According to Burney it was during the performances of the oratorios *Esther* and *Deborah* at the Haymarket Theatre in 1733 that 'Handel first gratified the public by the performance of CONCERTOS ON THE ORGAN, a species of Music wholly of his own invention'. So popular was Handel's first set of concertos, published in 1738, that two years later Walsh issued a collection of keyboard arrangements of his op. 6 'Grand Concertos'. Similar arrangements of concertos by Charles Avison and Johann Adolf Hasse were published in 1740 and 1741 respectively, and John Stanley followed suit in 1745. Handel's practice of playing his concertos at oratorio performances in the theatres was emulated by 'little Harry Burgess at the harpsichord in Drury-Lane, where, for second-music, he often played concertos, generally of his own, as clean and unmeaning as if set on a barrel'; six of these were published in about 1740. Oratorio performances out of London frequently featured concertos between the acts. During performances of Handel's *Messiah* (both before and after the composer's death) numerous examples are documented. In a Bristol performance of the work on 31 March 1744, for instance, 'Master Charles Wesley performed a concerto on the organ', and again, at the opening of the new music room there fourteen years later an organ concerto was played during the work, by the local organist Broderip. Among several examples in Bath is a performance by Thomas Orpin of the 'fourth of Handel's concertos' between the acts of *Messiah* at the opening of the organ of St James's Church on 1 May 1782.

The popularity of the form rapidly spread to the pleasure gardens: Thomas Gladwin, organist at Vauxhall, had evidently composed at least one organ concerto by August 1742 when *The Gentleman's Magazine* published his 'GREEN-WOOD-HALL: or Colin's Description (to his Wife) of the Pleasures of SPRING GARDENS. Made to a favourite Gavot from an Organ-Concerto compos'd for Vauxhall' which was also issued separately as a song sheet. John Worgan, 'a learned fugist on the organ, and, as a concerto player, a rival of Stanley', is said to have 'composed innumerable songs and
1.22 concertos for Vauxhall where he took over from his brother James, who had succeeded Gladwin there. Only one of his concertos survives intact; this was published privately in 1785, near the end of his life. Other gardens where keyboard concertos could be heard included Ranelagh, Cuper's Gardens (where Burgess was playing in 1741) and Lord Cobham's Head. Most prolific of the pleasure-garden composers was James Hook, who played a concerto on the organ almost every night while he was organist at Vauxhall; some twenty-two published concertos survive by him, as well as a further one in manuscript in the Library of Congress (formerly owned by William H. Cummings). The anonymous author of An enquiry into the melancholy circumstances of Great Britain complained further that 'The love of Musick is now descended from the Opera-house in the Hay-Market to the little Publick Houses about this Metropolis, and common Servants may be now met with, who pretend as much Judgment of an Opera Tune as my Lady Dutchess'.

Organs were certainly a feature of many London taverns (some of them having been removed from churches during the Commonwealth) and concerto performances are recorded there. The General Advertiser for 26 February 1750 mentions that 'For the Benefit of | Sig. SANGUINETTE and Sig. SIPRUTTINI At the King's Arms Tavern (late the Swan) in Cornhill, this Day, | February 26, will be a Concert of Vocal and Instrumental MUSICK | ... [including] an Organ Concerto by Mr. BURNEY'.

Later in the century provincial music festivals frequently included concertos; for instance, Douglas Reid cites several examples in Salisbury, including a Handel organ concerto played by Mr Broderip of Bristol in 1756, an organ concerto played by John Stanley in 1770, and a pianoforte concerto promised by 'Master Cramner' in 1784.

The largest platform for keyboard concertos was provided by the music societies that were to be found in almost every town and large village in the country. Their membership was largely drawn from the local gentry and tradesmen, musical amateurs who were more at home with the relatively simple style of Handel than with virtuoso galant music. A useful — but far from comprehensive — guide to their interest in concertos is the subscription lists found in many of the earlier publications. The earliest keyboard concerto subscription list is in Henry Burgess's Six Concertos of c. 1740, to which the music society at Oxford was the only such subscriber. The same society also subscribed for two copies of both sets of Chilcot's concertos and Felton's op. 7, and apparently owned copies of keyboard concertos by Giampi, Handel, Sammartini, Mudge, Richter and Stanley. Other societies found in the lists include Stourbridge (Chilcot op. 1), Maidstone (Chilcot op. 2), 'The Musical Society at the Cold Bath, Canterbury' and 'The Musical Society at the old Coffee-House, Manchester' (Felton op. 7), the St Cecilia Society at Lichfield (Felton op. 7 and Hayes Six Concertos), Ely, Haverfordwest, and Thame in Oxfordshire (Hayes), Ashby-de-la-Zouch and both 'senior' and 'junior' societies at Nottingham (Wise Six Concertos). The extensive library of the Aberdeen Music Society included Felton's and Handel's organ concertos. A benefit concert for James Hook given in Norwich (presumably with the
musical society there) in 1757 included ‘harpsichord concertos’ by Handel and Ciampi. Keyboard concertos were even occasionally performed at Masonic lodge meetings; many musicians were attracted to Freemasonry, partly because they were exempt from fees and partly because the lodges would frequently give grants towards the purchase of new music. Most of the major music publishers were also Freemasons. Keyboard concerto composers who were Freemasons include Samuel Arnold, Benjamin Cooke, and Thomas Saunders Dupuis, as well as Thomas Chilcot, who was for some time Master of his Lodge.

