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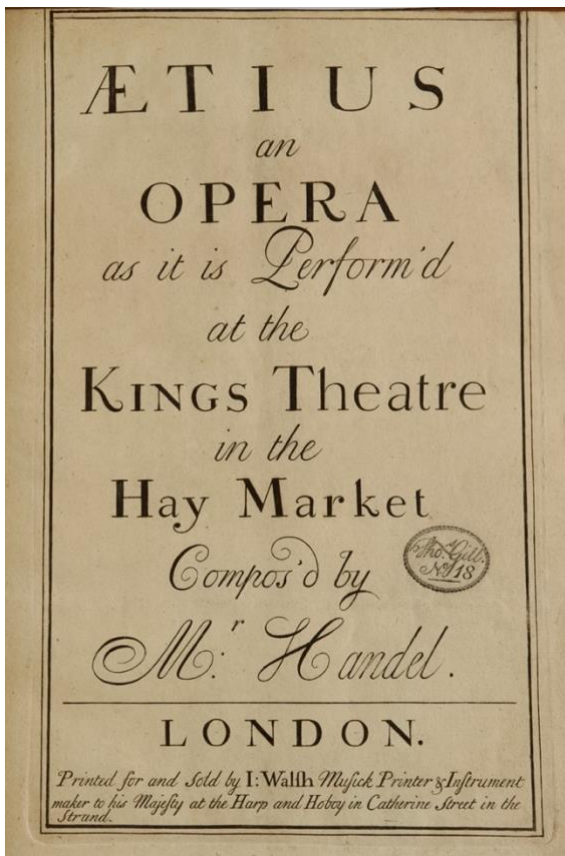
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Aetius, to a libretto by Metastasio, was first performed in London at the King's Theatre on 15 January 1732.

"The opera was a failure, attaining only five performances, the lowest total for any of Handel's London operas before *Berenice*. ... The first modern revival was at Göttingen in 1926, two years after *Leichtentritt* had described it as one of the most stageworthy of Handel's operas." Dean: *Handel's Operas 1726-1741*, p. 206.

With distinguished provenance. (39648) \$5,000

From Bickham's *Musical Entertainer*

ALCINA

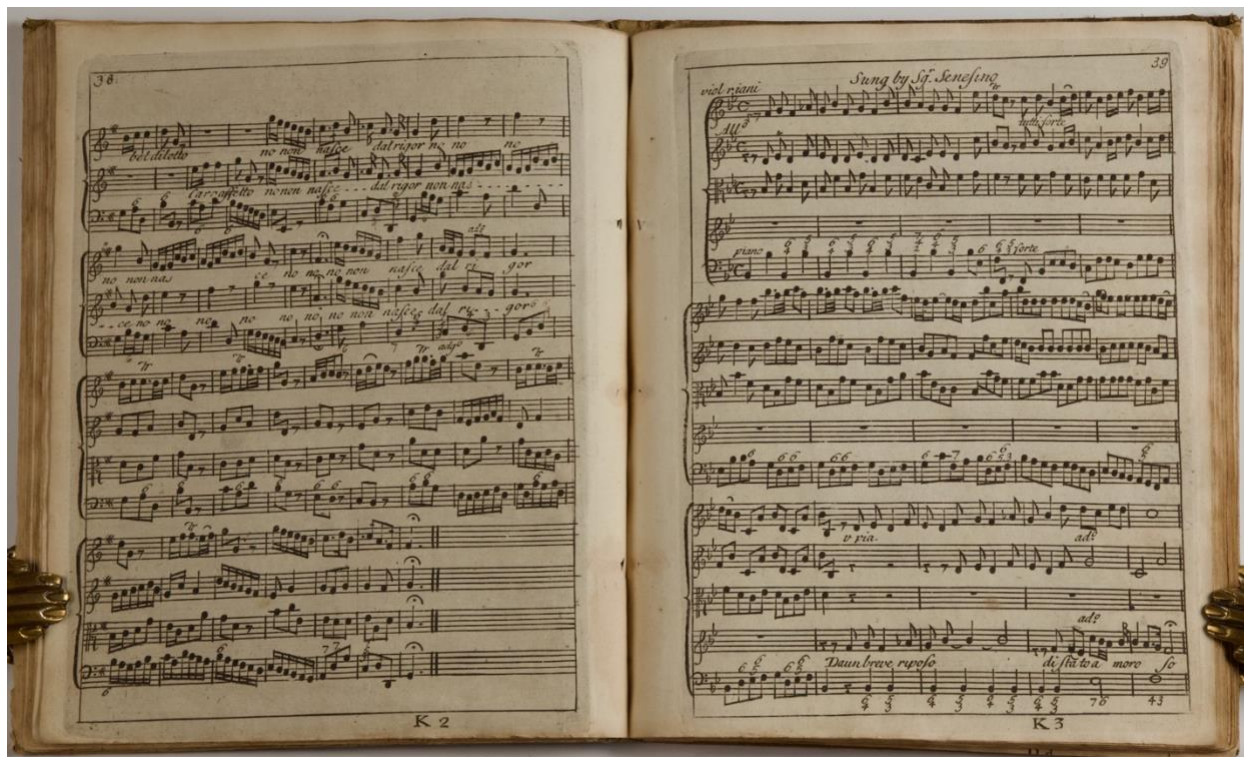
3. *The Request to the Nightingal. The Words by Mr. Lockman. Set by Mr. Handel.* Plate 17 from George Bickham's *The Musical Entertainer*. London, 1740. Unbound. 1 leaf, with a large elaborate vignette to head and an additional engraving to the foot illustrating the song with music and text between set for voice and figured bass. Signed in the plate by the engraver, Bickham. Ca. 326 x 200 mm. (12.75" x 7.85") [plate mark]. Slightly worn; minor browning to edges; minor soiling and dampstaining; slightly creased; small tears to edges; small "x" to upper left corner.

From the second edition of Bickham's monumental work, first published in 1737-1739. BUC p. 107. RISM BII p. 245. The present song is from Handel's opera *Alcina*.

"[Bickham ?1706-1771] was principally famous in music circles for his two illustrated folio volumes *The Musical Entertainer*, first issued in fortnightly parts, each containing four plates, from January 1737 to December 1739. The 200 plates are songs, headed and surrounded with pictorial embellishments illustrative of the song ..., and engraved in the style of and even copied directly from Gravelot and Watteau. This work was the first of its kind to be published in England and quickly produced imitators such as Lampe's *British Melody*, engraved by Benjamin Cole." Frank Kidson et al. in *Grove Music Online*.

The Musical Entertainer is considered one of the finest 18th century illustrated books, complete copies of which are exceptionally rare. (36707). \$125





Rare First Edition, First Issue, Subscribed to by "Mr. Cook, at New-York"

ALEXANDER

4. *Alexander. An Opera.* [HWV 21]. [Full score]. [London]: [J. Cluer], [1726].

Quarto. Full ivory vellum with double rules to edges of both boards. 1f. (recto subscriber list, verso blank), 112 p. List of subscribers typeset, music engraved. Named singers include Sgra. Cuzzoni, Sgra. Faustina, and Senesino. The music includes the overture, solo arias, and a duet written for Cuzzoni and Faustina, "Placa l'alma quieta il petto." With "The Opera of Alexander" and "F. G. Upton" in contemporary manuscript and "afterwards Greville Howard" in pencil to front pastedown. Binding worn, rubbed, and bumped; pastedowns worn, soiled, and creased; free endpapers lacking. Slightly worn, browned, and soiled; closely trimmed at lower margin, not affecting text or notation; list of subscribers dampstained, with small tear to outer margin repaired with archival tape to verso; minor loss to lower outer corner p. 5; tear to margin of pp. 7-8, affecting lowest stave, repaired with archival tape; small tear to upper outer corner of p. 63 repaired with archival tape; paper abraded to pp. 63-65; tear to final leaf, affecting one stave; three stab holes to blank inner margins from earlier binding. Lacking title and index.

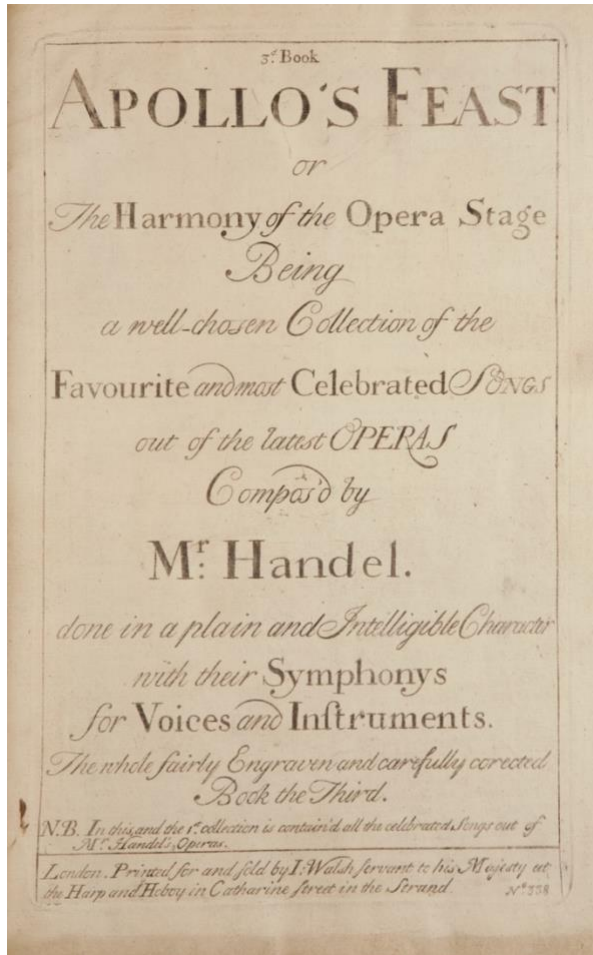
First Edition, first issue. Rare. Smith p. 12, no. 1. BUC p. 425. RISM H82 and HH82. Rare Book Hub records only two copies having come to auction since 1950.

Alessandro, in three acts to a libretto by Paolo Antonio Rolli based on Ortensio Mauro's *La superbia d'Alessandro* (1690, Hanover), was first performed in London at the King's Theatre on 5 May 1726, featuring two of the leading female divas at the time, rivals Faustina Bordoni and Francesca Cuzzoni.

"The 1725–6 season hung fire until Faustina finally appeared in Handel's Alessandro on 5 May 1726, the time meanwhile having been filled in by a pasticcio (Elisa), revivals and Handel's hastily prepared Scipione (12 March 1726). The choice of subject for Alessandro (Alexander the Great's simultaneous wooing of the princesses Roxana and Lisaura), and Handel's ingenious equalization of Cuzzoni's and Faustina's music, amusingly but perhaps unwisely pointed up the rivalry between the two prima donnas." Anthony Hicks in *Grove Music Online*

"Cluer published the score on 6 August 172, having invited a subscription on 27 May. There were eighty subscribers for 106 copies, some from as far away as Dublin, Hamburg, Stockholm, and New York ("Mr. Cook."). Dean: Handel's Operas 1726-1741, p. 34.

One of the earliest examples of an American resident, "Mr. Cook, at New-York," having subscribed to a foreign musical publication. There is a strong likelihood that this "Mr. Cook" was related to the "Cooke" mentioned by Smith: *"This edition may have been preceded by the two collections of songs presumably issued by Cooke."* Smith p. 12. (39688) \$1,800



Operatic Airs

APOLLO'S FEAST

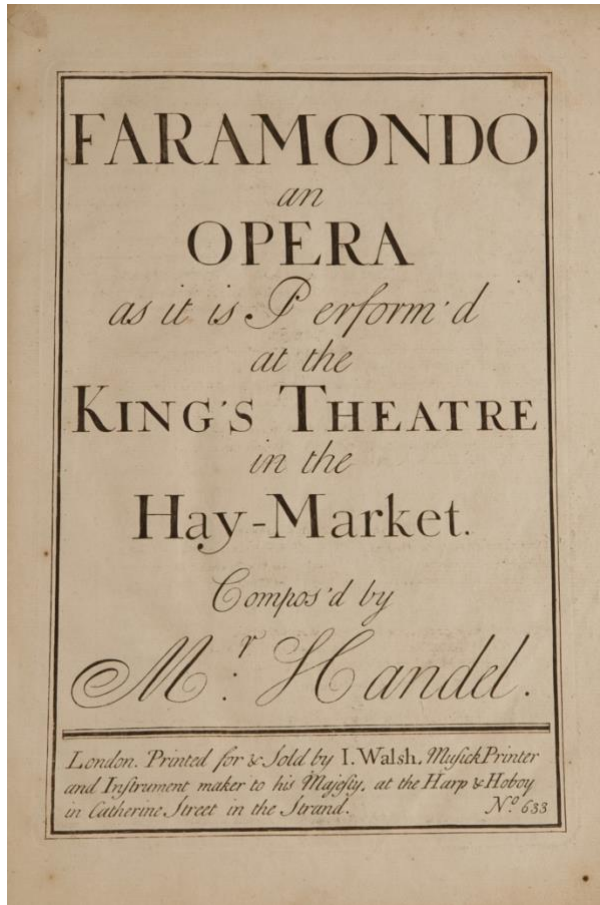
5. *Apollo's Feast or The Harmony of the Opera Stage Being a well-chosen Collection of the Favourite and most Celebrated Songs out of the latest Operas ... done in a plain and Intelligible Character with their Symphonys for Voices and Instruments. The whole fairly Engraven and carefully corrected[!]. Book the Third. N.B. In this, and the 1st collection, is contain'd all the celebrated Songs out of Mr. Handel's Operas.* London: Printed for and Sold by I: Walsh Servant to his Majesty at the Harp and Hoboy in Catharine Street in the Strand. No. 338, [ca. 1755].

Folio. Quarter modern dark tan calf with marbled boards, dark red title label gilt to spine. 1f. (recto title, verso blank), 1f. (recto table, verso blank), [i] (blank), 209 pp. With secondary pagination as per Smith p. 165, no 14. Engraved throughout. Named singers include Sgra. Cuzzoni, Sgra. Faustina, Sigr. Senesino, and Sigr. Carestini. Many selections include the vocal line, notated for performance on the flute. Binding slightly worn, rubbed, and bumped. Minor soiling and small ink stain to title; occasional light browning and soiling to lower margin; some pages trimmed with minor loss to pagination and figured bass.

First Edition, second issue variant. Smith p. 165, no. 14. BUC p. 419. RISM H1059 and HH1059. The imprint

includes Walsh only; the present variant is not described in either Smith, BUC, or RISM)

A generous selection of Handel's operatic airs, published within his lifetime, attesting to the popularity of this repertoire in domestic music settings. (39686) \$2,400



**First Edition, Premiered in 1738
With Famed Castrato Caffarelli**

FARAMONDO

6. *Faramondo an Opera as it is Perform'd at the King's Theatre in the Hay-Market.* [HWV 39]. [Full score].

London: Printed for & Sold by I. Walsh, Musick Printer and Instrument maker to his Majesty, at the Harp & Hoboy in Catherie Street in the Strand. No. 633, [1738].

Folio. Early half dark brown mottled calf with marbled boards, raised bands on spine with black leather title label gilt. 1f. (recto title, verso blank), 1f. (recto "A Table of Songs," verso blank), 1f. (recto "The Subscribers Names," verso blank), 88 pp. Engraved throughout. Contemporary manuscript additions to p. 66. Binding worn, rubbed, and bumped. Slightly worn; occasional light foxing and soiling; upper margin of p. 56 trimmed to just within platemark.

Provenance

Possibly from the collection of noted tea merchant Richard Twining (1749-1824), head of the eponymous English tea company, with contemporary Inscription to free front endpaper "Richard Twining hon[o]r[able] the Gift of his esteem'd Friend Mr. John Hingeston." Also with armorial bookplate of British architect Sir Gilbert Samuel Inglefield (1909-1991) incorporating a lion, shield, crowned helmet, pair of birds, and the motto "The Sun My Compass" to front pastedown.

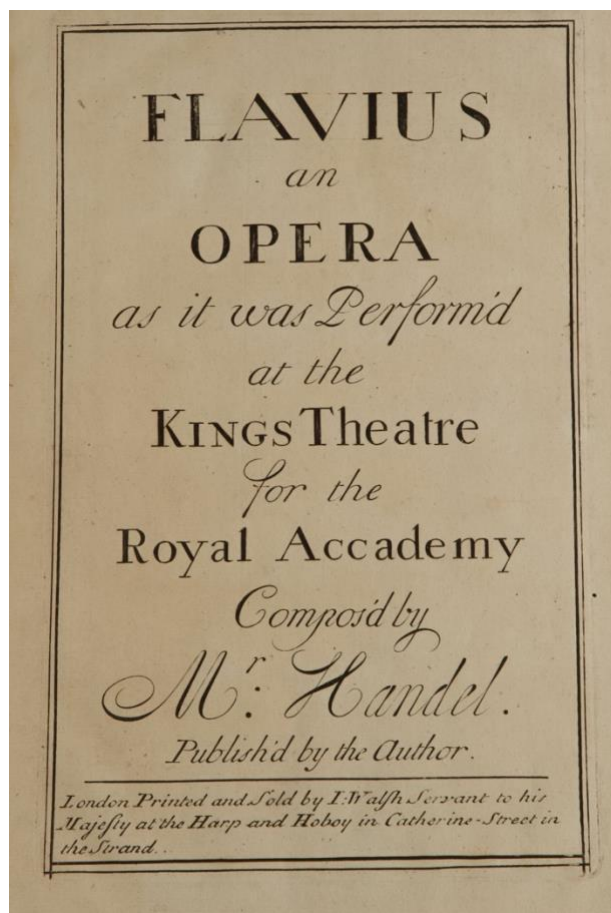
First Edition. Smith p. 25, no. 1. BUC p. 426. RISM H139 and HH139.

Faramondo, an opera in three acts to a libretto anonymously adapted from Apostolo Zeno's *Faramondo* (1699, Venice) as revised for Francesco Gasparini (1720, Rome), was first performed in London at the King's Theatre on 3 January 1738.

"Handel composed *Faramondo* between 15 November and 24 December 1737. (He broke off work after completing Act 2 to write the anthem *The Ways of Zion do Mourn for the funeral of Queen Caroline*.) The libretto is based on the early legendary history of France as elaborated at notorious length in *La Calprenède's* pseudo-historical romance *Pharamond* (1661–70). (*Pharamond* was supposedly king of the Franks from about 420 to 428.) In the original production the distinguished mezzo-soprano castrato Gaetano Majorano, known as Caffarelli, [1710-1783] sang *Faramondo*." Winton Dean in *Grove Music Online*

The present edition comprises the overture and arias of the opera. Singers names are given before each aria. The subscribers include the distinguished composer, scholar, and antiquarian Johann Christoph Pepusch (1667-1752), a German who made his career in London.

A lifetime first edition of Handel's noted opera, premiered in 1738 by a cast including the famed castrato Caffarelli. (39616) \$4,200



**Attractive Lifetime Edition,
With Distinguished Provenance**

FLAVIUS

7. *Flavius an Opera as it was Perform'd at the Kings Theatre for the Royal Accademy* [...] ... Publish'd by the Author. [HWV 16]. [Full score]. London: Printed and Sold by I: Walsh Servant to his Majesty at the Harp and Hoboy in Catherine-Street in the Strand, [ca. 1731].

Folio. Contemporary dark brown mottled calf with dark red morocco title label and double-rule border gilt to upper, tooling to edges of boards, marbled endpapers. 1f. (recto title, verso blank), [i] (table and advertisement), 64 pp. Engraved throughout. Singers named within the score include Sigr. Durastanti (Durantate), Mrs. Robinson, Sigr. Cuzzoni (Cuzzona), Senesino, Boschi, Berenstatt (Berenstadt), and Gordon. With "May 7, 1723" in early manuscript to upper margin of title. Binding worn, rubbed, and bumped; upper board detached. Slightly browned; occasional light soiling and small stains to lower margin.

Provenance

Noted collector **André Meyer** (1884-1974), with stamp to blank verso of final leaf "Provenant de la Collection Musical d'André Meyer, Décédé en Mai 1974 F. Meyer Octobre 84."

First Edition, third issue. Smith p. 26, no. 3. BUC p. 426. Sonneck p. 74. RISM H142 (one copy only in the U.S., at the Library of Congress).

"Top center pagination (from the earliest edition of 'Apollo's Feast', Vol. I, 1726), 170-72, 159-161, 33-34, 35-36, 57-58, 48-49, 103-104, 3-4, 155-156, 173-175, 46-47, 44-45, 113-114, 54-56, 50-53, run throughout the volume with the original pagination of the pages in question transferred to the right-hand top corners in small figuring, and in one number, pp. 24-25, these figures are repeated at the bottom centre of the page. The numbers not used in 'Apollo's Feast' have the original top centre pagination of No. 1." Smith p. 26, no. 3.

Flavius, to a libretto by Nicola Haym, was first performed in London at the King's Theatre on 14 May 1723.

"Three days after Cuzzoni's début, Ariosti's first Academy opera, *Coriolano*, opened, to the (by now) familiar scenes of wild enthusiasm for Senesino and Cuzzoni. It was followed by Bononcini's *Erminia*; both were heroic, neither distinctive. Handel, with the true showman's instinct for surprise, finished the season with a parody of the heroic manner, *Flavio*, an opera that is by turns comic, sentimental, ironic and politically satirical. Handel is said to have accompanied one of Ugone's arias so flamboyantly in rehearsal that the singer, a young Scottish tenor named Gordon, threatened to jump into the harpsichord if Handel persisted. His reply shows a characteristically dry humour: 'let me know when you will do that, and I will advertise it; for I am sure more people will come to see you jump, than to hear you sing.'" Hogwood: *Handel*, p. 1723.

The Meyer collection, formed over a period of some 75 years, was one of the most important 20th century collections of printed music, books on music, and musical autographs.

A lifetime edition, with distinguished provenance. (39625)

\$4,000



**First Edition of Handel's
"Most Sumptuous" Score to Date**

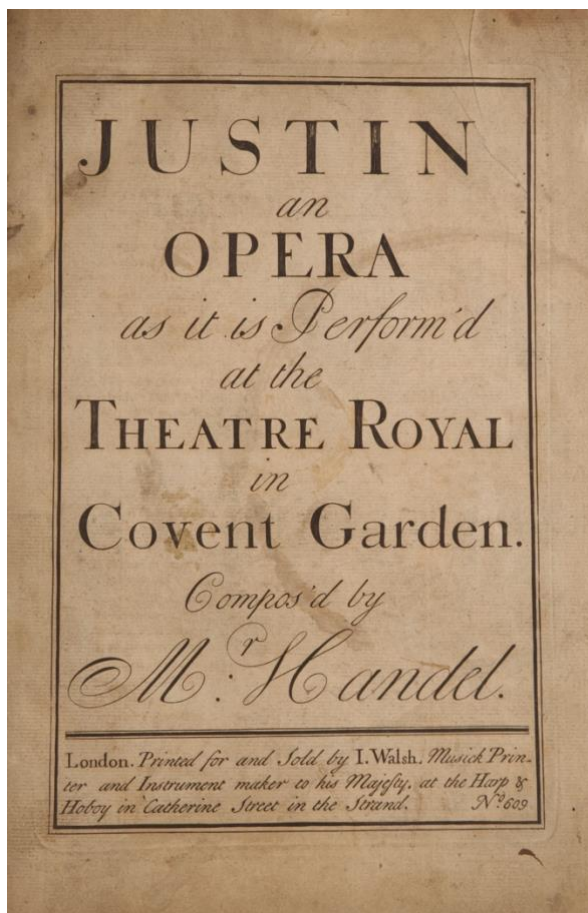
JULIUS CAESAR

8. *Julius Caesar: An Opera*. [Full score]. London: Printed at Cluer's Printing Office in Bow-Church-Yard, and sold there, and by B. Creake at ye Bible in Jermyn Street St. James, [1724]. Octavo. Newly bound in quarter dark tan calf with marbled boards, raised bands on spine in compartments gilt, dark red decorative title label gilt. 1f. (recto engraved title, verso blank), 1f. (recto privilege dated June 14th 1720, verso blank), 1f. (index), 118 pp. Engraved. **With an exceptionally fine illustrated title** depicting performers playing on the harpsichord and bass viol, with "James's" (?the engraver) to lower right. Names of singers printed within the score include Senesino, Robinson, Durastanti, Berenstadt, Cuzzoni, and Boschi. Versos of first three leaves with simple watercolor drawings of a horse and flowers; final blank leaf with a carefully noted calligraphic ownership marking: "George Waltons Book 1805." Margins of title very slightly stained. A very attractive copy overall. **First Edition, first issue.** HWV 17. 39476. Fraenkel: *Decorative Music Title Pages*, no. 152. Schaal: *Musiktitel aus fünf Jahrhunderten*, no. 82. Smith 1, pp. 30-31. BUC p. 427. RISM H166.

Julius Caesar, in three acts to a libretto by Nicola Francesco Haym adapted from Giacomo Francesco Bussani's *Giulio Cesare in Egitto* (1677, Venice) and a later version of the same libretto (1685, Milan) was first performed in London at the King's

Theatre on 20 February 1724. It was a resounding success and had an initial run of 13 nights. Handel made some changes and revived the work on 2 January 1725, after which it ran for 10 performances.

"The score of Giulio Cesare was by far Handel's most sumptuous to date, not only in its stylistic variety and melodic richness but more specifically in its use of the orchestra, which included two pairs of horns crooked in different keys and a stage band with harp, theorbo and viola da gamba. It is also one of his most dramatically compelling operas, despite the over-frequent suicide attempts and assaults on Cornelia's virtue. The character of Cleopatra in all her 'infinite variety' is painted with special insight and understanding ... Her two arias of grief, 'Se pietà' and 'Piangerò la sorte mia', are among Handel's finest in that vein, while 'V'adoro, pupille', with its ravishing instrumental sonorities, is surely unsurpassed as an exemplar of seductive song. Caesar's role includes some fine accompanied recitative (notably the moving 'Alma del gran Pompeo') and the remarkable aria with solo horn, 'Va tacito'." Anthony Hicks in *Grove Music Online*. As regards provenance, Highfill, Burnim and Langhans record a Mr. Walton as a countertenor whom Burney stated was a performer at the Handel Memorial Concerts at Westminster Abbey and the Pantheon in 1784. Arguably the most desirable of all first editions of Handel's operas, rare to the market. (39495) \$8,500



**“One of the Most Agreeable
of Handel's Dramatic Productions”**

JUSTIN

9. *Justin an Opera as it is Perform'd at the Theatre Royal in Covent Garden*. [HWV 37]. [Score]. London: Printed for and Sold by I. Walsh, Musick Printer and Instrument maker to his Majesty, at the Harp & Hoboy in Catherine Street in the Strand. No. 609, [1737].

Folio. Modern half dark red morocco with ivory paper boards, titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto table, verso blank), 1f. (recto list of subscribers, verso blank), 104 pp. Engraved throughout. Comprised primarily of vocal selections, with most recitative omitted. Instrumental selections include the opening overture and the 'Sinfonia' on p. 62. Singers named within the score include Sigr. Conti, Sigr. Strada, Sigr. Hannibali, Mr. Savage, Sigr. Bertolli, Sigr. Negri, Mr. Beard, and Mr. Reinhold. With "2nd Violin" in contemporary manuscript to middle stave of fourth system, p. 4. Subscribers include Charles Jennens Esq. and Mr. Moses Mendez da Costa. Binding very slightly worn, rubbed, and bumped. Occasional light foxing and soiling; title soiled and slightly stained, with minor loss to blank corners and outer margin; very minor loss to corners of table and list of subscribers; ink stain to p. 37, not affecting music; dampstaining and soiling to final leaf, primarily to outer margin.

First Edition, first issue. Smith p. 35, no. 1. BUC p. 427. RISM H189.

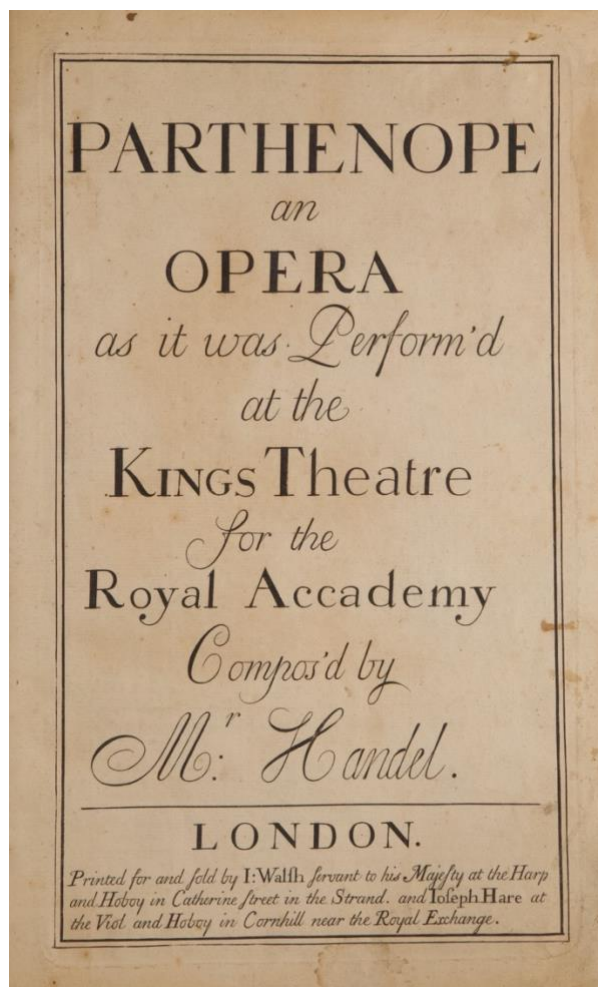
First performed at Covent Garden on 16 February 1737, adapted from a libretto by Count Nicolò Beregan, a Venetian lawyer and man of letters (1627-1713).

"Like most of Handel's late operas Giustino has a fine overture and a compound finale, a free quintet and full coro based on the same melody, a minuet with a strong resemblance to that of the chorus 'Tyrants now no more shall dread' in Hercules.

*The scoring, with recorders, horns and trumpets each appearing in three movements, is richer than in other late operas, as befits the Byzantine setting. ... The predominance of the major modes - of forty-two set pieces, counting the overture as one and excluding Arianna's echo arioso, only eight are in minor keys, and five of them are in Act III - is one pointer to the increasing prominence of the new galant style. Another is the comparative rarity of genuinely slow arias (barely half a dozen in tempos slower than Andante). This tendency, of which there are many further signs, explains Burney's surprisingly high estimate of Giustino ('so seldom acted and so little known') as 'one of the most agreeable of Handel's dramatic productions'." Dean: *Handel's Operas 1726-1741*, p. 373.*

Jennens (1700-1773) supplied the libretto to Handel's *Saul*. He was a "scholar, man of letters and amateur musician ... one of the first of the composer's supporters to understand the dramatic potential of oratorio." Anthony Hicks in *Grove Music Online*. Da Costa (?1690-1758), a Jewish English poet and playwright, may have supplied the libretti for Handel's oratorios *Solomon* and *Susanna*.

A lifetime first edition of *Justin*, one of Handel's works especially esteemed by music historian Charles Burney (1726-1814). (39637) \$4,200



**The Only Handel Opera
with the Title of the Heroine, not the Hero**

PARTHENOPE

10. *Partenope an Opera as it was perform'd at the Kings Theatre for the Royal Accademy*[!]. [HWV 27]. [Full score]. London: Printed for and Sold by I: Walsh Servant to his Majesty at the Harp and Hoboy in Catherine Street in the Strand. and Ioseph Hare at the Viol and Hoboy in Cornhill near the Royal Exchange, [1730].

Folio. Modern black morocco-backed marbled boards with black title label gilt to upper and titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto "A Table of the Songs," with publisher's catalogue to foot; verso blank), 99, [i] (blank) pp. Engraved throughout. A selection from the opera, including solo arias and a vocal quartet. Named singers includ Strada, Bernacchi, Merighi, and Bertolli. Slightly worn; title browned and with small stains and creases to outer and lower margins.

First Edition, first issue. Smith p. 46, no. 1. Hoboken 5, 59. BUC p. 429. RISM H239 and HH239

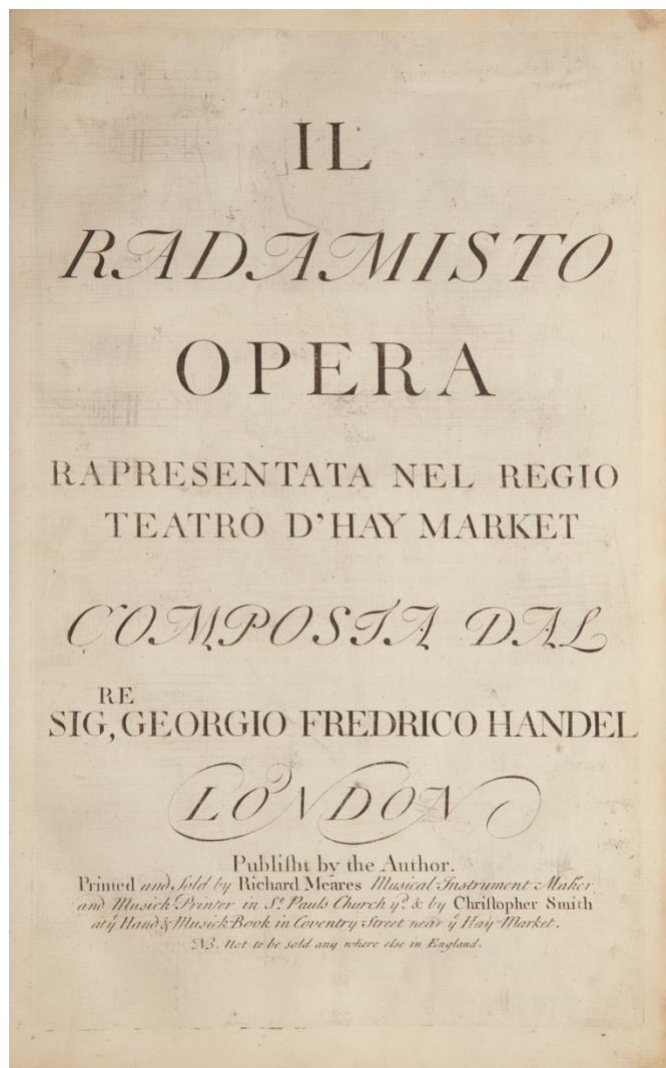
First performed in London at the King's Theatre on 24 February 1730, with text by S. Stampiglia (first set to music by Manzo in 1699), then modified for Venice and set by Caldara in 1708. Loewenberg col. 165.

"Nothing is known of the reception, but it must have been fairly favourable, for Handel revived Partenope in his next season." Dean: *Handel's Operas 1726-1741*, p. 162.

"Apart from Rodelinda ... [Partenope] is the only one of Handel's first twenty-five London operas to carry the title of the heroine, not the hero. This is no accident. It would be possible to present Partenope as a feminist opera. Not only is Partenope herself the Queen and sole ruler of Naples; she and Rosmira are far stronger characters than the two leading men, the guilt-ridden Arsace who is under Rosmira's thumb throughout, and Armindo who is too timid to declare his love. This affects the whole climate of the opera, which can be viewed as a psychological study of relations between the sexes seen largely from the woman's point of view. Subtle characterisation is an outstanding feature of the score; that of course was nothing new in Handel. As in all his lighter operas, comedy does not inhibit profundity or near-tragedy. This comprehensive vision of human nature as matter for laughter and tears, often in the same situation, is a quality that Handel shares with Mozart." Ibid., p. 156

"The score, fully figured throughout, contains all the arias of the first version in original keys, the Act II duet, trio, quartet, and final coro, but omits all instrumental movements except the overture, as well as the initial coro, the two ensembles of the battle scene, all recitatives of both types, and the duo fragment 'Per te moro'." Ibid., p. 168

An attractive lifetime first edition of Partenope, Handel's only London opera with a female title character.
(39628) \$5,500



titling gilt. In very good condition overall.

First Edition, first issue of both parts. Rare. With the Privilege not present in some copies. *Händel-Handbuch* I, 172. Smith p. 53, nos. 1 and 2. BUC p. 429. Hoboken Vol. 5, 29 and 30. RISM H258 and H261.

First performed in London at the King's Theatre on 27 April 1720, with text by Nicola F. Haym after the Italian drama *L'Amor tirannico O Zenobia* by D. Lalli; revised, with the addition of 13 new pieces, for a performance at the King's Theatre on 28 December 1720.

"The printing of the score was heralded by a publicity campaign. A press announcement on 12 July 1720 stated that it "is now Engraving finely upon Copper Plates by Richard Meares, Musical Instrument-Maker and Musick-Printer... NB To make this Work the more acceptable, the Author has been prevailed with to correct the whole'. On 3 December 'the Printer presumes to assert that there hath not been in Europe a Piece of Musick so well printed, and upon so good Paper'... It appeared on 15 December, fortified by a Privilege of Copyright granted to Handel on 14 June... The name of the engraver, Thomas Cross, appears on the last page of the score, which is indeed a handsome volume. Smith's name confirms that Handel was concerned in the publication, but there is no proof that he corrected the plates or supplied the bass figuring. ..."

Rare First Edition, First Issue of Both Parts

RADAMISTO

11. *Il Radamisto Opera Rappresentata nel Regio Teatro D'Hay Market.* [HWV 12a-b]. [Full score]. London: Published by the Author. Printed and Sold by Richard Meares Musical-Instrument-Maker and Musick-Printer in St. Pauls Church yd. & by Christopher Smith at ye. Hand & Musick-Book in Coventry-Street near ye Hay-Market. N.B. Not to be sold any where else in England., [1720].

1f. (recto title, verso blank), 1f. (recto typeset privilege and dedication to King George I with woodcut armorial device, verso blank), [i] (blank), 121 pp. Engraved throughout. Occasional mild soiling to margins; very small crease to lower right corner of several leaves.

