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## HANDELIANA IN THE RUTGERS UNIVERSITY LIBRARY

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THE Special Collections Department of the Rutgers University Library in New Brunswick possesses a large collection of eighteenth-century editions and manuscripts of compositions by George Frideric Handel (1685-1759) which has not been described before in print nor, to the present time, fully catalogued. To acquaint scholars at the University and elsewhere with the collection, and to comment on certain items especially deserving attention, the author, with the help of his students in the graduate musicology seminar, Herbert Buchanan and Richard Wilson, has prepared the present report.

The greater part of the Rutgers collection of Handel scores was acquired around 1950 as the result of a purchase by the library at the Newark Colleges recommended by Professor Alfred Mann, in whose research the music of Handel has occupied an important place. This collection, which also includes some items which were owned by the Library prior to that time and some acquired subsequently, now consists of more than forty individual items, both printed and manuscript. Thirty of these are the following eighteenth-century editions:<sup>1</sup>

<sup>1</sup> References are to William C. Smith, *Handel, A Descriptive Catalogue of the Early Editions* (London: Cassell, 1960). For each item on this list, the page number in the Smith catalogue and number of the edition (i.e. first, second, etc.) are given, followed by the Rutgers Library call number.



Frontispiece in *Susanna. An Oratorio in Score* (London, [1784]).

I. Editions by J. Cluer, 1725-28.<sup>2</sup>

1. *Admetus*, An Opera, Compos'd by Mr. Handel. Engrav'd, Printed and Sold by J. Cluer in Bow-Church-Yard, London. [1727] Smith p. 5 (1). X M1500 .H28A3

2. *Alexander*, An Opera, Compos'd by Mr. Handel. Engrav'd, Printed and Sold by J. Cluer in Bow-Church-Yard, London. [c. 1728 or later] Smith p. 12 (2). X M1500 .H28A5

3. Rich<sup>d</sup>. ye 1<sup>st</sup> King of England. An Opera, Compos'd by Mr. Handel. Engrav'd, Printed and Sold by J. Cluer in Bow-Church-Yard, London. [1728] Smith p. 55 (1). X M1500 .H28R5

4. *Rodelinda*: An Opera, Compos'd by Mr. Handel. Engrav'd, Printed and Sold by J. Cluer in Bow-Church-Yard, London. [1725] Smith p. 60f (1). X M1500 .H28R6

5. *Scipio* An Opera, Compos'd by Mr. Handel. Engrav'd, Printed and Sold by J. Cluer in Bow-Church-Yard, London. [1726] Smith p. 65 (1). X M1500 .H28S3

6. *Siroe* An Opera, Compos'd by Mr. Handel. Engrav'd, Printed and Sold by J. Cluer in Bow-Church-Yard, London. [1728] Smith p. 69 (1). X M1500 .H28S5

II. Editions by John Walsh, 1740-50.<sup>3</sup>

1. *Six Concertos For the Harpsichord or Organ* Compos'd by Mr. Handel. London, Printed for I. Walsh [c. 1750]. Smith p. 225 (7). X Fo. M .H236S [Bound with item 2, below.]

2. *A Second Set of Six Concertos For the Harpsichord or Organ* Compos'd by Mr. Handel. London, Printed for I. Walsh . . . No. 681. [1740] Smith p. 229 (1). X Fo. M .H236S [Bound with item 1, above.]

## III. Editions Printed Between 1769 and 1790.

1. *Acis and Galatea A Mask As it was Originally Compos'd with the Overture, Recitativo's, Songs, Duets & Choruses, for Voices and Instruments.* Set to Musick by Mr. Handel. London, Printed for W. Randall, Successor to the late Mr. Walsh. [1769] Smith p. 83 (9). M1520 .H14A2

<sup>2</sup> Given to the library by J. Duncan Pitney.

<sup>3</sup> Given by Mrs. Charles C. Hommann, Jr.

