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VIOLA DA GAMBA SOCIETY OF AMERICA

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The Viola da Gamba Society of America is a not-for-profit national organization dedicated to the support of activities relating to the viola da gamba in the United States and abroad. Founded in 1962, the VdGSA is a society of players, builders, publishers, distributors, restorers, and others sharing a serious interest in music for viols and other early bowed string instruments. VdGSA members receive a quarterly newsletter and this annual journal, and have access to the many activities and valuable resources of the Society. The website provides additional information on the annual Conclave, instrument rentals, the microfilm lending library for researchers, and other offerings.

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EDITORIAL NOTE

We are fortunate to feature articles by two authors new to the *Journal*, if not new to our readers. Lucy Robinson's depth of expertise on our instrument's repertoire informs her insightful study of bowed string technique in the eighteenth century through the lens of Jean-Baptiste Antoine Forqueray's works for viol. John Cunningham illuminates William Lawes's music for lyra viols, specifically the trios, by discussing the state of the sources and the composer's revisions over two decades. Thanks to Ian Woodfield, readers will also discover updated research activities on all aspects of the viol.

Also in this volume, a distinguished group of reviewers considers editions of English and Continental ensemble pieces and a guide to the viol for composers.

I take the opportunity here to again thank the authors, reviewers, and referees for their excellent contributions to this volume.

Finally, this is my seventh and last volume as editor of the *Journal*, and my contact with the latest research, writings, ideas, and especially the people involved in this work has been extremely invigorating and rewarding. I must extend my deepest and heartfelt appreciation to those without whose expertise, support, and guidance the *Journal* would never have been produced and my efforts would have been much less pleasant: thank you Caroline Cunningham, Tom MacCracken, David Dreyfuss, George Houle, Janet Scott, the VdGSA Board, and especially Jean Seiler for your ongoing collegiality and partnership.

The new editor, Robert Green, brings to the position his years of service to scholarship, performance, and the Society, as well as his own contributions to the *Journal* over the years. In his capable hands this project will surely flourish.

Stuart Cheney

FORQUERAY *PIECES DE VIOLE* (1747): A RICH SOURCE OF MID-EIGHTEENTH-CENTURY FRENCH STRING TECHNIQUE

Lucy Robinson

La grace que je vous demande, Monseigneur, c'est de faire un peu d'attention aux doigts marqués sur chaque Pieces [*sic*], cela vous les fera exécuter avec beaucoup plus d'aisance, et vous fera connoître parfaitement le manche de l'Instrument.¹

(The favor that I ask you, Monseigneur, is to pay a little attention to the fingering marked on each of the pieces, that will make you play them with very much greater ease, and you will perfectly understand the fingerboard of the Instrument.)

This remark made by Jean-Baptiste Antoine Forqueray (1699–1782), in a letter to Prince Friedrich Wilhelm of Prussia (1744–97)² in the late 1760s, gives a clear indication of his care in marking bowings and fingerings, and of the great importance that he attached to them. A similar statement is found in the *avertissement* to the *Pieces de Viole* (Paris, 1747), where he writes: “Je me suis attaché a bien doigter ses pièces, pour en rendre l'Execution plus facile.” (I have endeavored to finger the pieces carefully, to make the Performance of them easier.)³

¹ Geheimes Staatsarchiv Preussischer Kulturbesitz, Berlin, BPH Rep. 48 J Nr. 327, fol. 36/37; facs. in P. Lescat and J. Saint-Arroman, eds., *Méthodes & Traités Viole de Gambe: France 1600–1800* (Courlay, 1997), 221. See also Yves Gérard, “Notes sur la Fabrication de la Viole de Gambe et la Manière d'en Jouer,” *Recherches sur la Musique Française Classique* 2 (1961–62): 165–71; and John Rutledge, “A letter of J.B.A. Forqueray,” *JVdGSA* 13 (1976): 12–16.

Many thanks to Andrew Wilson-Dickson for his work on the facsimile music examples, and to Marie Gastinel-Jones for checking the French translation.

² The future King Friedrich Wilhelm II.

³ Although Jean-Baptiste published the works under his father's name as *Pieces de Viole avec la Basse Continuë Composées par MrForqueray Le Pere*, the combined evidence of remarks in the *avertissement*, a comparison of the

Indeed, in publishing the thirty-two *Pieces de Viole*, Jean-Baptiste explains in his dedication—to Louis XV's younger twin daughter, Princess Henriette-Anne (1727–52)—how he desired to inject new life into the dying French tradition of viol playing, regretting that “La Viole, malgré ses avantages, est tombée dans une Espèce d’oubli, vôtre goût, Madame, peut lui rendre la célébrité quelle a eue si longtemps, il peut exciter l’émulation de ceux qui cultivent la Musique.” (The Viol, in spite of its merits, has become a forgotten Species; your taste, Madame, can give it back the fame that it has had for so long; it can excite emulation from those who cultivate Music.) To succeed in his aim of re-establishing the viol, Jean-Baptiste presented the public with avant-garde, virtuosic music, carefully marked up so that players could understand the best methods of bowing and fingering it.

Jean-Baptiste's meticulous bowing and fingering in the *Pieces de Viole* are an invaluable legacy for the twenty-first-century violist as the prime source of information on progressive mid-eighteenth-century viol technique. In addition, his five pedagogical

surviving manuscript pieces by Antoine Forqueray (1672–1745) with the *Pieces de Viole* (which reveals a huge stylistic and technical evolution), and the similarity of the harmony and the virtuosic demands to those of the violin sonatas of Leclair shows the pieces to be progressive mid-eighteenth-century works of Leclair's circle, and thus effectively the work of the son. This means that they represent viol technique at the end of the French viol tradition. For a detailed background to this article see Lucy Robinson, “Forqueray *Pieces de Viole* (Paris 1747): An enigma of authorship between father and son,” *Early Music* 34/2 (May 2006): 259–76, and “The Forquerays and the French Viol Tradition,” (Ph.D. diss., Cambridge University, 1981).

In contrast, scholars working on French viol music in the past have taken the title page of the *Pieces de Viole* at face value, which has resulted in an assumption that the technique found in the *Pieces de Viole* belongs to Antoine's era. Perhaps as a result of this, over the past thirty years scholars—such as Hans Bol, *La Basse de Viole du Temps de Marin Marais et d'Antoine Forqueray* (Bilthoven: Creighton, 1973); John Hsu, *A Handbook of French Baroque Viol Technique* (New York: Broude, 1981); and Annette Otterstedt, *Die Gambe* (Kassel: Bärenreiter, 1994), trans. Hans Reiners and revised as *The Viol* (Kassel: Bärenreiter, 2002)—have tended to address French viol technique as a largely undifferentiated whole. Bonnie McDowell's comparative study “Marais and Forqueray: A Historical and Analytical Study of their Music for Solo *basse de viole*” (Ph.D. diss., Columbia University, 1974) is in many ways admirable; but her subject is so broad that there is a limit to the detail of her work on (“Antoine”) Forqueray's technique, let alone the scope to examine its relationship to contemporaries.

letters written to the keen amateur violist Prince Friedrich Wilhelm provide further insights into his virtuoso technique.⁴ This article scrutinizes Jean-Baptiste's technique based on the evidence of these two sources. Three aspects of technique are examined: bowing, fingering, and ornamentation. It also explores the close relationship between technique in the *Pieces de Viole* and contemporary French violin music—notably that of Jean-Marie Leclair (1697–1764) and Jean-Pierre Guignon (1702–64)⁵—and Jean-Baptiste's distinct move away from much of the traditional technique found in *pièces de viole*. During the 1730s and '40s the violin had become increasingly *à la mode* in France, so much so that it was considered appropriate to be played by “les gens de condition” (the nobility);⁶ perhaps Jean-Baptiste was hoping to rekindle their former passion for the viol by providing music in the style that was proving so popular on the violin. Significantly too, Jean-Baptiste was a friend and colleague of Leclair,⁷ and it is specifically Leclair whom Ancelet credits with bringing the new violin technique to France, after traveling in Italy and other foreign lands.⁸ Both players were associated with the *fermier général* (tax collector) Joseph-Hyacinthe Ferrand,⁹ who remembers them together in his memoir declaring Jean-Baptiste to be “aussi admirable sur sa basse de viole que Leclair avec son violon” (as admirable

⁴ Prince Friedrich Wilhelm invited Jean-Baptiste to Potsdam, but Jean-Baptiste declined on the grounds of advanced age and ill-health. These letters appear to be a substitute for making the journey and teaching him in person. Jean-Baptiste also offered to take in one of the prince's viol protégés for a year and look after him as if he were “his child.” Lescat and Saint-Arroman, *Méthodes & Traités*, 208.

⁵ Guignon came from Piedmont and was a pupil of Somis, who in turn was a pupil of Corelli.

⁶ Ancelet, *Observations sur la Musique, les Musiciens et les Instrumens* (Amsterdam, 1757), 13. The nobility did not play the violin a generation earlier: they played the viol.

⁷ Jean-Baptiste was a witness at Leclair's second marriage. See Robinson, “Forqueray *Pieces de Viole*,” 259, 273, and “The Forquerays,” 100.

⁸ Ancelet, *Observations*, 13–14. In 1722 Leclair worked in Turin, where it is likely that he took the opportunity to study with Corelli's pupil Somis.

⁹ Both players performed in Ferrand's celebrated musical performances.

on his viol as Leclair with his violin).¹⁰ It is also noteworthy that Leclair's celebrated pupil L'abbé *le fils* (1727–1803) transcribed two of Jean-Baptiste's *Pieces de Viole* for two violins in his state-of-the-art *Principes du violon* (Paris, 1761).¹¹ Connections can likewise be found between Jean-Baptiste and Guignon: they went on tour to Rennes and Nantes in 1727¹² and played together with Telemann in his Paris Quartets ten years later.¹³

Jean-Baptiste embraced the most modern ideas of virtuosity developed by Leclair and the violinists. Writing about viol technique, Le Blanc called this the *nouvelle Méthode*.¹⁴ Exponents of the style wished to create brilliant virtuoso effects with one impression blending into the next so as to achieve the same flexibility and subtlety that characterizes the human voice. Le Blanc describes how in the new manner the bow strokes “se reproduisent & multiplient l'expression, de même que les raions du Soleil ou les feux des Illuminations, renvoyés, ont l'effet de tripler & quadrupler” (reproduce and multiply the expression, just as the rays of the Sun or Fireworks, when reflected, have the effect of tripling and quadrupling).¹⁵

¹⁰ M. Bourges, “Souvenir d'un octogénaire,” *Gazette musicale de Paris* (Paris, 1845), 203.

¹¹ 26–27: *Chaconne. La Buisson*; 42–43: *Chaconne. La Morangis ou La Plissay*.

¹² Lionel de La Laurencie, *Académie de musique et le concert de Nantes à l'Hôtel de la Bourse (1727–1767)* (Paris, 1906; reprint, Geneva: Minkoff, 1972), 37–44.

¹³ Telemann's autobiography in J. Mattheson, *Grundlage einer Ehrenpforte* (Hamburg, 1740), 3.

¹⁴ Hubert Le Blanc, *Defense de la basse de viole contre les entreprises du violon et les prétentions du violoncel* (Amsterdam, 1740), 122–26.

¹⁵ Le Blanc, *Defense*, 126. On p. 97 he describes Somis's bowing technique in similar terms: “Un seul tiré d'Archet dura, que le souvenir en fait perdre haleine quand on y pense, & parut semblable à un cordage de soie tendu, qui pour ne pas ennuyer dans la nudité de son uni, est entouré de fleurs, de festons d'argent, de filigranes d'or entremêlés de Diamans, de Rubis, de Grénats, & sur-tout de Perles.” (A single Bow stroke lasted [so long], that the memory of it makes one hold one's breath when one thinks of it, and appeared similar to a tight silken cord, which in order not to bore in the nudity of its plainness, is surrounded by flowers, with festoons of silver, by golden filigrees interwoven with Diamonds, Rubies, Garnets, and above all Pearls.)

Bowing Technique¹⁶

Perhaps the most valuable part of Jean-Baptiste's correspondence with Prince Friedrich Wilhelm is his detailed explanation of the art of bowing, which sets the directions in the *Pieces de Viole* into context. Like Jean Rousseau¹⁷ before him, Jean-Baptiste considered the bowing arm to be the key to making a beautiful sound:

Il doit exprimer toutes les passions; c'est l'archet qui remue l'âme; enfin c'est l'archet qui donne les caracteres de toutes les musiques. Pour avoir ce bel archet, je trouve trois principes. Le premier est la position du bras qui doit partir depuis l'épaule jusqu'au poignet, ayant le bras étendu sans roideur et qui soit moëleux tant en poussant qu'en tirant. Seconde principe: que l'archet tire toujours sur les cordes une ligne horizontale. Que la pointe de l'archet ne varie jamais, c'est-à-dire ne hausse ni ne baisse et soit toujours vis-à-vis du pouce. Troisième principe: que l'archet ne quitte jamais la ligne et soit toujours à trois doigts du chevalet et bien d'aplomb, et surtout que le poignet ait son mouvement en dehors en poussant et en dedans en tirant. Dans les choses d'exécution, c'est le poignet qui joue et point le bras, il doit être suspendu et tres moeuleux dans le temps de la grande execution. Je puis encor à mes trois principes en ajouter un quatrieme, c'est le jeu du troisième doigt d'archet, qui est le grand mobile de l'expression, et qui caracterise toute la musique. Il faut pour cela que le crin de l'archet soit posé en croix sur la première jointure du troisième doigt, et qu'il ne quitte jamais cette position. Ce doigt appuye le crin sur les cordes pour tirer plus ou moins de son, en l'appuyant ou le relachant imperceptiblement ce qui fait l'expression, le doux et le fort. Il faut surtout observer, Monseigneur, que le pouce de l'archet soit molement placé sur le bois. S'il est trop appuyé, il

¹⁶ See Robinson, "The Forquerays," 269–82 for a detailed discussion of Jean-Baptiste's bowing, including many music examples.

¹⁷ "Si la Viole touchée de la main gauche avec ses Agrémens est un corps, on peut dire que l'Archet en est l'ame, puisque c'est luy qui anime, & qui exprime toutes les passions qui conviennent avec la Voix, & qui marque les differents mouvements du Chant." (If the Viol played by the left hand with its Ornaments is a body, one might say that the Bow is its soul, since it is the bow that brings it to life, and that expresses all the passions that match with the Voice, and that marks out the different speeds of the Melody.) Jean Rousseau, *Traité de la viole* (Paris, 1687), 107. Similar sentiments are expressed by L'abbé *le fils*: "On peut appeller l'archet *l'Ame de l'Instrument*" (One might call the bow *the Soul of the Instrument*), *Principes du violon* (Paris, 1761), 1.

donne beaucoup de dureté à l'exécution et écrase l'archet sur la corde, ce qu'il faut absolument éviter.¹⁸

(It should express all the passions; it is the bow that stirs the soul; finally it is the bow that gives the character of all types of music. To have this beautiful bow, I find there are three principles. The first is the position of the arm, which should extend from the shoulder to the wrist, having the arm stretched without stiffness, and which should be supple both when pushing and when pulling. The second principle: that the bow always moves in a horizontal line on the strings. That the tip of the bow never varies, that is to say neither rising nor lowering, and is always opposite the thumb. The third principle: that the bow never leaves this line and is three fingers from the bridge and well balanced, and above all that the wrist moves outwards in pushing and inwards in pulling. In performance, it is the wrist that moves and not the arm, it should be suspended and very supple in the moments of great virtuosity. I can add to my three principles a fourth: it is the use of the third finger on the bow [the middle finger], which is the prime means of expression, and which gives character to all the music. For this, it is necessary that the bow hair is placed at a cross with the first joint of the third finger, and that it never leaves this position. [See Figure 1.] This finger presses the hair against the string to make more or less sound; by pressing and relaxing it imperceptibly it makes the expression, the soft or the loud. Above all one must observe, Monseigneur, that the bow thumb is placed lightly on the wood. If it is pressed too hard, it gives much harshness to the performance and crushes the bow on the string—this one must absolutely avoid.)

Related to bowing and making a rich and resonant sound, Jean-Baptiste draws attention to the importance of ensuring that the strings are properly in proportion with each another and that the covered strings are all wound with the same covering. He also comments that the curve of the bridge should be aligned “mettre les cordes à fleur des touches, cela donnera, Monseigneur, plus de son à votre instrument, en ôtera la dureté et vous le rendra beaucoup plus facile à jouer” (to put the strings just above the frets; this will give, Monseigneur, more sound to your instrument, removing the harshness of it and making it very much easier for you to play). Finally he warns the Prince not to use too much rosin

¹⁸ Lescat and St. Arroman, *Méthodes & Traités*, 210–11.



Figure 1. Jean-Baptiste's bow hold, detail from a portrait by Jean-Martial Frédou (1737). (Private collection)

on the bow or it will make “une pâte qui fait siffler et grincer la corde” (a paste that makes the string whistle and squeak).¹⁹

The variety of bowing marked in the *Pieces de Viole* displays strong allegiance to the *nouvelle Méthode* and bears a close resemblance to the bold and adventurous techniques found in the violin sonatas of Leclair and Guignon—and makes that found in the *pièces de viole* of Louis de Caix d’Hervelois (c. 1680–c. 1755), Charles Dollé (fl. 1735–55), and Roland Marais (c. 1685–c. 1750) look conservative in comparison.²⁰ However, it is still true that the underlying principle that governed the use of the *poussé* and *tiré* was the seventeenth-century rule of the stressed bow.²¹ But since the range of bowings had vastly extended by the mid-eighteenth century due to the influence of Italian violinists, the application of the rule had become increasingly flexible. Jean-Baptiste’s care-

¹⁹ Lescat and Saint-Arroman, *Méthodes & Traités*, 207, 211.

²⁰ Caix d’Hervelois’s five books of *pièces de viole* were published between 1708 and 1748, Dollé’s single collection in 1737, and Roland Marais’s two books in 1735 and 1738.