In published keyboard concertos, the soloist’s part during the tuttis invariably included both figured bass (indicating that the soloist was expected to act as a continuo part) and a complete keyboard reduction of the orchestral part, to allow the whole concerto – solo and tutti sections alike – to be performed by a single player. As late as the last decade of the century, the third movement of J. C. Beckwith’s Favourite Concerto for the Organ, Harpsichord or Piano Forte gives extensive directions about how to play the piece on the organ alone. Many country houses contained chamber organs of one or two manuals, no pedals, and rarely more than half-a-dozen stops, and it was on such instruments that the wealthy gentry would have played the organ concertos of the second third of the eighteenth century.

The success of Stanley’s ten organ voluntaries, published in 1748, led not only to further publications of voluntaries by the same composer but to hosts of published imitations in the same style. It is therefore surprising that of the hundreds of keyboard concertos published in the wake of Handel’s three successful collections, few indeed directly imitated Handel’s style.

The concertos of the Tyneside composer and theorist Charles Avison are very conservative in content and in most respects demonstrate the composer’s admiration for, and complete dependence on, the works of Corelli, some of whose concertos also appear in organ arrangements by Obadiah Shuttleworth and others. But the thirty-two concertos for organ or harpsichord by William Felton (opp. 1, 2, 4, 5, and 7) – easily the most prolific concerto composer considered here – are musically far more satisfying. Op. 1 no. 1 (i) is a crisp and thoroughly Handelian movement, spoilt only by its laboured ritornello form. The tutti’s unison opening gesture – reminiscent of the Vivaldian School – occurs as ritornello no less than eight times successively: in the tonic, dominant, tonic, subdominant, tonic minor, relative of tonic minor, tonic and tonic again. Some fourteen years and twice as many concertos later, Felton’s melodic style had changed little, though his episodical figuration had become more protracted. Example 1 below is the opening of his op. 7 no. 2. The

![EXAMPLE 1](image)

Felton, op. 7 no. 2 (i)
similarity of style with that of Handel (for instance his op. 4 no. 6 shown as Ex. 2) and Thomas Edwards (Ex. 3) can be clearly seen. Curiously, however, one of the few surviving eighteenth-century criticisms of Felton's works remarks that 'The airs of Felton are so uniformly mournful, that I cannot suppose him to have been a merry, or even a cheerfull man'. The form of the later concertos is considerably tighter (though the works are much longer) and the central ritornelli select phrases from the opening tutti in the Vivaldian manner rather than merely repeating the opening gesture as Felton had done earlier. Most of these concertos have three movements: a long ritornello movement and lighter rondo-like finale framing a very short central slow movement in the tonic or relative minor. Some of Felton's last movements consist of sets of variations, including the celebrated variations on 'Felton's Gavotte' (later known as 'Farewell Manchester'), which form the last movement of op. 1 no. 3. This was a popular idea, especially later in the century, when Barber, Cogan, Dussek, Hook, Smethergell, and others introduced popular tunes into the last movements of their concertos.

The similarity between Examples 2 and 3 above was first noted in Owain T. Edwards, 'The Concerto in England during the Eighteenth Century' (see bibliography).

The six organ concertos of another south-England clergyman, Thomas Edwards, are superficially similar. Roughly contemporary with Felton's op. 7, they too employ ritornello structures with Italianate themes (except for the first concerto, which opens with the more conservative 'French overture style' introduction and fugue). The ritornelli vary between more sophisticated structures containing several contrasting ideas, and simpler ones as in concerto 3, with only one or two ideas. The internal statements of the ritornelli use the opening theme (generally suppressed in the equivalent place in Venetian concertos) and sometimes the following theme too. In no instance is the whole of the ritornello reproduced before the closing tutti, nor does Edwards employ the conventional Italian technique of selecting for the internal ritornelli a number of ideas not necessarily consecutive in the original statement.
Furthermore, except in the first movement of concerto 5, all the internal ritornelli are identical to each other— an unusually unsophisticated arrangement even for an English composer. Edwards's modulations are wide-ranging, often favouring the mediant, but transitory and not generally articulated, apart from the dominant.

The slow movements are bewildering in their variety, from the Stile Antico of concerto 1 to the expansive solo melody in concerto 5 and the remarkable tonal sliding in concerto 4 (Ex. 4). Oddest of all is the Andante of concerto 2, with crashing nine-part chords, wild arpeggios, and total disintegration of style.

![Example 4](image)

Edwards, 6 concertos, no. 4 (i)

The history of this particular publication is unclear. The volume was issued ambiguously under the name 'Mr Edwards' and the present author's ascription of the work to Thomas Edwards of Coventry (1729–1785) is based on circumstantial evidence too cumbersome to be considered here. The printer, Isaac Tillman, is not known from any other publications, nor is his name traceable in any historical archives (unless he be the Isaac Tillman who was buried at St Vedast, Foster Lane, on 22 April 1751); the engraver too is hard to identify and, judging by his trail of errors, unpracticed.

