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EARLY ENGRAVERS OF HANDEL'S MUSIC

THE FIRST MAJOR ATTEMPT to identify the people Handel employed during his lifetime (some of whom continued beyond his lifetime) to make neat copies of his music was published in 1957 by Jens Peter Larsen.¹ Larsen has been followed by Hans Dieter Clausen,² Winton Dean³ and others. Identification of these copyists and the development of their handwriting, together with studies of the paper they used, though far from complete, have provided invaluable information about particular sources of Handel's music, sometimes elaborating on what has been learned from the two principal sources of any major work, the autograph and the conducting score.

Much remains to be done on two aspects of these studies:

1. The detailed cataloguing of all the copyists, supported by samples from the whole of each copyist's working span of the various components of the musical notation and letter script.

2. The grouping of some of the copyists in the way the Smith scriptorium has been. Such a group may have surrounded the opera viola player, D. Linike, whom Winton Dean has named 'the principal Haymarket copyist'⁴ during the twenty years before his death, sometime before 16 March, 1726. That there were some copyists at work at the time whose hands are similar to what is known to be Linike's is clear, and they may well have been his pupils or family. Whether other copyists can be grouped together in the way that Larsen grouped his BM and RM series and whether Larsen's groupings are appropriate are matters for further enquiry.

The cataloguing and grouping of Handel's copyists might now demand a new form of classification, in order to remove some confusion that is creeping in. In his study of *Acis and Galatea*⁵ Wolfram Windszus devised a Kp series of those copyists found in its sources. Some of them are copyists within Handel's orbit; one or two are not, because they are clearly of nineteenth-century origin. Further, he failed to acknowledge earlier identifications, since, for example, his Kp4 is RM1, his Kp9 is Charles Jennens and his Kp8 has similarities to early J.C. Smith Snr though is more likely to be Hb1.⁶ Precise identification of all of Handel's copyists is necessary, not only for obtaining accuracy and chronology in the readings of any work, but also for the relationship that one or two of them may have had to the engravers of the printed editions, a matter that may have been overlooked.

In the seventy-five or so years from the appearance of the *Songs in the Opera of Rinaldo*, which was published by John Walsh in April 1711, down to those of H. Wright, a Walsh successor, in the mid-1780s many printed editions of Handel's music appeared. In his lifetime some were published with his concurrence; some were not.

His English publishers were John Walsh Snr (sometimes in association with John Hare), John Walsh Jnr, who took over his father's firm in 1736, Richard Meares and John Cluer. In discussing Walsh, Wm C. Smith observed, 'Whether he was a practical engraver or printer himself is uncertain. He must have employed a number of engravers, judging from the many variations in style found in his works.'⁷

It is well known that in making reprints of a previously published edition, Walsh and his successors used existing plates as far as possible, and re-engraved only those which could no longer be used. The reason for the re-engraving would have been in perhaps all cases the deterioration of the original plate through handling and use. Later issues were very rarely, if ever, made up entirely from the original plates; and as further reprints were made, more plates were re-engraved until an issue became a hotchpotch of plates from several preceding issues. This in part explains the variety of styles of engraving to which Mr Smith drew attention.

Identification of the engravers and their styles, while not nearly as important to Handelian scholarship as the identification of the copyists, is nevertheless of some interest when tracing the history and textual reliability of a work.⁸ Therefore, it is appropriate to attempt to distinguish between the styles of engraving and the span of years over which each one occurs.

When discussing Walsh's forgery of the titlepage of his edition of Handel's Opus 1, Donald Burrows personalized the identification of two of Walsh's engravers as A and B.⁹ It is tempting to begin with them and to continue with some form of lettering or numbering system. However, there is a weakness in such a procedure.

