



The Journal of the Viola da Gamba Society

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EDITORIAL

Once again the editorial of *Chelys* opens with an explanation and an apology. In the last journal we announced that we were up to date, but since then two factors have intervened: the change of printer has come into effect, and Peter Holman, owing to pressure of other work, has found it impossible to continue as co-editor. In undertaking the editorship alone, I should like to thank him for his help and advice in the past, and his offer of support in the future: he continues to act as adviser. I should also like to thank my father, Stanley Hancock, for acting as proof-reader and general linguistic 'watch dog'.

I apologise, then, for the lateness of this journal, dated 1980 but produced in 1981, and announce my firm intention of publishing *Chelys* 1981 before the end of the year. At Gordon Dodd's suggestion, this issue consists largely of short articles, notes and fairly lengthy reviews, ranging over a wider area than has been usual in the past. An article is included by a teacher, as well as the usual type on biography and source material; it also seems appropriate to include at least one article on foreign music in each issue.

It is to be hoped that a broader perspective may make the journal appeal more widely to the membership of the Viola da Gamba Society. In consequence I appeal for articles of all kinds, but also comments (or criticisms!) so that *Chelys* may become a reflection of the mood of our time, while maintaining and advancing its level of scholarship where appropriate.

WENDY HANCOCK

[4]

Another Six-Part Fantasia by Martin Peerson?

RICHARD CHARTERIS

Among the consort music manuscripts compiled for use at the weekly music meetings organized by Archbishop Narcissus Marsh (1638-1713) at Oxford during the years 1666-1678, and now found in his library in Dublin,¹ is a set of part-books (Z3.4.1-6) which contain an anonymous six-part fantasia which is not known to appear in other sources. This unique fantasia found at no. 45 is followed by a six-part fantasia and almain set which is anonymous in Z3.4.1-6 but correctly attributed to Martin Peerson in Lbl Add. MSS 17786-91, and which has been enjoyed for many years in an edition published by Schott.²

A comparison of the fantasia by Martin Peerson found at no. 46 with the unique fantasia at no. 45 reveals marked stylistic similarities between these two pieces; a fact which allows for a tentative ascription of the unique and anonymous fantasia to Martin Peerson (c.1572-1651). An edition of this fantasia is scheduled to appear as a Supplementary Publication.

Structurally and harmonically nos. 45 and 46 are very closely related. Turning to the opening bars, one notes that they commence in the same key, with related imitative points:

¹ For further details concerning Archbishop Marsh and the consort music manuscripts in his library see Richard Charteris 'Consort Music Manuscripts in Archbishop Marsh's Library. Dublin'. R.M.A. Research Chronicle, xiii (1975). pp 27-63, and Richard Charteris: *A Catalogue of the Printed Books on Music, Printed Music and Music Manuscripts in Archbishop Marsh's Library, Dublin* forthcoming with Boethius Press.

² See Edition Schott no. 10265. I should like to thank Commander Croydon Dodd. R N, for his helpful suggestions concerning the layout of this article.

Ex. I

4

Ex. II

[5] Using their respective imitative points, both pieces move to the dominant and conclude the section with a cadence on D major (see: no. 45, bars 1-18; no. 46, bars 1-15). In both pieces a short episode follows, using a figure which is predominantly descending in its motion in no. 45 and entirely descending in its motion in no. 46; this leads to a cadence on D major (see: no. 45, bars 18-24; no. 46, bars 15-22). In no. 45 there follow four short units, with the first and third dovetailing each into the following unit and each using the same material and ending on a perfect cadence—the first two units cadence on D major and the second two units cadence on F major.

The second unit in the same key repeats the material of the previous unit but with the parts differently distributed. An identical procedure moving to the same cadence points appears in no. 46, but without the dovetailing (see: no. 45, bars 24-29; no. 46, bars 23-26) [Ex. II].

[6] Whereas no. 46 continues the process with two two-bar units cadencing on D major, no. 45 continues the same process with two three-bar units also cadencing on D major (see: no. 45, bars 29-35; no. 46, bars 27-30). A repetition of a unit is invariably treated by distributing the parts differently.

Both fantasias move on to a slow section which concludes on an E major chord (see: no. 45, bars 35-44; no. 46, bars 31-38). The opening of the next section in nos. 45 and 46 uses a chain-canon technique; this technique is one of the most outstanding features of Peerson's vocal and instrumental music. Audrey Jones has this to say about chain-canons in Peerson's music

The term "chain-canon" is used ... for a special kind of imitation. A short motif is tossed continuously from one part to another, either at the same pitch or at the octave, each part picking it up a fixed number of beats after the previous entry. At each repetition there is identical harmony-the alternation of two primary chords, usually tonic and dominant, with or without a pedal bass, there being no forward progression of any kind. This is in fact a non-progressive form of imitation; its effect is similar to that of antiphonal repetition, but the themes slightly overlap instead of being clearly separated entities. The device can be unimaginative and weak or it can have an important architectural function. Peerson uses it (1) at the beginning of a fantasia, where it has the character of an introduction, all "progressive" movement taking place afterwards, (2) at the beginning of a section, (3) at the end of a fantasia where, by continually repeating a short motif he manages to accumulate tension and build up a climax.³

The use of chain-canon can also be seen at the opening and conclusion of both nos. 45 and 46 (see Examples I and V).

Following the section which employs chain-canon (see: no. 45, bars 44-49; no. 46, bars 38-43), the texture lightens to three parts, and an ascending sequence begins in both pieces-first in the upper parts and then in the lower parts.



³ Cited in private correspondence with Audrey Jones and quoted from her thesis: *The Life and Works of Martin Peerson* (M.Litt. thesis, University of Cambridge, 1957).

[7]



In the sequence found in the lower parts, the ascending sequence is answered by different material used in a descending sequence (see: no. 45, bars 50-56; no. 46, bars 43-50). As this section draws to a close, a related structural technique is used in both pieces with similar harmonies (see: no. 45, bars 57-59; no. 46, bars 51-53).

The next section reveals a remarkable degree of correspondence in the use of figures (composed almost entirely of quavers) alternating from part to part and appearing over the same bass line (see: no. 45, bars 59-66; no. 46, bars 53-60). The conclusion of this section features a short two-bar coda which is virtually identical in both pieces:

Ex. IV

[8] A common structural device which turns about on itself and reaches the same harmonic points is the most notable aspect of the next section in both nos. 45 and 46; this section concludes with a cadence on F major (see: no. 45, bars 66-73; no. 46. bars 60-67).

Ex. V

The image displays a musical score for two pieces, No. 45 and No. 46, arranged in three systems. The first system, labeled 'Ex. V', shows a short episode of three bars for both pieces. The second and third systems show the final section, which is a chain-canon. The notation includes treble and bass staves with various musical symbols like notes, rests, and accidentals. The pieces are in G major (one sharp) and 3/4 time. The final section of both pieces is identical except for the distribution of parts.

[9] After a short episode of three bars length in both pieces (see: no. 45, bars 73-75; no. 46, bars 67-70), the final section commences. A close examination of this final section in both pieces reveals a striking similarity in construction and harmonic movement, with the structural device being chain-canon in both fantasias. The penultimate and final bars in both pieces are identical except for the different distribution of the parts. (See Example V).

The striking degree of correspondence between nos. 45 and 46 in matters of style, harmonic movement, construction and use of similar material, provides a strong case for attributing the anonymous fantasia to Martin Peerson.

[10]

Viols in Schools

SHEILA MARSHALL

Arrival

After a very slow, modest appearance in a few districts, almost unnoticed by the main body of music teachers, the use of viols in school music was demonstrated in November 1980 to a very wide public indeed by the presence in the Schools Prom at the Albert Hall, and on both ITV and BBC television, of the Early Music Group of St. Paul's Primary School, Hastings. This led to invitations abroad and other exciting prospects for the Group in particular, and to generous financial sponsorship to assist in the purchase of instruments for their educational area.

There could be some misgivings as to whether these events, occurring with dramatic suddenness and accompanied by a certain amount of raz-zamatazz, might not be altogether in the best interests of the children concerned, or even of that of the movement itself, a young and tender growth exposed to such a blaze of publicity. As far as these children are concerned, no qualms need be felt. They have that strong blend of commonsense and self-possession characteristic of many present-day children who are fortunate in their upbringing; and furthermore they are under the firm control of a teacher who herself combines sense and sensibility in the right proportions. Rosemary Fleet is, among many other things, a capable and devoted consort player. Such people have qualities of mind and character that give them considerable immunity from the more virulent infections of the 'show-biz' mentality. Only members of enclosed religious orders are safer.

Growth

Many questions hang over the wider issue. A sudden increase in the number of schools introducing viols, even without matching the rapidity of the post-war development of schools recorders, would almost certainly have some similar unsatisfactory features: chiefly well-intentioned but insufficiently knowledgeable teachers. There is no reason to suppose, however, that time and determination will not bring about an equal establishment of high standards.

Not all schools will be able, or will even wish, to follow the line led by St. Paul's, Hastings, but there are some things which certainly ought to be copied. The appearance the Hastings children present, with their handsome Tudor costumes and their graceful and dignified platform manners [11] (they are studying early dance as well as music) is part of the courtesy which is due to an audience, which, as an aid to communication, could with advantage be part of the training of all young musicians. But all this can be dismissed as tending to deceive the ear by flattering the eye, if it is not

accompanied by an even stronger attention to fundamental matters. The St. Paul's children's costumes are based on historical evidence; so is their fingering on the viol. Their 'reverences' are graceful; so are their varied bow-strokes, producing clear, sweet, shapely notes and beautifully controlled phrasing. These are the things which will place school viols on the same level as other school music of high quality—equal but different. The small element of personal invention and improvisation should be a valuable contribution.

As with any non-compulsory subject, there will be loss from viol-classes in any school year. Of those who continue and thrive, many will change to orchestral strings, probably on moving to secondary schools, becoming useful members of school, youth and ultimately adult, including professional orchestras. Some of these will still play the viol as 'second study'. A very few—the cream—will grow into consort players of such quality as we have not yet heard in our lifetime—the kind of players the music deserves.

Problems

The first difficulty faced by any school wishing to start viols, especially in present economic conditions, is the provision of instruments. Several young makers are working on the production of less expensive models, and some encouragement of devoted D.I.Y. enthusiasts among parents and staff may also help. There are some features which should be considered in the light of what would be practicable for a teacher taking a class of eight-to-ten-year-olds. Metal or Dominant strings are essential if such a teacher is not to have the grim choice of having to spend at least three-quarters of the class period in tuning and re-tuning, or of accepting intonation which will end by corrupting the children's ears. Machine heads on the instruments would also help to save valuable time. Prejudices against such things, as against the use of any plastic materials, are unhelpful, and intending viol-teachers will need to adopt the practical attitude which has helped to make recorder teaching in primary schools so successful.

As to the recruitment of teachers, this is not likely to include many who have concentrated to some extent on the viol in their student years, unless their training has definitely steered them towards primary school teaching. The first choice is far more likely to be of those already established in primary school music, teaching the violin or guitar.

[12] Guitar left-hand technique has, indeed, a rather closer affinity to that of the viol than has that of the violin, but it is not always easy to persuade an experienced plucked-string player and teacher that a very great deal needs to be learned about the bow. Skill in arranging music is, of course, a vital requirement.