²¹ In the violin family this is known as “the rule of the down bow”; this rule underpinned bowing until the beginning of the twentieth century.

fully bowed *Pieces de Viole* hold a special position as a record of the *nouvelle Méthode* because, in contrast to the collections of violin sonatas that do not mark *tiré* and *poussé*, his performing edition is a rare example of its practical application.

Jean-Baptiste's basic adherence to the rule of the stressed bow results in the general use of a *poussé* on the first beat of each measure; the exception to this is in simple triple time when it can occur approximately every other measure.²² However, the proportion of *poussé* to *tiré* within the measure is frequently far from conventional. Example 1a illustrates such an instance. Here the violist might be sparing with the bow on the first two quarter-note beats and then use a quicker bow on the third beat so as not to end up too close to the frog, although the use of a traveling bow on the last eighth note is another possible approach, or indeed a combination of both solutions. In Marais's *pièces de viole* uneven proportions of *poussé* and *tiré* often occur at cadences (Example 1b), but they are hardly ever found at other points within the phrase. Their use in the works of Caix d'Hervelois and Dollé is remarkably rare, cadences included. By contrast, examples are common in the French violin sonatas of the mid-eighteenth century, particularly in the works of Leclair—although Leclair's patterns are more predictable and less intricate.

Example 1 consists of two musical excerpts. Excerpt a) is labeled '13' and shows a single staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note, two eighth notes, a quarter note, and a half note, with various bowing markings. Excerpt b) is labeled '27' and shows a single staff with a treble clef and a key signature of one flat. It contains a sequence of notes: a quarter note, two eighth notes, a quarter note, and a half note, with various bowing markings.

Example 1. a) *Allemande. La La Borde* and b) Marais, *Tombeau po' Mr. de Ste Colombe* (Paris, 1701), to compare uses of unequal divisions of the bow at different dates.

²² The same usage is found in Michel Corrette, *L'Ecole d'Orphée* (Paris, 1738), 13—in this instance specifically under the heading “Leçons pour apprendre a jouer du Violon dans le gout François”—and L'abbé le fils, *Principes*, 2, 4, 6, 7. Although Rousseau (*Traité*, 111 and 115) makes passing reference to the possibility of bowing out pairs of measures in triple time, both Marin and Roland Marais generally adhere firmly to the older French preference for a *poussé* at the beginning of each measure (see Roland Marais, *Maniere de jouer les menuets sur la basse de viole*, cited in Bol, *La Basse de Viole*, 293).

Jean-Baptiste's demands regarding the use of successive separated strokes on the same bow are most striking. The basic principles of the rule of the stressed bow can be abandoned in the pursuit of a more sophisticated and less predictable form of emphasis. Example 2a illustrates a relatively mild instance, which is still related to the rule of the stressed bow, but Example 2b calls for an advanced technique to save enough bow for the series of four detached *tirés*.



Example 2. a) *La Portugaise* and b) *La Forqueray*, to illustrate Jean-Baptiste's use of separated strokes in the same bow.

There appear to be no parallels to this use of successive separated strokes in the same direction among Jean-Baptiste's contemporaries. Dollé's *pièces de viole* adhere so rigidly to the old-fashioned rule of the stressed bow that he never needs to mark *poussé* or *tiré*, and Caix d'Hervelois only uses the occasional *craquer*²³ bowing to preserve the same principle.²⁴ And while the bowings of the French violinists are flamboyant and experimental,²⁵ there is no evidence that they developed such an intricate technique involving a succession of strokes on the same bow in the manner found in *pièces* of Jean-Baptiste.

A variation on this technique is found in Jean-Baptiste's sarabandes. Here he stresses the second beat by marking *poussés* on both the first and second beats (Example 3, measure 2). The quantity of bow generally needed for the second note makes it look as though the player is expected to retake the bow for the second *poussé*. Thus the second beat would be emphasized not only by the use of a full strong *poussé* but also by the lift between the two

²³ Two separated notes taken within the same bow stroke.

²⁴ Marin Marais does use separated *tirés*—see for example the *Prelude* in his *Pieces de violes* (1701), 91, measure 22—but not to the extent of Forqueray.

²⁵ See particularly the extensive variety of virtuosic bowings in Leclair's *Troisième Livre de Sonates* (Paris, 1734) and *Quatrième Livre de Sonates* (Paris, 1743).

strokes. This bowing seems to be unusual. It is not found in the sarabandes of either Marais *père* or *fils*, nor is it listed by Corrette as a way of bowing French sarabandes.²⁶



Example 3. *Sarabande. La D'aubonne*, to illustrate use of repeated *poussés* to emphasize the second beat of measure 2.

At the head of eight pieces, Jean-Baptiste gives instructions as to the kind of bow stroke he intends. The terms he uses are: *détaché*, *marqué*, and *soutenu*. This practice was essentially Italian and came to France with the sonata.²⁷ The use of the word *détaché* is quite common among French eighteenth-century violinists; both Jean-Joseph Cassanéa de Mondonville (1711–72)²⁸ and L'abbé *le fils* employ it in conjunction with a vertical line, which was known as *son coupé*²⁹ and *trait*.³⁰ Jean-Baptiste is unique among French violists in using the *trait* sign.³¹ Besides its appearance on single notes, he uses it in combination with *pincés* (Example 4a) and on chords (Example 4b).

²⁶ Corrette, *L'Ecole d'Orphée*, 22.

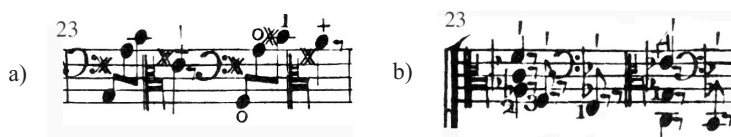
²⁷ Detailed bowing instructions of this type appear in Parisian editions of the early decades of the eighteenth century, for example Giovanni Antonio Piani's *Sonate a violino solo è violoncello col cimbalo* (Paris, 1712).

²⁸ Jean-Baptiste also had links with Mondonville: his first wife's guardian, Etienne Boucon, was the father of Mondonville's wife, Anne. The *détaché* dash is found in Mondonville's *Les Sons Harmoniques* (Paris, 1738).

²⁹ Rameau, *Pieces de Clavecin* (Paris, 1724).

³⁰ L'abbé *le fils* in *Principes*, and Kreutzer, Baillot, and Rode in their *Méthode du violon* (Paris, 1803).

³¹ Leclair commonly uses the *trait* sign, notably in his third and fourth books.



Example 4. a) *La Leclair* and b) *La Boisson*, to show uses of the *trait* sign to indicate *détaché* bow stroke.

Textual evidence obtained by comparing parallel passages in the viol and harpsichord versions³² of the *Chaconne. La Morangis ou La Plissay* (Example 5a) suggests that Jean-Baptiste used the term *marqué* to signify an articulated bowing that came somewhere between the *détaché* stroke and the normal nuanced *legato*. Mondonville marks dots over notes to denote this sort of articulated stroke, and Jean-Baptiste's dots appear to have the same significance. A further indication that the dots are a sign for *marqué* bowing is found in *La Portugaise* (Example 5b), where they are contrasted with the *traits* that seem likely to have been played more emphatically in this context.³³

Jean-Baptiste's use of the term *soutenu* would seem to be self-explanatory, being employed to encourage the player to make a sustained sound. Jean-Baptiste requests that the *pincés* in *La Boisson* should be played "*bien soutenus*."³⁴

³² Jean-Baptiste simultaneously issued a transcription of the *Pieces de Viole* for harpsichord entitled *Pieces de Viole Composées Par Mr Forqueray Le Pere, Mises en Pieces de Clavecin Par Mr Forqueray Le Fils*. Virtuosity remains at the heart of these transcriptions, and the technical possibilities of the harpsichord are explored in a totally idiomatic manner.

³³ Marin Marais, in the *Avertissement* to his *Pieces de Viole* (Paris, 1701), writes: "Les points marqués ainsy au dessus ou au dessous des notes avec liaison signifient quil faut d'un seul coup d'archet articuler plusieurs notes comme si elles estoient de coups d'archet differens, et cela en appuian un peu le doigt qui touche en dessus le crin d'archet." (The dots marked thus above or below slurred notes mean that it is necessary in one bow stroke to articulate several notes as if they were different bow strokes, and that is done by pressing slightly the finger that touches the top of the bow hair.) In the same volume, p. 112, measure 57 of the *Tombeau po' Mr de Ste Colombe*, Marais uses dots under a tie and marks the passage "*petits coups d'archet*."

³⁴ Precisely what Jean-Baptiste meant by this remark is unclear. Perhaps it indicates that the *pincés* should never be rushed, or it might mean that the *pincés* should be beaten more than once.

The image displays four musical staves. The top two staves, labeled 'a)', are from 'Chaconne. La Morangis ou La Plissay' and start at measure 40. They show complex slurred passages with various bowing markings. The bottom two staves, labeled 'b)', are from 'La Portugaise' and start at measure 51. The first staff in 'b)' is titled 'La Portugaise' and the second is titled 'Marqué et d'aplomb.' Both staves in 'b)' show slurred passages with specific bowing markings.

Example 5. a) *Chaconne. La Morangis ou La Plissay* (2 passages) and b) *La Portugaise* (2 passages), to illustrate uses of the dot for *marqué* and the trait for *détaché*.

Keeping pace with the most progressive exponents of mid-eighteenth-century violin writing, Jean-Baptiste explores different slurred bowings widely. Sometimes they take the form of gentle variations and at other times elaborate virtuoso patterns are set against one another, as in *La Clement* (Example 6a).³⁵ Forqueray slurs across the beat and even over the measure (Example 6b); parallel examples appear in Leclair's violin sonatas (Example 6c). In comparison, Dollé's most ambitious slurred bowing indications (Example 6d) seem staid. However, in common with French string music of the mid-eighteenth century in general, slurs within groups of four sixteenth notes in the *Pieces de Viole* always require one or two strokes for each group; one never finds any combination of two slurred notes and two separate.

There are also a number of instances of Jean-Baptiste marking a *p* (*poussé*) or a *t* (*tiré*) within a slurred group (Example 7). Jean-Baptiste appears to have developed this marking himself: it is not found in the works of his contemporary violist composers. Most examples occur after string crossing (see Examples 7a and 7b) and seem to imply an extra squeeze with the middle finger of the right hand so that the note in question is not lost. But in measure 1 of Example 3 the marking is used on a note that falls on the same string as the preceding one, and here it apparently calls for a pointing of the note in question. Example 7c is unique among oc-

³⁵ See Leclair, *Quatrieme Livre*, p. 2 *Allegro assai* and p. 72 *Largo ma non troppo lento*, for similar juxtaposition of virtuoso passage work.


a) 


b) 


c) 

d) 

Example 6. a) *La Clement*, b) *La Forqueray*, c) *Leclair*, Sonata IX, *Allegro moderato* (Paris, 1743), and d) *Dollé*, *Rondeau la difficile*, *Pieces de Viole* (Paris, 1737), to demonstrate slurred bowings.

a) 

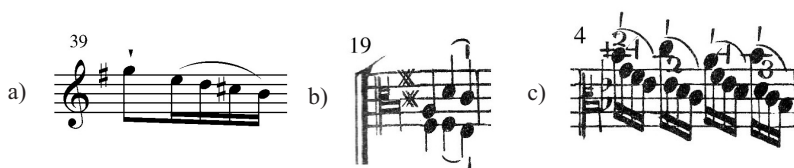
b) 

c) 

Example 7. a) *La Cottin* (two passages), b) *La Tronchin*, and c) *La Boisson*, to show use of bowing marks within a slur.

currences of this feature as it includes rests before each note with the bowing sign; in this case it would appear perhaps to indicate that the eleven notes should be taken within the same stroke and that the player should not retake his bow in the rests.

In addition Jean-Baptiste juxtaposes slurs with *trait* marks (*détaché*) (Example 6a). Parallels can be found in the works of Guignon (Example 8a) and Leclair, but in general Jean-Baptiste exploits the combined use of these two techniques to a greater extent than his violinist contemporaries. Example 8b shows an unusual combining of these two techniques to indicate precise articulation, and Example 8c requires *son coupé* within a slur.



Example 8. a) Guignon, Op. VI, Sonata IV, *Allegro gratoso* (Paris, after 1742), b) *La Tronchin*, and c) *La Clement*, to illustrate a variety of slurs combined with *traits*.

As well as the bowings discussed above, Jean-Baptiste uses the standard Italian virtuoso arpeggiated bowing techniques that had been adopted by the French violinists: *batteries*, which are defined by Jean-Jacques Rousseau as a continuous arpeggio played with separate bows (Example 9a);³⁶ the rarer *batteries* with chords (Example 9b); *brisure*, using a figuration skipping over a string (Example 9c); and *bariolage*—literally a mixture of colors—in whose most common form the same note is played alternately on two adjacent strings and normally slurred (Example 9d), though the term also embraces the use of an open string where one might have expected a stopped note, likewise to exploit the contrasting color (Example 9e). Jean-Baptiste uses these techniques in a manner quite as complex and demanding as any found among the works of Leclair and Guignon.

One final remark should be made about bowing chords. Jean-Baptiste often uses chords with extraordinary density, in a manner similar to that of Leclair (Example 10a)—who was credited with being the first Frenchman who wrote chords for the vio-

³⁶ Jean-Jacques Rousseau, *Dictionnaire de Musique* (Paris, 1768), 50. It should be noted that the terminology is not always used consistently by theorists.

The image displays five musical excerpts, labeled a) through e), illustrating various virtuoso arpeggiated bowing techniques. Excerpt a) is from 'Jupiter' (measure 104), showing a rapid sequence of chords in the right hand. Excerpt b) is also from 'Jupiter' (measure 108), featuring a similar rapid chordal passage. Excerpt c) is from 'La Leclair' (measures 12-14), marked 'tres Vivement et d'etaché', showing a fast, detached arpeggiated figure. Excerpt d) is from 'Chaconne. La Buisson' (measures 96-99), showing a rapid, continuous arpeggiated figure. Excerpt e) is from 'La Leclair' (measures 9-11), showing a rapid, continuous arpeggiated figure. The notation includes various bowing directions (up and down bows) and fingering indications.

Example 9. a) and b) *Jupiter*, c) *La Leclair*, d) *Chaconne. La Buisson*, and e) *La Leclair*, to demonstrate use of virtuoso arpeggiated bowing techniques.

lin³⁷—and far more extensively than any of his immediate violist contemporaries, whose compositional style generally leans towards the *jeu de melodie*. It is highly significant that d'Aquin remarks about Jean-Baptiste: “La façon d’employer et de placer les accords les fait paroître singuliers & nouveaux” (The way of using and positioning chords makes them appear unconventional and new).³⁸ Thick chords of three parts or more are normally taken on a *poussé*, which helps to stress the natural emphasis given by the additional notes; however, if the chords occur in quick succession (Example 10) they are taken with whichever bow direction they come.

³⁷ *Le Mercure de France*, August 1738. Indeed Leclair’s chordal writing in his op. 1, no. 12 violin sonata is so thick that he was able to arrange the work for two violins in his op. 13 with hardly any added notes.

³⁸ Pierre Louis d’Aquin de Chateau Lyon, *Lettres sur les hommes celebres dans... les beaux arts*, 1 (Paris, 1752): 143–44. Thus I suspect that Jean-Baptiste would not have understood his chordal writing in terms of the pendulum swinging back to the old *jeu d’harmonie*, rather his model appears to be violinistic virtuosity.



Example 10. a) Leclair, Sonata IV, *Adagio* (Paris, 1743), p. 34, to illustrate closely packed chordal writing; b) *La Rameau*, to show a dense succession of chords taken on both *poussé* and *tiré* bows.

Left-Hand Technique³⁹

Jean-Baptiste's exploration of the *petit manche*,⁴⁰ the area of the fingerboard from the highest fret upwards, is one of the most striking features of the *Pieces de Viole*. In his first, and longest, letter to Prince Friedrich Wilhelm, he explains how he should lay the first finger across the top three strings like a nut and then play with the three fingers above.⁴¹ He recommends a thorough study of it:

Il resulte de cette parfaite connoissance beaucoup de bonnes choses: 1^o le beau son qui est l'ame des instrumens a archet, 2^o la facilité de jouer tout ce qu'il y a de plus difficile, même ce que peut exécuter le violon, la flûte et le clavessin, 3^o le Repos de la main gauche qui est beaucoup moins fatiguée sur le petit manche que sur le grand qui ne sert que pour les accords, pour la musique qui descend, l'accompagnement, et toute musique ordinaire qui se trouve sur les clefs de *fa* et de *viole*.⁴²

(There follow from this perfect understanding [of the *petit manche*] many good things: 1) the beautiful sound that is the soul of bowed instruments, 2) the facility to play all the most difficult things, even those that can be played on the violin, flute, and harpsichord, 3) the position of the left hand that is much less tiring on

³⁹ See Robinson, "The Forquerays," 283–300 for detailed discussion of Jean-Baptiste's left-hand technique, including many music examples.

⁴⁰ Lescat and Saint-Arroman, *Méthodes & Traités*, 208.

⁴¹ This is a viol equivalent to the cello's thumb position—and perhaps the inspiration for it.

⁴² Lescat and Saint-Arroman, *Méthodes & Traités*, 209.

the *petit manche* than on the *grand*, which serves only for chords, for when the music goes low, for continuo playing, and all ordinary music that lies in the F and viol clefs.)⁴³

In short, in keeping with the *nouvelle Méthode*'s general desire for one impression to blend into the next, as mentioned above, Jean-Baptiste largely avoids shifting up and down the top three strings. Example 11a demonstrates a typical case in which he chooses to stay up rather than make wider shifts among hitherto more familiar lower positions. This is in contrast to Marin Marais (1656–1728), who often prefers to change position and take advantage of the bright tone of the *d'* string (Example 11b). Caix d'Hervelois also supports the conservative “sauts de *Niagara*,” as Le Blanc⁴⁴ disdainfully described them. However, Dollé's fingering does display some influence from the *nouvelle Méthode* in a considerably more extended use of high positions on lower strings than Marin Marais or Caix d'Hervelois, but in comparison to Jean-Baptiste the use is less sophisticated; furthermore the disjointed line of the old fingering system is also present.



