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THE LONDON PUBLISHER JOHN WALSH (1665 OR 1666-1736)
AND THE RECORDER¹

In London during the 1690s, public concerts and theatre intermission entertainments became extremely popular among the upper and middle classes. The late Baroque-style recorder, introduced from France in the early 1670s,² was already well-established as the instrument of choice for the gentleman amateur. These two phenomena coincided with a revolution in the dissemination of musical literature. At the Restoration of the monarchy in 1660, music had largely been circulated in manuscript copies,³ and this practice continued into the eighteenth century. Foreign works were imported by Henry Playford and other owners of music shops as both prints and manuscripts. Local publication meant using letterpress, a time-consuming and expensive process. Around 1683, however, an engraver specializing in music, Thomas Cross senior, began work.

Cross was responsible for initiating the changes that enabled engraving to become the primary means of commercial exploitation of published music during the eighteenth century. His example, combining the activities of engraver, printer and publisher, was followed by many others. It broke down the distinction that was maintained by the Playfords between printer and publisher.⁴

At the same time composers (sometimes at their patron's expense) began to employ professional engravers and printers and take the risk of selling and distributing their works themselves. Almost all of the chamber music issued in England in the last quarter of the seventeenth century was published by this method.⁵

At Easter 1695, a dozen years after Cross showed the way, John Walsh senior set up shop at the Golden Harp and Hautboy in Catherine Street off the Strand, and he

¹ This article is adapted from material for my forthcoming book, *Woodwind Instruments in Britain, 1660-1740: Social History, Music, and Performance Practice*. I should like to thank Dr. Hermann Moeck warmly for his help and support over the years. His contributions to the worlds of early music and woodwind music through publishing and instrument manufacture have been essential.

² See *Woodwind Instruments in Britain*

³ See Michael Tilmouth's chapter "Music Publishing" in "Chamber Music in England, 1675-1720" (Ph. D. dissertation, Cambridge University, 1959/60), 163-81

⁴ David Chalmers Hunter, "English Opera and Song Books, 1703-1726: Their Contents, Publishing, Printing, and Bibliographical Description" (Ph. D. dissertation, University of Illinois, 1989), 112

⁵ Tilmouth, *op. cit.*, 165

began publishing music in July of that year.⁶ For at least a couple of years earlier he had been on the Strand itself in the Duchy Liberty (see below). On 23 June 1692, he had been appointed "musical instrument maker in ordinary to his Majesty" (William III).⁷ He kept this position, always mentioning it on the title pages of his publications, until he resigned it on 8 May 1731 in favor of his son, John junior (1709-1766). Court records show that he had the responsibility for repairing and maintaining the royal collection of string instruments, including the provision of new instruments and bows when necessary for the annual ball on the monarch's birthday.⁸ For the ball in 1712, he also provided "books of music and dances," an easy task for him.

As a publisher, Walsh initially used copper plates for engraving. But by 1700 he had switched to pewter, a softer material that was faster to work with and readily accepted engraving punches, which could create uniform note-heads and clefs rapidly.⁹ He could therefore publish works more quickly and on a larger scale than had been possible previously. He also had the business sense to run on a sound commercial basis, as a result of which he accumulated a small fortune (estimated at his death to be £20,000 or £30,000).¹⁰ Over the years, Walsh had a number of partners, who presumably supplied capital and also sold the editions at their own shops: John Hare, music instrument-seller (or instrument-maker) (1695-1725), P[eter?] Randall (1706-10),¹¹ and Hare's son Joseph (1721-30).

Walsh soon ran into competition. The Amsterdam publisher Estienne Roger, who established his firm in 1696, had an agent in London by 1700, the French bookseller François Vaillant, whose premises were close to Walsh's in the Strand.¹² Vaillant mostly imported the Roger prints but sometimes only the plates and had the printing done himself; occasionally he supervised the whole edition. Roger's editions were better produced than Walsh's and generally had fewer errors. For this reason, and perhaps because they were treated better financially, some foreign composers resi-

⁶ The main biographies of Walsh are the preface to Smith, and Frank Kidson, William C. Smith, Peter Ward Jones, and David Hunter, "Walsh, John," in *Music Printing and Publishing*, ed. D. W. Krummel and Stanley Sadie (New York & London: W. W. Norton, 1990), 465-69

⁷ Andrew Ashbee, *Records of English Court Music. II: 1685-1714* (Snodland, Kent: the author, 1987), 46

⁸ Ashbee, *op. cit.*, 83, 87, 90, 93, 99, 103, 106, 111, 115, 125, 129, 131-32, 145-50, 154, 159, 174

⁹ Hunter, *op. cit.*, 113-17

¹⁰ Smith, viii.

¹¹ A man of this name was a musician at Court between 1712 and his death in 1749. See Andrew Ashbee, Peter Holman, and David Lasocki, *Biographical Dictionary of English Court Musicians, 1485-1714* (Aldershot: Scolar Press, 1997)

¹² For a listing of the works published by Roger as well as a history of the firm, see Lesure

dent in England, such as Gottfried Finger, Gottfried Keller, Gasparo Visconti, and Nicola Francesco Haym, preferred to deal with Roger rather than Walsh. This was especially true when a work was to be dedicated to an important personage (such as Keller's sonatas for Princess Anne).¹³ Walsh responded by keeping his prices lower whenever necessary, and reissuing some of Roger's editions himself. Roger maintained agents in London until 1719,¹⁴ when he seems to have bought up the remaining stock, having developed friendly relations with Jeanne Roger, Estienne's daughter and successor in business.

We know very little about the arrangements that Walsh made with his composers to reimburse them for their work. It is clear, however, that in a number of cases he published editions without the composer's knowledge or permission. Johann Christoph Pepusch, for example, complained that besides his two sets of English cantatas (1710 and 1720), which he had approved for publication, "several other works of mine have been printed as well in England as in Holland but all without my leave."¹⁵ The frequent references on Walsh's title pages to "an eminent master"¹⁶ or "an Italian Mr." suggest ignorance of the identity of the musicians in question. That this was a common practice among publishers is shown by another piece of evidence: the publishers of an edition of Finger's duets and trios for recorders – issued as "by the best masters of music" – frankly admitted in their preface that they had found out the name of the composer only as they were finishing the printing of the publication.¹⁷

The close social connections between Walsh and Peter Bressan, the leading recorder maker in London, may well have been significant for the history of the instrument. Bressan, who arrived in London from France around 1688, seems to have found lodging early on with Claude Mignon, a French apothecary, in Duchy House, Duchy Lane, Somerset House Yard, part of the estate of the Duchy of Lancaster, whose red rose (in stylized form) became part of Bressan's maker's mark. Bressan's house was situated by Somerset Water-gate stairs, a main thoroughfare leading from the River Thames between the Savoy Hospital and Somerset House, and therefore

¹³ *Six Sonatas, the First Three for a Trumpett, Houbois, or Violins, with Double Basses. The Other Three for Two Flutes, and Two Houbois: or Two Violins with Double Basses* (Amsterdam: Estienne Roger, [1700])

¹⁴ The main agents were François Vaillant (1700-06), Isaac Vaillant (1706-11), and Henry Ribotteau (1711-19).

¹⁵ Bodleian Library, Oxford, Rawlinson Ms J 4o 6, f. 320 (letter of Pepusch to Richard Rawlinson in 1746)

¹⁶ The term "master" just meant a musician; in itself it did not imply a special mastery.

¹⁷ *A Collection of Choice Ayres for Two and Three Treble Flutes, Composed by the best Masters of Musick* (Cambridge: T. Jones, J. May & F. Hicks, 1691)

good for business. The first known address for Walsh is in Duchy Lane, and his later addresses in Catherine Street were close by. Walsh and Bressan had their children baptized at the same church, St. Mary le Strand; Bressan was one of the overseers of the poor for the parish in 1716 and Walsh was a churchwarden.

The recorder works that Walsh published are worth following in some detail, for the light they shed on the market. The third publication he ever issued was a significant recorder tutor entitled *The Compleat Flute-Master* (1695), which is notable for containing ornamentation instructions that were repeated verbatim in succeeding tutors until around 1780. It also contains the recorder part to one of the first recorder sonatas in the Italian style to be published in England, by Raphael Courteville (only Finger's early sonatas were published previously).¹⁸ Walsh kept up a steady stream of tutors, changing the music, if not the instructions, to present the latest fashions: *The Second Book of the Compleat Flute Master* (1697), *The New Flute Master* (1699), *The New Flute-Master. The Second Book* (1700), *The Fourth Book of the New Flute Master* (1703), *The Fifth Book of the New Flute Master* (1705), *The 4th Book of the Compleat Flute Master* (1707), *The New Flute Master 7th Book* (1709), *The Fifth Book of the Complete Flute-Master* (1712), *The New Flute Master, the 9th Book* (1716), *The New Flute Master* (1717), *The New Flute Master, 3rd Book* (1719), *The New Flute-Master for the Year 1720*, *The New Flute-Master for the Year 1725*, *The New Flute-Master for the Year 1729* – to mention only those which survive or of which we have some record. At first, the pattern of these tutors was to present some rudimentary instructions, then a selection of tunes, generally in somewhat random order. Then Walsh made a point of advertising an improvement on his standard practice in *The New Flute-Master for the Year 1720*: "the whole disposed into regular sets, by proper keys, and free from that confusion which is met with in former books: the method here being like that of a sonata, where the airs succeed each other in a handsome manner, and in different moods."

Walsh published two types of recorder music. First, simple duets, arrangements, or other little pieces especially written for the amusement or education of amateur musicians. Second, music that professional musicians had written for themselves to play in concerts and theatre entertainments. The latter type seems to have been produced in greater quantities: as Tilmouth put it, most of the chamber music of the period "was written by composer-performers whose first thought would be to provide themselves with suitable material for their own public appearances."¹⁹ Publish-

¹⁸ *VI Sonatas or Solo's. Three for a Violin & Three for a Flute wth. a Thorough Bass for ye Harpsichord ... Dedicated to the ... Earl of Manchester ...* (n.p.: n.p., [1690])

¹⁹ *Op. cit.*, 90

ing and concert life were therefore directly connected. The concerts and theatres presented the latest music, and naturally some of the "persons of quality" who flocked to hear it also wanted to perform it themselves. Both Walsh and Roger therefore were at pains to obtain the repertory of the professional musicians and issue it – mainly for amateurs, as the professionals were far smaller in number and tended to have access to manuscripts.

