl. A new two part song. — [London, L[ongman] L[ukey] & B[roderip] [1775?]

AA 2193c            G.309 (153)

### REEL TEN

#### **ARNOLD, Samuel**

#### MUSIK ZU BÜHNENWERKEN

#### **The agreeable surprise**

(AA 2194 - see *Tract volume E.111.c (1) on Reel 25*)

The agreeable surprise. A comic opera in two acts . . . for the voice, harpsichord, or violin, op. *NVI*. - London, J. Bland. - P. [1782]

A 2194            E.111.c (1)

— for the german flute. — *ib.*, J. Bland. [1781?]

AA 2194b            b.400.kk (2)

— ... a comick opera in two acts (in: Piano-Forte Magazine, vol. I, Nr. 1). — *ib.*, Harrison & Co.— KLA.

A 2195            D.854            .....

(A 2197 - see *Tract volume H.1994.b (2) on Reel 31*)

Amo, Amas [Song]. — [London], P. Evans. [1785]

A 2197            H.1994.b (2)

(HarAA 2199a - see *Tract volume H.1654.p (1) on Reel 30*)

A Bit of Fun O [1790]

HarAA 2199a        H.1654.p (1)

(A 2200 - see *Tract volume H.1601.a (10) on Reel 30*)

Bustle & stir in my shop [Song].— Dublin, John Lee [c.1785].

A 2200            H.1601.a (10)

(A 2201 - see *Tract volume H.1601.a (12) on Reel 30*)

The charming fellow [Song]. — Dublin, John Lee. [c.1785]

A 2201            H.1601.a (12)

## DETAILED LISTING

### **REEL TEN (cont.)**

#### **ARNOLD, Samuel (cont.)**

*(HarAA 2201c - see Tract volume H.1601.a (11) on Reel 30)*

Jacky Bull — *Dublin, 1785*

HarAA 2201c H.1601.a (11)

*(HarAA 2201d - see Tract volume H.1601.a (14) on Reel 30)*

The Sovereign of the sea — *Dublin, 1785.*

HarAA 2201d H.1601.a (14)

*(HarAA 2201e - see Tract volume H.1601.a (13) on Reel 30)*

To be sure I would — *Dublin, 1785*

HarAA 2201e H.1601.a (13)

*(A 2202 - see Tract volume H.1601.a (9) on Reel 30)*

What posies and roses [Song]. — *Dublin, Joshua Stokes [1785]*

A 2202 H.1601.a (9)

#### **Auld Robin Gray**

*(A 2203 - see Tract volume D.285 (1) on Reel 24)*

Auld Robin Gray. A pastoral entertainment . . . the music . . . selected and composed by Dr. Arnold . . . opera 36.—*London, Preston & son. - KLA. [1794]*

A 2203 D.285 (1)

#### **Bannian day**

*(A 2207 - see Tract volume D.285 (2) on Reel 24)*

Bannian day [A musical entertainment]... op. 39.—*London, Longman & Broderip. [1796]*

A 2207 D.285 (2)

#### **The battle of Hexham, or Days of Old**

*(A 2210 - see Tract volume E.100.b (4) on Reel 25)*

The overture, songs, chorusses . . . opera XXXII.— *London, Longman & Broderip. [1789]*

A 2210 E.100.b (4)

*(A 2211 - see Tract volume H.1601.f (18) on Reel 30)*

The admired Glee and Catch. —*Dublin, Hime [1790]*

A 2211 H.1601.f (18)

*(A 2212 - see Songs in Periodicals on Reel 33)*

Moderation and alteration [Song in: Walker's Hibernian Magazine, Appendix, 1789].—*Dublin, 1789.* A 2212 P.P.6154.k

#### **A beggar on horseback**

*(A 2216 - see Tract volume G.807.b (11) on Reel 30)*

Who wou'd not up to London come. The favourite song.—*London, Harrison & Co. [1785]*

A 2216 G.807.b (11)

#### **The birth day, or The Prince of Arragon**

The birth-day, or The Prince of Arragon. An opera in two acts . . . opera XXI. — *London, author. - KLA. [1783]*

A 2217 G.185.f

#### **Cambro Britons**

*(A 2219 - see Tract volume H.129 (2) on Reel 30)*

Cambro Britons. An historical play op. 45. — *London, Longman & Broderip.— KLA. [1798]*

A 2219 H.129 (2)

## DETAILED LISTING

### REEL TEN (cont.)

#### **ARNOLD, Samuel (cont.)**

##### **The castle of Andalusia (Pasticcio)**

(A 2220 - see Tract volume E.111.c (2) on Reel 25)

The castle of Andalusia. A comic opera. . . the overture, chorusses, new airs . . . composed by Dr.

Arnold . . . op.XX — London, J. Bland. - KLA. SD S. 122 [1782]

A 2220            E.111.c (2)

Flow thou regal purple stream. A favorite song.— Dublin, Hime. [c.1800]

AA 2226            G.426.cc (16)

(A 2227 - see Tract volume G.296 (22) on Reel 26)

The hardy sailor braves the ocean. A favorite song. — London, J. Bland. [1785?]

A 2227            G.296 (22)

(A 2227d - see Tract volume H.1601.r (35) on Reel 30)

I have a lover of my own. Sung by Mrs. Hitchcock. — *ib.*

HarAA 2227d    H.1601.r (35)

(AA 2227f - see Tract volume H.1601.a (119) on Reel 30)

The leaves so green. Sung by Mr. O'Reilly. — . . . [Dublin], J. Lee. [1782?]

AA 2227f            H.1601.a (119)

(AA 2227m - see Tract volume H.1601.s (15) on Reel 30)

A soldier I am for a lady — 1790

HarAA 2227m    H.1601.s (15)

##### **The children in the wood**

(A 2228 - see Tract volume D.285 (3) on Reel 24)

The children in the wood. A comic opera in two acts for the piano-forte, harpsichord, violin, &c . . .

op.35. — London, Longman & Broderip - KLA. [1793]

A 2228            D.285 (3)

(A 2231 - see Tract volume H.1601.g (52) on Reel 30)

Love makes toil a pleasure. A favorite duetts. — Dublin, Hime. [1800?]

A 2231            H.1601.g (52)

(A 2232a - see Tract volume H.1601.e (3) on Reel 30)

See, brother, see. The favorite bird song. . . arranged for the piano forte. — Dublin, Hime. [1795?]

A 2232a            H.1601.e (3)

(A 2236 - see Tract volume H.1601.g (72) on Reel 30)

When first to Helen's lute [Song]. — Dublin, Edmund Lee.

A 2236            H.1601.g (72)

##### **The dead alive**

(A 2240 - see Tract volume H.1601.a (17) on Reel 30)

See a nymph so brisk and witty. Motley's song. — Dublin, John Lee. [1781?]

A 2240            H.1601.a (17)

##### **The enchanted wood**

The enchanted wood . . . op. 35. — London, Smart. - KLA. [1792]

A 2241            E.100.b (2)

## DETAILED LISTING

### REEL TEN (cont.)

#### **ARNOLD, Samuel (cont.)**

##### **The enraged musician**

The enraged musician. A musical entertainment founded on Hogarth ... op. XXXI. — London, Longman & Broderip. [1789]

A 2243 E.100.b (3)

##### **False and true**

False and true [Musical comedy . . .] for the voice, piano forte, harpsichord, violin, &c.... opera 46. — London, author. [1798]

A 2245 G.185.a

##### **Fatal curiosity**

(A 2246 - see Tract volume G.806 (13) on Reel 30)

Cease, cease heartening tears. Air. — London, Longman & Broderip. [1797]

A 2246 G.806 (13)

##### **Fire and water**

(A 2247 - see Tract volume G.307 (109) on Reel 26)

Cast my love, shine eyes around. The much admir'd new medley ... in the comic opera. — [London], Straight [1780]

A 2247 G.307 (109)

(A 2248 - see Tract volume H.1601.a (3) on Reel 30)

Sure t'would make a dismal story. A favourite song. — s. l., s. n. [1780]

A 2248 H.1601.a (3)

##### **The genius of nonsense**

(A 2250 - see Tract volume E.111.c (4) on Reel 25)

The genius of nonsense. An original, whimsical, operatical, pantomimical, farcical, electrical, naval and military extravaganza . . . for the voice, harpsichord and violin . . . [opera XXVIII]. — London, Harrison & Co., for the author, 1784. - KLA.

A 2250 E.111.c (4)

##### **The gnome**

(A 2253 - see Tract volume H.2818.a (8) on Reel 31)

Smiling Nan. A favourite sea song . . . in the entertainment of the Gnome. — London, Harrison & Co. [1785?]

A 2253 H.2818.a (8)

##### **Gretna Green**

(A 2254 - see Tract volume E.111.c (3) on Reel 25)

(Gretna Green. A comic opera ... consisting of Italian, French, Irish, English & Scotch music, the overture by Dr. Arnold.... opera XXII. — London, John Preston. - KLA. [1783]

A 2254 E.111.c (3)

##### **Harlequin Dr. Faustus**

The songs, tunes, and dances . . . for the harpsichord, german-flute or violin. — London, Welcker. [1766]

A 2255 G.185.c

##### **Harlequin Teague, or The giant's causeway**

The overture, songs, duet, chorusses, comic-tunes & glee in the speaking pantomime . . . opera XIX. — London, Samuel, Anne & Peter Thompson. - KLA. [1782]

A 2256 H.104.b

## DETAILED LISTING

### REEL TEN (cont.)

#### **ARNOLD, Samuel (cont.)**

(A 2257 - see Tract volume G.312 (239) on Reel 27)

Fal de ral tit. A favourite song. — London, Samuel, Anne & Peter Thompson. [1782]

A 2257            G.312 (239)

#### **How to be happy**

(A 2259 - see Tract volume G.295.p (5) on Reel 26)

Rude the wind unkind the shower [Song]. . . in the new comedy. — London, Preston & son.  
[c.1795]

A 2259            G.295.p (5)

#### **Hunt the slipper**

(A 2261 - see Tract volume E.111.c (5) on Reel 25)

Hunt the slipper. A musical farce . . . for the voice, harpsichord, and violin, opera XXVI.—  
London, Harrison & Co., for the author, 1784

A 2260            E.111.c (5)

#### **Inkle and Yarico**

(A 2261 - see Tract volume E.111.c (6) on Reel 25)

Inkle and Yarico. A comick opera ... adapted for the voice, harpsichord, piano forte &c.... opera  
XXX<sup>th</sup>. — London, Longman & Broderip. - KLA. [1787]

A 2261            E.111.c (6)

— . . . adapted for the guitar. — *ib.* [1789]

A 2263            B.385 (2)

Ah will no chance of clime. A favorite song.— London, Longman & Broderip, 1795

Har AA 2265a    H.1771.x (6)

(A 2266 - see Songs in Periodicals on Reel 33)

Come let us dance and sing. The favourite finale (in: Walker's Hibernian Magazine, Feb., 1788). —  
[Dublin], s. n., (1788).

A 2266            P.P.6154.k

(A 2272 - see Tract volume G.805.h (5) on Reel 30)

Oh say simple maid have you form'd any notion. A favourite ballad. — London, Longman,  
Clementi & Co. [1798]

A 2272            G.805.h (5)

(A 2274 - see Tract volume H.1601.f (45) on Reel 30)

— . . . the much admir'd duetto. — Dublin, Hime. [1800?]

A 2274            H.1601.f (45)

(A 2277 - see Tract volume G.377(3) on Reel 29)

Simplicity, thou fav'rite child. An additional song. — [London], Longman & Broderip. [1788]

A 2277            G.377 (3)

(A 2278 - see Tract volume G.377(2) on Reel 29)

What citadel so proud can say. An additional song. — [London, Longman & Broderip. [1788]

A 2278            G.377 (2)

(A 2280 - see Tract volume H.1653.n (3) on Reel 30)

White man don't leave me. A favorite ballad. — [London], Longman & Broderip. [c.1790]

A 2280            H.1653.n (3)

## DETAILED LISTING

### REEL TEN (cont.)

#### **ARNOLD, Samuel (cont.)**

(A 2281 - see Tract volume H.1601.f (78) on Reel 30)

White man never go away. An admired ballad. — *s.l., s. n.* [1800?]

A 2281            H.1601.f (78)

#### **The Italian monk**

The overture to [and songs in] . . . adapted for the piano forte and the harpsichord, op. 43. —

*Westminster, author.* [1797]

A 2282            H.230 (1)

#### **Love and money, or The fair Caledonian**

(A 2284 - see Tract volume H.129 (1) on Reel 30)

Love and money, or The fair Caledonian . . . composed and selected by Dr. Arnold, op. 38. —

*London, Preston & son.* [1795]

A 2284            H.129 (1)

#### **Macbeth**

(A 2285 - see Tract volume G.805.j (6) on Reel 30)

The favourite Scotch airs in score, for two violins, two hautboys, two french horns, a viola & violoncello with a thorough bass for the harpsichord or the piano forte, as they are perform'd in . . .

Macbeth . . . to which is added the march in Bonduca.—*London, W. Warrell.*—*P.* [1785?]

A 2285            G.805.j (6)

#### **The maid of the mill (Pasticcio)**

The maid of the mill. A comick opera . . . for the voice, harpsichord or violin. — *London, Robert*

*Bremner.* SD S. 228 [1765]

A 2286            Hirsch M.1424

#### **Mother Shipton**

The overture, songs and comic tunes in the pantomime entertainment. — *London, Welcker.* [1770]

A 2291            G.185.e

#### **The mountaineers**

(A 2292 - see Tract volume D.285 (4) on Reel 24)

The mountaineers . . . the music selected and composed by Dr. Arnold, opera 34. — *London,*

*Preston & son.*- KLA [1793]

A 2292            D.285 (4)

(A 2296 - see Tract volume G.798 (2) on Reel 29)

Faint and wearily the way-worn traveller [Duet] — *London, Preston & son.* [1795?]

A 2296            G.798 (2)

(A 2303 see Tract volume H.1601.g (51) on Reel 30)

The Muleteer's glee. A much admired glee. — *Dublin, Hime.* [1800?]

A 2303            H.1601.g (51)

(A 2304 see Tract volume H.1653.a (4) on Reel 30)

Oh happy tawny moor [Duet].— *London, Preston & son.* [c.1795]

A 2304            H.1653.a (4)

(A 2308 see Tract volume G.806 (14) on Reel 30)

When the busy toil of day is done. And little birds sing cheerily. The favorite air. — *London, G. Goulding.* [1795]

A 2308            G.806 (14)

## DETAILED LISTING

### REEL TEN (cont.)

#### **ARNOLD, Samuel (cont.)**

(*HarAA 2309 see Tract volume H.1653.j (1) on Reel 30*)

When the hollow drum. A favorite song. — *London, Preston & son. [1795]*

HarAA 2309 H.1653.j (1)

#### **New Spain, or Love in Mexico**

(*A 2314 see Tract volume E.100.b (5) on Reel 25*)

New Spain, or Love in Mexico. An opera . . . the music intirely new, composed & adapted for the harpsichord, piano-forte or violin. . . op. XXXIII. — *London, Longman & Broderip. - KLA.*

A 2314 E.100.b (5)

#### **Obi, or Three-fingered Jack**

The overture, songs, chorusses & appropriate music in the grand pantomimical drama . . . with selections from the most eminent masters, arranged for the voice & piano forte, op. 48. — *London, Longman, Clementi & Co. - KLA. [1800]*

A 2315 H.104

(*A 2316 - see Tract volume G.805.j (22) on Reel 30*)

The Spanish guitar [Song]. — *London, T. Jones.*

A 2316 G.805.j (22)

#### **Peeping Tom of Coventry**

(*A 2317 see Tract volume E.111.b. (1) on Reel 25*)

Peeping Tom of Coventry. A comick opera in two acts . . . for the voice, harpsichord and violin, opera XXV.—*London, Harrison & Co, for the author, 1781. - KLA.*

A 2317 E.111.b (1)

The favorite overture . . . adapted for the harpsichord or piano forte. — *Edinburgh, Stewart. —London, Bland & Weller. [c.1800]*

A 2320 h.3865.kk (9)

(*A 2321 see Tract volume G.363 (3) on Reel 29*)

The rush-light, an additional song. — *London, Thomas Skillern, for B. Wood. [1793]*

A 2321 G.363 (3)

#### **The portrait**

The portrait. A burletta. — *London, Joseph Welcker.—KLA. [1770]*

A 2325 E.111.d

#### **The shipwreck**

(*A 2327 see Tract volume D.285 (5) on Reel 24*)

The shipwreck. A comic opera in two acts. . . op. 40 — *London, Longman & Broderip. [1796]*

A 2327 D.285 (5)

(*A 2329 see Tract volume H.1653.j (2) on Reel 30*)

Come buy who'll buy. Come buy poor Sally's wooden ware. Little Sally. A favorite ballad. - *London, Longman & Broderip. [1796]*

A 2329 H.1653.j (2)

#### **The siege of Curzola**

(*A 2338 see Tract volume E.111.b (3) on Reel 25*)

The siege of Curzola. A comic opera . . . adapted for the voice & harpsichord . . . opera XXIX. — *London, Longman & Broderip. - KLA. [1786]*

A 2338 E.111.b (3)

## DETAILED LISTING

### REEL TEN (cont.)

#### **ARNOLD, Samuel (cont.)**

(A 2339 - see *Tract volume H.131 (10) on Reel 30*)

Your wise men all declare. The "Je ne sçai quoi". A favourite song — *London, Longman & Broderip. [1787]*

A 2339            H.131 (10)

#### **The son-in-law**

The son-in-law. A ... comic opera ... for the voice & harpsichord, or violin, op. 14. - *London, James Blundell. - KLA. [c.1780]*

A 2343            E.1199.1 (4)

(A 2346 - see *Songs in Periodicals on Reel 33*)

Alla stagion novena. The favourite song . . . (adapted for the guittar, in: *Hibernian Magazine*, July, 1781). —*[Dublin], s. n., (1781)*

A 2346            P.P.6154.k

(A 2347 - see *Tract volume H.1601.a (33) on Reel 30*)

Goddess of the magic Cestus. A favourite song.— *Dublin, John Lee. [1780?]*

A 2347            H.1601.a (33)

(A 2348 - see *Tract volume H.1652.nn (13) on Reel 30*)

My true love far away. A favourite song. — *London, John Preston. [1779]*

A 2348            H.1652.nn (13)

(A 2349 - see *Tract volume H.1601.a (35) on Reel 30*)

— . . . the first favourite song. — *Dublin, John Lee. [1780?]*

A 2349            H.1601.a (35)

(A 2350 - see *Tract volume H.1601.a (32) on Reel 30*)

Signor Cranky addio. — *Dublin, John Lee. [1780?]*

A 2350            H.1601.a (32)

(A 2351 - see *Tract volume H.1601.a (31) on Reel 30*)

When hairs are gray [Song]. — *Dublin, John Lee. [1780?]*

A 2351            H.1601.a (31)

#### **The Spanish barber**

(A 2352 - see *Tract volume E.111.b (2) on Reel 25*)

The Fandango overture, airs, &c.... op. XVII [mit einigen Gesangsstücken von Monsigny].— *London, J. Bland.—KLA. [1778]*

A 2352            E.111.b (2)

(A 2355 - see *Tract volume G.311(164) on Reel 27*)

Spring the soul firing. A favorite song.— *London, Longman & Broderip. [1778]*

A 2355            G.311 (164)

(A 2356 - see *Tract volume H.1601.a(30) on Reel 30*)

Tell tale eyes. A favourite French air. — *Dublin, John Lee. [1778?]*

A 2356            H.1601.a (30)

(A 2358 - see *Tract volume H.1601.a(29) on Reel 30*)

When with tenderness. — *Dublin, John Lee. [1778?]*

A 2358            H.1601.a (29)

## DETAILED LISTING

### REEL TEN (cont.)

#### **ARNOLD, Samuel (cont.)**

##### **Summer amusement, or An adventure at Margate (Pasticcio)**

(A 2365 - see Tract volume G.309(95) on Reel 26)

If I'm the happy man. Aria. — London], Samuel, Anne & Peter Thompson. [1780?]

A 2365            G.309 (95)

(A 2366 - see Tract volume G.309(100) on Reel 26)

In the prating hours of youth . . . a favourite song.—London, Samuel, Anne & Peter Thompson. [1780?]

A 2366            G.309 (100)

The wand'ring sailor — *s.l., s.n.* [c.1780]

A 2369            I.600.c (2) (filmed before AA 2194b)

#### **The surrender of Calais**

The surrender of Calais . . . op. XXXIII. — London, Preston & son.—KLA. [1791]

A 2372            E.111

(A 2378 - see Tract volume H.1601.g (24) on Reel 30)

I tremble to think. When we are married [Song].— Dublin, Hime.

A 2378            H.1601.g (24)

Lira, lira. A favorite song. — Dublin, H. Mountain. [1792?]

A 2380            H.1652.u (13)

(A 2381 - see Tract volume H.1601.g (18) on Reel 30)

Little think the townsmans wife. A favorite song. — Dublin, Hime. [1800?]

A 2381            H.1601.g (18)

(A 2387 - see Tract volume H.1601.g (1) on Reel 30)

When I was at home I was merry and frisky. — Dublin, Hime. [1800?]

A 2387            H.1601.g (1)

(A 2390 - see Tract volume H.1994.d (17) on Reel 31)

Wine cannot cure. From night till morn I take my glass. A favorite duett. — London, J. Dale. [1790?]

A 2390            H.1994.d (17)

#### **Turk, and no Turk**

(A 2395 - see Tract volume E.111.b (5) on Reel 25)

Turk, and no Turk. A comic opera ... for the voice, harpsichord, violin or german flute . . . opera XXVIII. — London, Thomas Skillern, 1785 - KLA.

A 2395            E.111.b (5)

#### **Two to one**

Two to one. A comic opera ... for the voice, harpsichord, and violin ... opera XXIV. — London, Harrison & Co., No. 30 -33,1784.- KLA.

A 2396            E.105

— . . . a new comic opera . . . for the german flute. - *ib.*, 1787.

A 2397            b.23 (2)

## DETAILED LISTING

### REEL TEN (cont.)

#### **ARNOLD, Samuel (cont.)**

##### **Zorinski**

(A 2400 - see Tract volume D.285(6) on Reel 24)

Zorinski . . . the music selected & composed by Dr. Arnold . . . op. 37.— London, Preston & son. - KLA. [1795]

A 2400            D.285 (6)

— . . . adapted for the german flute.— *ib.* [1795]

AA 2401            c.105.v (2)

— — Overture. — *Dublin, Hime.* [c.1800]

AA 2401a            g.352.11 (5)

(A 2402 - see Tract volume G.806(15) on Reel 30)

An address to sleep . . . air. — London, G. Goulding. [1795]

A 2402            G.806 (15)

(A 2408 - see Tract volume H.1653.j (3) on Reel 30)

Than envied monarchs happier still. A favorite song.— London, Preston & son. [1795]

A 2408            H.1653.j (3)

#### SAMMLUNGEN UND EINZELGESÄNGE

The psalms of David for the use of parish churches . . . the music selected, adapted, and composed by Dr. Arnold . . . assisted by J. W. Callcott. — London, J. Stockdale & G. Goulding. SD [1808

WM]

AA 2409            H.1174.a

Anacreontic songs for 1, 2, 3 & 4 voices. — London, J. Bland, 1785. SD S. 89

A 2410            H.1652 (1)

### REEL ELEVEN

#### **ARNOLD, Samuel (cont.)**

A collection of the favourite songs sung at Vaux-Hall. — London, Welcker. - P. [1767]

A 2411            G.378.A (1)

A collection of songs and a cantata sung at Vaux-Hall . . . book II. — London, Welcker. - P. [1768]

A 2412            G.185.d

(A 2413 - see Tract volume G.800.m (5) on Reel 29)

A third collection of songs sung at Vauxhall & Marybone Gardens with the favorite cantata call'd the Milk Maid . . . opera IX. — London, Welcker. - P. [1774]

A 2413            G.800.m (5)

(A 2416 - see Tract volume G.800.m (5) on Reel 29)

Absence. A favourite pastoral song. — London, Samuel, Anne & Peter Thompson [1785]

A 2416            H.131 (9)

(A 2419 - see Tract volume G.798 (3) on Reel 29)

The Blue Bells of England. A favourite ballad. — London, Preston. [1795?]