Example 11. a) *La Guignon* and b) Marais, *Plainte* (Paris, 1711), to show new and old fingering systems.

One result of Jean-Baptiste's use of the *nouvelle Méthode* is the wide new range of tone colors that are so peculiar to his style, as notes that earlier generations of violists had played low down on high strings are fingered high on low strings. Experimentation led

⁴³ Jean-Baptiste's "viol" clef is the alto. Seventeenth-century manuscript *pièces de viole*, such as those by Sainte-Colombe, occasionally use the bass clef with F on the middle line. When Jean-Baptiste writes in the *petit manche* he often uses the soprano clef.

⁴⁴ Le Blanc, *Defense*, 123.



Figure 2. Jean-Baptiste's left-hand position, detail from a portrait by Jean-Martial Frédou (1737). (Private collection)

line.⁴⁸ The relaxed, well-rounded hand position suggested by many of Jean-Baptiste's *tenuë* fingerings is important as his virtuosic and chordal pieces put a considerable strain on the left hand. Thus he quite frequently marks a fourth finger in a place where an earlier composer would probably have indicated a third, as in Example 13b. Such is Jean-Baptiste's bond with the *tenuë* that it oc-

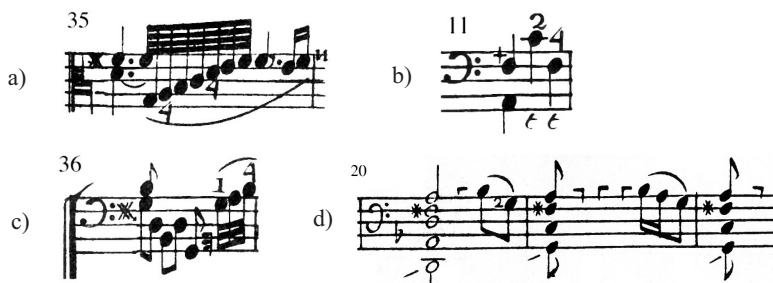
⁴⁸ It would seem too that Jean-Baptiste was also relishing the bright sound of the open string—see *bariolage* above.

asionally results in an unusual hand position: in *La Cottin* (Example 7a, measure 21) the player's left arm is brought well forward to allow the finger with a higher numbering to play on the same fret but on a lower string than its neighbor.



Example 13. a) *La Marella*, and b) *La Ferrand*, demonstrating use of *tenuës*.

Thus far it has been shown how Jean-Baptiste's left-hand technique combined the progressive principles of the *nouvelle Méthode* with the traditional practice of *tenuës*. Before examining his methods of changing position, there are a number of other points worth investigation. These concern his selection of particular fingerings to fit a certain situation, the choice being governed by considerations such as color, resonance, and bowing. One decision is whether to use an open or stopped string. In Example 14a Jean-Baptiste specifically marked fourth finger on *a* and *d'*, using stopped notes to preserve the uniformity of tone; this is in direct contrast to his delight in the color of *bariolage* bowings on other occasions (see Examples 9d and 9e above). Fingering can also be determined by a note following in the phrase, as in Example 14b where his use of a fourth finger on the *c*-string appears to be in preparation for the following open *G*. He takes great pains to avoid marking a change of position within a slur and thus spoiling its legato effect. On its rare occurrence, cogent reasons attributable to external causes can be put forward; for instance, a shift is occasionally made to accommodate a *pincé*. He fingers short slurs so that all notes lie on the same string, which frequently necessitates a position change prior to the next note to accomplish his ends; Example 14c illustrates this preference. Jean-Baptiste's *pièces* display a much greater density of such bowings than those of his predecessors. It is interesting that as late as Marais's *Pieces de Viole* (Paris, 1725) (Example 14d), Marais is still comfortable with slurring across the string.



Example 14. a) *Chaconne. La Buisson*, b) *La Forqueray*, c) *La Bouron*, and d) Marais, *La Georgienne dite la Maupertuy* (Paris, 1725), to illustrate a number of fingering decisions.

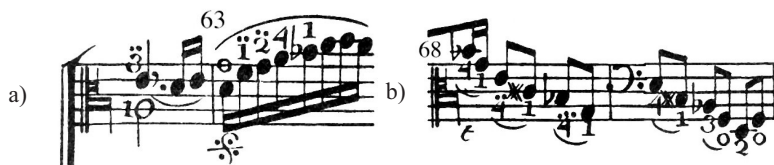
Selecting the most appropriate fingering for each note within a phrase is likened by Le Blanc to making a move in a game of chess.⁴⁹ By the mid-eighteenth century the choice of options in general use amongst string players had broadened; Le Blanc recommends that players should be familiar with four different places for playing a note. In keeping with the aims of the practitioners of the *nouvelle Méthode*, Jean-Baptiste chooses fingerings that maximize the effect of one impression blending into the next. The most obvious procedure that he employs is to change position using an open string, as in Example 15a. Alternatively he shifts by extending or contracting the hand, especially the latter as in Example 15b. While it is true that such fingerings were also favored by Marin Marais and earlier players, Jean-Baptiste takes these techniques to further extremes as he moves more widely around the fingerboard.

The remainder of Jean-Baptiste's position changes are connected with defining phrasing. First there are the clearly outlined bold phrases, which Le Blanc might have described as sentences,⁵⁰ after which there is plenty of time to make any position change necessary; this is the point at which Jean-Baptiste makes any major adjustment of the left hand. But there are also the tasteful commas, which further shape the line.⁵¹ Here Jean-Baptiste shows

⁴⁹ Le Blanc, *Defense*, 125.

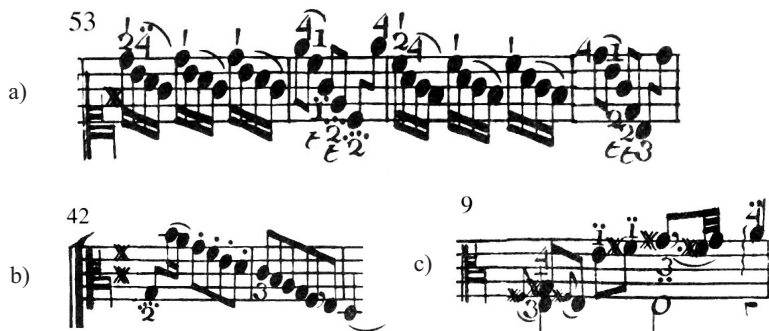
⁵⁰ Le Blanc, *Defense*, 124–26.

⁵¹ See Le Blanc, *Defense*, 124.



Example 15. a) *La Portugaise* and b) *La Forqueray*, showing imperceptible shifts.

masterly ingenuity in taking advantage of these expressive breaths to change position. A favorite place to make some small adjustment is immediately after a strong beat. The beginning of each section of a sequence is invariably marked with a new hand position; these sections can be either quite short or long. Such a maneuver is illustrated in Example 16a. Quite frequently a position change is used to give extra stress to the beat, as in Example 16b. Occasionally the breaths are rather mannered, in the old *goût français*, as in the repeated use of the first finger in Example 16c.

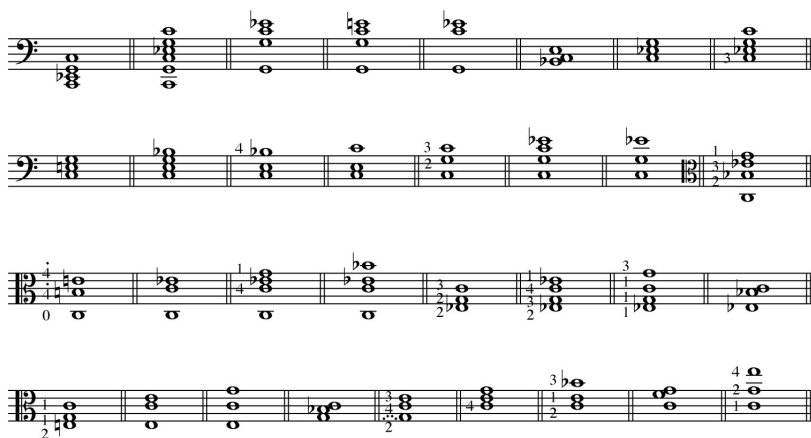


Example 16. a) *La Bouron*, b) *Chaconne. La Morangis ou La Plissay*, and c) *La La Borde*, demonstrating shifting to define phrasing.

When Jean-Baptiste changes position at one of these commas, it is significant that he generally emphasizes the “breath” by using the same finger that he finished on in the previous position to start the new one. Sometimes a common note is used instead of a repeated finger. It is true that these methods of changing position were not invented by Jean-Baptiste and can be identified in the compositions of earlier violists, notably from the 1720s on-

wards—particularly in the *pièces de violes* of Roland Marais and Dollé—but the techniques lend themselves particularly well to emphasizing Italianate sequences.

Stimulated by the inventiveness of the violinists (see Example 10a above) and adapting to the viol's unique potential, Jean-Baptiste makes the abundant use of chords a special characteristic of his style. We have already seen how his involvement with the *nouvelle Méthode* led to his experimentation with strikingly original chord spacings. He did in fact use 260 different chord patterns in his 32 *Pieces de Viole*, including 42 different permutations of the three diminished chords. To accomplish these varied and highly individual fingerings, Jean-Baptiste demanded considerable gymnastics from the left hand. Example 17 illustrates the range of chords he uses in C major and minor, which serve as a representative cross-section of his chordal gamut.⁵²



Example 17. Jean-Baptiste's chord patterns in C major and minor.

Ornamentation

Jean-Baptiste employs the same basic range of ornaments in his *Pieces de Viole* as Marin Marais and the earlier generation of violist composers, save that he never requests the *coulé de doigt* nor

⁵² As a yardstick, Dollé in his 24 *pièces* uses 14 different chords of C major and minor (and like Jean-Baptiste his *Pieces de Viole* includes a C minor suite).

the *enfler*.⁵³ And in common with all violist composers postdating Marais's 1686 *Pieces a une et a deux violes*, he uses the same signs as Marais. (There is one minor difference in that he marked his *pincés* with a + in contrast to Marais's x.⁵⁴) The distinguishing feature is his usage: like Leclair in his violin sonatas, Jean-Baptiste uses ornaments more densely, in more complex situations, and takes an even greater delight in combining an array of ornaments with other technical feats.

Jean-Baptiste's *Pieces de Viole* reveal a wide range of *notes perduës*.⁵⁵ These include the whole gamut of *appoggiaturas*, *ports de voix*, *coulés*, *aspirations*, and *cadences*,⁵⁶ in addition to less conventional flourishes. But it is Jean-Baptiste's extensive use of *notes perduës* in combination with chords that is particularly striking (see Example 18a). *Tremblements* and *pincés* are marked even more closely together in Jean-Baptiste's pieces than in the works of his predecessors. Passages with either a *tremblement* or a *pincé* on every quarter note, often in combination with at least a two-part chord, are not infrequent, as can be seen in Example 18b. Strings of consecutive thirds, notoriously taxing in themselves, are further adorned with *pincés* and thus demand exceptional independence of the left-hand fingers. *Double tremblements* and *pincés* occur not only at cadence points, where they are most commonly found with Jean-Baptiste's predecessors, but also frequently in the middle of the phrase.

One use of the *pincé* that is particularly characteristic of Jean-Baptiste is his tendency to mark it on the highest note of the phrase,⁵⁷ especially when it is followed by a wide leap as in Example 4a. This appears to reflect a desire to encourage the player to take time to shape the upper note nicely and to resist the temptation to cut the note short in anticipation of the shift to come. As Jean-Baptiste's taste for experimentation with large jumps stemmed from his involvement with the *nouvelle Méthode*, it is not

⁵³ See Marin Marais, *Avertissement to Pieces a une et deux violes* (Paris, 1686).

⁵⁴ Jean-Baptiste's *pincé* is called *batement* by Marais.

⁵⁵ Couperin's term for 'lost' notes that have no value within the measure.

⁵⁶ For examples see Robinson, "The Forquerays," 301.

⁵⁷ Marais often shapes a high note with an *enfler*.



Example 18. a) *Sarabande. La D'aubonne*, and b) *Allemande. La La Borde*, to illustrate demanding use of ornamentation on each beat.

surprising that this use of *pincé* does not occur nearly so frequently in earlier *pièces de viole*. However, probably owing to the easier hand movements that such leaps necessitate on the violin, it is not marked in the sonatas of Leclair nor Guignon. Thus the regular use of the *pincé* in this manner seems to be the special province of Jean-Baptiste.

Vibrato signs for both *flatement* (two-finger) and *plainte* (one finger) are marked less frequently in Jean-Baptiste's *Pieces de Viole* than in Marais's works. For example, in the first six suites of Marais's *IVe livre* (53 pieces) there are 155 vibrato markings, whereas in Jean-Baptiste's 32 pieces there are only 36 instances.⁵⁸ This trend away from marking vibrato is reflected in Dollé's *pièces de viole*, where there are 19 examples in 25 pieces. Nonetheless a sparing use of the technique is as far as the common ground between Dollé and Jean-Baptiste goes. Marais, Dollé, and the earlier violists invariably use vibrato to sweeten a note, but in the majority of places in which Jean-Baptiste indicates vibrato (see Example 19) it fulfills a parallel role to the *pincé* described above. Occasionally he also uses the *flatement* for color; one instance occurs in measure 18 of *Sarabande. La D'aubonne* (Example 18a).

Jean-Baptiste's use of a combination of ornaments in quick succession, often in association with formidable chords, is particularly characteristic of his slow movements in the *goût français*,

⁵⁸ Due to their date, Jean-Baptiste's *pièces* are considerably longer than those of Marais; see Robinson, "Forqueray *Pieces de Viole*," 266.

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Example 19. *La Latour*, demonstrating vibrato (*plainte*) applied to highest note of a phrase.

such as *La Silva*, *Sarabande*, *La D'aubonne*, and *La Rameau*. The density of ornamentation in these movements is typical of the mid-eighteenth-century pursuit of virtuosity, and bears a close similarity to that found in the slow movements of Leclair (Example 20). However, the setup of the fingerboard of the viol with its seven strings and frets meant that Jean-Baptiste had spread in front of him an infinitely wider range of possibilities than the violinists on their fretless, four-stringed instrument—an opportunity that Jean-Baptiste did not hesitate to exploit with astonishing originality and daring.

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Example 20. Leclair: Sonata XII, *Grave* (Paris, 1743), to illustrate Leclair's use of dense ornamentation.

Jean-Baptiste's painstakingly marked-up *Pieces de Viole* would seem to shed some valuable light on the technique employed in the unmarked contemporary violin sonatas, for instance the use of subtle successive bows in the same direction (Example 2), and the use of *pincés* or vibrato on a high note (Example 19). But regarding his desire that his carefully bowed and fingered, highly à la mode *Pieces de Viole* might help restore the viol to its former favor, his endeavors proved to be in vain. Only one more book of *pièces de viole* was published,⁵⁹ and the tradition soon faded into oblivion. In 1757 Ancelet reported:

⁵⁹ Caix d'Hervelois's *5e livre* in 1748.

Forcroix est le seul geant qui combat pour elle [la viole]. Cet excellent homme né avec des talens supérieurs, nous fait continuellement regretter, lorsqu'on entend sa prodigieuse exécution, qu'il ait employé son tems à cultiver un Instrument si ingrat... La Basse-de-Viole est donc maintenant releguée dans les cabinets des vieux Partisans de l'ancienne [*sic*] Musique.⁶⁰

(Forcroix is the only giant who fights for it [the viol]. This excellent man, born with superior talents, makes us continually regret, when we hear his prodigious musicality, that he spent his time practising such an unrewarding Instrument... The Bass Viol is now relegated to the chambers of the aged Supporters of the by-gone Music.)

Towards the close of the 1760s, Jean-Baptiste saw fit to write to Prince Friedrich Wilhelm:

Les amateurs de la Viole doivent être bien flattés, Monseigneur, de la preference que vous luy avés donnée sur les autres instruments. Et le gout décidé que Votre Altesse a pour le plus beau de tous, doit sans doute luy rendre son ancienne gloire.⁶¹

(Amateur players of the Viol should be most flattered, Monseigneur, by the preference you have given to it above other instruments. And the decided good taste that Your Highness has for the most beautiful of all, should without doubt give it back its ancient glory.)

But by the mid-1770s the Prince had abandoned the viol in favor of the cello, and was soon to become the inspiration for Mozart's Prussian quartets and the dedicatee of Beethoven's opus 5 cello sonatas.

⁶⁰ Ancelet, *Observations*, 23.

⁶¹ Lescat and Saint-Arroman, *Méthodes & Traités*, 208.

“LET THEM BE LUSTY, SMART-SPEAKING VIOLS”: WILLIAM LAWES AND THE LYRA VIOL TRIO¹

John Cunningham

The lyra viol trio is one of the most fascinating and frustrating bodies of seventeenth-century music. Comparatively few trios have survived complete. Indeed, our understanding of the genre is confined to only seven sources (two printed, five manuscript), three of which are incomplete. Most of the main consort music composers of the Jacobean and Caroline periods wrote lyra viol trios; however, the trio appears to have declined in popularity by the middle of the century. There are over 170 surviving trios (complete and incomplete); the composers of about forty are unidentified.² The remainder is attributed to a relatively small group of composers, all of whom either held posts in the Royal Music or were connected with the court in some way: Tobias Hume, Alfonso Ferrabosco the younger, John Coprario, Robert Taylor, Simon Ives, William Lawes, and John Jenkins. Many of the trios are unique and lack at least one part. Indeed, our understanding and appreciation of the lyra viol trio is severely hampered by the poor survival rate of the sources.

