

The Huntington Library Part Books, Ellesmere MSS EL 25 A 46-51

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The Huntington Library Part Books, Ellesmere MSS EL 25 A 46-51

by Richard Charteris

While the early printed music in the Huntington Library is known to scholars through the published catalogue of 1949 compiled by Edythe N. Backus,¹ it is not so well known that the library has a small collection of music manuscripts, of which one of the most interesting older items is a group of English part books with music by Italian and English composers. These part books are catalogued as Ellesmere MSS EL 25 A 46-51 and have been known to a number of scholars for some time. However, scholarly references to these part books are extremely brief, if not tantalizing, and appear without any investigation of the manuscripts and without any list of their contents.² In view of the importance of these manuscripts to scholars interested in the composer John Coprario (ca.1575-1626), and in view of the absence of any published study of their physical characteristics, copyists, provenance, and contents, it seems timely that a detailed notice should be recorded in print.

Ellesmere MSS EL 25 A 46-51 comprise six part books which are identical in size and have individual leaves measuring 301mm. x 202mm. with the outside covers measuring 308mm. x 206mm. The volumes are bound identically in dark brown leather with a gilt-stamped oval decorative device between the initials "W H" on both the front and back covers. Each volume also bears the voice for which it was intended stamped in gilt above the oval decorative device, and these are designated respectively: "Canto," "Quinto," "Basso," "Tenore," "Alto," and "Sesto." These six part books are foliated as follows:

EL 25 A 46: ii + 72 + ii [the paste-down in this volume is still pasted down but has been counted here to be consistent with the other volumes in which the paste-down is free and hence counted]

EL 25 A 47: ii + 71 + ii

EL 25 A 48: ii + 69 + i

EL 25 A 49: ii + 70 + ii

EL 25 A 50: ii + 72 + ii

EL 25 A 51: i + 68 + i

An examination of the inside of the covers reveals the remnants of ribbon ties, and in five of the part books the paste-downs have become free and thus exposed the presence of legal documents used as reinforcement in the binding. The curator of manuscripts in the Huntington Library reports that, while these legal documents are too fragmentary to provide much information, one of the documents appears to be a fourteenth-century deed and others seem to be parts of court rolls or rentals, probably dating from the fifteenth or early sixteenth century. All of the documents are of English origin and are "perfectly characteristic of the type of document to be found in any English muniment room or lawyer's office of the late sixteenth or early seventeenth century."³ Unfortunately, it is not possible to determine when these manuscript part books were bound, though the covers are typical of a number of sources which date from the late sixteenth and early seventeenth century.

The music in these part books has been copied by five different hands. The order of the copying, as shown below, is quite clear on account of the sequential appearance of the hands in the part books, and on account of calligraphic and musical evidence discussed in due course. In this description folio numbers are taken from EL 25 A 46.

Hand A (the first hand to copy music into the part books)

Folios 2^r-3^v, 7-10^v, 12^r-14^r, 19^v-23^v

Hand B (which has copied music on to unused pages left by hand A)

Folios 14^v-19^r, 24^r-30^v, 49^r-54^r

Hand C (which has made additions to unused pages left by hands A and B)

Folios 11^v, 31^r-31^v

Hand D (which has made further additions on to unused pages left by hands A, B, and C)

Folios 32^v-34^r

Hand E (the last hand to add music has done so only in EL 25 A 46 and on pages left unused by the other copyists)

Folios 1^r-1^v, 4^r-5^r, 36^v-37^r

Turning to the list of contents at the conclusion of this article, and referring to the above details concerning the folios on which these hands appear, the following points emerge. Hand A, the first copyist to add music to these part books, is the only hand which numbers the pieces he/she has copied, though in two cases he did not continue the numbering once it had been recommenced: see folios 8^v-10^v and 22^v-23^v. Judging from the manner in which the numbers have been employed and from the careful attention to the amount of space left between the sections copied by the first copyist, it is clear that hand A copied these volumes with a pre-arranged plan in mind. For after copying nos. 1-4, hand A left sufficient space for nos. [5-10] (which in this case were never copied), then he copied another group of pieces beginning with number 11, and once again he left an exact amount of space for pieces which he presum-

A. s. roc *Sonetto Quintiani* 36

M onti selue fontane piaggie e saf-
 si se puz potes' un giorno cercadi co cercadi uo
 se puz potes' un giorno in parte rallentar lalentar l'a-
 cezbo pian to Ma ben regghior che solo che solo
 una ual le Trouo zipo so alle mie stanche
 zime che mormorando uan \equiv che mormorando
 uan per mil le cam fci che mormorando che
 mor-morando uan \equiv per mille per mil
 le cam fci

Fig. 1: Hand A, EL 25 A 47, folio 19v (Huntington Library)

A. s. voc: Di giouanni Caprario : 3.

Io son ferito a more

Handwritten musical score for a vocal piece by Giovanni Caprario. The score consists of nine staves of music in a single system. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive hand. The second staff has the lyrics "Io son ferito a more" written above it. The piece concludes with a double bar line and a repeat sign on the ninth staff. Below the ninth staff are three empty staves.

Fig. 2: Hand B, EL 25 A 46. folio 19r (Huntington Library)

f. s. vo. *Alfonso Ferrabasco: /*

Mentre ti fui sì grato. Mentre ti fui

sì gra — to ch' il brancivo

Cesi. Altri mai non — visim fe =

Li ce sta to E qual E =

qual al ce de por — se — visim stato E qual al ce =

de por si o più bea to. o più beata o più bea — ta.

Fig. 3: Hand C, EL 25 A 46, folio 31v (Huntington Library)

*O my some Absolon, my some, my some Absolon, O my
 some Absolon would God & had died for thee for thee would
 would God & had dyed for thee, would god.:*

*O Absolon O Absolon Absolon O Absolon my some my
 some O my some*

*O O Jonathan, O: Noe is onee for thee noe: my
 brother Jonathan very kind hast thou byn & no onee, & yes:
 thy loue to mee, thy: was wonderfull, was
 passng & loue of women, passng: passng: ||
 passng the loue of women of women*

Fig. 4: Hand D, EL 25 A 51, folio 8v (Huntington Library)



Fig. 5: Hand E, EL 25 A 46, folio 5r (Huntington Library)

ably intended to add later. He then copied another group of pieces beginning with the number 21, then left space for further pieces which he did not copy and once more he copied another group of pieces beginning with number 36. One might have expected that hand A would have placed numbers on the folios where he planned other pieces to be added at a later date. Such a system of numbering occurs in several other sources which were copied according to a pre-arranged plan, for example, EIRE-Dm Z3.4.1-6.⁴ Despite the absence of a complete set of numbers from 1-41, it is still clear that hand A intended each of the unused folios between the sections he copied to have a single piece. What music hand A intended to copy on to these folios we shall never know, though it is quite possible that the pieces added by hand B were part of the original plan. However, it is unlikely that the three pieces without their text underlay added by hand C were placed in the part books with any knowledge of hand A's plan. By the time that hands D and E came to add music into the part books a good deal later, the original plan of hand A had been completely lost sight of.

