
Summary Information

Call number: C0640
Repository: Princeton University Library. Special Collections. Manuscripts Division
One Washington Road Princeton, New Jersey 08544 USA
Size: 8 linear feet
11 boxes
29 volumes
one oversize folder
Language(s) of Material: English
German
Abstract: Consists (primarily) of manuscripts of works by Handel and his contemporaries but also of correspondence and subject files gathered by James S. Hall, the English surgeon who collected most of the manuscripts.
Location: This collection is stored onsite at Firestone Library. Series I, Manuscripts of Handel's Works and Works by Contemporary Composers, is stored in special vault facilities.
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James S. Hall (1899-1975) was a surgeon by profession but an ardent Handel scholar and collector by avocation. In addition to the Handel scores and librettis the Princeton University Library acquired Hall's correspondence with performers, composers, conductors, scholars and other collectors of his heyday, the 1950s and 60s. As the founder and manager of the Deal and Walmer Handelian Society, Hall was responsible for arranging performances of Handel's works, for public celebrations of Handel's achievements, such as the mounting of the plaque in Dublin on the hall where Messiah received its world premiere, and for representing English Handel lovers at festivals in honor of Handel's memory, especially those in the Handel town of Halle in the former East Germany. At the time of those festivals, travel to East Germany was complicated by Communist bureaucracy, the paper trail of which is preserved in the collection. Hall was also consulted during work on the Hallesche Handel ausgabe, the standard edition in German of Handel's works, because of his authority as a Handel scholar. Because of these connections with Handel scholars in Germany, some of the material in the collection is in German. A Roman Catholic, Hall was interested in Handel's knowledge of Latin Church music and his use of it in his own compositions, especially during the period he was known to have spent in Italy. Hall published on this topic as well as on Handel's use of grace notes, in the context of his larger interest in the history of Handel performance.

The James S. Hall Collection of George Frideric Handel includes twenty-nine volumes of musical manuscripts of Handel by various 18th-century copyists, mainly anonymous but some identified, most of them collected by James S. Hall, a surgeon by profession and a Handel scholar and collector by avocation. Included are manuscripts of Belshazzar (circa 1744), the nearest in relation to Handel since it is entirely in the hand of John Christopher Smith, Sr., Handel's chief copyist and amanuensis; Alexander Balus (circa 1748) by the copyist "S5", so called by scholar Jens Peter Larson; Joseph, also written by S5; Israel in Egypt (circa 1760) in various hands; Odes for St. Cecilia's Day (1739) and Queen Anne's Birthday (1714), one volume in the hand of several copyists; Te Deum (before 1780), in unidentified hand; the Ayelsford Collection, a set of miscellaneous manuscripts; Messiah and Coronation Anthems, part-book for a bass; a fair copy of Alexanders-Fest, oder, Die Gewalt der Musik . . . (1766-1770); and an English manuscript of the opera Berenice, in the hand of Handel's copyist S2, from the library of Charles Jennens, Handel's patron and librettist of Messiah, and annotated by him.

Other manuscripts include a volume of operatic arias (circa 1738-1743) containing music of Handel and other composers; a folio manuscript book including two Handel pieces; and a photostat of a printed version of Israel in Babylon (1765), a potpourri of Handel's works and some unidentified music. The collection also contains festival medals, portraits of Handel, and prints of city views and churches associated with the composer, as well as an original issue of the London Chronicle, an 18th-century newspaper that reported Handel's burial in Westminster Abbey, and an original watercolor by Thomas Hosmer Shepherd, showing a performance of a Handel oratorio at Convent Garden before its 1808 fire. In addition, the papers of James S. Hall are comprised of correspondence, including letters by Benjamin Britten, counter-tenor Alfred Deller, harpsichordist Thurston Dart, Handel collectors Sir Newman Flower and William Charles Smith, and various other...
composers, performers, scholars and collectors, as well as subject files, including articles by Hall and material relating to Handel festivals and societies, especially the Deal and Walmer Handelian Society which he founded in 1946.


