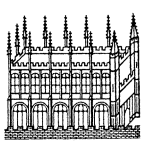
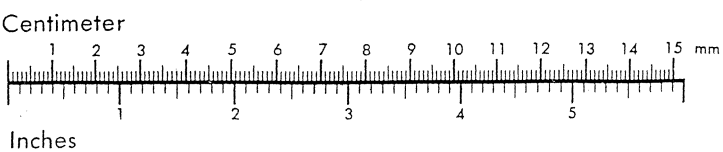
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A STUDY OF MUSIC FOR BASS VIOL WRITTEN IN ENGLAND IN THE SEVENTEENTH CENTURY

by

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Volume Two

Transcriptions of some Seventeenth Century English Music for One, Two and Three Bass Viols.

Volume Three

A Thematic Catalogue of the Sources of Seventeenth Century English Music for One, Two and Three Bass Viols.

V O L U M E I

PREFACE

The aim of this study is to make as complete a record as possible of the compositions for bass viol found in the main library collections in England, to examine these compositions, and to trace in them the development of the bass viol as a solo instrument.

This study comprises three volumes. The first introduces the bass viol and analyses and discusses works by English composers of the seventeenth century, the second is a collection of transcriptions illustrating the text[1], and the third is a thematic catalogue of all the known English works for one, two and three bass viols of that period.[2]

The libraries consulted include the Bodleian and Christ Church Libraries, Oxford; the British Museum; Durham Cathedral Library; the Henry Watson Library at Manchester; St. Michael's College, Tenbury; the Boteler Muniments, Bedford; the FitzWilliam Museum, Cambridge; King's College, Rowe Music Library, Cambridge; Trinity College Library and the University Library, Cambridge.[3]

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1. For further details, see the Foreword to Vol. II.

2. The key to the thematic catalogue and suggestions for using it are given at the beginning of Vol. III.

3. These libraries will be referred to by symbols which are explained in Appendix B, p. 251.

Undated manuscript sources supply the bulk of the music for bass viol and since biographical details of the composers are frequently lacking, the chronology may not always be accurate. The printed sources give a better indication of the date, but even here, the possibility of a lapse of time between the composition, copying and compiling has to be taken into account.

Both manuscripts and printed books have been referred to by symbols which are explained in Appendix B (see p.261 ff.). The system adopted is identical with that used by the editors of Musica Britannica IX, "Jacobean Consort",[1] so that one symbol refers to the same manuscript in the above volume and in the present study. The symbols are continued in the sequence OCy, OCz, OCaa, OCab, etc., for manuscripts not included in Musica Britannica. The abbreviation of bass viol to B.V. is used in sections containing analysis.

This study has been confined mainly to works by the major composers for one, two and three bass viols, but it also refers to some by lesser-known men. In Vol.I, compositions are discussed; in Vol. II, some are transcribed, but the two volumes must be used in conjunction with each other.

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1. R. T. Dart and W. Coates.

In certain cases, the complete works of composers are discussed and transcribed in full. These composers are Giovanni Coperario, Michael East, Simon Ives, William Lawes, Matthew Locke, Thomas Lupo, John Ward and John Withy. In other cases, only certain specimens which may be the best of unequal works have been chosen to illustrate different styles and to represent various composers. These composers are Henry Butler, Benjamin Hely, John Hingston, Tobias Hume, John Jenkins, Daniel Norcome, Christopher Simpson, William White and William Young.

An attempt has been made to present these composers and their works chronologically, but as few sources for bass viol are dated, all suggestions in this study must remain provisional. The musical characteristics and style may indicate the period of composition, though it is necessary to make some allowances for a composer's progressiveness or conservatism. The works of each composer have been numbered twice in order to facilitate cataloguing and analysis. Each bass viol part of every work has a thematic catalogue number which refers the reader to Volume III. In addition, each work within a given Composer's output is allotted a list number[1]. The list numbers given to the complete works of a

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1. See Chap. V, p.70 for the numbering of Coperario's works.

composer are written after his name in the Catalogue, Vol. III, Column 2;[1] some are also included in the contents list of Vol. II, Column 2.

In Volume I, there are two appendices, A and B.

Appendix A: Title and Composer Index

This index is a complete list of all the seventeenth century English compositions for one, two and three bass viols in the above-mentioned libraries. It falls into three sections: (i) forms, (ii) varied titles, (iii) no titles, which refer the reader by number to the incipits in the catalogue. Anonymous works are always placed first.

(i) FORMS. These are placed in alphabetical order: alman, ayre, etc., with composer's name followed by catalogue number(s).

(ii) VARIED TITLES. Some additional, varied titles are listed in alphabetical order. The composer's name and the catalogue number are also stated.

(iii) NO TITLES. All works without titles are listed here under anonymous, or under the composer's name.

Appendix B: Bibliography

The bibliography lists the sources by symbol. It includes a few that are not mentioned in this study but have been consulted. It falls into three sections: (i) abbreviations of names of periodicals, (ii) general bibliography, (iii)

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1. For further details, see Vol. III, p.iii.

sources. The sources are divided into: I Manuscripts and II Printed Books, and the symbols are explained. In the case of manuscripts, the reader is referred to the library locations and shelf-marks.

There are certain compositions for bass viol which have neither been examined nor included in the thematic catalogue as they are probably by foreigners (see OBy, pp. 26-29; OBt, pp. 69-72), or are incomplete and anonymous (see CFd, pp. 3-26 and CFf). The lessons for bass viol by John Moss which are written in tablature (CKc), the bass parts (Ba) which may be for whole consort, and the works by William Gorton of 1701 (CFe) have also been omitted because they are beyond the scope of the present dissertation. The Lyra viol is excluded from this study; there is so much music for it in British Libraries, that it provides a field for research in itself.

Chapter I

THE INSTRUMENT

It is rather surprising to find that in England the history of the solo instrument of a family as important as the viols should be so neglected in modern editions of music,[1] and indeed even by musical historians.[2] This instrument is the bass viol. While usually a high-pitched member of a family is the solo instrument, here it is one of the low-pitched.

The bass viol was most popular when the lute was on the decline. It grew in favour towards the end of the sixteenth century in England, became exceedingly popular in consort music in the first half of the seventeenth century, and achieved its greatest importance as a virtuoso solo instrument towards the middle of that century. During the last quarter of the seventeenth century, as the violin became pre-eminent, the amount of music composed for solo bass viol in England

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1. The only modern reprints for bass viol are included in Mus. Brit. IX, nos. 5, 6, 12, 108-127, 129-131.

2. Although several articles concerning viols are to be found, Coates I, Hayes I and IV, and Hughes II pay special attention to the B.V.

began to decrease.

In order to study the bass viol it is necessary to trace briefly the growth and development of the viol family as a whole. These subjects have already been treated extensively by several authors and the following remarks may easily be supplemented by their books.[1]

The origin of viols like that of many other European instruments is obscure, but they were probably introduced into Europe in the tenth century. At approximately the same time, the bow was also introduced. There are records in contemporary paintings of four types of instruments that gradually become classifiable as viol, lira da braccia, rebec and crwth.[2] These instruments are usually recognisable as lute and viol.[3] As instrumental music grew largely out of vocal music, the viol consort may have arisen first when viols were used to double the voices or supply the missing parts in a polyphonic vocal work. By the fifteenth century, the viol consort was well-established on the Continent and it must have been familiar in England soon afterwards, because in 1535, a viol-maker is mentioned in historical records:

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1. See Wasielewski; E.v.d. Straeten; Hayes III; Bessarabov.
2. Much of this information is to be found in Hayes III.
3. See Chapter II, p. 10 ff.

> Item to the Kingis Grace to Richard Hume, Inglismanne, quhilk suld mak violis to the Kingis Grace, to by stuffe for the samin, xx lib.[1]

There were various sizes of viols in a consort, ranging from the smallest and highest, the par-dessus de viole to the largest and lowest, the violone. T. Mace describes the usual combination:

> Your Best Provision, (and most Compleat) will be, a Good Chest of Viols; Six, in Number; viz. 2 Basses, 2 Tenors, and 2 Trebles: All Truly, and Proportionably Suited.[2]

The shape of the viol became standardised early in its history and although prevailing fashions slightly influenced its shape, the essential features contributing to its musical character remained unchanged. Viols of all sizes may be distinguished partly by their deep ribs of maple which are much thinner than those of the corresponding members of the violin family. These are lined and reinforced with narrow strips of pine which follow their outline and are glued at the joints with the back and belly. On some instruments, coarse linen strips join the back to the ribs.

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1. See Lütgendorff, Vol. II, p. 233, who quotes from this Edinburgh document; cf. also, Hayes III, p. 83.

2. Mace, Part III, Chap IV, p. 245. On p. 246, he writes: "And now to make your Store more Amply-Compleat; add to all These 3 Full-Sciz'd Lyro-Viols; there being most Admirable Things made, by our Very Best Masters ... And being Thus Stored, you have a Ready Entertainment for the Greatest Prince in the World."

The back of the viol was usually made of a thin flat piece of maple, which offers poor resistance to bending-stresses, so that it needed to be reinforced by cross-bars. The sound-post was placed on the cross-strip. Fine, evenly-grained spruce or pine was used for the bellies which were "digged out of the Plank",[1] i.e. carved out of a solid piece of wood.[2] In the better-constructed instruments, they are arched. The edges of both back and belly are flush with the ribs.

A correctly shaped viol bridge is less curved at the top than that of a violin, so that chord-stopping is facilitated and more careful bowing is required. Mace says that the bridge should be placed at a point about one quarter of the whole length of the sound-holes, counting from their bottom edge.[3]

The neck of the viol differs considerably from that of the violin. It is much thinner and flatter, bends backwards, is considerably wider in order to accommodate six strings and is fretted. The standard number of frets is seven, sometimes with an octave fret added opposite the middle

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1. Simpson II, p. 1.

2. Bessarabov, p. 3, suggests the process of steaming in other cases.

3. Mace, Part III, Chap. IV, p. 246.

point of the string. On some instruments, the frets were made of metal and permanently inserted into the fingerboard. This was an inferior practice since it prevented the correction of inaccuracies in placing the frets. The better practice was the use of gut frets which were tied on and fastened by a special fret knot. Mace's instructions for placing frets on lutes are applicable to the viol also.[1] The vibrating length of string is measured exactly, divided into eighteen parts and the first fret is placed one eighteenth of the distance from the nut. The shorter length is divided again into eighteen parts, and the second fret is placed an eighteenth of the distance from the first fret. The result of repeating this operation with the remaining frets is that they are spaced closer and closer as they recede from the nut, and they will give a scale very similar to the tempered scale. The final placing of the frets is, however, done by ear. They affect both the tone-colour and the fingering-technique of the instrument.

The difference in tone between open and stopped strings is far less on the viol than on the violin, because the fret acts as a temporary nut when the string is stopped. Viols have a distinctive and individual tone-colour, less assertive

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1. Mace, Part II, p. 68 ff.

and less brilliant than that of the violin. The belly, back, ribs, corner-joints and bass bar are less rigid, so that they respond to the slightest touch of the bow.

The number of strings became standardised as six, but there were often divergencies and variations.[1] The six strings are usually tuned to the following intervals, viz.: a fourth, a fourth, a major third, a fourth, a fourth, though there were alternative tunings. These intervals partly determine the fingering technique, which is more complex and less uniform than that of the violin. They also facilitate the playing of closely-spaced chords.

The strings of the viol were longer and also smaller in diameter than those of the corresponding member of the violin family,[2] while the string tension was not as great as on modern stringed instruments. It seems likely that they were tuned approximately a semitone lower than modern standard pitch, so that they were in tune with organs of the time, which were frequently used in consort.[3]

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1. One interesting example in England is the use of sympathetic strings, which were adopted c.1600 and applied to the Lyra Viol. See Playford II (Preface), and Bacon. Praetorius, Vol. II, p. 27, thought their use was peculiar to England.

2. Le Blanc, p. 89, calls 'cello strings "vrais cables de navire".

3. The problems of viol-tunings should not be considered apart from the general musical practices of the sixteenth and early seventeenth centuries, which were determined largely by ecclesiastical music, and its principal instrument, the organ. cf. Bessarabov, Appendix B, p. 357 ff.

A viol bow is slightly longer than a violin bow and the spread of the hair less wide. The tension of the hair is caused by the outward arching of the wood, so that as pressure is increased, resistance is increased also. The seventeenth-century bow was very carefully made; it tapered so that the diameter at the head was half that at the nut. It is evident from pictures and from contemporary accounts that the bow was held at varying distances from the nut.

All sizes of viols are bowed in the same manner, with the bow held over the hand and the instrument placed on or between the knees, - hence the generic name viola da gamba. Nothing contributes more to the characteristic sound of the viol than a correct bowing technique and it is surprising that there has been any doubt as to how viols should be bowed. Nowhere has this importance been made as clear as in the following passage:

> The arm and the wrist are under the bow, in an easy and natural position, in no way weighing upon it. The accented stroke being naturally forward, begins at the point of the bow, where the pressure of the fingers is least strong. These conditions being reversed with the unaccented backward stroke, it follows that everything concurs, to promote evenness of tone. This bowing is easy to learn; far more so than violin-bowing. 1

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1. Dolmetsch, p. 448. He has previously discussed the bowing technique of violins, where only after much practice do players succeed in equalizing up and down bows so that the tone is uniform.

Although the physical structure of viols is only discussed briefly in this study, it is necessary to realise how it determined and limited their potentialities. Yet it took many years for composers to investigate all the possibilities offered them. They developed an idiom of writing which was not bounded by the restricted range and capabilities of the human voice. Rather, they experimented with unvocal intervals and learned to express themselves in a new medium which eventually helped to bring about the changes from the contrapuntal to the harmonic style, founded on key-centres. Thus music for viols exercised a vital influence on the music of succeeding generations.

During this time, the bass viol emerged as the solo instrument of the family, and the music written for it gradually took on a more characteristic style, until it called for a virtuoso technique. With the exception of the violone which appears in a modified form as the modern double bass, the bass viol was the last of the viols to be widely used. It probably remained in favour (at least in some circles) later than is generally supposed, for the third edition of Christopher Simpson's The Division Viol appeared in 1712 and this work would not have been

republished had there not been a demand for it.[1] The violin, which had been popular since its advent into England as an accompanying instrument for dancing, was eventually introduced into serious music, and thenceforth quickly gained favour, gradually usurping the position of the viols. As a solo instrument it finally overshadowed even the bass viol, which slowly passed into the obscurity in which it remained for over two centuries.

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1. The French School of bass violists (Sainte-Colombe ? - ? fl. C17; M. Marais, 1656-1728; A. Forqueray, 1671-1745) flourished in the late C17 and early C18, even when the violin was established and fashionable in France. It is interesting to note, however, that there appears to be no extant solo bass viol music by Henry Purcell.

Chapter II

VOICE, LUTE AND BASS VIOL

One of the media in which solo viol flourished was that of accompaniment to solo singing. The most common and popular accompanying instrument was the lute, which early records show in association with a bowed instrument. The usual practice was for a singer to accompany himself on his lute while another person reinforced the bass line of the lute part on a bass viol.

Lute and viol were introduced into England from the Continent where they had been early associated and it was here in England that they remained longest in favour.[1] The origins of the lute are conjectural but Hayes suggests that it may be the "al'aud" of the Moors, which reached Spain in the Dark Ages.[2] It is probable that Spain was the first European country where the lute was extensively used and that from there the technique of playing was introduced into Italy by the Spanish musicians attached to the court of the Princes of Aragon, who had been Kings of Sicily since the

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1. With the exception of the French School; cf. Chap. I, p. 9 fn. 1.

2. Hayes III, p. 58 ff.

end of the thirteenth century.[1]

The fact that the Spanish word "vihuela" does not distinguish between the two instruments gives greater weight to the theory that the viol may have travelled with the lute. Even from the twelfth century there were two instruments which were nearly always found together. They appear in the sculptures from St. George's at Boscherville, now preserved at Rouen, and in the archway at Compostella, both of which date from c.1200.[2] Hayes writes that in outline they are squarish, sometimes with incurving sides and even with elaborate bouts; one of them is placed on the knees with the bow held viol-fashion, while the other is held over the arm. He suggests that these two instruments are respectively the viol and the lute.

Literary sources also bear evidence of the close association between lute and viol. Jerome of Moravia, a Dominican friar who lived in Paris c.1250, describes two sorts of lute or viol in his Tractatus de Musica, where there were three tunings and the bourdon string was both plucked and bowed.[3] They appear next to each other in the

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1. cf. Warlock I, p. 17.

2. Hayes III, p. 57.

3. Hieronymus, 28, pp. 289-291.

fourteenth-century translation of the Vetula of Ovid, by Jean Lefevre:

> Viele, luth et guisterne
> Et la rebebe à corde terne.[1]

In 1396, Duke Louis of Orleans made a gift to Henri de Ganière, "joueur de viele et de lus".[2] Michel de Montaigne, in his travels in Italy in 1581, was surprised to see "Peasants with lutes in their hands and even shepherdesses with Ariosto in their lips". It appears that the peasants sang or recited Ariosto with the tune in the soprano, the courtly singers with the tune in the bass to the lute and viol.[3] Johannes Tinctoris (c.1488) made an exceedingly interesting observation in De inventionae et usu musicae, linking lute with viol and suggesting that the viol was an important instrument for the accompanying of songs:

> Although in Italy and Spain the Lyra (sive leutum) is usually played without the bow, yet for the accompaniment and decoration of songs and ballads, it is used with the bow by the masters. [4]

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1. cf. Hayes III, p. 61, where it is quoted at third-hand.

2. Reese II, Chap. 11, p. 553.

3. Einstein II, Vol. II, p. 848. He adds: "We may be certain that we only half know the sixteenth century if we know its music solely from printed sources" (p.849).

4. cf. Hayes III, p. 108, fn. 1.

This is also witnessed in the most extensive viol tutor of the sixteenth century: Regola Rubertina, by Sylvestro Ganassi,[1] for it contains a large engraving of three performers playing discant, tenor and bass viols as they accompany a fourth musician who is apparently singing. For accompaniment to the voice, Ganassi states the viol is preferable to the lute since more subtle tonal differences are possible with a bow.[2] Moreover, the viol can if required, imitate the lute by playing pizzicato. As an example, he provides a three-part madrigal: "Io vorei Dio d'amar", in an arrangement for one part only to be sung, the other two parts to be played on the viol.

Ganassi's book gives one of the earliest illustrations of Hayes's point that

> ... the instrumental part [accompanying the voice] was an extempore art, not of mere support, but one that moved according to exact rules by which the player performed complex 'divisions' upon the melody.[3]

The quotation from Tinctoris also indicates that accompaniments were associated with decoration, i.e. elaboration. The art of improvisatory elaboration must already have been highly developed because there existed certain rules whereby a

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1. For further details, see Chap. III, p.34 ff. This book contains pieces which are among the earliest known compositions written specifically for viol. cf. Reese II, p. 549.

2. See Lettione seconda, Sig. F. verso.

3. Hayes III, p. 108.

player was able to perform variations and divisions upon a melody as well as support it. These established principles of improvisation and composition were codified systematically by Diego Ortiz in his Tratado of 1553.[1]

As the sixteenth century progressed, the number of lute-and-voice transcriptions of vocal polyphonic music increased. Two important collections appeared in 1536: Willaert published a book of twenty-two madrigals by Verdelot in an arrangement for solo voice and lute, and Luis Milan's El Maestro was published in Valencia. Of the latter, Gevaert writes:

> L'oeuvre de Milan contenue dans Le Maestro ne peut donc représenter à nos yeux le début d'un genre d'art, mais son efflorescence. Elle implique une tradition déjà solidement établie, et suppose conséquemment une succession d'artistes habiles remontant à plusieurs générations.[2]

Neither book specifically demands a bass viol to strengthen the bass line, but it may have been considered superfluous to add remarks to that effect if viols were used currently in song accompaniments. Also it seems perfectly natural that if a spare instrument were available and a person capable of playing were listening to a singer accompanying himself, the listener would wish to take up the instrument and contribute to the ensemble.

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1. For further details, see Chap. III, p.35 ff.
2. This is quoted in Warlock I, p. 17.

The Low Countries, France and Germany produced many lute-books, of which some contained songs.[1] Several of the songs were transcribed for viols,[2] but the bass viol is not mentioned as an accompaniment. In fact, for the last stages of its development as an accompanying instrument it is necessary to investigate what was happening in England at this time.

Although there was a sudden vogue for "Ayres to be sung to the lute and viol", beginning with Dowland's First Book ... which appeared on his return from the Continent in 1597, the English lute-song tradition may be traced back at least to the reign of Henry VIII.[3] Arrangements of chansons and songs for voice and lute, where the lute takes two parts of the polyphonic texture, are to be found in the British Museum (Lz). It is not known whether a bass viol doubled the bass

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1. For details, see Reese II, p. 557 ff.
The most important collections were, in the Low Countries Hortus Musarum, Phalèse, 1552; in France, Attaignant's Tresbreve et familiere introduction, 1529; Le Roy's and Ballard's Livre d'airs de Cour miz sur le Luth, 1551; in Germany, Gerle's Musica Tablatur, 1532. Le Roy and Ballard published in 1567: Instruction de partir toute la musique des huits divers tons en tablature de luth which was translated into English in 1568 and 1574.

2. Gerle's treatise contains twenty-eight transcriptions for viols of French and German songs. For further details, see below, Chap III, p. 33.

3. Dart III, p. 924.

part, but it is not unlikely, since records show that at this time there were many viol players available at Court.[1] A great number of these were Italian or of Italian descent.

One of the precursors of the English "ayre" was the "contrapuntally accompanied solo song"[2] which usually consisted of the upper voice singing a strophic syllabic setting of words and the lower voices accompanying it on viols in a polyphonic style. To this type belong some of Thomas Whythorne's Songes to three, fower and five voyces (1571), and William Byrd's Psalmes, Sonets and songs of Sadnes and pietie (1588)[3]

> originally made for Instruments to expresse the harmonie, and one voyce to pronounce the dittie ... now framed in all parts for voyces to sing the same.[4]

Although no true ayres were published until 1597, Byrd indicates here that they were already being composed. As the popularity of the lute increased in England, players

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1. De Lafontaine (p.8) reports that liveries for Henry VIII's funeral were received by the violists Albert de Venyce, Ambrose de Myllan, Marcke Anthonye, Frauncis de Vyzenza, Zorzi de Cremona, and Vizenzo de Venetia.

2. cf. Reese II, p. 835.

3. cf. Mundy nos. 20 and 21.

4. Byrd II, Preface.

tended to arrange all available material for it, with the result that

> ...the lute, while consolidating contrapuntal pieces into a harmonic expression, reduced the ranks of the inner parts.

Even Morley's 1597 arrangement of some of his five-part canzonets for lute and cantus were not real lute-songs, for the accompaniment was but a mere transcription of the lower voices which were ill-adapted to the lute.

In 1597, however, examples of the truly characteristic lute-song were published for the first time, in Dowland's First Book of Ayres. They are among the most beautiful and original of all lute-songs and are not considered for their intrinsic value but only in so far as they affected the popularity of the bass viol as a solo instrument.

The importance of the contribution made by song-writers in an accidental way to the birth of solo instrumental music in England at the close of the sixteenth century, is not always appreciated. The technique of composing for solo bass viol developed greatly during the twenty-five years in which the ayre was in greatest demand. This was the period when its popularity increased so quickly that it was soon established as the solo instrument of the viol family, though not all its potentialities were immediately investigated. It

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1. Rowen, Chap. 2, p. 18.

is necessary, therefore, to examine the available material,[1] not only the music itself, but also the titles and prefaces to the different volumes of the lutenist-composers' "Books of Ayres", for some indication of the practices of the time. Let us now consider these books in chronological order.

> The First Booke of Songs or Ayres of foure parts with tableture for the lute, so made, that all the parts together, or either of them severally, may be sung to the Lute, Orpharion, or Viol de Gambo. Composed by Iohn Dowland, lutenist and Bacheler of Musick in both the Universities,[2]

was published in 1597. Here are presented alternative methods of performance, sung by four vocal parts, or by any one of them to any one of the three instruments. The loose wording of the title (which was probably the work of the printer and not the composer - and may have served to attract publicity and sales by including all possible combinations) implies that one of the inner parts could be sung by itself with instrumental accompaniment. This possibility is mentioned by Fellowes:[3]

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1. With the exception of a few collections and separate songs, this is readily accessible in The English School of Lutenist Song Writers, series I and II, (1920-1932), ed. E.H. Fellowes. Unfortunately, he has omitted to reprint the instrumental pieces included in some of the original publications.

2. See Mus. Brit. VI.

3. Fellowes V, p. 304.

> The lute part was intended primarily to be used for the purpose of accompanying the highest voice-part when rendered as a solo song; but sometimes the composers extended this principle and made any single one of the voice parts available for use as a solo song with the lute accompaniment.

Yet from his transcriptions, it is perfectly clear that he considered the best manner of performance to be by treble or tenor voice. Finally, it is highly unlikely that one of the inner parts was sung as a solo melody, because although the lute doubles the supporting harmonies more or less exactly, it never on any occasion includes the air itself.[1] The bass viol part was written as a single line of notation and unless the player were either able to supply harmonies ad libitum or read the lute tablature, the accompaniment must have suffered through being thin.[2]

The second publication of songs (1598) was by Cavendish. Unfortunately, the title page is damaged and the principal title missing, but the sub-title is as follows:

> 14 aires in tabletorie to the lute, expressed with two voices and the base violl or the voice and lute only. 6 more to 4 voices in tableture.

Of these twenty ayres, nos. 1-13 in the original edition are solo songs without any alternative.[3] The cantus part

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1. cf. Warlock I, p. 29.

2. This may be one of the first examples of playing a continuo part from an unfigured bass in England.

3. Not 1-14, as Fellowes (I) writes in his preface.

is printed with lute tablature and a bassus part with words is given. This title, like Dowland's, presents alternative ways of performance: vocal solo accompanied by lute, or vocal duet by bass viol. The lute part (and not the ayres themselves, as suggested) was in tablature while the bass viol part was written as a single line of music in notation. Somewhat rarely, there is four-part harmony in the lute accompaniment.[1] Particularly at these moments, in the version for two voices and bass viol, it is assumed that the bass viol player tried to achieve full support by stopping chords.

In 1600, appeared Morley's first (and only) book and Robert Jones's First Book of Ayres, with a title that suggested the same variety of possible combinations as Dowland's first. This year also produced Dowland's second, where the title mentions lute with bass viol. No longer is there any choice in the matter; the bass viol is not an alternative to the lute, but is its complement. R. Jones's Second Book of Songs and Ayres set out to the lute, the base violl the playne way, or the base by tablature after the leero fashion was published in 1601. This title is interesting because it suggests that the bass viol has gained

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1. See "Finetta, fair and feat", bar 13, p. 4.

ground and has now become an integral part of the ensemble; it also refers concretely to the practice of playing the bass viol "by tablature", where this viol, by reading from the lute tablature, supplied all the supporting harmonies, as opposed to the ordinary method of playing a single line from notation, which was the "playne-way".

The first book of ayres to contain a personal preference in its title for any particular instrument is by the eccentric, Tobias Hume:

> The First Part of Ayres, French, Pollish and others together, some in Tabliture and some in prickesong, with pavins, galliards and almaines for the viole de gambo alone and other musical conceits for two bass viols expressing five parts with pleasant reports one from the other, and for two Leero Viols and also for the Lyra Viol with two trebles or with one treble. Lastly for the Lyra Viol to play alone, and some songes to be sung to the viole with the lute, or better with the viole alone. (1605)

In the Dedication, he wrote:

> My Life hath been a Souldier and my idleness addicted to Musicke, I do not study eloquence or profess music, although I do love sense and affect harmony. My profession being as my education hath been, arms, the only effeminate part of me hath been musicke.

Since he excelled as a bass viol player, it is no wonder that "the statefull instrument, Gambo Violl", should be his favourite and that he should prefer it to the lute. He writes in his preface "to the Understanding Reader":

> ... and from henceforth the statefull instrument Gambo Violl shall with ease yield full various and as devicefull music as the lute. For here I protest the Trinity of Musick, parts, passion and division, to be as gracefully united in the gambo viol as in the most received instrument ... (i.e. the lute).

He even gives directions:

> ... if you will heare the viol da gambo in his true majesty, to play parts and singing thereto, then string him with 9 strings, your basses double as the lute which is to be plaide on with as much ease as your viole of 6 strings.[1]

Although Hume considers the viol to be the ideal accompaniment to the voice, there are only five songs with words in his book and these appear in the usual manner, with lute tablature and a single bass part in notation. Many of the other pieces bear titles which suggest they are songs, but the words have been omitted. Hume's book must have been the one that aroused Dowland's animosity when he returned from his travels abroad, and prompted him to make a passionate outburst. Dowland draws attention to

> two sorts of people that shroud themselves under the titles of musicians ..... The second are young men, professors of the lute, who vaunt themselves to the disparagement of such as have been before their time (wherein I myself am a part) that there never was the like of them. To these men I say little because of my love and hope to see some deeds ensure their brave words and also being that here under their own noses hath been published a book in defence of the Viol de Gambo, where in not only all the best and principal instruments have been abased, but especially the lute by name.[2]

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1. The italics are not present in the original.

2. See Dowland's address to the reader of Pilgrimes Solace (1612).

Robert Jones's title to his fourth book is explicit, stating precisely what the composer required ideally, but it also voices the tolerant attitude towards the performer who could use his discretion in choice of instruments:

> A Musicall Dreame or the fourth book of ayres. The first part is for lute, two voices and the viole de gambo; the second part is for the lute, the viole and four voices to sing; the third part is for one voice alone to the lute, the bass viol, or to both if you please.

Similar directions to those described above are given in the publications of the composers already mentioned, in addition to the books by Rosseter, Bartlet, Danyel, Ford, Ferrabosco, Corkine, Pilkington and Attey,[1] and by Pierson, Alison, Coperario, Maynard, Greaves and Handford.[2]

There are some purely instrumental solos and duets published with the ayres in this series, and it is interesting to note that whereas the earlier books contain only works for the lute, or at the most, for lute and

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1. All reprinted in Fellowes I.

2. Handford's song-book was the only one known prepared for publication which never appeared in print. It is dedicated to Prince Henry who died in 1611, and as its front page bears the date: Dec. 17, 1609, its publication may have been held up until his death, when it would no longer have been proper to print it. See CTa.

viol, the later books contain pieces in tablature for viols tuned lute-way. This fact seems to indicate that the importance of the bass viol as a solo instrument has increased, although the influence of the lute remains strong. Thomas Ford's Musicke of Sundrie Kindes (1607) is composed of two books, of which one contains

> ... aires for four voices to the lute, orphorian or bass viol with a dialogue for two voices and two bass viols in parts tunde the lute-way...

the other:

> ... pavens, galiards, almains, toies, jiggs, thumpes and such like for two bass viols, the Lieraway, so made as the greatest number may serve to play alone, very easie to be performed.[1]

William Corkine's First Book (1610) also contains "Pavins, Galliards, Almains and Corantos for the Lyra-Viol". Corkine's Second Book (1618) is significant as most of the ayres are "to sing and play to the bass viol alone"; they are provided with only a bass line in notation, and no further indication as to harmonies. This bass viol part is simple and not particularly inventive, but Corkine's songs are very pleasant. Two of his best are no. 10, Go heavy Thoughts, and no. 16, Shall a smile or a guileful glance, where melody and bass

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1. Attention is drawn by Colles to the fact that most early tutors or instruction books ended with similar phrases.

are well-matched and balanced rhythmically.

The lute part of Robert Jones's The Muses Gardin for delights or the fift book of Ayres onely for the Lute, the Base Vyoll and the voice appears to have been added by a later hand because there are many errors in the tablature and none in the ayre and bassus parts. Fellowes writes in his preface to the reprint:

> The accompaniments of Jones's earlier book of Ayres indicate a capacity for part-writing such as is wholly absent from many of the songs in The Muses Gardin.

The phrases in these songs are well-balanced and self-sufficient and it seems highly probable that Fellowes's assumption is correct and that they were intended to be sung to the bass viol alone. Another clear indication of Jones's patronage of the bass viol is that in his 1601 publication he gives the alternatives "The base-violl the playne-way, or the base by tableture after the leero fashion". It has been said that this is "an extension of Ganassi's technique of accompanying the voice by the polyphonic lyra-viol".[1] In each of the songs in The Muses

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1. See Dart III, p. 924.

Gardin by Jones there is close imitation either at the fifth or octave between the voice and the bass. In Soft Cupid Soft and The Fountains Smoke the imitation is prolonged and in Joy in Thy Hope, with the exception of the refrain, every single phrase begins in imitation at the fifth or octave. Jones's bass viol parts are much more interesting than Corkine's, due to the amount of imitation and contrapuntal treatment.

From the time of Dowland's attack on Hume,[1] there were several controversies concerning the respective merits of the lute and bass viol.[2] Some composers, e.g. Hume and Corkine, openly stated their preference for the bass viol as accompanying instrument; others, e.g. M. Pierson only grudgingly acknowledged its possibilities; in the preface to Private Musick (1620)[3] he writes: "Or for a shift to the Base viol alone". The fact remains, however, that the bass viol was considered for many decades a satisfactory accompanying instrument even without the support of the lute. A. B. Pearson observes[4] that songs were sung to the

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1. See Part III, p. 22.

2. William Turner wrote in 1697: "And there are yet some among the judicious who think it [the lute] the most agreable and becoming Association to Vocal Musicke."

3. Probably the only complete version of this book is found in the Douce collection, Oxford. An incomplete copy is in the British Museum.

4. See Pearson, p. 26.

viol alone through the lutenist period, but even at a later date this must still have been the general practice, because Pepys recorded in his diary for March 4th, 1660, that he sang Orpheus's hymn "to his Viall".[1] By this time, keyboard players were expected to be able to extemporise an accompaniment from the bass part alone; this is evident from some of Playford's publications,[2] which appear for voice to a simple bass part for viol or continuo.

Apart from the ayres to the viol alone, there are examples of songs which require the strengthening of the bass of the lute part by doubling it on the viol. Above all, the slow-moving, chromatic songs of Dowland and Danyel call ideally for a more sustained bass than the lute could provide by itself and certainly the imitation between the extreme parts, i.e. the voice and the bass part of the accompaniment is most effective when the viol strengthens the bass line.