The five hands which appear in these part books are illustrated in figures 1-5. These hands remain unidentified, though one commentator, Christopher D. S. Field, has indicated that he considers hand C to belong to the influential English composer John Coprario (ca.1575-1626).⁵ Coprario's hand was identified conclusively by the present writer after he had discovered a collection of autograph documents among the archives belonging to the present marquis of Salisbury at Hatfield House; these findings were published in two articles and in a book, where it was established that Coprario's manuscript treatise *Rules How to Compose* is autograph⁶—this treatise has been assigned the date ca.1610 and, like the Ellesmere MSS EL 25 A 46-51, is found in the Huntington Library (see Ellesmere MS EL 6863).⁷ Despite Christopher Field's view that hand C belongs to Coprario, these two hands have very little in common. A close examination of the three pieces copied by hand C reveals that the music-hand of hand C has none of the distinctive characteristics of Coprario's note-heads, termination lines, and fermata signs. Another major area of difference is to be seen in the tilted angle of the G-clefs and C-clefs of hand C in comparison to Coprario's upright clefs. Even the formation of the clefs themselves is vastly different. Although the shapes of the G-clefs have some affinity, they are sufficiently different to raise doubt about connecting Coprario with hand C. Indeed, the fact that hand C's clefs are shaped inconsistently from one piece to the next and the fact that in one piece hand C mis-appropriates the dots of the standard F-clef to the G-clefs (compare figures 7, 3, and 8) suggest strongly that hand C is that of an unskilled copyist. It would be illogical to propose that this hand represents Coprario's immature hand, for before hand C had copied his music into the part books, hand B had already added all of the works by Coprario to these volumes. While these works by Coprario are relatively early ones in his output, probably dating from the 1590s, it would be reasonable to expect that by the time hand B was copying them into the part books Coprario

This fashon of maintayning of Double fuges
 is most v^ld of Excellent authors, for in single
 fuges there can no such great art be shewd,
 butt onlie in the iⁿvention thereof: Besides
 there hath so many bene made already, as
 that hardlie one shall iⁿvente a single reporte
 to be easilie, and sweetlie brought in, butt it
 hath already bene iⁿvented before.

Another Example.

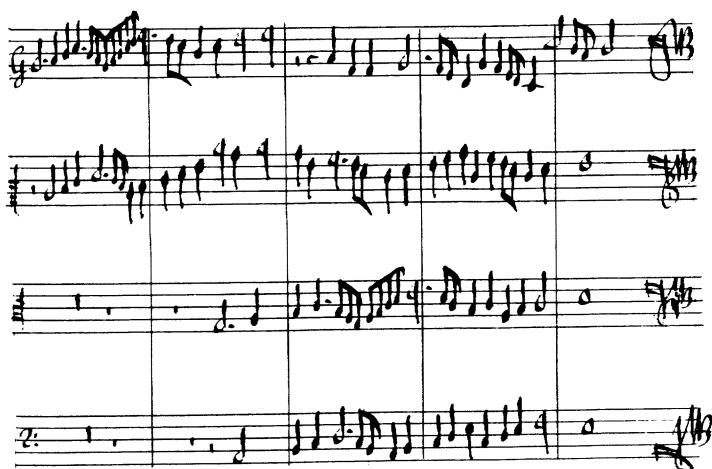


Fig. 6: Coprario's autograph, from his *Rules How to Compose*, folio 40r, EL 6863 (Huntington Library)

f s. vo. *Alfonso Farabosco* /

Voxei Lagnarmi /

The image shows a page of handwritten musical notation. At the top, it is labeled 'f s. vo.' and 'Alfonso Farabosco'. Below this, the title 'Voxei Lagnarmi' is written. The music is written on a single staff with a treble clef and a common time signature. The notation includes various rhythmic values and some notes marked with 'x' or 'a'. The piece ends with a double bar line and a final cadence. Below the eighth staff, there are three sets of empty five-line staves.

Fig. 7: Hand C, EL 25 A 46, folio 11v (Huntington Library)

f. s. vo. *Alfonso Ferrabosco . /*

Mentre ti fui si grato

The image shows a page of handwritten musical notation. At the top, it is labeled 'f. s. vo.' and 'Alfonso Ferrabosco . /'. Below this, the text 'Mentre ti fui si grato' is written in a cursive hand. The music is written on six staves. The first staff is a treble clef, and the second is a bass clef. The third, fourth, and fifth staves are also bass clefs. The sixth staff is a treble clef. The music is written in a cursive hand and includes various rhythmic values, accidentals, and a fermata. The score ends with a double bar line and a fermata on the sixth staff, followed by several empty staves.

Fig. 8: Hand C, EL 25 A 48, folio 31v (Huntington Library)

had already acquired the consistent and distinctive hand evident throughout his autograph manuscript of *Rules How to Compose*. In my opinion hand C does not belong to Coprario, an opinion which results from a comparison of Coprario's hand in *Rules How to Compose* (sample at figure 6)⁸ and of C's hand in the part books (samples at figures 3, 7, and 8).

Of all the hands in the Huntington Library part books only one is known to appear elsewhere. The hand in question is hand D and appears along with the hand of William Lawes (1602-1645) in GB-Lbl Add. MSS 40657-61, a set of incomplete part books with the stamp of the Shirley family of Staunton Harold, Leicestershire, on the covers.⁹

Before turning to the matter of the music copied by hands A-E, some comment is necessary about the hands responsible for the rubrics and text underlay. Each of the copyists is responsible for the handwritten material which accompanies the music that he has copied, except on two folios where two unknown hands have added material at a later date. The folios concerned include: folio 33^r of EL 25 A 48 where one writer has added the title "Onde de morte [*sic*]" twice and the attribution "Luca Marenzo [*sic*]" and folio 31^v of EL 25 A 46 where another writer has partially underlaid the text for the piece there.