A 2419            G.798 (3)

The British Volunteers [Song]. — London, Longman & Broderip. [c.1790]

A 2420            G.295.u (5)

## DETAILED LISTING

### REEL ELEVEN (cont.)

#### **ARNOLD, Samuel (cont.)**

(A 2422 - see Tract volume H.1601.a (60) on Reel 30)

Come hope thou queen of endless smiles A favourite song. — *Dublin, J. Rice. [1780?]*

A 2422           H.1601.a (60)

Festivity. A favourite song. — *London, Samuel, Anne & Peter Thompson. [1785]*

A 2424           H.131 (7)

(A 2432 - see Tract volume E.318.c (1) on Reel 25)

In summer's cool shade. A glee for four voices. — *Westminster, author. [1775]*

A 2432           E.318.c (1)

Jockey was a brow young lad. A favorite Scotch ballad. — *London, Longman & Broderip. [1788]*

A 2433           G.363 (2)

(AA 2435b - see Tract volume H.1653.b (40) on Reel 30)

Little Bess the Ballad Singer [Song]. — *London, s.n. [c.1795]*

AA 2435b       H.1653.b (40)

(A 2438 - see Tract volume H.1601.a (95) on Reel 30)

No sport to the chace can compare. A favorite hunting song. — *Dublin, Elizabeth Rhames. [1780?]*

A 2438           H.1601.a (95)

(A 2440 - see Tract volume G.295.p (16) on Reel 26)

The poor little gypsey. A favorite song. — *s.l., author. [1795 WM]*

A 2440           G.295.p (16)

(A 2442 - see Tract volume G.377 (1) on Reel 29)

The Prince of Arcadia. A pastoral elegy, occasioned by the King's melancholly indisposition.—  
*London, Harrison & Co. [1788]*

A 2442           G.377 (1)

(A 2444 - see Tract volume H.131 (8) on Reel 30)

The Royal British Tar [Song].—*London, Birchall & Beardmore, for the author. [1783]*

A 2444           H.131 (8)

(A 2445 - see Tract volume G.311 (106) on Reel 27)

Shepherd, would'st thou here obtain. Advice [Song]. — *[London], G. Smart. [1775]*

A 2445           G.311 (106)

(A 2447 - see Tract volume H.1601.b (104) on Reel 30)

Silent I tread. A celebrated new song. — *Dublin, Henry Mountain. [1790?]*

A 2447           H.1601.b (104)

(A 2451 - see Tract volume H.1994.a (60\*) on Reel 31)

When Chloe was by Damon seen. A song for two voices. — *London, Robert Falkener. [1770?]*

A 2451           H.1994.a (60\*)

(A 2453 - see Tract volume G.383.h (9) on Reel 29)

When the chace of day is done [Song].— *[London], Longman & Broderip. [1790?]*

A 2453           G.383.h (9)

(A 2454 - see Tract volume G.363.(1) on Reel 29)

The Woodland Laddie. A favorite Scotch song.— *London, Thomas Skillern. [1789?]*

A 2454           G.363 (1)

## DETAILED LISTING

### REEL ELEVEN (cont.)

#### **ARNOLD, Samuel (cont.)**

##### INSTRUMENTALWERKE

Eight lessons for the harpsichord or piano forte ... opera VII. — *London, Welcker. [1771]*

AA 2456 e.240.a

— Six overtures in eight parts . . . opera 8<sup>th</sup>. — *ib., Longman & Broderip. - St. [1780?]*

A 2460 h.2770 (2)

A second sett of eight lessons for the harpsichord or piano forte . . . opera X.— *London, Welcker. [1775]*

A 2461 f.38

A third sett of eight sonatas for the harpsichord or piano forte with an accompaniment for a violon . . . opera XI. — *London, Longman & Broderip. [1785?]*

A 2466 e.240 (3)

A set of progressive lessons for the harpsichord, or the piano forte expressly calculated for the ease of beginners . . . opera XII, 2 books. — *[London], Welcker, for the author. [1780?]*

A 2467 f.38.a

— . . . [book 1: Nachdruck; book 2: Erst auflage]. — *ib., Longman & Broderip, for the author. [1780?]*

A 2468 e.240 (1)

Three concerto's [C, F, D] for the harpsichord, the piano forte or the organ, with accompaniments for two violins, a tenor & a violoncello, in an easy familiar stile . . . opera XV. — *[London ], author.—St. [1782]*

A 2470 h.65

Three grande sonatas for the harpsichord or the piano forte ... opera XXIII. — *London, author. [1784]*

A 2471 e.105 (1)

Twelve minuets . . . for the harpsichord, violin, or German flute. — *London, Weleker. [1775?]*

A 2472 b.57.b (1)

A favourite lesson for the harpsichord or forte piano. — *London, Welker. [1768]*

A 2473 e.5.f (1)

Dr. Arnold's new instructions for the german flute ... with easy directions for playing . . . also a plain and concise description of Mr. Potter's, new-invented patent german-flute, accompanied by a very curious large, compleat scale, on an entire new plan, fully explaining the use of all the additional keys, to which is added, a variety of favourite tunes and other easy lessons. — *London, Harrison & Co., 1787. SD S. 100*

A 2476 b.23

#### **ASHBURNHAM, D.**

Expectation, a favorite rondo [Song]. — *London, E.Riley. [1800 WM]*

AA 2502 I,1 H.1601.p (8)

#### **ASHWORTH, Caleb**

A collection of tunes . . . set in four parts . . . with an introduction to the art of singing. — *London, J. Buckland. [1760?]*

AA 2502 II, 1 A.1231.n

## DETAILED LISTING

### REEL ELEVEN (cont.)

#### **ASHWORTH, Caleb (cont.)**

— . . . part I. Consisting of psalm tunes. The second edition. — *ib.*, 1765.

AA 2502 II, 2 A.1230

— . . . part II. Containing anthems and other mnes. — *ib.*, 1762.

AA 2502 II, 5 A.891.a

— . . . The second edition. — *ib.*, 1763.

AA 2502 II, 6 A.1230.a

#### **ASTLEY**

AA 2640 I,2 - see *Songs in Periodicals on Reel 33*)

Astley's hornpipe [pf, guitar]. (In: Walker's Hibernian Magazine, 1788). — *Dublin, s. n.*, (1788).

AA 2640 I,2 P.P.6154.k

### REEL TWELVE

#### **ASUNI, Ghillini di**

Seven preludes [G, F, E, D, C, B, A] for the german flute. — *s.l., s.n.*

A 2653 i.260 (1)

Twenty four favorite minuets for the german flute, violin or harpsichord. — *London, John Preston.*

A 2649 b.53.a (2)

Six duets [D A, D, G, C, G] for two german flutes, hautboys or violins.— *London, Welcker.*

A 2650 g.421.n (1)

Six easy duetts for two german flutes to which are annexed several of the most favorite airs with variations . . . op. XVII. — *London, John Preston.* - P. SD S. 163

A 2652 g.421.n (2)

(A 2653 filmed before A 2649)

O that it were my happy lot. Song. — *s.l., s.n.*

AA 2653a H.1652.hh (1)

#### **ATKINSON, Miss**

(AA 2655 I,1 - see *Tract volume G.308 (114) on reel 26*)

How sleep the brave. An ode by Collins. —*s.l., G. S[mart]. [1785?]*

AA 2655 I, 1 G.308 (114)

#### **ATKINSON, William**

(AA 2655 II,1 - see *Songs in Periodicals on Reel 33*)

Dear Chloe, what means this disdain. A song (in: *London Magazine*, 1764). — [*London*], *s. n.*, (1764).

AA 2655 II, 1 158.l (9)

(AA 2655 II,2 - see *Songs in Periodicals on Reel 33*)

One ev'ning in spring, when the meadows were gay. A new song (in: *Miscellaneous Correspondence*,

1756). — [*London*], *s. n.*, (1756)

AA 2655 II, 2 250.k.16

## DETAILED LISTING

### REEL TWELVE (cont.)

#### **ATTERBURY, Luffman (cont.)**

(A 2655 II,3 - see *Songs in Periodicals on Reel 33*)

Time, in pity to my woes. The air from Metastasio (in: *London Magazine*, 1764). — [London], s. n., (1764).

AA 2655 II, 3 158.1 (9)

#### SAMMLUNGEN

(A 2656 - see *Tract volume E.318.c (2) on Reel 25*)

A collection of catches & glees for three and four voices. — London, Charles & Samuel Thompson. [1777]

A 2656 E.318.c (2)

A collection of twelve glees, rounds &c. for three, four & five voices . . . Op<sup>a</sup> 2<sup>nd</sup>. — London, G. Goulding. [c.1790]

A 2657 E.600.r (1)

A collection of glees, canzonets and rounds, for two, three, four voices ... opera 3<sup>d</sup> — London, Thomas Skillern, for Mrs. Atterbury.

A 2658 H.1215 (1)

#### EINZELGESANGE

Caroline of Gosport. As sung by Mr. Mahon at Vauxhall, and Mr. Sedgwick at the Anacreontic Society, and Mr. Matthews at the Rooms at Oxford. — [London], John Fentum. - P.

A 2659 H.1652.pp (14)

(A 2661 - see *Tract volume G.353 (1) on Reel 29*)

Come let us all a maying go, a favorite glee.—London, Preston & son. - P. [1794]

A 2661 G.353 (1)

(A 2662 - see *Tract volume D.402 (3) on Reel 24*)

Come mount your fleet coursers brave boys, a favorite round. — London, John Dale. [1793]

A 2662 D.402 (3)

(A 2663 - see *Tract volume G.352 (2) on Reel 29*)

Come ye rural nymphs & swains, a favorite round. — London, Preston & son. [1794]

A 2663 G.352 (2)

(A 2664 - see *Tract volume G.352 (1) on Reel 29*)

The cottagers, a glee for three voices. — London, Lewis, Houston & Hyde. — P. [1795]

A 2664 G.352 (1)

(A 2665 - see *Tract volume D.402 (1) on Reel 24*)

Happy we who thro' the meadows rove, a favorite glee. — London, John Dale. — P. [1793]

A 2665 D.402 (1)

(A 2666 - see *Tract volume D.402 (5) on Reel 24*)

Lads and lasses hither come, a favorite new round for three voices. — London, John Dale. - P. [1793]

A 2666 D.402 (5)

(A 2667 - see *Tract volume G.352 (3) on Reel 29*)

Let's banish strife & sorrow, a favorite round. — London, Preston & son. [1794]

A 2667 G.352 (3)

(A 2668 - see *Tract volume G.364 (2) on Reel 29*)

## DETAILED LISTING

### **REEL TWELVE (cont.)**

#### **ATTERBURY, Luffman cont.**

Mark the sweet rosebud, a favorite song. — *London, John Dale. [1793]*

A 2668            G.364 (2)

*(A 2669 - see Tract volume G.364 (1) on Reel 29)*

Say why a blush o'erspreads the rose, a favorite song. — *London, John Dale. [1793]*

A 2669            G.364 (1)

*(A 2670 - see Tract volume D.402 (4) on Reel 24)*

Smiling health, a favorite glee.—*London, John Dale. [1793]*

A 2670            D.402 (4)

*(A 2671 - see Tract volume G.360 (5) on Reel 29)*

The undaunted Britons, a favorite loyal song. — *London, John Dale.*

A 2671            G.360 (5)

*(A 2674 - see Tract volume D.402 (2) on Reel 24)*

Will you go the fair. A new catch. — *London, John Dale. [1793]*

A 2674            D.402 (2)

#### **ATTWOOD, Thomas**

OPERN, SINGSPIELE u.a.

##### **The adopted child**

*(A 2676 - see Tract volume D.286 (1) on Reel 24)*

The Adopted Child. A musical drama in two acts.— *London, Longman & Broderip. - KLA. [1795]*

A 2676            D.286 (1)

##### **Il Bondocani (composed by T. Attwood and J. Moorehead)**

Il Bondocani, a musical drama; performed with unbounded applause at the Theatre Royal Covent Garden. — *London, Goulding, Phipps & D'Almaine. SD [1801 WM]*

A 2679            H.146

##### **Britain's brave tars**

*(A 2681 - see Tract volume G.805 (3) on Reel 30)*

Brave Betty was a maiden . . . song, sung in Briton's brave tars, or All for Saint Pauls ... arranged by

T. Attwood. — *London, Longman, Clementi & Co., 1797. - KLA. [1797]*

A 2681            G.805 (3)

##### **Caernarvon castle, or The birth of the Prince of Wales (Pasticcio)**

*(A 2682 - see Tract volume D.286 (2) on Reel 24)*

Caernarvon Castle, as performed with the utmost applause at the Theatre Royal Haymarket.

—*London, Preston & son. SD [1793]*

A 2682            D.286 (2)

##### **The castle of Sorrento (Pasticcio)**

*(A 2683 - see Tract volume H.230.a (1) on Reel 30)*

The Castle of Sorrento, a comic opera. — *London, Goulding, Phipps & D'Almaine. - KLA. SD [1799]*

A 2683            H.230.a (1)

##### **The fairy festival**

*(A 2689 - see Tract volume G.250 (2) on Reel 25)*

Ah where were the charms. The favorite song sung by Miss Leak, in the Fairy Festival. — *London, Longman & Broderip. [1797]*

A 2689            G.250 (2)

## DETAILED LISTING

### REEL TWELVE (cont.)

#### **ATTWOOD, Thomas (cont.)**

(A 2692 - see Tract volume G.250 (1) on Reel 25)

Just at your age. The favorite song sung by Master Welsh in the Fairy Festival. — London, Longman

& Broderip. [1797]

A 2692            G.250 (1)

(A 2693 - see Tract volume G.250 (3) on Reel 25)

When fogs round the brim of the moon. The favorite song sung by Miss Wentworth in the Fairy Festival. — London, Longman & Broderip. [1797]

A 2693            G.250 (3)

#### **Fast asleep**

(A 2694 - see Tract volume G.250 (6) on Reel 25)

Ah! once when I was a very little maid. A favorite song sung in the farce of Fast Asleep. — London, Longman & Broderip. - KLA [1797]

A 2694            G.250 (6)

(A 2696 - see Tract volume G.250 (7) on Reel 25)

At early dawn from humble cot. A favorite song sung by Mrs. Bland in the farce Fast asleep. — London, Longman & Broderip. - KLA. [1799]

A 2696            G.250 (7)

The celebrated dances in Le jaloux puni. For the piano-forte, violin or flute. — London, Longman &

Broderip, 1793.

AA2698a            b.400.kk (3)

#### **The magic oak, or Harlequin Woodcutter**

(A 2700 - see Tract volume H.2815.a (1) on Reel 31)

The Magic Oak, or Harlequin Woodcutter [Pantomime]. — London, Goulding, Phipps & D'A lmaine.

- KLA. [1799]

A 2700            H.2815.a (1)

(A 2701 - see Tract volume H.2815.a (14) on Reel 31)

In defence of the blessings true freedom bestows. The favorite volunteers' song. — London, Goulding

& Co. [1799]

A 2701            H.2818.a (14)

#### **The mariners (Pasticcio)**

(A 2702 - see Tract volume D.280 (3) on Reel 24)

The mariners, a musical entertainment in two acts, as performed at the Kings Theatre, Hay Market. — London, Longman & Broderip - KLA.SD [1793?]

A 2702            D.280 (3)

(A 2704 - see Tract volume H.129 (4) on Reel 30)

The additional song, duets and trio in the Mariners — London, Longman & Broderip. - KLA [1794]

A 2704            H.129 (4)

(A 2705 - see Tract volume H.1601.g (77) on Reel 30)

Dear vale whose green retreats. A favorite song ... sung by Mrs. Crouch. — Dublin, Hime.

A 2705            H.1601.g (77)

## DETAILED LISTING

### REEL TWELVE (cont.)

#### **ATTWOOD, Thomas (cont.)**

##### **The mouth of the Nile**

(A 2705 - see Tract volume G.806.h (2) on Reel 30)

The mouth of the Nile. A favorite musical entertainment. — London, Goulding, Phipps & D'Almaine. - KLA. [1798]

A 2707            G.806.h (2)

(A 2708 - see Tract volume g.272.t (4) on Reel 32)

Overture ... arranged for the harp or piano forte. — London, Goulding, Phipps & D'Almaine. [1799]

A 2708            g.272.t (4)

##### **The poor sailor, or Little Ben and Little Bob**

(A 2711 - see Tract volume D.286 (3) on Reel 24)

The poor sailor, or Little Ben and Little Bob; a musical drama in two acts. — London, Longman & Broderip. - KLA. [1795]

A 2711            D.286 (3)

To fortune lost, my native shore.— London, Longman & Broderip. [1795?]

A 2714            G.796 (3)

##### **The prisoner (Pasticcio)**

(A 2715 - see Tract volume D.280 (1) on Reel 24)

The prisoner, a musical romance as performed at the Theatre-Royal, Hay-Market. — London, Longman & Broderip. - KLA. SD [1792]

A 2715            D.280 (1)

(A 2718 - see Tract volume G.250 (5) on Reel 25)

Hope as a gleam that shoots its ray. A favourite new song sung by Miss Leak, in the Prisoner. — London, Longman & Broderip. [1796]

A 2718            G.250 (5)

(AA 2720 - see Tract volume G.426.pp (29) on Reel 29)

How charming a camp is. A favorite song in the Prisoner. —[London], Longman & Broderip. [1792]

AA 2720            G.426.pp (29)

(A 2721 - see Tract volume G.250 (4) on Reel 25)

Oh! how wild with pride and joy. A favorite new song sung by Mrs. Bland in the Prisoner. — London,

Longman & Broderip. [1796]

A 2721            G.250 (4)

Tears that exhale. A favorite song. — London, Longman & Broderip. [1795]

A 2722            G.805.d (2)

##### **The red cross knights (Pasticcio)**

The music of the Red Cross Knights, a play, as performed at the Theatre Royal Haymarket.— London,

Goulding, Phipps & D'Almaine. - KLA SD [1799]

AA 2724            R.M.13.c.15 (3)

## DETAILED LISTING

### REEL TWELVE (cont.)

#### **ATTWOOD Thomas (cont.)**

##### **St. David's day** (Pasticcio)

(A 2725 - see Tract volume H.230.a (2) on Reel 30)

St. David's Day, a favorite comic opera . . . arranged for the harp or piano forte. — London, Goulding,

*Phipps & D'Almaine. [1800]*

A 2725            H.230.a (2)

##### **The smugglers** (Pasticcio)

The Smugglers, a musical drama in two acts. — London, Longman & Broderip. -KLA. SD 1796?]

A 2727            c.105.v (5)

(A 2728 - see Tract volume G.809.m (10) on Reel 30)

Hapless primrose. A favorite ballad, sung by Master Welsh. — [London], Longman & Broderip. [1769?]

A 2728            G.809.m (10)

#### EINZELGESANGE

(A 2734 - see Tract volume G.364(3) on Reel 29)

The Convent Bell. A favorite song. — London, Lewis, Houston & Hyde [1795].

A 2734            G.364 (3)

(A 2741 - see Tract volume G.361(1) on Reel 29)

The Genealogy of the British kings. — London, Longman & Broderip [1798]

A 2741            G.361 (1)

(A 2749 - see Tract volume G.364 (4) on Reel 29)

Reflections of Marie Antoinette. — London, Preston & son. [1793]

A 2749            G.364 (4)

#### INSTRUMENTALWERKE

Three trios for the piano forte or harpsichord, with accompaniments for a violin and violoncello obligate ... op. I<sup>m</sup>. — London, Longman & Broderip. - St. [1789]

A 2755            g.150 (1)

Three sonatas for the piano forte or harpsichord; with accompaniments for a violin and violoncello ad libitum . . . op. II<sup>o</sup>. — London, Longman & Broderip. - St. [1791]

A 2756            g.150 (2)

#### **AVISON, Charles**

##### VOKALMUSIK

Sae merry as we twa ha'been. A favorite Scotch tune, with variations for pianoforte or harpsichord.— London, Longman & Broderip. [1787]

A 2911            h.62 (14)

##### INSTRUMENTALWERKE (mit Opuszahlen)

*Op. 1.* Six sonatas [dorisch-chromatisch g, g, dorisch, e, D] for two violins and a bass ... opera prima. — London, John Johnson.—St. [1758]

A 2912            g.256.e

*Op. 2.* Six concerto's [gb, e, D, B, D] in seven parts ... opera secunda. — Newcastle, Joseph Barber; London, Benjamin Cooke, 1740. - St.

A 2914            g.256.c

## DETAILED LISTING

### REEL TWELVE (cont.)

#### **AVISON, Charles (cont.)**

*Op. 3.* Six concertos [D, e, g, B, D, G] in seven parts for four violins, one alto viola, a violoncello and a thorough bass for the harpsichord, with general rules for playing instrumental compositions in parts . opera Terza. — *London, John Johnson 1751.*—St.

A 2915            g.256.b

*Op. 4.* Eight Concertos [d, A, D, g, B, G, D, e] in seven parts for four violins, one alto-violin, a violoncello and a thorough bass for the harpsichord . . . opera quarta. *London, John Johnson. 1755.*—St.

A 2917            h.72.c

*Op. 5.* Six sonatas [G, C, B, Es, G, A] for the harpsichord with accompaniments for two violins and violoncello . . . oepra quinta. — *London, 1756.*

A 2920            g.256.a (1)

*Op. 6.* Twelve concertos in seven parts for four violins, one alto-violin, a violoncello and a thorough-bass for the harpsichord . . . opera sesta. — *London, John Johnson; Newcastle, for the author, 1758.* - St.

A 2921            g.256.f

*Op. 7.* Six sonatas [G. g, B. d, a, A] for the harpsichord, with accompaniments for two violins, & a violoncello . . . opera settima. — *London, John Johnson, Edinburgh, Robert Bremner; Newcastle, for the author, 1760.*—St.

A 2923            h.72.a

*Op. 8.* Six sonatas for the harpsichord with accompaniments for two violins and a violoncello, opera ottava. — *London, author, 1761.*—St.

A 2926            g.256.a (2)

*Op. 9.* Twelve concertos [I: G, D, A, g-G, C, e; II: Es, B, c, E, A, D] (divided into two sets) for two violins, one alto viola and a violoncello. This work is also adapted to the practice of the organ or harpsichord alone, or these to serve as an accompaniment to the parts in concert . . . opera none. Set I (II). — *London, Robert Johnson, for the author, 1766.* -St./KLA.

A 2929            h.72.b

*Op. 10.* Six concertos [d, F, c, C, Es, d] in seven parts for four violins, one alto viola, a violoncello, and a thorough bass for the harpsichord, opera decima. — *London, Robert Bremner, 1769.*—St.

A 2932            g.256

#### INSTRUMENTALWERKE (ohne Opuszahlen)

Two concerto's, the first for an organ or harpsichord, in eight parts, the second for violins, in seven parts. — *Newcastle, Joseph Barber, 1742.* - St.

A 2933            g.256.g

Eight concertos for the organ or harpsichord. — *London, John Walsh. [1747]*

A 2934            g.256.d

Twenty-six concertos composed for four violins, one alto-violin, a violoncello, and ripieno-bass, divided into four books in score, for the use of performers, on the harpsichord, book I[-IV].—*London, John Johnson, John Walsh; Edinburgh, Robert Bremner; Newcastle, for the author, 1758.* -P.

A 2935            h.72

## DETAILED LISTING

### REEL THIRTEEN (cont.)

#### **AVONDANO, Pietro Antonio**

A collection of Lisbon minuets for two violins or two german flutes and a bass. — *London, Charles & Samuel Thompson*. - P. [1766]

A 2947            b.57.g

Eighteen entire new Lisbon minuets for two violins and a bass, selected out of the book of minuets composed for, and play'd at the British factory ball. — *London, Charles & Samuel Thompson*. - P. [1770]

A 2948            b.57.a (2)

A second sett of twenty-two Lisbon minuets for two violins and a bass. — *London John Cox*. - P. [1761]

A 2950            b.57.c (1)

(A 2951 - see Tract volume g.271 (6) on Reel 32)

A favourite lesson for the harpsichord. — *London, Charles & Samuel Thompson*. [1770]

A 2951            g.271 (6)

#### **AYLWARD, Theodore**

##### VOKAL MUSIK

Sammlungen und Einzelgesänge

(A 2956 - see Tract volume G.806.h (3) on Reel 30)

Eight canzonets for two soprano voices . . . op. 3. — *London, Preston & sons, for the author*. - P. [1800]

A 2956            G.806.h (3)

(A 2957 - see Tract volume G.805.j (7) on Reel 30)

Six songs in Harlequin's Invasion, Cymbeline, and Midsummer Night's Dream &c . . . for the voice and harpsichord. — *London, Robert Bremner, for the author*. P. [1765]

A 2957            G.805.j (7)

(A 2959 - see Tract volume G.316.e (108) on Reel 28)

Ode on the dawn of peace. — *London Maurice Whitaker*. [1763?]

A 2959            G.316.e (138)

(A 2960 - see Tract volume H.2826.c (1) on Reel 31)

Oft have I seen at early morn. A favourite sonnet. — *London, Longman & Broderip*. [1785?]

A 2960            H.2826.c (1)

(A 2961 - see Tract volume I.530 (15) on Reel 31)

Sweet tyrant love. A new song. — *s. l., s. n.*

A 2961            I.530 (15)

(A 2963 - see Tract volume e.101 (1) on Reel 31)

Six lessons for the harpsichord, organ or piano forte ... opera prima. — *London author*. [1784]

A 2963            e.101 (1)

Six quartettos for two violins, tenor and violoncello . . . op. 4. — *Windsor, author* [1795?].