Benefits

The adult, sometimes even elderly, beginner, unless already an experienced string player, suffers from trying (and often being encouraged) to run before he can toddle. Coming to the music fully equipped

intellectually (what other kind of person is drawn to it?) but with a rather low technical potential unlikely to be fully realised from the very eagerness to play, play, play—he is tempted to ignore everything he needs except a certain facility in sight-reading. Tone-production, shifting, finger-and-bow co-ordination, all these are fripperies that only soloists cultivate. The apparent simplicity of both instrument and music deceives, and an element of self-deception sometimes intervenes as well. The physical ear refuses to assess the quality of the actual sounds because the mental ear is hearing an ideal, but nonexistent, performance. People have a right to enjoy themselves privately in this way as in any other way not damaging to human life, but until quite recently a disproportionate number of those who played the viol had no greater respect for the music than to treat it thus.

With the child learner all this is reversed. Given good teaching there need be no drudgery, but there will be technical drilling. For the very young, the exercises can be made lively and amusing. Older children who are serious musicians in the making soon accept the value of disciplined study. A satisfactory technical equipment is gained long before the development of the mental maturity to appreciate the finest and most subtle of consort music. Child players are not in the least likely to indulge in what some American violists justly call a ‘readathon’—an exercise in musical gluttony which all too frequently induces fatty degeneration of the ear.

The present comparative popularity of ‘early music’ has some origins which have little connection with the quality of the music and the instruments. Dissatisfaction with the present, and fear of the future, induce a nostalgia for the past further back than living memory. Sometimes this seems to be for a past which never existed, for few people really yearn to return to ages which, whatever their splendour, were in a good many ways even more squalid and brutal than our own. Though it is a harmless indulgence to use the more trivial and popular music of supposedly happier times to transport us back to them in thought, great music, like great art, does not belong only to its own day. We do not listen to Beethoven’s late quartets to dream ourselves into the 1820’s.

[13] The children learning the viol in the 1980’s may well see the end of ‘early music’ as a fashion, but will benefit by the discoveries the fashion has promoted. Above all, they may know the viol as an instrument of their own day; not an ‘early’ instrument, but simply an instrument, beautiful, flexible, expressive, timeless.

[14]

The Solo Repertoire for Dessus and Pardessus de Violes Published in France, c.1650-c.1770: a list of works, with introduction

ADRIAN ROSE

The following observations are based on research carried out at the *Bibliothèque Nationale* in Paris, where most of the music and related information may be found. A number of other relevant volumes are either in private possession or are contained in the collections of libraries elsewhere. The list of music which follows this prefatory section is divided into two parts: A, music, including *Méthodes*, written specifically for the *dessus* and *pardessus de violes*, and B, music specifying the use of these instruments as alternatives. A list of abbreviations used may be found at the back of this journal, or in RISM.

With regard to the tunings of the five- and six-string pardessus de violes (a matter which has long been in need of clarification), I quote from the only known source of the tunings used: Michel Corrette's *Méthode Pour apprendre facilement à jouer du Pardessus de Viole à 5 et à 6 Cordes avec des Leçons à 1 et II Parties* (Paris, c. 1750), in which they are presented quite lucidly:

Manche du Pardessus de Viole a 5 cordes.:¹

La Ire Corde nommée chanterelle, S'accorde en sol . . . A

La 2e Corde en ré ... B

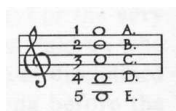
La 3e Corde en la ... C

Ces 3. cy dessus sont accordées comme le pardessus a 6 cordes

La 4e Corde en ré ... D

La 5e et de dernière Corde en sol ... E

Accord du Pardessus à 5



La manière d'accorder le pardessus de viole a 6 cordes: ²

La 1er Corde nommée Chanterelle s'accorde au ton de Sol

La 2e au ton de Ré

¹ Chapter III, p.6.

² Chapter IX. p.32.

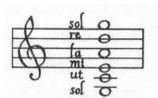
La 3e au ton de La

La 4e au ton de Mi

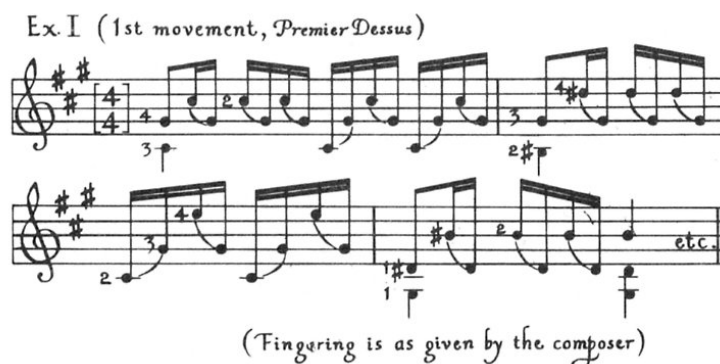
La 5e au ton de Ut

Et la 6e et dernière corde au ton de Sol, a deux Octaves plus bas que la Chanterelle

Exemple Accord du Pardessus à 6 Cordes



[14] The importance of adopting such tunings cannot be over-emphasized. Although a small quantity of music for the five-string instrument can be played on the six-string instrument, and vice versa, it may be said that as a general rule, music which specifies the use of one or the other should be played on the instrument asked for. If there is no specification given, the instrument for which the music was composed can usually be determined by the nature of the writing, i.e. by chord structure, fingering and passage work. The following section, from *Sonata IV* for two pardessus de violes à cinq cordes by Barthelemy de Caix, clearly illustrates the fact that the music was without doubt written solely with these instruments and their tuning in mind; the sonatas are in fact unsuited to the tuning of the six-string pardessus, many of the chords being impossible to play on that instrument:



Similarly, this extract from Boismortier's *Quatrième Sonate* written for the six-string pardessus, demonstrates its unsuitability for performance on the five-string instrument:



The music of Charles Dollé is amongst the finest in the repertory. Unfortunately, very little is known about his life, except that within his volume

of *Pièces de Viole* (Paris, 1737) for the bass viol,³ he is described as being a *Maître de Viole*. It is probable that he was a pupil of Marais—the *Tombeau* of the suite in C minor (from *Pièces de Viole*) bears the inscription *de Marais le Père*. The style of his compositions suggests that he was a player of considerable ability. Two of his volumes for the pardessus de viole have survived, as well as a set of *Sonates en Trio* for two violins [15] and continuo (in which the bass part bears Dollé's signature), and the book of *Pièces de Viole* already mentioned. His *4ème oeuvre* for six-string Pardessus (Paris, 1737) entitled *Sonates, Duos et Pièces pour le Pardessus de Viole*⁴ consists of three sonatas for solo pardessus and bass (nos. 2, 4 and 6), three for two unaccompanied pardessus (nos. 1, 3 and 5) and five pieces for solo pardessus and bass, bearing descriptive titles as follows: *La Precieuse*, *La Favoritte*, *La Bien Aimée*, *Les Regrets* and *Le Lutin*. *Les Regrets* is a magnificent rondeau in the key of F minor, with short sections in B flat and E flat minors. All follow in the tradition of the *Pièces de Viole*, with regard to musical style, and in their being technically very taxing.

The music of Louis Heudeline, written in a very different style, is also fine. Particularly noteworthy is his *Trois Suites de Pièces d Deux Violles*, subtitled *Premier Livre de Suites de Pièces pour le Dessus de Viole, avec la Basse-Continue* (Paris, 1701), which is the earliest surviving printed collection of French solo treble viol music.⁵ It is dedicated to Monseigneur de Becdelievre, a nobleman of high standing, and a player of the dessus de viole. Within the *Avertissement* he describes the way in which one should interpret the ornaments, and also gives the signs by which he denotes them. Rather unusually, his sign for the *tremblement* is a t. There are three long suites—no. 1 in D minor, no. 2 in A major, and no. 3 in G minor. Each concludes with an extended chaconne, or movement entitled *Sonate*, in which the solo viol is treated in a brilliant and often virtuosic fashion. Roger of Amsterdam printed a second edition of this volume in 1708, which, according to the title page, is *Corrigée par l'Autheur de quantité de fautes qui se sont glissées dans l'edition de Paris*.⁶

Thomas Marc's *Suite de Pièces de Dessus et de Pardessus de Viole et trois Sonates, avec les Basses Continues ...* (Paris, 1724), is significant in that it is the earliest source of solo music for the pardessus de viole. Indeed, in his *Avertissement*, Marc describes the instrument and compares it with the dessus in a way which suggests that he was here heralding its arrival as an instrument new to French baroque music:

J'ay Compose ce petit Recueil pour le Dessus de Viole, et pour le Pardessus, et comme bien des personnes ne scavent pas en quoy ces deux Instrumens different, ie crois devoir l'expliquer.

Cun et l'autre portent six cordes, mais le Pardessus est plus petit que le Dessus, et la corde qui luy sert de chanterelle doit estre montée d'une quarte

³ F-Pn. Vm 6294⁷.

⁴ F-Pn, Vm⁷6304.

⁵ F-Pn. Vm⁷6276. Facsimile edition by Minkoff (Geneva, 1980).

⁶ The only surviving copy is kept in Durham Cathedral Library (GB-DRc).

plus haut que celle qui sert de chanterelle au Dessus, et c'est pour vela qu'on l'appelle Pardessus.

La 1^{re}. corde du Pardessus c'est adire la chanterelle s'appelle, sol, la 2^e. re, la 3^e. la, la 4^e. mi. la 5^e. ut, et la 6^e. sol.

[17] For the *Suite de Pièces*, Marc adopts the style of Marin Marais's *Pièces de Violes*, and uses his ornament signs, about which he says:

les agréments dont il faut se servir pour un bien jouer, sont absolument les mêmes que ceux que Mr. Marais a donnez au Public pour l'execution de ses pièces; n'estant pas possible de trouver un plus parfait modele. je declare clue je fais gloire de l'imiter, non seulement pour les agréments, mais meme pour les caracteres par les quels il les a designez.

The three Sonates which conclude the collection, are, by way of contrast, rather more Italianate in style and construction.

The *VI Sonates Pour le Pardessus de Viole Avec la Basse* of Joseph Bodin de Boismortier (Paris, 1736), and the two books of *Pièces* (Paris/Lyon, I, 1751, II, 1753), by Louis de Caix d' Herveois combine French delicacy with Italian vivacity in a style which was termed *les goûts reunis*. Both composers give extensive bowing marks and fingering which suggests that they knew intimately the instrument for which they wrote.

One detects considerable Italian influence in the sonatas of Jean Barrière and Charles Henri de Blainville. which is understandable since both composers studied in Italy, and published their music in Paris after they returned. The sonatas are in a florid and virtuosic style, which one associates with Italian violin music of the period, but are not as musically satisfying as the truly French works. It is for such music that one should perhaps consider M. Brijon's advice with regard to bow hold, contained in his *Méthode nouvelle et facile pour apprendre à jouer du Pardessus de Viole* (Lyon, 1766): here, he suggests that the player should adopt the overhand bow-hold, used for instruments of the violin family!⁷

There is evidence to suggest that by 1770, the Pardessus de Viole (still in use!) was strung and tuned in an identical way to the violin, thus dispensing with the top G string, and tuning the D below it up to E. The *Principes du Violon ...* (Paris, 1772) by M. L'Abbé Le Fils states the following on its title-page:

Les Personnes qui joient du Par-dessus-de Viole à quatre Cordes peuvent faire usage de ces Principes, en observant seulement de donner aux Lettres 't' et 'p' une signification contraire à celle que l'on trouvera dans ce Livre.

Section A

Barrière, Jean: *Sonates Pour le Pardessus de Viole avec la Basse Continue. Livre V^e*. (Paris, 1739), F-Pn

⁷ See Terry Pratt. 'The Playing Technique of the Dessus and Pardessus de Viole'. *Chelys* viii (1978-79) pp. 55-6.

