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]. Footnotes here run in sequence through the whole article rather than page by page. The pages labelled 'The Viola da Gamba Society Provisional Index of Viol Music' in some early volumes are omitted here since they are up-dated as necessary as *The Viola da Gamba Society Thematic Index of Music for Viols*, ed. Gordon Dodd and Andrew Ashbee, 1982-, available on CD-ROM. Each item has been bookmarked: go to the 'bookmark' tab on the left.

Contents of Volume 8 (1978-9)

[3]

Editorial

In 1977 we promised the Society that our main aim as editors would be to bring Chelvs up to date, a task that has now been achieved with this double issue. We regret that rapidly rising costs have forced us to compress five outstanding issues into three—two doubles and a single—but we hope that members will accept a proverbial bird in the hand for two in the bush. As we promised in volume seven, this issue is largely devoted to music from outside Britain, but it also has two other themes, both valedictory. 1978 saw the tercentenary of John Jenkins's death, attracting a gratifying amount of public attention, much of it stimulated by the Society; we present two more fruits of our collective preoccupation with one of our greatest composers.

The autumn of 1977 saw the death of Kenneth Skeaping, who gave such fine service to the society in particular, and the cause of early stringed instruments in general. This issue is dedicated to his memory.

WENDY HANCOCK
PETER HOLMAN

Music for Lyra Viol: Manuscript Sources

FRANK TRAFICANTE

This checklist of manuscript sources of music for the lyra viol represents the second portion of a project which was begun with a listing of printed sources in Vol. 8 (1966) of *The Lute Society Journal*. By the time that list appeared, it had become apparent to me that the special elusiveness of manuscripts with their particular bibliographical problems would cause this companion list to be some years in the making. More years have passed than I should have predicted at the time. Even now I offer it with some misgivings about the unevenness of the information it includes, and with no intent to suggest that it is definitive.

It was my intention that the two lists taken together should contain all the sources of music for lyra viol of which I am aware. But the first was limited to English publications. At the time, this seemed a reasonable distinction to make, since the term lyra viol never achieved currency in the non-English speaking countries. I have long since abandoned that categorization as being of little use or validity.

This checklist is based on a definition of lyra viol music as 'any music from the late sixteenth to the early eighteenth centuries notated in tablature and intended for a bowed viol with a curved bridge'.

During the time which has passed since the appearance of the 1966 article, I have learned of the existence of no other English printed source which should have been included. I have no doubt, on the other hand, that additional manuscript sources will continue to turn up. I would be grateful to be informed of items which have escaped me and which should be incorporated into later revisions. Indeed, one of the advantages of a list such as this lies in the motivational impetus it provides to those who know of information it fails to include. The wealth of music for study and performance to which it provides access may, in itself, be sufficient justification for the preparation of this list. Perhaps it may also serve to provide points of departure and a general context from which other students of the subject may find it helpful to draw direction.

Over the years my search for sources has been sometimes intensive, sometimes intermittent. It is only just that I express my gratitude to the agencies which helped to make the periods of concentrated work possible. With the aid of a post-doctoral Fulbright-Hays grant I was able to work for a year (1965-1966) in England, then to Scotland, Ireland, France, and Italy in search of sources. Research and travel grants from the University of Kentucky Research Foundation enabled me to spend the summer of

[5] 1969 working in libraries in the United States. Numerous correspondents, many of whom I am privileged to call friends, have notified me of items which I might otherwise have missed. Chief among these are: Gordon Dodd, Nathalie Dolmetsch, Theodore Finney, Ian Harwood, Mary

Joiner, Barbara Mueser, John Sawyer, Bernard Schmidt, and Robert Spencer. Commander Dodd has been especially helpful, also, in pointing out concordances, reading the typescript, and not least in bolstering my sometimes flagging spirits. Lenore Coral has kindly shared her knowledge of seventeenth century sales catalogues. It is, of course, impossible to name the countless librarians whose assistance was invaluable.

Among the contents of the manuscripts here listed are pieces for lyra viol alone, for two or more lyra viols, for lyra viol with one or more other instruments and some lyra viol songs. Not unexpectedly, the manuscripts vary greatly with regard to their state of preservation. Some, happily, are, or seem to be, complete, and others, though fragmentary, preserve some of their repertory in complete form. These serve as major repositories of primarily instrumental seventeenth century music.

In other instances, especially with regard to ensemble music, entire part-books are missing. Thus, the part-books which remain, however perfect they may be in themselves, preserve their repertory only in incomplete form. In some of these cases a missing part may be supplied from other sources. It is also possible, of course, that missing part-books may turn up in the future. Though imperfect as repositories of music, this second category of manuscripts is enormously valuable as a source of information concerning all aspects of lyra viol playing such as performing techniques, ornamentation, tuning, etc.

A third category is formed by nineteenth and early twentieth century copies of seventeenth century originals. In the cases where the originals have not survived, these copies provide our only knowledge of their repertory. When the original manuscripts have survived, these copies serve mainly to document the continuing or reawakening interest in the lyra viol tradition after its flowering in the seventeenth century.

Still another category includes seventeenth and early eighteenth century manuscripts, preserving in another form music which exists or is known to have existed in tablature for lyra viol. The most interesting of these are the manuscripts which contain transcriptions out of the tablature of specific lyra viol pieces. Though not abundant, these provide useful information concerning the conceptual relationship, during the early Baroque, of music written down according to the two systems of notation then in use. Naturally, it was not my intention to include comprehensive concordances for other instruments of lyra viol music, but only to list items which have a special relationship to music for lyra viol.

[6] These entries are confined either to transcriptions clearly made from specific lyra viol pieces, or to collections which preserve the same repertory as is preserved in another manuscript or set of manuscripts containing lyra viol tablature.

The above four kinds of entry are intermingled in the primary bibliography, which is arranged by geographical location. A fifth and final category is listed separately at the end. It comprises lost manuscripts known only because some verbal reference to them has been preserved. Though the

contents of these documents are lost, the bare knowledge of their one-time existence is useful in any attempt to form an estimate of the scope and significance of lyra viol playing in the seventeenth century.

[7]
Explanation of the Checklist

Information in the checklist concerns only the lyra viol related sections of those manuscripts which also include other material.

Location. The location sigla are identified in an index which precedes the checklist. These are patterned after the *Bibliothekssigel* on pages 9*55* of *RISMEinzeldrucke vor 1800*, Band 7 (Plowden-Schreyer). Kassel: Barenreiter, 1978. Sigla in square brackets were devised by me and do not appear in *RISM*.

Designation. When shelf marks or catalogue numbers have been assigned, these are given. When a manuscript has come to be associated with a person or family, this name is also given. Such names are often the only specific means of designation for manuscripts in private uncatalogued libraries.

Medium. The abbreviations used are identified in an index preceding the check list. The medium is often not identified in the musical source. It is not always clear whether a manuscript contains music for lyra viol solo, or if it preserves the lyra viol part only of music for an ensemble of two or more performers. When the presence of rests in the tablature suggests the one-time existence of other parts, the medium is indicated as: lv-? If the identity of a missing part is known, it is given in italic type as, for instance: lv-lv-lv. This would indicate that two lyra viol parts from an original set of three are extant. Even when rests do appear in some of the pieces in a manuscript, some other part of its repertory, not showing rests, may have been intended for solo performance. When this seems possible it is indicated as: lv*.

Genres. The abbreviations used in this column are identified in an index preceding the checklist. One spelling for each genre has been chosen and no attempt is made to distinguish variants such as: *aire*, *ayre* or *aria*. Only genres which are named in the manuscripts appear in the checklist, with the exception of some few (in square brackets) from concordances provided by other studies which are identified in the commentary following the list.

Ornament Signs. A mark is placed in this column when a manuscript contains signs of ornamentation in some quantity, making it an important document for the study of the use of such signs.

[8] *Date*. Whenever a date appears in a manuscript it is given. The significance of such seemingly specific evidence can vary considerably; a date written into a manuscript could have been intended to establish a sale, purchase, loan or other occasion essentially unrelated to its repertory. Nonetheless, an actual date, whatever may have been its original function, is not to be disdained when dealing with this troublesome bibliographical

problem. Dates entered in the checklist in square brackets do not appear in the manuscripts. The sources for these are identified in the commentary.

Names. The names of personages appear under this heading. With some exceptions (entered in square brackets) which have come to my attention from other studies, these are names which appear in the manuscripts.

[9] Indexes of Abbreviations

Belgium

B-
Bc   Bruxelles. Conservatoire Royale de Musique, Bibliothèque

West Germany

D-
Kl   Kassel, Murhard'sche Bibliothek der Stadt Kassel and Landesbibliothek,
          Handschriftenabteilung

LUh   Lübeck, Bibliothek der Hansestadt, Lübeck
          (formerly Stadtbibliothek der Freien and Hansestadt Lübeck)
      Musikabteilung

Ireland

E-
Dm   Dublin, Archbishop Marsh's Library, Library of St. Sepulchre

Dtc   Dublin, Trinity College Library

France

F-
Pn   Paris, Bibliothèque Nationale

Great Britain

G-
Cu   Cambridge, University Library

DRc   Durham, Cathedral Library

DU   Dundee, Public Libraries

En   Edinburgh, National Library of Scotland

L Spencer   London, Robert Spencer private collection

HAdolmetsch Haslemere, Dolmetsch Library

[Kt]   Knutsford, Tabley House Library

Lbl   London, The British Library

Lcm   London, Royal College of Music

Mp	Manchester, Central Public Library (Henry Watson Music Library)
Ob	Oxford, Bodleian Library
Och	Oxford, Christ Church Library
[TW m]	Tunbridge Wells, Richard MacNutt private collection

Portugal

P-

[COP]	Colares, C. Vere Pilkington private collection

[10] Sweden

S-

Uu	Uppsala, Universitetsbiblioteket

United States of America

US

Cn	Chicago, Newberry Library
Ca	Cambridge, Harvard University Music Libraries
LAuc	Los Angeles, University of California (William Andrews Clark Memorial Library)
NH	New Haven, Connecticut, Yale University (Library of the School of Music)
NHb	New Haven, Yale University, Beinecke Library
NYp	New York, Public Library at Lincoln Center
SM	San Marino, Calif.. Henry E. Huntington Library and Art Gallery
We	Washington, D.C., Library of Congress, Music Division

Medium

b	bass		lv	lyra viol
bc	basso continuo		t	treble
bv	bass viol		th	theorbo
hd	harpsichord		tv	treble viol
kd	keyboard		vn	violin
lu	lute		vo	voice

Genres

al	almaine		la	lamento
ay	ayre		mar	march
ba	ballet		mas	maske
ch	chaconne		mi	minuet
co	coranto		on	other named piece(s)

da	dance	pa	pavan
div	divisions	pr	prelude
du	dumpe	ra	rant
fa	fancy	ro	rondeau
fu	funerall	sa	saraband
gal	galliard	so	sonata
gav	gavott	sy	symphonie
gi	gigue	th	thump
ho	hornpipe	to	toy
hu	humour		

[11]

Manuscript Sources of Music for Lyra Viol

Location	Designation	Medium	Genres	Ornament Signs
B Bc	MS Litt. xy no. 24910 *Date* [17th century?] *Name* G[eorge] L[oosemore]	vn-lv-b	ay	
D Kl	2° Ms.mus.6I^{L1}	bariton	al, ay, ba, co, gav, gi, mas, on, sa	
	Date 1653; 21 april, 1669; 29 april, 1670 *Names* M. B/ Gautier/ [S I?]/ Joh[n] Jen[kins]/ M: Messangior/ Pinelle/ W[alter?] R[owe?]/ D[ietrich?]S[tephkin?]/ Mr Young			
	2° Ms.mus.61^{L2}	lv*, lv-bc, lv-b, lv-?	al, ay, co, ch, gi, mi, ro, sa	†
	Date [2nd half 17th century] *Names* Carl Hacquart/ A[ugust] K[uhnel]/ G. Thielke			
LUh	David von Mandelslaw *Date* August 4, 1614 *Name* Walter Rowe	lv	co	
E Dm	Z3.4.13	lv*, lv-?	al, ay, co, hu, mas, on	
	Date [17th century] *Names* Mrs. Ann Forrist/ Tho[mas?] G[regorie?]/ S[imon?] I[ves?]/ R(obert?] Jo[hnson?]/ W[illiam?] L[awes?]/ Jo[hn?] Ward/ Williams			
	Z3.5.13 Narcissus Marsh	lv	al, ay, co, on, pa, pr	†
	Date 1666 *Names* Mr Burrough/ Mr. Esto/ Mr. Goodall/ Mr. Lves/ Mr. Jenkins/ William] Lawes/ Mr Mase/ Tho[mas?] Mere [Meir?]/ Mr Stephkins/ Mr Taylor			
	Dtc D.1.21(1&11) William Ballet	lv, lv-lv, lv-vo	al, co, da, gal, gi mas, on, pa, pr, th, to	†
	Date [c.1590-c.1620] *Names* chamberlaine/ m[r] [R] dowland/ [Earl of Essex]/ (Alfonso Ferrabosco)/ (Thomas Ford]/ [Andrew Mark]/ [Thomas Martine]/			

Sir John paulet/ Thomas paye/ Ladie richi / M Sherly/ Mr tayler/ (Sir Richard Tichborne]

F Pn	Conservatoire Res. 1111	lv*, lv-?	al, ay, ba, co, da, gal, gav, gi, la, pr, sa	†

Date 1674
Names Mons. Dubisson/ Monk.] Hotman/ [J?] R/ [F?] R/ Mons. Verdri[f]en

G Cu	Dd.5.20	lv*, lv-?	co, [di], gal, on, pa, pr, to	

Date [Early 17th century?]
Names Copraro/ Dan. Farrant/ Alfonso [Ferrabosco]/ [R]obt Johnson/ And[rew] Marke / [S?] Mark/ Mr Sherly

	Dd.5.78(I11)	lv	[gal]

Date [c.1600]

	Dd.6.48(F)	lv	al, ay, co, da, gi, mas, on, pr, ra, sa	†

Date June 19, 1671
Names John Butler/ Dr Colman/ Earle of Essex/ Sym[on] Ives/ Mr Jones/ Sr. Leavis/ Mr Lilly/ John Mace/ Tho[mas] Mace/ Tho[mas] Mace sen[ior?]/ P[hi]l Porter/ Mr Wil[s]on

	Dd.9.33	lv

Date February] 28th 1600

	Nn.6.36(B)	lv	al, on, to

Date [c.1615]
Names [Thomas Ford]/ J[en]k[ins?]/ Ja[me]s Shirly

	Hengrave Hall Deposit 77(I)	lv*, lv-lv, lv-b, lv-?	al, co, div, on, pa, pr, sa

Date [17th century]
Names Simon Clarke/ J[ohn]Jenkins/ Hen: Neville/ J. N[evile] [N. P.?]/ :CS: Simp[v?]son/ [N.Y.?]

	Hengrave Hall Deposit 77(2)	lv-?	co

Date [17th century]
Name J[ohn]Jenkins

DRc	Bamburgh Mus 179-180	t-b-lv, t-[*b?*]-lv	so

Date [17th century]
Name Mr Jenkins

DRc MS Mus A 27 [Early 18th-century transcriptions of lyra viol music from Christopher Simpson, *The Principles. . .,* London, 1665 and Thomas Mace, *Musick's Monument,* London, 1676.]