All of the music copied by hand A had appeared in print by the year 1594 and comprises Italian madrigals for five voices. The composers whose works are copied by hand A include: Croce (2), Alfonso Ferrabosco the Elder (4), Marenzio (5), Monteverdi (7), Benedetto Pallavicino (3), Quinziani (1), Vecchi (1), and Stephano Venturi (3). The second copyist, hand B, continues with a similar repertory but with a number of important differences: he copies Italian madrigals but includes a good proportion of pieces which are not found in early prints (some of which are unidentified and others of which are known to have circulated in manuscript copies in England), and he copies both five-part works and the entire section devoted to six-part works. The composers whose pieces are copied by hand B include: Anonymous (7 5v), Felice Anerio (2 5v, 2 6v), Giovanni Cavaccio (1 6v), Coprario (4 5v, 5 6v—only three of which are found here with their text intact),¹⁰ Croce (4 6v), Alfonso Ferrabosco the Elder (2 5v), Monteverdi (2 5v), G. B. Mosto (1 5v), Benedetto Pallavicino (5 5v), and de Wert (1 5v). The third copyist, hand C, has copied Italian madrigals by Alfonso Ferrabosco the Elder (2 5v) and Thomas Lupo (1 5v), though he has omitted the text for all of these pieces.¹¹ The fourth copyist, hand D, has copied the instrumental *In Nomines* by William Cranford (1 a5) and Alfonso Ferrabosco the Younger (2 a5) and vocal compositions, without text underlay except for their titles, by Marenzio (1 5v), Monteverdi (2 5v), Thomas Weelkes (2 6v), and an unidentified composer (1 5v). The fifth and final copyist, hand E, has copied pieces in tablature for the lyra viol, most of which remain unidentified except for a piece by the famous Caroline composer John Jenkins.

The contents of these part books suggest that there was a fairly big gap

between the time when hands A and B completed their copying and when hand E completed his copying. The appearance of so many Italian madrigals in a group of English part books is entirely consistent with the interest of English musicians and composers during the later part of the sixteenth and the early part of the seventeenth century, a period in which hands A and B (and possibly C) almost certainly completed their copying. The great admiration which the Elizabethans had for Italian culture is well known and is most clearly reflected in the contents of quite a number of English music sources which date from this period. Two such examples are the part books GB-T Music MSS 940-44 (ca.1600) which include a large collection of Italian madrigals, and the publications of Nicholas Yonge, Thomas Watson, and Thomas Morley which contain Englished versions of Italian madrigals published in London between the years 1588 and 1598.¹² The music copied by hand D, while still reflecting this interest in the sixteenth-century Italian madrigal, does so in a manner which is more typical of sources dating from the Jacobean and Caroline periods, namely, the music is copied for performance on instruments without any inclusion of the underlay. This point is underlined by the fact that hand D has also copied a number of Jacobean pieces written specifically for instruments immediately following these "Italian" works. When this information about hand D is considered in the light of music copied by this same hand in an incomplete set of part books dating from the Caroline period (GB-Lbl Add. MSS 40657-61), it seems certain that the music added by hand D to the Huntington part books was copied much later than the music copied by hands A, B and C. The last hand to add music to the Huntington part books, hand E, seems to have done so in the middle of the seventeenth century, since hand E has copied *lyra viol* music from this period.

Some years ago when I assigned the date ca.1600 to Ellesmere MSS EL 25 A 46-51 I did so in reference to the pieces copied by hands A and B, and more especially the works by John Coprario copied by hand B.¹³ The points which encouraged this suggested date still hold: hands A and B are characteristic of the type of hands found in late sixteenth- and early seventeenth-century sources; all of the pieces which they have copied are Italian madrigals (including the handful of pieces by John Coprario, without text underlay but with rubrics indicating that they are for voices) which are typical of what one could expect to find in sources of this time; and, lastly, all of the music copied by these two hands, which is found in early prints, was available in print by the year 1594.

Even an examination of the watermarks supports a late sixteenth- or early seventeenth-century date for the origin of these part books, though watermarks are imprecise indicators and should be treated cautiously. Mary L. Robertson has examined all of the watermarks in these part books and reports that they comprise close variants of Heawood 481, but none of them is exactly the same as Heawood 481—the latter is almost identical to Briquet 2291. The

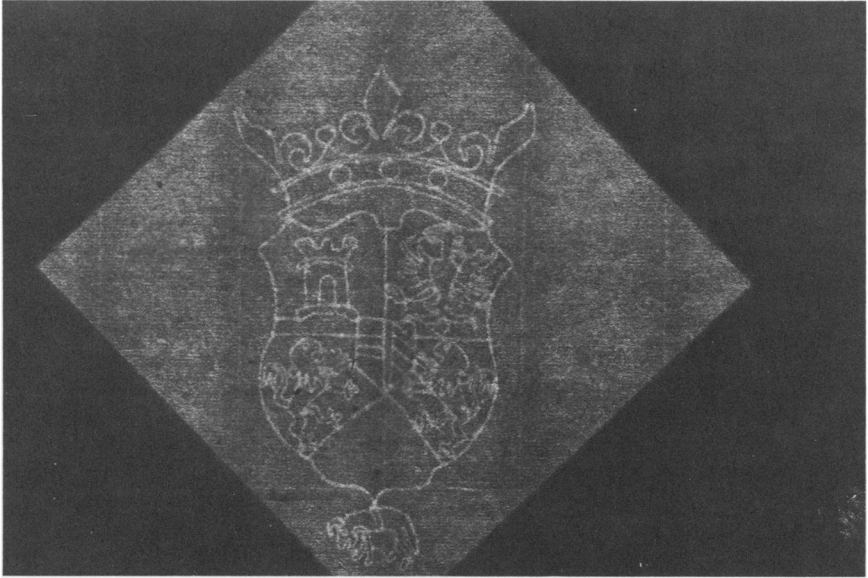


Fig. 9: Beta radiograph of the watermark on the front flyleaf of EL 25 A 46 (Huntington Library)

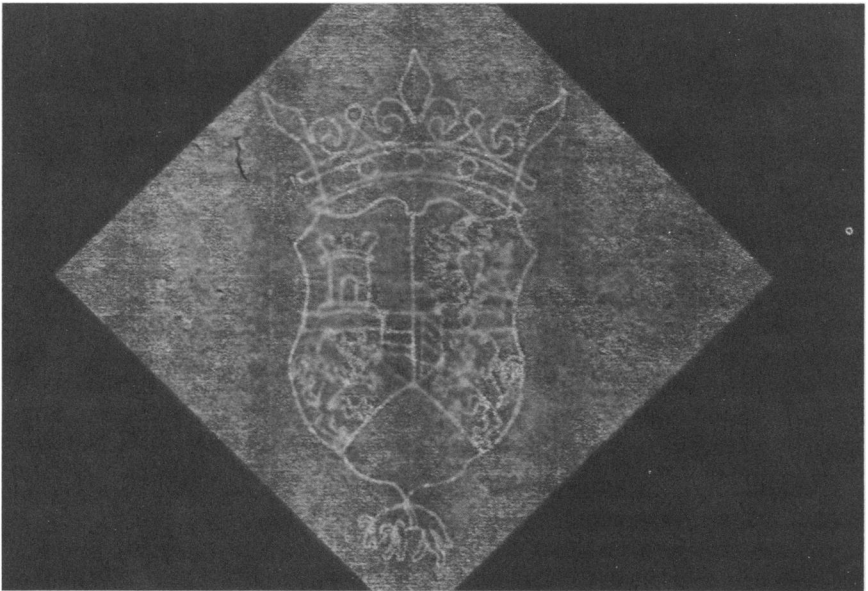


Fig. 10: Beta radiograph of the watermark on folio 36 of EL 25 A 46 (Huntington Library)

