

AN ANTHOLOGY OF LYRA VIOL MUSIC IN OXFORD,
BODLEIAN LIBRARY, MANUSCRIPTS
MUSIC SCHOOL d245-7

VOLUME I

by

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AN ANTHOLOGY OF LYRA VIOL MUSIC IN OXFORD, BODLEIAN
LIBRARY, MANUSCRIPTS MUSIC SCHOOL d245-7

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THESIS

AN ANTHOLOGY OF LYRA VIOL MUSIC IN OXFORD,

BODLEIAN LIBRARY, MANUSCRIPTS

MUSIC SCHOOL d245-7

(Summary)

This is a study of one of the largest collections of lyra viol music, a collection containing a representative cross-section of music for one, two, and three lyra viols from the first third of the seventeenth century. The part-books are one of the few manuscript sources of lyra duos and trios with all parts extant. In all, there are 256 lyra pieces in tablature and about 200 viol pieces in staff notation, the latter not central to this study. Most of the tablature music appears anonymously and without title. Only fifty-four pieces bear composers' names; another seventy-four have been identified by the author from twenty concordant sources. Among the thirty composers now known, the most important are Ferrabosco, Coperario, Hume, Ford, Sherlie, Thomas Gregory, and Ives.

Information regarding the scribe, John Merro, has been assembled. In his will of 1638, he described himself as "...one of the Lay-singeing Men of the Cathedrall Church in Gloucester," and his activities at the cathedral have been traced back to 1609. Merro copied one part of the manuscripts after 1633 while other parts may have been written earlier. The latest possible date for their origin is 1639, the year of his death.

The tablature pieces are an early source of stenographic symbols denoting "graces," but no explanation of these appears within the part-books. The seventeen different symbols, confined almost exclusively to lyra viol solos, have been interpreted from context and contemporary tables of graces. Another notational aspect involves four pieces which occur both in tablature and in staff notation; these add to our limited knowledge of seventeenth century musical 'transliteration.'

One characteristic feature of lyra viol music is the use of a variety of tunings. Comparative study of the thirteen employed in the part-books with those found in printed lyra sources establishes trends in tuning preferences during the period 1615-1635.

Among the tablature dances, pavans are consistently the most densely polyphonic, in both solo and duo form; double and multiple stops are frequent as are register changes that suggest two or more polyphonic lines. Almains and galliards sometimes approach the pavans in polyphonic density. In contrast, corantos and ayres are lightly textured, the multiple stops given more to harmonic support and rhythmic punctuation. The preludes and divisions, found only among the solos, resemble in style and form those for division viol in staff notation.

There are a few sets of variations, for both one and two lyra viols, and these are based on folk songs or similar tunes. Among the fantasias, three by Coperario, all for three lyra viols, are among the most imposing pieces in the whole lyra repertoire.

Eight pieces have been found elsewhere in settings for voices or for other instruments, chiefly a consort of viols; comparison verifies the polyphonic tendencies of lyra viol music but reveals a variety of transcription procedures. In another category are those lyra duos of which one part may be played as a self-sufficient solo; fifty-five such pieces have been identified through concordances.

The lyra music is discussed against the background of the known history of English music for lyra, consort, and division viols. Antecedents in English lute and Italian viol music are also examined. It is found that lyra music is in the forefront in the development of an idiomatic style in English viol music.

A representative one-third of the tablature music in the part-books, transcribed into modern staff notation, forms volume II of this study; Volume I contains a thematic index, in tablature, of all the lyra music.

BIOGRAPHY

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PREFACE

This is a study of one of the largest sources in a field which, until recently, has been largely unexplored. This field is the lyra viol and its music, one of the most fascinating chapters in the history of the viol; the source is Bodleian Library, Music School Manuscripts d245-7, one of the most important collections of lyra viol music from the first third of the seventeenth century. A study of such a major and previously unexamined source needs no elaborate justification. The following account outlines the present state of knowledge of lyra viol music.

Prior to the 1960's, scant information on the lyra viol and little of its music was available. Dictionaries and general works such as Hayes' The Viols, and Other Bowed Instruments (1930) all relied on the same few remarks of Playford, Bacon, Simpson, and Mace. The lyra viol was described by its size, variant tunings, and tablature notation but the discussions went no further. Examinations of the music itself, such as occurred in Meyer's English Chamber Music (1946) and Hughes' "The Music for Unaccompanied Bass Viol" (1944), were brief and considered only printed sources. Some of the music from these sources became available in 1955 in Jacobean Consort Music (Musica Britannica, Volume 9). However, the editors did not go

beyond the printed sources except for one obscure continental manuscript. Nowhere among these books, articles, and editions was there any hint of the great wealth of lyra viol music in the numerous manuscripts in English public and private libraries.

One of the early notices of some of these sources appeared as a by-product of research in lute music. Lumsden, in his dissertation "The Sources of English Lute Music, 1540-1620" (1956-7), cited a few of the early manuscript sources of lyra viol music, sources containing both lute and lyra tablature. In the early part of the next decade, two further notices of manuscript sources appeared. Lefkowitz, in William Lawes (1960), listed a few sources of the lyra viol music of Lawes and gave a more detailed account of the instrument than usual, while Cowling drew attention to the sizeable Manchester Lyra Viol Tablature in "A Manuscript Collection of Viola da Gamba Music" (1964).

Since 1964, lyra viol music has received more attention in musicological literature. Source studies, source listings, and other studies have begun to give the instrument the attention it deserves while facsimile editions of the printed sources and transcriptions of manuscripts (in dissertations) have made some of the music accessible. The work of Traficante has been of particularly great

value. His dissertation, "The Mansell Lyra Viol Tablature" (1965), besides presenting a study of the source itself, culls much information about the lyra viol from seventeenth century sources, includes an extensive list of sources of lyra viol music, and provides a transcription and facsimile of the manuscript. This dissertation served as the basis for his subsequent articles, "Music for the Lyra Viol: The Printed Sources" (1966) and "Lyra Viol Tunings: 'All Ways Have Been Tried to do It'" (1970).

A number of other writers have also contributed to the knowledge of the lyra viol and its music. Surveys of the sources and music, including lyra viol music, of Jenkins and Simpson are found in the dissertations of Coxon, "John Jenkins: "A Critical Study (with Editorial Transcription) of his Instrumental Music" (1969) and Meredith, "Christopher Simpson, and the Consort of Viols" (1969). Both works contain transcriptions of lyra viol music. A study of the "Ballet Lute Book" was made by Ward: "The Lute Books of Trinity College, Dublin. II: MS D.1.21. The so-called Ballet Lute Book" (1968). During 1971, two articles by Cyr appeared: "A Seventeenth-Century Source of Ornamentation for Voice and Viol: British Museum MS Egerton 2971" and "Song Accompaniments for Lyra Viol and Lute." In addition, there is the author's own article, "Music for Two and Three Lyra Viols" (1971). Finally, facsimiles of the printed lyra tablatures of Hume, Corkine, Ford, and Maynard have

become available through editions of the Scolar Press.

Regarding the provenance of Bodleian Library, MSS Mus. Sch. d245-7, some groundwork was done by Willetts in her article "Music from the Circle of Anthony Wood at Oxford" (1961). Miss Willetts identified the scribe, John Merro, and showed that he also copied another voluminous set of part-books, British Museum, Manuscripts Add. 17792-6. Subsequently, Merro was established as a Gloucestershire man by Ashbee in "Correspondence" in Music and Letters (1967), while a third set of part-books, New York Public Library, Manuscripts Drexel 4180-5, was identified as the work of Merro by Spink in Consort Songs (Music Britannica, Vol. 22). Pieces in staff notation from the Bodleian part-books appear in Jacobean Consort Music, but the tablature music was completely passed over; this is surprising since the manuscripts contain several pieces for lyra viols by Coperario.

Although the Bodleian manuscripts contain music in both staff notation and tablature, it was decided to confine this study principally to tablature viol music and to investigate the former only when related to the lyra viol music.

A number of people assisted the author in matters of research. Commander Gordon Dodd, Mrs. Laura Pollock, and Miss Margaret Crum examined MSS Mus. Sch. d245-7 and provided information on watermarks, physical makeup, the "graces," and inks. Commander Dodd also provided a list of incipits of Dolmetsch MS II.b.3. and drew the author's attention to Marsh's Library, MS Z.4.3.13. Information on

John Merro came indirectly from Mr. Brian Frith of Gloucester through the offices of Mr. A.J.I. Parrott, City Librarian, City Library, Gloucester. Grateful acknowledgment is hereby recorded.

The author wishes to express his appreciation of the help and sustained interest given over a number of years by his thesis advisor, Professor H.J. Olnick.

Thanks go to Miss Anne Fahrni who copied the music in Volume II and most of the examples in Volume I. Finally, thanks go to my wife, who typed the thesis, and to my entire family who suffered neglect during its creation.

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PART I

THE MANUSCRIPTS

CHAPTER I

THE MANUSCRIPTS: A DESCRIPTION AND HISTORY

Oxford, Bodleian Library, Manuscripts Mus. Sch. d245-7 consist of a set of three companion part-books containing a large quantity of music in both staff notation and tablature, chiefly for one to three viols. The manuscripts, 22.2 by 16.5 centimeters in size, are all similarly bound with brown leather covers which have blind- and gold-tooled border lines and a small central flower design in tooled gold. Originally, green strings for tying issued from the ends of the covers but these are now mostly broken off.

Oa¹ contains 145 leaves, Ob contains 146 leaves, while Oc has 103 leaves. Both Oa and Ob are paginated while Oc is foliated. The explanation for this difference is that the main scribe, John Merro, numbered the former two while Oc was numbered by a later hand. Merro started his numbering on the third leaf in each case and the two preceding fly leaves have been numbered in small Roman numerals in a different hand. Pages 1-93 in Oa and 1-92

¹Throughout the study the symbol O stands for the three part-books; Oa, Ob, and Oc stand for the individual part-books, d245, d246, and d247 respectively.

in Ob are all numbered in Merro's hand on both sides of the leaves. Thereafter, the pagination continues in a different hand and occurs only on the recto side of each leaf. In Ob, this hand appears first on page 94 but no further numbers are visible until page 150. For most of the remaining recto leaves of Ob, the page numbers are barely visible; only occasionally do they appear in darker ink.

Two irregularities in the numbering system occur. In Ob, Merro paginated two successive pages as 73 and a later hand has added superscripts "a" and "b." In Oc, there are two folios numbered 54: 54^a and 54^b.

Throughout all three part-books the paper is of the same sort and watermark.² The latter cannot be exactly matched with any in Heawood, Watermarks Mainly of the 17th and 18th Centuries, but it closely resembles No. 518a which involves a crown design. The only information Heawood offers about this watermark is that it is known to have come from Holland in 1629. The gatherings of the leaves are by four's with the occasional eight. In the opinion of Miss Margaret Crum, the leaves are in the order in which Merro copied onto them but the books may not have been in their present bindings at that time. There

²I acknowledge with gratitude that much of the information in this paragraph has been either supplied or confirmed by Margaret Crum of the Bodleian Library.

is evidence to suggest that they were in a binding when Merro copied into them for on two occasions an image has been transferred from one leaf to an opposing one, suggesting that the ink was still wet when the books were shut.³

In all, the three part-books contain 256 tablature pieces for one to three viols, one piece partly in tablature, partly in staff notation for a viol, and just under 200 pieces in staff notation for one to three viols, or two violins and a bass. A few tablature pieces have bass parts in staff notation intended for a bass viol or continuo. In addition, there is one piece in score for a voice and continuo.⁴ The music is grouped by style, genre, composer, or other means. For instance, a group of fifteen

³The two places are: Ob, between pp. iv and 1, and Oc, between ff. 67' and 68.

⁴Oc/54', i.e., the piece starting on fol. 54' of Oc. Throughout this study, this system of reference to the individual pieces in the MSS will be used. The following examples reveal further details of the system.

- | | |
|-----------------------|---|
| Oa/200:3 | -the third piece starting on p. 200 of Oa. |
| Oa,b/151:#B,176:#B | -the piece à 2 with corresponding parts on pp. 151 and 176 of Oa and Ob respectively, lettered "B" in each MS. |
| Oa,b,c/224:2,230:2,65 | -the piece à 3 with parts on pp. 224 and 139 of Oa and Ob respectively (the second piece to begin on these pages) and on fol. 65 of Oc. |

Page references are used for Oa and Ob; folio references for Oc.

fantasias in staff notation for three viols by Tomkins is followed by a group of forty-seven viol duos in tablature in Oa and Ob and an independent set of twenty-one viol solos in tablature in Oc. After these, a set of nine fantasias à 3 in staff notation occurs.⁵

The sizes of the groups range from one to forty-seven pieces. The pieces within a group à 2 or à 3 are frequently numbered while those à 1 are invariably unnumbered. The numbering often suffers from irregularities, peculiarities, or omissions. For instance, a group of forty-seven tablature pieces à 2⁶ receives initially both a numbering and a lettering system. In Oa, both systems are used for the first twenty pieces (A-V, omitting I and U); thereafter, only the numbering system continues. In Ob, both numbering and lettering occur up to number 12 M after which only the lettering continues; once letter V is reached, the pieces continue without letter or number.

From the outset, Oa and Ob had obviously been planned as a pair of part-books for music à 2. For the first fifty-eight pages of each book, the music is for two bass viols, in staff and tablature, and there is a perfect correspondence between the page numbers of the two books

⁵ The groups are, in the order mentioned: Oa,b,c/134-48,161-75,36-43, Oa,b/150-71,176-96, Oc/43'-9, and Oa,b,c/172-9,197-203,49'-52.

⁶ Oa,b/150-71,176-96.

except for one misplaced part.⁷ These pages involve eight different groups of pieces.⁸ On page 59 of the two part-books occurs the first music for three viols (in tablature); the third part occupies the opening folios of Oc (starting on folio 3). From this point up to pages 105 of Oa and Ob and folio 23' of Oc, the music is mostly for three viols of various sizes and is again notated in both staff and tablature. The correspondence in pagination is close between Oa and Ob, but not exact owing to irregularities mentioned above and to a few bass parts for divisions found on pages 92-3 of Oa. However, the matching parts are never more than two pages out and are easily located.

After these pieces à 3 occurs a group of solo pieces in each of the three part-books. These are in tablature in Oa and Oc and in both staff and tablature in Ob.⁹ The next items in all three manuscripts are parts for the fifteen fantasias à 3 by Thomas Tomkins. From this point on, the former close page correspondence between Oa and Ob is no longer in evidence for any of the works à 2 or à 3, although Merro continued to devote considerable space in these two books to music for two viols as well as to some à 3.

⁷ Ob/58 which corresponds to Oa/50:3.

⁸ Considering the pavan for two lyra viols by Michaelle Easte, Oa,b/29,29, as a separate group.

⁹ Oa/106-33, Ob/107-61, Oc/24-35'.

The later parts of all three books, particularly Oa and Ob, are somewhat difficult to co-ordinate. Some groups such as the eleven pieces for three lyra viols by Coperario and the final group of twenty-six dances by Jenkins and Deering are easily located. However, the situation is confusing with others, such as a group of nineteen numbered staff pieces à 2. One set of parts is found on pages 184-191 of Oa; the corresponding parts of the first sixteen of these are on pages 210-215 of Ob while the last three occur on page 225. Some of the intervening pages (215-218) contain a group of six tablature solos, two of which are also found in Oa at the tops of pages 184-5.¹⁰ At the bottom of these two pages are found parts for the first two of the set of nineteen staff duos. Appendix III gives the corresponding parts for all tablature pieces à 2 and à 3; concordance of the pieces in staff notation is beyond the scope of this study.

Besides the lack of clear concordance, the later parts of the manuscripts, particularly Oa and Ob, differ slightly in character from the earlier parts. The first 100 pages or so of Oa and Ob are laid out neatly and spaciouly, as seen in Facsimiles I and XV. Often there is only a single item on a page with a blank stave or two

¹⁰ For facsimiles of these two pages, see Appendix I.

at the bottom. When two shorter pieces are found on the same page, a blank stave, or at least a blank portion of a stave, will often intervene. By contrast, many of the pages in the second half of these two part-books appear untidy and overcrowded. Facsimile IX provides an example. Occasionally, the spaciousness returns, such as on page 243 of Ob, containing part of the group of tablature pieces a 3 by Coperario.

Apart from the irregularities of pagination, numbering of pieces, and misplaced pieces, there are some other irregularities, frustrating to anyone using the manuscripts. These include omitted parts, wrong parts, and innumerable mistakes within the parts, ranging from misplaced fret letters to the omission of several bars. For instance, a bass viol part for one of the pieces for two lyra viols and bass viol by Hume is lacking in Oc. Two mistakes may be seen in Facsimile XVII. One involves two measures inadvertently recopied from a passage five measures back and subsequently crossed out. The other is less easily explained. Merro copied the second half of the piece first and followed it by the first half, as becomes apparent from his directions at the bottom of the page.

Three hands are in evidence in the manuscripts. Two of these, however, account for only a small portion. The first hand encountered is that of William Iles (Isles) who set his signature and an inscription at the very

beginning of each of the part-books.¹¹ Thereafter, Iles' hand appears no more. The second of these minor hands is responsible only for the last group of pieces in each of the part-books, a set of twenty-six dances for two trebles and a bass in staff notation by Jenkins and Deering. This hand has not been identified. All the remaining entries in the manuscripts, musical and otherwise, appear to be the work of one hand.

The main scribe is identified by an entry at the end of Oa: "John Merro his booke."¹² The characteristics of this hand correspond with those of the hand responsible for the titles and composers' names throughout the manuscripts. Two other signatures of Merro have been located: on his own will and on that of Anne Tomkins.¹³ Throughout the manuscripts, Merro used both an italic hand, as in his signature, and a secretary hand, the former more often in titles and composers' names. On occasion, both styles occur on the same page or even within the same title.¹⁴ The two may be compared from the titles for the lyra duo, "Whip it and Tripe it"; Merro used italic for the title in Ob and secretary in Oa.¹⁵

¹¹The entries in Ob may be seen in Facsimiles 13 and 14.

¹²p. 285; see Facsimile 12.

¹³Photostats of both wills may be found in Appendix II.

¹⁴See Facsimile 2.

¹⁵See Facsimiles 1 and 15.

A long example of the secretary hand is found in Oa, pages 285-3 where Merro wrote a commentary on a theological book.¹⁶

There are a few pages in which a different hand seems to intrude.¹⁷ Closer inspection, however, suggests that these entries are also in Merro's hand but may have been added at a later time. For instance, the upper piece on page 132 of Oa is in Merro's hand in black ink while the lower piece, a saraband, is in brown ink and appears at first glance to be in a different hand. The same brown ink is in evidence in page 200 of Oa and the characteristics of the hand there are similar to those of the saraband on page 132. The hand is undoubtedly that of Merro. Between copying the music on page 132 (in black ink) and that on page 200 (in brown ink), his hand underwent slight modifications, modifications that can be traced through the intervening pages.

A further complication arises since the same saraband also appears squeezed in at the bottom of page 200 in Merro's hand but in a black ink. Merro apparently recopied

¹⁶ See Facsimiles 10 and 11.

¹⁷ Pamela Willetts ("Music from the Circle of Anthony Wood at Oxford," 73f.) thinks there are two additional hands other than those of Iles and Merro. The present writer does not agree; but this opinion is based only on study of a microfilm copy.

the saraband on a third occasion. The explanation lies in the viol tuning needed to play the saraband; it requires one of the newer, "harp" tunings. The only other pieces in the part-books calling for "harp" tunings are among the group of sixteen lyra viol solos on pages 200-207 of Oa. After initially copying the saraband on page 132 (for obscure reasons), Merro transferred it to a more logical position among pieces of similar tunings.¹⁸

Merro's musical calligraphy, both tablature and staff, is, on the whole, consistent throughout the part-books. The tablature letters are clearly and neatly formed and the note heads well-placed with the stems usually straight up and down. Some of the best examples of Merro's work occur in the first parts of Oa and Ob; examples may be seen in Facsimiles I and XV. Merro is perhaps at his worst in some of the staff divisions in which there is a profusion of sixteenth and thirty-second notes. Frequently, many notes are joined on a single flag and the direction of the flag may change several times during the course of the notes. Facsimile XVI provides an example of this style.

Merro is known to have copied two other voluminous sets of part-books: British Museum, MSS Add. 17792-6¹⁹

¹⁸ See Facsimiles 6 and 9 for pages 132 and 200. Grateful acknowledgement is extended to Commander G. Dodd for information on the colour of ink and for verification that only Merro's hand appears on the two pages.

¹⁹ Willetts. op.cit., 73.

and New York Public Library, MSS Drexel 4180-5.²⁰ Both of these contain large quantities of instrumental music and sacred and secular vocal music. Only the former contains tablature music, however, and only a few pieces. These consist of one part of seven pieces for two lyra viols and of six pieces for three lyra viols in Add. 17795. All of these parts are found, with all parts extant, in the Bodleian part-books. The British Museum set is incomplete, lacking one part-book. This might have contained the missing part for the lyra duos and a second part for the trios; the possible location of the third part of the lyra trios in this set is uncertain.

Little biographical information is known about John Merro. In his will, dated December 10, 1638, he describes himself as "...one of the Lay-singeing Men of the Cathedrall Church of Gloucester..."²¹ His name first appears in the Gloucester Cathedral Visitation of 1609.²² In the Account Books of the Dean and Cathedral Chapter, there are several references to work done on Merro's house.²² In addition,

²⁰ Spink, Consort Songs, p. 173.

²¹ London, Public Record Office, Prob 11/79/55. A photostat of the will, with an accompanying transcription, is in Appendix II.

²² Information received from Brian Frith of Gloucester via A.J.I. Parrott, City Librarian, Gloucester. Mr. Frith obtained his information from the Account Books of the Dean and Chapter of Gloucester Cathedral and from the Register of the Gloucester Parish of St. Aldate.

there is the following pertinent item from 1628/9: "Repayed to John Merro for a Roome which he rented of John Beames, to teache the Children to playe uppon the Vialls...10s."²² Merro died in 1639, probably on March 23;²³ his will was proved in the Prerogative Court of Canterbury on April 20, 1639.²⁴

In his will, Merro made his wife, Elizabeth, the sole executrix. The will of Elizabeth is still extant and there are several references to her in the register of the Gloucester parish of St. Aldate and in the Dean and Chapter Account Book of the Cathedral. However, the information is confusing and contradictory and suggests that there were two couples by the name of John and Elizabeth Merro. The available information is as follows:

1. Fosbrooke²⁵ makes reference to a monumental inscription in the Lady Chapel of the Cathedral to Elizabeth, wife of John Merro, singing man. According to this inscription, she died November 13, 1615.
2. On February 19, 1627, a deposition was made by Elizabeth, wife of John Merrowe of the precincts of the College of the Cathedral of Gloucester. Elizabeth stated that she was born in Gloucester and was then 50 years of age.²²

²³Fosbrooke, An Original History of the City of Gloucester, 142, refers to a monumental inscription in the Lady Chapel of the Cathedral which gives the death date of Merro as March 23, 1636. The year is incorrect, but the actual day may be correct in view of the date of proving of Merro's will.

²⁴Matthews and Matthews, Abstracts of Probate Acts in the Prerogative Court of Canterbury, 1639, 107.

²⁵Op.cit., 142.

3. In the St. Aldate register, there is an entry on April 26, 1627, regarding the marriage of John Merro and Elizabeth Hiam.²²
4. The St. Aldate register records the following baptisms and burials of the children of the above couple:
 - John, baptized May 4, 1628
 - Anne, baptized and buried February 18 and 20, 1629
 - Richard, baptized and buried in 1631²²
5. John Merro's will mentions his wife, Elizabeth, his three brothers, Thomas the elder, Thomas the younger, and William, his brother-in-law, Robert Cugley, and his cousin, Henry Cugley.
6. In the Dean and Chapter Account Book of the Cathedral, there is the following entry in 1640: "To M'ris Merroe att her departure for wainescott glasse cubbard shelves &c...1.00.10."²²
7. The will of Elizabeth Merroe, dated September 9, 1645,²⁶ refers to the terms of her late husband's will, specifically mentioning Robert Cugley as his brother-in-law and her brother. The will was proved in the Consistory Court of the Bishop of Gloucester in 1645.²⁷

Out of these facts, certain conclusions, some definite, some tentative, may be drawn. There is no doubt that the Elizabeth Merro who wrote her will in 1645 was the wife of John Merro, music scribe; the detailed reference in her will to that of her late husband makes this clear. From the same two wills it appears that her maiden name was Cugley (unless Robert Cugley was a half-brother, but there is no suggestion of this). Thus it appears that this Elizabeth Merro was a different person from the Elizabeth

²⁶ Now housed in the City Library, Gloucester. A photostat and transcription of the will are in Appendix II.

²⁷ Phillimore and Duncan, A Calendar of Wills Proved in the Consistory Court of the Bishop of Gloucester, 1541-1650, 189.

Hiam who married John Merro in 1627. However, Elizabeth née Cugley may have been the Elizabeth Merro who stated she was 50 years old in the deposition of 1627.

Fosbrooke's reference to the date of November 13, 1615 as the death date of Elizabeth Merro may well be a mistake for November 13, 1645, a date which is in accord with the dates of writing and proving of Elizabeth's will.

The John Merro appearing in the St. Aldate register is no doubt a relative of John Merro, music scribe, as the name is not common. He is probably not his son, since Merro, music scribe, makes no reference to his own children in his will. However, he does make reference to the children of two of his brothers and the St. Aldate John Merro may be one of these.

Besides relatives and namesakes, two other connections of Merro, music scribe, should be pointed out. The first of these is the Tomkins family. Merro was one of the witnesses to the will of Anne Tomkins²⁸ and he must have been well acquainted with her husband, Thomas senior, who was Cantor of Gloucester Cathedral. Thomas had moved to Gloucester with Anne, his second wife, by 1594, for he is first mentioned as a Minor Canon in the Account Books of the Dean and Chapter of that year.²⁹ From 1610 to 1625,

²⁸The will is dated Nov. 29, 1627 and was proved on Dec. 14 of the same year. A photostat copy of the will is in Appendix II.

²⁹This, and all subsequent information regarding the members of the Tomkins family, is taken from Stevens,

he held the post of Cantor. He died in March or April of 1627, just a few months before his wife's death.

At the time of his death, the name of Tomkins had become well-known in musical circles through the activities of three of his sons. The best known of these was Thomas, organist of Worcester Cathedral since 1596 and of the Chapel Royal since 1621. In travelling back and forth between Worcester and London, Thomas must have made frequent stops in Gloucester, visiting his father and step-mother and in all probability met John Merro. Merro included a group of fifteen fantasias for three viols by Thomas in the Bodleian part-books.

Two other sons of Thomas senior, both by his second wife, Anne, also held dual posts. John (1586-1638) was organist at St. Paul's Cathedral and gentleman, sometime organist, of the Chapel Royal while Giles (d. 1668) became Master of the Choristers in Salisbury Cathedral in 1629 and received a court appointment, "Musician for the Virginals..." in 1630. A third son, Robert, also received a court appointment. He was a viol player appointed to the consort in 1633. His name appears until 1641 and he must have died before the Restoration for his place was filled by Henry Lawes in 1660.

A second, less illustrious musical connection of Merro

Thomas Tomkins 1572-1656.

involves two of the witnesses to his will, John and Margaret Allibond. Dr. John Allibond (1597-1658) was a well-known figure at Magdalen College at Oxford in the 1620's. He was Master of the free school adjoining the College from 1625 to 1632 and lectured in the College on the theory of music. Earlier he had received his B.A. and M.A. from the College and later, in 1643, received the D.D. His connections with Gloucester began in 1634 when he became rector of the Church of St. Mary-de-Crypt, a post he held until 1638. He was also Perpetual Curate of another Gloucester church, St. Nicholas, and was appointed rector of Bradwell in 1636, a parish to the northeast in Gloucestershire.³⁰

The Margaret Allibond of Merro's will may have been John's wife, for Letters of Administration for the estate of John Allibond were issued to Margaret Allibond, his widow, in September, 1659.³¹ Margaret, however, was also the name of John's mother, whose will is dated August 29, 1652. It was proved on June 13, 1653 by her son, Dr. John Allibond.³² In the will, Margaret is referred to as a widow of Broadwell, Gloucester.

³⁰ The Dictionary of National Biography (1921-2), I: 330; Foster, Alumni oxoniensis, 19.

³¹ Public Record Office, Prob 6/35.

³² Public Record Office, Prob 10/762. On the will, the signature does not appear; only "The Marke of Margaret Allibond."

Turning our attention again to the Bodleian part-books, we will consider the possible times during which Merro may have copied music into them. The differences in hand and format between the early and the later part--the presence or lack of spaciousness and orderliness--suggest that the copying may have been spread out over some time. The first part of the manuscripts contains music printed in the first decade of the century: Ferrabosco's Lessons for 1.2.and 3. Viols (1609), Ford's Musicke of Sundrie Kindes (1607), and Hume's Captaine Hume's Poeticall Musicke (1607). In addition, there are some items, with only textual incipits, from Morley's Canzonets, or Little Short Songs to Three Voyces first published in 1593 with subsequent editions in 1602, 1606, and 1631. This first section also contains nine fantasias à 3 of Gibbons, first printed from engraved plates probably between the years 1620-22 as Thurston Dart has convincingly shown.³³ These fantasias appear at the end of the first section³⁴ and still have the same spaciousness previously in evidence. However, Merro's page numberings stop just prior to these pieces, suggesting there may have been some break in the copying. Thus, the best we can do for the first part of the manuscripts is to say that they were probably copied not before 1622.

³³"The Printed Fantasias of Orlando Gibbons."

³⁴Oa,b,c/95-104,96-105,19-23'.

In the second part of the manuscripts, a new set of younger composers is represented. Whereas the early part deals with composers who reached maturity during the first part of the reign of James I or earlier, the second part deals with many who came of age in the 1620's and were, in fact, contemporaries of Charles I. Jenkins, William Lawes, Simon Ives, and Charles Coleman are among the best known of these and are represented in both the tablature and staff collections. However, the older generation does not entirely disappear, for music of Maynard, Ferrabosco, and Coperario among others, still occurs. In particular, there is a group of eleven pieces by Coperario towards the end of all three part-books.

Among the works of the younger group of composers, there is one piece for which the date of composition may be placed within a period of a few months. This is "Mr. Whitelock's Coranto" by Simon Ives.³⁵ Sir Bulstrode Whitelock, parliamentarian, is remembered in music history for his part in the preparations of Shirley's masque, The Triumph of Peace, presented at Whitehall on February 3 and at the Merchant Taylor's Hall on February 13, 1634.³⁶ The masque was a joint venture of the four Inns of Court which was intended, as Whitelock tells us, to "...present their service to the king and queen, and testify their

³⁵ Ob/216:2.

³⁶ Sabol, "New Documents on Shirley's Masque 'The Triumph of Peace,'" 10.

affections to them..." A committee, representing the four Inns of Court, was chosen "about Allhollantide [November 1]." of 1633, with Whitelock representing the middle Temple. This committee promptly designated sub-committees responsible for the various preparations and "...the whole care and charge of all the Musicke for this great masque" was assigned to Whitelock himself.³⁷

Whitelock kept extensive records regarding preparations for and the performance of the masque. Some of these have only recently come to light again and have been extensively discussed by Lefkowitz and Sabol.³⁸ Many details, however, including those about "Mr. Whitelock's Coranto," have been available since the late eighteenth century in Charles Burney's A General History of Music. Burney quoted from some unpublished manuscripts of Whitelock, manuscripts which formed the basis of Whitelock's published description of the masque in his Memorials of the English Affairs (1682).^{38a}

Regarding the choice of composers for the masque, Whitelock tells us:

I made choice of Mr. Symon Ives, an honest and able musitian, of excellent skill in his art, and of Mr.

³⁷ Burney, A General History of Music, II, 294.

³⁸ Lefkowitz, "The Longleat Papers of Bulstrode Whitelocke: New Light on Shirley's Triumph of Peace," Sabol, op.cit.

^{38a} Lefkowitz, op.cit., 42.

Lawes, to compose the aiers, lessons, and songs for the masque, and to be masters of all the Musicke under me.³⁷

Whitelock's justification for his choice of Ives, and the lack of it in the case of Lawes, suggests that the former was a relative newcomer at the time. Whitelock and Ives may have been known personally at the time of the latter's appointment; at any rate, they must have come in close contact during the preparations for the masque, for Ives "helped" his employer in the composition of the coranto in question. Whitelock tells us:

I was so conversant with the musitians, and so willing to gaine their favour, especially at this time, that I composed an Aier myself, with the assistance of Mr. Ives, and called it Whitelocke's Coranto; which being cried up, was first played publicuely, by the Blackefryar's Musicke, who were then esteemed the best of common musitians in London. Whenever I came to that house (as I did sometimes in those dayes), though not often, to see a play, the musitians would presently play Whitelocke's Coranto, and it was so often called for, that they would have it played twice or thrice in an afternoon. The Queen hearing it, would not be persuaded that it was made by an Englishman, bicause she said it was fuller of life and spirit than the English aiers use to be; butt she honoured the Coranto and the maker of it with her majestyes royall commendation. It grew to that request, that all the common musitians in this towne; and all over the kingdome, gott the composition of it, and played it publicuely in all places, for above thirtie years after.³⁹

In the context of the surrounding paragraphs, Whitelock's phrase "especially at this time" suggests the piece was composed about the time the musicians were paid, which, according to the Longleat Papers, was on February

³⁹ Burney, op.cit., 299.

22, 1634.⁴⁰ Whitelock, however, may have simply meant he wished to gain their favour at the time of the preparations. In any event, it is certain that the coranto must have been composed between the formation of the masque committee at the beginning of November, 1633, and the payment to the musicians towards the end of February, 1634.

"Mr. Whitelock's Coranto" is within a group of six tablature solos in Ob, a group which includes two additional pieces by Ives and one each by William Lawes and Jenkins. It is preceded by a group of nineteen pieces in staff notation à 2 whose composers include Ives, Coleman, and Jenkins. It seems likely that all of this music was copied by Merro at the same time and, of necessity, after February, 1634. Furthermore, if the part-books are still in the order that Merro copied into them, as seems likely, the music following these six pieces, including the group of eleven pieces for three lyra viols by Coperario, must also have been copied in 1634 or later. Since Merro died in 1639, this year is the latest date at which the music could have been copied.

On pages 282-3 of Oa, Merro made a commentary on a book "...intituled Gods love to mankinde printed Anno Domini 1633." As Pamella Willetts has pointed out, this

⁴⁰Sabol, op.cit., 20.

book appears to be Samuel Hoard's God's Love to Mankind.⁴¹ Perhaps Merro received his copy of this book at the same time as his copy of "Mr. Whitelock's Coranto." In any event, it is further evidence that Merro was still copying into his part-books towards the last years of his life.

In summary, we may conclude that at least a small section, and probably the entire last third of the manuscripts, was copied down between 1634 and 1639; the first part was copied probably not before 1622.

From the time of Merro's death until sometime in the period 1673-1682, when the manuscripts were deposited in Christ Church, Oxford, nothing is known of their whereabouts. The other two sets of music books copied by Merro had passed into the hands of Matthew Hutton, antiquarian and friend of Anthony Wood in Oxford after the mid-century. These two sets may well have been used for the music meetings at the house of William Ellis at which Hutton performed, for Hutton's annotations and corrections are in evidence.⁴² Hutton's hand is not apparent in the Bodleian set, however, and all the corrections there seem to be in the hand of Merro himself.

In 1673, the manuscripts were in the possession of William Iles, who wrote his signature and that date at the

⁴¹ Willetts, op.cit., 74.

⁴² Ibid., and Spink, op.cit.

s front of all three books. William also made an entry
 regarding his donation of these and seven other books to
 Christ Church. In Ob, this reads:

8

William Iles

[1]673

M^r William Isles sent thes ten book[s]
 to D^r Fell Deane of ch: ch: for y^e use
 of the publicke musick scoole in oxford
 wherof 5 of them are of one sort, & y^e other
 5 of another, they are markt with 10 first
 figures at topp of this page that soe it may
 bee discovered which is wantinge⁴³

Similar entries occur in the other two part-books but
 with "9" in Oa and "10" in Oc. On page iii of Ob occurs
 another entry, again with Iles signature and the date.
 This entry reads:

William Iles

1673

There is 6 bookes in parts of one sorte of Binding
 And 4 more of seuerall Sortes In all 10: bookes⁴⁴

In the other two part-books, there is only the signature
 and the date on the corresponding pages. No information
 regarding the identity of William Iles has come to light.

All ten books donated by Iles were included in
 "A Catalogue of All the Books w^{ch} belong now to y^e Musick

⁴³ See Facsimile 13.

⁴⁴ See Facsimile 14.

Schoole 1682."⁴⁵ In the same year this catalogue was made, Edward Lowe, Heather Professor of Music, died and was succeeded by Richard Goodson senior, who made a further list of the books of the Music School. This list has not survived but two transcripts of it, made by his son and successor, Richard Goodson the younger, (Heather Professor 1718-1741) still exist.⁴⁶ All ten books are mentioned in both.⁴⁷

Today, only four of these are still present in the collection now housed in the Bodleian Library: Merro's three part-books and MS Mus. Sch. f575. The latter, number 7 in the set, also contains much lyra viol tablature but it is in a different binding from Merro's set and must be one of the "...4 more of seuerall Sortes."⁴⁸ It also seems to be of a later provenance than Merro's books for much of the music has concordances with various editions of Playford's Musicks Recreation On the Viol, Lyra-Way.

⁴⁵ MS Mus. Sch. C204* R. See Crum, "Early Lists of the Oxford Music School in the Late 17th Century," 28.

⁴⁶ B.M., MSS Add. 30493 and Add. 33965.

⁴⁷ Ford, "The Oxford Music School in the Late 17th Century," 199.

⁴⁸ Willetts, op.cit., 73.

PART II

MUSIC FOR THE LYRA VIOL

CHAPTER II

GENERAL DEVELOPMENTS IN ENGLISH MUSIC FOR CONSORT, DIVISION, AND LYRA VIOLS

The lyra viol music in Merro's part-books originated in a period of intense activity in string music in England. This period, the first third of the seventeenth century, witnessed the coming of age of viol consort music and the emergence of solo and new types of ensemble music for viols. At a time the Italians were abandoning the viol in favour of the violin, the English cultivated it assiduously, producing a remarkable and extensive literature for the instrument, a literature exploiting fully the technical and tonal possibilities of the instrument.

The English literature falls into three categories: music for a consort of viols, for division viols, and for lyra viols. Each category has its own well-defined styles and forms but the boundaries are not precise and overlapping occurs. Music for a consort of viols continued the polyphonic tradition of the sixteenth century, requiring all sizes of viols, from the treble to the bass. Music for lyra viols and music for division viols both established new types of soloistic and concertante ensemble writing for

small bass viols, but differed in style of writing, notation, and tuning. Music for the lyra viol involved a chordal or polyphonic style written in French lute tablature, usually calling for scordatura; music for division viol used a figurate, melodic style written in staff notation with normal viol tuning. Both styles appeared in solos as well as in a variety of ensembles.

The origins of English consort viol music are to be found in sixteenth century vocal polyphony and the steps leading from an imitation of vocal style to an autonomous instrumental style are apparent in the music that has come down to us. The style of division viol music also originated in the sixteenth century but within a tradition of improvised ornamentation. As a result, there are few early examples of this style of viol writing and the steps in its development cannot be as clearly traced. Not until the third decade of the seventeenth century did a significant body of English division viol literature appear. The same style matured earlier in Italy and the sixteenth century examples that we have today show similarities to the later English music. English lyra viol music also has known antecedents in Italian viol music, but these are very few in number. A much richer source of antecedents is to be found in English lute music; the two literatures, for lute and lyra viol, use the same notation and a similar polyphonic style. Nevertheless, the origins of lyra viol music are

difficult to trace owing to the suddenness with which the literature emerged and to the initial maturity which the style displayed.

In the present chapter, the three literatures for consort, division, and lyra viols will be considered in greater detail. The origins and developments of each will be traced and compared, providing a framework against which the lyra viol music in Merro's part-books may be viewed in subsequent chapters.

The Viol in Italy in the Sixteenth Century

That the viola da gamba held a prominent place in sixteenth century Italian music is a well-documented fact. As a chamber ensemble instrument, it was especially favoured. Castiglione, in Il cortegiano (1528), singles out a consort of viols as particularly delightful. After praising lute accompanied solo song, he says:

And the music of a set of viols [quattro viole da arco] doth no less delight a man, for it is very sweet and artificial.¹

A similar combination was enjoyed by the Duke of Milan in 1544, who liked to hear his viol consort mornings and evenings.² Evidence of mixed ensembles involving the viol appears in Bottrigari's Il desiderio (1594); the author

¹The translation is from Sir Thomas Hoby's English edition of 1561, extracts of which appear in Strunk, Source Readings in Music History, 284.

²Reese, Music in the Renaissance, 547.

discusses at length the problems of tuning when instruments of different types play together.³

Throughout the century, most polyphony was suitable for performance on viols while in the latter part of the century, instrumental ricercari, fantasie, and canzone da sonar began to appear in print. However, specific instruments are not mentioned, the choice being left to the performer. The publications either cite merely the number of parts, as in Francesco Stivori's Ricercari a quattro voci (1589)⁴ or suggest that any type of instrument (or voice) is suitable, as in Giovanni Bassano's Fantasie a tre voci per cantar et sonar con ogni sorte d'istrumenti (1585).⁵

Besides ensemble work, the viol was prominent as a solo and as an accompanying instrument. But again, music specifically written for the instrument is scarce although reference to solo and accompanying practices exists. Our two chief sources are treatises on viol playing: Silvestro di Ganassi's Regola Rubertina (1542-3)⁶ and Diego Ortiz' Tratado de glosas sobre clausulas (1553)⁷ Ganassi gives a

³ Facsimile edition, ed. by K. Meyer, 1924. Translation by D. McClintock, for the American Institute of Musicology, 1962.

⁴ Brown, Instrumental Music Printed before 1600, 1589⁷.

⁵ Ibid., 1585³.

⁶ Facsimile edition with preface by Max Schneider, 1924.

⁷ Modern, third revised edition, by Max Schneider, 1961. This work gives evidence of viol divisions in both Spain and Italy for Ortiz spent much of his life in Spain but published his book in Rome, in both Spanish and Italian editions. See

remarkably detailed account of viol playing dealing with such matters as bowing, fingering and shifting, tone colour, and expressive devices such as vibrato.⁸ On the later development of the lyra viol, Ganassi offers one particularly valuable bit of information. He advocates the use of tablature and devotes a chapter (I:10) to the process of transcription from staff music to tablature. In the four ricercari⁹ which appear in both staff and tablature, he makes considerable use of double stops, showing that the instrument was already capable of polyphony. Ganassi discusses the art of polyphonic accompaniment on a viol and singles out Giuliano Tiburtino and Ludovico Lasagnino Fiorentino as excelling in this type of playing (II:16), and he provides an example of such an accompaniment. The top voice of the three-part madrigal, Io vorrei Dio d'amor, is to be sung while the lower two parts are for the viol.

Two other bowed stringed instruments used for solo vocal accompaniment were the lira da gamba and lira da braccio. Ganassi mentions a seven-stringed lira, presumably da braccio, and admits that this instrument and the lute are

Brown, op.cit., 1553⁵ and 1553⁶.

⁸ Extensive discussion of these matters are to be found in Greulich, Beiträge zur Geschichte des Streichinstrumentenspiels, 29-56 and Boyden, The History of Violin Playing, 77-92.

⁹ Two of these are printed in Davison, Historical Anthology of Music, 127.

really more suitable for accompaniment than the viol (II:16). The lira da gamba seems to have become particularly popular in the second half of the century. Alessandro Striggio was a noted player on the instrument according to reports of 1567 and 1574.¹⁰ The instrument and its technique are discussed in several treatises in the later sixteenth and early seventeenth centuries. Cerreto¹¹ explains that it is impossible to play on individual strings and in order to bring out one particular voice, slurring is necessary. A change of bow results in the re-articulation of a whole chord. Because of its chordal technique, the lira da gamba has been suggested as the source for the English term *lyra viol*, a plausible hypothesis.¹²

While Ganassi's work establishes the early use of solo viol polyphony, Ortiz' Tratado reveals the flourishing art of solo divisions. The first of the two books is devoted to the art of applying diminutions to the parts of a polyphonic ensemble. The second book, however, deals with music for solo viol with a keyboard accompaniment. Ortiz describes, and provides examples of, three types of division playing: above a plainsong, above a repeated bass such as the romanesca and passamezzo antico, and on a pre-existent

¹⁰ Einstein, The Italian Madrigal, II:762.

¹¹ Della prattica musica, facsimile edition, [1969], 323ff.

¹² Traficante, The Mansell Lyra Viol Tablature, 51.

polyphonic composition. In addition, he discusses free improvisation for which, of course, he could provide no examples.

The practice of divisions, particularly on a through-composed polyphonic work, continued throughout the century and into the next and became the specialty of the viola bastarda. Girolamo dalla Casa included a section specifically for the viola bastarda in his Il Vero modo di diminuir, con tute le sorti di stromenti, di fiato, & corde, & di voce humana.¹³ Later, Vincenzo Bonizzi published a volume of polyphonic pieces "...passaggiate principalmente per la Viola Bastarda..."^{13a} and further examples by Orazio Bassani exist in manuscript.^{13b}

While Ortiz restricted his diminished viol part to one line of the polyphony, the diminutions of the later men tend to embrace the polyphonic complex. In the prefatory remarks of Il vero modo, dalla Casa says he includes:

...canzonas and madrigals arranged for playing on the viola bastarda which practice encompasses all of the parts as is done by knowledgeable [players] who know their discipline.^{13c}

¹³ Facsimile edition, II: 17-29: Canzoni & Madrigali da Sonar con la Viola Bastarda. There are ten examples.

^{13a} Alcune opere di diversi auttori. (Venetia: Vincenti, 1626). Cited in Ferand, ed., Improvisation in Nine Centuries, 159.

^{13b} These are contained in Maria Bassani, Lezioni di contrapunto, Bologna, Biblioteca del Conservatorio MS C 85. Cited in Ferand, ed., op.cit., 160.

^{13c} Il vero modo..., II:A' (...Canzoni, & Madrigali à

to this may be added Praetorius' well-known description of the style of viola bastarda music:

It is possible that the viola bastarda received its name from the fact that it affords a mixture of all parts, for it is not restricted to any one part and a good player is able to execute on it madrigals, or whatever else he wishes to play, in skillfully carrying the imitations and harmonies through all possible voices -- now above in the discant, now below in the bass, and now in the middle on the tenor and alto; and embellishing them with leaps and ornamentations and so treating the piece that all its voices can quite clearly be heard in their imitations and cadences.^{13d}

4per sonar con la viola bastarda, nella quale professione si va toccando tutte le parti, si come sanno gli intelligenti, che ne sanno professione.)

^{13d} Syntagma musicum (1618), II, 47. (Eng. trans. by H. Blumenfeld, 47.)

Weiss nicht Ob sie daher den Namen bekommen dass es gleichsam eine Bastard sei von allen Stimmen; Sintemal es an keine Stimme allein gebunden sondern ein guter Meister die Madrigalien, unnd was er sonst uff diesem Instrument musiciren wil vor sich nimpt und die Fugen und Harmony mit allem fleiss durch alle Stimmen durch und durch bald oben aussm Cant, bald unten aussm Bass bald in der mitten aussm Tenor und Alt herausser suchet mit saltibus und diminutionibus zieret und also tractiret, dass man ziemlicher massen fast alle Stimmen eigendlich in ihren Fugen und cadentien daraus vernemen dan.

Mainly on the strength of this passage, the viola bastarda has been equated with the lyra viol by most writers, including Sibly Marcuse (Musical Instruments, A Comprehensive Dictionary). This position has been attacked by Traficante (The Mansell Lyra Viol Tablature, 53ff), who rightfully points out that the viola bastarda literature involves a division style and does not at all approximate the polyphonic style of the lyra viol. The division viol is in fact the equivalent of the viola bastarda. The claim by dalla Casa and Praetorius that the latter presents all the parts refers to the fact that the instrument uses successively the different voices as a basis for diminution. The result is a far cry from the lyra viol style. A preliminary study of the works by dalla Casa shows that they are similar to those by Bonizzi and Bassano cited above. However, dalla Casa appears not to have adhered to the bass voice as frequently.

A comparison of these remarks with the two available examples of Bonizzi and Bassano^{13e} puts the situation in perspective: the bass line forms the point of departure for most of the divisions. With both composers, the style is division-like and double stops and implied polyphony are absent. The full range¹⁴ is traversed by motive repetitions at successive octaves or by extended scales and arpeggios; the prominent notes of the motives and the initial and terminal notes of the scales coincide with those of the bass line of the original polyphony. The process is similar to Simpson's "breaking the bass," as will be seen in Chapter IV. There are several occasions, particularly at cadences, when the divisions are based on an upper voice. However, these passages constitute, at most, a third of each piece. With respect to these examples, then, Praetorius' claim seems somewhat exaggerated.

At the beginning of the seventeenth century, the viol and its music was on the decline in Italy. The new Italian instrumental style favoured the violin and pushed the viol into the background at a time when English viol composers and players were entering their most active period. The neglect of the viol in Italy was commented upon in 1639 by Andre Maugars in a well-known document. He says:

^{13e} One example by each in Ferand, ed., op.cit., nos. 11 and 14.

¹⁴ Bassano uses the range A_1 -a', Bonizzi, A_1 -d".

As for the viol, there is now no one in Italy who excels on it, and even in Rome it is very little cultivated. This has greatly astonished me, as formerly they had a certain Horace of Parma, who performed marvelously on this instrument, and who left to posterity some very good pieces, which some of our musicians have used nicely on other instruments besides that for which they were composed. The father of the great Italian, Farabosco was the first to make them known to the English, who from that time have surpassed all other nations.¹⁵

Maugars supplies direct evidence of the Italian influence upon English viol development. While the exact details of this influence await further investigation, it seems clear that the English carried on an Italian practice at the time the Italians were abandoning it.

Music for the Lyra Viol (England)

The first fifteen years of the seventeenth century were particularly rich in printed lyra tablatures, producing ten publications containing lyra tablature in whole or in part. Thereafter occurs a gap in publi-

¹⁵ Response faite à un curieux sur le sentiment de la musique d'Italie. Escrite a Rome le premier octobre 1639.
 "Quant à la viole, il n'y a personne maintenant dans l'Italie qui y excelle & mesme elle est fort peu exercée dans Rome: c'est de quoy je me suis fort estonné, veu qu'ils ont eu autrefois un Horatio de Parma, qui en a fait merveille, & qui a laissé à la posterité de fort bonnes pieces, dont quelques-uns des notres se sont servis finement sur d'autres Instruments, comme de leur propre; & aussi que le pere de ce grand Farabosco, Italien, en a le premier apporté l'usage aux Anglois, que depuis ont surpassé toute les autres nations."
 Cited and translated in Thompson, Marin Marais, 29.

cation until 1651, a gap bridged by a number of manuscript sources including the subject of this thesis. From 1651 until the lyra viol's swan-song in 1682, there appeared eight publications with lyra tablature, spread out over the thirty-one years.¹⁶

The chronological division of the printed works into two groups is underlined by differences in the medium, the presence or absence of instructional material, and the musical style.¹⁷ The music in the later prints is nearly all for a solo lyra viol which, in some cases, may be accompanied by a bass viol or basso continuo. By contrast, the earlier prints have a variety of instrumentations. There are lyra duos and trios, solos and duos with a bass viol, lyra accompaniments for vocal ayres as well as unaccompanied solos. Thomas Ford (Musicke of Sundrie Kindes. 1607) even offers a piece for two voices and two lyra viols. When manuscript sources are taken into consideration, further combinations appear, combinations involving the lyra viol with other instruments.

A second difference between the two groups of prints involves the presence of instructional material

¹⁶ Traficante, "Music for the Lyra Viol: The Printed Sources," 23-33, lists all of these with commentary.

¹⁷ The ensuing discussion of the differences is partly indebted to Traficante, op.cit., 16-23. Traficante also discusses tuning differences. For a more extended chronological investigation into tuning practices, see Chpt. IX below.

along with the music. Only one of the early prints has any such material, namely, Thomas Robinson's The Schoole of Musicke (1603). This is primarily a lute method but the instructions also serve for the pandora, orpherion, and viol. It contains no lyra music, only melodies in both tablature and staff notation.

By contrast, all except one of the later printed works contain instructional matter. Two of the works are primarily musical treatises and contain lyra music by way of example or as supplemental "lessons". Mace's Musick's Monument (1676) is primarily devoted to the lute, and the author maintains, as Robinson before him, that many of the instructions for lute serve likewise for the viol. However, Mace also includes a lengthy and informative section on the viol itself. He discusses nostalgically, the viol ensemble styles popular in his younger days; these comments are well-known. Besides this, Mace remarks on the polyphonic style, the tunings, and provides a few examples in tablature.

The second treatise containing lyra tablature is Simpson's The Principles of Practical Musick (1665) which was re-issued in much expanded form under the title A Compendium of Practical Musick (1665, 1678). These two works are general musical treatises, dealing with the rudiments of music and, in the Compendium, the principles of composition and musical forms; there is no discus-

sion of the lyra viol or its music in the text. The supplemental lessons concluding the two works are for a variety of combinations of viols and include six pieces for lyra viol and a bass viol.

Five of the eight late prints were published by Playford. The earliest of these, A Musically Banquet (1651) contains several different types of music. It was followed by four different editions of Musick's Recreation On the Viol, Lyra-way (1652, 1661, 1669, 1682),¹⁸ each entirely devoted to lyra solos. In these, the instructional material is confined to a relatively short preface in which Playford discusses the fundamentals of tablature, tuning, and proportion. He explains why he included the instructions and comments on the selection of the music:

And being now again to Re-print this Book of Lessons for the Lyra-Viol, I thought good to make an addition of some new Lessons, more easie and delightful for young Practitioners than was in the former Edition, being most of them late new Tunes, that those who can Tune them with their own Voice, will be apt to guide their fingers in the right stops: For, my design is principally for Beginners, yet in this Book are many excellent and choice Lessons for good Proficients on this Instrument. And that there may be nothing wanting for the encouragement of such as desire to Learn who live in remote Parts, far from any profest Teacher, I have added these following necessary Rules and Directions.¹⁹

While music teachers were hard to come by in the country, London abounded with them, particularly during

¹⁸The first of these was entitled Musicks Recreation: On the Lyra Viol. The other three use the title given above.

¹⁹Preface, Facsimile of the 1682 edition.

the Interregnum. In A Musically Banquet (1651), Playford offers the names of eighteen "able Masters...for the Voyce or Viol." Several of these were formerly employed at the court, men such as Henry Lawes, Charles Coleman, Davis Mell, and others. Playford was apparently helping these musicians, deprived of their livelihood, by advertising them as teachers and by printing their compositions or arrangements.

Playford's volumes of lyra music are directed squarely at the amateur. His pieces are mostly easy, some particularly so ("for young Practitioners"), and involve, as he says, popular tunes of the day. Melodic considerations are uppermost in these, with occasional easy chords sketching in a harmonic background. Some of the dances by Ives, Jenkins, and others are slightly more demanding, involving some simple two-part polyphony through double-stops or an angular melodic style, skipping between registers. These pieces are more common to the earlier editions of Musick's Recreation while the last edition contains a majority of simple tune settings. Another late print completely devoted to lyra music but without instructional information is John Moss's Lessons for the Bass-Viole (1671). Moss's works are more demanding than many of Playford's but pose no great technical problems.

By contrast, much of the early printed lyra music contains much difficult music. Many pieces by Ferrabosco,

in Lessons for 1. 2. and 3. Viols (1609), and by Hume, in The First Part of Ayres (1605) and particularly in Captaine Hume's Poeticall Musicke (1607), involve a great deal of chordal and polyphonic writing and demand a mastery of bow techniques. The sets of variations by Corkine in Ayres (1610) are also difficult, involving a variety of chordal and melodic techniques. Ford offers a contrast to these for he maintains on the title page of Musicke of Sundrie Kindes (1607) that the lyra pieces are "very easy to be performde." The technical demands are on a lower level and some of the lighter pieces are easy by comparison. However, only a few demand as little as does the average piece in the Playford prints. Only in the printed lyra accompaniments in Jones, The Second Booke of Songs and Ayres (1601), and Tailour, Sacred Hymns (1615), are the difficulties of execution consistently less demanding.

In considering the diverse lyra viol media, the printed literature gives a distorted picture; evidence from the manuscript sources must be considered. These sources are particularly valuable for the period 1615-1651 during which no printed works appeared. They are also essential for information on the use of the lyra viol in ensemble with other instruments. While a complete picture of lyra viol sources and music awaits further research, the following discussion is offered as an interim sketch.

The lyra literature may be divided into five different categories: 1. music for a solo lyra, 2. music for a solo lyra with a continuo or bass viol accompaniment, 3. music for two and three lyras, 4. vocal solos with lyra accompaniment, and 5. lyra in consort with melodic and continuo instruments, usually a violin, harpsichord, and bass viol.

Music for a solo lyra is the largest of these categories, accounting for perhaps two-thirds of the entire literature. Solos appeared throughout the entire history of the instrument, the earliest printed ones occurring in Hume, The First Part of Ayres (1605). The earliest manuscript sources, now in the Cambridge University Library, come from about the same or a slightly earlier date. Three of these are well-known as important sources of English lute music while a fourth²⁰ contains many bass viol parts for the English broken consort--treble and bass viols, flute, lute, cittern, and bandora--as well as some of the earliest sets of variations and divisions for a bass viol in staff notation. Another important early source is the "Ballet Lute Book" which contains sixty-six lyra solos, one

²⁰The shelf marks, lyra contents, and dating of these are, respectively: Nn.6.36 (12 solos; c.1610), Dd.9.33 (1 solo; c.1600), Dd.5.78.3 (1 solo; c.1600), and Dd.5.20 (28 solos and one part of four lyra duos; c.1600). The dates are those suggested in Lumsden, "The Sources of English Lute Music," 20. More information on the provenance of these MSS is found in Harwood, "The Origins of the Cambridge Lute Manuscripts."

incomplete lyra duo as well as much solo lute music and some lute duets.²¹ Along with Ferrabosco and Ford, Daniel Farant, Coperario, and the obscure Joseph Sherlie stand out as important composers of the early period.

Important Caroline sources for lyra solos include the Mansell lyra tablature, and Merro's Bodleian part-books, the latter also containing Jacobean lyra music. The largest single source of lyra solos is the Manchester lyra tablature²² containing 246 tablature solos and including both Caroline and later composers. The volume, in the same neat, clear hand throughout, is systematically organized according to tuning. The date of circa 1640, suggested as the date of its compilation,²³ seems too early for it contains many concordances with the Playford lyra viol prints, particularly the 1661 edition. Some of the important composers to emerge during Caroline times were William Lawes, John Jenkins, Thomas Gregory, and Charles Coleman. A younger generation, appearing first in the early Playford prints, include William Gregory, George Hudson, John Lillie, and William Young.

²¹A list of the contents, with concordances, is in Ward, "The Lute Books of Trinity College, Dublin. II:MS 1.21. The so-called Ballet Lute Book"; a date of c. 1615 for the lyra pieces is suggested by Ward.

²²Manchester Public Library, Watson Collection, MS 832 Vu51.

²³Furnas, "The Manchester Lyra-Viol Manuscript (ca. 1640)"; dissertation announced in Adkins, Supplement [1971] to Doctoral Dissertations, " Journal of the American Musicological Society 24:421 (1971).

Two further sizeable manuscript sources of lyra solos²⁴ from the second half of the century both have many concordances with the Playford prints. Two late century Scottish sources are the Leyden and the Blaikie lyra viol manuscript,²⁵ both preserved only through later copies. These consist wholly of simple settings of popular tunes, with some concordances with the Playford prints. Apart from the works of Moss and Mace, these late sources, with their multitude of popular tunes, involve not composers but arrangers, most of whom are anonymous.

