

LBMP-016

WILLIAM BABELL

TOCCATAS, SUITES AND PRELUDES
FOR
HARPSICHORD

EX LIBRIS

Edited by Andrew Woolley



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INTRODUCTION

This is an edition of toccatas, suites and preludes for harpsichord by the German-born English composer William Babell (1688–1723), taken from a recently identified manuscript of Babell’s music and an autograph manuscript. Babell’s posthumous reputation has rested largely on his arrangements of arias from operas performed in London between 1706 and 1714, many of which were published by John Walsh in three collections in 1709, 1711 and 1717.¹ Recalling these—especially Babell’s version of ‘Vo’ far Guerra’ from Handel’s *Rinaldo* (1711)—the late-eighteenth century historian Charles Burney wrote that, ‘without the assistance of taste, expression, harmony or modulation’, Babell was able ‘to astonish ignorance, and acquire the reputation of a great player at a small expence [*sic*]’.² However, it is clear that they give a limited view of the composer. He likely stopped producing them after 1714, and furthermore, went on to compose no fewer than 30 sonatas and concertos, plus one large-scale concerted vocal work, as well as original harpsichord music—an output matched by a diverse career as a harpsichordist, violinist, church organist and teacher in London. All that survives of his vocal music is a strophic song; thus it is through his instrumental music that his achievement is best evaluated. The sonatas and concertos show he was a capable exponent of Italian styles.³ The solo keyboard music, most of which is collected within these covers, represents a distinctive contribution to early eighteenth-century English harpsichord music.

¹ For these collections, see Sandra Mangsen, *Songs Without Words: Keyboard Arrangements of Vocal Music in England, 1560–1760* (Woodbridge: Boydell and Brewer, 2016), 59–155.

² *A General History of Music*, 4 vols. (London, 1776–1789), iv [1789], 648.

³ For the sonatas, see Babell, *Twelve Solos for a Violin or Oboe with Basso Continuo*, ed. Charles Gower Price, *Recent Researches in the Music of the Baroque Era*, 140 (Middleton, Wis.: A-R Editions, 2005) and Alan Howard, ‘An Inexhaustible Treasure of Harmony?’ Composition and Variation in William Babell’s Twenty-four Solos’, in *Musical Exchange between Britain and Europe, 1500–1800: Essays in Honour of Peter Holman*, ed. John Cunningham and Bryan White (Woodbridge: Boydell and Brewer, 2020), 49–91. For the concertos, see *Babell’s Concertos in 7 Parts*, Op. 3 (London: Walsh and Hare, [1726]) and Peter Holman, ‘Did Handel Invent the English Keyboard Concerto?’, *The Musical Times*, 144 (2003), 13–22. A manuscript sold at the auction of Thomas Britton’s music library in 1714 included a concerto by Babell; see Gerald Gifford with Terence Best, ‘Babell [Babel], William’, *Grove Music Online. Oxford Music Online*, ed. Deane Root (<<http://www.oxfordmusiconline.com>>).

⁴ Rebekah Ahrendt has recently located a birth record for William Babell, which was reported in Ahrendt’s paper, ‘The Babel[is], between Hanover and London’, at the 17th Biennial International Conference on Baroque Music (Canterbury, 13–17 July 2016). William signed his name ‘Babel’, but the Anglicised spelling ‘Babell’, which was used by Walsh, helps to distinguish him from his French-born, Francophile father, whose name was always spelt with one ‘l’; see Mangsen, *Songs Without Words*, 230. For a list of Charles Babel’s manuscripts with further references, see Andrew Woolley, ‘English Keyboard Sources and their Contexts, c.1660–1720’, (Ph.D. diss., University of

