



The Journal of the Viola da Gamba Society

Text has been scanned with OCR and is therefore searchable. The format on screen does not conform with the printed *Chelys*. The original page numbers have been inserted within square brackets: e.g. [23]. Where necessary footnotes here run in sequence through the whole article rather than page by page and replace endnotes. The pages labelled 'The Viola da Gamba Society Provisional Index of Viol Music' in some early volumes are omitted here since they are updated as necessary as *The Viola da Gamba Society Thematic Index of Music for Viols*, ed. Gordon Dodd and Andrew Ashbee, 1982-, available on-line at www.vdgs.org.uk or on CD-ROM. Each item has been bookmarked: go to the 'bookmark' tab on the left. To avoid problems with copyright, some photographs have been omitted.

Volume 6 (1975-6)

Editorial, p. 3

Gordon Dodd

William Lawes—Royall Consort Suite No. 9 in F
Chelys, vol. 6 (1975-6), pp. 4-9

Peter Holman

The 'Symphony'
Chelys, vol 6 (1975-6), pp. 10-24

Andrew Ashbee

Music for Treble, Bass and Organ by John Jenkins
Chelys, vol. 6 (1975-6), pp. 25-42

Robert Donington

James Talbot's Manuscript: Bowed Strings
Chelys, vol. 6 (1975-6), pp. 43-60

Tim Crawford

An Unusual Consort Revealed in an Oxford Manuscript

Chelys, vol. 6 (1975-6), pp. 61-68

Mark Caudle

The English Repertory for Violin, Bass Viol and Continuo

Chelys, vol. 6 (1975-6), pp. 69-75

Music Reviews: p.76

The Viola da Gamba Society Provisional Index of Viol Music—William Lawes, The Royall Consort: p.80

EDITORIAL

This issue, dated 1975-6 and written in 1977, sees the society in the midst of a period of self-scrutiny and renewal. We hope that *Chelys* will contribute to this, first of all by appearing on time in future. By the middle of 1978 we are planning to be up to date, and to achieve this we need your co-operation in supplying us with typescript articles, or firm promises as soon as possible.

Our second aim will be to widen the scope of this journal. We appreciate that 17th century English consort music will remain the prime consideration of the Society, and thus of your editors, but we would very much like to give more space to:

Organology of Mediaeval and Renaissance bowed instruments
The Renaissance Viol and its music

Foreign repertory in the 17th and 18th centuries

Related topics e.g. song, continuo practice, temperament, ornamentation, etc.

This issue is concerned with the violin and the viol in English 17th century music. It was originally conceived as a counterpart to the 'Baroque String Day' held in June, 1976. Gordon Dodd's article is both a reminder of this event, and an example of a practice that we intend to encourage: the reprinting of the Society's significant talks in the form of articles. In this way, *Chelys* will combine the function of a platform for original research, and a 'proceedings' of the society.

We cannot end this editorial without our thanks to the previous editors for the high standards they set in the first five numbers. We will try to maintain them.

WENDY HANCOCK

PETER HOLMAN

[4]
WILLIAM LAWES — ROYALL CONSORT
SUITE NO. 9 IN F

*Pavan, Ayre; Alman 1, Coranto 1; Alman 2,
Coranto 2, Saraband.*

GORDON DODD

The Royall Consort

The *Royall Consort*¹ is an important collection of 67 airs, almost totally insulated from Lawes's other music. The Society's meeting in June 1976 gave an opportunity to use the Royall Consort as an illustration of the relationship between viols and other Baroque strings, and to introduce our publication—SP 119—of the ninth Suite.

A full thematic index of the Royal! Consort is given on pages 80-83. Conclusions drawn in this paper depend upon the experience of compiling that index and of editing one of the ten suites; these must be regarded as provisional until the other suites have been analysed and the music hands compared.

The following salient points arise from the table of sources :

- a. All the names given in the sources are shown; in many sources, the collection is unnamed.
- b. A distinction is apparent between the first six suites which survive in autograph, and the last four which do not.
- c. Source G suggests that the name *Royall Consort* might be strictly reserved to the first six suites.
- d. The 59 airs in Source B are grouped in two blocks, the first being preceded without pause, division or announcement by ten other airs, six in G minor and four in G major, which we know very well in three, four, five and six-part settings.² Lefkowitz³ suggested that the *Royall Consort* might have been selected from a larger collection such as Source B. Many of those other airs are found also in Sources A and F.
- e. The airs in Source L are those mentioned by Margaret Crum⁴ as 'two long Suites of Pavaues with other dance movements . . . in D minor and D major' which were entered by Dr. Matthew Hutton.

Old and New Versions

Further comment on the sources must take account of the main point of interest in the provenance of the Royall Consort, which is [5] the existence of two distinct versions, as Lefkowitz explains.⁵ The Old Version is a four-part

¹ See Murray Lefkowitz: *William Lawes* (London, 1960), Chapter III

² e.g. the four part Pavan in G minor and a four part setting in G major of the five part Pavan in F major (SP 10)

³ *Op. cit.*, p. 75, note 1

⁴ Margaret Crum: 'Bodleian MSS Mus. Soh. D.241-4', *Chelys*, ii (1970) p. 39

⁵ *Op. cit.*, p. 74-6

setting for two violins, tenor, and a bass department consisting of three identical part-books which were probably intended for a bowed bass instrument and two theorboes. The New Version is for two violins, two independent bass viols and a 'through-base' part marked in the autograph for two theorboes.

The Old Version is in Sources A and B. Although the title of Source C ⁶ implies the instrumentation of the Old Version, its musical variants in Suite no. 9 resemble those of the New Version sources; Source C is therefore provisionally indexed in 'no-man's-land'.

The order of airs is broadly similar in sources A and B. In the New Version, Sources I, J and K have similar orders, with some conformity in C and L. Source H is unique in that it begins with the non-autograph suites. The order of Source F is unique. It appears in Source K, as though further work was planned, but prematurely abandoned.

The two fantasies and some of the pavans appear to be later additions to the non-autograph sources. Fantasy 1 is in Sources D, G, H and I (theorbo part) only. Fantasy 36 is in Sources D, G and H only. Neither Pavan 42 nor Pavan 49 is in the Old Version sources. Pavan 49 was intended for Source C, where number 48 was reserved for it, but was not entered. Saraband 27 and Coranto 28 appear to have been alternatives, though Source B has both.

The variants of Sources G, H and I, in Suite no. 9, are closely related; there are cases where Source I was first copied to read as H but was later altered to read as G. H is otherwise an adventurous, non-conformist source. With its name *Great Consort*, its unique arrangement (non-autograph suites first) and its possession of the apparently-latest additions (fantasies and pavans), it may well constitute the very latest version. As with the non-autograph versions of the consort suites for viols,⁷ it is a matter for speculation whether the composer knew of or authorised the version H.

The New Version

The birth of the New Version was explained by the compiler of Source F, in his bass book:

The following Royall Consorte was first compos'd for 2 trebles a meane & a Base, but because the middle part could not bee performed with equal advantage to bee heard as the trebles were, Therefor the Author [6] involved the Inner part in two breakinge bases: which I caused to be transcribed for mee in the Tenor and Countertenor Bookes ...

Lefkowitz commented:⁸

Undoubtedly, it was because the polarity and brilliance of the two *concertante* violins on the one hand and the strong *continuo* on the other, did not allow the middle part to be heard 'equally' with the others.

⁶ *Op. cit.*, p. 80. Only the violin parts now survive from this source.

⁷ D. Pinto: 'William Lawes' Consort Suites for the Viols . . . *Chelys*, iv (1972), p. 11-16

⁸ *Op. cit.*, p. 76

Why, we might ask, should that have mattered? If they danced to the music, or even listened to it in light-entertainment conditions, they would have enjoyed a texture which, although conspicuously topped by violins, was nevertheless full. If they played it in court-domestic conditions, it is easy to imagine some tenor player who would have been content to saw away in comparative obscurity. Perhaps, therefore, the original critic was a self-projecting and influential viol player; whatever persuaded an eminent composer to rework some 60 pieces was influence indeed.

The revision appears to be evidence of the discontent with the tenor viol, clearly felt in some quarters in the 17th century though not noticed by Mace. With regard to the Royall Consort and similar music in sources like A and B, Peter Holman has made the useful suggestion to me that the change may have taken place in two phases: (1) playing the original tenor part on a bass viol, to get a stronger tone, and (2), rewriting the bass and tenor music for two wide-ranging bass viols.

Table 1

WILLIAM LAWES : ROYALL CONSORT SUITE NO. 9 IN F

Sources :-	A	B	C	G	H	I	J	
OLD VERSION				NEW VERSION				
	Ob MSS Mus Sch	Lbm Add MS		Ob MSS	Lbm Add MS			
VIOLIN	E 431	lost	31431(I)	754	391	480	lost	VIOLIN
VIOLIN	E 432	F568	31431(II)	755	392	479	lost	VIOLIN
TENOR	E 433	F569	lost	758	396	482	31433(I)	BASS VIOL
Identical bass:-								
BASS VIOL	E 436	lost	lost	759	395	481	lost	BASS VIOL
THEORBO	E 434	lost	lost	756	393	483A	31433(II)	Identical bass:-
THEORBO	E 435	lost	lost	757	394	483B	lost	THEORBO

Table 1, using Suite no. 9 as an example, shows how the parts and part books were distributed. Fortunately for modern editors, the violin and 'through-base' parts were exactly the same (apart from minor variants) in both versions; the only substantial difference was in the inward parts.

[7] We should note that the composer 'involved'—in the true sense of the word—not only the 'Inner part' but the bass part as well. As players of our series of Jenkins trios⁹ know, a pair of bass viols could be arranged so as to cross and re-cross, dealing alternately with the tenor music in the heights and the bass music in the depths. So it was in the Royall Consort, the 'breakinge Bases' being initially fashioned out of the original tenor and bass parts.

At first sight nothing was changed: not even the many consecutive fifths and unisons, or the very high tenor passage in Coranto 60. There were still four bowed string parts supported by two theorboes. The last five dances in Suite no. 9 were reorganised in this simple way.

But complications arose, some of them occurring in the Pavan and Ayre of

⁹ SP 26-28, 43, 79, 104, 108

the same Suite. Lefkowitz¹⁰ noticed bass division material, which would be expected of 'breakinge Bases'; none of this, however, appeared in Suite no. 9. What did appear was new material in one or other bass viol part which had not been present in the Old Version. The new material was usually inserted at the expense of the original bass music. The effect was to fill out the texture in a desirable way, but to leave the 'through-base' temporarily in the hands of the theorbists alone.

Example X, from the Pavan, shows how, in the Old Version, the tenor fell below the bass, an interesting point in itself.¹¹ In the New Version, the tenor part was redistributed between the bass viols, but new bass notes, falling below the 'through-base' line, were added

[8] In Example Y, from the Ayre, one bass viol reproduced the tenor part almost exactly. But the other bass viol, instead of supporting the bass department, inserted new imitative figures, thus putting the pair of viols into balance with the pair of imitative violins.

The theorbists

The effect of all this on the theorbists is worth considering. In the Old Version, there were three identical unfigured bass parts in staff notation, from which one bowed bass and two theorboes could be played. Solely from the evidence of their parts, the theorbists had no prior knowledge of the harmony, which was not simple. However, they could attempt harmonic filling in the sure knowledge that a supporting bowed bass line was always present. That was true, not only of the Old Version of the Royall Consort, but also of the rest of the music in Source A, a compendious collection of airs by Lawes, Coleman, Jenkins, Simpson, Brewer, Rogers and others. The problem, if such it be, is a general one affecting the performance of most mid-17th century airs.

In the New Version there was no fundamental change of harmony. But, in the many places where a bass viol discarded the bass line and took up new material, the theorbists' problem was aggravated by the absence of support from a bowed bass instrument. They themselves had to provide the bass line

¹⁰ *Op. cit.*, p. 77

¹¹ Also occurs in the four part pavan in G minor

as well as any harmonic filling, supporting in the process four bowed strands, without complaint that they were not 'heard as the trebles were'.

Possibly the balance of power obliged the theorbists to take turns, one on the bass line, the other filling, or, occasionally, to join together and play *tasto solo* as well they might in Example X.

Supplementary Publication no. 119

Our publication of Suite no. 9 is organised flexibly, to encourage several modes of performance. The basic outfit consists of two violin parts, two bass viol parts and a theorbo part, in retouched—but musically unaltered—facsimile from Source G; from this the New Version can be played. The Old Version tenor part is added in a modern edition keyed to the critical commentary. With this, the Old Version can be played, and the facsimile annotated as required. Another theorbo part is given in a modern edition. As well as the original bass part, this carries editorial figures and a treble-staff editorial realisation. That was done on the advice of several plucked string players, and the part can be used not only to make harmonic [9] filling easier, but also for keyboard performance in the absence of theorbists.¹²

One reason for choosing this suite for publication was its suitability for treble viols or tenor recorders as alternatives to violins.

The music is as one might expect from Lawes in F. The Pavan is peaceful, but with F minor/C major undertones; it and the Ayre carry many an echo of the *Sunrise* fantasies and airs.¹³ The first alman recalls the graceful smoothness of Robert Johnson; the second alman has the serene regularity of a Bach allemande. The coranto and saraband are remarkable, not for bucolic animation, but for metropolitan grace, charm and polish, with tender feeling, and long shapely phrases.

Suite no. 9 in F is a collection of delightful airs, fit not only for amusement at home, but also for entertainment abroad.

I am more than grateful to the members of the following 'Royall Consort', who gave an alert and competent demonstration of the Suite at our meeting in June 1976.

Polly Waterfield	violin
Peggy Gilmore	violin
Elizabeth Hart	bass viol
Alison Crum	bass viol
Jakob Lindberg	theorbo
Robin Jeffrey	theorbo

GORDON DODD

¹² I hope that the many newcomers to plucked instruments who are now reading exclusively from tablature will be encouraged in due course to read and harmonise from staff notation.

¹³ Six-part consort suite no. 5 in F major (SP 52)

[10]
THE 'SYMPHONY'

PETER HOLMAN

Many of the sources of popular instrumental music from the Caroline and Commonwealth period contain short, usually lively, pieces labelled 'A symphony', or 'The simphony', or some such. While it is obvious, according to the usage of the period, that such pieces are connected with vocal music,¹ their precise function and origin has not, I think, been elucidated in print before. It makes an interesting investigation, as it shows that the compilers of manuscript and printed books of instrumental music, be they for keyboard, lyra viol, lute, cittern or consort, drew their repertory from a wider range of styles than the popular songs and dances with which they are usually credited. The 'symphony', indeed, is a good example of the dissemination of courtly music onto the popular market—a process that many historians, convinced of the proletarian origin of all folk music, maintain does not take place.² Furthermore, the fact that these pieces come from named and dated court theatrical entertainments is often of great value in dating the manuscripts and printed books into which they were copied.

Briefly, the 'symphony' is a short but thematically independent passage of instrumental music preceding a song in the Jacobean and Caroline masque. By extension, it is also found in the more masque-like sections of Caroline tragedies and comedies, and later, as an ingredient of Restoration dramatic music. Its function in the masque was to enable musicians appearing in costume to take up singing positions at the front of the acting area. Sometimes this must have involved a considerable journey, as in Francis Beaumont's *Inner Temple Masque* (1613),³ where a curtain is drawn aside to reveal the main stage setting placed at one end of the banqueting house. It includes this stage direction:

Upon the very top of the hill . . . was placed *Jupiters Altar* . . . and *7upiters* Priests in white robes about it . . . every Priest playing upon a Lute : twelve in number. The Priests descend and sing this song following . . .

Beaumont's description suggests that the priests were revealed playing their lutes, and that they descended from their hill (Jacobean [11] masques abound in such spectacular scenic effects) still playing until they reached the dancing area (the middle of the hall left clear of scenery or audience), whereupon they started a song. The description also suggests that they provided their own instrumental support (12 lutes should have been ample) without help from other instrumental groups. Much the same sort of thing is

¹ See, for instance, Walter Porter's *Madrigales and ayres. Of two, three, foure and five voyces with the continued base, with toccatos, sinfonias and ritornellos to them* . . . (London, 1632) and Henry Bowman's *Songs, for one, two & three voices to the thorow-bass. With some short symphonies* . . . (Oxford, 1678)

² See A. L. Lloyd: *Folk Song in England* (London, 1967), p.17ff

³ Text printed in *A Book of Masques* (Cambridge, 1967), p.127-48, edited by Philip Edwards

found in Thomas Campion's *Lord Hay's Masque* of 1607.⁴ In this case the singing musicians were disguised as silvans :

After a little expectation the consort of ten began to play an Ayre, at the sound whereof the vale on the right hand was withdrawne, and the ascent of the hill with the bower of *Flora* were discovered, where *Flora* and *Zepherus* were busily plucking flowers from the Bower, and throwing them into two baskets, which two *Silvans* held, who were attired in changeable Taffatie, with wreathes of flowers on their heads. As soone as the baskets were filled, they came down in this order; First *Zepherus* and *Flora*, then the, two *Silvans* with baskets after them; Foure *Silvans* in greene taffatie, ind wreathes, two bearing meane Lutes, the third, a base Lute, and the fourth a deepe Bandora. As soon as they came to the discent toward the dauncing place, the consort of tenne ceac't and the foure *Silvans* played the same Ayre, to which *Zepherus* and the two other *Silvans* did sing these words in a base, Tenor and treble voyce . . .

Campion's very precise description tells us not only that instrumental music was used to get the musicians into position, but also that the same tune served for 'symphony' and for song, and furthermore, that the 'symphony' was played by a separate group of instrumentalists. In the preamble to his libretto, Campion makes it clear that the 'consort of ten' consisted largely of plucked instruments 'Basse and Meane Lutes, a Bandora, a double Sack-bott, and an Harpsicord, with the treble Violins . . .', and that this group was quite distinct from the ensemble—the 'consort of twelve' as Campion calls it—that played the dance music. This latter group, Campion tells us, was placed on the other side of the dancing area, and consisted of '9 Violins and three Lutes'. Campion is here setting out very clearly a division between those musicians who sang and accompanied the songs, and those whose job it was to accompany the dances—a division that was quite fundamental to the Jacobean and Caroline masque, and one that was occasionally preserved after the Restoration.⁵ Its origin lay in the separate musical establishments maintained as part of the Stuart household. As early as 1603, a list of royal musicians⁶ is divided into no less than seven categories, among which are 'Violins' (seven names given) and 'Lutes and others' (six names [12] given). By 1625, both ensembles had been enlarged, the 'Violins' to thirteen, and the 'Lutes and others' to the point where they were divided into two groups, a select 'Consorte', and a much larger group of 'Musicians'.⁷ Later in the reign of Charles I, this latter group became known as 'the lutes, viols and voices', as it consisted largely of lutenists and viol players who were also apparently singers. The group, which can be identified with the 'consort of ten' of Campion's *Lord Hay's Masque* continued to include a few violinists such as John Woodington and Theophilus Lupo, who were doubtless used to provide the melody parts for

⁴ *The Description of a Maske* (London, 1607), facsimile reprint ed. Peter Holman (Menston, 1973)

⁵ See the references to John Crown's *Calisto* (1674) in Eleanore Boswell; *The Restoration Court Stage (1660-1702)* (London, 1966), p.177ff

⁶ See *The King's Musick* ed. H. C. De Lafontaine (London, 1909 R 1973), p.45-6

⁷ *Ibid.*, p. 58-9

the masque 'symphonys'. Although they joined the violin band on special occasions, they were clearly not regular members of that other ensemble.