Bound with:

Handel. *Arie Aggiunte di Radamisto.* London: Published by the Author. Printed and Sold by Richard Meares Musical-Instrument-Maker and Musick Printer in St. Pauls Church yd. & by Christopher Smith at ye Hand & Musick-Book in Coventry-Street near ye Hay-Market. N.B. Not to be sold any where else in England, [1721]. 1f. (recto title, verso blank), 38 pp. Engraved throughout. Title slightly browned and soiled; small hole to corner of first leaf; occasional small stains and soiling with music unaffected.

Two volumes in one. Tall folio. Full modern dark brown leather with raised bands on spine with

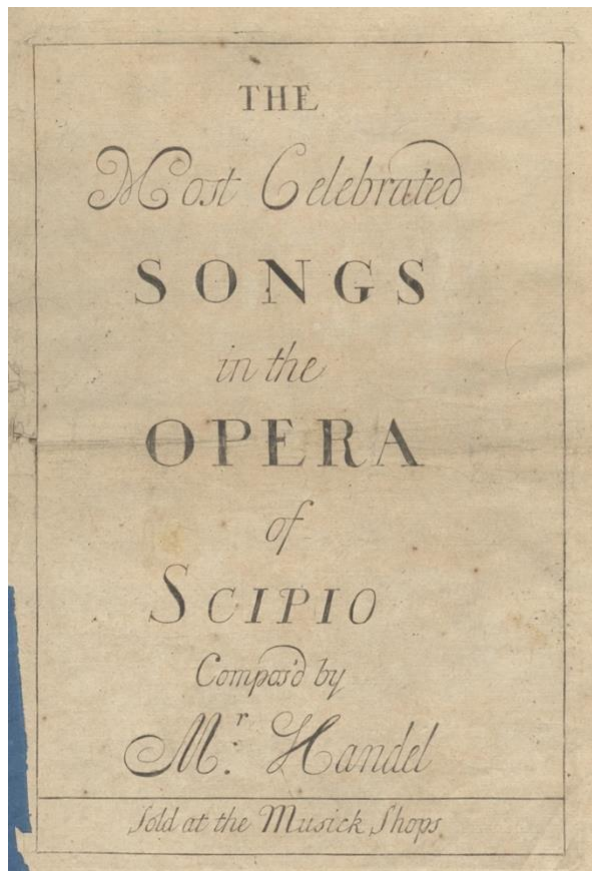


On 14 March 1721 Meares advertised 'several Additional Songs' ... These Arie Aggiunte di Radamisto, comprising the ten new arias and duet composed for the December 1720 revival, but not the quartet or accompanied recitative, were published a week later on 21 March, and the two collections subsequently sold together." Dean: *Handel's Operas 1704-1726*, pp. 365-66.

"... on April 27, *Radamisto*, Handel's first opera for the Academy, was presented to a full house, the King and "his ladies," as well as the Prince of Wales, being in the audience. Mainwaring says that "several gentlemen were turned back, who had offered forty shillings for a seat in the gallery" (usually selling for two shillings and sixpence). The success was tremendous, and indeed *Radamisto* is one of Handel's great operas. It has a good libretto, and the work is well and tightly composed even though the proportions are large. *Radamisto* contains elaborate instrumental numbers, ritornels and preludes, in addition to a wealth of great arias." Lang: *Handel*, pp. 174-75.

"*Radamisto* proved to be one of the greatest operas [Handel] ever produced in England. ... The crowds flocked to *Radamisto* like a modern mob to a notorious prize-fight, and the opera had an unbroken run till the season ended on 25th June. ... *Radamisto* was easily the most popular opera of its epoch. ... The airs from *Radamisto* were being sung everywhere." Flower: *Handel*, pp. 128-29.

One of the rarest and most desirable of all Handel's opera scores, bound with the volume of supplemental arias often lacking. (39632) \$10,000



The Opera "Charm'd Much"

SCIPIO

12. *The Most Celebrated Songs in the Opera of Scipio ... Sold at the Musick Shops.* [HWV 20]. [Full score]. [London]: [?Walsh], [ca. 1726].

Folio. Plain mid-blue wrappers. 1f. (recto title, verso blank), 18ff. printed on one side of the leaf only except for the first leaf containing the song "Dimmi cara," with a part for flute to verso. Pages unnumbered except for pp. 5 and 6. Contains 9 songs, each with a separate flute part. Several of the songs include a separate transposed flute line after the full score. Named singers include Senesino, Cuzzoni, Constantini, and Baldi. Wrappers worn, torn, and chipped. Somewhat worn, soiled, and browned, with small tears, some repaired with archival tape.

Second edition, second issue. Rare. Smith p. 65, no. 4 (variant issue with added songs). Not in BUC. RISM H316 and HH316 (no copies in the U.S.). While Smith suggests that this curious publication may have been issued by Walsh, it could also have been published by Benjamin Cooke or Richard Mears (see Smith p. 65, no. 3).

Scipione, with a libretto by Paolo Rolli adapted from Salvi's *Publio Cornelio Scipione*, was first performed in London at the King's Theatre on 12 March 1726. The opera was mounted again in 1730. Of the revival, "Lord Shaftesbury wrote ... that Senesino, who had not sung in London for two years, 'was received with the greatest Applause', and the Colman Opera Register agreed that the opera 'charm'd much'. Despite this and assiduous patronage by the Royal Family there were only six performances and Scipione slept for two centuries." Dean: *Handel's Operas 1704-1726*, p. 618. (39735) \$1,800



First Edition, With a Fine Engraving of St. Cecilia, Patron Saint of Music

SIROE

13. *Siroe. An Opera.* [HWV 24]. [Score]. London: Engrav'd, Printed and Sold by J. Cluer in Bow-Church Yard, [1728].

Quarto. Half modern mottled calf with marbled boards with paper title label to upper, titling gilt to spine. 1f. (recto title, verso blank with monogram stamp), 105 pp. Engraved throughout. With index to arias in contemporary manuscript to blank preliminary leaves. Contains the overture and arias, without recitatives. Singers named in the score include Signora Faustina, Signor Boschi, and Signor Senesino.

With highly attractive engraved title after Pierre Mignard (1612-1695) containing elements of the original painting of St. Cecilia playing a harp accompanied by a putto singing from a score, an oboe, recorder, tambourine, and viola da gamba now in the Louvre as well as embellishments from the engraver (a pipe organ,

additional open scores including one with "Senesino," "A Song," and "Da capo," and a winged figure playing a trumpet surrounded by putti).

Early bookplate to front pastedown of "C Jenner A. M: Fellow of Brazen-Nose Coll: Oxon." with coat of arms incorporating a shield, profile of an armored man, and crossed swords; an additional bookplate of noted British architect Sir Gilbert Samuel Inglefield (1909-1991), with coat of arms incorporating a lion, shield, crowned helmet, pair of birds, and the motto "The Sun My Compass" to free front endpaper. Small circular collector's monogrammatic handstamp to verso of title ([?]"JPG"). Slight abrasion to title label. Minor internal browning; very occasional stains; small tear to lower margin of p. 5.

First Edition. Smith p. 69, no. 1. BUC p. 430. RISM H329 and HH329.

Siroe, an opera in three acts to a libretto adapted by Nicola Francesco Haym from Pietro Metastasio's *Siroe* as revised for Naples (1727), was first performed in London at the King's Theatre, 17 February 1728.

"Handel's twelfth full-length opera for the Royal Academy of Music and the fourth of the group of five operas in which the leading female roles were designed for rival sopranos Francesca Cuzzoni and Faustina Bordoni; they sang Laodice and Emira. The other singers were the alto castratos Senesino as Siroe and Antonio Baldi as Medarse, with the basses Giuseppe Maria Boschi as Cosroe and Giovanni Battista Palmerini as Arasse (this part has no arias). Some of the music was originally composed for a version of Beregan's libretto Genserico (1669, Venice), which Handel abandoned before completing the first act. The new libretto was the first of the three by Metastasio used by Handel, and had been first set, by Vinci, two years earlier in Venice. (For details of the plot, see Siroe re di Persia, below). Handel completed the score on 5 February 1728. Its production 12 days later at the King's Theatre had a good run of 18 performances, but Handel never revived the work. There were productions in Brunswick in August 1730 and February 1735. The first modern revival was at Gera in December 1925, arranged by R. Meyer." Anthony Hicks in *Grove Music Online*

The final section of the overture to *Siroe*, a lively giga in the manner of Corelli, also appears as the final movement to Handel's *Violin Sonata in G minor*, HWV 364a.

A fine first edition, with an exceptional engraved title depicting St. Cecelia, patron saint of music.

(39612)

\$4,200

ORATORIOS & MASQUES

Documents an Important Moment in the Masque's Reception History

ACIS AND GALATEA

14. *The Songs and Symphony's in the Masque of Acis and Galatea made and perform'd for his Grace the Duke of Chandos ... with the Additional Songs.* [HWV 49]. [Vocal score]. London: Printed for J. Walsh Servant in Ordinary to his Britanick Majesty, at ye Hrp & Hoboy in Katherine Street near Somerset House in ye Strand, [ca. 1732].

Folio. Full modern green cloth with printed title label to spine.. 1f. (recto title, verso blank), [i] (table and advertisement), 38, [i] blank) pp. Engraved throughout. With foliation in pencil to many upper outer corners. Elaborate engraved title incorporating a flute, recorder, bassoon, trumpet, violin, lute, horticultural and architectural motifs, an open score with several bars of recitative without text, and the quotation "Non ante vulgatas per Artes / Verba loquor Socianda Chordis." Slightly browned; some leaves trimmed with partial loss to song titles; outer edge of title slightly ragged, reinforced with clear tape"J. Hare" erased from imprint.

First Edition, fourth issue. Smith p. 82, no. 4. BUC p. 431. RISM H389 and HH389. The title is documented in Handel's *Rinaldo: An Outline of the Earlier Editions* by William C. Smith in *The Musical Times*, Vol .76, No. 1110 (August 1935), with the following translation of the quote from Horace, *Odes*, Book 4, No. 9: "Not through



arts before made known, I speak words to be wedded to the lyre strings." The same title was used decades earlier for the first edition of *Rinaldo* (1711).

Acis and Galatea, first performed at Cannons, Edgware in 1718, "was modelled on the English masques by Pepusch and others produced at Drury Lane and Lincoln's Inn Fields in 1715–18 as a modest (and moderately successful) counterblast to the Italian opera; but it comprehensively transcends them with its profound evocation of tragedy in a pastoral setting, leavened by touches of grotesque humour in the characterization of the giant Polyphemus. ... On 15 May [1732] an unauthorized performance of Handel's ... dramatic work for Cannons, *Acis and Galatea*, took place at the Little Theatre in the Haymarket. Handel again responded on 10 June with a new version of the same work – a combination of the Naples cantata *Aci, Galatea e Polifemo* with the Cannons masque and other music, sung in a mixture of English and Italian and presented as a serenata. In the space of six weeks two musical forms new to London, oratorio and serenata, had found a place in the city's theatrical entertainment, but only as an occasional alternative to opera." Anthony Hicks in *Grove Music Online*

The final aria in the present edition, An Additional Song Sung by the Sig.[no]r Senesino in *Acis and Galatea*, is drawn from Handel's *Acis, Galatea e Polifemo*, HWV 72.

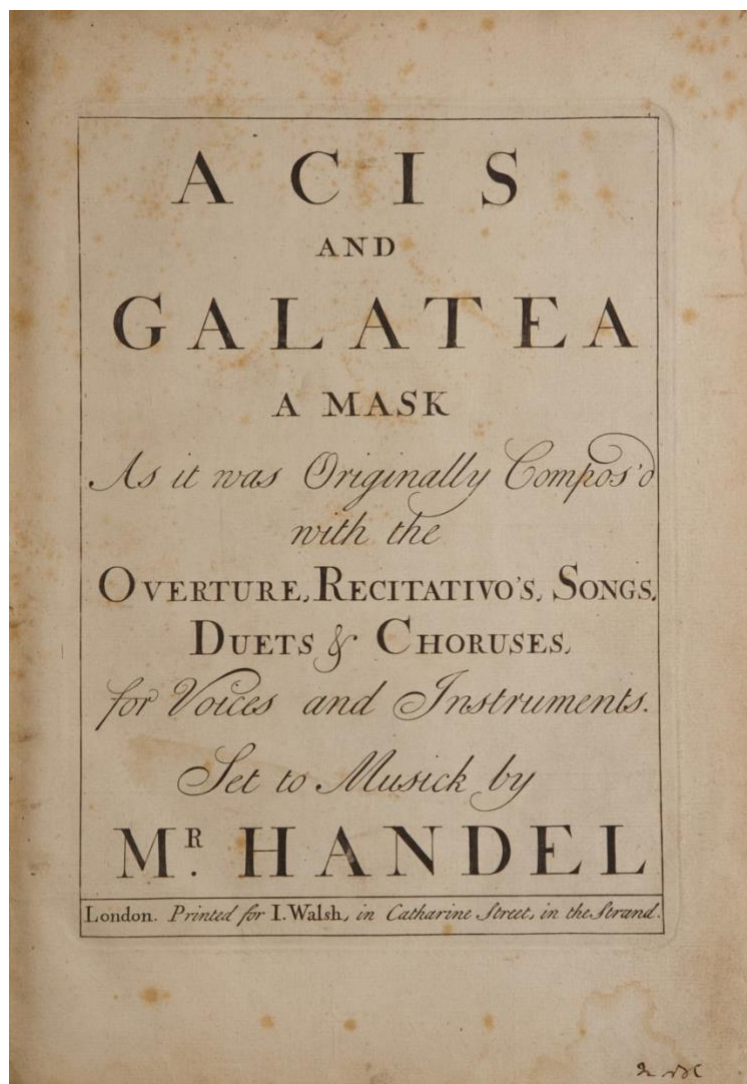
A fine lifetime first edition, documenting a dramatic moment in the masque's reception history, when, in response to an unauthorized performance of the work, the composer mobilized the celebrated castrato Senesino to offer the public a new version of *Acis*, embellished with supplementary Italian arias. (39623) \$2,600

From the Library of Noted Handel Scholar, William C. Smith

ACIS AND GALATEA

15. *Acis and Galatea. A Mask As it was Originally Compos'd with the Overture, Recitativo's, Songs, Duets & Choruses, for Voices and Instruments.* [HWV 49a]. [Full score]. London: Printed for I. Walsh, in Catharine Street, in the Strand, [1743].

Folio. Modern mid-tan half calf with marbled boards, raised bands on spine in gilt-ruled compartments with dark red morocco title label gilt. 1f. (title), 1f. (table of contents and publisher's catalogue "Musick Just Publish'd ...



Compos'd by Mr. Handel"), 89, [i] (blank) pp. Engraved throughout. With pictorial bookplate of William C. Smith, noted Handel scholar and author (with Charles Humphries) of the definitive *Handel: A Descriptive Catalogue of the Early Editions*, to front pastedown. Binding very slightly worn. Minor foxing to title; occasional small stains and soiling to edges; discrete paper repairs to margins and lower right corners of pp. 1-16, 75-78, and 87-89; small inkstain and contemporary manuscript annotation "65/100" to p. 28; very small tears to lower margin of pp. 57, 61, and 87, not affecting music;.

First Edition of the complete work in full score; the only such edition published in Handel's lifetime. Smith p. 82, no. 6. BUC p. 430. Hoboken 5, 88. Hirsch II, 373. RISM H380.

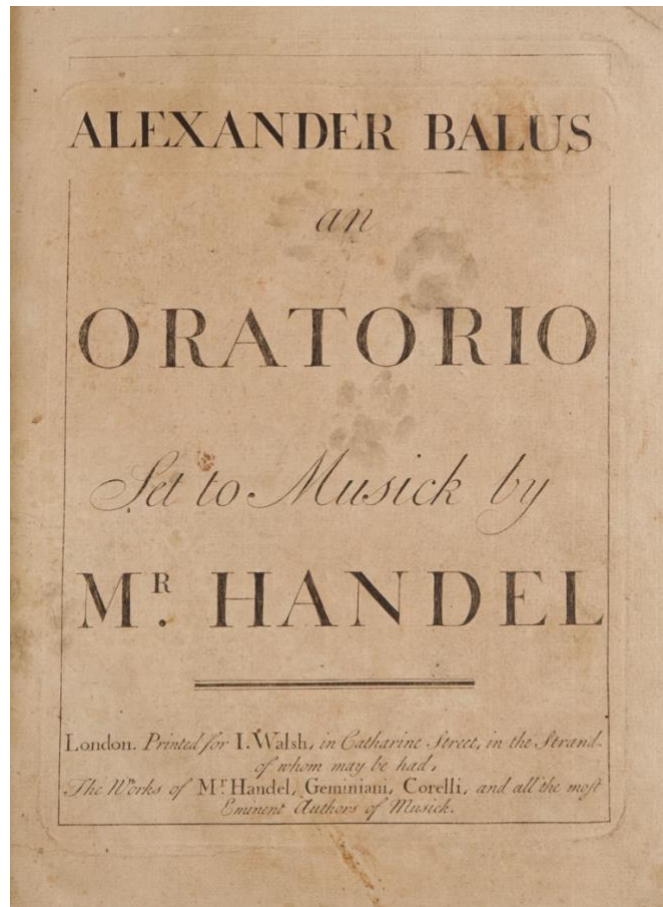
The first public performance of the complete work was given at Lincoln's Inn Theatre on 26 March 1731, to a libretto by John Gay (1685-1732).

"Acis and Galatea, Handel's first dramatic work in English, had its models in the English pastoral operas by Pepusch (his colleague at Cannons), Galliard and others that had been given in 1715-18 at

the Drury Lane theatre in rivalry to the Italian opera. ... The work is unique in Handel's output (though he tried to recapture elements of it in such works as L'Allegro, il Penseroso ed il Moderato, 1739, and Semele, 1744); the influence of Purcell has been claimed, and musical ideas indebted to Keiser and others have been noted, but in approach it owes more to the Drury Lane pastoral operas than to any other source and in inspiration, conception and execution it remains wholly individual." Stanley Sadie in *Grove Music Online*

Acis and Galatea "is so perfect in style that we might take it for the climax of a long tradition, instead of a first essay in a new form and an unfamiliar language. As such it is a sufficient miracle; but it appears as a solitary peak only because its forebears have never been investigated. It is a vital link in the chain between the Purcellian masque and the mature Handelian oratorio." Dean: *Handel's Dramatic Oratorios and Masques*, p. 153.

A fine lifetime first edition full score of Handel's *Acis and Galatea*, an influential and enduring work which went on to be arranged by Mozart in 1788. With distinguished provenance. (39621) \$4,000



An Operatic Subject in Oratorio Form

ALEXANDER BALUS

16. *Alexander Balus an Oratorio*. [HWV 65]. [Full score].

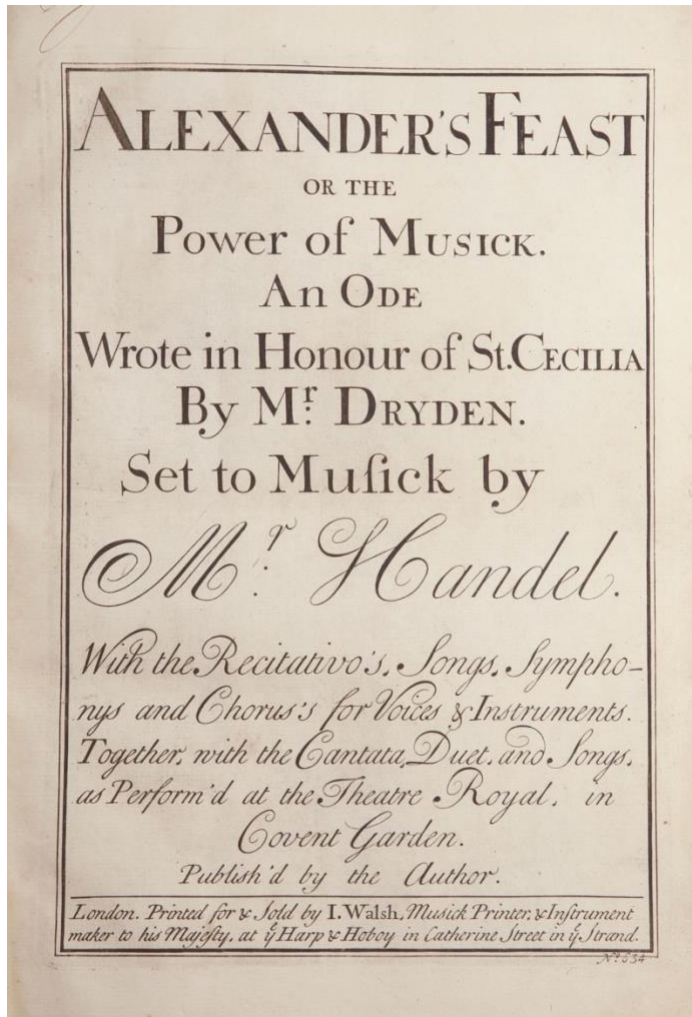
London: Printed for I. Walsh, in Catharine Street, in the Strand, of whom may be had the Works of Mr. Handel, Geminiani, Corelli, and all the most Eminent Authors of Musick, [1748].

Folio. Half dark blue leather with blue cloth boards, spine in gilt-ruled compartments, titling gilt. 1f. (recto title, verso blank), 1f. (recto table and advertisement, verso blank), 1f. (recto dedication to King George II dated 31 October 1739, verso blank), 94 pp. Dedication typeset, otherwise engraved throughout. The music includes the overture, arias, choruses, and two accompanied recitatives (pp. 89 and 93). Named singers include Sgra. Galli, Sgra. Sibilla, Sgra. Casarine, Mr. Reinhold, and Mr. Lowe. With ownership inscription "G. Chippindale 1869" in pencil to front pastedown. Binding worn, rubbed, and bumped. Title lightly stained; occasional light soiling and foxing to margins; verso of final leaf soiled and browned; tear and loss to lower margin of p. 79, not affecting music or text; verso of final leaf browned and soiled.

First Edition, second issue. Smith p. 89, no. 2. BUC p. 432. RISM H449.

First performed in London at Covent Garden on 23 March 23 1748, with text by Thomas Morell, who also collaborated with Handel on *Judas Maccabaeus*.

Alexander Balus is Handel's "attempt to deal with an operatic subject in oratorio form, sympathetically relating the doomed love of the Egyptian queen Cleopatra for the Syrian king Alexander, with choral interpolations for the merry Syrians and the solemn Israelites colourfully characterized in the music." Anthony Hicks in *Grove Music Online*. (39647) \$2,600



**First Edition, First Issue of
One of Handel's Most Influential Oratorios
ALEXANDER'S FEAST**

17. *Alexander's Feast or The Power of Musick. An Ode Wrote in Honour of St. Cecilia By Mr. Dryden ... With the Recitativo's, Songs, Symphonys and Chorus's for Voices & Instruments. Together, with the Cantata, Duet, and Songs, as Perform'd at the Theatre Royal, in Covent Garden. Publish'd by the Author.* [HWV 75 and 89]. [Full score]. London: Printed for & Sold by I. Walsh, Musick Printer & Instrument maker to his Majesty, at ye Harp & Hoboy in Catherine Street in ye Strand. No. 634, 1738.

Tall folio. Full modern ivory vellum with mid-tan leather ties, titling gilt to spine, all edges gilt with decorative gilt stamping. 1f. (recto title, verso blank), [ii] (list of subscribers), 166, 168-190, [i] (blank), 192-193 pp. Engraved throughout. Neat contemporary corrections and annotations, including additional figurings to pp. 1, 33, 43, 47, 52-3, 64, 77, 90, 92, 102, 123, 129, 133 and 158. Several leaves with textual insertions in a later hand. The 124 subscribers include seven members of the Royal Family, various members of high society, and people in Handel's circle such as Charles Jennens and John Christopher Smith. Binding slightly worn, soiled, and stained; partial loss to ties.

Occasional minor soiling and staining. Lacking publisher's catalogue found in some copies following the final page of music.

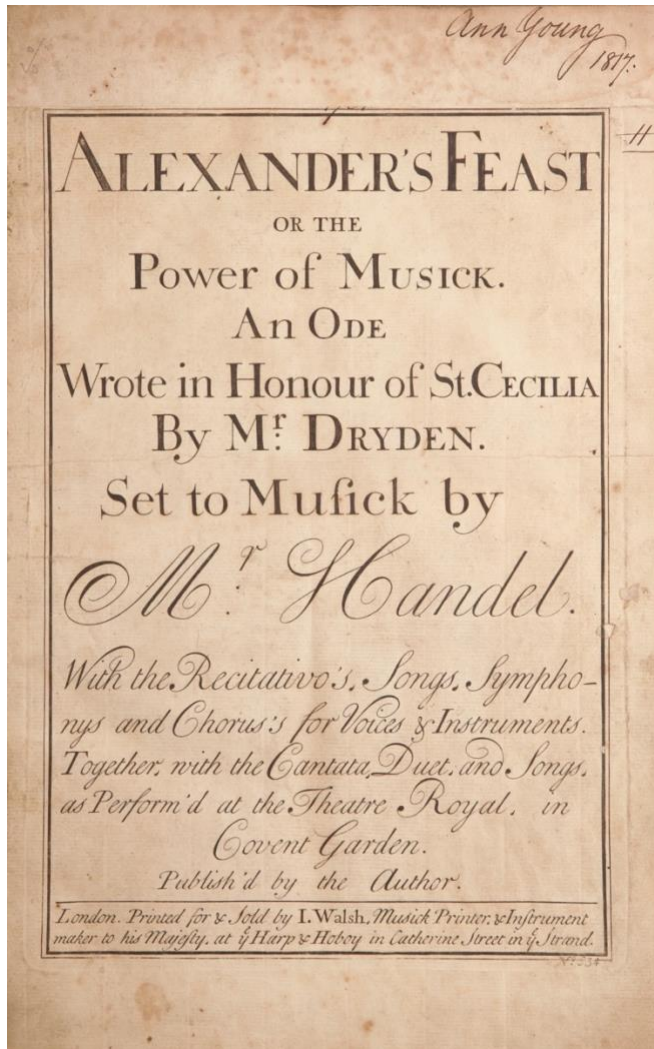
First Edition, first issue. Smith p. 90, no. 1. BUC p.432. Hoboken 5, 132. RISM H994 (not distinguishing among issues).

Alexander's Feast, with text by the celebrated English poet John Dryden (1631-1700) and additions by Newburgh Hamilton, was first performed in London at Covent Garden on 19 February 1736.

"That Handel's imagination was profoundly stirred cannot be doubted, and is not surprising in view of the subject ... and the clarity, concrete imagery, and well-placed climaxes of Dryden's poem. But the fact that the only work with English words (other than two or three occasional anthems) composed during a period when he was staking all on Italian opera should have been this glowing masterpiece is psychologically revealing." Dean: *Handel's Dramatic Oratorios and Masques*, p. 273

One of Handel's most expressive and influential oratorios. (39687)

\$4,200



A "Glowing Masterpiece"

ALEXANDER'S FEAST

18. *Alexander's Feast or The Power of Musick. An Ode Wrote in Honour of St. Cecilia By Mr. Dryden ... With the Recitativo's, Songs, Symphonys and Chorus's for Voices & Instruments. Together, with the Cantata, Duet, and Songs, as Perform'd at the Theatre Royal, in Covent Garden. Publish'd by the Author.* [HWV 75]. [Full score].

Printed for & Sold by I. Walsh, Musick Printer, & Instrument maker to his Majesty, at ye Harp & Hoboy in Catherine Street in ye Strand. No. 634, 1739.

Folio. Full modern gray boards with titling gilt to olive green leather spine. 1f. (recto title, verso blank), [ii] (list of subscribers), 166, 168-190, [i] (blank), 192-193 pp. Engraved throughout. Bookplate of Gilbert Samuel Inglefield (1909-1991), Lord Mayer of London, to front pastedown, with small bookseller's label to lower outer corner; manuscript ownership inscription "Ann Young 1817" and "H" to upper outer corner of title. Corrections in contemporary manuscript to pp. 118-12; some additional pencilled notation. Binding slightly worn, rubbed, and bumped; free endpapers considerably browned. Moderate internal browning; occasional soiling, staining, and

foxing, a bit heavier to title and first few leaves; small hole to outer margin of title, just touching double-ruled border; many leaves carefully reinforced at lower outer corners and margins; small tear to lower margins of pp. 73 and 75 repaired. The ownership signature of Ann Young (1756-1827) is possibly that of Scottish composer, teacher, and author of *Instructions for playing the musical games*, Edinburgh, 1801, and *Elements of Musical Fingering the Harpsichord*, Edinburgh, ca. 1810.

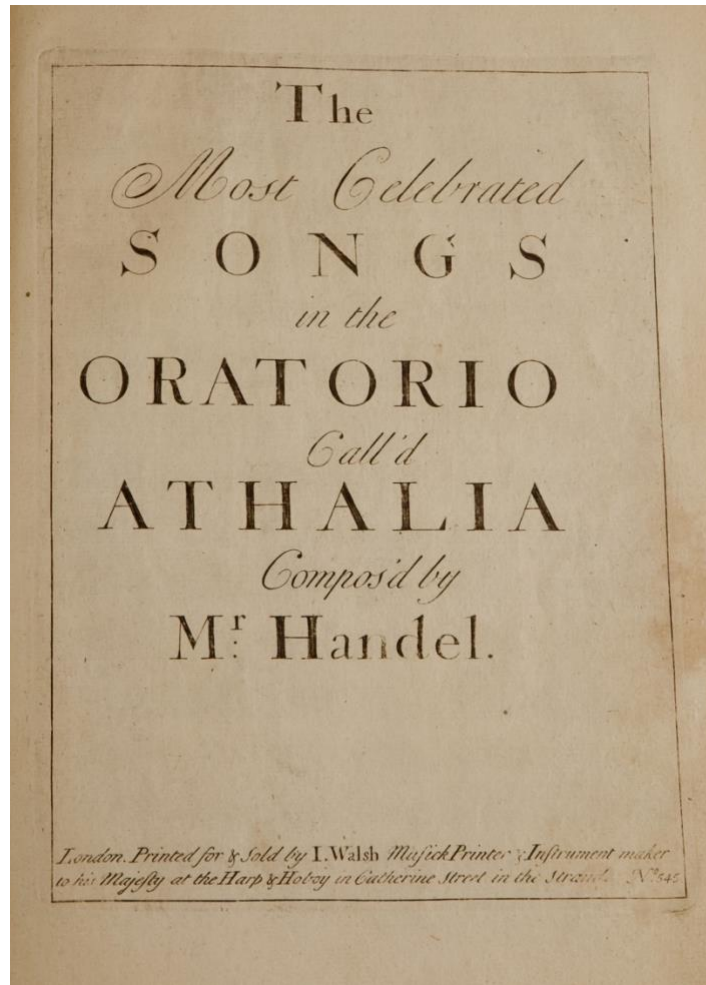
First Edition, second issue. Smith p. 90, no. 2. BUC p. 432. RISM H994.

Alexander's Feast, with text by the celebrated English poet John Dryden (1631-1700) with additions by N. Hamilton, was first performed in London at Covent Garden on 19 February 1736.

"That Handel's imagination was profoundly stirred cannot be doubted, and is not surprising in view of the subject ... and the clarity, concrete imagery, and well-placed climaxes of Dryden's poem. But the fact that the only work with English words (other than two or three occasional anthems) composed during a period when he was staking all on Italian opera should have been this glowing masterpiece is psychologically revealing." Dean: Handel's Dramatic Oratorios and Masques, p. 273.

A lifetime edition of Handel's expressive and influential oratorio. (39717)

\$3,000



“The First Great English Oratorio”

ATHALIA

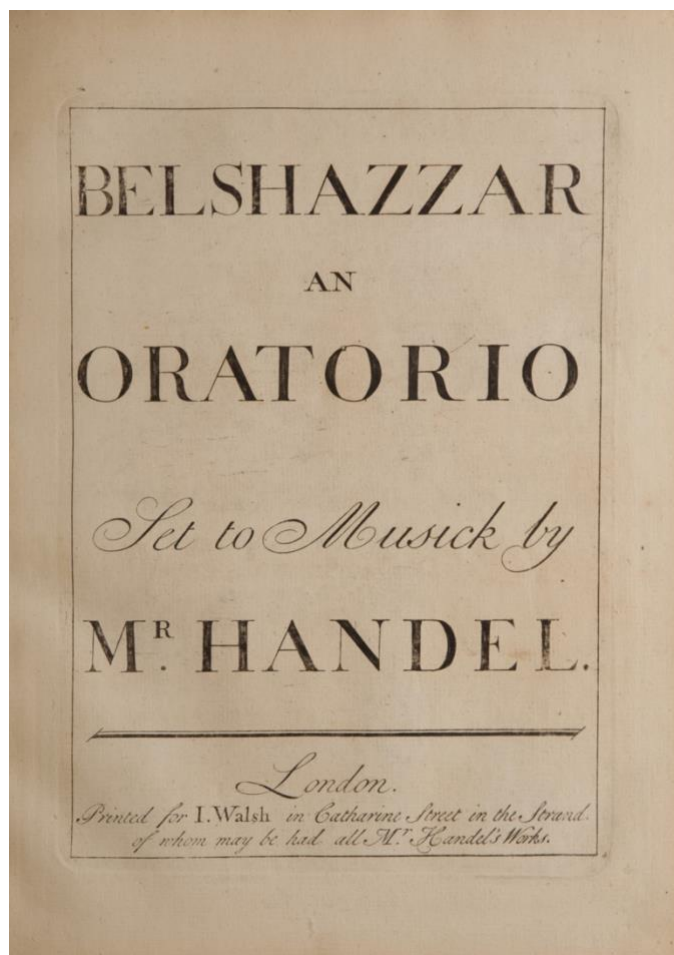
19. *The Most Celebrated Songs in the Oratorio Call'd Athalia*. [HWV 52]. [Score]. London: Printed for & Sold by I. Walsh Musick Printer & Instrument maker to his Majesty at the Harp & Hoboy in Catherine Street in the Strand. No. 545, [ca. 1735].

Folio. Modern stiff marbled wrappers with dark red title label gilt to upper. 1f. (recto title, verso blank), 29, [i] (blank) pp. Engraved throughout. Named singers include Sgra. Strada, Sigr. Carestini, Mr. Beard, The Boy, Miss Young, and Mr. Waltz. Binding slightly worn and rubbed. Slightly worn and browned; occasional foxing and small stains; minor worming to blank lower margins, slightly heavier to first leaves; small hole to blank outer margin of several leaves and long vertical tear to one leaf repaired with archival tape without loss.

First Edition, probable first issue. Scarce. Smith p. 97, no. 1. BUC p. 433 (dated 1733). RISM H506 and HH 506.

Athalia, to a libretto by Samuel Humphreys (ca. 1698-1738) based on Racine's eponymous play, was first performed in Oxford at the Sheldonian Theatre on 10 July 1733 and in London at Covent Garden on 1 April 1735. It was the composer's third oratorio in English.

It is regarded as "*the first great English oratorio*." Dean: *Handel's Dramatic Oratorios and Masques*, p. 247. (39696) \$1,800



**“The Supreme Quality ...
is its Dramatic Unity”**

BELSHAZZAR

20. *Belshazzar. An Oratorio*. [HWV 61]. [Score]. London: Printed for I. Walsh in Catharine Street in the Strand, of whom may be had all Mr. Handel's Works, [ca. 1747].

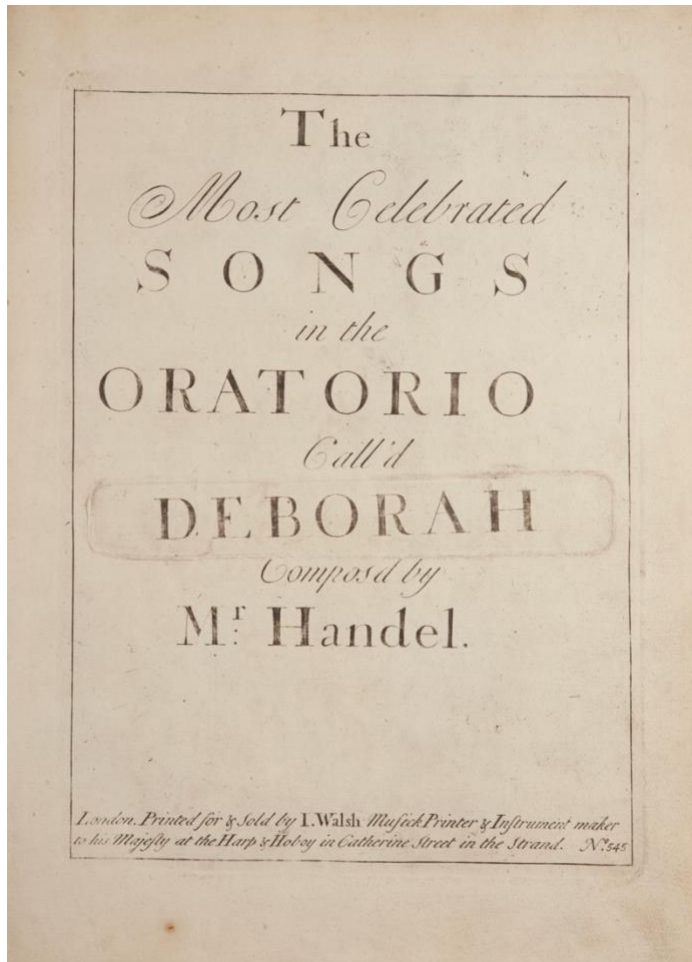
Folio. Full modern gray textured paper boards with dark brown leather title label gilt to spine. 1f. (recto title, verso blank), 1f. ("A Table of the Songs" to upper portion with publisher's catalogue to lower portion, verso blank), 86 pp. Named singers include Sigr. Fraccesina, Mr. Beard, Mr. Reinhold, and Miss Robinson. Two contemporary manuscript annotations to contents page. Binding slightly worn and stained. Light uniform browning; very occasional signs of wear, soiling, and foxing; small binder's holes to blank inner margins; some margins slightly trimmed, not affecting text or notation. Small bookseller's label to lower margin of front pastedown (Harold Reeves, London).