THE COMPOSER

William Babell was born in Hanover in December 1688, the son of the French wind player and prolific music copyist Charles Babel (died 1716).⁴ After a period in the Netherlands, the Babell family settled in England by April 1699 when Charles became a naturalised British subject. Two extensive keyboard anthologies in Charles’ hand, copied for William (GB-Lbl, Add. MS 39569, dated 1702, and GB-Ob, Tenbury MS 1508, dated 1701) are suggestive of his early proficiency on harpsichord.⁵ However, it is likely that he was taught to compose around the same time; according to the music historian Sir John Hawkins, who may have obtained his information from John Christopher Pepusch (1667–1752), Babell was taught by Pepusch ‘in the practice of composition’.⁶ Charles Babel included a ‘Sonata / Haubois seul / Mr. Pebus [i.e. Pepusch]’ in his 1698 manuscript of recorder sonatas and duos in the Sibley Music Library and also copied a long ‘Ground de Mr. Pepusch’ into the 1702 harpsichord anthology, which suggests the two men knew each other from the beginning of their London careers and perhaps earlier.⁷ Before settling in England, Charles had been a member of the troupe of guards and grenadiers of his son’s namesake, William III. After 1702 he was a member of the wind band associated with Prince George of Denmark, consort of Queen Anne, positions that probably helped secure William Babell’s place in the royal Private Music in 1709 two years after father and son had

Leeds, 2008), 199–201. For a summary of his career with further references, see David Lasocki, ‘Charles Babel’s Manuscripts for the Recorder: Light on Repertoire and the Art of Preluding (c.1700)’, *Early Music Performer*, 38 (2016), 4–21.

⁵ See *London, British Library MS Add. 39569 (‘Babell MS’)*, facsimile, Introduction by Bruce Gustafson (New York: Garland, 1987), v–vi, and Bruce Gustafson, *French Harpsichord Music of the 17th Century: a Thematic Catalog of the Sources with Commentary*, 3 vols. (Ann Arbor: UMI Press, 1979), i, 68–73, 87–8, ii, 187–221, 174–86.

⁶ *A General History of the Science and Practice of Music* [1776] as revised in Hawkins’ personal copy and published in the 1853 edition (London: Novello; rpt. Graz: Akademische Druck- u. Verlagsanstalt, 1969), 826. Hawkins would have known Pepusch personally through the Academy of Ancient Music; see Tim Egginton, *The Advancement of Music in Enlightenment England: Benjamin Cooke and the Academy of Ancient Music* (Woodbridge: Boydell and Brewer, 2014), especially 73–7.

⁷ US-R (Sibley Music Library, Eastman School of Music, University of Rochester), Vault M1490 .B113 contains music by several English-resident composers, including Gottfried Finger, James Paisible, John Christopher Pepusch and William Williams. However, its binding style is identical to one used by Babel in an earlier collection of ‘Anciens Ballets de feu Monsieur Jean Baptiste de Lully’ copied in the Hague in 1696 (D-Hs, ND VI 2762), which suggests it could have been copied in the Netherlands; I am grateful to Rebekah Ahrendt for this information. For Charles Babel’s recorder manuscripts, see Lasocki, ‘Charles Babel’s Manuscripts for the Recorder’.

joined the newly founded opera orchestra at the Haymarket theatre.⁸

William Babell may have continued to perform in the Haymarket orchestra until its demise in 1717, although by that date he had established a reputation as a harpsichordist and composer in public concerts.⁹ Newspaper advertisements show that he appeared in concerts or other public events between 1711–13 and between 1717–18, usually with musicians associated with the Haymarket. The earliest recorded, a performance at Hume's Dancing School for the benefit of Anna Lodi in April 1711, included a 'Solo on the Harpsichord perform'd by Mr Babell Junior', an occasion when Babell could have performed one of his aria arrangements.¹⁰ Similarly, another benefit concert for Lodi and her husband, the violinist William Corbett, which took place at Hickford's Room on March 25 1713, featured 'the choicest songs out of Hydaspes, Antiochus, and other of the best Opera's', as well as 'A Solo on the Echo Flute by Mr. Peasible, accompanied by Mr. Babel, Jun. on the Harpsicord' among other items.¹¹ Other benefit concerts involving members of the Haymarket orchestra were held at Stationer's Hall, such as one for Ziuliana Celotti on March 4 1713, although the performers and what was performed are not mentioned, only 'the best Hands of the Opera'.¹²

