The Tradition of Transcription: Handel Aria Arrangements in the Fifth Book of *The Ladys Banquet*

by

Sara-Anne Churchill

A thesis submitted in conformity with the requirements for the degree of Doctorate of Musical Arts

Graduate Department of Music
University of Toronto

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Abstract

Eighteenth-century London was a hotbed for instrumental arrangements, and many of these works were derived from the operas of George Frideric Handel (1685-1759). Thirty-one of his operas, in whole or in part, were arranged for recorder or flute, and there were over seventy keyboard transcriptions of the overtures to these operas. While the transcriptions of Handel overtures have been thoroughly examined, opera aria transcriptions have never received an appropriate level of study and analysis. The Ladys Banquet or The Lady’s Entertainment provides an excellent starting point. Not only does it include numerous opera aria arrangements, but its volumes were re-issued several times, suggesting a wide circulation. Its study raises a number of issues, including publication and authorship of Handel transcriptions, gendered music of the eighteenth century and analysis of opera transcriptions.

The Ladys Banquet or The Lady’s Entertainment is a collection of six volumes of keyboard music published by John Walsh in the first half of the eighteenth century. The first two books were issued in 1704 and 1706 respectively, and included many undemanding pieces by fashionable composers such as Jeremiah Clarke (c.1674-1707) and Henry Purcell (1659-1695). The Third and Fourth Books followed in circa 1715 and 1716 and contain predominantly dance tunes and popular songs revised for the keyboard. When, in the early 1730s, the Fifth and
Sixth Books appeared, the original four volumes were revised, and included wholly different material than the first editions. The publications of John Walsh are notoriously confusing owing to their lack of publication dates, repeated use of title pages, and misleading advertisements. *The Ladys Banquet*, as a whole, is especially bewildering because of the reissues of the collection and the changing repertoire. My research focuses on the Fifth Book of *The Ladys Banquet*, first printed around 1734, due to its abundance of opera aria transcriptions and consistency of content within editions.

This document compiles relevant background information and offers a lucid guide to *The Ladys Banquet*. It provides historical context, examination and discussion of the contents of each volume, with specific details about the music in the Fifth Book, as well as analysis of the Handel aria transcriptions.
Acknowledgements

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1 Introduction

Before recording technology was available and widely used, music lovers did not have the option of buying a recording of their favourite works after a particularly enjoyable concert. Instead of buying the tracks from iTunes, audience members purchased freshly-printed sheet music and played versions of these tunes on musical instruments at home. Eighteenth-century London was a hotbed for such instrumental arrangements, and many of these works were derived from the operas of George Frideric Handel (1685-1759). Thirty-one of his operas, in whole or in part\(^1\), were arranged for recorder, and over seventy keyboard transcriptions of the overtures to these operas exist. Being something of an historical oddity, many of the musical transcriptions of the past have grown dusty with neglect. While the transcriptions of Handel overtures have been thoroughly examined by scholars such as Terence Best and Graham Pont, opera aria transcriptions have never received an appropriate level of study and analysis. The *Ladys Banquet* or *The Lady’s Entertainment* provides an excellent starting point. Not only does it include numerous opera aria arrangements, but its volumes were re-issued several times, suggesting a wide circulation. Its study raises a number of issues, including publication and authorship of Handel transcriptions, gendered music of the eighteenth century and analysis of opera transcriptions.

*The Ladys Banquet* or *The Lady’s Entertainment* is a collection of six volumes of keyboard music published by John Walsh in the first half of the eighteenth century. The first

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two books were issued in 1704 and 1706 respectively, and included many undemanding pieces by fashionable composers such as Jeremiah Clarke (c.1674-1707) and Henry Purcell (1659-1695). The Third and Fourth Books followed in circa 1715 and 1716 and contain predominantly dance tunes and popular songs revised for the keyboard. When, in the early 1730s, the Fifth and Sixth Books appeared, the original four volumes were revised, and included wholly different material from the first editions. The publications of John Walsh are notoriously confusing owing to their lack of publication dates, repeated use of title pages, and misleading advertisements. As a whole, The Ladys Banquet is especially bewildering because of the many reissues of the collection and the changing repertoire. All that remains unaltered from one reissue to the next, while the contents change freely in these books, are the title pages. A few of the volumes were also published a third time with, again, different compositions. The Ladys Banquet, especially the later editions, features several keyboard arrangements of opera arias by Handel and other prominent contemporary composers.

Any study of the aria transcriptions in The Ladys Banquet immediately raises questions of authorship. We know that Handel composed the arias in their full orchestral and vocal versions, but who is responsible for the adaptation of these opera arias for the harpsichord? Those transcriptions included in the Third and Fourth Books of The Ladys Banquet are definitely the work of William Babell (1689/1690-1723), but as he died at least ten years before the books were published, it is unlikely that he arranged the arias in the Fifth and Sixth Books. It is equally doubtful that he was involved in the publication of the first and second books since he would have been only a teenager at the time of their first printing. It should also be noted that the music in the volumes not attributed to Babell is not characteristic of his work. His arrangements are much more complex and florid than those of the early and late editions of The Ladys Banquet. We may never know who produced these arrangements. The recorder
transcriptions of Handel’s operas also remain anonymous. It is possible that publishers such as John Walsh and Joseph Hare, or their assistants, arranged the arias for recorder or harpsichord themselves, but no evidence exists to support this claim. Luca della Libera reports that John Cluer’s 1724 publication of Tamerlane for a flute lists a transcriber on the title page, John Bolton. One of the elements commonly considered in attempting to establish authorship of music is the compositional devices that denote style. In the case of transcriptions, compositional style is difficult to investigate, as the arranger is not usually the original composer.

Due to its abundance of opera aria transcriptions and consistency of content within editions, my research focuses on the Fifth book of The Ladys Banquet, first printed around 1734. This book begins with four pieces for solo keyboard that are not labelled: neither a title nor a composer is listed. These mysterious pieces are all works of Handel, and were first published by Gerhard Fredrik Witvogel (c.1669-1746) in Amsterdam in circa 1732, in the shape of maps; simply entitled Pièces pour le Clavecin. Another piece was published with them as well, totaling five. The four that were reproduced in the Ladys Banquet in circa 1734 are: “Capriccio pour le clavecin,” op. 3 (HWV 481); “Preludio ed Allegro pour le clavecin,” op. 4 (HWV 574); “Fantasie pour le clavecin,” op. 5 (HWV 490); and “Sonata pour le clavecin,” op. 2 (HWV 577).

There are twelve aria transcriptions in the Fifth book of The Ladys Banquet. Exactly half of these are from operas by Handel: Floridante (1721), Giulio Cesare (1724), Rodelinda (1725), Admeto (1727) and Tolomeo (1728) (two arias are included from Tolomeo). The other six transcriptions are from operas by contemporaries of Handel: Bononcini’s Griselda and Astartus along with Ariosti’s Coriolano are among the works represented. Dance movements included in the collection are also worthy of note. Aside from one “Gavot by Vanbrughe,” all are minuets:

“Minuet in Rodelinda,” “Menuet by Sig Bitti,” “Minuet in Mutius Scevola,” “The Polish Minuet” and “Minuet by Pepusch.” At this time in London, it was not uncommon for instrumental minuets to be transformed into songs by the simple addition of an English text and reduction of the orchestral part to merely melody and continuo accompaniment. None of the minuets included in this volume of *The Ladys Banquet* contains lyrics, but it is possible that song versions of the pieces also exist, and may explain their inclusion in this volume. Seven pieces of music from the English stage are also included: “Alexis,” “Do not Ask me Charming Phillis,” “Come let’s Be Merry,” “Sweet are the Charms,” “The Tipling Philosophers” and “The Polish Minuet.” See Figure 1.

*Figure 1: Table of Contents, the Fifth Book of The Ladys Banquet*

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| Preludio ed Allegro pour le clavecin, op 4, HWV 574 | 6 |
| Fantasie pour le clavecin, op 5, HWV 490 | 9 |
| Sonata pour le clavecin, op 2, HWV 577 | 13 |
| Un lampo e la speranza, *Admeto* | 16 |
| Ascalta o fillio, *Astyganx* | 17 |
| Non è si vago, *Giulio Cesare* | 18 |
| Oh my Treasure, *Floridante* | 19 |
| Cease fond Passion | 19 |
| Non lo dirò, *Tolomeo* | 20 |
| Tiranni miei, *Tolomeo* | 20 |
| Minuet in Rodelinda, part of overture | 21 |
| [Dove sei?] Favourite Song in Rodelinda | 21 |
| Con forza ascosa, *Vespasian* | 22 |
| Menuet by Sig Bitti | 22 |
| Tamo tanto, *Artaxerxes* | 23 |
| Alexis | 23 |
| Do not Ask me Charming Phillis | 24 |
| Come let’s Be Merry | 24 |
| Per la Gloria, *Griselda* | 24 |
| Piu Benigno, *Coriolano* | 25 |
| Mio Caro ben, *Astartus* | 26 |
| Sweet are the Charms | 26 |
| The Tipling Philosophers | 27 |

4 For example: Bacchus one Day gayly striding. *Words to a Favourite Minuet of Mr. Handells* by Mr. P[hillip]s (John Walsh, 1730?). John Walsh published at least eight songs set to minuets between c.1715 and 1725. Each song was printed separately and it is mentioned in the titles that they are set to minuets by Handel. Further research would no doubt discover several more of such pieces that are not clearly labelled as minuets.
This dissertation compiles relevant background information and offers a lucid guide to *The Ladys Banquet*. In Chapter Two, I set the scene for the *The Ladys Banquet* by providing historical context for the collection, including relevant background information about Italian opera in London, the history and functions of keyboard transcriptions, Handel’s role as a transcriber and the French connection of William Babell and his father. I contextualize the world of keyboard repertoire that these transcriptions inhabited and discuss the instruments on which opera transcriptions were played in eighteenth-century London, as well as the people who were playing them. In Chapter Three, I examine the history and contents of each volume of *The Ladys Banquet* or *The Lady’s Entertainment*. A summary of these volumes can be found in Appendix 1. In Chapter Four, I focus solely on the Fifth Book of *The Ladys Banquet*, providing detailed information about the contents and analysing all of the Handel opera aria transcriptions contained in this volume. In the final section of Chapter Four, I consider and speculate on reasons for the popularity of opera aria transcriptions and the reasons particular arias were chosen for transcription.
2 Handel and Transcriptions

Handel and Italian Opera in England

The English public had been familiar with Italian music well before the end of the seventeenth century, but not opera specifically. There were already several foreign musicians in London by 1700, and the Grand Tour served to familiarize all young gentlemen with the music, art and culture of Italy firsthand. In 1703, John Vanbrugh (1664-1726) began building the Queen’s Theatre at the Haymarket, but the first Italian-style opera was performed at Drury Lane, under the management of Christopher Rich (1657-1714). *Arsinoe Queen of Cyprus*, ‘An Opera After the Italian manner, All sung, being set to Musick by Master Clayton,’ opened on 16 January 1705, appended to an English play. The Queen’s Theatre followed suit, opening in April 1705 with Greber’s *Gli amori d’Ergasto*, which was a miserable failure. The first all-sung, full length opera performed in London was an adaptation of Giovanni Bononcini’s *Il trionfo di Camilla* (1696). Niccolo Haym arranged the music, and Owen Swiney adapted and translated the libretto. *Camilla* was first performed at Drury Lane on 30 March 1706, entirely in English, and later became a bilingual production once Italian castrati were engaged. It was so successful that there were immediately attempts to bring Bononcini to London. He finally arrived in October 1720. After producing semi-operas and Italianate operas in the English language in 1705-6, Vanbrugh obtained a monopoly on opera by Royal order on 31 December 1707. He managed to produce one show, a pasticcio called *Love’s Triumph*, featuring the castrato Valentini singing in Italian, before the theatre declared bankruptcy. After two years of “Opera

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after the Italian manner,” the audiences of London had not yet experienced an authentic Italian opera. They had to wait until Handel arrived. He was in London by the end of 1710, and promptly provided the first Italian opera specifically composed for London, *Rinaldo*, which premiered on 24 February 1711. It was an immediate, raving success. By 1730, Handel had composed twenty works for the English opera stage.

The English people had been won over by the Italians, particularly by their opera and its expensive, impressive singers, exotic castrati, elaborate sets and dramatic music. It was the extraordinary spectacle and bravado of Italian opera that swayed the audiences of London and eventually detracted from the support of English opera. Italian opera featured Italian music, the Italian language, Italian stage design and Italian performers. Despite being in demand, not all Italians employed in London chose to settle there for long periods of time. In particular, singers were unlikely to remain in London any longer than required. Most claimed that the English climate, with its high humidity, unpleasant rainy weather and sordid smog ruined their voices. They also protested the cost of living in London, as it was the highest of any city in Europe in the eighteenth century. Tempted by entrepreneurial prospects, increased independence and the budding and vibrant freelance system of work, it was the instrumentalists and the composers who tended to settle in London. Cyril Ehrlich believes that these instrumentalists honestly earned their dominant positions in the musical community, as they were, in fact, superior to English musicians, both in training and musicianship. Roger Fiske agrees, stating that “[t]he belief that foreigners were better at music than Britons was widespread even in Purcell’s day…[t]his belief was not without foundation, for London was a rich city that could afford to

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8 Ibid., 18.
import the very best foreign composers.”9 Some of the better-known musicians in London at this
time included Atilio Ariosti (1666-1729), Giovanni Bononcini (1670-1747), Francesco
Geminiani (1687-1762), Pietro Castrucci (1679-1752), Francesco Maria Veracini (1690-1768),
Jean-Baptiste Loeillet (1680-1730).

In the spring of 1727, the Queen’s Theatre in Haymarket in London employed three
composers: George Frideric Handel, Giovanni Battista Bononcini, and Atilio Ariosti. The three
prominent soloists at the opera were the alto castrato Francesco Bernardi (Senesino) (1686-
1758), soprano Francesca Cuzzoni (1697-1778) and mezzo-soprano Faustina Bordoni (1697-
1781).10 None of these musicians was English. All but one were native Italians, and Handel, the
exception, had studied in Italy for a number of years prior to arriving in London. The city, at this
time, did not foster local, national music. In fact, the music community was made up almost
entirely of foreign composers and performers.

The people responsible for importing such artistic foreigners were those who had the
financial means to recruit them, the artistic patrons of London. It was not uncommon for a
member of the elite class to seek out a talented young Italian composer and then entice him,
with promises of commissions and financial support, to come to London as their personal
composer. Some even expanded their estates, incorporating a theatre or a specifically designated
music room. The taste for Italian music infected Londoners early in their lives. The typical
English gentleman was sent on an obligatory journey to Italy as soon as he had finished his
formal education. This “grand tour” served to expose all young gentlemen to the Italian arts
firsthand.

The Grand Tour’s compulsory Italian visits included Venice, Florence, Rome, Naples and the ruins of Pompeii. Traveling young gentlemen toured classical relics and acquired paintings, sculptures and other art objects. This served to propel a fascination with Italian art and culture that would greatly influence London’s culture, in particular its music. “Upon his return from the continent, a British grand tourist displayed his acquired manners and accomplishments, his goods and riches; and it was these social and material attainments that helped legitimize his rule at home and ensure his cultural dominance.”

The young gentleman, having returned home to London, would dole out inordinate sums of money in an effort to reproduce Italy in England. In some cases this was a simple matter of displaying the books, sculptures, paintings, etc. that he acquired while traveling. The hiring of Italian landscape artists and gardeners was not uncommon. The display of music was a much more difficult feat. A mere exhibition of a print of Italian music could not replicate the sights and sounds of the same music being performed. I believe this was one of the main reasons London became saturated with Italian musicians at this time. In a desperate attempt to recreate the stimulating, dramatic performances of Italian musicians at home in Italy, Londoners began importing Italians to reproduce these moments for them as authentically as possible.

The Italian opera scene was further expanded in 1719 when a group of London noblemen established the Royal Academy, for the promotion of Italian opera. The king enthusiastically supported the organization, and it remained successful for almost ten years. When it finally collapsed due to a drop in interest in Italian opera, it was soon replaced by a Second Academy, established in December 1729. The Second Academy survived from 1729

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until 1734, mounting several revivals of Handel’s operas in the 1730s. I will discuss this in more detail in Chapter Three.

**The History and Functions of Transcriptions**

The act of transcribing music for various instruments has long been a part of our musical heritage. In particular, transcriptions of music for keyboard instruments have had a long history. It is difficult to conjecture how and why this practice may have started, but it serves more than one function. The ability to play music for a chamber group, orchestra, or indeed, an entire opera company on one instrument was, and still is, of great benefit to both avid students and music lovers in general. Since it offers the option of playing multiple lines of music at one time, a keyboard instrument is naturally best suited to this task. Examples of this practice include the concerto transcriptions of Johann Sebastian Bach (1685-1750), the transcriptions of Bach and chorale tunes by Feruccio Busoni (1866-1924), and the four-hand piano versions of the symphonies of Mozart and Beethoven. The purposes these keyboard arrangements serve are numerous and consist of the dissemination of important musical works, pedagogical and didactic purposes, financial profit, and sheer entertainment.

The best example of a composer using transcriptions as a method of dissemination of influential musical works is Franz Liszt (1811-1886), who produced 193 transcriptions for piano, only 48 of which are of his own work. Liszt divided his transcriptions into two types: partitions, which were faithful transcriptions, and paraphrases, which transformed and/or freely recomposed an extant work. Alan Walker believes it was Liszt’s “burning desire to bring inaccessible music to the people”\(^\text{13}\) that compelled him to offer keyboard arrangements of musical masterpieces, in order to expose important works to a larger public. Liszt transcribed all

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of Beethoven’s symphonies, and frequently programmed these transcriptions on his own solo piano recitals. One of the dangers in the process of transcription is the possibility of creating a work that is too difficult for the average person to play. If Liszt’s main ambition in producing such adaptations for keyboard had been to make music more accessible to other active musicians, then he would have arranged them in a manner that was approachable for amateur players of his time. Instead, he made all the pieces he touched virtually unplayable. Jacques Drillon has suggested that this was not an accident on Liszt’s part. He believes that Liszt intentionally composed transcriptions that only he could play, producing self-exposure and self-promotion, under the guise of bringing important music of the past to the public. This is similar to the tale of William Babell and his arrangements of Handel’s music. Though living over a hundred years earlier than Liszt, he was accused of much the same act. Both musicians were extremely entertaining while performing their own virtuosic arrangements of other peoples’ music, but at the same time they served to perpetuate the composer’s work, and to educate contemporary audiences, thus fulfilling all three purposes of transcription.

While virtuosic arrangements do have a place and purpose in the musical community, they are not approachable for musicians of a non-professional calibre. There exists a tradition of using transcriptions of a significantly less challenging nature than those of Liszt and Babell for teaching. Handel himself adapted a number of his opera overtures for students. Handel used arrangements such as these in his own teaching, and as a result, we have five autograph aria arrangements of his today. Terence Best has suggested that one of these, “Molto voglio, molto spero,” from Rinaldo was composed as an undemanding piece for Princess Anne, and probably dates from about 1724. This version of “Molto voglio” is only nineteen bars long and

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predominantly features ritonello passages.\textsuperscript{15} This piece is an excellent resource for teaching beginners and Handel probably originally intended it as a learning aid.\textsuperscript{16} In fact, requests from his students may have prompted him to prepare the transcriptions in the beginning.\textsuperscript{17} Through transcribing these pieces, Handel was simultaneously producing teaching aids and rendering his music more approachable and accessible to the general public, resulting in further dissemination of his work.

The earliest known arrangements of Handel’s works were published in 1717, included in \textit{Suits of the most Celebrated Lessons, Collected and fitted to the Harpsicord or Spinnet by Mr. Wm Babell, with Variety of Passages by the Author.}\textsuperscript{18} These “lessons” included original compositions by Babell, as well as harpsichord transcriptions of arias from \textit{Il Pastor Fido}, \textit{Rinaldo} and \textit{Teseo}. Aria arrangements by Handel himself include “Molto voglio, molto spero” from \textit{Rinaldo}, “Sventurat o, godi o core” from \textit{Floridante}, “Ombra Cara” from \textit{Radamisto}, “Pupille sdegnose” and “Come, se ti vedrò” from \textit{Muzio Scevola}. Handel may have produced at least three of these arrangements for the founder of the Malmesbury Collection, Elizabeth Legh, one of his devotees. The transcriptions of “Ombra cara,” “Pupille sdegnose” and “Come, se ti vedrò” are included in two volumes of the Malmesbury Collection, which originally belonged to her.\textsuperscript{19} Handel’s aria arrangement of “Molto voglio, molto spero” survives in autograph form, currently held in the Fitzwilliam Museum collection, and “Sventurato, godi o core” is preserved in an autograph that is held in the British Library.\textsuperscript{20}

\textsuperscript{17} Pont, “Handel’s Overtures for Harpsichord or Organ,” 319.
\textsuperscript{20} Rogers, “A Neglected Source of Ornamentation,” 83.
Regardless of the motives for creating transcriptions of Handel opera arias, it is obvious that they were immensely popular. Publishers such as John Walsh earned a lot of money from the production of these arrangements. The demand for the “songs” for voices or instruments from opera productions was so great that Walsh could not print his editions fast enough. This gives voice to the enormous popularity of the opera within the gentleman class, and amateur players in general. Indeed, if one particularly enjoyed a performance of an opera, one had merely to wait a few days, and a keyboard and/or recorder arrangement of at least the most loved arias, if not the entire opera, would appear for sale. People could hear the music of the opera company while they drank beer at the tavern on the weekend, while they read the newspaper in their favourite coffee house in the morning, or while they visited friends with musically enthusiastic daughters.

As we have seen, Handel made very few of these arrangements of his own music. He must have known they were both profitable and successful. These adaptations were in huge demand and he could have earned a lot of money from the transcriptions, yet he chose to let other people arrange the arias instead. This seems odd, since we know he was a great businessman. Indeed, Alexander Silbiger suggests that “[i]t can hardly be assumed that Handel was quite disinterested in these Walsh productions and had no financial interest in them.” Why didn’t Handel arrange arias for the publishers for financial gain? How were arias chosen for transcription and publication? Also, why did later arrangers such as Babell choose to arrange some arias and not others? These questions will be addressed in Chapter Three.

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Music was performed at venues such as the Castle tavern by a mixture of amateur players, such as violinist Talbot Young and organist Maurice Greene, as well as professional singers from the Italian opera.
The French Connection: Keyboard Arrangements of Babel and Son

One of the earliest and best examples of opera transcription exists in the oeuvre of early French baroque music for harpsichord. The transcriptions of the operas of Jean-Baptiste Lully (1632-1687) by Jean-Henri d’Anglebert (1629-1691) are still widely performed today. Less famously, Charles Babel, William Babell’s father, also prepared arrangements of Lully’s operatic music, compiling them in a study-book for his son. This large manuscript contains overtures and suites by Lully and other French composers, arranged for keyboard. It is stamped with the date 1702 and the name “William Babel” and “is magnificently bound.” 24 This is one of the earliest known sources of keyboard suites and overtures in England.25 Very little is known about Charles Babel. He was a Frenchman who moved to The Hague in 1697 and played the bassoon in William of Orange’s Orchestra of the Comédie Française. In 1689, William was crowned William III of England, and presumably Babel moved to London along with the rest of William’s court.26 Hawkins says that he “played the bassoon at Drury-lane theatre till he was eighty years of age.”27 It is unclear when Babel made his arrangements of Lully’s music, but his work obviously made a distinct impression on his son, and no doubt served as a model for William Babell’s later works.

“Said to have surpassed even Handel as an organist,”28 William Babell (c. 1690-1723) received his early musical instruction from his father. He later studied composition with Johann

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25 Ibid., 313.

26 Herbert Schneider, “Un manuscript de Charles Babel restitue à sa bibliothèque d’origine.” *Revue de musicologie* T. 87e, No. 2e (2001), 373.


Christoph Pepusch (1667-1752), and possibly also studied with Handel. Although he was concurrently employed as a harpsichordist, organist, violinist, composer and arranger, Babell gained his international reputation through his virtuosic arrangements of opera arias and overtures. Publications of his work reached France, the Netherlands and Germany. Selections from *Suits of the Most Celebrated Lessons* (1717) were reprinted in Paris as *Pièces de clavecin de Mr Händel* and *Trios de diefferents autheurs choisies & mis en ordre par Mr Babel* was published in Amsterdam in circa 1720. Gerald Gifford and Terence Best believe the latter publication consists only of keyboard arrangements of chamber music by other composers. He also composed twelve solos for violin or oboe and twelve for German flute or oboe, as well as six concertos for flute or violin. His official post was as organist at All Hallows Bread Street from 12 November 1718 until his death in 1723. Babell successfully established a trend of virtuosic keyboard transcriptions, which he often performed in public concerts in London.

Eighteenth-century opinions of Babell’s Handel transcriptions were greatly varied. Charles Burney (1726-1814) did not appreciate them at all, believing that they “gratified idleness and vanity.” He also stated in his *General History of Music* that:

This author acquired great celebrity by wire-drawing the favourite songs of the opera of Rinaldo, and others of the same period, into *showy* and brilliant lessons, which by mere rapidity of finger in playing single sounds, without the assistance of taste, expression, harmony, or modulation, enabled the performer to astonish ignorance, and acquire the reputation of a great player at a small expence.

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32 Gifford and Best, “Babell, William.” In *Grove Music Online*.
34 Ibid., 996. Burney’s use of the term “wire-drawing” refers to Babell’s use of elaborate detail and ornamentation to make the songs longer and more complex.
Others were of the opposite opinion. John Hawkins (1719-1789) wrote:

His first essay in composition was to make the favourite airs in the operas of Pyrrhus and Demetrios, Hydaspes, and some others into lessons for the harpsichord. After that he did the same by Mr. Handel’s opera of Rinaldo, and succeeded so well in the attempt, as to make from it a book of lessons, which few could play but himself, and which has long been deservedly celebrated.\(^\text{35}\)

Although of contradictory views, Burney and Hawkins agreed with each other regarding one element of Babell’s transcriptions: their technical difficulty. Babell was apparently the only person who could play his own arrangements well, and he often played them in public. Just as Franz Liszt would later use his transcriptions to exhibit his skills at both composition and performance, Babell employed the same self-promoting tactic. Several of his transcriptions are included in the Third and Fourth Books of The Ladys Banquet.\(^\text{36}\)

Eighteenth-Century English Keyboard Music: Its Style and Characteristics

There were a variety of keyboard instruments employed in eighteenth-century London. Towards 1730, double-manual harpsichords were being made by builders such as Thomas Hitchcock (c.1685-1733) and Francis Coston. Most of these instruments possessed two eight-foot registers, as well as a four-foot. These would have been the new harpsichords being purchased, whereas several homes still possessed single-manual instruments or spinets, both of which had a more restricted compass than that of the new double instruments. Keyboard transcriptions would have been played on both full-size harpsichords and the more traditional


English spinets. In fact John Caldwell suggests that “orchestral arrangements…would sound best on a large two-manual instrument of the kind being made from about 1730, [however] there was very little that could not be managed on the more traditional English single-manual harpsichord or spinet.”

Barry Cooper, in his work on solo English keyboard music of the baroque period states:

The printed sources fall into two distinct types – those that consist of a group of suites or ‘lessons’, invariably by a single composer, and those that are collections of popular tunes, fingering exercises, arias or arrangements of instrumental pieces, for example the later books of The Harpsichord Master and most volumes of The Lady’s Banquet. The latter type, though of some significance in its probable influence on the formation and development of harpsichord technique, is of little intrinsic interest and will in general be ignored. It is the sets of suites that show the true development of harpsichord style during the first half of the 18th century.[.]

The main rival of the opera transcription at this time was the harpsichord suite. The English form of the harpsichord suite was inspired by earlier German and French suites of the seventeenth century. While the contents of the suites may vary, they typically are ordered sets of pieces, all composed in the same key, and include several dance movements. They were meant to be performed in one sitting, but were oftentimes compilations of smaller works by multiple composers, put together for publication purposes. Active composers of keyboard suites in baroque London included Thomas Chilcot (c.1707-1766), Jean Baptiste Loeillet (1680-1730), and Giovanni Battista Draghi (1640-1708).

The prominence of these harpsichord suites has led musicologists of today to ignore transcriptions from the baroque period, apparently considering them unworthy of attention due to the fact that they did not play a role in the evolution of keyboard music. Transcriptions suffer a similar fate in music studios, as most performers deem them to be unsubstantial pieces that

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dim in comparison to bigger, more complicated works from the same time period. Despite the assumption that the keyboard aria arrangements are less challenging than the more serious works of this time, some of these pieces, particularly those by Babell, are not simple, and can be difficult to approach due to extremely virtuosic embellishment. Terence Best claims “…not only the voice parts but also the instrumental ritornelli are extensively decorated, harmonies are added, and almost every empty space is filled with scales and arpeggios.”

Best also believes that transcriptions did not help to advance the style of harpsichord playing in England, rather the opposite. In discussing the third book of *The Harpsichord Master* from 1702, he states: “Even this ‘Third Book’ already evinces deterioration in style, which is carried a stage further in the two books of ‘The Ladies Banquet’ (1704-1706). Here the craze for theatrical novelty eclipses the suite as a serious form…”

The later books of *The Ladys Banquet/The Lady’s Entertainment* are a different matter entirely. Although not addressed by Terence Best, the Third, Fourth and Fifth books contain several opera aria transcriptions that, while not being incredibly complex or “serious” music, played an important role in both the pedagogical and sociological realms of keyboard music.