First Edition, third issue. Smith & Humphries p. 98, no. 3. BUC p. 433. RISM H515 and HH515.

Belshazzar, to a libretto by Charles Jennens based on the Biblical account of the fall of Babylon at the hands of Cyrus the Great and the subsequent freeing of the Jewish nation as recounted in the Book of Daniel, was first performed in London at the King's Theatre on 27 March 1745. Jennens (1700-1773) contributed to the libretto of a number of Handel's oratorios, including *The Messiah*.

"The supreme quality of Handel's Belshazar is its dramatic unity. ... The principal characters are drawn with great vigour. ... For sustained grandeur the opening of Belshazzar has no rival in Handel and few elsewhere." Dean: *Handel's Dramatic Oratorios and Masques*, pp. 439, 440, and 442

"Though consistently acknowledged as one of the greatest composers of his age, [Handel's] reputation from his death to the early 20th century rested largely on the knowledge of a small number of orchestral works and oratorios, Messiah in particular. In fact, he contributed to every musical genre current in his time, both vocal and instrumental. The composition of operas, mainly on Italian librettos, dominated the earlier part of his career, and are the finest (though not the most typical) of their kind. In his later years his commitment to large-scale vocal works, usually with a strong dramatic element, found a more individual outlet in English oratorio, a genre that he invented and established." Anthony Hicks in *Grove Music Online*. (39698) \$2,200



Drawn from Several of Handel's Works

DEBORAH

21. *The Most Celebrated Songs in the Oratorio Call'd Deborah*. [HWV 51]. London: Printed for & Sold by I. Walsh Musick Printer & Instrument maker to his Majesty at the Harp & Hoboy in Catherine Street in the Strand. No. 545, [1745].

Folio. Dark brown leather backed light green boards. 1f. (recto title, verso blank), [i] (blank), 60 pp. Passepartout title with "Deborah" added to title in secondary impression. Engraved throughout. Pp. 1-42 and following pp. 1-12 with bottom center pagination (11 and 12 numbered in manuscript); 4 unnumbered pages followed by 2 pages numbered 16 and 17 numbered at upper outer corners; additional upper outer corner pagination. Secondary printed pagination 5-9 to upper outer corners of pp. 17-20 and 10-11 to pp. 36-37. Binding quite worn, rubbed, bumped, and stained; portions of paper to boards lacking; hinges cracked; small stains to endpapers. Slightly worn and browned.

First Edition, fourth issue. Smith pp. 101-02, no. 4 (some leaves with pagination deriving from earlier issues/editions; the four unnumbered pages are the two songs from

Esther (*Watchful Angels* and *I'll proclaim*), and pp. 16-17 (*Flowing Joys - So much beauty*), as in No. 3, the third issue. BUC p. 434. RISM H520 and HH520.

Deborah, to a libretto by Samuel Humphreys based on *Judges V*, was first performed in London at the King's Theatre on 17 March 1733. It is primarily a work of pasticcio, with a substantial portion of the music drawn from several sources within Handel's oeuvre, including his *Dixit Dominus* [HWV 232], *Brockes Passion* [HWV 48], and *Il trionfo del tempo e del disinganno* [HWV 46a]. High points within the oratorio include the magisterial choruses and poignant arias.

"Much of the finest of the airs - apart from the exquisite 'Tears such as tender fathers shed' - is Barak's 'Low at her feet'. The melody with its rising ninth in the first bar and the spare accompaniment with the sudden tumble down three octaves at the words 'he fell down dead' are a happy blend of the pictorial and expressive." Dean: *Handel's Dramatic Oratorios and Masques*, p. 234

A lifetime first edition, including the highly expressive aria *Low at her feet* and several supplementary arias from the oratorio *Esther*. (39630) \$1,450



**The First English Oratorio,
With an Interesting Publisher's Catalogue**

ESTHER

22. *Esther An Oratorio in Score ... Price £2.2.* [HWV 50]. [Full score]. London: Printed for Wright & Co. Successors to Mr. Walsh in Catharine Street in the Strand. Of whom may be had the following Oratorios in Score, complete with Choruses ..., [1783].

Large folio (282 x 387 mm). Contemporary mid-tan calf-backed marbled boards. 1f. (recto blank, verso fine engraved half-length frontispiece portrait of Handel), 1f. (recto title, verso blank), 4, ("A Catalogue of Instrumental Music, Printed for, and Sold by Elizabeth Randall, No. 13 Catherine-Street, in the Strand"), 1f. (list of 68 subscribers including the King and Queen), 1f. (Index), [i] (blank) 2-148 pp. Music engraved, catalogue typeset. The fine Houbraken portrait of Handel depicts the composer with violin and bow, horns, sheet music, and musicians in Greco-Roman dress playing harp, aulos, lyre, and triangle, serenading a king and queen. Boards worn, rubbed, bumped, and detached. Light offsetting of portrait to title; minor browning to catalogue; very occasional light foxing to margins and minor soiling to edges; small loss to blank lower margin, p. 103. A strong impression, In very good internal condition overall.

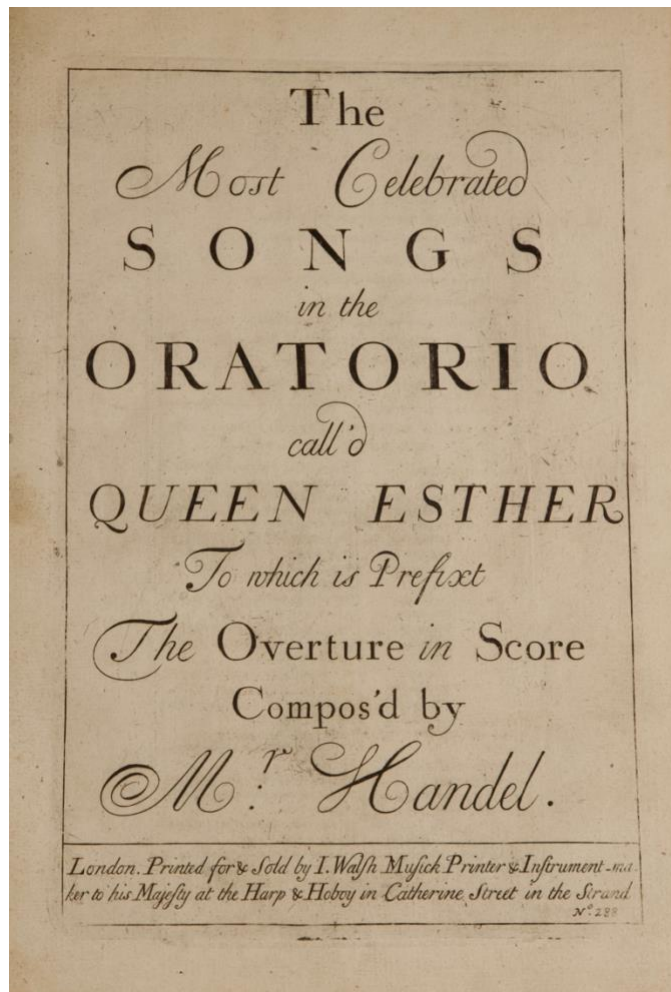
Second edition, second issue. Smith p. 105, no. 6. BUC p. 434. RISM H534 and HH534. There were at least two issues of this edition, the first with 68 subscribers and the second with 71 subscribers and 5 additional numbers printed from plates of the Walsh edition of 1751. See Dean: *Handel's Dramatic Oratorios and Masques*, p. 215.

"*Esther*, based on Racine's biblical drama... [recycles] portions of music from the *Brookes Passion*, but with several moments of high emotion. Given its importance as the first English oratorio, it is regrettable that nothing is known about how it came to be written; even the authorship of the libretto (variously attributed to Pope and John Arbuthnot, and drawing upon Thomas Brereton's translation of the Racine play) is uncertain. The revivals of both *Esther* and *Acis* in 1732 inspired the series of English oratorios and secular musical dramas that were to crown Handel's achievement." Anthony Hicks in *Grove Music Online*

Elizabeth Randall, widow of music publisher William Randall who continued the business of John Walsh, was a music printer, music seller, and publisher located in Catherine Street the Strand from 1776 to ca. April 1783. The present 4-page catalogue is quite extensive and indicates that she had a thriving business selling her husband's inventory. (Hermond or Harmann) Wright acquired the business from Elizabeth in April 1783. Humphries and Smith: *Music Publishing in the British Isles*, pp. 267 and 343. The Randall catalogue offers an intriguing glimpse into the consumer music market of 1780s London, presenting a generous selection of Handel's works along with those of English, French, and Italian composers.

An attractive tall, untrimmed copy. (39747)

\$1,500



Three First Editions, Possibly from the Collection of Fellow-Composer John Stanley ESTHER, DEBORAH, & HERCULES

23. *The Most Celebrated Songs in the Oratorio call'd Queen Esther to which is Prefixt The Overture in Score*. [HWV 50]. [Full score]. Together with *Deborah* [HWV 51] and *The Choice of Hercules*. [HWV 69]. London: Printed for & Sold by I. Walsh Musick Printer & Instrument-maker to his Majesty at the Harp & Hoboy in Catherine Steeet in the Strand. No. 388, [ca. 1743].

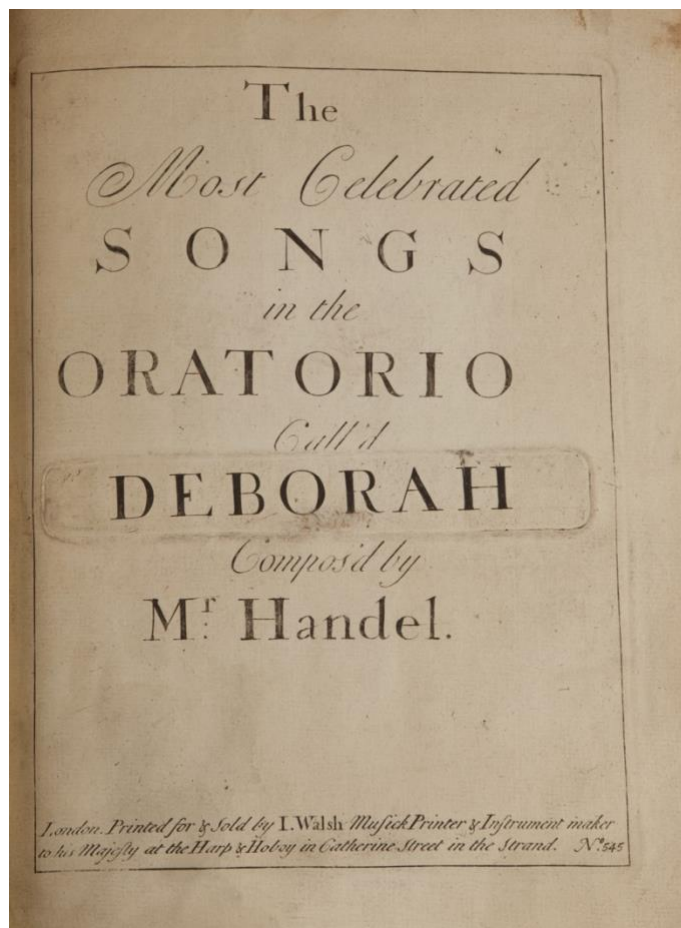
Folio. Modern half light brown morocco with marbled boards, raised bands on spine with black leather label gilt and titling gilt. 1f. (recto title, verso table), [i] (blank), 161-167, 9-30 pp. (some pagination deriving from earlier editions). Engraved throughout. **First Edition**, fourth issue. Smith p. 104, no. 4: "The pagination 161-167 is from 'Overtures in Score' (1740) and takes the place of the original pagination in 2-8 in the earlier editions." BUC p 434. RISM H537 and HH537.

Esther, the first English oratorio, was first performed at [?]Cannons in 1718.

"Given its importance ... it is regrettable that nothing is known about how [*Esther*] came to be written; even the authorship of the libretto

(variously attributed to Pope and John Arbuthnot, and drawing upon Thomas Brereton's translation of the Racine play) is uncertain. The revivals of both *Esther* and *Acis* in 1732 inspired the series of English oratorios and secular musical dramas that were to crown Handel's achievement. ... English oratorio as a public

entertainment began with Handel's production of a much revised version of *Esther* in London on 2 May 1732. ... The 1732 *Esther* included two of the coronation anthems of 1727, and its immediate successor, *Deborah*, [first performance at King's Theatre, London, 17 March 1733] included the other two as well as more music from the *Brockes Passion*, as if Handel was using his first English oratorios as a means of rehabilitating past work." Anthony Hicks in *Grove Music Online*



Bound with:

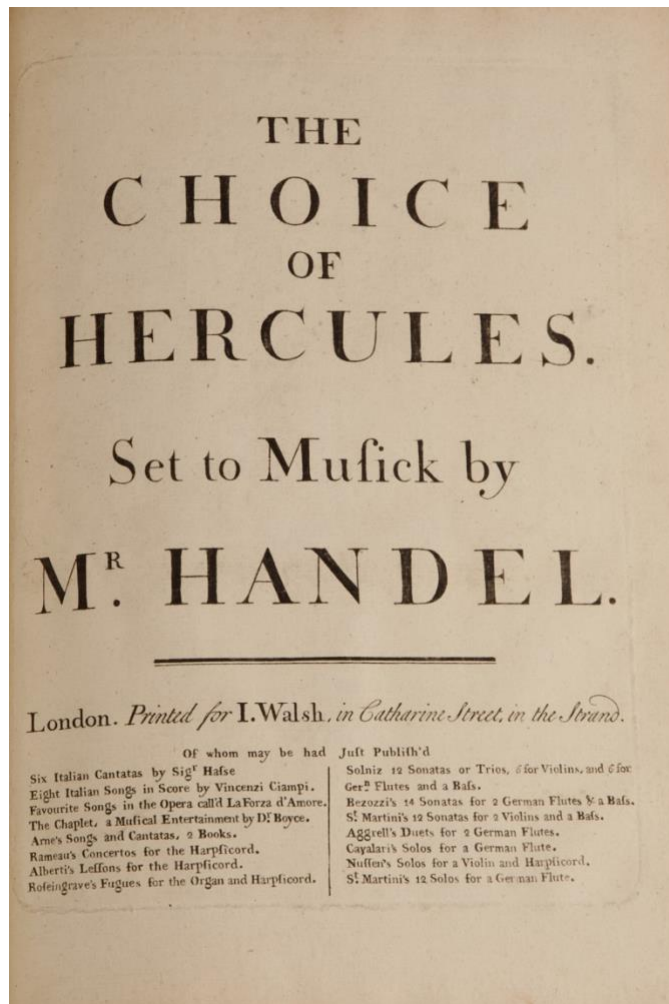
Handel. *The Most Celebrated Songs in the Oratorio Call'd Deborah*. [HWV 51]. London: Printed for & Sold by I. Walsh Musick Printer & Instrument maker to his Majesty at the Harp & Hoboy in Catherine Street in the Strand. No. 545 [ca. 1735]. 1f. (recto title, verso blank), [i] (blank), 2-21 pp. Engraved throughout. **First Edition, first issue.** Smith p. 101, no. 1. BUC p. 433. RISM H520 and HH520. "Contains six songs and one duet. ... The first three of these numbers are in the original libretto and in the music are described as sung in 'Deborah', the next two are from 'Esther', and the last two from 'Athalia', the latter four numbers appearing with the heading 'Sung ... in the Oratorio', but without any oratory being named." Smith. An 18th century owner has added "Esther" and "Athalia" in manuscript to headings where applicable.

Deborah, with libretto by Samuel Humphreys based on *Judges V*, was first performed in London at the King's Theatre on 17 March 1733. It is primarily a work of pasticcio, with a substantial portion of the music drawn from several sources within Handel's oeuvre, including his *Dixit Dominus* [HWV 232], *Brockes Passion* [HWV 48], and *Il trionfo del*

tempo e del disinganno [HWV 46a]. High points within the oratorio include the magisterial choruses and poignant arias. "Much of the finest of the airs - apart from the exquisite 'Tears such as tender fathers shed' - is Barak's 'Low at her feet'. The melody with its rising ninth in the first bar and the spare accompaniment with the sudden tumble down three octaves at the words 'he fell down dead' are a happy blend of the pictorial and expressive." Dean: *Handel's Dramatic Oratorios and Masques*, p. 234

Bound with:

Handel. *The Choice of Hercules*. [HWV 69]. London: Printed for I. Walsh, in Catharine Street, in the Strand. Of whom may be had Just Publish'd ..., [ca. 1751]. 1f. (recto title, verso blank), [i] (blank), 2-41, [i] (blank) pp. **First Edition**, second issue. Engraved throughout. Smith p. 100, no. 2. BUC p. 433. RISM H987 and HH987. *The Choice of Hercules* was first performed at Covent Garden on 1 March 1751; this incidental music is largely a re-working of existing material, particularly as relates to Handel's abandoned *Alceste*, written six months earlier. See Dean: *Handel's Dramatic Oratorios and Masques*, p. 579.



Provenance: Possibly from the collection of noted English composer, organist, and violinist **John Stanley** (1712-1786), with an 18th century armorial bookplate to front pastedown incorporating a stag, stars, and shield, with "John Stanley"

in contemporary manuscript; an additional bookplate of noted British architect Sir Gilbert Samuel Inglefield (1909-1991), with armorial bookplate incorporating a lion, shield, crowned helmet, pair of birds, and the motto "The Sun My Compass" to free front endpaper.

Titles of *Esther* and *Deborah* slightly soiled; lower margins slightly trimmed with occasional minor loss to figured bass. In very good condition.



Stanley had quite a close association with Handel. His playing of organ voluntaries attracted musicians from all over London, including the great composer; he also directed several of Handel's oratorios in the 1750s, with his own oratorios modeled closely upon the master's. *"Even more interesting, however, are the concertos and cantatas, which illustrate the part played by Stanley in the transition from the Handelian Baroque to the galant style associated in England with J.C. Bach. The six op.2 concertos are among the finest English string concertos in the Corelli–Handel tradition, and were popular enough to be reissued in arrangements for organ and as solos for violin, flute or harpsichord."* Malcolm Boyd, revised by A.G. Williams in *Grove Music Online*

An attractive ensemble of Handel lifetime first editions. (39619)

\$5,500



Famous for its Double Choruses

ISRAEL IN EGYPT

24. *Israel in Egypt An Oratorio in Score ...* Price 2L: 2S. 0D. [HWV 54]. [Full score]. London: Printed for Willm. Randall Successor to the late Mr. J. Walsh in Catharine Street Strand, of whom may be had the Complete Scores of *Messiah*, *Samson*, *Judas Maccabeus*, *Jephtha*, *L'Allegro il Penseroso*, & the *Ode for St. Cecilia's Day*, [1771].

Tall folio. Half black pebbled cloth with light green cloth boards, black leather label title gilt to spine. 1f. (recto blank, verso fine engraved half-length frontispiece portrait of Handel by Houbraken incorporating a violin and bow, horns, music, and an illustration of musicians in Greco-Roman dress playing harp, aulos, lyre, and triangle, serenading a king and queen), 1f. (title), [iii] (subscribers list), [i] (blank), [i] (index), [i] (blank), 281, [i] (blank) pp. Engraved throughout. List of subscribers and index typeset, title and music engraved. With "RB Saukey Mrs Bae Oxon" in contemporary manuscript to free front endpaper; small oval handstamp "Wm. Robinson Music Library 368 Strand" to blank lower margin of title. Subscribers include the King and Queen, Samuel Arnold, William Boyce, Charles Burney, Philip Hayes, Elias Isaac, Charles Jennens, and Charles Wesley. Binding worn, rubbed, and bumped, with minor loss and cracking to outer edges of boards. Some browning; occasional light soiling to margins; tear to lower margin of p. 157, not affecting music; frontispiece trimmed within platemark, just touching border. Quite a good, crisp copy internally.

First Edition, first issue. Smith p. 108, no. 1. BUC p. 434. RISM H566.

Famous for its double choruses, *Israel in Egypt*, a biblical oratorio, was first performed in London at the King's Theatre in the Haymarket on 4 April 1739, to text consisting of selected passages from *Exodus* and the *Psalms*, most probably compiled by the composer.

With the attractive Houbraken portrait of the composer. (39644)

\$3,000



Handel's Final Major Work

JEPHTHA

25. *Jephtha an Oratorio in Score Composed by Mr. Handel with His Additional Quintetto Price tt 2 2/0*. [HWV 70]. [Full score]. London: Printed for Willm. Randall, Successor to the late Mr. J. Walsh, in Catharine Street in the Strand. Of Whom may be had the Compleat Scores of Messiah, Samson, Judas Maccabaeus, & L'Allegro Il Penseroso, [1770].

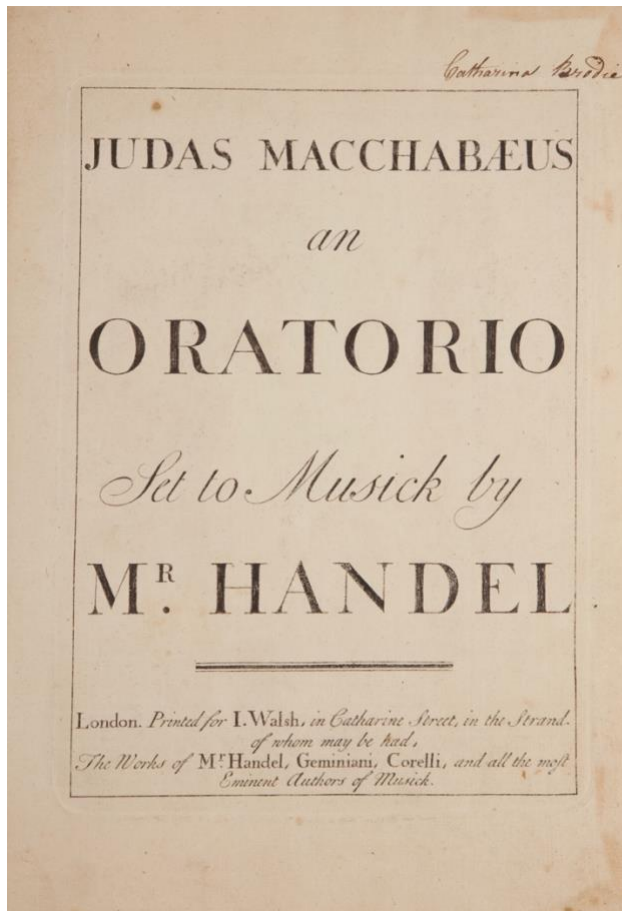
Large folio (265 x 374 mm). Full contemporary mid-tan suede with dark red leather title label gilt to spine, marbled endpapers. 1f. (recto blank, verso fine engraved half-length frontispiece portrait of Handel), 1f. (recto title, verso blank), 1f. (list of subscribers, typeset), 1f. (recto index, verso blank), [i] (blank), [i] (blank), 2-75, [i] (blank), 77-198, [i] (blank), 200-208 ("An Additional Quintetto") pp. The fine Houbraken portrait depicts the composer with violin and bow, horns, sheet music, and musicians in Greco-Roman dress playing harp, aulos, lyre, and triangle, serenading a king and queen. Subscribers include the King and Queen, Charles Burney and various composers, organists, and members of the Church and gentry. With initials "WK" to upper margin of title, possibly the subscriber "The. Hon. Miss Wilhelmina King." Binding worn, rubbed, and bumped; boards detached. Slightly browned; minor offsetting of portrait to title; first few leaves partially detached.

First Edition of the full score. Smith p. 109, no. 3: "*Many of the pages are from plates used in Walsh's editions, but with extra bass figurings, and with the original pagination and singers' named cleaned off.*" BUC p. 434. RISM H579 and HH579.

Jephtha, with a libretto by Thomas Morell, was first performed in London at Covent Garden on 26 February 1752.

"Apart from a few scraps and patches added to various oratorios *Jephtha* was Handel's last work. ... [Compared with other libretti treating the same subject] Morell's libretto is much fuller, and deviates much further from *Judges* than the texts set by Carissimi and Greene. Studied in relation to its sources and the music, it throws into the sharpest perspective the spiritual background of mid-eighteenth-century England, the equivocal nature of the Old Testament oratorio, and the peculiar genius of Handel. ... *Jephtha* is a masterpiece. The grandeur of its theme and the passionate conviction with which it is presented impose a unity that eclipses trivialities. As a creative artist Handel made as noble an end as Bach or Beethoven; ... [in *Jephtha*] his spiritual horizon was still expanding." Dean: Handel's Dramatic Oratorios and Masques, pp. 590 and 599.

The first full score of Handel's final work, complete with the fine Houbraken portrait. (39748) \$2,000



One of Handel's Most Celebrated Oratorios

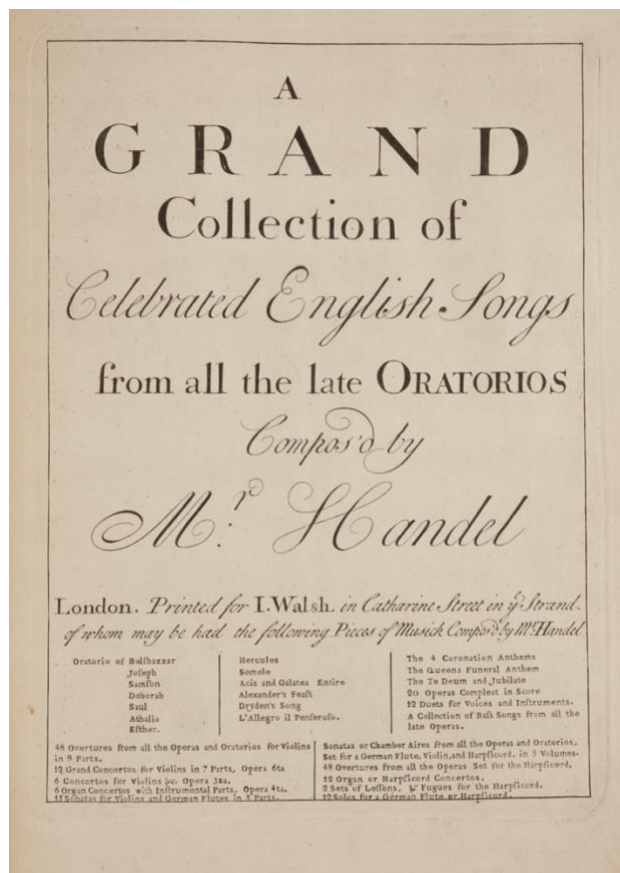
JUDAS MACCABAEUS

26. *Judas Macchabæus an Oratorio*. [HWV 63]. London: Printed for I. Walsh, in Catharine Street, in the Strand, of whom may be had, The Works of Mr. Handel, Geminiani, Corelli, and all the most Eminent Authors of Musick, [ca. 1747].

1f. (recto title, verso blank), 1f. (recto table and catalogue, verso blank), 1f. (recto typeset privilege and dedication to King George I with woodcut armorial device, verso blank), 73, [i] (blank) pp. (the Marche on the final leaf is unpaginated, but appears as p. 73 in the table of contents). Title, table, and music engraved. With early ownership inscription in contemporary manuscript to upper outer right margin of title, "Catharina Brodie." Title slightly foxed and soiled; very occasional foxing and soiling to margins; light "x" in pencil at start of several movements. First Edition, second issue. Smith p. 113, no. 2. BUC p. 435. RISM H636 and HH636.

Judas Maccabæus, to a libretto by Thomas Morell, was first performed in London at Covent Garden on 1 April 1747. Handel composed the work to celebrate the victory by the House of Hanover over the Jacobites in July and August 1746. The librettist Morell provided the text to three additional Handel

oratorios and, in later life, left a fascinating account of his collaboration with the composer. "On 6 March 1747 Handel began a new season of oratorios at Covent Garden similar to those of 1743 and 1744, but no longer on a subscription basis. Revivals of the Occasional Oratorio and *Joseph* had to be rescheduled to avoid clashing with the sensational trial of the Jacobite Lord Lovat for high treason. *Judas Maccabæus* opened on 1 April, the printed wordbook carrying Morell's dedication of the work to the Duke of Cumberland as a 'Faint Portraiture of a Truly Wise, Valiant and Virtuous Commander'. It was highly successful and proved to be one of the most enduringly popular of the oratorios. ... The early performances also included a concerto for orchestra with two wind groups, the first of three such works partly but very effectively arranged from earlier music (especially choruses)." Anthony Hicks in Grove Music Online



Bound with:

Handel. *A Grand Collection of Celebrated English Songs from all the late Oratorios*. London: J. Walsh, 1745. 1f. (recto title, verso blank), [i] (blank), 2-48 pp. (some pagination deriving from earlier editions as per Smith p. 176, no. 4). Engraved throughout. Rare. **First Edition, first issue**. Smith p. 176, no. 4. BUC p. 419 (second issue, dated 1759). RISM H1079 and HH1079 (one copy in the U.S. only, at Princeton). Occasional minor soiling. Contains 15 songs from *Belshazzar*, *Hercules*, *Joseph*, *Semele*, *Samson*, *Deborah*, and *Esther*. Singers named within the score include Sgra. Francesina, Miss Robinson, Mrs. Cibber, and Sgra. Strada.

Two volumes in one. Folio. Contemporary marbled boards with dark red leather title label gilt to upper, raised bands on spine with dark red morocco title label gilt. Tastefully rebacked and recorned in dark brown calf; boards slightly worn, rubbed, and stained, with portion of marbled paper replaced; endpapers worn and stained. The signature of Jane Ann Catherine Brodie (aka Catherina/Katherine Jane Anne) (1770-1842) is also found in a copy of *Handel's Songs Selected from His Oratorios for Harpsichord, Voice, etc.*, Vol. 3, published by Walsh in ca. 1760. See the *Inventory of Music in Brodie Castle* catalogued by Dr. Roger B. Williams: *Music in Scottish Castles and Country Houses*, online site accessed 3 April 2024. (39638) \$4,500

**First Complete Edition,
With the Attractive Houbraken Portrait of the Composer**

JUDAS MACCABAEUS

27. *Judas Macchabaeus an Oratorio in Score As it was Originally Perform'd Compos'd by Mr. Handel with His Additional Alterations*. [HWV 53]. [Full score]. London: Printed for William Randall Successor to the late Mr. J. Walsh in Catharine Street in the Strand of whom may be had the compleat Scores of Messiah, Samson, Alexanders Feast, Acis and Galatea, &c., [1769].

Tall folio. Half dark brown calf with brown cloth boards, spine in decorative compartments gilt with titling gilt. 1f. (recto blank, verso fine engraved half-length portrait of Handel by J. Houbraken incorporating a violin and bow, horns, sheet music, and an illustration of musicians in Greco-Roman dress playing harp, aulos, lyre, and triangle, serenading a king and queen), 1f. (recto title, verso blank), 1f. (list of subscribers), 1f. (recto index, verso blank), 208 pp. List of subscribers and index typeset, title and music engraved. Subscribers included the King and Queen, Samuel Arnold, [Thomas] Attwood, Charles Burney, Thomas Greene, Dr. Hayes, Charles Jennens, and Thomas Linley. Ownership inscription of "Henry Baker Battersea 1849" to front pastedown. Occasional annotations in ink. Binding worn, rubbed, and bumped; upper board partially detached; some loss to spine; front free endpaper with minor offsetting from inscription to front pastedown. Light soiling to margins; occasional stains, none affecting music; verso of final leaf soiled.

First complete edition. Smith p. 114, no. 4. BUC p. 435. RISM H637.



"Many of the pages are from the plates as issued in Walsh's [earlier] editions, but with extra bass figurings, and with the original pagination and singers' names cleaned off. The earliest copies of Randall's 'Judas Macchabaeus' contain the Houbraken portrait in untouched condition such as it was originally issued by Walsh with 'Alexander's Feast', the plate not being used for Randall and Abell's 'Messiah' (1767) but in later issues of that work and other Randall scores after 'Judas Macchabaeus'." Smith p. 114.

First performed, to a libretto by Thomas Morell, in London at Covent Garden on 1 April 1747. Composed to celebrate the English victory at Culloden and the return to London of the victorious general, the Duke of Cumberland, in celebration of his suppression of the 1745 rebellion, the oratorio contains the noted chorus *See, the conquering hero comes*.

"[Judas Macchabaeus] was highly successful and proved to be one of the most enduringly popular of the oratorios, though the alterations made for later revivals tended to emphasize its jubilant and military elements rather than the pleas for reconciliation and peace which Morell had thoughtfully incorporated and Handel had carefully set. The early performances also included a concerto for orchestra with two wind groups, the first of three such works partly but very effectively arranged from earlier music (especially choruses). The season seemed to mark the end of all opposition to Handel. Lord Middlesex's company returned to the King's Theatre and opened their season on 14 November 1747 with *Lucio Vero*, an all-Handel pasticcio, now more in tribute to the composer than in rivalry." Anthony Hicks in *Grove Music Online*

With the attractive Houbraken portrait of the composer. (39643)

\$3,000



JUDAS MACCABAEUS

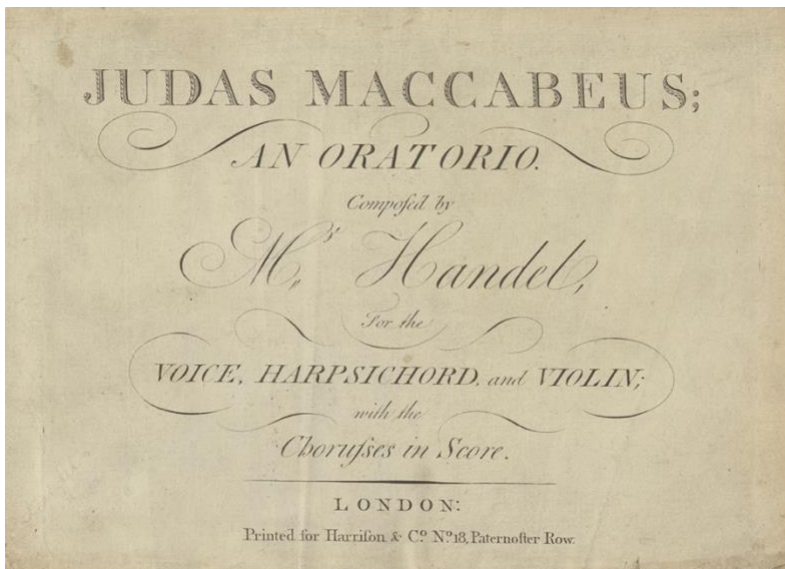
28. *Judas Macchabaeus an Oratorio in Score As it was Originally Perform'd Compos'd by Mr. Handel with His Additional Alterations.* [HWV 53]. [Full score]. London: Printed for William Randall Successor to the late Mr. J. Walsh in Catharine Street in the Strand, of whom may be had the compleat Scores of Messiah, Samson, Alexanders Feast, Acis and Galatea, &c., [1769].

Tall folio. Half 19th century black leather with marbled boards, spine in decorative compartments gilt, titling gilt. 1f. (recto blank, verso fine engraved frontispiece "J. Houbraken sculps. Amst." with half-length portrait of Handel, violin and bow, horns, sheet music, and illustration of musicians in Greco-Roman dress playing harp, aulos, lyre, and triangle, serenading a king and queen), 1f. (recto title, verso blank), 1f. (subscriber list), 1f. (recto index, verso blank), 38, 41-44, 39-40, 45-66, 73-114, 121-208 pp. List of subscribers and index typeset, title and music engraved. Subscribers include the King and Queen, Samuel Arnold, [Thomas] Attwood, Charles Burney, Thomas Greene, Dr. Hayes, Charles Jennens, and Thomas Linley. With ownership inscription "J. C. Chauvin" to front pastedown; inscription to front free endpaper "Presented to S. Lee By Mrs. Elizabeth Anne Sheppard, formerly Mrs. Hamwell July 1868." Binding worn, rubbed, bumped, and slightly abraded. Some browning; occasional minor soiling and foxing to margins; pp. 39-40 incorrectly bound in between pp. 44-45, **lacking** pp. 67-72; lower margin of recto of frontispiece reinforced.

First complete edition. Smith p. 114, no. 4. BUC p. 435. RISM H637.

With the attractive Houbraken portrait of the composer. (39646)

\$1,200



Published in *The New Musical Magazine*

JUDAS MACCABAEUS

29. *Judas Maccabeus; An Oratorio ... For the Voice, Harpsichord and Violin; with the Chorusses in Score.* [HWV 63]. London: Harrison & Co. [PNs 12-16], 1784.

Oblong folio. Disbound. 1f. (recto title, verso blank), [i] (blank), 4-94. [i] (contents), [i] (blank) pp. Engraved. Nos. 12-16 of *The New Musical Magazine* printed to foot of selected pages. The complete vocal score with figured bass. Slightly worn and soiled. Smith p. 115, no. 9. BUC p. 435. RISM H641. (39731) \$275



First Edition of a Monument of Western Music

MESSIAH

30. *Messiah An Oratorio In Score As it was Originally Perform'd ... To which are added His additional Alterations.* [Full score]. London: Printed by Messrs. Randall & Abell Successors to the late Mr. J. Walsh in Catharine Street in the Strand of whom may be had the compleat Scores of Samson, Alexander's feast, and Acis & Galatea, [ca. 1773].

Folio. Modern quarter dark brown mottled calf with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (recto blank, verso fine engraved bust-length frontispiece portrait of the composer by Houbraken), 1f. (recto title, verso blank), 1f. ("A List of the Subscribers"), 1f. (recto index, verso blank), 188, 35 (Appendix) pp. Engraved throughout. Boards somewhat worn, rubbed, and bumped; upper joint splitting. Slightly worn, browned, and soiled; several leaves guarded at inner margins. With occasional contemporary manuscript accidentals. Subscribers include Samuel Johnson, King George III, and other persons of note. An attractive, tall, and wide-margined copy, with the portrait in fine state.