2. Alexander Balus An Oratorio in Score, Compos'd by Mr. Handel. London, Printed for H. Wright (Successor to Mr. Walsh). [1787] Smith p. 89 (3). X Fo. M2000 .H14A2

3. Alexander's Feast or the Power of Musick. An Ode Wrote in Honour of St. Cecilia by Mr. Dryden. Set to Musick by Mr. Handel. With the Recitativo's, Songs, Symphonys and Chorus's for Voices & Instruments. London, Printed for William Randall Successor to the late Mr. Walsh. [1769] Smith p. 92 (8). X Fo. M1510 .H14A4 [Bound with items 6 and 18.]

4. Anthem(s), In Score, Composed at Cannons, For his Grace the Duke of Chandos Between the Years 1718 & 1720. By G. F. Handel. Arnold's edition [The Works of Handel], Nos. 72-84. [c. 1790] Smith p. 149 (5). X Fo. M2038 .H3 [in two volumes]

5. Belshazzar. An Oratorio in Score, Composed by Mr. Handel. London, Printed for Wright & Co. (Successors to Mr. Walsh). [1783] Smith p. 99 (5). X Fo. M2000 .H14B4

6. The Complete Score of the Choice of Hercules Set to Music by Mr. Handel. London, Printed for Will<sup>m</sup> Randall (Successor to the late Mr. I. Walsh). [1773] Smith p. 100 (4) X Fo. M1510 .H14A4 [Bound with items 3 and 18.]

7. Deborah, An Oratorio in Score, Composed by Mr. Handel. London, Printed for Wright & Co. (Successors to Mr. Walsh). [1784] Smith p. 103 (7) X Fo. M2000 .H14D4

8. Esther An Oratorio in Score, Composed by Mr. Handel. London, Printed for Wright & Co. (Successors to Mr. Walsh) in Catharine Street, in the Strand. [1783] Smith p. 105 (6) X Fo. M2000 .H14E8

9. Handel's Grand Dettingen Te Deum in Score. For Voices and Instruments, as Perform'd at the Cathedral-Church of St. Paul. Vol. IV. London, Printed for William Randall Successor to the late Mr. Walsh. [1769] Smith p. 156 (3). X Fo. M2020 .H14L9

10. Israel in Egypt An Oratorio, in Score, as it was Originally Composed by Mr. Handel. London, Printed for Will<sup>m</sup> Randall, Successor to the late Mr. I. Walsh. [1771] Smith p. 108 (1). X Fo. M2000 .H14I8

11. Jephtha An Oratorio, In Score, Composed by Mr. Handel, with His Additional Quintetto. London, Printed for Will<sup>m</sup> Randall,

Successor to the late Mr. I. Walsh. [1770] Smith p. 109f (3)  
X M2000 .H14J4

12. Joseph An Oratorio in Score, Composed by Mr. Handel.  
London, Printed for H. Wright (Successor to Mr. Walsh). [1785]  
Smith p. 111 (3). X Fo. M2000 .H14J65

13. Joshua an Oratorio in Score as it was Originally Composed  
by Mr. Handel. London, Printed for Wm. Randall (Successor to  
the late Mr. John Walsh). [1774] Smith p. 112 (4). X M2000  
.H14J6

14. Judas Macchaboeus An Oratorio, in Score As it was Orig-  
inally Perform'd, Composed by Mr. Handel with His Additional  
Alterations. London, Printed for H. Wright, Successor to the Late  
Mr. J. Walsh. [c. 1785] Smith p. 114 (6). X Fo. M2000 .H14J8

15. Messiah An Oratorio in Score As it was Originally Perform'd.  
Composed by Mr. Handel To which are added His additional  
Alterations. London, Printed by Messrs. Randall & Abel Successors  
to the late Mr. J. Walsh in Catharine Street in the Strand. [c. 1769]  
Smith p. 126f (5). M2000 .H14M4

16. [Messiah A Sacred Oratorio In Score With all the Additional  
Alterations Composed in the Year 1741. By G. F. Handel. Arnold's  
Edition, Nos. 9-13. [London, 1787-88]] The original title-page,  
given above, is lacking. In its place, written in a 20th-century hand,  
appears the following:

"The Messiah, An Oratorio For four Solo Voices (Soprano, Alto,  
Tenor, Bass) Chorus and Orchestra, by G. F. Händel, Composed in  
the year 1741. Performed for the first time on the 13th of April  
1742 in Dublin, the composer conducting . . . Dr. Arnold's Edition."  
Smith p. 129 (13). M2000 .H22M41

17. The Occasional Oratorio in Score, Composed by Mr. Handel.  
London, Printed for Wright & Co. (Successors to Mr. Walsh).  
[1784] Smith p. 130 (4) X Fo. M2000 .H14O2

18. The Complete Score of the Ode for St. Cecilia's Day, the  
Words by Mr. Dryden, Set to Music by Mr. Handel. London,  
Printed for William Randall (Successor to the late Mr. J. Walsh).  
[1771] Smith p. 131 (3). X Fo. M1510 .H14A4 [Bound with  
items 3 and 6]

19. Samson, An Oratorio, in Score As it was Originally Compos'd

by Mr. Handel, The Words taken from Milton. London, Printed for H. Wright Successor to the late Mr. I. Walsh. [c. 1787 or later] Smith p. 137 (10) X Fo. M2000 .H14S3

20. Susanna. An Oratorio in Score, Composed by Mr. Handel. London, Printed for Wright & Co. (Successors to Mr. Walsh). [1784] Smith P. 144 (2). X Fo. M2000 .H14S8

21. Te Deum Et Jubilate. For Voices and Instruments Perform'd before the Sons of the Clergy at the Cathedral-Church of St. Paul. Compos'd by George Frederick Handel. Vol. III. London, Printed for W. Randall Successor to the late Mr. Walsh. [1769] Smith p. 158 (5) X Fo. M2020 .H14L9 [Bound with item 9.]

22. Theodora An Oratorio in Score, Composed by Mr. Handel. London, Printed for H. Wright (Successor to Mr. Walsh). [1787] Smith p. 145 (4). X Fo. M1500 .H14T4

Of the six operas printed by Cluer between 1725 and 1728, all but one are first editions. The two volumes of organ concertos, the only purely instrumental works in the collection, were printed by the firm of John Walsh, Handel's chief publisher, while the numerous oratorios, odes, and anthems ranging in date of publication from 1769 to 1790 are mainly from the presses of William Randall and H. Wright, Walsh's successors—as they invariably describe themselves on their title-pages. These latter are full scores, almost all in large folio size, among them the first edition (1771) of *Israel in Egypt* by Randall and an early edition of *Messiah* by Randall and Abel. Included with this group in the above list are Samuel Arnold's editions of *Messiah* and the *Chandos Anthems* from his *Works of Handel*, one of the earliest of monumental “collected editions” devoted to a single composer.

The Randall and Abel edition of *Messiah* bears on the title page the name of an early owner: “J. Ward,” whom it is tempting to associate with Joseph Ward, a tenor soloist in the first performance of the oratorio in 1742.<sup>4</sup> Bound in with the score are four sheets of paper listing the individual numbers comprising the work, along with pencilled indications of Mozart's additional instrumentation. Similar

<sup>4</sup> See Otto Erich Deutsch, *Handel, A Documentary Biography* (London: Adam & Charles Black, 1955), p. 545.

markings appear in the score itself, suggesting that it was once used for a performance of Mozart's version. On these sheets, next to the title of the soprano air, "I know that my redeemer liveth," appears the name "Mrs. Ashe." Mrs. Andrew Ashe was a singer prominent in England around 1800.<sup>5</sup>

In addition to the early Handel editions listed above, the library possesses a curious publication of somewhat later date, *Empfindungen am Grabe Jesu, ein Oratorium*, published at Leipzig by the noted firm of Breitkopf & Härtel in 1804 (X Fo. M2000 .H14E5). This "oratorio" is a German adaptation of Handel's *Funeral Anthem for Queen Caroline* (1737) in piano-vocal score,<sup>6</sup> and reflects the growing interest in Handel's music in early nineteenth-century Germany. It was at that time that Beethoven acknowledged his deep admiration for and indebtedness to the earlier master.