### Arrangement


Series 1: Manuscripts of Handel's Works and Works by Contemporary Composers, 1720-1958
Series 2: Correspondence of James S. Hall, 1951-1973
Series 3: James S. Hall as Handel Scholar, dates not examined
Series 4: James S. Hall as Handel Collector, 1955 October 27
Series 5: Handel Societies and Festivals, 1784-1959
Series 6: Miscellaneous Handel Material, 1759 April 24-1760
Series 7: Non-Handel Material Relating to James Hall, dates not examined

### Access and Use

Access

Series I, Manuscripts of Handel's Works and Works by Contemporary Composers, is stored in special vault facilities. Consult curator for access.

Restrictions on Use and Copyright Information

Single photocopies may be made for research purposes. No further photoduplication of copies of material in the collection can be made when Princeton University Library does not own the original. Inquiries regarding publishing material from the collection should be directed to RBSC Public Services staff through the Ask Us! form. The library has no information on the status of literary rights in the collection and researchers are responsible for determining any questions of copyright.

### Acquisition and Appraisal

Provenance and Acquisition

This collection of manuscripts is part of a larger collection containing 425 volumes of printed music from 1714 through the mid-19th century. The main portion of this collection, which was assembled by James S. Hall, was acquired by private sale in 1974. Since 2005, the library has occasionally purchased additional manuscripts of Handel's works from other sources; the provenance of these additions is noted in the descriptions of those items.
Appraisal

No appraisal information is available.

Processing and Other Information

Preferred Citation

Identification of specific item; Date (if known); James S. Hall Collection of George Frideric Handel, Volume or Box and Folder Number; Special Collections, Princeton University Library.

Encoding


Descriptive Rules Used

Finding aid content adheres to that prescribed by Describing Archives: A Content Standard.

Subject Headings

· Handel, George Frideric, 1685-1759.
· Deal and Walmer Handelian Society.
· Composers -- England -- 18th century -- Manuscripts.
· Coronation music -- England -- 18th century.
· Collectors and collecting -- England -- 20th century.
· English newspapers -- 18th century.
· Music -- England -- 18th century.
· Manuscripts.
· Musical scores -- England.
· Scrapbooks.
· Copyists -- England.
· Music
Series 1: Manuscripts of Handel's Works and Works by Contemporary Composers, 1720-1958

Description: A collection of 29 bound manuscripts including but not restricted to contemporary copies of Handel's musical works. Some of these copybooks include works by other contemporary composers. Also included are several indices of Handel's works and a scrapbook concerning 19th-century performances at various Handel festivals.

Arrangement: Not arranged according to any arrangement scheme.

Access:
Series I, Manuscripts of Handel’s Works and Works by Contemporary Composers, is stored in special vault facilities. Consult curator for access.

Keyboard-vocal score for Handel's opera Orlando, dates not examined

itemnumber: 1
Size: 1 volume (182 p.)
Description: Written in unknown hand. Probably derived from H-G. Volume 82, but has the keyboard part realized throughout. Original may have been for a Cambridge performance circa 1935. The score was again used for the Abingdon Handel Festival on May 6-8, 1959. Also includes a broadside for the 1959 Abingdon Handel Festival.

Composite volume containing manuscript copies of three works by Handel, Dettingen Te Deum, Utrecht Te Deum, and Utrecht Jubilate, dates not examined

itemnumber: 2
Size: 1 volume (83 leaves)
Description: Written in unknown hand on a pale blue paper, which is probably to be dated 1807. The 3/4 section of the first chorus of the Dettingen Te Deum has two missing bars at 82-84, a mistake which occurs in all the early printed scores (Walsh, Randall, Wright, etc.) until corrected in the English Handel Society's edition of 1846/7. This suggests that this manuscript may have been copied from the early printed scores.

Composite volume containing manuscript copies of opera arias by Handel and others, dates not examined

itemnumber: 3
Size: 1 volume (276 p.)
Description: Written in unknown hand. Contains the Italian setting of "Return O God of Hosts," used in the pasticcio opera Rossane, or Alexander in India, the year following the first performance of Samson, and which has not been

Manuscript volume containing the full score of two odes by Handel, dates not examined

itemnumber: 4

Size: 1 volume (193 p.)