The literature for one or two lyras with a bass viol or continuo accompaniment also spans the entire century, but it was not as popular as the unaccompanied literature, judging by the number of extant examples. Hume's Captaine Hume's Poeticall Musicke (1607) is the earliest known source providing a bass viol part for lyra duos. The pieces are "Principally made for two Basse-violis [i.e. lyra violis]" as the composer tells us on the title page but are so constructed that one of the parts could be played as a solo. Maynard, The XII Wonders of the World (1611) includes seven pavans "to

²⁴ Oxford, Bodleian Lib., MS Mus. Sch. f 575 and Cambridge, University Lib., MS Dd.6.48.

²⁵ Edinburgh, National Library of Scotland, Adv. MS.5. 2.19; Dundee, Central Library, Wighton Collection of Music, respectively. Information about the provenance of both is found in Daunev, Ancient Scottish Melodies, 143-6.

play Lyra-waves alone, or if you will, to fill up the parts, with another Violl set Lute-way" [i.e. for a bass viol tuned normally and using staff notation]. In all these works, the bass viol usually plays a bass line sketched out by the lyra viol(s).

A large mid-century Bodleian source is incomplete, lacking the second part-book.²⁶ We are left with one part of ninety-five lyra duos, mostly by Jenkins and Thomas Gregory, and the lyra part of seventy-three pieces for a lyra and "Continual Basse," all presumably by Jenkins. Pieces with thoroughbass also occur in Moss's Lessons for the Basse-Viol (1671). While Moss makes no suggestion that the bass is dispensable, at least one contemporary thought so. A few of the pieces appear transcribed into staff notation in a manuscript appended to a copy of Simpson's The Division-Viol and no bass part is included.²⁷ Among the lyra composers, only Moss consistently ordered his dances into suites: alman, corant, saraband, and jig; each suite has the same tuning throughout.

Music for two and three lyras without accompaniment occurs only in the first half of the century. A total of seventeen sources contain over 290 pieces for two

²⁶ MS Mus. Sch. d221.

²⁷ London, Royal College of Music, Printed Book II. F.10, MS.

lyra viols and about 200 pieces for three lyra viols.²⁸ Manuscript sources account for most of the duos and nearly all the trios. The five printed sources come from the first twelve years of the century while the manuscripts cover the entire period. In the prints, both or all three parts are contained in one book, thus avoiding part-books. The parts are placed on the same or on opposite pages and face in different directions so that the players may perform from the same book, a procedure common to prints of madrigals and lute ayres. The majority of manuscripts have separate part-books, a fact which explains why so many sources are incomplete. Nine manuscript sources have either one or two parts missing. Merro's Bodleian part-books contain by far the largest body of complete music for two and three lyra viols.

The fame of some early duo and trio composers lasted as long as the lyra viol was in use, well after the actual duo and trio literature had gone out of fashion. In the last edition of Musick's Recreation, 1682, Playford says:

²⁸The number of sources and pieces given in the author's article "Music for Two and Three Lyra-Viols" must be altered, as done here, in view of the later discovery of three additional sources. These are Add. 39555 which contains a few duos, Dublin, Marsh's Library, MS Z.3.4.13 which also contains duos, and Dolmetsch Library MS II.B.3 which contains one part of 101 trios. Other information given here is drawn from that article.

The first Authors I have met with of Setting Lessons this way to the Viol i.e., lyra-way, was Mr. Daniel Farunt, Mr. Alphonso Ferrabosco, and Mr. John Coperario, who Composed Lessons not only to play alone, but for two or three Lyra-Viols in Consort.²⁹

Of these three, only Farant's music for two and three lyras is lacking in the extant sources. Other early composers are Ford, Hume, and Joseph Sherlie. In the next and final generation, duos and trios flourished with William Lawes, Jenkins, Ives, and Thomas Gregory.

One feature peculiar to lyra duos is the practice of making one of the two parts musically self-sufficient so that it may be played as a solo. Ford, Ferrabosco, Hume, and Corkine all included such duos among their printed works, but only Ford and Hume drew attention to the fact. Concordance between sources establishes many other such pieces, one source containing the duo version, the other, the solo part only. The situation is not always clear, however, and with some seemingly incomplete manuscript sources, one cannot determine whether the scribe intended some pieces as solos or whether a second part is simply missing.

Accompaniment for songs forms the smallest category of lyra viol literature and all the sources stem from the first quarter of the century.³⁰ The earliest

²⁹ Sig.A₂.

³⁰ This literature is discussed in Cyr, "Song accompaniments for lyra viol and lute."

of all printed lyra tablatures are the accompaniments in Jones, The Second Book of Songs and Ayres (1601). These were followed by five pieces in Hume's The First Part of Ayres (1605) and twelve in Robert Tailour's Sacred Hymns (1615). Four accompaniments to Italian monodies are to be found in British Museum, MS Eg. 2971.

The pieces by Tailour and Jones are particularly interesting as both lute and lyra accompaniments are provided for the songs. In these the lute maintains a distinct number of voices in a contrapuntal style, while the lyra part moves in a single line punctuated frequently by chords. Hume used chords much more frequently, creating a sonorous accompanying sound. He also employed a pizzicato accompaniment for the song, "Fain would I change that note" (1605); the directions read: "You must play one straine with your Fingers, the other with your Bow, and so continue to the end."

The last category of lyra music, that of a lyra in consort with other instruments, first appears in Caroline times and seems to have died out shortly after the Restoration. The extant literature is not extensive but there is evidence that considerably more existed. Much of the extant music is by Jenkins and is mostly for violin, lyra viol, bass viol, and harpsichord. There are three sets of part-books in the Bodleian Library and three more

incomplete sets elsewhere.³¹ Apart from Jenkins' works, there is M^r Sympons little Consort for treble, lyra, bass, and basso continuo, and an anonymous set which calls for lute along with the more customary instruments.³²

Mace, discussing the instruments used in the chamber music of his younger days, speaks of lyra viols and offers some interesting information regarding their consort use. He says:

Let them be Lusty, Smart-speaking viols; because, that in Consort, they often Retort against the Treble; Imitating, and often Standing instead of that Part, viz. a Second Treble.³³

Mace's description of the role of the lyra viol in consort is somewhat incomplete, judging by the music of Simpson and Jenkins. The lyra actually assumes several roles: as a concertante-like foil to the treble, as an independent inner voice, as an additional bass voice, and as an harmonic continuo instrument. In Simpson's set,³⁴ the lyra and the treble frequently share in the presentation of short motives, answering one another in a light concertante style. The lyra part is not, however, a real second treble for its

³¹ Bodleian, MSS Mus. Sch. c84, 85, and 88. The incomplete sets include Durham Cathedral Lib., MSS 179-80, B.M. MS Add. 31431, and Oxford, Ch.Ch. MSS 1006-9. The latter is the only set calling for two violins.

³² Bodleian, MSS Mus. Sch. e430 and e410-4 respectively.

³³ Musick's Monument, 246.

³⁴ Transcribed in Meredith, Christopher Simpson and the Consort of Viols, II: 84-120.

range is a sixth to a twelfth below the violin part. Whilst engaged in motivic work, the lyra is often called upon to execute chords and bass passages. Thus, Simpson's lyra has three roles at once: a second "treble" and both melodic and harmonic continuo. The same features are present in one of Jenkins' set,³⁵ but in a less prominent and demanding way. Here, the lyra mainly plays a melody in parallel motion with violin or bass. At times it becomes independent, imitates the violin, and even, though rarely, becomes the top voice. At other times, it sketches out a tenor voice, along with the bass, in two-part polyphony.

English Lute Music and the Lyra Viol

At the time of the earliest sources of lyra viol music, English lute music had entered its "classical age." By the early years of the seventeenth century, a vast body of lute music had been composed, a body larger than that of contemporary virginal music. Earlier, lute music had consisted largely of vocal transcriptions and was under foreign influence.³⁶ The earliest printed lute tablatures in England were differing translations of le Roy's Instruction

³⁵ Bodleian Lib., MS Mus. Sch. d84; transcribed in Coxon, John Jenkins. A Critical Study (with Editorial Transcription) of His Instrumental Music, II: 153ff.

³⁶ Lumsden, Sources of English Lute Music, I: 105, 148.

de partir toute musique facilement en tablature de luth (1557) in editions of 1568 and 1574.³⁷ By the end of the century, however, native English such as Daniel Batchelor, Francis Cutting, and John Dowland gained ascendancy and produced richly contrapuntal pavans and galliards and highly figurative divisions.

The earliest lyra viol music was closely associated with English lute music. Both used French lute tablature and both employed a polyphonic style. As we have seen, some manuscript sources from the turn of the century contain both lute and lyra music. That the lyra viol composers were, in fact, emulating the harmonic and contrapuntal self-sufficiency of the lute was made perfectly clear by Hume, when he claimed:

And from henceforth, the statefull instrument Gambo Violl, shall with ease yeeld full various and as devicefull Musicke as the Lute.³⁸

This remark of Hume called forth a strong reply by John Dowland in the preface to A Pilgrimes Solace (1612):

To these men the younger lute-players I say little, because of my love and hope to see some deedes ensue their brave wordes, and also being that here under their owne noses hath been published a Book in defence of the Viol de Gamba, wherein not onely all other the best and principall Instruments have been abased, but especially the Lute by name...

While Dowland's wrath may have been prompted by some personal animosity, there is another interpretation. Traficante

³⁷ Reese, op.cit., 842.

³⁸ The First Part of Ayres, (1605), fol.B₂.

suggests that the attack might have been Dowland's response to the declining popularity of the lute in contrast to the rising star of the lyra viol.³⁹ At a time when the production of lute music was falling off, viol players were quickly amassing a large repertoire of lyra music. Thus, while early lyra music is indebted to English lute music, it matured quickly and in only a decade was regarded as a threat to its mentor.

English lute music may be divided into five categories: music for solo lute, music for solo lute and bass viol, music for two lutes, lute ayres and other vocal music, and consort music. Significantly, the lyra viol received treatment in these categories as well; however, the relative quantities of music in the categories differ for the two instruments. In each, the solo literature is foremost⁴⁰ but the lute ayres are far more plentiful than the "lyra ayres." One type of lyra viol music with no corresponding lute category is that for three lyras; consort viol music probably served as the model for these.

As an ensemble instrument, the lute received distinctive treatment at the turn of the century. In the Eliza-

³⁹ Traficante, "Music for the Lyra Viol: The Printed Sources," 21ff.

⁴⁰ Lumsden ("The Sources of English Lute Music, 1540-1620") lists about 1800 lute solos during the period.

bethan theater "broken" consort containing treble and bass viols, flute, lute, cittern, and bandora, the lute was the most versatile of the six instruments.⁴¹ It alternated between a continuo part and elaborate divisions on the melodic line. The lyra viol also had more than one role in its consort music, as we have seen, but these did not include divisions. By Caroline times, when lyra consorts first appeared, the lute was largely replaced by the theorbo in ensemble. The theorbo part was limited to continuo function, as in William Lawes's Royal Consort.⁴²

The relationship between lute duets and lyra duets is most interesting. Of the three types of lute duet practised by the English,⁴³ the division and ground was the most common. In this type, one lute plays a chordal ground while the second plays fast divisions above it; the parts are completely separated in function and style. This type was transferred to the division viol literature in which a harpsichord became the normal chordal instrument.

⁴¹ See the examples in Morley, The First Book of Consort Lessons.

⁴² See the examples in William Lawes. Select Consort Music.

⁴³ The sources and styles are discussed in Newton, "English Duets for Two Lutes." However, Newton admits only two styles, lumping the present author's 2nd and 3rd categories together. The present discussion is taken from the author's article, "Music for Two and Three Lyra Viols," 81f.

A second type of lute duet is just a variation of the preceding. Here, the texture maintained is that of division and chordal support but the two lutes constantly switch roles at the end of a strain or after a shorter passage. While a few lyra duos follow this procedure closely, most reveal the same characteristic in a modified form. The exchanges of material and function work in a more imaginative, less predictable way. Imitation rather than exchange is the norm, a factor which minimizes differing functions between the two instruments. The same fluid style forms the third category of English lute duets, a category less frequently encountered than the previous two. This infrequency suggests that these few lute duets might actually be in imitation of the lyra duo style. However, the same integrated duet style is found in sixteenth century continental lute sources in Italian and French tablatures alike.

English Consort and Division Viol Music

One of the earliest references to the viol in England occurs in a list of players in the Kings Musick, in 1526.⁴⁴ There, two viol players of uncertain origin are listed among a host of wind, lute, and keyboard players. The viol forces were considerably augmented in 1540 when several Italian violists received appointments: Ambrose [Lupo] de Milano,

⁴⁴Woodfill, Musicians in English Society, 297.

Vincent de Venice, Albert de Venice, Romano de Milano, Alexander da Milano, [Joan] Maria da Cremona.⁴⁵ Many of these viol players, as well as other Italian musicians, continued in the royal service for their lifetimes. Their relatives and descendants formed dynasties of royal musicians -- the Lupos, the Bassanos (wind players), the Galliardellos (string and wind players), and the Ferraboscos -- whose presence was still much in evidence in Jacobean and Caroline times.

Presumably these violists came directly from Italy and possibly brought knowledge of the Italian practice of solo viol playing. It is even possible that Vincent and Albert de Venice might have known Ganassi, who was a musician to the Doge in Venice⁴⁶ and whose viol treatise, Regola Rubertina, appeared there in 1542/3. However, no English evidence of solo playing has come to light. Solos could have been and probably were improvised in England, but to an extent that can only be conjectured. Only from the end of the sixteenth century does solo viol music appear.

Maugars, in his famous letter from Rome already cited, claimed that Alfonso Ferrabosco I introduced the solo viol style to the English. Ferrabosco first arrived in England in 1562 at the age of nineteen and left it for good

⁴⁵ Ibid., 297. Some of these players may have been violinists; there is confusion in the terminology in the court records.

⁴⁶ MGG, IV:1354.

in 1578. While he is known primarily for his Latin motets and Italian madrigals, there are a few instrumental works extant -- chiefly ensemble In nomines and lute pieces -- but nothing for solo viol.⁴⁷ In the court records of 1570, he was listed as one of the royal lute players.⁴⁸ His famous son, Alfonso Ferrabosco II, was one of the early lyra viol composers and a renowned virtuoso on the instrument. But his knowledge of viol playing could not have come directly from his father who left England when he was no more than six years old.⁴⁹ The developments leading up to the sudden outburst of lyra viol music remain obscure and require further research.

At the time of the arrival of the Italian viol players, much of English instrumental music consisted of dances and, no doubt, vocal transcriptions.⁵⁰ Also, there was some abstract contrapuntal music from court circles early in Henry VIII's reign.⁵¹ The dances included native ones, such as

⁴⁷ Arkwright, "Notes on the Ferrabosco Family," 3:228.

⁴⁸ Woodfill, op.cit., 184.

⁴⁹ Alfonso II is presumed to have been born between 1572, when his father returned to England, and 1578, when he left for good.

⁵⁰ Noble, "Le répertoire instrumentale anglais (1550-1585)," 94, gives evidence of this practice from a slightly later time. The practice was so common throughout Europe, it seems improbable that it was not also practised earlier.

⁵¹ Dart, "Origines et sources de la musique de chambre en Angleterre (1500-1530)," 82, thinks much of this instrumental music, from Add. 31,922 (printed in Musica Britannica, Vol. XVIII) to have been intended for recorders.

the jig and hornpipe, and others modelled on Continental dances, such as the branle, pavan, galliard, almain, and coranto.⁵² That the new, soft-spoken viols would have been incorporated into the loud wind instrument dance band seems unlikely. In the later part of the century, violins came to be used for social dancing.⁵³

More significant for the later growth of viol music was the In nomine. As is well-known, the first such were simply instrumental transcriptions of the Sanctus of Taverner's Mass, Gloria tibi Trinitas.⁵⁴ Most of the early In nomines are in a style hardly distinguishable from the contemporary vocal polyphonic idiom. However, some of those written about 1560 begin to show some features setting them apart. Particularly in the In nomines of Christopher Tye, the long, smoothly flowing lines tend to be replaced by shorter, more incisive motives.⁵⁵

Other cantus firmus pieces, in a style similar to the In nomines, found favour during Elizabeth's reign. Some of the borrowed tunes were sacred. There are several settings entitled Miserere, while Byrd additionally set other tunes, Christe qui luxes and Sermone blando.⁵⁶ Secular tunes became

⁵² Meyer, English Chamber Music, 72ff.

⁵³ Boyden, The History of Violin Playing, 58.

⁵⁴ Reese, "The origin of the English In Nomine."

⁵⁵ Meyer, op.cit., 87ff.

⁵⁶ Reese, Music in the Renaissance, 870.

increasingly popular, particularly the often-set Browning. While the In nomine tune was usually stated just once and confined to a single voice, the Browning melody could be repeated in different voices.

Fantasias began to appear with increasing frequency towards the end of the century. They combined the incipient instrumental features of In nomine with the free, imitative texture of vocal polyphony.⁵⁷ Byrd is the major composer of the early fantasia. Morley also has left us several fantasias à 2 from The First Book of Canzonets (1595) as well as the much-quoted, classic definition of the form:

The most principal and chiefest kind of music which is made without a ditty is the Fantasy, that is when a musician taketh a point at his pleasure and wresteth and turneth it as he list, making either much or little of it according as shall seem best in his own conceit. In this may more art be shown than in any other music because the composer is tied to nothing, but that he may add, diminish, and alter at his pleasure. And this kind will bear any allowances whatsoever tolerable in other music except changing the air and leaving the key, which in Fantasie may never be suffered. Other things you may use at your pleasure, as bindings with discords, quick motions, slow motions, Proportions, and what you list. Likewise this kind of music is, with them who practise instruments of parts, in greatest use, but for voices it is but seldom used.⁵⁸

Morley's definition came in the first decade of the "golden age" of English music, when the madrigal, lute-song, lute, and keyboard literatures reached their greatest heights.

⁵⁷ Noble, op.cit., 96.

⁵⁸ A Plaine and Easie Introduction to Practicall Music, 296.

At the same time, music for viols also attained its first flowering in both the consort and the lyra literature. The surge in ensemble and solo viol music lasted well on into the mid-century, eclipsing keyboard and lute music, while the madrigal and lute ayre disappeared. The fantasia now came into its own, completely emancipated from vocal music while the older In nomine declined.⁵⁹ As well, new ensemble types, quite apart from the lyra viol music came into being: music for violin(s), bass viol(s), and organ, and for two bass viols and organ.

The growth of all this literature was greatly stimulated by the heavy court patronage of musicians. While Elizabeth had employed an average of thirty musicians (not counting the Chapel Royal), James kept forty, with another thirty or so for the Queen and the Princes. Charles I employed even larger establishments during much of his reign. Many important composers of viol ensemble music were associated with, or directly employed by, the court.⁶⁰

The fantasia for viol consort became the predominant ensemble type in the Jacobean period. The form consisted of several sections of contrasting texture, usually divided by clear cadences. A variety of textures were available, as

⁵⁹ See the figures given in Dart, "Jacobean Consort Music," 65.

⁶⁰ Woodfill, op.cit., 179.

Morley described in his definition of the form. Some of these textures were characterized by idiomatic instrumental writing; motives involved large leaps, dotted rhythms, repeated notes, and fast, division-like passages.⁶¹ These same features occurred in the early lyra viol music, but to a greater extent. The angular, characteristic motives, the leaps, the divisions, were more pronounced and highly developed in lyra music; a perusal of the lyra and consort music in Jacobean Consort Music (Musica Britannica Vol. 9) verifies this. The new, instrumental elements in the consort fantasias were apparently much indebted to the advanced technique of the lyra viol.

Instrumental composers of Caroline times continued to cultivate the fantasia for a consort of viols. The fantasias of William Lawes and Jenkins, probably early in their careers,⁶² retained the imitative, polyphonic style while incorporating further developments in instrumental writing. With both, however, the consort fantasia assumed a less prominent place in their total productions by comparison with earlier composers.⁶³ More and more, the new generation turned its efforts to stylized dance music and to the fantasy-

⁶¹Meyer, op.cit., 162.

⁶²Lefkowitz, William Lawes, 11; Ashbee, "The Four-Part Consort Music of John Jenkins," 34.

⁶³Ashbee, loc.cit.

quite for varying combinations of violins, bass viols, and organ.

By the end of the sixteenth century, consort dances had become quite stylized, a feature noted by Meyer in connection with Holborne's collection of 1599.⁶⁴ The melodies tended to be lyrical and phrased in irregular measures while a light contrapuntal style was maintained. Holborne offered the following performing options: "...for viols, violins, or other musical winde instruments." A high point in stylization was reached with Dowland's Lachrimae or Seaven Teares figured in Seaven Passionate Pavans, with divers other pavans, galiards, and almands, set forth for the lute, viols, or violons, in five parts (1604). With the next generation, the weighty pavans and galiards lost favour and the lighter almains and corantos became especially favoured. While some dances of Lawes and Jenkins maintain the equally spaced four- and five-voiced style, many adhere to the newer trio texture with both continuo and 'breaking' bass.⁶⁵ Copies of Jenkins' four-part dances are to be found with only three or two parts, the inner parts eliminated, a sign of the growing polarity

⁶⁴ Meyer, op.cit., 111.

⁶⁵ For instance, the later version of Lawes's Royal Consort, printed in William Lawes. Select Consort Music. (Musica Britannica Vol. XXI.) For the history of this work, see Lefkowitz, op.cit., 74f. See also Ashbee, op.cit., 33.

between the bass and melody.⁶⁶

While the consort fantasia and the dance were receiving distinctive treatment at the hands of Jacobean composers, music for two new media emerged: the fantasy-suite for one or two violins, bass viol, and organ; and fantasias, independent dances, and, later, fantasia-suites for two bass viols and organ. The fantasy-suite consisted of a fantasia followed usually by two dances, an almain and a galliard or, later, a coranto. Sometimes a pavan substituted for the fantasia; the number of dances could vary. Roger North spoke of this form as follows:

During this flourishing time, it became usuall to compose for instruments in setts; that is, after a Fantazia, [came] an aiery lesson of two straines, and a tripla by way of Galliard, which was stately, Courant, or otherwise, not unsuitable to, or rather imitatory of, the dance. Instead of the Fantazia, they often used a very grave kind of ayre, which they called a Padoana, or Pavan; this had 3 straines, and each being twice played went off heavily, especially when a rich veine failed the master. These setts altogether very much resembled the designe of our sonnata musick, being all consistent in the same key; but the Lessons had a spice of the French from whom wee had the lute, and most of the composers were lutinists...⁶⁷

The earliest composer in both these media was John Coperario. None of his contemporaries wrote for the violin-bass viol combination,⁶⁸ while John Ward⁶⁹ seems to have been

⁶⁶ Ashbee, loc.cit.

⁶⁷ Roger North on Music, 295.

⁶⁸ Arnold and Johnson, "The English Fantasy Suite," 6.

⁶⁹ Richards, A Study of Music for Bass Viol Written in England in the Seventeenth Century, I: 73ff.

the only other Jacobean composer to write for two bass viols. Both media flourished with the next generation, in particular with Lawes and Jenkins again, while Ives and John Withy are represented only by bass viol duos. Christopher Simpson and Mathew Locke continued the tradition; Simpson's Months and Seasons are for violin, two bass viols, and continuo, while Locke wrote fantasy-suites for several combinations of viols and violins, often without a continuo part. In the earlier works, the organ part is written out; sometimes with motivic material independent from the strings, sometimes merely doubling these parts.⁷⁰

The fantasy-suites for violin, bass viol, and organ of Coperario are characterized by imitation between all three parts, often with idiomatic instrumental motives.⁷¹ With Lawes and Jenkins, concertante writing frequently dominates and there is an exploitation of instrumental colour and technique. In Lawes's works, the bass viol assumes several roles: an independent contrapuntal part, a basso seguente, divisions on the organ bass line, a concertante dialogue with the violin, or solos with keyboard accompaniment.⁷²

The works for two bass viols and organ⁷³ have simi-

⁷⁰ Arnold, "Early Seventeenth-Century Keyboard Parts," 151.

⁷¹ Two fantasy-suites are printed in Jacobean Consort Music, nos. 98 and 99.

⁷² Lefkowitz, op.cit., 114.

⁷³ Richards, op.cit., discusses these, composer by com-

larities with the lyra viol duos. Some of the bass viol pieces are contrapuntal and imitative in fantasia tradition, while others use a lighter homophonic style of the dance. A feature in most is the constant crossing of the two viol parts. This may be a result of concertante-like imitations; frequently, however, it involves a change of function. While one viol provides a bass line, doubled in the keyboard part, the other plays an independent, higher part. In some pieces, the viols switch functions every few bars; in others, the exchanges occur only upon repetition of a strain. This same practice, so prominent in lyra duos, occurred earlier in that literature, apparently providing a model for the later bass viol duos. Another lyra influence is found in the use of double stops in the bass duos of Caroline composers, particularly those of Ives and Jenkins.⁷⁴

In these new media for violins and bass viols, the division viol, a small bass viol, was the preferred instrument. Several seventeenth century writers have compared the division and lyra viols to the consort bass viol; Playford offers one of the clearest comparisons. He says:

poser, throughout her thesis, and provides many examples by Coperario, Ward, Ives, East, Withy, and Jenkins. Two examples by Coperario are printed in Jacobean Consort Music, nos. 100 and 101.

⁷⁴ Richards, op.cit., I: 120, 175.

There are three sorts of Bass-Viols, as there are three manners of ways in playing. First, a Bass-Viol for Consort must be one of the largest size, and the Strings proportionable.

Secondly, a Bass-Viol for Divisions must be of a less size, and the Strings according.

Thirdly, a Bass-Viol to play Lyra-way, that is by Tableture, must be somewhat less than the two former, and strung proportionably.⁷⁵

The division viol was a major solo as well as ensemble instrument. Its solo repertoire, written and improvised, consisted of divisions on various types of grounds. The practice is well-known from Simpson's The Division-Viol with its clear explanations and excellent examples. Simpson opens his discussion of the style in these words:

Diminution or Division to a Ground, is the Breaking, either of the Bass, or of any higher Part that is applicable thereto. The manner of expressing it is thus:

A Ground, Subject, or Bass, (call it which you please) is prick'd down in two several Papers; One for him who is to play the Ground upon an Organ, Harpsechord, or what other Instrument may be apt for that purpose; the Other, for him that plays upon the Viol, who, having the said Ground before his eyes, as his Theme or Subject, plays such variety of Descant or Division in Concordance thereto, as his skill and present invention do then suggest unto him. In this manner of Play, which is the perfection of the Viol, or any other Instrument, if it be exactly performed, a man may shew the Excellency both of his Hand and Invention, to the delight and admiration of those that hear him.⁷⁶

The English art of divisions on a ground was, of course, a seventeenth century extension of sixteenth century practice. Most of the procedures advocated by Simpson are

⁷⁵ Introduction to the Skill of Music (1674), 101.

⁷⁶ P. 27.

to be found in the treatise of Ortiz and in the music for viola bastarda. The single strain and through-composed grounds, and the descant upon the ground were all part of the Italian heritage.

Besides solo divisions, Simpson also recommends divisions for two viols, again with keyboard accompaniment. After confessing that he has had "some experimental knowledge" in this sort of ex tempore playing, he explains the procedure. At the outset, the viols alternate playing the ground and descanting upon it, followed by some simultaneous divisions on the ground. Then, Simpson suggests concertante play between the viols, the one initiating "some point of Division of a length of a Breve or Semibreve," the other viol imitating in turn. The keyboard player "if...he have ability of hand" may join in the concertante play. Finally, he suggests that the viols

joyn together in a Thundering Strain of Quick Division; with which they may conclude; or else with a Strain of slow and sweet Notes, according as may best sute the circumstance of time and place.⁷⁷

While Simpson presents his divisions for two viols as an extension of those for one viol, they may also be considered as one facet of the extensive English ensemble music for two bass viols. In his instructions, Simpson recommends procedures analogous to those used in fantasias and dances for two bass viols and two lyra viols: the parts

⁷⁷Ibid., 59.

exchange roles, cross registers, and effect a concertante dialogue. For all these duos, there is no parallel in written Italian viol literature. Rather, an analogy exists with the paired violins in the Italian trio sonata. In both cases, the dialogue principle was a decisive factor in the pairing.

Of the two bass viol literatures, lyra and division, the former is still little understood and appreciated today, in spite of a relative wealth of printed tablature music from the seventeenth century. One reason for this may be the barrier that the tablature presents to today's viol players and musicians generally. The relative paucity of printed division music has not impeded an appreciation of the style, though much of today's knowledge comes from Simpson's classic The Division-Viol. Simpson himself suggests why so few divisions appeared in print. He says:

In these several sorts of Division of two and three Parts, my self, amongst others more eminent, have made divers Compositions, which perhaps might be useful to young Musicians, either for their Imitation or Practice: but the Charge of Printing Divisions (as I have experienced in the Cuts of the Examples in this present Book) doth make that kind of Musick less communicable.⁷⁸

As well as the economic reason, the lack of printed divisions is also explained by the improvisatory nature of the style. Simpson admits that written examples of divisions are necessary but maintains that they are "...less to be

⁷⁸ The Division-Viol, 61.

admired, as being more studied than [improvised division]."⁷⁹ Thus, the playing of divisions was partly tradition, a practice obscuring its early history. However, manuscript divisions do exist and allow us insight into style change and chronology. We have seen that Simpson refers his readers to Jenkins' divisions for two and three viols. Several of these are still extant today.⁸⁰ For solo viol divisions, Simpson advises study of those by Henry Butler and Daniel Norcome: their works are to be found in a variety of manuscript sources, including Merro's part-books. In addition, divisions exist by several other men including William Young and Dietrich Steffkins.⁸¹

There are a few known staff divisions for solo viol from the beginning of the century. Hume provides us with one example, a galliard, in The First Part of Ayres (1605) and a few more exist in manuscript.⁸² At the same time, elaborate divisions for treble viol were printed in Morley's The First Book of Consort Lessons (1599), a fact suggesting that solo viol divisions may have been more widespread than the few

⁷⁹ Ibid., 27.

⁸⁰ Contained in Bodleian Lib., MSS Mus. Sch. c59-60 and c77a, b. See Coxon, "A Handlist of the Sources of John Jenkins Vocal and Instrumental Music," 85. One of these is transcribed in Richards, op.cit., II: 113.

⁸¹ These are cited, and many transcribed, in Richards, op.cit.

⁸² Cambridge, University Lib., MS Dd.5.20.

examples imply. In any event, the majority of division sets cannot be assigned much earlier than Caroline times.⁸³

Other evidence points to Caroline times as a period of great activity in division writing, for it is in the works of William Lawes and his contemporaries that the division style became assimilated into ensemble music. Thus, while divisions were improvised earlier in the century to an unknown extent, the actual written examples stem largely from Caroline times or later. The situation, of course, is otherwise with the lyra viol literature. The first decade of the century saw a large quantity of lyra music in print, a fact suggesting the style dates back into the 1590's. Thus, lyra viol literature is the first sizeable corpus of highly idiomatic viol music in England and one of the first such for bowed stringed instruments in all of Europe.

⁸³ Richards, op.cit., 197.

CHAPTER III

THE MUSIC AND THE COMPOSERS:

GENERAL CONSIDERATIONS

Merro's part-books contain the largest single collection of lyra viol music from the first third of the seventeenth century. They have only five pieces fewer than the total number of pieces (261) found in the ten early printed sources of lyra viol music. The composers represented in the manuscripts flourished in both Jacobean and Caroline times while the anonymous music embraces styles from both periods. These factors suggest that the part-books may be considered as a representative cross-section of music for one, two, and three lyra viols during the first third of the century. In this chapter, some general information about the type of music and the composers will be presented. In the succeeding chapters, the individual forms and pieces will be considered in greater detail.

Table 1 classifies all 256 tablature pieces in the part-books. Only seventy-five of these are given titles by Merro: fifty-three with titles indicative of their form and twenty-two with descriptive titles, such as "Humours" or "The Wildgoose Chase." Another eighteen pieces are named in concordant sources; only one of these has a descriptive title: "the chiscake" [cheesecake]. Pieces such as this one have

been classed by form in Table 1. A few pieces have conflicting titles in concordant sources; the same piece may be called almain and pavan, or coranto and toy. These are discussed in detail in the appropriate chapters.

Merro was even less generous with composers' names than with titles in tablature pieces. It seems curious that most of the staff music is attributed to composers and yet only a fifth of the lyra music is so attributed. Fifty-three tablature pieces bear composers' names (including abbreviated names and initials). Concordances prove valuable, providing composers' names for an additional seventy-three pieces. Besides these, there are five pieces whose style and actual placement in the part-books allow almost certain attributions. For instance, in the case of three thematically related lyra solos, pavan-almain-galliard,¹ Sherlie is given as the composer of the latter two and is almost certainly the composer of the preceding pavan as well. The thirty composers represented in the manuscripts are listed in Table 2 and a detailed list of all the pieces by each composer will be found in Appendix IV.

Concordances are important for other reasons. There are 107 tablature pieces for which concordances have been found for at least one part; concordances exist for thirty-five of the 120 solos, fifty-nine of the 119 duos, and

¹Oa/118,120,122.

TABLE 1. CLASSIFICATION OF TABLATURE MUSIC
IN MANUSCRIPTS MUSIC SCHOOL d245-7

FORM	1 LV			2 LV			3 LV			LV & RV			2 LV & BV			TOTALS			
	A	B	C	A	B	C	A	B	C	C	D		A	C	D	A	B	C	D
Fantasia	-	-	2	1	-	8	2	1	1	-	-	-	-	-	-	3	1	11	15
Pavin	4	-	6	7	-	2	1	-	-	-	-	-	-	5	5	12	-	13	25
Galliard	3	-	4	8	2	4	-	-	-	-	-	-	1	-	1	12	2	8	22
Almain	1	7	-	7	1	4	1	-	8	3	3	9	1	2	3	10	8	17	35
Ayre	-	8	16	2	3	18	-	-	-	-	-	-	-	1	1	2	11	35	48
Coranto	2	1	24	7	3	17	-	-	3	-	-	3	-	1	1	9	4	45	58
Saraband	2	1	-	-	-	-	-	-	-	-	-	-	-	-	-	2	1	-	3
Toy	-	-	-	1	2	2	-	-	-	-	-	-	-	-	-	1	2	2	5
Thump	-	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	1	-	1
Mask	-	2	-	-	-	-	-	-	-	-	-	-	1	-	1	1	2	-	3
Jig	-	-	-	1	1	-	-	-	-	-	-	-	-	-	-	1	1	-	2
Divisions	-	-	12	-	-	3	-	-	-	3	3	-	-	-	-	-	-	18	13
Variations	2	4	13	-	-	19	-	-	-	-	-	-	-	-	-	2	4	13	19
Prelude	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	2
Other	-	-	-	-	-	-	-	-	-	-	-	-	-	2	2	-	-	-	2
TOTALS	14	23	77	34	13	58	4	1	12	6	6	17	3	11	14	55	37	164	256

A So-named in MSS Mus.Sch. d245-7.

B So-named in a concordant source. (Pieces with conflicting titles in concordant sources are classified according to the title in MSS Mus.Sch. d245-7.)

C Editorially classified (including those pieces with descriptive titles).

D Totals

LV-lyra viol

BV-bass viol

TABLE 2
 COMPOSERS REPRESENTED IN THE TABLATURE MUSIC
 IN MANUSCRIPTS MUSIC SCHOOL d245-7

Composer	1 LV	1 LV & BV	2 LV	2 LV & BV	3 LV	Total
Bosley, Jo [hn?]	-	-	3	-	-	3
Byrd, William*	-	-	2	-	-	2
Colledge, Ed [ward?]	2	-	-	-	-	2
Coperario, John	-	-	-	-	11	11
Corkine, William*	1	-	-	-	-	1
Cranford, W [illiam]	-	-	3	-	-	3
Crosbey*	1	-	-	-	-	1
Cutinge	-	1	-	-	-	1
Dowland, John *	1	-	-	-	-	1
Easte, Michael	-	-	1	-	-	1
Farrant, Daniel*	1	-	-	-	-	1
Ferrabosco, Alfonso	7	-	12	-	2	21
Ford, Thomas*	-	-	15	-	-	15
Gregory, Thomas*	12	-	6	-	-	18
Hume, Tobias*	-	-	-	14	-	14
Ives, Simon	6	-	6	-	-	12
Jenkins, [John]	2	-	-	-	-	2
Johnson, Robert	1	1	-	-	-	2
Lawes, [William?]	2	-	-	-	-	2
Maynard, John	-	-	2	-	-	2
Norcome, Daniel	2	1	-	-	-	3
Rede	-	-	2	-	-	2
Sherlie, Joseph	8	-	1	-	-	9
Sumarte, Richard*	-	-	2	-	-	2
T[ailour?], R[obert?]	2	-	-	-	-	2
Tallis, Thomas *	1	-	-	-	-	1
Ward, John*	-	-	1	-	-	1
Westley	1	-	-	-	-	1
Withy, John	-	1	-	-	-	1
Woodington, [John?]	-	-	1	-	-	1

LV - Lyra viol

BV - Bass viol

* Composers known only through a concordant source.

Pieces ascribed to two composers have been listed twice.

fourteen of the seventeen trios. For thirty-one duos and trios, the concordant sources are incomplete with one part missing and Merro's part-books give the only complete version known.

Forty-eight pieces in the part-books are drawn from four of the early printed sources. Forty-three of these appear anonymously in the manuscripts.

Concordances establish lyra duos in which one part may be played as a solo; fifty-five such pieces have been identified among the solos and duos in the part-books. In addition, there are eight pieces, duos and trios, which occur elsewhere in other media, ranging from a five-part motet to a setting for a solo lyra viol. These are listed and discussed in Chapter VII. Finally, sixteen concordances occur within the part-books themselves so that all told there are 241 different tablature pieces.

Individuals whose names are connected with the tablature music of Merro's part-books fall into four categories: composers whose music has been arranged for lyra viol, the arrangers, dedicatees, and lyra composers. Only the last category contains more than a few names.

William Byrd and Thomas Tallis are both represented by motets; two by Byrd have been arranged for two lyra viols, and one by Tallis has been reworked as a solo division.

John Dowland is represented by a solo lyra setting of Lachrimae. John Ward probably falls into the first category

also since a lyra duo,² anonymous in the part-books, is found in other sources in a form for two bass viols and organ and attributed to him there.

The arrangers of the pieces by Byrd, Tallis, Dowland, and Ward are unknown. Among other attributions, given by Merro or found in concordant sources, all appear to refer to actual lyra composers rather than arrangers except for one instance. This involves Thomas Bates, whose identity as an arranger is established through a particularly complex set of concordances for a pair of duos.³ The two, appearing anonymously in Merro's part-books, have one part in common, a part also found as a solo in three other sources and ascribed differently in each: to Richard Sumarte, Thomas Gregory, and Thomas Bates. For the first two, the concordant versions are in the same tuning and are almost identical to the single duo part. From this, it would appear that of the two attributions, Sumarte and Gregory, one must be incorrect. With the third, the solo version is in a different tuning and diverges from the others. Here, Bates appears to have been an arranger. His task was a simple one, involving only rearrangement of the tablature for the new tuning.

The names of dedicatees are found in the titles of

² Oa,b/151:#B,176:#B.

³ Ob,b/56:2,56:2; Oa,b/153:#G,178:#G. Oa/56:2 and Ob/178:#G are identical while the other two parts differ.

pieces by Ford and Hume. These all have concordance with the printed works, Musicke of Sundrie Kinde (1607) and Captaine Hume's Poeticall Musicke (1607). In the prints, the pieces have two parts to the title, one a descriptive title, the other involving the dedicatee, as in "The Wild-goose Chase, Sir John Philpots Delight" by Ford. Merro included titles to all these pieces but always only one of the two parts, showing a slight preference for the descriptive part. Apart from these, the only other known dedicatee is Bulstrode Whitelocke in Ives's "Mr Whitlocks Coranto."

Two other titles include names: "Redes pavin" and "Westleys Galliard." Since these names are obscure, it is not known whether they represent composers or dedicatees. In Table 2 and Appendix IV, they have been treated as composers.

In Merro's part-books, seven lyra composers are represented by nine or more pieces and the others, by no more than three. Of the seven, three are well-known from prints: Ferrabosco, Ford, and Hume. All the pieces by Hume and Ford and all but three by Ferrabosco appear in prints from the first decade of the century. Ferrabosco was by far the most influential and popular of these and his pieces occur in a great many manuscript sources from the first half of the century. Ford's works appear elsewhere less frequently while Merro's part-books are the only manuscript source found to contain Hume's tablature music.

Of the other four main composers, Coperario is the best known, although primarily as a composer of consort music and ayres. As we have seen, Playford mentioned Coperario, along with Ferrabosco and Farant, as one of the "first authors" of lyra music. It would seem that much of his lyra music has disappeared for, besides the eleven trios in Merro's part-books, only four incomplete duos and one solo have been found.⁴

Nothing is known of the identity of Joseph Sherlie. His lyra works occur in several manuscript sources besides Merro's books.⁵ There is also a four-part coranto in Thomas Simpson's Taffel Consort (1621).⁶ Sherlie's style and choice of pavan and galliard as his chief forms place him as a contemporary of Ferrabosco.

Of the remaining two main composers, Ives is definitely of a later generation, born in 1600, while the obscure Thomas Gregory appears to be his contemporary. Ives, not a prolific composer, is known chiefly for catches and lyra solos in Playford prints. Several of his lyra trios, incom-

⁴ Cambridge, Univ. Lib., MS Dd.5.20/19':2-21 and B.M., MS Harley 7578/120'.

⁵ The Manchester tablature, Oxford, Ch. Ch. MS 439, Cambridge, Univ. Lib., MSS Dd.5.20 and Nn.6.36, and the Ballet Lute Book.

⁶ Mueller, "The Influence and Activities of English Musicians on the Continent during the Late Sixteenth and Early Seventeenth Centuries," II: 236-7. The coranto is similar to Ford's lyra duo "And if You do Touch Me Ile Cry."

plete, are found in manuscript sources.⁷ No biographical information is available on Thomas Gregory. His name does not appear in Merro's part-books and all concordances there are with two manuscript sources of Caroline lyra music. In one of these, his works are in company with those of Jenkins, in the other, with those of Ives.⁸ There are also a few lyra solos by Gregory in the Manchester lyra tablature. The style of his music and his association with Jenkins and Ives leave no doubt that he was active in Caroline times.

Among the minor composers of Merro's books, Lawes and Jenkins are particularly well-known. While we have little biographical information on Corkine and Maynard, their lyra music and ayres are readily available in seventeenth century printed editions. Composers such as East, Cranford, [Francis?] Cutinge, and Robert Johnson are known primarily for other types of music, instrumental and vocal, and their appearance as lyra composers in Merro's books may be unique. As we have seen, Norcome (Nercum) is singled out by Simpson as an excellent composer of divisions; his lyra pieces are all characterized by division writing. John Withy is known as a lyra composer through several Playford prints while attributions to Sumarte are found only in the Manchester lyra

⁷Oxford, Ch. Ch. MS 727 and Dolmetsch Lib. MS II.B.3.

⁸Bodleian Lib., MS Mus. Sch. d221 and Dublin, Marsh's Lib., MS Z3.4.13 respectively.

tablature. Finally, Merro's part-books seem to be a unique source of music by Jo[hn?] Bosley, Ed[ward?] Colledge, and [John?] Woodington.⁹ The identity of only the last of these three is known; Woodington was a violinist in the Royal service from 1627 to 1641.⁹

In Merro's part-books, much of the music with identified composers comes from Jacobean times. In contrast, much of the anonymous music reveals Caroline characteristics; the forms and style are similar to those of Ives, Gregory, and their contemporaries. These two factors balance one another, making the collection representative of music for one, two, and three lyra viols from the first third of the century.

⁹de Lafontaine, The King's Musick, 64, 106.

CHAPTER IV

PRELUDES AND DIVISIONS

Preludes

Of the nineteen preludes in Merro's part-books, all are for solo lyra viol and only two are labelled "Preludium." Concordances establish the appellation ("Preludium," "Prelude") in five more instances. The remaining twelve have been called preludes by virtue of similarities of form and style with the named seven. All are through-composed short pieces, ranging from thirteen to sixteen bars in length, and all are in duple meter. They consist largely of melodic or chordal sequential passages circumnavigating the tones of the key. Similar sequential passages occur in other genres such as divisions and fantasias, but only in the preludes do such passages constitute the raison d'être of the pieces, and only these pieces conform to Mace's description of the form:

The Praelude is commonly a Piece of Confused-wild-shapeless-kind of Intricate-Play, (as most use It) in which no perfect Form, Shape, or Uniformity can be perceived; but a Random-Business, Pottering, and Grooping, up and down, from one Stop, or Key, to another; And generally, so performed, to make Trval, whether the Instrument be well in Tune, or not; by which doing, after they have Completed Their Tuning, They will (if They be Masters) fall into some kind of Voluntary, or Fansical Play, more Intelligible; which (if He be a Master, Able) is a way, whereby He may more Fully, and Plainly shew His Excellency, and Ability, than by

Example 1b

Preludium

Joseph Sherlie

Oa/108:1

Example 1c

[Prelude]

Anonymous

Oa/108:2

Example 1d

[Prelude]

Anonymous

Oa/107

Example 1e

[Prelude]

Anonymous

Oa/109

Example 1f

[Prelude]

Anonymous

Oc/24':1

mous pavan.³ In a few pieces, the composers have risen above the usual lack of inspiration by altering the interval of sequence or by the introduction of episodes. A prelude by William Corkine shows imaginativeness in both figuration and the patterning of the sequences.⁴

The second type of prelude is polyphonic. The three examples in Merro's part-books occur without title or composer but all are by Alfonso Ferrabosco and appear in his Lessons of 1609. The contrapuntal technique used is similar to that in Ferrabosco's lyra pavans; two or three "voices" are maintained by double or multiple stops and register changes. The preludes differ from the pavans in length, the use of many sequences, and a simpler harmonic language. The preludes are short, about the length of a single pavan strain. The sequences are not extended and move in step-wise motion in two- or three-part counterpoint as in Example 2. Harmonically, two of the preludes are confined to the primary triads of the key except for brief subdominant modulations. The third, however, draws on a wider harmonic

Example 2PreludeAlfonso Ferrabosco

language. It is a particularly effective piece, a three-part sequence building to an expressive climax.⁵

The third type of prelude, characterized by syncopations, is also represented by three examples.⁶ All are anonymous and without title; unfortunately, no concordant sources have been found. These would have been particularly welcome owing to the lack of bar lines and apparent omissions of rhythmic signs. For one piece, these omissions prevent a satisfactory reading. However, the same style may be seen in a second piece in which bar lines, but few rhythmic signs, are lacking.⁷ The two preludes are adjacent in the part-book, have a similar melodic style, and are apparently by the same composer. Example 3 shows a typical passage, revealing the frequent change in metrical grouping of notes.

Example 3[Prelude]Anonymous

Ob/121:2

14

19

⁵ Oc/24':2 T.

⁶ Oa/106, Ob/121:1, Ob/121:2 T.

⁷ Ob/121:1 and Ob/121:2 T respectively.

Harmonically, all three pieces merely circumnavigate the key, as do the other types of preludes. Melodically, however, they are considerably more angular. The device of register change involving particularly large leaps is used extensively, as can be seen in Example 3. The shifting accents and angular style together give these preludes a rather unusual quality, setting them apart from all other tablature music in the part-books.

Divisions

In Chapter II, a distinction was made between music for lyra and division viols: the former is polyphonic and written in tablature, the latter, melodic with divisions and written in staff notation. While this distinction usually obtains, there are instances of transfer of the two styles. Polyphonic solo writing is found in staff notation while melodic divisions occur in tablature. In some instances, the transferred style is maintained throughout a piece; in others, a mixture of styles appears.

Examples of polyphonic style in staff notation are found throughout the century. Occasional polyphonic passages occur among the bass viol solos in Hume's The First Part of Ayres (1607); later, divisions of William Young show a more consistent usage of the style.⁸ In The Division-Viol, Simpson advocates a polyphonic style in improvised divisions,

⁸ See the examples in Richards, op.cit., II.

calling it "Mixt Division."

Under the section, Several Kinds of Division, he explains the three different techniques of division:

In Playing to a Ground we exercise the whole Compass of the Viol, acting therein sometimes the Part of a Bass, sometimes a Treble or some other Part. From hence proceed Two kinds of Division, viz. a Breaking of the Ground, and a Descanting upon it: Out of which two, is generated a Third sort of Division; to wit a Mixture of Those, one with the other; which Third or last sort, is expressed in a two fold Manner; that is, either in Single or in Double Notes.⁹

The first two kinds involve a melodic style, the one kind dividing or breaking the bass line, the other providing a new melody or descant above the bass. In the end, Simpson is unable to provide a clear boundary between descant and breaking the bass:

Descant Division is that which makes a Different-concording-part unto the Ground. It differs from the Former [breaking the bass] in These particulars. That breaks the Notes of the Ground; This Descants upon them. That takes the liberty to wander sometimes beneath the Ground; This (as in its proper sphere) moves still above it. That meets every succeeding Note of the Ground, in the Unison or Octave; This, in any of the Concords. But in the main business of Division, they are much the same: for all Division, whether Descant or Breaking the Bass, is but a Transition from Note to Note, or from one Concord to another, either by Degrees or Leaps, with an Intermixture of such Discords as are allowed in Composition.¹⁰

It appears that the main distinction between breaking the ground and descant division lies with the first note of each major beat. If this note coincides with the bass, the former type prevails; if it is one of the concords to the

⁹ P. 28.

¹⁰ P. 35.

bass, descant is predominant.

Simpson's description of the third style, mixed division, reveals the influence of lyra polyphony in staff divisions. The two techniques he advocates are fundamental to lyra viol music: polyphony through an angular melodic style and through double and multiple stops. He says:

I Call that Mixt Division which mixeth Descant and Breaking the Ground, one with the other; under which name I comprehend all Division which presents to our Ears the Sounds of Two or more Parts moving together: And, this is expressed either in single Notes, by hitting first upon One String and then upon an Other; or in double Notes, by touching two or more Strings at once with the Bow. This, as it is more excellent than the single ways of Breaking the Ground, or Descanting upon it, so it is more intricate, and requires more of judgment and skill in Composition; by reason of the Bindings and intermixtures of Discords, which are as frequent in This as in any other Figurate Musick.¹¹

Simpson's enthusiasm for mixed divisions is reflected in the many polyphonic passages within his examples.

The extent that division style penetrated tablature viol music is not yet known. However, some evidence is provided through a number of tablature pieces in Merro's Bodleian part-books. Merro included thirty-four division-like tablature pieces, scattered throughout the three part-books. In some pieces, both division and polyphonic styles are found in a texture similar to Simpson's mixed division. In others, divisions prevail and descant and breaking the bass are both employed as well as divisions on treble melodies.

¹¹P. 36.

The tablature divisions may be divided into four categories: divisions on pre-existent polyphony, on grounds, on dances, and variations on folk songs or similar tunes. Most pieces are anonymous and for solo lyra viol. The known composers are Joseph Sherlie (four pieces), Daniel Norcome (three), Alfonso Ferrabosco (two), Tobias Hume (one), Thomas Ford (one), and John Withy (one). A few other tablature pieces have division-like passages, but none fit into the four categories mentioned above. For reasons of length, form, and style, these are classified as preludes or fantasias and are discussed in the appropriate section or chapter.

Besides the tablature divisions, Merro copied twenty-nine divisions in staff notation, all in Ob. These use chiefly the melodic techniques of descant division and breaking the bass but occasional passages of "mixt division" occur. The pieces fall into only two categories: divisions on pre-existent polyphony and on grounds. Fourteen are for a bass viol while the other fifteen are in treble or soprano clef and are probably for a treble viol. Twenty-five pieces are anonymous. Of the remaining four, two are attributed to Daniel Norcome, and one each to John Withy and "Alfonso" [Ferrabosco?].

Four divisions appear twice within the part-books: once in staff notation and once in tablature. While melodic divisions are predominant in these, there are occasional passages of mixed division. The pieces are particularly

interesting for the orthographical light they shed on seventeenth century transcriptions from one type of notation to the other, a matter further discussed in Chapter X. Merro's purpose in writing the four pieces twice is not clear; he may not have been aware of the duplication. At any rate, the duplications are a natural consequence of the transfer of styles from one notation to the other.

In the ensuing discussion, both tablature and staff notation divisions in Merro's part-books are considered. The interaction of the two styles and the duplication in differing notations has prompted the inclusion of the latter.

Divisions on Polyphony

The present classification includes fifteen divisions in staff notation and two in tablature; all are, or appear to be, based on pre-existent polyphony. Of the staff divisions, five are for treble viol and eight for bass viol.¹² The two tablature pieces, "O sacrum convivium" and a division by "Alfonso"¹³ are also found among the bass viol divisions so that there are fifteen unique pieces in all.

Merro gave titles to only three of these divisions. In each case, the title is that of the pre-existent poly-

¹² Treble viol: Ob/107-115; bass viol: Ob/116, 135, 138, 245-256.

¹³ The tablature copies are Oc/69' and Oc/67' respectively; the staff notation copies are Ob/253 and Ob/256 T respectively.

phonic composition. "O sacrum convivium" is a setting of a motet by Thomas Tallis which appeared in Cantiones Sacrae of 1575.¹⁴ The other two pieces are based on madrigals. "Vidi pianget madona" is a setting of a five-part madrigal of Alfonso Ferrabosco senior; the madrigal appeared in Musica Transalpina (1588) under the English title "I saw my lady weeping."¹⁵ Finally, "Sound out my voyce Alfonso," a division on Palestrina's five-part madrigal "Vestiv'i colli," also appeared in Musica Transalpina (1588) in English translation as "Sound out my Voice."¹⁶ The name "Alfonso," appended to the title by Merro, apparently refers to the composer of the divisions. As noted above, a second division also bears the name "Alfonso." Alfonso Ferrabosco II, the lyra viol composer, seems to be the logical candidate and these pieces are considered to be his compositions elsewhere in this study. However, the possibility that they are by his father, Alfonso Ferrabosco I, cannot be ruled out. If they are, in fact, the work of the father, we would have evidence to support Maugar's claim that Ferrabosco I introduced solo viol playing to the English.

¹⁴Modern edition in Thomas Tallis c.1505-1585, 210-3.

¹⁵Modern edition in Alfonso Ferrabosco, Nine Madrigals from Musica Transalpina, 1588, 14-24. The division is Ob/247.

¹⁶Modern edition: Palestrina, "Vestiva i colli," 117-121. The division is Ob/135.

Of the remaining eight divisions in this classification, none are identified by Merro nor subsequently by the present writer. They are so similar in style to the three identified divisions that they too must surely be divisions on pre-existent polyphony. The similarity of all eleven pieces allows a closer examination to be limited to two pieces. The two chosen are the two in tablature; between them all aspects of the style are to be found.

Tallis' "O sacrum convivium" follows the normal motet technique of a series of overlapping points of imitation. But at two places, there are cadences and breaks in the polyphonic motion, thus setting off the new points. At these two places, and at the opening of the piece, the composer of the divisions follows the imitative procedure. Since a melodic style prevails throughout the division, the imitations become, in effect, melodic sequences as seen in Example 4. For the remainder of the piece, the anonymous composer "breaks the bass." At the beginning and middle of each bar, the division usually coincides with the bass of the motet, at the same pitch or at the octave. Conjunct motion, in either scalar or figurate patterns, predominates but there are other types: arpeggios, broken thirds, and a few string crossing patterns. The full range of the viol is traversed, from D to f".

The unidentified division by "Alfonso" differs from the setting of "O sacrum convivium" in two ways. It contains

Example 4[Division on] "O
sacrum convivium"Thomas Tallis
Anonymous arranger

Oc/69'

Motet

numerous passages in double and multiple stops and opens with a typical canzona or fantasia motive shown in Example 5.

Example 5[Division]Alfonso [Ferrabosco]

Ob/256

While a model for Alfonso's division has not been found, it is clearly based upon a polyphonic work. The division opens with a point of imitation involving two voices. During the imitative statement in the second voice, the

first voice continues contrapuntally through the use of double stops and leaps between the registers. At several places throughout the piece, non-imitative counterpoint occurs, sustained by the same means. At other places, multiple stops are used homophonically while double stops outline parallel thirds. In between these passages, a melodic style prevails with fast scales and figurate division work. The complete division will be found in Volume II; there, a literal copy of Merro's staff notation version is given.

A few of the other divisions on polyphony contain contrapuntal passages, imitative and non-imitative, achieved largely through double stops.¹⁷ However, none use them as frequently or as effectively as in Alfonso's division.

The opening canzona-like motive of Alfonso's division suggests the polyphonic model may have been a chanson or instrumental fantasia. There exists the possibility that "Alfonso" may have been the composer of the original polyphony. However, the motive is not present among the incipits of Ferrabosco's fantasias given by Meyer, in Die Mehrstimmige Spielmusik.¹⁸ Some of the other divisions open with the

¹⁷ For instance, Ob/107, for treble viol.

¹⁸ The division has also been checked for concordance, unsuccessfully, against incipits of all other fantasias by English composers in the same source. Furthermore, the piece is based on none of the madrigals by Ferrabosco I printed in Old English Edition, Vols. 11 and 12.

same rhythm but always in larger note values *odd*. Only the opening motive of Alfonso's division seems to have an instrumental character.

In seventeenth century England, viol divisions on through-composed polyphony are less common than those on short grounds. Of the former, Simpson says:

A Continued Ground used for Playing or Making Division upon, is (commonly) the Through-Bass of some Motet or Madrigal, proposed or selected for that purpose. This, after you have played two or three Semibreves of it plain, to let the Organist know your measure; you may begin to divide, according to your fancy, or the former Instructions, until you come near some Cadence or Close, where I would have you shew some Agility of Hand. There, if you please, you may rest a Minim, two or three, letting him that Plays the Ground go on: and then come in with some Point: after which you may fall to Descant, Mixt Division, Tripla's or what you please. In this manner, Playing sometimes swift Notes, sometimes slow; changing from This or that sort of Division, as may best produce Variety, you may carry on the rest of the Ground; and if you have any thing more excellent than other, reserve it for the Conclusion.¹⁹

Simpson's suggested procedure differs from that found in the divisions in Merro's part-books mainly by the inclusion of an accompaniment. The use of a thorough-bass is not dissimilar, for, in effect, the divisions in Merro's books are based on bassi sequenti.

None of Simpson's divisions in The Division-Viol are on a through-composed ground; all are on short one- or two-strain grounds. Furthermore, most manuscript divisions are also on short grounds.²⁰ But since the art of

¹⁹ The Division-Viol, 57.

²⁰ See the discussion of sets of divisions in Richards, A Study of Music for Bass Viol, 180, 200ff. Richards does not

division on a ground was an improvisational practice, the absence of divisions on polyphony or on through-composed grounds does not necessarily imply that this type was not widely practised. In any event, the thirteen examples of divisions on polyphony in Merro's part-books seem to be unusual among English sources.

Divisions on Grounds

Included in the present classification are five divisions in tablature and sixteen in staff notation. Of these, three tablature pieces and ten staff notation divisions have accompanying grounds written in staff notation. The remaining pieces, lacking grounds, are all similar in style and most are grouped next to divisions with grounds in the manuscripts. It seems probable that accompaniments were intended for all these pieces. Six of the divisions in staff notation are for bass viol while the other ten are in treble or soprano clef and presumably are for a treble viol.²¹ Two of the bass viol pieces occur again in tablature so that there are nineteen unique divisions.²²

All but three of the divisions are built on

discuss the through-composed form in connection with English division sets but only the variations on one or two strain grounds, suggesting the former was rare. A check through her musical examples and the incipit index confirms this impression.

²¹Bass viol: Ob/131,133,209,251,252,259; treble viol: Ob/140-160.

²²Ob/131 = Oa/194, Ob/209 = Oa/192.

grounds consisting of two or three strains, the strains varying from four to thirty-two bars in length. Merro named three of these pieces as pavans, four as galliards, and one as an almain. The remaining three grounds include a hexachord and two single strains of sixteen measures each. Only two composers are known: Daniel Norcome, represented by three divisions, and John Withy, by one. No concordant sources have been found for any of the pieces.

