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Haydn Documents in North America: Boston Handel and Haydn Society Part Books from 1827 and 1828

by Michael E. Ruhling

2015 will mark the 200th anniversary of the founding of Boston's Handel and Haydn Society, the oldest oratorio society in the U. S. During their long history they have been responsible for the first complete performances on this side of the Atlantic of many important works, including Haydn's *The Creation* and Handel's *Messiah*. Because of good foresight, or perhaps good fortune, the Handel and Haydn Society has built an interesting collection of historical documents and other materials, the bulk of which were donated to the Boston Public Library in 1978. Over the past three or four years the Boston Public Library has made great headway in cataloguing this large collection of founding documents, pay receipts, concert programs, personnel lists, photographs, printing plates, and printed and hand-copied music, and they continue to update the collection's finding aid (<http://archon.bpl.org/?p=collections/findingaid&id=39&q=>) begun by Katy Zore in 2011. The collection may be accessed by visiting the library's Music Department Special Collections (<http://www.bpl.org/research/music/spmusic.htm>). The Handel & Haydn Society also has its own staff archivist, Michelle Chiles, who may be contacted via email archivist@handelandhaydn.org, or by phone at the Handel and Haydn Society offices: 617-262-1815.

Only a handful of items in this large collection are music materials. Some of the more noteworthy music items include manuscript parts of Rossini's *Mose in Egitto*, first performed by the Handel and Haydn Society in 1845, a military band arrangement of Handel's *Judas Maccabeus* by John Poughner, and an undated piano-vocal score of Haydn's *Orpheus ed Euridice* published by Breitkopf und Härtel, once owned by Amasa Winchester (1775-1846), one of the Society's founding members and its third president (1819-1827). But what could be of particular interest to historians and performers are two sets of part books dating from 1827 and 1828. These part books overlap the

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changing of leadership from Winchester to Lowell Mason, who was the Society's president 1828-1833, and is credited with greatly expanding the ensemble's repertoire.¹

Of the 1827 set of part books, only one viola, one cello, and the horn 1 and 2 are extant. The 1828 set is probably complete, containing twenty-one books: two each of violin 1 and violin 2, and one each of viola, cello, contrabasso, flute 1 and 2, oboe 1 and 2, clarinet 1 and 2, bassoon 1 and 2, horn 1 & 2, trumpet 1 and 2, trombone, and drums (timpani). Both sets of books use similar paper (28.2cm x 24cm pages, 12 staves per page) and are in the same hand, perhaps that of a Joseph Lewis. Pay receipts dated 18 August 1827 and 20 August 1828 record paying Mr. Lewis for a total of 652 pages of manuscript. Three additional receipts from 1829-32 indicate that Mr. Lewis continued to work as a copyist for the Handel and Haydn Society (although he never received a raise above his 12 1/2 cents per page). Both sets have hard covers; the 1827 book covers are stamped with "(PART)/ HANDEL & HAYDEN SOC.^y" (see Plate 1) and the 1828 are stamped "(PART)/H. & H. SOCIETY" (see Plate 2).

The 1827 part books contain Haydn's *The Creation* complete, with only the English text provided for titles, and in recitative passages in both the viola and cello books. Corrections and other markings are made in pencil and pen. Table 1 lists the corrections and markings in each book, and other details. Following the end of *The Creation* each book is dated 1827. The cello book contains an additional seven individual choruses on eight pages following the date and in a different hand. The horn 1 book, too, contains additional material following *The Creation*, but reflecting the humor and perhaps boredom typical of many horn players even today, it is not additional music, but a pencil caricature of a somewhat portly gentleman (see Plate 3).

¹ H. Earle Johnson's book *Hallelujah, Amen!: The Story of the Handel and Haydn Society of Boston* (Boston: Bruce Humphries Publishers, 1965) is the principal source for the Handel and Haydn Society's history. Chapter IV (38-55) covers the period of Winchester's and Mason's presidencies.