The engravers worked by two basic methods:

1. Some plates were engraved by the engraver's own hand. Some engravers would have cut into a copper or pewter plate with a burin; others would have used an etching needle and acid. The direct contact of the engraver's hand with what was cut into the plate introduced the factor of individuality that occurs with the copying of a manuscript.
2. Other plates were made by punching the plate with metal tools. Thus, the engraver's individuality is restricted to the general design of the plate, and possibly the degree of force with which the punches were hammered. It is possible that more than one person could be employed in making a set of plates using the one box of tools, and they could not be easily differentiated.

Of course, some plates were made by a combination of these methods. Accidentals, rests, time signatures and lettering seem to have been cut by the first, and clefs and note lozenges by the second. In both methods barlines, stems and note beams were engraved with the aid of a ruler. This combined method seems to have been common in the early eighteenth century, after Walsh himself introduced pewter plates and punching into music engraving. From the 1730s Walsh seems to have worked almost entirely by the second method, whereas most others worked either by the first or the combined method.

The task of identifying the engravers and setting them in some sort of order will be a long and daunting one. The major difficulty is that to ensure success every page of printed music must be put into chronological order of engraving. As the engravers clearly worked freelance, since the work of individuals can be seen under the imprints of different publishers, and as the possibility of dating many items of sheet music is

remote, there is alarming potential for inducing sleepless nights. The task is not so much one of identifying the engravers themselves as the boxes of tools they used. There is reason to believe that some boxes existed for several decades and that they may have passed from father to son, or master to apprentice, or by sale. A box of music-engraving tools would have been made up of several individual pieces. Like all tradesmen's tools they were vulnerable to wear and tear. Therefore, when any one piece became unusable, it would have been discarded and a new one bought or made. As the exact reproduction of a discarded tool's image would have been virtually impossible, a variable would then enter. When this had happened to several tools, the succeeding plates would take on a distinctly new appearance. Were it possible to put all the pages of music printed in England during, say, Handel's lifetime into chronological order, it might be possible to discover how many boxes of tools were around and when changes to each one were made. Conversely, those pages that are presently impossible to date might be given a date.

This article can only hope to scratch the surface of one part of this topic. It is intended to draw attention to those early engravers of Handel's music who worked by the first method.

The first printed edition of Handel's music appears to be his opera *Rinaldo*, which was advertised by John Walsh in *The Daily Courant* of 24 April, 1711. The plates were re-issued during May under a revised titlepage.¹⁰ In the 19-21 June, 1711 issue of *The Post-Man and the Historical Account* Walsh advertised *Rinaldo* again. This 'edition' was the same as that of 24 April, but with two extra pages, 67 as against 65. This discrepancy was caused by the addition of Handel's 'Cembalo' part to the aria 'Vogar guerra'. The number was headed 'Armida Sung by Sign^{ra} Pilotti in the Opera of Rinaldo With the Harpsicord Peice Perform'd by M^r Hendel'; and the pagination was increased from 49-50 to 49-52, which meant that the subsequent plates were re-numbered.

The Dalley-Scarlett Collection of Sydney University's Fisher Library¹¹ contains a copy of Walsh's 1762 reprint of *Rinaldo*. There seems to be little doubt that most of its plates were engraved for the first edition and that the only exceptions are the aria mentioned above and the additional song sung by Sig^{ra} Strada, 'Parolette vezzi e sguardi', which also appeared in Volume II of *Apollo's Feast* of c.1762.¹² There was some alternative pagination, due to the reprinting of some of the plates over the years, the details of which are not important here.

As was common in the publication of a major work by Walsh, more than one engraver was employed. To facilitate production, it seems that alternate sections, sometimes but not always each four-page bifolium of the manuscript, were allocated to two or three engravers. As each one was finished it would have been surrendered for checking and pagination. Thus, it is usual to find the engravers alternating throughout an edition. This is the case with *Rinaldo*. The pagination of the two is:


Engraver 1: [1-4],¹³ 11, 15-22, 26-30, 37-52

Engraver 2: 5-10, 12-14, 23-25, 31-36, 53-65

The styles of these two are quite different, as can be seen from Plates I and II; pp.66-67 are by a later engraver.