This treasury of early printed scores is but one part of the Rutgers Handel collection. Perhaps of greater significance, and certainly of considerable fascination to the scholar, are eleven eighteenth-century manuscript copies of Handel works, all written on paper measuring 9 x 11 1/2" and uniformly bound in leather. They appear to be unknown thus far to bibliographers and editors of Handel, but, as will be shown below, they are surely significant for the tracing of Handel's revisions of his work and of their dissemination and performance in the decades after his death. Nine of the manuscripts of this group entirely contain anthems, and bear the general title, *Anthems composed by Mr. Handel*, Vols. I-IX.<sup>7</sup> The eleven volumes are as follows:<sup>8</sup>

1. Anthems etc. Composed by Mr. Handel Vol. I.

216 p. [Pp. 205-216 are incorrectly numbered 197-208.] Contents: Te Deum laudamus. Composed for the Duke of Chandos. ["We praise thee, O God," c. 1719. H. G. 37, p. 25]

<sup>5</sup> W. H. Husk, "Ashe," in *Grove's Dictionary of Music and Musicians*, 5th edition, ed. Eric Blom (New York: St. Martin's Press, 1954), I, p. 239.

<sup>6</sup> William C. Smith, "Catalogue of Works," in *Handel, A Symposium*, ed. Gerald Abraham (London: Oxford University Press, 1954), p. 284.

<sup>7</sup> The call number for vols. I-IX is M2038 .H14A5. The call numbers for items 10 and 11 are given in the list above.

<sup>8</sup> References are to *Georg Friedrich Händel's Werke*, ed. Friedrich Chrysander (Leipzig: Deutsche Händelgesellschaft, 1859-1902), abbreviated here as "H.G." In this list, titles and contents are given as they appear on the title page and table of contents for each volume.

## 2. Anthems Composed by Mr. Handel Appendix Vol. I.

189 p. Contents: [1] Te Deum laudamus. Transposed and altered for the King's Chappel ["We praise thee, O God," c. 1720-27], p. 1. [H.G. 37, p. 109] [2] Let God arise. Transposed . . . , p. 63. [H.G. 35, no. XIb] [3] I will magnify Thee. Compiled and altered from several other Anthems for the Sons of the Clergy, at St. Pauls, p. 119. [H.G. 34, no. Vb]

Pp. 1-118 are by Larsen's copyist "S10."<sup>9</sup> Pp. 119-189, which originally were numbered 1-91 and have been renumbered, are in a hand we shall call "A", except for pp. 135-137, which have been corrected by a second hand, "B".

## 3. Anthems Composed by Mr. Handel Vol. II.

139 p. Contents: [1] Have mercy upon me, O God [Chandos Anthem 3], p. 1. [H.G. 34, no. III] [2] O come let us sing unto the Lord [Chandos Anthem 8], p. 67. [H.G. 35, no. VIII]

Pp. 1-65 are by Joseph Fish, whose initials appear on p. 65: "Script J. F., 1770." Pp. 67-139 originally bore a different set of numbers, now cut off at the top of the page. These pages are in the hand of copyist "C". Concerning the names of singers appearing in this manuscript, see below.

## 4. Anthems Composed by Mr. Handel Vol. III.

122 p. [Pp. 120-121 are unnumbered, and p. 122 incorrectly numbered "120".] Contents: [1] O sing unto the Lord a new song [Chandos Anthem 4], p. 1. [H.G. 34, no. IV] [2] As pants the hart for cooling streams, for 3 voices [Chandos Anthem 6], p. 53. [H.G. 34, No. VIa] This manuscript is by copyist "D".

No vol. IV is found in this collection.

## 5. Anthems Composed by Mr. Handel Vol. V.

142 p. Contents: 1. I will magnify thee O God my King [Chandos Anthem 5], p. 1. [H.G. 34, no. Va] 2. My song shall be alway(s) [Chandos Anthem 7], p. 51. [H.G. 35, no. VII] Pp. 51-142 were originally numbered 1-92. The copyist's signature, partially erased, appears twice: p. 47, "Sct. Jos: Fish, Blackburn, Lancashire, 1770"; and p. 141, "Sript. Jos: Fish, Blackburn, Lancashire, 1771."