A unique insight into the activities of this group in a later masque is provided by James Shirley's *The Triumph of Peace* (1634), produced by the combined Inns of Court for the King. This has been recently, together with what survives of the vocal music, the subject of a modern edition,⁸ which enables us to study its history and development through one 'case history'. *The Triumph of Peace*, with music by William Lawes and Simon Ives, was produced under the supervision of Bulstrode Whitelocke, himself an amateur musician and patron of Ives. Fortunately, not only does Shirley's libretto survive, with a description of the setting and costumes by Whitelocke himself,⁹ but among the Whitelocke papers at Longleat is preserved a wealth of documents relating to various aspects of the production, including details of the performers, and diagrams to show their placings at different points of the masque.¹⁰ From these, we know that the group that accompanied the vocal music consisted of 12 performers: a violinist (John Woodington), three viol players (John Jenkins, Dietrich Steffkin, William Tomkins), seven lutenists (Jacques Gaultier, Peter Jacob, Robert Keith, John Kelly, John Lawrence, Richard Miller and William Page) and a harper (Thomas Bedowes). Evidently it was so identified with the performance of the 'symphonies' to the songs that Whitelocke refers to it as 'The Symphony' throughout.¹¹ For the rest of this article, I have followed him in also calling this group 'The Symphony'. In *The Triumph of Peace*, the [13] group played instrumental music, as in the Jacobean masques, to cover the gap needed by the musicians to come forward to their singing positions. One of the most interesting sections of the Longleat papers comprises a series of diagrams showing the layout of these formations.¹² From them, it is evident not only that members of The Symphony were involved in this formation (which means that they must have played walking along—including Thomas Bedowes, who must have been playing a much smaller harp than we normally associate with Lawes), but that other musicians were divided into those who only sang, and those who both sang and played lutes. The 12 members of The Symphony were the only ones who only played, which tends to confirm, if confirmation were needed, that it was they who introduced and accompanied the vocal music.

In his edition, Murray Lefkowitz has been able to assemble much of the vocal music for the masque, so, of what must have been a magnificent sequence of nine vocal items, some in several sections, six are now performable, at least in part.¹³ The first five of these seem to have been

⁸ See Murray Lefkowitz : *Trois Masques a la Cour de Charles Ier d'Angleterre* (Paris, 1970)

⁹ *Ibid.*, p.61-86, p.29-37

¹⁰ *Ibid.*, p.45-60. More detailed discussions are: Murray Lefkowitz : 'The Longleat Papers of Bulstrode Whitelocke : New Light on Shirley's *Triumph of Peace*', *JAMS*, xviii (1965), p.42-60 and Andrew Sabol: 'New documents on Shirley's Masque *The Triumph of Peace*', *M&L*, xlvii (1966), p.10-26

¹¹ Sabol *op. cit.* p.22-3

¹² *Ibid.*, p.20-4

¹³ But see Peter Walls: 'New Light on Songs by William Lawes and John Wilson', *M&L*, lvii

performed in a continuous sequence. They are used to present Peace, Law and Justice to the King and Queen, and the instrumental symphonies are partly to link the songs, and partly to cover the noise of successive appearances *ex machina*. To tie the music in with the text, I have reconstructed a 'programme' of events for this part of the masque, giving the stage directions after Shirley, augmented by the information contained in a cue sheet in the Longleat papers.¹⁴ The music for songs I-III is by William Lawes, as is songs VII-IX, and exists in his autograph score.¹⁵ We cannot be certain who composed the lost music to songs IV-VI, but it seems likely (and the evidence of the symphonies supports this) that it was Simon Ives.

Symphony *a2*, played twice, doubtless to cover the noise of Irene (Peace) coming down in a machine.

Song 1, Irene: 'Hence ye profane', ending with a chorus *a4* sung by the assembled formation of musicians. The positioning is shown in a Longleat diagram.¹⁶

Symphony *a2* played once.

Song 2, Irene: 'Wherefore do my sisters stay?' answered by three voices from the chorus.

Symphony *a2*, to cover Eunomia (Law) coming down in another machine.

Song 3, Irene and Eunomia: 'Think I could absent myself, in dialogue, with a chorus *a4*.

[14] symphony, played once, to cover Diche (Justice) in a third machine. Song 4, Diche, with Irene and Eunomia: 'Swiftly, oh, swiftly! I do move too slow', with chorus.

Symphony, played as 'the whole train of Musicians move in a comely figure towards the King and Queen'.

Song 5, apparently Diche: 'To you great King and Queen', presumably with chorus

Symphony, 'w^{ch} retire to the roome w^hin the scene'.

A search through the sources of contemporary instrumental music reveals that the symphonies for the three surviving songs by Lawes became widely popular as a result of the masque. By tabulating the concordances that survive, with their titles, it is possible to learn more about them and their performance, and also about the lost portions. In the British Library, for instance, is a set of manuscript part books closely associated with Simon Ives (Add. 18940-4) which contain the three Lawes symphonies together with three others as a set of six. Here the scoring is in three parts (Tr, T, B), and all six are attributed to Charles Coleman. The importance of this source seems to have been entirely neglected by earlier writers on *The Triumph of Peace*, probably because of the attribution, but I am fairly sure that these six pieces were all used as symphonies in the production, and that they were played in these or similar three part arrangements. It was common practice for hard pressed masque composers to be helped by their colleagues in the routine tasks of arranging and editing music for performance. Numerous examples exist in Jacobean masques of the work

(1976), p.55-64

¹⁴ Sabol *op. cit.*, p.24

¹⁵ Bod. Mus. Soh. MS B2, p.76 ff

¹⁶ Sabol *op. cit.* p.25

of one composer being 'set to the violins' or 'set to the lutes' by another; a practice analagous to the French tradition of leaving the composition of middle parts (*parties de remplissage*) to assistants. In both cases it seems to have been caused by the need to write theatrical music well in advance of production—so that the amateur dancers could practice their steps and the professional singers appearing in costume could learn their music by heart. In this case, I suspect that Lawes wrote his autograph songs with the symphonies in skeleton form several months before the production so that the vocal parts could be copied, and that Coleman made the arrangements for *The Symphony* shortly before the first performance. The three part scoring of these arrangements is at first sight slightly puzzling, as *The Symphony* contained four melody instrument players—a violinist, and three viol players. However, since both the music for *The Triumphs of the Prince d'Amour* (1636), and *Britannia Triumphans* (1638), (two other masques for which we know William Lawes wrote music), have similar three part symphonies, I think we can assume that the scoring is genuine. Presumably the three lines were played by violin and two viols, with either Jenkins or Steffkins (both accomplished lyra-viol players) adding a chordal continuo [15] with the plucked instruments. Table 1 sets out the six symphonies as found in Add. 18940-4, with their concordances:

TABLE 1

Add 18940-4, f.9v(tr) *Symphony Mr. C. Coleman* (a3)



Concordances:

1. *Musica Harmonia* in *A Muscull Banquet* (London, 1651), no.30 *A Symphony* (a2).
2. *Court Ayres* (London, 1655) No. 188 *Simon Ives Symphony* (a2).
3. Bod. Mus. Sch. MS D245, p.211, D246, p.229 (a2) first two sections only.
4. *Musick's Delight on the Cithren* (London, 1666), p.74. *Symphony Mr. Sim. Ives*.
5. Yale, Filmer MS A16/a, c, f.57v (a2) first two sections only.

Add. 18940-4, f.10 r *Mr. C. Coleman* (a3).



Concordances:

1. Bod. Mus. Sch. MS B2, p.76 *First Song of the Inns of Court Masque Simfony* (a2) Autograph.
2. *New Ayres & Dialogues* (London 1678), no.12 *W.L.* (a2).
3. Bod. Mus. Sch. MS D245, p.211, D246, p.229 (a2).
4. *Anne Cromwell Virginal Book* (1638), in the possession of the London Museum no.23 *Simphony*.
5. BL. Add. 10337 (*Elizabeth Rogers Virginal Book*, 1656), f.5 *One of ye Symphonies*.
6. *New Lessons for the Citharen* (London, 1652), no.16 *A Symphony*.
7. Jacob van Eyck: *Der Fluyten Lust-Hof* (Amsterdam, 1654-6, ed. Amsterdam, 1948), vol.2, p.69 *Eerste Carileen* (solo recorder).

8. 1022, 60

Add. 18940-4 f.10(tr) *Mr. C. Coleman* (a3).



Concordances:

1. Bod. Mus. Sch. MS B2 p.77 *Simfony* (to Song 2) (a2) Autograph.
2. *Anne Cromwell Virginal Book*, no.42.

Add. 18940-4, f.10(tr) Mr. C. Coleman (a3).



Concordances:

1. Bod. Mus. Sch. MS B2, p.76 *Simfony* (to Song 2) (a2) Autograph.
2. *New Ayres & Dialogues* (London, 1678), no. 27 *W.L.* (a2).
3. Bod. Mus. Sch. MS D.245, p.211, D246 p.229 *Mr. Harrwell* (a2).
4. Bod. Mus. Sch. MS D220, section 6, no.80 *Symphony Mr Lawes* (bass part of a2 setting).
5. BL.Add. 10337, f.18v *A Maske*.

6.1022, 6
Add. 18940-4, f.10v(tr) Mr. C. Coleman.



Concordances:

1. Bod. Mus. Sch. MS D245, p.211, D246, p.229, p.229 (a2).
2. Yale, Filmer MS A16/3, c, f.84v *Mr. Ives* (a2).
3. BL.Add 10337 f.5 *One of ye Symphonies*.
4. New York Public Library, Drexel MS 5612, p.27 *A Mask* (keyboard).
5. *Anne Cromwell Virginal Book*, no.21 *Simphony*.
6. *A Musical Banquet* (London, 1651), p.8. *A Symphony* (lyra viol), reprinted 1652, p.9, 1661, p.16, 1669, p.22.
7. *Musicks Recreation on the Viol Lyra-Way* (London, 1682), p.16 *A Symphony by Dr. Colman*.
8. Manchester Public Library, MS 832 Vu51, 2nd tuning, no.4 *The Kings Maske R. Sumarte*.
9. Boynton MS in the possession of C. Vere-Pilkington, no.90 *A Simphonie* (lyra viol), no.175 (lyra viol), no.12 *The Queens Almayne* (keyboard).
10. Yale Filmer MS A16/c, f.23 *Symphonye Sy.Ive* (lyra viol).
11. *New Lessons for the Citharen* (London, 1652), no.12 *Ay me or a Symphony*.
12. *New Lessons for Gittern* (London, 1652), no.25 *Ah me, or the Symphony*.
13. *Musicks Delight on the Cithren* (London, 1666), no.47 *Aye me of the Symphony*.
14. Jacob van Eyck: *Dr. Fluyten Lust-Hof* (Amsterdam, 1654-6), ed. Amsterdam, 1948), vol. 2, p. 70. *Tweede Carileen* (solo recorder).
15. *English Country Dancing Master* (London, 1651), p.73 *Aye me, Or the Symphony*.

Add 18940-4, f.10v(tr) Mr. C. Coleman (a3).



[17] Concordances:

1. Yale, Filmer MS A16/a,c, f.83 *The favorite* (a2).
2. Boynton MS no.35 (keyboard).

From this chart it can be seen that, apart from Add. 18940-4, the other source to contain a sizeable sequence of these pieces is Bod. Mus. Sch. MS. D245/6, which, with D247, make up a large source of music largely for one,

two and three lyra viols mainly in the hand of John Merro (d.1636).¹⁷ In between the tablature pieces are a series of short numbered groups in two and three parts which were probably inserted later. The concordances with the Add. 18940-4 symphonies all occur together in two adjacent numbered sequences. Most of the first sequence is taken up with two part versions of Jenkins four part ayres, followed by several misattributions to the mysterious *Mr. Harrwell*. The second sequence appears to be completely taken up with symphonies:

D245	D246	No.	Concordance	Title
p.208	p.226	1	Jenkins 4 part ayre VdGS no.32	
		2	" " " " " "	43
		3	" " " " " "	49
209		4		
	227	5	" " " " " "	33
209/10		6	" " " " " "	44
209	228	7	" " " " " "	52 <i>Mr. Harrwell</i>
		8		<i>Mr. Harrwell</i>
211		9	18940-4, no.2	
	228	10	18940-4, no.4 Symphony to Song 3	<i>Mr. Harrwell</i>
	229	1	18940-4, no.5	
		2	18940-4, no.1 (first of two sections only)	
		3		
212		4	<i>New Lessons for the Citharen</i> (1652), no. 46 <i>A</i>	
		5	Bod. Mus. Sch. MS. D220, F section, no. 33 <i>A</i>	
			<i>Symphonie</i> (bass of <i>a2</i> setting)	
	230	6	(the missing last two sections of no. 3 of this sequence)	<i>Mr. Ives</i>

It now becomes possible, at least tentatively, to assign music to the six places where symphonies are specified up to the end of song V. We have seen how the musical sources concur in naming William Lawes as composer for the symphonies prefacing songs 1-3. Similarly, [18] the sources for 1 & 5 in the Add. 18940-4 group suggest Simon Ives as author, if we disregard Coleman and Sumarte as arrangers. It is particularly interesting that in the Bodleian group, nos. 2 & 6 make up the complete symphony no. 1 from Add. 18940-4. It is very tempting to identify this with the lost song V, which, as we have seen, was both preceded and succeeded by symphonies. It is possible that the six pieces in the group in Add. 18940-4 represent the symphonies needed as follows:

Symphony to Song 1:	18940 no. 2
	2: 4
	3: 3
	4: 5
	5: 1 (first two sections)
Symphony after Song 5:	1 (last two sections)

¹⁷ See John Evan Sawyer : *An Anthology of Lyra Viol Music in Oxford Bodleian Library, Manuscripts Music School D245-7* (Ph.D thesis, University of Toronto, 1972) and Pamela J. Willetts: 'Music from the Circle of Anthony Wood at Oxford', *The British Museum Quarterly*, xxiv (1961), p.71-5

This only leaves the rather isolated no. 6, which could be for the lost song VI. Shirley's libretto clearly shows that this would have needed instrumental introduction:

Here with loud music, the Masquers descend and dance their
entry to the violins; which ended, they retire to the scene, and
then the Hours and Chori again move toward the State and sing.

SONG VI

They that were never happy Hours

It is more difficult to determine whether the last three songs, which are all in G minor and all by William Lawes, were prefaced by symphonies or not. VII is a vocal trio which is used to introduce the revels:

They [the antimasquers] being gone, the Masquers are encouraged by a song,
to their revels with the ladies.

SONG VII

Why do you dwell so long in clouds . . .

The dramatic situation seems to call for a song by musicians at the back of the hall addressing the masquers, rather than one of those elaborate processions up to the state which need instrumental accompaniment. As there is also no scene change, I suspect that The Symphony was next employed after the revels for the final sequence of music comprising songs VIII and IX. The sequence begins with the appearance of Ampiluce (Dawn) on a cloud machine, who sings VIII solo, and then ascends, leaving the other musicians to close the masque with IX, which is a chorus of which only a fragment survives. Symphonies are needed to cover the two scene changes; and by a process of elimination, they could be supplied by transposed versions of the two minor key ones (nos. 3 & 4) remaining in the D245/6 sequence.

Anyone who has read this far will be aware that I am dealing in this reconstruction with a finely graded series of possibilities, ranging [19] from near certainty to wild guesses. I have plunged deep into this dangerous area so as to make a *practical* reconstruction of *The Triumph of Peace* which is at least based on all the evidence known at present, rather than a random selection of more or less suitable music. Doubtless, greater familiarity with the enormous repertory of mid 17th century popular music will make this reconstruction much less tentative as new sources come to light (my conclusions have already been modified several times in the course of writing this article). In addition, there are several important historical conclusions to be derived from this detailed work. For instance, the wide distribution of sources for these symphonies reveals that *The Triumph of Peace* made a much greater impact on society than any other similar production, though it is curious that it was only the symphonies for the songs, not the songs themselves or the dances, which became popular. For some reason, the public retained some sort of musical memory for these magnificent events through what were really the most insignificant parts of the show. In time these symphonies filtered down into the general repertory of Caroline popular music, to become keyboard, lute, lyra viol, cittern or recorder pieces, to be set as popular songs, or, a final irony, to become dances in their own right. By observing this process over nearly 50 years (the last appearance of any of

them in print was 1682), it is possible at least to disprove the oft repeated assertion that popular music is not derived from courtly music. Such little fragments may help us to understand how great a hold this exotic form of entertainment had on the public imagination.

The last part of this article consists of. a brief listing of all the other mid 17th century symphonies known to me at present. Again, the list can hardly be complete, and I would welcome additions.

TABLE 3

OTHER SYMPHONIES BY WILLIAM LAWES

These come mainly from *The Triumphs of the Prince d'Amour* (1636) and *Britannia Triumphans* (1638).

The Triumphs of the Prince d'Amour

Bod. Mus. Sch. MS B2 *Part of the Prince d'Amour his Masque at the Middle Temple Simfony* (to song 6) (a2) (autograph).



Bod. Mus. Sch. MS B2 p.135 *The Last Song or Valediction Simfony* (to song 7) (a2) (autograph).



Britannia Triumphans

Bod. Mus. Sch. MS B2 p.207 *Song of Galatea Simfony* (a3) (autograph).



Concordances :

1. *Court Ayres* (London 1655), no.135 *Almaine Mr. William Lawes* (a2)
This has an added triple time section made out of the chorus that follows.

Bod. Mus. Sch. MS B2 p.208 (song of) *Valediction Simfony* (a3) (autograph)



Concordances :

1. *Court Ayres* (London, 1655), no. 143 *Ayre Mr. William Lawes* (a2).
2. Jacob van Eyck: *Der Flyuten Lust-Hof* (Amsterdam, 1654-6, ed. Amsterdam, 1948), vol.2, p.71 *Derde Carileen* (solo recorder).

There is one more piece that can be associated with *The Triumphs of the Prince d'Amour*, which was produced, as the title in B2 informs us, at the Middle Temple. Its musical style suggests a symphony rather than a dance:

Court Ayres (London, 1655), nos.67/8 *Tempell Mask/ Saraband Mr. William Lawes* (a2).



Concordances :

1. Christ Church MS 379-81, no.28 *Will Lawes* (a3 Tr, Tr, B).
2. *Courtly Masquing Ayres* (London, 1662), nos.19/20 *Temple Mask/Saraband William Lawes* (a2).
3. New York Public Library, Drexel MS 5609, f.174 *Temple Mask* (an 18th century copy from a lost virginal MS).
4. Yale, Filmer MS A16/a.c, f.51 *The Temple Masque W. Lawes* (a2).

A further piece in the same style also by William Lawes was evidently very popular, but cannot be identified specifically with any of these three masques:

BL.Add.18940-4, f.7 *Symphonie Will. Lawes* (a3).



Concordances:

1. *Musica Harmonia* in *A Muscicall Banquet* (London, 1651), nos.1/2 *Allmaine/Saraband* Mr. William Lawes (a2).
2. *Court Ayres* (London, 1655), nos. 12/13 *Symphonie/Saraband* Mr. William Lawes (a2).
3. *Courtly Masquing Ayres* (London, 1662) nos.1/2 *Symphonie/Saraband* Will. Lawes (a2).
4. *Musicks Hand-maide* (London, 1663), nos.48/9 *Will. Lawes* (key-board).
5. New York Public Library, Drexel MS 5612, p.214 (keyboard).
6. Baynton MS no.153 *A Simponie* (lyra viol).
8. Yale, Filmer MS A16/a-c, ff.67v, 59v, 67v *Symphonie* Mr. Lawes (a3).