Babell's activities and whereabouts between the copying of a collection of keyboard music ca. 1714 (see below) and early 1717 are undocumented; remaining concert advertisements mentioning him by name are limited to the years 1717 and 1718. By this time Babell was programming his original compositions featuring harpsichord, often at benefit concerts for musicians or their families who were associated with the Haymarket. On March 27 1717 there was a performance for 'Widow Armstrong', probably the wife of the viola player and music copyist, William Armstrong, which included 'an Entertainment on the Harpsicord by Mr. Babel, intirely new', while on May 3 there was another in support of yet another viola player and copyist, D. Linicke (first name not known), which included 'Two New Symphonies, compos'd by Mr. Babel, for the Harpsicord and Violins ... performed by

himself [Babell] and Mr. Matthew Dubourg'.¹³ One of the 'Symphonies' was apparently performed again at Stationer's Hall on May 10 at a benefit concert for the bassoonist Mr. Kenny; it included a 'New symphony compos'd by Mr. Babel, with a Solo on the Harpsichord to be performed by him'.¹⁴ These pieces are likely to have resembled harpsichord concertos, especially considering a Concerto in A major by Babell, titled 'Sinfonie a7' in some sources, which has an obbligato harpsichord part in the final movement.¹⁵ However, at another benefit for Kenny the following year, on March 12, Babell was able to present a concert largely of his own music, originally planned for performance at Stationer's Hall, but moved to the Tennis Court in the Haymarket because the Lord Mayor was not 'dispos'd to permit any Consorts of Musick to be perform'd in any Publick Hall in the City'.¹⁶ The performance was ambitious: it apparently involved 'above 30 of the best Masters' and included 'A new Overture, compos'd by Mr Babel, with a Solo on the Harpsicord, to be performed by him' as well as 'A new Cantata, and other Concerto's by the same Master'.

Babell's own benefit concert took place at the Lincoln's Inn Fields theatre on April 26 1718. It featured 'a Play call'd the Jew of Venice' (i.e. a version of Shakespeare's *Merchant of Venice*), and the 'Entertainment of Vocal and Instrumental Musick, for the late St. Cecilia's Day, compos'd by Mr. Babel. With several Solo's on the Harpsichord, to be perform'd by him'.¹⁷ It was given by the Company of Comedians and involved two singers closely associated with the theatre, Richard Leveridge and Jane Barbier. Babell's lost ode, 'Hail, great Cecilia! Hail, hail!', had already been performed at the same venue on April 5, in conjunction with 'A Comedy call'd the Wife's Relief, or, The Husband's Cure'; on this occasion it was paired with Purcell's dialogue, 'Behold the man that with gigantic might' (Z.608).¹⁸ However, its first performance took place the previous year on St Cecilia's day (November 22), as confirmed on the title-page of the anonymous libretto for the Lincoln's Inn Fields performance that included Purcell's dialogue.¹⁹ It is not known where the first performance took place. The work is not likely to have been performed at Stationer's Hall, since while this was the venue for

⁸ See *Vice Chamberlain Coke's Theatrical Papers, 1706–1715*, ed. Judith Milhous and Robert D. Hume (Carbondale: Southern Illinois University Press, 1982), 118–19 and 132–33, and Andrew Ashbee, 'Babell, William', in *A Biographical Dictionary of English Court Musicians 1485–1714*, 2 vols., compiled by Andrew Ashbee and David Lasocki, assisted by Peter Holman and Fiona Kisby (Aldershot: Ashgate, 1998), i, 44–6.

⁹ Holman, 'Did Handel Invent the English Keyboard Concerto?', 13.

¹⁰ Michael Tilmouth, 'A Calendar of References to Music in Newspapers Published in London and the Provinces (1660–1719)', *R.M.A. Research Chronicle*, 1 (1961), whole issue, 78.

¹¹ *Guardian*, Wednesday, March 25 1713; quoted in Tilmouth, 'A Calendar', 84.

¹² *Daily Courant*, Tuesday, March 3 1713. Tilmouth ('A Calendar', 88) records that another benefit concert for Celotti, also involving 'the best hands at the Opera', took place at Caverly's Academy, Chancery Lane, on April 19 1714.