William Lawes is the composer best represented in the sources. Although most of Lawes's trios appear to have been composed early in his career, the pieces that survive complete suggest he was

¹ An early version of this article was read at the Twelfth Biennial International Conference on Baroque Music, 2006, held at the University of Warsaw (26–30 July). Material is also drawn from the author's doctoral dissertation "Music for the Privy Chamber: Studies in the Consort Music of William Lawes" (Ph.D. diss., University of Leeds, 2007). I am grateful to Professor Peter Holman for his comments on an early draft of the article.

² This compares to over 2,500 solo pieces and over 250 duets (as well as lyra consorts, and lyra viol pieces with continuo) in almost 70 manuscript and 18 printed sources. Such statistical data, which is introduced purely for context, can often be misleading and should be read with a note of caution: e.g., it does not take into account parts of duets or trios that may survive unidentified as solos.

experienced in writing for that medium. Indeed, his two fantasias for lyra viol trio are on a par with some of his finest consort fantasias, and deserve to be better known. Furthermore, the relationship among the three sources of Lawes's trios reveals a complex route of dissemination that has significant implications for our understanding of Lawes as a composer and for our understanding of the lyra viol trio in general.

The Lyra Viol Trio in Early Stuart England

The early history of the lyra viol trio is obscure.³ Combinations of two and three lyra viols appear to have developed as quickly as the solo repertoire during the first decade of the seventeenth century. It seems most likely that lyra viol ensembles were pioneered at court by composers such as Alfonso Ferrabosco the younger (see below) and were quickly taken up by courtiers such as Tobias Hume. Despite the lack of evidence, it is probable that Hume was in some way associated with James VI's Scottish court, prior to his accession to the English throne in 1603 when he became James I.⁴ Hume was certainly known at the English court. A warrant dated 3 April 1606 reads, "Tobias Hume a Scottish Musicôn in reward from her Ma^{tie} [Queen Anne of Denmark, wife of James I] according to her Highnes pleasure."⁵ Hume's *The First Part of Ayres* (London, 1605)—one of only two printed sources of trios—provides the earliest datable examples of lyra viol trios. Mostly consisting of songs accompanied by a lyra viol, *Ayres* contains two lyra viol trios. (Hume's second publication, *Captaine Hume's Poeticall Musicke* [London, 1607] dedicated to Queen Anne,⁶ mostly contains trios with two parts given in French tablature, the

³ See also John Sawyer, "Music for Two and Three Lyra-Viols," *Journal of the Canadian Association of University Schools of Music* 1 (1971): 71–96.

⁴ For Hume see Collette Harris, "Tobias Hume—A Short Biography," *Chelys* 3 (1971): 16–18.

⁵ *Records of English Court Music [RECM]*, 9 vols., ed. Andrew Ashbee (Aldershot: Scolar Press, 1986–96), 4:197.

⁶ The Queen was an obvious choice of dedicatee, as she evidently played the lyra viol. In June 1608, 72 shillings were paid for "a bowe of her maties Lyra and for mending the said Lyra and othr neccies" (*RECM*, 4:200). Several of her courtiers, such as Robert Cecil, appeared to have shared her enthusiasm for the instrument and were among the dedicatees of pieces from *Poeticall Musicke*.

third in staff notation. The tablature parts were intended for lyra viols [in ffeff tuning], the first string tuned to *g'*; the third part was for a consort bass viol. These are essentially lyra viol trios; however, as tablature is a requisite part of Frank Traficante's definition of lyra viol music they have not been included in the present study.⁷) The second printed source is Ferrabosco's *Lessons for 1. 2. and 3. Viols* (London, 1609),⁸ which includes "A Fancie" and "A Pauin" for lyra viol trio. Publications such as these were largely exercises in vanity on the part of the composer and would not have circulated widely; the amateur market for lyra viol publications began only with Playford's publications in the 1650s. Indeed, these printed trios require some degree of technical ability and would be more suited to professional than amateur ensembles. Much the same can be said of the rest of the repertoire as it developed throughout the first quarter of the century. No more trios were printed after *Lessons*, and surviving manuscript sources are few:

Harvard, Houghton Library, MS Mus. 70

[Harvard Mus. 70]

Haslemere, Dolmetsch Library, Mus. MS II.B.3

[Dolmetsch II.B.3]

Oxford, Bodleian Library, MSS Mus. Sch. D.245–7

[Bodleian D.245–7]

Oxford, Christ Church Library, Mus. 531–2

[Christ Church 531–2]

Oxford, Christ Church Library, Mus. 725–7

[Christ Church 725–7]

All five date roughly from the period 1620–50; the bulk of their contents is likely to have been composed before the 1640s, much

⁷ Traficante described music for the lyra viol as "any music from the late sixteenth to the early eighteenth centuries notated in tablature and intended for a bowed viol with a curved bridge": Frank Traficante, "Music for Lyra Viol: Manuscript Sources," *Chelys* 8 (1978–9): 4–22, at 4. This definition is understood throughout the following discussion.

⁸ For details see Frank Traficante, "Music for the Lyra Viol: The Printed Sources," *Lute Society Journal* 8 (1966): 7–24; repr. in *Journal of the Viola da Gamba Society of America [JVdGSA]* 5 (1968): 16–33. A facsimile edited by David Greer is available in the English Lute-Songs series, no. 5 (Menston, 1971).

of it before 1625. Only Christ Church 725–7 and Bodleian D.245–7 have survived complete.

Bodleian D.245–7 and Christ Church 531–2 are important sources of early lyra viol trios, especially those of Coprario and Ferrabosco. John Merro of Gloucester (d. 1639) copied Bodleian D.245–7, mostly during the 1630s.⁹ The manuscript mostly contains music for one, two, and three lyra viols in tablature. The repertoire and the strong representation of court composers strongly suggest that Merro had some contact with court musicians.¹⁰ Fortunately, Bodleian D.245–7 supplies several concordances for the incomplete Christ Church 531–2, an important and understudied source. Little is known of the provenance of Christ Church 531–2, two partbooks of an original set of three apparently copied c. 1610–25.¹¹ Most of the pieces are untitled: all are unattributed, although several are identifiable through concordances, mostly with Bodleian D.245–7. There are two (unidentified) copyists; the main one is likely to have been a Jacobean court musician. He added pieces by Coprario and Ferrabosco, as well as several well-composed (anonymous) pavans.

Like many other scoring innovations of the Jacobean period, lyra viol ensembles appear to have largely developed in the households of Princes Henry and Charles (later Charles I) by composers such as Coprario and Ferrabosco.¹² Among the many singer-lutenists in Henry's household there were at least three viol players,

⁹ For a full description and inventory of Bodleian D.245–7 see Andrew Ashbee, Robert Thompson, and Jonathan Wainwright (compilers), *The Viola da Gamba Society Index of Manuscripts Containing Consort Music* [VdGS Manuscripts], vol. 1 (Aldershot: Ashgate, 2001), 139–66. See also John Sawyer, “An Anthology of Lyra Viol Music in Oxford, Bodleian Library MSS Mus. Sch. D.245–7” (Ph.D. diss., University of Toronto, 1972).

¹⁰ Peter Holman has suggested that this connection was Jonas Wrench: see Holman, *Four and Twenty Fiddlers: The Violin at the English Court 1540–1690*, 2nd ed. (Oxford: Clarendon Press, 1995), 205–8.

¹¹ Christ Church 531–2 is discussed in detail in Cunningham, “Music for the Privy Chamber”; a complete critical edition, with editorial reconstructions of the missing partbook, is currently in progress by the present author.

¹² For an account of music in the princes' households, see Holman, *Four and Twenty Fiddlers*, esp. 197–224. Henry formed his household in late 1609; he died in 1612. Charles was Prince of Wales between 1616 and 1625.

two of whom published collections of lyra viol music: Ferrabosco, Thomas Ford, and Valentine Sawyer. Little is known of Sawyer, and court records do not state what instrument he played.¹³ However, he may well have been the “Vallentyne” who received £3 from the Cecil household for the purchase of a viol in January 1613/14;¹⁴ there are no further references to Sawyer. Ford was a singer-lutenist who also played the lyra viol. His *Musicke of Sundrie Kindes* was published in 1607 and includes a section of “*Pauens, Galiards, Almains, Toies, Iigges, Thumpes* and such like, for two Basse-Viols, the Liera way, so made as the *greatest number may serve to play alone very easie* to be performde [sic]”.¹⁵ When Charles became Prince of Wales in November 1616, Ferrabosco and Ford were joined by another exponent of the lyra viol, Robert Taylor, whose *Sacred Hymns* published in 1615 contained a part in tablature for lyra viol.¹⁶ Coprario was associated with Charles’s household from at least 1618, receiving an official appointment in 1622.¹⁷ He was appointed composer-in-ordinary upon Charles’s accession in 1625, but was dead by the following July.¹⁸

Eleven lyra viol trios are attributed to Coprario, presumably a small portion of his output: 3 fantasias, 7 almans and a corant.¹⁹ They have been available in a modern edition for some time and

¹³ See *RECM*, 4:37 and 211–12.

¹⁴ This is a point made in Holman, *Four and Twenty Fiddlers*, 200.

¹⁵ The lyra viol duets are edited in *Thomas Ford: Lyra Viol Duets*, ed. Oleg Timofeyev (Recent Researches in the Music of the Baroque Era [RRMBE] 90; Wisconsin: A-R Editions, 1998).

¹⁶ Taylor continued to serve as one of Charles I’s musicians until his death in 1637: see Andrew Ashbee, “Taylor, John,” in Ashbee and David Lasocki (compilers), *A Biographical Dictionary of English Court Musicians 1485–1714* [*BDECM*], 2 vols. (Aldershot: Ashgate, 1998), 2:1074.

¹⁷ See Holman, *Four and Twenty Fiddlers*, 213–14. For a biographical account see Andrew Ashbee, “Coprario, John,” *BDECM*, 1:296–98.

¹⁸ Ferrabosco replaced him as composer-in-ordinary.

¹⁹ Three of the eleven (unattributed in sources) are attributed to Coprario on stylistic grounds and their position in the sources: see *John Coprario: Twelve Fantasias for Two Bass Viols and Organ and Eleven Pieces for Three Lyra Viols*, ed. Richard Charteris (RRMBE 41; Wisconsin: A-R Editions, 1982).

are perhaps the best known examples of the genre.²⁰ The fantasias are similar in style to his viol consort fantasias, with their consistently imitative textures; they are especially similar in style to his three-part viol consort pieces.²¹ The fantasias are instrumentally conceived and highly idiomatic, with wide leaps, angular melodies, division passages, and multiple stops. The dances are less idiomatic. They are stylized pieces, not intended to be danced. The almans and fantasias have a highly imitative structure. They frequently outline two polyphonic voices in one part, resulting in a contrapuntal texture of more than the three parts—also a feature of Lawes's trios. Typically, Coprario's trios have frequent dissonances used often for harmonic color. All eleven are found in Bodleian D.245–7, only the dances in Christ Church 531–2.

Few of Ferrabosco's trios have survived. In addition to the two in *Lessons*, a further four (VdGS nos. 121–4)²² found in both Bodleian D.245–7 and Christ Church 531–2 are tentatively ascribed to Ferrabosco from their position in Bodleian D.245–7.²³ Another alman duet in *Lessons* is found elsewhere as a trio (see below). Ferrabosco's lyra viol trios are also similar in style to his large-scale viol consort pieces; conceptually many lyra viol trios seem to be in five or six parts. Indeed, the printed "Fancie" (VdGS no. 201) is also found in a four-part version for viol consort, which Christopher Field has convincingly argued predates the lyra version.²⁴ Ferrabosco's trios are idiomatic, with a wide range, frequent leaps and frequent use of multiple stops. The inclusion of the

²⁰ *Coprario: Twelve Fantasias*, ed. Charteris. Five of the almans and the corant can be heard on *John Coprario: Consort Musicke*, Jordi Savall, Christopher Coin, Sergi Casademunt; Naïve [originally Astrée] ES 9923.

²¹ See also *Coprario: Twelve Fantasias*, ed. Charteris, viii.

²² "VdGS nos." used throughout this essay refer to catalog numbers given in Gordon Dodd (compiler), *Viola da Gamba Society of Great Britain: Thematic Index of Music for Viols [VdGS Index]*, 2nd ed. with revisions and additions by Andrew Ashbee (London: Viola da Gamba Society, 2004).

²³ See *VdGS Manuscripts*, 1:145.

²⁴ See Christopher Field, "The Composer's Workshop: Revisions in the Consort Music of Alfonso Ferrabosco the Younger," *Chelys* 27 (1999): 1–39. See also *Alfonso Ferrabosco the Younger: Consort Music of Five and Six Parts*, ed. Christopher Field and David Pinto (Musica Britannica [MB] 81; London: Stainer and Bell, 2003).

two trios in *Lessons* indicates that many of Ferrabosco's trios were probably composed (or arranged) mostly during the first decade or so of the century. The Coprario trios also appear to be relatively early works, presumably composed before his official court appointment in 1622. Ferrabosco and Coprario appear to have conceived the lyra viol trio in similar terms; many of the parts are relatively complete harmonically and rhythmically, and are certainly satisfying to play. Indeed, this democratic equivalence of individual parts is a key characteristic of the genre, and is likely to have been influenced to some extent by the equal lute duets of the late sixteenth and early seventeenth centuries. It may also help to explain the paucity of sources.

Lyra Viol *Contrepartie*?

Many individual parts of lyra viol duets and trios are capable of being performed as solo pieces and may have originated as such; some of the lyra viol ensemble repertoire may have been improvised or arranged from solos (and duets) used as the basis for *contrepartie* settings. This would also help to account for the paucity of ensemble sources. (Generally, the term "*contrepartie*" is used to describe a second lute part added to a pre-existing solo lute piece; most French Baroque lute duets were composed in this manner.²⁵ Use of the term here is not limited to the lute repertoire.)

Ferrabosco's *Lessons* may contain several examples of lyra viol *contreparties*. In addition to the two trios, *Lessons* contains 53 solo pieces and 12 duets. Most of the solo pieces are arranged into pairs of an alman, galliard, or pavan followed by a corant. The duets are similarly organized. One of the parts from each of the six corant duets also appears earlier in the volume as a solo piece, with only minor alterations: usually altered rhythms or a note or notes added to or omitted from chords, generally at a cadence. Whereas it is impossible to say with certainty, it is tempting to suggest that the solo versions were composed first to complete the solo pairs, and were then recast with the duets, the second part added as a *contrepartie*. This is suggested by the fact that most of the solo corants are thematically related to the dance with which they are

²⁵ See David Buch, "On the Authorship of William Lawes's *Suite for Two Lutes*," *Journal of the Lute Society of America* 16 (1983): 12–14.

paired. However, none of the six duet versions of the corants is related to the dance with which it is paired: some are even in a different key from the preceding dance. If some of Ferrabosco's duets were examples of *contrepartie* techniques, they would be early examples of such compositional techniques being applied to the lyra viol. Indeed, it would suggest that such techniques were part of the repertoire from the beginning; for example, a third part could be quite easily arranged for the lyra viol duets in Ford's *Musicke of Sundrie Kindes*. Indeed, Ferrabosco's "Alman" (VdGS no. 115), included in *Lessons* as a duet, is found as a trio in Christ Church 531–2; the second and third strains are substantially different in each source.²⁶

Another example of an English *contrepartie* setting is William Lawes's setting of René Mesangeau's lute alman, which probably dates to c. 1638.²⁷ A similar example is Giles Farnaby's short alman for two virginals in the Fitzwilliam Virginal Book, where the first virginal plays the tune, the second adding embellished variations;²⁸ this is roughly contemporaneous with Ferrabosco's *Lessons*. In a similar vein, in the Sampson (formerly Tollemache) Lute Book there is what appears to be a second part for John Dowland's "Lord Willoughby" for solo lute found in the Folger-Dowland manuscript.²⁹ The arrangement is unusual as both parts double the bass all the way through; however, "there can be no doubt that the [Sampson] half is a later addition to an already existing solo, whether by Dowland himself or not, it is hard to say."³⁰ These pieces show that such arrangement techniques were used by composers in England in various genres throughout the first half of the century; the authenticity of the Dowland arrange-

²⁶ See Cunningham, "Music for the Privy Chamber," 140–42.

²⁷ See Buch, "Lawes's *Suite for Two Lutes*"; Cunningham, "Music for the Privy Chamber," 133.

²⁸ See *The Fitzwilliam Virginal Book*, ed. John Alexander Fuller Maitland and William Barclay Squire, rev. Blanche Winogron, 2 vols., 2nd ed. (New York: Dover Publications, 1979–80), 1:202.

²⁹ Respectively housed in the Royal Academy of Music, London (MS 602) and in the Folger Shakespeare Library, Washington, DC (Ms. V.b.280).

³⁰ Diana Poulton, *John Dowland*, 2nd ed. (London: Faber and Faber, 1982), 169.

ment is beside the point. These techniques, composed or extemporized, could easily be applied to the lyra viol, especially when setting dances for two or three lyras.

None of Lawes's solo lyra viol pieces appear to form an additional part for his fragmentary lyra viol trios. However, some trios by Simon Ives provide support for the *contrepartie* hypothesis. At the end of Christ Church 727 there is a series of ten pieces by Ives in eights (fhfhf) tuning. The title of the first piece is "M^{ris} Mary Brownes Choyce by Sy: Iue · for 3 lyros; the other parts ar in the 2 violl bookes."³¹ The other partbooks are lost. The note is unlikely to refer to Christ Church 725 and 726, as it implies that the parts were already copied. Fortunately, six of the trios can be reconstructed fully from other sources, and a second part has been identified for the remaining four.³² The concordant parts are found in two main sources: Dublin, Marsh's Library, MS Z3.4.13, and Bodleian D.245–7. Whether Marsh Z3.4.13 lacks one or two companion books is unknown;³³ however, in Bodleian D.245–7 the trios are found as duets with the third part simply omitted. Furthermore, concordances are also found in manuscripts of solo lyra viol settings.³⁴ This strongly suggests that some of the Christ Church

³¹ Christ Church 727, f. 23v (inv.).