chief difference between Heawood 481 and the watermarks in the part books is that the Golden Fleece suspended below the crowned shield faces in the opposite direction from that in Heawood. There are a few very small variations within the watermarks in the part books, mainly in the angles of minor lines and curves. Two of the most common versions are illustrated in figures 9 and 10 where it can be seen that the degree of difference is very slight. Allowing for the slight variations described above, these watermarks are scattered throughout the part books.¹⁴ Some idea of the approximate dating of these watermarks can be ascertained from the following details: Heawood assigns the year 1602 to watermark 481 and notes that variants of 481 appear between the years 1594-1614,¹⁵ while Briquet indicates that watermark 2291 is dated 1587 and comments that variants of 2291 appear between the years 1592-1601.¹⁶ Until further evidence comes to light it seems reasonable to assume that the part books originated in the late sixteenth or early seventeenth century and that music was added to the part books from then until the middle of the seventeenth century.

Now let us turn to the matter of provenance. The only certain information about the provenance of these part books is that they were once in the possession of John Egerton, second earl of Bridgewater (1623-1688), who has written a shelf-mark on one of the fly-leaves of each volume, and that they remained in the Bridgewater Library (whose bookplate is found in the front of each volume) until the entire contents of the library were sold to Mr. Huntington in 1917 for location in the Huntington Library. The earlier history of these part books is open to speculation.¹⁷

Undoubtedly one of the earliest, if not the very first, owners of these part books is the unidentified owner of the initials "W H" stamped on the covers. One commentator has suggested that these initials might belong to William Herbert, third earl of Pembroke (1580-1630),¹⁸ who was well-known during his life as a poet and patron of musicians and artists. If this is the case then there seem to be two likely possibilities to account for the later ownership of the part books by the Egerton family.

The first possibility involves the composer John Coprario (ca.1575-1626), who is known to have had connections with both John Egerton, first earl of Bridgewater (1579-1649), who once owned Coprario's autograph manuscript of *Rules How to Compose*,¹⁹ and Edward Seymour, earl of Hertford, whose estates at Amesbury and Wulfall made him a neighbor of William Herbert, the conjectured owner of the initials "W H." The Seymour and Herbert families were connected to the musical Lawes family, which in turn was connected to Coprario: the composer Henry Lawes received patronage from the Herbert family, and his brother, William Lawes, also a composer, was indentured to Edward Seymour for his musical instruction under Coprario while the latter was resident at Seymour's estates of Amesbury and Wulfall.²⁰ The nature of these various connections with Coprario make him a possible candidate for

the person who introduced the part books (with copies of his own works) into the Egerton household.

The second possibility involves the composer Henry Lawes (1596-1662), who received important patronage from both William Herbert, earl of Pembroke, and John Egerton, first earl of Bridgewater; it seems that Henry Lawes also had contact with William Herbert's brother, Philip, the fourth earl of Pembroke, and with John Egerton, the second earl of Bridgewater and son of the first earl.²¹ In view of Henry Lawes' involvement with both the Herbert and Egerton families he is an ideal candidate for the person who might have conveyed the part books from the Pembroke's estate at Wilton to the Bridgewater estates at either Ashbridge or Harefield.

The University of Sydney

LIST OF CONTENTS OF ELLESMERE MSS EL 25 A 46-51

The folio numbers are taken from the first part book, A 46. The spelling of titles and composers' names has been corrected and standardized where necessary. No mention is made of subsequent editions or printings for those pieces which are found in early prints, so that only the first early edition or printing is cited below. The catalogue numbers preceded by the letter "C" refer to Richard Charteris, *Alfonso Ferrabosco the Elder 1543-1588: A Thematic Catalogue with a Biographical Calendar* (New York, 1984); the catalogue numbers preceded by the letter "F" refer to Peter Flanders, *A Thematic Index to the Works of Benedetto Pallavicino* (Hackensack, 1974); and those preceded by the letters "RC" refer to Richard Charteris, *John Coprario: A Thematic Catalogue of His Music with a Biographical Introduction* (New York, 1977).

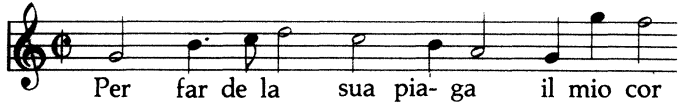
| Folio(s) | No. | Description |
|--------------------------------|-----|--|
| 1 ^r -1 ^v | | [Untitled dance movement in tablature in A 46 only: unattributed] |
| 2 ^r | 1 | "Cinthia, il tuo dolce canto" (5v), Giovanni Croce, [<i>Il secondo libro de madrigali a cinque voci</i> (Venice, 1592)] |
| 2 ^v | 2 | "Il bianco e dolce cigno cantado" (5v), Horatio Vecchi, [<i>Madrigali a cinque voci</i> (Venice, 1589)] |
| 3 ^r | 3 | "O primavera, gioventù dell'anno" (5v), Claudio Monteverdi, [<i>Il terzo libro de madrigali a cinque voci</i> (Venice, 1592)] |
| 3 ^v | 4 | "Perfidissimo volto," (5v), Claudio Monteverdi, [<i>Il terzo libro de madrigali a cinque voci</i> (Venice, 1592)] |
| 4 ^r -4 ^v | | [Untitled piece in tablature in A 46 only: unattributed] |