The texture of Danyel's Grief keep within and Can doleful notes[3] is highly organised and complicated. A

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1. This is published in Playford III.
2. See Playford III.
3. See Danyel, nos. 9-11, 13-15.

sustained bass is essential because the tempo is slow and for all the dissonances to tell , each consonance must still be plainly audible when the dissonance is sung. In all the ayres, a bass viol accompaniment gives greater resonance and sonority and occasionally reinforces the cadences by playing the lower octave.[1]

The Instrumental Music in the Song Books

The instrumental music for bass viol contained in the lutenist publications of the first twenty-two years of the seventeenth century falls roughly into two categories: firstly, arrangements of popular ayres for viol solo or duet,[2] and secondly, dance movements. Corkine's second book provides examples of both types, for there are preludes, corantos, pavins and almans in addition to arrangements of Dowland's If my complaints ... and the popular tune Walsingham on which Byrd and Bull, amongst others, wrote variations. All these pieces are short and in tablature. Ford wrote eighteen lessons in Musicke of Sundrie Kindes for two bass viols "the Lieraway", with such titles as "The wild Goose Chase" (no. 9), and "A Pill to Purge Melancholy" (no. 18), and John Maynard included some

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1. A bass viol doubled the bass of the keyboard in Parthenia Inviolata .

2. Fuller harmony and greater variety were possible in duets,

duets for bass-viols with his 'Twelve wonders'. Hume also composed for two viols, "expressing five parts" and even wrote "an invention for two to play upon one viole". The fashion for lyra-viol duets was quite probably the outcome of the popularity of lute-duets, especially as many of them were arranged in such a way that performance was practical even when one viol was omitted.[1] This indicates that one of the parts was less important, and but a support to the soloist.[2]

The lutenish-song publications, together with a few instruction books contained the only printed music for bass viol solo. When the instrument was played from tablature, as opposed to ordinary notation, it was known as the lyra-viol. This was essentially a solo "continuo" instrument, one which provided a full harmonic support. The solo bass viol which played from notation was at a slightly earlier stage of development and its possibilities had not yet been as thoroughly explored. Although it was capable of playing chords, it developed along melodic lines, and eventually

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1. In his title, Ford wrote: "So made as the greatest number may serve to play alone".

2. cf. the lute duets of Galilei:- Contrappunti - in which the second lute provided chordal accompaniment to the crotchet movement of the first, and of Matelart, who added a second lute part to some of Francesco da Milano's Ricercari.

demanded idiomatic instrumental phrases. Nevertheless, doubling bass parts was one of its usual functions in the first twenty-two years of the seventeenth century, and when lute-songs were no longer in vogue, the bass viol was left to rise to great heights as a virtuoso instrument and then to fall into near-oblivion.

Apart from their intrinsic value, the lute-songs played their part in the history of music. Lute-songs were one of the agents which brought about the greater popularity of instrumental music. The lute-songs were capable of being performed by amateurs and professionals alike. Their great popularity during a rather brief life is obvious when it is realised that Dowland's First Booke ... ran into five editions in just over ten years --- one of the outstanding achievements of English printed music. Since the ideal medium for the performance of ayres included the bass viol and since these publications contained solo instrumental music, much of which is for bass - or lyra-viol --- and the earliest printed examples in England --- there can be no doubt that the lute-ayres increased the popularity of the bass viol as a solo instrument. At the beginning of the century, they certainly served to make it a sight nearly as familiar as the lute and as generally accepted.

Chapter III

INSTRUCTION BOOKS

The earliest-known printed music for solo viol (and in particular for bass viol) is to be found in the form of musical examples used to illustrate the text of instruction books, published on the Continent during the first part of the sixteenth century. These books deal with history, materials, techniques and methods. As the development of music printing early in the sixteenth century stimulated the production of all forms of music, there may have been an increasing demand for tutors, among them instruction books for the bass viol.

That viol and lute were closely associated[1] is further borne out by the fact that early instruction books tended to class these two instruments together and treat them simultaneously. The tendency was for texts to be general and comprehensive, exemplified by the works of Virdung (1511), Agricola (1529), and Luscinius (1536).[2] Contained in these

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1. See above, Chap. II, p.10 ff.

2. Agricola's and Luscinius's books are essentially enlargements of, and in the latter case, a translation into Italian of Virdung's work. Agricola, in spite of the Latinate name, was a German.

volumes are instructions for, and illustrations of, most of the contemporary instruments. At about the same time as the foregoing volumes, some specialised tutors were published, including those of Judenkunig (1523), Gerle (1532), Lanfranco (1533), Ganassi (1542 and 1543) and Ortiz (1553). German treatises were the first to mention viols, although the technique of playing them was probably more advanced in Italy and Spain. In England, instruction books were published in the late sixteenth and early seventeenth century and in nearly every case echo those produced on the Continent almost a hundred years before. Treatment, subject-matter and in many cases, musical examples bear them great similarity which can hardly be coincidental. In order to appreciate this fully, it is necessary first to review briefly the Continental instruction books and then to trace the parallels and developments found in the English ones.

Instruction Books on the Continent[1]

Many of the Characteristics of the bass viol were common to the lute, for in the early stages, the technique of the bass viol was essentially that of a lute transferred onto a bowed instrument. This is illustrated in Virdung's

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1. References are made to many of these tutors by Riley.

work Musica getutscht, which was the first to contain instructions for playing bowed instruments, although no musical examples are given. Here Sebastian, one of the two characters in the book, says to the other, Andreas Silvanus:

> Was du dan uff der lauten greiffen and zwicken lernest das hast du leicht uff der harpfen oder off dem psalterio oder uff der geigen zu lernen.[1]

This meant that the tunings, tablature and fingering instructions for the viol were frequently identical with, or similar to, those for the lute. Only one set of directions is given in Judenkunig's treatise, where the title states that it was intended for lute or viols. This is possible as only the left-hand technique is discussed. The frontispiece from Judenkunig's Ain schone Künstliche underweisung shows a picture of a lutenist playing with a bass-violist.

The earliest printed music specifically composed for viols is found in Gerle's instruction book. In his preface, he explains that he published his treatise because he could find no other which taught the beginner to play lute or viol. An interesting allusion is made to an English product, when instructions are given concerning the bow;

> Take care to see that the bow is not too greasy. If the hair becomes too smooth, it will not draw; (if this happens) scrape the hair with a clean knife and then rub it with colophane or with English rosin which can be procured at the apothecary's.[2]

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1. See Sig. E recto.
2. Gerle, Sig. B. ii recto.

Five pages only are devoted to viols in Lanfranco's Scintille di Musica (1533) which was the first Italian treatise of this kind, but the next: Regola Rubertina, Regola che insegna Sonar de viola d'archo Tastada (1542), by Sylvestro Ganassi is the most extensive and comprehensive viol tutor of the sixteenth century. Book 1 contains directions for bowing, posture, tuning, placing frets, transposition, diminution and the art of accompanying song, in addition to several pieces of music. These are printed in ordinary notation and tablature and there are instructions for transposing from one to the other.[1] G. Reese points out that this is "additional evidence that any composition was the common property of all media by which it could be performed". The chapters on bowing and fingering are most important, since they provide the first detailed instructions on record.[2] Ganassi writes that the bow was held between the thumb and middle finger, with the hand facing palm upwards, while the index finger regulated the pressure. He recommends bowing firmly midway between the bridge and the fingerboard, and advises different

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1. C. Thompson writes: "Ganassi's inclusion of such a chapter seems to bear out the commonly held theory that in Italy (as in England later) almost any composition could be played by viols and the general titles of publications designated as 'buono da cantare e suonare d'ogne sorte di stromenti', provided a body of literature available to violists as well as to other instrumentalists."

2. Reese II, p. 548, summarises the main points of the book.

methods to produce a variety of effects. He suggests that long notes be played with full bows and short with short bows. Six different fingerings are given for one passage on p. 10. Reese states that the instrumental pieces in Book I are "In the early prelude style with generous use of double stops and some genuine writing a 2".[1] Two ricercars by Ganassi are reprinted in HAM I,[2] ~~no. 119, p.127~~. The first is quick and florid, the second remarkable for its extended use of double-stops.

In 1553, a Spaniard, Diego Ortiz, published in Rome his Tratado da glossa sobre e clausulas y otros generos de puntos en la musica de violones nuevamente puestos en luz.[3] It is a book of instructions for playing variations and embellishments. This work is of particular interest as it foreshadowed the greatest English bass viol tutor of the following century.[4]

In his letter to the reader, Ortiz states that there have been many skilled in the art of playing but none who have written treatises on the subject and he considers it necessary to formulate some rules so that performers do not fall into the error of giving too much rein to their fancy and become negligent. They may now refer to his book and

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1. Ibid., p. 549.
2. See HAM I, no 119, p.127.
3. This was also published in Italian in the same year.
4. See below, p. 45.

bring some form and unity to their extemporised compositions. The book consists of two parts: the first concerns variation technique, where a simple phrase is given and then ornamented in a dozen or more ways, varying the rhythm and "dividing" the melody; the second gives three methods for combining a viol and a keyboard instrument in performance. One method is employed when both players improvise simultaneously, but the keyboard player is advised to play only simple chords while the violist develops his ideas, and to await the long suspended notes on the viol before playing florid passages himself. Four recercadas are given as examples, but without any accompaniment. The second method demonstrates how a violist might improvise on a ground played by a keyboard instrument. There are six examples written on two staves, one of which is for keyboard. Here, the ground is written in unharmonised breves and extends throughout the composition. There were two types of grounds: one short, and repetitive, and the other long and extended which was later called a "continued ground".[1]

Each of these six examples appears to be slightly more advanced technically than its predecessor. G above middle C occurs frequently, but an occasional A provides the upper

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1. cf. Simpson I, p. 57.

limit of the range; the lowest register is not used, probably on account of the ground. The third and last method shows how a madrigal, motet, or other piece may be performed by solo bass viol and keyboard and Ortiz illustrates this with a four-part madrigal by Arcadelt: O felici occhi miei.[1] The madrigal, which is written out in full, is played by the cembalist whilst the violist extemporises four variations mainly upon the bass line. Ortiz points out the necessity to ornament in the style and rhythm of the piece. A French Canzon is treated in the same manner, with five arrangements in which the violist ornaments or improvises on any of the parts. To conclude, there follow eight recercadas and a "Quinta Pars" for bass viol and keyboard which are composed over harmonised bass melodies that Ortiz calls: "Cantos llanos que en Italia communamente llaman tenores".[2] The florid discant melody of the bass viol was usually accompanied by the complete four-part harmony of the keyboard, but in the absence of a cembalist, another bass viol could play the bass melody, although this was not the more satisfactory method.

When Ortiz published his book, the art of extemporisation was already cultivated and widespread. The singers of the

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1. This madrigal first appeared in Libro di madrigali a 4, Venice, 1539. See Chorwerk, Vol. V, p.19.

2. Ortiz, p. 106.

Papal choir and many other choirs were trained in the most elaborate conventions of improvisation and embellishment, or "diminutio",[1] for which the contemporary English translation was "division". This highly imaginative art, half creation and half interpretation was employed by both singers and instrumentalists, so it is certain that a great amount of viol music (certainly solo viol music) was not written down at all. The practice of playing divisions extempore on a bass viol was, therefore, a spontaneous art, but one founded on widely-accepted traditional practices. It is necessary to consider improvisation and ground basses before proceeding to an examination of instruction books in England, because division-playing was so much influenced by them. Division playing was an important means of expression on the bass viol. It served to develop the capabilities of that instrument and the technique of writing for it and in this way, directly influenced the development of the instrumental style of composition and therefore, music in general.

Improvisation and Ground Basses.

Improvisation or extemporisation has been practised

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1. See Donington II, p. 369.

from earliest times, and has, in the course of the centuries, been influenced by traditions and changing fashions, which it has in its turn influenced. Ornamentation or embellishment has long been used in improvisation; it developed from the variation or division of a single main note, which was broken down into subsidiary, smaller time-values of different pitch. The notes comprising the "division" (i.e. the embellishment) were essentially melodic amplifications and were usually played in conjunction with the main, plain note, so that all dissonances were unessential.[1] This technique of division provided the core to Renaissance embellishment and it continued to be popular during the Baroque era, when it tended to become associated more with instrument than with voice. The lute and recorder were frequently used for division-playing, but the bass viol raised this art to its zenith.

Ortiz, however, recognised the necessity for the introduction of some system into improvisation and it was this that led him to codify the existing practices of his day. Though in his Tratado he was the first to present the principles of composition and improvisation systematically, his rules were most certainly no innovation but well-

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1. Ibid, p. 372.

established practices of bass viol playing. The examples quoted by Ortiz are based on "grounds"which by this time had been assimilated into the musical language of many countries. These "grounds": passamezzo antico and moderno, romanesca and folia,[1] used by fifteenth-century lutenists, and in sixteenth-century Spain were diligently cultivated by composers for the vihuela, bass viol and keyboard. They provided the foundation of the improvisatory technique which has been traced back to the Italian form "passamezzo".[2]

During the sixteenth century in England, Italian ground basses appeared mainly in instrumental dances, particularly in the pavan and galliard, which are themselves of Italian origin. It has been found that English poetry was sung to the lute in a manner comparable to the Italian and a certain amount was based on Italian ground bass patterns.[3] While the singer improvised a melody appropriate to the text of the poem, the constantly recurring harmonic pattern of the accompaniment provided a unifying element.[4] When this

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1. For passamezzo antico, see nos. 1, 5; moderno, no. 3; a mixture of antico and moderno, no. 2; romanesca, no. 7; folia, no. 4; etc.

2. See Gombosi I and II; this information is taken from Byler since the articles by Gombosi are not available in the main libraries in England.

3. See Byler, conclusions to his last chapter.

4. This technique may be compared to the Welsh tradition of singing "penillion", in which, ideally the words are improvised as well as the tune.

technique was applied to purely instrumental music, it provided the basis for the variation-form which was cultivated so assiduously at the beginning of the seventeenth century by the English virginalists, lutenists and a little later, by bass violists.

In Spain, the variation-form probably developed in a similar way[1] - through the necessity of varying the accompaniment while a long romance was being sung. One of the first to introduce this principle of variation into Spanish lute-music was Luis de Narvaez.[2] On the famous romance, "Conde Claros", he composed twenty-two diferencias and he treats them as purely instrumental variations.[3] These are not so much contrapuntal as harmonic, for they are built on a repeated bass. Ortiz and Cabezon, amongst others, belonged to the same Spanish school of composers and their works provide numerous examples of these forms. Ortiz's influence was certainly felt in England (even if only indirectly, via Italy) though how soon after the appearance of his book in 1553 is not yet established. Cabezon, however, a chamber musician, is known to have accompanied his master, King

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1. See Trend I, chap. 5. One of the most popular compositions used as a basis for variation in Spain was "Guardame las vacas", which was founded on a romanesca bass.

2. See Trend II, p. 11.

3. These are published in MME III, p. 82.

Philip II of Spain, when the latter came to England in 1554, with the intention of marrying Mary Tudor. R. Donington mentions some uncertainty regarding Cabezon's influence on composers in this country,[1] but it is most likely that his exceptional talent attracted great attention and it is possible that he introduced into England the tiento (fancy), which remained as a ricercar type of music and the diferencia, which developed into the English virginal variation and division-viol technique. These forms may have been introduced into England at an earlier date,[2] not only by way of Spain, but perhaps from other countries of the continent and the techniques may have been developed in part at least, indigenously.[3]

Important elements of a musical style which had its origin in Italy were gradually assimilated into sixteenth century English music, so that when the practice of division-playing was eventually introduced into England, it immediately became popular. Due partly to the general interest in instrumental virtuosity for its own sake, the English school

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1. See Donington V.

2. Two of the earliest pieces in variation-form date from the beginning of the sixteenth century in England: Lady Carey's Dompe, and the variations by Hugh Aston.

3. cf. Donington, ibid.

of bass violists achieved a level of technical skill never previously reached (with the possible exception of lute-playing) in the history of instrumental music. This fact is corroborated by contemporary accounts, by a study of the instruction-books for viol and an examination of the music published in England during the seventeenth century.

Instruction Books in England.

Seventeenth century instruction books in England had a similar history to those of the sixteenth century in Italy. The early ones are of a general nature, embracing the art of playing the lute, bass viol and cittern and containing rules for composition and improvisation, while the later ones are more specialised. Thomas Robinson and Robert Dowland both claim that the instructions they give in their books for lute are applicable to the viol, but all the musical examples are written in lute tablature and the bow is not mentioned. Robinson's Schoole of Musicke (1603), advertises simplicity[1] and the possibility of self-instruction. He writes:

> I can no way better fit your good and willing minds then in shewing you how you may very soon and very perfectly instruct yourselves to play (upon your best

1. H. C. Colles p.33, has pointed out that as a result of T. Morley's publication of his Plaine and Easie Introduction to Practicall Musicke (1597) almost every one of the title pages of seventeenth century instruction books dwells alluringly on the idea of plainness and easiness.

> beloved instrument) the Lute, also the Orpharian, Pandora, and Viol da Gamba, any Lesson (if it bee not too trickified) at the first sight ... for the carriage of your left hand upon the lute is likewise justly to be observed upon the bass viol ... [1]

Dowland's Variety of Lute Lessons (1610) tells us that "These rules serve also for viols, or any other instrument whereon frets are tied."[2]

Although in the first few decades of the seventeenth century England was renowned for her violists, the publication of instruction books containing specific directions for playing the bass viol did not commence until half-way through the century, when there remained but few years during which the bass viol stood supreme.

The first book was Playford's A Musicall Banquet (1651) of which 27 Excellent new lessons for the Lira Viol form the first part; they anticipate the material contained in his work entitled Musick's Recreation on the Lyra Viol (1652). Most of this later volume is taken up with one hundred and seventeen pieces written in tablature, but there are also instructions for reading from tablature, tuning, playing scales, and keeping time.

The first edition of Playford's A Breefe Introduction

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1. See his letter to the reader.
2. See the preface.

to the Skill of Music for Song and Violl (1654) contains a drawing of a bass viol (p. 30) and the statement:

> The Bass Viol is that which usually playes the ground or lowest part, which is called the Basse, and hath 6 strings which are usually named thus, treble ... [etc.]

Down the years, he shifts the emphasis from voice to viol and the meagre information of the early editions is greatly expanded in the succeeding ones,[1] which include short lessons for the beginner on the bass viol.

One of the most outstanding instruction books in seventeenth century England was that for the bass viol by Christopher Simpson and first published in 1659. It was entitled The Division Violist or an Introduction to the Playing upon a Ground, and contained the fullest directions ever written for the playing of divisions. It was revised, enlarged and translated into Latin "That it might be understood in Foreign Parts" and republished under the title The Division-Viol or The Art of Playing Extempore upon a Ground. This edition appeared in 1667, having been somewhat delayed by The Plague and The Great Fire of London.[2]

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1. The title was shortened first to A Brief Introduction to the Skill of Music, and with the sixth and subsequent editions became An Introduction to the Skill of Musick.

2. The second edition is dedicated to Simpson's patron and pupil, Sir John Bolles, who played so brilliantly in 1661, in Rome that he excited the remark "Britannica Chelys, quam vulgo dicunt violam majorem". This may have suggested the Latin title: Chelys Minuritionem Artificio Exornata.

The book enjoyed great favour and was considered

> A piece so Instructive, and of such a Latitude, that it meets all Capacities, and finds no man either too wise, or too weak to be the better for it ... whoever has This Book by him, has one of the best Tutors in the world at his Elbow ... you will find it a work of exceeding use in all sorts of Musicke whatsoever. [1]

Professional musicians and amateurs alike held it in high esteem, for according to Dr. Colman:

> Her rough Descants you have made so clear,
> 'Tis as much pleasure now to learn as Hear.[2]

The material in the first edition is arranged in two parts:

> The First, Directing the hand, with Other Preparative Instructions. The Second, Laying open the Manner and Method of Playing Extempore, or Composing Division to a GROUND, To which are added some Divisions made upon Grounds for the Practice of Learners.

This subject matter is slightly rearranged into three sections in the second edition, so that the methods of composition found at the end of the first section in the first edition now form a whole section on their own. Section two of the first now becomes section three of the second edition.

It is illuminating to look closely at the directions Simpson gives.[3]

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1. See the letter "To the Reader" by Sir Roger L'Estrange, in Simpson II.

2. See the collection of laudatory poems to the first edition of Simpson.

3. All references are made to the second edition.

The first part describes the viol and the manner of playing it, the second deals with the methods of composition and the third and most important part concerns divisions. Simpson introduces the first part by stating that a viol well-played ranks among the best of musical instruments, and to play extempore to a ground is the "highest perfection of it" ... but for this there are certain requirements:

> First, a Viol fitted for that purpose; Next, Hands enabled to Play upon it; And then, some Knowledge in the Concords of Musick. [1]

He describes the best type of Viol and bow for playing divisions ("of something a lesser size than a Consort Bass") the proper posture, and the way to hold and move the bow.[2] Simpson indicates the practice of shifting positions when describing the placing of the left hand ("so as your Hand may have liberty to remove up and down, as occasion shall require") and illustrates it (p. 7) with a fingered exercise which necessitates a change in hand position, so that notes that can be played on the open strings are stopped. Then

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1. Simpson makes no acknowledgements to previous writers, but his opening chapter resembles that of Ortiz too closely for coincidence, for both mention the obvious fact that there must be a hand suited to play; moreover, the organisation of the two books is not dissimilar.

2. Similar directions are found in previous tutors (cf Ganassi, above p. 34), but Simpson's are more detailed.

he describes the tuning of the instrument and writes out a carefully fingered scale of D major, extending over three octaves. He gives an exercise to be practised (p. 5) "First in a slow measure; increasing the quickness by degrees, as your Hand advanceth in readiness", and advises the player to stop the strings "firm and hard with the very ends of your Fingers", keeping each finger down as long as possible and using the maximum amount of bow for each quaver. An even number of quavers should begin with an upbow and an uneven number with a down-bow, and when there is a rest or a dotted note, the first odd note of the new group must begin with a downbow: "This is the proper motion of the Bow, though not absolutely without some exception".

It is evident that there was some controversy over the best position of the right arm and wrist. Some held that the elbow-joint should be stiff and the wrist loose, while others considered that the whole arm should be loose.[1] Simpson writes (p. 8):

> To deliver my own opinion; I do much approve the streightness of the Arm, especially in Beginners, because it is a means to keep the Body upright, which is a commendable posture.

He allows stiffness in the elbow in "Smooth and Swift

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1. cf. Mace, below, p. 59.

Division" but states that "Cross and Skipping Division" is never as expressive as when both joints are relaxed. A study is provided to practise wrist movement, and in this, the lowest string is tuned down a tone to C "as we commonly do when we play in that Key". An isolated double-, or multiple-stop should be played with an upbow but consecutive chords are played with successive bows, beginning with the lowest note and working upwards. Simpson counsels: "Be sure to hit the lowest string first, (insisting thereon so long as need requires)".[1] The chordal study that illustrates his point has the fingering written in front of the notes, for the sake of convenience. Simpson compares the position of the left hand when playing chords on the bass viol to the same on the "Thiorba".

The pupil is warned that grounds may appear in compound time-signatures (p. 10). Simpson gives directions for playing graces with the bow "as when we play Loud or Soft, according to our fancy, or the humour of the Musick". This embraces the notion of expression and dynamics. A table of ornaments is drawn up by Dr. Colman, where the "Smooth and Shaked" graces mentioned by Simpson are

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1. This is reminiscent of Ortiz, who suggests that when playing chords, one should accent only the first note and pass over the others without making individual strokes of the bow.

explained. Yet none are indicated in the book, but left to the discretion of the performer. This elaborate instructive material is intended to prepare the pupil for the exercises and compositions contained in the third part.

The second section of the book is concerned with the "Concords in Musick" and resembles Coperario's Rules to Compose (c. 1610) and Campian's New Ways in Making Foure Parts in Counterpoint (1613). It is interesting to notice a change in the method of composition since the days of Morley, for whereas Morley formed his concords from the tenor part, Simpson first wrote a bass, then a melody and finally, if required, some inner parts:

> I must propose unto you the Bass, as the Groundwork or Foundation upon which all Musical Composition is to be erected; and from it we are to reckon or compute all those distances or Intervalls which we use in joyning Parts together. (p. 13)

He discusses the use of concords and advises how "to frame a bass", how to "joyn a Treble to the Bass" and how to compose in three or four parts. A paragraph on the "Use of Discords" is followed by a number of traditional reflections on the seven notes of the scale from which concords and discords are built (p. 23 ff)[1], and this ends the section.

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1. He draws analogies between the seven notes of the scale, and the "Seven Globes or Spherical Bodies in continual Motion", and discusses the "Analogy of Musical Concords to the Aspects of the Planets".

The last and most important part of the book is reached at p. 27. It concerns "Division, and the manner of performing it". At this point, Simpson analyses division. He states that there are two main kinds "viz. a Breaking of the Ground, and a Descanting upon it"; these in combination form a third type and all three are "used upon the Bass-Viol, very promiscuously, according to the Fancy of the Player or Composer".

He enumerates the five ways of "breaking a ground", which constitutes dividing the notes into smaller time-values:

i) by repeating a note at the same pitch, but with a different time-value, or by playing its octave.

ii) by remaining near and frequently returning to the main note.

iii) by supplying the "in between" notes of an interval, almost invariably step-wise.

iv) by leaping to notes concordant with the main notes and producing arpeggios.

v) by ascending or descending by step or leap to a note concordant with the main note, eventually returning to the original note, or to the next note of the ground.

Musical examples of all five ways are given.

Simpson goes on to sum up these points:

> The chief Mysterie of Division to a Ground may be referred to these three Heads. First, That it be harmonious to the holding Note. Secondly, That it come off so, as to meet the next Note of the Ground in a smooth and natural passage. Thirdly, Or if it pass into Discords, that they be such as are aptly used in Composition. (p. 30)

Simpson advises that in breaking the ground, the notes of

the ground be approached by step and he gives an example. The only exception to this occurs at a cadence, where he recommends leaping to the last note. "Descant Division is that which makes a Different-concording-part unto the Ground" (p. 35). It differs from "breaking the ground" in the following ways:

> That breaks the Notes of the Ground; This Descants upon them. That takes the liberty to wander sometimes beneath the Ground; This (as in its proper sphere) moves still above it. That meets every succeeding Note of the Ground, in the **Unison** or Octave; This, in any of the Concords. But in the main business of Division, they are much the same: for all Division, whether Descant or Breaking the Bass, is but a Transition from Note to Note, or from one Concord to another, either by Degrees or Leaps, with an Intermixture of such Discords as are allowed in Composition. (p. 35)

When the two foregoing techniques are combined, "Mixt Division" results. The texture is now enriched, as though there are two or more parts being played together, and this illusion is produced either by double-, or multiple-stopping or by crossing from one string to another.[1] Simpson considers mixed division a highly-skilled art:

> ... which is the perfection of the Viol, or any other Instrument, if it be exactly performed, a man may shew the Excellency both of his Hand and Invention, to the delight and admiration of those that hear him. (p. 27)

He recommends the learner to try his skill by choosing a

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1. See Vol. II, p. 160, division 12, for an example of this effect.

ground of semibreves or minims and applying ten or more points of division to it. He works several points to a ground and advises that each be used for as long as it remains interesting.

Next Simpson makes suggestions for organising a set of divisions to form a well-constructed piece. First, the ground must be played over distinctly to make it familiar. It is then either broken into crotchets and quavers, or played with a slow descant above. Then a quicker point is introduced as a contrast and this is followed by a slow, expressive section to stir the emotions and sustain the interest. Next come several contrasting, rhythmic divisions in which the player exhibits his dexterity, reserving his tour de force for the conclusion,[1] but always introducing variety, "for variety it is which chiefly pleaseth" (p. 56).

When the through-bass of a motet or madrigal is used as a "continued ground", the violist should first indicate his tempo to the organist and then "divide" according to instructions and his own fancy, until he approaches a cadence, when he should "shew some Agility of Hand". Then, while the organist continues, he may rest until he chooses to re-enter with some new variations in mixed division.

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1. The same idea had been expressed by Ortiz a hundred years earlier.

Simpson concludes his directions for solo division-playing with this observation:

> No man is fit to Compose Division to a Ground (how great a Master in Musick soever he be) unless he know the neck of the Instrument, and the Method of Fingering belonging unto it.

He recommends the would-be performer to study the work of Henry Butler and Daniel Norcome,[1] and "divers other excellent men of this our Nation, who (hitherto) have had the preheminence for this particular Instrument" (p. 57)

Finally, Simpson mentions the contemporary practice, in which he was skilled, of two viols playing extempore to a ground. He recommends each player to have his own copy of the ground. The divisions are arranged in the same way as for solo viol, variety being the chief aim. The violists often exchanged parts, first one and then the other showing his dexterity in swift passages, chord-stopping and string-crossing. One might descant while the other broke the bass and while they observed the fundamental principles for performance, unpleasant clashes could be avoided. Simpson states that when two violists were accustomed to extemporising together, they received greater applause than

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1. See Vol. II, pp. 152, 153 and Chap XIII, p. 200 ff.

when playing pieces "studiously composed". If the harpsichordist were good and indicated that he wished to play some florid passages, the viols sustained the ground and eventually, before inspiration gave out, the violists would finally "joyn together in a Thundering Strain of Quick Division ... or else with a Strain of slow and sweet notes" (p. 59).

Two treble viols playing divisions must both descant to the ground, but when a treble and a bass played together, the tendency was for the treble to descant and the bass to break the ground. The same idea held good for two trebles and a bass, or one treble and two basses.

Simpson states that divisions for three equal basses (each of which "acts the Treble, Bass or Inward Part, by turns,") were not usually on grounds

> ... but rather composed in the manner of Fancies beginning commonly with some Fuge, and then falling into Points of Division; ... But (after all) ending commonly in grave and harmonious Musick. (p. 60)

The basses of ayres and almaines are formed of two short strains which resemble grounds; sometimes, therefore, divisions are also played upon them.[1] Simpson mentions that many compositions for division have been written for two or three instruments, but the cost of printing "doth

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1. Examples are to be found by J. Jenkins (see Vol. II, pp. 111, 116, 118 etc.) and W. Lawes (see Vol. II p. 83 ff).

make that Kind of Musick less communicable".

He ends his book by upholding English instrumental composers, and referring to "the ever Famous and most Excellent Composer, in all sorts of Modern Musick, Mr. John Jenkins".

The thoroughness with which Simpson describes the practice of extemporisation of his day, the well-ordered clarity of his practical instructions and the felicity of his musical illustrations are a measure of his own skill and artistry as a performer. In every detail, the Division-Viol surpasses previous treatises on the viol and viol-playing.[1]

In 1665, Simpson published his Compendium of Practical Musick, part of the text of which is taken from The Division-Viol. Although it contains some bass viol duets and rules for composing for bass viol, where he advises against writing low consecutive thirds, because the resultant tones simultaneously produced sound unpleasant, this volume is not devoted exclusively to the bass viol.

A book called Lessons on the Basse Viol was written by John Moss in 1670 and published in 1671 in London. He gives a few instructions and he explains how his lessons

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1. For further information, see below, Chapter XIII, p. 159. Compositions by Simpson are included in Vol. II, p. 158 ff.

are arranged systematically in order of difficulty: he has twice gone through all the keys played in the scale, in the following order: G minor, G major, D minor, D major, A minor, A major, E minor, E major, C minor, C major, F major, B flat major, and B major. Each constitutes a suite of Alman, Corant, Saraband, Jigg and Alman. Moss points out that "they are not so difficult, as at the First Sight ... there being not four semiquavers together in the whole book."

He ends by stating that teachers do not need his directions, and in any case, this composition is not intended for them, but he hopes:

> That they would make both you and me partakers of their Fancies, as I at your request have now made them of mine.

This is followed by one hundred and five pieces all written in tablature in the solo-viol part-book, but with a thorough-bass in notation in the second part-book, "to be played on a Bass Viol with the Lessons".

The next and last really important English tutor for viols is Thomas Mace's Musick's Monument (1676), which consists of three sections, only the last of which treats of "The Generous Viol, in its Rightest Use ...".[1] In

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1. A facsimile edition has been made by Jean Jacquot, Paris 1958.

chapter V of this part, Mace gives directions for the "General Use of the Viol". He excuses his seeming impertinence in giving instructions for the viol, when Simpson had done this so admirably before him, because he thought his work might reach some people who had not seen Simpson's tutor. He sets out to supply an omission in Simpson's book, viz. to learn to play from tablature, which he has found to be advantageous to his pupils (p. 247).

Mace suggests that the young beginner should tune his instrument "Plain-way, viz Viol-way, or Lute-way", and learn to play first from notes and only later from tablature; he should be patient and spend a week or a fortnight learning the rudiments before hankering after studies, and yet another fortnight learning to keep time, practising the correct posture and fingering:

> For then he will have little or nothing to trouble himself with, but only to Practise, and Gain a Ready Hand. (p. 247)

In the sixth chapter, Mace advises the pupil to choose an instrument

> ... fit for your Hand; yet rather of a Scize something too Big, than (at all) too little, (especially if you be Young, and Growing). (p. 247)

Instructions for both posture and method of holding the bow are quoted from Simpson, but whereas Simpson recommends holding the bow near the nut, Mace confesses:

> ... for my part, I could never Use it so well, as when

> I held it 2 or 3 inches off the Nut (more or less) according to the Length or Weight of the Bow, for Good Poyzing of It. (p. 248)

Mace's directions for the bowing arm also differ from Simpson's:[1]

> For the Exact Straitness of the Bow-Arm, which some do Contend for, I could never do so well, as with my Arm, (Strait enough, yet) something Plying, or Yielding to an Agile Bending: (p. 248)

The movement of the wrist in relation to the arm and the placing of the bow across the strings are discussed (p. 249), and Mace emphasises the point that though masters may differ in their methods of bowing, they are all agreed that great care is necessary to bow cleanly. Mace advises the pupil to acquire:

> ... a Handsom-Smooth-Sweet-Smart-Clear-Stroak; or else Play not at all; For if your Viol be never so Good, if you have an Unhandsome-Harsh-Rugged-Scratching, Scraping-Stroak, (as too many have) your Viol will seem Bad, and your Play Worse. (p. 248)

No instructions are given for the left-hand and the pupil is referred to Chapters XII-XIV of the section on the lute since the method of fingering is the same.

Mace states that two faults are generally committed by violists, one in the right hand and the other in the left. The first is that the lowest note of a stopped chord is rarely played clearly enough; the second is that the

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1. cf. above, p. 48.

players' fingers are not kept down sufficiently long on the strings to bring out the full meaning of the music. Unlike Simpson, Mace demonstrates with examples how to prolong the sound of a note until another finger is placed on the string, or until the string is stopped. He indicates how a note may be written in a value longer than it can be held, on account of "Cross, or Skipping Passages", but he advises that it be held as long as possible and that the release be carefully made so that the open string does not sound.