Table 4 is a collection, approximately in chronological order, of other symphonies from the Caroline period which cannot at present be assigned to a particular masque:

TABLE 4

1. Christ Church MSS 379-81, no.29 *Symphonia Nich Lanyer* (a3: Tr, Bs).



2. Christ Church MSS 379-81, no.30 *Symphonia Nich Lanyer* (a3: Tr, Bs).



3. Bod. Mus. Sch. MSS D234, f.44, D236, f.27, E451, p.205 *Simphony. H[enry] L[awes]* (a2).



4. Bod. Mus. Sch. MSS D234, f.44, D236, f.27, E451, p.205 *Symphony*.
H [enry] L [awes] (a2).



It is possible that these two paired sets of symphonies were intended as 'all purpose' pieces, to fit any suitable song. A very large proportion of the songs by these two composers are in G, providing a comfortable vocal range.

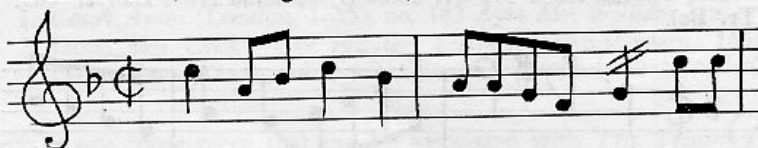
5. *Anne Cromwell Virginal Book*, no.9 *A symphony by Mr. Ives*.



Concordances:

1. *A Muscull Banquet* (London, 1651), p.11 *Almain Mr. Simon Ives* (lyra viol).
2. *Musicks Recreation on the Viol Lyra-Way* (London, 1652), p.20. *Allmain Mr. Simon Ives* (lyra viol), reprinted 1661, p.8, 1669, p.28, 1682, p.30.
3. Bod. Mus. Sch. MS F575, f.21v (lyra viol).
4. Manchester Public Library, MS 832 Vu51, 12th tuning, no.10 *Allmain Mr. Simon Ives* (lyra viol).
5. Cambridge University Library, Dd.6.48, f.27v *The Gilliflower* (lyra viol).

6. *Anne Cromwell Virginal Book*, no.42 *Symphony by Mr. Ives*.



7. *Musica Harmonia in A Muscull Banquet* (London 1651), no.29 *A Symphony* (a2).



Concordance:

- Musicks Delight on the Cithren* (London, 1666), no.36 *Symphony I.P.*

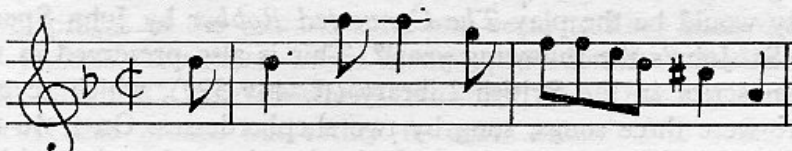
8. *Courtly Masquing Ayres* (London, 1662), no.98 *Symphonie John Jenkins* (a2).



9. *Courtly Masquing Ayres* (London, 1662), no.156 *Symphony Benjamin Rogers* (a2).



10. *Courtly Masquing Ayres* (London, 1662), no.157 *Symphony Benjamin Rogers* (a2).



11. *Musicks Hand-maide* (London, 1678), no.77 *A Symphony Mr. John Jackson* (keyboard).



Neither Jenkins, Rogers nor Jackson are known to have produced any dramatic music.

St. John's Play

Three further symphonies remain for discussion:

1. Bod. Mus. Sch. MSS D233, f.43, D234, f.32, D236, f.27 *Symphonys in St. John's Play before the Song H [enry] L [awes]* (a3 : Tr, Tr, Bs).



2.



3.



[24] The obvious occasion for the production of these little pieces would appear to be the famous visit of the court to Oxford during the Summer of 1636, when a number of colleges put on entertainments organised by Laud.¹⁸ St. John's contributed a play by George Wilde entitled *Love's Hospital*. However, the text of the play as preserved in BL. Add. 14047, f.7ff. contains no song texts, even though there are a number of masque-like dances specified. It is possible that songs were sung between the acts, but no trace of them remains. Another possibility would be the play *The Converted Robber* by John Speed, acted at St. John's the following year.¹⁹ This is also preserved in the same manuscript in the British Library (ff. 44v-59v), which reveals that there were three songs, sung by two shepherdesses. On f. 46 the rubric 'Soft Musicke plays 2 boys sing' taken in conjunction with a speech mentioning 'Pipes and Cornetts' tells us that the song was sung by two boys, and that there was some sort of obbligate instrumental participation. According to the usage of the period that I have been describing in this article, this is most likely to have been a symphony before the song itself. It is tempting to ascribe the Henry Lawes symphonies (also from an Oxford source) to this play. As far as is known, the songs themselves (the actual texts are not given in the play) do not survive.

¹⁸ See G. E. Bentley : *The Jacobean and Caroline Stage* (Oxford, 1956), p.1261-4

¹⁹ *Ibid.*, p.1181-4

MUSIC FOR TREBLE, BASS AND ORGAN BY JOHN JENKINS

ANDREW ASHBEE

The more we delve into 17th century consort music, the more significant become Coprario's suites for violin, bass viol and organ. They are the inevitable starting-point for any investigation into the development of the fantasia-suite and seem to have been the models for Jenkins's seventeen works in this *genre* found in Bodleian, Mus. Sch. MS C.81 and elsewhere. However, it is not my intention to discuss this group, but rather to draw attention to some of their companion works, which the ravages of time have dealt with somewhat unkindly.

Anyone glancing at the list of surviving music for a treble and a bass by Jenkins¹ would differentiate between the larger pieces, particularly fantasia-suites, and the vast quantities of dances—166 at the latest count. The latter again need not detain us; in many cases they appear to have been a form of shorthand preserving the outline of pieces originally written in three or four parts. Sometimes the full versions have survived, but often the treble and bass is all that we have. Much the same situation affects sources of early 17th century masque music where the rich ensembles are often reduced to a mere treble and bass skeleton. In fact the genuine treble and bass duo is a rarity in the era prior to the development of the fantasia-suite; most of the early instrumental duets, such as those by Morley or Gibbons, are for pairs of equal instruments—apparently without keyboard.²

Just why and when the organ was deemed a necessary accessory to works like the bass viol duos of Coprario and Ward has yet to be discovered, and research is hampered by a lack of sources from the crucial period of James I's reign. However the organ in these particular duos is clearly much more than an accessory, combining both an *obbligato* and a *continuo* role, and assuming an importance far greater than it achieved in the larger consort pieces. Why is this? The viol consort thrived on polyphony, so music in less than three parts is the exception rather than the rule. Perhaps to compensate for the otherwise spare texture, organ parts to the duos incorporate new [26] contrapuntal strands and fill out the music to a remarkable degree, whereas in pieces involving three or more string parts, the organ mostly duplicates the string material with little or no independence.³ The same holds true for

¹ C. Coxon: 'A Handlist of the Sources of John Jenkins' Vocal and Instrumental Music', *R.M.A. Research Chronicle*, ix, p.84-5

² See the nine pieces in T. Morley: *The First Booke of Canzonets to two voyces* (London, 1595), the six in T. Morley; *A Plaine and Easie Introduction to Practicall Musicke* (London, 1597) and three of the six fantasias by Orlando Gibbons from Rowe Library, King's College, Cambridge, MSS 112-3 printed as Nos. 2-4 in *Jacobean Consort Music, Musica Britannica IX* (London, 1962, rev. 2/1969)

³ See *Jacobean Consort Music*, no.101 and P. Williams: 'Basso Continuo on the Organ I', *Music & Letters*, 1 (1969), p.141-2

Coprario's fantasia-suites where the organ part for the works with one violin and a bass is much more substantial and adventurous than that for the companion works for two violins and a bass. Maybe his treatment of the organ in these suites was governed to some extent by that practised elsewhere.⁴

In Coprario's bass viol duos the organ bass follows whichever of the two string parts happens to be lowest, while in his suites the bass viol is sometimes rested, leaving the organ to carry on alone. Any independent imitation of the violin by the bass viol is rare, and again, is confined solely to the two-part suites. Jenkins adopts the same approach in his early fantasia-suites and it is only when the Fantasia-Almain-Corant sets come on the scene that the bass viol gains substantial independence.

The emergence of the violin is the other key factor in establishing a corpus of music for treble, bass and organ. Coprario's association with the masque and with the Court, where the violin was early accepted as more than a mere fiddler's instrument, no doubt encouraged him to explore its possibilities. Again, it was his fantasia-suites which were the platform from which the instrument was successfully launched, ultimately to challenge the supremacy of the great viol consort repertory. In accommodating this new voice, a new musical style evolved with emphasis on a generally lively manner and the element of display. It remained for Jenkins's generation to integrate this with the art of 'division' writing and playing—a feature which came to dominate the fantasia within the suite.

The question is then posed: are the treble parts of Jenkins's fantasia-suites intended for violin? Christopher Field has pointed out that while composers such as Coprario and Lawes specifically called for 'violin', Jenkins consistently used the more ambiguous 'treble'.⁵ He suggests a likely reason may well be that, isolated as he was in East Anglian households, Jenkins had to accept the limitations of whatever instruments were available, which may or may not have included the violin. His treble parts for the fantasia-suites and other works are written in such a way that they can be performed using either violin or viol. However, it seems probable that it would have [27] been more fashionable to have used the violin in preference to the viol wherever the choice obtained.

Having bypassed Jenkins's seventeen suites in Bodleian, Mus. Sch. MS C.81 and his 166 little dances, only a select group of pieces for treble, bass and organ remain, comprising the seventeen movements headed '1 Bass: 1 Treb: Org: Divis: ' in Royal College of Music, MS 921, a 'Sonata' (actually a Fantasia) and an 'Aria' in Durham Cathedral Library, MS D.2.

Undoubtedly the most impressive works to emerge from this group are two fantasia-suites in A minor and G minor respectively. Durham MS D.2 and British Library, Add. MS 31423 contain the whole A minor suite, but only the Fantasia from the G minor suite.⁶ A recently rediscovered third

⁴ See *Jacobean Consort Music*, nos. 98, 99, 102 and 103

⁵ C. D. S. Field: *The English Consort Suite of the Seventeenth Century* (unpublished D Phil thesis, Oxford, 1971), p. 142-3

⁶ Folios 223v, 242v and 258r for the A minor suite and folios 220v, 239v and 256v for the G minor

source: Dolmetsch Library, MS II.C.25⁷ also has just these four movements, mid it is interesting to note how similar is the repertory of all three sources in which the Jenkins items rub shoulders with works by continental composers such as Schmelzer, C. H. Abell, Rosenmüller and others. There is little doubt that all these books date from about the third quarter of the 17th century, but we still know too little about them to understand why their make-up is so similar. A fly-leaf to one of the Durham books is headed: Honorabl Sir John St Barbe Bart neare Rumsey in Hampshire—he was a pupil of Christopher Simpson and the dedicatee of the 1665 edition of Simpson's *Compendium*.⁸ Pamela Willetts's promising suggestion that Add. MS 31423 may have belonged to Francis North⁹ has yet to be proved, and nothing is yet known of the provenance of the Dolmetsch books. However, R.C.M. MS 921 brings us as close as we shall probably get to the origin of these two suites. The book belonged to Sir Nicholas Le Strange (1604-55), and is mostly in the calligraphic hand of John Jenkins. I have suggested elsewhere that his part of the work probably dates from between 1645 and 1655, and that the references to 'origin' after each piece record the original chronology within each group of pieces.¹⁰ If this is so, then the A minor suite (nos. 15-17 = 'origin' 4-6) was composed before the G minor work (nos. 12-14 = 'origin' [1?] 2 [3?]). [28] The apparent reason for reversing the order would be so that they conformed to a key-sequence which Sir Nicholas seems to have preferred.¹¹ We can only be thankful that the brilliant restoration of this manuscript has preserved so much, even though only damaged treble parts of the suites survive. However, a fifth source gives us complete string parts for both suites: Uppsala, Universitetsbiblioteket, Instr. Mus. hs. 79.i. Who took these pieces to Uppsala is a matter for some conjecture: possibly they travelled with Bulstrode Whitelocke's party during his Ambassadorship to the Court of Queen Christina at Uppsala between December 1653 and May 1654. In later years the indefatigable Anthony Wood pressed Benjamin Rogers for details of music presented to Queen Christina during that visit and received the following reply:

According to your desire when you were at my house last week, I have herewith made some addition to what I formerly gave yetu, viz.—Dr Nathaniel Ingelo going to Sweedland as chaplaine to the lord ambassador to Christina the queen, he did then present to the said queen two sets of musique which I had newly made, being four parts, viz., two treble violins, tenor, bass in Elami key, which were played to her Majesty by the Italians, her musicians, to her great content.¹²

fantasia

⁷ Nos. 17 and 34. It appears from the papers of Helen Sleeper, now at the Pendlebury Library, Cambridge, that she knew of this source, though in her time it had no number

⁸ See the modern reprint: C. Simpson, *A Compendium of Practical Music in Five Parts*, ed. P. J. Lord (Oxford, 1970), p. xx.

⁹ P. J. Willetts: Autograph Music by John Jenkins, *Music & Letters*, xlviii (1967), p. 124-6

¹⁰ A. Ashbee: 'A further look at some of the Le Strange manuscripts', *Chelys*, v (1973-4), p. 24-41

¹¹ *Ibid.*

¹² Bodleian, MS. Wood D 19 (iv), f.109v-110v, quoted in P. Scholes: *The Puritans and Music* (London, 1934), p.171. See also R. Rastall: 'Benjamin Rogers (1614--98):

The Uppsala library has two autograph suites by Rogers, though not in 'Elami', as well as the Jenkins suites and four-part fantasias by Ward, so it is quite possible that all these manuscripts are relics of the English embassy.

There is one other intriguing feature before turning to the music itself. Add. MS 31423, Durham D.2 and Dolmetsch II.C.25 are all relatively late sources where, as one expects, the organ part is reduced to a sparsely-figured bass line. However, for some reason a full organ part is provided for the A minor fantasia only in D.2, similar to those in Bodleian, Mus. Sch. MS D.261 for some of Jenkins's other suites. It seems highly probable that these two works originally boasted a full organ part, unfortunately no longer extant in the earlier sources, but preserved in this movement.

Musically the two suites compare most closely with Jenkins's nine fantasia-suites for treble, two basses and organ¹³ and his Fantasia-Air 'Divisions' sets for two trebles, bass and organ.¹⁴ All these works highlight extensive and elaborate divisions to an extraordinary degree, [29] and no doubt were the works cited by North and Simpson in discussing his 'high flying vein'. Jenkins's apparently early suites for one or two trebles, bass and organ adopt Coprario's pattern as a matter of course, but these seemingly later pieces consistently replace the outmoded galliard with the lighter corant. Jenkins's suites closely mirror the outline suggested by Simpson in *The Division-Violist* (1659), but, since it is highly likely that the latter records current compositional practice, this is only to be expected. Simpson's description of 'Divisions . . . Composed in the manner of Fancies' frames the display passages between an opening 'Fuge' and "'grave and harmonious Musick' at the close and he goes on:

'Howbeit, if, after each *Fancie* there follow an *Ayre* (which will produce a pleasant Variety) the *Basses* of These consisting of two short strains, differ not much from the nature of *Grounds*. These Ayres or *Almains* begin like other *Consort* Ayres; after which the Strains are repeated in divers Variations, one Part answering another, and sometimes joyning together in *Division* . . . If you desire written copies of that sort . . . none has done so much in that kind, as the ever Famous and most Excellent Composer in all sorts of Modern Musick, Mr. John Jenkins.'¹⁵

The A minor suite begins solemnly, though not strictly fugally, with a broad and majestic sweep illustrative of Jenkins's innate command over the growth and development of his material (Figure 1.A). Almost imperceptibly the motion of the parts quickens and the opening section concludes in the dominant with lively quaver imitation between the strings. Here one senses that the bass viol is ready to break ranks from

some notes on his instrumental music', *Music & Letters*, xlv (1965), p.237-42

¹³ See A. Ashbee: 'John Jenkins's Fantasia-Suites for Treble, two Basses and Organ', *Chelys*, i (1969), p. 3-15 and ii (1970), p. 6-17

¹⁴ *John Jenkins: Three-Part Fancy and Ayre Divisions*, ed. R. A. Warner, Wellesley Edition 10 (Wellesley College, 1966)

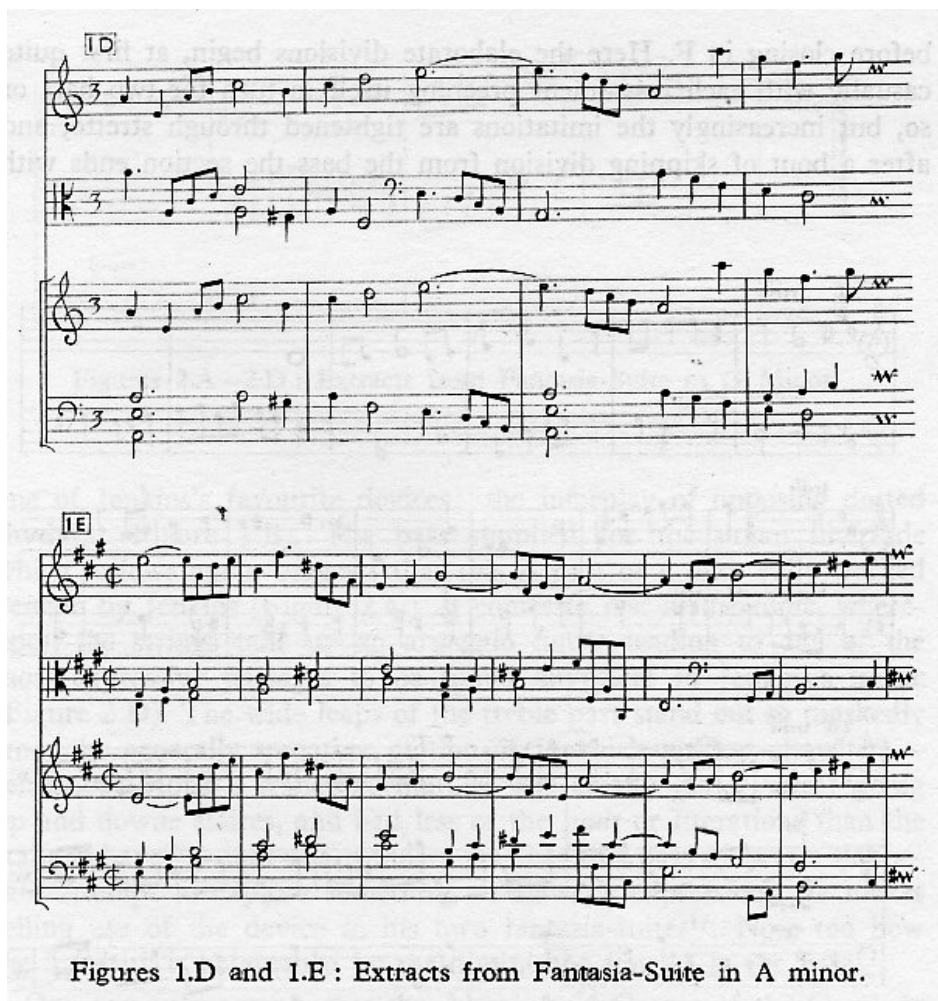
¹⁵ Quoted from C. Simpson: *The Division-Violist* (London, 1659, 2/1667), p.60-61

the supporting continuo, which indeed it does in a brief solo (Figure 1.B), a prelude to the flood of divisions which pour from both string instruments in the ensuing bars. Great play is made of imitation between treble and bass, though their cascades of notes are harnessed to a slow-moving organ part steadily exploring keys nearly related to the tonic: C major, D minor and F major. The bass is thus free to develop all the tricks of dividing a '*quasi-ground*' and is placed on an equal footing with the treble (Figure 1.C).





Figures 1.A, 1.B, 1.C : Extracts from Fantasia-Suite in A minor.



Figures 1.D and 1.E : Extracts from Fantasia-Suite in A minor.