A 2964            R.M.17.f.6 (1)

#### **AYRTON, Edmund**

An anthem (Begin unto my God with timbrels) for voices and instruments in score ... perform'd at ... Cambridge, as an exercise previous to his being admitted to the degree of Doctor in Music . . . and afterwards at St Paul's Cathedral . . . on the 29<sup>th</sup> of July, 1784. — [*London*], *author*, (1788). - P.

A 2965            H.807

## DETAILED LISTING

### REEL THIRTEEN (cont.)

#### **AYRTON, Edmund**

(A 2966 - see Tract volume G.353 (2) on Reel 29)

An ode to harmony (When music with th'inspiring bowl [Glee for four voices]).— London, Edward Riley, for the author. - P. [1799]

A 2966            G.353 (2)

Canon, five in two. — London, for the author. [1790]

A 2967            G.503 (8)

(A 2968 - see Tract volume G.313 (209) on Reel 27)

The Prize Carnation. Song. — [London], John Preston. [1780?]

A 2968            G.313 (209)

#### **BABB, Samuel**

Six sonatas for the piano forte or harpsichord with an accompaniment for a violin ad libitum., op. 1.— London, author. - P. [c.1770]

B 2                g.271.u (1)

### REEL FOURTEEN

#### **BABTICOCHI, Domenico**

(B 18 - see Tract volume e.5.f (2) on Reel 31)

A lesson for the harpsichord or piano forte. — London, Mrs. Johnson, for the author. [1770]

B 18                e.5.f (2)

#### **BACH, E.**

A favourite solo for the violin & harpsichord. — London, C. & S. Thompson. [c.1770]

BB 165 I,1        g.223.yy (7)

#### **BAGLEY**

(BB 643 I,1 - see songs in Periodicals on Reel 33)

Haste Phillis, haste. A new song (in: London Magazine, 1757). — [London], s. n., (1757)

BB 643 I, 1        158.I.2

(BB 643 I,5 - see songs in Periodicals on Reel 33)

My Sukey, while I fondly gaze. A new song. — [London], B. Martin: Martin's Miscellaneous Correspondence vol. II, 1757

BB 643 I, 5        250.k.17

(BB 643 I,6 - see songs in Periodicals on Reel 33)

Spring returns, the fawns advance. A new song. — *ib.*, Vol. II, 1757

BB 643 I, 6        250.k.17

(BB 643 I,8 - see Songs in Periodicals on Reel 33)

Tho' lovely Delia thou art coy. A new song. [London], B. Martin. Vol. II, 1757.

BB 643 I, 8        250.k.17

(BB 643 I,9 - see Songs in Periodicals on Reel 33)

Whilst in the grove Timandra walks. A new song. — *ib.*, Vol. II 1758

BB 643 I, 9        250.k.17

#### **BAILDON, Joseph**

##### SAMMLUNGEN

The Laurel. A new collection of English songs [1 - 2 v, vl I, vl II, hpcd] sung by Mr. Lowe and Miss Falkner at Marybone Gardens (book I, II). — London, John Walsh. - P. [1750,52]

B 647                H.1650.a (1)

## DETAILED LISTING

### **REEL FOURTEEN (cont.)**

#### **BAILDON, Joseph (cont.)**

A collection of glees and catches for three and four voices. — *London, Randall & Abell (T. Straight)*. - P. [1768]

.B 651            E.247.a

(B 652 - see Tract volume G.295.p (1) on Reel 26)

A collection of new songs sung by Mr. Beard, Miss Stevenson & Miss Formantel at Ranelagh. — *London, John Johnson*. P. [c.1760]

B 652            G.295.p (1)

(B 653 - filmed following B 647)

A new favourite cantata and two songs . . . sung by Mr Lowe at Vauxhall.—*London, John Phillips*.—P. [1750?]

B 653            H.1650.a (3)

#### **EINZELGESANGE**

(BB 656a - see Tract volume H.1860.ss (40) on Reel 31)

Adieu to the village delights. A favorite glee [for three voices], sung in the First of June. — *Dublin, Edmund Lee* [c.1800]

BB 656a        H.1860.ss (40)

(B 659 - see Tract volume G.809.m (11) on Reel 30)

— . . . a pastoral elegiac glee.— *s.l., s.n.* [c.1780]

B 659            G.809.m (11)

(B 661 - see Tract volume G.305 (63) on Reel 26)

As Chloe plied her needle's art. [Song].— *s.l., s. n.* [1755]

B 661            G.305 (63)

(B 662 - see Songs in Periodicals on Reel 33)

Attend ye nymphs. A favourite song . . . sung by Miss Stevenson (in: *The London Magazine*, 1766, p. 261). — [*London*], *s. n.*, (1766).

B 662            158.l.11

(B 664 - see Tract volume H.1994.a (56) on Reel 31)

Epitaph on a blacksmith. A favourite catch for three voices. — *London, Robert Falkener*. [1770]

B 664            H.1994.a (56)

The fairest of the fair. A favourite Scotch song, sung at Ranelagh. — *s.l., s. n.*

B 665            H.1652.wv (5)

(B 666 - see Songs in Periodicals on Reel 33)

Gentle air, thou breath of lovers. Song (in: *The Lady's Magazine*, March 1788).— [*London*], *s. n.*, (1788).

B 666            P.P.5141

(B 667 - see Tract volume H.1653.n (37) on Reel 30)

Hark the horn calls away. A hunting song. — *s.l., s. n.* [1770]

B 667            H.1653.n (37)

(B 668 - see Tract volume G.308 (124) on Reel 26)

Haste Lorenzo, haste away. Jessica's song in the Merchant of Venice. — *s.l., s. n.* [1770]

B 668            G.308 (124)

## DETAILED LISTING

### **REEL FOURTEEN (cont.)**

#### **BAILDON, Joseph (cont.)**

(B 670 - see Tract volume G.308 (88) on Reel 26)

How pleasing is beauty [Song, No. 3 of book I. of Baildon's "The Laurel"]. — *s.l., s.n.* [1755]

B 670            G.308 (88)

(B 671 - see Tract volume G.309 (52) on Reel 26)

If love's a sweet passion. [Song from J. Baildon's "The Laurel", book I].— *s.l., s. n.* [1750?].

B 671            G.309 (52)

(B 673 - see Tract volume G.800.m(6) on Reel 29)

An ode to contentment . . . sung by Mr. Beard at Ranelagh .— *London, John Johnson.* [1758]

B 673            G.800.m (6)

(B 674 - see Tract volume G.313(265) on Reel 27)

On a dram . . . catch a 4 voci. [*London*], *Samuel Babb.* [1775]

B 674            G.313 (265)

(B 675 - see Tract volume G.310.(258) on Reel 27)

On pleasure's smooth wings. Sung by Mr. Dearle at Ranelagh. — *s.l., s. n.* [1755]

B 675            G.310 (258)

(B 678 - see Tract volume G.305 (78\*) on Reel 26)

Paloemon loved Pastoral [Song]. — *s.l., s. n.* [1760?]

B 678            G.305 (78\*)

(B 682 - see Tract volume H.1994.b (77) on Reel 31)

Stern winter has left us. A dialogue. [No. 4 of book I of J. Baildon's "The Laurel"]. — *s.l., s. n.* [1755]

B 682            H.1994.b (77)

When gay Bacchus. Glee. — *London, Samuel Babb.* [1775]

B 684            H.2818.a (16)

#### **BAILEY, Edward**

(B 688 - see Tract volume G.361 (18) on Reel 29)

Adieu my fair. A favorite ballad. — *London, Broderip & Wilkinson.* [1799]

B 688            G.361 (18)

(BB 690 - see Tract volume H.1601.v (30) on Reel 30)

Ella and Edwin. A sonnet. — [*London*], *John Bland.* [c.1790]

BB 690            H.1601.v (30)

#### **BAILEY, John**

(B 691 - see Tract volume G.376 (5) on Reel 29)

Victory [Song]. — *London, Longman & Broderip.* [1794]

B 691            G.376 (5)

(B 692 - see Tract volume H.2826.c (2) on Reel 31)

The Christian's consolation. A hymn (in: Bland's Collection of Divine Music, No. 7). — *London, John Bland.* [1790?]

B 692            H.2826.c (2)

Delia. [Song]. — *s.l., s. n.* [1794].

BB 692a            G.809.ww (18)

## DETAILED LISTING

### REEL FOURTEEN (cont.)

#### **BAILLIE, Alexander**

Airs for the f lute, with a thorough bass for the harpsichord. — [Edinburgh], s. n., (1735).

B 707                    a.47

#### **BAKER, John**

A new edition of catches, glees, rounds & duetts. — London, Longman & Broderip, for the author, (1795).

B 719                    D.402.a

(B 720 - see Tract volume H.1601 (9) on Reel 30)

Darby and Joan (Old Darby with Joan by his side). A glee for three voices. — London, Broderip & Wilkinson. [1800?]

B 720                    D.420 (9)

(B 721 - see Tract volume G.352 (22) on Reel 29)

A glee (Love's a tyrant) and catch for 3 voices with an accompaniment for the piano forte or harp by T. Essex. — London, s. n., for T. Essex. [1793]

B 721                    G.352 (22)

#### **BALDINI, \_\_\_\_\_**

Six Italian canzonets, with an accompaniment for the piano forte or harp, composed at Rome in the year 1797.— London, Pio Cianchettini, (1797). -P.

B 766                    H.2832.h (8)

#### **BALICOURT, Simon**

A second set of solos [h, C, E, c, D, E, D, D] for a german flute and a bass. — London, John Johnson. - P. [1760]

B 771                    e.340.f

#### **BALL, J.**

(B 722- see Tract volume G.352 (5) on Reel 29)

Come, sing a song. A glee for three voices.— London, Broderip & Wilkinson. [1799]

B 772                    G.352 (5)

(B 723- see Tract volume G.352 (6) on Reel 29)

The Puzzle. A glee. — London, Broderip & Wilkinson. [1799]

B 773                    G.352 (6)

#### **BALL, S.**

Drink boys in hopes of a peace. — London, Broderip & Wilkinson. [1800]

B 774                    G.799 (2)

#### **BALL, S. cont.**

Loyal volunteers [Song]. — London, Broderip & Wilkinson. [1800?]

B 775                    G.799 (3)

#### **BAMBER**

(BB 785 I, I- see Tract volume G.306. (179) on Reel 26)

Cupid mistaken. [Song]. — s.l., s. n. [1760?]

BB 785 I, I            G.306 (179)

## DETAILED LISTING

### REEL FOURTEEN (cont.)

#### **BARBANDT, Charles**

Hymni sacri, antiphonae & versiculi [à 2, 3, 4 v], divino cultui, tum matutino tum vespertino, per annum inservientes . . . excerpti ex . . . sanctae ecclesiae liturgia, & notis musicis . . . suppositi . . . Sacred hymns, anthems, and versicles . . . Les hymnes, antiennes, & versets, en usage au service divin.— *London, author, 1766.*— P.

B 858            E.542

(*B 859 - see Tract volume G.806.g (1) on Reel 30*)

Four favourite Italian songs accompany'd with violins, german flute and hautboy, to which are added two sonatas for the harpsicord . . . opera terza.— *London, William Smith. - P. [1760?]*

B 859            G.806.g (1)

VI Symphonie's for two violins, two French horns, tenor, violoncello, and a thorough bass . . . opera VI. — *London, John Johnson. - St. [1760?]*

B 861            g.270.v (3)

(*B 865 - see Tract volume E.600.j (5) on Reel 25*)

A sonata [A] for the harpsichord composed for and dedicated to his present Majesty. — *London, Welcker, 1761.*

B 865            E.600.j (5)

Lady Powis's minuet with variations [for harpsichord].— [*London*], *John Johnson. [c.1760]*

B 866            e.5.s (2)

Mr. Barbandt's yearly subscription of new [vocal and instrumental] music to be delivered monthly. — [*London*], *1759 (-60).*—P. (und St.).

B 867            h.71.a

Short and easy rules for the thorough bass . . . to which is added thirteen variations upon a Tempo di minuetto for the harpsicord ... opera quarta. — *London, W. Smith [c.1760].*

BB 867a        f.14.a

#### **BARBELLA, Emanuele**

Six sonatas for two violins and a violoncello, with a thorough bass for the harpsichord . . . opera prima.— *London, for the author. - St. [1762]*

B 881            g.420.i (1)

Six trios [B, A, C, Es, G, F] for two violins and a violoncello. — *London, Welcker. - St. [1772]*

B 883            g.259

Six solos [A, F, D, g, B, G] for a violin and bass, or two violins . . . dedicated to Arch<sup>d</sup>. Menzies of Culdares. — *London Robert Bremner. - P. [1764]*

B 885            g.422.f (1)

A second sett of six solos for a violin [mit be]. — *London, Welcker. - P. [c.1760]*

B 886            g.422.f (2)

Six duets for two violins. — *London, Gabriel Leone. - P. [1765?]*

B 892            d.61

Six duets for two violins composed in an easy stile for the use of the Duke of Parma — *London, Robert Bremner.*—St. [1763]

B 893            g.218.c (1)

## DETAILED LISTING

### REEL FOURTEEN (cont.)

#### **BARBELLA, Emanuele**

Six duets for two violins. — *London, Welcker.* - St. [1765]

B 894 g.259.a

### REEL FIFTEEN

#### **BARBER, Robert of Newcastle**

Thomson's hymn to the season in score . . . opera IV. — *London, John Preston.* - P. [c.1785]

BB 897 H.964.a

A favorite concerto [Es] for the harpsichord or piano forte, with accompaniments. — *London, John Preston.* - St. [1788?]

B 899 g.443.aa (25)

Six trios [A, C, G, B, E, Es] for a harpsichord, violin obligato and bass . . . opera 2<sup>da</sup>. — *London, William Napier.*—St. [1783]

BB 900 g.247.q

Six sonatas for piano forte or harpsichord with an accompaniment for a violin and violoncello . . . opera prima. — *London, Longman, Lukey & Co., for the author.* - St. [1775?]

B 901 g.137.a (2)

#### **BARBIERI, C.**

(B 909 - see Tract volume g.137 (18) on Reel 31)

Ouverture et trois airs de ballet pour le piano-forte. . . opera XIII. — *London, Longman & Broderip, for the author.* [1797]

B 909 g.137 (18)

(BB 914 - see Tract volume g.133 (4) on Reel 31)

The favorite Venetian air of Sly cupid ever roving . . . the piano forte accompaniment by C. Barbieri. — *London, Robert Wornum.* [1798?]

BB 914 g.133 (4)

#### **BARNARD**

In love shou'd there meet a fond pair. Sung by Miss Brent in Love in a village. — *London, R. Falkener.* [1770]

BB 937 I, I H.1994.a (87)

#### **BARTHELEMON, Cecilia Maria**

Three sonatas for the piano-forte, or harpsichord, the second with an accompaniment for the violin . . . opera prima. — *London], author & all the music shops.* - P.

B 1072 g.147 (1)

Two sonatas for the piano-forte or harpsichord, with accompaniments for the violin, german flute & violoncello . . . opera seconda. — *s. l., s. n.* - St. [1793]

B 1073 g.192 (1)

Sonata for the piano-forte or harpsichord . . . dedicated to J. Haydn . . . op. 3. — *London, John Bland.* [1794]

B 1074 g.143 (1)

A sonata for the piano-forte or harpsichord, with an accompaniment for a violin . . . op.IV.— *London, Longman & Broderip, for the authoress.* —St. [1795]

B 1075 g.188 (2)

(B 1076 - see Tract volume g.272.1 (5) on Reel 32)

## DETAILED LISTING

### REEL FIFTEEN (cont.)

#### **BARTHELEMON, Cecilia Maria (cont.)**

The Capture of the Cape of Good Hope, for the piano forte or harpsichord, concluding with a song & chorus. — [London], *Lewis Lavenu*. - KLA. [1795]

B 1076            g.272.t (5)

#### **BARTHELEMON, François-Hippolyte**

MUSIK zu OPERN UND ANDEREN BUHNENWERKEN

##### **Belphegor or the wishes**

Belphegor or the Wishes, a comic-opera . . . for the voice, harpsichord, or violin. — *London, Samuel & Ann Thompson*. - KLA. [1778]

B 1077            D.292 (2)

Overture to Belphegor or the Wishes. — *s.l., s.n.* - KLA

B 1078            f.65.b (1)

##### **The country girl**

(B 1079 - see *Tract volume G.320.(3) on Reel 28*)

Tell me not of your roses. [Song in the comedy of the Country Girl] (in: *Thalia . . . a collection of six songs*).—*s.l., s.n.* [1767]

B 1079            G.320 (3)

##### **The election**

The songs in the Election, an interlude. — *London, John Jonston*. - KLA. [1774]

B 1081            D.292 (3)

##### **The maid of the oaks (Pasticcio)**

The Maid of the Oaks. — *London, Longman, Lukey & Co., John Johnston*. - KLA [1774]

B 1084            D.292 (1)

The overture, songs & words, dances, minuets &c in the Maid of the Oaks. . . adapted for the guitar: *London, J. Johnston: Longman, Lukey & Broderip* (1774)

HarBB 1085a    D.292.a

##### **Old city manners**

(B 1088 - see *Tract volume G.311.(25) on Reel 27*)

Push the jovial bowl about. The favorite laughing song, sung . . . in the comedy called [Old] City Manners. — [London], *P. Hodgson*. [1775]

B 1088            G.311 (25)

##### **Pelopida**

The favourite songs in the opera of Pelopida. — *London, Welcker*. - P. [1766]

B 1089            G.138

##### SAMMLUNGEN UND

##### EINZELGESANGE

A collection of new songs sung at Ranelagh.— *London, author*. [1770?]

B 1090            G.806.g (2)

A collection of favourite songs . . . sung . . . at Vaux Hall and Mary Le Bone in the years 1773 & 1774. — *London, William Napier*.—P.

B 1091            G.378.a (3)

Five new favourite English songs, and one Italian duets. Sett for the harpsichord, violin, german flute and adapted to the guittar. — *Dublin, Samuel Lee* [1785?].

BB 1091a        G.426 (1)

## DETAILED LISTING

### REEL FIFTEEN (cont.)

#### **BARTHELEMON, François-Hippolyte cont.**

Book the 1<sup>st</sup> of opera dances performed . . . at the King's Theatre 1785. Composed, collected, and adapted for the harpsichord, pianoforte, violin, and german flute. — *London, Longman & Broderip. [1785]*

BB 1091b          b.49.e (7)

*(B 1092 - filmed after B 1081)*

Orpheus. An English burletta. Introduced in the farce called A New Rehearsal, or A Peep behind the Curtain. — *London, Welcker. -ALA. [1767]*

B 1092            D.292 (4)

The African's pity on the white man. [Song] with an accompaniment for the harp or piano forte. — *London, Edward Riley [1798]*

B 1095            H.2830.f (13)

Come faith divine. A favourite duet, sung at the Asylum. — *Lambeth, William Gawler. [1795]*

B 1096            H.1662 (17)

Durandarte and Belerma, a pathetic Scotch ballad, with an accompaniment for the harp. — *London, Longman & Broderip [1797]*

B 1097            G.364 (6)

Father of light and life. Glee (from Thompson's Season). — *s.l., for the author. [c. 1800]*

B 1101            E.1050.x

*(B 1102 - see Tract volume H.1994.a (131) on Reel 31)*

Gentle Damon. A rondeau . . . sung by Mrs. Weichsell. — *London, Robert Falkener [1775?]*

B 1102            H.1994.a (131)

Summer's Treasures. [Song] — *London, Edward Riley [1800?]*.

B 1104            G.808.c (5)

#### INSTRUMENTALWERKE

Six concertos for three violins, a tenor & violoncello to which may be added ad libitum two ripieno violins & a thorough bass for the harpsichord . . . opera IIIId. — *London, Welcker. - St. [1771]*

B 1107            h.1672

Two favourite solo concertos for the violin. — *London, Longman, Lukey & Broderip. - St. [1775]*

B 1108            h.1613.a (1)

The Prince of Wales's minuet. — *London, James Blundell. - P. [1780?]*

B 1112            g.442.f (1)

The Prince of Wirtemberg's march. — *London, Longman & Broderip. - P. 1797]*

B 1113            g.133 (5)

Six quartettos for two violins, a tenor and violoncello . . . op. IX.— *London, William Napier, No.135. - St. [c.1785]*

BB 1114            g.410.d (6)

The favorite dance of Robin Gray ... adapted for the harpsichord, piano forte flute and violin. — *London, Longman & Broderip, 1785. - P.*

B 1116            b.51 (2)

## DETAILED LISTING

### REEL FIFTEEN (cont.)

#### **BARTHELEMON, François-Hippolyte (cont.)**

The opera dances for 1784. Composed & properly adapted for the piano forte, harpsichord, flute & violin... book I. — *London, Longman & Broderip, for the author.*—P.

B 1117            b.51.f (3)

Six sonatas for two violins or german flutes, with a thorough bass for the harpsichord . . . opera I<sup>ma</sup>.  
— *London, Welcker.* - St. [1765]

B 1118            g.418 (2)

Six sonates à violon seul et basse . . . second oeuvre. — *London, Welcker.* - P. [1765]

B 1119            g.436

Six solos for a violin, and a thorough bass for the harpsichord . . . opera X. — *London, Longman & Broderip.* - P. [1785?]

B 1120            g.270.u (1)

Six lessons with a favourite rondo in each for the forte piano or harpsichord with an accompaniment for a violin ad libitum . . . opera V.— *London, Welcker.* [1773]

B 1121            e.390

Six duetts [D, C, A, G, F, Es] for two violins ... opera IV. — *London, Charles & Samuel Thompson.* - St. [1773]

B 1123            g.421.g (5)

Six duettos [C, A, B, D, F, G] two for two violins, two for a violin and tenor, and two for a violin and violoncello . . . opera VIII.— *London, John Welcker.* - St. [1780]

B 1124            g.436.a

Six duets, two for two violins, two for a violin and tenor, and two for a violin and violoncello. — *London, John Fentum.* - St. [1784]

B 1125            g.421.v (1)

(B 1126 - see Tract volume h.102 (1) on Reel 32)

Three favorite duetts in a familiar stile, two for two violoncellos and one for a violin & violoncello.  
— *London, Culliford, Rolfe & Barrow.* - P.

B 1126            h.102 (1)

(B 1127 - see Tract volume e.101 (2) on Reel 31)

Six voluntaries or easy sonatas for the organ . . . op. II. — *London, Longman & Broderip* [1787].

B 1127            e.101 (2)

Six petites sonates pour le piano forte ou pour le clavecin.— *London, Peter Welcker* [1775]

B 1128            e.5.e (1)

Preludes for the violin. — *London, author* [1790?]

B 1129            f.380.d (1)

### SCHULWERKE

A new tutor for the harpsichord or piano forte, wherein the first principles of music are fully explained with an easy method for fingering in a set of progressive lessons in which is introduced two easy methods for tuning. — [*London*], *author.* [1790?]