Manuscript vocal part-book from the mid 18th century, dates not examined

itemnumber: 5

Size: 1 volume (70 p.)

Description: appears to be for a church or cathedral bass singer, whose name may have been William Thompson. Among a number of anthems is the bass part of the choruses in the Messiah in an arbitrary order but with occasional reference to the paging of the Randall & Abell edition (1767 or later). Titles include: Psalm 1, 29, 81, and 118; "Hallelujah Chorus," "All We Like Sheep," The Son of Levy," "Thou That Tell[est] Good Tidings," "Unto Us a Child," "Since by Man Came Death," Glory to God," also includes "Life Up Your Heads," Behold the Lamb of God," Surely He Hath Born[e] our Grief," "...And With His Stripes," "His Yoke is Easy," "He Trusted in God," "Let All the Angels," "The Lord Gave the Word," "Their Sound is Gone Out," "Let Us Break Their Bonds," "But Thanks Be to God," and "The Amen Chorus." The
manuscript was originally bound with a printed copy of Handel's Coronation Anthems edited by Randall 1768-1776 with this name on the cover.

Disbound volume containing six late 18th-century music manuscript scores for string quartet, dates not examined

itemnumber: 6

Size: 4 volumes

Description: Adapted from the opera overtures to Parthenope, Lotharius, Ptolemy, Siroe, Richard I, and Admetus. The selection and order of these overtures is that first published by Walsh as XXIV Overtures Fitted to the Harpsichord or Spinnet 1730 and later editions, of which the above form the first six. There are added dynamics and small omissions and different orchestration in places from the above and other Walsh editions. Copyist unknown.

Manuscript copy of a second violin part-book for Handel's oratorio Joshua, dates not examined

itemnumber: 7

Size: 1 volume (22 leaves)

Description: Written in the early 18th century, in unknown hand.

Manuscript copy of a bassoon part-book with vocal line for the triptych Allegro, il Penseroso ed il Moderato, dates not examined

itemnumber: 8

Size: 1 volume (22 leaves)

Description: Written in the late 18th century, in unknown hand. The libretto, by Charles Jennens, is adapted from Milton's L'allegro ed il penseroso and Jennens's Il moderato. The original work was composed in 1740.

Manuscript copy of a second violin part-book for the triptych Allegro, il Penseroso ed il Moderato, dates not examined

itemnumber: 9

Size: 1 volume 43

Size: 5 page

Description: Written in the late 18th century, in unknown hand. Inverted at back are 2 one-page sketches for the choruses "Oh, the Pleasure of the Plaine," (for oboe) and "Galatea, Dry Thy Tears ..."

Manuscript copy of a first violin part-book for the triptych Allegro, il Penseroso ed il Moderato, dates not examined

itemnumber: 10

Size: 1 volume (75, [5] p.)
Description: Written in the late 18th century, in unknown hand. Together with an oboe and violin duet entitled "As Steals the Morn" (2 p.) and a sketches for the bassoon part for Macbeth (7 p.). Program announcement for a Shaw Musical Society performance and a book of words (2 leaves) to accompany the performance, laid in.

Music manuscript parts for various instrumental ensembles, dates not examined

itemnumber: 11

Size: 1 volume (100 p.)

Description: Written in the hand of Le Tellier, copyist to Louis XVI, and at least 2 other unidentified hands. Includes two works by Handel: his minuet from Samson and the flute part of "Fixed in His Everlasting Seat." The names of Guadagni and Glassi appear against one duet. Titles include "Les desirs de dames," "Les drapeaux," "Duo des deux avaries, "La dum dolerita," "Contredanse," and L'amabilité," untitled minuet from Handel's Samson; untitled work of "Sigr. Dì Vienne" [possibly François Devienne 1759-1803]; "Baldàn" [rondo], and "La chasse de Venus," of Giovanni Paisiello 1740-1816; "Ciaccolle" of Sigr. [Tomelli]; "Romance" of Valentin Roeser (fl. circa 1735-1782); flute part for Handel's "Fixed in His Everlasting Seat;" "Menuet de caprice," "Menuet allemande," "Double," "Menuet da cupid" [variation], and "La Furistemberg" [with four variations]; and the violin part to Haydn's 10th symphony, dated circa 1793.