[31] Divisions make up about half the movement, and are succeeded by a simple corant-like strain (Figure 1.D), modulating from the tonic to close in E major. At this point, with the reversion to common-time, a lovely passage in the major mood is as unexpected as it is fresh, a brief moment of solace before the music winds down to close in the minor (Figure 1.E).

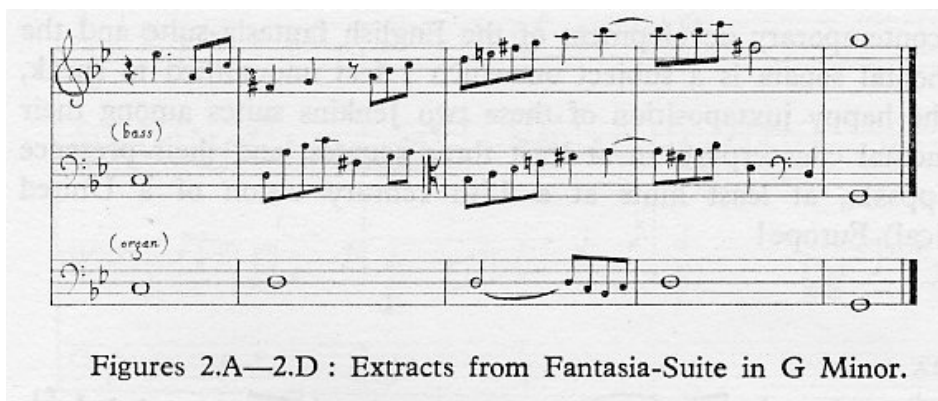
In the G minor Fantasia, as in the A minor, the idea of an opening 'Fuge' is not taken seriously, since the initial point given to treble and bass is followed by just one further entry in the sixth bar. Throughout the first paragraph imitation is very loosely applied, so interest is drawn rather to the chromatic touches in the harmony allied to melodic stresses (Figure 2.A). Two bars of organ are succeeded by a more formal imitative dialogue between treble and bass as the music moves away from the tonic, hinting at B b major [32] before closing in F. Here the elaborate divisions begin, at first quite casually with each instrument preening itself in turn for two bars or so, but increasingly the imitations are tightened through stretto, and after a bout of skipping division from the bass the section ends with [33] one of Jenkins's favourite devices: the interplay of opposing dotted rhythms (Figure 2.B.). The bass supplied for the organ interlude which follows again suggests that this is part of a once fully-worked version by Jenkins (Figure 2.C). It comes to rest in the tonic, whereupon the strings take up an arpeggio figure leading to one of the most expressive passages

to be found anywhere in Jenkins's music (Figure 2.D). The wide leaps of the treble part stand out so markedly from the generally smoother motion of Jenkins's writing elsewhere—remember North's comment that it 'was chiefly (as it were) going up and downe staires, and had less of the *sault* or itterations than the Italians have'¹⁶—that one wonders whether this passage was a deliberate attempt to capture something of Lawes's expression: he makes telling use of the device in his own fantasia-suites.¹⁷ Note too how the intensity is heightened by the diminished fourths in the bass.

Figure 2.D displays four systems of musical notation, labeled 2A, 2B, 2C, and 2D. Each system consists of two staves: a treble staff and a bass staff. The key signature is one flat (B-flat). System 2A is labeled 'treble' and 'bass viol and organ'. System 2B is labeled 'treble' and 'bass'. System 2C is labeled 'treble' and 'organ'. System 2D is labeled 'treble' and 'bass and organ'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

¹⁶ R. North: *Roger North on Music*, ed. J. Wilson (London, 1959), p. 297

¹⁷ See *William Lawes: Select Consort Music*, ed. M. Lefkowitz, *Musica Britannica* XXI (London, 1963), nos. 12-17



One can only assume that the Almain and Corant of the G minor suite disappeared from some sources by accident rather than design—their absence from one manuscript would of course make them unavailable for others copying from that source—since all four dances are attractive enough of their kind. Each is of two strains, typically varied in their phrase structure and making full use of modulation to nearly-related keys, and each strain in turn is repeated as an imaginative set of intricate 'divisions', bound by the harmonic structure, but melodically free to rove at will. Figures 3.A and 3.B show the opening bars of the G minor Almain and Corant respectively, together with the equivalent passage from the 'divisions' version. For ease of comparison the divisions are copied inside the original framework.¹⁸

[34] The contemporary development of the English fantasia-suite and the continental sonata is a subject on which I feel unqualified to speak, but the happy juxtaposition of these two Jenkins suites among their continental counterparts in at least three sources, and their presence at Uppsala, at least hints at a 17th century vision of a United (musical) Europe!

¹⁸ Although the continuo part for these two movements has not survived it is relatively easy to reconstruct one from the bass and the harmony mapped out by the divisions

3A

3B

Figures 3.A and 3.B : Openings of G minor Almain and Corant and their 'divisions' variants.

[35] Durham Cathedral Library, MS D.5 contains unique copies of a 'Sonata' in D minor and an 'Aria' in A major by Jenkins.¹⁹ It is difficult to assess whether these two pieces were once linked to other movements as parts of fantasia-suites, but certainly their style is compatible with this idea.

The indiscriminate use of the title 'Sonata' in the Durham manuscripts disguises a number of different kinds of piece, and it is highly unlikely that Jenkins ever used the term as William Newman assumes he did.²⁰ Many of the other Durham pieces occur elsewhere with more traditional titles, and Evans is undoubtedly right to rename the D minor 'Sonata' as 'Fantasia'. This work so closely resembles the fantasias in Jenkins's suites that, even if it were conceived as an isolated piece, it has no place among his other single works in this form. Its structure is as follows:

Bars 1-22: fugal opening in traditional fantasia style (Figure 4).

Bars 22-26: organ interlude modulating from the tonic to the relative major.

Bars 27-45: florid divisions for the two stringed instruments with the organ playing a supporting role.

Bars 46-59: a *tripla* section in corant style and incorporating some 'breaking of the bass'.

[36] Bars 60-82: a five-bar organ interlude leading to further divisions for the strings, increasing in vitality and concluding with four more bars of organ solo. All this section is in the tonic major.

Bars 83-92: a broad conclusion in the tonic minor.



Figure 4: The opening of the 'Sonata' [Fantasia] in D minor.

The modal flavour of the opening is interesting since this must be a relatively late work, again perhaps dating from the middle of the century. The bass is independent of the organ, unlike the suites discussed earlier, and a three-voiced texture is therefore the norm. In the divisions sections, though, the bass takes Simpson's advice on 'Breaking the Ground' and the torso of the organ bass is often revealed beneath the elaborate clothing of the viol part. Two extended division passages within one movement is unusual for Jenkins, though the first of the suites for treble, two basses and

¹⁹ Nos. 6 and 7 respectively. Both are published, ed. C. Arnold as *Sonata a 2 in D minor and Aria a 2 in A major* (Hinrichsen Nos. 559b and 599a respectively (London, 1958). The 'Sonata', ed. P. Evans, is the *Fantasia in D minor* (Schott No. 10624, London, 1958)

²⁰ W. S. Newman: *The Sonata in the Baroque Era* (University of North Carolina Press, Chapel Hill, 1959), p. 303

organ supplies another example, and another notable feature is the well-ordered dialogue between bass and treble in the second of these passages before they `joyn together in a Thundering Strain of *Quick Division*'. Nowhere is Simpson's epithet more appropriate!

The exceptionally symmetrical melody of the A major 'Aria', quoted by Meyer,²¹ with its two strains each comprising two four-bar phrases, is a cheerful reminder of similar tunes by Jenkins among his two-part dances. In true text-book style the first strain moves to the dominant, the second returns to the tonic. Organ bass and bass viol are in unison for the air itself but separate when the music launches into divisions. Each strain is varied twice, giving the following pattern:

A and B: the two strains of the 'Aria'.

A₁ Violin descant to the organ, the latter perhaps incorporating the original melody—as in Miss Arnold's edition. The bass viol rests.

[37] A₂ Florid writing for the bass viol while the violin descants mostly in quavers.

B₁ Both strings dividing.

B₂ The most florid section, featuring imitation between the two strings.

A conclusion in triple-time comprising two eight-bar strains, the first of which again modulates to the dominant.

Musically there is no relationship between the *Tripla* and the rest of the air and it is conceivable that this section began life as an independent corant, perhaps even as the finale of a fantasia-suite. However there is no known example of Jenkins providing *two* variations on each strain elsewhere in his fantasia-suites, and I doubt from the generally slight character of the piece whether it would fit naturally into Jenkins's large-scale suites, such as those discussed earlier, where the airs are both more extended and more subtle in their phrase structure. I think it much more likely that this A major air once formed part of the group of division works based on dances, now otherwise represented only by the eleven remaining works in the '1 Bass: 1 Treb: Org: Divis' section of R.C.M. 921. I have referred to these pieces in an earlier article,²² but lacked space there to discuss them more fully. R.C.M. 921 gives 'origin' numbers and 'FAKENHAM MUSICK: NUM[BERS] : ' as in Table I and is probably the earliest source for these particular pieces that we have. Judging by other Le Strange manuscripts the gaps in the 'origin' series were probably filled by pieces in other keys than the ones represented in R.C.M. 921; the A major air from Durham might well have been one of these.

²¹ E. H. Meyer : *English Chamber Music* (London, 1946), p.223. Meyer draws attention to the range of the treble part which, in the divisions, rises to f''

²² A. Ashbee : 'A further look at some of the Le Strange manuscripts', *Chelys*, v (1973-4), p. 24-41

R.C.M. MS 921			
No. and Title	Key	'Origin' No.	'Fakenham' No.
1. Aire	D minor	3	—
2. Aire		4	—
3. Allmane		5	8
4. Coranto		6	9
5. Saraband		7	10
6. Aire. The PLEASING-SLUMBER	D major	?	?
7. Aire		11	—
8. Almane		12	11
9. Almane		13	13
10. Coranto		14	14
11. Saraband		15	15

TABLE I

[38] The most intriguing problem, though, is the relationship between these division airs and the existing lyra consort versions of most of them, for which the chief source is Bodleian, Mus. Sch. MS C.88. The lyra viol is not mentioned in the heading of R.C.M. 921, and I cannot help feeling that the meticulous Sir Nicholas Le Strange would have referred to the instrument if it was an integral part of the music as he knew it. Was the lyra part a later addition then? Close study of the make-up of C.88 suggests that it probably was.

The generally uniform appearance of the 'North' manuscripts at the Bodleian and elsewhere²³ disguises sub-divisions within each collection of pieces and in this C.88 is no exception. Table II sets out the concordances for each piece and brief notes on the sources are appended:

²³ See M. Crum : The Consort Music from Kirtling, bought for the Oxford Music School from Anthony Wood, 1667', *Chelys*, iv (1972), p. 3-10

C.88: No. and Title	Key	A	B	C	D	E	F
First series :							
1. Aire	d	—	—	—	1	—	72
2. Almaine	d	—	—	—	2	—	73
3. Coranto	d	—	—	—	3	—	74
4. Coranto	d	—	—	—	4	—	75
5. Almain	d	3	5	8	5	—	f.68a
6. Coranto	d	4	6	9	6	—	77
7. Saraband	d	5	7	10	7	8	78
8. The Pleasing Slumber	d	6	?	?	8	6	76
9. Ecco Coranto	D	—	—	—	9	—	—
10. Ayre Passionetta	D	8	12	11	—	—	f.71a '10'
11. Almaine	D	9	13	13	—	—	69
12. Coranto	D	10	14	14	—	—	70
13. Saraband	D	11	15	15	—	—	71
14. Saraband	D	—	—	—	—	—	—
Second series :							
1. [Aire]	d	2	4	—	—	—	—
2. Aire	d	7	11	—	—	—	—
3. Aire	d	1	3	—	—	—	—
The Bells	D	—	—	—	—	—	67-68

TABLE II

The Sources:

- A. Royal College of Music MS 921.
- B. 'Origin' nos. quoted in source A.
- C. Fakenham Musick Num: ' quoted in source A.
- D. Fitzwilliam Museum, Cambridge, Music Box 2, Folder 8, MS. c.430: 'Mr. Jenkins 5 Bell Consort'. Bass viol part only. Probably post-1660. That the order of the pieces is the same as in C.88 is interesting in view of a presumed Cambridgeshire provenance for both the sources.
- E. Durham Cathedral Library, MSS 179-180, Section 'D'. From Bamburgh Castle, damaged treble and lyra parts only. A late source it would seem.
- F. Manchester, Chatham's Mus. Mun. A.2.6. Bass viol part only. Peter Holman has identified some of the music as belonging to *Cupid and Death* (1653, revised 1659) and the book probably dates from no earlier than the 1660's. Items numbered 65-79 are described as Ienkens his lyra bell* consort' (ff. 40a-54a) but there are another seventeen folios of later additions including the two pieces noted in Table II.

The first four pieces in C.88 are undoubtedly true lyra consort works comparable with those in Bodleian, Mus. Sch. MSS C.84 and C.85. In passages such as that quoted in Figure 5 the lyra provides a completely independent middle voice, also taking its turn naturally in imitative sequences like the one shown:

However, there is no denying that the job has been skilfully done, and the presence of Jenkins's own hand at the end of C.88 suggests that he himself may have been responsible for the work. The decision to add a lyra part—perhaps for Jenkins himself to play—may also have been influenced by the change-over from the 'organ' specified in R.C.M. 921 to the 'harpsichord' named in C.88, the lyra helping compensate for the loss of the organ's sustaining powers.



Figure 7 : the 'division' variant of the same passage. (C.88, No. 5).

Two three-movement suites comprising Almain, Corant and Saraband (C.88, nos. 5-7 and 11-13) can be traced to the original grouping recorded in R.C.M. 921. The normal structure for the 'division airs' is A. A₁. B. B₁: a two-strain dance with divisions for the repeats, [41] but a few variant patterns can be noted. The saraband to the first suite (C.88, No. 7) has two sets of divisions for each strain, highlighting either the treble or the bass in the sequence: A. B. A₁ (bass). A₂ (treble). B₁ (treble). B₂ (bass). Here, then, is the kind of pattern previously noted in the A major air from Durham. There are no divisions in C.88 for the Saraband of the second suite (No. 13), but Jenkins did originally provide them, as demonstrated by the surviving treble part in R.C.M. 921.

'The Pleasing Slumber' and the 'Ayre Passionetta' are clearly associated with the group of pieces from which the two dance-suites derive, and maintain the usual structural pattern. The title, 'The Pleasing Slumber' must have had Jenkins's approval at least, since he used it in R.C.M. 921, but why C.88 names a bright D major piece as 'Ayre Passionetta' is a mystery.

The Echo Corant (C.88, No. 9) and the Saraband (No. 14) seem to have a different pedigree. Quite possibly both pieces can be grouped with nos. 1-4

among Jenkins's genuine lyra consorts. In the Corant the lyra keeps silent in the echo passages and, again, neither work has divisions. However, the whole question of divisions is confused by their total omission from the Cambridge, Durham and Manchester sources, perhaps mirroring Roger North's comment that:

' The greatest disadvantage of his [Jenkins's] works is, that most of his early peices are lost, and his latter consorts cheifly remain; and those were calculated for low hands title better than schollars, who were not *compotes* [=capable] of anything more masterly...²⁵

The three airs numbered separately at the end of C.88 form yet another distinct group, not only because there is no lyra part for [42] them, but also because the divisions are worked into the two strains from the first instead of being presented as variants in the repeats. It is interesting to note that these same three works are the only ones from the R.C.M. 921 group omitted from the 'Fakenham Musick' set. Florid canonic imitation between the two strings is the dominant feature in the first two of these airs—as indeed it is in many of the pieces from the 'divisions' group—contrasting with the steady tread of the keyboard part. The string parts for the third air are pinned into the manuscript, and are in Jenkins's own non-calligraphic hand.²⁶ This work again has an unusual structure: first an eight-bar strain in simple style, then two repetitions of a second eight-bar strain each featuring bass viol divisions; a third strain, again of eight bars, with treble divisions only, and finally a twelve-bar section in which both strings engage in a florid imitative dialogue.

The last work in C.88 is 'The Bells'—known elsewhere as 'Lady Katherine Audley's Bells'—and is undoubtedly the most attractive version we have of this celebrated piece. North's comment that 'of all his [Jenkins's] conceipts, none flew about with his name so universally as the small piece called his *Bells*'²⁷ leads me to meditate on the extraordinary amount of 'Bell' music associated with Jenkins—but that is another story.

²⁵ North, *op. cit.*, p. 296

²⁶ See Crum, *op. cit.*, p. 4 and 9

²⁷ North, *op. cit.*, p. 345-6

[43]
JAMES TALBOT'S MANUSCRIPT:
BOWED STRINGS

ROBERT DONINGTON

James Talbot's Manuscript, Christ Church MS 1187, is one of the musical manuscripts gathered together by Henry Aldrich, Dean of Christ Church from 1689 to 1711. It is particularly valuable as a source of information on wind, stringed and brass instruments of the late 17th century, since between Mersenne's *Harmonie Universelle* of 1636, and Diderot's *Encyclopedie* of 1767, no comprehensive particulars of the form and dimensions of instruments have been unearthed in the literature of any European country.

The bulk of the MS is in a hand identical with that of a letter *To Mr. John Shore*¹ which mentions 'your Lute, Cornet & Fife', and is signed 'J. Talbot'. The identity of this J. Talbot is disclosed by two letters in the British Library, (Add. MSS 28881 dated 1697, and 28894, undated) in the same hand, and this time signed in full: *James Talbot, Trinity College in Cambridge*. He was educated at Westminster School, matriculated in 1683, became Fellow of Trinity in 1689, and was Regius Professor of Hebrew from 1689 to 1704.

Talbot obtained particulars of the various instruments from well-known London players, such as John Shore, Godfrey Finger and James Paisible. Many of the wind instruments have these and other London names against them; but the strings are not so comprehensively covered. The following is a summary for the instruments discussed here:

Finger : Trump Marine, Treble & Tenor Viols, Double Bass,
Cymbal.
Banister : Treble Violin, Kitt.
Paisible : Bass Violin.

Talbot does not state who helped him with the Bass, Division, Lyra and Barytone Viols. Owing to the fragmentary nature of Talbot's jottings, it has seemed best to collate the matter under the headings of the separate instruments. To do this, reference letters have been adopted to indicate the three main groups into which his notes fall.