B 1130            e.390.a

## DETAILED LISTING

### REEL SIXTEEN (cont.)

#### **BARTHELEMON, Maria**

Six English and Italian songs [S or T. with accompaniment for violins and pf] ... opera 2<sup>da</sup>. — *Vauxhall [London], author; Harrison & Co., Longman & Broderip, Thompson, Napier, Holland. [1786]*

B 1132            E.271 (1)

Three hymns, and three anthems [for 2 voices, with accompaniment for organ] composed for the Asylum and Magdalen Chapels . . . *op.3.— London, John Bland, for the authoress [1795]*

B 1133            G.503 (1)

An ode on the late providential preservation of our . . . Gracious Sovereign . . . *Op. 5. — London, Culliford, Rolf & Barrow. [1795]*

B 1134            G.368 (4)

The Weavers' Prayer [Song]. — *London, Preston & son. [1790?]*

B 1135            H.2832.g (7)

Six sonatas for the harpsichord or piano forte with an accompaniment for violin. — *London, William Napier, for the authoress. - P. [1776]*

B 1136            h.40

#### **BARTHOLOMEW**

Baron Norkey's minuet. [Für 3 Instrumente]. — *s.l.s.n.-P.*

BB 1137, I, 1    g.271.s (1)

#### **BARWICK, John**

Harmonia cantica divine, or The Kentish divine harmonist, being a new set of psalm tunes and anthems, all in four parts . . . to which is prefixed, a short introduction to singing. — *London, Thomas Skillern, for the author. [1783]*

B 1149            B.512.gg

#### **BASSANO, Christopher**

Six select anthems in score. — *London, Charles & Samuel Thompson. - P. [1770]*

B 1227            G.589

#### **BATES, William**

##### MUSIK ZU BUHNENWERKEN

Flora or Hob in the well . . . the overture duet and principal songs.— *London, Longman, Lukey & Co. KLA. [1775]*

B 1244            D.295 (2)

##### **The jovial crew (Pasticcio)**

The airs in the jovial Crew or Merry Beggars, as perform'd at the theatre in Covent Garden, the overture in score and the accompaniments to the airs. — *London, John Johnson. [1760] SD S.213*

B 1245            H.239

#### **BATES, William cont.**

**The ladies frolick** (William Bates und Thomas Augustin Arne)

*(B 1249 - filmed after B 1227)*

The Ladies frolick. A comic opera . . . the overture, chorus, vaudeville & principal airs composed by Mr. Bates & Dr. Arne.— *London, Longman, Lukey & Co. - KLA, SD.*

BB 1247            D.261 (2)

#### **Pharnaces**

Pharnaces. An English opera. — *London, Welcker. - KLA. [1765]*

B 1249            D.295 (1)

## DETAILED LISTING

### REEL SIXTEEN (cont.)

#### **BATES, William (cont.)**

##### **The theatrical candidates**

*(B 1251 - filmed after B 1244)*

The airs, overture &c. in the prelude called the Theatrical Candidates. — *London, John Johnston. - KLA. [1775]*

B 1251            D.295 (3)

The favourite songs sung at Vaux-Hall Gardens &c.... 1768. — *London, James Longman & Co., (1768).*

B 1254            H.1648.c (2)

The favourite songs sung at Marybone Gardens. . . 1768. — *London, James Longman & Co.,*

BB 1254a        H.1653.uu (3)

A collection of songs sung at Vauxhall, by Mr. Vernon, Miss Jameson & Mrs. Weichsel. — *London, Longman, Lukey & Co., 1771.*

B 1256            G.378.a (4)

Songs sung at the Grotto-Gardens by Mr. Bamshaw, Mr. Smith, Master Suet, Miss Cantril & Miss Dowson, 1771. — *London, Longman, Lukey & Co., (1771).*

B 1258            G.806.f (8)

The favourite songs sung at Vaux-Hall Gardens ... 1776. — *London, William Randall, (1776).*

HarBB 1259     G.385.b (1)

The favourite songs sung at Ranelagh by Mr. Meredith and Miss Sharpe . . . 1777. — *London, William Randall, (1777).*

B 1260            G.805.r (4)

#### EINZELGESANGE

*(B 1261 - see Tract volume G.314 (62) on Reel 28)*

The Buck's Motto. Be merry and wise. [Song]. — *s. l., s. n. [1770?]*

B 1261            G.314 (62)

*(B 1262 - see Tract volume G.312 (226) on Reel 27)*

A new Bucks song. Dedicated to the Agriculturean Lodge by Brother Sherratt. — *s.l., s. n. [1775?]*

B 1262            G.312 (226)

*(B 1263 - see Tract volume G.306 (164) on Reel 26)*

The Butter-Fly [Song], sung by Mrs. Sherborne at Vaux Hall — *[London], William Randall. [1775?]*

B 1263            G.306 (164)

*(B 1264 - see Tract volume G.307 (221) on Reel 26)*

Fairest daughter of the year. The favourite song, sung by Miss Catley and Mrs. Baker ... in the Rape of Proserpine. — *s. l., s. n. [1763]*

B 1264            G.307 (221)

*(B 1265 - see Tract volume G.310 (42) on Reel 27)*

Let but love and wine be friend me. Bacchanalian song, sung by Mr. Bannister.— *s. l., s. n. [1770?]*

B 1265            G.310 (42)

## DETAILED LISTING

### REEL SIXTEEN (cont.)

#### **BATES, William (cont.)**

(B 1267 - see Tract volume H.1994.a (196) on Reel 31)

On the origin and improvement of kisses. A genuine recipe [Song], adapted for the harpsichord, german flute or guittar. — [London], Longman, Lukey & Co. [1770?]

B 1267            H.1994.a (196)

(B 1268- see Tract volume G.311 (156) on Reel 27)

Sir Hugh, the pitiful fellow, or the three [or]ds of the adm[ira]lty who have conducted our navy, or knavish affairs. A catch which requires execution, by Jack Catch [W. Bates].— *s.l., s. n* [1778].

B 1268            G.311 (156)

(B 1269- see Tract volume G.312 (147) on Reel 27)

'Tis you Sir (The bad fellow). A favourite catch. — *s.l., s. n* [1790?]

B 1269            G.312 (147)

(B 1270- see Tract volume H.1994.a (1) on Reel 31)

With the leaves of the vine. A drinking song, sung by Mr. Bannister at Marybone Gardens. — [London], Longman, Lukey & Co. [1770?]

B 1270            H.1994.a (1)

(B 1271- see Tract volume G.316. (17) on Reel 28)

Ye fam'd witty nine. A drinking song, sung by Mr. Lowe in praise of the Half Moon Society, — *s.l., s. n* [1770?]

B 1271            G.316 (17)

Ariadne one morning. A bacchanalian song. Followed by an arrangement for the guitar. — *s.l.,s.n* [c.1770]

BB 1271a        G.424.ff (6)

#### **INSTRUMENTALWERKE**

Six concertos in ten parts, for two violins, two hautboys obligated, two french horns obligated, two trumpets, one alto viola, a violoncello and thorough bass for the harpsichord . . . opera seconda. — London, John Johnson. - St. [1765]

B 1272            g.406.a

Six sonatas for two violins with a thorough bass for the harpsichord or violoncello. — London, John Cox, for the author. - St. [1750]

B 1273            g.406

Twelve duets for two german flutes, or violins, compos'd in a familiar stile . . . book 3<sup>d</sup>.—London, Longman, Lukey & Co. -P [1770]

B 1274            g.406.b

Eighteen duettinos for two guittars, two French horns, or two clarinetts.— London, James Longman & Co. - P. [1770?]

B 1276            a.19 (5)

#### **BATTINO**

Six sonatas [D, G. G. F. G. A] for two violins.—London, John Johnson. [c.1760]

B 1294            g.422.x (1)

A collection of airs and duets for two german flutes or two violins.—London, John Johnson. - P [1760?]

B 1295            g.218.d (1)

## DETAILED LISTING

### REEL SIXTEEN (cont.)

#### **BATTISHILL, Jonathan**

Almena. An English opera as perform'd at the Theatre Royal in Drury Lane, containing the songs . . . adapted for the voice, violin & harpsichord. — *London, Charles & Samuel Thompson*. - P. [1765]  
B 1296            D.294 (1)

Twelve hymns. The words by . . . C. Wesley. — *London, Charles & Samuel Thompson, for the author*. - P. [1765]  
B 1297            E.1354

Two anthems (Call to remembrance, How long how long [4 St., bc]) as they are sung at S' Paul's Cathedral. — *London, Charles & Samuel Thompson*. - P. [1767]  
B 1298            G.856.a

#### SAMMLUNGEN

(B 1300 - filmed after B 1296)

A collection of songs for three and four voices, never before publish'd ... book I (II).— *London, Welcker*.—P. [1775?]  
B 1300            D.294 (2)

A collection of favourite songs sung at the publick gardens and theatres. — *London, Charles & Samuel Thompson*. - P. [1765]  
B 1302            G.808.c (6)

#### EINZELGESANGE

At eve with the woodlark I rest. [Song]. — *London, Longman & Broderip*.  
B 1305            G.800.m (7)

(B 1306 - see Tract volume G.306 (113\*) on Reel 26)

The Charms of Silvia [Song]. — *s.l., s.n.* [1770]  
B 1306            G.306 (113\*)

Come here fellow servant. A song sung by Mrs. Clive in the farce of High Life below Stairs. — *London, Thomas Collett* [1760?].  
B 1307            G.295.s (2)

(B 1310 - see Tract volume H.1994 (6) on Reel 31)

Gay Damon long study'd my heart to obtain. A new song. — *s.l., s.n.* [1770?]  
B 1310            H.1994 (6)

(B 1311 - see Tract volume G.316 (19) on Reel 28)

Grant me ye pow'rs a calm repose. The wish. [Song]. — *s.l., s.n.* [1770?]  
B 1311            G.316 (19)

(B 1313 - see Tract volume G.307 (237) on Reel 26)

The kind request [Song]. — *s.l., s.n.* [1770?]  
B 1313            G.307 (237)

(B 1314 - see Tract volume H.1994.d (5) on Reel 31)

The Shepherd & Shepherdess. A favourite cantata. — *s.l., s.n.* [1764]  
B 1314            H.1994.d (5)

(B 1320 - see Tract volume G.313 (193) on Reel 27)

When Damon languish'd. A favourite song in the tragedy of the Gamester. — *s.l., s.n.* [1760?]  
B 1320            G.313 (193)

## DETAILED LISTING

### REEL SIXTEEN (cont.)

#### **BATTISHILL, Jonathan (cont.)**

(B 1321 - see *Tract volume I.596 (31) on Reel 31*)

A song in praise of the Albion Society. — *s.l., s.n.*

B 1321            I.596 (31)

#### **BAUMGARTEN, Karl Friedrich**

##### INSTRUMENTALWERKE

A grand concerto for the hautboy, flute or clarinet obligato, with accompaniments for two violins, two tenors, two flutes, two bassoons, two horns and a violoncello. — *London, Longman & Broderip. - St. [1792]*

B 1383            h.102 (3)

Six quartetts [D, E, g-G, D, Es, G], three for a violin, oboe or german flute, tenor & violoncello, and three for two violins, oboe or german flute, and violoncello . . . op. 2<sup>d</sup>. — *London, William Forster. - St. [1781]*

B 1384            g.437

A periodical quartetto for a german flute, or oboe, violin, tenor & violoncello: or a violin, two tenors, & violoncello . . . No. I(—VI). — *London, William Forster. - St. [1785]*

B 1386            g.437.a

Three capricios for the piano forte or harpsichord. — *London, Longman & Broderip.*

B 1388            g.145 (1)

Three fugues for the organ, harpsichord or piano-forte, each of which has an introductory prelude. — *London, Longman & Broderip (engraved by R. T. Skarratt), 1798.*

B 1390            e.241

A celebrated fuge or voluntary for the harpsichord or organ (No. I [F], II [g], III [d], IV [G], V [F]). — *London, William Forster [1783-4]*

B 1391            g.97.f (1)

### REEL SEVENTEEN

#### **BAUSSET, Alexandre de**

Six rondes pour deux [No. 1-5] et trois [No. 6] voix avec accompagnement de piano forte. — *[London], author. - P. [1793]*

B 1404            E.705

Six Italian canzonetts with an accompaniment for the pianoforte. — *London, for the author.*

B 1405            F.422

#### **BEARDEN, Daniel**

The inscription songs and Ode to charity, taken from Miss Moore's pastoral drama, *A search after happiness.* — *London, Longman Broderip [1788]*

BB 1445 I, I      E.270 (4)

#### **BEAUMONT, John**

Four anthems adapted for publick worship . . . with a thorough bass for the organ, to which are added sixteen psalm or hymn tunes. — *London, G. Paramore, for the author. - P. [1793]*

B 1457            F.964.b

#### **BECKETT, J.**

The Toast. A bacchanalian glee. — *London, author. [1795]*

B 1535            D.402 (10)

## DETAILED LISTING

### **REEL SEVENTEEN (cont.)**

#### **BECKWITH, John Christmas**

Six anthems in score [1-5 v, bc] — *London, Longman & Broderip, for the author. [1785]*

B 1539            H.2832.h (4)

The Chimney sweepers. A glee for three voices. — *London, Preston & son, for the author. [1795]*

B 1540            H.2815.c (5)

*(B 1541 - see Tract volume g.116 (2) on Reel 31)*

A favorite concerto for the organ, harpsichord, or piano forte with accompaniments. — *London, Longman & Broderip. St.*

B 1541            g.116 (2)

A favorite sonata for the harpsichord or piano forte . . . [op. 3]. — *London, Longman & Broderip; Norwich, author.*

B 1542            g.143 (2)

Six voluntaries for the organ, harpsichord &c. — *London, Longman & Broderip, for the author, 1780.*

B 1543            e.140.a (1)

#### **BEILBY, Thomas**

*(B 1543 - see Tract volume G.360 (6) on Reel 29)*

The Dying Negro. A song. — *London, Longman & Broderip. [1792]*

B 1693            G.360 (6)

Six sonatas for the harpsichord or forte piano with accompaniments of a violon and violoncello. — *London, Welcker. - St. [1772].*

B 1695            R.M.17.c.4 (13)

#### **BELL, John**

*(BB 1699 II,1 - see Tract volume G.315 (45) on Reel 28)*

Away, let nought to love displeasing. A new song. — *s.l., s.n. [1750]*

BB 1699 II,1     G.315 (45)

*(BB 1699 II,2- see Tract volume G.316.k (9) on Reel 28)*

Charming Molly. [Song]. — *s.l., s.n. [1760]*

BB 1699 II,2     G.316.k (9)

A new medley, three songs and a cantata. Book 2<sup>d</sup>. — *London, J. Tyther. [1750]*

BB 1699 II, 3     H.2842 (4)

#### **BELLAMY, John**

A system of divine musick, containing tunes to all the metres in the new version of psalms; with chants for Venite exultemus Domino, Te Deum laudamus, Jubilate Deo, Benedictus, Magnificat, Cantate Domine, Nunc dimittis, and a set tune for Deus Misereatur, with select anthems. — *West-Redford, author; London, Robert Brown, 1745.*

B 1701            C.15.j

#### **BELLAMY, Richard**

Te Deum for a full orchestra, also a set of anthems, for 1, 2, 3, and four voices. *London, Messrs. Thompson.—P.*

B 1702            H.3011

## DETAILED LISTING

### REEL SEVENTEEN (cont.)

#### **BELLAMY, Richard (cont.)**

*(B 1703- see Tract volume G.353 (3) on Reel 29)*

A collection of glees for three and four voices. — *London, author, 1789.* - P.

B 1703            G.353 (3)

*(B 1703- see Tract volume G.353 (3) on Reel 29)*

Two sonatas for the piano-forte or harpsichord adapted for the use of schools, — *London, Longman & Broderip, 1789.*

B 1704            g.149 (1)

#### **BEM, Venceslav**

Six quartetts for two violins, a tenor and violoncello, with a thorough bass for the harpsicord or organ. - *London, Longman, Lukey & Co.—St.*

B 1797            g.413 (4)

#### **BENEGGER, Antonio**

Six sonatas or trio's for a german flute, violin and violoncello. — *London, John Johnson.* - St. [1760]

B 1927            h.5.b (1)

#### **BENNET**

*(BB 1951 I,2 - see Tract volume G.311 (130) on Reel 27)*

—... Adapted for the harpsichord, violin, german flute and guitar. — *[London], L[ongman], L[ukey & Co. [1775]*

BB 1951 I, 2    G.311 (130)

#### **BENNETT, Charles**

Twelve songs and a cantata . . . in score. — *London, John Johnson, for the author. [1765]*

B 1953            G.807.a (1)

#### **BENNETT, John**

Ten voluntaries for the organ or harpsichord. — *London, author (William Smith) [1758]*

B 1954            d.188

#### **BENNETT, William**

Six songs and a glee for three voices with an accompaniment for a piano forte or harp. — *London, Longman, Clementi & Co., for the author.* - P. [1799]

B 1955            G.396 (2)

*(B 1956 — see Tract volume G.306 (192) on Reel 26)*

Admiral Rodney triumphant. A new song. — *[London], S. A. & P. Thompson. [1782]*

B 1956            G.306 (192)

Three grand sonatas for the piano forte with an accompaniment for a violin obligato (op.1) — *London, Goulding, Phipps & D'Almaine.* - St. [1800]

B 1957            g.144.a (2)

#### **BENNISON, T. T.**

The celebrated waltz, pas de trois, danced in the Patriot or the Hermit of Saxellen [pf]. — *London, J. Power; Dublin, W. Power. [c.1815]*

BB 1958 I, 1    h.61.s (1)

## DETAILED LISTING

### REEL SEVENTEEN (cont.)

#### **BENNISON, T. T. cont.**

(BB 1958 1,3 - see Tract volume g.272 (10) on Reel 32)

A grotesque air with variations for the piano forte. — London, T. T. Bennison, G. Walker. [1810 WM]

BB 1958 1, 3      g.272 (10)

(BB 1958 1,4 - see Tract volume g.140 (1) on Reel 31)

His sparkling eyes are black as jet, a favorite air from the opera of Blue beard. Composed by Michael Kelly, arranged as a rondo. — [London], Kelly. [1802]

BB 1958 1, 4      g.140 (1)

Le retour de Wicklow. Aria pastorale, pas seul & waltz for the harp or piano forte. — Dublin, Hime [1810]

BB 1958 1,5      h.2605.y (13)

Romance et valse pour le pianoforte. — Chelsea, Author [1810]

BB 1958 1, 6      g.272.w (1)

Russian rondo for the piano forte. — Dublin W. Power; London, J. Power. [c.1830]

BB 1958 1, 7      h.3870.t (12)

The village coquette or Monsieur prenez garde, a new song. — London, s. n. [c.1830]

BB 1958 1, 9      G.808.g (4)

Six waltzes, for the harp or piano forte. — *ib.* J. Balls. [1830]

BB 1958 1,10     g.352.z (13)

#### **BENSER, J. D.**

Six sonatas [C. D, G, B. A, F] for the piano forte or harpsichord with an accompaniment for a violin or german flute . . . Opera primo. — London, Welcker. - P. [1771]

B 1960            R.M.17.e.6 (4)

A second sett of six sonatas for the piano forte or harpsichord &c, with an accompaniment for a violin &c, opera second. — London, John Welcker. - P. [1776]

B 1961            e.392

A first sett of three divertimento's in two parts for two performers on one piano forte or the harpsichord . . . opera 3d — London, author. [1781]

B 1962            g.443.j (14)

Five sonatas and one duetto for the piano forte or harpsichord &c, with an accompaniment for a violin or german flute . . . Opera v. — London, author. [1784]

B 1963            g.83

#### **BERETTI, Pietro**

Six sonatas for two violins, with a thorough bass for the harpsichord or violoncello. — London, John Walsh. - St. [1755]

B 1999            g.274 (2)

#### **BERG, George**

##### VOKALMUSIK

A collection of new English songs sung by Mr. Beard & Miss Formentell at Ranelagh . . . book II<sup>a</sup>. — London, John Johnson, for the author, 1757.

B 2000            G.359 (2)

## DETAILED LISTING

### REEL SEVENTEEN (cont.)

#### **BERG, George (cont.)**

Twelve songs, book III. — *London, John Johnson. [1763]*

B 2001            G.115

Twelve songs . . . book V. — *London, John Johnson. [1758]*

B 2003            G.806.g (4)

A collection of new English songs sung by Mr. Beard & Miss Formentell at Ranelagh . . . book VI.—*London, John Johnson, for the author, 1759.*

B 2004            G.806.g (5)

*(B 2005 - filmed after B 2001)*

Twelve songs.— *London, John Johnson, 1760*

B 2005            G.806.g (3)

The new songs sung by Miss Davis and Mr. Love at Marybone. No. II. — *London, John Johnson. [1760]*

B 2006            D.789 (1)

*(B 2008 - see Tract volume H.1653.j (44) on Reel 30)*

Lightly tread, 'tis hallow'd ground. A celebrated glee for three voices. — *Dublin, John Lee. [1795]*

B 2008            H.1653.j (44)

Swell the song, a favourite glee — *London, S.Babb (1780).*

HarBB 2008a    H.1601.ii (1)

#### INSTRUMENTALWERKE

*Op. 1. Six concertos [D, G, d, a, F, B] in seven parts for four violins, one alto viola, a violoncello and a thorough bass for a harpsichord . . . opera prima. — London, John Johnson, for the author.— St. [1755]*

B 2009            g.644.a

*Op. 2. Ten voluntaries for the organ or harpsichord . . . opera seconda. — London, John Johnson. [1757]*

B 2010            d.186

*(B 2011 - see Tract volume e.284.a (2) on Reel 31)*

*Op. 3. Twelve sonatinas or easy lessons for the harpsichord . . . composed in various styles, op. III. — London, John Johnson, for the author, (1759).*

B 2011            e.284.a (2)

*(B 2012 - see Tract volume E.600.j (3) on Reel 25)*

*Op. 4. Twelve sonatinas or easy lessons for the harpsichord, op 4<sup>th</sup> [Fortsetzung von op. 3]. — London, John Johnson, for the author [1760]*

B 2012            E.600.j (3)

*Op. 5. Eight suits of lessons for the harpsichord . . . opera V<sup>th</sup>. — London, John Johnson [1760]*

B 2013            g.644

*Op. 6. Twelve sonatinas or easy lessons [G, D, A, D, g, d, B, F, C, G, c, C] for the harpsichord . . . op: [(hs:) VI (Fortsetzung von op. 4). — London, John Johnson, for the author [1762]*

B 2014            e.282.m (3)

*Op. 7. Ten sonatas for the harpsichord or pianoforte . . . opera VII. — London, Mrs. Johnson, for the author, (1768).*

B 2015            e.225

## DETAILED LISTING

### REEL SEVENTEEN (cont.)

#### **BETTS, Arthur (cont.)**

In the dark blue sky. Ballad. — *London, s.n. [1835]*

BB 2479 I, 1     H.2832.k (4)

Sad was the hour. We parted. Ballad. — *ib., s. n. [1830]*

BB 2479 I, 2     G.805.f (8)

Who fed me from her gentle breast. My mother, a canzonet. — *ib., s. n. [1809]*

BB 2479 I, 3     H.1654 (24)

Air & rondo composed by Sir J. R. Miller . . . arranged with variations for the violoncello with an accompaniment for the pianoforte. — *ib., s.n. [1830]*

BB 2479 I, 4     h.1850.d (6)

Two duets [c, Es] for violin & violoncello. Op. 5. — *ib., Clementi & Co., for the author [1800]*

BB 2479 I, 6     g.421.x (2)

Three duetts for violon and tenor. Op. 6.(Violin part only) — *ib., s.n. [1810]*

BB 2479 I, 7     g.421.o (1)

La pipe de tabac, a favorite French air, arranged as a rondo for the piano forte. — *ib., Broderip & Wilkinson. (p. 21-24 einer Sammlung) [1805]*

BB 2479 I, 8     h.60.xx (1)

A sonata for the piano forte with accompaniments for a violin & violoncello. — *ib., Preston, for the author. - St. [1805]*

BB 2479 I, 9     h.2852.g (1)

Six waltzes for the piano forte, with accompaniments for the flute, tambourine & triangle. — *ib., author. - St. [1798]*

BB 2479 I, 10    g.231 (2)

A second sett of six waltzes for the pianoforte with an Accompaniment for a flute or violin — *ib., s. n. [1801]*

BB 2479 I, 11    h.1480.w (2)

#### **BEVILLE, W.**

The Hermit. A cantata, the words taken from a ballad in the Vicar of Wakefield by the late Dr. Goldsmith. — *London, John Welcker. [1775]*

B 2486            R.M.11.d.10

#### **BEWLAY, Henry**

(B 2490 - *see Tract volume g.186 (1) on Reel 31*)

Three sonatas for the piano forte with an accompaniment for a violin or german flute ad libitum.— *London, author. — St. [1795]*

B 2490            g.186 (1)

(B 2491 - *see Tract volume g.132 (2) on Reel 31*)

Twelve easy and familiar lessons for the harpsichord or pianoforte . . . op. 2<sup>nd</sup>. — *London, (Culliford, Rolfe & Barrow [1796]*

B 2491            g.132 (2)

(BB 2491a - *see Tract volume G.361 (23) on Reel 29*)

Tête à tête. A favorite song. — *London, Culliford, Rolfe & Barrow [1796]*

BB 2491a        G.361 (23)

## DETAILED LISTING

### REEL EIGHTEEN

#### **BIGGS, Edward Smith**

##### VOKALMUSIK

##### Sammlungen

*(BB 2636 I,1 - filmed after BB 2636 I,14)*

Six duets and three trios. — London, Robert Birchall [1803]

BB 2636 I,1 G.198 (20)

Twelve Hindoo-airs with English words adapted to them by Mrs. Opie and harmonized for one, two, three, and four voices with accompaniment for the piano-forte or harp. — *ib.* [1800]

BB 2636 I, 2 G.387

A second set of Hindoo-airs . . . — *ib.* [1805]

BB 2636 I, 3 G.387.a

*(BB 2636 I,4 - see Tract volume G.353 (33) on Reel 29)*

Six Welsh airs adapted to English words and harmonised for two, three, and four voices, with an accompaniment for the piano forte or harp. — *ib.* [1796]

BB 2636 I, 4 G.353 (33)

A second sett of Welsh airs . . . — *ib.* [1800]

BB 2636 I, 5 G.350 (3)

*(BB 2636 I,6 filmed after BB 2491a)*

Six Italian canzonets with an accompaniment for the harp or piano forte, the poetry selected from Rolli. — *ib.* [1802]

BB 2636 I, 6 G.198 (2)

*(BB 2636 I,7 - see Tract volume H.1662 (47) on Reel 30)*

Six Sicilian airs, for the voice to which is added a literal Italian translation . . . arranged with an accompaniment for the piano forte or harp. — *ib.* [1812]

BB 2636 I, 7 H.1662 (47)

Six songs, written by Mrs. Opie, with an accompaniment for the harp or piano forte. — *ib.* [1801]

BB 2636 I, 8 G.357 (1)

Twelve Venetian airs (a second, third, fourth set) for the voice . . . Adapted with an accompaniment for the harp or piano forte. — *ib.* [1805]

BB 2636 I, 9 G.388.a

##### EINZELGESANGE

*(BB 2636 I,10 - see Tract volume G.353 (6) on Reel 29)*

Ah me, with that false one. A favorite Irish air, harmonized as a glee for 4 voices. — *ib.* [1802]

BB 2636 I,10 G.353 (6)

Les armaillas. The Ranz-des-Vaches. A celebrated Swiss air, with an accompaniment for the harp or piano forte. — *ib.* [1805]

BB 2636 I,12 G.808.g (3)

*(BB 2636 I,13 - see Tract volume H.1652.kk3 (25) on Reel 30)*

Charlie he's my darling. The young chevalier. A favorite ballad, arranged with an accompaniment for the harp or piano forte. — *ib.* [1817]

BB 2636 I,13 H.1652.kk (25)

## DETAILED LISTING

### REEL EIGHTEEN (cont.)

#### **BIGGS, Edward Smith (cont.)**

*(BB 2636 I,14 filmed after BB 2636 I,1)*

Chi non compiangere la vita del soldato. The Neapolitan soldier. A favorite air, with an accompaniment for the piano forte. — *ib.* [1801]

BB 2636 I,14 G.198 (3)

Come my bonny love. A duett, with an accompaniment for the piano-forte. — *ib.* [1794]

BB 2636 I,15 G.354 (47)

*(BB 2636 I,16 - see Tract volume H.1662 (51) on Reel 30)*

Come my lads, time posts away. The favorite song with an accompaniment for the piano forte, the music altered from an old melody with additions. — *ib.*, *s.n.* [1805]

BB 2636 I,16 H.1662 (51)

The evening call of the Swiss pastors, harmonized and arranged as a glee: for three voices. — *ib.*, *Robert Birchall.* [1801]

BB 2636 I,17 G.352 (10)

*(BB 2636 I,18 - see Tract volume G.364 (9) on Reel 29)*

Fatherless Fanny, a ballad by Mrs. Opie. — *ib.* [1801]

BB 2636 I,18 G.364 (9)

*(BB 2636 I,19 - see Tract volume G.364 (10) on Reel 29)*

The fisherman's orphan, a favourite ballad. — *ib.* [1803]

BB 2636 I,19 G.364 (10)

"In a dairy a crow". The Fox and the Crow, a fable set to music with an Accompaniment for the Piano Forte [by E.S.Biggs] — *London.* [1808].