Mace's book is more readable than Simpson's; not only does it contain instructions for playing the bass viol, with most elaborate directions for the bowing technique, but it also reflects contemporary musical taste. He makes certain observations on stylistic expression and indicates variations in dynamics by "Lo" and "So", for "Loud and Soft Play is a Chief Grace". The musical illustrations to his text are all in tablature and do not demand the skill required for Simpson's divisions.

Probably the last book containing directions and studies for the bass viol to appear in England in the seventeenth century was The Compleat Violist. The author is unknown. He refers to the "late, Mr. Benjamin Hely", who composed several lessons included in the book. The author states that he was prompted to write it by the recent requests for

an instruction book containing lessons. He therefore writes two pages "very plain and pertinent to the purpose", containing all the "necessary Rules and ye True Method" to be observed in order to play well on that instrument. In a few sentences, he advises the beginner first to learn the "gamut", then the clefs and finally how to keep strict time. Briefly, he gives directions for posture and continues: "Hold your Right Arm Strait and make use of your Wrist, putting ye Bow forward or backward".[1] The book was "chiefly designed for young Practitioners", and some very easy exercises precede the lessons by Hely. The author ends:

> If my small essay meet with a favourable acceptance among ye ingenious Lovers of this noble Science, I shall be encouraged to present them with greater Variety of Compositions for ye Viol of like Nature.

It has been mentioned that the seventeenth century English Instruction Books contained information found in earlier Continental treatises, but Simpson and Mace in particular, gave far more detailed directions for the bass viol than anyone hitherto. Their illustrating examples are much more elaborate than those of Ganassi and Ortiz, and reflect the highly-developed technical skill among violists in England at this time. The art of division-playing was brought to

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1. The author agrees with Simpson on this point, (cf. above, p. 48) and not with Mace.

its final flowering on the bass viol, which was exploited as a virtuoso instrument. Division-playing was the medium in which performers demonstrated their ability, and directions for acquiring this skill were to be found in these English Instruction Books of the seventeenth century.

Chapter IV

THE FANTASY

The Renaissance style of music was preserved for a longer time in England than on the Continent. This was due in part to the wholehearted adoption of the viol by the English, who evolved and developed a style of writing for it, unique in the field of chamber music. At the beginning of the seventeenth century, relatively little chamber music was played in other countries, where musicians concentrated to a great extent on other musical forms. With the exception of early composers of sonatas (canzoni da sonar), such as Maschera, Banchieri, Marini, Giovanni Gabrieli and Fontana, primary attention was focused on the development of opera and oratorio, and on virtuoso techniques for the violin in particular. The English school of instrumentalists gained an international reputation during the first part of the century, so that foreign musicians flocked to England to study and English musicians took up appointments at many European courts.

The largest and most important part of instrumental music composed in England at this time comprised fantasies: works that embodied the most serious musical ideas of the

large school of instrumental composers which flourished at the beginning of the seventeenth century.[1]

The title fantasia, or one of its variants, was applied in the sixteenth and seventeenth centuries to instrumental music which was derived from the choral motet, and was in an imitative style. Little distinction appears to have been made between fantasia, ricercar and capriccio, although Praetorius considered the ricercar to be the most learned form, the other two freer varieties.[2] These terms were loosely employed but the tendency was for the ricercar to be fugal and the fantasia not so. However, the converse was sometimes true, for in the early sixteenth century, in 1507, Petrucci printed some simple lute ricercare by Spinaccino which are not fugal and in 1513, Kotter wrote an organ fantasia which is fugal.

During the sixteenth century, the vocally-confined motet-form became modified: the range of the parts increased; imitative points acquired greater significance and phrases became more angular. They were often influenced by the colouring- or division-techniques already practised in Spain and Italy.[3] These two countries contributed greatly to the production of such pieces, which by the latter part of the sixteenth century were established as contrapuntal

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1. Much of this information has been drawn from Donington V.
2. See Praetorius, Vol. IV, chap. 8, p. 21,
3. For further information, see Sutherland.

movements for an instrumental chamber ensemble.

The name "fantasia" denoting an instrumental movement may have been introduced into England by the Spanish musician, Antonio de Cabezon, when he visited this country in 1554,[1] for the two forms in which he excelled - the tiento (i.e. fantasia) and differencia (i.e. variations or divisions) - became more widely used in England from this time. It is possible that these forms may have been introduced at an earlier date from other Continental countries or may have been imported into this country with the Italian viol-playing families, such as the Bassanos, Lupos and Ferraboscos, in the middle decades of the sixteenth century. Donington states that he knows of no evidence that they brought with them any fantasies for viols in addition to their keyboard compositions,[2] but they probably contributed to the development of the fantasia in England. It is possible, indeed, that the fantasia and variation-form developed indigenously.[3] The title fantasia was not used extensively outside England to denote an imitative ensemble and its development as such was confined to this country.

The keyboard "Fansye of Master Newman", c.1550 included in the Mulliner manuscript ~~of c. 1550~~, appears to be the earliest English composition to bear the title, and from this time

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1. cf. above, chap. III, p. 41.
2. cf. Donington I, p.339.
3. See Bock, p. 57.

onwards, the fantasy became increasingly popular in England, until it was the generally accepted medium for instrumental composition at the end of the sixteenth and during the first half of the seventeenth century. Before the advent of the fantasy, however, Henry VIII and his composers had written instrumental music in a flowing polyphonic style similar to that of the contemporary Flemish school; instrumental music had not then developed its own idioms and counterpoint was still vocal and unfugal in character. Although other examples of instrumental music occurred sporadically in the middle of the century, the main forerunner of the fantasy in England was the In Nomine: a type of instrumental form, unique to England.

It is now known that the origin of the In Nomine lay in John Taverner's Mass on the plainchant Gloria tibi Trinitas (composed c.1530).[1] A passage beginning at the words "In nomine Domini" in the Benedictus was found to be so well-suited to string-playing that it set a precedent for composers of the Tudor and early Stuart periods, most of whom produced similar motet-like compositions. Against the long notes of

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1. See Reese I, and Donington and Dart, for further details.

the cantus firmus, which usually occurred in an inner part, fugal sections developed their own points. In the In Nomine and fantasy of the sixteenth century, these points were short and not particularly well-defined, often serving to introduce a new voice.[1] One of the most usual types consisted of several consecutive notes of a scale extended into a long phrase in a polyphonic vocal style where one section was dovetailed into the next, forming a continuous flowing texture. According to Meyer, most In Nomines were written in the years 1560-1610, so that the generation of composers born at the beginning of the seventeenth century were bequeathed the In Nomine as an established form.[2] This period may be considered to be the first in the development of the Fantasy in England: one in which the texture remained, with few exceptions, characteristically vocal.

The Italian influence that left its mark on all forms of Elizabethan secular music brought about a change in the Fantasy at the beginning of the seventeenth century and caused it to develop along freer lines. The texture became lighter, the parts moved more independently; the points grew more

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1. cf. Meyer I, p. 14.

2. See the opening motifs of In Nomines by composers such as Tye, White, Parsons, which may be found in the thematic catalogue in Meyer I, p. 169f.

sprightly and assumed a more individual and instrumental character. The influence of the motet - structure still persisted, but the cantus firmus was now usually omitted. The sections became more clearly defined, though they were still not as easily distinguished as the points themselves and individual sections were rounded off with cadences of the imperfect type, always avoiding or reserving anything that might sound final until the end of the work. The influence of dance and popular music with their symmetrical and rhythmic qualities was reflected in the Fantasy, for rhythmic and melodic contrast occurred between sections which became more compact as the work grew into a more protracted form. Most sections were fugal, but there was a growing tendency to provide contrast by including a more homophonic and chordal middle section.

Byrd and Morley wrote Fantasias in several parts, but these were not specifically instrumental and might well (on occasion),[1] have been sung. Byrd's In Nomines are, however, some of the most mature examples of that instrumental

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1. a) The regular practice of accompanying voices by instruments is indicated by Byrd, who wrote in the "Epistle to the Reader", in his Psalms, Sonets and songs (1588), that these songs could be expressed "either by voyces or Instruments".
b) Some of Morley's Canzonets a 3 are to be found, lacking the words in OBf (f. 83-91, 84-92, 13-17 respectively). Although they bear the title "Mr. Morley his songs for 3 bass viols", it seems likely that the viol used was the corresponding one to the voice part.

style.[1] Morley wrote fifteen two-part fantasias which continued the bicinia style used previously by Whythorne in his Duos or Songs (1590). Their most important feature, apart from the fact that they were written for two voices or instruments of equal range or pitch, is that the sections are not dovetailed, but separated by well-defined cadences.[2]

At this stage, it is necessary to turn to the works for bass viol themselves and partly through analysis try to evaluate the contribution made to the growth of a true instrumental style by the composers for bass viol. One of the earliest of these is Coperario, who belonged to the generation succeeding Morley. Coperario's bass viol fantasies fit Morley's description:

> The most principall and chiefest kind of musicke which is made without a dittie is the fantasie, that is, when a musician taketh a point at his pleasure, and wresteth and turneth it as he list, making either much or little of it according as shall seeme best in his own conceit. In this may more art be showne then in any other musicke, because the composer is tide to nothing but that he may adde, deminish, and alter at his pleasure.[3]

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1. See Byrd II.

2. See Meyer IV, p. 95. He writes that "in Germany and Italy in particular, duets for voices or instruments of equal pitch and range were very popular and these did not differ in style or form, both containing "concertant and fugal counterpoint".

3. See Morley, p. 296.

Chapter V

COMPOSERS AND THEIR WORKS

GIOVANNI COPERARIO (c. 1570-1626)

The fullest account of Coperario is found in the preface of the facsimile edition of his theoretical treatise: Rules How to Compose (c. 1610).[1] Since the days of Burney and Hawkins, it has been generally accepted that a certain John Cooper made a visit to Italy, after which he assumed the name Giovanni Coperario. Bukofzer points out, however, that there is no documentary proof of this. Furthermore, Roger North makes no reference to an Italian journey, merely stating that Coperario was "plain Cooper but affected and Italianate termination".[2]

If Coperario had witnessed the birth of opera in 1597 in Italy,[3] it is surprising that his compositions,

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1. This appeared in a facsimile edition with a commentary by Bukofzer, in 1952.

2. cf. North II, p. 10.

3. See Lang, p. 415.

many of which bear Italian titles, are not directly influenced by the monodic style. There seems no reason, however, for ruling out entirely the possibility of a visit to Italy by Coperario. Such a visit might account for the general lightening of texture in his fantasies, and the fluidity and crispness of his counterpoint, which begins to take on an instrumental character; and it may also account for the fact that his works are more sectionalised than those of his immediate contemporaries.

Coperario lived from c.1570 until 1626, when court records show that Alfonso Ferrabosco II succeeded him as composer to King Charles I. James I had employed Coperario as music instructor to his sons,[1] so it is hardly surprising to find the admired teacher promoted to the rank of Composer to the King, on Charles's accession. Playford commented that Charles was very fond of "Those Incomparable Fancies of Mr. Coperario to the Organ",[2] and it is known that the king was a keen, practical musician, not "behind any of his Predecessors in the love and promotion of this Science ... being by his Knowledge in Musick, a competent Judge therein, and could play his part exactly well on the Bass-Viol".[3]

It is likely, therefore, that Coperario wrote many of

1. Coperario must have held this position for at least some time before the death of Prince Henry in 1612, upon which occasion he composed some songs for this untimely event.

2. See Playford IV, preface.

3. ibid.

his fantasies for his royal pupils and in so doing, encouraged others to follow his example. On these grounds alone, it seems reasonable to suggest that his fantasies for two bass viols and organ were written after 1610 (probably c.1615), possibly for performance with one or both of the royal children. These duets appear to be the first for two equal bass viols, where each plays from notation. No other duets or solos by Coperario for bass viol have been traced.

There are fourteen known fantasies by Coperario for two bass viols and organ, most of which re-appear in various collections,[1] some written in the composer's hand. As music printing was costly, Coperario made copies of his own works in order to circulate them.[2] None of his bass viol duets was published during his lifetime, but recently, two have been included in the volume "Jacobean Consort".[3]

The bass viol part-books of these duets are found in several sources, the organ part in only two.[4] The number of fantasies varies from source to source and there is only

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1. See the Composer Index for a list of the works and sources. They are transcribed in Vol. II, pp. 2-34.

2. cf. Mus. Brit. IX, pp. 182-3.

3. ibid. nos. 100 and 101.

4. The anonymous organ book in OCz belongs specifically to the viol parts in OCy, for it is the work of the same copyist and contains works by other composers in addition to Coperario, in the same order. The only other organ part is found in Lh.

one set of fourteen (Lt). Two of these fantasies are not found elsewhere and will be discussed separately. In this same manuscript there is a copyist's error, for while fantasy no. 3 is omitted, no. 5 appears twice. The sequence of fantasies in two manuscripts (OBd and CKa) is identical, apart from the omission of nos. 4, 11 and 12 in CKa. The first of these two sources is in autograph manuscript, and therefore, the order in which they were composed. For the purposes of this study, they are numbered according to their position in this manuscript, i.e. nos. 1-12. Copyist's errors are few and consist mainly of the misplacing of individual notes, as in the sixth note played by B.V.2 in Fantasy No. 7 (OBi), which does not move to G as in the other sources. Most errors occur in the use of accidentals, which are sometimes omitted, inserted, or wrongly copied, and sometimes intervals are misjudged, e.g. Bar 3 of Fantasy no. 9 (OBi), where B.V.1 leaps only a sixth instead of an octave, and remains a third too low until the next change of clef.

It appears that the manuscript Lt was one of the latest to be copied, for it contains most changes. Frequently, the viol parts are put up an octave, therefore creating greater difficulties, and detracting from the generally vocal lines

of Coperario's compositions. The increased technical demands, the more ornate resolutions of suspensions that make the texture less lucid, and the fact that certain quavers are dotted suggest that these were "doctored" by a later composer or performer.[1] Since Coperario's duets for bass viol were probably all written at about the same time, it is not possible to trace in them a development of instrumental technique, but it is possible to observe features of a transitional period.

Every one of Coperario's bass viol duets contains a central cadence marked by a double bar, which causes them to fall into two sections A B where A is slightly shorter than B. In all but two cases (Nos. 11 and 12), B is repeated. This is found to be a feature peculiar to these duets; it is not even found in his two-to six-part fantasies.[2] It is more easily seen from the organ copy where there is a double bar and repeat-marks at the end of section B, than from the viol part-books in which the melodic material is continuous due to the interchange of parts for the repeat. This central cadence divides otherwise continuous polyphonic movement into

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1. cf. below, p. 93.

2. See the examples of works by Coperario in Mus. Brit. IX.

distinct sections. The repetition of B undermines any possible feeling of finality or climax at the end of the section and this probably led Coperario in six out of twelve cases to suffix a short coda (never exceeding five bars of common-time), which served to emphasise the finality of the last cadence.

At the beginning of a fantasy, movement is fairly slow, but it increases during the course of A. Whereas A usually begins with imitative entries, there is a tendency for both parts to enter simultaneously in B. This section becomes increasingly complex until the last few bars where it relaxes. These fantasies contain no dramatic development, but a mere unfolding of material: the exposition of successive points. A long fantasy may not contain more points than a short one, for a pregnant initial motif alone may give the composer sufficient scope to reveal his resourcefulness and artistic skill. The integration of such a motif promoted unity within the movement. Meyer compares Coperario's fantasies with a musical kaleidoscope; he writes: "Coperario's fantasies are full of variety; of changing musical pictures which pass by in constant succession".[1]

Coperario's points are short, occurring in rapid succession, as in no. 9, where each of the seven builds up its own musical sentence but overlaps its neighbour, so that the polyphonic continuity is preserved. The most usual

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1. Meyer IV, p. 149.

number of points in Coperario's Fantasies is five and they are distributed between sections A and B, each one forming a compact musical phrase which is dove-tailed into its successor. Nearly every point introduces a polyphonic passage, but occasionally at the beginning of Section B, a phrase occurs which is slightly more homophonic in character. This more harmonically static and rhythmic interstice puts the surrounding contrapuntal flow into relief and increases the variety within the fantasy. Bukofzer wrote that Coperario "clearly demonstrated the intrusion of chordal thinking into contrapuntal theory, especially in reckoning all voices from the bass".[1] This is evident only in the middle sections of his viol fantasies. Although homophonic passages seem to occur more rarely than in some of his other works for string ensembles,[2] Coperario introduces three examples in his bass viol duets: i) in no. 3 (bars 22-26);[3] ii) in no. 4, (bars 23-31);[4] iii) in no. 11 (bars 41-47).[5] In nos. 3 and 4, sandwiched between sections of independently moving bass viol parts, in which each is bounded rhythmically by its own phrase, are moments where both viols move in synchronised crotchet movement. A curious feature of these three examples

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1. See Bukofzer I, p. 383.
2. cf. compositions by Coperario in Mus. Brit. IX,
3. See Vol. II, p. 8.
4. ibid, p. 11.
5. ibid, p. 27.

is that the phrase in question closes with an imperfect Phrygian cadence which acts as introduction to the point following. There is a marked tendency in the remaining fantasies for the opening of Section B to be homophonic.

Six of Coperario's bass viol fantasies end with a coda which serves to round off each movement by emphasising the home tonality. This is achieved either by repeating and elaborating on the final cadence of Section B or by basing an imitative motif on the tonic or subdominant, and in one case, on dominant harmonies, to bring the movement to an end. The coda of no. 9 consists of one whole bar of quaver movement on the tonic chord, followed by a strong 4 3 dominant suspension cadencing with a tierce de Picardy in the tonic (see bars 51 to the end). Similar effects of climax are achieved in other ways, for instance in no. 4 a new rhythmic figure is introduced by B.V.l, imitated by B.V.2. and restated by B.V.l. at the same pitch so that the insistence of this motif on consonant harmonies brings about a sense of intensification which eventually relaxes into a plagal cadence with a $\frac{4}{4}$ 3 suspension[1] (bars 48-53). Other characteristics that lend an air of finality in this example are the alternation of tonic and subdominant harmonies on

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1. See Vol. II, p. 12; the method followed for the ending of no. 5 (bars 44-48) is very similar.

every crotchet, leading to a strong, ornamented plagal cadence and fundamental harmonies moving only every semibreve. In each of the six codas, the movement increases and then relaxes so that the effect gained is one of contrapuntal intensification calmly resolved.

Another characteristic device of Coperario's is to allude to a former motif, and possibly change it rhythmically, using loosely the techniques of augmentation and diminution. In no. 4, (bar 48), B.V. 2 merely refers to its opening point; in no. 1, the figure used in the coda is vaguely reminiscent of the melodic movement at bars 34-37 in diminution. Sometimes the imitation between the viols may suggest augmentation, as in no. 3 (bars 51-52) and no. 6 (bars 47-52). This contributes to the "drag"[1] that was so commonly written in the part-books just before the final cadence. With the exception of no. 9, all movements with codas end with plagal cadences containing strong suspensions and ornamental resolutions.

The analysis of one complete fantasy may aid in revealing Coperario's general procedure in the composition of his works for bass viol under discussion here. The fantasy

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1. The modern equivalent to "drag" is "rallentando".

in D minor,[1] no. 3, may be taken to be representative of his works although it tends to be less vocal in idiom than many of the others. It is not one of his most beautiful pieces, but it is interesting as it shows how he tried to digress from a vocal tradition in order to cultivate an instrumental one. The result, however, is not always smooth and graceful.

Both viols enter simultaneously on their top string at an interval a fifth apart, with a non-imitative homophonic opening of beautiful sonorities. B.V.1, moving mostly in minims, contains octave leaps and within six bars has descended to its bottom open string, while B.V.2 moves mainly conjunctly on its top string, varying the rhythm and harmony with suspensions and ornamental resolutions. An imperfect cadence on the dominant at bar 9 ends the first section.

B.V.2 introduces on A a short, rhythmic, upbeat figure of quavers and repeated crotchets, which is imitated at the distance of a bar by B.V.1 at the upper fourth. This overlaps with a restatement by B.V.2 on G, which extends it upwards over a twelfth. This rather wide range of quick notes moving by step is quickly encompassed by the bass viol, whereas it would prove difficult to sing. Another entry by

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1. See Vol. II, p. 7.

B.V.1. (bar 13) moves in thirds with B.V.2, leading to a cadence in B flat (bar 14), Immediately, a new but similar ascending point covering an eleventh is played by B.V.1, which enters on B flat, is imitated at a bar by B.V.2 on F, restates it on C and is imitated on G and then on D, before reaching a cadence in D major (bar 21) at the end of section A. The close imitation of a short figure on the two viols, accompanied by a mere chord every bar on the organ, brings about an interesting harmonic movement in the bass, for the first set of imitation occurs over a bass of falling fifths, the second over a bass of falling fourths.

Section B opens with a homophonic passage where for the first two bars the rhythm of the two viols is identical and is in complete contrast with the quaver movement preceding the last cadence in Section A. During this part, B.V.2 rises by two leaps to the second F above Middle C, (which is the highest note found in these fantasies) and descends from it by step to a well-defined cadence on the dominant chord. The polyphonic movement recommences at bar 27, where B.V.1 plays a new point in the middle and lower parts of its register, moving mainly in crotchets and minims, while B.V.2 plays on its top string a faster-moving counterpoint containing suspensions and resolutions. There is a cadence in A major at bar 34 and a new point is stated in B.V.2, beginning on E; there is a suggestion of imitation in longer note - values by

B.V.1 at the lower fifth (bar 35), leading to a perfect cadence in F at bar 39. Many unexpected and fairly large leaps occur in both viols from bar 27 onwards, interrupting a part which could otherwise be sung. Coperario avoids writing several consecutive leaps and his motion is usually conjunct. This is the case in the new quick point 5, which is imitated at only a crotchet's distance at bar 39, for the ascending and descending scale played by B.V.2 moves by step but covers a range too wide for the voice. Large leaps between quavers are rather unusual, but one of a twelfth occurs in B.V.1 at bar 44, preceding the cadence in D, before the repeat of Section B. After the repeat, there is a short coda with suspended dissonances resolving onto a final D major tonic chord.

Apart from the essentially instrumental figure at bar 10, there is little direct imitation and even this occurs over an unusually static bass formed of root position chords moving in sequence - which was certainly not a feature of the polyphonic tradition. Much of this fantasy is built on a scale rising over and above an octave with fairly rhythmic figures in quaver and crotchet movement. Leaps, mainly of an octave, extend the range beyond the vocal range and by writing such leaps frequently, Coperario shows a feeling for the nature of the instrument and a recognition of the possibility of exploiting its different registers for the sake of variety and possibly also of sonority.

The melodic climax of the work (bars 24-25 in B.V.2) falls at a moment of great beauty and stands out because it is played in the highest register and arrests attention whilst B.V.1 is playing a low sustained note. Also, the high note is held for the value of three crotchets and descends ornamentally by step as if it had become dissonant on the last crotchet. This is not so, however, for the discordant note occurs in the organ part.

Dissonances always occur as a result of the contrapuntal weaving of the texture and they are usually prepared as suspensions resolving downwards, or they are auxiliary or unessential passing notes. A complex harmonic moment results at bar 20, where over a static root position chord on A, B.V.2 descends from the A to a lower auxiliary crotchet which is a tone lower than the organ bass. At the same time, B.V.1 leaps from a dissonant D resolved in the organ part, to its top string, where it plays a dissonant F which resolves downwards by step. Therefore, the notes G, C sharp and F are struck on the second crotchet against the already sounding A and E. This all resolves smoothly onto the dominant common chord. Apart from a chromatic change at bar 40, this fantasy is mainly diatonic,[1] although B flats tend to be made

1. "Diatonic" is used rather loosely here, to mean non-chromatic, for at this stage in England, the major and minor modes were not yet fully established to the near exclusion of the others.

natural in ascending and appropriate accidentals are introduced when modulation is made and when auxiliary notes need raising.

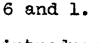
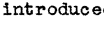
The organ part is completely dominated by the viols and it merely doubles their parts and fills in extra harmonies, binding the whole. It does not introduce new material into this fantasy.

This analysis indicates the method used by Coperario in his fantasies for bass viol, but in taking an isolated though representative example , many of the general stylistic points may be missed.

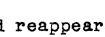
The opening motifs of Coperario's bass viol duets reflect a vocal tradition, although we find the beginnings of an instrumental style. Most of these motifs are composed of part of a scale, e.g. nos. 2 and 12, and frequently the opening consists of viol parts moving by step in contrary motion as in nos. 1 and 4. The beginning of no. 4 may be taken as a typical opening to a bass viol duet by Coperario. Although Meyer considers the simultaneous statement of two motifs unusual,[1] it appears to be Coperario's favourite method of introducing a fantasy. In fact, in only four Fantasies is the initial theme imitative, but succeeding points compensate for this by moving in shorter and more complicated figures.

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1. See Meyer I, p. 149.

That Coperario was a master of contrapuntal skill may be observed from the way in which he varied a point. The opening motif often contains the material for the succeeding points as in nos. 12,8,6 and 1. In no. 12, the melodic phrase of B.V.1  is introduced, then modified to  in B.V.2 (bars 5-6); the second point in B.V.2 (bar 10) embodies the rhythm of the opening phrase, the third in B.V.2 (bar 20) suggests a diminished version of the first and this is inverted in B.V.2 (bar 47). In no. 8, the descending scale -section of the opening point in B.V.1 appears in a diminished version in point 3 (bar 22, B.V.1), which is inverted in both viols (bar 40 etc.) and reappears in longer note-values (bars 52-55).

The melodic shape of no. 1 is largely determined by the opening motif of B.V.2 which rises through a tetrachord and then descends. This is featured in modified forms throughout the fancy: in point 2 at bar 12, in the slightly antiphonal section (bars 34-37) and in the coda (bars 44-48), so that the initial inspiration permeates the whole composition and brings about a unity of style. Similarly, no.2 seems to be built on a falling and rising third (see bars 7-11, 13-15, 21, etc.) which encourages instrumental figures as at bar 35.

The suspension figure  which features in all of Coperario's bass viol duets and was an integral part of his style, may be seen to advantage in no. 6. It occurs in the

opening motif, in bars 33-36 (where it is used in sequence) and from bar 40 to the end.

Imitation in Coperario is abundant and assimilated into the texture of his Fantasies. It is not of a fugal nature. Phrases and figures answer at different intervals, frequently at the octave and at the fifth. Fifths are sometimes answered by fourths and vice-versa, especially when the points have a vocal character: e.g. no. 8, point three, bar 23.

Many of the contrapuntal phrases are long, moving by step, undulating to and from suspended notes, but already there is a growing feeling for contrast and short, upbeat quaver figures are introduced for variety. The long, polyphonic phrases of no. 10 are broken up into shorter figures, but are integrated by overlapping and dovetailing, so that continuity is preserved. Coperario discovers the possibilities of contrast offered by bass viols playing in different registers. One example has already been noted on p. 80; another may be found in no. 11 where an expressive passage played on the region beyond the frets on the top string follows that on the middle and lower ones (see bars 29-39 in particular). This interplay of registers, which naturally breaks the conjunct polyphonic flow, reveals the composer's growing feeling for writing in the idiom of the bass viol.

"Unvocal" themes are in a minority. One exception may be found in no. 10 which begins with a re-iterated note, that

causes a rhythmic impulse to be set in motion and this asserts itself throughout the whole movement. Fantasy no. 11 also commences with a repeated note, which, however, is not insisted on throughout the work.

The flow of counterpoint within the movement is often built on six adjacent notes of the scale, interspersed with leaps. In no. 9 (bars 6-11), B.V.1 plays a canto fermo bass, while B.V.2 descants upon it in a vocal style and this is immediately followed by a quick descending scale of an octave with a leap downwards in the same direction; this is a completely unvocal phrase. There are occasional scales covering two octaves, e.g. no. 2 (bars 52-53) but the most technically difficult passage in all these bass viol fantasies occurs in no. 4 (bar 9) where B.V.1 rushes down two and a half octaves from an A to a low D at high speed.

One way in which Coperario extended the instrumental range was by thrusting an otherwise vocal line up or down an octave in the middle of its phrase.[1] In no. 4, Coperario moves the phrase into an octave higher, so that an interval of a ninth occurs (bars 15-21), and in no. 3, into an octave lower so that a leap of a seventh is made (bar 32). One outstandingly instrumental passage occurs in no. 6 (bars 29-33); here, a single viol contrasts its

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1. Similar moments do sometimes occur in vocal works (cf. Byrd IX, p. 16b) presumably on account of the range of the voices concerned.

registers antiphonally in the way that was much exploited by later composers for the solo viol, e.g. Simpson, Jenkins and Steffkins.[1]



Angular intervals are rarely found, and conjunct motion compensates for most leaps. Two of the most instrumental figures that appear may be found in no. 7, bar 10 and no. 10, bar 38.





The most frequent leap found in these bass viol duos is that of an octave and Coperario often strings several together in succession: e.g. bars 1-5 of no. 1 which encompass the range of the whole piece within this short period of six notes, and bars 3-4 of no. 9.

Coperario experimented with octave leaps in an attempt to break away from the vocal idiom, with the result that his "vocal" phrases are considerably diversified by such leaps. They occur even between quavers. Moreover, he makes a freer use of repeated notes which bring with them a pronounced rhythmic quality, characteristic of an instrumental style.

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1. For examples of their compositions, see Vol. II.

In the true polyphonic tradition, at this date the two instruments were of equal importance and were, in fact, interchangeable, as indicated by the repeat of Section B. Such equality brought about free crossing of parts so that B.V.2 was not delegated to the lower register and B.V.1 to the upper. Some beautiful moments occur when one viol soars high to take over a few notes of melody at a cadence (see bar 16 of no. 5) and when one viol descends to reveal a smooth phrase played by the other (see bar 13 of no. 9). Most fantasies cover the wide, three-octave range from the lowest D string, and in the work already analysed, a minor third above this is demanded. Although Coperario requires the bottom string of the bass viol to be tuned down a tone to the low C in some of his other ensemble music, he does not in his bass viol duos.[1]

The counterpoint in Coperario's fantasies for bass viols and organ displays great skill; it is fluent, always interesting and frequently beautiful, but it bears characteristics of a transition period in that its direction is often obscure, and its chromaticisms sometimes lacking in effect. The reason for this is that the tonality of these fantasies is not yet established nor even channelled into a definite sense of key; there are never more than two flats or sharps in the

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1. See his composition in Mus. Brit. IX, p. 58 (bars 26, 56), p. 174, (bars 16, 21, 30, etc.).

signatures to the viol part-books, and none at all in the organ book where all additional accidentals are written in. Certain melodic phrases, such as minor scales with a flattened leading-note and frequent plagal and Phrygian cadences lend a modal flavour.

The keys of the fantasies are restricted to G minor, A major and minor, and D major and minor, probably because they best suited the tuning of the viols and the organ. It is not immediately clear in what key no. 5 is written, for D major is undermined by a natural C, and D minor by the major chord in bar 1 of the organ part and a natural B.

Section A begins and ends in the tonic, with only one exception in no. 12 where it closes in the dominant, but it is usual for it to pass through the dominant during its course. Section B also starts from the tonic and after moving through various keys, finally returns there.

Modulations are not systematically organised, but result from the weaving of the parts. It is interesting to hear and observe how Coperario has achieved a climax at the end of Section B, in no. 6, by repeating a short figure three times in three bars. In this way he has caused the harmony to become temporarily static, for the organ sustains the fundamental note while the viols move above. As this note is the dominant, these four bars serve as dominant preparation for the cadence at the end of B. Another similar example occurs at the end of no. 7 (bars 47-49), where a figure is closely and exactly

imitated over a dominant pedal preceding the tonic cadence.

The contrapuntal flow is sometimes temporarily halted when a short phrase is repeated at a different pitch and the effect is of a harmonic sequence. An example may be found in no. 11 (bar 41), where the viols interchange parts, so that whereas the first phrase begins on a chord of A and ends with a Phrygian cadence on E (bar 44), the second moves from a chord of E to one on B (bar 47). Later in the same Fantasy, at bar 57, the G major material of bar 54 is repeated in E major. At such moments, it appears that Coperario is striving to direct his ideas into a set of key-relations and develop a system of tonality, but the results are not really convincing. This is mainly because no one key is insisted upon long enough to be established as a new tonic and phrases are constantly broken by frequent, varied, but short-lived modulations. The strength of many modulationsis weakened by the overlapping phrases typical of a contrapuntal style and by the avoidance of perfect cadences (e.g. bars 31 and 44 of No. 12).

These frequent modulations introduce many chromaticisms which are usually lower auxiliaries in the ornamental resolutions of suspensions (see the organ part of no. 3, bar 4) and passing notes (see no. 9, bar 30). Numerous examples may be found in every fantasy. Less often, chromaticisms aid in bringing about modulation: see the organ part of no. 5 (bar 23), where F sharp is flattened to

F natural and causes a modulation to C major. ~~"False relations" sometimes occur when the contrapuntal lines remain independent; for instance, in no. 4 (bar 9), C natural is played by one viol against the C sharp of the organ. This was, however, a common occurrence in Coperario's day and should not be particularly emphasised.~~

Harmonies are also dictated by the contrapuntal movement of the parts and it is unusual to find chords chosen for their sonoroty, though this must be the case in the first few opening bars of no. 3. Even here, the beautiful homophonic texture and richness of sound merge almost immediately into a contrapuntal flow. Harmonies that change frequently give impulse to the rhythm of a phrase, stressing its instrumental nature. This may be seen in point four of no.11 (bars 52, etc.).

Coperario's fantasies never sound dull or monotonous and they are constantly varied by chromaticisms. His harmonic vocabulary is akin to that of the madrigalists: he chooses rich and expressive chords, such as augmented triads (see no. 8, bar 6). He uses chromaticisms in his music for two bass viols more freely than did many of his contemporaries and immediate successors. This may be the result of his conscious search for a tonal system (as indicated by his

theoretical treatise: Rules how to Compose).[1] His work shows the adventurous signs of a transitional period, frequently proving more vital and interesting than many later, stereotyped compositions. The style of these fantasies is still essentially polyphonic, but reveals an unmistakable shift of emphasis from a contrapuntal to a harmonic texture, where the even pulse of Renaissance music is broken by erratic rhythms.[2]

One aspect remains to be discussed - the use of the organ as accompaniment. The organ part in these fantasies plays a subsidiary role, but nevertheless, remains an integral part of the composition. Although it doubles the viol parts, thus strengthening them, its main function is to complete the missing harmonies. In addition to providing concordant notes against which the viols can make their dissonances tell , the organ enriches the harmonies by introducing suspensions and dissonances against concordant viols. It is usually in four or sometimes in three parts, but these may increase to five or even six at cadences. The organ frequently introduces rhythmic variety, and in some cases thematic material also: in no. 12 (bar 20), its treble voice announces the material later used by the

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1. See Bukofzer II.