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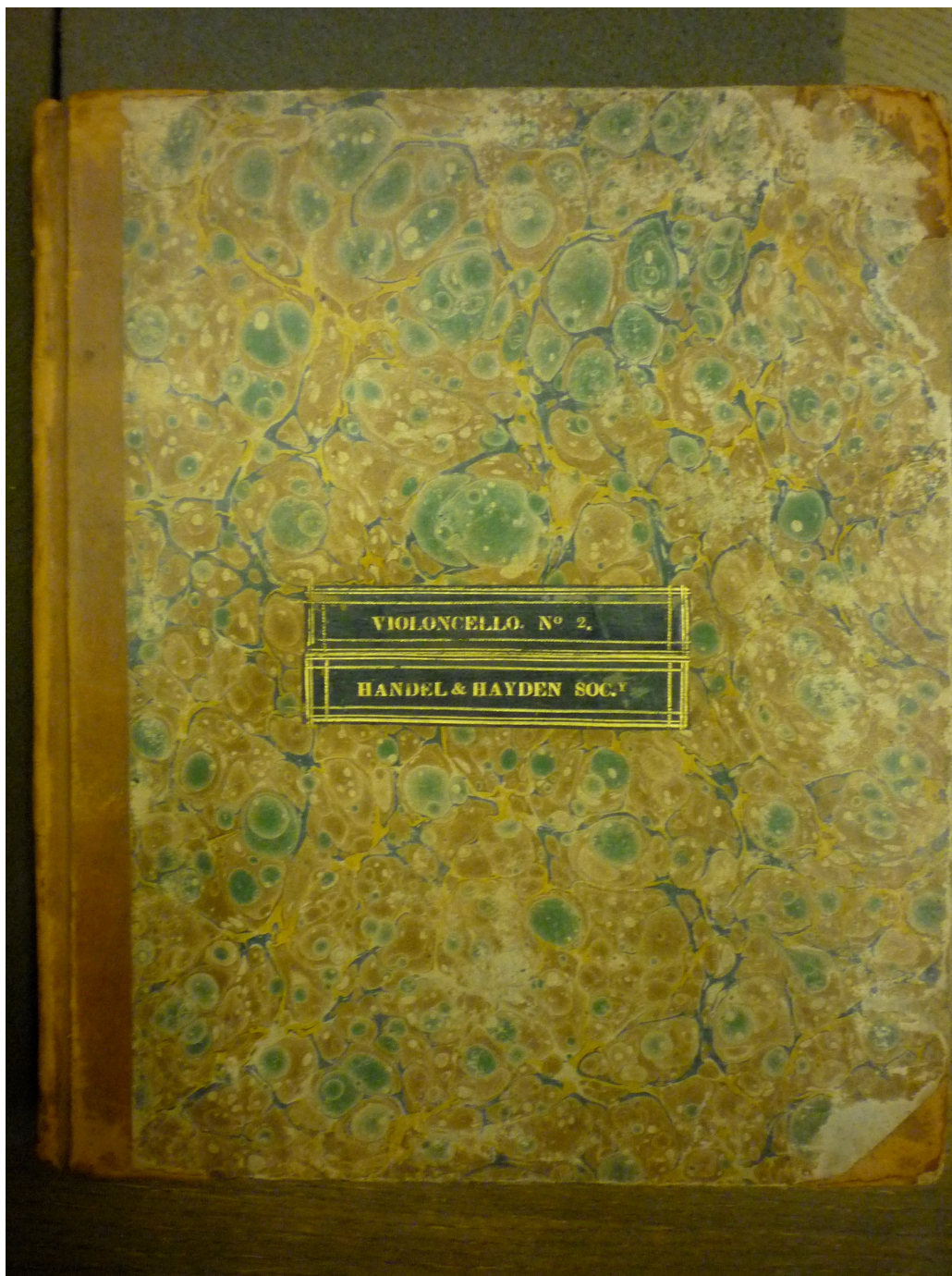


Plate 1: Cover of violoncello part book from 1827. Handel and Haydn Society Records. MS 7187. Rare Books and Manuscript Documents. Boston Public Library. Courtesy of the Trustees of the Boston Public Library/Rare Books.