The ten divisions for treble viol include four pavan-galliard pairs, one separate pavan, and one division built on a single strain ground. Grounds for all but three of the pieces are found in Oa.²³ Since the remaining three pieces are similar and also seem to require grounds, it appears that Merro may have unintentionally omitted their grounds. The divisions mostly have two to four variations on each strain: A¹A²B¹B²(A³A⁴B³B⁴) or A¹A²B¹B²C¹C². A single strain division has nine variations.²⁴

Descant division is predominant in this set of pieces. However, some passages seem to break the ground so that Simpson's comments regarding the difficulty of distinguishing between the two kinds of division are apt for these pieces. The over-all range is narrow, rarely exceeding c'-a", and the individual figurations are usually confined within the interval of a fifth or sixth. The style is conjunct and skips are from one consonance to the next with rarely more

²³pp. 92-3.

²⁴Ob/146.

than two skips in a row. Example 6, typical of the ten pieces, shows the initial, unornamented statement and three successive elaborations of a pavan strain.

Example 6The first pavin
to a groundeAnonymous

Ob/140

Oa/92

Three bass viol divisions lacking grounds occur close together in Ob.²⁵ Merro named the composer for only the first of these, Daniel Norcome, but for all three, he

²⁵ Pp. 251-2, 259.

provided the title of the original dances. In order, these are: "Cormacks Almaine,"²⁶ "Sir Thomas Brook's Pavin," and "Cuttings Galliard." The model for only the last of these has been located; it is a galliard for lute by Francis Cutting.²⁷ The divisions are on the bass line of this galliard and the predominant style is breaking the ground with only occasional descant division.

Of the three pieces, the divisions on "Cuttings Galliard" are the most extended with four variations on each strain. The divisions on "Cormacks Almain" include three variations on each of the two strains while there is only one statement of each of the three strains of "Sir Thomas Brooks Pavin." In all three, the style is mainly a conjunct melodic one. In the divisions on "Cuttings Galliard" and "Cormacks Almain," the figurations increase in complexity and in the later variations, sequential repetitions of fast, short motives alternate with rushing scale passages, both traversing the full range of the viol.

There are two further divisions on grounds by Daniel Norcome, one of which also occurs in tablature. One is based on a two strain ground,²⁸ the other, on a one strain ground.²⁹

²⁶This is not based on the same piece as William Lawes' "Pavan on a Theme by Cormacke" in his Harp Consorts. See William Lawes. Select Consort Music, 75.

²⁷Printed in Cutting, Selected Works for Lute, 30.

²⁸Ob/209 in staff notation and Oa/192 T in tablature.

²⁹Ob/133.

For both, Merro copied the ground at the top of the same page as the division itself. However, for the divisions on the single strain ground, he included a treble part on the facing page at the end of the divisions. After the treble part, Merro wrote: "The ground by Daniell Nercum." The divisions are built on the initial ground, however, and not this treble part. The latter is based on the harmonies of the ground and may be played with it as a descant. But apparently it was not intended to be played with the divisions themselves since this would result in crudities in the part-writing. Merro's purpose in including the treble part is obscure.

The grounds for both divisions are simple and slow-moving, allowing the composer to concentrate interest on the figurations of the division part. Both grounds were probably newly composed specifically for the divisions.

In each piece, descant and breaking divisions are freely intermingled, nor come passing easily from one to the other. Mixed divisions, however, are very infrequent; changes of register usually involve sequential repetition rather than polyphony, and double stops are rare. Each variation tends to exploit one type of figuration. The divisions on the two strain ground are particularly systematic in this respect. Example 7 gives the opening bars of several divisions on both strains (A and B), showing varying types of figuration. As can be seen through this

example, the figurations increase in complexity towards the end of the piece.

Example 7[Division on a Ground]Daniel Nercum

The set of divisions on a hexachord ground, by John Withy, appears in both tablature and staff notation.³⁰

Actually, the latter version is not entirely in staff notation for the initial variation is in tablature. This variation provides a clear example of Simpson's mixed divisions; two contrapuntal parts are sustained throughout, largely through the use of double stops. Merro apparently felt tablature better suited for double stops. In the subsequent variations, all completely melodic, he chose staff notation.

The hexachord, occurring on the same page as the divisions, is given ascending and descending in semibreves so that each variation is twelve measures in length. In all

³⁰ Ob/131 in staff notation and Oa/194 in tablature.

variations, the first note of each measure usually coincides with that of the ground. The second variation emphasizes angular melodic divisions, skipping between concords above the bass note, while the last two present faster, more conjunct figurations.

Three tablature divisions are found among a group of nine tablature pieces in Ob.³¹ The remaining six include five preludes and a fantasia, all anonymous and all without title except for one "preludium." All are melodic in style and are characterized by uninspired division and sequential writing and occasional clumsy harmonic progressions. A case in point is a set of ten variations in binary form for which a ground is lacking.³² Besides inept progressions and tedious figuration, the piece makes an unusual modulation midway through. The first four variations follow the same harmonic scheme in G minor, but in the fourth variation, there is an abrupt cadence on F. The succeeding variations follow a new harmonic scheme in D minor.

Of the other two tablature divisions in the group, one³³ is built on a three strain ground, notated in staff notation on the same page as the division. There is only one division on each strain in a style which partakes of both breaking the ground and descant division. Skipping and conjunct scalar motion are equally prominent and there is

³¹Ob/119-129.

³²Ob/123.

³³Ob/127.

the occasional low note in the midst of a higher pitched section, suggesting a second polyphonic line. The third piece³⁴ is similar in style, has only one division on each of the two strains, but is lacking a ground.

Variations on Folk Songs or Similar Tunes

Variations on folk songs or similar tunes are found only among tablature pieces in Merro's part-books. Of the eight examples, all anonymous, only one bears a title, "Robin Hood," a tune also found in settings for virginals, lute, and bandora.³⁵ The present setting is the only known one for lyra viol. The tunes of two other variation sets have been identified: "Jemmy" and "Bonny Sweet Robin."³⁶ The former is known through a setting by Giles Farnaby in the Fitzwilliam Virginal, there called "Put up thy Dagger, Jemy."³⁷ No other settings for other instruments have been found. However, the present lyra variations were popular, the same set occurring in four other sources but with additional variations.³⁸ "Bonny Sweet Robin," of course, is one of the best known folk songs and was set many times for lute,

³⁴ Ob/129.

³⁵ Oc/47:1 T. See Simpson, The British Broadside Ballad, 608ff, and Lumsden, Sources of English Lute Music, II, incipit no.282 for locations of settings in the other media.

³⁶ Oa/124 and Oa/133 T respectively.

³⁷ Vol. 2, 72.

³⁸ See Appendix III.

virginals, cittern, and ensemble.³⁹ Three other solo lyra settings exist, all different.⁴⁰

The five remaining sets of variations are on themes of a similar nature to the three identified tunes. They are either single or double strain and each strain is divisible into smaller symmetrical units. Examples 8 and 9 provide typical examples, one in duple, the other in triple meter. Both examples are characterized by sequential repetition of short motives and simple tonic-dominant harmonies.

Example 8[Variations]Anonymous

Oa/126

The musical notation consists of two staves. The first staff is in 2/4 time and the second staff is in 3/4 time. Both staves are in G major (one sharp). The first staff shows a sequence of notes and chords, with some chords marked with '8'. The second staff shows a similar sequence of notes and chords, with some chords marked with '11p'.

Examples 8 and 9 also illustrate two thematic types found among the unidentified tunes. Example 9 shows a theme of narrow range and conjunct motion. The underlying harmonies are presented through the regularly recurring chords on the principal beats. Similar, though less simplistic,

³⁹ See Simpson, The British Broadside Ballad, 59-64 and Lumsden, op.cit., Vol. 2, incipit no. 1433.

⁴⁰ See Appendix III.

Example 9[Variations]Anonymous

Oa/128

settings are used for the initial statements of "Robin Hood" and "Bonny Sweet Robin." The second method of theme presentation, well illustrated in the first half of Example 8, uses a very angular melodic style. Here, the successive notes skip back and forth between the theme and the harmonic accompaniment. The effect is extreme owing to the particularly large leaps, a characteristic lyra feature. Other themes employing this style are "Jemmy" and a further untitled set of variations.⁴¹

The same angular melodic style is frequently found throughout an entire set of variations. Example 10, showing incipits of a theme and each succeeding variation, reveals several ways in which the style appears. In v^1 , the skip merely "divides" two notes of the chord, while v^5 and v^{10} reveal more complex patterns. Even in those variations which rely mainly on conjunct running divisions, skips at the beginning of each bar are still present as in v^3 and v^7 . v^4 ,

⁴¹Oa/130.

v^8 , and v^{11} have few wide skips, using instead the chords found in the initial theme presentation.

The number of variations on a tune varies from one to nine. One short piece adopts the form, AA' || BCC',⁴² while "Bonny Sweet Robin" and "Robin Hood" have three and four variations, respectively. The four lengthy sets, including "Jemmy," are grouped together in Oa;⁴³ in these, the general procedure is an increase in complexity of the variations towards the end. However, Simpson's dictum of variety in divisions has been heeded by the anonymous composer(s), for

Example 10[Variations]Anonymous

Oa/128

often after a strain of quick running notes occurs one with slower values in skipping or some other motion. A glance

⁴² Oc/48:1.

⁴³ pp. 124-31.

at the succession of figurations in Example 10 shows the procedure.

In three of the lengthy variation sets, the last strain receives special treatment. While these pieces mostly involve melodic writing, either conjunct running divisions or the highly angular skipping style, the final variations make extensive use of double stops. The theme is given in parallel thirds with the addition of several chords. At the same time, these last strains move in slower values than the penultimate strains, providing rather majestic conclusions to the sets.

For most variation sets, the melody provides the point of departure. In Example 10, v^1 , v^9 , and v^{11} present the tune in clearly recognizable form while v^2 , v^3 , v^7 , and v^{10} retain only the basic outline in ever more complex figurations. On occasion, a variation departs from the tune and presents figurations based solely on the harmonies. This tendency may be seen in Example 11; here, v^1 and v^2 have little relation to the theme. Another aspect may also be seen in Example 11. In v^2 and v^6 , the melodic line is presented in a low register and the accompanying chords lie above it, a procedure somewhat analogous to the "polyphonic variations" of the virginalists. This term, used by van den Borren,⁴⁴ refers to the practice of placing the unadorned melody in various voices as the variations proceed. In v^6 , the melody is varied as

⁴⁴The Sources of English Keyboard Music, 206.

Example 11[Variations]Anonymous

well as placed in the bass.

The setting of "Bonny Sweet Robin" stands apart from the other sets due to the polyphonic nature of its variations. The initial strains, A and B, present an unadorned statement of the tune with a simple chordal accompaniment. As the variations progress, more and more attention is paid to delineation of a lower polyphonic line. In A² and B² (Example 12), for instance, the tune, unadorned, is only lightly sketched in while variation is applied to the bass. The final variations employ a skipping style in which two voices are clearly sketched out (A³, Example 12).

Four sets of variations for two lyra viols occur in Merro's part-books. One anonymous set is entitled "Mall simes,"⁴⁵ a tune known through lute and virginal settings. Another piece, "The Queens Jedge [sic],"⁴⁶ is from Ford's Musicke of Sundrie Kindes (1607), there called "Cate of Bardie.

⁴⁵ Oa,b/3,3 T.

⁴⁶ Oa,b/36,36.

Example 12[Bonny Sweet Robin]Anonymous

The Queenes Jig." The remaining two pieces, "Trumpets" and an untitled piece,⁴⁷ have not been found elsewhere; both are anonymous settings. There is one other lyra duo based on an identified tune of the time, "See the Buildinge,"⁴⁸ but it is set without variations.

In each of the four variation sets, the tune or a harmonic ground appears unchanged in one of the two viol parts through the successive variations. In "Mall simes," the tune is the unvarying element. While viol 1 plays the tune, viol 2 plays a counterpoint to it. When the strain is repeated, the viols exchange parts. Sometimes, however, a new counterpoint is given against the repetition of the tune. In "Trumpets," it is the harmonic ground which remains

⁴⁷ Oa,b/158:#R,183:#R and Oa,b/5,5 respectively.

⁴⁸ Oa,b/154:#I,178#I. A setting for lute is in Cambridge, Trinity College, MS O.16.2/136 and for virginal in Oxford, Christ Church Lib., MS 431/4'.

unchanged below successive variations of the tune. The form is AA¹BBA³A⁴. The repetition of B simply involves an exchange of the two viol parts. In each statement of A, the viols exchange parts every bar, constantly alternating between harmonic and melodic functions.

The "Queen's Jig" consists of six variations on a single strain ground. Always unvaried, the ground is presented alternately by the two viols. For each variation, Ford develops one particular rhythmic idea in the counter-subject; in the last statement, he goes into triple meter against the duple meter of the ground.

The four variation sets are all characterized by melodic writing, usually conjunct, for both statement and variation of the tune. Only the grounds of "Trumpets" and "The Queen's Jig" are given to double stops and large skips. These two harmonic "grounds" with running divisions above them are very similar in texture to a large class of English lute duets. The type has been described by Richard Newton as follows:

...one instrument plays a running part in single notes throughout, except perhaps for a final chord, while the other supplies a discreet, or even humble, harmonic foundation.⁴⁹

Divisions on Dances

Fourteen tablature dances in Merro's part-books have

⁴⁹"English Duets for Two Lutes," 24.

one or more of the strains repeated with divisions. These pieces differ from divisions and grounds in dance form in that the unvaried strains are original lyra pieces. Furthermore, the pieces are polyphonic and complete in themselves, requiring no accompaniment.

All but two of the dances are pavans or galliards; the exceptions are almains, one for solo lyra, the other for two lyras.⁵⁰ Of the ten pavans for a solo lyra viol in Merro's part-books, five have divisions while four of the seven galliards likewise have divisions. The situation is quite different for the lyra duos and trios. Of the fifteen pavans and sixteen galliards, only two galliards have divisions. The most common form adopted is a ternary one, AA¹BB¹CC¹. Two pieces have only one strain with divisions: a pavan by Alfonsoe [Ferrabosco] in the form AA¹B and an anonymous galliard, AA¹BCD.⁵¹

In contrast to the anonymous variations on folk songs, the composers of several of these dances and divisions are known. Four are by Joseph Sherlie, including a pavan-almain-galliard set as well as a single galliard.⁵² A pavan and a

⁵⁰ Oa/118, by Sherlie, and Oa,b/45:1,45:1, respectively. The duo is anonymous.

⁵¹ Oc/24 and Oc/48' respectively.

⁵² The set of three dances: Oa/118,120,122; the single galliard: Oc/47'.

galliard are ascribed to D[aniel] N[orcome]⁵³ and a pavan, mentioned above, to Alfonsoe [Ferrabosco], a piece which does not appear among his printed lyra works. Finally, there is an anonymous setting of Dowland's "Lachrimae."⁵⁴ Merro was apparently interrupted while he was copying this setting for the last two bars are lacking.

In the dances, a dense contrapuntal texture predominates in the unvaried strains, a feature which sets them well apart from the "themes" of other sets of lyra divisions. In the strains with division, the contrapuntal structure is consistently maintained through a variety of techniques. Sometimes the original polyphony stands out clearly while at other times, it is only sketched in. The four main types of division technique used are illustrated in Examples 13-16. In each, both plain and divided passages are juxtaposed.

The technique which maintains the counterpoint most clearly is seen in Example 13. Here, the divisions alternate equally between two voices. In Example 14, the divisions are applied almost exclusively to the top voice, and the lower part is sketched in by the two chords and the occasional low note. Sometimes, the notes of a double stop or chord are presented melodically in the division, such as in Example 15. Needless to say, there is a great variety of figurate

⁵³Oc/27' and Oc/26' respectively.

⁵⁴Oc/25'.

patterns found with this technique. Finally, Example 16 shows running divisions which tend to pass fluidly between the registers of the different voices, obscuring the original polyphony.

Example 13[Lachrimae]

John Dowland
Anonymous arranger

0c/25'

Example 14[Lachrimae]

John Dowland
Anonymous arranger

0c/25'

Example 15[Pavin]

D[aniel] N[orcome]

0c/27'

Example 16

[Pavin]

[Joseph Sherlie]

To conclude, the divisions on polyphony and grounds are primarily the sphere of the division viol. In Merro's part-books, they are chiefly in staff notation. These divisions carry on an Italian tradition, a tradition already well established at Ortiz' time and continued with the later viola bastarda composers. By contrast, the divisions on dances and variations on folk songs, wholly restricted to tablature viol music in Merro's books, seem to be modelled on English lute and keyboard variations. Van den Borren claims that folk song was the most important form used by the virginalists,⁵⁵ while the dance variation was "...the musical form which was cultivated by the virginalists with the greatest delight."⁵⁶ The pavan and galliard were particularly favourite dances for variations. In the contemporary lute literature, variations and dances are also prominent, as David Lumsden has shown.⁵⁷ These strong native influences

⁵⁵ The Sources of Keyboard Music in England, 205.

⁵⁶ Ibid., 249.

⁵⁷ Lumsden, Sources of English Lute Music, establishes

lyra music, in contrast to the foreign influences in
division viol music, suggest that lyra music was largely
an indigenous English creation and that Italian influences
were relatively slight.

that folk song variations account for 3% of the solo liter-
ature and pavans and galliards 40% (P. 120). However, his
information about varied dance strains is less precise; he
tells us "sometimes" the form AA1BB1CC1 appears with these
dances (P. 111).

CHAPTER V

FANTASIAS

Merro uses the term "fantasia" or "fanci" ("fancie") for only three pieces; two of these are for three lyra viols,¹ the other for two lyras.² A concordant source establishes one additional piece for three lyras as a fantasia.³ The lyra duos and trios editorially called fantasias are similar in style and offer no problems of classification. However, it is otherwise with the two lyra solos, here labelled fantasia, for they have characteristics of other forms. We turn first to these.

One of the lyra solos⁴ is divided into two distinct sections by a double bar. The first section consists of slow-moving counterpoint while the second has fast melodic figurations set in sequential patterns, a style familiar from the preludes. The contrasting styles suggest at first glance that there are two separate pieces. However, the first, much longer section closes with a half cadence on the dominant while the second section starts on this same chord and proceeds finally back to the tonic. The progressions of the second section,

¹0a,b,c/218,233,61' T and 0a,b,c/220,235,62', both ascribed to Coperario.

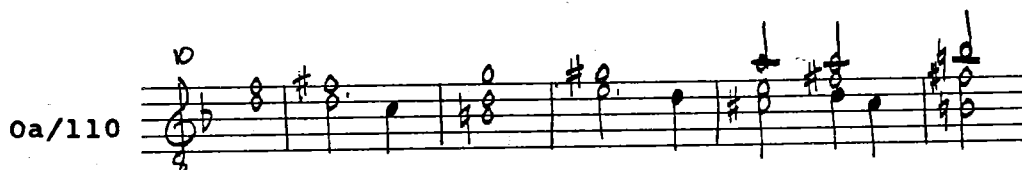
²0a,b/151:#B,176:#B T, ascribed elsewhere in a form for two bass viols and organ to John Ward.

³0a,b,c/59,59,4. The concordant source is Ferrabosco's Lessons (1609).

⁴0a/110.

when stripped of their figuration, are similar to those of the first section, but the parallel is not exact.

A slow scalar motive dominates the first section. The motive, always rising, takes both a chromatic and diatonic form as seen in Examples 17 and 18. The same examples reveal the characteristic sequential organization of the counter subject, a feature reminiscent of Ferrabosco's polyphonic preludes. On the other hand, the succession of statements of the motive, at different pitch levels and with (slightly) varying counterpoint, suggests the fantasia form. The piece might best be described simply as a "prelude-fantasia."

Example 17[Fantasia]AnonymousExample 18[Fantasia]Anonymous

The second lyra solo,⁵ editorially called "fantasia," is quite a different, though a rather tiresome, piece.

⁵Ob/126.

Mostly melodic throughout, there are suggestions of imitative voices at the octave through the repetition of motives, both long and short. The occasional bar with double stops also strengthens this impression. There are some stepwise sequential progressions, but they are not used to excess as in many preludes. This piece is one of a set of nine melodic pieces, many of which are characterized by rather dull division writing.

Among other solo lyra viol sources, the fantasia is extremely rare. One occurs, named in British Museum, MS Add.15118 (f.32), but it is in dance form and seems to lie stylistically somewhere between an almain and a pavan. In the English lute sources, the fantasia is far more common and is the third most populated form in the period, 1540-1620.⁶ This figure is deceptive, however, for as David Lumsden points out, most of the fantasias are continental in origin.⁷ For instance, of the seven fantasias in Robert Dowland's Variety of Lute Lessons (1616), only one is English. Apart from vocal transcriptions, dances and variations were the preferred lute form as they were in the lyra repertoire. In virginal music, the fantasia also appears infrequently. The Fitzwilliam Virginal Book contains only a handful and

⁶Lumsden, "English Lute Music, 1540-1620 -- An Introduction," 11.

⁷Loc.cit.

nearly all follow the same outline: a relatively strict imitative opening followed by much free counterpoint, figurative sequential work, and finally, toccata-like passages.⁸ This procedure of passing from contrapuntal to figurative textures is not altogether unlike that of the first solo lyra fantasia discussed above. However, in none of the virginal pieces is the change so abrupt.

The one lyra duo named "fantasia" by Merro appears anonymously. The piece occurs elsewhere,⁹ however, attributed to John Ward, in a version for two bass viols and organ. The stylistic relationships between these two versions are discussed in Chapter VII.

As in his fantasias for four, five, and six viols,¹⁰ Ward divides the work into sections of differing characters. The opening is lightly contrapuntal, while the second section is more homophonic. Imitation on a sprightly motive opens the third section, though the imitation is somewhat obscured in the lyra version. Rushing down-

⁸ Discussed in van den Borren, op.cit., 184ff.

⁹ The bass viol parts are to be found in Oa,b/15, 15, B.M. MS Add. 314 24/8', and Oxford, Ch. Ch. MSS/612-3, while the organ part is in Oxford, Ch. Ch. MS 432. The piece is transcribed in Richards, op.cit., II: 38.

¹⁰ Judging by those examples in Dart and Coates, Jacobean Consort Music.

ward arpeggios conclude the section and lead to an effective ending in which a descending four-note figure is played alternately by the viols five times over a dominant pedal.

Formally, the piece is really a diminutive version of Ward's multi-voiced fantasias, although the amount of imitation is less. One feature characterizing the duo is not found in his other fantasias. This is the same feature present in many lyra duos -- the repetition of short phrases with the parts reversed. In the third section of the fantasia, there are three such phrases ranging in length from four bars to a half a bar. The effect is not a square-cut one for Ward alters the phrase endings so that the music proceeds smoothly.

Besides the piece by Ward, six other lyra duos may be classified as fantasias.¹¹ These are all contained within the group of ten pieces at the beginning of the part-books;¹² the remaining pieces include two unnamed corantos and two sets of variations (including "Mall simes"). All ten pieces have the same style of writing and the remarks on the texture of the fantasias apply to the others as well.

The external form of the fantasias approaches that

¹¹The nine fantasias for two lyras listed in Table 1 include settings of both parts of the Byrd motet, "Ne irascaris." In instrumental form, of course, these resemble fantasias.

¹²Oa,b/3-11

of the corantos. Both open imitatively and share the same harmonic features discussed below. Apart from meter, the main difference lies with the presence of an internal double bar in the corantos, resulting in a bi-partite structure. Although the fantasias are through-composed, the harmonic treatment tends to divide them into two sections. One fantasia¹³ has a repetition of the first section written out (without an exchange of the viol parts) so that the form AAB results. The confluence of the two forms, dance and fantasia, seen here is analogous to that found in the contemporary literature for two bass viols with organ.¹⁴

There are two textures apparent in these pieces. One of them involves melodic writing in both viol parts, producing a light contrapuntal style, a style frequently reduced to parallel thirds or sixths in running eighth-note passages. The motives in these sections use conjunct motion and are involuted, the melodic direction always turning back on itself so that the lines are narrow in range. Example 19 presents one such narrow theme.

Example 19[Fantasia]Anonymous

¹³ Oa, b/11, 11

¹⁴ For instance, the "Fantasia" by Coperario, printed in Dart and Coates, op.cit., 182, is in the form A ||:B:||.

The second type of texture employed involves double stops and occasional triple or quadruple stops. Usually the chords are all in the same register and are grouped together in passages of constant quarter-notes. When the viols simultaneously adopt this style, melodic interest gives way to that of harmony and the passage offers a fast and steadily moving series of progressions. The customary place for such passages is immediately preceding a cadence. The composer of these pieces had a penchant for long and tedious cadential preparations, passing back and forth between dominant, subdominant, and submediant harmonies. Example 20 illustrates a particularly long cadential buildup; it also reveals the double stop style. However, the two- and three-part counterpoint shown in bars 16-17 of Ob is more complicated than usual. Bars 13-14 of Oa offer a more typical passage.

The harmony of most pieces is tonal, particularly in the long cadential preparations. The usual tonal plan involves an exclusive adherence to tonic harmony in the first half of the piece. In the second half, a brief modulation with a defining cadence occurs; pieces in minor mode modulate to the relative major, those in major mode to the dominant or relative minor. There are a few anomalies. One fantasia¹⁵ starts in a major mode,

¹⁵Oa,b/8,8

modulates to the relative minor and closes there. A few other pieces have passages of vague, somewhat modal, harmonies.

Example 20[Fantasia]Anonymous

One unusual feature of these fantasias concerns the relative registers of the two viol parts. In most lyra duos, the parts cross one another continually. This procedure occurs here only about half as frequently and mainly in the first sections. For the remainder, one viol continually stays below the other. The third fantasia in the group is a good example.¹⁶ In bars 1-12, the parts cross frequently, largely a result of the imitation. In the last fifteen bars, however, the parts do not cross at all.

¹⁶ Oa, b/6, 6 T

Of the four fantasias for three lyra viols in Merro's part-books, one is by Ferrabosco¹⁷ and occurs in his Lessons of 1607 while the other three are all by Coperario.¹⁸ The Ferrabosco piece also appears in a version for four viols but those by Coperario are unique. While named fantasias are rare throughout the lyra viol literature, they are most frequently found for three lyras. Besides those in Merro's books, there are six by William Lawes and two by Simon Ives. Two of the Lawes fantasias occur complete in Oxford, Christ Church Library MSS 725-7; a single concordant part is found in the Lawes lyra viol manuscript in the Houghton Library at Harvard. The remaining four by Lawes and the two by Ives are all in Dolmetsch MS II.B.3. Of this, only a single lyra part remains. But since the manuscript is labelled "Tertius" and since there are concordances to the Houghton manuscript, the pieces are clearly for three lyra viols.

Ferrabosco's lyra fantasia resembles his four- and six-part fantasias in structure, not a surprising fact since the lyra fantasia also exists in a version for four viols. The usual form that Ferrabosco adopts for his fantasias is a bi-sectional one with a strong

¹⁷Oa,b,c/59,59,4.

¹⁸Besides those two mentioned in footnote 1, there is Oa,b,c/222,237,63' which appears anonymous and without title. However, it is identical in style to the other two Coperario fantasias and is undoubtedly by him also.

internal cadence, usually on the tonic.¹⁹ The sections often differ in subject matter and in character although frequently there are subtle melodic links.²⁰ The present fantasia follows this scheme but the bi-partite structure is particularly emphasized by a double bar and by contrasting harmonic treatment.

The piece opens with a point of imitation but thereafter proceeds in a less formally imitative manner throughout the first section. The somewhat light, continuously contrapuntal style, with brief imitations, bears resemblance to some of Ferrabosco's almans for two lyra viols. In the second section, imitative writing becomes more prominent, leading to a final stretto over a dominant cadence.

Harmonically, the first section is in G major with only passing references to the dominant and relative minor keys. The second section starts with an abrupt change to the minor subdominant and then passes through, or cadences in F, g, F, d, g, B flat, and F with a final dominant pedal in g, changing to major only on the last chord.

The three fantasias for three lyra viols by Coperario are the most consistently imitative pieces of all the tablature music in Merro's part-books. The fantasias

¹⁹ Vaught, "The Fancies of Alfonso Ferrabosco II," 203.

²⁰ Loc.cit.

follow the same format adopted by Coperario for many of his viol consort fantasias: that of a succession of several points of imitations.²¹ These lyra works are quite unlike Coperario's fantasias for two bass viols and organ which are closer to the dance in both form and texture.²²

Fantasias 1 and 3²³ have seven sections, each with its own motive, and there are usually five or six motivic statements within each section. In Fantasia 2, twelve short sections occur with three or four statements of each motive. This difference is somewhat analogous to that between his four- and five-part viol consort fantasias. The works 4 have only five sections, most of which are somewhat long with several motivic statements. By contrast, the five-part works have as many as twelve short sections.

In his viol consort fantasias, Coperario tends to differentiate the successive sections by means of texture and motivic character. Thus, a slow moving contrapuntal section might be contrasted with one based on a much

²¹Judging by those examples in Dart and Coates, op.cit.

²²See the 14 fantasias transcribed in Richards, op.cit., Vol.2, 2-34.

²³In the ensuing discussion, the fantasias are editorially referred to as nos. 1, 2, and 3 in order of their appearance in the part-books.

livelier theme which in turn might be followed by a short chordal section. In his five- and six-part fantasias particularly, Coperario creates contrasting groups by inserting sections in reduced scoring. Such contrasts are less frequent in the lyra trios. There, the texture is mainly one of fast-moving, imitative counterpoint with few passages in homophonic style or in reduced scoring. The sections are not separated by cadences or other demarcation and the music passes fluidly from one section to the next. Instead of emphasizing contrasting sections, Coperario focuses interest on register and textural interplay between the three viols. The individual parts constantly cross and change function from motivic presentation to division-like elaboration or harmonic support.

In all three fantasias, melodic similarities between the motives are to be found, a feature also prominent in the consort fantasias à 5 and 6. The three motives in Example 21, from Fantasia 1, illustrate this clearly.

While Coperario's consort fantasias reveal "instrumental" writing -- leaps, repeated notes, and fast division-like passages -- the same style features are even more marked and persistent in his lyra pieces. One especially agile motive is found in Example 22. Similar figures are often met with among the counter-subjects.

Example 21Fancie[John] Coperario

21a



21b



21c

Example 22Fanci[John] Coperario

A comparison of the imitative processes in the lyra fantasias with Coperario's advice in his Rules how to Compose is interesting. Under the section, "How to maintayne a fuge" (fols.36'-40), Coperario advances three ways of handling a point of imitation.

1. Imitative entry before the initial statement is complete thus producing a stretto-like effect:

"...for to sooner you bring in your parts with the fuge, to more better will it shewe."

2. Complete statement of the motive before a subsequent entry:

"if you cannott bring in your fuge whilst the leading part is handling her point, you must rest,

and as soone as the point is done you must frame chords of purpose for to agree with the following part"

3. "Double fuge" (i.e. double subject)

"if a point be long, and tedious by the reason you use semibreves, and minims or else by the hardness of the report to be brought in suddenlye, you must invent another point to goe with him..."

All three methods are to be found among the lyra fantasias; the most common type is the second. Frequently, Coperario adopts a procedure somewhere in between the first and second methods. In these cases, the motives are long and composed of two distinct parts; the "report" occurs during the second part. In the Rules, Coperario illustrates his first method with imitation at only a minim distance. Such close imitation is infrequent in the lyra pieces and occurs chiefly in the second fantasia.

Of the three methods of imitation, Coperario considered the third to be the most artful:

This fashion of maintayning of double fuges is most usd of Excellent authors, for in single fuges there can no such great art be shewed, butt onlie in the invention thereof..."²⁴

Double fugues are handled in two different ways in the lyra trios; the two subjects may be played by two viols or by one viol in double stops. Two examples of the former method are found in the third fantasia. One of these actually involves three different subjects as shown

²⁴ Rules how to Compose, f.40.

in Example 24; on the "reports," the parts are simply switched around, the second statement being transposed down a fourth. The second method of presenting a double fugue shows the lyra viol to best advantage. The opening of the first fantasia²⁵ presents a particularly fine example in which the two subjects start simultaneously. Two other examples also occur in the same fantasia, one of which may be seen in Example 21c. The accompanying counterpoint to this example also involves double stops in both the other parts so that the whole section proceeds in five and six voices.

Coperario's harmonic language is particularly varied but admits to an over-all organization. The composer usually opens and closes the lyra fantasias with one or more sections which stay within the key of the piece. There may be modulations but these are brief; tonic harmonies are predominant. By contrast, key change in the middle sections is fast. Progression through the circle of fifths, frequent deceptive cadences, and fluctuations between the minor and relative major key spheres all contribute to this shifting and somewhat kaleidoscopic harmonic language. Only in the second fantasia does one of these shifting sections appear near the end of the piece. There, it is preceded by a section

²⁵ Transcribed in Volume II.

emphasizing tonic and dominant harmonies and followed by a dominant pedal before the final close.

The central sections of the fantasias deserve study for the interaction of harmony, motive, and counterpoint. The shifting harmonies found there are effected in two ways: through a variety of intervals of imitation and through the nature of the motives themselves.

In his Rules, Coperario admits to no preferred intervals of imitation and we must turn elsewhere for theoretical opinion. Morley approves of but few intervals:

...you must cause your imitation answer your leading part either in the fifth, in the fourth, or in the octave, and so likewise every part to answer other. Although this rule by not general yet it is the best manner of maintaining points, for those ways of bringing imitations in the third, sixth, and every such like chords, though they show great sight, yet are they unpleasant and seldom used.²⁶

The intervals, acceptable to Morley, are just those used by Coperario in the sections at the beginning and end of the fantasias, sections in which the tonality is quite stable. The middle sections, however, often feature imitation at the "unpleasant" intervals. For instance,

²⁶ A Plain and Easy Introduction, 261. This is a contradictory statement. By admitting his restrictions to 1st, 4th, 5th, and 8ve are "not general", Morley implies that other intervals are frequently used. But the theorist immediately claims that these other intervals are "seldom used."

the third fantasia has the following succession of intervals of imitation in the fifth section (all in relation to the first, "leading," statement): unison, fourth above, second below, third below, third above. With such a succession of imitative entries, Coperario ensures harmonic contrast with the earlier, less harmonically venturesome sections.

The second means of harmonic flux involves the motives themselves. A few motives, such as that in Example 23, emphasize the tonic and dominant of a key and allow little scope for harmonic variety.

Example 23Fanci[John] Coperario

Other motives, however, offer opportunities for varied tonic harmonies or modulations. The motive in Example 22 actually demands fast modulations and the accompanying parts proceed swiftly through the circle of fifths: D G C F. The "unpleasant" intervals of imitation are unnecessary for variety and Coperario brings in the ensuing five reports only on the fifth (below) and the unison. Some motives allow differing harmonic settings. The top part of Example 24 could easily be set against only tonic and dominant chords in A minor. Yet Coperario chose a colourful series of progressions; D G a C, each

prepared through a V-I cadence.

Example 24

[Fantasia]

[John Coperario]

The musical score consists of three staves. The top staff is labeled 'Oa/222' and contains a series of chords, some with a slur over the first two measures. The middle staff is labeled 'Ob/237' and shows a more active melodic line with various intervals and accidentals. The bottom staff is labeled 'Oc/63'' and also features a melodic line with some rests. The key signature has one sharp (F#) and the time signature is 3/4.

No treatment of Coperario's music would be complete without some mention of his dissonance treatment. In his commentary on the Rules, Bukofzer devotes considerable space to the composer-theorist's relatively free use of dissonance, particularly in cadential idioms.

Bukofzer says:

He accepts the dissonances and rich harmonies caused by uncommon suspensions without a word of comment and peppers his examples with dissonant cadential idioms and cross-relations which stand more in need of explanation than the suspensions he purports to illustrate.²⁷

²⁷ p.10. Regarding Coperario's use of V7 in his examples in the Rules, Bukofzer says (p.14): "It [V7] leads up to the cadence without appearing in the cadence proper. Neither here [fols.33' dealing with suspended

The lyra fantasias and almains alike abound in accented and unprepared dissonant combinations. The medium seemed to call for greater use of dissonance than the consort fantasias. Sometimes this is a result of the greater intensity of division writing and the consequent incidence of accented and unaccented passing tones. The first lyra fantasia presents a particularly fine selection of pungent dissonances; three of the more salient ones are listed below:

- bar 12 -- unprepared, accented augmented triad, 1st inversion
- bar 27 -- unprepared, accented minor 7th chord
- bar 30 -- unprepared, unaccented tone cluster produced via passing tones: g b^b f[#] a'

Coperario's almains for three lyras also have many dissonances and a few from the fourth almain²⁸ are listed here:

- bar 6, 37 -- V7-I
- bar 32 -- false relation and prominent V₆³-I cadence
- bar 20 -- simultaneous, unaccented leading tone and tonic anticipation
- bar 24 -- tone cluster: c' d' e' f'

sevenths] nor at any other place of the treatise does the dominant seventh ever partake in the penultimate chord." This is not true of the lyra music. A cadential formula used by Coperario, Hume, and particularly by later lyra composers is:



Here, the typical 4-3 suspension is followed by the 7th, the last sound heard before the tonic resolution. This example is from one part of a Coperario almain for three lyras (Ob/239:1, bar 10).

²⁸Oa,b,c/226:1,241:1,66 T.

In every instance, these dissonances result from contrapuntal writing. Each note of a dissonant combination is part of a well-conceived melodic line and both contrapuntal and harmonic directions are logical and compelling.

Coperario's fantasias stand out among other tablature pieces in Merro's part-books as three of the finest items there. The fantasia form itself, unusual in the lyra repertoire, draws attention to them as does the interesting and imaginative contrapuntal and harmonic treatment. The fantasias are an amalgamation of both consort viol and lyra viol tendencies. From the former comes the form, a series of points of imitation; from the latter, the "instrumental" style: double and multiple stops, angular motives, and division-like elaborations. Coperario's skillful union of these two features places the fantasias among the most rewarding music in the entire lyra viol repertoire.

CHAPTER VI

DANCES AND SIMILAR PIECES

By far the majority of lyra pieces in Merro's part-books are stylized dances or similar pieces. Of the 202 pieces in this classification, however, only fifty have dance titles in the part-books. Another thirty pieces receive dance titles in concordant sources while the remaining pieces have all been editorially classified as dances, including twenty-one pieces given descriptive titles in the part-books.

There are four main types of dances: pavans, galliards, almains or ayres, and corantos. These four types account for 189 pieces while the remaining thirteen include sarabands, masks, jigs, toys, and a thump. The rationale behind editorial classification of the dances lies in a consideration of the characteristics of the named dances and descriptions of the dances by four seventeenth century writers: Morley, Mace, Simpson, and Playford. There is not always a clear demarcation between the forms, and the assignment of some pieces to one form rather than another can be subjective. For instance, a few pavans and almains are almost indistinguishable and, in two cases, both names are applied to the same piece. Similarly, a few light triple meter pieces receive differing titles in

concordant sources: toy and coranto. Most difficult of all to distinguish are almains and ayres. While Mace makes a subtle distinction between the two, the terms are often used interchangeably in contemporary sources.

The majority of dances consists of two or three strains. Among the pavans and galliards, three strains are most common, whereas the ayres and corantos usually have only two strains; the almains are equally divided between two and three strain examples. Many of the almains, as well as the pavans and galliards, are among the earliest pieces in Merro's part-books. They stand apart from the lighter and later ayres by virtue of a thicker contrapuntal texture, greater length of individual strains, and a more serious character. The presence of a third strain is a frequent adjunct of that style.

Among the lighter ayres and corantos, the relatively few pieces with three or more strains include several with strains in differing meters. There are six three-strain and one four-strain lyra solos¹ which have the concluding strain in triple meter, the others in duple. In addition, there are three duos, one with accompanying bass viol, which have more varied alternations of duple and triple meter. The longest of these, an untitled piece by Simon

¹Oa/200:1, Oc/28':2, Oc/29:2, Oc/29':2, Oc/30:1 T, and Oc/32:2 T have three strains; Oc/29':1 has four strains.

Ives,² has the following layout of meters in its six strains:

|| 3 || 3 c 3 || c || c || 3 || c ||

In all these pieces, the duple meter sections have characteristics of ayres or light almans, the triple meter sections, of corantos.

Two of the mixed meter pieces have titles in the part-books: "Humors" by Simon Ives and "The Lady Hattons delight."³ The latter is by Tobias Hume and appears in Captaine Hume's Poeticall Musicke with the additional title, "Musicke and Mirth."⁴ One other piece,⁴ by Thomas Gregory, receives the title, "Williams his Maske" in a concordant source. In the present study, all except the mask have been classified as ayres, a classification justified by similar usage of the term in Caroline times.⁵

Information concerning the tonal structure of dances comes from Simpson's Compendium of Practick Musick:

...Now, as to any peece of Musick that consists of Strains, take these following observations.

All Musick concludes in the Key of his Composition; which is known by the Bass as hath been shewn. This Key hath alwayes other Keys proper to it for middle

² Oa,b/170:2, 195:2. The other two duos are specified in fn. 3.

³ Oa,b/154:#L, 179:#L and Oa,b,c/76,77,11:1 T respectively.

⁴ Oc/34:1

⁵ Several dances of Jenkins contained in a MS in the Newberry Library in Chicago have a concluding strain in triple meter and are called "ayre." See Johnson, "How to 'Humour' John Jenkins Three-Part Dances: Performance Directions in a Newberry Library MS," 207.

Closes...If your Pavan (or what else) be of three Strains, the first Strain may end in the Key of the Composition, as the last doth: but the middle Strain must always end in the Key of a middle Close.

Sometimes the first Strain does end in a middle Close; and then the middle Strain must end in some other middle Close; for two Strains following immediately on another ought not to end in the same Key. Therefore when there are but two Strains, let the first end in a middle Close that both Strains may not end alike.⁶

Among the dances in Merro's part-books, the three-strain dances conform to Simpson's dictum of variety; the first and last strains cadence in the tonic while the middle strain closes on the dominant or, less frequently, the relative major. In only a handful of pieces do all strains close on the tonic. Internal cadences are frequent within the pavans, galliards, and longer almains. These tonic-dominant cadences occur on the following scale degrees: V, III, IV, and II; rarely is the modulation sustained for more than two or three measures.

The majority of two-strain dances departs from Simpson's advised procedure and both strains cadence in the tonic key. In many of these, however, contrast is achieved at the opening of the second strain which begins on a dominant chord, or less often, the relative major. Internal cadences, restricted mainly to V and III, are fewer than in the three-strain dances, a result simply of the shorter strain lengths of most ayres and corantos.

⁶P. 143.

Pavans

There are twelve tablature pieces in Merro's part-books which are called "pavin." The spelling of the term varies slightly: pavin, pauin, pavine, pavan. Besides these, there are an additional thirteen pieces editorially classified as pavans, including a setting of Dowland's "Lachrimae" and five pieces by Hume bearing descriptive titles.

Morley, in his Plaine and Easie Introduction to Practicall Musicke, had this to say of the pavan:

The next in gravity and goodness unto this is called a Pavan, a kind of staid music ordained for grave dancing and most commonly made of three strains, whereof every strain is played or sung twice; a strain they make to contain eight, twelve, or sixteen semi-breves as they list, yet fewer than eight I have not seen in any Pavan. In this you may not so much insist in following the point as in a Fantasy, but it shall be enough to touch it once and so away to some close. Also in this you must cast your music by four, so that if you keep that rule it is no matter how many fours you put in your strain for it will fall out well enough in the end, the art of dancing being come to that perfection that every reasonable dancer will make measure of no measure, so that it is no great matter of what number you make your strain.⁷

Morley's discussion of the pavan, as well as his discussions of other dances, reflects the requirements of the social dance. He describes the strain and phrase lengths necessary for actual dancing. In the second half of the century, Simpson notes the origin of the dance but emphasizes its independence as an instrumental form:

⁷ P. 296.

The next in dignity after a Fancy, is a Pavan; which some derive from Padua in Italy; At first ordained for a grave and stately manner of Dancing... but now grown up to a height of Composition made only to delight the Ear.⁸

Mace's contemporaneous description makes no mention of the actual dance and points to the decline of the form:

Pavines, are Lessons of 2,3, or 4 Strains, very Grave, and Sober; Full of Art, and Profundity, but seldom us'd, in These our Light Days.⁹

Few lyra pavans in Merro's part-books adhere to Morley's injunction regarding the strain lengths. In only three pavans is the length of all strains, in terms of semibreves, divisible by four: an anonymous solo: 16-8, and two duos, one by Easte: 16-20-20 and one by Maynarde: 20-20-20.¹⁰ Except for a phrase extension in the final strain, "Lachrimae" may also be included: 16-16-17. In the remaining pavans, strains are frequently odd in the number of semibreves, such as an anonymous duo: 15-14-19.¹¹ The phrase lengths are often irregular and only occasionally is the four-bar unit in evidence; phrase endings are often obscured by overlapping or eliminated by continuous musical activity throughout a strain. Several pavans, such as one for solo lyra by Sherlie,¹² start out with a clear four-bar phrase but thereafter proceed in an irregular fashion.

⁸ A Compendium of Practical Music, 142f.

⁹ Musick's Monument, 129.

¹⁰ Oc/49:1, Oa,b/29,29, and Oa,b/157:#P,182:#P respectively.

¹¹ Oa,b/160:#21,185 T.

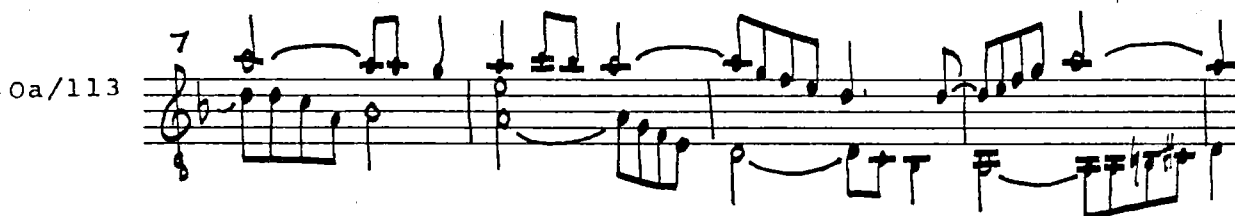
¹² Oa/114 T.

Of the tablature dances in the part-books, the pavans are the most consistently polyphonic with thick texture, intricate counterpoint, and a profusion of double and multiple stops. The polyphony and the predominant minor mode (only four pavans are in major mode) give these pieces the "gravity" to which the theorists allude and justify Mace's phrase "Full of Art, and Profundity."

Among the solo pavans, one by Sherlie is a particularly fine example of the polyphonic style.¹³ The piece is characterized by many double and multiple stops. Occasionally, the chords are used only as a harmonic support for a treble melodic line as in the opening bar. More often, the melodic interest is shared between the treble and bass, the chords lying alternately below and above the moving line, as in bars 24-28. A second solo pavan by Sherlie¹⁴ also has a persistent dialogue between treble and bass. Here, however, the multiple stops are largely absent, and the player must take care to lift the bow over the intervening strings between the two registers rather than letting it slide over them chordally as in the previous case. Example 25 reveals the texture.

¹³ See fn. 12.

¹⁴ Oa/113.

Example 25PavinJoseph Sherlie

In the lyra duos, the individual parts have the same type of texture found in the solo pavans so that the total texture, with two such parts, becomes exceedingly thick. Four contrapuntal parts are often clearly sustained over several measures while the frequent multiple stops further augment the sonority. An anonymous pavan, a pavan by Rede, and "The Virgin's Muse" by Hume all exemplify this style.¹⁵ The added bass viol part in the Hume piece nearly always doubles the bass line sketched out by the two lyra parts. But while adding nothing new contrapuntally, it increases the sonority by sustaining notes only touched on briefly by the lyra viols.

One of the most interesting features of all lyra duos, the continual crossing of the parts and changing of functions, is well illustrated in the pavans. While viol A plays a treble and alto part, viol B presents a tenor and bass line as in Example 26, bars 36-7. Thereafter, the parts exchange registers and viol A descends to the lower

¹⁵ Oa,b/160:#21,185 T, Oa,b/165:#33,189:2 T, and Oa,b,c/77,78,11:2 T.

voices while viol B rises to the higher registers as in bars 38-40 of Example 26. Rarely in the pavans is the change of registers so abrupt as in some of the lighter duple meter dances. Usually the viol parts weave in and out, the melodic lines carrying one viol above or below the other viol. An anonymous pavan¹⁶ offers many instances of such writing, particularly in bars 11-14 and 18-20.

Example 26The State of GamboTobias Hume

36

Oa/73

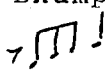
Ob/74

Oc/10

Bar 23 of the same piece, offers another type of texture frequently encountered. Here, one viol sketches out both the treble and bass line by means of a continual register change while the second viol handles the third, inner part

¹⁶Oa,b/160:#21,185 T.

in a sustained fashion.

Imitation occurs in all the pavan duos, but in varying degrees. In a few pavans, such as the duo by Easte, imitation is infrequent and the prevailing texture is non-imitative counterpoint. On the other hand, several pavans maintain an imitative texture throughout, such as the anonymous duo discussed above. Sometimes the imitative points approach the formality of the fantasia, particularly at the beginning of strains. More often, short motives are tossed back and forth between the two instruments, producing a concertante-like dialogue. Rests may set off an imitative entry. Frequently, a change of register has the same effectiveness, particularly when the imitation takes place within the same viol part. In Example 27, the four statements of the rising motive, , are clearly set off by register change between the first two and last two statements and by a change of instrument between the second and third statement.

Example 27

Pavin

Anonymous



Oa/46

Ob/46

The only pavan for three lyra viols in Merro's part-books is by Alfonso Ferrabosco¹⁷ and occurs also in a form for five consort viols. Imitation is prominent in the piece, particularly at a close time interval. Occasionally, all three viols are drawn into this type of imitation as in Example 28. The melodic nature of the parts in this example is typical of much of the piece, setting it apart from the rather dense polyphony of the duos. Usually, no more than one viol at a time has double, or less frequently, triple stops.

Example 28PavinAlfonso Ferrabosco

The musical score consists of three staves for lyra viols. The top staff is labeled 'Oa/60', the middle 'Ob/60', and the bottom 'Oc/4''. The key signature is one sharp (F#) and the time signature is 6/8. The music features a melodic line in the Oa part that is imitated by the Ob and Oc parts. A '2b' marking is present above the first measure of the Oa staff. The score is divided into measures by vertical bar lines.

¹⁷ Oa, b, c/60, 60, 4'.

Galliards

In discussing the galliard, Mace had the following to say:

Galliards, are Lessons of 2, or 3 Strains, but are perform'd in a Slow, and Large Triple-Time; and (commonly) Grave, and Sober.¹⁸

Mace's "Large Triple-Time" is further explained by both Morley and Playford. Morley described the galliard as

...consisting of a long and short stroke successively... the first being in time of a semibreve and the latter of a minim.¹⁹

Playford speaks of two kinds of triple meter, the first of which is "...when the Measure is by three Minims to a Semibreve with a Prick..." Regarding the other type, he says:

The second Measure of this Triple Time is to a swifter motion, and is measured by three Crotchets, or a Minim with a Prick for Perfection. This swifter Measure is appropriated or used in light Lessons, as Corants, Sarabands, Jigs, and the like.²⁰

Thus, we have clear notational and tempo distinctions between galliards and the newer corantos and sarabands. The former move in a slow $\frac{3}{2}$, the latter in a quick $\frac{3}{4}$ or $\frac{6}{4}$. Mensural signs are a further aid in distinguishing the two types, as will be seen in Chapter VIII. Galliards are indicated by ϵ or $\frac{6}{3}$, corantos by 3 or 3i.

¹⁸ Musick's Monument, 129.

¹⁹ A Plaine and Easie Introduction to Practical Music, 297.

²⁰ An Introduction to the Skill of Musick (1674), 33.

Merro used the term "galliard" (galliarde, galiarde) for twelve tablature pieces in his part-books while two more are so-called in concordant sources. There are an additional eight pieces that have been designated as galliards editorially. All of these conform to Mace's "Large Triple-Time."

The galliards, both solo and duo (there are no trios), divide into two categories. The first type has varied phrase lengths, a fluid contrapuntal texture, and strains of different lengths, from eight to twenty-one measures long. In the second type, the phrase length is very regular, producing one and two measure units which are often repeated almost exactly. The texture is somewhat homophonic or, at most, lightly contrapuntal, while the strain lengths are almost invariably eight measures long. The same two types are found among the lyra pavans; however, the second type is represented by only one piece there. By contrast, seven galliards conform to this second type, one solo and six duos.

Galliards in the first category do not have as dense a counterpoint as the pavans. In the lyra solos, sections containing two equally active contrapuntal lines alternate with homophonic sections. Example 29 reveals both types of textures.

In the duos, the parts have a texture similar to that of the solos, so that, as before, the texture is not as

Example 29GalliardJoseph Sherlie

thick as in the pavans. The texture varies between two and three voices with extra chords and double stops providing harmonic support. As in the pavans, however, imitation plays a large role. Occasionally the point of imitation is emphasized by a rest preceding the imitating voice. More often, similar motives are passed back and forth between the parts, such as in a galliard by Ford.²¹

The second type of galliard is found chiefly among the duos and involves a type of writing found in some light ayres: the exact repetition of short phrases with the two viol parts exchanged. In one anonymous galliard,²² the passages exchanged vary from half a measure to two measures. The parts are highly differentiated as in the opening two bars where one viol plays a melody while the other viol plays a chordal harmonic support. In such cases, the actual exchange of parts becomes abrupt. Occasionally, the supporting viol part can have contrapuntal interest, such as in bars 33 and 35.

²¹Oa,b/30,30 T.

²²Oa,b/48,48 T.

A galliard by "Rede"²³ also has Stimmtausch, but here contrapuntal activity between the two viols is pronounced and the exchanges frequently are altered on the repetition. The result is a fluid texture, more imitative than repetitive. Bars 18-21 show how skilfully and smoothly the composer has worked the exchange of parts, introducing variations in the counterpoint.

There are six pavan-galliard pairs in Merro's part-books as well as one trio of related dances: pavan-almain-galliard. In the case of one pair by Ford, Merro separated the two dances by five pages; in all the other instances, the dances are adjacent. Besides these seven related groups, there is one other galliard by Ford²⁴ for which a companion pavan exists in Musicke of Sundrie Kindes (no. IV) but does not appear in the manuscripts. All of the related dances are listed in Table 3; the pairs are numbered for convenient reference in the ensuing discussion.

The extent of the relationships between the pairs and the trio varies widely, from mere stylistic similarity as in pair 5 to an intrinsic one throughout, as in pair 2 and the trio of dances. In pairs 1 and 4, only the openings of the two dances are melodically similar. In pair 6, several motives from the pavan turn up in the galliard but reworked into triple meter and a lighter texture.

²³ Oa, b/164: #32, 190: 1 T.

²⁴ See fn. 21.

TABLE 3
 RELATED DANCES IN MANUSCRIPTS
 MUSIC SCHOOL d245-7

Pair No.	Pavan	Galliard	Composer
1	Oa/114 T	Oa/115	Sherlie
2	Oa,b/38,38	Oa,b/33,33	Ford
3	Oa,b/46,46	Oa,b/47,47	Anonymous
4	Oa,b/54,54= Oa,b/166 :#37,191:2	Oa,b/55:1,55:1= Oa,b/166:#36,191:1	Anonymous
5	Oa,b/157:#P,182:#P	Oa,b/156:#O,181:#O	Maynard
6	Oa,b/165:#33,198:2 T	Oa,b/164:#34,190:1 T	Rede

Pavan	Almain	Galliard	Composer
Oa/118 T	Oa,120 T	Oa,122 T	Sherlie

The relationship between the galliard and pavan of pair 2 is particularly close. Most of the material of the galliard is taken directly from the pavan. Sometimes a passage from the pavan has been reworked into the triple meter of the galliard. For instance, the opening four measures of the third strain of the pavan have been condensed into two measures in the galliard, as may be seen in Example 30. In other passages, Ford left the duple meter patterns of the pavan unaltered and simply re-barréd the passage for the galliard. Here, duple meter syncopated patterns are completely at odds with the triple meter barring.

In the pavan-almain-galliard grouping by Sherlie, all three dances use similar material throughout each of the three strains. However, Sherlie always reworks the material, never taking it over verbatim as does Ford. The result, then, is a set of two variations on the original pavan.

Example 30Pavine and GalliardeThomas Ford

Oa/38
 Ob/38
 Ob/33
 Oa/33

Almains and Ayres

Merro gave the title of "almain" (almaine, alman) to ten tablature pieces in his part-books and concordances establish the name for seven others. The term "ayre" appears only twice in the part-books (ayr, Change of Ayr) but eleven more pieces are so-named in concordant sources. A further fifty-four pieces have been editorially classified as ayre or almain.

Of the almain, Mace wrote:

Allmaines, are Lessons very Ayrey, and Lively; and Generally of Two Strains, of the Common, or Plain-Time.²⁵

The same writer made a distinction between the almain and the ayre:

²⁵ Musick's Monument, 129.

Ayres, are, or should be, of the same Time, (yet many make Tripla's, and call them so;) only they differ from Allmaines, by being commonly Shorter, and of a more Quick, and Nimble Performance.²⁶

Mace's distinction between the almain and ayre is reflected among the known ayres and almains in Merro's part-books. The ayres are generally shorter and lighter in texture than the almains, the latter feature allowing a "more Quick, and Nimble Performance." In addition, the ayres have more regular phrase lengths and are less contrapuntal. These distinctions have been adopted in the classification of unspecified duple meter pieces as almain or ayre. A chronological distinction between the two types also arises. The majority of known almains in the part-books stems from the early years of the century; Ferrabosco, Coperario, Sherlie, and Ford are among the known composers. While most of the known ayres are anonymous, three are ascribed to composers of a later generation: Thomas Gregory and Simon Ives. The majority of anonymous ayres is similar in style to these three pieces.

The distinction between ayres and almains divides the heavier, longer duple meter pieces from the shorter, lighter ones; the figures for almains and ayres given in Table 1 are a reflection of the numbers of pieces in the two styles. However, the distinction must not be over-emphasized. In the mid-seventeenth century, the terms ayre and almain were frequently interchangeable. For instance,

²⁶ Loc.cit.

one lyra viol duo called "almaine" in Merro's part-books receives the title "ayre" in a concordant source.²⁷ Many almains from this period are short, light pieces and fit Mace's description of ayre; an anonymous lyra duo in the part-books provides an example.²⁸

Several almains are close to the pavans in character. Both are usually long, contrapuntal, and involve irregular phrase lengths. The differences are a matter of degree, for the texture in the almains is usually thinner, the counterpoint less imitative, and the phrase lengths not quite as far removed from the dance. Another difference involves the notation of the two forms and is touched upon by Morley in his discussion of the almain:

The Alman is a more heavy dance than this [Galliard] (fitly representing the nature of the people whose name it carrieth) so that no extraordinary motions are used in dancing of it. It is made of strains, sometimes two, sometimes three, and every strain is made by four; but you must mark that the four of the Pavan measure is in Dupla Proportion to the four of the Alman measure, so that as the usual Pavan containeth in a strain the time of sixteen semibreves, so the usual Alman containeth the time of eight, and most commonly in short notes.²⁹

Judging by examples in Merro's part-books, Morley's dupla proportion affects notation rather than the tempo. Thus, the minims for pavan and almain move at approximately the same tempo but the rhythm of the pavans tends to move

²⁷ Oa, b/153: #G, 178: #G.

²⁸ Oa, b/43: 2, 43: 2.

²⁹ A Plaine and Easie Introduction to Practical Music,

in semibreves and minims while that of the almain moves in minims and crotchets. The set of three related lyra solos--[pavan]: almain: galliard--by Sherlie bears this out.³⁰ The pieces are unusual in that all are based on the same material. In particular, the opening measures of the pavan and almain, given in Example 31, are very closely related and show that Sherlie re-cast some of his material for the almain in smaller note values. All three dances have written out repetitions of the strains with extensive divisions and a comparison of those of the pavan and almain reveals the tempo relationships between the two dances. In both, the basic unit of division is the sixteenth note, a fact suggesting the same approximate quarter note tempo for each. The pavan contains a few thirty-second notes, thus requiring a slightly slower tempo.