¹³ *Daily Courant*, Wednesday, March 27 1717, and *Daily Courant*, Tuesday, April 23 1717; quoted in Tilmouth, 'A Calendar', 97–8. For Armstrong, see Peter Holman, 'A Purcell Manuscript Lost and Found', *Early Music*, 40 (2012), 469–87, especially 474–75. For Linicke, see Winton Dean,

'Handel's Early London Copyists', in *Bach, Handel, Scarlatti: Tercentenary Essays*, ed. Peter Williams (Cambridge: Cambridge University Press, 1985), 75–97, revised in Dean, *Essays on Opera* (New York: Oxford University Press, 1990), 8–21.

¹⁴ *Daily Courant*, Wednesday, May 8 1717; quoted in Tilmouth, 'A Calendar', 98.

¹⁵ Holman, 'Did Handel Invent the English Keyboard Concerto?', 14.

¹⁶ *Daily Courant*, Tuesday, March 4 1718, and *Daily Courant*, Monday, March 10 1718; quoted partially in Tilmouth, 'A Calendar', 101. For Kenny, see Philip H. Highfill, et al., *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers*, 16 vols. (Carbondale: Southern Illinois University Press, 1973–1993), viii [1982], 422.

¹⁷ *Daily Courant*, Friday, April 25 1718.

¹⁸ *Daily Courant*, Saturday, April 5 1718; quoted in Tilmouth, 'A Calendar', 102.

¹⁹ *An Ode, Perform'd on St. Cecilia's Day, 1717. Set to Musick by Mr. William Babel, and now Perform'd in the New Theatre in Lincoln's-Inn-Fields. And a Mad Dialogue, by Mr. Leveridge and Mrs. Thurmond. The Vocal Parts by Mrs. Barbier, Mr. Leveridge, And Mr. Babel's Scholar* (London: Jonas Browne, 1718). See Bryan White, *Music for St Cecilia's Day from Purcell to Handel* (Woodbridge: Boydell and

the annual performances of St Cecilia's day odes that had been held between 1683 and 1703, there is no reference to such a performance in the records of the Worshipful Company of Stationers.²⁰ The extent of Babell's involvement at Lincoln's Inn Fields is also unclear, but concert advertisements suggest it was limited to the Spring and Summer of 1718. Babell's name is mentioned only once more in connection with this theatre: in the notice for a benefit concert for Mr. Wood on May 1 1718, which included 'Singing by Mr. Babel's Scholar, accompany'd by Mr. Babel on Harpsichord'.²¹

At some point, probably in or before 1714, Babell became associated with the Rose and Crown club, an informal gathering of artists and art connoisseurs that met in a tavern near Covent Garden Piazza: a list of individuals who 'belongd or Frequented that Club at times from the beginning to the ending', compiled by the writer, engraver and antiquary, George Vertue, includes 'Babel Music Mr.' among mostly professional artists.²² The list is appended to Vertue's 'Sketch or View of the Rose & Crown Club as are Together when they Celebrate their Kalandae or Monthly Computations', which shows a scene of gambling and drinking, with two figures at a harpsichord in the right-hand corner. The 'Sketch' is addressed to Edward, Lord Harley, whose title changed to the Earl of Oxford in May 1724, but the key identifying the figures was amended several times. One version reads 'At the Harpsichord Lubec a Playing a piece of music of Mr. Trusty's composing'; 'Lubec' may possibly have been Vincent Lübeck the younger (died 1755), although no evidence has yet come to light that this German organist and composer was active in England.²³ Another names 'Keller' as one of the figures at the harpsichord, probably the Italian composer and harpsichordist Fortunato Chelleri (1690–1757), who first visited London between November 1724 and April 1725 but did not remain there for long; besides Babell, Chelleri (as 'Keller') seems to be the only other individual listed by Vertue identifiable as a musician.²⁴