These are as follows :

Dimensions of instruments, given in feet (f.), inches ('), and eighth parts of an inch (").	X
Tablature and Tunings	Y
General observations mixed up with extracts from Praetorius, Mersenne, Kircher and others	Z

The leaves in group X which concern stringed instruments begin [44] with a classified list with page numbers placed against the names of the

¹ For full details, see Anthony Baines : 'James Talbot's Manuscript : 1. Wind Instruments', *Galpin Society Journal*, i (1948), p. 10

instruments thus:

STRINGED INSTRUMENTS

LUTE	<i>French</i> 11.16	Consort	<i>Treble</i>	VIOL	Lesson 12	Single Bass 28	
	<i>English</i>		<i>Tenor</i> 27				
	<i>Theorboe</i>	<i>French</i>	Consort		18		
		<i>English</i>			Double Bass 26		
	<i>Arch Lute</i> 24		<i>Bass</i>				
	<i>Angelique</i> 17		Division 7				
	<i>Apollon</i>		Lyra 25				
			<i>Barytone</i>				
MANDOLE	<i>Common</i> 10	DULCIMER					
	<i>Arch</i> 23						
COLACHON	30	PSALTERY					
GUITTARR	9		<i>Welch or Bray</i>				
CITTERN	5	HARP	<i>English or Lute-harp</i>			Single 4.29	
GUITTERN	6		<i>Irish</i> 20			Triple 19	
			<i>Spanish</i> 21				
			<i>German</i> 21				
ORPHEOREON	13						
BANDORE	31	VIRGINAL					
POLYPHONE	14	MANICHORD					
VIOLIN	<i>Treble</i>	Kitt (or 8ve) 8	single	SPINET	1	double	
	<i>Tenor</i> 2	Mute	double		4 strings 32 Engl.	Common	
	<i>Bass wth</i>						
	Consort			5 strings Fr.	Italian		
					6 strings	Nuremberg	
TRUMP MARINE	3						
CYMBAL	22						
		? CRWTH					

VIOLIN

X1. THE VIOLIN TREBLE

ft. in. lignes

From the end of the Scrawl to the Nutt	0	4	0
? From the Nutt to the lower end of the Fingerboard	0	8	0
From the lower end of the Finger-board to the Bridge	0	5	0
From the Bridge to the Tail-piece	0	2	0
Length of the Tail-piece	0	4	4
From the lower end of the Tail-piece to the bottom of the Belly [not shown]			

[inserted later] Length of the Instrument

1 11 4

?The length of the Neck from the Nutt to the Belly	0	5	2
The breadth of the upper end of the Finger-board next the Nutt	0	1	0
The breadth of the lower end of the Finger-board	0	1	4
The heighth of the Bridge between the Belly and the strings	0	1	0
The breadth of the Bridge	{	at the top	0 1 6
		at the bottom	0 1 4
Length of Belly	1	2	0
The length of the Sound-holes	0	3	0
The breadth of the upper part of the Belly	0	6	6
The breadth of the middle	0	4	4
The breadth of the lower part of the Belly	0	8	3
The depth of the Violin under the Bridge	0	3	4
The depth of the Rimms	0	1	4
The usual length of the Consort Bow	2	0	0
The length of the Bow for Solo's or Sonata's	2	{	2 0
			2 4
			3 0

- Y. [On a stave, 'tuning of the violins' with 'treble' (normal violin); 'tenor' (normal viola); and 'bass' (B \flat , F, c, g). Above this stave is a blank one headed 'Viol di Corunna, Mr Finger'.]

[A separate sheet contains, written in another hand :]

A Scale for the Violin

[A complete chromatic scale from *g* to *c'''*, with the fingering marked above the notes. This runs, for each string, 0 1 1 1 2 2 3 3 (the last figure being above *c' #*, *g' #*, *d'' #* on the 3 lower strings), except for the three highest semitones (marked *l*, standing for little finger) and for *a' ♯* (marked *l 3d*) and *e ♯* (*l 2d*).] When you would go above *ccc* you must stop your hand, putting your 1st finger upon *aa*, by this you gain 3 Notes from *d [sic]* to *fff*.

Z. Violin Treble.

Belly of Cullin Cliff [Cologne cleft]. Back, Neck & Ribs of Air. Pegs of dryd Box Ebony or any hardest wood : Fingerboard finest Russian Ebony very hard wood & brings forth clearer sound of Instrt by hard stopping : commonly of Air wood.

Barr glewd on the bass side of the same wood within the belly. Sound-post under treble string of the same between back & belly under the bridge or there about acordg to discretion of Artist. thickness goosequill.

Tail-piece same wth Finger-board.

Sounding holes. Button same wth Pegs as the Nutt is. Bridge same wth back. Place Bridge even wth Notch or *f* of the Sounding holes.

Bow of fine Speckled-wood has two mortises to wch the hair fastened and one at the head the other towds the bottom or back part of Nutt. Hair of the best and finest white hair is possible from Stoned horse: hair should be full. Bow of violin not under 24' from there to 27½ at most.

27, 26-25½ Solo Bow.

Fretted for Beginners.

?Violin for the Mean pt.

Best Strings are Roman 1st & 2d of Venice Catlins : 3d & 4th best be finest & smoothest Lyons all 4 differ in size. Ag[utter].

VIOLA

X2. TENOR VIOLIN [Page otherwise blank]

Y. [See above, under Violin.]

Z. Violin Tenor & Counter Tenor. [Nothing more.]

VIOLONCELLO

X32. BASS VIOLIN

	ft.	in.	lignes
From the top of the Scrowl to the Nutt	0	8	4
From the Nutt to the end of the Finger-board	1	1	0
From thence to the Bridge	0	11	4
From the Bridge to the Tail-piece	0	4	0
The length of the Tail-piece	0	10	0
[Inserted later] Length of Instrument	3	8	0
<hr/>			
The length of the Neck from Nutt to Belly	0	10	0
The breadth of the Finger-board at the upper end	0	1	6
at the lower end	0	2	6
The height of the Bridge	0	3	6
The breadth of the Bridge at the top	0	3	0
at the bottom	0	3	6
The length of the Sound-holes	0	3	4 [sic]
The breadth of the Belly at the upper part	1	2	0
middle	[not shown]		
lower part	1	5	4
[Inserted later] Length of Belly	2	4	0
The depth of the Instrument under the Bridge	0	7	0
The depth of the Rimms	0	4	6
The breadth of the Tail-piece at top equal to that of the Finger-board			
The length of the Bow	2	2	0

Y. [Tuned a tone below the modern tuning; see above under violin.]

Z. Lewis has a Bass Violin (made for Lord Abergenny) which has 6 strings: its neck is somewhat shorter than that of usual B. Violin to bear a Pitch: he says the treble string is of the same sound and size with the 3d of B. Violin (or B. Viol) it is louder than either. And tuned B. Viol way. [Note: strings are numbered from highest to lowest throughout the MS.] Bass Violin all Venice Catlins.

TREBLE VIOL

X. No particulars.

Y. Treble Viol. [Tuning, given on stave: *d g c' e' a' d''*.]

Z. [Paraphrases Mace, *Musick's Monument*, p. 246, on proportionate lengths of Treble, Bass and Tenor Viols.]

TENOR VIOL

X27. TENOR VIOL	ft.	in.	lignes
From top of Scrowl to Nutt	0	8	2
From thence to end of Finger-board	1	4	0
Thence to Bridge	0	8	0
From Bridge to Tail-piece	0	2	0
Length of Tail-piece	0	9	0
Length of Neck	0	11	0
Breadth of Finger-board above	0	1	6
below	0	2	6
Heighth of Bridge	0	2	4
Breadth at top	0	3	2
bottom	0	3	4
Length of Sound-holes	0	4	0
Length of Belly	1	11	0
Breadth { upper	0	11	0
middle betwixt middle bouts	0	8	0
lower part	1	1	0
under bridge	0	5	2
Depth at sides	0	4	6
next Finger-board	0	2	6
Tail-piece rests on square piece of wood called term			
Bow	2	4	0
Y. Tenor Viol. [Tuning, shown on stave, <i>A d g b e' a'</i>]			
Z. [See Treble Viol.]			

BASS VIOL

X28. BASS VIOL. CONSORT	ft.	in.	lignes
From top of Scrowl to Nutt	0	9	0
Thence to bottom of Finger-board	1	9	4
Thence to Bridge	0	10	4
Thence to Tail-piece	0	4	0
Length of Tail-piece	1	0	3
deduct from Whole length 1' 6 for excess of tail-piece			
Length of Neck	1	2	4
Length of Belly	2	6	0
Breadth at top	0	3	0
at broadest part above	1	2	6
at middle	0	11	1
at broadest part below	1	5	4
Length of Sound-holes	0	5	2
Distance	0	7	2
Breadth of Bridge at foot	0	4	4
top	0	4	0
Heighth of Bridge	0	3	4
Breadth of Finger-board at top next Nutt	0	2	1
bottom	0	3	4

Tail-piece above	0	3	4
below	0	1	6
Depth of Rimm next neck	0	4	0
under Bridge	0	6	6
at middle and bottom	0	5	4
Bow	2	7	0

Y. [See fig. 1.]

Z. Bass Viols of all sizes least large the Bass Violin.
[Bowling instructions pirated from Mace, p. 248, in slightly garbled form.]

X7. DIVISION VIOL	ft.	in.	lignes
From the top of the Scrowl to the Nutt	0	8	4
From the Nutt to the end of the Finger-board	1	6	4
?From thence to the Bridge	0	8	4
The thickness of the Bridge [inserted later]	[figures not shown]		
?From the Bridge to the Tail-piece	0	3	2
Length of the Tail-piece	0	11	0
The length of the Instrument	[not shown]		
The length of the Neck behind [corrected from: <i>from the Nutt to the Belly</i>]	1	3	4
The breadth of the Finger-board at the upper end	0	2	2
at the lower end	0	3	4
The heighth of the Bridge	0	3	2
The breadth of the Bridge at the top	0	3	5
at the bottom	0	3	4
The length of the Sound-holes (their distance 6'.2")	0	5	0
The breadth of the Belly at the	upper part	1	2 0
	middle part	0	10 0
	lower part	1	4 0
Length of Belly [inserted later]	2	3	2
The Depth of the Instrument under the Bridge	0	7	0 [?6]
The Depth of the Rimms	0	5	0
next Belly	0	3	3
The length of the Bow	2	6	0

NB. that the Consort Viol is longer than the Division Viol 1' in the Neck and Body : it is broader at the top of the Belly [figure illegibly corrected; $\frac{3}{4}$ '] & in the sides $\frac{1}{2}$ ' : at the bottom 1' : its Bow 3' or $2\frac{1}{2}$ '.

Y. [The stave for its tuning is left blank.]

Z. The Division Viol has 7 Fretts placed at the discretion of the Master. Ag.

Fig. 1 Y : Tunings for lower viols [shown on staves] :

CONSORT BASS VIOL	Tunings					
	CC	D	G	C	e	a d'
		E	G	B	e	a d'
		D	A	d	f#	a d'
			Bb	d	f	bb d'
	CC	F	C	f	a	c
	CC	G	C	e	g	c

DOUBLE BASS with five strings	<i>FF AA D F A</i>
† Mr. Finger	<i>GG AA D F A</i>
VIOLONE OR DOUBLE	
BASS with six strings (German)	<i>GG CC F A d g</i>
BARYTONE VIOL Lyra tuning	<i>CC c e g c e'</i>
Common tuning	
as bass viol	
LYRA VIOL Common tuning Sharp	<i>E A c# e a c#'</i>
Flat	<i>E A c\natural e a c\natural'</i>
Other tuning Good	<i>D A d f# a d</i>

LYRA VIOL

X25. LYRA VIOL

Lyra Viol bears the proportion to the Division Viol, viz. it is shorter in the Body and Neck 1' : in the sides $\frac{1}{2}$ ' : it is narrower at the top of the Belly $\frac{1}{2}$ ' : at the bottom 1' : its Bow 30'.

	ft.	in.	lignes
From Scrowl to Nutt	0	7	4
Thence to end of Finger-board	1	5	0
Thence to Bridge	0	11	1
To Tail-piece	0	3	1
Length of Tail-piece	0	11	0
From Term to Tail-piece from whole Length deduct	0	1	6
Whole Length	[not shown]		
Length of Belly	2	4	0
Neck	0	11	2
Breadth of Belly at Neck	0	2	4
broadest part above	1	0	6
middle	0	9	4
broadest part below	1	3	4
Length of Sound-holes 4'.2". Distance 6'.4"			
Breadth of Bridge at Foot 3'.2" : at top 3'.4" : Height 3'.			
Breadth of Finger-board at top 2' : at bottom 3'.			
Tail-piece at top 3' : at bottom 1'.4".			
Depth of Sides next Neck 3'.4" : at middle 5'.2" : under Bridge 6'+.			
Length of Bow 30'.			

Y. [See fig. 1.]

BARYTONE VIOL

Z. Viol Barytone. [Page blank except at bottom; here the *Lyra tuning* (see fig. 1) is given again, and accompanied with:]

This is the same with Lyra Viol only 2 Notes lower. Ordinary Tuning as Bass Viol only 3 Notes higher. Wire Basses for the Thumb [followed by a stave on which is written a complete diatonic scale from *G'* to *d*, subsequently filled in (in the same hand) as a chromatic scale].

DOUBLE BASS

X26. DOUBLE BASS VIOL

Has the following Proportions to the division Viol. Longer in Body 1 Foot : in Neck 6' : Wider in upper part of Belly 6' in lower 10' : Deeper at rimms 3', under Bridge 4'. Lengths of Bow 36' [but cf. below]. All Viols but this carry 7 Frets.

	ft.	in.	lignes
From top of Head to Nutt	0	11	0
From Nutt to Bridge (without)	3	4	1
Thence to Breech	1	10	5
	6	1	6

Length of Finger-board 1f.11'.7". breadth at top 2'.3½", at bottom 3' 7". distance from belly 1'.4".

Length of Neck 1f.3'.

Height of Bridge middle 4'.6½", breadth at top 4' 6½", at bottom 4'.4"+.

Length of Sound holes 8'.3". breadth at middle 7".

Length of Tail-piece 1f.5'.4". breadth at top—4'. at bottom 2'.4".

Length of Belly 3f.11'.1".

Breadth of Belly at upper pt 1f.7'.6". middle 1f.1'.2". lower part 2f.4".

Depth of Rimms 7'.5". at the Neck 3'.5½".

The thickness of Belly 1"+. of Back 1½".

Length of Bow 2' [sic]. 7'.4".

Fretts 5.

Y. [See fig. 1.]

Z. VIOL. Double Bass.

Generally 5 Strings sometimes 6 after the discretion of the Artist.

KIT

X8. KIT

	ft.	in.	lignes
From top of Scrowl to Nutt	0	2	2
To the end of Finger-board from Nutt	0	4	3½
From thence to end of Instrument	0	7	1
	1	1	6½
Breadth of Finger-board above	0	0	6½
below and of belly under Finger-board	0	1	1
of Belly below	0	1	3½
Back made hollow in compass, above	0	2	0
below	0	2	2
Length of Sound-holes	0	1	5½
of Tail-piece	0	1	5½
Breadth of Tail-piece at top 5", bottom 3½".			
Height of Bridge, middle 7", at sides 5".			
Breadth of Bridge at top 1'.2", at bottom 1'.			
?Length of Bow.			

TROMBA MARINA

X3. TRUMP MARINE	ft.	in.	lignes
From the top of the Head to the Nutt	0	3	5
Thence to the jarring Bridge	0	5	10
	[?should read	5	10 0]
Thence to the lower Bridge	0	3	7
Thence to the Breech	0	1	7
Length of Neck from Nutt to Belly	1	10	6
Length of Belly	4	4	0
From top of Belly to 1st Knot (whose Diameter 3')	1	3	0
Thence to 2d Knot (whose Diameter 3'.6")	1	6	0
Thence to the lower fixed Bridge	0	10	4
Breadth of Belly above	0	5	2½
below	1	3	0
Depth above	0	7	0
below	0	3	4
Length of movable Bridge at Feet 2'.½".			
Height of the larger Foot 1'—½" : towards round Foot 6".			
Length and thickness of large square Foot under the Notch 3½.			
Diameter of little round Foot—3" : Distance of Notch from higher end ½".			
[Rough sketch shows this bridge, with notch to receive the string situated above the large foot.]			
Distance between the two bridges 3'.6".			
Length of fixed Bridge below 3'.7" : above at the Points 5' : height 7" : thickness inside 1'.1" :			
Within the Belly about 5" under it run all along from top to bottom 21 Strings of Brass Wire wch have their Nutt 3'.5" below the head of the Belly & may be tun'd by as many Iron Pins between their Nutt and the top of the Belly.			
Back of Air, Belly of Cullin Cliff, raised foot of Bridge tip'd with Ivory.			
Z. [Its notes, shown on a stave : G d' g' b' d'' g'' a'' b'' c''' d''' e'''.]			

HURDY GURDY

X22. CYMBAL

C . . . [illegible] 4 Gutts whereof the two outer are Drones tuned to 5ths, the two middle are Unisons, which are stopd by means of 20 wooden Keys touched by the left hand while right turns the Wheel. To each string in each Key two iron Pins or Cogs wch press the string in nature of Fretts & return by force of string as spring.

The proper [?] Notes are distinguished in the Keys by cross bitts of wood on the left side at wch they are touched to distinguish the half Notes. The box for the Keys has its cover as has the wheel [inserted later] whereof Cover turns in a Groove.

Bridge about 1'.2" below the wheel, wch is turned by a Key at the breech.

Between the box & wheel a Knot.

Axle tree of wheel fastened above a Pin wch passes from the back of the belly & is 1' above it at the bottom of Knott.

[52]

Thickness of Rim 3'.6" : From body to Nutt 4'.
 Length of Box 1f.2'.4". Height 1'.6". From Box to wheel 4'.
 Length of Belly 1f.3.
 Divide Keys as Fretts of Cittern.

REMARKS ON THE BOWED INSTRUMENTS

Though measurements are, because of their effect on tone, as important in stringed instruments as they are in wind, they do not provide the same exact information concerning the pitch. In the violin family, deviations of size in instruments of the same pitch are remarkably slight, and the measurements given in the Talbot MS form no exception to this rule, with certain possible exceptions or mistakes to which attention will be drawn. In the viol family, however, such deviations are often very considerable indeed, and even make it difficult at times to decide to what notes the instrument in question was intended to be tuned.²

This problem is further complicated by our uncertainty as to the standard of pitch to be assumed.³ Thus, for example, we may decide that a viol, though very small for a tenor, was intended to be tuned as such. We may then suspect that the standard of pitch generally obtaining at the time and place where it was first brought into use was abnormally high, so that the instrument, as befitted its small size, actually stood at a pitch higher than that usual for a tenor viol.

But even this suspicion cannot be confirmed, as we can confirm the actual sounding pitches of wind instruments from their measurements where these are exactly known. For experience shows that even a very small tenor viol may yield an outstandingly fine tone when tuned as a tenor on a 'normal' standard of pitch, such as our present concert pitch (a'=440 c.p.\$) or even the so-called 'classical' pitch about a semitone lower still. The same instrument may also sound well when tuned as an alto, that is to say a fourth higher throughout, particularly if the comparatively low 'classical' standard of pitch is adopted. In such a case, the decision between treating the viol as a small tenor and treating it as a large alto becomes little better than a subjective judgment as to which tuning gives it the better tone.

[53] The same problem arises in a still acuter form when it is a matter of deciding whether to treat a given viol as a small alto or a large treble, since the tuning (and therefore the nominal pitch) of these lies only a tone apart. Here, a careful experiment is the only test possible.

In the case of bass viols, a similar latitude obtains; but when the bass is decidedly small, we should most naturally regard it, at least in England, as a 'division' bass intentionally built to smaller dimensions than a full chamber or 'consort' bass, in order to facilitate the virtuoso passages characteristic of the division music (variations on a ground) for which this instrument is primarily intended. An even smaller English bass can almost certainly be regarded as a so-called 'lyre viol': a diminutive bass of variable tunings adapted to the easy execution of full chords in different keys. But it may

² For exact measurements of a number of viols (also bows) and a discussion of their sizes, shapes, pitches and classification, see N. Bessaraboff (now Bodley): *Ancient European Musical Instruments* (Boston, 1941), p. 255-89, 357-76

G. R. Hayes: *Musical Instruments and their Music, 1500-1750 : II, The Viols, and other Bowed Instruments* (London, 1928-30), p. 1-19, 36-55, 249-52

³ See A. J. Ellis and A. Mendel: *Studies in the History of Musical Pitch* (Amsterdam, 1968)

become difficult, once more, to distinguish a large tenor from a small lyra viol.

A stringed instrument possessed of a markedly shorter than average sounding length of string and a markedly smaller than average resonating air cavity is likely to sound tubbier, richer, less clear and reedy than one whose dimensions are at or above the average for the pitch in question. Either quality may be preferred as a matter of taste; but I have encountered quite outstanding specimens of each amongst the viol family. The reason, of course, is that other factors enter.