Example 31 [Pavin] and Almaine Joseph Sherlie

The image shows two staves of musical notation. The top staff is labeled 'Oa/118' and the bottom staff is labeled 'Oa/120'. Both staves show a sequence of notes and rests, with the bottom staff featuring smaller note values (sixteenth notes) compared to the top staff (quarter notes). The notation is in a single system with two staves.

The rhythm of several pavans in Merro's part-books is in semibreves and minims, similar to the one by Sherlie, while most of the almaines move in smaller note values. For a few pieces, however, this notational distinction is not

³⁰ Oa/118-122 T.

apparent, particularly with lyra works by Ferrabosco. One lyra duo by this composer is labelled "pavin" by Merro,³¹ while as a solo lyra viol piece in Ferrabosco's Lessons (1609), it is termed "almain." (The piece also turns up in Thomas Simpson's Tafel Consort (1621) where it is à 4 and called "Aria.") Another Ferrabosco lyra duo is named "almaine" in Oa and "pavin" in Ob;³² it is called "almaine" in the Lessons (1609). A closer look at the pavans and almains in the Lessons explains the confusion. Of the six pavans in this printed work, only one,³³ for three lyra viols, uses large note values and is barred according to the breve. The remaining five all use a mixture of half, quarter, and eighth notes and are barred by the half note or semibreve. In this respect, they are almost indistinguishable from the many almains also present in the volume. A few of the pavans do seem a little more "grave," perhaps calling for a slower tempo than the almains, but the matter is very much a subjective one. Thus, Merro's departure from the printed sources is understandable.

There are nine lyra trios among the almains. Two³⁴ occur immediately after a fantasia and a pavan by Ferrabosco

³¹ Oa,b/56:1,56:1 T.

³² Oa,b/52,52 T.

³³ Lessons, No. 33; Oa,b,c/60,60,4'.

³⁴ Oa,b,c/61,61,5 T and Oa,b,c/62,62,5'.

and stylistic similarities suggest the almains might also be by Ferrabosco. Both are in three strains and in both, double and triple stops are relatively infrequent. The parts tend to move in conjunct melodic lines and imitation is a prominent feature.

The remaining seven almains for lyra trio are all by Coperario and are situated within a group of eleven pieces by this composer.³⁵ The first of the seven is called "almaine" but the rest are without title. Two of the pieces have three strains and the rest, two strains.

As in the anonymous almain trios considered above, imitation is considerable. Several strains open with imitation between two parts while the third part plays an independent counterpoint. Internal imitations are also frequent between two or all three viols. Motives are generally incisive and the interval of imitation short.

Unlike the two anonymous almains, the texture varies greatly. Occasionally, all three viols have conjunct melodic parts. More often, however, one viol sketches out two voices through register changes or double stops so that the over-all texture varies between four and five voices, and sometimes six voices. In this respect, the almains are much like Coperario's fantasias.

Among the ayres, two extremes of texture are apparent,

³⁵The almains are Oa,b,c/224:1-228,239:1-243,64'-67. Two of these are transcribed in Volume II.

and may be observed in two anonymous solos. One³⁶ represents the longer, more serious type of ayre, a type close to the almains. Two contrapuntal voices are sketched out with occasional multiple stop chords. However, the second voice appears and disappears with much greater ease than with most almains and often is a less active part than the first voice. At times, the second voice assumes only a harmonic role.

By contrast, the second piece³⁷ is much lighter. It is mostly homophonic throughout and the lower parts of the double stops and chords have little independent action. Melodic writing prevails for much of the time and is without the register changes found in the previously considered piece. Each of the three sections is eight measures long (the third in triple meter) and within the strains, the phrase lengths fall into groups of two or four measures.

A feature of the lighter ayres for two lyra viols is the exact exchange of short passages between the two viols. The same feature is also encountered among the galliards. The procedure is illustrated in an ayre by Bosley,³⁸ particularly in the second strain. Here, bars 9, 11, and 13 are immediately repeated with the parts exchanged. The process, also found in bars 5 and 6, gives the piece a quasi-imitative character, complementing the

³⁶ Oa/202:1 T.

³⁷ Oc/32:2 T.

³⁸ Oa,b/161:#22,186:1 T.

opening point of imitation. Other features of this same piece are also typical of the ayre duos: the great amount of parallel writing and the use of chords as much for rhythmic punctuation as for harmonic support.

Corantos

Concerning the coranto, Mace had the following to say:


Corantoes, are Lessons of a Shorter Cut [than Galliards] and of a Quicker Triple-Time; commonly of 2 Strains, and full of Sprightfulness, and Vigour, Lively, Brisk, and Cheerful.³⁹


Mace's "Quicker Triple-Time" involves both tempo and notational differences, as we have seen under the section on galliards.

There are nine pieces named coranto in Merro's part-books while another four pieces are so-called in concordant sources. These pieces move in fast quarter notes with occasional running eighth notes. They are light in texture and involve mainly melodic writing, frequently in a disjunct style and, as Mace prescribes, "full of Sprightfulness."

The majority of pieces editorially classified as corantos are very close in style and character to the named ones. However, a few pieces differ in tempo, as may be seen by the type of note values employed. On the one hand are those pieces which move predominantly in half and quarter

³⁹ Musick's Monument, 129.

notes, or the dotted rhythms, . These have few passages with more than two or three consecutive eighth notes, and seem to call for a swift tempo. The phrase lengths are regular and, together with the fast tempo, produce a $\frac{6}{4}$ rather than $\frac{3}{4}$ meter. By contrast, a few pieces move predominantly in eighth notes with subdivision into sixteenth notes for short phrases. The tempo is of necessity slower as in a lyra solo by R[obert?] T[ailour?].⁴⁰ The phrase lengths are not regular and the meter is $\frac{3}{4}$ rather than $\frac{6}{4}$.

Upbeats are frequent among the corantos in Merro's part-books, in contrast to other tablature dances. In thirty-six corantos, at least one strain begins with an upbeat; in eleven of these, all strains begin with upbeats. The upbeat figure may consist of a single quarter or eighth note, two eighth notes, a dotted figure, , or three eighth notes.

The majority of solo corantos is characterized by melodic writing and contrapuntal activity is implied through change of register. In some pieces, disjunct writing is greatly exaggerated and large leaps occur between almost every note, such as in a coranto by William Lawes.⁴¹ In other pieces, double and multiple stops are used primarily for harmonic support and rhythmic punctuation as in "Mr

⁴⁰_{Oc/32':1 T.}

⁴¹_{Oa/185:1 T.}

Whitlocks Coranto" by Simon Ives.⁴² An anonymous coranto, shown in part in Example 32, is unusual in the sustaining of two contrapuntal parts through double stops. However, one of the two parts is always less active than the other.

Example 32 [Coranto] Anonymous

Oc/45':2

4

The individual parts of the coranto duos follow the same procedures found in the solo corantos. For most duos, the two parts are similar, such as in an anonymous coranto.⁴³ Here, both parts alternate between conjunct motion in running eighth notes and disjunct motion in quarter notes; similarity of the parts is furthered by the use of imitation. In a few pieces, such as two corantos by Ferrabosco,⁴⁴ the parts differ in style. One part is conjunct and encompasses a relatively narrow range, while the other part is disjunct and continually leaps above and below the first part, forming now a bass, now a descant to it. Both examples by Ferrabosco are among the duos in his Lessons, and in each case, the disjunct part appears among the solo corantos in the same

⁴²Ob/216:2 T.

⁴³Oa,b/45:2,45:2 T.

⁴⁴Oa,b/27:1,27:1 T and Oa,b/28:1,28:1.

publication.

A coranto duo by Sherlie,⁴⁵ a particularly effective piece, illustrates excessive use of the disjunct style. Here, both parts move disjunctly in small and large skips; for much of the piece, they cross every few notes. Imitation and Stimmtausch are also present. The piece opens with a short point of imitation while bars 7 and 9 each involve an exact repetition, with part exchanged, of a half-bar phrase.

There are three corantos for three lyra viols in the part-books. All are without title and only one is ascribed to a composer: Coperario.⁴⁶ The three are similar in style, a style which may be observed in an anonymous coranto transcribed in Volume II.⁴⁷ Each of the two sections opens imitatively, the first with three viols, the second, with only two viols, the other playing non-imitative counterpoint. While much of the writing is melodic, there are passages with double and triple stops in two or even all three viol parts at the same time. Throughout, all three parts are equally active and constantly exchange registers.

Toys, Jigs, Sarabands, Masks, and Thumps.

In Musick's Monument, Mace equates the toy and the jig:

Toys, or Jiggs, are Light-squibbish Things, only fit for Fantastical, and Easie-Light-Headed People; and are

⁴⁵Oa,b/44:1,44:1 T.

⁴⁶Oa,b,c/228:2,244,67'.

⁴⁷Oa,b,c/63,63 6 T.

of any sort of Time.⁴⁸

Merro labelled only one piece "toy," a lyra duo of three short strains in duple meter.⁴⁹ The texture is light, the phrase lengths regular, and a fast tempo seems suitable. Two similar duos, without title and anonymous, also occur in the part-books and have been classified as toys.⁵⁰

Two triple meter duos by Ford are also called toys, and both are found in the composer's Musicke of Sundrie Kindes. Merro copied down only the descriptive part of the title, the remainder occurring in the printed work: "A snatch and away [Sir John Paulets toy] and "And if you do Touch [me] ile Cry [Sir Richard Tichbornes toy]."⁵¹ There are also three duo corantos, so-named in Merro's part-books or a concordant source, which receive the appellation "toy" elsewhere.⁵² All share the characteristics of the duple meter toys: brevity, regular phrasing and a light texture, and all seem eminently suitable for "Easie-Light-Headed People."

The two known jigs included by Merro are both duos by Ford and both appear in Musicke of Sundrie Kindes: "Whipit and Tripit [Mr Southcotes Jig]" and "The Queenes Jedge [i.e. Jig] [Cate of Bardie]."⁵³ The first piece is in triple meter

⁴⁸ Musick's Monument, 129. ⁴⁹ Oa,b/157:#Q,182:#Q T.

⁵⁰ Oa,b/50:1,50:1 and Oa,b/168:#43,193:3.

⁵¹ Oa,b/34:2,34:2 and Oa,b/35:2,35:2 T respectively.

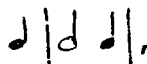
⁵² Oa,b/28:1,28:1, Oa,b/44:1,44:1 T, and Oa,b/167:#40,192:2 T.

⁵³ Oa,b/32:1,32:1 and Oa,b/36,36.

and is, in all respects, indistinguishable from the same composer's toys. The second piece, in duple meter, is a set of variations on a sixteen-bar ground, a piece considered in Chapter IV. The light texture and regular phrasing are again, very similar to that found in toys.

The saraband seems to have been adopted by English composers in the 1630's;⁵⁴ it is not even mentioned by Morley. Mace described it thus:

Serabands, are of the Shortest Triple-Time; but are more Tovish, and Light, than Corantoes; and commonly of Two Strains.⁵⁵

There are two named sarabands in Merro's part-books; both are for a solo lyra and both use the new "harp" tunings.⁵⁶ The first of these is the shortest triple meter piece of all the tablature music in the part-books, its two strains consisting of two and four measures. It is characterized by the rhythm, , and has the feminine cadences typical of sarabands, the latter unique among all lyra music in the part-books. The piece unquestionably conforms to Mace's description.

The second saraband ("sarabrand") is quite a different piece. It is longer--two strains of 14½ and 11½ measures--

⁵⁴ Squire and Donnington, "Saraband," 408. Knowlton, "Some Dances of the Stuart Masque Identified and Analyzed," 49, mentions that the saraband first appeared in connection with masques of the 1630's.

⁵⁵ Musick's Monument, 129.

⁵⁶ Oa/132:2 ♯ (=Oa/200:3 without title) and Oa/206:1 ♯ respectively.

and has irregular phrase lengths. Hemiola abounds, a feature usually associated with corantos. Also unusual is the initial upbeat of three eighth notes; the only other piece in the part-books with a similar three note upbeat is the one immediately preceding it. Several other triple meter dances within the same group have irregular phrase lengths and hemiola. However, all are without title except for the saraband and have been classified editorially as corantos.

In Jacobean and Caroline times, the term "mask" was used for a variety of dance types associated with the theatrical entertainment, the masque. None of the three masks found in Merro's part-books, however, are known to have been associated with specific masques. One is by Tobias Hume and appears in his Captaine Hume's Poeticall Musicke.⁵⁷ The other two, anonymous and without title in the part-books, are named "Williams his Maske" and "Rice Davies Maske" in differing concordant sources.⁵⁸ In a third concordant source, the latter is ascribed to Thomas Gregory but there given no title. All three masks are duple meter pieces, similar in length and texture to the ayres; only "Williams his Maske" has a third, concluding strain in triple meter.

The single thump in the part-books is a lyra duo by Ford, entitle "A Pill to Purge Melancholy [M. Richard Martins Thumpe]."⁵⁹ The piece, in duple meter, is very

⁵⁷ Oa, b, c/75, 76, 10':2.

⁵⁸ Oc/34:1 and Oc/32:2.

⁵⁹ Oa, b/34:3, 34:3 T.

short and light and could aptly be called a toy; the name "thump" simply refers to the use of pizzicato. As will be seen in Chapter XI, there are several other solos and duos in the part-books which call for pizzicato and could equally well be called "thump."

CHAPTER VII

MUSIC FOR VARYING MEDIA

This chapter is concerned with two types of lyra viol music found in Merro's part-books. The first includes arrangements of pieces existing elsewhere for other media; the second, lyra viol duos so written that one part may be played as a lyra viol solo.

Arrangements

There are eight tablature pieces in Merro's part-books found in versions for other media. Two versions are simply for differing numbers of lyra viols, while other versions include settings for a consort of viols and a five-part motet. Table 4 lists these eight pieces, indicates the location in the part-books, and gives all versions. Sources for the varying versions are cited in Appendix III.

The lyra versions of the two parts of Byrd's motet, "Ne irascaris," are undoubtedly an arrangement from the original vocal form. The early appearance in print of the motet¹ and Merro's adoption of the motet title in his part-books suggest this. It also seems probable that the fantasia

¹1589 (Cantiones Sacrae).

TABLE 4

ARRANGEMENTS

Reference	Title	Version in Oa-c	Other Versions
Ob/216:2	M ^r Whitlocks Coranto -Ives	lyra solo	consort à 2 and à 4
Oa,b/1,1	Ne irascaris. First Part	lyra duo	5-part motet by Byrd
Oa,b/2,2	Ne irascaris. Second Part	lyra duo	5-part motet by Byrd
Oa,b/151:#B, 176:#B	Fantasia	lyra duo	2 bass viols and organ by John Ward
Oa,b/23,23	Almain -Ferrabosco	lyra duo	lyra trio
Oa,b/56:1,56:1	Pavin -Ferrabosco	lyra duo	1. lyra solo 2. consort à 4
Oa,b,c/59,59,4	Fancie -Ferrabosco	lyra trio	consort à 4
Oa,b,c/60,60,4'	Pavin -Ferrabosco	lyra trio	consort à 5

by Ward was first written for two bass viols and organ.²

With the Ferrabosco works, however, it is not clear which versions came first. Since the lyra versions are quite polyphonic, it appears likely that they all derive from the polyphonic consort form. In each case, the lyra versions, involving fewer instruments, are compressed or truncated

²In Dublin, Marsh's Library, MS Z 3.4.13, f. 16', there is one part of a lyra duo entitled "Mr Jo: Wards tune for 2 viols By: S [imon] I [ves]." The lyra version there is clearly an arrangement of the unidentified original. Perhaps the arranger of the lyra fantasia in Merro's part-books is also Simon Ives.

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Oa,b/23,23	Almain -Ferrabosco	lyra duo	lyra trio
Oa,b/56:1,56:1	Pavin -Ferrabosco	lyra duo	1. lyra solo 2. consort à 4
Oa,b,c/59,59,4	Fancie -Ferrabosco	lyra trio	consort à 4
Oa,b,c/60,60,4'	Pavin -Ferrabosco	lyra trio	consort à 5

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in comparison with the polyphony of the other versions.

The lyra arrangement of the Byrd motet follows a long standing and common practice of instrumental transcription of vocal part-music. English lute music before 1620 saw many such transcriptions. The practice decreased towards the end of the sixteenth century and abstract instrumental music, especially the dance and fantasia, became predominant in lute music.³ The Byrd motet is the only lyra arrangement of vocal part-music known to the author: all other arrangements involve instrumental part-music. The lack of vocal transcriptions is a reflection of the great flowering of instrumental music in the early years of the seventeenth century, a flowering particularly associated with the consort and lyra viols. When, in a few instances, a transcription for lyra viols was sought, the transcriber turned to the new, large body of instrumental consort music rather than to vocal part-music.

The transcription of both parts of "Ne irascaris" is faithful to the original; there are no colourations and no additions to, or deletions from, the original material. Except for a few instances in the second part, the same transcription procedure is followed throughout. The viol part in Ob handles the superius and the altus while that in

³Lumsden, "The Sources of English Lute Music, 1540-1620," I, 105.

Oa is given the bassus and tenor II. Tenor I is divided between the two viols.

The transcription preserves most of the original polyphony by means of double and triple stops and register change. The result is a very dense texture. Since both lyra parts are assigned adjacent parts of the motet, the leaps between registers are relatively small, usually within an octave. Example 33⁴ shows how the transcriber handled a five-part passage of the motet.

Example 33Ne irascaris

William Byrd
Anonymous arranger

⁴The motet version is taken from The Collected Vocal Works of William Byrd, II: 164.

There are several instances in the lyra version in which the imitative structure of the motet is considerably obscured. Sometimes, this appears to be the inevitable result of condensing five-part polyphony into a form for two instruments. When, for instance, one viol handles an imitative entry as well as two countersubjects, one of the latter receives scant treatment. At other times, the transcriber shows a lack of concern for imitative structure, unnecessarily altering the notes of an imitative point.

In the fantasia by Ward for two bass viols and organ,⁵ the organ part is written in four voices with an occasional five- or six-note chord. The style is contrapuntal and the part, self-contained. The two viol parts are completely melodic and usually double two of the organ voices with divisions on some longer notes. One viol doubles the bass, the other viol, the tenor or alto, but they switch roles after only a bar or two. The treble part of the organ score maintains a counterpoint independent from the viols. Towards the middle of the piece, the organ begins to share in the imitation but a few bars later, fast figuration in the viol part takes over and the organ part assumes a more modest continuo role.

In the lyra version, the melodic bass viol parts are found embedded, almost literally, among chords and double

⁵The version for two bass viols and organ has been taken from Richards, op.cit., II, 39f.

stops of the lyra parts; each lyra part incorporates one bass viol part throughout. The additional notes in the lyra parts, the double and multiple stops, serve both a harmonic and contrapuntal function, substituting for the organ. A comparison of these additional notes with the organ part proves to be the most interesting aspect between the two versions. Occasionally, brief sections of independent voices of the organ turn up in one of the lyra parts. More

Example 34FantasiaJohn Ward
Anonymous arranger

Ob/176: #B

Oa/151: #B

Bass viol I

Bass viol II

Organ

often, however, new parts are created, ones which are more feasible technically on the viol but which do not alter the basic harmonic outline. For instance, in Example 34 the dominant harmony is presented in sustained, slow-moving progressions in the organ part. In the lyra version, the same harmony is reiterated by a succession of three and four-note chords, each viol systematically taking its turn in playing them.

Example 35 shows another contrast between the two fantasia versions. The passage is an imitative one, a short motive passing back and forth between the two bass viols and the organ. The motive contains a characteristic drop of a fifth. In the lyra version, some statements of this motive are omitted while the others are obscured. The interval of a fifth becomes buried in the wealth of double stops and only one clear imitative statement emerges: the entrance of the second lyra viol.

The lyra pieces by Ferrabosco share a feature not found in the Byrd and Ward transcriptions. In the latter, each lyra part has a consistent relation to the parts of the non-lyra version. Thus, the lyra part in Oa always incorporates bass viol II of the Ward fantasia. With the Ferrabosco pieces, however, the lyra parts constantly shift, incorporating now one, now another of the consort parts. A further difference concerns texture; the Ferrabosco lyra versions do not reproduce the full consort polyphonic tex-

Example 35FantasiaJohn Ward
Anonymous arranger

28

Oa/151:#B

Ob/176:#B

Bass viol I

Bass viol II

Organ

The musical score consists of five staves. The top two staves are for Oboes (Oa/151 and Ob/176), both in bass clef with a key signature of one sharp (F#). The next two staves are for Bass Violins I and II, also in bass clef. The bottom staff is for the Organ, split into two systems: the upper system is in treble clef and the lower system is in bass clef. The score begins at measure 28. The Oboe parts play a melodic line with some grace notes. The Bass Violin parts provide harmonic support. The Organ part features a complex texture with many grace notes and a steady bass line.

ture; there are passages in which one or even two voices are completely lacking in the lyra versions. The over-all result is a thinner texture than in "Ne irascaris" but one in which the contrapuntal lines have more melodic continuity. Thus, the Ferrabosco pieces do not merely reassign parts but are arrangements in the fullest sense of the term.

Some of the differences between the two versions of Ferrabosco's Fancie may be seen in Example 36.⁶ Here, the coloured lines in the consort version trace the parts of the

Example 36FancieAlfonso Ferrabosco

20

Consort

Oa/59

Ob/59

Oc/4

⁶The consort version has been taken from Ferrabosco, The Unpublished Fancies, 51.

Example 36 (continued)

24

Consort

Oa/59

Ob/59

Oc/4

lyra version. Each colour represents one lyra part which may, as can be seen in bar 21, embrace two consort parts. A wavy coloured line is used when the relationship is not exact. In the course of this section, the lyra part in Oa has successive passages from all four consort parts, while

the other two lyra parts pass through two or three consort parts.

In bars 23-26, the Fancie has been reshaped in the upper parts. In the consort version, the three upper parts chase each other in a quasi-imitative passage over long-held notes in the bass. In the lyra version, the long-held notes are given to one of the lyras, while the three upper voices have been reduced to two melodic parts. A different kind of change occurs in the second part of the piece. On two different occasions, a single measure of the consort version has been expanded into a bar and a half so that the lyra Fancie is a whole bar longer.

The two versions of one of Ferrabosco's pavans⁷ do not diverge to the same extent as do those of the Fancie. For the most part, the individual lines of the consort version reappear unaltered in a lyra part. The over-all texture varies between three and four parts with one or two of the consort parts omitted. The latter nearly always concerns inner parts; the bass and treble are invariably found in the lyra version.

One Ferrabosco piece⁸ is interesting from several aspects. The differing titles--almain and pavan--have already been pointed out. Furthermore, it is one of the two pieces in Merro's part-books known in three versions. Finally,

⁷0a,b,c/60,60,4'.

⁸0a,b/56:1,56:1.

the lyra duo version does not appear in Ferrabosco's Lessons (1609) while the solo version does. The last point establishes the solo version as the work of Ferrabosco himself, while the duo might be an arrangement by someone else.

In Example 37,⁹ the openings of the second strain of all three versions are juxtaposed. In bars 12-13, the solo lyra version is identical to the duo part in Ob, a fact suggesting the common practice of incorporating autonomous lyra solos within duos. In bars 25-30, the solo version again corresponds almost exactly with only one part of the duo but this time it is with Oa. At other places, such as in bars 14-15 of Example 37, the solo version is an amalgamation of the two duo parts.

The consort version à 4, first printed in Thomas Simpson's Taffel Consort (1621), diverges from both solo and duo lyra versions in some places. In Example 37, bars 12-13, there is little relationship to the duo part in Oa. An even greater divergence is found at the end of the piece where there is only a vague contrapuntal correspondence to the lyra versions, although the length and the harmonies are similar.

The final Ferrabosco duo¹⁰ is greatly reworked in the

⁹The sources of the solo and consort version are, respectively: Ferrabosco, Lessons, 17 and Ferrabosco, "Aria," 140.

¹⁰Oa,b/23,23.

Example 37Pavin-AlmaineAlfonso Ferrabosco

Solo lyra

Oa/56:1

Ob/56:1

Consort

lacking

version for three lyras. One of the three trio parts is lacking so that the full extent of the relationship cannot be determined. Nevertheless, the remaining two parts show that only the first strain bears strong resemblance to the duo. The other two strains are of different lengths and present new music with only occasional similarities. Throughout all three strains of the lyra trio, the parts are given

to single melodic lines, a feature of other Ferrabosco lyra trios. This suggests that the composer himself may have been responsible for this particular version.

Of the two known staff notation versions of "Mr Whitlocks Coranto," only the one à 2, as printed by both Burney and Hawkins, was available for study. The lyra version is close to these, varying only in two places as well as lacking two half bars. Throughout, the lyra transcriber presents the treble part complete and contents himself with sketching out the bass through occasional chords and skips down to low notes.

Music for One or Two Lyra Viols

A common feature of lyra duos is the practice of making one part of the duo self-sufficient as a solo. As we have seen, such pieces are found in some of the early printed tablatures. Among the pieces in Merro's part-books, fifty-five have been identified as solo-duos, forty occurring in duo form, fifteen as solos. In each case, concordances establish the dual role of the piece: the duos appear in other sources as solos, the solos as duos. Some duos appear only as duos in concordant printed sources but there, the composer informs us of the dual nature of the piece. In eleven instances, Merro's books are the only complete source of duos, the pieces occurring elsewhere only as solos.¹¹

¹¹ Oa, b/43:1, 43:1; 44:1, 44:1; 56:2, 56:2; 151:#A, 176:#A; 152:#E, 177:#E; 153:#F, 177:#F; 153:#G, 178:#G; 153:#H, 178:#H; 167:#40, 192:2; 168:#41, 193:1; 168:#43, 193:3.

The purpose behind the dual role of these pieces was apparently a practical one: by making one piece serve two performing situations, the composer appealed to a wider public. Thomas Ford, in his Musicke of Sundrie Kindes (1607), must have had this appeal in mind when he advertised the dual nature of his lyra pieces on the title-page:

...Pavens, Galiards,...for two Basse-Viols, the Lieraway so made as the greatest number may serve to play alone...

Within the book, Ford singles out parts of ten¹² of the eighteen duos which may "serve to play alone." Some of these are among the fifteen pieces from Ford's print found in Merro's part-books, but all in duo form. However, several other manuscript sources contain only the solo parts,¹³ attesting to the usefulness of the duality and the popularity of some of Ford's pieces.

Hume cast a much wider appeal by listing eight different ways his pieces could be performed. The title page reads:

CAPTAINE
H V M E S
Poeticall Musicke.

Principally made for two Basse-Viols,
yet so contriued, that it may be plaied 8. Seuerall
waies vpon sundry Instruments with
much facilitie.

¹²Nos. 3,6,11-18.

¹³In Merro's books, the pieces are all together: Oa,b/30-40,30-40. See Appendix III for sources of the solo versions.

- 1 The first way or musicke is for one Bass-Viole to play alone in parts, which standeth alwaies on the right side of this Booke.
- 2 The second musicke is for two Basse-Viols to play together.
- 3 The third musicke, for three Basse-Viols to play together.
- 4 The fourth musicke, for two Tenor Viols and a Basse-Viole.
- 5 The fift musicke, for two Lutes and a Basse-Viole.
- 6 The sixt musicke, for two Orpherions and a Basse-Viole.
- 7 The seuenth musicke, to vse the voyce to some of these musicks, but especially to the three Basse-Viols, or to the two Orpherions with one Basse-Viole to play the ground.
- 8 The eight and last musicke, is consorting all these Instruments together with the Virginals, or rather with a winde Instrument and the voice

Composed by Tobias Hume Gentleman.

Apart from one piece for voice and lyra viol, the print contains twenty-four pieces for two lyra viols (in tablature) and a bass viol (in staff notation).¹⁴ In spite of Hume's many suggestions, there are only three main ways of performance: as a lyra solo, as a lyra duo, and as a lyra duo with a bass line played on a bass viol. These correspond

¹⁴ Although Hume does not use the term "lyra viol," he apparently intended the tablature parts to be played on them. On sig. B he says: "The Viole that playeth this part [the bass part in staff notation] must bee set fowre Notes lower then the other, and he must bee somewhat longer then the two small Basse Viols which play the Tableture being alwaies tuned alike and set as the Lute." The pitch and tuning for the "small Basse Viols" is that of tenor viols. Since Hume offers the use of tenor viols as one performing option, there must have been a difference in size between lyra viols (= "small Basse Viols") and tenor viols.

to Hume's first, second, and third ways. Hume's fourth, fifth, and sixth ways involve substitute instruments and the eighth way, a concertizing of all possible instruments. The seventh way can be applied to only three pieces. For all three, Hume supplied an optional fourth part, two with a text, and the third without text, the latter specified "for treble viol or the voice."¹⁵

Hume's pieces are primarily lyra duos for the composer specifies that the pieces are "principally made for two Basse-viols." The bass viol part in staff notation rarely assumes an independent role; generally it sustains a bass line sketched out by the two lyra viols.

Fourteen pieces from Captaine Hume's Poeticall Musick appear in Merro's part-books.¹⁶ With one exception, Merro included all three viol parts; however, he consistently omitted the optional fourth part. Merro may not have had the possible solo performances in mind for the solo parts are not restricted to one part-book; they occur in both Oa and Ob in no particular order. Hume may have envisaged duo performances without the bass, however, since all the staff notation parts are confined to Oc.

Ferrabosco also wrote duo-solos; his Lessons (1609)

¹⁵The three pieces are: "What Greater Grief" and "Cease Leaden Slumber," with text, and "The Pashion of Music" without text.

¹⁶These occur as a group: Oa/71:1-82, Ob/73a:1-83, and Oc/9:1-12'. In Volume II, "Cease Leaden Slumber" has been transcribed with the fourth part taken from the print.

include six such pieces, all corantos. However, the composer made no verbal reference to the practice. He simply had the pieces printed twice, once as a solo and once as a duo without drawing attention to the fact. Merro included four of the corantos in his part-books, all in duo form.¹⁷ The solo parts appear in many other manuscript sources, attesting to Ferrabosco's great popularity as a lyra composer.

Fifteen lyra solos in Merro's part-books are found elsewhere as one part of a duo. All are in Oc, scattered among other solos, on folios 30 to 44. Probably, several of these other solos also were parts of duos at one time. For seven of the identified fifteen, the matching parts have been located in concordant sources or within Merro's books themselves.¹⁸ For the remaining eight, however, the matching parts are still lacking.¹⁹ Concordances in these cases are to two sources: Oxford, Bodleian Library, MS Music School d221 and Dublin, Marsh's Library, MS Z 3.4.13. Both contain one part of lyra duos but lack the second part-book.

For the majority of lyra solo-duos, the two parts are similar in nature. There is no trace of a separation

¹⁷ The four are grouped together on pp. 27 and 28 of Oa and Ob. See Appendix II for sources of the solo versions.

¹⁸ Oc/30:1, 30':2, 33:2, 34':1, 34':2, 44:1.

¹⁹ Oc/33:1, 33':1, 33':2, 34:1, 35:1, 35:2, 35':1, 43':1.

into division and ground, common among lute duets, and stylistic distinguishing marks between the two parts are not pronounced. Generally, in the duo form, the parts are on an equal footing, sharing in the motivic work and presenting a concertante-like dialogue. This suggests these pieces were, as Hume tells us, "principally made for two bass viols." Many pieces, in fact, seem disjointed when played as solos, lacking sufficient melodic continuity in any of the implied polyphonic voices. In some works, such as a Coranto by Joseph Sherlie,²⁰ there is considerable imitation and Stimmtausch between the two parts. The solo version, deprived of these devices, loses the principal charm and effectiveness of the piece.

A corollary of the similarity of parts of lyra solo-duos is the acceptability of either part as a solo. Instances of this practice exist, though not as often as might be expected. One such instance occurs within Merro's part-books, both parts appearing as solos. The two parts are in Oc and are separated by a number of folios.²¹ Merro gave no indication that they fit together and was probably unaware of the fact. The parts were matched by the author only after a systematic check throughout the part-books.

²⁰Oa,b/44:1,44:1 T. The solo part is in Ob.

²¹Oc/30' and Oc/44:1. These are transcribed in duo form in Volume II. Oc/30:1 has also been transcribed in duo form, the second part drawn from another source.

It is chiefly in the works of Ford and Ferrabosco that the parts of the solo-duos differ in character. With Ford, the solo part often has greater melodic interest and continuity, the second part given more to harmony, a bass line, or a division-like descant. This feature may be seen in "And if You do Touch me Ile Cry."²² With Ferrabosco, the second part has more melodic continuity while the solo part is very angular. In one coranto, the solo part continually skips back and forth between treble and bass registers while the other part functions mainly as a second treble.²³

A further aspect arising from the solo-duo duality is the presence of alternate duo parts. Three instances have been detected in Merro's part-books; for each, the concordances are particularly complex:²⁴

1. $\left\{ \begin{array}{l} \text{Oc}/44:1 \neq \{ \text{DM}/22' \\ \text{Oc}/30' = \{ \text{O}_1/68:\#78 \end{array} \right. - \text{S}[\text{imon}] \text{I}[\text{ves}]$
2. $\left\{ \begin{array}{l} \text{Oa}/43:1 \neq \{ \text{Ob}/193:1 \\ \text{Ob}/43:1 = \{ \text{Oa}/168:\#41 = \text{D}/74:2 \\ \text{M}/55:\#9 \end{array} \right. \text{both } \grave{a} 1$
3. $\left\{ \begin{array}{l} \text{Oa}/153:\#G \neq \{ \text{Ob}/56:2 = \text{Ob}/179:1 \\ \text{Ob}/178:\#G = \{ \text{Oa}/56:2 = \text{M}/77 \grave{a} 1 - \text{Richard Sumarte} \\ \text{LA}/25' \grave{a} 1 - \text{Thomas Gregory} \\ \text{DA}/15' - \text{T}[\text{homas}] \text{G}[\text{regory}] \end{array} \right.$

Note: Braces join matching parts of a duo.

The lack of attributions for most of these sources obscures the origin of the alternate parts. While both may be the

²² Oa,b/35:2,35:2 T.

²³ Oa,b/27:1,27:1 T.

²⁴ See Appendix III for the meaning of the symbols.

work of the original composer, a second composer may also be involved. The latter possibility might explain the attributions of the same solo part, in different sources, to two composers. One may be the original composer, the other the composer of an alternate duo part, the name of the latter then transferred to the solo part.

The second of these duos listed above has been transcribed in Volume II with the two alternate parts juxtaposed.²⁵ The parts are completely different in some passages but quite similar in others. Occasionally, Oa/43:1 presents a division-like elaboration of the notes in Ob/193:1, suggesting the latter was the earlier version.

The appeal to several performing possibilities, noted above for the printed lyra works of Ford and Hume, is not uncommon in English printed music in the early seventeenth century. For instance, Holborne's Pavans, Galliards and Almains (1599) are for "...viols, violins, or other musical winde instruments." The lyra pieces differ from these in that it is not the type of instrument that varies but the number of performed parts. A closer parallel lies with consort dances which are found with varying numbers of voices in different sources. Sometimes, these are actual rearrangements of the music, a process paralleled by the

²⁵ P. 76.

lyra arrangements discussed earlier in this chapter. At other times, inner voices are omitted, leaving only the treble and bass parts. This practice is similar to the omission of a lyra duo part. Since each lyra part usually incorporates two or more polyphonic voices, the solo lyra part retains both treble and bass voices though the texture is thinner and the voices often somewhat discontinuous. Both methods, the arrangements and the omission of parts, reflect a practical, performance oriented approach; the music is readily adapted to the demands of varied performing situations.

PART III

TUNING AND NOTATIONAL ASPECTS

CHAPTER VIII

TERMINOLOGY AND NOTATIONAL ASPECTS

In seventeenth century English sources, the word lyra became part of two terms: lyra viol and lyra-way, terms which between them, acquired three distinct but inter-related meanings. In several instances, the particular meaning was perfectly clear by virtue of the context. At other times, the term could have been interpreted in two or all three ways listed below.

1. A "lyra viol" was a specific size of viol, a size in between the tenor and consort bass, but a size which was always considered as a variant of the bass viol. Playford¹ and Talbot both clearly differentiate between consort, division, and lyra viols, the latter being the smallest. The specific dimensions given by Talbot reveal the lyra viol to be actually closer to a tenor viol in dimensions than the consort bass.² Such a small size of bass seems to have been intended earlier in the century by Tobias Hume. Although Hume does not mention the term "lyra viol," he says that the tablature parts must be played by "two small Base Viols"

¹Introduction to the Skill of Music (1674), 101.

²Talbot gives the following over-all lengths:
tenor viol - 3' 7 $\frac{1}{4}$ " lyra viol - 4' 1 $\frac{3}{4}$ "
consort bass viol - 4' 9 $\frac{3}{8}$ "
See Donington, "James Talbot's Manuscript II. Bowed Strings," 31-34.

while the viol that plays the part in staff notation "must be some what longer."³ The tablature parts in fact require viols tuned at tenor pitches.

2. "Lyra-way" and occasionally "lyra viol" could be used to refer to a specific tuning, fefhf,⁴ of a viol. Thomas Ford apparently had this meaning in mind when he specified his tablature duos for "two Basse-Viols, the Lieraway" as opposed to the Dialogue for two voices and "two Basse Viols...tuned the Lute Way."⁵ Later in the century, both tuning and name were used in the Manchester tablature. In spite of the many tunings that emerged, fefhf, and one variant, fefhh, remained the only ones to receive the name "lyra-way." When the tuning was no longer used in the second half of the century, this particular meaning of "lyra-way" disappeared.

On a few occasions, "lyra viol" was used to mean a viol tuned lyra-way. Hume apparently had this meaning in mind in both his publications, for the term appears only in connection with tablature pieces calling for fefhf. Otherwise, Hume specifies simply "viol" or "Base viol" for the rest of his tablature music, all requiring the normal tuning, ffeff, or its minor variant, ffehf.

3. "Lyra-way" frequently implied playing tablature

³Captaine Hume's Poeticall Musicke, Sig. B.

⁴For an explanation of this and subsequent tuning symbols, see p. 211.

⁵Musicke of Sundrie Kindes, title-page.

music while a "lyra viol" was a viol (regardless of size) which played such music. Thus, Playford, in 1661, entitled his collection of tablature viol music "Musickes Recreation on the Viol, Lyra-way" although he made no use of lyra-way tuning. Similarly, Corkine, much earlier,⁶ specified that his tablature pieces, using only tunings ffhfh and fhfhf, were for the "Lyra viol."

The word "leero" occurs frequently throughout Merro's part-books and always refers to the specific tuning, fefhf. The majority of the thirty pieces using this tuning has the word "leero," or less often, "leero sett," written at the beginning. Another tuning, fefhh, is also named "leero" and a comparison of the two tunings shows why: fefhh and fefhf are identical except for the lowest string which is tuned down a whole step.

In Merro's part-books, the term "leero viol" occurs just once, in connection with a duo, one part of which is in staff notation and the other in tablature.⁷ Merro tells us that the piece is "for the lute-set and leero viol." Since the tablature calls for the tuning fefhf, "leero" must again refer specifically to the tuning rather than the instrument or the style.

On pages 23 of both Oa and Ob, the statement "These be Leero sett for two Base viol" refers to the duo parts in

⁶ Ayres (1610) and The Second Booke of Ayres (1612), title-pages.

⁷ Oa/216 and Ob/232:3 respectively.

tablature on these and subsequent pages. All but two of the group of twenty-four duos call for the tuning fe \dot{f} hf. Here, Merro has given the additional information that bass viols are to play with lyra tuning. In several other places, Merro specifies bass viols for tablature pieces in different tunings. Thus, in one place, we are directed "These be 8ts for twoe Base violles" and in another "These be Alfonso sett for 2 Basse violles."⁸ Sometimes Merro leaves the size of viol unspecified, calling simply for "3 violles." For two pieces, a tenor viol is specified for a tablature part. Since the two are duos with the second parts in staff notation,⁹ the pitch names of the tablature parts are known: g $\dot{1}$ d $\dot{1}$ a-f-c-G, the normal tenor tuning.

The Tablature Stave

The five-line tablature used in Merro's part-books is unusual among lyra viol sources. All printed sources use six lines as do most of the manuscript sources. Six-line tablature was customary in English lute music of the sixteenth century, and among the early sources, only two prints use five lines.¹⁰ These two, Le Roy, Brief Instruction of 1568 and 1574, were both translations from a French edition. Five lines was customary in French lute tablature, a fact

⁸ Oa, p. 51 and Ob, p. 43 respectively.

⁹ Oa,b/212,230:2 and Oa,b/213,230:3. The tablature parts are in Oa.

¹⁰ Lumsden, The Sources on English Lute Music, 83.

emphasized by Le Roy in his second rule:

The sixth line is not noted in our French tablature because it may be easily judged to be the last.¹¹

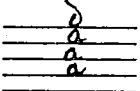
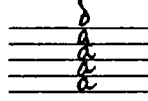
Of course, this rule provided only for a six-course lute and once diapasons were added, French sources, like the earlier English ones, came to adopt the sixth line.

Although lyra tablature used six lines from the outset, five would have been just as satisfactory since the lyra viol always had only six playing strings. When five lines are used, the letters for the sixth or lowest string are simply placed below the fifth line as in French lute tablature. For a player accustomed to the normal tablature, the five-lined variety poses hazards in reading with regard to the lowest strings since he would be accustomed to equating letters above the lowest line with notes on the lowest string. Reading fret letters on the upper strings, however, would offer no problems.

The same situation would also confront a scribe and one might expect misplaced fret letters on the lower lines. Although Merro did make many mistakes, his work is relatively free of this particular type. The occasional omission of the bottom letter of a chord, such as in Example 38 below, might well have been caused by confusion between the two tablatures. In this particular case, Merro was presumably copying from Ford's Musicke of Sundrie Kindes (1607).

¹¹ Quoted in loc.cit.

Example 38Tablature Chords

Ob/39		<u>Musicke of Sundrie Kindez (1607)</u>	
-------	---	---	---

In spite of the apparent relation to French lute tablature, the five-line tablature in Merro's part-books is probably a result of the proximity of staff notation. A viol player, more used to reading staff notation than the lutenist, might have found it easier simply to use the five-line staff for tablature. This usage facilitates a switch from one type of notation to another within the same piece. Although such occurrences are rare, they do suggest the reason for the five-line tablature. A few such changes occur in Merro's part-books. In one tablature piece, there is a brief passage in which staff notation, both alto and bass clefs, is adopted in the midst of tablature.¹² A division by John Withy has only the first division in tablature;¹³ it is preceded by the ground and followed by successive divisions all in staff notation. As one would expect, both pieces have the standard viol tuning.

Fret Letters

The alphabet used by Merro for the fret letters is the standard Roman alphabet used in French lute tablature. The characters i and j are consistently replaced by y (or,

¹² Oa/69'.

¹³ Ob/131.

occasionally, \ddot{y}), a usage common to both lyra and English lute manuscript tablatures. The printed tablatures, however, use i . Merro's tablature calligraphy is consistent, although variants of f and g do occur, the former only towards the end of the part-books. The only two letters which are similar enough to be confused are h and b . The characters are:

a b r d e f(f) g(g) h y k l m n o p q

In any given piece, the letters are found either above the lines or placed directly on the lines, although the former is more common. Sometimes, the juxtaposition of letters in a chord forces the lower letters to successively lower positions on the lines.

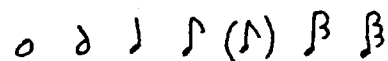
A type of shorthand letter notation is found in a prelude for solo lyra.¹⁴ The piece is rather tedious with long stretches of a figuration involving repeated notes. The use of dots, shown in Example 39, made copying the piece an easier task.

<u>Example 39</u>	<u>[Prelude]</u>	<u>Anonymous</u>
Ob/120		
	=	
	<u>Duration Signs</u>	

Ordinary mensural notes, with note-heads as well as stems and flags, are used throughout the tablature in the part-books for the indication of rhythm and duration. The notes are placed above the tablature staff directly over the

¹⁴ Ob/120.

fret letters to which they refer. Merro has followed the usual shorthand procedure of giving a duration sign only for the first of a series of notes of the same value. Usually, another duration sign occurs only when the note value changes, although the same value may be reiterated after a bar line. Also, where long stretches of quarters or eighths occur, the rhythm sign is often repeated after every six, eight, or twelve notes, thus helping the eye to isolate metrical note groups. The particular note shapes which Merro used are as follows:



Flags are never joined by Merro as they are in staff notation and frequently in lute tablature, since identical signs are not repeated immediately. Dotted rhythms are always given as $\text{♩} \cdot \text{♩}$, never $\text{♩} \cdot \text{♩}$. Ties between rhythm signs are never used and when a note is syncopated over a bar line (in pieces with regular barring), the particular bar line is simply omitted or placed elsewhere in an irregular fashion. Example 40 shows such an irregular barring.

Example 40

[Division]

Alfonso [Ferrabosco]

Oc/67'

Rests are always indicated by placing the appropriate duration sign over a blank tablature staff. When there are long rests at the beginning of part of a duo or trio, the length is indicated by a row of semibreves.

Merro's use of duration signs in tablature, as described above, is entirely in accordance with other lyra sources, both printed and manuscript. Mensural signs, rather than lute signs, were used from the outset. Jones claimed to be the first to use such signs in printed tablature in his The Second Booke of Songs and Ayres of 1601.

At the beginning of the book, he makes the claim and gives the equivalent lute signs:

Least anie man should seeme to accuse me of singularitie of expressing the time of my songes, by pricke-song Notes neuer heretofore vsed: I haue for his better instruction herunto indeuoured to satisfie him.




	↑	↗	↘
◇	↓	↓	↓
A Semibreefe,	Minnum,	Chrochet,	Quauer

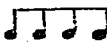
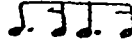
Throughout his book, Jones used mensural signs for the lyra tablature and lute signs for the lute tablature.

Except for Robinson's The Schoole of Musicke (1603), the other early lyra viol prints use mensural signs and in Corkine's and Ford's prints, they obtain in lute tablature as well. In the early lyra manuscripts, however, lute rhythm signs are not uncommon for lyra tablature and are another testimony of the close association of early lyra music with lute music. On the other hand, mensural signs begin to appear in lute music circa 1595 with increasing frequency and after circa 1615, they largely supercede the lute rhythm signs.¹⁵


A number of rhythmic irregularities occur in Merro's

¹⁵Lumsden, op.cit., 81

part-books, some of which are common to the whole period, others, unique. In dances that have upbeats, either initially or after a double bar, no attempt is made to accommodate the extra value at the end of a section. This is particularly the case when the first strain has an upbeat and the following strain does not, or vice versa. This was accepted practice at the time and performers were expected to make the necessary adjustments. At times, adjustments are difficult and one must leave out a note or change a rhythmic value. In a saraband,¹⁶ the notated rhythm, , of the last bar of the first strain, must be altered to  to allow for the opening upbeat, , on the repeat. Alternately, the second note may be left out. The second strain starts without an upbeat so that the written values may be played on the repeat of the first strain.

A few concordances, including some wholly within the part-books, show slight differences with regard to the use of dotted rhythms. A series of plain quavers (or semi-quavers)  in one source may be given as dotted quavers,  in another. Often, the divergences involve only one or a few couplets. On occasion though, more extensive passages are involved.¹⁷ An explanation for the discrep-

¹⁶ Oa/132:2.

¹⁷ Oa/108:1 has three bars of dotted rhythms notated  whereas the same passage in Oxford, Christ Church Music MS 439/113:1 is rendered in equal values, which are, however, sixteenth notes since the whole piece is notated one rhythmic unit faster than in Oa.

ancies would seem to be the freedom of the performer to interpret equal notated values as unequal. This practice is well documented in later seventeenth and eighteenth century French music; an earlier Italian source is in Caccini's Nuove musiche of 1602.¹⁸ Although reference to it has not been found in seventeenth century English writings on performance, the variants in the lyra sources point to its use.¹⁹

For three pieces in the part-books, a satisfactory rhythmic transcription is difficult to make. This is due to a combination of three factors: a lack of bar lines, few rhythmic signs, and varying interpretations of dotted values. Two of the pieces are preludes, the third a two-strain piece entitled, The Echoes. In one prelude,²⁰ the difficulties seem caused by the omission of duration signs or by their faulty placement. For the second prelude and The Echoes,²¹ the chief problem is the apparently flexible interpretation of dotted notes. Examples 41 and 42 reveal the problems. While the solution proposed below for Example

¹⁸Donington, The Interpretation of Music, 387-97.

¹⁹That some variations occur among concordances of staff notation dances has been pointed out by Johnson in "How to 'Humour' John Jenkins' Three-part Dances: Performance Directions in a Newberry Library MS," 197-208.

²⁰Ob/121:1.

²¹Oa/106 and Oa/201:1 respectively.

41 seems perfectly plausible, it is not satisfactory in the context. The piece is in duple meter and several passages show a slavish adherence to regular meter. The "echoes," however, all somewhat similar to that of Example 41, do not fit into duple meter unless unorthodox interpretations of the signs and dots are affected.

Example 41The EchoesAnonymous

Oa/201:1

Example 42[Prelude]Anonymous

Oa/106

Minor mistakes, involving both rhythm and fret letters, abound in the part-books. Usually, the correct solution is an easy matter. The type of mistake most commonly found involves the use of incorrect rhythm signs, or less often, their faulty placement or omission.

A number of triple meter pieces in the part-books use an archaic form of notation involving blackened semi-breves. These pieces are invariably corantos or similar pieces in $\frac{6}{4}$ meter. However, there are about as many corantos

which use the more modern white minims and crotchets. Similarly, both black and white notation occurs among the staff notation pieces. Galliards, in $\frac{3}{2}$ meter, are always in white notation.

The use of black minims, a carry-over from Medieval mensural notational practice, was well-known in seventeenth century England, although it was gradually superseded. Simpson discusses it and gives an example in both white (minims and crotchets) and black (semibreves and minims) notation, noting that the black minims are identical in appearance to "white" crotchets. He refers to the original meaning of blackening:

As for those black Semibreves in the last Example, that Blackening of Notes is one of the Signs of Diminishing their length.²²

Simpson also refers to the occasional use of black notes for the rhythm $\text{p} \text{p} = \text{p} \bullet$ and remarks that people who use this device do so

...only to shew, that the short Note belongs to that which follows, not to that which went before, seeing they do not intend thereby any diminution of their [i.e. semibreve's] value, which blacking doth properly signifie...²³

In Merro's part-books, some of the pieces exhibit both black semibreves and white minims. Occasionally, the latter is used correctly in its undotted form: $\bullet \text{d} \text{d} [= \text{d} \text{d} \text{d}]$. At other times, its use is inexact although the context

²² Principles of Practical Musik (1665), 39.

²³ Ibid., 36

nearly always renders the meaning immediately clear.

In other pieces, a dotted blackened minim, $\bullet\cdot$, appears, a note form common in other sources as well. For instance, a duo by Ford²⁴ uses $\bullet\cdot$, both in the part-books and in Musicke of Sundrie Kindes (1607).

Mensural and Proportional Signs

Throughout the part-books, in both staff notation and tablature, Merro favoured three types of mensural or proportional signs as time signatures: ϕ for all types of duple meter pieces, $\frac{C}{3}$ for galliards, and 3 for corantos and similar pieces. There are some inconsistent applications of these signs as well as a few occurrences of other signs: C , ϕ , and C .

All six signs were well-known and used in the seventeenth century in a flexible manner. The mensural signs had lost their original significance and all notes were interpreted as imperfect (having only two of the next smaller value), except for the odd minim in the midst of blackened semibreves. Writers on music fundamentals such as Playford and Simpson both made this quite clear. Simpson, after discussing mood and time and their significance, adds

If there be no Signe, you may suppose this Mood [i.e. Imperfect of the Less] because (as I said) the rest of the Moods are out of fashion.²⁵

²⁴ Oa, b/32:1.

²⁵ Principles of Practical Musik (1665), 19.

Proportional signs, such as ¢ and $3i$, still retained some vestige of their original meaning. With regard to duple meter, Simpson tells us:

The Sign of the Common Mood is a Semicircle, thus, C, which denotes the slowest Time, and is generally set before grave Songs or Lessons; the next is this ¢ which is a Degree faster, the next mark thus ¢ or, thus 2, and is very Fast, and denotes the Quickest Movement in this Measure of Common Time.²⁶

Of triple meter, Simpson notes the two main types in use:

Sometimes the Tripla consists of three Minims to a Measure, [Galliards]... The more common Tripla is three Crotchets to a Measure [Corantos]...²⁷

However, Simpson does not relate these triplas to signs as Playford does. For the latter, $\text{¢}3$ is used for the slower galliards and $3i$ for the faster corantos.

Merro made little use of the signs C and ¢ . The former appears with only three tablature pieces. For two of these,²⁹ it appears that Merro simply neglected to draw the vertical dash. The third is a pavan,³⁰ however, and the sign C might seem to have some meaning were it not for

²⁶ Principles of Practical Musik (1706), 19. Quoted in Donington, op.cit., 345. The earlier edition of 1665 had: "The Signe of [the Common] Mood is a Semicircle, thus, C, sometimes with a Stroke through it thus ¢ ."

²⁷ Simpson, Principles of Practical Musik (1665), 34-5.

²⁸ Playford, Introduction to the Skill of Music (1674), 33.

²⁹ Oa/106 and Oa/150:#C (one part of a duo).

³⁰ Oa/113.

the fact that all other pavans, including the very next piece, have ϕ as the signature. The sign for the "retorted" mood, ϕ , appears more often, but Merro seems to have treated it with indifference. Some of the duos taken from Ford's Musicke of Sundrie Kindes use the sign ϕ , apparently copied from the printed work itself. Two of the trios by Hume also use ϕ but in these cases they were added by Merro or someone else, for no signs appear with the concordances in Hume's printed work of 1607. The pieces have little to distinguish them from adjacent pieces marked ϕ . Finally, the lyra trios of Coperario in Merro's part-books reveal a lack of distinction between ϕ and ϕ . Four of the seven almains have ϕ in one or two parts and ϕ in the other(s).

Merro showed consistency in his use of two triple meter signs. Galliards are always marked $\frac{e}{3}$ or rarely, simply e . The galliards by Ferrabosco are so marked in the part-books although they are given the signature 3 in the composer's Lessons. However, Merro was less constant in his application of 3 to corantos and similar pieces. While this sign appears for the majority of corantos, some are marked $\frac{e}{3}$, others, e , and $\frac{3}{1}$, all with no apparent distinction in the music. The use of black or white notation in these pieces seems to be unrelated with the choice of signature.

For the ayres concluding with a third strain in triple meter, Merro employed the sign 3 to show the change.

Proportion signs are occasionally used to show the

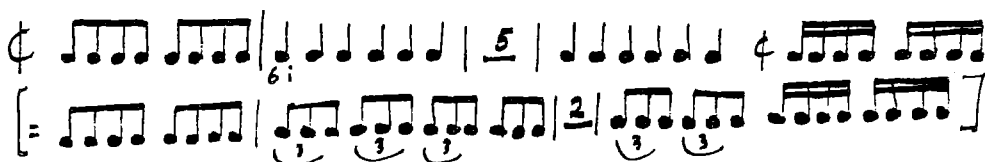
use of triplet figurations. Usually, 3 is used. However, 3i and 6i appear, the latter only once, and for neither does Merro use the original meaning. Examples 43 and 44 show the use of each; for the latter, 3i would have been the correct proportion.

Example 43[Fantasia]Anonymous

Oa/11


Example 44[Fantasia]Anonymous


Oa/110


Barring

In his use of bar lines, Merro again shows the casual and inconsistent attitude typical of early seventeenth notational practice. The most striking aspect in the part-books is that the majority of tablature pieces has a reasonably consistent barring while nearly all the staff notation music is devoid of single bar lines. Of the latter, dances and fantasias alike are without bar lines while only some divisions in Ob and a few corresponding grounds in Oa have regularly recurring bar lines.³¹ In addition, a few bars,

³¹Ob/131-161, Oa/92-3.

more or less regular, appear in a Tomkins fantasia³² but these are very faint and seem to have been added later.

The adoption of regular barring in the seventeenth century owed much to the increasing importance of the dance and with it, regular recurring metrical accents. The great number of dances among the tablature pieces in Merro's part-books reflects this situation, but certainly does not provide the entire explanation. Regular barring apparently comes earlier to tablature than staff notation. This was so with Merro or with his sources, but inconsistencies are nevertheless constantly in evidence. While some non-dance pieces have irregular barring or none at all, others, preludes and fantasias, are consistently barred. The fantasias for three lyra viols by Coperario even bar several consecutive semibreve rests, an unusual situation:  .

In some dances, regular barring is suddenly suspended over a long metrical passage of perfectly straightforward music.

Merro's inconsistencies are perhaps best shown by a comparison of the Hume pieces in the part-books with the source of these pieces, Captaine Hume's Poeticall Musicke (1607). In the latter, barring is not metrical at all. The infrequent bar lines are often placed too far apart to be even a useful guide to the eye. A few of the parts in Merro's manuscripts follow the printed scheme almost ex-

³² Bar lines occur in two parts, Ob/162 and Oc/37, but not the third part, Oa/135.

actly. Other parts, sometimes from the same pieces, follow a different, but still irregular pattern, while several show a more consistent and more frequent placement of the lines.

About ninety percent of the tablature pieces in the part-books are regular enough in barring to expose the unit of meter. In duple meter, this is almost invariably the semibreve. Those few pieces which are barred by the breve are pavans, but not all pavans are so barred. While the galliards are barred by the dotted semibreve, the corantos fluctuate between the dotted semibreve and the dotted minim.

The terminology and tablature notation found in Merro's part-books offer no unusual features, apart from the use of a five-line staff. The many mistakes in the tablature pieces are frustrating to anyone using the part-books and suggest that many of the pieces could never have been played from the part-books. The inconsistencies and irregularities in notation are also frustrating but for these Merro cannot be censured. They are but a reflection of prevailing seventeenth century habits in musical notation.

CHAPTER IX

TUNINGS

Summing up an elaborate defence of his favourite lute tuning, Thomas Mace refers to the experimentation in lute and lyra viol tunings in mid-seventeenth century England:

And truly I believe, that the Wit of Man shall never Invent Better Tunings, either upon Lutes, or Viols, than are at this day in Being, and Use; for questionless, All Ways have been tryed to do It, and the very Best is now in Being; so that let none expect more New Tunings, than now they have, except some Silly and Inferiour Ones (as several I have all along seen) but they dye quickly, and follow after their Inventors;¹

Mace offers his favourite, the "Flat-tuning" and the classic "Old-Lute-Tuning" as the principal lute tunings, although earlier, he somewhat grudgingly admits the "New Tuning" to have some virtues. Thus, he recommends, at most, three lute tunings. While there were other ways of tuning the French lute, his suggestion of vastness ("All Ways") seems quite unjustified in relation to the lute literature. But considering the viol, Mace's phrase is more meaningful; there were indeed a great number of lyra viol tunings in use in seventeenth century England. Elsewhere, Mace specifies five tunings as:

¹p. 200.

...the Five Best of the Viol-Tunings, now in use, viz. Viol-way; Harp-Way-Sharp; Harp-Way-Flat; High-Way-Sharp; and High-Way-Flat.²

That he recommends five tunings for the viol against two or three for the lute is only slightly symptomatic of seventeenth century tendencies: while the lute sources require relatively few tunings, with further variations found only in the diapasons, the number of known lyra viol tunings stands at forty-four.³ With so many tunings, Mace seems almost justified in the comprehensiveness of the phrase "All Ways have been tried."

Musick's Monument appeared when the lyra viol was ending its century of existence. Only six years later, in 1682, John Playford issued the swan song for the instrument with his Musick's Recreation on the Viol, Lyra-Way. This was the fifth collection of lyra viol music published by Playford; in it, he calls for only two tunings, fewer than any of the preceding collections. Thus, it would seem that the experimentation was about spent and that "All Ways" should be understood in a terminal sense. But the experimental spirit still had some life. In 1671, four

²p. 264.