18th-century manuscript lesson book of pieces for harpsichord, dates not examined

itemnumber: 12

Description: Probably belonging to a Miss Baring, who signed and dated the front flyleaf on 25th August 1755. Inverted at back are pastoral songs by Handel, some from Thomas Augustine Arne's Comus including "Let Me Wander," with ornaments. Titles include: "Concerto in F," "Minuet in F."

Graun 1704-1759; "March in E flat;" and "Air in Alonzo & Imogene" by Morhead.

Full score in manuscript of Handel's oratorio Israel in Egypt, dates not examined

itemnumber: 13

Size: 1 volume (276 p.)

Description: Written in at least 2 different scribal hands. Probably in the hand of Copyist S6 (Larsen) for the first 37 p. and in the hand of Copyist S10 (Larsen) for the remainder, dated 1738. Together with an 18th-century copy of the original trombone parts for Israel in Egypt (p. 261-276) laid in at back.

Second violin parts in manuscript for 30 pieces from Handelian operas, 1720-1723

itemnumber: 14

Size: 1 volume (23 p.)

Description: Probably written by a Smith copyist, S8. Titles include: "Deh! fuggi;" "L'ingrato non amar;" "Si che ti renderai;" and "Overture" from Radamisto; "Pupille s'degnose;" "Lungo pensar;" and "Ma come amar" from Muzio Scaevola; "Dimmi o' speme;" "Seri solvi;" and "Vivere per penare" from Floridante; "Non credo;" "Con un vezzo;" and "Amante stravagante" from Flavius; "Gode l'alma;" "Pensa adamar;" "Quanto dolci;" "Notte cara;" "D'ell onda;" "A teneri affetti;" "Sio dir potessi;" "Ah tu no sai;" "Trema tiranno;" "Affanni del pensier;" "Benche me sia;" and "Spera ti;" "Alla fama;" "La speranza;" "Le profonde;" and "Overture" from Otho; "Da ti parto;" "Sirti scogli;" and "Rompo di ucco" from Flavius; and "Sweet Echo" from Arne's Comus.

Violoncello and contrabass parts in manuscript for 30 pieces from Handelian operas, 1720-1723

itemnumber: 15

Size: 1 volume (23 leaves)

Description: Probably written by a Smith copyist, S8. Titles same as in Hall-Handel manuscript no. 14 (see above).

Manuscript scribal copy of the full score of Handel's oratorio Joseph, dates not examined

itemnumber: 16

Size: 1 volume (274 p.)

Description: Probably in the hand of John Christopher Smith (the elder). This volume is no. 10 in a series made for Frederick, Prince of Wales about 1745. An engraving by Heath – The Apotheosis of Handel 1787 – has been inserted later as a frontispiece. The contents are as in the Arnold edition.
except in part III where the air "Tho' on Rapid Whirlwinds" and the recitative "Already There Retaken" are omitted.

Manuscript scribal copy of the full score of Handel's oratorio Alexander Balus, dates not examined

itemnumber: 17
Size: 1 volume (246 p.)
Description: Probably in the hand of John Christopher Smith (the elder). This volume is no. 13 in a series made for (Frederick) Prince of Wales about 1745. The contents generally follow the Prout-Novello score, except that n. 38 and 39, "Triumph Hymn" and "Glad Time at Length" are omitted and the order of "Heroes may Vaunt" and "Mighty Love" have been retained in their correct original position in the score.

Manuscript scribal copy of the full score of Handel's oratorio Belshazzar, dates not examined

itemnumber: 18
Size: 1 volume (252 p.)
Description: Probably in the hand of John Christopher Smith (the elder). This volume is no. 8 in a series made for (Frederick) Prince of Wales about 1745. The contents generally follow the Novello vocal score, with the exception of n. 4, 5, 7, 8, and the two Chandos Anthems. Handel did not include numbers 4 and 5 "The Fate of Babylon" and "Lament Not Thus" in the performance. Contains the final instruction "Ends with the Anthem 'I Will Magnifie Thee o God my King &c.'"