## 6. Anthems Composed by Mr. Handel Vol. VI.

163 p. Contents: [1] As pants the hart, with several alterations and additions by Mr. Handel, when he inserted it, in the Oratorio of Esther, p. 1. [H.G. 34, no. VIb] [2] O praise the Lord with one consent. Composed for the Duke of Chandos [Chandos Anthem 9], p. 101. [H.G. 35, no. IX]

This manuscript is by copyist "A" (see item 2, above).

<sup>9</sup> Jens Peter Larsen, *Handel's Messiah* (New York: W. W. Norton, 1957), pp. 271f, 319.



7. Anthems Composed by Mr. Handel Vol. VII.  
172 p. Index: [1] An Anthem, performed at the Chapel Royal, on the Victory obtained at Dettengen ["The King shall rejoice," 1743], p. 2. [H.G. 36, no. XV] [2] An Anthem, performed at the Nuptials of their late Royal Highnesses, the Prince & Princess of Wales ["Sing unto God ye Kingdoms," 1736], p. 93. [H.G. 36, no. XIV]  
This manuscript is by Larsen's copyist "S10" (see item 2, above).
8. Handel's Anthems Vol. VIII.  
122 p., unnumbered. Contents: An Anthem, in part composed, and part compiled by Mr. Handel; for the Foundling Hospital ["Blessed are they that consider the poor," 1749. H.G. 36, no. XVI]  
This manuscript is by copyist "B" (see item 2, above). Inside the front cover appears a pencilled inscription: "Item 128, 8th vol."
9. Handel's Anthems Vol. IX.  
126 p. Contents: [1] Let God arise etc. Composed for the Duke of Chandos [Chandos Anthem 11], p. 2. [H.G. 35, no. XIa] [2] As pants the hart etc. Adapted for voices, without instruments, for the Chapple Royal, by command of the late King, p. 99. [H.G. 34, no. VIc] Pp. 2-4 by copyist "B", and pp. 99-126 by copyist "A" (see item 2, above). Pp. 5-97 are signed by the copyist on p. 97: "Scpt<sup>t</sup> Jos: Ffish, Darwen near Blackburn, Lancashire. 1772." Inside the front cover appears a pencilled inscription: "Item 128, 9th vol."
10. An Ode for Queen Anne's Birth-Day. Set to Music by Mr. Handel.  
83 p. X Fo. M1510 .H14033  
["Eternal source of light divine," 1714. H.G. 46A, p. 1] The principal copyist is Larsen's "S9".<sup>10</sup> The final chorus, pp. 65-83, is in the hand of copyist "B" (see item 2, above). Inside the front cover appears a pencilled inscription: "Item 128, 10th vol." Concerning the names of singers that appear in this manuscript, see below.
11. Italian Duettos and Trios Composed by Mr. Handel.  
160 p. X Fo. M1529 .H1418  
[13 duets and 2 trios, composed c. 1708 to texts by Ortensio Mauro. H.G. 32. In the second, enlarged edition of H.G. 32, the 13 duets are those numbered Ic and III-XIV.]  
The copyist's signature, partially erased, appears on p. 160: "Scpt<sup>t</sup> J. Ffish, Darwen near Blackburn, Lancashire. 1771." Inside the front cover appears a pencilled inscription: "Item 128, 11th volume."

As Larsen has pointed out in his fundamental study of the variant versions of Handel's *Messiah*, early copies of Handel's music "are a

<sup>10</sup> *Ibid.*, pp. 271, 318.