The biggest difference between the aria adaptations for keyboard by Handel, and those by other arrangers, such as Babell, is that Handel frequently recomposed some parts of the arias. Sometimes he just changed a few chords, other times he rewrote entire sections. Arrangers of his work would probably, out of respect for the composer, not alter any material. They were producing arrangements quickly, most likely from freshly-published vocal scores of the operas, and were doing so in order to reap financial benefits. Similar to the partitions and paraphrases of Liszt, these keyboard versions of arias were either virtuosic versions for exhibition or they were as close to the original full score version as possible. Handel would not have been affected by

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40 Ibid., 217.
such limitations. His adaptations for keyboard serve more as independent keyboard pieces, whereas those arrangements of his music by contemporary composer/arrangers are faithful recreations from the score, rather than new creations. Patrick Rogers has suggested the following characteristics as being representative of Handel’s compositional hand:

1. The transcriptions frequently contain at least part of the aria text written out in the score.
2. They are usually not literal transcriptions; segments are recomposed and even improved.
3. They are effective, idiomatic keyboard pieces.
4. They are either simple two-part versions (treble and bass voices), which may be related to Handel’s teaching duties, or more elaborate arrangements in three or more parts.
5. Some contain extensive ornamentation of the original vocal line.  

Regardless of the composer responsible for opera aria transcriptions, one could, and still can, learn useful skills from these pieces. They are a source of information for ornamentation, and inform us about both vocal and keyboard embellishments. In some of the larger and more challenging works, such as William Babell’s version of Handel’s “Vo var’ Guerra,” we can glean an idea of the type of embellishments and improvisation harpsichordists were most likely adding to the repertoire they played. The transcriptions are not necessarily representative of how Handel or Babell may have played continuo normally, but they do serve as a source of some skills employed in the areas of voice-leading, texture, affect and style. It is important to note that, as we shall see, this trend of transcribing opera excerpts for keyboard did not originate with Handel, Babell et al. in London.

Transcriptions of Handel’s Music: Instruments and Instrumentalists

The eighteenth-century transcriptions of Handel’s opera arias available to us today are all from operas Handel wrote during his time in London, beginning with his first opera written

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41 Rogers, “A Neglected Source of Ornamentation,” 84.
for the English, *Rinaldo* (1711). Those featured in *The Ladys Banquet* are all from the first Royal Academy period, the glory days of Italian opera in London. The Fifth Book of *The Ladys Banquet* was issued in 1734, and, by that time, all of the operas featured had been revived more than once. First performed between 1721 and 1728, these operas were all revived between 1731 and 1733. The audience would remember the arias from the latest revivals, and many would also recall the first, original performances. The appearance of the aria transcriptions demonstrates a continued interest in Italian opera despite the downfall of the Royal Academy and the rise of English ballad opera. The instrumental arrangements of the arias are reminiscent of the more glamorous days of Italian opera, and the astonishing popularity of the heroic operas, historical characters, Italian castrati and Handel himself.

Eighteenth-century English transcriptions appear in a variety of forms. There are several songs that were set to minuets by Handel. A typical song-minuet was usually published as a single sheet of music, on its own. As a result, we don’t have conclusive dates for most of these prints, except what can be gleaned from advertisements for this music. Some of the more popular minuets were published in serial collections, such as *The British Musical Miscellany*, *The Musical Entertainer*, and *The Monthly Mask of Vocal Musick*.43 The arranger(s) simply took orchestral minuets from operas and other orchestral music by Handel and wrote lyrics to suit the music. The texts have no connection to Handel’s opera librettos or subject matter whatsoever, and include such titles as “Love Triumphant,” “Bacchus one Day gaily straying” and “Thyrsis, afflicted with Love and Despair.” Both dance movements and arias alike were arranged for the chamber, for flute and/or violin with harpsichord continuo. Some are generic arrangements, clearly accessible enough to be performed on various instruments, or by voices, such as the

“Favourite Songs” volumes with simple vocal arrangements accompanied by a continuo part, always coupled with a recorder version. Others are much more complicated, such as the second book of Forrest Harmony,\(^{44}\) which consisted of ‘Celebrated Aires, Minuets and Marches; Together with several Curious Pieces out of the Water Musick” scored for two French horns, or two trumpets, or two flutes, or two violins. Another similar arrangement exists for two French horns or trumpets, two violins, a German flute, tenor and bass flutes. A full list of all instrumental transcriptions published before 1739 of Handel opera arias can be found in Appendix 2.

Although some of these transcriptions were arranged for odd combinations of instruments, most were written for recorder or harpsichord alone. Collections of favourite songs for one or two recorders for each major Handel opera abound, but the keyboard equivalents tend to be overtures or arias and a few scattered dance movements. Walsh never published the keyboard transcriptions alone or grouped by opera, usually compiling them in multi-volume collections, such as The Ladys Banquet or The Lady’s Entertainment. One could deduce that this is an indication that the aria transcriptions were an established part of the standard keyboard repertory of the time. Indeed, aria arrangements were already an established tradition for English keyboard players. Before Italian opera arrived in London, arias from English masques were transcribed, circulated and played on keyboard instruments.\(^{45}\) John Caldwell grudgingly admits this, but later dismisses such pieces, stating that they did not contribute to the evolution of the keyboard suite, therefore labeling them as frivolous and unimportant.\(^{46}\)

\(^{44}\) Forrest Harmony, Book the Second: Being a Collection of the most Celebrated Aires, Minuets and Marches; Together with Several Curious Pieces out of the Water Musick, made on purpose for two French Horns, By the Greatest Masters. N.B. These Aires may be play’d on two German Flutes, two Trumpets or two Violins, & (London: John Walsh, c.1733).


\(^{46}\) Ibid., 78.
There exists a wealth of arrangements of opera selections for “flute.” Occasionally these works were performed in public, but more than likely, amateurs employed the bulk of this music. As John Caldwell writes:

The very widespread cultivation of the transverse flute amongst amateur musicians is an interesting social phenomenon; whatever the reasons, it gave rise to a huge number of arrangements, far more than original works, for one or two flutes with or without bass, with or without other instruments, mainly of vocal music of all kinds.47

Many of these pieces were published directly following the performance of the opera, which may lead one to conclude that the main function of these publications was to provide music for entertainment. Most publications of songs (not just the opera excerpts and transcriptions) in London at this time also included a version for recorder, usually printed on the same page as the song. “It was common practice to add below that a version for ‘flute’ in a convenient key, either the treble recorder or, later, the ‘German’ or transverse flute.”48 One could argue that the lack of an additional continuo part in the appropriate key for the recorder part is evidence that the recorder was most likely playing alone.

The recorder was the instrument of choice for eighteenth-century English gentlemen, whereas women were typically directed toward playing the harpsichord. Upper-class women conventionally led domestic and sheltered lives and were therefore afforded more time to practise their music. In some cases, this resulted in playing the harpsichord for five or six hours daily. This is amply reflected in the trend towards virtuoso female keyboardists and amateur gentleman wind players. 49

Men were encouraged to spend their days participating in more social pursuits, such as business or hunting, and were not expected to devote time to the practice of music; they were

48 Ibid., 59.
therefore customarily persuaded to take up a smaller and less complicated instrument than the harpsichord. The burgeoning class of gentlemen in England during the first half of the eighteenth century was encouraged to function as amateur musicians, and most learned to play a wind or stringed instrument. At this time the wind instrument of choice was the recorder. Although a lot of music from this time period specifies “flute,” the transverse flute was not common in London until about 1730, so the instrument most publications refer to is actually the recorder. In Eighteenth-century London the transverse flute was usually called the “German flute” or “traversa,” while the recorder was called the “Common flute.” This means that all of the published transcriptions dealt with in this dissertation, while designated “for a flute” were actually intended to be played on the recorder.

Many men took up playing the recorder due to the low cost of the instrument, its small size and consequent portability, lack of mechanical and maintenance-based complexity, and the available supply of printed music. There were a number of recorder makers in London at this time, such as Thomas Stanesby Senior and Junior, and one could purchase a set of five recorders for the cost of just one pound sterling. According to calculations of average annual stipends, this would make recorders affordable for most gentlemen. The size of the instrument made it especially convenient; gentlemen could carry this pocket instrument with them, and play it whenever they had free time during their day of business. But musical practice was necessarily brief, not due to time constraints, but because of the belief that men should not focus on music and should direct their time and energy elsewhere. These men were expected to be mere functioning amateurs on their instrument, at best. In fact, many young men were encouraged to

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51 Ibid., 103.
avoid music-making entirely. The Earl of Chesterfield, in a letter to his son, writes that “if you love music, hear it; go to operas, concerts, and pay fiddlers to play to you; but I insist on your neither piping nor fiddling yourself.” It seems that music making was deemed most appropriate for middle and upper class men who wished to further their status in life through accomplishments. In 1776 John Hawkins writes “[a]nd to come nearer to our times, it may be remembered by many now living, that the flute was the pocket companion of many who wished to be thought fine gentlemen.”

Women, on the other hand, were encouraged to play the harpsichord for as many hours a day as they desired. Although their musical practice generally declined or ceased altogether upon marriage, many young women of the upper classes progressed to an advanced level of keyboard skills. This is not to say that all women improved greatly with sufficient practice. As with amateur musicians of present day, there are some who practise several hours a day and never really improve. Since a woman’s function was primarily domestic in the eighteenth-century English home, the typical lady would spend several hours each day at home, amusing herself through her accomplished pastimes. In addition to needlepoint and reading new novels, music-making provided a creative outlet and helped to fill her incessant hours of private time. A good number of these ladies were abundantly accomplished and thus greatly desired as wives.

Although affluent females labored intensely to acquire musical and artistic skills, these were rarely exhibited within the home, and never displayed in public. Aside from aiding a lady in securing a husband, these abilities served no purpose, and, once married, she would become a mere objet d’art. This has impelled Richard Leppert to put forth the metaphor of the domestic

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53 Philip Dormer Stanhope, Earl of Chesterfield, Lord Chesterfield’s advice to his son, on men and manners, or, A new system of education: in which the principle of politeness, the art of acquiring a knowledge of the world, with every instruction necessary to form a man of honour, virtue, taste, and fashion, are laid down in a plain, easy, familiar manner, adapted to every station and capacity: the whole arranged on a plan entirely new (London: ?, reprint, Philadelphia: T. Bradford and P. Hall, 1781), 44.

gentlewoman as a caged bird. In his article “Men, Women, and Music at Home: The Influence of Cultural Values on Musical Life in Eighteenth-Century England,” Leppert provides physical imagery as well as literary evidence to support this comparison and observes that “[the ladies’] demeanor echoes the confinement of their status, the imprisonment of their accomplishments, their life of ceaseless deferring.” Since music was sometimes the sole companion of a lady entrapped in a necessarily solitary life, the music that she played was doubtless indispensable to her. Essential repertoire for ladies at this time in Britain would have been comprised of, along with suites by Handel and others, numerous opera transcriptions contained within the gendered collections intended for them, The Ladys Banquet and The Lady’s Entertainment.

3 Walsh and the Continuously Evolving Banquet

Introduction

*The Ladys Banquet or The Lady’s Entertainment*, as discussed in Chapter One, is a collection of six volumes of keyboard music published by John Walsh in London in the eighteenth century, over a span of 30 years. The first two volumes were published in 1704 and 1706 under the title of *The Ladys Banquet* and were later followed by two volumes, published in 1708 and titled *The Lady’s Entertainment; or Banquet of Musick*. Four more additional volumes were published, all bearing the same engraved title page. The targeted audience and users were young ladies, as can be deduced from the title.

Issued in 1704, the very first volume cost two shillings, was engraved on copper plates and appeared as: *The Ladys Banquet being A Choice Collection of the newest & most Airy lessons for the Harpsicord or Spinett very usefull for Beginners & all others that are Lovers of these Instruments, set by our best Masters. To be Annualy continued.*

A number of facts about this volume and the anthology are revealed simply from its title. First of all, the collection was always meant to be fashionable, presenting the latest, most pleasant music for the keyboard, hence “A Choice Collection of the newest & most Airy lessons.” “Airy” might have more than one meaning in this usage, light or unsubstantial, affected, or nonchalant. It can also be seen as a play on the word “Air.”

The title also mentions the instruments on which this music was played - the harpsichord or the spinet. This demonstrates that the spinet was still very much in use in England and this

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56 *The Ladys Banquet being A Choice Collection, etc.* (London: John Walsh, 1704).
music was specifically chosen as suitable repertoire for the spinet, as well as its heftier contemporary, the double-manual harpsichord. This title confirms the conclusion reached in Chapter Two, that both double-manual “new” harpsichords and the more old-fashioned spinets were not only apt instruments for this music, but, indeed, were chosen for it. Because spinets were significantly cheaper than harpsichords (about half the price) this opened up the world of music education to ladies of a lesser financial status. Spinets were also popular amongst amateur musicians, since they were not only cheaper, but also easier to house and were not played in large rooms where a full-size harpsichord would have been necessary.

*The Ladys Banquet* is essentially an amateur collection. “[V]ery usefull for Beginners & all others that are Lovers of these Instruments” seems like a broad description, but basically only implies beginning and supposedly advanced dilettante keyboard players. Beginning players aiming for a professional career in music would have had music provided for them specifically by their teachers, and would not have had to purchase it from a publisher. Music that is suitable for beginners and all other players must be simple, tuneful music. It must be technically undemanding so that a beginner can attempt to play it, yet pleasing enough that an advanced player will not mind its unchallenging nature. Is the music in *The Ladys Banquet* actually aimed at the least accomplished players, or was this title a marketing ploy to make the book seem appropriate for all players, thus attracting more perspective consumers and being more profitable?

John Caldwell believes that “English keyboard composers during the post-Purcell period rarely rose above a level of honest competence. Tuneful airs and lessons, sometimes grouped into suites, appeared in serial anthologies such as *The Harpsichord Master* (1697–1734) and *The

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"Ladys Banquet (1704–35)." It is possible that “honest competence” was enough to satisfy the English audiences of the early eighteenth century, and that there were many composers who failed to reach beyond this goal. I believe it is imperative to examine these composers in order to understand the content of *The Ladys Banquet*, whether the music is from contemporary composers and sources or selected from publications of an earlier decade. This helps us to comprehend where the music originated and how it changed with the shifting fashions and genres. It also allows us to more clearly ascertain its place in the harpsichord repertory and, indeed, within music history itself.

**The First Book (1704)**

This First Book of *The Ladys Banquet* is composed mostly of theatre music from the latest plays, masques and dramas in London. Such music was typically dance music, or dance-like in character, and was played between the acts of plays, or as incidental music throughout. Much of this music was also published in *The Second Book of the Harpsichord Master* from 1700, and indeed, the composers featured in Book 1 were contributing keyboard music to a number of serial collections in London at this time. Publishers like John Walsh would, no doubt, have used the same engraved plates repeatedly, in as many collections as he could, when a work was inordinately popular, or when he needed an easy and fast way to complete a collection for publication. This was an efficient and profitable method of printing music. In this particular case, most of the music published in 1700 as a part of *The Second Book of the Harpsichord Master* was quickly reprinted in 1704 in the First Book of *The Ladys Banquet*. This must,

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inevitably, have led to music purchasers and collectors acquiring some pieces in duplicate. See Figure 2 below for a complete table of contents for the First Book of *The Ladys Banquet*.

**Figure 2: Contents of *The Ladys Banquet*, First Book (1704)**

A new Cebell by Mr. Ier. Clarke  
A new Scotch Tune by Mr. Ier Clarke  
Mdm. Subligny’s ligg by Mr. Ier. Clarke  
Minuett by Mr. Ier. Clarke  
A trip to Berry by Mr. Ier Clarke  
Prince Eugenes March by Mr. Ier Clarke  
King James Farewell by Mr. Ier Clarke  
Cebell by Mr. King  
A paspie by Mr. King  
The Duke of Ormonds March by Mr. Croft  
Trumpet Tune by Mr. Croft  
Scotch tune in the Funeral by Mr. Croft  
Air by Mr. Croft  
Iigg by Mr. Croft  
Saraband by Mr. Barrett  
Almand by Mr Barrett  
An Air  
Corrant by Mr. Barrett  
Iigg by Mr. Barrett  
Almand by Mr. Weldon  
Corrant by Mr. Weldon  
Minuet by Mr. Weldon  
Almand by Mr. Courtiville  
Courant  
Saraband by Mr. Courtiville

Only the “best masters” of England are supposed to be represented in this collection. In this volume, these are Jeremiah Clarke, Charles King, William Croft, John Barrett, John Weldon and Raphael Courteville. It is readily evident from how little music is still performed by these composers, that they are not considered to be great composers in today’s musical community. Because some of these pieces appear in publications of keyboard music attributed to just one composer (e.g. Jeremiah Clarke) and most appear in serial collections, consistently attributed to the same composer in each book, I believe the composers made these arrangements of their own theatre music themselves, unlike the arrangements in the later issues of *The Ladys Banquet*. 
Of these “best” English masters, Jeremiah Clarke (c1674 – 1707) is perhaps the most well-known today. A chorister at the Chapel Royal, Clarke went on to be the organist at Winchester College, vicar-choral of St Paul’s Cathedral and, along with William Croft, was sworn in as Gentlemen Extraordinary and joint organist at the Chapel Royal. After he killed himself in 1707, a single volume of his harpsichord music was published under the supervision of his brother-in-law Charles King in 1711. Clarke composed the first short suite of seven dance pieces in the First Book of The Ladys Banquet. All of these dances survive in other published sources as well. “Prince Eugenes March” is an English country-dance that was later included in John Walsh and John Hare’s The Second Book of the Compleat Country Dancing-Master in 1719. Of particular note is Mdm. Subligny’s Jig. Louis XIV granted women the privilege to dance in public performance only in 1681 and, Marie-Thérèse Subligny (1666-1735) followed in the footsteps of Mlle. Lafontaine, the first professional ballerina in France, becoming the second female dancer in France. Subligny was the first professional ballerina to perform in England, and she learned the English jig while she was there in 1702-3, later introducing it in France as a “gigue.” She retired in 1705 and was succeeded by Françoise Prévost.

The next set of pieces in this volume is by Jeremiah Clarke’s brother-in-law, Charles King (1687-1748). An English cathedral musician and composer, King was a chorister at St. Paul’s under Jeremiah Clarke and John Blow. He was later apprenticed to Clarke and succeeded him as Almoner and Master of the Choristers at St. Paul. He married Clarke’s sister in 1707 and was responsible for the publishing of Clarke’s keyboard music in 1711. King’s chorister pupils at St Paul’s included Maurice Greene, William Boyce, John Alcock, Thomas and Joseph

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61 The Second Book of the Compleat Country Dancing-Master (London: John Walsh and John Hare, 1719), 106.
Baildon, Robert Wass and Robert Hudson. The only keyboard pieces that have been attributed to King are the Cebell\textsuperscript{63} and the Paspie in this first book of \textit{The Ladys Banquet}.\textsuperscript{64}

Upon Jeremiah Clarke’s death, William Croft (1678-1727) was left with the position of Gentleman Extraordinary and organist at the Chapel Royal. A protégé of John Blow, Croft was a chorister at the Chapel Royal at the same time as Clarke, and he is probably also the “Phillip Crofts” who was mentioned as the organist at St. Anne’s Church in 1700. In 1708 he succeeded Blow as organist at Westminster Abbey, where he wrote mostly church music and anthems, but he did write some harpsichord pieces that were not published together during his lifetime. A few of them were included in anthologies in the eighteenth century, and others exist in manuscripts.\textsuperscript{65} Five of Croft’s keyboard pieces appear in the First Book of \textit{The Ladys Banquet}. “The Duke of Ormonds March” was later re-used as a song, becoming “Lucinda’s Wish” and “Come, Strephon, Come” (1710).\textsuperscript{66} “The Trumpet Tune” which follows next in the book is the famous piece of the same name, previously attributed to Henry Purcell. Another interesting piece in this set is “Scotch Tune in the Funeral.” \textit{The Funeral} is a comedy by Richard Steele (1672-1729), featuring music by Croft, performed at Drury Lane in December 1701. The work was a great success.\textsuperscript{67}

Like King and Croft, our next featured composer was a chorister of John Blow at the Chapel Royal. John Barrett (c.1676-1719) became the organist of St. Mary-at-Hill in 1693 and Music Master at Christ’s Hospital in 1697. A number of his keyboard pieces are included in the

\textsuperscript{63} The Cebell (Cibell) is a peculiar English musical form, vocal or instrumental, based on an air associated with Cybèle in Lully’s \textit{Atys} (1696). It is usually in duple meter and is similar to a gavotte. It was used in England until about 1710.
\textsuperscript{66} William Barclay Squire, \textit{Catalogue of Printed Music Published between 1487 and 1800 Now in the British Museum} (London: Printed by Order of the Trustees, 1912), 70.
first three books of *The Harpsicord Master* (1697-1702), but Barrett composed mostly for the theatre. 68 Four of his pieces are included in this volume of *The Ladys Banquet*, and possibly a fifth. There is “An Air” that is placed between other pieces by Barrett. Given the organization of this volume and the fact that all of these dances are in the same key, one can deduce that this music is also by John Barrett, forming a short suite. These harpsichord pieces were most likely orchestral dances used in the theatre as incidental or entr’acte music that Barrett later arranged for keyboard.

John Weldon (1676-1736) was an English composer and organist. Weldon was a chorister at Eton College and studied organ with John Walter (c.1660-1708). He also studied with Purcell for a year in 1683. He became the organist at New College, Oxford in 1694 and, in 1701, he was appointed a Gentleman Extraordinary at the Chapel Royal, probably as the organist. In 1708, upon the death of Blow, he became Additional Composer and Second Organist at the Chapel Royal. In these roles he would have been working closely with both Jeremiah Clarke and William Croft. His only surviving keyboard music is a suite of three tunes in F Major. 69 This suite is included in this volume of *The Ladys Banquet*. It is a short suite, being made up of just an Almand, Corrant and Minuet.

The last composer featured in the First Book of *The Ladys Banquet* is Raphael Courteville (fl.1675-c.1735). A chorister of the Chapel Royal, Courteville became First Organist at St. James’s church in 1691. Like Purcell, he was probably a pupil of John Hingeston (c.1606-1683). Primarily a secular composer, Raphael Courteville composed sonatas and suites for violin or flute. A few of his keyboard pieces appeared in *The Second Book of the Harpsichord*

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Master in 1700, and he wrote much stage music.\textsuperscript{70} His three pieces in \textit{The Ladys Banquet} make up yet another short suite (Almand-Courant-Saraband) to complete the first volume of music.

Most of the pieces in the First Book are written in just two parts with some simple harmonizations. This music was fashionable for only a passing interval in London’s musical history, and predominantly in the context of the work in which they appeared or in the form of keyboard music. In the first decade of the eighteenth century, English ladies were apparently fascinated with the theatre and its music, enough so that John Walsh, always an opportunistic businessman, decided to profit from this obsession.\textsuperscript{71} His idea may have taken some time to catch on though, since the Second Book in the series did not follow the next year, as this first volume promised. It was two years later that the next book in the Ladies’ collection was issued.

**The Second Book (1706)**

The \textit{Post Man} of November 20-22, 1705 advertised the Second Book of \textit{The Ladys Banquet}, which was presumably published a few months later as: \textit{The Second Book of the LADYS BANQUET being A Choice Collection of the Newest and most AIRY Lessons for the HARPSCORD or SPINNETT together with the most Noted MINUETS JIGGS and French DANCES perform’d at COURT the Theatre’s and Publick BALLS the whole fitted to ye HARPSCORD and SPINNETT being a most delightfull Collection and proper for Schollers as well as ye Best Performers – all Fairly Engraved.}\textsuperscript{72} This title is more apt than that used for the

\begin{footnotesize}
\begin{itemize}
\item\textsuperscript{71} It is important to note that John Walsh was not the first to publish keyboard transcriptions of theatre music. As we saw in Chapter One, Jean-Henry d’Anglebert’s \textit{Pièces de Clavecin} published in Paris by Ballard in 1689 contained a number of transcriptions of Lully’s stage music.
\item\textsuperscript{72}William Charles Smith, \textit{A Bibliography of the Musical Works Published by John Walsh During the Years 1695-1720} (London: The Bibliographical Society, 1948), 61. \textit{The Second Book of the Ladys Banquet being A Choice Collection of the Newest and most Airy Lessons for the Harpsicord or Spinnett} (London: John Walsh, 1706).
\end{itemize}
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First Book of *The Ladys Banquet*. The Second Book was more expensive than the first, priced at two shillings, sixpence. It clearly states that “the most noted minuets jiggs and French dances” were performed at court, in the theatres and at public balls, so it is functional music. Upon examination, this music seems more utilitarian than the later volumes of the Ladys Banquet, but the title suggests the opposite to be true. *The Ladys Banquet* has graduated from being for amateurs and lovers of keyboard music in the First Book to being “[F]or schollers and the best performers” in the Second Book. See Figure 3 below for the contents of the Second Book.

**Figure 3: Contents of The Ladys Banquet, Second Book (1706)**

The Marlborough  
The Royall  
The Spanheim  
Minuett Round O  
Aymable Vainquer  
Du Ruels Dutch Scipper  
Minuet  
New Minuett  
Baloons ligg  
Bath Minuett  
Minuett  
Gavott  
Minuett  
ligg  
Tunbridge Minuett  
Minuett Round O  
Hornpipe  
Allmand by Mr. Barret  
Aire by Mr. Barret  
ligg by Mr. Barret  
Gavott Round O by Mr. Barret  
Minuett by Mr. Barret  
Aire by Mr. H. Purcell  
Aire by Mr. H. Purcell  
ligg by Mr. H. Purcell

Dance music features prominently in this book of *The Ladys Banquet*, specifically dances created for the Queen’s birthday and dances brought to London by visiting foreign artists. The collaboration of the choreographer Mr. Isaac and the composer James Paisible
produced the dances honouring the Queen’s birthday. Mr. Isaac presented the Queen with a new
dance every year on her birthday, 6 February. Mr. Isaac (1631?-1716) was a dancer, dancing
master and choreographer who first appeared as a dancer in the court masque *Calisto* in 1675.
He may have been French, but was definitely in England by 1631 if he was not born there.
Surprisingly little is known of this artist. He danced at the Lincoln’s Inn Fields Theatre and
taught Queen Anne to dance when she was just a princess. He was quite influential and
successful and may have traveled to France to teach English country dances there in October
1684. He was also the natural father of the violinist Matthew Dubourg.73 Mr. Isaac’s famous
associate, James Paisible (c. 1656-1721), was a French composer who came to England in
September 1673. He was appointed to the court of Charles II in 1678 and worked closely with
the theatres.74

The first Isaac-Paisible dance in this collection, “The Marlborough,” was presented to
Queen Anne for her birthday on 6 February 1705 and was published by John Walsh the next
year.75 The Queen’s birthday dance for 1706, “The Spanheim,” is also included in the Second
Book of *The Ladys Banquet*. It was published by Weaver and Vaillant in 1706, and was also
sold separately as “Mr. Isaac’s New Dance made for Her Majesty’s Birth Day.” This loure-
hornpipe was most likely created to commemorate the retirement of the Prussian Ambassador to
the English court, Ezekial Spanheim (1629-1710). Monsier Desbargues and Hester Santlow
performed the Spanheim at St. James’s Court on 6 February, and also at Drury Lane on 8 March

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75 *The Marlborough: A new dance compos’d by Mr. Isaac* (London: John Walsh, 1706).
and 3 April. 76 “The Royall” is a galliard written for Her Majesty’s birthday by Isaac and published by Walsh in 1710. 77

Three dances in Book Two of The Ladys Banquet are the work of French artists: “Amyable Vainquer,” “Du Ruel’s Dutch Scipper,” and “Baloons Jigg.” The first decade of the eighteenth century saw a lot of exchange of arts and artists between England and France. “Amyable Vainquer” is a loure choreographed by Louis Guillaume Pécour (1653-1729) to music excerpted from André Campra’s Hésione. The music chosen for this choreography is an instrumental air that follows Vénus’ aria “Aimable vainquer,” referred to as the second “air des ombres des Amans fortunéz.” Christophe Ballard (1641-1715) published Hésione shortly after its premiere in 1700, and Raol Auger Feillet (c.1653-c.1709) was the first to publish the dance “Amyable Vainquer” in 1701. It quickly became one of the favourite eighteenth-century ballroom dances, particularly amongst the English, who would have called it a “louvre” in lieu of a “loure.” This dance quite possibly arrived in London in Feuillet’s published format, or gained popularity after being performed there by a visiting French dancer. 78

The English frequently imported and employed French dancers to perform during the intermissions of shows at the theatres. One such dancer, Monsieur Du Ruel (fl 1703-1706) was a pupil of Pettour and was a dancer at the Paris Opera. He first appeared in London on 2 January 1703 at Drury Lane, performing one of his best-known dances, the “Dutch Skipper.” He later repeated his performance of this comic dance, but we do not know whether the music identified as such in The Ladys Banquet is the music he originally used for his choreography, or if it is just

a piece of music substituted by the musicians at Drury Lane. “Du Ruel’s Dutch Scipper” is an example of entr’acte dancing.⁷⁹

“Baloons Jigg” is probably a dance by Claude “Jean” Balon (Ballon) (1676-1739), the first dancing master of Louis XV, and Composer of His Majesty’s ballets from 1719. Balon, a member of the Paris Opera like Du Ruel, visited London for five weeks in April 1699, ⁸⁰ and performed at Lincoln’s Inn Fields under Betterton’s management, being paid the large sum of 400 guineas for only a few performances. ⁸¹ Aside from being a long-time dancing partner of Madame Subligny, featured in the First Book of The Ladys Banquet, Balon also taught Francis and Marie Sallé, who came to London in 1716. When they performed at Lincoln’s Inn Fields for the first time, Balon’s name appeared in the bill, but not that of Francis or Marie Sallé. ⁸²

“Baloons Jigg” could be a work that Balon performed in London when he visited in 1699, but more likely it is a dance that was brought back to England by another French dancer at a later date. It is also possible that Balon was not responsible for the creation of the dance, rather it was a dance choreographed in his honour.