The shape² is one of these: viols are found in an extraordinary variety of shapes, including some very near approaches to the violin form; but what is still more extraordinary is how little this particular factor appears to influence the tone. A much more crucial matter is the thickness of wood at different points: in no respect will the craftsman's excellence be more in evidence. In general, thinner wood and slacker strings appear to be the chief factors differentiating the tone of the viols from that of the violins. Thicknesses, unfortunately, are not among the dimensions which Talbot has regularly noted; nor does he mention string gauges, a matter of almost equal importance and much greater uncertainty, since old viols survive but, with the rarest of exceptions, their original strings do not.⁴

In the dimensions which Talbot has recorded, the same ambiguities prevail as confuse some of his measurements of wind instruments. For example, the length of a bow may be measured from end to end of the stick, or from end to end of the hair: the latter measurement is the more valuable and appears to be what Talbot intends; but he does not tell us. Even if this assumption is correct, we cannot be certain whether [54] to measure from the actual mortices, or from the point at which the hair is free of the stick and thus available for use: again the second method is the most advantageous, but in this respect, since the difference is smaller, we cannot even infer which Talbot applied². The resulting uncertainty diminishes to some extent the usefulness of his information; and similar uncertainties occur elsewhere. He is silent, too, or almost silent, on some of the questions where, being most in the dark, we should be most grateful for exact illumination, as, for example, the real status of the alto viol and the tenor violin (as opposed to the viola) in late 17th century England. Nevertheless, we are indebted to him for some extremely welcome information. In the following most tentative notes, I have drawn attention to several points which have occurred to me; but I am confident that more remains to be extracted, and I look forward to benefiting in due course from the investigations of others.

The Violin Family

The chief discrepancy between Talbot's measurements and those regarded

⁴ Hayes, *op. cit.*, p.27, mentions the discovery of 'more than one viol' (including a bass seen by himself in 1926) 'with strings and frets still attached'; unfortunately he gives no measurements.

See also Ian Harwood : 'An Introduction to Renaissance Viols', *Early Music*, ii, no. 4 (1974), p. 235-46

as the average standard is his total length for the violoncello of 3' 8" against the 481" given in Grove.⁵ But the figure is a subsequent insertion; if it is not an actual error, it may be the measurement of a particular and exceptional instrument. cf Grassineau: *Musical Dictionary* (1740), 'BASSETTO, a *Bass Viol* or *Violin* of the smallest size, so called in distinction of Bass Viols or Violins of a large size'). The length obtained, on the other hand, by adding together Talbot's figures for separate portions works out at 47", which may be taken as reliable.

There is certainly an error in the figure of 3½" for 'the depth of the Violin under the Bridge'. Whether intended as an internal or as an external measurement, this gives a belly like a camel's back. I imagine 2½" was meant, which is quite normal. The bridge, at 1" high is lower by perhaps ¼" than would now be usual with this degree of belly arch. This accords with our established view that the Baroque bridge was lower in the centre (i.e. flatter, less steeply curved) and the Baroque neck and strings set back at a less steep angle than our present fittings. Talbot's fingerboard is wider by about ⅛" at its top, but narrower by about the same amount where it ends (after allowing for the shorter length) than the modern average, implying that the strings are less widely splayed out. The lateral dimensions of the bridge remain unchanged, it is true, but with such a fingerboard we can reasonably take this as meaning no more than that the outermost strings are set further in from the extremities of the bridge than is now usual.

[55] Talbot's 5¼" for 'the length of the Neck from the Nut to the Belly' appears to be about ⅛" on the *long* side unless measured to include the depth of the nut itself (this is likely since no separate allowance is shown for the nut and the separate figures add up correctly to a normal overall length) in which case it is normal. But in neither case have we a short neck such as contemporary makers are generally thought to have favoured (cf. the Stainer violin with original fittings in the possession of Kenneth Skeaping, of which the neck is ¼" shorter than the modern norm).⁶

The importance of these factors relates partly to tone quality, and partly to the technique and effect of three and four part chords. Shorter strings, less set back, tuned to the 'classical' pitch, and resting on a flatter bridge, are very markedly less tense than obtains with modernized fittings; they sound purer and clearer but less intense in quality, and they require less violence in depressing them sufficiently to give a three or four part chord. These differences are for great value in our attempts to render Baroque violin music (particularly J. S. Bach's solo suites and other works containing three and four part writing) adequately and in its own proper sonority.

Talbot's testimony for a violin neck of modern length is probably to be accepted; if so, we must assume that very substantial variations of length occurred. An error may be suspected in the very short sound holes given for the violoncello. Violins 'Fretted for Beginners' is borne out by (or pirated from) Playford.⁷

⁵ Grove's Dictionary (London, 3/1928), V, p. 522

⁶ W. H., A. F., and A. E. Hill : *Antonio Stradivari : His Life and Works, 1644-1737* (London, 1902, rev. 2/New York, 1963) give many exact details of early violin fittings

⁷ John Playford : *An Introduction to the Skill of Music* (London, 1654, rev. 7/1674) p.

Top a''' can be taken on the length of violin fingerboard given f''' is the highest note mentioned, in a passage whose technical implication will puzzle violinists. (Talbot's length is average for his period; the modern fingerboard is 2½" longer). Top a' can be taken on Talbot's violoncello fingerboard, which is given shorter in proportion, thus confirming that high virtuoso passages were not yet expected on this instrument.

Lewis's six-stringed Bass Violin has a neck 'somewhat shorter . . . to bear a Pitch', which can only imply a *higher* pitch; but a 'treble string' equal to '3d of B. Violin', which should normally give *F* or *G*, '(or B. Viol)', which should normally give *e*—very different pitches, and both of them *lower* unless Talbot's calculations are an octave out. But if the reality behind this most bewildering note could be interpreted (and I can myself think of no other explanation) as a *small* chamber *double* bass of a size familiarly established on the Continent, [56] 'tuned B. Viol way' and pitched between the *D* (or *C*) to *d'* Bass Viol and the regular violone an octave lower, we might regard it as confirming what is in any case the likeliest answer to the old problem of Orlando Gibbons's 'musique for the Great Dooble Basse', in spite of the rather wide gap in date.⁸ Gibbons's 'Doooble Basse' part lies a little too high to suggest a regular violone quite convincingly, and only descends to *A*, . Yet this is a minor third too low for the normal bass viol, and Gibbons's date is much too early for us reasonably to assume a seven-stringed bass viol (*A*₁ to *d'*) even if the low passages were not too persistent to render this explanation plausible. A small chamber double bass would exactly fit the bill, and may well be Talbot's meaning.

In a note evidently based on Mersenne,⁹ a violin *F* to *d* is given, which is a true tenor, between the viola and violoncello in both pitch and size; but unfortunately (and perhaps significantly) there is no first-hand information, the space beneath the heading 'Violin Tenor & Counter Tenor' remaining blank. We cannot safely infer from the mere inclusion of this heading that Talbot personally knew and intended to describe two separate instruments; on the contrary, separate instruments are normally given separate headings in his MS, even where a blank space follows.

On balance, the evidence is against the existence of the true tenor violin in England. It seems that the English court orchestra followed French practice in laying out five-part texture for one violin part, three viola parts (graded in size but tuned in unison) and one *bass violin* part. Thus, the 'musicians for the violins' listed in the Lord Chamberlain's accounts for 1631 as three 'treble', two 'contratence, three 'tenor', two 'low tenor,' and four 'basso',¹⁰ probably indicates the separate parts, not separate instruments. Much of the 16th and 17th century repertory for the English royal band, such as Holborne's *Pavans, galliards, almains* (1599), Dowland's *Lachrimae* (c.

⁸ Christ Church, Oxford MSS 732-6. See *Chelys*, iii (1971), p. 33 for full details

⁹ Marin Mersenne: *Harmonie Universelle* (Paris, 1636-7) trans. Roger E. Chapman (The Hague, 1957) p. 237f. Talbot refers by name to the double-bass 'de Lorraine' mentioned by Mersenne on p. 237 (in trans.)

¹⁰ H. C. de Lafontaine : *The King's Musick* (London, 1909). Lord Chamberlaine's Records, Vol. 738, p. 242

1604), and Adson's *Courtly masquing ayres* (1621) seems designed for this layout, and furthermore, Playford, the first English authority to give violin tunings, only mentions 'treble' (violin tuning) 'tenor' (viola tuning) and 'bass' (low violoncello tuning *BBb* to *g*).¹¹ It is unfortunate [57] that Talbot offers no solution to this important problem: we can prove that the early violin family included this true tenor member, we can point to much early 17th century Italian music that seems to require its presence, but we cannot be sure that it even existed in England.

The *Compleat Musick-Master* by T. B. (1722) gives 'Let your [violin] Bow be as long as your instrument', i.e. perhaps 1' 11". This, and even Talbot's 2', is a very short bow if the measurement is of the stick length. But if it is of the length of the free hair, it corresponds with the commonest length of surviving specimens, which most frequently run to about 23½" of free hair.¹² A shorter length, though admirably delicate and incisive for Corelli allegros and the like, proves hampering for sustained movements; the 2' bow proves ideal for 17th and 18th-century music generally. The curve of the wood is, of course, always outwards from the hair (which facilitates the the sharp attack and incisive technique proper to the period) and not inwards as in the Tourte pattern (which facilitates a smooth attack and a *sostenuto* technique). 'Fine speckled-wood' refers to snake wood, a normal material of the period.

Under 'Z' Talbot gives 'Bow of violin not under 24" from there to 27½ at most. 27, 26-25½ Solo-Bow'. A modern bow of 25½" would be quite average (free hair length). But 27½" seems at first sight on the verge of the unmanageable. The clue is almost certainly to be found in the variation of the bow hold shown in the pictures of the period, and confirmed (though less positively for the violin than for the viol) by theoretical writers. Rafael¹³ shows in a 'Coronation of the Holy Virgin' a 15th-century *lyra da braccio* bow held with an exact replica of the modern grip recommended by the great teacher of the violin, the late Professor Carl Flesch.¹⁴ This effectively employs the full length of the 25½" bow. But there are numerous 17th and 18th century depictions of a hold more or less up the stick, sometimes as much as 2" or 3" away from the nut. With the latter technique, a very long bow can be balanced with ease. It can be used to its extreme point without over-stretching the arm on the down bow; and to its [58] extreme heel by carrying the hand well over and beyond the strings at the end of the up bow.

¹¹ *Op. cit.* The first two editions do not include instructions for the violin; the 7th edn. 1674 still treats only the 'Treble-Violin'; Hayes, *op. cit.*, p. 186, cites the edn. of 1687, p. 108, for the tunings of 'tenor' and 'bass'

¹² Hayes : *op. cit.*, p. 250-1, gives 'treble viol' bows of 23" and 20¼"; 'bass viol' bow of 23¼"; 'alto or tenor viol' bow of 23¼" 'violoncello' bow of 23½". All have screw nuts which may or may not be original; and the only way of actually distinguishing a viol from a violin bow of this period is by the usually more rounded outermost corner of the nut. My experience confirms these lengths as typical

¹³ M. Sauerlandt : *Musical Instruments in Pictures* (Hamburg, 1930)

¹⁴ C. Flesch : *Art of Violin Playing*, I (Philadelphia, 1924), Illustration 19; c.f. Leopold Mozart : *Violinschule* Augsburg, 1756) where different holds are shown

The Viol Family

There are echoes of Mersenne in an 'Italian' tuning for 'Tenor and Contratenor' viol A to a' (this is what Cerreto gave at Naples in 1601); an alternative 'Tenor' G to g' and 'Counter-tenor' A to a' is given, besides the familiar c to c'' alto (counter-tenor) tunings still recognized by Rousseau in 1687.¹⁵ But I can find no first-hand clues in the Talbot MS; I hope sharper eyes may do so. The alto viol is nearly as hard to establish in 17th century England as the tenor violin; yet there are far stronger reasons for presuming it: surviving viols which sound at their best (at 'classical' and still more at standard a'=440 pitch) when tuned c to c''; and four-part music which seems to cry out for one each of the treble, alto, tenor and bass viols. The fact remains that no contemporary authority, not Playford, not Simpson, not Mace, not North, as much as mentions it, either by name or by tuning. Playford speaks of 'three several sizes . . . viz. *Treble-Viol, Tenor-Viol, and Bass-Viol*'.¹⁶ Mace's chest of viols is two trebles, two tenors, and two basses; and he distinctly identifies the 'Tenors' as 'a *4th Higher*, than your *Basses*'.¹⁷ If an alto had been available, Mace of all people might have been expected to insist on it!

I have only found two actual references, and neither is conclusively (though both seem reasonably) free from the usual ambiguity whether two distinct instruments are in question or merely two parts: in Anthony Wood's *Diary*,¹⁸ a Mr. Ellis 'would take up a counter-tenor viol and play, if any person were wanting to perform that part'; and 'the gentlemen in private meetings, which A. W. frequented, played with three, four and five parts with viols, as treble-viol, tenor, countertenor, and bass' (cf. Butler : 'The Countertenor or *Contratenor*, is so called, because it answereth the tenor; though commonly in higher keys').¹⁹ My own feeling is that we must accept an English 17th century c to c'' alto viol, if only as a comparative rarity. But I should be remarkably glad to see it adequately proved.

The 'Tenor Viol' and 'Bass Viol' measurements are so Gargantuan on English standards that I can only guess Talbot to have been confusing [59] them with the *German* nomenclature by which *Tenor Viola* indicates an English-sized bass; *Kleine Bass-Viola* and *Grosse Bass-*

Viola a definitely small and a definitely large violone. The whole passage smacks strongly of Praetorius, whose *Tenor* and *Kleine Bass-Viol* tally fairly closely with Talbot's 'Tenor' and 'Bass' respectively.²⁰ My guess is perhaps

¹⁵ Mersenne, *op. cit.*; Scipione Cerreto : *Della Prattica Musica* (Naples 1601); Jean Rousseau : *Trate de la Viol* (Paris, 1687), p. 21

¹⁶ *Op. cit.* (7th edn. 1674), p. 91

¹⁷ Thomas Mace : *Musick's Monument* (London, 1676), p. 246

¹⁸ March 1656; and January-March 1657

¹⁹ Charles Butler : *Principles of Musick* (London, 1636), p. 41; facsimile reprint intro. by G. Reaney (New York, 1970). I have modernised the phonetic spelling used in this work, which could not be set up without special type

²⁰ Michael Praetorius: *Theatrum Instrumentorum* (Wolfenbuttel, 1620), Table XX. For the attribution of the name *Kleine Bass-Viol* to the largest instrument shown there, and for the calculation on which his tenor dimensions are estimated, see Bessaraboff : *op. cit.*, pp.

supported by Talbot's otherwise curious remark that '[there are] Bass Viols of all sizes [?] of which, or in relation to which, the] least large [?] is] the Bass Violin'—not that this last statement becomes on any interpretation a model of lucidity.

The 'Division Viol' measurements are not unreasonable, though still perhaps a little large. (But cf. T. B.'s *Compleat Musick-Master*: 'a Viol of Division size, which ought to carry a string of thirty inches from the Bridge to the Nutt, may serve either to play in Consort or a single Lesson, or both as you will have it strung . . .' That is long for a Consort, and very long for a Division, viol.) The 'Lyra Viol' again approximates rather to the German Viola Bastarda than to the English Lyra. The Double Bass measurements are those of a normal orchestral six-footer of the present day; and Talbot's treatment of this instrument among the viols rather than the violins, as well as his references to 'Fretts 5' and 'Generally 5 Strings sometimes 6', tends, I think, in favour of the view that the modern double bass actually (unlike the violin family proper) evolved by stages from the double bass member of the *viol* family, gradually losing frets and strings as it went.²¹

The tenor bow at 28" seems distinctly tall, still more so a Lyra and Division viol bow at 30", and a Bass viol bow at 31"; but what are we to make of a double bass bow at 36", even though this dwindles lower down to 31"! I have been tempted to wonder whether some of these apparent exaggerations might arise from an intermittent confusion with the Brunswick foot used by Praetorius. One Brunswick foot=11.235 English inches. Even so, a 36 (Brunswick) inch bow remains about 32¾ (English) inches long; and such a bow, though not impossible, is still most improbable as a standard implement. And we have no real reason for attributing to Talbot this particular confusion : it seems improbable enough.

[60] I feel sure that many of the difficulties tentatively touched upon above may disappear, and the underlying information stand revealed, at the hands of the relevant specialists to whom I cordially commend this most interesting manuscript.

This article originally appeared in the *Galpin Society Journal* for 1948. It has been slightly corrected, and reprinted with their permission.

359-73, 376, and note 916 (p. 443)

²¹ Hayes, *op. cit.*, p. 210; Bessaraboff, *op. cit.*, p. 311; Eric Halfpenny : 'A Note on the Genealogy of the Double Bass', *Galpin Society journal* i (1948), p. 41; Francis Baines : 'What exactly is a Violone?', *Early Music*, v, no. 2 (1977), p. 173-6

AN UNUSUAL CONSORT REVEALED IN AN OXFORD MANUSCRIPT

TIM CRAWFORD

The set of five part-books in the Bodleian Library under the signature Mus. Sch. E410-4 is known as a source of three and four part ayres by Charles Coleman, Richard Cooke and William Lawes, but the curious scoring of the pieces revealed by reversing the volumes seems to have been unnoticed until now. There are 32 ayres, mostly anonymous, for treble, lyra viol (in tablature), lute (in tablature), and bass (two identical books, both unfigured, one apparently for theorbo).

The treble part, in the normal treble clef throughout, has a modest range, and its general style suggests the use of a viol rather than a violin, but there is no concrete evidence to support this view. For the first twenty-six ayres there is an intabulated lyra part. In the last six, probably all by John Birchenshaw, this is replaced by a second treble part of equal range with, and often crossing over, the first treble. The lyra book actually opens with a second treble part for the first nine pieces, but this is not independent material, as will be shown below. The lyra viol uses two tunings: (A) EE A Ea c e ('harpway flat') for the pieces in A minor and C major, and (B) DD GG BD G b for those in G major.

These lyra tunings have a close relation with the two lute tunings employed: (a) B E a c e g ('French-flat') with six diapasons down to CC, and (b) DD GG B D G b, with six diapasons down to DDD (this unlikely note is included in a tuning diagram, but not actually used in the music). Tunings (A) and (a) share four adjacent string pitches, and are both sonorous in A minor and C major. Interval tuning (a) seems to have been common from about 1620 until well after 1675, but was probably a little old-fashioned by the time Thomas Mace defended it so stoutly in 1676.¹ Clearly tunings (B) and (b) are the major versions of the usual 'Gaultier', or 'D minor' lute tuning. But, for the lute at least, they are a fifth lower than commonly transcribed.² This version in the major of the lute's interval [62] tuning was a frequent alternative for solos and ensemble music well into the 18th century.

¹ Thomas Mace: *Musick's Monument* (London, 1676). This tuning was not always exactly at this pitch. An interesting manuscript of lute solos, once in the Cummings Collection, now at the Nanki Music Library in Tokyo, clearly implies a tuning a tone lower than Mace's and that in this manuscript

² Significantly, exactly this very low pitch for this tuning of the lute is described in two other English sources, Mary Burwell's lute tutor of c.1655, and Thomas Salmon's *An Essay to the advancement of Musick* of 1672. Mary Burwell's tutor called it 'B sharp'. See the discussion by Robert Spencer in his introductory study of the facsimile edition of Mary Burwell's tutor (Leeds, 1974). The problem of the low tessitura for the lute as regards the stringing and construction of the instrument remains obscure

The two bass books are identical in content, but the second, E414, carries a note, referring to the other items in the MS, that it is 'pricked for a theorbo'.