Blainville, Charles Henri de: *Premier Livre de Sonates pour le Dessus de Viole avec la Basse Continuë. Dediée A Mlle Adelaide D* (Paris, c.1750), GB-Lbl, NL-DHgm

Boismortier, Joseph Bodin de: *Six sonates Pour le Pardessus de Viole Avec la Basse. Soixante-unième oeuvre* (Paris, 1736), PP

Boismortier: *Principes du Pardessus de Viole*. Source unknown

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

Caix, Barthelemy de: *Six Sonates pour deux Pardessus de Violes à cinq cordes. Première oeuvre* (Lyon, c. 1745), F-Pn, GB-Lbl

Caix d'Hervelois, Louis de: *Vle Livre de Pièces Pour un Pardessus de Viole à Cinq et Six Cordes avec la Basse, Contenant Trois Suites qui peuvent se jouer sur la Flute. IXe Oeuvre* (Paris/Lyon, 1751), F-Pn

Caix d'Hervelois, Louis de: *V^e. Livre de Pièces Pour un Pardessus de Viole d Cinq et Six Cordes avec la Basse. X e Oeuvre* (Paris/Lyon, 1753), F-Pn

Corrette, Michel: *Methode pour apprendre facilement à jouer du pardessus de viole à cinq et à six cordes avec des Leçons à I et II parties* (Paris, 1750), F-Pn

Danoville, le Sieur: *L'Art de Toucher le Dessus et Basse de Violle* (Paris, 1687), B-Br

Dollé, Charles: *Sonates, Duos et Pieces pour le Pardessus de Viole. On peut jouer ce livre sur la viole, violon ou flute Allemande. IV^e Oeuvre* (Paris, 1737), F-Pn

Dollé: *Sonates à Deux Pardessus de Violes sans Basse ... Oeuvre VI^e* (Paris, 1754), F-Pn

Dumont, Henri: *Dances pour les Violes et Orgue within Meslanges* (Paris, 1657), F-Pn, GB-Lbl

Heudelinne, Louis: *Trois Suites de Pièces à deux Violles* (Paris, 1701), F-Pn

Heudelinne: *Second Livre de Pièces pour le Dessus et Basse de Viole et pour le Viollon et Clavessin, Triots et Sonates* (Paris, 1705), F-Pn

Hugard, Pierre (?): *La Toilette, Pièces Nouvelles Pour le pardessus de Viole à Cinq Cordes* (Paris, c.1754), F-Pn, NL-DHgm

Lendormy, Nicolas G.: *Premier Livre de Pièces Pour le Pardessus de Viole Ou Le Violon Avec la Basse. Oeuvre II* (Paris, c.1750), A-Wn

[19] Lendormy: *Second Livre de Pièces Pour le Pardessus de Viole A Cinq Cordes Avec la Basse. Oeuvre III* (Paris, c. 1750), A-Wn

Marais, Marin: *Pièces en Trio pour les Flutes, Violons, et Dessus de Violes* (Paris, 1692), F.-Pn, GB-DRc. GB-Lbl (incomplete)

Marc, Thomas: *Suitte de Pièces de Dessus et de Pardessus de Viole et trois Sonates, avec le.s Basses Continues.... Livre Ie`.* (Paris, 1724), F-Pn, GB-Lbl

Roget, Clair Nicolas: *Sonates Pour Deux Pardessus-de Viole, Flutes, ou Violons. Oeuvre I^e.* (Paris, c.1739), F-Pn

Rousseau, Jean: *Traité de la Viole* (Paris, 1687), F-Pn, GB-DRc, GB-Lbl

Vibert, (Pentionnaire du Roy): *Trois Suites d'Airs Gratieux en trio pour deux Pardessus de Violes ou deux Violons avec la Basse. Oeuvre III-V.* (Paris, c. 1750), F-Pn.

Section B

Asplmayr, Franz: *Six duos pour deux violons ou pardessus de violes. Deuxieme Oeuvre* (Paris, c.1760), F-Pn

Atys: *Six sonates en duo en forme de conversation pour deux flutes traversières qui peuvent facilement executer sur le violon et le pardessus de viole. Premiere Oeuvre* (Paris, c.1750), F-Pn, US-Wc

Atys: *Six sonates en duo, travaillées pour six instruments differens, flute, hautbois, pardessus de viole à cinq cordes sans aucun demanchement, violon, basson et violoncelle. Quatrieme oeuvre* (Paris, c.1750), GB-Lbl

Avolio, J.: *Sei duetti per due violini—ces duo se peuvent executer avec deux pardessus de violes, violons et violoncelles* (Paris, 1765), F-Pn, S-Skma

Blavet, Michel: *Receuil de pieces, Petits airs, Brunettes, Menuets avec les double et variations accomde pour les flûtes travers, violons et pardessus de violes* (Paris, c.1750), F-Pn, GB-Lbl

Bordet: *Receuil d'airs avec accompagnement de flûte ou violon ou pardessus de viole* (Paris, c.1750), F-Pn, S-Skma

Bordet: *Premier Receuil d'airs choisis dans les plus beaux opera comiques, avec un accompagnement ajusté pour la flûte, le violon ou le pardessus de viole* (Paris, c. 1750), F-Pn, NL-DHgm, US-NYp. *Deuxième Receuil*: D-brd (Rp), GB-Lbl, NL-DHgm. *Troisième Receuil*: F-Pc

Bouin, F.: *Les Muses. Suittes a deux vielles ou musettes avec la basse. Ces suittes sont gravees de facon quelles peuvent se jouer avec agrément sur les violons, flûtes, hautbois et pardessus de violes. Première oeuvre* (Paris, c.1750), F-Pn

[20] Buterne, Charles: *Six sonates pour la vielle, musette, violon, flûte, hautbois et pardessus de viole; quatre avec la basse continue et deux en duo. Deuxieme oeuvre* (Paris, c.1740), F-Pn, GB-Lbl, F-Nm

Caix d'Hervelois, Louis de: *VI_e Oeuvre Contenant Quatre Suites Pour la Flûte-traversière, avec la Basse. Qui conviennent aussi au Pardessus de Viole, Dedié à Monsieur le Marquis de Sache* (Paris, 1736), F-Pn, F-Pa, F-Dm, GB-HAdolmetsch

Cannée, (de l'Academie Royale Musique): *Six sonates en trio pour deux violons ou deux pardessus de violes avec la basse continue* (Paris, c.1765), F-Pn

Cardon: *Receuil Nouveaux de Pièces de different auteurs pour deux Flutes, Violons et Pardessus de violes* (Paris, c.1750), F-Pn

Chamborn, Joachim Michau: *Sonates a violon seul et basse. Il y a plusieurs sonates dans ce oeuvre, qui peuvent se jouer sur la flûte traversière et sur le pardessus de viole et al dixième est à violoncelle obligez. Premier livre* (Paris, 1722), F-Pn, GB-Lbl

Chedeville, Nicholas: *Les Impromptus de Fontainebleau, pièces en deux parties et par accord pour les musettes, vielles, violons, pardessus de violes, flutes traversières et hautbois. Douzième oeuvre* (Paris, c.1740), F-Pn

Corrette, Michel: *Sonates pour deux flûtes ou pardessus de violes sans basse* (Paris, c. 1740), GB-Lbl, F-Pn

Damoreau L'aine *Sonates à deux violons ou dessus de violes sans basse. Première oeuvre* (Paris, c. 1760), F-Pn

Dublan: *Les jolis airs contenant les plus belles ariettes de Blaise le Savatier et autre intermèdes pour deux violons ou pardessus de violes. Deuxième recueil* (Paris, c. 1765), F-Pn

Dubois: *Le Pasteur Fidele ou Les Delices de la Campagne, Sonates à deux parties pour deux musettes, vielles, pardessus de violes et autres instruments* (Paris, c. 1740), F-Pn

Dupuits, J. B. *Première suite d'amusements duo pour les vielles, musettes, flûtes, hautbois, violons et pardessus de violes. Deuxième oeuvre* (Paris, 1760), GB-Lbl

Enderlé, (Premier violon de Monseigneur le Prince d'Harmstat): *Six duos à deux violons ou deux pardessus de violes sans basse* (Paris, 1762-3), F-Pn

Forqueray, Antoine: *Pièces de Viole avec la basse continue ... Livre premier.. Ces pieces peuvent se jouer sur le pardessus de viole* (Paris, 1747), F-Pn, GB-Lbl

Guerini de Naples: *Six duos pour deux violons ou pardessus de violes, Op. V* (Paris, 1761), A-Wn, F-Pn, F-Bm

[21] Guerini de Naples: *Six sonates à deux violons ou pardessus de violes. Op. IV* (Paris, c.1760), GB-Lbl, I-Nc, NL-Uim, US-Wc

Guignon, Jean Pierre: *Six trios pour trois flûtes, pardessus de violes: on peut les executer aussi avec trois dessus de differens instrumens. Dixième oeuvre* (Paris. c. 1750), F-Pn

Guillemant, Benoit: *Six sonates pour deux flûtes traversières sans basse qui peuvent se jouer à deux violons ou deux pardessus de violes. Deuxième oeuvre* (Paris, c. 1760), F-Pn

Jobert, Joseph: *Six duo nocturnes à deux violons ou pardessus de violes. Première oeuvre* (Lyon, c.1770), GB-Lbl

Leloup: *Receuil des recreations de Polimic ou choix d'ariettes et airs tendres et legers avec accompagnement de violon, flûte, hautbois et pardessus de viole* (Paris, c.1765-70), GB-Lbl, F-Pn

Le Marchard: *Six suites d'airs en duo pour le tambourin, ces duo se peuvent executer sur la vielle, la musette, flûte traversière, hautbois, pardessus de viole et autres instrumens* (Paris, c.1750), F-Pn

Leone, Pietro: *Six duos pour deux violons qui peuvent se jouer sur la mandoline et sur le pardessus de viole* (Paris, 1766), F-Pn, I-Nc

Morel, Jacques: *Chaconne en trio* [within *Premier Livre de Pièces de Violle*] *pour une flûte traversière, une violle et la basse continue. Le dessus de cette Chaconne se peut jouer avec un violon ou un dessus de viole* (Paris, 1709), F-Pn

Rambach, Franz Xaver: *Six sonates pour deux violons ou pardessus de violes. Quatrième oeuvre* (Paris, c. 1765), GB-Lbl

Roget, Clair Nicolas: *Sonates à deux flûtes ou deux pardessus de violes. Troisième oeuvre* (Paris, 1739), F-Pn

Roget: *Six sonates pour deux flûtes traversières sans basses convenables aux violons, pardessus de violes ou autres instrumens* (Paris, 1739), F-Pn

Taillart, Constant: *Quatrième recueil de pièces Françaises et Italiennes petits airs, Brunettes, Menuets, Etc., avec doubles et variations, accomodes pour une Flûte Traversière, Violon, Pardessus de Viole etc., avec accompagnement de Violoncelle, Clavecin, etc.* (Paris, c.1765), F-Pn, GB-Lbl

Tarade, Theodore-Jean: *Six sonates à violon seul avec la basse continue ... ces sonates peuvent se jouer sur le pardessus de viole, Op. I* (Paris, c.1750), A-Wgm

Tessarini, Carlo: *Trattimento musicale, Dueti a due violini o due pardessus de viole senza basso* (Paris, c.1750). GB-Lbl

[22] In conclusion, I would like to thank Hazelle Miloradovitch, and my colleague in Paris, Christiane Dubuquoy, for relevant information brought to my notice, and especially Cecile Dolmetsch for her help and guidance in all related fields. Finally I would like to thank Dr. Efrim Fruchtman, the editor of the journal of the VdGSA for permission to republish this article, which originally appeared in the 1979 issue of the American journal.