2. See Bukofzer II, p. 3 ff.

viols for point four (bar 38 etc.). In no. 7, the organ accompaniment is indispensable, because it not only serves to bind the whole movement by doubling the bass throughout, but at the very beginning it is responsible for setting mood and tempo; it introduces in diminution the material used by the viols for their first point. The organ does not usually contribute to the contrapuntal interest, but on one occasion (no. 7, bars 8-14) it plays an upper melody.

Summing up, we may say that although the organ is far less important than the bass viols in these fantasies, nevertheless, it is necessary to the compositions as a whole, since apart from enriching the harmonies, varying the rhythms, and occasionally introducing melodic material, it has a sustaining, unifying function.

The two remaining works, nos. 13 and 14, have not been included in this examination of Coperario's fantasies, because their authorship is dubious. They pose a problem, since they fit exactly the organ parts of nos. 4 and 3 respectively. There are moments when the bass viol parts of these fantasies are identical, but they are short-lived: e.g. bars 10-12, 20-1, of nos. 4 and 13. The points in the two pairs of fantasies resemble each other greatly, but whereas they do not enter in imitation in nos. 4 and 3, they do so in nos. 13 and 14. This might indicate an earlier polyphonic style, were it not for the fact that Coperario would

hardly have copied out the organ part and fitted in similar but slightly different viol-parts of exactly the same length to one of his own compositions. Such a master would have produced a new work. It seems likely that nos. 13 and 14 appeared at a later date than nos. 4 and 3. No. 14, in particular, contains some instrumental quaver-figures not found in no. 3 (bar 9 etc.). If we assume that the organ parts existed before the viol parts of these two fantasies nos. 13 and 14, we must expect that the modified viol-parts were calculated from a harmonic and not a contrapuntal basis; and this was a practice of later times.[1]

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1. cf. Chapter XIII, p.196.

Chapter VI

THOMAS LUPO (fl.c.1605-20?) and WILLIAM WHITE (fl.c.1600-1625?)

Lupo and White, composers of instrumental music at the beginning of the seventeenth century, provide us with only isolated examples of works for bass viol. Mus. Brit. IX includes a fantasia for three bass viols ascribed to Lupo (no. 12, p.15) and one by W. White (no. 5, p. 5). These will be examined in turn with one other fantasia by White, and an anonymous work.

The editors of Mus. Brit. IX, "Jacobean Consort",[1] justify ascribing the fantasy to Lupo on the grounds that

> ... although it appears anonymous in the source,[2] it occurs in the middle of a group of authentic Lupo fantasies and it seems to be a clear companion-piece to his fantasies for three treble and three tenor viols.[3]

The same fantasy has been found also in the Bodleian Library.[4] next to the one for three trebles and although both appear anonymous they are assumed to be by Lupo; this assumption is supported by the fact that there are other compositions

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1. R. T. Dart and W. Coates.
2. See Ta.
3. See Mus. Brit. IX, p. 220,
4. See Vol III, 694.

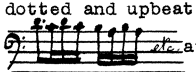
by Lupo in this collection.

This fantasy is a truly polyphonic work for the rare medium of three equal B.V.s, and from the style, may be dated as c.1615, i.e. approximately the same date as Coperario's duets. Its interest lies mainly in the rapid succession of short imitative points, which tend to divide up the work into sections. The texture is fairly continuous so that entries of new points are sometimes obscured by the movement of the other parts, as at bars 24-25.[1] The parts are wholly independent; they cross freely and each is equally interesting. This purely polyphonic fantasy bears strong traces of the vocal tradition. Hence the parts move conjunctly avoiding "unvocal" and consecutive leaps and usually compensating for them. The narrow range employed is limited to two octaves and a tone, counting from the low D, so that the performer is never required to go beyond the frets and only on one occasion is the highest note played. The opening of the fancy is at a relaxed pace, but the complexity increases as dotted notes and rhythmic figures are introduced and at bar 43, there are many consecutive thirds. These produce a cumulative effect that is intensified by the melodic climax to the work at bar 48 in B.V.2. The slow

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1. References are made to the printed version in Mus. Brit. IX, p. 15.

imitative ending recaptures the mood of the beginning. Some of the points appear to be related: cf. bars 24-25 and 43 with bar 1. Whereas these begin by descending conjunctly, the one at bar 11 is based on an arpeggio, the one at bar 36 on a leap.

There is no doubt that Lupo was skilled in counterpoint; this is evident from the way in which he sustains interest in a piece of considerable length for three equal-voiced instruments. Although the parts reflect strongly the vocal tradition in the type of imitative treatment, in the conjunct movement and in the use of suspensions and discords, there is a definite striving towards the formation of an instrumental idiom. This is apparent from the introduction of dotted and upbeat figures, and from the following point  at bar 43. Apart from a few temporary modulations away from the tonic (see bars 18, 36), this work answers Morley's description of a fancy.[1] It is most unfortunate that more of Lupo's works for bass viols have not been found.

There are two anonymous works in the Bodleian Library[2] which from their style, seem to be by the same composer and to date from approximately the same time as Lupo's. They are

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1. See Morley, p. 296; cf. also Chap. IV, above, p. 69.
2. See Vol. III, 738 and 735.

particularly interesting as they are for three equal bass viols and such compositions are of the greatest rarity. Unfortunately, although no. 2 is clearly labelled "For three Base Viols", the copyist appears to have made a mistake and the same part is written in two of the part-books, so that the third part is lacking. No. 1[1] falls into three sections which end with decisive cadences, the first and last in the tonic, the middle one on the dominant. Other cadences are less well-defined and do not disrupt, but only add variety to the continuous texture (e.g. bars 6, 11, 28-29). Most points begin by moving by step so that in the first section alone, they seem to bear a relation to the initial one (cf. B.V.1 in bars 1, 11 and 16). They are highly imitative and follow on rapidly (e.g. bars 24-25, where a new point enters in three consecutive minims) but each is short-lived and soon gives way to the next. There are few leaps and they never exceed an octave. The range of only two octaves is the smallest in any of the works examined and suggests therefore, that this is one of the earliest.

This piece is in the style of a fantasy and is composed

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1. See Vol. II, p. 35.

almost entirely of parts moving independently. The few brief homorhythmic moments (as at bars 10 and 14) and dotted rhythms reveal a slight influence of some of the lighter forms of dance music. This work for three bass viols is a beautiful example of polyphonic instrumental music; it is particularly interesting and valuable because it reveals their quality of extreme resonance, even in the lower registers.

It is not certain when W. White composed the two fantasies for two bass viols which are to be found in Cambridge[1] nor are the dates of his life yet finally established. It is recorded that he was named amongst the singing men of Westminster to whom mourning was granted for the funeral of Elizabeth I[2], and that Tomkins dedicated a five-part song to him in his 1622 publication. Therefore, it is likely that White flourished from c.1600-1625. He was certainly an instrumental composer of wide repute for he is mentioned in 1676 by Mace[3] in his list of the best composers.

White's two Bass Viol fantasies are discussed briefly by Coates[4] who writes that

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1. See Vol. III 603 and 588.
2. See Lafontaine, p. 44.
3. See Mace, p. 234.
4. See Coates I, p. 141.

> ... he uses very little strict imitation and relies on some similarity between the two parts making a sort of passage-work which has a cumulative effect.

This remark is a little unjust because there are passages of exact imitation, some even in canon, e.g. no. 1, bars 24-25 at the lower fifth, bars 34-35 at the unison, bars 49-52, 55-58, no. 2, bars 16-17, 32-33, etc.[1]

Coates points out that "the tension is increased towards the end by the use of repeated figures in sequence".[2] Yet this is not the only way in which the cumulative effect is achieved, for the movement in the middle section of both works grows more complex until the climax is reached. Then follow the last few bars where the pace is relaxed. The climax is not dramatic, but falls at the moment of greatest intensity when the texture is most complex (No. 1, bar 49 in B.V.1; No. 2, bar 33 in B.V.2).

Sequences are by no means restricted to the latter portion of either work, but form an integral part of White's melodic lines. This may be observed in the following bars: no. 1, cf. bars 4 and 5 (B.V.2); bars 13 and 14; bars 20 and 21 (B.V.1); no. 2, cf bars 16 and 17 (B.V.1), 23 and 24, etc. They seem to be used unconsciously, never interrupting the

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1. No. 1 only is included in Vol. II (p. 37), as No. 2 may be found in Mus. Brit. IX, p. 5.

2. Coates I, p. 141.

mainly conjunct contrapuntal flow into which leaps are introduced. Leaps are confined within an octave and though smaller ones are most common, there are examples of sevenths in no. 2, bars 13 and 19. Consecutive leaps are fairly infrequent; most are built of thirds as at no. 1, bar 23, and there is always compensation. The melodic line at bars 56 and 57 of no. 1 is rather unusual in that it includes a diminished fourth in the arpeggio descending through an octave (major third, minor third, semitone, major third). A sense of melodic unity is preserved in no. 1, for the interval of a fourth in the initial point recurs at bars 6 and 19 and is incorporated into other points (see bars 25-40).

There are very few rests in these works, and full closes are avoided (e.g. No. 1, bars 15, 16) so that there are no clearly-defined sections. This suggests that they may have been composed even before Coperario's, for as the century progressed, so fantasies became more sectionalised. The two viol parts are independent and cross freely in a three-octave range so that the region above the frets is rarely played. The instrumental characteristics of the music are evident in the use of dotted notes and syncopations (e.g. no. 1, bars 45-46), figuration entailing occasionally repeated notes (e.g. no. 1, bar 50), consecutive leaps (e.g. no. 1, bar 25), sequences (e.g. no. 1, bar 40), rhythmic

figures (e.g. no. 2, bar 30), long passages built on quaver movement (e.g. no. 1, bars 36-54, no. 2, bars 27-35).[1] There is only one example of a double stop (bar 60 of no. 1). All these are points of departure from the vocal style, at the time when the instrumental one was taking form.

The harmonies resulting from the interweaving of the parts change constantly; dissonances are prepared as passing-notes. The unusual movement of the parts in no. 1, bars 56-57, serves to slow down the interchange of sub-dominant to tonic harmonies until one complete bar of sub-dominant finally gives way to the final tonic chord over which there is a 4 3 ornamental resolution. This plagal ending of no. 1, and the single flat in the key-signature of a piece in G minor betray the remnants of a style founded upon modes. There are few chromaticisms, and these sometimes effect modulations, as at bar 16 of no. 2 in D minor, where G sharp and F sharp bring about a temporary one into A major.

It is likely that White wrote an organ accompaniment to these two fantasies, as was customary in his day. It would have served the function of sustaining the parts and supplementing the harmonies, but unfortunately no such part has yet been found.

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1. The semiquavers result from the halving of the original note-values by the editors.

It is surprising that no more examples of works for bass viol by Lupo and White have survived, for it is probable that both composers wrote far more than has been discovered and identified, as they were clearly aware of the possibilities offered by the instrument. The bass part in their works for viol consort is frequently the most difficult.[1] Thus it appears that even at this early stage of the seventeenth century, the bass is supreme among viols.

1. See the quotation from a six-part fantasy by Lupo in Meyer IV, p. 166, and the six-part fantasy by White, printed in Mus. Brit. IX, p. 136, no. 83.

Chapter VII

JOHN WARD (1571-c.1637)

Ward is known to have composed six pieces for two bass viols with organ accompaniment. These occur in the same order in the three complete sets which are located in Cambridge (CKa, f. 16-18^{v}), London (Li, f. 8^{v}-11^{v}) and Oxford (OCy, f. 5-7^{v}) but only the first set bears a signature. Pieces nos. 1 and 2 appear anonymously in Oxford (OBf, f. 15-16) and no. 3 in (OBb, no. 9) ascribed to Ward. The organ book OCz (rectus) has been collated with OCy. It is written in the same hand and contains the accompaniment corresponding to the viol pieces by several composers. In CKa alone do these pieces bear titles; here they are called "ayres". Unfortunately they cannot be dated with any certainty from the sources which were probably all copied after 1640: OBf contains the signature and date "Wm Iles 1673", OCy and OCz bear the Coat of Arms of Sir Christopher Hatton (d.1670); the only known manuscript parts of Michael East's bass viol duos are also contained in Li and unless these preceded his published version, they must have been copied after his Seventh Set appeared in 1638; all the pieces in the manuscript are copied in J. Jenkins's hand.[1]

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1. See the B.M. catalogue.

There has been some difficulty in establishing the dates of Ward's life although it is known that he died before 1641, because some of his work was included in Barnard's collection of anthems by deceased composers which was published in that year. Strover identifies the composer with the John Ward baptised on September 8th, 1571, in St. Mary Magdalene Church, Canterbury,[1] who signed his will on the 1st April 1636 and who must have died between this time and the date August 31st 1638, when it was proved by his wife. This would have made Ward aged 58 when Lady Fanshawe described him in her will of February 20th 1629, (for which he was a trustee) as "ancient servant John Ward, gentleman".[2] Since Sir Henry Fanshawe (husband of Lady Fanshawe) was known to be "a great lover in music and kept many gentlemen that were perfectly well-qualified both in that and the Italian tongue, in which he spent some time",[3] it has been assumed that Ward was one of these gentlemen. Yet Strover suggests that the word "gentleman" implied a person of independent means, and in Ward's case, this is endorsed by the fact that he was made joint trustee of Benglo

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1. See Strover, p. 126.

2. "Ancient" might possibly mean "former" (cf. French "ancien") which would make more sense than the modern English meaning.

3. See Fanshawe, p. 42.

manor by Sir Henry's will and was granted arrears of rent payable to the king out of this property. This is feasible, because it is not recorded that he was a professional musician and in fact in Adrian Batten's organ book in which notes are inserted giving the appointments held by the various composers, Ward is described by contrast as "gentillman".[1]

Although none of Ward's instrumental music was published during his lifetime, some vocal music appeared in print. His First Set of Madrigals (1613) he calls "the primitiae of my Muse". This first work was composed therefore rather late in his life. Meyer[2] dates one of Ward's four-part fantasies at 1615 and says that he flourished from 1620-1640.[3] From the style of his duets for two bass viols and organ, it appears that they were written c.1620. One indication that they were composed early in the century is that the organ part is written out in full, for the later tendency was to provide the continuo player with a bass line only (with or without figures), or to omit an accompaniment altogether.

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1. This is located at St. Michael's College, Tenbury Wells.

2. See Meyer, IV, p. 162.

3. a) Meyer, I, p. 16. b) R.T. Dart writes on the jacket to the recording of Jacobean Consort Music (Oiseau-Lyre, 50133) that Ward flourished from 1590-1630.

Ward's duets differ from Coperario's fantasies in mood and style, for they are influenced by the dance and are quicker and lighter. With the exception of the first piece which is rather slow and sustained and resembles a fantasy, they are all ayres which answer Mace's apt description.[1] Most consist of two "strains" A and B, both of which begin and end in the tonic, but in works in minor key, B usually starts from the relative major or dominant. No. 5 is formed of three repeated "strains", of which the middle one contrasts by being in a triple rhythm.

The outstanding feature of these ayres is the symmetrical organisation of balanced phrases within the movements. Although it is unlikely that they were danced to, the regularity of the phrases would have made this a possibility. Section A is usually eight bars long, with a close at bar 4 on the dominant or relative major (In no. 5, there is a cadence in the tonic). The first 4 bars frequently consist of two 2-bar phrases, one answering the other, so that the melody is shared between the viols; here also the harmonies sometimes alternate between tonic and dominant, e.g. bars 1-4 of Nos 4 and 5. The following four bars usually form one phrase although the viols still tend to interchange within these bars as well as

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1. See Mace, p. 129.

for the whole repeat of Sections A and B. Section B is sometimes a little longer than Section A, but it, too, consists of balanced statements. No. 3 provides the only example of the first motif entering in imitation; here Section B (bar 9) enters in the same way, but with B.V.1 an octave lower.

No. 1 falls into three sections, although there is no break in its continuity. A fairly slow beginning (bars 1-28) gives way to a quicker, imitative section (bars 28-41), leading to a slow ending (bars 41-53)in which a two-bar phrase (bars 41-42) is repeated several times. This work contrasts with the slightly quicker rhythmic dance following.[1] As both are in the same key (A minor), Ward may have intended them to be played together. Nos. 3 and 4, 5 and 6 appear to be related thematically so that the motif of the major movements is modified to appear in the minor. It is possible, therefore, that they were intended to be played in pairs.

These ayres are homophonic and bear little resemblance to Ward's 4-, 5-, and 6-part fantasies which are mainly contrapuntal.[2] The two viols are of equal importance and although their parts cross freely, there is greater polarity between them than there is in Coperario's fantasies. At

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1. This is recorded on the Oiseau-Lyre record (see p.106 fn.3b. with the organ part added by the editors. This could now be replaced by Ward's organ part.

2. cf. Mus. Brit IX for examples.

the final cadence of no. 2 (bar 16 last semiquaver), the distance between the parts is two and a half octaves and it is no unusual occurrence to find such large intervals (see no. 4, bar 5: a twelfth; no. 6, bar 3: 2 octaves etc.). Sometimes, a whole phrase may be written in the upper register of one viol, and the lower register of the other (e.g. no. 6, bars 10-12). Such moments are compensated for by the interchange of parts at the end of a phrase either by leap (e.g. no. 6, bars 2-3, 4) or by conjunct motion spread over an octave (e.g. no. 4, bars 2-3 in B.V.1). In this way the melody is shared and the two viols now perform the function of supplying melody and bass in turn, instead of playing equal contrapuntal parts. In the opening bars in particular, as the viols exchange registers, ø one may begin its new phrase with the same note that is being left by the other (e.g. no. 2, bar 2, B.V.2; no. 4, bar 2, B.V.2; no. 5, bar 3, B.V.2).

The higher viol tends to play the melody, while the lower plays the bass, and the continuo part becomes more essential to serve the function of filling in harmonies between them. As the upper melody grew in importance, so the lower part began to evolve certain characteristic bass figures, especially at cadence points(e.g. no. 2, bar 7, B.V.2; no. 6, bar 4, B.V.2 etc.). Here, the instrumental bass figure leaps to a seventh, causing the upper "vocal" melody to become dissonant. The three-octave range of these compositionsis

slightly smaller than that of Coperario's fantasies.

The long complex suspensions which are said by one musical critic[1] to mar many of Ward's viol fantasies are absent from the bass viol duets, with one possible exception (no. 1). Certain other features of the vocal style may be found, such as conjunct movement, the use of notae cambiatae, imitative treatment and avoidance of difficult intervals, yet instrumental characteristics transcend. This is due mainly to the influence of the dance which introduces its symmetry into music and causes it to include idiomatic and rhythmic figuration. The melodies move conjunctly to and from climaxes in a "vocal" manner (e.g. B.V.2 at the end of no. 4), but frequent instrumental devices interrupt many of the smooth, flowing lines: conjunct passages are modified by reiterated notes (e.g. no. 4, bar 7, B.V.2; no. 5, bar 2, B.V.2), or by dotted rhythms (e.g. no. 2, bar 14), or by auxiliary notes grouped rhythmically (e.g. no. 4, bar 3, B.V.2). Such figures demand a good technique and precise playing from the performer.

Close imitation is subtly used within the well-balanced phrases (e.g. no. 6, bar 6; no. 5, bars 13-15); in the latter example it adds extra emphasis to the main beat. The melody in bar 9 of no. 5, at the beginning of Section B is

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1. See Donington VI, p. 176.

vaguely suggestive of the inversion of the opening phrase, altered rhythmically; B.V.1 at bar 17 plays a melodic phrase similar to that at bar 9, but with a different rhythm.

The tonality seems to be definitely established into major and minor keys, from which the most usual modulation made is to the dominant. The harmonic and tonal bases are well-organised probably because dances require a simple foundation upon which to build balanced structures. These pieces are diatonic, and chromaticisms are introduced only to bring about modulation, and to modify auxiliary notes (e.g. no. 6, bar 5). "False relations" tend to occur between the final major chord of one phrase and the following minor one at the beginning of the next, but this is typical of Ward's age, and not of him alone.

The organ plays a true continuo part in these pieces, supplying the missing harmonies, always doubling the bass part exactly and often incorporating the upper part. Yet it rarely adds melodic interest to the ensemble unless it be to play in thirds with one of the viols. It consists mainly of four-part harmonies, but extra notes are added at cadences. The middle of the keyboard only is used and this bridges the gap between the viols when they play at opposite extremes of their ranges.

These ayres differ in character from the main body of Ward's works; they do, however, bear a resemblance to the

brisk, contrasting sections in some of his fantasies.[1] They are all interesting and contain some moments of great beauty; they reveal Ward's skill in restricting good counterpoint within the bounds of a dance-form, and exhibit some truly instrumental idioms. Because they are homophonic, the parts are no longer equal and independent, but are organised harmonically so that the upper voice is the more important. Ward may be said to be "modern" in allowing the melody to predominate. Finally, from this examination of his works for two bass viols and organ, Ward may be described as a master of the miniature.

1. See those in Mus. Brit. IX by Ward.

Chapter VIII

SIMON IVES (1600-1660)

Little is known of the life of Simon Ives who was a composer mainly of instrumental and of secular vocal music. Nine interesting duets by him for bass viols are relevant to this study. These are contained in London (Li, folios 1-6) with works by other composers, all written in the hand of J. Jenkins; none is titled or dated, but it seems likely that they were copied after the 1638 publication of duets by East included in this collection.[1] These may be some of Ives's first compositions, written during the early part of the reign of Charles I, when such works were in vogue and patronised by royalty. They may have served to introduce Ives to Coperario and to the latter's pupil, Henry Lawes, for Ives must have been already fairly well-known when he was engaged with the eminent Lawes brothers to write music for Shirley's masque The Triumph of Peace in 1633 and the large sum of £100 that he was paid for his share suggests that he must already have been a composer of some standing.[2]

The style of Ives's duets indicates that they were

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1. cf. chap. VII, p. 104.

2. See Husk I, p. 560.

composed at a date not far removed from that of Ward's (c.1620), for in particular the short pieces, i.e. the dance movements: nos. 4, 6, 8, 9, are very similar to those by Ward. They are built on two symmetrical, repeated sections of regular phrases, which are themselves sometimes repeated and which incorporate imitation into the texture. The remaining works may be termed "pseudo-polyphonic" fantasies,[1] for characteristics of dance music are introduced into the fantasy, moulding its structure into more clearly-defined sections and causing it to become more "light and ayrey". They were certainly written after Coperario's bass viol duets and it seems probable that they were composed before East's unaccompanied ones, which aimed at producing the fullest texture possible on two bass viols, without stopping chords.[2]

Ives's viol parts, however, are not as self-sufficient as East's and although they provide a rich and varied texture, there are moments when they require the support of a keyboard part (e.g. when a bare fifth is played by the viols). It seems likely that such a part would have filled up the rests as at bar 26 of no. 5, added greater depth to the ensemble

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1. cf. Meyer IV, p. 195.

2. See Chapter IX, p. 123.

when the viols play in canon, and given an impetus to the rhythm when both viols are suspended together in consecutive thirds over the main beat (e.g. no. 3, bars 8, 11 etc.). Most early pieces for viols were provided with a harmonic support of lute, theorbo or keyboard and since Ives was a professional organist and would hardly have been likely to neglect his own instrument, it may be assumed that these pieces were intended to be accompanied by a keyboard, although there is no reference to the existence of one.

The fantasy-like pieces by Ives (nos. 1, 2, 3, 5, 7) are much shorter than Coperario's two-part fantasies discussed above. The sections within these movements are also more distinct. The pattern that begins to emerge is one in which polyphonic and homophonic sections alternate. A contrapuntal opening based on one or more quick imitative points is usually followed by a slower passage, which is more chordal. This is most pronounced in no. 2 (bars 23-26) and no. 5 (bars 21-25), where the mainly two-part texture of the first section gives way to three-part in the second.

In Ives's works, even the polyphonic sections do not flow in unbroken counterpoint, for there are occasional stopped chords and there is some repetition within the phrases. In this latter respect, they resemble the ayres of Ward and East. However, complete phrases are rarely

repeated exactly, or with viols interchanged, as in Ward's duets, except in no. 3, where bars 33-34 (in B.V.2) are played an octave lower and then repeated by B.V.1 (bars 37-38). This departure from Ives's usual practice emphasises the end of the section before the entry of the new point (bar 39).

It is more usual in Ives's works for a few notes only to be repeated at a different pitch so that a sequence results: e.g. bars 4-6 of no. 1 lead into a restatement a fourth lower; in no. 7, the two-bar figure introduced at bar 32 by B.V.1 on G occurs in rising sequence on the next two degrees of the scale; the last step is slightly modified to produce a climax which is achieved by reversing the order of the last two notes of the sequence (bar 37). This is followed by two steps of a one-bar descending sequence. A climax is also produced by a short melodic sequence in no. 9 (bars 14-15), and it is intensified by the entry of B.V.2 (bar 14) half a bar sooner than expected.

Although Ives's work exemplifies in some respects the tendency of his age towards a homophonic style of writing, the vocal polyphonic tradition remains strong. This may be observed in many of the melodic passages he builds on consecutive notes of a scale, and in his occasional use of notae cambiatae. There are certain phrases which are

strongly reminiscent of madrigals (e.g. no. 2, bars 40-44). Strict imitation is often used over sufficiently long passages to produce canon; this usually occurs at the unison, octave, and fifth, and at different time intervals, varying from a bar to a crotchet (e.g. no. 7, bars 39-42; no. 7, bars 13-17). Examples of canon may be found in nearly every one of these pieces.

The points that Ives uses are not very striking: many are short, consisting perhaps of only four notes, and the paragraphs they introduce are frequently built of suspension figures that have little connection with them. There are, however, exceptions: e.g. the initial leap of a sixth in no. 5 forms an important part of the whole movement, being used antiphonally at bar 35 and even occurring three times in the last four bars. In no. 3, the rhythm of the new point at bar 39 is used without respite in the following bars. It seems as if there is a thematic connection between no. 1 and 2 in F, for not only their first, but also their second sections begin with similar motifs, the second in each case bearing a slight resemblance to the inversion of the initial point in augmentation. Such devices do not form a common feature of Ives's works and even here they may not have been used consciously. The same type of suspension figuration is found in both movements and it is possible therefore that Ives intended them to be performed together as a short suite.

The melodic lines generally move by step, but they are constantly broken by repeated notes and by leaps, which are wider and more frequent than in Coperario's works. Consecutive leaps remain rare but when they do occur they are compensated for. They are sometimes found in arpeggios at cadences in the lower viol, e.g. no. 6, bar 9 in B.V.2, and no. 3, bar 32 in B.V.1.

There are certain features which tend to recur and may therefore be taken as characteristic of Ives's style. One is a figure in which a suspended note is repeated before resolving downwards e.g. bar 4 of no. 2, and bar 14 of no. 1, etc. Another is the movement of the upper instrument at cadences. Frequently it rises from the supertonic to the mediant and falls back by step to the tonic with a note of anticipation over the dominant in the bass (e.g. no. 6, bar 20; no. 7, bar 43; no. 8, bar 15; no. 9, bar 20). The growing importance of dominant-tonic relations during the first third of the seventeenth century in England may be observed from a comparison of the bass viol duets by Coperario and Ives. Whereas all Coperario's fantasies end with plagal cadences, all Ives' works end with perfect cadences.

Although much of the melodic material is vocal in character, being built largely on scales and avoiding 'awkward' intervals, it is the rhythmic complexities introduced into these works that give them their instrumental

character: e.g. the dotted note figures in no. 3 cover a large range and merge into a striking figure  at bar 39, which is not only typically instrumental but specifically characteristic of string music; this is emphasised by the frequent introduction of rests which shorten the phrases, as in bars 47 and 48 of no. 3.

From the works examined, Ives appears to have been one of the first to investigate the possibilities of pitting one viol against the other in order to achieve variety. His experiments are, however, of a rudimentary nature. A short phrase (e.g. no. 8, bars 11-14; no. 5, bars 26-30) or even a few notes (e.g. no. 9, bars 5-7, 13-15) may be played by each viol in turn while the other is silent. Yet these are interesting and effective moments and ones in which attention may be brought to the individual violists. They indicate on one hand an increase in dexterity and an advance in the technique of chamber musicians, and on the other, an attempt by composers to cater in consort music for the technique developed by playing solo divisions, which were quickly gaining favour at this date.

The performers are required to stop chords of three, four and five parts and certain sections seem to have been written to display the sonorous beauty of chords played simultaneously by two bass viols. At such moments, the harmonies are simple and frequently consist of a 4 3

suspension, where one viol stops a fifth while the other plays the dissonant fourth, (e.g. no. 2, bar 46; no. 3, bar 61 etc.). "Close position" chords occur in no. 3 (bars 52-54) and no. 2, (bars 38 and 55,) and these are singularly effective on the bass viol since it can afford, being very resonant, to play close chords in the bass register without ever sacrificing clarity of tone. Owing to increased technical difficulties, the movement is slowed down in the chordal passages which provide a peaceful contrast to the polyphonic sections.

Ives also exploits the different registers for the purposes of contrast and in the dance movements, the two viols interchange parts at fairly regular intervals so that the bass and melody are equally divided between them. It is only in the dance movements that the upper melody dominates the bass. Although the parts cross freely, the tendency is to remain in one register for the length of a phrase, as in the openings of nos. 1 and 2.

Ives requires the bottom string to be tuned down a tone to the low C. Since these works are in F or C, this one extra note (which is either tonic or dominant) is a valuable addition. The upper limit of his range (B flat above middle C) is considerably lower than Coperario's, which suggests that in some respects, Ives's works are less difficult technically.

There are frequent modulations in Ives's works and these indicate his sensitivity to effects of colour and variety. In the dance movements especially, the tonality is firmly established and tonic and dominant harmonies alternate; the second section starts out from a key other than the tonic and it may modulate temporarily to the supertonic (no. 9, bar 12; no. 8, bar 10) or to some other key before ending in the tonic. The "quasi-fantasia" movements also contain clearly-marked sections but these are not designed to produce dramatic effects through key-contrast. Most modulations are to the dominant, while some stray much farther from the base, e.g. no. 3 in F, where there is a perfect cadence in E minor (bar 49); this is approached smoothly through three sequential steps on G, A, and B which acts as the temporary dominant. There is a most unexpected modulation in no. 1 at bar 22, where a cadence into C minor is interrupted onto an A flat chord, which leads to a cadence in E flat major. These few bars indeed constitute a "purple patch" and provide some of the most colourful moments in these pieces.

Although most dissonances are prepared as suspensions which resolve or occur as unaccented "passing-notes", there are examples in these works of accented passing notes, e.g. no. 5 (bar 22), where a C in the ascending part is played at

the same time as the lower D. Two others may be found in bar 40 of no. 7, where first a G with an F, and then an F with a C are bowed simultaneously.

Parts sometimes enter on discordant notes as in bar 3 of no. 1, where after a rest, B.V.1 enters on a C, a seventh above the bass, and then descends quickly to move concordantly with B.V.2. Here, however, the rest replaces a suspended C which was the note previously played, so that in fact, the impression is of a prepared discord. In bar 42 of no. 5, B.V.2 enters on an F forming a diminished fifth with the bass and in no. 7 (bar 27), the same chord of a diminished fifth is not resolved, for it is contained in an imitative passage of descending thirds.

The fantasy movements of Ives may not be as serenely beautiful as Coperario's, nor his dance movements as compelling as Ward's, but they are, nevertheless, most pleasant and well-suited to the bass viol. Their chief interest lies in the contrast between slow, sonorous, chordal, and swift, rhythmic, polyphonic sections. These works show how the rhythmic element in the fantasy has increased in importance since Coperario composed his bass viol duos and they also begin to reveal the versatility of the bass viol as a solo instrument.

Chapter IX

MICHAEL EAST (c. 1580-1648)

One of the few published collections of early seventeenth century instrumental music was a series of books by Michael East which appeared in 1638, under the title:

> The Seventh set of books wherein are duos for two Bass Viols so composed, though there be but two parts in the eye, yet there is often three or four in the eare. Also fancies of three parts for two treble viols and a bass viol ... etc.[1]

The bass viol duets are located in the Cantus Secundus and Bassus part-books. They do not correspond with any of the madrigals printed in the six preceding sets of books, although each work bears a title. Such titles as "Love cannot dissemble", "And I as well as thou", reveal the influence of contemporary secular vocal music. It seems possible that the use of literary titles indicated a desire to appeal to a wider audience[2] but in some of the pieces under examination, the title also suggests the character of writing: e.g. "Follow me Close", in which there is much imitation,

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1. A Ms. copy of these pieces has been identified in Li (ff. 30^{v}-37^{v}), written in the hand of J. Jenkins and dating from mid-century. Unfortunately, the upper bass part is missing.

2. See Meyer IV, p. 195.

with one part following the other. This publication was Michael East's last and therefore, probably contains some of his most mature work.

The eight pieces in the set are all in D minor (though no. 8 is the only one with a key-signature) and they vary in length from 47-67 bars. They are more sprightly than fantasies and show the influence of the idioms of dance-music. There appears to be no formal pattern involved in the composition of these short pieces comparable to the repetition of section B in Coperario's fantasies.[1] They consist simply of an unfolding of many points occurring in short phrases; the polyphonic continuity is however rarely disrupted, for a new point either overlaps with the previous phrase or enters immediately after the cadence whilst the final note is still sounding in the other part. There is so much imitation and the number of points varies so considerably that it is frequently difficult to decide where a new one begins.

East's points do not usually appear to have been consciously organised either to contrast one with another or to unify a whole work. No. 4 is an exception, for here most motifs contain the initial interval of a fourth,

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1. See above, Chap. V, p. 74.

presented in different forms; its rhythm is altered for point two (bar 18), another note is introduced within its compass for point four (bars 31-32), while the melodic lines of the fifth (bars 35-36) and sixth points (bar 40), though dissimilar, are bounded by it. Such emphasis on one interval as a link between several themes within a movement is rare in East.

The first point in his works is usually both longest and slowest, and most lack distinctive character. The opening motif invariably begins on a strong beat (in nos. 4, 7 and 8 with the rhythm ♩. 𝅘𝅥𝅯 etc.) but many of the successive motifs are formed of "upbeat" figures. They are frequently comprised of quavers leading into crotchets as in bar 23 of no. 1, or of crotchets introducing quavers on the main beat as in bar 17 of no. 1. The imitative answer to the first point is often delayed and also shortened by a crotchet, with the result that the rhythmic balance is slightly altered and the new entry acquires a greater impetus (no. 2, bar 3; no.3, bar 2; no. 6, bar 2; no. 8, bar 2). By the use of this device, East usually avoids unison or an octave on the first note of the two-part texture and in this way avoids empty sounds.

