

The collection of printed and manuscript music formed by Robert Thorp of Alnwick

Robert Thorp of Alnwick, the owner of this collection, was apparently the second son of the Ven. Robert Thorp (1736-1812), Archdeacon of Northumberland and Rector of Ryton, co. Durham. His elder brother Thomas (1768-92) was educated at Peterhouse, Cambridge, but died as a young barrister in London; his younger brother Charles (1783-1862) was educated at University College Oxford and became Archdeacon of Durham and succeeded his father as rector of Ryton – but more particularly achieved importance as one of the founders of the University of Durham, as well as serving for many years as its first Warden.

The younger Robert's dates are uncertain, but I have supposed that he was the middle of three brothers because of several pieces of evidence: (i) ODNB refers to the theologian John Davison (1777-1834) marrying 'Mary, daughter of Robert Thorp, elder brother of Charles Thorp'; (ii) Foster lists a Robert Alder Thorp, 's. Robert, of Alnwick, Northumberland, arm', as having matriculated at University College, Oxford, in 1815 at the age of 17 – this was the family college, and Alder was the maiden name of the elder Robert Thorp's wife (and thus, I contend, this man's mother and the young man's grandmother); (iii) Thomas Thorp (1768-92) is referred to by Venn as being the eldest son of Archdeacon Robert Thorp.

The younger Robert Thorp, whose collection this must have been – even if part of it could have been formed by his father – did not go to either Oxford or Cambridge (he does not appear in either Foster or Venn), but became an attorney in Alnwick, Northumberland. This is evident from the group of business papers (see the last item in the short catalogue which follows) which accompany the music collection. Although he followed a traditional profession, it is however quite clear that his passion was music. It seems that the violin was his instrument: where any of the music here is for one instrument, it is nearly always the violin part that is here. The present collection shows much sign of use, not only in the occasionally poor condition of the books, but in their arrangement: in several cases, parts for various instruments are bound separately, so that the first violin has several pieces bound in one volume, and the second violin or cello has the corresponding parts for the same pieces bound in another volume. One can thus imagine that Thorp had a small group of friends in Alnwick with whom – a little like the Rev. Septimus Harding in Barchester, perhaps – he passed the Northumberland evenings in making music.

Because the collection was put to practical use, I very much doubt if it was formed with an eye to rarity – yet several of the pieces are very uncommon and are not found in great musical collections such as those of the British Library, Bodleian and Harvard. However, the most interesting and significant feature of the collection is surely the fact that it was formed by a single man in Northumberland two hundred years ago, and that the core of it has survived to this day.

1. AGUS, Giuseppe, or Joseph (c. 1725-1800). 'SIX SOLOS by Sigr. Agus. Op. 1' [*title in MS*]. [London, c. 1770?]

4to, pp. 25; wanting the title page (see next item), but with drop-head title in MS; otherwise entirely engraved.

2. AGUS, Giuseppe. SIX SOLOS FOR A VIOLIN with a thorough bass for the harpsichord composed by Sigr. Agus. Opera seconda. London printed for John Johnson at the Harp & Crown in Cheapside. [c. 1770?]

4to, pp. [2], 39; entirely engraved.

Two works by Giuseppe or Joseph Agus. There seem to have been two musicians of this name in London in the final third of the 18th century, probably father and son. Highfill Burmin and Langhans date the elder to c. 1763; it seems likely that he, rather than the younger man (who did not arrive in London until 1773) is the author of these solos. The dates of c. 1725-1800 are those from the Harvard catalogue.

3. ARNOLD, Samuel, *and others*. 'A COLLECTION OF AIRS &C FOR THE HARPSICORD, VIOLIN &C.&C.&C.'. [Late 18th century]

Manuscript in ink on paper, oblong 4to (approx. 234 x 294mm), ff. [24]; bound in late 18th or early 19th century marbled boards, calf spine, MS title label on upper cover.

A collection of tunes, mostly for popular songs. There are several songs by Samuel Arnold for John O'Keefe's comic opera *The Castle of Andalusia* (1782), and others include 'The Lowland Lassie wth. Variations by Mr Justice', the well-known Gavotte by William Felton (1715-69), and pieces by Scarlatti, Felton and Noferi, with some popular tunes and songs not attributed.