Scrapbook, compiler unknown, dates not examined

itemnumber: 19
Size: 1 volume (77 leaves)
Description: Containing materials related to 19th-century performances of Handel's music in England. Includes manuscript letters, magazine and newspaper clippings, performance ticket stubs, embossed rehearsal tickets 1834, printed programs, printed publications, engraved plates (portraits, illustrations), etc. Contains memorabilia from performances of the Royal Music Festival, Westminster Abbey 1834; Clippings about the first performance of Handel's "Coronation Anthem" and the "Overture to Samson," at the Music Festival at Westminster Abbey in 1834; printed programs from the Handel Festival at the Crystal Palace 1857-1859; printed diagrams of sections of roofs of various cathedrals, music halls &c used for great musical festivals; printed diagram of the comparative dimensions of the principal orchestras of England; Autograph letters signed by various musicians (some from the Handel Festival at Crystal Palace, 1859). Includes correspondence of: Mr. Michael Costa, conductor of the Handel Festival, 1859; Clara Novello (Soprano); James Howell, R. S. Pratton (flutist), and
others; and newspaper clippings concerning the Handel Festival at Crystal Palace in 1862.

Typescript copy of an alphabetical index of French and Italian songs composed by Mr. Handel, dates not examined

itemnumber: 20
Size: 1 volume ([42] p.)

Description: Originally compiled from a manuscript in the Royal Music Library (RM 19.f.8) attributed to Victor Schoelcher. Revised and augmented by James S. Hall, 1953 September, Courtlands, Walmer. Includes 1 ALS from Isabelle Coopersmith to Dr. Hall, dated 1968 May 23.

Photostatic copy of an alphabetical index of French and Italian songs from the Schoelcher collection, Royal Music Library, dated, 1952 October

itemnumber: 21
Size: 1 volume (28 leaves)

Typescript alphabetical index of songs, cantatas, sacred music, and important recitatives set by Mr. Handel in French, German, Latin, Italian, and Spanish, dates not examined

itemnumber: 22
Size: 1 volume ([42] p.)


Typescript catalogue of Julian Marshall's Handel collection, dated, circa 1953

itemnumber: 23
Size: 1 volume (50 p.)

Description: Together with an account of the correspondence regarding its sale. The collections is now in the National Library of Scotland.

Typescript list of the Aylesford Handel manuscripts in the possession of Sir Newman Flower with a table of contents, watermarks, and copyists, compiled by James S. Hall, circa 1958

itemnumber: 24
Size: 1 volume (16 leaves)

Description: There are two additional copies in Box 11, Folder 4.

Photostatic copy of a manuscript of Handel's Forest Music Schoelcher 164 (a) and Schoelcher 192 p. 1 from the Bibliothèque nationale de France, Département de la musique, Ms. 36734, dates not examined

itemnumber: 25
Manuscript full score of Handel's Te Deum, circa 1780

accessionnumber: AM 2006-12

itemnumber: 26

Size: 88 ff. (161 p.)

Description: Notated on 12-stave ruled paper in an unidentified hand, with occasional corrections, bound in original blindstamped suede (worn, lacking spine). This Te Deum in Bb is scored for soprano and two tenor soloists, men's choir, and instruments, and pre-dates the first printing of the work in 1788.


Custodial History: From the collection of John Stafford Smith (1750-1836).

Alexanders-Fest, oder, Die Gewalt der Musik . . ., 1766-1770

accessionnumber: AM 2012-35

itemnumber: 27

Size: 1 volume (115 p.)

Description: Fair copy in a neat hand; monogram at foot of half-title, 'JH'. Pages numbered by hand, with a calligraphic half-title ('Kantate') and title-page. Includes handwritten libretto. Soprano arias corresponding to nos. 11 & 14 in original work not by Handel; includes additional chorus after original no. 19.

Acquisition and Appraisal: Purchased from Bernard Quaritch in 2011.

