

CRITICAL REPORT

The characteristics of the paper in the manuscript sources are set out as follows:

Watermarks:

The symbols Cb, Cp, etc. are those of Hans Dieter Clausen's *Händels Direktionspartituren*, Hamburg 1972, supplemented by those of Donald Burrows in *A handlist of the paper characteristics of Handel's English Autographs*, Open University, 1982 (typescript). The three basic watermark patterns are described as shield, lily and IV. Watermarks are therefore described thus:

Watermark: shield, Cc

Rastrum:

The ruling of the staves is described thus:

Rastrum: 5 × 2 staves, span 32 mm

This means that the page is ruled five times with a 2-stave rastrum which has a total span of 32 mm, producing ten staves on the page.

Paper Size:

The paper used by Handel and his copyists is mostly of uniform size. In the commonest format, large sheets measuring approximately 58 × 46 cm were cut into two either i) horizontally, each half-sheet being then folded to produce a bifolium of oblong shape, so that each folio measures approximately 29 cm along the top and 23 cm at the side; or ii) vertically, then folded, producing a similar bifolium with the dimensions reversed, i. e. approximately 23 cm along the top and 29 cm at the side.

These two formats are listed as "I" and "IIa", the classification devised by Larsen ("Handel's Messiah", pp. 275–276; see Preface note 2), and used by Burrows in his Handlist. More detailed measurements of each leaf are not given, since such information is of little use, and in many cases the paper has been trimmed by a binder or damaged; furthermore, with tightly-bound MS volumes it is difficult at present to measure accurately into the spine.

For the few leaves which are not of sizes I or IIa, measurements are given in cm.

In describing the autograph sources, a reading indicated thus: "3rd note originally f'" means that Handel first wrote f', then altered it to the final reading as printed.

Titles not mentioned in the description of the sources are editorial and agree with those used in Bernd Baselt, *Händel-Handbuch*, vol. 3 (see Preface, footnote 1).

Abbreviations:

c. – circa; cf. – confere, compare; ChE – Chrysander Edition; f., ff. – folio, folios; HHA – Hallische Händel-Ausgabe; l. h. – left hand; MS, MSS – manuscript, manuscripts; no., nos. – number, numbers; p., pp. – page, pages; r. – recto; r. h. – right hand; st. – staves; v. – verso; vol., vols. – volume, volumes; B. c. – Basso continuo; Fag. – Fagotto; Fl. – Flauto; Ob. – Oboe; Piff. – Piffero; sopr. – Sopran; Tr. – Tromba; V. – Violine; Va. – Viola

Orchestral Music

1 Suite B-Dur (aus HWV 4 *Die verwandelte Daphne*), HWV 352¹⁻⁴

Source:

British Library, *R. M. 18. b. 8.*,

f. 62^v–63^r: *Coro*, f. 63^{r-v}: *Bourrée*, f. 64^{r-v}: *Allemande*, f. 65^{r-v}: *Rigadon à deux Hautbois*

Copyist: Smith junior, c. 1730.

For the instrumentation, see Preface.

Watermark: Bc 2, Cc

Rastrum: 6 × 2 staves, span 32 mm

Size: IIa

Bar	Part	Remark
<i>Coro</i>		
1	V. II	3rd note f'
2	Va.	2nd note a'
4	V. II	3rd note g'
	Va.	4th note b
6	Va.	1st and 2nd notes $\beta \rho$
8	V. II	2nd note f'
	B. c.	4th note without dot
	all	☉ over the second half-bar
10	Va.	1st note d'

Bourrée. No title in source.

7		the repeat marks are at end of bar
8	Va.	1st note e'
16	Va.	1st note c'
22	Va.	2nd note d'
25	all	☉ <i>Fine</i> at end

Allemande

11	Va.	3rd and 4th notes c'
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Rigaudon

The two treble staves have no indication of instrument, the bass has *Basson*. *Bourrée* in no. 2 is similar.

Key-signature b^b

12	Ob. II	4th note a'
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2 Suite G-Dur (aus HWV 4 *Die verwandelte Daphne*), HWV 353¹⁻⁴.

Source:

British Library, *R. M. 18. b. 8.*, f. 65^v–66^r: *Allemande tutti*, f. 66^v–67^r: *Bourre à deux Hautbois*, f. 67^v–68^r: *Tutti*, f. 68^r–69^v: *Allemande tutti Oboei e Violini*.

Copyist: Smith junior, c. 1730.

For the instrumentation, see Preface.

Watermark: Bc 2, Cc

Rastrum: 6 × 2 staves, span 32 mm

Size: IIa

Bar	Part	Remark
<i>Allemande I</i>		
1	Va.	b^b is added to key-signature
4	B. c.	4th note d
<i>Bourrée</i> (see Rigaudon in no. 1)		
11	Ob. II	2nd note g'

Bar	Part	Remark
<i>Menuet</i> . No title in source.		
	Ob./V.	in source two systems – Ob. I/V. I and Ob. II/V. II
1	all	<i>tutti</i>
9	all	<i>Violini senza Oboei</i>

Allemande II

18	B. c.	1st note B
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3 Suite B-Dur (aus HWV 3 *Der beglückte Florindo*), HWV 354¹⁻⁴.

Source:

British Library, *R. M. 18. b. 8.*, f. 75^r: *Menuet*, f. 75^v–76^r: *Coro*, f. 76^{r-v}: *Sarabande*, f. 76^v: *Gavotte*.



Copyist: ? S 1, c. 1730.

Watermark: IV, Cc

Rastrum: 6×2 staves, span 32 mm

Size: IIa

In *Menuet* and *Coro* the instrumentation is *Violino 1^o*, *Viol. 2^{do}*, *Tenor*, *Basso*; *Sarabande* and *Gavotte* have no indication. A two-voice keyboard transcription of the *Menuet*, *Sarabande* and *Gavotte* (*Menuet* the first 16 bars only) is found on f. 4 of *R. M. 18. b. 8.*, following the overture in B \flat , HWV 336 (see HHA IV/15, no. 1), which may therefore have a Hamburg origin. The copyist of this part of *R. M. 18. b. 8.* (ff. 1–4), called β by Winton Dean (see Preface, footnote 2), worked c. 1718.

Bar	Part	Remark
<i>Menuet</i>		
2	V. II	3rd note g'
7	V. II	2nd and 3rd notes f'–g'
	Va.	2nd and 3rd notes d'–e'
16	V. I, II } Va. }	
	B. c.	The first- and second-time bars are editorial.
19	Va.	3rd note f'
<i>Coro</i>		
21	V. II	3rd note g'
	B. c.	3rd note g
27	V. II	2nd note a'
<i>Sarabande</i>		
2	B. c.	
13	V. II	3rd note e''
<i>Gavotte</i>		
4	Va.	1st note d.
12	all	<i>p</i> .

The volume is a full score of *Agrippina*. At the end are these two pieces, headed *Chorus Florindo*.

Watermark: B

Rastrum: 6×2 staves, span 32 mm

Size: IIa

Bar	Part	Remark
<i>Chorus</i>		
10	Va.	2nd note a'
16	Va.	1st note d'
26	all	<i>Segue</i> at the end

5. Aria (Hornpipe) c-Moll, HWV 355.

Source:

British Library, *R. M. 19. a. 4.*, f. 21^{r-v}: *Aria*.

Copyist: S 2, c. 1732.




A full discussion of the dating of *R. M. 19. a. 4.* will be found in the Critical Report of HHA IV/17, *Klavierwerke IV*.

Watermark: – (Cc in vol. elsewhere)

Rastrum: 5×2 staves, span 28.5 mm

Size: I

A two-voice transcription of the piece is in *R. M. 18. b. 8.*, ff. 70^v–71^r. In the source the parts for V. I and V. II are on one staff. Original key-signature B \flat . There is no indication of instruments.

Bar	Part	Remark
3	Va.	last note c'
8	V. I	4th note d'
16	V. I, II, } Va. }	
	B. c.	
		The annotations 1st, 2nd and 3rd-time bars and are editorial.
19	V. II	last note e \flat
28	V. II	\sharp before 4th note
30, 36	V. II	1st note no dot
		
38	B. c.	(cf. bar 16)

6. Allegro G-Dur, HWV 340.

Source:

Fitzwilliam Museum, Cambridge (Barrett Lennard Collection vol. 10 *Miscellanys, Mus. MS 798: Sinfonie diverse*, p. 237, no. 1). Pages 237–244 of this manuscript contain eight pieces, with the general title *Sinfonie diverse* written in pencil (printed in ChE, vol. 48, pp. 140–143). The copyist of the first two pieces is not recognised, nos. 3–8 are written by Smith. Date: c. 1738.

The Allegro in G is the first piece; the second is a minuet (this vol., no. 104b); the seventh and eighth are here printed as nos. 8 and 14. The remaining four pieces are copies of familiar works: no. 3 = Sonata Op. 5 No. 2, last movement, no. 4 = overture *Il Parnasso in Festa*, first movement; no. 5 = Sonata Op. 5 No. 3, second movement; no. 6 = Sonata Op. 5 No. 6, Minuet. The Allegro in G has no indication of instrumentation.

Watermark: C*e

Rastrum: 10×2 staves, span 30.5 mm


Size: 28.5×42.5 cm

4. Chorus und Menuet D-Dur (aus HWV 3 *Der beglückte Florindo*), HWV 344¹⁻².

Source:

Manchester Public Library, Newman Flower Collection, *MS 130 Hd 4*, vol. 11.

Copyist: Smith junior, c. 1730.

Bar	Part	Remark
29	V. I	3rd group 
36		Second-time bar is editorial: source indicates it by \frown over the eighth-note in B. c.

7. Gigue B-Dur, HWV 413.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 262*, p. 37, *Gigue*.

Date: c. 1736.

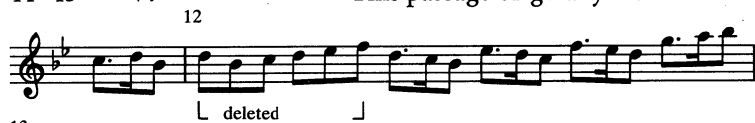
No indication of instrumentation. On p. 38 is the Gigue in E \flat which is the last movement of the overture in *Berenice*, and an allegro from *Giustino*.

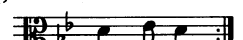
Watermark: C*d

Rastrum: 5×2 staves, span 30.5 mm

Size: I

Bar	Part	Remark
2	B. c.	The second note is smudged and not clear: Handel has written <i>b</i> under it.
11–15	V.	This passage originally read:



In 15, second half-bar in Va. originally 

15		Second-time bar is editorial; source indicates it by \frown over the 5th note in B. c.
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8. March D-Dur, HWV 345.

Sources:

A British Library, *R. M. 19. a. 1.*, ff. 158^v–159^r, *March*.

Copyist: S 1; c. 1738.

Watermark: IV, lily, Cc

Rastrum: 2×4 staves, span 74.5 mm, 1×2 staves, span 32 mm

Size: I

B Fitzwilliam Museum, Cambridge, *Mus. MS 798* (Lennard Collection, vol. 10), p. 243, *Marche*. It is the seventh of the *Sinfonie diverse* (see no. 6).

C The Earl of Shaftesbury's Collection, a loose bifolium at the end of a MS score of *Amadigi*.

Copyist: S 4. Date: c. 1738.

Watermark: shield, – Bk.

Rastrum: 5×2 staves, span 30.5–31 mm

Size: I

D Manchester Public Library, Newman Flower Collection, *MS 130 Hd 4*, vols. 354 (violino primo), 355 (violino secondo), 82 (organo).

Copyist: S 2. Date: c. 1746–1747.

Watermark: vols. 354, 355: Ci, 82: IV, Ci.

Rastrum: 354, 355: 3×4 staves, span 75.5 mm

82: 2×5 staves, span 88 mm


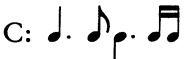

Size: 354, 355: IIa; 82: I

E *Warlike Music, Being a Choice Collection of Marches & Trumpet Tunes for a German Flute, Violin, or Harpsicord By M^r. Handel, S^t. Martini, and the most Eminent Masters...* Walsh, 1758; p. 74: *March by M^r. Handel*. A version in G for treble and bass. The bass is an octave lower in places.

F Chrysander-Edition, vol. 48, p. 142. A transcript of B.

A has the instrumentation indicated: *Tromb: V: 1^o, V: 2, and no indication for the bass: B has only *Tromba*, C has no indications; F adds *Oboe I, Oboe II*, and *Basso* in round brackets to the *Tromba* of B. A has the figuring of the B. c. written in the hand of Jennens; B, C, E, F have no figures; in D they are in the hand of the copyist, S 2.*

E: time signature C

Bar	Part	Remark
11	V. I	B, D: no tr
13	V. I	E: 2nd and 3rd notes 
16	V. I	C: 
20	V. I	C, D, E: 
21, 23, 25, 27	V. I	E: tr on 3rd beat

9 Ritornello für eine Chaconne G-Dur, HWV 343b.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 264*, p. 1.

Date: c. 1739.

Watermark: shield, Cc

Rastrum: 6×2 staves, span 30.5 mm

Size: IIa

On the same page is a sketch for the third movement of the Organ Concerto in F, HWV 295, which was completed on 2 April 1739. For the direction given as footnote see the facsimile, p. XXII.

10 Hornpipe D-Dur, HWV 356.

Sources:

A Coke collection, in a MS score of *L'Allegro*, copied by S 1, c. 1740, ff. 140–141 *Hornpipe*, copied by Smith. After the title is an annotation in Jennens' hand, *compos'd for the Concert at Vaux-Hall, 1740*.

Watermark: IV, shield, Bk

Rastrum: 5×2 staves, span 30.5 mm

Size: I

B British Library, *R. M. 19. d. 11.*, ff. 153–154, *Hornpipe Compos'd for the Concert at Vauxhall 1740*.

Copyist: S 13, c. 1760.

Watermark: –, lily. Elsewhere is the symbol GR (not in Clausen).

Rastrum: 1×10 staves, span 193.5 mm

Size: I

In A the figures are by Jennens, so their authenticity is uncertain.

B, in spite of a few mistakes and omissions, may be a copy of A.

B omits the figures in bar 11 note 3, bar 20 note 3, bar 22 note 3.

Bar	Part	Remark
16	B. c.	B has C to 2nd note

11 Sinfonia B-Dur, HWV 347.

Sources:

A₁ Autograph, British Library, R. M. 20. g. 12., ff. 71–74, *Sinfonia*.

Date: c. 1747–1748.

For the instrumentation, see Preface and facsimile, p. XXIV.

The second movement is crossed out in pencil: this was presumably done when Handel was adapting the work for the Organ Concerto Op. 7 no. 6.

Watermark: shield, lily, IV, Cl

Rastrum: 5×2 staves, span 28.5–29 mm

Size: I

A₂ A second autograph exists of the second movement, with the same title and text (apart from the omission of three slurs): this was probably intended originally for *Joshua*, as it is on the same paper-type used in that work (Watermark: Cl, Rastrum: 5×2 staves, span 28.5 mm), but it is now in the autograph of *Solomon*, R. M. 20. h. 4., f. 91^v.

Bar	Part	Remark
<i>1. Pomposo</i>		
7	V. III	3rd note originally f'
14	V. I	last 3 notes originally a'–b'–f'
15	V. I	1st note originally g'
16	B. c.	4th note originally F
17	B. c.	1st note originally B
23	B. c.	3rd note originally d
24	B. c.	1st note originally c
37	V. I	last group originally c'–g'–a'–e♯', and c d e c written above the correction
38	V. I	1st note originally f'
56	V. I	1st note originally d'''
58	V. III	2nd note originally e'
69	B. c.	1st note originally e
77	B. c.	2nd note originally g
78	B. c.	originally d–A–c; e c a is written above the correction
86	B. c.	2nd–3rd notes originally f–e♯
90	B. c.	1st beat originally B quarter-note
102	V. I	1st note originally d''
104		originally, instead of bar 105, there were 13 bars as follows (top and bottom line only, the middle stave is blank):



Bar	Part	Remark
		then Handel cancelled these bars in ink, before he reached the stage of filling in the V. III/Va. part; and added the new bar 105 to make the transition from 104 to 106.

2. Air lentement

Bar	Part	Remark
8	V. III	1st note originally d'. A ₂ has the same original reading, and the same correction. The corrected reading of g' is copied into the <i>Joshua</i> version, which must therefore be later than the other two.

3. Air A tempo ordinario

The V. III/Va. line is a blank stave throughout. Our text for it comes from a MS copy of the Organ Concerto Op. 7 no. 6, R. M. 19. a. 2., ff. 36–38.

Bar	Part	Remark
8		The third beat is at the end of a line; after the double-bar is a blank space about 2.5 cm wide, above which is written <i>org. ad libitum</i> . The fourth beat begins a new line, but the direction for the organ may not be part of the original conception. Bar 16 is similar, but without the double-bar and repeat mark, (see facsimile, p. XXII).

Music for wind ensembles

12 Aria F-Dur, HWV 410.

Source:

British Library, R. M. 18. b. 8., ff. 25–30, *Aria pour deux Corne de Chasse del Sig. Handel*.

