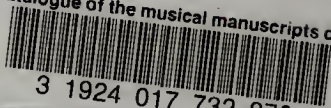


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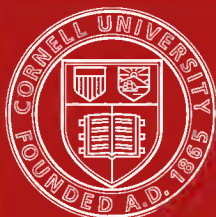
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THE manuscripts described below, from the Library of the Royal Philharmonic Society of London, have been deposited on loan, in June 1914, in the Department of MSS. at the British Museum, so as to make them more generally accessible to students. The Society having been founded (in 1813) "to promote the performance, in the most perfect manner possible, of the best and most approved instrumental music," its library consists almost entirely of works of that character, especially of compositions for a full orchestra; even concertos were originally excluded, though afterwards introduced into the programmes.

Most of the pieces were either written for the Society or presented by their composers, and are in the composers' autographs. In a few cases, however (notably Beethoven, Haydn, and Mendelssohn), only certified copies were sent, bearing the signatures or endorsements, and occasionally the autograph corrections, of the composers.

The numbers prefixed to the descriptions are those borne by the manuscripts in the Society's library list. The dates of first performances, etc., are taken from *The History of the Philharmonic Society of London*, by Myles Birket Foster, 1912, in which a complete series of programmes is given, with a full index of composers, performers, etc.

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BEETHOVEN, LUDWIG VAN.

518. "**Kleine Overture** zu den Ruinen von Athen. Von Ludwig van Beethoven" (the words "zu . . . Athen" *autograph*): op. 113. Composed in 1811. In full score.

Paper; ff. i + 18. Probably transcribed about 1815, in which year it was purchased by the Philharmonic Society. Oblong folio.

519. "**Overture** geschrieben am ersten Weinmonath 1814 abends zum Namenstag unseres Kaisers Franz. Von Ludwig van Beethoven" ("geschrieben . . . Franz" *autograph*): Overture in C, op. 115, generally known as "Namensfeier." Produced at Vienna, 25 Dec. 1815; first performed by the Philharmonic Society on 1 Apr. 1886. In full score. The corrections (chiefly the addition of clefs) on ff. 4, 7, 10 b, 16 b, 22 b, 23, and possibly others, appear to be in the composer's hand.

Paper; ff. i + 42. Oblong folio.

520. "**Overture** zu Ungarns ersten (*sic*) Wohlthäter. Von Ludwig van Beethoven" ("zu . . . Wohlthäter" *autograph*): op. 117, generally known as "King Stephen." Composed in 1811; first performed by the Philharmonic Society on 29 Mar. 1841. In full score.

Paper; ff. 51. Probably transcribed for the Society at the same time as No. 518. Oblong folio.

521. "**Overture** geschrieben zur Eröffnung des Josefstädter Theater zu Ende Septemb. 1822 von Ludwig van Beethoven, aufgeführt am 3ten Oktober 1822" (title *autograph*): Grand Overture in C, op. 124, generally known as "Die Weihe des Hauses." Composed for the opening of the Josephstadt Theatre at Vienna.

First performed in England (by the Philharmonic Society) on 21 Apr. 1823. Published in 1825. In full score. The corrections on ff. 24, 28 b, 32, 32 b, and possibly elsewhere, appear to be *autograph*.

Paper; ff. i + 37. Oblong folio.

21. "**Grosse Sinfonie** geschrieben für die Philharmonische Gesellschaft in London. Von Ludwig van Beethoven": the Ninth (Choral) Symphony, op. 125. Composed expressly for the Philharmonic Society, but first produced at Vienna, 7 May 1824. First performed by the Philharmonic Society on 21 Mar. 1825; published in 1826. In full score, with separate score for the three trombone-parts on ff. 165-169. The title, quoted above, is *autograph*; and so are the headings ("Erster Satz," etc.) of the four movements, as well as (apparently) clef-signs, crescendo-marks, and other corrections in ink on ff. 36, 59, 63, 75 b, 84, 97, 104, 138 b, 144 b, besides numerous others in pencil, occasionally inked over, to which attention has generally been called by a small cross made in the margin by Beethoven himself. On f. 17 there is a marginal correction by I[gnaz] Moscheles [1837?]; and at the beginning is a *printed* prose translation of Schiller's Ode to Joy, the musical setting of which forms the last movement of the symphony.