Berenice: Opera Composta per il Sgr G:F: Handel: Cominciato December 15 1736., 1737

accessionnumber: AM 2013-68

itemnumber: 28

Size: 1 volume (297 p.)

Description: English manuscript of the opera Berenice, in the hand of Handel's copyist S2, from the library of Charles Jennens, Handel's patron and librettist of Messiah, and annotated by him. The scribal full score of the opera in three acts, notated in brown ink on up to ten staves per page, scored for voices and orchestra (strings, oboes, bassoons and continuo), with figured bass throughout (and with a few additional figures added by Charles Jennens), including the overture, the arias, ariosos and recitatives, and the final Coro, and with extensive stage directions. Complete but for Berenice's aria "Avverte mie pupille."

Acquisition and Appraisal: Purchased from Sotheby's London in 2013.
Manuscript of 26 Opera Arias from "Alcina," "Siroe," and Other Works by Handel, circa 1740-1760

accessionnumber: AM 2020-32
itemnumber: 29
Size: 1 volume (99 page)

Description: English manuscript of twenty-six opera arias by Handel, including nine from "Alcina", six from "Siroe," and two unrecorded, containing ornamentation and other differences from the printed editions, written in dark brown ink by a professional English scribe, mainly for soprano voice and bass line on five two-stave systems per page (some from Alcina on five-stave systems), trills and other decorations added by the scribe throughout, orchestral cues notated on the vocal staves (marked "Sym[phony]"), twelve numbers transposed, the word underlay occasionally different; twenty-four da capo arias from Alessandro (3), Siroe (6), Flavio, Admeto, Partenope (2), Tolomeo, Lotario and Alcina, the original singers named (Sigra Faustina, Sigra Cuzzoni) and two apparently unrecorded arias, 'Soffriro tormenti e pene per salvarvi' and 'Talor di fresca brina' [sic], attributed to Handel by the scribe.

Custodial History: Formerly owned by William Trumbull (1708-1760), by descent through the Marquess of Downshire.

Series 2: Correspondence of James S. Hall, 1951-1973

Description: Alphabetical files of correspondence between Handel scholar and collector James S. Hall and various performers, composers, conductors, and other Handel scholars and collectors of his day.

Arrangement: Arranged alphabetically by correspondent.

A, dates not examined
Box: 1 Folder: 1
B, dates not examined
Box: 1 Folder: 2
Britten, Benjamin, 1959
Box: 1 Folder: 3
C, dates not examined
Box: 1 Folder: 4
Capell, Richard, 1954
Box: 1 Folder: 5
Clements, John, 1953
Box: 1 Folder: 6
Coke, Gerald, ( , ), 1957-1968
Box: 1 Folder: 7
D, dates not examined
Box: 1 Folder: 8
Dart, Robert Thurston, ( , ), 1956-1957
Box: 1 Folder: 9
Dean, Winton, 1957-1969
Box: 1 Folder: 10
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<td>Farncombe, Charles</td>
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<td>Hill, Roland</td>
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Series 3: James S. Hall as Handel Scholar ... (Continued)

Smith, William Charles, 1956  Box: 3 Folder: 3
Smith, William Charles, 1957-1958  Box: 3 Folder: 4
Smith, William Charles, 1959-1965  Box: 3 Folder: 5
Smith, William Charles, 1966-1972  Box: 3 Folder: 6
V, dates not examined  Box: 3 Folder: 7
W, dates not examined  Box: 3 Folder: 8
Y-Z, dates not examined  Box: 3 Folder: 9
Unidentified, dates not examined  Box: 3 Folder: 10

Series 3: James S. Hall as Handel Scholar, dates not examined

Description: Includes drafts, notes and correspondence, arranged in order of importance, relating to James Hall's research on Handel's Latin Church music, Handel's use of grace notes, and biographical topics such as Handel's publisher, Handel's musical instruments, and the time Handel spent in Salisbury and Bath. Also included are correspondence, notes and documents relating to the standard edition in German of Handel's works, the Hallesche Handeläusgabe.

Arrangement: Not arranged according to any arrangement scheme.

