

Notable Items in the Collection of Harvard Musical Association
Selected by Carlton Sprague Smith,
Chief of the Music Division, New York Public Library

SHEIBE, JOHANN ADOLPH. *Critisher Musikus*...neue auflage. Leipzig, bey Bernhard Christoph Breitkopf 1745. Scheibe was one of J. S. Bach's bitter enemies. The work is best known—notorious in fact for the attack on Bach in the issue for May 14, 1737. Copies of the book are rare.

MALCOLM, ALEXANDER. *A treatise of musick, speculative, practical, and historical.* Edinburgh, printed for the author, MDCCXXI. The first history of music in the English language.

MATTHESON, JOHANN. *Exemplarische Organisten-Probe im Artikel vom General-Bass . . .* Hamburg, im Schiller- und Kissnerischen Buch-Laden, 1719.

Ditto. *Kern melodischer Wissenschaft . . .* Hamburg, Verlegts Christian Herold, MDCCXXXVII.

Ditto. *Der vollkommene Kapelmeister . . .* Hamburg, Verlegts Christian Herold, 1739. Mattheson was one of Germany's most famous and most prolific theorists. All of his forty-odd books are now very rare.

MARPURG, FRIEDRICH WILHELM. *Anfangsgruende der theoretischen Musik.* Leipzig, bey Johann Gottlob Immanuel Breitkopf, 1757. Marpurg, too, was a prolific writer and admirer of J. S. Bach.

BACH, CARL PHILIPP EMANUEL. *Versuch über die wahre Art das Clavier zu spielen . . .* Zweyte auflage. Berlin, gedruckt bey George Ludewig Winter. This book by Sebastian Bach's most famous son is one of the great sources for the interpretation of 18th century clavier music.

LE BÈGUE, NICOLAS. *Second livre d'orgue de Monsieur le Bègue, organiste du Roy . . . contenant des pièces courtes et faciles sur les huit tons de l'église et la Messe des festes Solennelles.* Paris, 1676. A volume of great rarity.

MORLEY, THOMAS. *A plaine and easie introduction to practicall Musicke . . .* Imprinted at London by Humfrey Lownes 1608. This is the second edition (the first was published in 1597) of one of the most important of early English theoretical books. The [New York Public] library has also the reprint of 1771.

CALKIN, M., J. F. B. Marshall and F. Johnson. *Hawaiian collection of church music . . . compiled for the use of foreign communities at the Sandwich Islands.* Honolulu, 1840. Very rare and interesting historically as sacred music, the spread of missionary work, and the state of printing in the Islands.

BILLINGS, WILLIAM. Incomplete copies of *The Singing Master's Assistant* and *The Psalm Singer's Amusement.* Boston, 1778. Billings was our first truly original composer of sacred music. His "fuguing tunes" were a reaction against the old methods of intoning the psalms. One of his hymns, "Chester," was a favorite song of the soldiers in the Revolution. Billings collections are rare today not only because of their place in American musical history but also because of his association with no less famous an individual than Paul Revere.

A COLLECTION OF PSALM TUNES in three parts. Engraved, Printed and Sold by James A. Turner near the Town House. Boston, 1752. This is the kind of collection that was usually issued as a musical supplement to the many editions of metrical versions of the psalms. Rare.

MUSYK VOOR DE FIOOL. Anno 1738-9, 2 volumes.

MUSYK VOOR DE FLUYT, 1739. Three manuscript volumes of folk tunes and movements from the works of the popular composers of the day.

FOSTER, STEPHEN. *The social orchestra for flute or violin: a collection of popular melodies arranged as solos, duets, trios, and quartets.* New York, Pond, 1866. A first edition. Rare, as are all Foster firsts.

HANDEL, GEORGE FREDERICK. *Six fugues or voluntaries for the organ or harpsichord . . . Troisième ouvrage.* London. Printed for and sold by I. Walsh, musick printer, and instrument maker to his Majesty at the Harp and Hoboy in Catherine Street in the Strand.

Ditto. *Six concertos (and second and third set of six concertos) for the harpsichord or organ.* London, Printed for Harrison and Co. No. 18, Pater Noster Row.

Ditto. *Arie deli Opera di Rinaldo composta dal Signor Hendel (sic) Maestro di Capella di Sua Altezza Elettorale d'Hannover.* London, Printed for J. Walsh Servant in Ordinary to her Britanick Majesty, at ye Harp and Hoboy in Katherine Street near Somerset House in ye Strand, and J. Hare at ye Viol and Flute in Cornhill near the Royall Exchange.

Ditto. Two arias and a duet from the works of Handel arranged by Robert Franz. Dated June (?) 5, 1872. (Arranger's holograph score).

Ditto. *Suites de pièces pour le clavecin.* London, Printed by H. Wright, successor to M. Walsh.

These are all very early editions. The Walsh publications are probably firsts and therefore rare.

HORN, CHARLES E. A charter glee for The Tremont Beef Steak Club established in Boston, Oct. 20th 1832 and held weekly at the Tremont Theatre, Boston. Composed by Charles E. Horn, member of the Beef Steak Club. The words by H. J. Finn, Esq. Composer's holograph score. Horn was one of the early conductors of the Handel and Haydn Society.