³Forty-three tunings, along with eight other viol tunings from French and German sources, are listed in *Traficante*, "Lyra Viol Tunings: 'All Ways have been Tried to do It,'" 197-205. One tuning not listed there, but which occurs in Merro's part-books, is fefhh.

tunings appeared for the first time in print in John Moss' Lessons for the Bass Viol.⁴ Perhaps these, specifically, are the "Silly and Inferiour" tunings Mace had in mind. In any event, they disappeared quickly; three have not been found in any other source.⁵

With tunings passing in and out of fashion, a chronology of lyra viol tunings is desirable. Merro's part-books offer some evidence towards such a chronology during the period 1615-circa 1635. Before investigating this evidence, however, it will be useful to consider two other aspects of tuning: terminology and tuning charts.

Tuning Charts and Names

In lyra viol sources, printed and manuscript, the tunings required may be indicated by two methods: by tablature tuning chart or by name. Merro used both but mainly the latter. Sometimes, he neglected to specify the tuning, a neglect similarly encountered in other lyra viol manuscripts but rarely in the printed sources. For groups of pieces all in the same tuning, Merro often wrote the tuning name at the outset. For instance, in Oa (page 51), he wrote "These be set 8ts for Twoe Base violles," referring to the

⁴The tunings are ffedf (p. 18), ffede (p. 43, given incorrectly as ffedf), ffefc (p. 47), and ffeec (p. 51). Moss also uses ffeff and ffehf.

⁵The tuning, ffecf, is also found in Cambridge, University Lib. Hengrave Deposit Ms 77, p. 119. See Traficante, "Lyra Viol Tunings...", 201.

next nine pieces. In this case, Merro redundantly specified the tuning for the individual pieces as well. When the tuning changed within the group, he gave individual tunings only.

Merro adopted the most common form of tuning chart.⁶ For the tuning "harp way flat," the chart looks like this:

a
e a
d a
f a
h a
f

This chart tells the performer that the "e" fret of the second string must produce a unison with the open treble string. The resulting interval between the top two open strings will be a major third. The other pairs of fret letters on adjacent strings similarly give the intervals between the lower strings. If we set the top string at d', the following open string pitches result:



The other tuning charts in Merro's part-books are in identical format to the one shown above; only the fret letters are changed, producing other intervals.

⁶Various other types of tuning charts are discussed in Traficante, "Lyra Viol Tunings...", 188ff.

The fret letters from the charts form a convenient and precise means of identification of tunings. For instance, "harp way flat" may be indicated by the unison frets, edfhf. Throughout the ensuing discussion, tunings will be referred to either by this method or by their seventeenth century name. When unison frets are given, the first interval will always be the top one.

Tuning charts occur with only one group of pieces in Merro's part-books, a set of sixteen lyra solos.⁷ Specifically, the charts are given for edfhf, defhf, defhh, fedfh (twice), and edeff. Besides the chart, Merro also supplied the name "harpe" for the first three of these and no name for the other two. Two of the named three, edfhf and defhf, were very popular in the later seventeenth century and were usually known as "harp way sharp" and "harp way flat." In both, the top three strings form a triad, minor in "harp way flat" and major in "harp way sharp." The third tuning called "harpe" by Merro, defhh, is a variant of harp way sharp, the bottom string tuned a whole step lower. One other tuning in this group, fedfh, was also popular in the later seventeenth century and commonly known as "high harp way flat"; in this tuning, the minor triad occurs between the second and fourth strings. The newness of these tunings in the 1630's and Merro's lack of specific names for each probably account for his inclusion of the tuning

⁷ Oa/200:1-207:2.

charts. For all other tunings, he gave only a name or no indication at all.

All told, nine of the thirteen tunings in Merro's part-books receive names therein. Table 5 gives these names and their variants, and the number of pieces requiring each; the ensuing discussion offers further information on some of the individual tunings.

TABLE 5
TUNING FREQUENCIES AND NAMES IN
MANUSCRIPTS MUSIC SCHOOL d245-7

Tunings	Frequency	Name
fhfhf	75	8ts; eights
ffhfh	72 $\frac{1}{2}$	5ts; Alfonso sett
ffeff	46	lute; lute-set
fefhf	30	leero; lero; leero sett; lero sett
edfhf	10	harpe; harpe way
ffefh	7	---
fefhh	5	leero; lero
efhfh	3 $\frac{1}{2}$	5ts the Treble a 3; 3ts
hfhfh	2	---
fedfh	2	---
defhh	1	harpe
defhf	1	harpe
edeff	1	---

Oa,b/167:#40,192:2 requires different tunings in the two parts; this explains the use of the fraction $\frac{1}{2}$ above. All other duos and trios in the part-books require the same tuning in both or all three parts.

During the early part of the century, the terms "lute" or "lute way" were commonly used for the standard tuning, ffeff. Both Ford ("tunde the Lute way") and Hume ("set as the Lute") adopted it in their prints of 1607. Later in the century, the term disappeared, replaced mainly by "viol way." Mace referred to ffeff principally with this term while the scribe of the Manchester tablature applied "viol way" to both ffeff and its variant ffehf. A third name, "playne way" was used in the Mansell tablature.⁸ The change in names for this tuning may have been a result of the adoption of "nouveau ton" and other tunings for lute by mid-century. "Viol way" would have removed any confusion between the new and old lute tunings.

In contrast to "lute-way," ffehf kept its name "lyra-way" throughout its existence. The tuning's earliest and latest appearances in printed sources both involved the appellation.⁹ As Traficante suggests, the name "lyra-way" seems to be derived from the Italian lira da gamba and its chordal style of playing.¹⁰ Early in the century, the tuning was also known as the "bandora sett." The tuning closely resembles that of the seven string bandora, aecGDCG₁;

⁸Traficante, "Lyra Viol Tunings...", 202.

⁹Jones' The Second Booke of Songs and Ayres (1601) and Playford's A Musical Banquet (1651).

¹⁰Ibid., 187f.

with the D string removed, the intervals are the same as those in lyra-way.¹¹

Besides fefhf, one other tuning receives the name "leero" in Merro's part-books: fefhh. It is identical to fefhf but with the bottom string lowered a whole step. It is found infrequently in both Merro's part-books and other sources.¹² A similar relationship exists between two other pairs of tunings in the part-books: ffeff - ffevh and defhf - defhh. In both cases, the bottom string has been lowered a whole step, providing a variant from the more common parent tunings ("viol way" and "harp way sharp"). Each time one of the variants appears in Merro's part-books, the adjacent piece(s) require the appropriate parent tuning, a situation common in other sources.

The term "8ts" occurred in other manuscript sources besides Merro's part-books; it was the only common name for the tuning. In the prints, however, fhfhf received no name and was designated only by tuning charts. The probable origin of the term "8ts" is reflected in an unusual tuning direction given in the Ballet lute book: "the t[w]o Hier string [s]violl way [the] rest [in] 8ts to them."¹³ This

¹¹ Traficante, The Mansell Lyra Viol Tablature, 45f.

¹² Oxford, Christ Church Lib. MSS 531-2, contain a number of lyra trios (incomplete) requiring this tuning; some of the pieces are also found in Merro's part-books where they are attributed to Coperario.

¹³ Dublin, Trinity College, MS D.1.21, p. 73.

phrase means that the middle pair of strings is an octave below the top pair, tuned a fourth apart, while the bottom pair is an octave lower still. Thus, "8ts" refers to a relationship between the strings: the three string pairs are successively an octave lower.

Of the two names Merro used for ffhf, one, "Alfonso sett," was common among contemporary lyra manuscript sources ("Alfonso way"). Merro, however, used it in only one instance. By contrast, the second name, "5ts," used time and time again by Merro, has been found in only one other instance.¹⁴ Both names are entirely absent in the printed sources; in these, only charts are used.

Two of the tunings in Merro's part-books are variants of "5ts": hfhf and efhf. In both, the top string is altered. The former was not named by Merro, but in the Ballet lute book it was called "in fiuftes Allfonsoe."¹⁵ Here, "Allfonso" refers to the parent tuning, ffhf, while "in fiuftes" refers to the altered top interval: a fifth instead of a fourth. The second variant, efhf, is explained through Merro's terminology: "5ts the Treble a 3." Here, "5ts" refers to the parent tuning, while "the Treble a 3" indicates the top interval is changed from a fourth to a third. Merro's second term for this tuning, "3ts," seems

¹⁴ Oxford, Christ Church Lib., MS 725, f. 7'.

¹⁵ Dublin, Trinity College, MS. D.1.21, p. 38.

to be merely an abbreviation of the longer term.

The use of the term "Allfonso way" for the parent tuning appears to have a simple explanation. The earliest printed source to use this tuning was Ferrabosco's Lessons (1609). There, the tuning received no name and Ferrabosco made no claim on it as his own invention. However, the tuning must have been relatively new at the time and Ferrabosco's print no doubt helped popularize it. In the process, the tuning became associated with his name.

By contrast, no satisfactory explanation can be advanced for the origin of the term "5ts." The similarity to the term "8ts" suggests a prominence of the interval of the fifth. But this is not the case. Of the five intervals between the six strings, three are fourths and only two are fifths.

Tuning Chronology

Towards the establishment of chronological trends in lyra viol tunings, the printed sources offer the best over-all guide. In Chapter II, we saw that the prints span almost the entire seventeenth century, from 1601 to 1682. However, they are not spread evenly over the period, dividing into two groups: an early one, 1601-1615, and a late one, 1651-1682. The tunings found in the early group are almost entirely superceded by a new set of tunings in the late group. The hiatus in the printed literature, 1615-

1651, prevents our tracing the details of the transition from the early to the late tunings, and for this transition we must turn to manuscript sources. At present, knowledge of these is limited and a full account of tuning chronology must await further source studies. In the interim, some conclusions may be drawn on evidence in Merro's part-books.

As noted in Chapter III, the great quantity and considerable variety of lyra music in the part-books make the anthology a representative cross-section of lyra music for the first third of the seventeenth century. The books contain only five pieces fewer than the total number of lyra pieces in the ten early prints (256 and 261 respectively), and the contents seem to reflect the entire period, 1607-circa 1635. Thus, by comparing tunings of the early prints as a group with those of the part-books, we can deduce tuning tendencies for the period, 1615-circa 1635.

Only five tunings are used in the early prints. The four principal ones are "viol way," "lyra way," "5ts," and "8ts"; the fifth, ffe fh, a variant of "viol way," appears infrequently. By contrast, twelve tunings are called for in the late prints. However, seven of these account for a small percentage of the music. The five main ones are the four "harp" tunings and "viol way," the same five recommended by Mace as "the Five Best of the Viol-Tunings." Each of these five is called for or mentioned in at least four late prints.

Three tunings occur in both early and late prints:

"viol way," its variant, ffe fh, and "lyra way." "Viol way" was the principal tuning for all viols other than lyras, a tuning inherited from the sixteenth century and used throughout the seventeenth and eighteenth centuries for viol music in staff notation. "Viol way," and its variant ffe fh, were the standards and as such, were little affected by changing tastes in lyra tunings. However, "lyra way," the third tuning, carried over into the late prints, was soon abandoned in the quest for new tunings. It turns up in only the first two of the late prints¹⁶ and then is seen no more.

In order to facilitate comparison, the five early tunings are listed in Table 6 with their frequency percentages for both the early prints and Merro's part-books. The percentages are based upon the number of pieces requiring each tuning. For the prints, this includes a number of lyra accompaniments for vocal pieces. Since this type of lyra music is absent in Merro's part-books, a better comparison excludes vocal music. However, the new percentages (Column 4) do not differ significantly from those including the vocal works (Column 3).

The percentage figures given in Column 1 of Table 6 are based on the total number of lyra pieces in Merro's part-books. These percentages have been adjusted in Column 2 by exclusion of all pieces drawn from the early printed

¹⁶ Playford, A Muscicall Banquet (1651) and Musicks Recreation: on the Lyra Viol (1652).

TABLE 6

TUNING FREQUENCIES: A COMPARISON

Tunings	Names	1	2	3	4
fefhf	lyra way	11.7%	4.3%	27.6%	23.2%
ffeff	viol way	18.3%	15.7%	40.6%	41.4%
ffefh	-	2.7%	3.3%	3.5%	1.8%
ffhfh	5ts	28.2%	32.6%	18.0%	21.4%
fhfhf	8ts	29.2%	32.0%	10.3%	12.3%
other		9.9%	12.1%	0 %	0 %

1 - Lyra pieces in Oa-c

2 - Lyra pieces in Oa-c excluding those drawn from prints, 1601-1615

3 - Prints, 1601-1615

4 - Prints, 1601-1615 excluding vocal works

sources. Excluded are eighteen works by Ferrabosco, fifteen by Ford, fourteen by Hume, and one by Corkine. No doubt, the part-books contain other pieces which originated during the period 1601-1615. Nevertheless, the exclusion of the printed works tends to weight the percentage figures in favour of the later period, 1615-circa 1635.

Comparison of the tuning percentages for the prints and Merro's books suggests the following trends during the two periods, 1601-1615 and 1615-circa 1635. The same four tunings dominate both periods but there is a shift in popularity among these. The use of "lyra way" and "viol way" declines while that of "5ts" and "8ts" increases in the later period. New tunings are introduced, reflecting the experimental attitude towards tunings. Some of these are variants

of "lyra way" and "5ts" (efhfh, hfhfh, fefhh) and account for 4.1 percent of the "other" tunings in Table 6. These are difficult to date and might have originated in either period. They occur infrequently in other sources and disappear by Restoration times along with the parent tunings. Of the remaining tunings, accounting for 5.8 percent, three are among the "harp" tunings, the tunings which dominate the late prints. Their inclusion in Merro's part-books establishes their invention and use by the 1630's.

The results of the comparison establish basic trends in tunings from 1601 to circa 1635. However, some aspects must be examined more closely to gain a proper perspective. For instance, the high percentage of "viol way" tuning in the early prints is due largely to the works of Hume. His works account for 80 percent of all pieces calling for "viol way" in the early prints while his printed lyra music accounts for only 40 percent of the early printed literature. Hume was an eccentric and appears to have been out of the main stream of lyra viol developments. He is not mentioned by any of his contemporaries¹⁷ and in a later account of early lyra composers, his name is absent. There, Coperario, Ferrabosco, and Farrant are mentioned as the chief early

¹⁷Sullivan, "Tobias Hume's First Part of Ayres (1605)," V:5. Hume was not a professional musician as were Coperario, Ferrabosco, Ford, and Farrant, all of whom held court appointments.

composers,¹⁸ none of whom used "viol way" in their lyra music. Furthermore, Hume's lyra music appears in only one manuscript source, Merro's part-books, while the works of Ford and particularly Ferrabosco turn up in several manuscript sources, attesting to their popularity and influence. Thus, Hume's position seems unique and the high percentage of "viol way" among the early prints out of proportion. As a consequence, the decline in the use of "viol way" suggested by the comparison is somewhat misleading.

By contrast, the decline in the use of "lyra way" and the consequent rise in "5ts" and "8ts" is in accord with other evidence. "Lyra way" appears to be the oldest variant tuning. It is the tuning used in the earliest lyra print, Jones, The Second Booke of Songs and Ayres (1601), and is prominent among the early manuscript sources.¹⁹ In Jones's print, as in those of Hume (1605) and Ford (1607), no tuning chart is given for it; the composers simply refer to "lyra way" or call for "the lyra viol." This suggests the tuning was already well established at the beginning of the century.

"5ts" and "8ts" did not appear in print until Ferrabosco's Lessons (1609). As we have seen, "5ts" was also

¹⁸ Playford, Musick's Recreation on the Viol, Lyra-way (1682). The full quotation is on p. 47 of this thesis.

¹⁹ The MSS listed on p. 42, fn. 20 and p. 43, fn. 21.

known as "Alfonso way" suggesting it may have been an innovation with Ferrabosco. After his print, both "5ts" and "8ts" increased in popularity at the expense of "lyra way." They were used extensively in the prints of Corkine (1610, 1612) and Maynard (1611).

In manuscript sources, "lyra way" was used mostly by Jacobean composers, and hardly at all with the next generation. In Merro's part-books, works drawn from Ford's and Ferrabosco's prints account for twenty-one of the thirty pieces using "lyra way" while another four pieces are attributed to their contemporary, Coperario. In manuscript sources of Ives, Jenkins, and Lawes, the chief Caroline lyra composers, "lyra way" is conspicuously absent²⁰ and "5ts" and "8ts" are common while newer tunings, including the "harp" tunings, are also found.

Thus, there is support for the evidence in Merro's part-books. It appears that "lyra way" declined after 1615 and that it was replaced mainly by "5ts" and "8ts." Furthermore, the "harp" tunings appeared in the 1630's and, judging by the late prints, eclipsed "5ts" and "8ts" by the 1650's.

The apparent gap between the demise of "lyra way" and the emergence of the "harp" tunings may not be quite so wide as appears at first glance. There is further evidence

²⁰For instance, Dolmetsch Lib., MS II.b.3, Harvard, Houghton Lib., MS Mus. 70, Bodleian Lib., MS Mus. Sch. d221.

showing that "lyra way" did not entirely disappear and that the "harp" tunings may have received a wider if not earlier circulation than Merro's books suggest. As we have seen, "lyra way" appeared in the first two late prints, a fact suggesting that the tuning must have had some advocates during Caroline times,²¹ though not the principal composers. The "harp" tunings, also appearing in these two prints, show strong similarities to "lyra way"; all outline a triad and all, in contrast to "5ts" and "8ts," include the third of the triad. However, "lyra way" does include one non-triadic note: the top string is a sixth above the root of the triad. Lowering this string a whole step results in the tuning "harp way sharp." Thus, the latter appears as a variant of "lyra way" and may in fact be derived from it.

The "harp" tunings, including "harp way sharp," are the chief tunings in a large source of lyra trios of Lawes, Ives, and Jenkins.²² Lawes is the predominant composer in this source and accounts for half of the "harp" settings. His pieces were composed prior to 1645, the year of his death, and the quantity of pieces suggests that the tunings were well-known by the 1640's.

²¹ Two of these may be Gervise Gerrarde and William Kinglake, both of whom are represented in the Manchester lyra viol tablature by pieces requiring lyra way tunings.

²² Dolmetsch Lib., MS II.b.3. Grateful acknowledgment is given to Commander Gordon Dodd who supplied the author with a list of incipits and tunings.

Lawes was a pupil of Coperario, many of whose works employ "lyra way" or its bottom-string variant, fefhh. Perhaps Lawes varied his teacher's tunings by altering the top string, producing "harp way sharp"; with this step taken, the other "harp" tunings would follow easily. If, as Lefkowitz suggests, Lawes was greatly preoccupied with vocal music after 1633 and that much of his instrumental music appeared before that date,²³ the "harp" tunings may have originated earlier than we suspect. This would help explain the eclipse of "lyra way"; it may have been simply replaced by the "harp" tunings.

One further tuning, used only once in Merro's part-books, deserves comment. This is edeff, a tuning also found in contemporary French lute music.²⁴ Other tunings were also required in both lute and lyra viol music, three appearing in the Manchester lyra viol tablature. One of these, dfedf, is the "nouveau ton" reputedly established in lute music by Denis Gaultier. Another, efdef, is called "French B natural tuning" in Miss Mary Burwell's Instruction Book, while a third, edfed, is known as the "Trumpet Tuning" in the same source.²⁵ The new French lute tunings apparently

²³ Lefkowitz, William Lawes, 11.

²⁴ Two lute sources are : Bâle, Univ. Bibl. MS F IX 53 and Ballard, Tablature de Luth de differens auteurs sur les accords nouveaux, Paris, 1638. The tuning is no. 2 in Rollin, "Etude des Accords et des Concordance," xiii.

²⁵ Dart, "Miss Mary Burwell's Instruction Book for the lute," 18-22.

became common in the 1620's but variant tunings existed as early as 1600. The relationship between lute and lyra tunings is not clear at present and needs further research. Such research might reveal the influence of the new tunings of the lute on those of the lyra viol. It might also reveal lyra influence on lute tunings. No doubt it would aid in the establishment of a more precise chronology of lyra viol tunings during the period 1615-1651.

CHAPTER X

TABLATURE AND STAFF NOTATION

There are four pieces in Merro's part-books, all divisions for a bass viol (= lyra viol), which occur in two differing forms, once in staff notation and once in tablature. The pieces are:

Tablature	Staff	Title	Composer
Oa/192	Ob/209	[Division]	Daniel Norcome
Oa/194	Ob/131	[Division]	John Withy
Oc/67'	Ob/256	[Division]	Alfonso [Ferrabosco]
Oc/69'	Ob/253	[Division on Tallis'] O sacrum convivium	Anonymous

The Withy and Norcome divisions have grounds written at the outset in staff notation for both versions; the other two are without grounds. In each case, the two versions are identical except for minor discrepancies. In the Norcome division, a pair of notes (bar 11) is omitted in both tablature and staff notation, suggesting that one version may have been a transcription of the other.

Merro's purpose in writing out these pieces in two notations is not clear. There may not even have been a purpose and Merro might have unknowingly copied the same pieces twice. Amongst the tablature music in the part-books, and to a lesser extent, the staff music, there are further duplications. With several of these, Merro no

doubt was unaware that he had copied the same piece twice.¹

The same lack of awareness might explain the two versions of the Withy and Norcome pieces. If the part-books are still in the order that Merro copied the music, there probably would have been a time lapse between his copying of each of the versions. This is because a number of works à 2 and à 3 separate the placement of the versions in the two part-books. A schematic outline of the ordering makes this clear:

	Ob/133	- Withy division (staff notation)
Oa/134-183 --	Ob/161-208	- pieces à 2, 3
	Ob/209	- Norcome division (staff notation)
Oa/184-191 --	Ob/210-218	- pieces à 2
Oa/192,194		- Withy and Norcome divisions (tablature)

The two versions of the Norcome piece are much closer together than those of the Withy division but still it is conceivable that Merro might not have realized his duplication. With the two other divisions, however, this seems unlikely. The staff notation versions occur as the seventh and eighth of nine divisions copied immediately after a group of eleven pieces for three lyra viols by Coperario. The tablature versions also occur right after the Coperario trios, but are accom-

¹On one occasion, Merro noticed a duplication after he had started the second copy. A fantasia for "3 trebles," Oa, b,c/177,202,52, reappears only a few pages later, Oa,b/183,208. But where the third part should be (on p. 55b of Oc) is written "The fansie for 3 Trebles is prickt 5 leaves backward [actually, only 4 leaves]." Merro apparently realized the duplication after he had copied the first two parts and saved himself the labour of recopying the third part.

panied by no other pieces. The divisions in both Ob and Oc were apparently the last music that Merro wrote in his part-books; subsequently, there appears only a set of twenty-six dances à 3, copied in a different hand. In view of the proximity of the tablature and staff versions, it seems unlikely that Merro was unaware of the duplications.

The four divisions are among the very few seventeenth century examples of duplicate staff and tablature versions of viol music. Three other examples that have come to my attention are:²

1. London, Royal College of Music (LRCM). Printed Book II. F. 10, MS, folios 51'-55'.

These folios are part of a manuscript appended to a copy of Simpson's The Division-Viol. They contain staff versions of pieces numbered 1-6, 8 in John Moss's Lessons for the Bass Viol, 1671. Moss wrote his Lessons in tablature with a bass viol or basso continuo part in staff notation; the latter part is omitted in the manuscript.

2. Mace, Musick's Monument, 1676, pages 251-3.

For the tablature viol "Lesson" on page 251, Mace provides a staff version on pages 252-3.

3. Durham, Cathedral Library, MS Mus. A27.³

a. On pages 80-81 occurs a transcription of the tabla-

²Traficante ("Music for the Lyra Viol: The Printed Sources") cites some pieces by "Mr Yong for two Lyra Violls" in Oxford, Bodleian Lib., Mus. Sch. MSd233/99'-102' and d236/100-101', as examples of lyra viol music in staff notation. The two parts are completely melodic and are written on treble and bass clefs. They have all the earmarks of dances for violin and bass and resemble only one lyra viol piece known to the present author: Mace's transcription of his tablature piece discussed above.

³Cited in F. Traficante, "The Manchester Lyra Viol Tablature. (Further Information)," 54.

ture piece by Mace, cited above. The transcription, called a pavan, differs from that given by Mace.

- b. On pages 107-108 occur staff notation pieces "Transposed from Tablature [from] Simpson's Pract. Comp. [i.e. A Compendium of Practical Musick. 1678.]" Page references to the Simpson publication are given by the scribe: 172, 174 and 176. Simpson included a bass viol part in staff notation, omitted in the manuscript.

All pieces require viol way tuning, ffeff.

It seems likely that the printed tablature version of the pieces by Moss is the earlier, but no proof has been found. The staff versions are probably playing "editions," written by someone who preferred playing from staff notation. Several other pieces for bass viol in the manuscript involve extensive use of double stops and chords, showing that the copyist had no aversion to playing this sort of music from staff. Three of the Moss pieces are written on one staff, employing bass or alto clef; the other four use a double clef, treble and bass, the music passing back and forth between them, depending upon the range. Example 45 shows the procedure.⁴

Didacticism lies behind Mace's one transcription of a tablature piece. He wished to show that lyra pieces are conceived in polyphonic terms and that they consist of "an Intire Bass and Trebel; with Strong intimations of Inner

⁴ Staff: LRCM, Pr. Bk. II, F. 10 MS/53; Tablature: Moss, Lessons for the Basse-Viol, 3.

Example 45CorantoJohn Moss

Parts."⁵ Mace supported this statement by transcribing the piece for two parts, a treble and bass notated on separate staves in score. He also provided an optional third, "Forc'd" part as an inner part, notated on yet another stave. The transcription is a very free one. In the tablature, the two polyphonic parts are implied by constant changes of register with only the occasional double stop. In the transcription, however, the note values are altered to provide continuity in the treble and bass, thereby creating double stops which are not only not present, but also clearly impossible on the viol. Example 46 shows Mace's procedure.⁶

The Durham manuscript contains music for a bass viol,

⁵Mace, op.cit., 250.

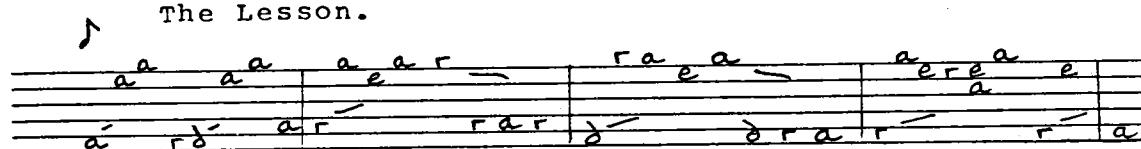
⁶Musick's Monument, 252f.

Example 46LessonThomas Mace

The Treble of the Lesson.



The Lesson.



The Bass of the Lesson.



The Third (Forc'd) Part.



with or without a basso continuo, by Marais, Schenk, Simpson, Hacquart, and others. For the pieces by Mace and Simpson, we are told that the staff versions are transcriptions from the tablature. The transcriptions were undoubtedly intended as playing editions by someone who apparently preferred staff notation to tablature. Comparison of this transcription with that of Mace himself reveals this fact. The scribe has retained Mace's bass as an independent part for a bass viol, but the other part is an almost literal transcription of the tablature. The Simpson pieces are also very literal versions of the tablature as in Example 48 below. For all four pieces, one staff, with alternating bass and alto clefs, is used.

In Merro's part-books, the four staff versions of the divisions are all playing editions for a bass viol. The pieces require the normal viol tuning, ffeff, or its common variant, ffeffh, with the top string set at d'. One staff and a variety of clefs are used, depending upon the particular register. In the Division on Tallis' O sacrum convivium, the following six clefs are employed:



Since all four staff notation versions occur in Ob while the tablatures are in both Oa and Oc, it might seem that the former part-book was intended for a player who preferred staff notation and the other books for players who preferred tablature. Certain features make this improbable. As noted in Chapter VIII, the Withy division in Ob has the first variation in tablature and thereafter, staff notation is used. Tablature also occurs in the Norcome division (Ob) but only for the very last six-note chord.⁷ On the other hand, a brief section of staff notation occurs in the midst of the tablature version of the division on Tallis' motet. These three notation mixtures, and the fact that tablature and staff are scattered throughout all three

⁷ An earlier identical six-note chord is notated in staff notation.

part-books, suggest that Merro, or whoever the books were intended for, was equally proficient at reading both types of notation and could pass from one to the other with ease.

The use of tablature for polyphonic viol music and of staff for melodic music, as found in the Withy division, is in accord with the general seventeenth century English practice. Presumably, English viol tablature arose with the introduction of solo polyphony, although the matter is not clear since much of the earliest literature uses the variant tuning lyraway and therefore demands tablature. Hume's The First Part of Ayres (1605) offers an excellent opportunity for studying the roles of tablature and staff notation for the print is devoted almost entirely to music for a solo bass viol of which sixty-seven pieces are in tablature and thirty-six are in staff notation. All but five of the tablature solo pieces use the standard tunings ffe fh and ffeff. Generally, the staff pieces tend to be melodic with chords only at the end of strains, while tablature pieces have several or many double stops and chords. There are, however, several exceptions. For instance, Mistresse Tittles Jigge and Jigges numbers 88 and 90 are tablature pieces in a basically melodic style. Conversely, The New Knights Humor and A Freeman's Song contain many double stops in staff notation.

A similar situation prevailed throughout the seventeenth century in England. The boundaries between staff and

tablature were clear but easily transgressed. The music itself was partly responsible since the two styles, melodic and polyphonic, were often used within the same piece. Personal preference apparently played a role in the choice between the two notations. For instance, many of the pieces included in Simpson's The Division-Viol involve double and multiple stops yet the composer chose to notate them all in staff. On the other hand, the scribe of a British Museum manuscript⁸ preferred tablature for the bass parts of dances à 4 and 5. The transcriptions of the Moss pieces in the LRCM manuscript and of the Mace and Simpson pieces in the Durham manuscript again seem to attest personal preferences for staff rather than tablature.

Of the four pieces in dual notations in Merro's part-books, only one, the Division by Alfonso, has double stop passages in both tablature and staff notation. The latter version adds to our knowledge of seventeenth century views on the notation of solo viol polyphony and helps provide guidelines for modern transcriptions of lyra tablature. Other sources yielding such guidelines are the three sources cited above as well as chordal or polyphonic pieces originally written in staff notation. Generally, violists and scribes were very conscious of the underlying polyphony and attempted to reveal this structure. None, however, went as

⁸Add. 36993.

far as Mace in creating two separate melodic parts. The usual practice is as follows. The notes of a double stop are given separate stems in opposite directions so that a succession of double stops gives the visual appearance of two separate parts. For multi-part chords, only the top and bottom members are given stems, in opposite directions, while the middle members are indicated solely by note-heads. On occasion though, a middle member receives a separate tail to show an inner moving voice. Sometimes, the duration of one member of a double stop is longer than the other member in order to create the illusion of polyphony. In these cases, the longer note usually cannot be sounded for the full notated value. At other times, all the chord members have the same value and intimations of polyphony are left entirely to the direction of the note stems. Most of these tendencies may be seen in Examples 47 and 48; Example 47⁹ reveals considerable attempt at showing polyphony, whereas Example 48¹⁰ shows a more literal technique.

As seen in Chapter IV, the division by Alfonso appears to have been modelled on a multi-voiced piece; it alternates between melodic, division-like passages and polyphonic passages. The latter involve double and multiple stops as well

⁹The Division-Viol, 65.

¹⁰Staff: Durham, Cathedral Lib., MS Mus. A27,107; Tablature: The Principles of Practical Musick (1665), 74. The 1678 edition of A Compendium of Practical Musick, the source for the Durham MS scribe, was not available.

Example 47[Division]Christopher Simpson
Example 48[Ayre]Christopher Simpson

as polyphonic implications through register changes and a disjunct melodic style. An attempt has been made to show the underlying polyphonic structure in the staff version, as seen in Example 49.¹¹ The first two bars show a length-

¹¹A diplomatic transcription of Ob/256, in its entirety, is given in Volume II.

Example 49DivisionAlfonso Ferrabosco

The image shows two systems of musical notation. The first system consists of two staves. The top staff is labeled 'Ob/256' and contains a treble clef staff with a sequence of notes. Below it is a staff with letters and stems, representing a transcription of the notes. The second system also consists of two staves. The top staff is labeled 'Oc/67' and contains a treble clef staff with notes. Below it is a staff with letters and stems. A [sic] marking is present in the lower staff of the second system.

ening of the value of the lower notes, thus completing visually, the second voice. In the fourth and fifth bars, the directions of the note stems suggest two parts. Here, the actual sounded value of the note is kept. The result is an ingenious method of revealing the underlying polyphony and yet still suggesting the actual sound of the passage.

This piece and others cited above provide guidelines for modern transcriptions of lyra viol music. Some features of seventeenth century notation seem a bit imprecise by today's standards, but the general attitude towards viol polyphony leaves no doubt that the polyphony should be revealed. In general, a balance between the polyphonic intent and the aural sound seems desirable.

The problems of such a balance are not new to tablature transcriptions; lute scholars have debated the issue for a number of years. One of the most extended debates occurs in La Luth et sa Musique.¹² There, the consensus is that polyphony should be revealed in the transcription. In addition, varying opinions are expressed regarding the limitation of polyphony for technical reasons.¹³ For instance, since a note cannot be sustained when one must stop another fret on the same string, its notational duration should thereby be restricted. Thus, lute transcriptions generally steer a course between outlining the polyphonic structure and conforming to the actual aural results.

In Volume II of this study, the author has attempted a similar balance, steering a middle course between the extreme methods of Mace and the editors of the lyra viol music in Jacobean Consort Music.¹⁴ Mace's desire to reveal clearly the underlying polyphony results in a transcription aurally far removed from the actual lyra sound. On the other hand, the starkly literal methods of the editors of Jacobean Consort Music have obscured much of the intended polyphony. In the present study, the method of transcription

¹² Ed. Jean Jacquot, Paris, 1958.

¹³ A. Souris, "Tablature et Syntax," in La Luth et sa Musique, p. 286.

¹⁴ Thurston Dart and William Coates, Eds. Musica Britannica Vol. IX. The lyra transcriptions appear on pp. 200-213.

varies with differing textures. For instance, in a slow moving pavan, polyphony is often the most important feature and so is brought out clearly, even at the expense of giving an overly sustained look about the piece. On the other hand, in fast moving ayres and corantos, chords often have as much rhythmic as harmonic interest (with little interesting polyphony) and so are notated in short values with melodic continuity established only in one melodic part.

One further factor in lyra tablature transcriptions is that of pitch designations for the various tunings. In determining these, several differing aspects must be considered. First, seventeenth century views and practices are to be found through duplicate staff and tablature versions. Another source of information lies with music for lyra viol and other instruments, the latter in staff notation. Seventeenth century statements on the size of the lyra viol also come into consideration. Finally, verbal tuning directions, by Playford and others, are valuable sources of information.

The four pieces in duplicate versions in Merro's part-books all establish the usual bass viol pitches for the tablature: d'aecGD and d'aecGC. This is hardly surprising for all four pieces are closer to the normal division literature than the usual lyra style and the staff versions are, apparently, performing editions. Furthermore, as we have seen in Chapter VIII, Merro often indicates that his tabla-

ture music was for a "bass viol." Other seventeenth century sources of duplicate versions again establish the normal bass viol pitches for the tablature. However, of the two independent parts that Mace derives from the tablature, the lower one is at a bass viol pitch but the upper one is at treble viol pitch, an octave higher.

As seen in Chapter II, there is a considerable body of seventeenth century music involving one or two lyra viols with other instruments whose parts are in staff notation. These pieces define pitch designations for the tablature. Music for such combinations has been used to derive most of the pitch designations shown in Table 7.¹⁵ Merro's part-books provide pitches for three of the tunings. (One of these pitches is derived from Hume's Captaine Hume's Poeticall Musicke (1607) and is not listed under Merro's books in the Table.)

A perusal of Table 7 reveals variations in the pitch designations ranging between tenor viol and bass viol registers. However, the majority of sources requires pitch names closer to the latter than to tenor viol pitches. The "harp" tunings (the last three in the Table), which maintain the normal two octave span of viols, keep mostly to the D-d' range of the bass viol, the inner strings being retuned for the different tunings. Tunings with ranges greater

¹⁵A few more designations may be found in Traficante, "Lyra Viol Tunings..."

TABLE 7

PITCH DESIGNATIONS FOR LYRA VIOL TUNINGS

Tunings	Pitch Names	Source	Commentary
ffeff	d'aecGD	L	Voice and LV
	"	LA/12	pitch names given
	"	X2/#3,113-5	voice and LV
	"	X5	LV and BV
	g'd'afcG	X2/#1,112	voice and LV
ffefh	"	X3/title- page	"small Basse Viols" or "Ten- or Viols" (tablature parts)
	"	Oa/212	for the "tenor viol" (tablature part)
	d'aecGC	X2/#91-93	"the lowest string must be tuned double cee fa ut"
fefhf	e'bgdGD	X ₁ X ₄ /#18-20 Ob/232:2	voice and LV LV and BV "leero viol1"
	d'afcFC	X ₄ /#22	LV and BV
ffhfh	d'aeAEA ₁	LA/12 X ₄ /#21,23-4	pitch names given LV and BV
	fhfhf	d'adADA ₁	LA/12
edfhf	e'caeAE	Oe412/6	LV, V1, BV, lute
	d'b ^b gdGD	LA/12	pitch names given
	"	Oc85 Oe430	LV, V1, BV, H LV, V1, BV, Bc
defhf	d'bgdGD	LA/12	pitch names given
	"	Oc85	LV, V1, BV, H
	"	Oe430	LB, V1, BV, Bc
fedfh	d'afdAD	Oc88	LV, V1, BV, H

- L - London, British Museum MS Eg. 2971
 LA - Los Angeles, William Andrews Clark Memorial Library,
 The Mansell Lyra Viol Tablature
 O - Oxford, Bodleian Library, Mus. Sch. MSS
 X₁ - Jones, The Second Book of Songs and Avres (1601)
 X₂ - Hume, The First Part of Avres (1605)
 X₃ - Hume, Captaine Hume's Poeticall Musicke (1607)
 X₄ - Maynard, The XII Wonders of the World (1611)
 X₅ - Simpson, The Principles of Practical Musick (1665)
 Bc - basso continuo BV - bass viol H - harpsichord
 LV - lyra viol V1 - violin

than the normal two octave span show extensions both at the top and at the bottom of the ranges. For instance, fehf uses both e'-D and d'-C ranges, while the two sources for ffhf and the one for fhfh all use the downward extensions, putting the ranges at d'-A.

The size of the instrument used to play lyra tablature undoubtedly had an effect on the pitch of the tunings and hence on the pitch designations. In Chapter VIII, it was noted that both Talbot and Playford described the lyra viol as the smallest type of bass viol, a size somewhat closer to the tenor than the normal consort bass. Extant instruments from the seventeenth century show a great variation in size, from the largest consort to the tenor.¹⁶ It seems fairly clear that the different pitch designations for seventeenth century tablatures were, at least, partly a result of differing sizes of instruments intended by the composer. The same instrument could not have played pieces from both Hume's Captaine Hume's Poeticall Musicke (1607), requiring a g'-G range, and Maynard's The XII Wonders of the World (1611), requiring a d'-A range, unless transposition of the staff notation bass lines was effected. Later in the century, Thomas Salmon touched on the same problem:

I say therefore, for the common use of Musick, especially among Practitioners, and in all Consort (as is already

¹⁶ See N. Bessaraboff, Ancient European Musical Instruments, 276-281 and D. Boyden, Catalogue of the Hill Collection of Musical Instruments, 6-13.

generally observed) 'tis impertinency and wantonness to affect various Tunings; since also those of the Lute and Viol here proposed, set the instruments at a good correspondent pitch to the Harpsecord, that you may tune together Notes of the same denomination. But because the bigness of instruments are so various, you must not expect any constant unmovable law for the tuning them together; yet setting the lesson higher or lower, will be very nigh sufficient to reconcile them to a perpetual and peaceable conformity.¹⁷

So far in this discussion, the problem of relating actual pitch to pitch names has been ignored. While this problem will not be considered in detail here, one factor should be noted. In music involving both the lyra viol and an instrument reading from staff notation, the pitch designations forced upon the tablature were liable to be reasonably close to the actual pitch levels of the seventeenth century. If, say, a particularly small lyra viol were at hand to play a part requiring a deep pitched tablature, it seems more likely the other instruments would have transposed rather than tuning their strings higher to accomodate the high-pitched small lyra viol.

With music involving tablature solos, the problem of pitch becomes irrelevant and Playford's directions "...raise or screw up the Treble, or first string, as high as it will conveniently bear without breaking, then Tune the other[s] to it..."¹⁸ may be literally followed. Any size of viol could

¹⁷ Salmon, A Vindication of an Essay to the Advancement of Musick, 54.

¹⁸ Playford, Musick's Recreation on the Viol, Lyra-way (1682), A [3].

have been used to play tablature solos. Similarly, any two or three equally sized viols could have been used to play duos or trios. Of course, bass sizes were the normal viols used for tablature and staff solos and this fact accounts for the seventeenth century pitch designations lying usually in the bass range.

CHAPTER XI

GRACES

The tablatures of a number of lyra viol pieces in Merro's part-books contain stenographic symbols denoting "graces." The signs all appear to have been written by Merro at the time of his copying the music.¹ A few pieces have a plethora of such marks, still more have only a handful of signs, while a majority are devoid of any marks at all. By contrast, only two of the staff notation pieces have grace signs and between them, only three different signs.²

In the lyra duos and trios, the absence of grace signs is particularly noticeable and of the signs that do occur, the differing types are very limited and the frequency with which each one occurs in any given piece is low. In the tablature solos, the signs are far more prominent and sixty-nine of the 119 solos have at least one grace sign.

¹This is particularly evident with the sign for the "fall," +, which requires extra space between fret letters. The author gratefully acknowledges the assistance of Mrs. Laura Pollock and Commander Gordon Dodd who examined, first-hand, the grace signs. They reported that there was "no doubt whatsoever that the ornaments...were put in at the time of copying."

²Ob/117 has relish signs; Ob/146 has several notes with one or two dots, of uncertain meaning, placed beneath them.

seventeen different symbols are used as well as some compound symbols, and some signs have two or even three distinct meanings. Unfortunately, Merro gave no table of graces nor explanation of the symbols so that one must consult contemporary and later sources to achieve an interpretation of the signs. However, some help does come from within the part-books themselves in the form of a few written out cadential trills.

The symbols used in Merro's part-books may be divided into two categories: those that involve a manner of playing the written note and those that involve the playing of additional notes. To the first category belong symbols for the hold, the slur, and other bowing and fingering directions while the second category includes signs for backfalls, shakes, and more complex melodic configurations. In the seventeenth century tables of these symbols, both types are usually referred to collectively as "graces."

Five tables and explanations of viol grace signs are known from seventeenth century England; they have been used here as the primary sources for the interpretation of the signs in Merro's part-books. Only one of the five, by Coleman, was intended for music written in staff notation; the others were all meant for tablature. The five sources are:

Egerton British Museum, Egerton MS 2971. The table of graces is written on a scrap of paper pasted onto the back fly-leaf. While the date

of the table has not been ascertained, the date of most of the contents of the manuscript is circa 1620. The grace signs (two are obliterated) are given names but no realizations.³

- Mansell Los Angeles, William Andrews Clark Memorial Library. The Mansell Lyra Viol Tablature, f. 38'. Circa 1640. The signs are given names but no realizations.⁴
- Coleman "A Table of Graces proper to the Viol or Violin" first appeared in Playford's An Introduction to the Skill of Music (1654).⁵ The same table, with only slight deviations, later appeared in Simpson's The Division Viol (1665), p. 12, where it was attributed to "the ever famous Charles Coleman Doctor in Musick." The table contains signs, names, and clear realizations in staff notation. In addition, both Playford and Simpson discuss other graces in the body of their texts.
- Manchester Manchester Public Library MS 832 Vu51, The "Manchester Lyra Viol Tablature," p. 1. Signs, names, and partial realizations (relative pitch but not rhythm) are given.
- Mace Thomas Mace. Musick's Monument. 1676, pp. 102-110. Signs, names, and very detailed explanations and realizations are given in the section dealing with the lute. That these and other directions for playing on the lute were also intended for the viol, is made clear by the author on page 249.

In addition to these sources, information regarding grace signs occurs in other places. Ford explains the symbol for

³The signs are discussed in M. Cyr, "A Seventeenth-Century Source of Ornamentation for Voice and Viol: British Museum MS Egerton 2971" and in T. Dart, "Ornamentation Signs in Jacobean Music for Lute and Viol."

⁴Discussed in Traficante, The Mansell Lyra Viol Tablature, 140-152.

⁵The facsimile (Gregg, 1966) of the 1674 edition has been used here.

pizzicato in Musicke of Sundrie Kindes (1607) while Playford discusses both pizzicato and bowing slurs in Musicks Recreation On the Viol, Lyra-way (1661, 1669, 1682). At the end of the century, Benjamin Hely (The Complete Violist, 1699) mentioned various graces and gave their symbols. Hely's signs have not been considered here, however, since the signs have been derived from contemporary keyboard music and are not at all in the lyra viol tradition.

Coming from the fourth decade of the seventeenth century, Merro's part-books are among the early sources which reveal the great proliferation of grace symbols. French lute music is usually considered the earliest vehicle for this proliferation and Mersenne's list of symbols in Harmonie Universelle (1636-7), the earliest extensive list.⁶ However, upon the evidence of Merro's part-books and of other lyra viol sources (Egerton, Mansell), it appears that English viol literature was a contemporary vehicle. While the lute agréments probably influenced viol graces, the latter maintained their independence, a fact established by the consistent use of differing names and interpretations of symbols throughout the seventeenth century.

In the sixteenth century, a variety of playing techniques and improvised melodic additions were, of course, part of instrumental technique, but only the former were

⁶J. Dodge, "Ornamentation as indicated by Signs in Lute Tablature," 324.

indicated by signs. In his printed lute tablatures, Le Roy used the hold or tenue and mentioned dots for right hand fingering.⁷ These two signs became common in English lute prints and manuscripts at the turn of the century and were both taken over into lyra viol tablature. The meaning of the hold was the same in both tablatures while the dots acquired new meanings for the viol, most of which were related to, if not derived from, lute technique.

Signs for melodic graces for the viol also were connected with those for the lute. David Lumsden has pointed out the use of two such symbols in the English lute manuscripts circa 1590-1615: + and #.⁸ The first of these was consistently used in viol music throughout the seventeenth century for an under-third slide. The second, however, was used far less frequently and was confined mainly to the early lyra sources. In these, its meaning is not consistent.

Another lyra sign, the comma, is also found in contemporary French lute music. In the viol sources, the comma and its near relative, the vertical dash, are placed to the left of the fret letter and most commonly imply a backfall (upper appoggiatura) or a beat (lower appoggiatura). The comma was such a common sign in French lute tablature that Mersenne was prompted to write:


⁷ Casey, "Printed English Lute Instruction Books 1568-1610," 55, 81.

⁸ D. Lumsden, The Sources of English Lute Music, I, 85.

...la plus part ne se servent point d'autre Caractere pour en exprimer toutes les different especes.⁹

Earlier, it had appeared in Vallet's Secret des Muses (1615) where it denoted an appoggiatura from above.¹⁰ Vallet placed the comma to the right of the fret letter, however, a procedure consistently followed in later French prints and manuscripts. Although Mersenne implied several interpretations for the comma, he himself applied a very specific meaning to it, a shake. And this meaning became the most accepted one in later French lute music.¹¹

In the following pages, the signs used in Merro's part-books are discussed individually. Facsimiles of pages containing particular signs are listed at the outset of each discussion; the facsimiles will be found in Appendix I. For common signs, only a few facsimiles are listed.

 (Hold): Facsimiles 3, 4

The hold is a frequent grace in the part-books; the symbols used, derived from lute tablature, are the standard ones of straight and curved lines. Of all the signs used by Merro, these show the greatest variation with

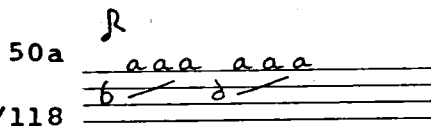
⁹Quoted in Dodge, loc. cit.

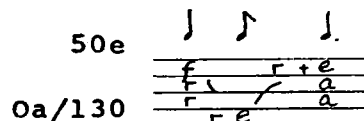
¹⁰Secret des Muses, Plate II.

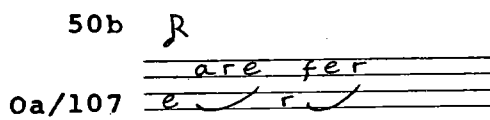
¹¹Dodge, op. cit., 324ff.

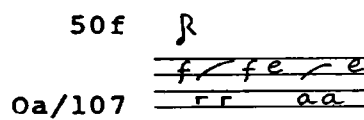
regard to both shape and positioning, a point well illustrated in Example 50. Here, differently shaped signs for similar situations are juxtaposed.

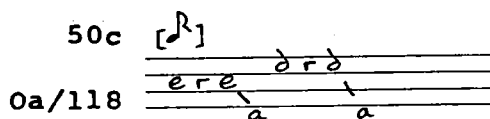
Example 50Holds

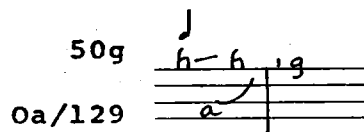
50a 

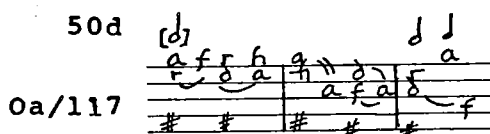
50e 

50b 

50f 

50c 

50g 


50d 

The hold, in the form of a diagonal straight line, appeared as a grace in both Mansell and Manchester while Mace discussed it apart from the "graces." The purpose of the hold was to aid in the production of a polyphonic texture; by holding a finger on a fret while playing subsequent notes on another string, individual strands of the polyphony were maintained. Mace considered the neglect of the hold one of the "...2 Very Grand Faults Generally committed in Viol-Play." He explained the necessity for the hold in the following passage:

And that you may know the Right meaning of a Hold, Observe; the Best Lessons of the Best Masters are often

so Compos'd, as They shall seem to be Single, and very Thin Things, viz. All Single Letters, without any Full Stops, &c. Yet upon a Judicious Examination, there will be found a Perfect Composition, of an Intire Bass, and Treble; with Strong Intimations of Inner Parts.¹²

In Merro's part-books, the application of the hold sign is often inconsistent and seemingly arbitrary. For instance, in parallel or sequential passages, the hold may be given for some but not all statements or it may be given, unnecessarily, for an open string but not for a subsequent stopped note. Some holds are extremely difficult, if not impossible, to maintain due to the fingering of the following notes, a fact suggesting that the hold may have been intended as an indicator of the polyphonic structure rather than a physical act. The widely varying shapes and positions of lines often make their interpretation as hold signs questionable. A few curved lines could be interpreted as slurs while some of the diagonal lines, such as those in Example 1c, might only have been meant as guides for the eye.

 (Slur): Facsimiles 3,7,9

While curved lines are used for both slurs and holds in Merro's part-books, the context usually determines which was intended. When the curve connects successive notes on the same string, a slur is the solution. Some of the longer slurs involve string-crossing in a scale-wise descent or

¹² T. Mace, Musick's Monument, 250.

ascent. The most frequent type of slur connects only two notes but as many as nine may be connected.

Of all the playing procedures implied by symbols, that of the bowing slur is the most indigenous to viol playing and owes the least debt to lute graces. While the symbol itself remained standard throughout the seventeenth century, a variety of names and descriptions were used to identify the procedure. In Egerton, the term is "traile," in Mansell, "lulling," while the scribe in Manchester speaks of notes being "slurde" together.

a a a (Thump): Facsimiles 18, 19

Fourteen pieces in Merro's part-books contain fret letters with either one or two dots placed beneath them. The signs are not numerous within the pieces.

According to the tables of graces, the single dot may mean either a down-bow or a thump (the contemporary term for pizzicato); the pair of dots always means a thump. Mansell alone uses the dot for the down-bow; pizzicato is not represented at all there. Ford's Musicke of Sundrie Kindes and Manchester have both one and two dot pizzicato, for the index and middle fingers respectively. In addition, Manchester has three dot thumps for the ring finger while Egerton has only two dots without specifying the finger. Ford explicitly calls for left-hand pizzicato, a technique particularly suited to his usage. He requires only one or

two plucked notes at a time, nearly always on low, open strings. The hand is not specified in Manchester while in Egerton, a right hand thump is suggested by the phrase "thump with the bow."

In Merro's part-books, context determines the meaning of the single dot. In the case of pizzicato (one or two dot), context also determines the hand to be used. For instance, an anonymous galliard requires right-hand pizzicato in one passage (Example 51a) while a few bars later, only left-hand pizzicato seems possible (Example 51b).

Example 51Thumps

51a

Oc/48'

51b

Oc/48'

The use of dots for pizzicato was obviously derived from lute technique. Dots as indications of right hand lute fingering were well known in the sixteenth century, a practice which continued into the seventeenth century. The usual custom was to represent the first and second fingers (right-hand) by one and two dots, respectively, under the fret letter. In Elizabethan technique, chords of two notes involved the thumb and one of these two fingers. The particular finger to be used depended upon the distance between the two notes--when the strings were adjacent, the index finger was used, when one or more strings intervened, the

second finger was used. In his lyra music, Ford seems to have had this procedure in mind. In "Why not here," (Example 52), he consistently used the index finger when the previous bowed note and the plucked note were one or two strings distant, the second finger when they were three strings distant, the second finger when they were three strings distant. Ford's specification is difficult to follow

Example 52Thumps

Oa/39:2

in the first and fifth thumps of Example 52 since the index finger, required to pluck the open string, is the obvious candidate for playing the following bowed note on the b fret.

In the part-books, the single dot most frequently means a down-bow. In a pavan by Sherlie,¹³ it is combined with another, bowed, grace, $\dot{\cdot}$, making pizzicato impossible. Furthermore, it invariably occurs with notes on weak beats, the customary place for down-bows. In the pavan, there is no real need for the dots since the bowing is straightforward and all the notes in question naturally occur on down-bows. In an anonymous prelude,¹⁴ however, a few of the

¹³Oa/114.

¹⁴Oc/24':1.

dots indicate double down-bows or at least a re-articulation on the same stroke: $\overset{\downarrow}{\underset{\cdot}{a}} \overset{\downarrow}{\underset{\cdot}{e}} \overset{\downarrow}{\underset{\cdot}{a}} \overset{\downarrow}{\underset{\cdot}{h}}$ and $\overset{\downarrow}{\underset{\cdot}{r}} \overset{\downarrow}{\underset{\cdot}{e}} \overset{\downarrow}{\underset{\cdot}{f}}$. In other places in the prelude, the dot merely emphasizes the usual procedure, as in Example 53.

Example 53Down-bows

Oc/24':1 $\overset{\downarrow}{\underset{\cdot}{e}} \overset{\downarrow}{\underset{\cdot}{r}} \overset{\downarrow}{\underset{\cdot}{a}} \overset{\downarrow}{\underset{\cdot}{e}} \overset{\downarrow}{\underset{\cdot}{r}} \overset{\downarrow}{\underset{\cdot}{a}}$

In two further pieces,¹⁵ the single dots occur once and twice respectively and the melodic contexts make pizzicato highly unlikely. Hence, down-bow must be the meaning unless the dots have some other, as yet unexpected, meaning for these particular pieces.

The inferior dot of lute tablature also appears to have been the model for the use of the dot as down-bow. In lute technique, the thumb stroke is the principal stroke and in fast passages, where an alternation of thumb and index finger occur, the thumb always plays the accented stroke. Normally, the thumb stroke goes unindicated in the tablature while index finger strokes are shown by the dot. Thus, a fast passage in lute tablature looks exactly like Example 53 above.

From the infrequency of the bowing dot in the part-books and other sources, it is evident that viol players were accustomed to applying their own bowings while playing.

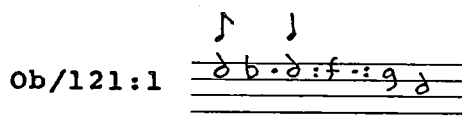
¹⁵Oc/29':1, Oc/32':1. See Facsimile 19 for the latter.

Why then do we occasionally find the bowing indications? If they were for the benefit of a student, one would expect a more consistent application of them than is the case. Probably, they were just personal reminders for a specific player, and their very occasional placement over the course of a piece shows those places the player felt compelled to remind himself of a bow direction.

.d :f.:g (Left-Hand Fingering)

In an anonymous prelude occurs the passage shown in Example 54. The dots seem to refer to left-hand fingering of bowed notes. A similar usage of dots, for lute fingering,

Example 54 Left-Hand Fingering



appears in Vallet, Le Secret des Muses (1615).¹⁶ However, this practice is as uncommon in lute as it is in viol music. Example 54 is the only instance in Merro's part-books and such dots are not encountered in the tables of graces. In the example, the dots are apparently placed to the left of the notes to which they belong, a similar placement used by Vallet.

Another instance of left-hand fingering occurs in the

¹⁶Plate II.

Division on Tallis' "O sacrum convivium."¹⁷ Here, arabic numbers are used, a procedure more common in both lute and viol music. In the piece, the fingered passages are few and are used mainly as an aid in the higher positions, such as in Example 55.

Example 55 Left-Hand Fingering

Oc/69

a (Down-bow? Thump?): Facsimiles 8, 18, 19

This symbol, the most enigmatic one used in the part-books, occurs in six pieces.¹⁸ It is absent from all tables and explanations of viol graces. However, it appears in Vallet, Les Secret des Muses (1615), where it indicates plucking with the middle finger of the right hand as opposed to plucking with the index finger, the latter indicated by two dots, d.

In the part-books, the sign apparently represents a method of playing a note or notes rather than a melodic addition. A down-bow seems a satisfactory solution in Facsimile 8. The same solution is possible in some instances of Facsimile 19; in one instance there, however, the sign occurs in the same bar as a known sign for a down-bow, the

¹⁷Oc/69'.

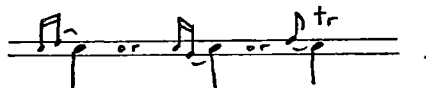
¹⁸Oa/107,131,185:1, Ob/217:2, Oc/31,32':1.

inferior dot.¹⁹ In Facsimile 18, a different solution seems appropriate: pizzicato. But here, the inferior two-dot sign for pizzicato is also used. No consistent interpretation seems possible within the part-books.

(Shake? Vibrato? Tremolo?): Facsimiles 3, 19

This sign occurs in eight different pieces in the part-books.²⁰ The frequency of its appearance in any one piece ranges from one to forty-nine,²¹ with only a few occurrences as the norm. There is a great diversity in the placement of the symbol in relation to the fret letters. It may be placed to the left of the letter, above or below the letter, sometimes within the same piece.

The sign was one of the two used for melodic graces in English lute music at the beginning of the seventeenth century. No clear explanation of its meaning in connection with lute tablature has yet come to light. David Lumsden has suggested the following possible interpretations for the sign:²²



In Egerton, # is given as the sign for a shake (i.e. trill). However, in later tables, a dot to the left of the fret letter (*a) is consistently used for the shake. The

¹⁹Oc/32':1, the third to last bar in the piece.

²⁰Oa/106,117,124,220,226:2, Ob/216:1, Oc/32:1,32':1.

²¹Oa/124 and Oa/117 (Facsimile 3) respectively.

²²Lumsden, op.cit., 86.

sign, #, did not disappear entirely though, for in Manchester, it is presented as the symbol for "A shake with the bowe," that is, tremolo. This particular usage of # was not common. The sign, †, was more usual for the bow shake and was used in both Egerton and Mace.

The interpretation of the sign, #, in Merro's part-books is problematical and a consistent realization appears impossible. For several occurrences, some sort of shake seems appropriate, probably with the upper neighbouring tone. At other times, the context calls for a mordent for both technical and musical reasons.

The placement of the sign in relation to the fret letters sometimes offers problems of interpretation. In

Example 56# - Shake?

<p>56a</p> <p>Oc/32:1</p>	<p>56b</p> <p>Oc/32:1</p>
---------------------------	---------------------------

Example 56a, the second # might be intended to apply either to the double stop $\frac{c}{a}$ or to the single fret letter a; the former seems the more logical choice if a shake is meant. In Example 56b, the first two signs must imply a bowing direction if they are applied to the short notes, particularly the sixteenth notes. However, with the third and fourth occurrences of the sign in the same example, a shake on the fret letters e and c is a plausible solution. By

analogy then, the previous two signs should be interpreted as shakes on some members of the three- and four-note chords.