Handel's death left his contemporaries and successors not only without musical leadership but in considerable confusion of style. His influence was strong enough to ensure that techniques now regarded as 'Handelian' remained a natural part of composers' expression, despite their attempts to introduce novelties to update their style. This led to incongruities in the works of Edwards and others such as Samuel Wise, who were attempting to combine ultimately incompatible styles. The Handelian influence endured even into the following century, when Matthew Camidge acknowledged on the title page of
his Six Concertos that he had 'Endeavoured to imitate the particular Style of Music which has been so long Admired namely that of HANDEL & CORELLI'.

Most concertos were published, in accordance with the custom of the time, as suitable for organ or harpsichord (with the piano added as a third option from about 1770 onwards and displacing the harpsichord by the 1790s). But in the majority of cases—unlike some of the solo repertoire which was genuinely playable on organ or harpsichord—these options were offered not as practicable alternatives but merely as a selling agent. Felton and Edwards both let their true intentions slip out by printing 'Org: Solo' and 'Senza Org' within movements, and indeed many of their works are ineffective on the harpsichord. In the case of Philip Hayes's Six Concertos of 1769 (the earliest to list the piano as a performing option), concertos 2, 5, and 6 are clearly intended for the organ, with registration directions, such as 'Hautboy stop in the swelling Organ' and 'Stopt Diapason Bass' in concerto 2; while the remaining three concertos, in which the solo instrument is referred to as 'Cembalo', are clearly intended for harpsichord. The second concerto in Arne's set of six, published posthumously in 1787, carries the direction 'NB. When this CONCERTO is performed on an Organ, the three following Solo Movements are intended to be played; but if a Harpsichord be the Instrument, may be left out, or only the last Allegro, in 3/8 played'.

One composer whose style, form, and intended instrument were quite unequivocal was the Bath organist Thomas Chilcot (1707–66). Despite disadvantaged background, poor home, and minimal education, Chilcot rapidly became a sound, imaginative, and remarkably accomplished composer, held in very high esteem by the nobility of south-west England. Amongst other works he published two sets of harpsichord concertos—a set of six in 1756 and a further set of six, prepared for publication in 1765 but not actually issued until after the composer's death in 1766.

Their designation 'Concertos for Harpsichord' is significant: the works would be unplayable on any other instrument and any alternative designation would have been transparently false. In style and in form, the concertos betray the immense influence of Domenico Scarlatti. The harpsichord technique is advanced: the 1756 set in particular includes Scarlattian features such as rapid hand crossing, wild leaps, and long arpeggios: features also found coincidentally in Ciampi's harpsichord concertos issued by Walsh in the same year. These techniques, hitherto unparalleled in British keyboard concertos, were extensively adopted by other composers after the 1750s: William Herschel's G major organ concerto and Joseph Dale's op. 5 concerto of 1785 both include rapid leaps of two octaves or more while avoiding actual hand crossing; the first of Arne's six concertos and of Philip Hayes's six concertos both include hand crossing—the Hayes example in particular being very heavily indebted to Chilcot's fifth concerto (Ex. 5). Curiously, in his later set of concertos Chilcot suppresses this kind of virtuosity, paralleling a similar development in the later works of Domenico Scarlatti.

Chilcot's form, too, is unlike that of his contemporaries. As in his
harpsichord suites, where Chilcot used binary forms with continental refinements not generally encountered in Britain at such an early date (1734), the concerto first movements are cast in a sophisticated binary form (Diagram 1). The large-scale parallelism between the two bracketed sections in the diagram is a technique of indeterminate origin which gained widespread currency in eighteenth-century Europe. Interestingly, the minor-key section is generally directly abutted by major keys, without any attempt at modulation. This has two effects: the opposition of the central dominant cadence with the following solo (generally in the supertonic minor) reinforces the binary nature of the movement, while the opposition of the minor cadence (letter (b) on the diagram) with the repeated major-key material following draws attention to the start of the parallelism.

Despite Chilcot’s acknowledgement of Handel in the preface to his 1765
set, his concertos really bear little resemblance in style or form to the Handelian model. Nor indeed did his concertos form the basis for future development: they remained unparalleled and unimitated.

Another composer who used binary form for his concerto first movements was Philip Hayes. Of his six concertos, every first movement but one (concerto 3) is articulated by a central dominant cadence reinforced by a double bar. The first concerto also contains an extended parallelism. Hayes's style, however, eludes easy categorization. The general impression is of a light but busy galant texture, where the few powerful Italianate gestures are habitually bowdlerized by the addition of a fussy 'Alberti Bass' in the keyboard part. The solo part mostly eschews the copious unthematic figuration of earlier composers in favour of a right-hand melody with neutral left-hand accompaniment. The orchestral role in the concertos is minimal, frequently no more than shadowing the conclusions of the soloist's phrases.