- 4^r [Two untitled pieces in tablature in A 46 only: both unattributed]
- 5^r "Malman" [tablature piece in A 46 only: unattributed]
- 5^r "A boate, a boate" [tablature version of a song by John Jenkins in A 46 only and there without text and without indication of the arranger; *A Musicall Banquet* (London, 1651)²²]
- 5^r [Untitled piece in tablature in A 46 only: unattributed]
- 5^v-6^v [Blank folios with unused staves]
- 7^r 11 "Non mi fuggir ben mio" (5v), Alfonso Ferrabosco [the Elder], [*Il secondo libro de madrigali a cinque* (Venice, 1587)] [C118]
- 7^r 12 "Non è lasso martire" (5v), Alfonso Ferrabosco [the Elder], [*Il secondo libro de madrigali a cinque* (Venice, 1587)] [C123]
- 8^r 13 "Candide perl'e care" (5v), Giovanni Croce, [*Il secondo libro de madrigali a cinque voci* (Venice, 1592)]
- 8^v "Stracciami pur il core" (5v), Claudio Monteverdi, [*Il terzo libro de madrigali a cinque voci* (Venice, 1592)]
- 9^r "O rossignuol" (5v), Claudio Monteverdi, [*Il terzo libro de madrigali a cinque voci* (Venice, 1592)]
- 9^v "La giovinetta pianta" (5v), Claudio Monteverdi, [*Il terzo libro de madrigali a cinque voci* (Venice, 1592)]
- 10^r "Rimanti in pace a loa dolente" (5v), Claudio Monteverdi, [*Il terzo libro de madrigali a cinque voci* (Venice, 1592)]
- 10^v "Ond'ei di morte la sua faccia" (5v), Claudio Monteverdi, [*Il terzo libro de madrigali a cinque voci* (Venice, 1592)] [*seconda parte* to piece on f. 10^r]
- 11^r [Blank folio with unused staves]
- 11^v "Vorrei lagnarmi" (5v), Alfonso Ferrabosco [the Elder], [without underlay except for title and originally printed in *Il primo libro de madrigali a cinque* (Venice, 1587)] [C95]
- 12^r 21 "Che se tu se'l cor mio" (5v), Luca Marenzio, [*Il sesto libro de madrigali a cinque voci* (Venice, 1595)]
- 12^v 22 "Ond'ei di morte la sua faccia" (5v), Luca Marenzio, [*Il sesto libro de madrigali a cinque voci* (Venice, 1594)]
- 13^r 23 "Udite, lagrimosi spirti" (5v), Luca Marenzio, [*Il sesto libro de madrigali a cinque voci* (Venice, 1594)]

13^v 24 "Dolorosi martir" (5v), Luca Marenzio, [*Il primo libro de madrigali a cinque voci* (Venice, 1580)]

14^r 25 "O voi, che sospirate" (5v), Luca Marenzio, [*Il secondo libro de madrigali a cinque voci* (Venice, 1581)]

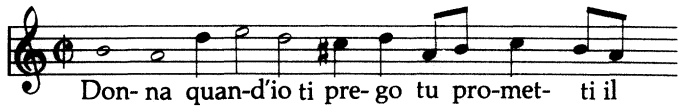
14^v "Per far de la sua piaga il mio cor" (5v), [Anonymous]



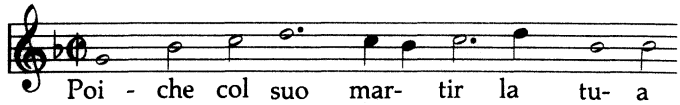
15^r "Come del sole i rapidi cor fieri" (5v), [Anonymous]



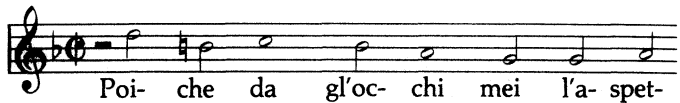
15^v "Donna quand'io ti prego" (5v), [Anonymous]



16^r "Poiche col suo martir la tua" (5v), [Anonymous]



16^v "Poiche da gl'occhi mei" (5v), [Anonymous]



17^r "Perchè nel petto mio cor" (5v), [Anonymous]



- 17^v "Cangiami o ciel pietoso" (5v), [Anonymous]



- 18^v "Fuggendo mi strugge" (5v), Giovanni [John] Coprario, [see RC68—without underlay in all sources except for a title in some sources (see the entry in my thematic catalogue); bears the title "Dove il liquido argento" in EIRE-Dm MS Z3.4.13 (f. 78^v) and in GB-Lbl Egerton MS 3665 (no. 217); the title in the Huntington part-books probably belongs to the continuation of the no longer extant underlay]
- 18^v "Con viva" (5v), Giovanni [John] Coprario, [see RC69—without underlay in all sources except for a title in some sources (see the entry in my thematic catalogue); the full title is "Occhi miei con viva speme"]
- 19^v "Io son ferito amore" (5v), Giovanni [John] Coprario, [see RC25—without underlay in all sources except for a title in some sources (see the entry in my thematic catalogue)]
- 19^v 36 "Monti, selve, fontane" (5v), Lucretio Quinziani, [*Il primo libro de madrigali a cinque voci* (Venice, 1588)]
- 20^v 37 "Quell'aura, che spirand'a" (5v), Stephano Venturi, [*Il primo libro de madrigali a cinque voci* (Venice, 1592)]
- 20^v 38 "Occhi, mirando mi toglies't il core" (5v), Stephano Venturi, [*Il primo libro de madrigali a cinque voci* (Venice, 1592)]
- 21^v 39 "S'un sguard'un fà beato" (5v), Stephano Venturi, [*Il primo libro de madrigali a cinque voci* (Venice, 1592)]
- 21^v 40 "Hor pien d'alto desio" (5v), Alfonso Ferrabosco [the Elder], [*Il primo libro de madrigali a cinque* (Venice, 1587)] [C91: see entry below]
- 22^v 41 "Hor un laccio" (5v), Alfonso Ferrabosco [the Elder], [*Il primo libro de madrigali a cinque* (Venice, 1587)] [C92: this is the *quarta parte* of Ferrabosco's setting of Luigi Alamanni's canzone beginning "Mentre ti fui sì grato" (see f. 31^v) of which C91 on f. 21^v is the *terza parte*]
- 22^v "Donna, se voi m'odiate" (5v), Benedetto Pallavicino, [*Il quinto libro de madrigali a cinque voci* (Venice, 1593)] [F167]