HarBB 2636 I,19a H.1250 (9)

*(BB 2636 I,20 - see Tract volume G.426 (12) on Reel 29)*

Here's a health to those far away, a song with an accompaniment for the piano forte. — *ib.* [1810]

BB 2636 I, 20 G.426.pp (12)

*(BB 2636 I,21 - see Tract volume H.1652.kk (26) on Reel 30)*

...A Scots air, harmonised for 4 voices. [1812]

BB 2636 I, 21 H.1652.kk (26)

Here's lawn as white as driven snow. A glee for 3 voices. — *ib.* [1801]

BB 2636 I, 22 G.809 (22)

*(BB 2636 I,23 - filmed after BB 2636 I,15)*

How now, shepherd, what means that. The herdsman and shepherd's dialogue, from Percy's ancient poetry. — *ib.* [1797]

BB 2636 I, 23 G.354 (59)

*(BB 2636 I, 25 - see Tract volume H.1652.kk (24) on Reel 30)*

—... A favorite song, the words imitated from the French by Mrs. Opie. [Followed by a setting of the same melody as a glee for four voices and as a song to French words with harp accompaniment]. — *ib.* [1810]

BB 2636 I, 25 H.1652.kk (24)

It is not that I love you less. Canzonetta with an accompaniment for the harp or piano forte. — *ib.*, *s.n.* [1802]

BB 2636 I, 26 H.1662 (50)

## DETAILED LISTING

### REEL EIGHTEEN (cont.)

#### **BIGGS, Edward Smith (cont.)**

(BB 2636 I, 27 - filmed after BB 2636 I, 19a)

Little Robin red-breast sat upon a tree, a song for the nursery, with an accompaniment for the piano forte. — *ib.*, Robert Birchall [1800]

BB 2636 I, 27 H.1250 (11)

(BB 2636 I, 28 - see Tract volume H.1652.kk (23) on Reel 30)

Lost is my quiet for ever. A song with an accompaniment for the piano forte ... the melody altered from an Irish air, & harmonized. [Followed by an adaptation for three voices]. — *ib.* [1811]

BB 2636 I, 28 H.1652.kk (23)

M'ha detto la mia mamma, adapted for 3 voices. — *ib.* [1801]

BB 2636 I, 29 G.805.f (12)

(BB 2636 I, 30 - see Tract volume G.352 (9) on Reel 29)

The morning call of the Swiss pastors, harmonized and arranged as a glee: for three voices. — *ib.* [1802]

BB 2636 I, 30 G.352 (9)

My love to war is going. A song with an accompaniment for the piano forte. — *ib.* [1795]

BB 2636 I, 31 G.356 (55)

(BB 2636 I, 32 - see Tract volume H.1652.kk (21) on Reel 30)

— . . . [Followed by an adaptation for three voices]. — *ib.* [1810]

BB 2636 I, 32 H.1652.kk (21)

(BB 2636 I, 33 - see Tract volume G.364 (8) on Reel 29)

O! may I then your words believe. A ballad written by Mrs. Opie. The sequel to My love to war is going. — *ib.* [1802]

BB 2636 I, 33 G.364 (8)

(BB 2636 I, 32 - see Tract volume H.1652.kk (21) on Reel 30)

O syngte unto mie roundelaie. The mynstrelles songe in AElla . . . set to music for four voices. — *ib.*, s. n. [1810]

BB 2636 I, 34 H.1662 (52)

(BB 2636 I, 35 - see Tract volume H.1662 (49) on Reel 30)

O welcome bonny month of May, a ballad. [1806]

BB 2636 I, 35 H.1662 (49)

Il padron colla padrona, adapted for three voices. — *ib.*, Robert Birchall. [1803]

BB 2636 I, 36 G.806.f (11)

(BB 2636 I, 37 - see Tract volume G.352 (8) on Reel 29)

Palala, suma nootka gunza! Do thy duty, and leave the rest to heaven. A favorite glee for 3 voices. — *ib.* [1803]

BB 2636 I, 37 G.352 (8)

Poor Owen. A ballad. - *ib.* [1803]

BB 2636 I, 38 H.2830.f (14)

(BB 2636 I, 39 - see Tract volume G.805 (19) on Reel 30)

A poor soul sat sighing. Willow. A glee for 4 voices, with an accompaniment for the pianoforte. — *ib.* [1794]

BB 2636 I, 39 G.805.k (19)

## DETAILED LISTING

### REEL EIGHTEEN (cont.)

#### **BIGGS, Edward Smith cont.**

(BB 2636 I, 41 - see Tract volume G.356 (51) on Reel 29)

Say, have you in the valley seen. Allen Brooke of Windermere. A ballad, with an accompaniment for the piano forte. — *ib.* [1796]

BB 2636 I, 41 G.356 (51)

(BB 2636 I, 43 - see Tract volume G.365 (7) on Reel 29)

The Suicide. A favorite ballad by Mrs. Opie. — *ib.* [1801]

BB 2636 I, 43 G.365 (7)

(BB 2636 I, 44 - see Tract volume G.805 (8) on Reel 30)

Tis thy will, and I must leave thee. A Hindustani girl's song. — *ib.* [1795]

BB 2636 I, 44 G.805 (8)

Tho' keen the wind, and dark the night. Mary! A favorite ballad, with an accompaniment for the harp or piano forte. — *London, Robert Birchall.* [1800]

BB 2636 I, 46 G.805.h (44)

The true history of Liberty Tree, a favorite loyal song written by John Penwarne. — *ib.* [1804]

BB 2636 I, 47 G.376 (6)

(BB 2636 I, 48 - see Tract volume G.806 (37) on Reel 30)

Under the greenwood tree, a glee for 3 voices. — *ib.* [1800]

BB 2636 I, 48 G.806 (37)

(BB 2636 I, 49 - see Tract volume H.1662 (48) on Reel 30)

Where are you going, my pretty maid. A song with an accompaniment for the harp or piano forte. — *ib.* [1804]

BB 2636 I, 49 H.1662 (48)

(BB 2636 I, 50 - see Tract volume G.805.k (42) on Reel 30)

Will you buy any tape. The Pedlar, a glee for 3 voices. — *ib.* [1800]

BB 2636 I, 50 G.805.k (42)

(BB 2636 I, 51 - see Tract volume G.805.k (45) on Reel 30)

Yes, I will go with thee my love, with an accompaniment for the piano forte or harp. — *ib.* [1800]

BB 2636 I, 51 G.805.k (45)

(BB 2636 I, 52 - see Tract volume G.354. (58) on Reel 29)

Yes! my bonny love, a duets with an accompaniment for the piano-forte. — *ib.* [1799]

BB 2636 I, 52 G.354 (58)

(BB 2636 I, 53 - see Tract volume G.356 (60) on Reel 29)

You ask me why. Somebody II. A song, with an accompaniment for the piano forte or harp. — *ib.* [1795]

BB 2636 I, 53 G.356 (60)

#### INSTRUMENTALMUSIK

Lady Ann Townshend's march as performed by the regimental bands . . . adapted for the pianoforte. — *ib.* - P. [mit pf]. [1810]

BB 2636 I, 54 h.271.x (7)

(BB 2636 I, 55 - see Tract volume h.103 (18) on Reel 32)

Four waltzes for the piano forte. — *ib.*, s. n. [1811]

BB 2636 I, 55 h.103 (18)

## DETAILED LISTING

### REEL EIGHTEEN (cont.)

#### **BILLINGTON, (WEICHSELL), Elizabeth**

(B 2657 - see Tract volume e.5.b (5) on Reel 31)

Three lessons [D, Es, A] for the harpsichord or piano forte . . . by Elizabeth Weischell, a child eight years of age. — *London, Welcker. [1775]*

B 2657 e.5.b (5)

(B 2658 - see Tract volume h.726.1 (8) on Reel 32)

Six sonata's [G, A, B, Es, F, G] for the piano forte or harpsichord. . . composed . . . in the eleventh year of her age, opera 2<sup>nd</sup>. — *London, author. [1778]*

B 2658 h.726.1 (8)

#### **BILLINGTON, Thomas**

VOKALMUSIK

Sammlungen

The Te Deum, Jubilate, Magnificat & Nunc Dimittis, set to music for three voices, with instructions to the performers . . . opera XI. — *London, author. - P. [1784]*

B 2661 I.192

Shenstone's pastorals, consisting of twenty-four ballads; with an accompaniment for the harp or piano forte. — *London, author. [1795]*

B 2662 H.2832.h (12)

Six pastoral ballads after Shenstone. — *London, G. Goulding [1787]*

B 2663 E.600.f (2)

Eight canzonets [for 1-2 v] peculiarly adapted for ladies, with an accompaniment for the piano forte or harp — *London, Longman & Broderip. [1780]*

B 2666 E.600.s (5)

A fourth set of twelve love canzonets peculiarly adapted for ladies, with a harp or piano forte accompaniment . . . to which is added a sonata, & a few hints to young vocal performers, opera X. — *London, author. [1784]*

B 2667 B.699.b (2)

Jubilee songs in honor of Handel. — *London, author. [1784]*

B 2668 G.809.j (8)

Einzelgesange (Songs, Cantatas)

Ah! rose, forgive the hand severe. The Faded Bouquet [Song]. — *London, Preston & son [1795].*

B 2669 G.808.e (2)

(B 2670 - see Tract volume G.306 (207) on Reel 26)

Be it the god's peculiar care. Song on hearing Siga Allegranti in the opera of „Il Convito" [by E. G. Bertoni]. — *London, Longman & Broderip [1783]*

B 2670 G.306 (207)

Celadon and Amelia, from Thomson's Seasons [Cantata for voices and harpsichord]. — *London, Preston. [1788]*

B 2671 E.600.l (4)

The Children in the wood [Cantata]. — *London, author [1786]*

B 2672 H.1650 (1)

## DETAILED LISTING

### REEL EIGHTEEN (cont.)

#### **BILLINGTON, (Thomas cont.)**

*(B 2674 - see Tract volume G.805 (9) on Reel 30)*

Gray's elegy [Cantata for voices and piano accompaniment] ... opera VIII. — London, author [1786]

B 2674            G.805 (9)

*(B 2675 - see Tract volume G.308 (121) on Reel 26)*

How rapid how fleeting, yet full of delight. Song. — London, John F[entum] [1776]

B 2675            G.308 (121)

*(B 2677 - filmed after B 2683)*

Lavinia, from Thomson's Seasons [Cantata]. — London, Samuel, Ann & Peter Thompson. [1787]

B 2677            G.807.a (2)

*(B 2678 - see Tract volume G.316.k (10) on Reel 28)*

A lovely rose [Song]. — [London], G. Goulding. [1790]

B 2678            G.316.k (10)

*(B 2679 - filmed after B 2672)*

Maria's evening service to the Virgin. — London, author. - P. [1786]

B 2679            H.1650 (2)

*(B 2681 - filmed after B 2677)*

Pope's Dying Christian to his soul [for voice and harp]. — London, author. [1790]

B 2681            H.2832.m (12)

*(B 2682 - filmed after B 2679)*

Pope's elegy to the memory of an unfortunate lady. — London, author. -P. [1790]

B 2682            H.1650 (3)

Pope's Eloisa to Abelard [Cantata] — London, author. [1786]

B 2683            H.1650 (4)

*(B 2684 - filmed after B 2681)*

Pope's Messiah, set to music ... opera XIII. — London, author. [1786]

B 2684            G.328.a (1)

*(B 2687 - filmed after B 2691)*

The Soldier's farewell on the eve of a battle [Cantata].— London, G. Goulding. [1787]

B 2687            H.1652.w (21)

*(B 2688 - see Tract volume G.360 (7) on Reel 29)*

Sterne's soliloquy on hearing Maria sing her evening service to the Virgin [Song]. — London, Thomas Skilllern. [1789]

B 2688            G.360 (7)

*(B 2689 - see Tract volume G.316 (22) on Reel 28)*

Strephon and Sylvia [Song]. — [London], P. H[odgson]. [1780]

B 2689            G.316 (22)

*(B 2691 - filmed after B 2684)*

Young's night thoughts, selected and set to music [Cantata]. — London, author. [1788]

B 2691            G.328.a (2)

## DETAILED LISTING

### REEL EIGHTEEN (cont.)

#### **BILLINGTON, Thomas (cont.)**

—Young's night thoughts, selected and set to music [Cantata for solo voices and chorusses with bc, in three books]. — *ib.*, author [1795]

B 2692            G.328

#### **BINGLEY, William**

Ann of the vale. A ballad with an accompaniment for piano forte. — *London, Thomas Preston. [1798]*

BB 2701 III, 1    H.2830.f(15)

Poor Isabel, a ballad, with an accompaniment for the piano forte. — *ib.* [1800]

BB 2701 III, 2    H.1860.wv (19)

#### **BIRCH, William**

(B 2723 - see Tract volume G.361 (24) on Reel 29)

Constancy . . . canzonet, with an accompaniment for the piano forte.— *London, Preston, for the author. [1801]*

B 2723            G.361 (24)

#### **BIRD (II)**

(BB 2729 II, 1 - see Tract volume G.310 (121) on Reel 27)

The country cousins. [Song]. — [*London*], John Johnston [1775]

BB 2728 II, 1    G.310 (121)

#### **BIRD, William Hamilton**

The oriental miscellany; being a collection of the most favourite airs of Hindoostand, compiled and adapted for the harpsichord. — *Calcutta, Joseph Cooper, 1789*

B 2729            i.4

The resolve [Song] . . . with an accompaniment for the lute, harp, or piano forte.— *London, Broderip & Wilkinson. [1804]*

B 2730            H.1663 (2)

Soft Pity [Song] . . . with an accompaniment for the lute harp, or piano forte. — *London, Broderip & Wilkinson. [1804]*

B 2731            H.1663 (3)

#### **BISHOP, Henry**

(B 2745 - see Tract volume b.53 (6) on Reel 31)

Six new minuets and twelve country dances . . . for the year 1788.— *London, Longman & Broderip.*

B 2745            b.53 (6)

#### **BISHOP, S. M.**

(B 2753 - see Tract volume D.402 (11) on Reel 24)

Here far remote from cities, courts and care. Glee. — *London, Thomas Skillern for the author [1798]*

B 2753            D.402 (11)

#### **BLADWELL, C.D.**

(B 2764 - see Tract volume G.361 (25) on Reel 29)

The fair maniac. A plaintive ballad. — *London, Longman & Broderip, for the author*

B 2764            G.361 (25)

## DETAILED LISTING

### REEL EIGHTEEN (cont.)

#### **BLAKE, Benjamin**

Six duets [C, F, D, G, A, Es] for a violin and tenor. — *London, William Napier, No.76. - St. [1780]*

B 2823            f.132 (1)

A second sett of six duetts [G, C, A, B, G, Es] for a violin & tenor . . . op. II<sup>da</sup> — *London, James Blundell. - St. [1781]*

B 2826            g.421.t (2)

A third sett of six duetts [D, F, B, Es, G, A] for a violin and tenor . . . op. III. — *London, author. - St.*

*[1785]*

B 2827            g.421 (6)

Six sonatas for the piano forte with an accompaniment for a violin . . . opera 4. — *London, author. - P. [1794]*

B 2830            g.144 (1)

*(B 2832 - see Tract volume h.103 (27) on Reel 32)*

Nine divertimentos, for the piano forte, with an accompaniment for a violin ad libitum, op. 5.— *London, Robert Birchall, for the author. - St. [1811]*

B 2832            h.103 (27)

#### **BLAKE, Richard**

*(B 2835 - see Tract volume b.53 (8) on Reel 31)*

Twelve new country dances for the year 1788. — *London, Longman & Broderip. [1798]*

B 2835            b.53 (8)

#### **BLAND, Maria Theresa**

*(B 2841 - see Tract volume H.1653.n (5) on Reel 30)*

'Twas in the solemn midnight hour. A favorite ballad with an accompaniment for the piano forte . . . in the new comedy of Sighs, or The daughter. — *Dublin, Hime.*

B 2841            H.1653.n (5)

### REEL NINETEEN

#### **BLEWITT, Jonas**

##### VOKAL MUSIK

*(B 2907 - see Tract volume H.1653 (23) on Reel 30)*

A collection of favorite ballads. — *London, Longman & Broderip. [1786]*

B 2907            H.1653 (23)

##### EINZELGESANGE

The bucket of water, an entire new song. — *London, Longman & Broderip. [1795]*

B 2908            G.383.j (16)

*(B 2909 - filmed after B 2926)*

Emma. A favorite song, sung by Miss Granger in the new entertainment of Fashionable Rallery. — *[London], Longman & Broderip. [1796]*

B 2909            G.367 (37\*)

*(B 2910 - see Tract volume H.1653 (2) on Reel 30)*

For me 'tis not to boast of wealth. A favorite pastoral ballad. — *[London], Longman & Broderip [1787]*

B 2910            H.1653 (2)

## DETAILED LISTING

### REEL NINETEEN (cont.)

#### **BLEWITT, (Jonas cont.)**

*(B 2911 - see Tract volume H.1653 (3) on Reel 30)*

Gentle Damon, cease complaining. A favorite pastoral ballad. — [London], Longman & Broderip. [1787]

B 2911            H.1653 (3)

*(B 2912 - see Tract volume H.1653 (4) on Reel 30)*

Had I the pinions of a dove. A favorite ballad. — [London], Longman & Broderip. [1787]

B 2912            H.1654 (4)

*(B 2916 - see Tract volume H.1653 (5) on Reel 30)*

The hopeless maid. A favorite ballad. — [London], Longman & Broderip. [1785]

B 2916            H.1653 (5)

*(B 2917 - see Tract volume H.1653 (6) on Reel 30)*

How sweet is the morning in spring. A favorite rondo. — [London], Longman & Broderip. [1787]

B 2917            H.1653 (6)

*(B 2918 - see Tract volume G.360 (8) on Reel 29)*

I could not deny him cou'd you [Song].— London, H. Holland. [1790]

B 2918            G.360 (8)

*(B 2919 - see Tract volume G.805.j (8) on Reel 30)*

I know a trick worth two of that [Song]. — London, T. Jones & Co. [1795]

B 2919            G.805.j (8)

*(B 2920 - see Tract volume G.316.k (11) on Reel 28)*

I must and I will have a youth to my mind. A favorite ballad. — London, Longman & Broderip. [1790]

B 2920            G.316.k (11)

The joys of the bottle. An entire new song. — London, Longman & Broderip. [1795]

B 2921            H.2818.a (25)

*(B 2922 - filmed after B 2909)*

Julia. A favorite pastoral ballad. — London, W. Boag. [1796]

B 2922            G.367 (39)

*(B 2923 - see Tract volume H.1653 (7) on Reel 30)*

The lass of humber side. A favorite ballad. — [London], Longman & Broderip. [1787]

B 2923            H.1653 (7)

Love and War. A favorite song. — London, William Hodson [1798]

B 2925            G.367 (38)

Loyalty. A favourite song ... in ... Fashionable Rallery. — [London], Longman & Broderip. [1796]

B 2926            G.367 (8)

*(B 2927 - see Tract volume H.1653 (18) on Reel 30)*

The Maid of the Cot. A favorite song. — [London], Longman & Broderip. [1785]

B 2927            H.1653 (18)

## DETAILED LISTING

### REEL NINETEEN (cont.)

#### **BLEWITT, Jonas (cont.)**

(B 2928 - see Tract volume H.1653 (11) on Reel 30)

The nations no longer. A favorite song on peace. — [London], Longman & Broderip. [1785]

B 2928           H.1653 (11)

Neptune and Britannia. A favorite canzonet for two voices. — London, William Hodson. [1799]

B 2929           G.354 (3)

(HarBB 2929a - filmed after B 2925)

The New cries of London [c. 1800]

HarBB2929a     G.425.mm (39)

One day as young Harry came whistling along. A favorite ballad. — [London], Longman & Broderip. [1787]

B 2930           H.1653 (9)

T'other day 'twas in a mead. Rondo. — London, F. Linley. [1797]

B 2931           H.2818.a (26)

(B 2932 - see Tract volume H.1653 (8) on Reel 30)

O'er the wide field of fancy to pleasure I haste. A favorite laughing song. — [London], Longman & Broderip. [1787]

B 2932           H.1653 (8)

(B 2933 - see Tract volume H.1653 (10) on Reel 30)

See Sol sweetly smiles with his gold beaming face. A favorite hunting song. — [London], Longman & Broderip [1787].