DU	Andrew Bla[i]kie	lv	ay, gi, mar, on

[Lady Catherine Boyd?]
Date [19th century copy of a MS dated 1692]
Names Lord Aboyn/ Lady Binny/ Drumlenrick/ Hopton

En   Advocates' MS 5.2.19   lv   al, ay, co, da, gi ho,
                                                     mar, mi, on, sa

Dr. John Leyden
Date [19th century copy of 17th century original]
Names King James/ Duke of Lorain/ Prince of Walles

[Lspencer]   John Browne   lv   al, ay, co, da, gal   †
                                                     mas, on, pr, sa, to
            Date [c.1630]
            Names Bird/ [Coperario]/ Alfonso [Ferrabosco?]/T[homas?] G[regorie?]/
                    [Symon Ives]/ Jo[h]n Jen[kins]/ Will[iam]Lawes/ Stifkin/
                    Ro[bert]Taylor/ Thomas Turner/ [J[ohn] W[ithy]]

HAd   MS II B 3   lv-?   al, ay, co, fa, hu, pa,
                                                     sa, th
            Date [1st half, 17th century]
            Names Symon Ive/ John Jenkins/ William Lawes

[Kt]   Sir Peter Leycester   lv   al, ay, co, du, gi, ho, †
                                                     pa, pr, sa, th, to
            Date 1670
            Names Mrs. Babbe/ Robin Bannester/ Rob[er]t Blagreve/ Lord Byron/ Lady
                    Connesby/ Mrs Daniel/ Mr. Peter Daniel/ AI[fonso?][Ferrabosco?]/
                    Tho[mas]Gregorye/ Guillim/ John Jenkins/ W[illiam] Lawes/ Peter]
                    Leicester/ Tho[mas] Mace/ Sr. Rich[ard] Martin/ Rich[ard]
                    Pickering/ Christofer Simson/ Pet[er] Stanton/ Syr Rich[ard]
                    Titchbourne/Peter Warner/ Peter Younge

Lbl   Add. 15117   lv-vo
            Date [After 1614]
            Name [Tobias Hume]

                              [14]

      Add. 15118   lv. lv-*lv*   al, fa, ho, th, to
      Richard Shinton
            Date [1st quarter 17th century]

      Add. 17795   lv-*lv*, lv-*lv*-*lv*   [a], co], gal, on [pa]
      [John Merro]
            Date [After 1624]
            Names [William Byrd]/ [Alfonso Ferrabosco]

      Add. 31431 (Part ii)   t-*b*-*lv*
            Date [Belonged to Sir Gabriel Roberts in 1680]
            Name Mr Jenkins

      Add. 31432   lv   co, sa
      Richard Gibbon
      [William Lawes Autograph]
            Date [1st half 17th century]

Name   W.Lawes

Add. 36993   lv-?   al, pa
Date   [Mid 17th century]
Names   Ch[arles]Colman/ Mr Richard Deering/ Mr Alfonso Ferrabosco/
          Mr Jo[hn] Jenkins/ Mr Ro[bert] Johnson/ Mr Morris Webs[t]er

Add. 38783 [Transcriptions, completed in 1913 of GMp BRm/832 Vu51.
          See entry below for this ms.]

Add. 39555 [Early 20th century tracing of G CU Hengrave Hall Deposit
          77(1). See entry above for this ms.]

Add. 39556 [Copy, completed in 1912, G Mp BRm/832 Vu51.
          See entry below for this ms.]
Add. 50781 [Miscellaneous notes having reference to G Lbl Add. 38783.
          See entry above for this ms.]

Add. 56279   lv   [al, co], ho, [to]   †
Silvanus Stirrop
Date   [1st half 17th century]
Names   [Thomas Ford/ Tobias Hume/ Sir John Paulet/ Silvanus Stirrop/ Sir
          Richard Tichborne]

                              [15]

Add. 59869   lv   al, ay, co, da,   †
                                           di, gal, gi, ho,
[Wm? & J.E?]Cartwright   mar, on, pr, ra, sa
Date   [2nd half 17th century]
Names   Mr Byron/ Coleman/ Mr Drue [Drew?]/ Mr John Esto/ Sir Edw
          Golding/ J. Grome/ Sir Richard Haughton/ John Jenkins/ Mr Wm
          Lawes/ Jo. Lilly/ Duke of Loraine/ Mr Mace/ Duke of Monmouth/
          Stanton/ Mr Steoffkins/ Mr Rob Wadham/ Lady Williams/ Mr Jo.
          Wray/ Mr W Young

Egerton 2971   lv, lv-vo   al, on, to   †
Rob[er]tus Downes
Date   [1st quarter 17th century]
Names   [Co]perario/ D. Farrant

Harley 7578   lv   gal, pa
Date 1655
Names   Coprario/ allfons[o]/ [Ferrabosco]

Lcm   II.F.10   [17th-century[?] transcriptions of lyra viol music from John Moss,
       Lessons-, London, 1671.]

Mp   BRm/832 Vu51   lv   al, ay, co, ch, du,   †
                                                          gal, ho, mas, on,
       Date   [Mid 17th century]   pa, pr, sa, th, to
       Names   Mr Anthonye/ Mr. John Bates/ Mr. Thomas Bates/ Mr. Tho[mas]
                 Birche/ Dr. Charles Colman/ Mr [Crosbey?]/ Mr Elliot *OxonI* Mr.
                 John Esto/ Countesse of Exeter/ Alfonso Ferrabosco/ [Thomas
                 Ford]/ Gervise Gerrarde / Stephen Goodall / Mr. Thomas Goodge /

Mr Thomas Gregorie/ Mr. Will[ia]m Gregorie/ Mr. George Hudson/
Mr. Simon Ives/ Mr. Simon Ives Junior/ Mr John Jenkins/ Will[ia]m
Kingelake/ Mr John Laurence/ Mr. Will[ia]m Lawes/ Mr. Lillie/
Queen Marie/ Mr Tho[mas] Martine/ Mr. Henrie Read/ Mr. John
Read/ Mr. Roger Read/ Mr. Thomas Read/ Mr. Joseph Sherlie/
[John Sherly]/ Mr. Christopher Simpson/ Mr. Richard Sumarte/
[Robert Taylor]/ Thomas Taylor/ Mr Peter Warner/ Mr. G. Willis/
Mr. John Withie/ Mr. Thomas Woodington/ Mr. Thomas Woodson/
Mr. Will[ia]m Younge

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Ob   MS Mus Sch C.61 [Copy of lyra viol music from Thomas Mace,
             Musick's Monument, London, 1676.]

MS Mus Sch C.84   vn-lv-bv-hd   ay, co, on, sa
Date   [Before 1675]
Name   Mr Jenkins

MS Mus Sch C.85   tv-lv-bv-hd   al, ay, co, pa, sa
Date   [Before 1675]
Name   Mr Jenkins

MS Mus Sch C.88   t-lv-b-hd   al, ay, co, dlv, on,
Date   [By 1667]   sa
Name   Mr Jenkins

MS Mus Sch D.217   lv-t
F[rancis?] W[ithy?]
Date   [2nd half 17th century]

MS Mus Sch D.221   lv-*lv*   al, ay, co, fa, pa,
Date   [3rd quarter 17th century]   pr, sa
Names   Tho[mas]Gregorye/John Jenkins

MS Mus Sch D.233, 236   [lv-lv?]   pa
Date   Octo[ber] 6, 1636; Octo[ber] 25, 1641
Name   Mr Younge

MS Mus Sch D.245-247   lv, lv-lv, lv-lv-lv, al, ay, co, fa, gal,   †
                             lv-b, lv-lv-b   gi, hu, mas, on,
[John Merro], Mr. William Iles   pa, pr, sa, th, to
Date   1673 [c.1622-c.16391
Names   [Lady Arabella]/ [Thomas Bates]/ Jo. Bosley/ [William Byrd]/
          [Lady Cave]/ Ed. Colledge/ Coperario/ [William Corkine]/ W.
          Cramforth/ Crosbey/ Mr. Crosse/ Mr Cuttinge/ [Rice Davies]/
          [King of] Denmark/ [John Dowland]/ Michaell Easte/ [Dan.
          Farrant]/ Alfonsoe [Ferrabosco]/ [Thomas Ford]/ [Thomas
          Gregory]/ [Sir Christopher Hatton]/ Ladie Hatton/ Ducks [of
          Holstone]/ Sr Charles Howard/ [Tobias Hume]/ Simon lves/
          Jenkins/ Mr Johnson/ Mr Lawes/ [Mounsieur Lullere]/ [Richard
          Martin]/ Jo. Maynarde/ Mr Da[niel] Norco[me]/[Sir John Paulet]/

[17]

[Earl of] Pembrooke/ [Sir John Philpot]/ Rede/ [Earl of] Salsburie/
Jo[seph] Sherly/ [M. Southcote]/ [Earl of] Southampton/ [Richard
Sumarte]/ [Earl of Sussex]/ R[obert?] T[ailour?]/ [Thomas Tallis]/
[Sir Richard Tichborne]/ [John Ward]/ Westley/ [M. Westover]/
Mr. Whitlock/ [Williams]/ [G. Willis]/ John Withy/ [John?]
Woodington/ [Earl of Worcester]

MS Mus Sch E.410-414   t-lu-lv-b-th
Ri [chard] Rhodes ex Aide Christi Oxon
Date   Sep[tember] 7, 1660
Name   John Birchingshaw

MS Mus Sch E.430   t-lv-b-bc
Francis Withye
Date   Jan[uary] 11, 1672/3
Name   Mr Sympson

MS Mus Sch F.572   lv   mar   †
Date   [Last quarter 17th century]
Names   [Y? B?]/ King [of] Sweden

MS Mus Sch F.573 [17th-century [?]transcriptions of lyra viol pieces in G
[LSpencer] *John Browne* and G Mp BRm/ 832 Vu51.
See entries above for these mss.]

MS Mus Sch F.575   lv   al, ay, co, div, gi †
Mr William Iles   on, pr, ra, sa, th
Date   1673
Names   F Collier/ [Coleman]/ W. Drew/ John Esto/ Mr. Will[iam]Gregory
           / George Hudson/ Mr Simon lves/ Mr John Jenkins/ W Law[e]s/
           Mr. John Lilly/ Phill. Porter/ Ed. Tanner/ Whittlock

MS Mus Sch F.578   lv, lv-?   al, co, pr, sa
Date   [End 17th century]
Names   [p. p.?]

MS Mus Sch b. 15   lv
Date   [17th century]
Names   Mark Coleman/ [W]haten[?]

Och   Music MS 439   lv   gal, pa, pr, to   †
       [R. Taylor autograph?]
       Date 1634
       Names   [Mr] E/ [Alfonso Ferrabosco]/ Mr [S]herly

                              [18]

       Music MS 531-532   lv-lv-*lv*, lv-?   Hu   †
       Date   [17th century]
       Names   [Coperario]/ [Alfonso Ferrabosco]

       Music MS 725-727   lv-lv-lv, lv-*lv-lv*   al, co, fa, pa, sa
       Date   [17th century]
       Names   Mris Mary Browne/ Mris Collier/ Mris Anne Forest/ Sy[mon] I[v]e/
                  W. Lawes/ Sir Will Owen/ Mr Robert Tayler

Music MS 1005 [17th-century copies in score form of U Cn Case MS
VM.I.A18.J52c but without the lyra viol part.
See entry below for this ms.]

	Music MS 1006-1009	t-t-lv-b-hd	du, pa	
	Date [17th century]			
	Name Mr. J. Jenkins			

	Music MS 1014	lv		
	Date [17th century]			
	Name Mr. Rogier			

[TWm]	Prissylla Herbert	lv		
	Date 1655			

P [Cop]	Griffith Boynton	lv	al, ay, co, da, gal, ho, mar, mas, on, pr, ra, sa, sy, to	†

Date   [17th century]
Names Lady Arbellay/ Lady Banberrie/ Lady Beauerleye/ [John?]
Carwarden/ Doc. Colman/ [John Dowland]/ Jo Esto/ Alfonso
[Ferrabosco]/ Galteer [i.e. Gautier?]/ [Orlando Gibbons]/ Mr.
Hutchinson/ [Simon lves]/ [S. lves Jrj/ Mr. Jenkins/ Mr Johnson/
[William Lawes]/ Jo. Lillie/ [Will Palet]/ Mr Young

S Uu	Instr. mus.hs 4:3	vn-lv-th-kd	al, co, pa, sa	
	Date [1640s?]			
	Name George Hudson			

	Instr. mus.hs 4:3a: 1-2	vn-lv	al, co, sa	
	Date [2nd half 17th century]			
	Name George Hudson			

<div align="center">[19]</div>

U Cn	Case MS-VM I .AI8 J52c	t-*t*-b-*lv*, [*t?*]-b-*lv*[?]	al, ay, co, on, sa	
	Date 1644-1645			
	Name Joh[n]Jenkins			

CA	Mus. 70	lv-?, lv-*lv-lv*	al, ay, co, fa, hu on, pa, sa, th, to	
	(William Lawes autograph)			
	Date [c.1620-1645]			
	Name William] Lawes			

LAuc	M286 M4L992 Mansell	lv	al, ay, co, fu, mas on, [pa, pr], sa	†

Date   [1st half 17th century]
Names [Mr Thomas Bates]/ (Campion)/ Charles Colman/ Rice Davies/
Alfonso [Ferrabosco]/ Ga[u]Itiere/ Mr Thomas Gregorie/ T[obias?]
H[ume?]/ Prince Henry/ [Mr. Simon lves]/ [John] Jenkins/
Richard Sumarte/ [Robert Taylor]/ Mr Will[iaml Young

NH	Misc. MS 170, Filmer Ms 3	lv, lv-b	co, mas, sa	

[Filmer]
Date   May 9, 1639
Names   Sy[mon] Ive/ Mr Whitlock

[NHb]	Osborne Collection MS 515	tv-lv-lv-b	ay

Date   [Late 17th century?]
Name   Jo[hn]Jenkins

NYp	Drexel 4175	lv-vo

Anne Twice
Date   [Before 1630]

SM	EL25/A/46(U4A3)	lv

Date   [c.1610]

We	M2. I.T217C Case	lv	pr

Date   Le premier Jour De Septembre 1666
Name   D[u] B[uisson]

MS M 140.17675 Case [19th-century copy of G DU Andrew Bla[i]kie. See entry above for this ms.]

[20]
References to Non-Extant Sources

When numbers appear before an item in the reference source it is included here. Some of the items in the following list may in fact refer to manuscripts cited in the main check list above, though it will probably never be possible to be certain about specific items. Of special interest here are citations such as II-a & b, V-i, and VI which show that Jenkins composed for multiple lyra viols and citations such as II-e and IV which show that Lawes composed for lyra viol with other instruments. We have examples of the opposite medium for each of these composers. When prices appear in the references they are retained here.

I.   Sir Peter Leicester, 'Musicke-Bookes in the Musick-Roome, adioyninge to my Study. in quarto ... the third day of August, Anno Domini 1667'.

  a.   Select Ayres to singe to the basse-viole in severall Tuninges: a manuscript of my owne.

  b.   Lessons for Two Lyre-Vyoles: manuscript.

        See: Elizabeth M. Halcrow (ed.): *Charges to the Grand Jury at Quarter Sessions 1660-1677 by Sir Peter Leicester,* (in: *Remains Historical and Literary Connected with the Palatine Counties of Lancaster and Chester,* Volume V, Third Series), Manchester: Printed for the Chetham Society, 1953, p.151. See, also, G [Kt] *Sir Peter Leicester* in the main list above for a lyra viol manuscript still in this library. According to Lt. Col. J. L. B. Leicester-Warren of Tabley House-descendant of

Sir Peter Leicester—it is the only music book remaining in the library.

II   Henry Playford, A *Curious COLLECTION OF Musick-Books Both VOCAL and INSTRUMENTAL, (and several Rare Copies in Three and Four Parts, Fairly Prick'd by the Best MASTERS.* [London, 1690].

a. 1. Several Lessons for 2 Lyra Viols by Mr. *Jenkins,* Mr. *Lawes,* and others, Fol. 0/5/0

b. 2. Several Lessons for 2 lyra Viols by Mr. *Jenkins,* and others, fairly prick'd. 0/5/0

c. 4. M. *Jenkins* Lyra Cons. also Mr. *Svmpsons* Lyra Cons. of 3 parts, large oct. prick'd. 0/5/0

d. 32. Two Books of Lyra Lessons prick'd. 0/2/6

e. 60. *Mr. Lawes* Consort for 2 Lyra's, a Violin and Theorbo, prick'd in quarto. 0/4/0

[21]

See: Donald Wing (comp.), *Short-Title Catalogue . . .,* New York: Columbia University Press, 1945-51, entry number 2428.

III.   Henry Playford, A *General Catalogue of all the Choicest Musick-Books in English, Latin, Italian and French, both Vocal and Instrumental. Compos'd by the Best MASTERS in Europe, that have been from these Thirty Years past, to this present Time: With all the plainest and easiest Instructions for Beginners on each particular Instrument.* [London, 1690].

Instrumental in Quarto.

a. Mr. Robert Wilson's Consort, Three Parts, and Lyra-Viol 00 10 0

b. A Collection of select Lyra-Lessons, of 2 Parts, for the Violin, fairly Prick'd 00 08 0

See: British Library, Department of Printed Books, Bagford Collection, Harley 5936, item numbers 426, 427.

IV   Musick Books belonging to the Cathedral of G1oucR, [17th century]

A set of Musick in four Books with black leather Covers in 4°. . . filletted with gold, Containing Six Consorts entituled within (The Violin part) (The Theorbo part) (The first Lyra part) (The Harpsichord and 2° Lyra part) the Musick is composed by Mr. William Lawes, Mr. Jenkins and Mr. Simpson.

See: R. M. Andrews: 'Hidden Treasure in Gloucester?' *Viola da Gamba Society Bulletin,* No. 28 (January, 1968), pp. 13-14.