Engraver 1 clearly used some punches. There is little doubt that the treble and bass clefs (though not the latter's dots) and the lozenges of the semibreve, the minim

and the blackheads were five separate punches. Like Engraver 2, this one used a ruler for the staves, the note stems and most of the beams. The slight variability in the width of the staff spaces was at first a confusing factor in deciding whether the treble clefs were handwritten, rastrated or punched; so too was the effect of joining a stem to the black lozenge, which was perfectly circular from the punch. The bass clef was almost invariably punched well to the vertical and close to the top and middle lines. The treble clef is frequently out of plumb. So far this engraver has not been found in other publications, though he may occur in other Walsh prints of that time.

Engraver 2 worked entirely by hand, the only tools being a burin or etching needle and a ruler, the latter for the lines of the staves, the stems of the notes, and most of the beams of the grouped quavers and semiquavers; a few curved beams were cut freehand. Very distinctive features of this engraver are the general leanness of the notation, the bulbous but castrated treble clef, the long curl to the bass clef, the mostly rightwards slope of the # and the large numerical time signature. The C-clef is usually , though occasionally with the crossbars filled in. So far this engraver too has not been found in other publications.

The plates of both these engravers appear to have had minor corrections made to them for later issues of *Rinaldo*. They were mostly additions to the continuo figuration and accidentals. It would be hazardous to be more specific at this stage.

The next important publication of Handel's music in England was the keyboard suites, which appeared first on 14 November, 1720 under the imprint of Richard Meares. The reprint from mostly the same plates in 1721 or 1722 discloses that it was 'Engraved and Printed at Cluer's Printing-Office in Bow-Church-Yard, Cheapside', which suggests that Thomas Cobb was the engraver. A copy of this has not yet been examined, and no facsimile of even one of its music pages has been found in a modern publication.

Radamisto followed the keyboard suites just one month later, in mid-December, 1720, also under the imprint of Richard Meares. It is engraved by hand throughout, and is said by Humphries and Smith to be 'one of the finest productions of the period.'¹⁴ It was done by one of the best engravers of the time, Thomas Cross, who was usually kind enough to identify himself, as he does on p.121 with 'Fine dell Opera | the whole Engrav'd by T. Cross.' In addition to many single song sheets, Cross also engraved:

The Most Favourite Songs in the Opera of Muzio Scevola (1722)

The Celebrated Aires in the Opera of Floridante (c.1722)

All the Additional Celebrated Aires in the Opera of Floridante (1723)

The Favorite Aires in the Opera of Flavius (c.1723)

The Favourite Aires, in the Opera of Otho (c.1723)

The Opera Miscellany (1725)

The Overture and Favourite Songs in the Opera of Rodelinda (c.1725)

The Most Celebrated Aires in the Opera of Scipio (c.1726).



Cross had an aversion to punching. On the song sheet 'Dear Sally, a new Song' (c.1710) he states,

Engraved by T. Cross in Compton Street Clerkenwell near the Pound, who is arriv'd to such perfection in Musick that Gen'. may have their Works fairly Engraved, as cheap as Punct & Sooner; he having good hands to assist him,

Covenanted for a term of Years; He can cut Miniture, without having it writ with ungun'd Ink, to take off upon the Plate, as they do for other People.¹⁵

Frank Kidson reports that

About 1720 or a little later Cross had a serious rival in the publication of song sheets. John Walsh commenced to issue them in similar form, but from plates produced by the notes and lettering being punched on the pewter as at the present day. This caused Cross to engrave on one of his song sheets 'Beware of the nonsensical puncht ones. - Cross Sculp.'¹⁶