The title was written by Smith junior, the musical text by S 2, c. 1730.




Watermark: IV, Cb

Rastrum: 6×2 staves, span 32 mm

Size: IIa

The instrumentation is given as *Corn: 1, Corn 2, Hb: 1:, Hb: 2:, Basso*. The corno parts are written in the key of C.

Bar	Part	Remark
1–2	Ob. I, II, Basso	§ originally over the 1st note of second half-bar of bar 1; the change is editorial

Bar	Part	Remark
8	Ob. II	4th note f'
20, 32–34, 41–42, 56	Ob. I } Corno I }	the slurs are not consistent in length: some are placed only over the 32nd notes. The majority reading is  .
22	Corno I	5th note f''
51	Ob. I	last two notes  (cf. corno I)
52		There is no <i>fine</i> in the source, only  over the first note in all parts.
60		There is <i>Da Capo dal segno</i> % and only the 1st half-bar.

13 Aria F-Dur, HWV 411.

Source:

A Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 260*, p. 22. Date: c. 1725.

First fifteen bars only; no title or indication of instruments; pp. 1–22 of MS 260 are Italian paper (see no. 22).

Watermark: –

Rastrum: 2×5 staves, span 89 mm

Size: I

B British Library, *R. M. 18. b. 8.*, ff. 31–32, *Aria pour des Corne de Chasse del Sig.^r G: F: Handel.*

The title was written by Smith junior, the musical text by S 2, c. 1730.

Instrumentation: *Corn: 1., Corn: 2., Oboe 1., Oboe 2., Basso.*



Watermark: IV, Cb

Rastrum: 6×2 staves, span 32 mm

Size: IIa

In A and B the corno parts are written in the key of C.

The text is that of B.

Bar	Part	Remark
3	Corno II	A: 
4	Corno II	A: 1st note originally g''
8	Corno I, Ob. I	tr in A only. Corno I no appoggiatura in either source.
9–15	all	A: a different version, see facsimile, p. XXV
19	Ob. II	B: 
28	Corno II	B: 4th note e''
47	Ob. II	1st note g'

14 Marche F-Dur, HVW 346.

Sources:

A Fitzwilliam Museum, Cambridge, *Mus. MS 798* (Lennard Collection, vol. 10), p. 244, *Marche* (see nos. 6 and 8).

Copyist: Smith senior

No tempo mark.

Watermark: IV (not in Clausen)

Rastrum: 10×2 staves, span 30.5 mm

Size: 28.5×42.5 cm

B *Six Overtures for Violins, French Horns & c. ... in the Operas of Flavius Richard y^e 1st Ptolomy Ariadne Pastor Fido 2^d Atalanta Compos'd by M^r Handel Sixth Collection. London. Printed for I. Walsh ... c. 1740.*

Preceded by a Largo of 5 bars, it forms a finale to the overture in *Ptolomy* (Tolomeo). The text is similar to that of A, with the two oboe parts of A given for oboe I and violin I, oboe II and violin II respectively, while the viola doubles the bass at the octave. The corno parts, violins and oboes are marked *Andante*, the viola and basso *Andante Allegro*; the corno parts are written in the key of C. The issue was reprinted in several later collections (see W. C. Smith, *Handel. A Descriptive Catalogue of the Early Editions*, London 1960, p. 293, nos. 15–17, also nos. 38, 43). The Walsh publication *Warlike Music* (see no. 8) includes a treble-and-bass version (p. 26), which is identical to B, without tempo mark; the British Library copy (*e. 438 d*) has an annotation in manuscript in *Ptolemy*.

C *Thirty Favourite Marches Which are now in Vogue, set for the Violin, German Flute or Hautboy...*, Thompson and Son, c. 1760, p. 13: *March in Ptolemy*. Tempo mark *Andante*, treble part only.

D Chrysander-Edition, vol. 48, p. 143. A transcript of A. See no. 68 for a variant version.

Bar	Part	Remark
1	Ob. I	C: slur over 2nd–4th notes
2	Corno II	A: 5th–8th notes in alto clef.
7	B. c.	B: 6/5 to 2nd note
9	Ob. II	A: last quarter note a'
10	B. c.	B: 6 to 5th note
11	B. c.	B: 6/5, ♯ to 2nd, 3rd notes
13	B. c.	B: ♯ to 3rd note
15	B. c.	B 6 ♯, 4, ♯, to 1st, 3rd, 4th notes
19	B. c.	B: 6 to 1st note
22	Ob. II	A, B: last note c''; D corrects
23	Corno II	A, B, D: 6th–7th notes a, f. A: 4th–8th notes in alto clef.

15 Marche allegro D-Dur, HWV 416.

Source:



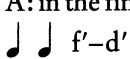

A Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 263*, pp. 55, *Marche Allegro*. It is among the dance movements for the second version of *Il Pastor Fido*, 1734. The indications of instruments are *H 1, H 2, Tromb., Bass.* On p. 54 is a sketch, followed by a final draft, of Ob. I, *Marche/Allegro*.

Watermark: shield, Cc

Rastrum: 5×2 staves, span 30.5 mm

Size: I

B *Warlike Music*, 1758 (see no. 8), p. 74, *Dragoon's March*. Treble and bass only.

Bar	Part	Remark
2	sopr.	B: first 2 notes 
7	sopr.	B: 2nd–4th beats 
8	Ob. I	A: in the final draft second half-bar  f'–d'
10–12	Tr.	A: originally 
13	sopr.	B: last note, no tr

16 Marche G-Dur, HWV 418.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 263*, p. 57, *Marche*.

Date: c. 1741.

It is on the back of a page of sketches for *Messiah*.

The ink used in this manuscript seems to have been more acid than usual, and has caused some holes in the paper: this feature is seen in another MS of about 1741, the Overture for two clarinets and horn, HWV 424 (HHA IV/15, no. 6) in Fitzwilliam 264, pp. 17–23.

Watermark: – Bk

Rastrum: 5×2 staves, span 31 mm

Size: I

Bar	Part	Remark
0	Ob. II	1st note originally g'
7	Fag.	2nd–3rd notes originally e–d originally
7–9	Ob. I	originally
9	Ob. I	last note is illegible
12	Ob. II	originally f'



17 Menuet G-Dur, HWV 422.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 260*, p. 25, *Menuet*.

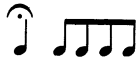
Date: c. 1746–1747.

On p. 26 is the march in G in *Judas Maccabaeus*, and the same paper-type is found in the autograph score of the oratorio. The instrumentation is given as *H. 1, H. 2, C 1, C 2, B.*

Watermark: lily, Cl

Rastrum: 5×2 staves, span 31.5 mm

Size: I

Bar	Part	Remark
13	Corno II	1st note originally e'
16		no second-time bar, only
		
		in bass

18 Menuet G-Dur, HWV 423.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 263*, p. 77, *Menuet. Minuet by Mr. Handel* in another hand.

Date: c. 1746–1747.

Instrumentation: *H 1, H 2, C. 1, C. 2, B.*




Watermark: IV, Bl


Rastrum: 5×2 staves, span 31 mm

Size: I

Some passages in this work were much corrected. The original readings are:

Bar	Part	Remark
1	Ob. II	
2	Ob. I	

Bar	Part	Remark
(2)	Ob. II	
	Corno I	
7	Ob. I	1st note d''
10	Ob. I	originally two extra bars after bar 9:
		
	Fag.	two extra bars after bar 9: 1) d' + two notes now illegible, possibly a–f; 2) d'–g–a
		The other parts were not written before the correction was made, reducing the two bars to the new bar 10.
11	Fag.	2nd note f
17–18	all	

20		No second-time bar, only  in bass.
----	--	---

19–20 Marche for the Fife D-Dur, HWV 415.

Marche for the Fife C-Dur, HWV 414.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 259*, p. 61, each piece is headed *Marche for the Fife*; no. 19 is marked *slow*.




Date: c. 1747.

No other indication of instrumentation is given. Presumably the bass is for a bassoon.

Watermark: IV, Bl

Rastrum: 5×2 staves, span 31.5 mm

Size: I

Bar	Part	Remark
19		
4	Piff.	last note has  , no <i>fine</i>
20		
2	Piff.	4th note originally 
8	Piff.	4th note originally a''
10	Fag.	3rd note originally 
11	Fag.	4th note originally a

The corrections in bars 2, 8 and 10 suggest that this version precedes that of HWV 347 (see this vol. no. 11).

Music for one solo instrument and for one and two solo instruments with basso continuo

21 Sonate F-Dur für 2 Flauti dolci und Basso continuo, HWV 405.

Sources:

A Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 261*, pp. 70–76, without title; only the second movement has a tempo-mark: *Grave*. The work is on Italian paper, and the section of *Mus. MS 261* which contains it has also the Violin Sonata in G, HWV 358 (HHA IV/18, no. 1) and the Oboe Sonata in B \flat , HWV 357 (HHA IV/18, no. 6); all three have similar stain marks, as if they were once stacked together and became damp. These works belong to the period 1707–1710; the style suggests c. 1707, but the paper was used in Hanover in 1710 (see Preface).

The first movement of HWV 405 lacks the bass part. There are no indications of instrumentation.

Watermark: –

Rastrum: 2×5 staves, span 83 mm

Size: I

B Library of Congress, Washington, *M 350. M 3 Case*.

This consists of a number of 18th century trio sonatas in three part-books: Violino or Flauto I, Violino or Flauto II, and Basso. The other works are *Tunes by Handel*, and sonatas by Lidarti, Mysliveček (1737–1781), Gaßmann (1729–1774) and William Paxton (1737–1781); there is a date *Isleworth, Sep 17, 1778*. The Handel sonata is no. 41; the Basso part has the inscription *Sonata a Due Flauti, e Basso Del Sig. Giorgio Federigo Hendel*.

The Flauto I part-book has no copy of this Sonata, so the recorder I part is missing in this source; in the other two part-books the Sonata is joined with an anonymous one in C, on paper different from that of the rest of the volume; this paper is probably Italian, although the only visible watermark – a fragment consisting of the top part of a trefoil in a large circle, on the second folio of the Basso part – cannot be properly identified. The paper must be much earlier than 1778; the style *Giorgio Federigo Hendel* was commonly used by Italian copyists during Handel's Italian years (1706–1710).

Rastrum: i) 2×4 staves, span 71 mm; ii) 2×4 staves, span 70.5 mm.

Size: 26.5×20.3 cm

The bass part of the first movement is found only in B. B has a few wrong notes and missing accidentals: these are not listed, unless there is doubt about the reading.

Bar	Part	Remark
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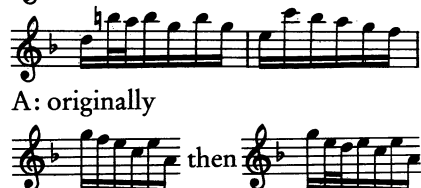
1. Allegro

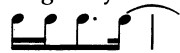


The tempo mark is in B.

15	Fl. I	A: 2nd note originally c''
17	Fl. I	A: 1st note originally c''
18	Fl. I	A: 6th note originally f''
21–24	Fl. I	A: originally




21	Fl. II	A: originally
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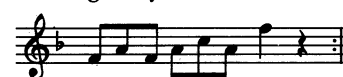


Bar	Part	Remark
27–28	all	A: these two bars added later
29	Fl. II	A: originally c''
34	Fl. II	B: 
37	Fl. I	A: 1st note originally f''
39	B. c.	B: 1st note without dot
43	Fl. II	A, B: 3rd note c'''
54	Fl. I	A: 5th–6th notes originally b''–c'''
55	Fl. II	A: 2nd note originally f''
56	Fl. I	A: originally f'
2. Grave		
4	B. c.	A: 3rd beat originally 7
5	Fl. I	A: 1st note originally a''
6	Fl. II	A: 1st half-bar originally  g''–b''
10	Fl. II	A: 7th note without dot
	B. c.	B: 7th–9th notes  A: 1st note looks like f, but g must be meant. B reads e.
11	Fl. I	A: originally b before 3rd note

3. Allegro

The tempo-mark is in B. The original time-signatures have been retained, $\frac{12}{8}$ for the upper parts, C for the B. c. In A, the last two notes in the B. c. in bar 14, all those of bar 15, the second of bar 16, and the last of bar 33 are written ♩ . Handel also wrote ♩ instead of ♩ throughout, and ♩ instead of ♩ ; in the two upper parts several notes are written ♩ instead of ♩ : B is correct in all these places. Over bar 19 in A is written *Seconda Parte*.

Bar	Part	Remark
4	Fl. I	A: 2nd and 3rd groups originally e''–c''–e'', c''–a'–c''
8	Fl. II	A: 4th note originally b'. B has b', but c'' looks like the corrected note in A.
10	B. c.	A: 2nd half-bar originally  f–a
12	Fl. I	A: 3rd note originally c''
16, 33	B. c.	B has rest on 4th beat
16	Fl. II	A: 5th note originally d''
19	Fl. I	A: 1st note originally f''
20	B. c.	A: 4th note originally d
24	Fl. I	A: the last note looks like g'', but f'' must be meant
28	Fl. I	A: 5th note originally c''
	B. c.	A: 2nd note originally f
31	Fl. II	A: 2nd note originally d''
33	Fl. I	A: originally



22 Andante a-Moll für Violine und Basso continuo, HWV 412.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 260*, p. 18. The first 22 pages of *Mus. MS 260* are Italian paper, with a watermark of a trefoil and the words *CANTONI BERGAMO*. This paper was not used by Handel during his Italian years 1706–1710, but occurs

around 1725: it is found principally in the autograph of *Rodelinda* (Dec. 1724–Jan. 1725), *R. M. 20. c. 4.*, ff. 1–66; and a few leaves in *Alessandro* (end of 1725), *R. M. 20. a. 5.*, ff. 35–38. Other works which use this paper can safely be assigned to the same period (see HHA IV/18, *Neun Sonaten für ein Solo-Instrument und Basso Continuo*, Kritischer Bericht).

Watermark: CANTONI and trefoil

Rastrum: 2×5 staves, span 90 mm

Size: I

The assignment of HWV 412 to violin and basso continuo is editorial, as is the tempo-mark *Andante*.

Bar	Part	Remark
2	V.	Handel originally wrote # before the 6th note, then deleted it.
4	V.	The top of the page is cut off; there may have been <i>tr</i> over the 8th note.
8	V.	originally



23 Sonate e-Moll für 2 Flauti traversi und Basso continuo, HWV 395.

Source:

British Library, *R. M. 19. a. 4.*, ff. 22–30, *Sonata con due Flauti Traversi del S^t Hend.* The rest of the name has been cut off by the binder.

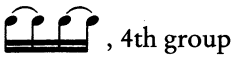

Copyist: S 2, c. 1732.

ff. 1–21 of this volume contain various instrumental works by Handel, and the section following the Sonata has eight concertos by Geminiani.

Watermark: Cc

Rastrum: 5×2 staves, span 29.5 mm

Size: I

Bar	Part	Remark
<i>1. Largo</i>		
7	Fl. II	2nd group  , 4th group 
12	Fl. II	8th note f''
14	Fl. I, II	<i>pia:</i>

2. Allegro

1	B. c.	8th note c'
52	B. c.	3rd and 4th notes e♭; the scribe uses ♭ instead of ♮ before f in several places: this suggests an early date for the work.
53	B. c.	last note A
74	Fl. I	5th note has a clear # before it: it could be a mistake.
81	Fl. II	4th note g''
87–89	Fl. II	source has <i>pia: for: pia:</i>

3. Largo

37	Fl. I	slur over 2nd–5th notes
	Fl. II	slur over 1st–4th notes
39	Fl. II	appoggiatura is editorial

4. Allegro

5	Fl. I	2nd note f''
7	B. c.	3rd note c
13	B. c.	1st note E
18	Fl. I	<i>pia:</i> under 4th note, not 1st note.
20	Fl. I	# before 3rd note
47	Fl. II	2nd note g', no #
62	B. c.	2nd note f
84	all	no repeat marks

24 Allegro c-Moll für Violine und Basso continuo, HWV 408.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 260*, pp. 19–20.

Date: c. 1725 (see no. 22).

The original working of the opening idea is in the early Trio Sonata HWV 387, composed about 1699, and published as Op. 2 no. 2, and the two-part writing in the treble of bar 16, together with the design of bars 26–27, may show an original intention to continue the trio-sonata idea; but the definitive version of the movement, in the Recorder Sonata in A minor, Op. 1 no. 4, is for one melody instrument only. Original key-signature ♭. There is no indication of instrumentation.

Watermark: –

Rastrum: p. 19–2×5 staves, span 88 mm; p. 20–2×5 staves, span 89 mm.

Size: I

There are few Handel autographs with such complex and fascinating corrections as this one. The two pages are reproduced in facsimile in the present volume, so that Handel's many revisions and second thoughts may be studied in full.

Bar	Part	Remark
42	V.	6th note no ♭
45	V., B. c.	Amongst the many corrections, the first half of this bar is crossed out, but Handel has written dots over the notes, presumably to indicate that they are to be restored.