The two types of recorder music are not always easy to distinguish, especially at first when the professional music was not as technically difficult as it became later. In fact, Walsh may have chosen not to publish difficult music; the most difficult recorder music of the period, the sonatas by James Paisible and the sonatas and concerto by Giuseppe Sammartini, were never published, and circulated only in manuscript. In the preface to his first book of recorder sonatas, published by Walsh in 1718, Mercy felt obliged to write at length in praise of the instrument. He says that he has set out to write hard passages for the recorder to:

prove that instrument as capable of doing hard things as the violin. And although it be not so loud, yet it is commonly used in consort, and would be more, were not most of those things that are composed for the [recorder] so trifling, as generally they are, not but that I am sensible there are some very good pieces, but then, they are never given to the public.

Perhaps Mercy was thinking of Paisible, or the concertos for small recorders by Babbell, Baston, and Woodcock, which had not yet been published (see below).

In the beginning, Walsh tended to publish recorder music by composers resident in London. Daniel Demoivre, from whose pen Walsh published three sets of suites and perhaps some duets, was a Huguenot musician who made his living giving lessons and playing in taverns and the occasional public concert.²⁰ Johann Wolfgang Franck, whose trio sonatas Walsh published in 1701, was one of the main concert promoters in London in the 1690s. One of the most important composers that Walsh published in the early days was Finger, who had worked in James II's Roman Catholic Chapel, then promoted concerts and composed theatre music for a living. It seems to be significant that Walsh issued only Finger's duets, Op. 2, and a reprint of his early solo sonatas (both 1702), not the solo sonatas, Op. 3, or the trio sonatas, Op. 4 and 6. Presumably it was a question of their difficulty, not that Finger's style was now considered old-fashioned, because Walsh reissued the early sonatas along with three by Daniel Purcell in 1709.

²⁰ See David Lasocki, "The Life of Daniel De Moivre (fl. 1687-1731)," *The Consort* no. 45 (1989): 15-17

In order to sell more copies, Walsh went to great lengths to point out that he stocked all the newest music. In 1703, he seems to have deliberately stopped dating his editions in order to conceal their age. To sell the old works he advertised corrected editions and ones with new music added. The stress on the new and the novel was extremely influential in establishing and popularizing the Italian style of composition (and especially the works of Arcangelo Corelli) in England, since the latest taste in music could be disseminated widely and quickly. Corelli made an enormous impact on the musical life of London and remained popular for decades. In 1702, two years after the publication of Corelli's solo violin sonatas, Op. 5, Walsh published an anonymous recorder arrangement of the second six of them (the chamber sonatas) made "with the approbation of several eminent masters," who could evidently not be named. One of these masters might well have been John Banister II, the well-known violinist, recorder player, and concert promoter, who had had a hand in importing the violin sonatas from Rome in 1700. The arrangement of the variations on *La Folia*, Op. 5 No. 12, is by far the most virtuoso recorder work that Walsh ever published, and has become justly famous in our own day. Two of the sonatas, nos. 3 and 4, from the first six of Corelli's sonatas (the church sonatas) were published as a bonus in a collection of trio sonatas by Johann Christoph Pez. Each is labelled "Solo by Corelli with their graces", and indeed the slow movements have written-out ornamentation in the Italian style. The likely arranger is again Banister, whose skill at ornamentation was praised by Roger North.²¹ Walsh also published arrangements of Corelli's trio sonatas, Op. 2 and 4 (1702, 1707).

Walsh issued two different arrangements of Corelli's concerti grossi, Op. 6. The first (1720) was in trio-sonata texture, arranged "By an eminent master," one of Walsh's catalogues supplying the name of that master: Johann Christian Schickhardt. The work had in fact been pirated from Roger, with whom Schickhardt was on close terms, even acting as his Hamburg agent.²² The second arrangement retained the concerto grosso format: "transposed for flutes, viz. a fifth, a sixth, a consort, and voice flute; the proper flute being named to each concerto, and so adapted to the parts that they perform in consort with the violins and other instruments throughout." The fifth flute was a soprano recorder in d', the sixth flute a soprano recorder in c', the consort flute an alto, and the voice flute an alto in d'.

²¹ "It would be endless to call in all those elegant turns of voices and instruments which are taught by the Italian masters (and perhaps outdone by the English Banister) [and] accounted glorious ornaments, and to subject them to a resolution." John Wilson, ed., *Roger North on Music* (London: Novello, 1959), 160

²² Lesure, 21. For more on Schickhardt's publications, see David Lasocki, "Johann Christian Schickhardt (ca. 1682-1762): A Contribution to his Biography and a Catalogue of his Works," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis* 27, no. 1 (1977): 28-55

When Italian opera began to be performed regularly in London starting in 1706, Walsh took the opportunity to publish recorder arrangements of the arias from them, sometimes also the instrumental music. Marco Antonio Bononcini's *Camilla* (1706) was arranged for two recorders and continuo, as well as for one recorder and continuo (probably just by omitting the second part). The arranger, named for once, was Littleton Ramondon, a bass singer in the production. Several other operas appeared in this way. For example, when Handel arrived in England and achieved a sensation with his *Rinaldo* in 1711, Walsh lost no time in offering its "most celebrated airs and duets ... curiously fitted and contrived for two flutes [i.e., recorders] and a bass; with their symphonies introduced in a complete manner." Again, purchasers could buy only the first treble part if they wanted to.

Walsh offered extra incentive for purchasing these opera arrangements by throwing in bonuses, such as the duet by Daniel Purcell added to a 1707 collection from *Camilla*, Thomas Clayton's *Arsinoe*, and *Thomyris* (adapted by Heidegger from works by Alessandro Scarlatti, Bononcini and Steffani). No fewer than three sonatas and a chaconne by Corelli, Nicolini, Haym, Torelli, and Pez were appended to a collection of duets including music from *Pyrrhus and Demetrius* (adapted by Haym from Scarlatti), *Love's Triumph* (adapted by Valentini Urbani from Gasparini and Cesarini), and *Clotilda* (adapted by Heidegger from Francesco Conti, Scarlatti and Bononcini). Considering how many recorder arrangements of operas Walsh published, it is surprising how few original vocal pieces with recorder obbligatos there were: only a few songs by John Weldon and John Eccles, some cantatas by Pepusch, and the occasional opera aria.

Since vocal music was so popular, Walsh soon instituted the practice of including transpositions of vocal parts for the recorder in publications of songs and opera arias. That way, recorder players could always play the latest music, whether instrumental or vocal. The first such publication seems to have been *A Collection of New Songs, Set by Mr. Nicola [Matteis], with a Through Bass to Each Song for the Harpsicord, Theorbo, or Bass Viol ... Most of Them Transpos'd for the Flute. The Second Book* ([1699]).²³ Another strategy was to remark, as in the case of the songs in *The Monthly Masks of Vocal Musick* ([1704]) or the dances in *Twenty Four New Country Dances* ([1705]), that "most of them" were "within the compass of the flute."²⁴ In selling his recorder arrangements of dances (1710), Walsh appealed to the desire of his audience to imitate high society: "the newest and most celebrated minuets, rigaudons, and passpieds, several of them foreign and danced at most of the princes'

²³ Smith 20. I have not included publications with such transpositions in the bibliography of music at the end of this article. For details, see Smith and Smith-Humphries

²⁴ Smith 160, 168

courts in Europe." Earlier he had offered *The French Dancing Master*, recommending "the tunes for the violin and hautboy, most of them within the compass of the flute" (1700).²⁵

Walsh soon saw that not only vocal music but also music written for other instruments could be offered for the fashionable recorder. We have already mentioned the Corelli sonatas, trio sonatas, and concerti grossi. A note in William Corbett's *Six Sonatas with an Overture and Aires in 4 Parts for a Trumpet, Violin's and Hautboys, Flute de Allmain, Bassoons or Harpsicord* (1708) suggested that the top parts could be played on three recorders using the French violin clef (G on first line) a minor third higher. *The 1st, 2d and 3d Books of Theatre Musick in One Volume Containing Variety of Aires for the Flute, Violin and Hoboy* ([1702]) had originally been published only for the violin (in one case, also the oboe). *The 3d Book of the Mock Trumpet* ([1703]), a collection of tunes for the chalumeau, was recommended as "very proper ... for learners on the violin, flute or hoboy."²⁶

Divisions, or variations on a ground bass, had been popular in England for decades. Right at the end of their popularity, in 1706-08, Walsh issued a kind of retrospective collection of divisions for the recorder under the title *The Division Flute*. Versions of some of them had already appeared in the recorder tutors of the 1680s (Faronells Ground; an Italian Ground); others were transposed from *The Division Violin*, a publication which Walsh had taken over after five editions by John and Henry Playford. The most up-to-date divisions were by Finger, who had left the country in 1702. Another sizeable miscellaneous collection published by Walsh was the *Select Preludes and Vollentarys* ([1708]), again partly based on a violin collection ([1705]). Few of the pieces are real preludes; rather, they are sonata (or even concerto) movements shorn of their accompaniment.

Walsh started pirating recorder music published by Roger in 1702 (Paisible's duets, issued by Roger the same year). The speed with which he could work can be seen by comparing the dates of the advertisements by Roger's London agent (18 August) and Walsh (1 September). He continued with solo sonatas by Pepusch (1707), and trio sonatas by Pez (1707) and "Signor Romano" [perhaps Johan Helmich Roman] (1708). Yet during that first decade of the eighteenth century, these formed a very small proportion of Walsh's output. Around 1710, however, when resident composers seem to have lost interest in writing for the recorder, Walsh compensated by relying more on imported music, generally of high quality. Almost all of it was based on editions published by Estienne or Jeanne Roger (Jean-Baptiste Loeillet, Johann Mattheson,

²⁵ Smith 34

²⁶ Smith 137

Johann Christian Schickhardt, Robert Valentine). Walsh even admitted on the title page that he had based his edition of Johann Ernst Galliard's sonatas (1720 or earlier) "sur l'edition d'Amsterdam par Estienne Roger" (it had in fact been published by Jeanne Roger). Walsh might well have made a deal with Valentine, because he issued three unique sets of works never published by Roger, by Daniel Wright in London, or in Italy where the composer worked. Presumably because of the popularity of Loeillet's sonatas, Walsh had six of them "fitted and contriv'd for two flutes," a curious arrangement in which the second recorder plays the bass line in the range of the first recorder. With the exception of some of the Valentine publications just noted, only one of these foreign works did not come from Roger or Wright, the violin/recorder sonatas by the Florentine Martino Bitti (1711), which were presumably obtained through Walsh's connections with foreign composers in London.

