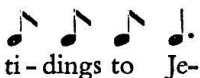


is not in question just now; that was clearly derived from diverse sources to make the whole document fairly compendious.

The two groups of selected data which now follow are designed to illustrate what has been said about S and X. In the first group are listed specimen differences from A as disclosed in 'R.M.1', 'Songs in Messiah', 'Lennard' (excluding appendix) and 'Sterndale Bennett'; these yield some of the hypothetical readings of the supposititious S:

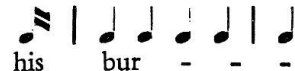
No. 3, bar 24 (counting bars in Version B,) *basso continuo*, 1st note. B (should be sharp d).

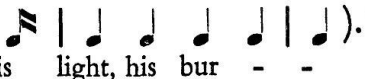
No. 7, bar 4, vln 1, 4th beat, 1st quaver. g² (should be flat b²).


No. 9, bar 110, bass voice. 

(should be )

(Note: This mistake could quite well occur in copying from A, but hardly at all from O, where the reading is very clear.)

No. 21, bars 37-8, soprano voice. 

(should be )

No. 24, bars 22-3, tenor voice. 


(should be )

(Note: As in the item from No. 9, this mistake might occur in copying from A, but hardly at all from O.)

No. 33, bar 65, vla, 1st beat. c²g¹ quavers (should be c²c¹).

No. 41, 'Larghetto e staccato' (should be 'Allegro e staccato').

An interesting point arises concerning bars 63-4 of the *basso continuo* in No. 26. This was altered by Handel in A in such a

way that mistakes could easily arise:  It seems