The most striking use of the sign, #, occurs in a pavan by Farrant.²³ In the second half of the piece, the regular appearance on almost every main beat suggests a grace such as vibrato rather than a melodic addition. The intense chromatic character of the piece supports a vibrato interpretation, either a single finger type (Mace's sting) or the two-finger type called "close shake" in Coleman's table. Tremolo is another possible realization. Simpson's advice against the excessive use of tremolo implies that it was in fact used by some players. He says:

Some also affect a Shake or Tremble with the Bow, like the Shaking-Stop of an Organ, but the frequent use thereof is not (in my opinion) much commendable.²⁴

Perhaps the pavan was "graced" by a player enamoured of the tremolo.

·c (Shake): Facsimiles 3, 4, 19

The single dot to the left of a fret letter is found in only five pieces: four adjacent pieces in Oa and one in Oc.²⁵ All of these pieces have many other graces but

²³ Oa/117; see Facsimile 3. In the one concordant source, the piece is devoid of grace signs.

²⁴ C. Simpson, The Division-Viol, 10.

²⁵ Oa/117-122 and Oc/32':1.

only a few of the dots under consideration.

In every table of viol graces except Egerton, the left-hand placement of the dot is given as the sign for a shake; either a trill or Coleman's two-finger vibrato (close shake). A short or half trill is a satisfactory realization for the five pieces in the part-books.

In Coleman's table, divided into smooth and shaken graces, all the signs for the latter involve compound symbols with dots. Thus, the shaken backfall is ;²⁶, the shaken beat, —: , and the shaken elevation, † . Two compound signs involving the dot,) and j , appear in Oa, but infrequently. Both may be interpreted as shaken graces within their particular contexts. Further discussion of the signs will be found below on pages 268-271.

·c̣ ·c̣̣ ·ḍ ·ẹ. (Relish): Facsimiles 3, 6, 16, 19

This sign appears in many pieces in Merro's part-books but is rarely used excessively within a single piece. It occurs mostly on the fret letters c, d, and e and never on a. The form with superior dots is far more common than that with inferior dots, the latter occurring mostly with d and e. Except for one piece, there appears to be no difference in interpretation between the two forms. The

²⁶In Simpson's version; in Playford's version, the dot is absent.

one exception is a coranto by Lawes²⁷ in which 'c' seems to imply a cadential trill with turn while .d. , a mordent. The compound symbols, i'c' and j'e' , occur very infrequently, the former in three pieces and the latter in just one.²⁸

TABLE 8
RELISH SIGNS AND SOLUTIONS

Source	Name	Sign	Solution
Egerton	relish	[sign obliterated]	none
Mansell	whip [=relish?]		none
Manchester	relish		rar
	relish & backfall		drar
Coleman (Simpson)	double relish		
	[single relish?]		
Mace	single relish		
	double relish		

Configurations of dots appear in all the grace tables except Egerton. However, the obliterated sign for the relish in this source may have been such a configuration. In order to arrive at a solution for the relish, the solu-

²⁷Oa/185:1; see Facsimile 8.

²⁸Oa/114,120, Oc/27'; Oa/106 respectively.

tions given in the grace tables are listed in Table 8.

From this list, the following conclusions may be drawn:

1. the relish (single or double) may be interpreted as a shaken grace.
 - a. Mace's single relish may be plain or shaken since his backfall, $\text{)}r$, may be plain or shaken.
 - b. Although Manchester apparently presents the relish as a "plain" grace, there is some ambiguity with regard to the scribe's use of (and omission of?) the dot (for a shake) in compound signs.
2. the relish involved a turn, probably as a conclusion of a shake.

In lute and lyra viol tablatures, a double relish, as interpreted by Mace, occasionally appears fully written out as a final cadential ornament. More often, a simpler trill with turn, on the leading note or supertonic, appears written out at cadences, as in Example 57. In Merro's part-books, the most common context for the relish sign, $\text{)}r$, is also at a V-I cadence (Example 58), a fact strengthening the interpretation encountered in the tables of graces of a trill with turn.

Example 57

Cadential Trill

Oc/45':1

The appearances of the compound symbols, $\text{)}e$ and $\text{)}r$ are too few to discern any real difference of interpretation from $\text{)}e$ and $\text{)}r$. While Manchester distinguishes between

a relish and a relish with backfall, Mace has no distinction since the backfall always forms part of his relish.

Example 58Relish

Oa/133

+ (Fall): Facsimiles 3, 4, 9, 19

This sign is one of the two most common ones in the part-books (the other is the vertical dash). There are very few pieces involving graces which do not have this particular sign. Often, it occurs many times throughout the course of a piece; in a pavan by Sherlie,²⁹ for instance, there are thirty-two appearances of it. The sign occurs to the left of the fret letters d to h, and occasionally y. Rarely does it appear with c or b and never with a. Sometimes, the sign has a slight slant to it, ×, but usually it appears upright, +.



The tables of graces are quite consistent with regard to the interpretation of this ornament, as may be seen in Table 9.

For most occurrences of the sign + in Merro's part-books, an under-third slide seems appropriate. Typical

²⁹ Oa/118; see Facsimiles 4 and 5.

TABLE 9

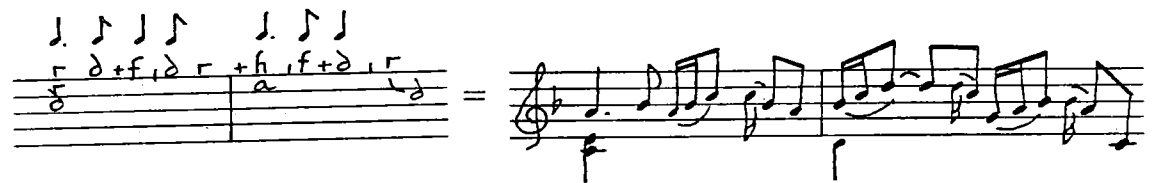
FALL SIGNS AND SOLUTIONS

Source	Name	Sign	Solution
Egerton	Fall	x	none
Mansell	Fall	x δ	none
Manchester	Fall	x δ	ar δ
Coleman	Elevation	+	
Mace	Wholefall	+	[]

contexts may be seen in Example 59. The fact that the sign rarely occurs with c and b and never on a supports the under-third interpretation. With c, however, only a single inferior appoggiatura can be employed unless one crosses strings in the midst of the grace.

Example 59Falls

Oa/120



id id)d)d (Backfall, Beat): Facsimiles 4, 5, 7, 19

The most ubiquitous melodic grace of all in Merro's part-books is the short vertical dash to the left of the fret letter. Sometimes, it is used infrequently within a single piece, but more often, there are a multitude of

dashes.³⁰ By contrast, the plain comma appears in very few pieces and in only two of these³¹ is the dash also present. The dash and comma with dots are even rarer, the former appearing in three pieces³² and the latter in only two;³³ in all five, the vertical dash is also present. The plain and the dotted comma do not appear in the same piece.

These four signs have been considered together because of overlapping interpretations in the tables of graces shown in Table 10. On the basis of the tables, the following conclusions may be drawn:

1. a vertical dash can have three meanings: upper appoggiatura, lower appoggiatura, and mordent.
2. a comma has one meaning: a backfall (upper appoggiatura).
3. a dot above a dash or a comma means an upper or lower trill starting on the appoggiatura. Coleman's table is perfectly clear on this point while the meaning of Manchester is ambiguous. (The plain comma and dash are absent from both the table and the music in Manchester). On the other hand, Mace gives only the plain comma for both plain and shaken backfall.

In the examples in Musick's Monument for both lute and viol, the backfall is the most commonly used melodic


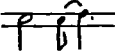



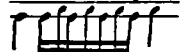

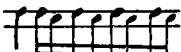
³⁰ In Oa/118 (Facsimiles 4 and 5), the dash occurs 61 times.

³¹ Oa/121:1,2.

³² Oa/109,118 (Facsimiles 4 and 5),120.

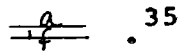
³³ Oc/24':1,32':1 Facsimile 19).

TABLE 10
 BACKFALL AND BEAT SIGNS
 AND SOLUTIONS

Source	Name	Sign	Solution
Mansell	Backfall	'	[d r]
Manchester	Beate [with Shake?,	i	'r d [= r d r d r d?]
	Backfall & beate [sic] [Backfall & shake?]	;	d' r = [d r d r d r?]
Coleman (Simpson)	Beat		
	Backfall		
	Shaked beat		
	Backfall shaked		
Mace	Beat	id	[d r d r d r d r]
	Backfall	,d	[N. d f d or f d f d f d f d]
	Half-fall	-d	[r d]

grace and usually occurs on the second note of a descending second with both notes on the same string, a context also very prevalent in Manchester: d, r. The lower appoggiatura or half-fall is rarely used by Mace. In Manchester, it is less frequent than the backfall and usually occurs in a rising melodic context: r id. Finally, Mace's beat (=mordent), infrequently used in his examples, occurs either

³⁴ In Playford's version of Coleman's table, the dot is not present above the comma.

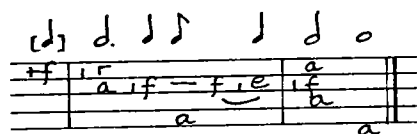
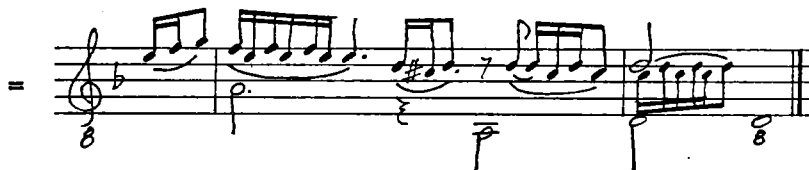
in a rising stepwise progression or on a chord or unison, often at the beginning of a piece or phrase:  ³⁵

In the part-books, the vertical dash seems to be used primarily for a backfall, apparently either plain or shaken. By far the most common context in which it appears is, as with Mace, in a descending second. On occasion, however, it does appear in a rising second or as an isolated note. Solutions for these last two cases would seem to be the lower appoggiatura and the mordent respectively. The sign appears so frequently that there are several passages in which different contexts are closely juxtaposed, such as in Example 60. The proposed solutions in this example

Example 60

Backfalls and Beats

Oa/123

rest on the assumption that the plain vertical dash may be interpreted as a shaken grace. While the dotted dash (; d) occurs in three pieces, it is rare even in these and no real

³⁵ Examples may be seen in Musick's Monument, 255-6.

difference between the two forms is apparent.

In the pieces containing both dash and comma, whether the latter is plain or dotted, differing interpretations do seem intended, although not quite consistently. Judging by the contexts, the comma usually calls for a backfall while the dash in the same piece requires a fall or a mordent. However, in one piece³⁶ the relation seems to be reversed, the dash implying a backfall, the dotted comma, the mordent or lower appoggiatura.

The preceding account of the individual grace signs has revealed many inconsistencies in usage, inconsistencies which are only natural during an early stage of development. Perhaps the most significant aspect of the grace signs in the part-books lies not so much with usage and interpretation as with the number of differing signs and the quantity in which many occur. These factors leave no doubt that the use of grace signs was a well-established custom in lyra viol music by the 1630's.

³⁶ Oc/24':1.

CONCLUSIONS

CONCLUSIONS

The preceding chapters have shown Merro's part-books to be the largest and one of the most important sources of lyra viol music from the first third of the seventeenth century. For sheer quantity of lyra music, the part-books are matched only by one other source, the Manchester lyra viol tablature, a manuscript of later provenance. But the Manchester tablature contains only music for one lyra viol, while Merro's part-books have music for one, two, and three lyra viols as well as a few solos and duos with an additional bass viol part. For variety in media as well as in quantity of music, the part-books may be favourably compared to the early lyra viol printed music, 1601-1615. The ten printed sources of this period include only one further medium, vocal music with lyra viol accompaniment, and contain only five pieces more than the part-books.

The duos and trios in the part-books are perhaps most valuable. While several manuscript sources of duos and trios are extant, most, including all the sizeable sources, are incomplete, lacking one or two part-books. The Bodleian part-books are by far the largest collection of complete duos and trios, containing more than all other complete sources, printed and manuscript, put together.

The most important aspects of this study of Merro's part-books have arisen through the many concordant sources discovered. Concordances to sources of incomplete duos and trios now permit completion of these sources. Concordances have also allowed identification of lyra duos, one part of which may be played as a self-sufficient solo. The considerable number of these identifications--fifty-five-- supports the evidence from the early part-books and shows that the practice continued into Caroline times. Other identifications achieved through concordances concern lyra arrangements of pieces for non-lyra media. While these pieces are few, they are valuable for the light they shed on the polyphonic nature of lyra viol music. They also indicate that seventeenth century composers, in contrast to their sixteenth century counterparts, turned to instrumental rather than vocal music as material for arrangements.

The composers of only fifty-four pieces are identified within the part-books but concordances have established the composers of seventy-four more. Of the thirty composers now known, eleven are known only through concordant sources. These identifications reveal the lyra music to be representative of the period, 1607-circa 1635. While concordances to printed sources establish an early origin for several pieces, dating is less certain for the later period. At least one piece, however, is known to stem from the 1630's. Furthermore, stylistic features and the presence of certain composers--

Ives, Thomas Gregory, Jenkins, Lawes--point to an origin in the 1620's or 1630's for many pieces. The conclusion is that Merro's part-books are a representative cross-section of music for one, two, and three lyra viols from the first third of the seventeenth century.

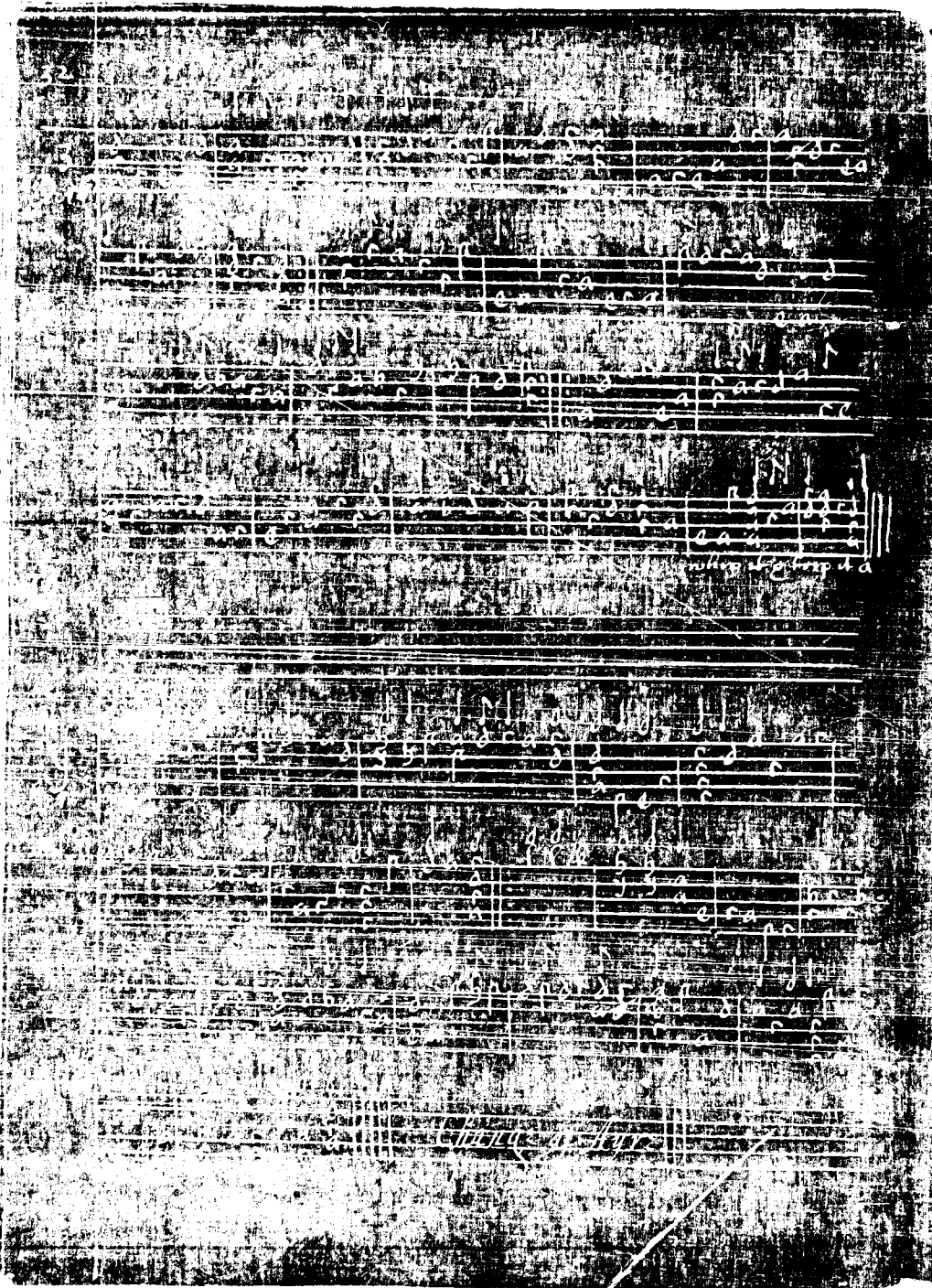
APPENDICES

APPENDIX I

SELECTED FACSIMILES

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FACSIMILE 1



FACSIMILE 2

74

Southampton fauour

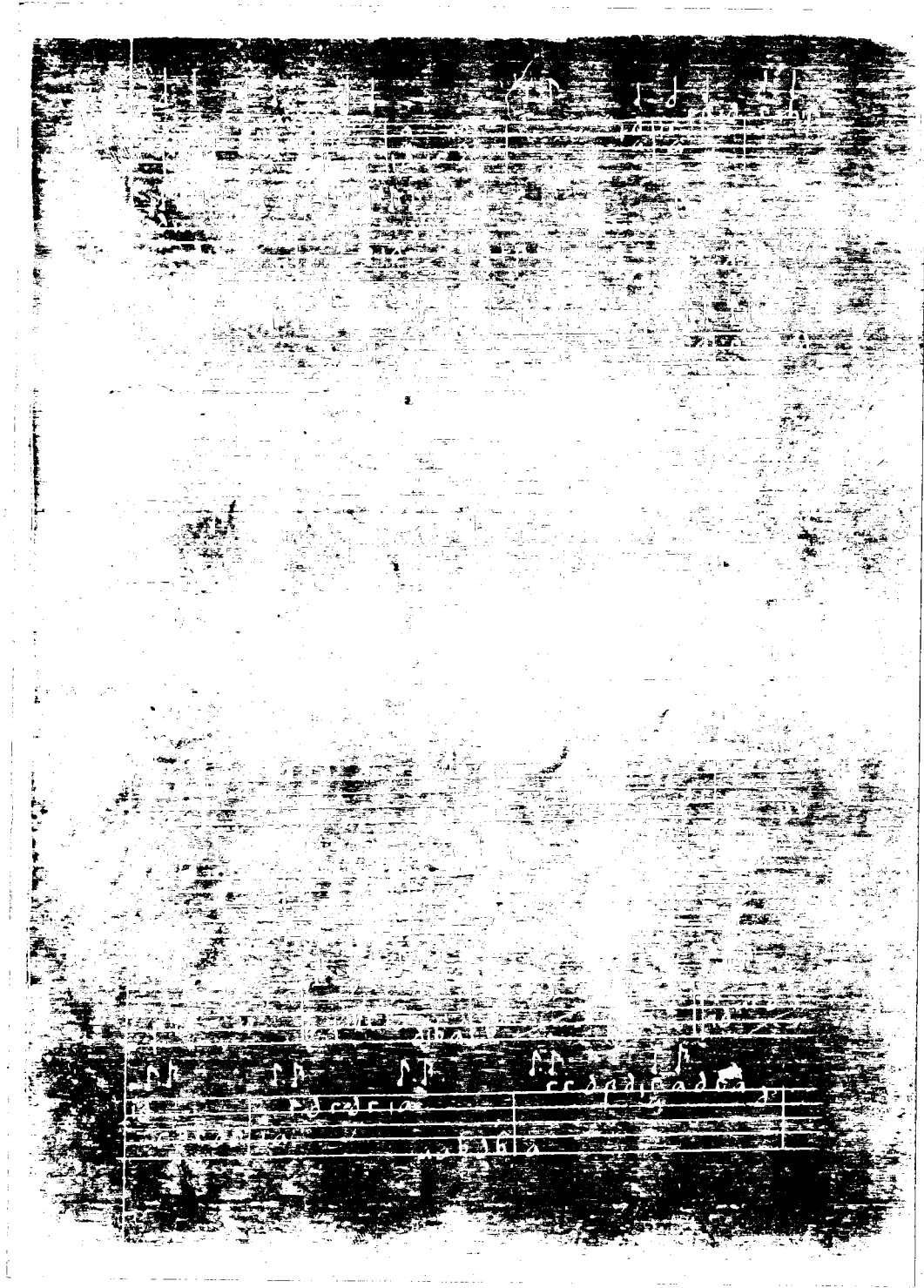
The image shows a handwritten musical score on ten staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are written below the notes in a cursive hand. The score is a single melodic line. The lyrics are: "e c a c e a p h e", "a c e a p h e", "e c a c e a p h e", "a c e a p h e", "e c a c e a p h e", "a c e a p h e", "e c a c e a p h e", "a c e a p h e", "e c a c e a p h e", "a c e a p h e".

Play the first and second strain
but once apiece

FACSIMILE 3

This image shows a facsimile of a handwritten musical score on page 117. The page is numbered "117" in the top right corner. The score consists of ten staves of music. The notation is handwritten and includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a common time signature. The music is written in a single system. The bottom of the page shows the beginning of a new system with a treble clef and a key signature of one sharp (F#), but it is mostly obscured by a diagonal line and the dark background of the scan.

FACSIMILE 4



FACSIMILE 5

This image shows a facsimile of a musical score, labeled 'FACSIMILE 5'. The score consists of ten staves of handwritten musical notation. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation, possibly related to early manuscript practices. The notes are small and often grouped together, with some larger symbols that might represent rests or specific rhythmic values. The staves are connected by a single line, and there are various markings throughout, including what looks like a double bar line and some smaller symbols that could be clefs or accidentals. The overall appearance is that of a historical manuscript, possibly a lute tablature or a similar form of early notation. The page number '282' is visible in the top right corner.

FACSIMILE 6

This facsimile shows a page of handwritten musical notation with ten staves. The notation includes various note values, rests, and bar lines. Below the notes, there are lines of text, likely lyrics, which appear to be a mix of letters and symbols. The handwriting is somewhat cursive and difficult to decipher. The page is framed by a dark border, and there is a diagonal line drawn across the bottom right corner of the musical area.

FACSIMILE 7

A facsimile of a handwritten musical score, labeled 'FACSIMILE 7'. The score consists of ten staves of music, written in a cursive hand. The notation includes various note values, stems, and beams. The first staff begins with a treble clef and a key signature of one flat. The music is densely written, with many notes and rests. At the bottom of the page, there is some handwritten text that appears to read 'for [unclear] will [unclear]'. The entire score is enclosed in a rectangular border.

FACSIMILE 8



FACSIMILE 9

The image shows a page of handwritten musical notation, identified as 'FACSIMILE 9' and page number '286'. The notation is written on ten staves. The first two staves are labeled 'Harpe' and 'ny' on the left. The notation consists of rhythmic stems and note heads, with some letters (a, b, c, d, e, f, g) written below the notes, possibly indicating fingerings or specific notes. There are various clefs and bar lines throughout the score. The handwriting is somewhat stylized and appears to be a facsimile of an original manuscript.

In a booke intituled Gods love to mankinde printed Anno Domini 1633 the
comfortless, dangerous and desperate doctrine of absolute reprobation is
most plainly and soundly confuted. The main question in the
addition is what the doctrine of God are touching the everlasting
condemnation of men. These that hold opinion of reprobation are reduced
to two sorts. The first affirmeth that there is an absolute and perpetual
decree proceeding from the alone pleasure of God without any consideration
of merits finally impenitent and unobedient by which God rethel men off
from grace and glory and shutteth up the way to salvation
which that art called by the preaching of the Gospell to repentance &
salvation) under miserable and unavoidable sinne and damnation.
The other do disaouinge any such decree saying that Gods decree of
reprobation is not absolute but is grounded upon the foresight of theire
inherent want in sinne and unobediense. The first sorte he takes Supra-
lapsarian. This way got Calvin Beza Zanchius Pellicanus Gomarus
and some of the Anabaptist. The second sorte he takes sublapsarian
for that they say that God looketh upon miserable mankinde when
in Adams sinne and did decree the greatest number of men (even that
many whom he takes to repentance & salvation by the preaching of the
Gospell) to hell torments for ever and without remedy for ever
to hell torments for ever. This way mente the Synod at Dort. The difference
betweene these opinions is little for that they agree in substance that the
maine cause of reprobation is the alone will of God and not the sinne of man
original or artfull. That the sinne impenitent and damnation of reprobate
is not caused by Gods absolute decree. The supralapsarian
saye in the same terms that Gods decree to destruction is not
grounded upon the sinne and therefore yett iust. And the sublapsarian
saye that Gods decree is not grounded upon the sinne of man
but upon that God did lay a curse upon man
man being borne in original sinne. Secondly that he hath done more for
the sinne to cast away the best part of them (as at birth) and
that Gods decree is not grounded upon the sinne of man but
upon these opinions are dishonour to God in the order of his
government it chargeth God with iniquity upon Earth and maketh
him the author not onely of the first sinne but of the whole
of the world but of all other things that have bene or shall be comitted
in the world beside the first sinne. These sayes are of such nature
abominations whatsoeuer fall out at any time or place but are
not part of the doctrine of Gods almightie decree. The scriptures plainly teach
a further lesson. There art not a God like David that hath pleasure in
wickednesse. The Devil can but tempt and persuade to sinne and his
art may be resisted but he can not overcome it by a
powerfull decree nor cannot be resisted. Who would not saye mouling a
reprobate thus. It will haue this man hanged and I maye haue him justified
with cause him to murder or steal. For I am willing to strangle the
beggar if I would but I will haue that he might see it lawfully
will not saye that Tibertus was the author of the first sinne
because he saye this opinion is whole twelve of mannes hope is but a
all things are Gods ordinaunce all imaginacions branches of his
will in all events in Kingdoms and common weales & necessary issues of the

25

De iudic. dicitur: all things whatsoever though that be me to doe so willinge, yett
 this opinion shal be indee not nothinge. The best lawes re frame not our
 offender, the sweetest rewards, nor to not our vertue the powerfullst Sermon
 comfort not our sinners, but the necessitatige. Dicitur of God: I will, so by
 this mee may see that this opinion to dole to religion e. voluntas, and there is
 not simple, but it is properly under Gods decree, but under his permission
 only, or at most, under a permissio dicitur: many things happen in the world
 we are besides the antecedent e. principal perpost of God, not because there
 is any wante of power in God, but because his will is almost continually
 and therefore not effectid, because the condition is not performed. By this
 opinion reprobat, may have this just pleas. Low. Dicitur: Thon puntho be for
 not believinge in thy serm, when thou didst call us to believe by the testimony
 of thy word: Why? Thon didst decree to cause us to fall men, in Adams
 synne to utter us neither power to believe, nor a Christ to believe in. How
 canst thou in this charge be so severe, or more so, punishment for not
 believinge in him whom thou didst before resolve to fore the world was, y
 we should never believe in. That God should thus lay himself open to the
 tempt of mischief cannot possibly be, yet might thou say: Munda magna
 bonitate, Amen in temptation of all solid arguments of comfort, we are to be
 Tho vnderfallis of Gods leafe, of Christs deate and of the new testament
 of great, yet these things simply, and rightly applied, are sufficient to rebow
 and to leave us but thinke him self a reprobate, for he must be convinced that
 there is no just charge as a reprobate before he will be quiet.

FACSIMILE 12

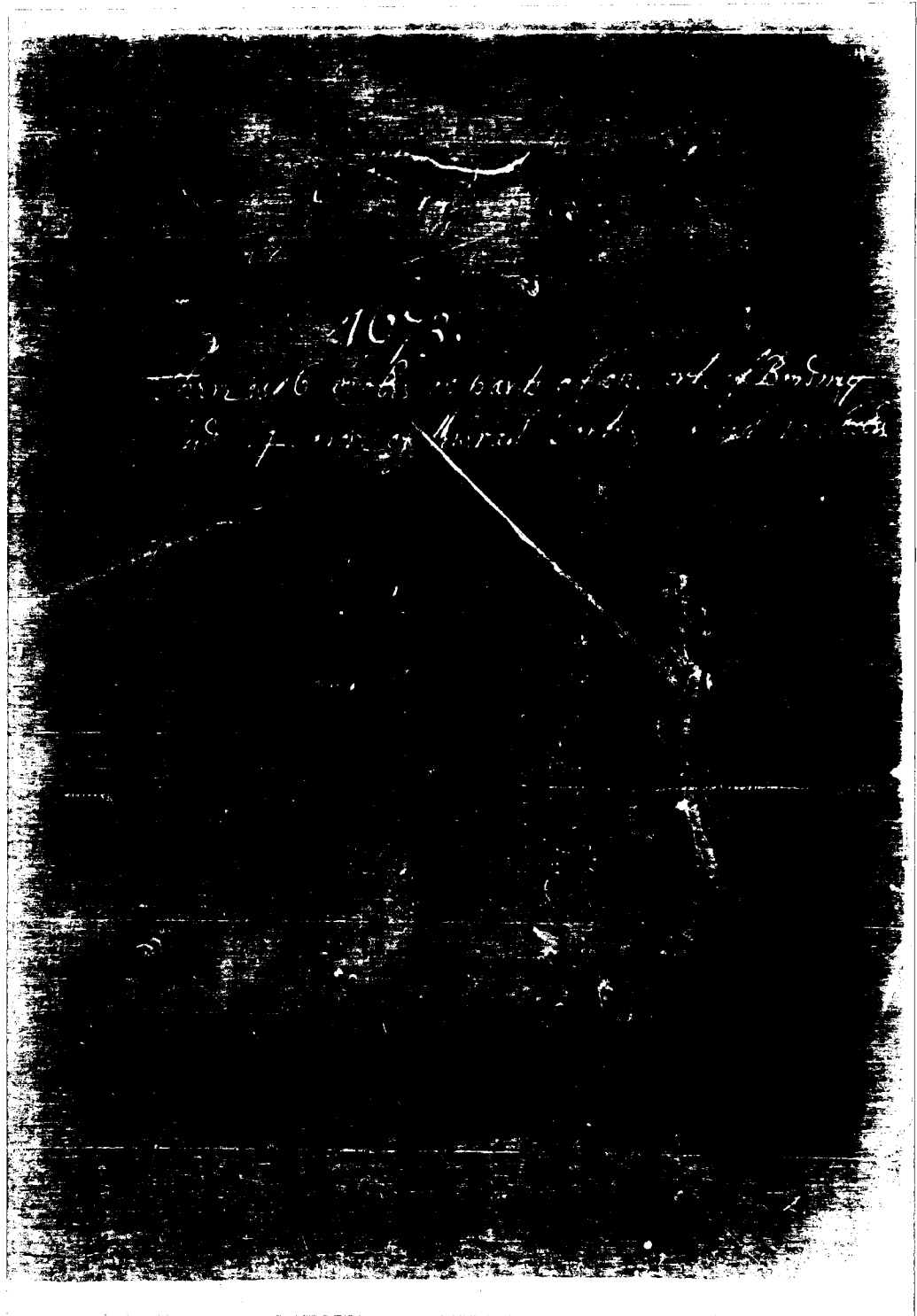
John Merro
his book:

289

Handwritten signature or title, possibly "The ..."

*Mr. William West sent this letter
to the ... of the ... for the use
of the public ... in ...
... of them ... of one ... & ...
... of another ... are made ...
... at top of this page that ...
... which is ...*

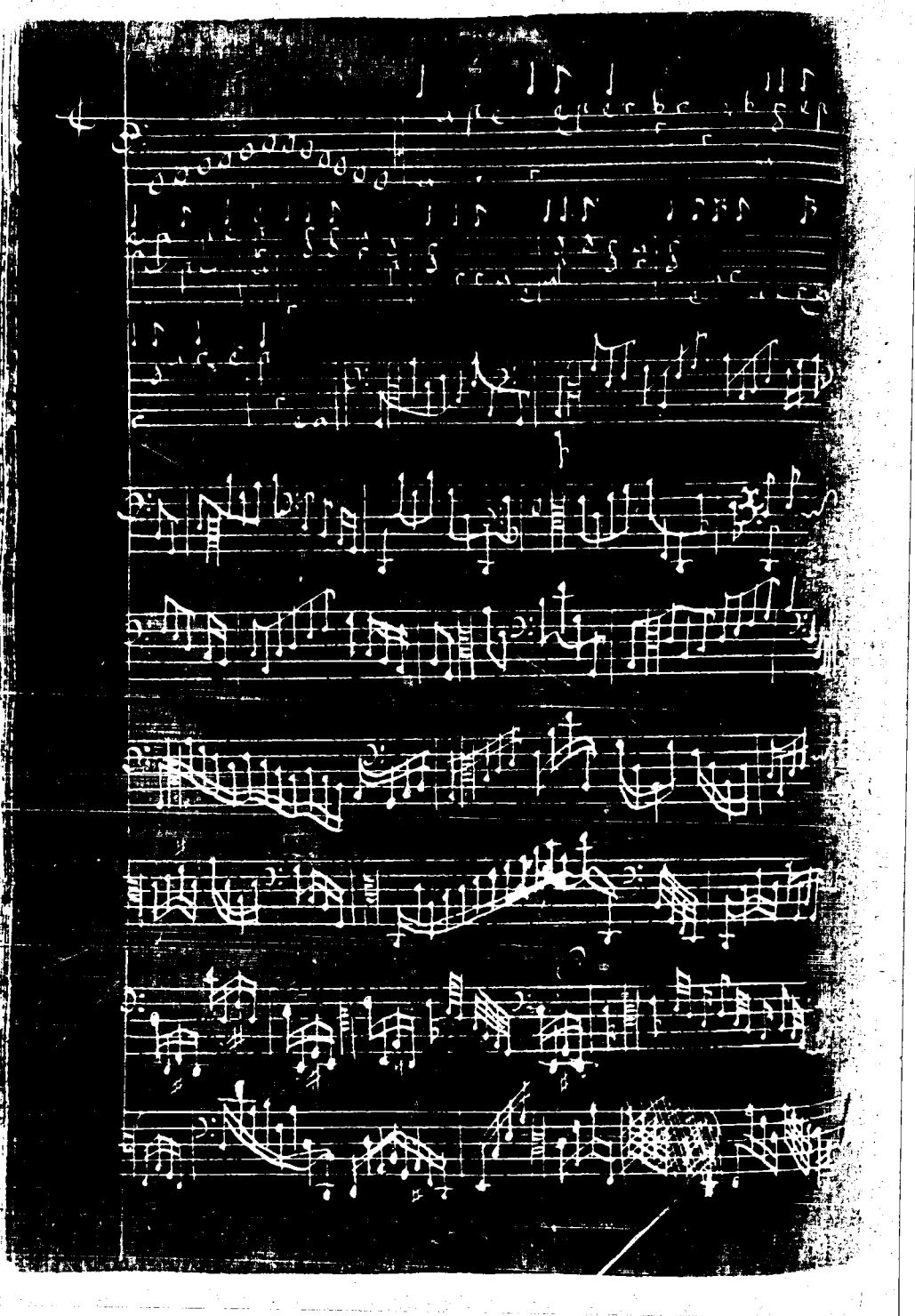
FACSIMILE 14



FACSIMILE 15

This facsimile shows a page of handwritten musical notation. The score consists of approximately 12 staves. The notation includes various note values, rests, and bar lines. There are several handwritten annotations in cursive script: "p" appears on the first staff, "p" on the second, "p" on the third, "p" on the fourth, "p" on the fifth, "p" on the sixth, "p" on the seventh, "p" on the eighth, "p" on the ninth, "p" on the tenth, "p" on the eleventh, and "p" on the twelfth. A large, bold "C" is written on the left side of the page, spanning the first six staves. At the bottom right, there is a handwritten note that reads "Change of Key". The entire page is framed by a thick black border.

FACSIMILE 16



FACSIMILE 17

The image shows a facsimile of a handwritten musical score. It consists of ten staves of music, each with a clef and a key signature. The notation is dense and complex, featuring many notes, rests, and accidentals. The handwriting is in dark ink on aged paper. At the bottom of the page, there is a block of text in a cursive script, which is partially obscured by a white rectangular mark on the left side. The text appears to be a dedication or a note related to the music.

FACSIMILE 19

This facsimile shows a page of handwritten musical notation on 12 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. A large number '3' is written at the beginning of the first staff. The notation is somewhat obscured by the high contrast of the scan, but the overall structure of the score is visible. The page is numbered '296' in the top right corner and is titled 'FACSIMILE 19' in the center.

APPENDIX II

WILLS

	Page
The Will of John Merro	
Facsimile.....	298
Transcription.....	299
The Will of Elizabeth Merro	
Facsimile.....	302
Transcription.....	303
The Will of Anne Tomkins	
Facsimile.....	305

Magaret Allibond

Widowly
John Allibond
of the parish of St. Andrew

John Allibond

Magaret Allibond
of the parish of St. Andrew
I do hereby certify that the above
is a true and correct copy of the
original as it appears in the
records of the said parish

Magaret Allibond
of the parish of St. Andrew

James Stephens
of the parish of St. Andrew

John Allibond

I do hereby certify that the above
is a true and correct copy of the
original as it appears in the
records of the said parish

Magaret Allibond

In the name of God Amen. I John Allibond
of the parish of St. Andrew do hereby certify
that the above is a true and correct copy
of the original as it appears in the records
of the said parish. I do hereby certify
that the above is a true and correct copy
of the original as it appears in the records
of the said parish. I do hereby certify
that the above is a true and correct copy
of the original as it appears in the records
of the said parish.

[The Will of John Merro]

In the Name of God Amen. I John Merro one of the Lay-singeing Men of the Cathedrall/ Church in Gloucester being weake in Bodye; but in good & perfect memorye (thanks be given vnto Almighty/ God;) & yeelding my selfe as a mortall Creature to leave this Transitorye Life; as a thinge most certayne; the/ tyme when; being vnto mee Alltogether vncertayne, but in probabilitye not farre off; doe ordeyne, & make this/ my last Will & Testament; this present tyme, being, the Evening of the tenth day of December, in the foure=/ tenth yeere of the Reigne of our Soveraigne Lord King Charles; by y^e grace of God King of greate Brittainne/ France & Ireland, Defendor of the Fayth &c;/ in manner & forme following. First, & above all thinges,/ I give my Soule vnto Almighty God, my Saviour, Maker, & Redeemer; & my Bodye to be buryed in Christian/ Buriall; eyther in the Cathedrall Church of Gloucester aforesayd; or elsewhere, at the discretion of my Executrix here=/ after named. Item I doe give & bequeath, vnto Thomas Merro the elder my Brother, the summe of ten shillings/ to buy him a Ring which he may weare in my Memoriall; in case that he be at the tyme of my decease surviveing. Item/ I doe give & bequeath to Thomas Merro y^e younger my Brother, if he be liveing at the tyme of my decease y^{ee} summe/ of tenne poundes; & if it happen that he be deceased before it be due vnto him, I doe give, & bequeath y^e same tenne/ poundes to be divided among his Children, to be payd within two months next after my decease; by mine Executrix./ Item, I doe give & bequeath to William Merro, my youngest Brother the sume of tenne poundes; & if it happen that/ he be deceased before it be due vnto him, I doe give & bequeath the same tenne poundes to be divided among his Children,/ & to be payd by mine Executrix as aforsayd. Item I doe give & bequeath vnto all my God-

children, within y^e Citye/ of Gloucester the summe of five shillinges apeece, vnto all & every of them & to be payd by my Executrix, within two months/ after my decease. Item, I doe give & bequeath, vnto every of the foure Childre, of my Brother in Law Robert/ Cugley deceased the summe of five poundes a peece to every of them, within two noneths, immediatly next after y^e decease/ of my Executrix. Item I doe give & bequeath all the Residue of my goods moveable, & imoveable; all my house=/ hold-stuffe, all my bondes & billes, & all my debts due vppon bondes & billes, & all specialtyes whatsoever, (my funerall-ex=/ pences, debts, & other Legacyes being first payd or satisfyed) vnto Elizabeth my beloved Wife, whom I constitute/ nominate & appoynt to be the sole Executrix, of this my last Will & Testament. And all former Wills & Testaments/ whatsoever, excepting this my last Will & Testament, bearing date one Evening of the tenth day of December, in/ the foureteenth yeere of the Reigne of our Soveraigne Lord King Charles &c: I revoke & disannull. And I/ doe request & appoynte my Couzine Henry Cugley of Longford; & my Couzin James Steevens of the Citye of Gloucester/ to be the overseers of this my last Will & Testament: & I doe give & bequeath vnto them tenne shillinges a peece to/ buy each of them a Ring. In wittnesse whereof, I the sayd John Merro, have hereunto subscribed, my name/ & putt to my seale; the day, tyme, & yeere first above-written.

By me John merro

This will was read published, & acknowledged; on the Evening/ aforesayd; being the tenth of December; in the fourteenth yeere/ of the Reigne of our Soveraigne Lord King Charles;

& in y^e yeare/ of our Lord God 1638. in the presence of
vs whose nanes/ are subscribed.

John Allibond.

James Stephens

The marke of

Mary  Baylye.

Margaret Allibond

The marke of

Beatrice  Hosier.

Memorandum; That besides all the aforesayd Legacyes spe=
cified in this my Will, I doe give & bequeath (by way of
Codicill)/ vnto my Sister Mary if she be liveing; y^e sune
of five shillinges/ within two moneths after my decease if
it be demanded.

John Merro

Wittnesses

John Allibond

Fa: Sisill

Margaret Allibond

Elizabeth Mowbray

In the name of God Amen

Elizabeth Mowbray of the County of Gloucester, the Twelfth Day of September Anno Domini 1645, in body but of good and perfect mind and memory (thanks be given to Almighty God) do make, declare and seal this my last will and testament in manner and form following: First above all things Give and bequeath to Almighty God my only Saviour and Redeemer, hoping through the only Merits of His Son Iesus Christ, my sins pardon'd and to be made part with the Saints in glory and my body to the earth from whence I came, to be buried in Christian buriall either in the Cathedrall Church of Glouc or in the body of my late deceased husband John Mowbray as with convenient may be or at the discretion of my Executors hereafter named all the rest of my goods and worldly estate, to the good use of the poor of the County of Gloucester as followeth: In primis I bequeath my late husband John Mowbray's debt by his last will and testament bequeath to John Mawdry, Mary and Joane Engley the ffower children of his daughter and my brother Robert Engley some times of Glouc deceased to each of them the sum of ffive pounds apiece, to be paid within three months next after my decease Item I do give and bequeath unto my daughter Mary the wife of my said brother Robert Engley and to his ffower children the sum of ffive pounds apiece to be paid within three months next after my decease. And it shall happen that each of them shall receive his or her share of the said bequest as soon as he or she shall be able to receive the same. And I do bequeath to Henry Wheeler my godson Henry Wheeler now residing in Shrewsbury the sum of twenty shillings and to his brother Edward Wheeler the sum of ten shillings to be paid by my Executors within three months after my decease if they shall come and demand the same. Item I give and bequeath to the poor of St Mary parish and the poor of St John parish of the County of Glouc, to each parish twenty shillings to be bestowed in breads within ffortnight after my decease. Item the fforementioned legacy by my husband given and bequeath'd by his said will unto the persons primarily named and also those legacies given and bequeath'd by this my last will and testament I do by this my last will and testament assign my Executors hereafter named to discharge the same according to the former tenor thereof. Item all shares of my goods, household stuff, plate, bonds, bills and all manner of debt and all specialties goods and chattels moveable and immovable, my debts paid and ffundry expenses discharged I do give and bequeath to my beloved Son M^r Stephen Mowbray residing near to the Westgate of the City of Glouc. Whom I do nominate constitute appoint and ordain to be my sole and whole Executors of this my last will and testament in manner aforesaid. In witness whereof I have hereunto sett my hand and Seal the day and year first above Written.

Witnesses hereafter named
 Elizabeth Mowbray
 Stephen Mowbray

Elizabeth

Elizabeth Mowbray



Elizabetha Merow

In the name of God Amen the nynth _ daye [of] September Anno.../...1645. I Elizabeth Merroe of the Colledge of Gloucester widdowe, beinge sicke and []/ in bodie but of good and perfecte mind and memorie (thancks be given to Allmightie God doe make declare & or[daine]/ this my last will and testament in manner and forme followinge ffirst above all things I give and bequeathe [my]/ Soule to Allmightie God my onely Saviour maker and Redeemer hopeinge through the onely Merritts of Jesus C[hrist]/ to have my sinns pardoned and to be made partaker with the Saints in glorie and my bodie to the earth from whence []/ to be buried in Christian buriall either in the Cathedrall Church of Gloucester as neere to the bodie of my l[ate]/ deceased husband John Merrowe as with conveniencie maye bee or else where at the discretion of my Execu[tor]/ hereafter named All the rest of my goods and worldly estate which the Lord hath bestowed upon me I dispose of in []/ as followeth In primis Whereas my late husband John Merrowe did by his last will and Testament g[ive &]/ bequeath to John Margery Mary and Joane Cuggley the ffower Children of his Brother in lawe and my broth[er]/ Robert Cuggley sometimes of Gloucester deceased to eache of them the some of ffive pounds apeece, to be paid vn[]/ within twoe Monethes next after my decease Item I doe give and bequeath vnto my sister in lawe Margery C[uggley]/ the wife of my said Brother Robert Cugley and to his ffower Children before named the some of twentie shillings/ apeece to be paid within Sixe monethes next after my decease. And if it shall happen that eache of them shall depart/ this life before the said legacies shall become due, my will then is that his her or their legacie shalbe equally devided/ betweene the survivors

of them Item I give and bequeath to Genny Wheeler my godson Henry Wheeler nowe/ liveinge in Shrewesbury the sume of twentieth shillings and to his brother Edward Wheeler the some of tenn/ shillings to be paid by my Executor within sixe monethes after my decease if the[y] shall come and demannd the same/ Item I give and bequeath to the poore of Ste. Mary parrishe and the poore of Ste. Johns parrishe of the Cittie of/ Gloucester, to eache parrishe twentieth shillings to be bestowed in breade within ffortnight after my decease. Item/ the forementioned legacy by my husband given and bequeathed by his said will vnto the persons formerly na[med]/ as also those legacies given and bequeathed by this my last will and testament I doe by this my last will and Testame[nt]/ ivoque my Executors hereafter named to discharge the same accordinge to the former tenor thereof. Item all the re[st]/ of my goods howshold stufte plate bonds bills and all manner of debts and all specialties goods and Chattles moveable/ and immoveable (my debts paid and ffunerall expences discharged) I doe give and bequeathe, to my beloved Godson Mr. Ja[mes]/ Stephens liveinge neere to the West gate of the Cittie of Gloucester Whome I doe nominate constitute appointe and/ ordaine to be my sole and whole Executor of this my last will and testament in manner aforesaid, In Witt[ness]/ wherof I have hereunto Sett my hand and Seale the daye and yeare ffirst above Written.

Sealed [] published/
and declared in the presence of/
the wittnesses hereafter named/

Richard
Stephens

[]eridg her marke
[] James Kinge Script

Signed

Elizabeth
Merroe P

In the name of God Amen!

This Twenty ninth day of November
Lord Christe August 1627. I the
Cittie of Plow Wilder being of
good and perfect remembrance
doe make and ordaine this my last Will
in manner following, That is to
wite, my Soule into the hands of my
and blessed God. And my Bodie
the Earth, Earth to Earth, Ases to Ases,
whereof it was made. As for my Temporal
whereof God hath blessed me in his words,
known in his order on King. First I give
Edward John Tomkins, unto my Sonne Robert
Nicholas, to my Sonne Giles, to my Daughter
my Daughter Margerite, and unto my Daughter
Zabitha I wite mine owne naturall Children
of Count of Elston Killings apiece, to make
from a King for a Motherly remembrance. I give
unto my late husbands Sonne Thomas Tomkins, and
his Daughter Dorella Ten Shillings apiece.
The residue of my Goodes, my funeral
made, my Legacies performed, my Debts paid, I
give and bequeath unto my Daughter Bridget
Kinde: In case in regard thereto is just altogether
widdow) I make my sole Exe-
Will, and Testament. I witness whereof
I have to this my purpose last Will subscribed
and by my hand, and have unto put my
the Law and Justice about written.

The Marks of
Anne

Wm. Tomkins
William
Samuel Baynton
John Merro

APPENDIX III

THEMATIC INDEX (IN TABLATURE)

WITH CONCORDANCES

	Page
Music for One Lyra Viol.....	309
Music for One Lyra Viol with Bass Viol or Continuo.....	319
Music for Two Lyra Viols.....	321
Music for Two Lyra Viols and a Bass Viol.....	340
Music for Three Lyra Viols.....	344

Commentary

For each piece in the list, the following information is given:

Reference: The system used is explained on page 4, footnote 4.

Column 1: Title. Square brackets indicate editorial titles, parentheses, titles drawn from concordant sources; otherwise, the titles are given as they appear in Oa-c. When there is more than one concordant source, titles taken from each appear on the same line as the symbol for that source (in Column 3). Titles from concordant sources are given only if there is no title in Oa-c or if the titles disagree; differences in spelling are ignored. For duos and trios, titles in parentheses and square brackets are given for only one part.

Column 2: Composers. See explanations for Column 1, substituting "composer" or "attribution" for "title."

Column 3: Concordances. See the list of abbreviations of sources below. The system of reference used for Oa-c is also used here except that reference to the position on the page, when there is more than one piece on a page, has been omitted.

Column 4: Tuning required. See the list of tunings below.

Column 5: Tablature Incipit. The incipit is given exactly as it appears in Oa-c, except for a few missing duration signs added in square brackets.

List of Sources

- C - Cambridge, University Library, MS Dd.5.20
 C₁ - " " " MS Nn.6.36
 D - Dublin, Trinity College, MS D.1.21
 DM - Dublin, Marsh's Library, MS Z 3.4.13
 DU - Dundee, Central Library, Wighton Collection of Music,
 Blaikie MS
 L - London, British Museum, MS Add. 17795
 L₁ - " " " " Add. 15118
 L₂ - " " " MSS Add. 18940-4
 L₃ - " " " MS Add. 31424
 LA - Los Angeles, William Andrew Clark Memorial Library,
 The Mansell Lyra Viol Tablature
 M - Manchester, Public Library, Watson Collection,
 MS 832 Vu51
 Oa - Oxford, Bodleian Library, MS Mus. Sch. d245
 Ob - " " " " " " d246
 Oc - " " " " " " d247
 O₁ - " " " " " " d221
 O₂ - " " " " " " f575
 OCa - Oxford, Christ Church Library, MS 531
 OCa - " " " " " 532
 OC₁ - " " " " " 439
 OC₂ - " " " " " 432
 OC₃ - " " " " " MSS 612-3
 Z₁ - Hume, Captaine Hume's Poeticall Musicke (1607)
 Z₂ - Ford, Musicke of Sundrie Kindes (1607)
 Z₃ - Ferrabosco, Lessons for 1.2.and 3.Viols (1609)
 Z₄ - Corkine, The Second Booke of Ayres (1612)
 Z₅ - Simpson, Tafel Consort (1621)
 Z₆ - Playford, Musicks Recreation On the Viol, Lyra-way (1669)
 Z₇ - Playford, Musick's Recreation on the Viol, Lyra-way
 (1682)
 Z₈ - Burney, A General History of Music (1776-89)
 Z₉ - Hawkins, A General History of the Science and Practice
of Music (1776)
 Z₁₀ - Dart and Coates, eds., Jacobean Consort Music (1955)
 Z₁₁ - Wolf, Music of Earlier Times [n.d.]
 Z₁₂ - Vaught, "The Fancies of Alfonso Ferrabosco II" (1959)
 LV - lyra viol
 BV - bass viol

List of Tunings

1	defhf	8	fefhh
2	defhh	9	ffeff
3	edeff	10	ffefh
4	edfhf	11	ffhfh
5	efhfh	12	fhfhf
6	fedfh	13	hfhfh
7	fefhf	14	fdefh
		15	dehff

Music for One Lyra Viol

Oa/106 [Prelude]	---	---	11	<p>Musical notation for Oa/106 [Prelude] showing a single staff with notes and rests. Above the staff are rhythmic markings: J R, J R # J R. The notes are a, f, a, f, e, f, a, e, a, e. There is an 'a' below the staff.</p>
Oa/107 [Prelude]	---	---	11	<p>Musical notation for Oa/107 [Prelude] showing a single staff with notes and rests. Above the staff are rhythmic markings: J J J J, J J J J. The notes are e, f, h, e, f, e, a, f, f, a, a. There is an 'a' below the staff.</p>
Oa/108:1 (Preludium)	[Joseph] (Sherly)	C/24	11	<p>Musical notation for Oa/108:1 (Preludium) showing a single staff with notes and rests. Above the staff are rhythmic markings: J J. The notes are a, a, r, d, a, r, i, d, i, f, a, f. There is an 'a' below the staff.</p>
Oa/108:2 [Prelude]	---	OC ₁ /113 M/66	11	<p>Musical notation for Oa/108:2 [Prelude] showing a single staff with notes and rests. Above the staff are rhythmic markings: J. The notes are a, r, d, a, r, r, d, a. There is an 'a' below the staff.</p>
Oa/109 [Prelude]	---	---	11	<p>Musical notation for Oa/109 [Prelude] showing a single staff with notes and rests. Above the staff are rhythmic markings: d J, J J. The notes are a, r, d, a, a, f, a, r, i, a, e, a. There is an 'a' below the staff.</p>
Oa/110 [Fantasia]	---	---	11	<p>Musical notation for Oa/110 [Fantasia] showing a single staff with notes and rests. Above the staff are rhythmic markings: o, d. The notes are a, a, d, d, e, f, y, h, f, e, f. There is an 'a' below the staff.</p>
Oa/112 (Prelude)	(William Corkine)	Z ₄ /G ₂	11	<p>Musical notation for Oa/112 (Prelude) showing a single staff with notes and rests. Above the staff are rhythmic markings: J J J. The notes are f, f, e, f, a, h, a, r, e, a, r, e, f, e, f. There is an 'a' below the staff.</p>

Oa/113	Pavin	J[oseph] She[r]lie	---	11	
Oa/114	Pavin	[Joseph] Sherlie	D/34 OC ₁ /118	11	
Oa/115	Galliard	(Joseph) Sherlie	M/64 OC ₁ /119 C ₁ /31' D/34	11	
Oa/116	[Pavin]	---	---	11	
Oa/117	[Pavin]	(Dan[iel] Farrant)	C/22	11	
Oa/118	[Pavin]	[Joseph Sherlie]	---	11	
Melodic similarities to the following two pieces make the attribution to Sherlie likely.					
Oa/120	Almaine	Jo[seph] She[r]lie	---	11	
Oa/122	Galliard	Jo[seph] She[r]lie	---	11	
Oa/124	(Jemmy)	---	C/22' M/50 C ₁ /32' OC ₁ /114 DU/4	11	
(Put up thy Dagor Jennie)					
Oa/126	[Variations]	---	---	11	
Oa/128	[Variations]	---	---	11	

Oa/130
[Variations] ---

Musical notation for Oa/130, measures 11-11. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

Oa/131
[Coranto] ---
D/31:2 is a similar piece.

Musical notation for Oa/131, measures 13-13. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

Oa/132:1
[Prelude] ---

Musical notation for Oa/132:1, measures 11-11. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

Oa/132:2
Saraband Ed[ward?] Oa/200:3
Colledge

Musical notation for Oa/132:2, measures 4-4. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

Oa/133
[Bonny Sweet ---
Robin] ---
Three further settings for solo lyra
viol are: D/27, C₁/19', and M/14.

Musical notation for Oa/133, measures 11-11. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

Oa/184:1
(Almaine) [John] (Jenkins) Ob/217:1
M/86:#17 bears an initial resemblance
to this piece.

Musical notation for Oa/184:1, measures 12-12. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

Oa/185:1
Coranto [William] Lawes Ob/217:2
M/80

Musical notation for Oa/185:1, measures 12-12. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

Oa/200:1
[Ayre] ---

Musical notation for Oa/200:1, measures 4-4. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

Oa/200:2
[Coranto] ---

Musical notation for Oa/200:2, measures 4-4. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

Oa/200:3
(Saraband) (Ed[ward?] Oa/132:2
Colledge)

Musical notation for Oa/200:3, measures 4-4. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

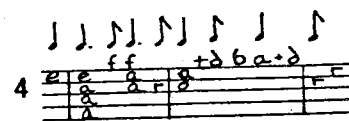
Oa/201:1
The Echoes ---

Musical notation for Oa/201:1, measures 12-12. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

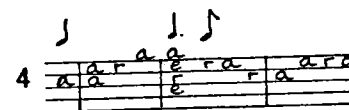
Oa/201:2
[Ayre] ---

Musical notation for Oa/201:2, measures 5-5. The notation shows a single staff with notes and rests, with some notes marked with 'a' and 'e'.

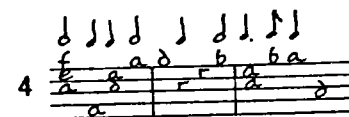
Oa/202:1
[Ayre] ---
Melodically and harmonically similar
to Oa/203.



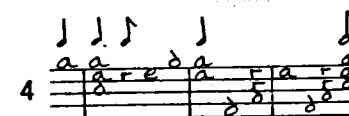
Oa/202:2
[Coranto] ---



Oa/203
[Coranto] ---
Melodically and harmonically similar
to Oa/202:1.