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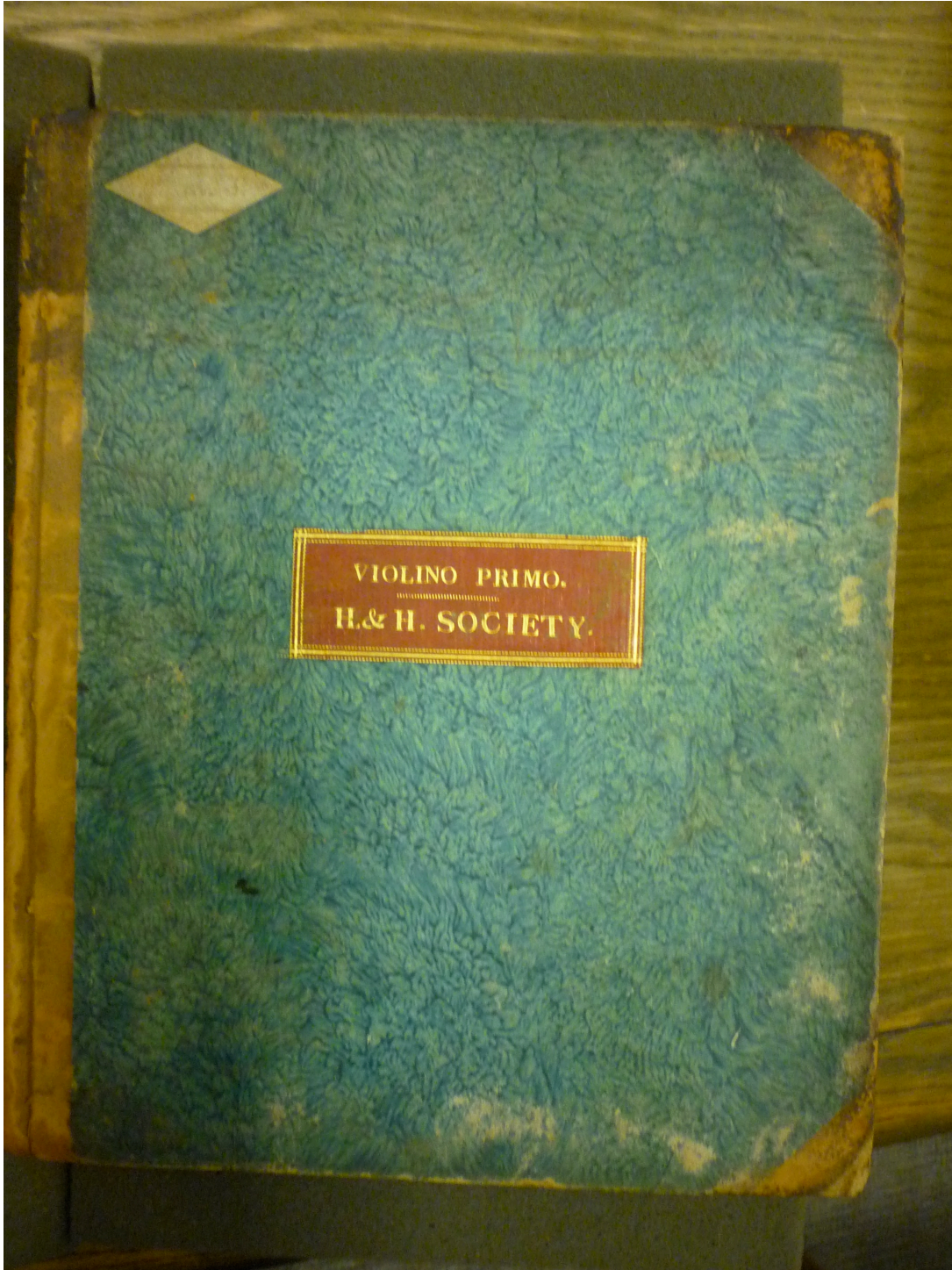
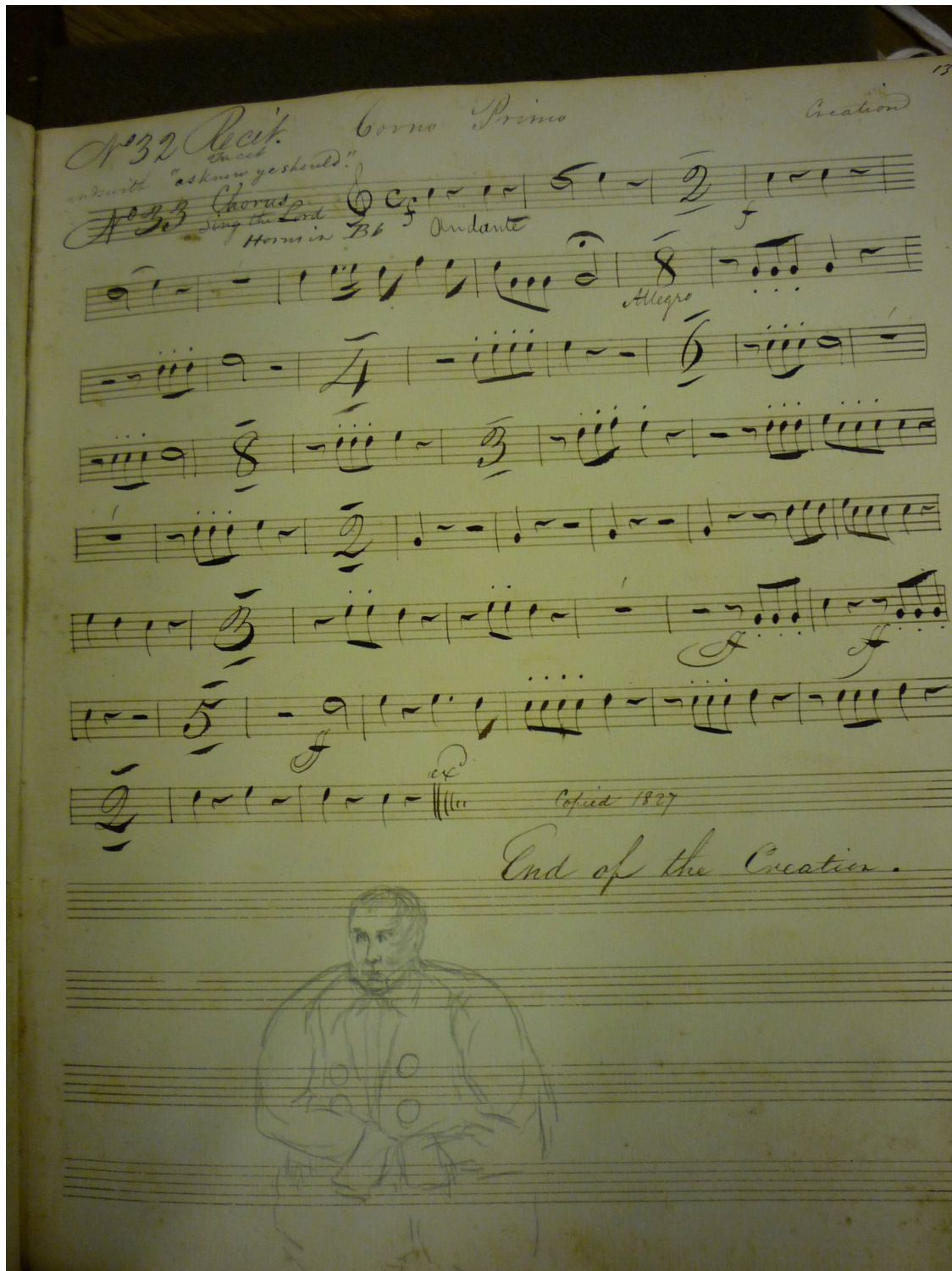