[23]

Matters Arising from the Examination of Some Lyra-Viol Manuscripts

GORDON DODD

During the indexing of various manuscripts, notably those listed in the table of sources below,¹ questions have arisen which cannot be thoroughly examined in the normal course of indexing; some were briefly mentioned at our London meeting on 14 June 1980 and are set out in a little more detail in this article. An interesting field of exploration lies before the lyra-viol enthusiast.

The Goëss Manuscripts

Douglas Alton Smith, of the American Lute Society, recently discovered, in a castle near Klagenfurt in Austria, a collection of manuscripts among

¹ Table of Sources.

- A. Private hands, Goess MS 'A' (1664)
- B. Private hands. Goes MS 'B' (1668)
- C. GB-Mp MS 832 Vu 51. the Manchester lyra viol book
- D. GB-Private hands, the Browne bandora and lyra viol book
- E. GB-Cu MS Hen Dep 77(1) and (2), the Hengrave [fall MS
- F. Playford. Musick s Recreation on the Lira Viol (London, 1655, 1661, 1669, 1682)
- G. EIR-Dm MS Z3 5 13, the Narcissus Marsh lyra viol book
- H. GB-Chester County Record Office. MS DLT/ B 31 . Sir Peter Leycester's lyra viol book
- I. GB-Ob MS Mus.Sch.D.245. one of John Merro's books
- J. F-Pn MS Rost V⁷1099. concordance reported by Margaret Gilmore
- K. US-NYp MS Drexel 3551
- L. GB-Ob MS Mus.Sch.F.573
- M. GB-Ob MS Mus Sch.F 574
- N. D-KIMS4 Mus.10812)
- O. S-Nörrkopings Kommun Stadshiblimeket MS Finsparzg 9096.3

I am indebted to Douglas Smith for a film of A and B, to Robert Spencer for details of D and O, to Frank Traficante for a copy of his comprehensive analysis of F, to John Sawyer for a copy of his thematic index of the lyra-viol music in the collection of which Source I forms part, and to Tim Crawford for details of Source N.

- 2- Provisionally named 'Goëss 'A' and 'B' respectively. 50 more pieces for viol have since been identified by Douglas Smith in one of the Goëss lute book;., this collection is now known as 'Goëss 'C'' . and I am grateful to Bernard Schmidt for a copy of his transcriptions of the pieces.

which were two books for viol in tablature; one is dated ‘Utrecht, 19 Octobre 1664’, the other, ‘Utrecht 1668’.² Both books had been taken back to Austria by a member of the family, Cardinal Goëss, and had remained in that family’s keeping for more than three hundred years, to the present day.

[24] *Tunings and Sources*. Eleven tunings are found in the manuscripts, but plain way, harp ways and high harp ways predominate. Composers, in order of frequency, are:

Anon	92	Hotman	4	Lawes	1
D. Steffkens	62	Coleman	4	*Monsieur	1
Jenkins	15	(Ives)	3	*Pater Switoni	1
Young	7	Herwich	3	* M. Preys	1
*H. S.	5	(Polewheelee)	1	* Amb	1

Names marked * are unknown to the Index, whether as composers or not. ‘Monsieur’ occurs within a sequence of Jenkins. Could ‘Amb’ be Honore d’Ambruys, who lived in Germany and published a collection of dances?

Hands Of the two hands in the books, the one which predominates is a flowing, professional hand. An attractive possibility is that this hand might be that of Dietrich Steffkens who contributed more pieces than any other known composer; a circumstantial pointer exists. Among the many concordances with these books, a few come from Source K, a manuscript collection of bass viol works in staff notation, bound into the back of a 1659 Simpson *Division Viol*, containing ten out of the eleven bass viol works, hitherto known, of Steffkens.³ All those ten are present in Goëss ‘A’, which is dated ‘19 Octobre 1664’; in the New York book, the first group of five pieces is headed ‘A Suite of Mr. Steffkens he gave me October yr. 1664’. Rarely do the pieces of the jig-saw fit so obligingly!

Concordances. Concordances with the Goëss books are found in a variety of sources, compiled mainly in the latter half of the seventeenth century, chiefly in England. They point to a common currency of music in tablature for the viol in north west Europe, particularly the Netherlands. Music appears to have been imported into the Netherlands, mainly from England and to a lesser extent from France and possibly Germany. Much of it suggests a strong Anglo-Dutch musical life in the 1660’s.

² Provisionally named ‘Goëss ‘A’ and ‘B’ respectively. 50 more pieces for viol have since been identified by Douglas Smith in one of the Goëss lute book;., this collection is now known as ‘Goëss ‘C’’. and I am grateful to Bernard Schmidt for a copy of his transcriptions of the pieces.

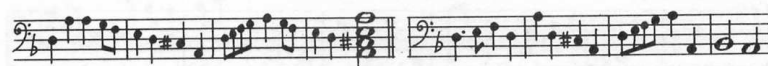
³ As listed in J. M. Richards: A study of music for bass viol written in England in the 17th century (B.litt. thesis, oxford (Somerville). 1960-61). These identities make it clear that searches for concordances cannot be confined to incipits in tablature.

The music consisted not merely of true lyra-viol music, that is music which exploits the chordal techniques and the many characteristic tunings, but also of ordinary bass viol music in plain viol tuning, such as had been known in England from Hume onwards. In the latter class of music is this set of divisions which must have been well known at home and abroad, based on the lovely D minor ground that appeared in our Supplementary Publication No. 90:



Ex. I Polewheelee, Divisions, VdGS (Richards) No. 4,
on 'Polewheelee's Ground' (RT 371)

Another well-known tune which appears in many sources is the 'Skolding Wife' or 'Schoole Ground' theme, a version of which was given in our Supplementary Publication No. 85; here are two variations on it:



Ex. II From Source O (staff notation) Ex. III From Source N (ffeff)

Versions for violin. One particular class of concordance is worth a special comment. In Source L which, through Philip Hacquart's presence in the book, and other circumstances, is known to have connections with the Netherlands, there occurs a group of fifty five pieces in treble clef. Dr. Andrew Ashbee suggested, some years ago, that these could be transcriptions, for unaccompanied violin, of pieces for solo lyra viol—or perhaps vice versa. This proved to be so in the case of seventeen of the fifty five pieces, and the principal concordance source was found to be the pair of Goëss manuscripts which, between them, have thirteen of those seventeen pieces, far more than any other source. The incipits of the fifty five pieces are set out in the accompanying index pages, sorted into those which have known concordances, and those which have not.⁴

Of the composers, Steffkens, Jenkins and Coleman are well to the fore. Christianen Herwich, a contributor to 'T Uitnemen Kabinet',⁵ appears in Source L as well as in the Goëss books. Though Carolus Hacquart is well known, Philip Hacquart is not.⁶ Pinelle was principally a composer for the lute.

⁴ Since the index pages were compiled, the second and thirteenth pieces (f. 11 v 2 and f. 23v, 1) have proved to concord with Goëss versions only in their incipits, the remainder differing; the numbers quoted do not include those pieces.

⁵ (Amsterdam, 1646. R 1973); a large collection of dances.

⁶ Nor is Joanna Hacquart, to whom is dedicated a minuet by Lartigue, in Source M which is a companion book to Source L.

In the violin settings, the music never falls below G, even though the equivalent lyra viol settings use lower notes. Five-note chords for the viol, with fifths, fourths and thirds, are matched by standard violin chords with sixths and fifths. Otherwise the settings are remarkably similar.

[26] Versions of the lyra viol settings differ slightly. The Goëss readings might be expected to resemble the violin settings most closely, but, surprisingly, the closest concordances in some of the cases so far examined have come from Source C, the Manchester lyra-viol book. In the following comparative transcription, the lyra viol version is from Manchester:

Ex. IV An Allemande by John Jenkins

[27]

Musical life in the Netherlands

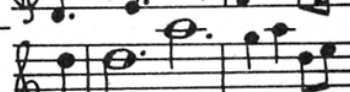
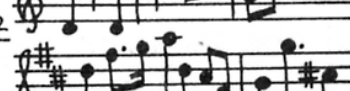
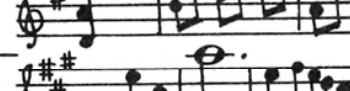
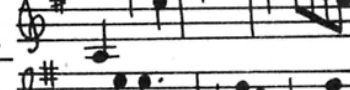
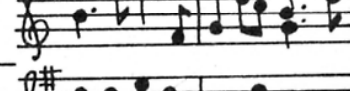
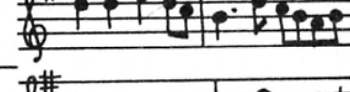
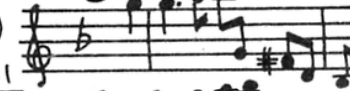
Dietrich Steffkens (Steffkens, Stifken, Stoeffken, etc.) appears to have taken part in an international musical life, notably in the Netherlands, during the English Civil War. One of the Steffkens pieces in the Goëss books is annotated 'Rome 1659'. Naomi Hirschfeld and Dr. Kees Vellekoop have kindly drawn attention to the correspondence of

Constantijn Huygens (1608-1687),⁷ and the references therein which confirm Steffkens's presence in the Netherlands at times between 1648 and 1659. Dr. Ashbee has located English public records which indicate that Steffkens was in London in 1663-65. If Steffkens visited Rome and the Netherlands before returning to England after the Restoration of the Monarchy, who received him? With which musicians did he live and work?

If Steffkens compiled the Goëss books, did he again visit the Netherlands in 1664 and 1668, or did he send the books over for someone else to mark and date? And had they been compiled in answer to a commission, or against the expectation of a casual sale? How did Cardinal Goëss get them; was he the patron? Or was there a middleman? Also, whereas publishing activity marked out Amsterdam as the national 'Early Music Centre', what was happening in Utrecht?

Answers to such questions would do much to fill the gaps in our international musical history. Perhaps we should start by knowing more about Cardinal Goess: what he did, where he lived, and who was employed there.

⁷ W. J. A. Jonckbloet and J. P. N. Land: *Correspondance el oeuvres musicales de Constantijn Hurgens* (Leiden, 1882); copy ('Obtain from Staff') in the Westminster Central Music Library.