25 Allegro G-Dur für Violine solo, HWV 407.

Sources:

A Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 262*, p. 55, *Allegro*.

The date 1738 is written in pencil, and this is confirmed by the piece on the same folio (p. 56) which has a date in ink 25 Agost 1738 (see no. 49 of this vol.).

No instrument is indicated.

Watermark: shield, Bk 2

Rastrum: 3×4 staves, span 78 mm

Size: IIa


B British Library, *Add. MS 35024*, f. 27^r. A copy in the hand of Samuel Wesley, with the indication *Exercise for the Violin. Handel*.

Watermark: –

Rastrum: Part of a sheet 1×6 staves, span 113.5 mm

Size: 24×15 cm

The text is the same as that of A, except in bar 21.

Bar	Part	Remark
13	V.	A: 3rd group originally a''-g''-f''-a''
15	V.	A: 13th note originally a'
21	V.	A: first note originally  (?)
	V.	B: last beat is the same as in bar 20

26 Sonata C-Dur für 2 Violinen und Basso continuo, HWV 403.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 259*, pp. 1-13, *Sonata allegro*.




Date: 1738

Watermark: pp. 1-8: Cc, 9-13: Cd.

Rastrum: pp. 1-8: 2 x 5 staves, span 95.5 mm; pp. 9-13: 5 x 2 staves, span 30.5 mm

Size: I

The Sonata is printed also in the Critical Report of HHA I/13, *Saul*, pp. 107-113, 161-163; bars 44, 50-57 of the first movement were inadvertently omitted. In the first movement there are large ink-blots in several places in the autograph, which completely obscure the text; these passages are reconstructed from the orchestral score in the *Saul* overture, and printed as editorial. There are no indications of instrumentation (see Preface).

Bar	Part	Remark
<i>1. Allegro</i>		
3	V. II	last note originally e''
4	V. II	1st note originally f''
13		originally an extra bar followed this, identical to bar 14, except B.c. 1st-2nd notes c'-a.
31	V. II	3rd note originally a', g written over it
37		There were originally two bars, as follows:
		
43-44	V. II	last beat of 43 - 1st beat of 44, originally 
49	V. II	2nd note originally e''
52, 56	V. II	4th note originally g''
52	B.c.	last note originally e
55	V. I	last note originally c''
62-63	B.c.	originally 
64	V. II	last note originally c''
	B.c.	last note originally g #
68	V. I	last note originally d''
70	V. I	2nd note originally g''
77	B.c.	7th note originally b

Bar	Part	Remark
77		originally an extra bar followed, leading to a different bar 78:



89	B.c.	last note originally E
108		originally the movement finished in 10 bars after 108, as follows:

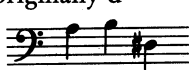






then
bars
113-116



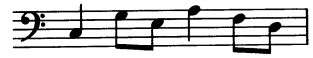

Small notes show original readings.

2. Andante Larghetto

2	B.c.	3rd note originally G #
7	V. II	3rd note originally d''
8	B.c.	3rd note originally E
10	V. II	2nd note originally d''
	B.c.	originally 
31-32		originally 
45	B.c.	bar 33 is added as NB 1st note originally f
47	V. II	3rd note originally 
51	V. I	1st note originally 
56-59	V. II	from 3rd note of 56 to 59 1st note, originally an octave lower




Bar	Part	Remark
69	V. I, II	originally
		
70-73	V. I, II	the parts were originally inverted; the correction is indicated by V 1, V 2 in 70 and 74

3. Allegro

1	B. c.	originally
		
2	B. c.	1st note originally f'
20	V. I	1st note originally g''
31	V. II	2nd beat originally 7 ♯ b''
34	V. I	first 3 beats originally
		
39	B. c.	source has tenor clef for first four notes
44	V. I	7th-8th notes originally e''-d''

4. Allegro


This movement has many changes and cancellations, which are worthy of close study, as a good example of Handel's compositional methods.

4	V. I	} 2nd note originally f''
5	V. II	
12		Handel first wrote
		
		a first correction altered V. II and B. c. to the final text, but had V. I as
		
18		after bar 18 Handel first wrote:
		

Bar	Part	Remark
		then cancelled this and continued for 6 bars thus:




24		Finally these bars were cancelled. after bar 24, Handel first wrote:
----	--	--



		leading direct to bar 29; then he cancelled the two bars and substituted the present bars 25-28, with NB and indications V 1, V 2, B.
38-39	V. I	originally a third lower
42		originally, four bars followed 42:






60	B. c.	These were then cancelled. first beat originally  A-C
67		Instead of 67, there were originally 2 bars:



71		after 71, there were originally 8 bars, leading to the present 72:
----	--	--



Bar	Part	Remark
72	V. II	originally 
73		instead of 73, there were originally 2 bars: 
77-79	B. c.	from bar 77, 2nd note, to bar 79, 2nd note, source has the tenor clef.
81		The end of the movement, from bar 81, was originally 

27 Adagio – Allegro A-Dur für Violino solo und andere Instrumente, HWV 406.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 262*, p. 54.

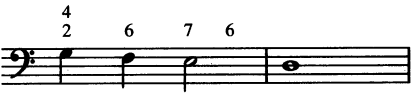
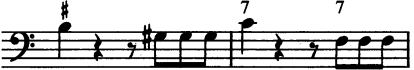

Date: c. 1750

The editorial completion follows as closely as possible the indications in the manuscript (see facsimile, p. XXVIII). The many changes of key made it convenient to retain the original key-signature of $\sharp\sharp$. The part for violin III may be played on a viola; the original soprano-clef for the middle stave has been changed to the treble clef. The source has no indications of instrumentation.

Watermark: lily, Cp

Rastrum: 2×5 staves, span 90 mm

Size: I

Bar	Part	Remark
8	B. c.	after bar 8, which is at the end of a line, Handel extended the staves and wrote an alternative to bars 9–11, B. c. only 
26	B. c.	under bars 26–27 Handel wrote a fresh B. c. stave, marked <i>or</i> :   These four bars must be an alternative to bars 26–27, which Handel never developed. (For this interpretation of these bars the editor is indebted to Dr Donald Burrows.)

Music for keyboard instruments.

28 Suite g-Moll, HWV 451.


Source:

Wien, Minoritenkonvent, Musikarchiv *MS XIV 743*, ff. 34^r–35^v, *Del Sign. Handel*.

The manuscript contains, on ff. 36–37, three two-voice minuets, which are printed as nos. 109, 123 a, 126 a.

The right-hand is written in the soprano clef.

Watermark, size and rastrum not available.

Bar	Part	Remark
<i>Allemande</i> : no title		
11	r. h.	1st note c''
14	r. h.	1st and 2nd notes 
<i>Courante</i> :		
25	l. h.	2nd note d

29 Suite à deux Clavecins c-Moll, HWV 446.

The part for one harpsichord only is extant.

Sources:

A A manuscript in the Collection of the Earl of Malmesbury, dated 1718, pp. 193–197.

Watermark: Be

Rastrum: 4×3 staves, span 53 mm; 3×4 staves, span 73 mm

Size: II a

Copyist of these pages is unknown, listed as β by Winton Dean in *Handel's Early London Copyists*. Right-hand in soprano clef.

B New York Public Library, *Mus. Res. Drexel 5856*, pp. 46–51.

A manuscript of keyboard music, copied by Smith, c. 1721.

Watermark: lily in crowned shield, C I H

Rastrum: 1×2 staves, span 28 mm, 2×5 staves, span 85.5 mm

Size: 36.4×25.2 cm

Right-hand in treble clef.

C Collection of Mr Gerald Coke, a manuscript once belonging to Charles Wesley (senior and junior), pp. 88–95.

Copyist: Smith, c. 1721

Watermark: Cb

Rastrum: 4×2 staves, span 30.5 mm.

Size: I

Right-hand in treble clef.

D British Library, *Add. MS 31577*, ff. 11^v–13^r. A manuscript of keyboard music, copyist unknown, c. 1723.

Watermark: IV, shield (not in Clausen)

Rastrum: 10×1 stave, span 8.5 mm

Size: 28.5×22 cm

Right-hand in treble clef. This copy ends at bar 38 of the Sarabande.

E Manchester Public Library, Newman Flower Collection, *130 Hd 4*, vol. 268, pp. 212–219.

A manuscript copy, mostly of keyboard music, copied by S 2, c. 1740

Watermark: Bk

Rastrum: 5×2 staves, span 30 mm

Size: I

Right-hand in soprano clef. This copy is almost certainly taken direct from A.

F British Library, *Add. MS 31573*, ff. 40^v–43^v. *Suite a Deux Clavesin fait par Monsieur Hendell*. This manuscript was written by Michael Rophino Lacy, c. 1858.

His source was a manuscript once in the Henry Barrett Lennard Collection, but now lost.

The Allemande is called *Preludium*. Right-hand in treble clef.

G Chrysander-Edition, vol. 48, pp. 162–166: title as F. Right-hand in treble clef. Chrysander's source was the same early German manuscript as in F; he describes it in the preface to vol. 48 (p. V).

Both Chrysander and Lacy have emended the text, Lacy quite substantially.

The sources fall into two groups: i) A, B, C, E, ii) D, F, G. The principal difference is that the second group has places where the first harpsichord part rests for one or more bars (e.g. chaconne, bars 18–19, 26–28), whereas these bars are not indicated in the first group, which derives from a common source, not now extant, whose copyist must have suppressed the rest-bars, presumably not understanding their significance if he was unaware that the work is for two harpsichords. Because of this modification the source of A, B, C, E must be later than that of D, F, G.

Our text is based on a collation of the sources D and G, with significant corrections taken from the group A, B, C, E. In the copies A–E, there is some confusion about the key-signature. It was common at this period for C minor to be indicated with only two flats:



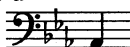
, leaving the A's to be flatted with accidentals where

necessary. In source A the copyist at first wrote two flats, then added the third later, but meanwhile had written out most of the musical text on the assumption of two flats. MSS B, D, and E have three flats throughout, but show the same inconsistency in the notation of the A's – none of them, for example, has the ♮ before the a' in bar 19 of the courante. In MS C Smith writes three flats on both staves at the beginning of the Allemande, but only two flats thereafter; Chrysander (source G) gives two flats, and it seems clear that Handel's original had only two flats. Lacy (source F) gives three flats, and applies correcting naturals more or less consistently.

In the text here presented, the ♮ before the A's are not given as editorial if they are implied by the sources which have two flats in the signature (C, G), even though the other sources seem to imply ♭. The confusion is increased when we find that in source C, which is usually the clearest in this matter, there is ♭ before the a' in bar 8 of the Allemande (B has ♮), and before a in the following bar; clearly both notes should be ♮, as given in R. Lacy's extensive emendations are not noted.

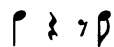
Bar	Part	Remark
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Allemande:

1	r. h.	F, G: 10th note d''
5	l. h.	A–E: 2nd beat 
6	r. h.	G: 9th note c''
9	l. h.	D–G: no c' on 3rd beat
12	r. h.	A, B, C, E: 8th note g'' tr on 11th note in B only
13	l. h.	D, F, G: no B ♮ in chord on 3rd beat
15	r. h.	G: 4th note f''. F, G omit g' + c'', on 3rd beat.
	l. h.	A, B, E: 8th, 10th notes d', c'
16	r. h.	D, F, G: no f' in chord on 3rd beat

Bar	Part	Remark
18	r. h.	F, G: no b' in chord on 1st beat
20	l. h.	tr in B only
21	r. h.	A–E: 6th note g', F: a'. The f' is the reading of G.
26	r. h.	A, B: g' instead of f' in 2nd chord. C has a note which could be either f' or g'.

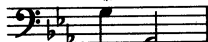
Courante:

3–4		A, B, C, E have only one bar: 
16	r. h.	♮ before 2nd note in C, F only
20–21	r. h.	D, F, G: no tr
24	r. h.	F: last note g', G: f'
25	r. h.	A, B, D, E: no ♮ before 2nd note
29–30		A, B, D: last note a', F, G: d' A, B, C, E have only one bar:



29	l. h.	G adds B ♮
35		A, B, C, E omit this bar, and have the r. h. of 36 as:









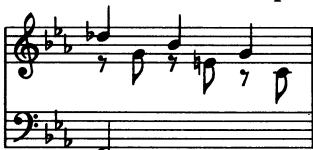

40	l. h.	A, B, C, E: 
45	r. h.	G: ♮ to a' and a'', C: ♭
46	r. h.	F, G: ♯ to f'', probably an emendation by Chrysander and Lacy.
	l. h.	G: ♮ to A and a, C: ♭ to A
48	l. h.	The Lennard MS must have been defective here; F and G attempt different emendations, neither correct:







52	r. h.	ornament in A, B, C only, (B ♯)
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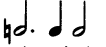
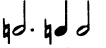

Sarabande: (A, C: Sarabanda)






7	l. h.	F: 2nd note e + g, G: e
13	r. h.	G: 
15	l. h.	G: 1st note c
	r. h.	F, G: 1st note adds e'
16	r. h.	G: 
17	r. h.	A, B, C, E: no g' in alto
	l. h.	C adds c ♮ on 3rd beat in bass, D, F: ♮.

Bar	Part	Remark
21	l. h.	A–E add e in the bass of the 2nd chord. F has d, G has only the g + b. The solo version in HWV 445 has a G minor harmony here, so the reading of source G is adopted. Dart's reconstruction places a B \flat in the bass of the second harpsichord part, which makes a satisfactory progression.
23	l. h.	F, G: 
25	r. h.	A–E: f' is 
29	r. h.	the a b' in alto is in A, C, E; in A, C it is clearly a correction from g'. All other sources read g', and D, G tie it to the following note.
	l. h.	A, E: 1st note d', C:  c' + b Either b or c' could be right. Tie from previous bar in F, G only.
30	r. h.	F has the four f' in alto as  . G: 3rd note g'
32	r. h.	F, G omit first c'
34	r. h.	A, B, D, E, F: no accidental to a', implying b; C: b. Yet the \flat supplied by Chrysander seems musically right.
34–39		This whole passage is very strange: Lacy writes in pencil over bar 33 <i>This wants much correction.</i>
38		D ends here
40	l. h.	A, B, E: bottom note G C, G have ties to bar 41
41		F, G and Dart omit this bar; a suitable bar 41 for Dart's second harpsichord is: 
43	r. h.	F, G: 2nd note in alto a'
47	l. h.	G: no g
51	r. h.	A, C, E: 1st note in sopr. e''
55	r. h.	A, B, C, E: alto g'–g'–f'
59	r. h.	A, B, C, E: f' is 
60	l. h.	F, G: 1st–2nd notes in tenor g–c'

Chaconne (not in C, D):

The manuscript sources, (A, B, E), are inconsistent in the notation of the separate quarter-notes – sometimes , sometimes ; clearly the old notation had become very confused by this time. Our text reproduces the notation of A, B, E, which probably represents what was originally written. F is similar, except that it has  in bar 10 and β in 45. Chrysander (source G) has  everywhere, and must have altered the notation for the sake of consistency. Dart prints the whole piece in $\frac{3}{8}$ time.



Bar	Part	Remark
2	r. h.	A, B, C:  F:  G: 



Bar	Part	Remark	
4–5	l. h.	G omits inner part	
8	r. h., l. h.	\flat to A and a' in F, G only. Similarly in bars 16, 20.	
11	r. h.	F:  Lacy writes in the margin: <i>or</i>  G:  A, B, E: 3rd note b' A, B, E, F: last note C	
13	r. h.		
15	l. h.		
18–19	}	all	
26–28			A, B, E: these bars omitted
43–44			
30			r. h.
34	r. h.	A, B, E, F: 3rd note e' F: 1st note c' G: 1st–3rd notes f'–g'–ab'	
35	r. h.	A, B, E: 4th note 	
37		F omits. G supplies a bar in small type: 	
39	r. h.	A, B, E, F: 1st note g'	
41	l. h.	F, G: 3rd note ab	
47	r. h.	A, B, E: last note d''	

30 Aria dell'opera Rinaldo C-Dur, HWV 482¹.

Sources:

- A Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 254*, p. 71, *Aria dell'opera Rinaldo molto voglio*. Date c. 1717–1724
Watermark: lily, Cb
Rastrum: 5×2 staves, span 28.5 mm
Size: I
- B Coke Collection, a manuscript volume of keyboard music, copied mostly by Smith junior, c. 1727, f. 5^v, *Molto voglio. Aria dell'opera Rinaldo*.
B ends at the *fine* in bar 13, and has additional ornaments.
Watermark: –
Rastrum: 5×2 staves, span 27 mm
Size: I

Bar	Part	Remark
1		A has \parallel : after 1st beat (see bar 19).
1	r. h.	B: \ast to 1st note, tr to 3rd and 7th notes
2, 4	r. h.	B: tr to 6th and 9th notes
3	r. h.	B: \ast to 2nd note, tr to 4th and 8th notes
7	r. h.	B: tr to 1st note; 4th note: 
8	r. h.	B: 1st note  ; tr to 3rd, 9th notes
11	r. h.	B: tr to 1st and 4th notes

Bar	Part	Remark
12	r. h.	B: 1st note  ; tr to 5th and 9th notes
13		The double-bar is editorial, in source  over the 1st note. B: no <i>fine</i> , and ends here. A has the rest of the piece lightly crossed out.
17	r. h.	A has an extra bar-line in the middle of the bar.
19		A has first beat only, a double-bar, repeat mark and <i>Da Capo</i> . The re-arrangement of this here and in bar 1 is editorial.