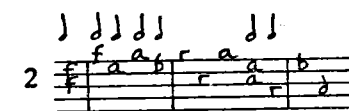
Oa/204:1
[Coranto] ---



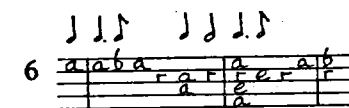
Oa/204:2
[Ayre] ---



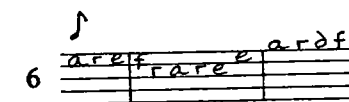
Oa/205:1
[Coranto] ---



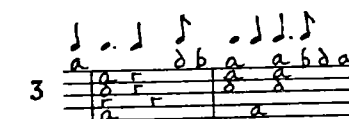
Oa/205:2
[Coranto] ---



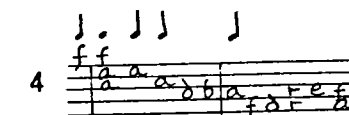
Oa/206:1
Sarabrand ---



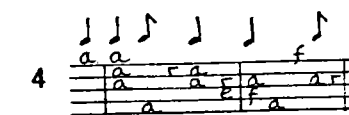
Oa/206:2
[Coranto] ---



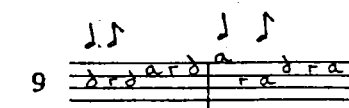
Oa/207:1
[Coranto] ---

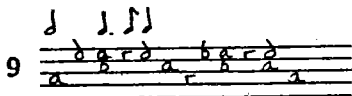
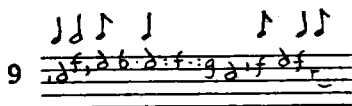

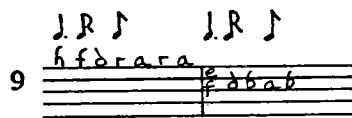
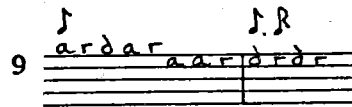

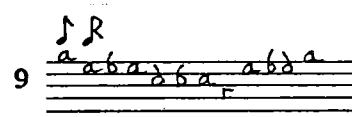
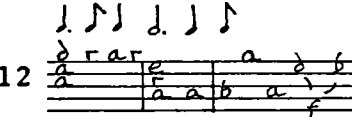
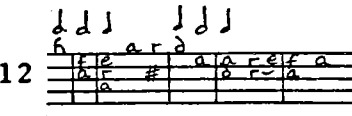
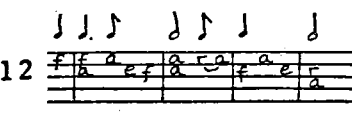
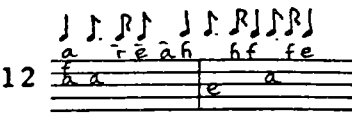


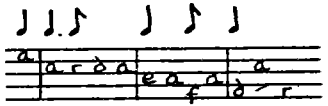
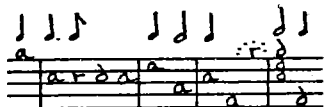
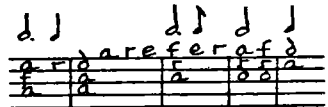
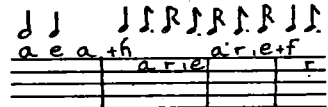
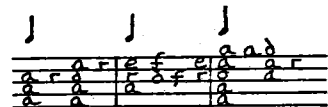
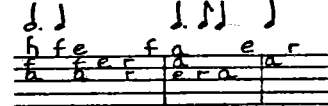
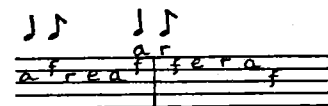
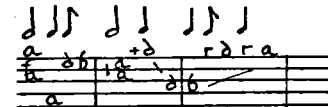
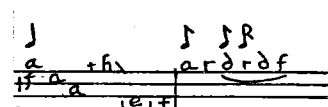
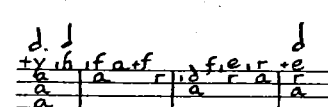
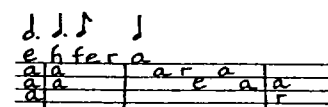
Oa/207:2
[Ayre] ---

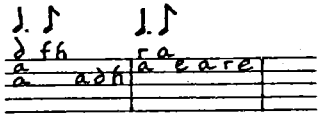
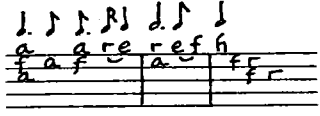
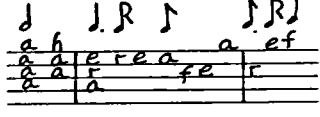
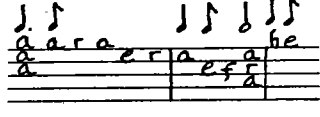
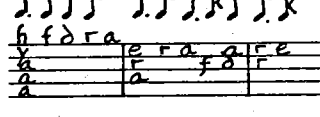
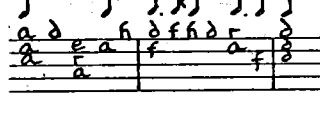
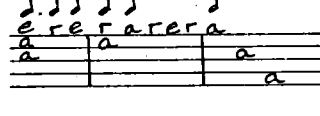
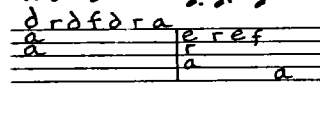
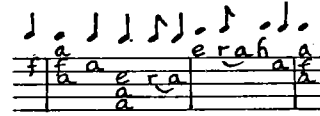
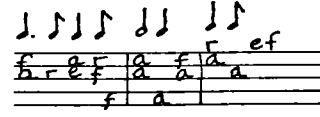
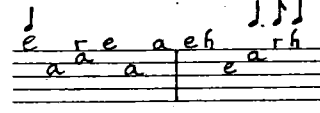


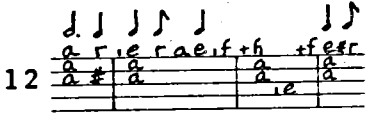
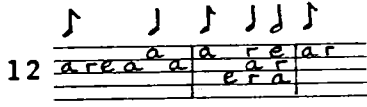

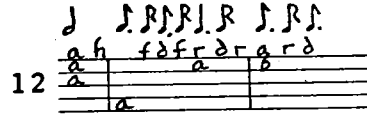
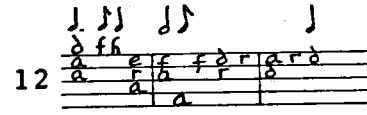
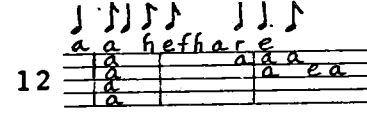
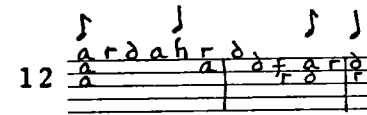
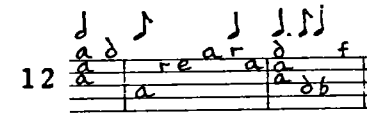
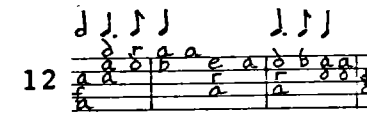
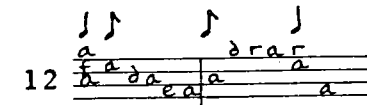
Ob/119
Preludium ---



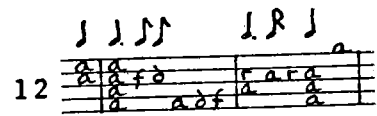
- Ob/120
[Prelude] --- --- 9 
- Ob/121:1
[Prelude] --- --- 9 
- Ob/121:2
[Prelude] --- --- 9 
- Ob/122
[Prelude] --- --- 9 
- Ob/123
[Divisions] --- --- 9 
- Ob/126
[Fantasia] --- --- 9 
- Ob/129
[Divisions] --- --- 9 
- Ob/215:3
--- Sy[mon] Ives
(Allman) (Thomas Gregorie) M/78 12 
- Ob/216:1
The Widdow Simon Ives --- 12 
- Ob/216:2
Mr Whitlocks Simon Ives --- 12 
- Ob/217:1
(Almaine) (John) Jenkins Oa/184:1
M/86:#17 bears an initial resemblance
to this piece. 12 

Ob/217:2 [Coranto]	[William] Lawes	Oa/185:1 M/80	12	
Ob/218 [Coranto]	---	---	12	
Oc/24 Pavin	Alfonso [Ferrabosco]	---	11	
Oc/24':1 [Prelude]	---	---	12	
Oc/24':2 (Prelude)	(Alfonso Ferrabosco)	Z ₃ /#34:1	12	
Oc/25:1 (Prelude)	(Alfonso Ferrabosco)	Z ₃ /#34:2	12	
Oc/25:2 (Prelude)	(Alfonso Ferrabosco)	Z ₃ /#34:3	12	
Oc/25' (Lachrimae)	[John Dowland]; Anonymous Arranger	---	12	
Two differing settings for solo lyra viol are: M/18 and D/42.				
Oc/26' [Galliard]	D[aniel] N[orcome]	---	12	
Oc/27' [Pavin]	D[aniel] N[orcome]	---	13	
Oc/28':1 [Coranto]	---	Oc/35':2	12	

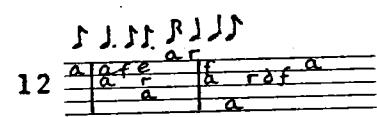
Oc/28':2 [Ayre]	---	---	12	
Oc/29:1 (Allman)	(Crosbey)	M/78	12	
Oc/29:2 [Ayre]	---	---	12	
Oc/29':1 [Ayre]	---	---	12	
Oc/29':2 [Ayre]	---	---	12	
Oc/30:1 (Ayre)	(S[imon] I[ves])	DM/14	12	
				A second part of the lyra duo version is: O1/78:#93.
Oc/30:2 [Coranto]	---	---	12	
Oc/30' (Allman)	(S[imon] I[ves])	O1/68	12	
				Two slightly different second parts of the lyra duo version are: Oc/44:1 and DM/22'. The title and attribution come from DM/22'.
Oc/31' [Coranto]	---	---	12	
Oc/31':1 (Almaine)	(Alfonso Ferrabosco)	Z3/#20	12	
Oc/31':2 (Coranto)	(Alfonso Ferrabosco)	Z3/#17	12	

- Oc/32:1
Pavin R[obert?] ---
T[ailour?] 12 
- Oc/32:2
[Ayre] --- LA/31' 12 
- Oc/32':1
[Coranto] R[obert?] ---
T[ailour?] 12 
- Oc/32':2
[Ayre] (Thomas Gregory) O₁/10
(Rice Davies Maske) O_a/151:#A
LA/31 12 
- A second part of the lyra duo version
is: Ob/176:#A = DM/17.
- Oc/33:1
(Alman) (R[obert] Jo[hanson?]) DM/16'
(Thomas Gregory) O₁/8 12 
- Oc/33:2
[Coranto] (Thomas Gregory) O₁/72
O_a/153:#H 12 
- A second part of the lyra duo version
is: Ob/178:#H.
- Oc/33':1
[Ayre] (Thomas Gregory) O₁/42 12 
- Oc/33':2
(Ayre) (T[homas] G[regory]) DM/20'
, G[regory]) O₁/69 12 
- Oc/34:1
(Williams his Maske) (Tho[mas] G[regory]) DM/19 12 
- Oc/34:2
Preludium --- --- 12 

Oc/34':1
 [Ayre] (Thomas Gregory) O₁/9
 A second part of the lyra duo version
 is: DM/18':#29; this part is attri-
 buted to S[imon] I[ves].

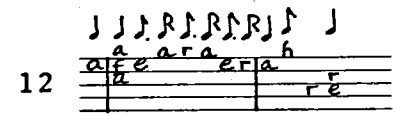


Oc/34':2
 (Ayre) (T[homas] G[regory]) DM/20'
 Oa/153:#F
 Ob/177:#E
 O₁/78
 LA/29

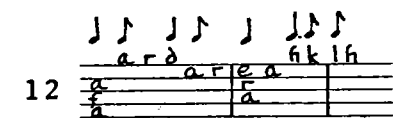


A second part of the lyra duo version
 is: Oa/152:#E = Ob/177:#F.

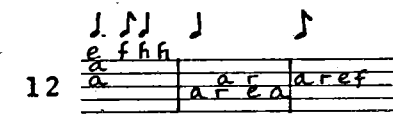
Oc/35:1
 (The Chiscake) (Thomas Gregory) O₁/49



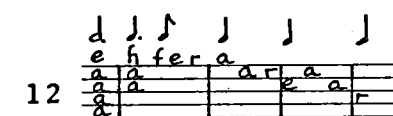
Oc/35:2
 [Ayre] (Thomas Gregory) O₁/42



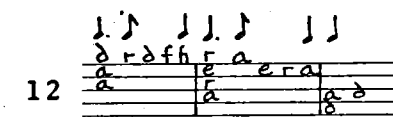
Oc/35':1
 [Ayre] (Thomas Gregory) O₁/72



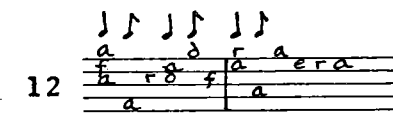
Oc/35':2
 [Coranto] --- Oc/28':1



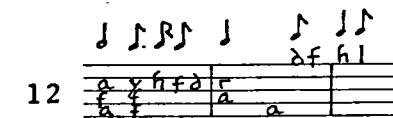
Oc/43':1
 [Ayre] --- O₁/70



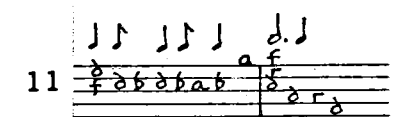
Oc/43':2
 [Ayre] --- ---



Oc/44:1
 [Ayre] --- ---
 A second part to the lyra duo version
 is: Oc/30' = O₁/68:#78. DM/22' (Allman
 by S[imon] I[ves]) is similar to
 Oc/44:1 and also serves as a second
 part to Oc/30'.



Oc/44:2
 Westleys Westley [?] ---
 Galliard



Oc/44':1
[Ayre] ---

11

Oc/44':2
[Ayre] ---

11

Oc/45
[Galliard] ---

9

Oc/45':1
[Prelude] ---

12

Oc/45':2
[Coranto] ---

Oc/48:2

9

Oc/46:1
[Coranto] ---

11

Oc/46:2
[Coranto] ---

9

Oc/46':1
[Ayre] ---

11

Oc/46':2
[Variations] ---

12

Oc/47:1
Robin Hood ---

9

Oc/47:2
[Coranto] ---

Oc/49:2

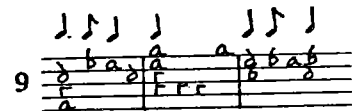
5

Oc/47'
[Galliard]

J[oseph]
Shee[r]lie

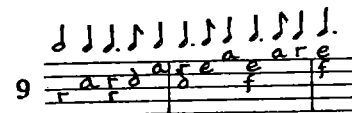
9

Oc/48:1
[Variations] ---

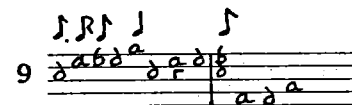


Oc/48:2
[Coranto] ---

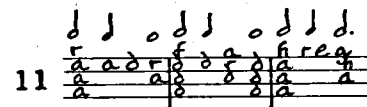
Oc/45':2



Oc/48'
[Galliard] ---

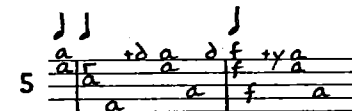


Oc/49:1
[Pavin] ---



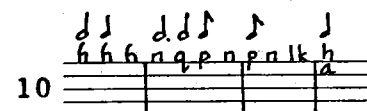
Oc/49:2
[Coranto] ---

Oc/47:2

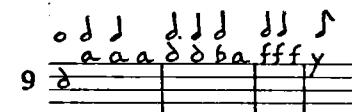


Oc/67'
[Division] (Alfonso [Ferrabosco])
Ob/256 is in staff notation.

Ob/256

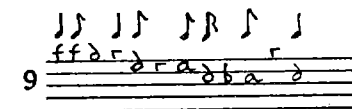


Oc/69'
O sacrum (Thomas Tallis); Ob/253
Convivium Anonymous arranger
Ob/253 is in staff notation.

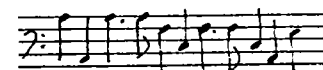


Music for One Lyra Viol with Bass Viol or Continuo

Oa/192
[Division] Da(niell) Nercum Ob/209



[The Ground] ---
Ob/209 is in staff notation.



Oa/194 [Division] John Withy Ob/131

9 afe eferbr.b

[The Ground] --- ---
Ob/131 is partly in tablature, partly in staff notation.

Ob/127 [Division] --- ---

9 a b b b b a

[The Ground] --- ---

Oa/212 [Almain] Cutinge ---

9 a a b b a b a b

Ob/230:2 [The Ground] Cutinge ---

Oa/213 [Almain] [Robert?] Johnson ---

9 a b b b a b a b a b

Ob/230:3 [The Ground] [Robert?] Jon[son] ---

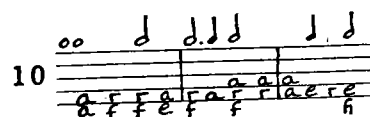
Ob/232:3 [Almain] --- ---

7 a r a r a r a r b b r

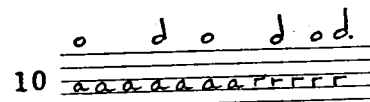
Oa/216 [The Ground] --- ---

Music for Two Lyra Viols

Oa/1
 --- (William Byrd); ---
 Anonymous
 arranger

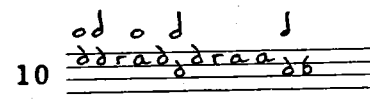


Ob/1
 Ne Irascaris: --- L/39'
 first parte

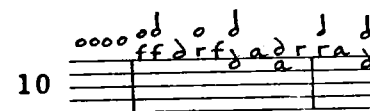


A setting of a 5-part motet by Byrd
 from Cantiones sacrae (1589).

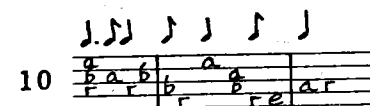
Oa/2
 (Ne Irascaris: (William Byrd); ---
 part two) Anonymous
 arranger



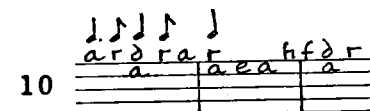
Ob/2
 --- --- L/40'
 A setting of a 5-part motet by Byrd
 from Cantiones sacrae (1589).



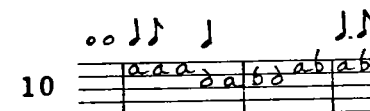
Oa/3
 mall simes --- ---



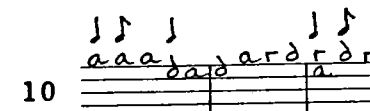
Ob/3
 --- --- L/41'



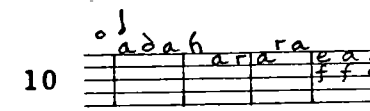
Oa/4:1
 [Fantasia] --- ---



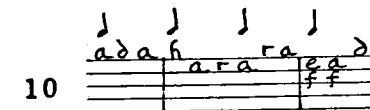
Ob/4:1
 --- ---



Oa/4:2
 [Coranto] --- ---



Ob/4:2
 --- ---



Oa/5
[Variations] ---

10 Musical notation for Oa/5: Treble clef, notes a, b, b, a, a, b, a, a, a, b, a, b, a.

Ob/5

10 Musical notation for Ob/5: Treble clef, notes a, a, a, a, a, a, a, a, a, a, a, a, a.

Oa/6
[Fantasia] ---

10 Musical notation for Oa/6: Treble clef, notes a, a, a, a, a, d, a, d, f, h, y, h, a, r.

Ob/6

10 Musical notation for Ob/6: Treble clef, notes a, a, a, a, a, d, a, d, f, h, y, h, a, r.

Oa/7
[Coranto] ---

10 Musical notation for Oa/7: Treble clef, notes a, f, e, r, a, r, e, f, h, f, e, f.

Ob/7

10 Musical notation for Ob/7: Treble clef, notes a, f, e, r, a, r, e, f, h, k, k, f.

Oa/8
[Fantasia] ---

10 Musical notation for Oa/8: Treble clef, notes l, k, h, f, h, f, a, d, a, d, r, a, d, r, a.

Ob/8

10 Musical notation for Ob/8: Treble clef, notes l, k, h, f, h, f, a, d, a, d, r, a, d, r, a.

Oa/9
[Fantasia] ---

10 Musical notation for Oa/9: Treble clef, notes a, h, f, e, r, e, f, h, f, e, e, e, r, e, f.

Ob/9

10 Musical notation for Ob/9: Treble clef, notes a, h, f, e, r, e, f, h, f, e, e, e, r, e, f.

Oa/10
[Fantasia] ---

10 Musical notation for Oa/10: Treble clef, notes a, a, a, a, a, r, a, d, a, r, d, a, r, f, h.

Ob/10

10 Musical notation for Ob/10: Treble clef, notes a, a, a, a, a, r, a, d, a, r, d, a, r, f, h.

Oa/11	[Fantasia]	---	---	9	
Ob/11	---	---	---	9	

Oa/23	(Almaine)	(Alfonso Ferrabosco)	Z ₃ /#26	7	
Ob/23	---	---	Z ₃ /#26 DM/25	7	

Oca/13' and Ocb/13' are two extant parts of a much reworked setting à 3 LV.

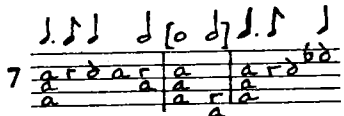
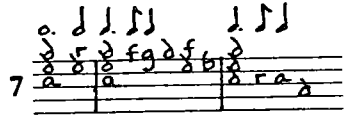


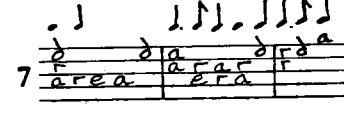
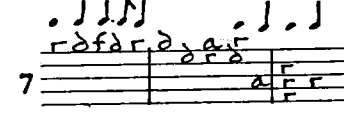
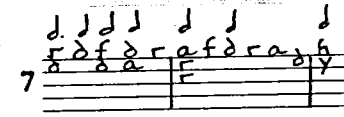
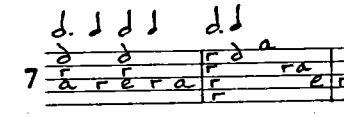
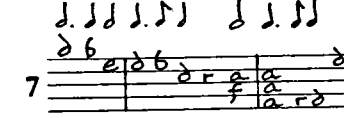
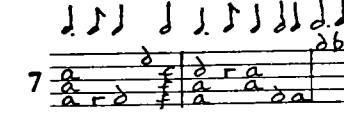
Oa/24	(Galliard)	(Alfonso Ferrabosco)	Z ₃ /#27	7	
Ob/24	---	---	DM/26 Z ₃ /#27	7	

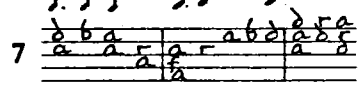
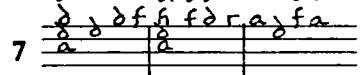
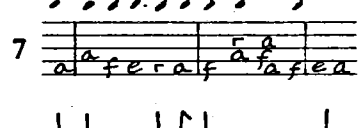
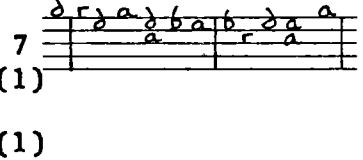
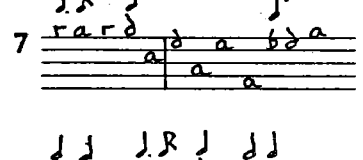
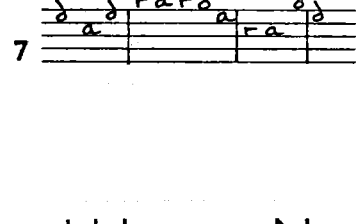
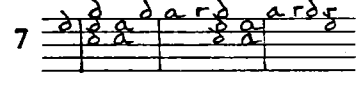
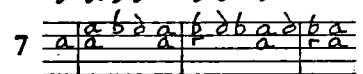
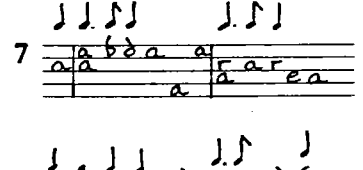
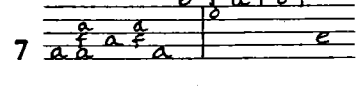
Z₁₀/#125 is a transcription into modern staff notation.

Oa/25	---	---	Z ₃ /#28	7	
Ob/25	Alman	(Alfonso Ferrabosco)	Z ₃ /#28 DM/27'	7	

Oa/26	(Galliard)	(Alfonso Ferrabosco)	Z ₃ /#29	7	
Ob/26	---	---	Z ₃ /#29	7	

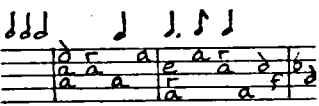
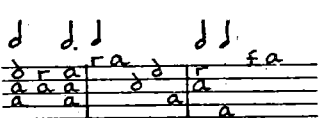
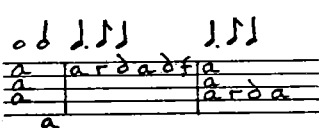
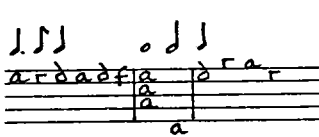
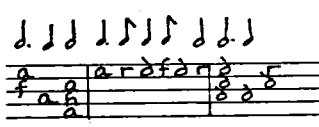
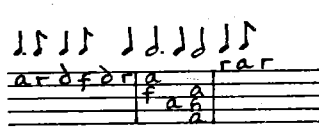
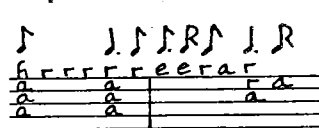
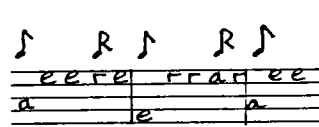
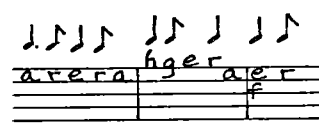
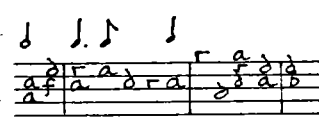
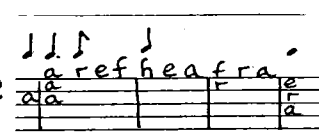
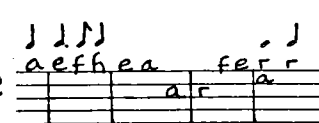
Oa/27:1 ---	---	Z ₃ /#26	
Ob/27:1 Coranto	(Alfonso Ferrabosco)	Z ₃ /#26 Z ₃ /#3 M/42	
Oa/27:2 ---	---	Z ₃ /#27	
Ob/27:2 Coranto	A(lfonso) F(errabosco)	Z ₃ /#27 Z ₃ /#8 C/24' C/21' D/32 OC ₁ /113	
Oa/28:1 --- (Toy) (Toy)	---	Z ₃ /#28 Z ₃ /#11 C/24' C/35 D/71	
Ob/28:1 Coranto	A(lfonso) F(errabosco)	Z ₃ /#28	
Oa/28:2 ---	---	Z ₃ /#29 Z ₃ /#1	
Ob/28:2 Coranto	A(lfonso) F(errabosco)	Z ₃ /#29	
Oa/29 Pavin	Michael Easte	---	
Ob/29 Pavin	Michael Easte	---	

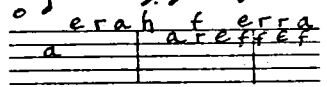
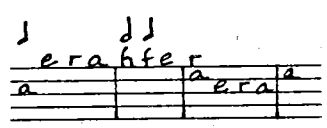
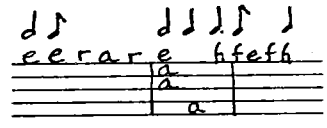
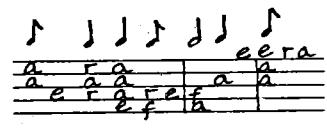
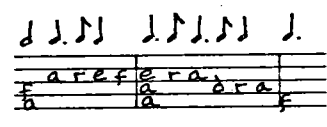
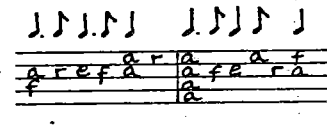
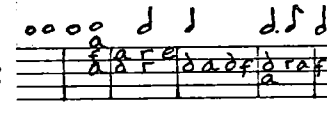
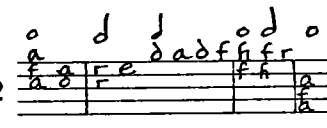
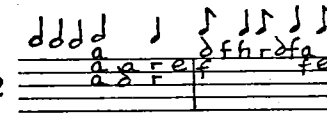
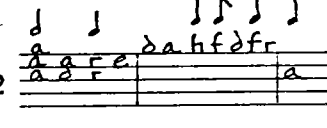
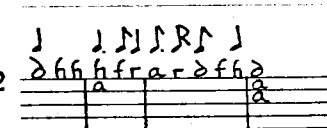
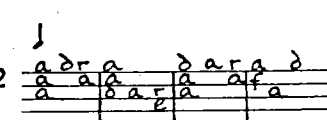
Oa/30 ---	---	Z ₂ /#5	
Ob/30 Galliard	(Thomas Ford)	Z ₂ /#5	
Oa/31 ---	---	Z ₂ /#8	
Ob/31 Almaine (Mounsieur Lullere his choice)	(Thomas Ford)	Z ₂ /#8	
Oa/32:1 Whip it and Trip it (M. Southcotes Jig)	(Thomas Ford)	Z ₂ /#15	
Ob/32:1 Whip it and tripe it ---	---	Z ₂ /#15	
Oa/32:2 Change of Ayre	(Thomas Ford)	Z ₂ /#14	
Ob/32:2 Change of Ayre	---	Z ₂ /#14	
Oa/33 Galliarde	(Thomas Ford)	Z ₂ /#2	
Ob/33 Galliarde Z ₁₀ /#127 is a transcription in modern staff notation.	---	Z ₂ /#2	

Oa/34:1	Alman (M. Westovers farewell)	(Thomas Ford)	Z ₂ /#3	
Ob/34:1	Almane	---	Z ₂ /#3	
Oa/34:2	A Snatch and Away (Sir John Paulets Toy)	(Thomas Ford)	Z ₂ /#17	
Ob/34:2	A snatch and away (Third Lesson with a Thump) (Saraband)	---	Z ₂ /#17 Z ₆ /16 Z ₇ /33 D/58	
Oa/34:3	A pill to purge Melancholy (M. Richard Martins Thumpe)	(Thomas Ford)	Z ₂ /#18	
Ob/34:3	A pill to purge mallancholy	(Tho[mas] Martine)	Z ₂ /#18 D/39 D/57 C ₁ /15' M/43	
Oa/35:1	Forget me not	(Thomas Ford)	Z ₂ /#6	
Ob/35:1	forgett me not	---	Z ₂ /#6 C ₁ /15	
Oa/35:2	And if you doe touch (me) ile Cry (Sir Richard Tichbornes toy)	(Thomas Ford)	Z ₂ /#11 D/58	
Ob/35:2	And if you doe touch Ile Cry	---	Z ₂ /#11	

Oa/36	(Cate of Bardie) The Queenes Jedge	(Thomas Ford)	Z ₂ /#16	
Ob/36	The Queenes Jedge	---	Z ₂ /#18 C/25 D/59	
Oa/38	(Mr Southcotes) Pavine	(Thomas Ford)	Z ₂ /#1	
Ob/38	Pavin	---	Z ₂ /#1	
Z ₁₀ /#126 is a transcription into modern staff notation.				
Oa/39:1	Sr Charles Howards Delight (The Bagpipes)	(Thomas Ford)	Z ₂ /#12	
Ob/39:1	Sir Charles Howards Delight	---	Z ₂ /#12	
Oa/39:2	Whi not here (Mr. Crosse his choice)	(Thomas Ford)	Z ₂ /#13	
Ob/39:2	Why not heare	---	Z ₂ /#13	
Oa/40	The wildgoose Chase (Sir John Philpots Delight)	(Thomas Ford)	Z ₂ /#9	
Ob/40	The Wildgoose Chase (Coranto)	---	Z ₂ /#9 (G.Willis)M/44	
Oa/43:1	---	---	---	
Ob/43:1	Coranto	---	Oa/168:#41 D/74 M/55	

Oa/43:2 ---	---	Oa/50:2	11	
Ob/43:2 Almaine	---	---	11	
Oa/44:1 Coranto	---	---	11	
Ob/44:1 Coranto	Jo[seph] Sherly	M/61 D/70 OC1/120	11	
(Toy)				
Oa/44:2 [Ayre]	---	---	11	
Ob/44:2 ---	---	---	11	
Oa/45:1 [Almaine]	---	---	11	
Ob/45:1 ---	---	---	11	
Oa/45:2 [Coranto]	---	---	11	
Ob/45:2 ---	---	---	11	
Oa/46 Pavin	---	---	11	
Ob/46 Pavin	---	---	11	


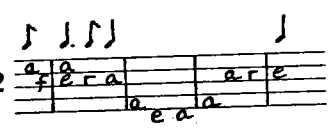

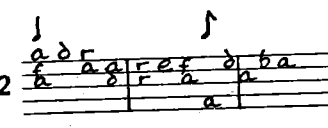
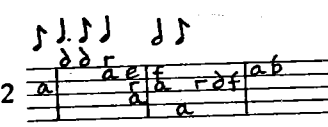
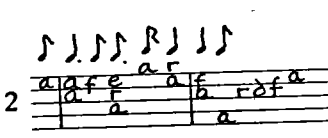
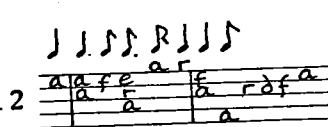
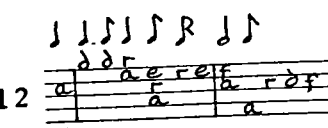
Oa/47 Galiarde	---	DM/23'	11 
Ob/47 Galliard	---	L/42'	11 
Oa/48 [Galliard]	---	L/43'	11 
Ob/48 ---	---	---	11 
Oa/49 [Galliard]	---	L/44'	11 
Ob/49 ---	---	---	11 
Oa/50:1 [Toy]	---	---	11 
Ob/50:1 ---	---	---	11 
Oa/50:2 [Ayre]	---	Oa/43:2	11 
This piece is <u>not</u> a second part to 'Ob/50:2 although apparently so intended.			
Ob/50:2 [Ayre]	---	Oa/168:#42	11 
This piece is <u>not</u> a second part to Oa/50:3 although apparently so intended.			
Oa/50:3 (Coranto)	Symon Ivy	DM/13 Ob/180:#K	12 
Ob/58 ---	Symon Ivy	Oa/154:#K	12 

Oa/51 Almaine	---	---	12 
Ob/51 ---	---	---	12 
Oa/52 Almaine	(Alfonso Ferrabosco)	Z ₃ /#31	12 
Ob/52 Pavin (Almaine)	---	L/37' Z ₃ /#31	12 
Oa/53 Galliarde	(Alfonso Ferrabosco)	Z ₃ /#30	12 
Ob/53 Galliard	---	Oa/57 Z ₃ /#30 Ob/57	12 
Oa/54 Pavin	---	Ob/191:2	12 
Ob/54 Pavin	---	Oa/166:#37	12 
Oa/55:1 Galliard	---	Ob/191:1	12 
Ob/55:1 Galliarde	---	Oa/166:#36	12 
Oa/55:2 Coranto	---	---	12 
Ob/55:2 Coranto	---	---	12 

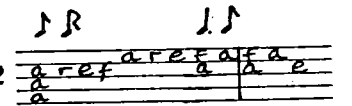
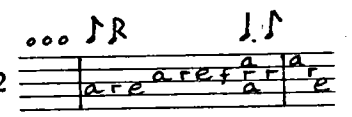
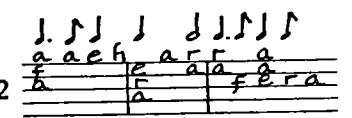
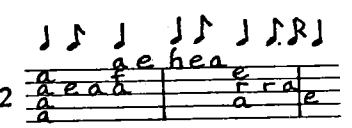

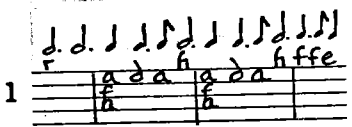
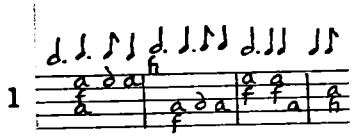
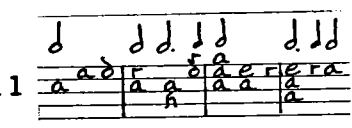
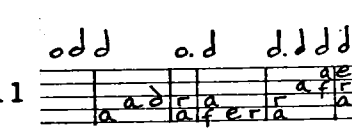
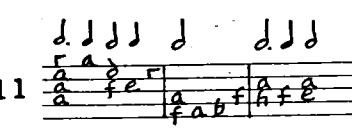
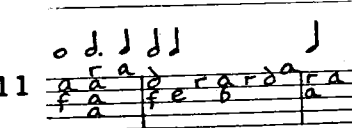
Oa/56:1 Pavin	(Alfonso Ferrabosco)	---	12	
Ob/56:1 Pavin	---	---	12	
<p>Z₃/#17 ("Almaine") is a setting à 1 LV. A consort setting à 4 is in Z₅ with a modern reprint, Z₁₁/139.</p>				
Oa/56:2 (Alman)	(Richard Sumarte) (Thomas Gregorie) (T[homas] G[regory])	M/77 LA/25' DM/15'	12	
(Ayr)	(Thomas Bates)	Ob/178:#G Z ₆ /104	(14)	
Ob/56:2 Almaine	---	Ob/179:1	12	
Oa/57 Galliarde	(Alfonso Ferrabosco)	Z ₃ /#30 Oa/53	12	
Ob/57 Galliarde	---	Z ₃ /#30 Ob/53	12	
Oa/151:#A [Ayre]	(Thomas Gregory)	O ₁ /10 O _c /32':2 LA/31	12	
(Rice Davies Maske)	(S[imon] I[ves])	DM/17	12	
Ob/176:#A ---	(S[imon] I[ves])	DM/17	12	
Oa/151:#B ---	---	---	11	
Ob/176:#B Fantasia	(John Ward); Anonymous arranger	---	11	

A version for 2 BV and organ is in the following: BV: Oa,b/15,15, L₃/8', OC₃/5; organ: OC₂. These sources are cited in

Richards, J. A Study of Music written for
Bass Viol... II:39.

Oa/150:#C [Coranto]	---	---	12 
Ob/176:#C	---	---	12 
Oa/152:#D	---	---	12 
Ob/177:#D [Ayre]	(Thomas Gregory)	O ₁ /7	12 
Oa/152:#E	---	Ob/177:#F	12 
Ob/177:#E (Ayre)	(T[homas] G[regory])	DM/20'	12 
Oa/153:#F (Ayre)	(T[homas] G[regory])	Oa/153:#F LA/29 Oc/34':2 O ₁ /78	12 
Ob/177:#F	---	Ob/177:#E LA/29 Oc/34':2 O ₁ /78	12 
		Oa/152:#E	

Oa/153:#G	---	---	---	12	
Ob/178:#G (Alman)	(Richard Sumarte)	M/77	Oa/56:2	12	
(Ayr)	(Thomas Gregorie)	LA/25'	DM/15'		
	(Thomas Bates)	Z ₆ /104	(14)	12	
Oa/153:#H [Coranto]	(Thomas Gregorie)	O ₁ /72	Oc/33:2	12	
Ob/178:#H	---	---	---	12	
Oa/154:#I	---	---	---	12	
See the Buildinge	Similar settings, à 1 LV, are: LA/27, M/19, Z ₆ /60, Z ₇ /84. The tunings for these are, respectively: 12, 9, 4, 4. In Z ₇ , the piece is called "Ayre" and attributed to Simon Ives.				
Ob/178:#J	See ye buildinge	---	---	12	
Oa/154:#K Coranto	(Symon Ivy)	Ob/58		12	
Ob/180:#K Coranto	(Symon Ivy)	Oa/50:3 DM/13		12	
Ob/179:1 (Almaine)	---	Ob/56:2		12	
There is no corresponding part in Oa.					
Ob/179:1 is a second part to Ob/178:#G.					

Oa/154:#L ---	---	---	12 
Ob/179:#L Humors	S[imon] Ive[s]	DM/19'	12 
Oa/155:#M Ayr	Sy[mon] Ive[s]	---	12 
Ob/179:2 Ayrr	---	Ob/180:#M DM/13	12 
Ob/180:#M Ayr	Sy[mon] Ive[s]	Ob/179:2 DM/13	12 
This is identical to Ob/179:2 but it has been crossed out.			
Oa/156:#N [Coranto]	[William] Cramforde	---	11 
Ob/181:#N ---	W[illiam] Cramforth	---	11 
Oa/156:#O [Galliard]	J[ohn] M[aynard]	---	11 
Ob/181:#O ---	[John] Maynarde	---	11 
Oa/157:#P [Pavin]	Jo[hn] Maynarde	---	11 
Ob/182:#P ---	Jo[hn] Maynard	---	11 

Oa/157:#Q
Toy --- ---

11

Ob/182:#Q
Toy --- ---

11

Oa/158:#R
Trumpets --- ---

11

Ob/183:#R
Trumpets --- ---

11

Oa/158:#S
[Ayre] --- ---

11

Ob/183:#S
--- ---

11

Oa/159:#T
[Ayre] --- ---

11

Ob/184:#T
--- ---

11

Oa/159:#V
[Ayre] [William] --- ---
Cramforth

11

Ob/184:#V
--- [William] --- ---
Cramforth

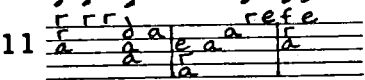
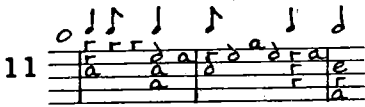
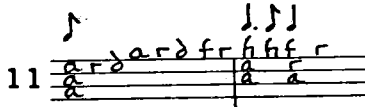
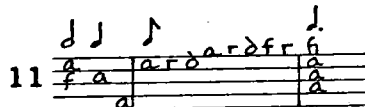

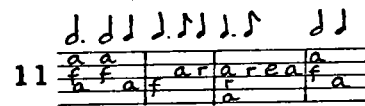
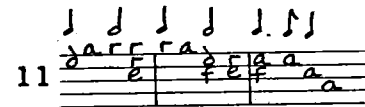
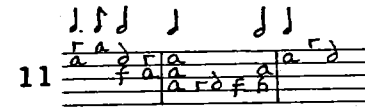
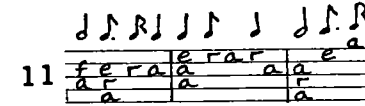
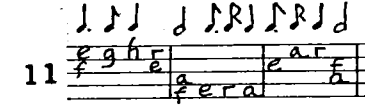

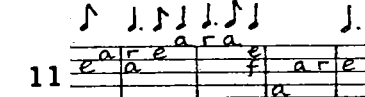
11

Oa/160:#21
[Pavin] --- ---

11

Ob/185
--- ---

11

Oa/161:#22 [Ayre]	Jo[hn?] Bosley	---	11 
Ob/186:1 ---	Jo[hn?] Bosley	---	11 
Oa/161:#23 [Ayre]	---	---	11 
Ob/186:2 ---	Jo[hn?] Bosley	---	11 
Oa/161:#24 [Coranto]	---	---	11 
Ob/186:3 ---	W[illiam] C[ranford]	---	11 
Oa/162:#25 [Galliard]	---	---	11 
Ob/187:1 ---	---	---	11 
Oa/162:#26 [Ayre]	[John?] Woodington	---	11 
Ob/187:2 ---	[John?] Wood[ington]	---	11 
Oa/162:#27 [Coranto]	---	---	11 
Ob/187:3 ---	---	---	11 

Oa/163:1
[Coranto] --- ---

Musical notation for Oa/163:1 [Coranto], measure 11. The staff shows a sequence of notes: r, a, a, r, a, f, a, r, a.

Ob/188:1
--- ---

Musical notation for Ob/188:1, measure 11. The staff shows a sequence of notes: r, a, a, d, r, a, a, e, a.

Oa/163:#29
[Ayre] --- ---

Musical notation for Oa/163:#29 [Ayre], measure 11. The staff shows a sequence of notes: a, a, a, a, r, e, a, r, e, a, r.

Ob/188:2
--- ---

Musical notation for Ob/188:2, measure 11. The staff shows a sequence of notes: a, r, e, a, r, r, e, a, a, r, a, r.

Oa/163:#30
[Almain] --- ---

Musical notation for Oa/163:#30 [Almain], measure 9. The staff shows a sequence of notes: b, b, b, a, a, a, a, b, b, b, a, a.

Ob/188:3
--- ---

Musical notation for Ob/188:3, measure 9. The staff shows a sequence of notes: r, r, r, a, a, f, e, a, f, a, a, a.

Oa/164:#31
Dule auditum --- ---

Musical notation for Oa/164:#31 Dule auditum, measure 9. The staff shows a sequence of notes: b, a, b, b, b, a, a, r, a, a, b, b.

Ob/189:1
Dulce auditum --- ---

Musical notation for Ob/189:1 Dulce auditum, measure 9. The staff shows a sequence of notes: a, a, b, a, b, a, a, a, r, a, a, a.

Oa/164:#32
Galliard --- ---

Musical notation for Oa/164:#32 Galliard, measure 9. The staff shows a sequence of notes: a, a, a, e, a, a, d, r, i, a, e, a, r.

Ob/190:1
The Galliard [Rede?] --- ---

Musical notation for Ob/190:1 The Galliard [Rede?], measure 9. The staff shows a sequence of notes: r, a, a, r, a, e, a, e, a, r, a, a.

Oa/165:#33
Pavin --- ---

Musical notation for Oa/165:#33 Pavin, measure 9. The staff shows a sequence of notes: a, e, a, r, a, e, a, a, f, a, b, a.

Ob/189:2
Redes pavin Rede --- ---

Musical notation for Ob/189:2 Redes pavin Rede, measure 9. The staff shows a sequence of notes: r, a, a, r, a, r, a, r, d, a, r, a.

Oa/165:#34
[Coranto] --- ---

Musical notation for Oa/165:#34, staff 11. The notation shows a sequence of notes: a, r, a, a, a, a, a, e, a, f, a, e.

Ob/190:2 --- ---

Musical notation for Ob/190:2, staff 11. The notation shows a sequence of notes: a, r, a, a, a, a, a, r, a.

Oa/165:#35
[Ayre] [John?] Bosley --- ---

Musical notation for Oa/165:#35, staff 11. The notation shows a sequence of notes: h, h, h, a, h, k, g, h, f, d, r.

Ob/190:#3 --- ---

Musical notation for Ob/190:#3, staff 11. The notation shows a sequence of notes: a, r, a, r, a, r, a, r, a.

Oa/166:#36
Galliard --- Ob/55:1

Musical notation for Oa/166:#36, staff 12. The notation shows a sequence of notes: a, a, f, e, a, h, f, d, r.

Ob/191:1
Galliard --- Oa/55:1

Musical notation for Ob/191:1, staff 12. The notation shows a sequence of notes: d, d, d, a, a, f, e, f, h, r, d, f, a, e.

Oa/166:#37
--- --- Ob/54

Musical notation for Oa/166:#37, staff 12. The notation shows a sequence of notes: a, a, f, e, d, a, d, f, f, e, r.

Ob/191:2
Pavin --- Oa/54

Musical notation for Ob/191:2, staff 12. The notation shows a sequence of notes: o, o, o, a, o, d, a, a, f, e, d, a, d, f, a, r, a.

Oa/167:#38
[Coranto] --- ---

Musical notation for Oa/167:#38, staff 11. The notation shows a sequence of notes: h, r, e, r, e, a, r, a, e, r, e, a.

Ob/192:1 --- ---

Musical notation for Ob/192:1, staff 11. The notation shows a sequence of notes: h, r, e, r, e, a, r, a, r, a, r, a.

Oa/167:#39
[Coranto] --- ---

Musical notation for Oa/167:#39, staff 11. The notation shows a sequence of notes: a, e, r, a, r, e, a, r.

Ob/192:3 --- ---

Musical notation for Ob/192:3, staff 11. The notation shows a sequence of notes: a, r, e, a, g, h, h, e.

Oa/167:#40

Ob/192:2
(Coranto) ---

D/69
C₁/21'
M/62
OC₁/120

(Toy)

Oa/168:#41
(Coranto) ---

Ob/43:1
D/74
M/55

Ob/193:1

Oa/168:#42
[Ayre] ---

Ob/50:2

Ob/193:2

Oa/168:#43
[Toy] ---

L₁/33'

Ob/193:3

Oa/169:#44
[Coranto] ---

Ob/194:1

Oa/169:#45
[Almain] ---

Ob/194:2

Oa/170:#46 [Ayre]	---	---
	---	---
Ob/195:1	---	---
	---	---
Oa/170:2 [Ayre]	Simon Iive	---
	---	---
Ob/195:2	S[imon] I[ves]	---
	---	---

Musical notation for Oa/170 and Ob/195 parts, measures 11 and 12. The notation includes rhythmic markings and letter-based notes (e.g., f, a, r, e) on a five-line staff.

Music for Two Lyra Viols and a Bass Viol

Oa/71:1	What greater grieve	(Tobias Hume)	Z ₁ /H
	---	---	---
Ob/73a:1	What greater greefe	---	Z ₁ /G ₂ '
	---	---	---
Oc/9:1	What greater greefe	---	Z ₁ /G ₂ '
	---	---	---
Oa/71:2	Cease Leden slumber	(Tobias Hume)	Z ₁ /B
	---	---	---
Ob/73a:2	Cease leden slumber	---	Z ₁ /B
	---	---	---
Oc/9:2	Cease ledden slumber	---	Z ₁ /B
	---	---	---

Musical notation for Lyra Viols and Bass Viol parts, measures 9 and 12. The notation includes rhythmic markings and letter-based notes (e.g., a, b, r, e, f, h) on a five-line staff.

Oa/72	(The Earle of) Pen- brookes galliard	(Tobias Hume)	Z ₁ /L	
Ob/73b	Penbrooke galliard	---	Z ₁ /K ₂ '	
Oc/9'	Penbrooke galliard	---	Z ₁ /K ₂ '	
Oa/73	The State of Gambo (The Earle of Wor- cesters favoret)	(Tobias Hume)	Z ₁ /H ₂ '	
Ob/74	The State of Gambo	---	Z ₁ /I	
Oc/10	The state of Gamboe	---	Z ₁ /H ₂ '	
Oa/74	(Musickes delight The Earle of) South- ampton's favoure(t)	(Tobias Hume)	Z ₁ /K ₂	
Ob/75	Southampton's favor	---	Z ₁ /K'	
Oc/10':1	Southampton's favure	---	Z ₁ /K'	
Oa/75	A Maske (The Earle of Sussex delight	(Tobias Hume)	Z ₁ /E ₂ '	
Ob/76	Maske	---	Z ₁ /F	
Oc/10':2	A Maske	---	Z ₁ /E ₂ '	

Z₁₀/130 is a transcription into modern staff notation.

Oa/76 (Musicke and Mirth) The Ladie Hattons delight	(Tobias Hume)	Z ₁ /C ₂ '	
Ob/77 The Ladie Hattons delight	---	Z ₁ /D	
Oc/11:1 The Ladie Hattons delight	---	Z ₁ /C ₂ '	
Oa/77 The virgins muse (The Lady Arabellaes favoret)	(Tobias Hume)	Z ₁ /I ₂	
Ob/78 The Virgins Muse	---	Z ₁ /I'	
Oc/11:2 The Virgins Muse	---	Z ₁ /I'	
Oa/78 (The King of) Denmarks helth	(Tobias Hume)	Z ₁ /N	
Ob/79 Denmarks Helth	---	Z ₁ /M ₂ '	
Oc/11':1 Denmarks helthe	---	Z ₁ /M ₂ '	
Oa/79 A merrie Conceipte (The Q. delight)	(Tobias Hume)	Z ₁ /C	
Ob/80 A merrie Conceipte	---	Z ₁ /B ₂ '	
Oc/12:1 A merrie Conceipte	---	Z ₁ /B ₂ '	

Music for Three Lyra Viols

Oa/59 (Fancie)	(Alfonso Ferrabosco)	Z ₃ /#32	12	
Ob/59 ---	---	Z ₃ /#32	12	
Oc/4 ---	---	Z ₃ /#32 L/45'	12	

Z₁₀/#129 is a transcription into modern staff notation. A consort version a 4 is found in many MS sources which are listed in Z₁₂/I:104.

Oa/60 Pavin	A(lfonso) F(errabosco)	Z ₃ /#33	11	
Ob/60 Pavin	---	Z ₃ /#33	11	
Oc/4' ---	---	Z ₃ /#33 L/46	11	

A consort version a 5 exists in many MS sources listed in Z₁₂/I:104.

Oa/61 [Almain]	---	OCb/#21	7	
Ob/61 ---	---	OCa/#21	7	
Oc/5 ---	---	L/46'	7	

Oa/62 [Almain]	---	OCb/#2	
Ob/62	---	---	
Oc/5'	---	OCa/#2 L/47	
Oa/63 [Coranto]	---	OCb/#16	
Ob/63	---	---	
Oc/6	---	OCa/#16 L/47'	
Oa/64 [Coranto]	---	OCb/#11	
Ob/64	---	---	
Oc/6'	---	OCa/#11 L/48	
Oa/218 Fancie	[John] Coperario	---	
Ob/233 Fansi	Coperario	---	
Oc/61' Fansi	Coperario	---	

Oa/220 Fanci	[John] Coperario	---	12	
Ob/235 ---	Coperario	---	12	
Oc/62' Fancie	Coperario	---	12	
Oa/222 [Fantasia]	[John Coperario?]	---	12	
Ob/237 ---	---	---	12	
Oc/63' ---	---	---	12	
Oa/224:1 ---	---	---	7	
Ob/239:1 Almaine	[John] Co[perario]	OCb/# 25	7	
Oc/64' ---	---	OCa/# 25	7	
Oa/224:2 [Almain]	[John Coperario?]	OCa/# 17	7	
Ob/239:2 ---	---	OCb/# 17	7	
Oc/65 ---	---	---	7	

Oa/225 [Almain]	---	OCa/#22	
Ob/240 ---	[John] Coperario	OCb/#22	
Oc/65' ---	---	---	
Oa/226:1 [Almain]	---	OCa/#9	
Ob/241:1 ---	[John] Coperario	OCb/#9	
Oc/66 ---	---	---	
Oa/226:2 [Almain]	[John Coperario?]	---	
Ob/241:2 ---	---	OCa/#13	
Oc/66':1 ---	---	OCb/#13	
Oa/227 [Almain]	---	OCa/#10	
Ob/242 ---	---	OCb/#10	
Oc/66':2 ---	[John] Coperario	---	

Oa/228:1
[Almain] ---

Oca/#12

8

Ob/243
--- [John] Coperario

Ocb/#12

8

Oc/67

8

Oa/228:2
[Coranto] ---

Oca/#20

7

Ob/244
--- [John] Coperario

Ocb/#20

7

Oc/67'

7

APPENDIX IV

COMPOSERS AND THEIR MUSIC

Commentary

The following list contains all tablature pieces in Oa-c for which a composer is given in the part-books or is known through a concordant source. Composers known only through a concordant source are identified by an asterisk, *; those represented in Oa-c only through arrangements, by "x." Titles in square brackets are those of the editor; titles in parentheses, those given in concordant sources. All other titles are taken from the part-books. Pieces attributed to two or more composers among the part-books and concordant sources are preceded by a cross, +. A question mark preceding the reference of a piece indicates uncertain attribution. Further details on each piece will be found in Appendix III.

Bosley, Jo[hn?]

Oa,b/161:#22,186:1	[Ayre]
Oa,b/161:#23,186:2	[Ayre]
Oa,b/165:#35,190:3	[Ayre]

x*Byrd, William

Oa,b/1,1	Ne irascaris: first parte
Oa,b/2,2	[Ne irascaris: second part]

Colledge, Ed[ward?]

Oa/132:2

Saraband

Oa/200:3

[Saraband]

Coperario, John

Oa,b,c/218,233,61'

Fancie

Oa,b,c/220,235,62'

Fanci

?Oa,b,c/222,237,63'

[Fantasia]

Oa,b,c/224:1,239:1,64'

Almaine

?Oa,b,c/224:2,239:2,65

[Almaine]

Oa,b,c/225,240,65'

[Almaine]

Oa,b,c/226:1,241:1,66

[Almaine]

?Oa,b,c/226:2,241:2,66':1

[Almaine]

Oa,b,c/227:242,66':2

[Almaine]

Oa,b,c/228:1,243,67

[Almaine]

Oa,b,c/228:2,244,67'

[Coranto]

*Corkine, William

Oa/112

(Prelude)

Cranford, W[illiam]

Oa,b/156:#N,181:#N

[Coranto]

Oa,b/159:#V,184:#V

[Ayre]

, Oa,b/161:#24,186:3

[Coranto]

*Crosbey

Oc/29:1

(Allman)

Cutinge

Oa,b/212,230:2

[Almain]

x*Dowland, John

Oc/25' (Lachrimae)

Easte, Michael

Oa,b/29,29 Pavin

*Farrant, Daniel

Oa/117 [Pavin]

Ferrabosco, Alfonso

Oc/24	Pavin
Oc/24':2	(Prelude)
Oc/25:1	(Prelude)
Oc/25:2	(Prelude)
Oc/31':1	(Almaine)
Oc/31':2	(Coranto)
Oc/67'	[Division]
Oa,b/23,23	(Almaine)
Oa,b/24,24	(Galliard)
Oa,b/25,25	Alman
Oa,b/26,26	(Galliard)
Oa,b/27:1,27:1	Coranto
Oa,b/27:2,27:2	Coranto
Oa,b/28:1,28:1	Coranto
Oa,b/28:2,28:2	Coranto
Oa,b/52,52	Almaine-pavin
Oa,b/53,53	Galliarde
Oa,b/56:1,56:1	Pavin
Oa,b/57,57	Galliarde
Oa,b,c/59,59,4	(Fancie)
Oa,b,c/60,60,4'	Pavin

*Ford, Thomas

0a,b/30,30
 0a,b/31,31

 0a,b/32:1,32:1

 0a,b/32:2,32:2
 0a,b/33,33
 0a,b/34:1,34:1

 0a,b/34:2,34:2

 +0a,b/34:3,34:3

 0a,b/35:1,35:1
 0a,b/35:2,35:2

 0a,b/36,36

 0a,b/38,38
 0a,b/39:1,39:1

 0a,b/39:2,39:2

 0a,b/40,40

Galliard
 Almaine (Mounsieur Lullere
 his choice)
 Whip it and Trip it (M.
 Southcotes Jig)
 Change of Ayre
 Galliarde
 Alman, Almane (M. Westovers
 farewell)
 A Snatch and Away (Sir John
 Paulets Toy)
 A pill to purge Melancholy
 (M. Richard Martins Thumpe)
 Forget me not
 And if you doe touch (me)
 ile Cry (Sir Richard
 Tichbornes toy)
 The Queens Jedge (Cate of
 Bardie)
 (Mr. Southcotes) Pavine
 Sr Charles Howards Delight
 (The Bagpipes)
 Whi not here (Mr. Crosse
 his choice)
 The wildgoose Chase (Sir
 John Philpots Delight)

*Gregory, Thomas

+0b/215:3
 0c/32':2
 +0c/33:1
 0c/33:2
 0c/33':1
 0c/33':2
 0c/34:1
 +0c/34':1

[Ayre]
 (Rice Davies Maske)
 [Ayre]
 [Coranto]
 [Ayre]
 (Ayre)
 (Williams his Maske)
 [Ayre]

*Gregory, Thomas (continued)

Oc/34':2	(Ayre)
Oc/35:1	(The Chiscake)
Oc/35:2	[Ayre]
Oc/35':1	[Ayre]
+Oa,b/151:#A,176:#A	(Rice Davies Maske)
Oa,b/152:#D,177:#D	[Ayre]
Oa,b/152:#E,177:#E	(Ayre)
Oa,b/153:#F,177:#F	(Ayre)
+Oa,b/153:#G,178:#G	[Ayre, Alman]
Oa,b/153:#H,178:#H	[Coranto]

*Hume, Tobias

Oa,b,c/71:1,73a:1,9:1	What greater grieffe
Oa,b,c/71:2,73a:2,9:2	Cease Leden slumber
Oa,b,c/72,73b,9'	(The Earle of) Penbrookes galliard
Oa,b,c/73,73,10	The State of Gambo (The Earle of Worcesters favoret)
Oa,b,c/74,75,10':1	(Musickes delight. The Earle of) Southamptons favoure(t)
Oa,b,c/75,76,10':2	A Maske (The Earle of Sussex delight)
Oa,b,c/76,77,11:1	(Musicke and Mirth) The Ladie Hattons delight
Oa,b,c/77,78,11:2	The virgins muse (The Lady Arabellaes favoret)
Oa,b,c/78,79,11':1	(The King of) Denmarks helth
Oa,b,c/79,80,12:1	A merrie Conceipte (The Q. delight)
Oa,b,c/80,81,[lacking]	The pashion of musick (Sir Christopher Hattons choice)
Oa,b,c/81:1,82:1,11':2	(An Almaine) The Ducks (of Holstone) Delight

*Hume, Tobias (continued)

Oa,b,c/81:2,82:2,12:2

Almaine (The Lady Caves)
Delight

Oa,b,c/82,83,12'

(Sweet musicke The Earle of)
Salsburies favoure(t)

Ives, Simon

+Ob/215:3

(Allman)

Ob/216:1

The Widdow

Ob/216:2

M^r Whitlocks Coranto

Oc/30:1

[Ayre]

Oc/30'

(Allman)

+Oc/34':1

[Ayre]

Oa,b/50:3,58

(Coranto)

+Oa,b/151:#A,176:#A

(Rice Davies Maske)

Oa,b/154:#K,180:#K

Coranto

Oa,b/154:#L,179:#L

Humors

Oa,b/155:#M,179:2

Ayr

Oa,b/170:2,195:2

[Ayre]

Jenkins, [John]

Oa/184:1

(Almaine)

Ob/217:1

(Almaine)

, Johnson, [Robert]

+Oc/33:1

(Alman)

Oa,b/213,230:2

[Almain]

Lawes, [William?]