We know from the recorder-maker Bressan's testimony in a legal case in 1721 that, from about six years before, his trade had fallen off considerably, presumably because of the decline of the recorder as an instrument for the gentleman amateur. Walsh's recorder publications at that point take on the appearance, in retrospect, of a rearguard action. In 1717, he again started featuring some local composers, starting with sonatas by Francis Dieupart, a French harpsichordist resident in London, although the sectional design of the sonatas suggests that they were written rather earlier. Mercy, a woodwind player who worked for the Duke of Chandos at Cannons, published two sets of sonatas in 1718 and 1718-20. Another Cannons musician, George Vanbrughe, published a miscellaneous collection including a recorder sonata around 1720. Curiously, some trio suites by Paisible, probably written in the 1690s, were published belatedly by Walsh in 1720, a year before the composer's death.

John Loeillet, a celebrated Flemish oboist and recorder player who had made his living in London since about 1711 by promoting highly successful concerts in his own home, started publishing works with Walsh in 1722, by which time the market for recorder music must have been small. The two sets of trio sonatas (1722 and *ca.* 1725; some for recorder, oboe, and continuo; others for two flutes and continuo) and the set of solo sonatas (1729; six for recorder and continuo, six for flute and continuo) are presumably a retrospective collection of works he had written for his concert series. The mixing of works for the newly popular flute along with ones for the recorder was shrewd business practice on Walsh's part. Francesco Barsanti, an Italian woodwind player who probably arrived in England around 1723, self-published his well-known recorder sonatas the following year and had them sold at Bressan's shop. Walsh reissued them in 1727, not necessarily with the composer's permission. One important foreign work from this decade was the sonatas for violin or recorder and continuo of Francesco Mancini, which had been published in 1724

by John Barrett and William Smith. Walsh reissued them first as violin sonatas (although the British Library copy has "Flute or" inserted in the title in manuscript) in 1727, boasting that they had been "carefully revised and corrected by Mr. Geminiani." Invoking the name of Francesco Geminiani, a celebrated violinist and composer, was a good advertising ploy. Yet the new instrumentation of the sonatas was evidently not (only) because of the market, because Walsh issued another edition around 1730 just for recorder.

The late 1720s also saw Walsh's belated publication of three important sets of recorder concertos – by the late harpsichordist and violinist William Babell, the recorder player John Baston, and the amateur woodwind player Robert Woodcock – which had been featured in concerts and theatre entertainments for about twenty years, mostly with Baston or Paisible performing the solo part. There would never have been much of a market for these concertos, as few amateurs would have had the resources to put the orchestra together, even a pared-down one consisting of two violins, violoncello, and harpsichord. That they were issued so late in the day for the recorder is curious indeed. In the case of the Woodcock concertos, Walsh again mixed works for recorder with those for other woodwind instruments (this time, flute and oboe).

By 1730, the recorder market was so minimal in fact that Walsh's edition²⁷ of Handel's famous collection of flute, oboe, recorder, and violin sonatas, Op. 1, did not mention the recorder on the title page but only at the foot of the first page of each of the four sonatas intended for the instrument. Benedetto Marcello's twelve recorder sonatas, first published in Rome in 1712 then engraved by Roger in 1715, were not issued by Walsh until 1732, when he transposed them for flute or violin rather than recorder. Walsh's 1733 edition of Giovanni Bononcini's *Divertimenti da camera* for recorder or violin and continuo, first issued by the composer in 1722, now presented them for flute, violin, or recorder. Finally, at least two of the flute sonatas in Walsh's editions of Sammartini's Op. 2 and 4 (1745 and ca. 1747) had seen the light of day as recorder sonatas. Yet Walsh must still have been selling some recorder music. When his son, John junior, joined the firm around 1730, he added plate numbers to the stock and issued a catalogue, which still includes virtually all of the recorder music that had been issued by the firm since its inception.

²⁷ Walsh faked a title page in the style of Jeanne Roger (who had died in 1723) and issued the edition as if she had published it, complete with false plate number. About two years later, he reissued it with some changes, this time with his own title page and adding the notorious phrase "N. B. this is more correct [sic] than the former edition." For the full story, see David Lasocki, "New Light on Handel's Woodwind Sonatas," *The American Recorder* 21, no. 4 (February 1981): 163-70; in German as: "Händels Sonaten für Holzbläser in neuem Licht," *Tibia* 5, no. 3 (1980): 166-76; in Italian as "Le sonate per legni di Händel," *I fiati* 1, no. 2 (October-November 1994): 32-40

Walsh was fairly consistent in the pricing of his recorder music, and he did not raise his prices much over the years. The price seems to have been based on the amount of engraving and printing involved, or in other words, on the size and length of the publication. Tutors always cost 1s 6d. A volume of six duets cost between 1s 6d and 3s. Opera transcriptions were generally also cheap, 1s 6d or 2s, occasionally 3s. Six sonatas for recorder and continuo usually cost 3s or 4s, although later on (Dieupart, Galliard, Geminiani/Castrucci) some were 5s. Twelve such sonatas always cost 6s. Six trio sonatas usually cost 3s or 4s, although those by Loeillet were a lot more expensive at 6s and 8s. Chamber music with more than two solos parts (Schickhardt) cost 6s. Concertos were naturally expensive, at 6s or 8s. These prices should be compared with the cost of attending a concert (usually 2s 6d, occasionally 5s for especially grand ones). Paisible and Banister earned £2 (40s) per week playing full-time at the Drury Lane Theatre in 1707. We can therefore see why the customers for recorder publications were from the upper and middle classes.

In conclusion, John Walsh published no fewer than 130 editions of recorder music between 1695 and 1733, far more than any other publisher before the 20th century. Recorder music and tutors made up about one-sixth of Walsh's output between 1695 and 1720. Drawing on the work of local composers, and obtaining foreign works generally by pirating the editions of other publishers, Walsh was able to present to the London public a wide cross-section of the English and Italian recorder music being written in his day, as well as arrangements of vocal and other instrumental music. In most cases, his publications are still the only source of the music for us today. He deserves to be recognized for his important contribution to the recorder repertoire – of his day and ours.

Recorder Music and Tutors Published by John Walsh in Chronological Order²⁸

Abbreviations:

ad.	advertised
arr.	arranged/arrangement
bc	basso continuo
incl.	included
rec	recorder
vn	violin

Smith	William C. Smith. <i>The Musical Works Published by the Firm of John Walsh during the Years 1695-1720</i> . London: Bibliographical Society, 1948.
Smith – Humphries	William C. Smith and Charles Humphries. <i>A Bibliography of the Musical Works Published by the Firm of John Walsh during the Years 1721-1766</i> . London: Bibliographical Society, 1968.
Lesure	François Lesure. <i>Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles Le Cène (Amsterdam, 1696-1743)</i> . Publications de la Société Française de Musicologie, Deuxième Série, XII. Paris: Société Française de Musicologie/Heugel, 1969.
Tilmouth	Michael Tilmouth. "A Calendar of References to Music in Newspapers Published in London and the Provinces (1660-1719)." <i>Royal Musical Association Research Chronicle</i> 1 (1961) (entire issue).

1695

The Compleat Flute-Master: Or, the Whole Art of Playing on the Recorder ... to Which is Added, An Admirable Solo ... John Walsh & John Hare, [1695]. Price 1s 6d. (Smith 2) 2nd ed., [1696]. (Smith 3) The "solo" was for rec and bc by Raphael Courteville.

Courteville's solo also incl. in *A Sonata in 3 parts for Violins, with a Viol by Arcangelo Corelli, as also a Solo for a Flute, and a Bass, by Mr. Courtivil*. John Walsh & John Hare, [1704]. Price 1s 6d. (Smith 155)

²⁸ I have left the original spelling and punctuation but capitalized according to modern practice.

1696

Byron, Lord (William Byron, 4th Baron Byron). "Simphony's for Two flutes by a person of Quality" incl. in *A Collection of New Songs set by Mr. Nicola Matteis ... with a Thorough Bass ... [and] Some New Airs for the Violin and Bass ...* John Walsh & John Hare, 1696. Price 1s 6d. (Smith 4) John Walsh, ca. 1730; no. 74. (Smith-Humphries 6)

1697

The Second Book of the Compleat Flute Master ... as also a Sonata for Two Flutes by Mr. Morgan. John Walsh, John Hare, & John Miller, [1697]. Price 1s 6d. (Smith 9)

Morgan sonata also incl. in *A Collection of New Songs with a Thorough Bass to Each Song.* John Walsh & John Hare, 1697. Price 1s 6d. (Smith 13)

1698

Daniel Purcell. *Six Sonata's or Solos, Three for a Violin, and Three for the Flute, with a Thorough Bass for the Harpsicord.* John Walsh & John Hare, [1698]. (Smith 15) John Walsh, ca. 1730. (Smith-Humphries 1241a)

Probable pirating: *Six sonates, trois à 1 flûte & basse continue & 3 à 1 violon & basse continue.* Amsterdam: Estienne Roger, [1698]. (Lesure, 38, 77)

A Collection of Ayers Purposely Contriv'd for Two Flutes, Compos'd by Several Masters, to which is Annexed Senior Nicholas's [Matteis'] Trumbet Tune for 2 Flutes. John Walsh, [1698]. Price 1s 6d. (Smith 18)

Rogers. *Six Sonata's of two Parts; Purposely Contriv'd for Two Flutes.* John Walsh & John Hare, [1698]. Price 1s 6d. (Smith 19)

1699

The New Flute Master: Or, the Art of Playing on the Flute Improved ... Also, a Choice Collection of New Musick, made for Mr. Banister's and Mr. King's Consort ... John Walsh, Humphrey Salter, Alexander Livingston, [1699]. Price 1s 6d. (Smith 20b)

1700

"An Italian Mr." *Six Sonatas or Solos Three for a Violin and Three for the Flute with a Thorough Bass for ye Harpsicord Theorboe or Bass-Viol Compos'd by Mr Wm*

Crofts & an Italian Mr. John Walsh & John Hare, 1700. Price 2s. (Smith 28)
Probably John Walsh, ca. 1730; no. 124. (Smith-Humphries 527)

Probable source: London: John Young, [1699]. Price 3s.