4. BACH, Johann Christian. THREE SONATAS for the harpsichord or Piano Forte, with an accompaniment for a violin ... Edinburgh. Printed for and sold by John Watlen[?] at his music shop no. 31 North Bridge Street. [c. 1780?]

Folio, pp. [1]-8, 13-20 only (lacking pp. 9-12); entirely engraved; title page rather soiled; unbound.

5. BIRKENSTOCK, Johann Adam[?]. '2 SOLOS FOR A VIOLIN. By Birchenstauk.' [early 1740s?]

Manuscript in ink on paper, 4to, pp. [12], written in a single hand in brown ink.

Presumably compositions by Johann Adam Birkenstock (1687-1733). At the foot of the first page is 'Thos. Lydiatt | Vic. Kimb. Hunts | 1743' – possibly the name of the scribe. Thomas Lydiatt (d. 1761) was certainly vicar of Kimbolton, and also of Hollywell.

Held by the Princeton University Library; purchased from Christopher Edwards in October 2008

6. CAMIDGE, Matthew (1764?-1844). THE WEEPING WILLOW a ballad written by Mrs. Robinson, composed with an accompaniment for the piano forte ... London, printed & sold by T. Preston, 97 Strand. [c. 1800]

Folio, pp. [1]-4; first page blank; entirely engraved.

Presumably based on a poem by Mary ('Perdita') Robinson.

7. CAMPIONI, Carlo Antonio. SIX SONATAS for two violins with a thorough bass for the harpsicord or violoncello. Compos'd by Sigr. Carlo Antonio Campion. London. Printed for I. Walsh in Catherine Street in the Strand. [1756]

4to, pp. [2], 18; entirely engraved.

First edition. Smith & Humphries 292: this is the state of the title page with the composer's name spelt without the final 'r' – although this is corrected in MS. This is the first violin part only.

8. CAMPIONI, Carlo Antonio. A 2D. SET OF SIX SONATAS for two violins with a thorough bass for the harpsicord or violoncello compos'd by Sigr. Carlo Antonio Campioni ... London. Printed for I. Walsh in Catharine Street in the Strand. [1758]

4to, pp. [3], 2-13; entirely engraved.

First edition. Smith & Humphries 296. This is the first violin part only.

9. CARBONELL, Giovanni Stefano (d. 1772). SONATE DA CAMERA A VIOLINO, E VIOLONE, O CEMBALO. Dedicate all' illustrissimo ed eccellentissimo signore il sig: Duca di Rutland ... [London, 1729]

4to, pp. [3], 65; entirely engraved; with elaborate title page incorporating Rutland family arms. Inscription 'Mr. Thorp' at head of title.

10. CAROLO, Mr. X SONATES a 2 violes de gambe & a basse continue également bons à jouer sur 2 bassons ou basses de violon. Composez par Mr. Carolo. A Amsterdam aux dépens d'Estienne Roger marchand libraire chez qui l'on trouve un asortiment general de toute sorte de musique. [c. 1730?]

Folio, pp. [2], 23; a little browned throughout, but complete; entirely engraved.

11. CASTRUCCI, Pietro. PARTE PRIMA SONATE A VIOLINO E VIOLONE O CIMBALO dedicate all serenissima altezza reale la Principessa Anna. La sonata quinta ed ottava ad immitatione di viola d'amore con il sordino al ponticello se piace ... Opera seconda. [London] Printed for I. Walsh. [c. 1740]

4to, pp. [5], 2-65; entirely engraved; with elaborate title page within cartouche. Inscribed 'Mr Thorp' in clerical hand on dedication leaf.

Smith & Humphries, *Walsh*, 336: a reissue of the first edition, published by Walsh in 1734. This issue does not have the number 500 on the title page, or the advertisements on the verso of p. 65.

12. CASTRUCCI, Prospero. SONATE a violino solo e basso di Prospero Castrucci. London. Printed for I. Walsh in Catherine Street, in the Strand. All' eccellenza di Guglielmo Capel conte d'Essex, Viceconte Maiden ... [London, Walsh, c. 1745]

Folio, pp. [2], 26; with blank pages after pp. 9 and 21; entirely engraved.