V.   Thomas Britton, Sale Catalogue of Music from his Library, December 6, 7, 8, 1714.

a. 5.   Two Lyra consorts by Loosemore, Wilson, &c.

b. 12. Two ditto [i.e. sets of books] of Lyra consorts by Jenkins and Wilson.

c. 13.   Three ditto by Jenkins, Simpson, and Cuts.

d. 34.   Three sets of Lyra books by Wilson and Simpson.

e. 45.   Six sets of books of Redding's Lyra, 2 violins, &c. and divers authors.

f. 112. 5 sets ditto [of books] for violins, lyra viols, with basses by Jenkins.

g. 125. 8 sets ditto [of books] of lyra pieces, most by Jenkins, in 2, 3, 4, and 5 parts.

h. 134. 8 sets for Lyra viols and other instruments by Jenkins, &c.

i. 140. 2 sets for 3 lyra viols, and one set for a lyra viol, violin and bass, Jenkins.

[22]

j. 142. Cazzati's Sonatas and pieces for lyra viols, and Sonatas, Ayres, &c.

See: John Hawkins, *A General History of the Science and Practice of* Music, London, 1776, volume V, pp.80-85.

VI   T. Osborne, *A Catalogue of the Libraries of Richard Graham, Esq; The Learned Mr. Thomas Day, an Eminent Divine of the Church of Rome. The Rev. Mr. Cawley, late Rector of Wandsworth, And several others …. Which will begin to be sold (for ready Money only) At T. Osborne's, in Gray's-Inn. (The lowest Price printed in the Catalogue of each Book.) On Monday, the 11th of December, and will continue selling, every Day, till Lady-Day,* 1750. [London, 1749].

2740.   Aires composed by Lawes and Jenkins for the 2. and 3. Lyra Violls of the New Tunings, as also for 3 Lyra Violls, by John Taylor, in MSS. 2 vol. *bound in blue Turkey, gilt* leaves, 1111 s 6 d [Folio]

See: Bodleian Library 2593.e.2, page 93. This late reference to lyra viol music suggests that some interest in the tradition may have continued beyond the seventeenth century. Though the demand for such music must have become nearly non-existent by 1749, at one pound, eleven shillings, six pence, this is the most expensive musical item in the Osborne catalogue.

VII.   Perth, The Library of the Earl of Mansfield, 1938.

The Scone Palace Lyra Viol Manuscript

See: *Groves's Dictionary of Music and Musicians,* 5th edition, volume VII, p.677 for a reference to the discovery of this manuscript in 1938 and to its existence at Scone Palace. In a letter to me of

January, 1966 (reconfirmed in a letter of June, 1971), however, the Earl of Mansfield stated that it was lost during the War.

Ganassi: Regola Rubertina (1542), Lettione Seconda (1543)

A Synopsis of the Text Relating to the Viol

IAN GAMMIE

While most viol players have a passing acquaintance with the works of Sylvestro Ganassi, a great majority have found it difficult to read the long and highly convoluted Italian text. A German translation has been available for some years, and latterly an English translation of the German version. A few years ago, I found it helpful to make a synopsis of that part of the text which referred to the viol-I have omitted the sections which deal with the lute-since this gave a useful reference to all the main points discussed by Ganassi. I hope that this synopsis will guide viol players to the most relevant sections of the original text, armed with a prior knowledge of what Ganassi has to say. I have included a few comments of my own in square brackets wherever further elucidation or moot points seem to demand it.

Synopsis of Regola Rubertina (1542)

In the first three paragraphs—a dedication to Signor Ruberto Strozzi, an address to the Reader, and a foreword—Ganassi introduces himself [and his fulsome style] to the reader, noting that viol playing is now very popular, underlining the need for harmony of movement and technique to produce harmonious sound, and explaining his intentions in writing the treatise.

Chapter 1   Hold the viol between the knees so that the hands do not have to support it, and so that bow strokes are unhindered by the knees. Do not hold it upright but slightly tipped to one side. Hold it in a relaxed way so that the viol's neck can be moved nearer or further from the body. Do not make unnecessary movements of the body nor tip the viol too far over, as this takes up too much space and is ugly, as well as forcing the player to sit with a crooked back. [It is interesting that Ganassi should admonish players for holding the viol in the 'lute fashion', since pictorial representations from the sixteenth century do sometimes show players thus; such a posture does not seem to have any overwhelming advantage and there seems to be little point in twentieth century players going against the specific advice of Ganassi.]

Chapter 2   The movement of playing should serve to illustrate the music; Ganassi considers music as though it had a verbal text—[which in many cases it did have, since most consort music was vocal in conception, if not a

vocal piece originally.] The player must be ready to use a light, heavy or medium bow stroke according to the demands of the music; sad music should be bowed lightly and evenly, while the left hand can use a tasteful amount of 'tremolo' to bring out the sombre character of the music. Cheerful music requires the opposite from the bow, in order to animate the instrument and thereby animate the music; just as an orator does not laugh as he delivers a sad speech, nor cry as he gives a joyful speech, so a musician must coordinate his technique to express best the purpose of the music. ['Tremolo' could be translated here either as trill or mordent, or just possibly as vibrato. In a similar context of varying expression with the mood of the music, Diego Ortiz: *Tratado de Glosas (1553),* talks of 'quiebros amortiguados' or deadened trills (close shakes?), as well as 'passos' which would be 'passaggi' in Italian. Ganassi defines 'tremoli' on the recorder as trills or mordents, and Diruta explains 'tremolo' as a trill on the keyboard. See H. M. Brown: *Embellishing 16th Century Music* (London, 1976).]

Chapter 3   Excellence in playing is attained by knowing how to obtain the right sound, and that can only be learned by diligent application of the rules and examples given.

Chapter 4   The bow is to be held with thumb, middle and fore-finger. The thumb and middle finger hold the bow so that it does not fall, the index finger applies greater or lesser pressure on the strings as is required. [This would preclude having a finger on the hair of the bow, as was common practice in the seventeenth century, and the articulation and volume is to be controlled through the stick instead. There has been some confusion in modern times over what Ganassi meant precisely with his description of the fingers. I consider it unlikely that he meant a player to have the index finger on the hair while the thumb and middle finger hold the stick—an unusual physical contortion at the very least. Ganassi intends that the index finger should apply pressure to the strings of the viol, not to the strings or hairs of the bow.]

   The bow should be placed about four finger widths from the bridge—depending of course on the size of the instrument, the arm relaxed, the hand firm but not tense, so as to draw a clear and pure sound from the viol. Playing closer to the bridge will give a rougher tone, playing nearer to the finger-board will give a softer, sweeter tone. Be aware of this and choose what suits the mood of the music.

[25]

Chapter 5   The left hand should be spaced so that the first finger is on the first fret, the second on the second, the third at the third, and the fourth at the fourth. Also one must be able to use the first finger on first or second frets, with the second, third and fourth fingers covering the third, fourth and fifth frets respectively.

Chapter 6   The bow is held by the fingers, but controlled by the arm. Long notes must be played with the arm, shorter notes articulated more with the wrist. If you begin a passage of rapid notes with a forward bow ('dritto'), then you must continue to alternate forward and back bows

throughout the passage. If you begin with a back bow ('roverso'), then you must be prepared also to keep the same consistent alternation of back and forward bows. Practise both ways, so that you are not caught unawares and are unable to straighten out the bowing in a fast passage. A fast run that begins off the beat must start with 'roverso' while a similar passage beginning on the beat would start with dritto'. If you have a sequence of 'groppetti' [English seventeenth century theorists would call them 'relishes' or 'double relishes'] then begin the first on a forward bow, take the next on a back bow etc. [See Book II Chapter 15 for further consideration on bowing.]

Chapter 7   This chapter is a lengthy diatribe couched in pseudo-Biblical terms against makers of viols who do not get the proportions of the instrument right; from having to suffer bad instruments, he (i.e Ganassi) has learned what a good instrument should be.

Chapter 8   The tuning for solo playing (he refers to the bass viol) is as follows:

Example I

Chapter 9   In this chapter he gives the tuning for bass, treble and tenor/alto viols, using the hand symbol of Guido de Arezzo as a reference for tuning the intervals.

Example II

[26]

Chapter 10 Ganassi names the bass as the most important instrument, since it is the foundation of all consort music, and all dissonance and concord is built up from it.

Chapter 11   Tuning in consort. Choose a pitch which suits the bass best for the music to be played; the tenor is tuned a fourth above the bass, then the treble a fifth above the tenor, i.e. an octave above the bass. If one of the upper instruments is uncomfortable at this pitch, tune the bass down as low as possible, or move the bridge to give a different string length, or use strings of a different gauge. The main point is to get a consort of viols which have a string tension which suits the particular instruments so that they speak readily, and so that the tension of the strings is relatively the same for the whole consort-at least as near as possible. It is better to tune too low than too high, as the treble strings will inevitably suffer if the tension is too high.

Chapter 12   Explanation of tablature, for the examples of scales on the bass. The first two tunings are D G c e a d', the third tuning C F B flat d g c'.

Chapter 13   Scales for the tenor and alto (same tuning for each). There is an alternative tuning one tone lower, i.e. F B flat e flat g c' f'.

Chapter 14   Scales for treble, as above.

Chapter 15   The tenor can also be tuned A d g b e' a'.

Chapter 16   The treble can also be tuned: B e flat a flat c' f' b' flat.

Chapter 17   Bass tuning: E A d f sharp b e'.

Chapter 18   Since most players play the viola fourth higher than written, this chapter deals with transposing up a fourth. [The German edition by Hildemarie Peter appears to show that the strings are tuned a fourth lower. This would have the effect of nullifying the transposition, and leave the notes at their written pitch. In the original (f.XXXVIII) Ganassi writes a scale of F in the bass clef, which is what the player would see: he then gives tablature above it which shows that the notes actually sounding on the instrument will be a scale of B flat, that is to say, a fourth higher.]

 Similar transposing exercises follow for tenor and treble.

Chapter 19   Exercises for scales and leaps.

Chapter 20   The exercises given for the bass serve for the other instruments too; Ganassi uses the bass because he considers it the most noble of the instruments. There follow four ricercare, in tablature as well as notation, so that they can be played on any size of instrument if the notated part is not in the right range.

[27]

Chapter 21   A brief resume of the various methods of tuning; and an exhortation to practise, have patience and a sense of proportion and dignity.

Book II titled *Lettione Seconda* (Venezia, 1543)

 Dedication to Neri Capon, address to the Reader, and a brief resume of the first book.

Chapter 1   Recognition of good strings, which have a pure vibration pattern.

Chapter 2   Recognition of bad strings, which have irregular vibration patterns.

Chapter 3   Recognition of average strings, which will be usable, though obviously not as desirable as the very best strings.

Chapter 4   Tying on frets, proportional calculation to find their correct position.

Chapter 5   Tuning frets, with a check of the tuning, using unisons and octaves. Do not tune the strings too slack, nor too tight; checking tuning on the three lower strings.

Chapter 6   Tuning of the treble strings and checking the frets, including an eighth fret [not an octave fret, but one semitone above the seventh fret].

These three chapters all emphasise the importance of training the ear to pick out the different intervals of a fourth, a fifth and an octave.

Chapters 7 to 14 inclusive deal with the fingering notation for left and right hands on the lute; it is emphasised from this that the left hand technique on the viol is closely modelled on lute technique, both in the holding of concordant notes and the spacing of fingers.

Chapter 15   If a dot is placed under the tablature number, that signifies a back bow (roverso), the arm moving away from the viol. If there is no dot under the tablature number then take a forward bow, (dritto) the arm approaching the viol. Sometimes one has to take two back bows consecutively [to straighten out the bowing] without lifting the bow from the instrument. Press with the bow to articulate the second note in such an instance. Similarly with two consecutive forward bows.

Any running passage or groppetti beginning on an accent must have a forward bow if possible.

[28]

[It is always best to use the term forward or back bow in relation to the viol. The terms up and down bow should only be applied to da braccio instruments, including the cello, otherwise confusion reigns. The Hildemarie Peter edition of Ganassi uses abwärts (= backwards) for dritto and aufwärts (= forward or upward) for roverso, thus compounding the disorder of several modern German editions of viol music which are apparently intended for cellamba players. Ganassi leaves no doubt that dritto is the accented stroke where the bow hand approaches the viol, and that roverso is the reverse.]

There follow two ricercare for viol solo, in [Italian] tablature so that any size of viol can be used.

Chapter 16   One has to make certain compromises when entabulating a vocal piece for the viol, since the voices may be widely spaced, and can only be bowed and fingered by filling in with extra notes to complete a chord.

There follows an entabulation of a madrigal a 3 with two parts on the viol, and the top part for a voice. Juliano Tiburtino and Lodovico Lasagnino are mentioned as two virtuosi in this style of playing. If you wish to render four or five parts, then the seven string lyra could serve the purpose; using a very long bow with slack hair tension and a fairly flat bridge, one can, with careful pressure of the finger, play four notes or just one note as required, the upper part being sung. But with skill you can do a good job with the normal viol without recourse to a special bow or bridge. In the madrigal that follows you can add some divisions, as long as the composers melody notes are respected.

  [This description of lyra playing could be interpreted as requiring a finger on the bow hair to vary the tension. This would contradict what Ganassi describes in *Regola Rubertina,* Chapter 4, and also the frontispiece which shows viol players with fingers on the stick of the bow, not on the hair. It is

possible that the lyra or lyrone had a different bow hold. It is more likely that the hair on the very long bow was slacker than normal, but not so slack that it could not play single strings. Because of its length, just a moderate pressure from the fingers on the stick would allow several strings to be played simultaneously. Ganassi mentions that he plans another treatise to deal with the seven-string lyra, but this does not appear to have found its way into print.]

Chapter 17   Four rules for sound musicianship and good playing:

> 1   You must understand the basic rules and styles of music.
>
> 2   You must be able to play a piece exactly as it is written.
>
> 3   You must have mastered the rules of counterpoint.
>
> 4   You must know how to divide and ornament.

[29]

Ganassi observes that players must do this as well as singers (cf. Ortiz). There follow some fingered exercises to illustrate shifts to higher positions and playing of scale passages across the strings in higher positions.

Chapter 18   Fingering and notation for notes in high positions, especially above the seventh fret. When there is a rapid running passage the bowing is given at the beginning, but not thereafter, since it follows a logical alternation of forward and back bows, the forward bows falling on the beat wherever possible.

Chapter 19   Alternative fingerings; also do not finger a rapid passage so that there is an excessive number of string crossings for the bow. Take as many notes on one string as is feasible.

Chapter 20   Ganassi recounts how he heard virtuosi such as Alfonso da Ferrara and Giovannbattista Ciciliano on the viol, and Francesco da Milano and Rubertino da Mantova [on the lute] playing divisions up to the limit of the fingerboard, or up on the body of the lute. Keep a logical spacing of the fingers when playing above the frets. Instructions are also given for transposing a tone or semitone, and for barring across the finger-board with the first finger. There follow two recercare for viol solo.

Chapter 21   Ganassi restricts himself to saying that he could give more detail in explaining the pieces and the technique involved, but he trusts that the readers intelligence in applying what has already been discussed will solve all the problems of ordering the bow strokes, arranging fingering, etc. There follows a madrigal entabulated for lute.

Chapter 22   Tuning of the four-string viol. The tuning of the six-string viol has been dealt with at length in the *Rubertina*. The rules for transposing a fourth higher serve also for the technique of the five-string viol, since a string is effectively omitted by transposing up a fourth. The tunings for four-string instruments are:

Example III

The advantage of this tuning is that one does not need the thin strings, which often break and can be difficult to replace. One can even use this tuning to good effect on six-string viols.

[30]

If the instruments have this tuning a fifth apart from one another, it is easy to transpose music down a fifth if it is written too high for comfort, simply by imagining a change of clef at the beginning. It is emphasised that the instruments must *all* be a fifth apart in this tuning. *cf.* Chapter 11 *Rubertina* for finding a suitable string tension.

Chapter 23   The tuning of three-string viols is as follows:

Example IV

This tuning in fifths can also be used by players of the viola [da braccio] which has no frets; in fact, the fingering given here is not exactly what one does on the fretless viola, though it does give good practice for playing the viol above the frets.

Ganassi concludes with an exhortation to follow the rules he has set out, to practise diligently, and to make a note of any printing errors so that they can be corrected in subsequent editions.

[Five-string viols are mentioned throughout the sixteenth and seventeenth centuries. Ganassis reference to five-string viol technique being similar to that of transposing up a fourth on a six-string instrument makes it clear that the sixth string was the one most often omitted. Because of the difficulty of obtaining really good treble strings, the four-string tuning would serve in case of breakage on a six-string viol. If both the first and second strings were missing, then the four-string tuning would also work, but transposed down to get the comfortable string tension that Ganassi emphasises in both books. The pitch of open strings is purely nominal, there being no such thing as standard pitch in the sixteenth century. The important thing for viols was similar string tension through the consort.