The New Flute-Master. The Second Book; containing ... a Solo by Mr. William Williams, and a New Sebel by Mr. Jer. Clarke. John Walsh & John Hare, [1700]. (Smith 33)

Williams sonata also incl. in *A Sanato Concerta Gross in 5 or 6 Parts for Violins, Compos'd by Signior Caldara.* John Walsh & John Hare, [1704]. Price 1s 6d. (Smith 153)

Possible source for sonata: A Sonata for a Single Flute. Thomas Cross for the author, 1700.

John Bishop. *Harmonia Lenis, the First Part, Containing Airs and Sonata's, Composed for Two Flutes.* Printed for the author; sold by John Hare, Humphrey Salter, John Walsh, [1700]. (Smith 34a)

1701

Henry Simons. *A Set of Ayres for Two Flut's and a Bass.* John Walsh & John Hare, [1701]. Price 1s 6d. (Smith 52)

Daniel Demoivre. *Lessons for a Single Flute, as Preludes, Almands, Sarabands, Corants, Minuets and Jiggs. Made Purposely for the Flute.* John Walsh & John Hare, [1701]. Price 1s. Later called Opera Prima or 1st Aires. (Smith 53) Ca. 1721 catalogue: price 1s 6d. John Walsh, ca. 1730; no. 8. (Smith-Humphries 570)

William Topham. *Six Sonata's or Solos, for the Flute. With a Thorough Bass for the Harpsicord.* John Walsh & John Hare, [1701]. Later called 1st Solos. (Smith 60) Ca. 1721 catalogue: price 3s. John Walsh, ca. 1730; no. 126. (Smith-Humphries 1453)

A Collection of Original Scotch Tunes for the Flute. John Walsh & John Hare, [1701]. Price 1s. (Smith 65) John Walsh, ca. 1730; no. 14. (Smith-Humphries 1349)

Johann Wolfgang Franck. *A Set of Airs for Two Flutes; with a Thorough-Bass for the Harpsicord.* John Walsh & John Hare, [1701]. Price 1s 6d. (Smith 69)

Raphael Courteville. *Sonatas of Two Parts, Composd and Purposley Contrived for Two Flutes.* John Walsh, ca. 1701-02. (Smith 77) Ca. 1721 catalogue: price 3s. John Walsh, ca. 1730; no. 68. (Smith-Humphries 516)

Sources: Subscriptions invited for "several Overtures or Sonatta's containing variety of Humors, as Grave Airs, Minuets, Borees, &c. Composed and purposely contrived for Two Flutes ..." London: John Carr & John Banister, [1686]. (Tilmouth, 7) *Quatorze sonates a 2 flustes sans basse, dont les*

6 premiers sont composés par Mr. Fingher, les 6 suivants par Mr. Courtivill, et les 2 derniers par Mr. Paisible. Amsterdam: Estienne Roger, 1698. (Lesure, 36, 86)

1702

Gottfried Finger. *VI Sonatas or Solo's. Three for a Violin & Three for a Flute wth. a Thorough Bass for ye Harpsychord ... Dedicated to the ... Earl of Manchester ...* John Walsh, [ca. 1702 or later]. (Smith 82a) Probably John Walsh, ca. 1730; no. 108. Price 4s. (Smith-Humphries 620)

Source: n.p.: n.p., [1690]; Walsh made changes to the illustrated title page.

The Second Book of the Gentleman's Companion, being a Choice Collection of the Newest Tunes for the Flute, as also Several Excellent Song-Tunes Fitted to that Instrument, Compos'd by the Best Masters: to Which are Added Several New French Dances. John Walsh & John Hare, [1702]. Price 1s. (Smith 83)

Arcangelo Corelli. *Six Solos for a Flute and a Bass Being the Second Part of his Fifth Opera ... the Whole Exactly Transpos'd and Made Fitt for a Flute and a Bass with the Aprobation of Severall Eminent Masters.* John Walsh & John Hare, [1702]. Price 4s. (Smith 85, 112) John Walsh, ca. 1730; no. 111. (Smith-Humphries 442)

John Weldon. *A Collection of New Songs with a Thorough Bass to Each Song for the Harpsicord ... Perform'd att his Consort in York Bildings.* John Walsh, [1702]. Price 1s 6d. (Smith 95)

"Peace Babbling Brook" includes parts for 2 recs.

Gottfried Finger. *Six Sonatas of Two Parts for Two Flute's ... Opera Secunda.* John Walsh & John Hare, [1702]. Price 3s. (Smith 99) John Walsh, ca. 1730; no. 67. (Smith-Humphries 623)

John Eccles. *The Iudgment of Paris or the Prize Music as it was Perform'd Before the Nobility and Gentry in Dorsett Garden.* John Walsh & John Hare, [1702]. (Smith 102) John Walsh, ca. 1730; no. 328. Price 7s. (Smith-Humphries 596)

Incl. a song for Venus with rec. obbligato.

Arcangelo Corelli. *Six Setts of Aires for Two Flutes and a Bass ... Being the Choicest of His Preludes, Allmands, Sarabands, Corants, Minuets, and Jiggs, Collected Out of His Several Opera's, Transpos'd and Fitted to ye Flute with the Approbation of Our Eminent Masters.* John Walsh & John Hare, [1702]. Arr. from Op. 4. Later called: 1st Collection. Price 3s. (Smith 107) John Walsh, ca. 1730; no. 86. (Smith-Humphries 426)

1703

The Fourth Book of the New Flute Master ... To Which is Added the New Dances Performed before her Majesty at Bath, and those Danced by Mrs. Bignell at the Theatre, with the Harlequin Chaccoone ... Also a New Set of Flourishes in Every Key on the Flute. Composed by Mr. J.B. John Walsh & John Hare, [1703]. Price 1s 6d. (Smith 113).

John Weldon. *Third Book of Songs Begining with Single Songs Perform'd at the Consorts in York Building and at ye Theatres as also Symphony Songs for Violins and Flutes.* John Walsh, [1703]. Price 2s 6d. (Smith 123, 124)

William Williams. *Six Sonata's in Three Parts. Three for Two Violins, and Three for Two Flutes. With a Part for the Base-Violin or Viol, and a Figur'd Base for the Organ, Harpsicord or Archlute.* John Hare & John Walsh, [1703]. (Smith 126) John Walsh, ca. 1730. (Smith-Humphries 1550)

Source: London: Thomas Cross for the author, 1700. Subscriptions invited 24 December 1696 (Tilmouth, 18); ad. 20 January 1700, printed for the author and sold at the Surgeons Arms (Tilmouth, 31).

Gasparo Visconti ("Signior Gasperini"). *A Collection of Aires Purposely Made and Contriv'd for 2 Flutes.* John Walsh & John Hare, [1703]. Price 2s. (Smith 127) John Walsh, ca. 1730; no. 71. (Smith-Humphries 1516)

Henry Simons, John Weldon, others. *A Collection of Aires for Two Flutes and a Bass Compos'd by Mr: J: Weldon Mr: Henr: Simons and Others.* John Walsh & John Hare, [1703]. Price 3s. (Smith 134) John Walsh, ca. 1730; no. 96. (Smith-Humphries 1549)

Henry Eccles, Gottfried Finger, Robert King, James Paisible, Henry Purcell, Tenoe, Gasparo Visconti, John Weldon. *A Collection of Ayres of Two Parts for Two Flutes.* John Walsh & John Hare, [1703]. (Tilmouth, 52; Smith 142) John Walsh, ca. 1730; no. 75. (Smith-Humphries 7)

James Paisible. *Six Sonatas of Two Parts for Two Flute's ... Opera Prima.* John Walsh & John Hare, [1702]. Price 3s. (Tilmouth, 44; Smith 142b) Ad. by Walsh 1 September 1702. John Walsh, ca. 1730; no. 70. (Smith-Humphries 1163)

Source: *6 Sonates à 2 flûtes sans basse ... opera prima.* Amsterdam: Estienne Roger, [1702]. Ad. 18 August 1702 (by London agent, François Vaillant). (Tilmouth, 44; Lesure, 41, 76)

1704

William Croft, Johann Christoph Pepusch. *Six Sonatas of Two Parts Purposely Made and Contrived for Two Flutes Compos'd by Mr: William Croft to Which is Added an Excellent Solo for a Flute and a Bass by Seignr: Papus.* John Walsh & John

Hare, [1704]. Price 2s. (Smith 144) John Walsh, *ca.* 1730; no. 69. (Smith-Humphries 528)

Rival publication: London: John Young, [1704]. Ad. a week later as "being the Original, and carefully corrected by the Author." (Tilmouth, 53)

Daniel Demoivre. *Aires for a Flute and a Bass, as Preludes, Almands, Sarabands, Corants, Minuets, and Jiggs, Made Purposely for a Flute and a Bass ... ye 2d Collection.* John Walsh & John Hare, [1704]. Later called Opera Seconda. Price 2s. (Smith 148) John Walsh, *ca.* 1730. (Smith-Humphries 572)

John Eccles. *A Collection of Songs for One Two and Three Voices Together with Such Symphonys for Violins or Flutes as Were by the Author Design'd for Any of Them; and a Thorough-Bass to Each Song Figur'd for an Organ Harpsicord or Theorbo-lute.* John Walsh, [1704]. Price bound 18s. (Smith 156) John Walsh, *ca.* 1730; no. 317. (Smith-Humphries 595)

1705

William Corbett. *6 New Sonatas for Two Flutes and a Bass, Consisting of Preludes, Allemands, Corants, Sarabands and Jiggs.* John Walsh & John Hare, [1705]. Price 4s. (Smith 172) John Walsh, *ca.* 1730; no. 84. (Smith-Humphries 398)

6 Sonatas, 3 for Two Flutes and 3 for Two Flutes and a Bass. Compos'd by Several Eminent Masters. John Walsh & John Hare, [1705]. Price 2s 6d. (Smith 173)

Giovanni Maria Bononcini. *Aires for Two Flutes and a Bass or Two Flutes with out a Bass the Aires Consisting of Allemands Sarabands Corants Preludes Gavots and Jiggs with a Through Bass for the Harpsicord or Bass Violin.* John Walsh & John Hare, [1705]. Price 3s. (Smith 178) John Walsh, *ca.* 1730. (Smith-Humphries 223)

Source: Earlier edition for 2 vn, bc, [1701] in a different order (Smith 63).