Smith & Humphries, *Walsh*, 337: this is a reissue of an edition first published in 1739.

13. CHARD, George William (1765-1849). THE FAVOURITE SONG IN PIZARRO, as originally design'd for Mrs Jordan, composed, and dedicated by permission to Mrs. Sheridan ... The words by R.B. Sheridan esqr ... London, printed for the author, by Goulding, Phipps & d'Alvaine, music sellers, no. 45 Pall Mall, & to be had at all the music shops in Town and Country. [1799?]

Folio, pp. [1]-7; initialled apparently by the author ('GWC') just above the imprint; entirely engraved.

Sheridan's *Pizarro* was first performed in 1799.

14. CORELLI, Arcangelo. XII SOLOS FOR A VIOLIN with a thorough bass for the harpsicord or violoncello compos'd by Arcangelo Corelli. Opera Quinta. N.B. These solos are printed from a curious edition publish'd at Rome by the author. London. Printed for and sold by I. Walsh ... of whom may be had all the works of Corelli (viz) his Sonatas and Concertos in parts and in score. [1740]

4to, pp. [2], 68; lacking portrait of Corelli (see Smith & Humphries); some margins short but the text complete; title page stained; entirely engraved.

First Walsh edition. Smith & Humphries, *Walsh*, 431.

15. DALE, J. ABRAHAM NEWLAND a favourite song. The words by C.J. Dibdin junr. Set to music by J. Dale ... London, printed for J. Dale, at his music warehouses, no. 19 Cornhill, & the corner of Holles Street, Oxford Street. [c. 1795?]

Folio, pp. [1]-4; entirely engraved.

16. EBDON, Thomas. 'ANTHEMS', two volumes of anthems possibly in his autograph. [Newcastle, 1807-9]

Manuscripts in ink on paper, 4to (295 x 240mm), ff. [14] and [14]; written apparently in a single hand; bound in contemporary blue paper, with orange labels on each upper cover, each reading 'Anthems' and numbered 'No. 1' and 'No. 2'.

Fascinating manuscripts, apparently autograph, of anthems by Thomas Ebdon (1738-1811). Ebdon was born in Durham, began as a cathedral chorister at the age of nine, and became the cathedral organist there in 1763: he remained in this position apparently until his death. He was a prolific composer of sacred music, but also composed glees, sonatas and concertos. The present albums date from late in his career: each composition is dated, and assigned to him, at the beginning, with the dates varying from August 1807 to January 1809.

17. EVANCE, William. FAVOURITE RONDO for the piano forte, compos'd & respectfully dedicated to Miss C. Andrews, by Mr. Evance, Durham. London printed by Goulding Phipps, d'Almaine, & co. 124 New Bond St, & 7 Westmorland St Dublin. [c. 1800?]

Folio, pp. [1]-4; torn and apparently rodent-eaten in the blank foremargin, but textually complete; entirely engraved.

Presumably by William Evance, one of Thomas Ebdon's recruits to the choir at Durham Cathedral who later became well-known as a soloist.

18. FESTING, Michael Christian (d. 1752). TWELVE SOLO'S for a violin and thorough bass. Dedicated to the right honourable Other Windsor, Earl of Plymouth ... Compos'd by Michael Christian Festing. Opera Prima. The third edition. London: printed by Williambi Smith, at Corelli's Head ... and sold only by the author, at his house in Angel-Court in Windmill-Street. [c. 1740?]

Folio, pp. [ii], [2] dedication and blank, 1-55; the title page in letterpress, otherwise entirely engraved; separately bound in contemporary reverse calf, spine with gilt label (a little chipped); in fine condition.

'Third edition', but **no copy of any edition is recorded in ESTC** – although since the title page is in letterpress it surely should be.

18. FESTING, Michael Christian. SIX SONATA'S for two violins and a bass. Dedicated to William Trumbull Esq; compos'd by Michael Christian Festing. Opera sesta. London: printed by William Smith ... and sold only by the author, at his house in Queen-Street, near Golden Square ... Where may be had, compos'd by the same author, Opera Prima [etc] ... 1742.