Different hands can be detected in the song sheets on which Cross identifies himself. In a British Library volume of songs¹⁷ there seem to be as many as five, possibly six, among its seventeen Cross song sheets. There is the strong possibility that more than one hand is responsible for some individual song sheets, and without the direct participation of Cross himself. If it can be accepted that *Radamisto* was engraved by Thomas Cross himself, which is highly likely in view of its bulk, importance and consistency, then the song sheet that bears the closest resemblance to him is 'The Jolly Bacchanal, by M^r H. Carey'.¹⁸ The treble clef is undoubtedly the same as that in *Radamisto*. However, other characters are different. Its  is  in *Radamisto*.¹⁹ In *Radamisto* the crotchet rest, though not so the quaver rest, is never larger than the space between two lines of the stave; the upper curve of the bass clef tends, with a few exceptions, not to project to the left, but ends right above the starting dot; the flags of the quavers and semiquavers are absolutely straight and must have been cut with the aid of a ruler, whereas those in the song sheets are curved and therefore were added freehand; and the note lozenges are always larger than the space and tend to be vertically oval. The note stems in 'The Jolly Bacchanal' are much shorter than in *Radamisto*; the former's # tends to slope more to the right; and its one 3 is flat-topped *avec serif*, whereas all those in *Radamisto* are round-topped. Clearly, the lettering is different, the words of *Radamisto* being beautifully written. The stave braces of both appear to be the same. What may have happened in 'The Jolly Bacchanal' is that Cross engraved the more difficult treble clef and left a senior apprentice working under his close supervision to do the rest. The similarity of the C-clef to his own suggests that kind of closeness.

In all these seventeen song sheets and in *Radamisto* the barlines significantly exceed the span of the stave, both above and below, whereas in other engravers' work they are cut close to the top and bottom lines. Plate III gives a fairly comprehensive illustration of the characters in Cross's style.

It has not been possible so far to examine copies of the other imprints of Handel's music engraved by Cross. They will need to be considered for the possible occurrence and differentiation of Cross and his assistants.

Between 1724 and 1732 John Cluer and then his widow published fourteen titles of Handel's music, namely:

A Pocket Companion for Gentlemen and Ladies (2 May, 1724)

Julius Caesar (24 July, 1724)

Tamerlane (14 November, 1724)*

Rodelinda (22 February, 1725)*

A Pocket Companion for Gentlemen and Ladies, Vol. II (18 December, 1725)

Scipio (27 May, 1726)*
Alexander (6 August, 1726)
Twelve Overtures (9 January, 1727)
Admetus (24 June, 1727)*
Richard the 1st (17 February, 1728)*
Siroe (13 July, 1728)
Lotharius (February, 1730)*
The Favourite Songs in the Opera of Porus (17 February, 1731)*
The Favourite Songs in the Opera of AEtius (7 February, 1732)*

Those marked with an asterisk can be found in the Dalley-Scarlett Collection. *Julius Caesar* and *Lotharius* have been examined from microfilm copy.

Cluer first advertised himself in 1715 as 'a printer of labels for perfumers, apothecaries and distillers, shopkeepers' signs, prints etc. "either in Gold, Silver or other Colours. Done after an entirely new Method, known to no others . . . nicely Cut or Engrav'd on Wood or Copper".²⁰ During the 1720s he was active in the sale of patent medicines with such names as 'Daffey's Elixir Salutis', 'The True Antidote against Bugs', 'Hungry Water' and 'Dr. Bateman's Pectoral Drops'. Both of these aspects of the business continued after Cluer's death, when his widow and Thomas Cobb ran it until about October 1736, and thereafter under Cobb's brother-in-law, William Dicey and William's son, Cluer Dicey. Cobb married Cluer's widow, according to William C. Smith²¹ sometime between 1 November, 1729 and 23 May, 1730, though the evidence for the dating is not given.