B 2933           H.1653 (10)

(B 2934 - see Tract volume H.1653 (22) on Reel 30)

So it came to pass. A favorite song. — [London], Longman & Broderip. [1785]

B 2934           H.1653 (22)

(B 2935 - see Tract volume H.1653 (12) on Reel 30)

The Sportsmen are called. A favorite hunting song. — [London], Longman & Broderip. [1785]

B 2935           H.1653 (12)

There is something so charming in dear London town. The much admired song. . . . in the favorite entertainment of the Naval Review. — [London], Fentum's music warehouse. [1790]

B 2938           H.1652.z (10)

(B 2939 - see Tract volume H.1653 (13) on Reel 30)

They call me a toper. The favorite laughing song. — [London], Longman & Broderip. [1785]

B 2939           H.1653 (13)

(B 2940 - see Tract volume H.1653 (14) on Reel 30)

To woods and dells where echo dwells. A favorite pastoral ballad. — [London], Longman & Broderip. [1785]

B 2940           H.1653 (14)

The Veil. A favorite song ... in ... Fashionable Rallery. — [London], Longman & Broderip. [1796]

B 2941           G.367 (37)

What can a maiden do ? A favorite song. — London, Longman & Broderip. [1785]

B 2943           G.808.f (14)

## DETAILED LISTING

### REEL NINETEEN (cont.)

#### **BLEWITT, (Jonas cont.)**

(B 2944- see Tract volume H.1653 (15) on Reel 30)

What pleasures are found when in search of the game. A favorite shooting song. — [London], Longman & Broderip. [1787]

B 2944            H.1653 (15)

(B 2945- see Tract volume H.1653 (16) on Reel 30)

What raptures ring around. A favorite hunting song. — [London], Longman & Broderip. [1787]

B 2945            H.1653 (16)

(B 2947- see Tract volume H.1653 (17) on Reel 30)

When, dearest Sue, the land I left. A favorite ballad. — [London], Longman & Broderip. [1787]

B 2947            H.1653 (17)

(B 2948 see Tract volume H.1653 (19) on Reel 30)

When skipping round the May-pole gay. A favorite ballad. — [London], Longman & Broderip [1787]

B 2948            H.1653 (19)

(B 2949 see Tract volume H.1653 (20) on Reel 30)

Where are my jolly companions gone. A favorite drunken song. — [London], Longman & Broderip. [1787]

B 2949            H.1653 (20)

(B 2951 see Tract volume H.1653 (21) on Reel 30)

Ye lasses so gay who now sport on the plain. A favorite ballad. — [London], Longman & Broderip. [1787]

B 2951            H.1652 (21)

#### **INSTRUMENTALWERKE**

A complete treatise on the organ, to which is added a set of explanatory voluntaries . . . op. 4.— London, Longman & Broderip. [1795]

B 2953            e.120 (1)

Ten voluntaries or pieces for the organ in an easy and familiar style for the practice of juvenile performers . . . opera V. — London, Culliford, Rolfe & Barrow. [1796]

B 2954            e.120 (2)

Twelve easy and familiar movements for the organ, which may be used either separately or in continuation so as to form one compleat voluntary . . . opera 6th. — London, Culliford, Rolfe & Barrow, for the author. [1797]

B 2955            e.120 (3)

#### **BLOOMFIELD, Isaac**

Rosy Hannah. A song. — London, s. n. [1801]

BB 2984 I, 2      G.361 (26)

#### **BLUNDELL, James**

A select collection of French, English and Scotch airs, taken from the compositions of the most approved authors, adapted for two violoncellos. — London, Longman & Broderip, for the editor. - SD S. 104 [1790]

B 3008            h.1865 (2)

A select collection of songs from the works of Handel . . . adapted by . . . J.Blundell. 1784

HarBB 3008a      R.,M.6.d.9

## DETAILED LISTING

### REEL NINETEEN (cont.)

#### **BLUNDELL, James (cont.)**

Three duets for a tenor and violoncello, and three solos for a violoncello . . . op. 3, to which is added the two favorite glees , "We be three poor mariners" and, "How merrily we live" for two violoncellos.

— *London, John Fentum. [1780]*

B 3009            R.M.16.c.6

#### **BOHLIUS, J. F.**

Two grand symphonies for the piano forte, or harpsichord, with accompaniments for two flutes and violoncello . . . Opera I— *London, W. Cope.— St. [1796]*

B 3310            g.117 (1)

*(BB 3310a - see Tract volume g.70.tt (5) on Reel 31)*

Two grand duets in six movements for two german flutes. — *London, W.Cope. - S. [1796]*

BB 3310a        g.70.tt (5)

*(B 3312 - see Tract volume G.361 (27) on Reel 29)*

Myra of the vale. A favorite ballad. — *London, Gladman. [1796]*

B 3312            G.361 (27)

The village wake. A new song.— *London, Edward Riley. [1800]*

B 3313            G.808.h (5)

#### **BOISBAUDRY, A. H. Y. Vicomte du**

Sonata for the harp with accompaniments for the violin and violoncello, or flute and bassoon . . . op.1.

— *London, Broderip & Wilkinson, author. - St. [1800]*

BB 3314 I, I     g.192.a (17)

#### **BOLTON, Thomas**

Twenty four easy and pleasing lessons for the guitar or piano forte guitar. — *London, Longman & Broderip. [1790]*

B 3417            a.76.g (3)

Six rondeaus, three songs, three preludes composed; and three songs, selected and adapted, with an accompaniment for the guitar or piano forte guitar . . . op. 3. — *London, Longman & Broderip, for the author. [1798]*

B 3418            b.61 (1)

For the piano forte (with accompaniments ad libitum, for the tambourine, triangle & cimbals) consisting of marches, rondos & other movements. — *London, Goulding, Phipps & D'Almaine. [1799]*

B 3419            Hirsch M.1282 (16)

*(B 3420 - see Tract volume G.361 (28) on Reel 29)*

Anacreontic to Bacchus [Song]. — *London, Cahusac & sons, for the author. [1798]*

B 3420            G.361 (28)

The ghost of crazy Jane. [Song] — *London, author.*

BB 3420a        G.295.ii (22)

*(HarBB 3420b - see Tract volume g.443.mm (11) on reel )*

Instructions for the tambourine in Mazzinghi: Twelve airs for the pianoforte with accompaniments for a Flute & Tambourine. 1799

HarBB 3420b    g.443.mm (11)

## DETAILED LISTING

### REEL NINETEEN (cont.)

#### **BOLTON, Thomas (cont.)**

Mary. A favorite ballad. — *London, Longman & Broderip. [1795]*

B 3421 H.1601.e (6)

Maria, or The beggar girl. A favorite song. — *London, G. Goulding & Co. [1798]*

B 3422 H.1652.ff (13)

#### **BOND, Capel**

Six concertos in seven parts, for four violins, a tenor violin, a violoncello, with a thorough bass for the harpsichord . . . the first is for a trumpet, the sixth a bassoon concerto. — *London, Mrs.*

*Johnson, Mr. Bond, for the author, 1766.*—St.

B 3450 g.538

#### **BOND, Hugh**

Twelve hymns and four anthems, for four voices . . . the words . . . from Tate and Brady's version of the psalms . . . opera prima.— *London, Longman, Lukey & Broderip, for the author. - P. [1776]*

B 3452 H.867

“The Psalms of David in metre. . . tunes in present use, with additional ones by Handel, Purcell, Boyce, Nares, Howard &c. The whole selected and adapted by H.Bond, etc. “. — *London, Preston & son 1796.*

HarBB 3452a E.579

#### **BONWICK, Miss**

Sophia. A new song. — *London, Longman & Broderip. [1790]*

BB 3667 I, 1 H.1653.b (11)

#### **BORROWMAN, William**

Two new reels and a jigg [à pf]. — *[Edinburgh], s. n. [1800]*

BB 3773 I, 1 h.61.t (9)

#### **BOSSI, Cesare**

*(BB 3792 I, 1 - see Tract volume g.421.u (1) on Reel 32)*

Acis and Galatea. Ballet [à vl, pf]. — *London, L. Lavenu. [1797]*

BB 3792 I, 1 g.421.u (1)

*(BB 3792 I, 3 - see Tract volume g.272.g (3) on Reel 32)*

L'Amant statue. The favorite ballet [à pf]. — *London, Longman & Broderip. [1796]*

BB 3792 I, 3 g.272.g (3)

*(BB 3792 I, 4 - see Tract volume g.272.g (31) on Reel 32)*

L'Amour vangé [!], a grand ballet; arranged for the piano forte by J. L. Dussek. — *London, Edinburgh, Corri, Dussek & Co. [1796]*

BB 3792 I, 4 g.272.g (31)

*(BB 3792 I, 6 - see Tract volume g.230 (4) on Reel 31)*

Bacchus & Ariadne. A grand ballet, arranged for the piano forte. — *ib.*

BB 3792 I, 6 g.230 (4)

*(BB 3792 I, 7 - see Tract volume g.272.t (10) on Reel 32)*

Barader. The favorite divertissement, arranged for the piano forte. — *London, Goulding, Phipps & D'Almaine. [1799]*

BB 3792 I, 7 g.272.t (10)

## DETAILED LISTING

### REEL NINETEEN (cont.)

#### **BOSSI, Cesare (cont.)**

(BB 3792 I,8 - see Tract volume h.16.c (1) on Reel 32)

Constante et Alcidonis. A grand ballet [à pf] — *London-Edinburgh, Corri, Dussek & Co.*

BB 3792 I, 8 h.16.c (1)

Les Délassements militaires. Le melange. The favorite pas de trois, arranged for the piano forte. —

*London, L. Lavenu. [1797]*

BB 3792 I, 9 h.1480.m (4)

Les deux jumelles ou la méprise. The favorite grand ballet, arranged for the piano-forte with an accompaniment for a violin. — *ib., Goulding, Phipps & D'Almaine. [1799]*

BB 3792 I, 11 g.272.j (7)

(BB 3792 I,12 - see Tract volume g.230 (1) on Reel 31)

Flore et Zéphire, a grand ballet, arranged for the piano-forte with accompaniments for violin or flute. — *London-Edinburgh, Corri, Dussek & Co., No. 637. [1796]*

BB 3792 I, 12 g.230 (1)

[Heliska]. Six opera divertimentos ... arranged for the harp or pianoforte with a german flute accompaniment. — *London, s. n. [1801]*

BB 3792 I, 13 h.184.d (9)

(BB 3792 I,14 - see Tract volume g.230 (3) on Reel 31)

L'heureux retour. The favorite divertissement ballet, arranged for the piano forte. — *London, Longman & Broderip. [1797]*

BB 3792 I, 14 g.230 (3)

(BB 3792 I,15 - see Tract volume h.16 (1) on Reel 32)

Hylas et Temire. The favorite divertissement arranged for the piano-forte. — *ib., Goulding, Phipps & D'Almaine. [1799]*

BB 3792 I, 15 h.16 (1)

(BB 3792 I,16 - see Tract volume g.272.r (4) on Reel 32)

Irza, a favorite ballet, adapted for the piano forte. — *ib., Monzani & Cimador. [1802]*

BB 3792 I, 16 g.272.r (4)

Les Jeux d'Eglé, the favorite grand ballet, arranged for the piano-forte. — *ib., Goulding, Phipps & D'Almaine. [1799]*

BB 3792 I, 18 h.16.a (2)

Ken-si and Tao. Didelot's Chinese ballet [pf].— *ib., Michael Kelly. [1801]*

BB 3792 I, 19 h.16.b (1)

— . . . Didelot's much admired Chinese ballet. . . now performing at the Opera House [pf]. — *ib. [1801]*

BB 3792 I, 20 R.M.11.a.2 (5)

(BB 3792 I,21 - see Tract volume h.726.l.(1) on Reel 32)

Laura et Lenza. A grand ballet, arranged for the piano forte. — *ib. [1800]*

BB 3792 I, 21 h.726.l (1)

(BB 3792 I,22 - see Tract volume g.230 (5) on Reel 31)

Little Peggy's love. The favorite Scotch ballet [a pf]. — *ib., Longman & Broderip. [1796]*

BB 3792 I, 22 g.230 (5)

## DETAILED LISTING

### REEL NINETEEN (cont.)

#### **BOSSI, Cesare (cont.)**

Le Marchand de Smyrne. The favorite divertissement, arranged for the piano forte. — *London, Goulding, Phipps & D'Almaine. [1799]*

BB 3792 I, 24 g.272.j (8)

Les Follies d'Espagne, with variations for the piano forte or harp in Le Marchand de Smyrne. — *ib. [1799]*

BB 3792 I, 25 h.3865.ee (1)

*(BB 3792 I,26 - see Tract volume g.230 (2) on Reel 31)*

L'Offrande à Terpsichore. A divertissement, arranged for the piano forte. — *London-Edinburgh, Corri, Dussek & Co. [1798]*

BB 3792 I, 26 g.230 (2)

Paphos assiégé par les Scythes. A grand anacreontic ballet, arranged for the piano-forte. — *London, Robert Birchall. [1800]*

BB 3792 I, 27 h.3865.oo (15)

Parissot's celebrated hornpipe in Barbara and Allen [by J. d'Egville] composed and arranged as a rondo [pf]. — *ib., Broderip & Wilkinson. [1805]*

BB 3792 I, 28 h.3865.y (2)

*(BB 3792 I,29 - see Tract volume h.16.c (3) on Reel 32)*

Pigmalion, a grand ballet [pf]. — *ib., Goulding, Phipps & D'Almaine. [1801]*

BB 3792 I, 29 h.16.c (3)

Pygmalion, a favorite dance . . . arranged as a rondo, with an introduction by John Monro [pf]. — *London-Dublin, Goulding, D'Almaine, Potter & Co. [1811]*

BB 3792 I, 30 g.443.bb

*(BB 3792 I,31 - see Tract volume g.137 (25) on Reel 31)*

Le Triomphe de Thémis. A grand ballet [a pf]. — *London, Corri, Dussek & Co. [1798]*

BB 3792 I, 31 g.137 (25)

Three original waltzes for the piano forte. — *ib. [1799]*

BB 3792 I, 33 h.721.bb (7)

#### **BOURKE, John**

*(BB 3839 I,1 - see Tract volume g.140 (4) on Reel 31)*

The favorite ballad of The blue bell of Scotland arranged as a rondo for the piano forte. — *Dublin, McDonnel [1802]*

BB 3839 I, 1 g.140 (4)

*(BB 3839 I,2 - see Tract volume g.140 (3) on Reel 31)*

The Dutch skipper. A favorite air, arranged as a rondo for the piano forte with or without additional keys. — *ib., W. Power & Co. [1802]*

BB 3839 I, 2 g.140 (3)

*(BB 3839 I,5 - see Tract volume g.501 (7) on Reel 32)*

The celebrated air Since then I'm doom'd, with variations for the piano forte. — *ib., W. Power & Co. [1800]*

BB 3839 I,5 g.501 (7)

*(BB 3839 I,7 - see Tract volume G.353 (9) on Reel 29)*

Hail! sweet peace, a glee for 4 voices. — *Dublin W. Power & Co. [1802]*

BB 3839 I, 7 G.353 (9)

## DETAILED LISTING

### REEL NINETEEN (cont.)

#### **BOURKE, John (cont.)**

Lovely rose. A much admired song with an accompaniment for the piano-forte or harp. — *ib.*, *Holden*. [1810]

BB 3839 I, 8 G.809.o (17)

Once Delia slept. A favorite glee for three voices. — *ib.*, *W. Power & Co.* [1805]

BB 3839 I,9 H.1654.j (26)

Say lovely dream. An admired new song — *ib.*, *Gough*. [1800]

BB 3839 I, 10 H.16554.n (63)

(*BB 3839 I,11 - see Tract volume g.501 (2) on Reel 32*)

A second sett of three waltzes for the pianoforte. — *London, s. n.* [1803]

BB 3839 I, 11 g.501 (2)

#### **BOWIE, John**

A collection of Strathspey reels & country dances, &c. with a bass for the violoncello or harpsichord. — *Edinburgh, Neil Stewart & Co. - P.* [1789]

B 4031 g.229.a (1)

Four new tunes [for pf]. . . with the addition of the old sett of the Braes of Marr. — *Edinburgh, author.* [1800]

BB 4035 g.1529.g (5)

#### **BOWMAN, Thomas**

##### VOKALMUSIK

Vocal Harmony. A collection of new songs. — *London, Robert Thompson.* [1768]

B 4038 G.424.d (1)

A collection of English odes, cantatas, songs. — *London, William Smith.* [1750]

B 4039 G.806.h (6)

(*B 4041 - see Tract volume g.311 (16) on Reel 32*)

Charming Delia [Song]. — *s. l., s. n.* [1748]

B 4041 g.311 (16)

(*B 4041 - see Tract volume g.311 (16) on Reel 32*)

Pearly tear by nature shed. The so much admired musette and minuet. — *s. l., s. n.* [1750]

B 4044 H.1994 (7)

##### INSTRUMENTALWERKE

Six sonatas for two violins and a violoncello with a thorough bass for the harpsichord. — *London, Henry Waylett, for the author, 1757. - St.*

B 4047 g.199

### REEL TWENTY

#### **BOYCE, William**

##### GEISTLICHE VOKALMUSIK

Burial service in the key of E with the lesser third (= No. 64 of Page's "Harmonia Sacra"). — *s. l., s. n.* [1800]

B 4048 G.808.b (11)

A collection of anthems and a short service in score, for 1, 2, 3, 4, 5 and 8 voices. — *London, the author's widow, 1790. - P.*

B 4049 I.212.e

## DETAILED LISTING

### REEL TWENTY (cont.)

#### **BOYCE, William (cont.)**

Fifteen anthems, together with a Te Deum, and Jubilate, in score for 1, 2, 3, 4 & 5 voices. —  
*London, the author's widow and family (T. Bennett), 1780. - P.*

B 4050            I.212.a

#### WELTLICHE VOKALMUSIK

##### **The chaplet**

The Chaplet. A musical entertainment, as it is perform'd at the Theatre-Royal in Drury Lane. —  
*London, John Walsh. - P. [1750]*

B 4054            G.225 (2)

*(B 4058 - see Tract volume G.316.h (15) on Reel 28)*

Contented all day [Song]. — *s. l., s. n. [1750]*

B 4058            G.316.h (15)

*(B 4059 - see Tract volume G.316.c (12) on Reel 28)*

Push about the brisk bowl. A drinking song. — *s.l., s. n. [1750]*

B 4059            G.316.c (12)

*(B 4060 - see Tract volume G.307 (74) on Reel 26)*

Harlequin's invasion, or A Christmas gambol (Boyce, M. Arne und Aylward) Come cheer up my  
lads. — *s. l., s.n. [1759]*

B 4060            G.307 (74)

*(B 4064 - see Tract volume G.307 (85) on Reel 26)*

— . . . The hardy tars of Old England, or The true hearts of oak. — *[London], Longman &  
Broderip. [1780]*

B 4064            G.307 (85)

*(B 4065 - see Tract volume G.312 (14) on Reel 27)*

Thrice happy the nations that Shakespear has charm'd [Song]. — *[London], William Randall.  
[1770]*

B 4065            G.312 (14)

##### **The secular masque**

*(B 4067 - see Tract volume G.313 (259) on Reel 27)*

With horns and with hounds. The song of Diana, in Mr. Dryden's Secular Masque.— *s. l., s. n.  
[1750]*

B 4067            G.313 (259)

*(B 4069- see Antholpgies G.302)*

— . . . (in: Hunting songs, a choice collection . . . , book I). — *London, Charles & Samuel  
Thompson. [1770]*

B 4069            G.302

##### **The shepherd's lottery**

*(B 4071 - see Tract volume G.225 (1) on Reel 25)*

The Shepherd's Lottery. A musical entertainment, as it is performed at the Theatre-Royal in Drury  
Lane. — *London, John Walsh (1741).- A.*

B 4071            G.225 (1)

##### **Solomon**

Solomon. A serenata, taken from the Canticles. — *London, John Walsh, for the author, 1743. - P.*

B 4074            H.1081

## DETAILED LISTING

### REEL TWENTY (cont.)

#### **BOYCE, William (cont.)**

— . . . A serenata in score. — *ib.*, *H. Wright*. [1790]

B 4076 I.212.h

(*B 4079 (i) - see Tract volume G.306 (173) on Reel 26*)

Balmy sweetness ever flowing. — *s.l., s.n.* [1743]

B 4079 (i) G.306 (173)

Balmy sweetness ever flowing, followed by an arrangement for the flute. — 1745

B 4079 (ii) H.1653.jj (14)

The cheerful spring begins to-day. A song. — *s.l., s.n.* [1743]

B 4080 G.312 (19)

(*B 4081 - see Tract volume G.307 (205) on Reel 26*)

Fair and comely is my love. — *s.l., s.n.* [1743]

B 4081 G.307 (205)

(*B 4082 - see Tract volume G.307 (207) on Reel 26*)

Fairest of the virgin throng. — *s.l., s.n.* [1743]

B 4082 G.307 (207)

(*B 4083 - see Tract volume H.1653.jj (33) on Reel 30*)

On his face the vernal rose. — *s.l., s.n.* [1745]

B 4083 H.1653.jj (33)

Softly rise, o southern breeze. A favourite song and chorus. — *London, H. Wright* [1785]

B 4086 H.1652.ee (6)

(*B 4093 - see Tract volume G.312 (26) on Reel 27*)

Tell me, lovely shepherd, where. — *s.l., s.n.* [1750]

B 4093 G.312 (26)

(*B 4098 - see Tract volume H.1994.d (7) on Reel 31*)

Together let us range the fields. . . a favorite duett. — *London, John Bland*. [1790]

B 4098 H.1994.d (7)

Who is thy love. A song. — *s.l., s.n.* [1747]

B 4105 G.316.f (92)

(*B 4106 - see Tract volume G.314 (19) on Reel 28*)

Ye blooming virgins. A song. — *s.l., s.n.* [1743]

B 4106 G.314 (19)

An ode perform'd in the Senate-House at Cambridge on the first of July, 1749, at the installation of . . . the Duke of Newcastle, Chancellor of the University . . . to which is added an anthem, perform'd ye following day [book I, 67 p.; book II, 70 p.]. — *s.l., s.n.*, (1749). -P.

B 4107 K.7.i.5

#### LIEDER (SAMMLUNGEN UND EINZELGESANGE)

Lyra Britannica: [book 1-6 (mit unterschiedlichen Titeln)] being a collection of songs, duets and cantatas, on various subjects. — *London, John Walsh*. - P. [1747-59]

B 4112 G.330

## DETAILED LISTING

### REEL TWENTY (cont.)

#### **BOYCE, William (cont.)**

— . . . being a collection of songs on various subjects . . . for the german flute. — *ib.* [1785]

B 4114            b.475

*(B 4116 - see Tract volume G.306 (208) on Reel 26)*

Bid me when forty winters more. Song (aus: *Lyra Britannica*, 5). *s.l., s. n.* [1755]

B 4116            G.306 (208)

*(B 4118 - see Tract volume G.307 (31) on Reel 26)*

Cease vainglorious swain [Song]. — *s.l., s.n.* [1740]

B 4118            G.307 (31)

*(B 4119 - see Tract volume I.530 (21) on Reel 31)*

Come all ye young lovers. A new favourite song. — [London], *John Simpson.* [1745]

B 4119            I.530 (21)

*(B 4123 - see Tract volume G.316.e (36) on Reel 28)*

The distracted lover [Song]. — *s. l., s. n.* [1745]

B 4123            G.316.e (36)

*(B 4124 - see Tract volume G.305 (116) on Reel 26)*

Fair Sylvia [Song].— *s. l., s.n.* [1740]

B 4124            G.305 (116)

*(B 4126 - see Tract volume G.308 (5) on Reel 26)*

Goddess of ease, leave Lethe's brink. Idleness. — *s. l., s. n.* [1745]

B 4126            G.308 (5)

*(B 4128 - see Songs in Periodicals on Reel 33)*

— Idleness. A song (in: *The (Gentleman's Magazine*, vol. XV). — [London], *s. n.,* (1745)

B 4128            249.c.15

*(B 4130 - see Tract volume G.306 (197) on Reel 26)*

— Bear a hand jolly tars. Keppel's Triumph [Song, to the tune of "Heart of Oak"]. — *s. l., s. n.* [1779]

B 4130            G.306 (197)

*(B 4131 - see Tract volume G.306 (40) on Reel 26)*

The Herefordshire winter [Song]. — *s l., s.n.* [1730]

B 4131            G.306 (40)

How blest has my time been. Mr. Boyce's 2<sup>d</sup> tune to Jessy. — [London], *John Walsh.* [1746]

B 4132            G.305 (171)

*(HarBB 4132a - see Tract volume H.1653.jj (42) on Reel 30)*

How blest has my time been. Mr. Boyce's 2<sup>d</sup> tune to Jessy. . .with arrangement for German flute [London] 1747

HarBB 4132a    H.1653.jj (42)

*(B 4134 - see Tract volume G.305 (273) on Reel 26)*

If you my wand'ring heart wou'd find. The constant lover. A new song. — *s.l., s.n.* [1740]

B 4134            G.305 (273)

## DETAILED LISTING

### REEL TWENTY (cont.)

#### **BOYCE, William (cont.)**

*(B 4137 - see Tract volume G.316.e (38) on Reel 28)*

In vain Philander at my feet. Song. — *s.l., s.n. [1740]*

B 4137            G.316.e (38)

*(B 4139 - see Tract volume G.315 (101) on Reel 28)*

The Invocation to Neptune (written extempore at Calais) requesting him to grant a favourable passage, to a great lady, returning to England.— *s.l., s.n. [1740]*

B 4139            G.315 (101)

*(B 4140 - see Songs in Periodicals on Reel 33)*

Lady Harriote [Song] (in: The Gentleman's Magazine, vol. XXV). — *[London], s.n., (1755).*

B 4140            250.c.1

*(B 4142 - see Tract volume G.308 (95) on Reel 26)*

The modest petition [Song]. — *s.l., s.n. [1735]*

B 4142            G.308 (95)

*(B 4143 - see Tract volume G.313 (126) on Reel 27)*

To Nancy: persuading him to visit Cliften-Wells [ Song]. — *s.l. s. n. [1740]*

B 4143            G.313 (126)

*(B 4144 - see Tract volume G.310 (199) on Reel 27)*

Of all the torments, all the care. A song. — *s.l., s.n. [1740]*

B 4144            G.310 (199)

*(B 4145 - see Tract volume G.310 (197) on Reel 27)*

On a bank beside a willow [Song]. — *s.l., s. n.*

B 4145            G.310 (197)

*(B 4146 - see Tract volume G.310 (283) on Reel 27)*

O nightingale, that on yon bloomy spray. Sonnet by Milton. — *s.l., s. n. [1780]*

B 4146            G.310 (283)

*(B 4147 - see Tract volume G.305 (127) on Reel 26)*

Orpheus and Euridice [Song, the words imitated from the Spanish by S. Lisle]. — *s.l., s. n. [1740]*

B 4147            G.305 (127)

*(HarBB 4147a - see Tract volume G.313 (86) on Reel 27)*

Orpheus and Euridice: When Orpheus... — *London, 1745*

HarBB 4147a    G.313 (86)

*(HarBB 4148a - see Tract volume H.1601.u (115) on Reel 30)*

Palaemon and Pastora: Farewell my Pastora — *London, 1765*

HarBB 4148a    H.1601.u (115)

*(B 4150 - see Tract volume G.307 (208) on Reel 26)*

The pleasures of y<sup>e</sup> spring gardens, Vauxhall [Song]. — *s.l., s. n. [1740]*

B 4150            G.307 (208)

*(B 4151 - see Tract volume G.310 (131) on Reel 27)*

The Protestation [Song]. — *s.l., s. n. [1740]*

B 4151            G.310 (131)

## DETAILED LISTING

### REEL TWENTY (cont.)

#### **BOYCE, William (cont.)**

(B 4160 - see Tract volume G.312 (66) on Reel 27)

Tho' Chloe's out of fashion [different song]. — [London], John Walsh. [1745]

B 4160            G.312 (66)

(B 4163 - see Tract volume G.305 (291) on Reel 26)

Venus, to sooth my heart to love [Song]. — *s. l., s. n.* [1745]

B 4163            G.305 (291)

(B 4164 - see Tract volume G.313 (108) on Reel 27)

When Fanny, blooming fair. The ravish'd lover [Song], set for the german flute. — *s.l., s.n.* [1736]

B 4164            G.313 (108)

(B 4165 - see Tract volume G.305 (128) on Reel 26)

When Orpheus went down to the regions below. An answer to Orpheus and Euridice [Song]. — *s. l.,*

*s. n.* [1740]

B 4165            G.305 (128)

(B 4166 - see Songs in periodicals on Reel 33)

When young and artless as the lamb. The Patriot Fair: A song (in: Gentleman's Magazine, vol. XXIV). — [London], *s. n.*, (1754)

B 4166            249.c.24.

