

6 Priory Terrace
Clattenham, April 15th 1861.

My dear Sir

The receipt of your letter of 13th ult^o gave me much pleasure. I should have replied to it sooner, but waited to acknowledge your kind present which only reached me on the 10th Inst, and have been too much engaged to examine the volume yet, although I translated yesterday, the portion of Preface for M. Schoolcher, which I at once forwarded to him. I have likewise communicated to him the contents of your valued letter, and he has done the same to me, as regards yours to him. From this I discover, with much surprise, the very perfect acquaintance which you have with our language. I wish I were equally conversant with your noble language; but regret to say I still read it with difficulty and much help from the Dictionary.

And now, after thanking you most sincerely for your valuable work, let me carefully reply to the various points contained in your esteemed letter.

I did not know that you were aware the Newspaper article was written by me. If it was worth your perusal, you really have M. Schoolcher to thank for it, as I wrote it privately for him, just to give him my ideas of what Handel's organ accompan^t really was, and M. Schoolcher was so pleased with it, that he begged me to allow him to make it public.

I agree with you that the score of Saul differs from that of Handel's other oratorios, but I cannot see how this circumstance affects the question. Although Handel afterwards used fewer instruments, I do not think he necessarily relied more on the Organ, because contemporary writers speak of his orchestra as being unusually powerful, which was doubtless owing to the many Ripieni as well as principal instruments employed. But even if Handel did rely more on his Organ, the style of accompaniment must have been of the accustomed character, such as we are taught by Heinichen, Mattheson &c. to produce from figured Basses. I never can believe the Macfarren-fancies of obligato Organ parts, - ornate counterpoints &c. &c.!

It is quite true that Handel sometimes used two Harpsichords, but I am inclined to think ^{that} was rather an exception, than a rule, as regards his songs ^{or} (Soli pieces). You, however, profess an advantage over me, in having minutely examined the original MSS. at Buckingham Palace; which also I might have long ago examined if Mr. Anderson had not created a difficulty, as I believe. Your opinion of him, & of the Rimbault, Chappell & Macfarren clique, agrees with my own.

The reason why directions for the use of the Organ do not occur in other scores of Handel, is, I think, very

easily explained. All the directions for the Organ given
in Saul are written in pencil, ^{by Handel himself,} which is not the case as
regards the other directions senza Ripieni, con Ripieni &c.
From this M. Scholcher & myself infer that Handel must have
unexpectedly required to vacate his post at the Organ, and call
in the assistance of a stranger - or perhaps of Smith - and
that he hurriedly wrote the existing directions in pencil, as
a guide to his organist. Or perhaps sudden illness seized
his usual organist, and he had to provide an untried one.

In regard to Trombone parts, are you aware of the ex-
istence of some to Israel in Egypt? I have a copy
which I took from a MS. score said to be written by
Smith; but the writing differs very much from the
MS. of Smith which I possess. The notes are much
smaller and differently shaped.

I will endeavour to obtain ^{for you} a sight of this old
score of Israel in Egypt, when you come to London.
My MS. of Smith (viz. the 1. Act of Muzio Scvola &
the additional Songs in Radamisto) shall also be at
your service when you require them.

The discovery of the Salve Regina which you have made
will be very interesting both to M. Scholcher & myself. So also
will your Vol. 3. as that will treat of the Oratorios,
and I hope fully clear up all difficulty as regards
Sig.^{to} Orba and the Magnificat. I am very
anxious to become acquainted with all the particulars
you have collected on that subject.

I must now tell you that I possess a remarkably fine bust of Handel, which is particularly interesting from its great resemblance to the features of the Monument in Westminster Abbey, and having the natural hair, instead of the usual ugly wig. Some time ago, I had a photograph taken of this bust and gave it to Mr. Schoelcher. I have another photograph of it also, and this I intend to take with me to London on Saturday next (Apr. 20.) and shall place it in Mr. Schoelcher's hands for your kind acceptance, when you arrive in London.

I have long finished an edition of Saul and one of Solomon, with all the additional pieces both from the Palace MSS. & from Mr. Schoelcher's scores. In my preface to Saul, I have commented on the disgraceful features of the English Handel-Society's Editions & on Dr. Rimbauld's omission of the Trambone parts &c. I regret to say there is no probability of my Editions being published; for Messrs. Coates find but a slow sale for Handel's works; so they have put my MS. aside.

With sincere esteem, believe me to remain
My dear Sir

Yrs very faithfully
John Bishop.