- 23^r "Donna, se quel ohimè" (5v), Benedetto Pallavicino, [*Il quinto libro de madrigali a cinque voci* (Venice, 1593)] [F173]
- 23^v "Baci amorosi e cari" (5v), Benedetto Pallavicino, [*Il quinto libro de madrigali a cinque voci* (Venice, 1593)] [F175]
- 24^r "Dolci alpestre parole" (5v), Giovanni Battista [Mosto], [*Melodica Olympica di diversi eccellentissimi musici* (Antwerp, 1591)]
- 24^v "Deh cara anima mia" (5v), Giovanni [John] Coprario, [see RC55 & RC 177: the Huntington part-books and GB-T 940-44 are the only manuscript sources which transmit this piece with its text underlaid; all other sources either have no text or just a title: see Charteris, "John Coprario's Five- and Six-Part Pieces: Instrumental or Vocal?", *Music & Letters*, 57 (1976): 370-378]
- 25^r "Fra le dorate chiome d'Amarilli gentil" (5v), Giaches de Wert, [*L'ottavo libro de madrigali a cinque voci* (Venice, 1586)]
- 25^v "Dolce mia cara mano" (5v), Benedetto Pallavicino, [*Il secondo libro de madrigali a cinque voci* (Venice, 1584)] [F55]
- 26^r "Hor veggio chiar che recoperte" (5v), Benedetto Pallavicino, [*Il secondo libro de madrigali a cinque voci* (Venice, 1584)] [F59]
- 26^v "Natura non mi fe' " (5v), Benedetto Pallavicino, [*Il secondo libro de madrigali a cinque voci* (Venice, 1584)] [F64]
- 27^r "Nè lo star nè'l fuggir" (5v), Benedetto Pallavicino [*Il secondo libro de madrigali a cinque voci* (Venice, 1584)] [F60, the *seconda parte* of F59 on f. 26^r]
- 27^v "O com'è gran martire" (5v), Claudio Monteverdi, [*Il terzo libro de madrigali a cinque voci* (Venice, 1592)]
- 28^r "Là tra'l sangu'e le morti egro" (5v), Claudio Monteverdi, [*Il terzo libro de madrigali a cinque voci* (Venice, 1592)]
- 28^v "Non vide il mondo" (5v), Alfonso Ferrabosco [the Elder] [*Il secondo libro de madrigali a cinque* (Venice, 1587)] [C109. This piece is the *seconda parte* of Ferrabosco's setting of Petrarch's sestina beginning "A la dolc'ombra"]
- 29^r "Donna, l'ardente fiamma" (5v), Alfonso Ferrabosco [the Elder], [*Il secondo libro de madrigali a cinque* (Venice, 1587)] [C114]

- 29^v "Amor se bei rubini" (5v), Felice Anerio, [*Madrigali di Felice Anerio a cinque voci . . . secondo libro* (Rome, 1585)]
- 30^r "Con che soavità" (5v), Benedetto Pallavicino, [*Il quarto libro de madrigali a cinque voci* (Venice, 1588)] [F138]
- 30^v "Quelle rose che colt'in paradiso" (5v), Felice Anerio, [*Le gioie madrigali a cinque voci di diversi eccellentissimi musici* (Venice, 1589)]
- 31^r "Alte parole" (5v), Thomas Lupo [without underlay except for title and found in all other sources as an instrumental transcription without text; see Charteris, "John Coprario's Five- and Six-Part Pieces," Charteris, ed., *Thomas Lupo: The Five-Part Consort Music* (forthcoming with Boethius Press)]
- 31^v "Mentre ti fui sì grato" (5v), Alfonso Ferrabosco [the Elder] [without underlay except for title and a partially underlaid part in A 46] *Il primo libro de madrigali a cinque* (Venice, 1587)] [C89. This is the *prima parte* of Ferrabosco's setting of Luigi Alamanni's canzone, see folios 21^v and 22^r]
- 32^r [Blank except for unused staves]
- 32^v "O my son Absolom" (6v), [Thomas Weelkes], [second part of "When David heard"]
- 32^v "O Jonathan, woe is me" (6v), [Thomas Weelkes]
- 33^r "Ond'ei di morte" (5v), Claudio Monteverdi, [*Il terzo libro de madrigali a cinque voci* (Venice, 1592)] [here without text except for title; see f. 10^v for another copy of this piece]
- 33^v "Ond'ei di morte" (5v), Luca Marenzio, [*Il sesto libro de madrigali a cinque voci* (Venice, 1594)] [here without text except for title; see f. 12^v for another copy of this piece]
- 33^v "Filli mirand: 1^a Pars" (5v), [Anonymous, but in A 48 the attribution for the above piece is mistakenly placed alongside this one; without text except for title]
- 33^v "Là tra'l" (5v), [Claudio Monteverdi], [*Il terzo libro de madrigali a cinque voci* (Venice, 1592—)] [without text except for title; see f. 28^r for another copy of this piece]
- 33^v "In nomine" (5v), William Cranford

- 33^v "In nomine" (5v), Alfonso Ferrabosco jun[ior]: [VdGS no. 1: see Gordon Dodd, compiler, *Thematic Index of Music for Viols*, first instalment (London, 1980)]
- 34^r "In nomine" (5v), Alfonso Ferrabosco jun[ior]: [VdGS no. 2: see Gordon Dodd, compiler, *Thematic Index of Music of Viols*, first instalment (London 1980)]
- 34^v-36^r [Blank except for unused staves]
- 36^v [Untitled piece in tablature in A 46 only: unattributed]
- 37^r [Untitled dance movement in tablature in A 46 only: unattributed]
- 37^v-48^v [Blank except for unused staves]
- 49^r "Chiudea le luci Aminta" (6v), Giovanni Croce, [*Il primo libro de madrigali a sei voci* (Venice, 1590)]
- 49^v "S'a la gelata mia timida" (6v), Giovanni Croce, [*Il primo libro de madrigali a sei voci* (Venice, 1590)]
- 50^r "A dio caro il mio Tirsi" (6v), Giovanni Croce, [*Il primo libro de madrigali a sei voci* (Venice, 1590)]
- 50^v "L'aura che noi circonda" (6v), Felice Anerio, [*Primo libro de madrigali a sei voci* (Venice, 1590)]
- 51^r "Questa, che'l cor m'ancide" (6v), Felice Anerio, [*Primo libro de madrigali a sei voci* (Venice, 1590)]
- 51^v "Che mi consigli amore" (6v), Giovanni [John] Coprario, [See RC78 and RC178. Of all the extant sources this is the only one to include underlay with the music; see Charteris, "John Coprario's Five- and Six-Part Pieces."]
- 52^r "Udite, lagrimosi spirti" (6v), Giovanni [John] Coprario, [see RC80 and RC179. Of the two known sources for this piece, this is the only one to include underlay with the music; see the entry above]
- 52^v "Ove tra l'herbe e i fiori" (6v), Giovanni Croce, [*Il trionfo di Dori* (Venice, 1592)]
- 53^r "Giunta qui Dori" (6v), Giovanni Cavaccio, [*Il trionfo di Dori* (Venice, 1592)]
- 53^v "Risurgente Madonna" (6v), Giovanni [John] Coprario, [see RC76. Without underlay in all sources except for title in this source and GB-Lbl Mad. Soc. MSS G. 37-42]