Two parts bound in separate volumes, 4to, pp. [ii], iv, [2], 14; [ii], 13; both titles and the subscription list in letterpress, otherwise engraved.

First and second violin parts only.

Not in ESTC online, although as a significant part of the book (title and subscription list) is in letterpress, it should be. Festing (1705-52) was a leading figure on the London musical scene for almost thirty years, but is dismissed by Burney but his compositions were highly praised by Hawkins. The subscription list here shows that he was well connected, with subscribers including the Prince of Wales, the Countess of Chesterfield, the Hon. Edward Walpole, Richard Nash (i.e. Beau Nash), and others of the musical nobility.

19. FILTZ, Johann Anton, *and others*. 'VIOLIN PRIMO del Signor Filtz'; with other pieces. [late 18th century]

Manuscript in ink on paper, 4to (approx. 295 x 240mm), ff. [33]; written in a single hand, but apparently consisting of separate fascicles; in the original card wrappers, with upper cover inscribed 'Violino Primo'.

A group of pieces for the violin, including work by Johann Anton Filtz (1733-60), Thomas Gladwin (1710-99) and Johann Schobert (1720-67).

20. FRITZ, Gasparo. SEI SONATE a quatro stromenti a violino primo, secondo, alto viola, cembalo o violoncello. Dedicate a S.E. Francesco Grevile Baron di Brooke da Gasparo Fritz di Geneva. Opera prima. London. Printed for the author. 1742.

Two parts bound in separate volumes, 4to, pp. [5], 16; [3], 14; entirely engraved.

First and second violin parts only.

21. FRITZ, Gasparo. SEI SONATE a quatro stromenti ... London. Printed for the author. 1742.

Another copy of the previous item.

22. GARTH, John. A FOURTH SETT OF SIX SONATAS for the harpsichord piano-forte and organ with accompaniments for two violins and a violoncello. Composed by John Garth. Opera VI. London printed and sold by Welcker no 17 Gerrard Street St

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Ann's Soho. Where may be had by the same author the three preceeding setts [etc] ... [c. 1770?]

Three parts bound together, pp. [3], 2-13; [3], 2-13; [3], 2-13; very fine copies in contemporary light blue paper wrappers, uncut and stitched as issued. Inscribed 'Miss Vaness[?]' on first wrapper.

Parts for the first and second violins and cello only.

23. GARTH, John. SIX SONATAS for the harpsichord piano forte, and organ; with accompaniments for two violins, and a violoncello; composed by John Garth. Opera seconda. London, printed for the author, and sold by R. Bremner, in the Strand; R. Johnson, in Cheapside; T. Smith, in Piccadilly; and by T. Haxby, in York. 1768.

Folio, pp. [3], 2-13; entirely engraved; in contemporary wrappers, rebacked.

Second violin only.

24. GEMINIANI, Francesco. XII SOLO'S FOR A VIOLIN with a thorough bass for the harpsicord or bass violin ... London printed for and sold by I: Walsh sevt. In ordinary to his Majesty at the Harp & Hoboy in Catherine street in ye Strand. [c. 1730]

4to, pp. [2], 35; entirely engraved.

First Walsh edition. Smith & Humphries, *Walsh*, 707.

25. HANDEL, George Frederick. JUDAS MACCHABÆUS. An oratorio. As it will be performed at the Assembly Rooms, in Newcastle, on Wednesday morning the 7th of October, 1778. Conducted by Mr Hawdon. Set to music by Mr. Handel. Newcastle: printed in the year 1778.

4to in twos, pp. 20; a little curled at foredge, else a very good copy in contemporary marbled wrappers. Inscribed in clerical hand: 'Mr Thorp' on title page.

Sole Newcastle edition. This is a copy of the libretto by Thomas Morell for Handel's oratorio, with the addition of the names of the singers – Miss Harwood, Mr Meredith, Mrs Hudson, Mr Evance and others.

Very rare: ESTC lists just two copies, at the Bodleian and Princeton.

26. [HANDEL, George Frederick.] 'GRAND MUSICAL FESTIVAL IN WESTMINSTER ABBEY. Third performance June the 2d 1787 ...'