Oa/185:1

Coranto

Ob/217:2

(Coranto)

Maynard, John

Oa,b/156:#O,181:#O

[Galliard]

Oa,b/157:#P,182:#P

[Pavin]

Norcome, Daniel

Oa/192

[Division]

Oc/26'

[Galliard]

Oc/27'

[Pavin]

Rede

Oa,b/164:#32,190:1

Galliard

Oa,b/165:#33,189:2

Pavin

Sherlie, Joseph

Oa/108:1

(Preludium)

Oa/113

Pavin

Oa/114

Pavin

Oa/115

Galliard

?Oa/118

[Pavin]

Oa/120

Almaine

Oa/122

Galliarde

Oc/47'

[Galliard]

Oa,b/44:1,44:1

Coranto

*Sumarte, Richard

+Oa,b/56:2,56:2

(Alman)

+Oa,b/153:#G,178:#G

(Alman)

T[ailour?], R[obert?]

Oc/32:1

Pavin

Oc/32':1

[Coranto]

x*Tallis, Thomas

Oc/69'

[Division on] O sacrum
Convivium

x*Ward, John

Oa,b/151:#B,176:#B

Fantasia

Westley

Oc/44:2

Galliard

Withy, John

Oa/194

[Division]

Woodington, [John?]

Oa,b/162:#26,187:2

[Ayre]

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AN ANTHOLOGY OF LYRA VIOL MUSIC IN OXFORD,
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VOLUME II
SELECTED TRANSCRIPTIONS

Edited by

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A Thesis submitted in conformity with the requirements
for the Degree of Doctor of Philosophy in the
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COMMENTARY

This volume contains approximately one third of the tablature music in Oxford, Bodleian Library, Music School Manuscripts d245-7. The pieces have been chosen to reflect the entire collection of lyra viol music; only those in modern printed editions have been systematically excluded. With one exception, the tablature has been transcribed into modern staff notation. The exception is a division by Alfonso [Ferrabosco] which appears in both tablature (Oc/67') and staff notation (Ob/256) in the part-books; a diplomatic transcription of the latter is given here.

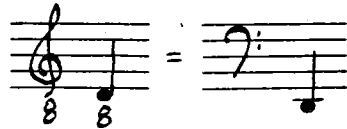
Titles and composers' names are given with the same spelling found in the part-books. Editorial titles and attributions are given in square brackets, those taken from concordant sources, in parentheses. The abbreviations used to cite the location of each piece within the part-books are the same as those used throughout Volume I; they are explained on page 4, footnote 4.

In the transcriptions, the editor has attempted to steer a middle course between outlining the intended polyphony and suggesting the actual sound when played. The balance between the two varies according to the nature of each piece.

One stave and one clef, , have been adopted; this is a more practical and economical method than the two-stave, keyboard format, particularly for lyra duos and

trios. For the lowest notes, a further octave transposition has been adopted. Thus,

This is the procedure used in



Jacobean Consort Music (Musica Britannica, Volume 9).

The pitches adopted in the transcriptions generally set the lowest string at D or C; historical arguments and precedents for these pitches will be found in Chapter X. From a practical standpoint, their adoption results in a tessitura requiring the least number of ledger lines with the single stave transcription. For each piece, a tuning chart and tablature incipit are given, allowing determination of the transcription pitch and original note values. Only pieces moving predominantly in large note values have had these values reduced.

Emendations to the original text are indicated by editorial notes, numbered in the text and placed at the end of each piece. In the notes, the original passage is given, and, following a semicolon, the source for the emendation. If no source is given, the emendation is that of the editor. The symbols for the sources are listed at the beginning of Appendix III, Volume I.

MUSIC FOR ONE LYRA VIOL

[PRELUDE]

Anonymous

Oa/107

The musical score is written for a lyra viol, a single-stringed instrument. It consists of ten staves of music, all in G major (one sharp) and 4/4 time. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like 'f' (forte). The piece begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a forte dynamic and a half note G4. The subsequent staves feature intricate melodic lines with frequent sixteenth and thirty-second note patterns. The score is numbered at the beginning of each staff: 1, 7, 11, 14, 16, 18, 21, 24, and 27. The music concludes with a final cadence on the tenth staff.

29

30

1 2 lacking 3 A

(PRELUDE)

(William Corkine)

0a/112

PAVIN

[Joseph] Sherlie

Oa/114

Musical score for PAVIN by Joseph Sherlie, measures 1-41. The score is written on a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. Measure numbers 1, 8, 17, 25, 29, 35, and 41 are indicated on the left side of the staff.

[PAVIN]

(Dan[iel] Farrant)

Oa/117

Musical score for [PAVIN] by Daniel Farrant, measures 1-4. The score is written on a grand staff with a treble clef and a bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. Measure numbers 1, 2, 3, and 4 are indicated on the left side of the staff.

[PAVIN]

[Joseph Sherlie]

0a/118

Handwritten musical score on ten staves, numbered 9 to 49. The notation includes treble clefs, a key signature of one flat, and a common time signature. It features various rhythmic patterns, accidentals, and performance markings such as slurs, accents, and dynamic markings.

9
14
17
20
23
26
30
35
39
42
45
49

Musical score for measures 54 through 69. The score is written on five staves in treble clef with a key signature of one sharp (F#). Measure numbers 54, 59, 63, 66, and 69 are indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and accidentals.

ALMAINE

Jo[seph] She[r]lie

Musical score for measures 1 through 16. The score is written on five staves in treble clef with a key signature of one sharp (F#). Measure numbers 1, 4, 9, 13, and 16 are indicated at the beginning of their respective staves. The music is in 4/4 time and includes a variety of rhythmic patterns and chordal textures.

This page contains ten systems of handwritten musical notation. Each system consists of a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat) and a 4/8 time signature. Measure numbers are placed at the beginning of each system: 19, 22, 27, 33, 37, 40, 45, 49, 54, and 60. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and naturals). Some measures contain dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is clear and legible, typical of a composer's manuscript.

GALLIARD

Jo[seph] She[rлие]

0a/122

5

12

17

20

23

26

33

39

45

49

1 throughout

[VARIATIONS]

Anonymous

Oa/126

Musical score for measures 74-95. The score is written on six staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and chordal structures. Measure numbers 74, 78, 82, 86, 89, and 95 are indicated at the beginning of their respective staves. At the bottom of the sixth staff, there are two measures of music with the numbers '16' and '2' written below them.

SARABAND

Ed[ward?] Colledge

Musical score for the Saraband. It begins with the tempo and meter marking 'Oa/132:2'. The score is written on two staves in treble clef with a key signature of one flat (Bb) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and chordal structures. A measure number '3' is written at the beginning of the second staff.

[BONNY SWEET ROBIN]

Anonymous

0a/133

4
9
15
21
27
32
38
44

Detailed description: This is a musical score for a piece titled 'Bonny Sweet Robin' by an anonymous composer. The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a common time signature. The piece is marked with a tempo of 'Allegretto' (indicated by the 'a' in the first measure). The score consists of 44 measures, with measure numbers 4, 9, 15, 21, 27, 32, 38, and 44 explicitly labeled on the left side of the staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and accidentals. There are several trill ornaments marked with a '+' sign above notes in measures 4, 9, 15, 21, 27, 32, 38, and 44. The piece concludes with a final cadence in measure 44.

CORANTO

[William] Lawes

0a/185:1

Detailed description: This is the beginning of a musical score for a piece titled 'Coranto' by William Lawes. The score is written for a single melodic line on a treble clef staff. It begins with a key signature of one flat (B-flat) and a common time signature. The piece is marked with a tempo of 'Allegretto' (indicated by the 'a' in the first measure). The score starts with measure 1, which is explicitly labeled as '0a/185:1' on the left. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various rests and accidentals. There are several trill ornaments marked with a '+' sign above notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, 1004, 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 1177, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, 1186, 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, 1212, 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, 1225, 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, 1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, 1290, 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, 1329, 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1350, 1351, 1352, 1353, 1354, 1355, 1356, 1357, 1358, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1380, 1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1390, 1391, 1392, 1393, 1394, 1395, 1396, 1397, 1398, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, 1420, 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1431, 1432, 1433, 1434, 1435, 1436, 1437, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, 1511, 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, 1524, 1525, 1526, 1527, 1528, 1529, 1530, 1531, 1532, 1533, 1534, 1535, 1536, 1537, 1538, 1539, 1540, 1541, 1542, 1543, 1544, 1545, 1546, 1547, 1548, 1549, 1550, 1551, 1552, 1553, 1554, 1555, 1556, 1557, 1558, 1559, 1560, 1561, 1562, 1563, 1564, 1565, 1566, 1567, 1568, 1569, 1570, 1571, 1572, 1573, 1574, 1575, 1576, 1577, 1578, 1579, 1580, 1581, 1582, 1583, 1584, 1585, 1586, 1587, 1588, 1589, 1590, 1591, 1592, 1593, 1594, 1595, 1596, 1597, 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1606, 1607, 1608, 1609, 1610, 1611, 1612, 1613, 1614, 1615, 1616, 1617, 1618, 1619, 1620, 1621, 1622, 1623, 1624, 1625, 1626, 1627, 1628, 1629, 1630, 1631, 1632, 1633, 1634, 1635, 1636, 1637, 1638, 1639, 1640, 1641, 1642, 1643, 1644, 1645, 1646, 1647, 1648, 1649, 1650, 1651, 1652, 1653, 1654, 1655, 1656, 1657, 1658, 1659, 1660, 1661, 1662, 1663, 1664, 1665, 1666, 1667, 1668, 1669, 1670, 1671, 1672, 1673, 1674, 1675, 1676, 1677, 1678, 1679, 1680, 1681, 1682, 1683, 1684, 1685, 1686, 1687, 1688, 1689, 1690, 1691, 1692, 1693, 1694, 1695, 1696, 1697, 1698, 1699, 1700, 1701, 1702, 1703, 1704, 1705, 1706, 1707, 1708, 1709, 1710, 1711, 1712, 1713, 1714, 1715, 1716, 1717, 1718, 1719, 1720, 1721, 1722, 1723, 1724, 1725, 1726, 1727, 1728, 1729, 1730, 1731, 1732, 1733, 1734, 1735, 1736, 1737, 1738, 1739, 1740, 1741, 1742, 1743, 1744, 1745, 1746, 1747, 1748, 1749, 1750, 1751, 1752, 1753, 1754, 1755, 1756, 1757, 1758, 1759, 1760, 1761, 1762, 1763, 1764, 1765, 1766, 1767, 1768, 1769, 1770, 1771, 1772, 1773, 1774, 1775, 1776, 1777, 1778, 1779, 1780, 1781, 1782, 1783, 1784, 1785, 1786, 1787, 1788, 1789, 1790, 1791, 1792, 1793, 1794, 1795, 1796, 1797, 1798, 1799, 1800, 1801, 1802, 1803, 1804, 1805, 1806, 1807, 1808, 1809, 1810, 1811, 1812, 1813, 1814, 1815, 1816, 1817, 1818, 1819, 1820, 1821, 1822, 1823, 1824, 1825, 1826, 1827, 1828, 1829, 1830, 1831, 1832, 1833, 1834, 1835, 1836, 1837, 1838, 1839, 1840, 1841, 1842, 1843, 1844, 1845, 1846, 1847, 1848, 1849, 1850, 1851, 1852, 1853, 1854, 1855, 1856, 1857, 1858, 1859, 1860, 1861, 1862, 1863, 1864, 1865, 1866, 1867, 1868, 1869, 1870, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, 1883, 1884, 1885, 1886, 1887, 1888, 1889, 1890, 1891, 1892, 1893, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, 1936, 1937, 1938, 1939, 1940, 1941, 1942, 1943, 1944, 1945, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129,

Musical score for the first system, measures 4 to 36. The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music consists of a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. Measure numbers 4, 12, 21, 28, and 36 are indicated at the beginning of their respective lines.

[AYRE]

Anonymous

0a/202:1

Musical score for the second system, measures 4 to 28. The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The music consists of a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. Measure numbers 4, 10, 16, 21, and 28 are indicated at the beginning of their respective lines.

[CORANTO]

Anonymous

Oa/202:2

Musical score for Coranto, Oa/202:2. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a dynamic marking of *mf* and a tempo marking of *allegro*. The piece consists of six staves of music, with measure numbers 4, 10, 16, 22, 28, and 33 indicated at the start of each staff. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and a repeat sign.

SARABRAND

Anonymous

Oa/206:1

Musical score for Sarabrand, Oa/206:1. The score is written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a dynamic marking of *f* and a tempo marking of *allegro*. The piece consists of two staves of music, with measure numbers 3 and 9 indicated at the start of each staff. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line and a repeat sign.

Musical score for five staves, measures 17-46. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings such as *mf* and *f*. A first and second ending bracket is present at the end of the second staff.

'c# 2 J J

[CORANTO]

Anonymous

Oa/207:1

Musical score for four staves, measures 3-15. The notation includes treble clefs, a key signature of one flat (Bb), and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings such as *mf* and *f*. The score ends with a double bar line and repeat signs.

'lacking

PRELUDIUM

Anonymous

Ob/119

Musical score for Ob/119, a prelude for oboe. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature. It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and a fermata over the first note. The music features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff has a measure rest of 4 measures. The third staff has a measure rest of 9 measures. The fourth staff has a measure rest of 13 measures. The fifth staff has a measure rest of 16 measures. The sixth staff has a measure rest of 18 measures. The seventh staff has a measure rest of 21 measures. The eighth staff has a measure rest of 25 measures. The piece concludes with a final chord.

12

[PRELUDE]

Anonymous

Ob/121:2

Musical score for Ob/121:2, a prelude for oboe. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of two staves of music. The first staff begins with a dynamic marking of *f* and a fermata over the first note. The music features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff has a measure rest of 3 measures. The piece concludes with a final chord.

Musical score for the first system, measures 8-33. The score is written on six staves in a single system. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers 8, 13, 18, 24, 28, and 33 are indicated at the beginning of their respective staves.

M^r WHITLOCKS CORANTO

Simon Ives

Ob/216:2

Musical score for the second system, measures 34-38. The score is written on five staves. The key signature has two sharps (F-sharp and C-sharp), and the time signature is 3/8. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers 6, 16, 28, and 38 are indicated at the beginning of their respective staves.

1. d. ♯; Z, 579 2. Lacking, Z, 579

PAVIN

Alfonsoe [Ferrabosco]

0c/24

5

12

18

23

28

33

40

46

52

(PRELUDE)

(Alfonso Ferrabosco)

Oc/24':2

3
6
9

ppp a; z z

[LACHRIMAE]


[John Dowland]
Anonymous arranger

Oc/25'

4
10
16
21
25

A musical score for guitar, consisting of ten systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 6/8 time signature. Measure numbers 29, 33, 38, 44, 50, 55, 60, 65, 71, 78, 84, and 89 are indicated at the start of their respective systems. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and slurs. Some measures contain complex chords or arpeggios. The piece concludes with a double bar line at the end of the final system.

94  6

'lacking 2 g 3 b 4 J J d 5  6 remainder of piece lacking

(ALMAINE)

(Alfonso Ferrabosco)

Oc/31':1 

4 

13 

23 

28 

32 

'dd; 23

[AYRE]

Anonymous

0c/32:2

5

12

18

24

Detailed description: This block contains the musical score for an Ayre, measures 1 through 24. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The time signature is 3/2. The score begins with a treble clef and a key signature of one sharp. The first measure is marked with a forte dynamic (f). The music consists of a single melodic line with a bass line. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, the fourth system contains measures 13-16, the fifth system contains measures 17-20, and the sixth system contains measures 21-24. The piece concludes with a double bar line and repeat dots.

[CORANTO]

R[obert?] T[ailour?]

0c/32:1

3

6

9

12

15

16

Detailed description: This block contains the musical score for a Coranto, measures 1 through 16. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The time signature is 3/2. The score begins with a treble clef and a key signature of one sharp. The first measure is marked with a forte dynamic (f). The music consists of a single melodic line with a bass line. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, the fourth system contains measures 13-16, and the fifth system contains measures 17-20. The piece concludes with a double bar line and repeat dots.

(ALMAN)

(Thomas Gregory)
or (R[obert] Jo[hanson?])

0c/33:1

Musical score for 'ALMAN' in 4/4 time, featuring a treble clef and a key signature of one flat (B-flat). The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 4/4. The music is marked with a forte dynamic (f). The score includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat dots.

(AYRE)

(T[homas] G[regory])

0c/33':2

Musical score for 'AYRE' in 4/4 time, featuring a treble clef and a key signature of one flat (B-flat). The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 4/4. The music is marked with a forte dynamic (f). The score includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and repeat dots.

lacking

PRELUDIUM

Anonymous

Op/34:2

Musical score for Preludium, Op. 34 No. 2. The score is written in G major and 4/4 time. It consists of four staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are the bass clef. The fourth staff is the bass clef with a 12-measure rest at the beginning. The piece ends with a double bar line and repeat dots.

[AYRE]

Anonymous

Op/43':1

Musical score for [AYRE], Op. 43 No. 1. The score is written in G major and 4/4 time. It consists of six staves. The first staff is the treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second and third staves are the bass clef. The fourth and fifth staves are the bass clef. The sixth staff is the bass clef. The piece ends with a double bar line and repeat dots.

WESTLEYS GALLIARD

Westley [?]

0c/44:2

Musical score for Westleys Galliard, measures 1-18. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four staves. The first staff contains the melody, starting with a treble clef and a sharp sign. The second staff contains a bass line with a bass clef. The third and fourth staves contain a complex accompaniment with many beamed notes and accidentals. Measure numbers 1, 5, 10, and 14 are indicated at the beginning of their respective staves.

[PRELUDE]

Anonymous

0c/45':1


Musical score for [PRELUDE], measures 1-18. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five staves. The first staff contains the melody, starting with a treble clef and a sharp sign. The second staff contains a bass line with a bass clef. The third, fourth, and fifth staves contain a complex accompaniment with many beamed notes and accidentals. Measure numbers 1, 5, 10, 14, and 18 are indicated at the beginning of their respective staves.

[CORANTO]

Anonymous

0c/46:2

Musical score for Coranto, measures 1-11. The score consists of six staves of music in a 3/4 time signature with a key signature of one flat. It includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

1 fret letters 1 space too high 2  3 c#

Fret letter diagram showing notes d, e, a on a staff.

ROBIN HOOD

Anonymous

0c/47:1

Musical score for Robin Hood, measures 1-23. The score consists of three staves of music in a 3/4 time signature with a key signature of one flat. It includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

29
34
40
45
55

p
pp
pp

lacking 2 2 2

[CORANTO]

Anonymous

Oc/47:2

5
13
21
30
38

[DIVISION] *

Alfonso [Ferrabosco]

Ob/256

This musical score is for the Oboe part (Ob/256) of a piece by Alfonso Ferrabosco. It consists of 12 staves of music. The notation includes various clefs (treble and bass), key signatures (one sharp), and time signatures. The score is characterized by intricate melodic lines, often featuring sixteenth and thirty-second notes. There are several performance markings, including slurs, accents, and dynamic markings such as 'p' (piano). Fingerings are indicated by numbers 1-5. Some measures contain complex rhythmic patterns, such as triplets and sixteenth-note runs. The piece concludes with a final cadence on the twelfth staff.

This page contains 13 staves of musical notation, likely for a piano or guitar. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings. The music is organized into measures, with some measures containing multiple notes or chords. The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but the notation suggests a common or similar meter. The staves are numbered 10, 11, 12, and 13, indicating the measure numbers. The notation is dense and complex, featuring many sixteenth and thirty-second notes, as well as rests and ties.

- | | | |
|--------------|------------|-------------------|
| 1 d | 2 e | 3 i.e. |
| b | c# | |
| 4 ; Oc/67' | 5 ; Oc/67' | 6 lacking; Oc/67' |
| 7 ; Oc/67' | 8 ; Oc/67' | 9 ; Oc/67' |
| 10 f; Oc/67' | 11 | 12 ; Oc/67' |
| 13 | 14 | |

*Except for corrections, this is a diplomatic transcription of Ob/256; a tablature version is Oc/67'.

MUSIC FOR ONE OR
TWO LYRA VIOLS

(AYRE)

(S[imon] I[ves])

0c/30:1

0₁/78:#93

The musical score is written for two lyra viols. It consists of two systems of staves. The first system has two staves, each with a treble clef and a bass clef. The second system also has two staves, each with a treble clef and a bass clef. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and ornaments. The first system is marked with '0c/30:1' and '0₁/78:#93'. The second system is marked with '7' and '15'.

19

23

27

1. B4 2. c 3. G 4. J. J 5. d J 6. lacking

(ALLMAN)

(S[imon] I[ves])

Oc/30'

Oc/44:1

7

Musical notation for measures 7-9. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/8 time signature. The lower staff is in bass clef with a key signature of one flat and a 3/8 time signature. Measure 7 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 8 continues the melodic and bass lines. Measure 9 features a final chord in the upper staff and a bass line in the lower staff.

11

Musical notation for measures 11-13. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/8 time signature. The lower staff is in bass clef with a key signature of one flat and a 3/8 time signature. Measure 11 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 12 continues the melodic and bass lines. Measure 13 features a final chord in the upper staff and a bass line in the lower staff.

15

Musical notation for measures 15-17. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/8 time signature. The lower staff is in bass clef with a key signature of one flat and a 3/8 time signature. Measure 15 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 16 continues the melodic and bass lines. Measure 17 features a final chord in the upper staff and a bass line in the lower staff.

21

Musical notation for measures 21-23. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/8 time signature. The lower staff is in bass clef with a key signature of one flat and a 3/8 time signature. Measure 21 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 22 continues the melodic and bass lines. Measure 23 features a final chord in the upper staff and a bass line in the lower staff.

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/8 time signature. The lower staff is in bass clef with a key signature of one flat and a 3/8 time signature. Measure 25 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 26 continues the melodic and bass lines. Measure 27 features a final chord in the upper staff and a bass line in the lower staff.

30

Musical notation for measures 30-32. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/8 time signature. The lower staff is in bass clef with a key signature of one flat and a 3/8 time signature. Measure 30 contains a melodic line in the upper staff and a bass line in the lower staff. Measure 31 continues the melodic and bass lines. Measure 32 features a final chord in the upper staff and a bass line in the lower staff.

1 G 2 F 3 1 P + 1 月

MUSIC FOR ONE LYRA VIOL WITH
BASS VIOL OR CONTINUO

[DIVISION]

Da(niell) Nercum

Oa/192

The musical score is written in 4/4 time and consists of ten staves. The first staff is a bass clef line with a 5-measure rest at the beginning. The second staff is a treble clef line with a 5-measure rest at the beginning. The third through tenth staves are treble clef lines containing the main melody. The score includes various musical notations such as notes, rests, and ornaments. Measure numbers 5, 8, 12, 15, 18, 21, and 24 are indicated at the start of their respective staves. The piece concludes with a final cadence in the tenth staff.

26
29
31
34
36
38
40

1. lacking in both O0245 and O0246/209
2. g# 3. e' b'; O0246/209
4. e s. a c' a ; O0246/209 6. g' c'; O0246/209

[ALMAIN]

[Robert?] Johnson

Oa/213

d.
a

Ob/230:3

6

13

Musical notation for measures 13-18. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 13 starts with a treble clef staff containing a series of chords and a bass clef staff with a single note. Measures 14-18 show a melodic line in the treble staff and a bass line in the bass staff.

19

Musical notation for measures 19-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 19 starts with a treble clef staff containing a series of chords and a bass clef staff with a single note. Measures 20-24 show a melodic line in the treble staff and a bass line in the bass staff.

25

Musical notation for measures 25-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 25 starts with a treble clef staff containing a series of chords and a bass clef staff with a single note. Measures 26-32 show a melodic line in the treble staff and a bass line in the bass staff.

33

Musical notation for measures 33-39. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 33 starts with a treble clef staff containing a series of chords and a bass clef staff with a single note. Measures 34-39 show a melodic line in the treble staff and a bass line in the bass staff.

40

Musical notation for measures 40-45. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 40 starts with a treble clef staff containing a series of chords and a bass clef staff with a single note. Measures 41-45 show a melodic line in the treble staff and a bass line in the bass staff.

46

Musical notation for measures 46-51. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 46 starts with a treble clef staff containing a series of chords and a bass clef staff with a single note. Measures 47-51 show a melodic line in the treble staff and a bass line in the bass staff.

'lacking 2 repeated

MUSIC FOR TWO LYRA VIOLS

NE IRASCARIS: FIRST PARTE

(William Byrd)

Anonymous arranger

Ob/1

Oa/1

5

12

17

22

27

Musical notation for measures 27-31. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

32

Musical notation for measures 32-35. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with eighth and sixteenth notes, including some triplet markings.

36

Musical notation for measures 36-40. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

41

Musical notation for measures 41-45. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with eighth and sixteenth notes, including some triplet markings.

46

Musical notation for measures 46-50. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, with some chords and rests.

51

Musical notation for measures 51-55. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with eighth and sixteenth notes, including some triplet markings.

Musical score for measures 62-72. The score consists of two staves per system. The first system (measures 62-66) shows a melody in the upper staff and a bass line in the lower staff. The second system (measures 67-71) continues the melody and bass line. The third system (measures 72-72) concludes the passage with a double bar line. The key signature has one flat, and the time signature is 4/4.

MALL SIMES

Anonymous

Musical score for Oboe (Ob/3) and Oboe a3 (Oa/3) parts. The score is in two systems. The first system shows the Oboe a3 part with a dynamic marking of *f* and a breath mark. The second system shows the Oboe part with a dynamic marking of *f* and a breath mark. The key signature has one flat, and the time signature is 4/4.

10

Musical notation for measures 10-14. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with a common time signature and contains a bass line with chords and eighth notes.

15

Musical notation for measures 15-18. The system consists of two staves. The upper staff continues the melodic line from the previous system. The lower staff continues the bass line. Measure 17 features a triplet of eighth notes in the upper staff.

19

Musical notation for measures 19-23. The system consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a bass line with chords. Measure 21 features a triplet of eighth notes in the upper staff.

24

Musical notation for measures 24-27. The system consists of two staves. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with chords and eighth notes.

28

Musical notation for measures 28-31. The system consists of two staves. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with chords and eighth notes.

32

Musical notation for measures 32-35. The system consists of two staves. The upper staff has a melodic line with eighth notes. The lower staff has a bass line with chords and eighth notes. Measure 35 features a triplet of eighth notes in the upper staff.

Musical score for measures 37-46. The score is written in two systems. The first system contains measures 37-40, and the second system contains measures 41-46. Each system has two staves. The music is in a key with one flat (B-flat) and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure 46 ends with a double bar line.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

[FANTASIA]

Anonymous

Musical score for two parts: Ob/6 and Oa/6. The score is written in two staves. The top staff is labeled 'Ob/6' and the bottom staff is labeled 'Oa/6'. The music is in a key with one flat and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. The score begins with a treble clef and a common time signature.

Musical score for measures 3-4. The score is written in two staves. The music is in a key with one flat and a common time signature. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure 3 begins with a treble clef and a common time signature.

This page of musical notation is for guitar, as indicated by the '8' in a circle at the beginning of each system. It consists of six systems, each with two staves. The first system starts at measure 8. The second system starts at measure 14. The third system starts at measure 20. The fourth system starts at measure 24. The fifth system starts at measure 29. The sixth system starts at measure 34. The notation includes various rhythmic values, accidentals, and articulation marks. The key signature is one sharp (F#), and the time signature is 8/8. The piece concludes with a double bar line at the end of the sixth system.

[FANTASIA]

Anonymous

Ob/9

Oa/9

This musical score is for Oboe (Ob/9) and Oboe in A (Oa/9). It features five systems of music, each with two staves. The key signature is D major (two sharps) and the time signature is 4/8. Measure numbers 4, 9, 15, 21, and 26 are indicated at the start of their respective systems. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'h'. The music is characterized by intricate melodic lines and complex harmonic textures.

31

ALMAN

A(lfonso) F(errabosco)

Oa/25

Ob/25

4

10

16

Musical score for measures 22-34. The score is written for two staves (treble and bass clefs) in a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Measure numbers 22, 28, and 34 are indicated at the beginning of their respective systems. The notation includes various accidentals and dynamic markings.

CORANTO

(Alfonso Ferrabosco)

Musical score for Oboe parts, labeled Oa/27:1 and Ob/27:1. The score is written for two staves (treble and bass clefs) in a key signature of one sharp (F#). The music features a complex rhythmic pattern with eighth and sixteenth notes, and rests. Measure numbers 27 and 3 are indicated at the beginning of their respective systems. The notation includes various accidentals and dynamic markings.

Musical score for measures 9-24. The score is written for two staves per system, with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. Measure numbers 9, 14, 19, and 24 are indicated at the beginning of their respective systems. The notation includes various note values, rests, and dynamic markings.

lacking, Z₃

GALLIARD

(Thomas Ford)

Musical score for Oboe parts, labeled Oa/30 and Ob/30. The score is written for two staves, with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The notation includes various note values, rests, and dynamic markings.

The musical score on page 47 consists of six systems, each with two staves. The notation includes various note values, rests, and dynamic markings. The systems are numbered 3, 8, 13, 18, 23, and 28. The key signature is one flat (B-flat), and the time signature is 3/8. The score features a variety of musical textures, including single-note lines, chords, and complex rhythmic patterns. Dynamic markings such as *pp*, *f*, and *ff* are used throughout. The piece concludes with a final cadence in the sixth system.

35

37

Detailed description: This block contains two systems of musical notation. The first system, labeled '35', consists of two staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with chords and some eighth notes. The second system, labeled '37', also consists of two staves. The top staff continues the melodic line from the first system. The bottom staff continues the bass line. Both systems end with repeat signs.

1 d; Z₂ 2 lacking; Z₂ 3 c., Z₂ 4 g; Z₂ 5 f; Z₂

ALMAINE (MOUNSIEUR LULLERE
HIS CHOICE)

(Thomas Ford)


Oa/31

Ob/31

Detailed description: This block shows the beginning of the 'Almaine' piece for Oboe. It features two staves. The top staff is labeled 'Oa/31' and the bottom staff is labeled 'Ob/31'. Both staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music begins with a dynamic marking of 'mf' and a tempo marking of 't' (tutti). The notation includes various note values, rests, and articulation marks.

Detailed description: This block contains two systems of musical notation. The first system consists of two staves in treble clef with a key signature of one sharp and a 4/4 time signature. It shows a melodic line and a bass line. The second system continues the same two-staff arrangement, showing further development of the musical themes.

Detailed description: This block contains two systems of musical notation. The first system consists of two staves in treble clef with a key signature of one sharp and a 4/4 time signature. It shows a melodic line and a bass line. The second system continues the same two-staff arrangement, showing further development of the musical themes.

1st d; Z₂ 2nd  ; Z₂ 3rd lacking, Z₂

A PILL TO PURGE MELANCHOLY
(M. RICHARD MARTINS THUMPE)

(Thomas Ford)

Oa/34:3

Ob/34:3

Musical score for three systems. Each system consists of two staves. The first system starts at measure 4, the second at measure 10, and the third at measure 15. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'.

AND IF YOU DOE TOUCH (ME) ILE CRY
(SIR RICHARD TICHBORNES TOY)

(Thomas Ford)

Musical score for Oboe parts. It includes two staves labeled 'Oa/35:2' and 'Ob/35:2'. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'.

Musical score for a single system consisting of two staves. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'.

Musical score for the first system, measures 7-11. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The bottom staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and quarter notes, with some rests and dynamic markings.

THE WILDGOOSE CHASE (SIR JOHN PHILPOTS DELIGHT)

(Thomas Ford)

Musical score for Oboe (Oa/40) and Bassoon (Ob/40) parts. Both parts are in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The Oboe part starts with a dynamic marking of *ff*. The Bassoon part starts with a dynamic marking of *f*. The music is written in a similar style to the first system, with eighth and quarter notes.

Musical score for the second system, measures 12-17. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The bottom staff is in bass clef with the same key signature and time signature. The music continues with eighth and quarter notes, including some rests and dynamic markings.

Two systems of musical notation. The first system consists of two staves with treble clefs and a key signature of one sharp (F#). The second system also consists of two staves with treble clefs and a key signature of one sharp. The notation includes various note values, rests, and dynamic markings.

1 [] z z 2 [] z z

CORANTO

Jo[seph] Sherly

Oa/44:1

Two staves of musical notation for Oboe (Oa) and Clarinet (Cl). The Oboe part is labeled 'Oa/44:1' and the Clarinet part is labeled 'Ob/44:1'. Both parts are in 4/4 time and feature dynamic markings such as *f*, *h*, and *ff*.

Ob/44:1

Two systems of musical notation. The first system consists of two staves with treble clefs and a key signature of one sharp. The second system also consists of two staves with treble clefs and a key signature of one sharp. The notation includes various note values, rests, and dynamic markings.

[AYRE]

Anonymous

Oa/44:2

Ob/44:2

3

2

1. g' 2. lacking

[CORANTO]

Anonymous

Oa/45:2

Ob/45:2

Musical score for strings, measures 2-6. The score is written for two staves per instrument. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *f* and *ff*. Measure numbers 2, 6, and 8 are indicated at the beginning of their respective staves.

[GALLIARD]

Anonymous

Musical score for Oboe and Clarinet, measures 48-52. The score is written for two staves. The key signature has two flats, and the time signature is 3/8. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *f*, *ff*, and *ff*. Measure numbers 48 and 52 are indicated at the beginning of their respective staves.

Musical score for strings, measures 3-8. The score is written for two staves per instrument. The key signature has two flats, and the time signature is 3/8. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as *f* and *ff*. Measure numbers 3, 8, and 8 are indicated at the beginning of their respective staves.

Musical score for piano, measures 12-33. The score is written in G major (one sharp) and 3/8 time. It consists of six systems, each with a treble and bass staff. Measure numbers 12, 16, 21, 25, 29, and 33 are indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line often provides harmonic support with chords and single notes, while the treble line contains more melodic and rhythmic activity. The piece concludes with a final chord in measure 33.

Musical score for measures 37-49. The score is written for two staves per system, with a treble clef and a key signature of two flats. Measure numbers 37, 41, 45, and 49 are indicated at the start of their respective systems. The notation includes various note values, rests, and dynamic markings.

1 sic 2 c 3 g; cf. bar 17
4 c 5 [] d [] []

ALMAINE-PAVIN

(Alfonso Ferrabosco)

Oa/52

Ob/52

Musical score for Oboe parts (Oa/52 and Ob/52). The score is written for two staves, with a treble clef and a key signature of two flats. The notation includes various note values, rests, and dynamic markings.

Handwritten musical score on page 57, featuring six systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth, sixteenth, and thirty-second notes. Measure numbers 3, 8, 14, 20, 26, and 32 are clearly marked at the beginning of their respective systems.

Musical score for measures 38-44. The score is written for two staves, likely for a pair of oboes. The key signature is one sharp (F#) and the time signature is 3/8. Measure 38 starts with a first ending bracket. Measure 44 ends with a repeat sign. The notation includes various note values, rests, and dynamic markings.

lacking; Z₃ 2 d 1 1; Z₃

GALLIARD

(Alfonso Ferrabosco)

Musical score for Oboe parts, labeled Oa/53 and Ob/53. The score is written for two staves. The key signature is one sharp (F#) and the time signature is 3/8. The score includes dynamic markings such as *f* and *ff*. The notation includes various note values, rests, and articulation marks.

This musical score is for a piano piece, spanning measures 12 to 33. It is written in treble and bass clefs with a key signature of one sharp (F#). The score is organized into four systems, each consisting of two staves. Measure numbers 12, 22, 27, 31, and 33 are clearly marked at the beginning of their respective systems. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like *pp* (pianissimo). The piece concludes with a double bar line and repeat dots at the end of measure 33.

PAVIN-(ALMAINE)

(Alfonso Ferrabosco)

0a/56:1

0b/56:1

5

11

18

24

30

lacking

(ALMAN)

(Richard Sumarte)
or (Thomas Gregory)

Oa/56:2

Ob/56:2

4

9

This musical score is for the piece 'ALMAN'. It features two staves for Oboe A (Oa) and Oboe B (Ob), both in 2/4 time. The key signature is one sharp (F#). The score is divided into two systems. The first system starts at measure 4 and ends at measure 8. The second system starts at measure 9 and ends at measure 12. The notation includes various note values, rests, and dynamic markings such as 'f' and 'ff'. The piece concludes with a double bar line and repeat dots.

FANTASIA

(John Ward)
Anonymous arranger

Oa/151:#B

Ob/176:#B

6

This musical score is for the piece 'FANTASIA'. It features two staves for Oboe A (Oa) and Oboe B (Ob), both in 4/4 time. The key signature is two sharps (F# and C#). The score is divided into two systems. The first system starts at measure 6 and ends at measure 10. The second system starts at measure 11 and ends at measure 15. The notation includes various note values, rests, and dynamic markings such as 'f' and 'ff'. The piece concludes with a double bar line and repeat dots.

1 2 3 4
F Fa

[AYRE]

(Thomas Gregory)

Oa/152:#D

Ob/177:#D

1e9 2 illegible

(AYRE)

(T[homas] G[regory])

Oa/152:#E

Ob/177:#E

3

8

13

1 only 2nd ending given
2 e⁴; Ob/177: #F

Detailed description: This block contains a musical score for three staves. The first staff begins at measure 3 and features a melodic line with various accidentals and dynamics. The second and third staves provide harmonic accompaniment. The score includes two endings: a first ending (marked '1') and a second ending (marked '2'). Measure numbers 3, 8, and 13 are indicated at the start of their respective staves. A handwritten note to the right of the score specifies '1 only 2nd ending given' and '2 e⁴; Ob/177: #F'.

[CORANTO]

(Thomas Gregory)

Oa/153: #H

Ob/178: #H

Detailed description: This block shows the musical score for two oboe parts. The top staff is for Oboe (Oa) and the bottom staff is for Oboe d'Amore (Ob). Both parts are in the key of D major (indicated by two sharps) and 3/4 time. The notation includes various notes, rests, and dynamics such as *f* and *mf*. The score consists of several measures of music.

Musical score for strings, measures 4-20. The score is written for two staves per system. The key signature is one sharp (F#) and the time signature is 8/8. The music features a complex rhythmic pattern with many eighth notes and rests. Measure numbers 4, 9, 14, and 20 are indicated at the start of their respective systems.

AYR

Sy[mon] Ive[s]

Musical score for Oboe (Oa) and Oboe II (Ob). The Oa part is labeled "Oa/155:#M" and the Ob part is labeled "Ob/179:2". Both parts are written in a single system with two staves. The key signature is one sharp (F#) and the time signature is 8/8. The music features a complex rhythmic pattern with many eighth notes and rests. Dynamics markings include f and h .

A musical score for strings and woodwinds. It consists of four systems of staves. The first system has two staves, the second and third systems have two staves each, and the fourth system has two staves. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings.

[CORANTO]

W[illiam] Cramforth

Oa/156: #N

Ob/181: #N

Musical score for Oboe (Oa) and Clarinet (Ob). The Oboe part is on the top staff and the Clarinet part is on the bottom staff. Both parts are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *pp* are present. The score includes a repeat sign at the end of the first system.

15

Musical notation for measures 15-22. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure numbers 15, 16, 17, 18, 19, 20, 21, and 22 are indicated at the beginning of each measure.

23

Musical notation for measures 23-29. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure numbers 23, 24, 25, 26, 27, 28, and 29 are indicated at the beginning of each measure.

30

Musical notation for measures 30-37. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure numbers 30, 31, 32, 33, 34, 35, 36, and 37 are indicated at the beginning of each measure.

38

Musical notation for measures 38-44. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure numbers 38, 39, 40, 41, 42, 43, and 44 are indicated at the beginning of each measure.

45

Musical notation for measures 45-51. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). Measure numbers 45, 46, 47, 48, 49, 50, and 51 are indicated at the beginning of each measure.

1.

TOY

Anonymous

Oa/157:#Q

Ob/182:#Q

Musical score for 'TOY' featuring Oboe (Oa) and Clarinet (Ob) parts. The score is in 4/4 time and consists of three systems. The first system includes dynamic markings of *f* and *ff*. The second system begins with a measure number '4'. The third system begins with a measure number '9'. The music is written in treble clef with a key signature of one sharp (F#).

[PAVIN]

Anonymous

Oa/160:#21

Ob/185

Musical score for '[PAVIN]' featuring Oboe (Oa) and Clarinet (Ob) parts. The score is in 4/4 time and consists of two systems. The first system includes dynamic markings of *f* and *ff*. The second system begins with a measure number '5'. The music is written in treble clef with a key signature of one sharp (F#).

Musical notation system 1 (measures 10-14). Treble and bass staves with notes, rests, and accidentals.

Musical notation system 2 (measures 15-21). Treble and bass staves with notes, rests, and accidentals.

Musical notation system 3 (measures 22-28). Treble and bass staves with notes, rests, and accidentals.

Musical notation system 4 (measures 29-35). Treble and bass staves with notes, rests, and accidentals.

Musical notation system 5 (measures 36-42). Treble and bass staves with notes, rests, and accidentals.

Musical notation system 6 (measures 43-49). Treble and bass staves with notes, rests, and accidentals.

Musical score for measures 44-53. The score consists of two staves in treble clef with a key signature of one flat (B-flat). Measure 44 starts with a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, with some chords and rests. A handwritten note "L 97" is written below the first staff.

[AYRE]

Jo[hn?] Bosley

Oa/161:#22

Ob/186:1

Musical score for measures 4-14. The score consists of two staves in treble clef with a key signature of one flat (B-flat). Measure 4 starts with a dynamic marking of *f*. The music features a mix of eighth and sixteenth notes, with some chords and rests. Measure numbers 4, 9, and 14 are indicated at the beginning of their respective systems. A handwritten note "lacking" is written to the right of the final system.

[AYRE]

Anonymous

Oa/163:#29

Ob/188:2

Musical score for [AYRE] featuring Oboe (Oa) and Bassoon (Ob) parts. The score is in 4/4 time and G major. It consists of four systems of staves. The first system shows the beginning of the piece with a forte dynamic. The second system includes a measure marked with a '4' above the staff. The third system includes a measure marked with a '10' above the staff. The fourth system includes a measure marked with a '16' above the staff. The piece concludes with a double bar line and repeat dots. A handwritten note 'lacking' is present in the right margin of the fourth system.

[ALMAIN]

Anonymous

Oa/163:#30

Ob/188:3

Musical score for [ALMAIN] featuring Oboe (Oa) and Bassoon (Ob) parts. The score is in 4/4 time and G major. It consists of two systems of staves. The first system shows the beginning of the piece with a forte dynamic. The second system includes a measure marked with a '2' below the staff. The piece concludes with a double bar line and repeat dots.

The main musical score consists of three systems of two staves each. The first system starts at measure 5, the second at measure 11, and the third at measure 18. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The piece concludes with a double bar line at the end of the third system.

169

A small musical notation block for measure 169, showing a single note on a five-line staff with a treble clef.

Galliard

[Rede?]

Oa/164:#32

Ob/190:1

Two staves of musical notation for Oboe parts. The top staff is labeled 'Oa/164:#32' and the bottom staff is labeled 'Ob/190:1'. Both staves show a melodic line with various note values and rests, including a fermata over a note in the first measure of the top staff.

5

11

17

23

1 lacking; see Oa/164:231, bar 6.
 2 lacking

1. 1. 1.
 3. 2. 2.

PAVIN

Rede

Oa/165:#33

Ob/189:2

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with various note values and accidentals. The lower staff contains a bass line with chords and single notes.

Second system of musical notation, consisting of two staves. It continues the melodic and bass lines from the first system.

Third system of musical notation, consisting of two staves. It continues the melodic and bass lines from the second system.

Fourth system of musical notation, consisting of two staves. It continues the melodic and bass lines from the third system.

Fifth system of musical notation, consisting of two staves. It continues the melodic and bass lines from the fourth system.

Sixth system of musical notation, consisting of two staves. It concludes the piece with a double bar line and repeat dots.

1. B 2. c 3. g 4. c 5. f 6. c#

(CORANTO)

Anonymous

Oa/167:#40

Ob/192:2

Musical notation for the first system, measures 1-5. The top staff is for Oboe (Oa) and the bottom staff is for Clarinet (Ob). Both parts are in 3/4 time and G major. The Oboe part starts with a dynamic marking of *f* and a hairpin. The Clarinet part starts with a dynamic marking of *f* and a hairpin. Both parts have a *8* marking below the first measure.

Musical notation for the second system, measures 6-14. The top staff is for Oboe and the bottom staff is for Clarinet. Both parts continue in 3/4 time and G major. The Oboe part has a *8* marking below the first measure of the system.

Musical notation for the third system, measures 15-23. The top staff is for Oboe and the bottom staff is for Clarinet. Both parts continue in 3/4 time and G major. The Oboe part has a *8* marking below the first measure of the system.

Musical notation for the fourth system, measures 24-32. The top staff is for Oboe and the bottom staff is for Clarinet. Both parts continue in 3/4 time and G major. The Oboe part has a *8* marking below the first measure of the system.

10, ac.

(CORANTO)
With Alternate Second Part Anonymous

Oa/168:#41

Oa/43:1

Ob/193:1



3




7



12



1 lacking; Ob/43:1 2 cd in Ob/43:1
 3 lacking + ♯ in Ob/43:1
 5 ♯ in Ob/43:1 6 ; Ob/43:1

[AYRE]

Anonymous

Oa/168:#42

Ob/193:2

A musical score for a single instrument, likely a flute or violin. It consists of two staves. The top staff contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The bottom staff contains a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line and repeat dots.

[AYRE]

Anonymous

Oa/170:#46

Ob/195:1

A musical score for two oboe parts, Oa and Ob. The score is arranged in three systems. Each system contains two staves for Oa and two staves for Ob. The Oa parts are in the upper register, while the Ob parts are in the lower register. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature has one sharp (F#), and the time signature is 2/4. The piece concludes with a double bar line and repeat dots.

19

Musical notation for measures 19 through 25. The score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, along with rests and accidentals. The lower staff is in bass clef and provides harmonic accompaniment with chords and moving bass lines. Measure numbers 19, 20, 21, 22, 23, 24, and 25 are indicated at the beginning of their respective measures.

26

Musical notation for measures 26 and 27. The score consists of two staves. The upper staff is in treble clef with a key signature of one flat and a common time signature. It contains a melodic line with quarter and eighth notes. The lower staff is in bass clef and provides harmonic accompaniment with chords and moving bass lines. Measure numbers 26 and 27 are indicated at the beginning of their respective measures.

MUSIC FOR TWO LYRA VIOLS
AND A BASS VIOL

CEASE LEDEN SLUMBER

(Tobias Hume)

Z₁/A₂'

Oa/71:2

Ob/73a:2

Oc/9:2

14

21

27

1, 2, 2 G, 2.
3 lacking, 2.

(MUSICKE AND MIRTH)
THE LADIE HATTONS DELIGHT

(Tobias Hume)

0a/76

0b/77

0c/11:1

3

4

5

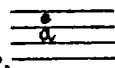


15

21

26

33

40

1. b; 2.  ; 3. lacking; 2; 4.  ; 5. F#; 6.  ; 2.

THE VIRGINS MUSE (THE
LADY ARABELLA'S FAVORET)

(Tobias Hume)

0a/77

0b/78

0c/11:2

Musical score for measures 1-4. The top staff (Oa/77) is in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff (Ob/78) is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff (Oc/11:2) is in bass clef with a key signature of one flat and a 4/4 time signature. Dynamics include *f* and *ff*. The music features various note values, rests, and accidentals.

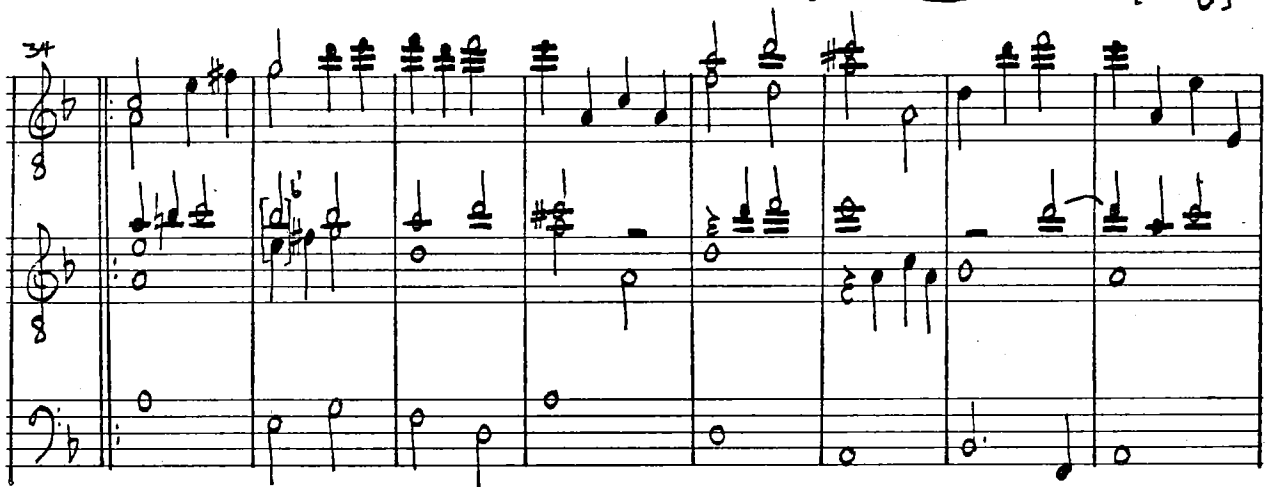
Musical score for measures 5-12. The top staff (Oa/77) is in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff (Ob/78) is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff (Oc/11:2) is in bass clef with a key signature of one flat and a 4/4 time signature. Dynamics include *f* and *ff*. The music features various note values, rests, and accidentals.

Musical score for measures 13-19. The top staff (Oa/77) is in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff (Ob/78) is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff (Oc/11:2) is in bass clef with a key signature of one flat and a 4/4 time signature. Dynamics include *f* and *ff*. The music features various note values, rests, and accidentals.

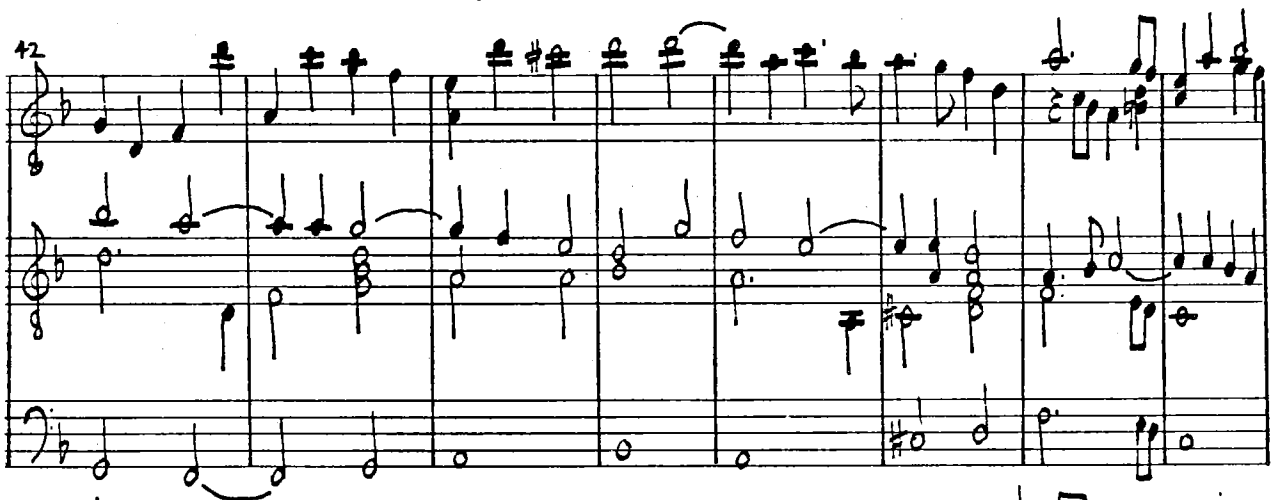
Musical score for measures 20-27. The top staff (Oa/77) is in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff (Ob/78) is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff (Oc/11:2) is in bass clef with a key signature of one flat and a 4/4 time signature. Dynamics include *f* and *ff*. The music features various note values, rests, and accidentals.



System 1: Musical score for three staves (treble, alto, and bass clefs). The music features complex chordal textures with many accidentals (sharps and naturals) and some slurs. A measure number '12' is visible at the beginning of the first staff.



System 2: Musical score for three staves. The notation continues with complex chords and melodic lines. A measure number '24' is visible at the beginning of the first staff.



System 3: Musical score for three staves. The music shows further development of the complex textures. A measure number '36' is visible at the beginning of the first staff.



System 4: Musical score for three staves. The final system on the page, showing complex chordal and melodic structures. A measure number '48' is visible at the beginning of the first staff.

57

64

1. d. d ; Zi 2. d d d ; Zi 3. o ; Zi 4. lacking ; Zi 5. d in both Oa and Zi

6. ; in both Oa and Zi 6' ; Zi 7. d d ; Zi 8. d ; Zi

ALMAINE (THE LADY
CAVES) DELIGHT

(Tobias Hume)

Oa/81:2

Ob/82:2


Oc/12:2

5

13

22

30

1 lacking, 2. 2  in both Ob and Z.

MUSIC FOR THREE LYRA VIOLS

[ALMAIN]

Anonymous

Oa/61

Ob/61

Oc/5

The musical score is written for three lyra viols, labeled Oa/61, Ob/61, and Oc/5. The key signature is one sharp (F#), and the time signature is 4/4. The piece is titled "[ALMAIN]" and is attributed to "Anonymous". The score consists of three systems of staves. The first system shows the beginning of the piece, with a treble clef and a key signature of one sharp. The second system continues the melody, and the third system concludes the piece with a double bar line and repeat signs. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mf* and *ff*. The bottom staff (Oc/5) features a prominent rhythmic pattern of eighth notes in the final measures.

19

Musical score for measures 19-26. The score is written for three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a complex melodic line in the upper voice, often with triplets, and a more rhythmic accompaniment in the lower voices. Measure 26 ends with a double bar line.

27

Musical score for measures 27-33. The score continues from the previous system. It features similar melodic and rhythmic patterns, with some triplet markings. Measure 33 ends with a double bar line.

34

Musical score for measures 34-35. The score concludes with a final cadence. The notation includes dynamic markings such as *pp* and *ppp*. Measure 35 ends with a double bar line.

[CORANTO]

Anonymous

0a/63

0b/63

0c/6

4

9

15

2

20

23

FANCIE

[John] Coperario

Oa/218

Ob/233

Oc/61'

5



First system of musical notation, measures 5-9. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music features a mix of eighth and sixteenth notes, with some rests in the lower staves.

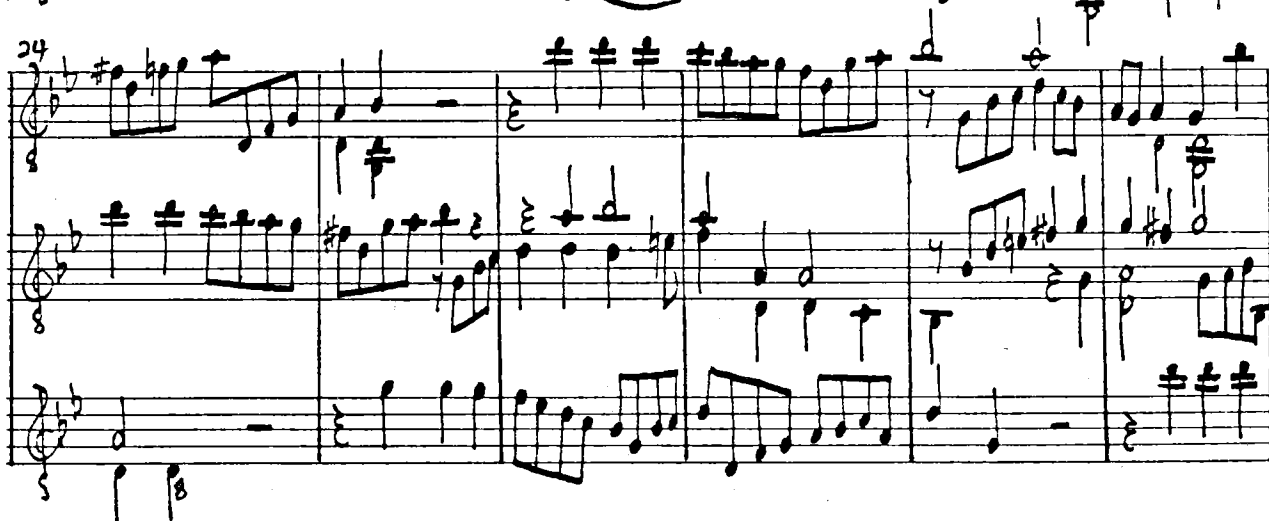


Second system of musical notation, measures 10-14. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music continues with various rhythmic patterns and rests.



Third system of musical notation, measures 15-19. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music features a mix of eighth and sixteenth notes, with some rests in the lower staves.

24



Fourth system of musical notation, measures 20-24. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The music continues with various rhythmic patterns and rests.

This page contains a musical score for three systems, each consisting of three staves. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The systems are numbered 30, 36, 42, and 48. The notation includes treble and bass clefs, notes, rests, and various accidentals. The score is arranged in a standard format with three staves per system, showing a progression of musical ideas across the measures.

Handwritten musical score for three systems, each consisting of three staves. The notation includes treble clefs, a key signature of one flat, and various musical symbols such as notes, rests, and accidentals. Measure numbers 55, 61, 67, and 73 are indicated at the start of their respective systems.

System 1 (Measures 55-60):

- Staff 1: Treble clef, key signature of one flat. Measures 55-60.
- Staff 2: Treble clef, key signature of one flat. Measures 55-60.
- Staff 3: Treble clef, key signature of one flat. Measures 55-60.

System 2 (Measures 61-66):

- Staff 1: Treble clef, key signature of one flat. Measures 61-66.
- Staff 2: Treble clef, key signature of one flat. Measures 61-66.
- Staff 3: Treble clef, key signature of one flat. Measures 61-66.

System 3 (Measures 67-72):

- Staff 1: Treble clef, key signature of one flat. Measures 67-72.
- Staff 2: Treble clef, key signature of one flat. Measures 67-72.
- Staff 3: Treble clef, key signature of one flat. Measures 67-72.

System 4 (Measures 73-78):

- Staff 1: Treble clef, key signature of one flat. Measures 73-78.
- Staff 2: Treble clef, key signature of one flat. Measures 73-78.
- Staff 3: Treble clef, key signature of one flat. Measures 73-78.

74

86

93

99

if 2 g' slacking 4 e' 5 e' 6 J J J J J (sic)

[ALMAIN]

[John] Coperario

Oa/226:1

Ob/241:1

Oc/66

Musical score for three staves, measures 27-35. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A double bar line with repeat dots appears at the end of measure 35.

[ALMAIN]

[John] Coperario

Musical score for three woodwind parts: Oa/228:1, Ob/243, and Oc/67. The parts are in 4/4 time. The Oa part has a dynamic marking of *f*. The Ob part has a dynamic marking of *f* and a *h* (harmonic) marking. The Oc part has a dynamic marking of *f* and a *h* (harmonic) marking. The music is in a key with one sharp (F#).

This page contains a musical score for piano, consisting of four systems of three staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/8 time signature. The score is marked with dynamics such as *mp* and *pp*, and includes various musical notations like slurs, ties, and articulation marks. The first system begins at measure 5, the second at measure 12, the third at measure 20, and the fourth at measure 27. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

34

Musical score for measures 34-37. The score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are bass clefs. The music features a mix of eighth and sixteenth notes, with some chords and rests. Measure 34 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and repeat dots.

40

Musical score for measures 40-43. The score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are bass clefs. The music features a mix of eighth and sixteenth notes, with some chords and rests. Measure 40 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and repeat dots.

1 2
3 4

Fingering diagram for a four-fingered scale. It shows a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notes are numbered 1 through 4, indicating the finger used to play each note. The notes are: 1 (index), 2 (middle), 3 (ring), and 4 (pinky).