- 54^r "Sospirando" (6v), Giovanni [John] Coprario, [see RC77. Without underlay in all sources except for title in this source and GB-Lbl Mad. Soc. MSS G. 37-42]
- 54^v "Al folgorante sguardo" (6v), Giovanni [John] Coprario, [see RC75. Without underlay in all sources except for title in this source, GB-Lbl Mad. Soc. MSS G. 37-42 and US-NYp Drexel MS 4302]
- 55^r-72^v [Blank except for unused staves]

LIST OF COMPOSERS

- Anerio, Felice (ff. 29^v, 30^v, 50^v, 51^r)
 Anonymous (ff. 1^r, 4^r, 4^v, 5^r, 14^v, 15^r, 15^v, 16^r, 16^v, 17^r, 17^v, 33^r, 36^v, 37^r)
 Cavaccio, Giovanni (f. 53^r)
 Coprario, John (ff. 18^r, 18^v, 19^r, 24^v, 51^v, 52^r, 53^v, 54^r, 54^v)
 Cranford, William (f. 33^v)
 Croce, Giovanni (ff. 2^r, 8^r, 49^r, 49^v, 50^r, 52^v)
 Ferrabosco the Elder, Alfonso (ff. 7^r; 7^v, 11^v, 21^v, 22^r, 28^v, 29^r, 31^v)
 Ferrabosco the Younger, Alfonso (ff. 33^v, 34^r)
 Jenkins, John (f. 5^r)
 Lupo, Thomas (f. 31^r)
 Marenzio, Luca (ff. 12^r, 12^v, 13^r, 13^v, 14^r, 33^r)
 Monteverdi, Claudio (ff. 3^r, 3^v, 8^v, 9^r, 9^v, 10^r, 10^v, 27^v, 28^r, 33^r, 33^v)
 Mosto, Giovanni Battista (f. 24^r)
 Pallavicino, Benedetto (ff. 22^r, 23^r, 23^v, 25^v, 26^r, 26^v, 27^r, 30^r)
 Quinziani, Lucretio (f. 19^v)
 Vecchi, Horatio (f. 2^v)
 Venturi, Stephano (f. 20^r, 20^v, 21^r)
 Weelkes, Thomas (f. 32^v)
 Wert, Giaches de (f. 25^v)

NOTES

1. See Edythe N. Backus, *Catalogue of Music in the Huntington Library printed before 1801* (San Marino, 1949). I should like to record my thanks to the staff of the Huntington Library for their kind assistance during my work there, and in particular I should like to thank the present Curator of Manuscripts, Mary L. Robertson, for her invaluable assistance with my enquiries. Lastly, I should like to thank the Australian Research Grants Scheme for financial assistance which has enabled me to prepare this article for publication.
2. Three of the earliest references to these manuscripts, albeit very brief ones, appear in: Edythe N. Backus, "The Music Resources in the Huntington Library," *Notes*, first series

no. 14 (1942): 27-35; the introduction by Manfred F. Bukofzer to the facsimile edition of *Giovanni Coperario: Rules How to Compose* (Los Angeles, 1952); and Walter H. Rubsam, "Unusual Music Holdings of Libraries on the West Coast," *Notes*, 10, no. 4 (1953): 546-554. Subsequent references have been in the form of brief descriptions and/or brief comments in: Andrew Ashbee's review in *Music & Letters*, 64 (1983): 297-298; Richard Charteris, "John Coprario's Five- and Six-Part Pieces: Instrumental or Vocal?," *Music & Letters*, 57 (1976): 370-378; Charteris, *John Coprario: A Thematic Catalogue of His Music with A Biographical Introduction* (New York, 1977); Charteris, ed., *John Coprario, The Five-Part Pieces*, no. 92 of *Corpus Mensurabilis Musicae* (Neuhausen-Stuttgart, 1981); Charteris, ed., *John Coprario: The Six-Part Consorts and Madrigals*, no. 3 of *Boethius Editions* (Kilkenny, 1982); Charteris, "A Postscript to 'John Coprario: A Thematic Catalogue of His Music with a Biographical Introduction' (New York, 1977)," *Chelys*, 11 (1982): 13-19; Charteris, *Alfonso Ferrabosco the Elder (1543-1588): A Thematic Catalogue of His Music with A Biographical Calendar* (New York, 1984); Ralph T. Daniel and Peter le Huray, *The Sources of English Church Music 1549-1660* (London, 1972); Christopher D. S. Field's review in *Music & Letters*, 62 (1981): 98-103; Peter Flanders and Kathryn Bosi Monteath, eds., *Benedetto Pallavicino: Opera Omnia*, no. 89 of *Corpus Mensurabilis Musicae* (Neuhausen-Stuttgart, 1983-); Craig Monson, *Voices and Viols in England 1600-1650* (Ann Arbor, 1982); David Pinto, "William Lawes' Music for Viol Consort," *Early Music*, 6 (1978): 12-24; and Pinto, ed., *William Lawes: Consort Sets in Five and Six Parts* (London, 1979).

3. Cited in private correspondence.

4. See Richard Charteris, "Consort Music Manuscripts in Archbishop Marsh's Library, Dublin," *Royal Musical Association Research Chronicle*, 13 (1976): 27-63, and Charteris, compiler, *A Catalogue of the Printed Books on Music, Printed Music and Music Manuscripts in Archbishop Marsh's Library, Dublin*, no. 1 of *Boethius Editions* (Kilkenny, 1982).

5. See Christopher D. S. Field's review in *Music & Letters*, 62 (1981): 101.

6. See Richard Charteris, "Jacobean Musicians at Hatfield House, 1605-1613," *Royal Musical Association Research Chronicle*, 12 (1974): 115-136; Charteris, "Autographs of John Coprario," *Music & Letters*, 56 (1975): 41-46; and Charteris, *John Coprario: A Thematic Catalogue*.

7. The reasons for the date ca.1610, which was assigned many years ago by the then staff of the Huntington Library, are outlined in Manfred F. Bukofzer's introduction to the facsimile edition of *Giovanni Coperario: Rules How to Compose* (Los Angeles, 1952); however, see footnote 15 of this article.

8. Further examples of Coprario's hand can be seen in the facsimile edition of his manuscript treatise cited above in footnote 7, and in Charteris, "Autographs of John Coprario," *Music & Letters*, 56 (1975): plate facing page 41; Charteris, ed., *John Coprario: Fantasia-Suites*, volume 46 of *Musica Britannica* (London, 1980): xxiv-xxv; Charteris, ed., *John Coprario: Twelve Fantasias for Two Bass Viols and Eleven Pieces for Three Lyra Viols*, volume 41 of *Recent Researches in The Music of The Baroque Era* (Madison, 1982), vi; Thurston Dart, "Coperario, John (Giovanni) (Cooper John)," *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume (Kassel, 1949-1968), vol. 2, col. 1659; and Christopher D. S. Field, "Coprario [Coperario, Cooper, Cowper], John

[Giovanni], "The New Grove Dictionary of Music and Musicians, ed. Stanley Sadie (6th ed., London, 1980), 4: 728.

