

MUSIC MANUSCRIPTS FROM THE GREAT ENGLISH COLLECTIONS

SERIES SIX:

**The Music Collections of
the Cambridge Libraries**

Parts Three to Six

RESEARCH PUBLICATIONS
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MUSIC MANUSCRIPTS FROM THE GREAT ENGLISH COLLECTIONS
SERIES SIX: THE MUSIC COLLECTIONS OF THE CAMBRIDGE LIBRARIES
PART THREE: HANDEL MANUSCRIPTS FROM THE FITZWILLIAM MUSEUM

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PUBLISHER'S NOTE

This Third Part of our Series: The Music Collections of the Cambridge Libraries presents the Handel manuscripts from the Fitzwilliam Museum.

Lord Fitzwilliam was a leading proponent of Handel's music during the latter half of the eighteenth century and as well as encouraging its performance, he was also an avid collector. The Handel manuscripts which form the core Founder's Bequest at the museum, and the backbone of this edition are amongst the most significant to have survived, having been used by, among others, Samuel Arnold, as the basis of his edition of Handel's Collected Works.

The Founder's Bequest is supplemented today by the Barret-Lennard Collection, of 67 volumes in the hand of J.C. Smith the Elder, and now boasts a remarkable selection of vocal music in particular. There are manuscripts of Agrippina, Alcina, Alexander Balus, Amadigi, Ariodante, Atalanta, Ezio, Giulio Cesare, Lothario, Radamisto, Scipione, Siroe, Teseo, Tolomeo, and Xerxes among the operas.

Among the oratorios in this collection are Acis and Galatea, Athalia, Deborah, Esther, Israel in Egypt, Jephtha, Judas Maccabeus, Samson, Saul, Solomon, Susanna, Theodora and Time and Truth.

Sacred, occasional and instrumental music are also represented however, with manuscripts of the Chandos Anthems and Te Deum, solo cantatas, sonatas for flute, violin and bass, various concerti, extracts from The Water Music and odes, including one written for Queen Anne's birthday.

The Nature of this edition

In addition to a basic contents of reels on each reel, the first reel also includes the complete Fuller-Maitland and Mann Catalogue of Music in the Fitzwilliam Museum (1893), a manuscript catalogue of the Barret-Lennard collection in the hand of A.H.Mann, the 1986 Zürich Festival exhibition catalogue, Fitzwilliam: A Cambridge Collection of Music which sheds valuable new light on the manuscripts. We also include the Fitzwilliam Museum publication Handel and the Fitzwilliam (1974).

The Nature of the Guide

The hard-copy guide which accompanies this programme has been prepared by Clifford Bartlett, and includes a brief contents of reels for quick reference, and new full descriptive entries on each manuscript.

Acknowledgements

We are indebted to Mr Paul Woudhuysen of the Fitzwilliam Museum and to Clifford Bartlett for all their help, advice and care in the preparation of this project.

Caroline Kimbell
Senior Editor

August 1989

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SERIES SIX: THE MUSIC COLLECTIONS OF THE CAMBRIDGE LIBRARIES
PART THREE: HANDEL MANUSCRIPTS FROM THE FITZWILLIAM MUSEUM

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PART FOUR: ENGLISH MANUSCRIPTS FROM THE FITZWILLIAM MUSEUM

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PUBLISHER'S NOTE

This Fourth part of our Series: The Music Collections of the Cambridge Libraries presents the English music manuscripts from the Fitzwilliam Museum, which include some of the best known manuscript sources for English music from the sixteenth century to Elgar.

Perhaps the most famous single manuscript in the whole collection is the Fitzwilliam Virginal Book, but this is just one of several key Tudor and Stuart source manuscripts in this part. The Paston Part Books are two bassus part books from the huge family of sources compiled between c.1590 and c.1620 by Edward Paston. They also contain instrumental music by Byrd and his predecessors.

The Tolghoun Part Book is a cantus part book dating from 1611, the Bull Manuscript dates from around 1600, and was owned by the organist and composer John Bull. It contains many anonymous 5 part pieces in score, mostly madrigals and part songs by Diomedes Cato, and the bass parts of 8 Dowland songs. Lord Herbert of Cherbury's Lute Book dates from 1619 to 1640, and contains 242 compositions by a number of English and European composers, grouped by key.