The influence of a vocal style is reflected in the use of initial motifs based mainly on conjunct motion (e.g. no.2), but sometimes these are diversified by the introduction of intervals a third above or below the scale (e.g. bar 2 of no. 1

and to a lesser extent, bars 1-2 of no. 5). In addition to conjunct movement, the leap downwards of a third is a common feature in these duets. Rare in the works of East's predecessors, this melodic movement is found to be characteristic of East's compositions.

In some respects, these pieces may be said to be polyphonically conceived, for the two equal-voiced parts are independent, lapsing only occasionally into passages of conjunct thirds. The melodic phrases undulate to and from climaxes, the two viol parts intertwine and interchange and the whole texture is highly imitative. In any case, the influence of the vocal contrapuntal tradition remains fairly strong and some passages are vaguely reminiscent of a madrigal (e.g. no. 4, bars 22-30 and no. 1, bars 31-3, B.V.1). The openings of nos. 3 and 6, which contain quick leaps of a fourth and fifth are, however, instrumental and unsuited to the voice.

As Meyer pointed out[1] with reference to the four-part fantasies in the 1638 collection, East's contrapuntal writing lacks the intellectual complexity of many of the works by his contemporaries. This becomes clear when no. 7, entitled "Ut re mi fa sol la" is compared with works in the same vein (though for different combinations)[2] by other composers, for

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1. See Meyer IV, p. 196.

2. See Mus. Brit. IX for examples.

it does not display a variety of contrapuntal devices. It opens with an instrumental figure answered at a bar and it continues in an imitative style until the notes ut re mi fa sol la enter in ascending and descending minims (bar 17), providing a canto fermo to free quaver movement beneath. At bar 39, the same notes are divided between the viols, one playing ascending semibreves, the other descending ones. Against the ascending notes in B.V.2. (bars 39-43), B.V.1 plays a counterpoint built partly on a rising hexachord and containing imitation.

Except in no. 7, examples of augmentation and diminution are rare but canon at the octave at one crotchet is to be found at the end of no. 6 (bars 43-46, 48-51). Scale figures are constantly broken, but it is still rather unusual to find two large leaps in succession. One example occurs at cadence points where a descending seventh is compensated for by an ascending sixth (e.g. no. 1, bar 13; no. 2, bar 41; no. 6 bar 9 etc.). This is so often employed in the key of D minor that it may be considered a characteristic feature of East's cadences. Another figure equally common at cadence points is one with the rhythm  where the first note is sometimes tied over as a dissonance resolving on the second crotchet, eventually reaching the keynote of the cadence (e.g. no. 3, bar 40; no. 2, bar 22; no. 6, bar 26 etc.). A modified version of it, in which quaver-leaps of a third are introduced, occurs

in no. 1 (bars 49-50 etc.), and in no. 2 (bars 10-11). This figure occurs as frequently at cadence points in East's duos as the ornamental stepwise resolution in Coperario's. That these pieces have an unmistakable character, is mainly due to the dotted rhythms, repeated notes and abundance of quavers. East does not take full advantage of the range of the instruments and writes within the compass of two octaves and three notes, never going above the frets; he tends to keep to one register for the length of a complete phrase and does not interchange the viols as often as Ward and Ives, nor move a phrase into a higher range by leaping an octave like Coperario. Consecutive leaps as in no. 3 (bars 18-19), enhance the instrumental character of a piece. The angular bass viol line is here as far removed as possible from the vocal polyphonic style. Sometimes a "vocal" passage is juxtaposed with a highly "unvocal" one (e.g. no. 2, bars 33-35 with 36-45). This juxtaposition of the old vocal style with its characteristic, smooth, flowing, unbroken polyphony and the beginnings of an idiomatic style of short, terse, rhythmic figures bound by symmetrical patterns and homophonic sections is indicative of a transition period.
The figure of descending thirds becomes even more characteristic when it is dotted as in no. 6 (bar 15, B.V.2). In no. 8 (bars 7-8), there is a cadence where B.V.1 twice plays a rising sixth followed by a falling seventh - an inversion of this figure

of descending thirds.

In no. 8, East shows great ingenuity and a certain awareness of the capabilities of the bass viol, when in bars 43-44, B.V.2 contrasts its high and low registers, playing first the bass foundation and then a melodic figure in the tenor range, whilst B.V.1 sustains an inner part. This gives the illusion of a three-part texture and bears out East's statement "though there be but two parts in the eye yet there is often three or four in the eare". One arpeggio figure which recurs in several pieces is built of three downward leaps of a third as in no. 3 (bars 18, 20) and no. 8 (bars 14, 15, 16, 19, 22 etc.). It is not a very graceful movement, but it is most effective in filling in harmony-notes and in varying the rhythm. In no. 8 (bars 41-42), the instrumental nature of the music is evident for there are five downward leaps of thirds, encompassing one and a half octaves. The interval of a fourth seems to be one of East's favourites, and apart from being incorporated into points, it is frequently used between weak and strong notes of "upbeat" figures. In no. 1 alone, there are several examples (see bars 6, 16, 17, etc.).

The amount of movement appears to have increased since Coperario wrote his duos, and whereas quavers were rare in his work, they are commonplace in East's. (There are 36 consecutive quavers in B.V.1 in no. 8, bars 23-27). Instead

of being merely passing-notes, quavers are now essential for the fullness of the harmonies.

It may be assumed that East did not compose a keyboard accompaniment to these pieces. He makes no reference to the existence of any and the music of the viols is complete in itself and does not need to be supplemented by keyboard harmonies. His expressed aim was to conjure up in the listener's ear the fullest texture possible on two instruments; in fact, he wished to convey the impression of three- and four-part harmonies. One surprising point is that he never, on any occasion writes even a double-stopped chord. This does not mean, however, that they were never implied, as for example, at final cadences.

East's harmonies are dictated by the movement of two parts consciously organised to produce the effect of completed chords from the lingering sound of notes in the memory. The cadence formula mentioned[1] provides the best example of this effect: see no. 1 (bar 13), where B.V.1 leaps from the D of a $\frac{6}{3}$ chord on F, to the fifth of the dominant chord in root position, while this top D string continues to vibrate, thus forming a dissonance resolving onto a C sharp. The jump of a third is particularly effective since it supplies the root of the chord moving to the third, the third to the fifth,

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1. See above, p. 127.

or vice-versa and in this way conveys the suggestion of three-part harmonies. This is the case in bar 2 of no. 1, where the viols play F and A simultaneously, but the F descends to D, so that the lasting impression is of the root position of the chord of D minor. This procedure is very common (in fact, examples may be found in every piece) whereas in Coperario's works it is extremely rare and, even when present, seems to have been achieved unconsciously. The richness of East's sonorities results from the supplying of the extra note needed to form a common chord, but it is only at moments where an open string left vibrating is followed by a consonance that the effect will be actual and not due to memory. Certain chords are very resonant and produce rich harmonies. Suspensions are somewhat rare, but as in the cadence formula quoted, they are frequently insinuated. Discords occur most often as passing-notes, and they are therefore usually approached and left by step.

The harmonies are mainly diatonic, but chromatic alterations occur when modulation is made. Occasionally a chromatic change in the form of false relations takes place between phrases, in the way typical of the English school, where a major chord ending one phrase is immediately followed by the minor version of the same chord at the beginning of the next (e.g. no. 1, bar 23; no. 2, bar 9). False relations sometimes occur on account of exact imitation

(e.g. no. 7, bar 2, where a C sharp in one viol is followed by a C natural in the other). There are, however, a few cases where chromaticisms are introduced for sheer colour and variety, but these are much rarer than in Coperario's works. On two occasions, they are found in a section of a descending scale, where a major third is chromatically flattened to a minor third: e.g. no. 4 (bar 40 in B.V.2); no. 6 (bar 13 in B.V.1). In no. 7 (bars 45-6), a D sharp is made natural in a particularly ineffective and uninspired moment. These duets are certainly not as diversified and colourful as Coperario's.

In these compositions by East, the most important feature is the abundance of consecutive phrase repetitions. Although one isolated example has been found in one of Ives's works,[1] this is apparently new to bass viol duets. In only one of East's works (no. 2, bars 32-45) is there an extended repetition (bars 45-55) and the viol parts here are not interchanged. Yet repetition is an important characteristic of his compositions for bass viol and it is used in the following ways: either one of the two viol parts may be restated (e.g. no. 2 cf. bars 1 and 9) or both viols may interchange melodic material (e.g. no. 2, bars 14-15, 16-17).

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1. See Chapter VIII, p. 116 and Vol. II, p. 49, bars 33-34.

This may take place immediately or after a few bars, either at the same pitch or at a different one. It is a common occurrence to find repetition of the unit of a single bar or of two or three consecutive bars where the viols interchange: e.g. no. 3 (bar 10 is identical with 11, bar 24 with 25, bars 17-19 with 19-21, etc.). There are also cases where half-bars are repeated e.g. no. 8 (bars 25, and 52-3) and no. 3 (bars 28-32). The last example illustrates an imitative rhythmic, half-bar figure, repeated three times and followed by the same a minor third higher in sequence.

No. 1 contains many phrases that are repeated and the following brief analysis may show how East's imitative style was founded largely upon repetition. After the entry of the second point (bar 6), a modification of the first is restated a minor third higher (bar 10), before recurring in the original key, beginning an octave lower on the sonorous bottom D string (bar 14). The third point, imitated at half a bar (bar 17), is repeated at the distance of two bars on another degree of the scale and a phrase built of conjunct thirds (bars 25-26) pauses before being exactly restated. This pause precedes the entry of a new point (bar 31) and its countersubject in G major, which are answered in D major (bar 33) thus forming a sequential step a fourth lower. A few more bars lead into a cadence (bar 38), at which a very short new motif enters; this is repeated exactly in the following bar

and even the succeeding one makes as though to restate it. The fourteen remaining bars contain very close imitation which frequently occurs at the same pitch, though it is modified to lead into another figure or cadence. One of the most beautiful passages in these duets occurs towards the end of no. 4 (bars 42-47) as the climax is reached. A one-bar phrase is repeated, with viols interchanged, over three rising steps of sequence. The result of such an apparently excessive amount of repetition is that it tends to disrupt the continuity of the polyphony, especially when recurring rhythmical motifs break up the phrases into short, symmetrical components. The brevity and terseness of such motifs enhance their instrumental quality. In East's work, repetition does not appear to have been used with a view to dramatic contrast, although it is inevitable that at such points, performers would have introduced dynamic variety. Certain harmonies were reiterated sufficiently to establish a sense of key, and this insistence on certain chords, instead of on perpetually shifting harmonies, aided in the growing awareness of a sense of tonality. The repetition of short phrases as found in East's compositions indicates one way in which the transition may have been made to homophonic music based on tonal centres, for it disrupted the long, flowing points of the early fancy and broke them down into shorter, idiomatic, instrumental figures. Although this became a general tendency in the first half of the seventeenth

century, it may be considered to be one of East's major personal contributions to the development of music, and the small section of his work examined here provides adequate examples.

Chapter X

JOHN WITHY (fl. c. 1640)

The composer John Withy seems to have lived and flourished in the sixteen-forties but so little is known of him that he is not even mentioned in the latest edition of Grove's Dictionary. He was almost certainly related to other musicians bearing the same surname, whose names are found on different manuscripts. For instance, in the Bodleian Library (OBv) nos. 25 and 42 are pavans by Thomas Tomkins "made for J.Withy", and the fly-leaf at the end of the tenor-book of this set has the inscription: "Mr. Thos. Tomkins, Mr. Humphry Withy, 1642". This indicates that his family was well acquainted with Tomkins (d.1656).

In Christ Church Library there is a copy of C. Simpson's A Compendium of Practical Musick, (1667), in which is written: "Francis Withey: his booke" and the date October 12th, 1667, when it was "baught of Mr. Jons in Worster for 2/1;" it contains many manuscript pages where the owner practises writing cadences and other short exercises. The same name appears on the back of a book in the Bodleian Library (OBg), with the information that he (Francis Withy) copied the music by Simpson

for Professor E. Lowe and gave it to him on January 11th, 1672/3. Finally, one more possible relative has been found: "E. Wythie", whose name is attached to uninspired sets of divisions for bass-viol in the Fitzwilliam Museum, Cambridge (CFd).[1] Thus one may conclude that J. Withy was a member of a musical family which was not employed at court, and about which few records are known to exist.

Although John Withy is not mentioned by name in Playford's A Musicall Banquet[2] (1651), he may have been included in the phrase "cum multis aliis", which concludes the list of composers for voice, viol and organ, for in his 1669 publication of Musicks Recreation on the Viol, Lyra-Way, Playford names "Withie amongst the "famous masters", whose "excellent Inventions and Skill"[3] had improved Lyra-Viol music since the days of D. Farrant, Ferrabosco and Coperario, and provides nine lessons by John Withy.

Meyer[4] writes that Withy worked chiefly during the years immediately preceding the Civil War; this seems to be the approximate date of his bass viol compositions, which form

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1. Other pieces on these folios are by C. Simpson and H. Purcell, and it seems likely, therefore, that E. Withy's name was copied in the last half of the seventeenth century.

2. The only two known copies of this very rare book are to be found in the Bodleian and Huntington Libraries.

3. See the preface to Playford II.

4. See Meyer IV, p. 179.

the greatest part of his output,[1] suggesting therefore, that he was himself a competent bass-violist.

The two largest collections of music by J. Withy are for two bass viols and organ, and they are found in the Bodleian Library (OBb, pp. 12-23) and Christ Church Library (OCaa, nos. 1-19), with twelve pieces in the former and twenty in the latter, but since many are duplicated, the sum total is twenty-two plus a single set of solo divisions.[2] The organ part is missing in OBb, which includes works by many other composers discussed in this study, but is located in the Christ Church set which is devoted to compositions by Withy. On the cover of the organ copy (OCz) is written "throughebasse" (which is met here for the first time in this study) and the following instructions: "in this part, play evry strayne twise, organo for 2 Basses", while on p. 1 of the second bass part is written "a dul busines" ---- no doubt the heartfelt comment of some pupil. The pieces have been numbered from the order in which they appear in the larger collection (i.e. nos. 1-19) followed by three found in OBb

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1. There are some 3 part dances "in a sophisticated court style" in the Lac and Lad and Fantasia and In Nomine in OCq. Lyra-Viol pieces in tablature by Withy are found with works by Young, Simpson, W. Lawes, Coleman, J.Jenkins, and S. Ives in Ma (dated c. 1660) pp.139, 145, 147, 163, 198, and are mainly corantos and sarabands. The bass part to some "Ayres" by "J.W." are found in OCab.

2. See the Title and Composer Index for a list of the works and sources. Some are transcribed in Vol II, pp. 64-82.

(nos. 20-22). A set of divisions on a ground by John Withy is to be found in OBx, another in OBf (ii) and a composition entitled "Prelude", but revealing a strong influence of the division-technique in OBl. All these are for one bass viol. The last piece mentioned which is included in a collection dated 1672/3 bears only the initials "J.W.", and therefore cannot be ascribed to John Withy with complete certainty. However, we are concerned here with the bass viol duets with organ accompaniment which will be seen to reflect some tendencies of Withy's age.

Great developments had taken place in the style of writing for bass viols by the time these twenty-two pieces were composed. In the works of composers including those already examined, an instrumental style of writing had evolved to reach maturity c.1625-35 --- a process which was extremely rapid. Withy's compositions could not have been conceived for any other medium than that of the bass viol and even in the shortest piece, a fairly advanced technique is required. His compositions are essentially non-vocal, and they contain wide leaps, fast scales, rhythmic figures and a symmetry of phrase imposed upon them by the dance. Even in his most conservative pieces, we are aware at once of a more demanding technique, requiring greater agility of the left hand and suppleness and control of the right arm and wrist. The Fantazia (i.e. no. 12 -- which is the only one of the twenty-

two with a title) and others in a similar style (nos. 2, 6, 9, and 17) reflect the remnants of the vocal tradition, in the use of upbeat figures, conjunct phrases and copious imitative points, but they are more compressed and contain more regular phrases.

Withy writes in a "hybrid" form: a slightly modified type of fancy, where the polyphonic ideas are fused into a more symmetrical structure. A central cadence in most works splits them into two sections and sequences tend to disrupt the smooth flow of the individual parts, and divide them into somewhat regular phrases. This regularity is derived from the dance movements which constitute many of the remaining works, e.g. nos. 4, 7, 8, 14, 20, 21. These resemble the compositions by Ward (discussed above) even in the use of "shared melody",[1] though they lack their interest and rely mainly on instrumental devices. Yet there remains one influence not found previously in any marked form in the examined works of Withy's predecessors that asserts itself in these pieces: the introduction of instrumental figuration as found in sets of divisions on a ground. This meant that the skill necessary for playing elaborate divisions was now required in certain chamber music. The influence of the division-technique may be observed in nos. 3 and 5 which are

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1. i.e. where at regular intervals, due to the interchange of registers, one viol takes over the melodic line from the other.

dance movements, in nos. 6 and 17 which are slightly longer and are derived from the fantasy, and even in the shortest piece, no. 11 (22 bars only), the instrumental writing demands greater technical skill than that in most of the works already discussed.

Thus in Withy's duets we find a combination of popular dance movements, the slightly out-moded fantasia and also similar figuration to that found in divisions which was becoming more or less stereotyped. Withy was not a composer of Coperario's calibre, lacking his imaginative power and individual character. Yet it is from the work of men such as Withy that we are best able to appreciate the tendencies of their age.

In his article on two-part viol-music,[1] Coates mentions Withy's twenty-two pieces for bass viol: "these make little use of imitation and are not of very great musical interest, though they are always well-turned, and there are many original touches". His remark concerning imitation is an understatement because this contrapuntal device is used widely. Of the twenty-two pieces, seven (nos. 1, 6, 7, 9, 10, 12, 17, begin in exact imitation at the octave, unison, upper fifth or lower fourth, and in one case (no. 22) even at the upper minor seventh. The imitation may last for three

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1. See Coates I, p. 144.

notes only as in no. 1, or for several bars as in no. 6. In no. 2, both parts enter simultaneously, but after playing the tonic note for a single bar, B.V.1 proceeds in canon for four bars with B.V.2; and in no. 20, B.V.2 takes over the melody from B.V.1 after a bar and makes as though to restate it, but instead, modifies the end slightly. There are four pieces (nos. 4, 16, 18, 21) in which both viols enter together, one with a tuneful motif, the other with a bass line, which they then exchange, modifying the end slightly. In no. 10, the opening two-bar phrase of B.V.1 is given in toto at the upper fifth by B.V.2 entering at bar 3. Other pieces e.g. 14 and 15 merge into imitative figures after a homophonic introductory bar leading to a cadence.

Much of Withy's imitation is so exact that it is in fact, canon; this is one of the contrapuntal devices he employs most frequently. Examples may be found in many of the pieces: e.g. in no. 2 from bars 1-4, 5-6, 13-15, (quite a considerable proportion of a piece which is only 24 bars long) where there is canon at the unison and at the lower fifth, in no. 10, bars 16-18 at the upper fifth, and in no. 16, where canon at one crotchet is introduced in bar 14 at the unison, but then continues at the upper fourth.

Antiphonal treatment is closely connected with imitation and is another effective technique when writing for two instruments of equal pitch. Examples may be found in no. 3

(bars 14-16), no. 13 (bars 8-10), no. 15 (bars 8-10), no. 22 (bars 15-24). The type of antiphonal treatment in no. 1 (bars 7-10) is reminiscent of the madrigalian period.

Withy's compositions are based to a large extent on scale passages, which he varies by altering the rhythm, by repeating notes, or by introducing leaps and sequences: e.g. no. 7 is built largely on descending scales of quavers and crotchets; no. 10 (bars 1-4) is a rhythmic elaboration of part of an ascending scale; no. 17 (bars 11-14) contains a low rising hexachord which is disguised slightly by consonant intervals in its upper register; no. 18 (bars 9-11) provides an instance where one viol "descants"[1] sequentially upon the descending bass. Many similar devices may be found in these works.

Some of Withy's points are striking because they are rhythmic and unvocal. Several are based on arpeggio figures e.g. no. 21 (bar 1), where a descending arpeggio of the tonic chord is played in minims against the same arpeggio ascending in an upbeat figure and broken by rests  etc. and no. 18 (bars 13-15) etc.,

Such moments require a high standard of performance. Precise bowing is needed for the opening of no. 10, where two strings have to be avoided and for the rhythmic figures of no. 16 (bar 15), no. 22 (bar 15), no. 6 (bar 17), which are truly instrumental in character.

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1. See below, chap. III, p. 52.

The result of introducing similar elements of a virtuoso technique into short dance-form movements is that they become complex and the initial design may be obscured. No. 5 illustrates this point ideally, for in its twenty-six bars are contained difficulties more exacting than any in works by Withy's predecessors examined in this study.

Consecutive quavers and semiquavers -- fairly rare in the works of Coperario -- are now commonplace. Whole passages are entirely built on them: e.g. no. 11, where there are quavers on every beat from bars 7-21. Groups of dotted notes abound and these lend variety; they are featured in no. 10, forming the character of the opening point  and containing the rhythm unbroken from bars 16-26, apart from one crotchet beat at a cadence to bar 22. Semiquavers are also found frequently in short figures (e.g. no. 5, bars 15; no. 18, bar 1, etc) also in the Fantazia (no. 12, where they are not even conjunct) and less frequently in extended passages (e.g. no. 16, bars 15-21; no. 5, bars 18-24).

In particular no. 17 makes some of the greatest demands on the players, containing material reminiscent of that found in sets of divisions: swift scales, into which are introduced repeated notes (bar 5), sequences (bar 7) and wide leaps nearly spanning the entire compass used by Withy, e.g. bars 11-13, where in crotchets the bow springs from the bottom open D string to the F sharp on the top D string. In this piece also, we

find an angularity to some of the phrases, which is generally associated with W. Lawes[1] (e.g. bars 16-18) where an imitative motif is built on falling fourths, some of which are diminished. This type of figuration is most effective on the viol which was tuned to intervals of fourths and a third as it would therefore lie well under the players' hands. At this stage, it could be said that the instrument was now sufficiently well-explored to condition the type of idioms written for it.

The melodic lines are constantly diversified by leaps and no longer does the composer strive to preserve continuity, unless as a contrast. In B.V.2, at bar 8 of no. 14, a rising octave is followed by a leap upwards of a fourth; the next note is a tenth below. In B.V.1, at bar 6 of no. 21, a four-note figure, built on rising thirds is used sequentially so that it encompasses a seventh and drops an octave onto the next step. At bars 16-20 of no. 13 (in B.V.2), and 9-10 of no. 18 (in B.V.2) there is a figure of leaps to and from a note a sixth lower, which is used sequentially, "descanting" upon the descending bass, which in the first of the examples quoted, itself comprises alternate octave leaps. The choice of material

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1. cf. below, Chapter XI, p. 152 ff.

thus becomes far less restricted, so that it is common to find leaps of a seventh, e.g. no. 9, bars 24-25 (B.V.1); leaps of tenths and octaves abound and there is even a minor ninth at bar 27 of no. 21 (B.V.1) and an augmented second at bars 29-30 of no. 6 in the "organo" part, though this is the result of playing the lowest notes of the viols' parts.

The most highly-developed type of instrumental writing which reveals the flexibility and resource of the bass viol is that which entails leaps to and from the extreme registers of the instrument, so that harmonic support in the bass, with intermediate harmonies insinuated or played by the second viol, contrasts with upper melodic fragments, e.g. in no. 13 (bar 23), B.V.1 follows a short, low phrase with one of four notes on the top string, ascending above the frets and immediately plunging down again to the lower region, in a style resembling that of Bach in his unaccompanied violin and 'cello suites. There is an outstanding moment in no. 10 (bar 21), where B.V.2 leads, alternating its extreme registers, first playing four high notes and answering them by two low ones, leaping up a fourteenth to an F for one note only, and dropping to G, before returning to cadence on the F.

There are also numerous examples of instrumental figures built on leaps used in sequence. A particularly interesting one occurs in bars 22-25 of no. 9; here, B.V.2 provides bass notes in its low register alternating with higher ones

that form the upper melody to the texture, thus contrasting its registers, while B.V.1 moves conjunctly in the centre. Another instance, and one which requires very careful bowing, is to be found in B.V.1, no. 18 (bars 5-8). It appears to have been a common procedure to allow one viol to leap while the other moved conjunctly. By contrasting different parts of the viol-register and by playing consecutive leaps, broken chords are formed and these convey the impression of full harmony to the listener(e.g. no. 5, bar 6 in B.V.2; no. 11, bars 15-19 in B.V.1 etc.). This ordering of single parts to produce rich harmonies is what East set out to achieve.[1]

Although these pieces combine many of the idioms found previously in the works of Coperario, Ives, East and Ward, they do not use the range explored by Coperario (i.e. 3 octaves and 3 notes) but 2 octaves and seven, and even the top note (C) occurs once only (e.g. bar 6 of no. 13); neither are there multiple-stopped chords as in Ives's works, but on rare occasions (bar 13 of no. 5) a double-stop is written. In no. 15 (bars 16 and 33) the melodic line at the cadences is reminiscent of that of Ives, while the formal structure in the dance-movements recalls Ward's compositions.

Withy uses mainly diatonic harmonies but he introduces chromaticisms in sequential steps and in modulations. There is not as much exact repetition in his compositions as in those

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1. See Chapter IX, p. 123.

by Ward and Ives, but there are many examples of sequences which cause accidentals to be introduced; in no. 5 (bar 14), a bar-long sequence occurs in three falling steps from A to G to F, thus entailing several chromatic changes. A similar illustration may be found in no. 13 (bars 8-11), where an imitative figure in G ascends by three sequential steps to B flat, and produces an unexpected digression. This contrasts sharply with the simple but forceful modulation to the dominant in bars 3-4 of the same piece, for in the latter case there is no doubt about the direction of the tonality; neither is there on many other occasions, e.g. no. 6 (bars 3-4), no. 22 (bars 12-14).

There are some unconvincing moments resulting from the introduction of chromaticisms as in no. 10 (bar 9), where the F sharp in B.V.2 is as unexpected as the C natural following it. Withy does not always resolve his discords in an orthodox manner, e.g. no. 1 (bar 22, where the A in the bass does not move downwards; in no. 15 (bar 25) a discordant seventh, does not resolve immediately, but moves onto the fifth of the chord, thus supplying a harmony note, but lingering in the memory until it resolves onto an F sharp in the next bar. In no. 21 (bars 26-7), the D in B.V.2 which becomes dissonant does not resolve immediately, but as in no. 1 (bar 2), moves upwards to F before leaping to C sharp which is the note of resolution; this, however, forms a diminished fifth with the

upper part, which resolves upwards by step onto an A.

Unessential, upper auxiliaries are found in no. 8 (bar 12), and no. 13, (bars 16-20) (where the same figure is repeated nine times sequentially), accented dissonances in no. 13 (bar 5), where, in the top part, an A moving to B is played against a B in the lower part; In no. 16 (bar 9 of B.V.2) there is a dissonant upper auxiliary and in the penultimate bars of nos. 3, 5, 8, 10, 11, 21, etc., there are notes of anticipation. No. 3 provides an example, unique in these works, of a dominant pedal lasting 5 bars, and above which the harmonies change, before the final cadence.

In most of the dance movements, the cadences at the double bar are either in or on the dominant. In the course of a section, many are camouflaged so that the movement does not come to a halt; this is achieved sometimes as in no. 16 (bar 7), by the use of an interrupted cadence.

Although no completely written-out keyboard part has been found to these duets, a single bass line marked "organo" is included in the OC collection. It merely doubles the bass notes of the lower viol, usually omitting any quick figuration (e.g. no. 12, bar 31). The upper parts would have been added by the keyboard player who would sustain and supplement the harmonies and often fill in the gap between the two viols when they play at opposite extremes of their registers (e.g. no. 1, bars 21-22; no. 6, bars 5-6; no. 15, bars 12-14; no. 16, bar 29 etc.).

By the time Withy composed these works, the keyboard had become such an integral part of the chamber ensemble that it was no longer necessary to write out its part in full. It is not known at what exact date this custom ceased, but it was probably a gradual process beginning c.1630. On two occasions near the end of no. 6, the organ part is figured to indicate the 7 6 and 6 3 movement of the viols. These figures may have been added by a later copyist; otherwise they provide the earliest examples found in works for bass viols.

Finally, it is necessary to mention briefly the sets of divisions by Withy,[1] one of which is built on a ground of a rising and falling hexachord. He follows the general procedure described by Simpson in his Tutor, beginning slowly and increasing speed and difficulty in each division, reserving the most brilliant moments until the very end. From the fragments quoted[2] it may be seen that he introduces wide leaps, arpeggios, rapid figuration and a final grand flourish with a "shaked grace" of the type that became conventional, all of which demand a very good technique and provide scope for virtuoso display.

In conclusion, it may be added that although Withy's works contain so much varied material they are not outstanding.

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1. See Vol. III, 371, 462.

2. See Vol. II, p. 82.

This is probably due to the fact that there is insufficient organisation and a lack of melodic inspiration. Many of the shorter pieces are overcrowded with idioms taken over from division-playing. Nevertheless, there are several interesting moments which reveal Withy as a competent composer, who knew his bass viol well and was able to write music for it that was truly idiomatic. He may have been a more gifted performer than composer.

Chapter XI

WILLIAM LAWES (1602-1645)

W.Lawes was once acknowledged to be one of the most gifted and individualistic composers of seventeenth-century England. In recent years, his name has been rescued from near-oblivion and he is reinstated in his proper position amongst the most eminent seventeenth century composers of instrumental music.[1] With reference to English music, Meyer has described Lawes' music as "the most personal of the whole century".[2] This characteristic is also commented upon by Bukofzer, who states that Lawes

> wavered between the retrospective style of Coperario and a highly personal if not eccentric one in which harmonic experiments, wide skips and erratic rhythms heralded a new era.[3]

The compositions for bass viol, which are but a small portion of Lawes' instrumental works, reveal progressive tendencies and a highly-developed sense of the possibilities offered by this instrument. These characteristics are found in such a concentrated form that they make Lawes'

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1. See Lefkowitz.
2. See Meyer IV, p. 180.
3. See Bukofzer I, Chapter 6, p. 192.

works for two bass viols exceptional. The entire production of his vocal music falls between 1633 and 1642, and it has been suggested that Lawes composed most of his chamber music before and after this period.[1] No exact date can be assigned to these pieces, but they were probably written between 1630 and 1645, the year of his death. Lawes' death in the siege of Chester was the event that inspired his colleagues and friends to write the elegies found in several manuscripts[2] which bear testimony to his popularity, to his alert mind, to his greatness and also to his versatility as a musician. He achieved his fame through his instrumental compositions. His long pieces for two bass viols and organ indicate the popularity of the instrument and provide some of the most pleasant examples of works in which a virtuoso technique is successfully introduced into an expressive musical medium. A closer examination of these works will reveal how fully Lawes understood his instrument and what good advantage he took of all it had to offer, in expressing himself in a thoroughly idiomatic and personal vein which still bore traces of the polyphonic style - now well past its zenith.

Lawes wrote seven pieces for two bass viols and organ, of which no. 6 appears to be incomplete and lacks the organ

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1. See Lefkowitz, p. 11.

2. cf. Laa and Lab.

part.[1] The separate viol parts may be found in OBq, the organ accompaniment in OBr and a full score -- a great rarity -- in OBp. All are written in the composer's hand. The clue to the whole collection of pieces is provided by the title to no. 4: "Pavan and Alman ... sett to the organ and two division base violls", for these are dance-movements formed of sections which are repeated in an elaborate or varied form.

The compositions appear to fall into two dance suites according to Key, one containing a pavan and two airs in G minor, the other a pavan, alman and two airs in C major. Although part of the second suite is an arrangement of a work by A. Ferrabosco, it is still representative of Lawes' instrumental style. While the main sections of this work are based on a composition by Ferrabosco, the divisions upon them are certainly Lawes' own work.

The first remarkable thing about these pieces is their length which in the pavans and almans exceeds that of any yet examined. They are probably the most protracted movements extant by English composers for two bass viols and organ. The structural plan followed in every one is the same, whether it be pavan, air or alman. Every section occurs twice, but whereas the organ part is identical in the repeat, the viol

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1. For the purpose of examination, they are numbered 1-7. Nos. 1-5 and 7 may be seen in Vol. II, p. 83 ff.

parts are much more elaborate, and are, in fact, in the style of a division upon the first part.

In bass viol duets by composers such as Coperario, Ward, Ives, etc., all repeats sounded exact even when the viol performers interchanged parts, so that repeats as elaborate as these by Lawes are spectacular. The idea may originally have been taken over from the technique of virginalists such as Byrd and Bull, who wrote dances with intricate variations in the sequence A A' B B' [C C']. This was one of the favourite forms of English secular music in the sixteenth and seventeenth century for lute and keyboard in particular. T. Hume applied it in a fairly elementary form in his works for solo viol which constitute some of the earliest English sets of divisions.[1] By the time Lawes composed his duets, the technique of solo bass viol playing was highly developed and his repeated sections display it to advantage. They also reveal his genius in achieving a maximum of variety within a restricting medium. The introduction of the style of division-playing into dance movements of necessity modified and disguised them but it also increased their instrumental character and created another art-form which was a vehicle for virtuoso display. The Pavan, with its

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1. cf. Chapter XIII, p. 193.

stately rhythm, was particularly well-suited as a basis for daring harmonies and counterpoints and Lawes took advantage of this form for some of his most beautiful dissonant writing.[1]

These works by Lawes are formed of two or three repeated strains. The alman no. 5 which has two (A and B) is particularly interesting,[2] for after the repeat of B (viz. B') there follow two divisions of A (beginning at bar 43) and two more of B (beginning at bar 61), creating the sequence A A' B B' A'' A''' B'' B'''. Lawes avoids the tautology which might result in a long piece built on two strains followed by divisions upon them by introducing variety into the instrumentation. It has already been observed that in earlier works, certain figures were used antiphonally between the viols to produce an echo or contrast and that later, single solo bars or very short phrases occur where one viol is pitted against the other,[3] but it is not until we examine the works of Lawes that we find any extended passages played by one viol whilst the other remains silent. In alman no. 5, three complete divisions are played by solo bass viol: one on A (bars 43-51 in B.V.2), and two on B (bars 31-42, 61-72, in B.V.1).

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1. cf. Lefkowitz, p. 82.
2. See Vol II, p. 102.
3. See Chap VIII, p. 119.

These provide an excellent opportunity for the performers to display their proficiency. The climax of this composition is not achieved by harmonic means, but falls at the moment of greatest intensification when both viols finally "joyn together in a thundering strain of Quick Division".[1] Although the other works do not contain long solo passages, climaxes are produced in the same way.