Provenance

With an undated note in pencil to upper outer corner of front endpaper: "Gift of Mary Zimbalist to Francis Bosworth ... Huntingdon Valley, Pa ..." Bosworth (1915-2008) was a writer, journalist, music critic, and social activist; Zimbalist (1915-2008) a well-known model, actress, and wife of the Hollywood film producer, Sam Zimbalist.

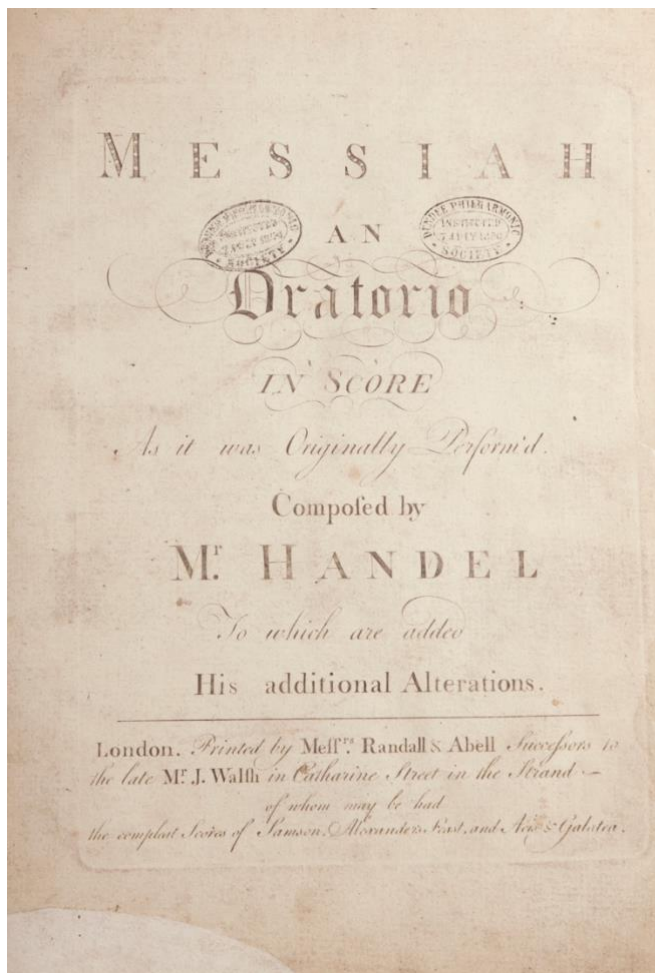
First Edition, sixth issue. Smith p. 127, no. 6. BUC p. 436. RISM H718.

Handel's *"Messiah retains the iconic status it had acquired by 1750 and has never relinquished, and will no doubt continue to do so while the great Christian festivals are celebrated, but it now takes its place alongside many other peaks of Handel's achievement which a happy combination of scholarly advocacy and the enthusiasm of practical musicians has, after much struggle, revealed."* Anthony Hicks in *Grove Music Online*

One of the monuments of Western music, with the attractive Houbraken portrait of the composer.

(39560)

\$4,000



MESSIAH

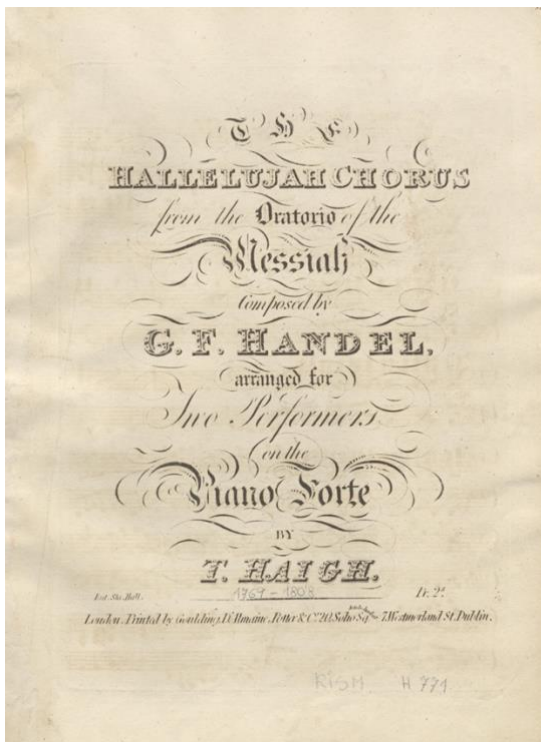
31. *Messiah An Oratorio In Score As it was Originally Perform'd. Composed by Mr. Handel To which are added His additional Alterations.* [HWV 56]. [Full score]. London: Printed by Messrs. Randall & Abell Successors to the late Mr. J. Walsh in Catharine Street in the Strand of whom may be had the compleat Scores of Samson, Alexander's feast, and Acis & Galatea, [ca. 1773].

Folio. Modern half mid-tan cloth with marbled boards. 1f. (recto title, verso blank), 1f. (recto title, verso blank), 1f. (recto index, verso blank), 188, 35 (Appendix), [blank] pp. Engraved throughout. Small oval stamp of the Dundee Philharmonic Society to title (twice), index and to a number of other pages throughout. Boards considerably worn, rubbed, and bumped; upper hinge splitting; lacking free front endpaper. Worn, browned, and foxed; occasional small stains; title soiled with blank outer margins chipped with minor loss and lower inner corner repaired with early paper; some minor annotations and markings in pencil; several measures crossed out; occasional small stains; pp. 35-36 with crude early tape repair to lower margin, just touching text; Slightly worn, browned, and soiled. **Lacking** list of subscribers and Houbraken portrait.

First Edition, sixth issue. Smith p. 127, no. 6. BUC p. 436. RISM H718 (not distinguishing among issues).

(39700)

\$750



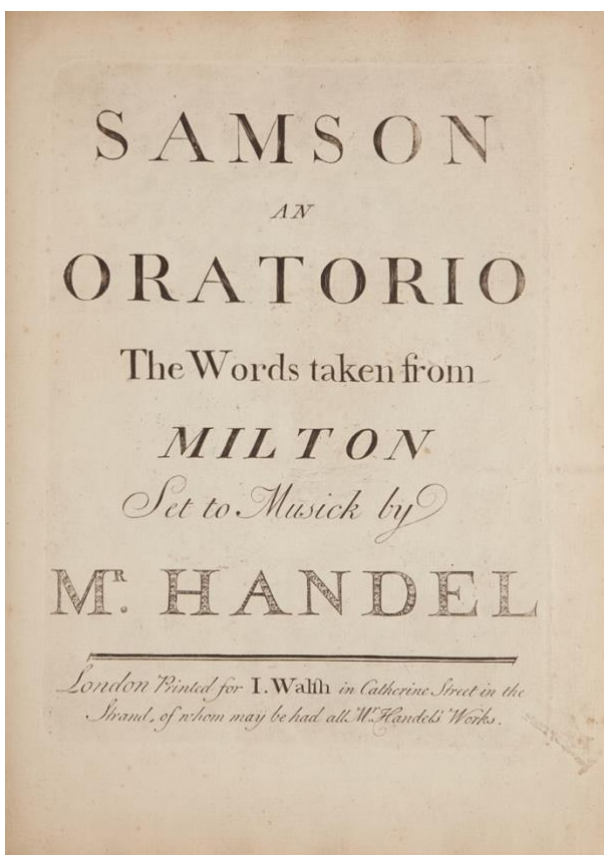
MESSIAH

32. *The Hallelujah Chorus from the Oratorio of the Messiah ... arranged for Two Performers on the Piano Forte by T. Haigh ... Pr. 2s.* London: Gouling, D'Almaine, Potter & Co., [WM 1816]. Folio. Disbound. [i] (title), 2-7 pp. Engraved. RISM H771.

Together with:

Handel. *Hailstone Chorus* [for voice and piano]. London: G. Walker, [WM 1817]. Folio. Disbound. [i] (blank), 2-4 pp. Engraved. RISM H574. Spines of both works archivally reinforced.

Thomas Haigh (1769-1808) was an "English composer, violinist and pianist. It is possible that he was the violinist, Mr Haigh, who played in the theatre band in Manchester ... By the early 1790s he was in London. He studied with Haydn during the latter's first visit to London in 1791-2 and dedicated his violin sonatas opp. 8 and 10 to his famous master. He also arranged many of Haydn's works (for instance Symphonies nos. 70 and 81 and the Armida overture) for the piano. From 1793 to 1801 he lived in Manchester (he is sometimes known as 'Thomas Haigh of Manchester'); Doane's *Musical Directory of 1794* describes him as a violinist and pianist of Manchester who took part in the Handelian concerts at Westminster Abbey. In 1799 he was elected a member of the Royal Society of Musicians and in 1801 he returned to London. Between 1796 and 1807 he often performed in Ireland." Peter Platt in *Grove Music Online*. (39642) \$50



First Edition,

From the Collection of Noted Scholar, Alan Tyson

SAMSON

33. *Samson an Oratorio. The Words taken from Milton.* [HWV 57]. [Full score]. London: Printed for I. Walsh in Catherine Street in the Strand, of whom may be had all Mr. Handel's Works, [ca. 1746].

Folio. Full modern black cloth. 1f. (recto title, verso blank), 1f. (recto table, verso blank), [i] (blank), 91, [i] (blank) pp. Engraved throughout. Small ink "x" in manuscript above first staff of p. 89; "da Capo" in pencil at conclusion. Contains the overture and complete arias and duets, including the noted aria for soprano "Let the bright seraphim in burning row" to pp. 88-91. Named singers include Signora Avolio, Mrs. Cibber, Mr. Beard, and Mrs. Clive. Slightly worn and soiled; occasional small stains to margins of several leaves; small tear to p. 12 at lower inner margin, repaired with archival tape; very small loss to upper right corner of pp. 87-91. In very good condition overall.

Provenance

Lisa Cox Music, with cataloguing indicating that the present volume is from the collection of noted British musicologist **Alan Tyson** (1926-2000).

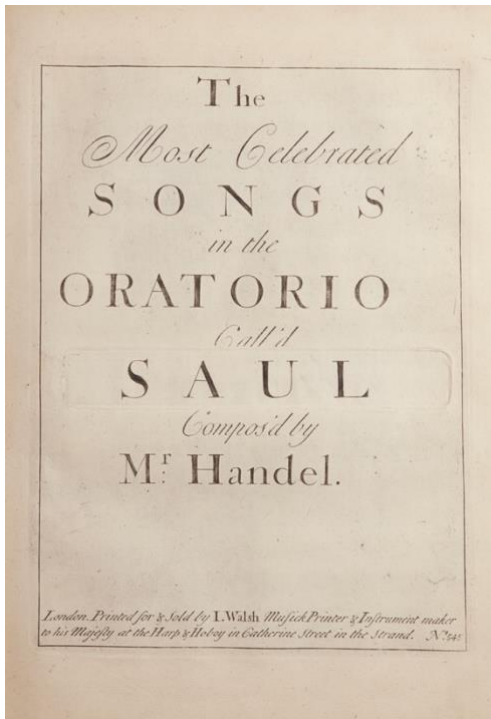
First Edition, fourth issue. Smith p. 135, no. 4. BUC p. 437. RISM H831 and HH831.

First performed in London at Covent Garden on 18 February 1743.

"Handel gave the first performance of Samson (18 February 1743) and introduced Messiah to London (23 March) in a Lenten season of concerts at Covent Garden Theatre, setting a pattern that, except for the 1744–5 season, he was to follow for the rest of his life. ... In Samson the combination of 'Church-Musick' and 'Airs of the Stage' was well exemplified in two styles of choral writing (exuberant and homophonic for the Philistines, solemn and polyphonic for the Israelites) and solo arias of many moods, encompassing the bleak despair of the blinded Samson's 'Total eclipse' and Dalila's seductive 'With plaintive notes'. A largely English cast brought their theatrical experience to the performances: they included the tenor John Beard as Samson, Mrs Cibber in the advisory role of Micah, and the leading comic actress Catherine ('Kitty') Clive as Dalila. Samson was well received: Horace Walpole, a supporter of the Italian opera, grudgingly admitted that 'Handel has set up an Oratorio against the Operas, and succeeds'." Anthony Hicks in Grove Music Online

A lifetime first edition, with distinguished provenance. (39633)

\$2,500



“A Musical Drama of Remarkable Power”

SAUL

34. *The Most Celebrated Songs in the Oratorio Call'd Saul.* [HWV 53]. [Full score]. London: Printed for & Sold by I. Walsh Musick Printer & Instrument maker to his Majesty at the Harp & Hoboy in Catherine Street in the Strand. No. 545, 1740 or later.

Folio. Full modern marbled boards with paper title label gilt to spine. 1f. (recto title, verso blank), [46], [i] (blank) pp. (pagination from earlier editions). Engraved throughout. "Saul" added to title in secondary impression. With instrumental music including the overture and well-known funeral march. Names of singers preceding each vocal selection include Mr. Russel, Signora Francessina, Mr. Beard, and Mrs. Arne. Occasional light soiling.

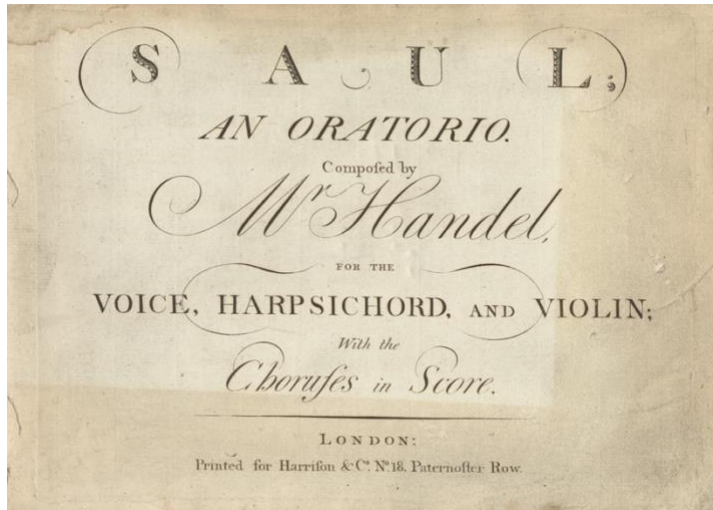
First Edition, third issue. Smith p. 139, no. 3. BUC p. 438. RISM H877 and HH877.

Saul was first performed in London at the King's Theatre on 16 January 1739.

"The libretto of Saul was the work of Charles Jennens, heir to rich estates in the Midlands. Scholar, man of letters and amateur musician, Jennens was one of the first of the composer's supporters to understand the dramatic potential of oratorio. (He had supplied Handel with a libretto in 1735, but whether this was an early version of Saul or something entirely different is not known.) Jennens took as his basis the biblical account of the last days of King Saul, consumed by jealousy at the success of young David in the war against the Philistines, and eventually driven to necromancy (the encounter with the Witch of Endor) and death in battle. To this he added elements derived from Abraham Cowley's unfinished epic Davideis, giving scope for female voices in the contrasting characters of Saul's daughters, Michal and Merab. The chorus, not mere commentators, played a role as the people of Israel, directly affected by the downfall of their king. On this framework Handel created a musical drama of remarkable power, drawing the listener with sympathy into the growing disturbance of Saul's mind while evoking vivid images of such scenes as the victory parade for David and the visit to the Witch. The expression of blended love and loss in the final elegy for Saul and Jonathan is one of the most moving moments in all Handel's output." Anthony Hicks in Grove Music Online

A lifetime first edition of a masterful and moving Handel oratorio, including a selection of airs and the iconic funeral march. (39634)

\$1,500



SAUL

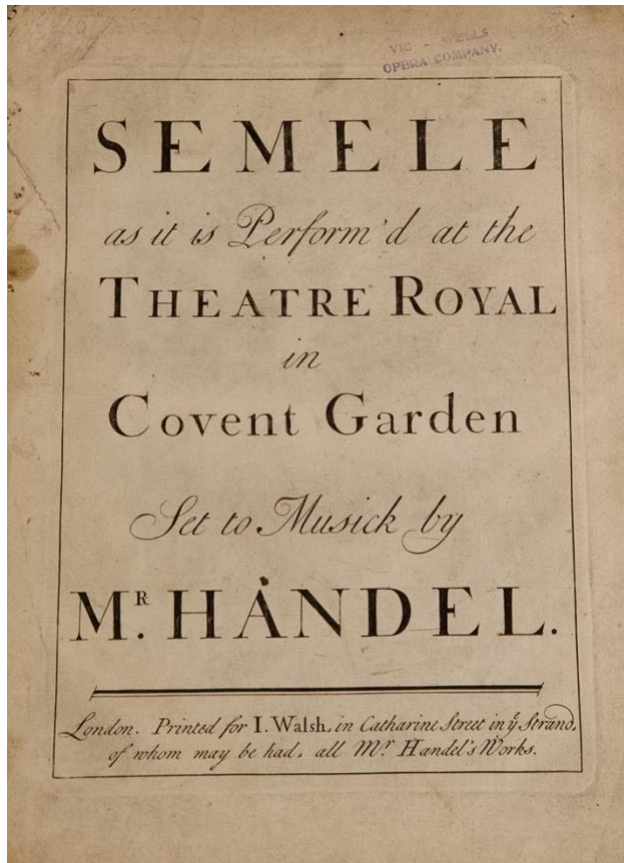
35. *Saul; An Oratorio ... For the voice, harpsichord, and violin; With the Choruses in Score.* [HWV 53]. London: Harrison & Co. [PNs 73-79], [ca. 1785].

Oblong folio. Disbound. 1f. (recto title, verso blank) 3-105, 106-111 (appendix), 112 (contents). Engraved throughout. Index to final page. Nos. 73-79 of "The New Musical Magazine: printed to foot of select pages. The complete vocal score with figured bass. Title soiled and with minor soiling and fraying to inner edge.

Smith p. 140, no. 7. BUC p. 438. RISM H878

and HH878 (3 copies only in U.S. libraries). (39627)

\$300



"A Superb Continuation"

SEMELE

36. *Semele as it is Perform'd at the Theatre Royal.* [HWV 58]. [Full score]. London: J. Walsh, [1744].

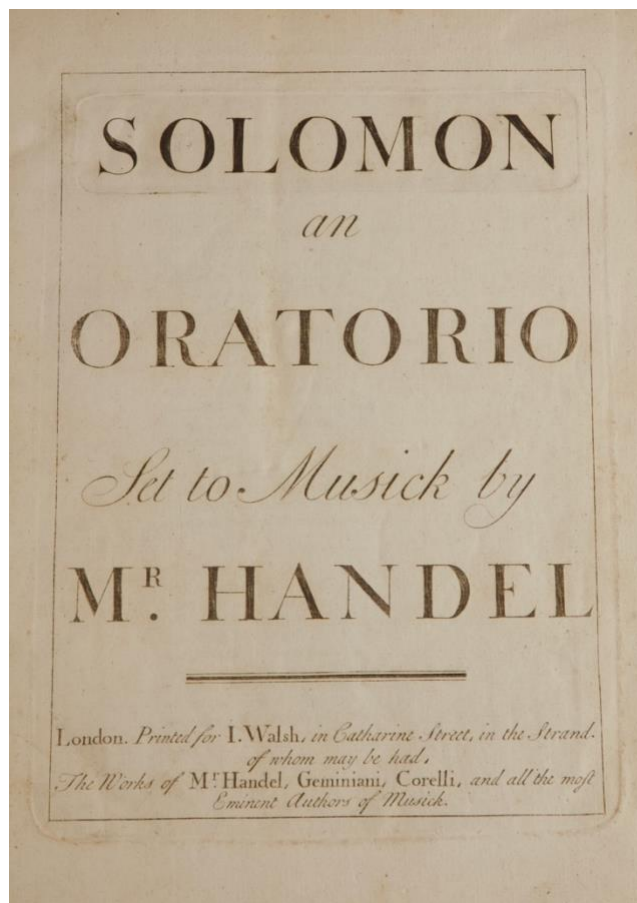
Folio. Contemporary half dark brown calf with marbled boards, titling gilt to spine. 1f. (recto title, verso blank), 1f. (recto table and catalogue, verso blank), 85, [i] (blank), pp. Music includes the overture, the solo airs, a 4-part song, and two duets. Named singers include Sigr. Francesina, Mr. Reinhold, Miss Young, and Sigr. Avoglio. Contemporary signature ("E Goddard") to front pastedown and handstamp of "Vic-Wells Opera Company" to upper margin of title and numerous leaves. Binding considerably worn, rubbed, and bumped; upper and free front endpaper detached. Occasional browning and foxing; title worn and soiled with minor loss to lower outer blank corner; minor loss to upper outer corner of p. 81 and final leaf; two leaves trimmed close to outer platemark, not affecting printed area; blank verso of final leaf heavily soiled.

First Edition, first issue. Rare. Smith p. 141, no. 1. RISM HH907 and HH907.

Semele, to a libretto by William Congreve (1670-1729), was first performed in London at Covent Garden on 10 February 1744.

"[Handel] had previously presented works with classical subjects alongside oratorio proper, and the quality of *Acis and Galatea* and *Alexander's Feast* confirms that the genre was important to him. *Semele* was a superb continuation of that line." Anthony Hicks in *Grove Music Online*. (39641)

\$2,200



soiling and foxing to margins; "x" in pencil to p. 30.

First Edition. Smith p. 142, no. 1. BUC p. 439. RISM H923 and HH923.

Solomon was first performed in London at Covent Garden on 17 March 1749. The question of authorship of the libretto remains uncertain, but it may have been supplied by Moses Mendez (?1690-1758), a Jewish English poet and playwright.

"It is a pity he [the librettist] cannot be identified, as he had a real gift for polished lyric verse using clear images drawn from nature. He must have some credit for the new richness of style and depth of feeling that appears in the music, and which Handel subsequently sustained in all his late works. Solomon was composed between 5 May and 13 June 1748. ... Solomon presents three views of an ideal monarch ruling an ideal kingdom, all linked by the religious fervour attendant upon the building of the new temple in Jerusalem. In the first act Solomon and his queen appear as the young lovers of the Song of Songs, sensuously celebrating their mutual happiness. The second act shows Solomon's wisdom in resolving a dispute between two harlots, each claiming a baby as her own. In the third act Solomon is visited by the Queen of Sheba, and uses a musical masque to demonstrate the artistic achievements of his kingdom. The use of full brass and an extra body of ripieno strings in the orchestra, coupled with writing for double chorus, gives the music special power and colour." Anthony Hicks in Grove Music Online

A lifetime first edition of one of the composer's final oratorios, with the iconic *Arrival of the Queen of Sheba* preceding the airs from the third act. (39640) \$2,800

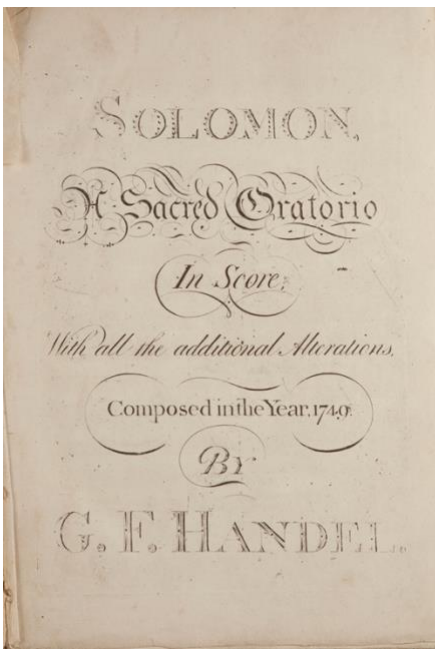
First Edition,

With the Iconic Arrival of the Queen of Sheba

SOLOMON

37. *Solomon an Oratorio*. [HWV 67]. [Full score]. London: Printed for I. Walsh, in Catherine Street, on the Strand, of whom may be had The Works of Mr. Handel, Geminiani, Corelli and all the most Eminent Authors of Musick, [1749].

Folio. Contemporary mid-tan leather-backed marbled boards with titling in contemporary manuscript to upper, raised bands on spine with dark red leather title label gilt. 1f. (recto title, verso blank), 1f. (recto table, verso blank), 1f. (recto typeset privilege and dedication to King George I with woodcut armorial device dated 1739, verso blank), 1f. (recto catalogue, verso blank), 80 pp. Engraved throughout. Music includes the overture, solo arias, two duets, a trio, and the Synfonie to the third act (the celebrated *Arrival of the Queen of Sheba*). Named singers include Mr. Reinhold, Sgra. Galli, Sgra. Frasi, and Sgra. Sibilla. With ownership inscription in contemporary manuscript "A. Sophia Egerton" (Lady Anne Sophia Egerton née de Grey, 1730-1780, daughter of Henry Grey, Duke of Kent, wife of John Egerton, Bishop of Durham). Binding worn, rubbed, and bumped; upper board detached. Occasional



From the Arnold Edition

SOLOMON

38. *Solomon, A Sacred Oratorio In Score, With all the additional Alterations, Composed in the Year, 1749.* [HWV 67]. [Full score]. London: Arnold [Nos. 85-92], ca. 1790.

Folio. Dark ivory paper-backed blue boards. 1f. (recto title, verso blank), 3-344 pp. Engraved. Binding considerably worn, rubbed, and bumped. Slightly worn and soiled; first signature detached, with early tape to portions of inner margin and small holes to gutter; edges soiled. Quite a good copy internally overall.

Later edition. Smith p. 143, no. 5. RISM H1536. (39721)

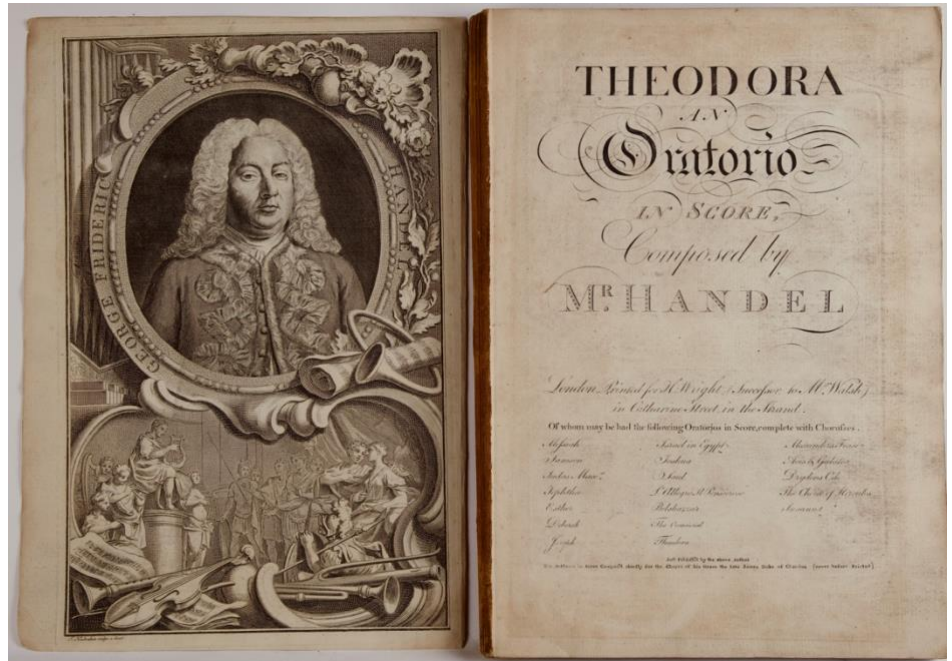
\$650

“Morrell’s Best Work for Handel”

THEODORA

39. *Theodora An Oratorio In Score.* [HWV 68]. London: Wright, 1787.

Tall folio. Disbound. 1f. (recto blank, verso fine engraved portrait of the composer), 1f. (recto title, verso blank), 1f. (recto title, verso list of subscribers), [i] (blank), 2-87, [i] (blank), 89-194, 195-200 (appendix) pp. Engraved throughout. The fine full-page half-length frontispiece portrait of Handel by Houbraken incorporates a violin and bow, horns, sheet music, and an illustration of musicians in Greco-Roman dress playing harp, aulos, lyre, and triangle, serenading a king and queen. Slightly worn, soiled, and foxed; front free endpaper, portrait, and a number of leaves detached.



First complete edition. Smith p. 145, no. 4: *"The Appendix contains alternative versions of 'Defend her Heav'n and 'From Virtue springs.'"* BUC p. 439. RISM H953 and HH953.

Theodora, with text by Thomas Morell, was first performed in London at Covent Garden on 16 March 1750.

"Between 28 June and 31 July 1749 Handel composed his next oratorio, Theodora, with Morell acting once more as librettist. The subject was not taken from the Bible but from a story of two early Christian martyrs as related in Robert Boyle's novel The Martyrdom of Theodora and of Didymus (1687). It was Morell's best work for Handel, inspiring the composer to music of great profundity and tenderness in its portrayal of the doomed lovers, and vividly representing in its choruses the characters of the arrogant Romans and the persecuted Christians. It was Handel's only composition of that summer." Anthony Hicks in Grove Music Online

The first complete edition, including the attractive engraved portrait of the composer. (39743)

\$1,200



Songs from the Oratorios, Vol. II

40. *Handel's Songs Selected from His Oratorios, for the Harpsicord, Voice, Hoboy, or German Flute. Vol. [II]. The Instrumental Parts to the above Songs may be had separate to Compleat them for Concerts.* London: Printed for I. Walsh in Catharine Street in the Strand, [1758].

Oblong folio. Contemporary light-tan calf with marbled boards, dark red leather title label gilt. 1f. (recto title, verso blank), 1f. (recto index, verso blank), [i] (blank), 172-212, [i] (blank), 214-251, [ii] (blank), 252-290, [i] (blank), 292-332 pp. Engraved throughout. Binding slightly worn, rubbed, and bumped.

Occasional minor soiling, foxing, staining, and creasing; title of 5th set slightly creased and soiled at corners; p. 239 trimmed along margins with small tear to outer margin repaired with archival tape; minor loss to blank corner of p. 245.

Smith p. 197, no. 17. RISM H1075.

Collections of songs from Handel's oratorios proved were popular in 18th century England, with numerous publications appearing, primarily from Walsh, between 1748-1786.

An attractive collection of songs from Handel's oratorios, drawn from works including *Hercules*, *Athalia*, *Susanna*, and *Judas Maccabeus*, published within the composer's lifetime. (39723) \$450



Songs from the Oratorios, Vol. IV

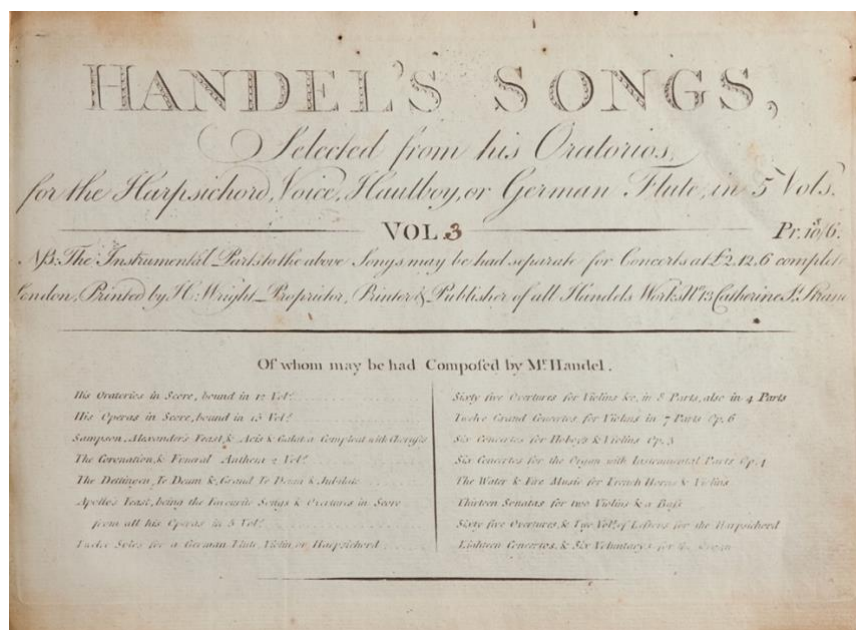
41. *Handel's Songs Selected from His Oratorios for the Harpsicord, Voice, Hoboy, or German Flute. Vol. [IV]. The Instrumental Parts to the above Songs may be had Separate to Compleat them for Concerts.* London: Printed for I. Walsh in Catharine Street in the Strand, [1758].

Oblong folio. Contemporary mid-tan suede with decorative blindstamping, dark red leather title label to upper. 1f. (recto title, verso blank), 1f. (recto table, verso blank), 499-609, [i] (blank), 610-646 pp. Engraved throughout. Contains primarily solos, but also includes several duos as well as a trio, "The

flocks shall leave the mountains" from *Acis and Galatea* (HWV 49). Binding quite worn, rubbed, and bumped; boards detached; spine lacking. Slightly worn and browned; title browned, frayed, and detached; occasional staining.

First Edition, first issue. Smith p. 197, no. 18. RISM H1075.

An attractive collection of songs from Handel's oratorios, drawn from works including *Deborah*, *Esther*, *Saul*, *Semele*, and *Acis and Galatea*, published within the composer's lifetime. (39722) \$250



Songs from the Oratorios, Vols. III and V

42. *Handel's Songs, Selected from his Oratorios for the Harpsichord, Voice, Hautboy, or German Flute, in 5 Vols. Vol. [3 and 5]. Pr. 10s/6. NB: The Instrumental Parts to the Above Songs may be had separate for Concerts at £2.2.6 complete. London: Printed by H. Wright, Proprietor, Printer & Publisher of all Handels Works No 13 Catherine St. Strand, [1786].*

2 volumes. Oblong folio. Modern half dark brown calf with marbled boards, manuscript paper title labels to upper boards and spines. Engraved throughout. Music scored for voice and figured bass.

Vol. III

If. (recto title, verso blank), 1f. (recto table, verso blank), 334-405, [i] (blank), 407-432, [i] (blank), 434-441, [i] (blank), 443-475, [ii] (blank), 476-498 pp. "F G B" in contemporary manuscript near first bar of music, p. 334. Slightly soiled and foxed; minor worming to outer margin of first leaves, not affecting text or music; small wormhole to lower outer corner of final approximately twenty leaves.

Vol. V

If. (recto title, verso blank), 1f. (recto table, verso blank), 647-722, [i] (blank), 724-807, [i] (blank) pp. "G. Legg" in contemporary manuscript to upper outer margin of title. Very slightly browned; occasional soiling; minor worming to outer margins, not affecting music.

Smith p. 200, no. 23: "*Reissue by Wright presumable from the plates of the Walsh-Randall issues (Nos. 21 and 22), except for the titlepages, and perhaps some further modifications.*" BUC p. 420. RISM H1076

Songs from Handel's oratorios were quite popular in 18th century England, with numerous publications appearing, mostly from Walsh, between 1748-1786. The present volume consists mostly of solos, with occasional duos and trios; Wright's 5-volume set was the final 18th century publication of a collection of Handel's songs drawn from his oratorios. (39724) \$550

ODES



First Edition of the *Ode for St. Cecilia's Day*

ST. CECILIA

43. *The Songs in the Ode* wrote by Mr. Dryden for *St. Cecilia's Day*. [HWV 76]. [Full score]. London: Printed for & sould[!] by I: Walsh Musicall Instrument maker in Ordinary to His Majesty at the Golden Harp & Hoboy in Catherine Street near Summerset[!] house in ye Strand, [1739].

Folio. Quarter dark brown leather with marbled boards, black leather title label gilt to upper. 1f. (recto title, verso blank), [i] blank), 2-23, [i] (blank), pp. Engraved throughout. With elaborate engraved title by I. Collins incorporating a lute, guitar, violin, viola da gamba, tromba marina, harp, bassoon, tambourine, trumpet, two cherub instrumentalists, and a harpsichord viewed from its keyboard with an open book of music containing a passage for a solo instrument and continuo. Bookplate of Sir Charles Henry Stuart, Baronet Rich (1859-1921) incorporating a knight with a small dragon perched on his helmet, a castle, landscape, sunflowers, the French motto "Garde ta foy," and Latin text "E. Lib. Domi. Carol. Henric. Stuart. Rich. Baronetti, Societ. Antiq. Lon. Soch. In Cast. Devizes. In. Com. Wiltz. Conservatis. Anno. Dōni 1890" to front pastedown. With annotation in ink to upper outer corner of free front endpaper "C. H. S. Rich d.d. Arthur Denman 2nd March 1891." Binding considerably worn, rubbed, and bumped; boards and free front endpaper

detached. Slightly worn and soiled.

First Edition, first issue. Smith p. 131, no. 1. BUC p. 437. RISM H1038 and HH1038.

Handel's *Ode for St. Cecelia's Day*, set to the poem by John Dryden (1631-1700) *A Song for St. Cecilia's Day*, was first performed at Lincoln's Inn Fields Theatre on 22 November 1739.

Dryden's poem puts forth a view of the universe based on the doctrine of the *Harmony of the Spheres*, where creation is set into motion according to the rules of harmony and human emotions are reflected and amplified by music. Dryden describes specific instruments and the emotions they elicit; Handel illustrates the poet's conceits with solos for those very instruments ("The soft complaining flute" and "Sharp violins," for instance). Orpheus, the Greek god associated with music, makes an appearance with his lyre: so transfixing is his playing that "trees unrooted left their place" and follow the divine bard. Handel paints a musical picture of this image with a dramatic dropped octave for the word "unrooted," and long vocal melismas that evoke, both the following of nature of swaying trees and the nimble and resonant plucking of Orpheus's lyre.

A lifetime first edition of Handel's memorable work, dedicated to the joy and creative power of music.
(39626) \$2,200



ST. CECILIA

44. *Dryden's Ode on St. Cecilia's Day.* [Vocal score with figured bass]. [London]: [Harrison & Co.] [PNs 10-11], 1784.