A fairly consistent three-part texture in the slow movements replaces the predominantly two-part texture of the outer movements. The two types of slow movements used in this set are the stylized dances found in concertos 4 and 6 (in addition to the lilting Pastorale in the third concerto) and the affettuoso movements, slowly paced and lightly flavoured with chromaticism, that are a feature of the remaining three concertos. Two of the latter are among the organ concertos and contain many graduated dynamics to be produced on the 'Swelling Organ': one of the earliest extensive uses of this device. Equally interesting is the remaining movement of this type (in concerto 1) which carries the direction 'senza cembalo'. Here the keyboard player was expected merely to fill in the figured bass. The Pastorale gives no directions whatever about the use of solo and tutti, but the former is evidently intended to play — perhaps in unison with the tutti — for there is a written-out ad libitum bar as well as provision for a cadenza at the end. The remaining two slow movements (in concertos 4 and 5) are both triple-time dances, though only one is actually named as a menuet. Structurally, they are typical of their kind: short, well-balanced pieces moving entirely in four- and eight-bar phrases. Only the second maintains enough rhythmic vitality and harmonic interest to distinguish it from the dozens of stylized keyboard dance movements to be found in the plethora of anthologies issued around the middle of the century.

The subscription list to Hayes's concertos shows that it was a particularly popular publication. Not only do most of Hayes's Oxford colleagues and former London acquaintances appear (one of whom, the London organist Peter Valton, had moved five years earlier to South Carolina and collected subscriptions for the publication in Charleston13), together with many influential composers, publishers and music societies, but also many amateur musicians and organists of small country churches in the West Midlands.

If Hayes's concertos were the first in this country to nominate the fortepiano as a performing option they were not alone for long. Abel's six concertos of 1774 were next, together with Schroeter's op. 3 of the same year, and works by Stamitz, Giordani, Stanley and Smethergell the following year. Of these, the Stanley works were conservative and obviously intended for
organ, while the most pianistic were the Smethergell pieces. Although Smethergell's six concertos of 1775 do not show the mastery or share the simple charm of his Favorite Concerto of ten years later, they do contain some expressive piano writing, including Smethergell's typical fluid right-hand phrases against a rocking left-hand accompaniment.

Like Chilcot and Hayes, Smethergell too uses extended parallelisms in his first movements. Some fifty bars of concerto 6 are repeated at the end of the movement, while concerto 2 contains an interesting and unique arrangement in which the material of the first third of the movement is re-presented in reverse order during the last third. Unfortunately, in Smethergell's hands this technique has a serious drawback. The composer returns to the tonic at the start of the parallelism, thereby creating a vast tonal plateau and feeling of anticlimax during the closing stages of the movement. This problem is solved in the Favorite Concerto of 1784 by constructing the first movement as a clearly-defined da capo form in which the outer sections are structured to create their own internal tension.

Smethergell was the first British keyboard-concerto composer to respond to the new demand for domestic keyboard music in a simple but undeniably pianistic idiom; a demand which was created partly by the spread of the new box piano, which supplanted the harpsichord, clavichord, and spinet in the affections of the middle classes, and partly by the unprecedented numbers of itinerant keyboard virtuosi. By the 1790s such performers as J. V. Cramer and J. L. Dussek - both of whom published piano concertos - enjoyed the popular acclaim previously accorded in this country only to violinists and singers.

The demands of this new market produced two other results. The traditional three-movement (fast-slow-fast) arrangement lost favour and was replaced by a long first movement followed by a short (and frequently insipid) stylized dance or set of variations on some popular theme. Also, more and more publications offered themselves expressly to learners, for instance John Worgan's New Concerto of 1785 which was composed, according to the title page, 'Purposely for the Practice and Improvement of his Pupils, and others who are attaining a command of that Instrument': 1785, the year after Longman and Broderip's publication of Smethergell's Favorite Concerto in Eb, saw the publication by the same company of two more works, identical in title, key and general feel to Smethergell's work. One of these was by Robert Broderip; the other, by William Evance, is melodically so similar to the Smethergell that a connection between the two is evident. Perhaps Longman and Broderip were commissioning works to a pattern which they knew to be commercially viable.

The 1790s saw the pianoforte take over as the main instrument for keyboard concertos. Nearly all the published output was by foreign composers, while native British talent declined and gradually fell dormant. Several composers - Camidge, Crotch and the Wesleys, for instance - continued to write in a consciously archaic idiom, but there was no one to keep the concerto alive in Britain into the nineteenth century. Even the undeniable talent of John Field could not revitalize the British composing tradition, which was to remain in the shadow of continental masters for many years.
Bibliography

The first general accounts of keyboard concertos in Britain were by Charl-
cudworth ('The English Keyboard Concerto', The Score: a music magaz-
vii (September 1953), 51–60) and Arthur Hutchings ('The English concer-
with or for organ', The Musical Quarterly xlvii (April 1961), 195–206). The
two accounts dealt mainly with organ concertos from the earlier part of t
period; the first author to give a general survey of the late works was I
Owain Edwards in his unpublished thesis 'The Concerto in England during t
Eighteenth Century' (PhD, University College of North Wales, Bangor, 1967
to which work all recent writers including the present author are heavi
indebted. A number of articles and theses have dealt with the works of specif
composers; full-length studies of both Hayes and Chilcot (including accoun
t of their concertos) are presently in progress.