Held by the Princeton University Library; purchased from Christopher Edwards in October 2008

Manuscript in ink on paper, small 4to (185 x 154mm), pp. [18]; written in perhaps two hands, or at any rate in different inks; bound with the copy of Judas Macchabaeus (see item 25).

A contemporary manuscript copy of the programme for the Handel festival organized by Charles Burney in 1787 – the first had been in 1785, and was published as a lavish commemorative quarto volume. This copy may have been done by Robert Thorp himself: perhaps he attended the event in person.

27. HANDEL, George Frederick. VI SONATES a deux violons, deux haubois ou deux flutes traversieres & basse continue. Composées par G.F. Handel. Second ouvrage. [London] Printed: and sold by John Walsh, at the Harp and Hoboy, in Catherine Street, in the Strand. Where may be had the following pieces of musick ... [c. 1750 or later]

4to, pp. 25; entirely engraved; title page torn at lower inside corner and laid down, else a good copy. Inscribed 'Mr Thorp' in clerical hand on title page.

Smith, *Handel*, p. 245, no. 6. The first violin (or *traversa primo*) part only.

28. [HANDEL, George Frederick.] 'OVERTURES'. A volume of manuscript music titled thus on pastedown. [18th century]

Manuscript in ink on paper, large 4to (292 x 235mm), ff. [58] but with many gaps as witnessed by the very irregular foliation; however, this foliation largely matching the list of contents on the pastedown and endpaper; some music towards the end written from the other end of the volume; late 18th century boards, worn, calf spine.

A collection of overtures for early or mid-18th century operas, including *Rinaldo*, *Rhadamistus*, *Saul*, *Julius Caesar*, *Pastor Fido* and many others – all of them apparently by Handel.

29. HAYDN, Franz Joseph. HAYDN'S CELEBRATED SYMPHONIES, composed for & performed at Mr Salomon's and the opera concerts, adapted for the Piano-forte, with an accompaniment for a violin & violoncello, ad libitum. London, published by Messrs Phipps & co at their music warehouse, 25, Duke St, Grosvenor Square. [c. 1790?]

Two parts, folio, pp. [1]-7, [1] blank; [1]-5; foreedges rather thumbed; else a goodish copy.

The violin and cello parts only for what seems to be Haydn's Symphony no. 3.

30. HUMBLE, Max. A THIRD SETT OF SIX SONATAS FOR TWO VIOLINS and a thorough bass ... London printed by Longman and Broderip no. 26 Cheapside where may be had by the same author his other sett ... [1770s?]

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Three parts, 4to, pp. [3], 2-13; [3], 2-13; and [3], 2-10; each entirely engraved, and bound with other pieces in contemporary half roan. Ownership inscription 'Robt. Thorp' on each title.

Parts for first and second violins, and cello.

31. HUMPHRIES, J.S. XII SONATAS for two violins: with a through bass for the harpsichord. Composed by J:S: Humphries. Opera prima. N.B. These sonatas are proper to be play'd with two German flutes &c. Likewise where these are sold may be had great variety of new concertos, sonatas, and solos, for all instruments in use. London. Printed for, and sold by I: Walsh, musick printer, and instrument maker to his Majesty, at t he Harp and Hoboy, in Catherine Street in the Strand. [c. 1736?]

4to, pp. [3], 2-20; entirely engraved.

Probably Smith & Humphries, *Walsh*, 852, although it could be the reissue of c. 1745 (no. 854). This is the first violin part only.

32. KAMMELL, Antonin. SIX NOTTURNOS FOR TWO VIOLINS & VIOLONCELLO. Most humbly dedicated to Sir William Young bt ... Opera XIX. London. Printed and sold by John Welcker, music and instrument seller to their [sic] Majesties & all the Royal Family. No. 18 Coventry Street opposite the Hay Market. [1770s?]

Three parts, folio, pp. 13; 13; and 13; each entirely engraved, and bound with other pieces in contemporary half roan. Ownership inscription 'R Thorp' on each title.

Parts for first and second violins, and cello.

33. KELLY, Michael. SAILOR BOY SAILOR BOY, a favourite trio. Sung by Mrs. Mountain, Miss de Camp & Mr Sidgwick in the opera of Adelmorn, at the Theatre Royal Drury Lane ... Published by M. Kelly at his music warehouse 9 Pall Mall. [c. 1800]

Folio, pp. [4], complete, though paginated 70-73; entirely engraved.