31 Sonata da Cembalo B-Dur, Anhang in HWV 434.

Source:

Autograph, a single leaf in Mr Gerald Coke's collection, *Sonata da Cembalo*.

Date: c. 1711–1717.

Watermark: IV, Ca 3 or Bb 2

Rastrum: 3×4 staves, span 74.5 mm

Size: IIa

Bar	Part	Remark
4		<i>Harpegg</i> .
13–15		source has only one bar, with repeat marks, and 3 <i>volte</i>
16		<i>accord. Harpegg</i> .

32 Fuge E-Dur, HWV 612.

Source:

A manuscript volume of 64 organ voluntaries of mixed authorship, now in the Royal College of Organists, London, pp. 97–98. There is no shelf-mark.

The manuscript is described by H. Diack Johnstone in *The Musical Times* no. 1497, November 1967. He dates it 1748–1752. Voluntary 26 consists of three movements, and is described in the index as by *M: Stanley & Handel*. The first two movements are John Stanley's Op. 6 no. 9; the third movement is the present work. It has every appearance of being genuine Handel: the fugal writing resembles quite closely that of Handel's fugues of c. 1717, and there is a close parallel between bars 26–27, and bar 37 of the Fugue in F sharp minor (c. 1717), published in Suite 6 of the 1720 collection.

It is clear, however, that the last three bars cannot be genuine; probably the source used by the copyist of the RCO manuscript broke off half-way through bar 45, and the completion is by another hand. The *ossia* on the extra staves is an editorial suggestion for completion in the style of Handel's other fugues.

Watermark: lily, IV (not in Clausen)

Rastrum: 8×1 staves, span 10 mm

Size: I

Bar	Part	Remark
34	r. h.	source has no stem to the quarter-note on 3rd beat

33 Aria dell'opera *Floridante*, Es-Dur, HWV 482².

Source:

Autograph, British Library, *R. M. 18. c. 2.*, ff. 28–29, *Aria dell'opera Floridante. Sventurato, godi O core abbando*.

Date: c. 1722

Watermark: lily, IV, Be or Bc




Rastrum: 5×2 staves, span 28 mm

Size: I

R. M. 18. c. 2. is part of the Aylesford Collection, and consists of miscellaneous instrumental and vocal music in the hands of copyists, all to be dated c. 1728. An exception is three folia at the end, a bifolium ff. 28–29, and a single folio, f. 30, which are autograph from c. 1722. Originally they were merely pinned to the adjacent folio; recently the volume has been rebound.

The *Floridante* arrangement is headed in Handel's hand *Aria dell'opera Floridante. Sventurato, godi O core abbando*. The opera was composed in 1721, and the piece of f. 30, the B minor version of the Allemande in the Suite in D minor HWV 436, exists in a contemporary copy of c. 1722 (see HHA IV/17, Critical Report to no. 34). The writing is the neat, large hand which Handel used for fair-copies. The text in bar 46 is that of the original version of the score,

before this was altered to ; presumably the cor-

rection was made after the keyboard version was written. In bar 66, the second note in the upper part is  in the source;  must be intended. The double-bar in 81 is editorial; the source has .

34 Ouverture d-Moll (HWV 8^a *Il Pastor fido* 1. Fassung), HWV 456¹.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 260*, pp. 5–6



Date: c. 1725 (see no. 22). Title *Ouverture*.

Watermark: –

Rastrum: 2×5 staves, span 89 mm

Size: I

The text breaks off after bar 50.

Bar	Part	Remark
1, 2, 6, } 7, 8, 9a }		A has \flat before e, e' and e'', and originally before the second e'' in bar 2, and that in bar 3.
2	alto	 originally for 2nd note
8	sopr., alto	3rd note originally  .
21	alto	the d'' ρ is crossed out; the full score reads:



35 Ouverture c-Moll (HWV 11 *Amadigi*), HWV 456².

Sources:

A Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 260*, pp. 7–9. No title: there may have been one in the top left-hand corner of p. 7, but it has been cut off.

Date: c. 1725 (see no. 22). Key-signature: \flat .

Watermark: –

Rastrum: 2×5 staves, span 88 and 89 mm

Size: I

B Coke Collection, manuscript vol. of keyboard music (see no. 30), ff. 37^v–38^f.

Copyist: Smith junior, c. 1726–1727.

It is clearly copied from A, with additions which may have Handel's authority, or may not. Title *Overture*.

Watermark: – Cb

Rastrum: 5×2 staves, span 27 mm

Size: I

C British Library, *R. M. 18. c. 1.*, ff. 2–3 *Overture in Amadis*.







A volume consisting mostly of overtures in keyboard arrangements. C was copied from B.

Copyist: S 2, c. 1728

Watermark: IV, shield, Cb

Rastrum: 5×2 staves, span 30 mm

Size: I

Bar	Part	Remark
90–91	l. h.	B adds c'–d'–c' c', the first two of these notes probably being intended for e'–f'. The c' in bar 91 is written as in 61 and 86.
		C: no inner part in these bars.
93	r. h.	A: 2nd beat originally d'
94		C: <i>Adagio</i>
99	l. h.	B: 1st–2nd notes  ; C: 
100	l. h.	A: 3rd–4th notes originally  ;
		B:  ; C: 
103	l. h.	A: 1st note originally 

36 Overture g-Moll (HWV 16 *Flavio*), HWV 456³.

Sources:

A Autograph, Manchester Public Library, Newman Flower Collection, *MS 130 Hd 4*, vol. 128, *Overture in Flavio*.

Date: c. 1723–1724

Inside the front board is a bookplate: *THE GIFT OF Mr. JOHN DANIEL D'LUSKI, TO SAMUEL FELSTED, ORGANIST OF SAINT ANDREW'S, 1774*. Certain parts of the MS are damaged, with large holes, and the text is lost in these places.

Watermark: IV, shield, Cb

Rastrum: 5×2 staves, span 28 mm

Size: I

B Fitzwilliam Museum, Cambridge, *Mus. MS 265*, pp. 33–36, *Overture di Flavio opera*.

Copyist: Smith, c. 1724–1725

Watermark: lily, Cb

Rastrum: 5×2 staves, span 28 mm

Size: I

C The Earl of Malmesbury's Collection, a manuscript volume of overtures and other instrumental pieces, pp. 193–195, *Overture of Flavius*.

Copyist: H 5, c. 1724

Watermark: IV, ? Bc 2, Bb

Rastrum: i) 6×2 staves, span 31 mm; ii) 3×4 staves, span 80 mm

Size: IIa

D British Library, *R. M. 18. c. 1*, ff. 32–33, *Overture dell'opera Flavio*:

Copyist: S 2, c. 1728 (see no. 35)

Watermark: lily, IV, Cb

Rastrum: 5×2 staves, span 30 mm

Size: I

E The Earl of Malmesbury's Collection, a second manuscript volume of overtures, ff. 34–35, *Overture in Flavio*.

Copyist: Smith, c. 1728. The text is copied from C.

Watermark: shield, lily, Cb


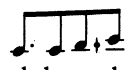
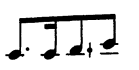
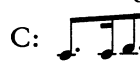




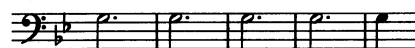
Rastrum: 6×2 staves, span 32 mm

Size: IIa




F *Six Overtures fitted to the Harpsicord or Spinnet ... the Second Collection*. London. Printed for and sold by I: Walsh ... and Ioseph Hare ... (c. 1728)

No. 5: *Overture in Flavius*


The bars affected in A by the damage are 20, 21, 26, 27, 35–38, 54, 64, 69, 71–73.



Bar	Part	Remark
1	r. h.	A originally added e' + g', whole notes
4	r. h.	A: 1st note alto originally 
10	sopr.	A: 3rd–6th notes  . The second dot is crossed through. B:  C: 
12	r. h.	C: * to 3rd note
	l. h.	C: 3rd–4th notes 
14	sopr.	A: 2nd beat originally 
17	l. h.	A: last note originally f
38	r. h.	A: 1st and 2nd notes of the lower part were originally eighth-notes, f''–e''. These are crossed out and a quarter-note f'' written. B, C have the original reading, so it could be a late correction.
59–61	l. h.	B adds an inner part:  Smith must have added this after copying the original, since in bar 62 there is the rest as well as the d, and the note-stems to d and c in 60, originally pointing up, have been altered. C copies the final reading of B.
61	r. h.	B: Smith wrote the rest, then added a quarter-note g' on top of the rest. C: g', no rest.
66	r. h.	A: 1st chord originally had g'.
75		A: originally 
80–84	l. h.	B, C: 
86	r. h.	B: c'' on 1st beat, written over the rest (cf. bar 61). C: c'', no rest.

B, C, D derive from a lost copy of A. E is copied from C. B, C, D, E omit several of the ornaments found in A; F is closer to A, and must derive from a copy of it.

Bar	Part	Remark
2	l. h.	A: the g on 1st note originally  ; 8th note originally  .
	r. h.	A has ♯ to 3rd note, which must be a carelessly written ♯. D ♯, B, F ♯, C, E omit.
10	r. h.	A: 3rd note in alto originally 
15	r. h.	tr in D only
17		B, C, D, E: <i>all.^o</i> F: <i>Allegro</i>
18	r. h.	D: ♯ to 1st note
38	r. h.	B, C, D, E, F and the score have



(score has similar rhythm in bar 73). A has a hole here, but the reading must be as printed, as the first note is . The indication *Hautb.* is from B, D. A has *H.*

38–43	l. h.	E has ties
48	r. h.	♯ in E only
57–58	r. h.	tie in B, F only; A, C, D, E have  in 58
72–76	l. h.	E: ties throughout
72	l. h.	score indicates apparently all basses, but has <i>tutti</i> in 77, suggesting bassoons only in 72–77
74–75	l. h.	ties in A, E only
89–90	r. h.	tie in B, E only
96		<i>Fine</i> in B, C, D, E. A has  .

37 Overture in Rodelinda C-Dur (HWV 19 *Rodelinda*), HWV 456⁴.

Sources:

- A Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 256*, pp. 73–76, *Overture in Rodelinda*, c. 1725–1726
Watermark: IV, shield, Cb
Rastrum: 5×2 staves, span 29 mm
Size: I
- B The Earl of Malmesbury's Collection, a volume of overtures and other pieces (see no. 36, source C), pp. 205–208 *Overture in Rodelinda*.
Copyist: Smith, c. 1725
Watermark: lily, shield, Bd
Rastrum: 3×4 staves, span 80 mm
Size: IIa
- C Gerald Coke's Collection, manuscript volume (see no. 30, source B), ff. 17^v–18, *Overture dell'Opera Rodelinda*.
Copyists: H 1 (1st movement), Smith junior (minuet).
Date: 1726–1727. Minuet is in the second version.

D British Library, *R. M. 18. c. 1*, ff. 41–42, *Overture in Rodelinda*.

Copyist: S 2, c. 1728. Minuet as in C.

Watermark: IV, shield, Cb

Rastrum: 5×2 staves, span 30 mm

Size: I

E British Library, *R. M. 18. c. 2.*, ff. 6–8, *Overture Rodelinda*.

Copyist unknown, c. 1728

Watermark: –, lily, shield, Cc

Rastrum: 2×4 staves, span 80 mm

Size: I

F The Earl of Malmesbury's Collection, a second MS volume of overtures (see no. 36, source E), ff. 40–41, *Overture in Rodelinda*.

Copyist: Smith, c. 1728

Watermark: –, shield, Cb

Rastrum: 6×2 staves, span 32 mm

Size: IIa

G Minuet only, British Library, *R. M. 18. b. 8.*, f. 99^r, *Menuet*.




Copyist: Smith junior, c. 1728–1730

Watermark: shield, Bc 2

Rastrum: 6×2 staves, span 32 mm

Size: I upright

B, E, F were copied independently from a copy of A. C has some additional notes and alterations, which may derive from a lost revision of A; D is copied from C. The minuet exists in two versions: 1) that of A, B, E, F, G; 2) a revised text which exists in autograph fair-copy, and in C, D. Since the copy of the whole overture which is found in C uses this second version of the minuet, it may be a copy of a complete revision of the overture, of which the autograph of the first movement is lost.

Bar	Part	Remark
<i>Overture</i>		
1	r. h.	C, D add g' on 3rd beat
	l. h.	C, D add lower octaves to 3rd and 4th notes, and 1st of bar 2
3	r. h.	C, D: tr instead of ♯ on 2nd note, add a' on 3rd note
4	r. h.	C, D: add d'' on 1st note
	l. h.	C, D: tr on 1st note
5	r. h.	C, D: ♯ to 1st note
5–6	l. h.	C, D: 
6	r. h.	C, D: tr to 5th note
7	l. h.	C, D: tr to 3rd note
	r. h.	C, D: ♯ to 3rd note
8	r. h.	C, D: tr to 1st note
10	l. h.	C, D: tr to 3rd note
12a	l. h.	C, D: add lower octaves to 6th–8th notes
12b		C, D: <i>Presto</i> B, E, F: <i>Allegro</i>
13, 72a		The % signs in C, D only
18	r. h.	C, D: 2nd and 3rd beats in alto
		
20	r. h.	A: alto 2nd beat originally a, 
	l. h.	A: 3rd–5th notes originally an octave higher

Bar	Part	Remark
24–26	l. h.	C, D add lower octave
31	r. h.	A: last note in alto originally c''
	l. h.	A: originally 7 at beginning of tenor
32	r. h.	A: 1st note in alto originally
32, 44	r. h.	C, D: tr on 4th note, omit 3rd note alto
	l. h.	C, D: 2nd–3rd beats
38	l. h.	A, E: no ♭ to 2nd note
52	l. h.	A: 1st note originally octave higher
53	r. h.	E adds appogg. e'' + g'' before 6th note
57	l. h.	A: tenor originally
63	l. h.	A: last note originally an octave lower
64	l. h.	A: 2nd note originally
		C, D: last note in alto c'
65	r. h.	C, D: 1st chord, c' instead of e'
65–66	l. h.	C, D add lower octaves, except 65, 1st note
68	l. h.	C, D: 2nd note f
69	r. h.	C, D: ♭ to 2nd note (see bar 62); but the full-score has no ♭ here.
70	r. h.	C, D: tr to 1st note
71	r. h.	C, D: tr to 3rd note
73		B, C, D, E, F: <i>adagio</i>
<i>Menuet</i>		
15	r. h.	A: 3rd note originally e''
16	all	Third-time bar is editorial. Source has
17, 19	r. h.	G: tr to 4th note
31	r. h.	F: tr to 4th note
32		A has <i>Da Capo ausgeschrieben</i> , which it is in B, E, F, G.

Second version of the minuet, HWV 497.

Sources:

A2 Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 256*, p. 77. The paper is the same as that of the overture:

Watermark: lily, Cb

Rastrum: 2×5 staves, span 29 mm. Date c. 1725

Size: I

C1 Coke Collection, manuscript copy, f. 18 (as part of the overture). Copyist: Smith junior, c. 1727.

C2 Coke Collection, manuscript copy, same volume as source C1, f. 6^r, *Menuet dell'Opera Rodelinda*, as a separate movement.

D British Library, *R. M. 18. c. 1.*, f. 42. Copyist: S2, c. 1728

C1, C2 are copies of A2, D is a copy of C1.

The text printed is that of A2. Third-time bar 16 is editorial. Source has

C1, C2, D have different ornaments, as follows, all in the right-hand:

Bar	Note	
1	1	C2: ✱
2	1	C1, D: tr
3, 4, 5	1	C2: etc.
3	1	C1: tr

Bar	Note	
4, 5	1	C1: ✱
7	2	C2: tr
	3	C1: tr
8	1	C1, D: no tr
9	3	C1, C2, D: no tr
20	1	C1, D: tr
21, 27	1	C2:
24, 30	1	C1, C2, D: ♯ instead of ♮, and tr (D no tr, 30)
25	2	C1, C2, D: tr
31	1	C2: ♯ instead of ♮, C1: no ornament
32	1	C1, D: no ✱

C1 has some additional ornaments in pencil, which may be in the hand of Smith junior:

2	2	
7	1–2	inserts a g'', 16th-note, between 1st and 2nd notes
8	1	
9	4	tr
10	1	✱ (not clear)
	2	
22, 25	1	(not clear)

38 Overture in Riccardo I^{mo} D-Dur (HWV 23 *Riccardo I*), HWV 456⁵.

Sources:

A Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 257*, pp. 55–57, *Overture Richard*. Date: c. 1727–1728

Watermark: lily, IV, Cb

Rastrum: 5×2 staves, span 29.5 mm

Size: I

B The Earl of Malmesbury's Collection, volume of overtures (see no. 36, source E), ff. 52–53. *Overture in Richard*.