L	GB-06 MS Mus Sch F.573	OXFORD, BODLEIAN MS Mus Sch F.573	A	B	C	D	E	F	G	H	I	J	
		Pieces for unaccompanied Violin with known concordances for solo lyra viol.	Goess 'A'	Goess 'B'	Manchester	Browne	Hengrave	Playford	Marsh	Leycester	Merro	Rost	Tuning of the lyra viol versions
seq.			seq.	seq.	P.	f.	f.	no.*	f.	f.	P.		
(7)	11:1	 Steefken Allemande										✓	
(8)	11:2	 Courante [Phil. Hacquart?]	(55) A									nature of Setting n.k.	fedfh
(9)	12	 Var. Phil Hacquart [of the above]	-										
(11)	13	 Allemande J. Jenckens			166 :1	23	26	no. 122					fedfh
(12)	13'	 Courante J. Jenck.				22'		no. 1669					fedfh
(15)	14:2	 Sarabande [Colman?]	(41) A	(83) A				← e.g. 1669					fedfh
(20)	18:1	 Allmande J. Jenckens		(69)	140 :2			189					fdefh
(22)	19	 Courante (Steffkens)	(5); (35) A	(64) A					10'				fdefh
(23)	19:1	 Sarabande (Steffkens)	(8)	(65) A									fdefh
(28)	20:3	 Courante (Jenkins)	(66)		103	81' :3							efdef
(29)	21'	 Allemande J. Jenck.		(6)	112	20		259		79' :1	202 A		edfhf
(33)	23	 All. Jenckens.	(62)		105	81' :1		↑					efdef
(34)	23:1	 Allemande (Ives)	(48) A	(94) A					72 inv.				defhf
(35)	23:12	 Courante [Ives?]	(61) A					e.g. 1669 no. 110					efdef
(36)	24	 Allemande J. Jenck.	(29) A										fedef
(39)	25	 Ayr (Jenkins)	(28)										fedef
(42)	26:1	 Almande Colman		(2)									edfhf
(44)	27	 Sarabande (Colman)		(4)									edfhf
(53)	31	 Sarabande (Colman)		(9)									edfhf

* VaGS numbering of Traficante's collated list of the editions of Playford's 'Musick's Recreation on the Lyra Viol'.

Pieces for unaccompanied violin, as yet without concordances.

Seq. No., f.		Seq. No., f	
(1) 8	Prelvdium T. B [ates]	(30) 22	Courante []
(2) 8'	Allemande []	(31) 22:1	C. Herwich Prelvdium
(3) 9	Sarabande []	(32) 22:2	Allemande [with tripla] [Herwich?]
(4) 9'	Alm[ain] [with 1 var'n] []	(37) 24:1	Courante [Jenkins?]
(5) 10'	Courante []	(38) 24:2	Courante [Jenkins?]
(6) 11	Sarabande []	(40) 25'	Courante [Jenkins?]
(10) 12'	Saraband [P. Hacquart?]	(41) 26	Jenkins [alm + one var'n]
(13) 14	Allemande Dr. Colman	(43) 26:2	Courante [Colman?]
(14) 14:1	Courante [Colman?]	(45) 27'	Allemande Colman
(16) 15:1	Allemande Pinelle	(46) 28'	Allemande D. Colman
(17) 15:2	Courante Ph. Hacquart	(47) 29:1	Courant Jenkins
(18) 16:1	Courante [Hacquart?]	(48) 29:2	Saraband [Jenkins?]
(19) 16:2	Sarabande [Hacquart?]	(49) 29:1	Allemand []
(21) 18:2	Allemande Stefkens	(50) 29:2	Courant []
(24) 19:2	Courante []	(51) 30	Sarabande []
(25) 20	Allemande []	(52) 30'	Almande Youngh
(26) 20:1	Courante []	(54) 31'	Jigue G.G.D.G.S. [?]
(27) 20:2	Saraband []	(55) 32	Jigue

[28]

Notes

The Tale of Clefs

STEWART McCOY

Fred Treble and his girlfriend, Mary Tenor, used to play viols with three friends every week. One night they arrived to find that Jack Lutenist had been invited, and had brought with him a facsimile copy of Dowland's *Lachrimae* (1604).

"Typical," thought Fred. "Those lute players are always playing from illegible old rubbish, and in archaic tablature. what's more. I hope he doesn't ask us to try to play from that. We'll have an awful evening."

Jack explained how the viol parts were set out, as follows:

Cantus	Treble viol	Soprano clef	(C1)
Altus	Tenor viol	Mezzo-soprano clef	(C2)
Tenor	Tenor viol	Alto clef	(C3)
Quintus	Bass viol	Tenor clef	(C4)
Bassus	Bass viol	Bass clef	(F4)

They protested that they could not play from silly clefs. Of the five violists only Basil Bass, who had invited Jack along, was willing to experiment. He had played the 'cello when he was younger and said that he could cope with the tenor clef. In the end, Fred and Mary reluctantly agreed to play *Lachrimae* as, after all, it was the only music they could all play together.

"B ... soprano clef," muttered Fred behind his treble viol.

"B ... mezzo-soprano clef," said Mary, clutching her tenor.

After they had all tuned, Jack could see how unhappy they both were, so he said two words, and the evening was a tremendous success.

What did. he say?

Solution: "Swap places." Fred plays Mary's tenor viol from the mezzo-soprano clef, imagining that he is playing his treble viol from his familiar treble clef. Mary plays Fred's treble viol from the soprano clef, and imagines that she is playing her own tenor viol from her familiar alto clef. Even the accidentals sort themselves out.

[29]

Postscript to the Tale of Clefs

Since writing this little tale, I have come across evidence to show that this is precisely how viol players faced up to the problem of different clefs. In the 'Directions' at the beginning of Peter Leycester's lyra viol manuscript (kept

at the Cheshire Record Office in Chester)¹ there is a very carefully written instruction on the playing of different clefs:

Directions for the playinge of the C-sol-fa-vt Cliffe Vppon the Violes.

Peter Leycester assumes that he is addressing a 'D-man', i.e. someone who can play the treble and bass viol, and who can read our familiar treble and bass clefs:

ffirst (havinge learned your G-sol-re-Vt Cliffe on the Treble, and the ff-fa-Vt Cliffe on the Basse = viole perfectly, so as to play them readily at first sight) havinge now a parte given you to play in the C-sol-fa-Vt cliffe ...

He says that the treble viol player when reading from the mezzo-soprano clef, [C2] should play a tenor viol and pretend that he is simply playing his treble from the treble clef:

If the C-sol-fa-Vt cliffe be set in the second line below, then is it proper for a Tenor= Viol; beinge the same thinge to play on the Tenor Viole, as to play the same notes with a G-sol-re-Vt cliffe (set in the same line its proper place) on the Treble = Viole; the Notes answeringe the same stops on either Viole:

He points out that although one is thinking in terms of treble viol and treble clef, the actual notes are different. When faced with what looks like an F one should always play it sharp, producing the actual note B natural. If what looks like an F has a flat sign in front, one should pretend to play F natural-the result is the B flat required.

If this sounds confusing, think of the problems of a child who can play a descant recorder and who is trying to learn the treble recorder. All the fingerings are the same, but when he plays the note B natural he pretends he is playing F sharp on his descant. Similarly, when faced with a B flat, he pretends he is playing F natural on his descant:

& here you must remember to strike the ff-fa-Vt in the C-sol-re-vt cliffe always sharpe in this cliffe, unles it be noted flat because the note is now altered in nature beinge now b-fa-b-mi, & not fa-vt ...

In a similar way he also describes how the soprano clef for a treble viol player is, in practical terms, the same as the alto clef for a tenor viol player. As for the tenor clef, there is no easy answer-it simply has to be [30] learned:

If the C-sol-fa-Vt Cliffe stand in the second Rule or line above, then you must practise to find where your Notes stand on the Tenor= Viole accordinge to the Scale of Musicke, reckoninge from your Cliffe: w^{ct} must be perfected by practise, beinge a distinct way by itselfe, varyinge both the Stops and Notes from the rest. it is the same thinge as supposinge the ff fa vt Cliffe to be placed in the Second Line belowe.

Neither is there an easy answer for the baritone clef which is to be played on a bass viol.

¹ DLT/B31.

Later in the manuscript there is some music by Thomas Mace. Peter Leycester seems to have, in common with Thomas Mace, a future readership in mind. In another of his manuscripts² after descriptions of the musical instruments of his time he writes:

These I thought good to mention here, that Posterity may know the difference of them...

All this supports an old theory of mine that it was convenient to have families of instruments tuned a fifth apart, because only two clefs needed to be learned to play all the instruments in the family.

² 'A Booke of miscellany Collections by mee P. Leycester. Anno Christi, 1656'—DLT/B33 at the Cheshire Record Office.

[31]

Mr. Weelkes His Second Pavin

GORDON DODD

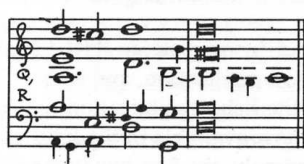
<i>Sources</i>	<i>Parts Extant</i>	<i>Names and Attributions</i>
Q Lbl Add MS 30826-8	1-3-5	‘Mr Weelkes his 2d Pavin’
R Lcm MS 2049	1 2-4 5	‘Thomas Weelkes’
S Och MSS 423-8	1 2 3 4 5	‘Sacred Ende’
		‘T. Morley’, ‘Danyell’

Publications:

Schott’s Recorder Bibliothek No. 17 (Arnold)--Pavan I. VdGS
Supplementary Publication No. 72.

This is to set a minor record straight. Mr. Weelkes his 2^d Pavin, a charming D minor pavan with a Lachrimae-like opening, is included in our SP No. 72. Had I known, more than ten years ago, of the Schott publication in which this pavan also occurs, I probably would not have produced the SP. Nevertheless, the work was done, and proved instructive.

At the time, the known sources of the pavan were Q and R, both incomplete, but apparently capable of combination into a complete version. Unfortunately, Q and R would not march easily together, and, in places, a sledgehammer was needed to knock the structure into shape. Even then, as the Schott publication-also derived from Q and R-shows, and broadcast viol or recorder performances have only too clearly revealed, a somewhat acid first ending remained to be explained away:

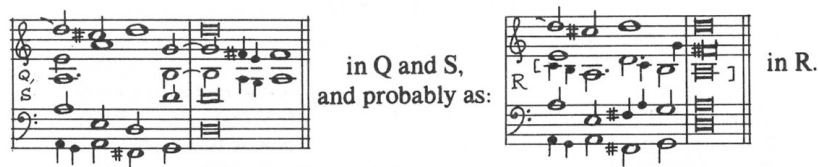


At the same time, by chance, I came across the complete version in S. This, owing to its attribution, had been regarded as by Morley, and never associated with Weelkes. It soon became apparent that Q and S were

intimately compatible, and that R represented a distinctly different harmonisation:



[32] The first ending came to be heard, more sweetly, as:



It remained only to construct an editorial third line to fit the four extant parts in R, so as to make a complete and reasonably satisfactory alternative, and then to print both versions in SP 72.

On looking again at S, some years later, I formed the opinion that ‘Sacred Ende’ and ‘T. Morley’ in Och MS 423, and ‘Danyell’ in Och MS 428, had nothing to do with the case. Someone may have intended to copy Morley’s Sacred Ende - quite a different piece - from the *Consort Lessons* of 1599, and then changed his mind in favour of the Weelkes; ‘Danyell’s significance is open to guesswork. Whatever the truth, it finally appeared desirable to abandon all those names, to adopt the attributions to Weelkes in Q and R, and to number the first three of Weelkes’s pavans in the sequence of Q, as follows:

VdGS No.	Source Q	Schott
1	No. 14: Mr Weelkes his Lachrimae	Lachrimae
2	No. 15: Mr Weelkes his 2 nd Pavin	Pavan 1
3	No. 16: Mr Weelkes his 3 Pavin	-

VdGS No. 4 is found, incomplete, in R (ff. 1 7v, 14v, 15v). No. 5 appears as Pavan 2 in the Schott publication, and as No. 75 in *Musica Britannica* Vol. IX. Pavan 3 in the Schott publication is the one attributed by us to Mico (VdGS No. 1), now available in the English Consort Series.

In our SP 72, accordingly, the first two items should be known as alternative versions of ‘Mr Weelkes his Second Pavin’. The third item, though it does not, like Pavan 2, quote the Lachrimae motif in its opening, is Pavan 1, actually known as *Lachrimae*; confirmation of its character may be sought in Wilbye’s *Adieu, Sweet Amaryllis*, from ‘O heavy tiding. . .’ to the end.