The Fifth Book of the New Flute Master ... Together wth an Extraordinary Collection of Aires both Italian and English Perticularly the Most Celibrated Arietts in the New Opera of Arsinoe Queen of Cyprus. John Walsh & John Hare, 1706. Price 1s 6d. (Smith 182)

The First Part of The Division Flute Containing a Collection of Divisions upon Several Excellent Grounds for the Flute being very Improveing and Delightful to all Lovers of that Instrument. John Walsh & John Hare, 1706 [1705]. Price 2s 6d. (Smith 184) John Walsh, *ca.* 1730; no. 17. (Smith-Humphries 579)

1706

Gasparo Visconti ("Signor Gasperini"). *A Collection of Several Excellent Overtures Symphonys and Aires for a Flute and a Bass Compos'd by the Most Eminent Masters*

to which is Added that Incomperable Sonata for a Flute a Violin and a Bass Perform'd at Court and Often at the Theatre by Mr. Paisible and Mr. Gasperini. John Walsh & John Hare, [1706]. (Smith 198) *Ca.* 1721 catalogue: price 3s. John Walsh, *ca.* 1730; no. 128. (Smith-Humphries 1150)

Jacob Kremberg. *A Collection of Easy and Familiar Aires for Two Flutes without a Bass which is added an Overture and Passacaille for Three Flutes without a Bass.* John Walsh & John Hare, [1706]. (Smith 213) *Ca.* 1721 catalogue: price 2s. John Walsh *ca.* 1730; no. 76. (Smith-Humphries 886)

Antonio Maria Bononcini. *A Collection of the Song-Tunes, Duets and Ariets in the Opera of Camilla, Contriv'd and Fitted for Two Flutes and a Bass, by Mr. Ramondon.* John Walsh & John Hare, [1706]. (Smith 216) *Ca.* 1721 catalogue: price 3s. John Walsh, *ca.* 1730; no. 81. (Smith-Humphries 186)

Also *The Ariets and Duets in the Opera of Camilla for a Flute and a Bass.* John Walsh & John Hare, [1706]. (Smith 218)

Giuseppe Fedeli (Saggione). *Songs in the New Opera, Call'd The Temple of Love.* John Walsh & John Hare, [1706]. (Smith 222) John Walsh, *ca.* 1730; no. 241. (Smith-Humphries 612)

Incl. aria "Warbling the birds enjoying" with rec. obbligato.

William Topham. *Six Sonatas or Solos for the Flute with a Through Bass for the Harpsicord ... Opera Secunda.* John Walsh, John Hare, & P. Randall, [1706]. (Smith 227) *Ca.* 1721 catalogue: price 3s. John Walsh, *ca.* 1730; no. 127. (Smith-Humphries 1454)

1707

Johann Christoph Pez. *Sonate da camera or Chamber Musick Consisting of Several Sutes of Overtures and Aires for Two Flutes and a Bass ... parté prima.* John Walsh, John Hare & P. Randall, [1707]. Later called 1st Collection. (Smith 231) *Ca.* 1721 catalogue: price 3s. John Walsh, *ca.* 1730; no. 88. (Smith-Humphries 1206)

Probable source: *Sonate da camera a tre, due flauti e basso ... opera seconda.* Amsterdam: Estienne Roger, [1706]. Ad. 13 April 1706 (by London agent, Isaac Vaillant). (Tilmouth, 65; Lesure, 44, 76)

Johann Christoph Pepusch. *Six Sonatas or Solos for the Flute with a Through Bass for the Harpsicord.* John Walsh, John Hare, & P. Randall, [1707]. Later called 1st Solos. (Smith 252) *Ca.* 1721 catalogue: price 4s. John Walsh, *ca.* 1730; no. 110. (Smith-Humphries 1185)

Source: *VI sonate a flauto solo con cembalo o vero fagotto.* Amsterdam: Estienne Roger, [1705-06]; (plate 231). Ad. 1706 (Lesure, 45, 76).

The 4th Book of the Compleat Flute Master ... with a Collection of the Newest Airs, viz. Rigadoons, Horn Pipes, Minuets, Jiggs &c. and Choice Song Tunes Compos'd by the Most Able Masters viz. Mr. Akeroyd, Mr. Weldon, Mr. Barret, Mr. Graves, Mr. Leveridge, Mr. Whichello ... as Also an Excellent Solo, by Mr. Edw. Keen. John Hare, John Walsh, & P. Randall, [1707]. Price 1s 6d. (Smith 236) Also *The 4th Book of the Gentlemans Companion* (probably the music part of the former). John Hare, John Walsh, & P. Randall, [1707]. Price 1s. (Smith 240)

Johann Christoph Pez, Arcangelo Corelli. *A Second Collection of Sonatas for Two Flutes and a Bass by Signr. Christophor Pez, to Which is Added Some Excellent Solo's Out of the First Part of Corelli's Fifth Opera.* John Walsh & John Hare, [1707]. Contains two sonatas marked "Solo by Corelli with their Graces." (Smith 242) Ca. 1721 catalogue: price 3s. John Walsh, ca. 1730; no. 88. (Smith-Humphries 1207)

William Corbett. *Six Sonata's for a Flute and a Bass.* John Walsh & John Hare, [1707]. (Smith 244)

Perhaps for flute rather than rec.

Songs in the New Opera Call'd Thomyris ... Contriv'd so that their Symphonys may be perform'd with them. John Walsh, John Hare, and P. Randall, [1707]. (Smith 246)

Incl. aria "Pretty Warbler" with rec. obbligato.

Arcangelo Corelli. *Six Sonatas for Two Flutes and a Bass by Archangelo Corelli Out of ye. Choicest of His Works and Carefully Transpos'd and Contriv'd for Two Flutes and a Bass, the Whole Fairly Engraven, Note This is the 2d Collection.* John Walsh, John Hare & P. Randall, [1707]. Price 3s. (Smith 255) Trio sonatas, Op. 2, Nos. 1, 2, 4-7. John Walsh, ca. 1730; no. 86. (Smith-Humphries 418)

Daniel Purcell. *A Choice Collection of Airs or Ariett's for Two Flutes with the Overture of Camilla & Arsinoe also Arietts & Duets in ye Opera of Thomyris Contrived and Fitted for Two Flutes to Which is Added a New Sonata for Two Flutes Compos'd by Mr. Daniel Purcell.* John Walsh & John Hare, [1707]. Price 1s 6d. Ad. 1707 by P. Randall. (Smith 262, 435)

The Symphonys or Instrumental Parts in the Opera Call'd Love's Triumph. John Walsh & John Hare, [1708]. (Smith 273)

Incl. aria "If ever 'tis my" with recs doubling the vns, and aria "You're so pretty" with rec obbligato.

1708

The Second Part of The Division Flute Containing the Newest Divisions upon the Choicest Grounds for the Flute as also Several Excellent Preludes Chacon's and

Cibells by the Best Masters. John Walsh, John Hare & P. Randall, [1708]. Price 2s 6d. (Smith 278) John Walsh, ca. 1730; no. 18. (Smith-Humphries 580)

Signor Romano (= Johan Helmich Roman?). *Ten Sonata's for 2 Flutes and a Thorough Bass.* John Walsh, P. Randall, & John Hare, [1708]. Later called Op. 2. Price 3s. (Smith 279) John Walsh, ca. 1726. (Smith-Humphries 1284) John Walsh, ca. 1730; no. 82. (Smith-Humphries 1285)

Source: Amsterdam: Estienne Roger, [1707-08]; (plate 238). Ad. 1708 (Lesure, 47, 78).

Select Preludes and Vollentarys for the Flute being Made & Contriv'd for ye Improvement of ye Hand with Variety of Compositions by all the Eminent Masters in Europe. John Walsh, P. Randall, & John Hare, [1708]. (Smith 283) Ca. 1721 catalogue: price 2s. John Walsh, ca. 1730; no. 16.

Partial source: *Select Preludes & Vollentarys for the Violin.* John Walsh & John Hare, [1705]. (Smith 166)

William Corbett. *Six Sonatas with an Overture and Aires in 4 Parts for a Trumpet, Violin's and Hautboys, Flute de Allmain, Bassoons or Harpsicord ... Opera Terza. Note that all these Sonatas are to be Play'd wth 3 Flutes & a bass in ye French Kay [sic] 3 notes Higher.* John Walsh, P. Randall & John Hare, [1708]. (Smith 285) John Walsh, ca. 1730. (Smith-Humphries 399)

(Robert) Cox. *Aires for a Single Flute.* John Walsh, John Hare, & P. Randall, [1708]. (Smith 607; Tilmouth, 71) John Walsh, ca. 1730; no. 54. (Smith-Humphries 518)

1709

Choice Italian and English Musick for Two Flutes in Which is Contain'd the Overture of Pyrrhus and Demetrius as Also Several New Overtures and Aires with the Choicest Ariets, and Duets, out of the Last New Opera's of Loves Triumph Pyrrhus and Clotilda to Which are Added Three Excellent New Sonata's and a Chaconne by Corelli Nicolini Haim Torelli and Pez. John Walsh, P. Randall, & John Hare, [1709]. Price 1s 6d. (Smith 295) Probably John Walsh, ca. 1730. (Smith-Humphries 1213, 1214)

The Symphonys or Instrumental Parts in the Opera Call'd Clotilda. John Walsh & John Hare, [1709]. (Smith 300)

Incl. aria "Cares when they're over" with obbligato for "small flute."