Babell's association with the Rose and Crown club could have begun at least 10

years before Vertue drew his 'Sketch'. In his 'Note-books', compiled as part of research for a history of the arts in Britain, Vertue lists portraits by the Swedish painter Hans Hysing, including one of 'Mr. Babel (Musick Master)', and others of other non-artists he associated with the club, including the architect James Gibbs and the upholsterer Humphrey Skelton.²⁵ However, it is known that the Babell portrait was commissioned by John Hervey, first Earl of Bristol, whose household accounts include a April 1714 payment to 'Hans Hyssen ye painter for several copies of pictures, & altering others, & an original portrait of Babel ye musician'.²⁶ Hervey was an amateur violinist and recorder player and was one of the subscribers to John Vanbrugh's project to build the Haymarket theatre so it seems possible that at some point he was Babell's patron. However, there is no evidence from the accounts that Hervey employed him as a teacher or commissioned music from him (the accounts show that Hervey employed Babell's colleague, Charles (François) Dieupart, as the harpsichord teacher of his daughters between 1709 and 1716). Another artist with whom Babell was associated ca. 1714 was the draughtsman François Boitard (1667–1719); a pen and wash drawing by Boitard appears as a frontispiece in Babell's autograph keyboard manuscript from the Hornby Castle library, to which Babell added a tiny prelude.²⁷ Although Boitard is omitted from the list of individuals who 'belongd or Frequented' the Rose and Crown club, perhaps the two men came into contact through it, since much of its membership was made up of Flemish, French, and German immigrants.²⁸

In November 1718 Babell was elected organist of All Hallows Bread Street, where an organ had recently been installed.²⁹ The election took place on November 12 with the announcement that 'the Famous Mr. William Babel, Sworn Musician in Ordinary to His most excellent Majesty King George, is a Competitor; having play'd there every alternate Sunday, for these two or three Months last past; afterwards it was noted, 'the United Parishes of Allhallows and St. John Evangelist, Bread-street, have chose[n]

Brewer, 2019), 316–17. White suggests that Leveridge may have been the poet.

²⁰ These include accounts detailing transactions with musicians and can be consulted on microfilms: *Records of the Worshipful Company of Stationers, 1554–1920* (Cambridge: Chadwyck-Healey, 1985). I am grateful to Bryan White for advice on these materials. For the annual St Cecilia's Day performances in London, see White, *Music for St Cecilia's Day*, 8–167.

²¹ *Daily Courant*, Thursday, May 1 1718.

²² 'NOSTELL (Vertue Bundle I)', *The Annual Volume of the Walpole Society*, 30 (1951–1952), 31–8. See also Vic Gatrell, *The First Bohemians: Life and Art in London's Golden Age* (London: Allen Lane, 2013), 186–87.

²³ I am grateful to Michael Talbot for this suggestion.

²⁴ For Chelleri, see Michael Talbot, 'Fortunato Chelleri's *Cantate e arie con stromenti* (1727): A Souvenir of London', *De musica disserenda*, 7 (2011), 51–68. For Chelleri's keyboard music, see *Keyboard Music*, ed. Vassilis Vavoulis, Recent Researches in the Music of the Baroque Era, 101 (Madison, Wis.: A-R Editions, 2000).

²⁵ 'VERTUE NOTE BOOKS: VOLUME III', *The Volume of the Walpole Society*, 22 (1933–1934), 11. The Babell portrait, or even a contemporary reproduction of it, has failed to come to light. For the Gibbs and Skelton portraits, see *The British Museum: Collection Online* (<

<http://www.britishmuseum.org/>>).

²⁶ *The Diary of John Hervey, First Earl of Bristol. With Extracts from his Book of Expenses 1688 to 1742*, ed. 'S. H. A. H.' (Wells: E. Jackson, 1894), 161. I am grateful to Bryan White for drawing my attention to this diary.

²⁷ See Andrew Woolley 'New light on William Babell's development as a keyboard composer', *Early Music*, 46 (2018), 251–70, at 252, for a reproduction of the drawing. The manuscript was bought by A. F. Hill at the sale of the Hornby Castle library. See *Catalogue of a Selected Portion of the Valuable Library at Hornby Castle, Bedale, Yorks, The Property of his Grace the Duke of Leeds ... Which will be Sold by Auction by Messrs. Sotheby and Co ... on Monday, the 2nd of June, 1930, and Two of the following Days, at One O'Clock Precisely, Lot 422a*.