Later periods are also well represented, with Restoration works including anthems by John Blow and pieces by Jeremiah Clarke, John Eccles and autograph manuscript by Henry Purcell.

The eighteenth century is a period of particular strength and depth for the collection, as Fitzwilliam collected the manuscripts of his contemporaries, among them Nares, Burton, Keeble and the two Kelways, as well as manuscripts by Greene, Stanley, Babell, Pepusch and William Boyce.

From the nineteenth century, there are manuscripts by the Wesleys, C.V. Stanford, Walmisley and Elgar's Falstaff.

THE NATURE OF THIS EDITION

A basic contents of reels, which provides brief descriptions of each manuscript, will appear in full on reel one, and thereafter for the relevant manuscripts at the start of each reel. In addition, the first reel includes the complete Fuller-Maitland and Mann Catalogue of Music in the Fitzwilliam Museum (1893), a manuscript catalogue of the Barret-Lennard collection in the hand of A.H. Mann and the Zürich Festival exhibition catalogue, Fitzwilliam: A Cambridge Collection of Music which sheds valuable new light on the manuscripts.

ACKNOWLEDGEMENTS

We are indebted to Mr Paul Woudhuysen of the Fitzwilliam Museum and to Clifford Barlett for all their help, advice and care in the preparation of this project.

MUSIC MANUSCRIPTS OF THE GREAT ENGLISH COLLECTIONS

SERIES SIX

The Music Collections
of the Cambridge Libraries

Part Four: English Music Manuscripts from the
Fitzwilliam Museum

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THE MUSIC COLLECTIONS OF THE CAMBRIDGE LIBRARIES

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MUSIC MANUSCRIPTS FROM THE GREAT ENGLISH COLLECTIONS

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in the Fitzwilliam Museum, Section A*

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A brief contents of reels of all manuscripts in Part Five. The complete Fuller-Maitland and Mann Catalogue of Music in the Fitzwilliam Museum (1893), a manuscript catalogue of the Barret-Lennard collection in the hand of A.H. Mann and the 1986 Zürich festival exhibition catalogue, Fitzwilliam: A Cambridge Collection of Music. Two Fitzwilliam Museum publications French Music and the Fitzwilliam (1975) and Italian Music and the Fitzwilliam. (1976).

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- Ms.19* Chamber duets. Volume of fourteen Steffani and others.
- Ms.20* Steffani, Thirty Duets.
- Ms.21* Steffani, Duets and trios.

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- Ms.22* Miscellaneous Italian chamber music.
Steffani's Memoirs.
- Ms.23* Steffani, Nine Duets.
- Ms.24* Hasse, Opera Songs.
- Ms.25* Hasse, Opera: *Artasere*.

REEL EIGHT

- Ms.26* Porpora, Songs and duets.
- Ms.27* Leonardo Leo, Sacred Compositions: *Dixit Dominus*, *Miserere* etc.

REEL NINE

- Ms.28* Leonardo Leo, Airs from the opera *San Giovanni Grisostomo*.
- Ms.29* Anon. *Confitetor* and *Dixit Dominus*.
- Ms.30* Paradies, Cantata, "Le Muse in gara".
Autograph. Score.
- Ms.31* Italian Madrigals and Motets. Mixed
English and Italian in the hand of Boyce:
Buononcini, Steffani etc.

REEL TEN

- Ms.32* Italian madrigals and motets (hand of
Boyce). Buononcini, etc. Colonna.
- Ms.44* Motets and dramatic scenes. Italian
(Stradella, Rossi etc.)

REEL ELEVEN

- Ms.45* Cantatas, arias etc. for soprano, all but
one by Buononcini.

CONTINENTAL MUSIC MSS. FROM THE FITZWILLIAM MUSEUM

REEL ELEVEN (cont.)

- Ms.46* Cantatas, arias etc. by Italian composers, Buononcini, Lotti etc.
- Ms.47* Buononcini, Act I of Opera: *Etearco*. Score.
- Ms.48* Stradella, Oratorio: *San Giovanni Battista*.