The fact that Ganassi suggests moving the bridge to help adjust the pitch for consort playing is further evidence for the absence of soundposts. The instruments illustrated in the text show eight frets—*cf.* Chapter 6 *Lettione Seconda.* The terms for the word viol are various combinations of viola,

violone, viola darco, violone darco da tasti, etc., and violone is generally—but not exclusively—used for the bass of the family. I would presume that the viola senza tasti mentioned in *Lettione Seconda* are rebecs. (*cf.* the *Polischen and Kleinen onebundischen geigen* of Hans Gerle *(Musica Teusch, 1532).*]

[31]

The Role of the Stringed Bass as a Continuo Instrument in Italian Seventeenth Century Instrumental Music

PETER ALLSOP

It is nowadays taken for granted that a stringed bass instrument or, in some cases a wind instrument, was customarily used to reinforce the bass line of the harmonic continuo in seventeenth century Italian ensemble music. This assumption is seldom questioned, yet there is at least room for doubt that it was always the case. On the other hand, where this assumption is undeniable, there is considerable controversy about which stringed instrument was normally used in this role. Italian title pages are notoriously ambiguous in their nomenclature of bass instruments, which may be designated as basso, viola—either da gamba or da brazzo—*violone, violoncini, violoncello,* etc. In particular, the commonest term *violone* offers various plausible interpretations. The related problem of the actual manner of performance is one about which contemporary Italian writers were almost without exception silent and, regretfully, discussion will be restricted to the questions of whether it was normal practice for a stringed bass to duplicate the continuo bass line and which instrument might have been preferred in this role.[1]

The viola da gamba is mentioned specifically only rarely in seventeenth century Italian editions. Rognoni includes a very brief mention of it under the heading 'della natura de la viola da gamba' in *Selva de Varii Pasaggi Parte Seconda* 1620, while *Canzoni d cinque* of Cherubino Waesich, 1632, calls for a consort of *viole da gamba.* On several occasions Italian composers working in the service of foreign courts mention the instrument. Marini's *Sonata Sopra la Monica* and *Canzona Quinta* from the *Sonate …* Op. 8, written when he was *Maestro della Musica* to the Duke of Bavaria, and Marco Antonio Ferro's *Sonate,* 1649, composed while he was in the employ of the Imperial Court, are cases in point. The term *viola* is, of course, ambiguous. Francesco Todeschini's *Correnti,* 1650, specifies four *viole,* 'cioe Due violini, viola e Basso'. But there can be little doubt that a gamba was intended in such collections as G. B. Buonamente's *Il Settimo Libro de Sonate,* 1637, which offers the alternatives of 'basso di viola, ò da brazzo'.

[32] References to the gamba hardly ever occur in the second half of the century, but Legrenzi's *La Cetra*, 1673, contains two sonatas 'a quattro viole da gamba, ò come piace'. Again, as the set is dedicated to the Emperor, Leopold I, this may not reflect Italian practice, and perhaps the

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[1] The latter question is treated rather summarily since it is already discussed at length in Stephen Bonta's *The Church Sonatas of Giovanni Legren_i, 2 vols.* (Ph.D. thesis, U. of Harvard, 1964), pp. 183-96. which is, I believe, to provide the basis for a forthcoming article.

qualification 'ò come piace' on these two sonatas alone suggests that such combinations were not common in Italy. Bonta quotes a letter of Thomas Hill's dated from Lucca, 1 Oct., 1657, which would seem to confirm this:[2]

> The organ and violin they are masters of, but the bass-viol they have not at all in use, and to supply its place they have the bass violin with four strings, and use it as we use the bass viol.

It is perhaps unlikely, therefore, that the gamba was much used beyond the mid-century, unless, of course, that ubiquitous term *violone* might be taken to refer to the bass viol. Much discussion has centred around the precise meaning of the term. It seems improbable that it was the large instrument of the viol family described by Praetorius and frequently encountered in German sources. Such an instrument was most commonly referred to on Italian title pages with the qualification *contrabasso.* Bonta *(op.cit. p.185)* advances convincing arguments that it was a four-stringed instrument of the violin family a little larger than a violoncello. It would certainly appear that there could be a distinction between the two instruments since a collection of *1695, Il Giardino del Piacere,* mentions the option of performance either on the violoncello or the *violone.* On the other hand, there seems less justification for his assertion that the *violone* was preferred for *da camera* sonatas and the violoncello for *da chiesa* compositions in the latter part of the seventeenth century, since more than a dozen sets of *sonate da camera* published in the last decade of the century prefer the violoncello. Before this, *violone* was the preferred term in most publications, irrespective of their use.

Although there is, therefore, evidence to support the existence of an independent instrument, there can be little doubt that in many cases the term *violone* was synonymous with violoncello. Bononcini's *Arie e Correnti,* Op. XII, 1678, mentions *violone* on the title page, whereas the part-books refer to the violoncello. (Incidentally, this set is almost unique among collections of this period in requiring a low B flat on the bass instrument.) Similarly, Alghisi's *Sonate da Camera*, 1693, calls for a violoncello on the title page but the part-book specifies *violone.* The various editions of Corelli's works also support this theory, since the Antwerp edition of the *Op. III Sonate*, 1692, mentions violoncello, while the Rome edition specifies *violone.* A similar discrepancy occurs between the various editions of the Op. V sonatas.

[33] In fact, preference for the term *violoncello as* opposed to *violone* coincides with the rise of the Bologna School. While the earliest compositions to issue from the Bolognese presses still prefer *violone,* later composers such as Albergati, degli Antoni and Torelli increasingly prefer the designation *violoncello.* Once more, it is more likely that this represents a change in nomenclature rather than the growth in popularity of a 'new' instrument. This may be ascertained from the various references to the

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[2] *The Church Sonatas of Giovanni Legrenzi,* p. 190. Quoted from W. H.. A. F.. and A. E. Hill: *Antonio Stradivari: His Life and Works, 1644-1737* (London, 1902, rev. 2/New York, 1963)

violoncellist G. B. Vitali in contemporary manuscripts. On the title page of his Op. I, 1666, he refers to himself as 'suonatore di violone da brazzo in S. Petronio'. This has given rise to the popular belief that he was a violist.[3] However, there is sufficient documentary evidence to suggest that he was a 'cellist. One contemporary account of over fifty members of the Bolognese Accademia Filarmonica is lavish in its praise of his abilities on that instrument:

> He applied himself with so much love to the study of the violoncello that he aroused the admiration of players and composers with his compositions

... And every year for 'La Festa' he returned to Bologna with 'choice compositions and *sinfonie* beautifully performed by himself on the violoncello'.[4] Furthermore, Anne Schnoebelen cites references to Vitali in the archives of San Petronio, including a petition for his post after he had left Bologna for Modena in 1674, which leaves no doubt about which instrument he played:[5]

> ... being vacant the place of *violoncello* through the departure of Gio. Batta. Vitali.

Judging from seventeenth century editions of instrumental music, then, it appears that a gamba may have been used in the first half of the century, but even by the mid-century it would have been something of a rarity. Although it has never been firmly established that the Italian *violone* was not a bass viol, it is more likely that the term was often merely a synonym for *violoncello*. However, whatever instrument was specified on title pages, its function was that of a melodic instrument and mention is seldom; if ever, made of its use as an ancilliary to the harmonic continuo instrument.

The belief that such duplication was normal practice in the seventeenth century is firmly grounded in fact, for it is specifically recommended by Praetorius:[6]

> [34] It is particularly to be observed, when two or three voices sing to the accompaniment of the General Bass which the organist or lutenist has before him and plays from, that it is very good indeed, almost necessary, to have the same General Bass played in addition by some bass instrument such as a *Fagott, Dolcian,* or *Trombone* or, what is best of all, a *Violone.*

And this was still common at the end of the century, since its use was taken for granted by Michel de Saint-Lambert:[7]

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[3] This is the conclusion of the most recent study of Vitali, John Gunter Suess's *Giovanni Battista Vitali and the Sonata do chiesa,* (Ph.D. thesis, U. of Yale, 1963)

[4] Cited in F. Vatielli's *L'Arte e Vita Musicale in Bologna* (Bologna, 1927), p. 134. Suess (p.4) discounted the validity of this document on the grounds that Vatielli did not disclose any precise information regarding its source, and that it is written in modern Italian. In fact, it is now housed in the *Biblioteca Communale,* Bologna, and would appear to date from the early eighteenth century, since the last references to members of the Accademia Filarmonica are about 1720.

[5] Anne Schnoebelen: 'Performance Practices at San Petronio in the Baroque', *Acta Musicologica*, xli (1969). p. 47.

[6] Quoted from F. T. Arnold: *The Art of Accompaniment from a Thorough-Bass* (London, 1961). p. 196.

[7] Arnold: *The Art of Accompaniment from a Thorough-Bass,* p.99.

> If the Bass moves too quickly for the convenience of the player he need play (and accompany with the right hand) only the first note of the bar, leaving the rest to the *Gamba* or *Violone.*

Yet it is curious that no Italian treatise of the period mentions such a practice. Even in the long lists of 'foundation' instruments in Agazzari's *Del sonare sopra il basso, 1607,* the *violone* appears only as an instrument of ornamentation and not as one of foundation. Nor do the various accounts of particular performances in the early seventeenth century shed any light on the matter. (These refer mainly to vocal music but, as the new instrumental sonata arose to a certain extent in conjunction with the new vocal styles, the comparison is valid.) On the contrary, in connection with vocal monody, Nigel Fortune states categorically that 'no composer and no theorist ever suggests that a bass viol is to reinforce the bass line of the accompaniment of a monody'.[8] The question therefore arises as to whether it was ever customary to double the accompanimental bass line of music for small ensembles of instruments; and, if not, why should a misconception have arisen about such a practice?

The following discussion refers mainly to the sonata *à 2* and *à 3*—the most popular combinations of instruments at the time—but it applies equally well to the solo sonata and sonatas for a soprano and melodic bass instrument and continuo. Instrumental composition for two treble instruments and continuo, and two treble instruments and melodic bass with continuo, are often classified under the general heading of 'trio sonata'. However, nearly all major composers of the seventeenth century clearly conceived these combinations as being essentially different. For the purposes of comparison, two readily available examples have been selected—the *Canzon detta La Vesconta* from Tarquinio Merula's Il *Secondo Libro delle Canzoni da Suonare a tre, c. 1630* and the sonata *La Gratiani A due violini* from Vitali's *Sonate, Op. V, 1669.*[9]

In the initial fugal sections of the former (bars 1 - 30) the melodic bass instrument is of equal importance to the two violins, joining in the imitation and figuration. The continuo, however, merely doubles the lowest melodic part, perhaps simplifying it, and rarely functions purely as a harmonic support. This points to the origins of both the *canzona à 3* and the *basso continuo* itself, for the former is clearly derived from the old

[35] imitative *canzona à 4* and the latter is little more than a *basso seguente.* This is verified from Merula's own works, since the canzonas in the *Secondo Libro* are stylistically closely related to the earlier *Canzoni A Quattro voci, 1615,* where the basso generale is purely optional:

> Although for greater facility of the Signori Organisti a Basso Continuo part has been added to the present Canzoni, I am nevertheless in favour of omitting it.

Strictly speaking, therefore, it is the keyboard continuo which is the redundant part since it merely doubles existing parts. That this remained the custom well into the second half of the century is evident from those sets of

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[8] Nigel Fortune: 'Continuo Instruments in Italian Monodies', *GSJ*, vi (1953), p.47.
[9] Respectively nos. 210 and 245 in H. A. M. Vol. II.

compositions *à 3* in which fugal entries in treble instruments are carefully doubled in the continuo part. It is commonly supposed that such entries are intended solely as cues and that the continuo is to remain silent until the first entry of the subject in the bass. If this were the case, there surely would be no necessity to figure the continuo after the second entry, yet in such compositions as Cazzati's *La Facheneta* from the *Sonate*, Op. 35, 1665, successive entries are marked with such nicety that only almost exact duplication can be implied. (Ex. 1) Such considerations are of prime importance in realizations of Italian sonatas *à 3*.

Example I

In *La Gratiani,* however, the imitation is confined almost entirely to the upper voices and the continuo provides a simple, largely non-thematic harmonic support. Actually, by this date, the bass was beginning to assume a slightly more active role when compared with the *à 2* compositions of earlier composers but, in the present sonata, even when Vitali is engaging in passages of quaver figurations in the bass, its function is still almost entirely to provide a foil for the interplay of the upper parts. The *sonata à 2*, therefore, would seem to bear more relationship to the accompanied monody or vocal duet than to the old *canzona francese à 4* with its equality of parts, and here the function of the continuo is primarily harmonic. For practical purposes then, there seems to be no need to double the

[36] purely harmonic support of the basso continuo in the *sonata à 2* and in the *sonata à 3,* since the continuo is mainly doubling the melodic bass part as *basso seguente.* Therefore, it is highly undesirable to add a further bass instrument, which would result in undue prominence to the bass. In the absence of any practical necessity and lack of historical record of such a practice, there seems little justification for supposing that such duplication was normally intended, at least in Italy.

On the other hand, if a stringed bass did not as a rule double the keyboard continuo part, there is good reason to suppose that it could and did on occasion entirely replace it. Arnold refers to this practice in the eighteenth century, citing an occasion at Lucca during the *Festa della Croce* when Francesco Veracini and the violoncellist, Lanzetti, performed a duo without continuo accompaniment'.[10] However, Arnold considers this to be quite exceptional, pointing out that the prepositions *e* or *ò* on title pages seem to

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[10] Arnold: *The Art of Accompaniment from a Thorough-Bass* p. 328.

be used indiscriminately. Vivaldi's *Opera Prima,* for example, bears the inscription "Organo d violoncello" on the title page while the parts themselves are inscribed "organo e violoncello".

Such ambiguity is extremely rare in the seventeenth century. The preposition "e" does occur very occasionally, as in Barnardo Tonini's *Suonate da chiesa*, 1697, where the part-book mentions 'organo e cello ad libitum'. As opposed to this, over thirty sets are quite unequivocal in offering *violone* and a harmonic continuo instrument as alternatives. On many occasions the continuo is not mentioned at all and the edition consists of only two folios, each for a melodic instrument. Sometimes a title is even more specific regarding choice of instruments, for instance, Cazzati's *Correnti, per sonare nella spinetta, Leuto, d Tiorba; Overo Violino, e Violone, 1662,* or Pietro degli Antoni's *Balletti, Correnti, & Arie diverse* a *Violono, e Violone per Camera, & anco per suonare nella spinetta, & altri Instrumenti*, 1671.

Such titles as these clearly imply the option of performance without a continuo instrument. Nevertheless a determined sceptic could insist that the practice of employing a harmonic instrument was by this time so widespread that its use could be taken for granted, and that in situations where no figured continuo part is provided the keyboard player is expected to read from the *violone* part. Even if it is conceded that a harmonic continuo instrument was not used on certain occasions, this was surely 'only a concession to convenience on the part of the composer rather than as an indication of his wishes'. (Arnold, p. 329) That this was not the case is confirmed by Bononcini's *Arie A Violino, e Violone, overo Spinetta,* 1671, dedicated to Obizzo Guidoni who played the *violone* 'con non ordinaria

[37] agilità, e maestria . . .' Although the title page suggests the usual alternatives of 'violone overo spinetta', the *violone* part-book explicitly states that the compositions were conceived for the former:

> One should bear in mind that the *violone* will produce a better effect than the *Spinetta,* since the basses are more appropriate to the former than the latter instrument.

This explains the apparent inconsistency of Corelli's terminology on the title pages of his Op. I-IV. The *sonate da chiesa à 3* were published in four part-books—two violins, violone and continuo, while the *sonata da camera* are no less sonatas *à 3* despite the fact that they were published in only three parts, that is two violins and *violone.* (In Italian editions *à 2* and *à 3* always refer to the number of *melodic* parts and never include the continuo.) The difference lies in the fact that in the *da camera* sonatas the harpsichord is not obligatory. There can therefore be little doubt that unaccompanied string ensembles were frequently heard long before the advent of the classical string trio and quartet.

[38]

The Frequency and Positioning of Ornaments in French Viol Music (1685 - 1689)

WENDY HANCOCK

'On peut dire que les Agrémens font un Sel Melodique qui assaisonne le Chant, et qui luy donne le goût, sans lequel il seroit fade et insipide . . . ' Thus Jean Rousseau[1], in 1687, speaks of the importance of ornamentation with reference to the viol music of his time. Ornamentation by the late seventeenth century had, however, become almost excessive in France, and Rousseau[2] also finds it necessary to warn his readers against its overuse:

> Ainsi dans l'usage des Agrémens il faut les appliquer avec moderation, et sçavoir discerner òu il en faut plus, et oil il faut moins ... la trop grand quantité d'Ornements produiroit une espece de confusion ...