(B 4168 - see Tract volume G.314 (31) on Reel 28)

Young Phillis one morning [Song].— *s l., s.n.* [1763]

B 4168            G.314 (31)

#### INSTRUMENTALWERKE

Eight symphonies in eight parts, six for violins, hoboys, or german flutes, and two for violins, french horns and trumpets, with a bass for the violoncello and harpsicord ... opera seconda. — London, John Walsh.—St. [1760]

B 4172            g.263

Twelve overtures in seven, nine, ten, and twelve parts; for violins, hautboys, flutes, horns, trumpets, and drums, a tenor, violoncello or bassoon, and a figured bass for the harpsichord. — London, *s. n.*, 1770. - St.

B 4173            g.263.c

Twelve sonatas [a, F, A, g, D, B, d, Es, C, e, c, G] for two violins with a bass for the violoncello or harpsicord.— London, John Walsh, for the author, 1747. - St.

B 4174            g.263.b

— *ib., s.d.* [1750]

B 4175            g.263.a

Ten voluntaries for the organ or harpsichord. — London, Samuel, Anne & Peter Thompson. [1785]

B 4176            e.5.g (1)

### REEL TWENTY-ONE

#### **BOYD, Henry**

A select collection of psalm and hymn tunes, adapted to a great variety of measures, to which is prefixed an introduction to the art of singing. — Glasgow-Edinburgh, *s. n.*, 1793

B 4177            A.909

## DETAILED LISTING

### REEL TWENTY-ONE (cont.)

#### **BOYTON, William**

##### VOKALMUSIK

The British Sailor, or Whimsical Ladies. A comic opera . . . written by Mr. Bernard . . . opera II. — *London, Samuel, Anne & Peter Thompson.*—P. [1790]

B 4190 E.99

(B 4191- see Tract volume H.1980.jj (2) on Reel 31)

Be still my hearts. A favorite song [with orchestral accompaniment]. — *London, Preston & son.* -P. [1795]

B 4191 H.1980.jj (2)

Diana and Hebe. A favorite hunting song. — *London, Samuel, Anne & Peter Thompson.* [1790]

B 4192 H.1650.o (10)

(B 4194 - see Songs in Periodicals on Reel 33)

— Aurora bedapples the grey bending skies. The morning chase [song] . . . the music adapted from the . . . song of Diana and Hebe (in: *Hibernian Magazine*, Feb., 1797). — [*Dublin*], s.n., (1797).

B 4194 P.P.6154

##### INSTRUMENTALWERKE

A concerto for the harpsichord or organ with accompaniments. — *London, Longman, Lukey & Co.* [1770]

BB 4195 f.65.d (3)

#### **BRANDI, Gaetano**

Six sonatas for the german flute & bass. — *London, John Fentum.* - P. [1773]

B 4223 g.200

Six sonatas for the german flute & bass. — *London, John Fentum.* - P. [1775]

BB 4224a g.70.tt (6)

#### **BREMNER, Robert**

##### VOKALMUSIK

Church Harmony: or, psalm-tunes in four parts . . . compiled . . . for the use of the meeting in Swallow-Street, to which are prefixed instructions for singing them. — *London, [Robert Bremner],* 1772.

B 4314 a.108

— . . . the second edition.—*ib.*, 1762.

B 4316 1042.e.18

— . . . the third edition. — *London, author,* 1763.

B 4318 7897.a.45

—Thirty Scots songs for a voice & harpsichord, the music taken from the most genuine sets extant. — *Edinburgh, Robert Bremner (engraved by T. Phim[book 1], J. Read [book 2])* [1757]

B 4321 G.802.b

—Thirty Scots songs adapted for a voice and harpsichord. — *London, Robert Bremner* [1770]

B 4322 G.802 (1)

(B 4325 - see Tract volume G.426.xx (1) on Reel 29)

—Thirty Scots songs, adapted for a voice & harpsichord. — *ib.*, *Preston & son.* [1796]

B 4325 G.426.xx (1)

## DETAILED LISTING

### REEL TWENTY-ONE (cont.)

#### **BREMNER, Robert (cont.)**

Select concert pieces, fitted for the harpsichord or piano forte, with an accompaniment for the violin, number I[—VIII]. — *London, Robert Bremner, 1785.* - St. SD S. 351

B 4329 h.64 (2)

— ... being a gradation of proper lessons. — *London, [Robert Bremner J.] - SD S. 199 [1765]*

B 4332 e.108.a (2)

#### **BREWER, Thomas**

(*BB 4435a - see Tract volume H.1860.ss (41) on Reel 31*)

Turn Amaryllis to thy swain. A celebrated glee for three voices. — *Dublin, s.n. [1800]*

BB 4335a H.1860.ss (41)

#### **BREWSTER, Henry**

A collection of songs sung at Vaux-Hall, Marybone &c. — *London, Longman, Lukey & Co., 1769.*

B 4436 E.601.q (7)

Vauxhall and Grotto songs with an ode to summer . . . 1771. — *London, Longman, Lukey & Co., (1771).*

B 4437 G.806.f (14)

1772. Vauxhall and Marybone songs . . . book 3. — *London, Longman, Lukey & Co., (1772).*

BB 4438 G.1227.a (2)

Come let's mind our drinking. A favourite drinking song. — [*London*], *Maurice Whitaker. [1770]*

B 4439 G.808.e (4)

(*B 4440 - see Tract volume G.312 (163) on Reel 27*)

Female liberty regain'd. A favourite song. — [*London*], *Straight & Skillern, 1770.*

B 4440 G.312 (163)

(*B 4442 - see Tract volume G.316.k (12) on Reel 28*)

The Lady's Play Thing [Song]. — [*London*], *Maurice Whitaker. [1775]*

B 4442 G.316.k (12)

(*B 4443 - see Tract volume H.1601.a (94) on Reel 30*)

The Sprightly Horn. A favourite new hunting song. — [*Dublin*], *John Lee. [1775]*

B 4443 H.1601.a (94)

(*B 4444 - see Tract volume G.316.k (13) on Reel 28*)

The sun his gladsome beams withdrawn. A new song. — *London, Maurice Whitaker. [1775]*

B 4444 G.316.k (13)

(*B 4445- see Tract volume e.284.a (3) on Reel 31*)

A set of lessons for the harpsichord or piano forte with the grand chorus [Hallelujah] in the Messiah ... adapted for the organ . . . op. IV. — *London, author. [1785]*

B 4445 e.284.a (3)

#### **BRIDAULT, Theodore**

##### EINZELGESANGE

(*B 4448 - see Tract volume g.138 (8) on Reel 31*)

The royal embarkation at Greenwich. A characteristic sonata for the piano forte. — *London, author. [1797]*

B 4448 g.138 (8)

## DETAILED LISTING

### REEL TWENTY-ONE (cont.)

#### **BRIDE, Richard**

##### SAMMLUNGEN

A collection of songs for two voices . . . book I. — *London, author. [1770]*

BB 4450            G.425.pp (16)

##### EINZELGESÄNGE

*(B 4451 - see Tract volume G.316. (24) on Reel 28)*

Be quiet [Song]. — *[London], author. [1775]*

B 4451            G.316 (24)

*(B 4452 - see Tract volume G.309. (121) on Reel 26)*

To Celia. A song for two voices. — *[London] J. author. [1775]*

B 4452            G.309 (121)

*(B 4453 - see Tract volume G.309. (146) on Reel 26)*

The contented swain [Song]. — *[London], Longman, Lukey & Co. [1780]*

B 4453            G.309 (146)

*(B 4455 - see Tract volume G.314. (48) on Reel 28)*

Cupid drowned in wine [Song]. — *s.l., s. n. [1775]*

B 4455            G.314 (48)

*(B 4456 - see Tract volume H.1648.e (10) on Reel 30)*

Hark! hark the joy inspiring horn. A favorite hunting song. — *[London], Charles & Samuel Thompson. [1770]*

B 4456            H.1648.e (10)

*(B 4463 - see Tract volume G.306 (111) on Reel 26)*

Phillis [Song]. — *[London], author. [1775]*

B 4463            G.306 (111)

*(B 4465 - see Tract volume G.312 (129) on Reel 27)*

The Span [Song]. — *[London], author. [1765]*

B 4465            G.312 (129)

#### **BRISTOW**

*(BB 4513 I, 1 - see Tract volume G.360 (9) on Reel 29)*

La Guillotine. A new song describing the woes of the unfortunate Lewis XVI. late King of France. — *London, author. [1793]*

BB 4513 I, 1      G.360 (9)

#### **BRODERIP, John**

A new set of anthems and psalm tunes. — *Wells, author. - P. [1764]*

B 4526            D.684.g (1)

A second book of new anthems and psalm tunes. — *Wells, author. [1764]*

B 4528            C.16.mm (1)

— A second book ... containing a thanksgiving anthem for the peace. — *London, Charles & Samuel Thompson.*

B 4530            D.684.g (2)

## DETAILED LISTING

### REEL TWENTY-ONE (cont.)

#### **BRODERIP, John**

Psalms, hymns and spiritual songs for one two three d: four voices, adapted to the organ or harpsichord for publick or private use. — *London, Charles & Samuel Thompson, for the author* (1769). - P.

B 4531            G.517.b (1)

The flower garden. A collection of songs, duets and cantatas. — *London, John Simpson.* - P. [1748]

B 4532            H.1652.qq

Six glees for three voices . . . opera quinta. — *London, Longman, Lukey & Co* - P. [1775]

B 4533            H.1648.b (1)

[mit Robert Broderip:] Portions of psalms, selected from the version of Brady and Tate, and adapted to fifty-tunes; in one, two, three and four parts. — *Bath, author.*- P. [1798]

B 4534            A.1232.r

#### **BRODERIP, Robert**

##### VOKALMUSIK

Sammlungen und Einzelgesänge

A miscellaneous collection of vocal music . . . op.IX. — [*London*], Longman & Broderip, for the author. - P. [1791]

B 4536            G.359 (1)

(B 4537 - see Tract volume G.377 (4) on Reel 29)

Black ey'd Susan. A favorite cantata. — *London, Longman & Broderip.* [1789]

B 4537            G.377 (4)

(B 4539 - see Tract volume H.1663 (40) on Reel 31)

Blythe is the bird who wings the plain. A Welsh sonnet. — *London, Broderip & Wilkinson.* [1805]

B 4539            H.1663 (40)

Hail bounteous May! A favourite duet, with an accompaniment for the piano forte or harp, the words from Milton. — *London, Broderip & Wilkinson.* [1800]

B 4540            G.354 (5)

(B 4541 - see Tract volume G.361 (32) on Reel 29)

How blest the shepherd's peaceful lot . . . Canzonet, with an accompaniment for the piano forte or harp. — *London, Broderip & Wilkinson.* [1798]

B 4541            G.361 (32)

(B 4542 - see Tract volume G.806.j (23) on Reel 30)

The Sailor's Adieu. A favourite English ballad, with an accompaniment for a piano forte. — *London, Longman & Broderip.* [1780]

B 4542            G.806.j (23)

(B 4544 - see Tract volume H.1653 (24) on Reel 30)

The Sailors return. A favorite ballad with an accompaniment for the piano-forte. — *London, Longman & Broderip.* [1785]

B 4544            H.1653 (24)

(B 4545- see Tract volume H.2818.a (34) on Reel 31)

Smooth as the limpid stream [Song]. — *London, Longman & Broderip.* [1792]

B 4545            H.2818.a (34)

(B 4546 - see Tract volume H.1663 (42) on Reel 31)

## DETAILED LISTING

### REEL TWENTY-ONE (cont.)

#### **BRODERIP, Robert (cont.)**

The Standard of England. A favorite song. — *London, Broderip & Wilkinson. [1804]*

B 4546            H.1663 (42)

Sweet William's farewell to black ey'd Susan. A favorite cantata with an accompanymnt for a piano forte. — *London, Longman & Broderip. [1785]*

BB 4546a        H.1654.g (16)

*(B 4548 - see Tract volume G.312 (240) on Reel 27)*

Thy absence, Delia, from my bow'r. A favourite song, with an accompanymt for the piano forte. — *London, Longman & Broderip. [1790]*

B 4548            G.312 (240)

*(B 4549 - see Tract volume H.1663 (41) on Reel 31)*

Turn lovely Gwen, be good and kind. A Welsh sonnet. — *London, Broderip & Wilkinson. [1805]*

B 4549            H.1663 (41)

*(B 4550 - see Tract volume G.377 (5) on Reel 29)*

The western sky was purpled o'er. A favorite song. — *London, Longman & Broderip. [1790]*

B 4550            G.377 (5)

*(B 4553 - see Tract volume G.805 (10) on Reel 30)*

Ye woods with grief. Elegy for three voices. — *London, Broderip & Wilkinson. [1800]*

B 4553            G.805.h (10)

#### INSTRUMENTALWERKE

*(B 4554 - see Tract volume g.116 (3) on Reel 31)*

A favorite concerto [Es] for the harpsichord or piano forte with accompaniments for two violins & a violoncello . . . Op. 7. — *London, Longman & Broderip. St. [1787]*

B 4554            g.116 (3)

Eight voluntary's for the organ . . . op. V. — *London, Longman & Broderip. [1785]*

B 4556            e.159

*(B 4557 - see Tract volume g.271 (13) on Reel 32)*

The favorite air "If a body meet a body" arranged as a rondo for the piano forte. — *London, Broderip & Wilkinson. [1800]*

B 4557            g.271.c (13)

*(B 4558 - see Tract volume g.149 (18) on Reel 31)*

The favorite overture to the occasional ode on the King's recovery [pf]. — *London, Longman & Broderip, (1788).*

B 4558            g.149 (18)

#### SCHULWERKE

Plain and easy instructions for young performers on the piano forte or harpsichord, to which are added twelve progressive lessons. — *London, Longman & Broderip. [1794]*

B 4560            g.303 (1)

#### **BROOKS, James**

##### VOKALMUSIK

Sammlungen und Einzelgesänge

Twelve glees for three & four voices. — *London, F. Linley. [1796]*

B 4573            H.2815.c (9)

## DETAILED LISTING

### REEL TWENTY-ONE (cont.)

#### **BROOKS, James**

A second sett of twelve glees. — *London, Lewis Lavenu, for the author. [1798]*

B 4574            E.1706

*(B 4576 - see Tract volume G.807.d (12) on Reel 30)*

As when some maiden in her teens . . . in the Lovers Device. — *London, Longman & Broderip. [1790]*

B 4576            G.807.d (12)

*(B 4577 - see Tract volume H.2830.f (22) on Reel 31)*

Damon and Phillis. Pastoral dialogue. — *London, Preston. [1800]*

B 4577            H.2830.f (22)

*(B 4578 - see Tract volume H.2830.f (23) on Reel 31)*

Ere my dear laddie gade to sea. A favorite Scotch ballad. — *London, Preston. [1800]*

B 4578            H.2830.f (23)

*(B 4580 - see Tract volume H.2830.f (21) on Reel 31)*

How sweetly did the moments pass [Song]. — *London, Preston [1800]*

B 4580            H.2830.f (21)

*(B 4581 - see Tract volume H.131 (12) on Reel 30)*

Louisa. A favorite song. — *Bath, author. [1788]*

B 4581            H.131 (12)

*(B 4583 - see Tract volume H.1653 (17) on Reel 30)*

Now home again from foreign climes. The favourite duets ... in the Lover's Device. — *London, Longman & Broderip. [1790]*

B 4583            H.1653.a (17)

*(B 4584 - see Tract volume H.1653.j (12) on Reel 30)*

The Tambourine. A favorite new song with a tambourine accompaniment. — *Dublin, Hime. [1800]*

B 4584            H.1653.j (12)

*(B 4585 - see Tract volume G.424.ff (2) on Reel 29)*

When Britains sons to arms are led [Song]. — *London William Rolfe. [1800]*

B 4585            G.424.ff (2)

William and Ann. A favorite ballad. — *London, Lewis, Houston & Hyde. [1795]*

B 4586            G.383.j (5)

*(B 4587 - see Tract volume G.793 (1) on Reel 29)*

Young Damon was a shepherd boy. A favorite glee. — *London, Lewis Lavenu. [1800]*

B 4587            G.793 (1)

#### INSTRUMENTALWERKE

A concerto for the violin in nine parts . . . No. 1. — *London, author. - St. [1792]*

B 4588            h.102 (16)

Thirty six select pieces for a military band consisting of marches, quick-steps, minuets & rondos. — *London, Culliford, Rolfe & Barrow 1796. - St.*

HarBB 4589      b.82

#### **BROWN, T.**

Over the water to Charlie. With variations [for pf]. — *London, Straight & Skillern. [1770]*

B 4624            g.271 (12)

## DETAILED LISTING

### REEL TWENTY-ONE (cont.)

#### **BROWN, Thomas**

A collection of songs and a cantata, for the harpsichord or piano forte. — *London, author, 1774.*  
B 4625            H.245

#### **BRUCKFIELD, T. B.**

Eight cotillons, eight country dances, & two favourite minuets; with directions to each dance. —  
*Norwich, s. n. [1780]*  
BB 4629 I, 1      a.97

### REEL TWENTY-TWO

#### **BRUGUIER, David**

##### WERKE MIT OPUSZAHEEN

*Op. 1.* A duet for two performers on one piano forte or harpsichord in which is introduced the  
Scotch air The yellow hair'd laddie, and Tink a tink . . . *Op. 1<sup>mo</sup>.* — *Clerkenwell author. [1798]*  
BB 4635 I, 1      g.130 (1)

*(BB 4635 I,2 - see Tract volume g.271.c (14) on Reel 32)*

*Op. 2.* A sonata for the pianoforte, with s accompaniments for a violin and violoncello *op. 2.* —  
*London, s. n. - St. Imperfect - accompaniment missing [1814]*  
BB 4635 I, 2      g.271.c (14)

*(BB 4635 I,3 - see Tract volume g.271.c (15) on Reel 32)*

*Op. 3.* First sett of three favorite duetts for two performers on one pianoforte, *op. 3.* — *ib., s.n.*  
*[1820]*  
BB4635 I, 3      g.271.c (15)

*(BB 4635 I,4 - see Tract volume g.271.c (16) on Reel 32)*

*Op. 4.* The first sonata from *op. 4* for the pianoforte, with an accompaniment for a violin. — *ib., s.*  
*n. - St. [1820]*  
BB 4635 I, 4      g.271.c (16)

*(BB 4635 I,5 - see Tract volume g.271.c (17) on Reel 32)*

*Op. 5.* Three easy sonatas for the pianoforte, *op. 5.* — *ib., s.n. [1820]*  
BB 4635 I,5      g.271.c (17)

*(BB 4635 I,6 - see Tract volume g.271.c (18) on Reel 32)*

*Op. 7.* Three duetts for two performers on one pianoforte, *op. 7.* — *ib., s. n. [1820]*  
BB 4635 I, 6      g.271.c (18)

*(BB 4635 I,7 - see Tract volume h.299 (33) on Reel 32)*

*Op. 8.* Six sonatinas for the pianoforte, *op.8.* — *ib., s.n. [1807]*  
BB 4635 I, 7      h.299 (33)

*(BB 4635 I,8 - see Tract volume g.271 (14) on Reel 32)*

*Op. 9.* A sonata for the pianoforte, with an accompaniment for a violin, *op. 9.* — *ib., s. n. [1807]*  
BB 4635 I, 8      g.271 (14)

*Op. 13.* Six waltzes for the piano forte . . . *op. 13.* — *ib., Michell's Musical Library & Instrument*  
*Warehouse. [1811]*

BB 4635 I,9      h.722.xx (20)

##### WERKE OHNE OPUSZAHLEN

*(BB 4635 I,10 - see Tract volume G.805 (14) on Reel 30)*

Ah! many were the happy hours. Song. — *ib., s.n. [1820]*  
BB 4635 I, 10    G.805 (14)

## DETAILED LISTING

### REEL TWENTY-TWO (cont.)

#### **BRUGUIERE, David**

(BB 4635 I,11- see Tract volume h.298 (2) on Reel 32)

L'amusement des sœurs, a select collection of duetts for two performers on the pianoforte, no. 1-9.