34. LATOUR, Mr. LE RETOUR DE WINDSOR, a new sonata for the piano forte, with or without the additional keys. With an accompaniment for a violin (ad libitum). Composed and dedicated to Miss Olympia Cazalet. By Mr. Latour. Op. 9. London printed & sold at Bland & Wellers music warehouse, 23, Oxford Street. [c. 1780?]

Folio, pp. [1]-4; title page with attractive if somewhat crude view of Windsor Castle; entirely engraved.

The violin part only.

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35. MASCITTI, Michele. SOLOS FOR A VIOLIN with a thorough bass for the harpsicord or bass violin compos'd by Michele Mascitti. Opera Terza. Note there are four excellent pieces consisting of solos by the same author extant which may be had where these are sold. London printed for I: Walsh ... and I. Hare ... [c. 1712?]

Folio, pp. [3], 57; entirely engraved; cut close at head and foot but with no loss of music. With another work without a title page, pp. 47, apparently complete but unidentifiable.

Similar to Smith, *Walsh*, 432, the first edition – but that is described as having ‘Terza’ in MS, and here it is printed. There are later editions, but they all seem to have Walsh and Hare’s first names in full.

36. MAZZINGHI, Joseph (1765-1844). THE PRINCESS OF WALES’S STRATHSPEY a Scotch air by William Campbell, arrang’d as a rondo for the piano forte, with or without additional keys, by J. Mazzinghi. London, printed by Goulding, Phipps & D’Almaine, music sellers to her Royal Highness the Princess of Wales, 45 Pall Mall. [c. 1800?]

Folio, pp. [1]-5; rather scuffed at edges, but quite legible; entirely engraved.

Presumably dating from after the marriage (1795) of the Prince of Wales (later George IV) to Caroline of Brunswick, even though the marriage collapsed within months.

37. NOFERI, Giovanni Battista. SIX SOLOS for a violin and bass ... Dedicated to Signor Felice Giardini. Opera Seconda. [Cambridge] Printed for the author and sold at his house at Cambridge, and at the musick shops in London and country. [1760?]

4to, pp. [5], 41; entirely engraved.

The dedication is dated from Cambridge, 1760. The BL has a copy, but lacking a leaf (pp. 11-12).

38. NOFERI, Giovanni Battista. EIGHT SOLO’S for a violin with a bass for the harpsicord or violoncello. Dedicated to the Honble. Hariott Lane by her most oblig’d and very humble servant ... London printed for the author and sold by John Cox at Simkpsons musick shop in Sweetings Alley Royal Exchange. [1757]

4to, pp. [3], 39; with blank pages (not counted in pagination) after pp. 21, 27 and 32; entirely engraved.

With ‘Opa: 1a.’ in MS at the foot of the title page, possibly an authorial or publisher’s insertion.

39. NOFERI, Giovanni Battista. SIX TRIOS for the guitar, violin and piano forte or violoncello. Compos'd & humbly dedicated to the Right Honorable Lady George Sutton ... London printed by J. Rutherford in St. Martins Court near Leicester Fields where may be had the greatest variety of Guittars &c. [c. 1780?]

Three parts, folio, each pp. [3], 13; uncut in contemporary drab wrappers.

Parts for guitar, violin and basso con sordino.

40. PASQUALI, Nicolo. SONATE a violino e basso composte da Nicolo Pasquali e dedicate all' illustrissimo Signor Giacomo Nelthorpe. Opera Prima. London. Printed for I. Walsh, in Catharine street in the Strand. [1744]

4to, pp. [2], 22; entirely engraved.

Smith & Humphries, *Walsh*, 1170.

41. PLEYEL, Ignace. THREE GRAND SONATAS, for the piano-forte or harpsichord. In which are introduced for the subjects of the adagios & last movements, Select Scottish Airs, with accompaniments for a violin and violoncello ... London, printed & sold by reson & son at their wholesale warehouses, no. 97, Strand. [c. 1800]

Two parts, folio, pp. [3], 2-13; [3], 2-13; entirely engraved.

The parts for violin and cello only.