It is not entirely clear whether Rousseau is referring to improvised ornamentation which would be added by the performer, or whether he is outlining precepts to be followed by the composer. However, in view of the proliferation of ornamentation marked in the texts after Sainte Colombe, it seems that the latter is the case. The present article is concerned with those written signs which indicate ornamentation proper. Symbols concerned with fingering and bowing which are too important to be skimmed over lightly are worthy of a separate study. Neither has it been my intention to discuss performance-practice, since this subject too requires full consideration if at all, and has been excellently dealt with elsewhere[3]. Unless otherwise stated, all ornaments begin on the upper note and are placed *on* the beat.

The years under discussion, though few, are highly significant for the volume of relevant material published. In 1685, Le Sieur de Machy published his *Pièces de Violle en Musique et en Tablature*[4]. The following year saw the publication of Marin Marais's *Pièces à une et à deux Violes;* and in 1687 were produced Jean Rousseau's *Traité de la Viole* and Le Sieur Danoville's *L'Art de Toucher le Dessus et Basse de Violle.* In 1689, Marais followed his first book with *Basse Continuës à Pieces à une et a deux Violes.* Of the eight suites published by De Machy (the first half of which are in normal notation, the second half in tablature) the first two have been selected as representative samples.

[39] The first, comprising seven movements, is in D minor; the second, also with seven (identically named) movements, is in D major. Marais's first book consists of eighty-nine unnumbered pieces which have been numbered editorially. The first twenty-one movements (six of which have *doubles)* in D minor, form a 'set' from which two suites may be constructed, and these

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[1] Jean Rousseau: *Traité de la Viole* (Paris, 1687). p. 75.

[2] Rousseau: *op. cit., p.* 75.

[3] See Robert Donington: *The Interpretation of Early Music* (London, 1963, rev. 2/ 1974) Celia Pond: 'Ornamental Style and the Virtuoso: Solo Bass Viol Music in France c. 1680-1740', *Early Music* (October, 1978), pp. 512-18.

[4] All these publications took place in Paris.

have been chosen for detailed consideration. Both volumes contain *avertissements* with relevant references to terms and signs. The significant parts of the Rousseau treatise are chapters III - XIII (pages 77 - 106), and of that by Danoville, pages 39-47. The *Concerts à deux violes Esgales*[5] by Sainte Colombe, (the teacher of Marais, Danoville and Rousseau) has been considered for reference. The date is unknown, but it is likely to be c. 1670-1680.

Each true ornament described by Rousseau[6] may, he says, be introduced into every kind of piece, but he singles out the prepared trill and the appoggiatura:

> Il y faut pratiquer tous les agrémens dans toute leur étendue, particulierement la Cadence avec appuy, et le Port de Voix.

These also appear to be the ornaments most favoured by Danoville[7], who says: 'Le tremblement est l'ornement le plus beau qu'il y ayt dans toute la Musique . . . '; and of the appoggiatura[8]: ' ... sans son secours il est impossible de chanter ny jouer avec propreté'.

The trill is certainly the commonest ornament to be found overall in this music, but the mordent is very much more frequently marked than the appoggiatura. Marais's first prelude has only 4 appoggiaturas to 36 mordents, while De Machy's first prelude has 1 appoggiatura and 12 mordents. See Tables II and III. Perhaps this may partially be explained by the fact that, of all ornaments, the appoggiatura was most likely to be added in performance, in view of its connection with the prepared trill.

The Trill [*Cadence* (in one sense) or *Tremblement*]

The positioning and use of the trill is mentioned by Danoville[9], who explains that 'Les tremblemens se pratiquent pour l'ordinaire sur les Mi, les Si, les Diesis, les Cadences parfaites, imparfaites, mediantes finales de tous les Modes'. To this, Rousseau[10] adds that 'La penultieme de toute Cadence finale, en descendant par degrez conjoints, demande la Cadence

[40] avec appuy'. Trills are, in fact, marked at final cadences wherever possible by both De Machy and Marais. Four of the seven movements of De Machy's first suite end with a prepared trill, and six of the seven in his second suite. Of the total 27 pieces in the Marais 'set', 17 end with a trill.

To summarise Rousseau's rules for the positioning of prepared trills, they should be used a) when descending by step from a shorter to a longer note; b) when descending by step or leap from notes of equal value; c) on notes of the same pitch (especially if the second is longer); d) on all dotted notes in

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[5] Sainte Colombe: *Concerts à deux violes Esgales. MS* (Paris. Bibliothèque Nationale, c. 1670-80).
[6] Rousseau: *Traité de la Viole.* p.72.
[7] Danoville: *L'Art de Toucher le Dessus et Basse de Violle* (Paris, 1687) p.39.
[8] Danoville: *op.cit.* p.42.
[9] Danoville: *op.cit.* p.39.
[10] Rousseau *op.cit.* p.77.

descending position; and e) on the penultimate note of every final cadence when descending.

The prepared trill, on the other hand, tends to occur in a descending position, and tends to occur on fairly long notes. See Example VI (page 44). This is clearly expected by Marais, who does not specifically mention the distinction himself but who generally marks a trill in such contexts. De Machy too has a decided preference for marking trills on dotted crotchets (the remaining quaver beat thus forming the termination) e.g. Allemande p. 17, where nine of the fifteen trills are so placed, and Sarabande p. 21 where seven of the ten are on dotted crotchets.

The unprepared trill, on the other hand, tends to occur in a rising position, and tends (as one would expect) to occur on notes too short to permit a prolonged preparation. See Example VII (page 44). Rousseau's rules, summarised, are as follows: the unprepared trill should occur a) when rising from a shorter to a longer note; b) similarly when descending if the shortness of the note prevents a preparation; c) when descending and ascending by quavers (the exact position of the trill is unclear); d) when descending by equal crotchets in triple time, the trill should occur on the first and third beats of the bar. In quadruple time the trill should occur on the second and fourth beats of the bar; e) when descending onto a long note, the trill should be made without preparation on the second part of its value.

In such contexts as Rousseau expects an unprepared trill, De Machy will usually mark a 'Petit Tremblement'. No consistent pattern may be found overall for Marais's use of trills, but the positioning within each movement is usually fairly consistent. In a triple-time prelude, such as Prelude 2, the first and third (strong) beats are favoured, while in Prelude 4 (quadruple time), the first and fourth beats are favoured. In certain types of triple-time movement, the first and second beats have preference:

> Fantaisie 5, p. 11
> Courant 8, p. 17
> Gigue 13, p. 23
> Rondeau 16, p. 27
> Menuet 19, p. 30

[41] In others, however, it is the first and third, e.g. Gigue 12 and its Double. Of the movements in quadruple time, Allemande 7 has the majority of trills on beats 2 and 4, while its Double has the equivalent quaver beats (3-4 and 7-8) favoured. Gavotte 20 has the first and third (strong) beats emphasised (as, incidentally, does Rondeau 18).

The Compound Trill [*Double Cadence*]

This, Rousseau[11] says, is suitable for every kind of piece on the viol, and 'fait un bel effet quand elle est bien menagée'. It is a trill which includes some kind of written preparation, usually a slide up from a third or fourth below the initial upper note, or a turn, and/or a written termination. In this

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[11] Rousseau: *Traité de la Viole* p.105.

latter respect the dividing line between this and the normal terminated trills described above is not distinct. The compound trill, however, usually incorporates some form of turn—indeed all Rousseau's examples occur under his description of the 'Double Cadence'[12] which is his term for a turn, although nowhere does a true isolated turn occur in the music under discussion by De Machy and Marais. The only reference to this ornament by Danoville occurs in his description of the one-finger vibrato[13] which, he says, should form the conclusion of a prepared compound trill—'double Cadence en coulade'; but Rousseau considers it sufficiently important to distinguish between the compound trill descending (see Rousseau's examples A, B and F) and the compound ascending trill (see his examples C and G)[14]. Each type of trill described by Rousseau, and variants upon them, may be found used with moderation in the music of Marais, the ascending compound trill normally occurring at a cadence. See Example 1. The compound trill is not marked in De Machy.
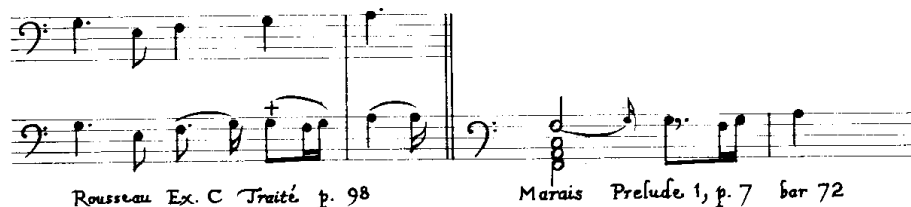
Example I

The Appoggiatura [*Port de Voix* or *Cheute*]

The scope of this article does not permit a full discussion of the performance-practice of the appoggiatura; but it should be mentioned that the writers under discussion seem to have favoured the appoggiatura which

[42] *anticipates* the beat, in contrast to the true baroque appoggiatura which occurred on the beat and was normally introduced at the performer's discretion. E. Loulié[15] actually illustrates both possibilities for the ascending appoggiatura. See Example II.

De Machy[16] in his *avertissement* says that the 'port de voix ... se fait par anticipation d'une note ou d'une lettre à une autre'. Danoville[17] confirms this performance, and provides evidence that the appoggiatura should take half the value of the preceding note:

> Il se fait en coupant la moitié de la Notte qui precede sur laquelle on va porter la Voix, et prenant la dernière moitié on la lie avec celle qui fuit.
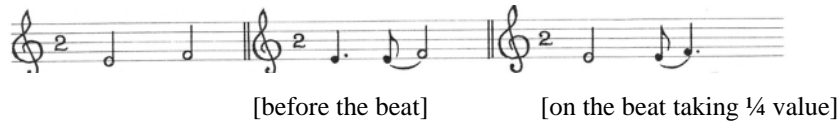
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[12] Rousseau: *op. cit.* p. 97f.

[13] Danoville: *L'Art de Toucher le Dessus et Basse de Violle,* p. 45.

[14] Rousseau: *op. cit.* p. 97f.

[15] Etienne Loulié: *Elements ou Principes de Musique* (*Paris, 1696, 2/1698*).

[16] De Machy: *Pièces de Violle en Musique et en Tablature* (Paris, 1685), p. 9.

[17] Danoville: *L Art de Toucher le Dessus et Basse de Violle* p. 42.

[before the beat]   [on the beat taking ¼ value]

Example II

Rousseau distinguishes quite clearly between the rising appoggiatura (which he calls 'port de voix'), and the descending appoggiatura (which he calls 'cheute'). To summarise his rules for the use of the former: It should always occur on (i.e. in connection with) a strong beat, on the first and third beats in quadruple time, the first beat in triple time, and usually the first beat in duple time. It normally occurs when rising by tone or semitone— preferably the latter—and then usually when moving from a shorter to a longer note. It is particularly effective when used at final cadences. Moreover we learn later that 'le Port de Voix se doit toujoürs terminer par un Martellement'[18].

De Machy has a distinct preference for the rising appoggiatura. It usually occurs rising onto a strong beat (as recommended by Rousseau), either by semitone e.g. Allemande p. 17, bars 7 - 8; or, occasionally, by tone e.g. Courante, Suitte p. 20, bars 30 - 31. See Example III.

It is nearly always linked with a following mordent, but not invariably so. Marais also has a slight preference for the rising appoggiatura, which is invariably completed by a mordent.

Example III

Of the falling appoggiatura, Rousseau[19] says:

[43] La cheute se fait loss que descendant par Intervalle de Tierce, on touche en passant du second coup d'Archet la Note dont la situation est entre les deux qui font la Tierce.

It is true that he gives seven examples of an appoggiatura between notes forming the interval of a third, but he gives two examples between notes descending by step, two between notes of the same pitch, and one between notes forming the interval of a fourth. In every case, the appoggiatura takes a quarter of the value of the preceding note. (See Rousseau's Example A., *Traité*, p. 93). The connection between this type of appoggiatura and the trill is mentioned by Rousseau, and illustrated in his examples, e.g. Rousseau's Example B. It may be made to introduce the trill (though not apparently on the beat), or be made in its place when descending by step for variety. The only warnings concerning its use are that it should not be made either when the two notes forming the third fall in different phrases or if they are separated by a pause, and it is not necessary in very marked movements.

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[18] Rousseau: *Traité de la Viole*, p.87.

[19] Rousseau: *op. cit.*, p. 93.

De Machy never uses the falling appoggiatura, but in Marais it is almost as frequent as the rising appoggiatura. It usually falls between notes a third apart, e.g. Allemande 6, p. 11, bar 10 and Gavotte 21, p. 32, bar 2. See Example IV.
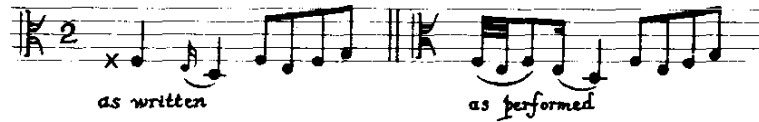
Example IV

But occasionally it occurs between notes descending by step, e.g. Gigue 14, p.23, bar 21 and Gavotte 20, p. 31, bar 22. See Example V.

as written   as performed
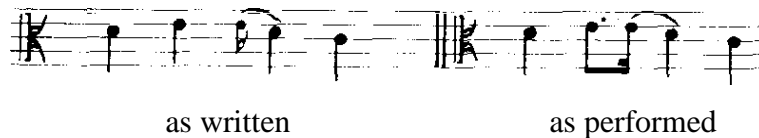
Example V

This appoggiatura (occurring before the beat) continued to be popular with the viol composers after Marais. It has been termed a 'coulé de tierce' and a later example (written out) occurs in De Caix d'Hervelois' 2nd Book (1719), in *La Tourterelle, p. 128,* bar 5.

Neither De Machy nor Marais makes great use of the written appoggiatura, in spite of its favour with Danoville and Rousseau. Marais generally favours the preludes and stylised dances such as the gavotte and gigue, while avoiding the doubles; and De Machy uses it sparingly throughout. But, as explained in the introduction, the appoggiatura was the most likely ornament to be introduced into this music when not marked in the text.

[44] **The Mordent** [*Martellement, Batement,* or *Pincé*]

The mordent is the second most frequent ornament in this music, its importance being emphasised by Rousseau[20] who states that 'il ne peut jamais faire aucun mauvais effet, si ce n'est qu'il fût trop frequent'.

For its positioning, it is appropriate again to summarise Rousseau. He says firstly that it may occur on the second note of an ascending semitone, especially when moving from a shorter to a longer note. This is perhaps the most frequent context in which it appears, particularly in Sainte Colombe, e.g. 'Les Regrets', p. 106, bars 23 - 24, (see Example VI, which also illustrates a prepared trill), and also in De Machy, e.g. Allemande p. 17, bar 8.
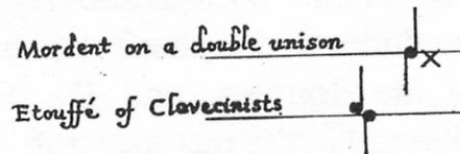

Example VI

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[20] Rousseau: *Traité de la Viole*, p. 105.

In triple and quadruple time, the mordent should be made on the first and third beats if there are crotchets. This is illustrated by Marais in Sarabande 9, p. 18, bars 1 - 2. It occurs thus in De Machy Courante p. 19, bar 23, but is contradicted by Marais in Gigue 12, p. 21, bars 16 - 17. When moving by quavers, it should be made on the first *part* of the beat, e.g. Marais Allemande 6, p. 11, bar 2. See Example VII.

unprepared trill

as written   as performed
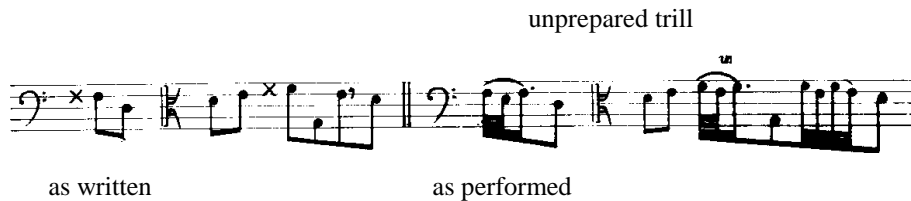
Example VII

But both Marais and De Machy occasionally break this rule, placing it on the second part of the beat, e.g. De Machy Allemande p. 27, bar 7. In duple time, the mordent should be placed on the first part of the beat when moving by crotchets (i.e. in C time) and on the first and third parts of the beat if there are quavers (i.e. in 6 / 8 time). Rousseau also recommends that it be made on a double unison, particularly on a final cadence in the bass. This is well liked by all the viol composers, perhaps because it resembles the *étouffé* effect of the clavecinists See Example VIII.

