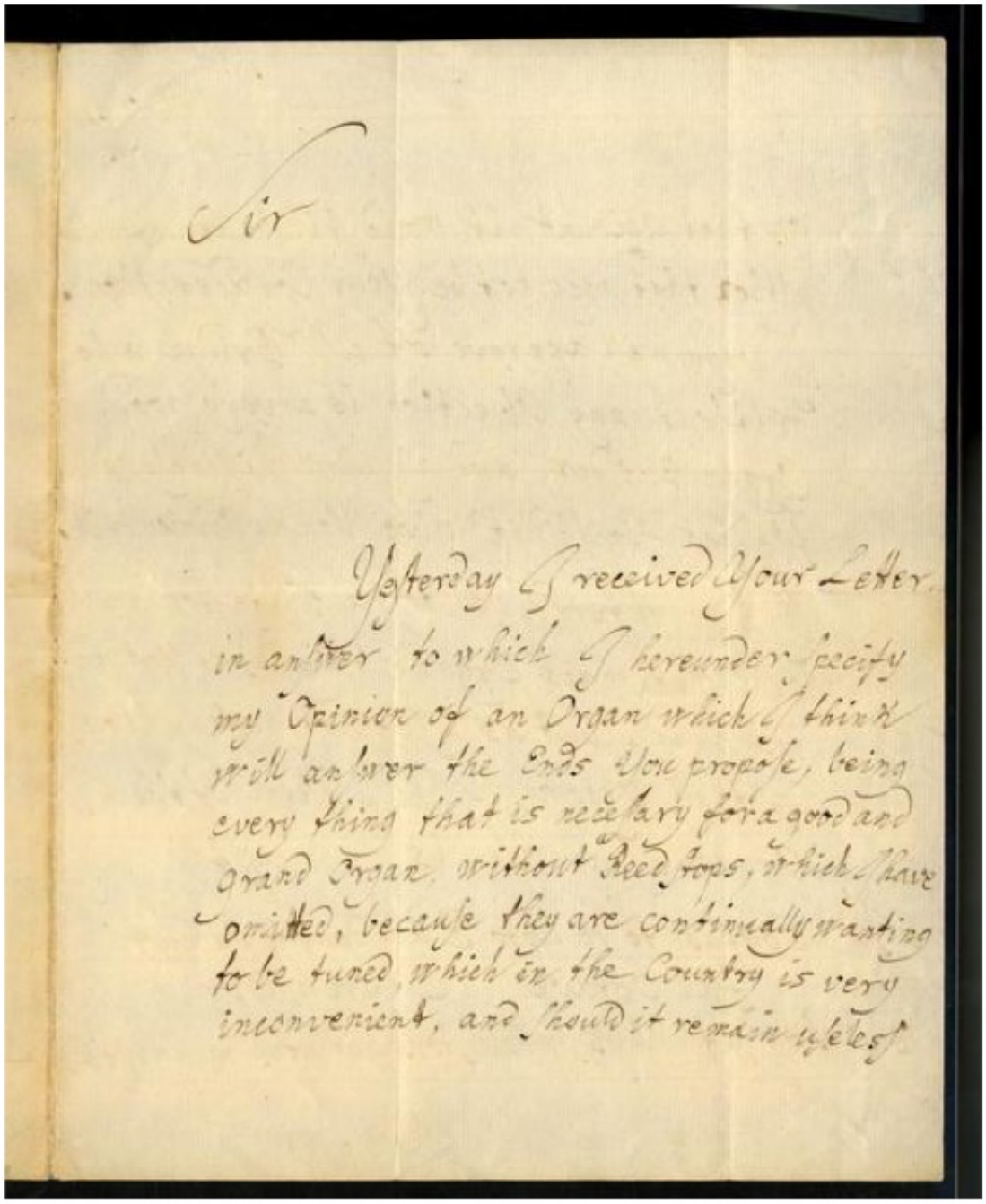
Using Gallery Walks for Engagement in the Music History Classroom
Reba Wissner, Montclair State University
Teaching Music History Conference, Indiana State University, Terre Haute, IN

Document 1:

Document 2:



Sir

Yesterday I received Your Letter, in answer to which I hereunder specify my Opinion of an Organ which I think will answer the ends You propose, being every thing that is necessary for a good and Grand Organ, without Reed stops, which I have omitted, because they are continually wanting to be tuned, which in the Country is very inconvenient, and should it remain yet less

on that account, it would still be very expensive
altho' that may not be your Consideration.
I very well approve of Mr Bridge who
without any Objection is a very good
Organ Builder, and I shall willingly (when
He has finish'd it) give You my Opinion of it.
I have referr'd You to the Flute Stop in
Mr. Freemans Organ being excellent in
its Kind, but as I do not referr You
in that Organ, The System of the
Organ I advise is, (Viz.t
The Compass to be up to D and down to Gamut,
full Octave, Church Work,
one Row of Keys, whole Stops and none in halves.

Stops

An Open Diapason — of Metal throughout to be in Front.
a Stopt Diapason — the Treble Metal and the Bass Wood.
a Principal — of Metal throughout.
a Twelfth — of Metal throughout.
a Fifteenth — of Metal throughout.
a great Tierce — of Metal throughout.
a Flute Stop — Such a one as in Freemans Organ.

I am glad of the Opportunity to show you my attention, wishing You all Health and Happiness Remain with great Sincerity and Respect