³² These concordances were identified by Peter Holman, who brought them to my attention. The trios are edited (with reconstructions) in Cunningham, "Music for the Privy Chamber," 422–31; for full details of concordances see *ibid.*, 732–33.

³³ Marsh Z3.4.13 may also have originally included lyra viol trios. It is a large guardbook also containing keyboard music and consort parts; the lyra viol fascicle is the sole surviving partbook of presumably a set of at least two but perhaps three partbooks copied in several hands, including Benjamin Rogers and George Jeffreys, for use at Marsh's music meetings held in Oxford from 1666 to 1678. Some of the pieces have concordances with trios, but this is not conclusive evidence that the manuscript was originally in three books. A detailed study of Marsh Z3.4.13 is in preparation by the present author. See also Richard Charteris, "Consort Music Manuscripts in Archbishop Marsh's Library, Dublin," *Royal Musical Association Research Chronicle* 13 (1976): 27–63.

³⁴ For example, a second part for "All you for saken Louers" (Ives, VdGS no. 150) is found in London, Royal College of Music, MS 660 (Browne lyra viol and bandora book), f. 38v, and in University of California, William Andrew Clark Memorial Library, MS M286 M46992 (The Mansell Lyra Viol MS), f. 29v (and Marsh Z3.4.13). This piece is found as a song attributed to Ferrabosco in Cambridge, Fitzwilliam Museum, MS 52 D 25 (A.L.1).

725–7 trios disseminated or even originated in settings for one or two lyra viols.

Composers and performers probably used *contrepartie* techniques to expand the lyra viol repertoire as needed. Extemporization based on dance pieces was a common feature of viol playing in the seventeenth century, especially among professionals. Dance strains were often repeated *ad lib.*, and performers were expected to extemporize divisions when required. Coupled with historical accident, extemporized or hastily arranged *contrepartie* settings could go some way to explaining why so few lyra viol trio sources have survived despite the genre's apparent popularity in the first half of the century.

Evidently, the lyra viol trio did not disseminate widely. Its central milieu in the first quarter of the century seems to have been the English court, and its main innovators were dead by 1628: Coprario died in 1626 and Ferrabosco in 1628. (Although Hume lived until 1645, his contribution to the lyra viol is confined to the publications of 1605 and 1607.) By the late 1620s and early 1630s the lyra viol trio was taken up by the next generation of consort music composers, such as Simon Ives, William Lawes, and John Jenkins. It is important to note that of the three men only Lawes held a post in the Royal Music before the Restoration, a post he acquired only in 1635 when he was appointed to Charles I's private musicians, the "Lutes, Viols and Voices." (Ives does not appear to have received an official court post. However, he was well known in London music circles; he and Lawes composed some of the music for the elaborate Inns of Court masque *The Triumph of Peace* in 1634.³⁵ Jenkins, who performed in the *Triumph of Peace*, appears to have spent much of his life in the provinces, only receiving a court post in 1660.³⁶) This suggests that by the late 1620s and early 1630s the lyra viol trio was becoming more widely popular, while remaining primarily the preserve of professional musicians. Court

³⁵ Ives was a London Wait and lay-vicar at St. Paul's Cathedral; see Peter Holman, "Ives, Simon," at *Grove Music Online* (www.grovemusic.com) [*GMO*]; also *Simon Ives: 25 SSTB Pieces*, ed. Peter Holman and John Cunningham (Launton: Edition HH, forthcoming), introduction.

³⁶ For biographical details see Andrew Ashbee, *The Harmonious Musick of John Jenkins, Volume I: The Fantasias for Viols* (Toccata Press: Surbiton, 1992), 13–107.

musicians such as Robert Taylor were also composing trios during this time. It is likely that up-and-coming composers such as Lawes, Ives, and Jenkins would have composed music to suit the tastes at court in the hopes of gaining patronage, not to mention that musical fashions radiated outward from the court during the first half of the century.

Unfortunately, none of Jenkins's trios have survived complete: all thirty-six are found in the partbook Dolmetsch II.B.3 housed in the Dolmetsch family Library at Haslemere (see below). There are around twenty-five trios attributed to Ives. Most are incomplete: fifteen are found in Dolmetsch II.B.3. Only the five from Christ Church 725–7 can be fully reconstructed. Ives's trios include arrangements of pieces also found in consort versions. He clearly was adept at arranging his own music (as well as that of others) for several media. It comes as no surprise that we find lyra viol trios by Lawes, who composed in most of the forms used by Coprario, his teacher. Judging from surviving sources, Lawes was one of the most significant composers of lyra viol trios. Fifty are attributed to Lawes among three of the five manuscript sources mentioned above: Christ Church 725–7, Harvard Mus. 70, and Dolmetsch II.B.3. However, only the six in Christ Church 725–7 are complete.

Given the poor survival of complete trios, it is fortunate that Lawes's Christ Church 725–7 pieces cover a variety of forms allowing a broader glimpse than is available through the trios of Coprario or Ferrabosco. There are two fantasias, a pavan, a sara-band, an alman, and a piece called a "Humour."³⁷ The fantasias are in a similar style. "fantasie. Second" (VdGS no. 573) is unique to

³⁷ One of the fantasias and the alman were published in *William Lawes: Select Consort Music*, ed. Murray Lefkowitz, 2nd ed. (MB 21; London: Stainer and Bell, 1971). The other fantasia was published in *Trois masques a la cour de Charles Ier D'Angleterre: The Triumph of Peace, The Triumphs of the Prince d'Amour and Britannica Triumphans*, ed. Lefkowitz (Paris: Centre National de la Recherche Scientifique, 1970). The six complete trios have been recently published in *William Lawes: Lessons for Three Lyra Viols*, ed. Richard Carter and Johanna Valencia (Austria: Oriana Music, 2006). The edition is reliable and accurate, but does not collate the autograph concordances in Harvard Mus. 70. All six Lawes trios can be heard on *William Lawes: Suites pour une et trois lyra-violes*, Jonathan Dunford, Sylvia Abramowicz, Sylvie Moquet; Adès Ad 750 206502.

Christ Church 725–7. Its sectional variety and incorporation of dance rhythms are reminiscent of many of Lawes's large-scale viol consort fantasias. This is arguably one of Lawes's finest fantasias (Example 1). Lawes introduced a short triple-time section in the middle of this piece, a rare device in his fantasias perhaps showing the influence of Thomas Lupo's fantasia-airs or Coprario's fantasia-suites.³⁸ Lawes included a triple-time section in only one other fantasia: "Fantazia" (VdGS no. 135) in D major from the fantasia-suites for violin, bass viol and organ.³⁹

The other fantasia, "ffantasia first" (VdGS no. 567), is stylistically similar to "fantasia. Second," but lacks many of the dance elements. "Almaine" (VdGS no. 564) is a wonderfully worked piece, clearly designed as an ensemble instrumental piece; the highly imitative sections and the asymmetrical design demonstrate its separation from the dance floor. The interaction of the parts, which are treated almost as three solo instruments, reveals a composer clearly at home in this idiom (Example 2).

The pavan, "Pauin: first" (VdGS no. 563), is typical of many of Lawes's consort pavans. The strains are symmetrical, and replete with imitative entries; again, the writing is highly idiomatic. The "Serabrand" (VdGS no. 569) is typical of many of Lawes's two-strain sarabands. With its clearly articulated rhythms and symmetrical structure it could have come straight from the dance floor (Example 3).

³⁸ *Thomas Lupo: The Four-Part Consort Music*, ed. Richard Charteris and John Jennings (Clifden: Boethius Press, 1983). *Thomas Lupo: The Two- and Three-Part Consort Music*, ed. Charteris (Clifden: Boethius Press, 1987); a selection can be heard on *Music for Prince Charles: Fantasias and Dances by Orlando Gibbons (c1583–1625) and Thomas Lupo (?1571–1627)*, Parley of Instruments, Peter Holman (dir.), Hyperion CDA66395. *John Coprario: Fantasia-suites*, ed. Charteris (MB 46; London: Stainer and Bell, 1981); surprisingly, there is no complete recording of Coprario's fantasia-suites: one set is included on *The Trio Sonata in 17th Century England*, London Baroque, BIS BIS-CD-14455.

³⁹ For a detailed discussion of this piece and its relation to Jenkins's fantasia-suites, see Cunningham, "Music for the Privy Chamber," 185–93.



Example 1. William Lawes, “fantasie. Second” (VdGS no. 573), mm. 1–15.

The Lawes Sources

Christ Church 725–7

The main source for the six complete Lawes trios is Christ Church 725–7.⁴⁰ In addition to the Ives pieces, the manuscript also includes two fine almans by Robert Taylor. Both are well composed, with a closing tripla strain derived from the masque alman. The watermark evidence from Christ Church 725–7 suggests that it dates to the 1620s or 1630s. The manuscript was copied by the

⁴⁰ The sources (and related issues) referred to in this section are described in detail in Cunningham, “Music for the Privy Chamber,” chapters 2–4; this includes codicological and graphological information, inventories, and facsimiles. For Christ Church 725–7 see *ibid.*, 146–55.



Example 2. William Lawes, "Almaine" (VdGS no. 564), mm. 1–13.



Example 3. William Lawes, "Serabrand" (VdGS no. 569), mm. 1–6.

same person who copied London, British Library, R.M.24.k.3 and parts of Oxford, Bodleian Library, Tenbury MS 302; London,

Royal College of Music, MSS 1045-51; and Oxford, Christ Church Mus. 732-5.⁴¹ The copyist is Pamela Willetts's "Hand B" and Richard Charteris's "Scribe A." Common scholarly consensus has underscored this attribution.⁴² However, there has been some disagreement on the identity of the copyist. Willetts established that "Hand B" was associated with John Barnard, a minor canon of St. Paul's Cathedral. Thus, she reasonably assumed that the copyist was associated with the musical establishment of St. Paul's, plausibly suggesting John Tomkins (1586–1638), of the family of court musicians, as a candidate.⁴³ David Pinto has claimed that Christ Church 725–7 is in the youthful hand of William Lawes.⁴⁴ Although there are similarities among the various signatures attributed to Lawes in Christ Church 725–7 (and Tenbury 302) and the autograph portions of the Shirley partbooks,⁴⁵ and even to Lawes's later signature in his autograph scorebooks,⁴⁶ this appears to be the only evidence of Lawes's (partial) authorship of all four manuscripts.⁴⁷ However, although many of the signatures in Christ

⁴¹ See Pamela Willetts, "John Barnard's Collections of Viol and Vocal Music," *Chelys* 20 (1991), 28–42, and Richard Charteris, "Autographs of John Coprario," *Music and Letters* 56 (1975): 41–46. Neither uses Christ Church 725–7 as exemplars of the hand.

⁴² For example, see Christopher D. S. Field, "Formality and Rhetoric in English Fantasia-Suites," in *William Lawes (1602–1645): Essays on his Life, Times and Work*, ed. Andrew Ashbee (Aldershot: Ashgate, 1998), 206–7 (and note 54); id., "Jenkins and the Cosmography of Harmony," in *John Jenkins and His Time: Studies in English Consort Music*, ed. Andrew Ashbee and Peter Holman (Oxford: Clarendon Press, 1996), 12–13 (and note 31); Jonathan Wainwright, "The Christ Church Viol-Consort Manuscripts Reconsidered: Christ Church, Oxford, Music Manuscripts 2, 397–408, and 436; 417–418 and 1080; and 432 and 612–613," in *John Jenkins and His Time*, 206–7 (and note 98).

⁴³ See Willetts, "John Barnard's Collections."

⁴⁴ David Pinto, *For ye Violls: The Consort and Dance Music of William Lawes* (Richmond: Fretwork, 1995), 27, and *William Lawes: Fantasia-Suites*, ed. David Pinto (MB 60; London: Stainer and Bell, 1991), xvi. See also Pinto, "Lawes, William," *GMO* (accessed 5 Oct. 2007); id., "William Lawes' Music for Viol Consort," *Early Music* 6 (1978): 12–24, at 22 (note 15).

⁴⁵ British Library, Add. MSS 40657-61.

⁴⁶ Oxford, Bodleian Library, MSS Mus. Sch. B.2 and B.3.

⁴⁷ The development of Lawes's signature and the autograph sources are discussed in Cunningham, "Music for the Privy Chamber," chapter 2.

Church 725–7 are strikingly similar to Lawes's, they are more likely to be imitative than authentic. Indeed, there are several significant differences between the Shirley partbooks and Christ Church 725–7, such as the formation of quaver stems. More importantly, the tablature in Christ Church 725–7 is quite different from Lawes's known examples: Harvard Mus. 70; the lute suite in Oxford, Bodleian Library, MSS Mus. Sch. B.2; and the solo lyra viol pieces in British Library, Add. MS 31432 (Lawes's autograph songbook). Christ Church 725–7 and Harvard Mus. 70 appear to have been copied for a similar purpose: playing parts or fair copies for dissemination. It is unlikely that Lawes's tablature hand changed so dramatically for the same type of copying, even if several years separated the two manuscripts (which is unlikely).

Harvard Mus. 70

Although Murray Lefkowitz first noted his discovery of Harvard Mus. 70 in his monograph of 1960,⁴⁸ no work has been published that attempts to date the manuscript authoritatively or that discusses its contents.⁴⁹ However, Harvard Mus. 70 occupies a central position among the three Lawes lyra viol trio sources; it is autograph, and contains concordances for Christ Church 725–7 and Dolmetsch II.B.3, neither of which shares concordances. There were two copyists of Harvard Mus. 70. The first, unknown, hand copied eight pieces (in tablature) at the start of the volume. There are then eighteen pieces copied by Lawes. The first eight pieces of the manuscript are anonymous, the first five untitled. They are tentatively assigned to Lawes in *VdGS Index*; however, as Lawes began his group of pieces after an interval of several pages and did not sign any of the anonymous pieces, this seems unlikely. Indeed, Lawes appears to have left the unused pages to separate the two groups. The holograph portion, which appears to date to the early 1630s, was copied in two stages (ff. 11v–16v and ff. 17–20), which has significance for the concordances. The

⁴⁸ Murray Lefkowitz, *William Lawes* (London: Faber and Faber, 1960), x.

⁴⁹ I am grateful to the trustees of the Musica Britannica Trust for a Louise Dyer Award (2007) to visit Harvard University to examine the manuscript. The watermarks (pots) all bear the typical features of marks from the 1630s; for a full description of the manuscript and its provenance see Cunningham, "Music for the Privy Chamber," 102–17.

Christ Church 725–7 concordances are found in the first portion, whereas the Dolmetsch II.B.3 concordances are in the second. Furthermore, the concordances reveal several interesting and significant textual variants strongly suggestive of extensive revisions.

Table 1. Harvard Mus. 70, *Inventory*

Foliation only covers the manuscript within the vellum covers; there are two unfoliated flyleaves on either side of this.

° = concordances with Christ Church 725–7

† = concordances with Dolmetsch II.B.3

Folio	No.	Title	Composer	Key	Tuning	VdGS No.
1–3	[Blank flyleaves, including annotations by Cummings]					
4	[Unused]					
4v	1	[Corant]	[Lawes?] ⁵⁰	D major	fhfhf	555
4v	2	[Alman]	[Lawes?]	D minor	fhfhf	556
5	3	[Ayre]	[Lawes?]	D major	fhfhf	557
5	4	[Alman]	[Lawes?]	D minor	fhfhf	558
5v	5	[Alman]	[Lawes?]	D minor	fhfhf	559
6	6	“the trumpet”	[Lawes?]	D major	fhfhf	560
6v	7	“Fubeters Ayre”	[Lawes?]	G minor	fhfhf	561
7	8	“corant”	[Lawes?]	G major	fhfhf	562
7v–11	[Unused]					
[Autograph portion 1]						
11v	1	“Pauen”	“Willawes”	D minor	fhfhf	563°
12	2	“Alman”	“W Lawes”	D minor	fhfhf	564°
12v	3	“Corant”	“Willawes”	D minor	fhfhf	565
13	4	“Alman”	“Willawes”	D minor	fhfhf	566
13v–14	5	“Fancy” ⁵¹	“Willawes”	G major	fhfhf	567°
14v	7	“Humour”	“Willawes”	G major	fhfhf	568°
15	8	“Sarab ^d ”	[Lawes]	D major	fhfhf	569°
15v	9	“Alman”	“Willawes”	B♭ major	fhfhf	570
16	10	“Corant”	[Lawes]	B♭ major	fhfhf	571
16v	11	“Aire”	“Wjllawes”	G minor	fhfhf	572

⁵⁰ *VdGS Index* tentatively attributes the anonymous pieces to Lawes.

⁵¹ The first (anonymous) copyist added piece numbers. He failed to recognise the “Fancy,” which covers two leaves, as a single piece and wrote no. “5” at the top of f. 13v and no. “6” at the top of f. 14.

[Autograph portion 2]

17	[12]	“Corant”	“Wjllawes”	G major	defhf	443†
17v	[13]	“Pauen”	“Wjllawes”	G major	defhf	441†
18	[14]	“Aire”	“Wjllawes”	G major	defhf	448†
18v	[15]	“Sarab ^{ds} ”	“Wllawes”	G major	defhf	444†
18v–19	[16]	“Pauen”	“Wjllawes”	D minor	fedfh	521†
19v	[17]	“Aire”	“Wjllawes”	D minor	fedfh	522
19v	[18]	“Toy”	“Wjllawes”	D minor	fedfh	523
20	[19]	“Thump”	“Wjllawes”	D minor	fedfh	527†
20v–30v	[Unused]					
31–31v	[Blank flyleaf]					

Four of the five individual parts common to Christ Church 725–7 and Harvard Mus. 70 concord closely and correspond to the same partbook: “Pauin” (VdGS no. 563), “Almaine” (VdGS no. 564), “ffantasia” (VdGS no. 567) and “Serabrand” (VdGS no. 569) concord with Christ Church 726. However, “Humour” (VdGS no. 568) is (mostly) concordant with Christ Church 727. In the first four pieces, there are occasional discrepancies between the sources, such as notes omitted from or added to chords and occasional rhythmic differences, but overall nothing to trouble the modern editor. The case of “Humour” (VdGS no. 568) is different. Again, there are the usual minor variants between the two sources; however, from the end of tripla section (measures 21–33), Harvard Mus. 70 gives a different ending from that in Christ Church 727 (Examples 4a–d). The first three and a half measures of Christ Church 727 are given in twice the values in Harvard Mus. 70 (i.e. eighth notes are now quarter notes): (A). The next two and a half measures of Christ Church 727 are then given as half the values in Harvard Mus. 70: (B). The next measure (i.e. measure 30 of Christ Church 727 and measure 29 of Harvard Mus. 70) is similar in both sources, with rhythmic variation: (C). Lawes then gives a different ending, with melodic resemblances to the Christ Church 727 version. However, this is actually a version of the Christ Church 726 part (LV2), with similar rhythmic alterations: (D). The first measure of the (D) section in Christ Church 726 is given in half the values in Harvard Mus. 70, with the last two measures given as the same.