[33]

William Young - *Airs for Solo Viol*

GORDON DODD

For some years I have been in doubt about the number of surviving airs for bass viol in staff notation, by William Young. Four were listed by Janet Richards,¹ the source being a modern manuscript in the possession of Elizabeth Goble. Three, with a pencilled attribution to Young, were in Dolmetsch Library (HADolmetsch) MS II.c.24, a seventeenth-century solo bass viol book which chiefly contains sets of English divisions, notably those of Daniel Norcombe. Other published references pointed to the existence in the Dolmetsch Library at Haslemere of more airs of the same kind, from a Polish source or sources. Now, from information kindly provided by Nathalie and Jeanne Dolmetsch, and after a visit to Haslemere, I can clear up the matter.

A modern manuscript in the 'unclassified' section of the Dolmetsch Library is headed 'Pieces for the Viola da Gamba by William Young (c. 1640) found in Poland by M. Ecorcheville', and sets out 30 airs for solo bass viol as given in the index sheet on the next page. The source is understood to be a manuscript in the University Library at Cracow, Poland; the airs, it must be presumed, were correctly attributed to Young in that source. Who M. Jules Ecorcheville was can be ascertained from Personal Recollections of Arnold Dolmetsch,²

The manuscript with the 30 airs was evidently in regular use for performance at Haslemere, judging by its markings, and by a change in sequence whereby Allemande 5, recopied, was pasted over Allemande 2. Another modern manuscript is headed 'Suite in A minor for unaccompanied Viola da Gamba' and contains copies of Prelude 16, Allemande 19, Courante 20 and Sarabande 18, in that order; the suite so formed was used by Mabel Dolmetsch for teaching, and that is how Elizabeth Goble, and ultimately Janet Richards, came by those four pieces.

Against Courante 30 in the full manuscript appears the note 'From A. D.'s MS Book'; this must have meant MS II.c.24, in which on f.33, appear Allemande 27, Courante 30 and Saraband 29, in that order. This is a truly independent primary source, since the versions, especially that of the Allemande, are slightly different from the Polish versions. When I indexed the manuscript ten years ago, the basis of the pencilled attribution to Young, mentioned above, could not be explained; now it can be laid at M. Ecorcheville's door.

[34] The concordances given for Courante 17 and Courante 20 merit explanation, but on another occasion.

¹ J. M. Richards: *A study of music for bass viol written in England in the 17th century* (B Litt thesis, Oxford (Somerville), 1960-1).

² Mabel Dolmetsch: *Personal Recollections of Arnold Dolmetsch*, (London, 1957), p. 105.

Richards's numbering for William Young, hitherto adopted for our Index, remains satisfactory, subject to a minor adjustment at the end, for the works for two bass viols. But it will now be necessary to change the numbering of the solo works to that of the 30 airs, with a separate series for the three sets of solo divisions.

Whether the manuscript at Cracow survived Hitler's war has not been ascertained to my knowledge, and information will be welcome. Until the point is settled we must be resigned to the fact that, for 25 of the 30 airs, only a secondary source is available.

WILLIAM YOUNG 30 Airs for solo bass viol, from a modern MS copy in GB-HA Adolmetsch: original source, Cracow University Library		Goëss MS 'C'	Ob MS Mus. Sch. F. 574	Goëss MS 'A'	HA delm MS II. c. 24
VaGS No. (as in MS)			P. seq. f.		
PreL. 1 d		Seq.			
Alleu. 2 d					
Cour. 3 d					
Cour. 4 d					
Alleu. 5 d					
Cour. 6 d					
Cour. 7 d					
Alleu. 8 d					
Sax. 9 d					
Alleu. 10 g'					
Cour. with var'n 11 g'					
Sax. 12 g'					
Alleu. 13 g'					
Cour. 14 g'					
Cour. 15 g'					
* ffeff: no (52), anon; no. (107) 'Ton Stef [ken]'					
PreL. 16 a					
Cour. with var. 17 a					
Sax. 18 a					
Alleu. 19 a					
Cour. 20 a					
Cour. 21 a					
Alleu. 22 g					
Cour. 23 g					
Sax. 24 g					
Alleu. 25 d					
Cour. with var'n 26 d					
Alleu. 27 D					
Cour. 28 D					
Sax. 29 D					
Cour. 30 D					

†: Incipits agree: remainder not checked.

* ffeff: no (52), anon; no. (107) 'Ton Stef [ken]'

[36]

Reviews

DUBUISSON: *Four Suites for solo bass viol*

Edited by Barbara Coeyman

(Dove House Editions, Canada, Viola da gamba series, no. 8)

This edition of four suites for solo bass viol by the mid-seventeenth century French composer and player M. DuBuisson (whose Christian name is untraced) is a most valuable addition to the very few available modern publications of viol music from this somewhat obscure and experimental period in the history of the French viol tradition. All of DuBuisson's works are preserved in manuscript as are those of his early contemporary Nicolas Hotman, of whom Jean Rousseau said 'he was the first to compose in France pieces in regular Harmony on the Viol, to produce beautiful Melodies, and to imitate the Voice'.¹ The present publication is an edition of the manuscript contained in the Library of Congress, Washington, U.S.A., dated 1st September, 1666 (M2.1.Book T2 176). The other sources are Durham Cathedral Library A27, and Bibliothèque Nationale, Paris, Res.III. The suites, which are very similar in style and construction to those of De Machy, each have five short movements: Prelude-Allemande-Courante-Sarabande-Gigue and, as one would expect, involve much chordal writing which is, however, not too difficult for the fairly experienced player to manage. They are, incidentally, most attractive and musically satisfying works.

The music has been generally well edited, and is printed clearly and spaciouly in the publication. An Introduction gives useful information about the composer, also of sources, ornamentation, fingering, etc. It would, however, have been valuable to have a record of DuBuisson's five rules for bowing in the original French, or in a literal translation, rather than as a modernised interpretation of the text. Useful editorial tasks have been carried out, such as the addition of bar lines to those pieces randomly barred in the source, and the removal of redundant clefs which apply only to a very small number of notes. All original ornament signs, slurs, fingering, and tenues are presented lucidly. The final suite in A major is given with its original key signature of two sharps, with the G's sharpened where appropriate; but as the latter occur so frequently, I feel that it would have been quite feasible (and less messy) to have modernised the key signature to that of A major, and to have added occasional G naturals where necessary.

¹ *Traité de la Viole* (Paris 1687). p.23.

[37]

Attrib. to **GODFREY FINGER:**

Sonatina for two bass viols

Edited by Arthur Marshall

(Dove House Editions, Canada, Viola da gamba .series, no. 18)

Arthur Marshall's excellent edition of a Sonatina for two bass viols, attributed to Godfrey Finger on grounds of style, is, in addition to the two sonatas for one viol and continuo (published by Fentone Music) highly recommended to anyone interested in the work of this notable composer. Although not of great length (as one would gather from the title), it is a work of considerable beauty, combined with a depth of feeling which seems characteristic of a large quantity of Finger's output. The Sonatina is not as technically advanced as the Sonatas, and would be well within the reach of competent amateurs willing to work at the few tricky passages which do occur.

As with the DuBuisson, the music is preceded by a very informative introduction, particularly useful for its extended paragraph giving up-to-date biographical details about the composer. The source is also discussed, and editorial alterations and additions are each carefully brought to one's attention. The players, as well as being provided with their own parts, are given a score, which is useful for quick reference, analysis, and when working out additional ornamentation, should one think it necessary. The key signature has been modernised, and editorial trills have been added in brackets to the first and second movements; but the consistency is broken by the omission of such ornamentation in the final movement without explanation. This is a small point, however, much outweighed by the quality of the edition as a whole.

ADRIAN ROSE

Facsimiles-SPES

The number of facsimile editions of Renaissance and Baroque instrumental music continues to increase steadily. A fairly recent addition-and very welcome-is the series *Archivum Musicum* produced by the Florentine firm SPES (Studio per Edizioni Scelte). SPES is concentrating mainly on Italian instrumental music published between about 1550 and 1750-a field particularly poorly served by scholarly modern editions. They are nicely produced in paperback partbooks within a cardboard slipcase. Although they are available from specialist shops in this country, it is possible, and rather cheaper, to order direct from SPES, Lungarno Guicciardini, 9r, Firenze, Italy. For this reason, I give the price of each of the volumes received for review in *lire*. The earliest volume received is the *Capricci in Musica a tre voci* published in Milan in 1564 by Vincenzo Ruffo, and printed in three partbooks (no price). The music is fairly lighthearted-some of it is based on popular songs-and is ideal for three viols STB or TTB, though virtually every C and F clef is used. A useful sample of the collection is available in modern edition from London Pro Musica.

Moving on to the early seventeenth century, there are two collections by the Venetian violinist Biagio Marini, whose fascinating music has been notoriously hard to get hold of until recently. His *Affetti Musicali*, Op. 1 of 1617 (new style 1618) (no price) consists mainly of fairly simple dances and short sinfonias for one or two trebles and continuo, some with obbligato bass. The instruments specified are violins, cornetts, trombone, and in one case 'fagotto', though the title page allows for 'ogni sorti di strumenti musicali', and most of them will work well on viols or recorders. Some of the pieces appeared in inaccurate editions in Torchi's *L'Arte Musicale in Italia* at the beginning of this century, but this is the first complete reprint. Although the music is not nearly so adventurous or complex as that in Marini's later collections, it has the same rather rustic charm as some of Monteverdi's lighter music. The other Marini volume is the *Sonate da Chiesa e da Camera*, Op. 22 of 1655 (21,000 lire), which was also partially edited by Torchi. This is music of far greater interest and importance, and includes a sonata based on *Fuggi dolente cori* (Smetana's Moldau theme) for two violins, 'basso' and continuo, a number of delightful dances in three or four parts, and an expressive 'Passacalio' in four parts, which would be ideal for viols. I hope that SPES will now give us an edition of Marini's *Sonate, Symphonie, Canzoni* ... of 1626 (or possibly 1629), which was his most famous collection, and contains his finest music. A few pages are missing from the only surviving copy, but these can be made up from transcriptions made by Einstein before the last war.

[39] The *Sonate Concertate in stil moderno ... Libro Primo* (1629, but printed from the reissue of 1658) by the Venetian wind player Dario Castello (no price), are similar in idiom to sonatas by Marini, but are far more difficult technically, and thus correspondingly more difficult to read from a facsimile. The collection consists of eight sonatas a2 for two trebles, or treble and bass with continuo, and four sonatas a3 for two trebles, bass and continuo. Again, violins, cornetts, 'fagotto' and 'trombon ouero

violeta' (probably a 'cello) are mentioned, though Castello's use of the word 'soprano' for the first six sonatas suggests the use of other instruments such as cornett or recorder. This is demanding music both to get round technically and to make sense of, but well worth the effort. Scores of four of the sonatas have recently appeared in *AR Recent Researches in the Music of the Baroque Era* (volume 24, part 1), edited by Eleanor Selfridge-Field.

A similar collection, though more varied in scoring, is the *Sonata a 1.2.3* ... of 1641 by the Brescian violinist G. B. Fontana, who also worked in Venice, Rome and Padua (no price). The collection consists of six sonatas for violin and continuo (all available in modern editions from Doblinger), three for two violins and continuo, three for violin, bassoon and continuo (also available from Doblinger) which make fine pieces for violin, bass viol and continuo, five for two violins, bassoon and continuo and a fine sonata for three violins and continuo. Fontana's music is equal to Castello's in virtuosity, but it is much more substantial, and deserves to be widely known. I wish I could say the same for the *Correnti e Balletti* Op. 30 by the prolific Bolognese composer Maurizio Cazzati (10,000 lire). These little pieces, published in 1662, are printed with the first treble and bass in score so that they can be played by a spinet, lute or theorbo alone, or by violin and cello. A second violin part, printed separately, is optional, and turns the music into the conventional two violins and continuo scoring. The musical quality is fairly low, not to say rudimentary.