Copyist: Smith, c. 1728

Watermark: –, lily, Cc

Rastrum: 6×2 staves, span 32 mm

Size: IIa

C British Library, *R. M. 18. c. 1.*, ff. 53–54. *Overture in Richard*.

Copyist: S2, c. 1728

Watermark: lily, IV, Bc2

Rastrum: 5×2 staves, span 30 mm

Size: I

D British Library, *R. M. 18. c. 2.*, ff. 17–18. *Overture Riccardo*.











Copyist: S2, c. 1728

Watermark: – shield, Cc

Rastrum: 4×2 staves, span 30 mm

Size: I

D must be copied direct from A, since it has one note which was first written in A and then deleted, and another which is a copy of the original reading of A before it was corrected. B and C are also probably copies of A. B has several additional ornaments.

Bar	Part	Remark
1	l. h.	A originally added  a to 3rd note
2	r. h.	B: ♯ to 1st note
3	r. h.	A originally added  f' to 3rd note A: 1st group originally written with note-stems downwards, no d'' 
4	r. h.	A: 9th note originally with ♯
7	r. h.	A: last note in alto originally 
8	l. h.	A: 4th note originally f
8, 9, } 11-13 }	r. h.	B: tr to 1st note
12	r. h.	A originally had  a' on 1st beat, b' on 3rd beat. B: ♯ to 7th note
14	r. h.	B: tr to 1st, 3rd notes
16		no repeat mark in any source, but it is in 71. B: tr to r. h. 3rd note
23	r. h.	A: 1st note alto originally 
27	l. h.	A originally added a to 1st note tenor
33	l. h.	all sources: tenor a is 
34	l. h.	A: no †
39	r. h.	A: 1st note soprano originally  ; half-note rest in C only
44	l. h.	A originally added c' to 3rd note; D has the c'
47	r. h.	A: last note originally d'', corrected to e'' and e written over the note; D: d''
53		2nd beat: C has d' instead of d''
54	r. h.	tr in C only
57	l. h.	A originally added d' to 1st note
65	r. h.	A: 1st note alto originally 
68	l. h.	A: 1st beat tenor originally a
70	r. h.	C: 1st-2nd notes 
71	l. h.	A, D: 6th note no tr C adds d and <i>Fine</i>

39 Air G-Dur (aus HWV 49^a *Acis and Galatea*), HWV 474.

Source:



Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 256*, p. 7, *O the pleasure of the plains*. Date: c. 1738-1739

Watermark: IV, Cx

Rastrum: 5×2 staves, span 30.5 mm

Size: I

There are some corrections; the original readings are:

Bar	Part	Remark
6-7	r. h.	
25	r. h.	alto 2nd beat was d' 

40 Choral *Jesu meine Freude* g-Moll, HWV 480.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 263*, p. 82, *Jesu meine Freude Choral im Alt*. Date: 1736-1740






The right-hand is in the soprano clef.

Watermark: - Cc

Rastrum: 5×2 staves, span 30.5 mm

Size: I

There are some corrections in the autograph; the original readings are:

Bar	Part	Remark
2	r. h.	6th note 
8	l. h.	1st note F 
10	l. h.	4th note 
11		
12	l. h.	4th note 

41 Air B-Dur, HWV 469.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 264*, p. 7.

Date: 1738-1739

Watermark: lily, Cx

Rastrum: 5×2 staves, span 30.5 mm

Size: I

Music for Musical Clocks

42-48 Pieces, HWV 589-604.

Source:

British Library, *R. M. 18. b. 8.*, ff. 59-60.

Copyist: S2, c. 1732

Watermark: shield, lily, Cc

Rastrum: 6×2 staves, span 32 mm

Size: IIa

No. 42 has the title *Sonata by Mr. Handel For a Musical Clock*, written by Smith junior; no. 43 originally had a title which is erased and now illegible; no. 44 is *A Voluntary or a Flight of Angels*; nos. 45-46 have no title; no. 47 *Menuet*, related to the minuet in *Almira*, Act I, scene 11 (see the minuet no. 126 of this vol.); no. 48 is *Air*.

The manuscript has the sign // for tr in: no. 42, bar 16, no. 43, bars 5, 6, no. 44, bars 9, 13, no. 47, bars 7, 16, no. 48, bars 12, 14.

Bar	Part	Remark
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42 HWV 598.

15		6th note g'
----	--	-------------

44 HWV 600.

A second copy of this is in *R. M. 19. a. 1.*, ff. 161^v-162^r, see the group nos. 50-59. The version of *R. M. 19. a. 1.* has the bass written an octave lower, which is outside the compass of the musical clocks; this version is probably an adaption for keyboard. There are some other variants:

A *R. M. 18. b. 8.*

B *R. M. 19. a. 1.*

Bar	Part	Remark
2	sopr.	tr to 5th note in B
8	basso	B: 3rd note c
9	sopr.	B: 1st note tr, 5th note no ornament
11	sopr.	A, B: 6th, 8th notes c'''
12	basso	A: 5th note d'

Bar	Part	Remark
13	sopr.	B: 13th note tr
17	sopr.	A, B: last note f''
19	sopr.	tr to 2nd note in B A: 5th note c'''
20–21	sopr.	tr in B
48 HWV 604.		
12	sopr.	ornament on 5th note is =

49 Allegro C-Dur für eine Spieluhr, HWV 473.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 262*, p. 56, *Allegro*.




At the top is the date in Handel's hand, 25 Agost 1738, with 24 Agost crossed through. Beneath the tempo mark *allegro* is a German word which is indecipherable. There is no indication of the instrument for which this piece is intended, but its style and compass are very similar to those of the other pieces for musical clock.

Watermark: shield, Bk 2

Rastrum: 3×4 staves, span 78 mm

Size: II a

There is a 19th-century copy of the piece on f. 52 of British Library, *Add. MS 31573* (see no. 29, source F); although this piece is not in the hand of M. Rophino Lacy, the copyist of most of the rest of the MS, it has a pencilled note by him, *Very probably a Courante for Harps*.⁴ *Lessons*; the work is here written out on two staves.

Bar	Part	Remark
16	sopr.	source has  without dot
22		originally 
		
24	sopr.	last note originally e''
38	sopr.	2nd note originally c''
47	basso	last note originally f'

50–59 Pieces, HWV 587, 589–597.

Source: British Library, *R. M. 19. a. 1.*, ff. 160^v–171^r

Ten Tunes for Clay's Musical Clock is the indication in Jennen's hand in the index. In reality there are eleven pieces in the manuscript.

Copyist: S2, c. 1738

Watermark: Cd, Bf

Rastrum: 5×2 staves, span 27 mm; 2×5 staves, span 88.5 mm *)

Size: I

The first three pieces in this MS (this vol. nos. 50, 44, 51) have the bass in the F clef, with c as the lowest note, except for an F in the last chord of no. 50. The second piece is the *Voluntary* of *R. M. 18. b. 8.*, f. 59 (no. 44), and the bass is, throughout, an octave lower than in that source. Since all the other pieces for the musical clocks have c' as their lowest note, it seems likely that the first three pieces in *R. M. 19. a. 1.* have had the bass transposed down an octave, possibly to make them suitable for performance on a keyboard instrument.

*) The second rastrum is also found in the autograph of *Imeneo*, *R. M. 20. b. 5.*, ff. 1–2 (1738).

In the present edition, the bass of nos. 50 and 51 has been transposed up an octave, to restore their supposed original versions.

Confirmation that this was their original pitch may be found in bars 13 and 15 of no. 50: the c'' soprano in bar 13 needs to resolve on to b', which is provided by the bass when transposed up, but not at the lowest pitch; similarly in bar 15, where b' resolves on a'.


Bar	Part	Remark
50 HWV 587. No title.		
22	basso	last note f + F
51 HWV 589. No title. Time signature C ¹²/₈.		
16	basso	source adds quarter-note d to 1st note (= d' in transposed text)

52 *Dell'opera Sosarmes*. HWV 590.

It is based on the aria "Vola l'augello" in *Sosarme*, 1732, Act II, scene 14.

53 HWV 591. No title except *All^o*.

It is based on the aria "Lungo pensar" in *Muzio Scevola*, 1721, Act III, scene I. In bars 8 and 31, the original in *Muzio Scevola* has

. The e b'' (= d #'') seems to have been unavailable on the musical clock (see Preface).

In bar 25 the soprano has f' as second note; *Muzio Scevola* has g'.

54 *Dell'opera Ottone*. HWV 592.

It is based on "Alla fama, dimmi il vero" in *Ottone*, 1723, Act II, scene 6.

55 *Opera Ariadne*. HWV 593.

It is based on "Deh! lascia un tal desio" in *Arianna*, 1734, Act I, scene 4.

56 HWV 594. No title except *All^o*.

It is based on the third movement of the overture in *Scipione*, 1726, which is itself based on the first movement of the Recorder Sonata in B flat, HWV 377, 1724–1725.

57 *Dell'opera Ottone*. HWV 595.

It is based on "Dell'onda ai fieri moti" in *Ottone*, 1723, Act I, scene 12.

58 *Opera Sosarmes*. HWV 596.

It is based on "In mille dolci modi" in *Sosarme*, 1732, Act II, scene 13.

59 HWV 597. No title.

It is based on "In mar tempestoso" in *Arianna*, 1734, Act III, scene 5.

60 Sonata con Trio e Gavotta C-Dur, HWV 578 (first version).

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 261*, pp. 45–49. *Sonata allegro*. Date: c. 1750.

Watermark: shield, –, lily, Cz


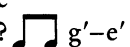

Rastrum: 2×5 staves, span 92 mm

Size: I

Handel first composed this work in *Mus. MS 261* using a compass of c'–d''', which makes it virtually certain that it was intended for a musical clock. Then he altered the manuscript to produce a revised version extending the bass compass by a fourth, down to g. A little

later (the paper-type is the same) he wrote out this second version in fair-copy, making a few more changes (*R. M. 20. g. 13.*, ff. 40–41). The text of *R. M. 20. g. 13.* is published in HHA IV/6, Klavierwerke III, no. 17, where it is considered a keyboard piece, although the possibility that it is designed for a clock with a wider compass cannot be excluded; however, the removal of the double trills in the second movement in the later version supports the thesis that a keyboard is intended, and there is no record of a musical clock going below *c'*; (see Critical Report of HHA IV/6, where the few differences between the final form of *Mus. MS 261* and that of *R. M. 20. g. 13.* are listed).

The version printed here is the original text of *Mus. MS 261*, with a lower limit of *c'*, before the compass was extended. Handel's revision includes some notes which are above *b*, but usually it is clear that they are essential in reshaping a phrase to take in the newly-added notes below *c'*. The few cases where there is any doubt about the status of the corrected notes lying above *b* (e.g. 1st movement bar 1) are discussed in the commentary.

Bar	Part	Remark
<i>1. Allegro</i>		
1	bass	the first four notes are corrected to <i>c'–d'–e'–c'</i> ; this correction must belong to the revision
9	bass	last note corrected to <i>d'</i> ; correction must belong to the revision
15	sopr.	10th note originally <i>a'</i>
17		this bar added later
19	bass	last note originally <i>c''</i> ; <i>b</i> written over it
20	bass	1st note originally <i>d''</i> ; <i>c</i> written over it
30	bass	original text
		
		This is awkward, and the corrected version, which is printed in our text, is an improvement: since it all lies above <i>c'</i> it is probably not connected with the extension of the bass compass.
41	sopr.	last note originally <i>c'''</i> ; <i>d</i> written under it
58	sopr.	6th and 8th notes originally <i>f''</i>
61	sopr.	10th note originally <i>c'''</i>
63	bass	last group originally? 
<i>2. Trio/Larghetto</i>		
3	sopr./alto	2nd–3rd notes as printed. Probably  is meant.
<i>3. Gavotte/Non troppo presto</i>		
7	sopr.	4th note originally <i>g'</i>
20	sopr.	apoggiatura is notated as a dash: \
22–23		second half of 22 – first half of 23 are added as <i>NB</i> at the end of the movement

Works for which the instruments are not specified

A. Miscellaneous pieces

61–62 Gavotte D-Dur, HWV 491, and Passepied A-Dur, HWV 560.

Source:

British Library, *R. M. 19. a. 4.*, ff. 17^r *Gavotto*, 17^v, *Passepied*.

Copyist: S2, c. 1732. For *R. M. 19. a. 4.* see nos. 5 and 23. These two pieces are among some keyboard works which must belong to an early period, c. 1705.

No. 61 has the title *Gavotto*: the piece is really a *bourrée*.

Watermark: IV, Cc

Rastrum: 5×2 staves, span 28.5 mm

Size: I

Bar	Part	Remark
9	sopr.	last note is both <i>c''</i> and <i>e''</i> ; the <i>e''</i> is in lighter ink, and is probably meant to be deleted

63 Air F-Dur, HWV 463.

Source:

Autograph, British Library, *R. M. 20. d. 11.*, f. 27^v. No title.

This is a volume of Italian Cantatas, c. 1707; f. 27 is the last leaf of “Aure soavi e liete”, composed May 1707.

Watermark: –

Rastrum: 2×5 staves, span 81.5 mm

Size: I

In bar 6 the second note in the bass could be *c*.

64–65 Air C-Dur, HWV 457, and Passepied C-Dur, HWV 559.

Sources:

A Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 263*, p. 1 *Air N° 1*, p. 3. *Passepied N° 2*. Date: c. 1721–1722

Watermark: lily, shield, Cb

Rastrum: p. 1: 5 × 2 staves, span 31 mm,

p. 3: 5 × 2 staves, span 28 mm

Size: I

B Copy of 65: British Library, *R. M. 18. b. 8.*, f. 99^v.

Copyist: Smith junior, c. 1730

Watermark: shield, Bc 2

Rastrum: 6×2 staves, span 32 mm

Size: IIa

In A the two pieces belong together: the Air has *N° 1* in the top right-hand corner, and the Passepied has *N° 2*. They are written in the large hand which Handel used for fair copies at this period. They may have been teaching pieces for the harpsichord (see Preface), or sketches for orchestral movements.

65a Menuet D-Dur, HWV 504.

A variant of 65.

Source:

British Library, *R. M. 18. b. 8.*, f. 80^v.

Copyist: Smith junior, c. 1730

Watermark: lily, Bc 2

Rastrum: 6×2 staves, span 32 mm

Size: IIa

66 Air (March) D-Dur, HWV 460.

Source:

Autograph, Fitzwilliam Museum, Cambridge, *Mus. MS 263*, p. 29.

Date: c. 1718–1720

Watermark: IV, Cb

Rastrum: 5×2 staves, span 31 mm

Size: I

Bar	Part	Remark
19–20		originally



26	basso	originally
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**67 Air (Hornpipe) d-Moll, HWV 461.**

Source:

Autograph, British Library, *R. M. 20. g. 14.*, f. 27^v.


Date: c. 1717

Watermark: CDG, D 1

Rastrum: 2×4 staves, span 73 mm, 1×2 staves, span 31.5 mm

Size: I

The piece is in the style of a hornpipe. Original time-signature was $\frac{3}{8}$. It has some similarities with no. 5, HWV 355. Cf. bars 2–6 with HWV 355, bars 6–10, 23–25, 29–30.

Bar	Part	Remark
8	basso	1st note originally 
9	basso	1st–2nd notes originally a–a

68–73 6 Märsche, HWV 419.

Sources:

A A set of parts (treble and bass) published by Walsh and Hare in 1729.

The treble part has the title page: *A General Collection of MINUETS made for the BALLS at COURT The OPERAS and MASQUERADES Consisting of Sixty in Number Compos'd by M^r Handel.*

To which are added Twelve celebrated MARCHES made on several occasions by the same Author. All curiously fitted for the German Flute or Violin Fairly Engraven and carefully corrected.

The bass part: *The Bases to the General Collection of MINUETS and MARCHES Compos'd by M^r HANDEL. Fairly Engraven and carefully corrected.*

Only marches 3, 5, 6, 9 and 11 are not found elsewhere; the others are from *Riccardo Primo*, *Floridante*, *Scipione*, *Giulio Cesare* and *Rinaldo*.

B *WARLIKE MUSIC, Book I* [II, III, IV]

Being a Choice Collection of Marches & Trumpet Tunes for a GERMAN FLUTE, VIOLIN or HARPSICORD. By M^r HANDEL, S^t MARTINI and the most Eminent Masters.

Published by Walsh, 15 September 1758. Treble and bass only.

C *Thirty Favourite Marches Which are now in Vogue set for the Violin, German Flute or Hautboy; by the most Eminent Masters.*

Published by Thompson and Son, c. 1760. Treble only.

B and C contain several marches from Handel's operas, *A March in Scipio*, etc.

68 March G-Dur, HWV 419¹.

Sources:

A no. 3

B Book II p. 26. The British Library copy (*e. 438. d*) has a MS note in *Ptolemy*.C p. 13. *March in Ptolemy* (in F).

This is a variant of the *March in Ptolemy*, no. 14 of this volume. The text of source C is recorded in the notes for no. 14, and is not further noticed here.