The last dance of note in this Second Book of The Ladys Banquet is the Tunbridge Minuett. The music for this dance is included in the second set of the Magdalene College Partbooks, which were mostly copied and compiled by Charles Babel. As discussed in Chapter One, he was the father of William Babell who is responsible for the music of Third and Fourth Books of The Ladys Banquet. ⁸³

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⁷⁹ Highfill, A Biographical Dictionary of Actors, volume 10, 158.
⁸¹ Jennifer Neville, Dance, Spectacle and the Body Politick, 1250-1750 (Bloomington: Indiana University Press, 2008), 139.
⁸² Highfill, A Biographical Dictionary of Actors, volume 13, 179.
Most of the music contained in the Second Book of *The Ladys Banquet* is not identified as the work of a specific composer. The only exceptions are four pieces by Mr. Barret and three by Mr. H. Purcell. A biography of Mr. John Barrett has already been included above in the discussion of the first volume of *The Ladys Banquet*. His music in the second volume is all "new" music, that is, not repeated from the First Book. The First Book contained a four-movement suite in D Minor, while this book has a five-movement suite in D Major, including an Allemand, Aire, Jigg, Gavott Round O and Minuett. Since Barrett composed predominantly theatre music, these pieces were probably adapted for the harpsichord from their original orchestral form composed as incidental or entr’acte music for a current play.

A suite by Purcell follows the suite by John Barrett. It is in three movements: Aire, Aire and Jigg. The first two movements are in D Minor, while the final Jigg is in G Minor. This may suggest that the pieces were not originally a set, since suites are usually a group of dances in a common key. Henry Purcell (1659-1695) began his musical life as a chorister at the Chapel Royal. In June 1673 he was apprenticed to John Hingeston, keeper of the king’s wind and keyboard instruments, and was supposed to take over that position upon Hingeston’s death. Purcell later studied with John Blow (1649-1708) and Christopher Gibbons (1615-1676). In 1677 he replaced Matthew Locke (c.1621-1677) as composer for the violins at court, although he was writing mostly sacred music at this time, and little instrumental material. In 1679 he succeeded Blow as the organist at Westminster Abbey, and remained in that position for the rest of his life. Purcell is most famous today as a theatre composer, particularly for his semi-operas. Purcell contributed eleven pieces, mostly vocal transcriptions, to *The Second Part of Musick’s Handmaid* (1689), and, in 1696, a year after his death, the first collection of keyboard music in
England to be attributed to just one composer appeared as *A Choice Collection of Lessons for the Harpsichord or Spinnet*, containing eight suites by Henry Purcell.\(^8\)

The Second Book of *The Ladys Banquet* is similar to the First Book in its selection of music, and also in its technical difficulty. Both volumes consist of music in two simple parts with the odd chord added to provide emphasis on a specific cadence or important part of a phrase. In spite of the title page claim, it is still music appropriate for musicians of beginning and amateur level. It seems likely that Walsh’s claim that this book contained music “for schollers and the best performers” is nothing more than a marketing ploy since the repertoire is no more demanding than that of the First Book. The content is pleasant music, and is indeed appropriate for performance by any player, for any audience, but there is nothing that sets it apart from the First Book, certainly nothing that warrants a change from being “very usefull for Beginners & all others that are Lovers of these Instruments” to being suitable for the best harpsichord performers.

**The First Book of *The Lady’s Entertainment* (1708)**

On 12 June 1708, the *Daily Courant* advertised the First Book of *The Ladys Banquet, as The Lady’s Entertainment; or, Banquet of Musick. Being a choice Collection of the newest and most Airy Lessons for the Harpsicord or Spinnet. Together with several excellent Preludes, Toccatas, and the most Favourite Song Tunes in the Operas*.\(^8\) This volume cost two shillings and sixpence, the same price as the second book of *The Ladys Banquet* of 1706.\(^8\) The publishers John Walsh and Joseph Hare added a note on the title page saying “[t]hese Lessons


\(^8\) The *Lady’s Entertainment; or, Banquet of Musick. Being a choice Collection of the newest and most Airy Lessons for the Hapsicord or Spinnet* (London: John Walsh and John Hare, 1708).

\(^8\) Smith, *A Bibliography of the Musical Works Published by John Walsh*, 85.
are likewise proper for the Lute, Harp or Organ.” This aptly demonstrates John Walsh’s business savvy. He tried to appeal to as many potential customers as possible.

**Figure 4: Contents of The Lady’s Entertainment (1708)**

A Prelude  
Can you leave Ranging  
Ever merry gay and Ayry  
Never let your Heart  
What shou’d Allarme me  
Tocata del Signr. Amadori  
When one is gone  
Shou’d ere the fair  
A Lover near Dispairing  
Tocata del Sigr. Simonelli  
In vain is complaining  
Bright wonder of nature  
You who for wedlock  
Saltarella  
Woud you charm us  
Farewell Love  
Oh I must fly  
Pretty warbler  
Lets laugh and dance  
Be gay my eyes  
Sweet Lillies and Roses  
What lover ever can hope  
I love a plain lass  
No more tryall nor denyall  
My fatal charmer

Most of the music in this volume is from two pasticcios: *Thomyris, Queen of Scythia* and *Love’s Triumph*. See Figure 4. This is the First Book in *The Ladys Banquet* collection to include a significant number of aria transcriptions. It also features two solo harpsichord toccatas by Italian composers, and five pieces still unidentified. The opening Prelude and later Saltarella are not attributed to anyone in the print, and are not easily recognized as the work of a particular composer. Three arias are also still unidentified: “When one is gone,” “Shou’d ere the fair” and “A Love near Dispairing.” Presumably these selections are also from a pasticcio performed between 1700 and 1708.
*Thomyris, Queen of Scythia* was compiled by Johann Christoph Pepusch (1667-1752), and first presented by John Jacob Heidegger (1666-1749) at Drury Lane on 1 April 1707. Most of the arias are by Alessandro Scarlatti and Giovanni Bononcini; Peter Anthony Motteux (1663-1718) provided the English translation. selections from *Thomyris* included in this first book of *The Lady’s Entertainment* consist of “Can you leave ranging,” “Ever merry gay and Ayry,” “Never let your Heart” and “You who for wedlock,” all sung by the English contralto Mary Lindsey (fl.1697-1712); “What shou’d Allarme me,” “Oh I must fly” and “Pretty warbler,” sung by Catherine Tofts (c.1685-1756), the first English prima donna; “In vain is complaining,” sung by the English tenor Lawrence (fl. 1706-1718); “Bright wonder of nature,” sung by the Italian castrato Valentini (Valentino Urbani) (fl.1690-1722); and “Farewell Love,” sung by Richard Leveridge (1670-1758), an English bass.

A year after *Thomyris* was premiered, a pastoral opera, *Love’s Triumph*, opened on February 1708 at the Queen’s Theatre under John Vanbrugh’s management. Based on an Italian drama, *L’amore eroico fra pastori*, by Pietro Ottoboni (1667-1740), the translation was once again done by Motteux. Carlo Francesco Cesarini (1666-after 1741) and Francesco Gasparini (1661-1727) composed the original music for Ottoboni’s version, but the entire work of 1708 is mangled and mixed up with French choruses, inserted by the castrato Valentini, who was responsible for the project. excerpts from *Love’s Triumph* featured in *The Lady’s Entertainment* are: “Sweet Lillies and Roses” and “What lover ever can hope,” sung by Mary Lindsey; “Lets laugh and dance,” “I love a plain lass” and “No more tryall nor denyall,” sung by

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89 Jeannette Marks, *English Pastoral Drama from the Restoration to the of the Publication of the Lyrical Ballads, 1600-1798* (London: Methuen, 1908), 72.
Richard Leveridge; “Be gay my eyes,” sung by “The Baroness,” Joanna Maria Lindelheim (d.1724); and “My fatal charmer,” sung by Valentini himself.

The content of this volume is predominantly similar in technical difficulty and arrangement to that of the first two books of *The Ladys Banquet*. The opening prelude is built on sixteenth-note patterns outlining chords that could be challenging to play, depending on the tempo of the piece, but it is still amateurish music. The prelude, along with most of this volume, would be good for teaching basic technique, in this instance the technique of playing sixteenth notes evenly and accurately. The toccatas by Amadori and Simonelli have a similar focus on moving sixteenth notes but are more complicated. Short, one-page pieces, these harpsichord solos are on more of an intermediate amateur level. The aria transcriptions vary in difficulty, but on the whole contain many more ornaments and are more imitative in nature than those of the 1704 and 1706 books of *The Ladys Banquet*. “In vain is complaining” is the most demanding aria transcription, followed by “Pretty warbler.” Unlike the first two volumes of *The Ladys Banquet*, we cannot discern who is responsible for these transcriptions because the composers of the operas were not present in London at this time. It is possible that the adapters of the music for their theatre performances in England, Pepusch and Valentini, provided John Walsh with transcriptions, but more than likely it was someone else connected with the operas in some way, or someone working for John Walsh.

Little is known about the solo keyboard toccatas included in this volume. Giuseppe Amadori (c.1670-after 1730) was an Italian composer active in Rome, and the organist and harpsichordist to Cardinal Pietro Ottoboni. He was highly regarded as a teacher of singing as well. Two instrumental publications in London featured his work: *A Second Collection of*
Tocattas, Vollentarys and Fugues (1719) and this Lady’s Entertainment (1708).\textsuperscript{90} The second toccata is the work of Matteo Simonelli (after 1618-1696), an Italian singer, composer and organist. He is thought to have taught both Corelli and Casini, but published very little. He spent his entire life in Rome and wrote over 40 motets. This particular toccata only survives in The Lady’s Entertainment (1708). There was most likely a connection between Ottoboni and Rome and the two volumes of The Lady’s Entertainment of 1708, but it has not yet been clearly established. Perhaps the amazing popularity of Bononcini’s Camilla spurred this upsurge of Roman music.

**The Second Book of The Lady’s Entertainment (1708)**

Five months after the First Book of The Lady’s Entertainment was first advertised, the Second Book was advertised in the Daily Courant on 12 November 1708: The 2\textsuperscript{nd} Book of the Lady’s Entertainment or Banquet of Musick, being a choice Collection of the newest and most airy Lessons for the Harpsicord or Spinnet; together with several excellent Preludes, Tocatas, and the most favourite Song Tunes in the Operas.\textsuperscript{91} This Second Book incorporates very similar material to the First Book of The Lady’s Entertainment: arrangements of arias from Thomyris and Love’s Triumph, an overture from Camilla, along with a few solo keyboard pieces. See Figure 5.

**Figure 5: Contents of The Second Book of The Lady’s Entertainment (1708)**

The Symphony or Overture in Camilla
Kindly thus my treasure
Tocata Signr. Fontana
Charmer Why do you fly me


\textsuperscript{91} Smith, A Bibliography of Musical Works Published by John Walsh, 88. The 2\textsuperscript{nd} Book of the Lady’s Entertainment; or Banquet of Musick (London: John Walsh, P. Randal and John Hare, 1708).
Give way to pleasure
My poor Heart
A set of lessons for the Harpsichord composed by the late Mr. Henr. Hall of Hereford:
Allmand
Corrant
Gavot
Minuet
Jigg
Tocata
What should alarm me
Gavot
Saraband
Allmand by Mr. Richardson of Winton
Saraband by Mr. Richardson of Winton
Tocata by Mr. D. Purcell
Strike me Fate
A while tho Conquest
Pleasure calls
Since in vain
In vain is delay
Gently treat my sorrow

_Il Trionfo di Camilla_* by Giovanni Bononcini (1670–1747) premiered in Naples in 1696, and was later adapted by Haym and produced in London in 1706–1708. It was the first all-sung, full-length opera performed in London. Extraordinarily popular with the English audiences, it saw 63 performances during this time.⁹²

*Love’s Triumph* is represented in the Second Book of *The Lady’s Entertainment* by “Give way to pleasure” and “My poor Heart,” sung by Mary Lindsey; “Kindly thus my treasure,” sung by Catherine Tofts; and “Charmer Why do you fly me,” sung by “The Baroness,” or Joanna Maria Lindelheim. Selections included from *Thomyris* include: “Strike me Fate” and “Since in vain,” sung by the tenor Lawrence; “A while tho Conquest” and “Pleasure calls,” sung by Margherita L’Epine (c.1680–1746); “In vain is delay” and “Gently treat my sorrow,” sung by Catherine Tofts; and “What should allarm me,” a repeat from the First Book.

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There are two toccatas for solo harpsichord in this book, as in the First Book of *The Lady’s Entertainment*: one by Daniel Purcell (c.1664-1717), brother of Henry Purcell and the organist at Magdalen College, Oxford, the other by Fabrizio Fontana (c.1610-1695), an Italian organist and composer. Fontana spent most of his working life in Rome and, like Amadori, who was featured in the First Book of *The Lady’s Entertainment*, his toccata was published in both *The Lady’s Entertainment* of 1708 and *A Second Collection of Toccatas* (1719).

Other solo music in this volume appears as two suites. One is the work of Mr. Henry Hall of Hereford (c.1656-1707), an English organist and composer who had just died the year before; the other is by another English organist and composer, Vaughan Richardson (c.1670-1729). Both composers began as choristers of the Chapel Royal. Hall became the organist at Hereford Cathedral, and Richardson became the organist at Winchester Cathedral, where he taught James Kent, who later replaced him there as organist. Bruce Wood does not mention Hall writing any keyboard music in the Grove article, so the inclusion of his harpsichord suite in *The Lady’s Entertainment* may be the only record of his compositions for keyboard.

The First and Second Books issued in 1708 are remarkably similar in their organization and content. Both include opera transcriptions along with some solo harpsichord pieces. The Second Book contains more solo music, which might show the demand made by consumers. The music in both books of the *Ladys Banquet* series of 1708 was probably arranged and compiled by the same person, perhaps even John Walsh himself.

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The Third Book (1709/1715)

The 3rd Book of the Ladys Entertainment or Banquet of Musick being a Choice

Collection of the most Celebrated Aires & Duets In the Opera’s of Pyrrhus & Clotilda:

Curiously Set and Fitted to the Harpsicord or Spinnet: With their Symphonys introduc’d in a Compleat Manr. by Mr. Wm: Babel\(^7\) was first advertised in Tatler on 22-25 October 1709.\(^8\)

Another issue of the third book was published in c.1715, with unchanged content. This is the first volume in The Ladys Banquet collection to be attributed to just one arranger, William Babell. It contains transcriptions of arias from just two operas, Pyrrhus and Demetrius and Clotilda. (For complete contents see Figure 6) It is therefore just as important to understand the background of the operas and their composers, as it is to examine the influence of Babell.

Figure 6: Contents of The Ladys Banquet, Third Book (1709/1715)

Appear all ye Graces
To Lovely Cruell fair
Gentle Sighs
Due Pupille
Sento piu dolce il vento
Kindly Cupid
Cease to Love me
Luccioletta fra gl’orrori
Destin se vuoi
Heal o Heal the Wounds you give her
Rise O Sun
Man in Imagination
Rimirarvi e non amarvi
Hast O Sun
Let other Beauties
In vain ye Cruell Fair

The first striking detail about the Third Book of The Ladys Banquet is the significant increase in the technical difficulty of the music. The first four books issued in the series include

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\(^{7}\) William Babell, The 3rd Book of the Lady’s Entertainment or Banquet of Musick (London: J. Walsh, P. Randall and J. Hare, 1709).

\(^{8}\) Smith, A Bibliography of the Musical Works Published by John Walsh, 97.
music that is obviously intended for beginning and amateur players, whereas the music in this book is clearly intended for a more advanced harpsichordist. The second surprising feature is the identification of Babell as the arranger of all the selections.

Alessandro Scarlatti (1660-1725) composed and premiered *Pirro e Demetrio* in Naples at Teatro S Bartolomeo on 28 January 1694. Nicola Francesco Haym (1678-1729) adapted *Pirro e Demetrio*, as *Pyhrrus and Demetrius*, for London in 1708, making it the only opera by Scarlatti to be performed in London during his lifetime. Although the opera was wildly popular, only fourteen original arias were retained from Scarlatti’s version of the opera. Its success may have been in part because the castrato Nicolini (Nicolo Grimaldi) debuted in London in this rendition of the opera. A revival of *Pirro e Demetrio* in 1716 featured the debut of yet another Italian castrato, Antonio Maria Bernacchi (1685-1756). The libretto, published in 1709, is in English and Italian, mixed, as are the titles of ten aria selections included in this volume of *The Ladys Banquet*. The arias from this book chosen from *Pyhrrus and Demetrius* are: “Appear all ye Graces” and “Hast o Sun,” sung by Valentini; “Too lovely Cruell fair,” sung by Margherita L’Epine; “Gentle Sighs,” “Kindly Cupid,” “Heal o Heal the Wounds you give her” and “Rise O Sun,” sung by Catherine Tofts; “Due Pupille” and “Sento piu dolce il vento,” sung by the Italian alto castrato Nicolini (Nicolo Grimaldi) (1673-1732); and “In vain ye Cruell fair,” sung by the English bass Littleton [Lewis] Ramondon (1684-1718).

The remaining six arias in the Third Book are from *Clotilda*, originally an opera by the Italian composer and theorist Francesco Bartolomeo Conti (1681/2-1732). Conti was offered an appointment at the Hapsburg court in Vienna by 1701 as the associate theorist. He visited London at least three times during his life: in 1703 he played in a benefit concert there, in March.

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100 Hunter, *Opera and Song Books*, 168-9.
1707 he played for Queen Anne, and in April 1707 he performed on the theorbo and the mandolin for the general public. It has been assumed that his opera, *Clotilda*, was composed for the carnival of 1706, but no score or account of the performance survives. Remnants of the opera survive in a pasticcio version that was produced in London in 1709 at the Queen’s Theatre. John Jacob Heidegger arranged this pasticcio, as well as the pasticcio *Tomiri* in 1707, and *Almahide* in 1710. Alessandro Scarlatti and Antonio Maria Bononcini (1677-1726) provided the music for *Clotilda*. The six arias from *Clotilda* included in the Third Book of *The Ladies Banquet* are: “Cease to Love me” and “Let other Beauties,” sung by Catherine Tofts; “Luccioletta fra gl’orrori,” “Destin se vuoi” and “Rimirarvi e non amarvi,” sung by Nicolini; and “Man in Imagination,” sung by Mary Lindsey.

The common theme amongst all these arias is love, usually love that is painful in some way: unrequited love, scorned lovers, etc. This type of content was, and still is, very appealing to the female audience. The singers Nicolini and Tofts are the most represented in this collection. Catherine Tofts, the first English prima donna, was cast in the title roles of Clayton’s *Arsinoe* and Bononcini’s *Camilla*, the first two English operas in an Italian style. A rival of Margherita de L’Epine, Tofts was at the height of her fame when these operas were produced. This accounts for the number of selections included in this volume that were sung by her.

Nicolini had arrived in London in 1708 and debuted there in *Pyrrhus and Demetrius*. He was very successful and popular and personally influential in the success of Italian opera in England. This was just the beginning of his career in London. Unlike the majority of opera collections for

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102 Hunter, *Opera and Song Books*, 154-5.
flute, which identify the singers of arias, the third book of *The Ladys Banquet* does not attribute arias to specific singers, but does name the operas from which the arias have been extracted.

**The Fourth Book (1716/17)**

A year or two after the re-issue of the Third Book of *The Ladys Banquet* in 1715, the Fourth Book appeared: *The 4th Book of the Ladys Entertainment or Banquet of Musick Being a Choice Collection of ye most Celebrated Aires & Duets in the Operas of Hydaspes & Almahide Curiously Set and fitted to the Harpsicord or Spinnet With their Symphonys introduc’d in a Compleat manner by Mr. Wm: Babell.* 104 William Charles Smith dates this volume around 1716-1717. 105 The Fourth Book, like the Third Book, is a compilation of aria transcriptions by William Babell. As Figure 7 shows, the operas featured are *Hydaspes*, *Almahide* and *Clotilda*. Around the same time as the Third and Fourth Books of *The Ladys Banquet* were printed, Babell’s *Suit of the most Celebrated Lessons* appeared. This was also reprinted in c.1730, seven years after Babell’s death, along with the Third and Fourth Books of *The Ladys Entertainment or Banquet of Musick*.

*Figure 7: Contents of The 4th Book of the Ladys Entertainment (c.1716/1717)*

- Overture of Hydaspes
- Evano Ogni in Hydaspes
- Mostro crudel in Hydaspes
- Bianca man in Hydaspes
- Per te sol in Almahide
- Un atto di in Almahide
- Al variar in Almahide
- Al Ombre in Hydaspes
- Vi fara in Hydaspes
- Il Peggio in Almahide
- Se credi in Hydaspes
- Ritorna Gia in Hydaspes

104 William Babell, *The 4th Book of the Ladys Entertainment or Banquet of Musick* (London: John Walsh and John Hare, c.1716-1717).

105 Smith, *Bibliography of Musical Works Published by John Walsh*, 145.
The opera *Hydaspes, or Idaspe fedele*, based on Francesco Mancini’s *G’l’amanti Generosi*, was first performed in London on 23 March 1710 at the Queen’s Theatre in the Haymarket. It was the first opera given in London to be sung entirely in Italian, and was a great success, being performed again in 1712. A prominent soloist in this work, Nicolini probably spearheaded the performances in London himself.\textsuperscript{106} Arias arranged from *Hydaspes* are: “Evano ogni,” “Mostro crudel,” “Bianca man,” “Al ombre” and “Vi fara,” sung by Nicolini; “Si credi,” “Ritorna Gia” and “Faro che,” sung by the Italian soprano Isabella Girardeau (fl.1709-1712); and “Io non voglio,” sung by Valentini.

*Almahide* was another pasticcio opera arranged by Heidegger, in three acts, with music by Giovanni Bononcini and Attilio Ariosti. It was first performed at the Queen’s Theatre in the Haymarket on 10 January 1710. *Almahide* was very popular for three seasons, and Walsh quickly published a set of “Favourite Songs” for voice and continuo after the premiere. The first revival of this work occurred in November 1711.\textsuperscript{107} *Almahide* arias in the Fourth Book of *The Ladys Banquet* consist of: “Per te sol,” sung by Margherita L’Epine; “Un atto di” and “Di Lusingara,” sung by Isabella Girardeau; and “Al variar” and “Il Peggio,” sung by Nicolini.\textsuperscript{108}

Nicolini and Girardeau are the most represented singers in this volume of *The Ladys Banquet*. Nicolini had been extremely popular for years at this point, and remained so

\textsuperscript{108} Hunter, *Opera and Song Books*, 181-2.
throughout his entire career. Isabella Girardeau only sang in six pasticcios in London, but apparently was very successful in *Almahide* and *Idaspe Fedele*.\(^{109}\)

This Fourth Book of *The Ladys Banquet* contains aria transcriptions from operas from earlier than the Third Book. It is quite possible that Babell wrote these pieces before the others, and Walsh asked for more works to publish after the success of the genre was realized with the prints of the Third Book, so Babell merely handed over some of his transcriptions from earlier operas. The pieces are approximately the same level of difficulty and are similar in arrangement to those of the Third Book.

**The Third Book Reissued (1720)**

On 29 November - 1 December 1720, the *Post Boy*\(^{110}\) advertised *The 3\(^{rd}\) Book of the Lady’s Banquet, containing great Variety of the most pleasant and airy Lessons for the Harpsichord or Spinnet now in use. Compos’d by several Authors*.\(^{111}\) This is the same third book of *The Lady’s Banquet* as the version that was printed in c.1733 as the third volume in the 1730s *Ladys Banquet* collection.\(^{112}\) It cost three shillings. See “The Third Book (c.1732)” for a table of contents.

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\(^{110}\) Smith, *Bibliography of Musical Works Published by John Walsh*, 167.

\(^{111}\) *The 3\(^{rd}\) Book of the Lady’s Banquet, containing a great Variety of the most pleasant and airy Lessons, etc.* (London: J. Walsh and J. Hare, 1720).

**The Lady’s Entertainment (c.1730)**

*The Lady’s Entertainment or Banquet of Musick being a Choice Collection of the Newest and most Airy Lessons for the Harpsichord or Spinnet Together with several Excellent Preludes Tocatas and the most favourite Song Tunes in the Opera’s...Note these Lessons are likewise proper for the Lute Harp or Organ by Mr. Ramondon.***

Published by John Walsh in c.1730, this volume is a reprint of the 1708 version of *The Ladys Entertainment*.

**The Second Book of The Ladys Entertainment (c.1730)**

*The 2nd Book of The Ladys Entertainment or Banquet of Musick being a Choice Collection of the Newest and most Airy Lessons for the Harpsicord or Spinnet Together with several Excellent Preludes Tocatas and the most favourite Song Tunes in the Opera’s...Note these Lessons are likewise proper for the Lute Harp or Organ by Mr. Ramondon.***

Similar to the first volume listed above, this is a reprint of the 1708 edition of *The Second Book of the Ladys Entertainment*.

**The First Book (1730)**

The second set of *The Ladys Banquet* collection was printed in the 1730s. It consists of six volumes, the third book being a repeat of the 1720 edition. The content of each book varies from the next, but all except one contain at least one opera aria transcription. The series exhibits the changes in popular music within the period of just five years, covering music of varying sorts: opera arias, dances from operas, solo harpsichord music, theatre dances, country dances, court dances, entr’acte dances performed by visiting French soloists, and Scots songs.

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113 *The Lady’s Entertainment or Banquet of Musick* (London: Walsh, c.1730).
114 *The 2nd Book of the Ladys Entertainment or Banquet of Musick* (London: John Walsh, c.1730).
The First Book was advertised in *Country Journal: or, The Craftsman* on 27 June 1730. It was published by John Walsh and Joseph Hare, and cost two shillings and sixpence. Its title, as well as its content was different from all previous volumes. *The Ladys Banquet First Book; Being a choice Collection of the newest & most Airy Lessons for the HARPSICORD or SPINNET; Together with several opera Aires, Minuets & Marches Compos’d by MR. HANDEL. Perform’d at Court, the Theatres, and Publick Entertainments: Being a most delightfull Collection, and proper for the Improvement of the Hand on the Harpsicord or Spinnet.*

A new addition to the title of *The Ladys Banquet* is “proper for the Improvement of the Hand on the Harpsicord or Spinnet.” This may suggest to the consumer that the music was useful for technical development, but the pieces do not progress in difficulty throughout the volume, nor do they target specific technical challenges. This was most likely just another ploy used by Walsh in order to sell more copies. There is only one opera aria transcription in this book of *The Ladys Banquet*, “Si caro” from *Admeto*. The majority of the music is from the dance repertoire, dances from operas by Handel, country-dances, and probably theatre dances as well. Some of these selections are printed from plates taken directly from *The Harpsichord Master*. See Figure 8.

**Figure 8: Contents of The Ladys Banquet First Book (1730)**

A Minuet by Mr Handel
A Minuet by Mr Handel
March in Iulius Caesar
March by Mr Handel
Minuet by Mr Handel
Minuet by Mr Handel
March in Richard the Ist
March in Floridant
Si caro in Admetus
Overture by Mr Iones [Symphony or Overture in Wagner and Abericock & Allegro]]

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116 *The Ladys Banquet First Book* (London: J. Walsh and J. Hare, 1730).
Quakers Dance
Dance of Sheperds
Iigg
Gavot
Iigg
Dance of Sheperds
Aire
Boree
Statue
Aire
Hornpipe
Iigg
Gavotte
A Country Dance
Aire
Newsteads Hornpipe
A Minuet [by Baron Kilmonseck]
A Minuet [in the opera of Narcissus]

The “Quakers Dance” was included in *The Second Book of the Compleat Country Dancing-Master* as “The Quakers Dance, Danc’d In the Play-House.” Some text is included along with the dancing instructions:

“Friends each with Sister thus in Order stand,
For sure the Godly may join Hand in Hand;
In Virtue’s Paths tread firm, as Oaks do grow,
But from all Sin, like Crabs, let’s backward go.

Join not with those who ha’n’t the Light within,
Who are in Darkness, and in deadly Sin;
But with thy holy Brethren join thy Might,
Who have, like us, the sanctified Light:

And tho’ we’ll not clap Hands, nor Congies make,
Yet we’ll nod Heads, and Hands we’ll friendly shake;
Which done; thus join’d in Love, once round we’ll go,
Next, ye walk up, and we’ll cast off below.

But as this Mirth does much my spirit move,
So I to thee thus testify my Love;

And least, O! Sister thou should’st take this ill,
The Spirit bears to thee the same good Will.”

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This is a poem to help the dancing students remember their steps!

Richard Jones (late seventeenth century –1744) was an English violinist and composer who began working with Drury Lane around 1723, becoming the leader of its orchestra in 1730. His overture from the pantomime The Miser, or Wagner and Abericock, included in this volume of The Ladys Banquet, is significant because it survives only in this keyboard reduction. Eighteen other tunes from the same work are also extant only in keyboard versions. It was first performed in London at Drury Lane on 30 December 1726, with choreography by John Thurmond (c. 1690-1754). This pantomime was revised and performed as Harlequin’s Triumph in 1727.119

Baron Kilmonseck is the Anglicized name of Johann Adolf, Baron von Kielmansegge (d.1718), who was Handel’s protector in Hanover. We know he organized concerts in England for George I, including the first performance of the Water Music on 17 July 1715, and that he arranged for Handel to accompany Francesco Geminiani (1687-1762) in a performance of some of his sonatas for the King in about 1714. This was Handel’s court debut in London.120 Kielmansegge was Geminiani’s first patron in London and Geminiani later dedicated his first set of sonatas to Kielmansegge in 1716. I cannot find any reference to the Baron having composed any music at all. It seems more probable that this “Minuet by Kilmanseck” was actually commissioned by and dedicated to Kielmansegge, rather than composed by the man himself; perhaps it is the work of Geminiani.