These revisions roughly coincide with the tempo directions given in Christ Church 725–7.⁵² The direction “slowe” coincides with the first double-time section (A). The direction “fast” coincides with the half-time section (B); however, the (C) section does not fit with the tempo directions. The final double-time section (D) also roughly coincides with the “slowe” direction. Despite the close relation between the revisions and the tempo directions, the revisions are not simply written-out versions of the directions although they may have come about from performance, notated in words in Christ Church 725–7.

The evidence suggests that one of these sources contains a revised version of the other. Whereas it is difficult to say with certainty which source contains the revision, it seems likely that Christ Church 725–7 was copied from a later, revised version of the first portion of Harvard Mus. 70. This is based on several pieces of evidence. The first autograph portion of Harvard Mus. 70, which contains the “Humour,” is likely to predate the copying of Christ Church 725–7, perhaps by several years. Moreover, on purely musical grounds, the shorter version seems likely to be the revision. In Harvard Mus. 70 the (implied) harmony gets a little stuck on the dominant in the last five or six measures before the final cadence. The Christ Church 725–7 version shortens the piece by six half-note beats, and while much the same harmony is retained, the Christ Church 725–7 version is slightly more direct and the emphasis on the (dominant) A major chord used to greater harmonic effect. The revision of the “Humour” was essentially rhythmic (although it had significant harmonic implications), and involved a partial amalgamation of two of the original parts. Thus, the last strain of the original version of the “Humour” in Harvard Mus. 70 and its companion books must have been substantially revised. One can imagine that such a revision had somewhat radical melodic implications for (part of) the piece, suggested by the partial amalgamation of two of the parts. Simply swapping parts within a lyra viol trio would be a somewhat thankless task, having no audible effect given that each part operated as an equal. It would have had implications for the players, but is unlikely to have been done to make one or more parts easier to perform, as the

⁵² The “slowe” directions are omitted from Christ Church 727.

(A)

(B)

(C)

Example 4a. William Lawes, “Humour” (VdGS no. 568): ending from Christ Church 727.

(A)

(B)

(C)

(D)

Example 4b. William Lawes, “Humour” (VdGS no. 568): ending from Harvard Mus. 70.

(D)

Example 4c. William Lawes, “Humour” (VdGS no. 568): ending from Christ Church 726.

The musical score is written in G major (one sharp) and common time. It consists of three staves. The top staff is a single bass staff, while the bottom two staves form a grand staff (treble and bass). The tempo markings 'Slowe' and 'Fast' are placed above the first two staves, and '[Slowe]' and 'Fast' are placed above the third staff. The music includes various rhythmic patterns, including dotted rhythms and sixteenth-note runs, and ends with a double bar line and repeat signs.

Example 4d. William Lawes, “Humour” (VdGS no. 568): ending from Christ Church 725–7.

amalgams make little difference to the level of difficulty. The amalgamation of parts implies a radical melodic overhaul of the part supplemented by the amalgam; indeed, a similar revision technique of amalgamating parts is evident from an examination of the concordances between Harvard Mus. 70 and Dolmetsch II.B.3.

Dolmetsch II.B.3

Dolmetsch II.B.3, which dates to around the 1640s, is one of the most tantalizing lyra viol manuscripts.⁵³ Three copyists wrote the tablature, and most of the contents appear to have been compiled in a relatively short space of time. In the nineteenth century the manuscript was owned by John Cawse (1779–1862), who contributed several annotations. Cawse was a painter, picture restorer, book illustrator, and viol player, who had strong connections with the theater. It is not clear when the two companion books became separated from Dolmetsch II.B.3, but it is likely to have happened before Cawse acquired it,⁵⁴ since none of his annotations indicate that the manuscript was one of a set. It is not known when or how Arnold Dolmetsch acquired the manuscript, although he is likely to have done so in Oxford in the 1890s.⁵⁵

There are 101 pieces in the manuscript: 13 anonymous, 37 by Lawes, 36 by Jenkins, and 15 by Ives. Of these, only the six Lawes pieces also found in Harvard Mus. 70 have any known concordances. When the concordances between Dolmetsch II.B.3 and Harvard Mus. 70 are compared they provide further evidence of revisions made to Lawes's trios. However, as only one of the partbooks survives in each case it is almost impossible to say which one of the versions came first. Nevertheless, the (albeit meager) evidence suggests that Dolmetsch II.B.3 is the later of the two sources and therefore should be seen as containing the revisions.

⁵³ I am grateful to Jeanne Dolmetsch for her assistance and generous hospitality during several visits to Haslemere. For a detailed discussion of the manuscript (and inventory) see Cunningham, "Music for the Privy Chamber," 157–65.

⁵⁴ According to an inscription on the inside cover, Cawse was given Dolmetsch II.B.3 by a John Webb. This may have been the poet, antiquary and clergyman (1776–1869), Rector of Tretire with Michaelchurch in Herefordshire. Webb had an interest in music and was involved in several productions for the Birmingham musical festival in the 1830s. See Peter Holman, *Life after Death: The Viola da Gamba in Britain from Purcell to Dolmetsch* (forthcoming). I am grateful to Professor Holman for the identification of Cawse's hand and for supplying biographical information on Cawse and Webb.

⁵⁵ I am grateful to Jeanne Dolmetsch for her advice on this point.

Two of these six pieces common to Harvard Mus. 70 and Dolmetsch II.B.3—"Pauen" (VdGS no. 441) and "Sarab^d" (VdGS no. 444)—are currently listed in *VdGS Index* as copies of the same part. The other four—"Pauen" (VdGS no. 521), "Thump" (VdGS no. 527), "Corant" (VdGS no. 443), and "Ayre" (VdGS no. 448)—are listed as forming a different part. Neither description is correct. The six Dolmetsch II.B.3 concordances are an amalgamation of the Harvard Mus. 70 part and another part, resulting in the Dolmetsch II.B.3 part. The confusion has arisen from the similarities (and differences) of the incipits. It is highly unlikely that the concordance in Harvard Mus. 70 and Dolmetsch II.B.3 are complementary parts, or rather copies thereof, as when both parts are put together there are frequent passages where they move in unison. From a consideration of Lawes's complete trios it is clear that he did not conceive of *lyra viol* trios in this fashion. Unison doubling between parts is found at cadences and occasionally in passing instances (usually for no more than a beat or two). In the complete trios each part has, at all times, a different line, varying from the other parts melodically and/or rhythmically. Moreover, between Harvard Mus. 70 and Dolmetsch II.B.3, four of the pieces contain different strain lengths. Revisions are the most likely explanation.

Comparison of Harvard Mus. 70 and Dolmetsch II.B.3 Concordances

"Pauen" (VdGS no. 521) (fedfh) (Example 5)

Harvard Mus. 70: 59 whole-note beats (15+18+26)

Dolmetsch II.B.3: 59 whole-note beats (15+18+26)

The first strain appears to be different parts, although the literal imitation results in an augmented-fifth chord on the first beat of the second measure; nevertheless, the two parts fit together and seem to be complementary. The same is true of the second strain until the cadence, which is identical in both sources. The third strain also begins as different parts, but from the fifth measure of the strain, the parts are mostly the same, implying revision.

Harvard Mus. 70

Dolmetsch II.B.3

The musical score is written for three parts. The top part is for the Lyra Viol (II.B.3), the middle part is for the Lute, and the bottom part is for the Virginal. The key signature is G minor (three flats) and the time signature is 3/4. The score consists of 12 systems of staves. The first system shows the Lyra Viol part (II.B.3) and the other two parts. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs and a double bar line with repeat dots. The score ends with a final cadence.



Example 5. William Lawes, “Pauen” (VdGS no. 521): comparison of sources.

“Thump” (VdGS no. 527) (fedfh) (Example 6)

Harvard Mus. 70: 50 ‡ measures plus initial quarter-note up-beat (21+29)

Dolmetsch II.B.3: 52 ‡ measures plus initial quarter-note up-beat (21+31)

Around half of the measures of “Thump” (VdGS no. 527) are identical or similar in both sources. After the opening eight measures the sources are almost identical for the rest of the first strain, except for some rhythmic differences toward the cadence. Overall,

given the similarities between the two it would seem that one source revises the other. The nine silent measures in the second strain further reinforce this suggestion; it is unlikely that two of the parts would be simultaneously silent. Also of note is that the second strain of the Harvard Mus. 70 version is shorter by two $\frac{3}{4}$ measures than the Dolmetsch II.B.3 version; the measures appear to have been omitted from the end of the piece. The two measures seem more likely to have been added to the latter than taken from the former, as they slightly strengthen the progression to the cadence: i.e. Dolmetsch II.B.3 has a V–i–V–I progression compared to the V–I of Harvard Mus. 70. This is one of the few Lawes lyra viol pieces containing ornament signs; however, the two versions are slightly different. In his autograph, Lawes wrote a single dot to indicate a “thump,” whereas in Dolmetsch II.B.3 two dots are used. A single dot usually indicates that the “thump” (a plucked pizzicato) is to be played with the index finger of the left hand; conversely, two dots would mean that the thump was to be played with the middle finger.⁵⁶ It is doubtful that Lawes would have meant the dots to be specific. It is more likely that he would simply have used a single dot to indicate that a “thump” was to be played on the relevant notes. The Dolmetsch II.B.3 copyist may have used two dots in order to be more specific.



⁵⁶ See Mary Cyr, “Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other ‘Graces’ for the Bow,” *JVdGSA* 34 (1997): 48–66, esp. 57–66.

The image displays a musical score for William Lawes' "Thump" (VdGS no. 527). The score is arranged in two systems, each consisting of two staves. The first system shows the initial melody and accompaniment. The second system shows a variation or continuation of the piece. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and ornaments.

Example 6. William Lawes, "Thump" (VdGS no. 527): comparison of sources.

“Corant” (VdGS no. 443) (defhf) (Example 7)Harvard Mus. 70: 44 $\frac{3}{4}$ measures with initial upbeat (17+27)Dolmetsch II.B.3: 44 $\frac{3}{4}$ measures with initial upbeat (17+27)

Both sources of “Corant” (VdGS no. 443) are quite different until the last five measures, which are almost identical. The parts fit together reasonably well, although the final measures suggest some form of revision.

Harvard Mus. 70

Dolmetsch II.B.3

1. 2.

1. 2.



Example 7. William Lawes, “Corant” (VdGS no. 443): comparison of sources.

“Ayre” (VdGS no. 448) (defhf) (Example 8)

Harvard Mus. 70: 34 whole-note beats (15+19)

Dolmetsch II.B.3: 35 whole-note beats (15+20)

The first strain of “Ayre” (VdGS no. 448) is almost identical in both sources. However, one of the parts appears to have been slightly amended to allow for a revision of the order of the imitative entries. The revision, although slight, must have been quite significant for at least one of the other two parts. The harmonic structure of the strain was evidently retained. Most of the second strain is similar in both sources, although there are some melodic differences. In the twelfth measure of that strain, the Dolmetsch II.B.3 version uses repeated eighth notes to emphasize the entry of the arpeggiated (presumably imitative) point. This kind of descending, imitative figure beginning with two repeated eighth notes is found several times in Lawes’s consort music.⁵⁷



⁵⁷ Examples from the Royall Consort include VdGS nos. 1, 3, 10, and 36; for five viols and organ, “Fantazy” (VdGS no. 72) and “Aire” (VdGS no. 83); for six viols and organ, “Aire” (VdGS no. 86).

Example 8. William Lawes, “Ayre” (VdGS no. 448): comparison of sources.

“Pauen” (VdGS no. 441) (defhf) (Example 9)

Harvard Mus. 70: 62 whole-note beats (22+17+23)

Dolmetsch II.B.3: 61 whole-note beats (21+17+23)

The first strain of “Pauen” (VdGS no. 441) is quite similar in both sources, although Dolmetsch II.B.3 fills in the silent mea-

tures of Harvard Mus. 70, and has one whole-note beat fewer in the first strain. The second and third strains work well together and appear to be different parts.

Harvard Mus. 70

Dolmetsch II.B.3

The image displays a musical score for two versions of a piece: Harvard Mus. 70 and Dolmetsch II.B.3. The score is written in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The Dolmetsch version includes figured bass notation (8, 5, 6) under the bass staff. The score consists of six systems of two staves each, with various musical notations including notes, rests, and bar lines.

The musical score is presented in seven systems, each containing two staves. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests. Some measures contain a '3' indicating a triplet. The score concludes with a double bar line and repeat signs.

Example 9. William Lawes, “Pauen” (VdGS no. 441): comparison of sources.

“Sarab^d” (VdGS no. 444) (defhf) (Example 10)Harvard Mus. 70: 27 $\frac{3}{4}$ measures (7+20)Dolmetsch II.B.3: 32 $\frac{3}{4}$ measures (14+18)

Both sources of the opening strains of “Sarab^d” (VdGS no. 444) are almost identical, except for the slight rhythmic differences in the second measure. It is noticeable that Dolmetsch II.B.3 contains seven extra measures in the first strain, and two measures fewer in the second strain than Harvard Mus. 70. This is misleading. In Harvard Mus. 70 there are repeat marks after the first seven measures, whereas the Dolmetsch II.B.3 version actually has measures 1–7 of Harvard Mus. 70 followed by a division variation of the strain (with repeat marks at the end). This kind of written-out division strain is uncommon in the lyra viol repertoire; however, significantly, written-out divisions also appear in another two of Lawes’s solo lyra viol pieces, one of which is found in his autograph songbook.⁵⁸ While Dolmetsch II.B.3 does not have a direct connection with the autograph songbook, the similarity of the division treatment between these two pieces suggests that the divisions in Dolmetsch II.B.3 probably came from Lawes’s pen, further implying that he made some or all of the revisions evident in Dolmetsch II.B.3. The opening two silent measures of strain 2 are the same in both sources, as is the descending eighth-note figure in the sixth measure of that strain, but otherwise the sources diverge and the Dolmetsch II.B.3 version is two measures shorter than Harvard Mus. 70. Thus, it seems that Dolmetsch II.B.3 contains a reworked version of the Harvard Mus. 70 part; it also seems likely that some of the melodic material from the Harvard Mus. 70 part would have been incorporated into another part.

The Dolmetsch II.B.3 copyist probably had access to a later, now lost, source of Lawes’s lyra viol trios postdating Harvard Mus. 70. Regardless of which of the two sources is later, it is clear from Dolmetsch II.B.3 and Harvard Mus. 70 that Lawes revised some of his lyra viol trios, and that he did so substantially. The effect of such revisions on the pieces would have been quite considerable, and amounts almost to recomposition; this is also suggested by the “Humour” (VdGS no. 568) discussed above.

⁵⁸ British Library, Add. MS 31432, f. 1, “Sarabd”; the other piece is “Corant” (VdGS no. 425).

Harvard Mus. 70

Dolmetsch II.B.3

Example 10. William Lawes, “Sarab^d” (VdGS no. 444): comparison of sources.

Conclusions

From the slender evidence that survives of Lawes's contribution to the lyra viol trio, three main conclusions can be drawn. First, his trios were in the repertoire for a considerable time, probably from the mid-to-late 1620s or early 1630s until Lawes's death in 1645, and beyond. Second, the lyra viol trio was a dynamic genre. Lawes apparently revised several of the trios over a period of a decade or so. Last, although the fragmentary state of the sources inhibits our understanding of Lawes's revision process, it is clear that (at least some of) his revisions were quite substantial. Without the lost companion partbooks for Harvard Mus. 70 and Dolmetsch II.B.3, we can but glimpse Lawes's revision process in the lyra viol trios. However, even this glimpse provides some context for our understanding of his compositional process; the autograph volumes have many effacements, emendations, insertions, removed pages, and palimpsests.