Postscript

Since this chapter was written an article has appeared in Acta Musicologit
(1986, 180–221) concerning the development of German and Engls
concertos. Dr Edwards has also kindly added to the list of concertos two wor
of which no copies apparently survive: James B. Adams, Harpsichord concert
(London: John Bland, c.1786) and William Boyton, Second concerto f
harpsichord or organ (London: Longman & Lukey, c.1775).

Notes

1 Charles Burney, An Account of the Musical Performances . . . in Com-
memoration of Handel (Messrs Moncrieffe etc., Dublin, 1785), p. 38. An appendix
listing all known British keyboard concer-
tos written before 1800 may be found at
the end of the present essay.
2 Charles Burney, A General History
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3 John Latimer, The Annals of Bristol
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[Prome], 1893), pp. 308 and 407.
4 Susi Jeans, 'Sir William Herschel,
the Musician', (programme notes for an
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5 Burney, A General History, p. 1009.
6 [W. Bickerton, London, n.d.], p. 34.
7 Douglas J. Reid and Brian Pritch-
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Eighteenth and Nineteenth Centuries.–
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Other articles in the same series list ma
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8 John H. Mee, The Oldest Mu
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century Enterprise at Oxford (The Bodl
9 David Johnson, 'An Eighteent
Century Scottish Music Library', R. M.,
10 Trevor Fawcett, Music an
Eighteenth-Century Norwich and Norfo
(Centre of East Anglian Studies, Norwic
11 John Morehen, 'Masonic Instru
mental Music of the Eighteenth Centur
213–24 (216–17).
12 Arnold, Cooke, and Dupuis a
This list includes concerto in manuscript or printed editions by British composers and composers working in Britain; some works published in London by foreign composers are also included. Full title-page transcriptions are given of concertos consulted in the preparation of this work; the remainder are given in an abbreviated form.

**APPENDIX**

**British keyboard concertos to 1800**

This list includes concertos in manuscript or printed editions by British composers and composers working in Britain; some works published in London by foreign composers are also included. Full title-page transcriptions are given of concertos consulted in the preparation of this work; the remainder are given in an abbreviated form.

**ABEL, G. F.** Six Concerts pour le CLAVECIN ou PIANO FORTE avec l’accompagnement de Deux Violons et Violoncelle; Oeuvre XI; Londres, Imprimés pour l’Auteur; Chez R. Bremner [1774]

**ALESSANDRI, Felice** Six Concertos for the HARPSICHORD with accompanyments for two VIOLINS & a VIOLINCELLO; London; Printed by WELCKER [1769]

**ARNE, Thomas A.** Six Favourite Concertos, for the Organ, Harpsichord or Piano Forte; with Instrumental Parts, for Public and Private Concerts; London; Printed for Harrison & Co [1787]

**ARNOLD, Samuel** Three Concertos for the Harpsichord, the Piano Forte, or the Organ; With Accompanyments for TWO VIOLINS, a TENOR & a VIOLONCELLO, in an easy familiar Stile, in order to facilitate the Improvement of Young Performers; To be had at the Authors house [1782]

**AVISON, Charles** Numerous, mainly arrangements

**BACH, C. P. E. and J. C.** Numerous

**BARBER, Robert** A Favorite Concerto for the Harpsichord or Piano Forte; with Accompaniments, as performed at the Principal Concerts; London; Printed & Sold by Preston [1788]

**BECKWITH, Jr.** A favourite Concerto for the Organ, Harpsichord, or Piano Forte; with Accompaniments; London; Printed by Longman & Broderip [c. 1795]
BORGHÉ, L.  A favorite Concerto by Sig' Borghi which has been performed with great applause by Messrs Crosdill & Cervetto, and adapted for the Harpsichord or Piano Forte by J. S. Schroeter. Printed for Wm. Napier [c. 1782]


BOYTON, William Another copy survives in Charles Patterson van Pelt Library, University of Pennsylvania.


BURGESS, Henry Six Concertos, for the Organs and Harpsichord, also for violins & other instruments in 5 parts. London: Printed for J. Walsh [c. 1740].

BURTON, John Concerto movement in A major (Cambridge, Fitzwilliam Museum, MS 106 A).

CAMIDGE, Matthew Six Concertos for the Organ or Grand Piano Forte [Dedicated to] William Shield Esq. NB the Author in this Work has endeavoured to imitate the particular Style of Music which has been so long admired namely that of HANDEL & CORELLI. This Acknowledgement will he hopes secure him from the critics Censure. London: Printed & Sold by Preston [c. 1815?]

CARTER, Thomas One printed concerto of c. 1770, now lost, and one in a privately-owned Ms.

CESARINI, C. F. A Concerto, composed for the Piano Forte. London: Printed for HARRISON & Co. [1797?].


CIMPL, Vincenzo Six Concertos for the Organ or Harpsichord, with instrumental parts for violins &c. Opera settima. London. Printed for I. Walsh [1756].