“A Minuet in Narcissus” is taken from Narcissus or Narciso, an opera by Domenico Scarlatti (1685-1757) that was adapted and performed in the first season of the Academy in

London at the King’s Theatre, on 30 May 1720. The original opera, *Amor d’un ombra e gelosia d’un aura*, was first performed in Rome on 15 January 1714.121

**The Second Book (1733)**

The *Daily Journal* on 25 May 1733122 advertised the following: *The Lady’s Banquet Second Book; Being a Choice Collection of the newest, & most Airy Lessons for the Harpsicord or Spinet, Compos’d by the most Eminent Masters. Together with several Minuets & Marches Perform’d at Court, the Theatres, & Publick Entertainments: Being a most delightfull Collection, and proper for the Improvement of the Hand on the Harpsicord or Spinet*.123

Two aria transcriptions appear at the end of this volume, “Lesperto nocheiro” and “No piu non bramo,” both from Bononcini’s *Astartus*. These arias are taken from plates used in Book Ten of *The Harpsichord Master* (1725). Except for these arias, the Second Book of the 1730s *The Ladys’s Banquet* is simply an anthology of dances. (See Figure 9) Only two of these dances are attributed to a composer, Francesco Geminiani. The rest of the contents of the Second Book are anonymous, although William C. Smith believes some of the pieces may be unidentified works of Handel.124 The first prelude in this volume is more difficult than the rest of the music, featuring substantial scalar passages and chordal writing. It may have been written by Handel.

**Figure 9: Contents of The Lady’s Banquet Second Book (1733)**

- Prelude
- Gavot
- Aire
- Minuet

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Giovanni Bononcini wrote *Astarto* for a production in Rome in January 1715. It was later revised for London and was premiered at the King’s Theatre on November 19, 1720. Unlike most operas revised and/or adapted for performance in London, this opera was rearranged by the composer himself. Bononcini chose *Astarto* as his debut opera in London. It was also the debut of the Italian alto castrato Francesco Bernardi, a.k.a. Senesino (d. by 1759). Senesino enjoyed the work so much that he instigated its first revival in London in 1734. According to Lowell Lindgren, the two most popular arias from this work were “L’esperto nocchiero” and “No più non bramo no,” the same two included in this volume of the collection.
Surprisingly, these arias were sung by the Italian soprano castrato Matteo Berselli (fl.1708-21), who played the character Nino, and not Senesino, who was singing the title role of *Astarto*.125

Regarding the two minuets attributed to Francesco Geminiani, he apparently wrote many minuets, with or without variations, so it is difficult to ascertain exactly which works these are, along with when and where they were most likely written.126

The Third Book (c.1733 or 1734)

*The Ladys Banquet 3rd Book Being a Choice Collection of the Newest & most Airy Lessons for the Harpsicord or Spinning 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*127 was first printed and advertised around 1720, so this is a reprint of that volume of music. There is no copy available to us today of the 1720 print, but it probably contained the same 54 selections.128 The price of the 1730s print is three shillings, compared to two shillings for the first edition of the First Book of *The Ladys Banquet*. The dates previously suggested for the Second and Third Book of the 1730s *Lady’s Banquet* collection are incorrect. The second was advertised in 1733, but the third is dated c.1732. It doesn’t make sense for the Third Book to be reissued before the second. So the Third Book is probably from later in 1733 or 1734. Its contents can be seen below in Figure 10.

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Figure 10: Contents of The Ladys Banquet 3rd Book (C. 1733 or 1734)

A Court Minuet (Mr. Lateur)
A Court Rigadoon (Mr. Lateur)
A Masquerade Minuet (Mr. Lateur)
A Masquerade Rigadoon (Mr. Lateur)
Pria che la doglia (Bononcini)
The Royal Guard’s March
On a bank of Flow’rs (Mr. Galliard)
A Minuet by Mr Vanbrughe
An Air by Mr Vanbrughe
The Sweedes Dance (at the new playhouse)
The Sweedish Woman’s Dance (at the new playhouse)
Clarinda’s an Exquisite Creature
A Masquerade Rigadoon
Remember Damon (you did tell)
The Dragoon’s March (Vanbrughe)
A Trumpet Minuet (Mr. Hendell)
The French Horn Minuet (Mr. Hendell)
The Friendship
The Prince and Princesses Minuet
The young Princesses Minuet
Minuet
Minuet
Minuet
Minuet (Radamisto)
Minuet (Handel)
Duke D’Aumont’s Minuet
Court Minuet
Song Tune
Song Tune
Song Tune
Minuet in the Beau demolish’d
Aire
Aire
Hornpipe
Hornpipe
Minuet
Minuet in Rinaldo
Jigg in Camilla Overture
Song in Pyrrhus
Aymable Vainquer
Gavot
Minuet
Jigg
Tunbridge Minuet
The Marlborough
Minuet Round O
The Royal Minuet
The Spanheim Minuet
Bath Minuet
Balloons Jigg
Du Ruels Jigg

Containing more musical selections than any other volume of *The Ladys Banquet*, the Third Book (c.1733 or 1734) features at least five composers and a wide variety of music, encompassing country dances, court dances, dance movements from operas, opera arias, and popular songs from eighteenth-century London. A number of selections were repeated from the Second Book of *The Ladys Banquet* (1706), including “Aymable Vanqueur,” “Tunbridge Minuet,” “The Marlborough,” “The Royal,” “The Spanheim,” “Bath Minuet” and “Balloons Jigg.” Another dance by Du Ruel was included in the Second Book, but not the “Du Ruels Jigg” that completes this volume.

The first four items in this book are attributed to a Mr. Lateur. It has been difficult to ascertain the identity of this mysterious composer. It is probably Thomas Dallam, Sieur de la Tour (c.1635-after 1720). He was born in England to a family of organ builders, but the family fled to Brittany in 1642. When his father, Robert Dallam, returned to England in 1660, Thomas or “Sieur de la Tour” stayed behind in Brittany to maintain the branch of the family organ business there. There is no record of Dallam having been a composer, but he lived in the right time frame to be the mystery “Mr. Lateur” in this volume of *The Ladys Banquet.*\(^{129}\)

I believe that “Pria che la doglia” is wrongly attributed to Conti in this volume of *The Ladys Banquet* and is really from Bononcini’s *Etearco*. First performed in Vienna in 1707,

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Etearco was revised for the London stage by Haym and premiered at the Queen’s Theatre on 10 January 1711. The original overture and 36 arias were retained in the revised version. Sigra Pilotta performed “Pria che la doglia from ye Opera of Hercules” on Saturday, 25 April 1713 in a benefit concert for Sigra Margherita (probably Marghertia L’Epine).

“The Royal Guards March” is a keyboard arrangement of a march from Handel’s Rinaldo, premiered at the Queen’s Theatre on 24 February 1711. This is followed by the song “On a Bank of Flow’rs,” a mildly erotic song with lyrics by Mr. Theobald, set to music by John Ernest Galliard (1666?-1687?-1747). A German composer and oboist, Galliard played in the Celle court orchestra until 1706 when it was disbanded, at which point he relocated to London to become a court musician to Prince George of Denmark, Queen Anne’s consort. In 1710 he became the organist at Somerset house, and worked for John Rich at Lincoln’s Inn Fields between 1717 and 1730. He composed music for full-length operas, masques and pantomimes. Some instrumental music exists as well, but nothing particularly written for the harpsichord.

The first record we have of his “On a Bank of Flow’rs” is in Elkanah Settle’s The Lady’s Triumph (1718). A dance was later choreographed to the same song, called “The Bashful Lover.” It was published in The Musical Miscellany, volume 1 of 6, published in 1729 by John Watts (1678-1763). Following the convention of the time, a version for recorder is included at the bottom of this song in The Musical Miscellany. It is transposed up a perfect fourth to D Minor, from the original key of G Minor. This type of comfortable arrangement is typical of recorder arrangements in eighteenth-century London.

Three items have been attributed to John Vanbrugh in this book: “A Minuet,” “An Aire” and “Dragoon’s March.” John Vanbrugh (1664-1726) was an English playwright and theatre manager. He was the one who obtained the financial backing to begin building the Queen’s Theatre in 1703. In 1705-6 he tried both semi-opera and full-length Italianate English sung opera, but both failed. He managed to obtain a monopoly on opera in 1707. He gave up in 1708 and transferred his licence to Owen Swiney. He later invested in The Royal Academy of Music in 1719, but otherwise occupied himself with architecture for the rest of his life. I cannot find any references to Vanbrugh being a composer, but I think it is likely that these three pieces of music were used in one or more of his plays, and so the music may have been attributed to him as a default if the actual composer was unknown.

A number of the dance tunes in this collection have more than one name. “The Sweedes Dance” was more commonly called “Come Jolly Bacchus,” and “Clarinda’s an Exquisite Creature” was also referred to as “A Song to the Prince’s Minuet” and is probably a minuet by Handel, from about 1710.134 I have already discussed these song-minuets in more detail in Chapter Two. Both of these songs are simple, catchy tunes that were reused for dance music, song settings, etc. In other words, this is very popular music that most people, musically educated or not, could have hummed or recognized easily.

“Remember Damon” is a song about an unfaithful lover. It was included in The Tea-Table Miscellany,135 and it uses the same tune as “The Irish Howl,” written in 1710 by John Vanbrugh and published in The Dancing Master in 1726, and in The Merry Mountebank in 1732. W.H. Gratton Flood considers “Remember Damon” or “The Irish Howl” a “pseudo-Irish” tune, and claims that it was used in The Beggar’s Opera premiered in London in 1728, so it is

134 Squire, Catalogue of Printed Music, 131.
quite possible that this song, and other music of a similar vein, came back into popularity at this time. That is, simple music to which a variety of lyrics of differing content can be easily added.\footnote{W.H. Grattan Flood, The Beggar’s Opera and Its Composers,” \textit{Music and Letters} volume 3, no. 4 (1922): 405.}

“The Friendship” is an English couples’ country-dance that was included in \textit{The Second Book of the Compleat Country Dancing-Master} in 1719.\footnote{\textit{The Second Book of the Compleat Country Dancing-Master} (London: Walsh and Hare, 1719), 375.} John Walsh first published it as “Friendship: Mr. Isaac’s New Dance for the Year 1715.” He may have re-used the engraving from 1715 for the 1719 publication.

Louis-Marie duc d’Aumont de Roche Baron (1667-1723), was the French \textit{ambassadore extraordinaire} to England for 1712, and held some of the very first masquerades in England at Somerset House in 1713. Presumably the “Duke D’Aumont’s Minuet” in this volume of \textit{The Ladys Banquet} was a dance performed at a masquerade or similar event he hosted during his time in London. English masquerades eventually became ticketed events and one had to be both in costume and in possession of a ticket in order to be admitted. Women of any status were allowed to attend these events without escorts, and could easily camouflage their age, class and general appearance with a mask and costume. Masquerades were notorious for sexual promiscuity and lasciviousness and imitated, to a certain extent, continental carnivals.\footnote{Terry Castle, “Eros and Liberty at the English Masquerade, 1710-90,” \textit{Eighteenth-Century Studies}, 17, no. 2 (1983-1984): 160.}

\textit{The Beau Demolish’d} premiered on 9 February 1715 at Lincoln’s Inn Fields. An anonymous work,\footnote{William J. Burling, \textit{A Checklist of New Plays and Entertainments on the London Stage, 1700-1737} (London: Associated University Presses, 1993), 57.} it was advertised as a “musical entertainment” and was never published, so it may have been performed as a part of a masque or a pasticcio.\footnote{Susan J. Owen, \textit{A Companion to Restoration Drama} (Oxford: Blackwell Publishers Ltd., 2001), 272.} Richard Leveridge is listed as the singer and composer of the music, so he is probably the author of the minuet contained in this Third Book of \textit{The Ladys Banquet} from the 1730s collection. It is also possible that this
minuet was composed by any prolific composer in or around London in the first decade of the eighteenth century and that it was merely included in this “musical entertainment” as either an instrumental number, or yet another song set to a pre-existing minuet.

The Fourth Book (c.1734)

At this point in the examination of the many volumes and re-issues of The Lady's Banquet collection, it is clear that social dancing, be it ballroom or country style, and simple songs were all the rage in London. It comes as no surprise then that this type of repertoire is most prominent in The Lady's Banquet Fourth Book; Being a Choice Collection of the newest, & most Airy Lessons for the Harpsicord or Spinnet. Compos'd by the most Eminent Masters. Together with several Minuets & Marches Perform'd at Court, the Theatres, & Publick Entertainment: Being a most delightfull Collection, and proper for the Improvement of the Hand on the Harpsicord or Spinnet.141

Figure 11: Contents of The Lady's Banquet Fourth Book (c. 1734)

Sgombra dell Anima in Siroe
Dimmi cara in Scipio
The King’s Arms
The Windmill Dance
Suiters of Sellkerke (1)
Mac Foset’s Farewell (2)
New way of wooing (3)
Soldier Lady (4)
The Berks of Abergelde (3)
Lady Terischen’s Rant (4)
Andrew Kerr (5)
Down the Burn Davie (6)
Sandy Laddy (7)
Walley Honey (8)
The Lads of Dunce (5)
A Trip to Lawndry (6)
Butter’d Pease (7)
Dusty Miller (8)
Highland Laddy (9)

Number Three (10)
Athol Brays (9)
The Lass of Levingstone (10)
Scornful Nancy (11)
Bessy Hagice (12)
New Perro (11)
London New March (12)
Runing Footman (13)
New Trumpet Minuet (14)
Irish Lamentation (13)
Princess Royal (14)
Huzza (15)
Role the Rumble Sawny (16)
Muirland Willie (17)
My ain kind Deary (18)
The Pump Roome (15)
Black Joak (16)
Blue Joak (17)
Bonny Lassi Take a Man (19)
The bonny Boat Man (20)
Wap at the Window (21)
The White Joak (18)
Sgr Parsons March (19)
Treban Morganough (20)
Fairly shot on Her (22)
Meillionen o Ferlon’y’dd (25)
Let’s shak her weall (24)
A trip to Pancrass (21)
The Hay makers (22)
Yellow Joke (22)
St James’s bason (25)
A trip to Shorts (26)
The Crafts-Man (27)
Royal Joak (28)
The Rising Sun (25)
Bourough Fair (26)
Pierrot (27)
Heathcot’s Horse Race (28)
Bredagad (29)
The Mittins dance (30)
Lashleys March (29)
A Trip to Islington (30)
An Air by Baron Kilmanseck
Mr Fairbanks Minuet
Mr Fairbanks Rigadoon
A significant portion of this book was reprinted from pre-existing material that would have already been on engraved plates, ready for printing. Pages 2 and 26 are from *The Harpsichord Master* Books VIII, X, XIII (1722-8) and pages 3-24 are from the plates of two printed collections of Country Dances and Marches.142

As shown in Figure 11, the Fourth Book begins with two transcriptions of arias from operas by Handel. The first, “Sgombra dell Anima,” is from *Siroe*, which premiered on 17 February 1728 at the King’s Theatre. The second is “Dimmi cara” from *Scipione*, which premiered two years earlier, on March 12, 1726 also at the King’s Theatre. After the two opera aria transcriptions, the Fourth Book of *The Ladys Banquet* becomes an anthology of Scottish dance tunes and songs. With several varying titles and spellings, identifying these items can be a thorny process.

“Suiters of Sellkerke” is most likely the same piece of music as “The Souters O’Selkirk,” which is an old song and dance tune from the Scots Border region, a slip-jig or an air in ¾ time. “Souters” is a Scotch term meaning shoemakers, and this song relates to the battle of Flodden Field.143 “New way of wooing,” is also called “The Young Lover, or New way of Wooing,” and is a seventeenth-century song to the tune of “A Zealous Lover, or a Fig for France.” It is also included in *Thirty New and Choice Country Dances Set for the Harpsichord or Spinett. The Dances Perform’d at Court and publick Entertainments, being a delightful and entertaining Collection*.144

144 *Thirty New and Choice Country Dances Set for the Harpsichord or Spinett. The Dances Perform’d at Court and publick Entertainments, being a delightful and entertaining Collection* (London: John Walsh, 1735).
“Soldier Lady” is probably a contemporary variant of “Soldier Laddy,” a song in an unpublished manuscript by Daniel Wright from around 1730. “Andrew Kerr” is also included in this document by Wright, and is a slip-jig, hornpipe and general dance tune. “The Berks of Abergelde” is a Scots tune that first appeared in Playford’s Dancing Master in 1690 as a simple Scotch ayre. It was later included in Playford’s Theater Musick “for the violin” in 1700. In that version, it ends in the different key.

“Down the Burn Davie” is a song included in Aria di Camera: being a Choice Collection of Scotch, Irish and Welsh Airs for the Violin and German Flute by the following Masters: Mr. Alex Urquahart of Edinburgh, Mr. Dermt. O’Connar of Limerick, Mr. Hugh Edwards of Carmarthen. “The Lads of Dunce” [Duns] is a double jig and dance tune included in at least two dance collections, The Gairdyn Manuscript: A Collection of Songs, Marches, Minuets, Sarabands, Country Dancez, etc. and Daniel Wright’s Aria di Camera of 1727. “A Trip to Islington” is yet another country dance from The Second Book of the Compleat Country Dancing-Master.


146 Ibid., 114.
147 Ibid., 42.
148 Aria di Camera: being a Choice Collection of Scotch, Irish and Welsh Airs for the Violin and German Flute by the following Masters: Mr. Alex Urquahart of Edinburgh, Mr. Dermt. O’Connar of Limerick, Mr. Hugh Edwards of Carmarthen (London: Daniel Wright et al., 1727).
149 The Gairdyn Manuscript: A Collection of Songs, Marches, Minuets, Sarabands, Country Dancez, etc. MS 3298 (1710-1735).
150 The Second Book of the Compleat Country Dancing-Master (London: John Walsh and Joseph Hare, 1719), 87.
“Blue Joak,” “White Joak,” “Fairly shot on Her,” “Let’s shak her weall,” “The Hay makers,”
“Yellow Joke” and “Lashleys March.”

Aside from Handel, the other composers mentioned in the Fourth Book of 1734 are
Baron Kilmanseck, whose musical activities I have already addressed in the discussion of the
First Book of the 1730s Ladys Banquet collection, and Mr. Fairbanks. Charles Fairbanks
(d.1729) was a dancer, choreographer and composer. The first record of Fairbank dancing in
public is at Lincoln’s Inn Fields on 28 April 1703. He went on to become a well-known dancer
and choreographer and frequently composed the music for dance movements within shows as
well. Fairbank no doubt composed the music for his Minuet and Rigadoon included in this
volume of The Ladys Banquet for a performance, but there is no way to know what show or
when. It is also likely that he did the choreography for the minuet and rigadoon as well.

I have yet to discover what the numbers included in parentheses throughout the Fourth
Book mean. They could refer to an order the selections might be performed in to create a solo
keyboard suite, or an order in which the dances should be performed.

The Fifth Book (1734)

On 23 August 1734, Country Journal: or, The Craftsman advertised The Ladys Banquet
Fifth Book; Being a Choice Collection of the newest & most Airy Lessons for the Harpsicord or
Spinnet: Together with several Opera Aires, minuets, & Marches Compos’d by Mr Handel.
Perform’d at Court, the Theatres, and Publick Entertainments: Being a most delightfull
Collection, and proper for the Improvement of the Hand on the Harpsicord or Spinnet. The
price of this volume was three shillings, and pages 16-30 were all re-used from volumes VIII, X,

151 Fleischmann, Sources of Irish Traditional Music.
152 Highfill, A Biographical Dictionary of Actors, volume 5, 137.
153 The Ladys Banquet Fifth Book (London: John Walsh, 1734).
XII, XIII of *The Harpsichord Master* (1722-8). Other items may also have been taken from that collection. As I will discuss the contents of the Fifth Book in detail in the Fourth Chapter, I include in this section the table of contents only. See Figure 12.

**Figure 12: Contents of The Ladys Banquet, Fifth Book (1734)**

- Capriccio pour le clavecin, op. 3, HWV 481 [Handel]
- Preludio ed Allegro pour le clavecin, op. 4, HWV 574 [Handel]
- Fantasie pour le clavecin, op. 5, HWV 490 [Handel]
- Sonata pour le clavecin, op.2, HWV 577 [Handel]
- Un lampo e la speranza, *Admeto* [Handel]
- Ascalta o filio, *Astyanax*
- Non è si vago, *Giulio Cesare* [Handel]
- [Vanne, segui’l] Oh my Treasure, *Floridante* [Handel]
- Cease fond Passion
- Non lo dirò, *Tolomeo* [Handel]
- Tiranni miei, *Tolomeo* [Handel]
- Minuet in Rodelinda [Handel]
- [Dove sei?] Favourite Song in Rodelinda [Handel]
- Con forza ascosa, *Vespasian*
- Tamo tanto, *Artaxerxes*
- Alexis
- Do not Ask me Charming Phillis
- Come let’s be Merry
- Per la Gloria, *Griselda* [Bononcini]
- Piu Benigno, *Coriolano* [Ariosti]
- Mio caro ben, *Astartus* [Bononcini]
- Sweet are the Charms
- The Tipling Philosophers [Richard Leveridge]
- Gavot by Vanbrughe
- Minuet in Mutius Scevola
- The Polish Minuet
- Minuet by Pepusch

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**The Sixth Book (1735)**

On the same day that the Fifth Book of *The Ladys Banquet* was advertised, the Sixth Book was also advertised. The *Country Journal: or, The Craftsman* promoted the Sixth Book on 23 August 1735, as *The Lady’s Banquet, Sixth Book. Being a Collection of all the Sarabands, Jiggs, Gavots, Minuets and Marches Perform’d in all the late Operas, compos’d by Mr. Handel. Set for the Violin or Harpsicord.*\(^{155}\) This volume contains solely dance transcriptions from *Terpsicore* (1734), *Il Pastor Fido* (1734), *Alcina* (1735), *Ariadne* (1734) and *Oreste* (1734). The contents are simply labelled with the types of dances and no specific attributions.\(^{156}\) See Figure 12. These are all operas by Handel that were performed over a period of two years, the latest and greatest music being performed in London at the time.

**Figure 13: Contents of The Lady’s Banquet, Sixth Book (1735)**

- Sarabande
- Gigue
- Air
- Air [flauti]
- Untitled [for flute and violin]
- Musette
- Menuet
- Untitled [dance]
- Minuet
- Gavotte
- Untitled [dance]
- Andante [keyboard]
- Untitled [dance]
- Gavotto
- Untitled [Chaconne]
- Sarabanda
- Gavot
- Gavotta
- Tambourine
- Menuet

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\(^{156}\) Smith, *Bibliography of Musical Works 1721-1766*, 203.
4 A Source Rich in Transcriptions: The Fifth Book of *The Ladys Banquet*

**Introduction**

Each volume of *The Ladys Banquet* or *The Lady’s Entertainment* exhibits the popular music of its time, exposing the changes in fashionable music from 1702 to 1735. A compilation of music by London’s eminent composers, both home-grown and foreign, each sequential volume of this collection demonstrates the evolution of trendy amateur music through fifteen volumes produced over three decades. One constant remains through all books of *The Ladys Banquet*: theatre music. From the works of William Croft in the 1702 issue, to the excerpts from Italian operas by Francesco Bartolomeo Conti and Alessandro Scarlatti in 1715, on to opera arias by Handel in 1735, each volume comprises music from the latest masques, pasticcios, or operas.

Adequately reflecting the times, the Fifth Book of *The Ladys Banquet* displays the pivotal nature of popular music in London; the music that was going out of style, Italian opera, and the newest entertainment, ballad opera. As with any other change or movement in the arts, there are always advocates of the past and of the future; those who prefer the known, comfortable music they have come to love, and those who are ready for a change. In this particular case, it was a dramatic change. Ballad operas are a call-back to the English masque, returning to primarily spoken text to drive the plot, and numerous songs scattered in the midst of the narrative, to reinforce the story and offer entertainment. London audiences were tiring of florid, complex figures performed in a foreign language, preferring simple, hummable tunes in English. However undemanding the music of the ballad opera was, this was of great advantage to the authors, as it resulted in the audience’s greater focus on the text, and not the music, which further served the comical, farcical nature of the play.
Even a number of the dances included in this volume are excerpted from stage music: a minuet from Handel’s *Rodelinda*, a minuet by Bononcini from *Mutius Scevola*, and a minuet by Pepusch that was probably first composed for an opera, and was later included in at least one ballad opera.

*The Ladys Banquet Fifth Book*, contains seven songs used in ballad operas, and twelve arias from operas produced in London. We can divide the contents of the Fifth Book of *The Ladys Banquet* into four categories: solo harpsichord music, popular song transcriptions, dances and opera aria transcriptions. In this chapter I will discuss each category in detail, providing vital information about the individual pieces in the Fifth Book, but particularly focusing on the aria arrangements of Handel’s music, complete with analysis and further discussion of central themes and reasons for inclusion in this collection.

**Solo Harpsichord Music**

The book begins with four pieces for solo keyboard that are not labelled: neither a title nor a composer is listed. Since the Fifth Book contains a number of transcriptions from Handel’s operas, my first assumption was that they are also the work of Handel, excerpted from the well-known harpsichord suites of 1720 and 1733. Upon closer examination, it became clear that these keyboard pieces are not from the suites at all, but that they are still the work of Handel. These pieces were first published by Gerhard Fredrik Witvogel (c.1669-1746) in Amsterdam in circa 1732, in the shape of maps, simply entitled *Pièces pour le Clavecin*. Another piece was published with them as well, totaling five. The four that were reproduced in the *Ladys Banquet* in circa 1734 are shown in Table 1.

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Table 1: Solo harpsichord music featured in the Fifth Book

<table>
<thead>
<tr>
<th>Title</th>
<th>Opus</th>
<th>HWV</th>
</tr>
</thead>
<tbody>
<tr>
<td>Capriccio pour le clavecin</td>
<td>3</td>
<td>481</td>
</tr>
<tr>
<td>Preludio ed Allegro pour le clavecin</td>
<td>4</td>
<td>574</td>
</tr>
<tr>
<td>Fantasie pour le clavecin</td>
<td>5</td>
<td>490</td>
</tr>
<tr>
<td>Sonata pour le clavecin</td>
<td>2</td>
<td>577</td>
</tr>
</tbody>
</table>

It seems odd that the fifth piece from *Pièces pour le clavecin*, “Prelude et chaconne avec LXII variations,” op. 1 (HWV 442), was not included along with the others from the Amsterdam publication. According to Anthony Hicks, the “Prelude” of the 1732 publication of this piece is actually an excerpt from a fantasia by William Babell.¹⁵⁸

The level of difficulty of the music contained in the Fifth Book of *The Ladys Banquet* is inconsistent. There is a great divide between the four pieces at the beginning of the volume and the pieces that follow; the solo harpsichord pieces are substantially more difficult than the aria transcriptions. Handel’s known keyboard works were all written before 1720, for educational purposes. He published them later, when he discovered that amateur players were interested in this music and he could profit from it. But the four pieces included in this volume were not published in England until they appeared in *The Ladys Banquet*, and they were not identified in this collection. No title, author or text of any kind is supplied. I assume that Walsh’s target audience for this collection never knew who composed this music. This is odd, because presumably Walsh would have stood to profit more by labeling the pieces as Handel’s work than by leaving them untitled. Nevertheless, Walsh must have had a good reason for including these solo pieces at the beginning of the Fifth Book of his successful collection. In fact, the

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relatively elevated level of difficulty of this music may have been such a reason. As discussed in the second chapter, ladies were encouraged to spend several hours a day practicing the harpsichord. This was not only to improve their playing and to reinforce self-discipline, but also just to keep them busy. If a young lady was constantly occupied with music, sewing and dancing, she had little time left to be flirting, daydreaming, shopping, and misbehaving. Of course the more difficult and compelling the music, the more attractive was the idea of playing it for hours on end.

**Popular Song Transcriptions and Ballad Operas**

Of all the Belles that tread the Stage,  
There’s none like pretty Polly  
And all the Musick of the Age,  
Except her Voice, is Folly.

Compar’d with her, how flat appears  
*Cuzzoni* or *Faustina*?  
And When she sings, I shut my Ears  
to warbling *Senesino*.  