The tr in bars 7, 15, 23, and the repeat mark at the end, are in B. B has the tempo mark as ♩ .

69 March G-Dur, HWV 419².

Sources:

A no. 5

B Book II, p. 28

C p. 15 *L.^d Loudon's March*

The tr in bars 8 and 12 are in B, C, that in 16 in C. B has the tempo mark ♩ .



70 March G-Dur, HWV 419³.

Sources:

A no. 6

B Book II, p. 28

C p. 18 *Admiral Boscowin's March*, also *The Lady's Banquet*, vol. II, p. 20.



The second-time bars are editorial; in bar 18 it is indicated in the sources by  and .

71 March F-Dur, HWV 419⁴.

Sources:

A no. 9

B Book II, p. 33

Bar	Part	Remark
3	sopr.	A: 1st–3rd notes 
6	sopr.	A: 3rd–5th notes 
9, 14, 15	sopr.	slur in B, tr in 15 in B
11	sopr.	tr in B

72 March in C-Dur, HWV 419⁵.

Sources:

A no. 11

B Book II, p. 36

The tr in bars 9, 16, 24 are in B; in 17 in A only.

73 March in C-Dur, HWV 419⁶.

Sources:

B Book IV, p. 77 *Handel's March*C p. 9 *Handel's March***74 La Marche D-Dur, HWV 417^{a,b}.**

Sources:

A Autograph, Fitzwilliam Museum, Cambridge, *Mus. Ms 252*, p. 34, *La Marche*.

Date: c. 1746–1747

Watermark: lily, Ci
 Rastrum: 5×2 staves, span 31.5 mm
 Size: I

B *Warlike Music*, Book IV, p. 73

The original autograph draft is printed as facsimile, p. XXIX.

The text was much revised and corrected; it seems to be the first correction of the confused passage 8 bars after the double-bar which gives the text used in *Warlike Music* and *Alexander Balus*:



The second correction of this passage, reducing three bars to one:



seems not to have been further used. Our text is that of B; in Fitzwilliam *Mus. MS 263*, p. 78, Watermark: Bl, Rastrum: 2×5 staves, span 31 mm, is a Corno II part headed *La Marche*, in the hand of Smith; it has bars 1–12 as in the autograph of the present work, and has 34 bars in all, the same number as the *Warlike Music* version; however it does not fit this version musically (it has parallel octaves with the bass in bar 28, and other awkward readings); bars 27–31 and 33–34 (bar 33 with a slightly different rhythm) are the same as in the Corno II part of the *Alexander Balus* version. It must belong to another version of the piece now lost. From bar 13 it is as follows:



Bar	Part	Remark
8	sopr.	B: last note a''

75–76 Two Menuets g-Moll, HWV 532, 533.

Source:

Autograph, British Library, *R. M. 20. g. 14.*, f. 52. ff. 46–52 of *R. M. 20. g. 14.* consist of a paper-type which was used by Handel between July 1749 and February 1751.

They contain the Organ Concerto Op. 7 no. 3 (HWV 308) (dated 1 January 1751), some fugal sketches, and sketches for the oratorio *Jephtha* (1751).

Watermark: IV, Cp

Rastrum: 2×5 staves, span 92 mm

Size: I

Bar	Part	Remark
75 HWV 532.		
1	sopr.	1st–2nd notes originally
7	basso	1st–3rd notes originally g–a

Bar	Part	Remark
7	sopr.	originally there were three bars following bar 7:



13	sopr.	6th note originally a'' The second half of the bar was added later.
16	sopr.	2nd half originally ?



76 HWV 533.

4	basso	1st note originally
5	basso	2nd note originally A
7	basso	1st note originally
10	basso	originally

77 Air E-Dur, HWV 425.

Sources:

A Autograph, Collection of the Earl of Malmesbury.

Date: c. 1740–1750.

Upper part in soprano clef.

In the right-hand margin are the first 5 bars, $\frac{3}{4}$, in German Organ Tabulature. See facsimile in: B. Matthews, *Handel—More unpublished letters in Music & Letters*, vol. 42, 1961, pp. 130–131.

Watermark, size and rastrum not available.

B British Library, *R. M. 19. a. 3.*, f. 64^r, *Saraband*.

A copy by an unknown copyist, with figuring in the hand of Charles Jennens. Date of the copy unknown; the rest of the volume was copied c. 1732, but the present work, which is at the end, must be later. Upper part in treble clef.

Watermark: Lily, Bc 2

Rastrum: 2 × 5 staves, span 87.5 mm

C The Earl of Shaftesbury's collection, MS 1.

This is a MS copy containing the Organ Concertos Op. 4 nos. 1 and 6, and the Concerto Grosso in C, HWV 318.

Copyist: S4.

Date: 1738–1739.

HWV 425 is on the last leaf, f. 98 (Watermark; shield, Cd), written by an unknown copyist, presumably later than the rest of the volume. At the top is written *Composed by M^r Handel extempore att S^r Giles's and by the desire of the Company put by Him into Writing*. Upper part in treble clef; no bass figures.

Watermark: Cd

Rastrum: 6×2 staves, span 30.5 mm










Size: IIa

Our text is that of A. Jennens' figures in B, where they differ from those of A, are as follows:

Bar	Note	Figure	Bar	Note	Figure
1	2, 3	6 5 4 3	3	1, – 2	5 7 4 6 5 3
2	1, 2	6 6 5			

Bar	Note	Figure	Bar	Note	Figure
		7			
5	3	5	16	1	7 #
		3	18	1, 2	6 5
8	1, 2, 3	4 3 7 6	19	3	6 5
9	1, 2—	6 5 —	20	1, 2, 3	— — 4 2
10	1	7 #	21	1, 2, 3	6 5 —
11	1	6 5	22	1	7
12	4	6	23	1	6 5
15	1, 3	6 5 6 5			

Other readings: C: Larghetto

Bar	Part	Remark
4	bass	A: 1st note originally 
5	sopr.	C: slur over 3rd–4th notes
12	bass	A originally 
13–14		A originally (no bar-line 13–14) 
16	sopr.	C: tr on 1st note
17, 18, 19	sopr.	C: slur over 1st–2nd notes
19	bass	C: 
24	bass	A originally  then  B:  C: 
24		C: no  at final bar-lines

B. Minuets

Sources:

- A Autographs, Fitzwilliam Museum, Cambridge, *Mus. MS 259*, 260, 263.
- B British Library, *R. M. 18. b. 8.*, ff. 74–100.
This is the primary source for the majority of the minuets; it was copied by J. C. Smith junior, c. 1727–1730.
Watermark: Bc2, Cc
Rastrum: 6×2 staves, span 32 mm
Size: IIa
- C British Library, *R. M. 19. a. 4.*
Copyist: S2, c. 1732 (see no. 23)
Watermark: Cc
Rastrum: 5×2 staves, span 28.5 mm
Size: I

D *A General Collection of MINUETS* etc., Walsh and Hare, 1729 (see no. 68)

E *HANDEL's Favourite MINUETS from His OPERAS & ORATORIOS with those made for the BALLS at COURT, for the Harpsicord, German Flute, Violin or Guitar.* Book I [II, III, IV]
Published by Walsh, 15th December 1762.

All 60 of the minuets printed in D were reprinted in E, often with corrections, which make E the better text. D and E are the principal printed sources.

The basses of some of the minuets in these printed sources are not very fluent, and in those cases where there is another version of unquestioned authenticity (e.g. the minuets in the *Water Music*) the bass usually differs from that version. Where these two versions exist, there are two possible explanations for the different bass in the printed sources: 1) that they are earlier versions; 2) that these basses are not authentic. It may be significant that the five minuets which are reprinted from an earlier set (source P, 1720 – nos. 102, 113, 114, 116, 117), exist in that source only in the treble, while the unsatisfactory basses of nos. 95 and 121 may be explained as being reductions to a single voice of keyboard-type arrangements published by Walsh in *The Lady's Banquet* Book 3 (first edition presumed c. 1720): *The Lady's Banquet 3^d Book Being a Choice Collection of the Newest & most Airy Lessons for the Harpsicord or Spinnet Together with the most noted Minuets, Jiggs, and French Dances. Perform'd at Court, the Theatre and Publick Entertainments, all Set by the best Masters.*

A similar case is found in the *March in Rinaldo* in *The General Collection* of 1729, a very corrupt version clearly based on *The Royal Guards' March* in *The Lady's Banquet*.

Source D tends to omit repeat marks at the end of the minuets; this point is not further noticed.

F Fitzwilliam Museum, Cambridge, *Mus. MS 798* (see no. 6).

G A manuscript volume of keyboard music, Boston, Museum of Fine Arts, Edwin M. Ripin Collection of Musical Instruments and Library, 1977.85, pp. 44–45.

Copyist: RM 1, c. 1717–1718

Watermark: Cb

Rastrum: 8 × 1 stave, span 9 mm

Size: I

H A manuscript volume of keyboard music in the collection of the Earl of Malmesbury, pp. 88–91.

Copyists: RM 1, Linike, dated 1717–1718 (see no. 29, source A).

Watermark: shield, lily, IV, Bd

Rastrum: 4×3 staves, span 51 and 53 mm

Size: IIa

I New York Public Library, *Mus. Res. Drexel 5856*. A manuscript volume of keyboard music, pp. 44–46, 54.

Copyist: Smith, c. 1721 (see no. 29, source B).

Watermark: C I H, I VILLEDARY, lily crowned.

Rastrum: 1×2 staves, span 28 mm, 2×5 staves, span 85.5 mm

Size: 36.4×25.2 cm

J Wien, Minoritenkonvent, Musikarchiv *MS XIV 743*, ff. 36–37 (see no. 28).

K Collection of Gerald Coke, a manuscript volume copied mainly by Smith junior, c. 1726–1727, and later owned by his step-daughter Lady Rivers, f. 9^v (see no. 30, source B).

Watermark: lily, Cb

Rastrum: 5×2 staves, span 27 mm

Size: I




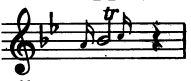





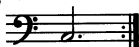




- L Collection of the Earl of Malmesbury, a manuscript volume of overtures and other pieces, p. 111 (see no. 36, source C).
Copyist: γ^* , c. 1722
Watermark: shield, Cb
Rastrum: 6×2 staves, span 31 mm
Size: IIa
- M Manchester Public Library, Newman Flower Collection, *MS 130 Hd 4*, vol. 268, pp. 171–172 (see no. 29, source E).
Copyist: S2, c. 1740
Watermark: IV, Bk
Rastrum: 5×2 staves, span 30 mm
Size: I
- N British Library, *Add. MS 31467*, f. 31^v. A manuscript of keyboard music, copied by John Barker, c. 1735.
Watermark: GR, IV, WS, WHS (not in Clausen)
Rastrum: 3×4 staves, span 83 mm
Size: 25.6×32.2 cm
- O Coke Collection, a manuscript volume of keyboard music, pp. 47–48; known as the *Walond MS*
Copyist: William Walond. Dated: *Feb^y 1778*.
Watermark: GR, J WHATMAN (not in Clausen)
Rastrum: 1×10 staves, span 200 mm
Size: I
- Sources B, C, G, H, I, K–O are more fully described in the Critical Report of HHA IV/17, *Klavierwerke IV*.
- P *A Collection of the newest MINUETS RIGADOONS & FRENCH DANCES Perform'd at the Ball at Court on his Majesty's Birth Day 1720 Together with the new Dance & the Minuets and Rigadoons at y^e late Masquerades* published by Walsh, 1720. Treble part only, all in $\frac{4}{4}$; on pp. 6–8 are the Handel pieces, with the heading *The 8 following Minuets & Rigadoons by M^r Hendel*. There are 6 minuets, of which the third is that in the *Water Music*, no. 19. The others are nos. 102b, 113, 117, 114, 116 of this volume.
- Q *The New Flute Master for the Year 1729...* Walsh, 1729. pp. 22–25 *The 6 Following Minuets Compos'd by Mr. Handel*. They are nos. 89, 112, 100, 127, 88b, 91.
- R An edition of minuets and rigadoons, with no title page, published by Walsh, c. 1728. Treble only.
Copy in the National Library of Scotland, BH 228 (see W.C. Smith, *Handel. A Descriptive Catalogue of the Early Editions*, London 1960, p. 272). Pages 19–21 have six minuets by Handel (nos. 89, 88b, 112, 91, 100, 127): *The 6 Following Minuets... Compos'd by M^r Handel*. In the space between the words *Minuets* and *Compos'd* can be faintly read the words *with their Basses* which have been blocked out. The texts and keys of the six minuets are identical with those of source B, and not with those of *The General Collection*, source D. This identity includes even the dash (l) in bar 2 of no. 100, and suggests a close relationship with R. M. 18. b. 8.
- S *SELECT MINUETS, Second Book. Collected from the late Operas, the Balls at Court, the Masquerades, and all Publick Entertainments. For the Harpsicord, German Flute, or Violin. By Mr. Handel, Sig^r St. Martini, Sig^r Pasquali, Sig^r Hasse*. Published by Walsh, advertised 11 March 1745.
- T *Lessons by Handel* published by Goodison, London, 1787
- U Arnold's edition: *A Third Set of Lessons for the Harpsicord*, c. 1793.

In several cases, the version printed in D and E is in a different key from the MS sources; for example, no. 85 is in B \flat in B, but in D in D and E. In such cases the variant readings given for D and E are transposed to the key of the manuscript. First and second-time bars are usually indicated in the sources by pause marks, e. g. in no. 84, bar 16:



Bar	Part	Remark
78	HWV 544.	
	Source: B, f. 94 ^r	
79	HWV 545.	
	Sources: B, f. 94 ^r ; N, f. 31 ^v (in G): <i>Minuett Vivace</i>	
2, 4, 18, 22	sopr.	N: no slur
6	basso	N:
7	sopr.	N: 3rd note
9	basso	N:
11	basso	B, N: 2nd note b
12	sopr.	N:
15–16	sopr.	N:
20	sopr.	N:
22	sopr.	B: slur over 2nd–3rd notes
24, 27	sopr.	N: 1st note tr
25	basso	N: 1st note b
27a	basso	N:
80	HWV 546.	
	Sources: D, no. 33; E, p. 13	
8	sopr.	E: no tr
11	basso	D, E: 3rd note a; the song versions have the same reading
81	HWV 547.	
	Source: B, f. 93 ^r	
82	HWV 548.	
	Source: B, f. 93 ^v	
22	sopr.	B: 2nd note f''
	basso	B: 3rd note has 4, not 4
24		second-time bar editorial
83	HWV 549.	
	Source: C, f. 17 ^v : <i>Menuet 1</i> .	
	<i>Menuet 2</i> is no. 105 b in this volume.	
84	HWV 551.	
	Source: B, f. 96 ^r	

* See Dean, *Handel's Early London Copyists* (see p. XVI, footnote 2).

Bar	Part	Remark	Bar	Part	Remark
85 HWV 552. Sources: B, f. 96 ^v ; D, no. 5 (in D); E, p. 53 (in D)					
5	sopr.	B: 3rd beat 	13	O:	
9	basso	D, E: 	16	sopr.	tr in G, O
18	sopr.	B, D: 2nd note e'	basso		all sources: 3rd note B
23	sopr.	tr in D, E	20	sopr.	tr in G
86 HWV 553. Sources: B, f. 96 ^v ; G, p. 45; H, p. 88; I, p. 44; O, p. 47 O omits several appoggiature			22	sopr.	f' in G, O only
1	sopr.	B, H, I: 	24	basso	G, O: no b
		O: no small notes	88b HWV 555b. Sources: B, f. 98 ^r ; D, no. 29 (in A); E, p. 15 (in A); R, p. 19; Q, no. 5 (in C)		
		G: no tr, no afterbeat	1	basso	B: no time signature. D, E $\frac{3}{8}$
2	sopr.	G: no tr	3, 7	sopr.	B, D: 3rd note g
		O: no small notes	6	basso	tr in D, E
4	sopr.	G: 1st note 	89 HWV 556. Sources: B, f. 98 ^r ; D, no. 3 (in D); E, p. 8 (in D); Q, no. 1 (in F); R, p. 19		
5	basso	B, H add d ↑ on 3rd beat	7	basso	D, E: time signature $\frac{3}{8}$
6	sopr.	G: 5th note c''	9	basso	B, D: 1st–4th notes 
8		all sources: 	10		D, E: 3rd note c
		and <i>Da Capo</i> after bar 16. Our first and second-time bar and conclusion seem a reasonable interpretation.	no second-time bar		
9	sopr.	all sources: 1st note b'	∩ over B		
11	sopr.	tr on 3rd note in G	90 HWV 498. Sources: B, f. 99 ^v ; D, no. 32 (in A); E, p. 16 (in A)		
	basso	B, H only, have b on 1st note	6	sopr.	all sources: 1st note d''
14	sopr.	G, H, I: 1st note no tr	13, 15, 17	sopr.	slur in D, E
	sopr.	B, H: 4th note 	19	sopr.	tr in E
15	sopr.	O: 1st note 	20	basso	D, E: 
17	basso	the appoggiatura is editorial	91 HWV 501. Sources: B, f. 79 ^r ; D, no. 27; E, p. 21; Q, no. 6 (in F); R, p. 20		
24		G, O have our concluding bar, marked 2 ^d	6	basso	D, E: time signature $\frac{3}{8}$
		G adds b in bass.	16	sopr.	all sources: 6th note f
87 HWV 554. Sources: B, f. 97 ^r ; G, p. 44; H, p. 88; I, p. 44; O, p. 48: <i>3rd Minuet</i> O omits several ornaments			18	basso	tr in D, E
10	sopr.	tr in G, H, I, O	92 HWV 500. Source: C, f. 13 ^r : <i>Menuet 3</i>		
11	basso	b to b, and figure  are in I only – a late correction?	time signature 3		
12	sopr.	G: 1st note 	Minuets 1 and 2 are nos. 113, 114.		
16b	basso	G adds b	93 HWV 505. Sources: D, no. 4; E, p. 4		
88a HWV 555a. Sources: B, f. 97 ^r ; G, p. 44; H, p. 89; I, p. 45; O, p. 47: <i>2nd Minuet</i> O omits several ornaments			15	sopr.	E: no slur
1, 2	sopr.	tr in G	94 HWV 506. Sources: D, no. 6; E, p. 63		
5	basso	O: 1st note b	D: time signature 3 in sopr., $\frac{3}{4}$ in bass		
6	sopr.	all sources: 2nd note d''	D: 1st–2nd notes, no slur		
		tr in G, O	E: no slur		
9	sopr.	B, I: 1st note 	sources have <i>Da Capo</i> , not written out		
10	sopr.	G: 1st note 			

Bar Part Remark

95 HWV 511.

Sources: D, no. 28; E, p. 32

The bass of the version in *The Lady's Banquet*:

The bass of D, E could be a simplification of this; yet the treble is different from the *Lady's Banquet* version, which is that of the *Water Music*.