The New Flute Master 7th Book ... as Also the Most Favourite Song Tunes in the Last New Opera of Pyrrhus and Clotilda; Likewise a Set of Extraordinary Lessons for a Single Flute. By Signior Pepusch, and Preludes to Introduce the Following Aires, in

their Several Keys. John Walsh, P. Randall, & John Hare, [1709]. Price 1s 6d. (Smith 305)

The Most Celebrated Aires and Duets in the Opera's of Pyrrhus and Clotilda. Curiously Fitted and Contrived for Two Flutes and Their Simphonies; Introduced in a Compleat Manner. John Walsh, P. Randall, & John Hare, [1709]. Price 2s 6d. (Smith 325) John Walsh, *ca.* 1730; no. 66. (Smith-Humphries 1211)

Pyrrhus Aires for a Single Flute and Clotilda Aires for a Single Flute. John Walsh, P. Randall, & John Hare, *ca.* 1709. (Smith 338, 339) *Ca.* 1721 catalogue: price 1s 6d. (Probably the first flute parts of the former.) John Walsh, *ca.* 1730. (Smith-Humphries 386, 1212)

Francesco Conti and others. *The Most Celebrated Aires & Duets in the Opera of Clotilda: Curiously Fitted and Contriv'd for Two Flutes: with their Symphonys Introduced in a Compleat Manr.* John Walsh, P. Randall, & John Hare, [1709]. (Smith 326) John Walsh, *ca.* 1730; no. 78. (Smith-Humphries 385)

Johann Christoph Pepusch. *Aires for Two Flutes, Made on Purpose for the Improvement of Practitioners in Consort.* John Walsh, P. Randall, & John Hare, [1709]. (Smith 327) John Walsh, *ca.* 1730; no. 65. (Smith-Humphries 1175)

Source: Probably arr. of Aires, 2vn. John Walsh, P. Randall, & John Hare, [1709]. (Smith 307)

Gottfried Finger, Daniel Purcell. *Six Sonatas or Solos for the Flute with a Thorough Bass for the Harpsichord Compos'd by Mr. G. Finger and Mr. D. Purcell.* John Walsh, P. Randall & John Hare, [1709]. (Smith 329; Tilmouth, 71) Also issued for vn, bc. John Walsh, *ca.* 1733. (Smith-Humphries 625)

Sources: Finger: see 1702; Purcell: see 1698.

Johann Christoph Pepusch. *A Second Set of Solos for the Flute, with a Thorough Bass for the Bassoon, Bass-Flute or Harpsicord.* John Walsh, P. Randall, & John Hare, [1709]. Price 3s. (Smith 335) John Walsh, *ca.* 1730; no. 110. (Smith-Humphries 1185)

1710

For the Flute A Collection of all the Choicest French Dances Perform'd at Court the Theatres and Publick Balls Together with the Newest & Most Cellebrated Minuets Rigadoons & Paspys Several of Them Forreign & Danc'd at Most of the Princes Courts in Europe, Compleatly Fitted to the Flute. John Walsh, P. Randall, & John Hare, [1710]. (Smith 352) *Ca.* 1721 catalogue: price 1s 6d. John Walsh, *ca.* 1730; no. 10. (Smith-Humphries 643)

Francesco Mancini. *All the Song Tunes for the Flute in the Last New Opera Call'd Hydaspes.* John Walsh, P. Randall, & John Hare, [1710]. (Smith 356, 436) (Perhaps

the first flute part of the former.) John Walsh, *ca.* 1730; no. 23. (Smith-Humphries 978)

The Most Celebrated Aires and Duets in the Opera of Almahide. Curiously Fitted and Contriv'd for Two Flutes and a Bass; with their Symphony Introduc'd in a Compleat Manner. John Walsh, P. Randall, & John Hare, [1710]. (Smith 367) John Walsh, *ca.* 1730; no. 97. (Smith-Humphries 36)

Also *The Airs in the Opera of Almahide for a Single Flute.* John Walsh, P. Randall, & John Hare, [1710]. (Smith 351) (Perhaps the first flute part of the former.) John Walsh, *ca.* 1730; no. 22. (Smith-Humphries 35)

Francesco Mancini. *The Most Celebrated Aires and Duets in the Opera of Hydaspes. Curiously Fitted and Contriv'd for Two Flutes and a Bass; with their Symphony Introduc'd in a Compleat Manner.* John Walsh, P. Randall, & John Hare, [1710]. (Smith 368) John Walsh, *ca.* 1730; no. 98. (Smith-Humphries 979)

Daniel Purcell. *Six Sonatas, Three For Two Flutes & a Bass, and Three Solos for a Flute and a Bass.* John Walsh & John Hare, *ca.* 1710. (Smith 377) John Walsh, *ca.* 1730; no. 72. (Smith-Humphries 1239)

Source: Solo sonatas: see 1698.

1711

The New Flute Master, the 7th Edit. John Walsh & John Hare, [1711]. Price 1s 6d. (Smith 390)

George Frideric Handel. *The Most Celebrated Aires and Duets in the Opera of Rinaldo Curiously Fitted and Contriv'd for Two Flutes and a bass; with their Symphony Introduc'd in a Compleat Manner.* John Walsh & John Hare, [1711]. (Smith 391) *Ca.* 1721 catalogue: price 3s. Also *Rinaldo Curiously Fitted & Contriv'd for a Single Flute.* John Walsh & John Hare, [1711]. (Smith 392) Only the flauto primo part of the former.

Catches. for Flutes or a Collection of the Best Catches Contriv'd and Fitted for 1: 2: 3: or 4 Flutes, to be Performed in the Nature of Catches, Which Makes a Compleat Consort of Flutes. John Walsh & John Hare, [1711]. Price 1s 6d. (Smith 395) John Walsh, *ca.* 1730; no. 15. (Smith-Humphries)

Martino Bitti. *Sonate a due violino, e basso per suonarsi con flauto, o' vero violino.* John Walsh & John Hare, [1711]. (Smith 396) *Ca.* 1721 catalogue: price 4s. John Walsh, *ca.* 1730 (no. 418). (Smith-Humphries 173) Another edition at same time from same plates, *Solo's for a Flute with a Through Bass for the Harpsicord or Bass Violin.* Price 4s 6d. (Smith 401) John Walsh, *ca.* 1730 (no. 129). (Smith-Humphries 172)

1712

Henry Simons. *Six Sets of Airs for Two Flutes*. John Walsh, [1712]. (Smith 418) *Ca.* 1721 catalogue: price 2s. John Walsh, *ca.* 1730; no. 63. (Smith-Humphries 1370)

The Fifth Book of the Compleat Flute-Master ... with a Collection of the Newest Airs with a Flourish in Every Key, by Mr. Teno, Sign. Pepusch, Mr. Keene, Mr. Graves, Mr. Barrett ... as Also an Excellent Solo by Sign. Pepusch for a Flute and a Bass. John Hare & John Walsh, [1712]. (Smith 421) Also *The 5th Book of the Gentlemans Companion*. John Hare & John Walsh, [1712]. Seems to have been just the music of the former. (Smith 423)

New Aires Made on Purpose for Two Flutes & a Bass Familiar & Proper for Practitioners in Consort. John Walsh & John Hare, [1712]. Price 2s 6d. (Smith 435)

Johann Ernst Galliard. *Calypso, for a Single Flute*. John Walsh, *ca.* 1712. (Smith 428) John Walsh, *ca.* 1730; no. 24. (Smith-Humphries 656)

Jean-Baptiste Loeillet. *Sonatas or Solos for a Flute with a Through Bass for the Harpsicord or Bass Violin ... parte prima*. John Walsh & John Hare, *ca.* 1712. (Smith 429) *Ca.* 1721 catalogue: price 6s. John Walsh, *ca.* 1730; no. 116. (Smith-Humphries 948)

Source: *XII sonates à une flûte & basse-continue ... premier ouvrage*. Amsterdam: Estienne Roger, [1708-12]. (Lesure, 50, 72)

Francesco Gasparini. *The Song Tunes for ye Flute in the Opera's of Antiochus & Hamlet*. John Walsh & John Hare, *ca.* 1712. Price 1s 6d. (Smith 437) John Walsh, *ca.* 1730; no. 19. (Smith-Humphries 689)

1713

Robert Valentine. *XII Sonatas or Solos for a Flute with a Through-Bass for the Harpsicord or Bass Violin ... opera II*. John Walsh & John Hare, *ca.* 1713. (Smith 443, 474) *Ca.* 1721 catalogue: price 6s. John Walsh, *ca.* 1730; no. 120. (Smith-Humphries 1481)

Probable source: *Sonate di flauto a solo col basso per il cimbalo o violone ... opera seconda*. Amsterdam: Estienne Roger, [1709-12]. Ad. 1712 (Lesure, 50, 83).

1714

Opera Croesus, for Two Flutes. John Walsh, *ca.* 1714. (Smith 454) John Walsh, *ca.* 1730; no. 59. (Smith-Humphries 521)

Opera Croesus for a Single Flute. John Walsh, *ca.* 1714. (Smith 455) John Walsh, *ca.* 1730; no. 20. (Smith-Humphries 520)

The Aires and Song Tunes for Two Flutes in the Opera Call'd Arminius. John Walsh, ca. 1714. (Smith 456) John Walsh, ca. 1730; no. 64. (Smith-Humphries 58) Walsh catalogue 18: price 2s.

Opera Arminius for ye Flute. John Walsh, ca. 1714. (Smith 457) John Walsh, ca. 1730; no. 21. (Smith-Humphries 59)

Robert Valentine. *XII Sonatas or Solos for a Flute with a Thorough-bass for the Harpsicord or Bass Violin ... opera terza*. John Walsh & John Hare, ca. 1714. (Smith 458) Ca. 1721 catalogue: price 6s. John Walsh, ca. 1730; no. 121. (Smith-Humphries 1482)

Source: *XII sonate a flauto solo col basso continuo ... opera terza*. Amsterdam: Estienne Roger, [1712]. Ad. 1712 (Lesure, 83).

1715

Johann Mattheson. *Six Sonata's of 3 Parts Purposely Made and Contrived for Three Flutes ... opera prima*. John Walsh & John Hare, [1715]. Price 3s. (Smith 465) John Walsh & Joseph Hare, ca. 1730; no. 100.