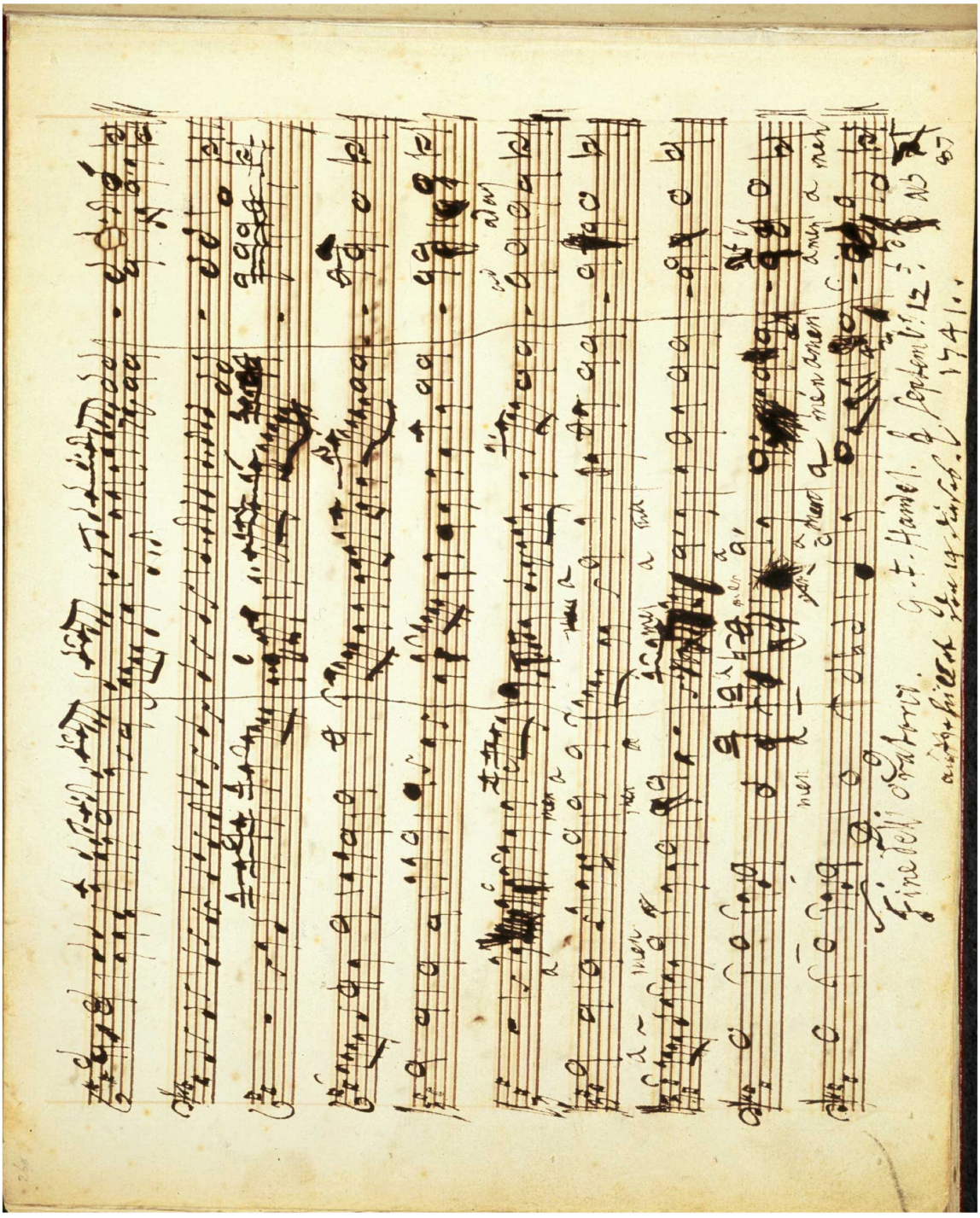
Sir

Your

most obedient and most humble
Servant
George Frideric Handel

London. Sept. 30.
1749.

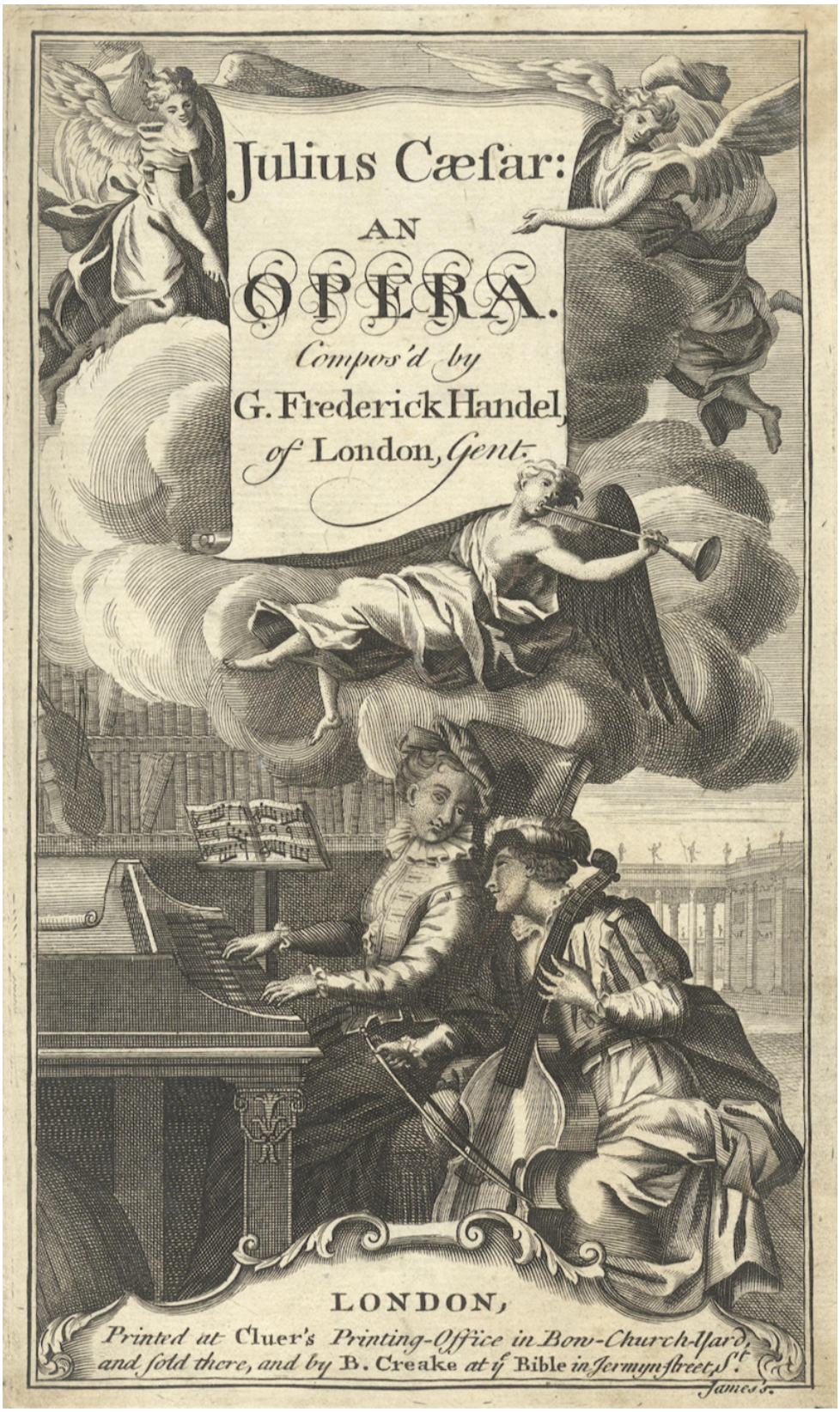
Document 3:



Document 4:

Document 5:

Document 7:


Julius Cæsar:
AN
OPERA.
Compos'd by
G. Frederick Handel,
of London, Gent.
LONDON,
Printed at Cluer's Printing-Office in Bow-Church-Yard,
and sold there, and by B. Creake at ye Bible in Jermyn-Street, St.
James's.

Document 8:

Document 9:

I AM MYSELF ALONE.
The Figure's odd yet who wou'd think
Within this Tun of Meat and Drink)
There dwells the soul of soft Desires
And all that HARMONY inspires:
A TUN
Charming BRUTE
Can contrast such as this be found?
Upon the Globe's extensive Round;
There can — you Hogshead of his Sort
His sole Devotion is to Eat

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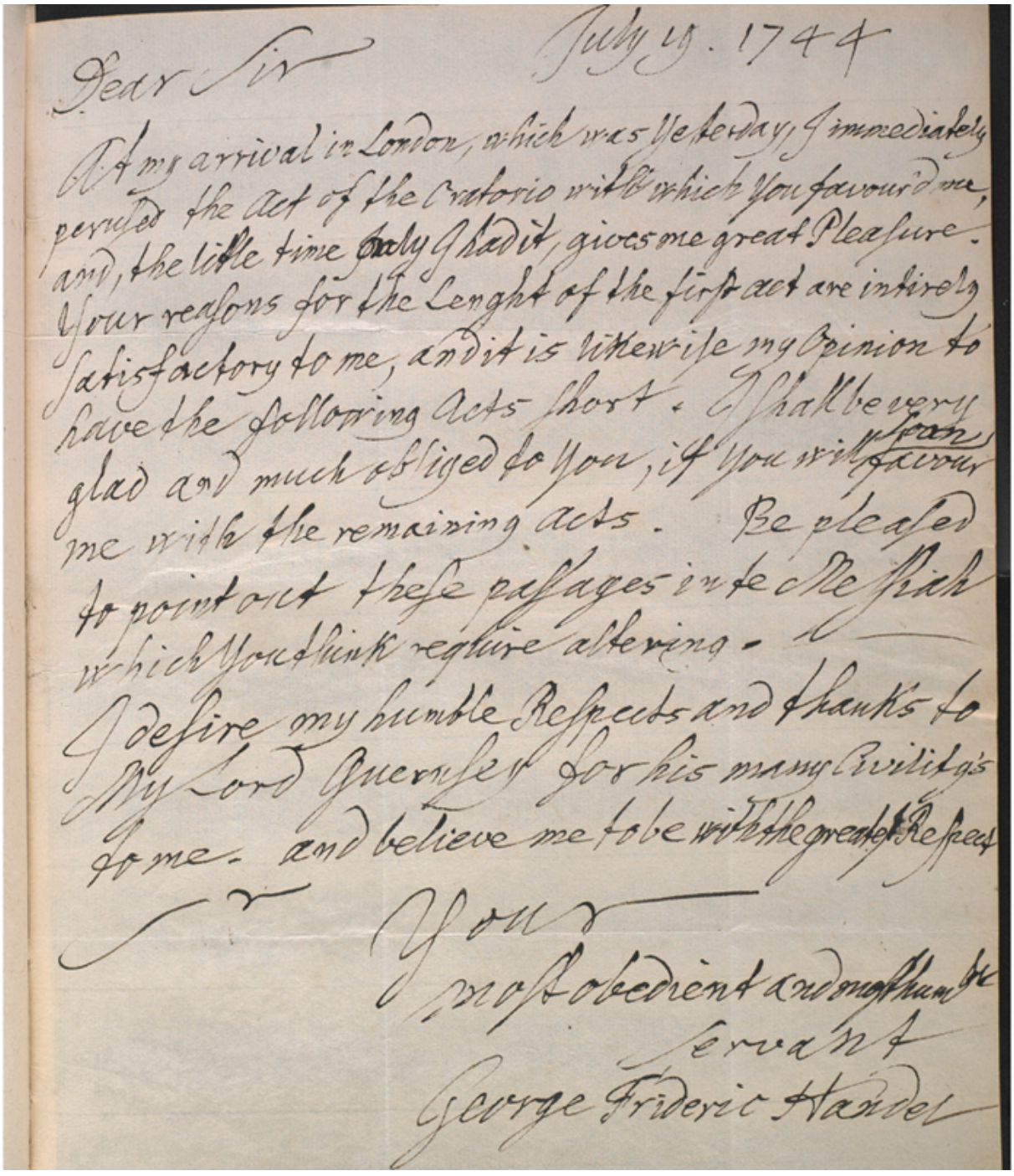
Document 10:



July 19. 1744

Dear Sir

At my arrival in London, which was Yesterday, I immediately perused the Act of the Oratorio with which You favour'd me, and, the little time Sadly I had it, gives me great Pleasure. Your reasons for the Lenght of the first act are intirely Satisfactory to me, and it is likewise my Opinion to have the following Acts short. I shall be very glad and much obliged to You, if You will favour me with the remaining Acts. Be pleased to point out these passages in the Recit which You think require altering. I desire my humble Respects and thanks to My Lord Guernsey for his many Civilitys to me. and believe me to be with the greatest Respect

Sir

Your

most obedient and most humble

Servant

George Frideric Handel

Example 11 (Listening Station): https://www.youtube.com/watch?v=SrMpDfMMDc0

Example 12 (Viewing Station): https://www.youtube.com/watch?v=WTjksYe2KvI

Document 13:

ROYAL SOCIETY OF MUSICIANS.

UNDER the Patronage of their MAJESTIES, and under the direction of the MARQUIS of CARMARTHEN, Honorary Preſident:

Honorary Vice-Preſidents;

The EARL of EXETER,
The EARL of SANDWICH,
The EARL of UXBRIDGE,
LORD VISCOUNT DUDLEY and WARD,
LORD VISCOUNT FITZWILLIAM,
LORD GREY de WILTON,
SIR WATKIN WILLIAMS WYNN, Bart.
JOAH BATES, Eſq.

Will be performed in Weſtminſter Abbey, TO-MORROW, the 31ſt Inſtant.

The Sacred Oratorio of the MESSIAH.

The Band will conſiſt of Eight Hundred Performers.

The following is a Liſt of the principal Vocal Performers, who have generouſly offered their aſſiſtance at the ſeveral performances:

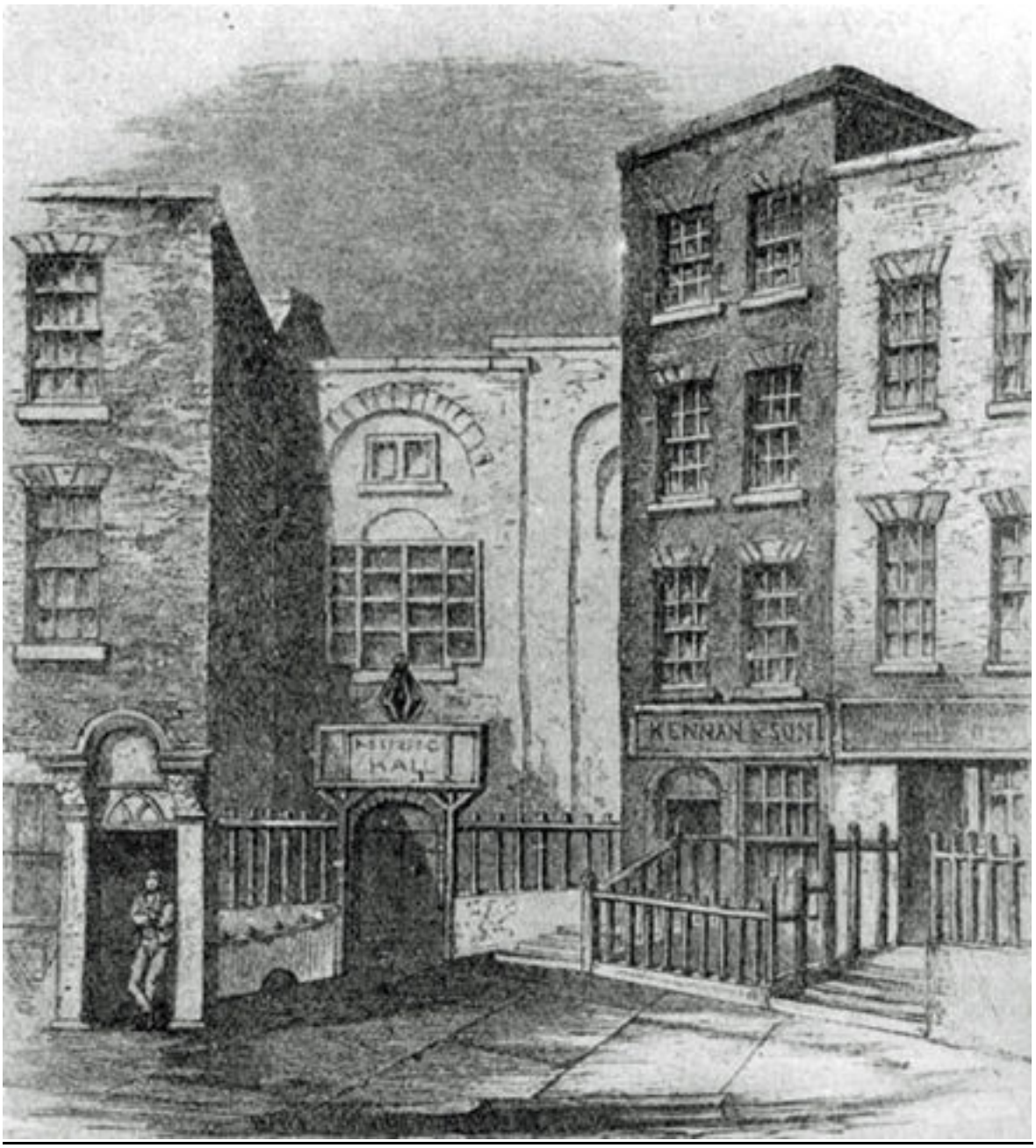
Madame MARA,
Mrs. WARTON, Mrs. AMBROSE,
Miſs ABRAMS, Miſs T. ABRAMS,
Signora STORACE;
Signor RUBINELLI, Mr. HARRISON,
Mr. KELLY, Mr. PARRY,
Mr. NORRIS, Mr. SAVILLE,
Mr. SALE, Mr. CORFE, Mr. KNYVETT,
Mr. CHAMPNESS, Mr. MATHEWS.

In the Liſt of Inſtrumental Performers are,

Meſſrs. Cramer, Croſdill, Paxton, Mara, Parke, William Parke, Borghi, Aſhley, Baumgarten, Hogg, Lyon, Holmes, Floric, Decamp, Foſter, Blake, Dance, Soderini, Manſani, Gariboldi, Billington, Hackwood, Scola, Wate houſe, Napier, Shield, Sharp, Neibour, Serjant, Suck, Partre, Kellner, Jenkins, Cantelo, Fitzgerald, Aſbridge, &c. &c. &c.

The Profits will be applied to the uſe of the Fund for decayed Muſicians, the Weſtminſter Hoſpital, and St George's Hoſpital.

Document 14:



Document 15:

Arie
dell'Opera di
Rinaldo
Composta dal
Signor Hendel
Maestro di Capella di
Sua Altezza Elettorale
d' Hannover
London Printed for J. Walsh Servant in Ordinary to his Britanick Majesty at ye Harp & Hobey in Katherne street
near Somerset House in ye Strand & J. Hare at ye Viol & Flute in Cornhill near the Royall Exchange.

Document 16:

RADAMISTO.

ATTO I.

SCENA I. Campo con Padiglioni e Veduta della Città, avanti la quale passa il fiume *Araſſe*, ſopra di cui è un ponte.

POLISSENA ſola avanti il ſuo padiglione, che ſede ad un tavolino; e poi TIGRANE.