42. REEVE, Mr. THE FAVOURITE OVERTURE TO RAYMOND & AGNES for the piano-forte, composed by Mr. Reeve. London, printed & sold by Preson & son, at their wholesale warehouse, 97 Strand. [c. 1800?]

Folio, pp. 1-5; entirely engraved.

43. ROUSSEAU, Jean-Jacques. 'AN EXPLANATION OF SOME WORDS USED IN MUSIC, TAKEN FROM J.J. ROUSSEAU'S DICTIONARY OF MUSIC'. [c. 1790?]

Manuscript in ink on paper, small 4to (200 x 150mm), pp. 17, [3]; plus one blank leaf at end; in the original plain paper wrappers.

44. SAMMARTINI [*or* SAN MARTINI], Giuseppe. SIX GRAND CONCERTOS for violins &c. in eight parts. Compos'd by Sigr. Giuseppe St. Martini. Opera 8va. London.

Printed for I. Walsh in Catherine Street in the Strand, of whom may be had all works of this author. [c. 1750?]

Folio, pp. [3], 2-11; entirely engraved. Inscribed at head of title 'Mr Thorp' in a clerical hand.

The oboe and violin parts only, for concertos IV-VI.

45. SAMMARTINI [*or* SAN MARTINI], Giovanni Battista. SONATE a solo, et a due flauti traversi col loro basso. Opera prima dedicate al Altezza Reale di Federico Principe di Vallia ... di Giuseppe San Martini Milanese. London Printed for the author. [c. 1740?]

Two parts bound in different volumes, folio, pp. [1], 2-15; [3], 2-13; title page to first part in manuscript; otherwise entirely engraved.

First and second flute parts only. The hand which has transcribed the title page seems to be the same hand as has written 'Mr Thorp' on several title pages in this collection.

46. SAMMARTINI [*or* SAN MARTINI], Giovanni Battista. XII SONATE due violini, e violoncello, e cembalo, se piace, opera terza. Dedicata all' Altezza Reale di Augusta Principessa di Vallia da Giuseppe San Martini Milanese. 1743. Londra.

Two parts bound in different volumes, 4to, pp. [4], [i] letterpress privilege, [2] blank, 36; [3], 1-36; entirely engraved except for the privilege leaf to the first part; small holes in blank margin of title and next couple of leaves of first part. Inscribed 'Mr Thorp' in a clerical hand on title page.

First and second violin parts only. With a letterpress leaf after the dedication leaf, in which Queen Caroline gives 'Joseph San Martin' a privilege for his own compositions ("several pieces of Instrumental Musick, consisting of *Trios* and *Solos*") for a term of 14 years. The privilege is dated 1736, so was still current.

Not in ESTC online, although because of the letterpress leaf it should be considered for inclusion.

47. SAMPIERI, Nicola. NEW CHASSE or favourite hunting piece. Compos'd by Sigr. Sampieri. [London, c. 1810?]

Folio, pp. 2-3 (pp. 1 and 4 being completely blank); foremargin torn and apparently rodent-eaten, with tiny loss of printed music; entirely engraved.

The date is based on the catalogue record for the Harvard copy, which however states that it has three pages of music – whereas the present copy has only two.

48. SCHWINDL, Friedrich. TWELVE EASY DIVERTIMENTIS OR DUETTS for two violins. Composed by Frederic Schwindl. Opera Quarta. London. Printed for Straight and Skillern, in Saint Martins Lane, near the Strand. [c. 1775, or later?]

4to, pp. [3], 13; and 11; both entirely engraved; bound with other works in contemporary half roan. Ownership inscription 'Robt. Thorp' on both titles, with the additional date '1793' on second title page.

Parts for first and second violins.

49. STANLEY, C. A FAVOURITE SONG ON SIR JOHN JERVIS'S VICTORY written and adapted by C. Stanley of the Cathedral Durham ... Edinburgh printed & sold by J: Watlen, no. 34 North Bridge Street. [1797?]

Folio, pp. 1-4; somewhat soiled, and a little torn at central fold in the right hand margin, but quite complete; unbound.

Probably written in celebration of Jervis's victory at the Battle of St Vincent, February 1797.