Perhaps the most apposite comparison for Lawes's lyra viol revisions are his revisions of the Royall Consort. Here also Lawes made substantial revisions while retaining much of the original melodic material. Indeed, in rescoring many of the Royall Consort pieces (from SSTB to SSBB) Lawes also changed several strain lengths by the odd measure or two.⁵⁹ Whereas Lawes does not appear to have labored repeatedly over the majority of his compositions, it is clear that several of them warranted revision. It is interesting to note that, as with the Royall Consort, the lyra viol revisions were largely made to dance pieces. One would be less surprised if Lawes went through a process of revising what we consider his more serious pieces, such as the fantasias. This is perhaps symptomatic of the growing stature of the dance and the dance suite in early Stuart England. Of course, the textual variants between Dolmetsch II.B.3 and Harvard Mus. 70 may simply be evidence of the existence of several versions of individual pieces; several versions of pieces may have existed in the composer's imagination, and in written or extemporized *contreperties*. Indeed, is it possible for us to distinguish between a revision and a version? Ultimately, perhaps the question of "revision or version" is seman-

⁵⁹ See *William Lawes: The Royall Consort*, 3 vols., ed. David Pinto (London: Fretwork, 1995), introduction.

tical: are not versions simply revisions of a different hue? Nevertheless, the fact that only about half of Lawes's pieces for which we have multiple sources contain significant textual variants suggests that where they do occur they are the result of conscious action on the part of the composer.⁶⁰

The revisions evident from Lawes's trios indicate that the five manuscript sources of lyra viol trios are a meager representation of what was a significant genre for much of the first half of the seventeenth century. In addition to the sources suggested by textual variants claimed by historical accident, there are also references in Thomas Britton's Sale Catalogue of 1714 to "8 sets [of books] of lyra pieces, most by Jenkins, in 2, 3, 4, and 5 parts," "5 sets ditto of 3 parts, most by Jenkins," and "2 sets for three lyra viols [...] Jenkins."⁶¹ Although the lyra viol continued to be popular as a solo instrument until the eighteenth century, the trio appears to have declined quite quickly after the middle of the century. It seems that the genre did not develop sufficiently well outside the court to nurture a sustained interest among amateurs. Presumably, the difficulties involved in keeping an ensemble of lyra viols in tune must have contributed to its limited appeal. Although the publications of 1605 and 1609 were available to amateurs, it is unlikely that they were intended for amateur performers. It is unlikely that the average amateur would have had sufficient technical facility to perform many of the trios, or indeed duets, found in sources from the period. Many are of a moderate to difficult standard. A lack of sufficient viols to perform the ensembles may also have contributed to the apparent lack of demand for duets and trios among amateurs, despite Thomas Mace's advice in 1676 for the addition of a trio of lyra viols to complete the gentleman's music collection:

And now to make your *Store* more *Ample-Compleat*; add to all *These 3 Full-Sciz'd Lyro-Viols*; there being most *Admirable Things* made, by our *Very Best Masters*, for *That Sort of Musick*, both *Consort-wise*, and *Peculiarly* for 2 and 3 *Lyroes*.

⁶⁰ For a discussion of revisions in Lawes's consort music, see Cunningham, "Music for the Privy Chamber," *passim*.

⁶¹ Britton's catalogue is reproduced in Sir John Hawkins, *A General History of the Science and Practice of Music*, 2 vols. (London, 1776; repr. 1877 and 1969), 1:792–93; the cited entries are nos. 125, 126, and 140 respectively.

Let *Them* be *Lusty, Smart-Speaking Viols*; because, that in *Consort*, they often *Retort* against the *Treble*; *Imitating*, and often *Standing instead of That Part*, viz. a *Second Treble*.⁶²

They will serve likewise for *Division-Viols* very Properly.

And being *Thus Stor'd*, you have a *Ready Entertainment* for the *Greatest Prince* in the *World*.⁶³

Although staff notation three-part consort music continued to be copied until the late seventeenth century, lyra viol trios were not. The main reasons for this are not hard to understand. By the early 1660s most of the leading contributors to the genre in the Caroline period were dead. Furthermore, even by Mace's day the lyra viol trio must have seemed arcane, whereas consort trio scorings were at least still current. Indeed, the texts themselves of the intabulated viol trio must have contributed heavily to the loss of manuscript sources in the eighteenth and nineteenth centuries; many tablature manuscripts were presumably thrown away during this period because owners did not know what they were or how to decipher the tablature. The surviving sources of lyra viol trios allow us to glimpse what was evidently a highly regarded and sophisticated genre. It is regrettable that more examples have not survived of this democratic ensemble of "*Lusty, Smart-Speaking Viols*."

⁶² There are several examples of this in Jenkins's lyra consorts: see *John Jenkins: The Lyra Viol Consorts*, ed. Frank Traficante (RRMBE 67–8; Wisconsin: A-R Editions, 1992).

⁶³ Mace, *Musick's Monument* (London, 1676), 246.

RECENT RESEARCH ON THE VIOL

Ian Woodfield

This bibliography is intended as a concise guide to recent research related to the viol. It lists books, articles, dissertations, selected reviews, published papers, and major scholarly editions of music. Research on any aspect of the viol (and related instruments such as the baryton) will qualify for inclusion. Suggestions for additional entries in any language would be most welcome. They should be sent to Ian Woodfield, School of Music, Queen's University Belfast, Belfast BT7 1NN, Northern Ireland, or e-mailed to <i.woodfield@qub.ac.uk>.

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REVIEWS

Yukimi Kambe, *Handbook for Composing for the Viola da Gamba*. English edition 1988. American distributor: Boulder Early Music Shop. Catalogue # YK1. \$16.00.

In February of 2006, I was asked by the Pacifica Viola da Gamba Society to review Yukimi Kambe's *Handbook for Composing for the Viola da Gamba*. The author of this brief thirty-page booklet is, of course, the founder of the Yukimi Kambe Viol Consort of Japan, a group well known for its collaborations with living composers in creating new works for the viola da gamba. Since I too have an interest in creating a modern repertory for the instrument, Ms. Kambe's booklet held a great deal of interest for me.

Very few books on orchestration discuss the viola da gamba. For instance, Samuel Adler's textbook, *The Study of Orchestration*, never mentions the viol, although it does mention the relatively little-used viola d'amore. Mention of that instrument in Adler's classic book might have led one to expect a similar treatment of the viol. But unlike the viol, whose last virtuoso proponent died in 1787, the viola d'amore continued to be used sporadically throughout the nineteenth century by composers such as Meyerbeer, Massenet, and Puccini, so that the instrument's historical use has been continuous since its introduction in the seventeenth century. The gamba was reintroduced in the early twentieth century, so it is high time that modern orchestration manuals discuss the instrument. Yukimi Kambe's *Handbook for Composing for the Viola da Gamba* seeks to partly remedy this situation.

A large number of topics are discussed in the *Handbook*. These include, of course, such expected subjects as fingering, double stops, vibrato, the commonly used clefs, fretting, articulation, and a general description of the family of viols in its various ranges. (There is no mention of the violone, however.)

The first section of just two pages is devoted to the timbre of the instrument. This proves to be a difficult topic, for it is almost impossible to describe tone color using English or Japanese, or any other natural language for that matter. Thus, the author wisely sticks to a description of the details of instrument construction that account for the fact that "the main character of this instrument is

focused on the sound color and not on the volume of the sound.” The instrument, in other words, is relatively soft. This leads naturally to a discussion of the flat-backed construction of the instruments of the viol family which, unlike the members of the violin family with their rounded backs, cannot support strings of high tension.

The difficulties of writing about tone color lead to some descriptive phrases that I found to be enchanting, yet a trifle puzzling. For example, describing the “deep sound which is characteristic of the viol family,” Ms. Kambe asserts that this is what gives the “mutually intertwined ripe effect in an ensemble.” I am not sure what this means. However, I was immediately put in mind of the attractive and wonderful ability of the viol family to render with perfect clarity such intertwining counterpoint as is commonly found in the English consort music of the seventeenth century:



Example 1. John Ward, *Fantasia a5* (VdGS No. 10), tenors and bass, mm. 30–33.

Unlike the modern violin family, where the “fullness” of timbre would make this intertwined passage very muddy unless preternatural care were taken, the viol family is perfectly suited to render this and similarly closely written passages with luminous control. But I am not sure if this is what was meant by the phrase “mutually intertwined ripe effect in an ensemble.”

If this *Handbook* sees future editions (and I hope it does), then I would wish for the inclusion of more music examples. The John Ward example I reproduced is not found in the text. In fact, the *Handbook* contains no music examples at all aside from a single measure taken from Christopher Simpson’s *The Division Viol*. Although the booklet is directed at living composers, it would not have hampered any composer’s imagination to have been offered music examples from the extensive viol repertoire. It is always illuminating to see and hear models of how past masters wrote for and thought about the instrument. Here is a short example from my own experience as a performer: I have on occasion encountered new music requiring what seemed at first to be impossible stretches of the left hand—until I realized that the exact same physical stretch had been requested by Jean-Philippe Rameau in a musical context with vastly different syntax and style. It is good to let composers in on what was expected of viol players in the past. It is only fair to mention that the Yukimi Kambe Consort itself accomplishes this by inviting composers to their rehearsal studio and there introducing composers to the world of the viol by playing early music for them.

Tuning and range is always a first consideration in the study of individual string instruments, and it is the next topic, after tone color, taken up in the *Handbook*. It is not necessary to go into detail here, except to remark that the author briefly mentions the fact that viol tuning must be tempered and that the tempering might be any of the following: meantone, sixth-comma, Kirnberger, Werkmeister, as well as others. This might leave a composer wondering about the qualities and potentialities of each of these tunings.

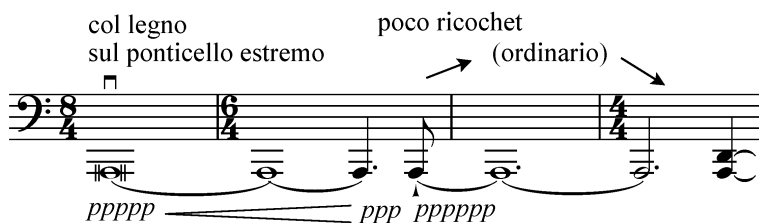
I had the opportunity to pursue the tuning question (as well as other questions) in greater depth when the Kambe Consort came through Berkeley in April of 2006. Through the generous efforts of the artists’ agent, VdGS-Pacific member Lee McRae, I was

able to interview Ms. Kambe after the first of two Berkeley concerts, a concert at the Institute of East Asian Studies on the University of California's Berkeley campus. I found the concert, given in an intimate space in the museum, to be inspiring and intriguing. It was designed as an accompaniment to a slide show featuring the works of Japanese graphic artists.

I was surprised during the concert by how much time and effort the group put into tuning. During the post-concert interview I asked Ms. Kambe about their tuning philosophy. I had thought that their tuning system of choice might have been equal temperament, but that was not the case. She said that the consort usually used Vallotti's $1/6$ comma system. For those interested, Vallotti $1/6$ comma is a kind of a halfway approach to equal temperament. As wonderful as it would be to have a sequence of twelve perfectly tuned fifths come out exactly on the octave, it will not happen in this world or any conceivable world; it is a mathematical impossibility. In Vallotti, the miniscule interval, or "comma," by which a pile of twelve fifths exceeds an octave (actually, a sextuple octave or the harmonic ratio $2^6:1$) is divided into six equal parts and distributed among a choice of six of those fifths. In this way, the pile of twelve fifths, half of which are mistuned by a tiny amount, comes out sounding like a perfectly tuned sextuple octave. It is this tempering of the sequence of fifths that forces it to close, to come full circle. The practical effect of this breaking up and distribution of the comma is to render a large number of keys easily playable—it will be as easy to play in B flat minor or E flat major or A flat as it is to play in D. For the viol player, with the ability to alter the natural pitch of a fret by pulling or pushing the string, Vallotti temperament makes it relatively easy to play in nearly every key. It is a natural choice, as Ms. Kambe indicated, for a group that plays a lot of modern music. The consort chose Vallotti after intensive research of more than fifteen years, experimenting with other tunings, including Kirnberger and Werkmeister which proved not optimum for the viol family.

The concert at the Institute of East Asian Studies was completely devoted to contemporary music, either written for the Kambe Consort or transcribed by them. As expected, many of the special techniques beloved of contemporary composers were used. These included several of the right- and left-hand techniques de-

scribed in the *Handbook*: sul ponticello, sul tasto, col legno, harmonics, tremolo, and pizzicato. According to the *Handbook*, not all will be used with equal pleasure or success by the player. About ricochet bowing Kambe writes: “Bouncing bow is not suitable for viol, because of the bow warping.” But, of course, as soon as a technique is proscribed, some enterprising composer will want to find a way to use it. In fact, within weeks of the Berkeley concert, I was at Stanford’s CCRMA (the university’s computer music center and the model for IRCAM in Paris) performing a piece named *skin* for solo viol plus computer. The composer of this “duet,” Michael Edwards of Edinburgh University, asks for ricochet bowing at several points during the fifteen-minute composition. He had found a way to use it that worked well on the viol, even if it remains true (or seems to remain true) that it cannot be used in the same situations on the viol as it can on the violin. Here we see an example from *skin*:



Example 2. Michael Edwards, *skin*, mm. 65–69.

The dynamics may seem extreme, but this is a piece performed with a pickup placed on the bridge carrying every sound to the computer for modulation. I should mention that the arrows indicate a slow transition between sul ponticello, col legno bowing and ordinary bowing.

There is not space to discuss all the techniques mentioned in the *Handbook*. They are all, without exception, accurately and convincingly described. But I would like to take up the topic of harmonics, since, as it happened, I was forced into an intense confrontation with harmonics soon after I spoke with Ms. Kambe. She asserted in the *Handbook* (in agreement with most orchestration texts) that “it is rather difficult to make clear sounds above the 5th harmonic.” Indeed, I heard no high harmonics being used dur-

ing the Institute concert, and yes, it is rather difficult and it depends in part, as she says, on the nature of individual instruments. But I am convinced that part of the difficulty has to do with lack of experience. The Edwards composition previously mentioned uses partials up to the seventh harmonic, and while I found the seventh consistently frustrating and difficult to produce, it became relatively easy with practice to play the sixth harmonic. (Part of the problem, I believe, is that the sixth and the seventh harmonics are not stopped exactly above any of the frets.)

The *Handbook* is written in a natural and informative English style, with a few peculiar but oddly endearing exceptions. This pleasant style is due in part, as the author says in the introduction, to the linguistic and editing talents of the author's long-time friend and colleague, the American composer David Loeb. In fact, Mr. Loeb was, Ms. Kambe told me, the primary inspiration behind her interest in modern viol music and the formation of the Kambe Consort in 1984. The first modern piece for viol that Ms. Kambe ever played was a piece written by Mr. Loeb. She showed me the original manuscript of the piece. It was obvious that she had a great deal of affection for the music, which had been given to her while she was studying in Basel with the great viol teacher Hannelore Müller.

Lest it be thought that Ms. Kambe's *Handbook* is directed only towards composers, it is worthwhile to quote from her introduction. "I wondered whether it is possible or not for players of today to cooperate with living composers, to reproduce the same collaboration experienced by players of earlier day[s].... Very interestingly, when I began this effort, I found that various kinds of unknown clues for the performance of early music were also included in this procedure." It seems almost paradoxical that being engaged with living composers in the process of creating new works can yield insights into the performance of music whose creators have long ago passed away.

Thanks to John Mark for the generous loan of his copy of *Handbook for Composing for the Viola da Gamba* and to Lee McRae for assistance in making contact with Ms. Kambe.

Roy Whelden

John Coprario. *The Fantasias for Two Bass Viols and Organ.* Edited by Richard Charteris. Albany, CA: PRB Productions, 2005. VC054. Score and two parts, \$30.00.

Viol players already thank John Coprario (c.1570–80–1626) for a number of popular viol consorts. It may not be quite as well known that the composer also left us pieces for one, two, and three lyra viols as well as a quantity of soloistic music for both viol and violin, the viol music packaged in the attractive and challenging fantasias for two bass viols and organ being reviewed here. Viol player and violinist in the royal musical establishment, author of a treatise on composition (*Rules How To Compose*, undated; c.1610–16), creator of the “fantasia-suite” genre, teacher of William Lawes, and consort colleague as well as viol tutor of Charles I, Coprario was a major contributor to the British musical scene beyond even his death in 1626 through his influence on Lawes, Jenkins, and indeed the whole shape of seventeenth-century English chamber music. And while string music forms the bulk of his output, there are also Italian villanelle and madrigals, songs (including *Songs of Mourning: Bewailing the Untimely Death of Prince Henry* in 1613), and a lot of masque music, including the song “Come a shore, come merrie mates” and a dance tune that was popular enough to be referred to by his name (“Cuperaree or Graye’s Inn”). By at least 1601 he was known as Coprario, changing his name from “Cooper” for reasons that were never explained. Anthony Wood reported at the end of the century that he had spent time in Italy, adopting that name while there and never changing it, although scholars have not been able to verify this.

The present volume consists of twelve pieces composed between about 1610 and 1620. Although not published in the composer’s lifetime they were clearly popular, judging by the number of surviving manuscript copies in which they are found (eleven). At first glance the pieces all present a somewhat similar impression of two bass viols cavorting in an angular duet texture backed by organ accompaniment, but as editor Richard Charteris notes in his informative preface, “there is considerable variety among the pieces, and Coprario makes use of attractive contrasts to enhance their appeal.”

Charteris has devoted much scholarly attention to Coprario over the years, devising the numbering system by which the composer's works are known as well as contributing many editions of consort music and madrigals, including an earlier edition of these twelve works. The present volume is a welcome addition to the list: not only does it include updated editorial information, but it also has separate parts for the viol players.

In that they are written for two string instruments with accompaniment, one might assume that these pieces (as well as the better-known fantasy-suites) would be something of a cross between English consort music and the Italian string sonata, a genre in which Coprario must have taken a healthy interest given his affinity for both string music and things Italian. But while the developing Italian sonata may have at least partially inspired Coprario to write these sorts of pieces, the two repertoires are not at all similar. First, at the time these pieces were written Italians were not writing much abstract solo string music for anything other than the violin; accompanied solos for the bass viol were mostly limited to *bastarda* variations on vocal polyphony, characterized by hundreds of notes but few good tunes. Second, Coprario's accompaniments are written specifically for organ, unlike the Italian basso continuo parts where the organ is suggested among other instruments including the lute and harpsichord. While harpsichords were certainly known in England, they were not used to accompany chamber music until the end of the century and should not be used in such a context before that (which is to say, it is best to accompany these very pieces with organ rather than harpsichord). Finally, instead of improvising from a basso continuo line the organist actually plays from a composed part, a part that often doubles the string parts—not in a note-for-note sort of way, but rather as a partner that is sharing the same musical space with them and inevitably ends up playing quite a few of the same notes. Charteris points out that this texture of organ with viols, which was to become a mainstay of the English viol consort literature through much of the seventeenth century, is first seen in these pieces.