A list of the contents of this part of the MSS which concerns us follows:

Bodleian Library Mus. Sch. E410-4 (reversed)				
Key	No.	Type ³	Time Signature	Scoring and other remarks.
a	1	Alman	♢	Tr.1, Tr.2, lyra, lute, bass (Tr.2=lyra).
a	2	Corant	3i	as 1.
a	3	Saraband	3i	as 1.
a	4	Saraband ?	3i	as 1. Lute part has divisions on repeats.
a	5	Saraband	3i	as 1. Three four bar strains.
a	6	Alman	♢	Tr.1, Tr.2, lyra, lute, bass (Tr.2=lute).
a/E	7	Saraband	3i	as 6. (Corrupt ?)
a	8	Alman	♢	as 1.
a/C	9	Saraband	3i	as 1. (Corrupt ?)
a	10	Alman	♢	Tr., lyra, lute, bass.
a	11	Saraband	3i	as 10.
a	12	Corant	3i	as 10.
a	13	Saraband	3i	as 10.
C	14	Corant	3i	as 10, but bass part more independent from lute.
C	15	Alman	♢	as 14.
C	16	Corant	3i	as 14.
C	17	Alman	♢	as 14.
C	18	Corant	3i	as 14.
C	19	Saraband	3i	as 14.
C	20	Corant	3i	as 10.
G	21	Alman	♢	as 10.
G	22	Corant ?	3i	as 10.
G	23	Corant	3i	as 10.
G	24	Corant	3i	as 10.
G	25	Corant	3i	as 10.
G	26	Corant	3i	as 10.
Between 26 and 27 there are two lute solos, 'brande' and 'Saraband'.				
a	27	Alman	♢	Tr.1, Tr.2, lute, bass. (Tr.2=lute) 'fourth' ⁴ .

³ It should be noted that the only ayres with titles in the MS are no. 7 'Saraband', and no. 31 'Pavan'

⁴ The original extra numberings of nos. 27-32 are given in numbers '1, 2 . . . ' etc., as well as words first, second . . . ' etc.

[63]

a	28	Corant	3i	as 27. 'fift', 'Mr. Birchingshaw'.
a	29	Saraband	3i	as 27. 'sixt'. Divisions in Tr.1, Tr.2 and lute.
a	30	Alman	♢	as 27. 'second'.
a	31	Pavan	♢	as 27. "first", 'Mr. Birchingshaw'.
a	32	Corant	3i	as 27. 'third', 'JB'.

The key grouping of the 32 ayres in the manuscript clearly shows four main sections: nos. 1-13 in A minor, 14-20 in C major, 21-6 in G major, 27-31 in A minor. There are two, nos. 7 and 9, which seem strange in beginning

the first strain in A minor, and ending the second strain in, respectively, E major and C major. While they each consist of two eight bar strains, they give an impression of incompleteness, and indeed the lyra part of no. 9 actually starts with a C, a sixth below the bass's a.

A further subdivision of the grouping is shown by the variations of scoring. The lyra part-book contains a second treble for the first nine pieces. For nos. 1-5, 8 and 9, this is clearly based on the lyra part, while for nos. 6 and 7 it doubles the 'tune' of the lute part. It is not clear whether the first nine pieces were originally conceived for two trebles, lute and bass, or for treble, lyra viol, lute and bass, though it is clear that the second treble and lyra parts were not intended to be performed together. As can be seen from Ex. 1, these virtually double throughout, and furthermore, they both occur in the same part-book.

Example 1. Bodleian Library, Mus. Sch. E410-4, no. 8 Alman or Ayre.

Ex. 1 no. 8

1st Treble

2nd Treble

(Optional?)

Lyra Viol

Lute

Bass (Theorbo)

1 c, d?

5

sic

2

2 g' in MS

10

3

sic

sic

sic

4

3 f' in MS 4 stem added

The identity of the second treble and lyra parts can clearly be seen throughout. Leaving aside bar 2 crotchet 2, where something has clearly gone wrong, a general and characteristic carelessness of composition is evident. Each part has apparently been composed to fit the bass with little regard for violent clashes with other parts (e.g. bar 6 crotchet 2, and bar 9 quavers 6 and 7), or the niceties of part-writing (e.g. the momentary octaves between Tr. 1 and lyra in bar 11). It seems that the strange rhythm at the end of this piece gave some difficulty to the players, since, while the two treble parts end with a semibreve, the lyra part has just a minim chord in bar 12, the lute part has a minim final bar, and the final semibreve of the bass has been changed to a minim by the addition of a stem!

[65] The second scoring group, nos. 10-13, is somewhat more convincingly and competently scored for one treble, lyra viol, lute and bass. Otherwise it is of similar character to nos. 1-9. The lyra part, especially in the faster pieces, tends to break into regular quavers in division style.

The next group, nos. 14-20 in C major, shows markedly more independence of the bass part from the bass of the lute. Example 2 gives the whole of the saraband no. 19.

Example 2. Bodleian Library, Mus. Sch. E410-4, no. 19 Saraband.

Ex. 2 no. 19 Saraband

Treble

Lyra-viol

Lute

Bass (Theorbo)

10

15

1 2

T, to

sic

Here, each of the four instruments has an independent rôle except [66] that the bass line is often sketched in by the lute, and the lyra viol starts running divisions in the second strain. In the lute part, the characteristic strummed repeated chords of the French saraband sometimes (as in bars 1 and 12) interfere with the harmony, but this may have been considered acceptable at the fast tempo of the mid 17th century dance.

The G major group, apart from the changes of tuning mentioned above, differs very little in style or content, but the final A minor group, apparently of a somewhat later date, shows a quite new scoring. The lyra part becomes a second treble, causing the scribe elaborately to cross out the sixth line required for a tablature stave. This is clearly a six movement suite or 'set', which was initially copied out in the wrong order. The correct sequence has been inserted with double emphasis in both figures and words. The corrected sequence, Pavan, Ayre, Corant, Alman, Corant, and Saraband, is satisfyingly conventional. There is good reason to believe that this part of the MS was copied later than the rest, since the lute part is entirely in a second tablature hand only used elsewhere for corrections. The hand of these later pieces in the treble and bass books is somewhat more upright than hitherto, and the clef shapes are slightly different. No. 31 (the first piece in the suite), 28, and 32 are clearly ascribed to John Birchenshaw, so the whole suite, nos. 27-32, can be ascribed to him with some confidence. In this suite, the lute has lost its previous independence, as, apart from octave changes, it merely doubles the first treble and bass parts.³ Certainly these pieces seem perfectly convincing as three part ayres without the lute.

The 32 ayres in this manuscript are evidence of a repertory otherwise unknown in English sources. The nearest contemporary equivalent is the 'lyra consort' of Jenkins and his contemporaries. Dr. Andrew Ashbee suggests in this journal (p.40) that this was a type of music in which lyra parts were added to smaller ensembles to compensate for the lack of sustaining power of the harpsichord, which was rapidly superseding the organ in consort playing.⁴ A large number of these arrangements, usually for violin, lyra viol, harpsichord and [67] bass⁵, seem to be connected with the Oxford music meetings of the Commonwealth period. This suggests that the present collection, with its clear Oxford associations, were similar arrangements. The lyra part and the lute part have a slightly different character from the lyra and harpsichord parts in Jenkins's lyra consorts. The lyra part is very rarely chordal, except at cadences and for long notes, while the lute part, with the obvious exception of nos. 27-32, never doubles the treble, and has a quite independent function throughout. The harpsichord part in lyra consorts has some moments of independence, but on the whole it doubles or descants on the treble in a sort of filling role. By contrast, the lute part goes its own way, often seeming to lead the ensemble, and has none of the harpsichord's quasi-continuo character. The first 26 pieces are obviously experimental in character, with many corrections to the lute part in the later

³ A few slightly later sources of continental lute music contain parts for other instruments, usually violin and cello, to play along with the original lute solo. One most interesting collection, by Wenzel Ludwig von Radolt, *Die Aller Trueste Verschwigneste . . .* (Vienna, 1701), includes parts for violin and bass as well as another part, sometimes for a second violin, and sometimes a chordal and somewhat virtuosic part for viola da gamba. It seems that these were usually composed as solos, the other instruments to be added ad lib

⁴ I should here express my gratitude to Dr. Ashbee for kindly letting me read his article in typescript, and for lending me his scores of various Jenkins items.

⁵ And theorbo, if we take note of Thomas Mace's recommendation for Ayrey, Jocond, Lively, and Spruce 'music. See Mace *op.cit.*, p.235-6

tablature hand, which supports the view that they are arrangements which needed improvement and slight alteration. It is possible that these derive from an earlier four part settings.⁶

With more knowledge of the Oxford musical scene of this period, these pieces could perhaps be identified with a particular group of players for whose meetings they might have been arranged. Some clues are given by the few notes in the part books. Bass book E413 has the ownership note 'Ri: Rhodes ex AEde Christi Oxon Sep.7.1660', which date probably refers to his acquisition of the volumes, since the other bass book, the one 'pricked for a theorbo', carries a pencilled note 'Leave at the Saracen's head upon . . . (illegible) with the Oxford carrier to be brought unto Rhodes, a student at Christ Church'. Of course, this extra bass part may have been supplied separately at a later date than the others; theorbo parts were [68] often added to pre-existing music for Oxford performances (*c.f.* Locke's *Broken Consort*). That the MS was studied after its use is shown by the existence in the lute part of an incorrect (!) tuning diagram in tablature, apparently to explain the somewhat unusual 'B sharp' tuning of the lute in the G major pieces. This tiny tablature fragment is clearly in the same hand as Mus. Sch. b.1, the large collection of songs and lute solos that was presented to the Music School in 1659 by John Wilson, first Heather Professor of Music at Oxford. He gave instructions that it was not to be perused until after his death. Clearly, a thorough study of Oxford musicians and musical manuscripts and their relationship is long overdue, and would go far to tie up many loose ends like these.

While the standard of composition of these pieces may not be on the high level of those by Jenkins, we have here concrete evidence of the sort of experimental approach to instrumental textures in Oxford musical performances of the mid 17th century. It also provides an explanation for at least one otherwise cryptic comment by Thomas Mace concerning his extraordinary invention the Diphone, a sort of Dr. Doolittle combination of the theorbo and the French 12-course lute. Referring to the excellence of this latter 'end' of the instrument, he recommends it 'for Airy, and Spruce, Single or Double Lessons; and is also a Most Admirable Consort Instrument, where

⁶ Or the lute part added to an original three part texture. Lute duets in 17th century France were always composed in this way, a *contrepartie* being added to an existing lute solo; but see footnote 5. Perhaps nos. 27-32 are of this category, although Birchenshaw is not known as a composer for the lute, and other English examples of this procedure have not yet appeared. Roger North, writing in about 1695 about the bad organisation of early public concerts complains 'the lute master plays you a lesson or set out of his book, and gives the players of the base a paper they never saw before'. This implies at least the accompaniment of lute solos by continuo in public concerts. Jacques Gallot, in his book of lute tablature *Pieces de Luth Composees sur differens Modes* (Paris, c.1670) promises instrumental parts for those wishing to play his *pieces en concert* if they would call at his house. Estienne Roger of Amsterdam printed parts for such performances of lute music by Jacques de St. Luc, Dufaux, L'Enclos and Pinel, but without the lute parts. See his *Suittes faciles pour 1 Flute ou un violon et une Basse continue* (Amsterdam, 1703), unique copy in Durham Cathedral Library. See also, Francois Lesure: *Bibliographie des Editions Musicales publiees par Estienne Roger* (Paris, 1969)

they know how to make the Right Use of It, and not suffer it to be Over-Top'd with Squaling-Scaulding-Fiddles, but always to be Equally Heard with the Rest, &c.'. In these pieces we have the only English music yet found for the French lute playing a fully written-out part in consort music.

THE ENGLISH REPERTORY FOR VIOLIN, BASS VIOL AND CONTINUO

MARK CAUDLE

A number of manuscripts dating from the end of the 17th century contain a repertory of German, Austrian and Dutch chamber music in copies by English musicians. As many of the pieces appear to have been copied from printed sources, and as they are found side by side with works in similar style by English composers, it is clear that the repertory as a whole provides valuable evidence for the way foreign idioms such as the sonata influenced the music of Jenkins and his colleagues. A fair amount has been written on this subject in general terms, notably by Ernst Meyer,¹ Peter Evans² and more recently by Margaret Urquhart,³ but this appears to be the first attempt to define the repertory and to provide concordances from foreign sources. As a start I have taken the music for violin, bass viol and continuo that appears in these manuscripts. It is hoped to follow this up in a later issue with listings of the other instrumental combinations; bass viol and continuo, two bass viols and continuo and two violins and continuo. I have concentrated on the coherent foreign style repertory that appears in the group of manuscripts described below, which means that I have omitted the purely English forms of divisions on a ground, and fantasy suite or *sett*. No doubt there are many other omissions, but the following list should form a useful starting point for collating concordances and new pieces as they are uncovered. The list is taken principally from the following sources :

- D2, D5, D10 Durham, Cathedral Library, MS D2, D5, D10 (score). A collection made by Canon Falle (1656-1742)³.
 31423 British Library, Add. MS 31423 (parts c. 1670). Apparently from the North family collection.
 II.c.25 Dolmetsch Library, Haslemere, II.c.25 (parts c. 1700).

In addition, extra sources are found in the following :

- 20.h.9 British Library, RM20.h.9 (score c. 1680).
 c.78 Bodleian Library, Oxford, Mus. Sch. MS c.78 (parts c. 1690). Benjamin Hely autograph ?
 c.80 Bodleian Library, Oxford, Mus. Sch. MS c.80 (parts c. 1680).
 d.249 Bodleian Library, Oxford, Mus. Sch. MS d.249 (parts c. 1690).
 921 Royal College of Music Library, MS 921 (treble part only).

¹ Ernst Meyer: English Chamber Music The History of a Great Art (London, 1946)

² Peter Evans : Seventeenth-century chamber music manuscripts at Durham ', *M&L*, xxxvi (1955), p. 205-23

³ Margaret Urquhart : ' Prebendary Philip Falle (1656-1742) and the Durham Bass Viol Manuscript A.27 ', *Chelys*, v (1973-4), p. 7-20

Composer	Title (Specimen from 1 source)	Source
Anon <i>fl. Vn. Widel</i>	Sonata a2. Violino et Basso	II.c.25/33 31423, f.219v
Anon	Symphonia a2. Violino e viol da Gamba	II.c.25/10 31423, f.231v
Anon	Symphonia a2 Violino e Viol da Gamba	II.c.25/11 31423, f.228v
Anon <i>J.M. Nicolai</i>	Sonata a2 viol e viol di Gamba	II.c.25/32 <i>Les Vn⁷ 673</i> 31423, f.221v
Anon	Sonata a2 Violino e viol da Gamba	II.c.25/12 31423, f.229v
Anon	Sonata a3 violino e viola di gamba con continuo	d.249/13
Anon	Sonata 24 a2. violi et viola	D2/24
Anon	Sonata a2 violino e viola	D5/5
Anon		c.80/2
Anon		d.249/14
Anon	Sonata 27 violi et viola cum B.conti	D2/27
Anon	Sonata 15 a2 violi et viola	D2/15
Anon		20.h.9 INV f. 102
Anon	a2 violino et viola	D5/9
Anon	Sonata a violino e viola di Gamba	d.249/8
C. H. Abel	Sonata Sopra CucCuc a2. Violino e Viol da Gamba	II.c.25/9 31423, f.230 D2/19
D. Becker	Sonata 25 a2. violi et viola	D2/25
A. Bertali	a duo : Base & treble Symphonia	c.80/1 <i>Les Vn⁷ 673</i>
H. Butler	Sonata a2 Violino e viol da Gamba	D2/21 D5/1 D10/26 d.249/16 II.c.25/13

Comments

'From ye Polakes'

'From ye Polakes'

The sources contain considerable variants

The viol is entirely independent from the continuo. German type

German type

German type sonata

Sonata with suite

German type

German type

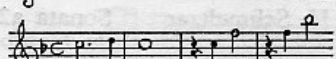
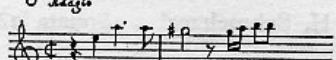
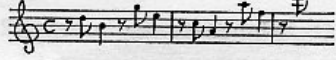
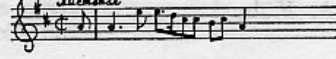
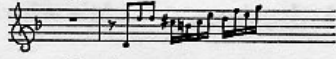
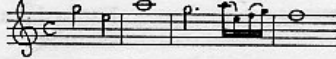
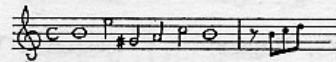
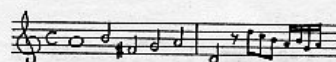
Sonata

Suite : Allemande, Courante, Ballet, Sarabande, Gigue

No surviving continuo part

printed in : *Erster Theil zweystimmiger Sonaten* (Hamburg, 1674)

The MS also contains 7 sets of divisions for the same scoring



<i>Composer</i>	<i>Title</i>	<i>Source</i>
H. Butler	Sonata 20 violi et viola	D2/20 D10/27 D5/8
J. Claussen	Sonata a2 violino e viola	D5/2
(G. Finger)	Lesson à Violetta, viola di Gamba con continuo	D249/9
B. Hely		c.78, f.8v
J. Jenkins	Sonata a2 violino e viola	D5/6
J. Jenkins	Sonata a2 Viol e viol di Gamba	D2/18 31423, f.220v II.c.25/34 921/33-5
J. Jenkins	Fantasia a2 violino e viol da Gamba	D2/17 31423, f.223v II.c.25/17 921/36-8
J. Jenkins	Aria a2 violino e viola	D5/7
A. Kühnel	Sonata's a viola di gamba et violino Cembalo	d.249/19
'Nicolie'	Sonata 14 a2. violi et viola	D2/14
H. Schmeltzer	Sonata a2 Violino e Viol da Gamba	II.c.25/14 31423, f.226
H. Schmeltzer	Sonata a2 viol e viol di Gamba	II.c.25/31 31423, f.222v
H. Schmeltzer	Sonata a2 violino e viola	D5/4
H. Schmeltzer	Sonata a2 violino e viol da Gamba	D2/22 31423, f.227v II.c.25/15
W. Young	Sonata 23 a2. violi et viola	D2/23 D249/18

Comments

D2 & D10 also have a related *Aria*.



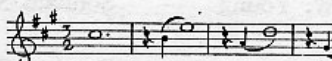
Bizarre & experimental



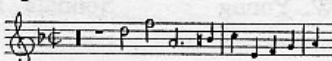
Ascribed to Finger on grounds of style. A suite (Praeludium, Allemand, Double, Courant, Double, Saraband, 2 Doubles, Gigue) Playable on both violin and viola



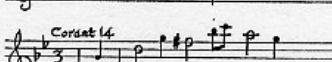
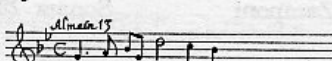
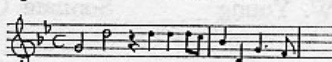
Sonata



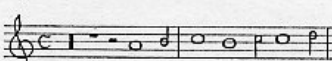
Actually a fantasy



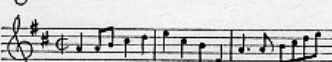
Actually a 'sett' (Fantasy, Almain, Corant)
Also in : Uppsala, University Library, Instr.
Mus.hs. 79:1/1-3 (treble & bass only). D2,
31423 & II.c.25 have the fantasy only



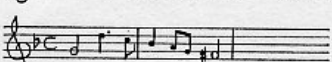
Actually a 'sett' (Fantasy, Aria, Corante)
Also in : Uppsala, University Library, Instr.
Mus.hs. 79:1/4-6 (treble & bass only). D2
has a written-out keyboard part



With a written-out keyboard part. Possibly
part of a lost 'sett'



An arrangement of sonata no.3 for two
bass viols and continuo from *Sonate ô Partite*
(Kassel, 1698)



Possibly by J. M. Nicolai, but different in
style from his other works



Also in: Uppsala, University Library, Instr.
Mus.hs.3:6



Also: in : Uppsala, University Library, Instr.
Mus.hs.58:7



No. 7 in *Duodena Selectarum Sonatorum*
(Nuremburg, 1659), also in Paris Conserva-
toire, Rés.,Vm7673, no. 80



<i>Composer</i>	<i>Title</i>	<i>Source</i>
W. Young	Sonata 29 violi et viola	D2/29 D10/31 D249/17
W. Young	Sonata 21 a2 violi et viola	D2/21 D10/30
W. Young	Sonnata Prima Mr Yong's three parts	20.h.9, f.52
W. Young	Sonnata Seconda	20.h.9, f.49v
W. Young	Sonnata Terza	20.h.9, f.47
W. Young	Sonnata Quarta	20.h.9, f.44
Zamponi	Sonata 28 violi et viola	D2/28 D10/29 D5/3

[75]

Comments

These three sonatas are included because the second bass viol plays a decorated version of the continuo

Incomplete.