Oblong folio. Disbound. [i] (blank), 2-25 pp. Engraved. Nos. 10-11 of *The New Musical Magazine* printed to foot of selected pages. Minor soiling, browning, and wear; leaves separated at spine; final leaf frayed at inner edge.

Smith p. 3. BUC p. 437. RISM H1040. (39732) \$100

NON-OPERATIC SONGS



From Bickham's *Musical Entertainer*

45. *The Beautiful Charmer. The Musick by Mr. Handel.* Plate 67 from George Bickham's *The Musical Entertainer*. London, 1740. Unbound. 1 leaf, with a large elaborate vignette to head illustrating the song with music and text below set for voice and bass with a separate part for flute. Signed in the plate by the engraver, Geo. Bickham junr. Ca 326 x 200 mm. (12.75" x 7.85") [plate mark]. Slightly worn; minor browning to edges; minor soiling and dampstaining.

From the second edition of Bickham's monumental work, first published in 1737-1739. BUC p. 107. RISM BII p. 245.

"[Bickham ?1706-1771] was principally famous in music circles for his two illustrated folio volumes *The Musical Entertainer*, first issued in fortnightly parts, each containing four plates, from January 1737 to December 1739. The 200 plates are songs, headed and surrounded with pictorial embellishments illustrative of the song ..., and engraved in the style of and even copied directly from Gravelot and Watteau. This work was the first of its kind to be published in England and quickly produced imitators such as Lampe's *British Melody*, engraved by Benjamin Cole." Frank Kidson et al. in *Grove Music Online*.

The Musical Entertainer is considered one of the finest 18th century illustrated books. Complete copies of this monumental work are exceptionally rare. (36783) \$125



From Bickham's *Musical Entertainer*

46. *The Melancholly Nymph. Set by Mr. Handel.* Plate 53 from George Bickham's *The Musical Entertainer*. London, 1740. Unbound. 1 leaf, with a large elaborate vignette to head illustrating the song with music and text below set for voice and figured bass with a separate part for flute. Signed in the plate by the engraver, G. Bickham junr. Ca 326 x 200 mm. (12.75" x 7.85") [plate mark]. Slightly worn; light soiling and dampstaining; minor foxing to blank left margin.

From the second edition of Bickham's monumental work, first published in 1737-1739. BUC p. 107. RISM BII p. 245. No. 19 in the series *24 English Songs*, HWV 228. (36746) \$100

First Edition of the *Italian Duets*, with the Houbraken Portrait

47. *Thirteen Celebrated Italian Duets Accompanied with the Harpsichord or Organ never before Printed ... Price 15 s.* [HWV 178, 180, 183-5, 188, 191, 193-4, and 196-9]. [Score]. London: Printed for Wm. Randall successor to the Late Mr. John Walsh in Catharine Street Strand. Of whom may be had the Complete Scores of Messiah, Samson, Judas Maccs., Jephtha, Israel in Egypt, Saul, Joshua, L'Allegro Il Pensieroso, Alexanders Feast, Acis & Galatea, Drydens Ode, The Choice of Hercules, [1777].

Folio. Modern full brown pebbled cloth with titling gilt to spine. 1f. (recto blank, verso fine engraved half-length frontispiece portrait by Houbraken of Handel with violin and bow, horns, manuscript music, and musicians in Greco-Roman dress playing harp, aulos, lyre, and triangle, serenading a king and queen), 1f. (recto title, verso blank), [ii] (list of subscribers), 1f. (recto index, verso blank), [i] (blank), [2]-91, [i] (blank) pp. List of subscribers typeset; title, index, and music engraved. Subscribers include Samuel Arnold, Atwood, William Boyce, Philip Hayes, Pindar, Storace, and Charles Wesley. Ownership inscription to front pastedown of English organist Ernest Bullock (1890-1979). Binding very slightly bumped. Minor browning, soiling, and small stains, mostly to margins; occasional foxing; title and recto of frontispiece moderately browned, soiled, and stained; small hole to final two leaves; blank verso of final leaf heavily soiled.

Contains thirteen duets:

1. *Sono liete fortunate.* [HWV 194]
2. *Troppo cruda, troppo fiera.* [HWV 198]
3. *Che vai pensando folle pensier,* [HWV 184]
4. *Amor, gioie mi porge.* [HWV 180]
5. *Va speme infida pur.* [HWV 199]
6. *A mirarvi io Son intento.* [HWV 178]
7. *Quando in calma ride il mare.* [HWV 191]
8. *Tacete, Ohime tacete.* [HWV 196]



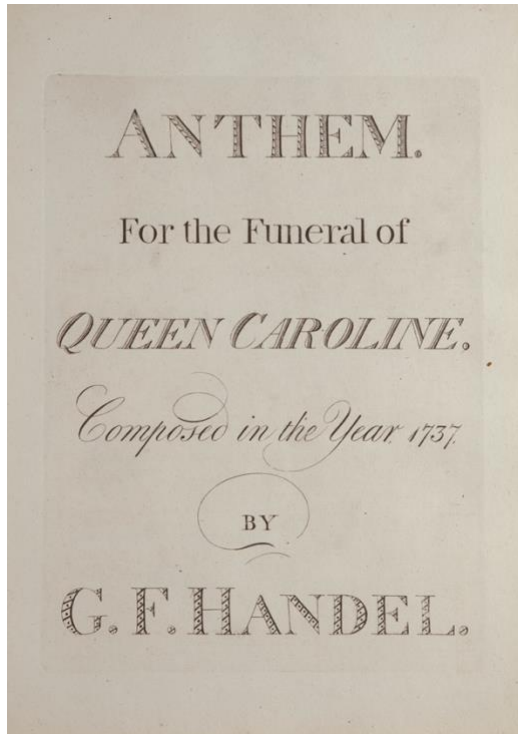
9. *Conservate roddopiate*. [HWV 185]
10. *Tanti strali al sen mi scocchi*. [HWV 197]
11. *Langue geme sospira*. [HWV 188]
12. *Caro Autor*. [HWV 183]
13. *Se tu non lasci amore*. [HWV 193]

First Edition, first issue. Of considerable rarity. Smith p. 179, no. 2. BUC p. 439. RISM H1046 and HH1046 (one copy only in U.S., at the Library of Congress).

"The chamber duets and trios for voices and continuo form a genre distinct from the monodic chamber cantata, since the singers do not impersonate characters and the music is conceived as formal counterpoint, expressing the emotion of the text in a general way; they are, in fact, madrigals with continuo accompaniment. Mainwaring's indication that 12 of the duets were written in Hanover to texts by Ortensio Mauro cannot be fully sustained: only six or seven come from that period (1711–12), the others being earlier. (The two trios also belong to the Italian period.) Another nine duets were written later in London, two around 1722 and the rest between 1741 and 1746. The latter group provided several ideas reworked in the English oratorios, including Messiah and Belshazzar. Some influence of Steffani is apparent in the fluidly melodious vocal lines, woven together with great care and with the musical points shared equally between the voices." Anthony Hicks in *Grove Music Online*

The first edition of Handel's Italian duets, showing the composer's mastery of expressive counterpoint and the formative influence of his time in Rome as a young musician. With the attractive Houbraken portrait of the composer. (39692) \$1,750

SACRED MUSIC



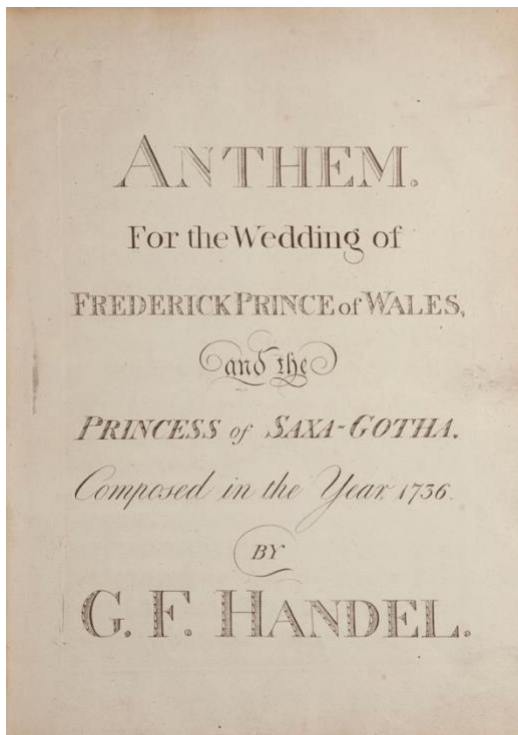
48. *Anthem For the Funeral of Queen Caroline, Composed in the Year 1737.* [HWV 264]. London: Arnold, [ca. 1795].

Large folio (273 x 372 mm). Disbound. 1f. (recto title, verso blank), 3-80, 1f. (recto contents, verso blank) pp. Engraved throughout. Arnold edition no. 155-156. Small "X" marks in brown ink to upper inner corners of pp. 24 and 57 and lower right corner of p. 63. Occasional minor soiling, staining, and foxing, mostly to margins; first signature detached.

First Edition. Smith p. 154, no. 7. RISM H1558 and HH1558.

"In 1737 Handel marked the death of Queen Caroline with his funeral anthem The ways of Zion do Mourn, where a real sense of personal grief is reinforced in the music by Lutheran Chorale fragments and other quotations from German masters (including Jacobus Handl's funeral motet Ecce quomodo moritur justus), surely in reference to the common heritage of the composer and the queen." Anthony Hicks in *Grove Music Online*

The anthem *The ways of Zion do mourn* is a particularly personal and poignant sacred work. (39740) \$750



49. *Anthem For the Wedding of Frederick Prince of Wales, and the Princess of Saxa-Gotha, Composed in the the Year 1736.* [HWV 263]. [Full score]. London: Arnold, [1795].

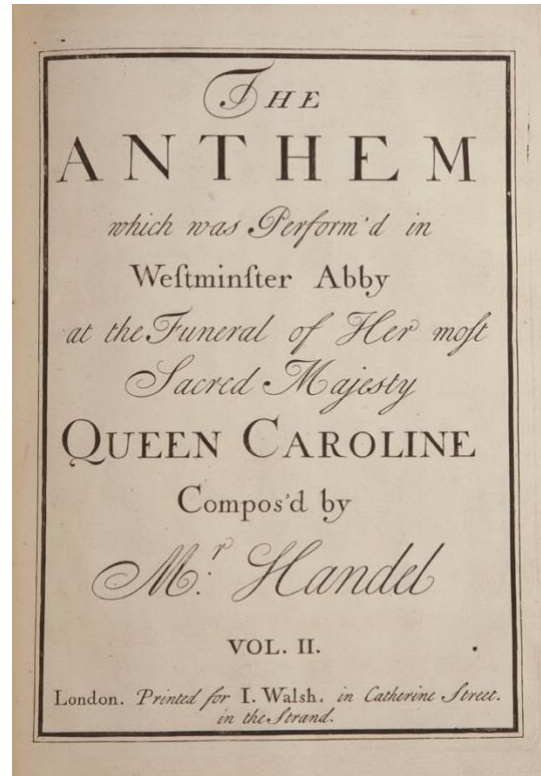
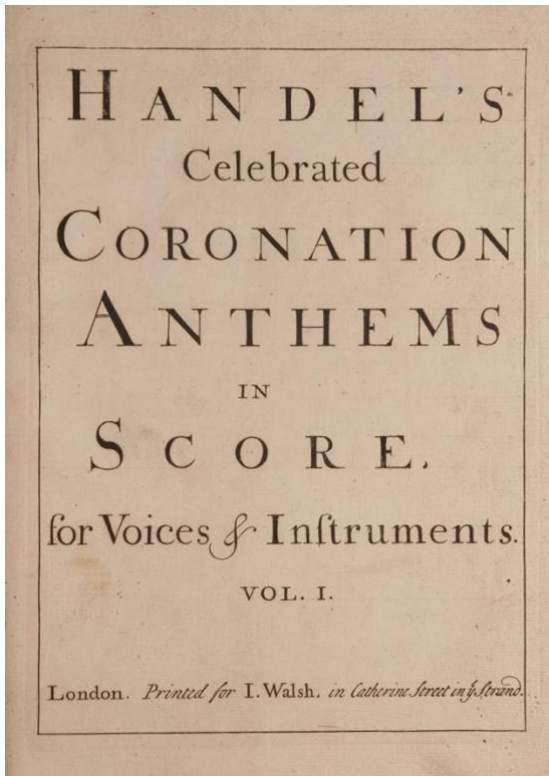
Large folio (273 x 372 mm). Disbound. 1f. (recto title, verso blank), 3-85, [i] (blank), 1f. (recto contents, verso blank) pp. Engraved throughout. Arnold edition 153-154. Occasional marginal soiling and very small stains; final signature detached. A crisp and clear impression on heavy paper.

First Edition. Smith p. 155, no. 1. RISM H1556 and HH1556.

"The wedding of the Prince of Wales on 27 April [1736] gave Handel an excuse for a short celebratory opera season consisting of a revival of Ariodante (in which Gioacchino Conti, a new castrato, was allowed to include non-Handelian arias from his previous continental repertory) and eight performances of the newly composed Atalanta (12 May 1736) – light in mood, as befitted the occasion, but not at all shallow; Frederick ostentatiously refused to attend the first night. Handel again supplied a wedding anthem (Sing unto God) for the ceremony itself, most of the music being new but with the final solo and chorus from Parnasso in festa re-used to make

an exhilarating conclusion." Anthony Hicks in *Grove Music Online.* (39742)

\$750



Sung at the Coronation of Every British Monarch

50. *Handel's Celebrated Coronation Anthems in Score for Voices and Instruments Vol. I.* [HWV 258, 261, and 259]. [Full score]. London: Printed for I, Walsh, in Catherine Street in ye. Strand, [1743 or earlier].

Folio. Contemporary dark tan suede with decorative blindstamping, dark red leather title label gilt. 1f. (recto title, verso blank), [i] (blank), 2-53, [i] (blank), 55-66 pp. Engraved throughout.

First Edition. Smith p. 150, no. 1. This issue not in BUC. RISM H1159 and HH1159. Occasional contemporary manuscript double slashes to delineate systems.

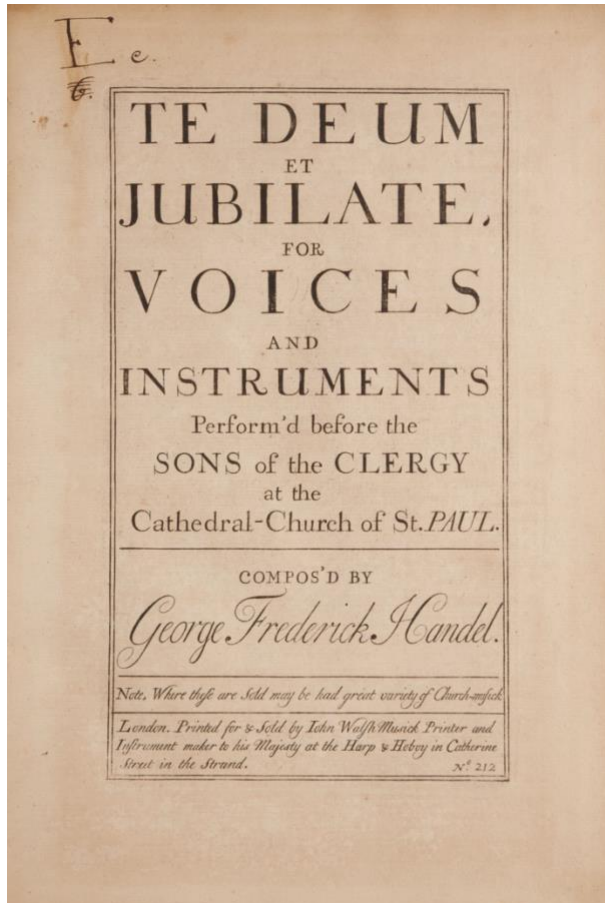
Bound with:

Handel. *The Anthem which was Perform'd in Westminster Abby at the Funeral of Her most Sacred Majesty Queen Caroline ... Vol. II.* [HWV 264]. London: J. Walsh, [1743 or earlier]. 1f. (recto title, verso blank), [i] (blank), 2-86 pp., with *Coronation Anthem "The King Shall Rejoice"* [HWV 260] to pp. 55-86. Engraved throughout. **First Edition.** Smith p. 153, no. 1. This issue not in BUC. RISM H1181 and HH1181.

Binding worn, rubbed, and bumped. Slightly worn, soiled, stained, and browned; short tear to one leaf repaired with archival tape.

"Despite his involvement with opera, Handel found time for other musical activities in the 1720s. On 25 February 1723 he was made Composer of Music for His Majesty's Chapel Royal – an honorary appointment because, as an alien, he could not hold an office of profit under the Crown. The title seems simply to have given official recognition to his role in supplying occasional music for the Chapel Royal, which in the mid-1720s included three orchestrally accompanied anthems and the Te Deum in A, all based to some extent on works written for Cannons. An exceptional opportunity for ceremonial church music arose after the unexpected death of George I in June 1727. For the coronation of his successor George II and his consort Queen Caroline at Westminster Abbey on 11 October Handel provided four new anthems of great splendour, showing how much

he welcomed the chance to use the massed forces not available to him in the opera house. They included *Zadok the Priest*, which has been sung at every subsequent coronation of a British monarch. According to Burney (*Sketch*, p.34) Handel 'took offence' at being provided with the words of the anthems 'by the bishops', murmuring 'I have read my Bible very well, and shall chuse for myself.'" Anthony Hicks in *Grove Music Online* An attractive ensemble of lifetime first editions of Handel's sacred works, including the first edition of *Zadok the Priest*, (HWV 258), one of Handel's most iconic and recognizable works, still performed for every British coronation. (39715) \$6,000



First Edition of an Important Work in English Musical History

51. *Te Deum et Jubilate*, for Voices and Instruments perform'd before the Songs of the Clergy at the Cathedral-Church of St. Paul. [HWV 283]. [Full score]. London: Printed for & Sold by John Walsh Musick Printer and Instrument maker to his Majesty at the Harp & Hoboy in Catherine Street in the Strand. No. 212, [ca. 1732 or later].

Folio. Modern dark brown calf-backed marbled boards, titling gilt to spine. 1f. (title), [i] (blank), 2-71, [i] (blank) pp. Engraved throughout. Some minor browning; occasional slight soiling to edges; "E e" and an upside-down bass clef in contemporary manuscript to upper left margin of title.

First Edition, second issue (identical to the first issue except for the addition of "No. 212" to title). Smith p. 157, no. 2. BUC p. 424. RISM H1201 (one copy only in the U.S.).

Considered one of Handel's very first "English" compositions (along with the *Birthday Ode for Queen Anne* (Lang p. 698), the *Te Deum* was completed on 14 January 1713 in celebration of the treaty proclaiming the Peace of Utrecht between England and France. It

was first performed at St. Paul's on 7 July 1713.

"His first public church compositions were the *Te Deum* and *Jubilate*, given their official first performance on 7 July 1713 at the thanksgiving service celebrating the Peace of Utrecht, though they had been publicly rehearsed in March. ... His new *Te Deum* was sung in the king's presence on 26 September 1714." Anthony Hicks in *Grove Music Online*

An attractive lifetime first edition of a landmark work, both in the composer's oeuvre and in English musical history. (39622) \$3,200



18th Century Manuscript Collection Including 5 Works by Handel

52. 18th century English manuscript collection of psalms and anthems for voice or multiple voices and unrealized bass ca. 1760-1785. Includes an early setting of the famous Christmas hymn "Hark! the Herald Angels Sing." Oblong folio. Olive green leather-backed marbled boards. With manuscript index and ownership signature and date "Wm. Hopkins's Book 1 January 1787" to both pastedowns. Paper with watermark of J Whatman. Contains over 40 pieces scored for voice (or multiple voices) and unrealized bass by Alcock, Bishop, Bond, Brill, Broderip, Burgess, Clark, Down, Gregg, Handel, Hooper, Hughes, Jackson, Kent, Leach, and Newman, with several anonymous. Most notated on 10-stave rastrum-ruled paper in a single hand throughout, the last few pieces inverted. With occasional corrections in pencil and notes in an early hand in both pencil and ink. Contents as follows, by composer:

Alcock, John 1715-1806

- *Ps[alm] the 148th. Ye boundless realms of joy.* 9 pp.

Bishop, John 1665-1737

- *An anthem psalm 8th. O Lord O Lord O Lord our governer[!].* 8 pp.

Bond, Capel 1730-1790

- *Anthem Ps. 104 Verse 31st. The glory of the Lord.* 5 pp.

- *Lord o my soul bless praise.* 5-1/2 pp.

- *Anthem psalm 8th. O Lord our govenour[!] how excellent is thy name"* 4 pp. Inverted

Brill

- *5th anthem from the 65 psalm. Thou o God art praised in Sion.* 6 pp.

Broderip, John 1710-1771

- *Psalm 13. How long will thou forget me Lord.* 4 pp.

- *Ps. the 24th. Erect your heads eternal gates.* 2 pp. Inverted.

Clark, Jeremiah ca. 1669-1707

- *Bass to Te Deum. We praise thee O God.* 1 p.

- *Anthem. Taken out of the 55th Psalm. Hear my Prayer.* 5 pp.

- *An anthem from the 19th chapter of Revelations. I heard a voice from heaven.* 2 pp.

Down

- *Evening service. 98 psalm. O sing o sing unto the Lord.* 1 p.

Grigg

- *An anthem from ye 100 psalm. "O be joyful.* 4 pp.

- *An anthem psalm 68. Sing unto God.* 2 pp. Inverted.

Handel

- *Chorus from the Messiah by Handel. Great was the company of the preacher"* 3 pp.

- *An air taken from Judas Maccabeus. Arm arm ye brave.* 3-1/2 pp. + *Evening service.* 1-3/4 pp.

- *Recitt ... from the Messiah. Behold I tell you a mistery[!].* 5 pp.

- *An anthem taken out of the 1st chapter of 1st Book of Kings. Zadock the priest and Nathan the prophet.* 6 pp.

- *An anthem taken from the 19 chapter of Revelation[s]. Hallelujah for the Lord God omnipotent reigneth.* 6 pp.

Hooper, Edmund 1553-1621

- *An anthem psalm 133. Behold how good and joyfull[!] a thing it is.* 3 pp. Inverted.

- *An anthem from ye. 118 psalm. Upon ye the gates of righteousness.* 6 pp. Inverted.

Jackson [?William 1730-1803]

- *Air to ye 96 psalm. Sing to ye Lord a joyfull[!] song"* 6 pp.

- *Psalm 149th. O praise ye the Lord prepare your glad voice.* 2-1/2 pp. Inverted.

Kent, James 1700-1776

- *Anthem taken from the 55 Psalm. Hear hear my prayer.* 5 pp.

- *An anthem psalm 23. The Lord is my shepherd.* 7 pp.

- *An anthem the 29th psalm. Give the lord the honour due unto his name.* 12 pp.

- *An anthem out of the 1st of Cronicles[!] 29 Chap. 10, 11, 12 & 13. Blessed Blessed be thou Lord God of Israel our Father.* 6 pp.

- *An anthem psalm 103, 19th, 20, 21 & 22 verses. The Lord hath prepared a seat in Heavn[!].* 6 pp.

- *Anthem St. Matthew Chap. 25th Verse 31st. When the son of man shall come.* 7 pp.

- *An anthem psalm ye 119th. Lord what love have I.* 5 pp.

- *Sing o heav'ns.* "6-1/2 pp.

- *An anthem ps. 3d. Many are Lord how are they increased.* 4 pp.

- *Anthem 145 ps. All thy works praise thee o Lord.* 7 pp. Inverted.

Leach, James 1762-1798

- *A [!]cannan. Happy happy happy beyond description.* 6 pp.

Newman

- *Evening service. My soul doth magnifie[!] the Lord."* 3 pp. Inverted.

Anon.

- *Gloria patria. To Father, son, and holy gost[!].* 2 pp.

- *Hallelujah.* 1 p.

- *Treble to a farewell hymn. Adieu my friend.* 1 p.

- *An anthem part of the 107 psalm. O give thanks.* 8 pp.

- *An anthem taken out 72th psalm. Give the king thy judgement to God.* 6 pp. Inverted.

- *An introduction to morning and evening service. I will arise and go to my Father.* 2 pp. Inverted.

- *Gloria patrie. "To father, son & holy gost[!].* 1 p. Inverted.

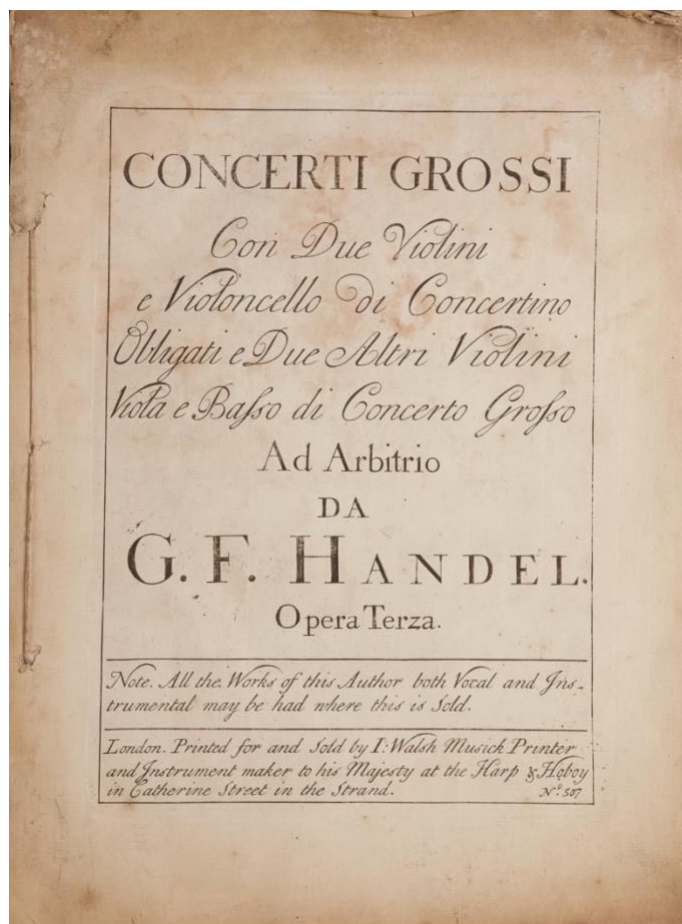
- *A hymn for Christmas day. Hark the hearld[!] angels sing.* 2 pp. Inverted.

- *Glory patri. Glory be to the father & to the son and to the holy gost[!].* 3 pp. Inverted.

- *An anthem psalm 29th. The Lord is king.* 7 pp. Inverted.

From the collection of musicologist William A. Little (1929-2019). Binding quite worn, rubbed, and bumped. Some internal wear, soiling, browning, foxing, and staining; several leaves slightly cropped, just touching text; several leaves removed. (38417) \$1,200

INSTRUMENTAL



Opus 3 Complete Set of Parts

53. *Concerti Grossi Con Due Violini e Violoncello di Concertino Obligati e Due Altri Violini Viola e Basso di Concerto Grosso Ad Arbitrio ... Opera Terza. Note. All the works of this Author both Vocal and Instrumental may be had where this is Sold.* [HWV 312–317]. [Complete set of parts]. London: Printed for and Sold by I: Walsh Musick Printer and Instrument maker to his Majesty at the Harp & Hoboy in Catherine Street in the Strand. No. 507, [ca. 1734].

7 volumes. Folio. Contemporary light blue wrappers with titles to uppers in contemporary manuscript. Housed in a custom-made full dark blue cloth box with titling gilt to spine. Wrappers quite worn, torn, and soiled, those to Violino primo part lacking. Somewhat worn, soiled, browned, and foxed; some small tears, not affecting music.

Violino primo: 1f. (recto title, verso blank), 24 pp., including 2 blanks

Violino secondo: 1f. (recto title, verso blank), 25 pp., including 2 blanks, with some pieces scored for flute, second oboe, and first and second concertino violins

Hautboy primo: 1f. (recto title, verso blank), 20 pp., including 2 blanks

Hautboy secondo: 1f. (recto title, verso blank), 16 pp., including 2 blanks, with parts for second flute and second violin

Viola: 1f. (recto title, verso blank), 16 pp., including 2 blanks

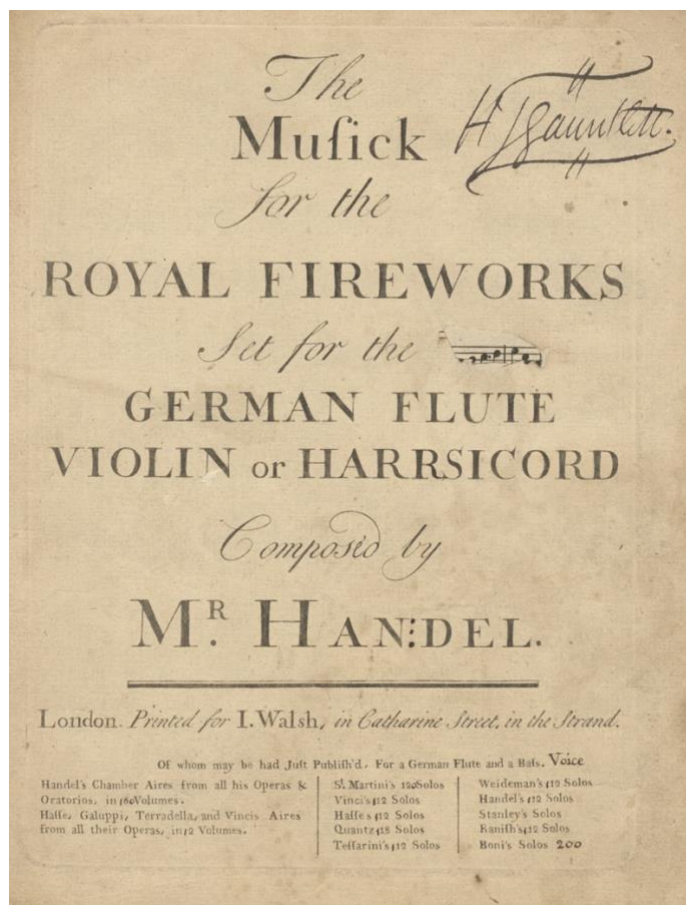
Violoncello: 1f. (recto title, verso blank), 16 pp., including 1 blank, with bassoon, violoncello, and basso continuo parts

Basso continuo: 1f. (recto title, verso blank), 16 pp.

First Edition, second issue. Rare. Smith p. 219, no. 2. H1241 and HH1241 (not distinguishing among issues; no copies in the U.S.). "This edition in seven parts contains the complete work as in No 1, except that it has a different Concerto No. 4 and Concerto V has three additional movements." Smith p. 219.

These Concerti Grossi were "compiled from existing material composed 1712–33; no known autographs of movements not otherwise identifiable." Anthony Hicks in *Grove Music Online*

Op. 3 was likely assembled by Walsh to meet public demand for large chamber ensemble music in the Italian style. Like Handel's *Concerti Grossi*, Op. 6, these concertos are Corellian in spirit. (39746) \$3,600



Instrumental Arrangements from a Number of Works

54. *The Musick for the Royal Fireworks Set for the German Flute, Violin, or Harrsicord*[!]. [HWV 351]. [Keyboard arrangement]. London: Printed for I. Walsh, in Catharine Street, in the Strand, [ca. 1760]. Small folio. Disbound. 1f. (recto title, verso blank), 21, [i] (blank) pp. Engraved throughout. Contemporary ownership inscription to upper outer corner of title "H [?]Gauntlett." Somewhat browned, foxed, and soiled,, heavier to lower and outer margins; hole to blank area of title, not affecting text; portion of lower outer margins of final two leaves reinforced.

First Edition. Rare. Smith p. 234, no. 6. BUC p. 442. RISM H1337.

The Musick for the Royal Fireworks, composed to celebrate the end of the War of Austrian Succession and the signing of the Treaty of Aix-la-Chapelle, was first performed on 27 April 1749.

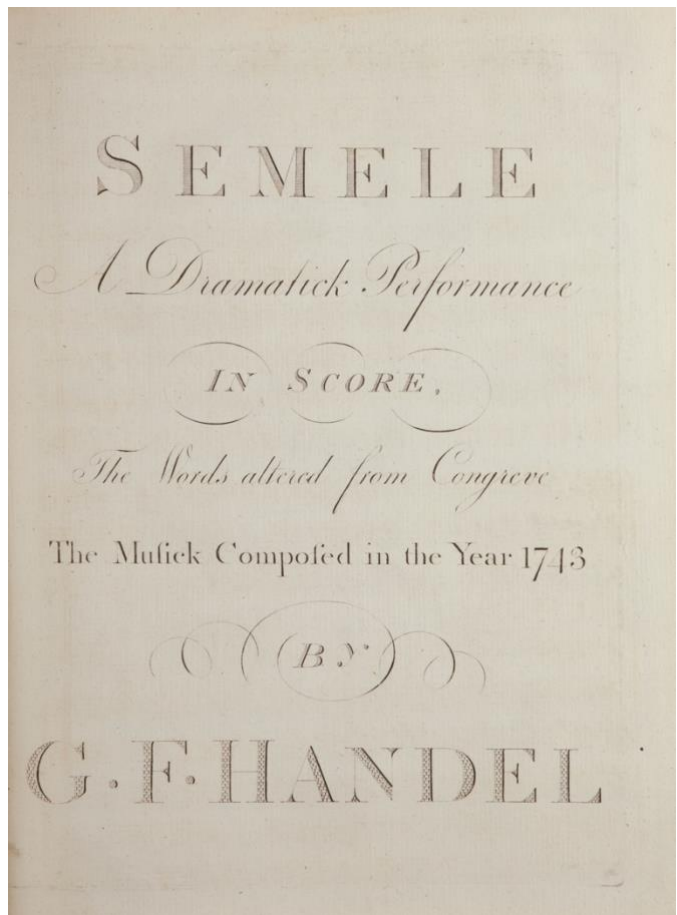
An attractive collection of celebrated instrumental selections from Handel's oeuvre, arranged for the accessible combination of flute or violin with harpsichord, and including, in addition to *The Musick for the Royal Fireworks*, a selection of marches, *Zadok the Priest* [HWV 58], and two airs from *Solomon* [HWV 67]. (39690) \$450

First Complete Scores of Two Works

FIREWORKS & SEMELE

55. *The Musick for the Royal Fireworks, Performed in the Year 1749.* [HWV 351]. [Full score]. [London]: [Arnold], [1788].

20 pp. Third edition. Smith p. 235, no. 9. RISM H1506 and HH1506. Arnold edition no. 24.



The Musick for the Royal Fireworks, first performed on 27 April 1749, was composed as part of the celebration in connection with the end of the War of Austrian Succession and the signing of the Treaty of Aix-la-Chapelle.

Bound with:

Handel. *Semele A Dramatick Performance In Score The Words altered from Congreve The Musick Composed in the Year 1743*. [HWV 58]. [Full score]. [London: Arnold, 1788]. 1f. (recto title, verso blank), 3-189, 190-191 (contents), [i] (blank) pp. **First complete edition**. Smith p. 149, no. 6. RISM H1507 and HH1507. Arnold edition nos. 24-28.

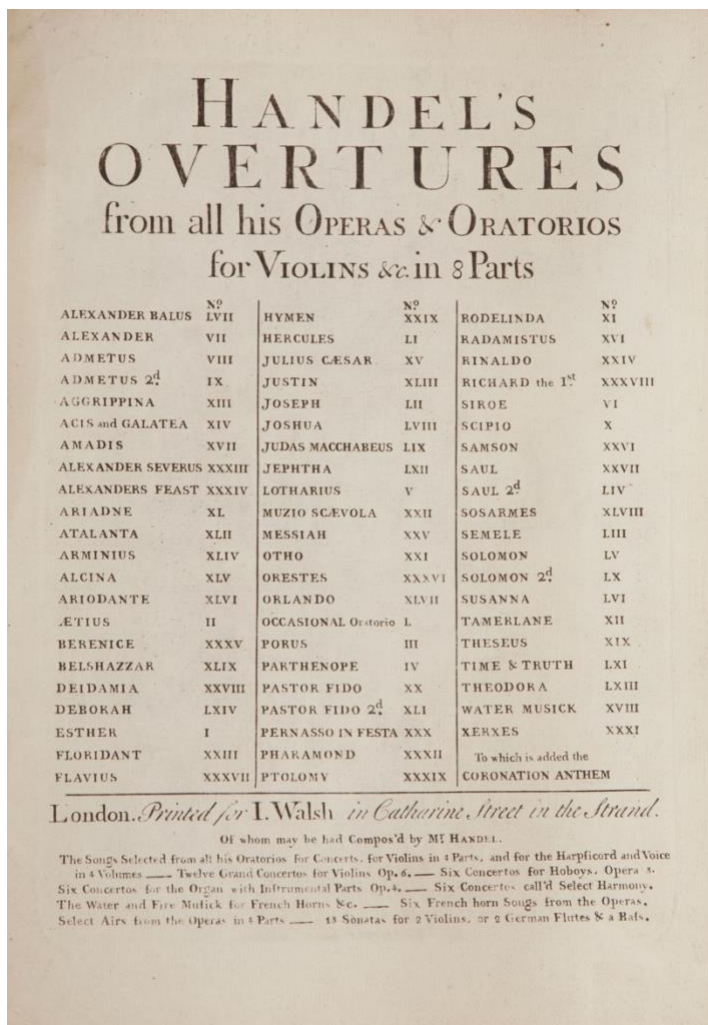
Semele, to a libretto by William Congreve (1670-1729), was first performed in London at Covent Garden on 10 February 1744.

Folio. Half dark brown leather with marbled boards. With "Fire Music. Semele. (A Dramatic Performance)" in contemporary manuscript to front pastedown. Engraved throughout. Binding worn, rubbed, and bumped; upper board detached; spine lacking. Fireworks title slightly soiled; occasional minor foxing, soiling, and browning; stain to upper right corner of p. 149 of *Semele*, not affecting music.