96 HWV 420.

Sources:

A Fitzwilliam *Mus. MS 259*, p. 24.

Pp. 21–35 contain items from *Joseph*; this minuet may have been intended for the overture.

Date: c. 1743–1744.

Watermark: – Cf

Rastrum: 2×5 staves, span 90 mm.

Size: I

The minuet is preceded by a first draft of bars 1–16, top part only:

*) originally $\frac{3}{4}$ **) originally b'

S, pp. 35–36

Bar Part Remark

6 sopr. S: 2nd note c''

15 sopr. S: no slur

15 A originally

33 sopr. A: last note originally f''
basso A originally

35 sopr. A originally

97 HWV 421.

Sources:

A: Fitzwilliam *Mus. MS 263*, p. 80. It is on the reverse of an item from *Hercules*.

Date: c. 1744

Watermark: shield, Ch

Rastrum: 2×5 staves, span 90 mm.

Size: I

E, p. 62; S, pp. 17–18

The slurs in bars 10, 12, 20–22, 33–34, 37–38, 49–56 are in S only; E has no slurs anywhere.

Bar Part Remark

3 sopr. E, S: tr

5 sopr. E, S: no tr

10 sopr. A: 5th note originally e''

15–16 sopr. E has these bars an octave higher (for flute?)

18 sopr. A: 5th note originally c''

22 basso A: 2nd note originally c

28, 40, 42, } sopr. A: no appoggiature; in 28, 40, S has them as tr

44, 46, 48 } tr in E, S

31 sopr. E has it an octave higher

33 sopr. E, S: no tr

35 sopr. A: 2nd note originally tr

37 basso tr in E

39 sopr. A: 5th note originally e''

56 sopr. E: 1st–2nd notes tr

58 sopr. E: 3rd note a'

98a HWV 507a.

Source: B: f. 78^r

11 sopr. B: ' on 1st and 4th notes

15 sopr. B: ' on 1st note

24 B: Second-time bar is editorial, tr over d.

In Fitzwilliam *Mus. MS 265*, pp. 91–96, are two orchestral movements written by J. C. Smith junior, not earlier than 1755 (Paper: Watermark: F2, Rastrum: 2×5 staves, span 92.5–93 mm) with the heading *Concerto in Otho*. The first of these movements is most probably Smith's own composition, based vaguely on the last movement of the Organ Concerto Op. 4 no. 1; the second is an arrangement of HWV 507a for orchestra, again probably by Smith. Its text is as follows:

Menuet

Viol. III, Va.

11

20

38

There are some corrections, which show that it is Smith's composition.

The 5-bar rests imply some concerto feature, with solo passages. The passage bars 25–48 has a pencilled bracket over it, and a word which looks like *twice*. The Catalogue by A. H. Mann (1893) says that this annotation is in Handel's hand; this cannot be so, since Handel was blind in 1755. Donald Burrows suggests the annotation may be by the elder Smith. These movements may have been written to be added to the true *Concerto in Oboe*, namely the first movement of the *Concerto Grosso Op. 3 no. 6* (see Critical Report of HHA IV/11, p. 59).

Bar	Part	Remark
-----	------	--------

98b HWV 507b.

Sources: D, no. 18; E, p. 19

3	sopr.	D: 5th note b'
17	basso	D: 3rd note e
19	sopr.	E: no tr, no slur

99 HWV 462.

Sources:

A: Fitzwilliam *Mus. MS 260*, p. 1
 The paper is Italian, c. 1725 (see no. 22).
 Watermark: BERGAMO
 Rastrum: 2×5 staves, span 89 mm
 Size: I

Bar	Part	Remark
-----	------	--------

B, f. 78^v

10	basso	A: originally e–c–e
16		Second-time bar is editorial. sources have \frown over d.

100 HWV 509.

Sources: B, f. 83^r; D, no. 12; E, p. 59; Q, no. 3 (in G); R, p. 21














2	sopr.	B, R: ' on last note
7, 8	sopr.	tr in E
11	sopr.	E: no tr
12	sopr.	tr in Q
14	sopr.	E: no slur
16	sopr.	D, E: no tr
18		Second-time bar is editorial. sources have \frown over F.













101 HWV 519.

Sources: B, f. 85^r; D, no. 9; E, p. 53; K, f. 9^v; T, p. 11: *Minuet by Mr. Handel*; U after no. 4

1, 5, } 17, 21 }	sopr.	K: 2nd note \ast
3	sopr.	tr in D, E, K, T
8	basso	D, E:

^{*)} Pause marks in pencil.

Bar	Part	Remark	Bar	Part	Remark
9	sopr.	K: 1st note has ∞, no 			the bassoon and V.II, Va. parts of Op. 3 no. 4.
9, 10, 12	sopr.	B, T, U: no 			Op. 3 no. 4.
11	basso	B, T, U: 	16		Second-time bar is editorial.
13, 15	sopr.	K: 1st note ♯			E: <i>Da Capo al 1^{mo} Minuet</i> .
16		D, E, K end here, with <i>Da Capo</i> ; this implies no repeat for bars 9–16.	107	HWV 518.	
102a	HWV 513a.			Source: C, f. 20 ^v	
	Source: B, f. 85 ^v		35	sopr.	C: 3rd note b''
102b	HWV 513b.		108	HWV 520.	
	Sources: D, no. 26; E, p. 22; I, p. 56; P, no. 1 (in F)			Source: D, no. 13; E, p. 60	
103a	HWV 514a.		5–6	sopr.	D has the rhythm as 
	Source: B, f. 86 ^r		13	basso	D: g–f–e
4	basso	B: 1st note 	109	HWV 521.	
20	sopr.	B: 5th note d''		Source: J, f. 37 ^r	
24		B: No second-time bar,  over F.	110	HWV 522.	
103b	HWV 514b.			Sources: B, f. 87 ^r ; D, no. 7; E, p. 34	
	Source: B, f. 87 ^v		1	sopr.	D, E: no tr
16	basso	B: 1st note f	10	sopr.	B: 
104a	HWV 515a.		14	sopr.	slur in D
	Sources: B, f. 86 ^r ; D, no. 8 (in G); E, p. 58 (in G)		111	HWV 523.	
9	sopr.	slur in D, E		Source: B, f. 87 ^r ; no key-signature, the F's are sharpened by accidentals.	
12	sopr.	tr and slur in D, E	112	HWV 524.	
21	sopr.	tr in D, E		Sources: B, f. 88 ^r ; D, no. 1; E, p. 68; Q, no. 2 (in C); R, p. 20	
104b	HWV 515b.		1	sopr.	tr in D, E, Q
	Source: F: <i>Sinfonie Diverse</i> no. 2		5, 12	sopr.	D, E: no slurs
12	sopr.	F: 6th note without dot Second-time bar editorial. Source has  over G.	8	sopr.	D, E: 4th note  f''
105a	HWV 516a.		11	sopr.	tr in D, E
	Sources: B, f. 86 ^v ; H, p. 91; I, p. 46; M, p. 172		12		Second-time bar is editorial,  over G.
9	sopr.	H: ♯ on 2nd note, I: no ornament	113	HWV 525.	
21	basso	B, H: 1st note c		Sources: D, no. 15; E, p. 60; P, no. 2 (in F)	
105b	HWV 516b.		114	HWV 526.	
	Source: C, f. 18 ^r			Sources: D, no. 16; E, p. 57; P, no. 5	
24		time signature 3 Second-time bar is editorial.	3, 7, 17	sopr.	tr in E
105c	HWV 516c.		115	HWV 527.	
	Source: U (after no. 6)			Sources: D, no. 19; E, p. 18	
	D has the version of the Sonata Op. 1 no. 5, in D; E has the version of the Concerto Grosso Op. 3 no. 4 (treble and bass), in G.		20		D: time signature 3 in sopr. Second-time bar is editorial.
106	HWV 517.		116	HWV 528.	
	Source: B, f. 86 ^v ; E, p. 5 (in G)			Sources: D, no. 21; E, p. 18; P, no. 6	
	B: time signature C E has the melody an octave higher, and the last three bars:		7	sopr.	E: tr, no slur
			8	basso	D:  , E has no double-bar after second-time bar
	(i. e. the violin I part of the orchestral version). Otherwise E transcribes		13	basso	E: 3rd note a
			24	basso	D: 




Bar	Part	Remark	Bar	Part	Remark
117 HWV 529.					
Sources: D, no. 22; E, p. 23; P, no. 4					
1-2	sopr., basso	E: no slurs	10	sopr.	B, H, M:  and no $\frac{6}{5}$ in bass; a late correction in I? (see no. 87, bar 11)
6	basso	D: a	16		sources have <i>da Capo</i> , not written out
8	basso	E as in no. 116	121b HWV 534b.		
24	basso	D: 	Sources: D, no. 17; E, p. 57		
118 HWV 530.			2, 10	sopr.	E: no tr
Sources: D, no. 35; E, p. 17					
8		First-time bar is editorial.	16		as for 121a
119 HWV 531.			The bass of the version in <i>The Lady's Banquet</i> is as follows (see no. 95):		
Source: C, f. 12 ^v					
15	basso	C: 1st note 			
120a HWV 535a.			13 <i>da capo</i>		
Source: C, f. 12 ^v					
1, 2	sopr.	C has the small notes after the bar-line	122 HWV 536.		
5	basso	C: 3rd note d'	Source: B, f. 89 ^v		
10	sopr.	C adds a'' to 1st note	123a HWV 537a		
120b HWV 535b.			Source: J, f. 36 ^v ; upper part in soprano clef.		
Sources: B, f. 89 ^r ; G, p. 66; H, p. 90: <i>The Princess Sophia's favourite</i> ; I, p. 45; M, p. 171: <i>The Princess Sophia's favourite Minuet</i>					
The placing and length of the slurs is inconsistent in the sources, e.g. they give  in bars 11 and 13.					
1	sopr.	B: slur between 2nd and 3rd notes; I, M between 3rd and 4th notes. M: no tr; H, I: \sim instead of tr	24		J: no bar-lines or repeat mark
2	sopr.	G, I: no slur	123b HWV 537b.		
3	sopr.	H: \sim , I: \sim to 3rd note	Source: B, f. 90 ^r		
9	sopr.	H, I: no tr to 2nd note; G: no slur; in G, H, I, M, the appoggiatura is g''	8	basso	B: 
11	sopr.	1st slur in I only; second in B, H, M only; in G, H, I, M, the appog- giatura is f''	12	sopr.	B: 2nd-3rd beats: 
13	sopr.	1st slur not in B, H, I	25		This bar (= bar 9) is editorial.
14	sopr.	G: 3rd note 	124 HWV 538b.		
15	sopr.	slur in I only	Sources: D, no. 20; E, p. 28		
17	sopr.	G: no slur	8	basso	D:  ; 2nd bar of first time (= bar 1), and the second time bar are editorial.
18	sopr.	tr in G, I; G: no slur	15-16	sopr.	E: no slurs
19	sopr.	G: 4th note 	18	sopr.	E: no tr
20	sopr.	slur in I only	20	basso	D: 
	basso	B, H, I, M: 3rd note g	125 HWV 539b.		
21	sopr.	I: no tr	Sources: D, no. 24; E, p. 22		
22	sopr.	I: no tr; all sources have small notes after bar-line	16		D: time-signature in sopr. 3 fine is indicated in sources by \frown
24, 26	sopr.	G: no small notes	21	basso	D: 3rd note e \sharp
25	sopr.	slur in I only	126a HWV 540a.		
28		Second-time bar is editorial,  under G.	Source: J, f. 36 ^r ; upper part is in soprano clef		
121a HWV 534a.			J has <i>Da Capo</i> , not written out; bars 21, 28 are editorial.		
Sources: B, f. 89 ^v ; H, p. 91; I, p. 45; M, p. 172					
4	sopr.	I: 4th note c''	20		
8		\frown over the 1st note basso and g' sopr. and :			

Bar Part Remark

126b HWV 540b.

Sources: B, f. 91^v; I, p. 54; L, p. 111

In I and L, this minuet is grouped with the Minuet in G minor in the 1733 set of keyboard suites, and the Overture in G minor, 1720 set no. 7.

1	sopr.	B: 
7	sopr.	B: 3rd beat no g'; the a' is 
9	basso	all sources: 2nd note g
18	alto	B omits 2nd note; L: 
20	sopr.	all sources: 3rd note a' sources end here, with repeat marks: a <i>Da Capo</i> is clearly implied, as bar 28 is given, after bar 20. The G in the bass of bar 21 is editorial (cf. the minuet in <i>Almira</i> Act I, scene 11).

127 HWV 541.

Sources: B, f. 92^r; D, no. 38 (in A minor); E, p. 47 (in A minor); Q no. 4 (in A minor); R, p. 21

3, 4, 6	sopr.	slurs in D, E
4-5	basso	D, E an octave lower from 5th note of bar 4 to 3rd note of bar 5
8	basso	D, E: no slurs
9	sopr.	tr and slur in D, E
10		Second-time bar is editorial, ◡ under G.

128 HWV 453³.

Source: C, f. 15^r; *Menuet I Alternat*:

23		time signature 3 Second-time bar is editorial.
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HWV 453⁴.

Source: C, f. 15^v; *Menuet II*

18		<i>Da Capo</i> , not written out
26		bass is editorial; source has only bar 8, with ◡ in sopr.

129 HWV 542.

Source: C, f. 19^r

13	basso	C: 3rd note G
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130 HWV 543.

Sources: D, no. 23; E, p. 29

(See Preface concerning this minuet.)

7	sopr.	E: no slur
8		Second bar of first time (= bar 1) is editorial.

19 sopr.
The Lady's Banquet, Book 2, 1733, p. 21 (see notes to source E)
has this piece as *Minuet by M. Geminiani*; there are a few additional
ornaments in the treble:

1, 2, 5, 6		3rd note  etc.
8		1st note 

Bar Remark



13, 17 1st note  etc.



The bass is as follows:



Other sources in which this minuet appears:

- 1) British Library, *R. M. 24. i. 16.*, a manuscript with the title *Entradas & Minuetts for the Balls at Court. Vol. I*; p. 114: *Her Royall Highness the Princess of Wales's Birth Day 1769*, no. 2: *Geminiani*. This is the version of no. 130, with figures in the bass, and some variants.
- 2) British Library, *R. M. 24. i. 17.*, a manuscript with the title as in 1); p. 28 *Del Sigr Geminiani*. Same text as 1).
- 3) A volume of printed songs, British Library G. 316. f, c. 1725. No. 96 *A Song The Words made by M. B to a Favourite Minuet of Mr Handels, When I survey Clarinda's charms*. This is the version of no. 130.
- 4) Another volume of songs, British Library, G. 305, c. 1730. No. 36 *A SONG made to a favourite Minuet of Mr. Handell's*. Text as 3)
- 5) *The Universal Musician* (British Library D. 380). Date? There is no numbering.
A Song Set to a Favourite Minuet of M' Handels. Text as 3)
- 6) *Amaryllis: consisting of such Songs as are most esteemed for Composition and Delicacy and Sung at the Publick Theatres or Gardens; All chosen from the works of the Best Masters ...*
Published by T. Jefferys, 1746.
Vol. II p. 17: *Minuet by M' Handel, with this own Base never before printed*; this is the minuet in G minor, *The Water Music* no. 19. Words "Love's a dear deceitful Jewel".
Vol. II p. 41: *THE GIRDLE, Set by Geminiani ...* (etc. — see the rest of this text in the Preface of this volume).
This is the version of *The Lady's Banquet*.
- 7) *The British Musical Miscellany*, 1734, vol. I, p. 53, has a song "Venus now leaves her Paphian dwelling", with the melody as in *Amaryllis* p. 17, but a different bass, and no composer's name.