An apt introduction to the ballad opera, this poem appeared on 13 April 1728 and shows the views of contemporary London audiences, comparing Polly Peachum of the *Beggar’s Opera* to Handel’s Italian singers. Some people, of modern times and of Handel’s generation, blamed the fall of the Royal Academy on the *Beggar’s Opera*. This great parody of Italian opera, by John Gay and John Pepusch, was premiered on 29 January 1728, and the collapse of the Royal Academy followed less than five months later. While no known animosity existed between Pepusch and Handel, the tastes of London audiences were definitely changing, and some believed this to be for the worse. As Ellen Harris states, “Regardless of what the intentions of

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Gay and Pepusch might have been, however, their ballad opera had a negative impact on the immediate fortunes of Italian opera in London. The *Beggar’s Opera* did not single-handedly cause the collapse of the Royal Academy, but it certainly contributed to its downfall.\(^\text{161}\)

After the advent of this first ballad opera, authors could easily imitate John Gay and transform their own plays into “operas” by the simple addition of traditional or popular melodies, rendering the collaboration with a composer unnecessary. Although referred to as “ballad” operas, these plays incorporated music from more than popular ballads, including operatic arias and movements from Italian concertos.\(^\text{162}\) The author needed only have a memory of trendy tunes to call upon, and to simply write down the title of said song above the new lyrics. Professional singers ceased to be obligatory as the actors performed the songs themselves. A number of these shows were performed outside of London, in centres like Windsor and Dublin, but all were published and sold in London, so available to the greater London public. It is also important to state that although the songs set to these popular tunes were sometimes similar in sentiment or affect to that of the original song, the texts were rarely connected with the initial lyrics in any way. Authors relied on audiences recognizing the tunes and being familiar with the original words as this served to heighten the farcical nature of the music. In the Fifth Book of *The Ladys Banquet*, John Walsh included seven pieces from this English tradition. See Table 2.

\(^{161}\) Ibid., xi.

Table 2: Popular song transcriptions and ballad operas

<table>
<thead>
<tr>
<th>Title</th>
<th>Number of Ballad Operas</th>
<th>Performance closest to publication</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Tipling Philosophers</td>
<td>7</td>
<td>April 1734</td>
</tr>
<tr>
<td>Sweet are the Charms</td>
<td>14</td>
<td>1734</td>
</tr>
<tr>
<td>Do not ask me</td>
<td>8</td>
<td>April 1734</td>
</tr>
<tr>
<td>Alexis</td>
<td>4</td>
<td>27 August 1734</td>
</tr>
<tr>
<td>Cease fond Passion</td>
<td>N/A</td>
<td>N/A</td>
</tr>
<tr>
<td>Come let’s be merry</td>
<td>7</td>
<td>1735</td>
</tr>
<tr>
<td>The Polish Minuet</td>
<td>4</td>
<td>1733</td>
</tr>
</tbody>
</table>

“The Tipling Philosophers” first appeared in 1710 as a poem in the monthly periodical, *London Spy*, produced by Edward (Ned) Ward (1667-1751). It was later set to music and sung by Richard Leveridge (1670-1758) and first performed at one of Christopher Rich’s benefits at Lincoln’s Inn Fields on 19 March 1720. Playwrights used “Tipling Philosophers” or as it is commonly titled, “Diogenes surly and proud” in at least seven ballad operas, the last of which was performed in April 1734, just months before *Country-Journal: or, The Craftsman* advertised *The Ladys Banquet Fifth Book*, on 23 August 1734. See Table 3.

Table 3: “Tipling Philosophers” in ballad operas

<table>
<thead>
<tr>
<th>First Line</th>
<th>Work</th>
<th>Author</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love and Reason are always a jarring</td>
<td><em>The Village Opera</em></td>
<td>Charles Johnson (1679-1748)</td>
<td>6 February 1729</td>
</tr>
<tr>
<td>Our Children for Blessings were meant</td>
<td><em>The Lover’s Opera</em></td>
<td>William Rufus Chetwood (d.1766)</td>
<td>14 May 1729</td>
</tr>
<tr>
<td>Tis Int’rest that governs Mankind</td>
<td><em>The Beggars Wedding</em></td>
<td>Charles Coffey (d.1745)</td>
<td>29 May 1729</td>
</tr>
<tr>
<td>Whoever on Lawyers would spend</td>
<td><em>The Cobler of Preston</em></td>
<td>Charles Johnson</td>
<td>March 1732</td>
</tr>
<tr>
<td>Religion’s a politick Law</td>
<td><em>The Honest Electors; or, The Courtiers Sent Back with Their Bribes</em></td>
<td>1733</td>
<td></td>
</tr>
</tbody>
</table>

163 Information for Table 3 procured from *Ballad Operas Online*, [http://www.odl.ox.ac.uk/balladoperas](http://www.odl.ox.ac.uk/balladoperas) (Accessed January 10, 2011).
This witty drinking song implies that drinking makes philosophers of us all. Intelligence is amplified, creativity is inspired, and cares are lost. The last line reveals that it is not merely philosophers who are encouraged, but the poet’s wit and the king’s confidence, and so, it is appropriate for any seeking inspirational help.

Barton Booth provided a much more serious text for “Sweet are the Charms.” It was perhaps deemed more appropriate for ladies than the drinking song that precedes it. Like so many other popular English tunes, authors re-used this song in multiple theatrical works, just labeling the music as “Sweet are the Charms” so that actors would recognize the tune and simply adding new text beneath it. Several dramatists included this tune in no fewer than fifteen ballad operas between 1728 and 1739, all with a new text to suit the plot development at the point it was sung. See Table 4. It was also published in The Musical Miscellany, volume 2 in 1729, along with a version for recorder. The Fortunate Prince; or, Marriage at Last, published by T. Webb in 1734 included a version of “Sweet are the Charms,” with new text, “The pleasing Transports that I bear.” That would have been the latest published instance of the song before its inclusion in The Ladys Banquet.

Table 4: “Sweet are the Charms” in ballad operas164

<table>
<thead>
<tr>
<th>First Line</th>
<th>Work</th>
<th>Author</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>How weak are the vile Arts of Men</td>
<td>The Quaker’s Opera</td>
<td>Thomas Walker (1698-1744)</td>
<td>24 August 1728</td>
</tr>
<tr>
<td>Oh! Tell us, Cupid, Heav’nly Boy</td>
<td>The Village Opera</td>
<td>Charles Johnson (1679-1748)</td>
<td>6 February 1729</td>
</tr>
<tr>
<td>Oh! Tell us, Cupid, Heav’nly Boy</td>
<td>The Chamber-Maid</td>
<td>Edward Phillips (fl. 1730-1740)</td>
<td>10 February 1730</td>
</tr>
</tbody>
</table>

Four or more playwrights employed “Do not Ask me Charming Phillis” in eight ballad operas between 1730 and 1742. “The Lottery of Marriage” from *The Wedding; or, The Country House-Wife* was sung to the tune of “Do not ask me” in April 1734, just months before the next book of *The Lady's Banquet* was advertised. 165 See Table 5 below for the other relevant dates.

Table 5: “Do not ask me” in ballad operas 166

<table>
<thead>
<tr>
<th>First Line</th>
<th>Work</th>
<th>Author</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thus like happy Turtles cooing</td>
<td><em>The Female Parson; or, Beau in the Sudds</em></td>
<td>Charles Coffey (d. 1745)</td>
<td>27 April 1730</td>
</tr>
<tr>
<td>A Woman’s Ware, like China</td>
<td><em>The Grub-Street Opera</em></td>
<td>Henry Fielding (1704-1754)</td>
<td>1731</td>
</tr>
<tr>
<td>A Woman’s Ware, like China</td>
<td><em>The Welsh Opera; or, The Grey Mare the Better Horse</em></td>
<td>Henry Fielding</td>
<td>22 April 1731</td>
</tr>
<tr>
<td>What delicate Speeches expressing</td>
<td><em>The Footman</em></td>
<td>John Maxwell (fl. 1740-1761)</td>
<td>1739</td>
</tr>
</tbody>
</table>

166 Ibid. (Accessed January 8, 2011).
Should the Boy neglect his Duty *The Rape of Helen* John Breval (1680?-1738) 19 May 1733

The Lottery of Marriage *The Wedding; or, The Country House-Wife* April 1734

When a Woman lies expiring *Eurydice* Henry Fielding 19 February 1737

Of cunning never boast, Sir *Love at First Sight; or, The Wit of a Woman* Joseph Yarrow (fl. 1736-c.1748) 1742

I believe the next piece in the Fifth Book, “Alexis,” is a transcription of “Alexis Shun’d his Fellow Swains” by Mr. Gouge, first published as a single song sheet in about 1720. “Alexis Shun’d” appeared in four ballad operas in the 1730s, three of which were performed before John Walsh published the Fifth Book of *The Ladys Banquet*. The last of those was published a year before the Fifth Book, so it is not as closely connected to memory as that of the other songs previously discussed. See Table 6.

Table 6: “Alexis Shun’d in ballad operas”

<table>
<thead>
<tr>
<th>First Line</th>
<th>Work</th>
<th>Author</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>How vain the power of Musick’s Charms</td>
<td><em>Bay’s Opera</em></td>
<td>Gabriel Odingsell (1690-1734)</td>
<td>30 March 1730</td>
</tr>
<tr>
<td>A thousand Rivals round me strove</td>
<td><em>The Fasionable Lady; or, Harlequin’s Opera</em></td>
<td>James Ralph (d. 1762)</td>
<td>2 April 1730</td>
</tr>
<tr>
<td>A Prude, my Dear, ’s a formal Elf</td>
<td><em>The Stage-Mutineers; or, A Play-House to be Lett</em></td>
<td>Edward Phillips (fl. 1730-1740)</td>
<td>27 August 1733</td>
</tr>
<tr>
<td>A Prude, my Dear, ’s a formal Elf</td>
<td><em>The Rival Theatres; or, A Play-House to be Lett</em></td>
<td>George Stayley (1727-1779?)</td>
<td>1737</td>
</tr>
</tbody>
</table>

“Come let’s be merry” is also referred to as “Let’s be merry, fill your glasses” or “Let’s be jovial, fill your glasses.” Its purpose remains the same in every ballad opera it appears in; it is always used as a drinking song, no matter what text is set to it. See Table 7. Its inclusion in this collection, along with “The Tipling Philosophers” is puzzling as it seems unlikely that drinking songs were not censored by guardians of young women. But perhaps the benefits of increased

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self-discipline, moral edification and disposal of free time from practicing these songs outweighed the possible exposure to crude content.

Table 7: “Come let’s be merry” in ballad operas

<table>
<thead>
<tr>
<th>First Line</th>
<th>Work</th>
<th>Author</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Why shou’d Sorrow discompose us</td>
<td><em>The Beggar’s Wedding</em></td>
<td>Charles Coffey (d. 1745)</td>
<td>29 May 1729</td>
</tr>
<tr>
<td>Why shou’d Sorrow discompose us</td>
<td><em>Phebe; or, The Beggars Wedding</em></td>
<td>Charles Coffey</td>
<td>13 June 1729</td>
</tr>
<tr>
<td>Come brave Boys, forget the Ocean</td>
<td><em>The Fashionable Lady; or, Harlequin’s Opera</em></td>
<td>Ralph James (d.1762)</td>
<td>2 April 1730</td>
</tr>
<tr>
<td>Come let’s be merry, drink Sack and Sherry</td>
<td><em>The Sailor’s Opera; or, A Trip to Jamaica</em></td>
<td></td>
<td>12 May 1731</td>
</tr>
<tr>
<td>Never frown, be brisk and jolly</td>
<td><em>The Court Legacy</em></td>
<td>Atalia</td>
<td>November 1733</td>
</tr>
<tr>
<td>Never frown, be brisk and jolly</td>
<td><em>The Ladies of the Palace; or, The New-Court Legacy</em></td>
<td></td>
<td>1735</td>
</tr>
<tr>
<td>Ducks and Hens, and sumptuous Living</td>
<td><em>The Disappointed Gallant; or, Buckram in Amour</em></td>
<td>Adam Thomson</td>
<td>1738</td>
</tr>
</tbody>
</table>

“Cease fond Passion” first appeared in single song sheet folio format in London in 1723. It is actually the first line of text in the song “Beauty Slighted,” which is based on a minuet featured in John Rich’s pantomime *The Magician* or *Harlequin Director*. Anthony Aston probably set the lyrics and performed the song in the 1721 premiere of the pantomime. I cannot locate this song in ballad operas, so it most likely continued its life as a single sheet song after 1723.

The “Polish Minuet” first became popular in 1720 and managed to maintain its status for at least fifteen years. It is an English song authentically attributed to Handel (HWV 228.5), and set to a minuet. We do not know who provided the text, but it became successful as “Miss Kitty Grevil’s Delight: Charming is your shape and air.” First published in circa 1720 in single sheet format, a second copy was published as “A song sung by M’ Ray at the Theatre Royal” in both

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168 Ibid.
1720 and c. 1730, “Charming is your shape and air” was also included in *The Monthly Mask of vocal musick; or the new-est songs made for the theatre’s & other ocations* in November 1720 and later in Walsh’s *A choice collection of English songs* (no. 17) in 1731. It was additionally featured in four ballad operas. See Table 8.

Table 8: “Polish Minuet” in ballad operas\(^{170}\)

<table>
<thead>
<tr>
<th>First Line</th>
<th>Work</th>
<th>Author</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wounded by the scornful Fair</td>
<td><em>Sylvia; or, the Country Burial</em></td>
<td>George Lillo (1693-1739)</td>
<td>10 November 1730</td>
</tr>
<tr>
<td>Did our sighing Lovers know</td>
<td><em>The Jovial Crew</em></td>
<td></td>
<td>5 April 1731</td>
</tr>
<tr>
<td>Who can see the charming Fair</td>
<td><em>The Fox Uncas’d; or, Robin’s Art of Money-Catching</em></td>
<td></td>
<td>1733</td>
</tr>
<tr>
<td>Who can see the charming Fair</td>
<td><em>The Wanton Countess; or, Ten Thousand Pounds for a Pregnancy</em></td>
<td>Mortimer (fl. 1733)</td>
<td>1733?</td>
</tr>
</tbody>
</table>

**Dances**

In 1730s London it was not uncommon for instrumental minuets to be transformed into songs by the simple addition of an English text, and the reduction of the orchestral part to merely melody and continuo accompaniment.\(^{171}\) English ladies were still learning to dance minuets at home in this time period, so playing the dances on the harpsichord would no doubt help to reinforce important rhythms and dance steps. One of the minuets has a corresponding song and has already been discussed, “The Polish Minuet,” by Handel. Naturally, this causes one to wonder if the remaining dance movements in this collection were also excerpted and transcribed from works for the stage. Aside from one gavotte, all are minuets. See Table 9.


\(^{171}\) For example: Bacchus one Day gayly striding. *Words to a Favourite Minuet of Mr. Handells* by Mr. P[hillip]s (John Walsh, 1730?). John Walsh published at least eight songs set to minuets between c.1715 and 1725. Each song was printed separately and it is mentioned in the titles that they are set to minuets by Handel. Further research would no doubt discover several more of such pieces that are not clearly labelled as minuets.
Table 9: Dances in the Fifth Book

<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minuet in Rodelinda (Handel)</td>
</tr>
<tr>
<td>Minuet in Mutius Scevola (Bononcini)</td>
</tr>
<tr>
<td>Meneut by Sig Bitti</td>
</tr>
<tr>
<td>Minuet by Pepusch</td>
</tr>
<tr>
<td>Gavot by Vanbrughe</td>
</tr>
</tbody>
</table>

The melody of the “Menuet in Rodelinda,” is derived from the final movement of the opening instrumental music to Handel’s opera. The style of transcription from orchestral texture to simple keyboard piece may be viewed as typical for the Fifth Book of The Lady's Banquet. The original key of C Major is retained, as is the da capo structure; however, while the repeat of the first section is fully written out in the original orchestral version, it is represented only by a da capo indication in the keyboard transcription. Perhaps the most noticeable feature of the transcription is its radical simplification of texture. While the single line of the violin and oboe part is taken by the right hand and the bass by the left, the viola line is entirely omitted.

Changes in rhythm and articulation reflect the keyboard idiom. The frequent slurring in the orchestral score is omitted and pairs of sixteenth notes are frequently notated as a dotted sixteenth note followed by a thirty-second note, essentially notating the practice of playing notes inégaless. The transcriber has omitted many of the embellishments of the original, leaving only one trill and two appoggiaturas. This seems like the ideal solution, both for beginners and for more advanced players who could improvise ornaments on their own.

“Minuet in Mutius Scevola” is obviously a transcription of a minuet excerpted from Muzio Scevola which was premiered in London on 15 April 1721. Filippo Amadei (Mattei),
Bononcini and Handel each composed an act of the opera and an accompanying overture as it was designed to be a competition between the three celebrated composers. The opera ran for only ten shows in 1721 and was revived just once the following year for three nights, beginning on 7 December 1722. It is safe to assume that this music still continued to be popular after 1722, and must have been published in keyboard collections, or set as a song in order to remain popular enough to be included in the Fifth Book of *The Ladys Banquet* over a decade later. The minuet is included in full score in *The Most Favourite Songs in Muzio Scaevola Compos’d by Three Famous Masters*, published by Richard Meares in 1722. This collection includes one of the overtures, which has a minuet as the third movement. It is in three parts (violin, viola, bass), in G Minor, but it does not indicate a composer. According to Charles Burney, Bononcini borrowed his own music from *Thomyris* when composing his overture for *Muzio Scevola*.  

Upon examination it is clear that the overture and minuet included in *The Ladys Banquet* are in fact copied from *Thomyris*, and thus the work of Bononcini.

Martino Bitti (1655/6-1743) was a Florentine violinist and composer who was the principal court violinist for the Grand Duke Cosimo III of Tuscany. He performed in several operas and private events arranged by Prince Ferdinando de’Medici, and later played for oratorio performances in Florence. He retired in 1726 but continued to receive a salary until his death in 1743. Bitti was most likely better known as a violinist than as a composer, and his music is of mediocre quality.  

Although no keyboard works have been attributed to Bitti, he did write arias for a number of operas and oratorios, and several violin sonatas and concertos. Upon consideration of the treble-dominated, sixteenth-note heavy, violinistic structure of this minuet it is most likely an arrangement from one of the violin pieces.

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Most likely excerpted from an opera, “Minuet by Pepusch” may have been featured in John Brevall’s ballad opera The Rape of Helen. “Streams that run to the Ocean” is listed as being sung to the tune of “Dr. Pepush’s Minuet in Orestes.” This might refer to Lewis Theobald’s Orestes of 1731. The published libretto of this work does contain lyrics for a song “to be sung to a minuet” and we know that Pepusch set Theobald’s work to music at least once, in the case of “Kindly Fate at last release me,” a cantata published in 1720. So it is quite possible that this is the minuet included in The Ladys Banquet.

George Vanbrugh (Vanbrughe) was an English bass and composer, who flourished in the eighteenth century. He was employed by the Duke of Chandos at Cannons for some time, a post formerly held by Handel. His music is predominantly contained in three volumes: Modern Harmony or a Desire to Please which was published in London in 1720, and Mirth and Harmony, a two volume collection published in 1730 and 1732 respectively, both in London. Each of these volumes contains an Italianate cantata and several songs, along with some purely instrumental music, including a sonata for recorder, a violin sonata and a set of lessons for the harpsichord. The lessons consist of a single suite in G Minor, with a prelude and five dance movements.

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176 Malcolm Boyd and H. Diack Johnstone. "Vanbrugh, George." In Grove Music Online. Oxford Music Online, http://www.oxfordmusiconline.com.myaccess.library.utoronto.ca/subscriber/article/grove/music/28972 (accessed March 4, 2010). It is possible that this Gavot is a piece of that suite, but it seems somewhat doubtful, as the Gavot is in C Major. Perhaps this Gavot was transcribed from the flute sonata or the violin sonata.
Opera Aria Transcriptions

The “Favourite Airs” of London ladies were songs sung by lovesick male protagonists about hope, fidelity, and self-sacrifice, all subjects deemed appropriate for women of this time period. In *Women Writing Music in Late Eighteenth-Century England*, Leslie Ritchie includes arias about romantic love in the category of *Caritas*, along with Christian ideals of charity and piety. Lyrics written by eighteenth-century English women predominantly belong to this category. Clearly if a subject was considered appropriate for a lady to write about, there would be no opposition to her being exposed to similar lyrics written by others. Ritchie describes *The Ladies Evening Book of Pleasure, or Musical Entertainment* (c. 1740) as a “collection of love songs meant to either cheer a lady up or to indulge her lovesick melancholy by means of musical pleasure.”177 This theme of love is obvious in the song and aria transcriptions included in the Fifth Book of *The Ladys Banquet*.

There are twelve aria transcriptions in the Fifth Book of *The Ladys Banquet*. Exactly half of these are from operas by Handel: *Floridante* (1721), *Guilio Cesare* (1724), *Rodelinda* (1725), *Admeto* (1727) and *Tolomeo* (1728). The other six transcriptions are from operas by contemporaries of Handel. See Table 10.

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<table>
<thead>
<tr>
<th>Opera</th>
<th>Composer</th>
<th>Premiere</th>
<th>Revivals</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Astarto</em></td>
<td>Bononcini</td>
<td>Rome, 1715</td>
<td>London, 19 November 1720</td>
</tr>
<tr>
<td><em>Griselda</em></td>
<td>Bononcini</td>
<td>Milan, 26 Dec 1718</td>
<td>London, 22 Feb 1722, 22 May 1733</td>
</tr>
<tr>
<td><em>Coriolano</em></td>
<td>Ariosti</td>
<td>London, 1723</td>
<td>London, March 1724</td>
</tr>
<tr>
<td><em>Vespasian</em></td>
<td>Ariosti</td>
<td>London, 14 Jan 1724</td>
<td>Brunswick, 1732 (translated into German)</td>
</tr>
<tr>
<td><em>Artaserse</em></td>
<td>Ariosti</td>
<td>London, 1 Dec 1724</td>
<td>London, 27 Oct 1734 (some arias included in a pasticcio)</td>
</tr>
<tr>
<td><em>Astyanax</em></td>
<td>Bononcini</td>
<td>London, 6 May, 1727</td>
<td></td>
</tr>
</tbody>
</table>

*Astyanax* or *Astianatte* is the product of collaboration between Bononcini and Haym. The libretto is based on Salvi’s libretto that Leo and Vinci employed for productions in 1725 and 1726 in Naples and Venice. Salvi’s libretto is based on Racine’s *Andromaque* of 1667. The title character, son of Hector and Andromache, is, unusually, a silent role. It was prophesized that he would restore Troy after the fall of the city, so he was thrown from the walls of the city, to his death by two Greeks. In Haym’s version, Andromache and Astyanax are at the court of Pyrrhus, who is in love with Andromache. Pyrrhus is supposed to marry Hermione, who is in love with Orestes, who calls for the death of Astyanax so that he will not avenge his father and restore the city of Troy. Pyrrhus agrees to the request, but halts the execution after Andromache appeals to him. Then Hermione convinces Orestes to attack Pyrrhus, who is wounded. After Orestes is captured, his friend Pylades abducts Astyanax with the intent to kill him. Luckily Astyanax is rescued yet again. In Haym’s version he does not die.

*Astianatte* premiered in the midst of the climax of the rivalry between Francesca Cuzzoni and Faustina Bordoni, who had been playing roles opposite (or against) each other.
since May 1726. Cuzzoni was Andromache, mother of Astyanax and Bordoni was Hermione, an enemy of Andromache in the plot. The premiere of the opera was actually postponed for two weeks due to the singers having various indispositions. It must be noted that this rivalry was more amongst the members of the audience representing each woman, than between the singers themselves. The noise levels were obnoxious, and the third act up to the final chorus had to be omitted in one performance. ¹⁷⁸

The score of this opera does not survive, but thirteen of the thirty-two arias are still extant. One such aria is “Ascolta o figlio quell-augellino,” a simple da capo minuet written in two parts, which is sung by Andromache to her son Astyanax after he is rescued in Act 3. See the keyboard transcription in Figure 14.

Ascolta o Figlio
Quell-augellino
Che sopra quel pino
Cantando va.
Si lieto canta,
Perché sí vanta
rejoice;
D’avér ricovrata
La sua libertà.
E tu discioltó
Dalle canteen
Dolce mio bene
Vieni
Godì
La libertà.

List, you little son of mine,
How that little Warbler strays,
O’er the Branches of that Pine
Chaunting its melodious Lays.
Thus it lifts its tuneful Voice,
Thus does wanton, thus
Because transported ‘tis to see
It self restor’d to Liberty.
So then, again,
Freed from thy Chain,
Come dearest Treasure,
Take thy Pleasure;
And, O, be
O’erjoy’ed with Liberty. ¹⁷⁹

On 14 January 1724, a new opera, the product of the efforts of Attilio Ariosti and Nicola Francesco Haym, premiered at the King’s Theatre. Haym based his work on Giulio Cesare Corradi’s libretto of the same name, and later signed the dedication before the work was published under Corradi’s name. *Vespasiano*, or *Vespasian* is the story that revolves around Vespasian’s sons, Titus and Domitian. Domitian tries to usurp the throne from their father and steal Titus’ wife, Arrencina, while Titus is busy gallivanting around with his new love-interest, Gesilla. In Act I, scene v, Gesilla, sung by Anastasia Robinson, is peacefully sleeping in her tent when Titus, played by Senesino, arrives and awakens her. They exchange gestures of love, but are soon alerted by the sound of a trumpet. Titus sings:

Con forza ascosa
Ne’raggi sui
La mia vezzosa
Rappimi in se.
E da che tanto
Rapito Io su,
Non so dir quanto
Perdei di me.  \(^{180}\)

With hidden strength
In the rays shining on
My charming one
She enraptures me.
And, so much,
I enrapture her.
I cannot say how much of me
I have lost.

“Con forza ascosa” is composed in the form of a minuet that is first introduced by just violins and flutes, with no bass accompaniment. After the ritornello is played, the singer and basso continuo enter in the ninth measure, and the flutes double the melody up an octave, essentially repeating their part in the ritornello. The original version of this aria is harmonically simple, featuring few accidentals, and is devoid of ornaments and any markings to indicate tempo or character. The keyboard transcription is transposed from F Major to D Major, is scattered with basic embellishments and omits a reprise of the final sixteen bars, which is included in the original printed score of 1724. See Figure 15.

Unfortunately the recitatives from this opera have been lost. Lowell Lindgren describes the arias as “syllabically set dance-like tunes of a gentle, languishing, pre-classical character” which does not suit all of the characters and the situations they face in the plot. The uninspiring effect of some arias may account for the audience’s indifferent reaction, after having witnessed the more successful Coriolano just the year before.\(^\text{181}\)

After the cold reception of *Vespasian*, Ariosti quickly regained audience favour with his next opera, *Artaserse* on 1 December 1724. *Artaserse* received more than six performances, which renders it the most successful of Ariosti’s later operas.\(^{182}\) Only seven arias from *Artaserse* survive, published by John Walsh in 1724 as *The Favourite Songs in Opera Call’d Artaxerxes*.

Similar to *Vespasian*, *Artaserse* is the story of a father trying to keep control over his sons. Artaserse, the king of Persia has several children with both his wife and his lovers, but all sons born unlawfully are supposed to be destroyed. Agamira is his favourite lover and he promises to marry her when his wife dies. Agamira has a son, Dario, and chooses to save him by secretly sending him to be brought up in Athens under the name Cleomene. He later becomes an Athenian general, and assigned to assist Cyrus, king of the Medes, in battle against his father. Cyrus is killed, and his wife, Aspasia (Darius’s love) is captured by Artaserse and pursued by his sons, Idapse and Spiridate. As a captive princess, she is married to the eldest son as part of a peace bargain. With the war over and his wife dead, Artaserse does not keep his promise to Agamira, and rejects her love instead of marrying her. In Act 3, scene iii, Idapse and Aspasia are discussing the struggle between Idaspe and his brother, Spiridate, to win her over. Aspasia prefers Idaspe, and at the end of the act Idapse sings:

\[
\begin{align*}
T’amo tanto o mio tesoro \\
\text{So dear I love thee, O my Treasure,} \\
\text{Che più amarti il cor non fa.} \\
\text{No Heart can e’er more warmly burn;} \\
\text{Volgi un guardo al mio Martoro} \\
\text{O I could pass thro’ Death with Pleasure,} \\
\text{Ed avrai di me pietà.} \\
\text{If one pitying Eye you turn.}\end{align*}^{183}
\]


I have been unable to consult the score of “T’amo tanto” in Walsh’s *Favourite Songs*, but we can see from the keyboard arrangement (Figure 16) that it is a sweet, wistful song in a broad, slow tempo, speaking of love and self-sacrifice. Considering the structure and part-writing of the transcription, the original aria was probably scored for two violins and bass, and most likely contained fewer ornaments than the harpsichord transcription.

The later popularity of the aria “T’amo tanto” and its subsequent inclusion in the Fifth Book of *The Ladys Banquet* may have resulted from its revival in a pasticcio of *Artaserse* on 27 October 1734. This performance was a patchwork of arias by various composers such as Attilio Ariosti, Nicola Porpora (1686-1768), Riccardo Broschi (c.1698-1756) and Johann Adolph Hasse (1699-1783). Under the direction of Porpora, Farinelli made his debut in London in this version of *Artaserse*, singing alongside Senesino and Cuzzoni. He performed a set of arias from Hasse’s *Artaserse* which he had sung in Venice four years earlier. The pasticcio *Artaserse* proved to be a lucrative production, and was performed 40 times in three years, thanks in part to its exceptional cast.  

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An essential cast member of any opera during this period, Senesino must have been quite influential in the opera world of London, especially considering the number of instances in which he instigated revivals of works. Of course most of these works featured Senesino himself in a title role, but in the case of Bononcini’s *Griselda* it is possible that he just enjoyed the opera itself. Set to a libretto by Rolli, based on the setting by Bononcini’s brother, Antonio Maria in 1718, after Zeno’s libretto of 1701, *Griselda* premiered at the King’s Theatre in London on 22 February 1722. Another wildly popular opera, it ran for four months, for a total of sixteen performances. Anastasia Robinson played the role of Griselda, while Senesino was Gaultiero. Senesino must have thoroughly enjoyed the experience, as he presumably convinced Handel and Heidegger to revive the opera on 22 May 1733.\(^{185}\) John Walsh issued *Griselda for a flute* in 1722 for the price of two shillings. “Per la Gloria,” the recorder adaptation, is in the same key as the keyboard version in *The Ladys Banquet*.\(^{186}\) See Figure 17 for the harpsichord transcription.