very important link in the series of sources of an 'authentic' text."<sup>11</sup> Thanks to Larsen's examination of the principal Handel copies in the Royal Music Library in the British Museum, the Foundling Hospital Archives (London), the Hamburg University Library, the Fitzwilliam Museum (Cambridge), and St. Michael's College (Tenbury), we can identify the work of copyists in Handel's immediate circle, those associated with John Christopher Smith the elder, who was Handel's principal copyist and assistant from 1717 until the composer's death and who continued to supervise the copying of his works until well into the 1760's. Two of these copyists, whom Larsen assigns the symbols "S9" and "S10", are among the copyists represented in three of the Rutgers manuscripts (items 2, 7, and 10 of the above list). Larsen assigns the activities of both "S9" and "S10" to the 1760's. Copyist "S10", who is responsible for nine volumes of the "Smith Collection" in the Royal Music Library, added his initials "R.S." and the year (1766-1770) at the end of those copies.<sup>12</sup> Unfortunately he did not follow this procedure in the anthems of the Rutgers collection for which he was responsible (items 2 and 7).

Five other copyists, not identified by Larsen as being members of the Smith circle, are also represented in these volumes. One of them, luckily, consistently has signed and dated his work. His full name can be read in volume IX—Joseph Fish of Darwen near Blackburn, Lancashire—while the dates in his copies range from 1770 to 1772. In all volumes bearing this name except Vol. IX an effort has been made to erase his signature, though it remains identifiable. Four other copyists, not cited by Larsen, have been assigned the symbols "A", "B", "C", and "D" in the list above.

An interesting feature in two of the eleven manuscripts is the presence of singers' names at the beginnings of certain numbers. In the second volume of Anthems (item 3), Chandos Anthem 8 has the following names in the score: "Harrison," a tenor (p. 85); "Corfe," a tenor (p. 100); "Mara," a soprano (p. 118); "Saville," a tenor (p. 122); "Norris," a tenor (pp. 129, 131). Samuel Harrison

<sup>11</sup> *Ibid.*, pp. 260f.

<sup>12</sup> *Ibid.*, p. 271.

(1760-1812),<sup>13</sup> Joseph Corfe (1740-1820),<sup>14</sup> Gertrud Elisabeth Mara (1749-1833),<sup>15</sup> and Thomas Norris (1741-1790)<sup>16</sup> were noted concert singers in late eighteenth-century England. All four participated in the Commemoration of Handel in 1784. This score must have been used for a performance between 1784, when Mara came to England, and 1790, the year of Norris's death.

The Rutgers manuscript of the *Birthday Ode* (item 10) also contains the names of singers, but the problem of dating is rather more complicated in this case, as some of the singers seem not to have been contemporary with others. "Dyenne" (or "Dyne") is written at certain alto entrances (pp. 1, 35, 45, 59). At one of these it is crossed out and "Hindel" written after it (p. 59). Less clearly legible names appear at one point in the solo bass part (p. 35), where "Champ" is struck out and what appears to be "Wass" written above it. The soprano part is once inscribed "Miss A." (p. 22), and an illegible name beginning "H. . ." appears for the soprano in a duet with "Dyne" (p. 45). *Grove's Dictionary* identifies John Dyne (d. 1788) as an English alto singer and composer who was one of the principal singers at the commemoration of Handel in 1784.<sup>17</sup> A certain John Hindle is also identified as an English composer, born in 1761 and died in 1796.<sup>18</sup> Charles Burney, in his account of the Handel Commemoration, lists "Mr. Dyenne" and "Mr. Hindle" as principal counter-tenors in the performances.<sup>19</sup> He further lists "Mr. Champness" as a principal bass. Winton Dean identifies Samuel Champness as a bass singer who died in 1803 and sang solos in London performances of Handel's music from about 1754.<sup>20</sup> Under the composer's direction he shared the position of principal bass with "Mr. Wass," whom Dean identi-

<sup>13</sup> W. H. Husk, "Harrison, Samuel," in *Grove's Dictionary*, IV, p. 117.

<sup>14</sup> "Corfe," *ibid.*, II, p. 441.

<sup>15</sup> J. Mainwaring, "Mara," in *Grove's Dictionary*, V, pp. 557-559.

<sup>16</sup> W. H. Husk, "Norris, Thomas," in *Grove's Dictionary*, VI, p. 105.

<sup>17</sup> *Ibid.*, II, p. 847.

<sup>18</sup> *Ibid.*, IV, p. 291.