Source: *XII sonates à deux & trois flûtes sans basse ... ouvrage 1*, nos. 3-10. Amsterdam: Estienne Roger, [1708]. Ad. 1709 (by London agent, Isaac Vaillant). (Tilmouth, 73; Lesure, 47, 75)

Johann Christian Schickhardt. *Six Sonatas for One Flute & Two Hoboys or Two Violins with a Viol Bass and a Thorough Bass for the Harpsicord & Arch Lute*. John Walsh & John Hare, [1715]. Price 6s. (Smith 467) John Walsh & John Hare, ca. 1722. (Smith-Humphries 1336) John Walsh, ca. 1730; no. 436. (Smith-Humphries 1337)

Source: *Six sonates à une flûte, deux haubois, une viole de gambe & basse continue ... cinquième ouvrage*. Amsterdam: Estienne Roger, [1710].

Robert Valentine. *Six Sonata's of Two Parts Made on Purpose for Two Flutes ... opera quarta*. John Walsh & John Hare, [1715]. (Smith 468, 480, 497) John Walsh, ca. 1730; no. 58. (Smith-Humphries 1483) Catalogue: price 3s.

Probable source: arr. of treble parts of *Six Sonatas for Two Violins Two Hoboy's or German Flutes with a Thorough Bass for the Harpsicord or Bass Violin ... opera quarta*. London: printed for the author [by] Daniel Wright, [1715].

Daniel Demoivre. *Aires Made on Purpose for a Flute as Allemands, Gavotts, Sarabands, Minuets and Jiggs ... 3d Collection*. [London]: John Walsh & John Hare, [1715]. Later called opera terza. Price 1s 6d. (Smith 473) John Walsh, ca. 1730; no. 9. (Smith-Humphries 573)

Jean-Baptiste Loeillet. *XII Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin ... opera 2da*. John Walsh & John Hare, [1715]. (Smith 476)

Ca. 1721 catalogue: price 6s. John Walsh, *ca.* 1730; no. 117. (Smith-Humphries 949)
Source: *XII sonates à une flûte & basse ... second ouvrage.* Amsterdam: Estienne Roger, [1715?]. Ad. 26 March 1715 by H. Ribotteau and J. Young. (Lesure, 52, 72; Tilmouth, 90)

1716

The New Flute Master, the 9th Book. John Walsh & John Hare, [1716]. Price 1s 6d. (Smith 486)

1717

Francis Dieupart. *Six Sonatas for a Flute and a Through Bass.* John Walsh & John Hare, [1717]. (Smith 508) Ca. 1721 catalogue: price 5s. John Walsh, *ca.* 1730; no. 115. (Smith-Humphries 577)

The New Flute Master ... Also Preludes to Introduce the Following Aires in their Several Keys the Whole done by the Best Masters. John Walsh & John Hare, [1717]. Price 1s 6d. (Smith 510)

1718

Six Setts of Choice Opera Songs with their Symphonys Fitted for 2 Flutes The Second Parts, being Compleat and Airy as the First, not Thin and Heavy as Second Trebles Usually Are, in both Parts there are Proper Variations for the Humour of the Flute. John Walsh & John Hare, [1718]. Price 2s. (Smith 545) John Walsh, *ca.* 1730; no. 62. (Smith-Humphries 1143)

Robert Valentine. *Six Setts of Aires and a Chacon for Two Flutes & a Bass.* John Walsh & John Hare, [1718]. (Smith 552) Ca. 1721 catalogue: price 3s. John Walsh, *ca.* 1730; no. 90. (Smith-Humphries 1475)

Luis Mercy. *Six Solos for a Flute with a Thorough Bass for the Harpsicord or Violoncello.* John Walsh & John Hare, [1718]. Later called Op. 1. (Smith 553) Ca. 1721 catalogue: price 4s. John Walsh, *ca.* 1730; no. 112. (Smith-Humphries 1012)

Robert Valentine. *XII Sonatas or Solos for a Flute with a Through Bass for the Harpsicord or Bass Violin ... opera quinta.* John Walsh & John Hare, [1718]. (Smith 554) Ca. 1721 catalogue: price 6s. John Walsh, *ca.* 1730; no. 122. (Smith-Humphries 1485)

Probable source: *VI sonate à flauto solo e basso continuo ... opera sesta.* Amsterdam: Jeanne Roger, [1716-21]; plate 453.

Jean-Baptiste Loeillet. *XII Sonatas or Solos for a Flute with a Through Bass for the Harpsicord or Bass Violin ... opera terza*. John Walsh & John Hare, [1718]. (Smith 556) *Ca.* 1721 catalogue: price 6s. John Walsh, *ca.* 1730; no. 118. (Smith-Humphries 950)

Source: *XII sonates à une flûte & basse continue ... troisième ouvrage*. Amsterdam: Estienne Roger, [1715]. (Lesure, 52, 72)

1719

The New Flute Master, 3rd Book. John Walsh & John Hare, [1719]. Price 1s 6d. (Smith 563)

Johann Christian Schickhardt. *Six Concertos for 4 Flutes, with a Through Bass for the Harpsicord or Bass Violin*. John Walsh & John Hare, [1719]. Price 6s. (Smith 567) John Walsh, *ca.* 1730; no. 93. (Smith-Humphries 1334)

Source: *VI concerts à quatre flûtes & basse continue ... XIX ouvrage*. Amsterdam: Estienne Roger, *ca.* 1713-15.

Johann Christian Schickhardt. *Six Sonatas for Two Hoboys, Two Violins or German Flutes; with a Thorough Bass for the Harpsicord, or Bass Violin*. John Walsh & John Hare, [1719]. Price 2s. (Smith 571) *Ca.* 1721 catalogue: price 2s. 6d. John Walsh, *ca.* 1730; no. 437. (Smith-Humphries 1338)

Source: *VI sonates à 2 hautbois, violons, ou flûtes traversières sans basse ... X ouvrage*. Amsterdam: Estienne Roger, [1710].

1720

Robert Valentine. *Six Sonatas of Two Parts for Two Flutes ... opera 6ta*. John Walsh & John Hare, *ca.* 1720. (Smith 572) *Ca.* 1721 catalogue: price 3s. John Walsh, *ca.* 1730; no. 61. (Smith-Humphries 1486)

Source: arr. of treble parts of *Six Sonatas for 2 Violins & a Bass ... opera sexta*. London: Daniel Wright & John Young, [1715].

Robert Valentine. *Six Sonatas of Two Parts for Two Flutes ... opera 7ma*. John Walsh & John Hare, [1720]. (Smith 575) *Ca.* 1721 catalogue: price 3s. John Walsh, *ca.* 1730; no. 61. (Smith-Humphries 1487)

Source: *Six Sonatas of Two Parts for Two Flutes or Violins ... opera 7ma*. London: Daniel Wright, [1720].

The New Flute-Master for the Year 1720 ... Note this is the 2d Yearly Book of this Sort. John Walsh & John Hare, [1720]. Price 1s 6d. (Smith 578)

Arcangelo Corelli. *Six Concertos for Two Flutes and a Bass with a Through Bass for the Harpsicord Neatly Transpos'd from ye Great Concertos of Arcangelo Corelli.* John Walsh & John Hare, [1720]. Arrs. of Op. 6. Ad. (arr.) "By an eminent Master." (Smith 580) John Walsh, ca. 1730; no. 480. "Corelli's 6 Concertos Transpos'd by Schickhard." Price 4s. (Smith-Humphries 410)

Johann Christoph Pepusch. *Six English Cantatas for One Voice Four for a Flute and Two with a Trumpet and Other Instruments ... Book ye Second.* John Walsh & John Hare, [1720]. Words by John Hughes and others. (Smith 581) John Walsh, ca. 1730. (Smith-Humphries 1179) John Walsh, ca. 1730; no. 290. (Smith-Humphries 1180)

For soprano, alto recorder, and basso continuo: nos. 1-4, "Love Frowns in Beauteous Myra's Eyes," "Cleora Sat Beneath a Shade," "When Love's Soft Passion," and "Menalcas, Once the Gayest Swain."

George Vanbrughe. *Modern Harmony or a Desire to Please Consisting of Vocal and Instrumental Musick as Songs and Arietts for One and Two Voices and a Cantata together with a Solo for a Flute & a Bass and a Solo for a Violin & a Bass as also a Set of Lessons for the Harpsicord.* John Walsh & John Hare, ca. 1720. (Smith 583) Ca. 1721 catalogue: price 5s. John Walsh, ca. 1730; no. 325. (Smith-Humphries 1499)

Giovanni Porta. *The Aires and Song Tunes with their Symphonys in the Opera of Numitor for a Single Flute.* John Walsh & John Hare, [1720]. Price 1s 6d. (Smith 591) John Walsh, ca. 1730; no. 25. (Smith-Humphries 1228)

James Paisible. *Six Setts of Aires for Two Flutes & a Bass Consisting of Preludes Allmands Corants Sarabands Marches Minuets Gavotts and Jiggs.* John Walsh & John Hare, [1720]. Later as Op. 2. (Smith 597) Ca. 1721 catalogue: price 4s. John Walsh, ca. 1730; no. 101. (Smith-Humphries 1162)

Johann Ernst Galliard. *Sonata a flauto solo e basso continuo ... opera prima Sur l'edition d'Amsterdam par Estienne Roger.* [John Walsh "Sur l'edition d'Amsterdam par Estienne Roger," 1720 or earlier]. (Smith 610) John Walsh, ca. 1730; no. 114. Price 5s. (Smith-Humphries 663)

Source: *XII sonates à une flûte & une basse continue, dont les 6 premières sont de la composition de Monsieur Galliard, qui font son opera prima & les 6 dernières de celle de Monsieur Sieber demeurant à Rome.* Amsterdam: Jeanne Roger, [1716-21]; plate 430. (Lesure, Le Cène catalogue, 25)

Francesco Geminiani and Pietro Castrucci. *Six Sonatas or Solos Contriv'd & Fitted for a Flute and a Bass Collected out of the Last New Solos Compos'd by Mr Geminiani & Castrucci.* John Walsh, ca. 1720. (Smith 611) John Walsh & Joseph Hare, ca. 1730; no. 102. Price 5s. (Smith-Humphries 717)

Jean-Baptiste Loeillet. *Six Sonata's of two Parts Fitted and Contriv'd for two Flutes*. John Walsh & John Hare, [1720 or earlier]. (Smith 612) Arrangements of Op. 1, Nos. 1, 3, 4; Op. 2, Nos. 3, 4, 8. John Walsh, [1730]; no. 57. Price 3s. (Smith-Humphries 955)

Luis Mercy. *2d Solos, for a Flute & a Bass*. John Walsh & John Hare, [1720 or earlier]. Later called Op. 2. (Smith 613) John Walsh, ca. 1730; no. 113. Price 4s. (Smith-Humphries 1013)

Oxon Aires, for 2 Flute and a Bass. John Walsh, [1720 or earlier]. (Smith 614) John Walsh, ca. 1730; no. 99. (Smith-Humphries 1161)

Johann Christian Schickhardt. *XII Sonatas or Solos for a Flute with a Through Bass for the Harpsicord or Bass Violin ... Opera 17*. John Walsh & John Hare, [1720 or earlier]. (Smith 616) Ca. 1721 catalogue: price 6s. John Walsh, ca. 1730; no. 104.