— *ib.*, Chappell & Co. [1824-6]

BB 4635 I, 11 h.298 (2)

Bohemian air fanfare, with variations, arranged as a duett for two performers on the piano forte, with an accompaniment for the flute (ad lib.). — *ib.*, Mitchell's Musical Library & Instrument Warehouse. [1818]

BB 4635 I, 12 g.1780.q (5)

Bruguier's daily exercise for the piano forte consisting of major and minor scales in all the keys. — *ib.*, W. Galloway, for the author. [1825]

BB 4635 I, 13 H.3691.1 (1)

Caller Herring, the celebrated Scottish melody [by N. Gow], arranged with variations for the piano forte. — *ib.*, G. Walker. [1825]

BB 4635 I, 14 h.3871 (11)

(BB 4635 I,15 - see Tract volume h.298 (3) on Reel 32)

A first (- twelfth) dramatic divertimento from airs by Rossini, arranged for the pianoforte. — *ib.*, Chappell & Co. [1823]

BB 4635 I, 15 h.298 (3)

(BB 4635 I,16 - see Tract volume h.299 (20) on Reel 32)

Three duetts for two performers on the pianoforte, founded on favorite airs. — *ib.*, s. n. [1826]

BB 4635 I, 16 h.299 (20)

Elegy to the memory of his Royal Highness the Duke of Kent ... [Anthem]. — *ib.*, C. Mitchell. [1820]

BB 4635 I, 17 G.426.rr (3)

(BB 4635 I,19 - see Tract volume g.271.c (19) on Reel 32)

The favorite air called La visite, arranged as a rondo for the pianoforte, with an accompaniment for the violin. — *ib.*, s. n. [1820]

BB 4635 I, 19 g.271.c (19)

(BB 4635 I,20 - see Tract volume H.1663 (46) on Reel 31)

Idle tempter. Treasures to the Loom, a ballad. — *ib.*, s.n. [1808]

BB 4635 I, 20 H.1663 (46)

Poor Kate. A favorite song. — Clerkenwell, author. [1798]

BB 4635 I, 21 G.361 (33)

Popular airs, arranged in a progressive style as duetts for the piano forte. — London, Goulding & D'Almaine. [1830]

BB 4635 I, 22 g.1529.e (2)

(BB 4635 I,23 - see Tract volume h.298 (1) on Reel 32)

Preparatory exercises for the pianoforte, calculated to form the hand, and give a correct idea of fingering. New edition. — *ib.*, Chapell & Co. [1824]

BB 4635 I, 23 h.298 (1)

Roll liquid mountains roll. A favorite new song. — Clerkenwell, author. [1798]

BB 4635 I, 24 G.361 (34)

## DETAILED LISTING

### REEL TWENTY-TWO (cont.)

#### **BRUGUIER, David (cont.)**

Rosilina, theme with variations for the piano forte. — *London, Phillips & Mayhew. [1820]*

BB 4635 I, 25 h.61.b (8)

*(BB 4635 I,26 - see Tract volume h.299 (34) on Reel 32)*

L'ultimo, a divertimento for the pianoforte, in which is introduced "Riedi al soglio" from Rossini's opera of "Semiramide" [or rather Zelmira]. — *ib., s. n. [1824]*

BB 4635 I, 26 h.299 (34)

Variety. A selection of favorite airs, arranged in a familiar style for the piano forte. — *ib., J. B. Cramer, Addison & Beale. [1825]*

BB 4635 I, 27 g.232.a (4)

*(BB 4635 I,28 - see Tract volume H.1663 (45) on Reel 31)*

Weep no more. Angel's tears, a ballad. — *ib., s. n. [1809]*

BB 4635 I, 28 H.1663 (45)

*(BB 4635 I,29 - see Tract volume G.805.m (11) on Reel 30)*

When Mary smiles. When peace returns and beauty pleads. Ballad. — *ib., s. n. [1815]*

BB 4635 I, 29 G.805.m (11)

Who are they who chase. The fire king, glee for three voices. — *ib., s. n. [1827]*

BB 4635 I, 30 E.270 (5)

You tell me that you truly love, a glee for three voices with an accompaniment for the piano forte. — *ib., Preston, for the author. [1815]*

BB 4635 I, 31 G.809.qq (6)

*(BB 4635 I,32 - see Tract volume H.1663 (44) on Reel 31)*

Young maid. The shepherd's cot, a ballad. — *ib.,s.n.*

BB 4635 I, 32 H.1663 (44)

#### **BRYAN, Cornelius**

A new grand overture . . . composed and adapted for the piano forte, with an accompaniment for a violin . . . op. I. — *London, Broderip & Wilkinson. - St. [1801]*

B 4835 g.191 (1)

Six songs . . . op. 2.— *London, Broderip & Wilkinson. [1801]*

B 4836 G.368 (1)

Grand march adapted for the piano forte. — *London, Broderip & Wilkinson. [1800]*

B 4837 g.271.h (4)

Goosey Goosey Gander, with variations for the piano-forte. — *London-Bristol, author. [1800]*

B 4838 g.272.m (21)

#### **BRYAN, Joseph**

*(B 4839- see Tract volume G.806.g (6) on Reel 30)*

The Muse's Choice. A favourite collection of songs, set for the violin, german flute & harpsichord . . . book I<sup>st</sup> — *London, Francis Waylett, 1756.- P.*

B 4839 G.806.g (6)

*(B 4841- see Tract volume G.307 (59) on Reel 26)*

Cleora sat beneath a shade. Dorus & Cleora. A favourite cantata. — *London, Henry Waylett. [1765]*

B 4841 G.307 (59)

## DETAILED LISTING

### **REEL TWENTY-TWO (cont.)**

#### **BRYAN, Joseph (cont.)**

*(B 4843- see Tract volume G.316.f (133) on Reel 28)*

The judicious fair [Song]. — *s.l., s.n. [1766]*

B 4843            G.316.f (133)

*(B 4845- see Tract volume G.310 (71) on Reel 27)*

Let ev'ry martial soul advance. A new song in honour of the lying of Prussia— *[London], Henry Waylett. [1758]*

B 4845            G.310 (71)

*(B 4847 - see Tract volume G.307 (56) on Reel 26)*

Lucinda. A favourite song. — *London, Catherina Fentum. [1783]*

B 4847            G.307 (56)

*(B 4848 - see Tract volume G.315 (59) on Reel 28)*

Richmond Hill [Song]. — *s.l., s. n. [1765]*

B 4848            G.315 (59)

*(B 4849 - see Tract volume G.311 (35) on Reel 27)*

The rejected lover [Song]. — *[London], Richard Bride. [1775]*

B 4849            G.311 (35)

#### **BRYAN, M. A.**

*(B 4850 - see Tract volume G.806.j (24) on Reel 30)*

The Bilberry lass. A pathetic ballad. — *London, F. Bryan. [1800]*

B 4850            G.806.j (24)

*(B 4851 - see Tract volume G.798 (14) on Reel 29)*

The lute of Lisette. An elegiac canzonet for the piano forte, harp or lute. — *London, F. Bryan. [1800]*

B 4851            G.798 (14)

The maid of Wooburn. A pathetic ballad . . . for the piano forte or pedal harp. — *London, F. Bryan. [1805]*

BB 4852           H.2831 (21)

*(B 4853 - see Tract volume G.793 (11) on Reel 29)*

The peasant's prayer. An elegiac canzonet. — *London, Lewis Lavenu. [1800]*

B 4853            G.793 (11)

*(B 4854 - see Tract volume H.2830.f (24) on Reel 31)*

The Sylvan scene of love . . . arietta a la turca. — *London, Lewis Lavenu. [1800]*

B 4854            H.2830.f (24)

A divertimento [Es] for the piano forte or pedal harp (op. 1<sup>st</sup>). — *London, Bloomsbury, Bland & Weller. [1800]*

B 4855            h.271.r (20)

#### **BUDD, Thomas**

Six favorite new minuets, four cotillons, & four country dances . . . for the harpsichord, harp, & violin (for the year 1781). — *London, John Rutherford, (1781). - P.*

B 4870            a.26.o

Twelve favourite cotillons and country dances with their proper figures (the sixth book).

— *London, John Rutherford. [1780]*

B 4871            a.9.o

## DETAILED LISTING

### REEL TWENTY-TWO (cont.)

#### **BUDD, Thomas (cont.)**

The ninth book for the year 1781. Twelve favorite cotillons and country dances, with their proper figures. — *London, John Rutherford [1781]*

B 4872            a.9.cc (1)

Fourteen favorite cotillons and country dances [for the piano forte]; with their proper figures . . . the tenth book for the year 1782. — *London, John Rutherford, (1782).*

B 4873            a.9.j (4)

The eleventh book for the year 1783. Fourteen favorite cotillons and country dances; with their proper figures. — *London, John Rutherford. [1783]*

B 4874            a.9.cc (2)

Fourteen favourite cotillons & country dances with their proper figures; adapted for the harpsichord or harp . . . the twelfth book for the year 1784. — *London, John Preston, (1784).*

B 4875            a.9.j (5)

Fourteen favorite cotillons and country dances, with their proper figures; adapted for the harpsichord, or harp . . . the fifteenth book for the year 1786. — *London, John Preston, (1786).*

B 4876            a.9.j (6)

Fourteen favourite cotillons and country dances, with their proper figures; adapted for the harpsichord or harp . . . the 21<sup>st</sup> book, for the year 1791. — *London, Preston & son, (1791).*

B 4877            a.9.e (1)

Fourteen favorite cotillons and country dances, with their proper figures: adapted for the harpsichord or harp (the twenty-fourth book, for the year 1794).— *London, Preston & son, (1794).*

B 4878            a.9.q (2)

Fourteen favorite cotillons and country dances, with their proper figures; adapted for the harpsichord or harp (the twenty-fifth book, for the year 1795). — *London, Preston & son, (1795).*

B 4879            a.9.q (3)

Twelve favourite cotillons as they are perform'd at the Pantheon. — *London, Welcker. [1775]*

B 4880            a.9.n

A collection of divertimentos for the harp, consisting of rondeaus, minuets, gavots, airs with variations, preludes . . . Op. 2. — *London, John Preston. [1796]*

B 4881            h.3200 (6)

#### **BURBRIDGE, R.**

*(B 4951 - see Tract volume G.376 (11) on Reel 29)*

The Engagement. A new sea song. — *London, Bland & Weller. [1795]*

B 4951            G.376 (11)

*(B 4952 - see Tract volume g.139 (4) on Reel 31)*

Sally in our alley, with variations [for the pf]. — *London, William Hodson. [1798]*

B 4952            g.139 (4)

*(B 4953 - see Tract volume g.140 (2) on Reel 31)*

A first sett of three favorite rondos for the forte-piano. . . op. 1. — *London, W.Cope. [1796]*

B 4953            g.140 (2)

## DETAILED LISTING

### REEL TWENTY-TWO (cont.)

#### **BURGES**

(B 4951 - see Tract volume G.376 (11) on Reel 26)

Celia to Colin. [Song]. — *s.l., s.n.* [1745]

BB 5004 I, 1 G.307 (118)

#### **BURKITT, John**

Sacred harmony. A selection of hymns set to music with a thorough bass, for the organ. — *London, Goulding, D'Almaine, Potter & Co.* [1811]

BB 5020 I, 1 H.1185.c (1)

A second selection of hymns, set to music, with a thorough bass for the organ. — *Sudbury, author.* [1798]

BB 5020 I, 2 E.497.ff

Autumn. Extract from an ode by Mimnermus a Greek poet of Smyrna. — *London, Goulding.* [1799]

BB 5020 I, 3 G.383.kk (16)

#### **BURNETT, William**

(B 5038 - see Tract volume a.9.e (3) on Reel 31)

Summer amusement. July 29<sup>th</sup> 1782. Twelve country dances and three cotillons, entirely new, for a violin & bass, harpsichord or harp [zusammen mit J. Rawlins].— *London, William Napier, 1782 - SD*

B 5038 a.9.e (3)

### REEL TWENTY-THREE

#### **BURNEY, Charles**

MUSIK zu BUHNENWERKEN

Robin Hood

(B 5042 - see Tract volume G.306 (65) on Reel 26)

As blyth as the linnet sings in the green wood [Song]. — *s.l., s.n.*

B 5042 G.306 (65)

To an arbor of woodbine [Song]. — *s.l., s.n.* [1755]

B 5045 G.316.h (27)

#### VOKALMUSIK

XII Canzonetti a due voci in canone; poesia dell Abate Metastasio. — *London, Long man & Broderip.* [1794]

B 5048 E.601.d (4)

(B 5049 - see Tract volume I.530 (22) on Reel 31)

Constancy [Song].— *s.l., s.n.* [1760]

B 5049 I.530 (22)

(B 5050 - see Tract volume G.308 (36) on Reel 26)

Lovely Harriote. A Crambo song. — [*London*], *James Oswald.* [1750]

B 5050 G.308 (36)

(B 5051 - see Tract volume G.311 (82) on Reel 27)

Since wedlock's in vogue. The man to my mind [Song].— *s.l., s.n.* [1757]

B 5051 G.311 (82)

## DETAILED LISTING

### REEL TWENTY-THREE (cont.)

#### **BURNEY, Charles (cont.)**

##### INSTRUMENTALWERKE

Six sonatas for two violins and a base . . . Opera IV<sup>th</sup> — *London, John Johnson. - St. [1759]*

B 5056 g.270.q (1)

—Two sonatas for the harpsichord and forte piano with accompaniments for a violin and violoncello [second set]. — *London, Robert Bremner. - St. [1772]*

B 5058 R.M.17.c.4 (12)

##### Für Pianoforte und Orgel

Four sonatas or duets for two performers on one piano forte or harpsichord. — *London, Robert Bremner, for the author. (1777). - A.*

B 5059 e.6 (1)

A second set of four sonatas or duets for two performers on one piano forte or harpsichord. — *London, Robert Bremner, for the author. [1778]*

B 5060 e.6 (2)

*(B 5061 - see Tract volume e.5.b (6) on Reel 31)*

[Sonate à trois mains (hpcd)]. — *s.l., s. n. [1757]*

B 5061 e.5.b (6)

Six Sonatas [A, F, D, B, G, D] for the harpsichord. — *[London], author. [1761]*

B 5062 R.M.16.a.12 (5)

VI Cornet pieces with an introduction for the diapasons, and a fugue, proper for young organists and practitioners on the harpsichord. — *London, John Walsh. [1751]*

B 5064 e.5 (3)

Preludes, fugues and interludes for the organ . . . book I. — *London, author. [1790]*

B 5065 a.100

#### **BURNEY, Charles Rousseau**

Four sonatas for the harpsichord or pianoforte, with an accompaniment for a violin and a duet for two performers on one instrument. — *London, author. - P. [1781]*

B 5066 g.84 (1)

Two sonatas for the harpsichord or pianoforte; and a duet for two performers on one instrument . . . opera II.—*London, author. [1786]*

B 5067 g.84 (2)

Air with variations for the piano forte. — *London, s. n. [1798]*

B 5069 g.139 (5)

#### **BURTON, John**

##### VOKALMUSIK

*(B 5074 - see Tract volume G.806.j on Reel 30)*

Twelve Italian canzonets for the voice and harpsichord . . . opera III. — *London, author. [1770]*

B 5074 G.806.j (25)

##### INSTRUMENTALWERKE

Ten sonatas [D, A, F, G, D, B, C, G, A, F] for the harpsichord, organ, or piano forte. — *London, author. (1766).*

B 5076 e.239

## DETAILED LISTING

### **REEL TWENTY-THREE (cont.)**

#### **BURNEY, Charles (cont.)**

— Three [4] favourite lessons for the harpsichord, viz.: The courtship, the chace, and Tit for tat [= No. 6: Moderato; No. 1: Allegro; No. 2: Rondo; No. 8: Giga-aus: Ten sonatas . . .] — *ib.*, *Henry Thorowgood*. [1765]

B 5079            e.101.a (1)

— The courtship . . . three favorite conceertos for the piano forte. — *ib.*, *Harrison & Co.*, No. 49. [1797-1802]

BB 5081            D.854

— — No. 1. A favorite lesson. (Sonate. The Chace). — *ib.*, *J.Dale*. [1800]

BB 5081b            g.443.vv (9)

(B 5082 - see Tract volume g.272.t (12) on Reel 32)

— [No. 2 (4):] Sonata [for harpsichord]. — *ib.*, *J. Dale*. [1790]

B 5082            g.272.t (12)

(B 5084 - see Tract volume g.272.t (11) on Reel 32)

— [No. 6 (B):] . . . the courtship. — *ib.* [1785]

B 5084            g.272.t (11)

— [No. 8 (G):] Burton's favorite rondeau. — *ib.*, *J. Dale* [1790]

B 5085            g.354.f (1)

Six sonatas for the piano forte, harpsichord or organ with an accompaniment for the violin . . . opera seconda — *London, author.* — St. [1772]

B 5087            g.421.u (3)

Welcome, welcome, brother debtor. With variations . . . transcribed from the original manuscript by M. Cooke. — *London, Robert Birchall*. [1795]

B 5088            g.443.h (1)

#### **BUSBY, Thomas**

The music in the dramatic romance of Joanna, as performed with universal applause, at the Theatre Royal, Covent Garden. — *London, Goulding, Phipps & D'Almaine*. - KLA [1800]

B 5103            H.164

Love, wine & friendship. A festive song [Singstimme, 2 Violinen und Pianoforte]. — *London Edward Riley* [1797]

B 5107            G.365 (2)

Six sonatas [C, D, A, E, C, A] for the harpsichord or piano forte . . . opera I. — *Longman & Broderip, for the author*. [1785]

B 5108            g.79.a (1)

#### **BUSWELL, John**

(BB 5117 I,1 - see Tract volume G.316.f (64) on Reel 28)

Beneath you green poplar. Damon &: Phillis. [Song]. — *s.l., s.n.* [1750]

BB 5117 I,1        G.316.d (64)

(BB 5117 I,4 - see Tract volume G.316.f (46) on Reel 28)

To convent streams or shady groves. A song. — *s.l., s.n.* [1750]

BB 5117 I,4        G.316.f (46)

## DETAILED LISTING

### REEL TWENTY-THREE (cont.)

#### **BUSWELL, John**

(BB 5117 1,5 - see Tract volume G.313 (165) on Reel 27)

Where now are all my flatt'ring dreams of joy. A song. — *s.l., s.n.* [1750]

BB 5117 1,5      G.313 (165)

(BB 5117 1,6 - see Tract volume G.316 (27) on Reel 28)

While from our looks, fair nymph, you guess. A duetto. — *London, s. n.* [1750]

BB 5117 1, 6      G.316 (27)

#### **BUTLER, Thomas Haml(e)y**

MUSIK ZU BUHNENWERKEN

The widow of Delphi, or The descent of the Deities.

The overture, serenade, favorite songs, &c. in The Widow of Delphi. — *London, A. Portal.* - KLA [1780]

B 5120            E.100.a (1)

(B 5123 - see Tract volume G.807.d (82) on Reel 30)

Fair was the dame [Song]. — *London, William Warrell.* [1785]

B 5123            G.807.d (82)

(B 5124 - see Tract volume G.308 (149) on Reel 26)

His form by nature's hand. A song. — *s.l., s.n.* [1785]

B 5124            G.308 (149)

Wives awake. The Serenade. — *London, William Warrell* [1785]

B 5126            H.1601.b (77)

#### VOKALMUSIK

A select collection of original Scottish airs, arranged for one and two voices with . . . symphonies and accompaniments for the flute, violin & piano forte . . . also with an additional selection of words from . . . Scotch and English poets. — *Edinburgh, Muir Wood & Co.* - St. [1800]

B 5127            H.1650.i (1)

(B 5128b - see Tract volume G.426.xx (2) on Reel 29)

The hapless negro boy. A new song. — *s.l., author.* [1790]

BB 5128b        G.426.xx (2)

#### WERKE FÜR KLAVIER

Sonaten (mit und ohne Violinbegleitung)

Six easy sonatas for the piano forte, with an accompaniment for a violin. — *London, author.* - P. [1775]

B 5130            e.108.d (4)

(B 5133 - see Tract volume g.186 (2) on Reel 31)

Butler's favorite sonata in F. in which is introduced Roy's Wife [by J. Watlen], Fischer's minuet and Up and wa' them a' Willie, with an accompaniment for a flute or violin. — *London, John Dale.* - St. [1801]

B 5133            g.186 (2)

A new and pleasing sonata for the piano forte. — *Edinburgh, John Brysson.* [1802]

B 5135            g.141 (20)

A sonata for the piano forte. — *London Goulding, Phipps & D'Almaine.* [1799]

BB 5136            h.727.e (1)

Rondo's

## DETAILED LISTING

### REEL TWENTY-THREE (cont.)

#### **BUTLER, Thomas Hanl(e)y**

*(B 5138 - see Tract volume g.140 (8) on Reel 31)*

A new rondo for the piano forte (Butler's Medley rondo). — *London, John Dale. [1797]*

B 5138           g.140 (8)

*(BB 5140a - see Tract volume G.426.xx (5) on Reel 29)*

The Birks of Invermay. A new rondo for the piano forte or harpsichord. — *Edinburgh, Stewart & co. [1796]*

BB 5140a        G.426.xx (5)

*(B 5141 - see Tract volume g.272 (32) on Reel 32)*

A favorite slow movement, No. 2, to which is added Butter'd Peas, a new rondo for the pianoforte.—*London, Goulding & Co. [1800]*

B 5141           g.272 (32)

Corn Riggs. A favorite Scots air, made a rondo for the harpsichord or piano forte. —*s. l., Corri & Co.*

B 5142           g.352.mm (7)

*(B 5143 - see Tract volume g.140 (16) on Reel 31)*

The favorite Scots air of The day returns my bosom burns, made a rondo for the piano forte — *Edinburgh, John Brysson. [1802]*

B 5143           g.140 (16)

*(B 5146 - see Tract volume g.140 (17) on Reel 31)*

Green grow the rushes. A favourite rondo for the piano forte. — *Edinburgh, John Hamilton. [1800]*

B 5146           g.140 (17)

*(B 5147 - see Tract volume g.272 (31) on Reel 32)*

A favorite slow movement, to which is added Ha'd away frae me Donald, a new rondo for the piano forte. — *London, Goulding & Co. [1800]*

B 5147           g.272 (31)

*(B 5148 - see Tract volume g.140 (15) on Reel 31)*

The laughs of Cromdale. A favourite Scotch air, made into a rondo for the piano forte. — *Edinburgh, William Whyte. [1800]*

B 5148           g.140 (15)

*(B 5150 - see Tract volume g.272.g (6) on Reel 32)*

I'll gang nae mair to yon town. A new rondo for the piano forte. — *Edinburgh, Neil Stewart & Co. [1800]*

B 5150           g.272.g (6)

*(B 5151 - see Tract volume g.138 (10) on Reel 31)*

The landing of the brave 42nd in Egypt. A military rondo for the piano forte. — *Edinburgh, John Brysson. [1802]*

B 5151           g.138 (10)

The lass of Paties Mill. A favorite rondo for the piano forte — *Edinburgh, Cow & Shepherd. [1800]*

B 5152           g.352.k (2)

*(B 5158 - see Tract volume g.271.c (23) on Reel 32)*

Lewie Gordon. A favourite rondo for the fortepiano or harpsichord. — *London, John Dale. [1800]*

B 5158           g.271.c (23)

## DETAILED LISTING

### REEL TWENTY-THREE (cont.)

#### **BUTLER, Thomas Haml(e)y (cont.)**

(B 5166 - see Tract volume G.360 (10) on Reel 29)

— Bow the head thou lily fair. A dirge or pathetic rondo . . . [words by J. Aikin, adapted to the Scotch air Lewis Gordon]. — *Edinburgh, author. [1792]*

B 5166            G.360 (10)

(B 5166 - see Tract volume g.140 (12) on Reel 31)

Maggie Lauder. A new rondo for the piano forte. — *London, John Dale. [1799]*

B 5167            g.140 (12)

(B 5168 - see Tract volume g.140 (7) on Reel 31)

Merrily danced the Quaker's wife. A new rondo, for the piano forte. — *London, John Dale. [1797]*

B 5168            g.140 (7)

(B 5169 - see Tract volume g.140 (13) on Reel 31)

My Jo Janet. A new rondo for the pianoforte or harpsichord. — *Edinburgh, John Hamilton. [1799]*

B 5169            g.140 (13)

(B 5170 - see Tract volume g.272.g (7) on Reel 32)

My love is but a lassie yet. A new and cheerful rondo for the piano forte. — *Edinburgh, Muir, Wood & Co. [1800]*

B 5170            g.272.g (7)

(B 5172 - see Tract volume g.140 (10) on Reel 31)

The route is come. A new & brilliant rondo for the piano-forte. — *London, John Dale. [1799]*

B 5172            g.140 (10)

The much admire'd Savage Dance made an easy rondo for the piano forte or harpsichord. — *[Edinburgh], Corri & Sutherland. [1785]*

BB 5173            g.1138.zz (18)

(B 5174 - see Tract volume g.443.mm (6) on Reel 32)

Sir David Hunter Blair's reel, made a rondo for the pianoforte. — *Edinburgh, John Hamilton. [1800]*

B 5174            g.443.mm (6)

(B 5176 - see Tract volume g.140 (11) on Reel 31)

There's nae luck about the house. A new rondo for the piano forte. — *London, John Dale. [1797]*

B 5176            g.140 (11)

(B 5177- see Tract volume g.140 (9) on Reel 31)

Thro' the woods Favie. A new rondo for the piano forte. — *London, John Dale. [1797]*

B 5177            g.140 (9)

(B 5178 - see Tract volume g.140 (14) on Reel 31)

Tink a Tink. A new rondo for the pianoforte. — *Edinburgh, John Hamilton. [1800]*

B 5178            g.140 (14)

Weel may the keel row. An old Scots air, made into a rondo for the piano-forte. — *Edinburgh, Muir, Wood & Co. [1800]*

B 5179            g.443.b (5)

The yellow hair'd Laddie, and Willy was a wanton Wag. Two new rondo's for the pianoforte or harp. — *Edinburgh, author. [1800]*

B 5180            h.722.c (16)

## DETAILED LISTING

### **REEL TWENTY-THREE (cont.)**

#### **BUTLER, Thomas Haml(e)y (cont.)**

A new rondo for the piano-forte. — *Edinburgh, Stewart & Co. [1795]*

B 5181           g.443.q (26)

A favorite Irish air made a rondo for the piano forte or harpsichord. — *Edinburgh, Stewart & Co. [1800]*

BB 5181c       h.61.e (17)

Ouverturen, Variationen, Divertimenti u. a.

A favourite new medley overture (in which several beautiful airs are interspersed) for the piano-forte. — *Edinburgh, John Hamilton (G. Walker). [1800]*

B 5182           g.443.p (9)

*(B 5185 - see Tract volume g.139 (6) on Reel 31)*

The beautiful Scots air of Pinkie House with six variations for the piano forte. — *Edinburgh, author. [1792]*

B 5185           g.139 (6)

My ain kind deary, with new variations for the pianoforte or harpsichord. — *Edinburgh, Stewart & Co. [1790]*

BB 5185a       h.60.jj (7)

Nancy Dawson. With variations [for pf].— *[Edinburgh], Corri & Sutherland. [1785]*

B 5186           g.1780.nn (12)

## DETAILED LISTING