Poliſſ. SOMMI *Dei!*
Che ſcorgete i mali miei,
Proteggete un meſto cor.
Tig. *Reina; infauſto avviſo*
Con mio grave dolore oggi ti reco.
Pol. *Principe, io ſono avvezza alle ſventure.*
Tig. ‘ *L'improviſa cagion dell' aſpra guerra,*
‘ *Moſſa al regno, a tuo Padre, al tuo Germano*
‘ *Sò donde, e perchè nacque.*
Pol. ‘ *Nacque, lo sò, da quel deſire ingordo*——
Tig. ‘ *Eh' Regina t' inganni: un' empio amore*
‘ *E' la ſola cagion d'un tanto eccesſo.*
Tiridate *è invaghito*
Di Zenobia *gentil, di* Radamiſto
Dignissima Conſorte, ed oggi à ſpeme
Di farla ſua nel già vicino aſſalto.

RADAMISTUS.

ACT I

SCENE I. *A Camp with Tents, and a Viſta of the City, before which runs the River* Araxis, *over which there is a Bridge.*

POLISSENA *alone, ſitting at a Table before the Door of her Tent, and afterwards* TIGRANES.

Pol. GREAT Gods!
Who ſee my Wrongs,
Protect a mournful Heart. (gret,
Tig. Great Queen, with much Re-
I bring you moſt unhappy News.
Pol. Sir, I am accuſtomed to Misfortunes.
Tig. ‘ I know both wherefore and from whence
‘ The ſudden Cauſe of this moſt cruel War
‘ Againſt the Realm, your Sire and Brother ſprings.
Pol. ‘ I know it ſprings from that unſatiable Deſire—
Tig. ‘ Ah! Madam, you're miſtaken; an impious
‘ Is the only Cauſe of ſuch Exceſs. (Love
Tiridates is in love
With fair *Zenobia*,
Radamiſtus's worthy Spouſe, and hopes this day
To gain her in th' approaching fierce Aſſault.

Document 17 (Viewing station): https://www.youtube.com/watch?v=WuSiuMuBLhM

Document 18:

A
Pocket Companion
FOR
Gentlemen and Ladies
BEING
A Collection of Favourite SONGS,
out of the most Celebrated Opera's
Compos'd by
Mr. Handel, Bononcini, Attilio, &c.
In English and Italian
To which is Added
Several Choice Songs of Mr. Handel's,
never before Printed

VOLUME II.

Carefully Corrected and Figur'd for the Harpsicord.
The whole Transpos'd for the FLUTE in the most proper KEYS.

LONDON,
Engrav'd & Printed at Cluer's Printing Office in Bow Church Yard, and Sold there, and by B. Creake at the Bible in Jermyn Street, St. James's: Where the first Volume may be had.

Note, They have just publish'd the 2d Pack of Musical playing Cards.

1725

Document 19:

THE MUSICK

for the

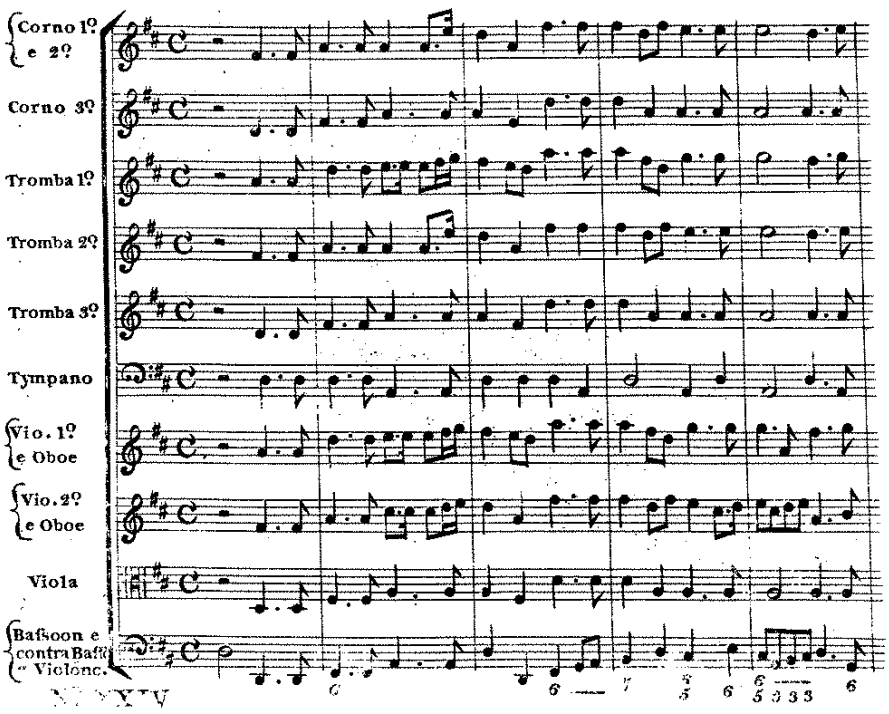
Royal Fireworks,

Performed in the Year 1749.