9. See David Pinto, "William Lawes' Music for Viol Consort," *Early Music*, 6 (1978): 22(n.3); and Pinto, ed., *William Lawes: Consort Sets in Five and Six Parts* (London, 1979), xii.

10. Hand B was certain that all of Coprario's pieces which are without underlay, though they do have Italian titles, were intended for voices. This can be determined from the fact that he includes them among Italian madrigals by Coprario and other composers, and from the fact that he uses rubrics indicating that they are for voices. For further details see Charteris, "John Coprario's Five- and Six-Part Pieces," 370-378.

11. A later and unidentified hand has partially underlaid one of the Ferrabosco pieces in one part-book: see f. 31^v of EL 25 A 46.

12. See Joseph Kerman, "Elizabethan Anthologies of Italian Madrigals," *Journal of the American Musicological Society*, 4 (1951): 122-138; and Kerman, *The Elizabethan Madrigal: A Comparative Study* (New York, 1962); see also Charteris, "Newly Identified Italian Madrigals Englished," *Music & Letters*, 63 (1982): 276-280, and the correspondence from Philip Brett in the January 1984 issue.

13. See the first, second, third, fourth, and sixth entries of works by Richard Charteris in footnote 2.

14. In the case of EL 25 A 46, for example, Ms Robertson reports that the watermarks appear on the front fly-leaf, the second of the two back fly-leaves, and on the folios 1, 3, 5, 7, 10, 14, 15, 18, 19, 22, 23, 26, 27, 30, 32, 34, 36, 37, 40, 41, 44, 46, 48, 52, 53, 54, 57, 59, 60, 64, 65, 66, 69, 71, and 72.

15. See Edward Heawood, *Watermarks* (Hilversum, 1950), volume I of *Monumenta Chartae Papyraceae Historiam Illustrantia*, general ed., E. J. Labarre, 75.

16. See C. M. Briquet, *Les filigranes: Dictionnaire historique des marques du papier des leur apparition vers 1282 jusqu'en 1800* (10th ed., reprinted New York, 1966), 171.

17. The Bridgewater House Library was founded during the reign of Queen Elizabeth I by Sir Thomas Egerton (ca.1540-1617), later Lord Ellesmere, and items were collected by Sir Thomas and by both his son, John Egerton, the first earl of Bridgewater (1579-1649), and his grandson, John Egerton, the second earl of Bridgewater. There are no known sixteenth- and seventeenth-century catalogues of the library's holdings, which might have established when the part-books were acquired by the Egerton family. Indeed, the comment by Edythe N. Backus that the part-books were "made for the private use of Sir John Egerton, the first Earl of Bridgewater" is lacking in documentary evidence (see p. 34 of her article cited above in footnote 2); this view is repeated in *The New Grove*, 10: 810, and once again is unsubstantiated.

18. See Christopher D. S. Field's review in *Music & Letters*, 62 (1981): 101-102.

19. The first earl of Bridgewater's ownership of this autograph manuscript (Huntington Library, EL 6863) is established by the earl's handwriting on the original white vellum cover, where he has inscribed "Gio: Coprario" and "J. Bridgewater." Additionally, on the title page, he has inscribed at the top of the page the name "Giovanni Coprario," and, underneath the title ("Rules How to Compose" written by Coprario) he has signed his name "J. Egerton"; later, after his creation as earl of Bridgewater in May 1617, he has

signed it again as "J. Bridgewater." The above details establish that the manuscript was in Egerton's possession prior to May 1617. Many years ago the then staff of the Huntington Library examined the volume and on the basis of the above information and the watermarks (which prove to be the same as the watermarks in the Huntington part-books, namely close variants of Heawood 481) they assigned the date ca. 1610 to the volume, though it is quite conceivable that the volume may date from earlier in the first decade of the century. For comments about the watermark Heawood 481 see the body of the article and see footnotes 14 and 15. The first earl of Bridgewater is known to have collected other items of music, for of the items which were printed in his lifetime and which were once in the Bridgewater House Library, at least two can be definitely connected with the first earl: John Dowland's *The First Booke of Songes or Ayres of Foure Partes with Tableture for the Lute* (London, 1597) bears the inscription "This booke is Mr John Egerton 1602" on the verso of the title page; and Thomas Ravenscroft's *A Briefe Discourse of the True (but neglected) use of Charact'ring The Degrees* (London, 1614) is a presentation copy to John Egerton with an autographed note to this effect by Ravenscroft on the front flyleaf (see Edythe N. Backus, *Catalogue of Music in the Huntington Library printed before 1801*).

The connection between Coprario and the first earl of Bridgewater is without documentary evidence but seems certain on account of the first earl's ownership of John Coprario's autograph manuscript of *Rules How to Compose*. A search through the very incomplete records of activities in the Egerton family of this period reveals only a handful of references to musicians, and none of these to Coprario, or, indeed, to the two musicians Henry Lawes and John Attey, both of whom are known on the basis of evidence from other sources to have taught members of the Egerton family. For details of the association between John Attey and the Egerton family see Diana Poulton, "Attey, John," *The New Grove*, 1: 677; for details about Henry Lawes' dealings with the Egerton family see below. Huntington Library, Ellesmere MSS 320, 324, and 331 include references to payments made on behalf of the daughters of John Egerton, first Earl of Bridgewater, covering their tuition in dancing, singing, and lute playing from the end of 1615 until the end of 1616, and name Mr. Newport who taught them lute, but omit the names of "ye singinge master" and "ye dawnceinge master."

20. See Thomas Fuller, *The History of the Worthies of England* (London, 1662), 157, which confirms that Coprario taught William Lawes while the latter was indentured to Edward Seymour, earl of Hertford; the relevant comments are cited in Charteris, *John Coprario: A Thematic Catalogue*, 27-28. A detailed discussion of the relationship between William Lawes and Coprario, one that is also reflected in their music, is to be found in Murray Lefkowitz, *William Lawes* (London, 1960), 5-12.

21. For details of these connections with Henry Lawes see Willa McClung Evans, *Henry Lawes* (London, 1941); and Ian Spink, "Lawes, Henry," *The New Grove*, 10: 556-558.

22. An arrangement for lyra viol of John Jenkins' piece was published in John Playford, *Musicks Recreations on the Lyra Viol* (London, 1652).