Paper; ff. i + 169. [A.D. 1823.] Oblong folio.

CHERUBINI, MARIA LUIGI CARLO ZENOBIO SALVATORE.

582. "**Ouverture** par L. Cherubini, composée pour le Concert Philharmonique de Londres, 1815": Overture in G, for flutes, oboes, clarinets, horns, trumpets, bassoons, trombones, strings, and kettledrums. In full score. *Holograph*. First performed by the Society, under the composer's direction, on 3 Apr. 1815. See Foster, *op. cit.* p. 19, and Grove, *Dict. of Music*, 1904 ed., vol. i, p. 509. *Unpublished*.

Paper; ff. i + 20. Quarto.

40. "**Simphonie** par L. Cherubini, composée pour le Concert Philharmonique à Londres, 1815": Symphony in D, for flutes, oboes, clarinets, horns, trumpets, bassoons, strings, and kettledrums. In full score. *Holograph*. First performed by the Society

on 1 May 1815. The movements are Largo leading into Allegro, Larghetto cantabile, Minuet, and Allegro (Finale). For a further account of the work see Grove, i, p. 509. *Unpublished*. On f. i is the pencilled signature of Otto Goldschmidt, July 1891, in attestation of the genuineness of the autograph.

Paper; ff. i + 58. Quarto.

CRAMER, JOHANN BAPTIST.

1021. **Quintet** for pianoforte and strings, in B \flat (op. 60?). In score. *Holograph*. With the composer's signature, and date 14 Dec. 1832, on f. 1. First performed by the Society (the composer himself at the piano) on 11 Mar. 1833. The movements are Allegro moderato ma spiritoso, Adagio cantabile, and Rondo.

Paper; ff. i + 32. Quarto.

FÉMY, FRANÇOIS.

90. "**1st Sinfonia**, composed for the Philharmonic Society by F. Fémy": Symphony in E minor, for flutes, oboes, clarinets, horns, bassoons, strings, and kettledrums. In score, with separate parts (at the end) for trumpets and trombones. *Holograph*. First performed by the Society on 13 May 1816. The movements are Adagio leading into Allegro moderato, Andante, Minuet, and Presto (Finale). The genuineness of the autograph is attested on f. i by Otto Goldschmidt, July [18]91. *Unpublished*.

Paper; ff. i + 19. Quarto.

HAYDN, FRANZ JOSEPH.

136-138. **Numbers** 4-6 of the first set of "Salomon" Symphonies, in full score. The last two numbers *autograph*, the first "in the handwriting of Ellsler, Haydn's copyist" (see note by William H[ayman] Cummings, 22 Nov. 1906, at the beginning of 136). They are all written for trumpets, horns, oboes, flutes, bassoons, strings, and kettledrums. Bound in one volume. Oblong folio.

136 (ff. i + 48). No. 4, in B \flat . Composed in 1791 or 1792. First performed by the Society on 28 Apr. 1817.

The movements are Adagio leading into Allegro, Adagio cantabile, Minuet, and Presto (Finale). A few bars for cembalo have been added by the composer near the end of the Finale.

137 (ff. 29). No. 5, in C minor. At the beginning of this and of no. 6 (MS. 138) the composer has written "In nomine Domini. di me Giuseppe Haydn. [1]791, in Londra," and at the end "Laus Deo." First performed by the Society on 12 May 1817. Movements: Allegro moderato, Andante, Vivace (Finale).

138 (ff. 32). No. 6, in D. First performed by the Society in 1815. Movements: Adagio leading into Allegro, Andante, Minuet, Presto (Finale).

HOFMANN, HEINRICH KARL JOHANN.