²⁸ For Boitard, see Emmanuel Bénézit, rev. Jacques Busse, *Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs, et Graveurs* (Paris: Gründ, 1999), 14 vols., ii, 480. See also Gatrell, *The First Bohemians*, 186.

²⁹ Donovan Dawe, *Organists of the City of London, 1666–1850* (Padstow: D. Dawe, 1983), 75–6; James Boeringer, *Organa Britannica: Organs in Great Britain 1660–1860*, 3 vols. (Lewisburg: Bucknell University Press, 1983–1989), ii [1986], 133–34.

Mr. William Babell, their Organist, being one of the best Masters in England'.³⁰ Following this appointment Babell apparently ceased activity at public concerts, although he continued an association with the theatres. In 1720 the dancing master Kellom Tomlinson self-published a collection of *Six Dances*, one of which, 'The Address', has music by Babell and is described as 'a New Rigadoon Compos'd for the Year 1719'.³¹ The other dances include one called 'The Submission' with music by John Baptist Loeillet, which 'was perform'd at the *Theatre in Lincoln's-Inn-Fields*, by Monsieur and Mademoiselle Salle, the Two *French Children*' in February 1717, a year before Babell's documented activity at the theatre.³² This might be an indication that Babell's dance was likewise written for a theatre. Another indication that Babell composed theatre dances towards the end of his career comes from the manuscript tune book of one William Pitt (1722), which includes 'A Slow Minuet by M.^{rs} Booth' presumably written for the dancer and actress Hester Booth (ca. 1690–1773) who was associated with the Drury Lane theatre.³³

Little is otherwise known about Babell's final years; they were probably troubled by the ill-health that caused his early death. Along with Loeillet, Handel, William Croft and Raphael Courteville he was selected to judge the new Rhenus Harris organ at St. Dionis Backchurch in 1722, but had died on September 23 1723, aged 34, before it was completed.³⁴ Hawkins' claim that Babell 'shortened his days by intemperance' is incorrect;³⁵ a newspaper reported in May 1723 that he was lying 'dangerously ill of a Consumption [i.e. tuberculosis] at Hampstead'.³⁶ Babell had already written a will in 1720, in which he left an estate of 'goods, mony, plate, jewels, cloaths, furniture, rings' to his wife Alice after outstanding debts had been paid, implying that the illness was drawn out.³⁷ An obituary notice, recalling the tone of the announcements relating to

his All Hallows appointment, emphasises his reputation as a harpsichordist: 'Scarce ever was any Man, as we are inform'd, more famous for the Harpsicord than himself: He hath wrote Instructions for that Musical Instrument in three Languages, which have gain'd him Applause in many Parts of Europe.'³⁸ It also reveals that he had been appointed organist of 'the New Chapel by Lamb's-Conduit', originally built as a chapel in 1706, but consecrated as the parish church of St George the Martyr, Queen's Square, three days after Babell died, on September 26.³⁹

At first sight another source of information on Babell is a biography of the mathematician and amateur musician Brook Taylor (1685–1731), published by Taylor's grandson William Young in 1793, where it is stated that 'Lully [i.e. Loeillet], Couperon, Babel, Geminiani latterly, and others were courteously solicited and most hospitably welcomed' to the Taylor family's home at Bifrons in Kent.⁴⁰ However, it is doubtful that this indicates the presence at Bifrons of these musicians, all of whom were prominent figures. The reference to 'Couperon' apparently alludes to letters written by Taylor from Paris that mention François Couperin's second book of harpsichord pieces (1717); this implies that Young was simply referring to music that had been 'solicited and most hospitably welcomed' at Bifrons and not to the composers themselves.⁴¹

THE MUSIC

Much of Babell's harpsichord music is unique to an English manuscript today located in Bergamo, Italy (I-BGi, fondo Piatti-Lochis, PREIS.H1.8751); this source begins with a set of eleven numbered toccatas, followed by two suites of dances, one in G major the other in C minor, seven preludes and a single Allemande in G minor.⁴² Babell's

³⁰ *Daily Courant*, Monday, November 10 1718; *Weekly Journal or Saturday's Post*, Saturday, November 22 1718.

