



No. 578a

SECOND CONSORT SERIES

General Editor: Watson Forbes

Original music for Viols, Viola d'amore, Viola da gamba (or modern Strings), by Ariosti, Bull, Byrd, Coperario, Ferrabosco, Geminiani, Ives, Jenkins, Locke, Morley, Playford, Purcell, Sibly, Tomkins and others, with historical notes. Most of the scores are unedited; the parts have expression and bowing marks to facilitate performance.

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Consort Music, discovered and the parts edited by Nathalie Dolmetsch and Layton Ring, based on Arnold Dolmetsch's interpretation:

- **No. 1 Fantasy 'Chi Pue Mirarvi' (5¹), by Giovanni Coperario [1511-1626],** for 5 Viols or 2 Violins, Viola, 2 Violoncellos, with or without Keyboard (Organ, Harpsichord, Piano). F/S and Parts. H.E. No. 578a
- **No. 2 Fantasy 'Vias Tuas' (3½¹), by Master Alfonso Ferrabosco I [1543-1588],** for 5 Viols or 1 (or 2) Violins, 1 (or 2) Violas, 2 Violoncellos. H.E. No. 578b

EDITION PETERS & HINRICHSEN EDITION
 NEW YORK FRANKFURT LONDON

GIOVANNI COPERARIO

(15..-1626)

FANTASY 'CHI PUE MIRARVI' FOR 5 VIOLS

or 2 Violins, Viola, 2 Violoncellos

discovered and the parts edited by Nathalie Dolmetsch and Layton Ring
based on Arnold Dolmetsch's interpretation

Duration ca. 5 Minutes

The date of Giovanni Coperario's birth is not known, though it is estimated to have been about the year 1575. An Englishman, his name was originally John Cooper, but after a visit to Italy in the early years of the 17th century, he changed it to Coperario [or Coprario, as it was more often spelled in his day], and all his compositions appeared under that name.

His work attained a peak of excellence in his chosen medium, the fantasy for viols. This form, which evolved from its beginning, in the vocal part-music of such composers as Taverner, Tallis and Tye, to its grand conclusion with the 'In Nomines' of Henry Purcell, reached great heights at every stage of its growth, so that at no period can it be considered to have been merely useful, as leading to something greater.

The Fantasy, or 'Fancie' for viols, was a completely free form of composition, though always essentially contrapuntal. In the words of Thomas Morley (A Plaine and Easie Introduction to Musicke, 1597), '... a musician taketh a point [subject] at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as shall seeme best in his own conceit [conception]. In this may more art be showne then in any other musicke, because the composer is tide to nothing but that he may adde, deminish, and alter at his pleasure.'

Besides his fantasies for viols, Coperario also composed most successfully for voices and for the lute (though to a smaller extent) and taught composition. He was teacher to the famous brothers William and Henry Lawes, and the connection is particularly plain to those familiar with his fantasies and those of William Lawes.

About the year 1610, he wrote a valuable treatise on the art of composition, for another pupil, John Egerton, who later became the Earl of Bridgwater. This work is extraordinarily useful in making clear for us the methods and aims of the great contrapuntal writers of the 17th century, as much by what he explains as by what he takes for granted.

One of his remarks concerning fugues may be aptly quoted, in connection with this fantasy, 'Chi Pue Mirarvi'. He says, '*This fashion of mantayning of double fuges is most us'd of Excellent Authors, for in single fuges there can no such art be shewed, butt onlie in the invention thereof; Besides there hath so many bene made alreadie, as that hardlie one shall invente a single reporte to be easilie, and sweetlie brought in butt it hath alreadie bene invented before.*' 'Chi Pue Mirarvi' is an illustration of this idea, for Coperario has given it two subjects running simultaneously, wherever the fantasy is in 'fugue' form; which it is almost throughout, in accordance with accepted practise in fantasies.

Coperario's fantasies, like those of other authors of his period, were intended to be played 'to the organ'. Hitherto the organ part for "Chi Pue Mirarvi" was thought to have been lost, but recently an anonymous early seventeenth-century copy of it was identified by Layton Ring from a contemporary organ book in the British Museum (ms. Eg. 2485). In all probabilities it is a copy of Coperario's original autograph.

The meaning of the title is obscure. It may be the opening phrase of a madrigal, of which Coperario has employed the theme in his fantasy, or else his knowledge of Italian may not have been complete. As it stands it could have been intended to signify 'Who may marvel', or 'What more marvellous?'. Either of these titles would have been fully justified, for this is an outstanding example of the work of a great composer.

'Chi Pue Mirarvi' was one of the early discoveries of Arnold Dolmetsch, and further knowledge did not shake him in a conviction that this was Coperario's finest and most remarkable composition.

It was given its first 'modern' performance in a Dolmetsch concert at the old Hall of Barnard's Inn, London, on 24th January, 1893, and has since been performed many times at the annual Haslemere Festival, founded by Arnold Dolmetsch in 1925.

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