Plate 2: Cover of violino primo part book from 1828. Handel and Haydn Society Records. MS 7191. Rare Books and Manuscript Documents. Boston Public Library. Courtesy of the Trustees of the Boston Public Library/Rare Books.

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Plate 3: Page 13 of horn 1 part book from 1827. Handel and Haydn Society Records. MS 7190. Rare Books and Manuscript Documents. Boston Public Library. Courtesy of the Trustees of the Boston Public Library/Rare Books.

Table 1: Handel and Haydn Society 1827 part books; corrections and other markings.

Va: Cover reads VIOLA. N° 2./HANDEL & HAYDEN SOC.^Y Recitative texts and melodies included (grand/double staff).

- p. 6 bar 2 = No. 6 m2 inked repeat signs and "bis" (missing bar 3)
- p. 13 staff 9 bar 2 = No. 15 bar 15 inked repeat signs and "bis" (missing bar 16)
- p. 26 in margin "begin here" written in pencil at the vocal recit. entrance of No. 27 (beginning of Part III).
- p. 28 No. 29 measures missing and written in below in ink (see photo)
- Ends p. 35. Nothing follows.

Vc: Cover reads VIOLONCELLO. N° 2./HANDEL & HAYDEN SOC.^Y Recitative texts and melodies included (grand/double staff). No figures.

- p. 5 3rd staff bar 3 = No. 3 Recitative bar 23 "bis" penciled above, and bar 24 missing.
- p. 17 2nd staff bar 4 = No. 15 air d in the part is replaced by c in pencil.
- p. 18 No. 16 recit. No inst. part at beginning. Comes in at fermata bar 5.
- p. 28 staff 5 bar 5 = No. 25 Trio bar 78: inked in after, below, next bar 79, which was missing.
- p. 34 staff 6 = No. 29 bars 291-298 originally had bass part, not cello, but crossed out.
- p. 41 "Finis Copied Sept. 1827."

Followed by "Continued from Book No. 1" No. 258 Semi Coro "The Lord Shall Comfort Zion" (no composer)

- p. 43 No. 259 Coro "O God When Thou Appearest"
- p. 45 (1/2-way down the page): No. 260 Air "O Sing Praises"
- p. 46 (1/2-way down): No. 261 Recit. (sopr.) "They shall sing in the heights" and No. 262 Air "O Beautiful Moment"
- pp. 47-49 different hand/pen: No. 263 Recitative (sop.) "When Salomon built the house of the Lord"; No. 264 Coro "Behold the Heaven"

Hn1: Cover reads CORNO PRIMO/HANDEL & HAYDEN SOC.^Y

- p. 6 4th staff m1 = No. 15 bar 22 beat one e in part corrected to f in pencil.
- pp. 12 & 13 pencil sketches of a face and a portly gentleman on the bottom of the page.

Hn2: Cover reads CORNO SECONDO/HANDEL & HAYDEN SOC.^Y

- p. 12 pencil sketch of a different face in the same measure of rest in No. 31 as found in the hn1 book.
- p. 13 last page.

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Table 2: Handel and Haydn Society 1828 part books; titles from violin 1 book.