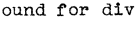
Both pavans are formed of three strains. In the first (no.1),[2] the middle section B (bars 49-71) starts and ends on the dominant, while C (bars 95-121) begins from the chord of the relative major and ends in the tonic. In the second (no. 4), section B ends on the mediant (bars 50 and 67). Otherwise, there are few modulations or key contrasts within the works. One of the limitations to which a composer is restricted when he chooses to write or perform divisions upon a strain is that the harmonic movement of the "dividing" viols is dictated by the repeated keyboard part. Lawes' genius is apparent in these works from the way in which he is able to introduce into such a harmonically-bound texture, great variety of mood, rhythm, melody, complexity, and a vitality that never flags or becomes tedious. This may be better appreciated if we examine briefly pavan no. 1 in G minor

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1. Simpson II, p. 59.
2. See Vol. II, p. 83.
3. See Vol. II, p. 96.

which is representative of this collection. It is "Very grave and Sober, full of Art and Profundity".[1] There are six sections, A A' B B' C C'.

The opening is slow, but at bar 5, crotchets are introduced, and they form the main movements of the first section, though there are quavers just before the cadence in bar 22. The texture is simple and it contains little exact imitation; the viol parts cross freely and they span a wide range of nearly three octaves (from the low D to B flat above middle C); the melodic movement is largely conjunct but certain "unvocal" leaps such as the diminished fifth in B.V.2 (bar 4) and the two-octave leap (bar 7) between the end of one phrase in a low register and the beginning of another in a high one, single this out as an instrumental style.

The uncomplicated nature of the first section provides an ideal background for division which begins at bar 25. Even in these few bars, Lawes' versatility may be observed, for whereas the opening of A was slow and chordal, A' provides far more interest both melodically and rhythmically: B.V.1 enters with a rhythmic phrase  that is answered by one in the same rhythm and it is suggested again at bar 29, in

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1. See Mace, p. 236, for a description of a pavan.

B.V.2. The figure is now modified to contain semiquavers which appear for the first time in this movement. Rests are introduced and the section gains in complexity; there are more semiquavers and figures used imitatively, more leaps and repeated notes and the range within a phrase grows (e.g. see bars 39-42). Short figures and terse phrases (e.g. bars 42-45) are repeated at various pitches, frequently in dialogue. Technical difficulties increase and greater demands are made of the player. As well as clean bowing and agile fingering, a knowledge of the fingerboard above the frets is required. For instance in B.V.1 (bars 39-40), a high B flat above the frets on the top string is immediately followed by a B flat on the G string two octaves below. This necessitates careful and precise string-crossing.

It is remarkable how much imitation is contained in A'; the parts are so well-organised and varied that they do not appear to be bounded by the accompaniment, but the very nature of this composition disciplines the composer to the fixed basis where keyboard dictates the movement of the viols. Yet this is not as restricting nor as systematic as playing divisions to a short ground repeated many times,[1] for with the exception of the opening phrase there is little symmetry within the section, and it is not even obvious that the viols are playing a division upon A.

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1. cf. sets of divisions by Simpson, Vol. II, p. 158, and others.

In no. 1, there does not appear to be any direct relation between Sections A, B and C, yet the same procedure is followed in each: the first statement is fairly simple, built to a great extent on conjunct melodic movement; the second is an elaborate division on the first.

The first statement of B is more complex than A and it includes more quavers and certain syncopated figures used sequentially. It begins (Bar 49) with three bars of solo keyboard (see below p. 165) restated by the viols, which in B' enter imitatively in the first bar (bar 72) with an ascending scale flourish. This contains a diversity of instrumental figures and devices organised into imitative points (see bars 80, 81, 83, etc.). There are examples of canon (e.g. bars 89-91), written-out trills (e.g. bar 78), fast arpeggios (e.g. bar 80) and many figures requiring nimble string-crossing.

Although the first statement of C (bars 95-121) is not intricate, it is more complicated than either A or B: it contains more imitation and a mere suggestion of a melodic sequence at bars 110-111. C' (bars 122-148) is highly instrumental, and begins with a solo bar in B.V.1, before the entry of B.V.2. As the harmonies do not change too rapidly, (see bars 126, 127, 134), there is a considerable amount of close imitation. The variety that Lawes achieves in the division on C is quite remarkable and the energetic movement

and liveliness of C' are in direct contrast to the smoothness and sobriety of C. In the final flourish, the viols play in semiquavers; the intensity increases until the penultimate bar where the highest notes occur in rapid succession on both viols.

The technique involved in composing pavan no. 1 is common to all Lawes' bass viol pieces. The phrases within the airs are shorter and more regular though not as symmetrical as in the works of Ward and Ives, and the initial statements (i.e. A, B, C) are lighter in mood and are not as simple as in the pavans. They contain rests and imitative antiphonal phrases.

A comparison of any work previously discussed in this study with any one of these pieces by Lawes, will reveal a more complex texture in the latter. This is because an idiomatic and specifically instrumental style of writing had evolved since the days when the movement of the parts in instrumental music was mainly conjunct and reminiscent of vocal polyphony and the range limited to little more than that of the human voice. Lawes' mature style in his bass viol works alone bears witness to this.

Within a single strain (e.g. A' of no. 4, i.e. bars 17-33, P. 96) there is more variety of rhythm than was usual in the works of his predecessors. Thus the slow crotchet movement of A (B.V.2, bar 1) is modified in A' (B.V.1, bar 17)

into the dotted rhythm and into the figures  and  (B.V.2, bars 22 and 24). A certain impetus and character are gained by rhythmic figures when they include repeated notes e.g. no. 3, (bar 53). These serve to emphasise the main beats as in no. 1 (bar 37), and No. 3 (bars 8-11), and to increase the excitement and tension towards the end of a work. They are used effectively in the last division of no. 5 (bars 73-84) where the sporadic close imitation adds extra colour to the texture and unifies it into a well-knit whole. Apart from normal rhythmic complexities, there is an interesting example where quavers occur at the same time as triplets, bringing about cross-rhythms of three against two (no. 4, bar 81).

It is not unusual to find demisemiquaver scale passages in Lawes' work, but the modification into a scale built on descending thirds is spectacular at this speed, for it increases the great technical demands on the performer (e.g. bar 93 of no. 4). Demisemiquavers are the shortest note value ever used by Lawes for trills. These are written out in full and occur at cadences e.g. no. 2 (bar 14), no. 5 (bar 17); bar 96 of no. 4 is a case where both viols play a tenth apart forming a double trill.

In the sections of divisions in particular, the melodic lines of Lawes' works are constantly broken by leaps. These occur frequently in succession, e.g. no. 5 (bar 25), where

they are fairly slow and in no. 4 (bar 88), where they are quick. Many are found in the form of arpeggios (e.g. at bar 80 of no. 1) which cross the strings rapidly; sometimes they "break" the bass[1] (bars 70-74 of no. 4 in B.V.2). One of the most technically difficult passages occurs in B.V.2 in no. 4 (bars 74-82), where all six strings (with the lowest tuned a tone lower to bottom C) are brought into play, and fingers and bow cross them nimbly. Yet the range does not exceed the frets. Single notes may be played on the bottom string in dialogue with the upper as at bar 77 of no. 4 (B.V.2). This aids in bringing about ≠ full harmonies. One highly instrumental figure in which returns are made to the same note occurs in bars 76 and 87 (in B.V.2) of the same piece; it is a figure necessitating a well-controlled bowing technique. An awkward succession of notes is found on the third beat of bar 61 of no. 3 in B.V.2. Although there are many angular phrases, one striking one, entailing large leaps, is found on the third and fourth beats, at bars 32-34 of no. 2 in B.V.1. Many leaps are diminished or augmented intervals and these cause the movement of the parts to be angular. The most usual is the diminished fourth e.g. no. 1 (bars 127, 128, 147), no. 3 (bar 10 in B.V.1); a diminished fifth is found

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1. cf. Simpson II, p. 28: "Breaking the Ground is the dividing its Notes into more diminute Notes", so that each note of the ground occurs in the division.

in B.V.2 at bar 4 of no. 1 and the unusual leap from a B flat to the B natural below in B.V.1 at bar 129 of no. 1.

It is surprising that Lawes does not write many multiple-stopped chords in these works, since they are easy and effective on the bass viol. A few occur at cadences where they enrich the texture: e.g. no. 1 (bar 148), no. 5, (bars 51 and 84), etc. The method of tuning facilitated the playing of close position chords containing root, third and sixth which are particularly resonant and sonorous (e.g. no. 1, bar 94). Multiple-stopping is introduced occasionally when one of the viols plays alone: e.g. no. 5 (bars 37-40, 61-72), but these are not extended passages and their function is to lend variety.

One of the main differences between the bass viol duets of Lawes and his immediate contemporaries is that the former are provided with an independent keyboard part. This was a practice carried over from earlier in the century when musicians (e.g. Coperario, Ward) composed their own accompaniments. These they wrote out in full, never trusting to the individual taste and capability of the keyboard performer, who from c.1630 was required to play from a single bass line.[1] It was Roger North who wrote:

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1. In his Royal Consort, Lawes wrote a single line for the theorbo. Meyer IV, p. 186, states that the Works written during the last years of Lawes' life are provided with an independent and completely worked-out keyboard or harp parts, and he points out "Not till Bach's violin and piano [sic] sonatas does this technique reappear."

"The masters never trusted ye organist with his through base, but composed his part.[1] A development may be observed from the organ parts of Coperario and Ward which doubled the viol lines, sustaining and supplementing the harmonies, for in addition to these functions Lawes' accompaniment fulfils others. His is an essential and integral part of the ensemble, without which the viol parts cannot stand. Unless the keyboard plays the ground in the repeated sections, the viols cannot make their point. While both viols play divisions during the repeats, the organ remains very much in the background. It is brought more into evidence in the sections where it accompanies a solo viol (e.g. no. 6, bars 31-42, 61-72 in B.V.1 and bars 43-51 in B.V.2) and on a unique occasion (e.g. no. 1, bars 49-51) it becomes a solo part itself. Here in a short solo passage, the organ introduces new material anticipating the same in the viols.

During the course of a section, the organ may introduce new points of imitation (e.g. no. 2, bar 3) or take part in dialogue (e.g. no. 2, bar 6; no. 3, bars 4 and 11), or even provide a countermelody (e.g. no. 4, bars 34-37). Countermelodies are usually played by the Right Hand, and are thus uppermost. In no. 3 (bars 1-8), the keyboard melody is as important as each viol part. Another example may be found in the opening bars of no. 4.

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1. North II, p. 28.

In addition to fulfilling several roles, Lawes' organ accompaniments include more of the upper regions of the keyboard than Ward's and Coperario's, and they are, therefore, more interesting. They give us some indication of the type of keyboard part realised by the player from the single bass-line in short and extended grounds.

The composition of divisions, whether on dances or grounds, entails a process foreign to polyphonic tradition, for it involves calculating the movement of the parts from the pre-existing harmonies, which are dictated by the bass. This was therefore one of the ways in which the basso continuo became widely used in England. Peter Evans[1] thinks it probable that the bass viol cult was one of the most important factors in the introduction of the basso continuo style into England. He stresses, however, that this statement is hypothetical because there is not enough precisely-dated viol music to authenticate this theory. From this present study, it becomes clear that the bass viol certainly played an important part in the development of the basso continuo

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1. See Evans I, conclusion.

principle even if it did not introduce it. Besides the five-part Cantionae Sacrae (published in Antwerp, 1617) of Richard Deering, who was trained in Italy, Walter Porter's Ayres and Madrigals (1632) provide the first datable use of a basso continuo principle by an Englishman.[1] It is more difficult to establish its first appearance in instrumental works as it does not appear in the compositions of Coperario, Ward, Ives, East, White, and Lupo. By the date of Porter's publication, the playing of divisions was widespread and the form already highly developed. As composers and performers alike grew accustomed to extemporising florid variations on a given ground, so they would become experienced in building up harmonies from the bass. They might soon find it unnecessary to write out an entire keyboard part, since experienced musicians were able to construct suitable harmonies from a single bass line. These compositions for two bass viols and organ (c.1640) by Lawes may provide one of the first examples of basso continuo in an ensemble. Although Jenkins also wrote in this style his works are not dated; they were probably written either contemporaneously or a little later.[2]

In the first statement of each section in these works, the harmonies arise mainly as a result of the free movement of the independent parts, which frequently bring about unusual clashes. In the elaborate repeats they are dictated by the

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1. cf. Wailes, p. 159.
2. See below Chapter XII, p.170.

keyboard part, but the "dividing" viols still retain a measure of independence and play bold and daring dissonances, many in the form of chromatic changes. The impression gained from the manuscripts is that the works were written in a great hurry, so that it is not always clear what Lawes really intended. Passing-notes, for instance, are sometimes at variance with the organ.

Lawes' harmonic language is colourful and personal, and many of his startling effects anticipate similar effects in the music of Purcell and his contemporaries; e.g. at bar 69 of no. 1, we find the chord of the augmented sixth; at bar 85 of no. 1 a diminished chord on the second beat; at bar 117 of no. 1, an F natural is suspended above an F sharp in the organ part ... to mention but few examples. Anthony Wood's comment on Lawes' harmonies is particularly interesting:

> Will: Lawes of ye private musick to K. Ch. I and an excellent composer for instrumentall musick ... but to indulge the ear - he broke sometimes ye rules of mathematicale composition.[1]

From this brief review of Lawes' bass viol works it may be realised that although he was rooted firmly in the polyphonic tradition, he was one of the first to experiment in the new style. Even so, apart from certain sections (in the Air, for instance) which tend towards being homophonic

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1. A. Wood II, folio 83^{v}.

with the upper melody dominating, the harmonies often result from the movement of the parts. The frequent use of augmented and diminished intervals and chromatic harmonic progressions label his work as a product of the early baroque.[1]

In these compositions for bass viol, Lawes chose a restricting form and revealed what great variety might be produced within it. The most glowing eulogy to him was appropriately written by William's famous brother, Henry Lawes:

> Neither was there any Instrument then in use, but he compos'd to it so aptly, as if he had studied only that.[2]

This appears to be true at least of his bass viol compositions.

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1. See Bukofzer I, p. 11, in his excellent chapter Renaissance versus Baroque Music.

2. cf. Choice Psalmes ... (1648), "Letter to the Reader".

Chapter XII

JOHN JENKINS (1592-1678)

John Jenkins was an outstanding bass viol virtuoso, whose life (1592-1678) corresponds roughly with the period during which that instrument flourished. He was a prolific composer, almost solely of instrumental music. Fortunately, a large number of the original "horseloads" of his manuscripts have survived. It has been said that the stylistic changes that took place in the fantasy may best be studied in his works,[1] for he began by composing in the old style "but afterwards turned reformer and with great success".[2] Jenkins is considered to be the leading composer of fancies and one of the last to write in that form. He so aided in the evolution of the thoroughly idiomatic, instrumental style of writing which developed during the seventeenth century that:

> ... his vein was less happy in the vocall part, for though he took pleasure in putting musick to poems he reteined his instrumentall style so much, that few of them were greatly approved.[3]

He was employed at court as lutenist before the Protectorate, when he was patronised first by Deering of

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1. See Bukofzer I, p. 192.
2. See North I, p. 89.
3. ibid.

Norfolk, then by Sir Hamon L'Estrange, whose eminent son Roger he taught, and finally, at the Restoration, by Lord North, whose son (also Roger) provides us with some of the most interesting data on Jenkins' life.[1]

Although North exaggerated when he wrote that "The Private Musick in England, was, in great measure, supplied by him [Jenkins]", this enthusiasm was shared by others who corroborate Jenkins' greatness: Anthony a Wood described him as "the mirrour and wonder of his age for musick", which was admired "beyond the seas"[2] and Mace, Playford and Simpson included him in their lists of famous composers of instrumental music. North attests Jenkins' virtuosity in the following passage :

> He was a lutenist profest, and used the lyra way upon ye violl, which followed the manner of the lute, and he had a very great hand upon ye consort viol and encouraged and probably assisted Mr Sympson in his edition of the devision violist;[3] He was once carryed to play on ye viol before King C I which he did in his voluntary way, with wonderful agility, and odd humours as (for instance) touching ye Great strings with his thumb, while ye rest were held Imployed in another way, And when he had done, the King sayd he did wonders upon an Inconsiderable Instrument.[4]

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1. ibid.

2. See Wood I, p. 209.

3. There seems to be no further evidence for this.

4. North II, p. 22. Charles I was the king who was so fond of Coperario's fancies for bass viol. He would hardly have described it as an "Inconsiderable Instrument". Is it possible that Sir Roger could have made a mistake and meant Charles II who preferred the "scoulding violins" and the French style of music?

Jenkins' influence was widespread, his music greatly admired. It is inevitable that many of the idioms assimilated into his string writing resulted from his virtuoso technique on the bass viol. We may appreciate therefore what an important part the bass viol played in establishing a characteristically instrumental style of composition in this country.

Pulver described Jenkins as a composer "chiefly of bass-viol music", but in view of recent research by H.J. Sleeper and R. Warner, this statement needs to be modified.[1] There are, however, more extant works for bass viol by Jenkins than by any other English composer. These are found in many different manuscript sources.[2] Unfortunately, none of these manuscripts is dated so that the chronology of the works is uncertain, but they were probably composed between the years 1620-78. The varied styles of the different works may provide an indication as to the period of composition, although the possibility that at times Jenkins reverted to an "older" style cannot be ruled out.

Besides two works that appear to be early (nos. 1 and 2),[3] the remainder may be classified for the purpose of

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1. See Pulver III, p. 263, Sleeper I and II, and Warner.
2. See the Title and Composer Index.
3. See Vol III, 507 and 540.

analysis under the headings: fantasies, dance movements, and divisions on a ground, though it is frequently difficult to decide to which category a piece may belong. This is partly because Jenkins' style of composing for the instrument was inevitably linked with the customary practice of playing divisions on a ground. He transferred the techniques of breaking and descanting[1] to other forms such as the dance movement and fantasy, and superimposed upon them the type of figuration that tended to make them vehicles for virtuoso display. Although this feature has been noted for the first time in the works of W. Lawes,[2] the assimilation of the division technique into ensemble music was probably a gradual process completed by c.1650. Jenkins was already famous for such compositions by 1659, when Simpson singled him out:

> If you desire written copies of that sort ... none has done so much in that kind, as the ever Famous and most Excellent Composer, in all sorts of Modern Musick, Mr. John Jenkins. 3

Interest is sustained in Jenkins' works by the boundless resource in the figuration and by the great variety

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1. The technique of "breaking" a ground consists of a division which includes the actual notes of the ground, as opposed to "descanting", which consists of an upper melody concordant with the ground.

2. See above Chapter XI, p. 156.

3. See Simpson I, p. 61.

within them, and one is constantly aware that the reason why Jenkins was able to make the most of all the bass viol offered was that he knew his instrument so intimately. An examination of Jenkins' works may bring about a better appreciation of his genius.

Nos. 1 (Pavan) and 2 (Fantasy) are for two bass viols.[1] They appear to be early works for they share some features with the polyphonic style: on the whole, the melodic lines move conjunctly, large intervals are avoided and imitative motifs are used. However, there are also short, contrasting, homophonic sections in which the rhythmic influence of the dance asserts itself. No. 1 is reminiscent of the ayre for two bass viols by Ward[2] and it may have been written about the same time (c.1625). It consists of three sections. Imitative passages, some built on upbeat figures (e.g. bar 10), some forming canon (e.g. bars 29-32), alternate with some phrases upon which the dance has imposed a certain degree of symmetry (e.g. bar 1-3, 35-36). More demands are made of the player in this pavan than in Ward's works, for many double-stops are introduced,(e.g. bars 2-4, 22-25, where consecutive thirds are played by B.V.2) and the region above the frets on the

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1. See Vol. II, pp. 108 and 109.

2. See Vol. II, p. 41.

top string is explored for the climax C which is reached at the end of the work.

Although no. 2 is called "Fantazia", it is not a continuous movement, for a firm cadence and double-bar (bar 13) divide it into two sections. The first is imitative containing the suspicion of an echo (cf. bars 2 and 3) and melodic sequence (bars 3 and 4), and many upbeat figures. The range covers three octaves and there are many stopped chords. The second section is more interesting as it provides a contrast to the first. The note-values are shorter and both viols play scale-passages in semiquavers, sometimes alternately, sometimes simultaneously, and as at bars 23-24, they extend over two octaves. Leaps are rare during the semiquaver movement. A cadence in E minor at bar 27 is followed by a slower section so that the work ends in good style with "Grave and Harmonious Musick". It is likely that a keyboard part was played in the style of the time, although none has been found. Of Jenkins' Compositions for two bass viols, these two appear to be the most firmly rooted in a polyphonic style.

The remainder of Jenkins' works were probably written later in his life, for they reveal a more highly developed instrumental technique. Nos. 24-27 form a suite of four

short dance movements in G minor.[1] These occur in a manuscript in the British Museum (Lw) where they bear his name, but where only one part is found; in Durham (Da) they appear anonymously but complete and are for "two bass viols and basso continuo". The suite comprises two ayres (nos. 24, 25) in common time, followed by a saraband (no. 26) and courant (no. 27) in triple time. Both ayres and saraband consist of two strains, the courant of three. In nos. 25, 26, 27, the first strain cadences in the dominant; in each movement the second strain sets out from the dominant and ends in the tonic; in no. 27, the third and longest strain begins and ends in the tonic, but has a dominant close at bar 44.

The texture within these dances is imitative yet very varied and the rhythmic quavers, semiquavers, and decorated cadences (as at bar 18 of no. 24, bar 7 of no. 25) require precise playing. Jenkins' subtle use of imitative or suggestive phrases built on scale segments alone testify that he was a skilled contrapuntalist. It is interesting to observe how the lower part, even when in canon with the upper (as in no. 24, bars 12-14; no. 26, bars 3-4; no. 27, bars 1-5) plays the rôle of a true bass. The opening

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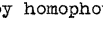
1. See Vol. II, pp. 129-132; Vol. III, pp. 666,669,854, 870.

melodic line to each movement assumes the same shape, rising to the third of the tonic chord above the frets on the top string and falling away again, but whether this type of thematic unity was deliberate or coincidental, it is impossible to tell.

The last eight bars of the saraband are repeated with interchanged viol parts. Sometimes, however, only two bars are repeated (cf. no. 26, B.V.1 in bars 25-26 with B.V.2 in 27-28) and in no. 27, the upper melodic figure in B.V.1. (bars 20, 22, and 24) is immediately played by B.V.2. A range of three octaves is covered by both viols, but B.V.1 tends to remain above B.V.2. The writing is idiomatic and the two parts achieve a full sonorous texture by moving sufficiently quickly to give the impression of full harmonies enhanced only occasionally by stopped chords.

The continuo is written as a mere bass line, doubling in a simplified version whichever viol plays the lower notes; its function was to fill in the appropriate harmonies suggested by the viol parts and in this way to enrich the sonority. The whole suite ends effectively with some of the most idiomatic figuration in B.V.2 which soars to a melodic climax at bar 56 (see p. 133).

Nos. 28-35 are found in the same manuscript sources (Lw and Da) and nos. 28-31 in one extra (Lx), where though B.V.2 is missing, they are stated to be for three bass viols. In

this group there are three fancies: nos. 28, 30 and 35, which are interesting as they depart from the traditional polyphonic concept. Fancies nos. 28 and 30 are followed by an ayre and courant respectively, all in the same key: A minor. It is possible that they were intended to be played consecutively as a short suite.[1] The fancies are all built on a succession of points, most of which include semiquavers and rhythmic figures in close imitation and even canon; these are diversified by rapidly descending scale flourishes and ornaments occurring sometimes as high as C an octave above middle C. The quick passages usually move conjunctly but sometimes leaps to the octave and to other notes of the same chords appear and in rhythms as complicated as . Such intricate moments are relieved by homophonic sections where either one or both viols may play stopped chords. The most interesting feature of these fancies is the homophonic section of no. 28 (beginning at bar 41), in which the time signature changes from common to triple, the mode from minor to major, both eventually reverting to the original (bar 59). The fantasy falls therefore into distinct sections and its continuous nature is broken.

In the triple section the harmonic scheme is organised so that a modulation is made to the dominant, E major, in its eighth bar (bar 48) with the return to the tonic passing through

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1. Nos. 28-31 may be found in Vol. II, pp. 133-139. See Vol. III, 695, 682, 690, 853.

the subdominant. The influence of the dance is felt in the regularity of the phrases. This fancy, like the other two, ends with a slow final section in which a short imitative figure is played. The continuo merely plays a simplified version of the lower part and the realisation of the harmonies is left to the player.

Jenkins was not bounded by convention and these fancies in a hybrid form prove that he was willing to experiment. When he wished to write music for the instrument on which he was a virtuoso, he would sooner or later inevitably introduce some florid decoration or idiomatic figure, perhaps foreign to the medium in which he composed, yet with such taste as not to detract from the aesthetic merits of the work.

Fancies nos. 28 and 30 are followed by an ayre[1] and courant[2] respectively (nos. 29 and 31). The ayre is interesting in that it also moves into a passage in triple time before the final phrase. It contains close imitation and some of the most intricate figuration yet observed in a piece of this length. The parts are instrumental, involving large sequential leaps of tenths (e.g. B.V.2, bars 12-15), rapid scales, ornaments and figures requiring agility in string-crossing. The courant is not elaborate but it is built of

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1. See Vol. II, p. 135.
2. See Vol. II, p. 139.

imitative figures assimilated into a lucid harmonic texture. Fancy no. 35 appears in two sources (Lw and Da) with a mediocre set of divisions for two viols in the same key.[1] Until the ninth division, B.V.2. merely plays the ground; then it also takes part in the division.

All of Jenkins' other works for bass viol are more directly influenced by the division-practice. Nos. 3-10[2] are straightforward sets of solo divisions on grounds which may have been written c.1625. They are included in manuscript collections bound with copies of Simpson's tutor:[3] OBl, OBw and NYc -- of which only the latter bears a date: 1664. Jenkins followed the customary procedure in his solo sets, which are usually based on fairly slow, binary grounds, with successive divisions increasing in complexity, and providing new interest, for as Simpson wrote: "variety it is which chiefly pleaseth".[4] Jenkins' skill as a composer of divisions may be better appreciated from the works for two viols to a ground, which require the same technique of writing applied with even greater skill and ingenuity than in solo divisions.

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1. See Vol. III, 235.

2. See Vol. III, 369, 30, 371, 380, 415, 41, 23, 432.

3. 1st ed. The Division Violist (1659), 2nd ed. The Division-Viol (1667).

4. See Simpson II, p. 56.

No. 13 in C major is a set of divisions for two bass viols on a simple ground of eight bars which was probably sustained by a keyboard instrument.[1] Each division displays some fresh characteristic whether it be rhythmic or melodic. The simple melody of the first division gives way to a quicker section which is both rhythmic and imitative and covers a range of three octaves. This is followed by a section in smooth quavers which explores the upper range of the viol, giving way to a division in which terse figures (e.g. ) are thrown from one register to another in B.V.1, over a "divided" bass in B.V.2. The fifth division begins (bar 33) with both viols playing fairly conjunct semiquavers in canon at a quaver and leading into a very florid and swift passage in B.V.1 over a simple bass in B.V.2. Then a slower imitative section including consecutive leaps produces a chordal effect which moves into an even slower conjunct part where there are some repeated notes. In the seventh division (bar 49), very rapid conjunct passages extending over a wide range are diversified by leaps. One more slow passage precedes the final flourish for which the quickest and most intricate movement is reserved. Here, B.V.1 sustains demisemiquavers for the entire eight bars while B.V.2 plays a divided version of the ground.

This composition is an admirable example of the

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1. See Vol. II, p. 113, Vol. III, 97.

amount of variety possible in a necessarily restricted medium. Its intricacies could have been written only by one who knew intimately "the neck of the Instrument, and the Method of Fingering belonging unto it".[1]

Other similar works are nos. 18, 19, 20, 21, 23 and 36.[2] When grounds fall into two distinct sections A and B, Jenkins frequently follows two divisions of A by two of B. The method of their composition is precisely described by C. Simpson:

> In Composing Division for two Bass Viols, you may follow the forementioned method, making sometimes This, sometimes That Part move above or below: Sometimes answering one the other in Points, sometimes joyned together in Division; sometimes in slow, sometimes in quick Motions, such as may best produce Variety: but after their answering one another in Points, I would have them joyn together in some lofty Strain of Division, with which, or with some slow and pleasing Descant you may conclude your Composition.[3]

This scheme is carried over into some other works for two or three bass viols - nos. 11, 14, 15, 16, 17,[4] which are based on two long strains A, B, of approximately equal length, in which B sets out from the dominant in major movements, from the relative major in minor movements. They begin in imitation and contain a succession of points as in fancies, but there are some important differences

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1. See Simpson II, p. 57.
2. See Vol. III, 100, 469, 470, 94, 471, 211.
3. Simpson II, pp. 59-60.
4. See Vol. III, 123, 663, 662, 124, 126.

which suggest a harmonic rather than a contrapuntal conception. The main notes in the opening bar of each of these three part works belong to the tonic common chord. The harmony is therefore virtually static for a whole bar and this facilitates the introduction of imitative points in shorter note-values in the divisions. This feature is not confined to the opening bars alone and it serves to make imitation possible in the quicker sections.

Immediately after the viols have played A and B, they begin to play divisions, and the piece acquires the form (A B A' A'' B' B''). The usual techniques of breaking the bass and descanting upon it are applied,[1] but they appear less forced than in some sets of divisions where the shorter grounds are restated more often. The phrases tend to be regular, yet in spite of the frequent cadences, these works are of a more continuous nature than sets of divisions on short grounds. For instance, in no. 17,[2] A' overlaps with A'' (bar 54) which interlocks with B' (bar 71) and this merges without a break into B'' (bar 90) so that the divided sections are here integrated into a continuous whole. The melodic and rhythmic elaborations increase, making great demands on the players, for there are swift passages of

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1. cf. fn. 1, p. 173.

2. See Vol. II, p. 125 ff.

scales and arpeggios, large leaps from one register to another and high notes extend well beyond the frets.

No keyboard part to play the ground has been discovered to nos. 11, 16 and 17, though a third part for another viol has been found to nos. 14 and 15. However, for divisions to make their point, it is necessary that the ground be sustained either by keyboard or viol. One indication that there is a missing part to no. 11 is clear from its title: "6 variations on ye ground". Yet the ground is not included with the divisions. The following instructions are addressed to the performer at the end of the same piece:

> the last note of ye second part of ye ground must be held a Breve ye last time of playing,

and this is precisely what happens in the third viol part in no. 15 when the final chord is prolonged while the viols play an elaborate ending. It is therefore definite that the missing third part in nos. 11, 16 and 17, took the same form as that in nos. 14 and 15. In the Durham collection, no. 14 is ascribed to Poul[1] and is labelled "Fantasy for 3 viols". It is stated to be by Jenkins in two other sources (OBb and OBl) and as its style is identical with his, it may be assumed to be by him.

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1. Nothing seems to be known of Poul. He may be identifiable with Anthony Poole, another name appearing on a bass viol composition in De (which is a collection mainly of copies of printed music). He might also have been the copyist.

Jenkins does not appear to have written divisions for three equal basses, which in Simpson's words

> ... are not usually made upon Grounds; but rather Composed in the manner of Fancies; beginning commonly with some Fuge, and then falling into Points of Division; answering one another; sometimes two against one, and sometimes all engaged at once in a contest of Division: But (after all) ending commonly in grave and harmonious Musick.[1]

This description is applicable, however, to some of his works for three basses, in which two play divisions and one the continued ground or basso continuo. Although Simpson states that "A Continued Ground used for Playing or making Division upon, is (commonly) the Through-Bass of some Motet or Madrigal".[2] These basses seem to have been specially composed. It is in what appear to be some of his later works (nos. 37-40),[3] that this basso continuo becomes more independent and significant, sometimes providing the whole harmonic support to a three part texture, and not merely doubling one of the parts as in no. 38 (bars 4-8), and to a lesser extent no. 37 (bars 9-15), etc., sometimes itself taking part in imitation (e.g. bars 36-41 of no. 37).

Both nos. 37 and 38, which are built on a continued ground, fall into a shortened version of the same scheme: A A' B B', although they are both labelled "Fantasy for 3 Viols".

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1. See Simpson II, p. 60.
2. ibid, p. 57.
3. See Vol. II, p. 140 ff, and Vol. III, 679, 676, 684, 692.

Their initial statements are slightly more complex than previous works examined and the third part plays an increasingly interesting line. Imitation is still important and at times: e.g. no. 38 (bars 33-38), no. 37 (bars 38-41), there is a flashback to the equal-voiced fantasy which moved smoothly. In the repeat of the latter example (i.e. bars 56-60), the alternation of semiquaver figures in the two upper viols is a miniature example of concertante style.[1] Such moments reveal the inventive nature of Jenkins's mind and show him to be a progressive.

The opening phrases of nos. 37 and 38 begin to resemble the type of melody found in late seventeenth century works and they fall into fairly regular phrases. There tend to be two main harmonies in each bar and therefore in the elaborations, imitative figures are forced to become terse, with the result that they assume greater instrumental character. No longer are there distinct sections in which the viols first break the bass, then divide, then descant. Now these techniques are fused and assimilated into a mature instrumental style. In the hands of lesser men, sets of divisions might become mechanical and serve merely as a means for sheer virtuosic display. Yet Jenkins, who was always eager to experiment, was able to surmount the conventions of this form and evolve a more subtle and intimate means of musical expression.

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1. cf. Meyer IV, p. 220.

The figuration developed by the division technique was used with greater economy when introduced into other musical forms and it brought about a change in the type of melodic line. This is evident from a glance at nos. 39 and 40 which differ in many ways from each other and from other works for two bass viols by Jenkins and yet reflect earlier tendencies.

In one manuscript (Db), no. 39 is labelled "Fantasia for 2 viols and B.C.", in another (Dc), "Sonata a 2 violas gamb and b.v.". The two viols begin imitatively in a style reminiscent of the early days of the fancy, but for the through-bass which is a completely independent part and for the stopped chords of bars 5 and 6. There is a succession of points which are imitated in a modified form - the imitation frequently being dotted. Some passages of close canon (e.g. bar 20) embrace the greater part of the viols' range. A short figure is tossed about sequentially (bar 29) and there is constant variety both in melodic material and in its treatment. This merges into a slow sonorous section of 9 bars (bar 36), based on an imitative figure  which is used in inversion and leads to a full close in the tonic (bar 44). The B.C. part is tied over to the beginning of the next section which is labelled "Canzona".[1] The canzona in no. 39 provides a contrast with the preceding slow bars for the basso continuo is completely independent; it provides a foundation above

1. By the time no. 39 was composed, the term canzona was used to describe an imitative section in a sonata.

which the two viols move in a quick, imitative figures. Although the canzona consists of a succession of imitative phrases, it does not bear such strong traces of the polyphonic style as the opening section. Until bar 59, these phrases are built in harmonies which change approximately twice a bar, but afterwards are slowed to only once a bar. Then the viols exploit their wide range, playing arpeggios formed on these harmonies, sometimes even in canon. In this subtle way the effect of a homophonic chordal section is produced and this forms a direct contrast with the quick section following the cadence (Bar 67).