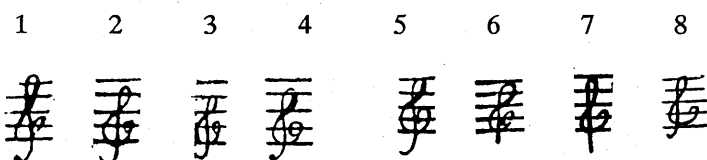
Thomas Cobb is usually named as Cluer's engraver and foreman, and he did use the same address. Like any craftsman of the time who ran his own business, Cobb would have employed one or more apprentices and journeymen, and they would have done a certain amount of the work that went out under his name. The evidence is clear enough for Thomas Cross, even though a precise differentiation of his assistants is still somewhat tentative. An examination of the Cluer prints suggests that Cobb too used assistants. While their differentiation is also very tentative as yet, there are obvious distinctions to be found. Unfortunately, this is complicated by the occurrence of both similarities and differences from one print to another, even one page to another. The possibility that more than one engraver worked on many of the plates is even stronger with the Cluer prints than with Cross's. It is this that makes the differentiation of Cobb and his assistants so much more difficult.

The treble clef is one character with notable differences. No.1 in Example 1, from the first page of *Julius Caesar*, is long and somewhat elegant, with a noticeable thickening of the upper diagonal, and with a boll on its foot. The right-hand spiral does not sweep too much to the right or too high. Those from p.5 onwards (No.2) lack the boll and the thickened diagonal, though appearing essentially the same. Only a few months later the treble clef of many, but not all, pages of *Tamerlane* is much more dumpy (No.3). Instead of extending up to and even beyond the top line of the stave, it turns on or just above the fourth line; and only occasionally does its belly protrude below the bottom line. There is no boll on its foot. In *Rodelinda*, published three months later, what appears on the first line to be the same dumpy treble clef (No.4) has acquired a boll and a thickening of its upper diagonal. On later pages there is a variant of the clef on the first page of *Julius Caesar* (No.5) — that is, without the boll. The engraver of *Admetus* and *Richard I* used a dumpy but castrated clef (No.6).

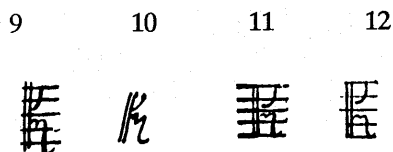
Though castrated, the *Lotharius* clef (No.7) is taller and probably not from the same hand. In the *AEtius* songs a leaner treble clef sweeps well to the right for its spiral (No.8).

The C-clef of *Julius Caesar*, *Tamerlane* and *Rodelinda* (Example 2 No.9) has a distinct similarity to that of Johann Christoph Schmidt, Handel's secretary and amanuensis from 1717 to Handel's death in 1759 (No.10); so too do the treble clef and crotchet rest on many pages of *Tamerlane*. Sore though the temptation might be to see other similarities and therefore to speculate that Smith Snr or one of his scriptionum might have been doing some additional work for his living, it is a temptation to resist pending more solid evidence. The C-clef changes in *Admetus*, *Richard I* and the *AEtius* songs. In *Admetus* and *Lotharius* the lower leg extends further to the right than in the other two prints (Nos.11 and 12).

Example 1



Example 2



The crotchet, quaver and semiquaver rests of *Rodelinda*, *Admetus*, *Richard I*, *Lotharius* and the *AEtius* songs have very acute angles: ∇ ∇ ∇ . Those in *Julius Caesar* are generally square, but very untidy: \sqcap \sqcap ; a few of its crotchet rests have a reverse foot: \sqsupset . This last form is characteristic of Smith Snr, and it can be found extensively in *Tamerlane* and occasionally in the other prints examined.

It is in the *AEtius* songs that the flags of the quavers and semiquavers appear to be ruled rather than engraved freehand (Plate IV). This might be the case with some pages of *Tamerlane*. The drawing of beams to the grouped quavers and semiquavers was sometimes done freehand. None of those in *Julius Caesar* appears to be ruled. On the other hand there probably was extensive ruling of beams in the *AEtius* songs. A comparison of stave braces reveals a similarity between those of *Lotharius* and the *AEtius* songs.