COGAN, Philip A Concerto for the Piano Forte, in which is included the favorite Air of Malbrunck. with Accompaniments for two violins, flutes, horns, alto and bass. Op. V. Printed for Corri and Sutherland [the latter is crossed out on BL copy g.116(4)].
COLIZZI, G. A. K. Concerto for piano or harpsichord, c. 1795. See BUCEM, I, p. 204

COOKE, Benjamin Concerto in D major, 1749 (Royal College of Music, MS)

CORELLI, Arcangelo Various arrangements of his op. 6 concertos by Shuttleworth, Billington and others

CORRI, D. Concerto for piano, The Pianoforte Magazine, 1800

CRAMER, J. B. Concerto for piano, op. 16, 1799

CRAMER, W. Concerto arranged for piano or harpsichord, c. 1780

CROTH, William A Concerto, for the ORGAN, With Accompaniments for a Full Band; Composed by WM CROTH Mus. Doc. Professor of Music Oxford. LONDON Printed & Sold by R Birchall [c. 1812]

DALE, Joseph CONCERTO I for the Piano Forte or HARPSICHORD with Accompaniments for two Violins, two Hautboys, two Horns, a Tenor and Bass; Composed by Joseph Dale Opera IV... London Printed for the Author & sold at his House [in Holborn] [c. 1783]

DUPUIS, Thomas S. Six concertos for organ or harpsichord, op. 1, 1759

DUSSEK, J. L. Numerous

EDELMANN, J. F. Concerto for harpsichord, op. 12, c. 1790

EDWARDS, [Thomas?] Six CONCERTO'S for the ORGAN or HARPSICHORD With Instrumental Parts COMPOS'D BY MR. EDWARDS London Printed for the Author by Isaac Tillman at the Violin and Woolpack near the Horn Tavern in Fleet Street [c. 1750–60]

FELTON, William SIX CONCERTO'S for the ORGAN or HARPSICHORD With Instrumental Parts [op. 1] London. Printed for John Johnson [c. 1745]

EVANCE, William A favorite CONCERTO, for the Harpsichord or Piano Forte, with Accompanyments, Dedicated to Mrs Davison London. Printed by Longman & Broderip [1785]

FELTON, William SIX CONCERTO'S for the Organ or Harpsichord With Instrumental Parts OPERA SECONDA [dedicated to Velters Cornewall] London Printed for J. Johnson [1747]
SIX CONCERTO'S for the ORGAN OR HARPSICHORD, With Instrumental Parts, OPERA QUARTA. London Printed for John Johnson [1752]

Six CONCERTO'S for the ORGAN, or Harpsichord, With Instrumental Parts, Opera Settima. London Printed by John Johnson [c. 1755-1760]

FISCHER, J. C. Various oboe concertos arranged for harpsichord (see BUCEM, I, p. 337)

FORKEL, J. N. BL Add MS 32171 (autograph)

GEMINIANI, F. Two sets of six concertos for harpsichord, organ, or pianoforte, arrangements of his opp.2 and 3, issued in 1798 and 1788 respectively (BUCEM, I, p. 366)

GILLIER, Mr. EIGHT SONATAS FOR TWO VIOLINS AND VIOLONCELLO, &c., AND ONE CONCERTO FOR THE HARPSICHORD, LONDON, Printed for John Johnson [1756] [The BL copy (g.963) lacks the concerto, and no other copy is known]

GIORDANI, T. SIX CONCERTO'S for the PIANO-FORTE, or HARPSICHORD, Op. XIV Humbly Dedicated to the Honble. MISS BERTIE, LONDON: Printed for Longman and Broderip [c. 1775-80]

A second Set of Six CONCERTOS for the HARPSICHORD or PIANO FORTE, With Accompaniments, Opera XXIII, LONDON: Printed by Longman and Broderip [1779]

Three CONCERTOS for the Harpsichord or Piano Forte, with an Accompaniment for TWO Violins and a Bass, Op. 33, LONDON: Printed by Messrs Birchall and Andrews [c. 1785]

GIORNOVICHI, G. M. GIORNOVICHI'S Concerto, Exquisitely Composed for the OPERA CONCERT, 1796, Arranged for the PIANOFORTE, With Accompaniments for Violins, Alto Flutes, Horns, and Bass, [London]: Printed for Corri, Dussek, & Co.

GRAUN, J. G. and AGRELL, J. J. SIX CONCERTOS FOR THE HARPSICHORD OR ORGAN, COMPO'D BY Sig'GRAUN and AGRELL. Opera 2da, London: Printed for I. Walsh [1762] [nos. 1, 2, and 3 are by Agrell; 4, 5, and 6] by Graun

GRAUN, K. H. British Library, Additional MS 32397

GRIFFIN, G. E. Pianoforte concertos, opp. 1, 4, and 6

HAIGH, Thomas SIX Concertos for the Harpsichord or Piano Forte, with Accompaniments for Two Violins, and Violoncello. Humbly Dedicated to The Right Honourable THE COUNTESS OF MEXBOROUGH, Opera I, London Printed & sold for the Author by Longman & Broderip [c. 1785]

HANDEL, George F. SIX CONCERTOS For the Harpsichord or Organ, Op.4, LONDON. Printed for I. Walsh [1738]
A Second Set of SIX CONCERTOS for the Harpsicord or Organ [op.6] London. Printed for I. Walsh [1740]

A Third Set of SIX CONCERTOS for the HARPSICORD or ORGAN London. Printed for I. Walsh [1760]

HARGRAVE, Henry FIVE CONCERTOS, the principal Part for the Harpsicord or Violoncello, Composed and set for the HARPSICORD or VIOLIN . . . LONDON Printed for the Author [c. 1765]

HASSE, J. A. SIX CONCERTOS Set for the Harpsicord or Organ. Printed for I. Walsh [c. 1741]

Two editions of A Favourite Concerto; one by John Johnson [c. 1774] and one by Harrison [1796?]