Appendix.

37 Minuets derived from opera arias, HWV A 15¹⁻³⁷

Sources:

B, D and E as for the minuets nos. 78-130




Also: W *The Newest Minuets Rigadoons & French Dances for the*

Year 1723, published by Walsh, 1723. Treble only. X Fitzwilliam Museum, *Mus. MS 57*. There follows a list of these minuets, giving their sources, the opera from which the original aria comes, the Act and scene (e.g. III 4 = Act III scene 4), the opening words of the aria, and its key and time-signature. It will be seen that in most cases the key was changed when the minuet-adaptation was made.

No.	Sources	Opera	Aria	Key/ Time- signature
1	E, p. 46	<i>Il Pastor Fido</i>	Overture last movement	d $\frac{3}{8}$
2	D, no. 60 E, p. 50	<i>Acis and Galatea</i>	"Would you gain"	F $\frac{3}{8}$
3	D, no. 51 E, p. 49	<i>Radamisto</i> (2nd version)	I 11 "Segni di crudeltà"	F $\frac{3}{8}$
4	D, no. 40 E, p. 20	<i>Radamisto</i> (1st version)	III 6 "Alzo al volo"	D $\frac{3}{8}$
5	D, no. 36 E, p. 14	<i>M. Scevola</i>	III 8 "A chi vive"	G $\frac{3}{8}$
6	D, no. 58 E, p. 44	<i>Floridante</i>	I 5 "Finché lo strale"	c $\frac{3}{8}$
7	D, no. 30 E, p. 32 W, p. 8	<i>Floridante</i>	III 1 "No, non piangete"	A $\frac{4}{4}$
8	D, no. 37 E, p. 20	<i>Floridante</i>	III 2 "Se risolvi abbandonarmi"	a $\frac{3}{8}$
9a	B, f. 82 ^f X, f. 6	<i>Floridante</i>	III 5 "O cara speme"	E♭ $\frac{3}{8}$
9b	D, no. 25 E, p. 29	<i>Floridante</i>	III 5 "O cara speme"	E♭ $\frac{3}{8}$
10	D, no. 52 E, p. 31	<i>Ottone</i>	II 6 "Alla fama"	B♭ $\frac{3}{8}$
11	D, no. 57 E, p. 27	<i>Ottone</i>	III 6 "Benché mi sia crudele"	a $\frac{3}{8}$
12	D, no. 59 E, p. 37	<i>Ottone</i>	III 7 "Gode l'alma consolata"	A $\frac{3}{8}$
13	D, no. 53 E, p. 48	<i>Flavio</i>	I 9 "Che bel contento"	F $\frac{3}{8}$
14	D, no. 49 E, p. 77	<i>Flavio</i>	II 7 "Chi può mirare"	c $\frac{3}{8}$
15	D, no. 54 E, p. 48	<i>Flavio</i>	II 9 "Non credo instabile"	E $\frac{3}{8}$
16	D, no. 45 E, p. 72	<i>Giulio Cesare</i>	II 7 "Venere bella"	A $\frac{3}{8}$
17	D, no. 56 E, p. 41	<i>Scipione</i>	I 2 "Lamentandomi corro al volo"	e $\frac{3}{8}$
18	D, no. 43 E, p. 13	<i>Scipione</i>	I 6 "Dimmi: tu dei morir"	E $\frac{3}{8}$
19	D, no. 41 E, p. 46	<i>Scipione</i>	II 2 "Pensa, oh bella"	F $\frac{3}{8}$
20	D, no. 46 E, p. 16	<i>Scipione</i>	III 3 "Già cessata è la procella"	A $\frac{3}{8}$
21	D, no. 39 E, p. 17	<i>Scipione</i>	III 5 "Gioia sì sperì"	D $\frac{3}{8}$
22	D, no. 55 E, p. 39	<i>Alessandro</i>	II 8 "Dica il falso"	B♭ $\frac{3}{8}$
23	D, no. 48 E, p. 26	<i>Admeto</i>	III 10 "Sì caro, sì"	A $\frac{3}{8}$
24	D, no. 47 E, p. 26	<i>Admeto</i>	I 3 "Spera, sì, mio caro bene" (additional song)	f $\frac{3}{8}$
25	E, p. 43	<i>Riccardo I</i>	II 5 "Caro, vieni a me"	A $\frac{3}{8}$
26	D, no. 50 E, p. 80	<i>Siroe</i>	II 4 "Sgombra dell'anima"	a $\frac{3}{8}$
27	D, no. 34 E, p. 14	<i>Siroe</i>	III 2 "Se il caro figlio"	A $\frac{3}{8}$
28	D, no. 2 E, p. 68	<i>Tolomeo</i>	II 5 "Il mio core non apprezza"	g $\frac{3}{8}$
29	E, p. 55	<i>Lotario</i>	I 10 "Orgogliosetto va l'augelletto"	e $\frac{3}{8}$
30	E, p. 73	<i>Partenope</i>	I 9 "Sei mia gioia"	B♭ $\frac{3}{8}$
31	E, p. 34	<i>Partenope</i>	III 10 "Sì, scherza, sì"	G $\frac{3}{8}$
32	E, p. 76	<i>Giustino</i>	III 7 "Sollevar il mondo"	D $\frac{3}{8}$
33	E, p. 52	<i>Faramondo</i>	I 15 "Mi parto lieta"	B♭ $\frac{6}{8}$
34	E, p. 69	<i>Faramondo</i>	II 14 "Vado e vivo"	G $\frac{3}{8}$
35	E, p. 6	<i>Serse</i>	I 3 "Va godendo"	B♭ $\frac{6}{8}$
36	E, p. 49	<i>Serse</i>	II 14 "Vado e vivo"	e $\frac{6}{8}$
37	E, p. 37	<i>Deidamia</i>	III 1 "Quanto ingannata è quella"	B♭ $\frac{6}{8}$

Individual readings:








The readings of the autographs of the original arias are referred to only where there is doubt about the text of the minuet versions, or where there is a point of interest. These autographs are indicated by the siglum A and the British Library shelf-mark (e.g. *R. M. 20. c. 2.*). Where the key of the autograph aria is different from that of the minuet, the autograph readings are transposed to the new key.

No.	Bar	Part	Remark
2	10, 11, 15 28	sopr. sopr.	E: no slurs E: 2nd note a'' D, E: 3rd note b'
			A (<i>R. M. 20. c. 2.</i>) does not have this movement; the Hamburg copy (<i>M^A₉₉₆</i>) confirms the readings here adopted, although the passage is different in several ways.
	31	basso	D, E: 2nd note c
3	7	sopr.	E: no slur
4	8	sopr.	D: appoggiatura  , E: no slur
5	20	basso	D, E:  , present text as A (<i>R. M. 20. b. 7.</i>)
	23-24	basso	D, E:  present text as A
	30		Second-time bar is editorial.

W, p. 6, has a different selection of elements of the original aria, for treble only, as follows

No.	Bar	Part	Remark
6	17-32	basso	A (<i>R. M. 20. b. 2.</i>) has the bass in unison with the upper part. The minuet bass is newly composed.
7	3	sopr.	W:
	4, 12	sopr.	W: no tr
	11	sopr.	W:
8	3	sopr.	E: last note d''. A (<i>R. M. 20. b. 2.</i>) has c''
	5	sopr.	slur between 1st-2nd notes in E
9a, 9b	11	sopr.	The difference between the two versions is that this bar is from the ritornello in 9a, the voice part in 9b.
10	7, 15	sopr.	E: 1st-2nd notes no slur
	9-16		This passage has no relation to the original aria.
11	5	sopr.	tr in E
	7, 11, 20		E: 1st-2nd notes no slur
	9	basso	A (<i>R. M. 20. b. 10.</i>) has:
12	13	sopr.	slur between 1st-2nd notes in E
	14	sopr.	E has slur over all three notes
	19	sopr.	E: no tr
13	5, 7	sopr.	D has slur
	6, 12	sopr.	E: no slur
	9-16		This passage is based on the earlier of the two versions in A (<i>R. M. 20. b. 10.</i>).
13	1, 2	basso	E: no slur
	3	sopr.	D, E: slur . Present text as A (<i>R. M. 20. b. 1.</i>)
	5	sopr.	slur in A
	15	sopr.	E: no tr
	21	sopr.	D, E: # to c'' and a'. Text as A.
23	sopr.	E: no slur	

No.	Bar	Part	Remark
14	7	sopr.	E: no slurs
	8, 14	sopr.	E: no tr
15	15	sopr.	E: no slur
16	1-5	sopr.	E: no slurs
	8	sopr.	E: no tr, D:
	12	sopr.	E:
17	13	sopr.	A (<i>R. M. 20. b. 3.</i>) has # to 5th note
	29	basso	D: 3rd note d
17	1		A (<i>R. M. 20. c. 6.</i>) has two bars instead of one
	1, 4	sopr.	E: no tr
	5	sopr.	E: 1st note c''; A, D: d''
	6, 7	sopr.	E: no slur
	7	basso	D: 1st note d
18	10	sopr.	E: 1st-2nd notes no slur
	10, 13	sopr.	D: slurs as
19	13	basso	q to 1st note in E
	15, 16	sopr.	E: no tr
20	13-16		These bars are not in A (<i>R. M. 20. c. 6.</i>)
	15	sopr.	E: no slur
21			D, E have title <i>Minuet</i> without reference to <i>Scipione</i>
	2	sopr.	D: slurs as
22	11	sopr.	E: no tr
	6	sopr.	E: 2nd, 3rd notes e''-d''
23	24, 27, 28	sopr.	tr in E. A (<i>R. M. 20. a. 5.</i>) has no tr in bars 23, 24, 28
	25	basso	D: 3rd note f. A has e
24	27	sopr.	D, E: 3rd note d''. A has b'.
	29	basso	D, E: 2nd note c. A has d.
25	32		E has repeat marks, probably wrongly, as there is a da Capo.
	14	sopr.	ChE score (vol. 73) has (autograph is lost).
	15	sopr.	tr in E
26	18	sopr.	D has tr on 2nd note, not 3rd
	21	sopr.	D, E: # to 4th note. ChE score no #
27	30	basso	ChE score has , repeated as with different treble.
	15, 16	sopr.	D:
28	9	basso	E: , present text as A (<i>R. M. 20. c. 2.</i>)

No.	Bar	Part	Remark
26	13, 22 24	sopr. sopr. basso	D: no ♯ D: no ◡
27	4 6 12	sopr. basso sopr.	A (<i>R. M. 20. c. 9.</i>):  ♯ in A E: no slur
28	6 11	basso sopr.	D:  , E:  present text as A (<i>R. M. 20. d. 1.</i>) E: no tr
29	3 9–11	basso basso	♯ in A (<i>R. M. 20. b. 6.</i>) A has no bass except 1st note in bar 10
31	24	basso	2nd note crossed out in A (<i>R. M. 20. b. 11.</i>)
33	12	basso	A (<i>R. M. 20. a. 13.</i>): 1st half of bar: 
	14	sopr.	E: 1st note b'; A has d''
35	8	sopr.	A (<i>R. M. 20. c. 7.</i>): 3rd note 
36	20 3–4, } 6, 8 } 5	sopr. basso sopr.	A has appoggiatura as f'' A (<i>R. M. 20. c. 7.</i>) has no separate bass in these bars. E: 5th note  ; A: 

Three arias in keyboard arrangements, HWV 482³⁻⁵

Sources:

A A manuscript in Gerald Coke's Collection, later owned by Charles Wesley, pp. 109–118.

Copyists: H2 and Smith, c. 1721.

Watermark: Cb

Rastrum: 4×2 staves, span 30.5 mm

Size: I



B The Earl of Malmesbury's Collection, a manuscript volume of overtures and other instrumental pieces, dated by Elizabeth Legh, the first owner, 31 August 1722 (see no. 36, source C), pp. 183–193.

Copyist: H3, c. 1722.

Watermark: Bc2

Rastrum: 6×2 staves, span 31 mm

Size: IIa

A and B were not copied from each other, but derive from a common source, which was probably not the original, because of omissions and mistakes in both sources. A is the better text; B has tr instead of ♯ throughout, and in several places  instead of  – a curious habit of this copyist (H3).

1 Aria dell'opera Radamisto, HWV 482³.



Sources:

A pp. 109–112. No title: there is *Song* in another hand, and *nel opera RADAMISTO* in Charles Wesley's hand.

Copyist: H2

B pp. 183–186. *del Radamisto*

The syllabification of the vocal underlay is hardly indicated at all in the sources, and similarly in the autograph full-score (*R. M. 20. c. 1.*). It is added editorially where necessary for the sake of clarity.

In bar 57 the score has  for the first beat: the change in rhythm in the keyboard version leaves the syllabification unclear; in bar 79 the score has *t'ab* under the second quaver of the bar, with the voice-part written , although in bars 83 and 91 the underlay is as in the keyboard version. In the B section the score and libretto have "e poi tosto ove tu stai", and "vuolo" is correctly spelled "volo".

Bar	Part	Remark
4	r. h.	B adds b' to 1st note
5	l. h.	3rd note: A has ♯, B has tr
12	r. h.	A: ♯ instead of 2nd alto note, a' for 3rd note
19	r. h.	B: ♯
20, 54, 80,	r. h.	tr in B
86, 91	r. h.	
23	r. h.	A has the slur over 1st–2nd notes, score over 2nd–3rd notes; B omits
24, 31	r. h.	B: tr
25	r. h.	B: <i>Synfonia</i> instead of <i>Viol.</i>
35	r. h.	B: <i>Synf.</i>
44	r. h.	B: no tr
71		A adds ◡ in pencil
79–80		A, B have an incorrect underlay of the words, with "t'abbraccie" under 1st–3rd notes, instead of 2nd–4th notes, and "e fedel" on the 2nd and 3rd beats of 80.
92		A has repeat marks.

2 Aria dell'opera Muzio Scevola, HWV 482⁴.

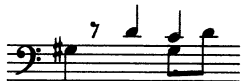

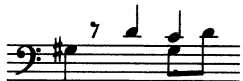


Sources:

A pp. 113–115. *Pupille Sdegnose, Aria*, with an annotation by Elizabeth Legh in the 3^d Act of *Mutius Scevola*.

Copyist: Smith

B pp. 187–190. No title, but an annotation by Elizabeth Legh *del Muzio Sceavola Atto 3^{io}: Pupille Sdegnosa*.

Bar	Part	Remark
1	r. h.	B: no tr
7	r. h.	tr in B
13	r. h.	B: last two notes d''–c''
14	r. h.	3rd note: B: tr
17	r. h.	B: no tr
18		B: <i>Sinfonia</i>
24	l. h.	A, B: last note, tenor c'
25	r. h.	B has tr on 8th note, possibly by E. Legh
28	l. h.	B: 4th beat ♯, no e
30	r. h.	tr in B
34	r. h.	A, B: 2nd note g'' 4th note: tr in B
35		B: <i>Sinfonia</i>
41	r. h.	2nd and 3rd tr in B

Bar	Part	Remark	Bar	Part	Remark
42	r. h. } l. h. }	A has \frown over 1st note r. h., under 1st note l. h.	3	r. h.	in A the tr is in E. Legh's hand
42-43		<i>fine</i> and double-bar are editorial words in B only	5		A: "come si"; B: E. Legh adds "ti vedro"
47	l. h.	A: 	6	r. h. l. h.	B has appoggiatura as 
		B similar, with b before last note, and first d' as 	8	r. h.	B: no ornament to 1st note
51	r. h.	4th beat: tr and $g \#'$ in B	9	r. h.	B: tr to 1st and last notes
52	r. h., l. h.	B: \frown on 1st note	10	r. h.	B: tr to 1st note
				l. h.	A, B: 2nd bass note without dot
			13	r. h.	tr to 8th note in B
			14	r. h.	tr to 7th note in B
			17	r. h.	tr to 2nd note in B
					B: 2nd-8th notes 
			19		B: <i>Violin Sinfonia</i>
			19, 20, 21	r. h.	tr to 6th note in B
			22		Sources have \frown over G, double bar and <i>fine</i> are editorial.
					B: no tr to 1st note
			26	r. h.	
			28	r. h.	tr to 5th note in B
			31	r. h.	A: second group 
			32	r. h.	B: no tr to 1st note

3 Aria dell'opera Muzio Scevola, HWV 482⁵.

Sources:

A pp. 116-118. *Aria Come se ti vedrò*.

Copyist: Smith.

B pp. 191-193. No original title, but an annotation by Elizabeth

Legh *Come se ti vedrò del Muzio Sceavola Atto 3*.¹⁰