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- Ms.49* Cantatas, arias etc. for soprano solo with scores by Italian Composers (Albinoni, Bencini, Leo, Vinci, Porta).
- Ms.50* Italian Cantatas, arias etc. (Gasparini Pasquini, etc.)
- Ms.51*
- Ms.52* Motets, cantatas, etc. Italian (Clari, Tosi, Astorga etc.)

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- Ms.53* Italian songs. (Pergolese, Hasse etc.)
- Ms.54* Italian opera songs. (Handel, Buononcini etc.)
- Ms.55* Italian duets by Torri and Carapella.

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- Ms.56* Italian Madrigals, motets, etc. Handel, Lotti, Scarlatti, Leo.
- Ms.57* Volume of Latin Motets. (Scarlatti, Bonno, Roseingrave, Vittoria etc.)
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- Ms.59* Rameau, *Hippolyte et Aricie*. Five acts.

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- Ms.62 Rameau, *Les fêtes d'Hébé*. Ballet.
Ms.63 Rameau, *Dardanus*. Five acts and prologue.
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Ms.67 Corelli, sonatas. Book of six.
Ms.68 Tartini, Concertos.
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Ms.81 Lully, *Cornis*, Opera in three acts.

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- Ms.82 Lully, *Ballet des Saisons*.
Ms.83 Lully, *Didon*, Opera in five acts.
Ms.84 Lully, *Astrée*, Opera in three acts.
Ms.85 Lully, *Alceste*, Opera in five acts.
Ms.86 Stradella, Two seranatas. Pasquini, operetta.
Ms.90 Leo, *Dixit Dominus*, in D major.

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REEL NINETEEN

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- Ms.94* Steffani, Five Motets. Autograph.
- Ms.95* Psalm tunes in our parts. Claude Le Jeune, Claude Goudimel.
- Ms.96* Francesco Durante, *Messa de Morti*.
- Ms.97* F. Durante, Thirteen Duets (all S.A. or S.S.)

REEL TWENTY

- Ms.98* Motets, etc. Gasparini, Padre Martini, Alessandro Scarlatti.
- Ms.103* Steffani, Volume of duets.
- Ms.104* Perez, Mattutino de Morti. Chapel Music.
- Ms.105* Vocal works. Logroscino - Terzetto, Antonio Lurio - Fugue, Marquis de Ligniville - Madrigal.

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- Ms.108* Domenico Paradies, Opera songs etc.
- Ms.109* D. Paradies, Orchestral scores. Autograph.
- Ms.110* D. Paradies, Cantatas. Autograph.

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Ms.127 N. Jommelli, Opera: *Il Creso*.

REEL TWENTY-FIVE

- Ms.128* Stradella, Songs for soprano.
Ms.129 Stradella, Songs for soprano.
Ms.130 Cantatas, Minuets, etc. by Italian composers: Galuppi, Beroni, Tartini etc.
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- Ms.132* Lampugnani, (opera.) *L'Amo Contadino*.
Ms.133 Rinaldo di Capua, Songs from the opera, *Vologeso*.
Ms.134 Cantatas and harpsichord pieces. Italian Sellitti, Hasse etc.

REEL TWENTY-SEVEN

- Ms.135* Vocal music, Italian: Palestrina, Cimarosa etc.
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MUSIC MANUSCRIPTS FROM THE GREAT ENGLISH COLLECTIONS
SERIES SIX: THE MUSIC COLLECTIONS OF THE CAMBRIDGE LIBRARIES
PART SIX: CONTINENTAL MUSIC MANUSCRIPTS FROM THE
FITZWILLIAM MUSEUM, SECTION B

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50 Milford Road
Reading
Berkshire RG1 8LJ
England

RESEARCH PUBLICATIONS INC
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Connecticut 06525
U.S.A.

PUBLISHER'S NOTE

This Sixth part of our Series: The Music Collections of the Cambridge Libraries presents the second section of Continental Music manuscripts from the Fitzwilliam museum.