Composed by

G. F. HANDEL.

OVERTURE.



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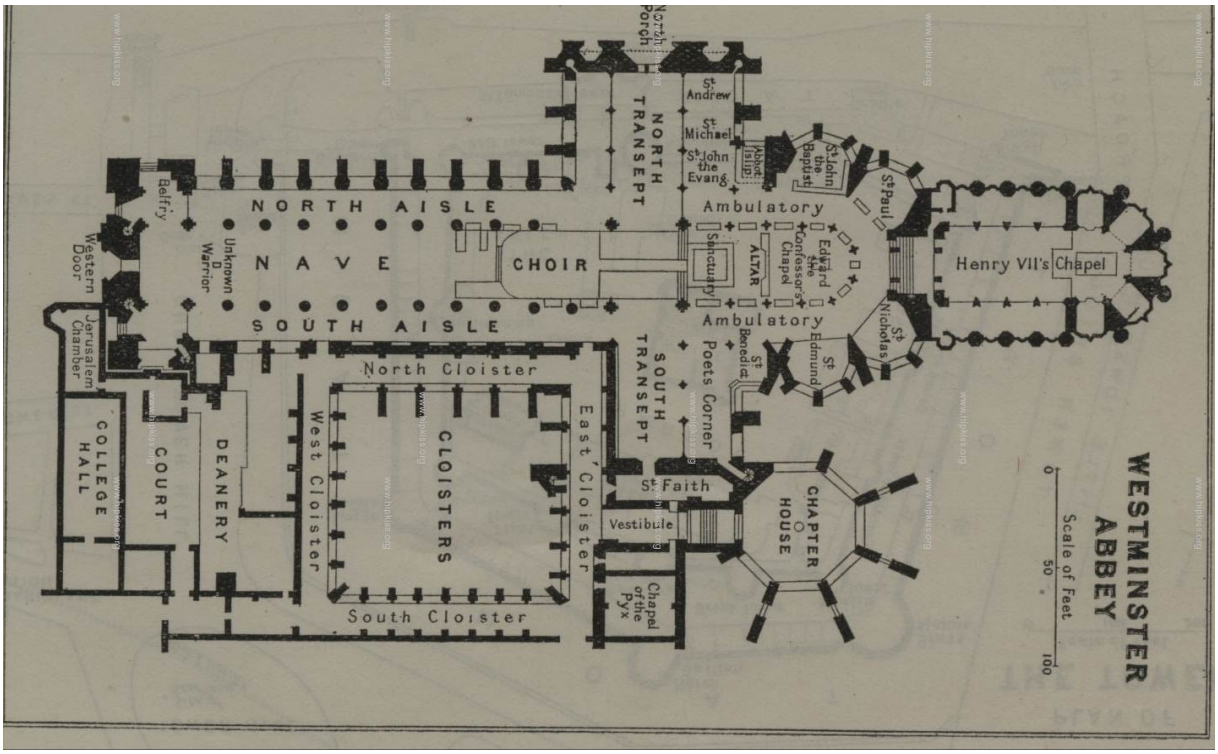
WESTMINSTER ABBEY
Scale of Feet
0
50
100
North Porch
NORTH TRANSEPT
St Andrew
St Michael
St John the Evang
Abbot Islip
St John Baptist
St Paul
Ambulatory
NORTH AISLE
Belfry
Western Door
Unknown Warrior
NAVE
CHOIR
Sanctuary
ALTAR
Edward the Confessor's Chapel
Henry VII's Chapel
SOUTH AISLE
Ambulatory
St Nicholas
St Edmund
St Benedict
SOUTH TRANSEPT
Poets Corner
Jerusalem Chamber
North Cloister
COLLEGE HALL
COURT
DEANERY
West Cloister
CLOISTERS
East Cloister
St Faith
Vestibule
CHAPTER HOUSE
Chapel of the Pyx
South Cloister