Example VIII

[45] Thus Rousseau's rules emphasise the importance of the mordent for adding rhythmic vitality, since he nearly always recommends it on a strong beat, or strong part of a beat.

Although the mordent is less frequent overall than the trill in the works of Marais, it actually exceeds it in the following:

> Prelude I, p. 7
> Courant 8, p. 17
> Gigue 12, p. 21
> Double to Gigue 12, p. 22
> Gigue 14, p. 23
> Rondeau 16, p. 27

The preponderance of mordents in the gigues is easily explained by the quick lively character of the pieces which demand plenty of emphasis. Indeed in Gigue 13, the proportion of mordents to trills is almost equal. In De Machy, the mordent is more frequent than the trill in the following:

> Allemande, p. 17
> Courant, p. 19
> Gigue, p. 22

Gigue, p. 31

In the positioning of mordents, Marais occasionally reinforces the effect of the trills by placing them on similar beats, e.g. Double to Gigue 12, p. 22, (though *never,* it should be emphasised, on the same beats—only De Machy combines the two as a compound ornament). In other movements they are placed on complementary beats, e.g. Gigue 13, p. 23—again with no consistent pattern overall, but with a decided feeling for the rhythmic impetus which this ornament adds. The movements in quadruple time illustrate the following distribution:

Prelude 4, p. 10	favours beats 1 & 2
Allemand 7, p. 15	favours beats 2 & 3
Double, p. 16	favours beats 1 & 4
Rondeau 18, p. 29	favours beat 3
Gavotte 20, p. 30	favours beat 1
Gavotte 21, p. 32	has an even distribution

The movements in triple time illustrate the following distribution:

Prelude 2, p. 9	favours beats 1 & 2
Gigue 12, p. 21	favours beats 1 & 2
Rondeau 16, p. 27	favours beats 1 & 2
Courant 8, p. 17	favours beats 1 & 3
Double to Gigue 13, p. 23	favours beats 1 & 3
Double to Courant 8, p. 17	favours beats 2 & 3
Menuet 19, p. 30	favours beat 1

Marais is therefore quite happy to bend Rousseau's rules to suit his own musical purposes.

[46]

Other ornamental figures [*Coulades*]

The remaining symbols for ornamentation in this music are less easy to classify, although they all consist of one or more notes, engraved small, which are joined by a slur—either to the note preceding, or to the note following. Only the former type is actually named by the present writers under the term 'aspiration'. This later occurs in Couperin[21]; and in England it is called a 'springer' by Playford[22], Simpson[23] and Mace[24].

Springer [*Aspiration*]

Rousseau[25] recommends this ornament for every kind of piece and says that 'elle fait un bel effet dans les Pièces tendres'.

His most significant statement for its use is that[26] 'On ne doit jamais faire d'Aspiration, que ce ne soit à dessein de faire en suite la Cadence, ou la

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[21] François Couperin: *Pieces de Clavecin*, Book I (Paris, 1713)

[22] John Playford: A *Breefe Introduction to The Skill of Musick for Song and Violl* (London, 1654).

[23] Christopher Simpson: *The Division-Viol (London.* 1659, 2/ 1667), p. 12.

[24] Thomas Mace: *Musick's Monument* (London, 1676).

[25] Rousseau: *Traité de la Viole,* p.105.

Cheute'. Marais follows this advice in that he never uses a springer except when following it with a trill. De Machy and Sainte Colombe do not use the ornament. See Example IX.
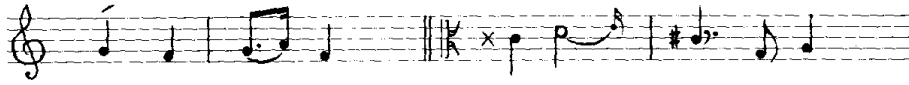
John Playford: A Springer   Marais: Gigue 13, p. 23, bar 23

Example IX

Coulades

Ornamental notes which are slurred to the following (main) note are hardly mentioned by these theorists except individually in the form of the appoggiatura. Their most frequent use in a group is as an introduction to the compound trill; but they also occur occasionally as independent figures in the form of a slide up from a third below, known to Playford and Simpson as an 'elevation'. It is likely that similar figures occurring in the music of Marais should be performed similarly, on the beat, particularly when they occur on the first beat of a bar, as in Fantaisie 15, p, 26, bar 22. See Example X.

C. Simpson: elevation   exp[lanation]   Marais: Fantaisie 15, p. 26 bar 22

Example X

[47] Finally, it seems appropriate to quote Rousseau's general warnings as regards ornamentation, and to consider the extent to which these are followed by Marais and De Machy. Rousseau[27] says 'Il faut observer que tous les Agrémens qui alterent la Mesure et le Mouvement, ne se doivent jamais pratiquer'.

If indeed every ornament marked in these texts is intended to be played, this should give the performer some guide as to the speed intended. Rousseau[28] continues 'Dans les Mouvements legers et marquez, les Agrémens doivent estre rares'. De Machy and Marais are careful to observe this, since their rondeaux, menuets and gavottes are their most lightly ornamented movements, followed by other such quick movements as gigues and doubles. With both composers the slower chordal dances such as the preludes are the most highly ornamented, followed by the allemandes.

To conclude, it seems likely that Rousseau was addressing his remarks to the composer rather than the performer and that, in this music at least, the addition of ornaments where there are no signs for them (apart from the appoggiatura) would be unlikely. My reasons for this conclusion are based on the following: a) the precision and care taken in marking the texts, especially the printed sources; b) the proliferation of ornamentation already

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[26] Rousseau: op. *cit.*, p, 91.

[27] Rousseau: *Traité de la Viole*, p.106.

[28] Rousseau: *op. cit.*

present, and always in conventional places, e.g. cadential trills; and c) the remarks of Quantz[29] who said that 'any instrumentalist could play in the French style since it was mere note-reading' and that 'the French performer had to have pointed out to him with a finger exactly where an appoggiatura should be inserted. It is certain that ornamentation was an integral part of Baroque music in general; hence I suggest that the principles outlined here might be applied in similar situations in other music of the same period. I leave to the readers discretion the extent to which they might be applied to the music of other countries.

TABLE I

Term	ST. COLOMBE	DE MACHY 1685	MARIN MARAIS, 1686 & 1689	DANOVILLE 1687	ROUSSEAU 1687
Prepared Trill	(symbol)	Tremblement / Petit tremblement	Tremblement	Tremblement	Cadence ou Tremblement avec appuy (+)
Unprepared Trill		Tremblement Sans apuier	Tremblement	Tremblement	Cadence sans appuy
Compound Trill (with turn)		Port de voix ou Cheute	Double cadence en coulade	Double cadence	Double cadence
Appoggiatura:- (a) ascending			Port de voix en montant	Port de voix	Port de voix
(b) descending			Port de voix en descendant	Cheute	Cheute
Mordent / Double Mordent	+	Martellement / Double Martellement	Battement	Pincé (+)	Martellement
Other ornamental figures			Coulade (general term.)		Aspiration (Springer)
Two-finger vibrato		Battement	Pincé ou flatement	Battement	Battement
One-finger vibrato	~	Aspiration plainte	Plainte	Balancement de main	Langueur
Portamento			Coulé de doigt	Coulé du doigt	Plainte
Unison		Unison Simple / Unison double	Unisson (2nd book, 1701)		Unisson Simple / Unisson double
Tenue (or Hold)		Tenües ordinaires / Tenües de Nottes	Tenüe	Tenüe	Tenüe
Doigt couché (or Finger Bar)			Doigt couché	Couché du doigt	
Tie	)	Liaison			Liaison
Slur		Coulé d'archet			
Push (or forward) bow		Poussé d'archet (p)	Poussé d'archet (p)	Poussé (p)	Poussé
Pull (or back) bow		Tiré d'archet (t)	Tiré d'archet (t)	Tiré (t)	Tiré

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[29] See Sol Babitz: 'A Problem of Rhythm in Baroque Music', *MQ*, xxxviii (1952), p.548-50.

Table 2—Marais

Movement	Time Signature	Bars	Trills	Appoggiaturas	Mordents	Other Figures
Preludes						
No. 1, p. 7	¢	99	28	4	36	5
2, p. 9	3	17	10	-	5	-
3, p. 9	2	17	12	1	10	2
4, p.10	C	23	24	3	13	2
Fantaisies						
No. 5, p.11	3	31	16	-	7	4
15, p.26	3	25	16	-	12	1
Allemandes						
No. 6, p.11	C	26	24	1	11	2
7, p.15	C	23	22	-	18	2
Double, p.13	C	26	7	-	3	-
p.16	C	23	20	1	10	-
Courantes						
No. 8, p.17	3	30	14	2	15	1
10, p.19	3	30	16	-	11	-
Double, p.17	3	30	12	-	10	-
p.20	3	30	14	-	8	-
Sarabandes						
No. 9, p.18	3	21	12	1	10	1
11, p.21	3	29	15	1	11	1
Gigues						
No.12, p.21	3	56	18	1	21	2
13, p.23	3	42	18	1	17	5
14, p.23	6/4	38	26	5	28	2
Double, p.22	3	56	8	-	11	-
p.25	6/4	38	19	1	8	-
Rondeaux						
No.16, p.27	3/8	89	11	-	26	-
18, p.29	¢	57	31	2	14	-
Menuets						
No.17, p.28	3	26	5	-	4	1
19, p.30	3	16	6	1	5	1
Gavottes						
No.21, p.32	2	16	11	1	8	1
Gavotte en rondeau 20, p.30	¢	34	14	2	4	-

Table 3—De Machy

Movement	Time Signature	Bars	Trills(*)		Appoggiaturas	Mordents	(§)	[●]
				No. of				
Suite 1								
Prelude, p.15	¢	Unbarred	13	(14)	1	12	(-)	[-]
Allemande, p.17	C	26	15	(11)	-	24	(5)	[3]
Courante, p.19	3	40	16	(5)	-	18	(1)	[3]
Sarabande, p.21	3	27	10	(9)	-	9	(-)	[3]
Gigue, p.22	3	79	15	(7)	2	17	(2)	[2]
Gavotte, p.24	C	12	4	(3)	-	2	(-)	[1]
Menuet, p.25	3	21	5	(-)	-	4	(-)	[-]
Suite 2								
Prelude, p.26	¢	Unbarred	2	(12)	-	2	(1)	[-]
Allemande, p.27	C	22	19	(16)	1	13	(-)	[1]
Courante, p.29	3	16	16	(6)	2	3	(-)	[5]
Sarabande, p.30	3	36	12	(7)	-	6	(-)	[-]
Gigue, p.31	3	48	8	(4)	-	13	(-)	[-]
Gavotte, p.32	C	16	9	(1)	1	9	(-)	[4]
Menuet, p.33	3	24	7	(-)	1	4	(-)	[1]

(*) Little trills
(§) Combined trill and mordents
[●] Combined appoggiatura and mordents.

[51]

The Playing Technique of the Dessus and Pardessus de Viole

TERRY PRATT

The playing technique of the *dessus* and *pardessus de viole* differs in some respects from that of the bass viol, owing to the smaller size of the instruments. The technique of the pardessus was further influenced by violin technique, as the Italian influence became stronger in France. Several French viol treatises discuss the techniques of these small viols. They are:

Danoville: *L'art de toucher le Dessus et Basse de Viole* (Paris, 1687)

Rousseau. Jean: *Traité de la Viole* (Paris, 1687)

Corrette, Michel: *Methode pour apprendre facilement à jouer du Pardessus de Viole ... (Paris, s.d.,* c. 1750)

Brijon: *Methode nouvelle et facile pour apprendre à jouer du Pardessus de Viole* (Lyon, 1766)

There is a reference to the existence of another treatise, but it is apparently lost: this is J. B. Boismortier *Principes du Pardessus de Viole,* op. 92[1]. Of the two treatises published in 1787, Danoville's was the first to appear. Even though Rousseau interjects various pejorative remarks about Danoville's book (without ever mentioning it by name), his own *Traité* displays an amazing similarity to Danoville's in its organization of the subject matter, expounding at greater length the various topics discussed in both treatises. Both methods are intended primarily for the bass viol, mentioning the dessus only where differences in character or playing technique need clarification.

Corrette deals exclusively with the pardessus de viole in his *Methode,* giving the most complete description of the technique of this instrument. He begins with a description of the five-stringed pardessus, and defends it against the violin. He describes the neck of this instrument, and gives rules for bowing. Discussions of the 'cadence' (trill), and fingering exercises are followed by a group of lessons for the pardessus. The execution of arpeggios is explained. There follows a description of the neck of the sixstringed pardessus, and the treatise ends with a lesson for fingering chords. Although much of what he says can be found in Rousseau and Danoville with respect to the bass viol, Corrette adds several new aspects, such as instructions for fingering.

[52] Brijon approaches the subject of the pardessus from a violinistic viewpoint. In the first half of his short discourse he describes all the disadvantages of playing the pardessus: the position for holding the bow is

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[1] Tribout de Morembert: H. Bodin de Boismoitier. Notes sur un musicien lorrain. *Revue de Musicologie*, I iii, (Paris, 1967), no. 1 . p. 51.

unnatural, and one cannot achieve the range of expression possible with the violin. The second half of the treatise proposes a new method for holding the bow: an overhand grip, as for the violin. This late treatise shows the great influence of the violin, in the last period in the life of the pardessus.

A synopsis of the technique of the dessus and pardessus de viole, in the light of the above treatises, is presented below.

Holding the Viol

The dessus or pardessus de viole is held either between the knees[2], or upon the knees[3]. The knees must grasp it somewhat to secure it[4]. Whether the viol is held upon or between the knees depends largely on the size of the instrument, and of the person. However, the instrument is much more resonant when held on the knees, as there is less contact with the body. The instrument is turned slightly to the left[5], always in proportion with the size[6], which facilitates playing on the upper strings. Danoville recommends placing the neck away from the chest[7], but Corrette claims that the scroll should be held against the chest[8]. The difference between these two positions is determined by the extent to which the instrument is held with the knees. If it is firmly grasped with the knees, then no additional support is necessary. If it is held upon the knees, then it becomes necessary to lean the scroll against the chest for more support, to allow the greatest possible freedom of movement for the left hand. It is only necessary to move the scroll forward when playing on the lowest strings[9] a relatively rare occurrence in the literature.

[53] There is no mention in any of the treatises of crossing one's feet when playing the smaller members of the viol family. There seems to be no pictorial evidence for this practice, although it is commonly used today by viol players.

Carrying the Viol

Corrette instructs the player to hold the instrument near the top of the neck while carrying it from place to place: one should avoid grasping the viol by the middle of the neck so as to avoid displacing the frets, and consequently playing out of tune[10]. Rousseau provides similar advice for the

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[2] Rousseau, J.: *Traité de la Viole,* (Paris 1687), p. 72.
[3] Danoville: *L'Art de Toucher le Dessus et Basse de Viole* (Paris 1687), p. 13.
  Corrette, Michel: *Methode pour Apprendre Facilement à Jouer du Pardessus de Viole* (Paris, n.d., c. 1750), p. 5.
[4] Danoville: *op.cit.*, p. 13
  Corrette: op. *cit.* p. 5.
[5] Danoville: op. *cit.,* p. 13.

[6] *Ibid,* p. 13.
[7] *Ibid,* p. 13.
[8] Corrette: op. *cit.,* p.5.
[9] *Ibid,* p. 5.
[10] Corrette: *Methode pour Apprendre Facilement à Jouer du Pardessus de Viole*, p. 5.

bass viol, stating that it should be held by the neck near the body of the instrument, so as not to dislodge the frets[10a].

Position of the Left Hand

According to Rousseau, the left hand is placed near the upper part of the neck where the frets are located. The wrist and fingers should be curved, and the thumb placed behind the neck. The thumb should be positioned opposite the first finger instead of the second finger, as on the bass viol[11]. This difference from the bass viol is due to the lower position of the arm when playing a smaller instrument. Corrette describes the same position as Rousseau, with other words: 'the thumb is opposite the second fret[12]. This is where the first finger normally rests.

Finger placement is the same for all viols: 'the fingers should be placed near the frets, and not too high. The tips of the fingers should be used on the strings'[13].

Holding the Bow

The position for holding the bow is the same for the dessus and bass viol[14]. The bow is held with three fingers of the right hand. The thumb is placed on the stick above the hair and near the frog. The second finger rests on the back of the stick. The third finger is placed between the hair and the stick. The bow is held two to three fingers' width away from the frog[15].