The point that stands out most clearly from the eight Cluer prints examined is the variety of neatness, or lack of it. *Julius Caesar* (Plate V) is the least meritorious in this regard, and it can only be put down to an inexperienced, poor or elderly hand, and most likely the first of these. Despite the inconsistencies in this print, it is most likely

to have been engraved by one individual. In view of the time required to engrave each of its 118 musical plates, the engraver would have taken several weeks to make them all, and that would explain the inconsistencies in this inexperienced hand. The neatest is the *Aëtius* songs (Plate IV), but it would be mistaken to attribute this to the engraver of *Julius Caesar* on the grounds of accumulated experience. Here is a quite different hand at work. And it can be seen from Plates VI-VIII that *Tamerlane*, *Rodelinda* and *Admetus* were probably done by three others. Those in *Admetus*, *Richard I* and *Lotharius* have some similarities to Kp6 of Wolfram Windszus' series.²²

This article has been able to do no more at this stage than draw attention to the existence of different engravers of the music of Handel and other composers of his time. Much detailed study needs to be undertaken before a clear differentiation and record of them can be made.

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NOTES

1. Jens Peter Larsen, *Handel's Messiah: Origins, Composition, Sources* (London: Adam and Charles Black, 1957) pp.260-74.
2. Hans Dieter Clausen, *Händels Direktionspartituren ('Handexemplare')* (Hamburg: Verlag der Musikalienhandlung Karl Dieter Wagner, 1972).
3. Winton Dean, 'Handel's Early London Copyists', *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. Peter Williams (Cambridge: Cambridge University Press, 1985) pp.75-97.
4. Dean, 'Handel's Early London Copyists', p.79.
5. Wolfram Windszus, *Acì, Galatea e Polifemo* (Hamburg: Selbstverlag des Verfassers, 1979).
6. Winton Dean has also pointed out ('Handel's Early London Copyists', p.79) that RM5 and RM6 are the same copyist; similarly RM7 and RM9, H6 and H9, and H11 and H12. However, there is some doubt as to whether H6 and H9 are the same.
7. Charles Humphries and William C. Smith, *Music Publishing in the British Isles*, 2nd ed. (Oxford: Basil Blackwell, 1970) p.17.
8. The importance of the reliability of copyists and engravers will not be missed. In a recent study of Handel's *Imeneo* it soon became apparent that the reliability of S2 of the Smith scriptorium must be held in question. See Cecil Hill, *Handel's 'Imeneo': A Pre-Edition Study*, Department of Music Occasional Paper No.4 (Armidale: University of New England, 1987) pp.20-21.
9. Donald Burrows, 'Walsh's Editions of Handel's Opera 1-5: The Texts and Their Sources', *Music in Eighteenth-Century England: Essays in Memory of Charles Cudworth* (Cambridge: Cambridge University Press, 1983) p.81.
10. William C. Smith, *Handel: A Descriptive Catalogue of the Early Editions*, 2nd ed. (Oxford: Basil Blackwell, 1970) p.56.
11. I am indebted to Mr Trevor Mills, Rare Books Librarian of the University of Sydney, for his kind assistance during the preparation of this article.
12. Smith, p.166.
13. Paginated (146)-(149) for the 1740 edition of *Overtures in Score* (Smith, p.280). Any original pagination must have been removed.
14. Humphries and Smith, p.16.
15. Humphries and Smith, p.15.
16. *Grove's Dictionary of Music and Musicians*, ed. J.A. Fuller Maitland (London: Macmillan, 1910), 'Cross'.
17. H.1601.
18. H.1601 (80).
19. A similar clef in the 1730s prints of Walsh is . It is not yet clear whether there is any connection.
20. Humphries and Smith, p.21.
21. Smith, p.55.
22. Windszus, p.144.