The story of Griselda was set by at least fifteen composers during the eighteenth century. Audiences must have loved the plot, despite its immense complexity. Griselda is the peasant wife of King Gualtiero. Gualtiero is concerned about Griselda being accepted by his countrymen because of her low birth, so he puts her through a series of trials. The first three trials are combined. Gualtiero tells Griselda that their long-lost daughter has been killed at his request; he reveals that he intends to take another wife, and banishes her from court. His feigned wife is actually the same long-lost daughter, Almirena, who he claims he had murdered, and she is in love with Ernesto. While she is fleeing to the countryside, Griselda is followed by Rambaldo who threatens he will kill her son if she refuses to marry him. Eventually Griselda is permitted

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\(^{186}\) Giovanni Bononcini, *Griselda for a Flute* (London: John Walsh, 1722).
to return to court to become a servant to Gualtiero’s future wife, Almirena. While there, Gualtiero orders her to marry Rambaldo, and again, she refuses. This is the final stage of her testing. Gualtiero, pleased with her actions, reveals his scheme and takes her back as his wife.

Their daughter, Almirena, is reunited with her lover Ernesto, and Rambaldo is forgiven for his misbehavior. “Per la Gloria” is taken from the end of Act II, scene i. Almirena is leaving Ernesto to go the king and, in parting, Ernesto sings:

Per la Gloria d’adoravi
Voglio amarvi o Luci care:
Amando penerò
Ma sempre v’amerò
Si si nel mio penare:
Penerò
V’amerò
Care care
Senza speme di Diletto
Vano Affetto è sospirare:
Ma i vostri dolci Rai
Chi vagheggiar può mai,
E non v’amare?
Care, care.

For the Glory of adoring you,
I will love those dear Eyes
In loving you I shall suffer,
But will always be Content
In the midst of my Torments:
I’ll suffer
And love.
‘Tis Folly to sigh for Love,
Without hopes to be made happy.
But who can behold
Those lovely Eyes,
And not be enamour’d?
I’ll love,
And suffer.

Figure 17: “Per la Gloria” in The Lady’s Banquet

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The castrato Benedetto Baldassari (fl. 1708-1725) sang this aria, which is presented in the form of a sarabande. An opening ritornello introduces the primary melody, as expected, and is followed by a binary dance form, with lyrics.

Attilio Ariosti’s *Coriolano* was premiered in February 1723, and revived soon after by Handel in March 1724, at the Royal Academy. It was highly successful, enough so that Ariosti had almost all of the arias published. The character Claudia, played by Francesca Bertolli, sings “Più benigno” in Act II, scene vi. The aria is a minuet, featuring an eight-bar ritornello between the A and B sections, and an extended sixteen-bar ritornello at the end of the aria. It is scored for two violins and basso continuo and in the key of D Major. Transposed to A Major, the harpsichord transcription of “Piu Benigno” is written in three parts, covering the unison violins, bass, and adding a third part which mostly enforces harmony. This transcription also features numerous ornaments, primarily simple trills. See Figure 18.

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The opera centres around two pairs of lovers: Coriolano and Volumnia, and Tullo and Claudia. Coriolano and Tullo are Roman military men who have been driven out of Rome by the Roman Tribune, Sicino, who is secretly in love with Volumnia. Sicino falsely accuses Coriolano of treason and commands him to return Volumnia to her father. Veturia, Corilano’s mother, learns that her son and Tullo are now enemies of Rome, and forbids her daughter, Claudia, to continue her love for Tullo. Both women shun their lovers while secretly planning to help them. In Act II, Sicino is preparing to set fire to Rome, beginning with Coriolano’s home, when Veturia and Claudia discover him. They both fall to their knees and beg Sicino to stop. At this point, Coriolano enters and takes possession of the torches. Claudia sings of her relief and hopes in “Più Benigno” at the end of this scene:

\[
\begin{align*}
\text{Più benigno par che arrida} & \quad \text{More favourably smile} \\
\text{Verso noi il Cielo e Amor} & \quad \text{On us Heaven and Love.} \\
\text{Ei promette all’alma fida} & \quad \text{They promise the faithful soul} \\
\text{Di dar tregua al suo dolor} & \quad \text{To give an end to its sorrow.}^\text{190}
\end{align*}
\]

\textsuperscript{190} Translation taken from: Attilio Ariosti, \textit{Il Coriolano}. Translated by Alejandro Garri and Kent Carlson (Mulheim: Garri Editions, 2003), 17.
Bononcini’s *Astarto* was first performed in Rome in January 1715. Five years later, the King’s Theatre presented an adaptation of the same opera for London audiences, on 19 November 1720. Rolli provided the libretto, basing it on the work of Zeno and Pariati from 1708. *Astarto* is the opera that played a major role in both Rolli and Bononcini working in London. The Earl of Burlington saw the 1715 production in Rome, and then invited both artists to London; *Astarto* was Bononcini’s first presentation to the English public. Senesino initiated a revival of *Astarto* in 1734 at Lincoln’s Inn Fields. This probably precipitated the inclusion of the aria “Mio caro ben” in the 1734 volume, Fifth Book, of *The Ladys Banquet*. The plot is as complicated as most operas, and involves the hidden identity of Astarto himself, who is the son of the former king. His assumed identity is that of Clearco, who is in love with Elisa, Queen of Tyre (the kingdom of which Astarto is unknowingly rightful heir). Elisa and Clearco are preparing to marry, but this action is opposed by many characters, including Sidonia, who loves Clearco, but is being pursued by Nino.\(^\text{191}\) Sidonia and Nino sing “Mio caro ben” at the close of the first act.

**Sidonia:**
Mio caro Ben
Non sospirar
Perché mi fai penar;
Già sento ch’il tuo desio
Divien martire di questo sen.
Tu peni, ma
Spera si,
Caro non sospirar.

**Nino:**
Già sento
Che’l gran tormento
Divien content

---
Di questo sen.  
Io peno, ma  
Cara sì  
Sola mi puoi bear.

The comfort of my soul.  
I suffer much,  
And none but you, my dear,  
Can make me happy.  

I believe Aris published the libretto of *Astarto* after the revival spurred by Senesino, so the cast list tells us that Maria Segatti was Sidonia and Francesco Bertolli was Nino. The content of this duet demonstrates a polite conversation between an unrequited admirer and the object of his affection. If love songs were important for amusing the ladies, this duet could serve to instruct ladies in how to graciously reject a lover.

This pastoral-sounding aria was originally marked *Andante Affettuoso* and scored for unisons violins and basso continuo. Its lilting dotted rhythms are first introduced by the singer playing Sidonia, who begins the aria with no instrumental support. The keyboard transcription retains the original key of B flat Major, but has lost the dynamic markings provided in the full score, and is heavily ornamented, as can be seen below in Figure 19.

Figure 19: “Mio caro ben” in *The Ladys Banquet*

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Analysis of Handel Opera Arias

Premieres of operas met with immense interest and wild acclaim or substantial failure in London. In the 1730s major crowds were thronging to the King’s Theatre to watch the drama of the Cuzzoni-Bordoni rivalry unfold. Anxious to see which singer had the most arias, and which outshone the other, members of the audience would riot and instigate fights during performances. This usually calmed down on subsequent nights, and later revivals of operas were generally calmer than their premieres.

The Handel aria transcriptions in the Fifth Book of *The Ladys Banquet* appeared in publication after the works had been revived not premiered. (See Table 11) By this time, Handel was beginning to turn his attention away from opera, redirecting it towards his newest commodity, the oratorio. Substantially easier to revive than create anew, the revived operas were also popular amongst audiences because they recognized and remembered the work. Since it was commonplace for patrons of the opera to purchase libretto booklets, they may even have re-read the story of the opera since its premiere or last revival. All of the Handel opera aria transcriptions in *The Ladys Banquet* can be related back to recent revivals.

**Table 11: Revivals of Handel’s operas**

<table>
<thead>
<tr>
<th>Aria</th>
<th>Opera</th>
<th>Librettist</th>
<th>Premiere</th>
<th>Revival Closest to Publication</th>
</tr>
</thead>
<tbody>
<tr>
<td>Un lampo è la speranza</td>
<td><em>Admeto</em></td>
<td>Anonymous (att. Rolli)</td>
<td>31 January 1727</td>
<td>7 December 1731</td>
</tr>
<tr>
<td>Non è si vago</td>
<td><em>Giulio Cesare</em></td>
<td>Haym</td>
<td>20 February 1724</td>
<td>1 February 1732</td>
</tr>
<tr>
<td>Vanne Segui’l</td>
<td><em>Floridante</em></td>
<td>Rolli</td>
<td>9 December 1721</td>
<td>3 March 1733</td>
</tr>
<tr>
<td>Non lo diró</td>
<td><em>Tolomeo</em></td>
<td>Haym</td>
<td>30 April 1728</td>
<td>2 January 1733</td>
</tr>
<tr>
<td>Tiranni miei</td>
<td><em>Tolomeo</em></td>
<td>Haym</td>
<td>30 April 1728</td>
<td>2 January 1733</td>
</tr>
<tr>
<td>Dove sei?</td>
<td><em>Rodelinda</em></td>
<td>Haym</td>
<td>23 February 1725</td>
<td>4 May 1731</td>
</tr>
</tbody>
</table>
Un lampo è la speranza

Figure 20: “Un lampo è la speranza” in The Ladys Banquet
Figure 21: Full score of “Un lampo è la speranza”\textsuperscript{193}

\textsuperscript{193} George Frideric Handel, Admeto (Leipzig: Printed for the German Händel Society by Breitkopf & Härtel, 1877;
The first aria transcription to appear in this book, following the four solo keyboard pieces, is an aria from *Admeto*, a three-act opera first produced at the King’s Theatre in London on 31 January 1727. The libretto was anonymously adapted from Oretensic Mauro’s *L’Alceste* (1679) which was based on Antonio Aureli’s *L’Antigona delusa da Alceste* (1660). The opera was performed nineteen times during its first production, and was soon revived in September 1727, and again in 1728, 1731 and 1754. The fourth revival, and the last under Handel’s direction, was on 7 December 1731. This revival is the nearest in time to the publication of *The Ladys Banquet Fifth Book*. “Un lampo è la speranza” comes from Act I of *Admeto*, at the end of the seventh scene.

Un Lampo è la Speranza,  
Fa lume, è ver, ma poi  
Quel lume ancor a noi  
Ben spesso offende.  
Un ben con lei si avanza  
Ma se non resta al Core,  
Un più crudel dolor  
Di nuovo accende.  
   
Hope is the Lamp which lights our Love,  
‘Tis true; but that same Light does prove,  
Sometimes, offensive too:  
It brings some Good into the Mind,  
But lost, it leaves a Pain behind  
More cruel – for ‘tis new.  
   
Hope, &c.\(^{194}\)

\(^{194}\) Harris, *The Librettos of Handel’s Operas*, vol. 5, 96-97. All English translations provided are excerpted directly from the original opera librettos.
A first encounter with this aria could easily invoke the impression of its being a typical tempest aria. Although there is no tempest or scene at sea, the tension and fear reflected in this music, contrasted against the calmness of the B section invoke a character reminiscent of a tempest aria. It could feature the contrast of a violent lightning storm in the A section with calm, reflective meditation in the B section. This approach would show both faces of hope simultaneously; the idea of hope as both a positive and negative entity is intriguing. Hope is generally accepted to be optimistic and inspirational, but its dark side is seldom discussed. When hope is fostered but never fulfilled, it can breed discouragement, disheartenment and indignation. Handel interprets this bittersweet predicament in a more angry, forceful fashion than the reader might expect, considering the text of the aria alone. He embraces the essence of the storm itself, ignoring the calm that follows it. The duality of hope is embodied in the binary dance form embedded in the aria, which may have been borrowed from an extant instrumental piece. However unexpected this method may seem, the dramatic events surrounding this aria serve to elucidate Handel’s setting of the text.

The story of Admeto and Alceste is one of love, self-sacrifice, desperation and fidelity—all subjects that were deemed appropriate, in fact, ideal for young ladies in eighteenth-century London. As the opera opens, Admeto, king of Thessaly, has fallen ill and his wife, Alceste, prays to Apollo in an effort to help him. A statue of Apollo speaks to her, revealing that Admeto will only recover and live if a close friend or relative offers their life in his place. Desiring to spare her beloved husband from his impending death, Alceste fatally stabs herself with a dagger in the garden. Admeto instantly recovers and, restored to perfect health, he soon discovers Alceste’s lifeless body and her sacrifice. He begs Ercole to go to hell and bring back his wife, as he had once rescued Theseus. After Ercole agrees to help him, Admeto sings this aria,
contemplating hope and the delusions it nurtures. Admetus, An Opera, Compos’d by Mr Handel, as issued by John Cluer, was advertised for sale in the London Journal on 24 June 1727. The final issue in the 1700s was in 1740 or later, by Walsh. “Un lampo è la speranza” was issued as a single sheet song in c.1730. It was, as most exceedingly popular arias were, sung by Senesino, in both the 1727 and 1731 productions. 

Transposition

At first glance, the most glaring difference between the full score and the keyboard version of this aria is the key. The original is in B Minor, while the arrangement for harpsichord is in G Minor. The recorder transcription of this piece is in D Minor, so the arranger did not use that arrangement as a template for this keyboard version. There are many other possible explanations for this transposition, and Howard Shanet suggested several in his article “Why did J.S. Bach Transpose His Arrangements?” In this specific case, I believe that the positioning of the aria a third lower on the keyboard makes it more manageable to play and more pleasant to hear. The original range of “Un lampo è la speranza” includes a high d (d’’) and some keyboard instruments in use at the time may not have physically possessed this note. Indeed, in Handel’s suites he consciously did not write anything beyond a high c (c’’’), rearranging sequences when necessary.

A typical English bent-side spinet of the second half of the eighteenth century featured a compass of GG or BB to c’’’. Because they consumed less space in the home, and less money from the pocketbook, many ladies were playing these instruments at home. If one were to perform an un-transposed transcription of “Un lampo” on such a keyboard, one would have to

198 Ibid., 181.
displace the highest notes in the aria, bringing them down an octave and thus making it much more difficult to logically follow and play. In addition to the issue of the type of instrument being played, the timbre of the upper notes of the harpsichord is brighter and less sustaining than those of the rest of the keyboard. This produces an unpleasant character for lyrical or flowing music. I assume this is the primary reason for the transposition, as the new key does not affect the technical difficulty of this piece of music. The difference between a key signature of two sharps and that of two flats is minimal, although the dominant key of B Minor (F sharp Major) is more challenging to play in than the dominant of G Minor (D Major).

Scoring and Reduction of the Aria

“Un lampo è la speranza” was originally scored for unison violins, viola, bass (including continuo instruments) and the character Admeto, sung by a castrato. The ritornello sections feature all of the instruments, however once the vocalist begins singing, the violas stop playing. The orchestration of the A section is then reduced to just violins playing an octave higher, but mostly in unison with the voice, and continuo providing the underlying harmony. Handel frequently employed this compositional texture in da capo arias. The B section of this aria is also unexceptionally composed, for only soprano and continuo. Figure 21, above, shows the full score of this aria. The Lady's Banquet version of “Un lampo” is by and large a keyboard reduction of the original full score, with the exception of the ritornello sections. As we saw earlier in our discussion, the viola parts are, surprisingly, not included in the keyboard version. Cadential figures do sometimes include one or two additional notes sometimes, but these merely serve to outline the harmony. This aria is not technically difficult, and it would remain quite undemanding, and of a texture similar to the keyboard sinfonias or three-part inventions of J. S. Bach, if the viola lines were included. The viola part is not inconsequential. In fact, the fourth
measure features an important melodic section in the viola line. It is a reiteration of the violin’s statement in the previous measure, and is interrupted halfway through by the introduction of the same melody in the bass. This canon-like portion of the aria was ‘lost in translation’ when adapted to the harpsichord. On occasion, a short simplified version of the viola part is included in the aria arrangement. The first of such instances is in the fourth measure, where, rather than just single notes as is typical in this edition, there are suddenly thirds in the right hand. The arranger may have included these notes purposely, as a reduced viola part, or he may have just been harmonizing the cadential figures. Since these are the only instances of incorporation of the viola part, I am inclined to believe that the arranger was merely expanding the transitional and closing cadential sections.

It is odd that the transcriber did not include more material from the original score. This arrangement is very simple, and not challenging to play. He could easily have integrated the viola part in the ritornello sections, and also further harmonized the rest of the aria, by adding harmonic material that would originally have been played by the continuo players. This would expand and amplify the transcription; it would sound fuller and more resonant, and thus be more compelling to the listener. The transcriber’s choice in this matter has effectively rendered the music more accessible. Advanced keyboard players would intuitively add this harmonic material to enhance the transcription and make it more challenging for them to play, whereas beginning players would play the transcription as written.

**Notation Issues**

There are slurs notated throughout this aria, and most are also incorporated in the transcription. The keyboard version does omit a few slurs sporadically, but only after they have been included at least once, earlier in the aria, so the implied articulation throughout the work
remains the same. There are, however, natural differences in how one would articulate this music with the voice or on a violin, and how one would interpret it on a harpsichord. Handel may have chosen this articulation to indicate phrasing and/or articulation. Also, descending sixteenth-note figures are grouped in twos, as can be seen in the second measure. This figure only appears in the violins and specifies grouping as well as bowing. This effect can easily be reproduced or successfully imitated on the harpsichord. There a number of embellishments added to the keyboard version of this opera aria, all idiomatic to the harpsichord.

Another inconsistency between the original and the keyboard version is present in the bassline. The actual pitches and inherent rhythms in the bass part are not altered in the arrangement, but there are several cases in this aria transcription that seem to suggest over-holding in the playing of the left hand. Over-holding is a harpsichord technique that is utilized by many players to create additional resonance and/or to give the impression of a diminuendo, when used for just a few notes, or a crescendo, when used for a lengthy section of the music. This effect is achieved by holding notes longer than their designated length, while continuing in the music. This creates a blurring of the tones, not unlike that produced by a sustain pedal on a piano, or indeed, that produced by finger legato. In “Un lampo è la speranza,” the bass part in the opening measure is notated in the original as eighth notes, and in the transcription, the same material is notated with the first of each pair of eighth notes as a quarter note. I think the latter notation denotes the use of this technique, which appears frequently in this aria adaptation. More often than not, it is used only when the harmony in the bass part does not change, thereby preventing blurring of notes that are not consonant with each other, and thus avoiding an unpleasant sound while still producing extra resonance and implied dynamic contrast. A related practical discrepancy is the utilization of an octave in eighth notes in place of a single quarter note. Again, this serves to add reverberation, but also propels the aria forward by altering not the
harmonic rhythm, but the movement of the music (see the beginning of the thirteenth and fourteenth measures of Figure 20).

One of the technical aspects, related to keyboard playing, that is featured in “Un lampo e speranza” is the recurrent addition of octaves to the bass part. I think this technique is employed for various reasons and for achieving a variety of effects in this aria. The first of these cases appears in the fifth measure. Halfway through the measure, the left hand part unexpectedly is required to play an octave. This occurs on a seventh chord. The fifth measure repeats the same thematic material as the opening measure of the aria, but halfway through this measure, it changes harmonically, and instead of going to the tonic, the eighth notes in the bass lead into a VI\(^7\) chord. This is exactly when the octave is added in the bass part. One can reasonably assume that the added bass note is employed in order to draw attention to this unexpected harmonic progression. This can be seen by comparing the first measure of the keyboard transcription to the fifth. In the seventh measure, octaves are added to the entire left hand music. This would add greater emphasis and weight to the passage, thus creating a stronger and clearer cadence. Also, in seventh measure, the first of a set of ‘octaves’ is a tenth, c-e, is this an instance of voice leading in the ‘upper’ part of the octaves, or is it a printing error?

In some parts of “Un lampo” the arranger has added to the bass part, especially in sections transitioning from the ritornello to the soloist’s entrance, and vice versa. This is usually the addition of only one note an octave lower or higher than the previous one. I think the arranger employed this technique to ensure that the piece moves forward. Keyboard players are inclined to slow down at the end of a defined section, and pause, and I think this is the arranger’s way of ensuring that such a thing does not occur. Instead, the performer, and the piece, are propelled and guided forwarded by the never-ending bassline. It is always moving in eighth or quarter notes. This is suggestive of increased emphasis on movement, musical line and
phrasing in the keyboard version. This would not be necessary to notate in the original, as the singer would propel the music forward, even if merely by his desire to breathe at the end of a phrase.

I am intrigued by the way in which the arranger adapts the work so that the keyboard version incorporates both the vocal part and the orchestral music. The melody begins in the first violin, and when the soprano enters in the ninth measure, it restates the opening material of this opera aria, as expected. There is one change that is consistent between the voice and violin part though; the interval on the third beat of this measure was originally an octave, but when the voice enters, it is a fifth instead. Did Handel implement this change to make it more manageable for the singer?

There is one instance in this aria that cannot be explained by the techniques described above. In the twentieth measure of the transcription, there is a note that seems to have been added purely for harmonic interest. This extra note does not serve to propel the melody, or add resonance or dynamics or emphasis. It is not derived from the viola part, but from the figures provided for the continuo player. It is simply a dissonance that is only present in the continuo part. This is the sole occasion in this entire transcription when such an event occurs. It is pleasant, yet puzzling. Why did the arranger not do this more often throughout the transcription? Similarly, an entire chord is added in the right hand in measure 23. In the same place, the bass is ornamented as well. This is done to highlight the arrival in C Minor at this point.
The Recorder Transcription

Figure 22: “Un lampo è la speranza,” recorder version.

Mr. Handel’s Opera of Admetus Transposed for the Flute, like most other operas for recorder, is a collection of arias, in which the order of presentation reflects the opera’s structure only partially, and in which some arias are omitted. The most confusing detail about this recorder collection is that one piece is not to be found in the full score of the opera, “Cacciatori.” This is actually a case of mislabelling the sinfonia that plays as Trasimede enters with a group of hunters in Act I, scene ix. The recorder arrangement (Figure 22) was the first printed score available for this opera. The Daily Post first advertised it on 20 May 1727, just four months after the premiere of Admeto. It was soon followed by a full score, promoted in


The recorder arrangement of “Un lampo è la speranza” is in D Minor, while the keyboard arrangement is in G Minor. There are many more slurs included in the recorder version than in the keyboard one. This is logical, considering the recorder markings indicate breathing and articulation which would be notated differently, or, in most cases, not at all in keyboard works. A few trills are added to this aria, and there are slight variances in the notation of rhythms, generally just a reversal of an eighth note paired with two sixteenths and two sixteenths paired with one eighth. This aria transcription observes the same repeats and da capo as the harpsichord arrangement.

**Ornamentation**

Embellishment of this aria varies greatly between the original version and the transcriptions. This is a common trait of most of the transcriptions featured in The Ladys Banquet, as the extent of ornamentation and types also vary between the volumes of the collection. Despite these differences, one aspect remains consistent in the keyboard transcriptions: the ornamentation is always very well done, and appropriate for keyboard playing. The embellishments chosen are used for adding emphasis and/or expression, and they are indicative of what harpsichord players naturally do. It is interesting to note that both old and new signs for ornaments are employed within The Fifth Book of The Ladys Banquet. Trills are marked with both the older “shake” marking of two slashes above the note, as well as in the abbreviated form (tr.). The common indication for trills for modern players is employed as a tremolo in this music. See Figure 23 for a comparison of the embellishment of “Un lampo è la speranza” in full score, harpsichord transcription and recorder transcription.
Figure 23: Ornamentation of “Un lampo” in three sources

Most of the recorder transcriptions contain fewer embellishments than the full score, whereas the harpsichord transcriptions usually feature significantly more.

Why was this aria chosen for transcription?

The A section of “Un lampo è la speranza” is in binary form, and the ritornello is featured at the beginning and the end. The instrumentation and texture of this aria is simple, and therefore ideal for transcription. Handel rarely included complete binary forms with repeat signs in his arias. This material normally would have been copied out in full. This transcription does reproduce the whole ABA structure of the original aria, and is marked with a da capo indication rather than a written-out return to the A section. The unison performance of the violins and voice also makes it easy to comprehend, transcribe, and perform on a harpsichord, owing to the fact that there is only one main melodic line to follow and play.

Compositional considerations aside, it is likely that this aria was transcribed because it was sung by the castrato Senesino, who played the title role in Admeto. As previously mentioned, Senesino was tremendously popular in London after his debut at the King’s Theatre in 1720. He sang lead roles in thirteen of Handel’s operas. Italian castrato soloists were very trendy in early eighteenth-century England. As superb performers they received inflated rates of pay, and excessive hype in publicity, but they were also seen as exotic because there were no local castrati in London at this time. Musicians, both amateur and professional, may well have
scrambled to purchase a transcription of “Un lampo” as soon as it was released. Several of these musicians would have been young women, so the aria was probably a favourite in London homes before its inclusion in the Fifth Book of The Lady's Banquet. As mentioned earlier, its subject matter renders it particularly appropriate for young ladies, as it focuses on fidelity and marital love.

**Non è si vago**

Figure 24: “Non è si vago” in The Lady's Banquet
Figure 25: Full score of “Non è si vago”\footnote{George Frideric Handel, \textit{Giulio Cesare} (Leipzig: Printed for the German Händel Soceity by Breitkopf & Härtel, 1875), 28-29.}
“Non è si vago e bello” from Handel’s *Giulio Cesare* (HWV 17) was first performed at the King’s Theatre in the Haymarket on 20 February 1724, sung by Senesino. Because of its immediate, overwhelming success, Handel revived this opera, just months later, in the summer of 1724. Subsequent revivals occurred in 1725, 1730 and 1732.201 *Giulio Cesare* (or versions thereof) remained popular in London for more than 60 years after its initial performance. The first score of the complete arias from the opera, issued by John Cluer, was advertised in the *Daily Journal* on 24 July 1724.202 Walsh released his own score of *The Most Favourite Songs in

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201 Harris, *The Librettos of Handel’s Operas*, vol. 1, xxii.
the Opera Call’d Julius Caesar in about 1732.203 This is most likely a pirated version of Cluer’s 1724 score, because they are identical. Walsh probably acquired a copy of the original edition, and merely pasted his imprint over that of Cluer. Another Opera of Julius Caesar by Mr Handel was available in c.1750, and in c.1760. In 1789 Samuel Arnold released a score in his collected works of Handel, Giulio Cesare Opera in Tre Atti Rappresentata al Teatro del Re nel mercato del fieno a Londra nell’Anno 1723, La Musica Del Signor G.F. Handel.204

Giulio Cesare would have been well-known, and still in the memory of Londoners in 1734 when John Walsh advertised the Fifth Book of The Ladys Banquet. Senesino had sung the role of Giulio Cesare in the 1732 revival and, in fact, “Non è si vago” was included in several song anthologies, the same engraving being used for a number of its inclusions. John Walsh’s target customers would remember this aria from other arrangements they had already heard or played. An anecdote that aptly represents the popularity of this aria is a story about Pepusch that was told by a number of eighteenth-century writers. John Hawkins recounts the story in his A General History of the Science and Practice of Music that upon Pepusch’s marriage to Signora Margarita de l’Pine, they lived in Boswell-court, Carey-street, and “the house where they dwelt was sufficiently noted by a parrot which was used to be set out at the window and had been taught to sing the air ‘Non e si vago e bello,’ in Julius Cesar.”205

The libretto was compiled by Nicola Haym, and derived from a work of the same title by Giacomo Francesco Bussani, set by Antonio Sartorio in Venice in 1677. Haym inserted a plethora of additions to the libretto. As this opera was performed at the height of Italian style opera in London, the cast was a stellar one. The newest Italian soprano on the London stage, Francesca Cuzzoni, played Cleopatra; Margherita Durastanti, a fading soprano transitioning to
being a mezzo-soprano, played Sesto; the famous alto castrato Senesino took the title role of Cesare; and Gaetano Berenstadt, also an alto castrato, sang the part of Tolomeo. Perhaps owing to the popular subject matter, great music and amazing singers, *Giulio Cesare* was an immediate success. It was revived, with the usual essential changes, in 1725, 1730 and 1732, with a total of 38 performances. The opera was also produced in Hamburg and Brunswick, with subsequent revivals in 1725-1737, and a concert version was put on in Paris in the summer of 1724.²⁰⁶ The opera is in typical three-act form.

*Giulio Cesare* is set in 48-47 BC, in Egypt. The story was probably as well known in the eighteenth century as it is today, and, while based on historical characters, much of the plot of the libretto is fictional. In pursuit of his adversary Pompey, Cesare has arrived in Egypt, ruled jointly by Cleopatra and her brother, Tolomeo. The Egyptians greet him with a gift, the head of Pompey. Cesare does not react as they expected, and vows to punish Tolomeo for his savagery. Cleopatra learns of all this, and decides that she will seduce Cesare in the hopes of acquiring enough power to be the sole ruler of Egypt.²⁰⁷ “Non è si vago e bello” is sung by Giulio Cesare in Act I, scene vii. The setting of this scene is Cesare’s camp. The urn with the ashes of Pompey’s head is in the middle of the camp, atop a pile of other trophies. Cleopatra has come to Cesare’s camp disguised as “Lydia,” a noble maiden. She tells him that Tolomeo has stolen her fortune, and Cesare, captivated by her beauty, promises to remedy the situation. This is the first encounter of Cesare and Cleopatra.

Non è si vago e bello
Il fior nel Prato,
Quant’è vago e gentile
Il tuo bel volto,
D’un fiore il pregio a quello
Sol vien dato,
Ma tutto un vago Aprile
è in te raccolto.
Non è, &c.