[54] All three treatises say basically the same thing. Corrette, however, is the only one to mention the fourth and fifth fingers. The fourth finger, he states, is held above the stick, and the fifth finger below the hair without touching[16]. He presents the following illustration:

A: thumb. B: second finger. C: third finger. D: fourth finger. E: fifth finger

Normally in bass viol playing, the fourth and fifth fingers are held close to the third, so that the hand operates as one unit. The bow for the pardessus is much smaller and lighter than the bass bow, therefore it is possible that the bow, being so light, would need the extra support of the fourth finger on the stick to keep the bow more steady, and to prevent it from bouncing. In an

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[10a] Rousseau: *Traité de la Viole. p. 28.*

[11] *Ibid*, p. 29.

[12] Corrette: *op. cit.,* p. 5.

[13] Danoville: *L'Art de Toucher le Dessus e Basse de Viole,* p. 9. Rousseau: *op. cit.*, pp. 29-30.
   Corrette: *op. cit.,* p .4.

[14] Danoville: *op. cit.,* p. 13.

[15] Corrette: *op. cit.,* p. 10.
   Compare: Rousseau: *op. cit.,* pp. 32-33
         Danoville: *op. cit.,* pp. 16-17.

[16] Corrette: *Methode pour Apprendre Facilement à jouer du Pardessus de Viole*, p. 10.

engraving by Bonnart of a 'Lady playing the treble viol' (c. 1675), the fifth finger appears to be on top of the stick, perhaps also to help balance the bow[17].

Corrette states that the third finger is used for attacking: 'it draws the bow to the inside of the hand, and presses on the hair when one wishes a large tone'[18]. The directions which Corrette gives for the third finger for articulation correspond to the rules given by E. Loulié[19] and J. B. Forqueray[20] concerning the use of the third finger in the French style of viol playing. Having the fourth finger also on the stick, as Corrette suggests, may sometimes impede the use of the third finger on the hair for articulation.

The distance one plays away from the bridge is less than on the bass viol[21]. Corrette says that it should be placed a good finger's width ('bon doigt') away from the bridge[22].

The movement of the wrist and arm is the same for dessus and bass viol. When playing up-bow, the wrist leads, and the hand and fingers draw the arm forward to aid the wrist. When playing down-bow, the movement is opposite: the wrist and arm lead, and the hand and fingers follow[23].

[55] The rules for up- and down-bows are the same for all viols[24]. In general, one plays stressed notes up-bow, and unstressed notes down-bow[25]. Exceptions occur in different time signatures, and in different rhythms.

Brijon in his treatise refutes the bowing technique outlined by the earlier authors. He is a violinist, and finds the underhanded bowing grip too limiting in its bowing technique. He states[26]:

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[17] See MaCyr: 'Solo Music for the Treble Viol'. *Journal of the Viola da Gamba Society of America*, xii (1975), p.913.

[18] Corrette: *op. cit.*, p. 10.

[19] Cohen, Albert: 'An 18th Century Treatise by E. Loulié', *Journal of the Viola da Gamba Society of America*, iii (1966), pp. 17-23.

[20] Gerard, Yves: 'Notes sur la fabrication de la viole et la manière d'en jouer', *Recherche sur la Music Française Classique*, Vol. ii (1961-2). pp. 165-171.

[21] Danoville: *L'Art de Toucher le Dessus et Basse de Viole*, p. 11.

[22] Corrette: *op.cit.*, p. 11.

[23] Compare: Danoville: *op. cit.*, pp.11-12
    Rousseau: *Traité de la Viole*, p. 33.
    Corrette: *op. cit..* p. 10.

[24] Compare: Danville: *I: Art de Toucher le Dessus et Basse de Viole,* p. 46.
    Rousseau: *Traité de la Viole,* pp. 107-115.
    Corrette: *Methode pour Apprendre facilement à Jouer du Pardessus de Viole,* pp. 11-14.

[25] Rousseau: *op. cit.,* p.107.

[26] Brijon: *Methode nouvelle et facile pour apprendre à jouer du Pardessus de Viole* (Lyon, 1766) pp. 4-6.

. .. L'on est un temps considérable pour acquerir de la force dans l'Archet, par le seul moyen d'enfler le crin avec le doigt du milieu qui nest point assuré, ou qui est comme en équilibre: ce qui ne peut produire que des sons inégaux (aussi est-il presqu'impossible d'égaliser les sons en les rendant trésforts) & une extreme difficulte detacher les Notes.

La main qui tient l'Archet paroit être dans une position peu naturelle, lorsque l'on joue sur la quatrième corde & le bourdon: & quand elle s'approche de l'instrument, les parties depuis le bout des doigts jusqu'à l'épaule sont génées.

Un autre défaut très-essentiel, c'est que les Notes se succédent d'une façon trainee, & par ce moyen it se trouve beaucoup de variétés de l'Archet très difficiles à effectuer, celles qu'on grand nombre de Notes sur le méme degré qui doivent se faire très-vivement & être détachées, c'est-à-dire. de lever un peu l'Archet de dessus la corde après chacune; celles encore qu'une quantité de Notes articulées ou martelées dans une seule longueur de l'Archet, ainsi que celles qui sont différemment variées dans ce gout & c. Pour ces dernières, personne n'a encore été sûr de pouvoir les exécuter. Or it s'en trouve beaucoup dans les Musiques du jour. Les endroits tendre & passionnés où it faut soutenir longtemps un, ou plusieurs sons, les ender par proportion & les diminuer de même, ne sont pas faisables . . .

.. . It takes a long time to acquire strength in the bow stroke by means of pressing the hair with the middle finger only, which is by no means reliable and which can only produce unequal tones (when playing very loud, it is then next to impossible to produce equal tones) and it is extremely difficult to detach the notes . . .

The hand holding the bow seems to be in a very unnatural position when one plays on the bottom two strings, and when the hand approaches the instrument, it feels uneasy from the tips of the fingers up to the shoulder . . .

Another essential fault is that notes succeed each other in a dragged manner, and the method of performing different bowings is difficult, as when a large number of notes on the same degree must be played very quickly and detached. That is to say, lifting the bow above the string after each one, or when a number of notes must be articulated or marked in a single long bow stroke, as well as variations on this kind of bowing. For these last, no one so far has found out how to play them. It is found often in today's music. The tender and passionate places, where it is necessary to sustain for a long time one or more notes which crescendo and decrescendo gradually, are not feasible . .

His solution to these problems is to use an overhand bowing grip, like the violin[27]:

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[27] Brijon: *Methode Nouvelle et Facile pour Apprendre à jouer du Pardessus de Viole.* pp. 7-8.

Il faut renverser la main en dedans, prendre l'Archet par le bas, pour le tenir avec fermeté du bout des doigts, sans cependant leur ôter la flexibilité, enforte que le bout du pouce soit placé près de la hausse sous le crin, c'est-à--dire, sur le bois. Le premier doigt donne la force à l'Archet, & le pouce doit être sous le second, ou sous celui du milieu, en arrondissant le dessus des doigts, de la main & du poignet . . .

L'Archet doit être posé sur les cordes un pouce, ou très peu de chose de plus du Chevalet. It est sur-tout nécessaire d'éviter que le bois n'incline de ce coté: si on le laisse pencher du coté du man-che, it faut alors que ce soit très-peu. On doit tirer & pousser l'Archet sur une ligne parallele au Chevalet, même en changeant de corde . . .

Reverse the hand to the inside. Take the bow at the base. Hold the bow firmly with the tips of the fingers, without decreasing their flexibility. Place the tip of the thumb near the frog under the hair, that is to say on the wood. The first finger gives the force of the bow, and the thumb is placed under the second or middle finger. One should round off the tips of the fingers, the hand and the wrist . . .

The bow should be placed on the strings, the distance of one thumb away, or slightly nearer to the bridge. It is necessary that the stick does not incline on its side towards the bridge. If it leans towards the neck, it must be only a little. Keep the bow parallel to the bridge also when crossing strings   .   .   .

The movement of the hand and wrist is the same as that of the violin[28]. The bowings are identical to those of the violin[29].

By the second half of the eighteenth century, the violin was well established in France. By contrast, the bass viol was falling into disuse, for the same reasons that Brijon discusses in his treatise: the bowing technique was too limiting for the wide range of expression present in the 'new music' which was mostly in the Italian style. The solution which Brijon presents for the pardessus de viole is a compromise—the instruments were still available, and the left hand technique remained the same as viol technique but, with the new bowing technique, playing the Italian style pieces became easier. A study of the music shows the trend towards Italian music, and proves that Brijon's solution may be feasible. The later music written for pardessus contains many aspects of bowing, such as slurs over fast repeated notes on the same degree *(craquer),* and the slurring of arpeggiated passages. It is true, however, that Brijon, being a violinist, much preferred the Italian style of playing to the French, and showed a strong preference for the violin as opposed to the pardessus.

Fingering

The fingering of the left hand is different from the bass viol, due to the smaller size of the instrument. It is customary on the bass viol for each finger to be placed on a succeeding fret, beginning with the second fret.

[57] On the dessus and pardessus, it is normal for the first finger to be placed on the second fret, the second finger on the fourth fret, the third on the fifth, and the fourth on the seventh. This fingering for the smaller

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[28] *Ibid.*, p. 8.
[29] *Ibid.*, p. 10.

members of the viol family allows for a much greater range of notes to be reached without having to shift positions.

The third finger should be used instead of the open string when it is followed by notes on the same string[30]. Three-note sequences should be played on the same string. When the lowest note is played with the second finger, it should be followed with the third finger on the fifth fret and the fourth finger on the seventh fret to avoid string crossings[31]. In this case, the fourth finger is used instead of the first finger on the upper neighbouring string. Example I.

Example I

To change positions, the entire hand moves upwards along the finger-board. To reach e''' on the top string, for example, it is necessary to place the first finger upon b'' (fourth fret) on the top string, and to assume that there is an additional fret for the placement of the little finger upon e'''[32]. To play a''' one must assume that there are an additional six frets on the instrument. Corrette gives an example of a 'fantasie' for pardessus which reaches a'''. Example II. The use of this high range is rare in pardessus music.

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[30] Corrette: *Methode pour Apprendre Facilement à Jouer du Pardessus de Viole*, p. 17.

[31] *Ibid.*, p. 17.

[32] Corrette: *Methode pour Apprendre Facilement à Jouer du Pardessus de Viole*, p. 44.

Example II

At the end of his treatise, Corrette discusses unusual fingerings that one might encounter when playing the pardessus. The majority of the situations are the same as those encountered when playing the bass viol. However, when one must use the same fret on two neighbouring strings, the situation is slightly different. On the pardessus, one generally lays the same finger across both strings, regardless of which finger it is[33]. One must use the same finger on both strings due to the proximity of the strings. When playing the bass viol, this generally only occurs with the first finger and, very occasionally, with the fourth finger; in other cases, two fingers are generally used. In view of the fact that few double stops occur except at cadences, as the pardessus is primarily a melody instrument, this fingering is seldom required. Examples of this can be seen in the 'Gavota' and '2nd Menuet' (Example I, p. 56).

When playing tritones, one must use two fingers. When playing double stops in sixths, it is not necessary to change positions on the pardessus, as on the bass viol, except when in the upper positions[34]. This is due to the closeness of the frets. The same fingerings are used for playing broken chords ('battement') as for normal chords.

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[33] *Ibid.*, p. 45.
[34] *Ibid.*, p. 46.

[59]
In Memory of John Jenkins (1592-1678)

IAN GAMMIE

> They are all gone into the world of light! And I alone sit lingering here;
> Their very memory is fair and bright, and my sad thoughts doth clear.
> Dear beauteous Death! the Jewel of the Just, shining no where, but in the
>   dark;
> What mysteries do lie beyond thy dust, could man outlook that mark.

These lines (by the seventeenth century poet Henry Vaughan) would surely have struck a familiar chord in the ears of John Jenkins as he spent the last years of his life here at Kimberley, having outlived all the friends of his younger years. A contemporary account describes him thus:

> Mr. Jenkins was a most happy person for he lived and dyed beloved and unenvyed; ... superior in his profession, well accepted by all, knew no want ... and that made amends for his living so long, as to be sensible of his being left behind: . . . he saw himself outrunn by the world ... and almost wholly layd aside ...

His life spanned the last decade of Queen Elizabeth I's reign in the sixteenth century, when William Byrd, Orlando Gibbons and John Dowland were the great figures of English Renaissance music; he outlived all the notable English composers of the mid seventeenth century: Matthew Locke, Thomas Tomkins, the two brothers Henry and William Lawes; and he died in 1678 just as the young Henry Purcell was embarking on his own brilliant career. Musical styles and fashions changed, and John Jenkins must have known at the end of his life that the world had passed him by, that his own music and that of his contemporaries was now destined to lie unheeded on dusty shelves: 'scarce ever to be made use of but either in the air for kites, or in the fire for singeing pullets'.

Yet we can be sure that no word of reproach or bitterness would have been uttered by him. He was described in his lifetime as 'the mirror and wonder of his age . . . ' and admired not only in England but beyond the seas for his rare compositions'; and Roger North, a friend and patron, describes him in nostalgic and generous terms, as a genial and sympathetic man.

> Mr. Jenkins was a very gentle and well bred gentleman . . . he had a vivacious spirit and often proffered at poetry ... and he was ever courted and never slighted, but at home wherever he went. And in most of his friends' houses there was a chamber called by his name. For besides his musicall excellences, he was an accomplisht ingenious person, and so well behaved as never to give offence, and wherever he went was always welcome and courted to stay. And even in his extream old age, when as to

[60] musick he was almost effete.... he was taken care of, as a friend, and after having spent some of the last years of his life with Sir Philip Wodehouse, . . . at last he layd his old bones at Kimberley in Norfolk ...

And so, 300 years later to the very day, we meet in this church to honour the memory of the man and composer John Jenkins. Yet this fact itself (the memorial service for John Jenkins) prompts a further question.

Henry Vaughan's poem, which I quoted at the beginning, contemplates the ultimate destiny of Man, the metaphysics of Life and of Death:

> 'Dear beauteous Death! the Jewel of the Just
> Shining no where but in the dark;
> What mysteries do lie beyond thy dust
> Could man outlook that mark'.

We in the twentieth century are no nearer to understanding the mysteries of existence, though we may sometimes like to think that there are glib scientific explanations to the unknown. Indeed, it could be argued that, in spite of our greater physical well-being, there is a greater poverty in spiritual existence today than there was when John Jenkins attended the services in this same building 300 years ago. And so we must ask ourselves: why is it that we have gathered here today when, 100 years ago or 200 years ago, the same date almost certainly passed unnoticed? Why is it that in the last few decades many thousands of people have become deeply interested in the music of the past—not just as an antiquarian interest in dusty tomes on the shelves of ancient libraries—but as a living, vital interest; to the extent that craftsmen have revived ancient skills to build faithful reproductions of the original instruments, musicians spend years perfecting long-forgotten techniques of performance, and scholars produce an ever increasing flow of publications to catalogue the minutia of musical practice in the past? Certainly John Jenkins would be astounded to visit us today, and hear the music of his century being played and broadcast all over the world. 'Have you no music of your own?' he would ask.

Yet it is an undeniable fact that more people than ever before now play the quiet introspective consort music which was written by men such as John Jenkins. This music can now be heard in Australia, Japan, North and South America, Europe and elsewhere, in cultures and physical surroundings unimaginable to the peoples of the seventeenth century. Why should this be? It is surely not all a passing whim or fashion. We do after all have immense quantities of twentieth century music, from Stockhausen and Benjamin Britten to jazz and rock and roll. Can we not be satisfied with all that, just as the seventeenth century was satisfied with its own musical compositions?

The answer must be 'no'. Yet who can pinpoint the reasons why so many of the present generation of musicians should 'vote with their feet'—or should one say vote with their instruments—to search amongst the

[61] quiet, interior music of the past for a spiritual satisfaction which is apparently lacking in our own culture? I would not presume myself to give a satisfactory explanation. Suffice it to say here, as we commemorate the

tercentenary of John Jenkins, that the answer lies partly in a perception of the structure and beauty of the music itself, just as we can appreciate the structure and beauty of this fine little country church.

Gerald Manley Hopkins left an unfinished poem in which he compares the structure and physical members of a building with the structure of a piece of music:

> How all's to one thing wrought!
>
> The members, how they sit!
>
> O what a tune the thought
>
> Must be that fancied it.
>
> What makes the man, and what
>
> The man within that makes:
>
> Ask whom he serves or not
>
> serves, and what side he takes;
>
> Who shaped these *walls* has shewn
>
> The music of his mind,
>
> Made known, though thick through stone,
>
> What beauty beat behind.

