

Suspected Historical Fakes in the Hand of François-Joseph Fétis,  
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Based on Walter Corten, 'Fétis, transcripteur et vulgarisateur', *Revue belge de musicologie / Belgisch Tijdschrift voor Musiekwetenschap* 50 (1996), 249-68, at 268, where there is a list of pieces identified as 'd'authenticité totalment douteuse selon les critères stylistiques et en l'absence de concordances identifiables'.

No. / Folio

- [1] / 1-1v 'Cantique de procession, / qui se chantait à St. Martin de Tours, en 1550' / 'Kyrie eleison, Christe eleison, Virgo mater audi nos'; scoring: S solo, SSTB, organ.
- [5] / 11-12 'Ave Maria à 6 Voix, par Nicolas Gombert'; scoring: SSATBB; comment: copies in an unidentified hand dating the piece 1534 are at ff. 13-14, 26-27.
- [9] / 24-24v 'Hymne à 4 voix, par Palestrina' / 'Salve mater salvatoris'; scoring: SATB.
- [10] / 28-9 'Hymne à 5 Voix / Par [Jean Mouton] (crossed out)]' / 'Salve mater salvatoris'; scoring: SATTB.
- [13] / 34-36 'Aria di chiesa, dal Celebre Stradella (1667)' / 'Andantino' / 'Se i miei sospiri'; scoring: T solo, 2 'Viole', 'Viole di gamba', 'Violone'; literature: *Alessandro Stradella (1639-1682): A Thematic Catalogue of his Compositions*, comp. C. Gianturco and E. McCrickard (Stuyvesant NY, 1991), 267-8; S. Hibberd, 'Murder in the Cathedral? Stradella, Musical Power, and Performing the Past in 1830s Paris', *Music & Letters* 87 (2006), 551-79; comment: alternative texts include 'Pietà, Signore, di mi dolente', 'Agnus Dei' and 'Pie Jesu'.
- [14] / 37-37v 'Madrigal à 5 voix par Orlando Lasso' / 'T'amo mia vita'; scoring: SSTBB ; comment: another copy is at f. 39-39v.
- [16] / 43-45v 'Madrigal à Cinq Voix / par Alessandro Scarlatti (1694' / 'Straccia mi pur'; scoring: SSATB; comment: a composing score, with numerous corrections. Fair copies are at ff. 42-42v (incomplete) and ff. 46-48v (a complete score attributed to Steffani with a two-stave 'Clavicembalo' part).
- [17] / 51-5 'Madrigal à 6 voix par Adrien Willaert, de Bruges (1558)' / 'Pien d'un vago pensier'; scoring: SSATBB; comment: see Corten, 'Fétis, transcripteur et vulgarisateur', 260-1 for the slight resemblance between this piece and Willaert's original madrigal.
- [20] / 76-83 'Vilhancico de Soto de Puebla (en 1561)' / 'A las armas Moriscote'; scoring: SSSSAA, 3 guitars; literature: P. Holman, 'The First Early Music Concert in London', *Early Music Performer* 15 (May 2005), 4-21; Holman, 'Early Music in Victorian England: The Case of the 1845 Concert', *Ad Parnassum* 4/8 (2006), 81-114; comment: copies in Fétis's hand are in B-Bc, F 12.504, and in the hand of an unidentified copyist in GB-Lcm, MS 1111, ff. 107-18v.
- [27] / 100-1 'Lied, Chanson Allemande par Samuel Scheidt' / 'Nuur risoloute spricht ieder helt'; scoring: TTB; comment: not in Corten's list, but not in K.-P. Koch, *Verzeichnis der Werke Samuel Scheidts (SSWV)* (Halle, 1989).

- [32] / 125-6v 'Aria de La Didone, musica dal Maestro Cavalli (1639)' / 'Rio destin ch'a tutte l'ore vai'; scoring: S, 2 'Violini', 'Viola', 'Continuo'; comment: not in Corten's list, but not in the score of *La Didone* at I-Vnm, MSS It.IV.355, and implausible stylistically.
- [37] / 153-60 'Airs de la Mascarade des Enfants fourrés de Malice (1587)' / 'Passpied' / Bourée d'Auvergne'; scoring: 2 'flûtes', 2 'hautbois', 2 'Violon', 2 'Viole', 'Guitares', 'Bassons', 'Basse'; comment: not in Corten's list, but implausible stylistically for 1587.
- [39] / 165-72 'Symphonie de Lully / exécutée aux Thuileries en 1671 par La Bande des Petits Violons'; scoring: 2 'flutes', 2 'hautbois', 'Bassons', 2 'Violons', 2 'Violes', 'Basse'; comment: not in Corten's list, but not in H. Schneider, *Chronologisch-thematisches Verzeichnis sämtlicher Werke von Jean-Baptiste Lully* (Tutzing, 1981).
- [41] / 177-177v 'Airs de Danse grave de la cour de Ferrare / au Mariage du Duc Alphonse D'Est'; scoring: 2 'flûtes', 2 'Dessus de Viole', 'Viole Batarde', 'Basse de Viole', 'Basse de Violon'; comment: not in Corten's list, but stylistically implausible for the dates of Alfonso d'Este's marriages in 1491 and 1501.
- [42] / 178-181v 'La Romanesca / fameux air de danse italien de la fin du 16<sup>e</sup>. siècle'; scoring: 'Violino francese', 'Viola da braccio', 'Viola bastarda', 'Viola da gamba', 'Chitarra', 'Violone'; literature: Holman, 'The First Early Music Concert in London'; Holman, 'Early Music in Victorian England'; comment: apparently Fétis's arrangement of a piece for violin, guitar and string quartet by Pierre Baillot. A copy in an unidentified hand of Fétis's arrangement is in GB-Lcm, MS 794, ff. 14-19.
- [45] / 188-9 'Aria, avec les doubles, par John Bull (17<sup>e</sup>. siècle); scoring: [two-manual harpsichord or organ].
- [46] / 190-2 'Dialogo sentimentale da Enrico Schütz'; scoring: 'Violino', 'Viola piccola', 'Contra', 'Viola di Gamba', 'Violone'; comment: not in W. Bittinger, *Schütz-Werke-Verzeichnis (SWV)* (Kassel, 1960).
- [48] / 197-202v 'Concerto de chambre par Jean Strobach (1698); scoring: 'Mandoline', 'Viole d'amour', 'Basse de Viole', 'Luth', 'Clavecin'; literature: Holman, 'The First Early Music Concert in London'; Holman, 'Early Music in Victorian England'; comment: a copy in an unidentified hand is in GB-Lcm, MS 1152, ff. 87-95v.
- [49] / 205-16 'Concerto Passegiato / par Emilio del Cavaliere'; scoring: 'Violino francese', 2 'Viole', 'Viola da gamba', 'harpa', 'Tiorbo', 'organo di legno', 'Violone'; literature: Holman, 'The First Early Music Concert in London'; Holman, 'Early Music in Victorian England'; comment: a copy in an unidentified hand is in GB-Lcm, MS 794, ff. 1-13v.
- [51] / 231-34 'Concerto da Camera / Composto da Andrea Gabrieli'; scoring: 'Sordina', 'Spinetta', 'Viola d'amore', 'Violino', 'Viola bastarda', 'Viola da braccio', 'Viola di gamba', 'Tiorbo', 'Violone'.