In all the Bloom of Spring,
No Flower can boast the Beauty you possess;
Each has indeed its own peculiar Charm,
But all the Graces join to make you perfect.
In all, &c. 208

This simple da capo love song is not identified by a title in the full score published by Cluer and Creake, it is merely marked “sung by Sgrl. Senesino.” It is common to see arias marked this way in vocal or instrumental collections, but not so often in full score prints.

“Non è si vago” follows directly from a recitative; the final beat of the preceding recitative is the downbeat of this aria. Scored for two violins, viola and bass, this aria features a violin part that doubles Cesare’s melody, but up an octave. First and second violinists play in unison throughout the entire aria, except in measures 22-23, when they split and play in thirds, while the violist only plays a total of four measures in this entire aria. The viola is only used to reinforce the final ritornello and is not needed in the opening ritornello. Beginning with an impulse chord, which is also the end of a recitative, “Non è si vago,” already possesses a stalwart opening ritornello.

In the Ladys Banquet transcription, the melody of the “Non è si vago e bello” features numerous basic keyboard ornaments, mainly trills and appoggiaturas. The inherent tune of this aria was conscientiously crafted by Handel, being mindful of the affect he wanted to portray, “[he] adapts the melody, whether rising or falling, to the languid nature of adjacent intervals.” 209

There is supplementary melodic music added at the end of measure 25 and the beginning of measure 26. At first glance, it appears to be a part of the melody, but upon comparison with the

full score, it is evident that this is additional music. Simply an ascending triadic figure, followed by a long trill, it is a leading figure to aid in the transition between the end of the vocal period, and the beginning of the intermediate ritornello. Other than these few changes, the melodic content of the keyboard transcription is faithful to the vocal and violin parts of “Non è si vago.” The bass line is altered though, often displaced by an octave. This alteration results in fewer leaps to be played by the left hand, rendering the part much more technically manageable for amateur players. In the eighth measure, the bass line is embellished, employing sixteenth notes instead of the eighth notes present in the full score. Originally in E Major, the harpsichord transcription is transposed to D Major, which is a much easier key to play in than E Major. Handel wrote a harpsichord suite in E Major, so keyboard temperaments are not a plausible reason to transpose the piece. See Figure 24 for the harpsichord transcription and Figure 25 for the full score.

“Non è si vago” for a Flute

Figure 26: “Non è si vago,” recorder version

210 George Frideric Handel, Julius Casear for a Flute (London: John Walsh, 1724), 6.
On 24 July 1724, a mere five months after its premiere, the *Daily Journal* advertised not one, but five collections of music from *Giulio Cesare*: the full score, three collections of favourite songs, and *Julius Caesar for a Flute* (Figure 26). Since these scores were all advertised around the same time, they were most likely published at the same time. The material is quite consistent between the volumes, so perhaps the transcribers and/or copyists were working together. Cluer and Creake’s work, *Julius Caesar*, the full score, and *Julius Caesar for a Flute* share an identical title-page. Compared to John Walsh’s *Julius Caesar for a Flute*, Cluer and Creake’s is in the same order until it reaches “Piangerò,” then the Cluer adds a few more selections from the opera. Both recorder versions are organized almost entirely in the order the pieces appear in the opera. Most of the recorder collections are somewhat jumbled in order, and appear as though the publisher did not have access or time to consult a full score and confirm the proper order. Both the Walsh and Cluer prints of “Non è si vago” are set in C Major, a much more manageable key for the recorder than E Major.  

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**Oh my Treasure (Vanne, segui’l)**

*Floridante*, first performed in London at the King’s Theatre on 9 December 1721, resulted from the collaboration of Handel and Paolo Antonio Rolli, whose libretto based on *La costanza in trionfo* by Francesco Silvani (1696). The title role was sung by Senesino, but, surprisingly, it is not one of his arias that was included in *The Ladys Banquet*. Instead, it is an aria originally intended for Anastasia Robinson, but sung by Maddalena Salvai. Francesca Durastanti took over the role in the first revival in December 1722, and further changes ensued. *Floridante* was also revived in 1727 and 1733 in London, along with a production in Hamburg.

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in 1723. The final eighteenth-century revival, on 3 March 1733, is the closest to the time of publication for the Fifth Book of *The Ladys Banquet*.\(^{212}\) Unfortunately no cast list for the 1733 production survives, so we do not know who sang “Vanne, segui’il” as Rossane.

The libretto, while based on an earlier work, is entirely fictional. The king of Persia, Nino, has been recently murdered and succeeded by Oronte (bass). Oronte has two daughters, Rossane (first sung by Maddalena Salvai) and Elmira (sung by Anastasia Robinson). Oronte adopted Elmira when she was very young, and she is actually the only surviving descendant of Nino. The Prince of Thrace, Floridante (Senesino) expects to marry Elmira, while his prisoner, the Tyrian prince Timante (Berselli) was once blindly engaged to marry Rossane. Instead of being granted Elmira’s hand in marriage, Floridante is stripped of his command and forced to leave the country, and Elmira. Floridante dons the disguise of a Moorish slave, while Timante reveals himself to Rossane, and the two couples plan to run away together. Before this can happen, Oronte reveals Elmira’s true identity and announces his love for her. Floridante is then imprisoned and Oronte threatens him and Elmira with death, unless he convinces Elmira to marry Oronte. Elmira refuses, stating that she would rather die than marry the man she has only ever known as her father. Oronte orders her to deliver a cup of poison to Floridante, but she tries to drink it herself instead. Oronte stops her, and is subsequently arrested by Timante and Coralbo (one of Elmira’s sympathizers). Elmira is proclaimed Queen of Persia, and takes her place on the throne with Floridante at her side. She pardons Oronte, and Timante and Rossane marry.\(^{213}\)

This aria is excerpted from Act 3, scene v, near the end of the opera, just before Timante and Coralbo arrest Oronte. The scene is between Timante and Rossane. Rossane is encouraging

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\(^{212}\) Harris, *The Librettos of Handel’s Operas*, vol. 1, xxii.

Timante to join his men and fight and/or scheme to release Floridante, and Rossane promises to help Elmira so the two can run away together, to safety and love. Timante asks if he will risk losing his own love if he does so, and Rossane answers thus:

Vanne, segui’l mio Desio:  
Dell’impresa è guida Onor.  
La mia Fede, L’Amor mio  
Saran premio del Valor.  
Vanne, &c.

Go, follow my Desire:  
Honour is the Guide of the Enterprize.  
My Faith, my Love,  
Shall be the Reward of Valour.  
Go, &c.

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Figure 27: “Vanne, segui’l” in *The Ladys Banquet*

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The analytical issues of the harpsichord version of “Vanne, segui’l” are similar to those discussed regarding the transcriptions of “Un lampo è la speranza” and “Non è si vago.” This transcription is much more straightforward. The key of the orchestrated version is retained, and the melodic material is faithful to the original aria. Several trills are added throughout the keyboard arrangement, indeed, in almost every possible place; and additional notes are added in the bass to form chords at cadential points. See Figures 27 and 28 above.

Vanne, Segui’l for a Flute

Figure 29: “Vanne Segui’l,” recorder version

Unlike the harpsichord version, the recorder version of “Vanne Segui’l” (Figure 29) is marked as a Minuet; is in the key of C Major, instead of F Major; and features frequent trills, on dotted rhythms and at important cadences. This arrangement contains about the same amount of ornaments as would have been performed in the orchestral version (but most likely not notated), but it features substantially fewer ornaments than the keyboard version. Even given the embellishment, this piece is quite simple and would have been approachable for the average eighteenth-century recorder player. Handel himself changed the key of “Vanne Segui’l” to C Major for revivals of the work, so it is possible this arrangement was made after consulting the December 1722 revival of the opera. *Floridant for a Flute* is the only set of recorder transcriptions I examined that was in alphabetical order, instead of an attempted plot order.

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216 George Frideric Handel, *Floridant, for a Flute. The Ariets with their Symphonys for a Flute and the Duets for two Flutes of that Celebrated Opera* (London: John Walsh and Joseph Hare, 1722), 18.

217 Ibid.
Non lo dirò

Figure 30: “Non lo dirò” in The Lady's Banquet
Figure 31: Full score of “Non lo dirò”  

George Frideric Handel, *Tolomeo* (Leipzig: Printed for the German Händel Society by Breitkopf & Härtel, 1878, 11-12.)
Early in 1728, Handel was working on three separate operas; he completed both *Siroe* and *Tolomeo*, and started *Genserico*, which he later abandoned. *Tolomeo* was most likely compiled in a great hurry in an attempt to rescue the Royal Academy. As Winton Dean stated “Handel may have chosen the subject of *Tolomeo* because it would require little expense on scenery; a couple of old sets would meet the case.” Handel finished the score on 19 April 1728, and on 30 April, *Tolomeo* (HWV 25) was first performed at the King’s Theatre at the Haymarket. His thirteenth and final full-length opera for the Royal Academy of Music, it was a great financial success, but, sadly, this success was not enough to save the Royal Academy from obligatorily closing its doors for good.

Haym strategically dedicated *Tolomeo* to one of the directors of the Royal Academy, the Second Earl of Albemarle, William Anne Kent (1702-1754). This dedication illuminates the dire

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state of the Royal Academy. “Help it to rally support for operas, now almost failing in England; and all those who depend on them will have occasion to plead with Heaven that it continue to shower its grace upon you. The nobility and the great, who love you immeasurably and honour you, will be encouraged by your example to support an innocent amusement which was so well received by them a few years ago…so that it is not, as some maintain, of no usefulness in life. The greatest of these blessings comes from musical dramas: if they are abolished, society will surely be deprived of a great comfort...be so gracious as to accord now to this drama those favours which you cannot refuse to any man, and with it protect the whole profession of music…”221 But it was to be of no use, and the last season of the Royal Academy of music ended on 1 June 1728.

Handel revived Tolomeo two times, in May 1730 and January 1733, making radical alterations each time. Tolomeo was issued in score in 1733, twice in 1737, and again in 1740-1743. The first version of Favourite Songs was produced in 1728. This represents almost two decades of popularity for Tolomeo.222 The performing score (Hamburg MA/1059) was copied by Smith, after Handel added two arias in the autograph. The same performing score was used in 1730 and 1733, with extensive inserts and changes. Several cadences in recitatives were altered for revivals, and substantial amounts of music added in 1730 were removed in 1733. New cast members, and subsequent changes in the music probably account for these alterations. Handel is known for his ability to set music in an appropriately individual way for each singer he worked with, and these modifications are a reflection of that practice.

The first cast of Handel’s Tolomeo was impressive, and it was the fifth opera in which Handel cast the famous rival sopranos Francesca Cuzzoni and Faustina Bordoni in the major

222 Smith, Handel: A Descriptive Catalogue, 78-79.
female roles. Cuzzoni played Seleuce, while Bordoni sang the role of Elisa. The favourite alto castrato Senesino took the title role, and fellow alto castrato Antonio Baldi played Alessandro. The bass Giuseppe Boschi, also a common name in the London cast lists of this period, was cast in the role of Araspe.

Nicola Francesco Haym, Handel’s favourite librettist during this time, adapted the libretto from *Tolomeo and Alessandro* by Carlo Sigismondo Capece (1652-1728).\(^{223}\) *Tolomeo* is set in Cyprus, around 108 BC, where Ptolemy Lathyrus lived in exile and in disguise, after Cleopatra, his mother, deposed him. Cleopatra and Tolomeo had been joint rulers, but Cleopatra replaced one son with another, making Tolomeo’s brother, Alessandro, king. After appointing him king, she sends Alessandro to Cyprus with an army to destroy Tolomeo, but he intends to save his brother instead. Meanwhile, Tolomeo’s wife, Seleuce, has been shipwrecked on her way to Siria, and is believed to be dead. Seleuce is actually very much alive, and has found her way to Cyprus in order to reunite with her husband. Tolomeo is now living disguised as a shepherd named Osmín, while Seleuce is disguised as the shepherdess Delia. Araspe is the totalitarian ruler of Cyprus, and is in love with Delia (Seleuce), while Araspe’s sister, Elisa, is in love with Osmín (Tolomeo).

Handel’s *Tolomeo* begins with the two sons of Cleopatra, on the beach in Cyprus. Tolomeo has just helped an apparent stranger out of the dangerous sea, and realizes it is his brother, Alessandro, who promptly faints on a rock. Tolomeo grants Alessandro a second chance, and allows him to live, despite knowing he was sent to Cyprus to destroy him. In the second scene of Act I, Alessandro awakes to the sound of Elisa singing. As daughter to the king of Cyprus, she is lamenting having fallen in love with a mere shepherd, Osmín (Tolomeo).

\(^{223}\) Dean, *Handel’s Operas 1726-1741*, 110. Domenico Scarlatti set this version, and it was performed in 1711, at Queen Maria Casimira’s private theatre in Rome.
Alessandro is overwhelmed by Elisa’s beauty, and insists on telling her of his admiration before accepting her offer of shelter in a nearby cottage. He sings:

Non lo dirò col labbro
Che tanto ardir non ha;
Forse con le faville
Dell’avide pupille
Per dir come tutt’ardo
Lo sguardo parlerà
Non lo, ecc.

My lips too faint and feeble are,
T’express the mighty Flames I bear;
My fiery Eye-balls, as they roll,
As to the Fair they turn,
Will say how much I burn,
And my warm Countenance shall speak my Soul.

[Parte con due damigelle].

“Non lo dirò col labbro,” a brief cavatina, is perhaps the best-known aria in *Tolomeo* today. Its modern-day popularity came about from an arrangement published in 1928, with a new text, “Did you not see my Lady?” by Arthur Somerwell. This new version became a fashionable recital piece, and is still familiarly employed in recitals today. Antonio Baldi sang this aria in the 1728 premiere, and Francesco Bertolli played the role of Alessandro in the 1733 revival.

The original, full-score version of “Non lo dirò” is marked *Andante*, is in common time and is set in the key of E Major. The *Ladys Banquet* version of this aria is transposed down a fifth to A Major. See Figures 30 and 31. It is unlikely that this piece was transposed for the sake of keyboard compass, as the highest note, if played in E Major, is a C sharp. Most keyboards of the time would have a high C sharp, and other arias in this collection go above that note. One reason to transpose from E Major would be to make the piece easier to play, i.e. with fewer accidentals. However, A Major only has one fewer sharp than E Major, and is not significantly technically easier on the harpsichord. The recorder arrangement was also transposed, but to C Major, so clearly the keyboard version was not copied from that version of “Non lo dirò.”

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transcriber transposed this aria for recorder to make it easier to play on that particular instrument. This aria was originally scored for three violins, viola, and bass instruments, but the first and second violin play in unison throughout the entire aria, which makes it more manageable to transfer to the keyboard.

“Ptolomy for a Flute” (1728)

Figure 32: “Non lo dirò,” recorder version

*Tolomeo* premiered on 19 April 1728. The favourite songs were the first score to be advertised, in *Country Journal* on 14 September 1728, just five months after the premiere of *Tolomeo*. The transcription of the overture for harpsichord was advertised the following month, and the recorder arrangements followed soon after, being advertised in *The Daily Post* on 26 November 1728. The full score did not appear until c. 1733, long after the others. This implies that the adaptation for recorder was put together before the full score was. When compared to

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226 George Frideric Handel, *Ptolomy for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes of that Celebrated Opera* (London: John Walsh and Joseph Hare, 1728).
the full score, there are only two arias missing from the entire opera. The order is at times confused but mostly the same as the full score. All recitatives are cut, but like most of the operas arranged for recorder, it does include the overture, some duets and a chorus. See Figure 32.

**Tiranni miei**

*Figure 33: “Tiranni miei” in The Ladys Banquet*

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Figure 34: Full score of "Tiranni miei"\textsuperscript{228}

\textbf{Tiranni miei pensieri}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{full_score.png}
\caption{Full score of "Tiranni miei" from Handel's \textit{Tolomeo}.}
\end{figure}

\textsuperscript{228} Handel, \textit{Tolomeo}, 23.
Elisa, the sister of Araspes (leader of Cyprus), has been in love with Osmin (Tolomeo) for the first act of the opera. At the end of scene iv she encourages Tolomeo to leave the countryside and return to court. Tolomeo (sung by Senesino in 1728, 1730 and 1733) reveals that he knows she is enamored with him, but thoughts of his wife (believed dead) inspire him to seek vengeance on his mother and brother. He cannot imagine how he can bring himself to fight his family, complains of his “mighty woes,” then sits down and sings:

Tiranni miei pensieri
Datemi di riposo un sol momento
[’S’addormenta].

My Tyrant Thoughts sink down, for once, to rest,
And yield a Moment’s Quite to my Breast.
[He composes himself to sleep].

Once Tolomeo is asleep, Seleuce arrives and discovers him. Unsure whether he is indeed her husband, she moves in for a closer look. Araspes then enters the scene and sees her approaching the shepherd, overhearing her speak of hope and love. Araspes threatens to kill Osmin (Tolomeo) in order to have Delia (Seleuce)’s heart suffer as his has because of her rejection. Tolomeo wakes up and they engage in a confrontation.

Handel had a brilliant idea for setting this sleep scene. Winton Dean describes “Tiranni miei pensieri” as a “Scarlattian siciliano,” which is an appropriate setting for a sleep song. It

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230 Dean, Handel’s Operas 1726-1741, 112.
is also particularly befitting that the aria stops mid-sentence on a deceptive cadence. Of course the violins do resolve to the tonic, but by that point Tolomeo is asleep. Similarly appropriate gestures include the first two phrases played by the violins of upward leaps of an octave or an eleventh, closely followed by a mournful descent to the tonic or dominant, promptly imitated by the bass.

These ingenious gestures are retained in the harpsichord transcription of “Tiranni miei,” as is the original key (Figures 33 and 34). It remains a relatively calm piece of music, with additional bass notes added in measures 5, 8, 10 and 12; and a number of mordents are notated throughout the aria arrangement, along with one turn. The effect of falling asleep mid-sentence is attempted by including the original rest in the final two measures of the aria.

**Tiranni miei for a Flute**

*Figure 35: “Tiranni miei,” recorder version*

The vocal line is quite faithfully transcribed, and, alternatively, when the singer is resting, the melody of the ritornello, usually played by the first violin(s) is notated instead. This arrangement is clearly just the melody at any given point, and not any type of harmony or filler. Which means the little lines given to the harmonizing instruments does not appear (See Figure

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There are slight variances in the pitches in the second, fourth and fifth measures, and this arrangement contains substantially more rests than the orchestrated and keyboard versions. The rests might have been added to help the amateur player decided where to breathe within the aria, or perhaps the transcriber added some interpretational guidance of their own. More interpretational information is provided in the form of dynamics scattered throughout the aria. The pianos most likely refer to the entrances of the singer, in the same vein as orchestral markings. “Tiranni miei” was transposed to G Minor to make it more manageable on recorder.

Structurally, the recorder transcription of “Tiranni miei” is odd. There is a da capo indicated, but the aria is not a typical da capo aria. If one follows the da capo indication it still ends at the end of the notated music, not at the end of an A section. It just serves as a means to repeat the B section of the piece, and simply completes the aria as a binary piece. Neither the da capo nor the repeat is included in the keyboard transcription of “Tiranni miei,” but the fermata is retained at the end of the aria. This could mean that the strange da capo was meant to be observed and was merely forgotten by the transcriber, or, its purpose is to reinforce the fact that the aria is not a standard ternary da capo aria.\(^{232}\)

\(^{232}\) Handel, *Ptolomy for a Flute* (London: John Walsh and Joseph Hare, 1728).
Dove sei?

Figure 36: “Favourite Song in Rodelinda,” or, “Dove sei?” in *The Ladys Banquet*
Figure 37: Full score of “Dove sei?”

George Frideric Handel, *Rodelinda* (Leipzig: Printed for the German Händel Society by Breitkopf & Härtel,
Handel premiered *Rodelinda* (HWV 19), his seventh full-length opera or the Royal Academy of Music, at the King’s Theatre at the Haymarket, on 23 February 1725, just over a year after his incredibly successful *Giulio Cesare* was first performed. *Rodelinda*, like *Giulio Cesare*, was an immediate success. It saw fourteen shows in the 1725 season, and was revised and revived the following December for eight more shows. On 4 May 1731, a cut and revised version was put on in London, which was the most recent production when Walsh published “Dove sei?” in *The Lady's Banquet*. An additional performance occurred in Hamburg in November 1734. Just as he had done for *Giulio Cesare*, Handel assigned the two major, coveted roles in *Rodelinda* to Francesca Cuzzoni (Rodelinda) and Senesino (Bertarido). Andrea Pacini, an alto castrato who later became a priest, played Unulfo; Francesco Borosini, arguably the first tenor superstar of opera, played Grimoaldo; Giuseppe Maria Boschi, a bass who sang for Handel in Italy and in London, was Garibaldo; and the contralto Anna Vincenza Dotti sang the role of Eduige. Senesino retained the title role for the revival of 1731.

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234 Harris, *The Librettos of Handel’s Operas*, vol. 1, 8.
Nicola Haym set the libretto for *Rodelinda*, adapting it from a libretto by Antonio Salvi (1664-1724). Giacomo Antonio Perti was the first to set the story, in 1710, basing it on Pierre Corneille’s tragedy, *Pertharite, roi des Lombards* (1652). The story of *Rodelinda* is based on seventh century events described in the *Gesta langobardorum* or ‘History of the Lombards’, by Paul Deacon (c.720-799). A complicated story, with an overall message about the triumph of spousal love over many obstacles, *Rodelinda* was a popular story amongst the London audiences.

Bertarido sings “Dove sei” in Act I, scene VI. Anthony Hicks aptly reflects on the popularity of this aria, stating that “Bertarido’s arias are no less appealing, his first, “Dove sei,” having rightfully become one of Handel’s most famous.”

Rodelinda, Queen of the Lombards, is grieving for her husband, the rightful king of Milan, Bertarido. She, along with all the other Lombards, believes him to be dead, driven away by the evil Grimoaldo, who has usurped Bertarido’s throne. Grimoaldo tries to secure Rodelinda as his wife, to ensure his position as king, but she bluntly refuses him. Bertarido is actually still alive; he is just in hiding in the crypt of Lombard kings. The sixth scene opens in a cypress grove, which contains the graves of all the Lombard kings. There is a new tomb there, inscribed with the name of Bertarido. Bertarido stumbles upon his own grave while in disguise, dressed as a Hun. Realizing everyone believes him to be dead, he sings about the absence of his wife, Rodelinda in this famous aria, “Dove sei, amato bene?” An accompanied recitative leads directly into aria in E Major, marked *largo*:

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Dove sei, amato bene?  
Vieni, l’alma a consolar.
Sono oppresso da’ tormenti
ed i crudi miei lamenti
sol con te posso bear.
    Dove sei, &c.

Where are thou, O my lovely Treasure,
Come, thy Husband to console,
Bring some comfort, bring some Pleasure,
Balm to ease a wearied Soul.
Dead-oppres’d with Pains I languish,
There’s no Balm to cure the Anguish
Till those Eyes I see again.
But when I see those radiant Eyes
I’ll dry my own, and cease my Cries,
And own the Blessing cures the pain
    Where, &c. 237

The original version of “Dove sei, amato bene?” is in 3/8, in E Major. The keyboard version included in the fifth volume of *The Ladys Banquet* is transposed to C Major, up an interval of a sixth. Obviously C Major is a much easier key to play in than E Major. An accompanied recitative leads directly into this aria, demonstrating a seamless motion between recitative and arias, rendering this section of the opera more modern than other Handel operas.

Unlike the minuet from *Rodelinda*, which appears on the same page in the Fifth Book of *The Ladys Banquet*, this aria has an abundance of ornaments added to the transcription, all idiomatic to a keyboard instrument, mainly trills, appoggiaturas, and ascending grace notes. Similar to most of the arias in this collection, there are chords present at important cadences. The eighth measure features a common change in these transcriptions, a chord at a cadence that harmonizes more than the full score, the full score containing a mere unison in all string parts. The transcriber also added octaves at cadences, along with chords in right hand. This is also a typical tool used in these transcriptions as an easy way to expand the texture, and add dynamics. There are dynamics included in the full score, but only as instructions to the orchestra. The usual *Piano* and *Forte* indications are used to show the instrumentalists when the vocalists are singing.

The instrumentation of “Dove sei, amato bene?” is the predictable two violins, viola and bass, present in most of the Handel arias included in this fifth book of *The Ladys Banquet*. Also, as expected, the keyboard transcription (Figures 36 and 37) is arranged so that the right hand plays the first violin part, while the left hand plays the bass line. As previously exhibited in “Non è si vago e bello” from *Giulio Cesare*, an additional line of music is added when it is deemed to be manageable for a performer of amateur calibre. In the first two measures of “Dove sei?” the left hand plays both the second violin part and the bass part, resulting in parallel thirds in the left hand. In the third and fourth measures, an additional inner voice is still included, but it is not gleaned from the second violin or viola part. Neither of these parts is easy to play with the bass line, both in the same hand, as they move in contrary motion, beginning with the interval of a sixth. The extra part in the transcription is still harmonically compatible with the other music, but the left hand ends up playing consecutive octaves in rather quick succession in the fourth measure, which is not necessarily of the same technical level as the rest of the aria.

Where the voice enters, in the ninth measure, the right hand takes over the vocal part. At this point in the full score, only the voice and continuo instruments are indicated. The transcriber chose to harmonize this section, creating a realization that is faithful to the harmony indicated in the figures of the full score. The result of this makeshift realization is the presence of harmonic thirds, sixths and octaves in the left hand of the keyboard arrangement. This carries over to the right hand part in the fourteenth measure, featuring parallel thirds on the first two beats of the measure. The B section of this aria is simply scored for voice and continuo, which is characteristic of Handel’s Italian operas. Overall, the transcription of “Dove sei, amato bene?” for keyboard is a faithful rendition of the full score version, with original embellishments scattered throughout.
Dove sei for a Flute

Figure 38: “Dove sei?” recorder version

Rodelinda for a Flute was advertised in the Daily Post on 6 May 1725. It contains a portion of the complete arias from the opera, and the order is mostly a mess, hardly resembling the original score. Rodelinda was first advertised in score form, by John Cluer, in the Daily Post on 22 February 1725. Handel had 120 subscribers for his song collection from Rodelinda and the last eighteenth-century issue of the complete opera was released by John Walsh in about 1755. This shows us 20 years of popularity great enough to warrant reproducing an entire opera score. Walsh was a great businessman and smart about money, he would never have re-issued something if there was not a demand for it. See Figure 38.

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238 George Frideric Handel, Rodelinda for a Flute (London: John Cluer, 1725), 11.
240 Smith, Handel: A Descriptive Catalogue, 60-64.
Popularity Transcribed

Nowadays, songbooks containing pop music tunes, film music and Broadway tunes are in vogue. One can purchase a single book that contains all the greatest hits of the most recent Disney movie, complete with lyrics, piano accompaniment and guitar chords. The popularity of an opera aria itself, upon its first performances within a baroque-era opera, certainly played a role in the transcription decision. The difficulty or character of the aria seems, at first, not to decide its inclusion, as both simple arias with sparse instrumentation like “Dove sei?,” and flashy, virtuosic arias, like “Un lampo è la speranza,” are included in this collection. The biggest, flashiest, catchiest arias of a lately performed opera were most likely the first to be transcribed, as they would yield the greatest profit. The simplest arias were also chosen, as they would be easier to set for the keyboard. Arias featuring fewer instruments were simpler to arrange, as well as those without obbligato instrumental parts. Virtuosic arias with reduced orchestral parts would have been the most suitable candidates for transcription, as they would bring in profits but also not be too challenging to arrange for instruments. Although in some ways the adaptation of an aria for an instrument that can only play one melodic line at a time is more challenging than its keyboard equivalent, vocally extravagant arias were certainly easier to arrange for the recorder than for the harpsichord.

Several of Handel’s operatic overtures were arranged for keyboard and were exceptionally popular, but none of these transcriptions is included in The Lady’s Banquet or The Lady’s Entertainment. Why were arias featured in the collection, while overtures were ignored? Of course the technical difficulty of an overture, replete with tirades and fugal passages, is greater than that of the most virtuosic aria. Perhaps to the untrained ear, all operatic overtures sound remarkably similar, whereas arias are more memorable simply by virtue of the visual component accompanying them. There is the impression of a personal connection with the
singer on stage, and an identification with the character they are portraying that is absent in a purely instrumental piece. In operas of Handel’s day the stage was empty for overtures, while an aria guarantees the presence of at least one singer, dressed in an appealing costume, with possible props, and a set and/or backdrop. All of these features make the arias more memorable than the overtures. Also, arias are more aurally appealing, since they are conveying text, albeit not necessarily plot-relevant material, but words to follow, along with a definitive dramatic intent and affect. One has to listen to the arias in an opera in order to be aware of the characters’ thoughts and feelings. Arias demand more audience attention than overtures, dance numbers, and recitative sections do. The aria would have been associated not just with the character in the opera, but also the singer on stage, and the personalities of both.

One must consider the reasons for arias being included in this collection. Most of the operas represented by a transcription in *The Lady’s Banquet* were first produced in the 1720s. The collection being printed in about 1734, it easily follows that the arias chosen for inclusion were still extremely popular in London; they were old favourites from the past decade, yet were still heard in revival performances, indeed, almost all had been revived shortly before the publication of the Fifth Book, and had prospered enough to endure in their popularity for a relatively long period of time. Indeed, many of the arias examined in this thesis were contemporaneously deemed “favourite” and/or “famous.” A good example of this is “Non è si vago e bello” from Handel’s *Giulio Cesare*. First performed on 20 February 1724, it was printed and available to the public in a “Favourite Songs” version months before it was available in score and recorder forms, and was published by itself in 1725. It was published twice that year, once with an English title (“I come my fairest treasure”) and once with its original Italian title. Another one-page edition was published in circa 1730, with “Flute or Violin throughout”, and
again that year as a part of a collection. The fact that this aria was sung by the castrato Senesino in the first performance would have also added to its popularity.