We cannot know today anything of the stonemasons, master craftsmen and humble builders who raised this church to the glory of God, but we have the physical structure of their work, of their very existence, before our eyes—and this helps us to understand 'the mysteries that lie beyond their dust', and 'to outlook the mark' of mere life and death.

So too in the elaborate structures of John Jenkins's music we can create again the inner man, or the 'man within' as the poet describes, and as we rebuild the walls of his music, we can see again the fruit or blooms of his work preserved unspoiled through the centuries.

> Therefore this masterhood
>
> This piece of perfect song
>
> This fault-not-found-with good
>
> Is neither right nor wrong.
>
> No more than red and blue,
>
> No more than Re and Mi,
>
> [62] Or sweet the golden glue
>
> That's built for by the bee.
>
> Who built *these* walls made known
>
> The music of his mind;

. . . .

His brightest blooms lie there, unblown,

His sweetest nectar hides behind.

*   *   *

Spoken in Kimberley Church, Norfolk, on October 27, 1978 during a service to mark the tercentenary of Jenkins's death.

[63]

Notes and Correspondence

Oct. 26, 1978

Dear Sir,

Lupo and du Caurroy

Referring to Richard Charteris' article 'A Rediscovered Source of English Consort Music' (*Chelys* 1973-4, p. 3-6), another interesting point about the newly-discovered *Fantasy* by Thomas Lupo, no. 12 in Mr. Charteris' list, is that it begins with a 'transmogrification' of Eustache du Caurroy's 'Premiere Fantasie' a trois (Dessus, Haute-Contre and Taille).

The du Caurroy begins:

(A)

The Lupo begins:

(B)

and both proceed fugally.

Assuming that Lupo adapted the incipit from du Caurroy, and not vice versa, the Lupo fantasy will have been written after 1610-the date *of* publication in Paris *of* the *Fantasies a III. IIII. V. et VI. Parties of* du Caurroy—unless we assume prior contact between Lupo and du Caurroy, who died 7 August 1609, which would seem possible in view of the court appointments of both composers.

Disregarding specific variations, transcriptions and coincidental resemblances, can any of your readers recall any similar adaptations by one composer of themes borrowed, with or without permission, from another composer?

Perhaps somebody will explore the subject of possible French influences on the English fantasia.

Yours sincerely,

Donald Peart

14 Windward Avenue,
Mosman, N.S.W.
Australia 2088.

An Extant Copy of J. C. Ziegler's
Intavolatura zur Viola di Gamba

FRANK TRAFICANTE

This is in response to Peter Holman's useful 'Preliminary Checklist of Music for One or More Bass Viols with or without Continuo Printed Before 1800' which appeared in *Chelys,* volume 5, pages 62-67. I am happy to be able to report that one of the four items in his appendix 'which appear not to have survived' is extant. The title of the surviving book differs in some details from the portion which Peter quotes from Edmund van der Straeten's *The History of the Violoncello . . .* (London, 1915). It seems reasonable to assume, nonetheless, that this is the book referred to. Peter's citation is 'Zeigler, J. C. Intavolatura per Viol da Gamba. Weimar 168?' The complete wording of my microfilm copy of the actual title page is as follows:

> INTAVOLATURA // zur // VIOLA DI GAMBA // bestehend in // Entraten, Allemanden, Correnten, Saraban- / / den and Capriccien / / Allen dieses Instruments Liebhavern zur Ubung // and Ergozligkeit auffgesetzt and herausgegeben / / yon / / Johann Christoff Zieglern / / Acad. Witteb. Mus. Direct. et Org.

The only known copy is in the Thuringische Landesbibliothek, Weimar, and is catalogued as: M9 : 20-[1]. It contains six suites for solo lyra viol (*i.e.* notated in tablature throughout). Each suite is made up of the five movements listed on the title page. The tuning required for each of the six suites is: *defhf*; *edfhf, fdefh, efdef, dfedf and ffeff.* The copy is imperfect in so far as the final page is missing. Thus, the *capriccio* of the last suite is lacking the second of its, presumably, two pages. It is also possible that the book once contained more than the six suites which remain. My copy offers no evidence regarding this point. An examination of the original might produce clues of some sort.

This book by Ziegler was one of a host of materials whose whereabouts became uncertain as a result of the upheavals of the Second World War. Dragan Plamenac reaffirmed its existence when he made a tour of Eastern European libraries some time after the War. His findings were reported in a series of articles, the Ziegler being mentioned in: 'Music Libraries in Eastern Europe (Part III), *Music Library Association Notes,* (September, 1962). 1 am grateful to Dr. Plamenac who placed a copy of the book at my disposal.

Together with other important information regarding the lyra viol tradition, it includes a clever method for indicating the pitch names of two of the tunings, using only the symbols of tablature notation. I have discussed this point on page 191 of my article 'Lyra Viol Tunings: "All Ways have been Tryed to do It"', *Acta Musicologica*, xlii, fascicles III-IV (1970).

[65]

Reviews
Editions from Brian Jordan

A welcome development in the 'cottage industry' area of music publishing has been the establishment of several series marketed by Brian Jordan (60 Princedale Road, Holland Park, London, W 11 4NL).

The *English Consort Series* consists of 'playing parts of consort music taken from the repertoire of the English Consort of Viols'. They are clearly written parts (without scores) tucked into a paper folder. Although the editions appear to be 'urtext'—they use original note values, and are without expression marks—there are no introductions or critical commentaries. This matters little where the pieces are taken from one single and authoritative source, such as the two volume selection of Holborne's *Pavans, Galliards, Almains* of 1599 that opens the series (though even here a comparison with existing lute and cittern versions of the pieces would have been useful), but it is rather unsatisfactory when the music poses complex editorial problems, as in the Ferrabosco four-part fancies. In these cases we are told what are the 'principal sources', but not how and why they are used in the edition. This series is already valuable, and promises to be yet more valuable in the future, but it could become indispensible if at least a summary of the editor's work was reported. After all, there is plenty of unused space on the elegant white paper covers. Here is a brief list of what is available, together with a few comments and current prices:

No. 1: Holborne, *PGA* Nos. 5-10, 9, 10, 23, 24, 46, 55-65. (Two volumes, £3.40 & £3.75)

2: Mico, complete five-part music. Printed without organ parts - a pity. (£3.75)

3: Lupo, fancies a5 Meyer Nos. 25-7, again without organ. (£2.80)

4: Ferrabosco II, fancies a4 Meyer Nos. 18-20, without organ. (£2.35)

5: Ferrabosco II, fancies a4 Meyer Nos. 1, 2, 4, 13, without organ. (£2.75)

6: Tomkins, the four a5 pavans in Add. 17792-6, including the famous one in A minor printed in MB IX, but in a different version. (£2.20)

7: Mico, a two volume set consisting of the three unpublished pavans a4 (nos. 1-3), and the fancies a4 Nos. 3, 18 & 19. The last two are anonymous in the sole source. (£3.15 & £2.35)

8: A mixed bag, consisting of Lupo's fancies a4 Meyer Nos. 8 & 11, Jenkins's pavan a4 VdGS No. 50 and Lawes's pavan in F from the first version of the Royal Consort, VdGS No. 55. (£2.70)

[66] No. 9: Ferrabosco, a valuable selection of the pavans and almans a5, consisting of the pavans Nos. 1-9, and the almans Nos. 1, 2, 4 & 10. (It should be noted that, in this edition, as the treble part of alman No. 10 does not survive, it has had to be reconstructed from Simpson's four-part arrangement in *Taffel Consort*). (£3.40 & £2.60)

10: Coprario, the fancies a5 'Leno', 'Io Piango' and 'O Sono', printed again unfortunately without the organ part. (£2.60)

Another series marketed by Brian Jordan is the *Early Music Centre Publications,* which seems to be a collaboration with next door. The only volume that I have seen is of lute music: *The Compleat Beginner,* edited by Anthony Rooley. It is worth mentioning here because of its good presentation, which could well be imitated for volumes of viol music. It consists of fifty of the easier pieces from Cambridge University Library Dd. 2. 11 in an elegant tablature written by Michael Hunt, and bound in a ring binding that really does stay open flat on a music stand. Unlike so many volumes of this sort, it manages to cater for the student lutenist in search of easy practice material, as well as contributing to the sum of published lute music by avoiding hackneyed favourites. Surely it is not beyond the wit of someone to produce an equivalent volume of lyra viol music. I gather that some volumes of viol music are planned in this series, including some three-part ricercars by Giulio Tiburtino.

A third series marketed in this country by Brian Jordan is Dove House Editions, which is run in Ottawa by Donald Beecher and Bryan Gillingham. From their catalogue, it looks as if they are going to specialize in 17th century music for one or more solo bass viols, with or without continuo instruments and/or other instruments. Their first release includes music by de Machy, du Buisson (some useful material for solo bass viol), William Gorton (the book of ayres of 1701 for two bass viols complete) and Christopher Simpson (four sets of divisions for treble and bass). But the most important group is a series of four volumes of music for two bass viols and keyboard by Ward, Coprario and Jenkins, which is the first serious attempt to make available an important and neglected type of English 17th century chamber music. No. 6 in the series, which I have yet to see, consists of the complete set of twelve fancies by Coprario for two bass viols and organ, only two of which have appeared so far in modern editions (in *Musica Britannica* IX). These are pioneering works of great historical importance, and their appearance in print is long overdue, and most welcome. No. 5 consists of the almost equally important set of six ayres for the same instruments by John Ward. Only one of these has appeared in print so far (no. 2, also in *MB* IX). This edition of these delightful little pieces is basically sound, though the introduction relies on rather out-of-date information (for instance, recent articles about Ward's patron Sir Henry Fanshawe are ignored), and the list of sources given is far

[67] from complete. However, the most unsatisfactory feature of the edition is the false economy of not providing viol parts that swap over on repeats as Ward intended. Instead, the players are asked to 'exchange parts at the repeats'. The effect of this in a concert can only be imagined! Nevertheless, the edition is clearly and reliably printed, and is good value at £3. 10. Two other volumes in the series are devoted to similar pieces by John Jenkins. No. 7 is an edition of six ayres with divisions which seem to be modelled to some extent on Ward's set. This is fairly difficult but rewarding music, well edited, but rather expensive at £6.80. It is difficult to see why this volume

should be more than twice as expensive as the Ward. No. 3 (£2.50) consists of a virtuoso set of divisions in A minor (Richards No. 19) from the later part of Jenkins's career. Again the editing is generally satisfactory, although the editorial keyboard part is unlike the surviving original parts—for instance those by Jenkins in the ayres mentioned above—in that it is varied from division to division, whereas it seems that the organ should continually repeat the simple form of the piece on which the divisions are based. In general, then, a warm welcome to this series, which promises to fill some important gaps in the repertory.

Facsimiles

The last few years have seen an extraordinary number of facsimiles of lute tablature made available in modern reprints, enabling players (if they have the money) to build up a comprehensive collection of original sources without having to fiddle about with microfilms or hand-to-mouth xerox copies. Unfortunately, the viol player has been left watching his bowless colleagues with envy, but there are now signs that he too is beginning to be catered for. The Boethius Press, having already issued a splendid series of English lute manuscripts, has now turned its attention to a lyra viol manuscript—namely the so-called *Narcissus Marsh's Lyra Viol Book* (Z3.5.13 in the Marsh Library, Dublin). The facsimile is very nicely produced in brown ink that presumably matches the original, is strongly bound, and is not bad value at £11. 80. The book includes a number of apparently unique pieces by Jenkins and Lawes, as well as music by 'Mr. Stephkins', 'Mr. Mase' and others, all pretty legible and well worth playing. The manuscript, like so many others, has not yet been seriously studied, and Richard Rastall's introduction contributes little beyond

[68] plausible speculation. He gives no concordances, though some are known, mainly with the 'Cartwright' manuscript recently acquired by the British Library (Add. 59869), the Manchester book and Bodleian f. 575. However, Boethius are to be congratulated on their enterprise—let us hope that it is the first of many. A welcome reissue is the Curwen facsimile of the second edition of Christopher Simpson's *The Division-Viol,* now published in paperback at the bargain price of £5. Happily the new format has meant no loss of quality, as the printing is still clear and the paper good, but the paperback binding makes if difficult to open flat on a music stand.

PETER HOLMAN

[69] Review (2)

Wendy Hancock

The Consort Music for Viols in Four Parts
John Jenkins (Edited by Andrew Ashbee)

*Faber Music Ltd., in association with the Viola da Gamba
Society of Great Britain*, *score, parts and organ book, £20.*

The production of Jenkins's viol fantasies and two pavans in four parts occurred a few months before the tercentenary, on 27th October, 1978, thus completing the scheme initiated by the Viola da Gamba Society in conjunction with Faber Music Ltd. to produce Jenkins's entire consort repertory in four, five and six parts.

These, like the five- and six-part works, are among the first of Jenkins's maturity and, as Andrew Ashbee[1] shows, stylistically close to much of the music in the ninth volume of *Musica Britannica*. Like the four-part airs, they were apparently popular throughout the seventeenth century, the earliest (incomplete) sources being those compiled by John Merro of Gloucester who died in 1639 (Lbl Add. MSS. 17792-6 and US NYp Drexel MSS. 4180-5). The main source is Ob MS. Mus. Sch. C.99, a collection associated with the North family, which includes complete organ parts; there are no organ parts earlier than this. As Andrew Ashbee notes, the fact that extreme modulation is a feature of fantasies 4, 7, 12 and 15 suggests that the tuning of at least some contemporary keyboard instruments was equal temperament (G flat and F sharp appear enharmonically in fantasia 7). This fact again suggests that the addition of organ only became common practice towards mid-century, in accordance with fashion.

This edition, as with the five- and six-part works, is admirably edited by Andrew Ashbee, and handsomely produced with parts, score and organ part complete and boxed. The paper is good, and print clear, although some bars are cramped and others very widely spaced, giving the unwitting sight-reader an uncomfortable feeling that the tempo has changed! The scoring is for treble, two tenors (or alto and tenor) and bass, though it is possible for the second tenor part to be played on a bass, for those accustomed to rise to c" on the top string. The collection has the additional virtue that these works demonstrate a wide variety of technical difficulty. This ranges from the relatively straightforward pavans and readily playable fantasies 6, 11 and 17, to the leaps, chromaticisms and semiquavers of fantasies 12 and 15, where the player is expected to achieve exceptional feats. But those who have made the effort will agree that it is well worth it.

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[1] Andrew Ashbee 'The Four-Part Consort Music of John Jenkins', *PRMA. lxxxvi* (1969/70), p.34.

Viol Tutors

Jouer et Apprendre la Viole de Gambe
Jean-Louis Charbonnier
Heugel, Paris, U.K. Agent United Music Publishers, £2.37

[70] Playing the Viol, A Beginner's Manual
Beverly White
Macalester College, St. Paul, Minnesota 55105

With a growing interest in learning the viol and a shortage of teachers, it is not surprising that viol tutors are appearing in increasing numbers, either to replace or supplement the advice of a teacher. Given that ideally there is no substitute for a teacher in the early stages, the first of these tutors provides the next best thing.

The text is in French, German and (rather strange but perfectly under-standable) English. After a brief introduction and description (with illustrations), of the viol, it plunges into a clear account (again, with photographs of each technical aspect of playing) divided into clearly numbered points. These deal with how to hold, to tune, to change the frets, to hold the bow of the viol, with bowing technique and the position of the left hand, followed by final remarks and a useful list of books and editions of viol music. Over half the book is then devoted to technical exercises and music—again carefully organised so that the musical interest is not overpowered by the didactic. Many of these examples (especially as the player becomes more expert) are real pieces, including duets, from the large repertory of sixteenth to eighteenth century French music for the viol, with the addition of Telemann.

My only possible criticisms are that in discussing tuning, the author only mentions tuning 'by unisons', not by intervals or octaves; nor is the point made that each finger should remain on the string until it is needed again (the 'tenue', or 'hold' of Thomas Mace). Treble and tenor players may well be envious that here again is a book designed for the bass—although the transposition involved should be within the capabilities of most treble players.

The second of these tutors, by contrast, can only be called descriptive rather than analytical. The first four sections concern the history, description, and maintenance of the viol—information of a type which most people interested enough to possess an instrument would have acquired anyway. Not until section 5 do we come to holding the viol, and thereafter, tuning, fingering and bowing are described accurately, but in rather a verbose style without diagrams or illustrations. Nor does the book contain any musical examples or exercises. To its credit, however, there are frequent quotations from Simpson and Mace (though perhaps the really interested player would read these treatises anyway?) and a list of daily keep-fit exercises for the viol player!