This $\frac{12}{8}$ movement bears the rhythmic influence of dance music although it does not fall into regular phrases. However, there is a considerable amount of sequence, both melodic and harmonic (see bars 74-76) and imitation is still an important feature. The figure  is modified to  and at bar 80 there is a momentary relapse to common-time; at bar 82, the twelve-eight is resumed with ever increasing complexity, moving constantly in semiquavers and leading eventually to a slower final section. Here, the bass moves in semibreves until it reaches the dominant (bar 93), where it forms a pedal around which the viols play. They achieve great sonority by moving in thirds through their wide range, touching their bottom D and extending upwards for 3 octaves to the melodic climax at bar 94.

No. 39, therefore, proves one of the most interesting of Jenkins' compositions for two bass viols because it combines the older polyphonic tradition as found in the fancy with the indigenously-developed technical skill of division-playing, with "modernisms" from the Italian trio-sonata.[1] These conflicting styles are moulded by the great artist into an expressive work.

There remains to be discussed one more work for two bass viols (no. 40)[2] which is attributed to Jenkins in one source (Dc) and labelled "Sonata a 2 B.V. and B.C.", in another (Db) to Young and entitled "Fantazia for three viols". Its style so greatly resembles that of Jenkins that until proved otherwise we shall assume it to be by him. The first four notes of the opening bar form a melodic movement found in several of Jenkins's works in minor keys (e.g. nos. 24,38), and increases the likelihood of this being one of his compositions. It must be pointed out however, that the work resembles another (Db no. 2)[3] which may also be wrongly ascribed to Young. One incorrect ascription has already been noted.[4]

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1. The Italian trio-sonata influenced Jenkins's string-writing and aided in the development of the fancy, which under its influence broke up "into dramatically contrasted and discontinuous sections of different tempo and varied texture in the manner of the quilt-canzona". (cf. Bukofzer I,p.193.)

2. See Vol. III,692 and Vol. II, p. 149.

3. See Vol. III,675.

4. See above p. 184re Poul and Jenkins.

This work (no. 40) is neither sonata nor fantasy but yet another hybrid containing certain features of both forms. The continuous nature of the fantasy is preserved in the apparent derivation of all succeeding motifs from the first theme. The four-bar opening theme played by B.V.1 is longer and more striking than any found previously in these works and it contains material of which the succeeding motifs are formed. It is pregnant with melodic and rhythmic figures, and the figuration developed by the division-technique, now used more sparingly by Jenkins, is so thoroughly assimilated that it forms part of the initial conception of the work.

Peter Evans[1] describes this work in detail and analyses the opening theme, relating it to the remainder of the composition, e.g. the first four notes are used in a modified form at bar 31 and again at bar 50, where there is an effect of restatement. The arpeggio figure in bar 3 inspires the new point at bar 18; the semiquaver figures of bars 2 and 4 recur frequently and at bars 59-60, constitute some imitative phrases. Such economy of material is a sure indication of a mature, skilled artist and this justifies the dating of the work as Jenkins' last for the combination of two bass viols and continuo. This analytic study of some of his representative pieces for bass viol, may, in combination with the

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1. See Evans I, chapter 2.

researches of others aid in an assessment of Jenkins' importance and influence in seventeenth century England.[1]

There exists some music for bass viol by Jenkins which has not been discussed,as certain parts have not yet been traced. Li contains twenty-six dance movements, written in Jenkins' hand, which are labelled "for 2 bass viols", though one part is missing, and LRb contains the second bass and organ part only of twenty works for two bass viols and organ. Fortunately, the first bass and organ parts of the first thirteen are found in other sources, including OCy, OCz, CKa, Db, OBb and OBl. Lx contains certain dance movements attributed to Jenkins.[1] These are titled "B.V. a 3", although one part is a doubling continuo part. In this collection, the top part is missing, but is found in the complete Durham set: Dd. P. Evans writes that although they are attributed to Jenkins in Lx, they have no stylistic features in common with his work and are more likely to be by Nicolay, to whom some of the movements are attributed in Durham.

The development of a highly idiomatic instrumental style from a polyphonic vocal tradition may be observed more clearly in the works for bass viol than perhaps in any other instrument. Many of the more advanced stages are represented in Jenkins' compositions, which cover the period during which

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1. See Hughes-Hughes III.

the bass viol reached its maturity and greatest popularity. A glance at his works will reveal what enormous strides had been made since the days of White and Lupo, for now the technical difficulties demanded virtuoso techniques and no longer were these pieces "easie to be performed". The whole attitude to music was changed and there was an enthusiastic public approval of feats of versatility and dexterity.

Jenkins' compositions for bass viol are alone sufficient proof that Burney was under a misapprehension when he wrote of the Commonwealth Period that "10 years of gloomy silence seem to have elapsed before a string was suffered to vibrate, or a pipe to breathe aloud".[1]

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1. C. Burney, p. 334.

Chapter XIII

CHRISTOPHER SIMPSON (? - 1669) AND OTHER COMPOSERS OF DIVISIONS

The cult of playing divisions on a ground probably began soon after the opening of the seventeenth century in England, but it is not known how quickly it spread and became popular because so few manuscripts containing dated sets of divisions exist. A galliard by T. Hume for solo bass viol provides one of the first examples where the techniques of dividing, as formulated by Simpson in 1659, appear in rudimentary form. It was in such dance movements, which demanded symmetrical phrases and rhythmic patterns that an instrumental style became increasingly evident. This dance: Captain Hume's Galliard[1] is the first and longest of several bass viol solos (some of which bear programmatic titles such as My Mistresse Maske, A Freemans Song, The New Knight's Humour) which are printed in the Musicall Humours of 1605.[2] It is also found anonymous among some similar

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1. It has been republished in Mus. Brit. IX, p. 204, no. 122, and recorded by the Jacobean Ensemble on OL 50133. See also Vol. II, p. 1 for another work by Hume.

2. See p. 50ff of this rare volume of which there are copies at the British Museum and the Henry Watson Library, Manchester.

works in a manuscript in Cambridge (Cub). Unless the compositions were in circulation before this publication, it seems likely that the manuscript was compiled a little later than the date (c.1600) suggested by the handlist,[1] i.e. post 1605.

Hume is reputed to have been a very good bass viol player and his advanced style of performance is reflected in this galliard, for the three strains are repeated with elaborate variations which demand considerable technical ability; there are rapid scales, slow passages requiring smooth bowing, figures involving quick and precise crossing of strings and leaps to high notes above the frets, all extending over a compass of two and a half octaves. Although no stopped chords occur in the galliard, one such chord punctuates the final cadence of the preludium which follows it, both in Cub and in Xj. The main notes of the variation meet the main notes of the original strain either in unison or at the octave, but otherwise move freely. Although the repeats are elaborate they are not restricted to the reiteration of a single rhythmic or melodic idea which became customary in the division practice of later years. The works following the galliard and preludium in the division practice of later years. The works following the galliard and preludium in the manuscript are in an identical

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1. Unpublished handlist in the University Library, Cambridge.

style and therefore may also be by Hume.

No other sets of divisions between Hume's galliard of 1605 and those in Simpson's book of 1659 can be dated exactly. Although it is not established when such pieces became popular, the art of playing divisions to a ground reached its full expression between 1605 (the date of publication of The Musicall Humours) and Maurice Webster's[1] death in 1635, and there are certain indications that the fashion did not spread, nor the style begin to mature before 1620. If it did develop much before that date, it is surprising that it did not exert its influence sooner on other forms of chamber music, or even on bass-viol duets themselves. It is also surprising that famous performers on the instrument for which divisions were written (e.g. D. Farrant, Ferrabosco and Coperario)[2] should not have left any such compositions to posterity. This may be explained by the fact that the art of playing divisions was essentially improvisatory, and it is possible that the repeats in works like Coperario's bass viol duets may have been elaborated in this style. No written indication would have been necessary. The type of figuration in the individual parts of these works suggests, however, that the technique of division had not yet developed sufficiently to influence them.

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1. Webster was a singer, lutenist and violist during the reign of Charles I. See below p. 199.

2. See the preface to Playford II.

Fancies nos. 13 and 14 by Coperario make an interesting case, for as mentioned previously[1] the same keyboard parts of nos. 4 and 3 fit the string parts of nos. 13 and 14, so that there is no doubt that they were pre-composed. The string parts, while closely resembling those in 4 and 3 are more elaborate and contain certain melodic contours suggestive of a rudimentary form of divisions upon fancies 4 and 3. This may be the work of a later hand, but it is feasible that Coperario was experimenting with the new style.

There is also a florid piece "Sound out my voice Alfonso"[2] which demands the type of virtuoso technique that could only have been devised through the medium of division-playing. This is a rather shapeless work, with no formal organization. If it is by Alfonso Ferrabosco II it provides sufficient proof that the instrument had been thoroughly exploited, and its technique fully developed before his death in 1628. It may be a composition by his son A. Ferrabosco III, or it may even be the work of a later composer on an original "theme" by A. Ferrabosco II, like the Alman & Pavan of Alfonso set by W. Lawes.[3]

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1. See above, chapter V, p. 93.
2. See Vol. III, 459.
3. See above, p. 154.

Finally, it is significant that the only dated manuscript sets of divisions fall in the second half of the seventeenth century, ranging from 1664-1687. As most are known to have been composed before that date, it is possible that many were copied by men who were trying to preserve an art which showed signs of being rivalled and superseded by a more brilliant newcomer. For the purpose of this study, therefore, it is assumed that the vogue of playing divisions developed rapidly from about 1625 to reach its zenith by 1640, and continued in great popularity until the Restoration, when it waned gradually, not dying out completely until the next century.

The successful performance and composition of divisions required specialists, for these works were neither " easie to be performde", nor "apt for voices or viols". The result is that many of the best composers of divisions wrote little else, and for this reason are not well known. Biographical data is sometimes completely lacking and not only their complex works in the form of divisions prove that these men were skilled bass violists, e.g. John Cutts of Lincoln, Hugh Facy, Francis Farmels, Polewheel, "Mr. R.", "Mr. RLS" (RLE?), p.Young, F.W.[1]

Approximately 152 sets are known to exist by various

1. See the Title and Composer Index for a list of their works.

composers including Balthazar (Baltzar), Butler, Coleman, Cutts, Facy, Finger, Hingston, Jenkins, Moss, Norcome, Poole, Simpson, Steffkins, Webster, Withy (J, E and F) and Young (P and W) in addition to which there are 36 anonymous sets. It is only possible to review this vast output briefly, and name the most important composers and outstanding compositions.

C. Coleman, who supplied the table of ornaments for Simpson's tutor, was more famous as a performer and composer for the viol Lyra-way. He was "An improver of it [Lyra Viol] by his excellent inventions"[1] and he held the court appointment "for the viall, among the lutes and voices" at the Restoration.[2] Many of his compositions appear in Playford I and II, but in addition to an unfinished fantasy for two B.V.s,[3] only one short set of divisions by him has been discovered.[4] This is built on an 8 bar ground and although the divisions are highly instrumental and reveal the influence of dance rhythms, they are not spectacular. Neither are the two untidy sets by Hingston.[5] The two sets by D. Steffkins are more interesting, and appropriately bear witness to one of the

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1. See Wood II.
2. See LCR 477.
3. See Vol. III, 523.
4. See Vol. III, 407.
5. See Vol. III, 379, 404.

most brilliant virtuosos ever on the bass viol.[1] There is much variety in the divisions which are formed of rushing scales, repeated notes, antiphonal rhythmic figures, constant leaps and slow chords; there is also a change of time-signature from common-time to $\frac{12}{8}$. In 1636, Steffkins was appointed to the King's Band in place of M. Webster, whose sets of divisions[2] appear to have been among the first written by an Englishman. These are significant only in so far as they show that the division-technique was already far-advanced.

It is interesting to note two sets by the famous German violinist T. Baltzar, who came to this country during the Commonwealth and was later appointed to the court of Charles II.[3] The great popularity of the practice of playing divisions inspired even a violinist!

The most demanding of any is the set[4] by W. Young, which is a mere feat of virtuosity. It is extremely florid and embraces the whole range of the viol: three and a half octaves. The twelve divisions in E minor are built on a binary ground. The divisions to the first half (which

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1. See below, chap. XVIII, p. 240 concerning the unaccompanied suite of 1664.

2. See Vol. III, 7, 768.

3. For further details, see Westrup I, cf. Vol.III, 32, 441.

4. This is transcribed in Vol. II, p. 182, See Vol.III, 396.

moves from tonic to dominant) are all played before the second is stated. The first division is slow and chordal, with the upper part to each chord forming a descant; even some of the four-part chords extend above the frets, as in bar 2, which makes as if to repeat bar 1. The second division consists of a descending rhythmic figure, punctuated by chords on most main beats, and this leads into a division in which a slow figure of three conjunct semiquavers contrasts two registers of the instrument. The fourth is quicker, and entails leaping tenths across strings into a high position; this is continued through the whole division, which is further complicated by the introduction of chords. The next is much slower and sustained, and its chordal nature contrasts with the very quick figures played alternately at high and low pitches in the sixth division. Then the second part of the ground is stated and this is followed by six increasingly complex divisions, some entirely chordal and some with swift movement and ornaments, including even double-third trills. This amazing composition ends with very fast figures rushing up and down the instrument at incredible speed.

Daniel Norcome[1] and Henry Butler[2] respectively wrote

1. There is some confusion over the dates of Norcome but he probably flourished c.1630-45. For further information, see Grove VI.

2. Again there is very little precise information, but he was one of Norcome's contemporaries. P. Evans suggests that it is possible that he may have practised for a time on the Continent as his name appears in Durham Dd in a Germanised form: Heinrich Botler (cf. however Jenckings, Maarit Webster, Sigr. Jou.). It has not been discovered with this spelling in any other manuscript examined.

twenty-four and sixteen sets of the above-mentioned one hundred and fifty-two by known composers. These two men were famous for their unusual skill and they received special attention from Simpson who wrote:

> I would have you peruse the Divisions which other men have made upon Grounds; as those of Mr. Henry Butler, Mr. Daniel Norcombe ... observing and noting in their Divisions, what you find best worthy to be imitated.[1]

Playford also praised the latter: "if any student wishes to be directed to a pure fountain of serious instrumental music, I recommend Norcome".[2] All the sets of divisions by Norcome and Butler are for solo division-viol and continuo[3] and the scheme they follow is exactly that described by Simpson.[4]

Norcome's works are not very long;[5] they are usually based on a binary ground in which the first strain ends away from the tonic. This first strain A is "divided" once before the statement of the second strain B, which is followed by its variation. Alternating divisions on A

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1. See Simpson II, p. 57.
2. See Playford IV, . .
3. Durham Dd is a unique case where continuo and viol part are written in score in sets of divisions
4. See Simpson II, p. 57f.
5. For a list of Norcome's works, see the Title and Composer Index p. 243.

and B follow, in which a figure is taken and continued throughout a whole division. Most grounds are in common-time with one division in triple, but occasionally this scheme is inverted. Norcome's extraordinary technique, which is reflected in these compositions, may be observed in a representative example: no. 18.[1] It includes swift passages and rhythmic figures, a few chords and large leaps which give the impression of multiple-part-writing. Although Norcome was famous as one of the most skilled executants of division-playing, his works are not as lyrical and varied as those of Butler who was able to transcend the apparent restrictions imposed by a short ground and introduce beautiful melodic phrases and sequences.

The sets of divisions by Butler[2] are longer than most, and the very slow, short grounds allow the maximum amount of freedom for the divisions following. Although in no. 1, the forty-two divisions are built on a slow four-bar ground, interest never flags.[3] Fairly slow chordal sections are followed by quicker ones and conjunct passages by large leaps. Butler tries out all possible devices: he contrasts rhythmic figures antiphonally, at the same time revealing the

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1. See Vol. II, p. 152, Vol. III, 374.
2. For a list of Butler's works see the Title and Composer Index, p. 243.
3. See Vol. II, p. 153 and Vol. III, 275.

varied sonorities of the different registers, and writes chords that are stopped above the frets. In no. 8,[1] the viol ascends to a high B, which extends the instrument's compass to nearly four octaves (cf. the range of the violin) and causes the performer to play very near the bridge. No. 14[2] demands amazing feats especially in string-crossing. These two are representative specimens of his many beautiful works in which his resourcefulness and variety are almost limitless.

One ground which occurs in twelve sources has three different sets of divisions written to it.[3] It is binary and is in D minor. Although it appears anonymously in several sources, the name Polwhoole (or Polwheel)[4] is usually attached and in OBl (p.100) the first half is marked "Mr Jenkins" and dated "Aug 30, 1672", while the second half is by "Mr Butler". In each set, the divisions are very complicated, requiring a highly-developed technique. This ground must have been popular for it is included in Playford's Division Violin (1685). There are also six versions of the famous D major ground, published in Simpson I (p. 5), by at least five different composers.[5]

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1. See Vol. III,34.
2. See Vol. II, p. 157; Vol. III, 375.
3. See Vol. III, 371.
4. He may possibly be identified with the Poul of the Durham Mss.
5. See Vol. III, 5.

Both D. Norcome and C. Simpson composed divisions on Tregian's Ground.[1]

Finally, we come to the works of Christopher Simpson, who besides being one of the best exponents of this art of playing divisions, was the greatest authority of his time on the bass viol. This is evident from his instruction-book The Division Violist (1659), with its two subsequent editions The Division-Viol (1667 and 1712), which is obviously the work of an experienced performer and teacher. In addition to the examples illustrating the text, Simpson appends a number of complete compositions. Of these, eight are very short exercises featuring different technical aspects, such as string-crossing, chord-stopping and swift passages which are projected into the three short preludes following (i.e. nos.1-3).[2] The remainder: "Divisions for the practice of Learners" (nos. 4-11), proceed in the manner described by Simpson (see p. 57) and become progressively more difficult.

These compositions are usually based on binary grounds in which the first part may modulate to the dominant or relative minor from a major tonic, to the relative major from a minor tonic. The number of divisions varies from six to eighteen, with the higher numbers occurring usually when the ground consists of a single phrase. Even in the less advanced sets (nos. 4-7), there are difficult passages containing swift

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1. For the Mss sources, See Vol. III, 802.

2. His compositions have been numbered to aid reference.

semiquavers and occasionally stopped chords, but in nos. 8-11, the great variety in rhythms, speed and figuration demands a highly-developed technique.

No. 10 in E minor is perhaps one of the most beautiful of all existing sets[1] and it represents the zenith of the art of division-playing. Although it calls for a virtuoso technique, musical expression is not sacrificed for sheer display. The ground which forms the basis of the divisions is itself melodically interesting. It contains two well-balanced phrases, the first moving to G major, the second returning to E minor. It is followed by thirteen divisions in which all the qualities of the viol are discovered.

Full, rich harmonies are sustained in the first with double-, triple- and quadruple-stopping, while in the second, they are suggested by the contrast between well-chosen notes in the upper and lower registers of the instrument. This demanded accuracy in bowing across the strings and also increased the movement in the composition. The third division consists almost entirely of semiquavers and the fourth is based on a quick, dotted, rhythmic figure which also requires dexterity and precision. This strong rhythm is offset by a slow, relaxed

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1. As the modern facsimile by N. Dolmetsch is easily accessible, only no. 10 has been transcribed from Simpson I and II. See Vol. II, p. 158 and Vol. III, 401.

section in which there are a few double-stops, and where the beauty lies in smooth phrasing. The movement increases again in the sixth division and the range is wider. The seventh division begins slowly and very high in the register of the viol: on the B above the top string, and as it descends, so the speed increases. The eighth division is entirely based on a dotted rhythm; the ninth includes rests and begins in the manner of an accompaniment and it was probably here that the keyboard player improvised his flourishes. The tenth division begins smoothly and slowly, soon becoming more complex, and from this moment until the end of the work, there is no respite for the violist, for the last three divisions are difficult and very fast. They call for a brilliant technique as they contain semiquavers and demisemiquavers, large leaps from the top to the bottom string, arpeggios or broken chords, notes repeated at great speed and trills. All these devices are mixed and they form a resounding climax to the set of divisions.

Simpson partly reveals his greatness through the economic use of ideas within each division, which in itself may be restricted to the repetition of a single rhythmic figure, although there is always constant variety between the divisions. Leaps are offset by conjunct movement and slow passages by quick ones. He employs a range of three octaves (which he frequently extends to three and a half in other works) and

reserves the quickest and most florid division for the conclusion. This composition possesses a lyrical beauty, which transcends even one of the most restricting of forms, so that we find here the ideal combination of a virtuoso technique and a highly sensitive medium of musical expression. Nos. 12-20 are similarly sets of solo divisions,[1] and nos. 21-22 are short and easy sets for two viols.

Nos. 23-28 are found in the Bodleian Library[2] and are for "2 Devision Vials to a Ground". They provide perfect examples of the type of division described by Simpson in the Division-Viol (p. 58). They vary considerably in difficulty: no. 24 is fairly simple and is quoted by T. Salmon as an example of a viol lesson in three octaves,[3] while nos. 27 and 28 are complicated. One violist plays the ground, the other divides it, but they may interchange rôles during the course of a division. Unlike Jenkins, Simpson does not require both to divide simultaneously, except in the conclusion, when they "joyn together in a Thundering Strain of Quick division".

The performance of divisions so much dominated the art of the professional bass-violist that Simpson published first in the Principles of Practical Musick (1665) and

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1. See Vol. III, 393, 384, 3, 802, 763, 10, 406, 271, 759.
2. See OBm and OBt. See also Vol. III,92, 90, 468, 98, 95,330.
3. See Salmon Xs.

later in the third and subsequent editions of his Compendium (1667), six "Short and Easie Ayres designed for Learners", all in D minor (nos. 29-34).[1] Simpson's creative imagination was of necessity restricted by the limited techniques of his pupils, but these are interesting exercises based on imitation and extending over a range of three octaves. They do not move quickly and the only consecutive semiquavers occur in the final phrase of the last (no. 34). Many of the rhythmic figures are taken over from the dance and require careful bowing.

Simpson's compositions are neither as numerous nor as varied as those by Jenkins and they are not as interesting formally, but they do provide some of the best examples of a highly-developed style of writing for the bass viol. Easy and difficult works are alike admirably written for this instrument. In conjunction with his book, The Division Viol, these bear witness not only to a gifted virtuoso but also to a great teacher; moreover, they reflect the cult of division-playing at its zenith in England.

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1. Transcribed Vol. II, p. 167-169. See also Vol.III, 560, 605, 839, 566, 845, 818.

Chapter XIV

MATTHEW LOCKE (1630-1677)

Matthew Locke was one of the greatest and most versatile of English musicians living in the seventeenth century. In addition to instrumental works, he composed stage music, and in this capacity was probably the most eminent precursor of Purcell.[1] Locke's music has been described as the counterpart of W. Lawes', for it remains essentially polyphonic while introducing certain foreign idioms[2] which lend it extra emotional warmth. These are thoroughly assimilated into his highly personal style. Locke proves himself a staunch upholder of the English tradition in the preface to his Little Consort of Three Parts, where he writes:

> I never yet saw any Forain Istrumental Composition (a few French Corants excepted) worthy an English mans Transcribing.

Although this work was published in 1656, it first appeared in 1651 "at the request of William Wake for his schollars", and it seems likely that other works of Locke written near this date may also have been intended for the pupils of his former master. Locke was a choir boy at Exeter Cathedral during

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1. For further details, see Lewis and Husk II.

2. cf. Meyer IV, p. 234.

the time W. Wake was organist there.

It was in 1652 that he composed his duos for bass viol. These appear in score in a volume of autograph manuscript which was given to King Charles II in 1672,[1] but which is now preserved in the British Museum (Lv). The twelve pieces[2] fall into four suites of three movements in C and D major and minor, in which two fantasies are followed by a courant or saraband. This unusual combination has not been met in other compositions for bass viol. The fantasies are shorter than many by Locke's predecessors and although they reflect the glories of the older English contrapuntalists, they introduce a range of expression different from that found heretofore, but similar to that in contemporary Italian trio-sonatas. Even in these early works, Locke writes in a highly idiomatic and convincing style that is always expressive, and sometimes eloquent.

Locke's fancies, like those of his predecessors, consist of an unfolding of several imitative points which overlap with each other and thus preserve the continuity, but his points are more significant, particularly the initial ones to each fancy. They may consist of a striking rhythmic figure, e.g. no. 2 (bar 1), or bold and colourful leaps, e.g.

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1. See the note on p. 2 of Lv.

2. See Vol. II, p. 170.

no. 1 (bar 1), or even a combination of both these features, e.g. no. 5 (bar 1), and the resulting melodic line is sometimes extravagant. Thus from the beginning, the instrumental character of the music is apparent. Points follow one another at a short distance, and rarely extend over more than a few bars. The imitative answers are usually at the fifth, octave or unison, although several occur on different degrees of the scale, e.g. no. 2 (bar 12), at the upper sixth, no. 5 (bar 19), at the lower second, no. 7 (bar 25), at the lower seventh, etc. Sometimes the leap of a fourth is answered by a fifth and vice versa: e.g. no. 5 (bars 1-2), no. 7 (bars 1-4).

As Meyer has stated,[1] Locke's imitation is not always exact and one of the ways in which he occasionally modified this technique (upon which all the polyphony of the previous period was based) was by imitating only the direction of a melodic phrase and not its intervals, e.g. no. 7 (bars 3-5), where a minor sixth descending leap is answered by a descending diminished fourth, and bar 15 where the descending leap of a seventh is imitated by a falling sixth. Most of the points contained in the main body of each fancy are introduced by upbeat figures.

Locke's contrapuntal ingenuity is constantly apparent

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1. See Meyer IV, p. 234.

in these works. The points themselves disclose an inventive and resourceful mind, which becomes still more evident from the manner in which they are moulded and interlocked into a continuous movement. By their very nature, the fantasies are more flowing than the sarabands and courants, but even in the latter, Locke introduces effective imitation without upsetting the balance between the upper part, which is chiefly melodic, and the lower part, which provides the harmonic bass: e.g. no. 9 (bar 15), no.12 (bars 5-9), no. 3 (bars 6, 10, 11, 17-20). In each piece, the two viols move freely within the three octave range, crossing frequently and exchanging functions. (A. Lewis writes: "For the most part what is involved is a private discussion between equals but there are moments where the newer kind of relationship prevails and the second instrument plays a supporting bass to a melody above.)[1]

The two strains of no. 3 are the only examples of repeats written out in full; they appear in an intricate version in which certain types of figuration familiar to division-violists are used antiphonally. However, Locke did not encourage performers to elaborate spontaneously, as proved by his words in the preface to his Little Consort:

> I onely shall desire in the performance of this Consort you would do your selves and me the right to play plain, not Tearing them in pieces with Division.

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1. Lewis, p. 69.

Although these bass viol works appear to have been conceived polyphonically, the harmonies are rich and varied. Like the duets by East, they are self-sufficient and seem to need no keyboard accompaniment, yet multiple-stops are used sparingly and tend to be reserved for final cadences. However, the fullness of sound results from the combination of two melodic lines in which consecutive notes may be components of the same harmony, and in this way, the effect of three- or four-part writing is achieved; e.g. in no. 1 (bar 15), the consecutive first-inversion chords are brought about by the angular movement of B.V.2 from the fifth to the root; in no. 11 (bar 28), the illusion of consecutive seventh chords is produced in a similar way, by the conjunct movement of the upper part over a leaping bass part. In this example, the note of resolution is the preparation for the following dissonant seventh. The following bar (29), which contains a double-stop and leaping bass, is in four-part harmonies.

Some of the many discords in these works are prepared as though they were suspensions, but they are bowed on the main beat and thus cause a greater clash than if they were suspended e.g. no. 7 (bars 24 and 27, on the second crotchet), and no. 9 (bar 16,on the fourth crotchet). Very occasionally, a discord may be completely unprepared as in no. 1 (bar 8) on

the second quaver and sometimes the note of resolution may be delayed by an interposed harmony-note which enriches the chords e.g. no. 4 (bars 14-15).

Locke's harmonic language is colourful and varied on account of the chromaticism he introduces. This brings about the many quick and surprising changes of tonality that show a development away from the older fantasies. Apart from the purpose of effecting modulation, chromaticism is used in its own right as a colour contrast and as a means of intensifying the emotional expressiveness. Locke appears to be experimenting with sonorities in some passages, for instance, those on short ascending and descending chromatic steps, and he produces some arresting moments, e.g. no. 11 (bars 17-20), and to a lesser degree no. 8 (bars 22-24), no. 7 (bars 20-23). He frequently employs the chromatic interval of the diminished fourth in his melodies, which causes them to become angular. Therefore, a motif into which this interval may be incorporated is still more significant e.g. no. 1 (bar 1), no. 8 (bar 1), no. 9 (bars 4-5). The diminished fourth occurs most frequently in minor keys between the leading-note and the minor third e.g. no. 8 (bars 25, 28), no. 9 (bar 5) etc. Sometimes, the two notes are played simultaneously and form the highly-spiced first-inversion chord of a diminished triad ($\frac{\flat 6}{4 3}$) as in no. 8 (bar 31).

These rich and varied harmonies are firmly established

within a tonal basis and modulations are frequent. However, there appears to be no systematic tonal organisation apart from the dominant cadences at the end of the first strain in each of the binary dance movements.

Modulations do not disrupt the continuity of the fancies since well-defined cadences are avoided or disguised by the overlapping of parts. There is a certain amount of phrase-repetition and sequence which tend to create a regularity not found to such an extent in earlier fantasies. In the final phrases of the sarabands, where the viols interchange parts, Locke intended the repeats to be echoes and he gives a rare direction "soft".

In these duos, upbeat figures, rhythmic patterns, repeated notes, scale passages, wide leaps and stopped chords are all assimilated into a thoroughly instrumental style. There is, however, constant variety and the interest never flags. It is particularly interesting to note the similarity between the openings of no. 2 by Locke and a fantasia a 3 by Coperario[1]. There are other moments which recall Coperario, and it is to be wondered whether Locke made a detailed study of this master's works.

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1. See Mus. Brit. IX, no. 8, p. 8.

A high degree of proficiency on the bass viol is necessary to do justice to these duos, for they are amongst the most beautiful compositions for the instrument, and fortunately, they do not include technical difficulties insuperable for the amateur player. The medium represents the Older School, but the content reveals the influence of the new trends in which musical expression was the main consideration. In these duos, this is never sacrificed for the sake of virtuoso display.

In conclusion, it seems likely that even if Locke had not written other works for chamber ensemble, these bass viol duos alone would be sufficient to proclaim him one of the most original and expressive composers of mid-seventeenth century English instrumental music.

Chapter XV

WILLIAM YOUNG (?-1671)

In Durham Cathedral Library, there are several other bass viol compositions ascribed to Young besides the set of divisions already discussed.[1] They are works for two and three bass viols. The duos, here found complete in score (Dd, p. 162ff), occur also in the Bodleian Library, (OBt, p. 59ff) where the upper part is missing. Both sources bear Young's name but neither is dated. It is likely however, that the ascription of the two compositions for three bass viols to Young in Durham is incorrect, for one of them: "Sonata" (Db, no. 1) is attributed to Jenkins in another source (Dc, no. 11) and so closely resembles the latter's style that we may reasonably assume it to be by him.[2] The other, "Fantasia for 3 viols" occurs only in one manuscript (Db, no. 2) and although it is clearly attributed to Young, the authenticity of this attribution is also doubtful because of the unmistakable resemblance to works by Jenkins[3] and because of the absence of other compositions in a similar vein by

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1. See above p. 199.

2. This fantasy for 3 viols is attributed to Jenkins and transcribed in Vol. II, p. 140. See also Vol. III, 692.

3. The scheme of this work is A A' B B', in which a fairly long "continued ground" is repeated in a florid variation See Vol.III,675.

Young. There is, in fact, such a divergence in the style of the duos and trios that the duos only are taken to be by Young and this brief discussion is limited to them. (The possibility that Young may have followed Jenkins's example when both were employed at Court at the Restoration cannot be ruled out, however. It might even serve as an indication of the date of Jenkins' works.)

As the duos are not dated, it is not certain when they were composed, but it seems likely that they may have been before Young's publication of eleven sonatas for the "modern" chamber-music ensemble of two, three and four violins, bass viol and continuo, in 1653, at Innsbruck. Playford had printed several of Young's works in The Musicall Banquet (1651) and in Musicke's Recreation on the Lyra-Viol (1652) so that he must already have enjoyed a considerable reputation in England before he returned from the Continent in 1660. Unfortunately, nothing is known of Young's life in England before this date. These bass viol duos may have been written, however, during the time he was employed at the court of Archduke Ferdinand Charles, or even when he became flautist in Charles II's private band, at the Restoration.[1]

Most of the twenty-one duos are short dances which fall into three long suites in the keys of G minor, D minor and

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1. They are transcribed in Vol. II, p. 177 ff.

D major, but the opening movements to the first two suites (i.e. nos. 1 and 7) resemble fantasies, for they consist of a number of imitative points. Each point leads to a cadence which causes the work to fall into sections. In these two, there is a clear division into three or four contrasted sections: for instance, in no. 1, first a fairly smooth melody is played by one viol to the chordal accompaniment of the other, this cadencing ornamentally in the tonic (bar 10); then with a new, more angular point introduced in the dominant and imitated at the unison (bar 12), the movement becomes a little quicker and there is some phrase-repetition before another motif containing semiquavers enters (bar 18). This entails some quick passage-work leading to a cadence in the relative major (bar 22). The third section (bars 23-37) is in striking contrast, for it is slow and homophonic and is based on repeated notes and sequence. It begins from the dominant of F major (i.e. the key of the flattened leading-note) and moves in sequence through D minor (bar 28) to G minor (bar 33) finally cadencing in the home dominant (bar 37). This close interlocks with a short rhythmic figure on the dominant (imitated on the tonic, bar 38), the first of several which lead to the sonorous ending.

These opening movements are of particular interest, as their frequent modulations and sharply contrasted sections are characteristic of the later stages of development of the

fantasy.