"[Handel] had previously presented works with classical subjects alongside oratorio proper, and the quality of *Acis and Galatea* and *Alexander's Feast* confirms that the genre was important to him. *Semele* was a superb continuation of that line." Anthony Hicks in *Grove Music Online*

The first complete full scores of both works. (39736)

\$1,000



**Complete Set of Parts,
With Interesting Publisher's Catalogue**

56. *Handel's Overtures from all his Operas & Oratorios for Violins &c. in 8 Parts Alexander Balus No. LVII ... Xerxes XXXI to which is added the Coronation Anthem.* [Complete set of parts]. London: J. Walsh, [ca. 1766].

8 volumes. Folio. Contemporary quarter calf with marbled boards, two red leather labels gilt to upper boards, one with the title and the other with "John Edward Madocks Esqr." (possibly the Madocks recorded as being President of the Apollo Society in 1785). Unpaginated. With small rectangular bookplate "Rich: Lloyd's Music Book Wrexham" to front pastedowns of each volume and "John Massie of Coddington" (plus "John Massie of Cobbington" to violino primo part) printed to front free endpapers and several blank pages of each volume; "Alto Viola John Massie Coddington" in contemporary manuscript to upper margin of title of viola part. Narrow slip of paper laid in preceding first page of music to basso part with "Basso" in contemporary manuscript; small slip of paper with modern notation laid in to second page of overture to Berenice with annotation "2nd time see M.S." in pencil below. Bindings quite worn, rubbed, and bumped; several spines lacking or detached. Some internal wear, soiling, stains,

and tears; very occasional worming; a few leaves detached.

Violino primo: 1f. (recto title, verso blank), 118 pp. including 10 blanks.

Violino secondo: 1f. (recto title, verso blank), 102 pp. including 10 blanks. Includes Longman and Lukey catalogue.

Violino terzo: 1f. (recto title, verso blank), 46 pp. including 9 blanks. With occasional parts for trumpet and horns.

Tenor [viola]: 1f. (recto title, verso blank), 69 pp. including 11 blanks. Includes Longman and Lukey catalogue.

Hautboy primo: 1f. (recto title, verso blank), 102 pp. including 12 blanks.

Hautboy secondo: 1f. (recto title, verso blank), 96 pp. including 10 blanks.

Basso [bassoon and violoncello]: 1f. (recto title, verso blank), 103 pp. including 12 blanks; final two pages of music on one large folding leaf connected to antepenultimate page.

Basso continuo: 1f. (recto title, verso blank), 106 pp. including 9 blanks.

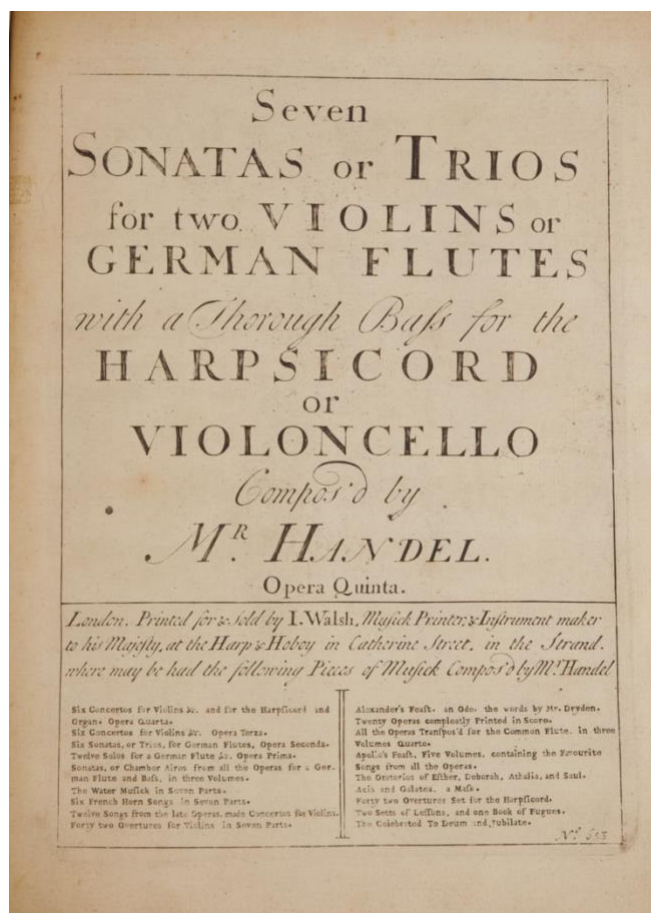
Bound with:

Musicseller's catalogue at conclusion of second violin and viola parts. 1f. *New Music, Engraved, Printed, Published & Sold by Longman, Lukey, and Co. At No. 26, Cheapside, London, And may be had at most Music and Booksellers throughout England, Scotland and Ireland. Music growing more Universal encourages us to Print regular a Monthly List of all New Music Publish'd in London, which will be sent Gratis to such Ladies, Gentleman, Dealers, &c., as please to send their Directions ... For Concerts ... For the Harpsichord, Organ, or Forte Piano ... Violin Music ... For a Violoncello and Tenor ... German Flute Music ... Guitar Music ... For*

Horns, Clarinets or Hautboys. ... Vocal Music, Cantatas, Songs, &c. ... Vocal Music, Divine & Moral ... Good Allowance to Merchants, Captains of Ships, Shopkeepers, Dealers &c Orders from the Country, punctually Answer'd.

Smith p. 300, no. 39. BUC p. 421. RISM H1285 (many copies incomplete). Smith notes that this edition is "Generally from the plates of No. 38, with a new titlepage, and the addition of the Eleventh Collection (No. 30) to all the parts with its original pagination. Sets do not entirely agree, especially with regard to the Violino Terza (!) Violino Primo Ripieno, Corno and other odd parts. Some pages are from new plates and these may differ in the various copies, some of which were apparently issued by Randall (1766 or later) with the Walsh titlepage and imprint." As the plates for this set are drawn from several issues, the printed pagination is inconsistent, with alternate page numbers occasionally added.

The Longman and Lukey catalogue found in the parts for second violin and viola includes, on its verso, a list of musical instruments, strings, and instrumental parts offered for sale. Of particular note in the sheet music section are several items of Jewish interest, including "Jews Airs as sung by Signor Leoni." Leoni was a German-Jewish cantor/tenor who had a career singing both traditional cantorial music at the Great Synagogue in London and theatrical music on the London stage. (39729) \$1,800



Trio Sonatas, Opus 5

57. *Seven Sonatas or Trios for two Violins or German Flutes with a Thorough Bass for the Harpsicord or Violoncello ... Opera Quinta.* [HWV 396-402]. [Complete set of parts]. London: Printed for & Sold by I. Walsh, Musick Printer, & Instrument maker to his Majesty, at the Harp & Hoboy in Catherine Street, in the Strand. where may be had the following Pieces of Musick Compos'd by Mr. Handel ... No. 653, 1739.

Three volumes. Folio. Modern quarter light tan leather with mottled dark pink boards, spine in decoratively blindstamped compartments, dark red leather title labels gilt. Engraved throughout. Sonata numbers in early manuscript to upper outer corners. Some markings in pencil, including an "x" before a few pieces in the basso part. Binding slightly worn; gilt to title labels mostly lost. Lower half of outer margin of final leaf of basso part lacking, affecting clefs but not music to verso; occasional browning and mild marginal soiling.

Violino primo: 1f. (recto title, verso blank), 27, [i] (blank) pp.

Violino secondo: 1f. (recto title, verso blank), 25, [i] (blank) pp.

Basso [continuo]: 1f. (recto title, verso blank), [i] (blank), 2-8, [i] (blank), 10-21, [i] (blank), 23-26 pp.

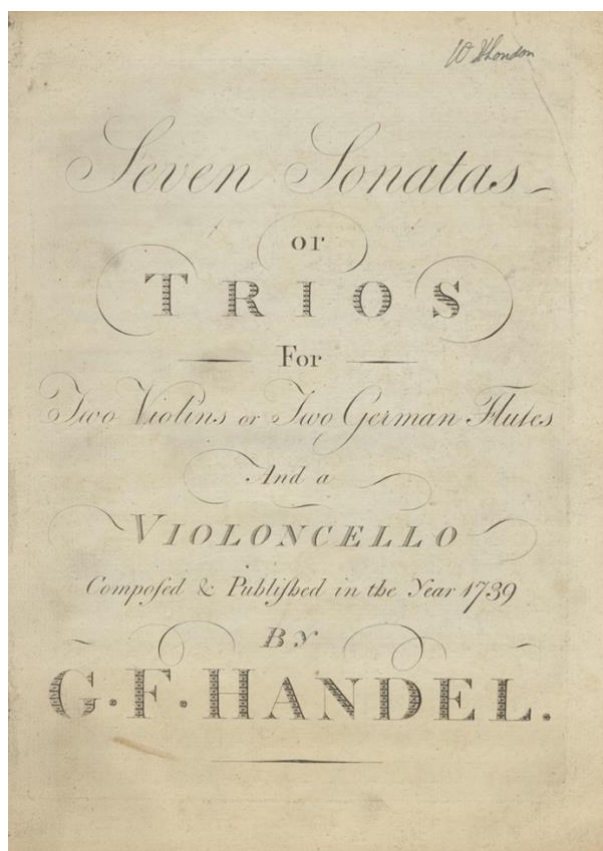
First Edition, first issue. Smith p. 246, no. 1. BUC p. 442. RISM H1352 and HH1352.

"The form of all the sonatas is invariably based on the four movements of the sonata da chiesa, though extra movements in dance style are often added. ... The publication of a second set of seven trio sonatas as op. 5 in

1739 seems to have been authorized by Handel, since nos. 5 and 6, so numbered, are extant in autograph."
Anthony Hicks in *Grove Music Online*

Handel's trio sonatas reflect the influence of Roman violinist and composer Arcangelo Corelli (1653-1713), with whom he collaborated in 1708 for *La resurrezione* (HWV 47), led from the violin by Corelli.

An attractive first edition of Handel's opus 5 trio sonatas, reflecting the popularity of Italian-style chamber music in 18th century London. (39734) \$2,200



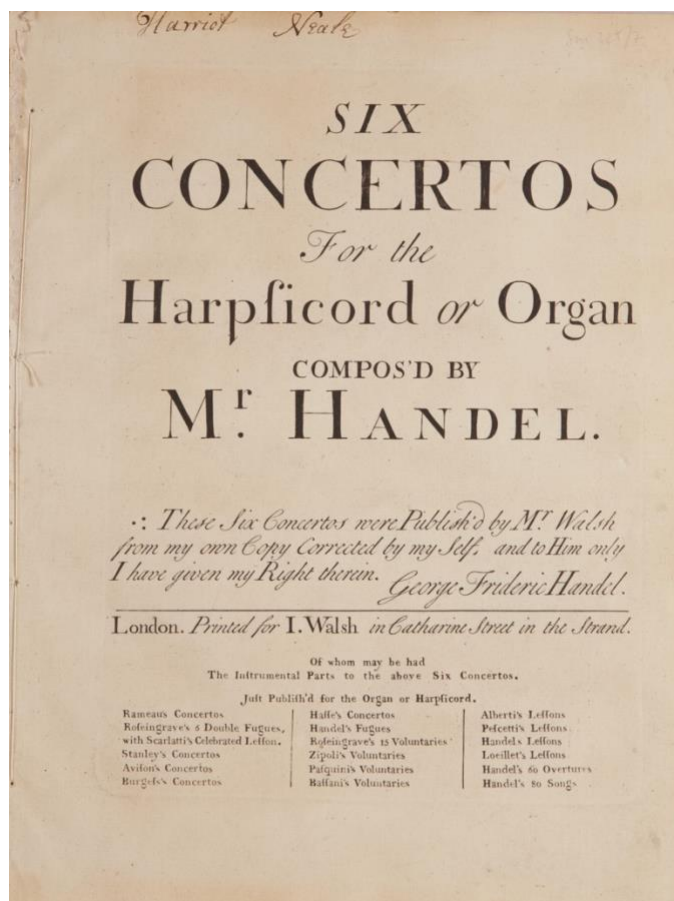
First Edition of the Full Score

58. *Seven Sonatas or Trios For Two Violins or Two German Flutes And a Violoncello Composed & Published in the Year 1739*. [HWV 396-402]. [Op. 5, Arnold's Edition No. 48-49]. [Score]. London: Arnold, 1789.

Folio. Disbound. 1f. (recto title, verso blank), 3-59 pp. Engraved throughout. "W.H. London" in manuscript to upper margin of title.

First Edition of the score, previously published in parts only. Smith p. 247, no. 5. HWV 396-402 Vol. III, p.183. RISM H1514.

Dr. Arnold's edition of the collected works of Handel was published in 180 numbers between 1787 and 1797. It was the earliest attempt at producing such an undertaking of any major composer. (39719) \$300



“The Organ Concerto was Effectively Handel’s Own Invention”

59. *Six Concertos for the Organ and Harpsichord: Also For Violins, Hautboys, and other Instruments in 7 Parts ... Opera Quarta.* [HWV 289-294]. [Complete set of parts]. London: Printed for & Sold by I. Walsh, Musick Printer, and Instrument maker to his Majesty, at the Harp & Hoboy, in Catherine Street, in the Strand. No. 647, [1738].

9 parts. Folio. Disbound and newly-sewn. In a custom-made marbled board folder with manuscript title label to upper and spine. Early signature of "Robert Halhed Esq." to upper margins of 5 of the parts partially trimmed), possibly the Jamaican citizen Robert Halhed described as a surgeon of St. Thomas in the Vale who resided in England from 1755 where he became a successful and prosperous merchant; he and his family were buried in the Cloisters of Westminster Abby. See Powers: *A Parcel of Ribbons. Eighteenth century Jamaica viewed through family stories and documents*. Online site accessed March 30, 2024. Some minor browning and soiling to several leaves.

Violino primo: 1f. (title), 4, [i] (blank), 6-13 pp.

Violino secondo: 1f. (title), 5, [i] (blank), 7-11 pp.

Viola: 1f. (title), [i] (blank), 2-9 pp.

Basso: 1f. (title), 11 pp. (page 11 misnumbered "9")

Violino primo [Ripieno]: 1f. (title), [i], (blank), 4-9 pp.

Violino secondo [Ripieno]: 1f. (title), [i], 4-8 pp.

Basso [Ripieno]: 1f. (title), 9 pp.

Hautboy primo: 1f. (title), 8 pp.

Hautboy secondo: 1f. (title), 7 pp. (with page 11 of the Violino secondo part supplied as page 7)

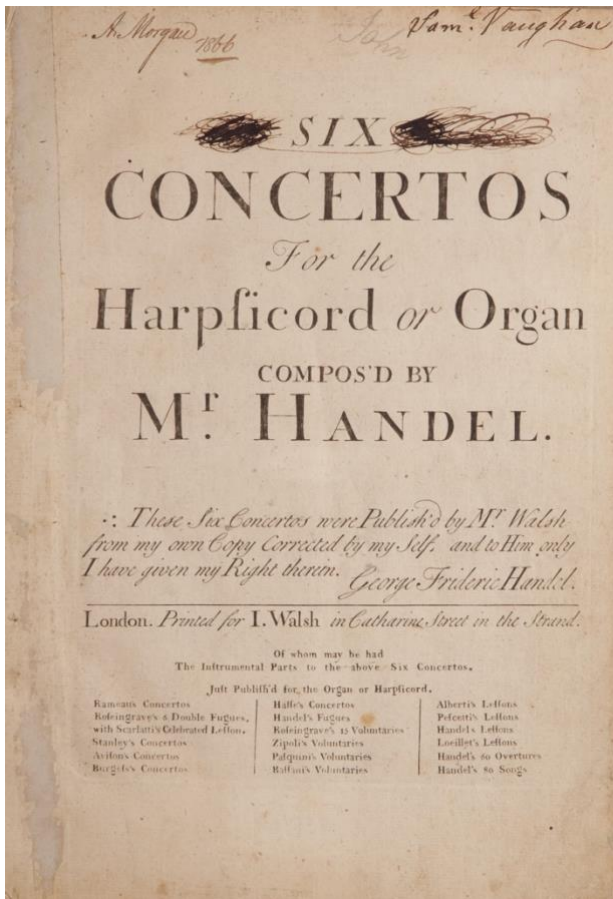
First Edition, first issue, rarely found complete. Smith p. 224, no. 2, with contemporary manuscript additions as described in Smith p. 225. BUC p. 441. RISM H1224 and HH1224 (2 copies only in the U.S., not distinguishing between issue).

Together with:

Six Concertos For the Harpsichord or Organ ... These Six Concertos were Publish'd by Mr. Walsh from my own Copy Corrected by my Self, and to Him only I have given my Right therein. George Frideric Handel. London: I. Walsh in Catherine Street in the Strand, [ca. 1750]. [Op. 4; HWV 289-294]. [Keyboard score]. Folio. Disbound and sewn. 1f. (title), [1] (blank), 2-18, [i] (blank), 20-48 pp. Engraved. With printed note to foot of title "Of whom may be had The Instrumental parts to the above Six Concertos" followed by a list of 17 Walsh publications in three columns commencing with *Rameau's Concertos* and ending with *Handel's 80 Songs*. Early signature of "Harriot Neale" to upper margin of title. Smith p. 225, no. 7. BUC p. 441 ("a re-issue with a new titlepage"). RISM H1212.

Handel composed three sets of organ concertos in London between 1735 and 1736; they received their first performances at the Theatre Royal, Covent Garden during this period.

"The organ concerto was effectively Handel's own invention, allowing him to display his abilities in both performance and composition simultaneously, and most of his oratorio concerts included one or more from 1735 onwards. Six (one originally a harp concerto, delicately scored for muted strings and recorders) were collected and published by Walsh in 1738 as Handel's op.4. No.2 in B♭ and no.3 in G minor, the earliest to be composed, draw on the op.2 trio sonatas for their material, and no.5 is simply an arrangement of a recorder sonata, but nos.1 in G minor and 4 in F are more expansive and original pieces. The Andante second movement of the latter imaginatively blends an organ registration of 'Open Diapason, Stopt Diapason & Flute' with pianissimo strings." Anthony Hicks in Grove Music Online. (39739) \$3,000



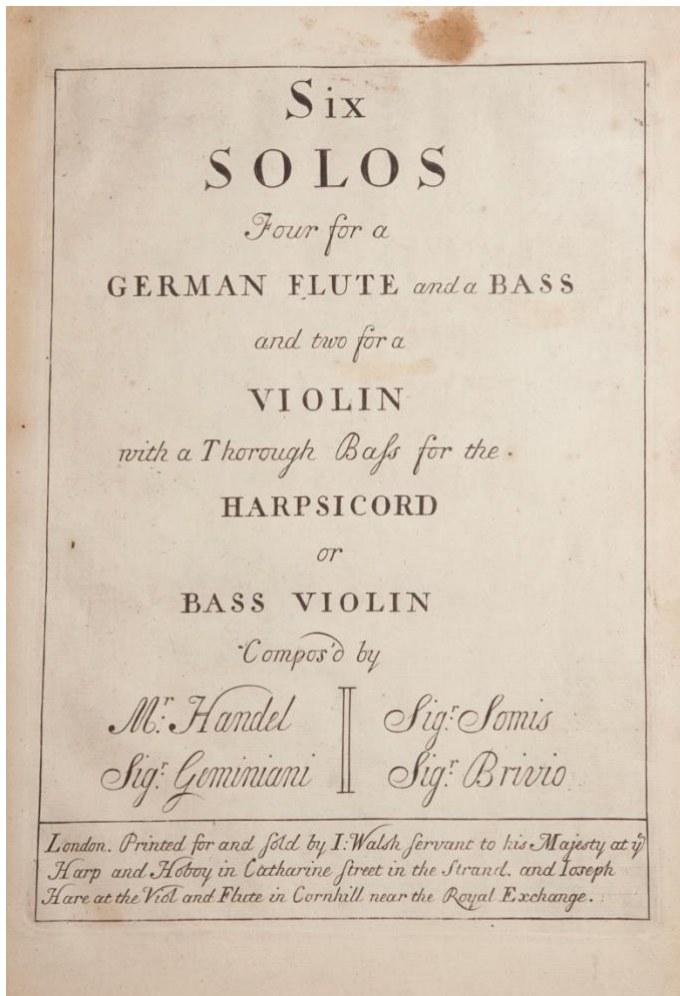
With Manuscript Revisions and Performance Instructions

60. *Six Concertos for the Harpsichord or Organ ... These Six Concertos were Publish'd by Mr. Walsh from my own Copy Corrected by my Self and to Him only I have given my right therein. George Frideric Handel* [HWV 289-294; Op. 4]. London: Printed for I. Walsh in Catharine Street in the Strand. Of whom may be had The Instrumental Parts to the above Six Concertos, [ca. 1750].

Folio. Modern gray paper boards with early dark red leather spine gilt. 1f. (recto title, verso blank), [i] (blank), 2-18, [i] (blank), 20-48 pp. Engraved. With early signature of "Faml. [Family] Vaughan" and later dated signature of "A. Morgau 1866" to blank upper margin of title. With extensive markings and annotations in both pencil and ink to Concertos II and V, some 19th century or earlier, including performance directions for organ; additional notation in manuscript to 15 measures on overpastes in a 19th century hand to Concerto II representing an alternate version. Later penciled note to front endpaper relative to the present publication. Binding slightly worn; minor fraying to spine. Somewhat worn and browned.

First Edition, later issue (with new title page but old form of sharps). Smith p. 225, no. 7 (a variant with the word "Six" printed in the line below the imprint). Hoboken 5, 152. BUC p. 441. RISM H 1212 (not distinguishing among issues.)

"The organ concerto was effectively Handel's own invention, allowing him to display his abilities in both performance and composition simultaneously, and most of his oratorio concerts included one or more from 1735 onwards. Six (one originally a harp concerto, delicately scored for muted strings and recorders) were collected and published by Walsh in 1738 as Handel's op.4. No.2 in B♭ and no.3 in G minor, the earliest to be composed, draw on the op.2 trio sonatas for their material, and no.5 is simply an arrangement of a recorder sonata, but nos.1 in G minor and 4 in F are more expansive and original pieces. The Andante second movement of the latter imaginatively blends an organ registration of 'Open Diapason, Stopt Diapason & Flute' with pianissimo strings." Anthony Hicks in Grove Music Online. A copy worthy of further research. (39755) \$1,500



The Only Contemporary Source

61. *Six Solos Four for a German Flute and a Bass and two for a Violin with a Thorough Bass for the Harpsicord or Bass Violin. Compos'd by Mr. Handel, Sigr. Geminiani, Sigr. Somis, Sigr. Brivio.* [HWV 374-76]. London: Printed for and Sold by I: Walsh Servant to his Majesty at ye Harp and Hoboy in Catharine Street in the Strand and Ioseph Hare at the Viol and Flute in Cornhill near the Royal Exchange, [1730].

Folio. Full modern marbled boards with paper title label gilt to spine. 1f. (recto title, verso blank), [i] (blank), 11, [i] (blank), 12-20 pp. Engraved throughout. Occasional light foxing, staining, and soiling, mostly to margins and to title. In very good condition overall.

First Edition. Rare. Smith p. 241, no. 1. RISM H1345 and HH1345.

The three sonatas that open this collection, HWV 374-76, were believed by musicologist Friedrich Chrysander (1826-1901) to be early works of Handel; the sonatas thus became known as the "Hallenser Sonaten."

The present 1730 edition is the sole contemporary source for the first two sonatas; the third exists in two scribal copies in the Gerald Coke Handel Collection at the Foundling Museum, London. The final three sonatas of

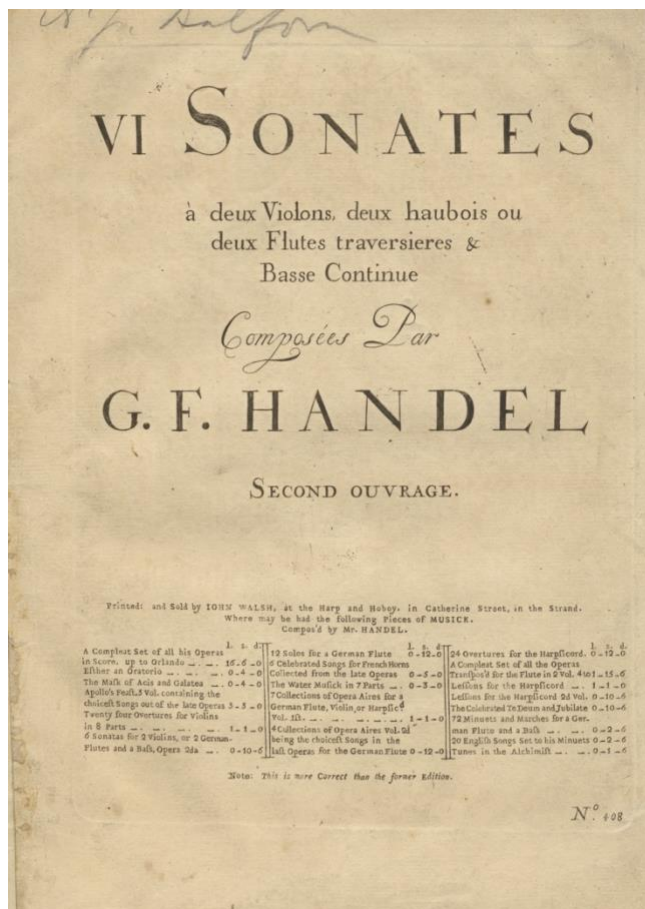
the collection (IV, V, and VI) are by Brivio (fl. 1730), Francesco Geminiani (1687-1762), and Giovanni Battista Somis (1686-1763) respectively.

Brivio's identity is not well established, but it seems that he was an Italian composer, possibly an impresario, singing teacher, and violinist, born in Milan and the end of the 17th century and died there in ca. 1758. "18th-century sources ... blur the distinction between two or more musicians active in Milan by failing to give first names. Only the revised edition of Mancini (1777) supplies Giuseppe Ferdinando as the composer's first names and describes him as a prominent Milanese singing teacher without identifying him with the violinist, composer and impresario also active in Milan. In fact a family of Brivios could be involved, including an older singing teacher, Carlo Francesco Brivio, who appeared in Milanese operas of 1696, *Teodolinda* and *L'Etna festante*, the librettos for which call him 'musicò di S.E. il Castellano' (the castle commander's musician)." Sven Hansell in Grove Music Online

Geminiani was an Italian composer, violinist and theorist. "His contemporaries in England considered him the equal of Handel and Corelli, but except for the concerti grossi op. 3, a few sonatas and the violin treatise, little of his musical and theoretical output is known today. He was, nevertheless, one of the greatest violinists of his time, an original if not a prolific composer and an important theorist. ... Perhaps because some of Brivio's arias were used in pasticcios at the King's Theatre or because Brivio's pupils Giulia Frasi (according to Burney) and Visconti sang in these pasticcios, Loewenberg and others have supposed that Brivio was in London about 1742-5; no document proving a visit has come to light, however. Even though certain arias were published by Walsh, the pasticcios *Gianguir*, *Mandane* (both 1742) and *L'incostanza delusa* (1745; with music from Brivio's earlier opera of that name) were not especially popular with London audiences." Enrico Careri in Grove Music Online

Somis was a pupil of Corelli. He worked in Rome and Turin, and toured in France where he performed before the *Concert Spirituel* in 1733. His students included Gaetano Pugnani (1731-1798) and Jean-Marie Leclair. Neither Brivio nor Somis is known to have visited England, although Brivio had some association with the London theatrical scene in the 1740s.

The sole contemporary source for two sonatas of Handel, HWV 374-75. (39635) \$2,000



Op. 2 Trio Sonatas, in the Corellian Style

62. *VI Sonates a deux Violons, deux haubois ou deux Flutes traversieres & Bass Continue ... Second ouvrage ... Note: This is more Correct than the former Edition ... No. 408.* [HWV 386-391]. [Complete set of parts]. 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. Compos'd by Mr. Handel ..., [ca. 1733-34].

Three volumes. Folio. Modern paper wrappers with part names printed to upper outer corners. Occasional early minor annotations in both pencil and ink; ownership inscription to titles. Wrappers slightly soiled. Some light browning; a number of outer margins trimmed, just touching staff lines; most leaves discreetly reinforced with narrow strip of tape to gutter; paper repair to lower margin of final leaf of first violin part; loss to upper outer corner of title to bass part, not affecting text.

Traversa/Violino primo: 1f. (recto title, verso blank), [i] (blank), 2-25, [i] (blank) pp.

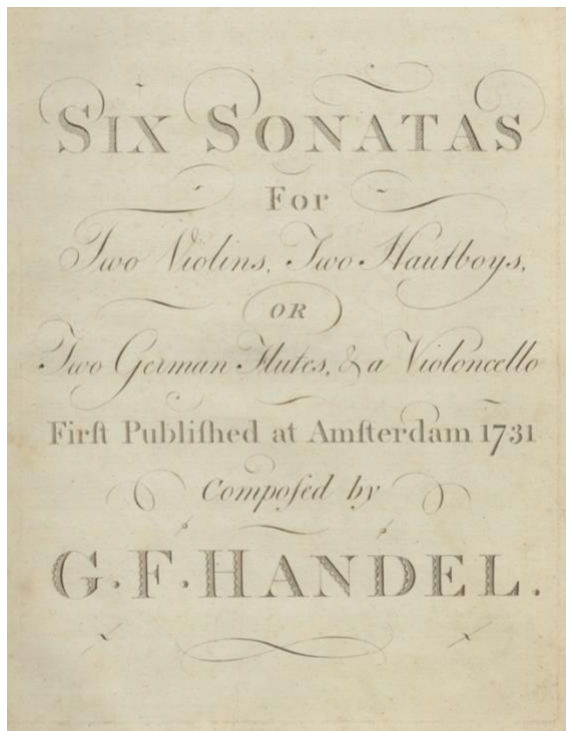
Violino secondo: [i] (blank), 2-16, [i] (blank), 17-19 pp.

Violoncello e cimbalò: 1f. (recto title, verso blank), [i] (blank), 2-6, [i] (blank), 8-11, [i] (blank). 13-22

First Edition, third (or possibly second) issue. Smith p. 244, no. 3 (no copies of the second issue located). BUC p. 442. RISM H1347 and HH1347.

"Handel's chamber music consists almost entirely of solo sonatas and trio sonatas, but defining the exact canon is difficult because of the odd circumstances of the earliest publications; there are also problems of attribution. ... A set of six trio sonatas ... were published about 1730 with the false imprint of Jeanne Roger, but the issue was in fact the work of Walsh, who shortly afterwards published revised versions under his own imprint. The purpose of this deceit remains unexplained, though it may have been designed to force Handel into allowing the music to appear. ... The trio sonatas also follow the sonata da chiesa form. Autographs of the op. 2 set are lacking, and so their dates have to be guessed from their style and relationship to other works. According to a note made by Charles Jennens, no.2 in G minor was 'compos'd at the age of 14', and certainly appears to be a very early work, but if the age cited (presumably from a comment by Handel himself) has the same degree of error as the ages mentioned in Mainwaring's Memoirs, a date of about 1703 is more likely, especially as the music is indebted to Bononcini's Cefalo of 1702. The other op. 2 sonatas have relationships with works of the Cannons period (1717-18) and were probably composed or reworked shortly afterwards." Anthony Hicks in Grove Music Online

A lifetime first edition of Handel's Op. 2 trio sonatas in the Corellian style, elegantly engraved. (39737) \$1,800

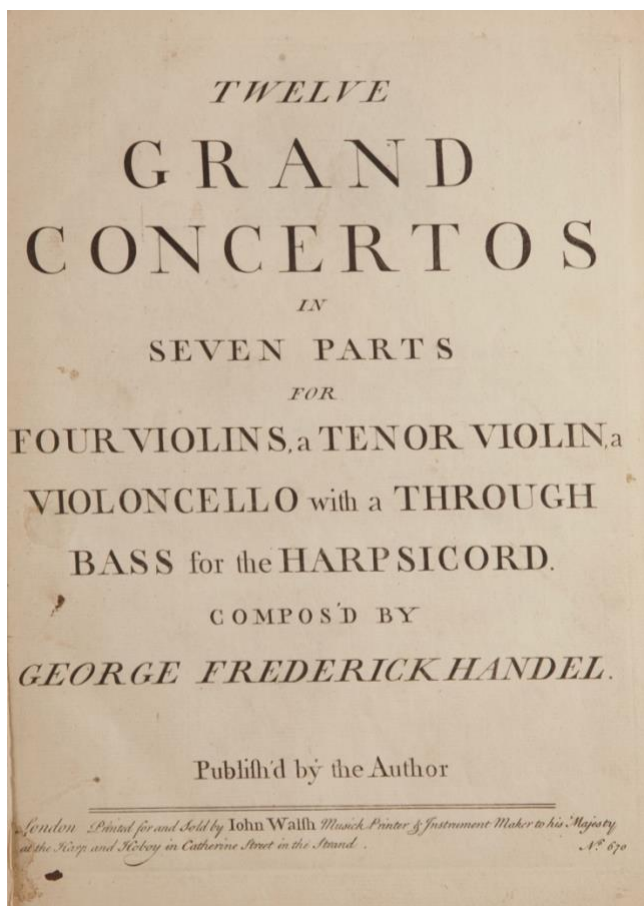


First Edition of the Score

63. *Six Sonatas For Two Violins, Two Hautboys, or Two German Flutes, & a Violoncello. First Published at Amsterdam 1731.* [Op. 2, Arnold's Edition No. 47-48]. [Score]. London: Arnold, 1789. Folio. Disbound. 1f. (recto title, verso blank), 3-60 pp. Engraved throughout. Without the frontispiece found in some copies.

First Edition of the score, previously published in parts only. Smith p. 245, no. 7. HWV 386-391 Vol. III, p. 169. RISM H1513.

Dr. Arnold's edition of the collected works of Handel was published in 180 numbers between 1787 and 1797. It was the earliest attempt at producing such an undertaking of any major composer. (39716) \$300



"An Apotheosis of the Baroque Concerto"

64. *Twelve Grand Concertos in Seven Parts for Four Violins, a Tenor Violin, a Violoncello with a Through Bass for the Harpsicord ... [Op. 6] No. 670.* [HWV 319-330]. [Complete set of parts]. London: Publish'd by the Author ... Printed for and Sold by John Walsh Musick Printer & Instrument Maker to his Majesty at the Harp and Hoboy in Catherine Street in the Strand. No. 670, [ca. 1740].

7 volumes. Folio. Uniformly bound in 19th-century black morocco-backed boards with dark blue pebbled cloth boards, titling and gilt rules to spine, upper edge gilt, marbled endpapers.

Violino primo concertino: 1f. (title), 1f. (recto Privilege of King George II dated October 31, 1739, to Handel and John Walsh, verso blank), 1f. (list of subscribers), [i] (blank), 2-65, [i] (blank) pp.

Violino II concertino: 1f. (title), [i] (blank), 2-52, [i] (blank), 53-56, [i] (blank) pp.

Viola: 1f. (title), 1f. (Privilege of King George II dated 1750, to Giovanni Chinzer), [i] (blank), 2-12, [i] (blank), 14-25, [i] (blank), 27-32, [i] (blank), 34-44, [i] (blank), 46-48 pp. (the privilege to Chinzer seems to have been bound in at a later date and not part of the original publication; in addition, it suggests that Chinzer, an Italian trumpeter, impresario, and composer, lived at least until 1750-1751).

Violoncello: 1f. (title), [i] (blank), 2-14, [i] (blank), 16-44, [i] (blank), 45-48, [i] (blank) pp.
Violino primo ripieno [1ripieno]: 1f. (title), [i] (blank), 2-8, [i] (blank), 10-12, [i] (blank), 14-52 pp.
Violino secondo ripieno: 1f. (title), 34, [i] (blank), 36-46 pp.
Basso continuo: 1f. (title), 9, [i] (blank), 11-38, [i] (blank), 40-42 pp. Engraved.

List of subscribers with "Subscribers Copy" in ink in early manuscript to upper margin, together with annotations next to several subscribers' names, including "Org[ani]st of Strasbourg;" "2 Sets" to the names of Charles Jennens and The Musical Society at Oxford; and the addition of the name "P. Selsea." Violoncello part with numerous contemporary manuscript figures and accidentals in ink throughout. Binding slightly worn, rubbed, and bumped; front free endpaper to Violino Primo part detached. Minor soiling, mostly to titles and blank margins; occasional light wear, show-through, small stains, and very light foxing to Viola and Violoncello parts; Violino primo concertino part partially split; small tear to title of Basso continuo, not affecting text. In very good condition overall.

First Edition, first issue. Smith p. 222, no. 2. HWV p. 74. BUC p. 441. RISM H1254 and HH1254.

"The 12 concerti grossi or 'Grand Concertos' written in a burst of creative energy in September and October 1739 were consciously conceived as an integral set, clearly in emulation (though not imitation) of Corelli's famous set with the same opus number and the same scoring for a concertino of two violins and cello with four-part ripieno strings and continuo. (Handel later added oboe parts to nos. 1, 2, 5 and 6, mostly doubling the ripieno violins.) Each concerto has an individual form. Many movements blend inextricably the majesty of the French manner with italianate fluency, and a prodigious stream of invention coupled with intensity of feeling is maintained throughout the set. The fact that earlier material is sometimes drawn upon (three of the concertos are based on the overture to the Ode for St Cecilia's Day and the two 'Second Set' organ concertos) does not diminish the achievement, since the adaptations are fascinating and often radical in themselves, and the recognition that several thematic elements are derived from Scarlatti's Essercizi simply leads to admiration of the way Handel transforms them and uses them to build larger structures. The Polonaise in no. 3 and the grave Musette of no. 6 are haunting amplifications of standard dance forms. The set is an apotheosis of the Baroque concerto, to be set alongside the Brandenburg Concertos of Bach, as well as an epitome of Handel's art, drawing on many sources and influences and uniting them in a style uniquely his own." Anthony Hicks in *Grove Music Online*.

