

**CATALOGUE OF MUSIC
AND MUSICAL LITERATURE
CONTAINED IN THE LIBRARY
OF ST. MARTIN'S HALL**

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Catalogue of Music and Musical Literature contained in the Library of St. Martin's Hall by
Charles Beevor

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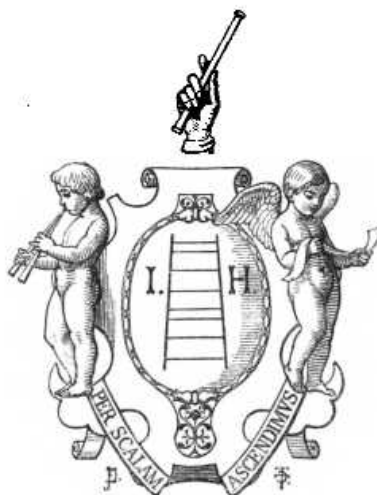
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CHARLES BEEVOR

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ST. MARTIN'S HALL

Library of Music and Musical Literature.

MOST English students have had occasion to lament the small number of public libraries in Great Britain, their paucity of books, and the limitations put upon the use of them.

These evils have for some time been under the consideration of the Legislature, and remedies for them will probably soon be put in operation—so far, at least, as *general readers* are concerned: whether these remedies will meet the case of those who have to follow up *especial walks* in literature, science, or fine art, must admit of doubt. No miscellaneous collection can be formed which shall include every subject on which books have been, and will continue to be written; and it might seem a wiser economy, instead of accumulating works of every kind in a few libraries of inconvenient magnitude, greatly to multiply the number of libraries, giving to each some individual and specific character. That a necessity for this kind of classification has been often felt, is shown in many existing instances of libraries formed by our various learned and scientific societies, and even by enterprising individuals as matters of private speculation. Many of these collections are of considerable extent; and even where such is not the case, there is always a probability of their exhibiting, at one view, what is best worth reading, in reference to the particular subject which they have been formed to illustrate.

Although there are to be found in London and other great towns, libraries of divinity, law, medicine, astronomy, geography, chemistry, geology, architecture, design, and even of particular departments of these and other subjects,

there does not exist in England, or even on the continent of Europe, a single library of any extent, especially devoted to music and musical literature; nor even is there attached to any great national library, one collection worthy, either in quantity or quality, of the importance of that department of knowledge and the various subjects directly and indirectly connected with it. Dr. Burney, lamenting over one of those numerous chasms in musical history, which can now only be spanned by conjecture, says, "something like a chain of the writings of musical *theorists* is preserved; but of musical *compositions*, the collectors of great libraries *throughout Europe* have been very negligent." And again, "nor is a complete series of musical compositions by the best masters, from the earliest period of counterpoint to the present time, to be found in *any public or private library in Europe* to which I have ever had access. Indeed, the collectors of books for royal, collegiate, or public libraries, seem *never to have had an idea* of forming a regular plan for making such a collection."

Long before St. Martin's Hall was first projected, Mr. Hullah had formed for his own use a considerable library of music and musical literature; and in the hope of sparing to others some of the privation or cost to which he has heretofore been subjected, he has been careful to provide accommodation in that building for the reception of his library, in order that it may be rendered accessible, on certain conditions, to the public. The number of works relating to the theory and practice of music is so vast, and the rarity of some so great, that to form a *complete* musical library must ever be far beyond the powers of an individual; nor, indeed, could it be achieved in a single life-time, even with unlimited resources. But though the completion of such an undertaking be hopeless, its commencement will not be made now under unfavourable circumstances; for the best nucleus for a public library will generally be found in a collection formed without reference to aught but the needs of a private student anxious to acquaint himself with works of every age and every school.

The *establishment* of a library, of whatever kind, is but a preliminary measure; *access* to it should be as easy as a reasonable care for the preservation of its contents will allow. Books can only be thoroughly studied or thoroughly enjoyed by being given into the possession of the reader, to be used "when and where he will." A mere library of reference, however magnificent a tribute to learning, is a thing of limited usefulness; and if this be true of a general library, it is, for obvious reasons, especially true of a musical library. The collection at St. Martin's Hall will therefore be a "*lending*" library; the books (with the exception of some believed to be unique) will be accessible for the purposes, not only of consultation at the Hall, but of *practice* and of *trial* at home.