217. "**Frithjof**. Sinfonie für grosses Orchester, von Heinrich Hofmann. Op. 22." The *printed* full score, with a *holograph* letter, dated Berlin, 24 Aug. [18]74, from the composer to "der berühmten Philharmonic Society zu London," to whom the work is dedicated.

Paper; ff. ii + 38. Quarto.

MENDELSSOHN-BARTHOLDY, JAKOB LUDWIG FELIX.

289. "**Sinfonia XIII** in C." Symphony in C minor, no. 1 (op. 11). In full score. *Holograph*. First performed by the Society on 25 May 1829, conducted by the composer. The original movements were Allegro molto, ended 3 Mar. 1824; Andante, 9 Mar. 1824; Minuet; and Allegro di molto, 31 Mar. 1824; but a Scherzo adapted from the Octet (op. 20) has been substituted by the composer for the Minuet, and inserted (f. 38) in the middle of the latter movement.

Paper; ff. 66. Folio.

779. "**Ouverture** zu Melusina," in F (op. 32). In full score, with corrections in the composer's *autograph*, as attested by

W. H. Cummings on f. i. First performed by the Society on 7 Apr. 1834.

Paper; ff. i + 26. Small quarto.

777. "**Trumpet**" Overture, in C (op. 101). In score, with the separate trombone parts in the composer's *autograph*. Composed for the Society, and first performed by them on 10 June 1833.

Paper; ff. i + 40. Large quarto.

MOSCHELES, IGNAZ.

1194. "**Septetto** composed expressly for the Philharmonic Society by I. Moscheles, 1834 (*sic*)": Septet for clarinet, horn, strings, and pianoforte [op. 88]. In score. *Holograph*. The watermark is 1833, and a work by Moscheles, described in terms precisely applicable to the present composition, was performed by the Society on 15 Apr. 1833. Movements: Allegro con spirito, Scherzo, Adagio, and Allegro con brio.

Paper; ff. i + 29. Oblong folio.

NEUKOMM, SIGISMUND VON.

804. "**Fantaisie** à grand Orchestre, composée par Sigismond Neukomm, élève de Haydn," in full score, ended at St. Petersburg, 26 Nov. (O. S.) 1806. *Holograph*. The instruments employed are trumpets, horns, flutes, oboes, clarinets, bassoons, trombones, strings, and kettledrums. At the end (f. ii) is a pencilled note by O[tto] G[oldschmidt].

Paper; ff. ii + 35. Oblong folio.

PLEYEL, IGNAZ JOSEPH.

367-370. **Symphonies**, in full score. *Holograph*. The instruments employed are trumpets, horns, flutes, oboes, clarinets (in no. 1, only), bassoons, trombones (except in no. 1), strings, and kettledrums. Only one of them was performed by the Society, viz. on 19 Apr. 1813. Four volumes. Quarto and (no. 1) oblong folio.

367 (no. 1, ff. ii + 29). In C. Movements: Maestoso, Allegro assai, Adagio, Minuet, Rondo. Watermark on flyleaf, 1800.

- 368 (no. 2, ff. ii + 54). In E♭. Movements: Adagio, Allegro molto, Andante, Minuet, Rondo. On f. 1, "di me Ignazio Pleyel." Watermark on flyleaves, 1801.
- 369 (no. 3, ff. ii + 56). In A minor. Movements: Adagio, Allegro con spirito, Adagio, Rondo grazioso. On f. 1, "di me Ignazio Pleyel."
- 370 (no. 4, ff. ii + 46). In B♭. Movements: Allegro, Andante grazioso, Minuet, Rondo. On f. 1, "di me Ignazio Pleyel." Pencilled note by Otto Goldschmidt, Oct. 1891, on f. ii b.

POTTER, PHILIP CIPRIANI HAMBLY.

374–379. **Symphonies**, in full score. *Holograph*. The instruments employed are flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, strings, and kettledrums. *Unpublished*. Six volumes. Oblong folio.