"Handel in Italy": Hall's research into Handel's Latin church music, dates not examined  Box: 4 Folder: 1
"Handel's Graces": draft, notes and correspondence, dates not examined  Box: 4 Folder: 2
Letters for publication, dates not examined  Box: 4 Folder: 3
John Walsh, Handel's publisher, dates not examined  Box: 4 Folder: 4
Correspondence and notes, regarding Handel's musical instruments as well as a bust of the composer, dates not examined  Box: 4 Folder: 5
Handel's visits to Salisbury and Bath, dates not examined  Box: 5 Folder: 1
Hallesche Handeläusgabe: correspondence, notes and documents, dates not examined  Box: 5 Folder: 2
Research assistance to various correspondents, dates not examined  Box: 5 Folder: 3

Series 4: James S. Hall as Handel Collector, 1955 October 27

Description: Includes two copies of the October 1955 issue of Country Life, which carried an article by Hall entitled "Collecting Old Music," followed by fan mail relating to this article, and subject files, arranged in order of importance, relating to Hall's collecting activity, particularly with regard to Handel's oratorios.

Arrangement: Not arranged according to any arrangement scheme.
Fan mail, regarding the article "Collecting Old Music", dates not examined
Notes on the provenance of Handel's manuscripts, dates not examined
History of the editing and publication of Handel's music, dates not examined
Miscellaneous photostats of Handel manuscripts, dates not examined
Handel-related clippings, dates not examined
Photostats of oratorios, dates not examined
Photostats of Messiah, dates not examined
Editing history of Handel oratorios, dates not examined
Correspondence and notes relating to editions and performances of Messiah and Samson, dates not examined
Correspondence with Dr. Konrad Ameln, re: Alexander's Feast and Samson, dates not examined
Photostats of subscriber lists for premieres of Handel's oratorios, dates not examined
Photostats of L'Allegro, dates not examined
Messiah: annotated musical examples, dates not examined

Series 5: Handel Societies and Festivals, 1784-1959

Description: Includes files of the activities of the Deal and Walmer Handelian Society, founded by Hall in 1946, arranged by event, followed by files on other such societies, including one in Brisbane, Australia. Following the files on Handel societies is material on East German Handel festivals. At the end of the series is a box of commemorative medals, minted for various anniversaries and festivals in honor of the composer.

Arrangement: Not arranged according to any arrangement scheme.

The Deal and Walmer Handelian Society's Messiah memorial plaque (1), dates not examined
The Deal and Walmer Handelian Society's Messiah memorial plaque (2), dates not examined
John Christopher Smith, the younger, re: Bath memorial plaque, dates not examined
John Christopher Smith, father and son: notes and drafts, dates not examined
Series 5: Handel Societies and Festivals ... (Continued)

Correspondence between James Hall and Konrad Sasse, re: John Christopher Smith, dates not examined  
Box: 7 Folder: 8

John Christopher Smith in Germany, dates not examined  
Box: 7 Folder: 9

John Christopher Smith in London, dates not examined  
Box: 7 Folder: 10

Handel Festspiele in the German Democratic Republic (1), dates not examined  
Box: 8 Folder: 1

Handel Festspiele in the German Democratic Republic (2), dates not examined  
Box: 8 Folder: 2

Handel Festspiele in the German Democratic Republic (3), dates not examined  
Box: 8 Folder: 3

GDR clippings, re: Handel Festspiele , dates not examined  
Box: 8 Folder: 4

Other Handel Societies, dates not examined  
Box: 8 Folder: 5

Handel Anniversary and Festival Medals, 1791-1959  
Box: 9

Twelve molds of the seal from John Christopher Smith's will, accompanied by a letter from E. W. Pedley, dated "October 28th, London", dates not examined  
Box: 9

Handel Bicentennial Medal, plaster mold only, Halle, East Germany, 1959 April 11-19 (3 copies), 1959 April 11-19  
Box: 9

Handel Medal, undated, Dodds Cheap Shop for Musical Instruments, undated  
Box: 9

Handel Festival Medal, Crystal Palace, 1857 June  
Box: 9

Handel Commemorative Medal, 1784, silver [case inscribed for Dr. Charles Hague, Cambridge University musicologist who died in, circa 1821, 1784, circa 1821  
Box: 9