A catalogue of the books is in the press, and will be ready early in January. The year of subscription will commence on the 1st of February, 1850, on and after which the books will be at the disposal of members on the conditions stated below. Meanwhile, parties desirous of becoming subscribers, are requested to forward their names and addresses to St. Martin's Hall, 89, Long Acre, addressed to Mr. Charles Beevor, who has, for a time, most kindly undertaken the office of Honorary Secretary.

TERMS OF SUBSCRIPTION.

I. The terms of subscription to the library will be, at present—

1. To the public, one guinea entrance, and one guinea annually.
2. To the members of the second Upper Singing School, one guinea entrance, and *half* a guinea annually.
3. To the members of the first Upper Singing School, *half* a guinea entrance, and half a guinea annually.

II. No member will be admitted to the privilege of the library until he have paid the entrance fee, and one year's subscription in advance.

III. Subscriptions shall be payable on the 1st of February in every year; and if any subscriber fail to pay his subscription, together with all fines or other sums due on the 1st of February, on or before the 1st of April following, no more books shall be issued to him. If the subscription or other sums above specified be one year in default, such subscriber shall be considered as having forfeited his entrance fee, unless the delay of payment be satisfactorily explained.

RULES AND REGULATIONS.

I. The Librarian will attend three days in the week, from three o'clock until five, to deliver out and to receive all books required or returned. No book will be delivered out of the library without a written order or receipt, signed by the party borrowing such book.

II. Every Subscriber shall be entitled to take out of the library any number of volumes, or sets of parts, not exceeding three; any one of these to be exchanged for others, as often as required.

III. If application be made for any book, or set of parts, which has been in the possession of a subscriber a fortnight, notice (in writing) shall be given to such subscriber to return it, and such book shall be returned within one week from the issuing of such notice, under penalty of a fine of sixpence per day; and if not returned within three months, such subscriber shall pay the full price of the book, in addition to the fine: and no other books shall be issued to him, or to his order, until all books and all fines due under the above rule be returned.

IV. The subscriber who takes out any book, shall be liable to pay the full price of the book, or of the work of which it is a part, if it be defaced, injured, or lost, during the time it is in his possession.

V. A list of all books belonging to the Library in the possession of any subscriber, shall be sent to the librarian a week previously to the 1st of April in every year, upon his requesting the same in writing.

VI. The librarian shall have power to determine on the books, which, except on special conditions, shall not be taken out of the Library.

VII. A book marked "*Libri desiderati*," shall be kept on the Library table, in which subscribers may insert the titles of such books as it may seem to them desirable to add to the Library.

CHARLES BEEVOR, *Honorary Librarian.*

January, 1850.

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- ACLAND** (Arthur Dyke) Letters on Musical Notation and the present state of Musical Education. 8° Lond. 1841.
ADAM (Adolphe) Le Chalet: Opéra comique en un acte. Paroles de MM. Scribe et Melesville. Full score. fol. Paris.
ADMON (Leopold) Abécédaire Musicale. 12° *ib.* 1836,
AIRS NOTÉS, en plain-chant mesuré pour les cantiques des Paroisses, &c. 12° Lyon, 1829.
ALBRECHTSBERGER (John George) Method of Harmony, figured Bass, and Composition adapted for self-instruction. Translated from the French Translation of the Chevalier von Seyfried by Arnold Merrick. 2 vols. 8° Lond.
ALDRIDGE Te Deum, Morning Service. p. f. *sc.*
 ——— Vocal Score: Soprano, Alto, Tenor, Bass.
ALGAROTTI (Francesco) Essay on the Opera. Translated from the Italian. 12° Glasgow, 1768.
ALSTEDIUS (Johannes Henricus) Templum Musicum; or the Musical Synopsis of the learned and famous: being a Compendium of the Rudiments both of the Mathematical and Practical Part of Musick, faithfully translated out of Latin, by John Birchensha. 12° Lond. 1664.
ANERIO (F.) "Ah, me! where is my true love!" Madrigal.
 ——— Separate Voice Parts.
ANTHEMS, MOTETS, with English Words.
 ——— *vide* Mus. Antiq. Soc.
ARETHNA, Sanctus. Canon recte et retro. Forty-eight Voices.
ARIETTES (Recueil d'). 8° Paris.
ARIOSTI (Attilio) Cantatas. fol.
ARNE (Thomas Augustine, Mus. Doc.) Artaxerxes, an Opera arranged by Dr. John Clarke. p. f. *sc.* fol. Lond.
 ——— The Music in the Masque of Milton's Comus. Full score. fol. *ib.*