Vn1: VIOLINO PRIMO./H & H. SOCIETY. printed on cover. First page "Leader" written in pencil. Pieces—
Mass in B-flat (*Harmoniemesse*), Haydn. Numbering restarts.
Next: recit (no 8 1/2) "and Canaan was blessed" followed by chorus (No. 9 1/2) "For With Strength" (in G)
No. 8 Recitativo "The Salomon Built the House of the Lord" (this is the same as Vc book after Creation) No. 9 Chorus "Behold the Heaven" No. 10 Chorus "Glory to God"
No. 49 "Benedictus" (in F, Andante) No. 50 "Agnus Dei" (A minor, Adagio) "Dona Nobis" (C major, Allegretto).
No. 11 Beethoven Mass in C Credo.
No. 12 "The Tempest" (*Der Sturm*), Haydn
No. 13 Chorus "Fixed in his Everlasting Seat", Handel
No. 14 Introduction and Chorus (Holy, Holy, in B-flat), Schneider
No. 15 Chorus "Come Let Us Sing" (in G)
No. 16 "Spare Thy Servant"
No. 17 "Glory to God" (not from *Messiah*; in D), att. Handel (?)
No. 18 Recit. and Chorus And Canaan was Blessed/For with Strength (in G) (Same as following *Harmoniemesse*)
No. 19 Chorus "Hosanna" (in C), Mozart (?)
No. 20 Chorus "Holy . . ."(?)
No. 21 Chorus "Glory to God" (in G), Pergolesi
No. 22 Chorus "Awake the Trumpets", Handel
No. 23 Air "Loud as the Thunder"
No. 24 *Te Deum*, Haydn
Nos. 25-31 March from *Mount of Olives* (not Beethoven)
No. 32 *Te Deum*, Mozart
Nos. 33-38 Mass (in F, ends in C), Bühler
No. 39 Anthem "Blow ye the trumpet" (in D)
No. 40 Chorus "Gloria" (in D), Jomelli
No. 41 Chorus "O God when Thou Appearest" (in C), Mozart
No. 42 Chorus (??), Pergolesi
No. 43 Chorus "Gloria" (in C), Mozart (?)
No. 44 Chorus "Behold and See", Righini
Nos. 45-50 Mass (in C), Kramer
No. 51 Canzone, Webb
No. 52 Anthem, Webb
No. 53 "Angel of Mercy" (Solo for Bass)

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No. 54 "O Happy is the Man"

No. 55 "The Fall of Zion"

No. 56 "The Sun Parts faintly"

No. 57 "O Come Let Us Worship"

No. 58 "Return O God of Hosts"

Nos. 59-64 Mass in C, Mozart

No. 65 *Te Deum*, Vogler

The 1828 part books testify to Mason's desire to expand the repertoire of the Handel and Haydn Society. They contain over sixty individual movements, with many complete larger works. Three Haydn works are included in this set: the complete Mass in B-flat (*Harmoniemesse*) constitutes the first eighteen pages of the violin 1 book, and the *Te Deum* in C (of 1799) and "The Tempest" (*Der Sturm*) appear later. Many other composers are represented. The Credo from Beethoven's Mass in C, Mozart's Mass in C and a number of other choruses attributed to Mozart, choruses by Jomelli, Handel, Pergolesi, and many other lesser known composers, appear in this large and varied set. Table 2 lists the titles or opening texts from the violin 1 book (which has "Leader" written in pencil on the first page).

These two sets of part books from the 1820s reflect a pivotal time in the development of the Society, by on the one hand setting down in a more-or-less permanent fashion Haydn's *The Creation*, a work that was crucial to the founding and early years of the Society when Amasa Winchester guided it, and on the other hand serving as a record of the number and variety of works the ambitious Lowell Mason chose in his efforts to expand the Society's repertoire as it continued to mature in the 19th century. To be sure, all of the items contained in the Handel and Haydn collection of the Boston Public Library can offer researchers valuable information regarding the foundation and life of this important American music organization. One hopes that scholars and performers will take advantage of these interesting resources, particularly as the 200th birthday of the Handel and Haydn Society grows near.