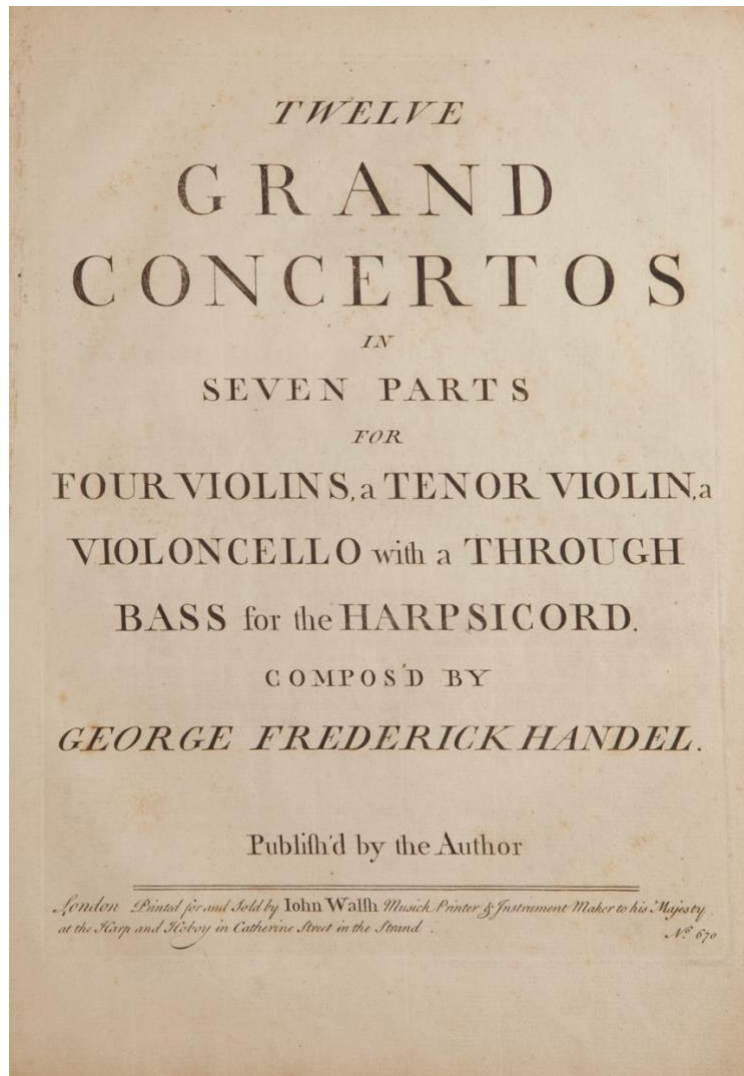
An attractive set of complete parts of one of Handel's most masterful works, published by the composer.
(39611) \$4,200

In Contemporary Bindings

65. *Twelve Grand Concertos in Seven Parts for Four Violins, a Tenor Violin, a Violoncello with a Through Bass for the Harpsicord ... [Op. 6] ... No. 670.* [HWV 319-330]. [Complete set of parts]. London: Publish'd by the Author ... Printed for and Sold by John Walsh Musick Printer & Instrument Maker to his Majesty at the Harp and Hoboy in Catherine Street in the Strand. No. 670, [ca. 1740].

7 volumes. Folio. Uniformly bound in dark brown 18th century calf-backed marbled boards with dark red leather title labels gilt to uppers. Engraved throughout, save for typeset Privilege. Bindings quite worn, rubbed, and bumped; title label to violino primo ripieno lacking. Occasional signs of wear, foxing, browning, and soiling; minor loss to outer margin and small tear to p. 9 of Violoncello part, not affecting music.

Subscribers include 6 members of the royal family; Handel's associate, the librettist Charles Jennens (1700-1773); and the composer [Willem] De Fesch (1687-1761), with contemporary annotations adding "2 Sets" for subscribers Charles Jennens and the Musical Society at Oxford.



Violino primo concertino: 1f. (recto title, verso blank), 1f. (recto Privilege of King George II dated October 31, 1739, to Handel and John Walsh, verso blank), 1f. (list of subscribers), [i] (blank) 2-65, [i] (blank) pp.

Violino II concertino: 1f. (recto title, verso blank), [i] (blank), 2-52, [i] (blank), 53-56, [i] (blank) pp.

Violino primo ripieno: 1f. (recto title, verso blank), [i] (blank), 2-8, [i] (blank), 10-12, [i] (blank), 14-52 pp., with 2 ff. modern manuscript in ink of primo concertino and cello parts.

Violino secondo ripieno: 1f. (recto title, verso blank), 34, [i] (blank), 36-46 pp.

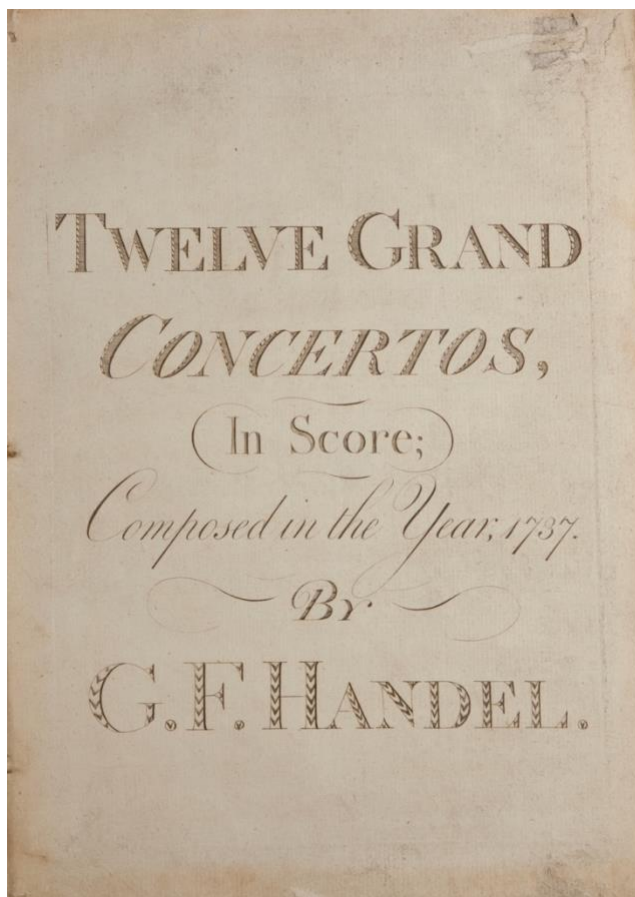
Viola: 1f. (recto title, verso blank), [i] (blank), 2-12, [i] (blank), 14-25, [i] (blank), 27-32, [i] (blank), 34-44, [i] (blank), 46-48 pp.

Violoncello: 1f. (recto title, verso blank), [i] (blank), 2-14, [i] (blank), 16-44, [i] (blank), 45-48, [i] (blank) pp.

Basso continuo (from a later issue): Twelve Grand Concertos For Violins &c. in Seven Parts ... Opera Sexta. 3d Edition. London: Walsh, 1746. 1f. (recto title, verso blank), 9, [i] (blank), 11-38, [i] (blank), 40-42 pp. With "2" in contemporary manuscript to center upper margin to each leaf. Smith 4, pp. 222-223. RISM H1256 and HH1256.

First Edition, first issue (all but the basso continuo part). Smith p. 222, no. 1. BUC p. 441. RISM H1254 and HH1254.

A complete set of parts, assembled in the 18th century, one of Handel's most masterful works, published by the composer. (39728) \$3,500



First Full Score of the Concerti Grossi

66. *Twelve Grand Concertos In Score Composed in the Year 1737*. [HWV 319-330]. London: Arnold, 1789.

Folio. Disbound. 1f. (recto title, verso blank), 3-220 pp. Engraved throughout. Slightly browned; title worn and soiled at margins, with minor abrasion to blank upper outer corner; stain to upper margin of p. 43; final leaf soiled, mostly at corners and margins. In very good condition overall.

First Edition in score. Smith p. 223, no. 6. RISM H1519 and HH1519. Arnold edition no. 60-64. Composed in 1739, not 1737 as the title erroneously states.

"For the concerts at Lincoln's Inn Fields and also (unusually) with publication in mind, Handel composed a set of concerti grossi or 'Grand Concertos' in a single burst of creative energy between the end of September and the end of October 1739. They were performed in the intervals of the concerts and in April 1740 were published by Walsh with an impressive subscription list led by six members of the royal family (fig.1). Their designation

as Handel's op.6, though perhaps fortuitous as merely following the issue of a second set of trio sonatas as op.5, was nevertheless a significant echo of Corelli's much admired set of concertos with the same opus number."
Anthony Hicks in *Grove Music Online*

The first full score of Handel's celebrated *Concerti Grossi*, Op. 6 to be published. (39741) \$550

Harpsichord Transcription of an Iconic Work

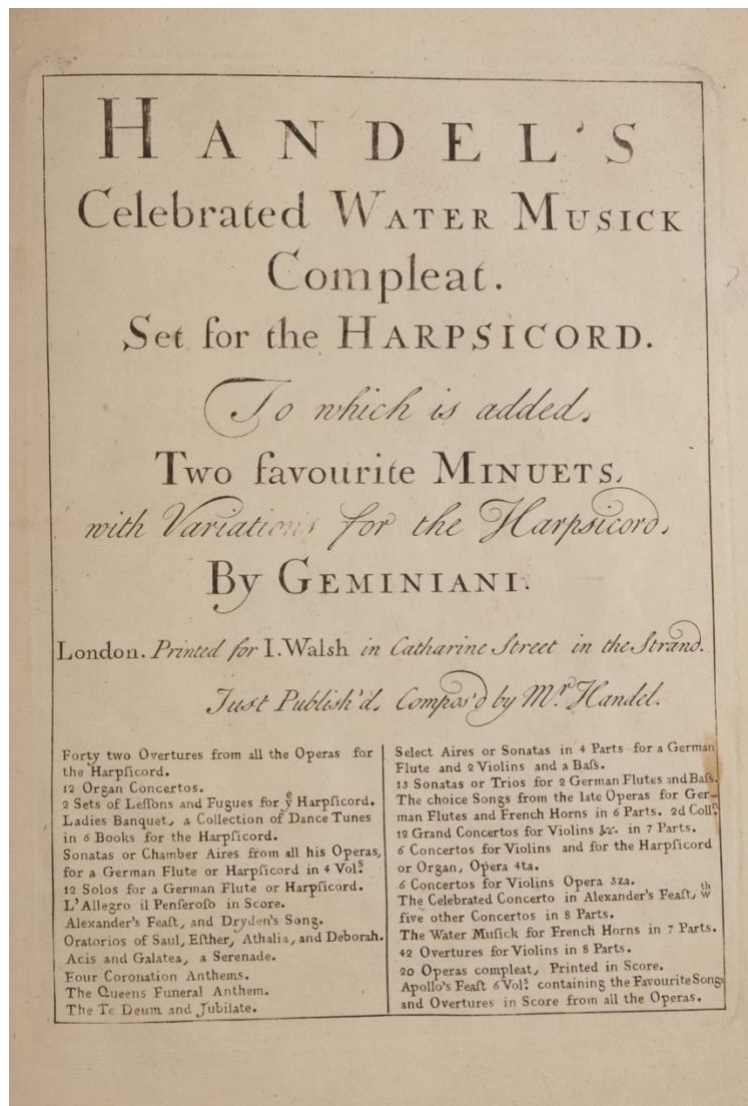
WATER MUSIC

67. *Handel's Celebrated Water Musick Compleat. Set for the Harpsicord. To which is added, Two favourite Minuets, with Variations for the Harpsicord, by Geminiani*. [HWV 350]. London: Printed for I. Walsh in Catharine Street in the Strand. Just Publish'd, Compos'd by Mr Handel, [ca. 1743].

Folio. Modern dark brown calf-backed marbled boards, spine in ruled compartments. 1f. (title), [1] (blank), 2-27, [i] (blank) pp. Engraved throughout. Minor loss to marbled paper. Slightly worn and browned; small hole to upper outer margin of title; minor worming to blank lower inner margin and lower outer corner, not affecting music. In very good condition overall.

First complete edition. Smith p. 255, no. 3 (the present copy includes the additional page numbering as described therein). Fuld p. 622. BUC p. 443. RISM H1323 and HH1323.

"The major orchestral work of this period is the Water Music, a large-scale suite specially written to accompany a royal water party of June 1717, in which George I and his entourage were conveyed by barge along the Thames from Whitehall to Chelsea and back. The suite is remarkable for being the first orchestral work composed in England to include horns, crooked in both F and D; in movements in D major they are joined, sometimes in

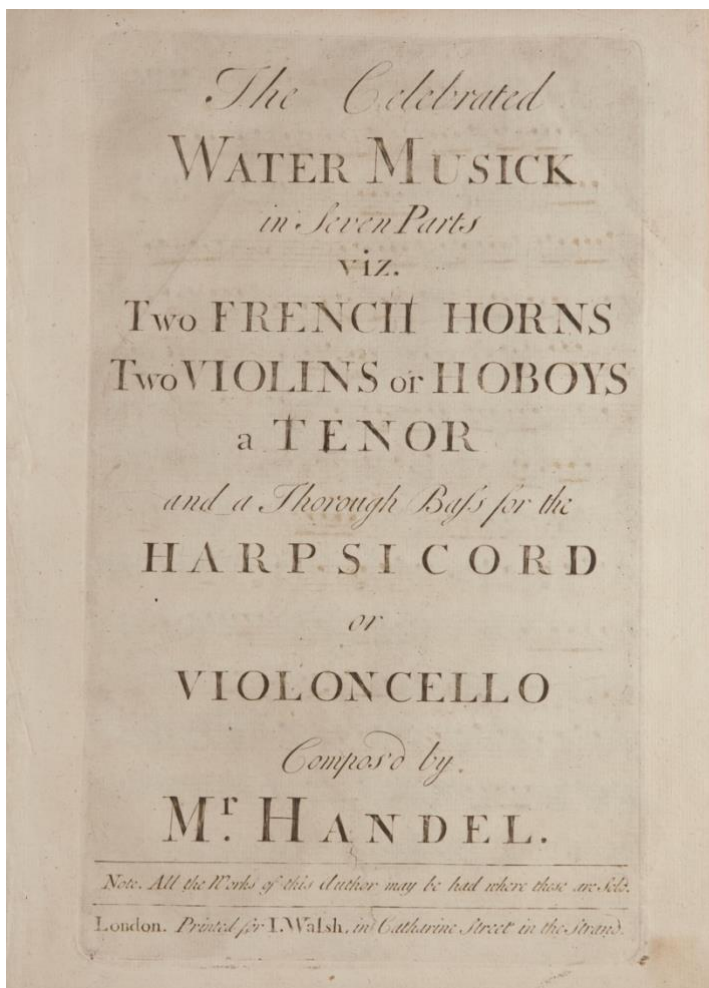


dialogue, by trumpets. The jovial opulence of such moments is balanced by lightly scored movements in both major and minor keys, mostly having G as their tonic. Though some of the music may have been written earlier for other contexts, the recent notion that the music was conceived or considered to exist as 'three suites' is questionable, since the earliest sources (keyboard transcripts from the early 1720s) show the movements in D and G in mixed order (as in the editions of Arnold and Chrysander). Ordering the movements by key had however become a practice by the 1730s, and is reflected in the keyboard arrangement published by Walsh in 1743."
 Anthony Hicks in *Grove Music Online*

The selections from *Water Music* are transcribed in an accessible style, rarely venturing beyond a skeletal texture of two and three parts and making few major demands on the player's technique, beyond some paired-third passages in sixteenth notes. The Geminiani minuetts, by contrast, venture into highly virtuosic territory, with passages of stepwise thirty-second note divisions layered with simultaneous sixteenth-note arpeggios (pp. 22-23). Of special note are the adventurously dissonant acciatura chords, wherein non-chord tones are mingled in an otherwise ordinary sonority. Walsh preserves Geminiani's distinctive notation, breaking up the notes of the chord spatially to indicate the direction of the applicable arpeggiation. Thanks to the contrast between the Handel and Geminiani selection within this collection, a typical amateur musician could enjoy both music that was readily sight-readable and that which likely required some practice to master.

A lifetime first edition of the harpsichord transcription of one of Handel's most iconic works.
 (39631)

\$4,000



Rare Complete Set

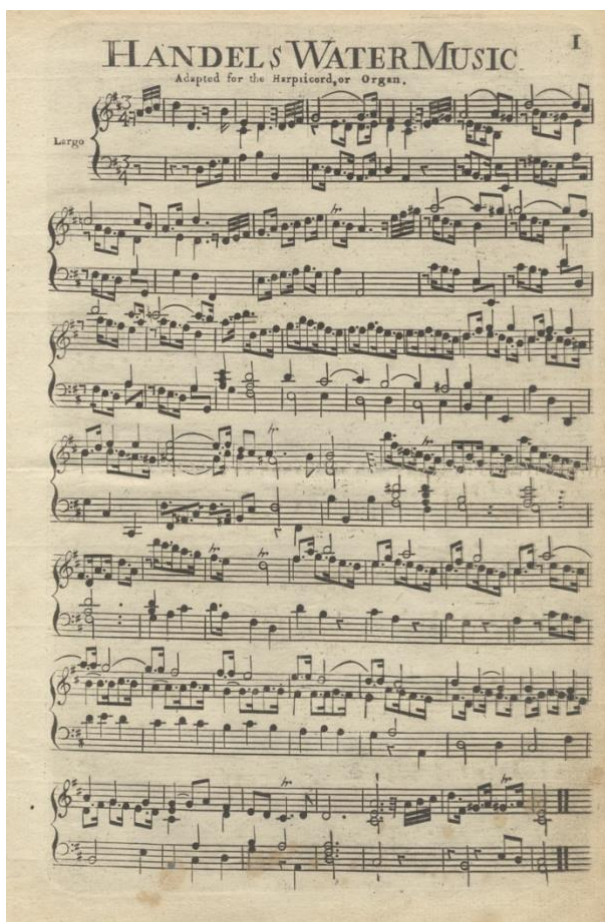
WATER MUSIC

68. *The Celebrated Water Musick in Seven Parts viz. Two French Horns, Two Violins or Hoboys, a Tenor, and a Thorough Bass for the Harpsicord or Violoncello Compos'd by Mr. Handel. Note. All the Works of this Author may be had where these are Sold.* [HWV 350]. London: Printed for I. Walsh, in Catharine Street in the Strand, [ca. 1750-1760].

Folio. 7 parts. Complete. Unbound. In a custom-made full royal blue linen box with printed paper label to spine, marbled endpapers. Slightly browned; occasional soiling and small stains; some lower margins slightly trimmed, not affecting text or notation; all parts reinforced with narrow strip of clear tape to spine and inner margins.

- Corno primo: [1] (title), 2-4 pp.
- Corno secondo: [1] (title), 2-4 pp.
- Violino e Hautboy primo: [1] (title), 2-6 pp.
- Violino e Hautboy secondo: [1] (title), 2-6 pp.
- Alto Viola: [1] (title), 2-5, [i] (blank) pp.
- Violoncello e Cembalo: 4 pp., 1f. (blank)
- Bassoon: [1] (title), 2-6 pp.

Smith & Humphries pp. 255-56, no. 4 or 6. BUC p. 442.
RISM H1319, HH1319. (39697) \$2,800



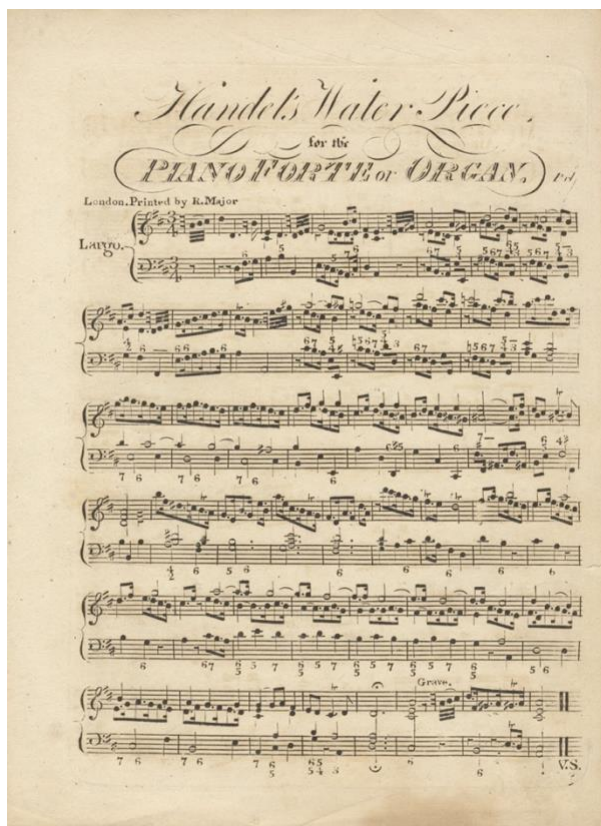
WATER MUSIC

69. *Handel's Water Music, Adapted for the Harpsichord, or Organ.* [HWV 349]. [Keyboard arrangement]. London: Printed for I. Longman and Co. at the Harp and Crown No. 26 Cheapside ..., [ca. 1769-71].

One bifolium. 4 pp. With imprint to foot of final page. Comprising three movements including an Adagio, [no tempo indication], and a March (the adagio and march are not included in what has become, in modern times, the standard version of the suite; see note below from *Grove Music Online* regarding suite groupings). Slightly worn, soiled, and stained, mostly to margins; horizontal tear repaired with early thread to first leaf; sewing holes to gutters.

Rare. Smith p. 260. BUC p. 443. RISM H1325 and HH1325 (no copies in the U.S.).

An elegant keyboard arrangement of three movements from Handel's celebrated *Water Music*. (39749) \$275



WATER MUSIC

70. *Handel's Water Piece for the Pianoforte or Organ*. [HWV 349]. [Keyboard arrangement]. London: Printed by R. Major, [WM 1817].

One bifolium. 3, [i] (blank) pp. Three movements including an Adagio, Allegro, and a March (the adagio and march are not included in what has become, in modern times, the standard version of the suite; see note below from Grove Music Online regarding suite groupings). Some fingerings in pencil to the Allegro. Small stain and tears, not affecting music; sewing holes to gutters.

OCLC (one copy only, at the British Library).

An attractive keyboard arrangement of three movements from Handel's celebrated *Water Music*, with figured bass to facilitate arrangement for solo instrument and continuo. (39750) \$100

First Full Scores of Two of Handel's Most Celebrated Orchestral Works

WATER MUSIC & FIREWORKS

71. *The Celebrated Water Musick In Score Composed in the Year 1716*. [HWV 348]. Bound with *The Musick for the Royal Fireworks Performed in the Year 1749*. [HWV 351]. [Full scores]. [London]: [Arnold], [1788].

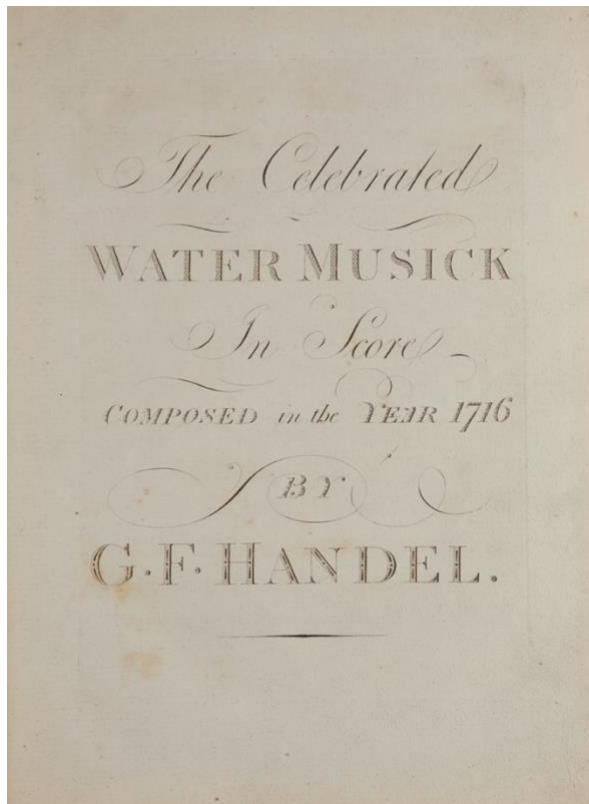
Large folio. Half black cloth with marbled boards, titling gilt to spine. 1f. (recto title, verso blank), 3-53, [i] (blank) pp. Engraved throughout. Early small label of London binder to upper outer corner of front pastedown, "G. Crouch Bookbinder 1, Crown Court, Tudor St. Blackfriars Bridge." With a [?]19th century newspaper article announcing a concert performance laid down to front pastedown incorporating an engraving of a highly ornamented barge on the Thames for a performance of Handel's *Water Musick* and a description of "The Romance" and "The Reality" behind the famed orchestral work. Occasional minor annotations including "Menuet" in pencil to p. 28; "No. 8" in ink to p. 29.

First Edition of the full score, without the list of subscribers. Smith p. 257, no. 8. OCLC 55639078. Arnold's Edition Nos. 23-24. RISM H1505.

Bound with:

Handel. *The Musick for the Royal Fireworks, Performed in the Year 1749*. [HWV 351]. [Full score]. [London: Arnold, 1788]. 20 pp., caption title. **First Edition of the full score**. Smith p. 235, no. 9. OCLC 19997675. Arnold's Edition No. 24. RISM H1506.

Binding worn, rubbed, and bumped; head and tail of spine lacking; hinges cracked. Slightly foxed, most noticeably to outer and lower margins.



"The major orchestral work of this period is the *Water Music*, a large-scale suite specially written to accompany a royal water party of June 1717, in which George I and his entourage were conveyed by barge along the Thames from Whitehall to Chelsea and back. The suite is remarkable for being the first orchestral work composed in England to include horns, crooked in both F and D; in movements in D major they are joined, sometimes in dialogue, by trumpets. The jovial opulence of such moments is balanced by lightly scored movements in both major and minor keys, mostly having G as their tonic. Though some of the music may have been written earlier for other contexts, the recent notion that the music was conceived or considered to exist as 'three suites' is questionable, since the earliest sources (keyboard transcripts from the early 1720s) show the movements in D and G in mixed order (as in the editions of Arnold and Chrysander). Ordering the movements by key had however become a practice by the 1730s, and is reflected in the keyboard arrangement published by Walsh in 1743." Anthony Hicks in *Grove Music Online*

The Musick for the Royal Fireworks, composed to celebrate the end of the War of Austrian Succession and the signing of the Treaty of Aix-la-Chapelle, was first performed on 27 April 1749.

The first full scores of two of Handel's most celebrated orchestral works. (39691)

\$1,000

INSTRUMENTAL – KEYBOARD MUSIC

Performed at Handel Commemoration Concerts

72. *Handel's Celebrated [2nd] Oboe Concerto As Performed at the Commemoration in Westminster Abbey adapted for the Organ, Harpsichord, or Piano Forte. Price 1s 6d.* [HWV 313]. London: Hodsoll, [ca. 1800].

Folio. Disbound. [i] (title), 2-9, [i] (blank) pp. Engraved throughout. Slightly browned; occasional soiling and foxing, mostly to margins; lower portion of final leaf partially detached.

Not in Smith. RISM H1248 (one copy only in the U.K., at the Royal College of Music).

Together with:

*Handel's Celebrated [4th] Oboe Concerto As Performed at the Commemoration in Westminster Abbey adapted for the Organ, Harpsichord, or Piano Forte. Price 1s 6d. [HWV 315]. [i] (title), 10-15, [i] (blank) pp. London: Hodson, [WM 1805]. See Smith p. 221, no. 7. See also *Händel-Handbuch*, v. 3, HWV 313. OCLC 28930392.*

Keyboard arrangements of Handel's works were popular throughout the composer's career in London and for many decades after his death. These arrangements, usually composed in two- or three- part textures, allowed music-lovers to enjoy large-scale works in a domestic or salon setting. The two present arrangements are drawn from Handel's *Concerti Grossi*, Op. 3 (HWV 312-317). Notably, the penultimate Allegro of HWV 315 in this arrangement has orchestration written into the score, indicating solo and tutti roles, as well as instrument names including violin, oboe, and bassoon; through these indications, the arrangement could take on a life of its own in the hands of a capable player, suggesting colorful interplay of timbre and dialogue between disparate instruments and forces using the medium of solo keyboard. Both oboe concertos were performed at Handel Commemoration concerts held at Westminster Abbey, London.

*"The sense of ritual in Handelian performance was consolidated by the great Handel Commemoration of 1784 (the centenary of his birth as erroneously recorded by Mainwaring). With encouragement from George III (a keen Handelian, to the annoyance of Burney and other progressive musicians of the period), it turned into a national celebration held mainly in Westminster Abbey, with huge choral and orchestral forces collected from all over Britain. The three planned performances (sacred music on 26 May, opera and oratorio extracts at the Pantheon on 27 May and Messiah on 29 May) were extended to five with repeats of the two Abbey concerts. More Commemorations followed in London up to 1791, and were continued in spirit in festivals in other English cities. One important guest at the 1791 Commemoration was Joseph Haydn, who (according to William Shield) found that it confirmed 'that deep reverence for the mighty genius of Handel, which ... he was even prone to avow'. The experience of this and his subsequent London visit of 1795 gave Haydn the impetus to compose *The Creation* on a libretto said to have been originally intended for Handel.*

*The Commemoration festivals stimulated a general interest in Handel's oratorios in continental Europe, but that had already begun through the efforts of individual enthusiasts. Earl Cowper, who had left England to settle in Florence in 1759, promoted performances of *Alexander's Feast* and *Messiah* there in 1768. Michael Arne, while touring in Germany, introduced *Messiah* to Hamburg in 1772, and C.P.E. Bach directed the work there again in 1775. Johann Adam Hiller brought *Messiah* to Berlin in 1786 and was one of the first to 'update' Handel's scoring with additional wind parts and other alterations to make it conform to current taste. Mozart continued this trend in Vienna between 1786 and 1790, when he arranged four of the choral works (*Acis and Galatea*, *Messiah*, *Alexander's Feast* and the *Ode for St Cecilia's Day*) for Baron von Swieten's concerts at the Imperial Library." Anthony Hicks in *Grove Music Online**

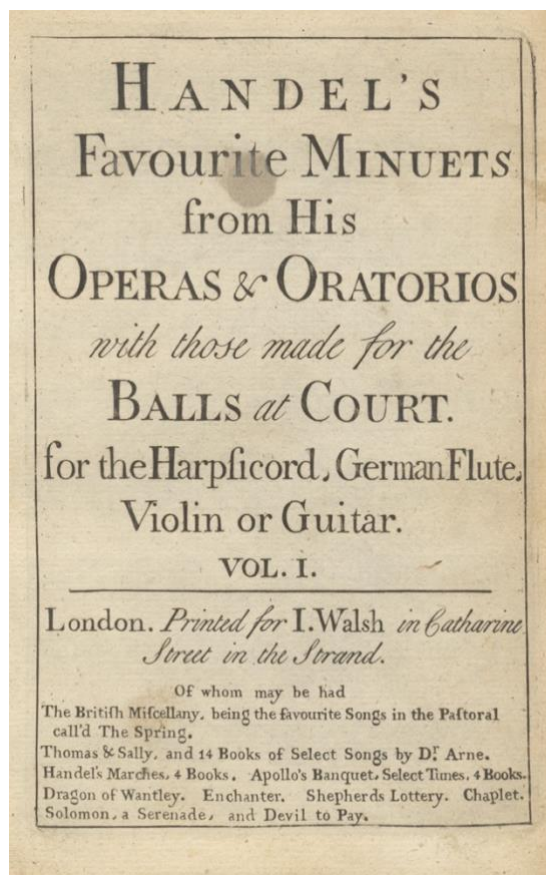
Rare. A testament to the enduring impact of Handel's music after his death, sustained by the well-loved Handel Commemorations at Westminster Abbey. (39738) \$275

Dance and Martial Music

73. *Handel's Favourite Minuets from His Operas & Oratorios with Those Made for the Balls at Court for the Harpsicord, German Flute, Violin or Guitar. Vol I.* London: Printed for I. Walsh in Catherine Street in the Strand. Of whom may be had ..., [ca 1765]. 1f. (recto title, verso blank), 20 pp. Engraved throughout. Smith p. 274 (variant issue, with "Vol. 1" in title instead of "Book I"). RISM H1356 and HH1356 (one copy only in the U.S., at UCLA).

Bound with:

Handel. Warlike Musick, Book I[II] Being a Choice Collection of Marches & Trumpet Tunes for a German Flute, Violin or Harpsicord by Mr. Handel, St. Martini and the most Eminent Masters. London: Printed for I. Walsh in Catharine Street in the Strand. Of whom may be had ... [1758]. 1f. (recto title, verso blank), 41-60 pp. Engraved throughout. Smith p. 279. RISM 1362 (one copy only in the U.S., at the Library of Congress. The



marches and trumpet tunes are drawn from Handel's works, as well as those of Giuseppe Sammartini (1695-?1723), composer and oboist who played in Handel's orchestra, and Thomas Augustine Arne (1710-1778), like Handel a leading figure in the world of theatrical music and the composer of *Rule Britannia*. The neutral presentation of material in simple treble-bass form allows for performance on a keyboard instrument, plucked instrument, or treble instrument plus bowed bass or chordal instruments.

Bound with:

Handel's Favourite Minuets from His Operas & Oratorios with Those Made for the Balls at Court for the Harpsicord, German Flute, Violin or Guitar. Vol. I[IV]. London: Printed for I. Walsh in Catharine Street in the Strand. of whom may be had ... [ca. 1762]. 1f. (recto title, verso blank), 61-78 pp. A variant issue. Smith p. 274 (with Vol. I instead of Book I to title as per the Coke copy of the complete set of four volumes). RISM H1356 and HH1356 (one copy only in the U.S., at UCLA). One leaf partially detached; lacking pp. 79-80. The present minuets are drawn from Handel's oratorios, operas, and functional music for dance. Multiple modes of experiencing dance music are thus represented: dance-inspired music to be listened to, dance performed by professional singers and dancers in the theater, and music intended for social dancing.

Octavo. Disbound. Red edges. Slightly worn, soiled, and browned; occasional small stains; one leaf partially detached.

Drawn mainly from Handel's oeuvre, elegantly engraved, and attractively compact. (39615) \$750

74. *Six Fugues pour le Clavecin ou l'Orgue ... Troisieme Ouvrage Prix 5 tt.* [HWV 605-610]. Paris: Chez Boivin ... Le Clerc, ca. 1735. Oblong folio. Unbound. 1f. (recto title, verso blank), [i] (blank), 2-23, [i] (blank) pp. With elaborate engraving to title incorporating floral motifs and music manuscript books and musical instruments including viola da gambas, musette, theorbo, double-manual harpsichord, bassoon, hurdy-gurdy, flute, trumpet, and oboe. Spine reinforced with marbled paper. Very slightly worn and browned. A very good, crisp copy overall.

Smith p. 237, no. 6. BUC p. 441. Lesure p. 291. RISM H1476, HH1476 (one copy only in the U.S., at Princeton). Based on an earlier Walsh edition from 1735.

"The collections of keyboard music published in Handel's lifetime are only a partial representation of a larger corpus of such works (the remainder being preserved in early manuscript copies and a few autographs) and their dates of issue have little correspondence with dates of composition. ... In 1734 Walsh printed four keyboard pieces said to be from Handel's 'early youth', and in 1735 Six Fugues or Voluntaries, picking up the fugues of 1712-17 not used in the 1720 suites; these were well worth publishing, however, the fugues in A minor and C minor being particularly impressive." Anthony Hicks in *Grove Music Online*.

A clean, elegant Parisian edition of six brilliant keyboard works. (39575) \$1,200

Six
OVERTURES
fitted to the
HARPSICORD *or* SPINET
viz.

Parthenope		Pastor Fido
Lotharius		The Water Musick
Acis & Galatea		Rinaldo

Being
proper Pieces for the Improvement of y^e Hand
on the Harpsicord or Spinet.
The Fourth Collection.

The following Overtures of Mr Hanull Set for the Harpsicord. viz. Ptolomy, Siree, Richard the 1st. Admetus 1st. Admetus 2^d. Amadis. Julius Cæsar, Alexander, Tamerlane, Scipio, Flavius, Theseus, Rodelinda, Otho, Floridant, Amadis, Radamistus, Muzio Scævola.

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, and may be had of I. Hare at the Viol and Hoboy in Cornhill near the Royal Exchange.

Six
OVERTURES
fitted to the
HARPSICORD *or* SPINET
viz.

Ptolomy		Admetus 1
Siroe		Admetus 2
Richard y ^l		Amadis

Being
proper pieces for the Improvement of the Hand
on the Harpsicord or Spinet
The third Collection.

In the first and second collections is contain'd the Overtures of Rodelinda, Otho, Floridant, Amadis, Radamistus, Muzio Scævola, Julius Cæsar, Alexander, Tamerlane, Scipio, Flavius, Theseus.

London. Printed for and sold by I. Walsh servant to his Majesty at the Harp and Hoboy in Catherine Street in the Strand, and Joseph Hare at the Viol and Hoboy in Cornhill near the Royal Exchange.

Six
OVERTURES
fitted to the
HARPSICORD *or* SPINET
viz.

Julius Cæsar		Scipio
Alexander		Flavius
Tamerlane		Theseus

being
proper pieces for the Improvement of the
Hand
on the Harpsicord or Spinet
the Second Collection

LONDON

Printed for and sold by I. Walsh servant to his Majesty at the Harp and Hoboy in Catherine Street in the Strand, and Joseph Hare at the Viol and Flute in Cornhill near the Royal Exchange.

Six
OVERTURES
fitted to the
HARPSICORD *or* SPINET
viz.