In all probability, the performer of a specific aria on the operatic stage spurred the arrangement of a certain piece. The famous Italian castrati of the English opera scene, such as Nicolini and Senesino, were more likely quoted in arrangements than resident English vocalists. The fact that a famous singer performed the aria would make it more marketable. Sandra Mangsen states: “In The Merry Musician, Walsh surely made no attempt to hide his source – indeed, Handel, Rinaldo and the singer Niccolò Grimaldi (known as Nicolini) all make the item marketable.” In Italian opera, castrati were usually cast as the strongest characters. The higher the voice and the higher the tessitura, the more powerful was the character. Male heroes and protagonists were always played by castrati, not unlike the predisposition for male protagonists in Romantic operas to be played by tenors. The heroes in Handel’s operas were also usually the title roles in the operas, making these characters more engaging and memorable. One can hardly forget Giulio Cesare, Admeto or Tolomeo especially if one can recall the name of the opera they have experienced. As discussed earlier, the Italian castrato soloists playing these characters were very trendy in eighteenth-century England. Musicians, both amateur and professional, would have scrambled to purchase a transcription of any aria sung by Senesino or one of his curious castrated colleagues as soon as it was released. The availability and sale of singers’ portraits, cameos and effigies in the streets everyday would have further reinforced the fierce popularity of these singers. Senesino also initiated the revival of numerous operas, some of those revivals occurring not long before the publication of the Fifth Book of The Ladys Banquet, including Bononcini’s Griselda in 1733, and Astarto in 1734.

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Choice of material to transcribe also depends largely on the transcriber involved in the process. As noted in Chapter One, Handel produced his own aria arrangements because of encouragement from his students. A student either requested a specific aria or overture to be arranged so he or she could play it, or Handel himself chose a particular piece for a student based on pedagogical principles. However straightforward this reasoning may be, it does not take into account the motivation for other composers to arrange Handel’s opera arias. The success of a particular aria at the theatre would most likely incite a transcription included in a Favourite Songs collection by John Walsh soon after. Walsh’s publications *The Ladys Banquet* and *The Lady’s Entertainment* exhibit the changing fads of popular English keyboard music. The content changes with each new volume, and later, each new edition of a volume, and inevitably reflects the changing trends in popular keyboard music. Walsh managed to stay informed about the latest fads amongst the ladies, allowing him to effectively capitalize upon collections of keyboard transcriptions. With the exception of the two books of transcriptions by Babell (The Third Book of 1709/1715 and the Fourth Book of 1716/1717), the later volumes of *The Ladys Banquet* contain more difficult music than the earliest volumes. In particular, the aria transcriptions in the Fifth and Sixth Books contain more ornaments, chords, and fast-moving notes, and thus are more technically challenging.

The entire work, the opera itself, might be the reason for an aria or multiple arias being transcribed. In this case that popularity could result from the featured librettist, composer or director of the opera and/or theater. The plot of the opera, or its subject matter could contribute to its popularity. In eighteenth-century London, historical stories about heroic figures were recurrent and successful on the opera stage. Almost all of the arias represented by transcriptions in the Fifth Book of *The Ladys Banquet* are based on the theme of love. Diverse types of love are featured, but it seems to be a common root in the choice of arias compiled for women to
play. This is not dissimilar to the “chick flicks” and romance novels of the twenty-first century. See Table 12 below.

The majority of the arias arranged for young women appear within the first act of the opera. Six of the arias are taken from first acts, and only “Vanne segui’l,” is excerpted from a later act, Act 3 of *Floridante*. This could be a peculiar coincidence, or it could reflect and support the notion that unsophisticated amateur musicians rarely experienced the whole of an opera. This conclusion is purely speculative, but assuming that these members of the audience were paying attention to the opera to begin with, it is possible that this is evidence that it was not uncommon for people to return home before the end of a work.

Table 12: Handel arias in the Fifth Book

<table>
<thead>
<tr>
<th>Opera/Aria</th>
<th>Character</th>
<th>Character Type</th>
<th>Singer</th>
<th>Voice Type</th>
<th>Genre of Aria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non è si vago</td>
<td>Cesare</td>
<td>Male protagonist</td>
<td>Senesino</td>
<td>Alto castrato</td>
<td>Love song</td>
</tr>
<tr>
<td>Dove sei, amato bene?</td>
<td>Bertarido</td>
<td>Male protagonist</td>
<td>Senesino</td>
<td>Alto castrato</td>
<td>Love song</td>
</tr>
<tr>
<td>Non lo dirò</td>
<td>Alessandro</td>
<td>Male protagonist</td>
<td>Baldi</td>
<td>Alto castrato</td>
<td>Love song</td>
</tr>
<tr>
<td>Tiranni miei</td>
<td>Tolomeo</td>
<td>Male protagonist</td>
<td>Senesino</td>
<td>Alto castrato</td>
<td>Sleep aria</td>
</tr>
<tr>
<td>Un lampo è la speranza</td>
<td>Admeto</td>
<td>Male protagonist</td>
<td>Senesino</td>
<td>Alto castrato</td>
<td>Hope aria</td>
</tr>
<tr>
<td>Vanne, segui’l</td>
<td>Rossane</td>
<td>Female protagonist</td>
<td>Maddalena Salvai</td>
<td>Soprano</td>
<td>Love song</td>
</tr>
</tbody>
</table>

Each of these arias serves to teach the ladies something about love, men and the world. We will never know if Walsh or a transcriber specifically chose these opera arias for ladies because of their pedagogical possibilities, or even their texts, but it is important to consider what influence or suggestions were implied through the music. They were not merely viewed as tunes to play for the young women, or they would not have been given titles, like the solo harpsichord music at the beginning of this volume of *The Ladys Banquet*. “Non è si vago” and “Non lo dirò”
both feature new love; potentially love at first sight. They show the charming side of new love, infatuation, admiration. “You are like a beautiful flower” is something a man might say, will say, should say to a woman he wants to marry. These arias feature the beginning of a courtship, the all-consuming period of charm, flattery and flirtatiousness.

“Vanne, segui’il” features a woman singing about love, a new love that has evolved past the flattery of introduction to the consideration of future prospects. She tells the man she will reward his valour with her love and faith. Fidelity is a common theme in the Handel arias contained in the Fifth Book of *The Lady's Banquet*. In this case, this aria may have been chosen to demonstrate to women the type of man they should be encouraging, the kind of man they should be seeking. “Dove sei” and “Un lampo è la speranza” are both about old love, established love. Marital love, loyalty and self-sacrifice are highlighted in both arias, indeed, in both operas, *Rodelinda* and *Admeto*. *Rodelinda* demonstrates how one member of the match can only be happy and healed when with the other, whereas *Admeto* shows how one must be prepared to give up one’s life in order to heal, and ensure life for the other. Alceste stabs herself to death in order to prolong Admeto’s death, and he in turn, must risk the life of another in order to save her. Both “Un lampo” and “Dove sei” both contain hopefulness. “Tiranni miei,” at first glance, appears to be the aria that does not fit into this equation. But, upon closer examination, it ironically belongs in the category of marital love. It is a dark lullaby to rock Tolomeo to sleep before he avenges his wife’s supposed death.

If eighteenth-century ladies were, indeed, analyzing the moral implications of these arias, consciously, or subconsciously, they would realize that the underlying message is that faithful marital love is the most powerful of loves. New love is to be encouraged by flattery, valour is to be sought and rewarded, and, once a mate of such calibre has been found, established marital love is to be nurtured and protected at all costs. This possible “hidden
message” would most likely be lost on modern audiences and consumers, but this does not render this volume of *The Ladys Banquet*, or the entire collection, useless. It still presents us with much approachable, previously neglected music that is accessible to players of all levels, and serves as a window into one aspect of a young woman’s musical life in eighteenth-century London.
5 Conclusion

London was the perfect place to foster a serial collection of music like *The Ladys Banquet*. No other city could have featured the combination of a flourishing publishing industry, an extremely robust array of public theatres and a fast-growing middle class. These three essential elements worked together to produce several eighteenth-century serial publications, such as *Wit and Mirth: or Pills to purge Melancholy*, *The Opera Miscellany*, *The Harpsichord Master* and *The Pleasant Musical Companion*. New members of the middle class were eager to become consumers and exhibit their wealth and success through artistic refinements, including music. They boosted the economy of both the theatre and the publishing industry, via attending shows, and subsequently purchasing music from these theatrical shows. These publications would not have been in demand if a burgeoning middle class did not exist. The people of the middle class sustained the theatre which, in turn, fueled the publishing industry.

When I first undertook this project I did not realize the quantity and extent of the music contained within the volumes of *The Ladys Banquet* or *The Lady’s Entertainment*. I now see that this collection contains an impressive lot of the most popular keyboard repertoire of its time, providing us with a detailed perspective of the musical lives of middle and upper-class young women in eighteenth-century London. In the preceding chapters, I have presented and discussed the changing styles, genres, and level of difficulty of the music, but one constant remains throughout all volumes: a focus on theatre music. London had an exceptionally active public theatre life. Clearly young ladies were going to the theatre on a regular basis and enjoyed it, desiring to play excerpts from the shows at home. John Walsh managed to effectively capitalize on their interest, and, as a result, today we have several volumes of music to teach us about female keyboardists.
The Fifth Book of *The Ladys Banquet*, in particular, is comprised almost entirely of stage music. By this time several of Handel’s first Royal Academy operas were being revived, and their arias were included in this Fifth Book. As a result, this volume of music exhibits the changing trends in theatre music over three decades. The genre and structure of the music also shift a lot between volumes – some, such as the Fourth Book of c.1734, contain all short tunes, less than 30 measures; others, like the Third Book (1709/1715) feature virtuosic operatic transcriptions by Babell, or collections of dance music from operas by Handel. The repertoire contained in the Fifth Book demonstrates the level of playing young ladies acquired, or aspired to, and the type of music they played. It is mostly of an amateur, intermediate level of technical difficulty and written in just two or three parts, there are no fugal textures to be found. Through analysis we have learned that the keyboard transcriptions are simple, but primarily faithful arrangements of the opera arias. Aside from common transpositions, and additional ornaments, the pieces remain intact and recognizable.

The arias chosen to be included in the Fifth Book of *The Ladys Banquet* are predominantly love songs, sung by heroic men. Each love aria is from a different opera, with a different story, but they all reflect on common aspects of love: admiration, courtship, self-sacrifice and fidelity. Clearly this music was censored. No martial arias, or music sung by antagonists are included, only arias sung by alto castrati about ideal love. At this time, ladies and gentlemen were essentially playing the same music: the same arias from the same productions of the same operas. The men were armed with scores “for the flute” which generally contained all of the arias, overtures and dance movements of an opera, but the ladies did not have access to a similar compilation to use for their instrumental studies. The ladies only had access to select opera transcriptions. A young woman’s censored music-making in eighteenth-century London is reflective of the sheltered life she experienced every day. I must note the
inclusion of a drinking song, “The Tipling Philosophers” and a song of rather scandalous nature, “Do not ask me Charming Phillis” in the Fifth Book of *The Ladys Banquet*. It is possible that ladies would have recognized these tunes from their use in ballad operas and would not have been familiar with their original texts, but it seems odd that the opera aria transcriptions may have been carefully censored, when these songs were not.

Moral conduct and operatic tunes are not always in harmony. The fashionable world of the theatre presents complex tales that draw in an audience with emotional conflict that weaves a story of love triangles, greed, violence and inheritance claims. But at the end of the show, no matter how convoluted and however unlikely, the love pairs match up the way they should and all the characters live happily ever after with their destined and desired partner. This is a stark contrast to the domestic ideals of real life in eighteenth-century London. Young women were generally ordered to marry a specific gentleman (if he should ask) and had little hand in their own fate. But the world of opera and the aria transcriptions they played at home encouraged love at first sight, admiration and infatuation. This likely resulted in frustrated confusion for some young ladies. To be taught by their parents and society that they cannot choose a husband simply out of love, and to have most forms of popular entertainment oppose that with an unattainable ideal of true love would be a disappointment. A young lady could easily spend three or four hours a day playing the harpsichord, staying out of trouble by being sheltered at home, not being frivolous, flirtatious or coquettish in public, but she was playing theatrical and operatic love arias, essentially living in a fantasy world that would be crushed in due time.

I hope I have cleared up some of the confusion of publication dates and contents of the various volumes of *The Ladys Banquet*, have successfully contextualized the collection and offered useful insight into the choice of arias included in the Fifth Book. Further research should be conducted into the moral implications and teachings of this music and an in-depth study of
the other books of *The Ladys Banquet* or *The Lady’s Entertainment* would be particularly useful, resulting in a more sophisticated understanding of the material.
Bibliography


_____. Pièces de clavecin de Mr Händel, op.8. Paris, c1745.

_____. Trios de diefferents autheurs choises & mis en ordre par Mr Babel, livre 1e [2e]. Amsterdam, c1720.


______. *Floridant, for a Flute. The Ariets with their Symponys for a Flute and the Duets for two Flutes of that Celebrated Opera.* London: John Walsh and Joseph Hare, 1722. a.206.a.(5.)

______. *Ptolomy for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes of that Celebrated Opera.* London: John Walsh and Joseph Hare, 1728. a.206. (3.)


Appendices

Appendix 1: Summary of *The Ladys Banquet*

1704 – Book 1, *Ladys Banquet*
1706 – Book 2, *Ladys Banquet*

1708 – Book 1, *Lady’s Entertainment*
1708 – Book 2, *Lady’s Entertainment*
1709 – Book 3, *Ladys Banquet*

1715 – Book 3, *Ladys Banquet* (re-issue of 1708 Book 3)
1716/17 – Book 4, *Ladys Banquet*

1720 – Book 3, *Ladys Banquet*

c.1730 – Book 1, *Lady’s Entertainment* (re-issue of 1708 Book 1)
c.1730 – Book 2, *Lady’s Entertainment* (re-issue of 1708 Book 2)

1730 – Book 1, *Ladys Banquet*
1733 – Book 2, *Ladys Banquet*
1734 – Book 4, *Ladys Banquet*
1735 – Book 5, *Ladys Banquet*
1735 – Book 6, *Ladys Banquet*
Appendix 2: Handel Opera Aria Transcriptions: A Comprehensive List of Works Published up to 1739

Operas for a Flute:


Admetus, for a Flute. The Ariets with their Symphonys for a single Flute, and the Duet for two Flutes, etc. I. Walsh and Ioseph Hare: London, 1730?

The Opera’s of Alcina and Ariodante with all the Overtures, Songs and Duets, with their Symphonies, Transpos’d for the Common Flute, Compos’d by Mr. Handel. To which is added the Dance Tunes from the late Opera’s. Printed for, and Sold by John Walsh, &c. (London Daily Post, and General Advertiser, Dec. 10, 1735)

Alexander, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes, etc. I Walsh and Ioseph Hare, London, 1726?


The Favourite Songs In the Opera of Âetius, And Transpos’d for the Flute, To which is prefix’d The Overture in Score Compos’d by M’ Handel. Price 2° 6d. Engrav’d, Printed and Sold at the Printing-Office in Bow Church-Yard London. Where may be had, &c. (Daily Post; Daily Journal, Feb. 7, 1732).

The Opera of Arminius and Atalanta for the Common Flute. Printed for and sold by John Walsh, &c. (Country Journal: or, The Craftsman, June 18, 1737)

Flavius, for a Flute. The Ariets with their Symphonys for a single Flute and their Duets for two Flutes of that Celebrated Opera, etc. I. Walsh and Ioseph Hare, London, 1726?

Floridant, for a Flute. The Ariets with their Symphonys for a single Flute and the Duets for two Flutes of that Celebrated Opera, etc. I. Walsh and In° and Ioseph Hare, London, 1725?

Julius Caesar, for a Flute. The Ariets with their Symphonys for a single Flute and the Duets for two Flutes of that Celebrated Opera, etc. I. Walsh and In° and Ioseph Hare, London, 1725?

Justin for the Flute [c. 1737]
Lotharius, for a Flute. The Ariets with their Symphonys for a Single Flute and the Duet for two Flutes of that Celebrated Opera, etc. I. Walsh and Ioseph Hare, London, 1730

The whole Opera of Orlando in Score; also the same transposed for a Common Flute. Printed for and sold by John Walsh, &c. (*Daily Journal*, May 25, 1733).

Otho for a Flute Containing the Overture Songs and Symphonys Curiously Transpos’d and fitted to the Flute in a Compleat maner The whole fairly Engraven & Carefully Corrected. London Printed for and Sold by I. Walsh…and In° and Ioseph Hare, &c. (*Daily Courant*, April 24, 1723.)

Parthenope, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes of that Celebrated Opera…To which is added the most Favourite Songs in the Opera of Ormisda, etc. I. Walsh, etc. London, 1735?

The Favourite Songs In the Opera of Porus, And Transpos’d for the Flute, To which is prefix’d The Overture in Score Compos’d by M° Handel. Price 2s 6d. Engrav’d, Printed and Sold at the Printing-Office in Bow Church-Yard London, Where may be had, &c. (*Grub-street Journal*, Feb. 17, 1731).


Radamistus for a Flute Containing the Overture Songs Symphonys and Adjitional Aires Curiously Transpos’d and fitted to the Flute in a Compleat maner. The whole fairly Engraven and carefully Corrected. London Printed for & Sold by I : Walsh…& I° & Ioseph Hare, &c. (*Post Boy*, Sept. 18-20, 1722.)


Richard the 1st, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes of that Celebrated Opera. I. Walsh and Ioseph Hare, London, 1728

The Most Celebrated Aires and Duets in the Opera of Rinaldo Curiously fitted and Contriv’d for two Flutes and a Bass; With their Symphony Introduc’d in a Compleat Manner The whole fairly Engrav’d. London Printed for I : Walsh Serv’ to Her Ma’tie…I : Hare, &c. (*Daily Courant*, Sept. 13, 1711).

Rinaldo Curiously fitted & Contriv’d for a single Flute with their Symphonys Introduc’d in a Compleat maner, the whole fairly Engraven and Carefully Corected. London. (*Daily Courant*, Sept. 13, 1711).

Aires in Rinaldo (for 2 Flutes and a Bass). 3s. od. N° 85. [c.1730]
Rodelinda, for a Flute. The Overture, Symphonys, Songs & Ariets for a single Flute and the Duets for two Flutes of that Celebrated Opera, etc. I. Walsh and Iohn and Ioseph Hare, London, 1725.

The Opera of Rodelinda for the Flute (Daily Post, May 6, 1725)

Scipio, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes of that Celebrated Opera, etc. I. Walsh and Ioseph Hare, London, 1726.

Siroe, for a Flute, containing the Overture, Songs & Symphonys curiously Transpos’d and fitted to the Flute in a compleat manner, etc. I. Walsh and Ioseph Hare, London, 1728?


The Opera of Sosarmes and Ætius transposed for a common Flute. Printed for John Walsh, &c. (Country Journal: or, The Craftsman, June 10, 1732.)


Tamerlane: For the Flute: An Opera, Compos’d by Mr Handel. Engrav’d, Printed and Sold by J. Cluer…London (London Journal, Nov. 21, 1724).

Tamerlane, for a Flute, the Ariets with their Symphonys for a single Flute and the Duets for two Flutes of that Celebrated Opera, etc. I. Walsh and Ino and Ioseph Hare, London, 1725.

Opera of Tamerlane. (German Flute.) 2s. od. N°. 46. [c. 1732]

Ptolomy, for a Flute. The Ariets with their Symphonys for a single Flute and the Duet for two Flutes of that Celebrated Opera, etc. I. Walsh and Ioseph Hare, London, 1728.

Other Collections Featuring Opera Aria Transcriptions:

Six Celebrated Songs made on purpose for French Horns Perform’d in the several Operas Compos’d by Mr Handel. in 7 Parts viz. Two French Horns or Trumpets, two Violins, a German Flute, Tenor & Bass. N.B. Where these are Sold may be had Several Pieces for French Horns, Trumpets, and German Flutes &c. London. Printed for and Sold by I : Walsh, &c. (Country Journal or, The Craftsman, June 26, 1731)

Six Celebrated Songs made on purpose for French Horns, &c. London. Printed for and Sold by I : Walsh…N° 385. [c. 1732]
A Choice Collection of Aires and Duets for two German Flutes Collected from the Works of the most Eminent Authors viz. Mr. Handel Arcan° Corelli Sig° Brivio Mr. Hayden Mr. Grano Mr. Kempton To which is added a favourite Trumpet Tune of M° Dubourg’s. The whole fairly Engraven and carefully corrected. Price 2s. London. Printed for and sold by I : Walsh…N° 386. (Country Journal: or, The Craftsman, Sept. 26, 1730).

Select Aires or Duets for two German Flutes or two Violins By the following Eminent Authors Handel Geminiani S° Martini Weideman Quantz Pescetti 2d Book. N.B. There is just Publish’d Twelve Solos by M° Weideman, &c. London. Printed for & Sold by I. Walsh…N° 620. (Country Journal: or, The Craftsman, July 9, 1737).

Select Aires or Duets for two German Flutes, and a German Flute & Bass Compos’d by M° Handel, and other Eminent Authors. 3d. Book. N.B. There is just Publish’d Twelve Solos by M° Weideman, &c. London. Printed for & Sold by I. Walsh…N° 642. (London Daily Post, July 19, 1738).

A Fourth Book of Select Aires or Duets, For Two German Flutes or Violins Being a Collection of Favourite Aires Perform’d with Universal applause at Vaux-Hall, and in all Publick Entertainments, By the following Eminent Authors Handel Geminiani Hasse Arne. London. Printed for I. Walsh…Price 2s of whom may be had, &c. (London Daily Post, Oct. 21, 1741).

A second collection of English aires & minuets, with several favorite airs out of the late Operas of Otho, Iulius Caesar, Vespasian, & Rodelinda; all sett with a bass, being proper for the violin, German flute, harpsichord or spinett. Dublin, John & William Neale in Christ Church Yard. [c.1726]

Forrest Harmony, Book the Second: Being a Collection of the most Celebrated Aires, Minuets and Marches; Together with several Curious Pieces out of the Water Musick, made on purpose for two French Horns, By the Greatest Masters. N.B. These Aires may be play’d on two German Flutes, two Trumpets, or two Violin, &c. Price 2s 6d. London. Printed for and Sold by John Walsh…N° 460. (Daily Post, June 12, 1733).

Forest Harmony Book the Third. Being a Collection of Celebrated Aires, Minuets, Marches, and Musett’s made on purpose for two French Horns, N.B. These Aires are proper for two German Flutes, two Trumpets, or two Violins. London. Printed for & Sold by I. Walsh…N° 581. (London Daily Post, and General Advertiser, May 19, 1736.)

Handel’s most Celebrated Aires, Collected from his late Operas, with their Symphonys & Accompaniments: made Concertos for Violins, &c. in Six Parts. The Song Part for a German Flute Hoboy, or Violin. N.B. They are in the Original Keys as Compos’d by the Author, So that they may be Perform’d by Voices, or Instruments. Where these are Sold may be had the Operas of Astartus, Thomyris, and Camilla in 6 Parts. And variety of new Concertos, Sonatas, and Solos for all Instruments in use. London. Printed for and Sold by John Walsh…N° 584. (London Daily Post, Feb. 6, 1736).
A second collection of English aires & minuets, with several favorite airs out of the late Operas of Otho, Iulius Caesar, Vespasian, & Rodelinda; all sett with a bass, being proper for the violin, German flute, harpsicord or spinett. Dublin, John & William Neale in Christ Church Yard. [c. 1726]

The New Flute Master, the 7th Edit. Containing the best Directions for Learners on the Flute; together with the newest Aires both of Italian and English, particularly the Favourite Song Tunes in the Opera of Rinaldo, composed by Mr. Hendel with an extraordinary Collection of Trumpet Tunes, Jiggs, Marches and Minuets for the Flute, pr. 1s. 6d. Printed for J. Walsh… and J. Hare, &c. (Post Man, Sept. 4-6, 1711)

A Compleat Set of all his Operas curiously Transpos’d for a Single Flute and neatly Bound in 3 Volumes 4°. 2.2.0. N°. 204. [c. 1736]

Select Lessons, or a choice Collection of easy Aires by Mr. Handel, Geminiani, Bononcini, Baston, &c. for the Flute. Price 1s. 6d. Printed for John Walsh, &c. (Country Journal: or, The Craftsman, July 1, 1732).

Select Lessons for a Flute Second Book. Containing an excellent Collection of English & Italian Aires, particularly the most Favourite Song Tunes in the late Opera’s, together with ye choicest Minuets and Rigadoons perform’d at the Balls at Court, also to the Masks and Entertainments at the Theatres…. Price 1s 6d. London. Printed for and sold by I: Walsh….N° 7. [c. 1732].

Select Lessons for the Flute Third Book. Being a Collection of all the Celebrated Aires Perform’d at Vauxhall, and in all publick Places. Together with the Dance Tunes perform’d at both Theatres and a Collection of the choicest Opera Aires, Minuets, & Marches, By M’r Handel, Hasse, &c. Price 1s 6d. London. Printed and sold by I. Walsh, &c. [c. 1733]

Select Lessons, Or a Choice Collection of Aires Neatly contriv’d for Two German Flutes or Two Violins. And Extracted from the Works of y’r most Celebrated Masters. (Viz) M’r Handel, M’r Weidemann, M’r Turner, M’r De Fesch, Sig’r Peschetti, M’r Festing. N.B. The Whole being never before Publish’d. London Printed & Sold by Dan’ Wright…& D. Wright Junr., &c. [1734].

A Collection of the most Celebrated Song Tunes with their Symphonys out of the late Opera’s, Neatly fitted to the German Flute for the Improvement of practicioners on y’r Instrum’t. by an Eminent Master. price 2s. London, Printed for R. Meares Musical Instrument Maker & Musick Printer at the Golden viol in S’t Pauls Church Yard. [c. 1722]

A Collection of the most Celebrated Song Tunes with their Symphonys out of the late Opera’s Neatly fitted to the German Flute for the Improvement of Practicioners on that Instrument by an Eminent Master price 2s. Note the following Pieces may be had, &c. London Printed and Sold by I: Walsh….and In°. & Ioseph Hare, &c. [c. 1723]

A 4th Collection of the most Celebrated Song Tunes with their Symphonys out of the late Opera’s and Fitted to the Violin or Hoboy for the Improvement of Practicioners on that Instrument by an Eminent Master price 2s. Note the following pieces may be had where these are Sold Mr. Banisters 1st & 2nd Collection, &c. London. Printed & Sold by I: Walsh… and In°. & Ioseph Hare, &c. [c. 1726]
Sonatas or Chamber Aires for a German Flute, Violin or Harpsicord Being the most Celebrated Songs & Ariets Collected out of the late Operas Compos’d by M’ Handel. Vol. I. [Part I.] London. Printed for & Sold by I. Walsh, Musick Printer, and Instrument maker…Nº 387. [c.1733]

The most favourite Aires and Song Tunes with their Symphonys Collected out of the latest Operas for the Harpsicord or Spinnet Composed by M’ Handel. 2nd Collection. N.B. the following Pieces may be had, &c. London. Printed for & sold by I: Walsh…and Ioseph Hare, &c. [c.1730]

Sonatas or Chamber Aires For a Violin and Bass being the most Celebrated Songs and Ariets Collected out of the late Operas Compos’d by Several Authors the Third Collec’n. London. Printed for and sold by I: Walsh…and Ioseph Hare, &c. [c. 1730]

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Sonatas or Chamber Aires for a German Flute Violin or Harpsicord Being the most Celebrated Songs & Ariets Collected out of all the late Operas Compos’d by M’ Handel. Vol. I. London. Printed for & Sold by I. Walsh, Musick Printer, and Instrument maker, &c. [date unknown]

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Sonatas or Chamber Aires for a German Flute Violin or Harpsicord Being the most Celebrated Songs & Ariets Collected out of all the late Operas Compos’d by Mr Handel. Vol. II. Part 4th. London. Printed for & Sold by I. Walsh, Musick Printer & Instrum’t maker, &c. [c. 1735]

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Sonatas or Chamber Aires for a German Flute Violin or Harpsicord Being the most Celebrated Songs and Ariets Collected out of all the late Operas Compos’d by Mr Handel. Vol. III. [Pt. I in pencil.] London. Printed for & Sold by I. Walsh…N° 592. [c. 1737]

Sonatas or Chamber Aires for a German Flute Violin or Harpsicord Being the most Celebrated Songs and Ariets Collected out of all the late Operas Compos’d by Mr Handel. Vol. III. Part III. London. Printed for & Sold by I. Walsh… N° 592. [c. 1737]

Sonatas or Chamber Aires for a German Flute Violin or Harpsicord Being the most Celebrated Songs and Ariets Collected out of all the late Operas Compos’d by Mr Handel. Vol. III. Part 6th. London. Printed for & Sold by I. Walsh…N°. 592. (Country Journal: or, The Craftsman, April 29, 1738).

Sonatas or Chamber Aires for a German Flute, Violin or Harpsicord Being the most Celebrated Songs & Ariets Collected out of all the late Operas Compos’d by Mr Handel. Vol. IV. [Part I.] London. Printed for and Sold by I. Walsh…N°. 651. (London Daily Post, Jan. 18, 1739).