Handel medal of the Benevolent Choral Fund, inst. 1791, inscribed, "I know that my Redeemer liveth", 1791  
Box: 9

Sacred Harmonic Society, founded 1832, medal to commemorate its 50th and last season in 1882 [E.A.Waugh, member], 1832  
Box: 9

Handel Centenary Medal, Crystal Palace, 1859 [E.A.Waugh, Esq.], 1859  
Box: 9

Handel Centenary Medal, Crystal Palace, 1859 [H.D.Drury, Performer], 1859  
Box: 9

Handel Centenary Medal, Crystal Palace, 1859 [A.G.McKinnon, Steward], 1859  
Box: 9

Handel Centenary Medal, Crystal Palace, 1859 [punctured] [Barnby, Performer], 1859  
Box: 9

Handel Festival Medal, Crystal Palace, 1857 June [Major Jeff Sharp, Steward], 1857 June  
Box: 9
Series 6: Miscellaneous Handel Material, 1759 April 24-1760

Description: Includes Victor Schoelcher's four-volume typescript catalog of Handel's works; prints and engravings of the city views and churches where Handel was active, as well as reproductions of portraits of the composer; facsimile reproductions of parts of Handel manuscripts; an original watercolor by Thomas Hosmer Shepherd, showing a performance of a Handel oratorio at Convent Garden before its 1808 fire; an original issue of the 1759 London Chronicle that ran a description of Handel's burial in Westminster Abbey; a sample of the X-ray film boxes in which Hall preserved his files and sent them to the Library; a typescript survey of the Aylesford Manuscripts by James S. Hall; and a microfilm of Hall's copy of the 1760 Walsh imprint of the Six Concertos for Harpsichord or Organ.

Arrangement: Not arranged according to any arrangement scheme.

<table>
<thead>
<tr>
<th>Item</th>
<th>Box:</th>
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<tr>
<td>The Catalogue of Mr. Handel's Music by Victor Schoelcher [4 volumes], dates not examined</td>
<td>10</td>
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<tr>
<td>Portraits of Handel, dates not examined</td>
<td>11 F: 1</td>
</tr>
<tr>
<td>Original 18th-century watercolor by Thomas Hosmer Shepherd of a Handel oratorio at Convent Garden, dates not examined</td>
<td>11 F: 2</td>
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<tr>
<td>Facsimile reproductions of Handel mss and engravings of city views and churches related to Handel's career, dates not examined</td>
<td>11 F: 3</td>
</tr>
<tr>
<td>Original of The London Chronicle for 1759 April 24, printing the review of Handel's interment in Westminster Abbey, 1759 April 24</td>
<td>11 F: 4</td>
</tr>
<tr>
<td>&quot;The Aylesford Manuscripts of G. F. Handel,&quot; compiled by James S. Hall, together with notes and correspondence [2 copies], dates not examined</td>
<td>11 F: 5</td>
</tr>
<tr>
<td>Sample X-ray film box used by Hall to house his collection, dates not examined</td>
<td>11 F: 5</td>
</tr>
<tr>
<td>Negative master microfilm of 1760 Walsh publication of Handel's Six Concertos for Harpsichord or Organ, from Hall's library, 1760</td>
<td>11 F: 5</td>
</tr>
<tr>
<td>Wills, undated</td>
<td>11 F: 6</td>
</tr>
<tr>
<td>Description: Contains facsimiles of the wills, codicils, and probate papers of George Frideric Handel, John Christopher Smith (junior and senior), and John Walsh (junior and senior).</td>
<td></td>
</tr>
<tr>
<td>Oversize portraits of Handel, city views and musical facsimiles, dates not examined</td>
<td>12</td>
</tr>
</tbody>
</table>

Series 7: Non-Handel Material Relating to James Hall, dates not examined


Arrangement: Not arranged according to any arrangement scheme.
Sea Surgeon; the memoirs of the lifeboat doctor in peace and war, by James S. Hall, O. B. E., dates not examined

Box: 11 Folder: 7