50. STANLEY, [C?]. MANUSCRIPT VOLUME OF SONGS, DANCES, ETC. by Stanley and others. [Late 18th century]

Music manuscript in ink on paper, oblong 8vo (155 x 200mm), ff. [27]; only the first half or so completed, the rest with blank staves; with an additional folded folio leaf inserted; several leaves torn but apparently complete; old marbled boards, sheep spine, worn but sound.

Inscribed on the inside of the upper cover: '12th Novr. 1829. This Book was found when the Vicarage House at Chillingham was pulled down by The Revd John Sandford, the vicar in 1829, by one of the workmen behind a Closet, and brought to me by Miss Burrell. R. Thorp, Alnwick.' The manuscript consists of various minuets, a gavotte and several songs, only one of which (a gavotte by Stanley) is attributed to a composer. The Stanley referred to could be the same man as composed the last item; or he could be the organist John Stanley (1713-86) of the Temple Church, London.

The Thorp family had a connexion with Chillingham: the elder Robert Thorp's father Thomas (1698-1767) had been vicar there. The village is about ten miles north-west of Alnwick, where the younger Robert Thorp lived.

51. VIVALDI, Antonio. VIVALDI'S MOST CELEBRATED CONCERTOS in all their parts for Violins and other instruments with a thorough bass for the harpsicord ... Opera terza. London printed for I. Walsh ... and I. Hare ... [1732].

Folio, pp. [3], 27; 2-7, [1] blank, 8-18; entirely engraved; in the remains of an early binding (upper board only).

Smith & Humphries, *Walsh*, 1520: the first violin part only, and perhaps lacking the final section (S&H say this is a reissue of Smith 469, 509 and 522; but 522 is itself a reissue of 469 and 509 so this may be the complete first violin part).

52. WILLIS'S ROOMS. Harrison and Knyvett's vocal concert. Thursday, March 6, 1794 ... London printed by H. Macleish, Duke's-Court, Drury-Lane. 1794.

4to, pp. 8, very worn and torn especially at foredge, but complete; unbound.

The programme for a vocal concert given by Messrs Harrison and Knyvett, number 4 in a series. The composers include Handel, Stevens, Boyce, Sarti and others.

No copy in ESTC online.

53. WRIGHT, T. PETER PINDAR'S FAVOURITE GIPSEY BALLAD as delivered at the masquerade of 10 April 1793, the music by T. Wright. London, printed & sold by F. Linley at his music warehouse, 45 Holborn. [c. 1800?]

Folio, pp. [1]-3; entirely engraved.

Based on a poem by John Wolcot (1738-1819), alias 'Peter Pindar'

54. THORP, Robert. A COLLECTION OF PERSONAL AND BUSINESS PAPERS belonging to Robert Thorp. Alnwick, Northumberland, 1801-19.

Manuscripts in ink on paper, various sizes, including 16 memorandum books (various sizes) and a bundle of about 50 individual papers, including letters and business papers.

A quantity of personal and business papers (mainly the latter) which illuminate the quotidian life of Robert Thorp. Amongst other things, the papers confirm the supposition that he was the brother of Charles Thorp, as there is an account relating to 'Rev. C. Thorp', clearly the Charles Thorp of Durham – it could of course be a coincidence that he undertook business for a man with the same initial and surname as the man who went on to found Durham University, but it seems extremely unlikely, and next to impossible that they were not related.

Many of the papers relate to Thorp's business activities, and are (not, perhaps, very surprisingly) scrawled in a hasty hand that was only meant for himself: these are not account books, or records intended for future generations, but notebooks which he used at the time, and when the business was done, the note was deleted with a vertical line. But what we can read shows that he undertook business on behalf of numerous people in the area, including the Duke of Northumberland: Alnwick Castle was naturally the most prominent building in the district, and the Duke would then – as now – have been the major landowner and employer.

A few letters also survive: at least two of these are from Thorp himself, sent to one Edward Allen, at his own office in Alnwick, when he was himself away on business in Morpeth and London in 1817 and 1818. The signatures here match those found in the main music collection, and demonstrate conclusively that the attorney of Alnwick and the music collector were one and the same man.

Held by the Princeton University Library; purchased from Christopher Edwards in October 2008