³¹ *Six Dances Compos'd by Mr. Kellom Tomlinson* (London: The Author, 1720); the Rigaudon is followed by two further dances, a Minuet and another Rigaudon in A major, possibly also by Babell. A keyboard arrangement of the Rigaudon, of uncertain provenance, has appeared frequently in modern tutor books for piano. The first three bars are concordant with the opening of the second movement (Vivace) of Sonata XII from Babell's *XII Solos*, vol. 1.

³² Highfill, et al., *A Biographical Dictionary*, xv [1993], 21–3. 'Mons. Salle, and Mademoiselle Salle his sister, the two Children' were still performing at Lincoln's Inn Fields on June 1 (*Daily Courant*, June 1 1717).

³³ GB-Lbl, Add. MS 47446, f. 11v, attributed to 'M^r Babel'; see *Répertoire International des Sources Musicales* (<<https://opac.rism.info>>), RISM Id.: 806350563. For Booth, see Highfill, et al., *A Biographical Dictionary*, ii [1973], 222–28.

³⁴ 'F.G.E.' [Frederick George Edwards], 'Dr. Charles Burney (1726–1814). A Biographical Sketch', *The Musical Times*, 45 (1904), 435–39, at 437–38.

³⁵ *A General History of the Science and Practice of Music*, 5 vols. (London: T. Payne, 1776), v, 180. Hawkins retracted this claim in the personal copy of his *History* on which the 1853 edition (subsequently reprinted; see note 6) is based.

³⁶ *Weekly Journal or British Gazetteer*, Saturday, May 18 1723.

³⁷ Dawe, *Organists*, 76; The National Archives, Kew, PROB 11/593/262.

³⁸ *Weekly Journal or British Gazetteer*, Saturday, September 28 1723. For similar comments by Johann Mattheson, see Gifford with Best, 'Babell [Babel], William', *Grove Music Online*, ed. Root.

³⁹ *The Historical Register, Containing an Impartial Relation of All Transactions, Foreign and Domestic ... Volume VIII. For the Year 1723* (London, C. Meere, [1723]), 41; David Hughson, *London; Being an Accurate History and Description of the British Metropolis and its Neighbourhood ... Volume IV* (London: J. Stratford, 1807), 395–97; *The Life and Errors of John Dunton, Citizen of London; with the Lives and Characters of more than a Thousand Contemporary Divines ... Volume II* (London: J. Nichols and Bentley, 1818; rpt. New York: Burt Franklin, 1969), 661.

⁴⁰ *Contemplatio Philosophica: a Posthumous Work, of the Late Brook Taylor, L.L.D. F.R.S ... to which is Prefixed a Life of the Author, by his Grandson, Sir William Young, Bart. F.R.S. A.S.S.* (London: W. Bulmer, 1793), 14–15. For Brook Taylor, see Susi Jeans and Penelope Gouk, 'Taylor, Brook', in *Grove Music Online*, ed. Root.

⁴¹ I am grateful to Bruce Gustafson for advice on this point (personal communication, January 2018).

⁴² For a detailed discussion of the Bergamo manuscript, see Woolley 'New light on William Babell's development'. I am indebted to the late Graham Pont for bringing it to my attention and for kindly sharing an electronic copy; the present edition has used this copy as well as photographs taken while studying the manuscript in person. Pont wrote about the toccatas, arguing they are by Handel, in 'Handel's Keyboard Sonatas', in *The Early Keyboard Sonata in Italy and Beyond*, ed. R. H. Stewart-MacDonald (Turnhout: Brepols, 2016), 145–90, at 177–88. A

WILLIAM BABEL
TOCCATAS, SUITES AND PRELUDES
FOR HARPSICHORD

TOCCATA 1

[I.]