The general admiration for Italian music in the eighteenth century is fully reflected in the Fitzwilliam collection. We include autographs by Bitti, G.B. Buononcini, Casali, Clari, Colonna, Corelli, Ferarce, Gasparini, Leo, Marcello, Paradies (for whom the Fitzwilliam is the single most important source), Stradella and Vivaldi. A bequest to the museum by Mrs. E.J. Hooker in 1836 added further manuscripts representing J.C. Bach, Picinni, Galuppi and Jommelli.

Fitzwilliam's musical interests went far beyond the standard Italian repertoire however. He was a prominent member of the "Scarlatti set", buying two manuscripts in Spain in 1772 that were later used by Birchall for his edition of Thirty Sonatas. He also acquired fine sequences of copies of Lully and Rameau. A manuscript of Symphonies des Operas including music by Lully, Destouches, Campra, Colasse and Lacoste (copied c.1700), is among the many interesting items acquired since the founder's death.

The Nature of this Edition

In addition to a basic contents of reels and brief descriptions of each manuscripts which appear in full on reel one, and thereafter for the relevant manuscripts at the start of each reel, the first reel also includes the complete Fuller-Maitland and Mann Catalogue of Music in the Fitzwilliam Museum (1893), a manuscript catalogue of the Barret-Lennard collection in the hand of A.H. Mann and the 1986 Zürich Festival exhibition catalogue, Fitzwilliam: A Cambridge Collection of Music which sheds valuable new light on the manuscripts. In addition, we include the two Fitzwilliam Museum publications French Music and the Fitzwilliam (1975) and Italian Music and the Fitzwilliam (1976)

Acknowledgements

We are indebted to Mr Paul Woudhuysen of the Fitzwilliam Museum and to Clifford Bartlett for all their help, advice and care in the preparation of this project.

MUSIC MANUSCRIPTS OF THE GREAT ENGLISH COLLECTIONS

SERIES SIX: *The Music Collections of the Cambridge Libraries*

PART SIX: *Continental Music Manuscripts from the Fitzwilliam Museum, Section B.*

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A brief contents of reels of all manuscripts in Part Six. The complete Fuller-Maitland and Mann Catalogue of Music in the Fitzwilliam Museum (1893), a manuscript catalogue of the Barret-Lennard collection in the hand of A.H. Mann and the 1986 Zürich festival exhibition catalogue, Fitzwilliam: A Cambridge Collection of Music which sheds valuable new light on the manuscripts. In addition, we include the two Fitzwilliam Museum publications French Music and the Fitzwilliam (1975) and Italian Music and the Fitzwilliam (1976).

CAMBRIDGE UNIVERSITY LIBRARY MUSIC MANUSCRIPTS

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Ms.139 Paisiello, Opera: Il Matrimonio inaspettato. Score.

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- Ms.143 G.B. Borghi, *Lauda Sion*.

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- Ms.149 Sonatas, etc, for harpsichord: Galuppi, Gluck, Jommelli, Hasse, Piccinni etc.

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- Ms.158 Volume of concertos for strings Scarlatti and Galliotti etc.
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- Ms.174* Clari. Duets and Trios.
- Ms.175* Clari. Duets and Trios.

REEL THIRTY-SEVEN

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- Ms.178* Motets and fantasia. Anon.
- Ms.179* Motets, Madrigals. Carissimi, Le Jeune, Byrd, Morley.
- Ms.180* Motets, etc. Italian: Buononcini, Porpora, Bassani.
- Ms.181* Stradella, Duets and Trios.
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Ms.215 J.C. Bach, *Endimione* I. Serenata. Autograph ?
Ms.217 Sarti and Marcello, Arias, etc.

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- Ms.218* Tarchi and Cherubini, Scena and Rondo, etc.
Ms.219 Cimarosa, Cavatina for bass and orchestra etc.

REEL FORTY-ONE

- Ms.220* Paisiello, Arias, etc.
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- Ms.232* Mozart, *Le Nozze di Figaro*. Opera. Full
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Ms.250 Gluck, Opera: *Armide*. Two volumes.
Ms.266 Lully, *Cantique de Zacharie*.
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Ms.268 Lully, Motets.

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41bt, old 293. Autograph.
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Autograph.
- Ms.616* Schubert, Song: *Die Mondnacht*.
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Autograph.
- Ms.618* Schubert, Song: from album of songs for
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