Rinaldo Song by Sign^r Nicolini in the Opera of Rinaldo

Largo

Ca-ra Spofa amante ca-ra dove Sei i dove

deh ritorna a pianti miei ca-ra Spofa

Anante car: dove Sei ri torna ritorna a pianti miei ca-ra Spofa

deh ritorna deh ritorna a pianti mi - ei caro Spofa Spofa cara dove Sei

Plate I

(62)

Eustacio. *Sung by Sig.^r Valentini in the Opera of Rinaldo*

Di Sion nell'alta fede la Virtute ed il Noor. Oggi solo si ve-

= dra Oggi So - lo si vedra - . . . Oggi solo si vedra

di Sion nell'alta fede la Vir-

= tute ed il Noor. Oggi solo si vedra - . . . Oggi

6 6 7 7 7 7 7 7 7 7

Plate II

tromba. 20

viol:

la trom *ba gia*

tutti

grida la tromba, Straggi mori Straggi mori Sangue e

darmi Straggi mori Sangue e darmi con bellico

Suo *no, ri =*

tromba

- chiama la trom *ba, ri =*

Detailed description: This is a page of a musical score, likely for a Baroque opera or oratorio. It features multiple staves. The top staff is for the Tromba (trumpet), starting with a measure number of 20. Below it are two staves for Violini (violins). The vocal line is split across several staves, with lyrics in Italian. The lyrics include: "la tromba gia", "grida la tromba, Straggi mori Straggi mori Sangue e", "darmi Straggi mori Sangue e darmi con bellico", "Suo", "no, ri =", and "chiama la tromba, ri =". The score includes various musical notations such as clefs, notes, rests, and dynamic markings like "tutti".

Plate III

Si Garbato NOVA.
Sung by Sig. Senzino in the Opera of ARTUR.

The musical score consists of several systems of staves. The first system includes a vocal line for 'Senzino' and three instrumental parts labeled 'Viol. 1 & 2', 'Viola', and 'Violon.' (Violoncello). The tempo marking 'Larghetto' is placed above the vocal line. The second system continues the vocal and instrumental parts. The third system features a 'piano' marking. The fourth system contains the lyrics: 'C'è alle mie catene / Ecco morir in in c'io / Si ma quel cor.' The score is written in a historical style with various ornaments and clefs.

Plate IV

170 *Allegro* *Andante* *Allegro*

poco più forte *poco più forte*

graziosa e leggiera, e puerile, e tenera, e finta, e piangente

molto più forte *poco più forte*

6

Plate V

This image shows a page of handwritten musical notation, likely a score for a harpsichord or keyboard instrument. The score is arranged in two systems of five staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation is highly detailed, featuring numerous ornaments (marked with asterisks) and complex fingerings. The second system continues the piece, also with a treble clef and one flat key signature. The bottom staff of the second system includes a 4/4 time signature and a key signature change to two flats (B-flat and E-flat). The manuscript shows signs of age, with some ink bleed-through and a slightly worn appearance. The page is numbered '4' in the top left corner and 'A 4' at the bottom right.

Plate VI

Sung by Sig. Cuzzoni 47

The musical score consists of several systems of staves. The top system includes a vocal line with a trill (tr) and a 3/4 time signature. The second system features a vocal line with lyrics: "for", "haut solo", and "lute". The third system includes a vocal line with lyrics: "for" and "ad primo". The fourth system includes a vocal line with lyrics: "tu ti" and "ad primo". The score is written in a historical style with various musical notations and clefs.

Plate VII

Violino 1 *c*
flautob 132

Viol 2

Viola

Bassi

The image shows a page of handwritten musical notation for a string quartet. It features four staves: Violino 1 (Violin 1), Violino 2 (Violin 2), Viola, and Bassi (Bass). The notation is in a common time signature (C) and includes various musical symbols such as notes, rests, and ornaments. The manuscript shows signs of age, with some ink bleed-through and irregularities in the handwriting. The page is numbered 140 in the top left corner and is titled 'Early Engravers of Handel's Music' at the top center. The bottom of the page is labeled 'Plate VIII'.

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