HAWDON, Matthew TWO CONCERTOS for the ORGAN OR HARPSICORD with Instrumental parts Composed by M. Hawdon LONDON, Printed & Sold by Longman & Broderip [c. 1775: after Smethergell's Six Concertos]

HAYES, Philip Six CONCERTOS, WITH ACCOMPANIMENTS; for the ORGAN, HARPSICORD OR FORTE-PIANO; to which is added a HARPSICORD SONATA LONDON, Published for the Author [1769]

HERSCHEL, William Two organ concertos, in a privately-owned MS

HOOK, James Numerous, including: A Favorite Concerto for the Harpsichord with twelve Variations to Lovely Nancy, op. 5, Welcker, 1769

Two Favourite Concertos for the Harpsichord or Organ . . . as performed at Vauxhall Gardens, C. & S. Thompson, c. 1775

Six Concertos for the Harpsichord or Forte-Piano, Welcker, c.1774

Three Grand Concertos, op. 20

Six Grand Concertos for the Organ or Harpsichord, op. 55. Printed for the Author & Sold by Preston JUST, J. A. A favorite concerto for the pianoforte, The Pianoforte Magazine, III/2 (1798)

Six concertos with instrumental parts mentioned in Longman & Lukey's advertisement on the title page of J. Stamitz, Six Concertos (q.v.)

KLOEFFLER, J. F. Concerto for the harpsichord or pianoforte, c. 1780 (see BUCEM, I, p. 573)

KOZELUCH, L. A Favorite Concerto, FOR THE HARPSICORD or Piano Forte. With ACCOMPANIMENTS London. Printed & Sold by J. Bland [c. 1790]

Several others; see BUCEM, I, p. 576

A Favorite Concerto for the Harpsichord, or Piano-Forte, WITH ACCOMPANIMENTS Composed & Dedicated to the Hon & Miss Eden, op. 45 LONDON Printed for R. Birchall, at his Musical Circulating Library [c. 1799]
KRUMPHOLTZ, J. B. Krumpholtz | Favorite HARP Concerto | adapted for the |
| Harpsichord | or | Piano Forte | by | S. STORACE, | as Perfomed with |
| the utmost applause | by | Muzio Clementi | LONDON | Printed & |
| Sold at A. Bland & Weller's Music Warehouse [c. 1800]

LAMPE, J. F. The | CELEBRATED | CUCKOO CONCERTO, | COMPOSED BY |
| C.F. LAMPE. | LONDON: | Printed for HARRISON & Co. [1797]

LANG, J. G. Concerto for Cembalo, 1785 (see BUCEM, II, p. 593)

LOMBARDINI SYMEN, M.L. Six concertos for harpsichord or pianoforte, op. 3, 1773 (see BUCEM, II, p. 267)

MANFREDINI, V. A favourite concerto for the harpsichord or pianoforte, 1784

MANTEL, J. C. SIX | CONCERTO'S | for the | ORGAN or HARPSICHORD, |
| With Instrumental Parts. | composs'd by | John Christian Mantel | Organist at Great Yarmouth in Nor | folk, | & South Benfleet in Essex. |
| Op: IIiza. | London Printed for the Author [1752]

MARSH, John Two organ concertos mentioned in his diaries (for instance Journal 1785–87 p.945, 30 July 1785, about playing his 'organ concerto in G' as a voluntary at Canterbury Cathedral); now lost

MAZZINGHI, F. Concertante for piano, op. 42, c. 1800

MUFHEL, J. G. Concerto for harpsichord or pianoforte, op. 2, 1783

MUDGE, Richard SIX | CONCERTOS | IN SEVEN PARTS. | Five for Four |
| VIOLINS, a TENOR VIOLIN, | and VIOLONCELLO, | with a |
| Thorough Bass for the | HARPSICORD and One CONCERTO for |
| the ORGAN | or HARPSICORD, | with Instrumtns | London. |
| Printed for I. Walsh [c. 1749]

NICOLAI, Valentino A Favorite | CONCERTO | for the | Piano-Forte or Harpsichord |
| with Accompaniments for | TWO VIOLINS, ALTO, BASS |
| & FLUTE; Composed by | Valentino Nicolai | op. 12 | LONDON |
| Printed by Longman and Broderip [c. 1798]

——— A | CONCERTO | for the Grand & Small | Piano-Forte | with |
| Accompaniments for | TWO VIOLINS, TWO FLUTES, | ALTO & |
| VIOLONCELLO. | Op. 14 | London Printed by Broderip & |
| Wilkinson [c. 1799]

ORPIN, Thomas ‘Concerto per il Cembalo’ in D, Cambridge, Pendlebury Library, MS 26 f. 69–70’.