Musical notation for measures 1-5. The piece is in G major (one sharp) and common time (C). The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bass staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music features a series of sixteenth-note runs in both hands, with the right hand playing a descending line and the left hand playing an ascending line.

6

Musical notation for measures 6-11. The second system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bass staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music continues with sixteenth-note runs, with the right hand playing a descending line and the left hand playing an ascending line.

12

Musical notation for measures 12-16. The third system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bass staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music continues with sixteenth-note runs, with the right hand playing a descending line and the left hand playing an ascending line. The system concludes with a double bar line and a 3/4 time signature change.

17

Musical notation for measures 17-22. The fourth system consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bass staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music continues with sixteenth-note runs, with the right hand playing a descending line and the left hand playing an ascending line. The system concludes with a double bar line and a 3/4 time signature change.

24

Musical score for measures 24-29. Treble clef has a continuous eighth-note melody. Bass clef has a simple eighth-note accompaniment.

30

Musical score for measures 30-35. Treble clef has chords and a melodic line with trills. Bass clef has a rhythmic accompaniment with triplets.

36

Musical score for measures 36-41. Treble clef has a melodic line with trills. Bass clef has a rhythmic accompaniment with triplets.

42

Musical score for measures 42-47. Treble clef has a melodic line with trills. Bass clef has a rhythmic accompaniment with trills. Ends with a fermata and a 'p' dynamic marking.

[II.]

Musical notation for measures 1-7. The piece is in G major (one sharp) and common time (C). The right hand features a melodic line with various ornaments and slurs, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Musical notation for measures 8-14. The right hand continues the melodic development with slurs and ornaments, and the left hand maintains a steady accompaniment pattern.

Musical notation for measures 15-20. The right hand features a series of slurred eighth notes, and the left hand continues with a consistent accompaniment.

Musical notation for measures 21-26. The right hand has a more active, sixteenth-note accompaniment, while the left hand plays a series of chords and single notes.

26

31

36

41

TOCCATA 3

[I.]

6

9

10

The image displays a musical score for a piece titled "TOCCATA 3". The score is written for piano and is divided into four systems. The first system begins with a first ending bracket labeled "[I.]" and contains measures 1 through 5. The second system starts at measure 6 and continues to measure 8. The third system, starting at measure 9, features a dense, rapid sixteenth-note melody in the right hand. The fourth system, starting at measure 10, continues the sixteenth-note texture. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings.

SE M'AMI, CARO

HANDEL

Oboe 1 / Violin 1
Oboe 2 / Violin 2

[Dorinda]

[Bass]

Se m'ami, o ca - ro, Se mi sei fi - do,

Detailed description: This system contains the first three staves of the musical score. The top staff is for Oboe 1/Violin 1 and Oboe 2/Violin 2, showing a whole rest in every measure. The middle staff is for the vocal part, Dorinda, in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest for the first four measures, followed by a melodic line with lyrics. The bottom staff is for the Bass, in bass clef with the same key signature and time signature, providing a rhythmic accompaniment.

8

La scia-mi so - la A so - spi - rar, a so - spi - rar.

Detailed description: This system contains staves 4 through 6. The top staff (Oboe 1/Violin 1 and Oboe 2/Violin 2) has whole rests. The middle staff (Dorinda) continues the vocal line with lyrics, featuring a long note with a slur. The bottom staff (Bass) continues the accompaniment.

16

Se m'ami, o ca - ro, Se mi sei fi - do, La scia-mi so - la, la scia-mi so - la A so - spi - rar, ca -

Detailed description: This system contains staves 7 through 9. The top staff (Oboe 1/Violin 1 and Oboe 2/Violin 2) has whole rests. The middle staff (Dorinda) continues the vocal line with lyrics, including a repeat sign. The bottom staff (Bass) continues the accompaniment.

23



-ro, La-scia-mi so - la A_ so-spi - rar.

31



[Fine]

Il duol m'è ca - ro Se dal-le pia - ghe Vi-ta Cu - pi - do mi fa spe-

Da Capo
[al Fine]

38



rar, vi-ta Cu - pi - do mi fa spe - rar.