Source: *XII sonates à une flûte & une basse continue ... XVII ouvrage*. Amsterdam: Estienne Roger, ca. 1712-15.

1721

Robert Valentine. *Seven Setts of Aires for Two Flutes & a Bass Consisting of Preludes Allmands Corants Sarabands Marches Minuets Gavotts and Jiggs Being Familliar & Easey for Young Practitioners in Concert ... opera nona*. John Walsh & John Hare, [1721]. (Smith-Humphries 1476) John Walsh, ca. 1730; no. 94. Price 3s. (Smith-Humphries 1477)

Robert Valentine. *Seven Setts of Aires for Two Flutes & a Bass Consisting of Preludes Allmands Corants Sarabands Marches Minuets Gavots Jiggs Being Familiar and Easey for Young Practitioners in Concert ... opera decima*. John Walsh & John Hare, [1721]. (Smith-Humphries 1478) John Walsh, ca. 1730; no. 91. Price 3s. (Smith-Humphries 1479)

Source: *Seven Setts of Aires ...* London: Daniel Wright, [1720].

1722

John Loeillet. *Sonata's for Variety of Instruments Viz for a Comon Flute a Hoboy or Violin also for two German Flutes with a bass for the Violoncello and a Thorough Bass for ye Harpsicord ... opera prima*. John Walsh & John and Joseph Hare, [1722]. (Smith-Humphries 956) John Walsh, ca. 1730; no. 413. Price 6s. (Smith-Humphries 957)

James Paisible. "Sonatas for Flutes Being His Posthumous." John Walsh & John and Joseph Hare, [1722]. (Smith-Humphries 1164)

Henrich von Thornowitz. *Sonate da camera per il flauto colo basso ... trez exactement corrigeé*. John Walsh & John Hare, [1722]. (Smith-Humphries 1446) John Walsh, ca. 1730; no. 105. Price 3s. (Smith-Humphries 1447)

Source: *Sonate da camera per il flauto col basso*. London: Richard Meares, 1720.

1723

1724

1725

Arcangelo Corelli. *XII Concertos, Transpos'd for Flutes, viz. a Fifth, a Sixth, a Consort, and Voice Flute; the Proper Flute Being Nam'd to Each Concerto, and So Adapted to the Parts That They Perform in Consort with the Violins and Other Instruments Throughout*. John Walsh & John and Joseph Hare, [1725]. (Smith-Humphries 408) Arr. of Op. 6. John Walsh, ca. 1730; no. 89. Price 8s. (Smith-Humphries 409)

Jean-Baptiste Loeillet. *XII Sonatas or Solos for a Flute with a Through Bass for the Harpsicord or Bass Violin ... opera quarta*. John Walsh & John and Joseph Hare, ca. 1725. (Smith-Humphries 951) John Walsh, ca. 1730; no. 119. Price 6s. (Smith-Humphries 952)

Source: *XII sonates à une flûte & basse continue ... quatrième ouvrage*. Amsterdam: Estienne Roger, [1715-16]. (Lesure, 72)

John Loeillet. *XII Sonatas in three Parts Six of which are for two Violins and a Bass three for two German Flutes and three for a Hautboy & Common Flute with a Bass for the Violoncello and a Thorough Bass for the Harpsicord ... Opera Seconda*. John Walsh & John and Joseph Hare, ca. 1725. (Smith-Humphries 958) John Walsh, ca. 1730; no. 950. Price 8s. (Smith-Humphries 959)

The New Flute Master for the Year 1725. John Walsh & John and Joseph Hare.

1726

William Babell. *Babell's Concertos in 7 Parts: The First Four for Violins and One Small Flute and the Two Last for Violins and Two Flutes. The Proper Flute Being Named to Each Concerto ... Opera terza*. John Walsh & John and Joseph Hare, ca. 1726. (Smith-Humphries 109) John Walsh, 1731; no. 359. Price 8s. (Smith-Humphries 110)

1727

Francesco Barsanti. *Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin*. John Walsh & Joseph Hare, [1727]. (Smith-Humphries 143) John Walsh, ca. 1730; no. 166. Price 3s. (Smith-Humphries 144)

Source: *Sonate a flauto, o violino solo con basso, per violone, o cembalo*. London: printed for the author and sold by Mr Bressan, [1724].

Francesco Mancini. *XII Solos for a Violin with a Thorough Bass ... Which Solos are Proper Lessons for the Harpsicord, carefully Revis'd and Corected by Mr. Geminiani*. John Walsh & Joseph Hare, [1727]. (Smith-Humphries 981) GB-Lbl copy has the words "Flute or" inserted in the title in manuscript. *XII Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin*. John Walsh & Joseph Hare, ca. 1730; no. 103. Price 6s. (Smith-Humphries 982)

Source: *XII Solos for a Violin or Flute*. London: John Barrett & William Smith, 1724.

Robert Valentine. *Sonatas or Solos for a Flute with a Thorough Bass for the Harpsicord or Bass Violin ... opera XIth*. John Walsh & Joseph Hare, [1727]. (Smith-Humphries 1490) John Walsh, ca. 1730; no. 123. Price 4s. (Smith-Humphries 1491)

Robert Woodcock. *XII Concertos in Eight Parts The first three for Violins and one Small Flute the Second three for Violins and two Small Flutes The third three for Violins & one German Flute and the three last for Violins & one Hoboy The proper Flute being nam'd to each Concerto*. John Walsh & Joseph Hare, [1727]. (Smith-Humphries 1552) John Walsh, ca. 1730; no. 455. (Smith-Humphries 1553)

1728

1729

John Baston. *Six Concertos in Six Parts for Violins and Flutes viz. a Fifth, Sixth and Concert Flute. The Proper Flute being nam'd to each Concerto*. John Walsh & Joseph Hare, [1729]. (Smith-Humphries 145) John Walsh, ca. 1730; no. 363. Price 6s. (Smith-Humphries 146)

William Corbett. *Le bizzarie universali a quatro cio due violini, viola e basso continuo Concerto's, in Four Parts for Two Violins, Tenor & Thro Base for ye Harpsicord ... Composed by William Corbett, Delitante on all the new Gusto's in his Travels thro' Italy Opera VIII. N.B. These Concertos may be Play'd in 3 Parts, 2 Hautboys, Flutes or German-Flutes*. John Walsh & Joseph Hare, [1729]. (Smith-Humphries 396)

Source: subscriptions from author and John Walsh, [1728]. Price £1 1s.

John Loeillet. *XII Solos Six for a Common Flute and Six for a German Flute with a Thorough Bass for the Harpsicord or Bass Violin ... Opera Terza*. John Walsh & Joseph Hare, [1729]. (Smith-Humphries 961, 962) John Walsh, ca. 1730; no. 415. Price 6s. (Smith-Humphries 963)

The New Flute Master for the Year 1729. John Walsh & Joseph Hare. (Smith-Humphries 1130)

1730

Giovanni Maria Bononcini. *Six Solos for a Violin or Flute with a Bass*. John Walsh, ca. 1730; no. 349. Price 5s. (Smith-Humphries 222) Not identified.

William Croft. *Six Solos for a Flute and a Bass*. John Walsh, ca. 1730; no. 124. Price 3s. (Smith-Humphries 527) Not identified.

The Cuckow Solo. rec, bc. John Walsh, ca. 1730. Price 6d. (Smith-Humphries 530)

Georg Frideric Handel. *Sonates pour un traversiere un violon ou hautbois con basso continuo*. Amsterdam: Jeanne Roger; plate 534. Actually, London: John Walsh, ca. 1730. Incl. four sonatas for rec, bc. *Solos for a German Flute a Hoboy or Violin with a Thorough Bass for the Harpsicord or Bass Violin*. John Walsh, ca. 1732. John Walsh, ca. 1733; no. 407.

1732

Benedetto Marcello. *XII Solos for a German Flute or Violin with a Thorough Bass for the Harpsichord or Bass Violin ... Opera Primo*. John Walsh, [1732]; no. 419. Price 6s. (Smith-Humphries 983)

Source: *XII suonate a flauto solo con il suo basso continuo per violoncello or cembalo ... opera seconda*. Amsterdam: Estienne Roger, [1715]. (Lesure, 52, 73)

1733

Giovanni Bononcini. *Sonatas, or Chamber Aires, for a German Flute, Violin or Common Flute; with a Thorough Bass for the Harpsichord, or Bass Violin ... Opera Settima*. John Walsh, [1733]; no. 494. (Smith-Humphries 216, 217)

Source: *Divertimenti da camera per violino, o flauto [col bc]*. London: at the Musick Shops, 1722; London: at Mrs. Corticelle's House, 1722.

The New Flute Master for the Year 1733. [John Walsh & Joseph Hare]. (Smith-Humphries 1131)

1745

Giuseppe Sammartini. *Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord or Violoncello ... opera seconda*. John Walsh, [1745]. (Smith-Humphries 1319) No. 2 as sonata for rec, bc, Sibley Music Library, Eastman School of Music, University of Rochester, Ms. M 241 .S189, no. XXIII.

1747

Giuseppe Sammartini. *Six Solos for a German Flute or Violin with a Thorough Bass for the Harpsicord or Violoncello ... opera quarta*. John Walsh, ca. 1747. (Smith-Humphries 1321) No. 3 as sonata for rec, bc, Sibley Music Library, Eastman School of Music, University of Rochester, Ms. M 241 .S189, no. XIII.