PARADIES, P. D. Concerto for organ or harpsichord, c. 1768

PARK, M. H. A Concerto for the Piano Forte or Harpsichord, op. 6 c. 1795.

PELLEGRINI, Ferdinando FOUR | GRAND CONCERTOS | OR | SYMPHONIES |
| for the | HARPSICORD or ORGAN | with ACCOMPANIMENTS |
| for | two VIOLINS and a VIOLONCELLO | BY | Sig.FERDINANDO |
| PELLEGRINO | LONDON Printed by Peter Welcker [1763]

——— SIX | CONCERTOS | FOR THE | HARPSICORD or ORGAN | with |
| Accompaniments | FOR | TWO VIOLINS, TENOR & VIOLON-
PLEYEL, I. J. Numerous (see BUCEM, II, p. 791)
RAMEAU, J. P. Five concertos for harpsichord, 1750
RICHTER, F. X. Six concertos for harpsichord, c. 1765
ROSEINGRAVE, Thomas A celebrated concerto for the Harpsichord, c. 1770 (posthumous)
ROSS, John Six I CONCERTOS, I for the | Harpsichord or Piano-Forte | with Accompaniments | for | Two VIOLINS & A VIOLONCELLO |
Dedicated by Permission | to the | R't Hon. The Earl of Kintore | Op. 1 |
London Printed & Sold by Preston & Son [c. 1785]
RUSH, G. Various (see BUCEM, II, p. 907)
Sammartini, G. Six concertos for harpsichord or organ, op. 9, 1754
Sayer Two concertos for harpsichord or piano forte c. 1775, now lost
Schober, J. CONCERTO I | Pour le | CLAVECIN | avec Accompagnements | de deux | VIOLONS | ALTO et BASSE | Opera XI | LONDON | Printed and sold by R. BREMNER [c. 1770]
CONCERTO II | Pour le | CLAVECIN | Avec accompagnement de deux | VIOLONS ALTO et BASSE | (deux Oboe deux Cors de Chasse ad Libitum) | Op. XII | LONDON. | Printed and Sold by R. BREMNER [c. 1770]
CONCERTO III | Pastorale | Pour le | CLAVECIN | Avec accompagnement de deux | VIOLONS ALTO et BASSE | (Deux Cors de Chasse ad Libitum) | Op. XIII. | LONDON. | Printed and Sold by R: BREMNER [c. 1770]
Schroeter, J. S. Six concertos for harpsichord or pianoforte op. 3, 1774
SMatherell, F. J. A I CONCERTO, I for the I Piano Forte, with Accompaniments for | Two Violins, & a Violoncello | Composed & humbly dedicated to | MISS VERNON | ... | Op. IV | Printed and Sold by the AUTHOR in DUBLIN [c. 1795]
Stamitz, J. SIX I CONCERTOS I for the | HARPSICORD, ORGAN, | or | PIANO-FORTE, | with Instrumental parts | LONDON. | ...
Longman, Lukey & Co [c. 1775] (At least one of these concertos is actually by J.G. Graun.)

STANLEY, John

Six Concertos Set for the Harpsicord or Organ

Composer: Mr. John Stanley

London. Printed for J. Walsh [c. 1775]

STERKEL, J. F. X.

Concerto Pour le Clavecin ou le Forte Piano avec

Accompagnement de deux Violons, Altos, Basse, deux


Printed by Longman and Broderip [c. 1785]

TRIVELLA

Concerto for pianoforte or pedal harp, c. 1800?

VANIEWICZ, F.

Concerto for pianoforte and violin, Liverpool: c. 1800

VIOTTI

A New Grand Concerto with Accompaniments — as performed at

The Opera Concert, ... Adapted for the Piano-Forte, With or without the additional Keys, By Mr. Hullmandel.

London. Printed by Lewis, Houston & Hyde

WAGENSEIL, G. C.

Six Concertos for the Harpsicord or Organ

with Accompaniments for Two Violins and a Bass

London. Printed for J. Walsh [c. 1765]

WANHAL, J. B.

See BUCEM, II, p. 1054

WESLEY, Charles

Six Concertos for the Organ or Harpsichord, op. 2, 1781

WESLEY, Samuel

Several concertos in manuscripts including BL Add. MSS 35018 and 34998 and one privately-owned one.

WISE, Samuel

Six Concertos For the Organ or Harpsichord, with
Instrumental Parts, Composed by Mr Samuel Wise Organist at Nottingham. LONDON, Printed for the Author [c. 1770]

WORGAN, John A NEW CONCERTO for the HARPSICHORD, With the Parts of Accompaniment, consisting of TWO VIOLINS and a VIOLONCELLO Composed by Dr. Worgan Purposely for the Practice and Improvement of his Pupils, and others who are attaining a command of that Instrument LONDON: 1785, Published by the Author

WRIGHT, Thomas A CONCERTO, for the Harpsichord, or PIANO FORTE, with Accompaniments for two Violins, two Oboes, two Horns, a Tenore & Bass Composed, and with Sentiments of grateful Respect Dedicated To the Honorable Miss Dundas, by THOMAS WRIGHT, of Stockton upon Tees. LONDON Printed for the Author [c. 1795]