Little need be said about the musical quality of Corelli's famous Op. 5 violin sonatas. The SPES facsimile of the beautifully engraved Rome edition of 1700 (20,000 lire) is one of their most desirable products. An added bonus is the Roger edition of the first six sonatas, published in Amsterdam in 1710, containing the famous elaborations of the slow movements said to be by Corelli himself, which are familiar from the old Augener edition edited by Chrysander; it is a pity that the reproduction for these is not as clear as those in the main part of the volume.

[40]

Facsimiles- Ruedy Ebner

Another important series of facsimiles comes from the admirable initiative of Ruedy Ebner at the Musik-Akademie of Basel (CH 4051 Basel, Leonhardsstrasse 6, Switzerland), who can supply them direct, though again, they are imported by some specialist dealers. I give the prices in Swiss francs. The most important item in M. Ebner's catalogue is undoubtedly a complete reprint of the *Pièces de Violes* by Marin Marais. The five books of Marais have acquired an almost legendary status over the years, partly because of the beauty of the original editions, partly because of the quality, difficulty and sheer quantity of the music, and partly because English players have found them almost unobtainable—no complete original copy exists in an English library—and we have had to put up for too long with hand-to-mouth xerox copies.

These facsimiles are produced on good quality paper, and are bound in paperback with a plain paper cover. They are not so elegant as the SPES

series, but are very clear and serviceable. So far, four out of the five books have appeared. Each is in two part-books, for viol and continuo respectively. The viol book contains two parts on facing pages for the pieces for two viols and continuo. The first book (1686 and 1689-46 Swiss francs) contains music for viol and continuo with a section for two viols and continuo—the latter including the famous ‘Tombeau de Mr. Meliton’. The second book (1701-40 Swiss francs) is all for a single viol and continuo, and contains some of Marais’s most virtuosic and impressive music, including the variations on *La Folia* and the tombeaux in memory of Lully and Ste. Colombe. The third book (1711-45 Swiss francs) contains less well known music, among them some marvellous pieces, including a virtuoso ‘Grand Ballet’, though it also has a large number of less demanding pieces suitable for learners. The fourth book (1717-47 Swiss francs) returns to the format of the first, and mixes music for viol and continuo with pieces for two viols and continuo. Incidentally, these pieces are different from the ones in the first book in that they are in three real parts, needing three viols for performance, whereas the earlier pieces have a continuo part that merely doubles the lowest notes of the solo parts. In general the music of the fourth book is much more demanding than are the earlier books, including as it does an extraordinary and very long ‘Suite d’un gout Etranger’. A warm welcome to these long awaited volumes which contain an enormous storehouse of worthwhile music (478 pieces in four books, if my arithmetic is correct); we eagerly await the fifth.

Another welcome issue is a composite volume of cantatas by Louis-Nicolas Clerambault which consists of the third and fourth volumes of his *Cantates françoises* (1716 and 1720), together with three cantatas published in separate editions, *La Muse de l’opera* (1716), *Le Bouclier de* [41] *Minerve* (1714) and *Abraham* (1715). Judging from the copies listed in the *British Union Catalogue of Early Music*, this apparently haphazard collection of separate editions is as found in the copy used to make the facsimile, but since no information is given about the original, or about the volumes or the music in them for that matter, we have no means of verification. While elaborate introductions are not really necessary for facsimile editions, the scholar does need to know more than ‘reprinted with the kind permission of the owner of the original’ if he is to use them for serious research into, for example, variant issues of an edition. A few lines giving the source of the copy used, and any pertinent bibliographical information would be sufficient. Clerambault’s cantatas, in the words of David Tunley, the author of a recent book on the subject, ‘constitute a repository of neglected masterpieces’, and, on the evidence of this volume, offer much of interest to viol players. One cantata (*Zephire et Fiore* in book three) has bass viol obbligato throughout, and several others have passages using solo viol, and of course all of them use the viol as a continuo instrument. The volume consists of engraved scores that are very clear and easy to use, though everyone-singers and instrumentalists-must be prepared for a wide variety of clefs. It costs 28 Swiss francs, and I gather that M. Ebner has plans to follow it with the remaining volumes of Clerambault’s cantatas. The *Concerts Royaux* (1722) of François Couperin are also little

known today, though the beauty of their music and the utility of their format should make them very popular. Musica Rara included them in their complete edition of the Concerts, but this facsimile is so clear and easy to use that a modern edition hardly seems necessary. It consists of four suites laid out principally on two staves so that, as Couperin explained in an interesting preface, the music can be played either by harpsichord alone, or by treble melody instrument with continuo. Some of the movements have additional parts of *contreperties* for bass viol. It would also be possible to play the melody line an octave lower on the bass viol, making a very useful addition to Couperin's well known suites for bass viol and continuo.

Finally, something of a curiosity-in 1649, one Johann Hentzschel of Thorn published a single canzona for eight 'Viol = digamben oder Posaunen' with continuo in parts, which Ruedy Ebner has produced in facsimile from, presumably, the sole surviving copy at the Hague. It is a curiously old fashioned piece, recalling Venetian canzonas of the beginning of the century in its double choir writing and solemn counterpoint, but it would probably sound magnificent played in the German manner on large viols (bass viols and violones). The facsimile is clear enough, but rather cropped at the edges so that one or two notes all but disappear, and a score would probably have to be made for performance, as the low parts create very thick and complicated textures.

PETER HOLMAN

[42]

To continue Peter Holman's review in the last edition of Chelys, three further products of the 'cottage industry' area of music publishing have come our way for review. Two of these are in continuation of the Dove House Editions, run from Ottawa by Don Beecher and Bryan Gillingham, and the other is the first in a series of Music for the Lyra-Viol, edited and published by Ian Graham-Jones. All three are available from Brian Jordan (60 Princedale Road, Holland Park, London W11 4NL) and all three are good value for money.

JENKINS, WHYTE and COLMAN: Five duos for two bass viols

(Dove House Editions, Viola da Gamba series, no. 14)

Despite what is stated on the cover, this book in fact contains five pieces and not four; it is thus even better value for money than might be thought. There are two duos by Jenkins, two by Whyte and one by Colman. All are titled Fantasia except the first by Jenkins, which is a Pavan.

The presentation of this series is good, with very clear handwritten parts. There are no awkward page turns and the five clefs of the original have been reduced to a more manageable two-just alto and bass. There are two separate part-books (both scores) to facilitate playing and a short introduction giving brief biographical details and notes on editorial practice.

There is some evidence for supposing that this music would originally have had an organ accompaniment. No organ part is provided, and indeed none exists but, as these pieces exist in only one source, anyone who is interested in trying to provide an organ part has all the source material necessary. However, it must be said that the music does stand by itself in just two parts and is most enjoyable to play. It is moderately difficult music and is very rewarding in respect of the work required on the more difficult passages.

Christopher SIMPSON: Divisions for two bass viols on a ground

(Dove House Editions, Viola da Gamba series, no. 11)

This book also is well presented and very clearly hand copied. The problems of poor underlay so often encountered with hand-copied music, particularly when an organ part is included, have been avoided, and the score is easy to read. Two separate viol parts are provided, so arranged that there are no turns, and a score/organ part.

[43] There are twenty-seven divisions on a simple four bar ground and, although this sounds like a recipe for tedium, Simpson manages to avoid this by a great variety in the handling of the material. Sometimes one,

sometimes both and sometimes neither of the viols plays fast divisions with the others supporting. In the latter case, there is a clear opportunity for the continuo player to show his talent, and the editorial organ part takes advantage of this. On the whole, the part provided is a skeleton which the player is free to embellish if he wishes and is able. This is difficult music with plenty of semi-quavers, multiple stopping and high passages—both viols have extensive passages in the treble clef going up to g". But again it is very rewarding and will pay dividends on the work required to master it, which it must be admitted will be considerable for most of us. I am not a great fan of divisions, finding them often dry and exercise-like, but this set shows how a good composer can rise above the limitations of the form and write worthwhile music.

Music for the lyra-viol

(Edited by Ian Graham-Jones)

In this book Mr. Graham-Jones has included ten pieces from Playford's 1682 edition of *Musick's Recreation on the Viol Lyra-Way* and nine pieces from *The First Part of Ayres* by Tobias Hume (1605). It is aimed at the uninitiated as far as the lyra viol is concerned, and introduces the player to tablature and to four of the commoner tunings (Harp-Way Sharp, viol way, lyra way, and ffehh). The presentation betrays its 'cottage industry' origins, but the printing is clear, and at £ 1 it is certainly good value.

It is very gratifying to see a publication of lyra-viol music and even more gratifying that it is designed to attract players to the music by presenting graded pieces which provide a good introduction to tablature. But it is disappointing that the pieces chosen are from printed sources which are readily available in modern facsimile reprints. Although it is true that the originals contain a few misprints which Mr. Graham-Jones has corrected, it would have been more worthwhile to have spent the same effort on some manuscript sources which are not otherwise available in the shops. Apart from this objection, it is also unfortunate that the first pieces in the book are from Playford's collection—these pieces are on the whole rather trite and musically not very interesting: they are certainly not the kind of stuff to fire the newly-initiated with enthusiasm to explore the repertoire. It would be a pity if anyone were put off by this, as there is in fact much fine music for lyra-viol. Still, these pieces are simple and are graded, and Mr. Graham-Jones has selected the most interesting of a pretty uninspiring collection.

[44] The second half of the book is devoted to Hume. Again, Hume is not regarded by most people as a great composer, but he did write idiomatically for the viol, and these pieces are among the best of his shorter ones. Personally, I get a lot of pleasure playing this rumbustious music, but I can see that it is not to everyone's taste.

On the whole Mr. Graham-Jones' tablature hand is clear, but, although he tries to avoid the common pitfall of tablature c's which look like e's by using the Greek epsilon, he occasionally falls into another in which an a

can be mistaken for an e lying on its back—a common way of writing tablature e. He has helpfully regularised Hume's barring and use of rhythm signs, both of which can be very confusing in the original, and he has also added some useful fingering suggestions. More of these would be welcome, particularly considering the intended market for the book, and especially in those passages where fingers need to be held down to bring out two-part writing, as for example in *Tickle Me Quickly*. But there are no suggested bowings (and as a rule the bowing in lyra music is far more difficult to organise satisfactorily than the left hand) other than a brief mention of 'short, light bow strokes' and the possibility that the slur may have been used by Hume. There is no mention, for example, that for pieces like the Playford ones in triple time, it was usual to organise the bowing regularly with two bows per bar, or that for music like the Hume, it is preferable for chords of more than three notes to be played with a push bow if possible.

Tablature music for the viol has been sadly neglected by music publishers, and this venture must therefore be encouraged. Mr. Graham-Jones plans further books in the series, of more difficult pieces and of music for two and three lyra-viols, which is probably where the best lyra music is to be found. It is to be hoped that these will be drawn from otherwise unavailable sources and thus increase the amount of tablature viol music on the shelves, both in homes and shops!