<sup>19</sup> Charles Burney, *An Account of the Musical Performances in Westminster-Abbey and the Pantheon, May 26th, 27th, 29th; and June the 3rd, and 5th, 1784, in Commemoration of Handel* (London, 1785; reprinted Amsterdam: Frits A. M. Knuf, 1964), "Commemoration of Handel," pp. 19f.

<sup>20</sup> Winton Dean, *Handel's Dramatic Oratorios and Masques* (London: Oxford University Press, 1959), p. 653.

fies as a member of Handel's company from 1752 until the composer's death, after which his name drops from sight.<sup>21</sup> It is probable that these are the "Dynne", "Hindel", "Champ", and "Wass" named in the manuscript. Since it is unlikely that Wass and Hindle could have sung together, their names probably were entered at different times for different performances. The evidence strongly suggests that the manuscript originated during Handel's lifetime.

The handwriting of the main body of the *Ode* corresponds, as we have seen, to that of the anonymous copyist of Handel's works designated by Larsen as "S9". In dating the activities of "S9", Larsen reasons as follows:

According to the date of composition of the works, all these copies (by S9) might have been written in the period up to about 1747, but to judge by the watermarks they were not made until about 1760, for they are all written on paper marked J Whatman or JW or W, which can hardly have been used earlier.<sup>22</sup>

The Rutgers manuscript, however, does not (on cursory examination, at least) show these watermarks, but rather those of an earlier period, described in great detail by Larsen.

The musical text of the manuscript does not agree in every detail with Handel's autograph score or with any of the five manuscript sources for the *Ode* described by Walther Siegmund-Schultze in the "Kritischer Bericht" for the new edition in the *Hallische Händel-Ausgabe*.<sup>23</sup> It seems most nearly to resemble the copy made by John Christopher Smith the elder, c. 1760, now in the Hamburg University Library, a source described in greater detail by Friedrich Chrysander in vol. 46A of his edition of *Georg Friedrich Händel's Werke* (Leipzig, 1887) than by the editor of the Halle edition. Unlike this Smith copy, the Rutgers manuscript does not bear the title "Serenata", nor does it show a variant in the second violin and chorus alto parts in the second number (see the Critical Report for m. 78), but in most details the two versions correspond closely.

For two of the compositions in the Rutgers manuscripts Larsen

<sup>21</sup> *Ibid.*, p. 660.

<sup>22</sup> Larsen, *Handel's Messiah*, p. 271.

<sup>23</sup> Ser. I, vol. 6, *Ode für den Geburtstag der Königin Anna* (Kassel: Bärenreiter, 1962).

lists no autographs by Handel: they are the *Wedding Anthem* in vol. VII and the *Foundling Hospital Anthem* in vol. VIII.<sup>24</sup> The Rutgers version of the *Wedding Anthem* does not differ significantly from the edition by Chrysander, which is based on a Smith copy in Hamburg. However, the manuscript of the *Foundling Hospital Anthem* deviates from the version in Chrysander's edition in many details. The Rutgers copy includes the alto aria, "O God who from the suckling's mouth" (pp. 26ff) but not the choral setting of this text utilizing the Lutheran hymn melody "Aus tiefer Not" as a *cantus firmus*. Both versions are given by Chrysander, who suggests that the aria superseded the choral setting at the work's second performance in 1750.<sup>25</sup> In the Rutgers copy the aria is notated in  $\frac{3}{4}$  rather than the  $\frac{3}{8}$  meter shown by Chrysander. Many small differences appear throughout the work—added measures, rhythmic variants, altered harmony. These seem to show the composer's hand in the revision, although only a detailed study of the sources (not provided by Chrysander) can establish its chronology.

It is evident that the Rutgers collection of Handelianana includes significant source materials and that the University may take pride in possessing it. Through such media as this journal Handel specialists may become aware of it and, hopefully in the near future, establish its relationship to other Handel collections and to the primary sources of Handel's music.

<sup>24</sup> Larsen, *Handel's Messiah*, pp. 300, 302.

<sup>25</sup> Georg Friedrich Händel's *Werke*, XXXVI, "Vorwort," pp. i ff.