- 374 (ff. 56). In G minor (no. 10), dated 1832. Movements: Allegro con fuoco, Andante con moto, Scherzo, Allegro assai.
- 375 (ff. 46). In C minor, ended 8 Nov. 1834. Movements: Moderato, Andante con moto, Scherzo, Allegro molto.
- 376 (ff. 54). In D [no. 4], ended 24 Nov. 1834. Performed by the Society on 3 May 1869. Movements: Moderato assai, Allegro, Andante, Scherzo, Presto.
- 377 (ff. i. + 89).
 1. In B♭, ended Jan. 1821. Movements: Allegro, Andante, Vivace. f. 1.
 2. Allegro con fuoco: the first movement of the Symphony in G minor (MS. 378 below). Dated Londra, Dec. 1819. f. 64.
- 378 (ff. 49). In G minor (no. 1): probably a revised edition of the symphony of which the first movement is dated 1819 (see above, MS. 377, f. 64). Performed by the Society on 29 May 1826. Movements: Allegro con spirito, Andantino quasi allegretto, Minuet, Allegro non tanto.

379 (ff. 69). In D (no. 2), dated Londra, 2 Nov. 1833. First performed by the Society on 21 Mar. 1836. Movements: Moderato assai, Allegro vivace, Scherzo, Andante, Vivace.

837-840. **Overtures**, in full score. *Holograph*. The instruments employed are flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, strings, and kettledrums. *Unpublished*. Five volumes. Quarto (MS. 837) and oblong folio.

837, 837* (ff. 28, 20). In E minor. In two volumes, of which the first appears to contain the original setting, dated Dec. 1815, and probably performed by the Society on 11 Mar. 1816; and the second a revised version, dated Feb. 1848.

838 (ff. 42). "Cymbeline." Dated 31 Oct. [18]36, and first performed by the Society on 3 Apr. 1837.

839 (ff. 25). "Antony and Cleopatra." Dated 29 Nov. 1835, and performed by the Society on 12 May 1856.

840 (ff. i + 30). "The Tempest." Dated Londra, 6 Dec. 1837.

1216-1218. **Concertos** for pianoforte, in full score. *Holograph*. The instruments employed are flutes, oboes, clarinets, bassoons, horns, trumpets, trombones (except in MS. 1216), strings, and kettledrums. *Unpublished*. Three volumes. Oblong folio.

1216 (ff. 68). In E. Dated 16 Jan. [18]35. Movements: Allegro, Andante con moto, Allegro.

1217 (ff. 66). In E \flat . Undated (watermark 1833). Movements: Allegro non tanto, Andante sostenuto, Allegro spiritoso.

1218 (ff. 64). In D minor (no. 2). Dated London, 17 Dec. 1832. Movements: Allegro, Andante con moto, Allegro vivace.

REICHA, ANTON JOSEPH.

854. **Overture** in E (op. 34 ?), in full score; n.d. *Holograph*. The instruments employed are flutes, oboes, clarinets, horns, bassoons, trombones, strings, and kettledrums.

Paper; ff. i + 24. xviii-xix cent. Large quarto.

SPOHR, LUDWIG.

922. **Overture** in F, in score, with a separate trombone score at the end. *Holograph*. Written for the Philharmonic Society, and performed by them on 12 Mar. 1821. The genuineness of the autograph is attested by Otto Goldschmidt, July 1891 (see f. i). *Unpublished*.

Paper; ff. i + 29. Large quarto.

WEBER, CARL MARIA FRIEDRICH ERNST VON.

961. "**Jubel-Ouverture** zur Feyer des 50-jährigen Regierungs Antritts des Königs von Sachsen, d. 20 Sept. 1818, componirt von Carl Maria von Weber. Meinem verehrten Spobr. C. M. Weber, d. 24 Novemb. 1819, Dresden." In score, with a separate score at the end for the triangles, cymbals, and Turkish (i.e. big) drum. The above title only is *autograph*. First performed by the Society on 29 May 1826.

Paper; ff. i + 20. Oblong folio.