Rodelinda		Amadis
Otho		Radamistus
Floridant		Muzio Scævola

being
proper pieces for the Improvement of y^e
hand
on the Harpsicord or Spinet
LONDON

Printed for & sold by I. Walsh Servant to his Majesty at the Harp & Hoboy in Catherine Street in the Strand, and Joseph Hare at the Viol & Flute in Cornhill near the Royal Exchange.

From the Library of Noted English Harpsichordist and Pioneer in the English Revival of Interest in Early Keyboard Instruments, Violet Gordon Woodhouse

75. Six Overtures fitted to the Harpsicord or Spinet viz. Parthenope, Lotharius, Acis & Galatea, Pastor Fido, The Water Musick, Rinaldo Being proper Pieces for the Improvement of ye Hand on the Harpsicord or Spinet. The Fourth Collection. London: Printed for and Sold by I: Walsh, Musick Printer and Instrument maker his

Majesty at the Harp and Hoboy in Catherine Street in the Strand. and may be had of I: Hare at the Viol and Hoboy in Cornhill near the Royal Exchange, [1730].

1f. (recto title, verso blank), [i] (blank), 29, [i] (blank) pp.

First Edition, first issue. Smith p. 282, no. 7. RISM H1302 and HH1302.

Bound with:

Handel. Six Overtures fitted to the Harpsicord or Spinnet viz. Ptolomy, Siroe, Richard ye Ist, Admetus 1, Admetus 2, Amadis, Being proper Pieces for the Improvement of ye Hand on the Harpsicord or Spinnet. The third Collection. London: J. Walsh, 1728. 1f. (recto title, verso blank), 20 pp. **First Edition, first issue.** Smith p. 281, no. 5. RISM H1300 and HH1300.

Bound with:

Handel. Six Overtures fitted to the Harpsicord or Spinnet viz. Julius Cæsar, Alexander, Tamerlane, Scipio, Flavius, Theseus, Being proper Pieces for the Improvement of ye Hand on the Harpsicord or Spinnet. The Second Collection. London: J. Walsh, ca. 1732. 1f. (recto title, verso blank), 2-26, [i] (blank) pp. **First Edition, first issue.** Smith p. 281, no. 3. RISM H1297 and HH1297 (one copy only in the U.S., at Princeton).

Bound with:

Handel. Six Overtures fitted to the Harpsicord or Spinnet viz. Rodelinda, Otho, Floridant, Amadis, Radamistus, Muzio Scævola, Being proper Pieces for the Improvement of ye Hand on the Harpsicord or Spinnet. London: J. Walsh, 1726. 1f. (recto title, verso blank), 19 pp. **First Edition, first issue.** Smith p. 280, no. 1. RISM H1294 and HH1294.

Folio. Contemporary panelled calf. Engraved throughout. With early engraved bookplate with coat of arms to front pastedown incorporating horticultural motifs, two spears, and a warrior's leg. "A 4th collectn, of 6 overtures of Handel" and dedication "To Violet Woodhouse from Cecilia Strathmore July 7. 1924" in contemporary manuscript to front free endpaper. Ornamentation added in a contemporary hand in ink in several overtures. Boards quite worn, rubbed, and bumped; detached; endpapers worn, creased, and stained; front free endpaper detached. Some internal wear, browning, and staining; tears repaired with archival tape.

Collections of Handel overtures, arranged for the harpsichord, were popular among 18th century English music-lovers, enabling listeners to enjoy the music in the comfort of their own homes. The arrangements are composed primarily in two- and three-part textures, with little ornamentation indicated, allowing players to decorate the melody or enrich the harmony at will. Of special note here is the added ornamentation, demonstrating how a keyboard player of the time made a piece their own. In the third collection, *Overture in Ptolomy*, for instance, the player has added numerous trills and mordents and notated an alternate cadential figure in the stave's empty space in the penultimate bar of the overture's first part.

The front free endpaper contains a dedication to English harpsichordist, clavichordist, and pianist, **Violet Gordon Woodhouse** (1872-1948), a pioneer in the English revival of interest in early keyboard instruments. "*After showing signs of an unusual musical ear and memory, she studied the piano with Oscar Beringer but, influenced by Arnold Dolmetsch whom she met in 1910, she turned to the harpsichord. A woman of wealth and social standing (somewhat imperilled by her irregular private life), she did not lead a very active public professional life, but made a considerable impression on the intellectual and artistic circles of the day. Delius wrote his Dance for Harpsichord for her. She was the first to make gramophone records of harpsichord music (June and July 1920) and the first solo harpsichordist to broadcast in England (March 1924). By this time she had also taken up the clavichord with enthusiasm. Her catholic repertory included transcriptions, in which she experimented with a technique of brushing the clavichord's strings with her fingertips. She was much admired for her graceful phrasing, which was influenced by her appreciation of bel canto.*" Lionel Salter in *Grove Music Online*

The present volume is important for its inclusion of additional original 18th century manuscript ornamentation as well as its connection with the early historical performance movement through its distinguished provenance, having belonged to harpsichordist and early music pioneer Violet Gordon Woodhouse (1872-1948).

A highly attractive group of lifetime first editions of Handel's overtures arranged for keyboard. (39718) \$3,000



Overtures from the Operas and Oratorios Arranged for Harpsichord

76. *XXIV Overtures fitted to the Harpsicord or Spinet ... Being proper Pieces for the Improvement of the Hand on the Harpsicord or Spinet.* London: J. Walsh, 1730-1739.

Four volumes bound in one. Folio. Contemporary marbled boards backed with modern dark brown cloth. Contemporary manuscript annotation to front free endpaper: "To play these Overtures where practicable on violin ... Idem, the Bases on my instrum[ent]. R H." Title pages of all collections bound together at the beginning of the volume. Early manuscript pagination added to upper margin of all but first item. Binding worn, rubbed, and bumped. Some slight browning and soiling. In very good condition overall. Seven collections of overtures, as follows:

- 1f. (title), 94 pp. Contains overtures to *Parthenope, Lotharius, Ptolomy, Siroe, Richard the 1st, Admetus 2d, Alexander, Scipio, Rodelinda, Tamerlane, Amadis, Julius Caesar, Flavius, Acis & Galatea, Radamistus, Amadis, The Water Musick, Theseus, Pastor Fido, Otho, Muzio Scaevola, Floridant, and Rinaldo.* [1730] [PN 203]. Smith p. 282, no. 9. BUC p.

422. RISM H1310 and HH1310. **First edition** bringing together the first four collection of overtures drawn from previous collections of the series initiated by Smith in 1726 (see Smith 1, no. 1).

- 1f. (title), 24 pp. Contains overtures to *Ariadne, Orlando, Sosarmes, Aetius, Porus, and Esther.* *The fifth collection.* [1734]. [PN 519]. **First edition, first issue.** Smith p. 283, no. 11. BUC p. 422. RISM H1303 and HH1303.

- 1f. (title), 29 pp. Contains overtures to *Justin, Arminius, Atalanta, Alcina, Ariodante, and Pastor Fido.* *The sixth collection.* [1737]. [PN 618]. **First edition, first issue.** Smith p. 283, no. 13. BUC p. 423. RISM H1304 and HH1304.

- 1f. (title), 25 pp. Contains overtures to *Xerxes, Pharamond, Alexander Severus, Alexander's Feast, Athalia, and Berenice.* *The seventh collection.* [1739] [PN 650]. **First edition, first issue.** Smith p. 284, no. 15. BUC p. 423. RISM H1305 and HH1305.

Collections of Handel overtures, arranged for the harpsichord, were popular in 18th England. The arrangements are composed primarily in two- and three-part textures, with little ornamentation indicated, allowing players to decorate the melody or enrich the harmony at will. Of special note is the annotation on the front free endpaper,

attesting to the characteristically 18th century adaptability of such music, which could lend itself quite easily to spontaneous arrangement for whatever instruments were at hand.

A substantial selection of Handel's overtures, elegantly arranged for harpsichord. (39576) \$2,500



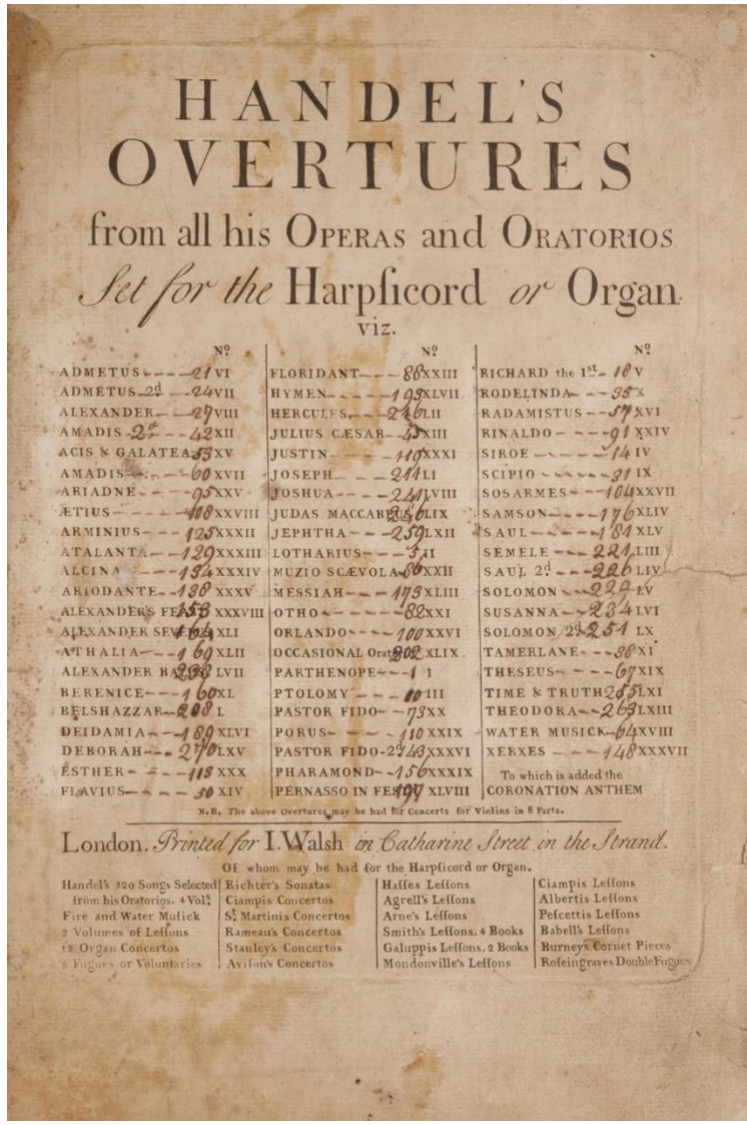
77. XXIV Overtures fitted to the Harpsicord or Spinnet ... Being proper Pieces for the Improvement of the Hand on the Harpsicord or Spinnet. London: Printed for and Sold by I: Walsh Musick Printer and Instrument maker to his Majesty at the Harp and Hoboy in Catherine Street in the Strand. No. 203, [1750].

Folio. Half black leather with marbled boards, raised bands on spine in compartments gilt, titling gilt. 1f. (recto title, verso blank), 94, [i] (blank) pp. Engraved throughout.

Contains overtures to *Parthenope, Lotharius, Ptolomy, Siroe, Richard the 1st, Admetus 2d, Alexander, Scipio, Rodelinda, Tamerlane, Amadis, Julius Caesar, Flavius, Acis & Galatea, Radamistus, The Water Musick, Theseus, Pastor Fido, Otho, Muzio Scaevola, Floridant, and Rinaldo*. Binding worn, rubbed, and bumped; endpapers soiled and with minor dampstaining to outer margin of front free endpaper. Occasional light soiling; small tear to title slightly affecting text, repaired; pp. 35-37 with paper reinforcement to margins. A very good copy overall.

First Edition, second issue. Smith p. 283, no. 10. BUC p. 422. RISM H1310 and HH1310.

Collections of Handel overtures, arranged for the harpsichord, were popular in 18th century England. The arrangements are composed primarily in two- and three-part textures, with little ornamentation indicated, allowing players to decorate the melody or enrich the harmony at will. (39645) \$1,000



**65 Overtures
and the Coronation Anthem**

78. *Handel's Overtures from all his Operas and Oratorios Set for the Harpsicord or Organ viz. Admetus No. VI ... Xerxes XXXVII To which is added the Coronation Anthem. NB. The above Overtures may be had for Concerts for Violins in 8 Parts. London: Printed for I. Walsh in Catharine Street in the Strand, [1760].*

Folio. Contemporary boards. 1f. (recto title, verso blank), 147, [i] (blank), 148-172, [i] (blank), 173-201, [i] (blank), 202-228, [i] (blank), 229-277, [i] (blank) pp. Engraved throughout.

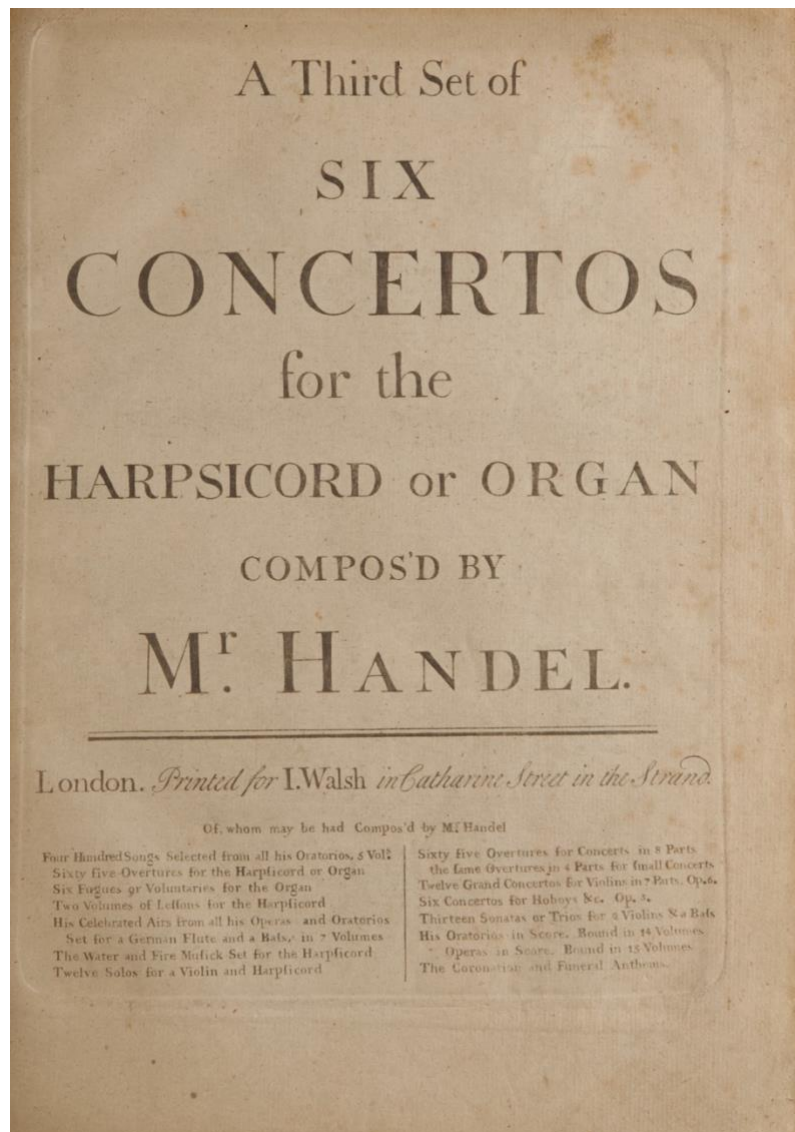
Contains 65 overtures and the Coronation Anthem. First complete edition. Smith p. 286, no. 27. BUC p. 422. RISM H1311 and HH1311.

Bound with:
Handel. *Dead March* (from Saul, HWV 53). Late 18th-early 19th century contemporary manuscript in ink notated on 12-stave rastrum-ruled paper to recto of leaf bound in following overture to *Saul*.

With "William Ingram March 19th 1835" and "Highmore S Keats 1804" in contemporary manuscript to front pastedown together with prices relative to

binding; additional inscription by Ingram in pencil within oval decorative border to front free endpaper. Dynamics added in pencil to Coronation anthem (pp. 274-277); alternate keyboard figurations (p. 274) and text from the chorus (p. 273) in contemporary ink. Binding quite worn, rubbed, and bumped; spine and majority of marbled paper lacking. Slightly worn, soiled, browned, and foxed; title soiled and stained with tear repaired with archival tape, laid down to following blank leaf; a few leaves partially detached.

Collections of Handel overtures, arranged for the harpsichord, were popular in 18th century England, enabling listeners to enjoy the grandeur of the music in the comfort of their own homes. The arrangements are composed primarily in two- and three-part textures, with little ornamentation indicated, allowing players to decorate the melody or enrich the harmony at will. Of special note are the words added to the chorus section of the Coronation anthem, suggesting that contemporary players may have sung along as they played the arrangement at the keyboard. (39733) \$800



“Effectively Handel’s Own Invention”

79. *A Third Set of Six Concertos for Harpsicord or Organ. Op. 7.* [HWV 306-311]. London: Printed for I. Walsh in Catharine Street in the Strand Of whom may be had Compos'd by Mr Handel, [1761].

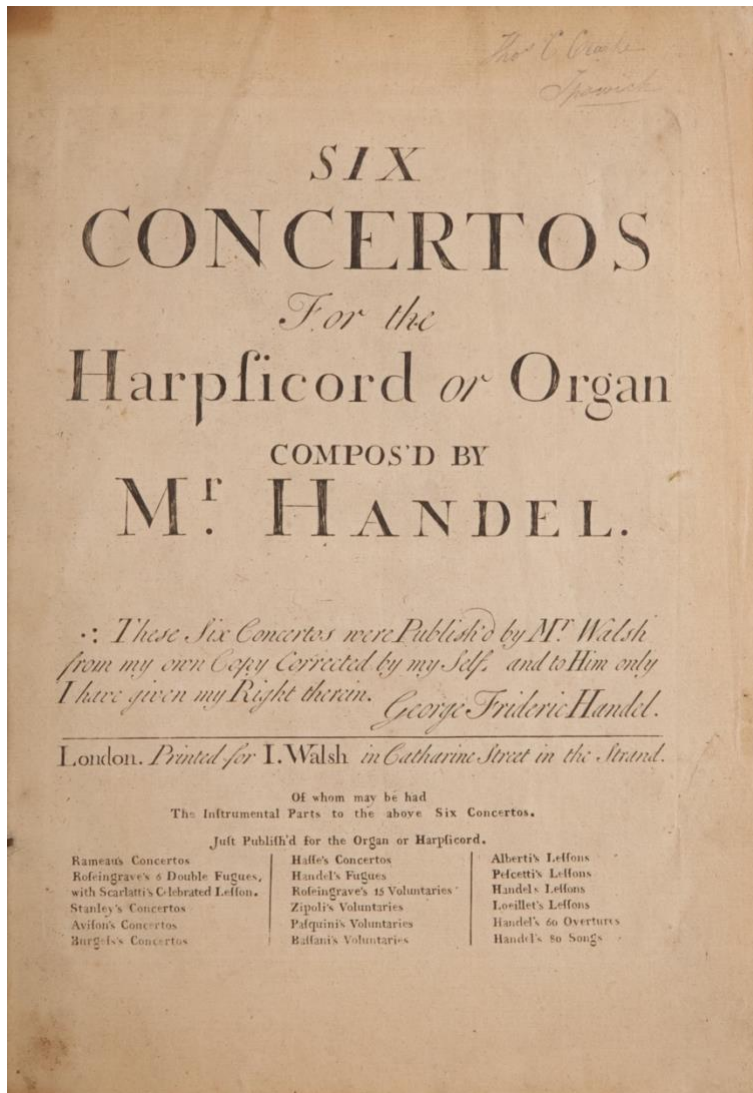
Folio. Modern dark blue calf-backed blue cloth boards. 1f. (recto title, verso dedication), [i] (blank), 2-51, [i] (blank) pp. Ownership inscription "W. A. Hepler" and "June 1930" to front free endpaper. Binding slightly worn, rubbed, and bumped. Title slightly soiled; minor loss to lower outer corners of first two leaves; paper repairs to blank recto of first paginated leaf, pp. 6, 48, 49, and 50; tear to p. 51 and loss to margin repaired.

First Edition, first issue. Smith pp. 230-31, no. 1. BUC p. 441. RISM H1236 and HH1236.

Handel composed his organ concertos for his own performance as interludes within oratorio concerts; those who heard Handel himself perform these pieces experienced an intimate connection to the composer's musical delivery and improvisational style. Op. 7, composed primarily in the 1740s,

was published by Walsh two years after the composer's death, at a time when the memory of Handel as performer was still fresh in the collective consciousness of the London musical public.

"The organ concerto was effectively Handel's own invention, allowing him to display his abilities in both performance and composition simultaneously, and most of his oratorio concerts included one or more from 1735 onwards. Six (one originally a harp concerto, delicately scored for muted strings and recorders) were collected and published by Walsh in 1738 as Handel's op.4. No.2 in Bb and no.3 in G minor, the earliest to be composed, draw on the op.2 trio sonatas for their material, and no.5 is simply an arrangement of a recorder sonata, but nos. 1 in G minor and 4 in F are more expansive and original pieces." Anthony Hicks in *Grove Music Online* (39649) \$1,200



Opus 4 Organ Concertos

80. *Six Concertos For the Harpsicord or Organ* : These Six Concertos were Publish'd by Mr. Walsh from my own Copy Corrected by my Self, and to Him only I have given my Right therein. George Frideric Handel [HWV 289-294]. London: J. Walsh, ca. 1750.

Folio. Quarter calf with marbled boards in 18th century style, titling gilt to spine. 1f. (recto title, verso blank), [i] (blank), 2-18, [i] (blank), 20-48 pp. Engraved throughout. Manuscript ownership inscription to upper outer corner of title in pencil "Tho[ma]s C. Clarke Ipswich;" small bookseller's label to lower outer corner of front pastedown. Several minor contemporary manuscript markings to p. 7. Title slightly browned, inner margins slightly stained; small hole to inner margin of first two leaves; occasional minor soiling to corners and margins. Note-names in pencil in a later hand to pp. 31-32 and 41-42 to assist in reading the tenor clef.

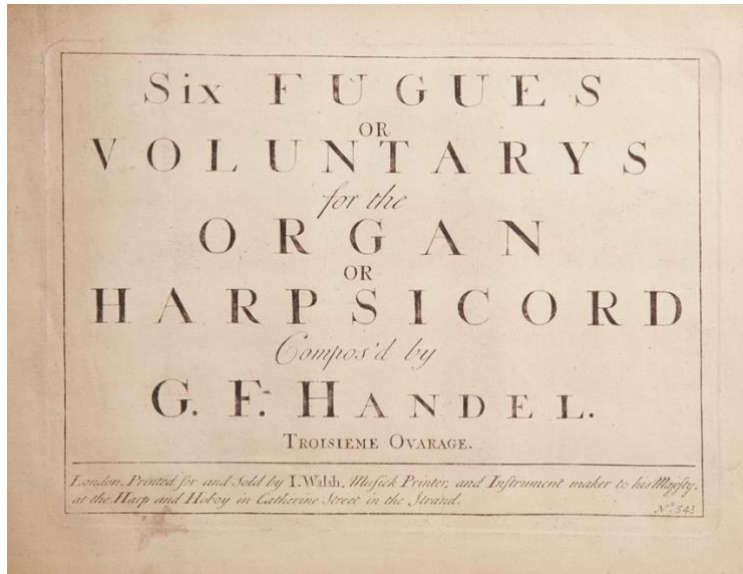
First Edition, later issue. Smith 7 (variant 2), pp. 225-26. Hoboken 5, 152. BUC p. 441. RISM H1212, HH1212.

Handel composed his organ concertos for his own performance as interludes within

oratorio concerts; those who heard Handel himself perform these pieces experienced an intimate connection to the composer's musical delivery and improvisational style. *"The organ concerto was effectively Handel's own invention, allowing him to display his abilities in both performance and composition simultaneously, and most of his oratorio concerts included one or more from 1735 onwards. Six (one originally a harp concerto, delicately scored for muted strings and recorders) were collected and published by Walsh in 1738 as Handel's op.4. No.2 in B \flat and no.3 in G minor, the earliest to be composed, draw on the op.2 trio sonatas for their material, and no.5 is simply an arrangement of a recorder sonata, but nos.1 in G minor and 4 in F are more expansive and original pieces."* Anthony Hicks in *Grove Music Online*

A lifetime edition of Handel's influential Op. 4 organ concertos. (39579)

\$1,250



The Young Handel

81. *Six Fugues or Voluntarys for the Organ or Harpsicord ... Troisieme Ouvrage.* [HWV 605-610]. 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. No. 543, [1735].

Oblong quarto. Modern half mid-tan calf with marbled boards, raised bands on spine in decorative compartments gilt, titling gilt. 1f. (recto title, verso blank), [i] (blank), 2-23, [i] (blank) pp. Engraved throughout. Markings in a contemporary hand to the fifth fugue indicating subject entries with "S," an added accidental, and a cancellation and correction to the eighth bar. Slightly browned; very occasional staining; light soiling to title and margins of final leaf.

First Edition, first issue. Smith p. 236, no. 1. BUC p. 441. RISM H1475, HH1475.

"The collections of keyboard music published in Handel's lifetime are only a partial representation of a larger corpus of such works (the remainder being preserved in early manuscript copies and a few autographs) and their dates of issue have little correspondence with dates of composition. ... In 1734 Walsh printed four keyboard pieces said to be from Handel's 'early youth', and in 1735 Six Fugues or Voluntarys, picking up the fugues of 1712-17 not used in the 1720 suites; these were well worth publishing, however, the fugues in A minor and C minor being particularly impressive." Anthony Hicks in *Grove Music Online*

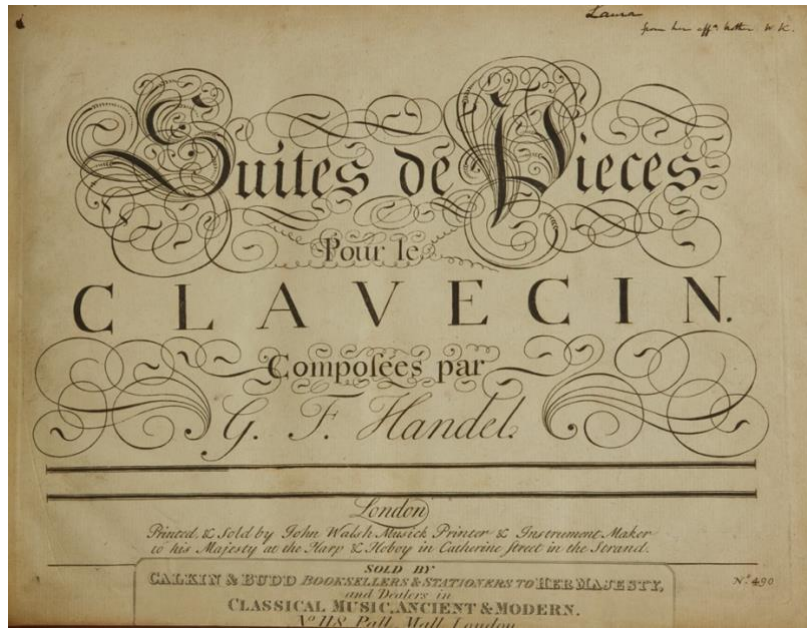
A lively and rigorous set of pieces from the young composer. (39614)

\$2,000

“The Most Important Volume Among the Early Printed Collections of Keyboard Music”

82. *Suites de Pieces pour le Clavecin.* [HWV 426-442]. [Volumes I and II, complete]. London: Printed & Sold by John Walsh Musick Printer & Instrument Maker to his Majesty at the Harp & Hoboyt in Catherine Street in the Strand. No. 490, [ca. 1736, ca. 1733].

Oblong folio. Two volumes bound in one. Modern half mid-tan calf with marbled boards, raised bands on spine with black title label gilt, marbled endpapers, red edges. Engraved throughout. With a manuscript note to upper outer corner of title: "Laura from her affe. [affectionate] brother W.K." Binding very slightly worn. Occasional minor soiling and browning; small stains to margins; stain to pp. 74-79 of Vol. I, Calkin & Budd label slightly trimmed at lower margin, just touching text; light soiling to title of Vol. II. In very good condition overall.



Vol. I: 1f. (recto decorative title, verso blank), [i] (blank), 94, [i] (blank) pp. With label of 19th century booksellers Calkin and Budd to foot of title. **First Edition**, 4th issue. Smith p. 250, no. 6. Hoboken 5, 171. BUC p. 442. RISM H1433.

Vol. II: 1f. (recto decorative title, verso blank), [i] (blank), 2-83, [i] (blank) pp. **First Edition**, 2nd issue. Smith p. 249, no. 5. Hoboken 5, 173. BUC p. 442. RISM H1438.

"The most important volume among the early printed collections of keyboard music is Handel's own issue of Suites de Pièces pour le Clavecin ... Première Volume, which appeared in November 1720. In a preface Handel explained that he had been 'obliged to publish some of the following Lessons because surreptitious and incorrect copies of them had got abroad' – apparently a reference to a pirated edition of keyboard pieces prepared by Walsh and issued under the imprint of Jeanne Roger of Amsterdam about the same time. (It is not clear whether the Roger volume actually appeared before Handel's own.) The eight suites of the 1720 set draw upon the keyboard works of both the Hamburg and English periods, but many movements were revised, five of the fugues were included in the suites and seven new movements were added. Handel supervised the publication: emendations made to the plates at proof stage and visible in some copies can only have been the composer's. The varied origins of the music make the collection a microcosm of Handel's stylistic eclecticism." Anthony Hicks in *Grove Music Online*

"Possibly as a result of these lessons, keyboard music by Handel began to circulate in manuscript and within two years he was obliged to publish his own edition of Suites de Pièces de Clavecin (preferring the French title to the normal 'Harpsichord Lessons') with the preliminary note: I have been obliged to publish some of the following Lessons, because surreptitious and incorrect Copies of them had got Abroad. I have added several new ones to make the work more usefull, which if it meets with a favourable Reception; I will still proceed to publish more, reckoning it my duty, with my Small Talent, to serve a Nation from which I have receiv'd so Generous a protection. Amongst these suites is the set of variations to which the nineteenth century attached the title of 'The Harmonious Blacksmith', a mythical melodist said to have been resident at Whitchurch, close to Cannons." Hogwood: *Handel*, pp. 74-75.

Handel composed his music for keyboard in a variety of styles and genres, including dance pieces reminiscent of the French clavecinistes, Italian fugues in the manner of Corelli, free-fantasy virtuosic preludes replete with arpeggios, variation sets, and grounds. His works for harpsichord have remained popular from the time of their inception to the present day. (39618) \$4,200

ICONOGRAPHY & EPHEMERA



83. Fine mezzotint portrait engraving by John Faber the Younger after the painting by Thomas Hudson. [London]: J. Faber, 1749. The composer is depicted three-quarter length, wearing a wig, seated and quarter-turned to his right; he holds several sheets of paper in his left hand and his left elbow rests on a number of sheets of music manuscript. With text: "T. Hudson pinxt. I. Faber fecit. 1749. George Frederick Handel. Price 2 Shill - Sold by J. Faber, at the Golden Head in Bloomsbury Square" printed below the image, within the plate. Dimensions to plate mark 352 x 252 mm. 2 to 4 mm. margins. Two small (ca. 12 mm.) tears to central area with archival repairs to verso. Second state. Coopersmith: *A List of Portraits, Sculptures, etc., of Georg Friedrich Handel*, no. 74 in *Music and Letters*, Vol. 13, No. 2 (April 1932), p. 163. *Handel: A Celebration of his Life and Times 1685-1759*. Exhibition Catalogue National Portrait Gallery London, (1985-86) p. 44. Chaloner Smith 1883 / *British Mezzotint Portraits* (175). Russell 1926 / *English Mezzotint Portraits and their states: Catalogue of Corrections of and Additions to Chaloner Smith's "British Mezzotint Portraits"* (175.II). British Museum no. Q, 1.101. C.P.E. Bach Portrait Collection I, p. 95, II, no. 155. The original Hudson painting is held by the Staats- und Universitätsbibliothek in Hamburg. John Faber II (ca. 1684-1756), born in Amsterdam, moved to England in ca. 1698. He studied drawing and mezzotint engraving with his father, going on to become the leading mezzotint engraver of his day. Thomas Hudson (1701-1779) was a portrait painter and, like Handel, a collector of Old Master drawings. *The British Museum Online*. (39476) \$1,500



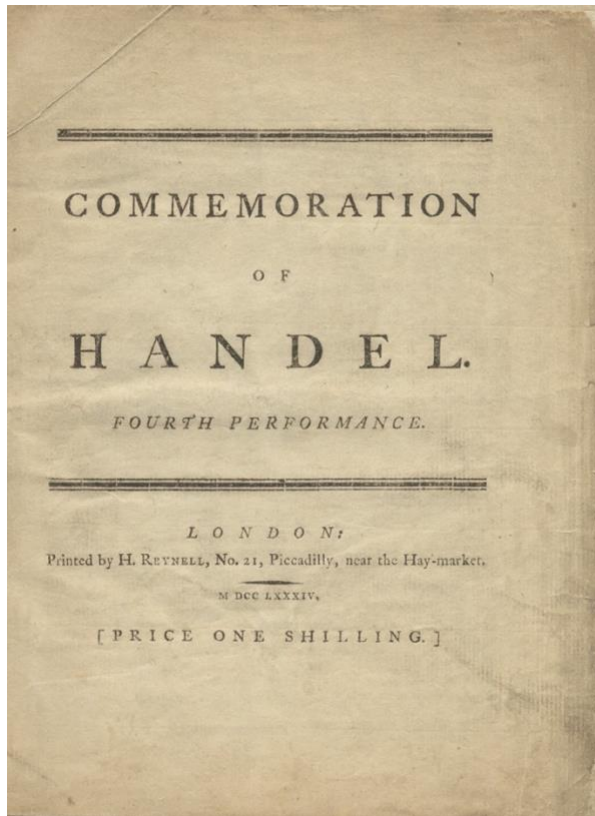
84. Mezzotint portrait of Handel's librettist Paolo Antonio Rolli (1687-1767), half-length, seated at a table. [?London], [ca. 1790]. 269 x 206 mm. Trimmed to plate mark; small portion of lower right blank corner trimmed away. Rolli was a prominent Italian writer who provided libretti for operas by Handel, Scarlatti and others. (23251) \$250

An Important Event in Handel Reception History

85. *Commemoration of Handel, Fourth Performance ... [Price One Shilling]*. London: Printed by H. Reynell, No. 21, Piccadilly, near the Hay-market, 1784.

Small quarto. Modern heavy ivory textured wrappers. 1f. (recto title, verso blank), 1f. (recto bust-length woodcut portrait of Handel, verso blank), 1f. (recto list of directors and conductor's (Joah Bates) name, verso blank), [7]-11 (cast list including assistant directors, assistant conductor, and all instrumental and vocal performers, categorized by instrument or vocal range), [i] (tally of vocal and instrumental performers), [i] (concert program), [15]-22 (libretto). The portrait of Handel in profile within oval frame adorned with horns, sheet music, a violin, decorative textile motifs, with "Commemoration of Handel" below image. Minor wear and soiling; small loss to lower outer corner of final leaf, not affecting text.

Jisc (5 copies in 4 British libraries). OCLC (one copy only in the U.S.).



"The sense of ritual in Handelian performance was consolidated by the great Handel Commemoration of 1784 (the centenary of his birth as erroneously recorded by Mainwaring). With encouragement from George III (a keen Handelian, to the annoyance of Burney and other progressive musicians of the period), it turned into a national celebration held mainly in Westminster Abbey, with huge choral and orchestral forces collected from all over Britain. The three planned performances (sacred music on 26 May, opera and oratorio extracts at the Pantheon on 27 May and *Messiah* on 29 May) were extended to five with repeats of the two Abbey concerts. More Commemorations followed in London up to 1791, and were continued in spirit in festivals in other English cities. One important guest at the 1791 Commemoration was Joseph Haydn, who (according to William Shield) found that it confirmed 'that deep reverence for the mighty genius of Handel, which ... he was even prone to avow'. The experience of this and his subsequent London visit of 1795 gave Haydn the impetus to compose *The Creation* on a libretto said to have been originally intended for Handel.

The Commemoration festivals stimulated a general interest in Handel's oratorios in continental Europe, but that had already begun through the efforts of individual enthusiasts. Earl Cowper, who had left England to settle in Florence in 1759, promoted performances of *Alexander's Feast* and *Messiah* there in 1768. Michael Arne, while touring in Germany, introduced *Messiah* to Hamburg in 1772, and C.P.E. Bach directed the work there again in 1775. Johann Adam Hiller brought *Messiah* to Berlin in 1786 and was one of the first to 'update' Handel's scoring with additional wind parts and other alterations to make it conform to current taste. Mozart continued this trend in Vienna between 1786 and 1790, when he arranged four of the choral works (*Acis and Galatea*, *Messiah*, *Alexander's Feast* and the *Ode for St Cecilia's Day*) for Baron von Swieten's concerts at the Imperial Library." Anthony Hicks in *Grove Music Online*

Performed on Thursday, 3 June 1784, the program included selections from *Saul* (HWV 53), the *Funeral Anthem for Queen Caroline* (HWV 264), *Israel in Egypt* (HWV 54), the *Dettingen Te Deum* (HWV 283), the first *Concerto Grosso* from Op. 6 (HWV 319), and the fourth oboe concerto (HWV 315). The program opened with the *Overture to Esther* (HWV 50) and concluded with the *Coronation Anthem, Zadok the Priest* (HWV 258).

The tally of the list of performers included in the program comes to 535, the "Total of the Band" giving an indication of the scope and grandeur of the event. The orchestra included over 100 violins, numerous brass and double reeds, and percussion; over 200 vocalists participated in the proceedings.

An extraordinary testament to one of the most important events in Handel reception history, 25 years after the death of the composer. (39744) \$750