The remaining movements are dances, some in triple-, some in quadruple-time. They are all separate units and are not thematically connected. They are binary and in the first suite, the central cadences contain modulations from the minor tonic to the dominant or relative major. The phrases are clearly defined and usually imitative. The tendency for the upper viol to play a melody over the harmonic support of the lower, which may either insinuate harmonies by its movement, or play chords, was one common to many of Young's contemporaries. One ordinary but always pleasing feature of these dances is the "shared melody" e.g. no. 3 (cf. Vol. II, p. 179), where one viol plays an answering phrase, taking over the higher range as it is left, so that the interest is equally divided between the two instruments. These are not outstanding compositions but they are effective and well-suited to showing off the qualities of the bass viol as both melody and harmony instrument.

One of the most significant characteristics of Young's bass viol duos is the high incidence of stopped chords. These sometimes comprise whole phrases (no. 1, bars 23-36); they may be used sporadically to enrich the texture at cadences; they may give constant harmonic support as in no. 4 and even convey the impression of a third viol taking part in imitation (no. 1, bars 1-10, in particular bars 7 to 9).

Other composers such as Ives and Ward used double-stops liberally in their duos, triple-stops more sparingly, but even quadruple stops are common in Young's works. They enhance the already resonant sounds of the viol, and eliminate the necessity for continuo support. (Of the English School, only H. Butler in his solo divisions employs as many chords. It may therefore be the result of the German style on Young, for thicker chords were used in chamber music in Germany at this time. It is more likely however that such lavish use of chords was Young's personal style.)

Young belonged to the generation of composers who wrote in a thoroughly instrumental style in which "unvocal" leaps, repeated notes and quick passages were not avoided. The first suite is not very difficult and the upper range never extends higher than an octave above Middle C. The second suite is more difficult and some of the movements bear strong traces of the division-technique.

The harmonic interest in these works never flags, for there are constantly varied and quick modulations. Their main function seems to be that of heightening the colour of the already rich texture. Modulations are organised only in the central cadences in binary movements, which are in the dominant or relative major or minor. Dissonances are generally prepared, but occasionally they occur in an unprecedented fashion (no. 1, bar 43, sixth quaver).

The first suite affords a good example of idiomatic writing for bass viols, which though belonging to the mid-century, is unadulterated by the division technique. Although some movements do contain certain features of this style of playing, the dance movements remain essentially simple and uncluttered by florid figuration.

These bass viol duos by Young are colourful and pleasing, but not outstanding among bass viol works. Neither do they show the composer at his best. Yet their very existence testifies to the current importance of the bass viol, for which all the most famous musicians of the time composed.

Chapter XVI

JOHN HINGSTON (c.1610-1683)

There are two sets of fantasy-suites by Hingston which include interesting and rare works for the combination of two and three bass viols. They are to be found in manuscript in the Bodleian Library (OBo, p.5^{V}ff) and in the British Museum (Ly.f.101-117).[1] Apart from a few isolated examples, such as the three-movement suite by W. Lawes and the four-movement suite by J. Jenkins,[2] these constitute some of the earliest and yet most extensive compositions of four-movement compositions for bass viol. The customary practice in chamber ensembles of placing a fantasy at the head of a set of dances, which has been described as "a distinctly English contribution to the form of the dance-suite",[3] is here carried over into the medium of a bass viol ensemble. None of Hingston's works is dated, but one Hingston specialist[4] suggests 1640-1660 as his main period of activity, and this would appear to be the approximate date of his bass viol compositions also.

It is not yet established definitely when Hingston

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1. See Vol. II, p. 184 ff.

2. See Vol. II, pp. 83-96 (Lawes, nos. 1-3) and pp. 129-133 (Jenkins, nos. 24-27).

3. See Sleeper, .

4. See Bock, chap. VI.

was born, but it probably was c.1610, as he was an organ pupil of Orlando Gibbons (d.1625). Few facts are known of Hingston's youth, but it seems reasonable to suppose that he studied composition with his eminently gifted organ-teacher. This may be substantiated further by the claims of Meyer, that Hingston and of Dart that Gibbons, was the first to add violins to their bass viols in their duos and trios.[1] As a result of Dart's convincing argument, it is now generally accepted that Gibbons, and not Hingston, was the first to write for this combination, but nevertheless, it remains interesting that these are the only two composers mentioned in this connection. It seems highly probable that Hingston followed his master's example.

Throughout his life, Hingston appears to have been primarily concerned with organs. He is mentioned by Playford in The Musicall Banquet (1651) as an excellent teacher of organ and virginals and he was appointed organist, first to Cromwell at Hampton Court and then at the Restoration, to Charles II. This latter post he held until his death in 1683, when H. Purcell replaced him as "Keeper and Repairer of organs". Hingston was also a

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1. Meyer IV, p. 225, Dart V, p. 343.

"Musician for Viol" in the King's Private Musicke, which indicates that he must have been a proficient violist.

After extensive research on Hingston, E.W. Bock writes that: "with the exception of J. Jenkins, he [Hingston] possibly contributed as much as anyone to the development of the string ensemble in mid-seventeenth century",[1] and it is interesting to note that Bock singles out the compositions for two bass viols: "more than any other set of fancies, this one provides an abundance of rhythmic vitality and florid passages".[2]

The sixteen pieces for two bass viols[3] fall into four suites of fantasy, almand, almand, courant, in the keys of C and D minor and major. It is in the fantasies, which are the longest movements that Hingston's instrumental style of writing manifests itself most clearly. Here, the melodic contours are not smooth and flowing as in earlier fantasies, for they embody a great variety of leaps, rhythmic figures and occasional sequences. They more nearly approach the melodies of the seventeenth century, partly because they seem to have been conceived within a harmonic frame. Each opening theme is highly characteristic

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1. See Bock, Chapter VI.

2. ibid, Chapter V.

3. See Vol. II, pp. 184-194.

and appears to have been designed rather as a prolonged motif on which the remainder of the work was to be based, than as a mere short point introduced for variety. Thus in no. 1,[1] the triadic leaps and the suspended figure of the opening bars recur throughout the piece.

Yet there is here a conflict of styles, for these progressive tendencies are mingled with the older tradition of preserving continuity, with few finite cadences. There are no clearly-defined sections in these fantasies, but the opening bars tend to move at a slower pace than subsequent ones, except the concluding sections, which are sometimes marked "dragg" (the contemporary expression for rallentando). The latter part of each fantasy contains most semiquaver figures, which are used in dialogue between the viols. They are significant in that they approach the "concertante" style found in trio sonatas e.g. No.1 (bars 60-65); no. 5 (bars 54-59); no. 9 (bars 37-50); no. 13 (bars 49-68). It might be tentatively suggested that in these works, the style of writing for the violin as found in trio sonatas, may have slightly influenced that for the bass viol. The lively theme (bars 57 of no. 13) and its imitation closely resemble a fugal subject and answer.

The richness of sound in these fantasies is largely due to the contrapuntal organisation, in which the sequence of

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1. See Vol. II, p. 184.

notes either forms or implies harmonies e.g. no. 1 (bars1,28) no. 12 (bars 6, 7). Modal influences are not obvious and a sense of tonality is firmly established. The melodic minor is commonly employed (e.g. bar 20 of no. 5, etc.), and there are frequent modulations which introduce colour and variety. The viols are equally important and they exchange registers freely within a range of three octaves. They are not as strictly imitative as in many fantasies of Hingston's predecessors.

The short almands and courants of the fantasy-suites are all binary. They modulate at their central cadences to the dominant, relative major or minor, but otherwise, the harmonies are here more simple and direct than in the fantasies. The customary dominant tonic approach to the final cadence is frequently preceded by a short subdominant note. Although these dances are more homophonic than the fantasies, the two viol parts are sometimes imitative and even in the short "strains" display the composer's skill in counterpoint. Occasionally there is a brief and colourful chromatic phrase as in no. 11, (bar 4) and a beautiful dialogue as in no. 3, (bars 9-16).

The essential feature of these dances is that they retain a strong rhythmic impulse which is accentuated by the dotted-figures. The almands are not quite as "Ayrey

and lively" as Mace's definition would suggest for they contain some semiquaver figuration which of necessity slows down the speed of the main beats; they contrast with the brisker corants in triple time, in which the interest is increased by the introduction of hemiole.

In conclusion, it may be said that these fantasy-movements for two bass viols by Hingston are pleasant examples of chamber music, which though demanding a fair standard of performance, do not necessarily require a virtuoso technique. No organ part has been found. Yet it was customary to supplement the viol parts by such an accompaniment, and in these fantasy-suites, one would certainly enhance the sonority and bridge the gap when the two viols play at opposite registers.

The second set of fantasy-suites by Hingston is scored for the rare combination of three bass viols, all playing parts of equal importance, i.e. none of the viol parts is relegated to doubling a continuo-bass, but all cross freely within a three octave range, first one and then another supplying the upper melodic notes, as was the practice in the early part of the century.[1] Unfortunately, the only source (Ly) is untidy and defective[2] and for these reasons, Bock[3] suggests that it may have been written by Hingston

1. cf. Lupo, See Vol. III, 694, 738.
2. In Vol. II, nos. 1-29 only are transcribed. See pp.184-207.
3. Bock, p. 221.

himself. Not all the pieces bear titles and no. 32 in G major appears to be a modified and shortened transposition of no. 27 into A major.[1]

These suites are neither as uniform nor as well-defined as those for two bass viols, although the style is very similar. The longest consists of fantasy, alman, courant alman (nos. 22-25) in A minor, while most of the others fall into pairs of movements: fantasy and alman, written in the major and minor keys of G, D and A. The general organisation is similar to that in the two-part works.

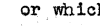
The opening bars of the fantasies move slowly, but the pace increases and leads to quick semiquaver figuration in the latter half which usually concludes in "a grave and sombre" mood. Once the viols have entered at the beginning of the fantasy, there is much imitation and the continuity is broken only by brief homophonic sections, such as no. 17 (bars 31-32).[2] Although the fantasies are mainly polyphonic, their individual lines reveal a highly developed and idiomatic style of string-writing. Thus there are constant leaps, many repeated notes, fast passages and "unvocal" intervals.

One of the characteristics of Hingston's style is his frequent use of reiterated notes in striking rhythms,

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1. See Vol. III, 217 and 250.

2. See Vol. II, p. 195.

e.g.  and  which may be used antiphonally or which may be emphasised further by occurring simultaneously in all or in two of the three parts: e.g. no. 17 (bars 30,31), no. 22 (bars 45-48).

The most unusual feature, however, is the introduction of many fast repeated notes in what Meyer described as "an early orchestral tremolo",[1] when discussing M. Locke's "Curtain Tune" from The Tempest. This may consist of first one viol reiterating a single note several times, and then the other two joining in and supplying the missing harmonies in the same nervous rhythm, e.g. no. 24 (bars 28-32); no. 27 (bars 8-9). It is interesting to observe that this dramatic device is found only in dance movements and not in the fantasies. It is a novelty for bass viol ensembles and therefore, may be considered to be one of Hingston's major contributions to the development of an instrumental style.

Yet it stands in odd conflict with the more archaic cambiata figure (e.g. no. 19, bars 6 and 7) and the final phrygian cadences (e.g. no. 22) or ornamental conclusions over a tonic pedal (e.g. no. 17 bars 57-59). "False relations", which were frequently written in the English School

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1. See Meyer IV, p. 239.

2. See Vol. II, pp. 202 and 205.

may be found, e.g. no. 17 (bar 33), where F sharp occurs in juxtaposition with an F natural. They result from the free introduction of chromaticisms into both fantasies and dance-movements. One favourite chromatic change occurs after repeated notes, one of which may be sharpened a semitone and thus effect a temporary modulation e.g. no. 17 (bar 30), no. 19 (bars 13-14). The harmonies are therefore always rich and never lacking in variety.

It is unfortunate that the only copy of these trios contains many errors, for such works are of the greatest rarity. They include a variety of effects and embody some of the richest and most beautiful sonorities possible for this combination of three bass viols. Both trios and duets constitute a fairly important part of Hingston's compositions and they are therefore valuable in helping us to appreciate his considerable gifts which make him one of the more expressive composers of seventeenth century English chamber music.

Chapter XVII

BENJAMIN HELY (fl. late C17)

Finally, in this study of music for the bass viol in England in the seventeenth century, the works of Hely remain to be discussed. The unknown author of The Compleat Violist[1] (published c.1700) refers to him as "ye late, famous Mr. Benjamin Hely", and apart from this, no biographical details are known. He is stated to be the composer of many of the "lessons" included in this book.[2] They fall into six simple dance suites of two to five movements, though the most usual combination is almand, courant, saraband and jigg and finally, there is a brief piece entitled "I lately Vow'd". The suites in A major and A minor, with one other piece in A major, are also found in CFb. These works are all short, light and tuneful, and by their very nature fall into rhythmic and balanced phrases. The melodies are mainly confined to the middle register of the instrument: there are few notes on the bottom string and few above the frets on the top string. There are no technically difficult passages (for these suites were written for learners)

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1. One copy of this rare volume is preserved in the Bodleian Library (OBu); the other is in the Library of Congress, Washington.

2. These have been numbered 1-25.

but the most elaborate and interesting writing occurs in the almands, in which there is some semiquaver figuration and in which the upper and lower registers of the instrument are sometimes contrasted. Stopped chords add variety and enrich the harmonies which are insinuated elsewhere by the movement of the melodic line. Although Christopher Simpson included a table of graces in his tutor,[1] in his compositions the ornaments are written out in full and it is not until we examine Hely's solo suites that we find ornaments represented in the music by slurs and signs. Although pleasant, these works are not of any great value.

The same is true of the suite for two bass viols in the FitzWilliam Museum, Cambridge (CFa).[2] It consists of six short movements - Prelude, Ayre, Almand, Courant, Saraband and Gavotte, which are rather dull and hardly worthy of detailed discussion.

The most interesting of Hely's compositions for bass viol are the six "sonatas for 2 Bass Violls with a thorow bass for ye Harpsichord or Bass Viol". These occur in

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1. See Simpson II, p. 12.

2. This is written in beautiful script on a loose double-sheet of manuscript, which bears Hely's name at the end.

two manuscript sources in the Bodleian (Obn and OBs[1]). They are trio-sonatas in which the violin is replaced by a second bass viol so that the two upper voices are of equal range and importance.[2] Apart from this difference in instrumentation, the alternation of contrasted slow and quick movements is in the Italian style, which is always evident in these sonatas. In the quicker fugal movements, the first viol assumes greater importance, and plays the upper melody, while the second viol plays the subsidiary role of filling in between the melody and the continuo-bass. Since all six sonatas follow a similar plan, no. 32 in G minor may be considered as a representative example.[3]

It is formed of five well-defined sections which all begin and end in the tonic: grave, allegro, largo, allegro, adagio. The opening grave section (bars 1-13) is chordal; it consists of several short phrases that modulate to related keys (relative major, dominant and subdominant) frequently with a 4 3 suspension at the cadence.

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1. This manuscript includes an anonymous set of M. Marais's Pieces de Violes (1687), commencing with "Le Tombeau de Mr. Meliton".

2. There is also a seventh sonata (p. 8v), which seems to be written for violin, bass viol and basso continuo.

3. See Vol. II, p. 207, and Vol. III, 720.

The following fugal allegro (bars 14-41) is a quick movement based on imitation and on short-lived ascending and descending melodic sequences, e.g. bars 26-7 (in. B.V.2), bars 31-32 (in B.V.1) and bars 33-4 (in both viols). It culminates in a phrase which is repeated as an echo, as indicated by the marking "piano". The next movement (bars 42-66) is a chordal largo in triple time, in which the upper melody of B.V.2 dominates. The influence of the dance is apparent in the regular phrases. The last three bars of this movement are repeated piano and they interlock with a fugal allegro in triple time. Here the four-bar subject, which is answered at the fifth, contains wide leaps and contrasts with the preceding smooth largo, in which the viols often moved in thirds. In this section, the continuo-bass takes a more important part and from bars 76-79 states a modified version of the subject in the tonic. This also ends with a phrase marked "piano", but only one bar is exactly repeated. Finally, the sonata ends with an imitative adagio in common time which serves as a coda. It is very short and is built of three sequential steps in the melody which rises to the climax in the penultimate bar.

The other five sonatas are structurally very similar

to this one and they are all approximately of uniform length and difficulty. The tonality is firmly established and modulations are restricted to the related keys of the dominant and subdominant, to the relative major from a minor tonic and the relative minor from a major tonic. The harmonies are mainly diatonic and concordant but the 4 3 suspension often recurs. Other dissonances result from passing-notes and auxiliaries.

These appear to be the only examples of English works for bass viol in which the continuo bass is figured in detail. Their instrumental style is also very different from that of other English bass viol compositions, and reveals a strong Italian influence. Although Hely's style is not as personal and characteristic as Coperario's, Jenkins', Lawes' or Locke's, nor his works as beautiful, they are very important in that they are some of the last written for bass viol in England.[1] Hely fights a losing battle in striving to

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1 Other late works may be found in:

1) CFe, - "A choice Collection of New Ayres Composed and contrived for 2 Bass-Viols, By Mr. William Gorton, One of his Majesty's Private Musicke and Organist of the Parrish Church at Greenwich, By the Advice and Approbation of the Best Masters". Printed for John Young, London 1701.

ii) CFf, - "Aires and Symphonys for ye Bass Viol, being A Choice Collection of ye most favorite Song tunes, Aires and Symphonys out of the late Operas, Curiously contrived and fitted to the Bass Viol by the best Masters also some excellent Lessons made purpose for yt Instrument as Almands, Corants, Sarabands and Jiggs, the whole fairly Engraven and carefully Corrected. London, Printed for J. Walsh..."

adapt the old instruments to the new style. His works mark the end of an age in which English instrumentalists excelled, and in which most of the leading composers wrote for the bass viol, which was their own particular study.

Chapter XVIII

CONCLUSION

It has long been accepted that England excelled in instrumental music during the seventeenth century, but the repertoire of individual instruments has not been thoroughly investigated. It is evident from this study that the bass viol was one of the most important instruments during the major part of the century (c.1615-1670). Its use was widespread and varied: it was essential to consorts, it was a highly satisfactory accompaniment to solo song and it was the instrumental soloist par excellence. A great amount of music for bass viol was written and much of it by the leading composers of the day. They were themselves usually proficient executants, and sometimes even virtuosos. Several specialists are now known solely for their bass viol compositions.

The bass viol stimulated the evolution of a truly idiomatic instrumental style because it was an instrument with potentialities for a brilliant technique. It has been observed that this developed during the first forty years of the seventeenth century from a fairly elementary, to a very advanced stage when the music was no longer of a "vocal" nature and "easie to play". It is evident from the compositions

studied that the practice of playing divisions upon grounds stimulated the growth of an instrumental style. There was great scope in works which were of an improvisatory nature and unfettered by conventional forms, for here it was easier to achieve variety, and develop precision, speed, dexterity and expressiveness, as free rein was given to the performer's imagination. This division-technique was eventually assimilated into other instrumental forms (e.g. fantasy and dance suite), but as it was also exploited for its own sake, it brought about decadent virtuoso practices.

The beginning of a characteristic style of writing may be seen in Coperario's fantasies for two bass viols which are singularly beautiful examples of polyphonic works in which instrumental idioms are taking form. We have seen that points become more significant, the rhythmic element grows more important, there is more movement, the number of leaps increases and the range of the parts exceeds that of the human voice. Parallel developments may be found in works for consort where frequently the bass viol is allotted the most difficult part.

The period during which the bass viol was in vogue is important in the history of music as there was an unmistakable shift of emphasis from polyphony to homophony. This is evident from a comparison of the works of Coperario and Young, for whereas a harmonic conception is unconvincing in the former, a tonal basis is well established in the latter. In most dance movements, the upper melody becomes more significant while the lower acts as a mere support. Sequence, phrase repetition and the insistence upon certain harmonies, as found in dances by Ward and Ives, only aid in establishing a sense of key. Ives and East demonstrate a change in the method of composing, for in their duets, sonorities appear to have been calculated. The movement of the individual parts is arranged so as to produce rich chords, and there are whole sections devoted to multiple-stops. Ives also introduces modulations as a means of colour contrast.

The playing of divisions must inevitably have encouraged the transition to a medium in which the harmonies were calculated from the bass, for contrapuntal writing becomes difficult when the bass is predetermined and divisions were dictated by the repeated ground. When one viol played divisions over a slow-moving ground, the counterpoint was frequently uninteresting, for it was a mere decoration in perpetual motion, but when two viols played divisions on a ground, then a truly polyphonic texture was still possible

for short periods, although one viol would inevitably double the bass at some time in accordance with the division practice.

It is surprising that characteristics of the division-technique were not sooner incorporated into fantasies and dance movements, for even in 1638, East's duos were not as highly instrumental as might be expected from the advanced state of division-playing. The intrusion of certain idioms from divisions into dance movements and fantasies was sometimes a little incongruous, as in Withy's duets, but these features were quickly assimilated. Some of the most idiomatic music for bass viol was composed by W. Lawes and J. Jenkins, who were able to introduce the division technique successfully into fantasies and dance suites. Three unique unaccompanied suites by D. Steffkins may be taken as the zenith of the art of solo bass viol playing.[1]

Most compositions for bass viol are fantasies, dance movements and sets of divisions in one, two or more rarely, three parts, with keyboard accompaniment. As the written range of the viol extended, so it became necessary to fill in the middle register with a keyboard part. A complete accompaniment exists to the duets by Coperario, Ward, White

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1. See Vol. II, p. 210.

and Lawes, and this dates them as products of the first forty years of the seventeenth century. The organist in Coperario's fantasies played the subsidiary role of doubling the viol parts but his importance increased so that in Lawes's compositions, he played an independent part which covered a fairly wide range, contributed interest to the ensemble and occasionally doubled the viols.

The organ part to some of these early bass viol works which doubles the viol parts, fills in the harmonies and serves to bind the ensemble, represents a form of thorough bass accompaniment. When a single bass line only was used to indicate the harmonies, there was little change in the style of accompaniment, and keyboard players were now considered competent to improvise such a part. Withy did not consider it necessary to write out his keyboard accompaniment in full, but he sometimes suggested harmonies by figuring his bass line. This supporting bass line was frequently played by a third bass viol instead of by organ or harpsichord, thus continuing the tradition that had been established in the lutenist ayres, where the bass viol strengthened the bass of the lute accompaniment, or replaced it altogether. It appears, therefore, that the bass viol contributed to the growth and evolution of the basso continuo principle, although it is difficult to determine the extent of its influence.

In this study, an attempt has been made to establish

the true importance of the bass viol, and to define the extent of its repertoire. It may be seen as one of the most popular instruments of its day, commanding the attention of most composers and players. Its repertoire is wide, particularly when improvisatory practices are taken into account. It embraces many types of music, both in consort with other instruments and alone. The qualities of bass viol music lie in its variety, for the instrument was capable of great speed and rich sustained sounds, and it possessed a wide range which was most expressive in its upper regions. Some of the more difficult set of divisions bear witness to the brilliant techniques that were developed by the leading virtuosos. The instrument was adaptable to both contrapuntal and homophonic works. It could play contrapuntal melodies or sustain full harmonies. The bass viol was important as an accompaniment to song. It stimulated the growth of a truly idiomatic instrumental style which required the attention of specialists so that several performer-composers are now known solely for their bass viol compositions.

Roger North wrote in his Memoires (1728), "in vocall, the Italian and in instrumental musick, the English excelled."

APPENDIX A

TITLE AND COMPOSER INDEX

(i) Forms

ALMAN (alman pavan),	anon.	50, 104, 105, 107, 113, 416, 417, 418, 421, 422, 424 (Jig Alman), 425, 479, 480 486, 755, 756.
	Hely	46, 47, 54, 118, 419.
	Hingston	106, 108, 110, 111, 112, 215, 217, 218, 220, 476, 477, 478, 481, 644, 645, 646,648.
	Hume	45
	Jenkins	219, 656, 658, 682 (fantasy alman).
	Lawes	111.
	Locke	48
	Moss	52
	Pool	49
	Steffkins	51, 420, 423.
	Sumarte	53
AYRE	anon.	121, 304, 305, 426, 427, 429, 876.
	Cutts	55, 428.
	Hely	56, 128, 279.
	Jenkins	120, 123, 124, 126, 230 (alman) 490, 491, 492, 494, 662 (sonata), 663 (Poul), 666, 667, 669, 676 (fancy-ayre)
	Lawes	122, 306, 487, 488.
CORANT	anon.	281, 774, 775, 778, 782, 783, 809, 813, 874, 878, 879.

	Cutts	771
	Hely	280, 282, 310, 776.
	Hingston	308, 312, 805, 807, 865
	Jenkins	853, 854, 859, 861.
	Locke	810, 812.
	Pool	779
	Steffkins	57, 772, 773, 780, 781.
	Young	777.
FANTASIA	anon.	269, 503, 508, 519, 677.
	Coleman	523
	Coperario	133, 136, 138, 140, 141, 142, 500, 502, 504, 510, 512, 513, 517, 520.
	Facy	430
	Hingston	147, 149, 233, 515, 516, 530, 680, 688.
	Jenkins	150, 235, 507, 526, 676, 679, 682 (fantasy alman), 683 (fantasy ayre), 684, 690, 692 (fancy sonata), 695.
	Locke	132, 135, 145, 151, 498, 505, 509, 511.
	Lupo	694
	Poul	685, 700.
	Young	675.
GALLIARD	Hume	784
GAVOTTE	Hely	157
GIGUE	anon.	424 (jig alman), 785, 787.
	Hely	283, 284, 285, 786.
	Jenkins	868
	Steffkins	788

GROUNDS AND SETS OF DIVISIONS

anon. 1, 2, 19, 25, 28, 29, 33, 36, 39, 40, 42, 211, 274, 278, 357, 359, 362, 363, 376, 382, 386, 387, 390, 391, 392, 398, 402, 405, 410, 413, 762, 767, 770.

Balthazar 32

Butler 11, 15, 24, 26, 37, 44, 270, 275, 276, 375, 388, 389, 401, 412.

Coleman 407

Cutts 408

Facy 400

Finger 770

Hingston 364, 366.

Jenkins 23, 30, 41, 94, 97, 100, 210, 369, 380, 415, 467, 469, 470, 471.

Moss 9

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	Webster	769
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	Young	395, 396.
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MINUET	Hely	286, 790.
PRELUDE	anon.	435
	Butler	161, 542.
	Cutts	63
	Daniel	60
	Hely	163
	Hume	431
	Jenkins	432
	Simpson	61, 434
	Sumart	62, 64, 433, 437,438.
	Young	436
PAVAN	anon.	480 (alman pavan)
	Jenkins	538, 539, 540.
	Lawes	159, 815.
SARABAND	anon.	314, 315, 793, 796, 817, 880, 881.
	Hely	287, 288, 795.
	Jenkins	870, 873.

	Locke	316, 317.
	Pool	792
	Steffkins	794
	Young	791
SONATA	Hely	239, 240, 241, 719, 720, 721.
	Jenkins	662 (ayre-sonata), 692, 715, 717, 722.
	Nicolai	722
	Schutz	714
	Young	692

(ii) Varied Titles

TITLE	COMPOSER	CATALOGUE.NO.
Adagio	anon	439
An allmayne	Hume	45
Both Alike	East	551
Call George Again	anon	76
Captain Hume's Almayne.	Hume	446
Captain Hume's Galliard.	Hume	797
Cavaliero's Humour	Hume	455
Cormack's Almain	anon	66
Country Dance	Cutts	292
Couragie, A	Hume	450

TITLE	COMPOSER	CATALOGUE. NO.
Cutting's Galliard	anon	800
Dally not with this	East	550
Draw out the end	East	546
Fa mee Fa	T. Ford.	165
Follow me close	East	547
Freeman's Song, A	Hume	70
French Ayre, A	Hume	73
French jigge, A	Hume	293
Galliard, A	Hume	798
Give you God Morrow, Madam.	Hume	294
Greensleeves	anon	290
Hold right	East	549
I am glad she is come	Hume	71
I am the Duke of Norfolk	anon	443
I as well as Thou	East	552
I lately vow'd	Hely	296
Lord Beccus Almayne, The	Hume	452
Love cannot dissemble	East	544
Loves Almaine	Hume	444
Maister Crasse his Almayne.	Hume	68
Meditation	Hume	458
Merry Meeting, A	Hume	74
Mr. An Pool's Chicone	A. Pool	289
Mr Balthazar's Division	T. Balthazar	441
Mr J Cutts of Lincoln, A Division	J. Cutts	440

TITIE	COMPOSER	CATALOGUE NO.
Mr Wythy's Trumpet Tune	E. Withy	67
My Mistress Almaine	Hume	451
My Mistresse Maske	Hume	445
New Knight's Humour, The	Hume	447
O Sacra Convivia	anon	454
Old Simon ye King	anon	295
Polish Jig, A	Hume	801
Saraband plain-way, A	anon	881
Scotch Nine	B. Hely	457
Schoole Grounde, A	H. Facy	442
Shoking Wife	anon	448
Sir Thomas Brook's Pavan	anon	67
Souldier's Maske, A	Hume	456
Sound out My Voyce	A. Ferrabosco	459
Spirit of the Almayne, The	Hume	804
Toy, A	Hume	449
Toy For a Gallant, A	Hume	75
Tregians Ground	anon (Norcome?)	802
"Triple"	W. Young	291
T Sa ala mod du' franec	Hume	72
Ut re me fa sol la	East	545
Vidi pianger Madonna	anon	460
Woodicocke	H. Facy	803

(iii) No Titles

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Ferrabosco	465
Hely	86, 87, 89, 299.
Hingston	249, 250, 255, 745, 746.
Ives	173, 177, 179, 184, 192, 204, 335, 340, 596.
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Poul	77, 734
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Sumart	300
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White	588, 603
Withy, J.	168, 189, 190, 191, 248, 254, 256, 266, 326, 348, 349, 351, 462, 568, 574, 578, 587, 590, 740, 743, 822, 826.
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APPENDIX B

BIBLIOGRAPHY[1]

(i) Abbreviations

Acta	Acta Musicologica, 1929.
BAMS	Bulletin of the American Musicological Society, 1936-45.
GSJ	Galpin Society Journal
Grove	Grove's Dictionary of Music and Musicians, 5th ed. 1954, by E. Blom, Vols. 1-9.
HAM	Historical Anthology of Music, 1946, Davison, A. T. and W. Apel (eds.).
JAMS	Journal of the American Musicological Society (1948-).
LCR	The Lord Chamberlain's records in the London County Record Office.
LRM	La Rassegna Musicale.
MGG	Die Musik in Geschichte und Gegenwart, ed. F. Blume, 1949 -
MME	Monumentos de la Musica Espanola, ed. Pujol, Barcelona, 1945.
M&L	Music and Letters, 1920.
MQ	The Musical Quarterly, 1915 ----

1. This bibliography lists the sources referred to by symbol and also a few that are not referred to but have been consulted for this study.

MS	The Musical Survey.
Mus. Brit.	Musica Britannica, VI, "John Dowland Ayres for four voices", Transcribed by E. H. Fellowes, ed. R. T. Dart and N. Fortune, 1953. IX, "Jacobean Consort", ed. W. Coates and R. T. Dart, 1955.
PMA	Proceedings of the Musical Association (1874--).
QMR	Quarterly Music Review.
RMA	Royal Musical Association, beginning at vol. LXXI of PMA.
RMI	Rivista Musicale Italiana (1894 ---).
SIMG	Sammelbande der Internationalen Musikgesellschaft (Oct. 1899-Sept. 1914).

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CFb	Music Box 2, folder 5.
CFc	Music Box 2, folder 8, C.430.
CFd	Music Box 2, folder 10.
CFe	

King's College, Rowe Music Library

CKa[1]	MSS 112-113
CKc	RW 100 G and F

Trinity College Library

CTa	MS R 16 29

University Library

CUb	MS Dd 5 20(D)

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1. This system of abbreviation is identical to that used by the editors of Mus. Brit. IX, continuing from where they finished, so that this list may be used as a supplement.

Durham: The Cathedral Library

Da	MS Mus D2
Db	MS Mus D4
Dc	MS Mus D5
Dd	MS Mus D 10
De	MS Mus A 27

EG Manuscripts belonging to Mrs. Elizabeth Goble, Oxford.

London The British Museum

Lc	Add MS 17795
Lh	Add MS 31416
Li	Add MS 31424
Lt	Add MS 10445
Lu	Add MS 17790
Lv	Add MS 17801
Lw	Add MS 29369
Lx	Add MS 31430
Ly	Add MS 31436
Lz	Royal Appendix 58
Laa	Add MS 34071
Lab	Add MS 11608
Lac	Add MS 29283
Lad	Add MS 31423

The Royal College of Music

LRa	II F 10
LRb	RCM MS 921

Manchester Henry Watson Library

Ma	BRm 832 Vn 51

New York Public Library

NYc	Drexel 3554 (MS Film 376 in the Bodleian Library, Oxford)

Oxford Bodleian Library

OBb	Mus. Sch. MSS c.59-60
OBd	Mus. Sch. MSS c.91a and b
OBf (i), (ii) and (iii)	MSS. d. 245-7
OBi	Mus. Sch. MS C.92
OBk	Mus. Sch. Ms C.61

Bodleian Library (Contd.)

OBl	Mus. Sch. MS C.71
OBm	Mus. Sch. MSS 77a and b
OBn	Mus. Sch. MSS C. 78 a-c
OBo	Mus. Sch. MSS d. 209-210
OBp	Mus. Sch. MS B 2
OBq	Mus. Sch. MSS d. 238,240
OBr	Mus. Sch. MS d. 229
OBs	Mus. Sch. MS e. 428
OBt	Mus. Sch. MS f. 573
OBu	Mus. Sch. MS f. 588
OBv	Mus. Sch. MSS e. 415-418
OBw	MUS 184 C.8
OBx	MUS C.39
OBy	Mus.Sch. MS f. 574
OBz	Mus. Sch. MS d. 219

Christ Church Library

OCq	MSS 473-5
OCu	MSS 732-735
OCy	MSS 612-613
OCz	MS 432
OCaa	MSS 728-730
OCab	MS 1022
OCac	MS 1183

Paris Conservatoire

Pc MS Res. 860 (photostat at CKa, 25104)

Tenbury Wells St. Michael's College

Ta MS 302.

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Xj	Tobias Hume	The First Part of Ayres (1605)
Xk	Tobias Hume	Captain Hume's Poeticall Musick (1607)
Xp	anon	Parthenia Inviolata (?1614)
Xr	Michael East	Seventh Set of Duos (1638)
Xs	Thomas Salmon	An Essay to the Advancement of Music (1672)
Xt	anon	The Compleat Violist
	Henry Lawes	Choice Psalmes (1648)
Xu	Matthew Locke	The Present Practice of Music vindicated (1673)
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Xz	C. Simpson	A Compendium of Practical Musick (1678) 3rd ed.