JACKSON, DR. G. K. A miscellaneous collection of works by Dr. Jackson, some published in England, some in the United States after his arrival here. All are of the greatest rarity. This volume was the composer's own.

SCARLATTI, Domenico. *Forty-two suits (sic) of lessons for the harpsichord . . . corrected [by] . . . Roseingrave.* London. Printed for John Johnson at the Harp and Crown in Cheapside. An interesting early collection of many of Scarlatti's keyboard suites edited by Thomas Roseingrave (1690-1766), friend of Scarlatti and himself an important organist and composer. The Roseingrave edition of the Suites was reissued many times by later English publishers. This is the first edition with Roseingrave's corrections. The introductory movement in G minor is by Roseingrave, not Scarlatti.

LINCOLN, JAIRUS. *Anti-slavery melodies or friends of freedom* prepared for the Hingham anti-slavery society. Hingham, published by Elijah B. Gill, 1843. Very rare, as is all abolitionist literature.

SEVERAL COLLECTIONS of early 19th century sheet music including publications of Gottlieb Graupner, one of the founders of the Handel and Haydn Society. Rare.

A COLLECTION of sheet music published by the Van Hagens, the first sheet music publishers in Boston. Very rare.

TWO SEVENTEENTH CENTURY manuscript collections of serious and drinking songs: *Receuil de petits airs serieux et a boire a une seule partie.*

MOZART, JOHANN CHRYSOSTOM WOLFGANG AMADEUS. *Sei quartetti per due violin, viola, e violoncello.* Composti e dedicati at Signor Giuseppe Haydn . . . Vienna, [1785]. Between December 31, 1782 and January 14, 1785 Mozart composed about fifty full length works. Of these, six were string quartets which the composer had published, together with a dedication to Haydn. They are today without doubt his greatest and best known quartets. This set of parts is quite possibly of the very first edition.

FRANCK CÉSAR. *Pièces [cinq] pour harmonium . . .* Paris, Regnier-Canaux . - nd. Autographed copy. These particular specimens of the work of César Franck are of special interest because of the presence of the composer's signature.

CLIO AND EUTERPE, or *British harmony*. A collection of celebrated songs and cantatas by the most approv'd masters. London, Henry Roberts. . - MDCCLIX. *Clio and Euterpe* is an excellent example of a type of song collection in which the gentlemen of eighteenth century England took such great delight. Its songs are by the favorites of the day: the Dr. Arne and Boyce, "Mr. Handell", and such forgotten men as Beard and Howard. The texts are usually little pastoral pieces about Daphnis and Chloe, Phyllis and Corydon, or Celia and Strephon, or perhaps some unnamed country maid and her swain. There are in addition the most popular songs from the latest "hit" operas, patriotic songs and drinking songs. Each song is accompanied by an etching—which does not always illustrate the text of the song it heads and a transposition putting it within the range of the instrument on which many gentlemen of the time were quite proficient, the flute.

BONONCINI, GIOVANNI MARIA. *Musico pratico*. . . Bologna, Giacomo Monti, 1673. Giovanni Maria Bononcini (1640?-1678) is best remembered today for his brainchild *Musico Pratico* and his two sons, Marc Antonio (1675-1726) and especially Giovanni Battista (1672-?). It is the latter who is most responsible for the long life of the family name, for it was he who carried on the long operatic feud with Handel in London. This book was very popular in its day. It ran to two editions in Italy and was later published in German translation. This is the first edition.

Resources of American Music History: Summary of Important Holdings of US Libraries

Charles E. Horn, holograph of "A Charter Glee for the Tremont Beef Steak Club," 1832.

Arthur Foote, holograph ms of the Sonata for violoncello and piano op. 78, in a collection of 8 vols. of his music, both ms and published, presented in 1945.

Frederick S. Converse, holograph ms of "Silent Noon," reverie for violoncello and piano.

Sheet music and other published music from the library of Theodore Chase, originally 816 bound vols., including 409 operas, 118 chamber music works, and 185 miscellaneous vols., mostly collected in the 1860s; 120 vols., mostly piano music, from William Dietrich Strong; other vols. from the estates of Wulf Fries, Charles Peabody, and Mrs. Frances C. Lee; and many vols. from the library of Arthur Foote.

George K. Jackson, personal copy of a bound vol. containing his own published music, some of it issued in England.

Tune books, 40 items, 1752–1857, mostly ca. 1800.

Periodicals, 47 pre-1914 titles, including a complete run of *Dwight's Journal of Music*.

Programs of all concerts presented by the Association, 1865– , and 35 other miscellaneous collections of programs.

Photographs, formal and informal, including 15 items on display and 1 box in storage; also oil portraits of important leaders and associates of the Association, including John S. Dwight, Henry Gassett, Jr., Julia Marsh (also Charles Marsh, and Charles and Abby B. Barrett), and Courtney Guild.

Archival documents relating to the Arionic Sodality (1813–31?) and the Pieran Sodality (1837–40), precursors of the Harvard Musical Association, as discussed in the *Bulletin*, 20 (1952) and 23 (1955).

John S. Dwight, correspondence offering Hans von Bülow the position of conductor of the Harvard Orchestra, as discussed in the *Bulletin*, 7 (1938) and 12 (1942).