Attributed to Butler in D2



MUSIC REVIEWS

Foreign Baroque Strings

For years, anyone wanting to explore the riches of Austrian baroque string music had to resort to copying parts (illegally) from the great but inaccessible series of *DTÖ* volumes. Now, at least, Breitkopf are coming to the rescue by importing a series of practical editions which comprise the score photographed from the relevant *DTÖ* volume, with parts included. The first issue comprises:

Heinrich Biber: Suites 1-3 from *Mensa Sonora* (1680) (£4.15)

Heinrich Biber: Suites 4-6 from *Mensa Sonora* (1680) (£6.30)

Heinrich Schmelzter: *Fechtschule* (School of Fencing Suite) (£2.90)

Heinrich Schmelzter: *Lamento sopra la Morte Ferdinandi III* (£2.90)

All of these are for four strings and continuo, though I do not share the editors' confidence that all were intended for string quartet in the modern grouping. The original edition of the Biber suites clearly specifies violin, 2 violas and cello (a common Austrian and Italian scoring at this time). Judging from the music, Schmelzter may also have intended this for his pieces as well. For home consumption, the lower parts could well be played on tenor and bass viols. Some, but not all of the *DTÖ* misprints have been corrected (the last two notes of the viola part of the *Fechtschule* are still very wrong), the continuo realisations are still often extremely unlikely, and there is no help with the difficult problems of dance tempi and rhythmic alteration. Nevertheless, the original sources are fairly accurately reflected, and the music itself is a delight: lighthearted, complex, humorous and deeply expressive by turns.

A welcome addition to the OUP *Musica da Camera series* (no. 38) is a suite and a sonata for two violins and continuo from Op. 13 (1753) by Leclair. The music, like everything I've come across by him, is a satisfying mixture of Italian and French elements, enriched by an advanced sense of harmony. The editing is exemplary; more please.

English Music

The *Da Camera series* is also helping to make available much scandalously neglected English 17th and 18th century chamber music. [77] Earliest of the volumes received is a fantasy suite (why can't we start using the proper old English word *sett* for these pieces?) for treble, bass and organ by Jenkins. This (no. 37, £1.60) is the fifth of an early collection, well edited by Christopher Field. The music is simple and restrained, quite suitable for treble viol as well as violin, but well worth playing. I only hope that OUP's policy of extracting one from a collection does not prevent the other 16 from appearing in print. Less worthwhile is a slightly dreary nine movement suite 'Love and Honour' by Thomas Morgan, designed as act music in D'Avenant's play for a revival in the 1690s, and scored for four part strings (no. 19, £1.75). The editing, by Richard Platt,

is satisfactory, though some explanation of how the music was used in the play would be useful, as would information about the sort of band used to play it. To be honest, there is much better theatre music of this sort waiting to be edited. Publishers should look, for a start, at still unpublished material by Locke, Finger and Croft (though I gather OUP have two Croft suites in the pipeline). Turning to the 18th century, it's good to have four of the seven suites for violin and continuo (c.1740) by Richard Jones (no. 27-30, £1.25 each). The style is basically Italian, but with some English eccentricities, such as irregular phrase lengths, and a tendency to interrupt jigs with the odd bar of duple time, which makes them quite attractive. The editing is excellent. Much the same sort of thing could be said of two similar sonatas (1748) by Joseph Gibbs, edited for Schott's by David Stone (no. 3, £2; no. 5, £2.25). In Gibbs's case, though, the eccentricities are mainly harmonic and melodic—he likes rather bizarre flights of virtuosity. The edition is clear and the preface sensible, but it is not at all clear which expression marks are from the original, and which are added, despite the elaborate critical apparatus. These editions emphasise the need for a *visual* distinction between the original and any editorial additions by using large and small type. The *Musica da Camera* series is ideal in this respect.

Swedish Facsimiles

Among the facsimiles published in the Swedish series *Autographus Musicus*, two are of particular interest to readers of *Chelys*. Both are manuscript parts in the hand of Gustav Diiben of works by Buxtehude from the University Library at Uppsala. The first (Mus.i.hskr. 13:28) is of a *Sonata ex G.a3 doi violini e viol da gamba*. As this particular sonata does not seem ever to have been published, this clear facsimile is very welcome. The four parts (violin 1/2, bass viol and figured bass) are all perfectly legible and accurate, though the viol player has to be prepared not only for a florid obbligato part, but [78] some rapid changes between alto, tenor and bass clefs. The music is difficult (including double stops in the first violin) but rewarding. The other is the *Motetto a24 Benedicam Dominum* (Vok.mus.i.hskr. 50: 61), which is scored for six vocal and instrumental choirs in the Italian polychoral style. There is a score of this massive piece in the so-called 'complete' works of Buxtehude (vol. IV, p. 23-73) which could be used in conjunction with the parts. The scoring is:

Choir 1: two violins, *violon* (probably cello)

- 2: four trumpets, trombone, *bombard* (bass shawn) or *trombona grossa*
- 3: SATB solo voices
- 4: two cornetts, bassoon
- 5: three trombones
- 6: SATB voices (both solo and tutti)

Both sets are attractively printed in brown, are very legible, and come loose-leaf in a cardboard folder. Unfortunately, no bibliographical or historical details are given, nor any table of errors. These, along with other items in the series, are obtainable in England from:

Brian Jordan
60 Princedale Road
London W11 4NL

PETER HOLMAN

Miniature Scores

HENRY PURCELL. *Twelve Sonatas of Three Parts*.

Edited by Michael Tilmouth. (Purcell Society Revised Edition, V).
Novello, score £11.25, parts 60p each.

HENRY PURCELL. *Sonatas of Three Parts*.

Edited by Roger Fiske. Eulenburg miniature score, 2 Vols., £1 each.

The Purcell Society Edition of the Purcell Sonatas can hardly be faulted for its scholarly thoroughness and details of authentic performance. Michael Tilmouth has based his text on a re-examination of ten sets of the original part-books as well as the twelve manuscript sources listed by Zimmerman—this is not simply a revision of FullerMaitland's 1893 edition. The only drawback, surely, must be the price.

'Miniature scores are for listeners rather than performers.' So says Watkins Shaw in the April *Musical Times*, and one might add 'or for scholars'. Roger Fiske has produced a text admirable for its clarity and simplicity—the figured but unrealised basso continuo part is perfectly adequate for this purpose; but he unfortunately makes some questionable omissions with regard to his sources, the full details of which may be obtained from the *Musical Times*. Unlike Michael Tilmouth, Fiske has failed to notice that the surviving printed parts include a first state and a revised state, and he has consulted two of the later MS sources without fully distinguishing between them.

One small point deserves a mention here: editorial accidentals are shown in brackets, a perfectly clear method (and it is impossible to print small here anyway). But it would have been nice to see a distinction between editorial accidentals resulting from Purcell's different notational method (in brackets) and those resulting from an editorial change of key signature, as in Sonata X where a two-sharp signature has been adjusted to three sharps. The latter 'consequential accidentals' may be indicated by a dot above, thus 0̇.

HENRY PURCELL. *Fantazias and In Nomines*.

Edited by Anthony Ford. Eulenburg miniature score, £1.40.

MATTHEW LOCKE. *The Flat Consort and Consort of Four Parts*.

Edited by Michael Tilmouth. Eulenburg miniature score, 2 Vols., 80p each.

Anthony Ford's edition of the *Fantazias and In Nomines* is scholarly yet not pedantic (and, incidentally, admirably clear to read). One interesting point is his retention, contrary to general practice, of all Purcell's accidentals, whether or not they are superfluous, in order to avoid confusion in highly chromatic passages. One would, however, like

to see some consistency in the shape of Eulenburg's editorial brackets.

The works by Locke are reprints from *Musica Britannica* Vols. XXXI and XXXII (reproduced by kind permission of the Royal Musical Association). It is good to see some of Locke's finest chamber music printed in a readily available and inexpensive form, which also preserves the high standards we have come to expect from the *Musica Britannica* series.

WENDY E. HANCOCK

WILLIAM
LAWES

THE ROYALL CONSORT

Old Version: 2 vln, T, B, Bc for 2 theorboes.
New Version: 2 vln, 2BV, Bc for 2 theorboes.

SUITE 1

1 d
Fantasy

3 d
Alman

5 d
Corant 2

7 d
Ecco

9 d
Aire 1

11 d
Corant 1

13 d
Sarab^d 1

SUITE 3
15 d
Aire 1

17 d
Corant 1

19 d
Alman

21 d
Saraband

23 D
Aire 1

25 D
Aire 3
(Cor. 1)

27 D
Saraband

SUITE 5
29 D
Aire 1

31 D
Alman

33 D
Corant

2 d
Aire

4 d
Corant 1

6 d
Saraband

SUITE 2
8 d
Pavan

10 d
Aire 2

12 d
Corant 2

14 d
Sarab^d 2

16 d
Aire 2

18 d
Corant 2

20 d
Corant 3

SUITE 4
22 D
Paven

24 D
Aire 2

26 D
Corant 2

28 D
Corant 3

30 D
Aire 2

32 D
Aire 3
[Corant 1]

34 D
Aire 4
[Sarab^d 1]

WILLIAM LAWES			A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	Publications
THE ROYALL CONSORT			Old Version		N e w		V e r		s i o		n		M i s c.					
vags No.			Ob. MSS Mus. Sch.	Lbm Add MS	Ob. MSS Mus. Sch.	D. 233	Ob. MSS Mus. Sch.	D. 233	Och MSS		Lbm Add MSS	Ob. Mus. Sch.	Lbm Add	Ob. Mus. Sch.	Bedford C.R.O.			
			E	F	3/4		B.3 B.2	autograph	754	391	479	3/4	10/4	D. 241	3/4	E	DD TW	
			431	568	-6	-9	-3	451	-9	-6	-83	-4	-4	-4	-4	410	1172	
			page	no.	no.	page	page	no.	no.	no.	no.	no.	page	folio	no.	no.		
Suite 1 in d	1	Fant	-	-	-	50	-	-	2	36	*	-	-	-	-	-	-	
	2	Air	-	-	63	14	54	-	-	16 Alm	37	15	15 Alm	15	20:1	-	-	
	3	Alm	-	-	65	15	55	-	-	17	41	16	16	16	22:1	-	-	
	4	Cor 1	-	-	66	16	56	-	-	18	42	17	17	17	23:1	-	-	
	5	Cor 2	-	-	68	17	57	-	-	19	43	18	18	18	23:2	-	-	
	6	Sar	-	-	69	18	58	-	-	20	44	19	19	19	24:1	-	-	
	7	Ecco	-	-	19	19	59	-	-	21	45	20	20	20	-	-	46	
Suite 2 in d	8	Pav	180	10	-	63	-	1/1	8	27	1*	1	1*	16	-	-	-	
	9	Air 1	-	62	3	65	-	1/2	4 Alm	32	4	4 Alm	4	18:2	-	-	-	
	10	Air 2	187	16	4	66	-	1/10	5 Alm	33	5	5 Alm	5	18:3	33:1	-	-	
	11	Cor 1	-	64	2	67	-	1/3	3 Aire	31	3*	3 Aire	3	18:1 Gall.	34:1	-	-	
	12	Cor 2	188	17	5	69	-	1/11	6	34	6	6	6	19:1	33:2	-	-	
	13	Sar 1	189 Aire	18	6	70	-	1/12	7	35	8	8	8	19:2	34	-	-	
	14	Sar 2	-	-	13	99	-	-	10	-	9	9	9	24:2	-	-	-	
Suite 3 in d	15	Air 1	181	11	7	71	-	1/4	11	28	10	10	10	-	-	-	-	
	16	Air 2	182	12	8	73	-	1/5	12 Alm	29	11	11 Alm	11	17	-	-	-	
	17	Cor 1	-	-	11	74	-	-	9	-	7	7	7	22:2	-	-	-	
	18	Cor 2	183	13	9	75	-	1/6	13	38	12	12	12	20:2	-	-	-	
	19	Alm	184 Aire	14	1	76	-	1/7	1	30	2*	2	2	-	-	-	-	
	20	Cor 3	185	15	10	77	-	1/8	14	39	13	13	13	21:1 Sar	-	-	-	
	21	Sar	186	67	12	79	-	1/9	15	40	14	14	14	21:2	-	-	-	
Suite 4 in D	22	Pav	190	19	27	80	-	III/1	27	50	21	20	21	29:1	-	-	-	
	23	Air 1	191	20	28	82	-	III/3	28	51	24	23	24	29:2	-	-	-	
	24	Air 2	194	23	29	83	-	III/4	29	52	25	24	25	31:1	-	-	-	
	25	Air 3 (Cor 1)	192 Cor	21	30	84	-	III/2	30 Aire	53	26	25	[26]	31:2	-	-	-	
	26	Cor 2	195	24	25	86	-	III/5	25	57	34	26	-	33:2	-	-	-	
	27	Sar	-	37	26	87	-	-	26	58	27	27	-	36:3	-	-	-	
	28	Cor 3	196	25	-	-	-	III/6	-	-	-	-	-	-	-	-	-	
Suite 5 in D	29	Air 1 (Pav?)	197	26	33	88	-	II/1 Alm	33	59	28	28	-	35:1	-	-	-	
	30	Air 2	-	34	24	89	-	-	24	56	23	22	23	33:1	-	-	-	
	31	Alm	198	27	35	90	-	II/2 Aire	35	61	30	30	-	36:1	-	-	-	
	32	Air 3 (Cor 1)	201	30	37	91	-	II/5 Sar	37 Aire	46	32	32 Aire	-	30:1	-	-	-	
	33	Cor 2	199	28	36	92	-	II/3	36	62	31	31	-	36:2	-	-	-	
34	Air 4 (Sar 1)	-	33	39	93	-	-	39	48	35	34 Aire	-	34:1	-	-	-		
* only in theobor part (483A f.15) * V2 only * V1 defective * V2 lacking																		
* 1-3 not in 482																		

Mus. Britt Vol. 21

WILLIAM LAWES The Royall Consort (contd.).

SUITE 5
concl.
35 D
Sarab^s 2

37 D
Aire 1

39 D
Corant

41 D
Aire 2
(Morris)

43 a
Aire 1

45 a
Alman 2

47 a
Corant 2

SUITE 8
49 C
Pavin

51 C
Alman

53 C
Corant 2

SUITE 9
55 F
Pavin

57 F
Alman 1

59 F
Alman 2

61 F
Saraband

63 Bb
Alman 1

65 Bb
Alman 2

67 Bb
Saraband

SUITE 6
36 D
Fantazy

38 D
Alman

40 D
Ecco

SUITE 7
41 a
Pavin

44 a
Alman 1

46 a
Aire 2
[Corant 1]

48 a
Saraband

50 C
Aire 1

52 C
Aire 2
[Cor. 1]

54 C
Saraband

56 F
Aire

58 F
Corant 1

60 F
Corant 2

SUITE 10
62 Bb
Pavin

64 Bb
Corant 1

66 Bb
Corant 2

FRAGMENT
'Corant'
Lawes
C

LAWES		A	B	C	D	E	F	G	H	I	J	K	L	M	N	O		
The Royall Consort Contd.		Old Version			N e w			V e r s i o n					M i s c.					
Suite 5 No.	V _{as}	Ob MSS Mus. Sch.		Lbm Add MSS	Ob MSS Mus. Sch.		D. 233-6 and E 451	Och MSS			Lbm Add MSS	Ob Mus. Sch.	Lbm Add	Ob Mus. Sch.	Bedford CRO			Publications
		E.	F		B.3	B.2		754	391	479	3/4	1/4	D.	3/4	E	DD		
		431-6	568-9	3/4	autograph		451	-9	-6	-83	3/4	1/4	241-4	3/4	410-4	1172		
		page	no.	no.	page	page	no.	no.	no.	no.	no.	no.	page	folio	no.	no.		
35	Sar 2	193	22	40	94	-	-	40	49	36	35	-	34:2	-	-	-		
36	Fant	-	-	-	96	-	-	22	45	-	-	-	-	-	-	-		
37	Air 1	200	29	34	48	-	H/A Alm	34	60	29	29	-	35:2	-	-	-		
38	Alm	-	31	23	95	p.15	-	23	55	22	21	22	32:2	-	-	-		
39	Cor	-	32	38	49	-	-	38	47	33	33	-	30:2	-	-	-		
40	Ecco	-	-	38	61	-	-	32	-	38	36	-	-	-	47	75		
41	Air 2 (Morris)	-	35	31	100	-	-	31	54	37	-	-	32:1	-	-	-		
								Morrisse										
42	Par	-	-	41	-	-	-	60	1	52	55	-						
43	Air 1	204	83	42	-	-	-	41	2	53	37	-						
44	Alm 1	205 Aire	84	43	-	-	-	42	3	54	38							
45	Alm 2	206 Aire	85	44		-	-	43	4	55	39							
46	Air 2 (Cor 1)	208 Cor	87	45		-	-	44	5	56	40							
47	Cor 2	207	86	46		-	-	45	6	57	41							
48	Sar.	209	88	47		-	-	46	7	58	42							
49	Par.	-	-	*		-	-	47	9	59	43							
50	Air 1	216	89	49		-	-	48	8	59	43							
51	Alm	217 Aire	90	50		-	-	49	10	60	44							
52	Air 2 (Cor 1)	218 Cor.	91	51		-	-	50	11	61	45							
53	Cor 2	219	92	52		-	-	51	12	62	46							
54	Sar	220 [93]	53			-	-	52	13	63	47							
55	Par	221	76	54		-	-	53	14	39	48							
56	Air	222	77	55		-	-	54	15	40	49							
57	Alm 1	223 Aire	78	56		-	-	55	16	41	50							
58	Cor 1	224	79	57		-	-	56	17	42	51							
59	Alm 2	225 Aire	80	58		-	-	57	18	43	52							
60	Cor 2	226	81	59		-	-	58	19	44	53							
61	Sar	227	82	60		-	-	59	20	45	54							
62	Par.	210	70	61		-	-	61	21	46	56							
63	Alm 1	211 Aire	71	62		-	-	62	22	47	57							
64	Cor.	212	72	63		-	-	63	23	48	58							
65	Alm 2	213 Aire	73	64		-	-	64	24	49	59							
66	Cor. 2	214	74	65		-	-	65	25	50	60							
67	Sar	215	75	66		-	-	66	26	51	61							
-	Cor	-	-	-		-	-	-	-	-	62†							
Suite 10 in Bb																		
Suite 9 in F																		
Suite 8 in C																		
Suite 7 in a																		
Suite 6 in D																		
Suite 5																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																		
The Royall Consort Contd.																		
LAWES																	</	