This is challenging music, good for upper intermediate to advanced players. Or both at once: though at first glance the two viol parts seem to be fairly similar in texture and difficulty, on closer inspection—or better, on playing them—one learns that in about

half the pieces (Nos. 1–5, 10, and 11), Bass Viol 1 (BV1 hereafter) is definitely the alpha viol. This part soars up to *d''* with frequency and even *e''* and *f''* in one piece each; further, it often hangs out above the frets for several measures in journeys that are typically punctuated with hawk-like swoops and dives to unsuspecting notes on the lower strings. This will make for great string-crossing practice. While trading many rhythmic and melodic figures back and forth with BV1, BV2 goes no higher than *a'* in those pieces and occasionally serves as little more than a supportive bass line accompaniment. In Fantasias 6–9 and 12 the viols seem to be on more nearly equal terms, both with regard to both range and melodic interest, with BV2 actually having the more difficult part in Fantasia 9, or at least so it seemed in my reading of it.

The main distinguishing feature of the organ parts is that they continue throughout the pieces instead of vaporizing mid-line as the parts in Lawes consorts tend to do, a problem that is avoided by using the modern edition but does leave you wondering what Lawes's organists did. Coprario was thankfully more diligent in writing out his accompaniments, although one question remained to me. In several spots, two lines forming a suspension will both take separate notes for the dissonant interval instead of having one "suspend" while the other moves beneath it. One may hear the dissonance better this way, but it seems overly percussive and choppy. Not to second-guess Coprario or anything, but I would add ties in those spots so that the dissonance is first formed and then resolved with only one line moving at any one time. This can be understood in a moment by looking at mm. 14–15 in Fantasia No. 1; I would tie the Es in the alto voice of the organ across the bar line. There are several such places, leading one to wonder if this is an effect that Coprario desired, or if he was just lazy at drawing ties.

The pieces share a formal similarity in that each is written with reference to a mid-point cadence of some strength, suggesting a kind of two-part dance-related form. But they are hardly dances; Charteris characterizes them as "contemplative airs." Coprario trades material between the soloists in two different ways: at the micro level, the two viols often simply just trade licks or imitate each other as happens in any such duet. But whole sections are also

repeated, sometimes verbatim and sometimes with the parts swapped. These part swaps generally begin halfway through a bar, which makes the repeats hard to see when looking at the score, though of course they are easy to hear when playing.

A few notes struck me as suspicious on first hearing, though not having access to the originals, or facsimiles thereof, I can only describe the places involved without checking them. The easiest to deal with is the downbeat chord of Fantasia 10, m. 13, where the alto voice of the organ part should almost certainly be an E instead of an F: not only does the chord sound out of period, but the F goes against an E in BV1. The other places, however, are not so easily handled. In m. 19 of the organ part of Fantasia 8, should the G in the chord of the downbeat (alto voice) be an F? The resulting chord sounds better and more stylistic to my ears. An analog comes in m. 41 of the same fantasia, where the alto voice has a G whole note in the same context when the section repeats, suggesting either that this G is intentional in both places, or that Coprario (or his copyist) glanced at the previous spot and copied it into this one without thinking. In both cases the G stands out not only as a harmonic anomaly (second inversion triad on a strong beat), but as a non-passing dissonance against an F in one of the viol parts as well. A similar situation obtains in Fantasia No. 11. The last note in the soprano voice of the organ part of m. 14 also seems in error as it sounds a dissonant eighth-note F \sharp against the E in BV1, causing an anachronistic-sounding melodic anticipation (well, to me it sounds anachronistic), and smudging an otherwise clearly articulated move from an A chord to a D chord. One wants to change this eighth note to E. But before one does that, one should look at Fantasia No. 12, m. 18, where there is a similar melodic situation in the organ part on the third half-note beat. Is this eighth-note E a misprint for D? Not as clearly, since it does not cause a dissonance (only an inversion that sounds peculiar in the context), and to make it D would cause the illusion of parallel fifths in the organ part. What to do? Play all but the first example as written, probably, although players should at least be aware of the possibilities.

Another peculiarity comes in the organ part of Fantasia No. 8 at mm. 22 and 44, where in each case the alto voice has an awkward rest in the fourth half-note beat. This line doubles a viol, and simply omits one of its notes before the soprano voice continues the

line. It would be much smoother if the alto voice were to take a G quarter note at each spot, appearing to hand off the rising line to the soprano voice.

Much easier to identify and deal with is a printing error in the organ part of Fantasia No. 4 at m. 27, where the alignment is off between right and left hands of the organ part, although the note values are correct as printed.

Except for this tiny glitch, the edition lives up to the high standards we have come to count on from PRB Productions. The font is of a size that makes the music easy to read, while being small enough to accommodate one piece per page except for the last three fantasias, which together take up an opening of two pages. The paper erases cleanly for all those second thoughts on fingerings and bowings. I heartily recommend this edition for upper intermediate and advanced viol players and their organist friends.

My thanks to John Mark and Dalton Cantey, who read through the bulk of the edition with me as I was preparing to write this review.

Jack Ashworth

Valerius Otto, *Neue Paduanen, Galliarden, Intradan und Currenten, nach Englischer und Frantzösischer Art, à 5*. Edited by Michal Pospíšil. Prague: Editio Simiae Ludentes, 1993. SL3. Score and parts €45 [approx. \$61.00]. To order by email: stipl@volny.cz

Who was Valerius Otto? Is a comma missing after Valerius? Was Otto perhaps a brother of the more famous Adriaen Valerius (c. 1570–1625), composer and arranger of Dutch patriotic songs? Wrong guess! Valerius Otto, while a contemporary of Adriaen, was no Netherlander. He was born in Leipzig in 1579, as son of the Kantor of the Thomaskirche, Valentin Otto. He eventually moved to Prague, where he was organist at Our Lady Before Týn, the grand picturesque church that dominates Old Town Square. He also enjoyed the patronage of two high-placed German officials at the court of Emperor Rudolph II: Landgrave Georg Ludwig of Leuchtenberg and Duke Heinrich Julius of Brunswick, both, like the Emperor himself, passionately engaged with the arts.

A few church compositions of Otto's survive in a rather fragmentary state, and a number of dance compositions appear in miscellaneous anthologies, but his most important legacy is the large collection of sixty-two dances in five parts, the *New Pavans, Galliards, Intradas and Courantes in the English and French Manner*, published by Abraham Lamberg in Leipzig (1611). On the title page Otto calls himself court musician to Landgrave Leuchtenberg, but the collection is dedicated to Duke Heinrich Julius, whom he seems to have served at an earlier time. Although the "Otto, Valerius" article in *New Grove* reports that the *Newe Paduanen* survive only in an incomplete state, all five parts are represented among the individual partbooks scattered in libraries in Berlin, Krakow, Warsaw, and Wroclaw, thus enabling the preparation of the present edition.

The title page does not specify any particular instruments, merely stating that the dances were written for the use of musicians and instrumentalists. This is typical for German dance collections of the time, which rarely name specific instruments. But while today the German repertory is more often heard on winds, especially recorder and brass ensembles, the infrequent indications in the original publications almost always favor strings: "for instruments, mainly for viols" (Valentin Haussman, 1604); "on all kinds of strings" (Valentin Colerus, 1605); "to be used on all kinds of instruments, in particular on viols" (Antonius Mors, 1612); "on all musical instruments but especially on viols" (William Brade, 1614); "on any instruments but preferably on viols" (Johann Herman Schein, 1617); "best on viols" (Samuel Scheidt, 1621). ("Viols" [Fiolen, violen] is most likely a generic reference to strings here rather than specifically to an all-gamba consort.) The wide ranges of the parts in *Newe Paduanen* make them especially suitable for strings. The bassus parts in particular descend as low as *C* and ascend as high as *e'*, and may range over two octaves within a piece, while the cantus descends to *a* and ascends to *b''*. Occasionally the bass breaks loose into divisions that sound very gambistic (e.g., Nos. 6 and 24). On the other hand, the sound of fanfares in some pieces (e.g., No. 40) suggests winds or imitations thereof.

The dances are organized by type rather than in suites, with 14 pavans followed by 17 galliards, 6 miscellaneous pieces (more

about them shortly), and 16 courantes. The courantes are sometimes called Currenta, sometimes Coranta, without obvious differences. No evident relationships exist among individual dances of different types to suggest that some belong together in a suite or were conceived as a pair. In fact, the different sets do not follow the same key successions. The pavans observe a traditional modal ordering (D minor/G minor; A minor/A minor with E final; F major; G major; C major), whereas no such pattern is discernable with the other types. Of course, this does not prevent performers from compiling their own suites of dances in matching keys.

The styles and approaches of these dances are unusually varied, even within a given dance type, perhaps the consequence of having been written over a considerable period of time and/or for different circumstances and functions. Some are simple and straightforward with frequent homophonic progressions, while in others the voices pursue each other in strict canon (Galliarda No. 23), spin an imitative point through all parts (Galliarda No. 24, with twelve successive entries of the point), or present idiosyncratic formal schemes with segments in contrasting meters (Paduana No. 3, Galliarda No. 18). Most peculiar in this respect are the Intradas, each of which has an individual character. Most Intradas have internal meter changes—including changes to different levels of triple division—and seem to ask for abrupt tempo changes. Another curious feature is the succession of very short phrases that end abruptly, sometimes terminating in rests. My guess is that these Intradas were originally written as theater music, perhaps as entractes or to accompany pantomime actions. For example, the Intrada No. 40 with its opening of echoing fanfares and bass drum beats would make a perfect curtain raiser. What makes this idea plausible is that Duke Heinrich Julius had been actively involved with the theater, both as founder of a theater company and as playwright, and that Otto in his dedication refers to his earlier work with the Duke.

My “theater-music” hypothesis might also provide clues to the purpose of the six “miscellaneous” pieces (Nos. 41–46). Their respective titles are: *Intrada Isabella*, *Branle Isabella*, *Intrada Isabella*, *Isabella*, *Infortunium* (with subtitle “Ein mals wolt Frölich seyn mein traurigs Hertze” [At one time my sad heart would be happy]), and *Ballet*. The four *Isabella* pieces do not ap-

pear to be variations of some otherwise unknown tune (or bass) called *Isabella*. Could they be incidental music to a play named after its leading character?

The title page advertises the pieces to be in the English and French manner. The “English manner” is easy to understand. The collections of five-part dances of Holborne (1599) and Dowland (1604) were among the chief models for the numerous early-seventeenth-century German dance collections. But Otto may have had more direct exposure to English dances. In 1605 Leuchtenberg had visited England on a diplomatic mission and it is quite possible that Otto accompanied him. Earlier, at the Brunswick court, he may have met visiting English musicians such as John Dowland. Some of Otto’s dances quote fragments of popular English tunes, for instance, No. 39, *Intrada* (Dowland’s “Now, o now I needs must part” or *The Frog Galliard*) and No. 62, *Currenta* (“When Daphne from faire Phoebus did fly”). But, notwithstanding the “English manner,” Otto’s dances are closer to those by other Germans like Schein and Scheidt (although Otto’s appeared several years earlier) than to those of Holborne or Dowland. What represents the French manner is more difficult to determine due to the dearth of French ensemble dances from this period. Perhaps someone familiar with early-seventeenth-century French lute dances can shed light on this.

To be sure, Otto is not in a league with classical masters like Holborne, Dowland, Schein, or Scheidt, and lacks their refined sense of just how far to extend a sequence or how best to balance a phrase. Nevertheless, the edition offers a large and varied selection of rarely heard music that is enjoyable to play and that frequently takes off in unexpected directions. Most pieces are sight-readable by a reasonably accomplished viol consort. The format of the edition is user-friendly, including both a full score and seven parts, with alternate parts in C and G clefs for the Tenor and Quintus lines. Users must, nevertheless, be forewarned of a discrepancy between the score and the parts that can lead to confusion during rehearsals.

In the original partbooks, the Quintus (or “fifth”) line added either a second treble part or a second bass part, depending to some extent on whether the voices occupy a higher or a lower range. In the modern edition the second highest part is always given in the

Altus part book (even if it was originally found in the Quintus book), and the second lowest part is always given in the Quintus book (even if it was originally found in the Tenor book), so that players won't have to switch parts (or instruments). (Compare, for example, the Paduanen Nos. 7 and 8.) However, in the score, the parts are designated according to the original partbooks: CVATB for the "high" pieces and CATVB for the "low" pieces. As a result, with the "high" pieces (which constitute the majority), the voices marked V (for *fifth*), A, and T in the score are found in the partbooks marked Altus, Tenor, and Quintus respectively, which can create havoc when trying to compare readings in the parts with those in the score.

Another area not well handled in the edition is that of repeats. As in all other music of the period, repeat signs, if provided at all, are always two-sided, that is, shown as double bars (here only from the second to the fourth staff line) with double dots on both sides, regardless of whether or not both the fore and aft sections should be repeated. In the present edition all are presented as modern, double-sided repeats, but players may well want to interpret some of them differently. Let me provide a couple of examples. *Branle Isabella* (No. 42) is given in the edition as AA BB CC. However, the B section is only two measures long, and repeating it by itself does not make sense. I would propose to perform it as AA B CC, or better yet AA BCBCC, turning it into a binary piece with a *petite reprise*. Coranta No. 59 also has an AA BB CC scheme with a disproportionately short middle section. But here I propose the scheme AA BBC BBC, again turning it into a binary piece, but with B as an internal passage that is simply repeated as an echo. Other solutions are possible, but the point is that one should feel free to play around with repeats, rather than take them literally, regardless of whether they make musical sense or not.

The editor has also introduced a number of internal double barlines without double dots. I'm not sure whether these appeared as such in the original, but most can be taken with impunity as double-sided repeats. Concerning barlines, the pavans in the modern edition are barred every semibreve, whereas in the original the barlines appear every breve (in the form of short vertical strokes). As with most pavans of the period, these pieces are better felt in $\frac{1}{2}$ than in $\frac{1}{4}$, and for players not familiar with the

style, the more frequent barlines threaten to impede the flow of the music.

Despite the minor blemishes reported here, this large collection is warmly recommended for home use when a change of diet from the over-played consort favorites is desired. Its colorful variety of dances will afford many hours of reading and playing pleasure.

Alexander Silbiger

CONTRIBUTOR PROFILES

Jack Ashworth is Professor of Music History and director of the Early Music Ensemble at the University of Louisville, where he has taught since 1977. Primarily a harpsichordist, he also plays early string and wind instruments and has taught on workshop faculties in the United States, England, Canada, and Australia. He is past president of the Viola da Gamba Society of America and the 1999 recipient of Early Music America's Thomas Binkley Award for Outstanding Achievement by a Collegium Director. He has published continuo realizations for music of Henry Butler and Christopher Simpson, and wrote the article on "Keyboard Instruments" in *A Performer's Guide to Renaissance Music* (Schirmer; 2nd ed. in preparation) as well as co-authoring (with Paul O'Dette) articles on basso continuo in both that volume and the companion *A Performer's Guide to Seventeenth-Century Music* (Schirmer, 1997). His essay on the banjo appeared in *American Icons: An Encyclopedia of the People, Places, and Things That Have Shaped Our Culture* (Greenwood Press, 2006).

John Cunningham, a specialist in seventeenth-century English consort music, received his bachelor's and master's degrees from University College Dublin. He recently received his Ph.D. from the University of Leeds, for his dissertation *Music in the Privy Chamber: Studies in the Consort Music of William Lawes*. He has previously taught at University College Dublin and the Dublin Institute of Technology Conservatory of Music and Drama. Currently living in Dublin, he is writing a book on William Lawes for the Boydell and Brewer series *Music in Britain, 1600–1900*, and, with Professor Peter Holman, is editing a volume of Matthew Locke's consort music for the Musica Britannica series.

Lucy Robinson is Head of Postgraduate Studies and Research at the Royal Welsh College of Music and Drama, Cardiff. She is a graduate of York University, where she first began playing the viol. After a year's research at the Bibliothèque Nationale de France, Paris, she went to Cambridge—completing her Ph.D. on the Forquerays in 1981. In 1977 she studied with Wieland Kuijken

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Alexander (Lex) Silbiger is Professor Emeritus at Duke University, where for many years he taught musicology and also directed the Duke Consort of Viols. He has published widely on music from the sixteenth to the eighteenth century and is currently working on a book on the keyboard music of Frescobaldi. He notes that his first musicological publication appeared in this *Journal* nearly forty years ago: "The First Viol Tutor: Hans Gerle's *Musica Teutsch* (1532)," *JVdGSA* 6 (1969): 34–48. Among his recent publications is an edition of the *Trio for Viols* by his first wife, Gian Lyman Silbiger (1931–1974), which appeared as No. 1 in the series *New Music For Viols*, published in 2004 by the VdGSA. (Gian Lyman was the teacher of many gamba players still professionally active, and from 1966 to 1971 served as Vice President of the VdGSA.)

Roy Whelden, composer and performer on the viola da gamba, has been called "a key figure in the world of new music" (*Early Music America*). He has composed much music for viol, both alone and with other members of the Baroque instrumentarium. Some of his compositions have been released on the New Albion label: *Galax - music for viola da gamba* (NA059) and *Like a Passing River* (NA072). He has performed and recorded with many internationally known ensembles, including Sequentia (Cologne), American Baroque (San Francisco), and Ensemble Alcatraz. In

2005 he founded the Galax Quartet—two violins, viola da gamba and cello—which explores the early string quartet literature (particularly those of C. F. Abel), as well as the world of new music. Commissions of new works will form a large part of the repertoire of the Galax Quartet.

Ian Woodfield received his bachelor's degree from Nottingham University and his master's and doctorate from King's College, University of London. He was Herschel Fellow at Bath University in 1976–77. In 1978 he was appointed to the music faculty of Queen's University Belfast, where he is now Director of the School of Music. His first book, *The Celebrated Quarrel Between Thomas Linley (Senior) and William Herschel: An Episode in the Musical Life of 18th-Century Bath*, was published by the University of Bath in 1977. He has also contributed articles and reviews to *Early Music* and the *Proceedings of the Royal Music Association*. His book *The Early History of the Viol* (published by Cambridge University Press in 1984) is now a classic on the subject. He delivered two lectures at the 1994 VdGSA Conclave. He has recently published two books: *Music of the Raj* (Oxford University Press, 2000) and *Opera and Drama in Eighteenth-Century London* (OUP, 2001).