JONATHAN BATES

[45]

Jeremy Montagu:

The World of Medieval and Renaissance Musical Instruments

(David and Charles, Newton Abbot, London, Vancouver, 1976) price £7.50

Jeremy Montagu:

The World of Baroque and Classical Musical Instruments

(David and Charles, Newton Abbot, London, 1979) price £8.95

These handsomely produced and illustrated hard-backed books give a chronological account of the development of musical instruments, relating them to their social, historical and musical background. Each volume contains 136 pages, and fifteen coloured plates with approximately a hundred black and white photographs, a very necessary requirement in a book of this kind (although the pictures could have been more interesting: they sometimes show families of instruments in serried ranks, not actually being played; and there are no musical examples). By adopting a fairly closely controlled historical approach—the first volume is divided by chapter into *The Early Middle Ages*, *The Crusades*, *The Hundred Years War* and the *Renaissance*, and the second is divided into *The Early Baroque*, *The High Baroque*, and *The Classical Era*—Mr. Montagu manages to convey some sense of the progress and development in musical instrument making.

He also relates this to changes in social conditions and musical attitude, and this is where the book starts to supply a need.

The most interesting parts are not the straightforward descriptions of instruments and their mechanisms, but the insight into why instruments changed, and the functions they fulfilled. We are made aware of the danger of relying on evidence from pictures and carvings as much as on written evidence, which is why theorists who illustrate their work (such as Sebastian Virdung, Martin Agricola, Michael Praetorius and Marin Mersenne) are drawn upon so heavily, and wherever possible evidence of different types is used to support each theory.

But one is occasionally left wondering for whom these books were designed. They are eminently readable—even sometimes slightly patronising—as if intended for children; but I doubt if anyone interested in specific information about any particular instrument or its family would find them satisfactory: few technical details of measurements or pitch are given. While the bibliography and index at the back are adequate, the former is nothing like as comprehensive as that in David Munrow's book, parallel to the first volume. But the main criticism must surely be lack of documentation, as is evident in the absence of footnotes and the mention of writers such as 'Boyden' or 'Ian Harwood' without giving specific references.

[46]

However, taking these points into account, the books are excellent for the general reader, since they present a fairly balanced view of each era (each instrument, including a long history, is described afresh with its changes, in every section); and, although the books are perfectly complete in themselves, the two, together with the proposed third volume on the nineteenth and twentieth centuries, will provide a comprehensive account of the development of musical instruments.

WENDY HANCOCK

Charles Ford (Ed.):

Making Musical Instruments-Strings and Keyboard

(Faber and Faber Ltd., 3 Queen Square, London, W.C. 1) price £ 15.00

When I first heard of this book I was highly sceptical, remembering only too well the long and painful process necessary to produce viols of sound quality and aesthetic value. However, after carefully reading the book for this review, I have much respect for it, and applaud what Charles Ford and the contributors have achieved within its scope. It is probably the only book easily available which is of really practical use to someone who has the urge to make one of the instruments described, and should certainly be at the top of their shopping-list. At the same time it is impossible for any maker to put down all that he could say of his art in thirty pages or so, and there are plenty of realistic 'ifs' and 'buts' which must be dealt with every day in the

workshop. In this context the scene painted is not always as rosy as the introductions by Charles Ford and Anthony Baines might suggest; but there is much of positive value in the book. There are always going to be times when the novice maker is stumped by a problem, and it can be a very lonely experience when he is not confident of his ingenuity and judgement. At such a point he can leave the bench and have a quiet look at a pertinent chapter, and may well be helped back to the straight and narrow.

Making Musical Instruments cannot fail to be of interest to players and listeners to earlier music. Many players know very little about the construction of their instruments and may not have any other opportunity of learning more: this is where the book is particularly useful. It could also prove a valuable aid when buying an instrument. Most amateur players tend to be very conservative and appear year after year at summer schools with the same instruments. It may of course be a very good one at a prohibitive price, but with the wealth of new makers on the scene, players could well take advantage of new research and talent available. The final chapter, 'Restoration and Conservation' by Friedemann Hellwig, tells how best to preserve the instrument whether old or new, and therefore get the best from it. From the point of view of an interested listener there is much to be gained from a more detailed knowledge of the instruments one is hearing, and no longer the need to be embarrassed by not knowing the difference between a Baroque and a modern fiddle. At the end of the book are some good full page photographs relevant to the text, followed by some very useful bibliographies. These include books on the viol, lute, violin, guitar and harpsichord; restoration and conservation, together with a general bibliography. There is also a list of catalogues, guidebooks, periodicals and societies, with the inexplicable omission of the Viola da Gamba Societies of Great Britain and America. As the viol is the first instrument covered in the book, this is an incomprehensible oversight.

[48] Dietrich Kessler writes the first chapter on making viols. In his introduction he states that in his opinion if a viol is old it is not bound to be good, and that although much influenced by English makers of the seventeenth century he selects certain features of their work and rejects others. History, he says, will prove him right or wrong. There follows a very well illustrated section on tools and materials. To one familiar with making viols this chapter makes very enjoyable reading, but to the novice it will have to be read carefully and slowly. The viol is a very sculptural instrument to make—there are lots of curves which must be carved or bent. All this needs skill and judgement as does the thickening of the front. The novice will not do it right first time but with Kessler's writing he will at least approach the work in something like the right spirit. There is a very sensible section on varnishing followed by instructions on fitting up which should be compulsory reading for all viol players. The way some instruments are set up—new and old—is very poor, and there really is no excuse for it; it can be a real brake on the progress of any player. Anyone interested in viols, and particularly the novice maker should try to have a look at a

viol by Kessler, because the tone, craftsmanship and finish are something worth contemplating.

The next chapter deals with the lute and is written by Ian Harwood who has recently done so much work on Renaissance viols. In the introduction he describes the seven-course tenor instrument on which he bases the instruction on the following pages. The first section is really fascinating and deals with the actual design of this lute, and there are enough instructions lucidly explained to enable one to draw out the proportions of the body and make the master rib template. After this the making of a solid rib-former and the mould for the body lead to the start of the actual construction. As Ian Harwood has some experience as a teacher it is not surprising that his explanations of the many processes involved are all very clear and full of rather more detailed advice than was contained in the previous chapter. There are many line drawings illustrating the text. Although the novice should have absorbed all the instruction before starting, one can imagine that his text could usefully sit at one end of the bench during construction. Considering the scope available Ian Harwood has made a sound introduction to the art.

Adam Paul writes the next section on violin making. He begins with a most interesting method of copying an existing model, although he advises the beginner to find some good drawings. The description of the construction which follows is particularly thorough and by no means easy reading. A few more diagrams would have helped considerably, and might have reduced the text length. There is a nicely detailed section on setting up, and a particularly interesting description of a Baroque violin, with two good line drawings illustrating the difference between that and a modern one. There is an odd statement concerning the use of gut strings on the [49] Baroque model, where the E string is described as being wire covered! For anyone making a bowed instrument, studying both the viol- and violinmaking parts of this book would be most worthwhile.

Jose Romanillos begins his chapter on the classical guitar with an interesting history of the development of this instrument. After describing tools and glues he explains the fashioning of the various parts. A particular feature of his writing is that he not only tells how to make the soundboard or whatever, but also says what the tonal or aesthetic function of that part is. This not only helps in the selection of timber, but gives the novice something like the right attitude when approaching that part of the construction. Having described the making of the front, back, neck and ribs, he follows this with a section called 'Assembly', in which the correct sequence of building the body is given. Toward the end of the chapter is a description of rosette design and making for those who feel really adventurous.

The last instrument in the book, the harpsichord, is described by Michael Johnson. In it he discusses his approach to making a French double manual instrument: perhaps not the first kind the new maker might attempt.

However he proceeds to describe the measuring of an old instrument and the drawing of plans. This section is particularly interesting: from it you not only get the main dimensions, but are left with a good idea of the principle aims and considerations in the design of the instrument. After describing the construction of a bent-side former he proceeds in good, clear style with the manufacture of the rest of the harpsichord. The section dealing with the soundboard is worth very careful consideration. Throughout this chapter the beginner is made well aware of what the problems are, but there is plenty of encouragement as well. There are some good photographs complementing this section at the end of the book.

The last section of the book, by Friedemann Hellwig, is about restoration and conservation. It deals with old instruments, but much of the advice such as 'Precaution is the best preservation' is equally applicable to modern instruments. Although it is the shortest section of the book, it is packed with information and good sense and makes very important reading.

Charles Ford has compiled an index which while useful in the normal way, has an interesting secondary function. If you pick up the book and just want to have a read, it is fascinating to turn to the index and look up all the references to soundboards, or even all the references to wood. The variety of information you can put together concerning the function of whatever you choose is truly rewarding; let alone what you will find under 'tea' or 'eye-twisting tool'!

MICHAEL GOATER

[50]

Joachim TIELKE: *Ein Hamburger Lautenund Violenmacher der Barockzeit* by Gunther Hellwig (360 pages, 350 illustrations) Verlag der Musikinstrument, Frankfurt am Main price D.M. 108. ISBN 3920112628

Here is a book which fulfils splendidly its double purpose: to survey in great scholarly and technical detail the known surviving output of this most famous of German lute and viol makers of the baroque period; and to illustrate the best of his work pictorially. Both these aspects are important. Not only for art-historians but still more for makers, only the most full and careful measurements and descriptions such as are provided here can give the working information in sufficient reliability; while for the much wider number of lovers of fine craft and decoration, the range and the beauty of the illustrations, both of complete instruments and of significant details, offer a very remarkable pleasure to the eye. No maker was more attentive to the visual aspects of his art; and while this in itself will not recommend him to the practical musician, it is certainly an added attraction where the acoustic properties are of such noted excellence.

In consequence, Tielke's reputation, after long neglect, stands again as high as it did in his own lifetime, when only Jacob Stainer among the German makers rivalled him in a comparable field. Stainer's violins were particularly valued; even, by some players, above the great Italians themselves. Tielke left few violins, and is prized now above all by lute and viol

players. A good gamba by Tielke is greatly sought after, and has been since the beginnings of the modern revival: in part because its tone is likely to be very fine in a characteristic kind, German but also individual; and partly because so often the decoration is unusually ornate and elaborate. Guitars and citterns also feature strongly in the work of Tielke; but viols predominate.

This decoration takes various forms, but all are typical of the somewhat florid spirit of the mid-baroque period. There is much intricate carving in the wood itself, and also a great display of inlay using ivory, ebony, tortoiseshell, even gold and silver and other precious materials. The subjects may be floral or abstract, but include many mythological, allegorical and symbolical motives, taken more seriously at the time than may always be realised today. It is one of the many merits of Gunther Hellwig's treatment that he traces some of these motives from current emblem-books and other sources. Himself a fine maker and restorer, Hellwig has, during his entire working days, been our most prominent and influential specialist on the [51] work of Tielke; and this present book sums up a lifetime's research and enthusiasm. It is unusual to find such excellent scholarship so well matched by a craftsman's touch and insight. Special sections take care of the wonderful range of carved heads and peg-boxes (not to mention some amazing pegs); of the few but interesting bows; of certain known pupils or followers; and of the very necessary subject of authentic labels. The beauty and number of the pictorial illustrations and the accuracy of the accompanying captions give ample value even to buyers not equipped with the German language; the full text will remain our main work of reference on Tielke for the foreseeable future. The book is pleasingly dedicated to 'my son'-and, let me add, successor-'Friedemann Hellwig and his wife Barbara'. I knew Gunther Hellwig in his apprentice days under Arnold Dolmetsch and send my felicitations to so creative a family.

ROBERT DONINGTON